

- P.R.: You could have devised a way to have a big window, but that wasn't the intention.
- R.B.: Right.
- P.R.: It also has to do with the scale of the building. I regard this as essentially a shaft. This is not. That's a series of stacked floors, conceptually.
- R.B.: Conceptually you thought of it as a stack with the floor rotated?
- P.R.: The rotation is based certainly on the structure. The structure in this building is actually quite pure, it's not absolutely pure here, but here it is.
- B.B.: What was the reason for pushing the elevator core over to a corner?
- P.R.: Wright was right about so many things. He said, "Never put the solid element in the middle," and of course he's right. It can only be a merry-go-round. These floors are not very large and to have the possibility of making a centralized space—incidentally, I hate the way this is drawn, I don't know who drew it—the notion of this is that it becomes a generating thing for what's going on around it.
- R.B.: Some of these things it seems like an American developer would have objected to, for example, the loss of the corner.
- P.R.: That's an interesting point. Thirty years ago I worked on the Blue Cross-Blue Shield Building in Boston, Massachusetts. They've long since outgrown it, and it's been through two or three developers. The newest developer called me two months ago, three months ago, and said, "Look, would you come and help us expand this building?" I'm correcting all my own mistakes in that building. I love doing it because I've always hated the building; it had the wrong proportions because it was neither vertical nor horizontal. It had an offset core and that's the reason why I mention it. People can't build offset cores in this country. From a dynamic and structural viewpoint it's complicated.