

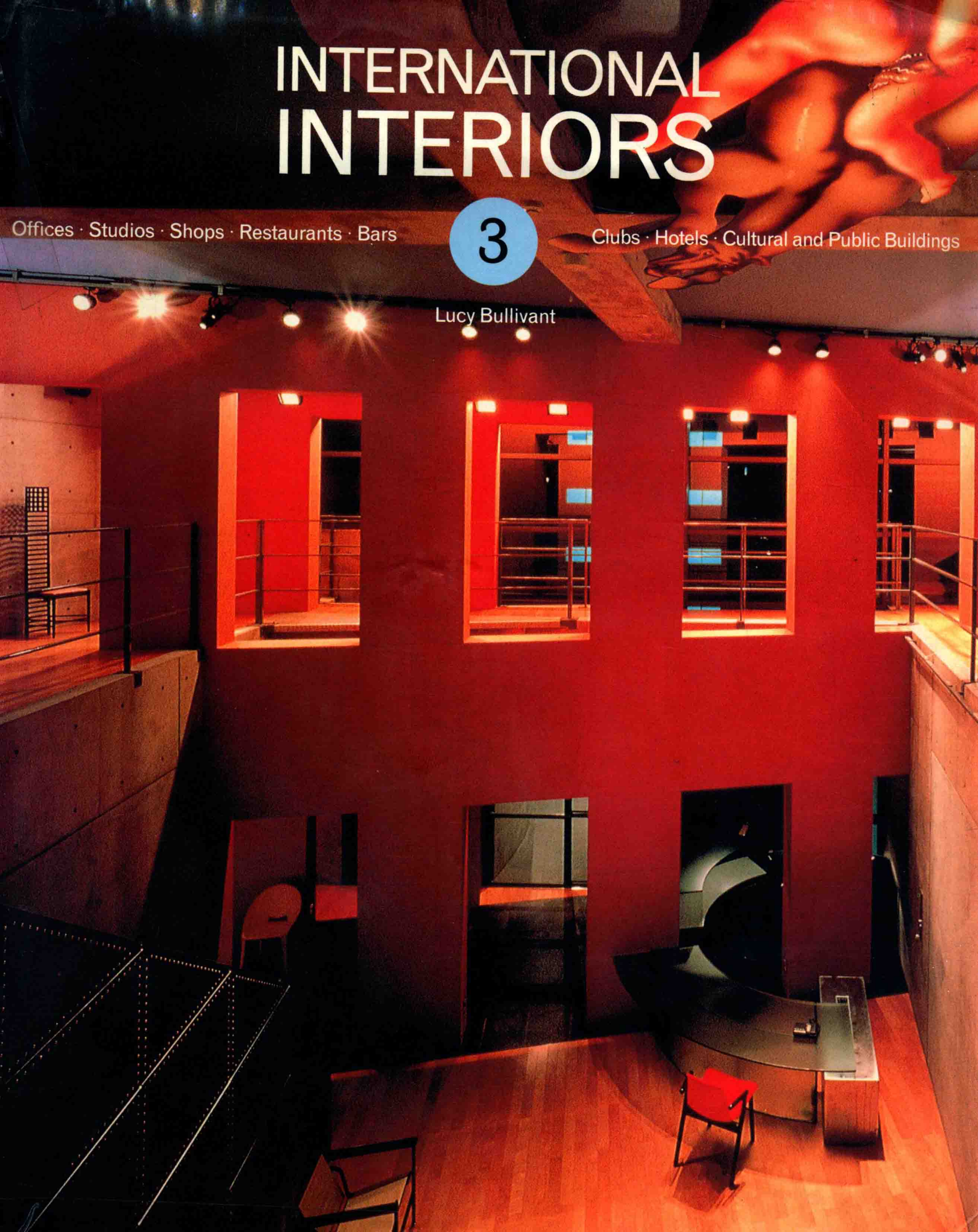
# INTERNATIONAL INTERIORS

3

Offices · Studios · Shops · Restaurants · Bars

Clubs · Hotels · Cultural and Public Buildings

Lucy Bullivant





# INTERNATIONAL INTERIORS

Offices · Studios · Shops · Restaurants · Bars

3

Clubs · Hotels · Cultural and Public Buildings

Lucy Bullivant

Coordinating Researcher Jennifer Hudson

With 360 colour illustrations, architects' drawings and plans

Thames and Hudson



ISSN 1-55859-013-7

First published in Great Britain in 1991 by  
Thames and Hudson Ltd, London

Copyright © 1991 John Calmann  
and King Ltd and Abbeville Press, Inc.

All rights reserved. No part of this book  
may be reproduced or transmitted in any  
form or by any means, electronic or  
mechanical, including photocopy,  
recording or any other information storage  
and retrieval system, without prior  
permission in writing from the publisher

This book was produced by John Calmann  
and King Ltd, London

Designed by Cara Gallardo  
and Richard Smith, Area, London  
Typeset by Bookworm Typesetting,  
Manchester  
Printed and bound in Singapore  
by Toppan Printing Co. Ltd

*Title page* The wooden spiral staircase  
leading up to the fashion resource centre  
at World: Creative Fashion Dome, Kobe,  
Japan, designed by Studio Citterio/Dwan  
(see pages 32-35).

**Acknowledgements.** The author and the  
publishers would like to thank Mayumi Hosokawa  
and Annett Francis for their invaluable assistance  
with the research of Japanese and American  
projects; all the designers and architects involved  
for their enthusiastic cooperation; and the  
photographers whose work is reproduced. The  
following photographic credits are given, with page  
numbers in brackets: Farshid Assassi (144 right;  
170-1; 174-7); Ashley Barber: photos by courtesy  
of *Interior Architecture Magazine* (102-5); Gabriele  
Basilico (150-1); Luc Boegly/ARCHIPRESS (64-5);  
Nicolas Borel (200; 201 bottom left); Richard Bryant/  
ARCAID (14; 144 left, middle; 166-7; 196; 198-9;  
218-21); Lluís Casals (192-3); Robert César/  
ARCHIPRESS (111; 180-1); Martin Charles (41; 66  
left; 88-91); Jeremy Cockayne/ARCAID (55-6); Peter  
Cook (8 left and right; 16-17; 22-5; 40; 43; 54; 57;  
63 left; 98-9; 108-110; 146; 148-9; 154-161;  
163; 178-9; 208; 209, all except top left; 240-1);  
Stéphane Couturier/ARCHIPRESS (26-7; 140-3;  
164-5; 236-9); Grey Crawford (97); Richard Davies  
(60; 62; 63 right); Thomas Delbeck/Ambiente (212;  
214 bottom; 215); Mitsumasa Fujitsuka (168);  
Hiroshi Fujiwara (107-7); Katsuaki Furudate (234);  
Dennis Gilbert (8 middle; 36-7; 76-7; 79); John  
Gollings (44-5); Alain Goustard/ARCHIPRESS (186  
right; 202 right; 201 top and bottom right); Paul  
Hester (58-9); Timothy Hursley (48; 50-1; 242-5);  
Yasuhiro Ishibashi (224-7); Christian Kandzia/  
Behnisch & Partners (213; 214 top); Toshiharu  
Kitajima (38 top); Wilmar Koenig (188; 190-1); Ian  
Lambot/ARCAID (80-1); © Richard Mandelkorn  
(172-3); Mitsuo Matsuoka/*The Japan Architect*  
(210-11; 222-3); © Peter Mauss/ESTO (204);  
Brigitte Meuwissen (46-7); Fujitsuka Mitsumasa  
(186 left; 232-3; 235); Jean-Marie Monthiers (202  
left; 205); Grant Mudford (72-3); Nacasa & Partners  
Inc. (120; 66 right; 82; 84-7; 92; 94-5; 120; 122;  
124-5); Taisuke Ogawa/*The Japan Architect* (38  
bottom; 39); Takayuki Osumi (118); Richard Payne  
(209 top left); Julie Phipps (28-31; 78); Ronald  
Pollard (66 middle; 96); Stephen Robson (52-3);  
Jordi Sarra (128; 130-1; 136-9); Wolfgang  
Schwager (132; 134; 135 top, bottom right); Peter  
Seidel (228; 231); Yoshio Shiratori /ZOOM (title  
page; 32; 32-5; 100-1; 112-3); Tim Street-Porter  
(194-5); Hisao Suzuki (74-5); Y. Takase (185;  
182-5); Edward Valentine-Hames (68; 70-1);  
Rafael Vargas (121; 123); Deidi von Schaewen (133;  
135 bottom left); © Paul Warchol (10-13; 114-7;  
206); Alan Williams (152-3); Miro Zagnoli (126);  
Gerald Zugmann (18-21).

# Contents

INTRODUCTION 6

1 **WORKSPACES, OFFICES & STUDIOS 8**

2 **RESTAURANTS, CAFÉS, BARS,**

**CLUBS & HOTELS 66**

3 **STORES, SHOWROOMS & RETAIL**

**CENTRES 144**

4 **CULTURAL & PUBLIC AMENITY**

**BUILDINGS 186**

DESIGNERS' BIOGRAPHIES 246

CREDITS 250

SUPPLIERS' ADDRESSES 254

INDEX OF DESIGNERS AND

PROJECTS 256

# INTERNATIONAL INTERIORS 3







# INTERNATIONAL INTERIORS

Offices · Studios · Shops · Restaurants · Bars

3

Clubs · Hotels · Cultural and Public Buildings

Lucy Bullivant

Coordinating Researcher Jennifer Hudson

With 360 colour illustrations, architects' drawings and plans

Thames and Hudson



ISSN 1-55859-013-7

First published in Great Britain in 1991 by  
Thames and Hudson Ltd, London

Copyright © 1991 John Calmann  
and King Ltd and Abbeville Press, Inc.

All rights reserved. No part of this book  
may be reproduced or transmitted in any  
form or by any means, electronic or  
mechanical, including photocopy,  
recording or any other information storage  
and retrieval system, without prior  
permission in writing from the publisher

This book was produced by John Calmann  
and King Ltd, London

Designed by Cara Gallardo  
and Richard Smith, Area, London  
Typeset by Bookworm Typesetting,  
Manchester  
Printed and bound in Singapore  
by Toppan Printing Co. Ltd

*Title page* The wooden spiral staircase  
leading up to the fashion resource centre  
at World: Creative Fashion Dome, Kobe,  
Japan, designed by Studio Citterio/Dwan  
(see pages 32-35).

**Acknowledgements.** The author and the  
publishers would like to thank Mayumi Hosokawa  
and Annett Francis for their invaluable assistance  
with the research of Japanese and American  
projects; all the designers and architects involved  
for their enthusiastic cooperation; and the  
photographers whose work is reproduced. The  
following photographic credits are given, with page  
numbers in brackets: Farshid Assassi (144 right;  
170-1; 174-7); Ashley Barber: photos by courtesy  
of *Interior Architecture Magazine* (102-5); Gabriele  
Basilico (150-1); Luc Boegly/ARCHIPRESS (64-5);  
Nicolas Borel (200; 201 bottom left); Richard Bryant/  
ARCAID (14; 144 left, middle; 166-7; 196; 198-9;  
218-21); Lluís Casals (192-3); Robert César/  
ARCHIPRESS (111; 180-1); Martin Charles (41; 66  
left; 88-91); Jeremy Cockayne/ARCAID (55-6); Peter  
Cook (8 left and right; 16-17; 22-5; 40; 43; 54; 57;  
63 left; 98-9; 108-110; 146; 148-9; 154-161;  
163; 178-9; 208; 209, all except top left; 240-1);  
Stéphane Couturier/ARCHIPRESS (26-7; 140-3;  
164-5; 236-9); Grey Crawford (97); Richard Davies  
(60; 62; 63 right); Thomas Delbeck/Ambiente (212;  
214 bottom; 215); Mitsumasa Fujitsuka (168);  
Hiroshi Fujiwara (107-7); Katsuaki Furudate (234);  
Dennis Gilbert (8 middle; 36-7; 76-7; 79); John  
Gollings (44-5); Alain Goustard/ARCHIPRESS (186  
right; 202 right; 201 top and bottom right); Paul  
Hester (58-9); Timothy Hursley (48; 50-1; 242-5);  
Yasuhiro Ishibashi (224-7); Christian Kandzia/  
Behnisch & Partners (213; 214 top); Toshiharu  
Kitajima (38 top); Wilmar Koenig (188; 190-1); Ian  
Lambot/ARCAID (80-1); © Richard Mandelkorn  
(172-3); Mitsuo Matsuoka/*The Japan Architect*  
(210-11; 222-3); © Peter Mauss/ESTO (204);  
Brigitte Meuwissen (46-7); Fujitsuka Mitsumasa  
(186 left; 232-3; 235); Jean-Marie Monthiers (202  
left; 205); Grant Mudford (72-3); Nacasa & Partners  
Inc. (120; 66 right; 82; 84-7; 92; 94-5; 120; 122;  
124-5); Taisuke Ogawa/*The Japan Architect* (38  
bottom; 39); Takayuki Osumi (118); Richard Payne  
(209 top left); Julie Phipps (28-31; 78); Ronald  
Pollard (66 middle; 96); Stephen Robson (52-3);  
Jordi Sarra (128; 130-1; 136-9); Wolfgang  
Schwager (132; 134; 135 top, bottom right); Peter  
Seidel (228; 231); Yoshio Shiratori /ZOOM (title  
page; 32; 32-5; 100-1; 112-3); Tim Street-Porter  
(194-5); Hisao Suzuki (74-5); Y. Takase (185;  
182-5); Edward Valentine-Hames (68; 70-1);  
Rafael Vargas (121; 123); Deidi von Schaewen (133;  
135 bottom left); © Paul Warchol (10-13; 114-7;  
206); Alan Williams (152-3); Miro Zagnoli (126);  
Gerald Zugmann (18-21).



# Contents

INTRODUCTION 6

1 **WORKSPACES, OFFICES & STUDIOS 8**

2 **RESTAURANTS, CAFÉS, BARS,**

**CLUBS & HOTELS 66**

3 **STORES, SHOWROOMS & RETAIL**

**CENTRES 144**

4 **CULTURAL & PUBLIC AMENITY**

**BUILDINGS 186**

DESIGNERS' BIOGRAPHIES 246

CREDITS 250

SUPPLIERS' ADDRESSES 254

INDEX OF DESIGNERS AND

PROJECTS 256



# Introduction

This is an anthology of public interior design projects completed during the last two years. The selection has a strong international bias, without claiming to be comprehensively global in breadth. For ease of reference, the projects have been divided into four convenient categories of case study: workspaces; restaurants, bars, hotels and clubs; retail spaces; and cultural buildings.

The 76 projects chosen cannot be said to embrace an orthodoxy of style, but in the methods used by many of the architects and designers featured there is a common theme: their work embodies a broad vision of the relationship between aesthetics and function. Shallow decorative gestures and narrow functionalism have tended to give way to a maturer understanding of the importance of context, the flexibility of form, and the role of metaphor, light, colour – ‘soft’ design features – within modern interiors. Intelligent designers consider context in its various manifestations – the site, the brief, usage, and historical, socio-economic and geographical conditions – for inherent possibilities to be exploited as well as problems to be confronted. They employ a rich language of aesthetics to express function and impart meaning to interior spaces.

Design can be a potent communication tool, and will inevitably continue to be used as a cosmetic product applied to create a flattering image for the client. However, the effects of recession in some areas of the world have forced many to abandon such superficial, short-term strategies. The projects chosen demonstrate that there can be a greater richness in interior design solutions, a more direct response to context. Adopting a holistic approach involves using a wider range of conceptual skills. In the wake of a growing fascination with the connections between art, architecture and design, there are signs of a considered expansion and refinement of the role aesthetics can play in the creation of all kinds of public interiors.

Interior design is free of many of architecture's restrictions (and, unfortunately, all too frequently some of its aspirations); it nonetheless has the potential to wrap together aesthetics and function in a more profoundly interactive resolution. Its very nature as a discipline means that the finishes can be smoother, the tolerances higher; the language of its forms is more sophisticated. As environmental design it should support our physical and mental well-being; its very intimacy influences our behaviour, for better or worse. Sadly, many new interiors fail to meet even basic requirements of comfort or practicality, providing solutions afflicted by a severe poverty of resources. A short-term mentality and inability to gauge the benefits

of a more rewarding investment dictate a project's built-in obsolescence, and perpetuate interior design's identity as a marketing toy.

As a necessary corrective to this pervasive use of interior design as image-building alone – a creature without a backbone – this volume brings together projects which demonstrate a lively response to history, to the site, to the needs and desires of users, to technological change. Interior design can negotiate the flux and the noise of contemporary life, not by mute acceptance of the present, but by its ability to research and offer up new ways of ordering our existence. The designers featured here fuse disciplines and use the tactics of art, but are focused in their method of approach. They demonstrate what can be achieved with a wide variety of budgets; ultimately, cost is not the determining factor in ensuring quality of result.

The commissions involved are eclectic, and often multi-layered. Cross-cultural collaborations such as Hotel Il Palazzo or Barna Crossing test and stretch designers' skills and assumptions about context. Other projects can extend the language of form by using local materials in an innovative fashion (for instance, the use of clay pipes and galvanized sheet steel at Paramount Laundry). Conversions or insertions in the inner city (Imagination's headquarters) are often also site-sensitive (Studios at Camden Town, Polideportivo de Gracia, or Spaarkrediet Bank). Redundant buildings – particularly those built to serve a specific industrial function, such as the water tower now housing the Wasserturm Hotel, or the turbine hall of the power station converted into the Metropolis recording studios – offer sites rich for transformation without the need to resort to lame revivalism.

We live in a post-industrial age with few moral or aesthetic imperatives. One dilemma the designer faces is that it is almost impossible to make projections of the future, such is the speed of modern communications. Today, it is more important for those commissioned to design interior spaces for public use to have a dynamic sense of the present, providing a detached commentary.

Speculative projects provide opportunities to develop a programme that goes beyond the constraints of commercial reality, advancing valuable research. There are clients and patrons – exceptionally the state, but more often the property developer, the industrialist or the retailer – who seek an unusual and resonant architectural solution to an aim, like the private art collector who decided to build a museum on the site of his former home (the Gotoh Museum). It is their financial speculation, and willingness to see more than a short-term trade-off, that enables innovative projects to be realised. Their ability to take risks is also generally tempered with a keen sense of asset-building, but the return in commercial terms is often a far less than rock-solid proposition at the outset. Competitions are standard practice for many large-scale projects, but even with small-scale complexes such as Metropolis, the process of appraisal can help clarify the issues, and give architects and designers the opportunity to size up a wider range of commissions.

The restraints of the brief, and of the prevailing financial, political and geographical conditions, are all factors that impinge on the final form of an interior design project. Over a longer period, changing patterns of use drastically affect what might appear to be clear-cut building types. For instance, in the 1980s, the museum's cultural role took on a particularly commercial twist to boost attendances. The addition of

retail, catering and media facilities to exhibition spaces threatened to crowd out the museum's more enduring assets. The museums selected here show that one challenge now is to reconcile a museum's *raison d'être* – to show selected artefacts of civilization in an illuminating way – with modern communication techniques, without the latter overpowering the former. Cultural buildings have been used to affirm the status of a society since pre-history, so France's programme of *grands projets* is not a new phenomenon; but its diversity, encompassing regional developments, has offered designers many challenges. Quick-footed developers also recognise that buildings embodying cultural values can function as catalysts, luring the affluent, and signalling the imminent contraction of down-at-heel urban spaces.

In the retail sector, the selling 'cycle' has in some countries turned to less glamorous forms of marketing as a response to recession. Here, the improvement of the more fundamental elements of a company's activities – its merchandise, circulation and service – has kept the momentum going, and brought consideration of customers' needs to the forefront. The focus of creative innovation in general lies in smaller-scale boutiques offering highly specialized and finely wrought goods to 'niche' markets of customers demanding quality, not quantity.

The rapid growth of the service and leisure industries has created a plethora of possibilities – ostensibly within the reach of a wider community. At the same time, global communications have led the more affluent among us to demand a variety of stimulating environments, but also to expect a secure sense of place. Global travellers want to enjoy the superficial thrill of cultural differentiation between cities, regions and countries; they expect public spaces to possess varying and charged atmospheres, a mix of new and old. New responses to such demands represented in this volume include sensory adventure playgrounds activated by computer-generated optic fibre lighting, as well as soothing enclaves of almost monastic calm created by the interpenetration of sculptural volumes and diffused natural light. We are simultaneously highly demanding and easily satiated by the forms of public interior space: building types, although slow to change dramatically, are now evolving in response to expressed needs – for comfort, flexibility, security, stimulation, differentiation. There are now signs that architectural theory is catching up, and getting to grips with human inconsistency and irrationality. Such a process of re-evaluation should in the long run entail a greater flexibility in the more overtly commercial sectors of interior design.

Architects and designers now need to design buildings which are both flexible and responsive inside and out because of the constantly changing nature of the institutions which occupy them, and evolving patterns of use. Workspaces in particular must allow the user a greater control over his or her life – if only to open the window or avoid the noxious excesses of



air-conditioning. The notion of flexible design also implies the ability to cope with the ephemerality of interior spaces: to respond to demographic changes, or new patterns of work. A flexible approach can address the challenge of projects which age gracefully, providing enduring qualities which defy the relentless progression of fashion. The adaptability of a kit of parts, such as Morphosis has created for Leon Max, or the individualized nature of the customized fittings found in Belfort's town hall chambers, the Hotel Otaru Marittimo and the Grand Louvre, provide a refreshing contrast to the static friction between materials and form experienced in many interiors.

New technology can provide the necessary lightness that adds adaptability and aids efficiency without impeding movement or enforcing an aesthetically impoverished identity. Imagination's courtyard bridges, Tepia's walls, the mobile ceiling at Isometrix, Joseph's creatively engineered staircase and, on a smaller scale, the compact network of power 'totems' within Foster Associates' Riverside offices — all these help to equip their environments with modern work tools and resources without lessening other spatial options. Technology can 'tune' an environment: acoustics can be applied as a flexible science, and adapted to dovetail with aesthetic requirements in order to provide rich compositions of form and layout (as at Metropolis, Cité de la Musique or, in a large-scale, public context, the Morton H. Meyerson Symphony Center). Once certain environmental requirements are fulfilled, the quality of sound is as much a subjective area as aesthetics, and can be adapted to precise needs.

In looking at how aesthetics and function might be more profoundly interwoven in interior design, the nature of the language used is crucial. Expressive design often uses 'soft' elements for psychological impact. The impact of light, water and other sensory effects is now being rediscovered, and fused with new technology. These can be computer-generated (Torres de Avila, Maelstrom/Ac on ca gua, or Bar Zsa Zsa) or based on age-old techniques (the nymphaeum at Arizona University's Fine Arts Center). Natural light can be manipulated by subtle diffusion (Riverside, Vitra Museum and many others) or dramatic control (California Museum of Photography). Ambient light can be restricted to glowing, incandescent surfaces (Wasserturm Hotel, or Epsilon); its fittings can be given a miniaturized versatility, using low-voltage halogen fittings, often no bigger than ears of wheat (Angeli Mare, Jasper Conran). Webs of optic fibre skeins are atmospheric devices providing sensory diversions (Hotel Otaru Marittimo, Torres de Avila). Colour, applied in undiluted form, or juxtaposed with contrasting materials (as at Dry Bar, Factory Communications, or Vivid Productions) establishes an immediate character, but its handling must be deft so that the results are not overloaded and draining.

Some interiors — especially hotels — have protective overtones, expressed in terms of the fortress, prison, subterranean cave, or womb-like

retreat (Wasserturm, D-Hotel, La Villa, Hotel-Restaurant Saint James). Others — nightclubs in particular — are souped-up containers of visual and aural tricks (Epsilon, Torres de Avila, Barna Crossing). Sensuous materials such as velvet, suede or leather applied in a range of contexts provide 'touchy-feely' surfaces which respond to basic psychological needs — to relax, to be oneself, even to try another persona. Designers now seem to want to bring the tactile nature of form to our attention. Perhaps a greater intimacy with external artefacts and forms can be attained, or at least suggested, and one day the standard of comfort, expressiveness and pliability we expect from clothing will be applied to our interior environments.

With entire building commissions, the external appearance of a project is often designed to convey enigmatic power, turning the façade into a decoy which belies the nature of its interior, perhaps only discovered by degree (Teatriz, Arizona University's Fine Arts Center). Provocative forms, tantamount to sculpture (such as the rusty metal grids of Hotel-Restaurant Saint James) can also announce or introduce the character of an interior presence (La Flamme d'Or, the Grand Louvre, Morton H. Meyerson Symphony Center). Those given a brief for an interior alone often ignore the monolithic exterior of its container (as with Angeli Mare), and create a softer, more responsive contrast (at Belfort's town hall, this was part of the brief).

The impact of crafted forms within an interior embellishes its architectonic nature. Individually made or small batch produced lighting, furniture, textiles and accessories set up a dialogue, evoke a range of origins, and offer a customized, multi-layered statement which can work in a number of ways, depending upon how brash or intimate a result is required. The skills applied to architectural materials (used for wall and floor surfaces, such as at the Architects and Designers Building, Angeli Mare or Ecrú) make references to methods of construction, past and present. The input of commissioned artists, creative engineers, and their methods of treating materials, give an interior a contemporaneous edge not possible on a larger scale. It has to be remembered that such forms of imaginative application cannot be defined in terms of a set of rules (who needs another orthodoxy?), but as an entire approach to the creation of an environment.

There is a discernible move in many areas of innovative design practice towards greater austerity in the use of materials. This is clearly a matter of expediency, particularly in developed countries suffering from recession, and undoubtedly a more responsible use of the world's resources. But it is also an aesthetic choice, representing a gradual sloughing off of the rich veneer and ostentatious ornamentality of the 1980s. Viewed cynically, under-designed effects using *arte povera* can, after a surfeit of post-modernism, undoubtedly 'cleanse' a client's image. However, the fundamental qualities — and possibilities — of wood, stone, metal and glass are being rediscovered on a wide scale, and often juxtaposed or recycled with newer materials, not for a pristine aura of novelty, but to give greater authenticity to an interior. This is not a new movement by purist kill-joys. Designers may be side-stepping overloaded materials or decorative effects, but many are also moving towards a knowing design with a healthy sense of irony, which knows it is not there purely to support our foibles. As Teatriz demonstrates, drama is not necessarily the same thing as banal opulence. An interior can convey playful accessibility as well as

exclusivity (La Flamme d'Or's beer hall is one example).

Many of the projects featured here actively extend the scope of interior design by blurring the margins which separate it from architecture, or art, but without changing its entire identity as a design discipline, and losing its particular strengths in the process. A hybrid language can be articulated which draws on literary, theatrical, musical, archaeological and biomorphic references in order to focus a specific method of working. The relative degree of freedom to dictate method, form and language also offers the opportunity to play various roles, to apply visual and spatial trickery of one sort or another — extended metaphor, *trompe l'oeil*, or an abstractly defined compositional language. An interior environment can evoke other, more historically rooted architectural types — a palazzo, a church, a theatre, a meeting place — redefining the identity of a tired context by reference to earlier forms. All such tactics rely on the abilities of the designer to carry them out imaginatively.

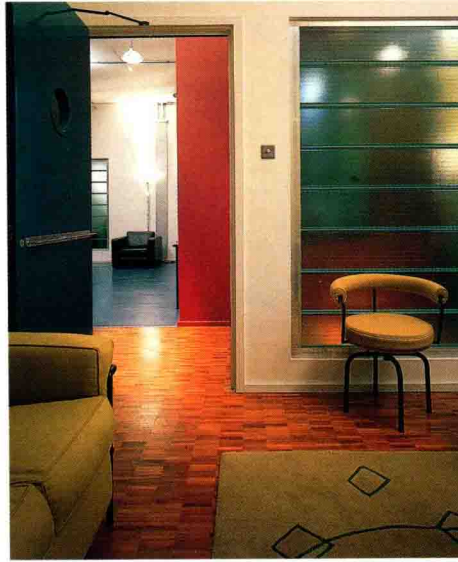
There are pockets of activity around the world where the energies and skills of designers being invested in commercial public interiors are also being energetically channelled into projects which serve the basic needs of a whole community: state housing, schools, hospitals, public transport facilities. However, the reining-in of public spending in response to financial difficulties has meant that in many countries modern architecture and interior design play a restricted role. Many of the designers featured are actively involved in these areas. Sensitively planned, thoughtful interiors intended for the local community, such as the Polideportivo de Gracia in Barcelona, or the Shonandai Cultural Center in Japan, offer expressive qualities of design more commonly found in privately funded projects for smaller audiences. Within the private sector, clever industrial conversions such as the Paramount Laundry, Wasserturm Hotel and Metropolis studios, or workspaces such as the Imagination headquarters, Factory Communications, or Gallimard Jeunesse, demonstrate what can be done to transform old urban fabric, reinventing its interior spaces to provide flexible solutions without the need for the wholesale demolition of structures. Such projects could be carried out on a wider scale through the patronage of the state, of developers and corporate bodies, if only civic pride could be meshed with a greater sense of social responsibility and imagination.

Innovation is an age-old cultural problem that is constantly with us. To apply its benefits to our interior environments in a way that has a chance of enduring involves an enrichment of the impoverished agenda set by so much of the design world in recent years. The projects which follow show that interior design has the potential to become a broader discipline, encompassing a wide range of complementary skills, but also healthy measures of idealism, independence of mind, and a more responsive sensibility.

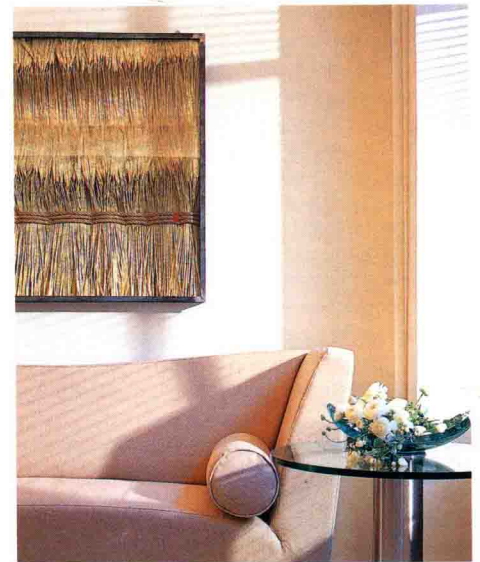




Paramount Laundry  
(see pages 22–25).



Vivid Productions  
(see pages 36–37).



Isometrix  
(see pages 16–17).



# 1

## Workspaces, Offices & Studios

- 10 **1.1 P. MICHAEL MARINO ARCHITECTS, Architects & Designers Building Lobby,** New York, USA
- 14 **1.2 FOSTER ASSOCIATES, Riverside,** London, UK
- 16 **1.3 SPENCER FUNG, Isometrix,** London, UK
- 18 **1.4 COOP HIMMELBLAU, Funder Factory 1 & 3,** St Veit/Glan, Carinthia, Austria
- 22 **1.5 ERIC OWEN MOSS, Paramount Laundry,** Culver City, California, USA
- 26 **1.6 JEAN LÉONARD AND XAVIER GONZALEZ, Gallimard Jeunesse,** Paris, France
- 28 **1.7 BEN KELLY DESIGN (BKD), Factory Communications Headquarters,** Manchester, UK
- 32 **1.8 STUDIO CITTERIO/DWAN WITH TOSHIYUKI KITA, World: Creative Fashion Dome,** Kobe, Japan
- 36 **1.9 GARY KNIBBS, Vivid Productions,** London, UK
- 38 **1.10 FUMIHIKO MAKI, MAKI & ASSOCIATES, Tepia,** Tokyo, Japan
- 40 **1.11 HERRON ASSOCIATES/IMAGINATION, Imagination Headquarters,** London, UK
- 44 **1.12 DENTON CORKER MARSHALL PTY LTD, Emery Vincent & Associates,** Melbourne, Australia
- 46 **1.13 STÉPHANE BEEL, Spaarkrediet Bank,** Bruges, Belgium
- 48 **1.14 ARQUITECTONICA WITH WARD/HALL ASSOCIATES, Center for Innovative Technology,** Herndon, Virginia, USA
- 52 **1.15 APICELLA ASSOCIATES, Wickens Tutt Southgate,** London, UK
- 54 **1.16 DAVID CHIPPERFIELD ARCHITECTS, Studios,** Camden Town, London, UK
- 58 **1.17 CARLOS JIMÉNEZ, Houston Fine Art Press,** Houston, Texas, USA
- 60 **1.18 POWELL-TUCK CONNOR & OREFELT LTD, Metropolis Recording Studios,** London, UK
- 64 **1.19 STUDIO NAÇO, Chambers for the Conseil Général, Hôtel du Département,** Belfort, France







An exquisite blend of tones and forms: across an expanse of concrete, inlaid with stainless steel lines which add movement, is a wall-relief custom-made by the architect in burnished stainless steel and bronze, cold rolled steel, with various patinated metal finishes.

Traditionally, lobbies to commercial buildings in New York — such as the Rockefeller Center and the Chrysler and Fuller Buildings, all designed earlier this century — asserted an elegant richness of surface and crafted ornamental detail, sadly lacking in many of today's public workspaces. These decorative elements expressed a positive corporate image of the diverse commercial activities being carried out within, and undoubtedly raised the morale of both employees and visitors.

Marino and his project team aimed to bring a similar spirit of liveliness and warmth to their conversion of the lobby of the hitherto dull, haphazard and careworn Architects & Designers Building, so named because of its wealth of showrooms 'catering to the trade'. A multi-storey block dating from the 1960s with two entrances on separate streets that visitors found difficult to distinguish from adjoining storefronts, its internal route was to be revived as a bright and animated

## 1.1

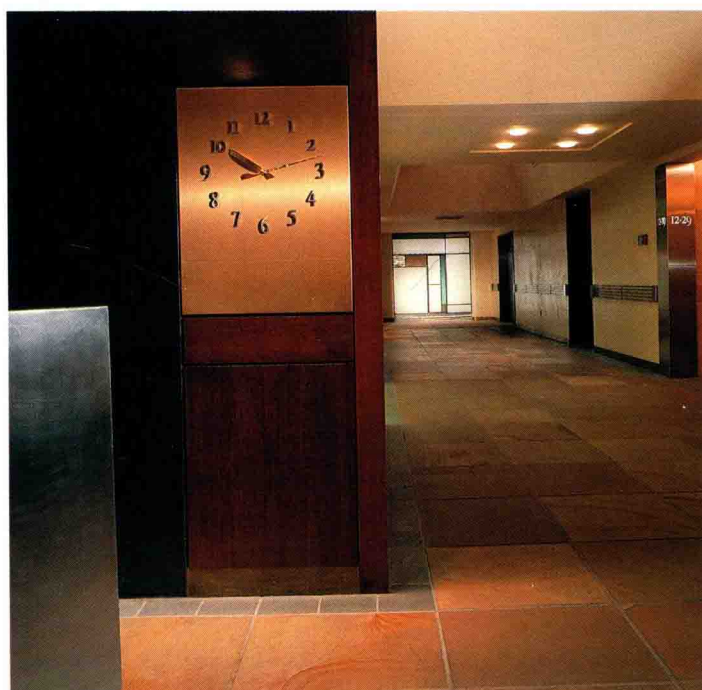
# Architects & Designers Building Lobby

**P. MICHAEL MARINO ARCHITECTS**  
New York, USA

pedestrian street. This would still incorporate the retail spaces compulsory in New York's commercial buildings, but place them within a rationalized context, with clear signage. They could then be located more easily, but were to be scaled down, and set in proportion with the other functions of the lobby.

Marino's task was to renovate the extended lobby and the façades at both entrances, on 150 East 58th Street and 964 Third Avenue. Each area of the lobby presented a number of design challenges: the vestibules on both sides; lifts; tenant display areas; public corridors; security desks; signage, including the building directories, and a newsstand. Very few alterations to the linear plan configuration were possible because of the existing retail, tenant and showroom spaces on the ground floor, although ceiling heights could be modified.

Marino hoped to give a narrative or scenographic quality to the visitor's passage from the street to the interior. To do this he has applied a range of materials and finishes to walls, floors and coloured wall-reliefs which owe their layering of burnished and patinated metal to Cubist works. None of the materials employed



A glimpse at the time gives a view of another, spatial, orientation device in the form of a sign set into an illuminated decorative glass screen.



was precious or rare, in order to keep within a strict budget laid down by the otherwise relatively open-minded owners of the building. Because of the small scale of the spaces it was vital at key points to integrate these decorative elements with the structural forms to give a sense of purpose to what are essentially public areas. Marino maintains a policy of involving artists and craftsmen in his projects, to inject the additional interactive qualities that visual and decorative arts can bring to architecture. For this project, a colour consultant, Donald Kaufmann, worked with the various manufacturers of stucco, cement and other materials, experimenting with various pigments to find perfectly modulated tones.

Close to the stunning metal wall-reliefs are rows of horizontal, stainless steel bands, placed at handrail height. Above are back-lit transparency display cases set between flat metal columns, providing a consistent context for the building's tenants to present their work. Telephone kiosks of sandblasted glass and steel extend from the wall with the jauntiness of sailboards. A rhythmic structure of elements recurs throughout the space, overlaid on walls and set in the stone floor grid, ceiling vaults and soffits. A combination of custom-designed and manufactured lighting fixtures accentuates contrasting areas, providing a lively change of scenery.

Most of the existing floor surface had to be retained, and fortunately the designers rather liked the brown and buff 'crab orchard' sandstone floor. To enhance the overall sense of rhythm and proportion, they inserted green-tinged rough-hewn slate in certain places, as well as pilaster figures and areas of poured concrete with a stainless steel inlay.

The creation of a vibrant and interesting walkway that people are happy to use within a formerly 'atrocious' space fulfils only part of the brief. A key element of the architectural renovation has been to improve the physical comfort of the building's users and the overall efficiency of the space. A reconfigured air-conditioning system, new porch and insulated glazing all contribute to greater energy efficiency. New and improved signage, doors and hardware mean increased ease of operation and access.

Close-up of the glass screen. Sandblasted glass is mixed with burnished bronze, oxidized copper and burnished stainless steel, to create a

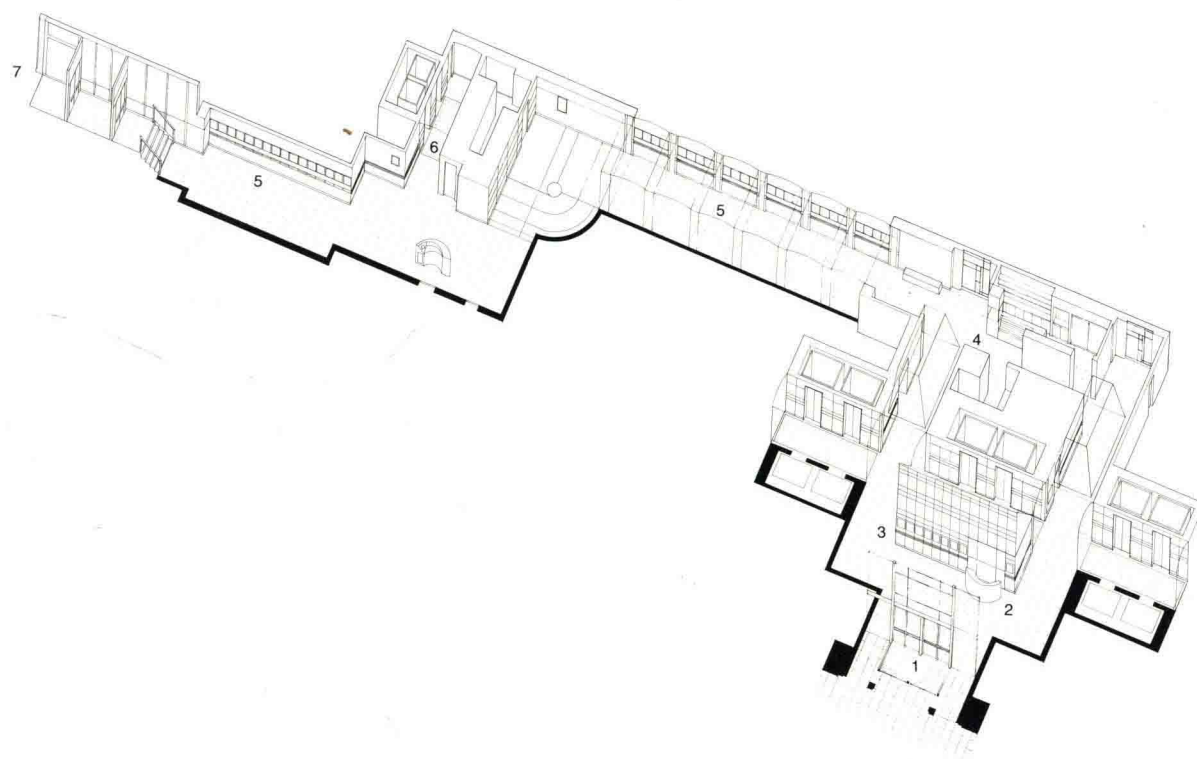
versatile, multi-functional element which is also decorative, an ambient light source and a directional sign.







Asymmetrical elements in semi-relief on the wall surface: the curved reception desk is in stainless steel, positioned in front of an elegant series of metal-framed directories designed as 'a graphic text within a larger wall canvas', made of warm cherry wood panelling with a subtle grid pattern.



Axonometric diagram of the lobby space, with long corridors punctuated by elevator lobbies, and a variety of focal points to enliven the journey between the two entrances. 1 150 East 58th Street entrance. 2 Information desk. 3 Directory wall. 4 Newsstand. 5 Display cases. 6 Elevator lobby. 7 964 Third Avenue entrance.