

Opposite: Emilio Ambasz & Associates, Financial Guaranty Insurance Corporation, New York, 1983

Steven Holl Architects, D.E. Shaw & Co., New York, 1992



Tarkowski. But more than any specific residential conceits, it is the level of customization and ARO's preoccupation with craft that make the space so hospitable and blur the distinction between the personal and the institutional.

Such iconoclastic interiors are not merely evidence of an inconsequential trend; they are the result of nearly a half-century of mounting resistance to and, ultimately, repudiation of, modernism's binary oppositions. It is important to point out here that modernism is not rejected but integrated into design history; hence its precepts are no longer considered irrefutable. Formerly antithetical notions—public and private,



function and decoration, rationality and intuition—are being reassessed and brought together in virtually every sphere of culture and design.¹⁶ Furniture is no exception. When architects and clients set out to create office environments that reflect our equivocal feelings about the nature of work, they can now look to a burgeoning crop of furniture designers who also refuse to be held to type. For the offices of the award-winning Parisian advertising agency BETC Euro RSCG (2000), Frédéric Jung of Jung Architectures designed both open and private workstations for the firm's 360 employees. Jung invited Plum Bureau partners Catherine Geel and Indiana Collet-Barquero to select a panoply of vanguard pieces to ward off the client's allergy to all things institutional. The ad agency's president and creative director, Rémi Babinet, who collaborated closely with the designers on the project, set the brief by asking: "Why should people be worse off at the office than at home?"¹⁷ The answer he got rivals most homes for sheer pleasure.

