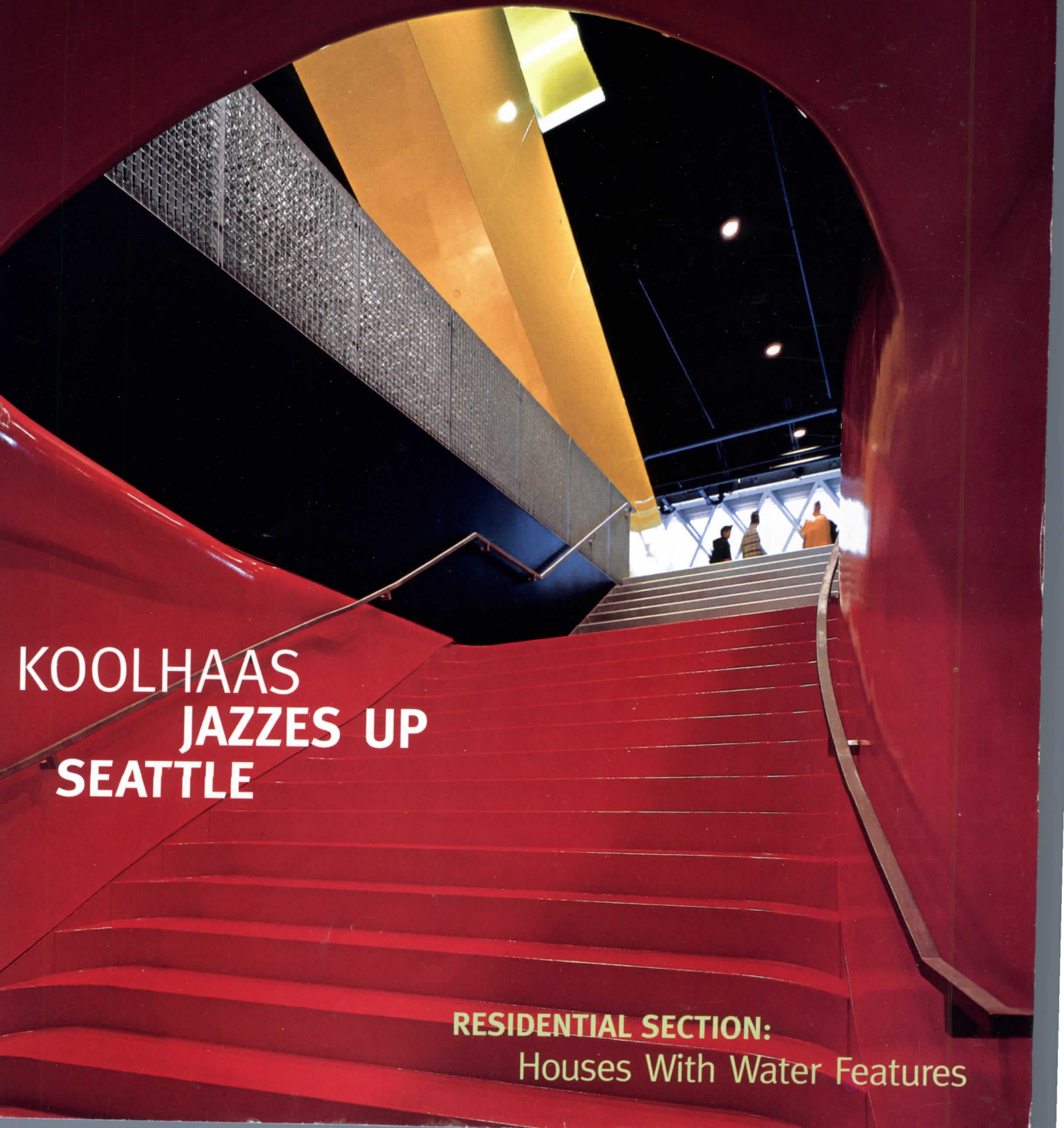


ARCHITECTURAL RECORD



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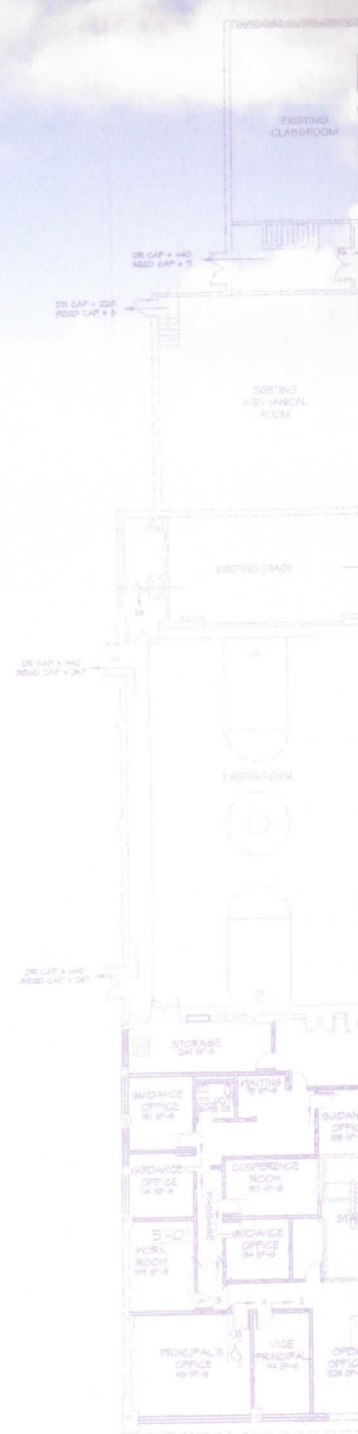
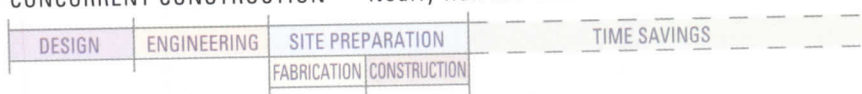
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That's My Opinion

Editorial

By Robert Ivy, FAIA

How could your otherwise fine magazine allow..." Thus begins a lament, an actual complaint about a writer's point of view. We get letters like this all the time from readers who want to tangle with a writer expressing a strong opinion in print. We exult in these arguments, especially the hyperbolic ones, since few publications share such a committed, vital fluency as ARCHITECTURAL RECORD. You always tell us what you think, and the future of the architectural profession depended on it. In a sense, it is you and we treat your opinions with that same concern.

Ironically, the challenge to integrate more critical writing into these pages has come both from our editors and from you, who have continually written like Oliver Twist with his porridge, for more. Your desire for a critical voice reflects shared years of academic conditioning, where we regularly face criticism (sometimes withering, sometimes cruel, sometimes enlightened) of our work by professors, practitioners, and fellow students. In the design studio and jury, we are often returned to question and debate, to take nothing for granted. Then at a certain point, the clouds parted; suddenly, our clientele seemed too accepting of our work, prompting us to yearn for those tougher early crits. Can't a magazine provide the equivalent of a splash of cold water?

Up to a point. Although you will encounter more of the writer's voice on these pages today, we mete out critical writing judiciously at RECORD. While the magazine began publication as a critical journal (as in offering evaluation), over time it had broadened its point of view to become a literal record of the world's most relevant ideas and structures. For years, a project's mere mention in the magazine implied a positive assessment. After strong interplay, in recent years we have arrived at a consensus on our approach to different types of reporting: Simply put, categories should be clear.

Certainly, project stories now often combine straight reporting with a writer's point of view. But you, the reader, can expect to know what you are getting when entering elsewhere in the magazine, whether factual reporting (which we prioritize, for example), descriptive text, or opinion. Your signals are small, significant headings that precede each story in our depart-

ments. Read them. "Editorial," for example, announces the editor's own perspective, speaking for the magazine. "Critique" describes an essay, replete with Michael Sorkin's or Robert Campbell's personality, language, wit, and individual worldview. "Commentary" contains the musings of a qualified staff or outside writer. Those small tabs outside the projects act like road signs—important, but easy to miss.

In addition to clarity, expect balance. If ARCHITECTURAL RECORD veers heavily toward one extreme, don't panic. Read the accompanying article that tilts the argument from right to left, such as the twin stories we ran about Chicago's Soldier Field in May 2004, in which Joseph Giovannini and Stanley Tigerman took opposing corners. Or look during the following months for an answer to a question raised in an article, a response in a letter or occasionally in another piece. When Michael Sorkin wrote a strongly worded essay on Jerusalem's Museum of Tolerance (which provoked a firestorm of controversy), we agreed to publish a countervailing opinion from the client's perspective that should air in August. Sorkin deserved ink, versed as he is as a professor who has studied the beleaguered city's planning; but we are also making room for the museum's client—a rare case, but an important one.

Criticism can probe where the camera cannot, since ultimately real buildings (and unbuilt ones, too) are only as good as the ideas underlying them. We need critical writing to sift through the layers—social, environmental, psychological, tectonic, or aesthetic—piercing through the rhetoric, exposing the emperor's new clothes, balancing our praise with understanding, and offering the occasional, bracing splash. In the days to come, you will see more criticism; but remember, you asked for it, and we agreed: It's critical.

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Letters

Support for university projects

Thank you for the very well-written and comprehensive article documenting the career of AIA Gold Medalist Sambo Mockbee [June issue, page 184], including the work of the Rural Studio. Regarding the Rural Studio, the question was left that due to the university's very generous funding (an annual commitment of \$400,000) the fact that communities now without the cost of projects, that the studio's financial future is secure. This is not the case. State laws do not allow university funds to be used to offset construction costs. Further, university contributions only cover approximately 20 percent of the actual project cost, approximately \$250,000 raised annually from private sources in order to cover total construction costs.

We are in the process of raising an endowment to ensure that adequate construction funds go into perpetuity. Only then will the future of Sambo's remarkable legacy be secure.

—*Del D. Bennett, FAIA*
College of Architecture
+ Construction
University

Barcelona a masterpiece?

I traveled to Barcelona twice, once by train, to see Gaudí's Sagrada Família [Correspondent's File, May 2004, page 109]. There is no doubt that this is one of the greatest buildings. Its eight towers gradually rose over a low-rise neighborhood. A grand central spire, still unfinished, was to grow out of the tower to soar over the existing neighborhood and the local community. Until the setting of this masterpiece was completely destroyed by the adjacent World Trade Center Tower, as your photograph clearly shows. How any architectural commentator could discuss Barcelona regional planning

without an outcry is beyond me.

—*Allen Rubenstein*
Los Angeles

Keep "her" out of it

I applaud your point of view in the May editorial ["Beyond Style," page 17] for recognizing the offending *New York Times Magazine* article on Pritzker Prize-winning architect Zaha Hadid. Such gender-focused news coverage symbolizes a tenor in our industry that may explain why barely 20 percent of licensed architects in firms are women [News, May 2004, page 25], while in academia 42 percent of graduate architectural students are women (according to NAAB and the 2000–2002 *AIA Firm Survey*). As an architect and studio leader with SmithGroup—in addition to being a woman, a wife, and a mother—I add value to the profession, as any individual does. I feel that I have accomplished a great deal in the course of my 20-year career, but I know that troubling perceptions and stereotypes still exist. I chose architecture because of the high ideals of the architects that I studied; I've dreamt of making a difference and feel I've done that. Hadid has realized her dream, and I thank you for insisting that the "her" aspect not overshadow the reason why architect Zaha Hadid has risen to receive our profession's highest honor.

—*Anne Belleau-Mills, AIA*
Detroit

Keep it coming

I would just like to thank you for helping to create public awareness on the rebuilding of the Twin Towers. I love Ken Gardner's design for the new WTC [News, April 2004, page 32]. Please write more articles on the topic.

—*Mike Beggen*
New York City

My Toronto has Ryerson U.

I was impressed with the April issue.

However, I was disappointed when I came across the Correspondent's File [page 79], which discussed building in Toronto.

The article began by talking about the recent explosion in the construction of public buildings, such as the Royal Ontario Museum addition by Daniel Libeskind, the Art Gallery of Ontario addition by Frank Gehry, and the new Four Seasons Opera House by the firm Diamond and Schmitt.

Two thirds of Toronto's major post-secondary institutions were mentioned, including the new addition to the Ontario College of Art and Design by Will Alsop.

The post-secondary institution that was overlooked, and which I myself attended, was Ryerson University, truly in the heart of downtown. Ryerson is currently undergoing its own great expansion equal to the University of Toronto's. At this moment, Ryerson is building six new buildings—worth approximately \$250 million—that will transform the campus. I greatly enjoyed my time in Ryerson's architecture program, and I encourage everyone to visit Ryerson University online at www.ryerson.ca and www.ryerson.ca/build/. Now, everyone can see that Toronto has two world-class architectural universities being designed by leading architects.

—*Andrew Robinson*
Toronto, Canada

The qualities of architecture

Robert Campbell's division of architecture into the playful and the ethical is curious [Critique, May 2004, page 67]. Vitruvius chose not to divide architecture into camps, but instead assigned three essential and interrelated qualities to it, namely: firmness, commodity, and delight.

"Ethical" strongly suggests both firmness (structure) and commodity (function or usefulness). Campbell's two-part thesis is permissive of pres-

ent-day design excess and mistakenly confuses *playful* with *delightful*. Critical opinion, based on the classic Wootton/Scott triad, would frown on much that is presently published, where extreme design becomes a role model and spawns "playful" architecture worldwide, ad nauseam.

—*James A. Gresham, FAIA*
Tucson, Ariz.

Corrections

Due to a production error, the wrong image accompanied the description of Centria's Concept Series, a collection of concealed-fastener exterior metal-wall-panel profiles, on page 369 in the June issue. The correct image appears below. On the same page, the wrong measurement was



given for the Lafarge Ductal components used in the Shawnessy Station project in Calgary, Canada. The project used 24 precast curved canopies, each measuring $\frac{3}{4}$ " thick. In the May issue [page 123], the name of Greg Grunloh, AIA, a project manager for Holabird & Root, the architect of record and structural engineer for the McCormick-Tribune Campus Center, IIT, in Chicago, was misspelled.

Send letters to rivy@mcgraw-hill.com.

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AIA Convention draws record numbers to Chicago

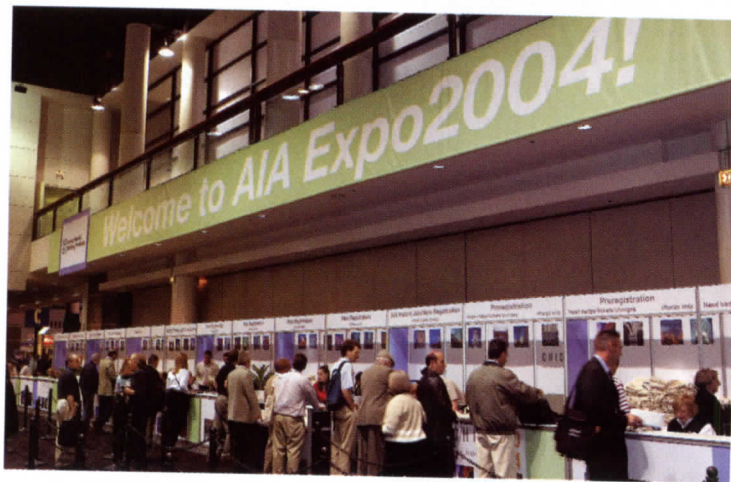
Year's AIA Convention, held 10–12 in Chicago, will be considered a success for many reasons, perhaps the biggest—literally—its size. The event attracted a total of 22,159 registrants, topping Diego's in 2003, which drew 21,500. The list of exhibiting companies at cavernous McCormick Place broke the record, reaching 850. Before the crowd, architect Norman Jahn and authors Erik Larson and Virginia Postrel offered keynote addresses that captured, respectively, the hope of future projects in the city, the glorious history of the metropolitan environment, and the rise of environmental consciousness in the country. Throughout the event, speeches,

seminars, and continuing-education sessions were filled to capacity, as were most sales booths.

On Friday, Samuel Mockbee and Lake Flato were designated AIA Gold Medalist and Firm of the Year, and the AIA inducted 81 new members into its College of Fellows. The next day, Honor Award winners reviewed their projects, and Kate Schwensen, FAIA, was elected 2006 AIA president. In other business, delegates adopted a \$50 dues increase and a resolution to support research efforts focusing on diversity in the profession.

An emotional highlight came on Thursday night with a screening of Nathaniel Kahn's Oscar-nominated film, *My Architect*. Nearly 2,000

people braved a downpour to gather at the splendidly restored Auditorium Theater by Adler & Sullivan for the event. Kahn received a 90-second standing ovation, preceded that morning by an AIA Presidential Citation. "This takes some of the sting out of not



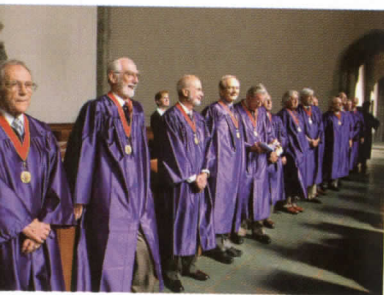
Participants check into the AIA Expo at Chicago's McCormick Place.

winning the Academy Award," Kahn quipped.

Besides the AIA, the star of the show was Chicago itself. Convention goers could be spotted gawking at skyscrapers on riverboat tours, visiting Frank Lloyd Wright's home and studio in Oak Park, and viewing the upcoming Millennium Park.

"This is a city that takes architecture seriously," said Chicago Mayor Richard Daley as he welcomed the crowd at the opening

plenary session. "Our buildings make a statement about Chicago—they're bold, unconventional, and willing to take risks." He also discussed the city's aggressive green-building efforts. All new public buildings in the city are required to be LEED-certified, more than 80 green roofs have been installed on tall buildings, and the city recently opened the Chicago Center for Green Technology, a resource for architects and the public. *Sam Lubell and Deborah Snoonian, P.E.*



Fellows at the AIA Fellows ceremony.

Renzo Piano chosen to design Whitney Museum expansion

Following a change in priorities, the Whitney Museum of Art on June 16 selected Italian architect Renzo Piano to design an expansion of its building on 74th Street in Manhattan. Piano will replace Rem Koolhaas's Office for Metropolitan Architecture (OMA), which had proposed a much more sizable expansion, abandoned last year.

The Architecture Selection Committee of the Museum's board picked Piano after a six-month search. The biggest factor, say Whitney officials, was the museum's desire to put more emphasis on viewing art inside than on the view of the building from the street. "We already have a destination," says museum director Michael S. Weinberg, of the Whitney's iconic 1966 Marcel Breuer edifice. "To my mind, the spectacle should be as much or more about art than architecture." Weinberg adds, "Renzo is incredibly sensitive to the needs of contemporary artists. He loves natural light, his interiors have a very human scale,

and he has a wonderful sense for details and materials." Design and budget for the project have not yet been set, but museum officials say Piano will work to improve and enlarge gallery spaces, and that he is interested in utilizing (not destroying) nearby historic town houses, perhaps for museum offices. Weinberg says Piano's project may rise above the museum's current height.

Koolhaas's proposal, developed more than two years ago, had a \$200 million budget and would have virtually reshaped the building's exterior. It was abandoned about 18 months ago. "I think his plan was spectacular," says Weinberg. "But I think this idea will be more doable in terms of expense, program, and preserving historic landmarks." Piano's replacement of Koolhaas at the Whitney virtually repeats a scenario at the Los Angeles County Museum of Art, which recently replaced a massive plan by Koolhaas/OMA with a more understated, and cost-effective, design by Piano. *S.L.*

REBUILDING LOWER MANHATTAN

OFF THE RECORD

ARCHITECTURAL RECORD is curating the exhibition *Transcending Type* for the U.S. Pavilion at the Venice Architecture Biennale, to be held September 12 to November 7. Participating firms include [Kolatan/MacDonald, Reiser + Umemoto](#), [Lewis.Tsurumaki.Lewis](#), [George Yu Architects](#), [Studio/Gang Architects](#), and [Predock_Frane](#).

The [Museum of Modern Art](#) in New York will open its new facility in Midtown Manhattan this November.

[Daniel Libeskind](#) has been named the United States Cultural Ambassador for Architecture by the U.S. State Department.

[Rafael Viñoly's](#) \$875 million [Boston Convention and Exhibition Center](#) opened in June. At 1.7 million square feet, it is the largest convention center in New England.

Professor [Peter Cook](#) is stepping down as chairman of the [Bartlett School of Architecture](#), University College London.

New York's High Line, which plans to build a public space at the city's old west side rail lines, has named design finalists that include [Diller, Scofidio + Renfro](#); [Skidmore, Owings & Merrill](#); [Zaha Hadid Architects](#); [Steven Holl Architects](#); and [Michael Van Valkenburgh Associates](#).

Landscape architect [Charles Jencks](#) has won the \$175,000 [Gulbenkian Museum of the Year Prize](#) for the Scottish National Gallery of Modern Art in Edinburgh.

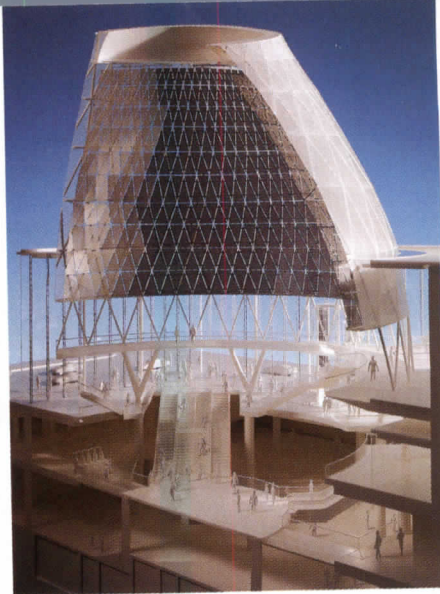
[Mohsen Mostafavi](#), chairman of London's Architectural Association, was named dean of Cornell University's College of Architecture, Art, and Planning.

Design for Fulton Street Transit Hub unveiled

New York City's Metropolitan Transportation Authority (MTA) has released drawings for a new transit hub in Lower Manhattan, to be designed by Grimshaw's New York office. The new building will link stations for nine subway lines, and will stand at the corner of Broadway and Fulton Street, about a block from the site of the World Trade Center.

The building itself is planned as a 50-foot-tall glass pavilion, with a tapering steel-and-glass dome rising from the middle. The design, say its architects, is intended to make the station a neighborhood landmark and bring light into the now-dark subway platforms below ground.

"We wanted to improve the orientation of the facility," says William



A model of Grimshaw's 50-foot-glass pavilion.

Wheeler, the MTA's director of special project development and planning. "It's very hard to find, and it's very hard to navigate once you're down there. And light was a big factor. So that directly translated into the solution."

The design incorporates two small stores at street level, and preserves the Corbin Building, an ornate office building from 1889 that sits adjacent to the new subway entrance. Though the pavilion and

oculus will be the above ground face of the new center, much of the new design will be underground. The Fulton Street subway platforms would connect to Santiago Calatrava's proposed PATH station below ground passageways and changes to the underground station will simplify confusing ramps, add elevators, and increase access to subway platforms.

Existing art in the station will be preserved though relocated, while James Carpenter Design

Associates is developing new art for the station. A team from the MTA stations department is working to incorporate new materials. The architects also collaborated with Daniel Frankfurt, Lee Harpomeroy Associates, and staff at the MTA.

The building is expected to cost \$750 million and will be completed in 2007. Funding will come entirely through federal grants. *Kevin Lerner*

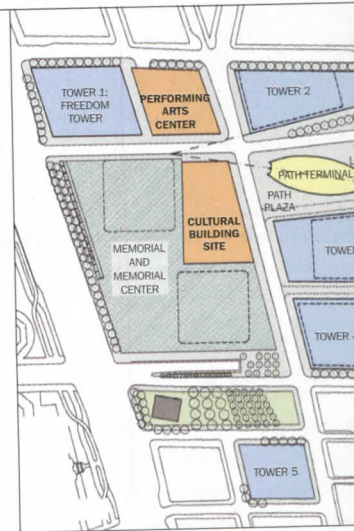
Institutions chosen for WTC cultural sites

In a festive presentation on June 10 featuring musicians, dancers, actors, and world luminaries, Lower Manhattan officials named the institutions that will host cultural facilities at the former World Trade Center site.

The winners included the Joyce Theater Foundation, a dance organization; the Signature Theater; the Drawing Center, a visual arts gallery; and the Freedom Center, a new institution dedicated to examining freedom worldwide. Each will be lodged in one of two cultural buildings at the northern end of the Trade Center site, measuring 250,000

square feet apiece. No details about funding or designers have been worked out, said LMDC president Kevin Rampe.

One hundred twelve institutions had expressed interest in hosting space, and some may still find locales near the site, officials said. Mayor Michael Bloomberg noted: "Only in New York would we be able to look in our own backyard and find such a tremendous array of cultural groups to choose from." S.L.



The new spaces (in orange) will include cultural and performing arts venues.

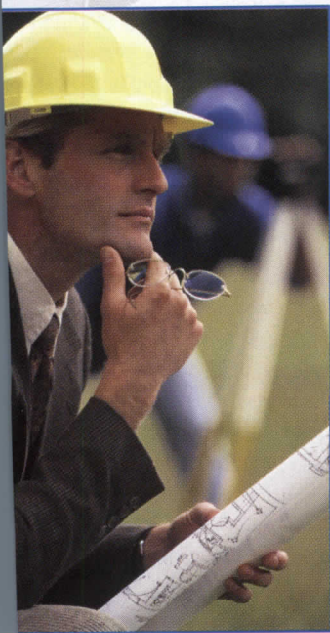
Cultural Buildings

- **Signature Theater Company:** 499-seat auditorium, 299-seat auditorium, and a flexible 99–199-seat auditorium. Bookstore, café, lobby.
- **Joyce Theater Foundation:** 900–1,000 seat proscenium theater. Rehearsal studios, café, gift shop, com-

munity meeting room, donor's lounge.

- **The Drawing Center:** Up to six gallery spaces, spaces for public programs, education, and events.
- **The Freedom Center:** Exhibition spaces, a theater presentation space, classrooms, reception space, grand entrance, café, bookstore, "Place of Contemplation."

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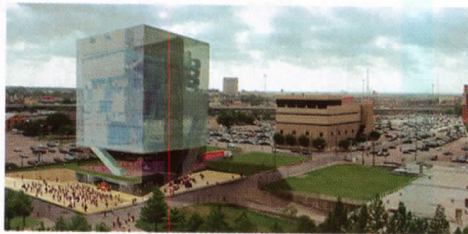
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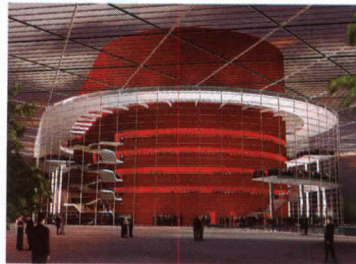
Dallas unveils designs for performing arts center

After a period in which only two major buildings were constructed in 20 years, the Dallas Arts District is quickly making up for lost time. Following Renzo Piano's Nasher Sculpture Center, which opened last October, on June 8 Foster and Partners and Rem Koolhaas's Office of Metropolitan Architecture (OMA) unveiled preliminary designs for an opera house and theater, centerpieces of the \$275 million Dallas Center for the Performing Arts.

The pair of buildings represents a dramatic break with the existing low-slung, limestone aesthetic of the Arts District. The Winspear Opera House will be the district's first primarily glass

building, the Wylie Theater its first tower. Both designs aim for visual prominence.

The Opera House, a red polished-concrete egg in a curving glass box, will seat 2,200 and cost an estimated \$150 million. The main auditorium will form a traditional horseshoe shape and



Foster's Winspear Opera House.

OMA's Wylie Theater will be made mostly of glass

be surrounded by lobbies, promenades, and restaurants. The glass walls will open onto a grand plaza shaded by a floating sunscreen.

"The last thing we want is a cultural ghetto," says Spencer de Grey, lead designer of the Opera House. "We want the influence of both projects to extend through and beyond the entire arts district." Koolhaas and OMA presented an 11-story tower, with a glass-walled theater occupying the lower floors, and offices, rehearsal studios, costume shop, and other support spaces stacked on top. The project is another version of the "vertical city" idea that Koolhaas first introduced in his book *Delirious New York*.

"Height allows a small building to hold its own among larger neighbors," explains project architect

Joshua Ramus. "If it were modest, it wouldn't be a populist building we want."

The stage will be reconfigurable by means of lifts, pulleys, turntables, and other mechanical devices. And with the opera house, the glass walls will open directly onto a public plaza, gardens, and a canopy

trees will link the Foster and Koolhaas buildings plus a smaller, third theater by Skidmore, O'Neil & Merrill, Chicago.

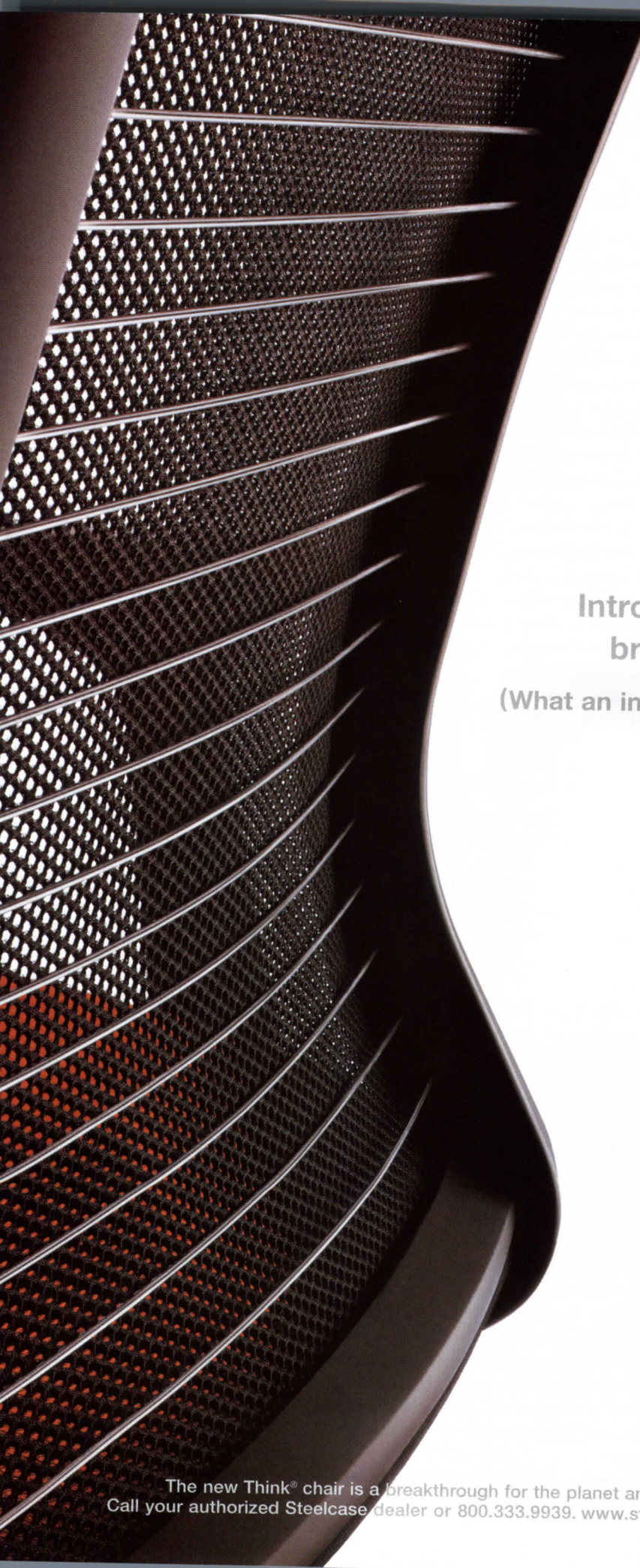
Construction on both projects will begin in 2006, with the entire performing arts center scheduled to open in 2009. *David Dillon*

OMA and Chinese authorities deny demise of CCTV project

Speculation is raging over the future of Office for Metropolitan Architecture (OMA)/Rem Koolhaas proposed headquarters and national broadcast center for China Central Television (CCTV). The much-publicized scheme calls for a 55-floor angular building on a large and valuable piece of land in the heart of Beijing's new Central Business District at an estimated cost of \$730 million.

Many in China regard the project as unrealistic, given its hefty price tag, complex design, and location within the capital's commercial and financial core. Some in China's state council are said to be apprehensive about the scheme, though the council has still given its tacit approval to the project. The Chinese press has been mum on the subject, but Hong Kong's *South China Morning Post* reported that the project had been stalled, hinting that it may have been suspended. Additionally, the Chinese central government recently issued a directive curbing expensive building projects, with the aim to cool down the country's extensive building craze, adding fuel to the rumors about the building's future. However, both CCTV and OMA insist the project is on track.

"I know there's been a lot of high-level political discussion about how China should spend money, and the gap between rich and poor," says Ole Schereen, OMA's lead architect on the project. "but I can assure you, [CCTV Headquarters] is by no means dead." *Daniel Elsea*

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Record News

Paris Opera completes renovation of its Grand Foyer

Few Paris buildings are as spectacular as the Opera Garnier. A virtual palace, it anchors one of Baron Haussmann's famous radiating urban axes. Surrounded on four sides by traffic-choked roads, the Opera has suffered for its location and had lost most of its patina. In the 1990s, the French government launched an ambitious total restoration to be fazed over 12 years. In 1995, the theater and stage were restored and modernized. In 2000, the newly cleaned entry facade was unveiled, exposing a variety of colored marbles and blinding gold statues. And in May, the Grand Foyer reopened after a \$5 million face-lift.

Charles Garnier was relatively unknown when he won the competition in 1861 to build the Opera, which was inaugurated in 1875. As dictated by the original program, the Opera included a foyer where people would not come to sit but to stroll. It was therefore designed to be "as long as possible." Garnier went one step further in making his 195-foot-long foyer accessible to all floors and people of all classes. The grandeur of the space drew some crit-

icism, but Garnier had saved money by using oil paint, with nuances of gold applied only to visible surfaces. He also mass-produced some of the decorative bronze elements, coating reusable molds by electrolysis. While every inch of wall appears carved in gold, the substructure is made up of wood and plaster.

The restoration, overseen by France's Service National des Travaux with lead architect Alain Charles Perrot, returns the hall to its original splendor, encompassing ceiling paintings, parquetry, mirrors, 7-foot-high statues, marble, drapery, and chandeliers. The job took the work of more than



The Opera's renovated Grand Foyer.

100 skilled craftsmen in different specialties, and a great deal of research. Textiles, for example, were reproduced by the factory that first made them and that had kept samples, identified through old receipts.

The final step in the Opera's restoration will be on the building's perimeter, including lampposts and exterior stairs, as well as two lateral facades and a cupola. The entire project will be completed by 2005. *Claire Downey*

New Marcus Prize will honor emerging architects

Inspired by the Pritzker Prize, Milwaukee's Marcus Corporation Foundation has announced a new \$50,000 Marcus Prize, to be awarded biannually to an emerging architect. Unlike the \$100,000 Pritzker Prize, which recognizes an already well-known architect's career or body of work, the Marcus Prize will recognize individual architects earlier in their careers, when they are just on the cusp of greatness.

The Marcus Corporation Foundation will provide an additional \$50,000 to the University of Wisconsin-Milwaukee School of Architecture and Urban Planning to administer the prize and bring the recipient to the school as a guest critic. Bob Greenstreet, dean of the school, orchestrated the development of the award with the Marcus Corporation Foundation and the City of Milwaukee.

The Marcus Foundation is the philanthropic

arm of the Marcus Corporation, which owns and operates movie theaters, resorts, and hotels, including Baymont Inns and Suites, throughout the United States. Stephen H. Marcus, chairman and chief executive officer of the corporation, says, "Our long-term vision for the award is to attract international attention to Milwaukee."

Applications for the initial Marcus Prize will be available in January 2005, and a jury of architects, critics, and members of the Milwaukee community will select the winner in June 2005. The winner is expected to be a guest lecturer and critic in a new graduate-level Marcus Institute Studio that will focus on an urban design challenge in Milwaukee.

Visit the University of Wisconsin-Milwaukee Web site at www.uwm.edu/sarup for more information on the Marcus Prize. *John E. Czarnecki, Assoc. AIA*

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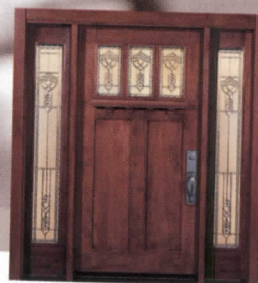
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Lectures

July 7

Wolf D. Prix

co-principal of
Coop Himmelb(l)au,
Vienna, Austria
rescheduled from June



IMAGE BY FLORIAN HOLZNER, COURTESY SOM

July 8

Sasaki:

Designing the Civic Realm

Dennis Pieprz, president of
Sasaki Associates, Boston, MA

July 12

Sea Ranch

Donlyn Lyndon, professor at University
of California, Berkeley

July 22

Roger Duffy: SOM

partner of Skidmore, Owings &
Merrill, New York, NY

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Record News

Designers develop alternatives to Gehry's Brooklyn plans

When architect Joel Towers first saw developer Bruce Ratner's proposal for a \$2.5 billion Nets arena complex in Brooklyn, he saw one problem: His home was within the site.

Soon afterward, Ratner announced that he would remove buildings in the area through eminent domain, a law that allows the city to condemn property for urban renewal, and Towers quickly began sketching his own plan—one that would preserve his house.

Towers is one of several local architects working on counterproposals to Ratner's plan, designed largely by Frank Gehry, FAIA, that aims to construct a 15,000-seat arena and four soaring residential towers over the Atlantic rail yards in downtown Brooklyn. The new plans vary greatly, but all attempt to prevent the displacement of residents and businesses. "We are working to create a menu of alternatives," says architect Marshall Brown, who is working with district council member Letitia James and a team of neighborhood architects and urban designers.

Towers' first plan, called "Shift," moves the 300,000-square-foot arena onto a platform above the Atlantic Center, just north of the rail yards. New residential buildings would remain in the plan but be horizontally scaled and densely packed to blend with surrounding buildings and preserve existing structures. In January, Towers discussed his proposal with Ratner and Gehry. Gehry liked the platform idea but insisted the arena stay at ground level.

Towers, a partner at SR + T Architects and director of Sustainable Design at Parsons School of Design, then drew up another scheme, called "Swerve," which reconfigures Atlantic Avenue, near the site, to provide more land for the project. He presented the plan at a city council meeting in April that was attended by Ratner.

Meanwhile, Brown and his team, after meeting with residents in March, offered an option that calls for five to 10-story buildings, a wide green space, and a reconstruction of streets now severed by the rail yards. The plan does not include an arena. Instead, it aims to move it to the Brooklyn Navy Yards, a 30-acre swath of land owned by the city on the East River. Congressman Major Owens also commissioned architect Jennifer Gelin to examine



Brown's plan includes a winding park and a relocated stadium.

site. Her proposal links the arena with the 2008 Olympic bid plan, which relies heavily on waterborne transportation.

As of now, Ratner has not made any formal commitments to review the alternative proposals. However, James Stucky, vice president of FCR, said the company is making every effort not to displace residents. "We will either have to buy the buildings or carve out space for them," he says. Beth Davidson, another spokesperson, says the company has already gone through 36 sketches in order to minimize the need for condemnation. Still, such plans remain vague at best. *Christina Rogers*

Reed Kroloff named Tulane architecture dean

Reed Kroloff, former editor of *Architecture Magazine*, was recently appointed dean of Tulane University's School of Architecture in New Orleans. His appointment becomes effective October 1. Ron Filson, FAIA, has been serving as interim dean since January.

A recipient of the Rome Prize, Kroloff is completing his residency at the American Academy in Rome. He has held teaching positions at the University of Texas and Arizona State University. He also serves as principal of Reed Kroloff Design Services of New York, which in addition to its own work serves as consultant on architectural competitions worldwide.

"Given his national prominence, varied experiences, and remarkable accomplishments, we are confident Reed will help lead our school of architecture to a new level," says Scott Cowen, Tulane president, in a statement. One of the nation's oldest architectural programs, Tulane began offering courses in architecture in 1894. *Tony Illia*

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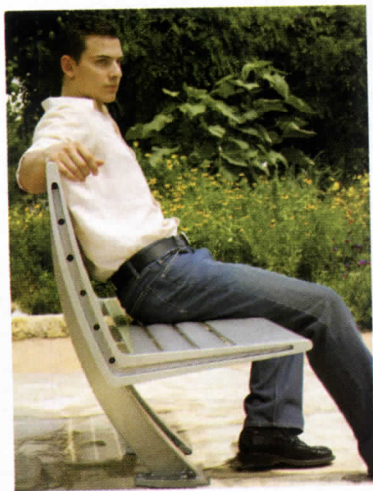
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New York chooses design for potential Olympic Village

If any architectural commission requires “juice,” that burst of breakaway energy on the athletic field, it’s Olympic architecture—and juice is exactly what the New York City 2012 Committee got when officials announced in May that Thom Mayne’s Morphosis had won an invited competition to design the Olympic Village proposed by the city in its bid to capture the 2012 Games.

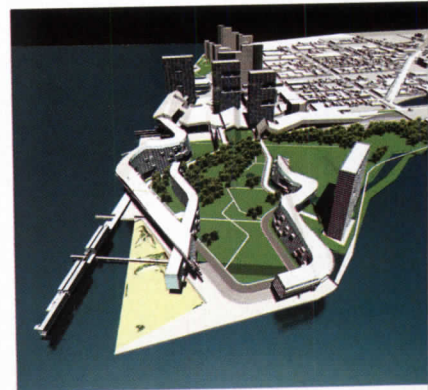
The proposed village would be located just opposite the United Nations in Hunters Point, Queens, on a former industrial site bounded on two sides by the East River and Newton Creek. Mayne has made a 43-acre park, designed with landscape architect George Hargreaves, the central organizational feature of a 52-acre complex of mixed-use buildings, 4,500 apartments, and Olympic facilities that, after the games, would convert to market-rate apartments and community facilities.

The park’s design includes wind-protective berms and creases, whose fluid spaces are shaped by what are effectively horizontal, undulating skyscrapers. Mayne carefully breaks and elevates the blocks to achieve view corridors to the East River and the Manhattan skyline, while easing the park on a slope down to the Newton Creek, where the design team cultivate an intimate relationship with the water via boardwalks set among abundant vegetation. Along the East River, the design includes docking facilities and a recreational pier, which protects a welcoming beachhead.

The complex’s buildings, which strongly recall Corbusier’s *Unités d’Habitation*, reinvent

the typology of the continuous apartment block by breaking free of the right angle both in plan and section. Leaning backward and forward as they curve across the site, and mixing in typology, the buildings generate an energy field whose towers lead north toward a dense urban nexus of apartment towers surrounding an urban square.

Alexander Garvin, NYC2012’s director of planning and design, asked the five competing architecture teams “for a new kind of plan,” he says, “and a standard for housing.” Morphosis’s subsequent inventively breaks free of precedents, using archi-



Morphosis’s design breaks free of right angle

itecture as an urban design tool to create a highly active, people-centered urbanism.

Garvin is sanguine that if the bid for the Olympics fails, the numbers—“If I do my job properly”—will justify building an adapted version of the plan that goes forward on a market basis. Even without the Olympics, Queens will still have juice. *Joseph Giovannini*

Muschamp leaving post as *Times* architecture critic

New York Times architecture critic Herbert Muschamp will be moving to a new beat, confirms a source within the paper.

Culture Desk editor Jonathan Landman told RECORD that Muschamp decided “he’s been doing it long enough, and he wants to do something else.” Landman notes that Muschamp’s move will be of his own volition, and says that he was not at all displeased with the critic’s performance.

“I thought he was a great critic who engaged a lot of people in the subject who never knew they were interested in it. The thing about critics is that some people agree with

them, and some don’t.”

Landman would not say when the move will take place. He added that Muschamp has been thinking of changing assignments for some time, although he could not remember when he and Muschamp had first discussed the topic. The last conversation came the week of June 7, he says.

A source at the *Times* has confirmed that Nicolai Ouroussoff, who is currently *Los Angeles Times* architecture critic, has been named to take over the position. At the same time, it had not been determined when he would assume the new post. *S.L.*



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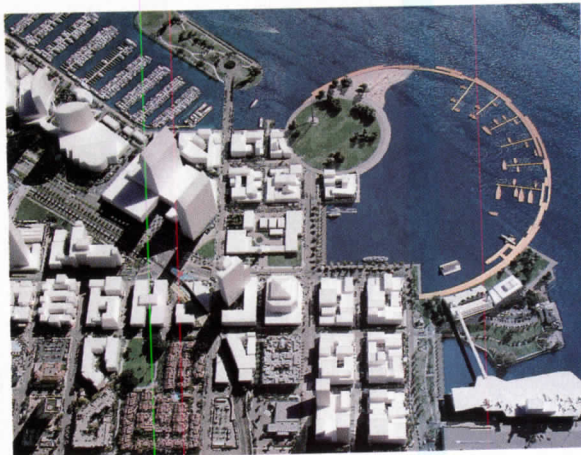
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Record News



San Diego approves designs to revamp its waterfront

Following the June 8 approval by the San Diego Unified Port District commissioners, a prominent 25-acre section of downtown San Diego's waterfront will be redeveloped with a circular boardwalk, new parkland, and commercial development to reunite a part of the city now blocked from San Diego Bay. The plan was developed by Sasaki Associates/Rob Wellington Quigley, FAIA, which also had the unanimous vote of a four-person competition jury and overwhelming public support.

The commissioners' decision to endorse the proposal marked a change in the port's development strategy, which has been mostly piecemeal and revenue-driven. It also may have quelled contentiousness that developed among residents, businesses, historic preservationists,

The plan features a circular boardwalk

and the port during several false starts at redeveloping the area over the past eight years.

The Sasaki/Quigley team disregarded competition rules by presenting a historic police headquarters building on the site slated for partial demolition and by envisioning a grassy, 6.5-acre park that challenged expectations, posing to dredge old landfill to create an iconic mini harbor encircled by a 3,600-foot-long Arc Walk. Proposed attractions within the arc include a sandy beach, a floating stage, and slips. More study is needed to determine if this wide, circular boardwalk

float on pontoons or be designed to double as a breakwater, and how boats will traverse the area.

Owen Lang, of Sasaki's San Francisco office, had previously led public waterfront planning workshops for the port; he was able to contribute extensive knowledge to help attract residents and tourists to a zone now dominated by high-rise hotels and a mile-long convention center.

"Owen and I agreed to approach the competition as an academic enterprise, regardless of the rules, regardless of the restraints, which made it really fun," says Quigley, who is based in San Diego. Though the proposal will be refined, the cost is estimated at \$213 million. The port will soon issue a request for proposals from potential developers. *Ann Jarmusch*

Planning under way for new Toronto waterfront

It is a running joke in Toronto that the city has been trying to improve its waterfront as long as it has had one. But the completion in May of urban design and land-use plans for two new downtown neighborhoods has opened the door for construction to begin as early as 2005.

The "precinct planning," as it has been termed by the Toronto Waterfront Revitalization Corporation, began last year with the selection of Boston-based Koetter Kim and Associates as design lead for the 80-acre East Bayfront neighborhood, and Pittsburgh-based Urban Design Associates as lead for the 90-acre West Donlands areas. Both areas are currently underutilized industrial locations barely a mile from the heart of the city's downtown and adjacent to Lake Ontario.

Koetter Kim's East Bayfront plan envisions the neighborhood as a significant public destination year-round, with an aquarium or winter garden, and housing anchored by a commercial boulevard. The scheme includes varied parcel sizes meant to encourage the involvement of smaller developers. Meanwhile, Urban Design Associates' plan for the West Donlands creates a neighborhood of 6,700 apartments and town houses organized around a 15-acre, elliptical park. The plan uses a system of laneways and includes innovations such as consolidated underground parking to allow for more efficient infrastructure. High-rise towers will surround the park. *Andrew Blum*



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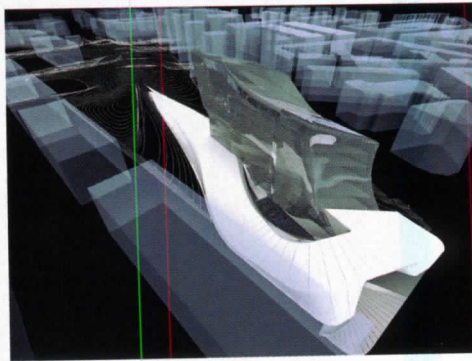
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Record News On the Boards



Hadid's vision extending near Bilbao

On May 10 it was announced that Zaha Hadid won a limited competition to build a new headquarters for EuskoTren, the regional public transit authority of the Basque Region in Spain. The project is located in Durango, a town 20 miles east of

Bilbao, and includes a seven-story office tower, the local train station, an underground leisure and commercial center, and a 15-acre park. The headquarters forms the centerpiece of a revitalization effort for this historic town of 26,000 inhabitants, made possible by burying train lines through the site.

Hadid conceived the vault of the station and the office tower as a single, continuously changing organic form, in which the tower acts as a "cannon" shooting natural light into the station platform 30 feet below grade. She describes the commercial center as a "tongue" extending from this form, which is illuminated by openings in the park above.

Notes Álvaro Amann, counselor for Public Works and Transport of the Basque regional government: "The building resolves the necessity of the new company and establishes a new dialogue between the medieval city and the 21st century." *David Cohn*

Herzog & de Meuron converting warehouse into philharmonic

Swiss-based Herzog & de Meuron is designing a new philharmonic hall for Hamburg, Germany, burgeoning out of an old factory building.

The brick warehouse, called the Kaispeicher A, was built in the 1960s and chiefly stored cocoa beans until its close at the end of the 20th century. The firm says it will make it the "point of departure" for the new hall, which will be stacked on top of it, and connected by a central lobby.

The complex, which will include a 2,400-seat



concert hall and a 500-seat chamber hall, will also house a 200-room luxury hotel and 21 luxury apartments.

The addition to the warehouse will be clad with a grid-patterned facade of three-dimensional square openings, while the future hall's movements and vibrations inspire the rising form

of its undulating roof, the firm says.

The facility, along the warehouse dock on the Elbe River, will occupy more than 700,000 square feet, and is a focal point of Hamburg's effort to transform its central harbor. *S.L.*

Nouvel designing marine center in Le Havre, France

Jean Nouvel last month beat finalists MVRDV and Daniel Libeskind in an open competition to build Le Havre's new Marine Center and swimming pool complex.

The \$39 million project is part of a large-scale investment scheme to turn the city's port into a culture, leisure, and shopping quarter. The surrounding industrial aesthetic of the area influenced Nouvel's design, which includes a 394-foot-high glass-and-steel tower. Two cantilevered platforms will house exhibitions on port economy, history, and environment.

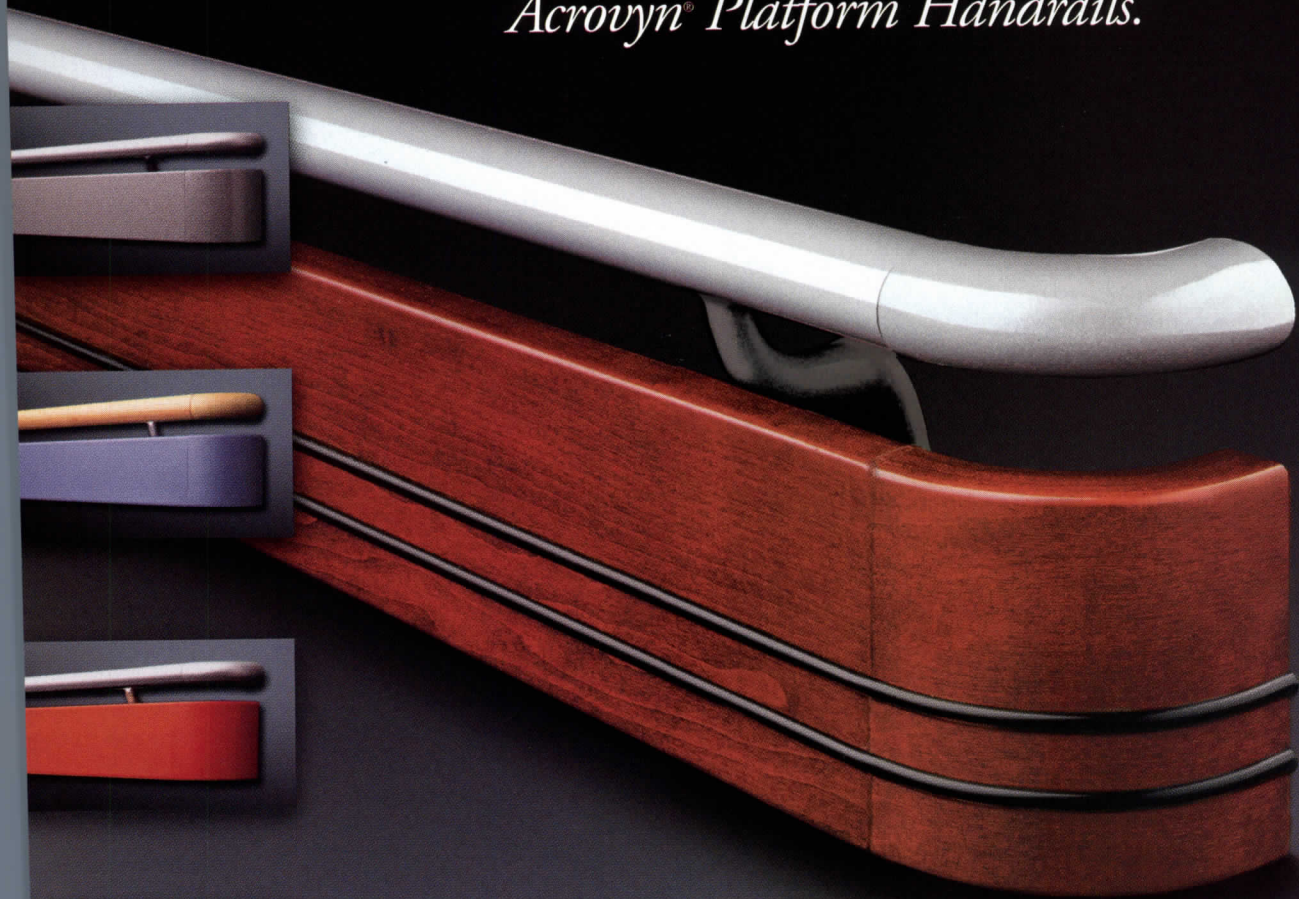
Although inspired by the nearby harbor



buildings, Nouvel's designs, says project architect Mirco Tardio, will be "more polished" and "adapted to the [cultural and leisure] program." The adjacent 63,507-square-foot swimming pool complex will house two heated pools, a water therapy center, and saunas. The pool complex will be built in concrete, its facade pierced with random openings. The pool center and Marine Center are tentatively scheduled for completion at the end of 2006 and the end of 2007, respectively. *Robert Such*

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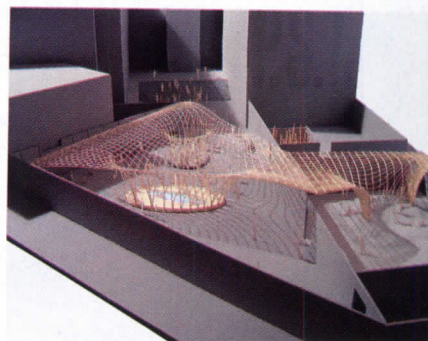
Record News

P.S. 1's winning design for a courtyard to help New Yorkers celebrate the summer

The Museum of Modern Art and P.S. 1 Contemporary Art Center in New York have selected a winner for their fifth annual Young Architects Program, to design the summer courtyard installation at P.S. 1 in Long Island City, Queens, New York. Open to emerging architects, the contest

challenges participants to propose a design within a \$60,000 budget that will serve as the backdrop for *Warm Up*, the popular summer outdoor music series.

New York City-based nARCHITECTS' design, Canopy, was chosen in April, and will open to the public on July 3. The firm, which won the 2001 Architectural League of New York's Young Architects



nARCHITECTS' plan includes several distinct areas

These sections include a "forest" with overhead sprinklers, a "sand hump" that provides a native seating, a "fog pad" that utilizes a halo of fog nozzles, a "pool pad," a wading pool with recycled water, and topography furniture that creates underwater seating.

During the planning stage, while building on-site, the architect plans have been ever-evolving. "We've found spaces for previously unplanned areas including the 'meeting pad' and a seating area for six people," Bunge explains.

The canopy is built with more than 30,000 linear feet of freshly cut green bamboo that will turn from green to brown by the end of the summer. The architects have used bamboo in past residential projects

and have found they like the flexibility of the material as well as its visual and tactile qualities. P.S. 1's executive director, Alanna Heiss, describes Canopy as an "extraordinary bamboo wonderland."

A film crew has been on location documenting the building of the outdoor space with the architect and the building team consisting of architecture students and recent graduates. nARCHITECTS' program can be followed on their Web site, www.nARCHITECTS.com. *Randi Greenberg*



The bamboo structure of Canopy.

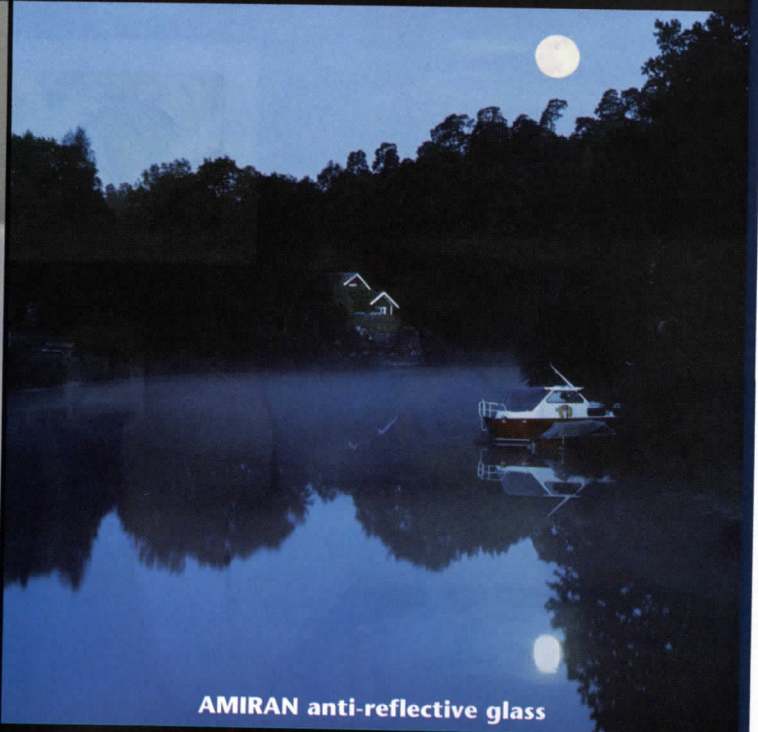
Forum Prize [RECORD, June 2001, page 62], was founded in 1999 by architects Eric Bunge and Mimi Hoang.

"In past years, Mimi and I have hung out in the courtyard of P.S. 1 and imagined what we would do," says Bunge. "We imagined a landscape that would engage the full depth of the courtyard. Our planning needed to consider shade, seating, and the definition of spaces. We developed outdoor rooms with different effects that would promote various types of lounging," explains the architect.

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News Briefs

Proposed bills would give tax breaks to architects working abroad Separate bills recently passed in the House and Senate would grant tax relief to architectural and engineering firms working abroad. Each plan is sharply different and the two measures must be reconciled.

The provisions were sought by industry to offset repeal of the Extraterritorial Income (ETI) program, a tax break for companies that operate overseas. The ETI was deemed illegal in 2002 by the World Trade Organization.

The House plan, approved 251 to 178 on June 17, lowers the corporate tax rate for all U.S.-based A/E firms that are set up as C corporations, from 35 percent to 32 percent. The Senate version, passed May 11 on a 92 to 5 vote, uses a 10-year phase-in of tax deductions to achieve the same end for a broader range of corporations. The negotiations between the House and Senate to craft a final bill are expected to be contentious and to last through the summer. Some lobbyists are optimistic a resolution will be reached by September, but if compromises are not attainable, the measure could be shelved until after the election. *Sherie Winston*

Niemeyer wins

Praemium Imperiale Brazilian architect Oscar Niemeyer has received Japan's Praemium Imperiale Award for his international impact on the arts. The prize carries a hefty \$135,000 honorarium. Niemeyer, still active at age 96, is the oldest recipient of the 16-year-old award, and the first from Latin America. He is best known for implementing Lucio Costa's plans for Brazil's new capital, Brasilia (top photo), in 1958–60, designing most of the city's important buildings.

Influenced by Le Corbusier, Niemeyer developed a fluid, sculptural style, using reinforced concrete to create dramatic structures that reflect the natural, flowing curves of his native Rio de Janeiro's mountains.



Part of Niemeyer's Brasilia project

...tains, beaches, and bay. His most recent project, the Oscar Niemeyer Museum in Curitiba, Brazil, opened to the public in late 2002. *Tony*

Noguchi Museum reopens

On June 12 the Noguchi Museum in Long Island City, Queens, New York, reopened after two and a half years of renovation. The museum houses the most wide-ranging collection of Noguchi's work, including sculpture, interior design projects, architectural



Noguchi gets a remake.

models, and his first work, the Akari Light Sculpture, as well as his complete archives.

The \$13.5 million renovation, by Sage and Coombes Architects, allowed the installation of permanent collections within the museum and the organization

circulating shows of Noguchi's work. A new space is devoted to programming and educational events.

The architects strove to maintain Noguchi's aesthetic vision by installing a heating and cooling system throughout the building and renovating the 10 indoor galleries, sculpture garden, and relocating the café and gift shop. The first exhibit, *Isamu Noguchi: Sculptural Design*, a comprehensive look at Noguchi's career, is on display through October 3, 2004. *Audrey Beaton*

Dates & Events

New & Upcoming Exhibitions

Beyond the Box—The Architecture of William P. Bruder

Angeles

15–October 14, 2004

Exhibition of Will Bruder's work will be on view at the Los Angeles Contemporary Exhibitions (LACE) at the Los Angeles Music Center. For more information, call 213-621-2766 or visit www.AplusD.org.

Upcoming Exhibitions

Yasmeen Khatib

New York City

July, 2004

Architectural drawings, and indoor and outdoor models by the recent Pritzker Prize-winning architect will be featured at Max Protetch Gallery. Call 212-633-6999 or visit www.maxprotetch.com.

Concrete: New Architecture in the 21st Century

Washington, D.C.

19, 2004–January 23, 2005

A survey of cutting-edge architecture in which the use of concrete is an essential aspect of the design. The exhibition will demonstrate that architects are using concrete to achieve incredibly diverse aesthetic objectives—sometimes even diametrically opposed aesthetic objectives. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org for further information.

Ronan and Erwan Bouroullec

Angeles

20–October 18, 2004

The first North American exhibition to focus on the work of French designers Ronan and Erwan Bouroullec. The brothers have burst on the international design scene in the past few years with their futuristic furniture, products, and interior spaces. At the Museum of Contemporary Art. For more information, call 213/621-2766 or visit www.MOCA-LA.org.

Austrian Phenomenon: Concepts, Contexts—Vienna Graz 1958–1973

Los Angeles

Through July 12, 2004

This exhibition examines the mid-20th-century Austrian avant-garde and attempts to provide an

overview of the conceptual and experimental tendencies that emerged in Vienna and Graz between 1958 and 1973. At Architekturzentrum Wien. Call 431/522-3115 or visit www.azw.at for more information.

Material Trends in Modern Italian Furnishings

New York City

Through July 14, 2004

The region of Lombardy is the center of Italian design ingenuity, with unparalleled excellence in creativity and manufacturing values. This exhibition features recent products in furniture, textiles, consumer electronics, and fixtures. The show coincides with the 16th Annual International Contemporary Furniture Fair. At Material ConneXion. Call 212/842-2050 or visit www.MaterialConneXion.com.

Modern Means: Continuity and Change in Art, 1880 to the Present

Tokyo

Through August 1, 2004

A landmark survey of more than 300 works of architecture, design, painting, sculpture, drawing, prints, photography, and electronic media selected from the extensive collection of the Museum of Modern Art in New York. The exhibition explores the blurred relationship between "Modern" and "Contemporary" to establish an effective narrative between past and present. At the Mori Art Museum. Visit www.mori.art.museum.

Affordable Housing: Designing an American Asset

Washington, D.C.

Through August 8, 2004

This exhibition demonstrates that low-cost housing need not be of low quality and explores the potentially far-reaching benefits of good design for residents and their broader communities. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Jorn Utzon: The Architect's Universe

Humblebaek, Denmark

Through August 29, 2004

This is a show illustrating Utzon's working method—his process—focusing both on the work and its sources of inspiration. At Louisiana. Call 45/4919-0719 or visit www.louisiana.dk.

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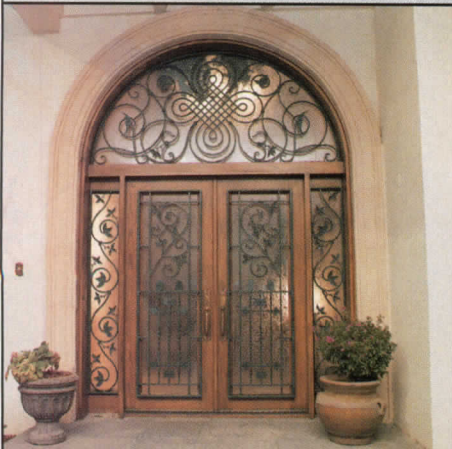
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Dates & Events

SouthwestNET: PHX/LA Scottsdale, Ariz.

Through September 5, 2004

An exhibition of recent works by six emerging artists from Phoenix and Los Angeles. Although separated geographically, these artists explore similar issues related to the Southwest's unique version of urbanism, from its ubiquitous Postmodern architecture to the impact of suburban sprawl on the desert environment. At the Scottsdale Museum of Contemporary Art (SMoCA). Call 480/994-2787 or visit www.smoca.org for information.

Samuel Mockbee and the Rural Studio: Community Architecture Washington, D.C.

Through September 6, 2004

Both a practical program for educating future architects and a vital force for improving living conditions in one of the nation's poorest regions, Auburn University's Rural Studio began with the drive and vision of Samuel Mockbee (1944–2001), who was posthumously awarded the 2004 AIA Gold Medal. The exhibition includes both models and photographs of the projects, as well as a number of Mockbee's paintings and sketchbooks from the Rural Studio. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org for further information.

Solos: Future Shack New York City

Through October 10, 2004

Architecture for Humanity's Future Shack is a shelter that can be constructed anywhere, very quickly, to address the needs of refugees as well as of victims of natural disasters. Designed by Australian architect Sean Godsell, the prototype has been built in the Cooper Hewitt's Arthur Ross Terrace and Garden as part of the summer Solos series. At the Cooper-Hewitt, National Design Museum. For further information, call 212/849-8400 or visit www.cooperhewitt.org.

Aerospace Design: The Art of Engineering from NASA's Aeronautical Research Washington, D.C.

Through December 5, 2004

The exhibition features more than 65 artifacts from NASA's collection, including wind tunnel models and designs for conceptual airplanes. At the Octagon. Call 202/638-3221 or visit www.theoctagon.org.

Lectures, Conferences, Symposia

Mount Joy, Pennsylvania: Small Town Main Street with a Smart Growth Future Washington, D.C.

July 8, 2004

Terry Kauffman, Mount Joy's borough manager will describe how a small town can reach economic development and community goals through smart growth strategies. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Sasaki Associates: Designing the Civic Realm Washington, D.C.

July 8, 2004

Over 50 years ago, Hideo Sasaki began his planning and landscape architecture practice with a set of basic beliefs: respect for the larger context; appreciation for simplicity, restraint, proportion and permanence; and a belief in collaborative practice. Dennis Pieprz, president of the firm, will present a range of international architectural projects, including the design for the 2008 Beijing Olympics, the Schuylkill Gateway district in Philadelphia, and the design expansion plan for Ho Chi Minh City, Vietnam. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Preston Condominiums and Townhouses Washington, D.C.

July 10, 2004

Kathryn Krumboltz of the architecture firm Cooper Carry and James Doll of Corinthian Contract will lead a tour of this 134,000-square-foot project, scheduled for a two-phase completion in 2004 and 2005. Call the National Building Museum at 202/272-2448 or visit www.nbm.org for more information.

Sea Ranch: An Early Story of Ecological and Design Washington, D.C.

July 12, 2004

The ecologically inspired planning and architecture of The Sea Ranch in northern California caused a quiet revolution in architecture. Donlyn Lyndon, founding partner of MLTW, which designed the first buildings at Sea Ranch, will speak about the importance of the development and its architecture. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.



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Dates & Events

Roger Duffy: SOM Washington, D.C.

July 22, 2004

Duffy, a design partner at Skidmore, Owings & Merrill, will discuss his efforts to challenge the status quo of the well-established firm, the *SOM Journal*, and encouragement of collaboration among the firm's architects and planners, as well as his own design work. At the National Design Museum. Call 202/272-2448 or visit www.nbm.org.

President Lincoln and Soldiers' Home National Monument Washington, D.C.

July 24, 2004

This monument is currently undergoing a \$1.7 million exterior restoration to return the Gothic Revival-style cottage, centerpiece of the Monument, to its appearance during the Civil War era, when Lincoln used it as a summer retreat. National Trust for Historic Preservation project manager Sophia Lynn, preservation projects manager David Overholt, and Hillier Architecture's George Skarmas will lead a tour of the project.

Call the National Building Museum at 202/272-2448 or visit www.nbm.org.

2004 SMPS/PSMA National Conference New York City

August 11-14, 2004

This conference is the leading forum for business development, marketing, and firm management for the A/E/C industry. This year's conference focuses on helping firms build business in tough economic times. At the New York Marriott Marquis. Visit www.buildbusiness.org.

Houston Mod: Leo Marmol Houston

August 19, 2004

Leo Marmol, AIA, managing principal of Marmol Radziner + Associates of Los Angeles, will be the second annual speaker of the Houston Mod August lecture. His firm is responsible for the restoration of Richard Neutra's Kaufmann House in Palm Springs and has been recognized in many national publications. At the MFAH Brown Auditorium. Visit www.marmol-radziner.com or www.houstonmod.org.

ARMA 2004 Summer Meeting Kansas City, Mo.

August 24-26, 2004

The Asphalt Roofing Manufacturers Association (ARMA) is the North American trade association representing the manufacturers and suppliers of bituminous-based residential and commercial fiberglass and organic asphalt shingle roofing products, roll roofing, built-up roofing systems and modified bitumen roofing systems. At the Fairmont Hotel. Call 202/207-0917 or visit www.asphaltroofing.org.

Competitions

Excellence on the Waterfront Awards Program

Deadline: July 15, 2004

The Waterfront Centers announces its 18th annual international awards program for projects, plans, and grassroots citizen efforts. Visit www.waterfrontcenter.org for more information.

Central Glass International Architectural Design Competition 2004 AsiaFront Village

Deadline: July 26

The AsiaFront Village ought to be a place to further promote the unique culture interspersed throughout Asia and the enjoyment of its beauty. It can be located anywhere in the world, in the city or in the suburbs. It can be consolidated as one facility, or it can be an international conference facility or training center, a lodging facility complex. For information and submission requirements, visit www.japan-architect.co.jp.

C2C Home Design and Construction Competition

Early Registration: July 15, 2004

Deadline: December 15, 2004

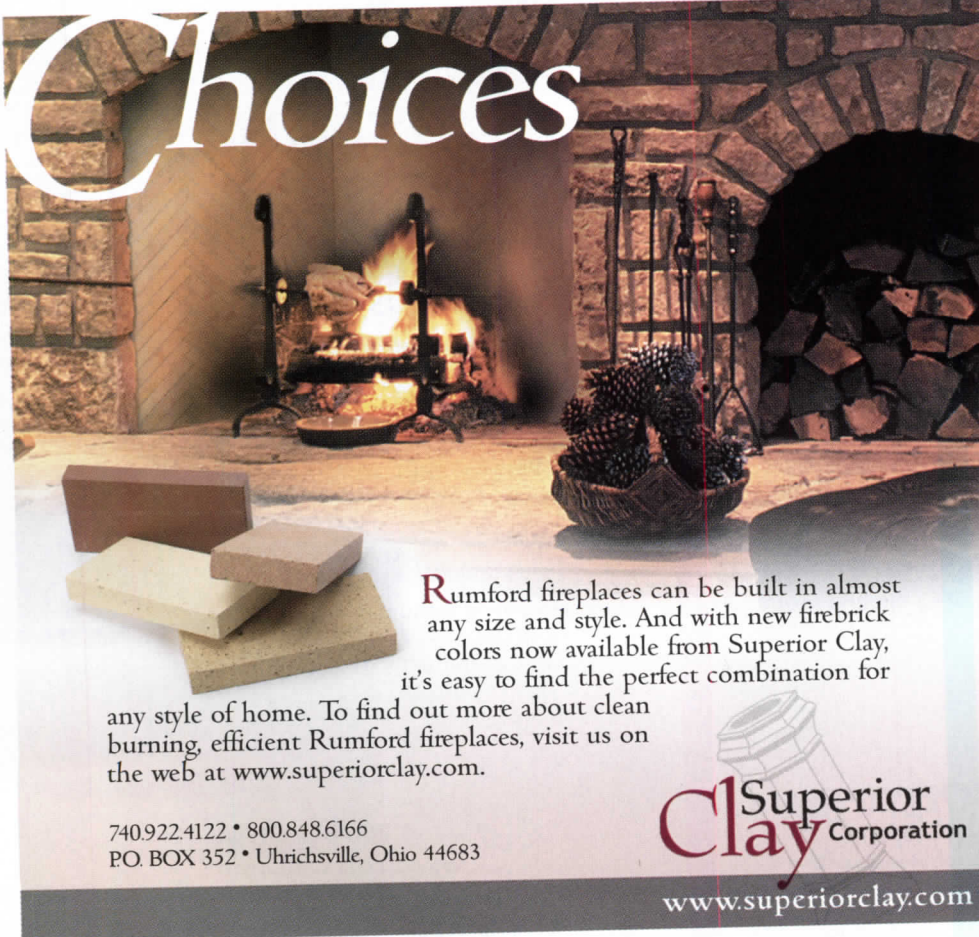
Design will lead to actual construction. Judges will include William McDonough and Randall Stout. Homes will be built with a goal of achieving the new standards of sustainability set up in the book *Cradle to Cradle: Remaking the Way We Make Things*. For information regarding submission guidelines visit www.c2c-home.org.

2004 Texture Design Contest Chandler, Ariz.

Deadline: July 30, 2004

Meltdown Glass Art & Design is inviting creative professionals interested in decorative glass to compete in the studio's Texture Design Contest. For further information, call 800/845-6222 or visit www.meltdownglass.com.

Send events to ingrid_whitehead@mcgraw-hill.com



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FOR THE EMERGING ARCHITECT

What's happening out West? This month, **archrecord2** delves into the work of some designers on the Pacific Coast. In **Design**, we examine Seattle's PLACE Architects, whose work has led them into the realms of residential, retail, and community spaces. In **Live**, we invite you into the Los Angeles home of architect Fritz Haeg to find out how he brings people together to celebrate the outdoors. Learn more by visiting architecturalrecord.com/archrecord2.

DESIGN Building spaces and making places



"Place is what I do. Making places and valuing spaces is the whole idea," says Heather Johnston as she explains the inception of her firm and its name, PLACE Architects.

Founded in 1999 and based in Seattle, PLACE has established a reputation for itself by adopting what Johnston refers to as a high-contrast, industrial aesthetic. This notion goes hand in hand with the architect's desire to create a diverse practice: "By taking projects in commercial, residential, and industrial realms, we're retooling and materials from one project type and put them into another."

Johnston likes to give a name to each project during its planning phase. "Since the spaces we collectively build with our clients usually have emotional ties," she says, "by naming the project you give it its own identity and you automatically have a lot of ideas." Take, for instance, the live/work space, inspired by the 1983 French thriller of the same name, this house consists of the elements the client liked best in the film. The two primary locations in the movie—one is a space with bright colors, the other is a sleek, stark Modern loft. The client wanted a combination of these opposing images, so we combined them in the house while creating a space that could change and adapt to the client's needs." The flexible design enables the owner to use the building not only as a residence, but the components of the structure also provide space for car restorations, a bar, a gallery, and an intimate meeting area.

Johnston's credo as an architect is, she says, "Weave and knit the community while making people's lives better piece by piece." She enjoys working on projects that address not only how people live but also how they get around. PLACE has been working closely with the Puget Sound Regional Council on projects involving design and transit. Following feasibility studies for the council's Bike + Ride Program, the firm was awarded the contract to design the stations as well as the program's graphic identity. The stations,



DIVA, Seattle, 2002

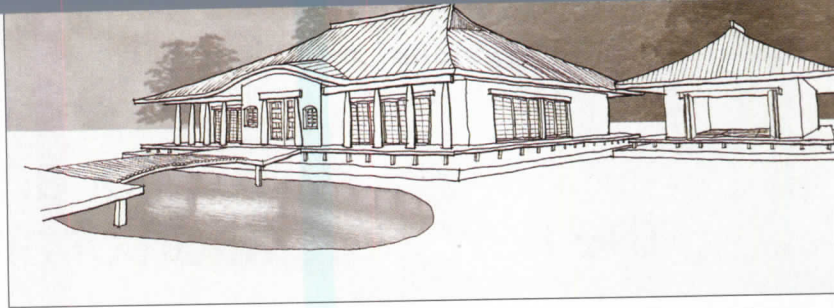
Divided into four components—the vault, the bar, the stair tower, and the roof—this live/work space accommodates the varying needs of the client. Considering the client's interest in car restoration, overhead doors placed at both ends of the house provide vehicular access, ventilation, and outdoor views.

already widely used in Europe and Asia, are facilities where those who commute by bike can park, clean up, and emerge ready for work. Johnston, an avid bike rider herself, sees these stations as the next step toward clean air and easy mobility, as well as a safe social space where riders can relax and intermingle.

One look at PLACE's client list and you cannot help but notice the diversity of a project roster that includes the Seattle Monorail Project, a video production studio, senior homes, and a Zen temple. Given Johnston's enthusiasm and energy, it comes as no surprise that so many of PLACE's projects stem from her personal contacts. For instance, the client for DIVA was a blind date; the idea for the Zen temple came from a friend of her yoga teacher. When trying to account for PLACE's growth and varied clientele in the past two years, the architect credits simply following her passion: "I believe if you do what you love, things are just going to work out. I'm enthusiastic about my work. I really think that I'm doing something important—so I talk about it with everyone. A lot."

Randi Greenberg

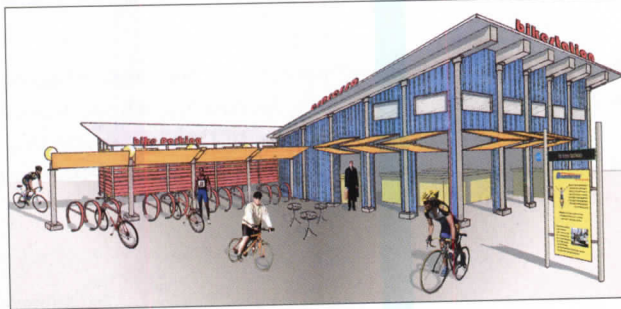
For more photos and projects by PLACE, go to architecturalrecord.com/archrecord2



Soto Zen Temple, Seattle, concept design, 2001

A practitioner of the faith cited a need for ritual and sacred space

for Japanese Buddhists. After much research, PLACE created plans for a temple to "create an oasis in the city."



Bike station prototype, Puget Sound Regional Council, concept designs, 2002

PLACE evaluated sites along existing commuter rail lines for bike stations. Simple to construct, the structures could be assembled with recycled and sustainable materials.

LIVE

Sparking creativity at Sundown



At a recent salon, "knitknit" attendees showed items they made and brought projects to work on.

Fritz Haeg knew at a young age that he would become an architect. He believes this self-assurance is in part the reason he is now involved in so many other artistic ventures. "I feel my role has expanded, and I'm confident enough to do other things," the architect explains. Haeg can boast credentials as architect, environmental designer, artist, teacher, and now curator of Sundown Salon, a regular gathering of his friends, clients, and students for a free exchange of ideas, art,

and performance.

Five years ago, Haeg moved from New York City to Los Angeles. "You can't move to L.A. without suddenly being aware of three major issues—community, art, and ecology. These issues feed off each other instead of competing with one another," he states. With the purchase of his home three years ago and a desire to bring together like-minded people who could look at innovative works being done outside the commercial



The setting for Sundown Salon.

realm, Haeg became founder and host of Sundown Salon.

This salon encompasses all types of art, including music, design, and dance. The theme changes for each gathering and is usually spawned by a regular attendee. Past themes have included radical gardening, knitting, and "lights, music, magic."

The architect's home, a 1980s-era geodesic dome, is a perfect venue for these events. The subterranean part of the house, "the cave," caters to live performances; there are art installations in the dome; and Haeg's extensive garden is also the setting for many of the evenings' activities.

This fall, Sundown Salon and the MAK Center will present a three-month program at the Schindler House exploring the life cycle of garments. Artists and designers will illustrate how fashion is designed, produced, and presented through workshops, lectures, and performances. R.G.

For more information on Sundown Salon and other ventures by Fritz Haeg, go to architecturalrecord.com/archrecord2.

Despite some rough edges, Athens should (just about) be ready for the Olympics, as a city transformed

Correspondent's File

By Sam Lubell

upcoming Athens 2004 Olympics, which begin August 13, marathon runners will trace the legendary route taken in 490 B.C. from the small town of Marathon, in Northeast Attica, to Athens, where he announced the Greek victory over the Persians. Modern athletic competition, it might not get much more exciting than this.

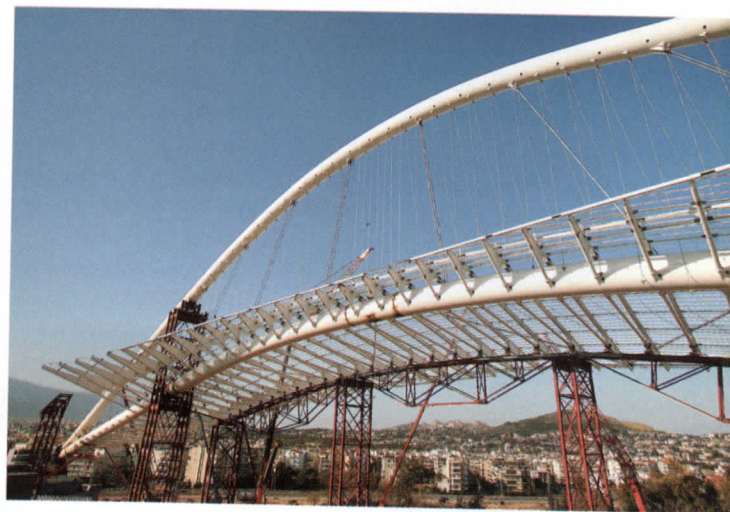
But to one driving the circuitous route in early June, it was evident that construction had not moved as smoothly as one might expect. Miles of the road—authorities recently decided to close—were in ruins, with pipes protruding in all directions and piles of rubble, rock, and concrete scattered across streets and sidewalks should be seen. Huge pits loomed 10

feet below the ground. Of any project in the Olympics, this one may be the furthest from being ready. But it's not the only one. Workers around the country are laboring in droves at the last minute to finish what has been referred to by many as the most down-to-the-wire Olympics in history.

While there is some embarrassment about the now-infamous rush job, most in Athens don't really seem to care. With a few notable exceptions, and despite some rough edges, it looks like they will pull it off, and most people have an unwavering faith that they will. They also bask in the knowledge that the city will come away with a radically revamped infrastructure, much of which had been planned earlier but was accelerated for completion in

time for the games. Improvements include impressive new stadiums, but also a new airport, rehabilitated buildings and squares, a new metro system, new highways, and dozens of renovated hotels and museums.

Locals have absolutely no doubt that the work will get finished. This sentiment is echoed passionately by everyone from the city's mayor, Dora Bakoyannis, to every waiter, store owner, athlete, bus driver, construction worker, and pedestrian approached



The roof wings of the Olympic Stadium (above) were moved into place in June. The Parthenon (below right) is getting a face-lift, but maybe not in time.

on the streets of the frenetic metropolis.

Not to say the process has not been trying. After the land of the first modern Olympics in 1997, it responded by doing next-to-nothing for the following three years. This inaction, it appears, resulted from an unwieldy combination of disorganization, miscalculation, arrogance, political infighting, entrenched bureaucracy, the unearthing of ancient artifacts at venue sites, and, not least, the long-established Greek tradition of procrastination and last-minute work.

"We've done everything last minute for the past 2,000 years," one restaurant owner explained about his country, which is struggling to get over its old habits and fit into the new European order. "It's a strange place," notes Bernard Tschumi, who is designing the New



Acropolis Museum, at the foot of the Parthenon. His project was supposed to be finished in time for the Olympics, but thanks mostly to political arguments over its threat to ancient landmarks, it is now just a giant hole in the ground next to concrete bases. When asked when the museum would be completed, Tschumi refused to answer. "I know how long it *should* take, but how long it's *going* to take to get done here is a different story."

After threats from the International Olympic Committee,



1 Olympic Sports Complex
2 Olympic Village
3 Marathon start
4 Panathinaiko Stadium
5 Elliniko Olympic Complex
6 Aliro Coastal Zone Complex
7 Parthenon/Acropolis

Correspondent's File

which in 2000 warned that it might move the games if progress wasn't made quickly, the Athens 2004 Olympic Organizing Committee (IOC) and the Greek government, both under new leadership, finally got things moving.

The good news is that most buildings have been or are close to being completed. The biggest symbol of success came when the first roof wing of Santiago Calatrava's Olympic Stadium, part of his Athens Olympic Sports Complex and long the primary concern of the Olympics officials, began its hydraulic-powered slide into place on massive steel tracks. Says Simon Scheller, project manager

piles of debris, concrete, wires, and building materials still littered most structures and sites. One pile, near the Sports Pavilion, a new stadium at the Faliro Coastal Complex near the coast, to be used for taekwondo and handball, seemed to be about 50 feet high.

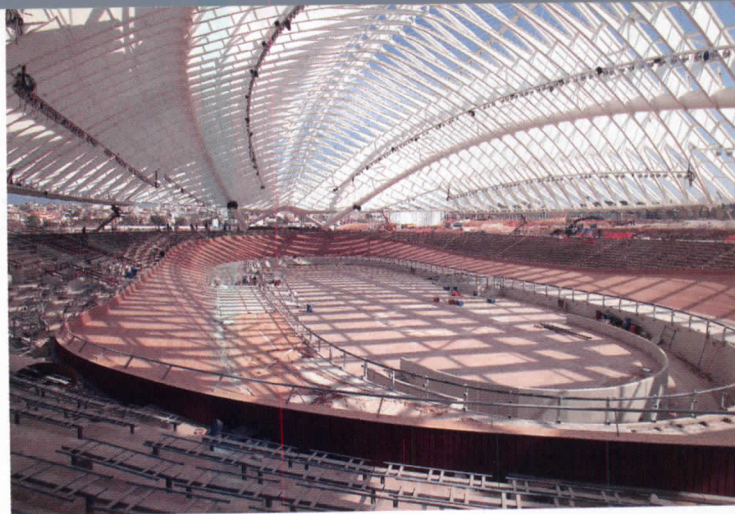
Unfinished projects included the stretch of highway linking the Olympic Village to the city, the tram intended to connect areas along Athens's western waterfront, and the converted Karaiskaki Stadium, which will host Women's Soccer—it was braced with massive supports and covered by an incomplete canopy. Meanwhile, a

planned roof for the Olympic Aquatic Center was recently scrapped because of time issues, forcing spectators and athletes to bake in the legendary Hellenic summer sun.

Still, Scheller explains, there is order in the especially messy chaos of Greek building. "If someone were to come to this site

for the first time, they would have a heart attack," he says of the Olympic Sports Complex. "But when you know what's going on, it makes more sense," he says.

He describes Greek building officials' sense of timing as a matter of waiting and waiting, and then sending every possible resource until something gets done. In the case of the Olympic complex, Calatrava's firm wasn't commissioned until summer 2001, followed by a short design period and a longer period of waiting for contractors to be tendered offers by the Greek government. Construction didn't start until March 2003. But when work began, the contractors supplied more than 1,000 workers



The Olympic Velodrome (interior view, above) is nearly complete.

from all over the world. In covering the roof of the next-door Olympic Velodrome, Scheller says, authorities employed 25 trucks and hundreds of workers laboring 24 hours a day. The process was completed in one week. He likens such techniques to a popular Greek dance, in which dancers start extremely slowly, and then work themselves into a fevered pitch. "It's different than in other places, but you can't change the way they work," he says. "The system is in place." Adds Mayor Bakoyannis: "We start slow, but we finish well."

While admitting that the government lagged up-front on most projects, Olympic committee president Gianna Angelopoulos-Daskalaki argues that projects of this magnitude are almost invariably finished at the last possible minute. Scheller adds that at the Barcelona Games in 1992 (to which Calatrava's office also contributed) trees were being planted the night before. Several construction experts have concurred that most Olympic projects have come down to the wire, while a cab driver—racing to get to the airport on time—points out that Montreal's stadium was never finished, but Athens's will be. He laments that the world's press pick on the Greeks because they need something to write about.

"Why is everyone so worried?" says Mayor Bakoyannis. "We will be ready. Why should we be ready a year before?"

Yet this work style, which has cut things close even compared to

its last-minute predecessors, still brings a cost. Several workers have been killed on the speed-up construction projects, although Bakoyannis says the rate of injury has not been any higher than the average for European construction projects. Late-work fees haven't helped the budget, which has soared \$1 billion beyond projections. Meanwhile, the immense amount of last-minute manpower makes tracking security threats at the stadiums much more difficult. (Security is heavy at the sites, but not police. Despite some run-ins with police, the city was able to get a good look at the sites where I didn't have official access). Bakoyannis says that the stadiums will be "cleaned" by security crews upon completion, using X-rays, metal detectors, and other technology—meaning any threats will be neutralized.

Meanwhile, the timing has



Braces supported the Karaiskaki Stadium in June.

for the Sports Complex, "We knew at that point we were over the hump. We saw it would work. It was a huge relief." Besides the main stadium, which at this writing still has one more wing to go and no seats installed, most stadiums at least have their structures intact and have been tested with major sporting events. The Olympic Stadium held the Greek National Championships from June 10 to 12.

The bad news is that as of early June several venues were still not complete, with little time left for systems and security checks, while most surrounding landscapes and infrastructure were still unfinished. Besides the mess at the Marathon,



In early June, much of the Marathon route still lay in ruins.

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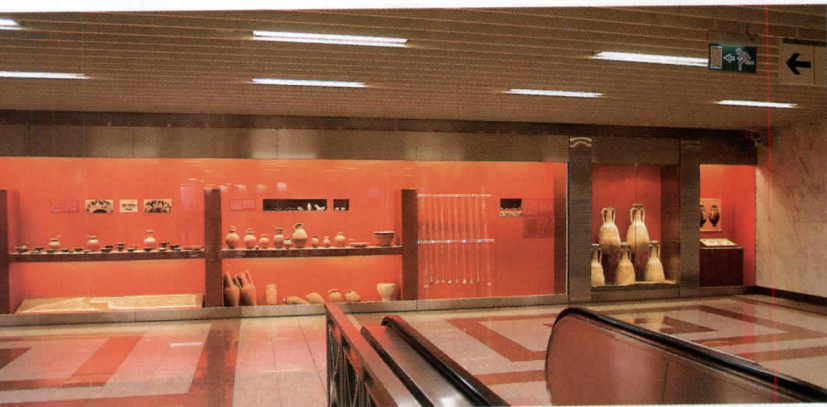
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Correspondent's File



The new Athens subway displays ancient artifacts found during construction.

the IOC flustered, to say the least. President Jacques Rogges told the Associated Press in March, "All our experts are saying now that there is still enough time to finish everything for the opening ceremony." Later, however, Gilbert Felli, executive director of the Olympic Games, sounded bitter: "The Greeks didn't understand how big the Olympics

were and the amount of work that needed to be done. In the future, we will be stricter toward cities bidding to host the games."

Regardless of the struggle, what most of those outside of Athens—who are obsessed by Greek tardiness—have overlooked, but won't be able to for long, is that many projects display elements of

splendor. Calatrava's Olympic Sports Complex is likely to be one of the most breathtaking large-scale projects in recent memory. The complex (which includes the Olympic Stadium, the Olympic Velodrome, the tennis and swim centers, an indoor arena for basketball and rhythmic gymnastics, and large pedestrian spaces) is massive in every sense of the word, measuring 10.7 million square feet. Each wing of the Olympic Stadium roof weighs 9,000 tons and spans 1,000 feet. Yet the schemes, dominated by white exposed steel, have harmony, rhythm, grace, and most of all, lightness, enveloping visitors with a soaring sense of awe (read Milwaukee Art Museum times 50). Standing inside the stadium, one is mesmerized by the gigantic, gently sloping roof wings, pointing the eye to the nearby mountains and echoing their shape. Calatrava explains that they are literally designed as suspension bridges over the expanse of the stadium. He modeled them after a bridge

he built in Bilbao.

Walking to the Velodrome, sees a more compact version of similar theme. Yet at this size, it packs perhaps an even more po punch. The complex's grand prom nades (many made of white mar meanwhile, are both well-propo tioned and graceful. Long avenu stretch away from different sites while sleek landmarks along the lend visual (and experiential) hig lights to a visit. The "Agora," ma bending white steel arches, is th most important of these, and wi function both as an elegant thoro oughfare and a much-needed ce center, surrounded by trees and misting fountains. Meanwhile, th Nations' Wall will be a central en tainment center. It features 1,00 metal beams linked to motors t move individually in cascading c creating a wavelike effect.

Other projects are also im sive, even by Olympic standar The steel-clad tennis stadium l sleek circular design that looks above not unlike a shiny comp

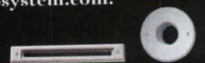


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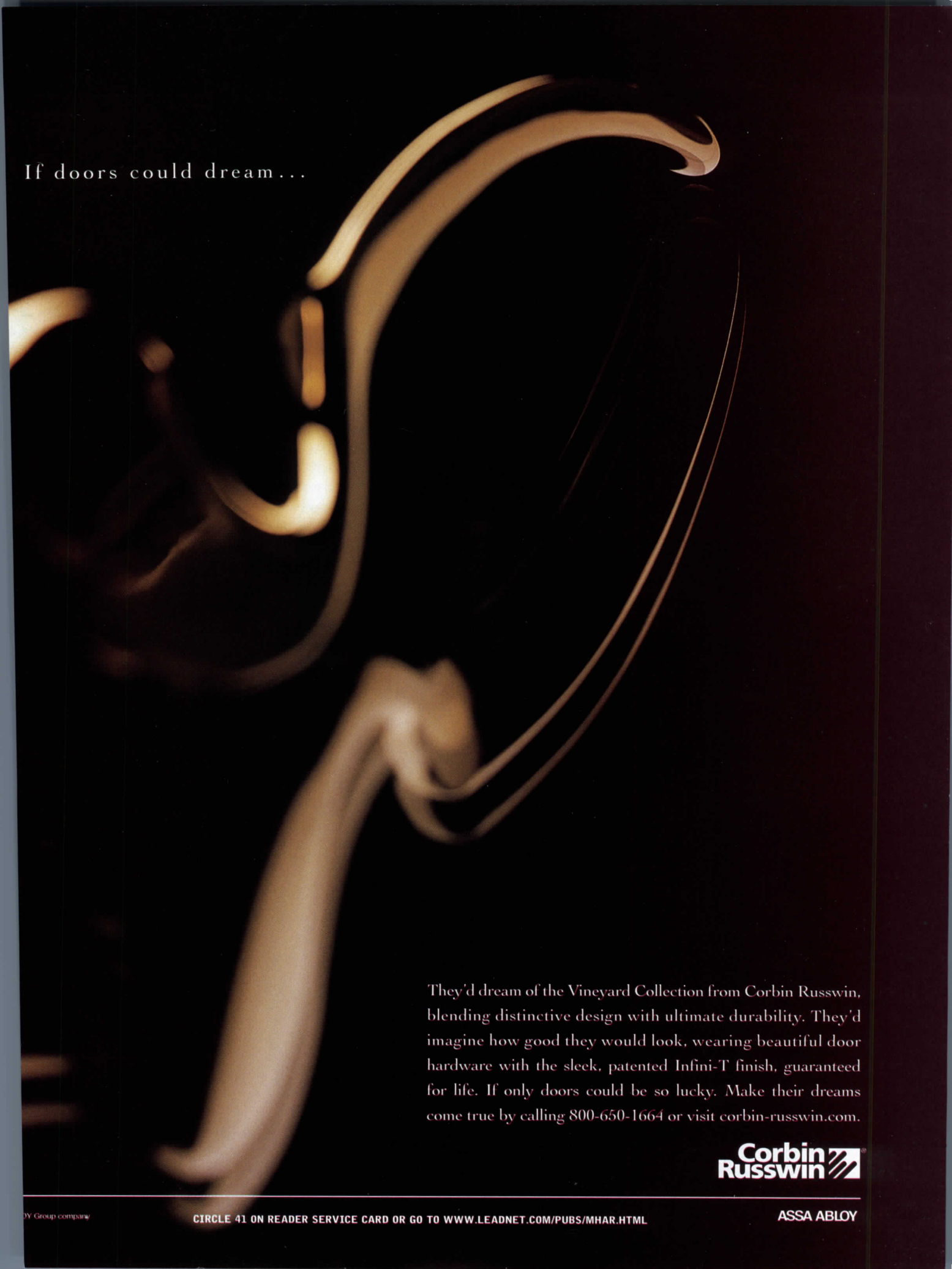
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Correspondent's File

disk. The Sports Pavilion echoes the parabolic shape of the already iconic Peace and Friendship Stadium (which will host volleyball), yet it is covered with dark wood, giving it a combination of contemporary design and organic warmth and accessibility. Many of the projects, like the Beach Volleyball Stadium and the Nikaia Olympic Weightlifting Hall, echo the steel frame construction of Calatrava's work, a Modern aesthetic that maintains a refreshing lightness. Mayor Bakoyannis notes that these designs reflect a Greek tradition of sleek, simple building, evident in most Greek temples.

Not all projects are aesthetic gems. The sites at the former Helliniko Airport, which include rowing, baseball, and softball, are impressive, especially the incredible transformation of some runway areas into a rowing center. But the ubiquitous landscape of

tarmac and asphalt looks at present fairly barren. It remains to be seen whether this area can be enhanced.

Meanwhile, the city's urban landscape is radically improved from just a few years ago, thanks to projects either instigated by the Olympics, or sped up significantly to be ready in time for the games.

A project begun in 1977, called the Unification of Historic Monuments, has made progress linking the ancient sites of Athens with cobblestone walkways, restoring over 200 building facades in the historic district, and redesigning several historic streetscapes and squares. Funds for the project came in quickly from the usually snail-paced Greek government after the Olympic bid was won. A recently completed major highway, the Attiki Odos, now loops around the city, providing much-needed transit



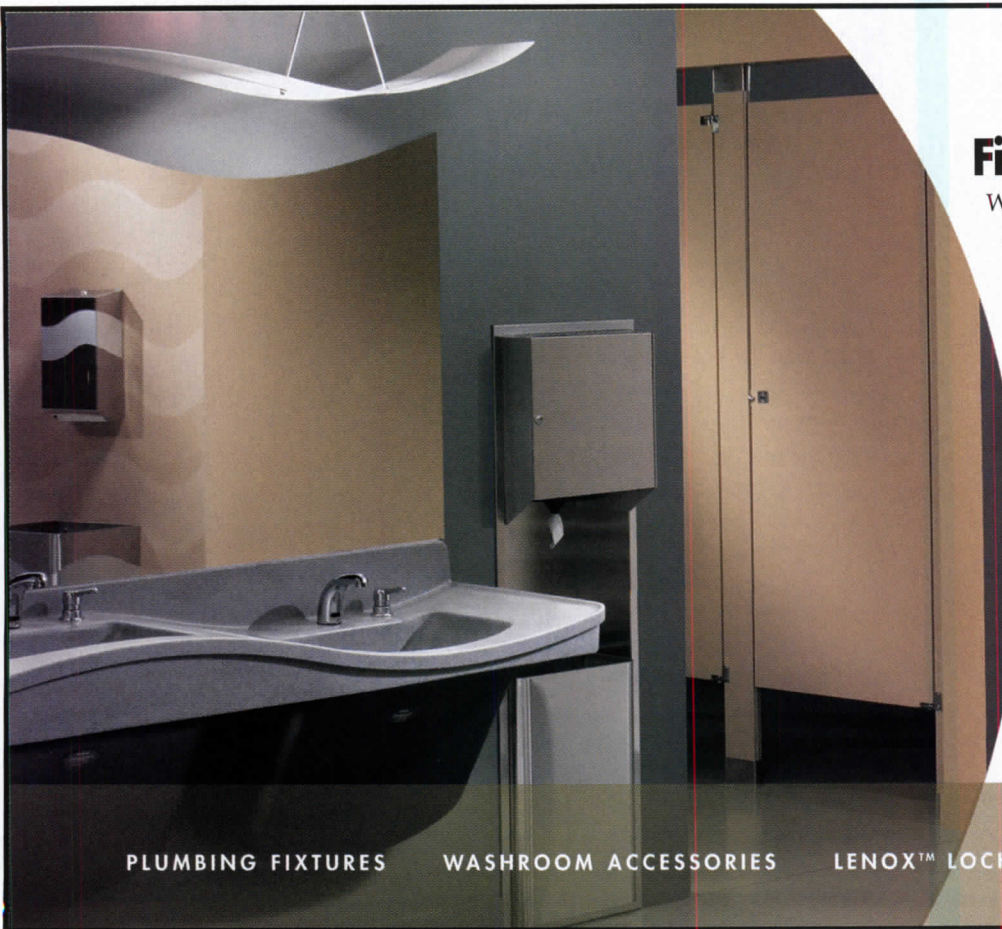
The Olympic torch burns in front of the Classical-style Panathinaiko Stadium.

alternatives. The first-rate Athens International Airport (Eleftherios Venizelos) opened in 2001, replacing the woefully inadequate Helliniko Airport. The new metro, while not complete, opened in 2000 and is now serving 400,000 people a day, with three lines sucking away some of the city's infamous traffic. The stations' modern marble, granite, and steel designs even incorporate, in some cases, the artifacts recovered while digging the tunnels.

Symbolically, the most important project is the renovation of the Acropolis, undertaken originally in the 1980s but also sped up for the

games. In this case, timing is not on the Greeks' side: hundreds, perhaps thousands, of friezes, marbles, and pieces of columns are scattered around the site. "This is something we cannot rush," says Mayor Bakoyannis. "It's a very methodical scientific process."

Meanwhile, at the Sports Pavilion, construction workers are singing along with a Greek song blaring on the radio, while a number of dogs lie nearby in the shade. Sure, it's a different world. But the architectural results are—at first slowly, then more quickly—making it one that's worth looking at. ■



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Why a duck? Why not an electronic billboard? A campus debate rages again.

Critique

By Robert Campbell, FAIA

...d the architecture of a building
...express what's going on inside
...exciting stuff is happening
...ers, shouldn't the outside be
...ng, too?

...f you think so, how do you deal
...ne fact that the activities inside
...bably change over time?
...n't the outside, instead, be
...house: a calm, iconic image of
...offering no clue to the fact
...st year it was occupied by the
...of a Mormon elder, while this
...houses a drunken brothel?
...s not a new debate, this

...ent about the generic exterior
...e expressive one. But it's still
...s a symposium last month at
...monstrated. Frank Gehry and
...Venturi were on the stage in
...n entitled "The University as
...of Cutting Edge Architecture."
...T was the right place for this
...rged on by William Mitchell,
...cently stepped down as dean
...School of Architecture and
...g, the university has fully
...the concept of the highly
...ive, highly articulated, highly
...e "signature building." The
...n for the forum was the
...of one such building there,
...new Stata Center. But
...building is only one of sev-
...s kind. Steven Holl's recent,
...controversial Simmons Hall
...y is just down the street.
...ihiko Maki, Charles Correa,
...n Roche all have MIT build-
...onstruction or recently

...ing editor Robert Campbell,
...he Pulitzer Prize-winning
...re critic of The Boston Globe.

completed.

Before the audience heard from Gehry and Venturi, historian James Ackerman offered us a quick history of campus architecture. He noted that in the past it often embodied educational theory, as in the Princeton tradition of isolated, self-enclosed Gothic quads, modeled on the medieval cloisters of England, as opposed to the more open Enlightenment Classicism of McKim Mead and White's design for Columbia University in New York.

Of patrons and feathers

Signature architecture began, said Ackerman, with H.H. Richardson's Sever Hall at Harvard, "The first building that shows a consciousness of architecture." It led to the university of today, which grows not as an integrated complex but "one building at a time."

Ackerman suggested two reasons for the rise of the signature building. One is the private patron, the donor, demanding the distinction of a building that stands out, "abandoning the link between academic theory and its architectural embodiment." Second is the fact that the signature building may be seen as a "feather in the cap" of the university, for which it may draw useful publicity. Ackerman ended by noting that the university's desire to purchase a signature style can "bring costly and sometimes unworkable results."

Ackerman's talk was the perfect setup for Gehry and Venturi. Steven Holl was supposed to be there, too, but he canceled for health reasons.

With Holl absent, the other two talked entirely about Gehry's Stata Center.

The Stata is a building for the "computer, information, and intelligence sciences." It's a vast pile of labs, offices, classrooms, and meeting rooms, clad in architecture that looks to most people like the freeze-frame of a Disney animation. Stata appears to be about to collapse. Columns tilt at scary angles and walls teeter, swerve, and collide. Everything looks improvised, as if thrown up at the last moment.

That's the point. Stata's architecture is a deliberate metaphor for the freedom and daring of the research that's supposed to occur inside it. The building is also sprinkled with small pavilions in odd shapes and

colors, many standing on roofs or terraces. The architects gave them names, inspired by their shapes: the Star, the Kiva, Achilles, Buddha, Pisa, the Heart, the Helmet, the Giraffe, the Nose, the Twins. You'll go a long way before you find a building where the exterior is trying this hard to be expressive of every particular of its internal workings. And Stata is equally inventive inside, where its jazzy public spaces are meant to bring students and researchers out of their private worlds and into contact with one another.

In the forum, Gehry and Venturi played opposite roles. Gehry talked first. He spoke about an architecture of democracy, one that exhibits a pluralist collision of ideas. Just as



Frank Gehry's Stata Center at MIT isn't shy about expressing itself.

Critique

parts of Stata collide, he suggested, so the scientists from different disciplines will collide inside and generate collaborative sparks. He compared his architecture to debates in the Talmud, the back-and-forth of dialogue, which he said he learned from a grandfather. He pointed out that when you walk through the streets of Cambridge, you don't see whole buildings, you see parts of buildings, collaged against one another, just as parts of Stata are collaged. He admitted that because of the openness of the interior, there have been complaints about acoustical privacy. But he said MIT guys are "rugged individualists" who will change things until the building becomes theirs. "It could be enclosed into private offices if they want that."

Chuck Vest, MIT's president, took Gehry's side. When he first came to MIT, he said, and saw it

from the top floor room of a hotel, "it looked like a naval base. None of the buildings reflected the excitement that was going on inside." MIT's architecture, he decided, "should reflect boldness and confidence in our future."

When it came his turn, Venturi assumed the part of the grumpy guy who didn't get the job; he was Yang to Gehry's Yin. A building, he said, should be a place where the "cutting edge" happens in the activities of the users, not one where it has already happened in the architecture. The setting should not be distracting or intrusive. "The academic institution should see 'cutting edge' as product, not place," he said, "the cutting edge *in* context, not as context."

Venturi also complained about buildings that embody the Modernist love of industrial construction, as Stata does. He called such architec-



The architects designed the interiors of Stata to encourage encounters.

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Critique

ture a form of revivalist ornament. He said architecture should deal with the technology of our own day and that it should, therefore, be electronic and postindustrial.

Instead of "cutting-edge architecture," Venturi held up, as a counter example, what he called "the vernacular loft, the building that is iconic on the outside but loftlike and accommodating inside." He cited the Renaissance palazzo, which, as times change, can be recycled as a library or an embassy without losing its exterior dignity. And he cited the original MIT building, a domed monument of neo-Roman architecture that is, in fact, merely a hollow shell, inside of which there are endless changes and adaptations.

"Architecture tweaks convention rather than invents," he said. "Michelangelo and Palladio were good rather than original." He argued

for architecture with an iconographic surface. Combined with his interest in the age of electronics, he seemed to be arguing, as he does in his book *Iconography and Electronics Upon a Generic Architecture*, for the digital facade. He talked about what he called "the transvestite building"—dressy, iconic, even grandiose on the outside, but down-to-earth and vernacular inside.

Venturi was, of course, restating the argument of his whole life. He was arguing for a Stata Center that would be a billboard instead of a duck—an iconic image with a workaday loft behind it, rather than, as in the Long Island Duck building or the Stata Center, a work in which the whole of the architecture is shaped or distorted to communicate its message.

Gehry rebutted. He turned to Venturi and said, "You're apologizing for talent." Venturi: "Talent can be

evolution, not revolution." Gehry: "If I make 10 more buildings like this, it won't destroy the fabric of America."

Neither mentioned the building that previously stood on the Stata's site, although it would have made Venturi's point. It was called Building 20, and it was thrown up with emergency haste in a few months during World War II to develop radar. Building 20 was a huge, ugly warehouse of timber framing and asbestos siding. Scientists say it was the most productive building of its size, as measured by the quality of research, in American history. When it came time to demolish it, they held a wake. They called it the "Magical Incubator."

Building 20's greatness was its absence of architecture. In a building so lacking in character, it was impossible to establish academic or social hierarchies. Nobody was boss, everyone was equal, and science was democratic and freewheeling. You could bang holes in the walls or ceilings or invent crazy experiments, because nobody cared what happened to Building 20.

On the same site, Stata tries to accomplish with architecture what Building 20 accomplished by not having any. Building 20 was Venturi's vernacular loft, his generic space, although it lacked his iconic exterior. Gehry says he hopes researchers will treat the Stata as disrespectfully as they treated Building 20—that they take it over, mess it up, and modify it as they like. But will this very expensive, highly particularized signature architecture allow that to happen?

Bill Mitchell summed up the forum. "The MIT buildings are a series of experiments," he said. "I can learn from bold experiments." It is, perhaps, a questionable metaphor. Something can indeed be learned from a failed experiment in the lab. But then it is thrown out. A failed building hangs around for a while. There was one thing everyone at the forum did seem to agree on: Alvar Aalto's Baker House dormitory is still the best building at MIT. ■

A full article on the Stata Center will appear in the August issue.

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The American Embassy: Design Excellence vs. Security?

Commentary

By Jane Loeffler

re is Daniel Patrick Moynihan
we need him?" This is the
t of architects who wish the
ion of public buildings would
nly reappear to decry the
ardized look of new embassies
ounce the fearful stance
ed by isolated walled com-
s that represent the United
abroad. But wishing will not
t happen.

he global landscape has
ed dramatically in recent
and it bears little resem-
to the world the late Senator
an knew when he served as
mbassador to India in the
970s. The State Department's
building program, once cele-
by him as an apt expression
ican democracy, can no
equate its architecture with
atic openness, because
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ot pretend to be. Not after
a terrorists destroyed two
bassies in East Africa in
y driving up to each and
ing suicide bombs that
ore than 220 and injured
an 4,000, most in adjacent
es. Not with the rising
f more such attacks,
g the narrow escape from
last November when ter-
etermined that they could
trate America's new 26-
op compound in Istanbul
er Günsul Frasca, 2003)

oeffler is the author of
itecture of Diplomacy
d teaches at the University
nd, College Park.



The U.S. Embassy in Copenhagen—accessible and available to the public.

and blew up the more accessible
British Consulate instead.

No, the design dilemma facing
embassy architects today is no
longer how to create welcoming
buildings that proclaim U.S. identity
through high-profile architecture,
but how to add a noticeable design
dimension to relatively low-profile
design-build projects for which
security is the top priority.

For many architects, this is
a bitter pill to swallow, because
for so long they headed the teams
that dotted the globe with U.S.
landmarks, including chanceries in
Copenhagen (Ralph Rapson, 1954)
and New Delhi (Edward Durell
Stone, 1959). Between the end of
World War II and the beginning of
U.S. involvement in Vietnam, the
United States wanted to amplify its
foreign presence to check Soviet
expansion. The State Department's
Office of Foreign Buildings
Operations (FBO) built dozens of
new embassies, individualized
statements with public spaces and

programs that reflected the idealis-
tic mood of that era. That was
when prominent and soon-to-be
prominent architects won prized
commissions from the FBO and
created signature structures that
won them professional acclaim.

But that time has passed.
America's foreign presence is
undergoing a profound makeover.
It no longer makes sense, if it ever
did, for designers to start each
project from scratch, nor is it rea-



The U.S. Consulate in Istanbul flanked by security walls and the Bosphorus.

sonable for an embassy to take
five years (or more) to complete.
Several critical reports provide
clues as to why architecture is
playing a diminished role in the
makeover. First, the 1985 Inman
Report, compiled in the aftermath
of suicide bombings of U.S. facilities
in Beirut, called for a seven-year
plan to replace 126 posts (out of
262) with walled compounds, and
it proposed stringent new security
standards, minimums for setbacks,
maximums for windows, and other
rules that constrained architectural
choice. Second, the Crowe Report
of 1999 reiterated the largely
unheeded Inman recommendations
14 years later, after even more
devastating terrorist attacks on
U.S. embassies in Nairobi and Dar
es Salaam, neither of which met
Inman standards.

Why didn't the FBO implement
more of the Inman recommenda-
tions during those 14 years? First,
and foremost, because memories of
Beirut faded quickly, and Congress
not only reneged on promised

Commentary

funds, but even cut State Department appropriations. Also, because there was real ambivalence, even at the highest levels of the State Department, about applying universal standards to buildings everywhere, a reluctance to abandon landmark buildings and center-city locations, and some recognition of the added value that good design can bring to diplomacy. But the bombings in East Africa effectively erased those options.

The Crowe Report stressed that safety had to outweigh considerations of convenience, history, or symbolism. Architecture was not even mentioned as a consideration—possibly because architects were not asked to assist in the report's preparation.

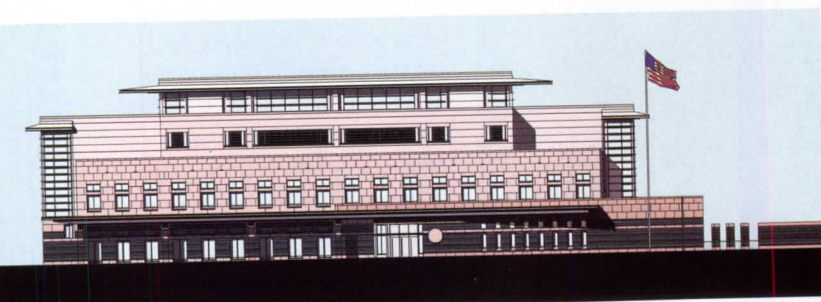
Later in 1999, the Overseas Presence Advisory Panel's (OPAP) scathing overview of conditions at U.S. posts also contributed to the eclipse of the architectural agenda.

OPAP panelists—again, no architects—called for a reduced U.S. presence and questioned the State Department's capacity to handle the enormous task of upgrading or replacing its embassies and managing its vast real estate holdings. Instead of calling on Congress to commit funds to needed programs, it recommended abolishing the FBO and urged the president to create a federally chartered government corporation to replace it. The State Department was not interested in that sort of makeover. Desperate to rebuild confidence in its operations, Secretary of State Colin Powell named a former military man, retired Major General Charles Williams, to head the FBO, approved a change in the name of the office to Overseas Buildings Operations (OBO), and elevated its status within the Department, effectively abolishing the former office and signaling a new agenda.

Williams promptly adopted a business model, turned to design-build production, and created an

Industry Advisory Panel that more represents the corporate side of the construction industry. In doing so, he bypassed the existing Architectural Advisory Board, created back in 1954 to buffer the Department from unwanted outside criticism—when Modern architecture, not terrorism, was provoking alarm. Also, with 89 percent of all primary facilities being to meet the 100-foot setback requirement, only two of the 29 replacement projects funded after the 1998 bombings completed a total of 160 replacement facilities to build, and an estimated budget requirement of \$16 billion, he turned to URS Corporation for standard embassy design (SEI). Based on the recent RTKL scheme for Kampala, the prototype comes in three sizes (S, M, L), all consisting of two parallel building blocks separated by an atrium. With core preapproved for security, new projects have a 24-month timetable, start to finish.

Even architects not interest



Rendering of the standardized embassy design by URS Corporation as mandated by the Overseas Buildings Operations.

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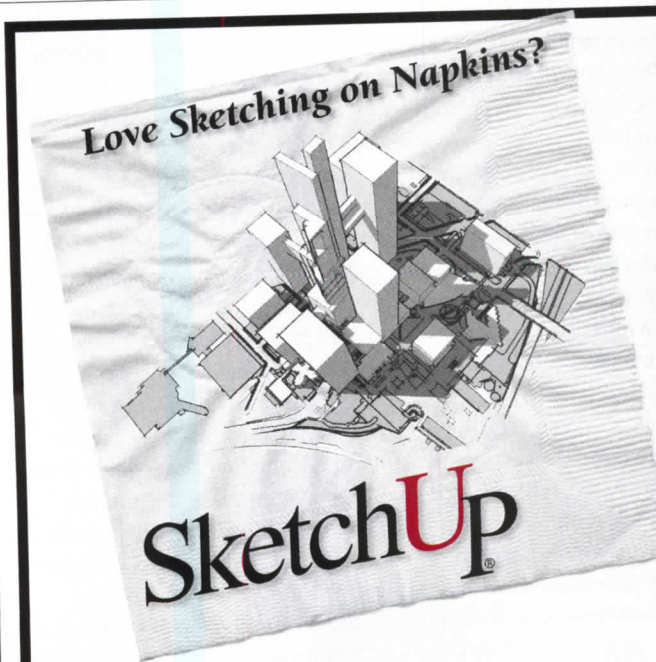
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Commentary

"decorating the shed" are competing for these commissions because of the work they represent. None are yet complete, but many are under way. HOK and J.A. Jones Construction are producing SEDs in Tashkent, Uzbekistan, and in Tbilisi, Republic of Georgia, for example. And INTEGRUS Architecture and Caddell Construction have SEDs in production in the West African towns of Conakry, Bamako, and Freetown—all varying in size, but based on the "medium" model. According to Jerry Winkler, designer for all three, architects can still add distinction to such projects through site planning, landscape treatment, choice of cladding materials, and facade organization, including window spacing and size. As Winkler ruefully notes, "This is no time to be unique. The people who are paying the bills are driving the process."

Winkler's point is significant because it correctly suggests that

the client for embassy construction is not OBO, or even the State Department, but members of Congress who authorize and appropriate the money, and by extension those of us who elect them. What Congress likes about Williams (and it is finding a lot to like), many architects find troubling. They object strenuously to the notion of "a cookie-cutter embassy" that is symbolized by a logo and sells sameness much as Marriott or McDonald's does. But if, as one aide to the House International Relations Committee puts it, Congress's only concern is "to keep embassies from being blown up," it is unlikely that anyone will prod OBO to make "design excellence" a higher priority.

These are particularly vexing issues for architects, I think, because Modernism is fundamentally a quest for openness. To deny the opportunity for openness is to

challenge an idea that is inextricably woven into design education and into the outlook of the profession. For that reason, architects designed embassies as glass boxes in the '50s even when they had to wrap those boxes with louvers, screens, and fins to protect them from the sun. But there are other ways to imagine architecture, and better ways to provide shelter—when that is the challenge.

Some point to the success story at GSA and the design quality of its recent courthouses, for example, but OBO and GSA are not really comparable. According to former Public Buildings Service commissioner Bob Peck, "They face very different challenges," because U.S. embassies depend on host governments for protection. Where there is antipathy to the U.S. presence, protection is unreliable, at best.

When Senator Moynihan, Peck's former boss, addressed these issues in 1999, he called for an ongoing "conversation" on how to balance security and openness

at home and abroad. If that conversation has occurred at all, it excluded many who can provide useful input, and it has not yet addressed big questions, such as how the makeover of the U.S. presence supports or undermines the long-term goal to expand public diplomacy—a key weapon in a set of ideas. Admiral Crowe has said our embassies are "already closed to the public, so it does not matter if they look open or not." That may be so, but we still need to prevent the security mandate from derailing a significant public program and turning our foreign buildings into bastions that are all but useless as diplomatic workplaces, alone as symbols of democracy. And we need to apply the lessons learned overseas to a domestic landscape now ominously proliferating with bollards, fences, and jersey barriers. It's time to widen that conversation. The home side is beginning to look a lot like the embassies in the '80s—and look at them now. ■



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Dining by design: At the Milan Furniture Fair, imaginative students trumped the professionals

Exhibitions

By William Weathersby, Jr.

Dining Design. Curated by Adam D. Tihany. At Salone Internazionale del Mobile, Milan, April 14 to 19, 2004.

Street Dining Design. Curated by Adam D. Tihany. At Triennale, Milan, April 19 to May 2, 2004.

Design exhibitions are always the highlights of the annual Milan Furniture Fair, more formally known as Salone Internazionale del Mobile. In April, two particularly savory projects were the centerpieces of a feast of imaginative ideas. *Dining Design*, a collection of restaurant concepts by students from 10 cities and colleges around the world was presented within the fair's off-site Triennale di Milano museum. Though there were images served up among the projects, it was more often off-the-box thinking behind work across town that profited for thought.

He did two years ago with a competition centered around hotel design. New York-based architect Adam Tihany again played ringmaster for the fair's main special exhibition. Tihany curated the student projects and orchestrated a series of additional complementary exhibitions, such as a survey of dining chairs from the 19th and 20th centuries, representing innovators ranging from Rennie Mackintosh to Eero Saarck. An invitation-only

restaurant nearby was outfitted by fashion designers Missoni and Paul Smith as a trendy accompaniment.

Sponsored by Cosmit, the organizer of the trade fair, *Dining Design* anchored the floor below the Salone Satellite trade exhibits (where young designers of edgy furniture prototypes seek backers and manufacturing deals and typically fuel a hothouse, circus atmosphere). In the time-tested tradition of the fair, art and design mixed with commerce as each student-conceived restaurant concept was furnished or partially executed by a leading Italian manufacturer, among whom this year were Kartell, Poliform, and Poltrona Frau. The collaboration between students and manufacturers resulted in remarkably polished (though mechanically inoperable, since they lacked kitchens) restaurant spaces and fittings, yet it was the quality of the projects' "big ideas" that beckoned attendees.

Often startling in their form, the student-designed restaurants each depicted an assigned eatery type and locale—for example, a Viennese coffee house in Brighton, England, or a French Bistro in Turin, Italy. While every space seemed alive with form, finishes, and youthful energy, some venues were standouts. For a karaoke bar in Lausanne, Switzerland, industrial design students from that city's Ecole Cantonale d'Art conceived *Roll Away*, an itinerant restaurant in which sheets of fabric, paper, and carpet on massive rollers facilitated a literal meals-on-wheels dining space that could be reconfigured and multiplied as needed.

Students from the Rhode Island

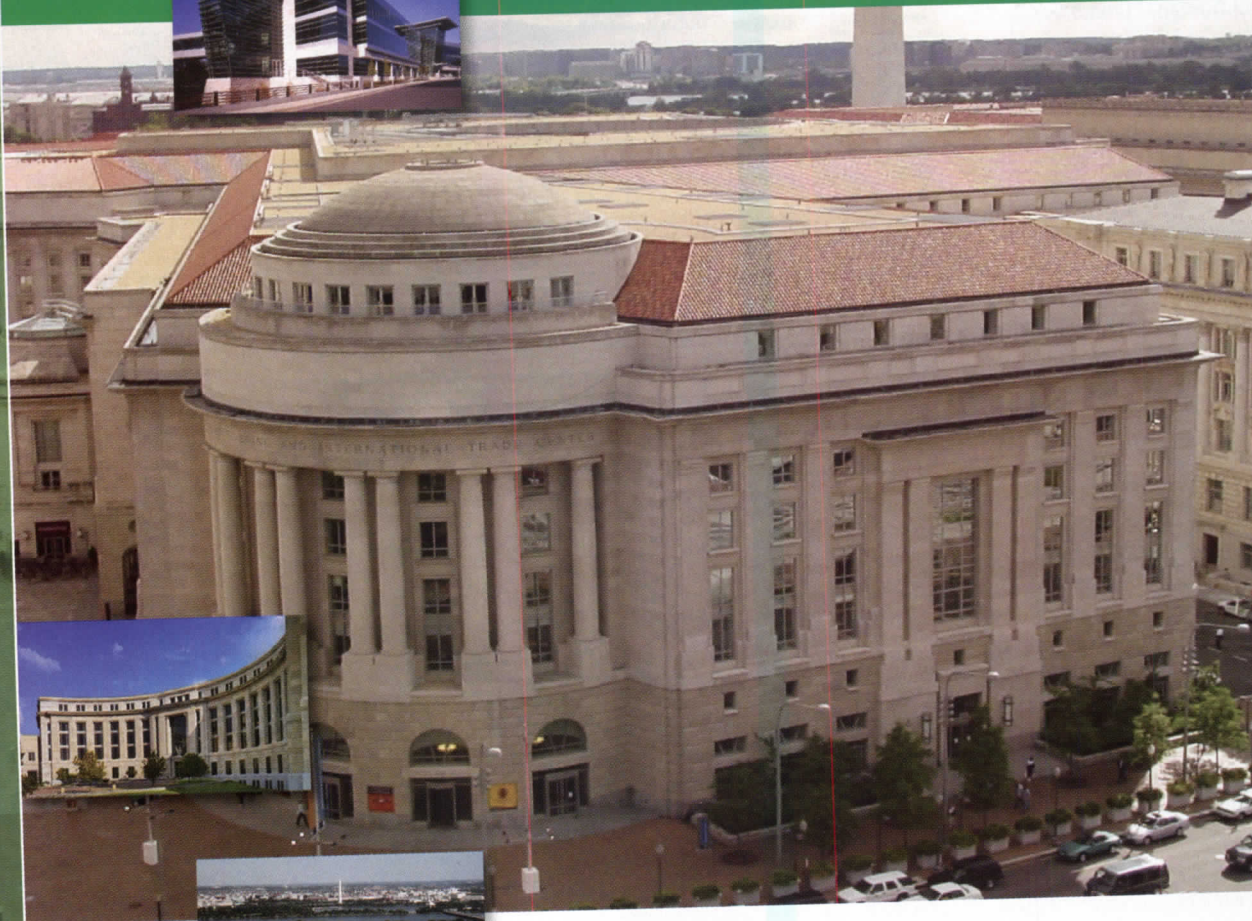


The University of New South Wales team's steak house (above); RISD students' ghostly projections for a bar (right); and a sushi café by students from Helsinki's University of Art and Design (below) were stellar spaces.





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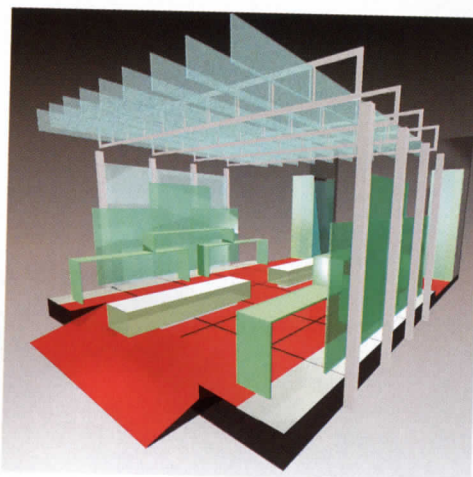
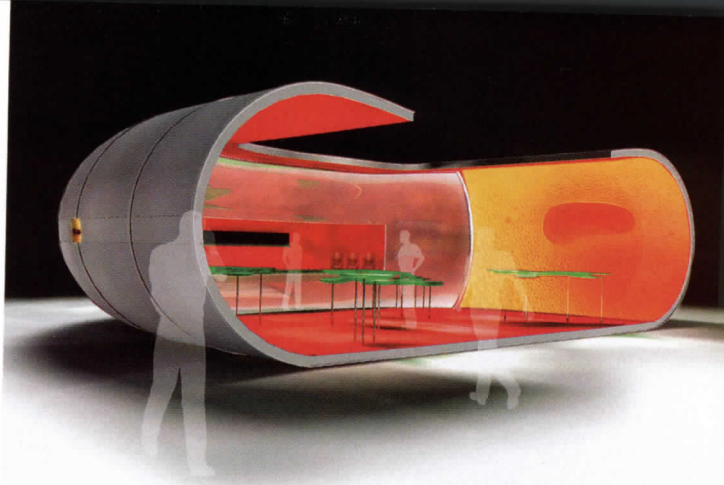
Exhibitions

chool of Design created "Trace," a bar for Manhattan's Tribeca, an envelope of screens framed mostly images of passersby captured by a network of sensors and cameras. Furnishings were straightforward; the dance of abstract color and light was the draw. The showstopper of the student work, however, was "White," a sushi bar by the students of the University of Art and Design in Helsinki. From its floor lined with marble chips to translucent walls imprinted with the images of architectural structures, the restaurant had a lighter-than-air quality that seemed to embody both the refinement of Finnish design and the Zen spirit of Japanese culture. For more on the *Dining Design* exhibition, go to www.cosmit.it.

With a preview during the week-long fair, *Street Dining Design* was featured at the Triennale di Milano,

a museum of decorative arts and industrial design. The exhibition, curated by *Interni* magazine, showcased 10 kiosks designed by architects or interior designers, including Karim Azzabi, Future Systems, Studio Sigla, and the duo of Patricia Urquiola and Martino Berghinz. Within a U-shaped street format, the kiosks ranged from a bamboo grove promenade to the latter team's risotto café with a 3M-lens-film structure that surrounded a Y-shaped table and was billed as "a magic tunnel." Like many of the projects on this boulevard of dining dreams, it sounded good in over-reaching prose on the menu, but the final result was less than satisfying to the design palate. We longed for the student fare. For more on the projects, go to www.triennale.it ■

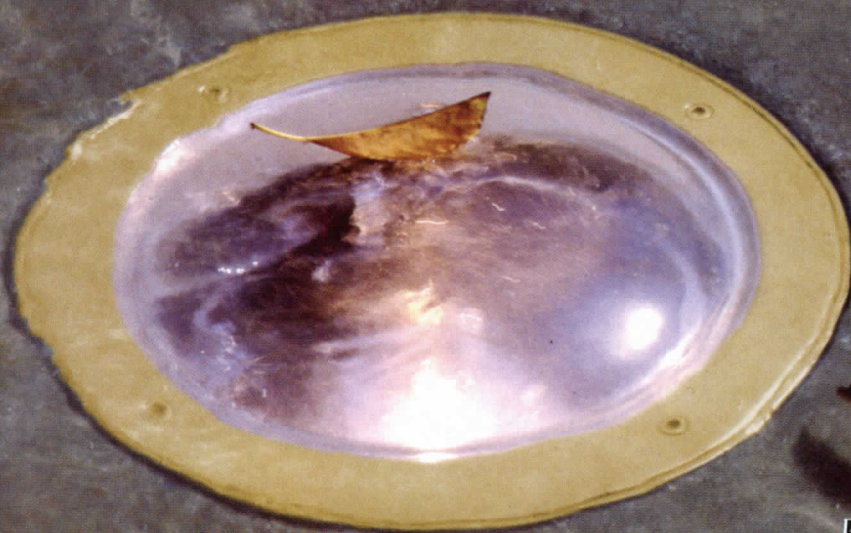
For more on this year's Milan Fair, see pages 201 and 211–20.



A rendering of the "Biomorphic Café," designed by Karim Azzabi (above), shows its sweeping aluminum enclosure with green resin tables. The rendering of the "Fine Chocolate Glass Garden," by Studio Sigla (left), illustrates its glass pergola structure for a dessert café.

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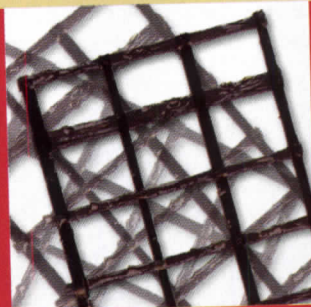
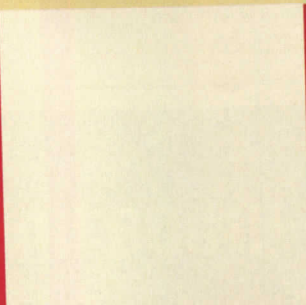


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Snapshot



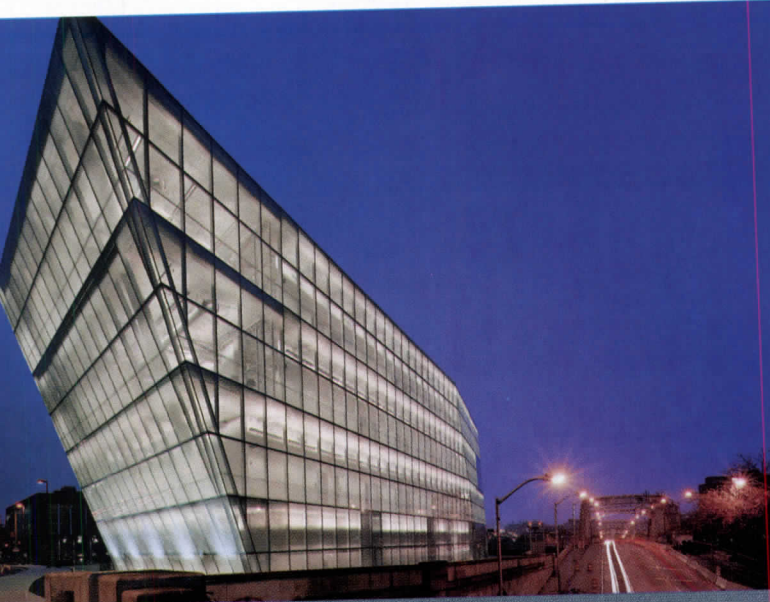
m Lubell

Atop a rocky bluff on the Greek isle of Aegina, overlooking the Aegean Sea, the Peloponnese, and several rugged islands, the Camera Obscura Building is one of the most dramatic locations of any artwork in history. The light that filters through this extraordinary site helps make the cylindrical structure, finished last year, appear in the waning sun as if it's made of gold. It's not. In fact, the edifice is made of plywood on an iron frame. Twenty-three feet in diameter, it has 12 tiny openings through which light enters the otherwise dark interior and produces a 360-degree panorama of the surrounding scenery. The panorama is split into 12 individual images, each shown upside down and reversed, on a semitransparent screen. It takes about 15 minutes for your eyes to adjust to the darkness. The process, developed more than 2,000 years ago, gives the building its name and provides an eerie, but wondrously immersive experience in a place known more for beachgoers, fishermen, and an ancient Greek temple than for contemporary art. The building was constructed over an old German cannon placement now controlled by the Greek Navy. It was designed by Austrian Architect Franz Berzl with filmmaker Gustav Deutsch, and was one of a group of art projects, called the *Aegina Academy*, brought to the island in 2003.

The Camera Obscura's purpose, Deutsch points out, is to explore the perception and interpretation of our world. "We're able to decide if what you see is real or fiction, then you are in possession of your reality," says Deutsch. "With modern media and technology, this is often not the case." The *Aegina Academy* project will pick up again in 2005, with a new installation inspired by the nearby Temple of Aphaia. ■

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Brown Center, Maryland Institute College of Art, Baltimore
Photography: © Eduard Hueber

Project Portfolio

From Seattle's bold new library by Rem Koolhaas to an imaginative Austrian visitor's center by Steven Holl to Rafael Moneo's reinvented Spanish castle – projects this month run the gamut in size, use, and location.

Products

The newest in storage and shelving is explored in this month's product focus. The Milan Furniture Fair featured in our trade show review. You'll also find the submission form for the 2004 Product Reports, updates to our Green Product Guide, and Product of the Month.

Daily Headlines

Get the latest scoop from the world of architecture.

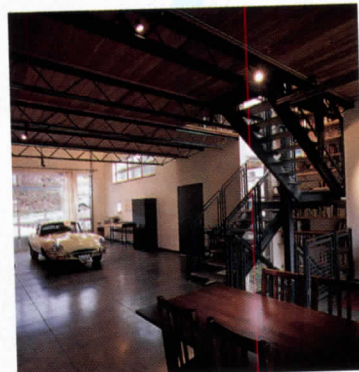
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Megu, New York City
Photography: © Nacasa & Partners

Building Type Study: Restaurants

A feast for the eyes as well as the palette, we've got the dish on the newest and best designed spots to dine. This month, find out how architects are enhancing your dining experience.

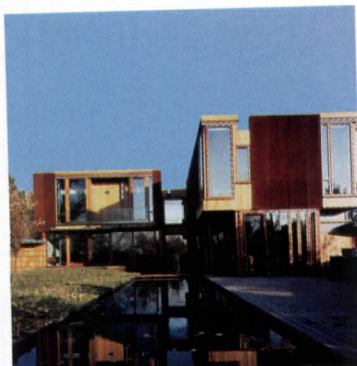


DIVA, Seattle
Photography: © Courtesy PLACE Architects

archrecord2

We look to the West Coast for emerging architects with wide ranges in their portfolio and their routine. PLACE Architects discuss their eclectic project and client list and Fritz Haeg talks about the alternate uses of his home.

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Weathering Steel House, Toronto, Canada
Photography: © Steven Evans

Residential

Compelling and creative uses of water in home design are uncovered in this quarterly residential section. The sound, movement, and reflective properties of water connect these shelters to the outdoors.

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This month: Architects are applying sophisticated manufacturing technologies to building design and construction.



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Architecture Centers:

Bridging the Divide Between
Architects and the Public



By Sam Lubell

The crowd is cool. Many are wearing the familiar square black glasses and stretchy black shirts reserved for Volkswagen ads and trendy art galleries. But the discussion isn't ordinary. One can hear the words "public space," "square footage," "density," and "axial symmetry" between bites of fancy hors d'oeuvres.

Welcome to another night at the Center for Architecture, the AIA New York Chapter's new space on La Guardia Place in Manhattan's Greenwich Village. When the center opened last fall, the chapter expected success but may not have anticipated that the facility would become a gathering place where young and old alike—those involved with architecture and those who are not—would gravitate day and night.

Architecture centers like New York's provide a variety of functions. They serve as hubs for architecture-related events and exhibitions and as meeting places for people interested in design. They offer resources to practicing architects and house charitable programs such as architectural education for young people. But most important, the spaces play matchmaker: introducing a traditionally isolated field to a once-ignorant or skeptical public, helping to establish a dialogue between them that is essential to promoting good design. As Ted Landsmark, president of the Boston Architectural Center (BAC), an architecture school that offers its community spaces to explore architecture, sums up: "It engages the public as a client for better design."

Many architecture centers in the United States, such as New York's, Chicago's, San Francisco's, and the Boston Society of Architects, are managed by their local AIA affiliates. Architecture schools such as BAC and building design museums and nonprofits such as the Van Alen Institute, The Architectural League, and The Municipal Art Society in New York; the National Building Museum in Washington, D.C.; and the Chicago Architecture Foundation also provide such spaces. Independent of industry ties, these latter organizations claim to develop a strong trust by being guided by public interest rather than what are often considered parochial professional concerns. But most AIA chapter directors, like San Francisco's Margie O'Driscoll, point to improving dialogue between their chapters and the outside world: "We just have a different perspective," says O'Driscoll. "We talk about architecture, not just to our members, but to the community. In the long run, a better-educated client helps our members."

Welcoming the public

One of the first U.S. facilities was Seattle's, a storefront space near the city's Pike Place Market established by the AIA Seattle in 1991. Director Marga Rose Hancock notes that the center was incorporated into an AIA headquarters that had essentially been a meeting place for architects, who held closed-door business meetings there. Public input was not a consideration.

"We pretended the people weren't out there," says Hancock. "It was like, you're not supposed to be here, kid. You, mortal, you don't have anything to do with this." The new center, which opens up onto the street and welcomes the public for events, lectures, and even portfolio sharing, has changed all that. "Instead of the former message, which was 'mortal, you have no business here,' it's like architecture is accessible. You can come in and talk to an architect. They're just like you and me."

Catering to architects, not "people," seems to have been a common theme among many AIA chapters before the advent of architecture centers. AIA New York Chapter executive director Rick Bell, FAIA, notes



The Center For Architecture was opened by the AIA New York Chapter in fall 2003. With its elegant galleries and welcom-

ing transparency, it is designed to attract visitors and immerse them in architecture and design. It hosts events virtually every night.



PHOTOGRAPHY: © ESTO/NEW YORK CENTER FOR ARCHITECTURE (THIS SPREAD)



The Netherlands Architecture Institute (1) appears to float. Madrid's Las Arquerias (2) is a daring exhibition space for architecture managed by the Ministry of Development's Department of Architecture. The Amsterdam Center for Architecture (3) and the Architekturzentrum in Vienna (4) explore varied dynamic designs.

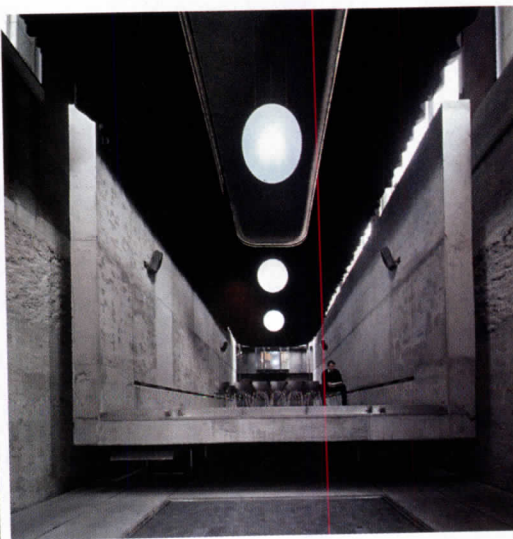
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that the New York Chapter had been isolated by its old headquarters, the 6th floor of the New York Design Center at 200 Lexington Avenue which houses mainly designer showrooms. (Chicago's AIA headquarters have similar offices, located on the 10th floor of the city's Merchandise Mart. The center has a large conference room, but no exhibition space.)

"We wanted to make it clear that this wasn't just a clubhouse for architects," says Bell of the chapter's new space, built into the first floor and two subfloors of a former industrial building. The 12,000-square-foot building, designed by New York-based Andrew Berman Architect, combines aesthetic sophistication with a concerted effort to lure visitors. The center features a 64-foot-wide glass facade that attracts attention and allows onlookers to gaze into the structure's subbasement floors, which are open to the sky thanks to strategic removal of floor space above.

"I think people make decisions to enter spaces based on what they can see," says Bell. Such techniques also provide a flood of natural light and a sense of copious space. Moreover, the center offers abundant attractive gallery areas that exploit the industrial aesthetic of the existing building (exposed pipes, ducts, brick) and, with its dramatic lighting scheme, make the space an attractive new exhibition venue.

Although not all located downtown or on a busy street, many centers are alluring spots whose architecture shows off some of the best design the profession can offer. The Chicago ArchiCenter, in the Downtown Burnham-designed Santa Fe Office Building, opened in 1993. Designed by Jaime Vaszquez of SOM Chicago, it resembles a top-flight art gallery bordering a designer boutique, with striking contours and stunning quality lighting. One of the grandest spaces in America (although, some argue, not an architecture center because its main function is as a museum) is the National Building Museum, adapted in 1985 from an 1880s Neoclassical structure by Montgomery M. The building's massive Corinthian columns and 316-foot height make it among the most dramatic settings for architecture in the country.

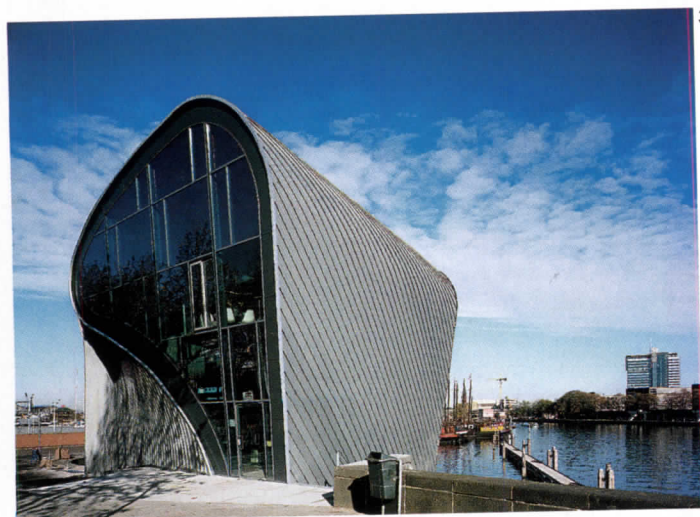


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After luring visitors inside, a center's next task is to engage. Last fall, the Center for Architecture served as a theater for the staging of *Private Jokes, Public Spaces*, an insightful play about an architectural studio by Moshe Safdie's son, Oren. The show drew good reviews from a varied audience, not just of architecture fans. Other events on the center's seemingly inexhaustible calendar include *Going Public*, a display of hundreds of public projects in the city; the model of David Child's proposed "Frederick Tower"; and lectures and symposia about topics ranging from skyscraper museums, and construction finance to the history of Puerto Rican architects. Past speakers have included I.M. Pei, David Childs, Daniel Libeskind, and Zaha Hadid. Other centers organize tours, present design competitions, and explore important social and design issues in diverse exhibitions.

Finally, the function that could be the most important of all is one that grows out of visitors' initial interest—is encouraging good design through public input.

"Having the general public weigh in and be educated about architecture makes for a population that can support positive change. That's how the profession evolves," says O'Driscoll of the San Francisco AIA headquarters, which is located in the city's Downtown Business District and hosts regular public events, lectures, and charrettes, all of which give people to respond to new developments, wage debates on the city's housing crunch, and become informed about other design issues. Respondents who come in, she says, "care passionately," and seem to be as fa



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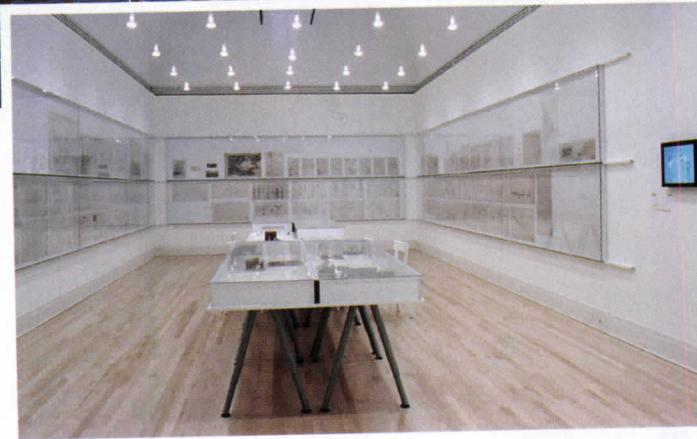
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The Canadian Centre for Architecture (5) was built in 1989 and contains one of the largest architecture archives in the world. It features an impressive theater (top) and exhibitions, like the one of Cedric Price's work (inset, top). The National Building Museum (6) in Washington, D.C., is one of the city's grandest spaces. The Chicago ArchiCenter (7) draws people inside with its striking design, according to officials.

with architectural terms as most architects and planners.

Meanwhile, Alicia Pivaro, deputy director of The Architectural Foundation in London, says that thanks to its work involving the public in design decisions, incorporating public dialogue into construction projects is now par for the course in London.

"Members of the profession are consulting with the public involving them," she notes. "There's a much greater openness by architects and developers to try to work with the public, and I think we were one of the players in getting that sea change."

Challenges, challenges

Of course, as Pivaro points out, interacting with the public isn't always smooth sailing. Often people are uneasy with architecture, especially new architecture. "People are suspicious of change," she says. Designs that are highly creative are often seen as inappropriate. Which is why architecture centers work so hard to open people's minds not just to architecture in general, but to more progressive work that might scare them at first. The other challenge, says Pivaro, is that architects must be heartfelt in their interaction with the community. "Just because you have community input doesn't mean you're going to get a good design. You have to work with a good design team. You have to involve the community in a real way, not just as a PR and marketing stunt."

Another acute challenge faced by centers is dealing with draft funding. This problem is particularly keen in the United States, where architecture centers don't have significant public patronage, as many European

centers do (they do have more private funding, but the amounts pale in comparison). While the Center for Architecture is one of the elite in the U.S., its operating budget is around \$1 million per year (\$600,000 from dues, the rest from private sources). The Netherlands Architecture Institute (NAI), in contrast, receives \$6 million euros (about \$7.5 million) every year from the government, 80 percent of its operating budget. "Architectural issues are central to the country's social, economic, and political discussions," explains NAI's director, Aaron Lee. Here, on the other hand, "It's certainly always a struggle," says Lynn Osmond, president of the Center for Architecture Foundation. "It's hard for funders to understand what we are, and what our mission is."

We're really pioneers as far as promoting architecture as an art form.

European and Canadian centers (like the impressive Canadian Centre for Architecture, built in 1989) have generally found acceptance and developed favorable reputations, which, with greater amounts of funding, has fostered splendid designs for their quarters, such as the NAI's building in Rotterdam, designed by Jo Coenen and finished in 1993. This is a clear-as-air glass, steel, and corrugated-metal space—a clear box that seems to be floating on water. Also in the Netherlands stands the new Amsterdam Center for Architecture (ARCAM), designed by René van Zuuk, a striking, twisting building that suggests it was shaped by wind and water [see February 2004, page 65]. In 2005, Paris will open the Modern Architecture et du Patrimoine, inside the Palais de Chaillot, near the Eiffel Tower. The center will merge the architectural collections of the Musée de la Ville de Paris, the French Institute of Architecture, and the Centre for Higher Learning of Chaillot. Meanwhile, Madrid's recently opened Arquerias, the main exhibition space for architecture in the city, is one of the most architecturally interesting of all. Designed by Jesús Aparicio and Héctor Fernández and built into the 1930s Neoclassic loggia of Secretary of the New Ministries, its main lecture and performance hall is crisscrossed



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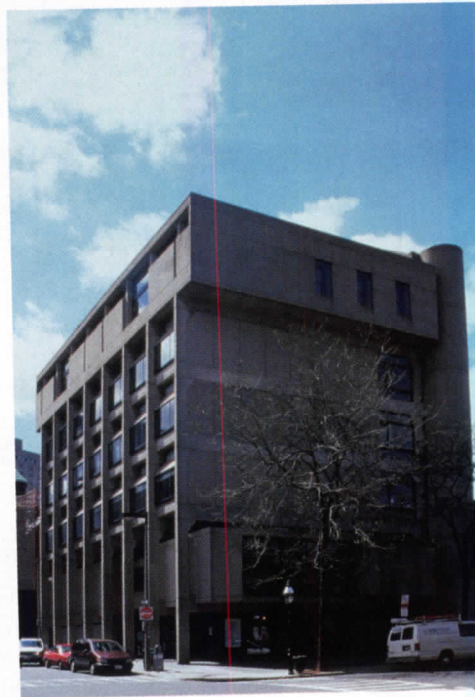


8

AIA San Francisco (8) hosts regular public forums. Boston has two spaces working together: the BSA's Architects Building (9), and the Boston Architectural Center's headquarters (10). Seattle's AIA headquarters (11) was one of the first to be opened to the public. Like San Francisco's offices, it will soon be redesigned.



9



10



11

a U-shaped concrete slab, forming a highly dramatic spatial experience. Few American architecture centers attain such design distinction. Likewise, few can stage the elaborate exhibitions that are common in Europe. The NAI, which has 22,000 square feet of exhibition space, recently presented a show called *Start*, featuring 40 items documenting the early work of Rem Koolhaas. Another NAI installation, *Content*, held simultaneously at the Kunsthaus Rotterdam, covered Koolhaas's work from 1996 on. Besides lacking resources for such ambitious exhibition programming, most American centers are unable to house as extensive archives or undertake such high-profile meetings and debates, nor do they have such an effective means of coordination as the European architecture network called GAUDI (www.gaudiprogramme.net).

The future

Despite their struggles, U.S. centers are becoming more popular, mirroring the field's increasing cachet. Chicago's tour attendance has doubled in the past five years, while its budget has grown from \$2.5 million to \$7 million in the past seven years. Boston Society of Architecture's annual operating budget has ballooned from \$700,000 a year in 1985 to \$3.3 million this year. San Francisco, meanwhile, has seen a growth in attendance from 100 people a month to 600 in 2000, and 700 within the last year and a half.

Several centers have begun to rebrand their images in the manner of the New York Center for Architecture. The Seattle space is soon to be redesigned by a team of architects from the AIA Seattle Young Architects Forum. A design charrette in February produced updated, very modest sketches, says Peter David Greaves, AIA, Seattle president-elect. "Conceptually, it's like a cave; you go through a dark space into a bright one with a tapered, plywood-clad tunnel and a front entry." Construction is expected to begin in July and be completed by September. Meanwhile, the San Francisco center will undergo a redesign by local firm Quinn Architecture. As principal Fred Quezada points out, the firm will gut the present 60,000-square-foot space and make it "extraordinary and contemporary, at least in the functional sense." The new center will include gallery, meeting room, classroom space, audio/visual areas, and conferencing facilities. Design is expected to commence in a few months and be completed by the end of this year, Quezada adds. Meanwhile, officials in Philadelphia and Newark have expressed interest in centers of their own.

Like New York's, other U.S. centers have begun to place more emphasis on exhibitions, and on establishing better coordination among themselves. Osmond says that the Chicago Architecture Foundation is launching a Chicago spin on the National Building Museum's massive, annual *Big and Green* show, dedicated to environmental building. The Foundation is also passing on the torch: consulting Australian architect Glenn Murcutt to form that country's own Architecture Foundation, including an architecture center (www.architecture.org.au). "We will introduce what Osmond calls a traditional public to newer ideas and want to make sure there's a dialogue about architecture, and that we learn to embrace modern design," says Osmond. "It's fun. There's a growing interest in the world about architecture. But the real question is: How are we going to put this movement forward rather than letting it drop?"



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The idea of floating, enclosed areas connected to wide-open public spaces by escalators sketched in the early model (opposite, bottom) is realized in the completed building's shifting forms (this page and opposite, top).



Thanks to OMA's blending of cool information technology and warm public spaces, SEATTLE'S CENTRAL LIBRARY kindles book lust

heri Olson

In Seattle's new Central Library, a taut skin of steel and glass shrink-wraps a stack of shifting, precariously balanced volumes. Can you judge this book by its cover? "It looks like an arbitrary shape, but once you step inside, you get it," promises Seattle's City Manager, Deborah L. Jacobs. According to the Office for Metropolitan Architecture (OMA), Rotterdam (in joint venture with LMN, Seattle), the building's form arises from an almost slavish devotion to a detailed program developed by the library board and staff. "A truly rational building does not look rational," says Joshua Ramus, principal in charge for OMA.

They began the commission with a three-month-long investigation into the future of the book, calling on local tycoons whose fortunes were built upon the very digital technologies that would seem to make their old matter obsolete. OMA director Rem Koolhaas believes the library institution has moralistically and unwisely positioned itself as the guardian of the book against the byte. "It's not a matter of and/or," says Koolhaas. "The modern library, especially in a cyberspace such as Seattle, must transform itself into an information storehouse aggressively embracing the coexistence of all available technologies."

Koolhaas sought to balance the explosion of information with the library's increasing role as a social center. There are five programmatic "rooms," blocks of floors designed for a unique purpose: parking, staff meeting rooms, books, and offices. "Flexibility can exist within each program but not at the expense of another," Koolhaas says. The platforms alternate with four large, open floors: a children's area, Living Mixing Chamber, and reading room—all places where people can surf the Web, or just sit and read. "OMA's solution is simple and direct at the same time," says Jacobs, a demanding client with a genius for building public consensus around the radical design.

The architects pushed and pulled the platforms almost 50 feet vertically in alignment with each other to capture light and views. As OMA enjoys casting itself as technician not artist, there's an aesthetic work, even when it verges on anti-aesthetic. "When we tried to do too much, it just didn't work," says Ramus. "The form had an identity of its own." The sky-blue, diamond-patterned steel grid that supports the glass cladding spans the distance between the offset platforms in a zigzag pattern.

Olson, FAIA, is RECORD's Seattle-based contributing editor and the author of *Architecture Now* (Anderson Architects (Rockport Publishers, 2004)).



With its aggressive silhouette and the apparent scalelessness of its diamond-grid cladding, the 11-story library holds its own among office towers three times its height. "It's a machine that fragments and reconstitutes the city around it," says Koolhaas. Illuminated at night, it glows like a giant X-ray, exposing its vital organs through its exoskeleton.

The public was involved from selection on. (Standing-room-only crowds turned out to see Steven Holl and Koolhaas go head-to-head over the course of the three days of presentations [RECORD, August 2000, page 120]). The library board came back from a whirlwind European tour impressed by OMA's ability to live

Project: Seattle Central Library, Washington

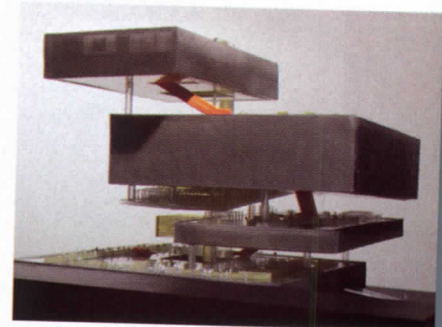
Architect: OMA—Rem Koolhaas, Joshua Ramus, Mark von Hof-Zogrotzki, Natasha Sandmeier, Meghan Corwin, Bjarke Ingels, Carol Patterson, design/management team; LMN (joint-venture partner)—John Nesholm, Sam Miller, Bob Zimmer, Tim Pfeiffer, Steve DelFraino, Mary Anne Smith, Dave

Matthews, Vern Cooley, Pragnesh Parikh, design/management team

Engineers: Arup, Magnusson Klemencic Associates (structural); Arup (m/e/p)

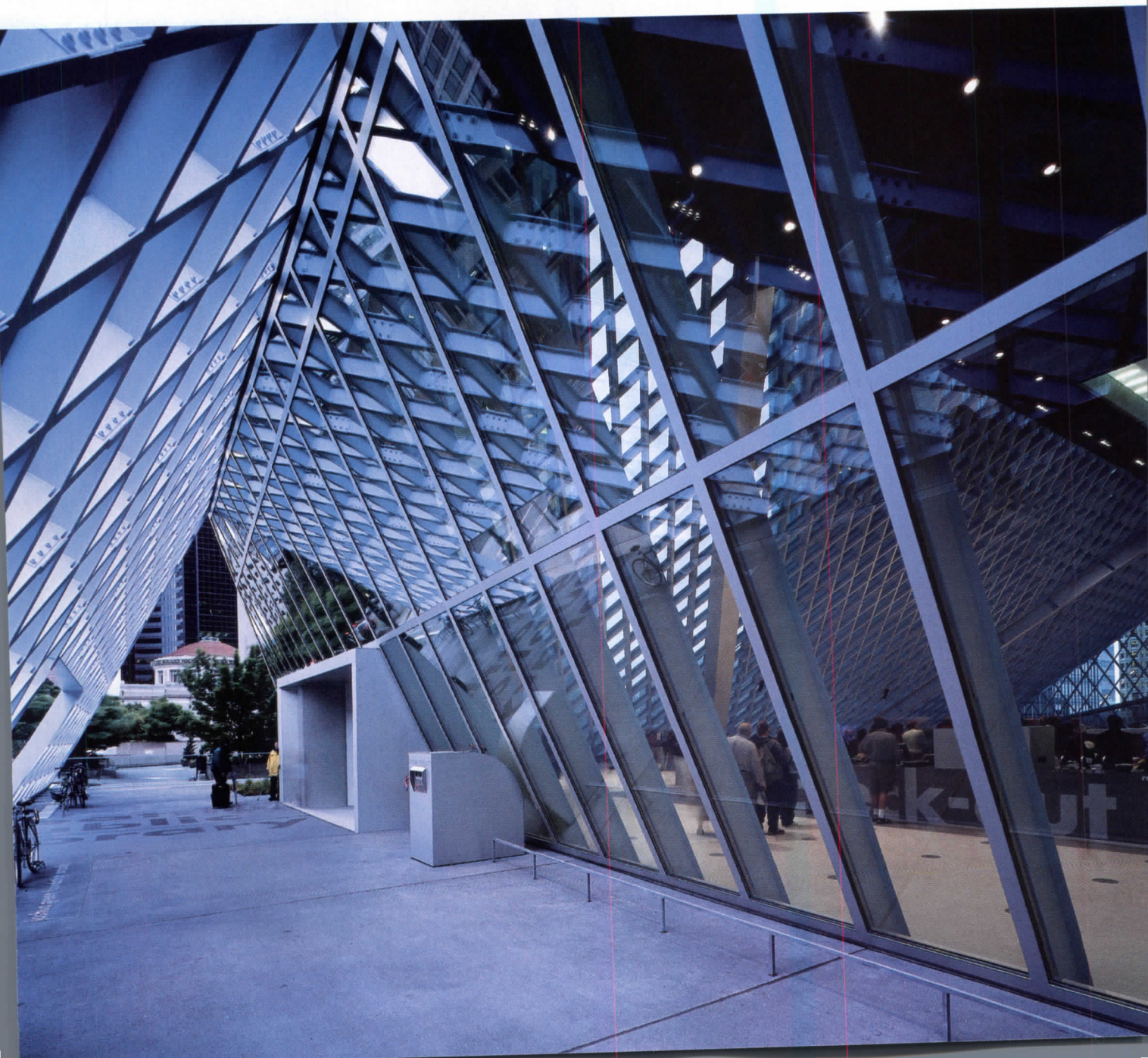
Consultants: Inside/Outside (interiors); Bruce Mau Design (graphics); Dewhurst Macfarlane & Partners and Front (facade)

Contractor: Hoffman Construction





Projecting forms (supported by enormous cantilevered trusses reach for views. The steeply sloping site—two floors in a city block (opposite)—adds to the kinetic effect. Fourth Avenue entrance (near left) opens to children's area. The gridded curtain wall peels away to form arcade at the main, Fifth Avenue entrance (far left and below).





a budget. (The library's was relatively modest: \$165 million, including \$10 million for a temporary location during construction.) In the end, the board's decision was not based on the bottom line. "Can you do it on a budget?" asked one board member. "Yes," was Kooolhaas's immediate response.

Koolhaas delivers as soon as patrons step through the Fifth Avenue entrance on the uphill side of the full-block site, into a dramatic, multi-story volume that appears larger than what seems possible from the street. Appropriately dubbed the Living Room, it's the library's—and the city's—largest and most inviting public space. Fiction collections, a reading room, a café, a shop, and service-desk areas alternate with computer workstations and squishy rubber couches. Photomural carpets of grass and flowers by Petra Blaisse of Inside/Outside, Amsterdam) float on the wooden floor. Giant throw rugs. Wood-clad terraces descend through an auditorium (which can be closed off), following the site's steep slope and dramatically linking the Living Room to the children's area two levels below.

The outrageous hot-pink curved hallways threaded among the

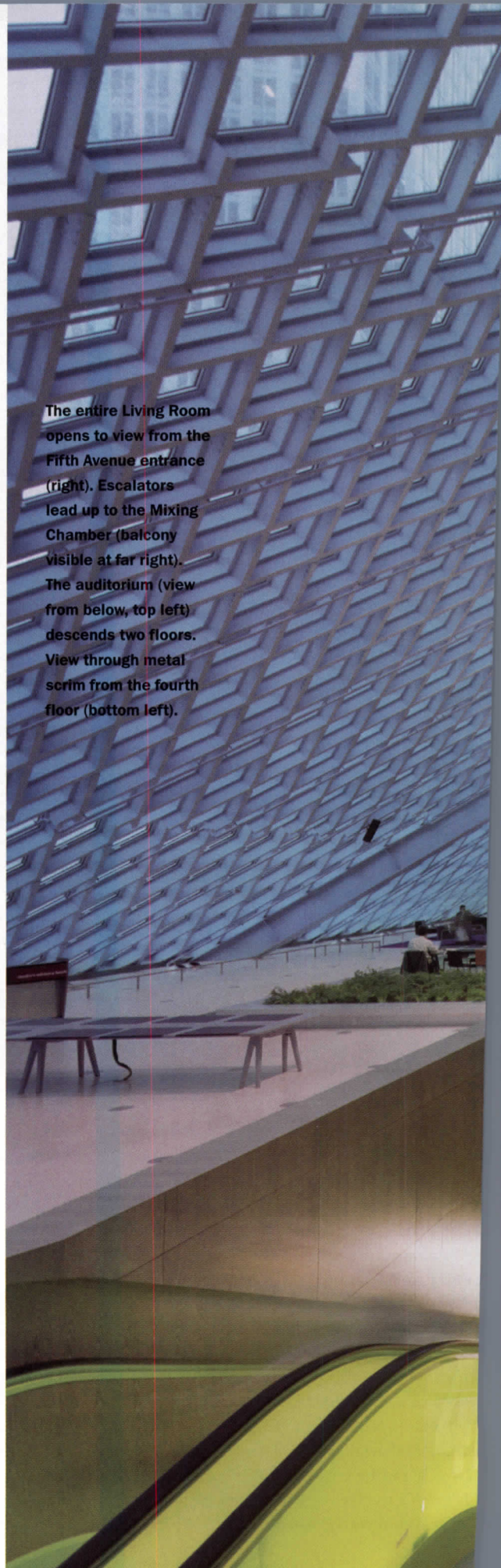
fourth-floor meeting rooms play to the public's desire to be shocked by the avant-garde. It's the architectural equivalent of the prim librarian ripping off her glasses and letting her hair down. Such touches may entice patrons who have come to associate books with Barnes & Noble comfort or Amazon.com convenience. The library's dilapidated, undersize old

"IT'S A MACHINE THAT FRAGMENTS AND RECONSTITUTES THE CITY AROUND IT."

—REM KOOLHAAS

quarters, on the same site, had become de-facto housing for the homeless. Now some who once lingered listlessly will run the latte cart in the Living Room (part of a jobs program organized by a nonprofit group).

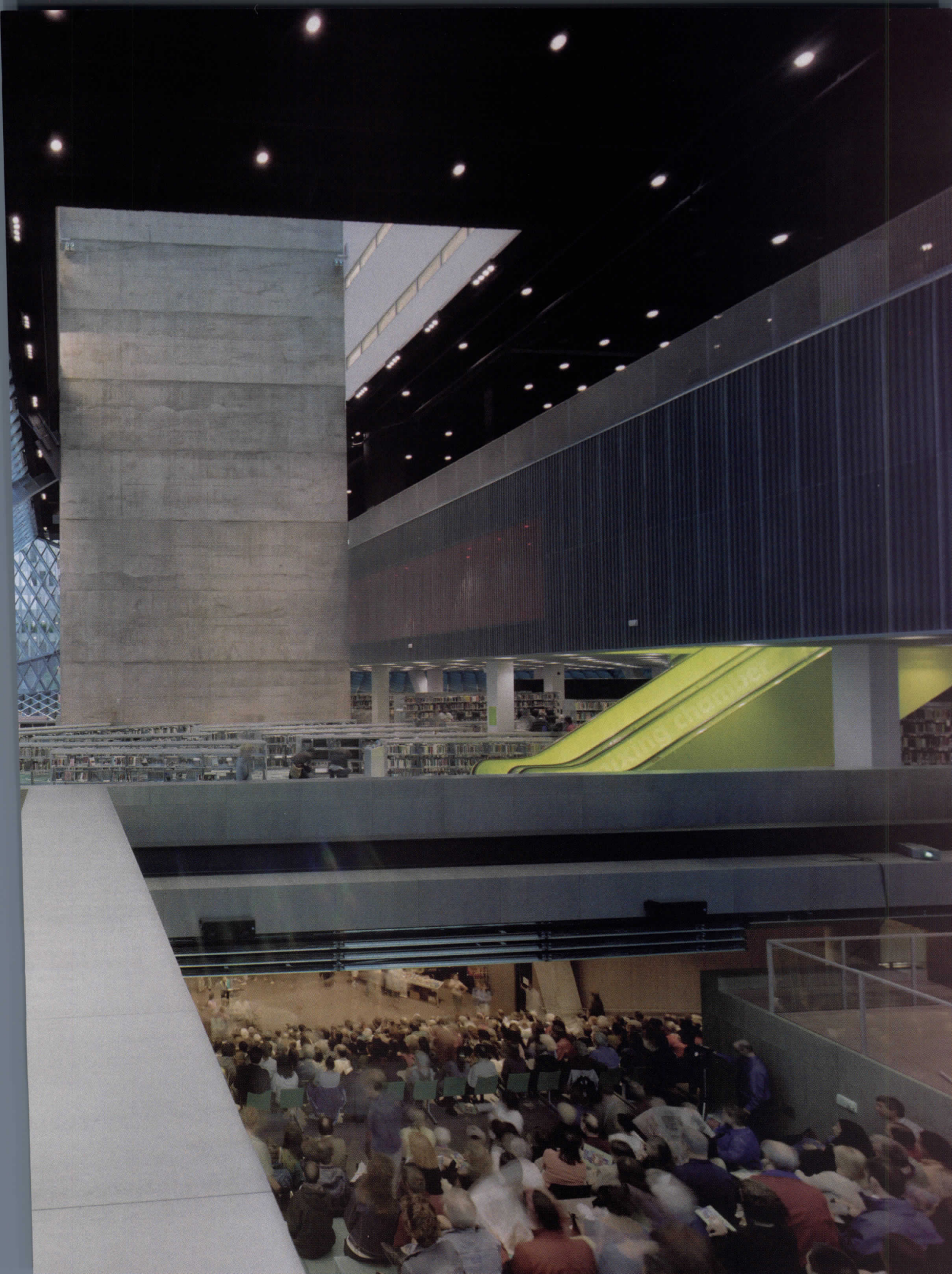
Fluorescent-green escalators ascend from the Living Room to deliver patrons to a huge service desk at the center of the fifth-floor mezzanine. This Mixing Chamber places librarians, reference materials, and public-access computers all in one place. Patrons need not wander



The entire Living Room opens to view from the Fifth Avenue entrance (right). Escalators lead up to the Mixing Chamber (balcony visible at far right). The auditorium (view from below, top left) descends two floors. View through metal scrim from the fourth floor (bottom left).

from one department to another. “Instead of the Internet replacing librarians, it has made them more valuable,” Jacobs says. “They help people sift through information.” At 363,000 square feet, the size of the library doubled but not the size of the staff. Instead, technology frees librarians from drudgery, helping to automate sorting and checkout, among other functions.

From the Mixing Chamber, an express escalator leads to the center of the library’s most innovative and controversial feature, the Books Spiral. It’s less a spiral than a giant, continuous ramp that inches up across the city-block-size floors (it’s entirely wheelchair accessible) before switching back as it rises through four levels. Unlike most libraries forced to arbitrarily split collections between floors as they grow, Seattle’s continuous circuit unites most of the nonfiction collection, allowing subjects to expand or contract without disrupting Dewey decimal order. The well-lit, generously sized levels invite browsing, but shortcuts through the stacks are available by stair or elevator for those who know exactly what they want. Tucked among the stacks are small

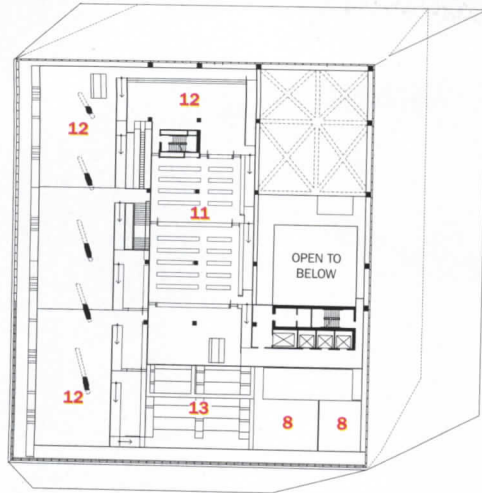




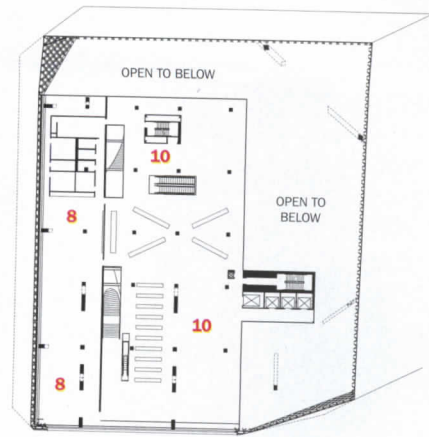
Screened in red, the aorta-red meeting (bottom left) is sandwiched between the Living Room level (above) and the Mi: Chamber (bottom



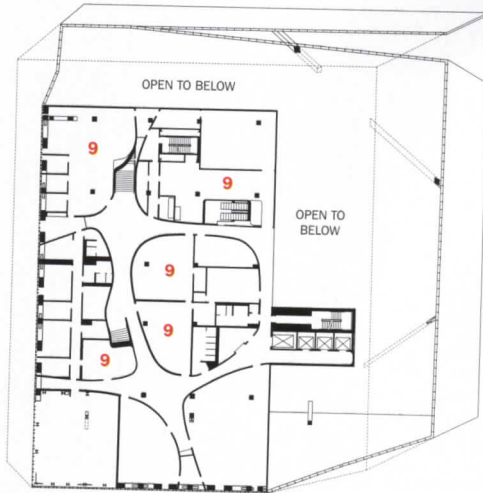
An inventive fire-protection scheme permitted the library's extraordinary openness. A red air links the meeting-room level to the Mixing Chamber (opposite, top right). The char-house escalator carries patrons to the Book Spiral (opposite, bottom right)—visible as a red strip at the top).



READING ROOM—TENTH FLOOR



MIXING CHAMBER—FIFTH FLOOR



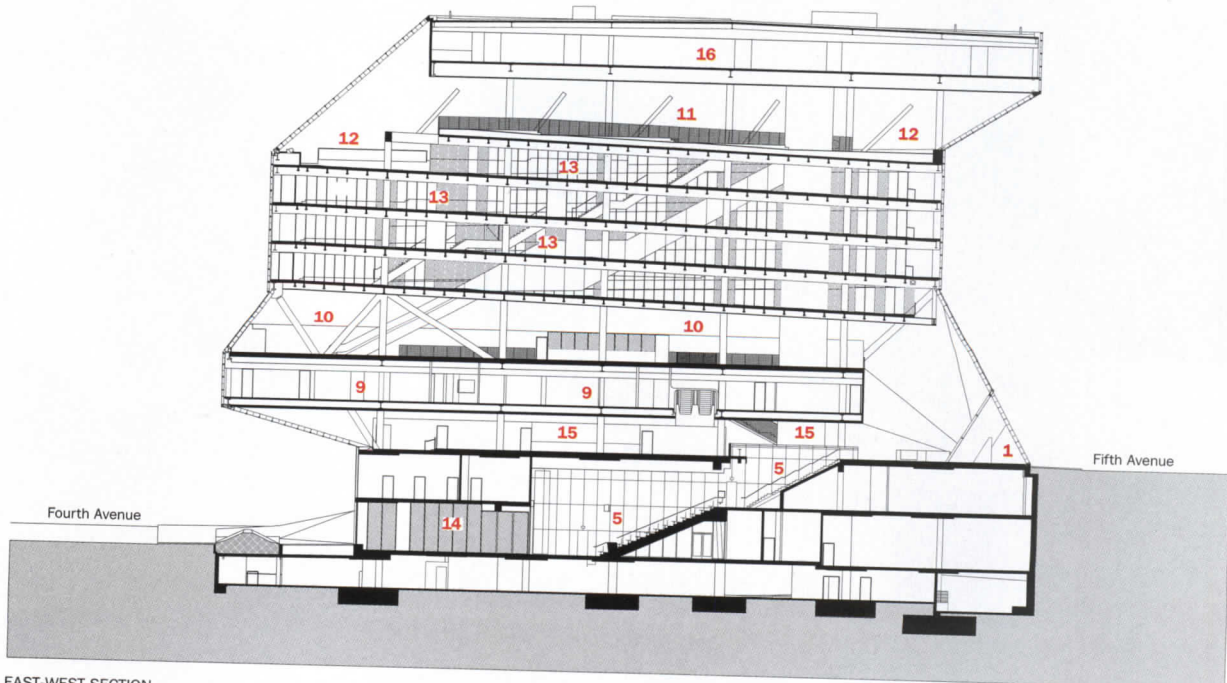
MEETING ROOMS—FOURTH FLOOR



LIVING ROOM—THIRD FLOOR

N ← 0 20 FT.
6 M.

- Arcade
- Reception
- Coffee cart
- Shop
- Auditorium
- Fiction
- Teen Center
- Office
- Meeting
- Mixing Chamber
- (reference)
- Closed stacks
- Reading terrace
- Book Spiral
- Children
- Living Room
- Headquarters



EAST-WEST SECTION

0 20 FT.
6 M.

In this view from the
Mixing Chamber to the
Teen Center in the
Living Room, the I-beam
curtain-wall supports
are visible, as well as
massive, tilted columns.
The external facets
focus views out.





Architecture Without Artistry

For more than 30 years, Rem Koolhaas has been theorizing a great deal and building rather little, so it comes as something of a surprise that his most conceptually rich building so far isn't in Europe, where daring buildings are more often erected, but in Seattle—no avant-garde hotbed.

Having temporarily commandeered a yet-unoccupied office that overlooks the Seattle library's dramatic atrium, the 59-year-old Koolhaas described his process in an interview. "Our initial impulse is to consider how to make a particular program fresh, to consider what is redundant and what deserves to be reinvented," he explained. There's a perpetual effort, he added, to tease out "the seeds of newness" innate to the project.

Such an intellectualized approach doesn't concern itself much with the expressive potential of construction. From many vantages, the building looks gawky and provisional, its form a resultant of ideas, rather than massaged for expressive elegance or crafted beauty. The soaring spaces come with cheap finishes; for example, the columns and beams are covered with lumpy fireproofing and dangling pipes (as in the Mixing Chamber, below)—a bit disturbing, even though they are painted out. This is purposeful, says partner Ole Scheeren; questioning conventions of beauty and craft are part of OMA's process.

These attitudes may account for why so many projects have withered as clients couldn't persuade themselves to go the distance: the Universal Studios headquarters, the Whitney Museum (now revived, with Renzo Piano as archi-



tect), a hotel for Ian Schrager in New York, the Los Angeles County Museum of Art (a project, drastically reduced in scope, that has now gone to Piano as well), Prada San Francisco, the Guggenheim in Las Vegas's Venetian casino [RECORD, January 2002, page 100], which closed.

Or do clients worry about the very restless-

ness of Koolhaas's intellect? Each breadloaf-size book seems to introduce a new Rem. Embracing instability is the theme of the firm's latest publishing opus, *Content* (Taschen, 2004). "We are interested in instability, but we don't necessarily have a preference for it," Koolhaas explained. Still, he feels confined by how long it takes to build projects, worrying that the ideas move beyond the building by the time it's done. "It's rare that an intention or an ambition or a [client] coalition survives that long," he commented.

Where does architecture fit as the firm moves into trend-gleaning endeavors like magazine publishing? Architecture remains the core effort, he asserts, and there will soon be, at last, quite a lot of built work to show for the years of effort. Along with the IIT Campus Center [RECORD, May 2004, page 122] and Seattle's library, there's the recently completed Dutch Embassy in Berlin, an Epicenter store for Prada that opens this summer in Los Angeles, and a convention-shattering concert hall in Porto, Portugal, finishing up. Still, Koolhaas seems genuinely aggrieved at the projects that haven't gone ahead. *Content* is filled with justifications for them and little-disguised anger at the projects that died in America. The cover alone will likely keep it off many bookstore shelves. It features a triumvirate of Saddam Hussein, North Korea's Kim Jong-Il, and George Bush. The president grasps a crucifix and is crowned by a package of McDonald's french fries. Not the kind of thing you'd FedEx to most prospective clients.

I was once among those who feared that Seattle was building a city-block-size joke. It is to Deborah Jacobs's credit that she harnessed a kind of genius other clients feared. She spearheaded approval of the bond issue that underwrote the building, championed the raising of some \$86 million in private money to fund acquisitions and operations throughout the system, and helped build and maintain support for this monumental civic effort.

The building's appeal goes beyond the spatial pyrotechnics evident in the photographs. Even the seemingly alien form of the exterior fits uncannily well, especially when the ubiquitous local mists swirl around it. Like a chunk of glacier that has somehow run aground in the middle of downtown, it evokes the unconquerably primordial nature of the Pacific Northwest's landscape. But delivering a library that genuinely extended the public realm is Koolhaas's most important contribution here. There's little like it anywhere. *James S. Russell, AIA*

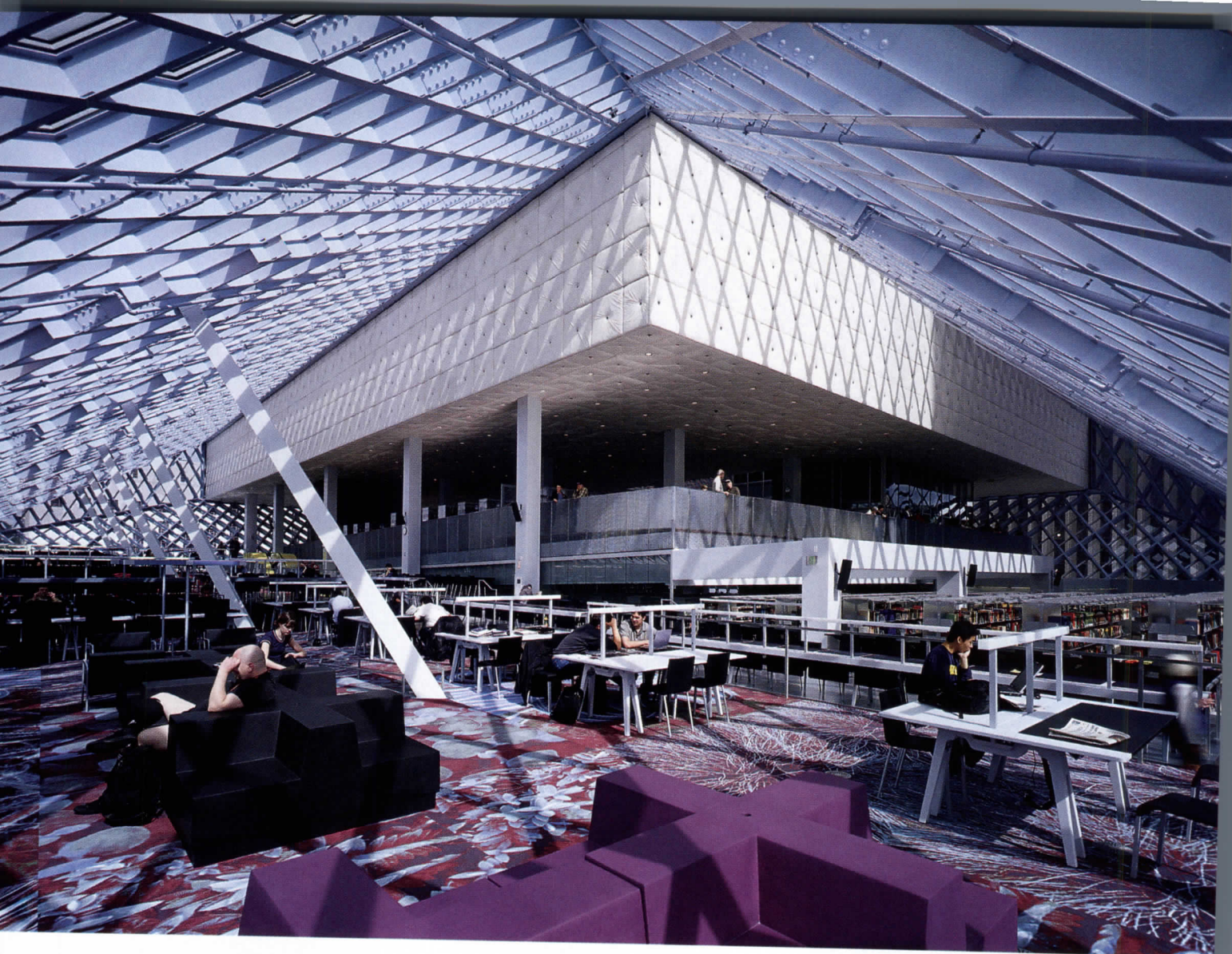
The Book Sp
(below), cut
an atrium (o
floats over t
Room, brace
sive, angled
An escalato
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gentle, ramp
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top-floor re
(bottom).







Public areas open onto the atrium as it rises (this page) from the Living Room to the topmost Headquarters level. The Book Spiral arrives at a gently terraced reading room (opposite) under a vast sloping skylight.



g areas, special collections, and librarians at service desks overlooking an atrium that rises eight levels from the Living Room.

As varied as the different spatial experiences within the library are, they all share spectacular views of the surrounding skyscrapers and vistas between them to Puget Sound and Mount Rainier. For Jacobs, the quality of the views is the biggest surprise and justification for the library's old site, even though it meant relocating the building. "The views are so much more gorgeous than what you'd expect," she says. It's unusual for a library to invite this much of the world inside its cloistered walls, but that, says Koolhaas, is the point: "Glass goes beyond transparency to absorb every vibe of the city."

The Books Spiral culminates in a light-filled reading room with a sloped, 40-foot-tall plane of steel and glass. A padded white acoustic ceiling (for sound absorption) floats above a series of wide terraces set for formal groupings of chairs and tables.

To open the vast spaces under glass, Arup made the mesh of columns supporting the curtain wall into the primary means of resisting the building's wind and seismic loads. (The design development and engineering of the structure was done by Magnusson Klemencic Associates, Seattle.) The unusual strategy also minimizes the number of internal columns, since they aren't doing double duty. Upper-floor projections are cantilevered, made rigid by external bracing and supported on just a few massive columns. Because they carry gravity loads, these columns are fireproofed, as are a long-span

grid of columns running through the enclosed platforms, which OMA painted black and flecked with mica for sparkle. The diamond-shaped glass lites, each 4 by 7 feet, were sized to eliminate glass waste and ease installation of the triple-glazed panels. Fine, expanded metal mesh, sandwiched between the glass layers, acts as a micro-louver to reduce heat gain and glare. A floor-sourced displacement-air system conditions only the occupied layer of space. A performance-based approach to fire engineering permitted the openness and the seamless interconnectedness of the design.

The building opened with few glitches. "It works," says Jacobs. "People will either like it or not, but their opinions will be based on aesthetic preferences, not function," she adds. "What does it say when the library is the most exciting building in town?" she mused as she surveyed the crowd of 28,000 people streaming through during the library's opening day celebration. In a word, everything. ■

Sources

Curtain wall: Seele; Okalux; Walter's & Wolf; Supersky (skylights)
Glazing: Okalux; Viracon; TGP
Doors: Kawneer, Boon Edam (entrance); Zesbaugh, Building Specialists (fire protection); Cascade (wood)

Wood floors: Worthwood

Furnishings: Vitra; Quinze & Milan
Conveyance: Schindler (escalators); Thyssen (elevators)

For more information on this project, go to Projects at

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Behnisch, Behnisch & Partner and Steven Ehrlich Architects contribute signature buildings to **KENDALL SQUARE** near M

PROJECTS



By Nancy Levinson

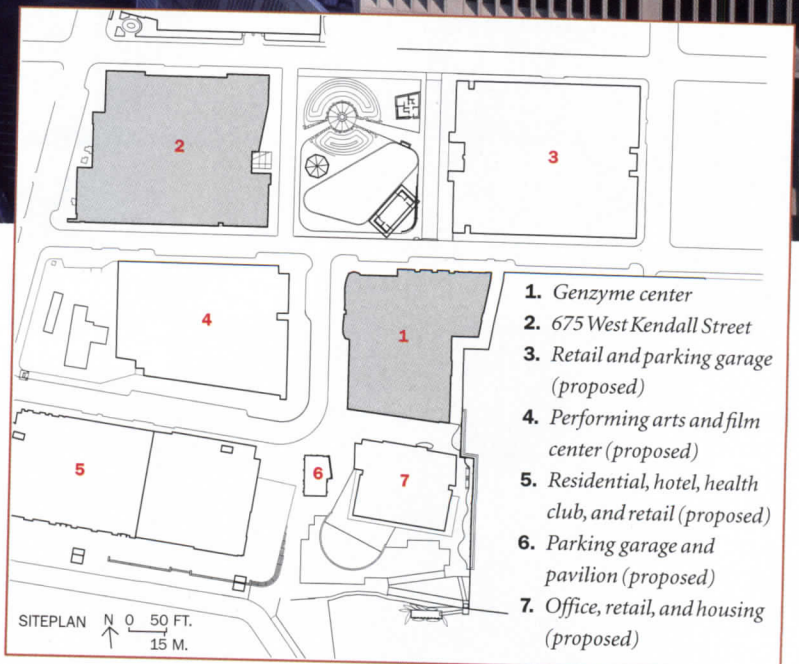
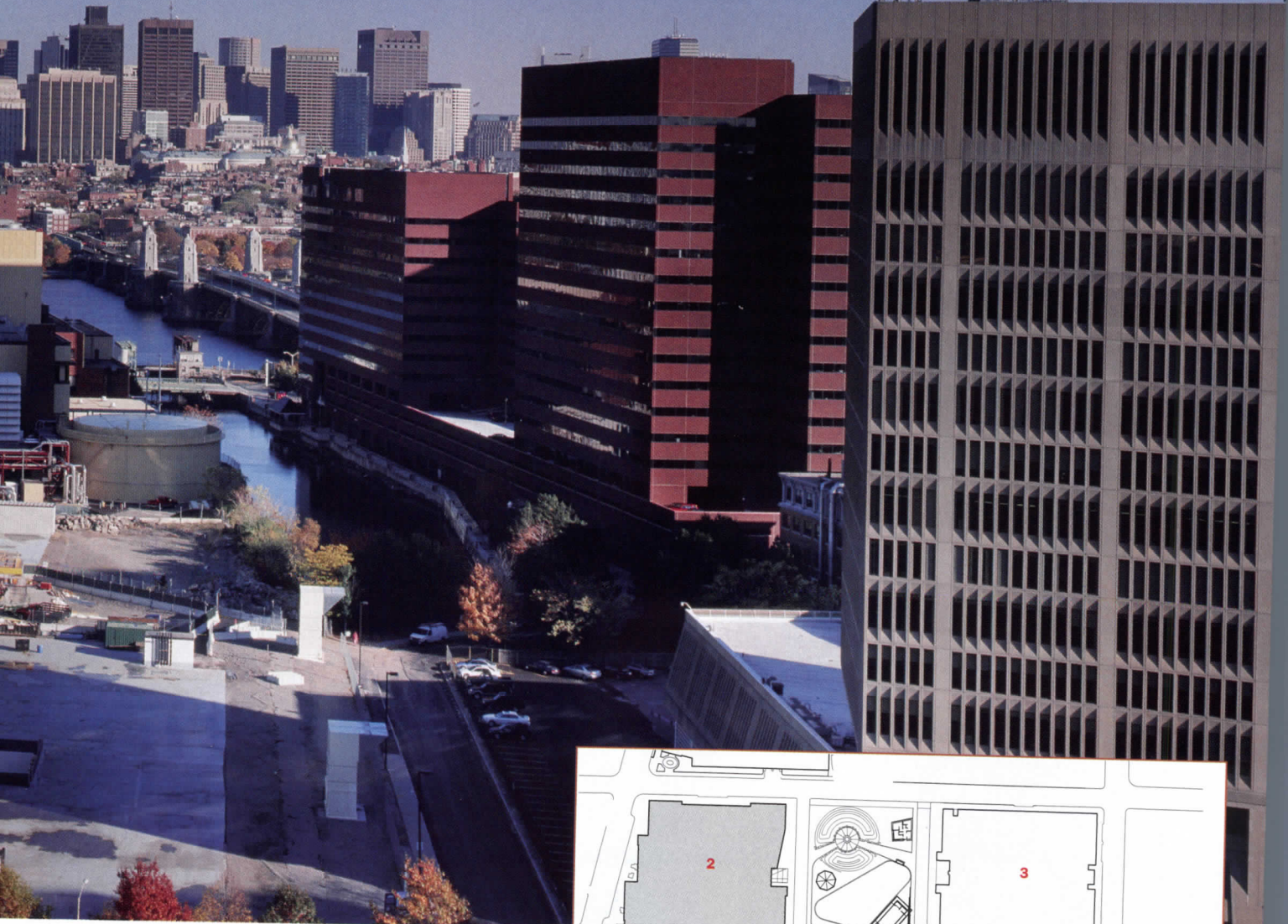
Cambridge, Massachusetts, home to the academic powerhouses of Harvard and MIT, is America's ultimate college town, and it has long attracted students and tourists alike with its leafy streets and historic buildings, its pedestrian-friendly squares and tranquil courtyards. But these days, the most dynamic part of this centuries-old city is the part that attracts few out-of-towners. These days, the most enlightened development and progressive architecture are to be

Contributing editor Nancy Levinson is an architect and writer based in Cambridge, Mass.

found not in the postcard-pretty precincts but in old industrial Cambridge, the zone of the city that declined in the postwar era as factories shut down and that in recent years has been reborn as the country's leading biotechnology centers. A 10-acre case in Kendall Square, an ongoing project developed by New England Lyme Properties that will eventually encompass 1.3 million square feet in six buildings, and that has already produced two excellent works of contemporary architecture. This feat is all the more remarkable for its place in a historicist town that lately has tended to reject any architectural expression newer than mid-Victorian.

The 10-acre Kendall Square, a biotech center in old industrial East Cambridge, rises in a zone of the city that declined in the postwar years as factories shut down but in recent years has been reborn as one of the country's

leading research centers. An ongoing project developed by New England-based Lyme Properties, it will eventually encompass 1.3 million square feet in six buildings. The buildings shown here (opposite, at left) are the first two.



The Kendall Square project is that city-planning rarity—a for-profit initiative developed with a view toward long-range enhancement. David Clem, managing director of Lyme Properties, brought to the project not only experience in the business of real estate development but also deep engagement with the city—years ago he studied urban planning at MIT and even served as a city councillor. After purchasing the land in 1998, Lyme hired Toronto-based Urban Strategies to create a master plan for the unprepossessing site, a brownfield once occupied by a manufactured-gas plant. Together the developer and architect generated a plan that called for a program of mixed uses,

The Genzyme Building consists of 12 stories of sleek neo-Modernism, with a crisp glass-and-metal curtain wall. An energy-saving double facade sheathes almost 40 percent of the building. Roof-mounted mirrors, or heliostats, track the sun and reflect light into the interior.





the city grid to extend onto the site. Two classic urbanistic moves, of the sort that elicit praise from critics and academics; but is often the case, they were hardly the path of least resistance. In they ran counter to years of prevailing practice. In the past two decades, much of East Cambridge has been developed as single-use blocks, with assorted R&D towers set back from the street, encircled by well-tended lawns; it would have been easy to make Kendall an aloof biotechnology campus (an earlier development planned for the area was simply called “Cambridge Research Park”). What Urban Strategies sought to do instead is to make the site, in the words of Ken Greenberg, a partner of Urban Strategies when the project was launched, “both a crossroads and a destination” for the district, which runs from MIT to the south, the Charles River waterfront to the east, and the neighborhood of 19th-century row houses to the north. “We did not want the place to signal itself as a project, something separate from the neighborhood with its own sidewalks, curbs, signage, and so on,” says Clem. “We

saw an opportunity to integrate the site into the city, and to activate the area with housing, entertainment, retail, and recreation.” To these ends, the program includes two life-science laboratory buildings, a biotechnology headquarters, a performing arts center, an apartment tower with adjoining hotel, an office/residential low-rise, a public square alongside an old canal, and a public park with a skating rink. The buildings incor-

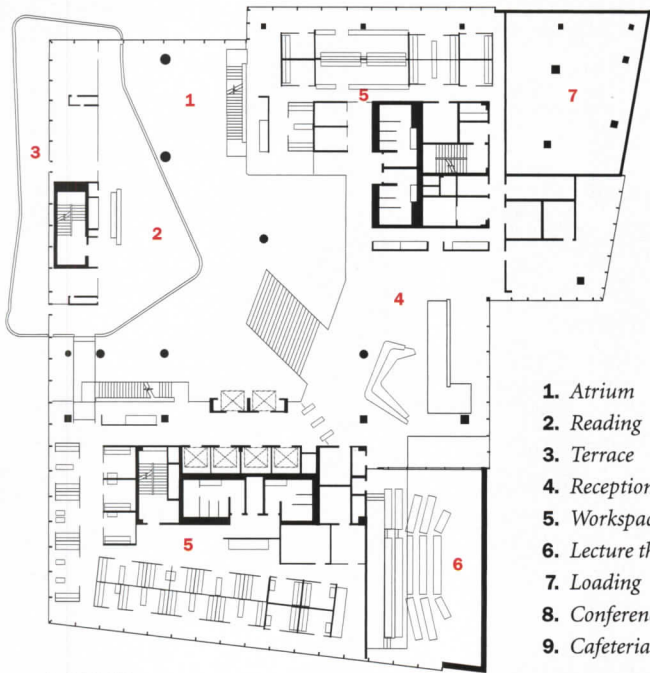
THE MOST ENLIGHTENED DEVELOPMENT AND PROGRESSIVE ARCHITECTURE ARE FOUND IN OLD INDUSTRIAL EAST CAMBRIDGE.

porate ground-level retail, and an underground garage accommodates more than 2,000 cars. None of this is standard-issue real estate development; nor was the process by which architects were chosen. Early on, Urban Strategies decided that the buildings would be designed by different architects and that the architects would be selected through invited





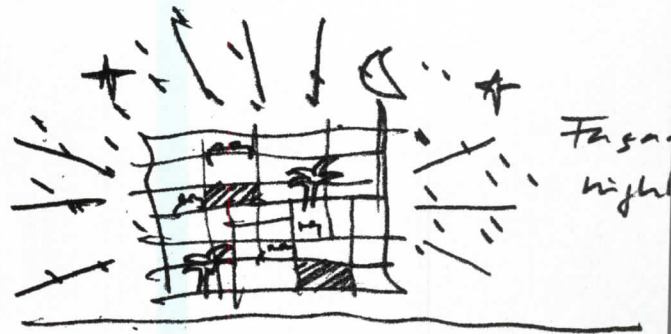
The architects organized the building in an open, flexible manner around a grand central atrium, which connects all the floors and brings daylight deep into the core.



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international competitions. In this way the developer hoped to achieve a high design standard and also to encourage nonrevivalist architecture. “We wanted something more than the usual Cambridge formula of red brick and punched windows,” says Clem.

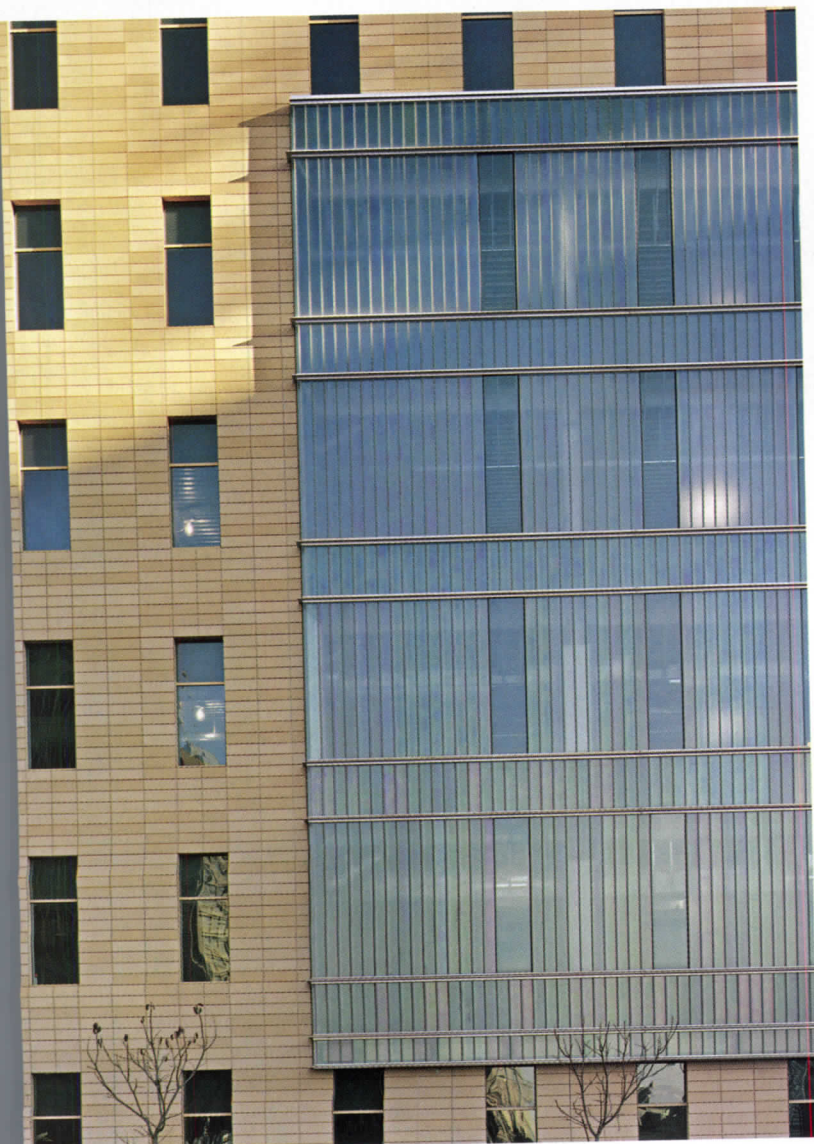
So far, the competitions have yielded refreshingly nonformulaic results. Designed by Behnisch, Behnisch & Partner, of Stuttgart, the Genzyme Building, headquarters of the biotechnology giant, is 12 stories of sleek neo-Modernism, with its crisp glass-and-metal curtain wall and its uncluttered interiors filled with elegant midcentury furniture. What makes the building remarkable, though, is its thoroughgoing commitment to sustainable technology—a commitment shared by the developer and tenant as well as the architect, and enabled by an unusually collaborative design and construction process. Because Genzyme had signed on as tenant right from the start, building design and tenant fit-out occurred almost simultaneously, with green design understood not as something added on or attached afterward, but instead as integral to the design concept. “We designed the building from the inside out,” says Stefan Behnisch, “not as an architectural



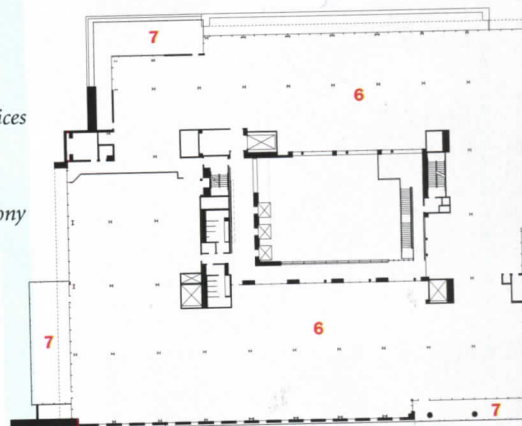


Many offices are located on the perimeter of the central atrium (above) to gain direct access to natural light. Interior cubicles are partially transparent to permit light to filter through (opposite). Interiors are uncluttered and filled with elegant midcentury furniture. Furniture and partitions can be used to create community areas, connecting paths, and private offices (left two).

675 WEST KENDALL STREET



1. Entry
2. Atrium
3. Retail
4. Building services
5. Loading
6. Lab/office
7. Exterior balcony



SIXTH FLOOR



FIRST FLOOR



icon but as a place to work.” This approach resonated with Genzyme’s Henri Termeer, who describes it as “consistent with our commitment to innovative life-science technology. We didn’t need a big sculptural statement, but a healthy workplace.” And Termeer sees the green building systems as having economic as well as environmental benefits: “The reduced operating costs are an excellent return on our investment.” Some of the more impressive green features include a double facade that sheathes almost 40 percent of the building, the two skins separated by an accessible 4-foot loggia; a central atrium that organizes the building’s interior and brings daylight deep into the core; roof-mounted mirrored heliostats, that track the sun and reflect light into the interior; a multi-level “light chandelier” made of hundreds of prismatic glass plates that shed light down the length of the atrium; and automated, operable blinds programmed to respond to light, weather, and orientation.

Like Genzyme, 675 West Kendall Street is rigorously contemporary—another welcome addition to the local scene. But while Genzyme is glassy and reflective, 675 West Kendall, designed by Steven M. Architects, of Los Angeles, is weighty and solid. The 300,000-square-foot six-story life-sciences laboratory building is an elegant and artful composition, with the two-story mechanical penthouse—sized for chemistry and biology labs—not plopped on top but instead incorporated into the

facade features
materials rarely used in
construction,
including channel-glass
terra-cotta panels,

which discreetly evoke
the masonry-and-glass
industrial structures
that once occupied
the site.





Inside, the labs and offices are arranged around a 100-foot-atrium with skylight as well as strategically placed heliostats (roof-mounted mirrors) and reflective surfaces, which flood into all corners of building. Stairs, balconies, lounges, and overlooks animate interior space. Glass and metal are the dominant materials. The ordinary concrete floor is tinted a deep brown. The aesthetic is industrial and crisp.



ing, and a large metal canopy, attached to the facade with mastlike signaling both the main entrance below and a roof terrace above. And the facade features materials rarely used in U.S. construction, including metal glass and terra-cotta panels, which discreetly evoke the masonry-enclosed industrial structures that once occupied the site. "We didn't want to build a brick building," says Ehrlich, "but we did want to acknowledge the architectural tradition of Cambridge." Local culture is acknowledged in even subtle ways: The panels of the terra-cotta rain screen are imprinted with patterns derived from DNA molecules—a level of detail that will speak to scientists who work in the building's laboratories. And 675 West Kendall, like Genzyme, is organized around a central atrium, which brings people to the core and creates zones for casual interaction. "As we go deeper into the core, or in this case in the lab," say Ehrlich, "it seems more important than ever for architecture to create opportunities for the kind of synergistic encounters that encourage creativity."

Genzyme and 675 West Kendall have set a high standard for the building projects, which are in various stages of development. Two are scheduled to start construction this fall: A 23-story residential tower, by Skanska Architects of Boston, and a low-rise residential/office building, by the Toronto Alliance of Toronto. Early next year another life-sciences laboratory by Anshen + Allen Los Angeles, will begin construction, along with a new building also by CBT. A multistage performing arts center by Stubbins Associates, scheduled to begin construction in late 2005, will be the last building at Kendall Square. And here it should be pointed out that "Kendall Square" is the name not only of this ambitious project but also of the surrounding city district. Whether the developer is co-opting the place name for the benefit of the project or using municipal nomenclature in order to help the project blend seamlessly into the city is a matter of judgment. The main measure of the success of the Kendall Square project is whether it is perceived not as a neat and tidy development, but as a strong and vital addition to a district in transition. The two already completed have gotten it off to a happy start. ■

Project: *Genzyme Center, Cambridge, Mass.*

Architect: *Behnisch, Behnisch & Partner—Stefan Behnisch, principal; Christof Jantzen, principal; Günther Schaller, partner (Venice, Calif.); Martin Werminghausen, partner; Maik Neumann, project architect (base building) (Stuttgart)*

Executive architect: *House & Robertson (base building); Next Phase Studios (tenant fit-out)*

Engineers: *Buro Happold (environmental consultancy, structural engineer, m/e/p); Laszlo Bodak (engineer of record, m/e/p); Bartenbach Lichtlabor GmbH (lighting)*

General contractor/construction manager: *Turner Construction*

Sources

Glass curtain wall: *Sota Glazing*

Photovoltaic panels: *Powerlight*

Skylights: *Architectural Skylight Company*

Office furniture: *Steelcase*

Lobby finishes: *Hanover Pavers*

Interior gardens: *Greenscape*

Water feature: *Carbone Metal Fabricators*

Carpet: *Miliken*

Project: *675 West Kendall Street, Cambridge, Mass.*

Design architect: *Steven Ehrlich Architects—Steven Ehrlich, FAIA, principal; Thomas Zahlten, principal in charge; Patricia Rhee, AIA, team captain; George Elian, designer; Aaron Torrence, AIA, Carine Jaussaud, Cedric Lombardo, Gregor Seeweg, Monika Russig, project team*

Associate architect: *Symmes Maini & McKee Associates—Thomas A. Coffman, AIA, Gordon Brewster, Henry S. Ricciuti, AIA, Eric A. Peterson, AIA, James E. Deitzer, AIA, Roger H. Comee, project team*

Engineers: *Arup (structural, m/e/p)*

Landscape architect: *Michael Van Valkenburgh Associates*

Sources

Exterior masonry: *E. Dillon & Co.*

Metal/glass curtain wall: *Kawneer*

Glazing and skylights: *Viracon; LinEl*

Hardware and hinges: *Sargent; Stanley*

Exterior terra-cotta: *Christian Pohl*

For more information on this project, go to Projects at

www.architecturalrecord.com.

A reflecting pool (this page) extends over a tunnel connecting Holl's visitors' center with old wine vaults. His conceptual watercolor (opposite, left) and photomontage (opposite, right) show his visitors' center along with his future hotel (now under construction), the town, and the vineyards.



Steven Holl counters sprawl and pastiche with his **LOISIUM**, a tilting, aluminum-clad visitors' center that holds its own in Austrian wine country

ane Lefavre

The small Austrian town of Langenlois nestles near the northwest end of the Wachau Valley—one of the country's only wine-growing regions officially classified as a Unesco World Heritage Site. No wonder: Its hilly landscape, dotted with castles and crisscrossed with vineyards, makes this countryside exceptionally beautiful, reminiscent of the Baroque monastery town of Melk—the setting for Umberto Eco's *The Name of the Rose*—to the town of Langenlois along the gently winding Danube. In springtime, Langenlois's colorful Baroque buildings—stuccoed in

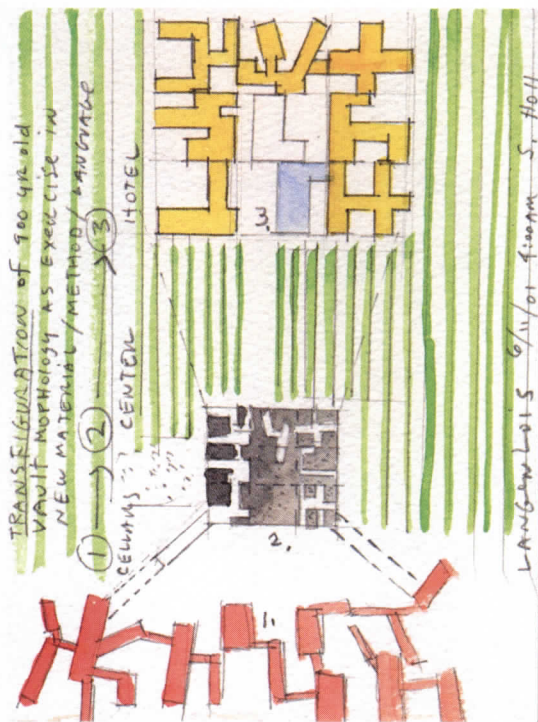
various shades of blue, dusty rose, bright sienna, and pale green—stand amid a landscape of purple lilac bushes and century-old flowering chestnut trees, which were nothing out of the ordinary.

So would such a fairytale town welcome an industrial-looking, aluminum-clad visitors' center for a winery, with windows slashed into it like the sword of Zorro and walls dented as if by a colossal hammer? That is not a foregone conclusion. And now that Steven Holl's building sits on a hill overlooking the town—with his vineyard hotel under construction just a few yards up the slope—does it fit in? Well, in the view of a local taxi driver, "Of course it does."

The taxi driver has a point. On approach to the Langenlois winery and the surrounding areas, it becomes clear that the fairytale confection does not tell the whole story. In the exurban, once-bucolic peripheries, the facade has cut loose. Austria tends to hold truer to its postcard image than other countries do, keeping any sort of rampant overgrowth relatively rare. When the reins on architectural quality go slack, things can go as awry as anywhere else, even if the language happens to be Tyrolean pastiche.

Such regionalist settings pose the inevitable dilemma: To hold on to tradition or let go and innovate? These days, more and more Austrian

ane Lefavre is chair of architectural history and theory at the University of California, Berkeley and an associate of the Design Knowledge Systems Group at the Technical University of Delft.



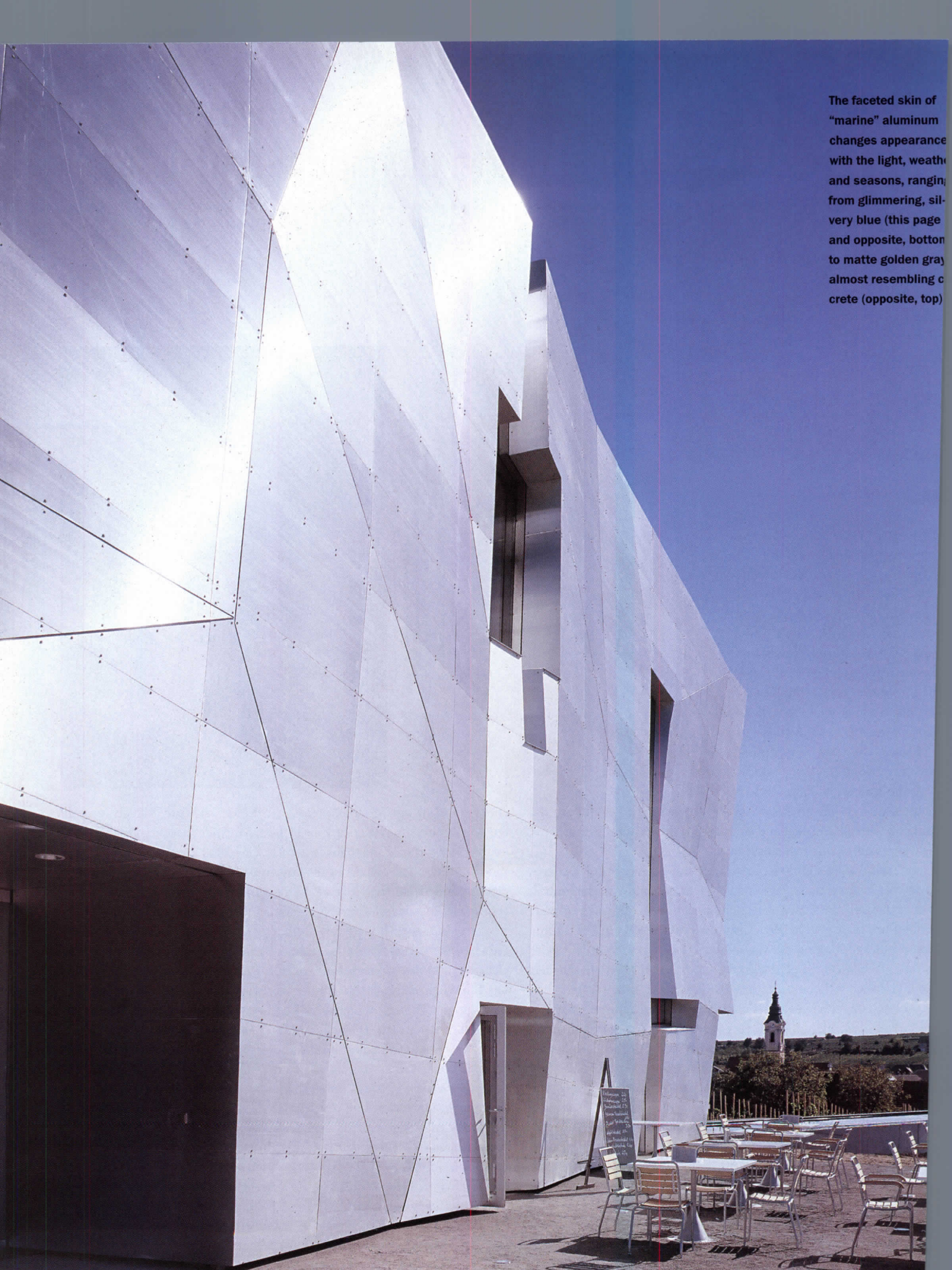
clients tend to opt for the latter, as in the city of Graz, which recently engaged architects Peter Cook and Colin Fournier to insert a bit of 1960s exuberance—their Kunsthau [RECORD, June 2004, page 92]—within that Baroque town. The owners of the Loisium—a 13,000-square-foot visitors' center, named for the "lois" in Langenlois, with conference and wine-tasting facilities, a restaurant, and a wine shop—are no exception.

Barely an hour from Vienna yet so near to the Wachau Valley, Langenlois offers a dream location, commercially speaking. The clients clearly saw Holl's Modern, high-profile architecture as a potential spearhead for their campaign to fill the world's wineglasses with the region's high-quality, though still slightly obscure, white wines from the unpretentious, crisp Austrian Gruener Veltliner grape. Besides such global-scale branding, they also held ambitions to turn back the wave of sprawl and counter the loss of architectural quality.

Faced with this double challenge, Holl carved out a world apart from the kitsch vernacular, providing a strong, distinctive architecture, as

Project: *Loisium Visitors' Center, Langenlois, Austria*
Architect: *Steven Holl Architects—Steven Holl, design principal; Christian Wassmann, project architect; Martin Cox, Jason Frantzen,*

Brian Melcher, project team
Collaborator: *Solange Fabião, artist*
Associate architect: *Arge Architekten*
Engineers: *Retter & Partner (civil); Altherm (mechanical)*

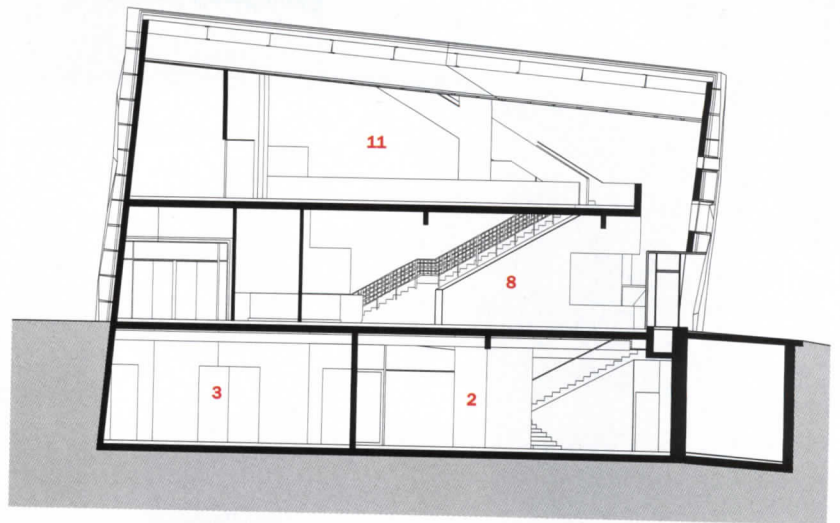


The faceted skin of “marine” aluminum changes appearance with the light, weather and seasons, ranging from glimmering, silvery blue (this page and opposite, bottom) to matte golden gray almost resembling concrete (opposite, top)



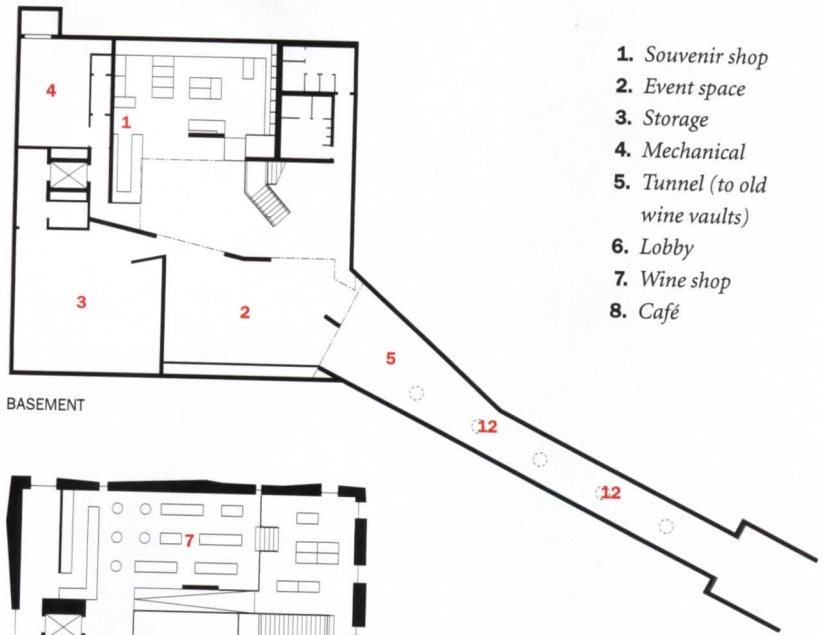
The building tilts at a 5-degree angle, giving it an almost tipsy demeanor (above) and allowing for a smooth transition from the new visitors' spaces to the existing subterranean

wine cellars, now connected by a tunnel (section, below) with skylights along its bottom. A short distance up the hill, Holl sited his winery hotel, currently under construction.



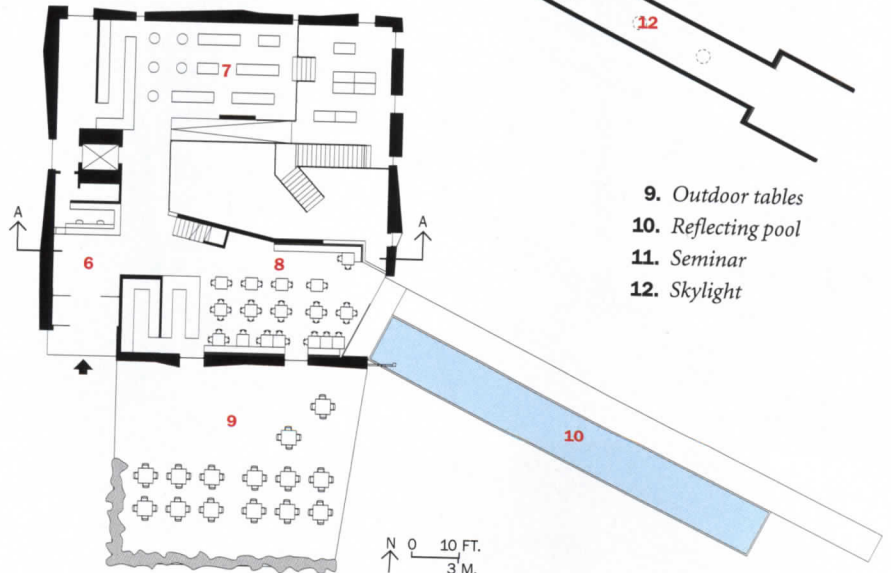
SECTION A-A

0 10 FT.
3 M.



BASEMENT

- 1. Souvenir shop
- 2. Event space
- 3. Storage
- 4. Mechanical
- 5. Tunnel (to old wine vaults)
- 6. Lobby
- 7. Wine shop
- 8. Café



FIRST FLOOR

- 9. Outdoor tables
- 10. Reflecting pool
- 11. Seminar
- 12. Skylight

N 0 10 FT.
3 M.

UNDER
Village
(Existing wine vaults)

IN
Winery Visitors' Center

OVER
(Future winery hotel
by Steven Holl Architects)



0 30 FT.
10 M.

Daylight penetrates the irregular, slashlike windows, deeply recessed skylights, and swatches of green glass, animating the 82-foot-high interior and its exposed-concrete stair (this page).



slotted windows
rays of sunlight
the ceiling
walls, creating
tract and evolving
positions (right).
visitors' center
des a café (below)
shop specializing
ngenlois wines
ght).



a logo-ready image. Fortunately, the solution goes as far as one can
the architectural equivalent of a yodel, offering instead a gleaming
c cube, measuring approximately 82 feet on each edge.
er, this building appears inward-looking. Composed primarily of
ced concrete, its form stands beneath an insulating carapace of
ch-thick "marine" aluminum, an alloy that preserves its sheen.

Along with the bold geometry and glimmering skin, a striking
ness distinguishes the structure from its architectural neighbors.
lding tilts at a 5-degree angle, as if it were tipsy, allowing Holl to
proximately one third of the cube into the ground and link it via
in an apparently effortless way, to a 900-year-old network of wine
out about 65 feet downhill from the cube. The tilt, giving the structure
thrust of potential energy, was the suggestion of artist Solange
Holl's wife.

As the architect's earlier work has led us to expect—particu-
Ronchamp-inspired Chapel of St. Ignatius in Seattle [RECORD,
6, page 40]—the Loisium's interior contrasts markedly with life
its perimeter. The architect placed most of the major loads on
e's exterior walls, freeing much of the interior. Just as Le
er exploited open plans (*plans-libres*) with ramps and stairs
t will to create architectural promenades, so too does Holl.
ove the wine-tasting bar, which fills nearly half of the airy,

expansive interior, the ceilings soar almost 82 feet, while an exposed-
concrete staircase dominates the cube's other half.

Holl has used the narrow slashes of window quite ingeniously to
bathe the main space in light while concealing views of the nondescript
surroundings. The design further accentuates the sense of a world apart
by placing the tunnel to the vaults and winemaking exhibition beneath a
reflecting pool with watertight porthole windows on its bottom.
Through water and glass, daylight penetrates the underground realm. The
one unsubtle touch, however, appears in the wine-bottle-green glass in
some of the apertures, reminding us that, yes, we are in a winery.

Linking old and new, Holl managed to insert a Modern and
idiosyncratic structure into the periphery of a historic region. And per-
haps because of his refusal to yield to the pressure of ersatz surroundings,
his leaning, aluminum-clad cube seems right at home on the hillside, just
above the lovely and quaint town of Langenlois. ■

Sources

Lighting: Zumtobel Staff

CAD system: Auto CAD Vector Works

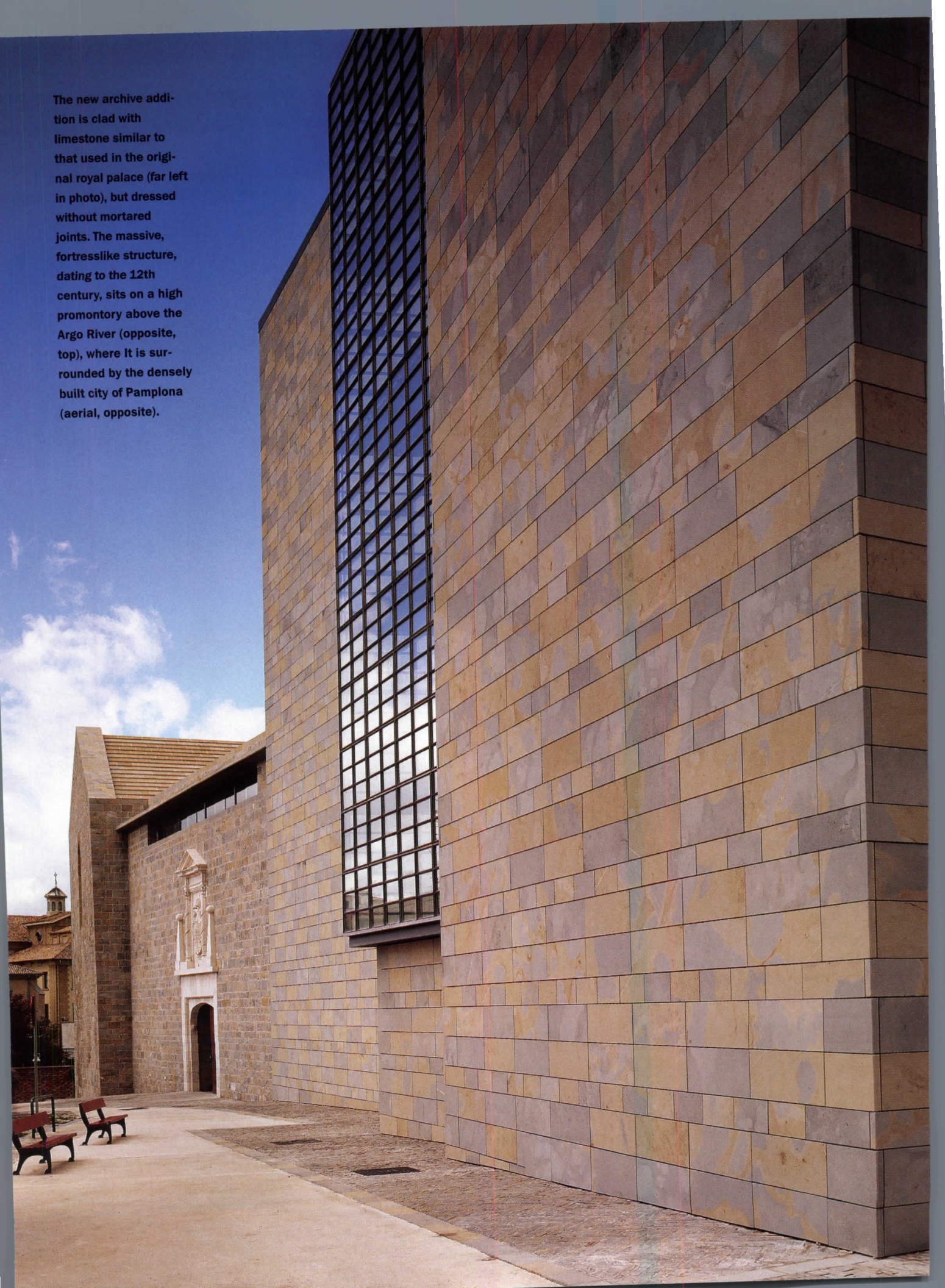
Concrete: Steiner & Strabag
(cast in place)

Structural steel: Stahlbau Jordanits

Aluminum: Heinrich Renner (faceted
facade); Kamper Stahlbau (doors and
windows)

For more information on this project,
go to Projects at
www.architecturalrecord.com.

The new archive addition is clad with limestone similar to that used in the original royal palace (far left in photo), but dressed without mortared joints. The massive, fortresslike structure, dating to the 12th century, sits on a high promontory above the Argo River (opposite, top), where it is surrounded by the densely built city of Pamplona (aerial, opposite).



Rafael Moneo has elegantly refashioned a stolid medieval palace in Navarra, Spain, into the **ROYAL AND GENERAL ARCHIVES OF PAMPLONA**

Paula Deitz

In recent years, wanderers searching for the old royal palace in the streets of Pamplona, the capital of Spain's northern province of Navarra, could not have missed the stark remains of this original medieval structure. They would soon come upon its north and west gabled walls joined by a corner tower keep with a gabled, chapel-like structure on the south. Out front, a large billboard announced the restoration of the palace into the Royal and General Archives of Navarra by the architect Rafael Moneo. As part of this process, careful demolition had removed additions dating from the 16th to the 19th centuries, when the building was the palace of governing Viceroys and then a military headquarters after Navarra was incorporated into Spain in 1833. Ultimately, the palace was abandoned as a ruin. Then in 1995, the Spanish Ministry of Culture decided to turn it into an archives and study center for the province.

Unlike more ornate Spanish castles of the 12th and 13th centuries, particularly civil structures, the building possesses a robust simplicity of line. Its forms have inspired many contemporary architects, particularly Moneo, who was born in the nearby town of Tudela, south of Pamplona. With the original quarries nearby still producing the same gold-beige and gray-mottled limestone used in the building's original construction (and which gives all of Pamplona its warm hues), Moneo had the opportunity to reimagine—and reinvent—a fortress. In this instance, he consciously grasped the chance to renew the life of the old palace with new spaces—reading rooms, an exhibition gallery, an assembly hall—by redesigning a new tower for the storage and delivery of documents. The new courtyard with a colonnaded cloister functions as a transitional space that brings the two time frames into a seamless unity.

In many ways, the first impression of the palace from the far banks of the Ebro River remains the same as it was in the early 13th century: a massive structure perched on the city's highest promontory above the city's streets. The King of Navarra, Sancho VI, began construction of the royal palace in 1189, but by 1198, his son gave it to the Bishop of Pamplona for

Paula Deitz, editor of *The Hudson Review*, is writing a book about a 13th-century castle in Navarra. Her last article for *RECORD* appeared in February 2004.



his support in a war against Castile. Thus began a long tumultuous period when the kings often stayed in the same complex as the bishops of the Church.

Since the medieval walls were already extensively weakened by centuries of repair, Moneo opted to maintain the integrity and contour of the old building by wrapping the walls with masonry that would exactly preserve the building's silhouette. Using old limestone "bricks," some from the 12th century, workmen employed string guides to establish exterior lines and then applied lime mortar as infill. The tower keep became a stairwell plus lookout over the new copper roof and the narrow winding

Project: *Royal and General Archives of Pamplona, Spain*

Owner: *Historic Patrimony Service of the Ministry of Culture of the Government of Navarra, Prince of Viana Institute*

Architect: *Rafael Moneo—Rafael Moneo, principal; Francisco Gonz ales Peir , Christoph Schmid, Eduardo*

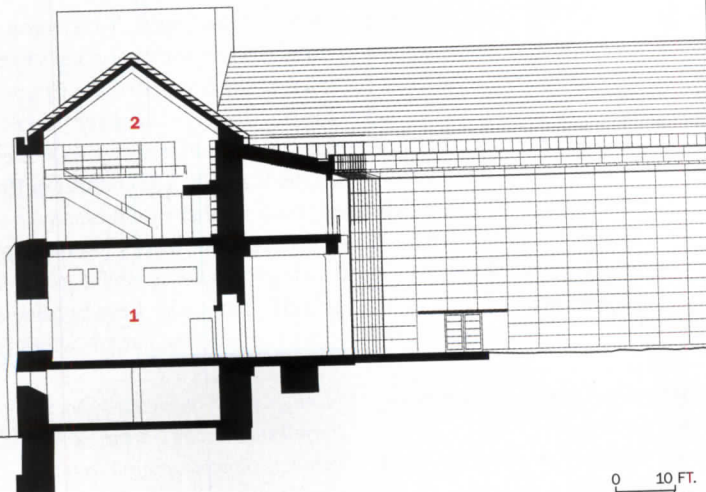
Miralles, Juan Rodriguez-Villa, Borja Pena, Jacobo Garcia-German, Fernando Iznaola, project team; Carla Bovio, Sebasti n Guivernau, construction team

Engineer: *NB35, Jes s Jim nez (structural); I y S Iturralde y Sag es (mechanical)*

General contractor: *COPISA*

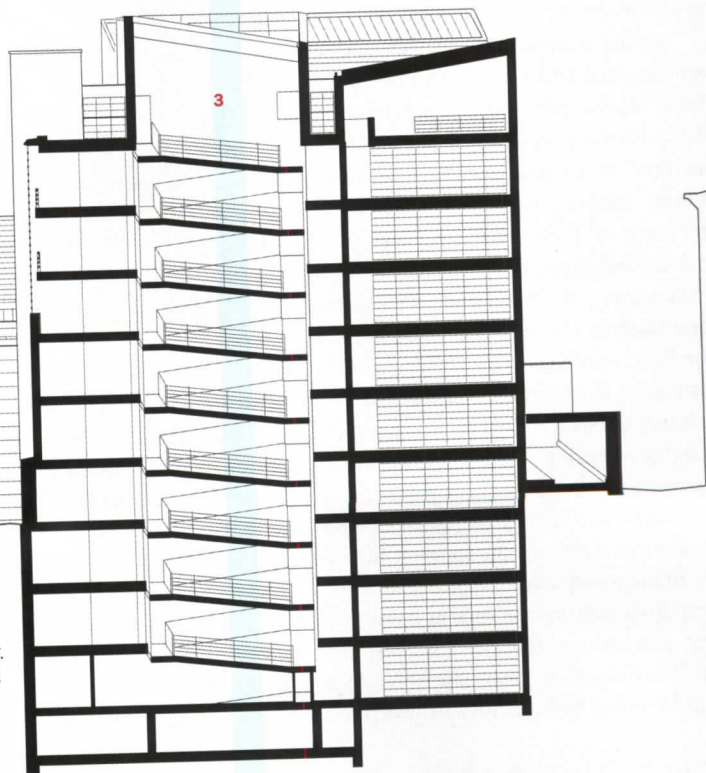


1. Lecture hall
2. Library
3. Archive



SECTION A-A

0 10 FT.
3 M.

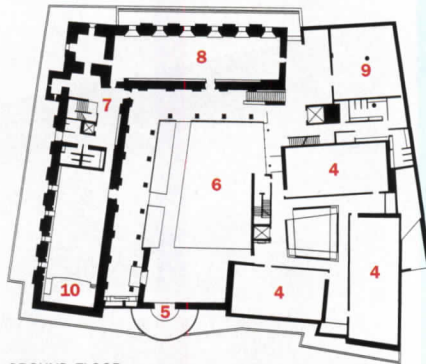


front entrance leads
a grassy courtyard
t and opposite).
e, Moneo enclosed a
estically proportioned
simply executed
nnaded cloister
ow) with glass and
l curtain walls. It
es the restored old
80-square-foot
ce, in which the
lemic research
er is located, with
rchive space in
ew, 129,600-square-
tower.

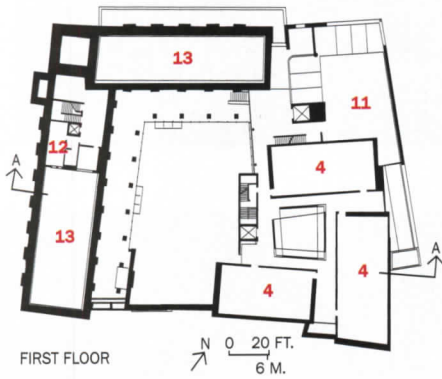




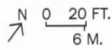
BASEMENT LEVEL



GROUND FLOOR



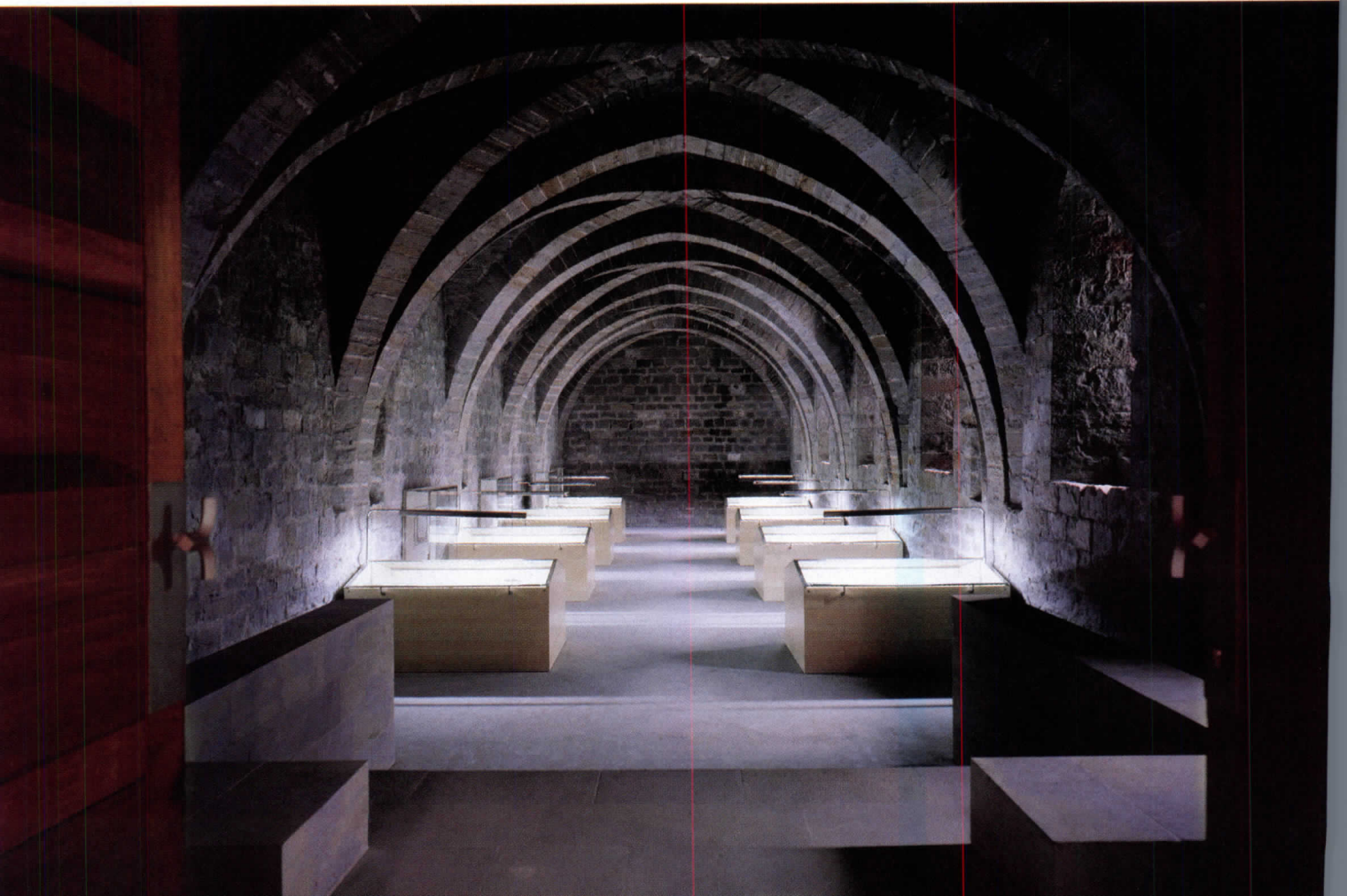
FIRST FLOOR



1. Vestibule
2. Early Gothic hall
3. Mechanical equipment
4. Archives
5. Entrance
6. Court
7. Entrance hall
8. Reading room
9. Conservation workshop
10. Lecture hall
11. Parking
12. Support services
13. Void

The library occupies the gabled portion of the restored palace (opposite). In the basement, the early Gothic hall (bottom), with its dramatic trac-

ery vaults, is now the exhibition space. A stair down to the lower level (below) illustrates Moneo's poetic handling of material and light.





s of the city.

Inside, the medieval stonework has been maintained in the surrounds and in the partially visible tracery vault in the tower's entrance room. A 12th-century water cistern and the "S" mark of a monk of the period retains evidence of human hands. Fortunately, a hall in the Cistercian style, dating from the palace's original period and sunk like below ground level in the north wing, remains totally intact. As the foremost example of early Gothic civil architecture in Navarra, the hall features six bays of square-section ribbed vaults that project directly from the wall without supporting corbels or capitals. Lined with freestanding exhibition cases displaying old manuscripts, some dramatically illuminated, it further anchors the archive to the past. A sunken walkway around the entire complex allows light to flow diffusely into both of the lower-level spaces.

On the ground floor, the lecture hall faces the south wall in a space thought to be formerly occupied by the chapel. The library-related spaces are suffused with the warmth of the wood in the bookshelves, ceilings, staircases, as well as the soft hues of terra-cotta and beige. Typical of Moneo, the work reflects his unflinching good taste for materials and textures that live well together.

In the new utilitarian sections of the building, mobile and compact lockers in the stacks for the archival documents allow maximum flexibility. Devising a solution that any new library could well emulate, Moneo distanced the rooms from each other on eight levels to avoid damage in case of fire. He arranged them around a central well with ramp spirals squarely from top to bottom under a massive V of a vault. It is easy to roll the research materials from place to place, thus eliminating dependence on the elevators. Moneo differentiated the textures of the contemporary walls from the old masonry by cladding the walls of this storage tower and other new structures in the cluster with slabs of mottled limestone minus the mortar.

In the entrance courtyard, the sleek glass-and-steel curtain-wall enclosure contrasts nicely with bulky stone columns tailored by chamfered corners and simply decorated capitals: Medieval rusticity is enhanced by elegant, streamlined technology. A gilded ceiling above the cloister radiates a royal light over this symbolic space. The main entrance door into the cloister, now reinstalled, was rebuilt in 1592 for a visit by Philip II. Mounted over its dropped arch is the escutcheon, not of the bishops, but of the Emperor Charles V—representative of the kings who lived there.

In a sense, designing the archives constitutes a second homecoming for Moneo, who designed a winery, Bodegas Julián Chivite, outside of Estella in Navarra in 2001 [RECORD, May 2003, page 256]. Like the archives, it represents a successful marriage of historic structures—a stone tower, a church, and a manor house—plus state-of-the-art winemaking sheds. Yet the Pamplona archives also provides another example of Moneo's acceptance of fragmentation in an urban setting. As he noted in a Harvard lecture in 1998, architecture serves "as a metaphor to describe the reality around us," and therefore architects should be guided by the history and spirit of the place in their designs. The Pamplona archives meets the additional challenge of preserving within the old palace walls the documented history of an ancient kingdom that has been absorbed into a modern country. ■

Sources

Stone: Zubillaga

Roofing: Montajes Rosaz; Zubillaga

Wood: Carpintería José Rutia

Steel: Carpintería Metálica JG;

Carpintería Metálica Tamoser

Glazing: Decovidrio; Crisesa

Cabinetwork and custom wood:

Carpintería Paco Blasco

Paints and stains: Decoraciones Olite

Plaster, partitions, and insulation:

Tabiven

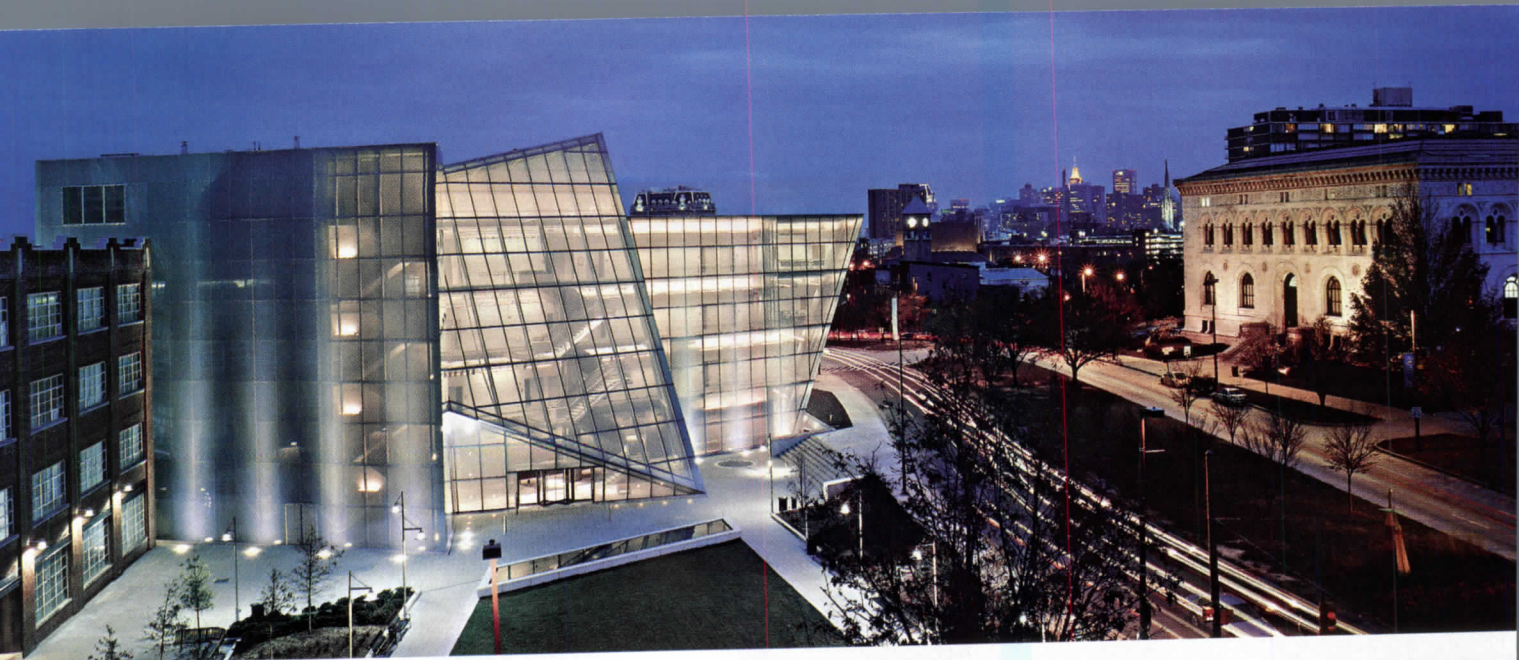
Floor and wall tile: Cerámicas

Navagres; Revestimientos Vitoria 96

Floor covering: Suelos Sal; Stonecoat

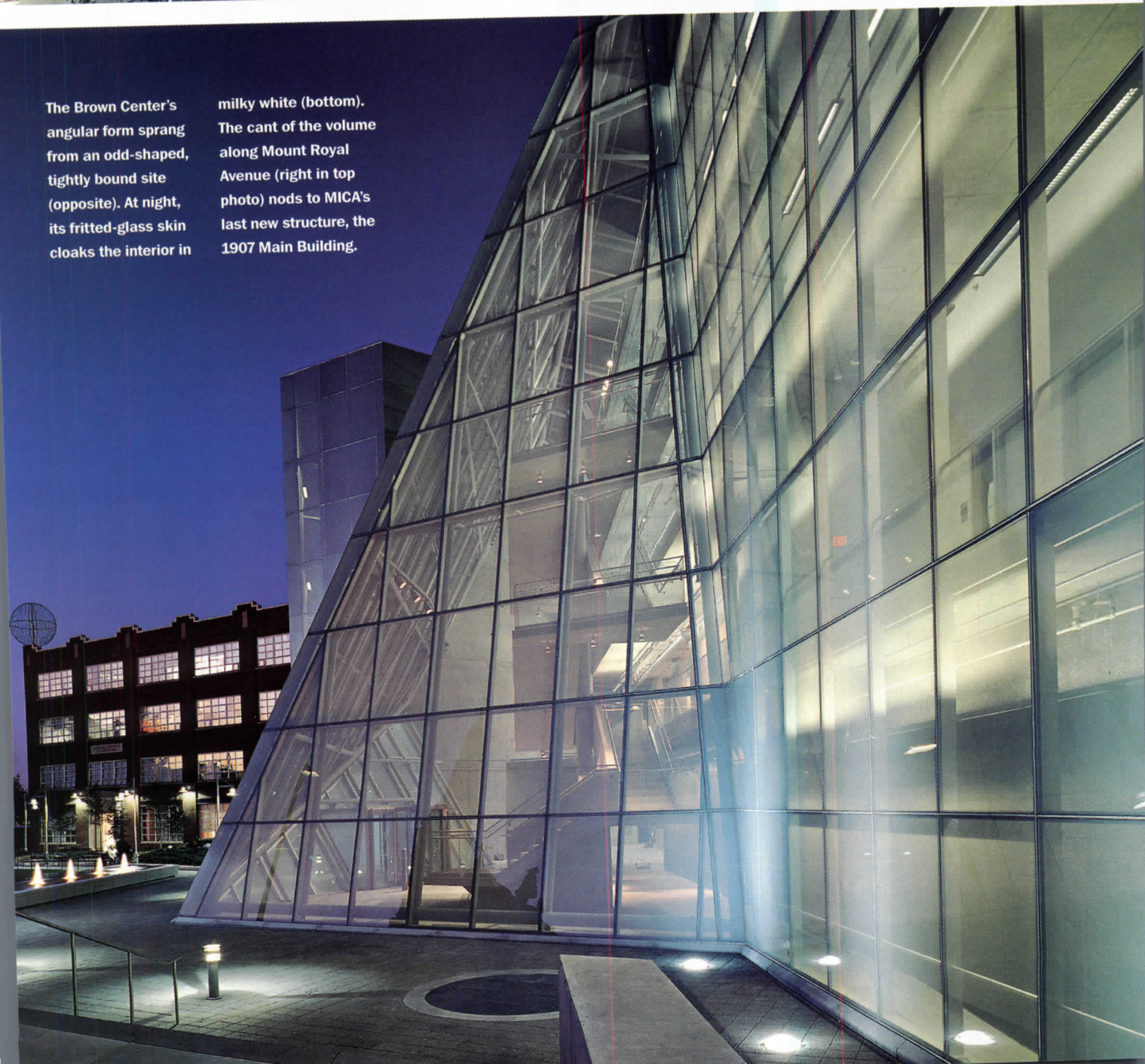
For more information on this project, go to Projects at

www.architecturalrecord.com.



The Brown Center's angular form sprang from an odd-shaped, tightly bound site (opposite). At night, its fritted-glass skin cloaks the interior in

milky white (bottom). The cant of the volume along Mount Royal Avenue (right in top photo) nods to MICA's last new structure, the 1907 Main Building.



The razor-sharp Modernism of Ziger/Snead and Charles Brickbauer befits a new program for the 21st century at the **BROWN CENTER** of the Maryland Institute College of Art

Leborah Snoonian, P.E.

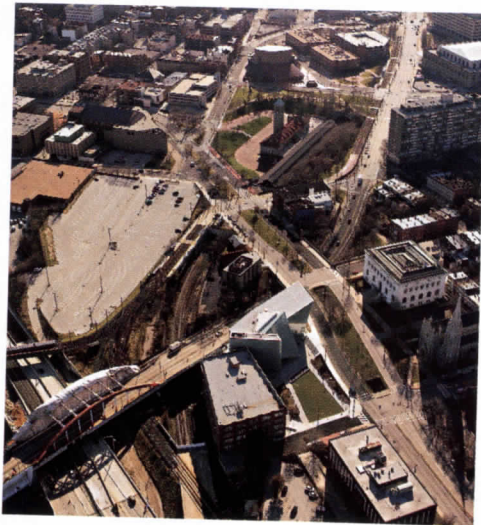
Planners in the mid-Atlantic region like to kick around a dreary term, “the Baltimore-Washington corridor,” that robs each city of its unique character. Architecturally speaking, there’s reason to order the two as one: They boast many old buildings designed in traditional styles, only a few Modern structures dot their landscapes. Much of Baltimore’s better contemporary architecture was built by local firm Ziger/Snead and Brickbauer, which was dissolved in 2001 when the principals neared retirement age. Later, loath to hang up his credentials,

Charles Brickbauer, AIA, joined Baltimore firm Ziger/Snead as a consultant. The team’s boldly angular Brown Center at the Maryland Institute College of Art (MICA), completed last January, is quite simply the most Modern building erected in Baltimore or Washington since I.M. Pei’s East Building of the National Gallery of Art made headlines in 1978.

This crystalline eye candy is no mere bauble for Charm City. Its form and functionality transcend, thankfully, the mere razzle-dazzle of modernism. It’s the first newly built academic structure at the 178-year-old art school in nearly a century, when the Great Baltimore Fire of 1904 destroyed the downtown campus and forced a move north to Bolton Hill, a row-house neighborhood. With classrooms and production spaces for MICA’s growing digital-arts program, along with a 550-seat auditorium, the building has both anchored a growing campus and become a promising destination for lectures and performances.

MICA’s presence along Mount Royal Avenue was once so low-key that drivers often drove past the campus before realizing they’d arrived. In part of a master plan that calls for nearly doubling the size of the school’s physical plant, planners Ayers Saint Gross called for a signature building across from the 1907 Renaissance Revival Main Building. Fred Lazarus, MICA’s president, began discussing the project with Brickbauer, a former acquaintance and Bolton Hill resident. Brickbauer and the Ziger/Snead team presented a study model to MICA’s board of directors in 2001. It was met with round applause, and the project was named after a member and prominent local banker Eddie Brown, who donated \$20 million toward its \$20 million price tag.

The result is a cleanly limned form conceived from the site’s



where its faces meet each other or rise from the ground. MICA president Fred Lazarus, whom Brickbauer and partner Steve Ziger laud for his unflagging support of the design, appreciates the rigor of the firm’s approach. “An architect that flies in to do a signature project can’t possibly understand a site the way a local firm can,” he says.

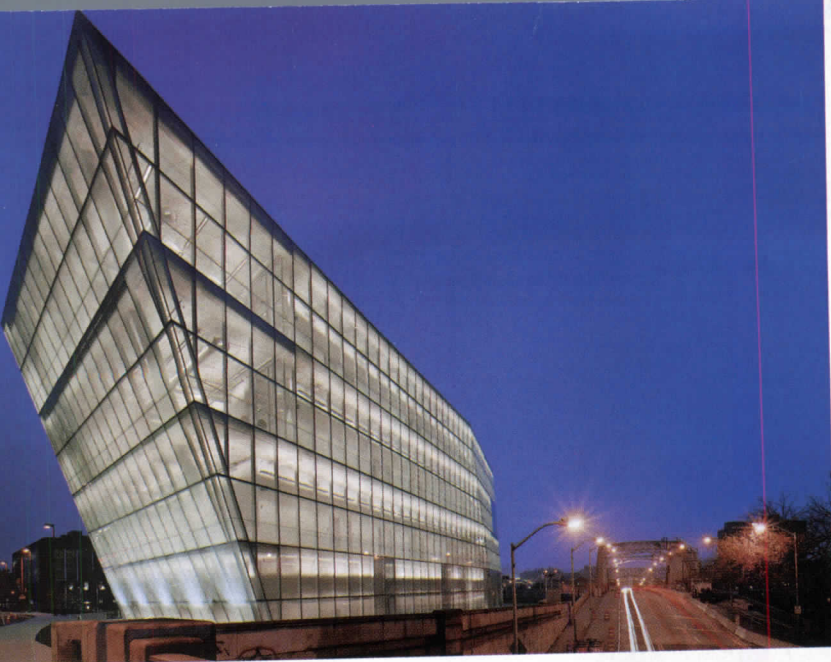
A simple four-story loft supported by concrete columns, the Brown Center is sheathed in a taut, fritted-glass skin bearing a pattern of tiny dots that evokes the pixels of computer screens. Its three angular volumes, comprising 61,000 square feet, read as a unified whole from inside. The southern volume, across from the Main Building, houses classrooms, production labs, offices, and small meeting rooms. The middle volume encloses a full-height atrium where students and faculty mingle. A narrow rectangular volume close to the Fox Building contains a fire stair and elevators. The auditorium is below them in the basement.

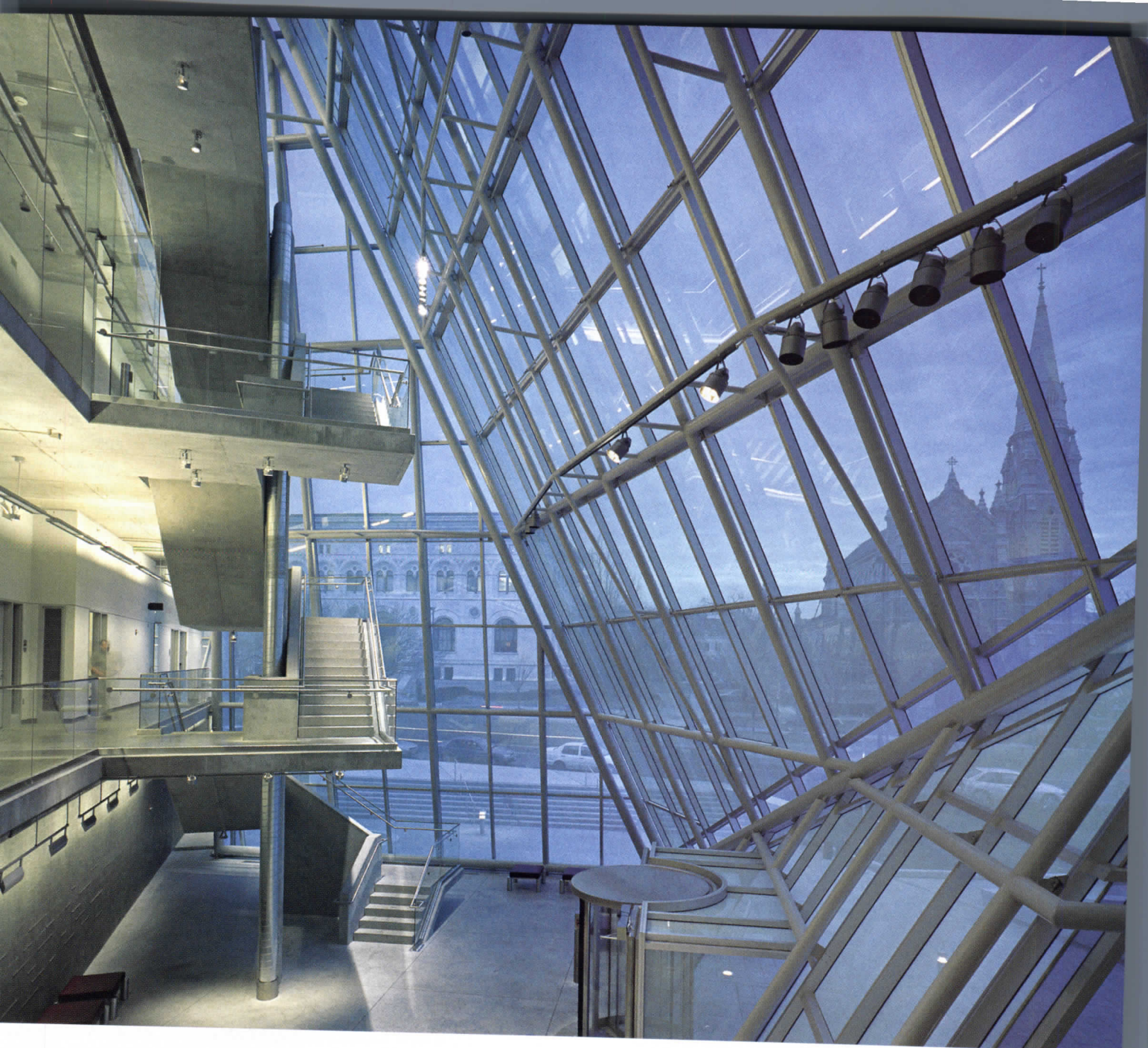
The architects pulled classrooms and production spaces away from the glazed envelope and wrapped them in circulation corridors, a layout that’s smart in two ways. First, it prevents glare, anathema to digital

Project: Brown Center, Maryland Institute College of Art, Baltimore
Architect: Ziger/Snead and Charles Brickbauer—Charles Brickbauer, design principal; Steve Ziger, partner in charge; Hugh McCormick, project architect; Craig Carbrey, Jeff Morgan, David Naill, Mark Treon, design

team; Glenn Shrum, lighting design
Engineers: Morabito Consultants (structural); James Posey Associates (m/e/p)
Consultants: Enclos (curtain wall); Higgins Lazarus (landscape); D3cg (digital graphics); The Lighting Practice (lighting)

PROJECTS

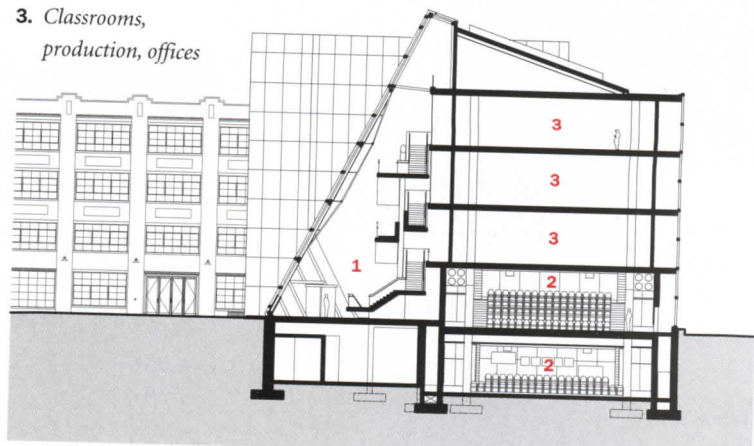




atrium (above)
 art and soul
 new flagship
 Though hall-
 often hung
 ings (opposite,
 the building
 gh-tech
 ements for

digital art shows. On a
 sunny day, the facade
 appears almost opaque
 (opposite, bottom).
 Dramatic contours
 emerge from a vantage
 point parallel to the
 Howard Street Bridge
 (opposite, top left).

1. Atrium
2. Auditorium
3. Classrooms,
 production, offices

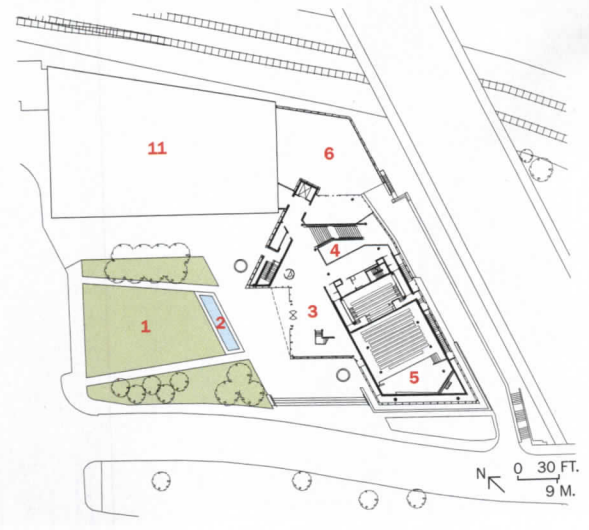


SECTION A-A

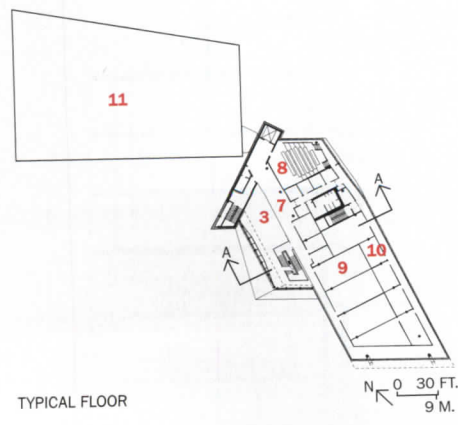
0 20 FT.
 6 M.



The auditorium (left) has seen lots of activity; its stair and small lobby (opposite, top left) are popular gathering spots before events. Exposed ceilings and simple materials and furnishings create an airy atmosphere in meeting rooms with campus views (opposite, top right). Students can peer down into the lobby from corridors that encircle classrooms (opposite, bottom).



GROUND LEVEL



TYPICAL FLOOR

1. Green space
2. Fountain
3. Atrium
4. Auditorium lobby
5. Auditorium
6. Loading dock
7. Gallery
8. Lecture hall
9. Classroom/production
10. Office
11. Fox Building (existing)

artists trying to preserve their eyesight. Second, it keeps students focused on their work while in class, yet lets them absorb information from their surroundings as they move through the building—the right balance for those learning to draw inspiration from external stimuli as well as quieter voices of their own creative impulses.

A dynamic interplay of form and material seduces visitors attempting to capture its kinetic qualities. Put simply, the Brown Center plays tricks on the eyes. From some vantage points, the raked angles appear more or less steep than they actually are. The building's facade changes automatically depending on the weather, angle of the sun, and time of day, morphing slowly from nearly opaque to transparent and ranging in color from a milky-greenish-white to a chameleon's palette of pink, green, and blue. These pleasures are amplified by a level of workmanship uncommonly high for a project with a comparatively modest budget.

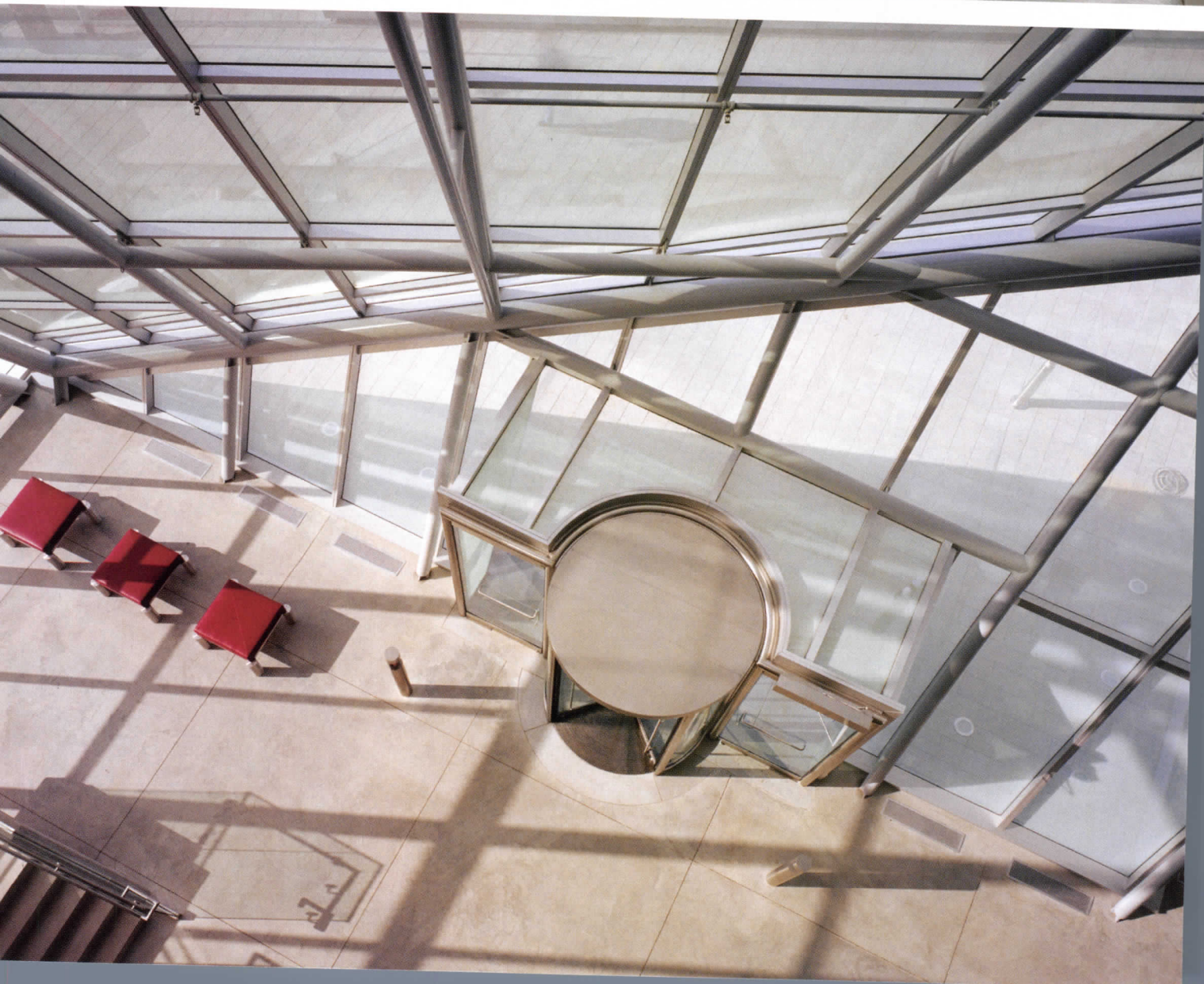
With enthusiasm and exactitude, the MICA community embraced the building by creating installations that celebrate its particularity. One student tucked a chunky, brushed-metal sculpture into the handrail of the ceremonial stair that cascades down through the atrium. A spring installation made use of the facade's mullions as display space for strip-cast images of American and British pop-culture icons. And just a month after it opened, faculty member Alexander Heilner fitted the interior with red gels and projected digital displays on the facade to mark the centennial of the Great Baltimore Fire. If the Brown Center—itsself symbolic of an era at MICA—can be so aptly used to commemorate the last big event to have transformed this venerable art school, its staying power as a great building seems, well, indisputable. ■

Sources

- Glazing, glass railings, glass entrances:** Harmon
- Plaza lighting:** Louis Poulsen
- Exterior lighting:** Hydrel; Bega
- Interior lighting:** Zumbotel Staff Lighting (general); Strand Lighting (performance)

- Laminate:** Wilsonart
- Carpet:** Monterey
- Paint:** Sherwin Williams

For more information on this project go to Projects at www.architecturalrecord.com





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RESTAURANTS

Form Follows Food

CHEFS AND OWNERS ARE LEARNING THAT PART OF THE RECIPE FOR SUCCESS LIES WITH ARCHITECTURAL DESIGNS THAT CAPTURE THE SPIRIT AND FLAVOR OF THEIR RESTAURANTS.



1.

New York City

Yasumichi Morita used an innovative palette of traditional and new materials to create the epitome of a stylish, modern Japanese restaurant.



2.

Gstaad, Switzerland

Parisian designer Patrick Jouin transformed an 18th-century chalet into an up-to-the-minute home for a pair of restaurants, a bar, and a disco.



3.

New York City

A Greek diner gets an extreme makeover from architect Philip Wu and starts a new life as a place chic enough for Sex and the City.



4.

Nagano, Japan

The clean lines and simple materials of this restaurant, by Kengo Kuma, provide a proper setting for pilgrims on their way to a Buddhist shrine.

By Clifford A. Pearson

For most Americans, dining out means picking up something greasy and familiar and, quite often, eating it in the car. According to the market-research firm NPFoodworld, three fourths of all restaurant-prepared meals in the U.S. fall into the take-out category, and 60 percent of these involve hamburgers or pizza. So much for ambience. But at the same time, fine dining is flourishing, rebounding from a sluggish period after the 9/11 attacks and the recent recession. According to a Zagat survey of New York restaurants (a bell-weather for the upper end of the market), 32 percent of diners say they ate out more in 2003 than in 2001, and 53 percent say they spent more per meal. Nationwide, Americans age 8 or older eat 4.2 commercially prepared meals each week, up from 3.7 meals a week two decades ago, according to a report by the National Restaurant Association. That translates into 53.5 billion meals a year for the country.

As we eat out more often and spend more money on it, we are getting more demanding in terms of the dining experience: the food, service, and setting. While top chefs have become stars with their own TV shows, books, and food empires, all the attention has only made competition more intense. To make a splash or stay on top in the business today, chefs and owners need establishments that look great. Thinking strategically more than they ever did before, they're approaching restaurant design as an integral part of their businesses, something that must support and enhance the cuisine and, indeed, the entire project's identity.

The four restaurants in this Building Types Study range from a 16,000-square-foot dining and entertainment complex in a Swiss chalet to a 2,500-square-foot noodle place on the way to a Buddhist shrine in Japan. But all four demonstrate a keen sense of architecture working seamlessly with the culinary arts to create a coherent personality and image. Yasumichi Morita's theatrical design for Megu in New York City, for example, would be all wrong for the Soba Restaurant at Togakushi Shrine, but jives perfectly with restaurateur Koji Imai's concept of modern, super-hip Japanese dining. Similarly, Patrick Jouin's pulsating, witty design of Chlösterli expresses the sybaritic character of Alain Ducasse's food, but would clash horribly with the understated charm of Simpson Wong's Jefferson in Greenwich Village.

Developing an architecture that captures the flavor of a dining venue requires translating a menu into three dimensions. It means understanding the ambitions of chef and owner and knowing how to please the customer. In today's super-competitive dining market, it can mean the difference between success and failure. ■

Megu New York City

1 **YASUMICHI MORITA BRINGS HIS HIGH-ENERGY BRAND OF MODERN JAPANESE DESIGN TO AMERICA AND GIVES A SHOWSTOPPING PERFORMANCE.**
By Clifford A. Pearson

Architect: *Kajima Associates*
Interior designer: *Glamorous Company—Yasumichi Morita, Satomi Hatanaka, Seiji Sakagami, project team*
Owner: *Koji Imai/Food Scope New York*
Engineers: *Hage Engineering (structural); CY Mills (m/e/p)*
Design consultant: *Hashimoto & Partners—Osamu Hashimoto, Sachiko M. Masaki, project team*
Consultants: *Kenji Ito (lighting); Shoji Tahara, SKS Scott Kirk/Carlo Fornerino (acoustical)*
Construction supervisor: *Toshi Enterprise*
General contractor: *Kudos Construction*

Size: 14,000 square feet
Completion date: March 2004

Sources

Cabinetwork and woodwork: *Cmack Construction*
Wall and floor tiles: *Seto Seikei*
Chairs: *Lef*
Vinyl leather upholstery: *Sincol*

For more information on this project, go to Projects at www.architecturalrecord.com.

When Megu opened in Tribeca this March, it made a big splash on the New York restaurant scene. The food, the service, the design, and the prices are all larger-than-life, as if made for the silver screen. Rocco DiSpirito's one-year-old restaurant on 22nd Street might be reality TV, but Megu is a Technicolor fantasy.

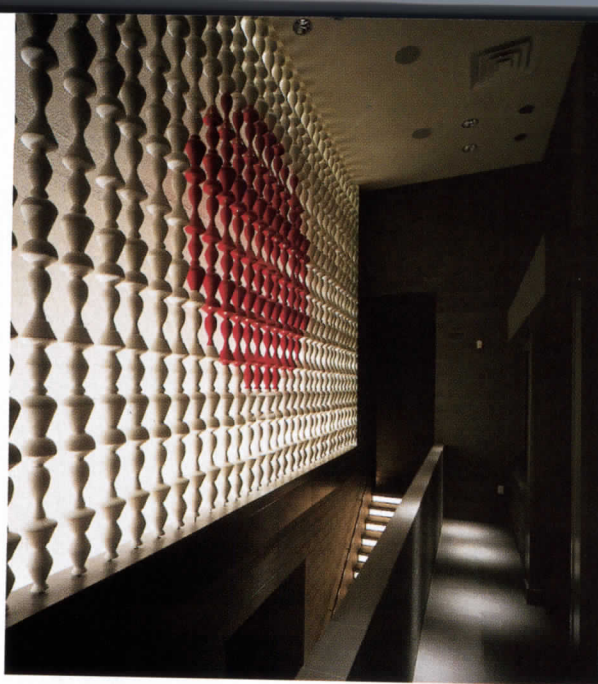
If your idea of Japanese restaurants was shaped by the blond woods and graceful counters of small sushi bars, Megu will come as a shock. There's nothing quiet about this place, from the waitstaff yelling "Irasshaimase!" (welcome) as you arrive in the dining room to the bold colors and unorthodox mixing of materials all over the two-

story establishment. Call it Modern Japanese Baroque. The design certainly matches the food, which includes such showy dishes as Kobe beef cooked at the table on sizzling hot rocks and salmon-and-toro tartare with a mound of wasabi-soy mousse that's melted in front of your eyes by a waiter holding a red-hot iron poker.

The man behind Megu is Koji Imai, a 35-year-old entrepreneur who has 30 restaurants in Japan. With Megu, his first foray into the American market, Imai hopes to kick-start a run of restaurants in New York and perhaps other parts of the U.S. To lead the design team for his American flagship, Imai hired



g sun: A Japanese
made of porcelain
bottles stacked
ce bowls grabs
tion from the
t (opposite, left)
eparates the
oyer from the
leading down to
ining room (right).
e landing, a grid
ke labels works
t (far right). In
ar, the designer
kimono fabric in
on two walls and
d out on the over-
light (below).



Yasumichi Morita, a young Osaka-based designer who had worked with him on Maimon, a restaurant that opened in Tokyo's Shinjuku district in 2002.

Program

Part of a new generation of supersize restaurants opening in Manhattan, Megu sprawls over 14,000 square feet and includes a vermillion-colored "Kimono Bar," an "Imperial Lounge" overlooking the dining room, a small VIP lounge originally conceived as a smoking room, a sushi bar, and a private dining room adjacent to the kitchen, in addition to the 200-seat main dining room. The restaurant occupies the ground floor of a 19th-century cast-iron building and flows into the basement level as well.

Solution

"Because Megu is so big, we designed it as a series of different scenes," explains Morita. The action begins on the sidewalk, where guests can see a backlit, mosaiclike wall in the foyer emblazoned with a red Japanese sun in the center. Closer inspection reveals the wall to be made of porcelain sake bottles and rice bowls stacked one atop the other so they form columns. Like the first shot of a well-crafted movie, the entry wall provides important clues about what comes next. Reinterpreting icons of Japanese culture and using old materials in strikingly new ways turn out to be key themes tying together Megu's conspicuous displays of imagination.

After the porcelain bottle-and-bowl wall, the first full dramatic scene happens in the bar, where rolls of kimono fabric line two walls, and squares of the same fabric form a kind of quilt stretched over a long light box above the bartenders. Morita used mirrors and the room's vibrant Chinese red to crank up the impact of the luxurious kimono material, creating a dazzling, almost kaleidoscopic effect even before customers order their drinks.

The designer skillfully alternated action scenes with quiet moments, such as the lounge just

You rang? A 700-pound bell copied from one at a temple in Nara, Japan, hangs from the ceiling of the 40-foot-high dining room.

PHOTOGRAPHY: © NACASA & PARTNERS







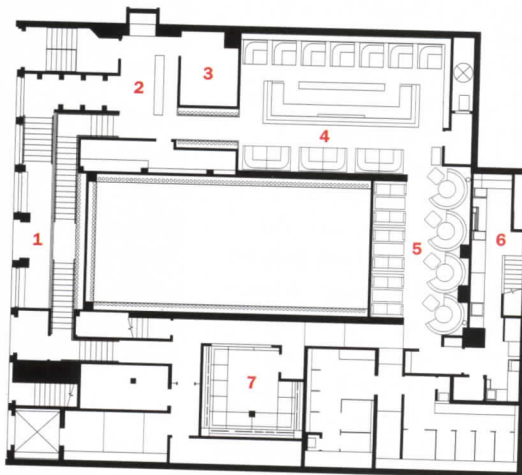
and the bar, where beige mer-
 es leather and tall curving
 quettes set a relaxed tone. He
 choreographed the experience
 moving through the restaurant;
 for example, directing customers
 in a paired set of narrow stone
 s, so the double-height dining
 n looks even bigger when they
 e at their tables.

At almost every turn, Morita
 d yet another ingenious way
 eating familiar materials. On
 way to the restrooms, cus-
 rs walk past a wall of Japanese
 hbook covers set into glass.
 e stair landing, they can admire
 of sake labels attached to
 ng plastic mounts and lit from
 d. In the dining room, the
 ner created a checkerboard
 mboo mats on one wall, and
 e opposite side he glued
 ectangles of stone on glass
 y seem to float in an old
 nry pattern.

holding center stage in the
 room is a giant, 700-pound
 facsimile of a much heavier
 a temple in Nara, Japan.
 below is a Buddha ice sculp-
 ture slowly melting into a pool
 of water with floating hibiscus
 petals. Bordering on kitsch, the
 Buddha serve as a visual
 link to the large dining hall.

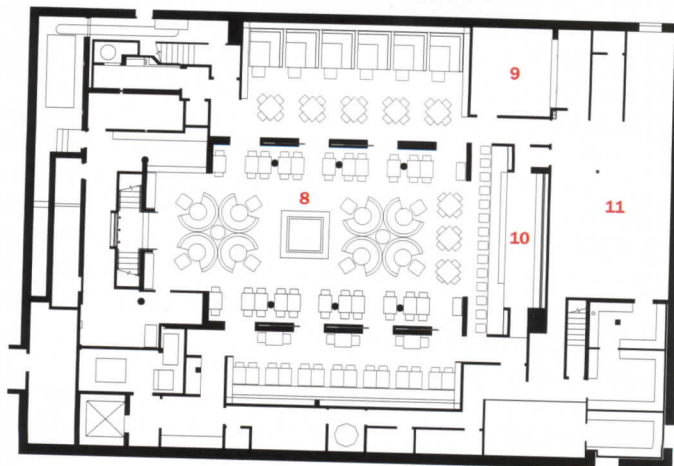
Context

beyond stereotyped images
 of samurai, Morita and
 his partners have translated Japanese
 culture into an architectural lan-
 guage understood by New Yorkers.
 Bold, and inventive, their
 design engages diners in a
 unique experience that unfolds
 as they move from one space to
 another. "Megu is not just for eating,"
 says Morita. "It is also entertain-
 ment, that is it."
 In a time when people jet
 around the globe and images
 come instantly from one continent
 to another, Megu offers a high-
 quality interpretation of modern
 Japanese art for an
 international audience. Is it authentic?
 Or does it make any difference? It's



GROUND FLOOR

Never-ending cycle: Every day a new ice Buddha must be made (opposite, top). The sushi bar features a colorful image of Nara printed on glass (opposite, bottom left). For the west wall of the dining room, Morita glued stone on glass (opposite, bottom right). On the east, he created a warmer surface using bamboo mats (above).



LOWER FLOOR

1. Entry hall
2. Reception
3. Coat check
4. Bar
5. Lounge
6. Pantry
7. VIP lounge
8. Dining
9. Private dining
10. Sushi bar
11. Kitchen

N ← 0 10 FT.
3 M.

Chlösterli

Gstaad, Switzerland

2

PATRICK JOUIN TURNS AN ALPINE CHALET INTO A CHIC DINING AND ENTERTAINMENT VENUE FOR EUROPE'S JET-SETTERS.

By Philip Jodidio

Designer: Patrick Jouin—Patrick Jouin, Laurent Janvier, Tomoko Anyoji, Sanjit Manku, Tania Cohen

Architect: Robert Stutz

Client: Michel Pastor, Delphine Pastor

Consultants: Hervé Descottes (lighting); Philippe David (graphics)

General contractor: Michel and Delphine Pastor

Size: 16,000 square feet, including two 1,100-square-foot dining areas, a 1,600-square-foot dining terrace, and an 850-square-foot discotheque

Completion date: December 2003

Sources

Video fireplace: *Souvenirs from the Earth*

Wood terrace tables: Michel Poupion

Terrace chairs: Fermob

Armchairs in bar: Cassina Contract

Spoon chairs: Cassina France

Lighting: SES Giraudon

Stone paving: Christian Messerli

Wood flooring: Müller-Hirschi

Wine wall: Chambrair

Metal joinery: Metalbau Stoller

For more information on this project, go to Projects at www.architecturalrecord.com.

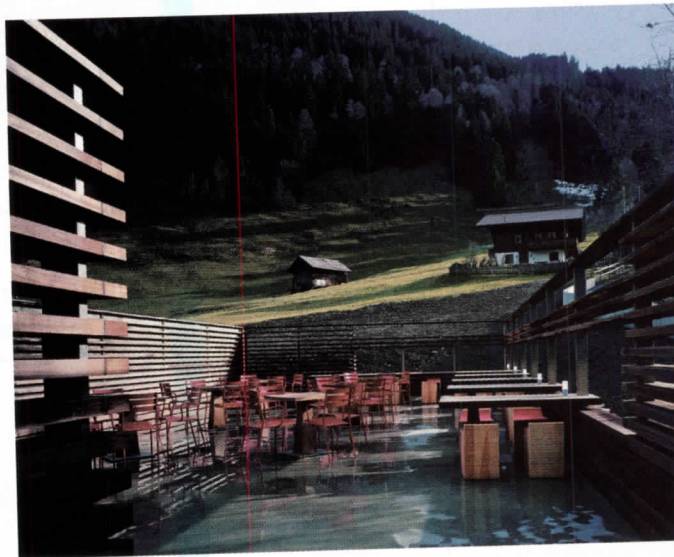
Set in a 300-year-old chalet on the main road into the Swiss mountain resort of Gstaad, Chlösterli blends tradition, modernity, and a sense of humor. The chalet, built by the monks of Rougemont Abbey, had been converted into a restaurant and pizzeria before the Monaco developer Michel Pastor bought it. Pastor and the chef Alain Ducasse called on Paris designer Patrick Jouin to breathe new life into the dark wood structure. Jouin, who also worked with Ducasse on the Plaza Athenée Restaurant in Paris as well as Mix in New York City, is a 37-year-old who had been in charge of furniture and product design for Philippe Starck before starting his own firm in 1998.

Working within strict guidelines on what is the oldest wood building in the village, Jouin cleaned and restored the chalet's facades. The most visible intervention outside the building is a new, 1,600-square-foot terrace for summer dining made of Iroko wood and concrete. Subtle variations in the placement of slats in the wood enclosure surrounding the elevated terrace allow diners to take in the bucolic mountain setting.

Program

Ducasse's plan called for not one but two restaurants: a traditional Swiss dining venue on the ground floor and, above that, Spoon des

Philip Jodidio is a Paris-based journalist who writes about architecture.



Neiges, one of seven Spoon locations around the world. (Jouin designed the Spoon Byblos in Saint Tropez, which opened in 2002.) Ducasse also operates acclaimed restaurants in Paris, Monaco, and New York, and châteaux and hotels in France. Busy guy.

Each of the restaurants at Chlösterli has its own 2,250-square-foot kitchen serving a dining area of less than 1,100 square feet. Targeted to a wealthy clientele, Chlösterli includes an 850-square-foot discotheque on the ground floor.

Solution

Using the chalet's dark-wood interior as an aesthetic baseline, Jouin applied an unexpected mixture of modernity and tongue-in-cheek respect for Swiss tradition. Diners

in the ground-floor restaurant see relatively little of the project's contemporary personality, entering the dining room from discreet, street-level doors and eating in a room with slate floors and oak paneling. Jouin reworked traditional chairs with saddlelike leather seats, gently tweaking convention. (Jouin designed all of the project's furniture and light fixtures.)

The two-story-high discotheque is the most spectacular departure from the usual Alpine experience. Scottish slate on the floor gives way to resin blocks lit from below, changing colors into the space. A 17-foot-high glass wall divides the disco from the kitchen and serves as a giant, transparent wine rack played on the incongruous pro-



A new dining terrace (opposite) is the only major change to the exterior of the old chalet. Inside, LEDs light up the disco floor and a glass wall displays wines (this page).

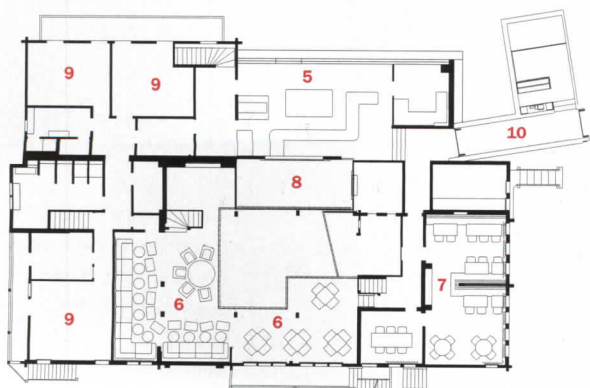


of international sophistication in a traditional farming area by design tables in the shape of old wine bu ets and wood seats that are wry updates of vernacular prototypes.

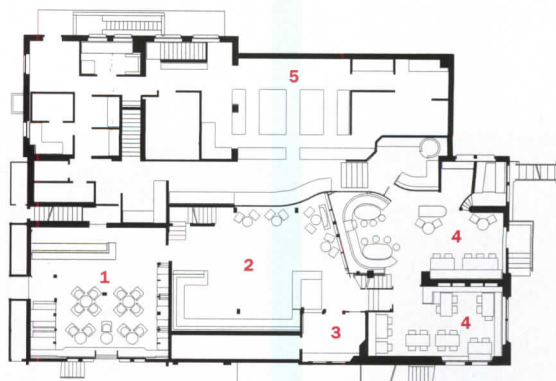
Two cramped stairways, rec ing the chalet's rural origins, tak ing diners up to Spoon, where a slee Modern aesthetic asserts itself. In the bar, a "fireplace" made of plasma screens shows flickering images of the fire not allowed by local regulations. Metal-frame chairs slung with leather seats signal the more refined atmosphere on this floor, while a private dining area, nicknamed "the aquarium," offers views of the disco fl through a floor-to-ceiling glass v The second floor's entirely Mod vocabulary completes Jouin's s transition from Switzerland's pa to Gstaad's jet-setting present.

Commentary

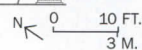
Instead of denying or covering u the irony of a hip dining-and-pa venue in a house built by 18th- century monks, Jouin employed it a design tool. Not wanting to era the past but to play on it, he cre a handsome and witty environm that takes diners on a spatial jo toward progressively more Mod settings and furnishings. Given extremes involved, making this sition work without causing aes gears to screech was no small Patrick Jouin pulls off the trick cool panache, in the process b ing a gap of three centuries fro timeworn wood to the pulsing of a discotheque. ■



SECOND FLOOR



GROUND FLOOR



1. Bar
2. Discotheque
3. Entry
4. Traditional restaurant
5. Kitchen
6. Lounge
7. Spoon restaur
8. Private dinin
9. Office
10. Tunnel to ten



imitating wine
s (above) and
wood chairs
nt and opposite,
t) in the tradi-
restaurant are
ferences to rural
es. A private
room (right) over-
the disco floor
on restaurant
e, bottom)
sleeker, more
furnishings.
ette in the
al restaurant
e, top left) offers
ace to relax.



Jefferson New York City

3

PHILIP WU MINES A WEALTH OF INVENTION FROM A MODEST BUDGET FOR MINIMALIST RESTAURANT IN MANHATTAN SHOWCASING AMERICAN CUISINE

By William Weathersby, Jr.

Architect: Philip Wu Architect—Philip Wu, principal; Hitoshi Maehara
Client: Simpson Wong
Consultants: JKW Engineering (engineer); James Wai (interior)
General contractor: Level Construction

Size: 1,500 square feet (dining, bar, kitchen, and bathroom); 1,000 square feet (basement storage and office)
Cost: \$120 per square foot (including mechanical)
Completion date: January 2003

Sources

Doors: Blumcraft
Acoustical ceiling: Solaton Acoustical Tiles
Wood flooring: Pianeta Legno
Lighting: Osram
Bar top: Corian
Bar stools: ICF
Chairs: Crashevig
Upholstery: Knoll

For more information on this project, go to Projects at www.architecturalrecord.com.

There is more of a cultural melting pot behind Jefferson than its presidential-sounding name and New American cuisine would imply. Architect Philip Wu—Vietnamese-born, Hong Kong-raised, and Harvard-trained—has designed the handsome, 70-seat Greenwich Village eatery for chef/entrepreneur Simpson Wong, a Malaysian of Chinese ancestry who built his reputation with traditional Southeast Asian cooking at Cafe Asean, his other establishment, located several doors down the same block of West 10th Street. The site of Jefferson, meanwhile, is a former no-frills Greek diner within a 1960s storefront overlooking the colorful Jefferson Market Library designed by Calvert Vaux in 1877. Such a rich confluence of ingredients has yielded a serene space that appeals to connoisseurs of both fine dining and design. The Minimalist, loftlike interior may at first glance appear disarmingly simple, but on closer inspection unfolds as a carefully constructed collage of light, texture, and volume.

Program

When launching Jefferson, Wong, a self-taught chef who learned his craft preparing meals for his father's timber company in Malaysia, says he wanted to reach beyond the simpler fare of Cafe Asean to showcase a sophisticated vein of American cuisine that juxtaposes ingredients



and cooking styles of East and West. Though not a die-hard Modernist, Wong says he turned to architect Wu to create a simpler, more refined backdrop than his earlier café, a colorful hodgepodge of rustic furnishings the entrepreneur had orchestrated himself.

"Though we wanted a streamlined look for Jefferson, many of my design choices were a result of the existing conditions of the site and the conservative budget," Wu says. "Minimalism and restraint became virtues because of constraints."

Solution

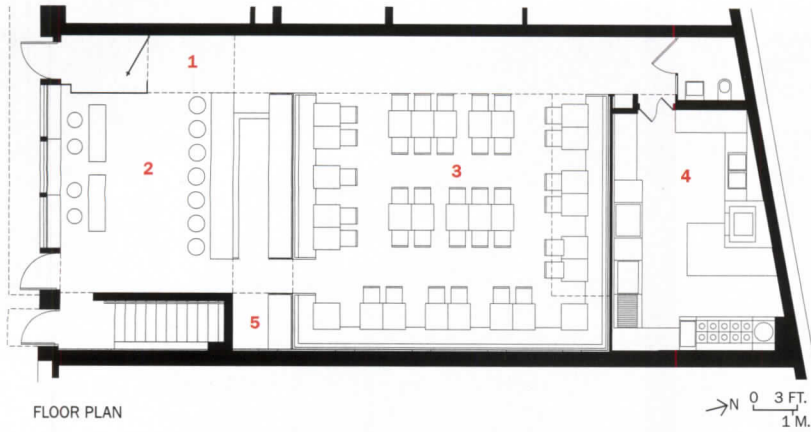
Although the pedigree of the storefront brick-and-glass facade was of little interest in itself, Wu says, the building resides in a landmarked historic district, so major architectural changes were not allowed. Wu chose to extend the height of the

single doorway, leaving the brick facade intact with scars from the removal of the former horizontal diner sign. Capitalizing on the large windows overlooking the garden of the library across the street, Wu placed a lounge with banquette seating flush with the facade to "serve as the restaurant's calling card, instead of major signage."

The interior of the restaurant is divided into four main spaces: a vestibule, bar/lounge, dining, and service/kitchen. Inserting vertical planes would have blocked views of the garden from the dining area, so Wu employed varied ceiling heights, ranging from 10 feet 6 inches to 12 feet, 9 inches, to demarcate discrete zones. The changing landscape of the ceiling plane—which features two rows of skylights (plus a third within

facade of Jefferson
ains largely
anged from its
nal storefront
e, save for taller
s doors (opposite).
ange area (below)
parated from the
dining space
(right) by a sculp-
tured, stacked plywood
wall topped by solid
copper cladding. The concrete
ceiling continues as
a walkway for patrons
near an oak-paneled
bar (near right).



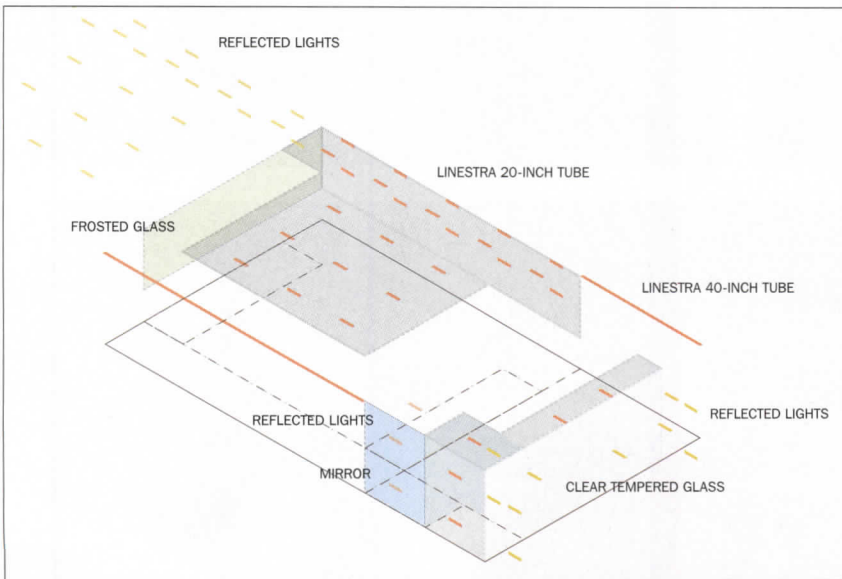


FLOOR PLAN

0 3 FT.
1 M.

1. Reception
2. Bar/lounge
3. Dining
4. Kitchen
5. Wait station

The conceptual lighting diagram (left) shows Wu's layering of light from skylights and inset linear fixtures reflected by mirrored and glass panels.



small bathroom), becomes a subtle yet effective visual canopy above the interplay of diners and waiters.


Wu limited his palette to four main materials: concrete, wood, glass, and acoustical tile. A ribbed acoustical surface called Solato clads half of the wall and ceiling surfaces. Typically used for office ceilings in Japan, its installation in Jefferson represents the product's debut in the U.S. "I searched for a material that could dampen noise but maintain a surface with sculptural interest," Wu says. The acoustical walls and ceiling are punctuated by an array of recessed linear light fixtures that are arranged asymmetrically as an artful visual motif.

The light-colored acoustic walls are complemented by quarter-sawn French white-oak flooring that rises up as paneling along one wall. "Again, the budget precluded a full wall of wood paneling, so I specified faux wood paneling, and tried to use it in a different way." Similarly, the frosted glass is a sculptural rectangle of stacked layers of laminated plywood topped by solid surfacing in a demure taupe. Weathered concrete floor tiles rest underfoot in the lounge area along a "runway" leading from the entry, through the dining area, and back toward the kitchen.

Contrasting with the textures of the wood and acoustical tile, the glass surfaces—in mirrored, frosted, and clear treatments—deftly expand sight lines and the volumetric character of the room.

Commentary

The blond interior palette may seem anemic until one discovers the enhancement by an arresting play of sunlight through skylights during the day, and ambient illumination in the evening. Furnishings—banquettes and cane-backed chairs—are quiet companions. Wu says the restaurant is his response to "the noise and clutter of many local eateries. Face it: Jefferson's visual and aural clarity as diners discover that, like food, architecture stripped of excess still is a thrill to the senses."

A photograph of a modern dining room. The room features a long, narrow skylight along the rear wall, which casts light on frosted-glass panels set behind a long banquette. The walls are oak-paneled and feature asymmetrical linear light fixtures. The dining tables are set with white tablecloths, glassware, and silverware. The floor is made of light-colored wood. The overall atmosphere is bright and airy, with a focus on clean lines and natural light.

A new skylight along the rear wall of the dining room casts light on the frosted-glass panels set behind a long banquette. Asymmetrically placed linear light fixtures are an artful element dotting oak-paneled walls. The bar (opposite) is a sculptural divider in the loftlike space.

Soba Restaurant at Togakushi Shrine Nagano, Japan

4

KENGO KUMA EXPLORES THE EXPRESSIVE POSSIBILITIES OF A SIMPLE STRUCTURE AND A RESTRAINED PALETTE OF MATERIALS.

By Clifford A. Pearson

Architect: Kengo Kuma & Associates—Kengo Kuma, principal; Shuji Achiha, design associate
Client: Okusha Kaikan
Engineer: Oak Structural Design Office—Masato Araya, director
Consultant: National Matsushita Electrical Works (lighting)
General contractor: Chihiro-Kensetsu Corporation

Size: 2,560 square feet
Completion: March 2003

Sources:

Glazing: Asahi Glass
Entrances: Nabco System
Chairs: Kagawa Mokokou
Hanging light shades: Inoue Takezaiku

For more information on this project, go to Projects at www.architecturalrecord.com.

The Togakushi Shrine in Japan's snowy highlands near Nagano draws both Buddhist pilgrims and tourists with its temples and dramatic natural setting. A 1-hour walk along a cedar-lined road leads visitors to Oku-Sha, one of three sanctuaries at the shrine. At the start of this road, Tokyo-based architect Kengo Kuma has created a humble but poetic restaurant serving a local specialty: the plain buckwheat noodles called soba.

Program

Asked to replace an existing restaurant that was falling apart, Kuma designed a one-story structure that is as straightforward and satisfying as the establishment's featured dish. The 2,560-square-foot building houses a one-room dining area, a kitchen with a long opening to the dining room, a small soba-fabrication room, and an enclosed terrace running the length of the structure.

Solution

Kuma has made a name for himself with projects that explore the nature of the materials they use, such as the Bamboo House outside of Beijing, the Stone Museum in Tochigi Prefecture, and the Hiroshige Ando Museum (also in Tochigi), which mesmerizes visitors with rhythmic rows of Japanese-cedar louvers. In the Soba Restaurant, he again employs a simple material—stained cedar—in a repetitive



manner that heightens its impact. Used in conjunction with a steel frame and glass curtain wall, the red-cedar louvers form an abstracted forest surrounding diners inside the restaurant and connecting them to the real forest outside.

"I didn't want to make an object building that would spoil the natural spirit of Oku-Sha," says Kuma. "Rather, I wanted the architecture to become part of the approach to the shrine, to be a frame or path that exists between the subject and the object."

Using a gable roof with eaves that come low to the ground, the architect tried to make the building disappear in its wooded setting. Due to the large amount of snow that falls in this part of Japan every winter, the joists are 10-inch-deep timbers that make a strong impression overhead in the dining room.

From inside the restaurant,

diners look through the enclosed terrace and a wall of cedar louvers whose top and bottom edges are obscured by the horizontal plane of the upper wall and floor. Kuma says he hid the edges of the louvers to blur the separation of architecture from its surroundings. "I wanted to create one easy end and the beginning," he explains, "to de-emphasize the end and the beginning."

The tables and chairs in the restaurant, all made of stained ash so they blend seamlessly with the floor and louvers, extend the aesthetic of material and continuity throughout the interior.

Hanging lamp shades wrap around a row of plain light bulbs provide glowing accents to the space and add a necessary dose of visual warmth.

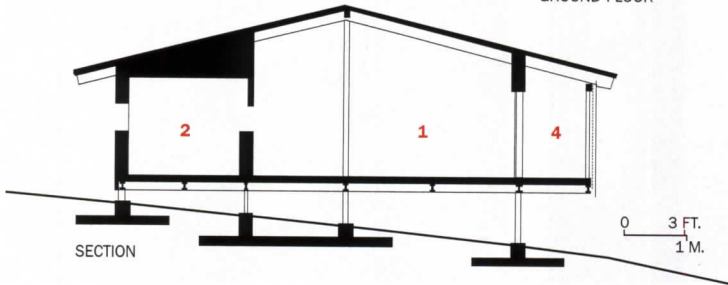
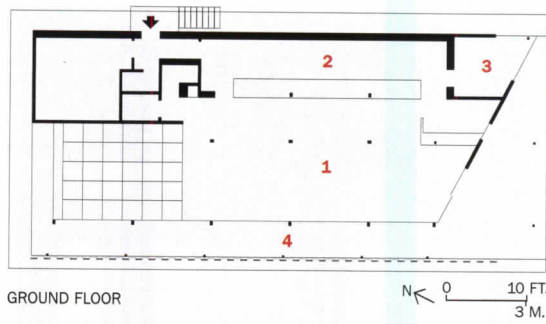
Commentary

Just as Zen masters teach the

sed above the
und and tucked
ow a gabled roof,
small restaurant
arefully inserted
its wooded setting
osite). Wood lou-
(right) and an
osed terrace (far
t) help connect the
ng room (below)
the outdoors.



1. Dining
2. Kitchen
3. Soba preparation
4. Terrace



In plan and section (above and left), the design emphasizes a repetitive system of wood and steel members. The decor extends this scheme (below).

and beauty of repetition, Soba Restaurant's straightforward steel frame and rhythmic spacing of wood louvers and glass planes express the quiet power of simple things done well, then done again and again. Light and shadow help bring the design alive, dancing among the tables and chairs and adding a sense of play within the rigid structural elements.

For visitors to the Togakushi Shrine, Kengo Kuma's restaurant provides just the right amount of caloric and emotional sustenance enough to engage and please the senses without weighing them down for the rest of the journey. ■



Defining Component-Based Design

ARCHITECTS ARE APPLYING SOPHISTICATED MANUFACTURING TECHNOLOGIES TO BUILDING DESIGN AND CONSTRUCTION AND DISCOVERING THE LOST ART OF QUALITY CRAFTSMANSHIP

Barbara Knecht

Recent discussions about innovations in prefabrication and modular or unitized construction methods generally focus on the aesthetics and economics of the final product. The process, or other processes, of reaching the end tend to be described generically, as if all programs can be addressed the same way. For example, a growing number of adventurous young architects have embraced prefabrication as a segue into the middle-class housing market [RECORD, November 2003, page 123]. Although they might be similarly motivated collectively, no two projects are realized using identical methods. Prefabrication and modular construction simply cover too many procedures. The articles also describe a range of building products, such as the production of structural insulated panels (SIPs) and exterior insulation and finish systems (EIFS), both of which are ubiquitous in commercial and residential building. And recently, prefabricated or unitized window systems are emerging as an effective way to achieve high thermal performance with minimal tolerances in curtain walls [RECORD, May 2003, page 267].

The real innovation these days can be found in the work of architects who have a great deal of knowledge about manufacturing technologies as well as conventional construction methods and enough experience have found the interface between the two worlds. The projects here can be described as component-based design, a term that

Barbara Knecht is an architect and writer based in New York and Boston. She writes to RECORD frequently on technology issues.

CONTINUING EDUCATION

Use the following learning objectives to focus your study while reading this month's ARCHITECTURAL RECORD/AIA Continuing Education article. To receive credit, turn to page 160 and follow the instructions.

LEARNING OBJECTIVES

- After reading this article, you should be able to:
 - 1. Define component-based construction.
 - 2. Describe how components are used in buildings.
 - 3. Explain why installing factory-built units is more efficient than building entirely on-site with raw materials.

For more continuing education, as well as links to sources, white papers and products, go to www.architecturalrecord.com.



The Seattle Central Library has a sophisticated curtain wall, which was pre-engineered off-site.

lacks the preconceived notions associated with *prefabrication* and *modular*, and one that describes the process that follows after the architect asks, How does this building want to be made?

The case for component-based design

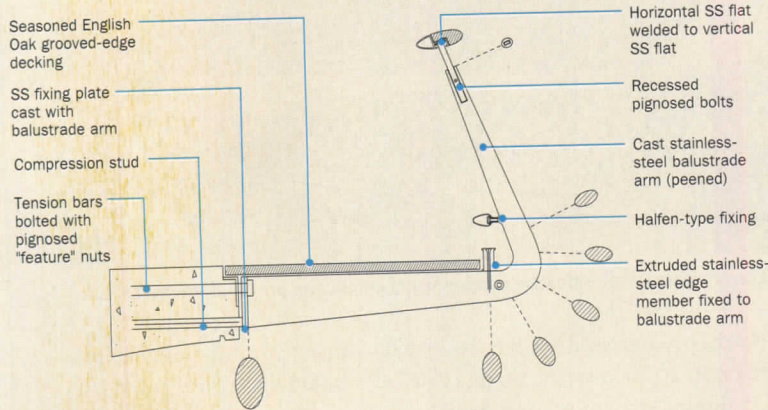
"The pace of change in materials in the 20th century was not so rapid," says Michael Stacey, principal of Manufacturing Architecture Practice in London. "There is nothing in contemporary polymer constructions that Charles and Ray Eames wouldn't be able to understand. What has changed is the architect's engagement with the process of making things." Concerned that architects have become disengaged with the materials and processes of architecture, Stacey has pushed the exploration of building components through practice and teaching.

Components are, by one definition, units of something more than the sum of a set of individual elements of construction. Stacey sees component design as a deliberate process of thinking through the relationship between the overall intent of a project and the means for achieving it. A working knowledge of materials and their manufacturing process, combined with new tools for prototyping and modeling, is standard practice for him. "At the end of the 19th century, architects were the individuals expected to have the 'rounded' view of both structural and nonstructural materials, and they were the ones expected to make material design decisions. But by the end of the 20th century, compartmentalization of responsibilities was complete." In his treatise *Component*

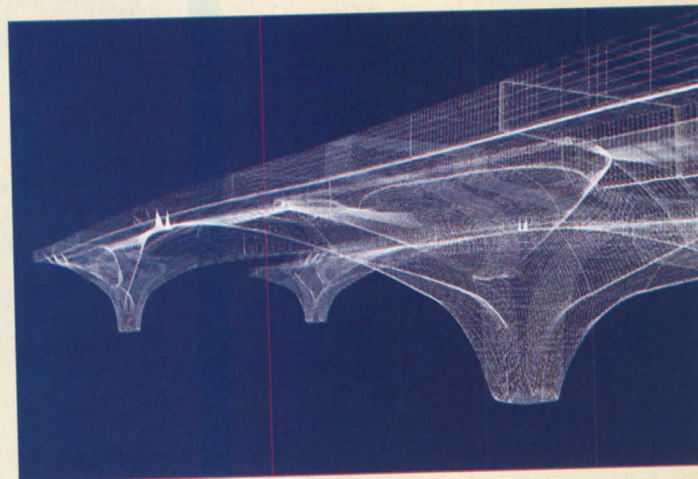


Ballingdon Bridge
 by Brookes Stacey
 Randall has a complex
 geometry that required
 the architects to cut
 sections through the
 piers every 2 inches.
 The final form was
 tested by rapid proto-
 typing at the University

of Waterloo, Ontario
 using 2D form delin-
 eation and 3D mode-
 lling. Precast-concrete units
 were used to create the diagonal
 symmetry of the bridge.
 Six timber molds were
 required to produce
 12 units of the bridge
 superstructure.



SECTION THROUGH LONGEST BALUSTRADE ARM AT MIDSPAN



Design (Architectural Press, 2001), Stacey attempts to renew the designer's relationship with the art of building. "With the wealth of materials at hand, and the vision of what they can do, the editing skills of an architect in making material design decisions is very important."

"Engineered" materials—metal and plastic extrusions, castings, formed sheet metal, composites, and glass—are the kinds of components that architects have given over to the engineers and manufacturers, making them the designers of the final visual effect, according to Stacey. The architect draws the idea, the engineer or the manufacturer determines what material it will be made of and how it will be put together. "The material sellers have created a kind of mythology that would have you believe the process of making a material is extremely complex, when it is almost always quite simple," Stacey observes. "It has to be simple or it can't be delivered routinely and cost effectively. Otherwise, it remains a theoretical material in the lab at MIT. We are able to sit down with the manufacturers and have a meaningful conversation that leads to the selection of the right materials with the right properties to make a better piece of architecture."

It is not the materials that are new. Aluminum has been around since 1807, glass since 4,000 B.C. It is the understanding of these components and the consideration of how they can be used together that opens up design. In the East Croydon rail station in the south of England, Brookes Stacey Randall (Stacey was a founding partner) developed a glazing system with aluminum extrusions, toughened glass, and steel castings. The

SELLERS HAVE CREATED A MYTHOLOGY THAT THE PROCESS OF MAKING A MATERIAL IS EXTREMELY COMPLEX.

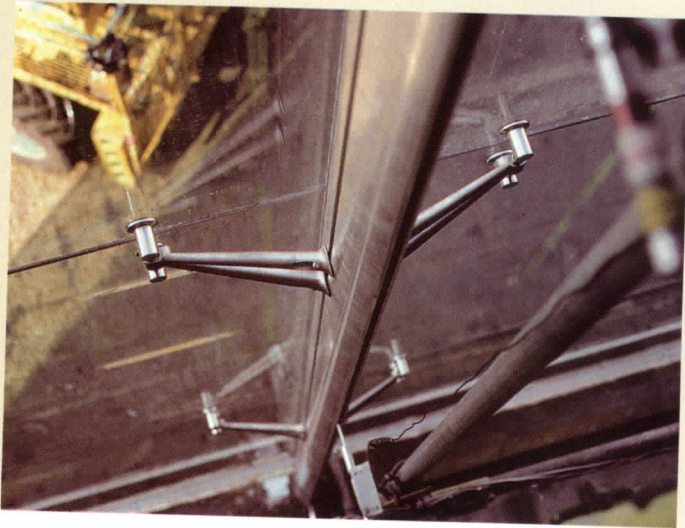
system lies below the spanning structure. The aluminum extrusion is designed with symmetrical grooves front and rear, identical but serving different purposes: the front, to receive silicone gaskets that act as closures; the back, to hold signage, door tracks, and internal glazing junctions.

The use of stainless-steel castings at the head transforms simple aluminum extrusions into a three-dimensional building component. Casting



The operable skylight of this London apartment by Brookes Stacey Randall (left) is made of aluminum to reduce the load on the hydraulic openers. The section was manufactured off-site and lifted into place by a crane (far left).

Brookes Stacey Randall's East Croydon rail station's glazing system is based on anodized-aluminum extrusions. Each pane of toughened glass is supported at only four points (right). The mullions (far right) have front grooves to receive silicone gaskets and rear grooves to carry door tracks, signage, and internal glazing.



antage of making highly efficient use of materials with structural geometrical requirements accommodated in a single component. In Stacey's words, "is perhaps the first building element to be self-sufficiently a component." It is a predetermined element of fixed size, with reliable performance and quality. Component design is characterized by thorough thinking of the process of making and connecting materials for the best effect. A component is a single element or an assembly.

For the Art House, a private residence in London, Brookes Stacey Randall proposed using a glass stair for openness, light, and beauty. The London code has no provision for a glass stair. New applications can be stymied by recalcitrant building officials, but architects discussed the concept with the building control officer, and either they worked out how to maintain the desired visual effect or the officer confidence that it would achieve the intent of the code. A series of tests were performed to verify performance, and the architect or those to witness the test to better understand what he was asked to build. The process emulated an integrated 19th-century

building team using 21st-century materials and methods.

In the future, the connection between architects and materials manufacturing will lay in digital technology. Still in its infancy, it promises to make the connection between design and fabrication rapid and direct, turning three-dimensional drawings into three-dimensional products nearly instantly. The fundamental processes of making architecture are not affected, but the ability to see, hold, and refine designs before they are constructed on-site reopens the connections between manufacturing and design.

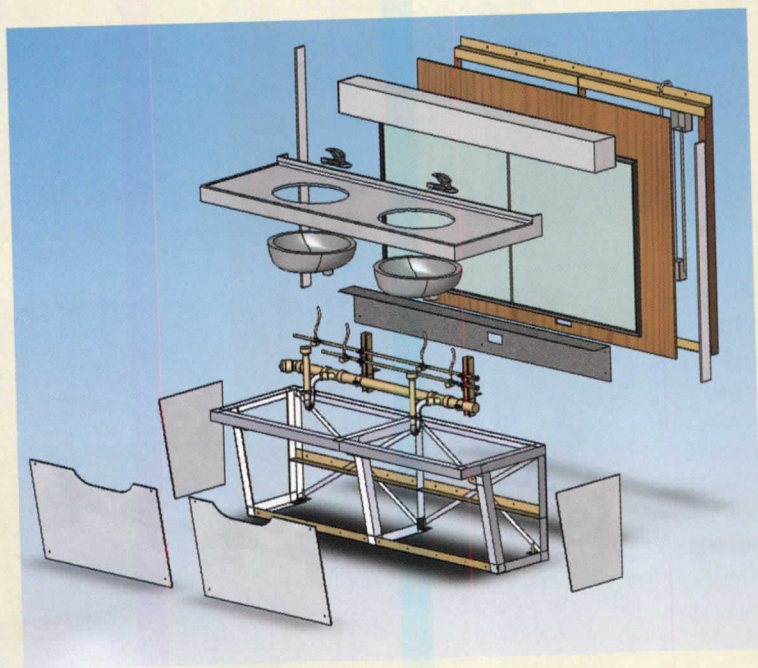
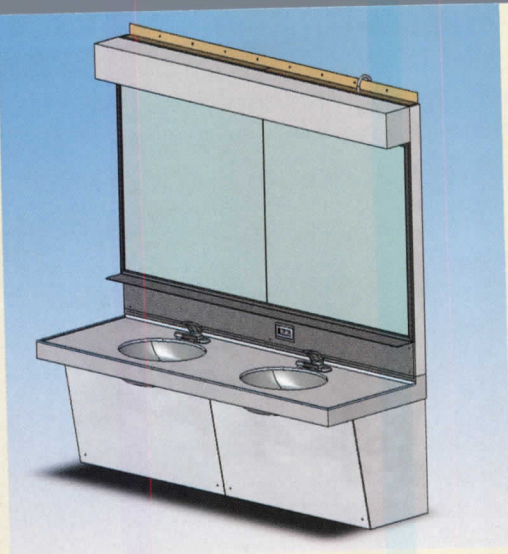
Relentless precision

"Every project is unique, and the architect unlocks how a particular building wants to be built," explains Marc Simmons, principal of Front (www.front-inc.com), an architectural practice in New York specializing in curtain-wall design. "Without a lot of experience to draw on, an architect can go through an investigative process and reject certain options because they appear to be problematic, but then unforeseen hiccups will arise that drive costs up."



Jeff Barrett applied 15 years of experience in manufacturing medical devices to the production of modular or component-based vanities for the hospitality and education industries. He uses design for manufacturability

(DFM) and reliability engineering to analyze designs prior to factory production. Reliability engineering assumes that optimal performance of a complex component or system can be determined at the outset.



As facade consultants (with Dewhurst Macfarlane & Partners) on the Seattle Central Library, designed by Rotterdam-based Rem Koolhaas/OMA (see page 88), experience was indeed crucial to the outcome. "The library's facade is among the most sophisticated curtain walls, and yet simple," say Simmons. "It's not a cavity wall; it's very thin. The design intent was not conducive to the kind of component-based construction previously mentioned—prefabricated modules shipped to the site and assembled." It does, instead, fall into a subcategory of component

"FINE TOLERANCES" THAT ARE PRODUCED IN A FACTORY CAN BE ACHIEVED USING A HYBRID SYSTEM.

building that Simmons calls a hybrid. It's true that the envelope was 90 percent site built, but all the pieces were pre-engineered, creating an elaborate kit of parts (or components). Each element of the grid was perfectly cut, then indexed and labeled. Every hole was drilled using computer numerical control (CNC) technology. Every gasket was installed in the extrusions in the factory. In other words, everything that could be unitized was, but assembly took place on-site in a relentlessly precise and repetitive

manner. This approach is then what Simmons calls "semi-unitized." He argues that those "fine tolerances" that are produced in the controlled environment of a factory can be achieved using a hybrid system.

Design for manufacturability

Jeff Barrett, president and C.E.O. of Eggrock (www.eggrock.com), Concord, Massachusetts-based company focused on manufacturing architectural products, was trained in economics and industrial engineering and has an M.B.A. For 15 years, he worked in the medical industry, where he held senior operating positions focusing on designing FDA-approved products for medical markets.

As someone who had a personal interest in design and architecture, he was struck by how behind the times construction seemed compared to other industries, such as automotive and medical production. It occurred to him that the construction industry could be improved by leveraging the same state-of-the-art manufacturing and engineering principles used by others. Then he discovered component-based designs of the Philadelphia-based architectural firm KieranTimberlake and approached them about rigorously testing a process as one would do prior to manufacturing a product—processes



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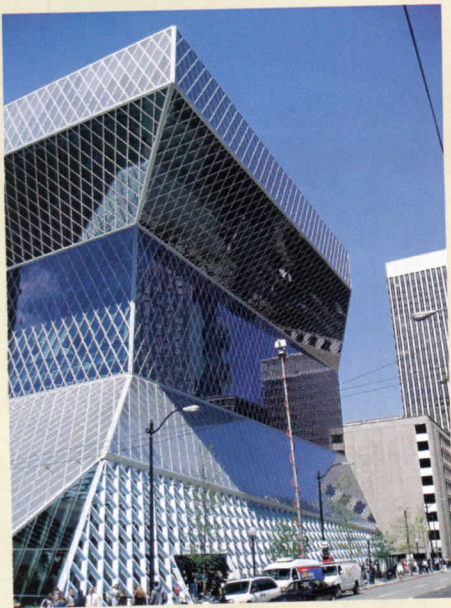
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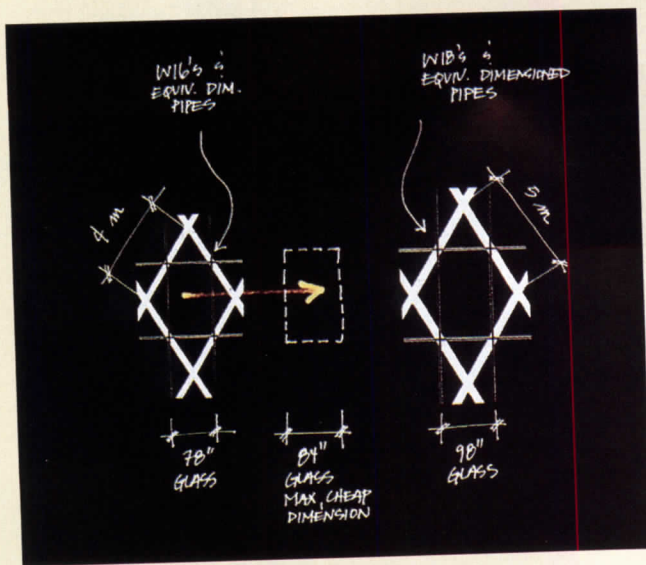
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CEILINGS



The Seattle Central Library is an example of a hybrid approach to component-based design. The curtain-wall consultants, Front, chose to pre-engineer everything

off-site to the extent that they could, using CNC technology to create a kit of parts for the facade. Then 90 percent of the construction was performed on the site.



design for manufacturability (DFM) and reliability engineering. Using 3D solid modeling software (in this case, SolidWorks), Barrett was able to identify potential product problems from a product engineering and manufacturing point of view—for example, where countertops might crack, access panels may weaken over time, and other reliability issues.

DFM and reliability engineering turn component-based design

THE FACTORY HAS THE BENEFIT OF WORKING UNDER IDEAL CONDITIONS, INCLUDING RIGOROUS QUALITY-CONTROL PROCESSES.

into a highly engineered product suitable for factory production, thereby reducing costs and making architectural products more accessible to more people. Egrock is designing and producing high-end vanities, and will soon expand into entire bathrooms, and eventually kitchens, for the hospitality and education industries. Barrett understands the benefits of off-site manufacturing over on-site construction. On-site construction of

commercial bathrooms typically requires that trades work sequentially, which, of course lengthens the construction time. Plumbing, electrical millwork, and glass trades must be orchestrated perfectly to produce a two-bowl vanity in nine days.

As architects and builders know all too well, any delay cascades down the chain. Furthermore, each trade is working in cramped conditions and cannot match the efficiency of a well-tuned factory where work can be done in parallel. In Barrett's factory model, everything is installed into the units in the factory—solid-surface counters, and waste pipes, sinks and faucets, shelving, mirrors, light fixtures, electrical outlets. The factory has the benefit of working under ideal conditions, including rigorous quality-control processes. On-site, they only be set in place and connected to one electrical and plumbing connection. This can be achieved in less than one day, versus nine days by the conventional method.

The applied knowledge that Stacey and Simmons argue is evident in the work of some forward-thinking design-build firms.



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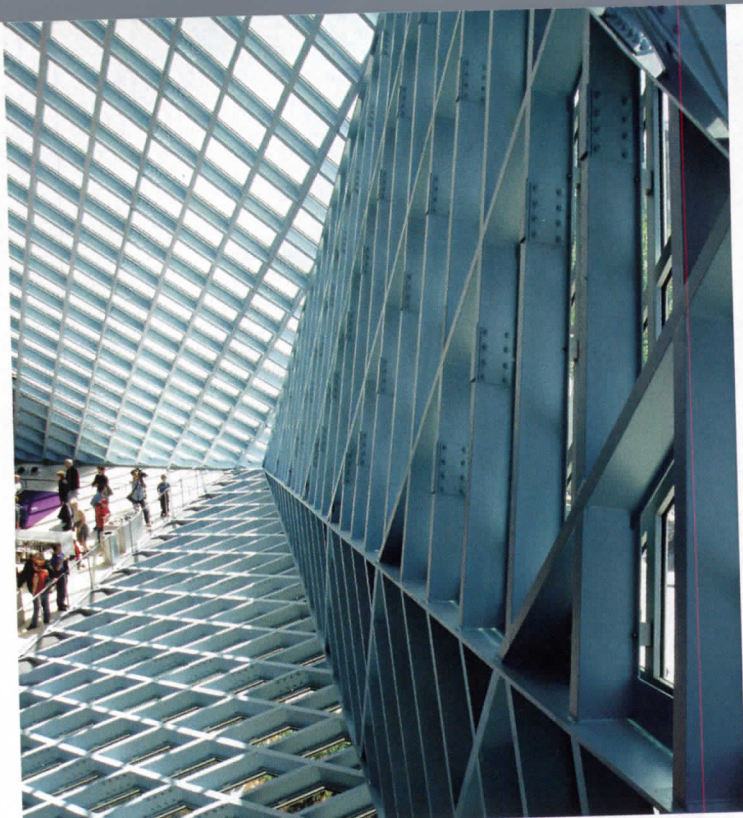
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SOLAR CONTROL



The gridded exterior of the Seattle Central Library covers 126,767 square feet.

nonetheless adhere to a pragmatic approach. St. Paul, Minnesota-based architects Warner + Asmus, for instance, embrace the realities of manufacturing rather than struggle against them.

“We stress using existing processes and materials whenever possible,” says principal Geoffrey Warner. “It is important to design in a way that takes full account of who is actually building the project, which is easier said than done when trying to push the envelope. Contractors [and manufacturers] who are willing to work with architects to achieve something out of the ordinary deserve a lot of credit.” The firm is completely

IT IS IMPORTANT TO DESIGN IN A WAY THAT TAKES FULL ACCOUNT OF WHO IS ACTUALLY BUILDING THE PROJECT.

house made from SIPs. Because Warner has such a thorough knowledge of the manufacturer’s system of fabrication, he claims that the working drawings for the shell could have been sketched on a napkin.

As shown, component-based design can be applied to almost any scenario, from the conventional to the experimental, and for any budget or at any scale. Although acknowledging that design remains a continuous and reiterative process of value judgments,” Stacey and a growing number of architects believe that the tools of mass production which enabled the development of tools of mass customization, will allow architects to rediscover genuine craftsmanship. ■



AIA/ARCHITECTURAL RECORD CONTINUING EDUCATION

INSTRUCTIONS

- ◆ Read the article “Defining Component-Based Design” using the learning objectives provided.
- ◆ Complete the questions below, then fill in your answers (page 226).
- ◆ Fill out and submit the AIA/CES education reporting form (page 226) or download the form at www.architecturalrecord.com to receive one AIA learning unit.

QUESTIONS

1. A deliberate process of thinking through the relationship between intent of a project and the means of achieving it is defined by Michael Stacey as which?
 - a. component design
 - b. elements of construction
 - c. working knowledge
 - d. units of something more complex
2. Engineered materials involve which procedure?
 - a. engineers draw the idea, select materials, and decide how they will be put together
 - b. architects draw the idea, select materials, and decide how they will be put together
 - c. architects draw the idea; engineers then select materials and decide how they will be put together
 - d. engineers draw the idea; architects then select materials and decide how they will be put together
3. Advances in component design are due to which factor?
 - a. new materials
 - b. new engineering methods
 - c. new understanding of components
 - d. new joinery techniques
4. A glass stairway was allowed by building officials for which reason?
 - a. it was open and light
 - b. the performance was verified
 - c. the contractor understood what he was being asked to build
 - d. the architect replaced the building officials with engineers
5. According to Stacey, the future of the connection between architects and materials manufacturers is which?
 - a. putting architects in charge of manufacturing
 - b. having architects design the materials or systems that connect the parts of a building
 - c. design-build
 - d. digital technology
6. Factory construction is faster than on-site construction for which reason?
 - a. on-site trades work sequentially
 - b. factories are remote from the site
 - c. raw products cannot be delivered to a site
 - d. factories operate 24 hours a day
7. Why is factory production more efficient than on-site construction?
 - a. the factory allows work to be done under ideal conditions
 - b. on-site construction requires more scheduling of subcontractors
 - c. factories have quality control
 - d. all of the reasons above
8. The example of semi-unitized construction resulted in which?
 - a. assembly in a factory
 - b. fine tolerances
 - c. holes drilled on-site
 - d. grids cut on-site
9. New advances in unitized construction are seen in which building component?
 - a. structural insulated panels
 - b. EIFS
 - c. curtain walls
 - d. polymer construction
10. Architects were once expected to have knowledge of structural and nonstructural materials to make design decisions. What happened in the 20th century?
 - a. detailing was invented
 - b. responsibilities were compartmentalized
 - c. engineers governed materials
 - d. the gap between architects’ knowledge of materials was exposed

Investigation into collapse of Terminal 2E concourse continues

...ress time, preliminary findings of French government's technical investigation into the fatal collapse May 23 of the year-old concourse at Roissy Charles de Gaulle International Airport, just north of Paris, were due out in late June. Meanwhile, a parallel investigation into the circumstances surrounding the four deaths caused by the sudden collapse is under way.

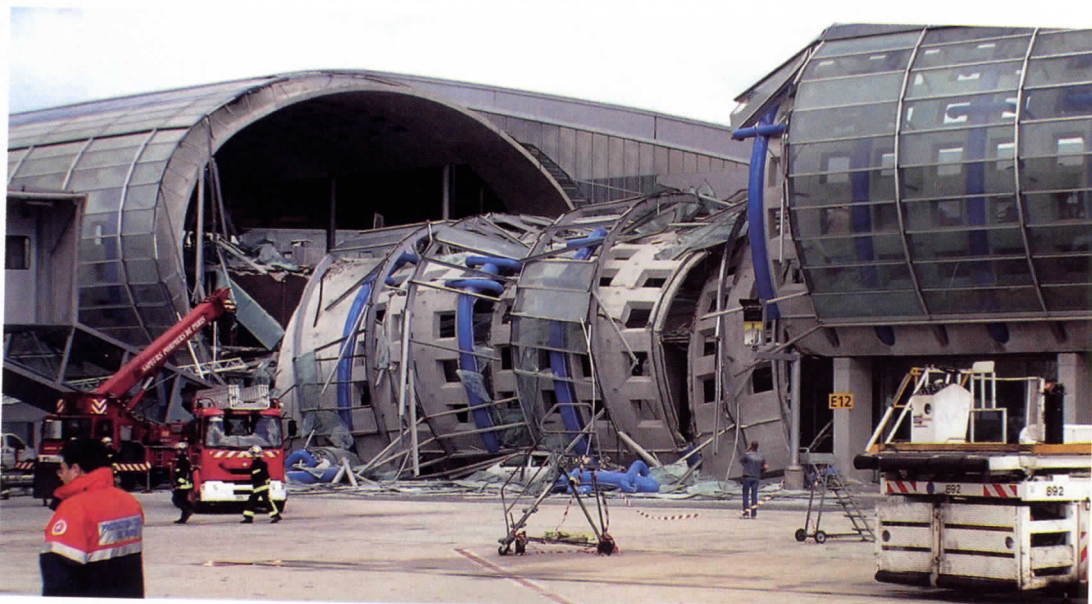
The structural failure occurred in a section of the flattened tubed concrete building designed by architects and engineers of the Paris Aéroports de Paris (AdP), a public company. The lead architect on the project, Paul Andreu (who retired from AdP last year), has declined comment on the collapse until investigations are completed, acting on the advice of his attorney.

Only about 4 percent of the 1,100-foot-long concourse structure was directly affected by the collapse, but the fate of the entire concourse remains uncertain. While investigations continue, the Terminal 2E complex has been closed; however, AdP reports no faults with the 1.12-million-square-foot main terminal building served by the concourse.

Terminal 2E is the most recent addition to the airport's second terminal, which has opened in Paris since 1981. Covering nearly 1 million sq ft, it is located east of the original complex, which was built at a cost of about \$1 billion and completed in 1973. Less than a year after it opened to traffic, operators must divert parts of the airport in an effort to compensate for losing the airport's 10-million-a-year passenger capacity.

Understanding the design

There was little warning of a structural failure, the timing of its collapse—just after dawn on a



The collapsed area of the concourse is near an "isthmus" link to the main terminal building (seen in center background).

Sunday morning, when few passengers were in the airport—precluded by more fatalities. Victims of the accident were located in an "isthmus" zone of the building, which connects the concourse with the main arrivals and departures area. The collapsed section abutted the isthmus, which was largely undamaged (see photo, above, and rendering, next page). Most of the mangled metalwork evident after the collapse is the non-structural framing for the concourse vault's 323,000-square-foot glazed covering.

The ill-fated concourse lies parallel to the main terminal building and is equipped to serve 17 aircraft. Because of the isthmus, the otherwise regularly repeating structural-shell configuration of the concourse is interrupted by openings. While this discontinuity is a potential weak point in the building's fabric, investigators are also looking into alleged construction problems with some of the columns supporting the concourse tube itself.

Structurally, the concourse is essentially a long, elevated platform

covered by a vaulted concrete roof. The vault bulges to create a space of about 100 feet at its widest, and curves back in by several feet at floor level. Numerous punched windows within the structure provide natural lighting, and more light enters through glazed gaps between the 10 continuous concrete tubes that form it.

Each of the concourse roof's continuous sections is made of 17 precast-concrete vaults. Adjacent sections of this vaulting appear

continuous but are, in fact, largely independent of each other, linked structurally only at their bases by cast-in-place concrete girders. These girders run along the outer edges of rows of columns that rise from piles installed in the clay-rich soil beneath the building.

At the isthmus building, several alternate side panels of the vault were opened up to create three passenger entrances. At those locations, the remaining intermediate vault sections were



Workers are collecting debris that may point to the cause of the accident.

Tech Briefs

designed to be connected to each other via the crown in order to bridge the structural gaps formed by the openings.

The vault's base was constructed to rest on sliding bearings to accommodate thermal expansion and other normal movements of the structure. As a result, they behave more like beams than arches, according to one British engineer informed of the project's details. The bending resistance of the shells is reinforced by a series of curved trusses affixed to their exterior (photo, right).

Conceptually, the design of Terminal 2E "couldn't get much simpler," says the U.K. structural engineer, who requested to remain anonymous. He further adds that, spanning about 100 feet, the structure cannot be seen as a particularly challenging or risky design.

AdP undertook all the outline design and also managed construction of Terminal 2E, mobilizing some 150 architects and engineers from within its ranks. However, the builder of the vault is reported to have denied responsibility for detail design work, which would have been normal practice in France.

Construction problems?

During construction, contractor GTM Construction of Paris precast each vault section in three pieces near the airport site, recalls Didier

Primault, a senior engineer with the parent company Vinci Group. The pieces, forming both the sides and the crown of each section, were then brought to the site, where, using large cranes, GTM installed the three sections on temporary internal props. Workers then "stitched" the sections together with cast-in-place-concrete and steel reinforcing bars to form a continuous enclosure. Substructures of the concourse building were constructed by a different firm, Hervé of Paris.

During construction, AdP recorded problems with the construction of the columns supporting the vaults. As a result, each of them was reinforced externally by applying a layer of fiber-reinforced concrete. While AdP declines to

THE DESIGN OF TERMINAL 2E WAS NOT PARTICULARLY DARING OR CHALLENGING, SAYS A U.K. STRUCTURAL ENGINEER.

discuss details while the investigation continues, a close observer of the project recalls a work stoppage for several months during the concourse's construction. "They had some serious cracks in the columns," says the engineer, who worked on a nearby building. Additionally, vault deflections "were bigger than expected," he adds. "They (AdP) recalculated completely the full structure."



AdP had problems with the concourse's supporting columns during construction.

Continuing the airport's look

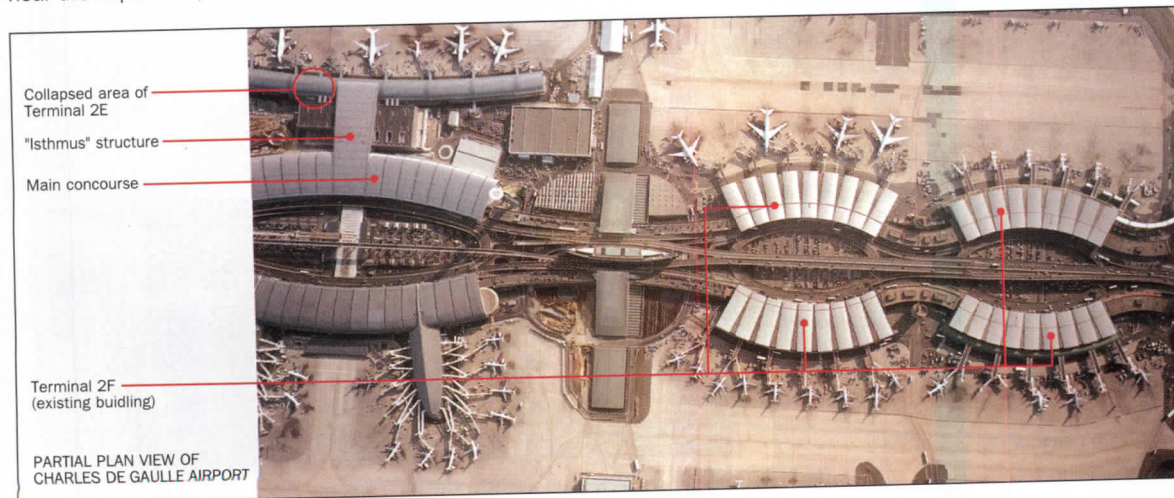
At least visually, the vault's design continues a theme applied a decade earlier by Andreu, then AdP's chief architect, in the adjacent Terminal 2F (at right in rendering, below), which is almost a mirror image of its follower. At the older terminal, the architect called for a blocky, vaulted

near-vertical curved front of the main building, the contractor cast sections of the ceiling almost flat on a special turning frame and later pivoted them to the right orientation. The more horizontal parts of the ceiling were cast on props first, and only then was the supporting steelwork erected.

For the recent Terminal 2E main building, the design was simplified to ease construction and reduce costs, says Anne Brisson, AdP's project architect. Its ceiling made of African timber, which was more easily installed and lighter than the 2F vault, she notes. But Terminal 2E's concourse roof, which has a span more modest than that of the main building, designers reverted to concrete, this time to make it structurally sound and eliminate the need for the steelwork arches used in 2F.

Since retiring from AdP last year, Andreu has run a small architectural practice near Montsouris Park

concrete ceiling within the 1,300-foot-long, curving main building. This ceiling, which serves no structural purpose, is supported by more than 5,400 tons of steelwork arches. The arches span nearly 200 feet between two lines of supports and project back another 30 feet or so to a glazed rear wall. Erecting Terminal 2F's ceiling was one of the toughest tasks, contractors said during the project. To achieve the



southern Paris. However, he continues to collaborate with AdP on various projects. Among his most recent innovations was the proposal to use titanium for the long-span main glazing of a new terminal for the airport at Abu Dhabi, the United Arab Emirates. Meanwhile, his design for a new national theater is taking shape in Beijing, and his Oriental Art Center in Shanghai is also well advanced. Peter Rei

Residential

Both stimulating and calming, water in a residential landscape connects shelter to the outdoors

BRIEFS

Lincoln Cottage to be restored

A generous gift from the National Trust for Historic Preservation, Comcast Cable, and HGTV has enabled the restoration of President Lincoln and Soldiers' Home, better known as the Lincoln Cottage. This Gothic Revival cottage was the summer residence of Lincoln and his family from 1862 to '64; besides the White House, it is the only building in the U.S. linked to Lincoln's presidency. The first phase of the restoration, overseen by Hillier Architecture, will be completed in September 2004.

Realizing the American Dream

At the start of June, National Home ownership month, HUD announced a \$161.5 million grant slated for first-time home buyers. The funding, allocated to 400 government agencies, will be distributed to those wishing to purchase a home whose incomes do not exceed 80 percent of the area median income. More information on this federal program can be found at www.hud.gov.

Nation's first antimicrobial home

AK Steel has recently revealed the latest

weapon in the war on germs: a concept home that not only resists fire and earthquakes, but termites and bacteria, as well. The home is constructed of more than 200,000 pounds of steel, much of it AK Coatings AgION antimicrobial-coated steel. Several other companies, including Carrier, Dacor, Dupont, and Sargent, contributed products to the home.

Residents of the Netherlands go with the flow

Tired of fighting sea tides, inhabitants of Maasbommel, the Netherlands, have designed amphibious homes that are built on solid ground but are able to float. The houses sit on land but are connected to 15-foot-long mooring posts by sliding rings that allow them to float with the tide. Their water and sewage pipes and electrical cables are encased within these posts. The houses are relatively expensive for the area, but with an evident land shortage in the Netherlands, amphibious homes could be the wave of the future.

Roanoke, Va., cradles housing design and construction competition

The Roanoke Regional Housing Network, GreenBlue Institute, and the AIA present the First International Cradle to Cradle Housing Design & Construction Competition, inspired by the book *Cradle to Cradle* by William McDonough and Michael Braungart. The competition aims to bring together architects and students with local builders, developers, and community groups to increase awareness about green building and ultimately construct about 30 homes selected by a jury. The entry deadline for the competition is December 15, 2004. For more information, visit www.c2c-home.org.
Audrey Beaton

The sound, movement, and reflective properties of water make it a most desirable element to augment the landscape of a home. Water features, once a hallmark only of aristocratic estates, are increasingly affordable and used imaginatively in smaller-scale residential gardens. Water has been added to the restoration of Richard Neutra's 1960 O'Hara House, by C.J. Bonura of Bonura Building (pictured below). The pool at once blends with the existing architecture, creates white noise to mask sound from the street, and cools the afternoon air that blows through the house. Working in tandem with the environment, water displays both dynamic and static properties.

The four houses featured on the following pages are defined by water, its compelling focus serving as the organizing principle for their design. These houses, finely crafted by their architects, gain even greater appeal through the skillful use of this element. *Jane F. Kolleeny*

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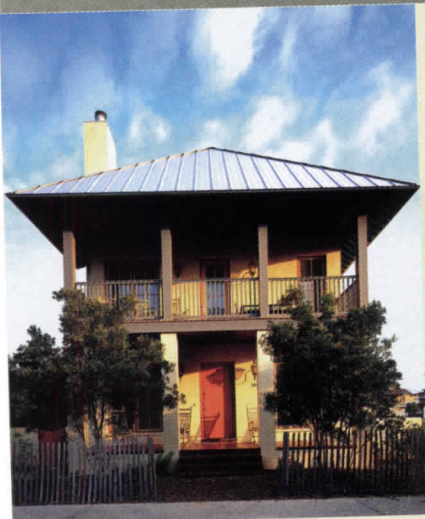
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Residential News

The American Institute of Architects Announces the Housing PIA and HUD Awards for Design Excellence

SINGLE-FAMILY CUSTOM



Project: *Russell Cottage*
Location: *Panama City Beach, Fla.*
Architect: *Looney Ricks Kiss*
Client: *Darrell Russell, AIA*

This West Indies-inspired weekend cottage uses color and texture to combine traditional charm and contemporary style. A "drip wall" made of corrugated

galvanized metal, with hooks for hanging wet bathing suits and towels, contrasts with the rich antique "sinker" cyprus planked floor and rustic shell-and-crushed-limestone inset. Porches on both floors at the front of the house overlook a main street, while a more private screened porch opens from the rear.

Project: *Blue Ridge Farmhouse Addition, Pleasant View Farm*
Location: *Washington, Va.*
Architect: *Robert M. Gurney, FAIA*
Client: *Robert and Elizabeth Haskell*

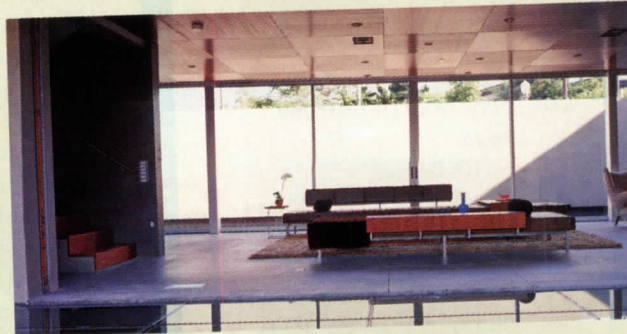
Located in the rolling hills of central Virginia, this graceful addition adds a spacious new

living and entertaining space, as well as a changing room and bathroom, to an existing 18th-century farmhouse. Conceived of as outbuildings, Gurney's pavilions, one clapboard and one steel and glass, join the existing building via a new entrance spine, and complement the materials and geometries of the old farmhouse.



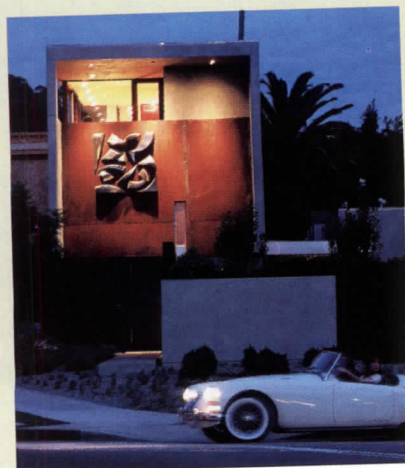
Project: *The Prospect*
Location: *La Jolla, Calif.*
Architect: *Jonathan Segal, FAIA*
Client: *Jonathan Segal, FAIA*

Segal's residence/architecture studio mitigates the dividing line between residential and commercial property in downtown La Jolla. Despite its urban location, the house is remarkably private. The main living



area is flanked by a reflecting pool on one side and a glass floor looking into the studio

below on the other. Segal served as architect, owner, and contractor.



diversity of housing and community development projects honored here testifies to the truth that good design is not constrained by financial resources, geography, or environmental concerns. This is demonstrated by an educational/civic center that serves as a centralizing force for the community, single-family houses that draw inspiration from historic precedent, barracks and row-house designs that exploit the aesthetics of these distinct building types, and three residential projects that propose unusual mixed uses in tight urban settings. Indeed, good design uses limitations as opportunities that propel them toward unconventional solutions. *Jane F. Kolleeny*

INGLE-FAMILY MARKET



Project: *Row Homes on F*
Location: *San Diego, Calif.*
Architect: *Kevin deFreitas Architects*
Client: *Sebastian + deFreitas*

This adaptation of the typical East Coast-style row house to urban San Diego maximizes

light and air in each of the 17 homes. Designed as live/work units, the residences interact with the street through their gracious overhangs, landscaping, and individual stoops, as well as a ground-level room that can accommodate a home-based business.



the State
San Diego, Calif.
Jonathan Segal,
Jonathan Segal, FAIA

This project defines two new housing types for San Diego's urban core. One combines a smaller living space with a rentable office/apartment. The other is a mixed-use, single-

family residence that is influenced by Southern California's courtyard-style houses. Both types consider the character of the neighborhood and the scale of the streetscape.



Residential News

MULTIFAMILY HOUSING

Project: *North Towers-on-the-Court*

Location: *West Hollywood, Calif.*

Architect: *Michael B. Lehrer*

Client: *8223 Norton LLC.*

These tower units, a new type of courtyard housing developed on West Hollywood's narrow lots, use four-story

glass facades to immerse the apartments in light, maximize internal and external views, and connect each floor within the residences. At night, the towers are illuminated beacons. Their adept use of a street "wall" and recessed mass allow the units to be built repeatedly within an existing neighborhood.



Project: *Loyola Village*

Location: *San Francisco, Calif.*

Architect: *Seidel/Holzman*

Client: *University of San Francisco*

Loyola Village skillfully adds 136 units of university housing to an area flanked by an urban campus and a residential neighborhood. The scale of

the units, each with its own entrance, supports the pedestrian traffic of the neighborhood, while the buildings' coloring and texture enhance the identity of the area. The buildings' mixture of studio, and one-, two-, and three-bedroom apartments for faculty and students maintains the diversity of the community.

COMMUNITY DESIGN

Project: *City West Revitalization*

Location: *Cincinnati, Ohio*

Architect: *Torti Gallas and Partners*

Client: *Community Builders*

This project simultaneously revitalizes Cincinnati's West End and provides quality housing to families and individuals with varying incomes. The houses are sensitive to proportion, mass, and scale. Historic precedent guided the design.



Project: *Belmont Heights Estates*

Location: *Tampa, Fla.*

Architect: *Torti Gallas and Partners*

Client: *Tampa Housing Authority*

This redevelopment of an existing 860-unit public housing project transformed barrack-style houses into a residential neighborhood of traditional houses with sociable front porches. Tree-lined streets break up the existing superblock, creating a new, comfortable scale for the area.

Project: *The Titan*
Location: *San Diego, Calif.*
Architect: *Jonathan Segal,*
Jonathan Segal, FAIA



By removing the elevator and interior corridors of the multi-family dwelling, Segal was able to add space and cost savings to the building. Three entrances are accessible from street level, where a parking lot and courtyard circulation provide a safe, communal atmosphere. Within the units, the two-story living spaces have abundant glazing and high ceilings. The exterior cladding of the building is designed to recall the tuna boats that docked in the area in the early 20th century.



Project: *Chelsea Court*
Location: *New York City*
Architect: *Louise Braverman*
Client: *Palladia*

Designed to show that everyone deserves a bright, well-planned home, 14 of Braverman's studios are reserved for the recently homeless, and the other 4 for low-income tenants. Symmetry is created throughout by the color coordination of public hallways with kitchen and bath tiling. A shared lounge, conference room, laundry facility, and terraces also blend with the studios' aesthetic and enhance the sense of community.

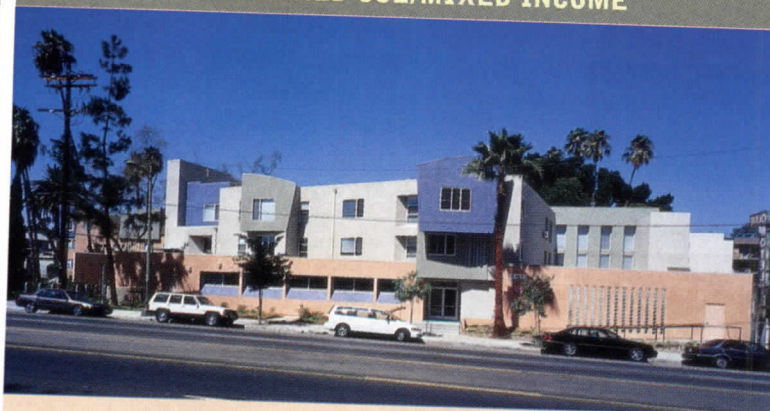
AWARDS: COMMUNITY BY DESIGN

Project: *The Carver Academy Cultural Civic Center*
Location: *San Antonio, Tex.*
Architect: *Lake/Flato Architects*
The Carver Academy

A new library building with a glass facade and inviting overhang is central to a vibrant complex that includes an academy, a renovated civic center, and a cultural arts venue undergoing renovation.



HUD AWARDS: MIXED USE/MIXED INCOME



Project: *Alegria, The Salvation Army*
Location: *Los Angeles, Calif.*
Architect: *Birba Group*
Client: *Residential Communities*

Located just off Sunset Boulevard, this project pro-

vides short-term and permanent housing, a child-care facility, and a family development center for families coping with HIV/AIDS. All the buildings are wood-framed and complement the scale of the existing neighborhood.

Crowned by lap pools, WOHA Designs' three tropical residences find a home on Berrima Road

By Robert Powell

On a steeply sloping site on Berrima Road in Singapore, architects Wong Mun Summ and his Australian partner Richard Hassell, known together as WOHA Architects, designed a Modern paradise in the tropics. It's hard to believe these three, highly refined, almost identical homes are rental units, rising like white oases in the city's suburbs. The sloping site demanded that the houses span three levels. Placed parallel to one another, each house consists of 4,000 square feet on a 4,000-square-foot lot. The tight site areas challenged the designers to convey spaciousness within limitations and find privacy for residents. The houses are staggered in relation to each other to create interest and reduce visibility to neighbors.

The architects explained their design strategy as consisting of three cubic forms linked by circulation passageways. The living and dining rooms relate to the garden at the lowest level. The three bedrooms are located at the entrance level, with the master bedroom sited directly in front of the lobby, accessible only from a narrow timber bridge, separat-

Robert Powell is an architect, educator, and writer based in Brighton, England. He is the author of a forthcoming monograph on the work of Soo Chan.

Project: 3 Units of Detached Houses
at Berrima Road, Singapore

Architect: WOHA Designs—Richard
Hassell, Wong Mun Summ, principal
architects; Stephen Sargent, Philip
Chiang, Lee Li Leng, Toh Hua Jack,

project team

Engineers: Worley (structural);
AE&T Consultants (m/e/p); A. Peter
Tan Associates (quality surveyors)

General contractor: Jenal
Enterprises



1. Living room
2. Dining room
3. Gallery
4. Kitchen
5. Storage
6. Utility
7. Asian kitchen
8. Service yard

PHOTOGRAPHY: © TIM GRIFFITH

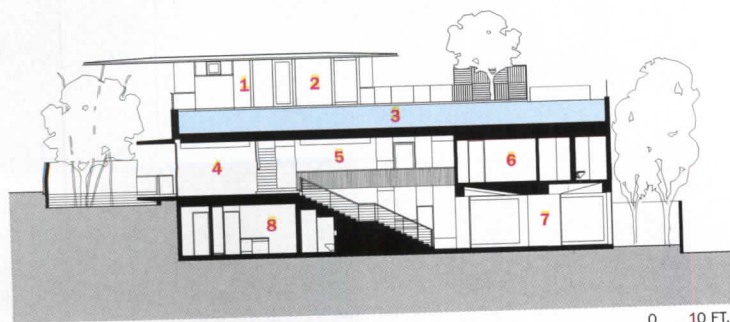
The top level of the houses offers views overlooking the garden. Here, lap pools and timber decks, shaded by a hovering roof, extend the length of the dwelling.





The third and highest level of each house is like a floating pavilion open to the sky (top).

These three homes rise like white oases over the city's suburbs (above).



SECTION

0 10 FT.
3 M.

1. Bedroom
2. Family room
3. Swimming pool

4. Entry
5. Bridge to bedroom
6. Dressing

7. Living room
8. Kitchen

ing it from the public areas of the house. The third and highest floating like a pavilion overlooking the gardens and shaded by a hove roof, comprises another bedroom and family room, a lap pool, a deck. Kitchen and utility areas occupy a semibasement at the front of the house. Each dwelling is entered from the north at the first-story level through an inviting lobby.

The buildings display a composition of contrasts: gray granite works with warm oak timber, solid plaster walls facing east juxtaposed with transparent curtain walls facing west, and the relative enclosure of semisubmerged basement spaces dramatically contrasts the expansive views from the rooftop pool decks. Bamboo-surrounded courtyards on the lower level provide intimate and quiet shelter, as opposed to the sky roof terraces at the second-story level.

The roofs host three parallel, 82-foot lap pools aligned along identical sun decks. "Singapore's skies are often overcast and gray, and we wanted to transform this condition through the medium of water," explains Richard Hassell. "Water takes in light from its surroundings and saturates it with blues and greens. We used a crystalline-glazed ceramic tile from Indonesia in the pools, which adds to this effect, and the tiles are set on an aluminum-panel ceiling to reflect the effect again." The narrow, rectangular pools span the length of the houses and provide a welcome respite from the humidity and hot temperatures. The mood of the dwellings changes dramatically with the weather—on a wet, overcast day, the gray granite elicits coolness, and on sunny days, the brightness of the tropical light conveys transparency and warmth.

The houses mediate the effects of the sun. "The climate in the tropics is hot and humid all year round," says Wong. "These conditions require interventions that would not be appropriate in colder climates. Thus the architects employ overhanging flat umbrella roofs for each house, which extend more than 16 feet in front of each house and more than 16 feet on the other three sides. The 4-foot-deep rooftop pools reduce solar gain; the external walls contain large windows to permit cross ven-

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The garden serves as a planted staircase, which flows from exterior to interior. Inside, the stone stairs provide plinths for placing art and potted plants (right). Kitchen and utility areas occupy a semibase-ment at the front of the house (below).



and the rotation of each living room provides shading of their ex- walls without the need for wide overhangs. A cantilevered glass over- above the top-hung windows in the stainless-steel curtain wall is temporary version of a traditional solution to combat the monsoo- Such details of construction result from rigorous investigation in use of modern technology to mitigate tropical weather conditions

Both Hassell and Wong explore ideas on tropical archi- beyond the accepted vernacular of pitched roofs, overhanging eav- wide verandas. “We pursue architecture that is not simply ro- imagery,” says Hassell. However, who could resist the romance tha- contributes to the building forms it accompanies? Here, the swi- pools set the theme for the silvery reflective palette of the houses. continues, “Water at the roof level powerfully connects the sky and placing the swimmer in the center of an open expanse.” ■

Sources

- Water feature:** *Mastscape Landscaping; Perfect Electric*
- Glazed tiles in pool:** *Kuda Laud Mas*
- Flooring:** *Parquet Technologies*
- Kitchen and bath fixtures:** *Duravit; Karat; Cosmic; Burnham; San-ei; Caroma; Laufen; Pulieffe; Hangrohe*

- Gerda*
- Paint:** *Nippon Weatherbond*
- Interior tiles:** *Sideral; Cosmo*
- Polished stone:** *Otta Phylitt C*

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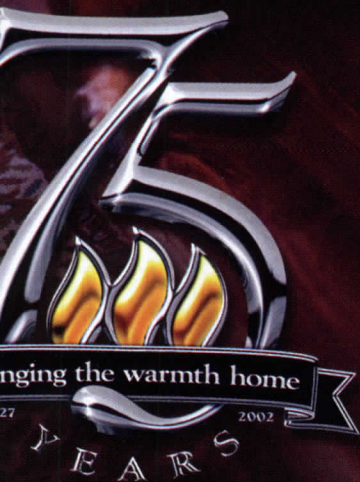
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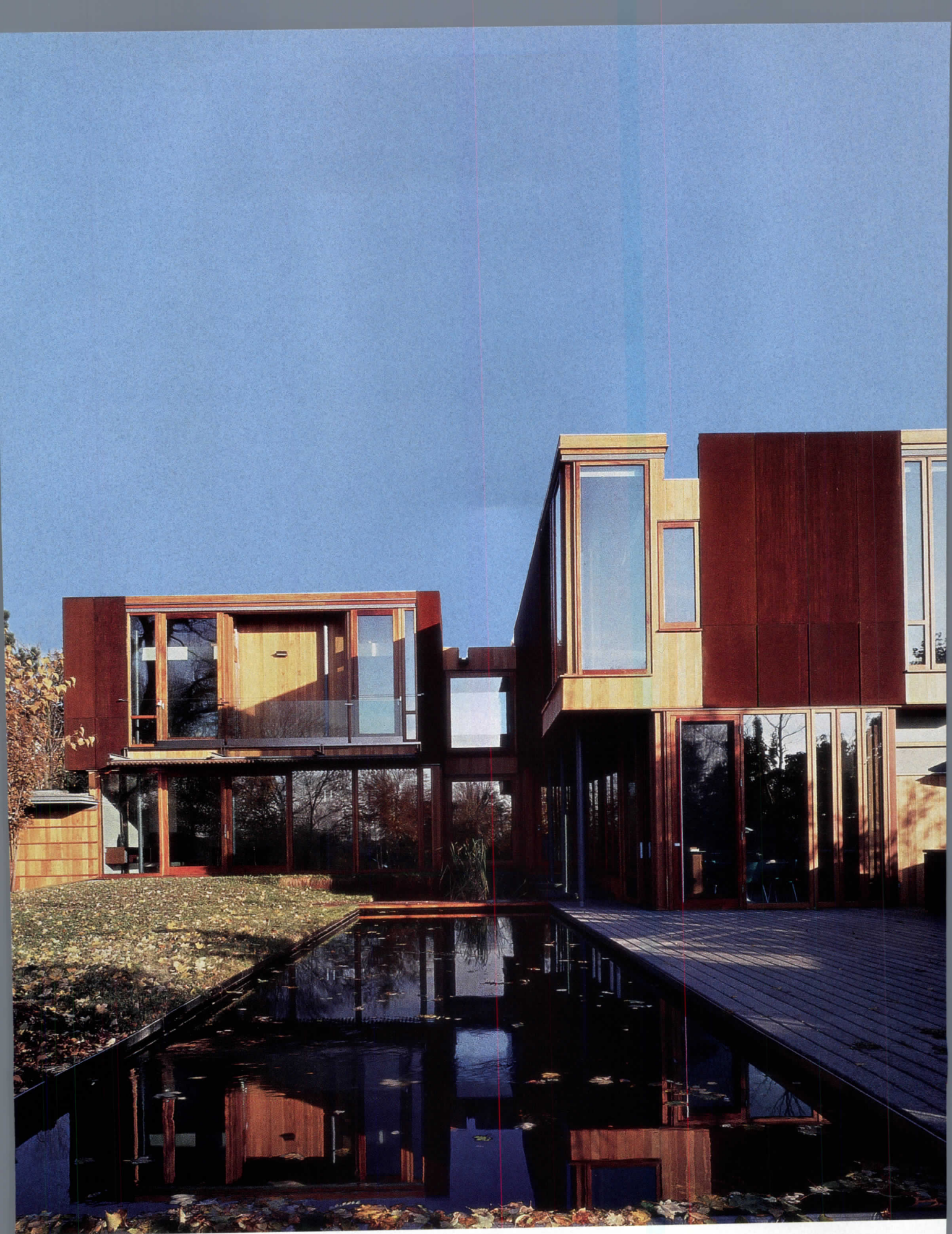
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Water reflects and illuminates Shim-Sutcliffe architects' Weathering Steel House

Raul A. Barreneche

Toronto's North York district, just a few miles from the CN Tower's famous spire, is a world away from the genteel, tree-lined neighborhoods that drew Jane Jacobs north of the border after saving Greenwich Village and SoHo from the wrecking ball. The area, North York, filled with tarted-up, oversize McMansions in fake Tudor and Tudor garb, resembles almost any American suburb. The house does have at least one good feature: its setting at the crest of a wide ravine, one of several that slice through Toronto's eastern flank.

This winding swath of nature in the middle of one of North York's largest cities figures prominently in the design of a North York house by Brigitte Shim and Howard Sutcliffe. The house wraps itself around a small pond filled with lily pads and a lap pool oriented toward the Toronto skyline, thinly veiled by a grove of birch trees and the woods on the north side. The architects, partners in the Toronto-based firm Shim-Sutcliffe Architects, wanted to ensure visual permeability through the house as a counterpoint to a weathering steel exterior that suggests a much heavier structure. Windows along the front elevation align with those on the rear elevation to open up views of the landscape from the street.

The clients initially imagined a stone exterior, but the architects decided them to try Cor-Ten steel instead. The owners were nervous that the skin first began to rust, but grew more confident with their skin as the Cor-Ten mellowed to a leathery chocolate tone and texture. The house features Douglas fir board-and-batten siding on the garage and the playroom, and service wing on the opposite end complements the steel's warm, natural wood tones. Shim and Sutcliffe excavated the ground around the house to create a light court that brightens what would otherwise have remained a dark basement. The house's overhangs diminish the monolithic quality of the Cor-Ten exterior, as do the recessed dining-room windows and a rain scupper notched into the front facade. Rainwater cascading down the scupper leaves its mark on the weathered, rusty steel siding.

Glass and wood, not steel, dominate the rear elevation. Many of the windows are floor-to-ceiling mahogany-framed windows open to connect the house to the outdoors in good weather. During Toronto's long, cold winters, the large expanses of south-facing glass let the sun warm up the interior. (Overhangs and built-in brise-soleils of wood and steel provide shade and control in summer.) A pivoting glass door on axis with the pond and

Raul A. Barreneche is a New York-based contributing editor for RECORD.

Weathering Steel House,
Toronto, Canada
Architects: Shim-Sutcliffe
Partners—Brigitte Shim, Howard Sutcliffe
Principals: Blackwell Engineering
(architectural); Ted Kesik (mechanical

and building envelope)
Consultants: Neil Turnbull (landscape); Dan Euser, Waterarchitecture (reflecting pool, swimming pool); Tremonte Manufacturing (weathering steel cladding)
General contractor: Kamrus Construction

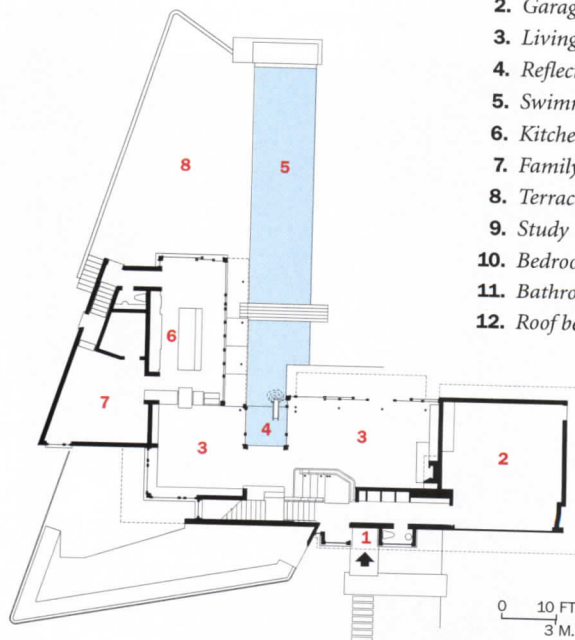


A strong urban face of Cor-Ten steel addresses the street on the north side of the house (above),

while the south side features glass and wood and opens to the pools, ravine, and yard (opposite).



SECOND FLOOR



FIRST FLOOR

1. Entrance
2. Garage
3. Living/dining room
4. Reflecting pool
5. Swimming pool
6. Kitchen
7. Family room
8. Terrace
9. Study
10. Bedroom
11. Bathroom
12. Roof below

0 10 FT.
3 M.



A pivoting glass door opens to the pools outside (above right). Facing toward the south side (above left), with the reflecting pool below and living room at the left. The entrance and stair (at the right, below) are across from the reflecting pool, with the living room beyond.



lap pool abuts the edge of the water, creating an intimate connection between indoors and out. Rainwater pours down in front of the door from a roof scupper into the pond, adding a third dimension to the interplay of water and architecture, a consistent thread throughout Shim and Sutcliffe's oeuvre. When the owners were deciding on an architect, they visited Shim and Sutcliffe's own home, overlooking a walled-in garden with an artificial pond, and nearby Ledbury Park, which centers on a 100-foot-long reflecting pool that turns into an ice-skating rink in winter.

Shim and Sutcliffe manipulated the floor plan to create a sense of downward movement through the house, as if traversing a topographically varied landscape. The strategy creates a stronger connection to the site, simply opening the house up to the views. Stepping through the front door, one enters a foyer that doubles as a mudroom, a functional necessity in Toronto's long spells of snowy, slushy weather. The architects converted a wooden bench into a wall of storage closets paneled in Douglas fir with a strong vertical grain. A short run of steps leads up to the living room on the right and the dining room to the left; another short staircase leads down to the kitchen and a family room at the rear of the house. The master bedroom, guest room, and children's rooms are located on the second floor.

As in all of the firm's projects, Shim-Sutcliffe carefully deta

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The living room, with a wood-burning fireplace, faces the garden at the left (top). The elegant stair

has mahogany treads, weathering steel handrails, and stainless-steel-mesh guards (below).



material palette of concrete and painted steel that play against polished mahogany floors and Douglas fir ceilings. There's a strong nautical feel to the painted steel columns, curving handrails, and slatted-wood ceiling above the entry hall and the stepped walkway down to the lap pool. Inspiration also comes from Alvar Aalto, traditional Japanese wood construction, and the borderline-obsessive detailing of Carlo Scarpa, a frequent reference for Shim and Sutcliffe.

Beyond formalism, the house reveals Shim-Sutcliffe's deep grounding in the physical world and let day-to-day changes in weather and light animate its designs. Every room enjoys expansive views of the woods outside; sunlight on the pools, which remain open through the winter so they don't need unattractive pool covers, creates reflections on the ceilings. Steam billowing across the pool in winter weather creates a dramatic effect, especially when it contrasts with the blue sky while in summer the water very nearly flows into the house. The ultimate inspiration for this home for all seasons comes from the sky, the landscape, and especially, water. ■

Sources

Exterior steel cladding: Tremonte Manufacturing

Roofing: Soprema

Wood windows: Sashmen

Glazing: Sunlite

Cabinets and woodwork: Edwards

and Wilson; Two Degrees North

Tile: Daltile

Paint: Benjamin Moore

For more information on this project, go to Projects at

www.architecturalrecord.com

How a “trailer with a cowlick” was transformed to Texas Twister proportions by the buildingstudio

David Dillon

From a clump of cedar elms a carport swoops up and out, as if caught by a sudden gust of wind. Architect Colemar Coker, who with his late partner Sam Mockbee designed the carport and the house that goes with it, thought it looked like a funnel cloud, so he nicknamed it the “Texas Twister.” “It’s really just a sculptural device, a kind of flag, that tells visitors they’ve arrived,” he explains.

It is also the one bold formal gesture in an otherwise subdued straightforward design. No cattle graze this 8,500-acre spread an hour north of Dallas; but it is home to deer, coyotes, bobcats, wild turkey, feral cats, several kinds of rattlesnakes, and more than 100 species of birds.

The owners, a prominent Dallas businessman and his arts-and-letters wife, bought it to escape the city as well as to have a place for their children and grandchildren to gather on weekends and holidays. They had no interest in ranching—the sardonic “all hat and no cattle” attitude was fine with them—but both are ardent birders and conservationists who saw a chance to create a nature preserve out of a patch of fallow prairie.

“My husband and I loved the landscape, the birds, and the chal-

lenging editor David Dillon is the architecture critic for The Dallas Morning News.

enge of restoring something that had been abused,” she says. The couple acquired the property in the late 1980s, as funding for the nearby Superconducting Supercollider was drying up. Having spent billions on bunkers, tunnels, and other infrastructure, the federal government concluded that the project was a dud and pulled the plug. Land values plummeted, development stopped, but for some, opportunity knocked.

After making do for several years, the new owners asked Mockbee/Coker to design a main house overlooking a lake, plus a smaller residence for the ranch foreman. The big house was to be 12,000 square feet of concrete and glass, with grand spaces and dramatic views similar to those in the couple’s Dallas house by Antoine Predock. “It just grew and grew,” the wife recalls. “We never could seem to cut the volume back.”

But the bids came in high, Mockbee died, and the entire project was put on hold. Nine months later, the couple decided that the big house was wrong for both them and the site, whereas the smaller house, which was under construction and which the foreman referred to as “a trailer with a cowlick,” seemed just right. So the little house, enlarged slightly with a guest wing, became the main house, and a new foreman’s house, designed by Dallas architect Russell Buchanan, was constructed elsewhere.

Except for the Texas Twister, the main house is almost subdivi-



sion simple. It forms a crisp L, with the long leg containing the kitchen, living room, and three modest bedrooms, and the shorter one, a pair of guest rooms and a covered patio. The wings are joined by a wood and steel deck that terminates in a drawbridge and observation platform on the north end. The drawbridge is a smaller and simpler version of the dramatic cantilevered aerie at the couple's Dallas residence.

The exterior consists of iron-flecked gray brick and corrugated metal siding, with deep overhangs for protection against the scorching Texas sun. The interiors, by Emily Summers, are equally straightforward and unpretentious: polished concrete floors, raw 2-by-12 pine rafters, exposed conduit, Home Depot light fixtures. Only the custom rugs and a few pieces of designer furniture suggest that the owners are also connoisseurs. A continuous 2-foot clerestory washes all rooms in natural light, giving them as many moods as the day. The one whimsical touch is the pair of large stainless-steel wheels that open and close the metal sunscreens—a pump house detail transplanted to the arid prairie.

Over the years, the owners have restored grasslands, created numerous ponds and wetlands for migrating shore birds, and sponsored research by ornithologists from Cornell. Long concrete water troughs extend outward from the kitchen and the patio, attracting both birds and grandchildren and, like the drawbridge and the observation deck, connecting the house to the landscape. Compared to the original main house, it is almost invisible.

"My husband goes down almost every day, but I'm a city girl who loves urban environments," says the wife. "It's taken me a while to understand the ranch thing and to appreciate the simple beauty of this place." ■



Project: *Texas Twister, ReyRosa Ranch, Ellis County, Texas*
Architect: *buildingstudio—Coleman Coker, principal; Jonathan Tate, project architect; Carl Batton Kennon, Matthias Maier, and Henry Yamamoto, production*

Sources

Metal windows/doors: *Kawneer*
Bathroom floors/tiles: *Ann Sacks*

Interior lighting: *Lightolier*
Bath fixtures: *Kohler*
Kitchen equipment: *Thermador; Kitchen Aid; Sub-Zero*
Furnishings: *Edward Wormley; Guglielmo Ulrich; Greta Crossman*
Paints: *Sherwin Williams*

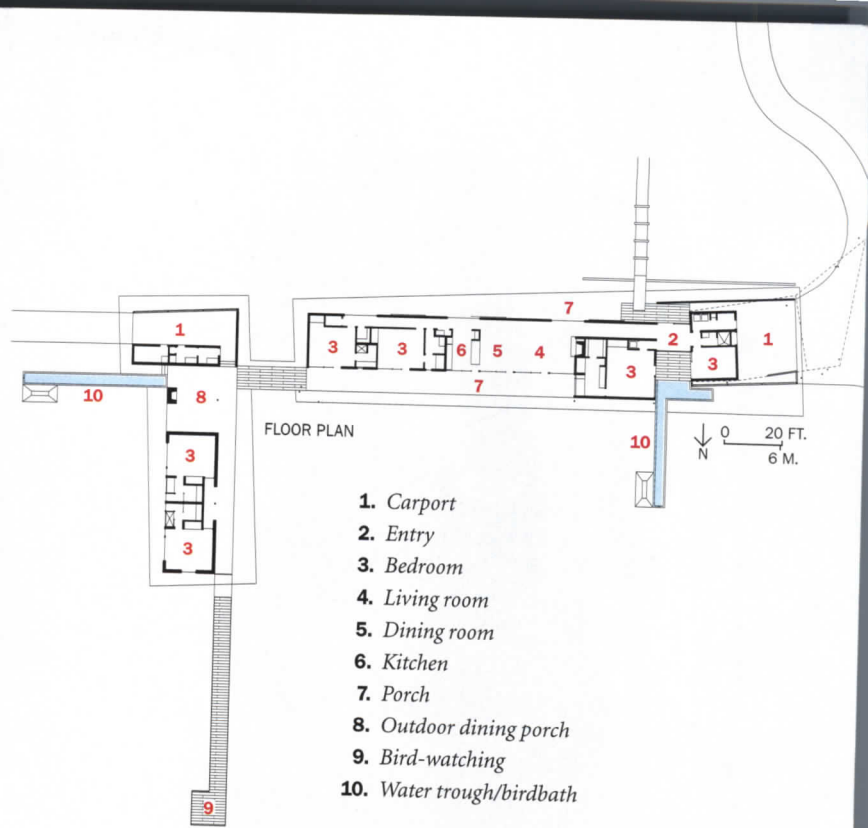
For more information on this project go to Projects at www.architecturalrecord.com





Except for the “Texas Twister” (opposite, bottom), the main house is subdivision simple, forming a crisp L (opposite, top), with

the long leg containing the kitchen, living room (above), and bedrooms; the shorter one, a pair of guest rooms and a covered patio (below).





The dining area appears to float in the pond (opposite, top), where large Japanese cory swim (this page). A massive, 85-foot-long wall made of Waimes stone defines the front facade (opposite, bottom).



Appearing to float in a coy-filled pond, Groep Delta's Villa C harmonizes effortlessly with nature

Philip Jodidio

The Belgian architecture and urban design firm Groep Delta is based in Brussels and in Hasselt, near the Dutch border. One of its senior partners, Frederic Chaillet, decided to build his home on a tract of farmland in Zonhoven, just outside of Hasselt. As an interior designer, he handles the group's finances, administration and clients, and here called on his own creative team, headed by director and partner Juul Vanleysen. Chaillet had clear ideas about the living space he wanted for his family, and one of them was that the house was to be completely closed on the street side and entirely open to the pond. Vanleysen responded with a massive, 85-foot-long wall made of rough stone that defines the front facade, punctuated only by a steel cantilevered carport. The rough finish of the stone wall is present in the long entrance hall, whose dark space opens into the brightly lit living and dining area. Here, unframed floor-to-ceiling glass

Philip Jodidio is a Paris-based journalist and the author of more than 20 books on contemporary architecture.

Villa C, Zonhoven, Belgium
 Groep Delta Architectuur
 Juul Vanleysen, architect
 Design: Group Delta
 & Interior

Landscape architect: Michel Pauwels
General contractor: Dethier
Lighting: Roger Toussaint
Engineer: SBC



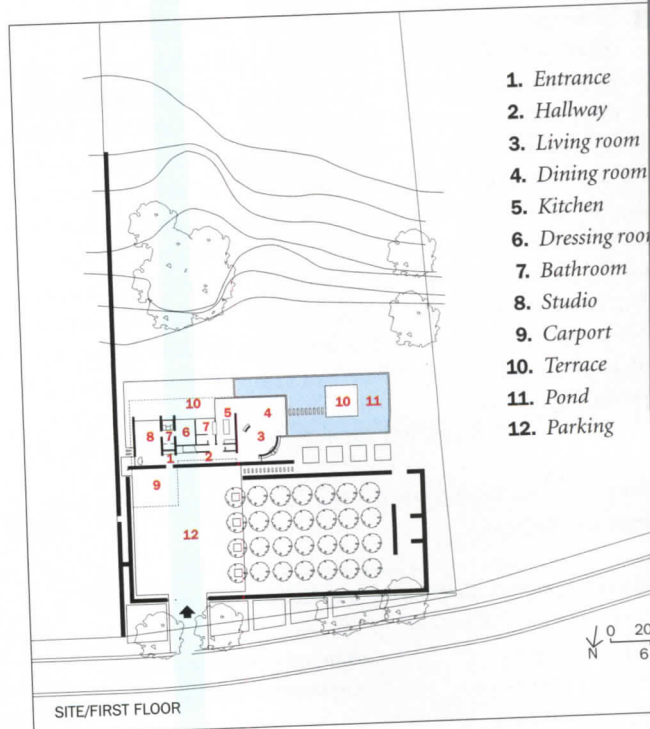
Seven stepping stones lead to a concrete seating platform in the pond, a gesture conceived by Vanleysen in the context of a study of "ancient building, astrology, and numerology."



contrasts sharply with the opaque density of the entrance wall. "In all of my work," says Vanleysen, "I look for a mixture of the old and the new—and a contrast between cold and warm materials. In the Villa C, the rough stone of the entrance wall contrasts with the clean floor and ceiling. This gives a kind of emotion to the house." The architect and his partner did disagree over one unusual feature of the interior: a truncated, shingle-clad cone that houses the fireplace and projects above the thin roof of the dining space. "I told him I wanted a square house, because that is the way I think," says Chaillet. "I was against this intrusion, but now it has become one of my favorite spaces."

The architect worked closely with landscape designer Michel Pauwels to create exterior spaces in harmony with the architecture, in particular the pond that faces the dining area. Seven stepping stones lead to a concrete seating platform in the pond, a gesture conceived by Vanleysen in the context of a study of "ancient building, astrology, and numerology." Pauwels selected grasses, bamboo, and other plants intended to move with the wind.

Though furniture, such as the Ron Arad designs in the space near the fireplace, were chosen by the owner, most of the interior design was the work of Groep Delta partner Luc Buelens. The custom-designed kitchen features surfaces of steel, glass, and wenge (a dense exotic wood with straight grain and coarse texture) that contribute to the overall impression of a house that was at least partially inspired by 1960s



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The rough finish of the stone is present in the long entrance hall (left). The custom-designed kitchen features steel, glass and wenge wood surfaces (below).

California Modernism. A constant theme on the garden side is the close connection of the interior to the exterior. There are no curtains, and even the master bathroom has a large door opening directly from the shower into the garden.

Bedrooms for the owners and their two small children are located on the upper level and also look out into the spacious garden. Custom-designed furniture for the children's area is echoed in the dressing rooms by a wenge-clad block containing drawers and cupboards for the adults. A Paolo Piva bed facing a double-height window dominates the master bedroom. A discreet steel spiral stairway allows access to the ground-level television room. The large plasma screen here is one of the few visible indications of the presence of modern technology in the house, though the residence is fully wired and computer controlled.

The Villa C is indeed a study in contrasts, both in materials and in types of spaces, varying between the darkness of the entrance hall and the full light of the living spaces, between a Minimalist smoothness in some features and an intentional play on roughness. Upstairs living spaces are not cramped, nor are they generous, while the dining area and kitchen seem to stretch directly into the ample garden. The basin that runs along the back of the house on the garden side shows a certain Asian influence on both the client and the architect. The presence of water, like that of plants that blow in the breeze, is intended to animate what Chaillet says would otherwise be a very "static" view. Transparency, light, and reflections characterize this house and form a striking contrast to the rough, closed entrance facade. ■



Sources

Floors: Bolid

Bathroom furnishings: Philippe Starck II

Kitchen: Miele

Lighting: Delta Lighting

Furnishings: Ron Arad for Moroso and Vitra

Dining room: Vico Magistretti
Fritz Hansen

Master bedroom: Paolo Piva
B+B Italia

For more information on this go to Projects at

www.architecturalrecord.com

Kitchen & Bath Portfolio

The dramatic **kitchen and bath projects** featured in this year's Portfolio take advantage of natural and artificial light, an array of tactile finishes, and carefully chosen **organic and geometric forms** to create spaces that are ideal for entertaining, escaping, or both. *Rita F. Catinella*

Gallerylike spaces in Sydney home frame couple of art lovers

To house a collection of art and serve as a work-at-home couple, the project—aptly named “House for Art Collectors”—was designed by Marsh Cashman Architects (previously Marsh Cashman Architects) on the site of a former Sydney art gallery. The three-level home features rectangular building forms and a central outdoor private space that accommodates a lap pool. The husband-and-wife clients wanted the home to feature simple modern finishes and to have a fluid floor with an open, flowing connection to the courtyard and other living areas. To reinforce this seamless transition, the firm specified sections of steel-framed glazing to minimize the separation between indoors and out.

The zinc-clad box in the master bath hovers over the kitchen, defining the space. For the master bath, which crosses the courtyard, the team finishes with a tactile quality, polished colored concrete on the walls and heated floor, and black granite for the vanity and shower for two is behind a sliding glass screen. The bathroom had to be a “space to relax in,” says the architect. “When reclining in the tub, you can open the window

at the view to the city, listen to the music, and set mood lighting.” The kitchen below has a large island counter that defines the space and mirrors the shape of the living area visible in the adjacent living room. The clients, who entertain frequently, wanted the kitchen to have a view of the lounge area, a challenge

the firm addressed through the addition of a screenlike extension. Another challenge, building the kitchen's island bench on-site in smooth-finished concrete, became “a structure exercise,” according to Marsh Cashman.

Despite the challenges, both client and firm were happy with the outcome—a space that has the

feel of a Modernist art gallery but still functions as a home. *R.F.C.*

Architect: Marsh Cashman Koolloos Architects

Builders: Berg Brothers

Sources: Kitchen—Vola (tapware); Mirotone, Laminex, Pilkington (cupboards); Romano Concreting (concrete); VM Zinc (ceiling); Ilve

(stove, oven); Maytag (fridge); Miele (dishwasher); Erco (lights); P&G Grunells (cabinets); Steel Framed Windows Australia (windows, doors); Master bath—Sadler Tiles (polished concrete tiles); Hydrotherm (towel rack); Vola, Hansgrohe (tapware); Reflections Design (shower screen); Carmoma (toilet); Mirotone (linen cupboards); Kreon (lights)



The zinc-clad box that floats over the kitchen (above) contains the master bathroom, where materials such as granite and polished concrete tiles (far left) create a clean, tactile environment. Abundant light streams in from the window, which offers views of the courtyard and the city from the sunken tub (near left).

Kitchen & Bath Portfolio



The centerpiece of the New Inn Square penthouse kitchen is a cantilevered wrapped stainless-steel island (far left), while a blue serpentine shower stall is the focus of the master bath (near left). Lighting sets the stage for dramatic bathing in the Clink Street apartment (below).

Theatrical bathrooms are the stars of two modern London apartments

A “dramatic bathroom” might sound like an oxymoron, but how else could one describe the master bathrooms in these two London apartments? Clinton Pritchard, a partner at zynk Design Consultants of London, calls the bathroom of the New Inn Square penthouse a “complete theater of blueness.” Blue lens fiber-optic lighting illuminates the sculptural focus of the room: a blue, serpentine shower stall. Skylights fitted with circular openings bring in daylight and feature colored lighting for night bathing. The custom-built joinery is made of willow, an unusual timber whose veneer has a holographic effect and gives the appearance of movement.

Theatricality continues as a motif throughout the apartment. The kitchen boasts a cantilevered, wrapped-stainless-steel island and professional-style cooking appliances. Custom joinery in the kitchen and flooring in the living and dining areas are finished in the client’s choice of material, American black walnut. The open-plan design allows the kitchen, dining, and living areas to be interconnected for entertaining purposes and separated for privacy.

At the Clink Street apartment, designed by DIVE architects, lighting is also a central element in the bath-

room. To allow natural light to filter into the space, the architects constructed two walls of the bathroom from two layers of opaque glazing. Dimmable fluorescent light fittings are housed within the cavity of the glazed walls so the bathroom functions as a light box, lighting both itself and the living space on the other side of the wall.

To accommodate the client’s need for a bath large enough to hold three small children, the architects designed a tub of pigmented concrete, cast in situ. An ideal insulating material that gives the 7½-foot-long tub a seamless finish, the concrete was heavy enough to require the architects to strengthen the floor underneath it. A bathtub falling through the floor into the Starbucks located beneath the apartment would surely have been too much drama for one bathroom to handle. *Diana Lind*

Architect: zynk Design Consultants of London—Clinton Pritchard, project leader

Project: New Inn Square Penthouse

Main contractor: Absolute Shopfitters

Sources: Bath—Vola, Duravit (tapware); Duravit (toilet); Agape (wash bowls, tub) Kitchen—Gaggenau (vent hood, refrigerator, ovens, microwave)

Architect: DIVE Architects
Project: Clink Street Apartment
Contractor: Ashbuild
Structural engineer: Harrison Roberts

Sources: Kayode Lipedé (concrete); Solaglas (glazing); Delta Light (recessed lights); EncapSulite (fluorescent lights); Vola (mixer taps); Delta Electroheat (warm floor system); Kirkstone (Brazilian slate tiles); Ironmongery (ironmongery)





A glassy, faceted bathroom centers a rural N.Y. residence

The Gipsy Trail residence, designed by Archi-Tectonics for a site in rural upstate New York, looks almost boxy from the outside, but running through the center spine of the house is an organic “armature,” a twisting collection of the house’s infrastructure. Within the armature are the kitchen, fireplace, heating and cooling mechanisms, and perhaps most spectacularly, the master bathroom.

As the armature winds through the center of the house, a skylight follows. The skylight is formed of individual glass panes dividing the zinc roof. At the end of the structure, the skylight folds over to form the back wall of a shower stall, which the architects call “a transparent shower room floating in the trees.”

The architects, led by principal Winka Dubbeldam, oriented the entire house to capture views of the lake and as much natural light as possible, and deliberately chose shiny white and chrome fixtures to make the most of the light.



A view of the bathroom from inside (left) and outside the home (above).

Beyond the sheer novelty of a shower that gives the feeling of being outside, housing the bathroom in the armature of the building dictates not only the room’s shifting, tilting shapes, but also the shapes of the rooms around it—making it truly the core of the house. *Kevin Lerner*

Architect: Archi-Tectonics

General contractor: T&L Construction

Engineers: Buro Happold; Stanislav Slutsky

Sources: UAD (zinc roofing, fenestration, railings); Duravit (lavs, toilet); Dornbracht (faucets, showerhead, valves); Kohler (tub); Omnipanel (towel warmer)

Renovation of a 1950s town house brings Cleaver’s kitchen into the city

Alexander Gorlin, principal at Alexander Gorlin Architects, led the design of a kitchen renovation of a Modernist townhouse in Manhattan. He preserved something of the original idea of a kitchen—even if the space wasn’t one to begin with. “The original kitchen was in the basement,” says Gorlin. “A beautiful space with floor-to-ceiling windows was actually lost.”

Gorlin designed the new kitchen to preserve the “luminous” quality of the room, and created translucent cabinetry to let the light through. “There really aren’t that many kitchens in Manhattan with floor-to-ceiling windows,” says Gorlin.

The translucent cabinets hang from the ceiling, completely separate from the window frame behind. The cabinet doors were manufactured by Rudy Art Glass, and the sliding panels in the back are made of LUMAsite plastic. All of the other kitchen cabinetry is made of polyester-coated MDF.

“It’s like a ‘50s suburban kitchen brought into the city,” adds Gorlin, “insofar as you can stand in front of the sink and look out into a garden.” *K.L.*

Architect: Alexander Gorlin Architects

Sources: Rudy Art Glass (cabinet doors); American Acrylic Corporation (LUMAsite plastic panels); original travertine (flooring)



The luminous quality of this kitchen designed for a renovated town house is enhanced by the use of translucent cabinetry suspended from the ceiling above the sink.

Kitchen & Bath Portfolio

The kitchen and master bath of this Tribeca loft showcase the original brick archways of the former factory space.



A practical kitchen and bath for the quintessential New York City loft

Victoria Blau drew on the “layering” of styles of Manhattan’s streets for the renovation of a former Tribeca cheese factory into a home for a growing family. To maintain the loft’s industrial history, Blau exposed its brick walls, centering the kitchen and master bath around preexisting archways. Against this backdrop, she juxtaposed highly finished materials, including glass and stainless steel.

In the master bath, a birch cabinet with double sinks nestles underneath the uplit archway. Streamlined fixtures adorn French limestone walls and the sheer glass shower stall. A similar palette marks the open kitchen, where a second archway houses more cabinets and a steel shelf. Mechanical equipment snakes along the ceiling, while cabinets house an urban necessity:

recycling bins. The result is “pure” New York, a space where Minimalism rubs shoulders with the gritty textures of the past, with an eye toward practicality. *Claudia La Rocco*

Architect: Victoria Blau Architect
General contractor: Certified of NY
Sources: Kitchen—RSA Lighting (lighting); Bulthaup (cabinets, recycling bins); Sub-Zero (fridge);

GE (microwave, dishwasher); Gaggenau (wall oven); Dornbracht (sink faucet); Fisher & Paykel (gas cooktop); BEST (island range hood); In Sink Erator (garbage disposal); KitchenAid (trash compactor); Master Bath—Kohler (sink); American Supplies (faucetry); Ultra (tub); Duravit (toilet); Dornbracht (accessories); Weaver Ducre (lighting); Studium (limestone)



An airy southwest kitchen blends nature and machinery

When the Downing family retired to Tucson, they wanted to embrace their new landscape. The couple turned to Ibarra Rosano Design Architects, who created a home split into three “pavilions” to accommodate the property’s Saguaro cacti and catch the hilly site’s best views.

The lower section of the home contains the living/dining space, built around an open kitchen—a rustic center housing complicated machinery behind diverse surfaces. Two unusually large sections of native mesquite, found by the couple, form a boat-shaped center island topped by black granite and

offset by birch cabinets. The sink is tucked behind a long, low herb planter, a practical flourish that enhances the room’s natural feel. A taller island serves many purposes and provides extra storage in birch cabinets (with detachable backs for ease of entry). The cabinets also hide the building’s heating and cooling duct system and a motorized appliance garage behind an aluminum backsplash. Containing these various mechanical systems within the island allowed the architects to maintain the butterfly ceiling’s clean sweep, preserving the room’s uncluttered feel. *C.L.R.*



Architect: Ibarra Rosano Design Architects
Contractor: Repp Construction
Sources: Mark Perry (mesquite countertop, custom work); Franke (sink);

Grohe (faucet); Sub-Zero (fridge, oven, cooktop, vent); Bosch (dishwasher); Granite Creations (granite countertop); Nevamar (cladding); Air Conditioner (nozzles); Miele (coffee maker)

Residential Products

Eurocucina Review

Kitchens and appliances that **adjust to a range of lifestyles** were on display at the **biennial Eurocucina exhibition**, which took place last April during Design Week in Milan. *Josephine Minutillo*

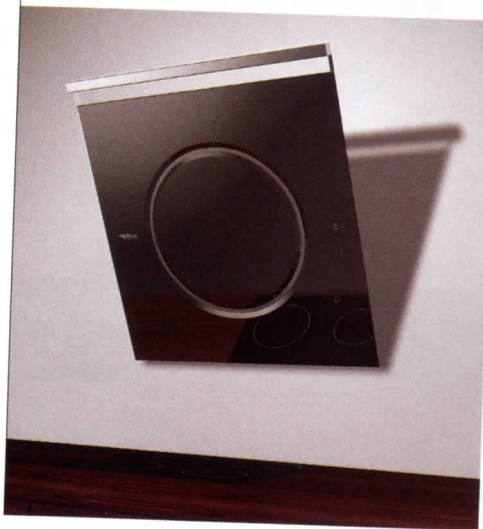


◀ Staying single and unattached

Designed by Alberto Colonello for Boffi, Single is a freestanding or wall-mounted unit with fixed dimensions that can come equipped with a sink, dishwasher, refrigerator, or cooking surface. The body is made from $\frac{3}{4}$ " wood-particle panels in several finishes with an inside cover in stainless steel. The bottom portion is available with a door or as a drawer, and the cover closes to create a compact block ideal for offices or small apartments. Various options feature additional storage and worktop space. Boffi Soho, New York City. www.boffisoho.com **CIRCLE 200**

▼ Futuristic filters

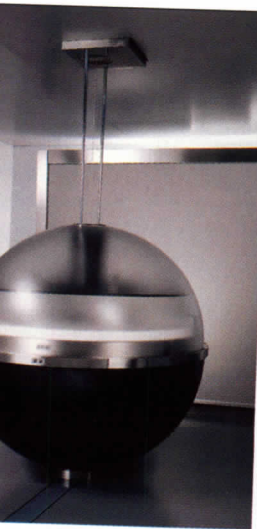
Elica, a manufacturer of kitchen hoods since 1970, has evolved from a small, artisan shop, whose products were intended exclusively for the Italian market, to an international leader with an innovative, modern collection. This year they introduced Om, an almost vertical, completely flat glass hood. The glass is silk-screen processed on the



back in plain colors but can be customized with patterns or decoration. The processed glass is also less sensitive to finger marks and easy to clean, according to the manufacturer. Om's superior air and odor filtration was designed to achieve high efficiency levels with reduced aspiration power, making it less noisy than most conventional hoods. Elica, Ancona, Italy. www.elica.com **CIRCLE 201**

Personalized pantry

is a versatile kitchen system from Binova designed to adapt to any space and cooking needs. Individual elements are made from all sides, allowing flexibility when arranging kitchen. Autonomous elements come with castors for even greater mobility. The height of the work tops varies to adjust to specific ergonomic and functional requirements. Work tops come in aluminum, steel, marble, and Corian, with side panels in aluminum, lacquer, or laminate in a variety of colors for countless compositions. Binova Home, New York City. www.binova.com **CIRCLE 202**



◀▶ Domestic sphere

First introduced as a prototype in 2002, the Sheer kitchen, along with the new brand, was officially introduced at this year's Eurocucina by parent company Gatto Cucine. Created by Drag Design, Sheer's highly innovative design anticipates future trends in living at the same time that it reinterprets tradition. Its provocative, perfectly spherical form encloses all the conventional and advanced functions of a large kitchen as it invites users to gather around it in the manner of a family hearth. Suitable for all types of living arrangements, the Sheer kitchen becomes an object at the center of a room rather than a room itself. Gatto Cucine, Camerano, Italy. www.gattocucine.it **CIRCLE 203**



Residential Products Kitchen & Bath

► Saving water a flush at a time

Not all flushes are alike. That's why Sterling has introduced the Rockton toilet with Dual Force flushing technology to allow users the option of selecting one of two water levels each time the toilet is flushed. Operated by a two-button actuator integrated into the tank lid, the toilet will flush at either 1.6 or .8 gallons. Choosing the .8-gallon button can save an average family of four up to 6,000 gallons of water a year. Sterling, Kohler, Wis. www.sterlingplumbing.com **CIRCLE 204**



▲ Eggs-cellent collaboration

Inspired by the simple oval shape of an egg, Aveo is the first collection of bathroom fixtures designed by the British-based design firm Conran & Partners for Villeroy & Boch. Aveo includes a lavatory, bidet, toilet (not shown), and tub. A variety of lavatory styles is offered, including vessel, vanity, and pedestal models, and self-rimming designs. A solid bamboo vanity (at right) and a selection of other storage options are also part of the series. Villeroy & Boch, Monroe Township, N.J. www.villeroy-boch.com **CIRCLE 205**



▲ Sinks fit for a diva

At last year's Cersaie show in Bologna, Italy, Toscoquattro launched several new products, including New Look (above), designed by Elena Bolis. Finished in bleached or cherry zebrano wood with lacquered or stainless-steel doors, the wall-mounted system supports a shallow, angled basin. Another introduction was the Opera collection of sinks designed in ebony, Dupont Corian, and stainless steel. AF New York, New York City. www.afnewyork.com **CIRCLE 206**

► No more tan lines

People are busier these days, and the shower has become one more place to multitask. Designed for residences, spas, hotels, or gyms, Indrolux showers feature a built-in tanning system that gently tans and purifies the skin as it cleanses. Sleek panels of patented tanning lamps offer colored light in a range of standard or custom color choices. All of the lamps are subjected to stringent testing and can be adjusted by a remote control. Indrolux USA, Lexington, Ky. www.indroluxusa.com **CIRCLE 207**



► New hoods in the hood

At this year's K/BIS, Zephyr introduced the first signature hood line by designer and artist Fu-Tung Cheng of Cheng Design. The three new hood designs include Okeanito, based on one of Cheng's original sweeping-curved-hood designs; Shade (right) a matchbook-inspired design with a hood shade that tucks away when not in use; and Trapeze, a hood with a floating curved canopy. Zephyr Ventilation, San Francisco. www.zephyronline.com **CIRCLE 208**



▲ Faucet comeback

At this year's K/BIS, Elkay introduced the company's first new major faucet line since the 1980s. The new collec-

tions include six pullout-spray faucets, two prerinse/pre-soak faucets, and a wall-mounted lavatory faucet. The faucets incorporate features such as a pivot-and-locking handle and a smooth-pull-in head that retracts easily,

allowing touch operation that lets the user switch effortlessly from spray to water flow. Elkay, Oak Brook, Ill. www.elkayusa.com **CIRCLE 209**



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Residential Products Kitchen & Bath



▲ Self-cleaning shower head

The Grohe Retro Rainshower delivers a wide shower spray that envelops the body in falling water. The oversize, 8"-diameter shower head features 120 spray nozzles arranged to leave no "dry" zones of water coverage. The all-brass shower head features the company's patented SpeedClean anti-lime system. The conical shape of the silver-green nozzle forces lime scale to accumulate only at the tip of the nozzle, which can "bend" when lightly wiped with a cloth or sponge, forcing the lime scale to crumble away. Grohe America, Bloomingdale, Ill. www.groheamerica.com **CIRCLE 211**

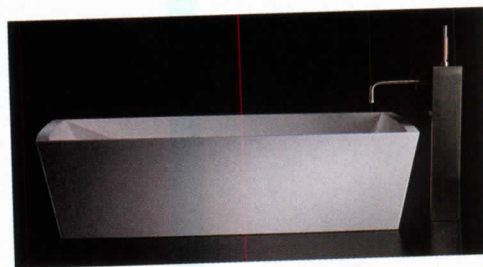


▲ Towel-less showering

To avoid that "moment of chill" that occurs after taking a hot shower, Jacuzzi Whirlpool Bath has added a special option, Ambient Air Body Dry System, to their Summer Rain shower series that provides complete head-to-toe drying. The system features 12 heated air jets incorporated into a central shower column that dries bathers off quickly, without the need for a towel. The temperature and airflow of the jets can be moderated through a control panel. Jacuzzi Whirlpool Bath, Walnut Creek, Calif. www.jacuzzi.com **CIRCLE 214**

► Gaga for cooking

Aga had a slew of new introductions at this year's K/BIS, including a dual-fuel range that incorporates gas and electric; a three-oven Aga that features a fast-roasting oven, a slow-simmering oven, and a baking oven; an undercounter wine cellar; and an all-electric AGA (right), which looks similar to its gas-fired siblings. Aga Ranges, Cherry Hill, N.J. www.aga-ranges.com **CIRCLE 210**



▲ A treasure chest for water

After traveling through the desert last year, designer Marcel Wanders earned a

new appreciation for value of water. According to Wanders, the tub and wash basins of his new Gobi collection for Boffi can be seen as "treasure chests, fortresses for the most valuable material on earth." Gobi includes

a tub and two basins of different sizes. Boffi, New York City. www.boffisofo.com **CIRCLE 213**



▲ Mirror TV technologies

At K/BIS, Séura introduced a line of LCD televisions that are incorporated into bathroom mirrors (right). When activated, the screen is visible as a window within the mirror—off, the LCD is completely hidden from view. On the other side of the show floor, advertised a competing integrated-display screen that utilizes thin-film transistor technology (left). ad notam USA, New York City. www.ad-notam.com **CIRCLE 212** Séura, Little Chute, Wis. www.seuratvmirror.com **CIRCLE 253**



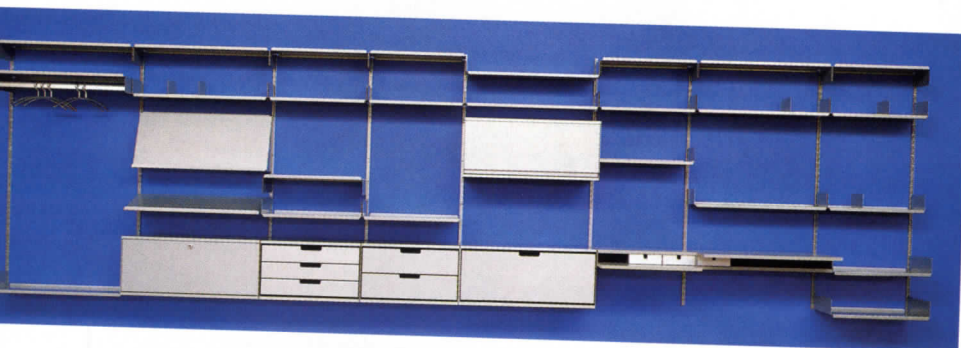
◀ Raining down the drain

Introduced globally this year at the Furniture Fair, the Rain sink collection by Adam D. Tihany's first foray into bathroom product design. The vessel-style basin is bordered in a halo of stainless steel, bronze, suspended on a colored-glass plane. Water cascades down a square geometric spout that bisects the basin's rim. The faucet's components are flush-mounted into the spout, right for cold water and left for hot. Axolo, Ontario, Calif. www.axolo.it

Products

Storage & Shelving

The storage and shelving products featured this month are not **merely utilitarian pieces** that contain belongings or files. Many serve double duty as sculptural wall pieces or freestanding screens that help divide or define a room. **Flexibility remains key** for changing work and lifestyles. *Rita F. Catinella*



606 shelving system available throughout North America

described by New York's influential architect Murray Moss as "one of the great icons of 20th-century industrial design," the 606 Universal Shelving System has been produced by Vitsoe continuously since the year it was designed by German industrial designer Hans-Joachim Rams. Last October, Moss announced the distribution of the system to all of North America through Moss dna, a division of the retail store in New York City. Since 1995, both Vitsoe and its manufacturing have been

based entirely in Britain. There are four "structure" types for the 606 system, which depend on the type of wall, floor, and ceiling; what will be stored or displayed; and the desired look of the system. Shelves, cabinets, and tables can then be repositioned or added onto the appropriate structure without tools by simply slipping the aluminum pins out of the system's E-Tracks. Lengths are possible in 26" and 35½", and depths in 6¼", 8½", 11¾", and 14¼". The system does not need

to be used against a wall, but can be compressed between the ceiling and the floor.

At last year's 100% Design show in London, Vitsoe displayed an original Audio 1 gramophone and loudspeaker designed in 1962 by Rams—who intended the smaller bay width of Vitsoe's 606 Universal Shelving System to match the width of Audio 1. Vitsoe also supported



The 606 shelf system doubles as a screen at the offices of Countrywide Porter Novelli in London.

100% Design's press office by supplying shelves to display the press packs. Moss dna, New York City. www.mossoonline.com

CIRCLE 216

Adjustable pole system creates shelving, rooms, without walls

and Julie Scheu, the husband-and-wife partners in the St. Louis-based furniture design firm UrbanWorkshop, applied their architectural training to devise freestanding poles that can define a loft or open space by simply wedging them between the ceiling and floor. The rooms are constructed of cherry, white oak, or walnut, with metal fittings. Made to order in lengths up to 14', the poles adjust 5" increments from the specified height. The handcrafted steel parts are given a white powder-coat finish, and the white lacquer recalls the bottom end of

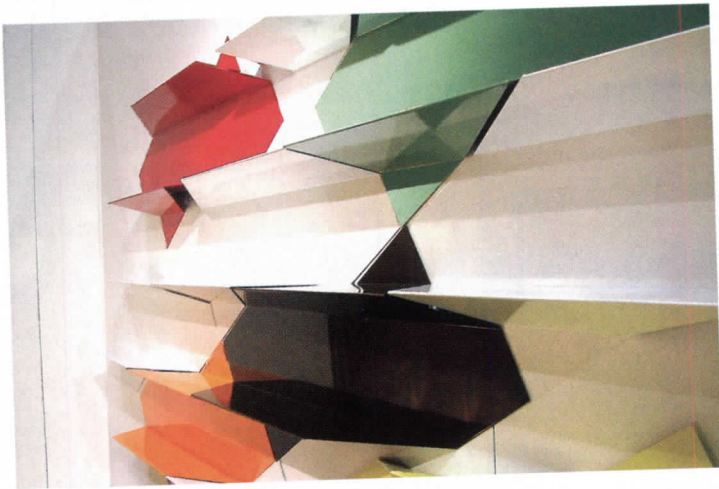
a pogo stick. The three original pogoHome rooms (pogoCloset, pogoLibrary, and pogoGarden) consist of stacking wood components that interlock with the arms to form sturdy poles to support belongings. The three newest rooms (pogoGallery, pogoLounge, and pogoDen) use expanding inserts and a series of holes to allow for more design freedom. UrbanWorkshop, St. Louis. www.urbanworkshop.us

CIRCLE 217



PogoHome rooms (left to right): pogoLibrary, pogoGallery, pogoLounge, and pogoDen.

Products Storage & Shelving



▲ Origami-inspired shelving

The Bias Shelf system is constructed of a single piece of high-grade sheet aluminum that is folded to provide shelf space and aesthetic flare. Each wall-mounted modular shelf is powder coated for durability and is available in nine colors, allowing for countless design configurations. Nuf Design, New York City. www.nufdesign.com

CIRCLE 218



◀ Make space for stuff

The Crux system (left), from the Brooklyn design team/manufacture hivemindesign, is a walnut-veneered storage unit that encases a series of slotted aluminum components. The interchangeable components accommodate clothing storage with a hanging rack, as well as book storage with built-in bookends. The firm also offers a low wooden case for LP and electronics storage called the Crux credenza. This unit is veneered in nut and encases slotted aluminum components and gray glass sliding doors. hivemindesign, Brooklyn, NY. www.hivemindesign.com CIRCLE 219

▼ Freestanding configurable storage

MKS Designs introduces Modstor, a freestanding configurable storage system suitable for commercial or residential use. Modules consist of a frame, a drawer, and a shelf; they come in wide or narrow, with short or tall drawers, and connect left to right as well as stack top to bottom. Frames, drawer baskets, and shelves are made from powder-coated steel, while drawer fronts and backs are high-density polyethylene or solid hardwood. MKS, Cambridge, Mass. www.mksdesign.com CIRCLE 220



◀ Protecting Asian treasures

Spacesaver incorporated space-saving solutions into San Francisco's Asian Art Museum's lower level for collection storage and preservation. Included are compact art racks for framed pieces, stationary pallet racks for large sculptures, and more than 200 environmentally controlled cabinets on high-density mobile systems for a range of artifact storage. Spacesaver, Fort Atkinson, Wis. www.spacesaver.com CIRCLE 221



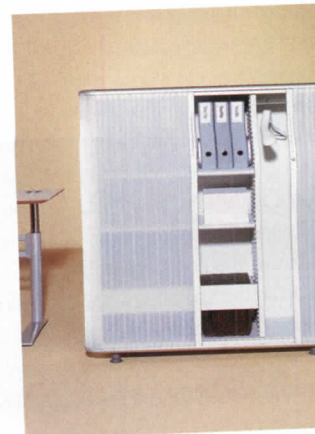
► Shelving support pole

The latest addition to the Rakks product line is the PC4 support pole featuring threaded compression mounts for secure installation between floor and ceiling. Suitable for a range of residential, commercial, and retail display applications, this 1½" x 1½" extruded-aluminum support pole can accommodate ceiling heights up to 12'. The pole is stocked in clear- or black-anodized-aluminum and white-powder-coated finishes. Rangine, Millis, Mass. www.rakks.com CIRCLE 222



► Mobile office storage

Bretford and Formway Design introduce the Traffic storage line featuring the Boxstore and Mobile Pedestal. A range of interior accessories, including pullout shelving, flat shelves, or media drawers, can be employed to customize Traffic for specific storage issues. Boxstore is available in more than 20 combinations of height, width, and door options, and the Mobile Pedestal can double as cushion-top seating. Bretford, Chicago. www.bretford.com CIRCLE 223

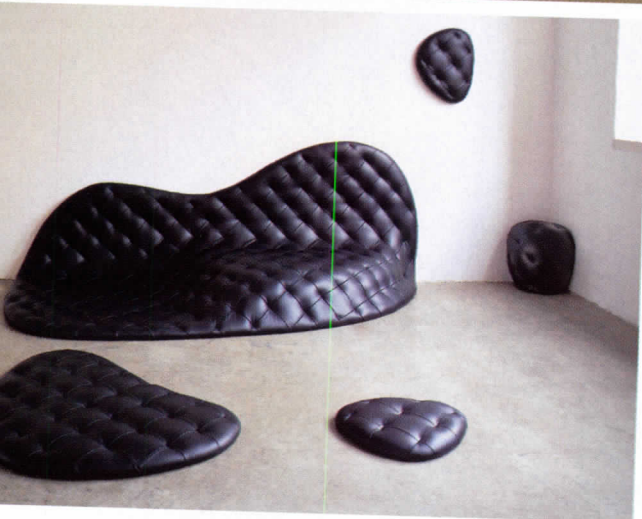


Product Briefs Milan Furniture Fair

Following pages highlight introductions from this year's Milan Furniture Fair, which took place from April 10 to 19 in venues throughout the city. In sharp contrast to many of the conceptual or extravagant designs displayed in off-site exhibits, manufacturers this year offered products that represented a "back-to-basics" approach focusing on fundamental themes of structure, scale, transparency, and ornament. Seating furniture featured structures that were either completely exposed or nonexistent and were offered in a greater variety of sizes to accommodate a "larger" audience. In addition, forgotten classics were reintroduced alongside products from a talented new crop of designers. Josephine Minutillo



As shown above, from top left: Dutch designer Jurgen Bey's Sky, by Ettore Sottsass's three-dimensional Pools.



Milan's 43rd Annual Salone del Mobile: A weeklong celebration of design

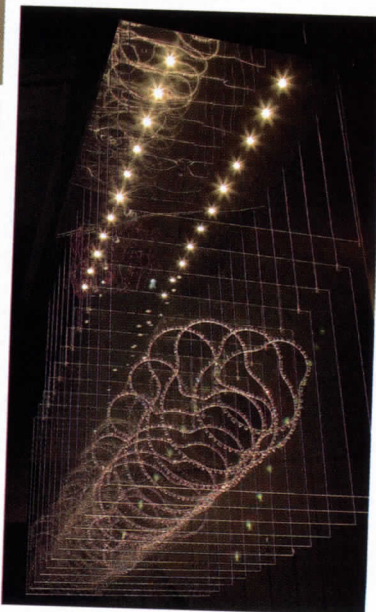
Milan's Salone del Mobile is unlike any other furniture fair you're likely to attend. For an entire week every April, this energized city is transformed into a haven for design aficionados from across the globe—and it's not just furniture lovers who come to take part in the spectacle. From retailers and architects to fashion designers and car makers, attendees come in growing numbers (190,000 this year) to view the countless product offerings and exhibits. On this occasion, the event was redubbed Milan Design Week to reflect its far-reaching appeal.

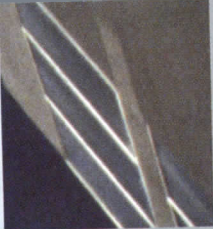
According to Paola Antonelli, curator in the Department of Architecture and Design at the Museum of Modern Art in New York and veteran visitor of the Salone, "the fairgrounds are where it all started, but the city has taken over

and turned this fair into a very different kind of event." Antonelli notes the Italians' "flair for scenography" as a main draw, but also acknowledges that the event is an ideal opportunity to meet up with colleagues and other professionals passionate about design.

Fairground displays and off-site exhibits ranged from minimal to stunning. Swarovski's Crystal Palace show was once again a highlight as it presented chandeliers from a new roster of designers, while Moroso's Happy Ever After exhibit by Dutch designer Tord Boontje (see this month's Profile on page 240) drew lots of attention, as well. Smaller displays dotted the city, so walking the streets of Milan during Design Week meant stumbling upon an unexpected array of objects and installations, including works by veritable masters of design like Ettore Sottsass and Andrea Branzi to contemporary luminaries, as in the Vanishing Point show featuring work by Robert Stadler, Konstantin Grcic, and Jurgen Bey. A host of student exhibitions were on display, as well.

Galleries, stores, fashion houses, and even eateries throughout the city took part in the festivities this year. In addition to the major furniture showrooms like B&B Italia and DePadova, such prestigious brands as Dolce & Gabbana, Missoni, and Acqua di Parma staged presentations of their own, making Design Week in Milan an event for the entire city to enjoy. *J.M.*





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Product Briefs Milan: Structure



◀ Cover story

A company whose hallmark has always been upholstered furniture, Moroso presented a small chair this year whose upholstery had everyone talking. Designed by Konstantin Grcic, Dummy derives its form from a single sheet of polyurethane foam gently squashed over a supporting structure. The brightly colored, collapsible chair covers were part of a diverse presentation that included seating, tables, and shelving ranging from minimal and traditional to innovative and eclectic.

Europrojects, Miami. www.moroso.it **CIRCLE 224**

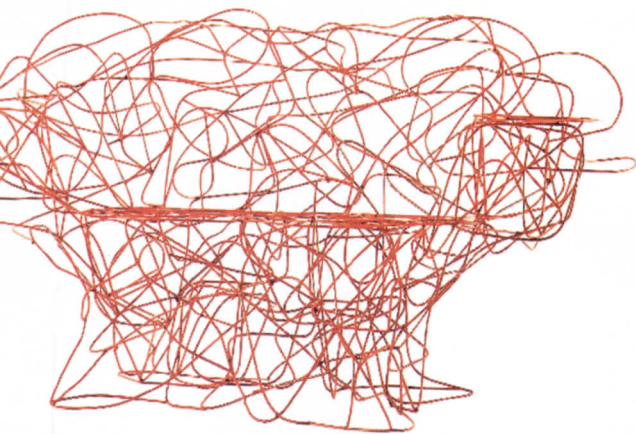


▲ Rock steady

Specialists in solid-wood furnishings since 1920, Italian manufacturer Riva presented a new collection by American architect Terry Dwan. Called Strong_Box, the collection includes a table, stools, and a console (above). An homage to wood's material qualities, the witty design combines a simple top with slanted legs that appear unsteady but in fact form a stable structure. Made entirely of reforested oak and completely hand-finished. Furnitalia, Los Angeles. www.riva1920.it **CIRCLE 225**

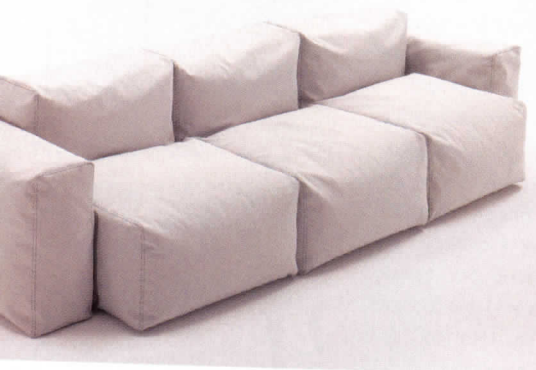
Brushed

to and Fernando Campana continue to push the envelope with their designs. This year, they presented Corallo, an armchair made from steel wire and finished with epoxy paint in a coral color. Corallo was born from a sculpture Humberto Moss created during a metal course in 1990, which he describes as an "investigation in drawing only lines floating in space." Its irregular weave is curved by hand and unique to each chair. Moss, New York City. www.mossoonline.com **CIRCLE 226**



▲ Striptease

Tom Dixon describes his recent work as an "experiment in reductionism." His presentation included the Soft Box series of simple box and cylindrical lights, the Tube series of leather-upholstered chairs and tables with a stainless-steel-tube structure, and the Wire series of indoor/outdoor stacking chairs (above). Built "from the inside out," these products are stripped to their basic components, making structure and skeleton the design itself. Centro Modern Furnishings, St. Louis. www.centro-inc.com **CIRCLE 227**



◀▶ Formfitting

Rejecting the styling that has become so prevalent among the Milan offerings each year, Jasper Morrison created Oblong, a structureless sofa composed of individual seaters connected by zippers. Much like a beanbag, Oblong molds itself to the sitter's body. "The beanbag has always impressed me as a totally original piece, with regard to how we sit," says Morrison. "I wanted to take it further and offer a more traditional function." Limn, San Francisco. www.limn.com **CIRCLE 228**



Product Briefs **Milan: Scale**

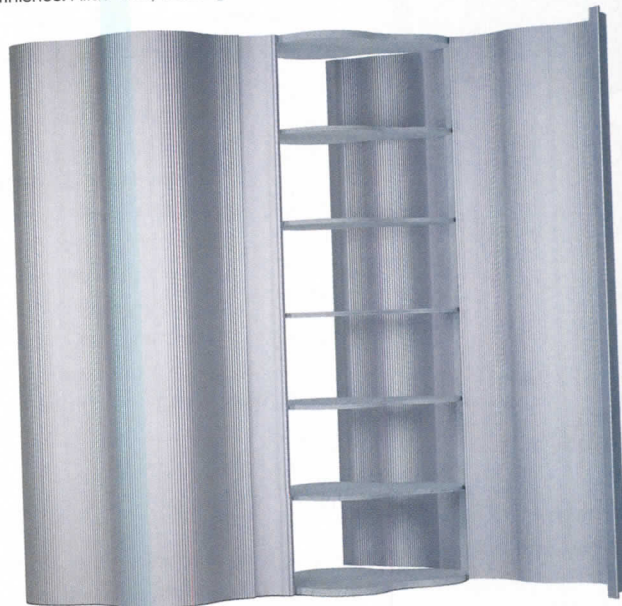


▲ Striped collection

Having experimented in new materials like die-cast aluminum with great success, Magis is no longer just a plastics company. This new outdoor seating collection by French brothers Ronan and Erwan Bouroullec includes armchairs, low chairs, stools, tables, chaise longues, and sun beds. Visually arresting, the widely spaced methacrylate slats are wrapped around thin, steel-tube frames. Available also with padded covers. The Terence Conran Shop, New York City. www.conran.com **CIRCLE 230**

▼ In layout

Dominating Alias's stand this year, the organically shaped Layout functions as a container system, room divider, or corner unit. Monolithic at first glance, the units contain curved doors that open to reveal interior shelving. Designed by Michele De Lucchi, the system was developed following an exploration into the expressive potential of extruded aluminum, a favorite material of Alias. Frametable, a table with an aluminum structure introduced by Alias last year, was also presented in stunning new finishes. Alias USA, Huntington Station, N.Y. www.aliasdesign.it **CIRCLE 229**



◀ Quick-change artist

Part of a new collection by Alfredo Haberli for ClassiCon, Hypnos (left) is a chair, couch, and bed at the same time. Designed with flexibility in mind, Hypnos converts easily from a large chair to an uncomplicated bed for overnight guests or a daybed for quick naps. The easy-to-clean footrest allows you to keep your shoes on while napping. Also part of the collection is Skaia, a large table with a thick white tabletop that accommodates up to 12 people, suitable for conferences or dining. On the opposite side of the spectrum is Nais, a small, lightweight wire chair in various colors. M2L, New York City. www.m2collection.com **CIRCLE 231**

► The big scoop

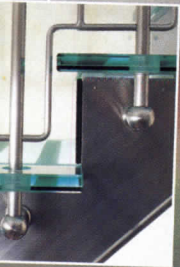
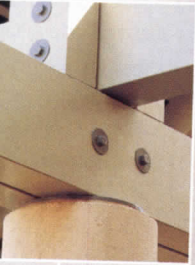
The generously sized Marcus is a lounge chair with footstool, the first pieces in a family of products designed by American Jeffrey Bennett for Montina. The oakwood frame is padded and upholstered in a variety of fabrics and leathers. Using the Eames lounge chair as a reference, Bennett designed the chair to be "large enough to evoke comfort and relaxation and be appealing to a wide audience." Property, New York City. www.propertyfurniture.com **CIRCLE 232**



► Super-sized

A frequent designer for Poltrona Frau, Luca Scacchetti has updated the traditional armchair with Size. The first armchair to come in three versions made-to-measure for three different body sizes, Size also introduces minor deformations to the classic styling with slanted seats and arms and disproportionately slender feet. Accessories in the same or contrasting colors include a headrest, cushion, and side and back pockets. Poltrona Frau, New York City. www.poltronafrau.it **CIRCLE 233**






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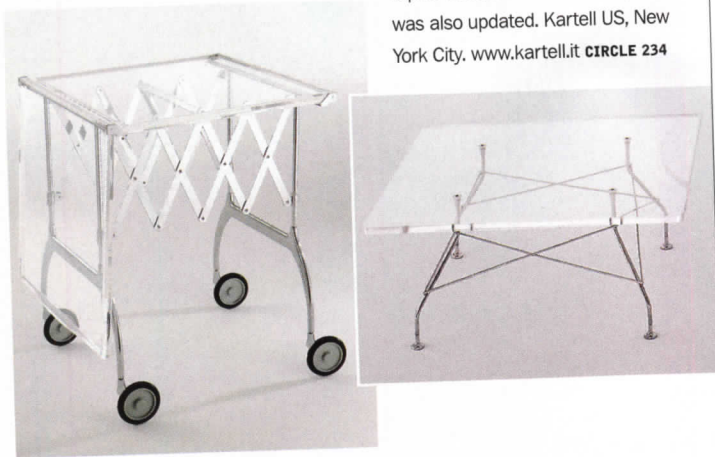
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Product Briefs Milan: Transparency

▼ Clear-cut

Having perfected the technology used to create transparent polycarbonate furnishings, Kartell showcased a range of products around the theme of transparency, including new designs from longtime collaborators Philippe Starck and Ferruccio Laviani and a small table by the newest addition to their reputable roster of designers, Patricia Urquiola. Older designs were given a new look as well, with some striking results. The Glossy series (right), by Antonio Citterio, features the same light-chromed-steel structure of the original but has been expanded to include tables with new dimensions, shapes, and functions, and new transparent surfaces. The folding

top of Citterio's Battista trolley (left) was also updated. Kartell US, New York City. www.kartell.it **CIRCLE 234**



◀ Friendly apparition

Young Japanese designer Tokujin Yoshioka has collaborated frequently with Driade as a product and exhibition designer, last year staging the *Clouds* show in honor of the company's 35th anniversary. This year he presents *Kiss Me Goodbye*, an armchair that combines his affinity for organic form with his love for transparency. The chair is constructed of transparent polycarbonate and is intended for indoor use only. Current Seattle. www.driade.com **CIRCLE 235**

▶ See-through sink

PH is a freestanding, floor-mounted wash basin designed by Piero Lissoni. The column is made of 310-degree bended plates in .47"-thick transparent crystal. The bended transparent-crystal basin is attached to the column with a polyurethane bonding agent. In the marble version that is also available, the column is extracted from a single block of Carrara marble with an excavated basin. Boffi Soho, New York City. www.boffi.com **CIRCLE 236**



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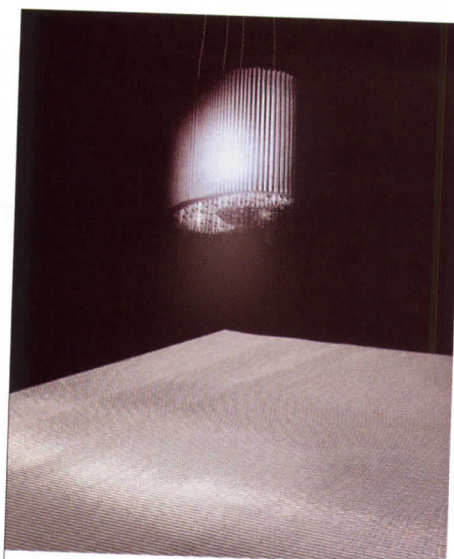
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Product Briefs Milan: Ornament

Wearing patterns

Spain-based Spanish designer Patricia Urquiola's products were ubiquitous last year—at the fairgrounds, in restaurants, and at off-site venues. Designed for indoor use only, her Florencia collection (top) features small tables, chairs, and stools whose painted steel structures are covered with wicker in several decorative patterns or uniformly in a single color with thin canes. Rosa Perera's (bottom) are large floral-patterned rugs Urquiola designed with her friend and frequent collaborator Gerotto for Paola Lenti. The sculptural quality of the rugs is enhanced by alternating high and low relief used to create the leaves, veins, petals, and centers of the flower motif, resulting in a sophisticated and contemporary graphic design. Current, Seattle. www.driade.com CIRCLE 237 Paola Lenti USA, San Diego. paolalenti.com CIRCLE 238



▲ Metallic mood

With his new designs for Sawaya & Moroni, renowned French architect Dominique Perrault uses elementary forms and basic materials to create objects with a curiously Baroque feel. Both the lamp and rug pictured here (above) are made from metal netting. Metal links form pleats that shape the sinuous volume of the lamp's diffuser, to which cascades of Swarovski crystals have been added. Limn, San Francisco. www.limn.com CIRCLE 239

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Product Briefs Milan: Old Masters



▲ Tracing tables through history

In 2004, Cassina purchased the worldwide exclusive reproduction rights for products designed by Charlotte Perriand. The new collection features a variety of furnishings, including seating, tables, and storage units, created over the course of

six decades. Ospite (left), from 1927, is the earliest: an extendable, chromed-steel table reflecting the spirit of the time by offering practical solutions for everyday living. Ventaglio (right), designed almost 50 years later, shows the evolution of



Perriand's design approach and lifestyle. Created for her chalet, the unusual table-top provides versatility in a less formal concept and is available in natural or black-stained oak. Cassina USA, New York City. www.cassina.it **CIRCLE 240**

▼ Found object

Among the lesser-known of Achille and Pier Giacomo Castiglioni's designs, the Splugen stool has been reintroduced by Zanotta. Named after the Milan beer hall for which it was designed in 1960, Splugen's tubular steel frame incorporates a footrest and leather-upholstered cushion. It can be painted in black or aluminum. Centro Modern Furnishings, St. Louis. www.centro-inc.com **CIRCLE 241**



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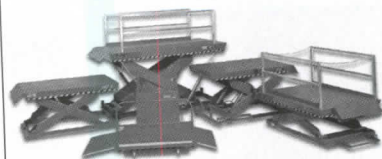
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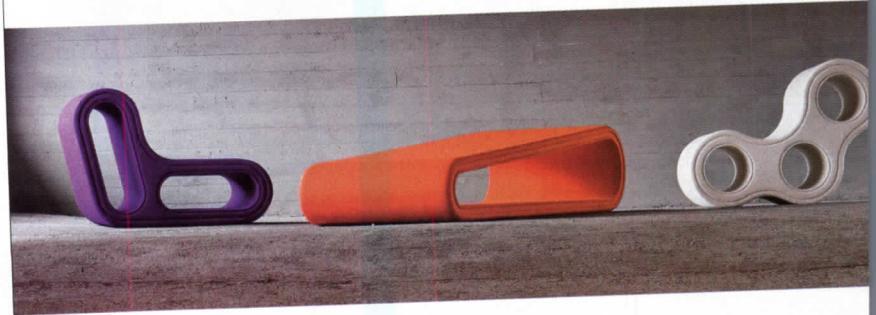


▲ Turn over a new leaf

The Swedish design partnership of Claesson Koivisto Rune was founded in 1995 as an architectural office. In recent years, its distinctive, Minimalist designs for international manufacturers, including leading Italian companies like Cappellini, Boffi, and Living Divani, have been making their mark in Milan. Their newest design for Living Divani is a series of seating elements called Leaf. Leaf's lightweight, painted steel frame supports a fixed cushion folded over on itself to striking effect, particularly with two-tone upholstery (above). Current, Seattle. www.livingdivani.it **CIRCLE 242**

▼► New kids on the block

Having received an enthusiastic response when it presented its collection for the first time at the Cologne furniture fair this past January, the new Danish label Hay was invited to show its stuff in Milan. The company's sizable display—outside the fairgrounds but alongside such notables as Tom Dixon, SCP, and Moooi at SuperStudioPiù—included a colorful assortment of unusual seating. Other One, One and Round One, a series of unique lounge chairs (below), were designed by Leif Jørgensen. Another lounge chair (above) with matching ottoman, whose upholstered cushions are supported by a cantilevered plastic frame, was shown for the first time in Milan. The collection also includes Minimal-style dining tables and chairs, beds, and accessories. Hay, Horsens, Denmark. www.hay.dk **CIRCLE 243**



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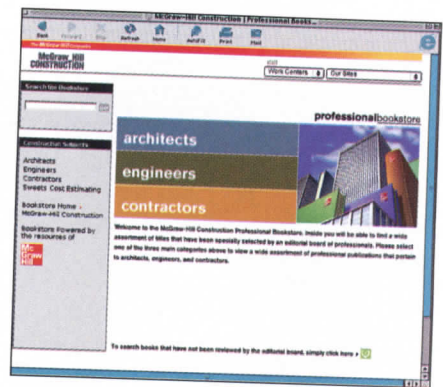
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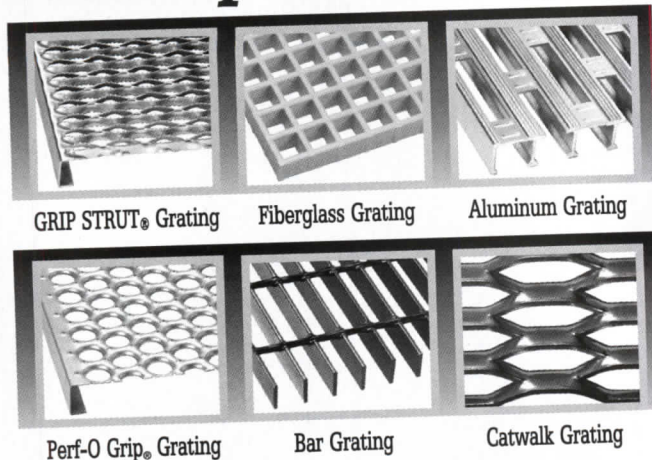
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Product Literature

Guide to raised floor systems

A comprehensive 48-page guide for building a raised-floor-foundation system is now available from the Southern Pine Council (SPC). *Raised Floor Systems: Design and Construction Guide* features detailed illustrations, photographs, and cost comparisons, and addresses basic construction elements and a range of related topics, such as moisture-control, soils and site preparation, foundation types, termite-resistant framing, design loads, span tables, and floor framing. Southern Pine Council, Kenner, La. www.southernpine.com **CIRCLE 245**

Mobile-storage guide

A new 20-page guidebook on floor-loading options from Spacesaver has been prepared as an introduction to floor loading when high-density mobile storage systems are being considered for new, existing, or adaptive-reuse construction projects. Spacesaver Corporation, Fort Atkinson, Wis. www.spacesaver.com **CIRCLE 246**

Floor-covering catalog

A new product catalog from Freudenberg Building Systems offers a comprehensive guide to the company's entire product offering, including four new product lines

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Nora's redesigned site reflects the company's new corporate-design and rubber flooring range www.norarubber.com

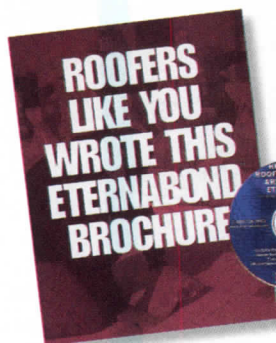
Wilsonart's new site provides a complete overview of its laminate-flooring products www.wilsonartflooring.com

Online store features furniture incorporating discarded items www.reestore.com

and more than 75 new colors. Freudenberg Building Systems, Lawrence, Mass. www.norarubber.com **CIRCLE 247**

Roofing-tape brochure

Eternabond's new roofing brochure provides information on the company's line of tapes. A CD that accompanies the brochure provides multimedia information about roof and seam repair, cold-weather installations, and flashing and coding repairs. Eternabond, Hawthorn Woodville, Va. www.eternabond.com **CIRCLE 248**



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The curtain wall is the element of a project on which, if you are not doing things right, everybody can get hurt... WALTER SCARBOROUGH, AIA, AIA/CES

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Architectural Aluminum Curtain Wall Systems 218

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- 2. have a greater understanding of new technologies and system advancements in architectural aluminum curtain wall systems.
- 3. recognize industry standards in product testing and classification of architectural aluminum framing systems.

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QUESTIONS

- The most technically advanced glass walls of the recent past managed to eliminate millions annually by using the glass itself as a structural material, relying on structural curtain joints, or by:
 - Pressing the glass to lightweight steel sub-structures.
 - Using silicone gaskets.
 - Switching to triple glazing.
- U-value factors are measured under:
 - ASTM E 911, Standard Test Method for Exterior Windows, Curtain Walls and Doors for Water Penetration Using Dynamic Pressure, Wind and Drift for Structural Performance of Exterior Windows.
 - ASTM E 330, Test for Structural Performance of Exterior Windows.
 - Before designing a curtain wall system, you should consider design criteria, structural criteria, thermal considerations, and:
 - airborne considerations
 - secondary water control
 - Both A and B
 - Either A or B
 - A minimum condensation resistance factor (CRF) need to be established based on local weather, interior temperature and:
 - Wind pressure
 - Reflectivity of glass
 - Relative humidity
 - Nonfixed systems typically are rated as:
 - 1 psf
 - 10 psf
 - 12 psf
 - Which system, has dual glazing?
 - Nonfixed
 - Curtain wall
 - Which system, uses vinyl gaskets?
 - Nonfixed
 - Curtain wall
 - High-performing, unitized systems, will be a little bit more expensive than stick-built, in the range of:
 - 30% more
 - 20% more
 - 30% more
 - The new high-performing unitized systems will offer easier installation and:
 - Steeffest systems for 10 story applications
 - Necessary water control

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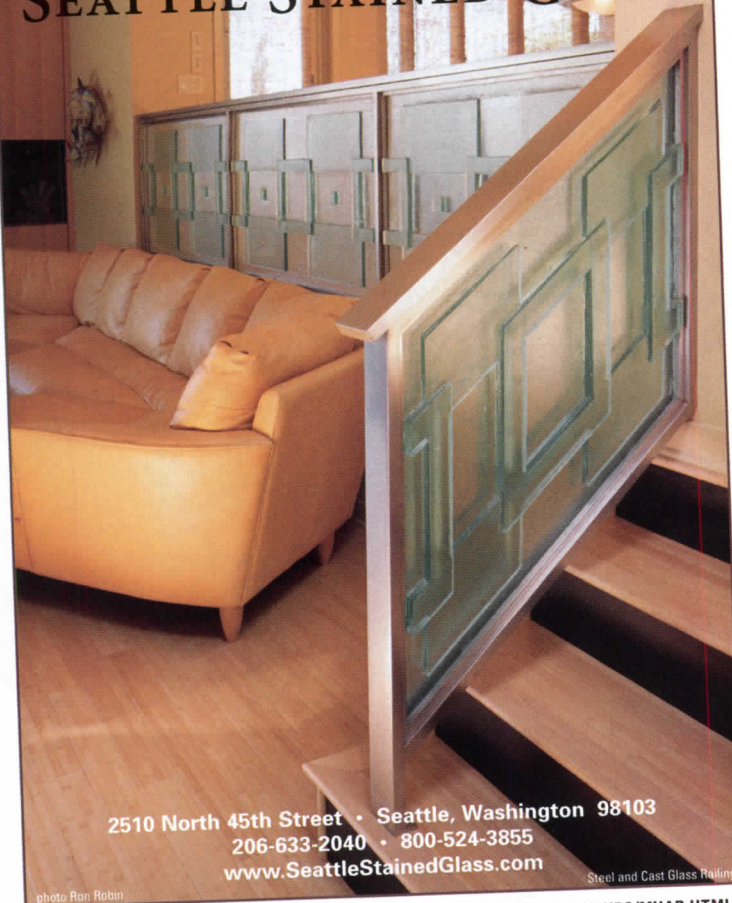
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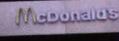


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Steel framing products

Dietrich Metal Framing now offers a 230-page *Metal Framing and Finishing Catalog* detailing the company's various products, systems, and services. The catalog is divided into 10 major product sections, including interior framing; exterior framing; floor framing; roof framing; fire-rated assemblies; metal beads and trims; vinyl beads and trims; paper-faced beads and trims; veneer, stucco, and plaster beads and trims; and metal lath. Dietrich Metal Framing, Columbus, Ohio. www.dietrichindustries.com CIRCLE 249

Sink specification CD

Blanco America has introduced a new specification CD that features sink installation instructions and submittal sheets for Blanco sinks and faucets in PDF format for easy downloading and printing. The CD also includes DXF files with electronic sink cutout information for use with CAD-based software programs and CNC routing machinery. All files are cross platform for use with PCs and MACs. Blanco America, Cinnaminson, N.J. www.blancoamerica.com CIRCLE 250

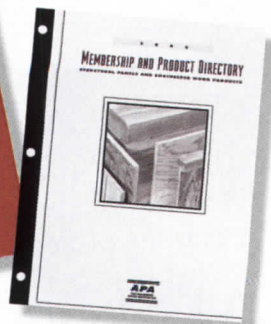
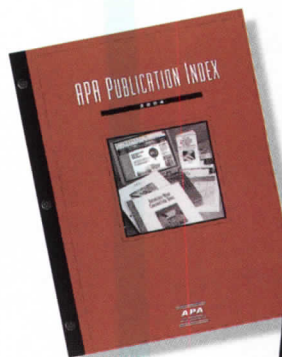
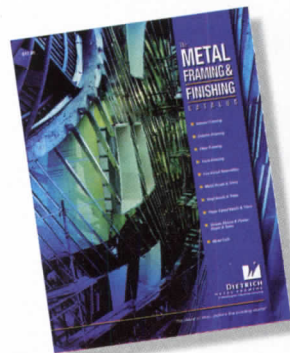
APA publications

The Engineered Wood Association

recently updated both its *Member and Product Directory* and *Publication Index* for 2004. The *Member and Product Directory* lists all APA member manufacturers and sales offices, the engineered wood products each member produces and a list of mill numbers. The 2004 *Publications Index* provides a listing of design and construction guides, product guides, case histories, builder tips, and industrial publications. The publications are available online at the APA's Website. The Engineered Wood Association, Tacoma, Wash. www.apawood.org CIRCLE 251

Green reference guide

Invista, manufacturer of Antron carpet fiber, in association with the International Facility Management Association, has developed the *Green Glossary for High Performance Buildings*. The *Green Glossary*, a lexicon containing 360 standardized environmental terms, is intended to serve as a reference guide for those involved in the construction, design, and management of high-performance green buildings and is endorsed by leading industry associations, including the U.S. Green Building Council. Invista, Wilmington, Del. www.invista.com CIRCLE 252



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Tord Boontje: A modern craftsman with a human touch

Interviewed by Josephine Minutillo

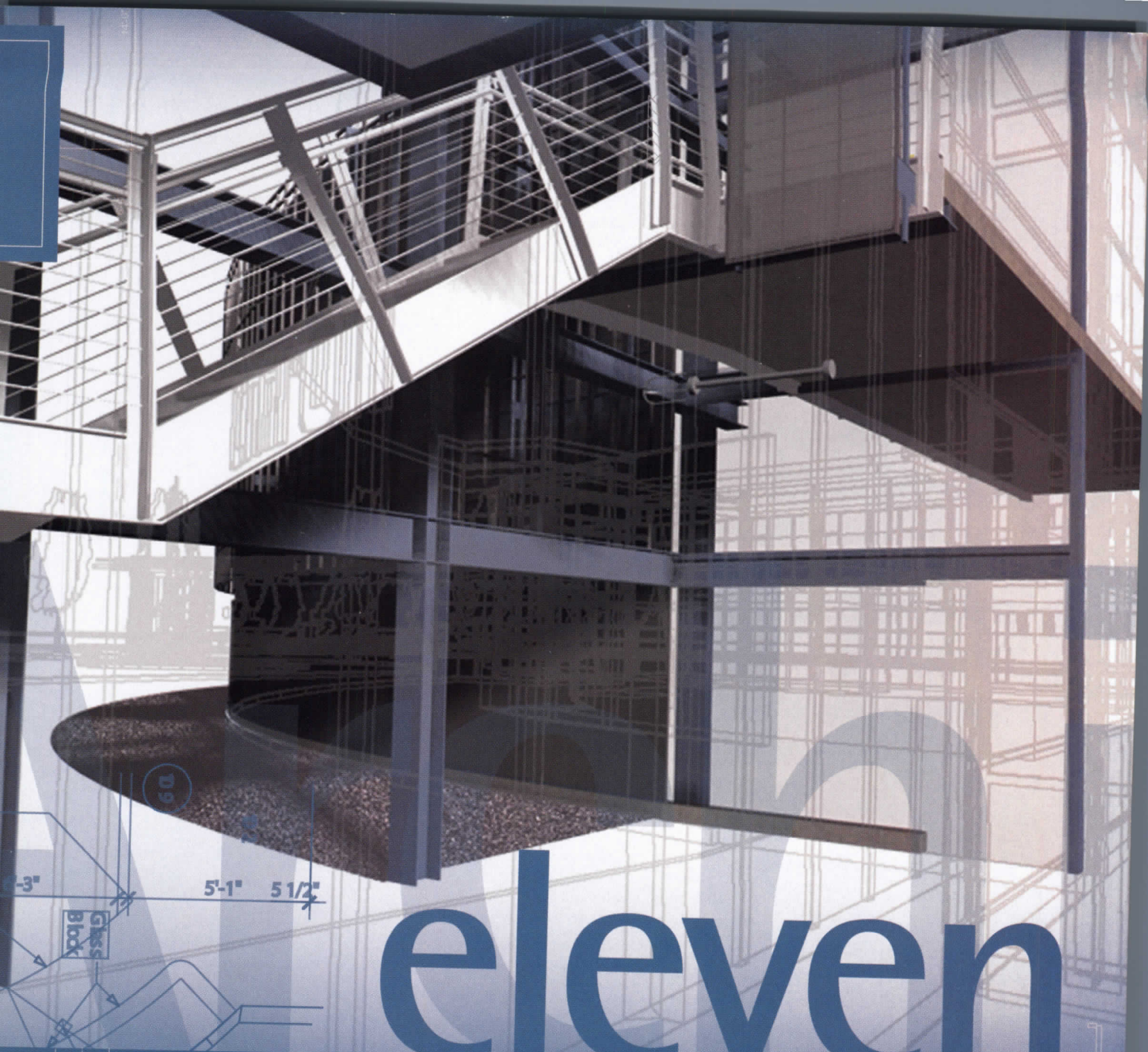
At a time when design seems to be dominated by sleek, ultra-modern products that rely more on gimmicks than thought, Tord Boontje has set himself apart by creating work that recalls a more Romantic age. The Dutch-born, London-based designer has been described as working on the cusp of design and craft, melding up-to-date computer technology and manufacturing techniques with designs that have the look and feel of handcrafted objects. In addition to his studio's own production, Boontje has collaborated with fashion designers including Alexander McQueen, and has designed lighting for Swarovski. His Happy Ever After exhibit for Moroso was a highlight of this year's Milan Furniture Fair.

Q: *How did the Happy Ever After exhibit for Moroso come about?* Moroso asked me to do a starting point for a new relationship designing furniture. For this show, the emphasis was on fabrics and upholstery. I've always been very interested in fashion. Fabric has been used on the body in amazing ways, but always very traditionally with furniture, so I wanted to think about new ways of using it, which involved embroidery and beading. We used wool that was cut by machine in intricate patterns. *Your earlier work is very Minimal. Was it a conscious decision to switch to a more decorative style?* It was a conscious decision. My earlier projects were about reducing and making things out of nothing. These were objects that were simply-made, plain, and functional—making something elegant using basic materials. In 2000, my daughter was born, and I began to think about the kind of environment I wanted to live in for myself and my family. I don't want my own home to be a plain white box, but something more warm and loving. I began to do research and became enamored of decorative objects from the 18th century, especially English woodworking and embroidery. As children, we're taught to create things that are automatically neutral. I started to question this.

In making that switch, your work has gone from low-tech to very high-tech. Handcrafted items are labor-intensive, but with today's technology, we can do things that weren't possible even five years ago. It is easy to rely on drawing on a computer and send it to a factory for production. For example, the Wednesday light [a stainless steel garland that wraps around a bulb] is incredibly intricate, detailed, yet machine-made. The whole light is ornate. You've designed expensive, one-off products and mass-produced, affordable ones. I get equal satisfaction from both. What I hope to do is make affordable, decorative things, not only things people can enjoy in their homes. On the other hand, the projects I did for Swarovski gave me a lot of freedom to experiment, so you need both. It is a balance there.

The word decoration often has a negative connotation in Modern architecture and design. What are your thoughts? Decoration is not a negative word for me. The original ideas behind Modernism got hijacked somehow and the word Modern has come to mean something that is very stylistic or minimalist—something devoid of the original, important emotional qualities of Modernism. I want my work to bring back sensuality and human qualities in the spaces in which we live and the objects with which we live. And to do it in intelligent, efficient, and affordable ways. In a funny way, what I'm doing is very modern.

Photograph by Riccardo Bianchi of Boontje inside his exhibit for Moroso.



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