

R.B.: Which of these big atria space had you seen here and liked? Do you recollect one or another of them?

P.R.: I still think that the Brown Hotel in Denver is simultaneously intimate and grand, an aspect that appeals to me very greatly. The best of the John Portman atriums, for me, is his first one in Atlanta. There he at least put the elevator core off center. When he puts it in the middle of course, as Wright said, it's like a merry-go-round with the spaces going around it.

R.B.: That first Portman atrium must have created quite an impact.

P.R.: It did.

R.B.: Just in scale it must have been overwhelming.

P.R.: Also, it showed conclusively that you could get around the damn fire laws, at least in Atlanta. It was a very important building, I think, and in a sense very much underrated. I regard the Atlanta building as being a very important building. Also it had its multi-function: you have for the first time almost in the United States an enclosed village square. I appreciate that very much.

R.B.: There was no requirement to do that? Were the bylaws pushing for that kind of thing?

P.R.: No, the bylaws had nothing to do with that here. The owners depend on this in terms of economics. They'd just as soon not have any housing because you don't make very much money with the apartments. You do make money with this, but then to have that as a big attraction is really important.

R.B.: While we're still in Singapore, let's talk a bit about the Grange Road Condominiums. I have a couple other drawings here, but they're very rough ones. Could you just say how this one came about as well?

P.R.: This is not a product of a competition. There are four sons in this family and one of them presented himself to my office here in New York and asked me if