

# Preservation

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## INTERIORS

A gossip column about things || *By M.G. Lord*

...see will cul-  
Nov. 3 with a "chairity" auction  
of the objects to benefit Connecting  
Communities, a local arts program.

**...Desk Set** There was a time when  
movable walls and modular furniture  
were considered bold and innovative, rather  
than components of the grim warrens  
depicted in Dilbert cartoons.

This historic instant—as well as what  
came before and has come after—gets  
chronicled in *On the Job: Design and the  
American Office*, edited by Donald Albrecht  
and Chrysanthe B. Broikos, from Prince-  
ton Architectural Press. You can't miss it in  
the bookstore: Its paperback cover is  
embellished with cutouts that make it  
resemble an old-fashioned punch card.

**...70s Ascendant** Pop music has to  
be considered the great legacy of the  
1970s. Such classics as Gloria Gaynor's "I  
Will Survive" and the Tramps' "Disco  
Inferno" can resurrect even the most tor-  
pid wedding reception.

Happily, however, two Manhattan



Above from bottom, the barracks sculpture, the Stanford White dining room, an art chair, and the punch-card cover

...ypnen when  
...oke ... the end of a line. The hyphen-  
free address is [BeauxArtsDesign@aol.com](mailto:BeauxArtsDesign@aol.com).

**... Outside In** Since 1973, Washing-  
ton, D.C., artist Marie Ringwald has been  
executing wall-mounted relief sculptures of  
weathered barns and sheds that strike her  
fancy. Sometimes these are buildings she  
knows firsthand, such as those along the  
railroad tracks between Washington, D.C.,  
and Albany, N.Y., a route she has often  
traveled. Other times, she works from  
photographs, transforming, for instance,  
a 1937 Ansel Adams image into a sculpture  
titled "Barn, Cape Cod, Massachusetts."  
Most strikingly, after seeing a photo from  
1865 in *The Washington Post Magazine*  
depicting the band of the 107th U.S. Col-  
ored Infantry in front of its barracks, she  
interpreted those barracks in a sculpture.

Ringwald's pieces are often finished  
with stained wood, thin metal, and plastic  
or rubber. She prefers to portray only one  
side of a structure to preserve its mys-  
tery. She explains, "When you have a piece  
on a wall, there's always the question:  
What's beyond this?" Nor can she predict  
what exactly will move her to make a  
piece: "One day the light hits it in a certain  
way, and I'm off and running." □