YOUR IDEAS

OUR PROCESS

Williams Scotsman’s **Concurrent Construction™** Process Timeline

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<th>CONCURRENT CONSTRUCTION™ – Nearly Half the Time</th>
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Our **Permanent Modular Construction** will help you get your ideas to completion in up to half the time, while offering near limitless design flexibility.

| Education | Healthcare | Government | Administration | Retail | Industrial |
ow 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
friend expressing a strong opinion in print. We excult in these arguments,
the hyperbolic ones, since few publications share such a committed, vital
enthusiasm as Architectural Record. You always tell us what you think,
the future of the architectural profession depended on it. In a sense, it
and we treat your opinions with that same concern.

Ironically, the challenge to integrate more critical writing into these
has come both from our editors and from you, who have continually
like Oliver Twist with his porridge, for more. Your desire for a critical
effects shared years of academic conditioning, where we regularly face
by (sometimes withering, sometimes cruel, sometimes enlightened) of
ors, practitioners, and fellow students. In the design studio and jury,
to question and debate, to take nothing for granted. Then at
ition, the clouds parted; suddenly, our clientele seemed too accepting of
rk, prompting us to yearn for those tougher early critics. Can’t a mag-
vide the equivalent of a splash of cold water?

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

Certainly, project stories now often combine straight reporting with
view. But you, the reader, can expect to know what you are
ing elsewhere in the magazine, whether factual reporting (which
izes the news, for example), descriptive text, or opinion. Your signals
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 arti-
cle 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 occasion-
ally in another piece. When Michael Sorkin wrote a strongly worded essay
on Jerusalem’s Museum of Tolerance (which provoked a firestorm of contro-
versy), we agreed to publish a countervailing opinion from the client’s
perspective that should air in August. Sorkin deserved ink, versus 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, environ-
mental, 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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Paul D. Brown, AIA
Senior Vice President, 3D/I
Utah State Capitol Extension Building

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Letters

For university projects

you for the very well-written comprehensive article documenting the career of AIA Gold
list Sambo Mockbee [June 2004, page 184], including the work
of the Rural Studio, the
vision was left that due to the
community's very generous funding (an
unusual and $400,000) for
the construction of low-income projects, that
state was left with the challenge of the
financial future. Not to mention the cost of communities,
that the financial future is secure.

the case. State laws do
allow university funds to be used
towards construction costs. Further,
university contributions only cover
20 percent of the actual project costs.

The new University of Florida
in order to cover total construc
tion costs.

The reason we are in the process of rais
ing this is due to the lack of adequate construction funds. Only the
future of Sambo's remarkable
career are in jeopardy.

—John D. Bennett, FAIA
College of Architecture
+ Construction
University of Florida

in a masterpiece?

A major challenge of architecture is to create a masterpiece. How does one know when a building is a masterpiece? Is it when it is admired by others or is it when it is admired by the architect himself? I believe that the latter is the more important criterion.

—Anne Belleau-Mills, AIA
Tucson, Ariz.

Keep it coming

I would just like to thank you for helping
me to become a better writer. Thank
you for your feedback and your encoura
agement. I have learned a lot from your articles and I am looking forward to reading more of your work.

—Mike Beegle
New York City

My Toronto has Ryerson U.

I was impressed with the April issue.

Although, I was disappointed when I came across the Correspondent's File [page 79], which discussed the expansion of Ryerson University in Toronto.

The article began by saying that there are two major post-secondary institutions—Ryerson and the University of Toronto. At this moment, Ryerson is building six new buildings—worth approximately $250 million—that will transform the campus. I greatly enjoyed my time in Toronto, but I also feel that Ryerson University is overlooking its own great expansion equal to the University of Toronto's.

—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 commodity (function or usefulness). Campbell's two-part thesis is permissive of presen
t-day design excess and mistakenly confuses playful with delightful.

Critical opinion, based on the classic Wooton/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 3/8" 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.

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IA Convention draws record numbers to Chicago

This year's AIA Convention, held 10-12 in Chicago, will be con
fessed a success for many reasons, perhaps the biggest—literally its size. The event attracted a d 22,159 registrants, topping Diego's in 2003, which drew 22,159. The list of exhibiting compa
ies was a cavernous McCormick Place Market, which broke the record, reaching 850. Before the crowd, architect Jahn and authors Erik Larson and Virginia Postrel offered keynote sessions that captured, respectively, hope of future projects in the city, a prestigious history of the metropolitan environment, and the rise of human consciousness in the coun
try. 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 Schwennsen, 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 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.

Renzo Piano chosen to design Whitney Museum expansion

Facing a change in priorities, the Whitney Museum of Art on June 16 chose 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, 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 their desire to put more emphasis on viewing art inside than on the view of the city from the street. "We already have a destination," says museum director 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 Kohn/Thomson, 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 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

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."

munity meeting room, donor's lounge.

- Joyce Theater Foundation: 900–1,000 seat proscenium theater. Rehearsal studios, café, gift shop, community 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 theatre presentation space, classrooms, reception space, grand entrance, café, bookstore, "Place of Contemplation."
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You don’t create boxes—so why think inside one? Only NanaWall™ opens your designs as it opens your possibilities.
OMA and Chinese authorities deny demise of CCTV project

Speculation is raging over the future of the CCTV headquarters in Beijing. The controversial project, designed by Office for Metropolitan Architecture (OMA), was expected to be completed in 2008. However, recent reports have suggested that the project is in jeopardy. The Chinese government has been criticized for its handling of the project, which was intended to symbolize the country's modernization. The building was designed to be a tall, sleek, and modern structure, but its construction has been delayed due to environmental concerns. The project is now reportedly on hold, and the government is considering other options. Whether the project will ultimately be completed remains to be seen.
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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 façade 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 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 des Travaux with lead architect Alain Charles Perrot, returns the hall to its original splendor, encompassing ceiling paintings, parquet mirrors, 7-foot-high statues, marble, drapery, and chandeliers. The job took the work of more than 100 skilled craftsmen in different specialties, and great deal of research. The fabrics, for example, were reproduced by the factor 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 periphery including lampposts and exterior stairs, as well as two lateral facades and cupola. The entire project will be completed by 2000, according to 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 around the United States. Stephen H. Marcus, chairman and chief executive officer of the corporation, says, "Our long-term vision is for the award 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 Design 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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kissed time consuming service calls goodbye

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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.

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.

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 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 University 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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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 types the buildings generate an energy field whose tors 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 architect teams “for a new kind of plan,” he says, “and a standard for housing.” Morphosis’s subsequent inventive breaks free of precedents, using architecture 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 more modest basis. Even without the Olympics, Queens will still have juice. Joseph Giovannini

Morphosis’s design breaks free of right angle

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 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 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 time, it had not been determined when he will assume the new post. S.L.
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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, 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 now dominant 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, we 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.

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 designer for the 80-acre East Bayfront neighborhood, and Pittsburgh-based Urban Design Associates for 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, 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 7,000 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 efficient infrastructure. High-rise towers will surround the park.}

Andrew Blum
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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. 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 as a single, continuously curving organic form, in which the tower acts as a "canon," shooting natural light into the station plaza 30 feet below grade. She describes the common 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 for 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 concert hall**

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 clad with a grid-pattern of three-dimensional square openings, while the future hall’s metallic 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 Miroco Tardino, 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 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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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 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 PS. 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.

nARCHITECTS' plan includes several distinct areas.

These sections include a "benedicio 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 topographic furniture that creates underwater seating.

During the planning stage, while building on-site, the architects have been ever-evolving with: "We've found spaces for previously unplanned areas, including the 'meeting pad,' 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, architects have used bamboo in past residential projects but 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 architects and the building team consists of architecture students and recent graduates. nARCHITECTS’ project can be followed on their Website, www.nARCHITECTS.com. Randi Greenberg
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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 curve of his native Rio de Janeiro’s mountains, beaches, and bay. His most recent project, the Oscar Niemeyer Museum in Curitaba, Brazil, opened to the public in late 2002. Tony Noguchi Museum reopen

On June 12 the Noguchi Museum, Long Island City, Queens, New York, reopened after two and a half years of renovation. The museum has the most wide-ranging collection of Noguchi’s work, including sculptures, interior design projects, architecture models, and his first Akari Light Sculpture as well as his complete archives.

The $13.5 million renovation, by Sage and Coomb Architects, allows the installation of permanent collections within the museum and the organization of 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, installing a heating and cooling system throughout the building and renovating the 10 indoor gallery spaces, sculpture garden, and relocating 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

Noguchi gets a remake.
Dates & Events

New & Upcoming Exhibitions

Fond the Box—The Architecture of Liam P. Bruder
Los Angeles
15–October 14, 2004
Exhibition of Will Bruder’s work will be on view at the A+D Museum. For more information, call 659-2445 or visit www.AplusD.org.

Going Exhibitions

z Hadid
New York City
–July, 2004
Drawings, drawings, and indoor and outdoor furnishings by the recent Pritzker Prize–winning architect will be featured at Max Protetch Gallery. Call 633-6999 or visit www.maxprotetch.com.

Zaha Hadid: New Architecture in Concrete
Washington, D.C.
19, 2004–January 23, 2005
Zaha Hadid, the first woman to be awarded the Pritzker Prize, is known for her use of concrete in her architecture and design. You can visit the National Building Museum to see her work, call 202/272-2448 or visit nbm.org.

Ron and Erwan Bouroullec
Los Angeles
20–October 18, 2004
Two French designers (Ronan and Erwan Bouroullec) are using concrete to achieve incredibly innovative and sometimes diametrically opposed aesthetic objectives. The exhibition will coincide 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 art, 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.moriartmuseum.com.

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 orvisit 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.louissiana.dk.
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.smo.ca.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 Kaufman, 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 City Realm
Washington, D.C.
July 8, 2004
Over 50 years ago, Hideo Sasaki began his pioneering 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, present a range of international architectural urban, and landscape 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 Townhouse
Washington, D.C.
July 10, 2004
Kathryn Krum of the architecture firm Cooper Carry and James Doll of Corinthian Construction 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 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 Lynde, founding partner of MLTW, which designed the first buildings at Sea Ranch, will speak about the importance of the development and its impact on architecture. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.
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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, 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 Skarmeas 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 Center announces its 18th annual international awards program for projects and, grassroot's 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 into 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 Randal Stout. Homes will be built with a goal of achieving the new standards of sustainability set 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.

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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 landscape. 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-tech-industrial aesthetic. This notion goes hand in hand with her architectural desire to create a diverse practice: "By taking on projects in commercial, residential, and industrial realms, we are able to interact with clients from a wide range of backgrounds," she says. "This allows us to explore new ideas and push the boundaries of design." Place is what she values most about her work: "Since the spaces we collectively build with our clients become their home, they have emotional ties to them." By naming the project after the city where it is located, she gives it its own identity and you automatically have a reason to move forward. Take, for instance, the live/work space she designed for the 1983 French thriller of the same name, which 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 of these opposing images, so we combined them in the house while designing 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 showroom but also for social events and gatherings.

Aston's credo as an architect is, she says, "Weave and knit the components of the structure together to create a seamless whole, 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 there. PLACE has been working closely with the Puget Sound Regional Planning Council (PSRC) on projects involving design and transit. Following feasibility studies for the city'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, bike stations. Simple to construct, the structures could be assembled with recycled and sustainable materials.

LIVE
Sparking creativity at Sundown

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 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.

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

Correspondent’s File

By Sam Lubell

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.

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

But to one driving the circuitous route in early June, it was evident construction had not moved as smoothly as one might have expected. Miles of the road—authorities recently decided on—were in ruins, with pipes as well as foundations lining in all directions and piles of construction material on the side. Rock, and concrete scattered along the side of the road, and sidewalks should have been. 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 the heat 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 work in progress, 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 on the streets of the frenetic metropolis.

Not to say the process has not been trying. After the land of the first modern Olympics was awarded the 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 the buildings. 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,
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 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, the Olympic Velodrome (interior view, above) is nearly complete.

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 Falirio Coastal Complex near the coast, to be used for tae-kwondo 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 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 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 sped-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 projected.

Meanwhile, the immense amount of last-minute manpower making tracking security threats at the stadiums much more difficult. (Security is heavy at the sites, but not present. Despite some run-ins with police, who were able to get a good look at the sites where I didn’t have official access.) Bakoyannis says that stadiums will be “cleaned” by security crews upon completion, using X-rays, metal detectors, and other technology—meaning any threat will be neutralized.

Meanwhile, the timing has...
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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 Rogge 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, one sees a more compact version of similar theme. Yet at this size, it packs perhaps an even more poetic punch. The complex's grand promenade (many made of white marble), meanwhile, are both well-proportioned and graceful. Long avenues stretch away from different sites, while sleek landmarks along the Agora lend visual (and experiential) height to a visit. The "Agora," made of bending white steel arches, is the most important of these, and with function both as an elegant thoroughfare and a much-needed ventilation center, surrounded by trees and misting fountains. Meanwhile, the Nations' Wall will be a central entertainment center. It features 1,000 acoustic metal beams linked to motors that move individually in cascading doing, creating a wavelike effect.

Other projects are also impressive, even by Olympic standards. The steel-clad tennis stadium is a sleek circular design that looks above not unlike a shiny comp...
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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 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 alternatives. The first-rate Athens International Airport (Eleftherios Venizelos) opened in 2001, replacing the woefully inadequate Helliniko Airport. The new metro, while not yet complete, opened in 2006 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 critical: the Greeks’ side: hundreds, perhaps thousands, of friezes, marbles, and 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 group 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

The architecture of a building expresses what's going on inside. Existing stuff is happening. If you think so, how do you deal with the fact that the activities inside probably change over time? Is the outside, instead, be house: a calm, iconic image of offering no clue to the fact that a Mormon elder, while this house a drunken brother? It's not a new debate, this sentiment about the generic exterior expressing one idea. But it's still a symposium last month at the University of New York. Frank Gehry and Venturi were on the stage in the entitled "The University as a Space of Cutting Edge Architecture." T was the right place for this, the event that is the history of architectural theory, in the Princeton tradition of isolated, self-enclosed Gothic quadrangles, 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 a 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
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 of 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-
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Critique

architecture 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 vernacular loft, his generic space, although it lacked his iconic exterior.

Gehry says he hopes researchers treat the Stata as disrespectfully as they treat Building 20—that they throw it over, mess it up, and modify it as they like. But will this very expansive, highly particularized signature architecture allow that to happen?

Bill Mitchell summed up the forum. “The MIT buildings are a series of experiments,” he said. “Learn from bold experiments.” It is, perhaps, a questionable metaphor. Something can indeed be learned from a failed experiment in life. 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 dorm 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

There is Daniel Patrick Moynihan who we need him?" This is the question of architects who wish the U.S. Embassy in India in the 1970s. The State Department's building program, once celebrated for its modern architecture, can no longer meet its requirements for security in the post-9/11 world. 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 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 idealistic mood of that era. That was when prominent and soon-to-be prominent architects won prized commissions from the FBO and designed 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 reasonable 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 recommendations during those 14 years? First, and foremost, because memories of Beirut faded quickly, and Congress not only reneged on promised...
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 Building 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 requiring to meet the 100-foot setback requirement, only two of the 25 replacement projects funded at the 1998 bombings completed a total of 160 replacement facilities to build, and an estimated budget requirement of $1.6 billion, he turned to URS Corporation for standard embassy design (SEI) based on the recent RTKL design for Kampala, the prototype coming in three sizes (S, M, L), all coming of two parallel building blocks separated by an atrium. With core pre-approved for security, new projects have a 24-month timetable, start to finish. Even architects not interested...
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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 Marriot 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 maneuver of the U.S. presence supports or undermines a long-term goal to expand public diplomacy—a key weapon in a new generation of ideas. Admiral Crowe has said our embassies are "already close" to the public, so it does not make sense if they look open or not." That might be so, but we still need to prevent the security mandate from affecting a significant public program and turning our foreign buildings into bastions that are all but invisible to us as diplomatic workplaces, alone as symbols of democracy.

And we need to apply the lessons learned overseas to a domestic landscape now ominously punctuated by barriers, fences, and Jersey barriers. It's time to widen that conversation. The home is beginning to look a lot like the embassies in the '80s—and we can only hope it will not look past them now.

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

Exhibitions

By William Weathersby, Jr.


Theatrical exhibitions are always the highlights of the annual Milan Furniture Fair, more formally known as Salone Internazionale del Mobile. This April, two particularly savory exhibits were the centerpieces of a festival feast of imaginative ideas and on the theme of restaurant design. Dining Design, a collection of installations by students from 10 universities and colleges around the world, was presented within the fair itself. Street Dining Design, meanwhile, was a memorable walk-through of splashes of color and Dedon furniture in the off-site Triennale di Milano museum. Though there were mixed reviews of some of the projects, it was more often the case that the designers were the real stars of the show.

For the second year in a row, we were able to visit the fair with a visitation centered around hotel design. Tihany again played ringmaster for the fair's main special event. Tihany curated the students' projects and orchestrated a program of complementary installations, such as a survey of design chairs from the 19th and 20th centuries, representing the work of innovators ranging from Charles Rennie Mackintosh to Charles and Ray Eames. An invitation-only dining experience enabled us to sit down to a sumptuous meal in a setting that was both luxurious and seductive.

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.

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 starting 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 some of these spaces seemed alive with form, finishes, and youthful energy, some venues were standouts. For a karaoke bar in Lausanne, Switzerland, industrial design students from the 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.

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Exhibitions

The School of Design created “Trace,” a 40-foot bar for Manhattan’s Tribeca, which an envelope of screens framed ghostly images of passersby captured by a network of sensors and cameras. Furnishings were straightforward; the dance of abstract form and light was the draw.

The showstopper of the studio work, however, was “White,” a dynamic 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 feeling that seemed to embody both the elegance of Finnish design and the Zen spirit of Japanese culture. For more on the Dining Design section, go to www.cosmit.it.

With a preview during the week of the fair, Street Dining Design was presented 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.

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Camera Obscura: ancient technique, modern art

Tom Lubell

Atop a rocky bluff on the Greek isle of Aegina, overlooking the Aegean Sea and the Peloponnesian coastline, the Camera Obscura Building is one of the most dramatic locations of any artwork in history. The light that filters through the cylindrical structure, finished last year in 2003, seems to 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 dim interior and produces a 360-degree panorama of the surrounding scenery. The panorama is split into 12 individual images, 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 experience in a place known more for beachgoers, fishermen, and an ancient Greek temple than for contemporary art. The Camera Obscura 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 "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. "The viewer is able to decide if what you see is real or fiction, then you are in possession of your reality," says Deutsch. "With media and technology, this is often not the case." The Aegina Academy project will pick up again in 2005, with a presentation inspired by the nearby Temple of Aphaia.
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.

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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Read Record's building science and continuing education self-study courses and file for CES credits. This month: Architects are applying sophisticated manufacturing technologies to building design and construction.

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.

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.

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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Architecture Centers: Bridging the Divide Between Architects and the Public
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 head-quarters 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
that the New York Chapter had been isolated by its old headquarters, the 6th floor of the New York Design Center at 200 Lexington Ave, 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 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 to the structure’s subbasement floors, which 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 exist building (exposed pipes, ducts, brick) and, with a dramatic lighting scheme, make the space an attractive new exhibition venue.

Although not all located downtown or on the street, many centers are alluring spots whose architecture shows off some of the best design the profession can offer. The Chicago ArchiCenter, in the Diller Scofidio–designed Santa Fe Office Building, opf in 1993. Designed by Jaime Vasquez of SOM Chicago, it resembles a top-flight art gallery bordering a designer boutique, with striking contours and studio-quality lighting. One of the grandest spaces in Am (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 A. Me 

The building’s massive Corinthian columns and 316-foot height make it among the most dramatic settings for architecture in the country.

After luring visitors inside, a center’s next move 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 the history of public projects in the city; the model of David Childs’s proposed Frei Tower; and lectures and symposia topics ranging from skyscrapers to museums, and construction finance to the history of Puerto Rican architecture. 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 one that grows out of visitors’ initial interest—encouraging good com 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 By Design District and hosts regular public events, lectures, and charrettes, all people to respond to new developments, wage debates on the city’s design crunch, and become informed about other design issues. When people come in, she says, “care passionately,” and seem to be as f...
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— Richard Larsen, Sr. Project Manager, EllisDon Construction, Inc.

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with architectural terms as most architects and planners.

Meanwhile, Alicia Pivaro, deputy director of The Architect 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. Designers are highly creative and are often seen as inappropriate. Which is why architects centers work so hard to open people's minds not just to architecture in general, but to more progressive work that might not be of interest at first. The other challenge, says Pivaro, is that architects must think of themselves as part of the community. "Just because you don't know what's going on in your community doesn't mean you're going to get a good design," she says. "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 architects is dealing with fundraising. 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, at least in comparison). While the Getty Center for Architecture is one of the elite in the U.S., it's operating budget is around $1 million per year ($600,000 from dues, the rest from private sources). The Netherlands Architectural Institute (NAI), in contrast, receives $6 million euros (about $7 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 Betsky. Here, on the other hand, "It's certainly a challenge," says Lynn Osmond, president of the Canadian Centre 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 an airy glass, steel, and corrugated-metal space—a clear box that seems to float on water. Also in the Netherlands stands the new Amsterdam Center for Architecture (ARCAM), designed by René van Zuuk, a twisting building that suggests it was shaped by wind and water (April 2004, page 65). In 2005, Paris will open the Modern Architecture and Design Museum, with the Palais de Chaillot, near the Eiffel Tower. The center will merge the architectural collections of the Musée des Monuments Français, the French Institute of Architecture, and the Centre for Higher Learning of Chaillot. Meanwhile, Madrid's recently opened Arquitectura, the main exhibition space for architecture in the city, is the most architecturally interesting of all. Designed by Jesús Aparicio, Héctor Fernández and built into the 1930s Neoclassic loggia of San Isidro's New Ministry, its main lecture and performance hall is cr...
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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.

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, simultaneously at the Kunsthaus Rotterdam, covered Koolhaas’s work from 1966 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 Architects’ annual operating budget has ballooned from $2,000 a year in 1985 to $3.3 million this year.

Francisco, meanwhile, has seen a growth in attendance from 100 people a month to 6700 within the last year and a half.

Several centers have begun to retool their images in the manner of the New York center. The Seattle space is soon to be redesigned by a team of architects from the AIA Seattle Young Architects Forum. A design charter for February produced updated, very modern sketches, says Peter David Greaves, AIA, president-elect. "Conceptually, it's like a cave - you go through a dark space into a more public area." Construction is expected to be completed by September.

Meanwhile, the San Francisco center will undergo a redesign by local firm Quill & Pen. As principal Fred Quezada points out, the firm will gut the present 11,000 square-foot space and make it "extra contemporary, at least in the functional sense." The new center will include gallery, meeting, classroom space, audio/visual areas, and conferencing facilities. Design will 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 emphasis on exhibitions, and on establishing better coordination between themselves. Osmond says that the Chicago Architecture Foundation is a model for others, having expanded its role from being a couple of wing nuts on the National Building Museum’s massive, at $9 million, Big and Green show, dedicated to environmental building and design. The Foundation is also passing on the torch: consulting Architect Glenn Murcutt is in charge of the nation's own Architecture Foundation, including an architecture center (www.architecture.org), which will introduce what Osmond calls a traditional public to newer ideas - what we want to make sure there's a dialogue about architecture, and that people will learn to embrace modern design," says Osmond. "It's fun. There's interest in the world about architecture. But the real question is: If we're going to put this movement forward rather than letting it drop?
Clearly brilliant.
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).
hanks to OMA’s blending of cool information 
technology and warm public spaces, SEATTLE’S 
CENTRAL LIBRARY kindles book lust

Annie Olson

I n 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 
Librarian Deborah L. Jacobs. According to the Office for Metropolitan 
Architecture (OMA), Rotterdam (in joint venture with LMN, Seattle), the 
library’s form arises from an almost slavish devotion to a detailed pro-
development by the library board and staff. “A truly rational building 
not look rational,” says Joshua Ramus, principal in charge for OMA.

They began the commission with a three-month-long investi-
gation into the future of the book, calling on local tycoons whose fortunes 
built upon the very digital technologies that would seem to make 
digital matter obsolete. OMA director Rem Koolhaas believes the library 
institution has moralistically and unwisely positioned itself as the 
front of the book against the byte. “It’s not a matter of and/or,” says 
Koolhaas. “The modern library, especially in a cybercity such as Seattle, 
will transform itself into an information storehouse aggressively 
stratifying the coexistence of all available technologies.”

Koolhaas sought to balance the explosion of information with 
library’s increasing role as a social center. There are five programmatic 
forms, blocks of floors designed for a unique purpose: parking, staff 
meeting rooms, books, and offices. “Flexibility can exist within each 
department but not at the expense of another,” Koolhaas says. The plat-
form alternates with four large, open floors: a children’s area, Living 
Mixing Chamber, and reading room—all spaces where people can 
search the Web, or just sit and read. “OMA’s solution is simple and 
exact at the same time,” says Jacobs, a demanding client with a genius 
for guiding public consensus around the radical design.

The architects pushed and pulled the platforms almost 50 feet 
vertically, with each other to capture light and views. As 
the library enjoys casting itself as technician not artist, there’s an aesth-
icism, even when it verges on anti-aesthetic. “When we tried to 
too much, it just didn’t work,” says Ramus. “The form had an 
y of its own.” The sky-blue, diamond-patterned steel grid that sup-
ports the library’s silhouette and the apparent scalelessness of its 
diamond-grid cladding, the 11-story library holds its own among 
offices 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-
Zogortiek, 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

07.04 Architectural Record 89
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, ing $10 million for a temporary location during construction.) In d, the board’s decision was not based on the bottom line. “Can you uty?” asked one board member. “Yes,” was Koolhaas’s immediate use.

Koolhaas delivers as soon as patrons step through the Fifth e entrance on the uphill side of the full-block site, into a dramatic tory volume that appears larger than what seems possible from the s. Appropriately dubbed the Living Room, it’s the library’s—and s—largest and most inviting public space. Fiction collections, a enter, a café, a shop, and service-desk areas alternate with com eks and squishy rubber couches. Photomural carpets of grass and by Petra Blaise of Inside/Outside, Amsterdam) float on the wood ike giant throw rugs. Wood-clad terraces descend through an audi- (which can be closed off), following the site’s steep slope and ily 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."
—REMKOOLHAAS

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

Arcade
Reception
Coffee cart
Shop
Auditorium
Fiction
Teen Center
Office
Meeting
Mixing Chamber (reference)
Closed stacks
Reading terrace
Book Spiral
Children
Living Room
Headquarters
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, tinted 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 architect), 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-II, 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
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.
living areas, special collections, and librarians at service desks over
an atrium that rises eight levels from the Living Room.

As varied as the different spatial experiences within the library
e, they all share spectacular views of the surrounding skyscrapers
and the vistas between them to Puget Sound and Mount Rainier. For
Koolhaas, the quality of the views is the biggest surprise and justifica-
tion for relocating the library’s old site, even though it meant relocating
construction. “The views are so much more gorgeous than what
we expected,” 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:
the building goes beyond transparency to absorb every vibe of the city.”

The Books Spiral culminates in a light-filled reading room
with large, 40-foot-tall glass walls. A padded white
(f skewers absorption) floats above. A series of terraces set
formal groupings of chairs and tables.

To open the vast spaces under glass, Arup made the mesh
of supporting the curtain wall into the primary means of resisting
the wind and seismic loads. (The design development and
fabrication of the structure was done by Magnusson Klemencic
Associates, Seattle.) The unusual strategy also minimizes the number
of the internal columns, since they aren’t doing double duty.
Over-floor projections are cantilevered, made rigid by external
and supported on just a few massive columns. Because they
are fireproofed, these columns are fireproofed, as are a long-span
grid of columns running through the enclosed platforms, which OMA
created. The diamond-shaped glass liters, 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 interconnected-
ness 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: Seile; Okalux;  |
| Walter & Wolf; Supersky (skylights)  |
| Glazing: Okalux; Vircon; 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
Behnisch, Behnisch & Partner and Steven Ehrlich Architects contribute signature buildings to Kendall Square near M

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 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 point is 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 examples of contemporary architecture. This feat is all the more remarkable for coming in a historicist town that lately has tended to reject any architectural expression newer than mid-Victorian.
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 planning at MIT and even served as a city councillor. After buying the land in 1998, Lyme hired Toronto-based Urban Strategies to create a master plan for the unprepossessing site, a brownfield once housing a manufactured-gas plant. Together the developer and designer generated a plan that called for a program of mixed uses,

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 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, all else, 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, much of East Cambridge has been developed as single-use lots, with assorted R&D towers set back from the street, encircling the well-tended lawns; it would have been easy to make Kendall an aloof biotechnology campus (an earlier development planned area was simply called “Cambridge Research Park”). What Lyme urban Strategies sought to do instead is to make the site, in the frame of Ken Greenberg, a partner of Urban Strategies when the project “both a crossroads and a destination” for the district, which MIT to the south, the Charles River waterfront to the east, and porhood of 19th-century row houses to the north. “We did not the place to signal itself as a project, something separate from the 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.
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.
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).
icon but as a place to work." This approach resonated with Genzyme Henri Termeer, who describes it as "consistent with our commitment to innovative life-science technology. We didn't need a big sculpture, but a healthy workplace." And Termeer sees the green building systems as having economic as well as environmental benefits: "Reduced operating costs are an excellent return on our investment." Some of the more impressive green features include a double facade, sheathes almost 40 percent of the building, the two skins separate accessible 4-foot loggias; a central atrium that organizes the building interior and brings daylight deep into the core; roof-mounted micro heliostats, that track the sun and reflect light into the interior; a modular "light chandelier" made of hundreds of prismatic glass plates that slide 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 Holl 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-wide atrium with skylight as well as strategically placed heliostats and roof-mounted mirrors and reflective surfaces, which flood light into all corners of the building. Stairs, balconies, lounges, as well as a mezzanine that overlooks animates the interior space. Glass and metal are the dominant materials. The ordinary concrete floor is tinted a deep brown. The aesthetic is industrial and crisp.
noting, and a large metal canopy, attached to the facade with mastlike sig-
ning both the main entrance below and a roof terrace above. And
ade features materials rarely used in U.S. construction, including gl
and terra-cotta panels, which discreetly evoke the masonry-
lass industrial structures that once occupied the site. “We didn’t want
be a brick building,” says Ehrlich, “but we did want to acknowledge the
tradition of Cambridge.” Local culture is acknowledged in even
ways: The panels of the terra-cotta rain screen are imprinted with
s derived from DNA molecules—a level of detail that will speak to
scientists who work in the building’s laboratories. And 675 West
, like Genzyme, is organized around a central atrium, which brings
to the core and creates zones for casual interaction. “As we go deeper
ork on the screen, or in this case in the lab,” says Ehrlich, “it seems more
vant 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
ing projects, which are in various stages of development. Two are
ed to start construction this fall: A 23-story residential tower, by
itects of Boston, and a low-rise residential/office building, by
Alliance of Toronto. Early next year another life-sciences labo-
y Anshen + Allen Los Angeles, will begin construction, along with
also by CBT. A multitest performing arts center by Stubbins
es, scheduled to begin construction in late 2005, will be the last
Kendall Square. And here it should be pointed out that “Kendall
is the name not only of this ambitious project but also of the sur-
ging city district. Whether the developer is co-opting the place name
benefit of the project or using municipal nomenclature in order to
project blend seamlessly into the city is a matter of judgment.
ly one measure of the success of the Kendall Square project
whether it is perceived not as a neat and tidy development, but
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 &
Roberson (base building); Next
Phase Studios (tenant fit-out)
Engineers: Buro Happold (envi-
ronmental 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 Zahleen, principal
in charge; Patricia Rhee, AIA, team
captain; George Elian, designer; Aaron
Torrence, AIA, Carine Jassaud,
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: Viracron;
LinEL
Hardware and hinges: Sargent;
Stanley
Exterior terra-cotta: Christian Pohl

For more information on this project, go to Projects at
A reflecting pool (this page) extends over a tunnel connecting Hof'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.
he small Austrian town of Langenlois nestles near the northwest end of the Wachau Valley—one of the country’s only wine-growing regions officially designated as a UNESCO World Heritage Site. No wonder: Its hilly vineyards, dotted with castles and punctuated with vineyards, makes this region exceptionally beautiful, as seen from the Baroque monastery on a hill—the setting for Umberto Eco’s *The Name of the Rose*—to the town of Langenlois along the gently winding Danube River. In springtime, Langenlois’s historic Baroque buildings—stuccoed in rich cream, blue, dusty rose, bright sienna, and pale green—stand amid a sea of purple lilac bushes and century-old flowering chestnut trees, as if they are 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? It’s 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 his taxi driver, “Of course it does.”

The taxi driver has a point. On approach to the Langenlois winery and surrounding areas, it becomes clear that the fairytale construction tells the whole story. In the exurban, once-bucolic peripheries, Austria tends to hold true to its postcard image that should not be confused with its successful modernist projects. As the reins on architectural quality go slack, things can go awry 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 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 Kunsthalle [RECORD, June 2004, page 92]—within that Baroque town. The owners of the Loisium—a 13,000-square-foot visitor’s 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 had 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

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**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)

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Jane Lefaivre is chair of architectural history and theory at the University of Arts in Vienna and an associate of the Design Knowledge Systems Group at the Technical University of Delft.
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.

UNDER
Village (Existing wine vaults)

IN
Winery Visitors' Center

OVER
(Future winery hotel by Steven Holl Architects)

1. Souvenir shop
2. Event space
3. Storage
4. Mechanical
5. Tunnel (to old wine vaults)
6. Lobby
7. Wine shop
8. Café
9. Outdoor tables
10. Reflecting pool
11. Seminar
12. Skylight
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).
A log-ready image. Fortunately, the solution goes as far as one can in the architectural equivalent of a yodel, offering instead a gleaming cube, measuring approximately 82 feet on each edge. From the inside, this building appears inward-looking. Composed primarily of cast concrete, its form stands beneath an insulating carapace of inch-thick “marine” aluminum, an alloy that preserves its sheen.

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

As the architect’s earlier work has led us to expect—particularly Ronchamp-inspired Chapel of St. Ignatius in Seattle [RECORD, 8, page 40]—the Loisium’s interior contrasts markedly with life on its perimeter. The architect placed most of the major loads on the exterior walls, freeing much of the interior. Just as Le Corbusier exploited open plans (plans-libres) with ramps and stairs to create architectural promenades, so too does Holl. Above 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 unsuitable 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 perhaps 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, fortress-like 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 essed walls joined by a corner tower keep with a gabled, chapel-like se on the south. Out front, a large billboard announced the restoration conversion of the palace into the Royal and General Archives of Navarra, the architect Rafael Moneo. As part of this process, careful demolition had added additions dating from the 16th to the 19th centuries, when the ing was the palace of governing Viceroyes and then a military headquarters after Navarra was incorporated into Spain in 1833. Ultimately, the e was abandoned as a ruin. Then in 1995, the Ministry of Culture decided to turn it into an ses and study center for the province.

Unlike more ornate Spanish castles of periods, medieval architecture of the 12th and 13th centuries, particularly civil structures, esses a robust simplicity of line. Its forms inspired many contemporary architects, ulary Moneo, who was born in the rois city of Tudela, south of Pamplona. The original quarries nearby still pro the same gold-beige and gray-mottled one used in the building’s original con- on (and which gives all of Pamplona its warm hues), Moneo had opportunity to reimagine—reinvent—a fortress. In this instance, aciously grasped the chance to renew the life of the old palace with spaces—reading rooms, an exhibition gallery, an assembly hall—designing a new tower for the storage and delivery of documents. In courtyard with a colonnaded cloister functions as a transitional 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 Arga River remains the same as it was in the early 13th century: a mas- rch perched on the city’s highest promontory above the city’s stes. The King of Navarra, Sancho VI, began construction of the royal in 1189, but by 1198, his son gave it to the Bishop of Pamplona for

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 González Peiró, Christoph Schmid, Eduardo Miralles, Juan Rodriguez-Villa, Borja Pena, Jacobo Garcia-German, Fernando Iznala, project team; Carla Borio, Sebastián Guervnau, construction team
Engineer: NB35, Jesús Jiménez (structural); I y S Iturralde y Sagüés (chemical)
General contractor: COPISA
1. Lecture hall
2. Library
3. Archive

SECTION A-A
The front entrance leads to a grassy courtyard (front and opposite).

Here, Moneo enclosed a restlessly proportioned, simply executed (unnamed cloister below) with glass and steel curtain walls. It gives the restored old 1,880-square-foot office, in which the academic research center is located, with archive space in a new, 129,600-square-foot tower.
The library occupies the gabled portion of the restored palace (opposite). In the basement, the early Gothic hall (bottom), with its dramatic tracery vaults, is now the exhibition space. A stair down to the lower level (below) illustrates Moneo's peculiar handling of materials and light.

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
Inside, the medieval stonework has been maintained in the
surrounds and in the partially visible tracery vault in the tower's
face room. A 12th-century water cistern and the "S" mark of a
n of the period retains evidence of human hands. Fortunately, a hall
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
Iberia, the hall features six bays of square-section ribbed vaults that
rectly from the wall without supporting corbels or capitals. Lined
freestanding exhibition cases displaying old manuscripts, some
dy illuminated, it further anchors the archive to the past. A sunken
made 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
hought to be formerly occupied by the chapel. The library-related
rs are suffused with the warmth of the wood in the bookshelves,
d ceilings, staircases, as well as the soft hues of terra-cotta and beige
Typical of Moneo, the work reflects his unfailing good taste for
als and textures that live well together.

In the new utilitarian sections of the building, mobile and com-
cases in the stacks for the archival documents allow maximum
Devising a solution that any new library could well emulate,
distance the rooms from each other on eight levels to avoid
g damage in case of fire. He arranged them around a central well
ramp spirals squarely from top to bottom under a massive V of a
s. It is easy to roll the research materials from place to place, thus
ning dependence on the elevators. Moneo differentiated the tex-
the contemporary walls from the old masonry by cladding the
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 homecom-
ing for Moneo, who designed a winery, Bodegas Julián Chivite, outside of
Estella in Navarra in 2001 [record, May 2003, page 256]. Like the archives,
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 accep-
tance 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 archive 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. n

Sources
Stone: Zubillaga
Roofing: Montajes Rosaz; Zubillaga
Wood: Carpintería José Rutia
Steel: Carpintería Metálica JG; Carpintería Metálica Tamoser
Glazing: Decovidrio; Criseta
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.

Deborah 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 buildings designed in traditional styles, only a few Modern structures dot their apices. Much of Baltimore’s better contemporary architecture was built by local firms and Brickbauer, which was dissolved in when the principals neared retirement age. Later, loath to hang up his credentials, architect 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 Modern building erected in Baltimore or Washington since I.M. last Building of the National Gallery of Art made headlines in 1978.

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

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

The result is a cleanly limned form conceived from the site’s dimensions and constraints. For months, Brickbauer walked the two blocks from his row house to the site, a parallelogram-shaped lot hemmed in by Mount Royal Avenue, the Fox Building (a former shoe factory converted to galleries and classrooms), and Howard Street. These visits were the key that eventually unlocked a rational geometric solution. “The last thing I do is design,” says Brickbauer, an old-school Modernist in the mold of Philip Johnson, his former employer. “I need time to think first.” He decided to echo the 62-degree angle of the site’s parallelogram throughout the building, where its faces meet each other or rise from the ground. MICA president 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); D3gc (digital graphics); The Lighting Practice (lighting)
Atrium (above) art and soul new flagship Though hall-

often hung 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).
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 in meeting rooms with campus views (opposite, top right). Students can peer down into the lobby from corridors that encircle the classroom (opposite, bottom).

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

A dynamic interplay of form and material seduces visitor attempting to capture its kinetic qualities. Put simply, the Brown Circular plays tricks on the eyes. From some vantages, the raked angles appear more or less steep than they actually are. The building’s facade changes dramatically 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 parts. One student tucked a chunky, brushed-metal sculpture into the hand of the ceremonial stair that cascades down through the atrium. A spring photography made use of the facade’s mullions as display space for strip- shows of American and British pop-culture icons. And just a month opened, faculty member Alexander Heilner fitted the interior lighting with red gels and projected digital displays on the facade to mark the centennial of the Great Baltimore Fire. If the Brown Center—itself symbolic of arts at MICA—can be so aptly used to commemorate the last big event that 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: Zumtobel 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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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.

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 NPDFoodworld, 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

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 Seikai
Chairs: Lef
Vinyl leather upholstery: Sincol

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

For more information on this project, go to Projects at www.architecturalrecord.com.
A Japanese sun: A Japanese sake bar, made of porcelain sake bowls stacked like rice bowls, grabs attention from the entrance (opposite, left). A wall in the foyer from the entrance leads down to a mezzanine (below, right). In the mezzanine, a grid of sake labels works as a ceiling (far right). In the entrance, the designer placed kimono fabric in a grid on two walls and lighted up on the overhang (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 vermilion-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...
beyond the bar, where beige merino wool and tall curving banquettes set a relaxed tone. He choreographed the experience of moving through the restaurant; for example, directing customers to a paired set of narrow stone walls, so the double-height dining room looks even bigger when they arrive at their tables.

At almost every turn, Morita found another ingenious way of reimagining familiar materials. On the way to the restrooms, customers walk past a wall of Japanese paper hibiki covers set into glass. At the stair landing, they can admire a collection of sake labels attached to hanging plastic mounts and lit from behind. In the dining room, the designer created a checkerboard pattern of bamboo mats on one wall, and on the opposite side he glued stone rectangles of stone on glass to seem to float in an old Japanese pattern.

Holding center stage in the room is a giant, 700-pound facsimile of a much heavier Buddha statue in a temple in Nara, Japan. Below is a Buddha ice sculpture slowly melting into a pool decorated with floating hibiscus petals. Bordering on kitsch, the Buddha serve as a visual prelude to the large dining hall.

Beyond stereotyped images of geisha and samurai, Morita and his team have translated Japanese traditions into an architectural language understood by New Yorkers. Bold, and inventive, their restaurant engages diners in a poetic experience that unfolds as it moves from one space to another.

“Megu is not just for eating,” says Morita. “It is also entertaining as well as that it is.

A time when people jet set across the globe and images of Japan are constantly from one continent to another, Megu offers a higher interpretation of modern dining for a Japanese artist for an American audience. Is it authentic? Does it make any difference? It’s

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).
Chlösterli
Gstaad, Switzerland

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

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 Athénée 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 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 savor relatively little of the project’s contemporary personality, entering the dining room from discreet, steel doors and eating in a room with slate floors and oak paneling in a slightly dissonant design.

The two-story-high discotheque is the most spectacular depart from the usual Alpine experience. Scottish slate on the floor glows to resin blocks lit from below; a LED system that pumps vibrantly changing colors into the space; a giant, transparent wine rack; a 17-foot-high glass wall divides the kitchen and so forth. Jouin designed all of the project’s furniture and light fixtures.

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

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

Sources
Video fireplace: Souvenirs from the Earth
Wood terrace tables: Michel Pouplin
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

Designer: Patrick Jouin—Patrick Jouin, Laurent Janvier, Tomoko Anojo, 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

140 Architectural Record 07.04
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- ing tables in the shape of old wine bu- ttons and wood seats that are wry updates of vernacular prototypes.

Two cramped stairways, rec- ognizing the chalet’s rural origins, tak- es diners up to Spoon, where a sleek, 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 atmos- phere on this floor, while a private dining area, nicknamed “the aquarium,” offers views of the disco fi- re through a floor-to-ceiling glass.
The second floor’s entirely Mod- vocabulary completes Jouin’s se- lection of switzerland’s past to Gstaad’s jet-setting present.

Commentary
Instead of denying or covering up the history of a house built by 18th-century monks, Jouin employed it as a design tool. Not wanting to erase the past but to play on it, he cre- ated a handsome and witty environ- ment that takes diners on a spatial jo- urney toward progressively more Mod- ern settings and furnishings. Given the extremes involved, making this transition work without causing a rift gears to screech was no small task. Patrick Jouin pulls off the trick, cool panache, in the process brid- ing a gap of three centuries from timeworn wood to the pulsing of a discotheque.
Limiting wine glasses (above) and wood chairs (left and opposite, top) in the traditional restaurant are references to rural scenes. A private room (right) overlooks the disco floor in the restaurant (left, bottom) and its sleeker, more modern furnishings. A alcove in the restaurant (above, top left) offers a place to relax.
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 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 banked 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: vestibule, bar/lounge, dining, service/kitchen. Inserting vertical planes would have blocked view of the garden from the dining area. We used the rear of the floor plan, so we employed varied ceiling heights, ranging from 10 feet to 12 feet, 9 inches, to demarcate discrete zones. The changing landscape of the ceiling plane—which features two skylights (plus a third between..."
Facade of Jefferson remains largely unaltered from its original storefront condition, save for taller glass doors (opposite). The stone- and glass-enclosed area (below) is separated from the dining space (right) by a sculptural, stacked plywood screen topped by solid wood flooring. The concrete flooring continues as a way for patrons to navigate to an oak-paneled room (far right).
small bathroom), becomes a subtlety yet effective visual canopy above the interplay of diners and wait staff.

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 by 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 quartersawn French white-oak flooring rises up as paneling along one wall. “Again, the budget precluded a single wood paneling, so I specified for the standard oak and tried to use different wood,” Similarly, the facade is a sculptural rectangle of stained layers of laminated plywood to be solid surfaced in a damper of taupe. Weathered concrete floors rests underfoot in the lounge along a “runway” leading from entry, through the dining area back toward the kitchen.

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

**Commentary**

The blond interior palette may seem anemic until one discovers that the day, and ambient light, in the evening. Furnishings—banquettes and cane-back chairs—are quiet accompaniment. Wu says the restaurant is his response to “the noise and cacophony of many local eateries. Face Jefferson’s visual and aural diners discover that, like food, architecture stripped of excess can still be a thrill to the senses.”
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

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

By Clifford A. Pearson

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 abstractive 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 logs whose top and bottom edges are obscured by the horizontal purlins of the upper wall and floor. Kuma says he hid the edges of the louvers to blur the separation of the architecture from its surroundings. "I wanted to create one easy space and add a necessary visual warmth."

Commentary
Just as Zen masters teach the
sed above the
und and tucked
low a gabled roof,
small restaurant
carefully inserted
its wooded setting
osite). Wood lou-
right) and an
osed terrace (far
help connect the
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 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 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 better, processes, of reaching the end tend to be described critically, as if all programs can be addressed the same. For example, a growing number of adventurous architects have embraced prefabrication as a segue into the middle-class housing market [Record, October 2003, page 123]. Although they might be similarly motivated collectively, no two projects are realized by identical methods. Prefabrication and modular construction simply cover too many procedures. The term also describe a range of building products, such as production of structural insulated panels (SIPs) and exterior insulation and finish systems (EIFS), both of which are ubiquitous in commercial and residential settings. And recently, prefabricated or unitized window systems are emerging as an effective way to achieve high-quality 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 rich experience have found the interface between the two worlds. These projects can be described as component-based design, a term that 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 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 structural 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

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

For reading this article, you should be able to:

- Define component-based construction.
- Describe how components are used in buildings.
- 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.
Ballington 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 delini-
ation and 3D mode
Precast-concrete un-
create the diagonal
symmetry of the bri-
Six timber molds were
required to produce
12 units of the brid-
Superstructure.

**Design** (Architectural Press, 2001), Stacey attempts to renew
the designer's relationship with the art of building. "With the wealth of ma-
erials 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 archi-
tept 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 manufactur-
ers 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 in use
since 1807, glass since 4,000 B.C. It is the understanding of these com-
ponents 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, Brian
Stacey Randall (Stacey was a founding partner) developed a glazing system,
with aluminum extrusions, toughened glass, and steel castings. The glaz-
iers have created a mythology that the process of making a
material is extremely complex."

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

The system lies below the spanning structure. The aluminum extrusions
are designed with symmetrical grooves front and rear, identical but serv-
cing different purposes: the front, to receive silicone gaskets that act as closures
for the junctions; the back, to hold signage, door tracks, and internal glazing.
The use of stainless-steel castings at the head transforms
the earthy extrusions into a three-dimensional building component. Castin-
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 mul-
tions (far right) have
front grooves to receive
silicone gaskets and
rear grooves to carry
door tracks, signage,
and internal glazing.

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

The advantage of making highly efficient use of materials with structural
mechanical requirements accommodated in a single component.
In Stacey's words, "is perhaps the first building element to be self-
y a component." It is a predetermined element of fixed size, with
able performance and quality. Component design is characterized
ough thinking of the process of making and connecting materials
est effect. A component is a single element or an assembly.

For the Art House, a private residence in London, Brookes
Randall proposed using a glass stair for openness, light, and
auty. The London code has no provision for a glass stair. New
pplications can be stymied by recalcitrant building officials,
chs discussed the concept with the building control officer,
er they worked out how to maintain the desired visual effect
ive the officer confidence that it would achieve the intent of the
eries of tests were performed to verify performance, and the
re chose to witness the test to better understand what he was
ked 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
ufacturing will lay in digital technology. Still in its infancy, it prom-
ises 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
ufacturing and design.

Relevant precision
"Every project is unique, and the architect unlocks how a particular building
ants to be built," explains Marc Simmons, principal of Front (www.front-
ic.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
investigative process and reject certain options because they appear to be
ompatible, 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 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-uniform.” 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), a 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-device 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 seems 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 hybrid approach to manufacturing a product—processes...
Quiet Innovation

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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.

Robert Barrett grew up in Eggrock, an architecture firm based in Chicago. Barrett is at the forefront of 3D solid modeling, or DFM (Design for Manufacturability), which allows the Industrial Design Department to create 3D models of a product that can be used to develop and refine the design. Barrett’s company, Barrett Design, has been at the forefront of 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 into a highly engineered product suitable for factory production, thereby reducing costs and making architectural products more accessible to more people. Eggrock 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 vanity in nine days.

As architects and builders know all too well, any delay can go 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, every unit installed into the units in the factory—solid-surface counters, and waste pipes, sinks and faucets, shelving, mirrors, light fixture electrical outlets. The factory has the benefit of working under ideal conditions, including rigorous quality-control processes. On-site, the 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, the conventional method.

The applied knowledge that Stacey and Simmons argue evident in the work of some forward-thinking design-build firms
The gridted 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 [or manufacturers] who are willing to work with architects to achieve something out of the ordinary deserve a lot of credit.” The firm is completing

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 budget or at any scale. Although acknowledging that design remains a continuous and reiterative process of value judgments,” Stacey argues, “there is 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

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 components?
   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

Press time, preliminary findings of the French government’s technical investigation into the fatal collapse on May 23 of the year-old concourse building 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 the center section of the flattened tube-shaped concrete building designed by architects and engineers of the firm, Aéroports de Paris (AdP), a state 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 127,000-foot-long concourse structure was directly affected by the collapse, but the fate of the entire complex remains uncertain. While investigations continue, the Terminal A complex has been closed; however, AdP reports no faults with the airport’s 1.12-million-square-foot main luggage building served by the concourse.

Terminal 2E is the most recent addition to the airport’s second phase, which has opened since 1981. Covering nearly 1.4 million square feet, the 127,000-foot-long structure was built at a cost of about $1.2 billion and completed in 2003. Less than a year after its opening, terminal operators must pay for the airport in an attempt to compensate for losing the airport’s 10-million-a-year passenger capacity.

Understanding the design: there was little warning of structural failure, the timing of its occurrence just after dawn on a Sunday morning, when few passengers were in the airport—probably 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 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.”

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

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 terminal, 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 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 Brison, AdP’s project architect. Its ceiling is made of African timber, which can be more easily installed and lightens the 2F vault, she notes. Below, Terminal 2E’s concourse roof, which has a span more modest than that of the main building, design engineers reverted to concrete, this time using it structurally and eliminating the steelwork arches used in 2F.

Since retiring from AdP 10 years ago, Andreu has run a small practice near Montsouris Park, southern Paris. However, he continues to collaborate with AdP on various projects. Among his most innovations was the proposal to use titanium for the long-span main girder of a new terminal for the airport at Abu Dhabi, the United Arab Emirates. Meanwhile, his design for a new national theatre taking shape in Beijing and his Oriental Art Centre in Shanghai is also well advanced. Peter Reil

Continued on Page 34
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

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

SINGLE-FAMILY CUSTOM

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.

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” cypress 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.
The diversity of housing and community development projects honored here testifies to the truth that good design need not be constrained by financial resources, geography, or environmental concerns. This is demonstrated by an amenation/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 their distinct building types, and three residential projects that propose unusual mixed uses in tight urban settings. Indeed, good design makes limitations as opportunities that propel them toward unconventional solutions. Jane F. Kelleen

**SINGLE-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.

**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.**

The State  
San Diego, Calif.  
Jonathan Segal, FAIA  

Jonathan Segal, FAIA

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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 adapt 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/Holtzman
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 barracks-style housing into a residential neighborhood with traditional houses with sociable front porches. Tree-lined streets break up the existing superblocks, creating a new, comfortable scale for the area.
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.

**Awards: Community by Design**

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

Designed to show that everyone deserves a bright, well-planned home, 34 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: 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 provides 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

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
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).

The buildings display a composition of contrasts: gray granite works with warm oak timber, solid plaster walls facing east jut against 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, so I wanted to transform this condition through the medium of water,” explains Richard Hassell. “Water takes in light from its surround 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 then 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 here is hot and humid all year round,” says Wong. “These conditions require interventions that would not be appropriate in colder climes. Thus the architects employ overhanging flat umbrella roofs for which extend more than 16 feet in front of each house and more than 10 feet on the other three sides. The 4-foot-deep rooftop pools return the energy 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 east 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 monsoon. 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 architecture beyond the accepted vernacular of pitched roofs, overhanging eaves, and wide verandas. "We pursue architecture that is not simply romantic," says Hassell. However, who could resist the romance that contributes to the building forms it accompanies? Here, the swimming pools set the theme for the silvery reflective palette of the houses. The architect continues, "Water at the roof level powerfully connects the sky and the earth. 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 Phyllite

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

T oronto’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. In fact, North York, filled with tarter-up, oversize McMansions in fake man and Tudor garb, resembles almost any American suburb. The does have at least one good feature: its setting at the crest of a wide-sided ravine, one of several that slice through Toronto’s eastern flank.

This winding swath of nature in the middle of one of North America’s largest cities figures prominently in the design of a North York home 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 beyond. The architects, partners in the Toronto-based firm Shim-Sutcliffe Architects, wanted to ensure visual permeability through the house as a gesture to the weathering steel exterior that suggests a much heavier structure. Windows along the front elevation align with those on the rear to open up views of the landscape from the street.

The clients initially imagined a stone exterior, but the architects showed them to try Cor-Ten steel instead. The owners were nervous that the skin first began to rust, but grew more confident with their choice as the Cor-Ten mellowed to a leathery chocolate tone and texture. Douglas fir board-and-batten siding on the garage and the playroom and service wing on the opposite end complements the steel’sumber tones. Shim and Sutcliffe excavated the ground around the side of this partially bermed service volume to create a light court that brightens what would otherwise have remained a dark basement. Cove molding serves to cinch the volume of this partially bermed service volume to create a light court that brightens what would otherwise have remained a dark basement. Cove molding serves to cinch the volume of this partially bermed service volume to create a light court that brightens what would otherwise have remained a dark basement. Cove molding serves to cinch the volume of this partially bermed service volume to create a light court that brightens what would otherwise have remained a dark basement.

Gloss and wood, not steel, dominate the rear elevation. Many of the hardwood-framed windows open to connect the indoors to the outdoors in good weather. During Toronto’s long, cold winter, large expanses of south-facing glass let the sun warm up the interior (overhangs built-in brise-soleil of wood and steel provide control in summer). A pivoting glass door on axis with the pond and water body of the garden on the east side of the house provides a large view toward the natural landscape.

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

Weathering Steel House, Canada

Architects—Shim-Sutcliffe principals

Consultants: Neil Turnbull (landscape); Dan Euser, Waterarchitecture (reflecting pool, swimming pool); Tremonte Manufacturing (weathering steel cladding)

General contractor: Kamrus Construction

SECOND 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 level

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 level

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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 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 features a 10-foot-long reflecting pool that turns into an ice-skating rink in winter.

Shim and Sutcliffe manipulated the floor plan to create an up-and-down movement through the house, as if traversing a topographically varied landscape. The strategy creates a stronger connection to the site, as one can simply open 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 built a wooden bench into a wall of storage closets paneled in Douglas fir with strong vertical grain. A short run of steps leads up to the living room to 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 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 poplar mahogany floors and Douglas fir ceilings. There’s a strong nautical theme: the painted steel columns, curving handrails, and slatted-wood panels 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 reference for Shim and Sutcliffe.

Beyond formalism, the house reveals Shim-Sutcliffe’s design sensibilities. Its architecture is not grounded 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 clear even through the winter so they don’t need unattractive pool covers; and reflections on the ceilings. Steam billowing across the pool in the winter creates a dramatic effect, especially when it contrasts with the darkness of the night 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: Tremont 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 house 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 Coleman 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 nicknamed it the “Texas Twister.” “It’s really just a sculptural device, a sort 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 hogs, several kinds of rattlesnakes, and more than 100 species of birds.

The owners, a prominent Dallas businessman and his artsy 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. Neither had any interest in ranching—the sardonic “all hat and no cattle” 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 land and prairie.

“My husband and I loved the landscape, the birds, and the challenge of restoring something that had been abused,” she says. The couple acquired the property in the late 1980s, as funding for the nearby Superconducting Super collider 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, Rey Rosa
Ranch, Ellis County, Texas
Architect: buildingstudio—
Coleman Coker, principal; Jonathan Tute, project architect; Carl Batten
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;
Guglieimo Ulrich; Greta Grossmann
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).

1. Carport
2. Entry
3. Bedroom
4. Living room
5. Dining room
6. Kitchen
7. Porch
8. Outdoor dining porch
9. Bird-watching
10. Water trough/birdbath
The dining area appears to float in the pond (opposite, top), where large Japanese coy 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.

Nip Jodiio

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, administers clients, and here called on his own creative team, headed by director and partner Juul Vanleysen. Chaillet had clear ideas about the space he wanted for his family, and one of them was that the house to be completely closed on the street side and entirely open on the rear. Vanleysen responded with a massive, 85-foot-long wall made of 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

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

Villa C, Zonhoven, Belgium
Groep Delta Architectuur
Chaillet, architect

Design: Groep Delta

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
Custom cabinetry is the only way to get the custom look my clients want, without a custom price.
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: Bolide
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+H Italia

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

Gallerielike spaces in Sydney home frame couple of art lovers to house a collection of art and for a work-at-home couple, aptly named “House for Art actors” was designed by Marshman Kooloois Architects (previously Marsh Cashman Architects) the site of a former Sydney art gallery. The three-level home features rectangular building forms central outdoor private space accommodates a lap pool. The husband-and-wife clients wanted the home to feature simple modern finishes and to have a ground floor with an open, flowing plan to the courtyard and al living areas. To reinforce the clean transition, the firm specified sections of steel-framed glazing to accent the separation between inside and out.

Box clad in zinc paneling and housing the master bath hovers above the kitchen, defining the space for the master bath, which crosses the courtyard, the team finishes with a tactile quality, polished colored concrete walls and heated floor, used 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 Cashman. “When reclining in the tub, you can open the window at the view to the city, listen and set mood lighting.”

The kitchen below has a large counter that defines the island mirrors the shape of the visible in the adjacent living room. The clients, who entertain the kitchen to the have plan but remain out of sight—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 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 Kooloois Architects

Builder: Berg Brothers

Sources: Kitchen—Vola (tapware); Mirotone, Lamix, Pilkington (cupboards); Romano Concreting (concrete); VM Zinc (ceiling); Ilve (stove, oven); Maytag (fridge); Miele (dishwasher); Ecco (lights); Pë-G Grunsells (cabinets); Steel Framed Windows Australia (windows, doors); Master bath—Sadler Tiles (polished concrete tiles); Hydrotherm (towel rack); Vola, Hansgrohe (tapware); Reflections Design (shower screen); Caroma (toilet); Mirotone (linen cupboards); Creon (lights)
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 bluneness.” 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 bathroom. 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 Starbuck’s located beneath the apartment would surely have been too much drama for one bathroom to handle. Diana Lind

Architect: DIVE Architects
Project: Clink Street Apartment
Contractor: Ashbuild
Structural engineer: Harrison Roberts

Sources: Kayode Lipede (concrete); Solaglas (glazing); Delta Light (recessed lights); EncaP+Suite (fluorescent lights); Vola (mixer taps); De Vielle Electroheat (warm floor system); Kirkstone (Brazilian slate tiles); Salle (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: TöL
Construction Engineers: Buro Happold;
Stanislav Slutsky
Sources: UAD (zinc roofing, fenestration, railings); Duravit (lavs, toilet); Dornbracht (faucets, showerhead, valves); Kôhler (tub); Omnipanel (towel warmer)

novation of a 1950s town house brings the Cleaver’s kitchen into the city

Alexander Gorlin, principal under Gorlin Architects, steered the design of a kitchen renovation of a Modernist townhouse in Manhattan town

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.
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 split 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); InSinkErator (garbage disposal); KitchenAid (trash compactor); Master Bath—Kohler (sink); A.S. Surfaces (faucetry); Ultra (tub); Duravit (toilet); Dornbracht (faucetry); A.S. Surfaces (faucetry); 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.

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 countertops); Nevamar (cladding); Air Connoisseurs; Miele (coffeemaker);
Residential Products

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 54" 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 of spaces and cooking needs. Individual elements are made seen from all sides, allowing flexibility when arranging kitchen Autonomous elements come with castors for even greater. The height of the work tops varies to adjust to specific and functional requirements. Work tops come in aluminum, copper, steel, marble, and Corian, with side panels in aluminum, copper, or laminate in a variety of colors for countless compositions. 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 KBIS, 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.zephyrnon-line.com **CIRCLE 208**

► **Faucet comeback**  
At this year’s KBIS, Elkay introduced the company’s first new major faucet line since the 1980s. The new collections include sink pullout-spray faucets, a pre rinse/prep faucet, and a lavatory faucet. Faucets incorporate a pivot-and-locking a smooth-pullin operation that lets the 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 envelopes the body in falling water. The oversized, 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

▲ Mirror TV technologies
At KBIS, 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, ad notam USA, New York City showcased 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 collects Adam D. Tihany’s first foray into bath product design. The vessel-style basin is bordered with a halo of stainless steel to 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

▲ 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 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.boffisoho.com CIRCLE 213

▲ Gaga for cooking
Aga had a slew of new introductions at this year’s KBIS, 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.agaranges.com CIRCLE 210
**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

**Modular shelving system available throughout North America**

Designed by New York’s influential furniture designer Murray Moss as “one of the great icons of 20th-century design,” the 606 Universal Shelving System has been produced by Vitsoe continuously since the year it was designed by industrial designer Dieter Rams. Last October, Moss opened the distribution of the system to all of North America through Moss dna, a division of the New York City retail store. Since 1995, both Vitsoe and 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 6”, 8¼”, 11¾”, and 14¾”. 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 100% Design’s press office by supplying shelves to display the press packs. Moss dna, New York City. www.mossonline.com

**Flexible pole system creates shelving, rooms, without walls**

And Julie Scheu, the husband-and-wife partners in St. Louis-based furniture design firm Urban Workshop, applied their skills to devise room poles that can define a loft or open space by simply wedging between the ceiling and floor. The rooms are constructed of cherry, white oak, or walnut, with steel fittings. Made to order in 7’ to 14’, the poles adjust 5” on from the specified height. Crafted steel parts are given a white or black lacquer finish, and the white powder coating 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. Urban Workshop, St. Louis. www.urbanworkshop.us

**PogoHome rooms (left to right): pogoLibrary, pogoGallery, pogoLounge, and pogoDen.**
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 flair. Each wall-mounted modular shelf is powder coated for durability and is available in nine colors, allowing for countless design configurations. Nuuf Design, New York City. www.nuufdesign.com

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

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 1 1/4 x 1 1/2 extruded-aluminum support 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

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 nut and encompasses sleeved aluminum components and gray glass sliding doors. hivemindesign, Brooklyn. www.hivemindesign.com

Freestanding configurable storage

MK S Designs introduces Modistor, a freestanding configurable storage system suitable for commercial or residential use. Modules consist of a frame, drawer, and shelf; they come in wide or narrow, with short or tall drawers, and connect left-right as well as stack top to bottom. Frames, drawer baskets, and shelves are from powder-coated steel, while drawer fronts and backs are high-density polyurethane or solid hardwood. MKS, Cambridge, Mass. www.mksdesign.com

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
Product Briefs  Milan Furniture Fair

The following pages highlight introductions from this year’s Milan Furniture Fair, which took place from April 18 to 24 in venues throughout the city. In sharp contrast to many of the conceptual or extravagant designs that have characterized off-site exhibits in the past, manufacturers this year offered products that represented a “back-to-basics” approach focusing on fundamental themes of structure, scale, transparency, and ornament. Seating furniture, in particular, was 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

Milan’s 43rd Annual Salone del Mobile: A weekend 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 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 dubbed 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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Celebrating the best in contemporary American architecture.
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 Wann. 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

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

Quick-change artist
Part of a new collection by Alfredo Haberli for ClassiCon, Hypnos (left) is a chair, couche, 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 Skias, a large table with a thick wood tabletop that accommodates up to 12 people, suitable for conferences or dining. The opposite end of the spectrum is Nais, a small, lightweight wire chair in various colors. M2L, New York. 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 Bernett for Montina. The oakwood frame is padded and upholstered in a variety of fabrics and leathers. Using the Eames lounge chair as a reference, Bernett 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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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

**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 0.47"-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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**Friendly apparition**

Young Japanese designer Tokujin Yoshioka has collaborated frequently with Driade both 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 forms with his love for transparency. The chair is constructed of transparent polycarbonate and is intended for indoor use only. Currin Architects, Seattle. www.driade.com CIRCLE 235
Product Briefs  Milan: Ornament

Pleasing patterns

A native Spanish designer Patricia
eriola's products were ubiquitous
ear—at the fairgrounds, in
rooms, and at off-site venues.
ied for indoor use only, her Flo-
s for Driade (top) features
and small tables, chairs, and
ew whose painted steel struc-
s covered with wicker in several
enerative patterns or uniformly in a
ial color with thin canes. Rosa
aspera (bottom) are large floral-
ded rugs Urquiola designed with
friend and frequent collaborator
otto for Paola Lenti. The sculpt-
ality of the rugs is enhanced by
ating high and low relief used to
ice the leaves, veins, petals, and
of the flower motif, resulting in a
icated and contemporary graphic
Current, Seattle. www.driade.com
33 Paola Lenti USA, San Diego.
olaembali CIRCLE 238

A Metallic mood

With his new designs for Sawaya & Moroni,
renowned French architect Dominique Perrault
uses elementary forms and basic materials to cre-
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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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, giving it a modern look. Cassina USA, New York City. www.cassina.it CIRCLE 240

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. Osipie (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

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Presentation Leader: Helmut Jahn

Architect: Renzo Piano Building Workshop / Fox & Fowle Architects
Presentation Leader: Renzo Piano (Invited) / Bruce Fowle

Building: Freedom Tower, New York
Architect: Skidmore Owings & Merrill, New York
Presentation Leader: David Childs

Ron Klemencic, Chairman, Council on Tall Buildings and Urban Habitat, will lead panelists in a discussion of the ways in which innovative technologies developed for tall buildings influence all kinds of architecture.

For agenda and more information go to www.construction.com/event/Innovation/agenda.asp

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**Product Briefs  Milan: Emerging Talent**

**A Turn over a new leaf**
The Swedish design partnership of Claesson Kokisto 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 SuperStudioPiu—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 plate 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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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 and more than 75 new colors. Freudenberg Building Systems, Law Mass. www.norarubber.com CIRCLE 248

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Product Literature

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, 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.

The word decoration often has a negative connotation in Modern architecture and design. What are your thoughts? Decoration is not a negative me. The original ideas behind Modernism got hijacked somehow and the Modern has come to mean something that is very stylistic or minimal, devoid of the original, important emotional qualities of Modernism, my work to bring back sensuality and human qualities in the spaces we live in and the objects with which we live. And to do it in intelligent, efficacious ways. In a funny way, what I’m doing is very modern.

Photograph by Riccardo Bianchi of Boontje inside his exhibit for Moroso

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 always 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 redaction 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 didn’t want my own home to be a plain white box, but something more warm and loving. I began to do research and become enamored of decorative objects from the 18th and especially English woodworking and embroidery. As designers, we’re taught to create things that are automatic, neutral. I started to question this.

In making that switch, your work has gone from low-tech to very high-tech. Handcrafted items are intensive, but with today’s technology, we can do things that weren’t possible even five years ago. It is easy to redrawing 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 and detailed, yet machine-made. The whole light is on.

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, affordable cratic things, not only things people can enjoy in a few dollars. On the other hand, the projects I did for Swarovski, I had a lot of freedom to experiment, so you need both; one is balance there.
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