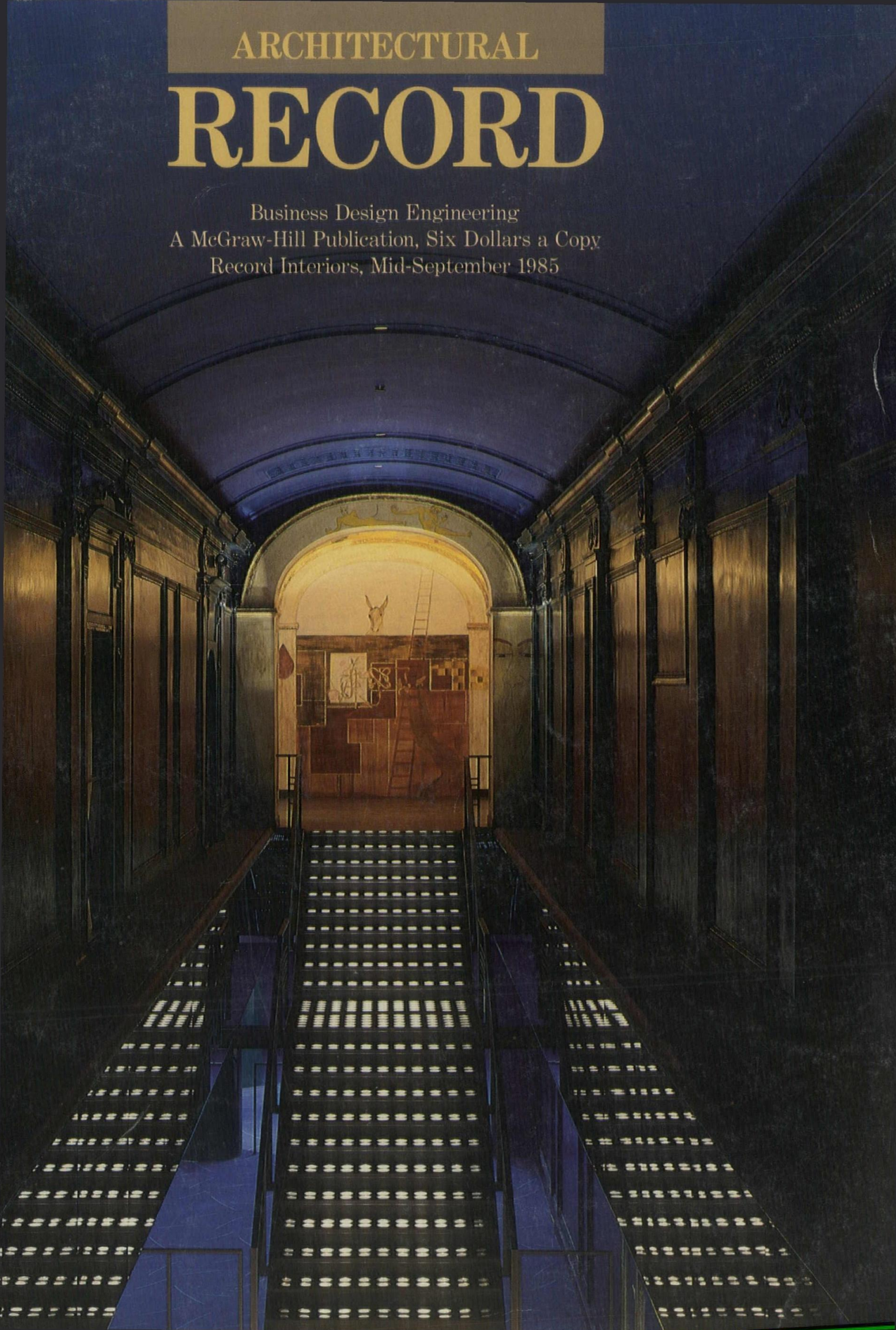


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Armstrong

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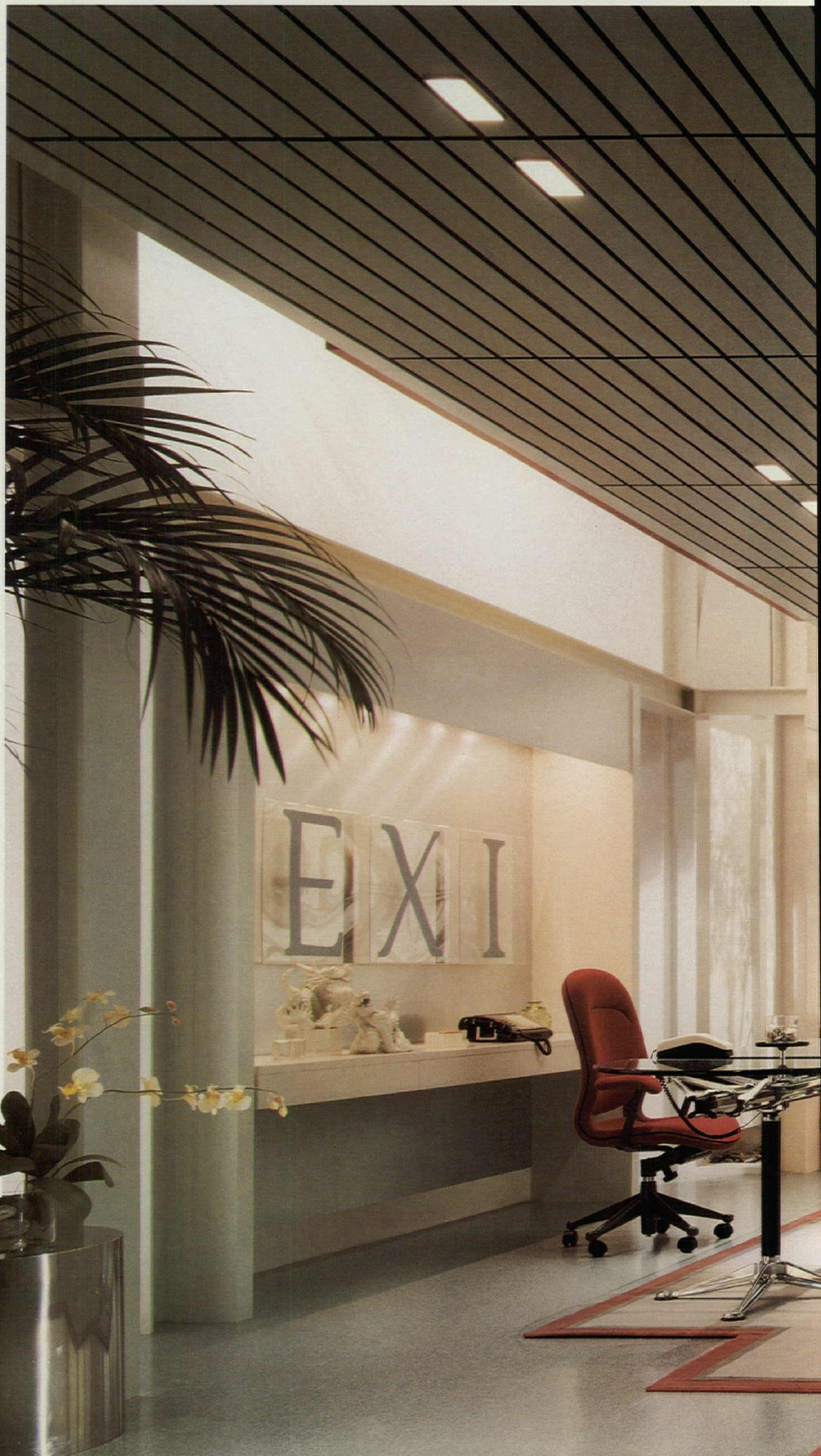
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*Ceiling Patent Pending.



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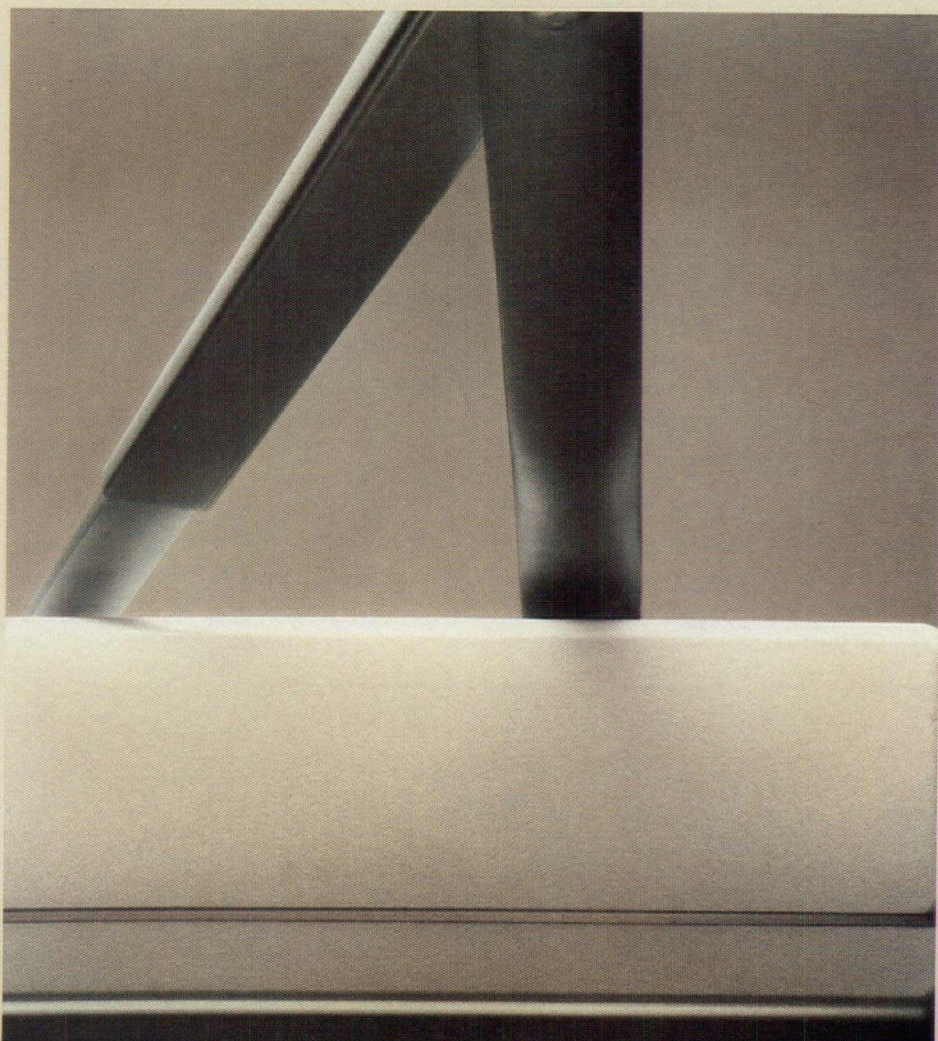
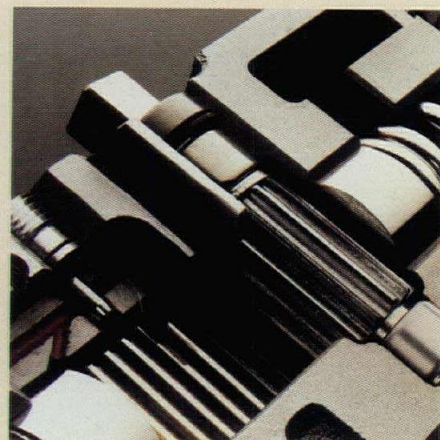
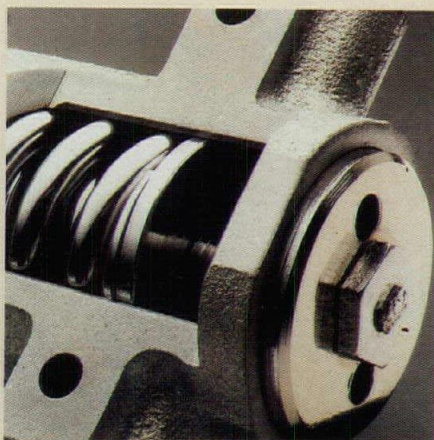
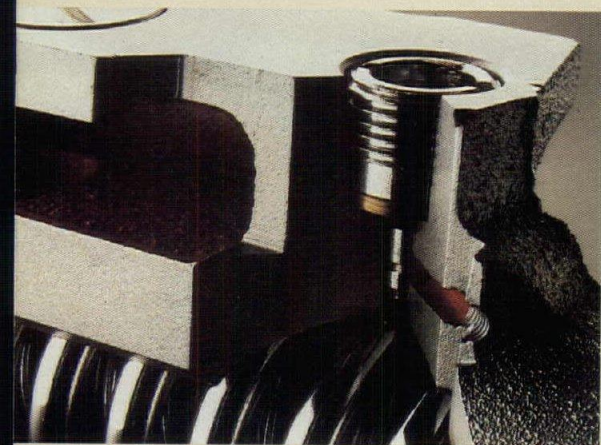
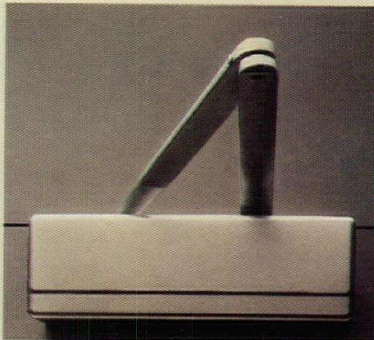
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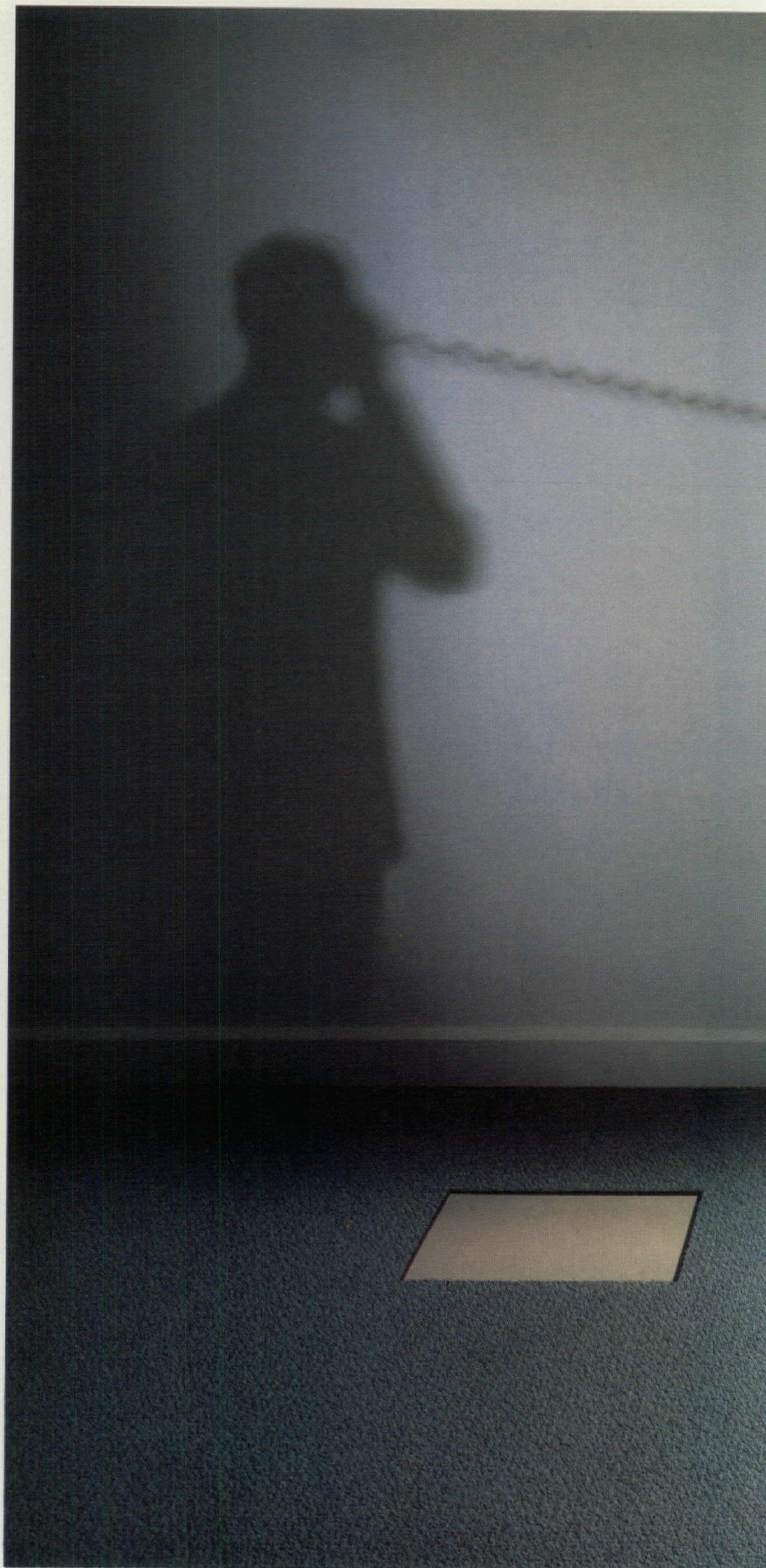
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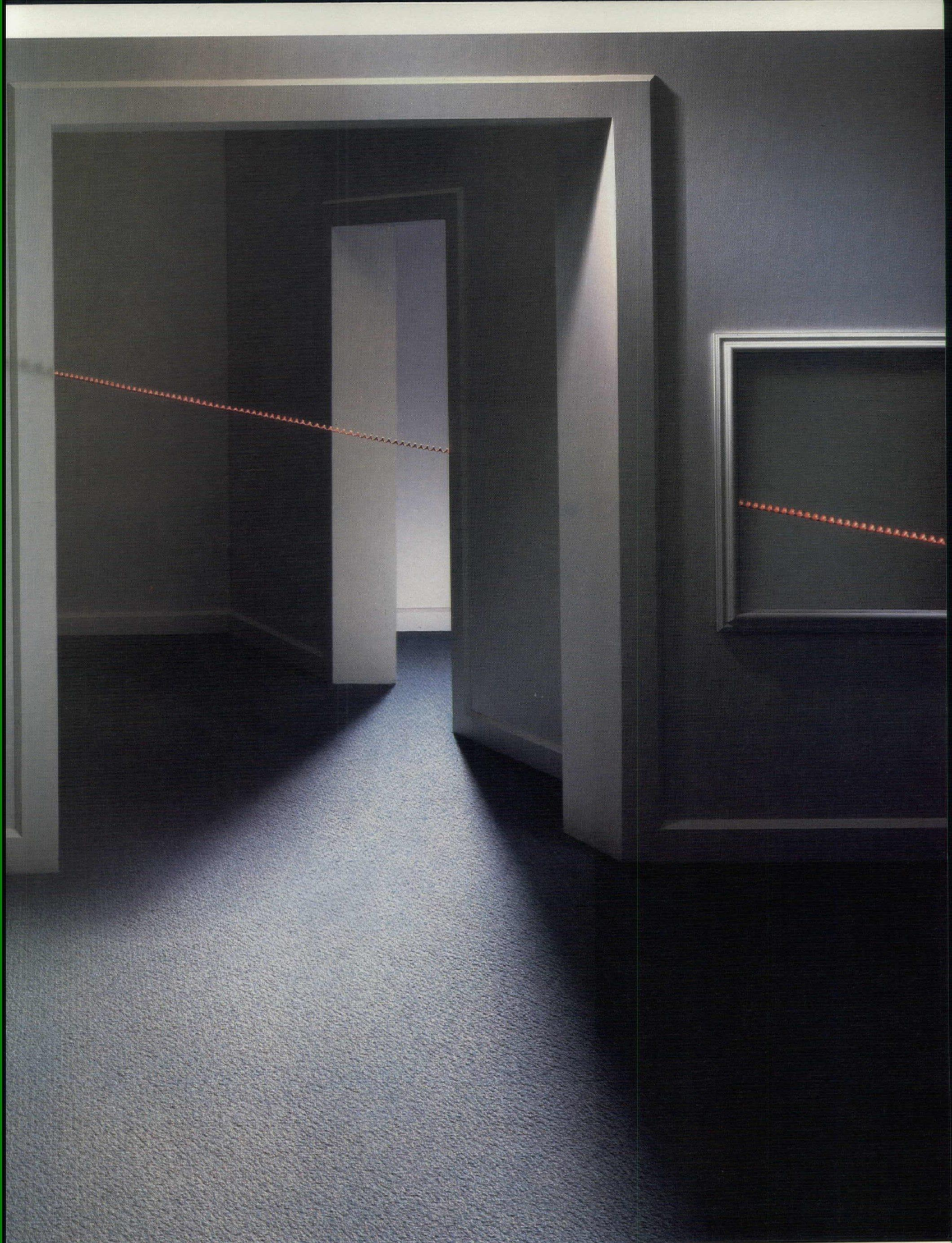
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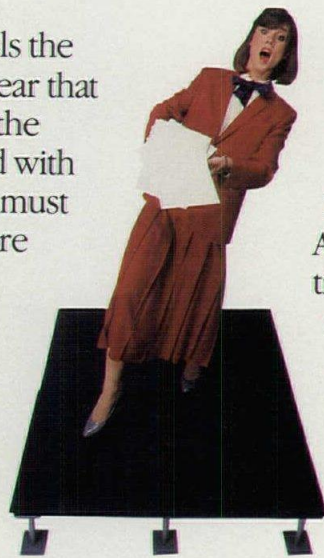


Concrete Slab

S-Floor

Users tell us that walking on S-Floor feels the same as walking on a slab. We love to hear that because our objective was to eliminate the wobble and drum-like sound associated with so many metal access floor systems. We must have succeeded, because more and more knowledgeable facilities managers and architects are specifying S-Floor. IBM, Sperry Univac, American Express and Motorola, to name just a few, have recently joined the S-Floor client list.

But if your feet can't tell the difference neither can a heavy rolling load. And although everything has its limit,* S-Floor is remarkably able to withstand



Help stamp out access floor rock and roll. Specify S-Floor, the access floor for offices with the solid foot feel of slab.

heavy rolling load after rolling load. First there are the dollies used by construction workers. Next come skids loaded with desks and typewriters. Here's a huge delivery of copy paper. And what about the mail robot's three trips a day? Just the thought of these rolling menaces can make some access floors shiver. Before long others can become dished and as wobbly as a bowl of jelly.

But S-Floor's Innocrete panels and its support system, which were engineered exclusively for offices—and not adapted from “computer flooring,” are almost as tough as a slab itself.

Can a rolling load tell the difference?



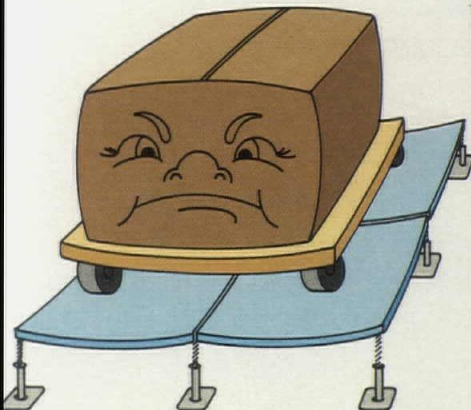
Concrete Slab



S-Floor

Particularly when it comes to standing up to an onslaught of rolling loads.

But don't just take our word for it. Let us put you in touch with the S-Floor representative in your area. He'll take you to visit a nearby S-Floor installation. The demonstration may lack drama. You've already

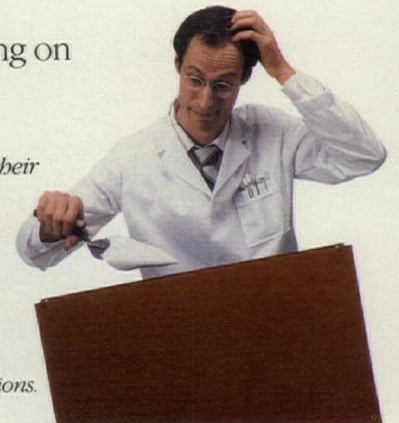


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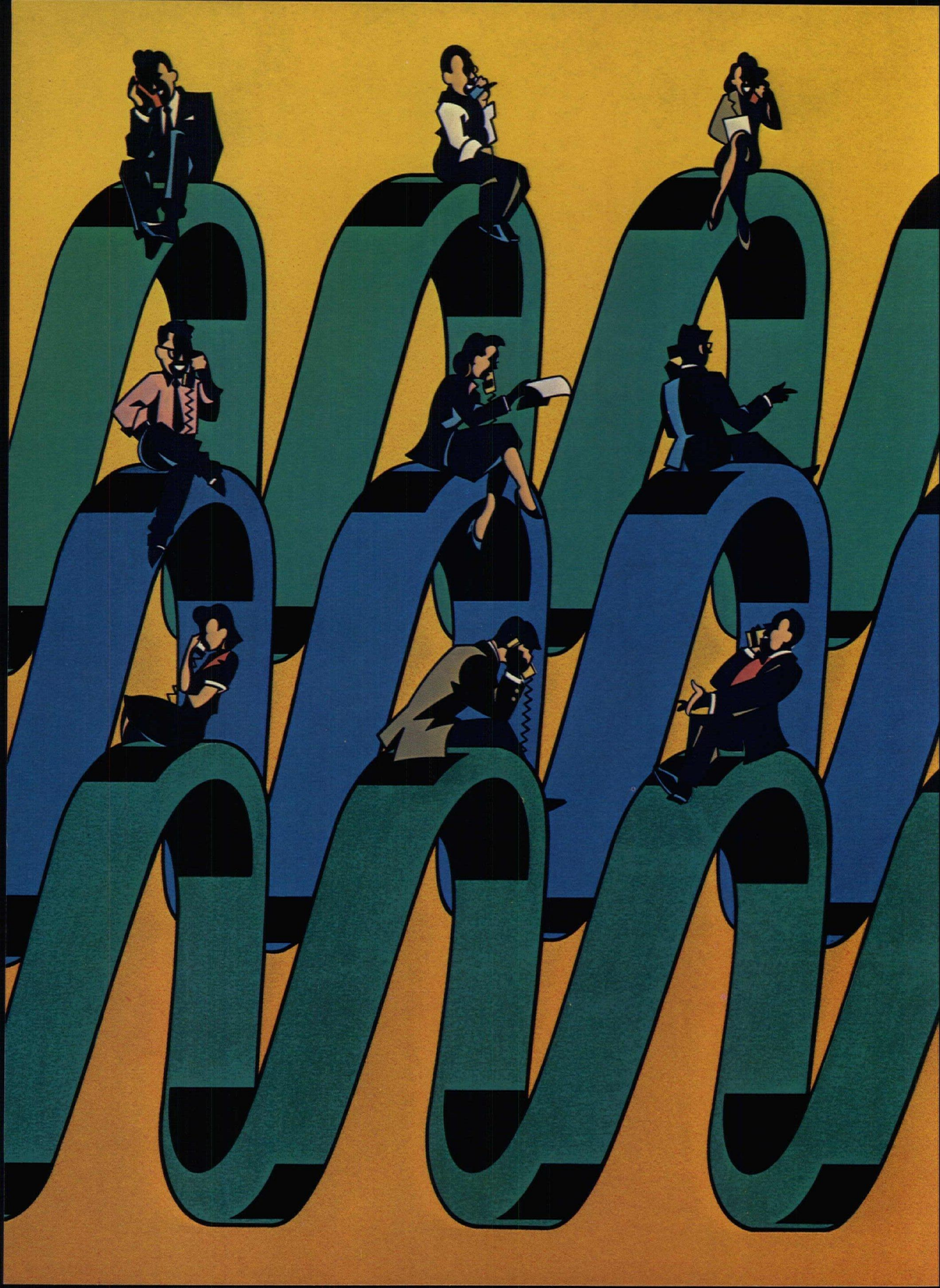
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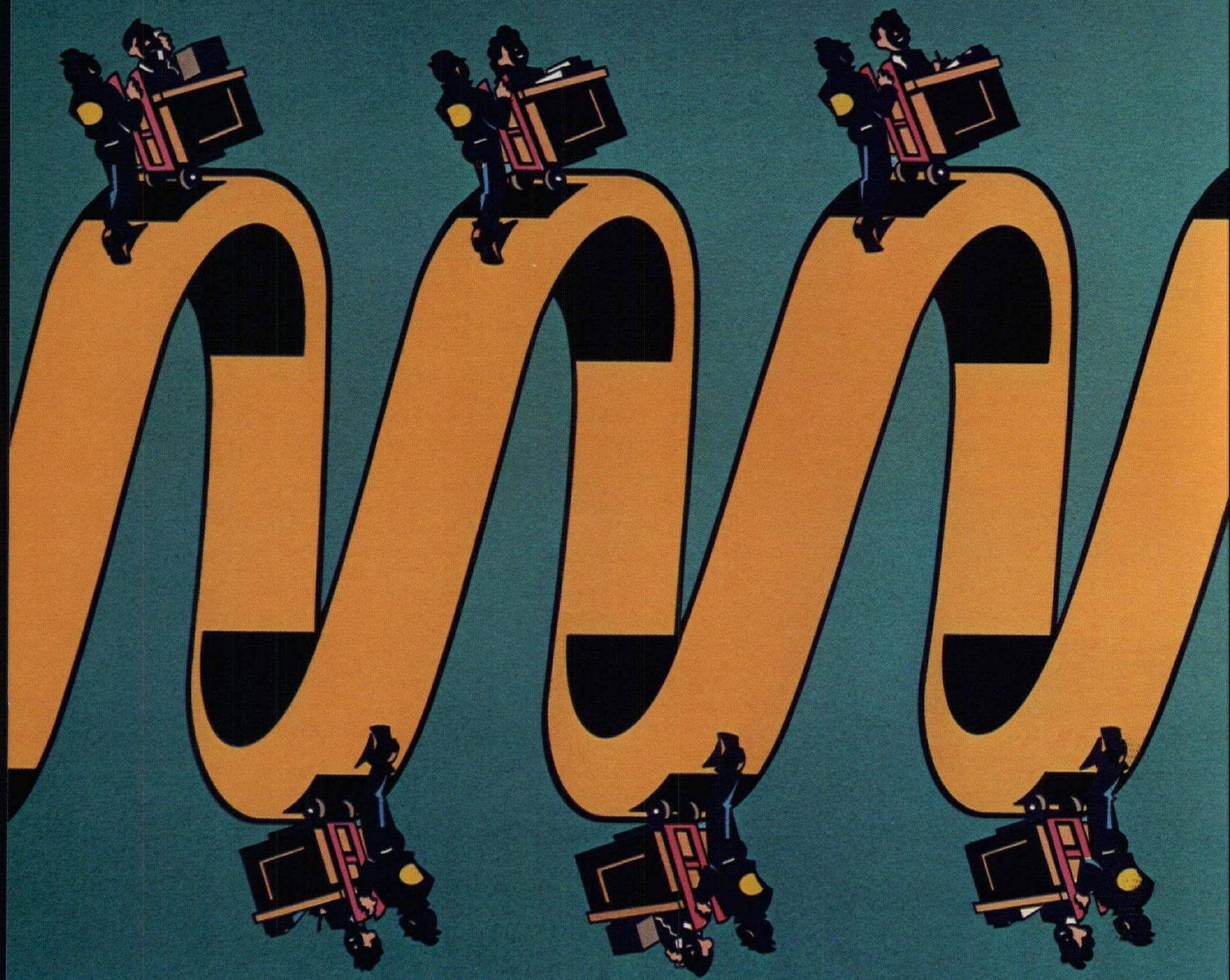
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Facility Management You determine how you want your calls routed so you'll be sure you're always using the least expensive lines available. This function also optimizes network performance by giving you the power to administer its many features, like Automatic Route Selection and Trunk Group Translation.

Traffic Management This is a set of tools that collect, summarize and report on system performance and usage. Data concerning the operation of your system can be stored on

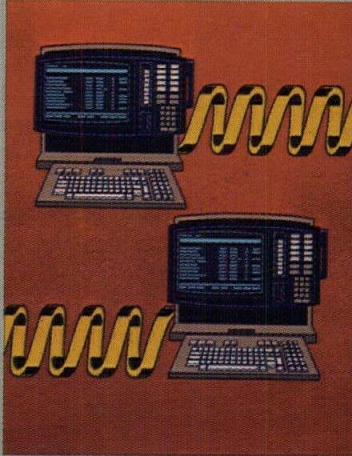
disk files, and called as needed.

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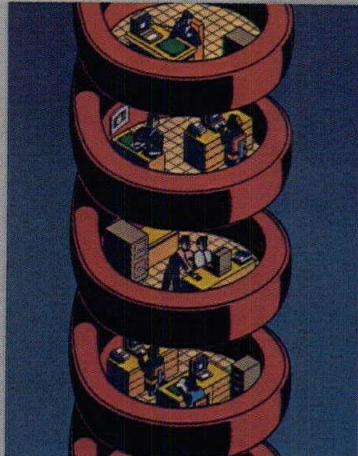
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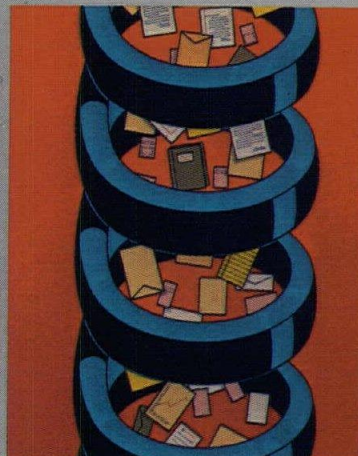
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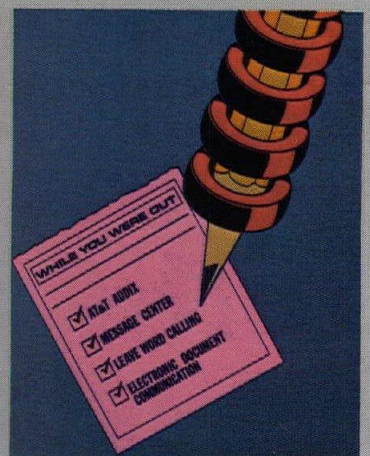
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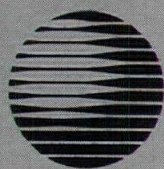
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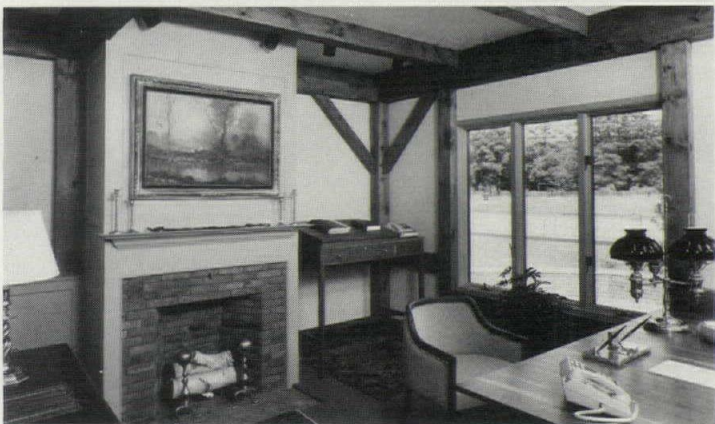
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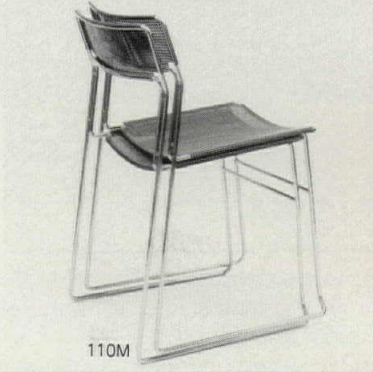
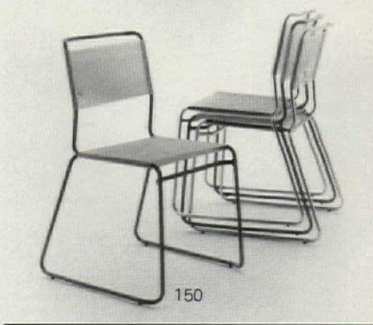
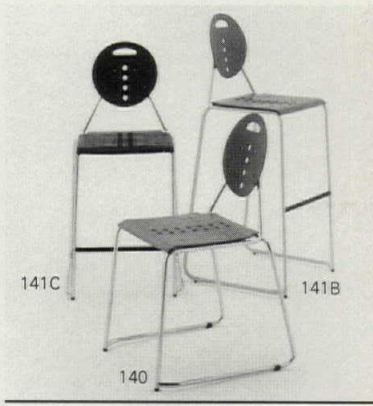
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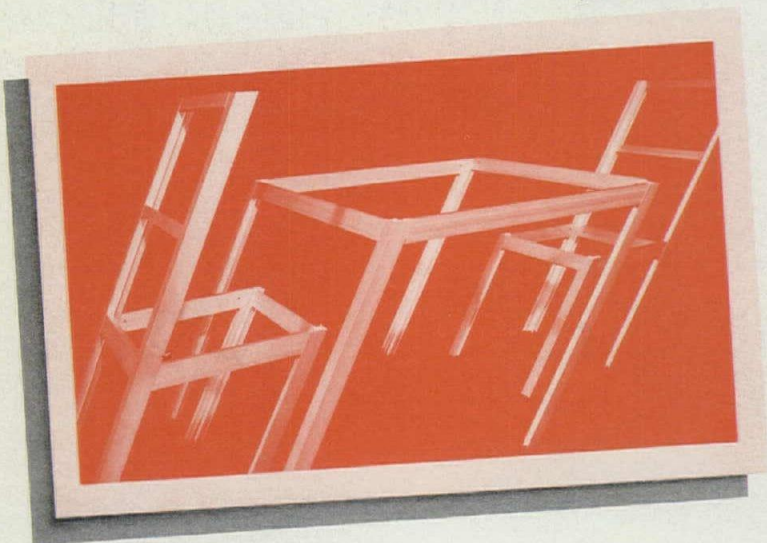
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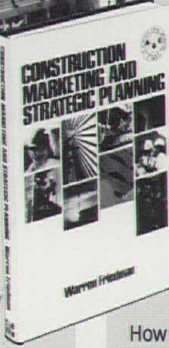
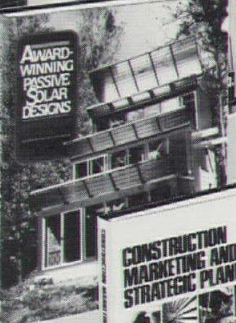
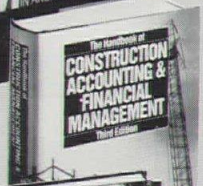
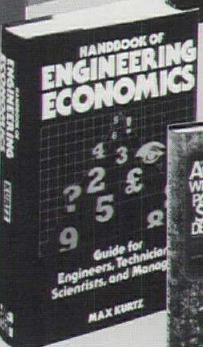
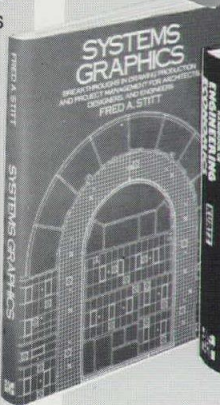
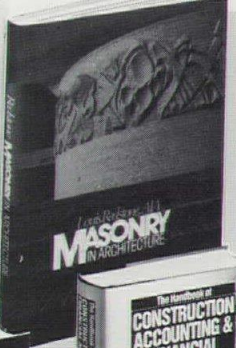
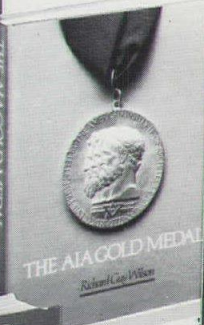
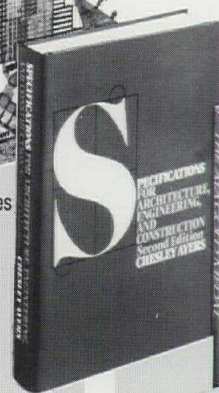
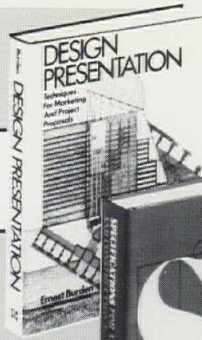
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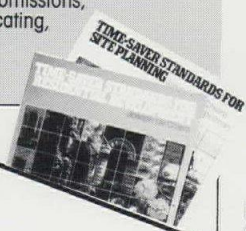
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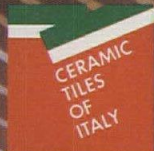
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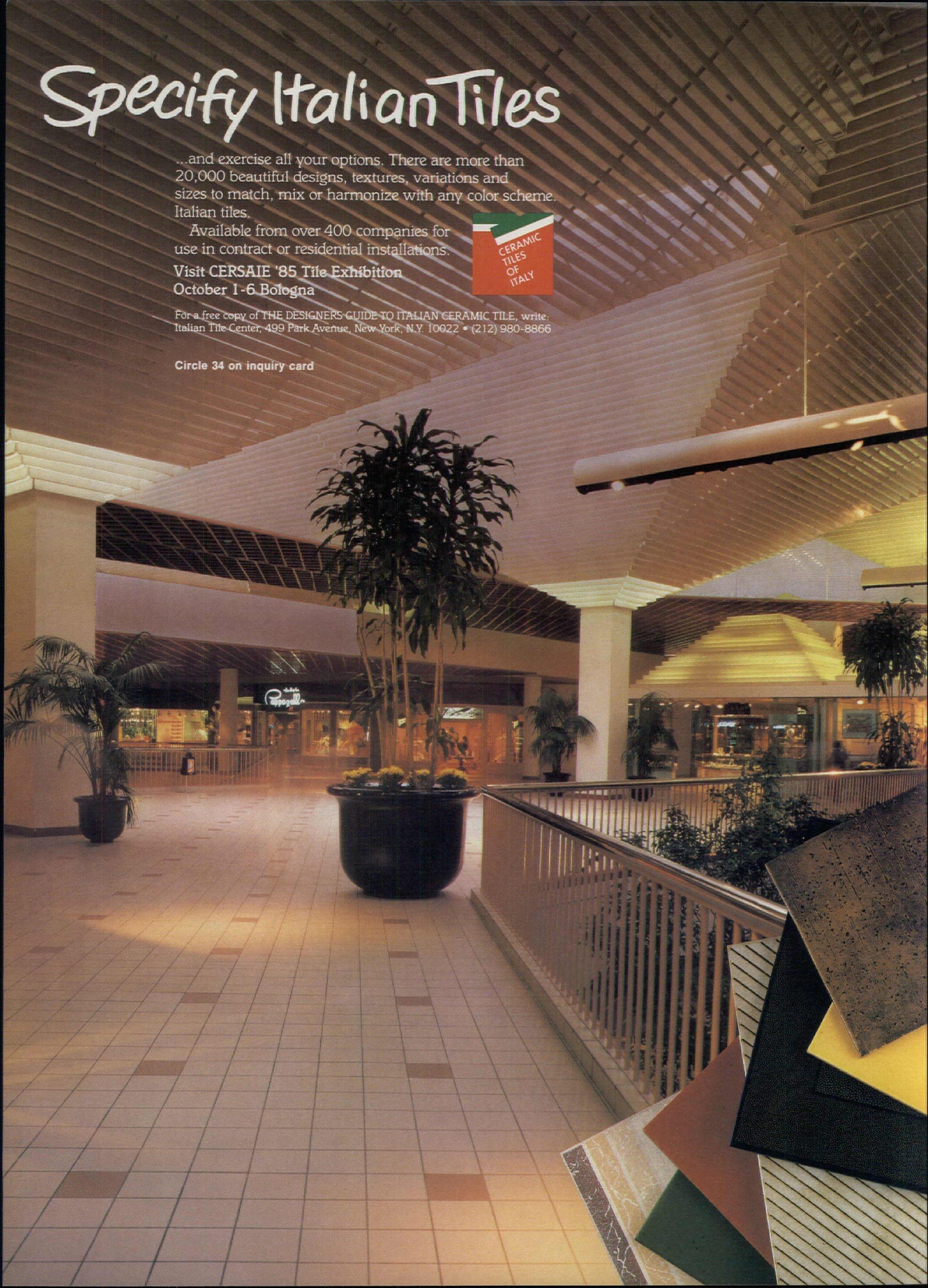
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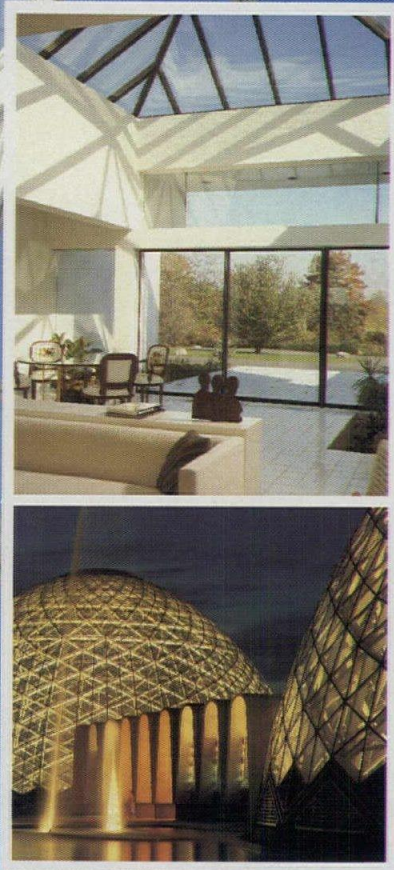
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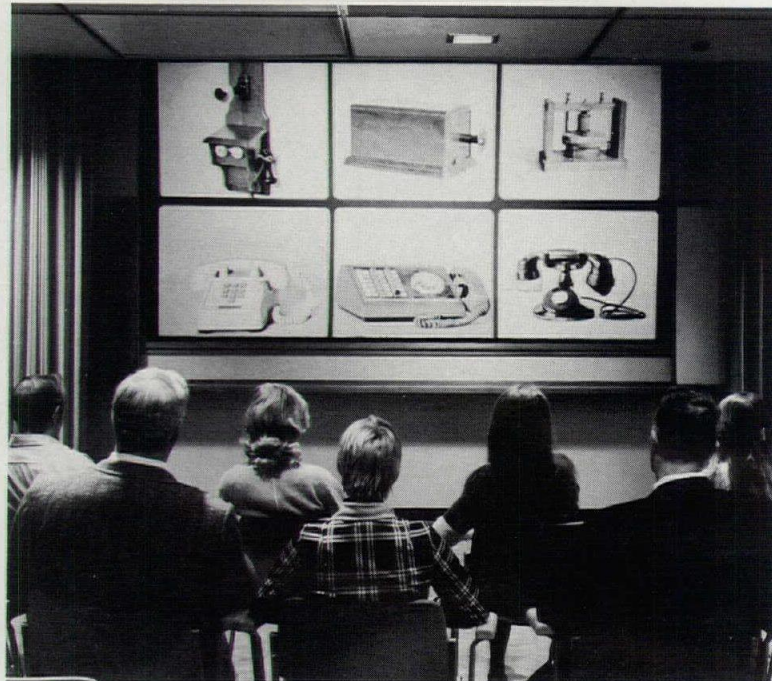
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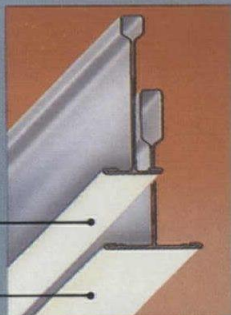
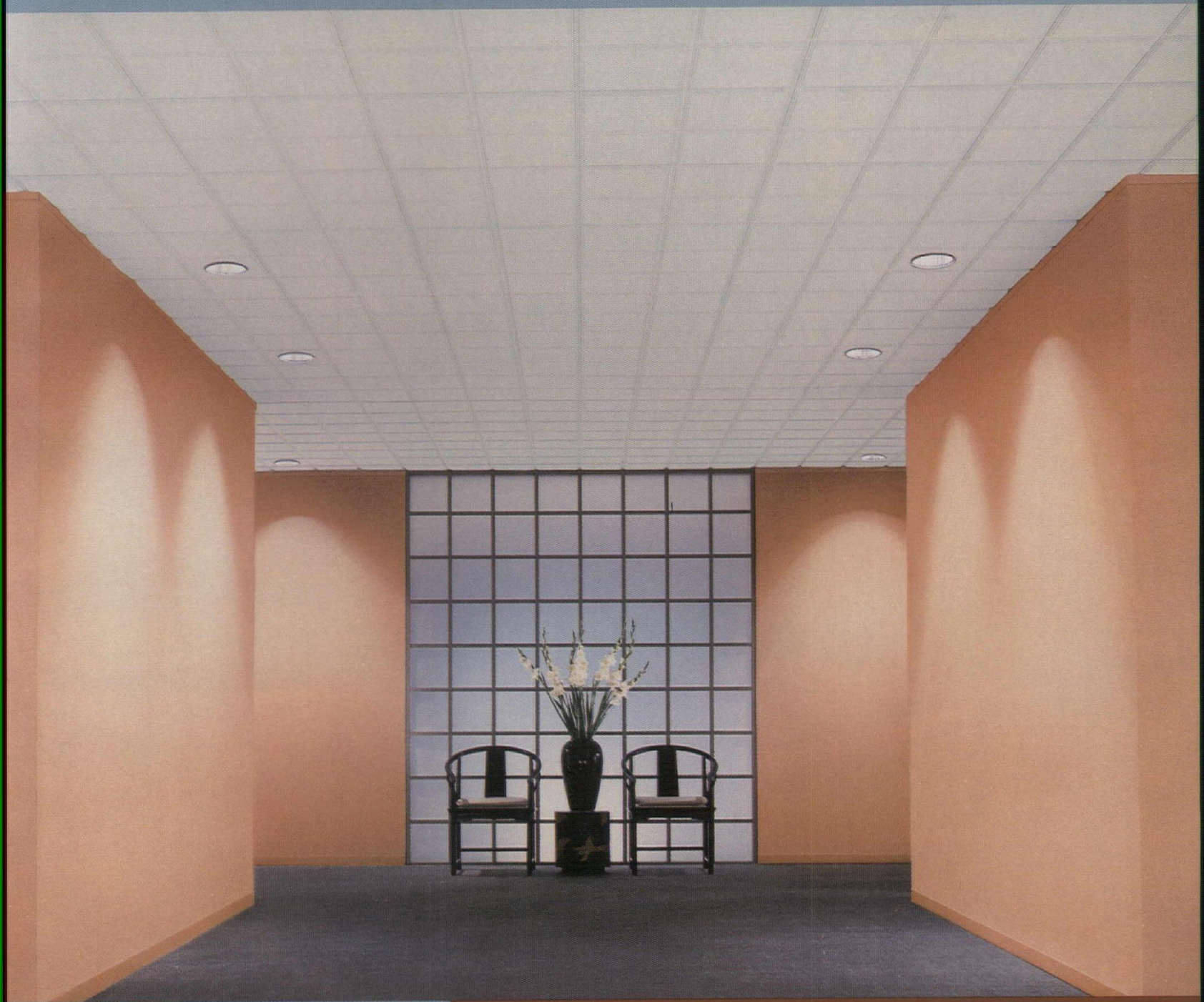
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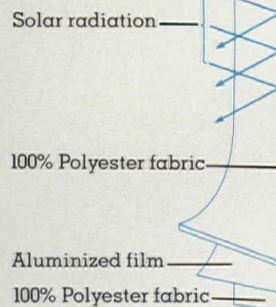
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The profitable professional: Indoor pollution can damage more than your health

The author sees building designers' liability as a growing threat, and discusses ways that you can counter it

By Larry F. Gainen

If you have recently picked up any professional journal on the building industry, it probably contained an article about indoor pollution—or what is sometimes called “the sick building syndrome.” In the last year, reports of this recently recognized problem have appeared in newspapers with disturbing frequency. The New York Times alone has featured several major articles about the health threat from the air within our offices and homes. Even mass-appeal decorating magazines have picked up on the subject, introducing words such as “radon, urea formaldehyde,” and “particulates” to readers scanning their pages for the latest in decorating ideas.

For the designer of buildings, part of the problem is a general lack of knowledge about the subject

The articles now appearing tend to fall into three categories. First, there are those that simply report the problem—a problem which should surprise no one. It is an obvious by-product of the energy conservation movement of the 1970s, when we were—as we still are—encouraged to limit the hot and cold air entering our buildings in order to lower energy costs and consumption. The outcome, of course, is that the resulting “tight buildings,” with sealed windows and heavy insulation, increase the chances of holding in pollutants. Although these articles are interesting, they are not of much value to building designers.

The second type of article catalogs the prime causes of indoor pollution: radon, asbestos, formaldehyde, tobacco, combustion by-products, and organic contaminants. While such articles are instructive to the public-at-large, they, too, offer little new information to the practicing architect or engineer.

Finally, there are the articles devoted to the methodology of improving indoor air quality, the “how-to” pieces, dealing with sealing basement walls, removing toxic chemicals, and increasing rates of air exchange. By their current limited level of expertise, these articles are probably more useful to the family handyman than to the building-design professional.

So, there are obviously several gaps for the building designer in the literature concerning indoor pollution. Here we will fill one of them—the liability issue.

Mr. Gainen is a partner in the law firm of Barry B. LePatner & Associates, New York City, which specializes in the representation of architects, engineers and interior designers.

Let us look at some practical ways an architect can limit his or her exposure to such liability. Some relate to owner-architect agreements; others are non-contractual, and concern specifying materials and testing buildings for air quality. But before addressing these remedies...

You have to be aware of why there is such a high potential for litigation

It is important to stress that a substantial increase in such litigation is certain. Litigation against architects is generally increasing. And there is no reason to believe that indoor pollution claims will escape the growing tendency to sue architects for any building-related failure.

While present litigation tends to focus on the owner of the building and the manufacturer of defective products used in construction (e.g., asbestos or defective insulation), a few statistics illustrate the potential for architects to be brought into the act: Each year, more Americans work in office buildings. The average American spends 20-22 hours per day indoors. Studies have shown that exposure to indoor pollution causes thousands of deaths per year in the United States, and a much greater incidence of acute and chronic disease.

For example, the Environmental Protection Agency estimates that 10 per cent of all lung cancer deaths in the United States are caused by radon. (Radon is an invisible, colorless gas that is produced by uranium and radium decay in common rock formations.) The National Academy of Sciences holds that 10 to 20 per cent of the population is susceptible to the irritant properties of formaldehyde. According to the Consumer Federation of America, indoor air pollution is responsible for approximately 50 per cent of the illness in the United States, causing \$100 billion per year in medical expenses and lost productivity.

On top of these statistics, advances have been made such that chemical presence in humans in parts per trillion can be detected. Given the litigiousness of the American population, a dramatic increase in claims against architects generated by indoor air quality is not difficult to forecast.

In order to protect yourself, you have to know the grounds on which you may be attacked

To limit exposure to indoor pollution claims, you should know the theories on which they may be brought. The first potential theory of liability is for breach of contract. Whether a cause of action can be

established against an architect for breach of contract depends on what agreements are made between the parties involved and the terms of those agreements.

An analysis of recent indoor pollution cases demonstrates that the issue of liability takes as its point of departure the contractual duties that architects assume. Thus, responsibility for air quality must be addressed in the owner-architect agreement. And, as we shall see, it is essential for the design professional to insure that such responsibility be placed with the owner.

Liability based upon a breach of contract is limited to those parties with whom the architect or engineer is in privity—the other party or parties to the contract. Thus, a fairly safe defense exists if someone with whom the design professional does not have a contract sues on this basis.

That was the good part. Here, when the plaintiff is on firmer ground, is where the design professional can run into trouble. In New York, for example, a six-year statute of limitations applies in breach of contract actions, that period commencing when the breach occurs.

However, indoor pollution claims often go undetected for many years after a building is completed. In this type of latent defect situation, certain courts have adopted a “discovery” rule—the cause of action accrues when the latent defect is discovered. Thus, exposure to a breach of contract claim can exist far beyond six years from a building designer's completion of services on a problem project.

The next theory that may be asserted against an architect is negligence. Legal precedent abounds to the effect that an architect who makes periodic inspections during construction is under a duty to exercise ordinary care to insure the protection of all persons who foreseeably may be injured by failure to take that care. Unlike contractual duties that are imposed by agreements, a duty of care under tort law is based primarily on social policy.

The law imposes upon individuals certain expectations of conduct—one being that their actions will not cause foreseeable injury to another. If one is engaged in the practice of architecture, he or she will be required to exercise a reasonable measure of care, which arguably extends to the health effects of buildings.

Privity of contract is not required to sue under this theory (thus making it possible for tenants or occupiers of the building to sue), and the cause of action accrues when the injury is discovered.

Finally, there is the theory of implied warranty, which, in fact, may provide the most serious potential for future litigation. There is a view in certain jurisdictions that an architect who furnishes plans and specifications impliedly warrants their sufficiency for the intended purpose. Under an implied warranty theory, an architect could be liable for breach of warranty, despite the fact that the indoor pollution was caused by a material or system that was generally accepted by architects when specified. Thus, even if not negligent, an architect could still be liable under what is, in effect, a strict liability theory. The putative plaintiff need only show that the materials or system employed caused the injury sustained.

Although the implied warranty theory is not applicable in every jurisdiction (and indeed has been rejected, at least for now, in some jurisdictions), make no mistake about its potential threat to building designers. There is a definite trend in the cases to the effect that architects are viewed not only as delivering a professional service, they are also seen as producing a product, i.e., a building.

Here are the specific things you must do before construction to avoid liability

First, the owner-architect agreement should clarify the issue of whether or not the architect is responsible for indoor air quality as part of his or her basic services. Despite the temptation to soft-pedal it, the issue must not be ignored. Of course, the object here should be to clearly place the responsibility for air quality with the owner. It should be one of the owner's obligations, much like the owner's responsibility for furnishing the services of a soils engineer under a typical AIA agreement. Remember, the starting place for assessing the architect's liability will be an analysis of the obligations assumed by the parties under the relevant agreements.

Since most owners will not accept the additional costs related to improving or assuring air quality without evidence of a real need, the owner-architect agreement should provide that need—a clause that the owners retain, at their expense, an air quality consultant. It is best to be up front and say that architects and engineers have not been trained to deal with the health aspects of buildings—involving as they do, medical, chemical and biological areas of expertise.

The retention of a qualified consultant can prevent indoor air quality problems. If the consultant is successful, everyone benefits. If the consultant is not, a provision in



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The profitable professional continued

the agreement making it the owner's responsibility to retain a consultant at the owner's expense can provide the architect with a much-needed layer of insulation from future claims.

The important thing here is that the onus must be placed on the owner to make an absolute "yes" or "no" decision on indoor air quality. If an air pollution consultant is not hired, the owner must acknowledge that the issue of air quality has been considered and the architect and engineer's recommendations rejected.

After the contract stage, an architect or engineer must be aware that the integrity of the building's health is important, much like the building's structural integrity. Accordingly, the building design professional will, of course, take every precaution in the specification of the materials used in that professional's structures.

Most especially, it is imprudent to specify materials for a building if the toxic effects of those materials are unknown—the use of any type of revolutionary material being unwise prior to testing for such health-related effects as "out-gassing."

In tort law, the failure to test a product to discover any possible dangerous properties, or the failure to give warnings of those dangers that could have been discovered by reasonable testing, constitute a breach of duty—and liability.

Although architects and engineers are not responsible for conducting their own tests of materials used in their projects, they will be well-served by paying utmost attention to those materials they specify, by refraining from using untested materials, and by requiring the manufacturers of the materials they do specify to furnish, in writing, data on possible contamination from those materials.

Such a course will aid in defeating a charge that the architect has been negligent. It will also lay the basis for a claim of indemnification from the manufacturer should the architect be dragged into litigation. Manufacturers are insured against such claims, and rightfully belong as defendants in such actions.

As a further rule, design professionals should consult with their colleagues more often than they do at present. Their colleagues' opinions should be sought when specifying a material about which they are uncertain. Ideally, this information would be pooled and made available to all through professional publications and societies.

More things to avoid liability can be done during and after construction

If an owner requests a substitution of materials on his project, and the architect or engineer does believe it could cause pollution problems, that professional should request written indemnification. After a building is built, it is imperative that the

architect or engineer recommend a test of that structure's habitability and assist the owner in arranging it. Such assistance should be an additional service in the basic owner-architect agreement. Problems concerning indoor pollution tend to surface within six months after the completion of construction, and it is wise to have the building tested right after completion and before the building is occupied.

Should the owner not allow this to be done (it is not difficult to imagine, for instance, a developer bristling at the delay such testing could cause to earning rental income), correspondence should document the owner's role.

Structures should be designed with monitor systems for indoor pollution that will function on a continuing basis. Again, should the

owner, as a means of reducing costs, refuse to have the equipment included, documentation is essential. At first blush, the above suggestions about testing and monitoring may seem utopian. It is easy to take the view that they are costly to the owner and will never be implemented. Perhaps this is true; but whether or not the suggestions are followed, your recommendations, as a design professional, will in large measure fulfill your duties as a prudent person under tort principles. And documentation of those recommendations will place the blame for any unfortunate results squarely where it belongs.

As we have seen, it is undeniable that architects, engineers and other building design professionals will be hearing a lot more about indoor pollution claims in the future. And

the rise in indoor pollution-related illness is like honey for the bees in the plaintiff's bar. Be prepared. Follow the steps you have just read. And deflect pollution-related liability away from yourselves in the design profession toward those better qualified to receive it.

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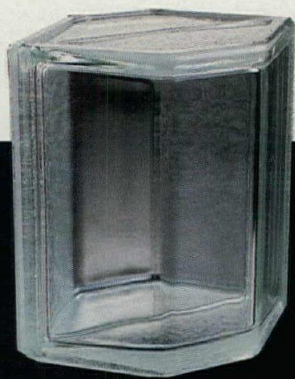
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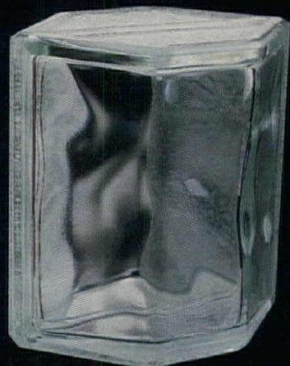
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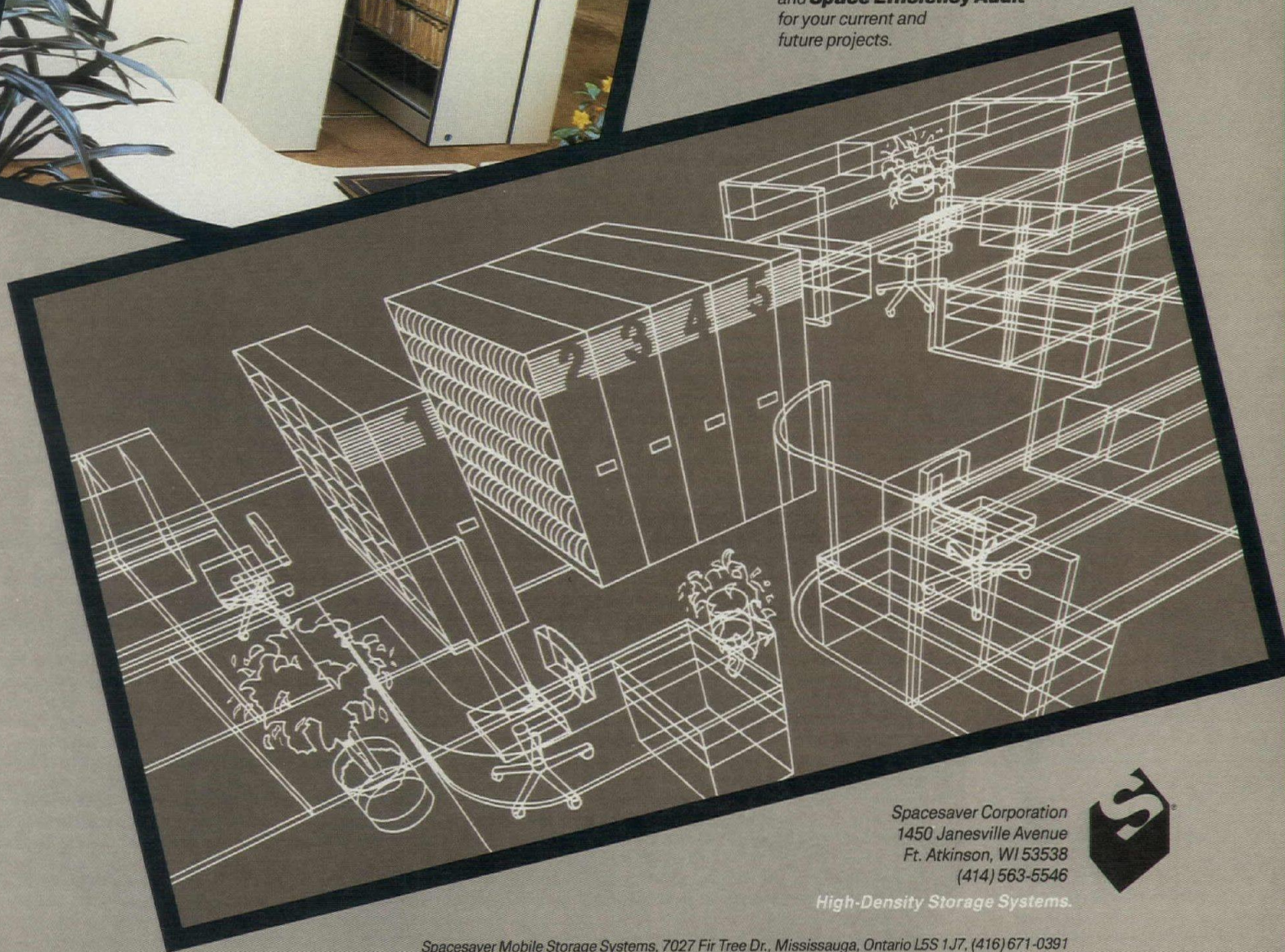
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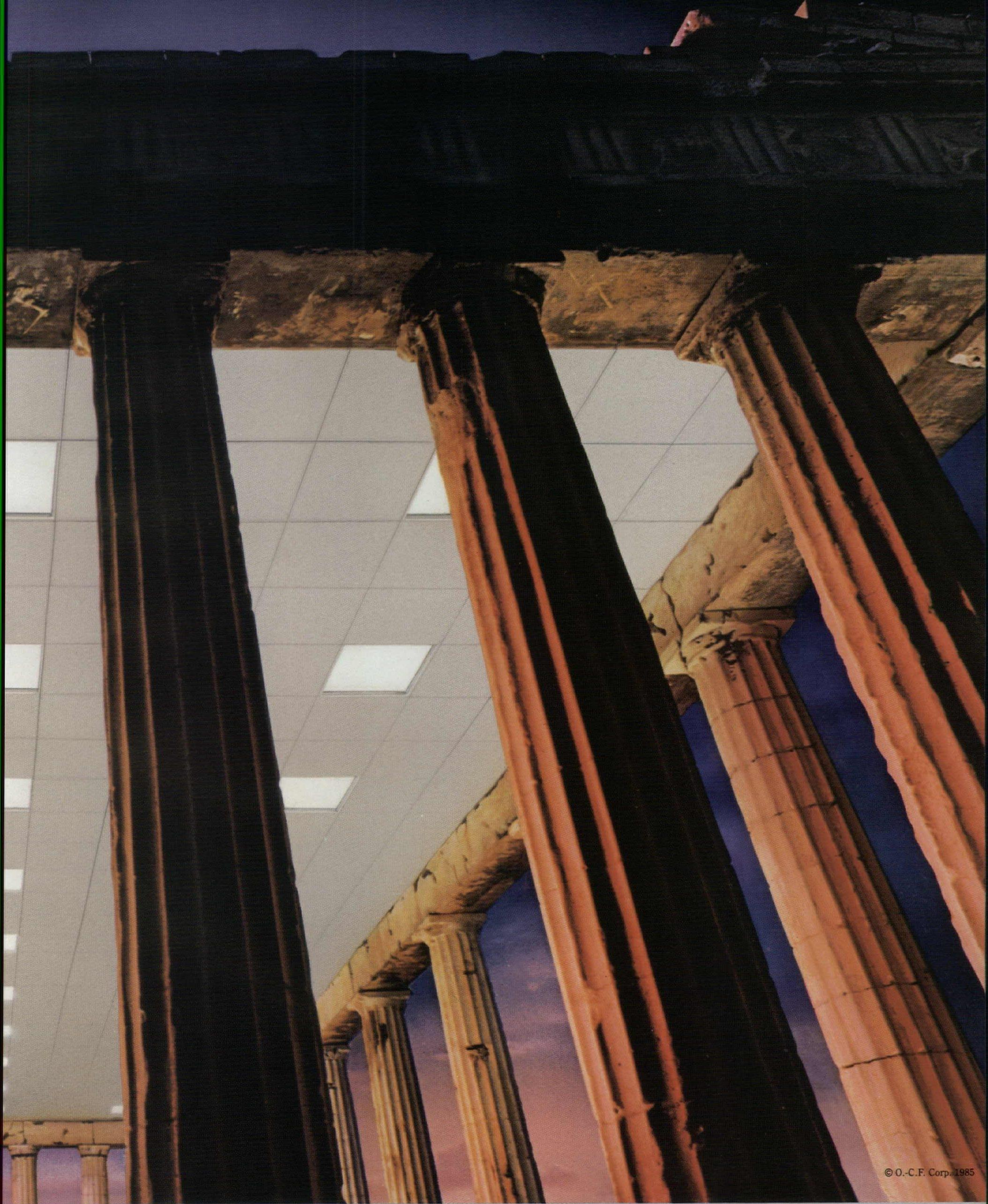
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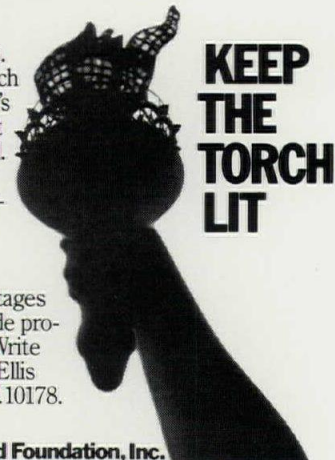
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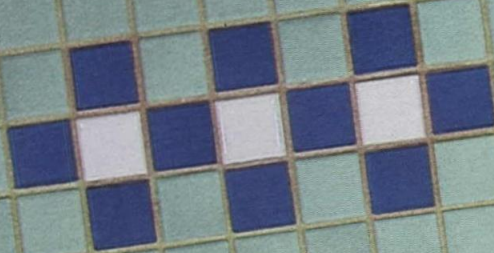
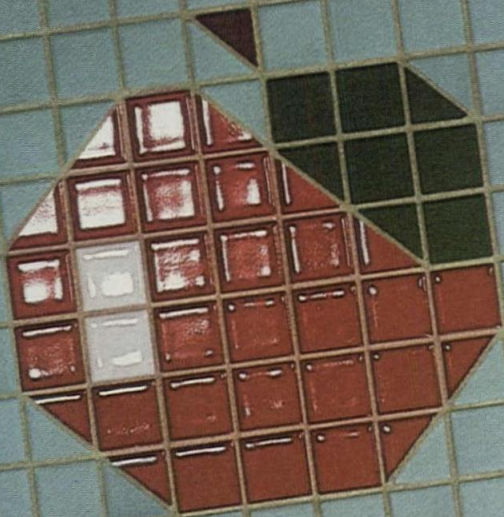
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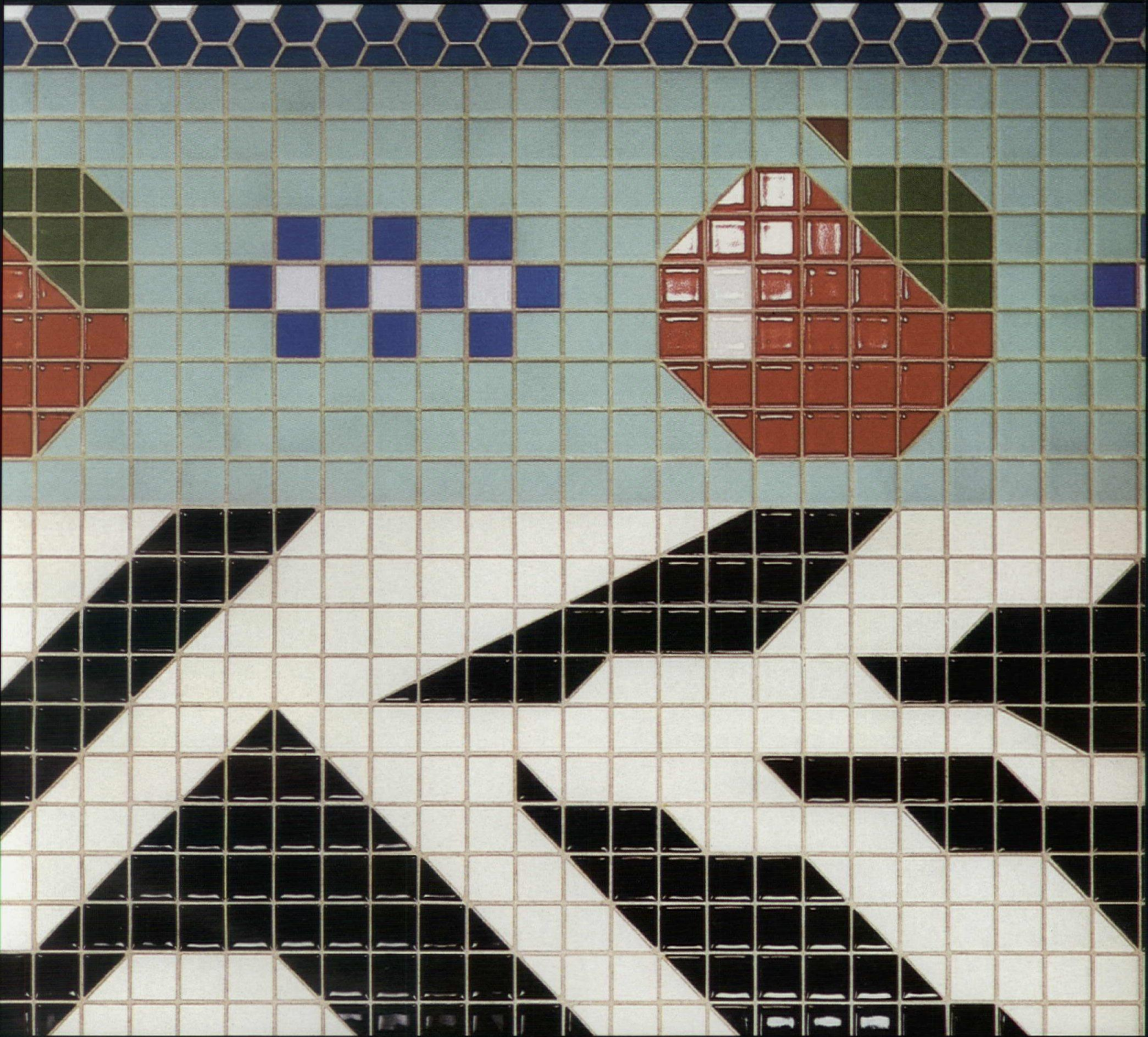
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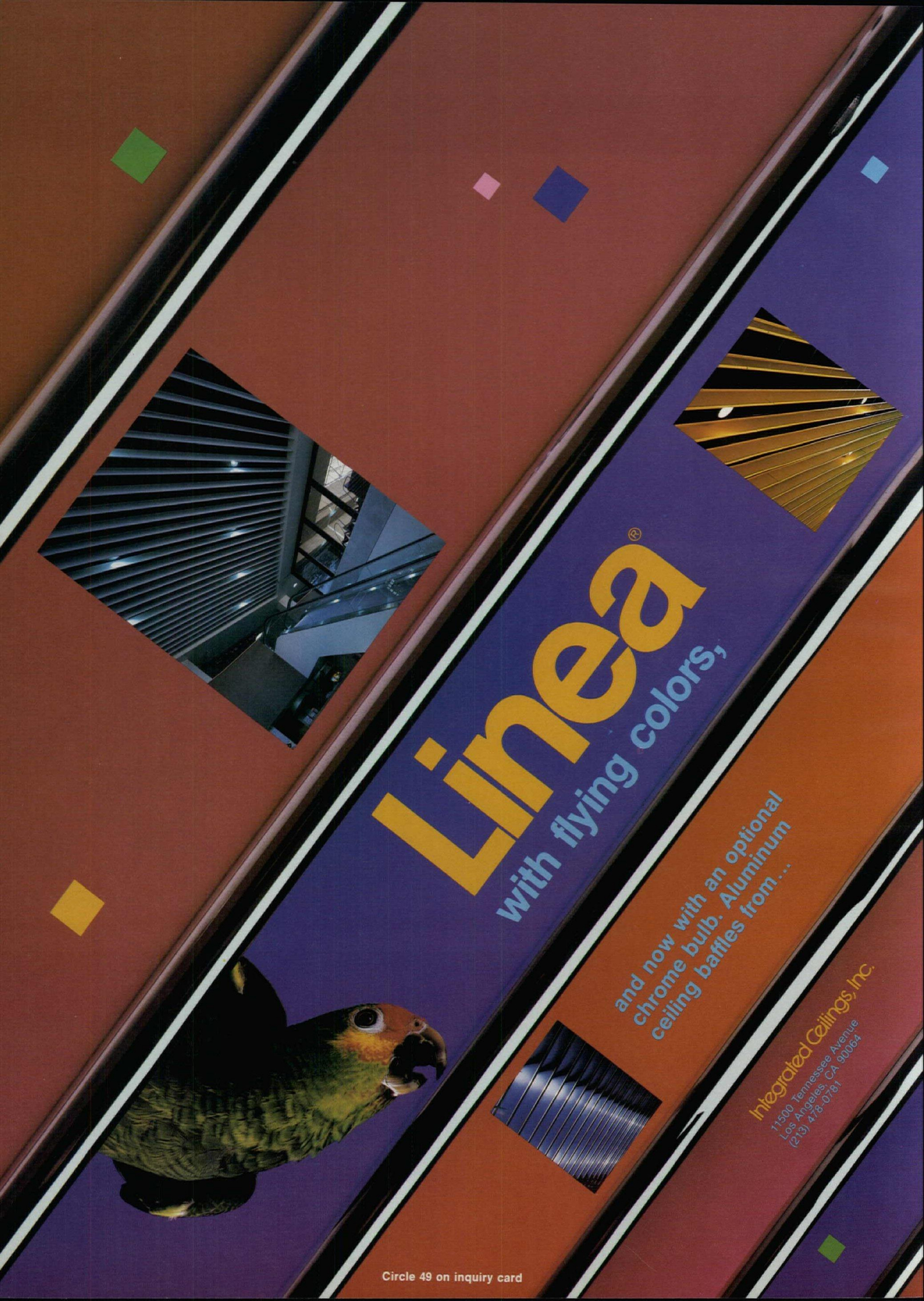
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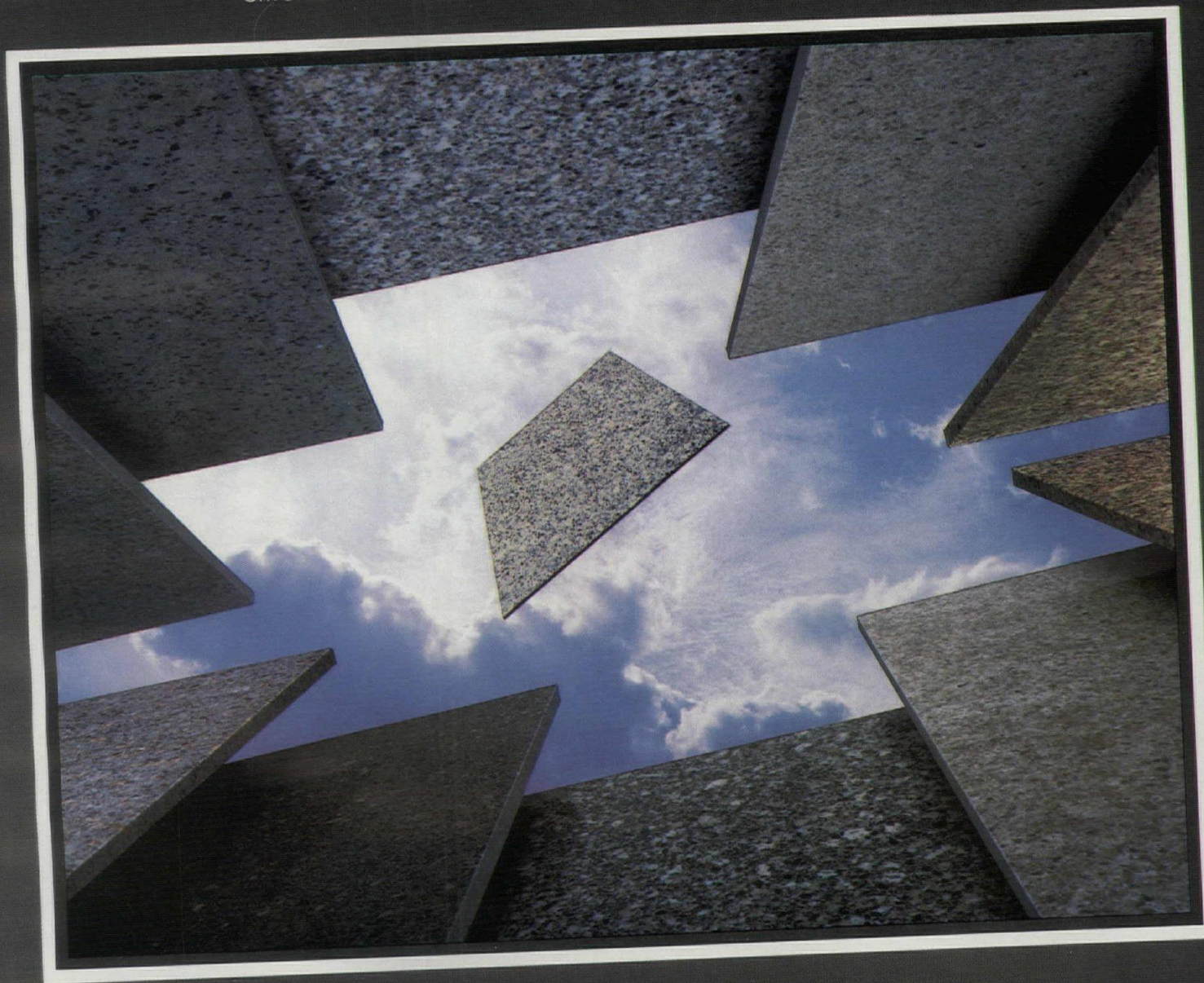
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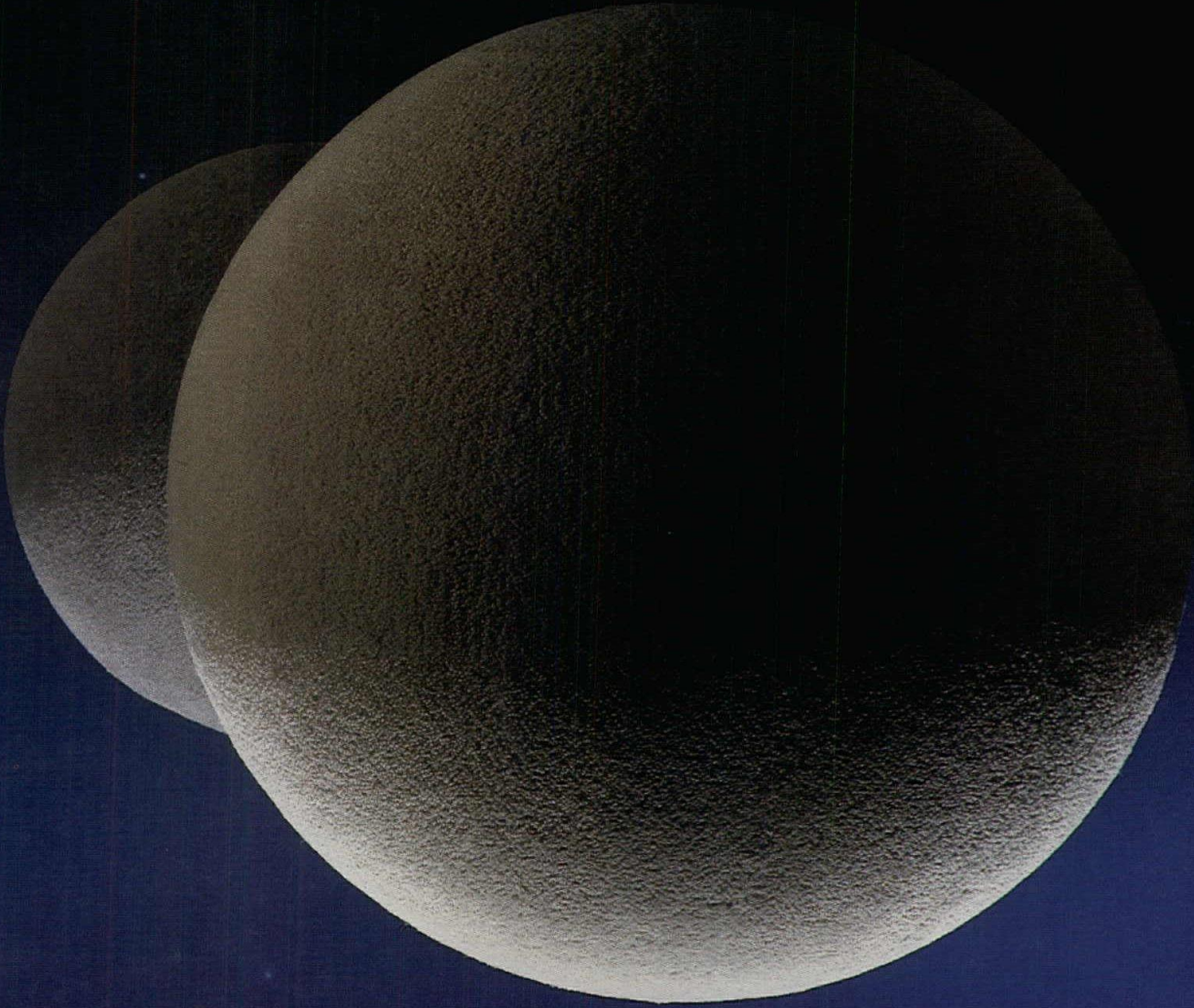
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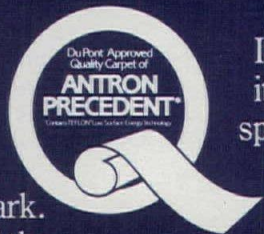
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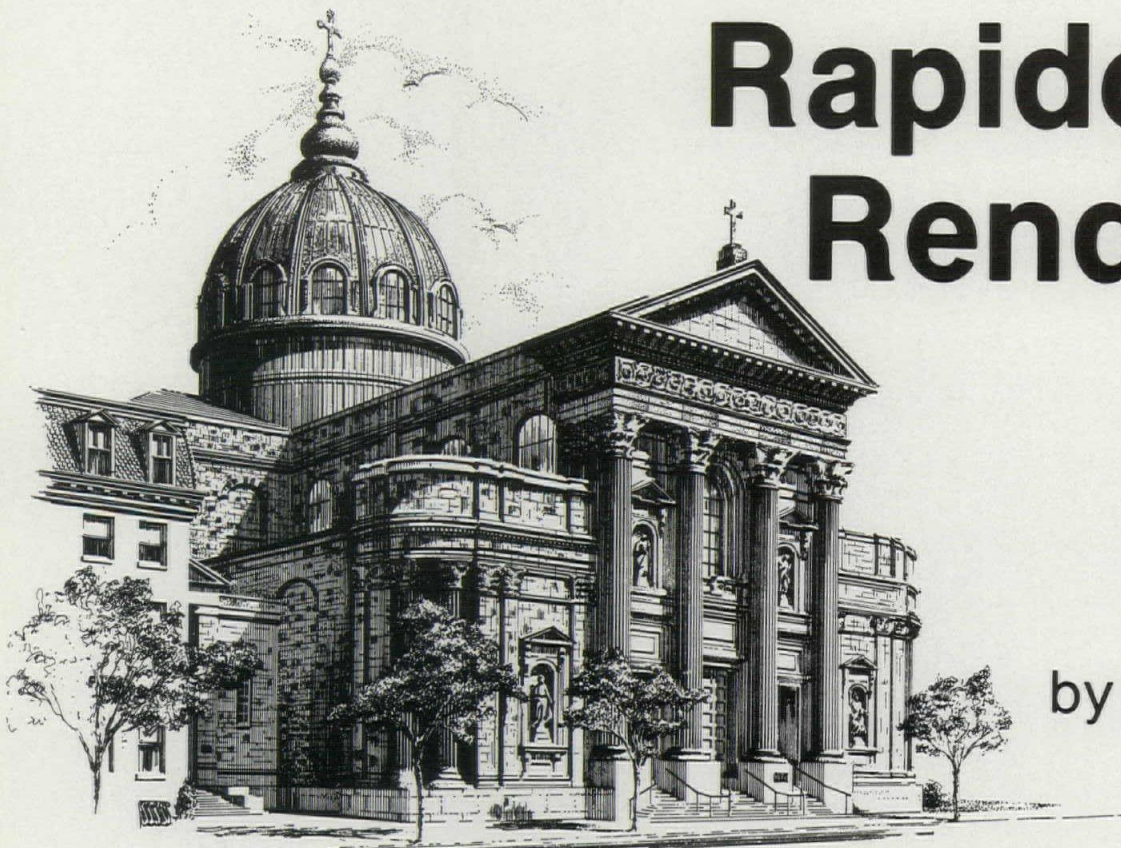
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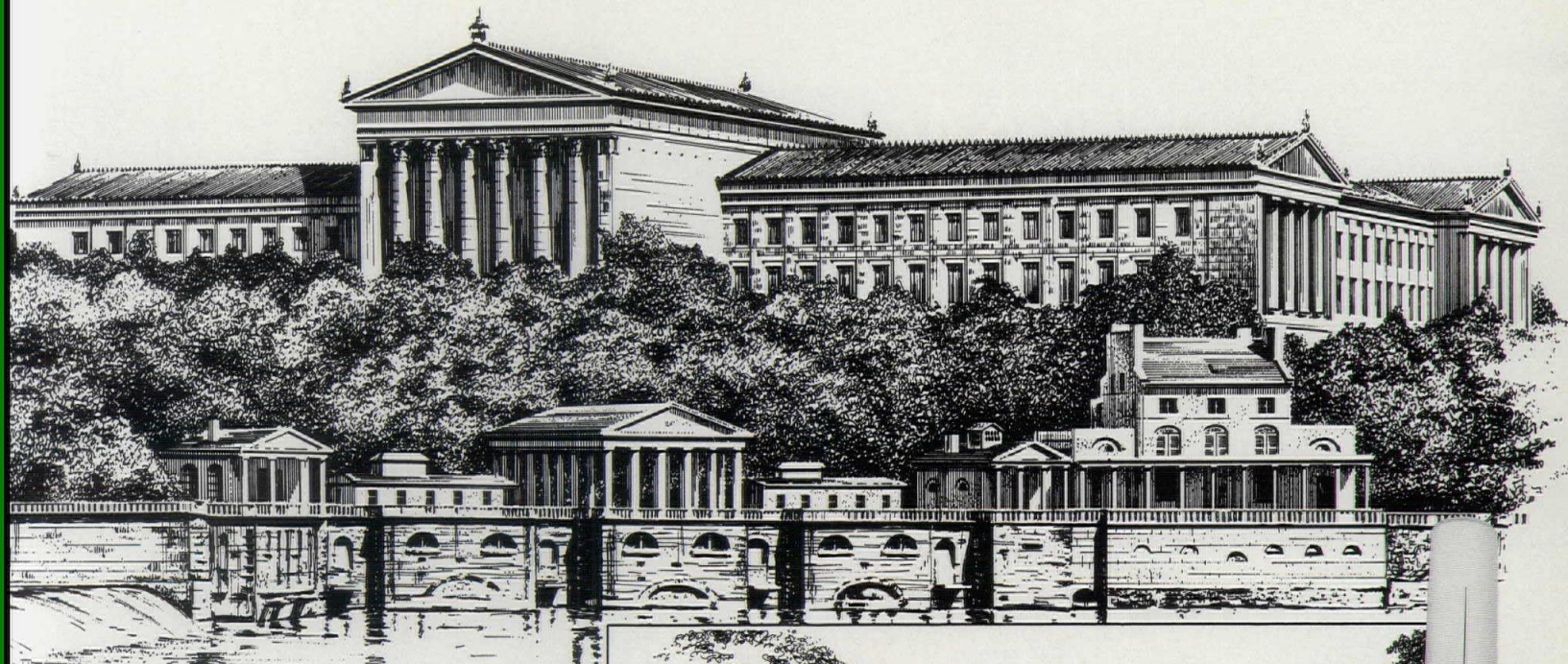
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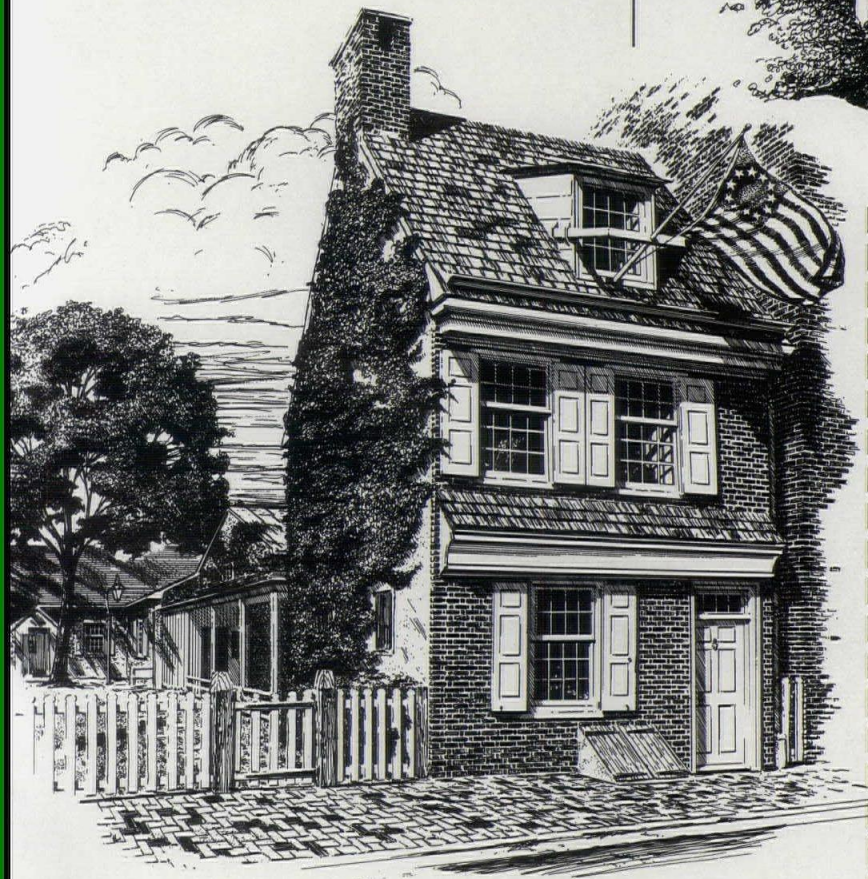
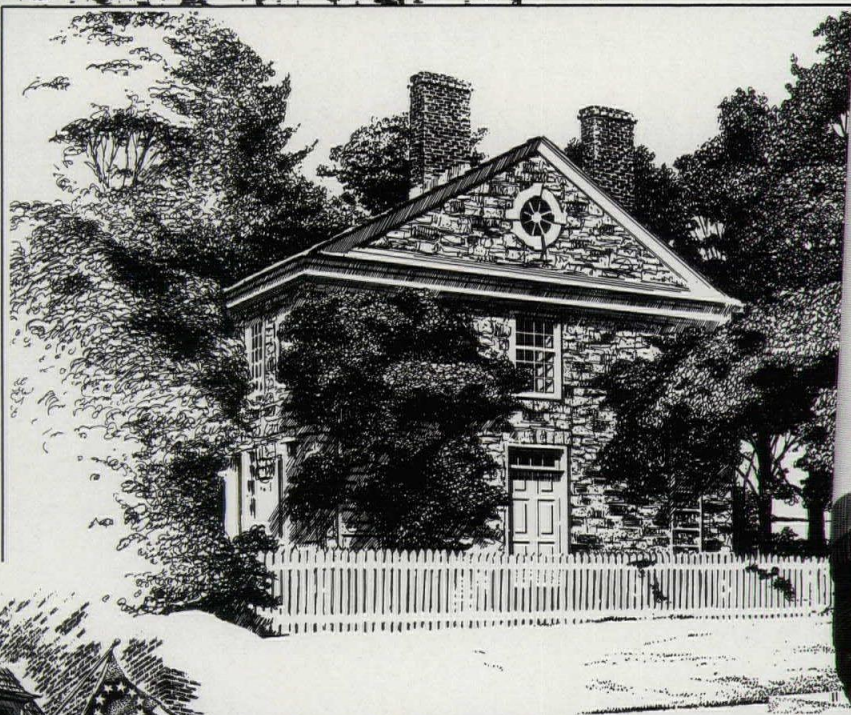


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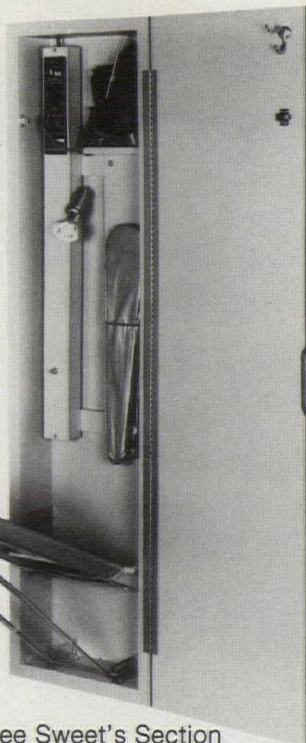
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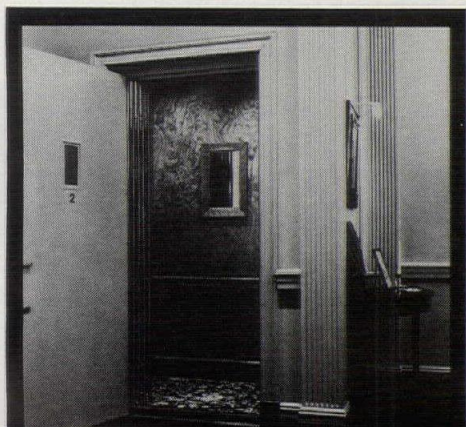
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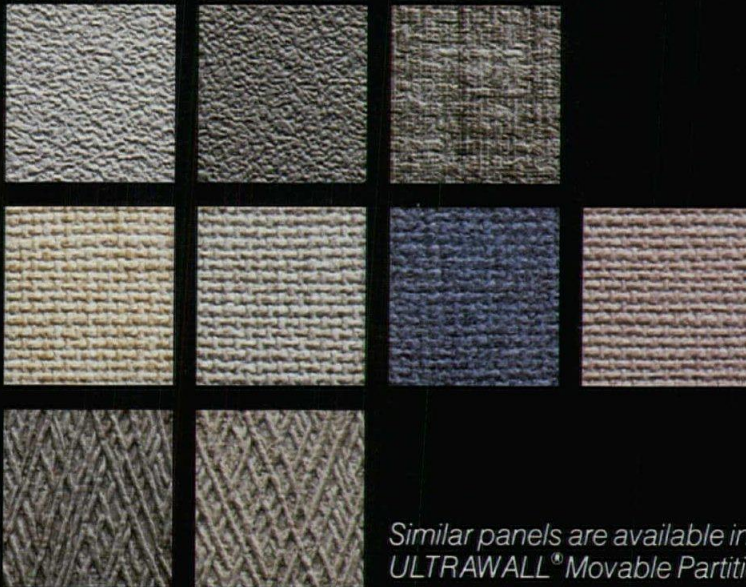


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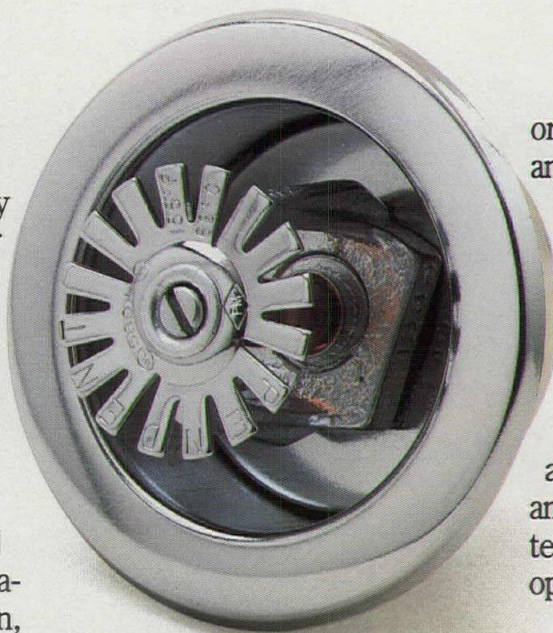
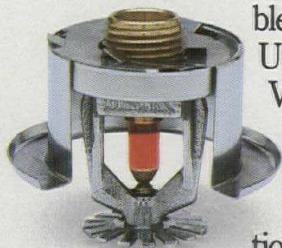
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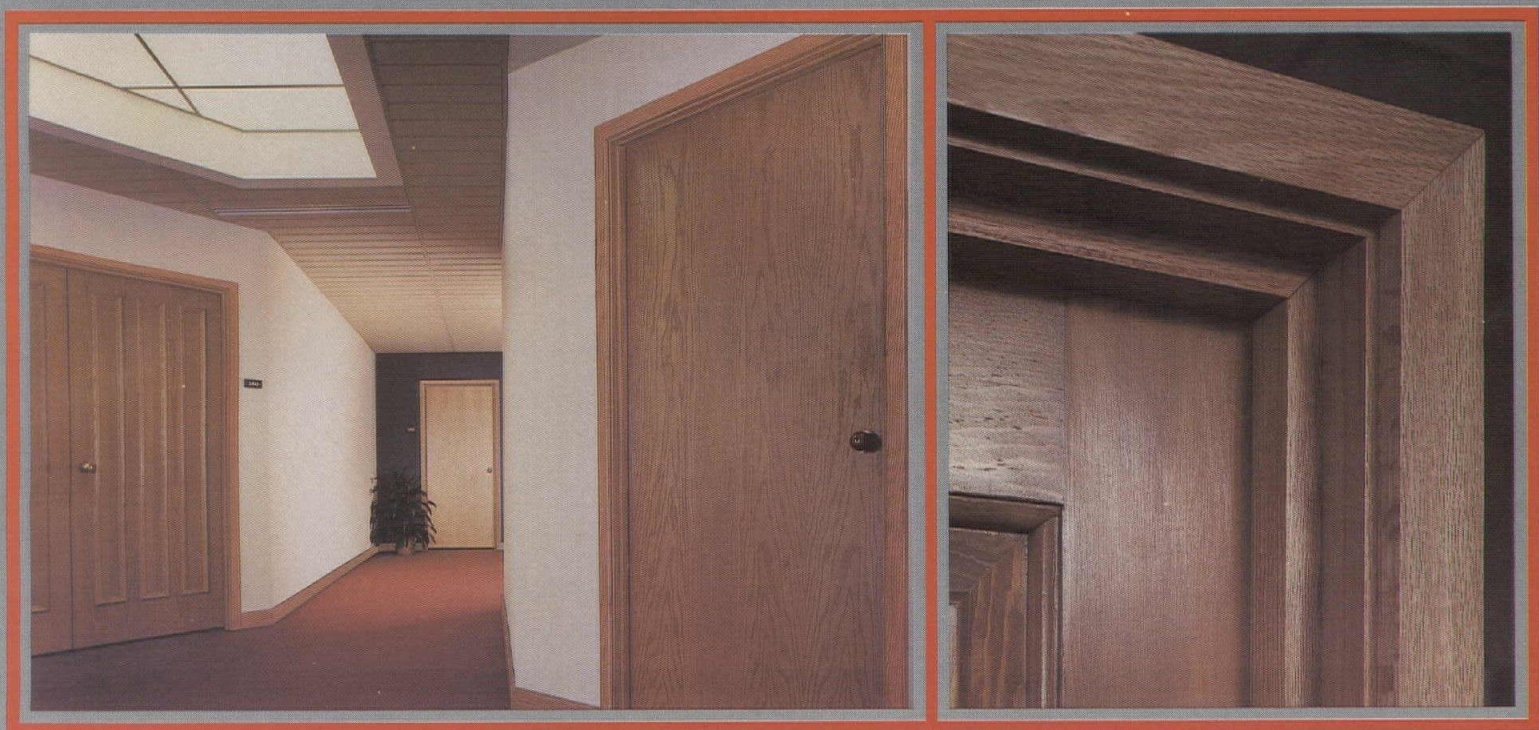
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Record Interiors 1985

When Japanese architect Arata Isozaki casually mentioned to me that his conceptual model for a 104,000-square-foot discotheque in Manhattan was a "dream in which disconnected images appear and disappear," my editorial heart skipped a beat. For the statement not only articulated my own impressions of the Palladium—assembled over numerous evenings of field research at the top of the "stairway to heaven" (cover and pages 126-137)—it echoed RECORD's commitment to providing a variety of experiences versus a single experience in this issue of Record Interiors. Like Isozaki's dream (and his entertainment complex), this 15th yearly collection of interiors comprises diverse elements that, admittedly, are difficult to make collective peace with: there are things both familiar and alien, both gratifying and perplexing . . . both intriguing and, at times, even slightly disturbing. The objective this year, as in the years just past, is not to present a tidy package of work as evidence of some consensus which currently does not exist, but rather to offer as wide a range of design alternatives as possible—an annual update on the varied state of the art.

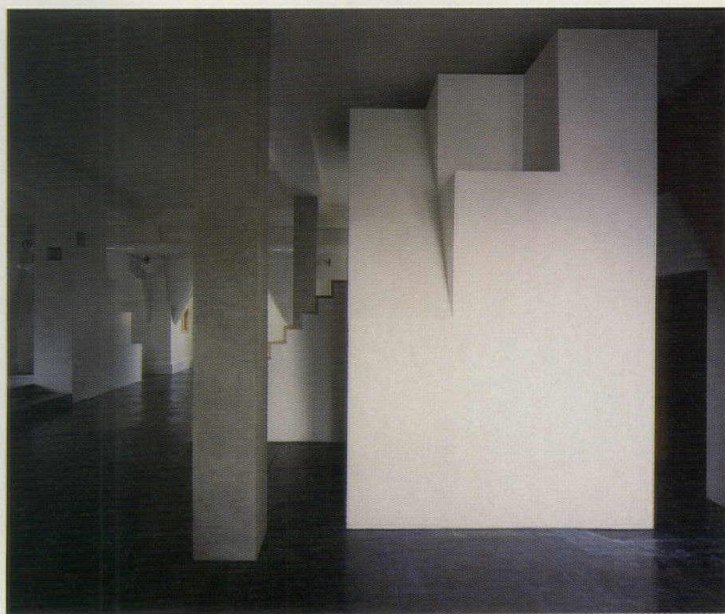
Though we have chosen 15 strange bedfellows this year—the minimalist may feel as ungenerous toward the kitsch artist's efforts as the neo-primitivist does toward the Mies revivalist's—they all share one trait: they mine their chosen veins with intensity. The resultant body of work effectively offers a crash course in contemporary design alternatives—more alternatives, perhaps, than some of us would like to believe exist. If these 15 projects lean toward the idiosyncratic, and most do, it is because none of the 14 firms represented has simply latched onto a merely fashionable idea.

For those in search of evidence to prove one stylistic school's victory over another, Record Interiors 1985 will be a useless document. It is not our intention to point the way, only to show that there are many ways, and that the journeys are worthwhile. *Charles K. Gandee*



Great performances

Gillette Studio
New York City
Franklin D. Israel, Design Associates



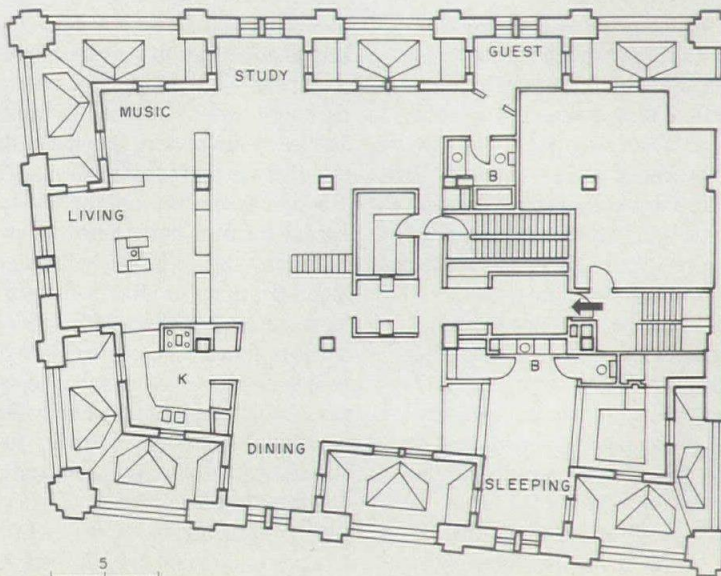
It could be a stage lying in empty wait for the critical scene in some great drama; an abstract set through which the lone thespian paces while delivering his wrenching soliloquy. One can almost imagine the anguished Oedipus recounting his heinous crime here, or the delirious Lady Macbeth wringing her murderous hands and wailing. Endless though the theatrical possibilities may be, however, the only drama acted out in the Gillette Studio is the drama of Francis R. Gillette's life. If the setting appears to lend itself more readily to the performing arts than to the domestic, the owner will accept that judgment as evidence of a residential aspiration achieved. "I wanted to be a voyeur, a member of the audience . . . to have the sense of looking through a camera," recalls Gillette, who looked to Franklin Israel to make his dream house come true. While many of his colleagues would undoubtedly be nonplussed by the client's request, Israel was empathetic—having once abandoned his drafting lamp for the brighter lights of Hollywood, signing on with Paramount and later with Roger Vadim as a set designer. Though a disenchanted Israel ultimately returned to the fold—"in the end, it's just celluloid, and I'm more interested in tactile reality"—the experience served him well. When longtime friend Gillette called from New York to say that having tired of a "conventional" Park Avenue apartment he was ready to make a dramatic change, Israel was prepared for his part. Taking a leave of absence from home-base Los Angeles, the designer spent the next six months in Manhattan drawing, while Gillette looked over his shoulder to ensure that the esthetic accommodations suited the "artful existence" he envisioned leading.

While residential commissions necessarily invite more intense client involvement than others, this residential commission threatened to break new ground. Gillette is a strong-willed perfectionist with very definite ideas, and the eminent hair-and-makeup artist approached the design of his studio with the same do-or-die conviction with which he approached model/actress Lauren Hutton for Revlon's "Ultima" campaign. Brandishing a well-worn monograph on architect Luis Barragán's work, Gillette asked Israel to essentially *borrow* a few

pages. Though Israel shares his client's admiration for the Mexican master's work (as who does not?), pastiche held understandably little allure. Especially considering the opportunity posed by the extraordinary 3,000-square-foot room at the top of a 1909 office building that Gillette purchased as the site for the "Barragán village" he specified. "No" was considered an unacceptable response to the proposal. And besides, Israel subscribes to the theory (considered quaint in certain circles) that architecture is a "service" profession, i.e., "a client should be given what he wants."

If, considering the circumstances, Israel's professional commitment seems to exclude his personal desire to create an original piece of architecture, a single image of the finished studio should end all speculation. By looking to the container in which he was working to help guide his hand in molding the powerful forms and planes he inserted into it, Israel was able to produce a design that steps out of the long shadow cast by its conceptual source. When vestigial fragments do appear—in the form of a stair and a fountain (following pages)—they are treated like a pair of familiar quotations that the careful writer flawlessly assimilates into his sentence—still identifiable, of course, but also fresh in their new environs. The highly textured materials the designer assembled and the vivid palette the client specified may appear far from home here in New York City, but their basic integrity and gutsy strength seem a fitting match for the great container. Similarly, the brute force of the tower's idiosyncratic roofline, which forms an almost overpowering umbrella, finds muscular counterpoint in the sculpted concrete fireplace (facing page) and stepped plaster pavilion (above)—two unabashedly inserted objects, clearly come to stay. If high on Israel's priority list was the "clear distinction between new architecture and old shell," he was not to be satisfied with simplistic juxtaposition. New and old effectively engage in an ongoing dialogue, in which there is tension but no animosity—since each is up to the strength, and to the task, of the other. Which means our drama has a happy ending. *Charles K. Gande*

Though both client and designer admit to feeling intimidated by the rabbit warren of offices they first walked into almost five years ago, they found 16-foot ceilings, 360-degree views, and 3,000 square feet of space irresistible. Situated on the 31st floor of a 1909 office tower (turned cooperative apartments) in Manhattan's Financial District, the space's greatest assets (and character) lay hidden behind office partitions, dropped ceilings, linoleum floors, and a maze of hot water pipes. Designer Israel embarked on a pre-renovation "excavation" which, when completed, revealed the glorious promise within. Since bachelor Gillette's program did not call for conventional room arrangements, Israel was able to preserve much of the original character he found. (Some of the massive pipes were moved, of course, and all donned white vinyl coats.) Though the requisite living, dining, sleeping, and study areas do exist, they make their home in gabled alcoves around the perimeter (plan below), thus leaving the central space open—save, of course, for the "house" Israel built in the "house." The lathe-and-plaster pavilion contains a darkroom, as well as a "private chamber" on its second floor (facing page). To counter the potential disorienting effect of the "open" plan, i.e., to ensure that the "studio" not be experienced as a "loft," Israel established strong, formal axes and symmetries. Witness, for example, the entry sequence (plan below): visitors are guided through a photo-gallery vestibule, across a cross-axial alternative route (photo right), and continue on through a second, chapel-like vestibule carved into the new "house"; once they've slid the wooden gate open, they enter onto a mottled cobalt-blue concrete "stage."













"I wanted to be able to bathe in the morning sunlight," somewhat wistfully recalls client Gillette, who insisted that designer Israel recreate Luis Barragán's famous fountain for the purpose (facing page). Though the familiar image of water spewing from the rough wall into a waiting pool is a long way from its source, it is also near magical. Smooth concrete steps lead the bather up to the pool, and also bring water cascading down into a waiting moat.

*Gillette Studio
New York City*

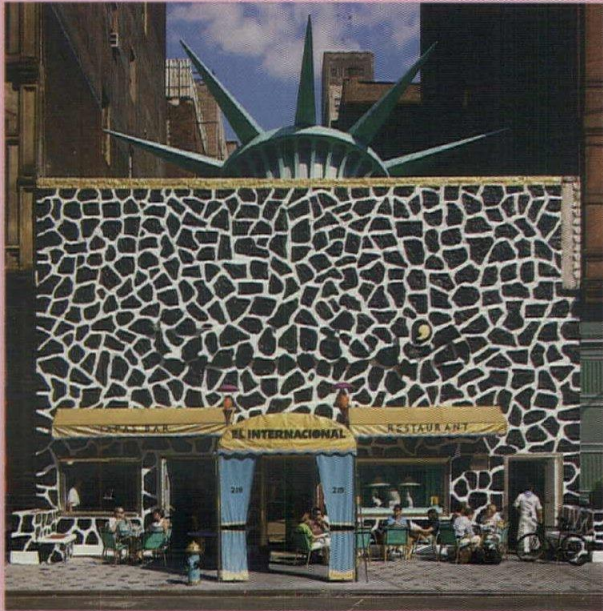
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El Internacional style



Seen-it-all-before cab drivers slam on their brakes. Self-absorbed pedestrians stop dead in their tracks. "Is it art or vandalism?" huffed one recent passer-by, unperturbed by the black-and-white giraffe-skin facade and full-size replica of the Statue of Liberty's crown, but outraged by the smashed Coke cans embedded in the sidewalk outside El Internacional.

Dressed in a turquoise blazer, Hawaiian shirt, and iridescent purple trousers, he hurries to meet his waiting dinner guest. "Am I late?" he asks, checking the emerald-and-diamond-studded watch on his left arm, while neatly returning a wayward strand of hair to the hybrid bun/French twist it just detached itself from. "No? Good." Thus reassured, he heads for the table. "Please, call me Miralda."

This being the conservative '80s, we may not hear much about them anymore, but there are still avant-garde artists out there in the world who still devote their lives to awakening us from what they might term "the slumber of complacency." Their method is, by definition, confrontational; their hand, always unapologetically heavy; but their talent for prying open our eyes, for rousing us to our defensive senses, is uncanny. In his personal and professional expression, Antoni Miralda is clearly one such artist. Though his art eludes simple classification, let it suffice to say that its purpose is to celebrate the ritual and cultural significance of food, which is also, not incidentally, his preferred medium. With something approaching a fetishist's fervor, Miralda has channeled his creative energies into designing installations and staging performances intended to celebrate the preparation, presentation, and consumption of all that is edible. The tragic aspect of his art, of course, lies in the temporal nature of the subject matter—food perishes, and only photographs remain in a hard-to-find monograph by Pierre Restany, entitled *Miralda! Une vie d'artiste*. Last year, however, *l'artiste* was offered the opportunity to create a permanent showcase for his work when the Catalan chef Montse Guillen leased a failed Italian restaurant in lower Manhattan and invited her countryman to contribute the esthetic bill of fare.

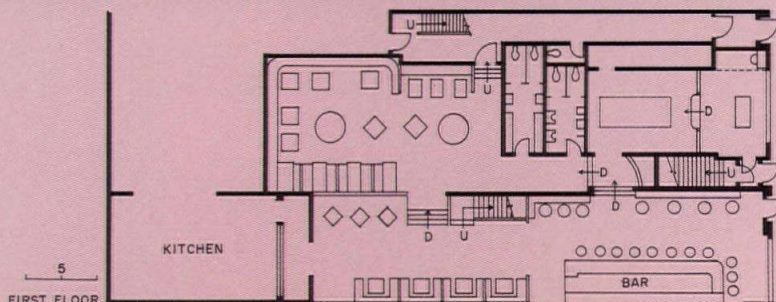
Though the eel and squid look slightly suspicious, and the beady little eyes of the lightly sautéed shrimp stare up most accusingly, first-time El Internacional diners may fail to notice—distracted as they can't help but be. "For some people it must be a little too much," estimates Miralda, who will get no argument on the matter, except, perhaps, from those who feel compelled to point out that the issue is not so much quantitative as qualitative. Such implicit notions of what is and is not esthetically acceptable, however, are better checked at the door, for here, as the briefest glimpse will attest, the conventional rules do not apply. El Internacional exists beyond the limits of good and bad taste—out where the parrot, official bird of kitsch, spreads his colorful wings and flies free. Obviously, it's kitsch, but for Miralda, the word is simply descriptive, not censorious: "It has nothing to do with taste, it just means enjoy, and enjoy means excess, not moderation." Arguable? Certainly. But, again, not here. Miralda has concocted a visual feast in which colors, patterns, textures, and symbols are lavished in such ostentatious overabundance that we have no choice but to drop our esthetic guard, overwhelmed by the sensory assault.

"I've always been very colorful," confesses the artist, looking out at the vivid rainbow spreading across his favorite restaurant. Then, as if to emphasize the point, he nods to a tray of blue Margueritas. It seems a bartender concocted the curious looking drink as a chromatically fitting tribute. Miralda was touched by the homage, now a specialty of the house, although he freely confesses that some customers won't touch the stuff: "They think it's Windex." *Charles K. Gandee*



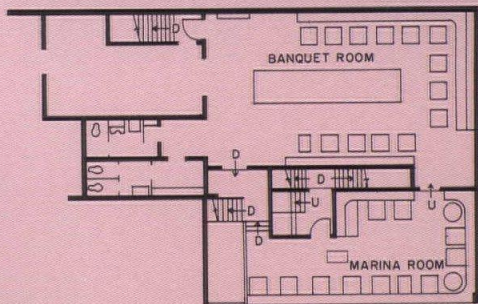
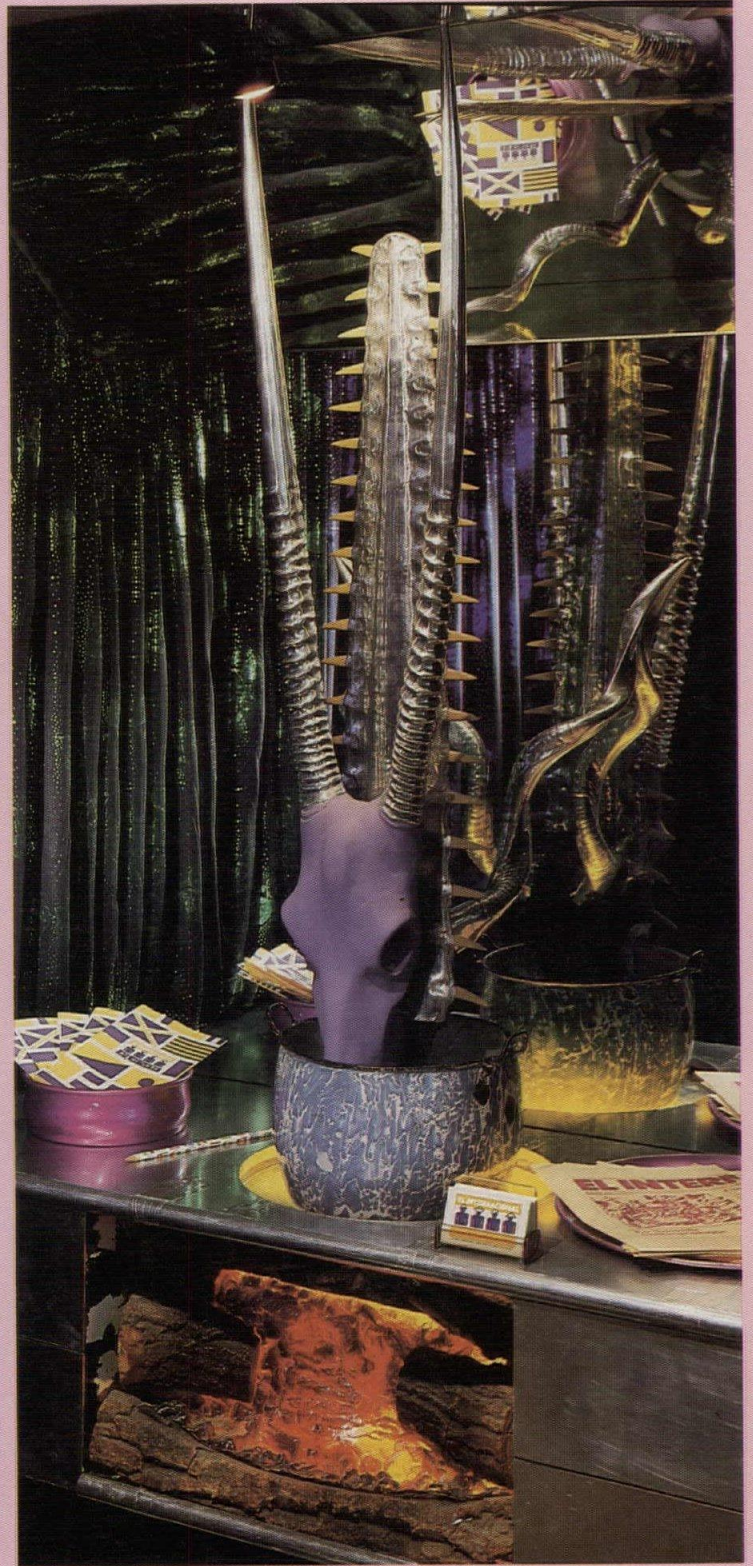
"The first time I walked in I felt a powerful karma," remembers Miralda, the fascinated-with-food artist who regarded the shabby legacy he inherited from 60 years of diners as the stuff of which dreams are made. After peeling away the more recent decades, Miralda embarked on a course of selective preservation and "highlighting." Witness, for example, the dining room's glittering pink-and-turquoise

ceiling and soffit as compared to the white ceramic tile wall with gold mosaic insets Miralda uncovered and left unadorned (save for dangling conduits) because it designated the location of the original 1920 kitchen. Such sentimentality bespeaks the artist's commitment to honoring the various cultures that have made New York their home and this their restaurant, i.e., the present



Catalonian contingent was preceded by an Italian era which followed German founding father "Teddy." El Internacional is a cultural crossroads, according to Miralda, who laid down a glazed carpet of international flags in the lobby to announce the fact (preceding page). Though the floor plans and seating arrangements were basically unaltered, a new "Trophy Bar" was constructed (below). The vials of

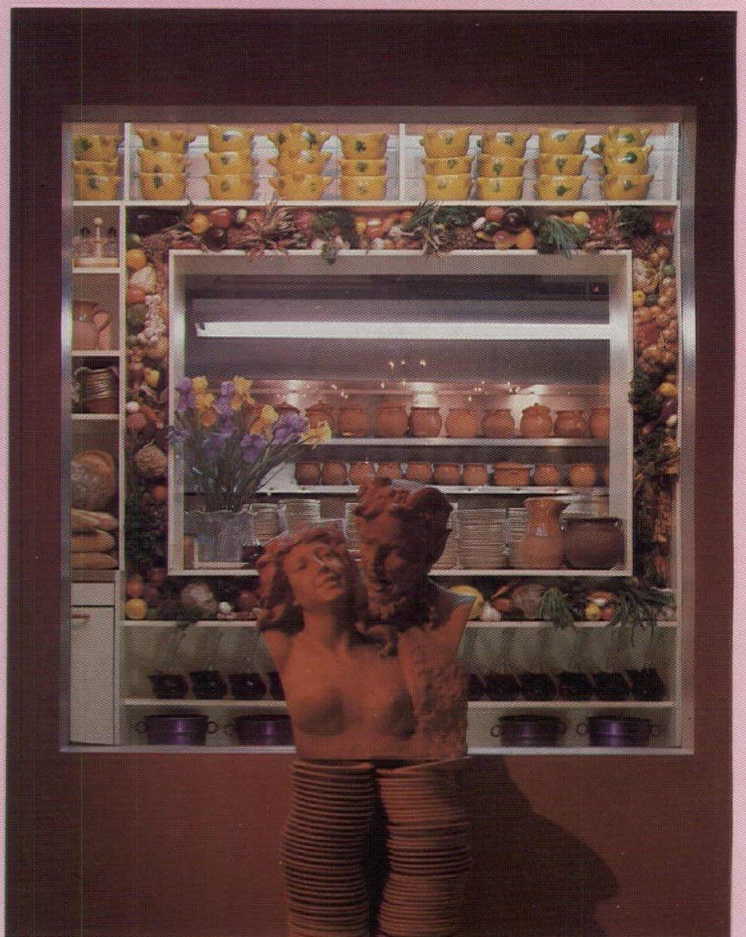
Mediterranean water honorifically perched above the quirky bar are capped with replicas of the Christopher Columbus statue that stands in Miralda's native Barcelona—the explorer's arm points to America. Atop the maître d's station (right), above an electric fireplace, is a cauldron around (and in) which bones from three continents are placed: "New York is a melting pot," explains Miralda.



SECOND AND MEZZANINE FLOORS

There's no rest for the weary eye at El Internacional. Regardless of where you look there's some extraordinary little vignette to take note of: An "edible" wedding cake enshrined in a glass stair landing commemorates the symbolic marriage of Barcelona and New York (below left); a decidedly non-edible archaeological sandwich affixed to a structural column remembers the restaurant's long—sometimes glorious,

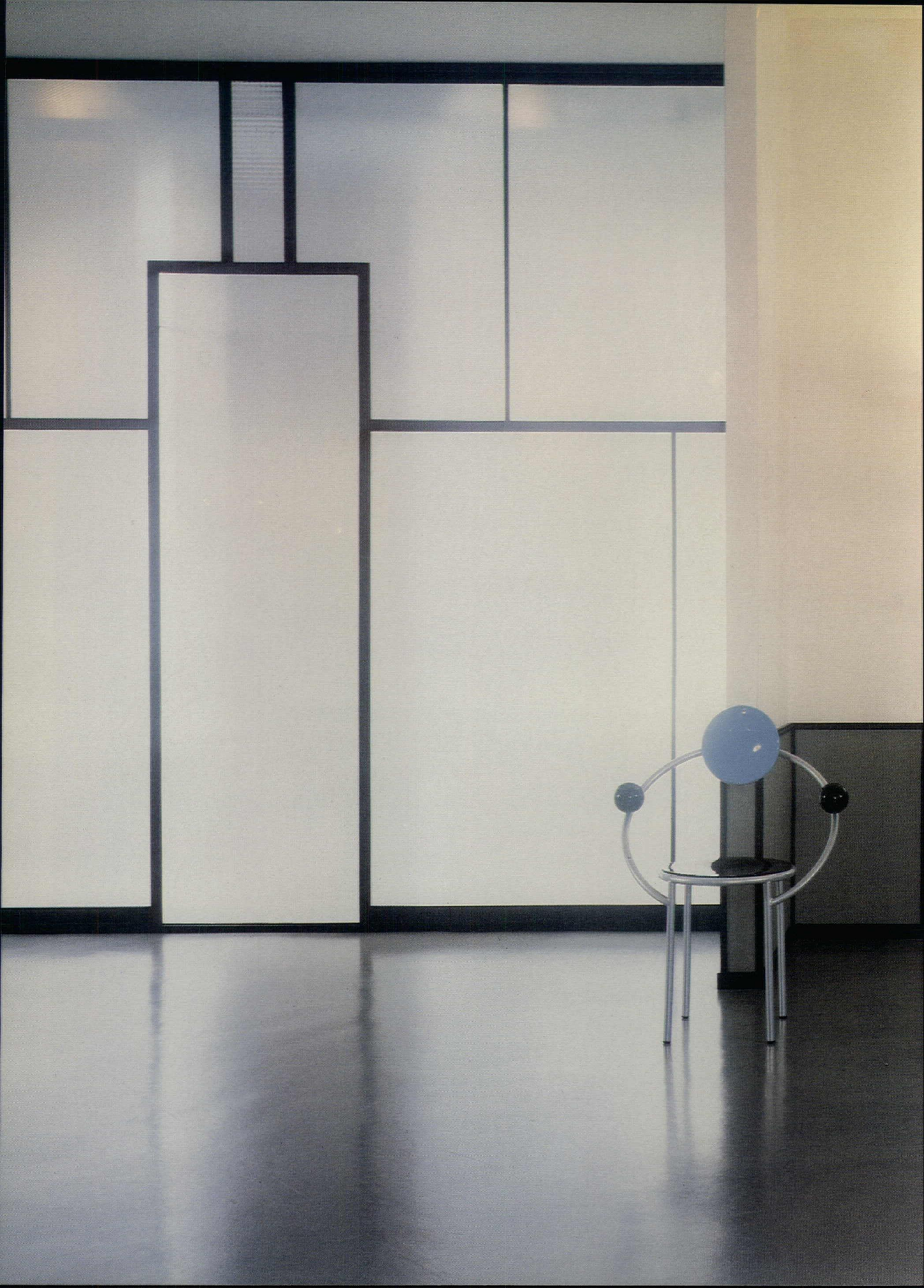
sometimes shady—history (bottom left); a grand window revealing the frenetic action in the kitchen acknowledges the source of the present bounty (bottom). The visual decibel is lowered, but only marginally, in the two upstairs dining rooms, intended for either private parties or relatively quiet dinners. The banquet room (below) contains El Internacional's "museum," which counts



photographs of long-ago patron Elizabeth Taylor seated in a downstairs banquette, as well as glowing restaurant reviews from now-defunct newspapers, among its treasures. The adjacent "Marina Room" (below) features Gaudi-esque stalactites and a glass-topped coffin embedded in the floor, in which codfish have been prepared to go to their final reward resting on a bed of dyed sugar and salt.

El Internacional
Tapas Bar & Restaurant
New York City
Designer:
Antoni Miralda
331 Greenwich Avenue
New York, New York 10014
Keith Farington, assistant designer;
Robert Guest, Ken McKay, Andrea
Dürr, Angus Wallace, assistants
Photographer:
©Peter Aaron/ESTO





Telling details



Esprit Show Room
Los Angeles, California
D'Urso Design Inc., Designer

"I'm unwilling to love a space that isn't beautifully detailed," says Joseph Paul D'Urso. When D'Urso does love a space, a wall, a table, or a swatch of fabric, his devotion to craftsmanship is absolute. He insists on researching materials and proportions on site, by hand and by eye; if necessary, he tears out mistakes and starts again from scratch. When Esprit International, a popular women's and children's clothing company, commissioned D'Urso to design a show room and retail store in different neighborhoods of Los Angeles, the *New Yorker* saw no choice but to rent a house midway between the two job sites until the last detail was in place. Such perfectionism is a luxury in the world of ready-to-wear; if there is anything comparable to D'Urso's interiors in fashion, it rarely exists outside couture—and it does not come at off-the-rack prices. Esprit's clothing *does*, but it appeals to a different sensibility. Current offerings run to linoleum-print pants, plastic-laminate "architecture earrings," and "Zolatone swirl shirts," modeled in advertisements by "real people" bubbling over with good health and pert non sequiturs such as "I don't like snails in anise sauce, but I definitely want to be a superhero like Aquaman. I think everyone should be naive." There is nothing naive about the outfit that markets this freewheeling persona. At every level of business Esprit watches the details that matter, and the setting D'Urso designed for their goods conveys this message direct to the trade.

The 14,560-square-foot downtown show room occupies one entire floor of a loft building across the street from the Los Angeles Apparel Mart. The client's program specified distinct quarters for each of five divisions: Esprit Sport, Esprit/Kids, shoes, accessories, and a more elegant and expensive line called simply Esprit. Elevators and stairs unavoidably divide the L-shaped space into two unequal segments, the smaller of which was allocated to the Esprit division alone, in keeping with its relative exclusivity (top left in plan on page 106; photo opposite and overleaf below left); the longer wing houses reception (preceding pages), the remaining show rooms, offices, and conference areas. Ranks of concrete structural columns 3 feet in diameter on 20-foot centers provided the armature for an organizing schema, essentially a centralized square in the Esprit department and a longitudinal promenade in the other sector. D'Urso nonetheless avoided the potentially static discipline of a thorough axial plan by taking advantage of anomalous geometry built into the trapezoidal shell. His deft interpolation of diagonals and curves subtly echoes Esprit International's corporate image of exuberant informality, without upstaging the clothes.

Only after one rounds the bend from the reception desk into the multiple show room is the grand allée of the long colonnade fully revealed (overleaf top left). Syncopating this stately tectonic rhythm, shifts in ceiling height and floor level, and contrasts of translucent, linear, perforated, and opaque enclosures define an extraordinary range of vistas and operational zones. The ensemble suggests a narrow piazza overlooked by pavilions and balconies, a congenial indoor/outdoor ambience in which to look at garments for any season. Movable mesh display racks and overhead speed rails (D'Urso's ingenious refinement of a system Esprit pioneered in earlier show rooms) supply sales representatives with an adaptable kit of parts for rearranging the environment where they present new lines to department store buyers. Shoji-like interior windows of frosted and patterned glass admit plentiful sunlight while filtering distractions from the outside world. At the same time, however, D'Urso uses light to key the cool abstraction of his fugal rhythms to the warm, dissonant harmonies of Los Angeles. Light animates the sensuous vibration of black steel pipe against serpentine wire mesh, sisal matting, and terrazzo, of bleached maple and marble against the exposed metal edges of raw plaster, of cowhide against polished linoleum. When the light hits a leather floor edged in concrete, there's no doubt that this love of detail is a consuming passion. *Douglas Brenner*









The *jeu d'esprit* of a polished leather floor in the shoe department (this page and opposite) exemplifies a whimsical strand woven through D'Urso's exacting geometry. Other wry details include the crayon color scheme of red and yellow chairs around blue granite tables in the Esprit/Kids division, a dedication date set into the travertine floor of the Esprit salon, mullion patterns suggesting a stylized torso, head, and limbs, and vaguely anthropomorphic Memphis furniture in the reception area. Custom-made display pieces such as the "baker's rack" opposite are uniformly utilitarian and exquisite, a combination that pervades the entire project. Even the back room where new samples are steamed and pressed has a travertine floor under the ironing boards.

Esprit Show Room
Los Angeles, California

Owners:
Doug and Susie Tompkins,
Esprit De Corp.

Designer:
D'Urso Design Inc.
80 West 40th Street
New York, New York 10018
Joseph Paul D'Urso, designer; David
Applebaum, Eric Dorter, Barry
Miguel, Peter Ofner, design team

Engineers:
Svend Sorensen Inc. (structural);
John Denton & Associates
(mechanical); Jones-Cooper &
Associates (electrical)

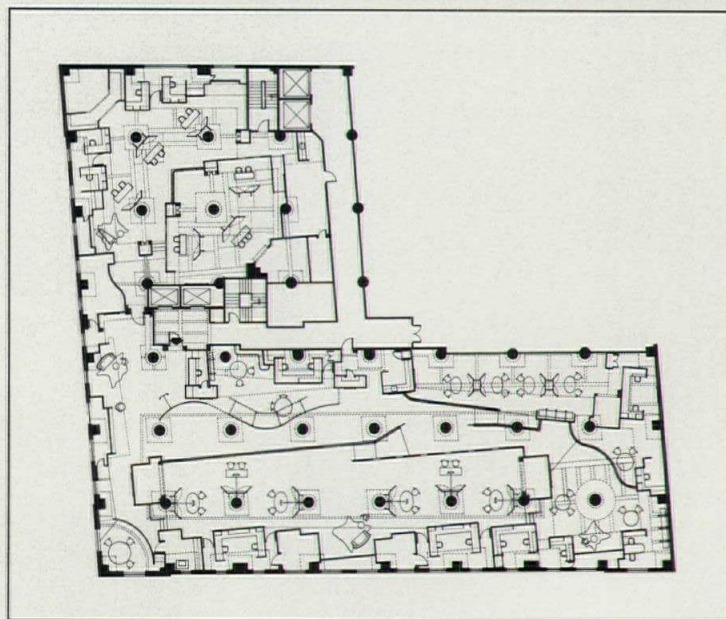
Lighting:
D'Urso Design Inc. with Alfred
Scholz Associates

**Display fixtures and custom
furniture:**

D'Urso Design Inc.

General contractor:
Illig Construction Company

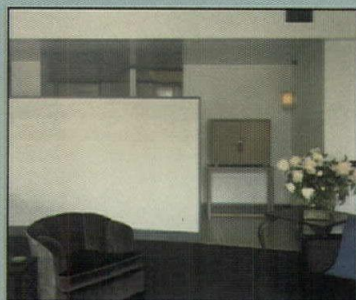
Photographer:
Rick Barnes





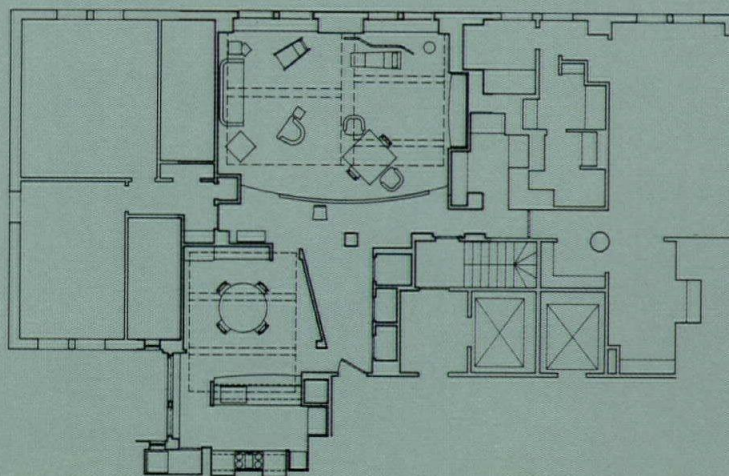
Collage

Private Apartment
New York City
Bentley LaRosa Salasky, Design



Ronald Bentley, Salvatore LaRosa, and Franklin Salasky liken their design strategy for this New York interior to the ambiguous, multilayered harmony of Cubist collage. The apartment is indeed an elusive still life made up of disparate fragments, a fitting analogy, perhaps, for home in the modern city and especially apt here, where the owners actually pieced together two adjacent flats in a prewar building and then renovated them in stages. New interiors were completed in the master suite (right in plan) and two children's bedrooms (left in plan) before the firm was engaged to carve a living room out of what had been separate chambers divided by a party wall, remodel a foyer, dining area and kitchen, *and* in the process unify a hodgepodge of architectural components and ad-hoc circulation. On the face of it, this program might appear to call for a return to old-fashioned apartment planning, with formal rooms and hallways dignified by a semblance of axuality and classical ornament—were it not that the owners' taste ran to flowing Modernist spaces, informality, and minimalist decor. With good sense and ingenuity, the designers convinced their clients that it would be best to serve tradition and modernity at the same time: "We took Emily Post apart," says LaRosa, "but we put her back together very comfortably." Extant molded doorways, mullioned sash, structural piers and beams offered a level of detail and modeling that, if subtly elaborated and transformed, could *imply* a consistent decorative system, a rational parti, and even a measure of domestic ceremony, without demanding full-dress period rooms and forced enfilades.

The gentle accommodation of contingency essential to this layout is immediately apparent inside the front door, where a diagonal partition on one's left skirts an odd pair of "left-over" structural columns to direct one's gaze toward the convex sweep of a shoulder-high screen wall. Tall enough to give the living room some privacy from passing family traffic, but low enough not to block sunlight and views from the dining room and open kitchen, this curved partition also helps to define the living room as a coherent entity. Other new construction, such as niches, dropped soffits, and furred-out window embrasures, further enhances the impression of solid containment and over-all symmetry where these qualities do not in fact prevail. Whether seen in plan, elevation, or in the round, the counterpoint of decorative motifs and solid geometry eludes easy comprehension as an ensemble. Partitions look like architecture from one angle, furniture from another; molding threads in and out of walls, alternatively suggesting friezes, dadoes, or pilaster capitals or bases, or turns corners to widen into shelves. As with any collage, the gaps and hidden edges are as striking as the tangible odds and ends of everyday life. *Douglas Brenner*





Furnishings correspond to the variable order of the architectural shell, in a studiously relaxed assemblage of local symmetries. The range of pieces obeys no single canon: an antique game table coexists with a modern Riart rocker, Art-Deco armchairs, an heirloom mirror, and a custom folding screen and sideboard. Surface texture and ornament is similarly diverse: tapestry and velvet, floral-patterned wool, striped carpet, lime-stained wood. The subtlest layer in this collage is the concave side of the warped screen wall, which has been sponged and stenciled in a monochrome pattern of shimmering delicacy.







The clients wanted to perceive the apartment as a continuous, light-filled space, an effect the designers achieved without sacrificing the experience of different rooms with specific identities. The use of intersecting planes and framed openings to describe volumes without full enclosure is especially adroit in the fluid sequence of kitchen, dining room, foyer and living room (above and opposite).



*Private apartment
New York City
Designers:
Bentley LaRosa Salasky, Design
160 Fifth Avenue
New York, New York 10010
Decorative wall painting:
David Cohen
General contractor:
Sanchez Interior Carpentry
Photographer:
John Hall*

Luxe, calme, et volupté

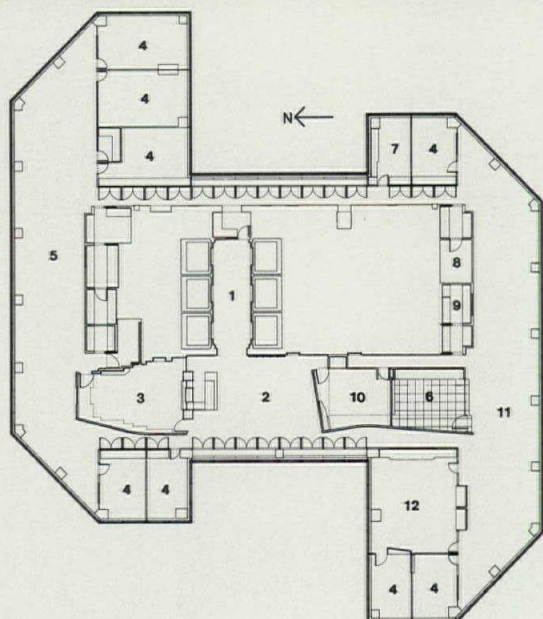


Amid the utilitarian cacophony of Manhattan's commercial landscape, there is a highly specialized group of international trading banks that never allow the serious matter of making money to intrude upon the canon of good taste. Although these foreign financial institutions are as motivated by profit as their American brethren, their New York offices tend to be understated oases of calm where the commodity bartered is currency and where a major investor can negotiate in smartly turned-out surroundings that bespeak a quiet self-confidence. Usually employing no more than 50 people, New York's international banks share three general programmatic requirements: first, they must incorporate public spaces that are luxurious, but not frivolously so; second, they must accommodate technologically elaborate computer and telecommunications facilities; and finally, they require a fairly standard combination of enclosed offices for executives and open pools—or "platforms" in trade lingo—for low- and middle-level employees engaged in banking and administrative operations.

If all this sounds formulaic, the architectural realization needn't be. Witness the diverse group of international banking interiors completed over the past five years by the New York firm of Rivkin/Weisman, Architects—a body of work that ranges from the classically referential Dubai Bank Limited (RECORD, January 1983, pages 86-91) to the more crisply Modernist Crédit du Nord (RECORD, mid-September 1983, pages 96-99). Consistent throughout the firm's bank projects is a seriousness of intent, reflected in the architects' utilization of historic prototypes—the layout of an English manor house, for example, or the distinctive plan of an Italian piazza—to organize space. No matter how small the commission, the firm seems to view each project as an integral part of the continuum of architectural history. And while Rivkin/Weisman eschewed any specific reference in its design of the Brussels-based Générale Bank, relying instead on instinctive pragmatism to fit the bank's typically tripartite ceremonial/technical/administrative program into the idiosyncratic 16-sided footprint of a new midtown Manhattan office building, the firm's unflinching desire to apply the broader principles of urban planning to a modest office interior is clear.

Générale Bank is essentially two discrete "buildings" that occupy 10,000 square feet of space. The first is a rectilinear box that contains a line of processional pavilions housing reception, conference, and dining areas. The architects underscored the separateness of this core by wrapping it in an aluminum partition system that replicates the spec office tower's curtain wall. Located in two trapezoids flanking the core, the second "building" is a more conventional set of interiors encompassing banking and operations platforms, a trading room, and executive offices. Aside from the inherent good sense of isolating each of the bank's specific functions within its own sector, the rectangle-within-a-polygon parti allowed Rivkin/Weisman to devise a no less logical circulation pattern that revolves easily around the nucleus.

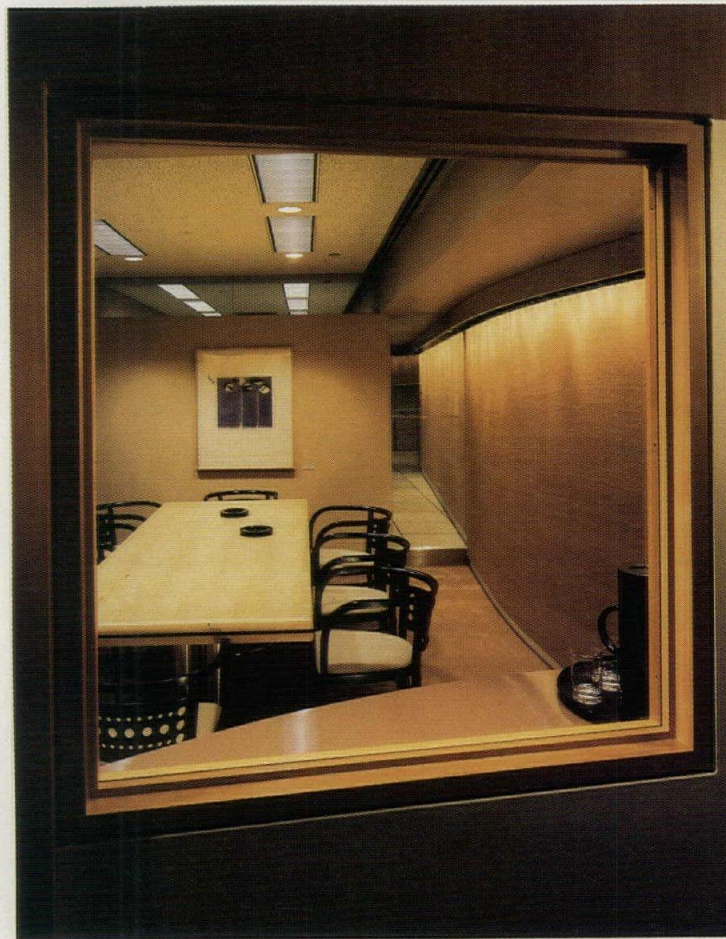
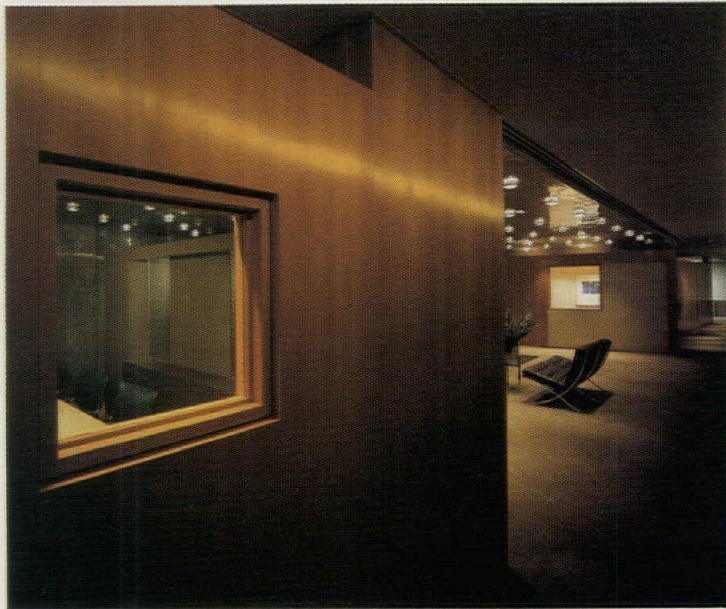
Consistent with the firm's previous work, Générale Bank is decidedly grounded in the tenets of orthodox Modernism, but overlaid with an interior enrichment of "late-Modern" colors, textures, and materials—a marriage of sensibilities that exemplifies the architects' affection for early-20th-century design and their willingness to indulge in ingenious little tours-de-force that owe something both to historical precedent and to their own imagination. The bank's hybrid quality is perhaps most obvious in the meticulously detailed reception room, where classic Mies furniture, richly grained gray marble, and muted pearwood veneer are juxtaposed against the semi-glitz of custom-made incandescent lighting fixtures set into a shiny perforated aluminum ceiling (above left and facing page). More subtly disarming are the architects' deflected plans for the dining and conference rooms, which result in Aalto-esque wood curves that define unexpectedly generous vantage points into the trading room and banking platform. If the end product exudes a certain luxe internationalism, it seems altogether appropriate for a client whose business knows no national boundaries. *Paul Sachner*



1. Elevator lobby
2. Reception
3. Conference room
4. Office
5. Banking platform
6. Computer room
7. Telex room
8. Equipment room
9. Pantry
10. Dining room
11. Operations platform
12. Trading room

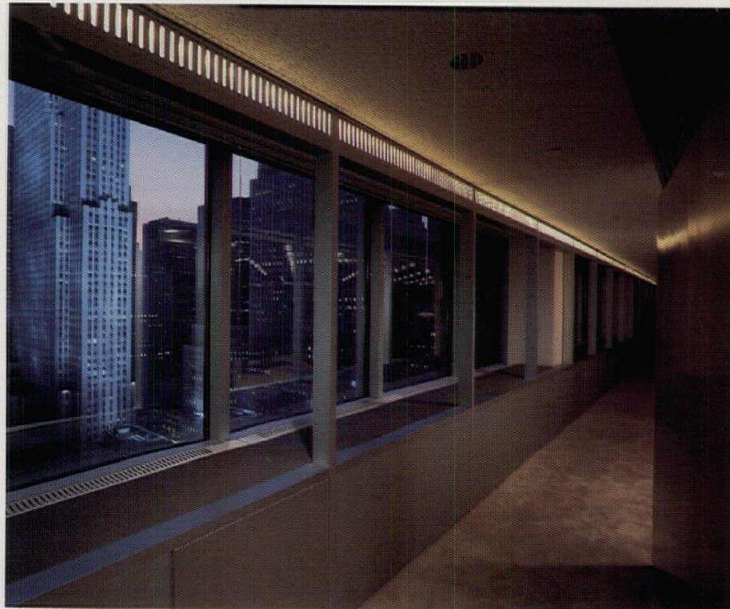






The concept of boxes inserted into an architectural field is a thread that runs throughout Rivkin/Weisman's international bank jobs and is nowhere more evident than in the design of Générale Bank's conference and dining rooms which, along with the adjacent reception area and elevator lobby, make up the ceremonial public phase of the overall project. The asymmetrically positioned windows of the conference room (top left and facing page) delineate a cross axis that corresponds to the arrangement of two oversized tables designed by Marco Zanuso. The room can be divided by a sliding partition that disappears into the wall when not in use. Aluminum and sandblasted-glass chandeliers designed by Jerry Kugler were installed on swivel mounts to accommodate possible changes in furniture placement. The architects infused the room with an undeniable aura of luxury by specifying a rich palette of materials—gold silk whipcord wallcovering, beige/peach carpeting, and gray leather-upholstered chairs designed by Archizoom Associates—that contrasts with the hard-edged qualities of the reflective aluminum ceiling, stepped gypsum board soffits, and a gray veined marble wall. Across the reception area and beyond a quartet of Mies Barcelona chairs lies the dining room (bottom left), whose elegant finish is compromised only by the presence of a workaday acoustical ceiling and fluorescent lighting fixtures. While it may seem incongruous in a small financial office, the dining room is a traditional amenity in European banks, where an in-house lunch is business as usual for both employees and clients. No ordinary company cafeteria, however, this room boasts seating designed by Otto Wagner in 1905 for the Postal Savings Bank Office in Vienna. Its gently canted walls indicate that even though the architects clearly respected the organizational potential of the grid, they were no slaves to it. The positioning of the room's 44-inch-square window may appear at first glance arbitrary, but it actually corresponds with a proposed stairway that could eventually lead down one floor to space that the Générale Bank has leased for possible future expansion.

High-tech decor comprising banks of CRT terminals and rows of constantly off-the-hook telephones linking the New York office to branch banks throughout the world adorns the trading room (facing page), which together with the computer center across the hall (lower right) forms the technological heart of any international bank. In order to prevent direct sunlight from striking delicate electronic equipment, Rivkin/Weisman carefully positioned the trading room to have just one indirectly lit northern exposure. For humans, however, expansive views of Fifth Avenue and the towers of Rockefeller Center are provided through the architects' aluminum storefront partition (top right), whose pearlescent patina is the result of one-hour (versus the customary half-hour) anodizing. A perforated light crown forms a continuous frieze at the apex of the partition, while concealed laminated storage units run along its base.



Générale Bank
New York City

Architects:

Rivkin/Weisman, Architects
17 West 54th Street

New York, New York 10019

William Rivkin, Hugh Weisman,
Jan Kouzmanoff, Stephen Lesser,
principals; Philippe Dordai, John
Chapman, Kathi Clark, Jo
Landefeld, Richard Lavenstein, Luis
Salazar, Ralph Stern, project team

Engineers:

Jaros, Baum & Bolles (mechanical)

Consultants:

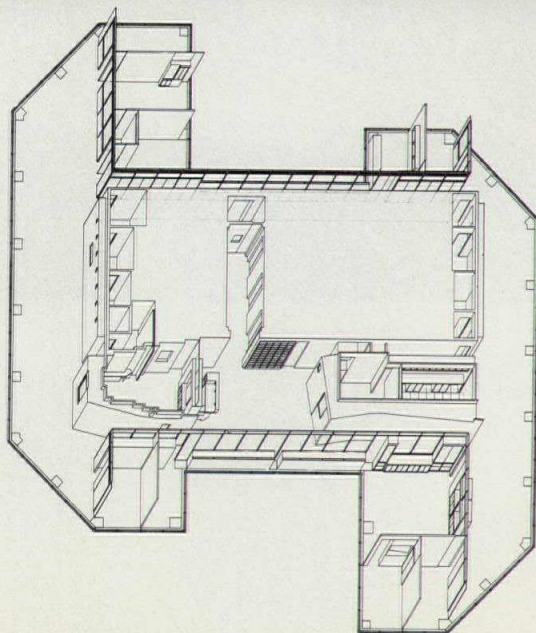
Jerry Kugler & Associates (lighting);
Laurie Rolfe (furnishings); Joan
Kaplan (art)

General contractor:

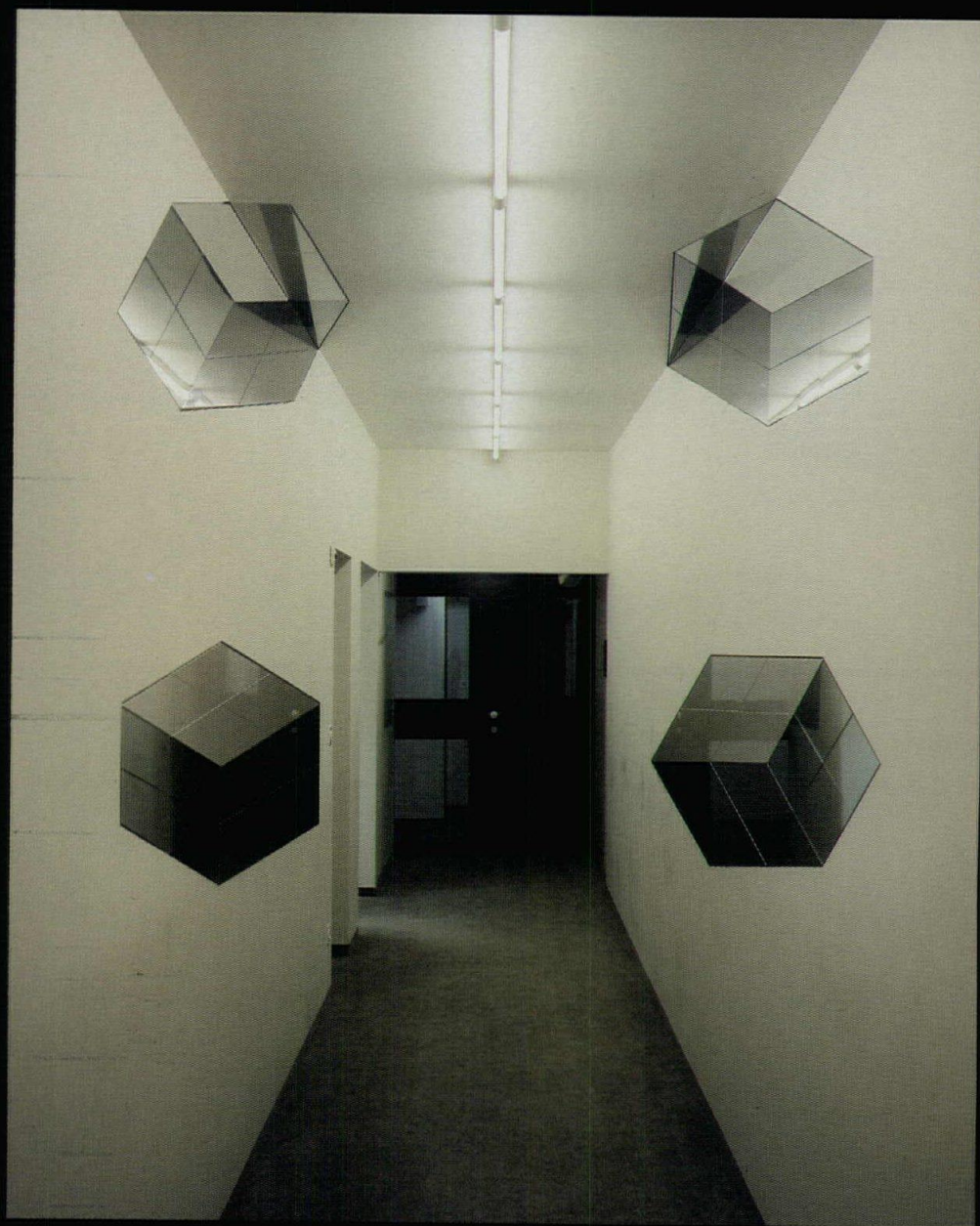
Tishman Construction Corporation

Photographer:

©Paul Warchol







Though the photographer spent a week moving his tripod a millimeter this way, a millimeter that way, before landing on the exact pair of spots from which Trix and Robert Haussmann's two-part magic show could be seen, employees of the Swiss National Bank in Bern know precisely where to position themselves in order to find the four isometric cubes floating in air (above), and, a few steps down the

corridor leading to a security checkpoint, the cubes' also-airborne companions (facing page). But then the bank personnel has been practicing since last December, when the Haussmanns installed their anamorphic wallpiece, which, however contrary to 3-D appearances, is as two-dimensional as the planes of mirror and lacquered wood used to construct it.
Charles K. Gandee

Swiss National Bank
Bern, Switzerland
Trix and Robert Haussmann, Architects



*Swiss National Bank
Bern, Switzerland*
Owner:
Swiss National Bank
Architects:
*Trix and Robert Haussmann,
Architects
Mittelstrasse 47
Postfach CH-8034
Zürich, Switzerland
Benno Bissegger, Rainer Hägele,
Moritz Küng, assistants*

Carpenter:
Peter Rothberger
Photographer:
Christian Moser

A fitting shrine

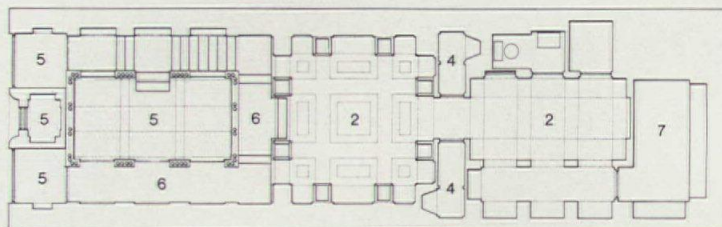


Diane Von Furstenberg Boutique
 New York City
Architect:
 Michael Graves Architect
 341 Nassau Street
 Princeton, New Jersey 08540
 Michael Graves, principal;
 Theodore Brown, associate-in-charge; Robert Marino, job captain;
 Anita Rosskam and Tom Rowe, assistants
Engineers:
 Desimone & Chaplin, (structural);
 Kalen & Lemelson, (mechanical/electrical)
General contractor:
 Pavarini Construction Company
Photographer:
 ©Peter Aaron/ESTO

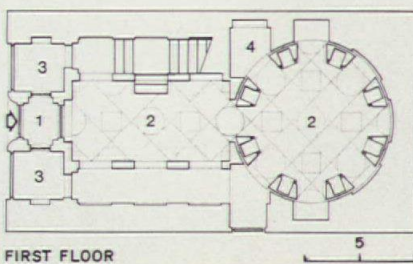
When Diane Von Furstenberg began staging her comeback to the “rag business”—after the record-making sales of her famous jersey wraps in the mid-’70s ended in a market surplus by 1977—she knew that nothing short of spectacular would recapture her position as a fashion force. So she traded up to a pricey, haute-couture collection, acquired a suitably fashionable slot adjacent to the lobby of the venerable Sherry-Netherland Hotel on Manhattan’s Fifth Avenue, and called on friend Michael Graves to design her “something Classical . . . a temple to Venus.”

Though well-versed in the architectural vocabulary of the Ancients and the rituals surrounding the worship of their deities, Graves understood that, in this case, all acts of reverence were to be directed toward the merchandise. Accordingly, he lined one wall of the double-height barrel-vaulted space in the store’s front (opposite) with deep accessory display cases that foreshorten the browsing area and create an aggrandized central axis that terminates in a miniature rotunda (plans below). Draped like a harem’s tent, this nook is home to Von Furstenberg’s “separates.” Evening wear bearing the DVF label’s studiously suggestive touch is displayed directly above on the second floor in a semi-enclosed space surrounded by four pairs of massive bird’s-eye maple and shiny brass cabinets. These shield, like dutiful bodyguards, the less-than-fully-clad customers who slip out of the nearby dressing room to grab one more silken gown off the rack. Even though the inaugural line was being designed at the same time as the shop, Graves was offered a preview and responded by making “the interior as sumptuous as the fabrics” he saw. The budget, however, precluded the use of marble, so the walls were painted to simulate its effect. Graves’s signature swags and garlands are the flourishes to an otherwise restrained palette that is intended to keep the clothing from clashing with the colored walls and richly grained woods. Familiar-looking festooned handrails embellish the mezzanine, which offers an enticing glimpse of Central Park (overleaf).

Although the boutique’s location is certainly impressive, any aspirations of Classical grandeur were constrained by the shop’s modest 1,200 square feet. If Graves could not, as his client envisioned, “build a shrine to all women,” he did create an intimate, intricately fashioned women’s wardrobe where both clothing and architecture are on display. Graves doesn’t see an affinity between the two, however, except in their juxtaposition: “My work is based on metaphors of land, materials, the way we act relative to each other and how we start to make associations. That’s not the point in clothing; it’s just a matter of taste fascination.” *Karen D. Stein*



SECOND FLOOR



FIRST FLOOR

1. Entry vestibule
2. Retail sales
3. Display window
4. Dressing room
5. Open to below
6. Mezzanine
7. Office







Heaven's gate

Palladium
New York City
Arata Isozaki & Associates, Architects

Late one midsummer night, while most of us were home tucked safe in our beds, an army of pleasure-seekers made their way to East 14th Street in Manhattan, and there, under a blaze of floodlights, subjected themselves to an unforgiving public inspection by three young hipsters in full punk regalia standing guard at the door to the Palladium. From 11:00 PM to 4:30 AM, the trendy triumvirate handed out their esthetic verdicts to the *Day of the Locust*-style throng, one by excruciating one. When the final tally was in at daybreak, it showed 8,000 merrymakers selected. If the Palladium management is accurate in its "conservative" estimate that only "one out of every three" called to the door is actually chosen to enter, what this effectively means is that on the midsummer night of July 10th, somewhere in the neighborhood of 16,000 people found themselves standing on East 14th Street—all dressed up with no place to go. Though such a phenomenon may confound experts in human behavior, it is simply business as usual for Steve Rubell and Ian Schrager, choreographers of the nightly spectacle. "If you can get a good table in a good restaurant on Saturday night, it can't be a good restaurant," reasons partner Schrager, who concocted the winning-through-intimidation recipe for success in 1977 and tested it out on an earlier venture with Rubell 40 blocks north. Although the much-publicized bacchanalia that was Studio 54 came to an abrupt halt on December 14, 1978—when Federal marshalls, ignorant of the infamous discotheque's elite admission policy, waltzed in—the hazy memory of "Studio" has not yet faded. Past glories, however, hold little allure for the self-termed "Rogers and Hammerstein" of New York night life; so two years ago when a group of investors—willing to gamble that Schrager and Rubell hadn't lost their Midas touch—proposed a return engagement, they jumped at the second chance.

"A nightclub is about capturing the moment," asserts Schrager, who has the nose of a bloodhound when it comes to sniffing out what's "hot" and what's not. While a similarly gifted Rubell was busy with his Rolodex—ensuring that an endless parade of celebrities would be

making the grand entrances and exits required by the press—Schrager began lining up another all-star cast to transform the hulking 1926 Academy of Music building into an *outré* entertainment complex. Whether inspired by the aging behemoth's glorious history (which includes chapters on opera, burlesque, and vaudeville), by the high financial stakes of the venture, or by the very real possibility that nightclub #2 might not match the near-legendary repute of #1, Schrager embarked on the renovation of the 104,000-square-foot theater as if he were Flo Ziegfeld staging the show to end all shows. Schrager quickly earned a reputation as an exacting, and exasperating, taskmaster, for despite his belief that "architects are the golden boys of the moment," all plans, no matter how well laid, were subject to ad hoc revisions by the watchdog client. From the cigarette girls' hemline to the density of the carpet's dots, Schrager considered no decision small enough to delegate; nor was any designer, technician, or consultant—regardless of eminence—given more than the second-to-the-last word. If each of the experts who contributed to the making of the Palladium has his own, not-necessarily-amusing "life-with-Ian" story to tell, and each does, let it suffice to say that no one emerged from the experience without gaining new insight into the term "participatory design." Unorthodox though the process may have been, it worked. Behind the shabby marquee where they begin lining up every night at 10:00 lies a pleasure palace without peer.

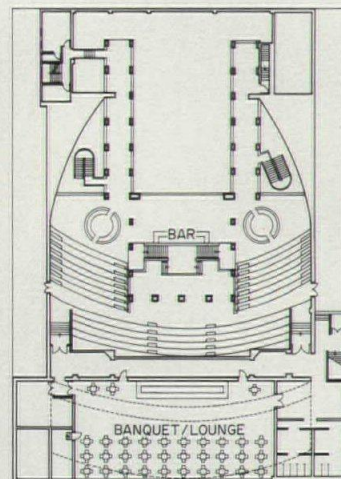
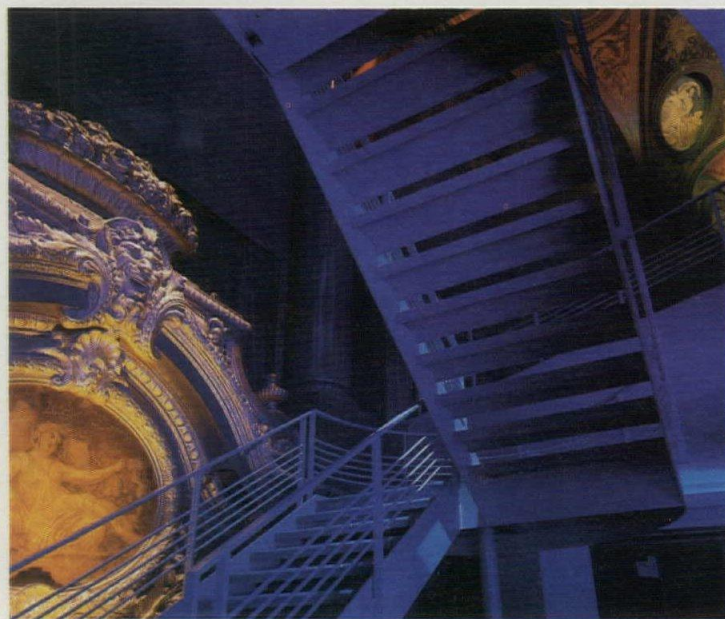
Perhaps it is inevitable that Japanese architect Arata Isozaki will be credited as the author of the Palladium; yet to discount the other names in the lengthy credits is to do a disservice to reality. For though Isozaki masterminded the project, and watched over its progress on semi-monthly visits to New York, his work would not have achieved its full potential were it not for the expertise of the legions of consultants, technicians, designers, and artists, who shared his fantasy that an evening's entertainment should be a "dream-like experience," and co-authored this great opus. The Palladium is the product of a true, multi-disciplinary collaboration, wherein an idea would be put on the table, and then a swarm of specialists would descend to carry it forward. Witness, for example, the glass-and-steel "stairway to heaven" (cover and page 129): it would have led nowhere were it not for the celestial lighting of Paul Marantz, the ethereal palette of Don Kaufman, and the other-worldly fresco of artist Francesco Clemente. Likewise, the main entry (facing page): intended as decompression chamber for regaining one's balance after the pandemonium of 14th Street, the great white anteroom benefits enormously from the diaphanous fabric so knowingly draped by fashion doyenne Norma Kamali, as well as from the temporary exhibition of sculptress Rosemarie Castoro's work. But the synergistic magic is nowhere so brilliantly displayed as in the three-story, gridded structure that Isozaki boldly introduced to the baroque container (page 130). The monumental building-within-a-building is but a skeleton that has been brought to life by a team of technical wizards, whose charge it was to transform static architecture into a kinetic experience. For ultimately, the Palladium is simply a stage on which the drama of celebration is acted out—the "frozen music" that, once thawed, calls us to the dance. The problem, of course, is getting in.

Charles K. Gandee

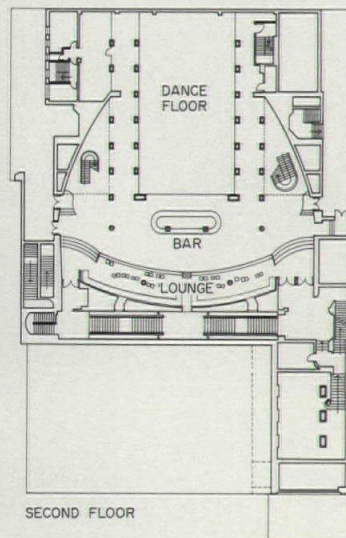




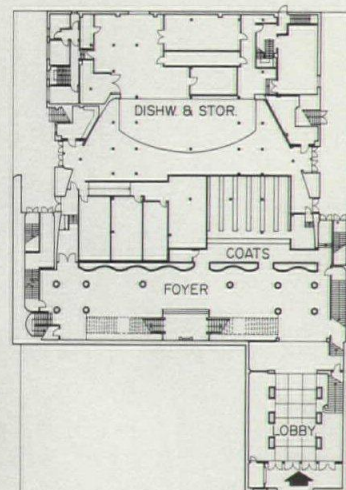
“Everybody wants to make a grand entrance,” reports entertainment impresario Ian Schrager, who has made his fame and fortune giving people precisely what they want. Toward that end, Schrager embraced architect Arata Isozaki’s proposal to raise the Palladium’s dance floor a full level above the pre-existing orchestra level (plans right). Though the structural gymnastics necessitated by the new slab made a mockery of the initial \$3-million budget, the reward is an oblique entry sequence that not only suspends the climax of the dance floor but creates three distinct “grand entrance” possibilities. The enticing road to the great room at the top begins in the lobby, where a double row of telescoping pilasters—framing an Ionic column found in situ—rise to half-moon cutouts in the ceiling (previous page). Moving from the glowing white lobby to the shadowy foyer beyond, however, the esthetic tempo changes abruptly. According to Isozaki’s metaphorical script, the lobby is meant to have the neutralizing effect of a decompression chamber that prepares visitors to take the plunge into the deep blue foyer “sea.” The shimmering candy-apple finish of the ultramarine wall that forms a serpentine backdrop for rotund jade columns, as well as a carpet patterned after David Hockney’s Los Angeles swimming pool, are manifestations of the aquatic metaphor (cover). Lighting designer Paul Marantz kept the foyer’s wattage especially low to contrast the near-blinding luminosity of the stairs, where “the people from the sea step up to the heavens,” notes Isozaki. Though the mega-watt scissor-stair offers two routes up, the vision of artist Francesco Clemente’s fresco to the left points the correct way (above and facing page). Once in the tiny chapel of life’s sorrows and joys, the “people from the sea” are presented with an enticing glimpse (to continue the metaphor) of “heaven” on earth—the dancers at the dance. For a more revealing view of the celestial scene, visitors ascend to the third-floor mezzanine via metal stairs pushed deliberately close to a great ornament—reinforcing the Palladium’s separate-but-equal attitude toward old and new (right).



MEZZANINE



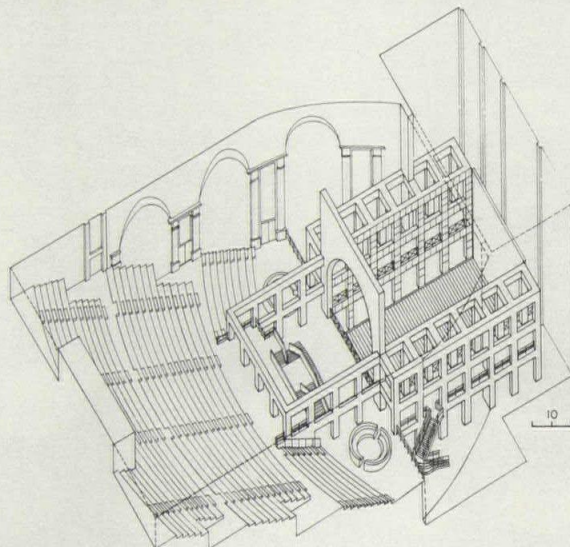
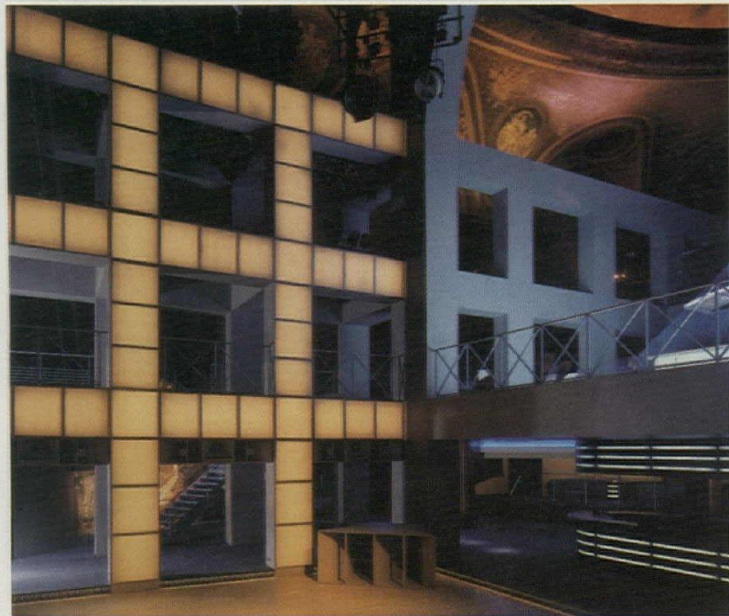
SECOND FLOOR

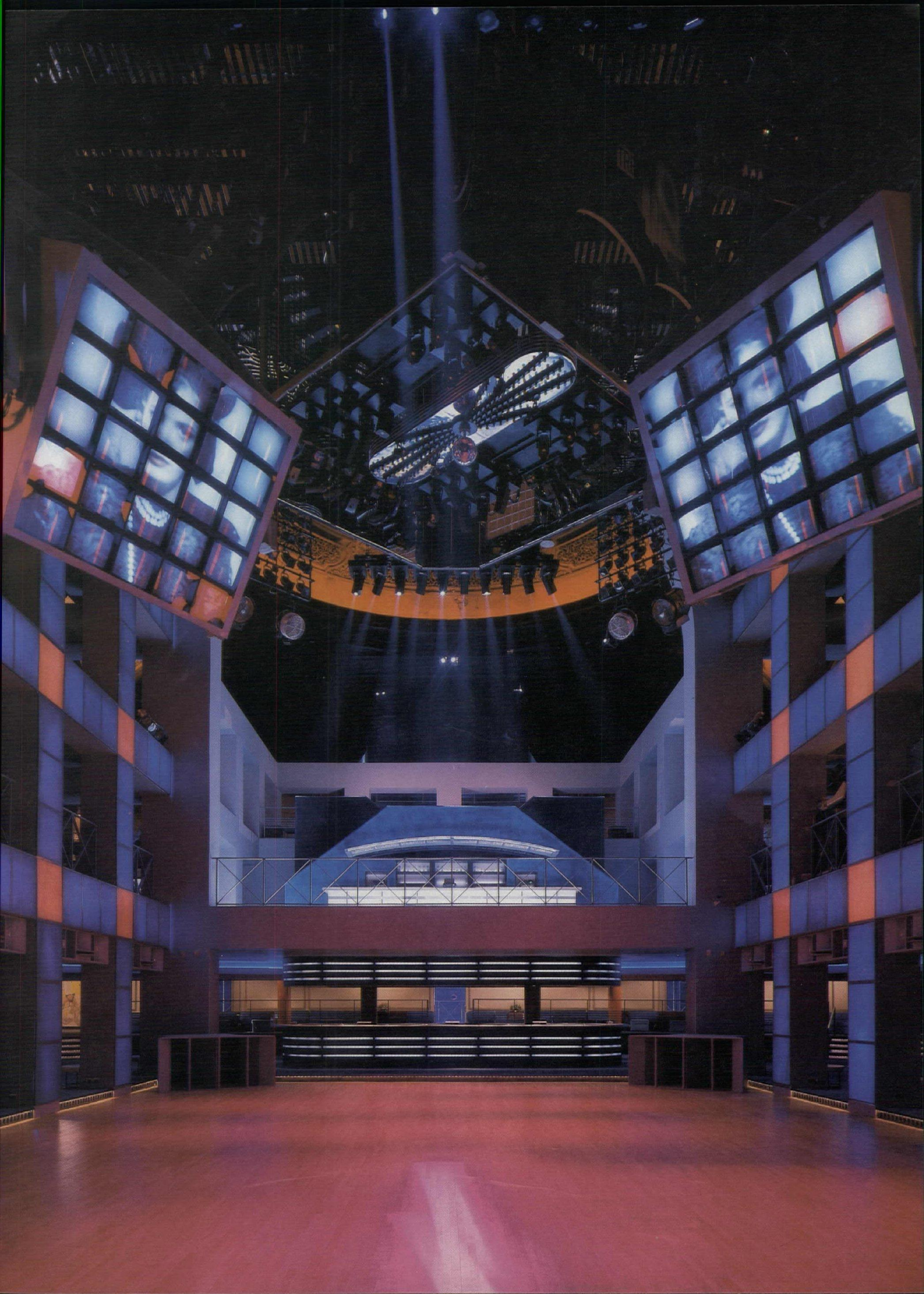


FIRST FLOOR



Though architect Arata Isozaki's original scheme called for a cruciform-shape superstructure to be set beneath the Palladium's great dome, reality—in the form of a budget—intervened and eliminated the proposed cross's "sanctuary" and barrel-vaulted "transepts." The much-simplified version built (axonometric below) may not make the same social commentary about the place of discotheques in contemporary society; however, the three-story gridded cage does succeed in the near-daunting task of spatially taming the awesome 104,000-square-foot building it rises so proudly in (right). From the outset, client and architect agreed that their work should always steer deferentially clear of the 59-year-old Academy of Music's baroque shell, i.e., nothing was to touch the decaying walls. "Theoretically," notes Schrager, "everything we did here could be removed and the old building would still be intact." Though admirable, one would not like to put Schrager's theory to the test, since 90 per cent of the columns in the building-within-the-building are structural steel. "The house that Isozaki built," as it was dubbed, is sheathed in gypboard (painted a chameleon blue-gray) and, on the dance floor face, expanded metal. Behind the metallic screens lurk 10,000 lightbulbs which, when illuminated, transform the great grid into a structure-defying luminous cage (right). Dancers will undoubtedly take comfort in the maze of steel that laces together the roof of Isozaki's "house." The sturdy web supports the hardware for \$2-million worth of lighting and special effects—not the least of which is a pair of 8,000-pound video banks that not only offer one large image or 25 small images each, but roam freely above the crowd (facing page).



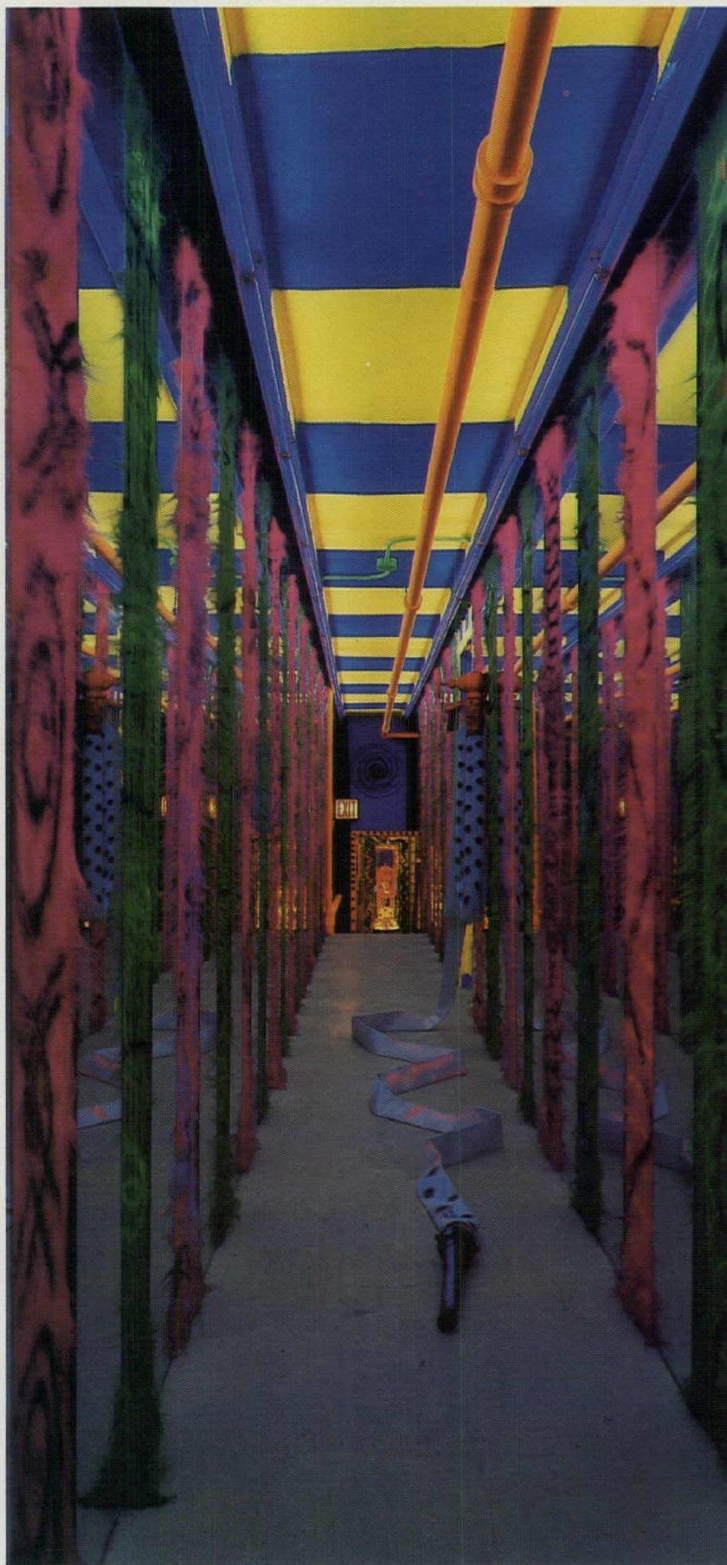


"Times have changed since the mindless '70s, but the heart of a nightclub is still the dance floor," offers Ian Schrager, by way of introduction to the action taking place in the center square (below and facing page). And though some may prefer the safety of a seat in the projection booth for viewing the Palladium's throbbing heart (right), the more intrepid will undoubtedly cast caution to the wind and put on their dancing shoes. Architect Isozaki's enthusiasm for working with lighting designer Paul Marantz, as well as with the other technical magicians from Broadway and Hollywood who collaborated on the discotheque, reflects his belief that "the experience of the body is the most important thing." To ensure that the bodies in the Palladium have an experience like no other, Schrager advised the club's consultants to stop at nothing short of spectacular. When the elaborate sets, lights, and videos were in place, however, Schrager found himself overwhelmed, and called on a director to write a script for the dance floor. Though nine technicians are required to make it happen, the result is an eight-hour performance in four acts: beginning in a '60s-style Brooklyn disco that is lowered—complete with go-go girls—to the floor (framed by Isozaki's proscenium arch in photo above), the evening progresses through a series of exponentially more abstract sets, until the final arsenal of special effects is unleashed. Providing you don't fear it's Armageddon and run for cover, the last act is followed by a monumental-scale canvas by artist Keith Haring (facing page). The winsome hieroglyphic-meets-graffiti style characters cavorting about in the last backdrop are fitting companions to their three-dimensional brethren out on the floor. Like the Francesco Clemente fresco at the top of the stair (page 129), the Haring canvas is part of a permanent art installation Schrager conceived midway through construction: "When I began to see Iso's architecture take shape, I realized I couldn't just open another dance hall—after all, my liquor and my music are the same as everybody else's What we're selling here is the magic of the space." (For more on magical space, turn the page.)





All is fair, and nothing is sacred, in the eyes of Kenny Scharf, the "Downtown"—as opposed to "Uptown"—artist extraordinaire who was invited to tuck his magical mystery tour de force in the Palladium basement. Far from the madding crowd above, "Kenny's rec room," as habitués quickly dubbed it, offers the nostalgic an opportunity to revisit the psychedelic 1960s, or, alternately, the not-at-all nostalgic an opportunity to preview the psychedelic 1990s. The permanent installation welcomes visitors through a Day-Glo tunnel of fun fur and mirror (right) before delivering them to a lounge outside a lavatory (facing page). For those who "may not know much about art but [who] know what they like," suffice it to say that Scharf's work is extremely popular with devotees of New York's East Village galleries. Sponsor Ian Schrager first spotted the 27-year-old artist's talents in a Japanese magazine called *Pluto*, which showed a photograph of his car. Schrager's second Scharf sighting was at the Whitney Museum's recent Biennial, for which the artist cast his distinctive spell on Marcel Breuer's telephone booths. A distant relative of the subterranean playroom (at least in the sense of esthetic autonomy from the rest of the Palladium) is lodged up under the building's eaves. Named the "Mike Todd Room" in honor of its long-ago tenant, the club-within-the-club was inspired by Jean Cocteau's film classic, *Beauty and the Beast*. Peeling paint, crumbling plaster, and a great rusty truss (all meticulously preserved) conspire to give the unsuspecting visitor (trying only, perhaps, to escape the noise downstairs) a glorious sense of magnificent decay. Artist Jean-Michel Basquiat supplied the two paintings that look out across the mottled floor, Arata Isozaki specified the mahogany bar, and French designer Andrée Putman contributed the furniture, but, as these things can sometimes happen, the room failed to cast its wondrous spell until a florist named Robert Isabell took off for the junk shops of Connecticut in a borrowed station wagon—returning the day before opening night with his priceless cargo of broken mirrors, bent candlelabras, and torn tablecloths.



Palladium
New York City

Owners:

Muidallap Corp.—Alan Cohen (chairman of the board); Andrew Frankel (president)

Architects:

Arata Isozaki & Associates (design)
6-14, Akasaka 9-Chome, Minato,
Tokyo, Japan 107

Arata Isozaki, architect-in-charge;
Shin Watanabe, Ann Kaufman,
assistants

Bloch, Hesse & Shalat (production)
1841 Broadway

New York, New York 10023—Daniel
L. Beechert, project architect

Engineers:

Lovett & Rozman Associates
(structural); Kallen & Lemelson
(mechanical)

Interior design consultant:

Andrée Putman—
André Burgos, assistant

Conceptual consultants:

Steve Rubell, Ian Schrager—Michael
Overington, project director; Jim
Scott, project manager

Consultants:

Jules Fisher & Paul Marantz, Inc.
(lighting design and co-developer
dance floor concept); Don Kaufman
(color); Richard Long Associates
(sound system); Douglas Schmidt,
Jules Fisher & Paul Marantz, Inc.,
Manuel Lutgenhorst (scenic design);
Jules Fisher Associates, Inc. (rigging
and lighting systems); Bran Ferren
(video system design); Mitchell
Kriegman (video producer and
artist); Josh White (coordinating
director of dance floor); Henry
Geldzahler (art curator); Azzedine
Alaïa (fashion designer); Tracy
Turner (graphics); Livet/Reichard
(art coordinators); Robert Isabell
(floral design and Mike Todd Room)

Artists:

Jean-Michel Basquiat, Francesco
Clemente, Keith Haring, Kenny
Scharf, Andy Warhol

Video:

Rebecca Allen, Laurie Anderson,
George Delmerico, Eric Fischl, John
Giorno, Sean Kelly, Mitchell
Kriegman, Komar and Melamid,
Maureen Nappi, Michael
O'Donoghue, David Salle, Grahame
Weinbren, Peter Wollen

General contractor:

Herbert Construction

Photographers:

© Timothy Hursley except page 127,
© Peter Aaron/ESTO







Parental guidance

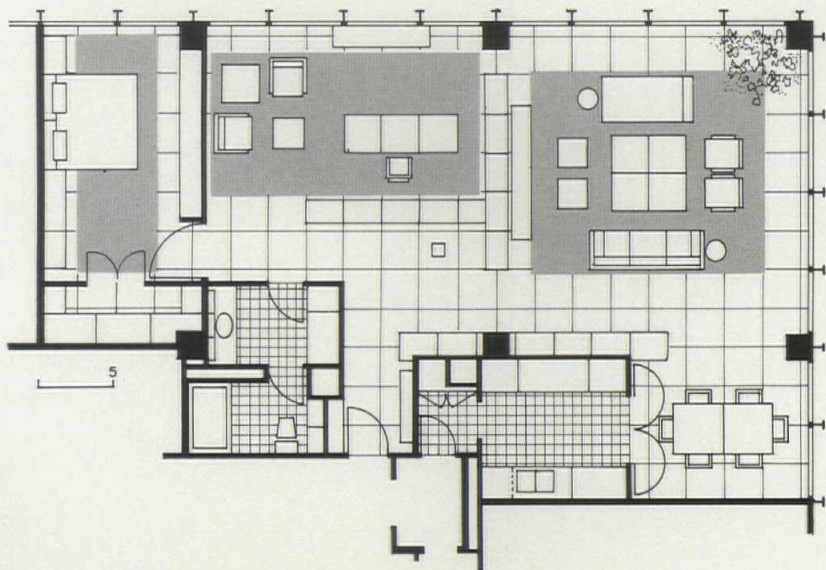


The relentless austerity of the Powell apartment entry hall (above) — a travertine- and polished marble-clad vestibule sparingly embellished with a new bronze casting of a Rodin torso set against a teak background — gives way to the slightly overstuffed, but still unwaveringly Modernist, living room (opposite), furnished with original Mies seating units and Donald Powell-designed tables.

Modernism dies hard along Lake Michigan. Although a vocal band of architects in Chicago is appending historicist trappings to its Modernist vocabulary, others, like dutiful children not wanting to disobey a kindly father, have remained faithful to the tenets of the International Style. And for good reason: Chicago is, after all, the city of Mies van der Rohe, and many practitioners here were taught at an early age to value Mies's intellectual rigor and moral authority in architectural matters over the more theatrical—and ephemeral—impulses that often dictate taste in, say, New York or Los Angeles.

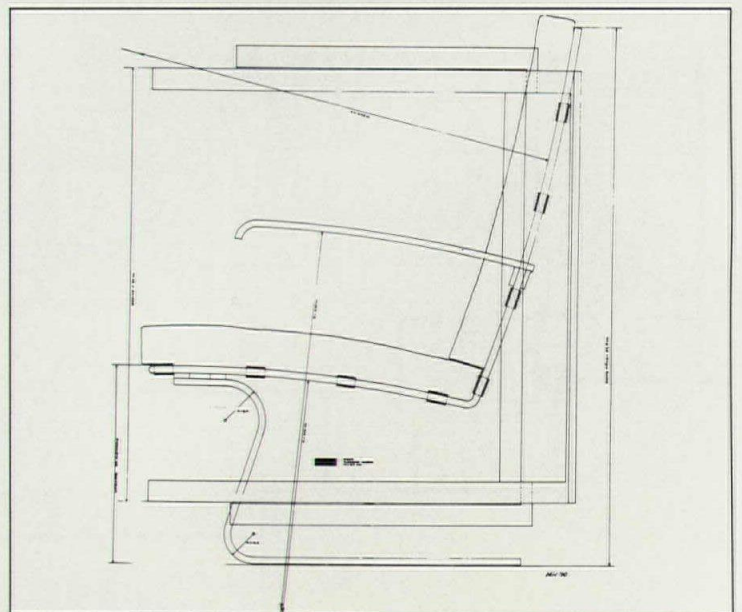
Donald Powell is one of those architects, and his own apartment at Mies's iconic 860 North Lake Shore Drive offers convincing evidence that the principles motivating architects earlier in the century are alive and well in the Modern master's adopted hometown. With partner Robert Kleinschmidt, Powell has designed a 1,700-square-foot residence that is, in a sense, a compendium of spatial ideas, materials, and details that characterized Mies's work. In order to convert the existing two-bedroom two-bath apartment into a less constricted layout comprising one bedroom, one bath, and a combination living room/study, the architects removed most of the interior walls and reconfigured the resulting area with a T-shaped space divider/storage unit that is articulated by Mies's signature corner detail. By raising the six-foot-tall divider 5 1/4 inches above the travertine floor, Powell and Kleinschmidt borrowed an element from Mies's 1938 Resor House project and, more significantly, evoked the flowing space first seen in 1929 at the Barcelona Pavilion and Tugendhat House and later, in 1950, at the Farnsworth House. Although the reworked interior is not an archaeologically precise restoration, it nonetheless represents a return to Mies's original intention for open-plan apartments at 860—a proposal that builder Herbert Greenwald admired in 1952 but feared would put off prospective tenants who might be unaccustomed to such an uncompromising spatial statement.

Always mindful of the organizational potential of the Miesian grid, especially as it relates to 860's celebrated steel-and-glass curtain wall, the architects took the five-foot three-inch dimension between the building's I-beam window mullions, halved it, and based their furniture layout on the resulting 31 1/2-inch-square module (plan facing page). Luxurious wood and marble finishes make up a familiar Miesian palette; likewise the understated colors and the wool- and leather-upholstered furniture. While the end result might strike some as a bit softer and more consciously domestic than Mies would have allowed, it is also significantly more inviting as a piece of urban residential architecture. *Paul Sachner*



A tour of Powell/Kleinschmidt's apartment at 860 North Lake Shore Drive will give connoisseurs of early-20th-century architecture the sensation of walking through museum period rooms. The architects had at their disposal Mies's original drawings, which Chicago's Lakeside Furniture Company utilized to manufacture two 1929 chrome-and-leather Tugendhat chairs (drawing below), a

wool-upholstered platform sofa dating from 1931, four dining-room chairs that Mies designed in 1920 for his own apartment in Berlin, and a variety of other pieces by the Modern master. To complete the Miesian experience, Powell and Kleinschmidt positioned the furniture to take advantage of striking views not just of Lake Michigan and Chicago's Gold Coast, but also of 860's twin curtain wall at 880 North Lake Shore Drive.



For a bit of decidedly un-Miesian glamor, however, they covered one wall of cabinets with a new Swiss-made fabric constructed of finely woven strands of stainless steel that catch light streaming through the apartment's floor-to-ceiling windows and cast a shimmering, iridescent glow (photo below). The need for privacy dictated a more conventionally designed enclosed bedroom (bottom).

Powell Apartment
Chicago, Illinois
Architects:
Powell/Kleinschmidt
115 South LaSalle Street
Chicago, Illinois 60603
Donald D. Powell and Robert D. Kleinschmidt, principals; Mark Nelson, project assistant
Lighting:
Gary Steffy

General contractor:
H. B. Barnard Construction
Company
Photographer:
© Peter Aaron/ESTO





Temporary contemporary

The Getty Center for
the History of Art and the Humanities
Santa Monica, California
Batey & Mack, Architects

Though Batey & Mack made it to the finals in the design competition for the Getty Fine Arts Complex last year, Richard Meier walked away with the \$100-million commission. The San Francisco-based also-rans were offered some small (relatively speaking) consolation, however, when Kurt Forster, director of The Getty Center for the History of Art and the Humanities, invited the firm to design temporary quarters for the Center in a "run-of-the-mill office building" in Santa Monica. Forster, a former professor of architectural history at MIT, agreed to share his insider's perspective on the architectural process and product. C. K. G.

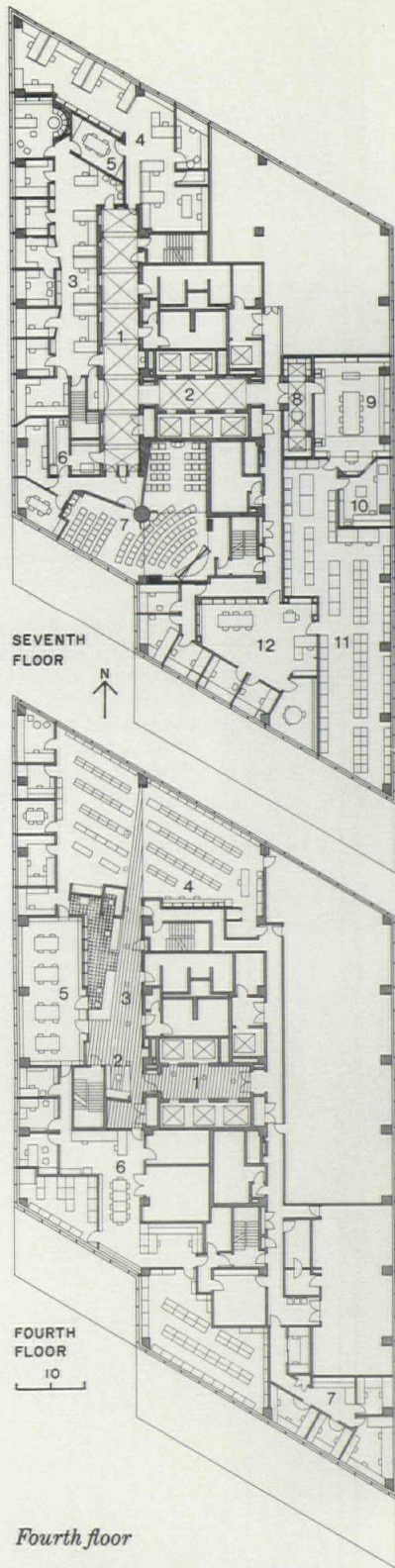
The Getty Center for the History of Art and the Humanities requires the full range of spaces and equipment that an advanced academic department needs, as well as ample room for a major library, a rapidly expanding photo archive, and the specialized collections of its Archives of the History of Art. Although the temporary quarters will be in use for only six or seven years (until the Fine Arts Complex takes shape in Brentwood), the early stages in the life of a fledgling research institute are crucial to its future identity. No matter how ephemeral its form was destined to be, we wanted to create a setting in which scholarship would flourish and where the discipline of thought would engage the play of the imagination. But most of all, we wanted the temporary Center to have a simple appearance and self-contained character, in keeping with the best examples of California's historic architecture. The Center was to be so functional in its plan and so practical in its parts that one would regret leaving these quarters in a few years, but it was also to be so imaginative and refreshing that one would carry away fond memories. If all of this had to be accomplished in a few months with a limited budget, then one must turn to architects who have had experience with modest but highly personalized projects. They would have to possess a special knowledge of California traditions, but be free of provincial smugness or, worse, regional cuteness. Only a fresh use of familiar materials and an inventive transformation of local practice held any promise of success. Almost by elimination, we arrived at Batey & Mack, the San Francisco firm that has given a distinct cast to California design in a series of villas in the Napa Valley.

Working within narrow limits and a fairly conventional program, project designer Mark Mack's concept for the Getty Center started with a few deftly chosen motifs that matched materials with elements of the design vocabulary: ash-framed bracing for workstations and shelving, poured and buffed concrete or vinyl for flooring, corrugated metal and concrete pavers for dados, and a rig-like structure for wall shelves. In each instance, these combinations reveal a prodigious capacity for variation without ever obscuring the reason for their coupling. Corrugated siding serves the office corridor as well as it might a farm shed; 1 1/2-inch solid ash cross-bracing is as fit to structure workstations, desks, and shelving as it is (in more massive dimensions) for the timber frames of roofs, porches, and fences. Such transpositions are not without a polemical edge, especially when you come upon them in a hopelessly dull building. The play of materials and motifs that Mack initiated never strays too far from the logic of their vernacular use; nor does he ever employ them simply as cliché. Mack handles the simple with a feel for its complexity, and, conversely, reduces variety and ornamental details to their essentials. Such design restores quality to the least expensive material, and, with a touch of reality, banishes the fakery of so much interior design. The Getty Center quickens one's sense for the inadvertent beauty of simple things put together with intelligence and wit. Getty's scholars and staff may enter the building through the same glitzy lobby as other tenants, but when they step out of the chrome-lined elevators, they have a different material underfoot, a fresh atmosphere around them, and another set of values before them. Mack created a setting at once Spartan in its material display and splendid in the simplicity of its design and detail. *Kurt W. Forster*



A cement-paved interior "street" welcomes visitors to the seventh floor of the Getty Center, and leads them to either office suites (on the right) or to an auditorium (on the left). The small, starry lights in the corridor/gallery's shallow ceiling vault can be substituted with spotlights when needed for vitrines embedded in the walls—the "windows" on the Getty collection—or movable display cases (not shown). Architect Mark Mack's love of (and talent for manipulating) materials, textures, and colors is evident in the foyer: the rough white stucco of the ceiling gives way to the smoother trowel finish and washed tint of the walls, while the reddish dye of the cement floor completes the stone palette. Surfaces are meant to convey both substance in their material textures and forced aging in the appearance of their "skin." A pair of cross-braced wood panels extend the floor's X-shape metal divider strips into another material and dimension (facing page). The twin ash insets frame a blood-red marble slab that supports the reception desk's gently curving top, which echoes the profile of the ceiling vault. Immediately upon entry, Mack's official ash-and-deerhide "Getty Chair" makes its debut.





Fourth floor

- 1 Lobby
- 2 Security
- 3 Reference library information
- 4 Reference library
- 5 Reading room
- 6 Archival department
- 7 Scholars' offices

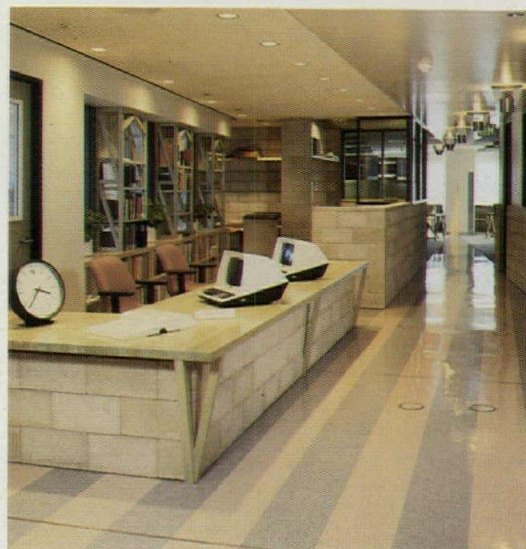
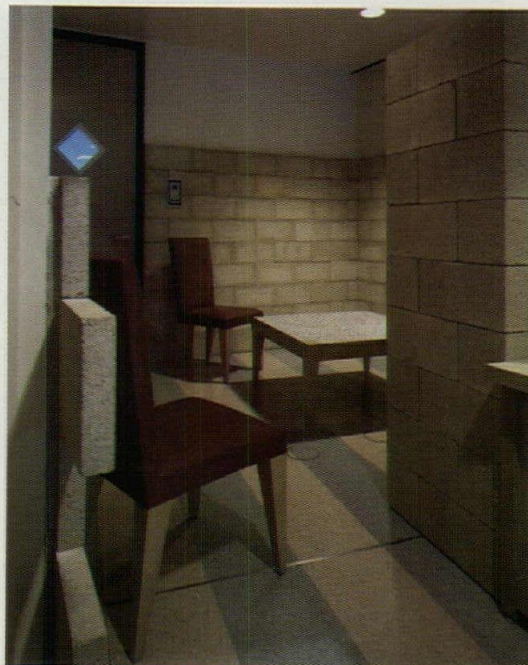
Seventh floor

- 1 Gallery
- 2 Lobby
- 3 Administration
- 4 Information systems
- 5 Conference
- 6 Kitchen
- 7 Auditorium
- 8 Reception photo department
- 9 Study room photo department
- 10 Administration photo department
- 11 Storage
- 12 Scholars' offices



Architect Mack established an important difference in the degree and character of his work on the two floors Getty now occupies in a spec office building in Santa Monica. Pre-existing interiors on the fourth floor (plan below left and photos following pages) permitted only a redefinition and highly selective renovation, whereas the seventh floor was newly annexed and could be built with no limitations other than those posed by the building (plan this and previous pages). The plans of the two floors convey schematically what the visitor experiences spontaneously: the fourth floor has been slashed open to create a deep perspective view along the different stages of library consultation; the seventh floor adds two uneven longitudinal spaces on both sides of the elevator lobby, a narrow antechamber to the Department of Photography (facing page) and the extended corridor gallery linking administrative offices with an auditorium (previous pages). The relative formality of the seventh floor is achieved by means of fully internal spaces, balanced yet never dry symmetry, vaulting, petrous materials, and interior windows and wall vitrines. Awkward wedges of space (due to a lack of resolution in the building frame), appear now justified by Mack's new build-out. The administrative offices are divided into two parallel suites: a dado of corrugated metal alternates with recessed filing cabinets, while open workstations form alcoves punctuated by tall lamp stands carrying dish reflectors (above). The auditorium (photo left) can be divided into three independent sections (see plan); a stout cylinder at the juncture of the auditorium's two main spaces encloses not only a structural column but audio-visual equipment.

Wedge*d* in between the Getty Center's fourth floor reception desk and Archives of the History of Art Department sits a cement-lined waiting nook (photo right). Like a rusticated dado, the wainscot of cement pavers lines the entire library corridor, leaving only a fretted opening to the elevator lobby. Access to library holdings is staged along an information corridor, leading from initial consultation of on-line catalog terminals to circulation desk and bibliographic search stations (photo below), before narrowing into the reference library proper (facing page). The spine of this information corridor divides the long open passage from the fenestrated but secluded reading room with a view of the Pacific Ocean. The narrow tip of the V-shaped library corridor floor is illusionistically raised into the vertical by means of an indirectly lit triangular slot inside the pier (facing page). Marble-topped tables abut the lateral reference shelves for ease of consultation. In keeping with the character of a limited but decisive intervention on an already developed floor, Mack stressed above all the contrast of conventional materials with newly introduced textures. New flooring and a wedge of solid ceiling interrupt the office carpeting and acoustic tile. A line of ingeniously designed ceiling lamps—like capitals without columns—scan metrically against the forced perspective of the corridor.



*The Getty Center for the History of Art and the Humanities
Santa Monica, California*

Owner:

J. P. Getty Trust

Architects:

*Batey & Mack, Architects
84 Vandewater Street
San Francisco, California 94133
Mark Mack, partner-in-charge and
project architect*

Associated architects:

Frost/Tsuji, Architects

Engineers:

*Jones, Cooper & Associates
(electrical); James Knowles &
Associates (mechanical); Brandow &
Johnston (structural)*

Consultants:

*American Burglar Alarm, Pacific
Fire Extinguishing (security);
Charles Salter Associates
(acoustical); Architectural Lighting
Design (lighting);*

General contractor:

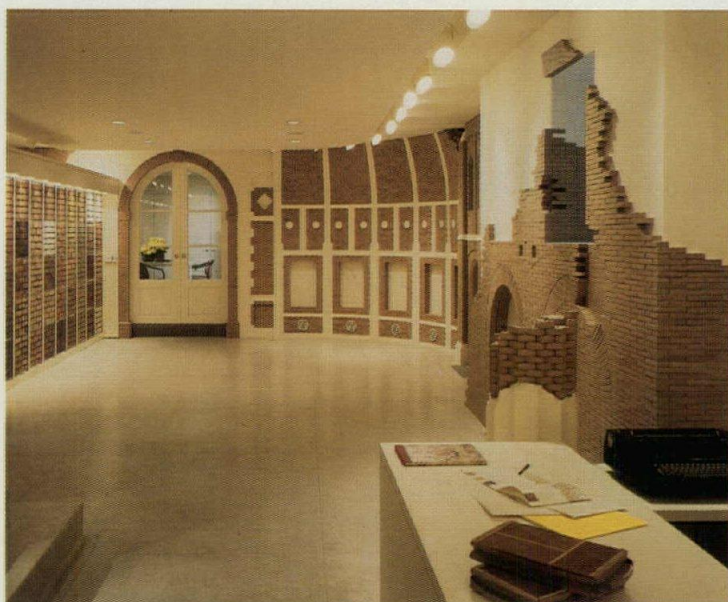
*Dinwiddie—Laughlin Waters, Jr.,
manager; Paul Powell, foreman*

Photographers:

*© Paul Warchol except bottom photo
this page, Tim Street-Porter*



History at half-scale

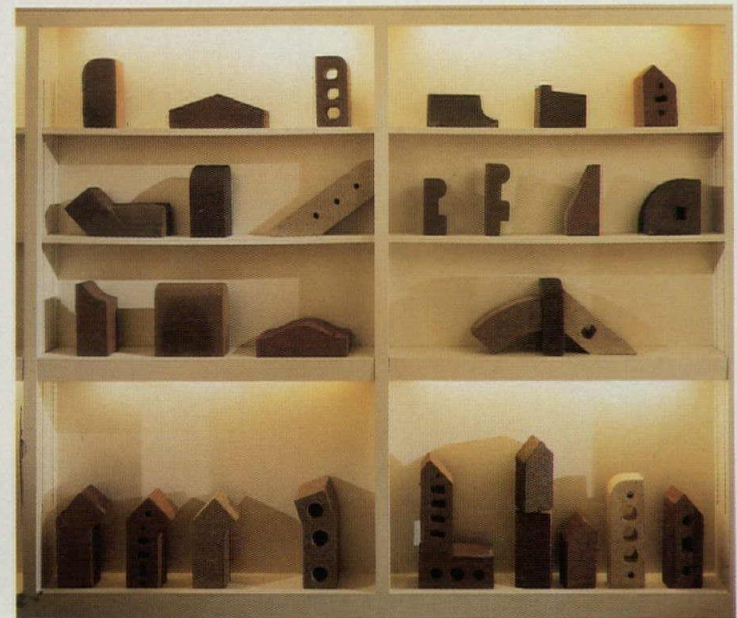
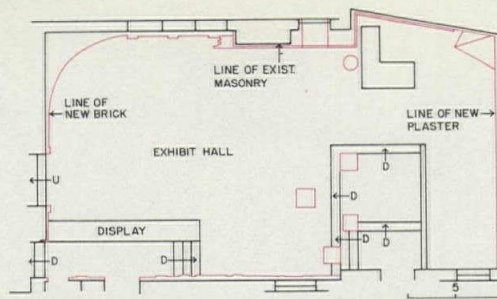


The Brickwork Design Center is operated by its owners, a brick manufacturer, as a service facility, offering seminars and information; sales offices are elsewhere. The displays of Glen-Gery's bricks are meant only as points for discussion and information; display cases include a row of revolving panels (on top above at far left) and shelves in a hallway showing special shapes for special purposes (bottom right opposite). Units shown in SITE's display towers (opposite at center and top right) are treated with frankness as sculpture. In the Renaissance dome (at top above), drawn on the brick church of Santa Maria della Grazie in Milan, rondels in the drum conceal projector lenses, while those at the base encircle air-conditioning grilles.

The brick dado around the main room of the Brickwork Design Center has more complex qualities than simple beauty and pertinence. To start with, it offers an architectural history of brick from prehistory to date. Moreover, it demonstrates accurately, if at half-scale, the material's sundry shapes and sizes and the infinite variety of bonding patterns, decorative motifs and structural solutions devised by different people in different places at different times.

The historical pageant opens with a small symbolic pile of brick dust next to a primitive structure (see following spread) and goes on with an Egyptian pyramid, where builders used brick to fill in steps along the slope of larger blocks and smooth the surface for a marble overlay. (SITE admits to taking liberties with scale at this point; even at half-scale, an Egyptian pyramid cannot be contained.) Moving on through ancient China (directly above), through Roman arches and medieval buttresses (above at lower left), through Renaissance domes and Mannerist ornament (above at upper left), through Georgian grace and Sullivanian arches, the procession ends at three display cases designed specially by SITE to show brick's potentials for today's architecture.

The history pageant has its own life as ornament for the room. In this respect, the knowing eye will discern references to SITE's own predilection for the kind of "unbuilding" made familiar with the firm's



series of stores for Best Products. Here, though, the nibbled edges of brickwork have a functional as well as symbolic purpose: they allow viewers to see the insides of brick walls and the structural arrangements of multiple wythes behind smooth faces. Designer James Wines was also very conscious of opposing scales within the space—the half-scale models surrounded by full-scale building. Thus the arch over the round-headed conference-room door (top left) was built of half-scale brick at real-building scale as a transition between the two sizes. The smooth white background—plaster walls and terrazzo floor—throw the texture and color of the brickwork into prominence. But Wines also saw the plaster as a negative material allowed to appear in front of the positive dark brick when suggesting stone ribs or buttress caps.

Construction itself presented unusual problems. Building materials included about 20,000 bricks, with more than 400 varieties of shapes and sizes. Further, if bricks are half-scale, joints must also be half-scale; since ordinary mortar cannot compress into such a thin space, the designers specified a special mortar incorporating epoxy for additional adhesive strength. SITE produced reams of working drawings and provided constant site supervision, and Wines describes with admiration and delight the sight of the masons' large muscular fingers manipulating tiny bricks and tiny joints. *Grace Anderson*

*Brickwork Design Center
New York City*

Owner:
Glen-Gery Corp.

Designers:
*SITE Projects, Inc.
65 Bleecker Street
New York, New York 10012
James Wines, Joshua Weinstein,
Wendy Tippetts*

Engineers:
*Berkenfeld-Getz & Associates
(structural); Mariano D. Molina,
P. C. (mechanical/electrical)*

Consultant:
Quentin Thomas (lighting)

General contractor:
Gordon Construction Corp.

Photographer:
©Peter Aaron/ESTO



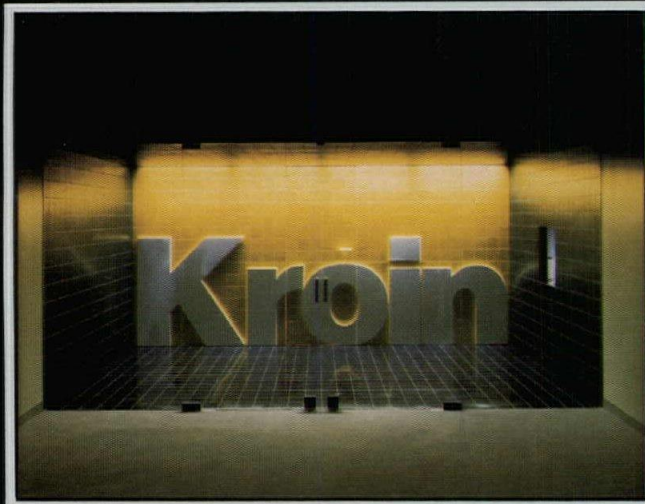


Image building



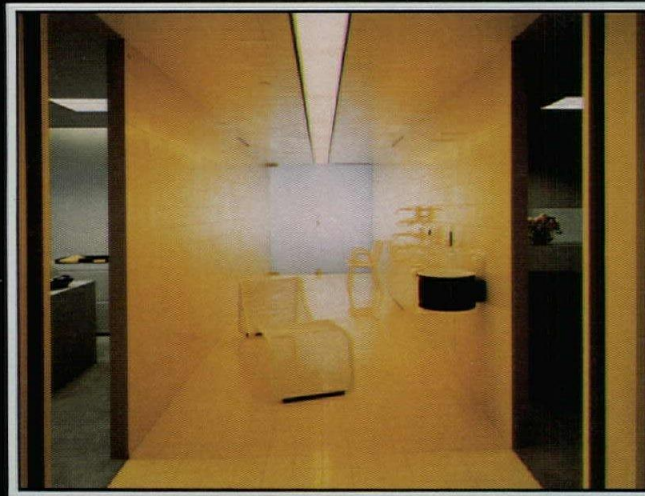
When Vignelli Associates were commissioned to create a corporate identity for Architectural Complements in 1979, their first move was to convince president Larry Kroin to change the company's name. Although Massimo Vignelli will admit to a predilection for the letter K (he established a graphics program for Knoll International in the 1960s that became an industry standard), the proposal was vintage Vignelli: first tell them who you are, and *then* show them what you're about—simple and clear. After designing a logo of white Helvetica bold type on a canary yellow ground, Vignelli Associates completed a package of printed material that now includes not only the obligatory letterhead, product catalogs, and advertisements, but in-house forms for everything from shipping orders to product literature requests—which effectively established a graphic authority Larry Kroin gladly allows to “reach levels of absurdity.”

As Kroin's product lines and staff expanded—part consequence of the new graphics?—and the need for new office space became necessary, it was perhaps inevitable that Massimo and Lella Vignelli and their associates would be called on to extend the very same corporate character they had established. After deciding to move away from student-dominated Harvard Square to Cambridge's up-and-coming Charles Square development, designed by Cambridge Seven Associates, Larry Kroin selected a long, narrow space that, to its advantage, has a large L-shaped deck overlooking the mixed-use complex's central courtyard (photo top left), which is an ideal platform for the company's collection of outdoor furniture.



Located on the fourth floor of one of the development's office blocks, the company's new headquarters are entered from an anteroom (photo middle left) that is sheathed in beveled, black tiles; the walls, ceiling, and floor glisten with the reflected light they pull from the yellow front wall, and force even more attention on the glowing white 3/4-inch-thick logo. Behind the supergraphics lies Kroin's yellow brick road, where bathroom and kitchen fixtures decorate the vibrant vinyl-tile walls, and a sampling of tubular steel-and-wire park benches and chairs offers yet another vantage point from which to appreciate the brass-and-chrome fittings of Danish architect Arne Jacobsen (photos bottom left and facing page). The 7 1/2-foot-wide, 7 1/2-foot-high, and 100-foot-long corridor—which brings Massimo Vignelli's tried-and-true maxim of spatial organization “If it's good in plan, it's good in everything” into three-dimensional expression—opens to the requisite offices, conference rooms and support functions, and ends at the glass doors to Larry Kroin's suite (see floor plan following pages); a wall of mirrors at the opposite end appears to double its length and, thus, intensifies the drama of this unusual “show room” space. If such an unorthodox display of the company's wares gives visitors reason to pause and inspect them more closely, that is the intention. For not only are several items already such icons of modern design that they have been included in the Design Collection at New York City's Museum of Modern Art, they are, after all, what Kroin is about.

Karen D. Stein





Vignelli Associates' Michele Kolb spent months "sourcing" materials for the corridor, which was intended to be sheathed in ceramic tile until she discovered yellow glaze is unstable and likely to crack after it is fired. Kolb chose vinyl—for its appropriate "bathroom" look—and located a manufacturer that could custom color, cut, and bevel. The monochromatic offices, hidden behind closed doors to maintain the

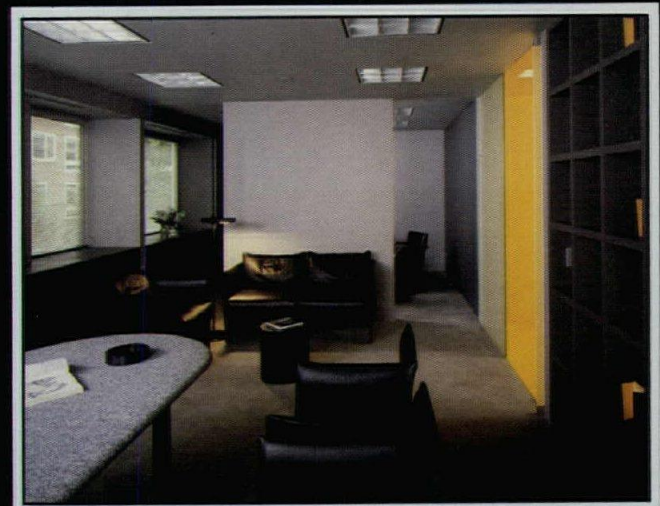
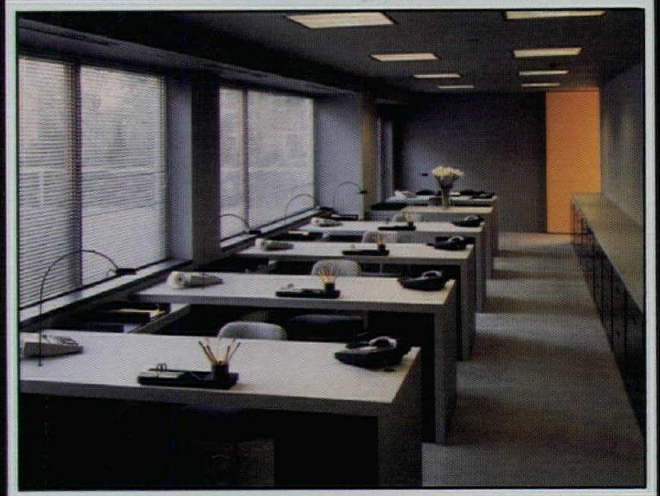
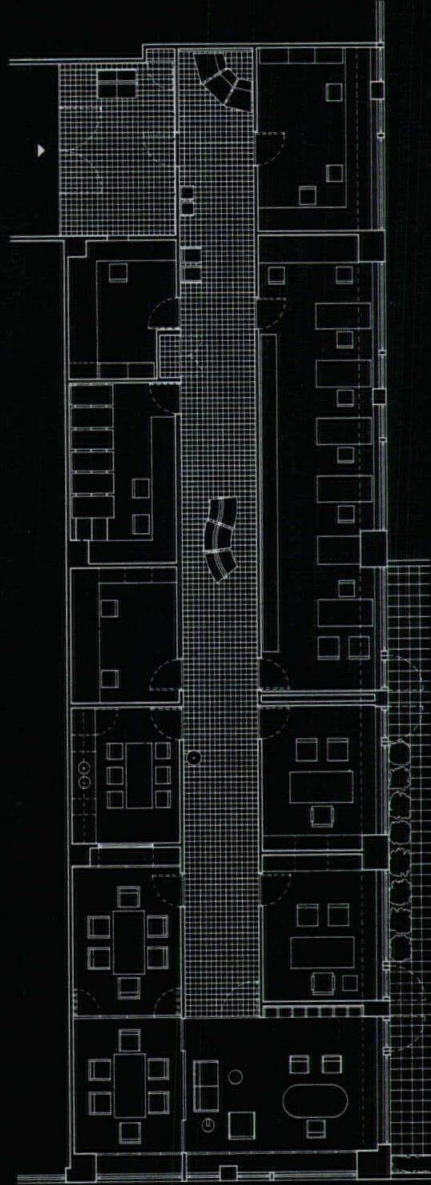
corridor's continuity, are a soothing complement to the public areas. The laminate workstation tops (opposite, top) were custom colored to match the textured gray walls and ceiling, and the telephone consoles, available only in beige, were specially sprayed black. No item was beyond meticulous consideration; in fact, Kolb confesses, "the pursuit of detail" occupied most of the year spent on the project.



*Kroin Office and Show Room
Cambridge, Massachusetts*

Designers:
*Vignelli Associates
475 Tenth Avenue
New York, New York 10018
Massimo and Lella Vignelli,
principals-in-charge;
Michele Kolb, senior project
designer; Robert Traboscia, designer*
General contractor:
Turner Construction

Woodwork:
*Peckham Corporation—Alan
Chapman, project manager; Lewis
Epstein, technical manager*
Photographer:
Peter Vanderwarker



Two Restaurants:
72 Market Street
Angeli
Los Angeles, California
Mayne & Rotondi, Architects

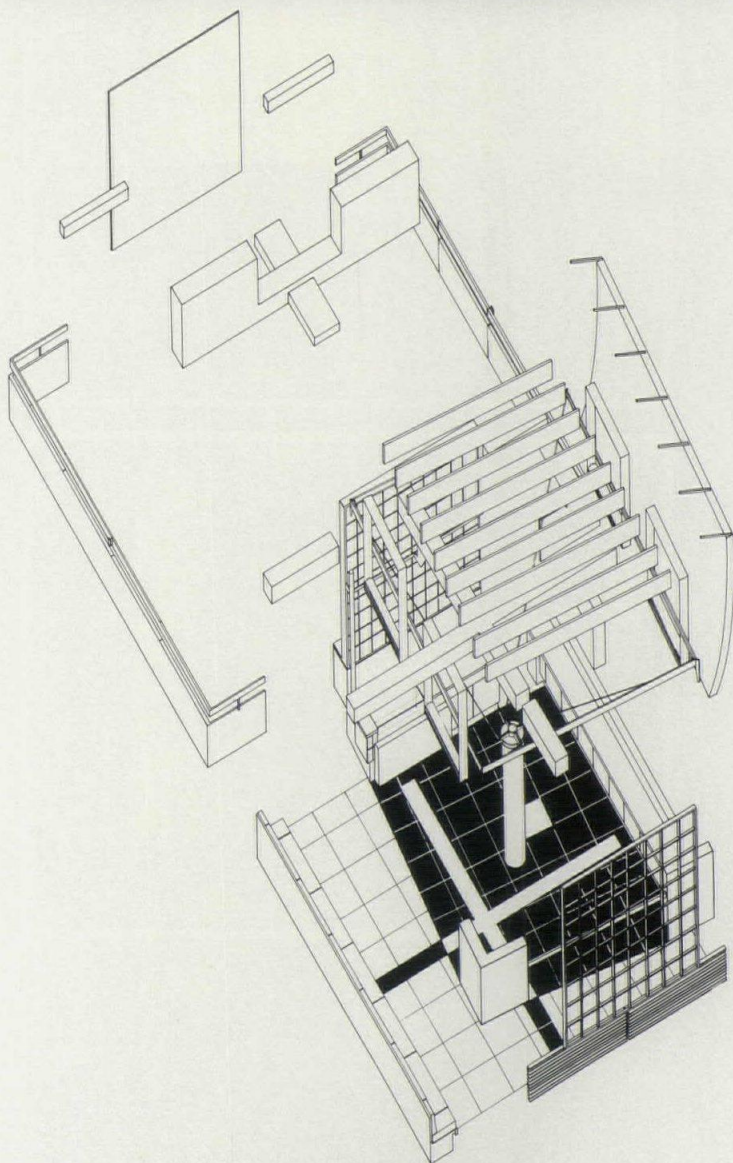
Thought for food



The very idea, distasteful though it may be, that a ritual called power breakfast is de rigeur in certain circles reminds one that restaurants do considerably more than satisfy our primal needs for food and shelter. There are gestures from the human comedy in even the simplest public meal that involve every diner—solitary, gregarious, or intimate—in a social act. Rarely, though, does architecture play so dominant a role as it does in two Los Angeles restaurants designed by Thom Mayne and Michael Rotondi, 72 Market Street (this page and overleaf) and Angeli (opposite and pages 160-161). The expressive vigor of these projects seems all the more forceful considering that, in theory, they belong to the ubiquitous genre of new restaurants in old buildings: the cast-iron and pressed-tin loggia across the front of 72 Market Street is a rare survivor of turn-of-the-century Venice; Angeli is ensconced in a prewar commercial row on Melrose Avenue, stuccoed in the vaguely Mediterranean style of classic West Hollywood bungalows. Nonetheless, as the pictures show, columns, arches, and local color do not necessarily invoke the urban-renaissance clichés of nostalgia and stylish optimism. On the contrary, each of these projects embodies a painstakingly original essay on the relativity of history, the vagaries of taste and fashion, and man's constant appetite for artifacts and ceremonies he can rely on in an unstable world. That's a tall order for two small restaurants, but then again, is there anything better to soothe the troubled soul than a well-cooked meal, lovingly served?

"I wanted a place to eat across from my studio, a place that would satisfy my culinary and visual esthetic," said film-actor-director-producer Tony Bill when asked why he and his partners, none of them restaurateurs, decided to open 72 Market Street. A seafood bar, they agreed, was a must, though the specific details of its architectural surround were less definite. To clarify these ideas, Bill and company led Mayne and Rotondi on a comprehensive limousine tour of restaurants in New York and San Francisco. This aspect of design development is a singular reminder of the potent forces at work behind Venice's seedy bohemian charm, and helps to explain the self-conscious ambivalence one senses in the architecture of 72 Market Street: stylish and tough, understated and overwrought, relaxed and tense.

Mixed signals color one's first glimpse of the restaurant from the narrow, sometimes spookily deserted Market Street. An armor-clad facade and deep-set doorway imply defenses against a menacing environment, and yet, when large panels to the left of the window grille are opened to admit soft coastal breezes, the front bar-cum-dining room almost becomes a sidewalk café—almost, since diners do not just stroll in casually. The entrance is sideways to the street, pointedly off-center, and off-axis, a minor detour that brings the arriving customer to yet another threshold. Further complicating the transition from street to building, the interior volume of the bar turns out to be a room within a room: an outer box of brick and Douglas fir plywood, and an inner one whose cement-clad walls are skewed off the building's main axis. Rods linking the corners of the smaller compartment to the flying-saucer top of a bronze cylinder adorned with human silhouettes (by sculptor Robert Graham) present a structural conundrum, especially when seen in line with the load-bearing classical pillar visible through the front window (the rods are in fact in tension, working with the interior column to absorb seismic stress). Cruciform beamlike uprights, retraced in plan on the floor, a rectangle inscribed in the pavement behind the bronze column (see axonometric), and the column itself all apparently define the centerpoints of different intersecting volumes, confounding

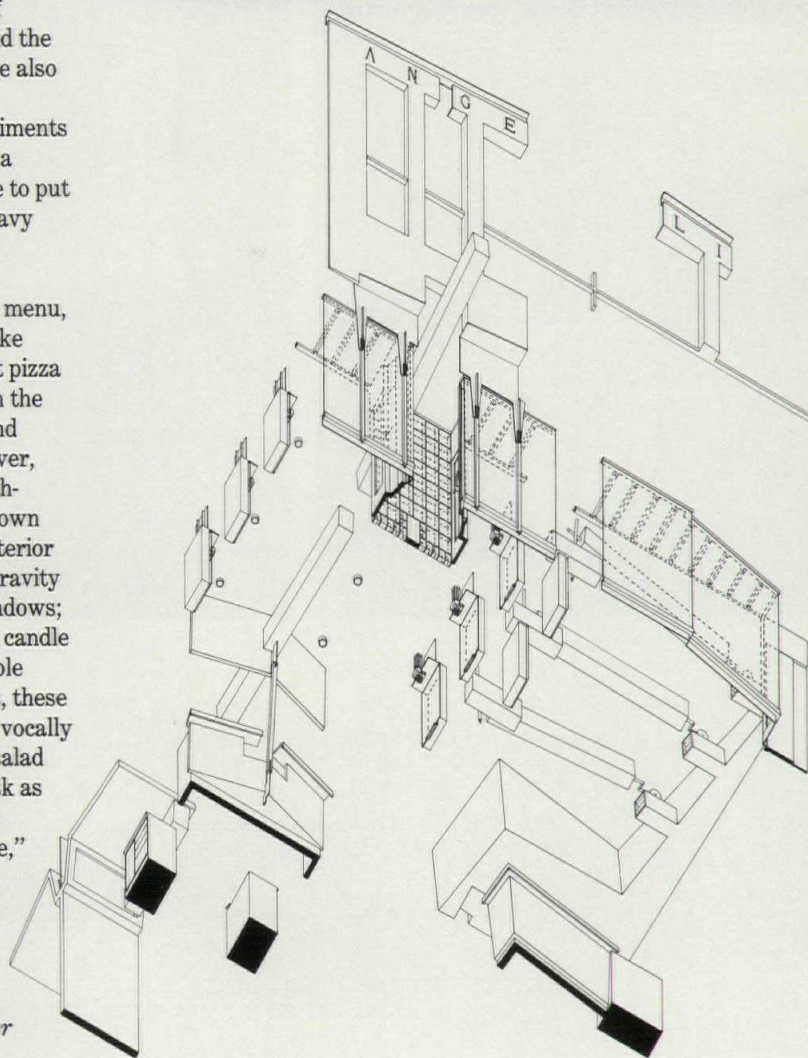


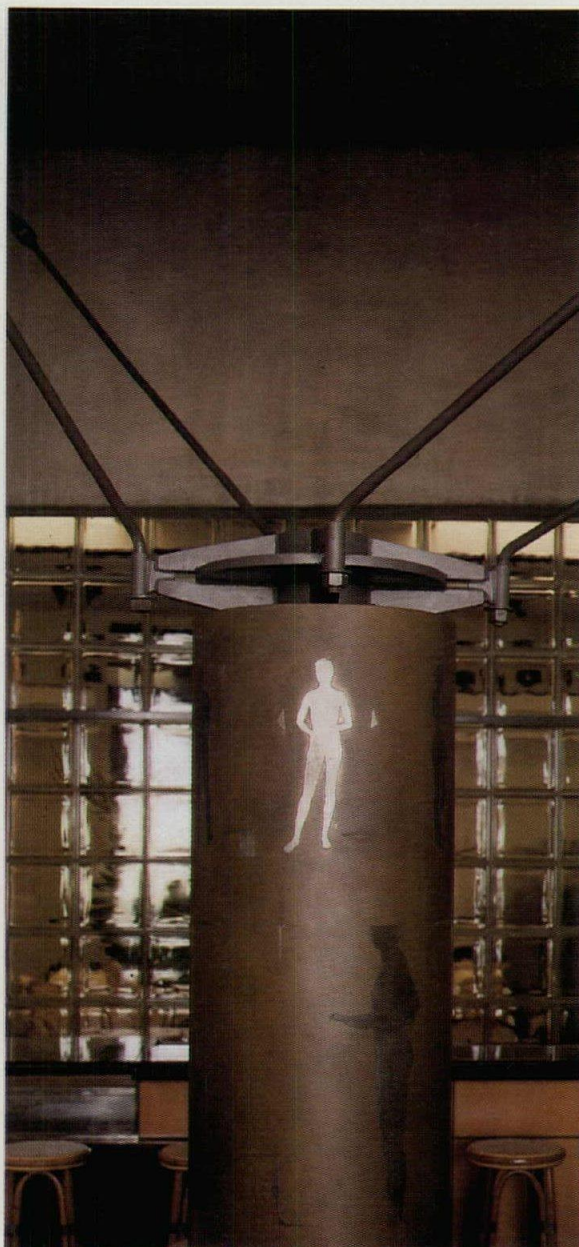
any ready identification of a "true" center to the room.

After puzzling over these constructivist gymnastics, one may find the formal dining room in the rear (not illustrated; plan and section overleaf) anticlimactically bland or, depending on one's temperament, refreshingly calm. Few diners here are apt to dispute the niceties of formal encoding over their Cajun catfish, but only an obsessive gourmand could ignore the regional Italian Mayne and Rotondi have served up. They have rendered the indeterminate process of design itself a graspable image, working in a creative medium that offers no foolproof recipes for art.

Indeterminacy and a mixed menu of esthetic signals were also basic elements of Angeli from the start of the project. First came the irony of locating a restaurant devoted to timeless, simple regional Italian cooking on Melrose Avenue, L. A.'s hottest marketplace for chic ephemera. Then came uncertainty about the space itself: a meager 17-foot frontage was available immediately, with the option to acquire an adjacent shop in the indefinite future. Unexpectedly—and happily, since business has thrived—the annex became vacant in six months, resulting in a fast-track expansion (shown at right in the drawing but not ready in time to be photographed for this issue). The attachment of a fragmentary Cor-Ten screen wall to the existing facade—loosely evocative of Italian ruins, industrial relics, and the false fronts of American Main Streets—boldly strikes a monumental stance amid the raffish clutter of Melrose. More tentatively, this rusty frontispiece also stakes Angeli's claim on the storefront next door.

The no less provocative imagery of the interior echoes the sentiments of co-owner Evan Kleiman: "I am a modern person and I wanted a modern environment with an obvious relation to Italy. But for me to put our food, which is light and simple, in a dark atmosphere with heavy padding, stiff curtains, and kitsch Italian-restaurant decoration wouldn't feel right." The architects took their cues from the prominence of a large oven for baking pizza, a staple on Angeli's menu, and from Ms. Kleiman's express desire for "candles and niches like chapels, because when you think of southern Italy, which is what pizza is all about, you think of the church." Nave and aisles are clear in the plan, vestigial "chapels" line the side walls, and the pizza oven and servery stand in for sanctuary and altar. As on the facade, however, classical equilibrium gives way to the precarious balance of a 20th-century sensibility. In what could almost be an updated, scaled down version of Giulio Romano's trompe l'oeil collapsing rooms, the interior hints at implicit self-destruction. Truncated angled beams defy gravity and structural logic, thrusting into mid-air or slicing through windows; lighting fixtures in Angeli Phase I might equally well be stylized candle sconces or packs of dynamite; ceiling uplights in Phase II resemble pizza cutters. Allusions, however, rather than specific references, these shapes challenge, and resist, literal iconography. Angeli patrons vocally wonder at the striking decor, but proceed to eat their pasta and salad with undiminished gusto. "People today are used to accepting risk as part of their daily lives," comments Michael Rotondi. "You see nihilism and aggression every day in the punk culture on Melrose," adds Mayne. "Young people have a sense of frustration and powerlessness, and there are times I don't feel that different. Because we too are looking for how to express ourselves, our work has a quality of questioning, of risk-taking. But it is ultimately a positive act if you instill a sense of caring in what you make." Let us say grace together. . . Douglas Brenner





Without slighting its cuisine, 72 Market Street could be called a restaurant for art's sake. The original structure, whose brick walls are still visible, used to be the studio of painter Robert Irwin. A bronze-clad column by sculptor Robert Graham now stands like a ritual totem in the bar. Besides formally linking the front and back rooms, the axial alignment of contemporary art with the old cast-iron column outside suggests the meeting of different generations, even as skewed geometry, disjunct volumes, and interstitial skylights mark a symbolic esthetic gulf. Apparent torsion of the bronze-clad column and the steel rods attached to its "capital" seems to express the strain of holding together tradition and modernity, art and utility. In fact, the column and rods form a diaphragm which, along with the square compression ring inside the clerestory of the cement-faced room-within-a-room, meets lateral stress requirements of the seismic code.

72 Market Street
Venice, California

Owners:

Tony Bill, Anthony Heinsbergen, Dudley Moore, Julie Stone

Architects:

Mayne & Rotondi
2113 Stoner Avenue
Los Angeles, California 90025
Thom Mayne, Michael Rotondi;
Kiyokazu Arai, project architect;
Rachel Vert, Alex Rudeamen,
Florence Blecher, Kim Groves,
assistants

Engineers:

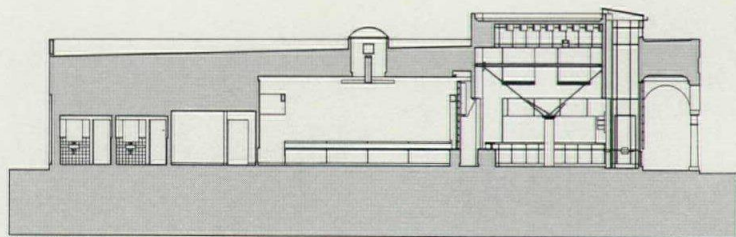
Gordon Polon (structural); Saul Goldin (electrical); J. Sullivan & Associates (mechanical)

General contractor:

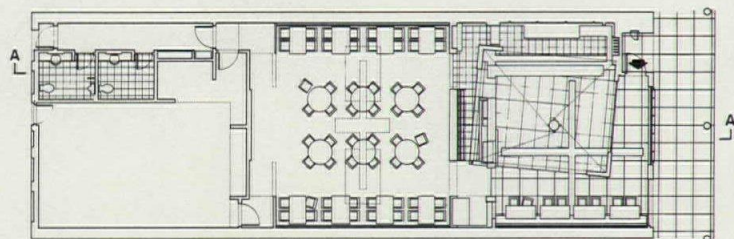
Pacific Southwest Development

Photographer:

© Paul Warchol



SECTION A-A







Beyond the obvious geographical pun, the name *Angeli* ("angels" in Italian) captures the spirit of a place that is, as restaurants go, a minor miracle. Miraculously, in spite of frenetic Melrose Avenue outside and intimations of structural mortality overhead, this tiny dining room exudes the serenity of a whitewashed country chapel. Columns tilt, the rusty facade is only a skeleton, beams and ductwork list precariously—but man's communion with food goes on. The guardian angels in the niches are loaves of bread from a Salvadorean baker in Los Angeles. "He's a genuine artist," says chef-owner Evan Kleiman, "though he's not self-conscious about it."

Angeli
Los Angeles, California
Owners:
Evan Kleiman & John Strobel

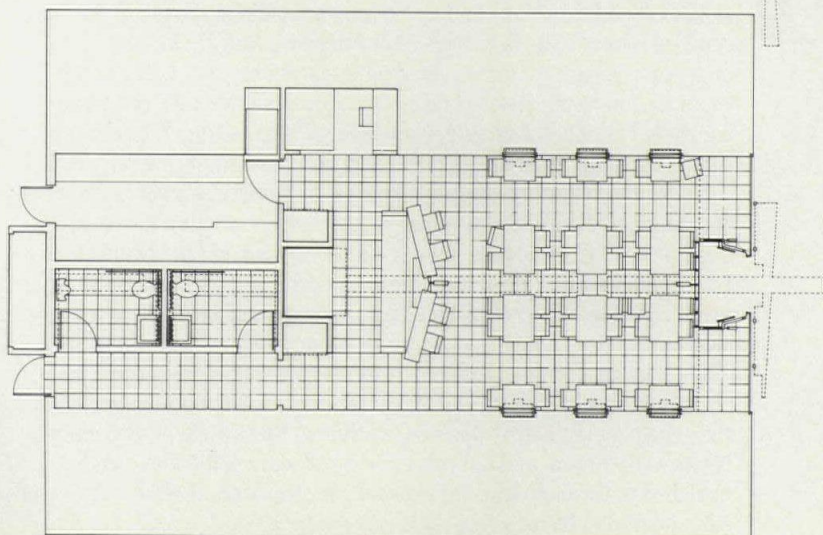
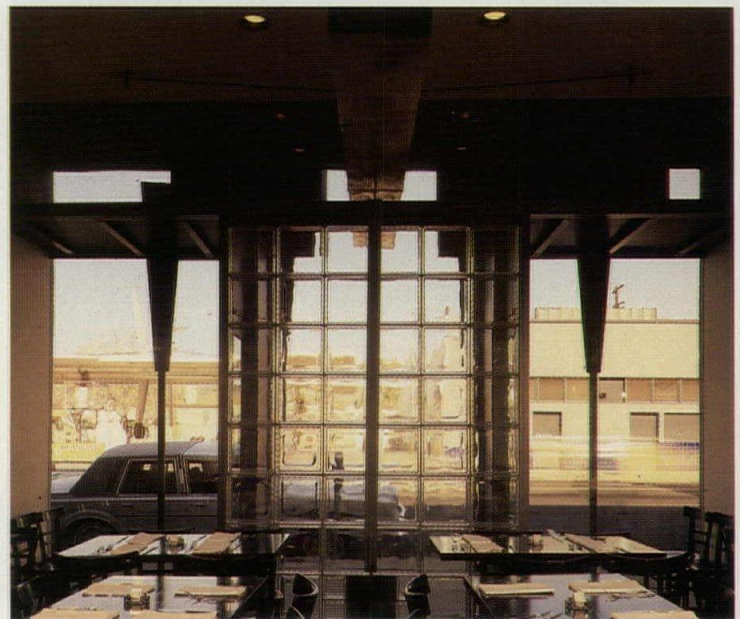
Architects:
Mayne & Rotondi—Thom Mayne, Michael Rotondi; Mahmood Michele Saie, Phase I; Brendon MacFarlane, Phase II; Alex Rudeamen, assistant

Engineers:
Saul Goldin (electrical); J. Sullivan & Associates (mechanical); Marty Gantman (structural)

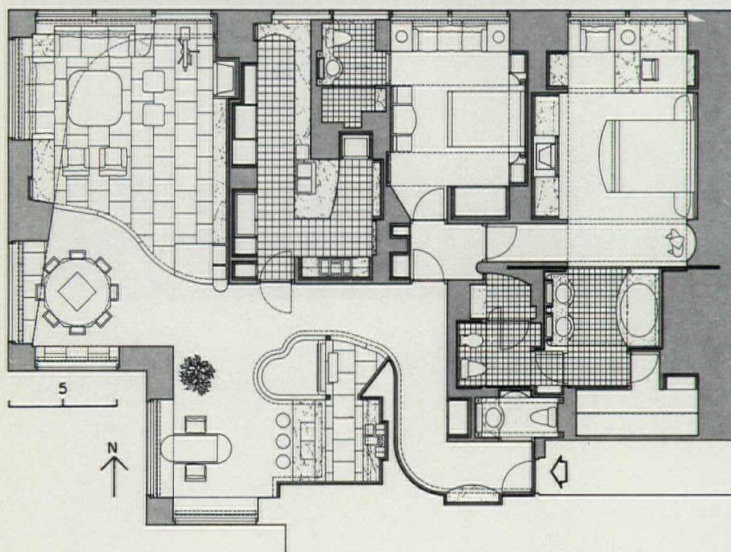
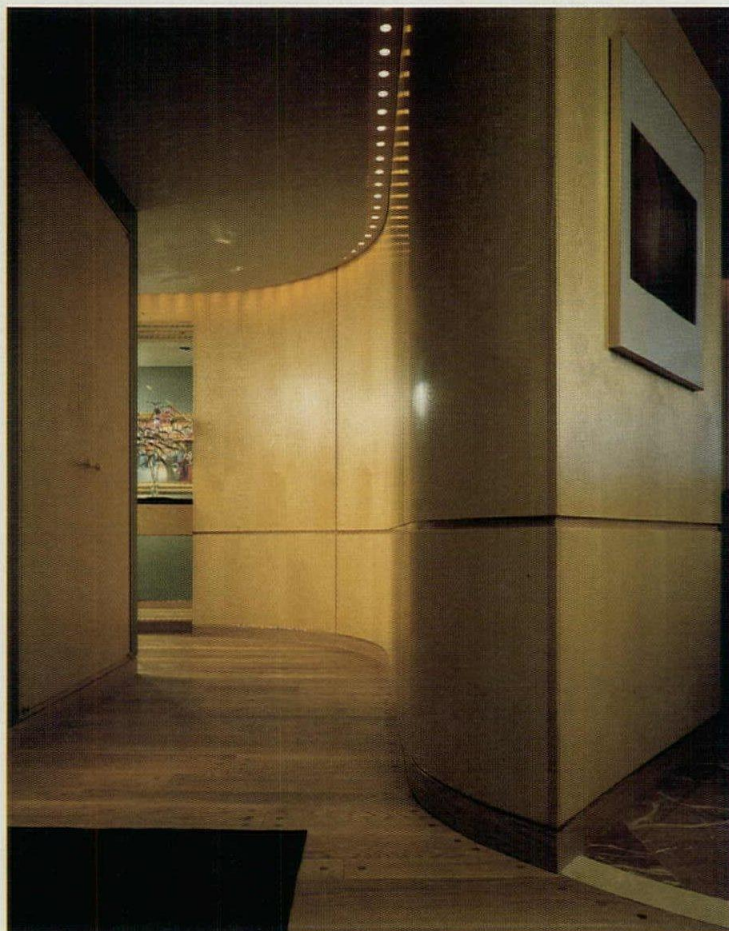
Consultant:
Michael Hodgson (graphics)

General contractor:
Pinky Mix Construction

Photographer:
©Paul Warchol



Spatial effects



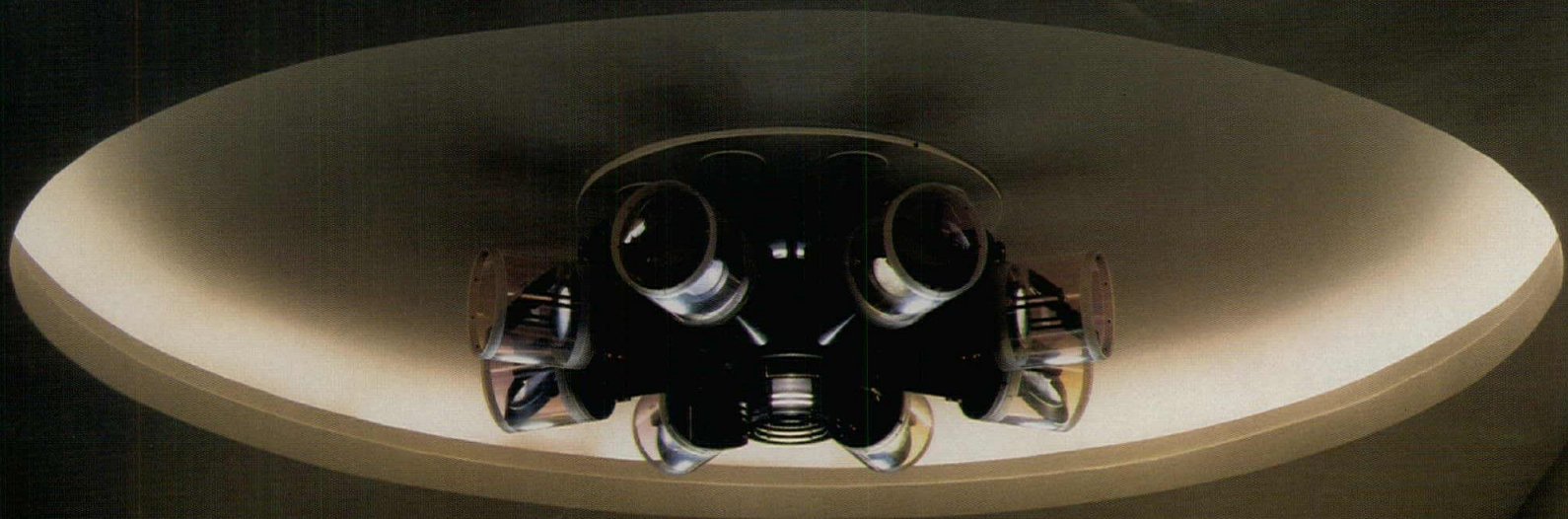
Over the past few years, Gwathmey Siegel & Associates' Modernism has begun to mellow. The firm's signature of white open spaces lined by the slick surfaces of glass block and mirror has yielded to the suggestion of discreet rooms filled with eclectic furnishings and an enriched palette of materials. Further evidence of this change is the design of a 2,400-square-foot New York City pied-à-terre, sequestered high within the brashly opulent Trump Tower. Although his preferred-to-remain-anonymous client and more-than-generous budget allowed Charles Gwathmey nearly carte blanche in performing his latest esthetic experiment, dropping any hint of historical reference into the cramped conditions of the given apartment site proved to be a spatial challenge. It was met by turning the limitations of an 8-foot 8-inch ceiling height and tight floor area into a pavilion that commands spectacular views in almost every direction, while retaining a calm, introspective character of its own.

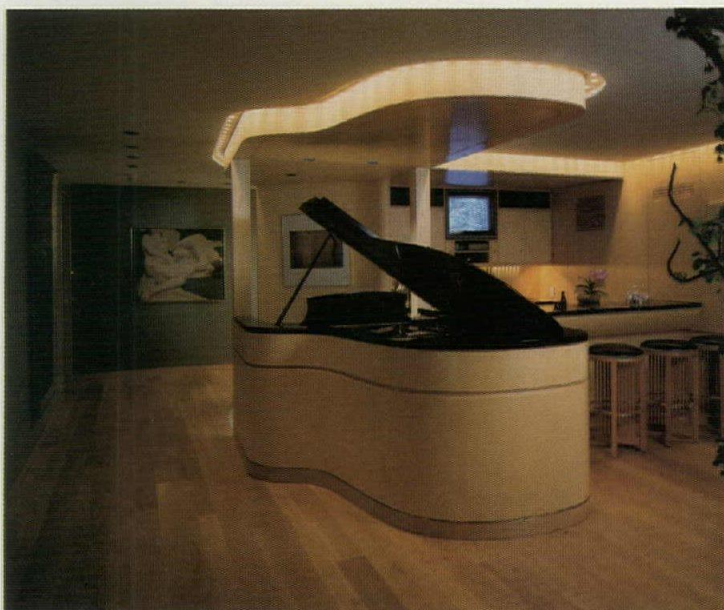
This internal autonomy was achieved by detaching the apartment envelope from the existing perimeter through layers of built-in cabinets, furniture, paneling, and window frames. Such usable *poché* is not new to Gwathmey Siegel, but in this case, it is designed less as a series of objects and more as an enclosure, integral to the walls that divide each space. Another departure for the firm is the incorporation of local symmetry in the clearly defined rooms (not "areas") contained within the L-shaped private wing of the apartment (plan at left). An equal balance of built-in furniture and cabinets centers each room, reinforced by cove-lit ceiling vaults in the bedrooms, master bathroom, and powder room. "This axial arrangement has the tendency to quiet the space and accommodate the asymmetry of the view and other elements around it," explains Gwathmey.

In contrast, the public realm of the apartment (living, dining, study, bar) reveals more true-to-Modern form, but is tempered through sensuous means with traditional overtones. The ash-paneled curve that begins in the entrance vestibule (photo top left) literally ends with its source of inspiration, an encased piano that extends into the adjacent bar flanking the study. Beyond, dining and living are arranged within the open plan of one room as distinct areas by design maneuvers that reduce the scale of the larger space. The most obvious device used to achieve this separation is the change in flooring materials, from oak in the dining alcove to a staggered grid of boldly veined red marble in the living room, a transition echoed in the curved oak sideboard and undulating ceiling above (photo opposite). Further distinction between functions is created on high by the glowing soffit that sweeps around the perimeter of the living room and the implied dome above the dining table that anchors its center. The final break with the monotony of the box is made by means of the meticulously detailed "referential data" that modulate the elevations: baseboards, wainscoting, "reverse" chair rails, bull-nosed railings and covered crown moldings are more classically rendered than in the firm's previous interiors. And should the gadgeteer client feel too confined by the architectural rigors of the room, he need only choose one of eight pre-programmed, computer-controlled light shows that radiate colored beams from the sci-fi dining room chandelier to alter the mood and wow his dinner guests.

As for the furniture, almost all of it is architect-designed, extending the range of Vienna-Secessionist-inspired pieces created six years ago for the de Menil residence in East Hampton, and compatibly augmented by copies of early, rather than high, Modern classics. "Self-decorating" materials elaborate both furnishings and adjacent surfaces in a mix of ash, oak, and cherry woods, beige, gray, and red marbles, and pink glass in gridded doors that colorfully coexist within one setting and change tone according to the light. "The only white in this apartment is the sheets on the beds," boasts Gwathmey. But a strip of glass block between bathroom and hall, and mirror, albeit wood-framed and banished to the bedroom, serve as subtle reminders that he hasn't quite surrendered to history, yet. *Deborah Dietsch*







Light plays an important role in tracing every architectural move and underscoring spatial depth. To fit within the shallow plenum, all the fixtures had to be invented by lighting consultants, CHA Design. Above the piano, low-voltage incandescents emit a continuous wash of light by means of hemispherical lenses (top photo). The client's request to spotlight each Gwathmey Siegel-designed plate led

to the development of the kinetic, cylinder-spoked chandelier over the dining room table (photo opposite). Designed by CHA Design, Beam-o Corporation (a group of ex-MIT techies) and Synergy Consultants, it radiates beams of colored light through different lenses. The client controls its computerized operation from the terminal in the study while sitting in a reproduction Otto Wagner chair (photo above).



"The views are spectacular, but the spaces don't rely on them for meaning," asserts Gwathmey. Instead, the windows are oak-framed like pictures on exhibition with bull-nosed railings that "act as psychological barriers, putting the whole esthetic inbound," according to the architect. In the dining/living room, the two functions are separated by a snaking strip of beige marble that divides oak flooring

from red marble tiles (photo above). Curved ceiling soffits, luminously traced by cove lighting, focus each space inward away from the views. The cherry dining table and Sticley-inspired chairs, curved oak sideboard, upholstered armchairs and matching ottomans, built-in sofas (photo opposite), and frosted glass-edged low table (top photo) are new additions to the architects' growing roster of furniture designs.





Master bedroom adjoins master bath through pink glass-paneled doors (top photo). Bed/bench/table unit, crowned by ash-paneled ceiling vault, centers room, flanked by cabinets to left and sculpture niche to right containing aluminum figure by William King (photo above). Grids on mirror, doors, cabinets and bed harmonize with custom-copied Josef Hoffman stools and accessories in the guest bedroom (photo opposite).

*Trump Tower Apartment
New York City*

Architects:
*Gwathmey Siegel & Associates
Architects*

*475 Tenth Avenue
New York, New York 10018*

*Jose Coriano, associate-in-charge;
Reese Owens, project architect*

Engineers:
W. A. Digiacombo Associates, P. C.

Consultants:
*CHA Design, Inc. (lighting); Audio
Command Systems (stereo
equipment); Electro controls
(dimming); Beam-o Corporation,
Synergy Consultants Inc. (dining
room fixture)*

General contractor:
Herbert Construction Company, Inc.

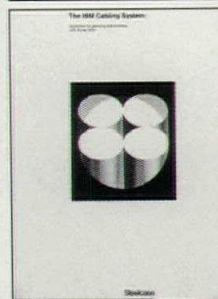
Photographer:
Richard Bryant



Skylights

The manufacturer's line of skylights, roof windows, and accessories is featured in an 8-page color brochure. Fixed and venting windows with flat glass and bubble glazing, and wood-curb-mounted units for use on flat or slightly pitched roofs are shown. Wasco Products, Sanford, Maine.

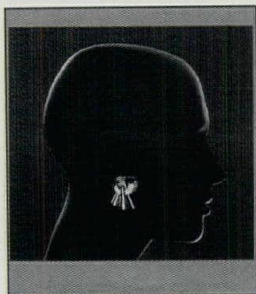
Circle 400 on reader service card



Workstation cabling system

An 8-page brochure describes how the manufacturer's *Series 9000* furniture accommodates the IBM cabling system. A drawing of a typical workstation shows that the cables can be laid in panel top caps, base tracks, vertical poles, and vertical cable managers. Steelcase, Inc., Grand Rapids, Mich.

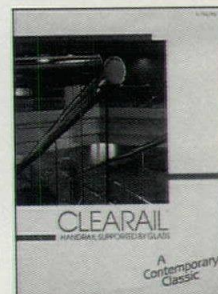
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Wallcoverings

A 12-page brochure features the manufacturer's line of wallcoverings for contract applications. Color photographs show a variety of available colors and textures. MDC Wallcoverings, Chicago.

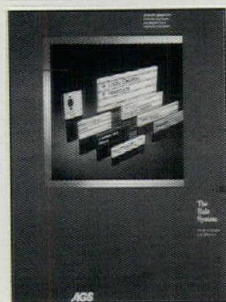
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Glass railing system

The *Clearail* glass railing system, with 1/2-in.-thick clear or tinted structural glass supporting a top cap of finished hardwood or metal, is featured in a 4-page color brochure. Drawings of typical base details are included in the literature. Ampat Group Inc., Cleveland.

Circle 407 on reader service card



Signage

The manufacturer's *Rule System* of wall-mounted and desk-top signage, designed by Lee Manners, is featured in a 6-page color brochure. Several different size inserts, made of white acrylic with surface silk-screened graphics, are shown. Dimensions and available finishes are listed. Adelpia Graphic Systems, Inc., Exton, Pa.

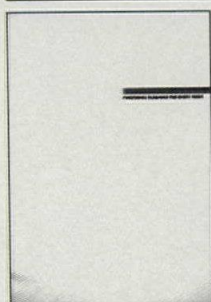
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Sliding and revolving doors

The manufacturer's line of automatic sliding, swinging, and revolving doors is reviewed in a 16-page brochure. Diagrams of electric slide door operators, and sliding and swinging door construction details are included in the literature. Horton Automatics, Div. of Overhead Door Corp. of Texas, Dallas.

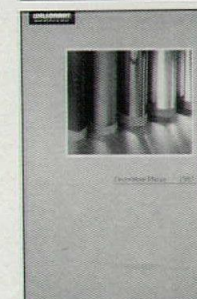
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Cabinets and office furniture

A 60-page color catalog features the manufacturer's line of residential products. In addition to showing a selection of kitchen and bathroom cabinets, the literature includes photographs and descriptions of a new series of office furniture. St. Charles Manufacturing Co., St. Charles, Ill.

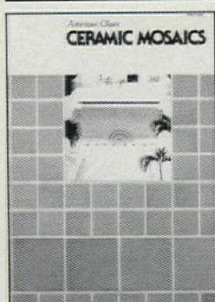
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Metal tambours

A 4-page color brochure features the manufacturer's *Decorative Metals* line, including flexible sheets, edge banding, and tambours in anodized aluminum. The 12 metallic shades are available in polished, and bright or satin brushed finishes. Wilsonart, Temple, Tex.

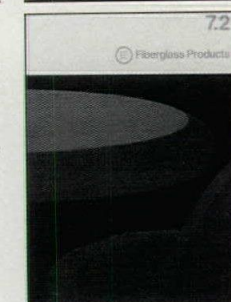
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Ceramic tile

A 2-page color insert reviews the manufacturer's expanded line of ceramic mosaic tile. Twenty-five new colors, available in 1- or 2-in. hexagons, 1- or 2-in. squares, and 2-by 1-in. rectangles, are shown. American Olean Tile Co., Lansdale, Pa.

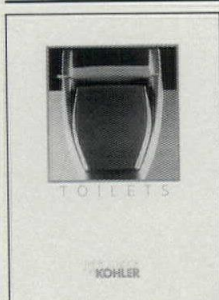
Circle 404 on reader service card



Benches and tables

A line of fiberglass benches and tables designed for indoor and outdoor use is illustrated in a 12-page color brochure. The dimensions of each product are given. Additional site furniture, including ash and trash receptacles and one-piece table/seating units, are shown. Peter Pepper Products, Inc., Compton, Calif.

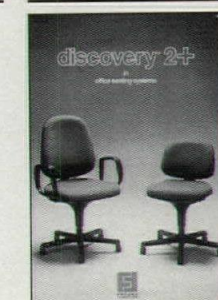
Circle 410 on reader service card



Toilets and bidets

A selection of toilets and bidets is featured in an 8-page color brochure. The manufacturer's *Insuliner* factory-installed tank lining, said to help prevent condensation on the tank, is described. Six lever finishes and 18 tank colors are shown. Kohler Co., Kohler, Wis.

Circle 405 on reader service card



Office seating

The *Discovery 2+* line of office seating is described in a 4-page color brochure. Photos show 17- and 19-in.-wide models that can be specified in three different back heights. The height and back inclination of both can be adjusted by separate gas cylinders. Fixtures Furniture, Kansas City, Mo.

Circle 411 on reader service card
Continued

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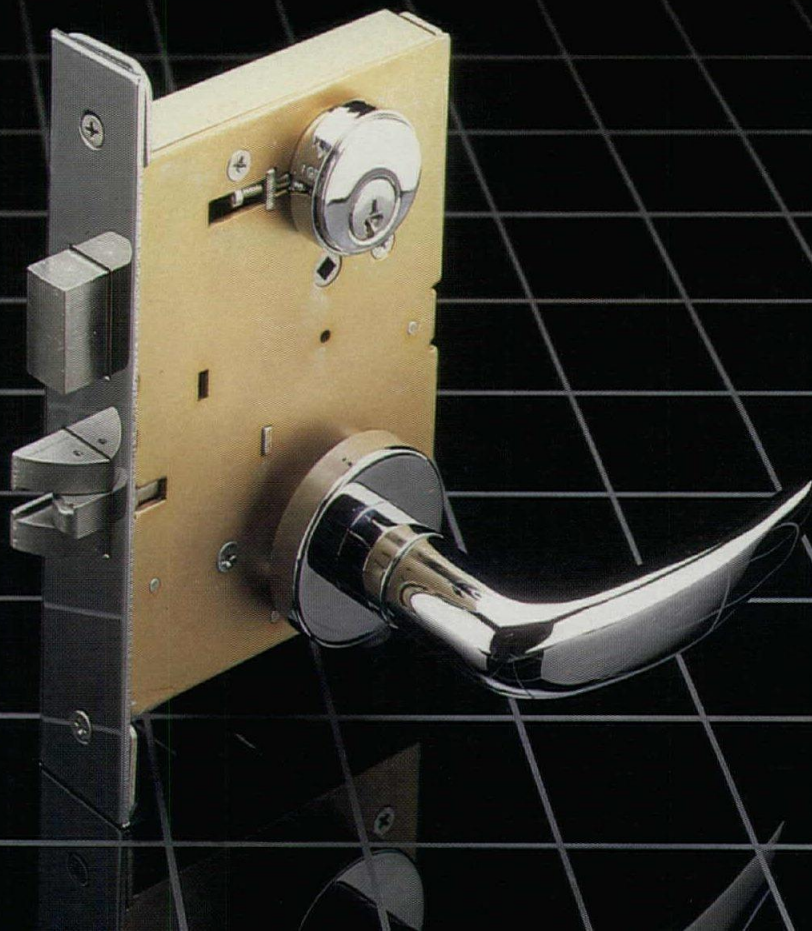
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Circle 72 on inquiry card



ELEGANCE DERIVED FROM STEEL. THE CASEMENT DOOR BY HOPE'S.



Krueck & Olsen Architects

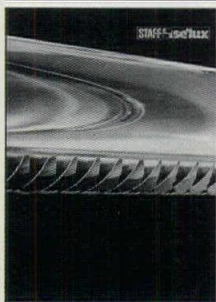
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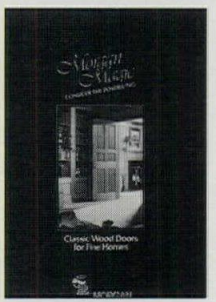
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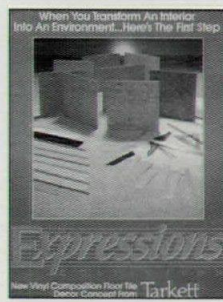
Lighting system
A 22-page color brochure features the manufacturer's *Tubular Lighting System 8*. Photos show 3- and 5-in.-diameter tubes in acrylic, aluminum, and plastic with direct and indirect fluorescent and incandescent modules. Staff Sales Inc., Highland, N. Y.
Circle 412 on reader service card



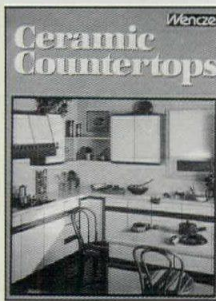
Awnings and blinds
The manufacturer's line of opaque PVC and mesh fiberglass awnings, and fabric roller, Venetian, and siesta blinds are featured in a 4-page color brochure. Installation information is included in the literature. Velux-America, Inc., Greenwood, S. C.
Circle 418 on reader service card



Wood doors
The manufacturer's line of wood-panel doors is reviewed in a 24-page color brochure. Exterior and interior doors with leaded glass inserts and sidelights are shown. The dimensions of each door are included in the literature. Morgan Products, Ltd., Oshkosh, Wis.
Circle 413 on reader service card



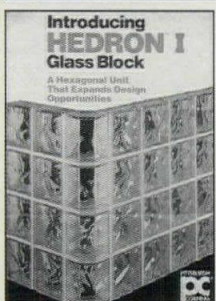
Tile
The *Expressions* collection of 12- by 12- by 1/8-in. vinyl tile, suitable for installation over double wood floors, underlayment grade hardboard, plywood, concrete, and existing smooth surface resilient floorcoverings, is featured in a 4-page color brochure. Available colors are shown. Tarkett Inc., Parsippany, N.J.
Circle 419 on reader service card



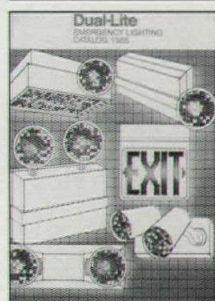
Countertop ceramic tile
A 4-page color brochure features 15 new colors and finishes of the manufacturer's countertop ceramic tile. Diagrams of mortar and thin-bed methods of installation are included in the literature. Contoured edge trim in matching colors is shown. Wenzel Tile Co., Trenton, N. J.
Circle 414 on reader service card



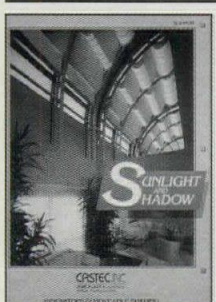
Ceiling grilles
The new *A/DG* series of ceiling grilles is featured in a 4-page color brochure. The literature includes instructions for installing the grilles to standard T-tracks with the manufacturer's C-2 clip. The grilles are shown in finished and unfinished hardwoods. Shogun International, Chicago.
Circle 420 on reader service card



Glass block
Hedron I glass block corner units, intended for use with the manufacturer's standard 8-in.-sq glass block, are described in a 4-page color brochure. A diagram showing dimensions and installation procedures is included in the literature. Pittsburgh Corning Corp., Pittsburgh.
Circle 415 on reader service card



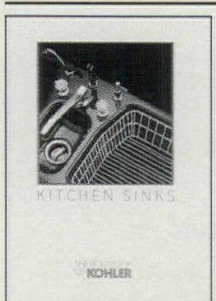
Emergency lighting
A 46-page color brochure features the manufacturer's line of emergency lighting equipment for commercial and industrial use. Exit signs, remote heads and fixtures, and necessary accessories are described and illustrated in the literature. Photometric, voltage, and safety information is included. Dual-Lite, Inc., Newtown, Conn.
Circle 421 on reader service card



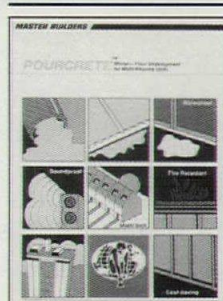
Shades
An 8-page color brochure features the manufacturer's line of motorized and manually operated rolling and folding shades. The shades can be specified in PVC-coated fiberglass mesh, canvas, or the customer's own material. Casteck, Inc., North Hollywood, Calif.
Circle 416 on reader service card



Elevator controller
The manufacturer's *Elevonic* group elevator controller is described in an 8-page color brochure. The microprocessor package is said to improve the efficiency of relay-based dispatching systems by 25 to 50 per cent. Otis Elevator Co., United Technologies, Farmington, Conn.
Circle 422 on reader service card



Kitchen sinks
The manufacturer's enameled cast-iron sinks are shown in a 12-page color brochure. The acid, stain, scratch, and dent resistance of the enamel finish is reviewed. Faucet options, available colors, and accessories are shown in the literature. Kohler Co., Kohler Wis.
Circle 417 on reader service card



Floor underlayment
A 4-page color brochure describes *Pourcrete*, a cement-composition mortar/floor underlayment. The product is poured into place and is said to produce a level floor surface for carpet and tile. Master Builders, Inc., Cleveland.
Circle 423 on reader service card



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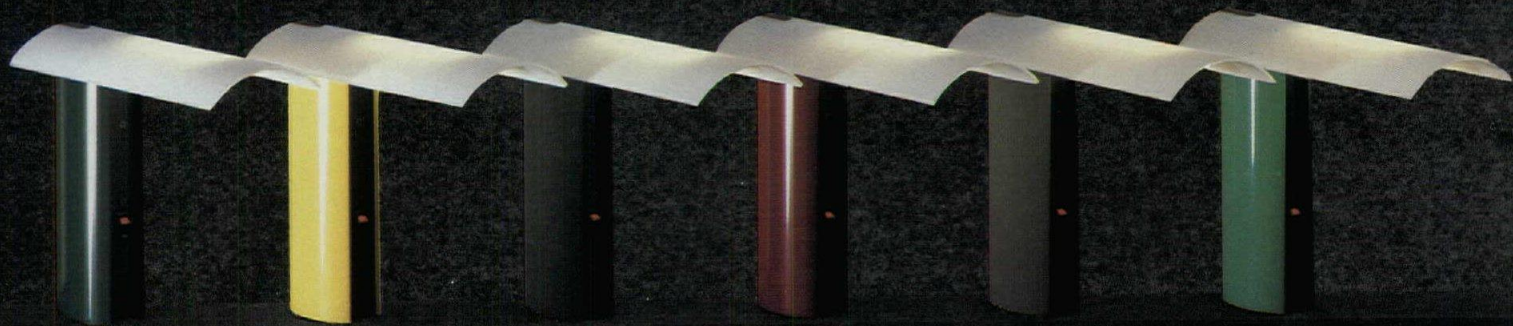
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Reader Service Card

Esprit nouveau

"My ideas have always been considered bizarre," insists designer Andrée Putman, but the comment may fall on deaf ears. After reviewing her roster of recent clients, a veritable who's who of current taste-makers (RECORD, March 1985, pages 144-151, and this issue pages 126-137) and inspecting the forgotten classics retrieved from near obscurity by Paris-based Ecart International, Putman's efforts appear deceptively simple and straightforward. Begun as a side venture—the translation of *écart* is literally "aside"—and a supplement to her interior design firm, the company nonetheless quickly established itself as a principal source for authentic re-editions of early 20th-century furniture—in particular items by that reclusive pioneer of Modernism, Eileen Gray. Following a major retrospective of Gray's work shown in London and New York City three years after her death in 1976, Ecart obtained the rights from Gray's heirs to reissue several of her designs. Putman hoped to reproduce the inventive and meticulous mechanical detailing that during Gray's long career had won her the admiration of Le Corbusier and, only in the ninth decade of her lifetime, finally afforded her a brief moment in the limelight. Putman approached the difficult task of duplicating Gray's methods of construction with a mixture of "respect and stage fright." In addition to manufacturing such now popular Gray items as the *Shirt Chest* (1), the *Satellite Mirror* (2), and a variety of rugs (four re-editions have just been added to the collection, including *Ivoire-Ebene* (3)), Ecart revived the work of a host of Modern masters, including Mariano Fortuny and Robert Mallet-Stevens and their contemporaries Pierre Chareau (4) and Félix Aublet (6). "There is no nostalgia behind this effort," writes Putman in Ecart's statement of intent, and by way of confirmation the company is beginning to produce the designs of new talent. Ecart recently introduced light fixtures by Sylvain Dubuisson (5, 7) and Sacha Ketoff, whose *La Lampe du Bureau* fixture (8) won the 1985 desk lamp competition sponsored by the French Ministry of Culture. Like future additions, these new items are intended to "open Ecart International to the creations of today" and, accordingly, rejuvenate the entire collection with an *esprit nouveau*. Ecart International, Paris; available through Furniture of the Twentieth Century, New York City. *K. D. S. Circle 300 on reader service card*
More products on page 181

1. **Shirt chest:** Eileen Gray, designed circa 1927. The 27-in.-high, 24-in.-long, and 16-in.-wide unit has six pivoting lacquered-wood drawers and nickel-plated hardware.

2. **Satellite mirror:** Eileen Gray, designed 1926. The 29-in.-diameter mirror and "porthole" magnifying glass have nickel-plated metal frames.

3. **"Ivoire-Ebene" rug:** Eileen Gray, designed circa 1930. The rug is 100 per cent wool and approximately 7 ft wide and 11 ft 8 in. long.

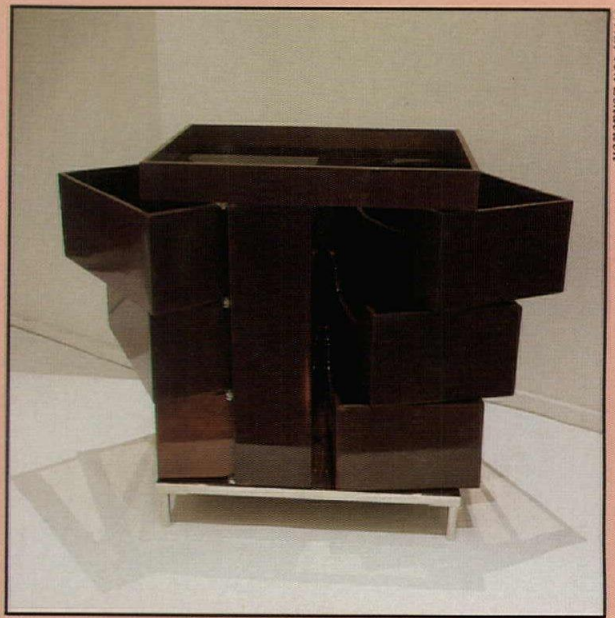
4. **"SN9" fan table:** Pierre Chareau, designed circa 1920-1940. The three-leaf table is constructed from wrought iron.

5. **"Applique A4" poem sconce:** Sylvain Dubuisson, designed 1985. The sconce is available with a choice of poem scrolls.

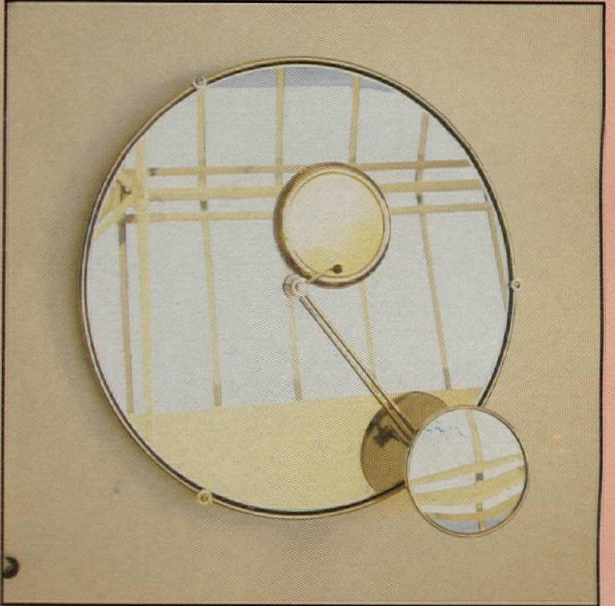
6. **Desk lamp:** Félix Aublet, designed 1925. The lamp can be specified with a black or silver nickel finish.

7. **"Much Ado About Nothing" lamp:** Sylvain Dubuisson, designed 1985. The ebony box contains a selection of postcards and the metal arms have a nickel finish.

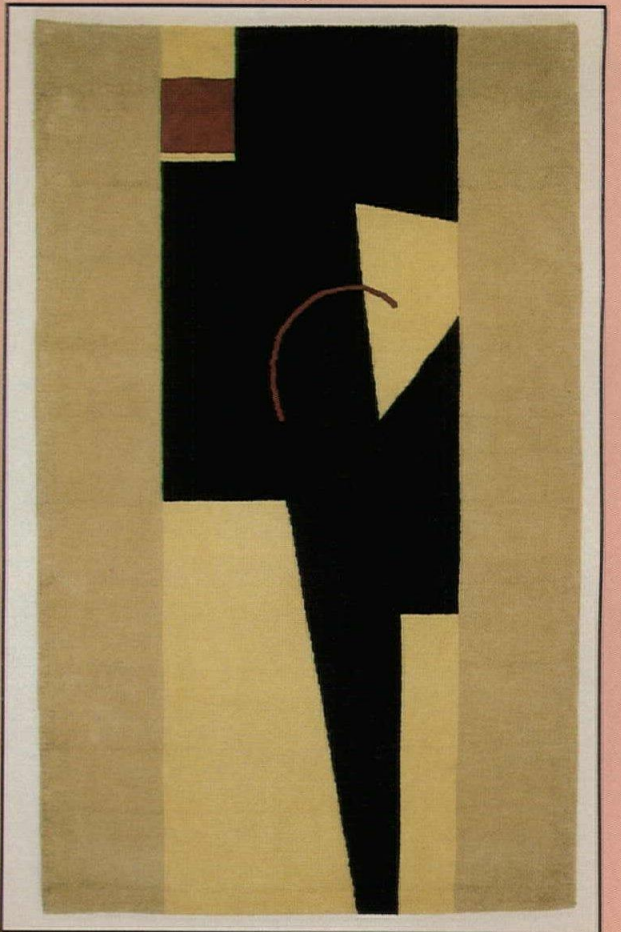
8. **"La Lampe du Bureau" lamp:** Sacha Ketoff, designed 1985. The metal base and arms of the lamp have an epoxy finish and the translucent reflector is adjustable.



Deidi von Schauen



1



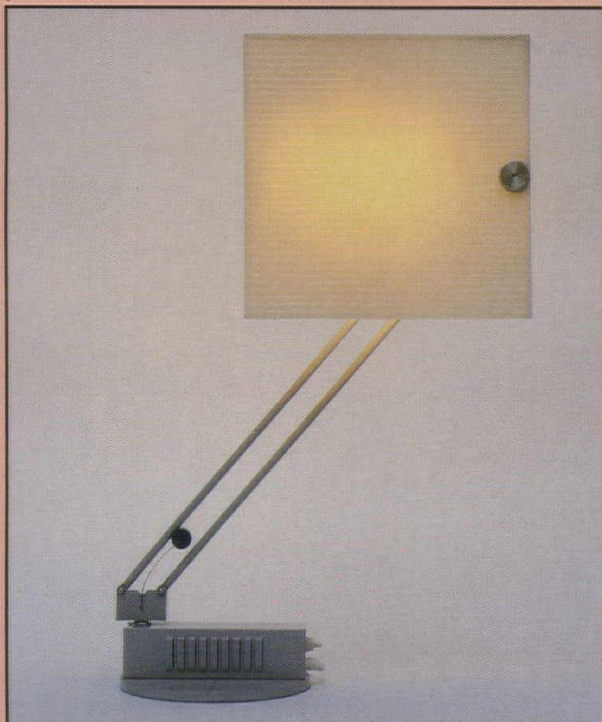
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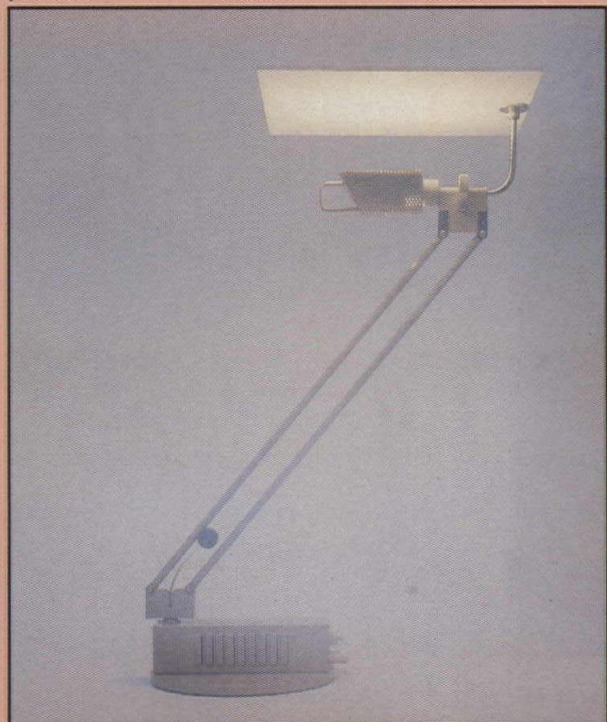
8



5



7



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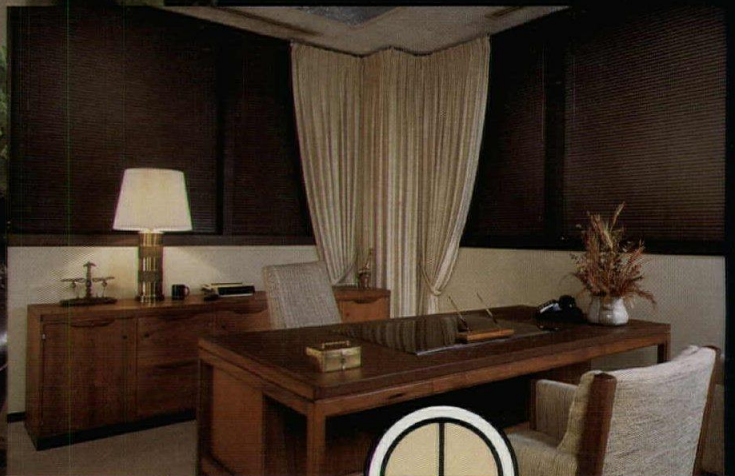
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Graber FashionPleat Shades. Virgin Grand Beach Hotel, St. Thomas, U.S.V.I., Allen-Williams Corp.

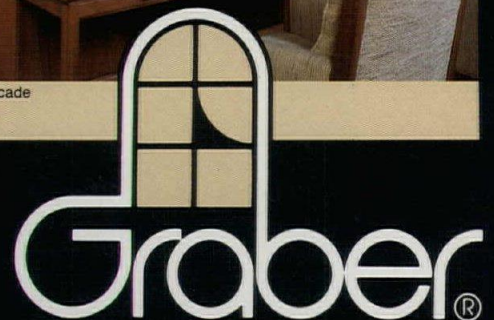


Graber Drapery Hardware. Westin-O'Hare Hotel., Chicago, IL. Contractor: John Micelli and Son.

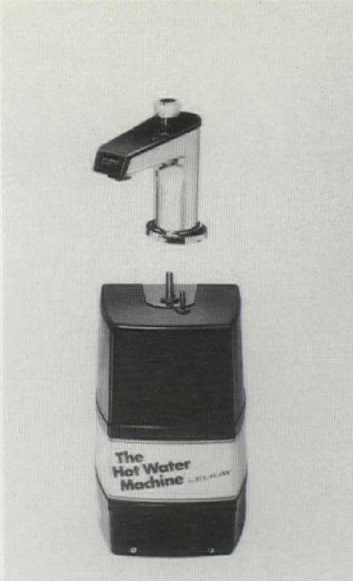


Graber Mini-Blinds. Boise Cascade Office Products Div., Itasca, IL. Contractor: Windco.

Graber Vertical Blinds. Wisconsin Telephone Co., Madison, WI. Contractor: Swayzee Products.


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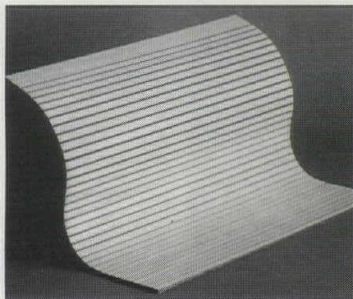
Circle 77 on inquiry card



Hot water machine

The manufacturer's *LKH-180* hot water machine can provide approximately 2 1/2 gal. of hot water per hour. The tank assembly connects to the water valve under the sink, and a control button dispenses water at a user-specified temperature between 140-190F. The unit comes with a safety lock. Elkay Manufacturing Co., Oak Brook, Ill.

Circle 301 on reader service card



Tambours

The manufacturer's tambours are available in a selection of materials, including elm, walnut, ash, and maple veneers; anodized aluminum; solid red oak; and a variety of laminates. The wallcoverings come in custom sizes. National Products, Inc., Louisville, Ky.

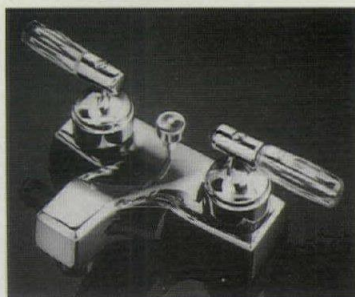
Circle 302 on reader service card



Window

The new *Magnum Tilt-Turn* windows—which tilt in at the top and open to the side—are intended for commercial and residential applications. Weatherstripping welded at the window frame's four corners provides insulation from cold, heat, and noise. Marvin Windows, Warroad, Minn.

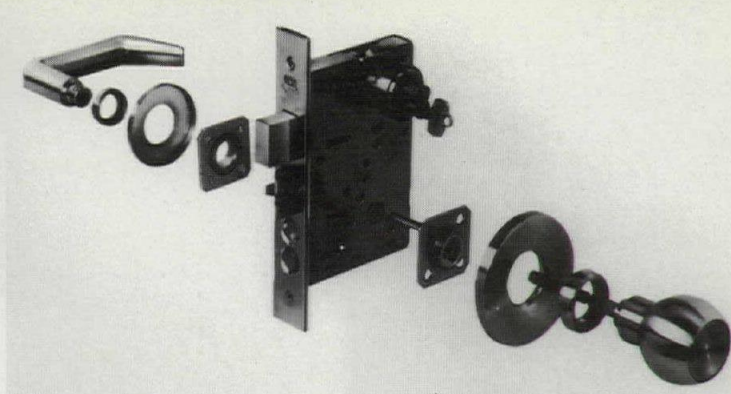
Circle 303 on reader service card



Faucets

The handles of the manufacturer's new faucets are available in a selection of materials, including wood and clear or smoked acrylic. The chrome faucets come in single-control, two-handle, three-handle, and widespread models for kitchen and bathroom applications. NIBCO, Inc., Elkhart, Ind.

Circle 304 on reader service card



Lock

The new *34/35H* mortise lockset intended for high-security applications has a knob extruded from solid brass that is available in several styles and finishes. The manufacturer's interchangeable

core and master-key card system facilitate re-keying when keys are lost or stolen. Best Lock Corp., Indianapolis, Ind.

Circle 305 on reader service card
Continued on page 183

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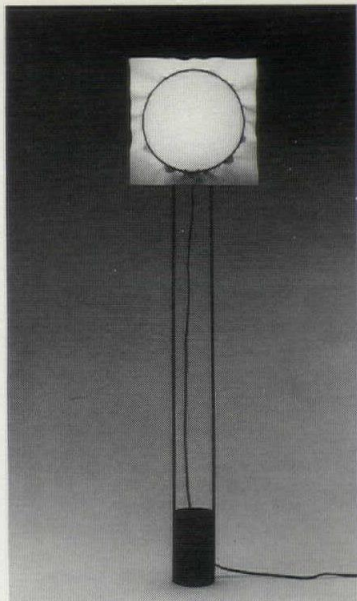
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Circle 79 on inquiry card



525 Monroe Street — Chicago, Illinois. Photo: Bill Hedrich, Hedrich-Blessing
Architect: Skidmore, Owings & Merrill



Lamp

The 53-in.-high *Corona* floor lamp provides both diffused and reflected light. Satin black enameled-steel and aluminum rods support a ceramic light-bulb socket, and the lamp shade is made from Japanese rice paper. A wall-mounted version is also available. Porcelli Associates, Inc., New York City.

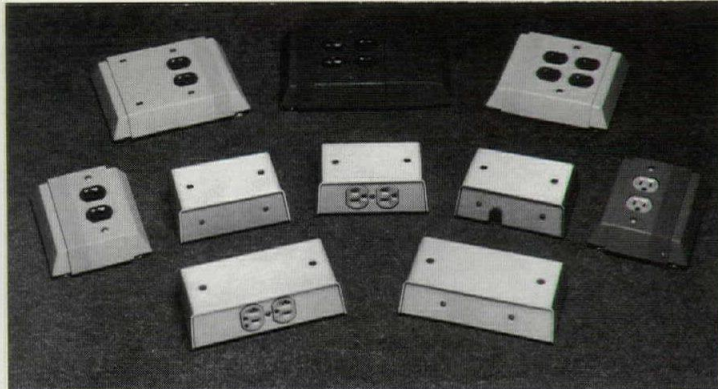
Circle 306 on reader service card



Fireplace doors

New doors with larger glass panels are now available for the manufacturer's *System 18* built-in fireplace, which can be installed with a masonry or insulated steel chimney. The doors are finished in porcelain enamel. Jotul USA, Inc., Portland, Maine.

Circle 309 on reader service card



Fittings

An expanded line of service fittings for power, data, and telecommunications wiring has been added to the manufacturer's *Flexway* undercarpet wiring

system. Standard and low-profile fittings are available in a selection of colors. Burndy Corp., Norwalk, Conn.

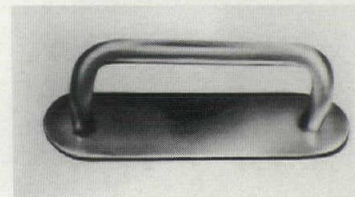
Circle 310 on reader service card
Continued on page 185



Window

The manufacturer's new sliding window has an exterior of 0.05-in.-thick extruded bronze or white aluminum and an interior frame and sash constructed of Ponderosa pine. Standard glazing is 3/4-in.-thick insulating glass that can be specified with *Heat Mirror 66* or *88* transparent insulation. Hurd Millwork Co., Medford, Wis.

Circle 307 on reader service card



Cabinet hardware

The manufacturer's new line of cabinet hardware is made of solid brass. The 5/16-in.-diameter pulls are available in a selection of finishes, including polished and satin brass, polished and satin chrome, antique brass, and oil-rubbed bronze. Colonial Bronze Co., Torrington, Conn.

Circle 308 on reader service card

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But beauty is in the eye (and hands) of the beholder. So, if you'll get one of your business cards into our hands, we'll get a free sample Decora rocker switch and matching wallplate into yours. See for yourself how Decora will enhance your next design without overly enhancing the cost!

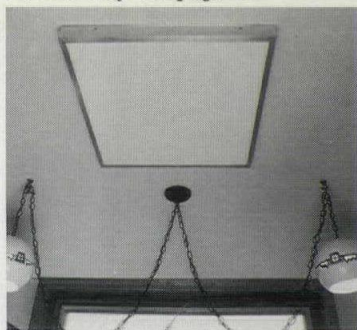
Leviton, 59-25 Little Neck Parkway,
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*Based on a seven to ten room house using an average switch/receptacle mix as specified by local electrical codes



Heating panel

The 2- by 2-ft *Radiant Sun Panel* is intended for use in residential bathrooms. The panel can be surface-mounted, recessed between 16- or 24-in. joists, or installed in suspended ceilings. Aztech International, Ltd., Albuquerque, N. M.

Circle 311 on reader service card



Light fixture

The *Chelsea* light fixture has a baked-enamel aluminum shade topped by a ring of white or red glass. The unit is available in 14- and 22-in. diameters, and is intended for residential and commercial applications. Lazin Lighting, New York City.

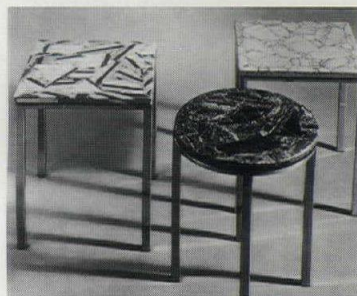
Circle 314 on reader service card



Outlet source

QuikLink is a panel-mounted outlet source that provides the connectors used by most office computer and communications equipment. Designed for use with the manufacturer's *System 2Plus*

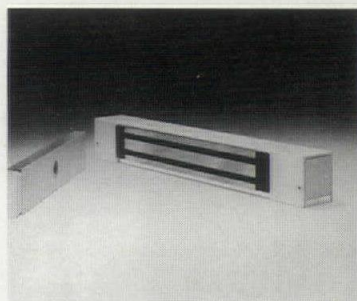
powered and non-powered raceway panels, the unit is available with two, four, or six connectors. Panel Concepts, Inc., Santa Ana, Calif. Circle 315 on reader service card



Stone tabletops

The manufacturer's tabletops can be specified in a variety of stones, including sodalite, dolomite, serpentine, calcite, and onyx. The stones are hand-cut and joined with a color resin that is applied under pressure. The tabletops are intended for commercial applications and are said to be stain and abrasion resistant. MileStone Products, Ridgewood, N. J.

Circle 312 on reader service card



Magnetic door lock

The manufacturer's new low-profile *TigerLok* electro-magnetic locking device is intended for use in high-security applications. The unit is said to keep doors locked with 1,200 pounds of holding force. The device is available with a door position switch, which permits remote monitoring. Rixson-Firemark, Franklin Park, Ill.

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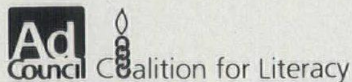
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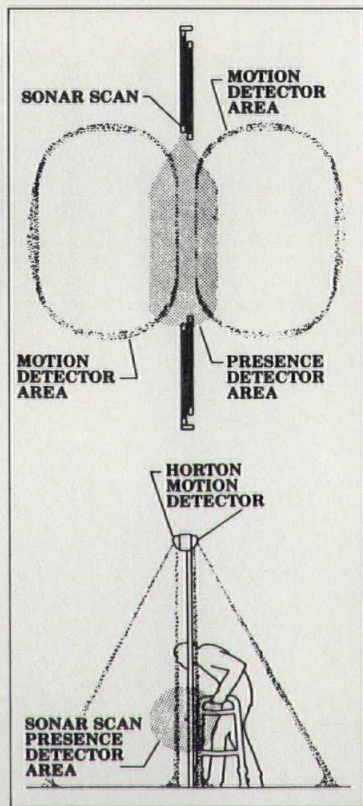
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*Documentation on request

Manufacturer sources

For your convenience in locating building materials and other products shown in this month's feature articles, RECORD has asked the architects to identify the products specified

Pages 100-107

Esprit Show Room

by D'Urso Design Inc., Designer

Pages 100-101—Frosted glass: Gireaux Glass. Flooring treatment: Corradini Corp. Chair: Memphis. Sofa: Torso by Atelier International. Three-legged chair: Furniture of the 20th Century. Lighting (throughout): Custom by designer.

Pages 102-103—Display grids: Custom by designer. Wainscoting: Linoleum.

Page 104—(bottom) Doors: Sashco. Pulls: Forms & Surfaces. Locksets: Baldwin. Windows: Torrance Steel Windows. Seating: Thonet. Table: D'Urso Design Inc., by Bieffe USA Inc.

Page 107—Cone table: D'Urso Design Inc., by Bieffe USA Inc. Leather flooring: Edelman. Chairs: Jacobsen Chair by ICF. Display cabinet: Nuvola Rossa, by Atelier International.

Pages 108-113

Private Apartment

by Bentley LaRosa Salasky, Design

Page 109—Rocker: Knoll International. Upholstery: Knoll International. Paint: Pratt & Lambert; Benjamin Moore. Carpeting: Stark.

Pages 110-111—Chaise: Atelier International. Fabric: Brunschwig & Fils. Drapery fabric: Gretchen Bellinger. Sideboard: Custom by architects, fabricated by Constantine Joannides. Upholstery: Jack Lenor Larsen, Clarence House.

Page 112—Dining table: Custom by architects, fabricated by Constantine Joannides. Chairs: Furniture of the 20th Century. Plastic laminate surfacing: Nevamar. Cabinets and custom woodwork: Sanchez Interior Carpentry. Kitchen faucet: T & S.

Pages 114-119

Générale Bank

by Rivkin/Weisman, Architects

Pages 114-115—Glass-top table and Barcelona sofas: Knoll International (Mies van der Rohe). Ceiling: Alcan. Lights: Edison Price. Carpeting: Coldan Carpets. Signage: Letterama Inc. Metal doors and frames: Architectural Aluminum & Glass Products, Inc. Tempered and laminated glass: Elmont Glass Co. Paints: Benjamin Moore. Reception desk: Custom by architects, fabricated by Durrell Woodworking. Marble: CRJ Trading, installed by Porte Morris.

Page 116—Conference tables: SunarHauserman. Chairs: Atelier International (Archizoom). Wallcovering: Edelman Ltd. Hanging fixture: Bergan Art Metal. Movable partitions: Durrell Woodworking. Stone ashtrays: Brickel.

Page 117—Carafe: Smith Metal Arts. Chairs: Beylerian (Otto Wagner). Paneling, cabinet work and custom woodwork (throughout): Durrell Woodworking.

Page 118—(top) Windows: Architectural Aluminum & Glass Products, Inc. (bottom) Desk and chairs: SunarHauserman. Bank equipment: I. P. C.; Rich. Raised computer-room flooring: Tate.

Page 119—Plastic laminate: Laminart.

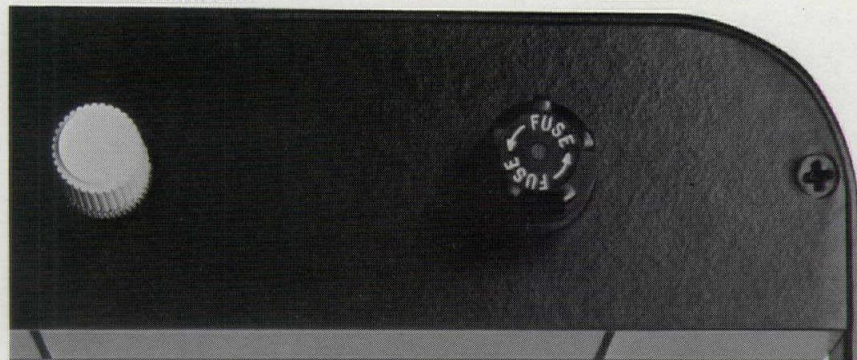
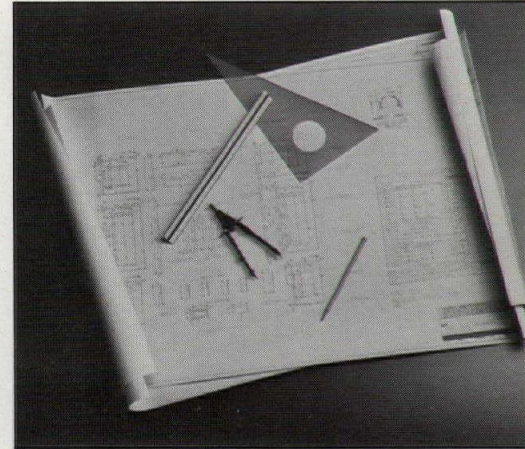
Continued on page 206

Planning Prevents

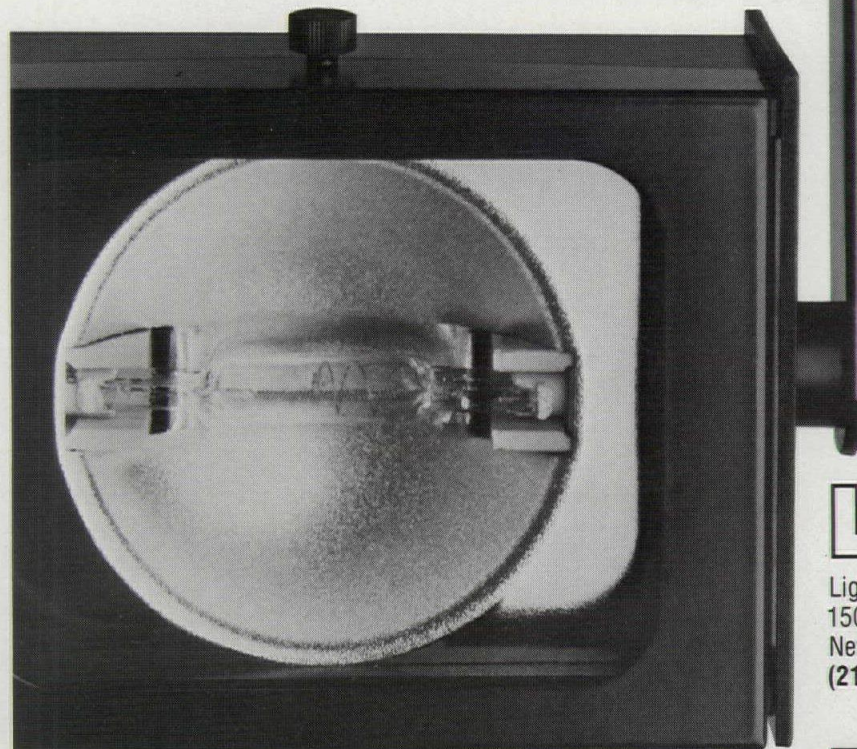
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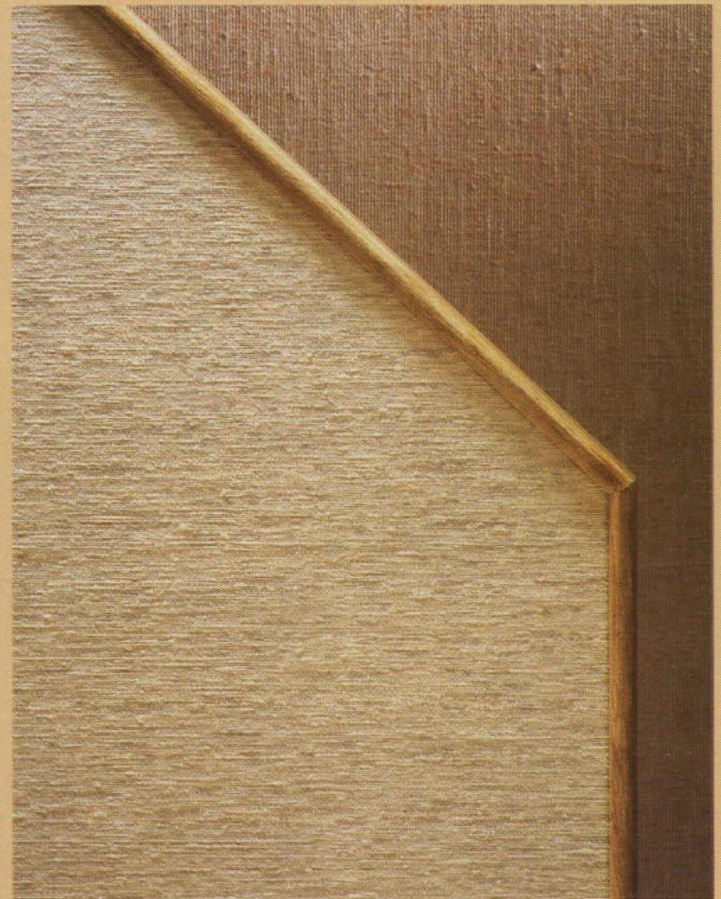
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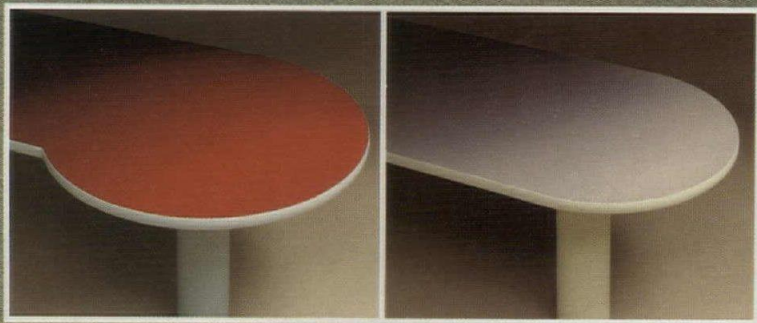
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Manufacturer sources

Pages 122-125

Diane Von Furstenberg Boutique by Michael Graves, Architect

Page 122—Entrance: Custom, fabricated by Ramwood.

Pages 123-125—Wall lighting: Douglas Baker and Michael Graves, Architect. Display cases, custom cabinetry: Ramwood. Carpeting: Einstein Moomjy. Low-voltage lighting: Capri Lighting.

Pages 126-137

Palladium by Arata Isozaki & Associates
Pages 130-137—Patterned and solid blue carpet: Durkan Patterned Carpet. Gray carpet: Carpet Innovations, Inc. Banquette

seating: General Drapery. Fabric: Boussac. Benches: NewMark Manufacturing. Fabric: Architex International; Valley Forge Fabrics. Bars: B&S Woodworking; Art Fabricators. Custom lighting: CGL Lighting; Bergen Art Metal. Dance floor: The Wooden Floor Co.; I. J. Peisers & Sons. Glass and mirrors: Saraco Glass. Hardware: Hillsburg & Gough. Custom paints and lacquers: Kraus & Son. Tile: Lanzilotta Tile Co.

Pages 138-141

Powell Apartment by Powell/Kleinschmidt, Architects
Page 138—Teak paneling: U. S. Veneer Corp. Recessed downlights: Edison Price. Woven wire cloth wallcovering: Gretchen Bellinger Inc. Marble floors and walls: Freda SA. (Travertine; St. Laurent). Paints: Benjamin Moore.
Page 139—All seating: Mies van der Rohe, by Lakeside Furniture Co./Interior Crafts.

Hand-woven wool upholstery: Margit Pinter. Custom wall cabinets and tables (throughout): Woodwork Corp. of America. Telephone: Krone. Carpet: V'soske.
Page 140—Vertical blinds: Louver Drape. Carpet: Spinning Wheel.
Page 141—(bottom) Carpet: Zographos (Tisca-Atlas). Lighting: Cedric Hartman. Bedspread fabric: Gretchen Bellinger Inc.

Pages 142-147

The Getty Center for the History of Art and the Humanities by Batey & Mack, Architects
Pages 142-143—Coved ceiling, gypsum wet plaster, gypsum drywall: Marco Wall. Recessed lighting: Edison Price. Pendant spots: Shaper Lighting. Locksets: Medelo. Concrete flooring finish: Custom Surfacing. Wallcovering: Joel Berman. Reception desk, casework and custom woodwork (throughout): Meyerhoff Cabinets. Chairs: Custom by Mark Mack (Amadeus),

available through Marco.
Page 145—(top) Light column: Shaper Lighting. Carpeting: Interface. Seating: Knoll International. (bottom) Ceiling fixtures: Globe; Lightolier. Custom uplights: Shaper Lighting.
Page 147—Resilient flooring: Armstrong. Downlight: Shaper Lighting. Library tables: Custom by architect.

Pages 148-151

Brickwork Design Center by Site Projects, Inc., Designers
Pages 148-149—Brick: Glen Gary. Gypsum wet plaster: Imperial. Drywall: U. S. G. Locksets: Schlage. Hinges: Stanley. Closers: Sargent. Cabinets and custom woodwork: Architectural Casework. Paints: Glidden. Terrazzo: Karastan. Lighting fixtures: Lightolier, Dabbco.

Pages 152-155

Kroin Office and Show Room by Vignelli Associates, Designers
Page 152—(top) Garden furniture: Kroin. (middle) Clear glass entrance: Virginia Glass Products. Signage and custom casework (throughout): Peckham Woodworking. (bottom and page 153) Custom color tile: Design Supply, Flooring Concepts, VPI. Fluorescent lighting: Lite Control.
Pages 154-155—Carpet: J&J Industries. Files: Sunar. Halogen lights: Staff Lighting. Executive desk/table: Peckham Corp., Knoll International (base). Seating: Atelier International. Desk and floor lamps: Artemide. Lay-in lighting: Columbia. Plastic laminate: Nevemar. Spray textured paint: Zolatone.

Pages 158-159

72 Market Street by Mayne & Rotondi
 Glass block: Pittsburgh Corning. Spotlights: Lightolier. Etched column cladding: Robert Graham. Concrete treatment: Thompson Water Seal. Exit signs: Halo.

Pages 160-161

Angeli by Mayne & Rotondi
 Storefront, CorTen steel entrance: Custom by architects, fabricated by McCoy Manufacturing. Chairs: The Chair Factory. Table bases: L & B. Recessed downlights: Halo. Glass block: Pittsburgh Corning.

Pages 162-169

Trump Tower Apartment by Gwathmey Siegel & Associates, Architects
Page 162—(hall) Paneling, architectural woodwork (throughout): B. & S. Woodworking. Flooring: Country Floors.
Page 163—(view through to bar) Ceilings, interior partitioning: U. S. Gypsum. Dining chairs: Gabriel Giuntini Co. Bar, stools: Custom by architects, fabricated by B. & S. Woodworking. Paints and stains: Benjamin Moore.
Page 164—China: "Tuxedo" by Gwathmey Siegel for Swidpal. Drapery fabric (throughout): Gretchen Bellinger Inc.
Page 165—(office) Furniture: Stein & Sons. Cabinets: B. & S. Woodworking. Cabinet and decorative hardware: Baldwin Hardware Mfg. Corp.
Page 166—(living room) Sofas: T & C Decorators. Marble countertops and flooring: Atlas Tile & Marble.
Page 168—(bath) Basin: American Standard. Tub: Water Jet. Faucets: Speakman. Tile: Atlas Tile & Marble. Accessories: Baldwin. Mirrors, tinted and black glass: John Depp, Inc. (bedroom) Carpeting: Lord & Adams Inc.

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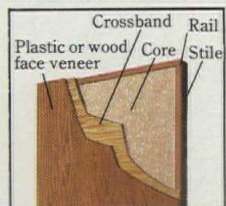
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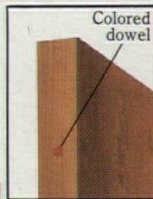


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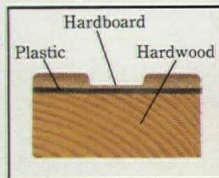
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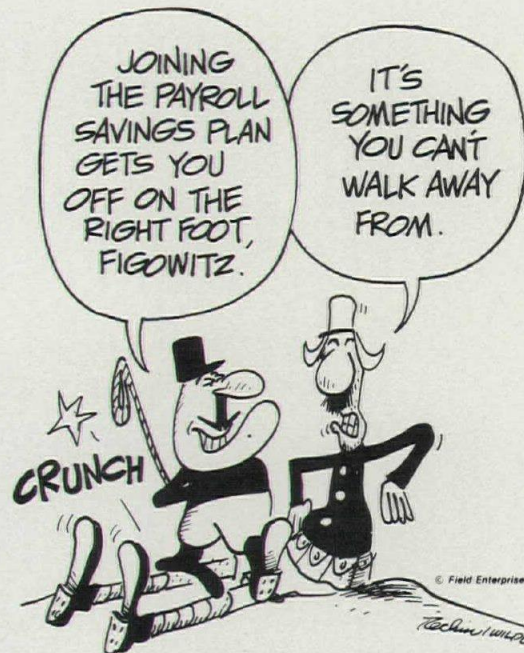
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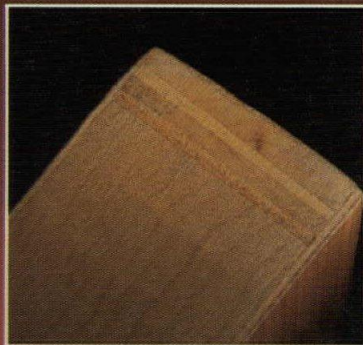


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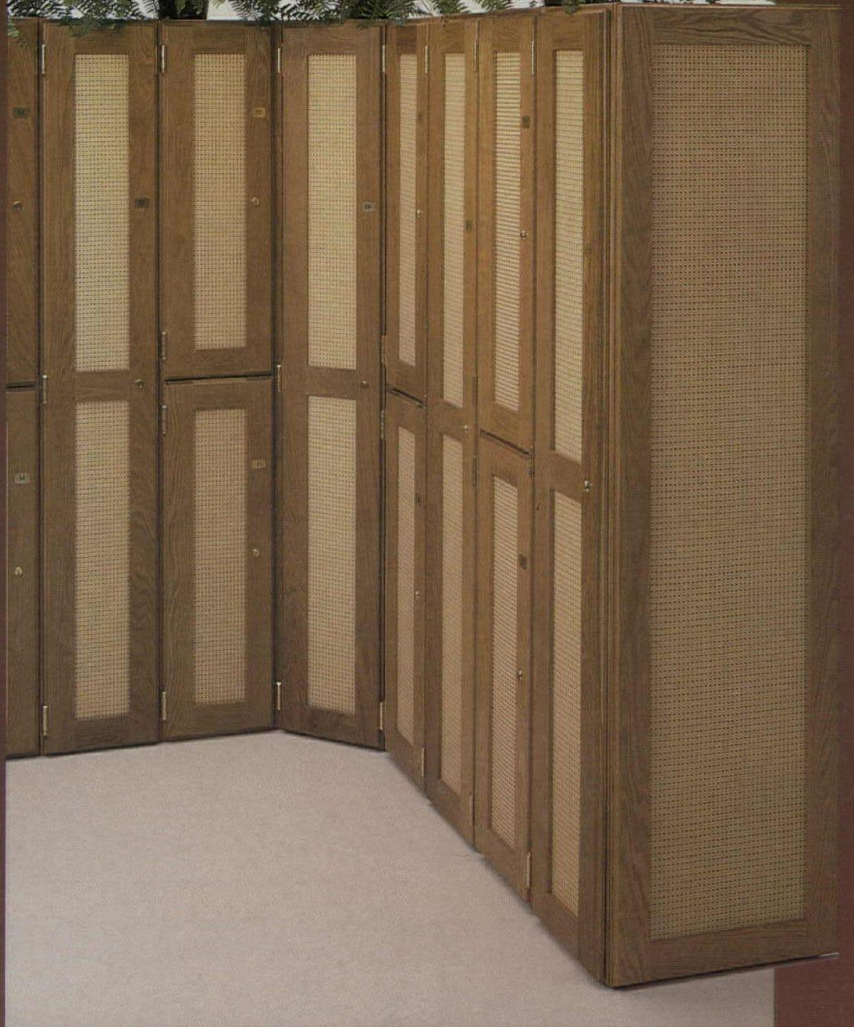
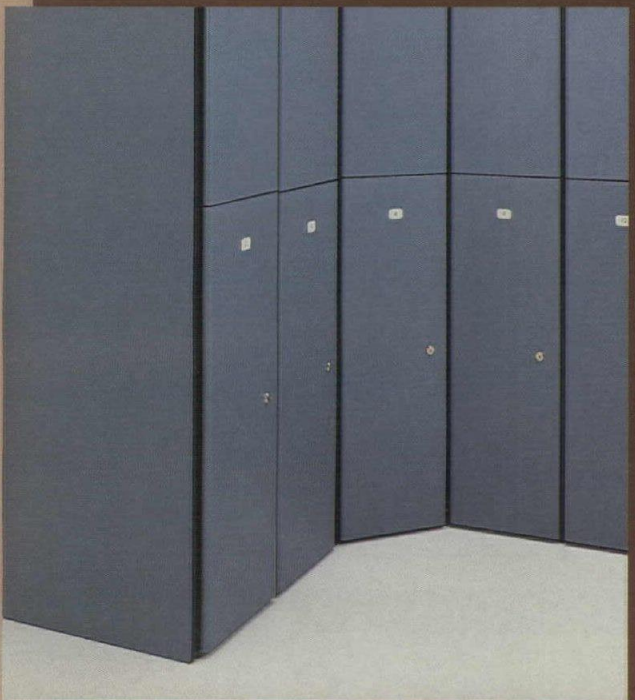


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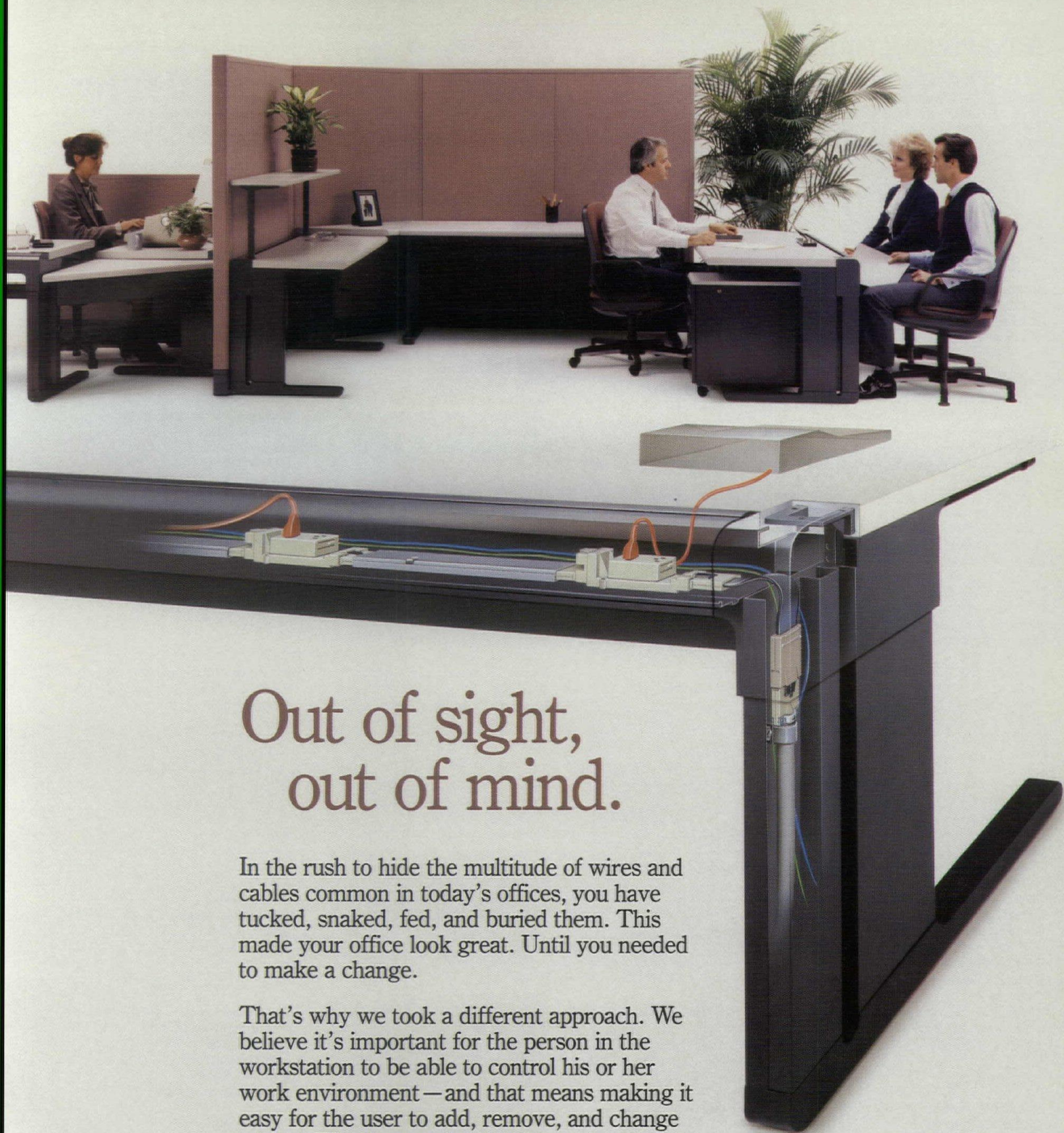
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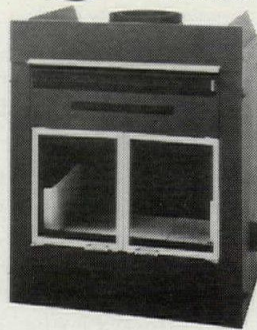
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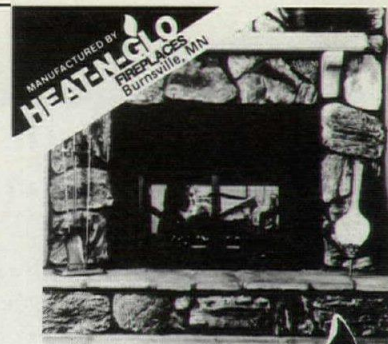


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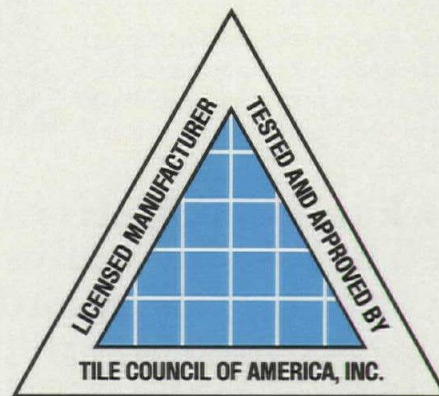
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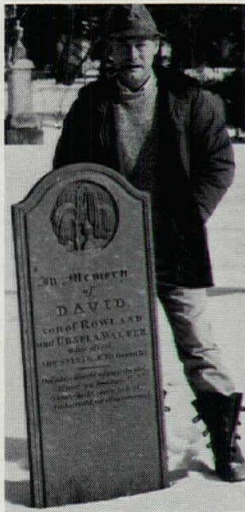
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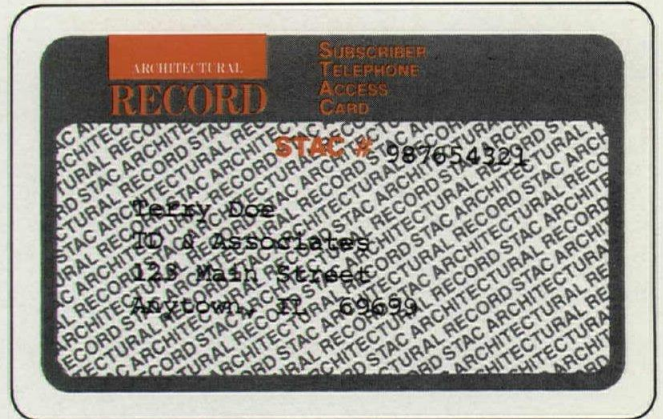


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9. # #
10. # #
11. # #
12. # #
13. # #
14. # #
15. # #
16. # #
17. # #

END STAC SESSION:

7. When you have entered all your Inquiry Selection Numbers and the recording prompts, "Enter next inquiry number," End the call by entering:

* * 9 1 # #

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