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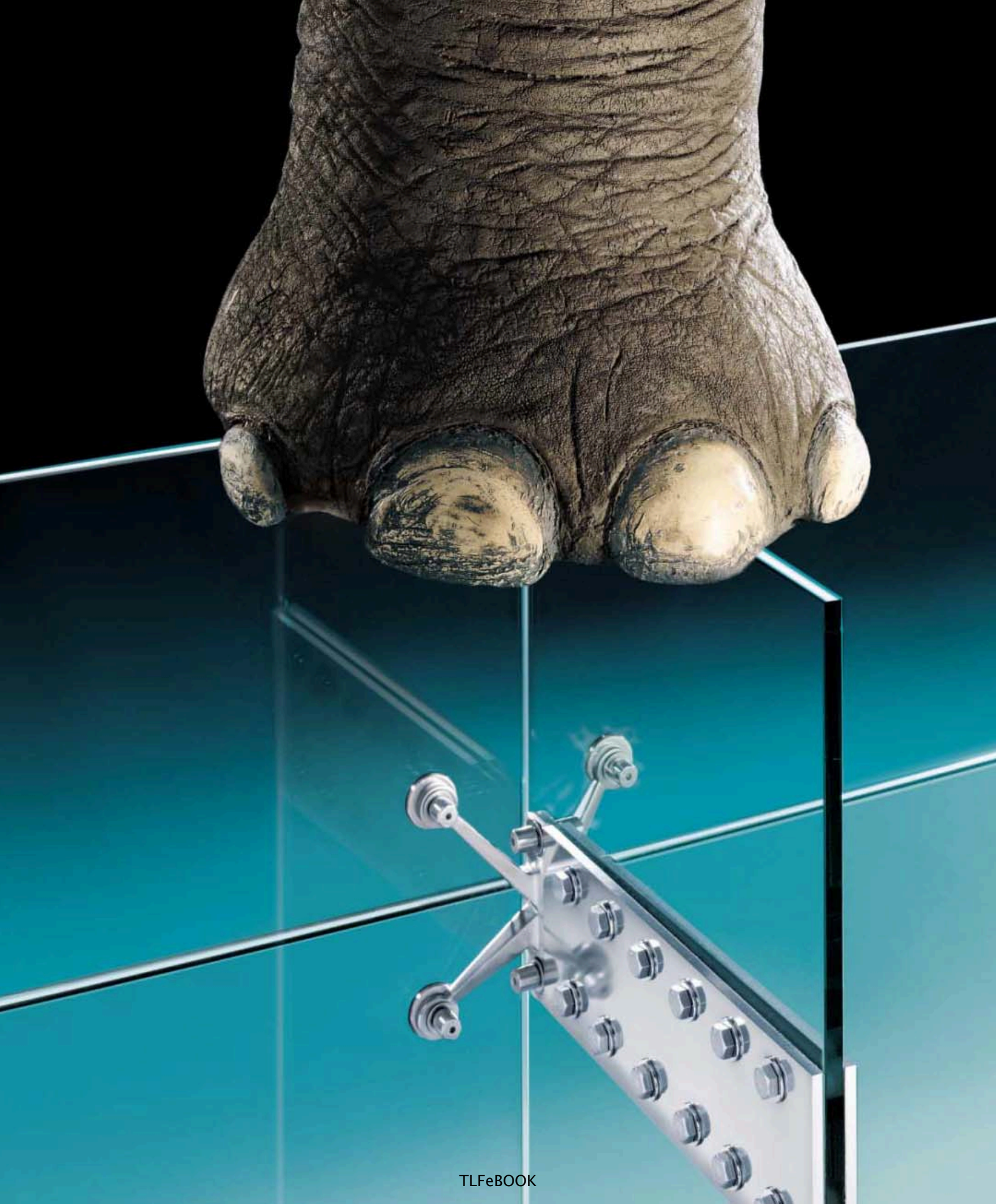


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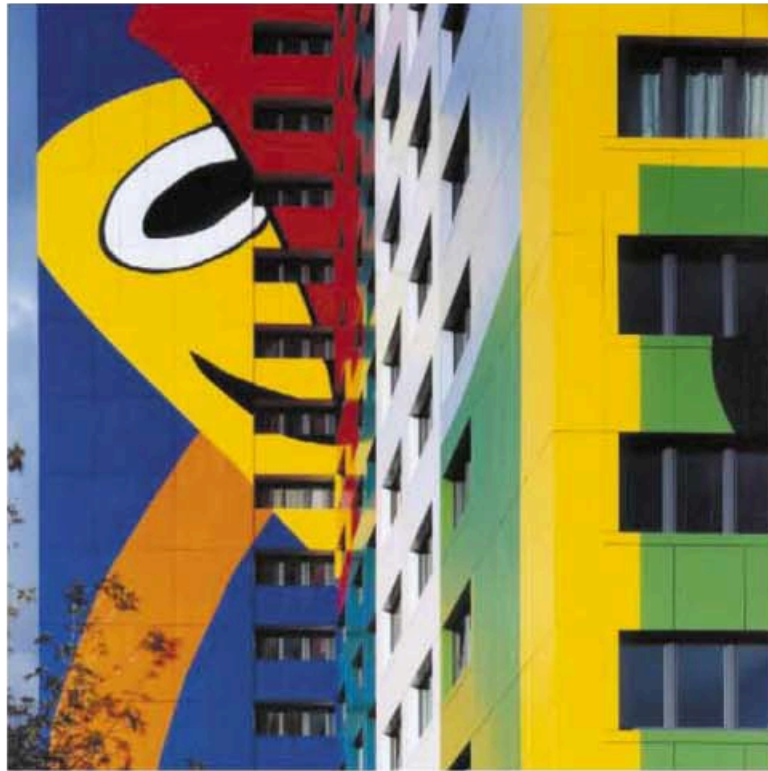


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**On the Cover:** *Desert Nomad House*, by Rick Joy Architects.  
Photograph by Jeff Goldberg/ESTO

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April 2005



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BR House, Marcio Kogan(architect) Photography: ©Nelson Kon



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Record Houses 1963 (mid-May)

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We're celebrating our anniversary on the Web and we invite you to visit a vintage Record House each month in 2005. We'll treat you to a glimpse of these exceptional buildings as they've evolved since initially appearing on our pages.

# This month in Continuing Education



## Correction

Some test questions published in the February 2005 Continuing Education section "Green Products: Trends & Innovations" were not correct.

The corrected questions can be found on our Web site at:

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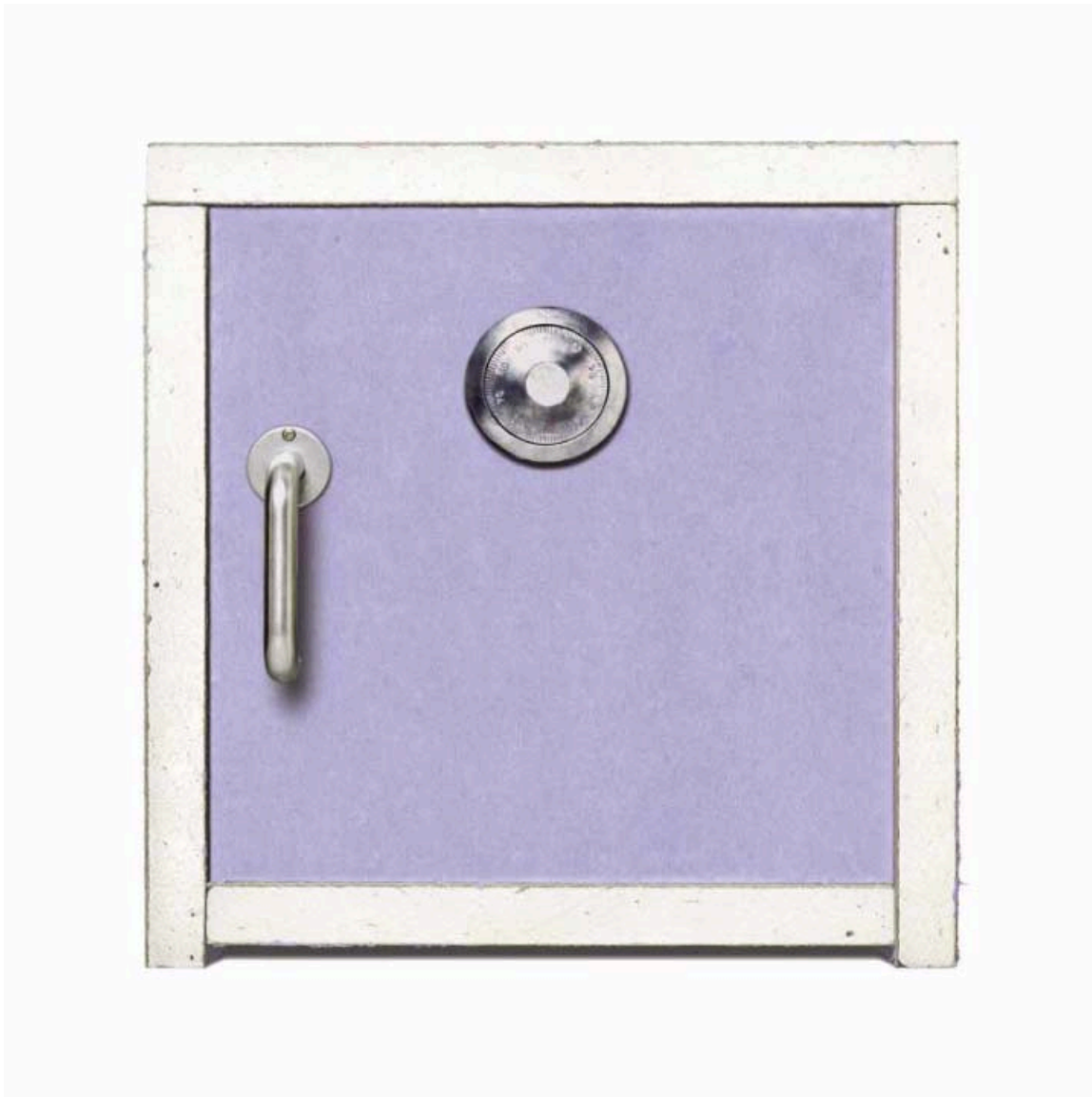
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## And in 100 Years?

# Editorial

By Robert Ivy, FAIA

**Y**ou are in store for a visual treat. In this issue, we celebrate 50 years of Record Houses by including a collection of 10 private residences from around the world, most in stunning natural settings—flung out into the desert, perched by the water, clipped to hillsides. Saturated with naturalistic color, the images combine into a seductive experience: Suffused with chromatically enhanced light, they almost glow off the page. That is what we see, first.

As architects, we then focus on the individual houses, which, to the casual observer, might seem stylistically similar to houses first published in this magazine 50 years ago. The similarities are not intentional. Oddly, the stylistic palette may have wavered over time, but the compass needle has returned to the stark simplicities enunciated by the architects of the CIAM in 1928, Le Corbusier chief among them, who declared the value of a “machine à habiter.”

Gone, the crusading theorists declared, were the sentimentalities of the past, swept along in a grand social urge toward progress. Gone too were the symbols of bourgeois life, from the fretted details of the historicist styles to the antimacassars on the sofas. The Modern era demanded clarity, simplicity, transparency, which spoke to new methods of construction and benefits for all people. Manufacturing, not handcraft, should dictate the contemporary aesthetic, and houses could then become vertical cities, providing equitable residences for workers of all stations. In classical Modernist dogma, the house morphed into “housing,” replete with its own vocabulary.

Ironically, today’s houses look remarkably similar to their early-20th-century predecessors. Why, in an era rampant with plastic expressionism, and a popular culture overdosing on the Retro-Mega-Neo style, has a new generation of the hip embraced Modernism? The motives of today’s designers and homeowners emphatically vary from the movement’s founding principles. Do serious notions of social progress ever cross anyone’s mind when examining the house at Shark Alley in Australia, or Ann Fougeron’s design for a house near Big Sur? The probable response is that the architectural results of an earlier era’s dogma (all that light, spareness, and openness) mesh with today’s nuclear lifestyle, urged less by idealism than by common sense. These houses with pencil-thin roofs and heated slabs allow us to touch the land so lightly, and toast our toes. No carpets to sweep; no tchotches to dust, save the artful, precious few.

Less socially idealistic than sensible, yet potentially poetic, today’s Record House maintains certain traditions. Obviously, the term denotes singularity. If not a freestanding unit, then a discrete unity. Born in the postwar, democratic 1950s, Record Houses continues to promote autonomy, identity, and even economic advantage through careful design. Tied by the automobile to the larger world, the homes advertise mobility and freedom of choice, then and now. And unlike the sprawling mansions of our grandparents’ dreams, these dwellings seem approachable, even affordable. We can see that much in the pictures.

What we cannot see, amid the cacti and the rolling

hills, is the future. Having embraced the forms of the past in today's structures, can we discern any directions for growth, any positive movement within architecture, or are such hopes illusory in our through-the-looking-glass era? What bases can we build our homes on for the future? Look to Record Houses for clues. Look hard.

Begin with nature. The architectural photography that our annual April issue celebrates, along with the private house, depicts an exquisitely fragile world. The physical laws do not change, yet our environmental conditions, including the ample sunlight and shifting vagaries of rain, wind, and tide, are changing at a frightening rate. In his best-selling book, *Collapse*, author Jared Diamond has described how earlier civilizations failed, citing a litany of reasons, including deforestation, soil depletion, water management problems, and human population growth, among others. Analogies with our own civilization are pronounced, though not definitive.

The basis of a new theoretical framework for architecture may lie in realizing the fact that much of our own world's future lies within our hands, and building accordingly. Not the environmentalism born of sentimentality. We went down those roads in the 1970s, complete with Birkenstocks and the Grateful Dead, and they are too readily abandoned. Sentiment is the most easily discarded emotion. (Who among us, in all honesty, separates the trash out of deep feeling?) Necessity, instead, demands strong change. The high cost of energy in Europe, for example, coupled with a powerful lobby of workers, has forced governments to demand efficient, productive workplaces. In the United States, with oil in excess of \$50 per barrel and gasoline approaching \$3 per gallon, will we be far behind?

For architects, and for smart clients, it is possible to foresee houses that provide significant energy on their own and minimize their impact on the land (as Pugh + Scarpa's Solar Umbrella House in Los Angeles does). It is even possible to see, in that house particularly, the attempts at a new aesthetic, one that simultaneously embodies strong ideas about our place in the world and our responsibilities to the world in its physical fabric and form. Could the awareness of climate change or the price of natural gas provoke the evolution of the Record House, or does radical change in sensibility only come about through necessity?

We admit that Record Houses aestheticizes the individual, freestanding house. We've been doing so for half a century. The larger questions of relationship and urban planning lie outside these pages. However, powerful images can free the mind, allowing it to wander and to speculate. The houses that you see, and the underlying issues that you do not, beg a question of fundamental importance, one that the next generation of architects may respond to: What will be the theoretical framework for the house of the future? Will we want to celebrate a centennial?



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# Letters

## Environmental disconnect

In his February Critique, Michael Sorkin praises the National Museum of the American Indian (NMAI) for its exterior, with its curved stone walls and their link to Native American forms [page 59]. While convincing with regard to the facade, the critique overlooks one main aspect of the project: the presence of and impact on the environment.

Living in the environmentally conscious age that we are, it is our responsibility as architects and architectural writers always to consider how a building plays into and affects the surrounding environment. In keeping with Native American traditions, it would seem fitting for the materials used to be natural and local. Sorkin mentioned only one natural material, and that was the limestone used for the facade. The NMAI was described as a curvilinear building within a setting of orthogonal buildings. According to the article, the way the museum fights the rationale that surrounds it is symbolic of Native American heritage. I agree with this assessment, although I feel that the Native American's way of life was not integrated enough into this design. Historically, their lives were connected to nature in every way. This building may be a success as a museum, but not as a design that reflects the Native American way of life.

—Stacy A. Hassell  
Roger Williams University  
Bristol, R.I.

## March assessment

Robert Ivy's March editorial about Ed Feiner's departure from the General Services Administration and looking ahead now [page 17] struck a beautifully tuned balance between optimism and vigilance. Both will certainly be needed at this time. This next iteration of civic architecture is in for quite a ride, I think. I wish I could agree with Ivy about Richard Meier's "stunning"

courthouses, but no matter. The larger point about the need to keep pursuing true design excellence in an environment that may want to tug us all back into mere "optimization" (at best) is the key.

My compliments, too, on the March issue in general and its "Modernism's Reign in Spain." Absolutely terrific. A joy to see some of this work. It is the most stirring single issue in memory. Your correspondent in Madrid, David Cohn, did a great job.

Again, my compliments. A terrific editorial and a terrific issue.  
—Todd S. Phillips, AIA  
Middleburg, Va.

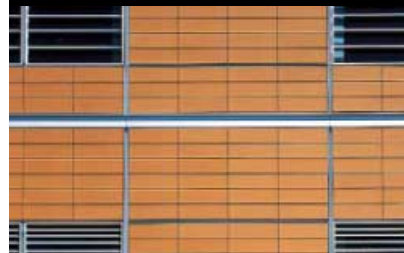
## In search of compatibility

One of your photo captions for the Teatro El Musical in Valencia [March 2005, page 86] is quite curious. The caption claims that the building's facade "respects the surrounding built context." Essentially absent any remote semblance of scale, proportion, material, or even floor level, would you please explain exactly where the announced "respect" is? Ironko window frames? Stark contrast is not a sign of respect, no matter how you want to define it.

As urban recovery expands in the U.S., the key element—as yet unanswered by the profession of architecture—is "compatibility." Contemporary/compatible is yet to be seriously addressed, much less clearly defined. The result is growing visual nonsense.

A well-researched article on the subject with ample examples would address the dilemma and at least put some sense in the widespread arguments between the historicists and the sincere developers.

And please don't mimic the government's edict by the Secretary of the Interior's Standards as they entirely avoid the "compatible" question by merely suggesting stark



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TLFeBOOK

## Letters

contrast to separate old and new.  
—Owen Kugel  
Lancaster Pa.

### Making noise about noise

I was extremely pleased to read Sara Hart's recent article about urban noise [February 2005, page 143]. I see this subject as being as significant as the other forms of pollution that are steadily being eliminated. Accordingly, I strongly support ARCHITECTURAL RECORD's intention to raise the awareness of the architectural community to address this rising challenge. More media attention on this subject will benefit us all.

Architects are well positioned to guide improvements—whether through the development and use of advanced construction materials, systems, and techniques; policy and legislation advocacy and development; or local awareness building. Increasingly, though, as urban noise is rapidly invading the rural landscape, it will require a much more systemic solution than merely those that relate to construction. And since legislation without effective enforcement is meaningless, perhaps larger-scale environmental-noise-cancellation technology is where a solution may need to be found. In the meantime, I will continue to sleep with earplugs as the most effective possible strategy to protect my precious “zeds.”

—Wayne Ruga, AIA  
Manchester, England

### Museum keeps to the wings

In his concluding paragraph reviewing the Rheinisches Landesmuseum [February 2005, page 80], Philip Jodidio states, “By no means perfect, the Rheinisches Landesmuseum is nonetheless an exemplary counterweight to the flights of architectural hubris seen in other recently designed museums.” Amen. Are you listening, Mr. Libeskind? Are you, Mr. Gehry? The world is too full of new museums whose architects have mistaken their building for the most important exhibit. If you want to see

paintings beautifully displayed, go look at the Prado in Madrid.  
—Frederick Farme  
retired architect  
Via e-mail

### Where the art is

The review of the dazzling new 21st Century Museum of Contemporary Art in Kanazawa, Japan [February 2005, page 88] caught me off guard with the quote, “In the U.S., you do not find installations like these.” This is a woefully absolute statement in an article about a new contemporary art museum. I believe one of the first showings, if not the first showing, of Leandro Ehrlich's *Swimming Pool* was in the humble Glassell School of Art in Houston in the late 1990s. Texas alone has several enviable permanent installations of late-20th-century-to-contemporary art; for example, the Chinati Foundation in Marfa (Judd, Flavin, Chamberlain, Kabakov), the Museum of Fine Arts in Houston (Turrell), Live Oak Friends Meeting House in Houston (Turrell), and the Nasher Sculpture Center in Dallas (Turrell, Serra, etc.).

Additionally, much of the artwork featured in the article's photographs is not identified, though the works' installation is claimed to be significant. This lack of acknowledgement of the works within this inventive building leaves this reader feeling only partially informed.

—John Reeves  
Sabatini Architects  
Lawrence, Kans.

### Corrections:

The photograph of Philip Johnson in the March issue [page 23] should have been credited to Luca Vignelli. In the February interview with Jim Cutler [page 72], the city location of the Kimbell Art Museum in Texas was misstated. It is in Fort Worth, not Dallas.

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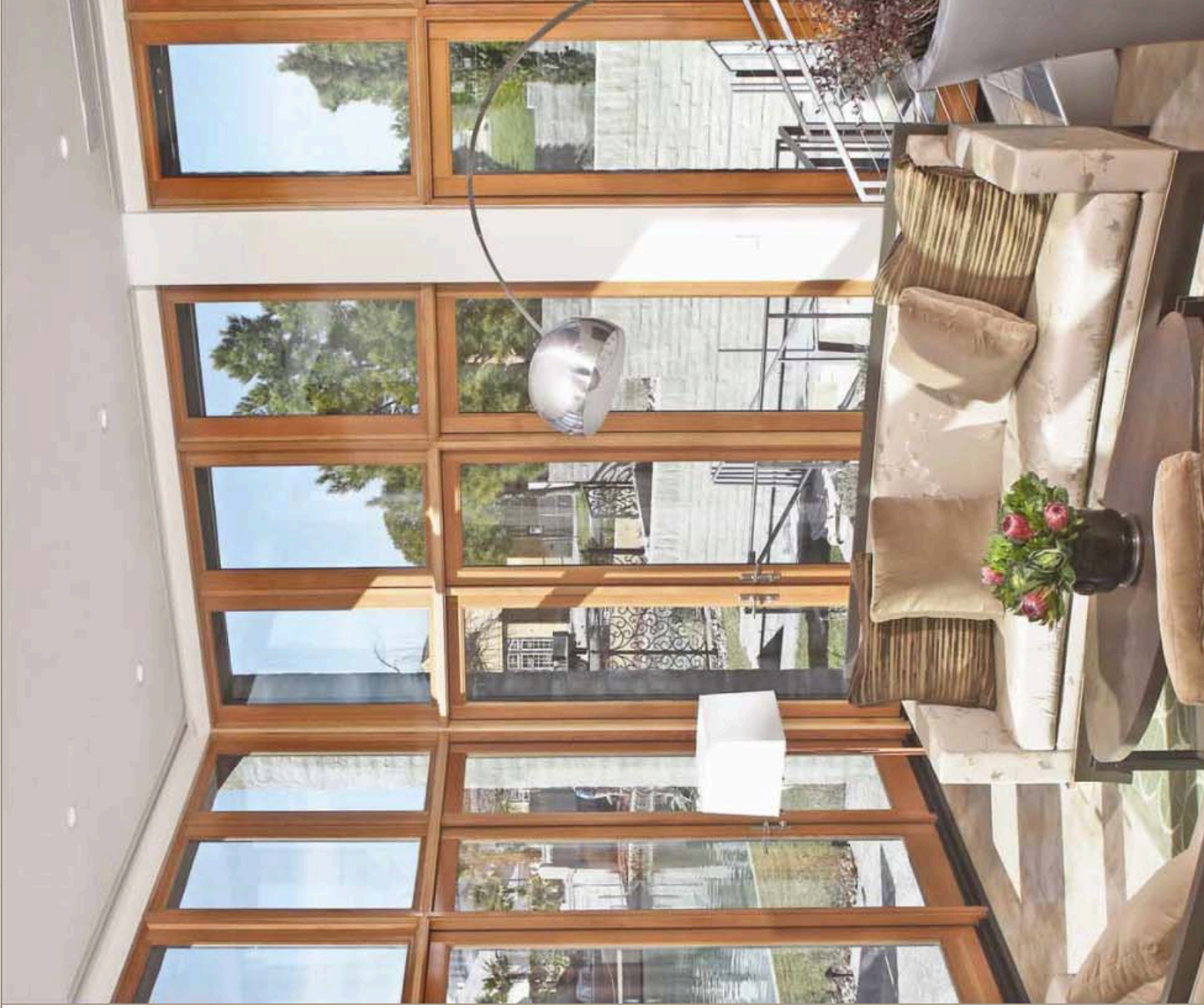
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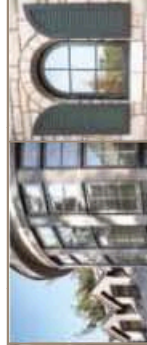
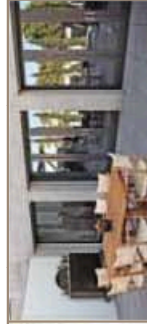
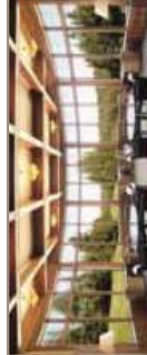




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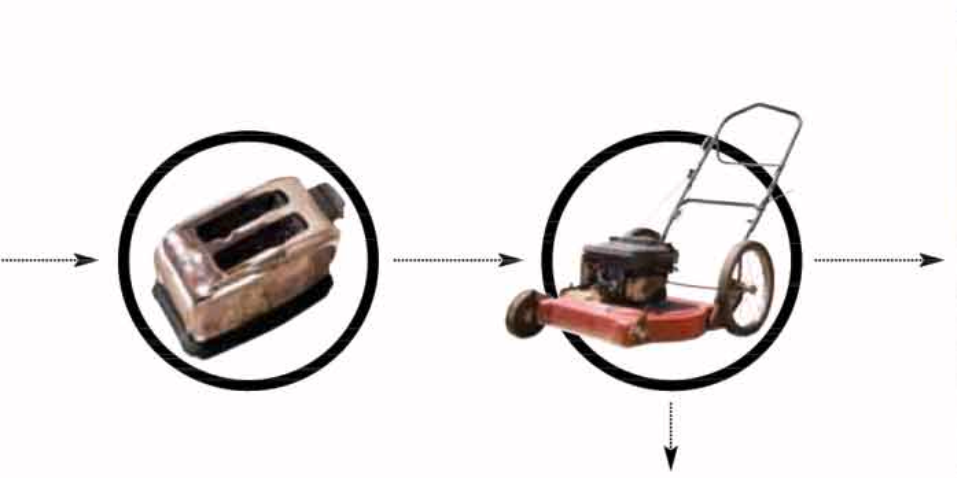
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- p.34 Teams vie for new Manhattan train station
- p.37 Drama over Trump's Chicago tower
- p.44 "Northern Versailles" rising in Russia
- p.48 Cambridge's architecture school saved

## Thom Mayne wins Pritzker Prize

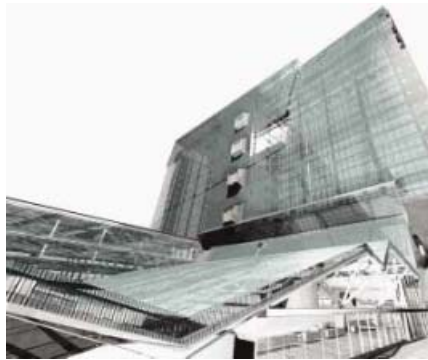
Often referred to as architecture's "bad boy," Thom Mayne, FAIA, has officially become part of the establishment by winning the 2005 Pritzker Prize. Mayne, 61, becomes the 27th winner of the award, and the first American to win since Robert Venturi in 1991. He will be honored in Chicago on May 31.

Mayne's buildings, which often utilize diverse combinations of rough-hewn metals and translucent meshes, frequently maintain a coarse, unfinished air, while the architect himself has also been known for rough edges. A founding principal of Santa Monica, California-based Morphosis, he is notorious for pushing clients and spurning compromise to secure his artistic vision. Such an unyielding approach helped him break new formal ground, uniquely deconstructing spaces and creating a sense of uneasy movement, reminiscent perhaps of the earthquakes that strike his adopted state. But early on, Mayne stayed on the fringes of the architectural elite, with a small circle of clients. He says he has greatly improved at compromise.

"I had to go through huge changes," says Mayne. "I gradually learned how to balance my artistic life with the real world." The "real world" has certainly learned to embrace Mayne's vision in return. Commissions have climbed, and very traditional clients such as the U.S. General Services Administration have hired him for major projects. These include a federal building in San Francisco and a courthouse in Eugene, Oregon, whose layered, unwoven forms match the spirit of



artistic tumult more than government efficiency. These works, and the recently finished Caltrans District 7 Headquarters in Los Angeles [RECORD, January 2005, page 120], are good indicators of Mayne's architectural vision, born out of the chaotic, often formless and rootless ethos of Los Angeles, and out of his desire, begun in the 1960s, to break free of the norms and tunnel vision of the "elite"



Mayne's Diamond Ranch High School (top right), the Caltrans District 7 Headquarters (bottom right), and an upcoming federal building in San Francisco (bottom left).

architects he grew up admiring. Mayne's projects respond to a huge list of ever-evolving contextual factors (hence the name Morphosis), like human interactivity, urban connectivity, technology, and ecology.

The architect spent most of his childhood in Whittier, California, outside of Los Angeles. He studied architecture at USC, and later at the Harvard Graduate School of Design. He formed Morphosis in the early 1970s with Jim Stafford, and later, Michael Rotondi. Well-known work, like the Blades Residence in Santa Barbara, California [RECORD, April 1997, page 64], and the Kate Mantilini restaurant in Beverly Hills, exemplify early efforts to add intricacy at a smaller scale, with elaborate



combinations of atypical materials and forms. Yet the larger scale of recent projects, says Mayne, is better suited to his work's complexity, not to mention his sway with clients. "If I can argue for the building's logic and performance, then I can often find a way to argue for its aesthetics," he says.

His firm's turning point, Mayne notes, was the Diamond Ranch High School (1999) in Pomona, California, revolving around an angular main street and slanting, seemingly kinetic metallic buildings. Upcoming commissions include a daring New York City Olympic Village [July 2004, page 30], the Alaska Capitol in Juneau [page 34], and a student building at the Cooper Union in New York [November 2004, page 30]. *Sam Lubell*

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### Teams vie to design new Midtown Manhattan train station

After years of false starts, the conversion of New York's Central Post Office into a major train station in Midtown Manhattan appears to be moving closer to reality, with teams vying to develop the space.

On February 24, the Empire State Development Corporation announced it was choosing among several proposals for the new "Moynihan Station" (named for the late New York Senator Daniel Patrick Moynihan, a staunch proponent of the project), which will be built in and around the Farley Post Office building, just west of Penn Station on 8th Avenue. Submitted designs came from Foster and Partners, Cesar Pelli Associates, Robert A.M. Stern Architects, Kohn Pedersen Fox, and HOK. Development teams include Boston Properties, Tishman Speyer

Properties with Jones Lang LaSalle, and The Related Companies with Vornado Realty trust.

The \$600 million project, centered around a 4-million-square-foot transportation facility, may serve commuters for the Metropolitan Transportation Authority or New Jersey Transit. Other elements are 750,000 square feet of office and commercial development and 250,000 square feet for the U.S. Post Office.

Because of competition rules, renderings could not be identified with teams' bids, and teams could not comment, but proposals that have been released preserve much of the existing Beaux-Arts post office space and call for large interior spaces made up of retail and public circulation. All incorporate David Childs, FAIA's "potato chip" structure,



Although not identified with specific teams, designs call for office space, like the tower above, and for retail and public amenities, as seen below.

a curved glass-and-steel canopy that will arch over the new station. The proposals also include designs for office towers, including a smooth glass structure with an extruding central envelope, and a thin tower covered with a regimented pattern of steel beams.

Winners are scheduled to be chosen early this summer, and development is expected to begin shortly afterward, with completion in 2010. S.L.



The dome's interior is designed to collect natural light and provide views.

in the rotunda, where, etched into the dome's glazed interior, are words from the state's constitution. The interior is designed to collect natural light, simultaneously providing views of the summit of Mt. Juneau. Mindful of Alaskan's reverence for the land, the capitol is intended to "symbolize the nature and vastness of Alaska."

Uncomfortable with the "futuristic" designs submitted by finalists, residents voiced their opinions on the official Alaska Capitol Web site and in local newspapers. The capitol should "not stand out like a sci-fi exhibit," noted one resident in the *Juneau Empire*. Many have referred to the Morphosis dome as looking like an "egg."

Donald Statsny, FAIA, competition manager and adviser, says the proceedings invited public input, including the submission of ideas for the building. Residents were even encouraged to apply for a seat on

the jury. "It was a very sophisticated and transparent process," notes Statsny. "It's rare that you have this much public interaction."

"We have just begun the process of making our capitol truly Alaskan," says Mike Mense, the Alaska associate on the Mayne-led design team. Mense, a resident of the state since 1976, explains that his firm, mmense Architects, will help to educate the team on the unique and harsh weather conditions that affect building. "But I think my much more important task is to infuse our design with the spirit of Alaska," he adds.

Juneau Mayor Bruce Botelho wants to see the building constructed at about \$100 million by 2009, for the state's 50th anniversary. Considering it's taken 46 years to get this far, the mayor's goal seems ambitious. But Mayne believes Alaskans are indeed ready. "This is the last capitol to be built in the States," he says. "They are very serious about this. I see it all happening quickly." Allison Milonis

### Morphosis chosen to design Alaska Capitol

Alaska, the 49th state, will soon have a new capitol to call its own. On March 1, a jury selected red-hot firm Morphosis (its principal, Thom Mayne, FAIA, just won the Pritzker Prize; see page 33) to design the building for the capital city of Juneau. Given just a few weeks to develop a concept in Stage III of the competition, Mayne says his design, which features a 150-foot glass

dome, is only a rough sketch. "This is literally just the beginning," says Mayne, who focused most of his jury presentation on the history of the dome as a symbol of the nation.

Out of four finalists, including Moshe Safdie and Associates, Yazdani Studio of Cannon Design, and NBBJ, Morphosis's entry was the only one that included a dome. The Morphosis design locates the "heart"



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## Drama over Trump's Chicago tower

As the site for the \$750 million residential and hotel condominium complex dubbed Trump International Hotel & Tower was cleared during the winter months in Chicago, the project's evolving design became a comic soap opera featuring Donald Trump and the city's powerful mayor, Richard M. Daley.

The last publicly released drawings indicate an asymmetrically stepped, polished steel-and-glass tower of 90 stories with a thin mast atop the roof. Trump declared in early February that the mast had been removed from the design, prompting the mayor to strongly state his preference for its inclusion. By the end of February, Trump was again considering the spire and contemplating the use of its height to claim the city's—and perhaps even the world's—height title.

Chicago's tabloids have had their fun with the duel of egos. Daley's preference for a spire spawned a "You're Spired" cover in the *Chicago Red Eye*, while news of the revised height led to "The Donald's" smiling mug with a "Mine's Bigger" headline in the same paper.



The tower (center) will dominate the city's waterfront.

Missing from the fuss were designs for the tower. With construction about to begin, Chicago-based Skidmore, Owings & Merrill would not release drawings of the current plans. What is known is that the building's structural framing has been changed from steel to concrete, while the building is set to maintain an overall height of 1,125 feet, not including the spire. Without the spire, the tower will be the city's fourth-tallest structure, 325 feet short of the Sears Tower. Maintaining suspense, late in February Trump announced that the final height would probably take 60 days to negotiate with the city (presumably with input from the designers). Completion of the project is expected in 2008. *Edward Keegan*

## Foster aims to help bring Shakespeare to New York City



The new Globe may be built into an old fort.

As Foster and Partners nears completion of its soaring Hearst Tower in Midtown Manhattan, the firm has announced that it may be designing a much different project in the city. Instead of a high-tech corporate tower, the next building would be a small theater for Shakespeare, located on Governor's Island, just off Lower Manhattan.

The \$78 million Globe Theater project would be a modern adaptation of Shakespeare's Globe in London. Containing room for 1,200 spectators, distributed through a standing section and three upper circles, the theater-in-the-round would be located inside the historic Castle Williams, a fort built in 1811 on the northwest corner of the island.

Foster and Partners deputy chairman David Nelson says that, pending approval, the firm plans to restore the castle to its original form, removing evidence of a prison that the structure housed from the time of the Civil War until 1966. The castle's bright red sandstone, he notes, would be featured at the theater's entrance. The Globe's final design has not been determined, but Nelson says it will likely incorporate either metal or concrete, and a glass wall between the theater and the fort. "We've decided to stay away from medieval timber and move toward the modern. It's a wonderful, liberating thing," he says.

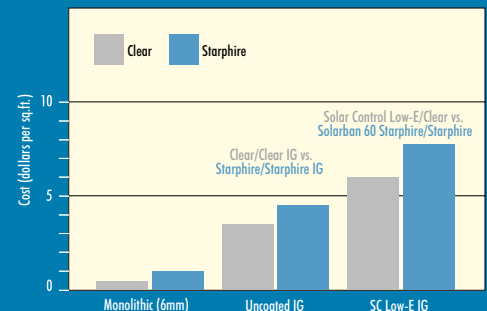
The effort is part of a larger scheme for Governors Island, which was transferred from the U.S. Military to New York State, New York City, and the National Park Service in 2003. Early possibilities for further development on the island include park space; an environmental center; tourist and hospitality facilities; or homes for environmental, arts, or cultural organizations. Future plans, adds Nelson, also include ferry strategies to help people get to the island from Manhattan in about 5 to 10 minutes. *S.L.*

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## Record News



### Spring projects will memorialize Holocaust's losses

#### Memorial to the Murdered Jews of Europe, Berlin

Peter Eisenman, FAIA's massive memorial to Europe's six million Jewish Holocaust victims, will open on May 15 in the center of Berlin. The size of two football fields, the project has undergone several construction delays because of artistic differences, funding problems, and even charges of anti-Semitism. Composed of 2,700 concrete pillars, with heights ranging from 0 to 13 feet, the subtle but dramatic differences between the ground topography and the top plane of the memorial impose both uneasy and hypnotic feelings of loss and contemplation. Being surrounded by the overwhelming collection of pillars, Eisenman adds, helps visitors understand the trapped feelings of Holocaust victims.

#### Yad Vashem Holocaust History Museum, Jerusalem

Built on (and through) a hillside overlooking Jerusalem, Moshe Safdie's Holocaust History Museum at Yad Vashem was inaugurated on March 15. The rugged, 800,000-square-foot concrete building projects through the striking Mount of Remembrance, ending in a pair of curved wings. The most dramatic display space is the Hall of Names, a 30-foot-high conical structure that opens to the sky and houses testimonies by family and friends of about three million of the six million Jewish Holocaust victims. S.L.

Eisenman's memorial (top left). Safdie's Holocaust History Museum (top right).

### Afficionado helps recover important Wright photos on eBay

A rare, private collection of Frank Lloyd Wright photographs recently surfaced on eBay, and if it weren't for the quick thinking of Jack Holzhueter, the collection may have remained unknown. On January 24, Holzhueter learned that 32 photos of Taliesin, Wright's Spring Green, Wisconsin, home and studio that was destroyed by fire in 1914, were on the eBay auction block. Though the house was rebuilt a few times, it was never the same as the first design. Recognizing the significance of the photos, Holzhueter, on the board of curators of the Wisconsin Historical Society, sprang into action. His first call to the historical society set in motion a four-day, nationwide pledge drive that garnered the cooperation of institutions, private collectors, Wright aficionados, and concerned citizens, many of whom gave \$50 to \$2,500 to the society for the purchase of the collection. "It's so unusual for institutions to mobilize that quickly," says Holzhueter. "It was really impressive."

Even while the donations were adding up, Holzhueter said he was concerned that they wouldn't have the \$22,000 to \$23,000 needed to win the auction. So he kept calling.

On January 28, in the last seconds of the auction, Andy Kraushaar, a photo archivist at the society, used a high-speed Internet connection to place the final bid. Much to the surprise of the seller, a retired physician in Alabama who expected to get \$200, the rare collection closed at \$22,000.

Now in the hands of the Wisconsin Historical Society, the photos have been assessed for their conservation needs, and high-resolution copies have been made for research and viewing. Since March 1, the photos have been accessible in the archival reading room, and eventually they will be available on the society's Web site. *Allison Millonis*

PHOTOGRAPHY: COURTESY PETER EISENMAN ARCHITECTS (TOP LEFT); MOSHE SAFDIE AND ASSOCIATES (TOP RIGHT)



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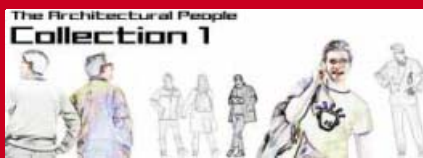
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## Record News

### Fire guts one of Spain's tallest buildings

The Windsor, one of the tallest buildings in Madrid, Spain, was gutted by an uncontrollable fire on the weekend of February 12. The 348-foot, 28-story building was empty at the time, and there were no serious injuries.

The office building was constructed in 1974–79 by local architects Genaro Alas and Pedro Casariego. It is located in the AZCA development in the heart of Madrid's financial center. The building's main tenant was the Deloitte auditing firm, which lost its New York offices in the Twin Towers in September 2001.

The fire broke out in a locked office on the 21st floor and quickly spread to other floors via the exterior curtain wall, whose upper sections collapsed. The building's concrete structure remained intact, but will soon be demolished.



The tower's charred remains.

The blaze also temporarily disrupted a nearby mass-transit hub used by 600,000 people daily.

The cause is thought to be a short circuit, but is under investigation. Ironically, the building was being rehabilitated to meet Madrid's latest fire-protection regulations, passed in 1999 and updated in 2003. The work, which was far from complete, included the addition of a second fire stair, the compartmentalization of floors, the protection of the curtain wall's exposed steel structure and its spandrel panels to prevent the spread of fire

from floor to floor, and the installation of sprinklers and smoke detectors.

The concrete skeleton supported temperatures of almost 2,000 degrees Fahrenheit during the fire, which burned for 18 hours. *David Cohn*

### Investigation of Charles de Gaulle collapse is highly critical

In February, the French Minister of Transport released the conclusions of the technical investigation into the tragic collapse of Terminal 2E at Charles de Gaulle airport in Paris. Highly critical, the report says that the structure had been slowly deteriorating since its inauguration in June 2003. On the morning of May 23, 2004, a 33-foot-long section of Terminal 2E collapsed, killing four people.

The long, tubular structure was designed by Paul Andreu, who was at the time director of architecture for the Aéroports de Paris, or ADP. Before the collapse, a crack appeared in the departure lounge roof at the point where an intermediate steel section meant to connect the exterior glass shell to the inner concrete shell pierced the concrete. Concrete began to fall, and the southern lateral supporting beam ruptured. The folding of the shell brought the entire arched section down.

According to the report's main expert, engineer Jean Berthier, it had only been a question of time before the \$960 million terminal collapsed. One reason was that the steel sections were embedded too deeply into the concrete. The report also cited inadequate or badly positioned reinforcing within the concrete. A lack of redundancy meant that stress was carried to the weakest points of the structure. The horizontal concrete beams on which the shell rested were weakened by the passage of ventilation ducts. Finally, the exterior metal structure was not sufficiently resistant to temperature changes. On the morning of the collapse, the temperature dropped sharply to about 40 degrees, down from about 77 degrees during the week. Berthier would not go so far as to say that the design was at fault—blame will be determined by a judicial inquiry. ADP, construction company Vinci, as well as Andreu could face negligence and involuntary homicide charges.

The Berthier report does question whether proper technical controls were implemented on a project where owner, project manager, and architect were essentially the same company: ADP. Now ADP must decide whether to raze the structure or try to repair it. The decision will likely be based on cost, but also on a perceived image of security at the airport. *Claire Downey*

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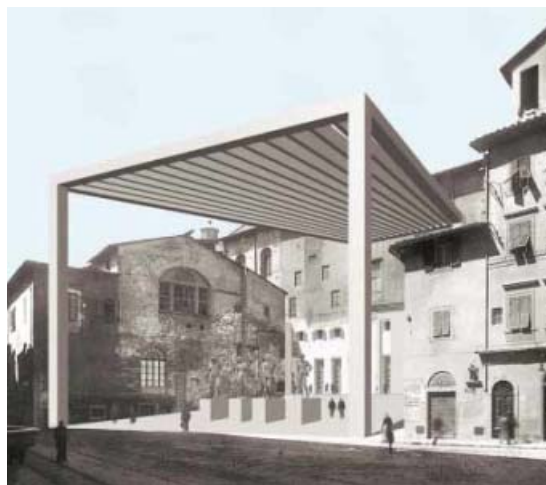


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## Record News



Rendering of the steel-and-stone porch.

### Isozaki's Uffizi addition is canceled

In late February, the Italian minister of culture, Giuliano Urbani, announced the cancellation of Arata Isozaki's design for a new exit way to the Uffizi Galleries in Florence. Isozaki's proposal for a steel-and-stone porch would have filled the small Piazza del Grano to the east of the galleries and created a striking contrast with the 16th-century building originally designed by Giorgio Vasari. The structure was intended to be a loggia—a covering for the piazza—and hence fit neatly into the architectural context of Florence.

The modern project had been a magnet for controversy since its unveiling back in 1998. The cancellation was preceded by vigorous debate over the importance of tradition, and Florence's ability to commission new buildings. "The majority of Florentines are fed by an idealized vision of their city that does not correspond to reality," comments Marco Brizzi, a professor of media and architecture at California State University in Florence. "They disregard the exigencies of modern life."

Last year, Florence's superintendent of culture unearthed evidence of medieval structures predating the museum in the vicinity of the Piazza del Grano. Despite the fact that the archaeologist on the

scene, professor Riccardo Francovich, opined that the discoveries shouldn't create an obstacle to the project, Urbani declared in his decision to cancel the project that they were "exceptionally relevant." Isozaki has until June to amend his project so that it can accommodate the archaeological findings. But local defenders are skeptical that this will have any effect. "I think it is clear that the interruption of the work was provoked by political reasons," says Brizzi.

Paul Bennett

### Finalists named for Flight 93 memorial

More than three years after the September 11 crash of a Washington, D.C.-bound plane in a rural field in western Pennsylvania, organizers of the Flight 93 National Memorial design competition have announced five finalists, selected from among 1,011 submissions.

The site, overseen by the National Park Service, consists of a 2,200-acre reconstructed landscape with long, rolling vistas. Design proposals for the space include pathways, viewing platforms, open plazas, and elaborate plantings, all seeking to memorialize those who died and to capture the area's tranquility. Finalists' designs include Gilat Lovinger's *Disturbed Harmony*, which presents a winding stone path inscribed with messages, and



Designs for *Memory Trail* (top left), *Disturbed Harmony* (above), and *Crescent of Embrace* (bottom left).



Paul Murdoch's *Crescent of Embrace*, which includes a tightly spaced, curved row of trees, offset by both sunken and elevated walkways. Other designs are Ken Lum's *(F)light*;

Laurel McSherry and Terry Surjan's *Fields, Forests, Fences*; and Frederick Steiner, Karen Lewis, Jason Kentner, and E. Lynne Miller's *Memory Trail*.

Designers will develop their proposals in Stage II to focus on the site master plan, due in June. *Jennifer Lucchino*

IMAGES: COURTESY ARATA ISOZAKI & ASSOCIATES (TOP); NATIONAL PARK SERVICE (BOTTOM)

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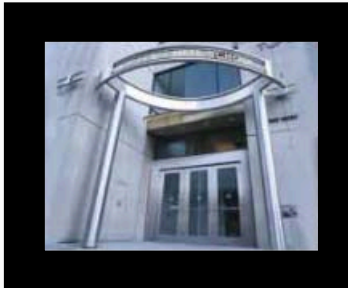
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# Record News

## Viñoly to design Cleveland Museum of Art expansion



The expansion will include sleek new wings and a glass-covered "piazza."

Meanwhile, the museum's original 1916 Beaux-Arts building and its 1971 Marcel Breuer-designed addition

The Cleveland Museum of Art is getting a sleek new look thanks to New York architect Rafael Viñoly, FAIA. On March 7, the museum's board voted to undertake a \$258 million, six-year expansion and renovation, starting in September. Viñoly's design calls for demolishing half of the 89-year-old complex and building new wings on the east and west sides. The two areas will be connected by a soaring glass-covered "piazza," creating a central light-filled space.

will be renovated. The permanent-collection galleries are scheduled to close by June, with the entire museum shutting down from January to June 2006. The two-phase project will increase the museum's overall size to 588,000 square feet, including 36,000 square feet more gallery space and 650 additional parking spots. The \$160 million first phase is scheduled to open in late 2008, followed by the \$98 million second phase in 2011. *Tony Illia*

## Battle looks bleak for 2 Columbus Circle preservationists

Fans of Edward Durell Stone's 2 Columbus Circle building faced further setbacks as the Appellate Division of New York's State Supreme Court on February 24 upheld the dismissal of a lawsuit brought by preservation groups to prevent selling the city-owned structure to the Museum of Arts and Design (MAD). The museum plans a renovation (interior rendering, below) by Portland's Allied Works that would replace the building's convex, 10-story white marble facade with a rectilinear zigzag pattern of terra-cotta tiles and ribbon windows. Laurie Beckelman, director of MAD's New Building Program, notes that the renovation will "keep the same massing and curve of the original building," but emphasizes that the museum's primary interest is "not the building but the site."



Noting that the city's Landmarks Preservation Commission did not hold public hearings for its environmental review, and asserting that the city's economic objectives "infected" the landmarking process, the suit, originally filed in 2003, challenged the property's planned sale. MAD intends to begin demolition by the fall of 2005 and to reopen

in its new home in 2007. Meanwhile, on February 14 the New York State Supreme Court dismissed a challenge by preservation group Landmarks West! of the Manhattan Borough Board's August 24, 2004, approval of the sale. The suit had asserted that the board violated city law by not giving public notice of its meetings on the subject. On March 16, Landmarks West! filed an appeal to the ruling, calling the sale a "sweetheart deal" allowing MAD to buy the property at below market value despite higher bids from other parties. "The courts are giving the city too much leniency; there's a pall over the public process," notes Landmarks West! executive director Kate Wood. *Thomas de Monchau*

IMAGES: COURTESY RAFAEL VIÑOLY ARCHITECTS (TOP); ALLIED WORKS (BOTTOM)



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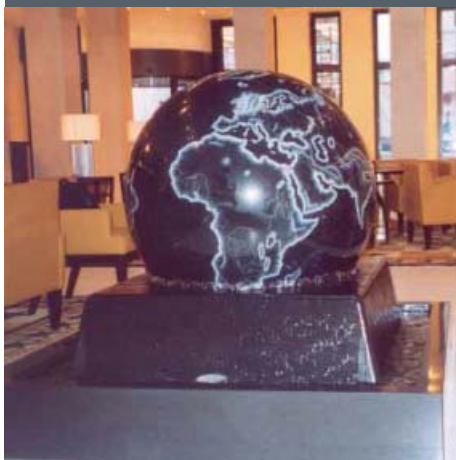
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## Record News

### Russia's nouveaux riches building "Northern Versailles"

As Russia has emerged from the collapse of the Soviet Union, architectural fashions have changed with the country's ideological makeover. Spurning typified prefab Soviet housing and dreary dachas, the class of nouveaux riches have shown a strong preference for historicized building.

Such desires are driving demand for exclusive estates, such as one ambitious project on the outskirts of St. Petersburg, a string of palatial mansions dubbed "Northern Versailles." The project, now under construction, calls for 50 scaled-down "palaces" that duplicate residences of European monarchs. The firm behind the project, Concord Management and Consulting, plays up the history in its marketing by claiming a continuity between its ambitions and those of Louis XIV and Peter the Great.

The costs for the project are estimated to be around \$150 million. Occupying a stretch of 35 acres, the 50 mansions—several already sold—will range from roughly 4,000 to 10,000 square feet. The houses are priced from \$1.1 to \$5.5 million. Construction, which started this summer, is expected to last two and a half years. The list of names given to individual mansions resounds with a near-theatrical flourish: Azure Belvedere, Bavarian Palace, Sunny Estate, Palace of Peter the Great, Turquoise Hermitage Palace Pavilion, and Eastern Portal. Behind this ostentatious inventory is an effort of the new Russian elite to forge an aesthetic identity. They embrace the architectural fashions of prerevolutionary aristocracy, a grandeur that

remains the local gold standard of power and opulence. Many of the homes will include amenities like saunas, pools, and garages. Several streets and squares will be incorporated into the extensive complex of mansions, and the site will also contain a shopping center, a restaurant, a gym,



A rendering of one of the development's "palaces."

and even a small hotel.

More than 100 construction firms are active in the local market, and unfettered private financing and little government interference make it certain that the rich will continue to indulge their architectural whims. Oleg Kharchenko, the chief architect of St. Petersburg until last summer, refused to discuss the projects, calling them "anti-art." He represents a consensus among many local critics and architects that these schemes reflect the glut of kitsch, vanity, and bombast that have become the hallmark of elite housing in Russia. *Paul Abelsky*

### Moscow's Federation Tower will be Europe's largest

A high-profile public ceremony in Moscow on February 9 officially set off construction on the Federation Towers in the city's future financial district. The Federation will be the kernel of the planned Moscow City, an area about 2½ miles northwest of the Kremlin where most government and business activity will be relocated by 2010.

Billed as Europe's tallest skyscraper and the keystone in Moscow's ambitious urban policy, the Federation was designed by German architects Peter Schweger of ASP Schweger Partner (Hamburg) and Sergei Tchoban of NPS Tchoban Voss (Berlin).

Two asymmetrical glass towers will stand on



The tower's elevators will run alongside glass walls.

a stylobate, which also supports a centrally positioned spire rising to the height of 1,375 feet. The towers will contain 84 and 57 floors, respectively, of multifunctional space, including offices, apartments, and a five-star hotel. The platform at the base will house stores, restaurants, and banks.

Ten interior elevators will be complemented by four that run alongside the glass walls. At the base of the spire is a 65-foot-high aquarium wrapped

around a panoramic elevator shaft. Construction is expected to be complete by 2007 at an estimated cost of \$500 million. *P.A.*





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## Record News



A self-anchored suspension bridge (rendering, left) is just one option.

### Squabble over San Francisco-Oakland Bay Bridge design

California Governor Arnold Schwarzenegger's campaign to redesign part of the San Francisco-Oakland Bay Bridge—which was damaged severely in the 1989 Loma Prieta earthquake—has sparked a controversy over one of the most expensive and technically challenging bridge projects in United States history.

A plan to rebuild the bridge's eastern span, which extends for almost 2 miles, calls for replacing it with a viaduct, known as the "skyway," that connects with a self-anchored suspension bridge, which has yet to be built. Schwarzenegger and other legislators hope to prevent further delays and cost overruns by extending the skyway instead of building the suspension bridge. The state could save \$500 to \$700 million by doing so, says Patrick Dorinson, deputy secretary for communications at the California Business, Transportation, and Housing Agency.

"The skyway is known technology, and we feel that it could be done faster and cheaper," says Dorinson. He adds that "unencumbered views of the bay from the skyway will be spectacular."

But the architect for the Bay Bridge, Donald MacDonald, says the suspension bridge design would be much more pleasing aesthetically than the skyway extension, which he says would have the visual impact of a "highway on stilts." The self-anchored design, he notes, would provide Oakland with a

signature bridge, which could play a role similar to that of the Golden Gate in San Francisco, says MacDonald, adding, "It would frame the East Bay hills and give Oakland a bridge that they can use as a symbol."

MacDonald also contends that the self-anchored suspension bridge's design is technologically the best-suited for the especially challenging marine environment and soil conditions in the East Bay. Its main tower could be placed on a rock ledge in the bay, whereas the viaduct would require imbedding piers more than 300 feet below the water line—the deepest ever constructed in the bay. MacDonald also contends the proposed changes will actually delay the project further. "The public does not realize how extensive the changes are," he says, adding, "It is not just a matter of putting a viaduct into the same space." *Alex Ulam*

### Cambridge architecture department survives near-extinction

**British architecture can finally breathe a sigh of relief. Following serious threats of closure over concerns about its research, the department of architecture of the University of Cambridge will remain open, restructuring its academic activities. The university accepted the department's new plan for its future in January. It will now focus its research on sustainable design, and new academic appointments will be made possible by the early retirement or departure of six of the department's 17 academic staff members.**

"The department is the best teaching department in the U.K.," says professor of architecture Marcial Echenique. "With this new strategy, we will not only be able to continue this, but also become an international leader in sustainable design—addressing one of the world's most pressing challenges."

Meanwhile, Matthew Barac, a Ph.D. student in the department, appears encouraged, and enlightened, by the near-loss of his school. "The department has been forced to take a look at itself in a very public way. The immense force of support in its favor knocked the university off its guard. Now we have an opportunity to return in earnest to the question of the meaning of research in architecture and to unify and streamline the department without compromising its tradition." *Lucy Bullivant*

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## Record News

### Cooper-Hewitt informally weighing expansion plans

Recent newspaper stories reported on a master plan by Manhattan firm Beyer Blinder Belle for the expansion of the Smithsonian Cooper-Hewitt, National Design Museum. The museum is housed in the landmark Carnegie mansion, along Museum Mile on Manhattan's Upper East Side. The master plan reportedly called for building three new floors about 60 feet below ground.

But according to Jennifer Northrop, the museum's communications director, there are still no definite plans for an expansion, although the idea is certainly on the agenda. Says Northrop, "We are still at the very early stages of an analysis of the feasibility of an expansion."

The Cooper-Hewitt bills itself as the only museum in the United States devoted exclusively to historic and contemporary design. It was founded by the Smithsonian Institution, which acquired the 64-room Georgian mansion in 1972 and hired the architect Hugh Hardy to convert the building into a museum. But currently, the museum has only 8,000 square feet of gallery space. Most of the rest of the building is devoted to a library, research facilities, and administrative offices.

The limited space hampers the museum's operations. "It is no secret we don't have enough exhibition space, and we have to close for a couple of weeks between exhibitions, which is a significant loss of revenue," says Laurie Olivieri, the museum's press manager. She adds that currently, in many cases, the museum doesn't have enough space to take traveling exhibitions from other institutions. *Alex Ulam*



The Cooper-Hewitt's home on New York's Upper East Side.

### Conference discusses future of the city, and reveals the flaws of its would-be saviors

On February 24, the first conference in a series addressing the future of the city opened in New York. With plans to reconvene over two years in Shanghai, London, Mexico City, Johannesburg, and Berlin, "Urban Age" is the brainchild of the London School of Economics and the Alfred Herrhausen Society for International Dialogue.

The overall goal is to get academic experts and urban practitioners locking horns over issues like security, public life, jobs, and transportation within the metropolis. The most hand-wringing was triggered by housing: how the city can cope with demand, and how it can house an astonishing array of classes. As a hopeful case study, Amanda Burden, director of the New York City Planning Department, delivered a presentation on the 10,000-plus housing units and 27-acre park destined for a once-sordid section in the Greenport-Williamsburg section of Brooklyn.

Players were divided between academics and urban planning wonks from London, New York,

Paris, Vienna, and elsewhere, including the former mayor of Bogota, Enrique Penalosa, and the current mayor of Washington D.C., Anthony Williams. The cameo roles of visionary architect were played by Rem Koolhaas and Peter Eisenman, FAIA.

The three-day conference had its highlights, among them when critic and architect Michael Sorkin accused the gathered for giving short shrift to environmental issues, and when architect Max Bond, FAIA, bitterly noted the whiteness of the crowd. Williams powerfully discussed urban governance under stress, while Sophie Body-Genrot, a professor at the Sorbonne in Paris, talked soberly about the difficulties of enlisting design to cope with a serious conundrum: the better the city, the more likely that it will become a terrorist target.

But overall, there was too much chat about which city was more livable, London or New York, and not enough free-form debate or questions. In the end, it felt like being in the company of a herd of mammoths trotting loquaciously toward the Ice Age. Urban planners and architects may both end up as dead ends on the evolutionary slide toward urban extinction, but at least they are fighting the good fight. *Julie Iovine*

PHOTOGRAPHY: COURTESY COOPER-HEWITT, NATIONAL DESIGN MUSEUM

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## Political Science: AIA weighs issues for 2005

If you thought that architecture and politics didn't mix, think again. In February, the AIA held its annual Grassroots Leadership and Legislative Conference, discussing the major issues affecting the institute's leadership, and the architecture field as a whole. Topics ranged from green building to historic preservation tax credits to community enhancement through transportation design. The following are some of the key topics that the institute plans to pursue in 2005. For more information, go to [www.aia.org](http://www.aia.org).

### Energy and the built environment

- Support legislation that calls upon the U.S. General Services Administration to establish a photovoltaic energy commercialization program to procure and install solar electric systems in federal buildings.
- Identify other energy issues, such as funding regional energy centers.

### Green Buildings/Sustainable Architecture

- Push to dramatically increase the number of green buildings constructed in both the public and private sector, informing public officials about the benefits of green building.
- Fund pilot projects to exemplify these advantages, and provide broad government incentives for private-sector action.
- Seek a congressional hearing on green building.
- Advance an initiative to the National Science Foundation and/or National Institutes of Health to instigate appropriation bills to research and quantify the potential for environmentally sensitive design.
- Seek legislation to fund a pilot project to demonstrate the life-cycle effectiveness of green design in public buildings.
- Advance legislation to create tax incentives for private-sector owners of green buildings.

### Historic Preservation Tax Credits

- Advocate Community Restoration and Revitalization Act of 2005 (HR 659) [RECORD, March 2005, page 34] to update the current rehabilitation tax credit to promote the rehabilitation of existing communities, preserve historic buildings, and address the need for more affordable housing.

### Brownfields Redevelopment

- Support pending legislation to create an envi-

ronmental remediation tax credit for monies spent to clean up contaminated sites in disadvantaged neighborhoods.

### 21st-Century Schools/Modernization and Healthy Design

- Support legislation to modernize school buildings and encourage healthy built environments in the American educational system.
- Explore options to fund a study to quantify the effects of well-designed educational facilities on the well-being and academic achievement of children.
- Support funding of the National Clearinghouse for Educational Facilities, which provides information on designing, funding, building, improving, and maintaining schools. Evaluate opportunities for legislation designed to enhance the availability of federal tax credits for renovation and modernization of public schools.

### Community Enhancement/Transportation Study

- Seek a federally funded study of methods to enhance community design that can be obtained from transportation projects undertaken through the Federal Surface Transportation Program.

### Small Business/Association Health Insurance

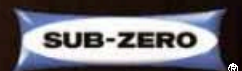
- Support legislation to provide access and choice for members of trade and professional associations to purchase health care for their employees. This would allow AIA members to purchase health insurance at advantageous group rates and with an exclusion from certain states' mandates on the coverages that must be offered.

### Protect the Brooks Act (qualifications-based selection)

The Brooks Act is a provision of the U.S. tax code that requires federal architecture and engineering services to be negotiated with the "highest qualified firm" rather than awarded to the lowest bidder. Some federal agencies have recently attempted to sidestep or weaken enforcement of this act. The AIA supports qualifications-based selection and its full enforcement and opposes any efforts to weaken the Brooks Act. S.L.



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### Art museum to embrace the highway

Even commuters in traffic will enjoy the artwork in a small museum being designed by envelope A+D of Oakland, California. The team has developed a scheme for the new Museum of Contemporary Art at the Luther Burbank Center for the Arts in Santa Rosa, California, that

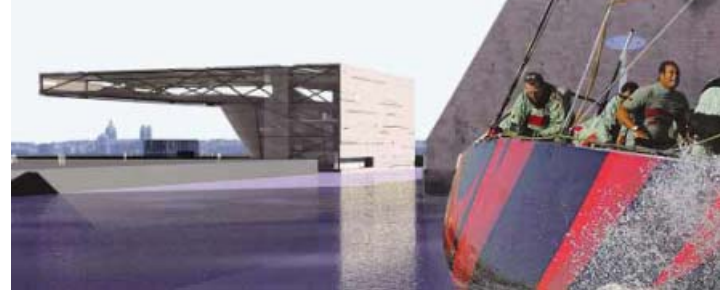
“three venues of art space—the museum gallery, the sculpture plaza, and the freeway gallery.”

The sculpture plaza connects the old and new buildings and is protected from the freeway by a Cor-Ten steel wall. The art gallery is a 3,700-square-foot rectangular concrete box on top of curatorial spaces below, open at each end and elevated so that it pushes out over the Cor-Ten wall for a view of the freeway. The freeway gallery is composed of four 20-foot-by-60-foot,

simultaneously embraces and walls off the freeway traffic just 40 feet away.

This 5,000-square-foot, \$2 million project contains what firm principal Douglas Burnham calls

pole-cantilevered billboards facing a 380-foot-long segment of highway 101. Conceived as “artboards,” these locations will contain art as well as signage for events at the center. *Lisa Findley*



### Oceanic center in Marseilles will welcome the sea into its core

Construction is set to begin on La Villa, a cultural facility in Marseilles, France, dedicated to the study of the Mediterranean Sea and its surrounding nations. Designed by Italian firm Boeri Studio, the 75,350-square-foot building welcomes the Mediterranean directly into its core with a space that the architects describe as a “sea plaza.”

La Villa is shaped like the letter C, with the building’s bottom horizontal plane submerged several feet below sea level. Water can flow freely above this plane, forming the sea plaza, a space that will be accessible to swimmers and small boats. The project will also contain conference rooms, exhibition halls, and research

facilities, as well as guest quarters for researchers and artists.

Municipal leaders in the region sought a building that would provide space for documenting the Mediterranean region and its heritage, as well as redefine the city’s skyline and rejuvenate its waterfront. Construction is expected to last two years. Stefano Boeri, who is the editor in chief of *Domus* magazine and heads Boeri Studio, believes that the sea plaza will be La Villa’s most inspiring feature. “Sea water is not an ornamental presence, but an essential component of the building,” he says. “The sea plaza is used as an unpredictable, open public space.” *James Murdock*

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### De Portzamparc planning new projects on various continents

Christian de Portzamparc, architect of the new headquarters for *Le Monde* in Paris, and for a soon-to-be-completed opera house in Luxembourg, has recently broadened the international reach of his Paris-based practice with two major commissions in North and South America. The foundations for his City of Music in Rio de Janeiro, Brazil, have recently been poured, and a commission for a residential

apartment tower on 400 Park Avenue South in Manhattan has just received the green light from New York City.

The \$160, mixed-theater structure in Rio contains two parallel planes—hovering over tropical gardens—that sandwich the curved walls of several independent theaters. The complex, with an opera house, chamber music hall, black-box theater, and cinemas, will

become the focal point of a sprawling suburb in a coastal valley south of central Rio. To give the structure stage presence on its site, a tropically landscaped traffic island, de Portzamparc lifts the theaters about 30 feet on a plinth that becomes an open verandah. The project, with 250,000 square feet of enclosed space, and almost one million square feet in all, is set to open in 2007.

Meanwhile, this fall, after an unusual show of public support, the New York City Planning Commission approved de Portzamparc's design for a 38-story tower that builds on the faceted crystalline geometries of his LVMH Tower in Manhattan. On an L-shaped corner site, the architect (working with Gary Handel + Associates) detaches the building from adjacent walls to liberate the tower from the street wall. De Portzamparc capitalizes on the freestanding status to landscape side and back yards into a mini-park that allows him to conceive the two ends of the building as



An early rendering of 400 Park Avenue South.

garden pavilions. The main building mass is itself broken into three dynamically shaped volumes. As a cluster, the volumes are chamfered and angled to maximize light and views into and from the apartments. The building is slated for completion in 2008.

Joseph Giovannini



The opera house in Rio will hover over tropical gardens.

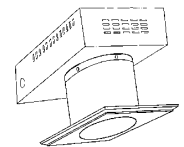
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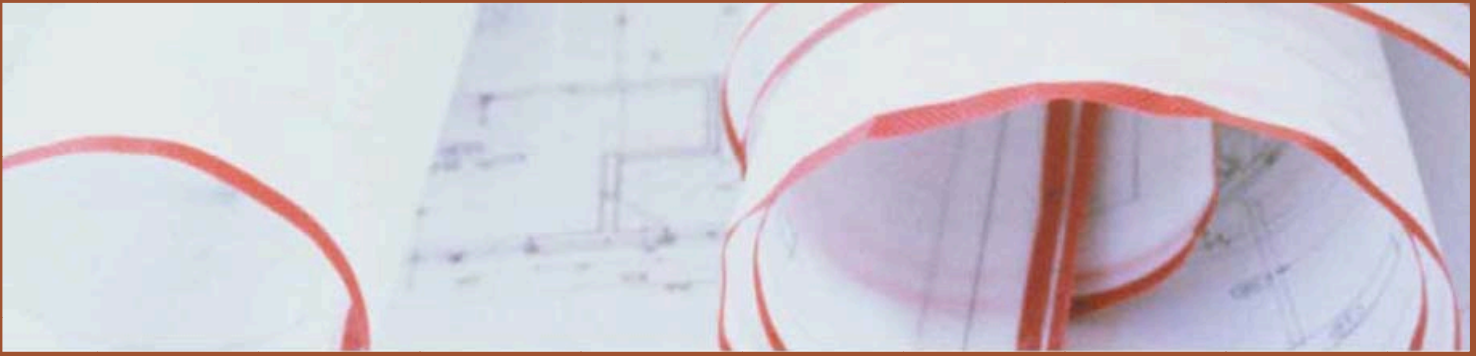


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## News Briefs

### Walker to open in Minneapolis

The Walker Art Center in Minneapolis opens its 130,000-square-foot addition by Herzog & de Meuron on April 17. The \$90 million expansion, almost doubling the museum's size, fulfills executive director Kathy Halbreich's goal of creating "more than a museum." Known as a leading exponent of contemporary art, the Walker will now have a new 350-seat studio/theater, a new restaurant, more galleries, plus special event and "town square" lounge spaces overlooking a future sculpture garden. The new, five-story, cube-shaped building, clad in pale gray metal mesh, features a cantilevered entrance beckoning toward downtown. Light-filled passages lead through spaces arrayed

almost like playing cards, to connect with the existing museum designed by Edward Larabee Barnes in dark brick. *Bette Hammel*

### Worry over Whitney expansion

Preservationists are expressing concern about the Whitney Museum of American Art's proposed expansion. Designed by architect Renzo Piano, the museum's plan calls for demolishing two brownstones on Madison Avenue and significantly altering a third on 74th Street to make way for a new entrance courtyard and nine-story gallery tower. One of the brownstones is listed as a contributing building in the surrounding Upper East Side Historic District.



The Walker Art Center, Minneapolis.

Before the Whitney can proceed, it must secure approval from

the New York City Landmarks Preservation Commission. At a public hearing in February, representatives from the New York Landmarks Conservancy and other groups said that the commission would set a negative precedent if it approves the Whitney's proposal.

Adam Weinberg, the Whitney's director, says the museum has always intended to expand its existing structure, which was designed by Marcel Breuer and opened in 1966. To this end, it purchased surrounding brownstones before the neighborhood became a historic district in 1981. Weinberg adds that the Whitney's expansion would include restoring three other adjacent brownstones, which has earned it the support of Manhattan Community Board 8 and other local groups. *James Murdock*

### Groundswell highlights landscape projects

In late February, the Museum of Modern Art opened its first-ever exhibition dedicated to

landscape architecture. *Groundswell: Constructing the Contemporary Landscape*, curated by Peter Reed and Irene Shum, features 23 built and unbuilt projects from around the world, focusing on ideas that reclaim



Theater Square in Rotterdam, part of the *Groundswell* show.

formerly derelict urban areas. These include Fresh Kills lifescape, in which a notorious dump in Staten Island, New York, will be transformed into a park by local firm Field Operations; Weiss/Manfredi's Olympic Sculpture Park in Seattle, which will contour above and around an existing highway; and a number of projects built on old factory or brownfield sites, such as the Landschaftspark in Duisburg, Germany, by Peter Latz, built into a former steelworks. *S.L.*

PHOTOGRAPHY: COURTESY WALKER ART CENTER (LEFT); © JEROEN MUSCH (RIGHT)



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## News Briefs

### New stadium for Cowboys

After more than 30 years at Texas Stadium in Irving, Texas, the Dallas Cowboys will be moving to a new home (pictured, right) in Arlington. Designed by Dallas-based HKS, which also designed the Texas Rangers' Ameriquest Field in Arlington, the stadium is expected to cost about \$650 million and seat about 75,000. The facility will feature natural grass, a retractable roof, and a shopping "village" and sports-related theme park. Completion is expected in 2009. Other anticipated new NFL stadiums include Peter Eisenman's for the Phoenix Cardinals, a new home for the Indianapolis Colts, also by HKS, and a possible New York Jets Stadium, by Kohn, Pedersen Fox. S.L.

Massachusetts Institute of Technology (MIT). Chang is currently principal of Atelier FCJZ, one of mainland China's first private architecture firms, and head of the graduate architecture program at Peking University. He plans to keep his office in Beijing and open a new one in Cambridge. Atelier FCJZ has



Rendering of Cowboys Stadium.

nine projects under way this year in China, Korea, and Japan. Chang's appointment will soon be finalized by MIT's faculty in time for him to begin for the fall 2005 term. *Dan Elsea*

### Polshek building near Boston

Construction of public broadcasting company WGBH's new headquarters in Brighton, Massachusetts, began in January with the groundbreaking ceremony for Polshek Partnership's expansion and adaptation of an existing office building on the outskirts of Boston. The design, which incorporates a large-scale digital "mural" overlooking the Massachusetts Turnpike, includes TV-, radio- and multimedia production facilities, offices, and educational and performance space. The project is slated for completion in late 2006. *Ted Smalley Bowen*

### ENDNOTES

- Alan A. Altshuler has been appointed dean of the Harvard Design School.
- Charles Maikish has been appointed executive director of the Lower Manhattan Construction Command Center.
- Michael Graves has received the first-ever AIA-New Jersey Lifetime Achievement Award.
- Santiago Calatrava has been awarded the 2005 Eugene McDermott Award in the Arts by the Massachusetts Institute of Technology.
- The University of California, Berkeley has commissioned Sasaki Associates to design a landscape plan for its campus's "Classical Core."
- New York State and City have signed an agreement with developer Bruce Ratner to build a large mixed-use project, Atlantic Yards, with a Nets basketball arena designed by Frank Gehry, FAIA, in downtown Brooklyn.
- Ehrman B. Mitchell, Jr., FAIA, founding partner of Mitchell/Giurgola Architects, died on January 18.
- The Wimbledon Lawn Tennis Museum has announced plans for a major rebuild and relocation in 2006.



Polshek's WGBH headquarters.

IMAGES: COURTESY HKS (LEFT); POLSHEK PARTNERSHIP (RIGHT)

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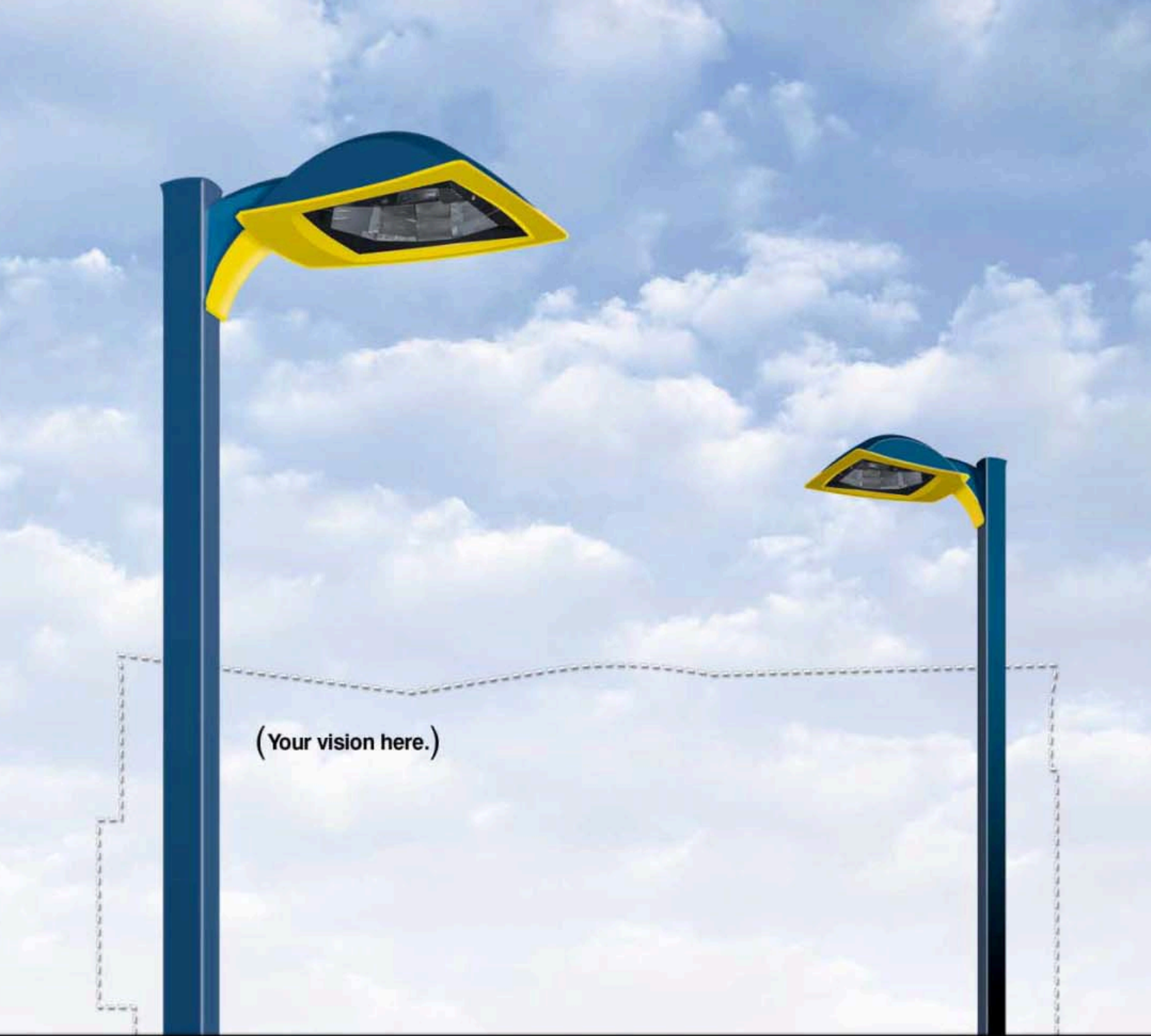
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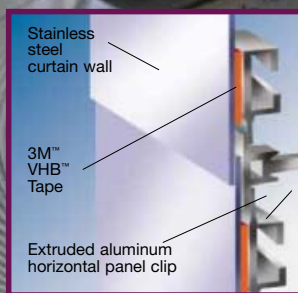
For more information or to receive a copy of our research on automatic doors, visit [www.aaadm.com](http://www.aaadm.com) or write 1300 Sumner Avenue, Cleveland, Ohio 44115.

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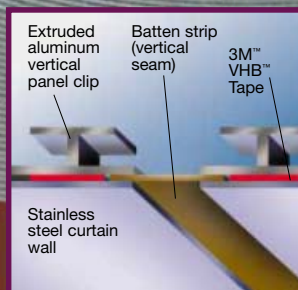
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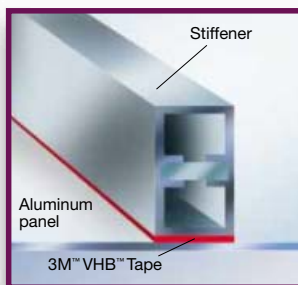
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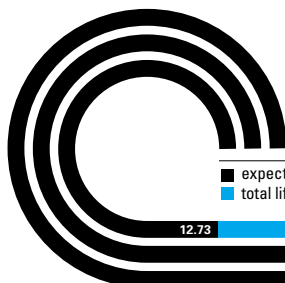
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\*Ducker Research, 36 case studies, May 2004



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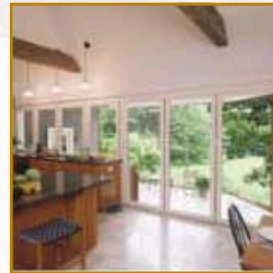
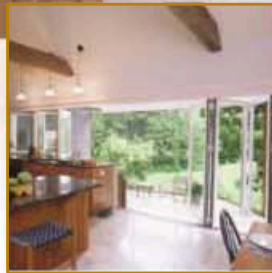
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# Dates & Events

## New & Upcoming Exhibitions

### **Building the Future of Learning Zurich**

April 14–May 11, 2005

An exhibition of 12 projects for a learning center at EPF Lausanne. At the Swiss Federal Institute of Technology Zurich. Call 411/633-2963 or visit [www.ausstellungen.gta.arch.ethz.ch](http://www.ausstellungen.gta.arch.ethz.ch).

### **The Invisible Hotel Exhibition Athens, Greece**

April 19–23, 2005

Ten avant-garde architects were invited to propose their own vision of what a future hotel could be. The projects will be represented with digital renderings and virtual animations. In the DESTE Foundation's Centre for Contemporary Art. Visit [www.invisiblehotel.com](http://www.invisiblehotel.com).

### **Tour of Slovenia and the Architecture of Joze Plecnik**

Ljubljana, Slovenia

April 28–May 4, 2005

The Institute of Classical Architecture and



Classical America host a tour exploring some of the prominent buildings, monuments, and urban features of

the city defined by the original and independent architectural style of Joze Plecnik. Day trips, lectures, and walking tours with noted local historians and Plecnik experts are also included. Call 212/924-9646 or visit [www.classicist.org](http://www.classicist.org).

### **Ant Farm 1968–1978 Karlsruhe, Germany**

May 1–July 15, 2005

This exhibition tracks the seminal underground architects through drawings, posters, mail art, and video. Organized by the Berkeley Art Museum, the show is at Zentrum fur Kunst und Mediaentechnologie and will move to the Architecture Gallery at Yale University, New Haven, September 15–December 12, 2005. Call 49 0 721/8100-1007 or visit [www.zkm.de](http://www.zkm.de).

### **1945: Creativity in Crisis Chicago**

May 7, 2005–May 26, 2006

Consisting of 80–100 architectural drawings, models, artifacts, furnishings, and photographs, this exhibition focuses on American architecture and design of the 1940s. In Gallery 227 at the Art Institute of Chicago. Call 312/443-3600 or visit [www.artic.edu/aic](http://www.artic.edu/aic).

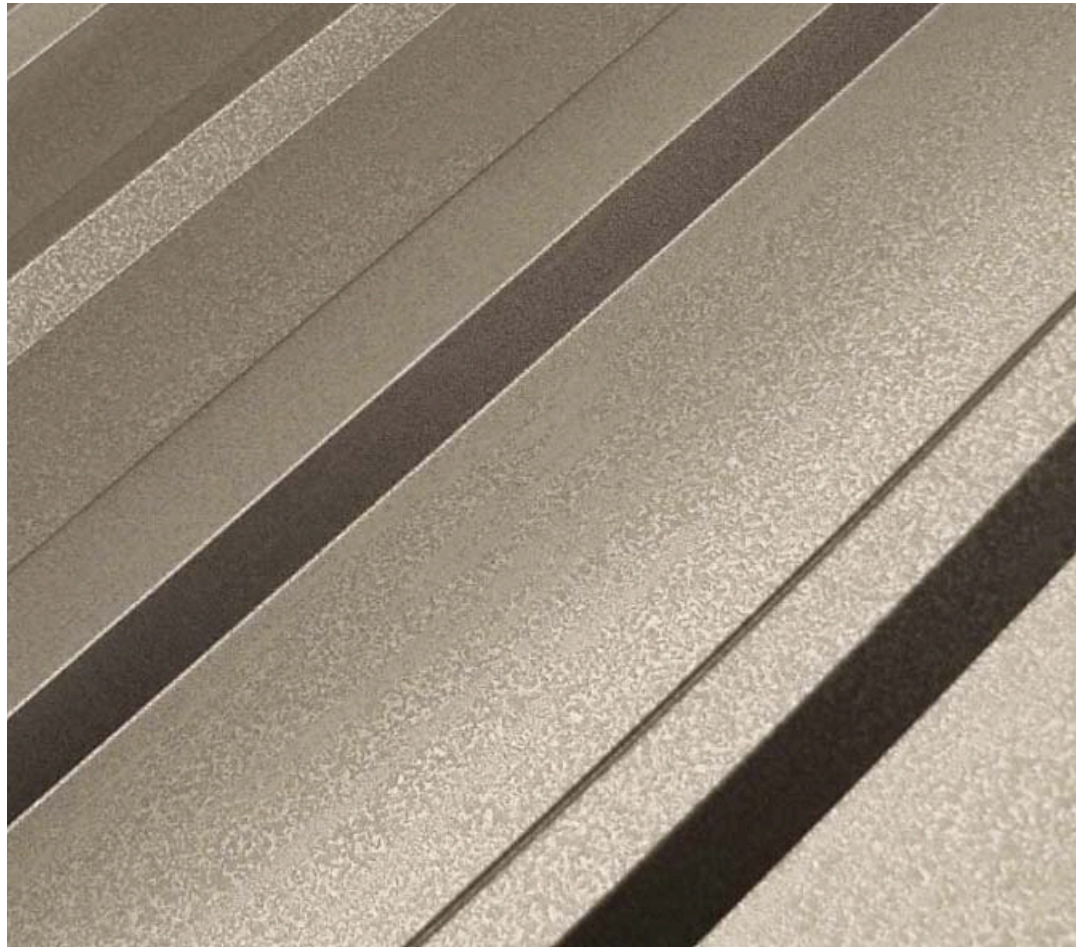
### **The Initiated Eye: Secrets, Symbols, Freemasonry, and the Architecture of Washington, D.C.**

#### **Washington, D.C.**

May 18–December 31, 2005

An original exhibition focusing on the interesting and significant contributions of Freemasons to the design and architecture of Washington, D.C. At the Octagon. Call 202/638-3221 or visit [www.theoctagon.org](http://www.theoctagon.org).

### **2005 Wright Plus Housewalk Oak Park, Ill.**



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## Dates & Events

May 21, 2005

Participants will explore one of the richest periods of American architecture by touring homes designed by Frank Lloyd Wright and renowned contemporaries in Oak Park. Located 15 minutes from downtown Chicago, Oak Park was home to Wright for 20 years and offers the world's largest concentration of Wright-designed structures. Call 708/848-3440 or visit [www.wrightplus.org](http://www.wrightplus.org).

### 2nd International Architecture Biennale Rotterdam: The Flood

### Rotterdam, the Netherlands

May 26–June 26, 2005

With the exhibitions *The Water City*, *Mare Nostrum*, *Polders*, *Three Bays*, and *Flow*, the Biennale will spotlight the relation between water and architecture in the Netherlands and around the world. In addition, the Biennale will feature numerous conferences, lectures, excursions, a film program, a public weekend, and a city program. At Las Palmas and the Netherlands Architecture Institute. For further information, visit [www.biennalerotterdam.nl](http://www.biennalerotterdam.nl).



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## Ongoing Exhibitions

### Alejandro de la Sota (1913–1996)

#### Zurich

Through April 29, 2005

An exhibition of building and project models by one of the notable personalities of Modern Spanish architecture. At the Swiss Federal Institute of Technology Zurich (ETH). Call 411/633-2963 or visit [www.ausstellungen.gta.arch.ethz.ch](http://www.ausstellungen.gta.arch.ethz.ch).

### Paul Rudolph: An Interior Perspective

#### New York City

Through April 30, 2005

In the tradition of Modernism, Paul Rudolph (1918–97) created both imaginative and innovative buildings as well as their interiors and furnishings. This exhibition includes drawings and photographs of Rudolph interiors in addition to examples of the architect's original furniture



and lighting fixtures. At the gallery of the New York School of Interior Design. For information, call 212/472-1500 or visit [www.nysid.edu](http://www.nysid.edu).

### Changing Streetscapes:

#### New Architecture and

#### Open Space in Harlem

#### New York City

Through April 30, 2005

Through aerial and street-level photography, architects' renderings, brochures, and other visuals, the exhibition examines changes in five main project areas: commercial, housing, cultural, institutional, and landscape. In the Cohen Library Atrium at The City College of New York. Call 212/650-7118 or visit [www.ccnycuny.edu](http://www.ccnycuny.edu).

### Landscape Confection

#### Columbus

Through May 1, 2005

This whimsical and vividly colorful exhibition features nearly 50 imagined landscapes portrayed in stitched fabric, beads, wax, metal, silk flowers, and other materials. It brings together 13 emerging and mid-career artists from around the globe, all working in the genre of landscape art in surprising new ways. At the Wexner Center Galleries. Call 614/292-0330 or visit [www.wexarts.org](http://www.wexarts.org).

### Export

#### Berlin

Through May 1, 2005

Presenting foreign projects by German architects, the exhibition portrays the scope of German architecture firms and various projects, from competition to planning to built work. Overall,



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## Dates & Events

the image of German architecture is explored in depth and the meaning of the imprimatur "made in Germany" is examined. At DAZ (Deutsches Architektur Zentrum). Visit [www.daz.de](http://www.daz.de).

### Competition: Public Process for Public Architecture Chicago

Through May 2, 2005

Architectural competitions have created some of our nation's most memorable buildings, including the White House and Chicago's Tribune Tower. This exhibition explores the competitive process by presenting the designs of past competitions and also the entries in the current competition to design a piece of public artwork that will be the centerpiece of a new museum at the base of the Tribune Tower. At the Chicago Architecture Foundation's ArchiCenter. Call 312/922-3432 or visit [www.architecture.org](http://www.architecture.org).

### New Federal Architecture: The Face of a Nation Chicago

Through May 2, 2005

This exhibition illustrates how after years of non-descript federal buildings, the GSA is changing the image of government with an innovative process for the selection of architects and their designs for new federal buildings. On display are 15 creative designs for many U.S. courthouses, federal office buildings, and border stations designed by some of America's best-known architects. At the Chicago Architecture Foundation's ArchiCenter. Call 312/922-3432 or visit [www.architecture.org](http://www.architecture.org).

### Racine Art Museum: Building an Institution Chicago

Through May 2, 2005

The newest installment in *RoadTrip*, a series of exhibitions that focus on specific architectural projects in the Midwest, highlights the striking new Racine Art Museum. The exhibition features photographs and drawings of the building as well as a mock-up of the museum's translucent plastic skin. At the Chicago Architecture Foundation's ArchiCenter. Call 312/922-3432 or visit [www.architecture.org](http://www.architecture.org).

### Jean Prouvé: Tropical House New Haven

Through May 6, 2005

A prefabricated metal house constructed by

French designer Jean Prouvé and recently transported from its home in the Congo Republic will be the subject of a two-part exhibition. At the Yale School of Architecture. Call 203/432-2288 or visit [www.architecture.yale.edu](http://www.architecture.yale.edu).

### Mexico City Dialogues: New Architectural Practices New York City

Through May 7, 2005

The first international exhibition organized by the Center for Architecture, *Mexico City Dialogues* is part of *mexicoNOW*, a city-wide festival celebrating contemporary Mexican culture. José Castillo, a Mexico City-based architect, educator, and associate editor of *Arquine* magazine, serves as guest curator of the exhibition. The exhibition examines the changing fabric of Mexico City through 17 selected projects by young Mexican architects. At the Center for Architecture. Call 212/683-0023 or visit [www.aiany.org](http://www.aiany.org).



### un/spoken (SPACES) Charleston, S.C.

Through May 8, 2005

Eighteenth- and 19th-century paintings of Charleston not only reinforce the city's significance as a prominent colonial and antebellum metropolis, as well as a tourist destination today, but also present subtle and often not-so-subtle distinctions between class, wealth, and racial status. *un/spoken (SPACES): Inside and Outside the Boundaries of Class, Race, and Space* investigates the complex relationships between these variables. Ray Huff and Mario Gooden, of Huff Gooden Architects in Charleston, approach the Main Gallery of the Gibbes as a multidimensional landscape in which selected works from the permanent collection are recontextualized through a manipulation of spatial boundaries and interpretive texts. At the Gibbes Museum of Art. Call 843/722-2706 or visit [www.gibbesmuseum.org](http://www.gibbesmuseum.org).

### OPEN: New Designs for Public Space Washington, D.C.

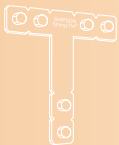
Through May 15, 2005

Recent designs for public spaces prove that these new places can help generate urban revitalization. This exhibition presents innovative projects from around the world as it explores the role of public space in an age of heightened secu-



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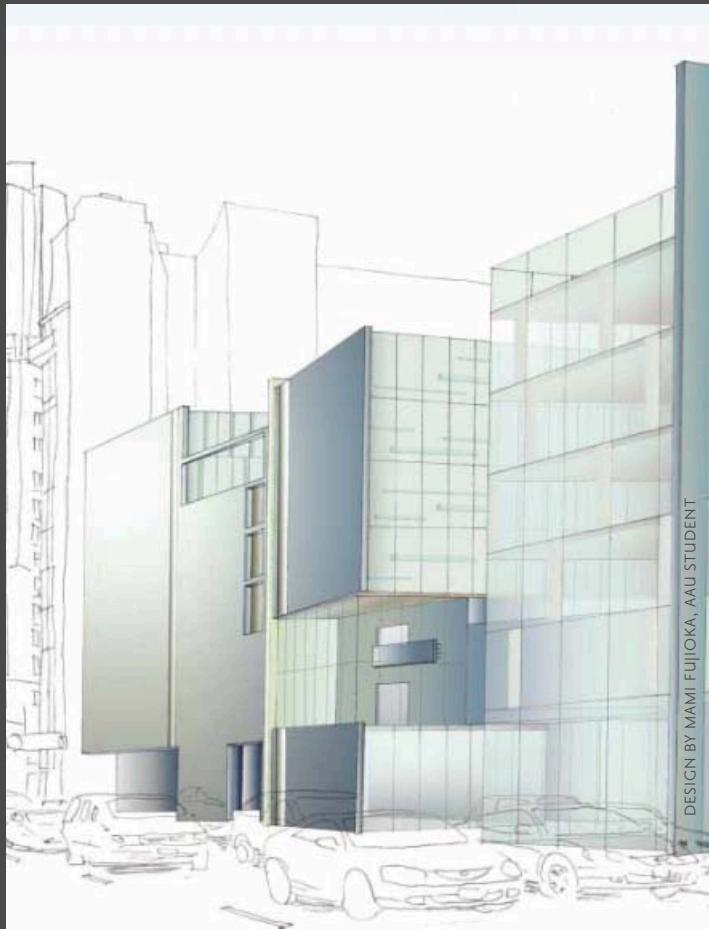
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## Dates & Events

city and increased electronic interaction. Including more than 300 images, digital animations, and models, *OPEN* will illustrate a variety



of settings of contemporary architecture, landscape, and urban design

projects by renowned design leaders. At the National Building Museum. Call 202/272-2448 or visit [www.nbm.org](http://www.nbm.org).

### **Groundswell: Constructing the Contemporary Landscape New York City**

*Through May 16, 2005*

This exhibition presents 23 landscape-design projects that reclaim and transform urban spaces—many derelict and in need of rehabilitation—into public parks and gardens. *Groundswell* features examples of the new artistic richness and critical debate in the design of public spaces, from small urban plazas to large parks for postindustrial sites to long-range plans for entire urban sectors. At the Museum of Modern Art. Call 212/708-9431 or visit [www.moma.org](http://www.moma.org). (See page 78 for related programs.)

### **Peter Eisenman: Barefoot on White-Hot Walls Vienna**

*Through May 22, 2005*

The show encompasses all aspects of Eisenman's oeuvre—Eisenman as architect, theoretician, writer, teacher—with emphasis on his most recent projects. At the MAK, Vienna, Exhibition Hall. Call 43-1/712-80-00 or visit [www.mak.at](http://www.mak.at).

### **Carlos Garaicoa Los Angeles**

*Through June 12, 2005*

The first U.S. museum survey of recent work by Cuban artist Carlos Garaicoa, who addresses Cuba's politics and ideologies through the examination of modern architecture. At the Museum of Contemporary Art

(MOCA) Pacific Design Center. Call 213/626-6222 or visit [www.moca.org](http://www.moca.org).

### **Constructing Stata: Photographs of Richard Sobol Cambridge, Mass.**

*Through June 15, 2005*

A collection of unpublished photographs captures the construction process that brought MIT and the world the Frank Gehry-designed Stata Center. Through the works of Boston-based Richard Sobol, visitors experience up close how this spectacular building came together. At MIT Museum's Compton Gallery. Call 617/253-4444 or visit [www.web.mit.edu/museum](http://www.web.mit.edu/museum).

### **Blobjects & Beyond: The New Fluidity in Design San Jose, Calif.**

*Through July 10, 2005*

Inspired by the idea that blobjects (blobby objects) have become defining products of the new millennium—often considered “cool-looking” and compellingly curvaceous—the exhibition showcases the talents of some of today's hottest designers. A rich range of product, furniture, graphic, media, and architectural work from across the globe will be featured. At the San Jose Museum of Art. For more information, call 408/294-2787 or visit [www.sjmusart.org](http://www.sjmusart.org).

### **Filigree Spaces: Textile Installations by Piper Shepard Baltimore**

*Through September 18, 2005*

The two new installations, featuring a dramatic curtain wall in the Baltimore Museum of Art's lobby and a “room within a room” design in the museum's textile gallery, explore the connection between textiles and architecture. At the Baltimore Museum of Art. Call 410/396-7100 or visit [www.artbma.org](http://www.artbma.org).

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## Dates & Events

### **a\_show Stage 2: Austrian Architecture in the 20th and 21st Centuries**

#### **Vienna**

*Through September 2005*

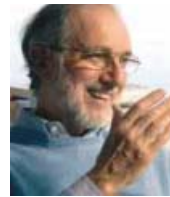
Due to the sheer scope of material covered by the exhibition, *a\_show* is subdivided into 10 themes arranged to open successively in three stages. The first stage, covering the period 1850–1918, opened in March 2004 to much success. Stage 2 covers the period from 1919–58. At the Architekturzentrum Wien. Call 431/522-3115 or visit [www.azw.at](http://www.azw.at).

### **On Tour with Renzo Piano and Building Workshop: Selected Projects**

#### **Los Angeles**

*Through October 2, 2005*

Featuring several seminal works,



the exhibition presents an intimate view of the work of one of the most respected and visionary

architects of our time. Piano's involvement in each stage of a building's development—from concept and master plan to construction and detailing—is chronicled. In the Ahmanson Building at the Los Angeles County Museum of Art. Call 323/857-6000 or visit [www.lacma.org](http://www.lacma.org).

### **Design Innovations in Manufactured Housing Chicago**

*Through January 15, 2006*

Commissioned for this exhibition, the featured designs present creative solutions to fill the demand for affordable, high-quality housing. Eight nationally recognized architects and industrial designers—David Baker, Bryan Bell, Carol Brown, Teddy Cruz, Yolande Daniels, Doug Garofalo, David Houry, and Ali Tayar—have contributed original models and drawings that consider

innovation in the design, materials, and manufacturing techniques of low-cost, factory-built housing. At the Field Museum. Call 312/922-9410 or visit [www.fieldmuseum.org](http://www.fieldmuseum.org).

### **Worldview**

#### *Long Term*

*Worldview* was started by the Architectural League of New York in 2001 as a way of using the Internet to create a forum for the presentation of new work in architecture and urbanism in cities around the world that are often overlooked in the mainstream architectural press. *Worldview: Oslo* is the third in an ongoing series of these Web reports. Other cities in the series are Dhaka and Caracas. They can all be accessed at [www.worldviewcities.org](http://www.worldviewcities.org).

## Lectures, Conferences, and Symposia

### **Lecture:**

#### **Design for Active Living Washington, D.C.**

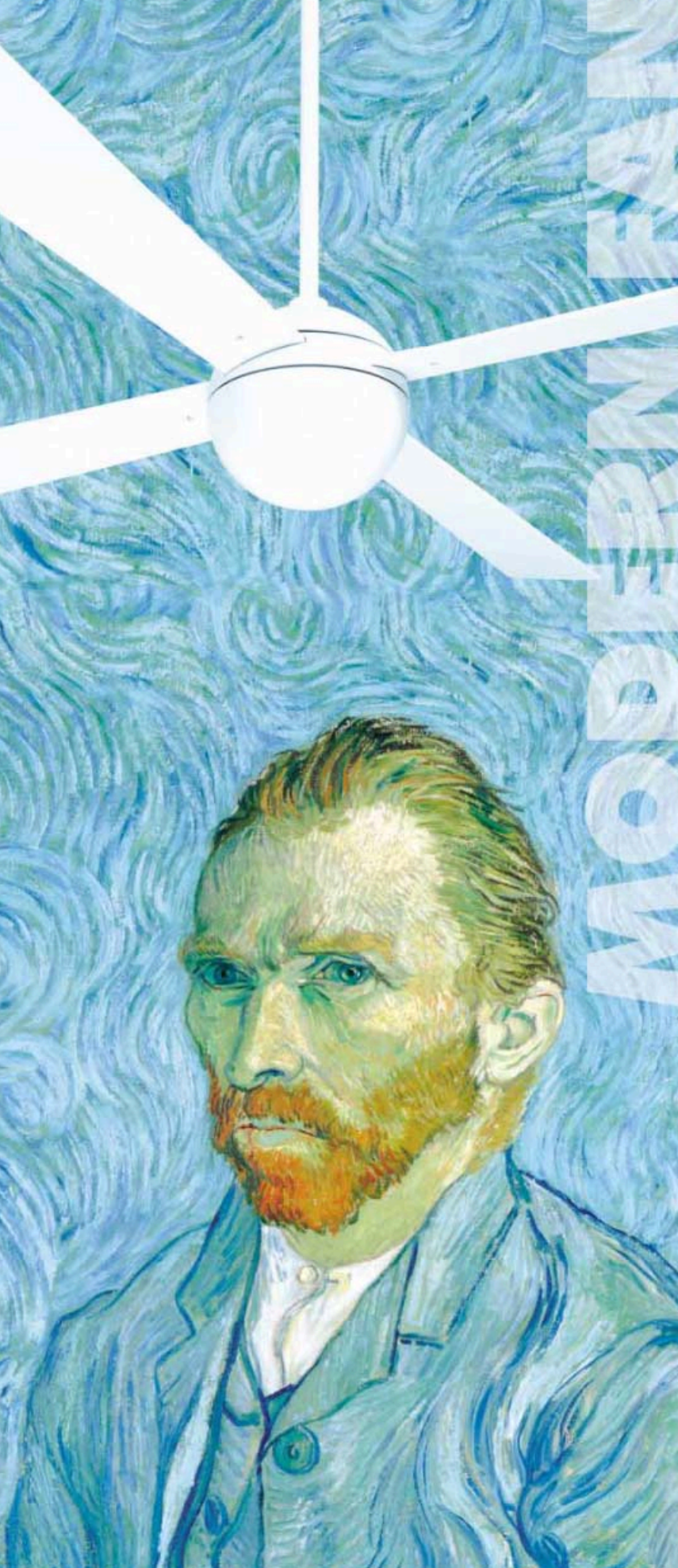
*April 4, 2005*

The American Society of Landscape Architects (ASLA) has designated April as National Landscape Architecture Month. The theme of the 2005 celebration explores how community design affects resident's daily activity levels and, in turn, their overall health. Joanne Westphal, a physician and landscape architect, will discuss the health benefits that can result when "active living components," including parks, bike paths, and sidewalks, are designed into neighborhoods. At the National Building Museum. Call 202/272-2448 or visit [www.nbm.org](http://www.nbm.org).

### **A Celebration of the Work of Architect Donald Hensman Pasadena, Calif.**

*April 5, 15, and 16, 2005*

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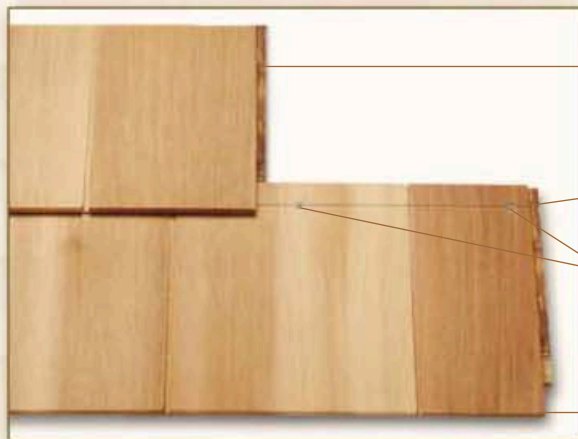


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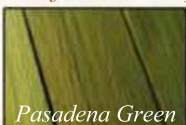
*Overlocking end joint*

*Scribed nailing line*

*Concealed nailing*

*Tapered panel has thick 3/8" butt*

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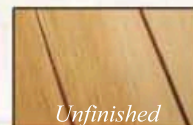
*Beach Grey*



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ILLUSTRATION

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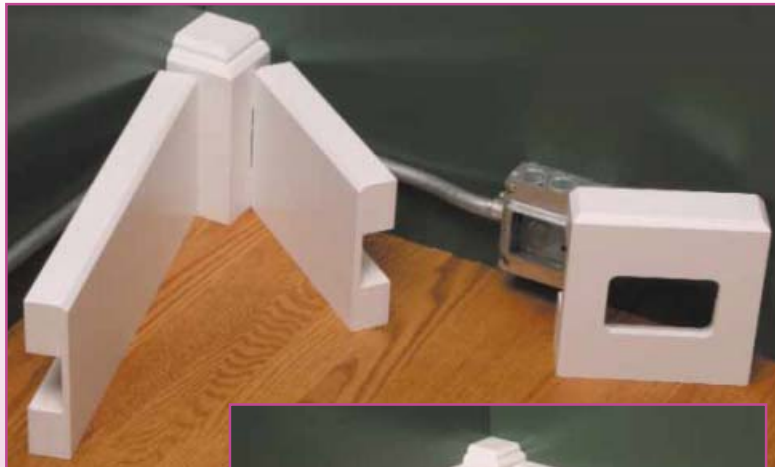
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## Dates & Events

along with his partner Conrad Buff III, helped define the ultra-cool and casual Californian Modern architecture scene of the 1950s and '60s. The three-day event features a home tour, symposium, and reception. For more information, call 626/793-3334, ext. 52.

### UPSTATE: Downtown Syracuse, N.Y.

April 6, 2005

A Syracuse University School of Architecture symposium featuring Julia Czerniak, from Syracuse University; Maxine Griffith, from the Philadelphia City Planning Commission; Walter Hood, of Hood Design; Mary Margaret Jones, of Hargreaves Associates; Brian McGrath, a visiting critic; and Marilyn Jordan Taylor, of Skidmore, Owings & Merrill. At the Everson Museum of Art. Call 315/443-2255 or visit [www.soa.syr.edu](http://www.soa.syr.edu).

### Lecture: Thomas Phifer Houston

April 6, 2005

Architect Thomas Phifer is principal of the New York-based firm of Thomas Phifer and Partners whose works convey distinct transformations of Modernism. He will present the Sally Walsh Lecture, dedicated to the memory of one of Houston's most distinguished interior designers. In Brown Auditorium at the Museum of Fine Arts. Visit [www.rda.rice.edu](http://www.rda.rice.edu) for information.

### Pilasters, Piers, Pillars, or Piloti? Architectural Vocabulary and How to Use It Chicago

April 7-28, 2005

A program of spring classes for adults that will be held on Thursdays. At the Chicago Architecture Foundation's ArchiCenter. For additional information about the program and how to enroll, you can call ArchiCenter at 312/922-3432, or visit [www.architecture.org](http://www.architecture.org).

### Contemporary Photography and the Definition of Place: Stephen Shore and Thomas Struth New York City

April 8, 2005

As part of the Architectural League spring 2005 lecture series, this program will focus on how we see and convey images of place topographically, historically, and culturally. Mitch Epstein and Vicki Goldberg will moderate. At the Great Hall, the Cooper Union. For information, visit [www.archleague.org](http://www.archleague.org).

### Lecture: Enrique Norton Syracuse, N.Y.

April 13, 2005

Principal of TEN Arquitectos, Mexico City and New York, Enrique Norton will discuss recent projects. In Slocum Hall at the Syracuse University School of Architecture. Call 315/442-2255 or visit [www.soa.syr.edu](http://www.soa.syr.edu).

### Groundswell: Constructing the Contemporary Landscape New York City

April 15-16, 2005

In constructing today's urban public landscapes, architects and landscape architects confront a wide range of conditions on sites that have been reclaimed from environmental degradation and obsolescence. In transforming these landscapes, they consider the compelling relationships among social uses, infrastructure systems, ecological concerns, and history. Through individual presentations and a roundtable discussion, designers and scholars discuss these issues and innovative projects that expand the definition of the modern landscape. At the Great Hall, Cooper Union. Go to [www.archleague.org](http://www.archleague.org) or [www.moma.org](http://www.moma.org).

### GreenWorld Seattle

April 7, 2005

Jean-Michel Cousteau will be the





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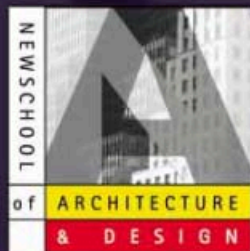


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Luke Wang, Executive Masters graduate, 2001



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## Dates & Events

featured speaker at the seventh annual GreenWorld, an annual community forum on sustainable design. Presented by the International Interior Design Association Northern Pacific Chapter, GreenWorld brings together designers, architects, manufacturers, suppliers, and the people of the greater Northwest to learn more about the positive impact sustainable design can have on our fragile planet. The son of famed oceanographer Jacques Cousteau, Jean-Michel will talk on the topic of "The Great Ocean Adventure." At the Bell Harbor Conference Center. For information, call 425/260-0418.

### Yamamoto Design

#### Lecture Series: Transforming Purposes— Designing Communities Indianapolis

April 18, 2005

Reed Kroloff, dean of the Tulane University School of Architecture, former editor in chief of *Architecture* magazine, and one of the leading voices in the world of professional design, will present the lecture. He will talk about the importance of design in strengthening communities, showcasing examples of communities that have been positively transformed by good design. At the Indianapolis Artsgarden. Call 317/822-9299 by April 13, 2005, or visit [www.aiaindy.org](http://www.aiaindy.org).

### The 49th Annual CSI Show and Convention Chicago

April 19–23, 2005

Design, construction, and facility-management professionals who need to streamline the delivery and operation of commercial and institutional buildings will gather to learn how to implement and use the recently released MasterFormat 2004 Edition, the much-expanded model for organizing project data. For additional information, visit [www.thecsishow.com](http://www.thecsishow.com).

### Lecture: How the Great Pyramid Was Built Washington, D.C.

April 21, 2005

The sole surviving example of the Seven Wonders of the Ancient World, the Great Pyramid at Giza has always fascinated scholars, engineers, and architects. Architectural engineer Craig Smith will discuss his investigation into the design, engineering, and construction of the Great Pyramid through computer modeling and other modern tools. At the National Building Museum. Call 202/272-2448 or visit [www.nbm.org](http://www.nbm.org).

### Lecture: David Adjaye Syracuse, N.Y.

April 22, 2005

David Adjaye, principal of Adjaye and Associates, London, will discuss his work as part of the spring lecture series at Syracuse University School of Architecture. At Stocum Hall. Call 315/443-2255 or visit [www.soa.syr.edu](http://www.soa.syr.edu).

### Lecture: Eduardo Souto de Mouro New York City

April 22, 2005

Award-winning architect Eduardo Souto de Mouro will discuss his current work, which includes his new sports stadium carved out of a granite hillside in Braga, Portugal. At the Donnell Library Center. For further information, visit [www.archleague.org](http://www.archleague.org).

### Design Lecture: Walter Hood Washington, D.C.

April 25, 2005

Landscape architect Walter Hood transforms neglected areas of the urban environment into parks that celebrate local history and provide public gathering spaces. Principal of Hood Design in Oakland, California, he will discuss his firm's projects, including Oakland's Splash Pad Park and the landscape design for the M.H. de Young Memorial Museum in



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## Dates & Events

San Francisco. At the National Building Museum.  
Call 202/272-2448 or visit [www.nbm.org](http://www.nbm.org).

### **DESIGNnewyork: The State of the Art of Design New York City**

April 26, 2005

In an innovative and unprecedented demonstration of the convergence of the design disciplines, editors from five of the world's most influential design publications will collaborate at a conference and present their take on the emerging trends and new ideas in architecture, fashion, graphic design, interior design, and product design. The conference will take place in the Allen Room at Jazz at Lincoln Center. Call 203/925-2103 or visit [www.DESIGNnewyork.com](http://www.DESIGNnewyork.com).

### **Lecture:**

#### **Elizabeth Diller: Samples New York City**

April 28, 2005

In their broadly based interdisciplinary practice, Diller, Scofidio + Renfro fuse architecture, the visual arts, and the performing arts. At the Great Hall, Cooper Union. Visit [www.archleague.org](http://www.archleague.org).

### **Lecture:**

#### **COTE: Top Ten Green Buildings 2005 Washington, D.C.**

April 28, 2005

Each year, the American Institute of Architects' Committee on the Environment (COTE) invites architects to submit sustainable designs for the annual Top Ten Green Projects competition. Vivian Loftness, FAIA, 2005 COTE chair, and David Nelson, AIA, a member of the 2005 COTE advisory group, will discuss this year's winners, many of whom will be present to briefly discuss their projects. At the National Building Museum. Call 202/272-2448 or visit [www.nbm.org](http://www.nbm.org).

### **The Society for Marketing Professional Services (SMPS): Professional Development New York City**

May 6, 2005

Cosponsored with AIANY, this half-day workshop is entitled *Leads and Targets: Business Development Tactics to Help Your Firm Grow*. It will be held at the AIA New York Chapter's Center for Architecture. To get additional information about the event and learn how to enroll, call the center at 212/921-0061.



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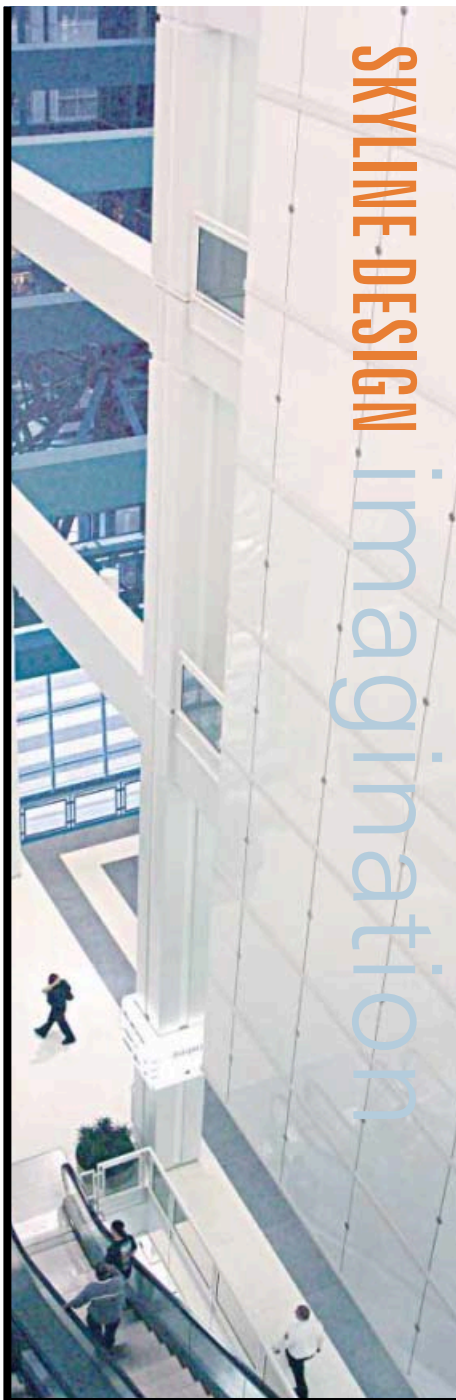


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## Dates & Events

### Brooklyn Designs 2005

#### Brooklyn

May 6–8, 2005

The show jury, which includes prominent designers as well as representatives from *Interior Design Magazine*, *Metropolitan Home*, and *Furniture New York*, selected the best Brooklyn-based designers



and manufacturers of contemporary furnishings. *Brooklyn Designs* has a unique appeal that draws trade and press contacts as well as a knowledgeable buying public. At St. Anne's Warehouse. Call 718/243-1414 or visit [www.brooklyn designs.net](http://www.brooklyn designs.net).

### International Contemporary Furniture Fair 2005

#### New York City

May 14–17, 2005

The International Contemporary Furniture Fair will be held at the Javits Convention Center. For further information, visit [www.icff.com](http://www.icff.com).

## Competitions

### Accessible Design Awards

Deadline: April 11, 2005

Anyone in the world—designer, building official, citizen, community group, building owner, public agency, or others—is invited to submit access solutions built anywhere in Massachusetts. Visit [www.architects.org/awards](http://www.architects.org/awards).

### Frontierspace Design Competition

Deadline: April 13, 2005

Frontierspace is an open international design competition for Vancouver organized by the Spaceagency that aims to generate innovative design proposals to rethink an existing space in the city—the laneways in Gastown. Visit [www.spaceagency.ca](http://www.spaceagency.ca).

### K-12 Facilities Design Awards

Deadline: April 19, 2005

Public and private K-12 educational facilities built anywhere in the world by New England architects are eligible, and any architect anywhere in the world may submit projects built in New England. Visit [www.architects.org/awards](http://www.architects.org/awards).

### 2005 Summer Faculty Fellowship

Deadline: May 4, 2005

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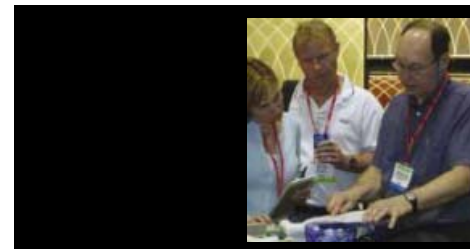
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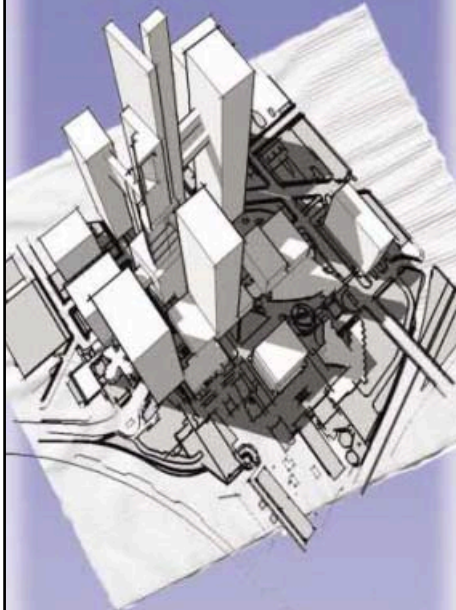
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## Dates & Events

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### Promosedia International Design Competition: Ideas for Chair Design

*Deadline: May 6, 2005*

The aim of the competition is to stimulate creative ideas, which must be technically feasible. Submissions are invited that express originality and innovation and that identify the use and function of the chair, giving due consideration to ergonomics, choice of materials, and the requirements of mass production. Call 39/0 432-229127 or visit [www.promosedia.it](http://www.promosedia.it).

### Solutia International Design Awards

*Deadline: June 30, 2005*

Now in its seventh year, the Solutia International Design Awards is a global competition that pays tribute to architects, interior designers, automotive designers, and laminators who have used laminated glass liberally in their designs. Entries are being accepted for the awards, which will recognize projects that demonstrate innovative uses of any of Solutia's architectural glazing products. Visit [www.vanceva.com/design](http://www.vanceva.com/design).

### Vetter Inspired Project (VIP) Awards

*Deadline: July 1, 2005*

This is an annual national design contest for architects and custom builders, which is open to any project using Vetter windows and patio doors completed between January 1, 2002, and June 30, 2005. Call 800/838-8372 or visit [www.vetterwindows.com](http://www.vetterwindows.com).

### Shinkenchiu Residential Design Competition 2005

*Deadline: July 13, 2005*

A call for entries that explore new potential in architecture through the design of "the residence, a place for human dwelling." Two architects, Tadao Ando and Richard Rogers, will serve as judges. For further information, visit [www.japan-architect.co.jp/english/5info/topics/skcompe2005/skcompe2005.html](http://www.japan-architect.co.jp/english/5info/topics/skcompe2005/skcompe2005.html).

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### Lectures

#### April 4 Design for Active Living

Joanne Westphal, MD, ASLA, physician and landscape architect



POPULAR STREET, MACON, GA. REIMBERG HOOD DESIGN

#### April 21 How the Great Pyramid Was Built

Craig Smith, architectural engineer

#### April 25 Walter Hood

Walter Hood, ASLA, principal of Hood Design, Oakland, California

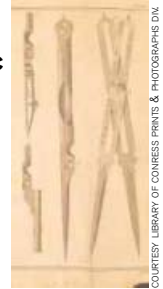
#### April 28 COTE: Top Ten Green Buildings 2005

Vivian Loftness, FAIA, 2005 COTE chair, and David Nelson, AIA, member of 2005 COTE advisory group

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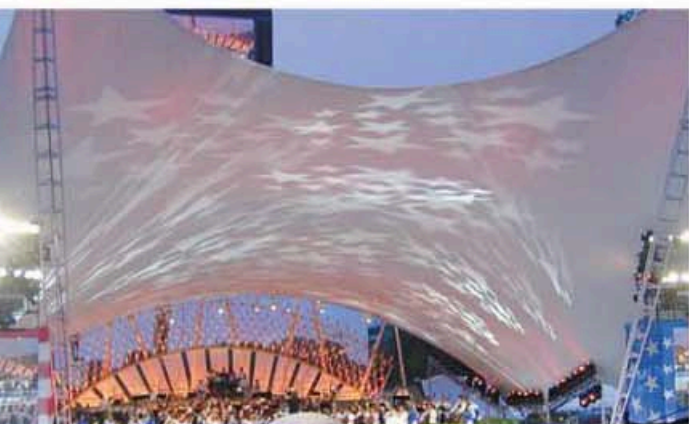
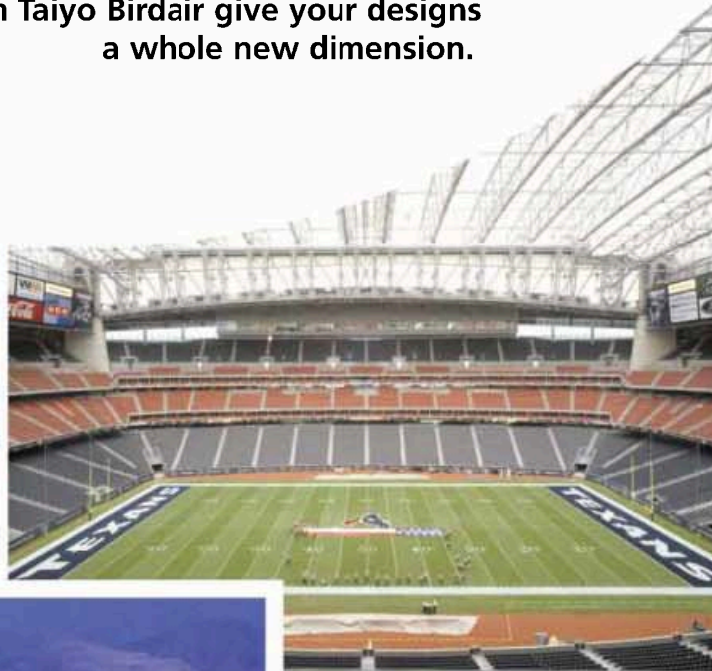
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The National Cathedral, Washington, DC  
Architects: George Fredrick Bodley; Henry  
Vaughn, Frohman, Robb, Little; Phillip Frohman

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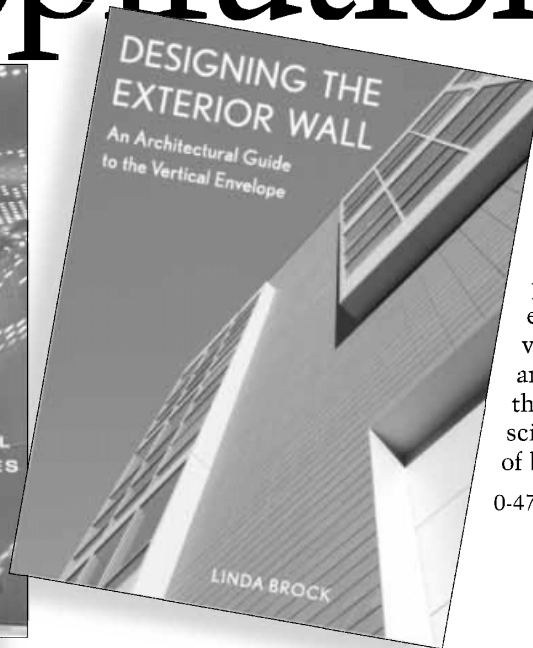
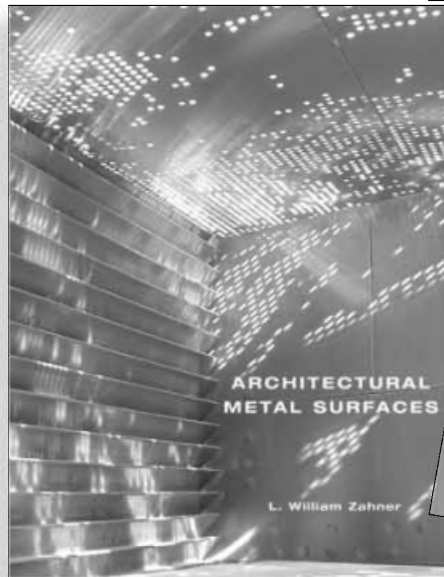
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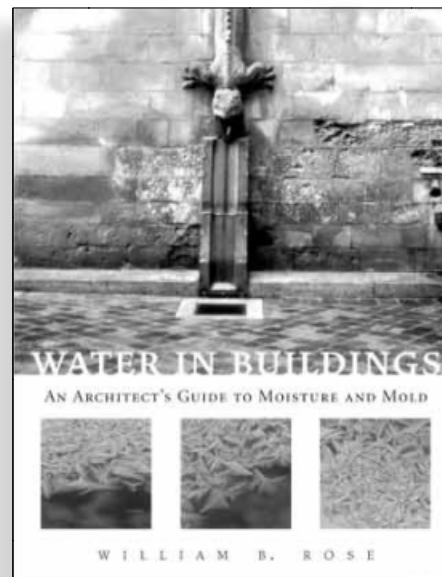


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# For and about the emerging architect

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DEPARTMENTS

This month in archrecord2 Design, we examine the work of two young architects who have successfully made the transition from a high-profile, multinational firm to find a niche in their own WORK Architecture Company. While in Work, we catch up with a group of students who are helping rebuild the lives of many thankful Sri Lankan families who have been left in the shadow of a major disaster.

### Design

#### Generating form through program

Dan Wood and Amale Andraos have an illustrious past in the field of architecture; and gauging by the contents of the portfolio from their own firm, WORK Architecture Company, their present and future projects confirm their status as creative, innovative, and dedicated architects. For many years, both Wood and Andraos were principal designers in the Office for Metropolitan Architecture (OMA) and were involved in



numerous high-profile projects, competitions, and research studies, including the Prada Epicenter Stores in New York and California, the Universal City Master Plan in Los Angeles, and the CalTrans

Headquarters competition. Wood, in fact, was instrumental in opening OMA's offices in New York City. In 2002, the pair decided to branch off and create WORK Architecture Company—or WORKac, as the firm is known. These architects brought with them experience in planning, interiors, and technology for projects at all scales.

The firm approaches each project with one prevailing programmatic detail that dictates the way in which the rest of the project is designed. Andraos explains, "We will come up with many singular concepts for a project, and we test each one until one particular notion clicks." WORKac executed the expansion and renovation of a Manhattan-based jewelry design showroom and office with the creation of a bead wall. A promenade, which stretches from the reception area to the showroom, is lined by a backlit wall that contains hundreds of containers of polychromatic beads. This design element not only gives an idea of the breadth of the company's jewelry line, but also acts as a functional storage area.

In the future headquarters of Diane Von Furstenberg Studio, WORKac will employ this single-element design concept once again. The renovation of two adjoining buildings into one large site will result in a multiprogrammed, five-floor building whose unifying element will



**Target Rockefeller Center, New York City, 2003**

*This temporary "boutique" was designed to launch the new line of Target-brand Isaac Mizrahi*

*clothing. The client wanted the store's architecture to quietly promote the brand, rather than bombard the customer with advertising.*



**El Equis, Bocas Del Toro, Panama, 2003**

*To break down its scale, this nine-unit condominium is incorporated into two units. It will employ sustainable practices, including recycling water and the use of solar panels, for most of the building's energy.*

PHOTOGRAPHY: © ARI MARCOPOULOS (TOP); COURTESY WORKAC (BOTTOM)

be a stairwell running through all the floors, which the architects call the "stairdelier." The stairwell will be sheathed in a beaded curtain made from thousands of Swarovski crystals. Designed in collaboration with artists and technicians, it will serve as an energy-efficient way to distribute natural light from the penthouse's diamond-shaped rooftop into all levels of the building's interior.

In 2003, WORKac was commissioned to create a sustainable condominium apartment in Bocas Del Toro, Panama. Broken down into two separate structures, the apartments will have a variety of views of the interior gardens, the street, and the neighboring sea. Each building will consist of two distinct areas—the "wet zone" and the "dry zone." The wet zone will include the shower areas and the interior gardens within the apartments, and this zone will act as a frame to the outside views.

Wood is emphatic that when it comes to architecture, the process is often about who you meet and where the projects take you. Currently, Wood and Andraos both teach the same design studio at Princeton's School of Architecture. It's no coincidence that the topic they're exploring is the urban planning of the same city in Panama where they will be building. "We're working with students and looking at topics such as containment versus sprawl for the city of Bocas Del Toro," says Wood. "We are challenging the students to create a plan that will consist of buildings using sustainable practices with cutting-edge technologies. What's also important is the design of these buildings—the time has come where you shouldn't have to apologize for the look of the building simply because it's sustainable." *Randi Greenberg*

For more projects created by WORK Architecture Company, go to [archrecord.construction.com/archrecord2/](http://archrecord.construction.com/archrecord2/)



**Achrafieh Tower, Beirut, Lebanon, 2004**

*Although zoning laws limit what can be done with configurations of buildings in the area, the architects devised a twisting tower that brings character to the building and also provides views and natural light to tenants on all floors.*

**Lee Angel, New York City, 2004**

*A hall lined with jars full of beads for the offices of a jewelry designer creates a vibrant walkway from the main reception area to the showroom, where more muted tones are utilized.*



PHOTOGRAPHY: COURTESY WORKAC (LEFT); © ELIZABETH FELICELLA (RIGHT)



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# Work

## Building homes and rebuilding lives

For several years, the architecture students of Ball State University in Muncie, Indiana, have had the opportunity to partake in fieldwork abroad through an 11-week immersion program called the College of Architecture and Planning in South Asia (CapAsia). This year's program has proved to be unusually poignant, as the students came to the aid of those whose lives have been all but destroyed by the tsunami of December 2004. Led by CapAsia's founder and director, Dr. Nihal Perera, codirector Wes Janz, and fellow professor of architecture Tim Gray, the tour of 21 students made its way to Kalametiya, a village in Sri Lanka. This community of 31 families, including 35 children, lost their homes and livelihoods.

The group first spent time getting to know the villagers, who are currently living in a temporary settlement. They also helped restore a nearby lagoon and bird sanctuary and assisted in rebuilding fishing boats. Then, with Sri Lankan architect Madhura Prematilleke, the students began to lay the foundations for the village's permanent housing. "We were not there to lead this process," Janz points out. "Instead, we constantly deferred to their knowledge and learned that just because we've been trained in the West does not mean that we have the best answers or approaches." During their work, the students gained more than just a hands-on building experience—they also became involved in local construction customs. Members of the group were asked to partake in a ritual where the



Students contribute to the efforts of rebuilding a Sri Lankan fishing village in the aftermath of the tsunami.

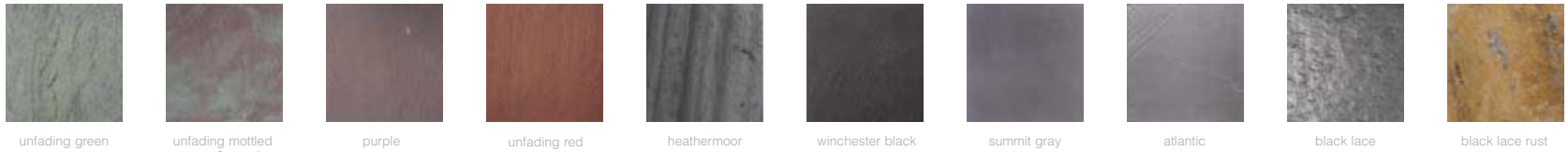


"Foundation Stone" is buried before the foundation of a house is set. Monks preside over this event, which is believed to bring good karma to the building's construction and its future residents, and takes place at the site of each residence. In an e-mail from the field, Janz noted, "As we place ourselves among local masons and workers, we're learning the rhythms of the local culture of building and learning from them huge lessons about decency, hope, and friendship." In their week at Kalametiya, the group accomplished a considerable amount, especially considering the lack of electricity at the site—they staked out all 30 houses, completed half of the foundation trenches, and poured eight concrete slabs in place. R.G.

For more images of the rebuilding of Kalametiya and more information on CapAsia, go to [archrecord.construction.com/archrecord2/](http://archrecord.construction.com/archrecord2/)

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# From neutral container to metaphor: MIT shifts gears in its approach to its buildings

## Critique

By Robert Campbell, FAIA

You'd think the president of a long-term institution like MIT would be immune to shallow novelty-seeking. But no.

Every year since 1923, the Boston Society of Architects has awarded the Harleston Parker Medal to "the most beautiful piece of architecture, building, monument, or structure" in the Boston area. This year's medal went to Simmons Hall, a dorm at MIT by New York architect Steven Holl, which opened in 2003 [RECORD, May 2003, page 204].

Simmons, which also won a national AIA Honor Award, has been widely published, and I won't describe it except to say that it is, to say the least, daringly original. Instead, I'd like to take issue with the client philosophy.

Simmons is the product of an era at MIT, the late 1990s, when the institute (like many Americans) felt flush with money. It embarked on a series of new buildings by notable architects. Here, in the words of MIT's then-president Chuck Vest, is what these buildings were intended to be: "As diverse, forward-thinking, and audacious as the community they serve: They should stand as a metaphor for the ingenuity at work inside them."

That's where I get off the bus. Should a building be a metaphor for the ingenuity at work inside it?

Did Einstein and Picasso live, or work, in audacious metaphors?

*Robert Campbell, FAIA, is the Pulitzer Prize-winning architecture critic of The Boston Globe.*

Did Shakespeare and Freud?

Steven Holl certainly doesn't. His office occupies an ordinary former industrial loft in Manhattan. Neither did Chuck Vest. His office fit neatly into the standard, endlessly adaptable MIT cross section. It opened off the institute's famous "infinite corridor," along with labs, classrooms, and toilets, and it resembled, with its blandly paneled walls, the office of a retro firm of lawyers.

Why should a building, especially its exterior, be a metaphor for ingenuity? Any more than, say, a metaphor for stability and durability; or for loving care and craftsmanship; or, as with Wright, for an aspect of the landscape; or, like the Classical columns and domes of the original MIT, for the commonality of the present and the past?

### Building a billboard

As Robert Venturi pointed out at an MIT debate last year, those domes and columns are merely gift wrapping for the flexible, loftlike spaces behind and beneath them. They are a billboard that is free to speak a generally understood architectural language, one that talks of dignity and civic presence. The billboard remains serenely unchanged while the science it shelters undergoes one revolution after another.

To me, Vest's premise is an absurd fallacy. It's no different, in essence, from saying that our hats should be as forward-thinking and audacious as the brains they shelter, that hats should stand as metaphors for the imagination at work inside them. Maybe we should

start tinkering with our skulls, too. They haven't changed in eons.

I'm not, of course, saying that architecture should be timid or lacking in fresh ideas. The original MIT boasted an innovative and amazingly successful standard cross section—conceived primarily by an engineer, John Freeman, rather than

Stanford Universities—or the Anglophiliac Gothic of Princeton in the same decades.

### A corridor-positive place

Both MIT's section and its plan were inventions in response to new programmatic needs. Architects talk about places that are object-



The older buildings at MIT offer flexible spaces wrapped in Classical garb.

by the architect, Welles Bosworth—with tall windows and deep rooms on both sides of an endlessly extendable grid of broad corridors. The resulting spaces have been able to accommodate everything demanded of them. Even the false-front Classical architecture doesn't really resemble anything in Rome or the Renaissance. It's too bare, too obviously the denotative brown wrapper the real building—that is, the lofts—came in. In a new country, it asserts the ageless importance of education, as does the architecture of its near contemporaries—Columbia and Rice and

positive and places that are space-positive. MIT is neither. It's corridor-positive. Literally, it's a place that doesn't really have an outdoors. It does, of course, but the outdoors plays little role in the life of the inhabitants. There is no iconic outdoor space like Harvard Yard or the quads of Oxford or Yale. The corridor is the public space. (It will be interesting to see what Philadelphia landscape architect Laurie Olin will be able to do about MIT's lack of a perceived outdoors. He's been working on a plan to give it one.)

Around MIT's functional, flexible,

## Critique



Steven Holl's Simmons Hall opened in 2003.

corridor-positive plan, you get the calm, mock-Classical brown wrapping. It connects with the past, because history and ritual were important even at an institute of technology. If you doubt that, take

a look at the dedication ceremony. I'm indebted to Mark Jarzombek's book *Designing MIT* for a description of this event, which I wouldn't otherwise have believed. It took place on an evening in June of 1916.

The ceremony was designed by no less than famed architect Ralph Adams Cram. A dramatic night procession of students and faculty wound through the streets from the old MIT in Boston toward the new one in Cambridge. Cram himself marched in costume, as Merlin the magician. A

group of students, acting rather like pallbearers, carried a chest containing MIT's charter and archives. Then came an escort of students dressed as Venetian guards, followed by the rest of the student

body in various costumes. At the Charles River, the procession boarded a barge designed by Cram as a *bacanteaur*, like those that carried the doges of Venice. Searchlights on top of the new Cambridge buildings followed the barge as it crossed the river. The procession ended at MIT's lawn for the presentation of a drama called *The Masque of Power*. The masque had more than a thousand student and faculty participants, a chorus of 500 singers, and an orchestra of 100. Steam machines belched mist, which was illuminated by colored lights. The opening scene represented Chaos. I quote Jarzombek:

"This was followed by the Dance of the Elements—air, water, fire, and earth. Man arrives on the scene and vainly tries to master the elements until Will and Wisdom arrive to lead Man through the historical ages, with each age contributing its share of Progress. Out of a dark corner, however, there suddenly appear Greed,

Selfishness, and War. Just as all seems lost, a light bursts through a rift in the clouds, and there stand the figures Righteousness, Will, and Wisdom. They defeat War and help Man overcome the Elements to reign supreme."

You thought rock operas were spectacular? You were pretty sure students didn't use Ecstasy in 1916?

### When neutral is positive

The MIT dedication ceremony was indeed audacious. But the architecture was like a sober grown-up monitor looking down on it. It was a neutral container, as it would soon be the container for radical scientific experiments. We're back to the question of whether a building should be a metaphor for ingenuity, or merely the receptacle within which the ingenuity occurs.

You can make the same arguments about anything. In that connection, I make this plea to RECORD: Please set my article in a typeface as audacious and diverse as the ideas it contains. ■

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# Housekeeping today: A spring roundup of books on the state of the modern house

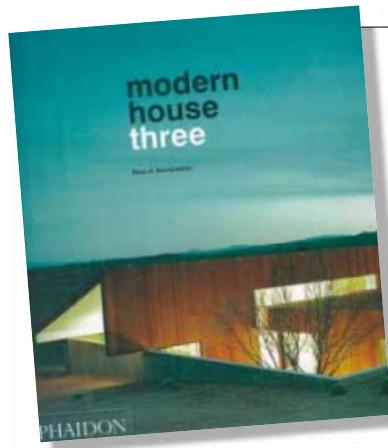
## Books

**Modern House Three**, by Raul Barreneche. New York/London: Phaidon, 2005, 240 pages, \$70.

For a big old coffee-table book, *Modern House Three* is an unlikely advocate of the small-and-smart approach to design. But there it is on glossy page after page: stunning architecture that isn't about exotic wood paneling or stadium-size boudoirs. Instead, we're treated to contemporary houses displaying intelligent design, in this follow-up volume to Phaidon's *Modern House* books of 1993 and 2000.

Written with brisk but knowing informality by Raul Barreneche, *Modern House Three* shows 33 houses in 15 countries to their best advantage. While numerous photographers have contributed, the images are all uniformly sumptuous and cool—none of those messy, real-life hipster shots favored by the shelter magazines that originally published many of these projects.

So what are the lessons or (more significant for the browse-and-buy crowd) trends imparted by *Modern House Three*? What do inquiring minds need to know about residential architecture today? Bridges and lap pools for one. Very cool. Any climate. Locate inside or out. Take Shim-Sutcliffe's Weathering Steel House in Toronto. This Cor-Ten-steel-clad family house would not have overcome the massively blocky look of its street facade if not for the interstitial pools and pathways, courtyard, and columned arcade that break down the scale



into lively and livable interlocking units that look inviting even in the snow. Or the fabulous Casa Equis by Barclay & Crousse in Cañete, Peru, where the lap pool is a bridge passing over the entrance.

The book sorts the current crop into three helpful categories: merging inside and out; reimagining the program; and materials, craft, technology. (A jaded observer might translate these as: not-for-resale plans; the patio redefined; and everything else.) Great examples show up in each category. In the first, Steven Harris's stone, concrete, and boulder-encrusted Weiss House built into a desert cliff overlooking the ocean in Mexico does a fine job of integrating inside and out. In the second, Gary Chang's Suitcase House at the Commune by the Great Wall in China presents as quirky a plan as possible with its floor hatches leading to subterranean sleeping bunkers. And finally, Ma Qing Yun's firm MADA s.p.a.m. shows how humble craft and materials—river stones set within concrete frames and folding bamboo screen doors—can elegantly

transform simple spaces.

All in all, the clearest message coming from *Modern House Three* is that residential architecture is in good form these days. The ideas on display here are often defiantly original and rarely depend on big-buck gestures. In fact, the handful of start-up architectural showcase houses that are included in this volume look a little bloated and sedate.

Let's hope *Modern House Four* will lean even more heavily toward the small and the courageous.

Julie V. Iovine

**The New American Dream: Living Well in Small Homes**, by James Gauer; photographs by Catherine Tighe. New York: Monacelli, 240 pages, \$45.

*The New American Dream* is more ambitious than it looks. More compact and text-driven than a coffee-table book, it is also far more polished than one of those enabler tomes that seek to demystify the darker details of renovating your dream house or mastering the client-architect relationship. The author, James Gauer, a New York architect, has set himself a higher goal. In a plain-spoken, even refreshingly feisty style, Gauer tries to deliver no less than a contemporary update on that 1897 classic, Edith Wharton's *Decoration of Houses*.

And, on the modest scale he's set for himself, he largely succeeds. When it comes to expounding on the advantages of the small house, the author is

clearly on a mission he cares about passionately. People, he argues, have too many possessions that "rarely provide the foundation for a gracious life." Furthermore, today's big berths simply can't hold a candlestick to the Renaissance palazzi or Newport mansions of yesteryear and are "unlikely to encourage gracious living in private or cultural enrichment in public."

To combat "the inelegance of it all," Gauer outlines his 10 principles of good design. Nothing surprising here for the professional: It's the usual roundup of proportion, light, scale, and so on, to which he's added a few aimed specifically at reinforcing a small-house aesthetic: modesty, economy, and simplicity.

Defining these principles and illustrating them (with class if not lush photography by Catherine Tighe) constitute the body of *The New American Dream*. The author has an ability to encapsulate well-known design concepts with welcome clarity and put them within



## Books

a larger cultural context in a way that should provide new insights for pros as well as lay readers. Gauer is a devoted Modernist, and grids, modules, and the double square figure prominently in the way he assesses the pleasures of space.

Fifteen houses are shown and discussed. Not a lot by the standards of many a house book these days, but, as ever, less is more, allowing the author to pay focused attention to each example in terms of photography, description, and analysis. The homes under discussion range from about 500 square feet (the author's own) to nearly 2,000 square feet. Rather than chock-a-block with clever ideas or quirky experiments, the homes are all sound and solid examples of good planning and intelligent choices—Edith Wharton would probably have said “good breeding”—which should be inspiring enough for anyone. *J.V.I.*

**The New Modern House**, by Will Jones. New York: Princeton Architectural Press, 2005, 176 pages, \$35.

“The house is the connection between the architect and the general public,” says Will Jones in *The New Modern House*. “It is ... the one type of architecture that virtually every being on the planet has experienced in some shape or form.” Fittingly, in this compilation of 40 recently designed houses, the shapes of the featured projects are novel and unique, but there is something in each one of them to which we can all relate.

Spanning the globe from the Hamptons to Ethiopia and everywhere in between, Jones's selection of houses is presented with editorial clarity and visual brilliance, using renderings, plans, sketches, and watercolors to support the narrative



and the stunning photography. The houses—some multifamily dwellings, others single-family homes, built and unrealized—are arranged in five categories: conditions, materials, environment, budget, and aesthetics. This thematic organization allows the reader to focus on one important aspect of each design, such as the way in which Blue Sky Architecture took advantage of local resources on the secluded Canadian island site of the Murphy House, or

Delugan Meissl's use of a seemingly precarious cantilever in Ray 1, in Vienna, to maximize floor space on a constricted rooftop site. Specifics about the particular client/architect collaborations would have added depth to the narratives, but a well-developed index and a list of architect and photographer information at the back of the book are invaluable additions to the editorial content.

Jones claims that residential architecture has always been a hotbed for architectural innovation—a place where architects could experiment and take risks at a manageable scale before incorporating their ideas into larger, more expensive and complex projects. If true, the forecast for architecture seems bright, thanks in part to those architects featured in and affected by *The New Modern House*.  
*Audrey Beaton*

**The Sea Ranch**, by Donlyn Lyndon, Jim Alinder, Donald Canty, and Lawrence Halprin.



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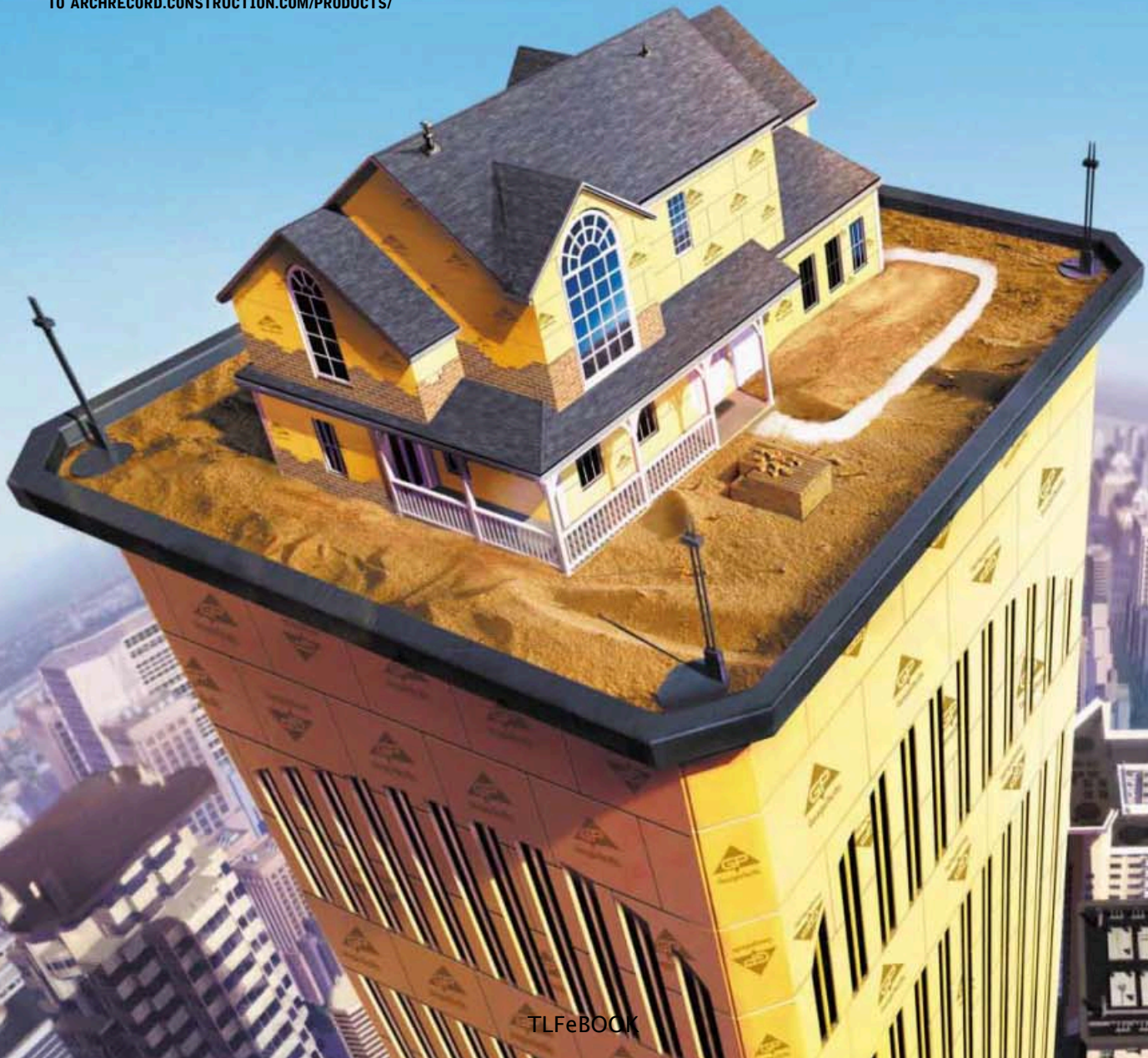


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## Books

New York: Princeton Architectural Press, 2004, 304 pages, \$65.

The Sea Ranch? Never been. So I approach this encyclopedic volume without an overlay of memories of the real thing. This may be helpful to the task ahead.

The questions we can legitimately ask of a book such as this are: Does the topic warrant such massive treatment? Is it treated well? Finally, does it make us long to go?

Like Alice Waters's take on haute cuisine, *The Sea Ranch* epitomizes a Left Coast view of the country home. "Living lightly with the land" is Donlyn Lyndon's version of the mantra, picking up on the site's agrarian background. The premise of the development is straight from *The Theory of the Leisure Class*. What still captures our attention is the care with which the whole thing is done. With Larry

Halprin in the William Morris role, Joe Esherick and MLTW designed housing that fits beautifully into "nature" that's half real and half bespoke. While Esherick's hedgerow houses draw primarily on the landscape and old coastal barns, MLTW's more freewheeling condominiums—although they reference Fort Ross, the Russian fur traders' toehold down the road—clearly reflect their decade (the 1960s) and the urbanity of *The Sea Ranch's* likely readers.

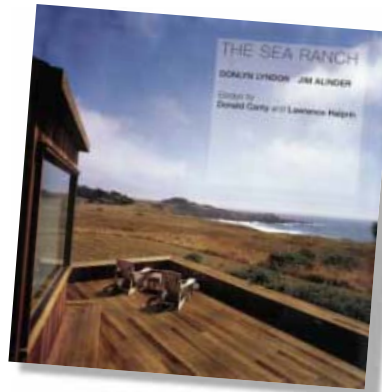
Alice Waters spawned a generation of chefs and restaurants, some better than others. The original Sea Ranch architects have had a similar influence. Over 40 years, the place has bred a substantial number of very good houses along with some lesser ones, sometimes by very good architects—like Esherick himself, whose late

houses there lack the élan of his early ones. I would say that a fifth of the houses in the book could have been safely left out—and that the Sea Ranch story could have been told convincingly with a dozen or so examples.

That would be a different book, of course. This one's heft provides substantial variation on a few architectural themes and is worth studying for its details, much like Christopher Alexander's *A Pattern Language*. The houses are often exemplary in their attention to how inside and outside relate, and in the ways that

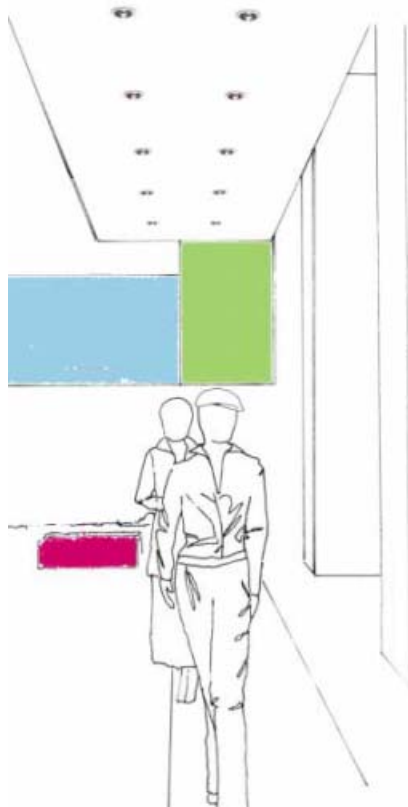
architects can use space, light, and views to raise the ante of daily life.

The book's visual appeal is closer to *World of Interiors* than *Sophisticated Traveler*—a realtor's fantasy, really. One can imagine "As featured in *The Sea Ranch*" serving as an imprimatur for the property as a whole and for the selected houses in particular, Lyndon's among them. Does it make me want to go there? Like Richard Meier's Getty-on-the-hill (which I have seen), it feels like too much Sea Ranch in one place, so to speak. On the other hand, the phenomenon has great word of mouth. When I mentioned to a friend that I was reading the book, she talked instantly about the living room of a house she rented there, now fixed in her memory. She liked the book, too. Maybe you had to be there. *John Parman*



**The Nature of Dwellings: The Architecture of David Hovey**, edited by Cheryl Kent. New York: Rizzoli, 2004, 208 pages, \$50.

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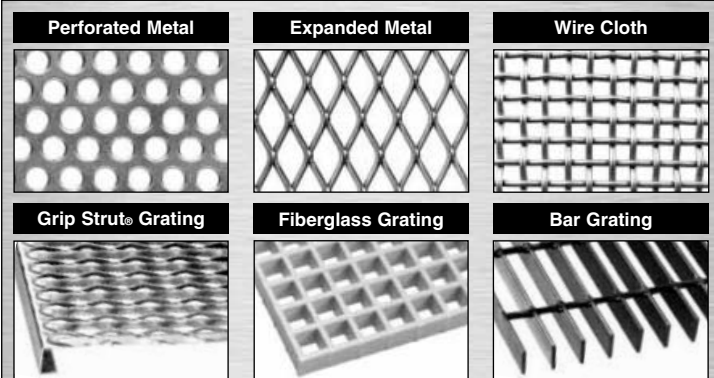
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## Books

Studded with desert sage, impressive cacti, and reach-for-the-sky saguaros, the Sonora Desert has exerted a magnetic pull on many architects. It lured Rick Joy away from Maine, Will Bruder from Wisconsin, Wendell Burnette from Tennessee, and, let's not forget, Frank Lloyd Wright from Wisconsin and Illinois. The desert enticed them and then inspired their best work, most of it residential. In fact, what we think of as contemporary Southwest vernacular design is largely the work of outsiders.

In the late 1990s, the desert captivated David Hovey, who sought and found there a landscape as different as the moon from his native Illinois. He settled in Desert Mountain, a planned community in North Scottsdale, and, acting as client, contractor, and architect, began creating a series of stunning houses that enrich the



desert's design vocabularies.

Hovey began his career as a Modernist and remains one today, but with a difference. As a student at IIT during the 1960s, he was imprinted with Miesian design principles, but Hovey's interests were broader than those of Mies. Though Hovey's 1980s Sandy Knoll in Homewood, Illinois, is a series of Miesian boxes stepping down a hillside, the house was largely prefabricated, and it is doubtful

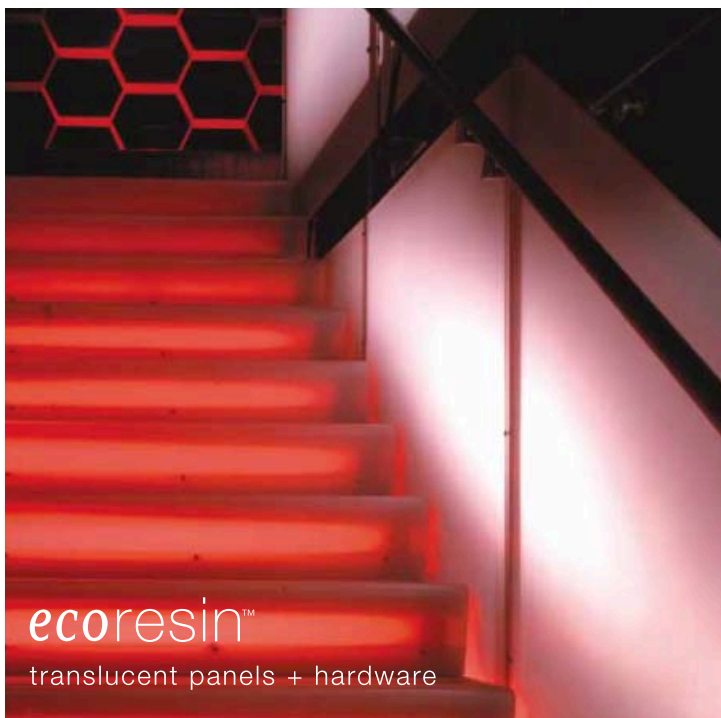
the Teutonic master would have approved. In his early Midwest dwellings, Hovey already used steel, glass, concrete block, and cantilevers. More like Wright than Mies, he sought a balanced respect for landscape, man-made structures, and technology. By 1990, Hovey was as ready for Arizona as Wright had been in the 1930s.

Hovey's strong yet graceful Arizona dwellings have expanded Modernism's reach through the use and expression of new building methods and unconventional materials. At the same time, he has adopted age-old Native American planning strategies, such as entering a dwelling at the site's highest point, configuring a house around a courtyard, and using water to mediate between building and landscape. Hovey also employs passive solar techniques—thermal mass, insulation, and exothermic exchange—as well as emergent technologies. His houses are meant to sustain themselves like desert plants.

*The Nature of Dwellings* con-

sists of a foreword and eight chapters, the work of seven different writers, a departure from the template for architectural monographs. Each chapter discusses only one building and one or more themes or ideas, such as “embedding, framing, and extending” and “machine meets nature.” The result too often is overkill and repetition. Readers would have been better served by a single—or perhaps a few—thoughtfully developed, carefully edited essays.

There is another writing problem: The prose often lacks clarity, and ideas are frequently ill-formed. *The Nature of Buildings* shares these problems with many new books whose cost-conscious publishers have allowed their editing standards to be compromised or tossed out altogether. In the first chapter, for instance, we read, “The house does not sublimate [sic] itself to the landscape.” But Hovey's own prose, clear and simple like his houses, is sprinkled throughout the book. That's the good part. *Andrea Oppenheimer Dean*



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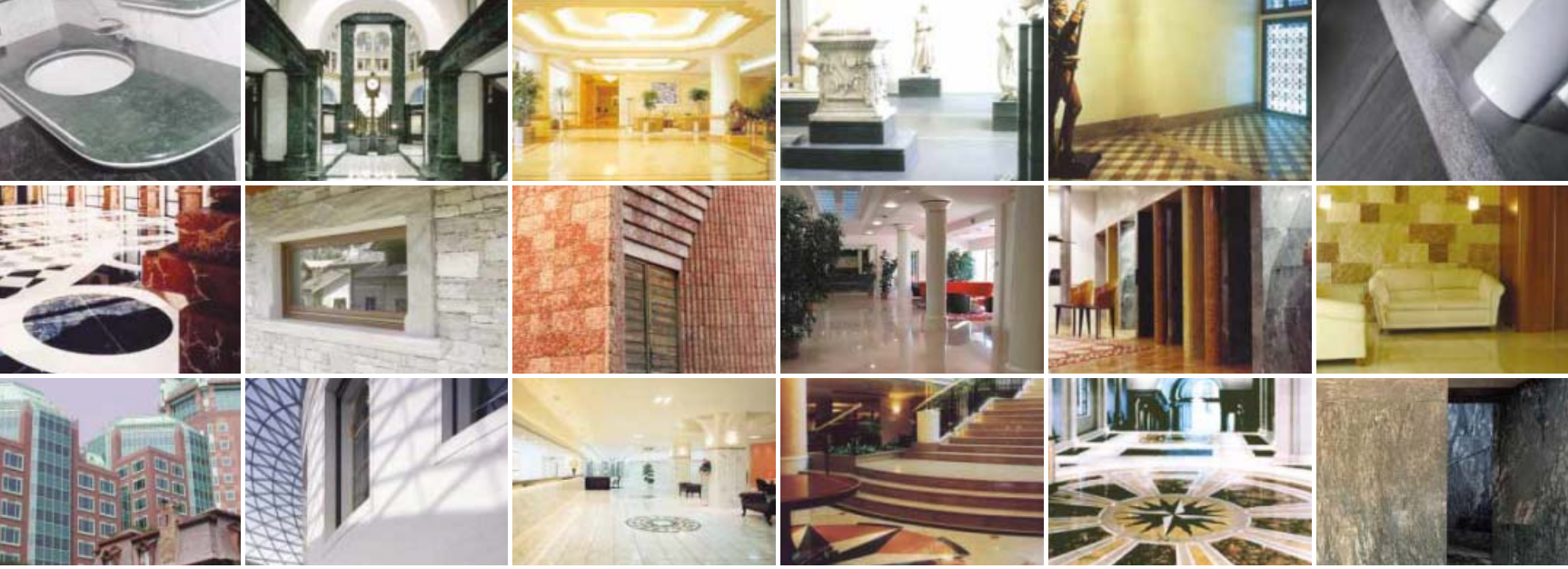
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# Five Cubes and a Blimp

By Sam Lubell

**F**or many people, the ultimate escape isn't their home or even a country house. It's a miniature dwelling, a tiny, ancillary abode, often set deep in the woods or on an isolated hillside, with minimal embellishments, and room for few of the pressures and distractions of a normal living space.

A bright red, Minimalist cube planted in the French countryside is but one of the examples we're presenting. The others range from a filmmaker's "cinematic laboratory" to a library for a scholar of Japanese; a cocoonlike zeppelin home clinging to an Australian mountainside; a German art piece attached like a barnacle to the facade of an urban building; and a wood-latticed tree house in the deep woods of Canada.

Most of these structures are cube-shaped, reinforcing their essential simplicity and contrasting with the irregularities of their surroundings. "There's a purity and an eloquence to the form," says Peter L. Gluck, who designed a tiny, cubic library for his wife in upstate New York. "I think it's a false premise to try to create a natural, 'woody' building to fit into the forest."

Straightforward designs, sometimes lacking provision for electricity, often enable creative inspiration. "The simpler the space, the more it becomes background to the complex sorting out of ideas," explains Tom Kundig, of Olson Sundberg Kundig Allen Architects, who built "The Brain" outside Seattle for a filmmaker.

The miniature house isn't a new idea. Residents have long developed compounds with smaller units for solitude and privacy. But while many of these structures hark back to a time of more primitive building techniques, others use new methods and refined aesthetics, placing them on the cutting edge of form that longs to escape the very notion of a fast-paced world. ■

## Tiny buildings in the domestic realm

FEATURES



PHOTOGRAPHY: © CLAUDIUS BACH/WEIMAR

**Rucksack House,  
Stefan Eberstadt,  
Leipzig, Germany  
97 square feet**

Life in the window-deprived conditions of cities like New York and Paris inspired artist Stefan Eberstadt to create this 8-by-8-by-12-foot temporary installation. The timber-clad, welded-steel cage, with acrylic windows, hangs like a rucksack from steel cables extending over the roof of the building it abuts (Halle 14, an old spinning-mill-turned-cultural-center) and anchored to that structure's rear facade. "Imagine the area in front of a window becoming new walk-in space. Just stick on some space!" says the artist, whose form, suspended three stories up and accessed through a Halle 14 window, also gives visitors the unusual feeling of floating. The piece will be exhibited next at the Forum of Contemporary Architecture in Cologne. Will it ever become common? As Eberstadt sees it, "In an ideal world, it certainly could be a model for living."





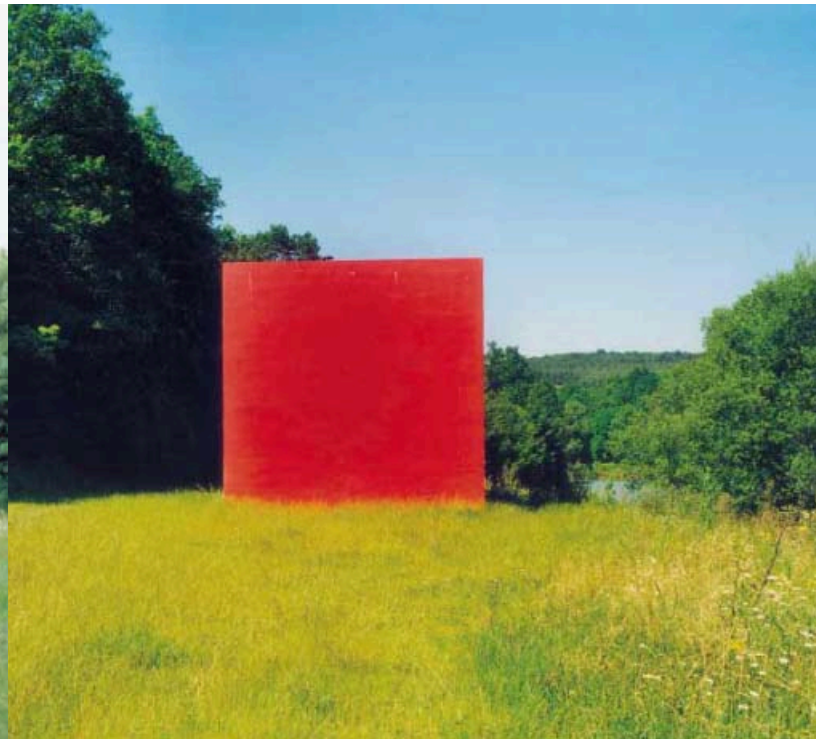
**Casa Cocoon,  
Michael Bellemo and  
Cat MacLeod,  
Wye River, Australia  
730 square feet**

Supported by steel legs against a wooded mountainside, the zeppelin-shaped Casa Cocoon is an odd sight in this bucolic landscape, a 2-hour drive from Melbourne, Australia. The two-bedroom house is available for rental. Its creators, architects Michael Bellemo and Cat MacLeod, say they chose the blimp shape for maximum views out and the effect, from the outside, of a sculpture in the round. With the help of brave workers, often secured by harness to the building's skeleton, the team first constructed a series of plywood ribs for the ovoid frame. Fixed hardwood battens conform to the shape, over which the designers attached a skin of steel shingles. An orthogonal wood balcony, reminiscent of the cabin under a real zeppelin, contrasts with the exterior's rounded shape. Inside, there are two sleeping nooks, where the architects envision the occupants "held fast by the curved walls and rocked to sleep by wind amid the trees."



PHOTOGRAPHY: © MARK MULDER





**Carré Rouge,  
Gloria Friedmann,  
Haute-Marne, France  
360 square feet**

As the name Carré Rouge (Red Square) suggests, the house is a cube, painted fire-engine red on one side. Nestled in an isolated valley in the Haute-Marne region of France, the structure has a color and shape that contrast sharply with the surrounding countryside, attracting attention without while sheltering tranquility within. Artist Gloria Friedmann calls her creation a “painting to live in,” adding, “From the inside, you have the landscape as a painting, and from the outside, you can watch the people inside, like a *tableau vivant*.” She notes that she would like to be able to stay there soon, but can’t because the popular house is now rented out for short-term stays months in advance. Friedmann’s next projects include L’Horizontale Bleu (The Blue Horizontal) by the sea, and Les Triangles Blancs (The White Triangles) in the mountains.





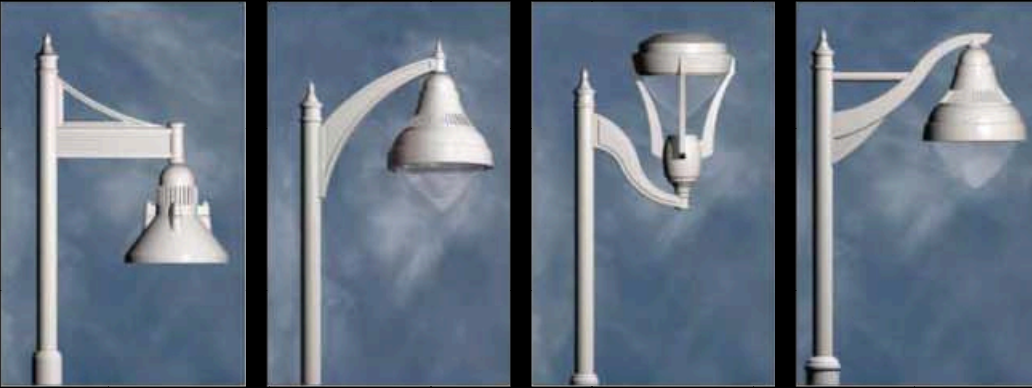
**The Brain,  
Olson Sundberg Kundig  
Allen Architects,  
Seattle, Washington  
1,040 square feet**

The Brain forms a “cinematic laboratory” north of downtown Seattle, where independent filmmaker David White can now contemplate ideas in peace [RECORD, June 2004, page 141]. The cast-in-place concrete box offers a neutral, adaptable background for White’s insertions, which include etchings directly onto the stairs and film projections. If the building’s form goes unnoticed, it has achieved its goal, according to architect Tom Kundig. “It’s not about the architecture, but the space,” he says. “Ideally, the building fades into the background.” Large warehouse windows let in copious daylight and afford views of the surrounding landscape. Raw, hot-rolled sheets of steel form the interior structures.



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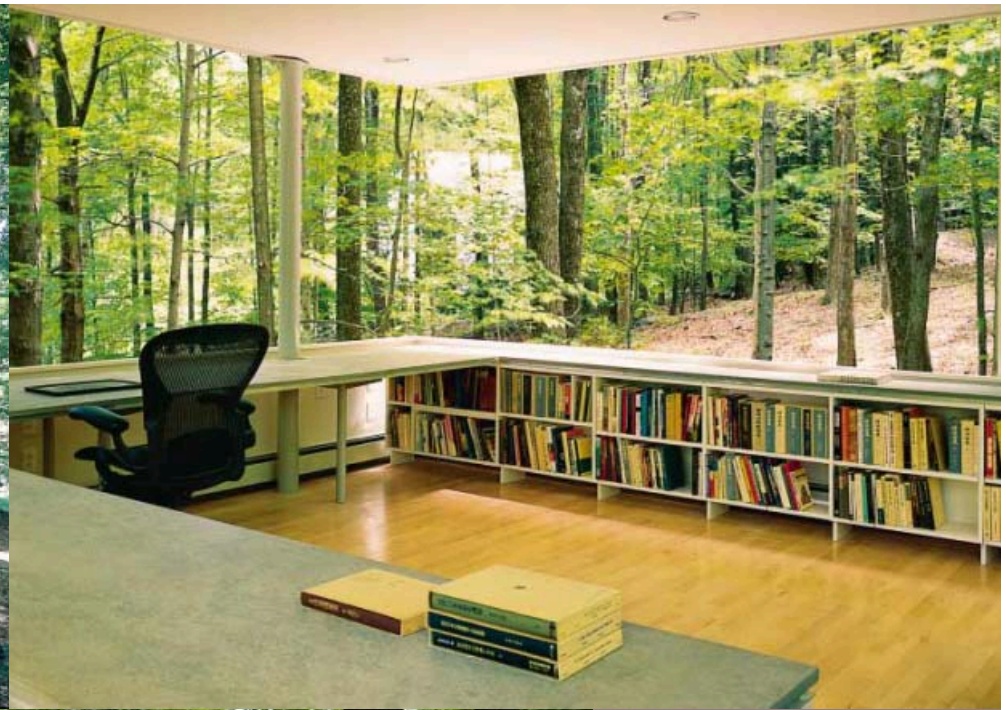
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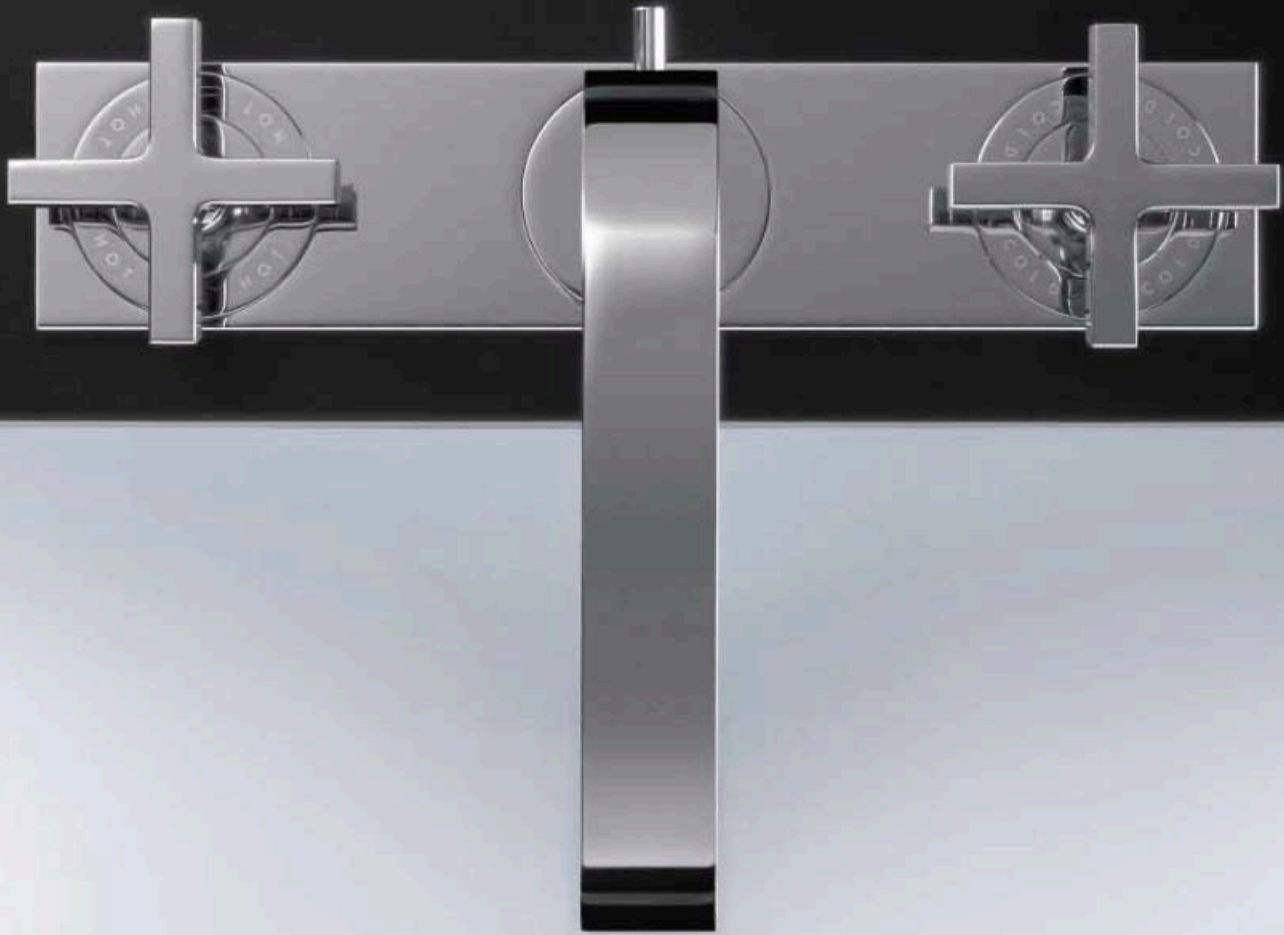


**Olive Tree Library,  
Peter L. Gluck and  
Partners,  
Olive Bridge, New York  
720 square feet**

Sited at the architect's weekend family retreat in upstate New York, this library provides a study area for his wife, Carol, a scholar of Japanese. The building also houses 10,000 of her books, mostly in a compact basement. Thin columns extending from the basement to the second level support structural loads. The 20-by-20-by-20-foot building, solid at its base and translucent above, offers sliding glass doors in place of windows, allowing its occupants to experience a completely open environment. Architect Peter Gluck says his wife stays in the space from 8 in the morning until 9 at night. "She gets more done in there than anywhere else."

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**4 Tree House,  
Lukasz Kos,  
Lake Muskoka, Canada  
410 square feet**

Hung from four trees deep in a wooded area near Canada's idyllic Lake Muskoka, this structure offers a solitary retreat, complementing the client's nearby home. The whole family spends time here, from grandparents to toddlers, sometimes overnight. The edifice, reached via a 16-foot metal stair hung from the underside of the main floor, uses a traditional balloon-frame structure placed on a swing, suspended on four airline cables. At night, the lantern effect of the frame's structural lattice produces an elegant, glowing beacon. Based on Kos's winning entry at the University of Toronto's Master of Architecture Landscape & Design competition, the aerie allows for direct views of the nearby lake. The architects intended visits to this tree house to "emphasize the experience of living in the wild."



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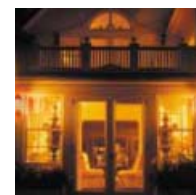
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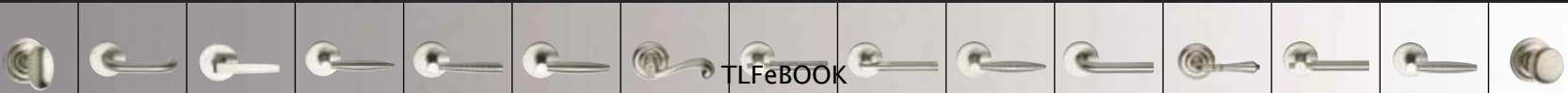


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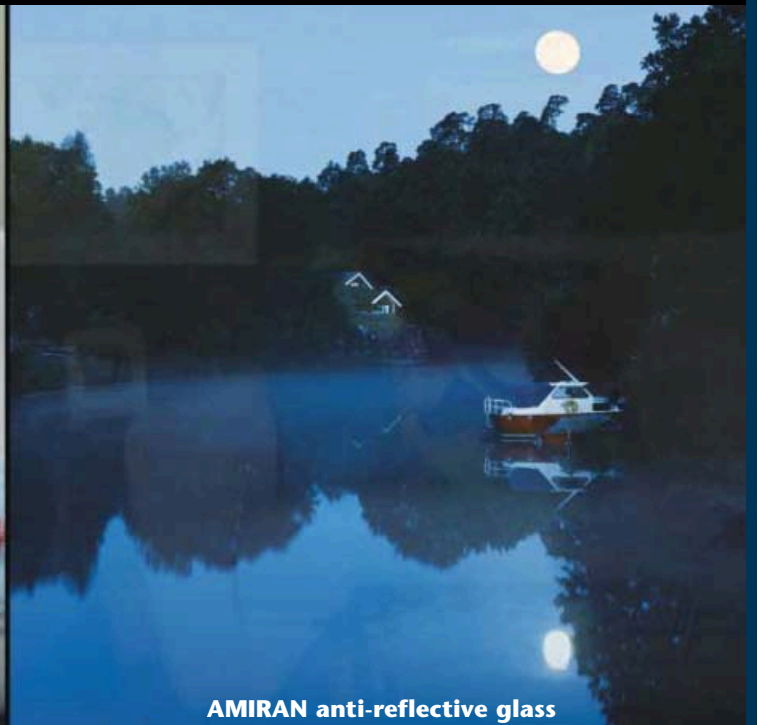
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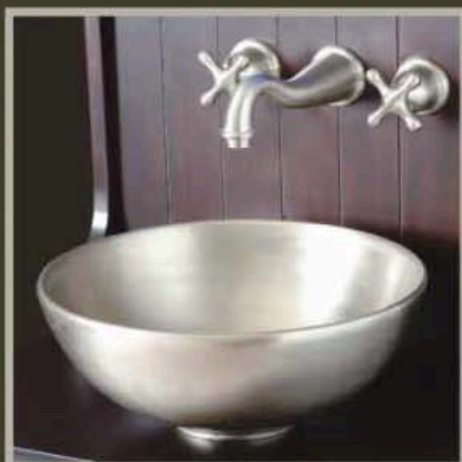


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1a, 1b. Ulrich Franzen: Franzen House, Rye, New York

2a, 2b. José Luis Sert: Sert House, Cambridge, Massachusetts



1a

1b



2a



2b

## The 1950s: Tail Fins and Modernism

# The Long Journey Back: 50 Years of Record Houses

By Sarah Amelar

Seeing ourselves in the rearview mirror can be a stunningly revealing experience—exposing how we once viewed our lives and imagined our future. At close range, our perspective has occasionally had uncanny clarity—while at other times, our view has proved narrow, myopic, or even ridiculous.

As Record Houses enters its 50th year, we've reached a moment well deserving the long view back. The character of this special annual issue has changed over the decades while, in key respects, remaining the same. In recent years, for example, Record Houses has expanded its scope from the United States to more international coverage, reflecting the growing trend toward globalization in this age of the Internet. At the same time, the issue has steadfastly

*Note: Dates in parentheses cite year of publication in Record Houses.*

maintained its commitment to the single-family home.

The design of houses—and RECORD's coverage of them—has in some cases changed greatly, while in others almost imperceptibly, as cultural, political, technological, and societal shifts occurred. Looking at where we've been and where we're heading, we offer you a tour through this issue's evolution over the past five decades.

### 1950s

Record Houses was launched in the mid-1950s, when rumblings in the general press questioned whether Modern houses were livable or not. A cartoon we published by Alan Dunn neatly summed it up: A client, confronted with a dramatic model of a house, implores his architect, "Do I have to live in a 'statement'? Can't I just have a home?" A perennial question for those of us focusing on experimental and innovative

houses remains: Is it a home or a design statement—can it comfortably play both roles? As Herbert Smith, Jr., founding editor of the annual Record Houses issue, described its mandate: “We wanted to show how Modern houses were actually lived in.” Was it really possible?

So the inaugural issue, mid-May 1956, opened with Ulrich Franzen’s own home in Rye, New York (1956, *1a*), followed by 19 other one-of-a-kind, Modernist, single-family houses, selected by the magazine’s editors. Right from the outset, the editorial team sought out a range of geographical locations (though all were initially in the U.S.) and costs, taking pride in low-budget work (including, for example, a house we published in 1964 costing less than \$6,000).

In an era when the modest neo-Colonial was the typical single-family home, RECORD was determined to convince its readers that the open-plan, glass-and-steel, structurally innovative house was not only good to look at, but also good to live in—a viable option that could actually enhance their lifestyle. To underscore this point, the editors commissioned *Life* magazine photographer Elliot Erwitt to capture the exceptionally good-looking Franzen family, casually playing, dining, relaxing, and entertaining in their home (*1b*). And the article’s text by A. Lawrence Kocher conjured up visions of “future art historians speaking of the mid-decade of the 20th century as a time of artistic rebellion and change,” turning away from the “stigma of the traditional or the cliché.”

Ironically, of course, we now tend to think of the ’50s as a time of conformity, rather than rebellion. And many of the innovations associated with open plans—such as sliding wall planes,

programmatic flexibility, and spatial flow between indoors and out—had been featured decades earlier in the work of architects including Ludwig Mies van der Rohe and Frank Lloyd Wright. One formal invention of Modernist houses of the ’50s did, however, embody the spirit of its age: an attention-grabbing roof, akin to the contemporary car tail fin, often floating above glass walls, as in Jules Gregory’s undulant cap to his own house in Lambertville, New Jersey (1962), or Ulrich Franzen’s double-diamond roof in his family’s Rye, New York, home (*1a*).

In rejecting the old clichés, such Modernists would inevitably establish their own. Almost every project we showed in that era had a sculptural, freestanding fireplace, a Japanese-style garden, glass window walls, and nearly the same furniture—the Saarinen pedestal table, Barcelona and Hardoy “butterfly” chairs, along with other furniture by Eames and Bertoa.

Many of the sites appeared flat, and their unique qualities were rarely emphasized. With some notable exceptions, the projects could have been almost anywhere: California, Minnesota, or Connecticut. Along similar lines, it’s striking that only a few of the photographers we featured at that time backed up enough to reveal the character of the surrounding terrain.

But what these early issues of Record Houses did capture was the era’s focus on the living room (sometimes the quintessential conversation pit) as the center of the home, and on suburbia as the great new frontier for the middle class. Entertaining guests casually at home was part of the desired lifestyle. So when we presented José Luis Sert’s

## The 1960s: Revolutionary Stirrings



**3. Philip Johnson: House on Lloyd’s Neck, Long Island, New York**

**4. Paul Rudolph: Milam House, St. John’s County, Florida**

**5. Richard Meier: Jerome Meier House, Essex Falls, New Jersey**

**6. Richard Meier: Smith House, Darien, Connecticut**

own house in Cambridge, Massachusetts (1959), our photos showed him with his family, hosting an intimate cocktail party (2b) in full swing (with RECORD's editors as the guests).

Meanwhile, Sert's inward-facing scheme with its enclosed patio (2a) pointed to one of the pitfalls of transplanting Modernism and its expanses of glass to suburban settings. With neighbors nearby, architects and clients were discovering an increasing need to carve out privacy—a virtually nonexistent problem at the earlier Modernists' more generous sites.

In that first half-decade of Record Houses, some famous names landed in the magazine—Richard Neutra, Paul Rudolph, Marcel Breuer, and Craig Ellwood, among others—but the editors also made a stated goal of seeking out unknowns, remaining open to new discoveries, a pursuit that we continue today. Because a house, with its manageable scale, is often considered a laboratory for design, many young architects have launched their careers with homes for themselves or their parents. As result, Record Houses has been the maiden publication for the work of many emerging designers.

But with its annual collection of 20 homes, each typically laid out on four pages, the magazine did not presume to show a comprehensive cross section of houses in America. The aim was to present the real-world possibilities for leading-edge design.

### 1960s

The 1960s was a rare decade, one in which a generational divide was dis-

cernable at close range, even from midstream. People who finished college in the early '60s, for example, could already see how radically their outlook differed from that of students graduating in the second half of the decade. Breaking away from the culture of the '50s, the latter group was starting to participate in the genuine rebelliousness of the era, pushing for civil and women's rights, protesting the Vietnam War, and more.

In certain architectural circles, Robert Venturi's *Complexity and Contradiction in Architecture*, published in 1966, provided a conceptual turning point for the decade.

That said, it's not always easy to detect a direct or immediate correlation between architectural expression and an era's events or shifting values. Logistically, the long process of erecting a building imposes a necessary lag time. And even if young architects in the '60s did identify with the emerging counterculture, that position was unlikely to color unique, single-family homes—projects usually commissioned by a wealthy, "establishment" clientele.

So what did we show in that decade? Well, for one thing, RECORD continued documenting an ever-more-refined Modernism, as in Philip Johnson's House on Lloyd's Neck, New York (1962, 3), based on a sketch by Mies van der Rohe. We were also portraying the idiom with earthier textures, as in the rough masonry of Ulrich Franzen's House near Essex, Connecticut (1960), or Marcel Breuer and Herbert Beckhard's Hooper House, in Baltimore, Maryland (1960).

Other variations on Modernism came through sectional experimentation, as in Paul Rudolph's Milam House, in St. John's

## The 1970s: Political Upheaval



7. Antoine Predock: La Luz Town Houses, Albuquerque, New Mexico



8. Edward Larrabee Barnes: Heckscher, Mt. Desert Island, Maine



9. Barton Myers: Wolf House, Toronto, Canada



10. John Lautner: Arango House, Acapulco, Mexico



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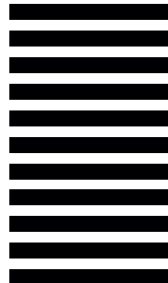
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11



12



13a



13b



14

**11. Graham Gund Associates:**  
Northeastern Coast House  
[location withheld]

**12. Venturi, Rauch and Scott Brown:**  
Izenour House, Stony Creek,  
Connecticut

**13a, 13b. Frank O. Gehry and Associates:** Norton House, Venice,  
California

**14. Arquitectonica:** Casa Los Andes,  
Lima, Peru

## The 1980s: Born-Again Historicism and Other Directions

County, Florida (1963, 4), which included seven different levels and a sculptural concrete-block facade reflecting this complexity.

Though this decade tends to defy generalization, a telling contrast and evolution—formally and perhaps even philosophically toward an increasingly liberated society—came with the young Charles Gwathmey and Richard Meier. In a period of only four years, remarkable changes occurred, for example, in Meier’s work, as evidenced by the contrast between his Jerome Meier House, in Essex Falls, New Jersey (1964, 5), and Smith House, in Darien, Connecticut (1968, 6). Breaking out of the box was starting to happen literally and figuratively, culturally, and architecturally.

At the same time, camera angles were also changing—becoming more dynamic. Photographers were beginning to shoot houses from above and below and really backing up to show the site, as in Ezra Stoller’s images of the Smith House.

And in the ’60s, *Record Houses* finally published its first urban project—Hugh Newell Jacobsen’s Trentman House, in Washington, D.C. (1969)—conceding that life wasn’t just in suburbia.

In addition to single-family houses, multi-unit housing (7) appeared as a section of the *Record Houses* issue from 1970 through 1980. But the magazine did not really address such conditions as urban blight and the architectural responses to it.

### 1970s

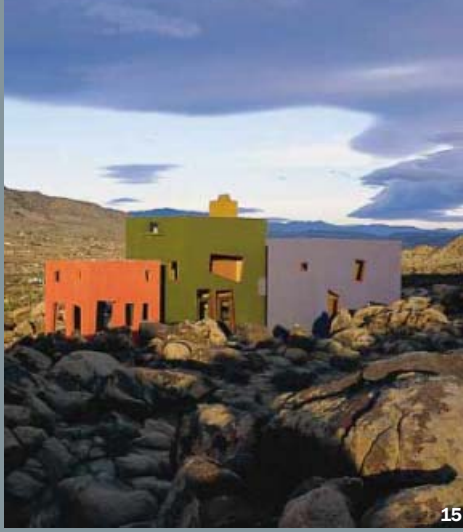
This decade began as a time of increasing upheaval. The year 1970 alone brought the Kent State University uprising in Ohio, the Women’s Rights March down Fifth Avenue in New York City, the First

National Earth Day—and the growing anti-Vietnam-War movement. Nixon resigned in ’74. And a recession of magnitude, coupled with OPEC-generated gas shortages, introduced pressing needs to conserve energy in architecture and elsewhere.

Meanwhile, *RECORD*’s editors were still intent on documenting the ongoing strain of Modernism, which Mies van der Rohe and Le Corbusier had originally generated in Europe, and Walter Gropius had later fueled in the United States through his professorship at Harvard’s Graduate School of Design (1937–52). Such Harvard-trained architects as Edward Larrabee Barnes, I.M. Pei, Philip Johnson, Harry Cobb, Ulrich Franzen, and others schooled elsewhere may have accepted residential commissions early in their careers “because that was all they could command,” as Suzanne Stephens points out in *Modern American Houses* (Harry N. Abrams, 1996). “But now,” she continues, “they took on the design of houses mainly to explore and refine ideas that could be applied in their larger projects.” Such exploratory works included Barnes’s shingled Heckscher House, on Mount Desert Island, Maine (1976, 8), which applied the Modernist fluidity between indoors and out to the vernacular of a Maine fishing village.

In the midst of increasingly refined projects, however, societal upheaval was also beginning to register on the architecture of the time, but not necessarily in the pages of *ARCHITECTURAL RECORD*. The magazine remained aloof from the antiestablishment revolution, which in the wake of Venturi’s provocative writings was finally gaining ground among younger architects. With an analytical “return to historicism,” such architects as Venturi, Denise Scott Brown, Michael Graves, and Robert A.M. Stern were, as Stephens has put it, “pursuing

15. Schweitzer Bim: The Monument, Joshua Tree, California



15

16. Stanley Saitowitz: McDonald House, Stinson Beach, California



16

17. Bart Prince: Price House, Orange County, California



17

18. Tod Williams Billie Tsien and Associates: New York City House



18

## The 1990s: Cultivating the Global Realm

various ways of unmooring architecture from its Modernist anchor.”

With the notable exception of MLTW/Moore Turnbull’s Sea Ranch, in northern California (1973), very little work by these architects appeared in our pages in the ’70s—and the same holds true in that decade for avant-gardists from the Modernist camp, such as Frank Gehry and Peter Eisenman. Though their work was cropping up in other architectural publications of the time, *RECORD*’s editors seemed to hold a different view of architectural importance at that moment.

On the other hand, we did present other emerging design tendencies rooted in contemporary social concerns—including the interest in indigenous construction methods, natural materials, and energy conservation. Antoine Predock’s La Luz Town Houses, in Albuquerque (197, 7), for instance, used thick walls of native adobe to respond ecologically to the harsh desert climate.

Other new directions reaching our pages focused on preservation and adaptive reuse of older structures, as well as the near opposite, domestic applications of the high-tech and the industrial, as influenced by the opening of Rogers + Piano’s Pompidou Center in Paris in 1977. Barton Myers’s Wolf House, in Toronto (1977, 9), for example, successfully brought industrial forms and materials to a domestic scale.

And finally, in the ’70s, certain entirely different drummers stood out: especially John Lautner, with his remarkably expressive, cast-concrete Arango House, in Acapulco (1977, 10).

### 1980s

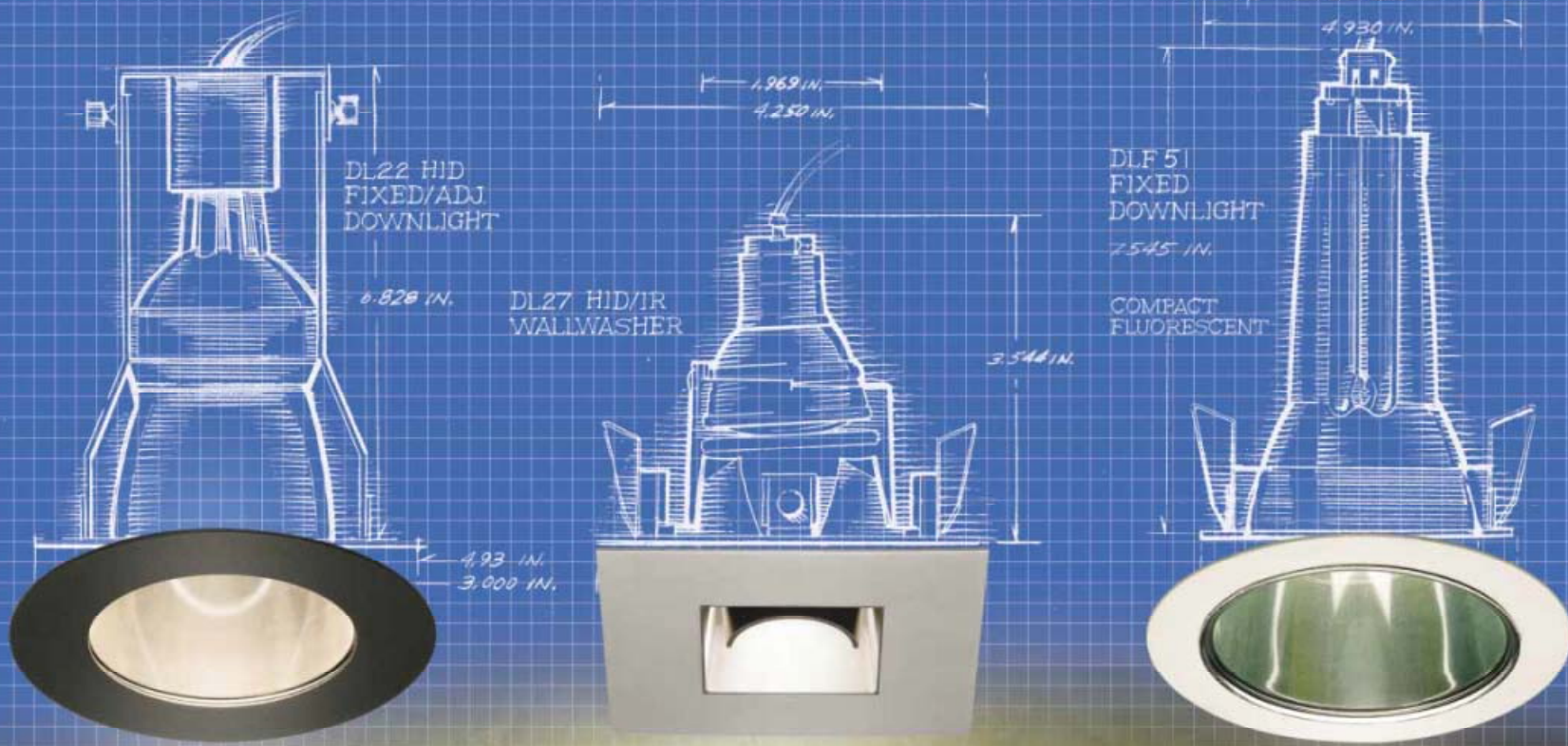
In the 1980s, the Postmodernists and their twist on historicism were amply represented, as in Venturi, Rauch and Scott Brown’s Izenour

House, in Stony Creek, Connecticut (1984, 12), with its two-dimensional, blimped-out, quasi-cartoony columns and captain’s-steering-wheel window. And well beyond the reach of *ARCHITECTURAL RECORD*, Postmodernism—for better and more often for worse—was permeating mainstream building culture.

But the larger mix of projects we published in that decade reflects the era’s remarkable architectural range. Our offerings included Frank Gehry’s experimentally collaged Spiller (1983) and Norton (1985, 13a, 13b) Houses, both in Venice, California; Graham Gund’s Northeastern Coast House (1984, 11), a cross between a lighthouse and a bulwark; Hugh Newell Jacobsen’s telescoping, but otherwise traditionalist, Buckwalter House, in central Pennsylvania (1981); Arquitectonica’s pastel-colored Casa Los Andes, in Lima, Peru (1986, 14); and James Cutler’s Wright Guest House, with finely crafted natural materials, in Seattle (1989). Some of the design impulses clearly weathered the test of time better than others.

### 1990s to the present

In the 1990s, the range of eclecticism continued at a pace. Our efforts as a society to embrace cultural and ethnic diversity were perhaps making us less homogeneous in many realms. The varied architecture of the era included Josh Schweitzer’s cluster of vividly colored volumes comprising The Monument, in Joshua Tree, California (1990, 15), and Stanley Saitowitz’s redwood-clad MacDonald House, in Stinson Beach, California (1990, 16), with its roof rising gesturally like a crashing wave. Meanwhile, Bart Prince built the Price House, in Orange County, California (1991, 17) with stained glass and quirky, organic forms. On a



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completely different tack, Tanner Leddy Maytum Stacy created the Martin Residence, in Kennett Square, Pennsylvania (1993), adapting a 19th-century stone barn. In Wilton, New York, Simon Ungers and Tom Kinislow erected the T-House, a steel-clad, structural feat (1994; see page 267). And right in the thick of New York City, Tod Williams Billie Tsien inserted a precisely detailed Modernist town house (18), providing a clean-edged backdrop for an art collection.

Undeniably, our lifestyles and the ways we were using the home were growing in complexity—inspiring, for instance, a trend toward houses with multiple, sometimes contrasting parts, accommodating such increasingly common combinations as live-work programs. After all, this waning decade of the last millennium would provide the inspiration for the Museum of Modern Art’s *Unprivate House* exhibition, with its focus on transformations in the ways we live.

Approaching the turn of the millennium, we published Wendell Burnette’s own home/architectural studio in Sunnyslope, Arizona (1994). But perhaps our ultimate combo house was Kennedy & Violich’s Western Massachusetts Residence (2000)—a home with an art gallery, a bridge, and a swimming pool interlaced through it.

Many of the strengths highlighted in houses of the ’90s, or earlier, have remained important among inventive new work since 2000. As communications technologies extend our global reach and draw our attention to projects around the world, we keep encountering remarkable sites, both here and abroad, that have inspired powerful, though sometimes subtle, architectural responses. While

Sean Godsell set Peninsula House (2003, 23)—a light structure reminiscent of a cricket cage—against dunes in Australia, Rick Joy burrowed his rough-skinned Tyler House (2003, 19) like a crouching lizard amid desert cacti in southern Arizona, and on a steep Norwegian slope, Jarmund/Vignsnes perched the vividly colored Red House (2003, 22), contrasting boldly with the surrounding forest.

Ever since that first urban house appeared in *Record Houses* in 1969, we’ve stayed on the lookout for city projects—but for obvious reasons, the single-family dwelling remains rare in such settings. Nonetheless, we had the chance to present Jim Jennings’s Cor-Ten-steel-clad Howard Street House, in San Francisco (2002, 21), and Kazuyo Sejima’s aptly named Small House, in Tokyo (2001, 20).

And certainly, energy conservation has been a continuing concern. Wherever possible, we try to present houses that explore ways of addressing this need, such as Georg Driendl’s Solar Tube House, near Vienna, Austria (2004).

Ideally, every selection of *Record Houses* speaks of its time. In recent years, a continuous stream of strong “idea” houses has come our way, each based on a well-crystallized concept, somewhat intellectual but also with a visceral and tactile side—projects that achieve the status of homes, not just “design statements.” Our intent has been to inspire and spark our readers’ imaginations, encouraging you to take leaps of invention in your own work. But, of course, it will be interesting to see how we all appear through the rearview mirror, say, 50 years from now. ■

## 2000 - The Present

19. Rick Joy: Tyler Residence, Tubac, Arizona



19

20. Kazuyo Sejima & Associates: Small House, Tokyo



20

21. Jim Jennings: Howard Street House, San Francisco



21

22. Jarmund/Vignsnes: Red House, Røa, Norway



22

23. Sean Godsell: Peninsula House, Victoria, Australia



23

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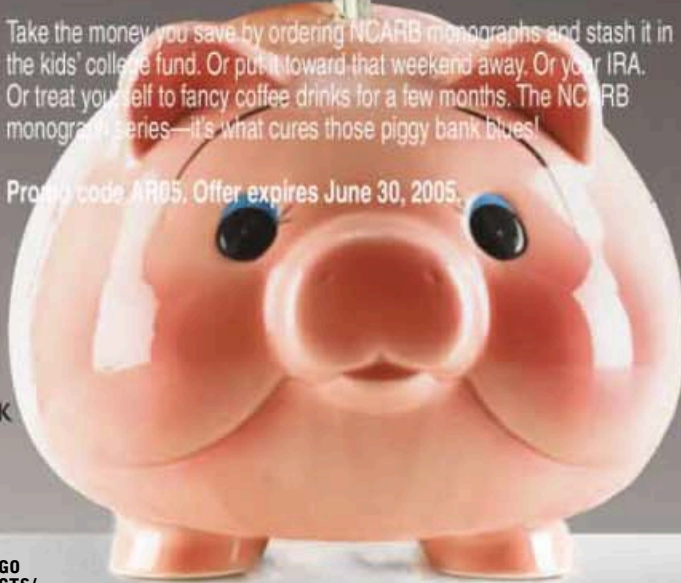
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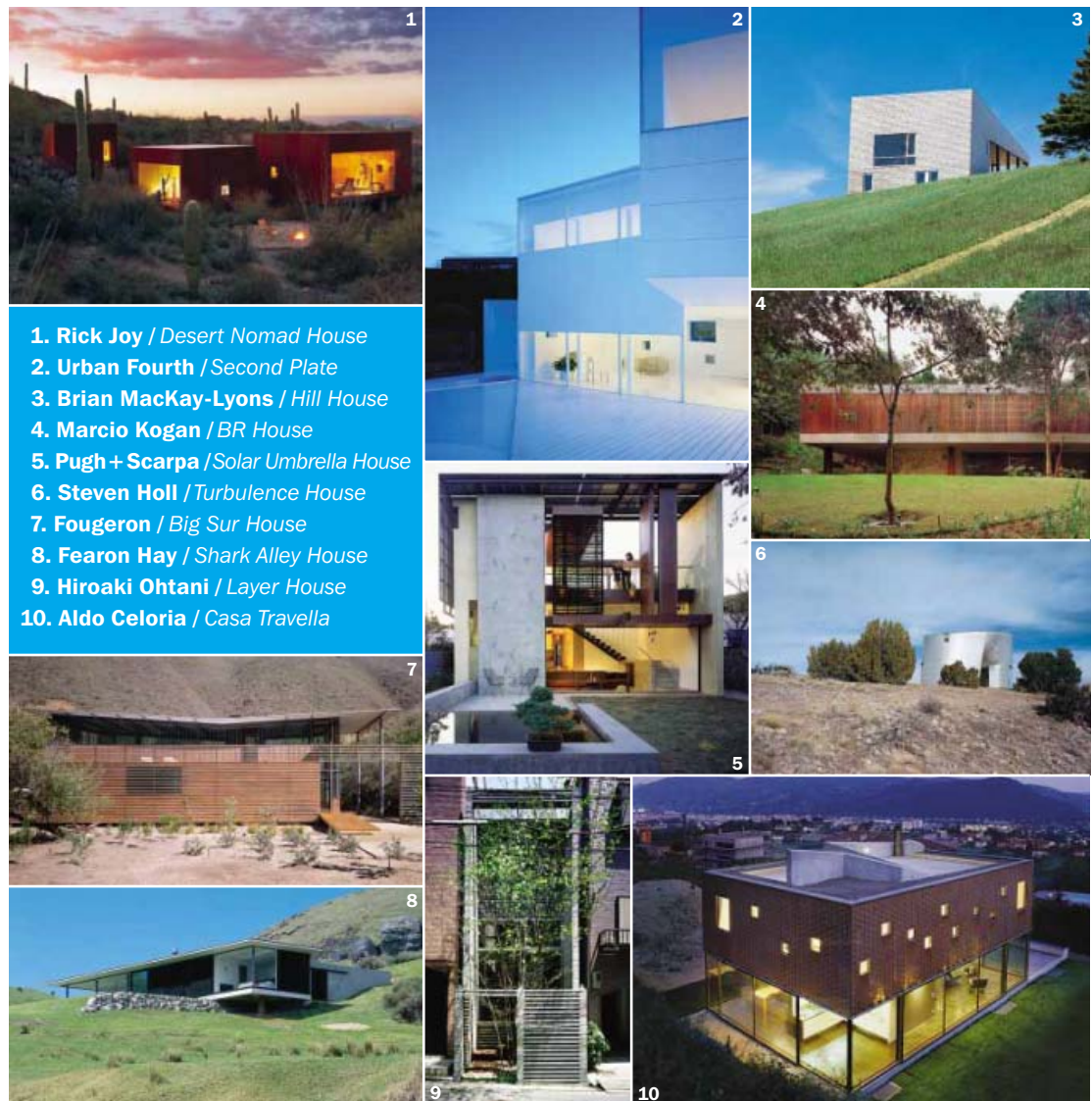
TLFeBOOK

# Record Houses

## 2005

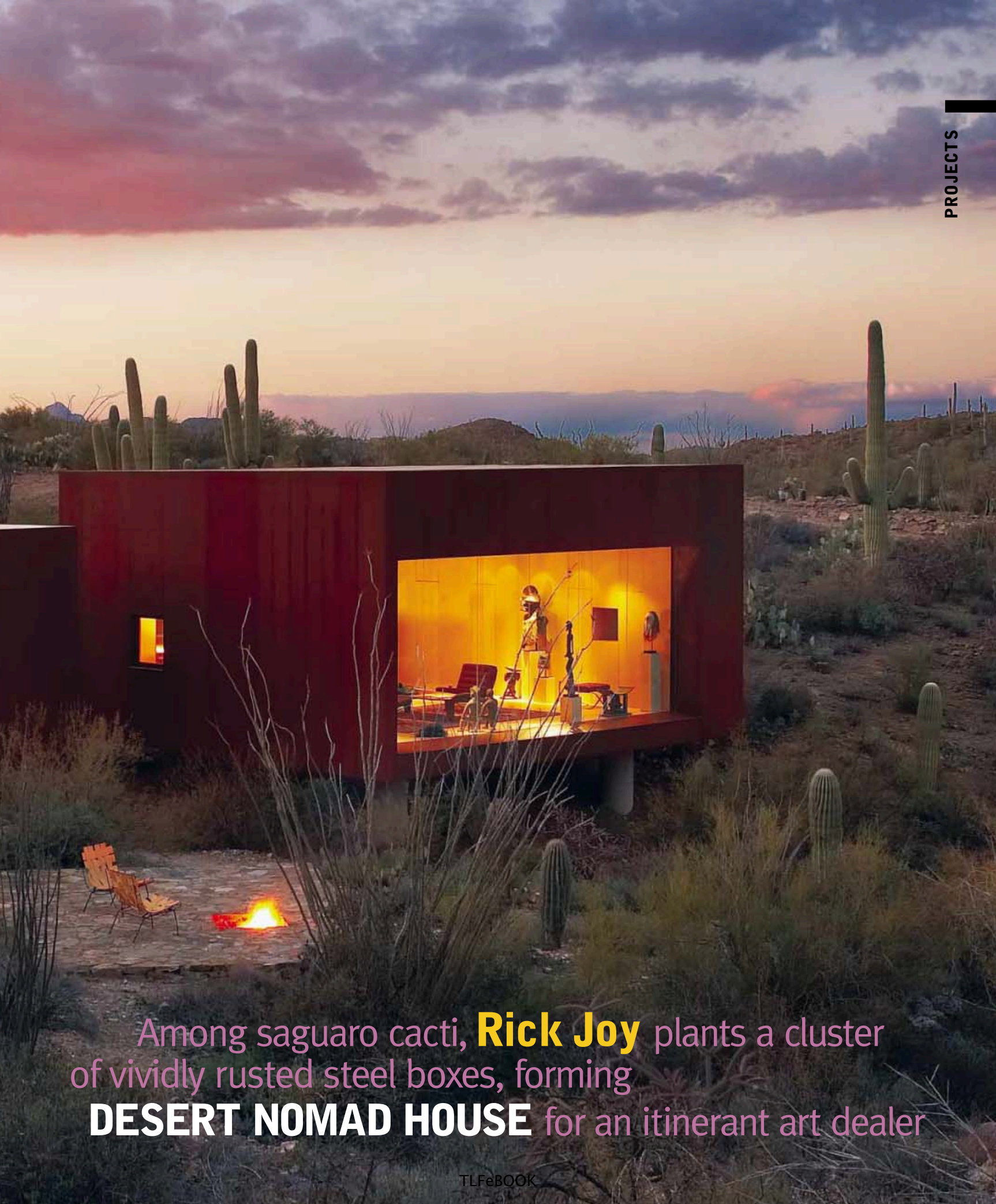
**T**en houses, out of all the recently built private residences around the world. Each places the human body near nature, freeing the senses, while offering controlled experiments for designers, encouraging social innovation as well as the use of new materials and systems. As a group, they seem to be thinning away, pared down to the essence of shelter: pragmatic, earth-loving platforms for living. Welcome to Record Houses 2005. After 50 years, the experiment continues. *Robert Ivy, FAIA*

PHOTOGRAPHY: © JEFF GOLDBERG/ESTO (1); KOJI OKAMOTO/TECHNISTAFF (2, 9); STEVEN EVANS (3); NELSON KON (4); PAUL WARCHOL (5); MARVIN RAND (6); RICHARD BARNES (7); PATRICK REYNOLDS (8); MILO KELLER (10)

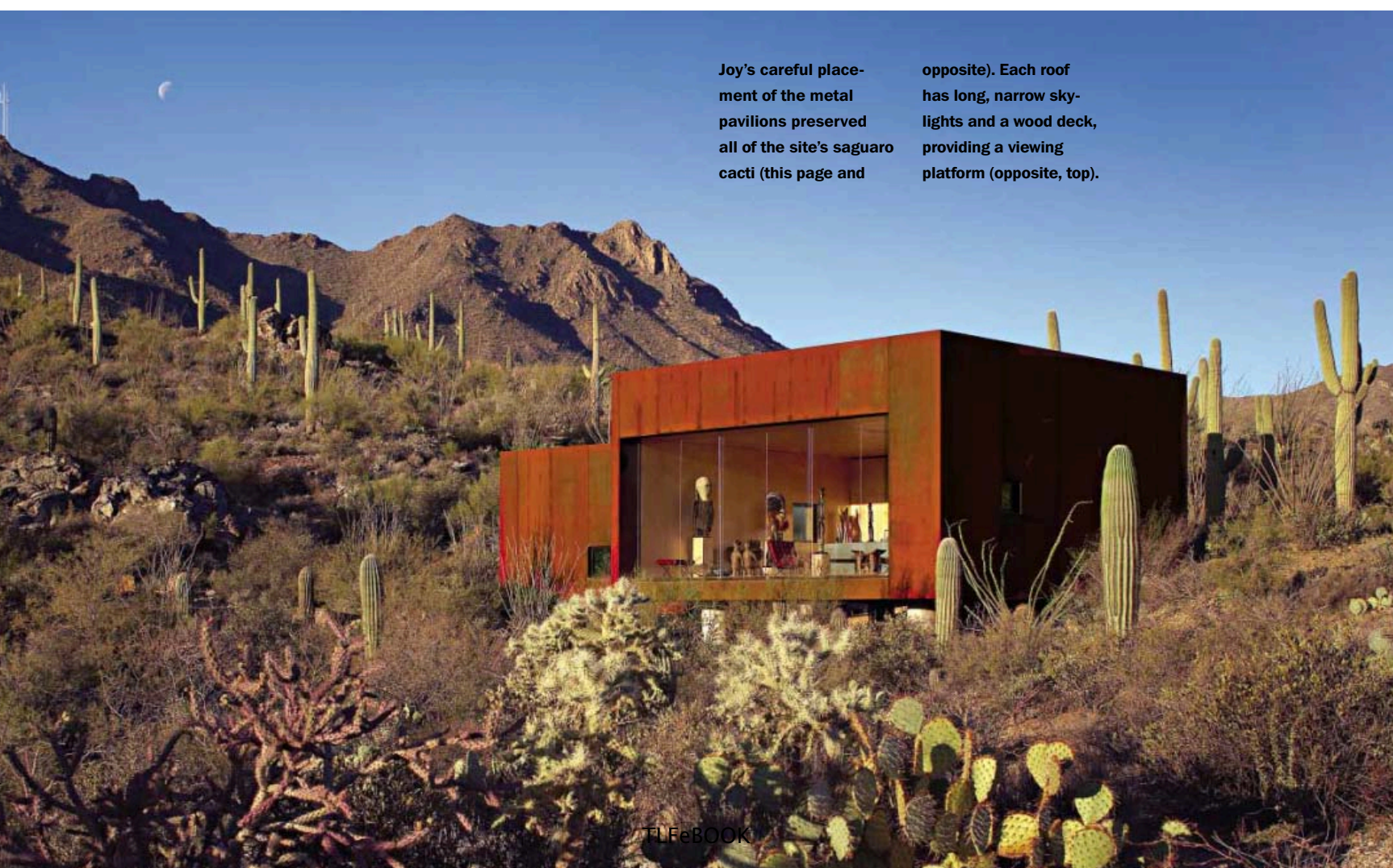




Like a desert hill town, the project forms a grouping of small structures housing a living room (far right), a bedroom (center), and a den/office (left).



Among saguaro cacti, **Rick Joy** plants a cluster of vividly rusted steel boxes, forming **DESERT NOMAD HOUSE** for an itinerant art dealer



Joy's careful placement of the metal pavilions preserved all of the site's saguaro cacti (this page and

opposite). Each roof has long, narrow skylights and a wood deck, providing a viewing platform (opposite, top).



By Clifford A. Pearson

It's my most conceptual project," says Rick Joy of the Desert Nomad House, tucked along the base of a mountain range a few miles west of Tucson. "It's really an art piece." Three metal boxes, each oriented to a particular view. Three different sizes: S, M, and L. The simplicity of the forms and precise placement of the cubes in relation to the landscape and one another certainly call to mind pieces by such artists as Donald Judd, Richard Serra, Walter de Maria, and Robert Irwin. That's the first impression. But as you tour the house—checking out each pristine box and walking on the outdoor paths between them—you realize this project is a kind of sculpture as micro urbanism. Although less than 1,500 square feet altogether, the three little buildings (plus a steel-cage carport that sits by itself) form a residential village enlivened by the spaces between and around them: one tight and narrow like an alley, another big and expansive like a piazza. All of a sudden, the complexity of the project becomes apparent.

"We have a saying in my studio," says Joy. "Less is more ... work!" Indeed, making all that usually messy stuff (mechanical systems, joints, thresholds, and roofing) disappear took great effort. Each building is basically one space with a bathroom—a 780-square-foot living/kitchen/dining area; a 440-square-foot bedroom; and a 200-square-foot office/guest room—and its geometry is Platonic, so the smallest anomaly or imperfection would have screamed out and destroyed the intended effect. Luckily, Joy had worked as a carpenter before becoming an architect, and his firm builds all his small projects, ensuring that finishes, detailing, and construction are done right.

Like most of the architect's work, this project started with the site: an 8.5-acre property in the Sonoran Desert, blessed with a large number of tall saguaro cacti and views to mountains and valley. A group of friends had fallen in love with the area and started buying property with the idea of erecting houses for themselves. Joy designed and built one of them, the Tucson Mountain House—defined by its thick earth walls and steep butterfly roof—and then drew up plans for this second one, with its three plate-steel cubes lined in maple. Because the client's name was Jack and the placement of the boxes reminded the architect of the children's game of tossing small metal jacks, he first called it Casa Jax. Joy and his firm constructed the envelopes and started work on the interiors. Then money problems set in, and work stopped. The client decided to sell. But not many people in Tucson wanted to live in three small metal boxes set in the desert, away from the developed parts of town. The house sat empty and stayed on the market for nearly two years.

Meanwhile, in San Francisco, Walter Cecil, a dealer in primitive art and an oboist living in a rent-controlled apartment, went to a party where he met the owner of the Tucson Mountain House, who proudly showed him a monograph on Rick Joy. Cecil, who spent most of his childhood summers in Arizona, saw the photographs of Casa Jax in the book and couldn't believe it was up for sale. He jumped on a plane to Tucson, looked at the house, and while sitting on the dry-laid, local-stone patio outside the living-room box, began to cry. "I've been an art dealer my entire adult life and I never had a box to put my collections in," jokes Cecil in a phone interview. Although the original owner had spent about \$650,000 on the house, Cecil was able to buy it for \$280,000

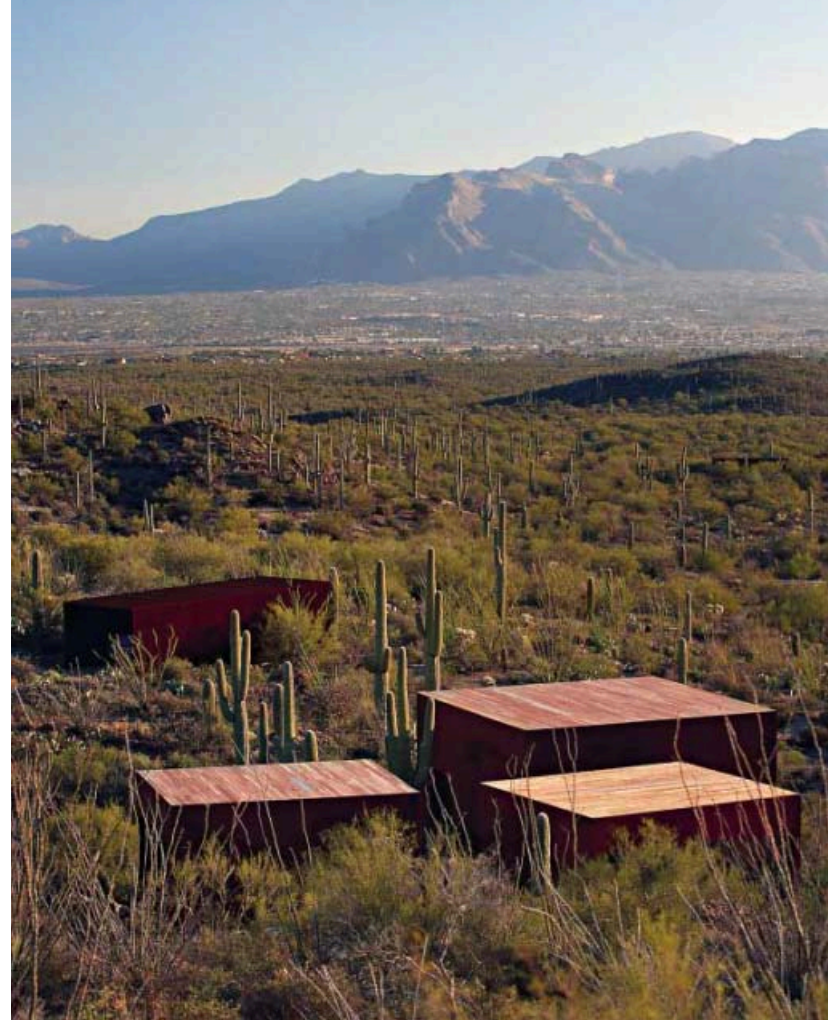
**Project:** *Desert Nomad House, Tucson, Arizona*

**Architect:** *Rick Joy Architects—Rick Joy, principal; Andy Tinucci, project architect (phase 1); Cade Hayes,*

*project architect (phase 2); Chelsea Grassinger, Franz Buhler, design team*

**Engineer:** *SW Structural*

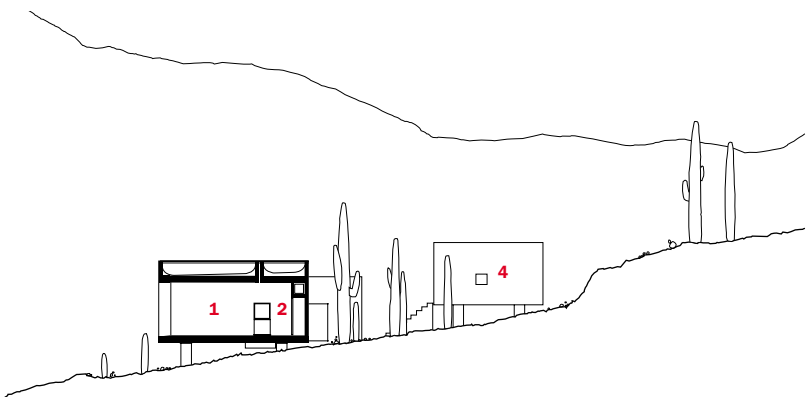
**General contractor:** *Rick Joy Architects*



The owner's collection of primitive art helps animate the living box, almost acting as mediating elements between the sculptural cacti outside and the open space inside.

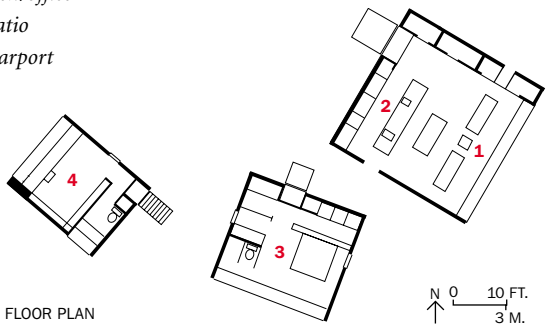






SECTION THROUGH LIVING PAVILION

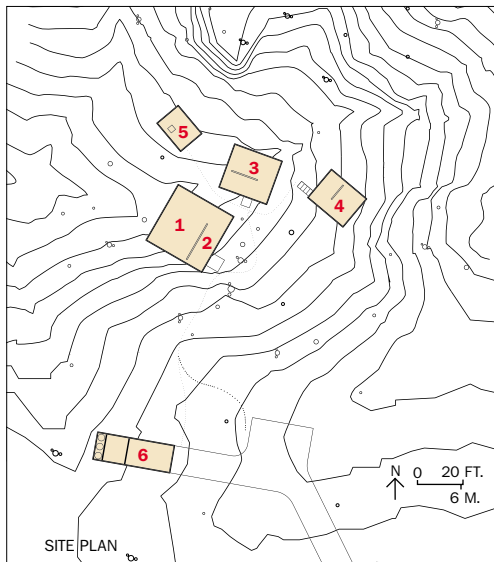
- 1. Living
- 2. Kitchen
- 3. Bed
- 4. Den/office
- 5. Patio
- 6. Carport



FLOOR PLAN



Joy lined each rough steel box with a smooth maple one. The living/dining room (left) looks to the valley and downtown, while the bedroom takes in views of the Tucson range (bottom). Joy and the client worked together on the landscaping, taming nature close to his forms and leaving the rest wild.



and has invested another \$370,000 to finish it. “In San Francisco, you can barely get a closet—in a bad neighborhood—for what I’ve paid for this amazing house.”

Joy was then able to realize his original design. To minimize the project’s impact on the land and allow water and desert critters to move underneath, he raised the boxes off the ground, placing them on concrete piers. He shielded them with 1/8-inch-thick steel plate, “thin enough so it won’t hold the heat, but thick enough to last forever,” explains the architect. The steel came in widths ranging from 24 to 60 inches, dimensions Joy used to add subtle variation to the house’s facades. An air gap between the metal exterior and wood interior, as well as plenty of insulation, protects the inside of each box from the rugged climate. Automatic shades, set on the outside of the volumes and controlled by light sensors, provide another layer of protection from the powerful desert sun, while operable windows offer natural ventilation in mild weather. On top of each box, Joy set an Ipe-wood deck, flush with the roofline, maintaining the cube’s perfect geometry. In addition to providing a lovely place (reached by an interior ladder) to take in the views, the decks provide another layer of insulation against the sun. While many of Joy’s houses get their character from thick rammed-earth walls, this one is defined by its hard, taut skin.

Finishing each box with maple floors and maple-veneer paneling, the architect kept the material palette as simple as possible, using opaque glass partitions for the bathrooms and a stainless-steel counter for the kitchen island. As a result, the focus remains always on the view through floor-to-ceiling, half-inch-thick glass. From the living room, southeastern vistas take in the valley and downtown Tucson. From the bedroom, the windows look toward the Tucson range to the southwest. The box for the den/office pushes up against the side of the mountains, and its northwest-facing glass wall—almost like a terrarium—offers less of a view than a sense of intimacy with nature. Joy also intensified the character of each box by using different ceiling heights: 10 feet for the living space, 9 feet for the bedroom, and 8 feet for the den. “At first, I was afraid the den would feel too tight,” says Cecil. “But actually, it’s wonderful. There’s an immediacy to the landscape that really grabs you.”

Cecil saw eye-to-eye with Joy on almost all aspects of the design and requested only a couple of changes after buying the house. He insisted on a gas range for the kitchen and convinced the architect to change the solid maple entry doors to clear glass. “When I’m alone in the desert and someone knocks on the door,” explains Cecil, “I want to know who’s there.”


As for the need to walk outdoors to get from one room to another, Cecil says, “The whole point of this house is contact with nature. Having spent a lot of my childhood in Arizona, I’m not afraid of the desert.” Living in boxes S, M, and L, Cecil understands that the house’s most important element remains XL—the landscape all around it. ■

**Sources**

- Awning window:** *Western Aluminum*
- Locksets:** *Vali + Vali*
- Hinges:** *Lawrence Ball Bearing*
- Recessed can lights:** *Juno*

**Faucets:** *Dornbracht; Gemini*

- Showerheads:** *Dornbracht*
- Refrigerator:** *Sub-Zero*
- Stove:** *Wolf*
- Oven:** *GE Monogram*

A photograph of a modern, multi-level white building. The building features a prominent spiral staircase on the left side, which is made of sheet metal and resembles folded paper. The building has large glass windows and a clean, minimalist design. The sky is a clear, bright blue, and there are some trees and power lines visible in the background. The overall aesthetic is clean and architectural.

A spiral, sheet-metal stair, resembling folded paper, ascends to the photographer's studio in the front building, while across the deck, the back building contains living quarters (this spread).

For an architectural photographer, **Urban Fourth** designs **SECOND PLATE**, a house and studio with folded sheet metal evoking crisp, white origami



By Naomi Pollock

An architect who thinks a lot like a photographer and a photographer who thinks a lot about architecture joined forces to produce Second Plate. Hiroyuki Arima and his firm, Urban Fourth, designed this house and studio for Kouji Okamoto, the preferred cameraman of many Japanese architects. While Okamoto's chosen career requires close observation of built form, Arima's design sensibilities reveal an unusual attunement to two-dimensional views from in and outside of his buildings. The result of this rare architect-client alliance, Second Plate's elegant composition of abstract white boxes, wafer-thin planes, and taut lines prompts strong 2D readings that offer a perfect foil for the lives of its occupants—and for the camera.

Though Arima appreciates a client well versed in the language of

architecture, Okamoto and his wife presented him with more than the usual challenge: They dreamed of fitting a swimming pool and a five-car garage (to accommodate photographic clients and overnight guests) onto their irregularly shaped, sloping, 2,895-square-foot site. Set within Fukuoka's green belt, an area desirable for its tightly controlled building heights and abundant trees, the lot was actually large by Japanese standards. But nothing short of heroic earthmovers could have leveled an area fit for such an ambitious program.

So, instead of adjusting the land, Arima constructed a plateau

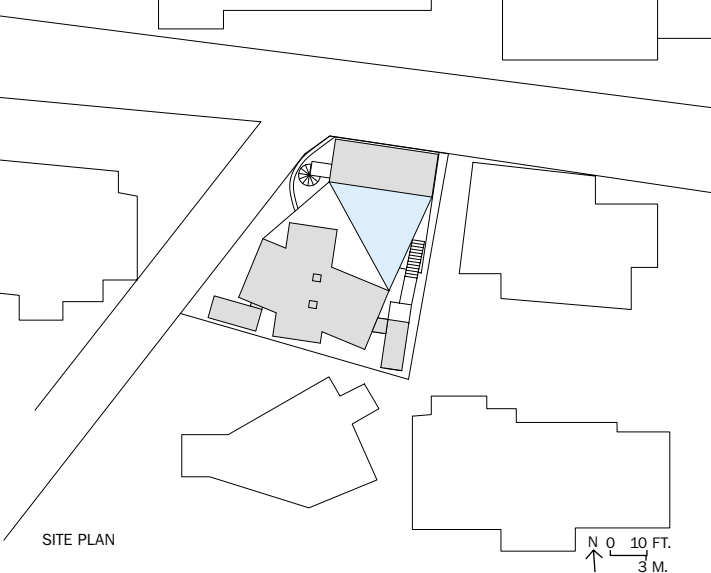
**Project:** *Second Plate, Fukuoka, Japan*

**Architect:** *Urban Fourth—Hiroyuki Arima, principal in charge; Nobuko Matsuo, Kohei Hshisako, Ryo Sakai,*

*project team*

**Engineer:** *Kukan Kogaku Kenkyujo—Stoshi Okamura (structural)*

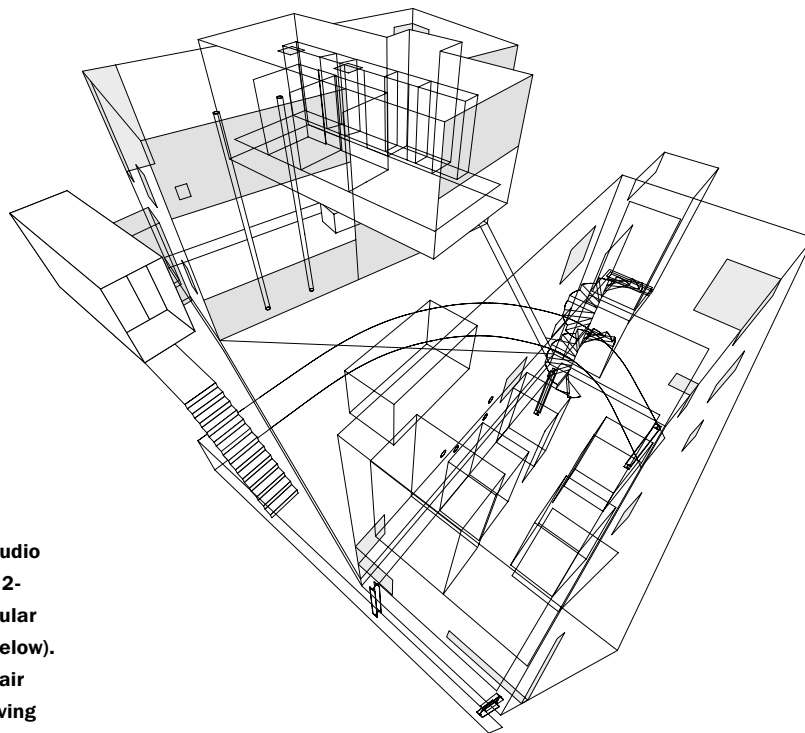
**General contractor:** *Wakuda Construction*



SITE PLAN

N 0 10 FT.  
3 M.

**The house and studio buildings flank a 2-inch-deep, triangular reflecting pool (below). A folded metal stair leads up to the living quarters (opposite).**



out of concrete and steel plate, providing clearance for a street-level, 8.5-foot-tall garage below and a uniform base for a house and studio above it. The platform rests on a steel frame with moment connections, carrying the loads down to concrete raft foundations. Because Fukuoka sees surprisingly few earthquakes, Arima was able to keep the structural system fairly simple. The 18-inch-thick platform, an integral part of the buildings, follows the site's irregular footprint and mediates grade changes in the sloping terrain.

This project represents a big step up from the contractor-produced home the client had previously owned. Divided into public and private zones, Arima's design consists of two independent steel-frame structures—a 581-square-foot front building, containing a guest suite on the ground floor and the photographer's office above, and the 1,216-square-foot back building, or residence. Clad in cement panels painted white, the two volumes flank a triangular cypress deck and reflecting pool. This scheme preserves the autonomy of the program's two main parts, allowing office staff and visiting adult children to come and go freely. The arrangement also gives the clients the option of renting out the front building should their needs change in the future. Separate stairways connect the parking area to the two volumes: A spiral leads up to the front building, overlooking the street, and a straight run ascends to the house, with its entry foyer and double-height living space opening onto dining and kitchen areas. From this level, cantilevered treads of steel lead to the clients' second-floor bedrooms, which jut out above the terrace.

Because Arima considers the relationship between parallel buildings static, he oriented Second Plate's two components toward each other at odd angles. And he deftly uses thin, sheet-metal stairs and entrances to soften the sheer bulk of the elegantly proportioned but self-contained white volumes. Folded like origami paper, the sheet-metal components may look fragile—a conscious reference to the delicate wood and paper in many historic Japanese houses—but these plates, ranging from 0.1 to 0.3 inches thick, are solid steel.

Comprising simple two-story boxes, the project contains no real rooms, only functional areas with borders ambiguously defined by glass





The living room's polished white marble floor (this page and opposite) echoes the glimmering pool outside it (below). Soaring to 16 feet, the living room walls provide ample space for a pictorial composition of apertures (opposite).



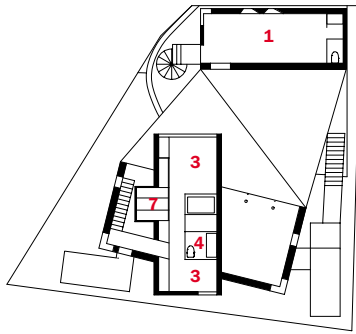


On the house's interior, pristine white cantilevered steps seem to float (this page), while stunningly thin ceiling and wall planes appear to pull apart (opposite), revealing the contrasting jumble of the neighborhood outside.



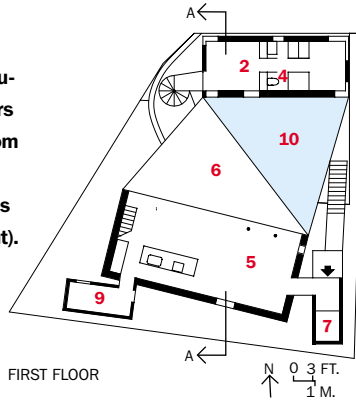


1. Office
2. Guest
3. Bedroom
4. Bathroom
5. Living/Dining
6. Terrace
7. Storage
8. Garage
9. Utility
10. Reflecting pool

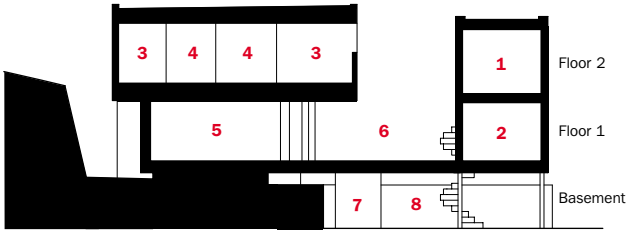


SECOND FLOOR

Glazed bathroom areas physically divide but visually connect his-and-hers sleeping quarters (bottom left). A sleek, stainless-steel work island defines the kitchen (bottom right).



FIRST FLOOR



SECTION A-A



At the house's rear, a small glazed bridge links entry foyer to living room (opposite, top). Precisely composed vent pipes play against the studio's planar windows and folded spiral steps. Floors flow seamlessly from polished marble inside to painted planks and the glasslike reflecting pool (below).



screens, ceiling-height variations, or level changes, rather than literal doors and partition walls. Though the ceiling soars to 16 feet in the main living zone, it hovers intimately over the adjacent dining and kitchen areas. Composed of a streamlined, stainless-steel island, the kitchen appears more like a piece of furniture than a discrete room. Upstairs, glassed-in bath and toilet areas physically divide but visually connect his-and-hers sleeping quarters. “This is a house for two people who know each other very well,” explains the client with a smile. To modulate traffic between the sleeping spaces, Arima installed two of his signature “movable flaps.” Inspired by traditional sliding doors, each pivot-hinged wood panel—a cross between a partition and a door—can fold back against the wall to open or swivel to close.

One way the architect eliminated interior partitions was by thickening the exterior enclosures, layering built-in storage units between the exterior cement panels and interior gypsum wallboard. In the studio, cabinets and work counters line two facing sides, while in the living and kitchen areas, shelving disguised behind wood panels pads the exterior enclosure. Some walls also hold embedded boxes concealing light switches and air-conditioning controls. Arima cut various-size holes in the building's shell, skirting the structural cross bracing within it. Devoid of sash and sills, these openings have a remarkable flatness, like two-dimensional pictures framing views. “They are not windows,” he says, “but openings—with glass to block heat, rain, and wind.”

Where living and dining areas meet the terrace, the architect

glazed the entire wall, allowing indoor marble flooring to flow almost seamlessly onto the outdoor white deck. Here, Arima created a highly abstract version of the traditional Japanese sitting room overlooking a garden and pond. Though his 2-inch-deep reflecting basin covers 360 square feet, this shallow body of water remains a far cry from the clients' coveted swimming pool. Yet the thin layer of water—just enough to give a sense of nature—shimmers with sunlight, ripples in the wind, and carries fallen leaves afloat on its surface.

Given the abstract purity of the pool and the architecture's coolly precise forms and color, Second Plate demands a lot from its owners. Preventing those floating leaves from accumulating, while retaining the picture-perfect look of this stark white house, takes the extreme dedication of an architectural photographer. “Like Tom Sawyer, they will have to repaint continuously,” chuckles Arima. Diligent maintenance will clearly preserve the house's remarkable crispness—keeping it pristine and camera ready. ■

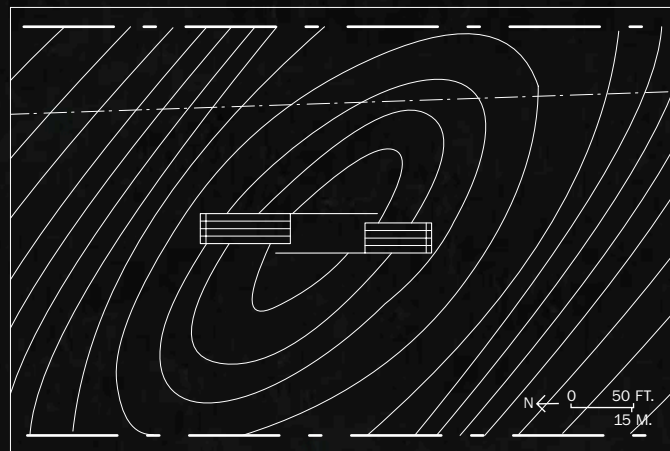
#### Sources

**Exterior cladding:** *Ube Board* (urethane-finished cement board)  
**Roof:** *Yogodawa Steel Works*  
**Windows:** *Bunka Shutter; YKK AP*  
**Glazing:** *Asahi Glass* (float glass)  
**Hardware:** *Miwa; New Star;*

#### Shibutani

**Tile:** *Nagoya Mosaic-Tile* (glass)  
**Flooring:** *Advan* (marble); *Nissin-Ex.* (wood)  
**Lighting:** *Yamigiwa; Matsushita Electric Works*

Hill House's paired, wedge-shaped buildings, separated by a courtyard, hug the hilltop as if seeking warmth from the earth.





# On a Nova Scotia hilltop, **Brian MacKay-Lyons** perches **HILL HOUSE**, a duo of buildings that bow toward each other like a pair of dancers

By Jane F. Kolleeny

**G**lacial drift, like large fingers, molded the terrain along the south shore of Nova Scotia, creating a series of drumlins, elongated hills with undulant sides. On one such mound stands architect Brian MacKay-Lyons's Hill House, a sentinel visible from miles away, capturing 360-degree views of the ocean to the east and south and a bay to the north and west. The dizzying drive to the house follows a tortuous coastline of inlets and outlets. Along a vast network of tiny coastal towns and miles of waterfront property—strewn with large, loose rocks seemingly tossed by giants—upscale dwellings, increasing in number, contrast with the poverty of local fishing communities.

En route, the influence of MacKay-Lyons becomes apparent in a renovated Cape Cod cottage here or an addition there. (The architect refers to himself as “the village doc.”) Also in the vicinity lies the Ghost Research Lab, a site on the ruins of a 400-year-old village, where MacKay-Lyons holds annual summer internships for architects, professors, and students to build experimental structures. Many of these investigations eventually infuse his own commissioned work, including the Hill House.

From the winding road that rises up the hill, sequential views of the architecture open up, though the house initially remains hidden by the underlying terrain. Ultimately, a pair of wedge-shaped buildings comes into view. Bowing toward each other, these two sculptural, cedar-clad forms hug the crown of the hill so integrally that, at first glance, they resemble an earthwork—art derived from the landscape itself.

MacKay-Lyons has paired buildings in other projects, such as House No. 22 and Ghost 6, last summer's experimental structures at Ghost Lab [RECORD, March 2005, page 57]. As the architect puts it, “We have just a few ideas that we reexamine through a series of design explorations.” Similar site strategies and utility-shed-inspired aesthetics recur in many of his designs, including the Howard House [RECORD, April 2000, page 108]. Plainness, frugality, and regionally grown or manufactured materials rise



to a level of poetry in these houses. Talbot Sweetapple, a new partner at the 10-person firm, says the team takes great pleasure in the challenge of building economically: “The fun part is using a limited palette of local materials and seeing what you can come up with.”

The wife in the couple that owns Hill House, a professional landscape photographer from Europe, had discovered the quiet beauty of Nova Scotia on a bicycle trip in 1977. After marrying, she returned with her husband for another cycle tour in 1999, when they saw an exhibition of MacKay-Lyons's work at Acadia University in Wolfville. It cemented their interest in moving permanently to Nova Scotia and hiring him to design a house on a 24-acre site, which he helped them find. The real estate market on the South Shore of Nova Scotia is intimately familiar territory to MacKay-Lyons, who actively scouts for and buys up land, protecting it from unseemly development and preserving its indigenous flavor.

Programmatically, a two-building scheme suited the clients' desire for a guest suite independent from the main house, ensuring their own privacy and that of their European visitors staying for extended periods. According to MacKay-Lyons, the Hill House clients came to him with consistent and clear aspirations on all levels of detail. As art collectors, they wanted ample wall space to display their work; as lovers of the landscape, they sought out views. The design gives them both. Now large folk art sculptures and paintings play against the spare, light-filled interior. And as Sweetapple puts it, “Our houses are viewing instruments in the landscape.”

In the 2,000-square-foot main house, windows line three sides of

PHOTOGRAPHY: © STEVEN EVANS

**Project:** Hill House, Nova Scotia  
**Architect:** Brian MacKay-Lyons  
Architect—Brian MacKay-Lyons,  
Hon. FAIA, principal; Talbot  
Sweetapple, Chad Jamieson, Melanie

Hayne, Geoff Miller, project team  
**Structural engineer:** Campbell  
Comeau Engineering  
**Construction manager:** Arthur  
Baxter

PROJECTS

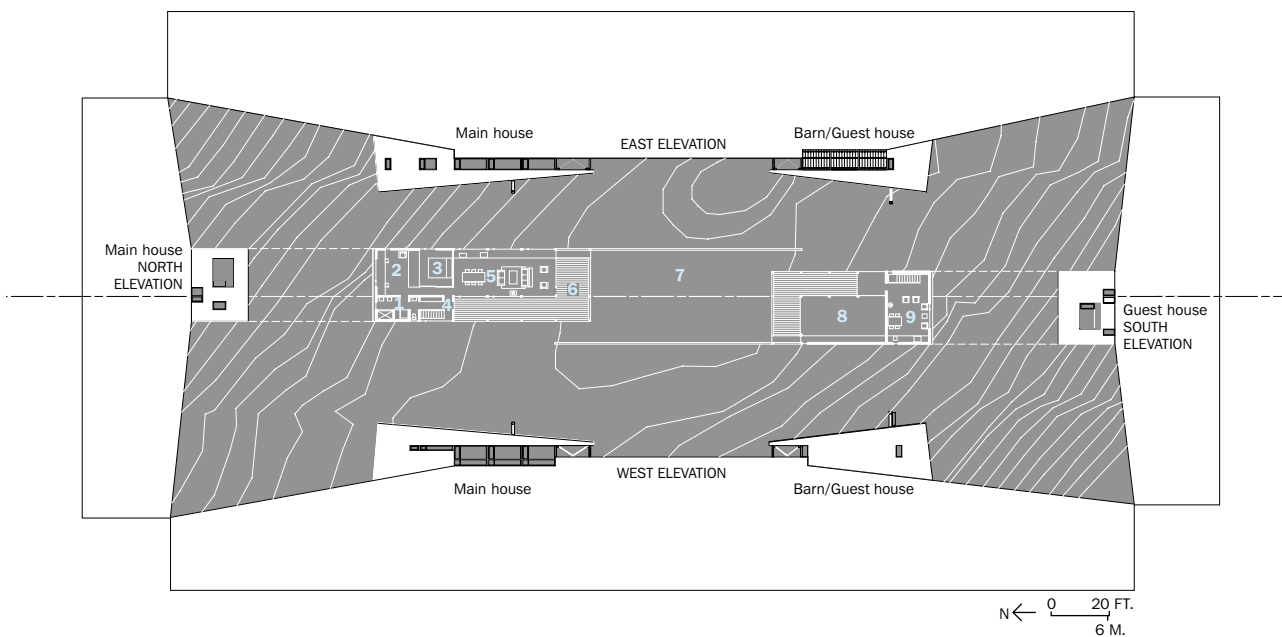


an elongated living/dining/kitchen space. An entire stretch of maple cabinets runs beneath one such wall of windows, unifying various functions and camouflaging kitchen appliances and the pantry on one end, while providing storage for the living room on the other. Radiant heat under a polished concrete floor, along with a Danish wood-burning stove, provide all the warmth needed to keep the place comfortable even during harsh winters. The master bedroom and library/office also occupy the entry floor, while a half-basement houses a gym, sauna, darkroom, and photographic studio.

Hill House's exterior cladding, rot-resistant cedar shingles, is particularly suited to the area's high humidity, salty winds, and seasonal freeze/thaw cycles. MacKay-Lyons refers to the skin as "4 inches to the weather" because he reveals only about 4 inches of each unpainted, highly durable 14-to-6-inch-long shingle.

Unifying the structures, hemlock lines the ceilings inside and forms exterior decks, which wrap around each of the two buildings, and then continues as a walkway along the courtyard's edge. This central space, bound by a cast-concrete wall along each edge, simultaneously links and separates the two structures while sheltering an herb garden. MacKay-Lyons refers to it as a "refuge to balance prospect." At the same time, he suggests, "There's an energy implied in the courtyard, like the gap between two spark plugs."

The smaller building, comprising 1,400 square feet, houses guest



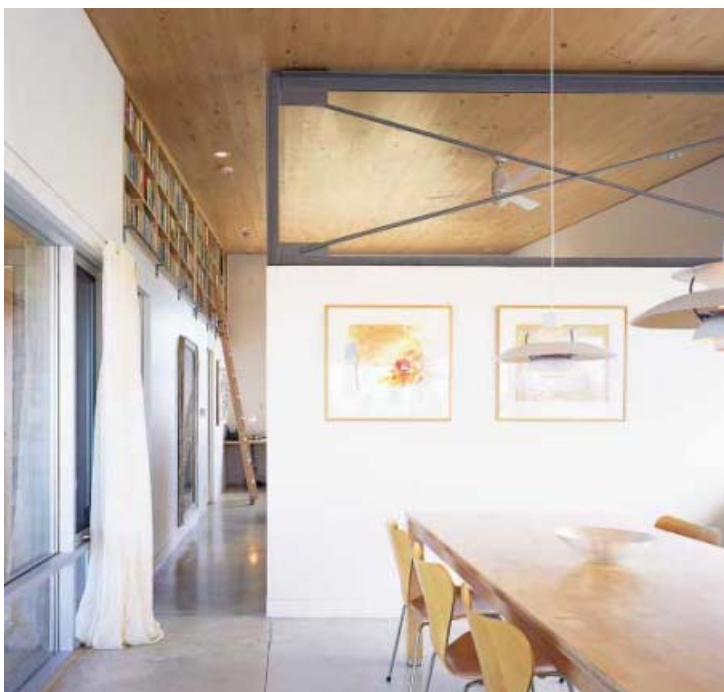
**The house sits atop a gently sloping hill (this spread)—with 360-degree views of the ocean on one side and a bay on the other—providing a beacon for miles around.**

1. Bath
2. Office/library
3. Master bedroom
4. Entry
5. Kitchen/living/dining area
6. Deck
7. Courtyard
8. Barn
9. Guest suite



In the main house's light-filled living/dining/kitchen area (above and opposite two), a structural steel truss becomes a design element (above and opposite, bottom). Cross bracing at the southwest corner of the main house frames the entry (left). Built-in maple cabinets line the library/office (right).





quarters and a barn. Two bedrooms and a bath, beneath a small living/dining suite with bay views, accommodate visitors, while the barn provides storage and recreation space, as well as a potting shed, amid a collection of multicolored buoys found on nearby beaches.

Simple as Hill House's forms may appear, they shift in complex ways with the moody character of the surroundings. "Depending on light and fog, the house acts like a chameleon, sometimes merging with the hill and other times reading like two pristine objects in the landscape," says the architect. The project takes both an outward stance toward the sea and an introspective orientation toward the interior courtyard. Even with the rugged setting, exposure to weather, and spare forms, Hill House offers a highly livable place, conveying a sense of warmth. As MacKay-Lyons puts it, "The concrete walls allow the two forms to reach out and embrace one another in a kinetic way, like a pair of dancers." ■

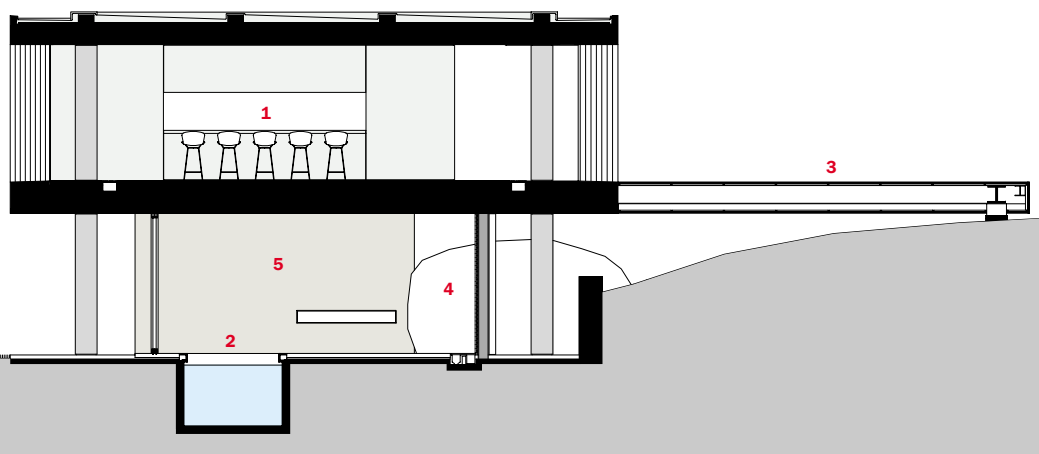
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**Sources**

**Roofing:** Englert  
**Aluminum:** Alumicor  
**Glazing:** PPG Canada  
**Doors:** ABAX Construction  
**Hardware:** D-Line  
**Maple cabinetry:** Coastal

**Woodworkers**

**Title:** Vitra Architect  
**Sinks:** Kohler; Catalano  
**Faucets/showerheads:** Vola  
**Kitchen appliances:** Sub-Zero; Miele  
**Wood stove:** Rais  
**Sauna:** Harvia



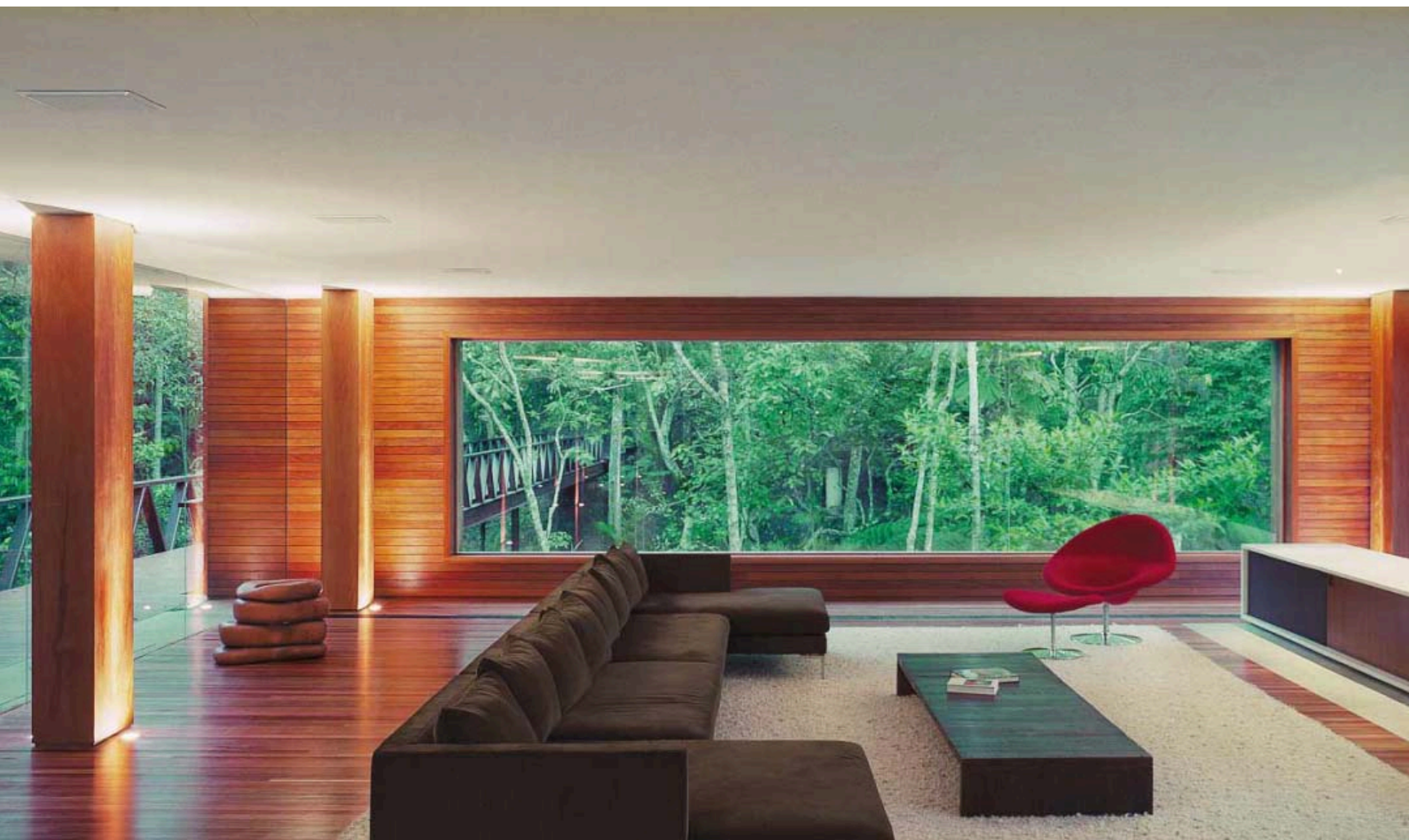
Mobile screens of native cumaru wood veil the house (this page)—alternating, in places, with large expanses of plate glass (opposite).

1. Kitchen
2. Hot tub
3. Deck/solarium
4. Boulder
5. Stone wall

SECTION A-A

0 3 FT.  
1 M.

# In the Brazilian jungle, **Marcio Kogan** creates the elegantly Minimalist, wood-screened **BR HOUSE**



By **David S. Morton**

**B**y the time a wealthy Rio couple hired architect Marcio Kogan and his associates to dream up a summer retreat for them, their house was already taking form. There's a certain template that any right-minded architect would follow when building in the mountains north of Rio, where only rounded granite peaks interrupt the thick weave of rain forest. The landscape—rife with ferns and high, thin trunks—resembles Rio's site when it was still wild and undeveloped. Part of the Atlantic Rain forest, this area rivals the Amazon in density and diversity of vegetation. Given the lushness and the privacy it affords, it's best to let jungle be jungle: Build a terrarium in reverse—a viewing platform raised on stilts and nestled into the tree canopy's green shadows.

On top of these unspoken assumptions, Kogan had to contend with the partially completed work of a previous architect the client had

fired: BR House's steel skeleton already stood on a long, narrow strip of cleared and graded land, with a heavy steel entrance bridge leading over the creek that cuts through two edges of the secluded, 1.5-acre property. Kogan had no choice but to incorporate these elements.

Otherwise, the clients let Kogan do pretty much what he wanted in a region where Rio's elite has been building their retreats since Brazil's last emperor established his summer residence here in the 19th century. Most of the nearby architecture is neo-Colonial—as in the gated community (a common setup for wealthy Brazilian enclaves) where Kogan's BR House now provides the sole Modernist incursion.

When the architect first reached the sloping rain-forest site, he

**Project:** BR House, Araras, Brazil

**Architect:** Marcio Kogan Architect—  
Marcio Kogan, principal; Bruno  
Gomes, Diana Radomysler, Paula

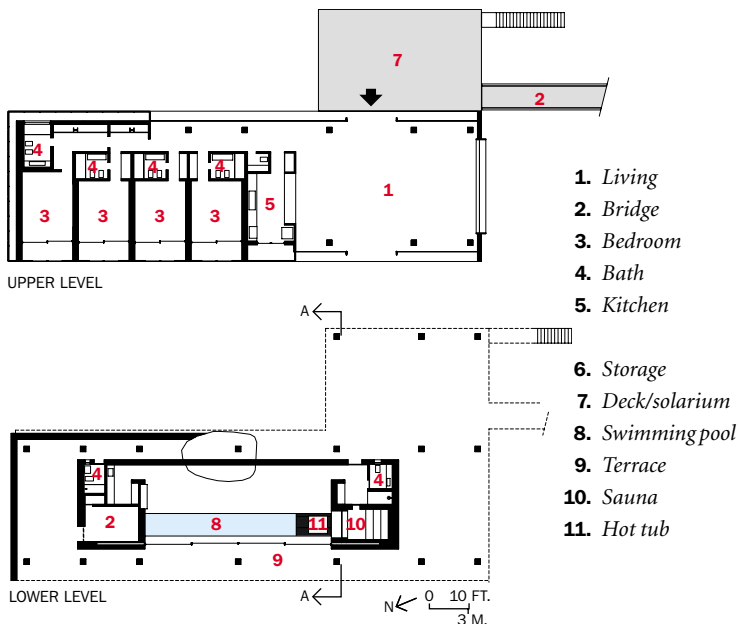
Moraes, Lair Reis, Oswaldo Pessano,  
Regiane Lão, Renata Fulanetto,  
Suzana Glogowski, Smanta Carado  
**Engineer:** Roberto Bomtempo

PHOTOGRAPHY: © NELSON KON

David S. Morton, formerly with ARCHITECTURAL RECORD and Washington City Paper, is a writer living in Rio de Janeiro.

PROJECTS

Entered via a bridge over a creek to a deck (this page), the house's dining, kitchen, and living areas (opposite, top and bottom) all flow together.

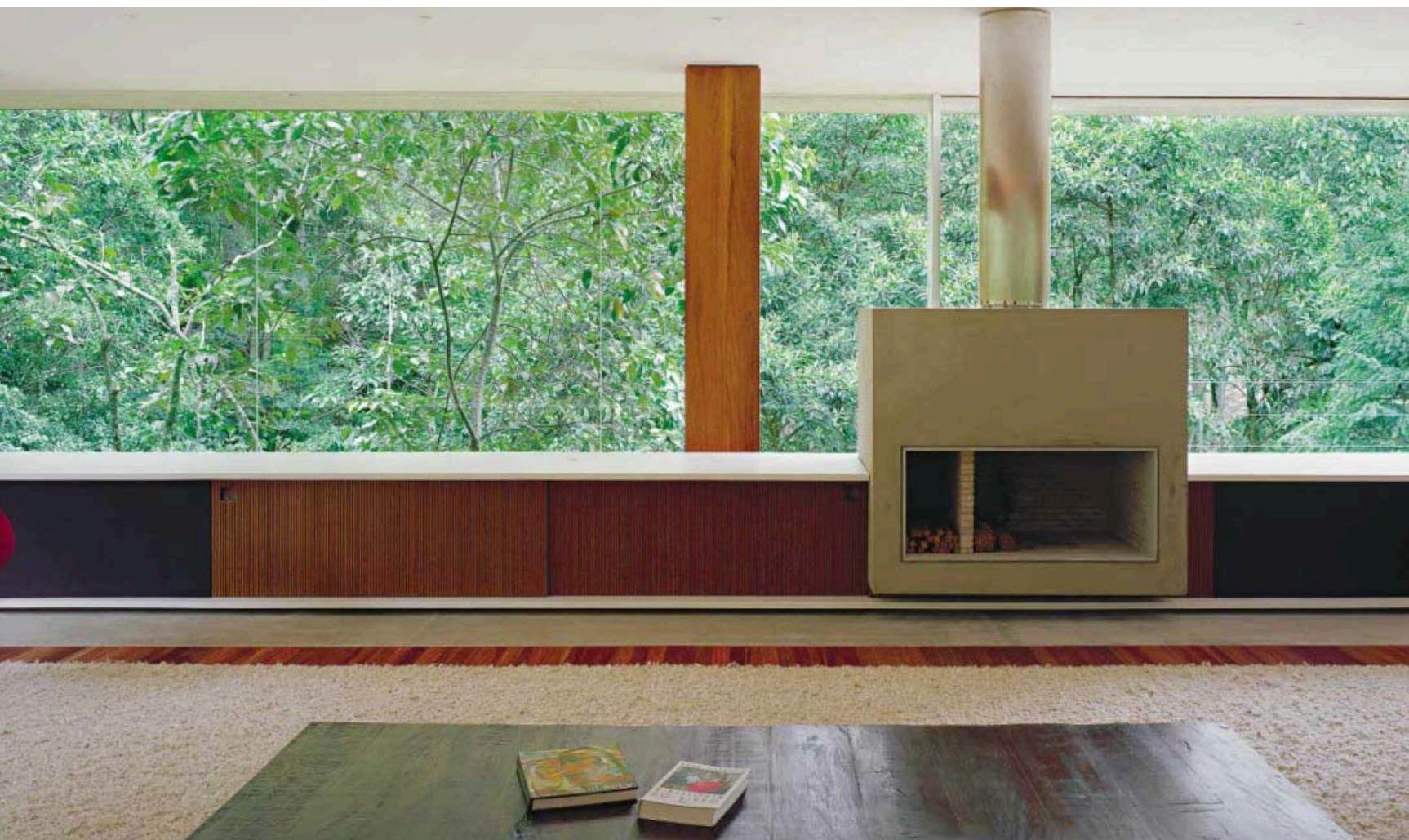


was happy to see the creek and the clearing with a couple of impressive boulders. Unlike most neighboring properties, the land had native flora intact. Barely visible from the private road, the cleared portion of the property lay at a lower elevation. (The bridge spans from the roadway to what would become the entrance deck off of the main, or upper, floor.) Even views of the adjacent property, a traditional farmhouse on almost entirely cleared land, remained largely obscured.

Much as the architect appreciated the site, he was not so pleased to see the building's skeleton. Its steel pillars, raising the house above the jungle floor, lacked perfect symmetry in plan—a condition unsettling to his orderly instincts. But although constraints imposed by the existing structure dictated its overall form, the elongated box ended up suiting Kogan's sensibilities.

Brazilian Minimalists such as Kogan see no need to explain or excuse a simple box. But the team did expand this one, by 1,000 square feet, to 4,900 square feet. Where the original scheme would have brought the edges of the envelope only to the pillars, the adapted design cantilevers the main level's floor and ceiling slabs several feet beyond the





columns—diminishing their importance visually and turning a potentially inert treehouse-on-stilts into a seemingly weightless volume. More important, the floor slab's added concrete lip let the architects create perimeter balconies for the four bedrooms along the length of the house on the main floor. Mediating between the sun's rays and the interior, this buffer zone allowed Kogan to develop a fully active facade.

The architect and his team admit to obsessing over the importance of a building's skin, and in many of their projects, it claims much of their creative energy. At BR House, each balcony has two screens, which flex open and closed like a gatefold. With narrow lengths of native cumaru wood affixed to aluminum frames, the skin vitalizes the house, making it something more than a mere viewing perch. Inside, variable light animates the spaces. Outside, the structure offers a better-mannered version of the changeable exteriors of many Rio apartment houses—with some louvers open and others shut; or deep voids alternating with solid sheets of glass and wood screens; or the appearance, when everything is shuttered, of a glowing, protected sanctum, suggesting activity concealed within.



**A lap pool (bottom) lies under the house's main volume. When the upper level's glass entry panel opens (opposite), the living space and deck merge.**



Here, even the living area's two glazed curtain walls are mobile, with one sliding glass panel providing the house's primary entrance. Similarly, the glass curtain, fronting the lap pool beneath the main level, can retract, transforming the swimming area from indoor to partially outdoor, or vice versa, as desired. (At the base of the house, beside the pool, Kogan also included walls of unrefined stone, gathered from the site itself.)

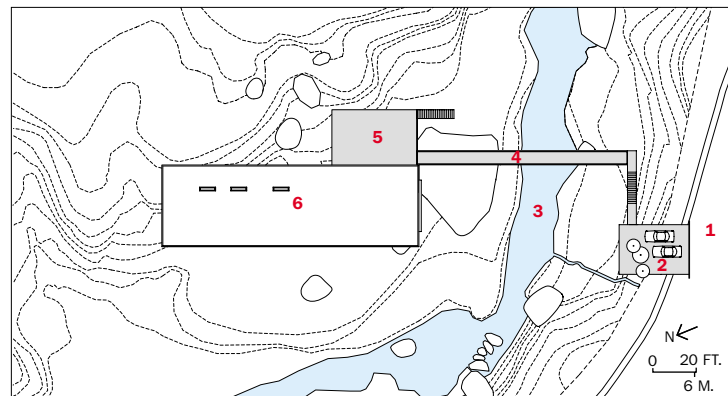
On the interior, the placement of structural columns essentially determined the configuration of spaces, which Kogan outfitted in the standard Minimalist garb of white-painted concrete and hardwood floors. Here, however, the wood is not ordinary, but cumaru, extending the character of the outer sheathing to the interior.

But the design's Minimalist purity also resulted in a few quirks. While the skin offers a transparency and visual lightness that let the house open itself to its extraordinary setting, the absoluteness of the wrapper also produced slightly awkward conditions, where purist impulses competed with one another. For instance, the master bedroom, on a corner at the far end of the house, lacks a window on the side where it would open onto a



new view. Kogan says that for consistency's sake, he was determined to make all the bedrooms open in the same direction. So instead of a window, an immobile wood screen sheathes that side of the house—retaining the skin's continuity where few would see it, and creating an unusable crawlspace.

But on the larger scale, the permeable skin doesn't just bring the outdoors in—it also diminishes the building's apparent mass. Though many variables were set before Kogan joined the project, its tactile and material qualities were not. Now stones from the site and native hardwoods form the house's rich textures and hues, which literally emerge from the landscape. The raised main floor, quietly rational in its geometry, touches its fragile setting only lightly. In all these ways, the architect has successfully coaxed an extremely big treehouse into floating gently in the jungle. ■



**Sources**

**Structural system:** *Construmet*  
**Windows:** *Kikos Esquadrias*  
*(aluminum); Marcenaria di Legno*

*(tonka wood)*  
**Glazing:** *Santa Marina*  
**Plumbing fixtures:** *Deca*  
**Kitchen surfaces:** *Formica*

- 1. Road
- 2. Parking
- 3. River
- 4. Bridge
- 5. Solarium/deck
- 6. House

Architect Angela Brooks and her son, Calder, relax on the second-floor patio off the master bedroom (below). A carport abuts the house's back door, formerly the bungalow's front entrance (opposite).



# Pugh+Scarpa layer the rich textures and hues of industrial-organic chic over Modernist bones at the energy-efficient **SOLAR UMBRELLA HOUSE**

By Deborah Snoonian, P.E.

**T**he California firm of Pugh + Scarpa has built its reputation on the conviction that “sustainable design” should not be an oxymoron. Some of the firm’s past experiments—both environmentally responsive and aesthetically strong—have included turning active solar panels into facade elements and crushed soda cans into furniture. With the recent completion of Solar Umbrella House, two of the firm’s principals, Angela Brooks, AIA, and Lawrence Scarpa, AIA, have reached a milestone: Fully merging their life’s work and lifestyle, this married couple have now completed their own home with the same level of environmental awareness as that which guides their practice. In form, the house resembles its inspiration, Paul Rudolph’s 1953 Umbrella House in Sarasota, Florida, which originally featured a wooden trellis to shield the structure from scorching rays. In Venice, California, Brooks and Scarpa have united an existing house with an expansive addition, topped by a canopy that is both a sunshade and an energy-producing system. Modern, eclectic, and casually funky, Solar Umbrella is thoroughly Californian.

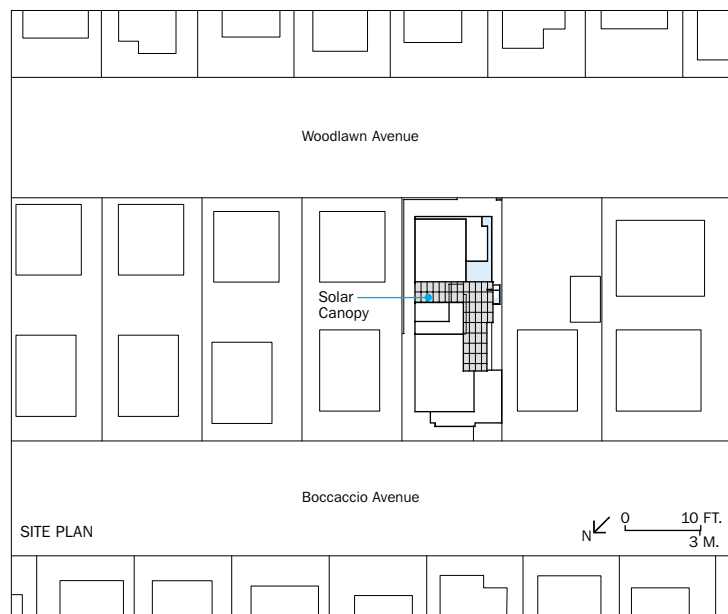
Like many homes on Venice’s typically compact parcels, this house began life as a single-story bungalow dating from the 1920s. Though the original 650-square-foot stucco structure offered only the essentials—a kitchen, small dining and living rooms, two bedrooms, and a bathroom—its siting on the north end of a 41-by-100-foot through lot left ample room for expansion to the south.

Brooks and Scarpa bought the bungalow in 1997 and did enough renovations themselves to make it livable as they designed the addition. The through lot gave them the freedom to reorient the house, taking advantage of Southern California’s abundant sunlight. To the bungalow’s south end, they added an airy, two-story structure of tilt-up concrete, containing a living room, master suite, and combined bath/utility room. A translucent canopy of 89 grid-connected solar panels—the “solar umbrella”—wraps the addition’s roof and west elevation. This 4-kilowatt system generates nearly all the electricity the family uses. Without changing the bungalow radically, the architects removed its south wall, eliminated the living room, enlarged the kitchen and dining areas, and converted one bedroom into a study.

**Project:** Solar Umbrella House, Venice, California  
**Architect:** Pugh + Scarpa—Angela Brooks, AIA, Lawrence Scarpa, AIA, Ching Luk, Silke Clemens, Vanessa

Hardy, Katrin Terstegen, Gwynne Pugh, AIA, John Ingersoll, design team

**Engineers:** Gwynne Pugh (structural, civil); John Ingersoll (sustainability)

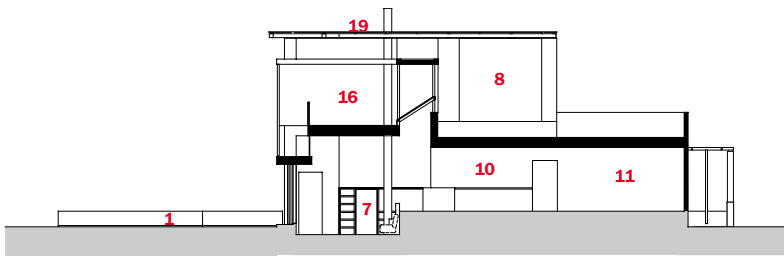


The house’s reorientation permitted the creation of a new entry sequence that, in the tradition of California houses, blurs boundaries between indoors and out. For privacy’s sake, a steel-and-concrete wall rings the new front lawn. When the entry gate swings open, it reveals a cast-in-place-concrete wading pool, which spills over into a pond that seemingly flows beneath the house but actually stops at its perimeter. In a clever twist on the welcome mat, tightly spaced, rectangular concrete stepping stones, evoking lily pads, lead to the front door.

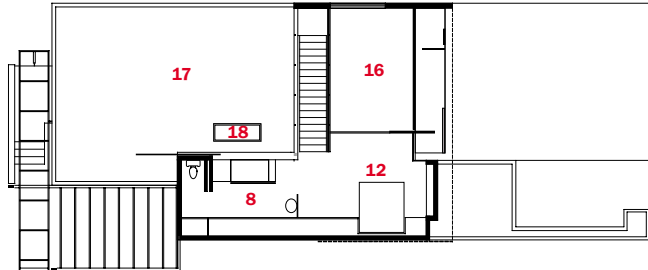
Leitmotifs of transparency, layering, and filtering emerge throughout the house. From the front yard, you can see straight through to the back. Skylights and clerestories bring abundant sunlight inside, even in low-traffic areas. A curious screen of industrial broom heads softens and thickens the south facade and also filters rays to the second-floor patio.

PHOTOGRAPHY: © MARVIN RAND, EXCEPT AS NOTED

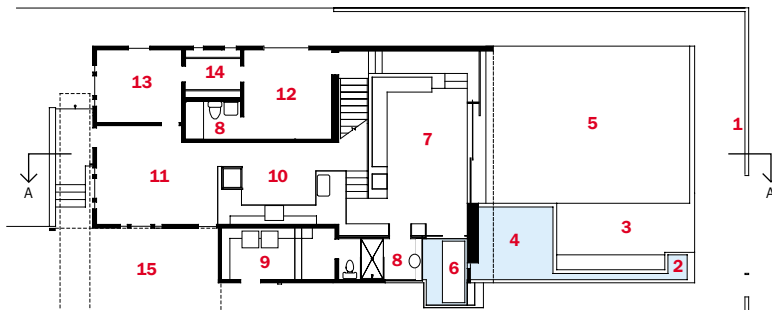
PROJECTS



SECTION A-A



SECOND FLOOR



FIRST FLOOR

1. Concrete/steel wall
2. Pool
3. Patio/planter
4. Pond
5. Front yard
6. Front entry
7. Living room
8. Bathroom
9. Laundry
10. Kitchen
11. Dining room
12. Bedroom
13. Study
14. Closet/storage
15. Carport
16. Patio
17. Roof
18. Skylight
19. Solar canopy

The house's living room and front yard function as a single, continuous space (opposite). With the sliding glass doors open, the living room's two steps up to grade provide a casual seating area. A bristly screen that appears organic but is actually a cluster of industrial broom heads shelters the patio from strong sun, as does the overhead solar canopy. The addition and wall around the front yard share a material palette of concrete and rusted, clear-coated mild steel (below top).

The architects streamlined the bungalow's original entry (below left) and tore down its south wall (below right) to extend the residence southward. The south elevation's composition (right) balances hefty solids with airy voids. From this Woodlawn Avenue vantage point, it's hard to distinguish indoors from out.



PHOTOGRAPHY: COURTESY PUGH + SCARPA (BOTTOM TWO)





A seemingly weightless stair of perforated steel (below right) filters light from the patio above it and gives its users the feeling of ascending to a sleeping loft. The stair actually leads to the master suite (left), which features custom furnishings, including MDF cabinets and travertine bathroom fixtures. Scarpa designed the dining room's table and chairs (bottom left), as well as the living room's warmly colored and textured sofa (bottom right). The architects cleverly tucked a combined bath/utility room behind the built-in bookshelves (opposite), one of which serves as a door.







The addition's vertical concrete slabs, which echo the glazed panes of Rudolph's Umbrella House, form a dramatic three-dimensional envelope that barely seems to enclose the interior. As a result, indoors and out appear indistinguishable when viewed from the exterior.

You enter the house directly into the new, high-ceilinged living room, where a wall of sliding glass doors on its south side open onto a small lawn of buffalo grass. Beyond this patch sits a landscape of red yucca, sycamore, and other flora adapted to dry habitats. A dry well beneath the grass collects runoff and diverts it to plants and trees, so watering isn't necessary. Though already compositionally intriguing, the yard will become more inviting when plantings grow in, mitigating the concrete and steel of the perimeter wall.

The living room's aesthetic might be termed organic-industrial chic, an effect accomplished by layering colorful, domestic materials over the structure's Modern bones, as in the blue shag rug partially covering the concrete floor. Copper cladding (for a fireplace nook) and cherry wood (for built-in bookshelves) further enrich the material palette.

From the living room, there's nowhere to go but up—either to the master suite, via a spare, almost floating staircase of perforated steel, or to the back of the house (i.e., the bungalow), where in lieu of hardwood flooring the couple chose oriented strand board manufactured from recycled wood chips. Palm-sanded Homosote covers some of the walls, and grass-green ceramic tiles brighten the son's bathroom.

Throughout the scheme, the solar canopy becomes the champion multitasker: a formal, expressive, and functional element. Through rebates and tax incentives, the architects recouped about half of the canopy's installed cost of \$36,000, making the payback period about

seven years. Brooks religiously tracks the household's energy usage in a worn notebook. Solar Umbrella still pulls a small amount of electricity from the grid, so the couple is seeking ways to curtail consumption.

If in some areas, particularly the bungalow, the juxtaposition of colors, materials, and textures threatens to become distracting, it helps to remember that Brooks and Scarpa drew inspiration from natural systems, such as forests, which at first glance may also seem chaotic, but then reveal highly effective, even rational, underlying orders. Framed this way, the entire project, yard and all, becomes analogous to a wildflower garden that changes character from day to night and season to season, according to the sun's position, integrating a variety of complementary materials efficiently throughout. In other words, nothing's wasted.

Pugh + Scarpa made serious strides here in elucidating a language for sustainability that eschews the crunchy-granola idioms of 1970s eco-clunkers, as well as the polar opposite, the eco-techno forms crafted today by such architects as Norman Foster, who rely on computer analyses to achieve environmental goals. Instead, Solar Umbrella manages to blend organic touches with strong orthogonal forms and Modernism's Holy Trinity of concrete, steel, and glass. This house marks a significant accomplishment in sustainable design, confirming just what its owners have always asserted—you can go green in style. ■

**Sources**

**Solar panels:** *BP Solar*  
**Radiant heating:** *InFloor*  
**Sliding and casement windows, sliding doors:** *Fleetwood*

**Glazing:** *PPG*

**Skylights:** *Bristolite*  
**Concrete floors:** *L.M. Scofield*  
**Oriented strand board:** *Louisiana Pacific*



Holl approached the house as if it were “a brooch pinned to the mesa,” says artist Kiki Smith, a friend of the clients.

**Steven Holl** turned to prefab construction for his **TURBULENCE HOUSE**, a metal guest pavilion on a windy New Mexican mesa



By Clifford A. Pearson

As its name implies, Turbulence House aims to shake things up. Instead of following the standard method of on-site, wood- or steel-frame construction, this little guesthouse on a windy mesa in New Mexico tests the future, exploring new technologies that harness computer and manufacturing processes. Though the structure measures just 900 square feet, it could impact the way houses are built, according to Steven Holl, the architect who designed it.

The clients, artist Richard Tuttle and poet Mei-mei Berssenbrugge, have lived in New Mexico for many years on a compound with a couple of adobe houses, but they wanted something different for their guesthouse. They told Holl, an old friend, they imagined something manufactured like an Airstream mobile home. Holl was intrigued and agreed to work in exchange for one of Tuttle's mixed-media paintings on plywood. "Art for art" is the way the architect describes the deal.

Although Holl started this project with a watercolor sketch, as he does with all his work, he quickly moved into the realm of the computer. His architectural team created 3D and virtual wire-frame models, developing the building's form as an extension of the site's geology. "I imagined the house as the tip of an iceberg, indicating a much larger form below," says Holl. As a result, the house's exterior walls slope into the earth, and its curving form appears shaped by the same forces that created the mesa. In fact, he took some cues from nature—carving out a tunnel-like breezeway within the building, for example, to allow the area's turbulent westerly winds to pass through and cool it, and angling the roof to the south so photovoltaic panels could gather energy from the sun. He also equipped the house with its own cistern to collect water and recycle it, and used neither paints nor any toxin-emitting materials.

Intrigued by the client's challenge to design a prefabricated home, Holl turned to the A. Zahner Company in Kansas City, Missouri, the sheet-metal fabricator that has worked on most of Frank O. Gehry's projects. With Zahner, Holl devised an aluminum rib-and-stressed-skin envelope, which merges enclosure with structure. "The original plans had the skin attached separately to a metal frame built on-site, which is the way Frank's buildings are done," recalls Holl. "But I wanted to integrate the frame with the skin. It took us a year to figure out exactly how to do that."

From the architect's 3D models and wire-frame drawings, Zahner developed a set of digitized drawings that broke the building into 24 compound-curved panels, 10 inches thick, with an aluminum-zinc exterior, two waterproof membranes, and integral metal ribs. In place of traditional shop drawings, digitized instructions guided computer-controlled fabrication. "This is a very interesting moment in architecture," states Holl. "Tomorrow, everything will be different in the way we create and build. This project gets us a little closer to where we'll be then. I'm looking forward to the time when we eliminate steps, such as shop drawings, that only inject errors into the process."

Once fabricated, the panels were shipped to the site, tilted up, and bolted into place on a concrete-slab foundation. Workers sealed the seams between panels with silicone. In Holl's view, "The lack and cost of

**Project:** *Turbulence House, New Mexico*  
**Owners:** *Richard Tuttle and Mei-mei Berssenbrugge*  
**Architect:** *Steven Holl Architects—Steven Holl, AIA; architect; Anderson Lee, project architect; Richard Tobias, project coordinator; Arnault Biou,*

*Matt Johnson, project team*  
**Associate architect:** *Kramer E. Woodard Architects*  
**Engineer:** *Delapp Engineering (structural)*  
**Metal panel fabricator:** *A. Zahner*  
**General contractor:** *Chisholm Construction*



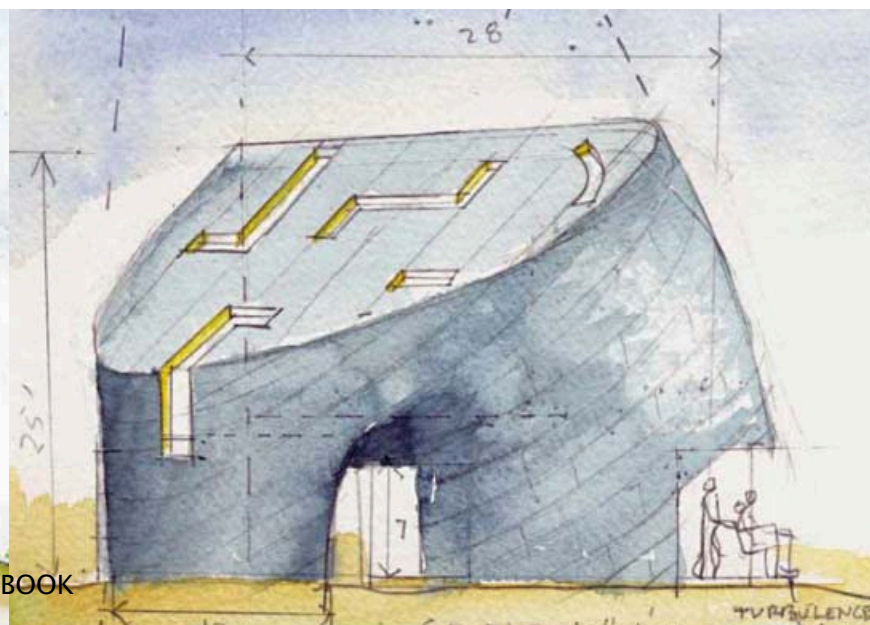
The house's aluminum rib-and-stressed-skin panels were manufactured in a factory (right) and then assembled on-site (below and lower right two).

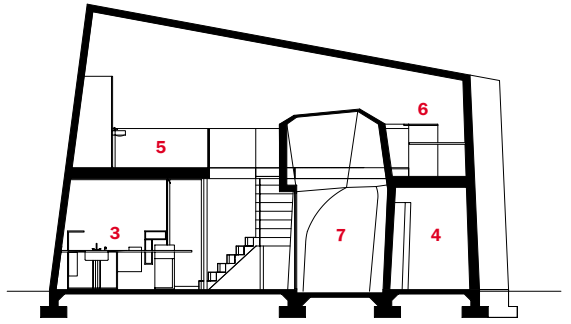


PHOTOGRAPHY: © PAUL WARCHOL, EXCEPT CONSTRUCTION IMAGES, COURTESY THE ARCHITECT

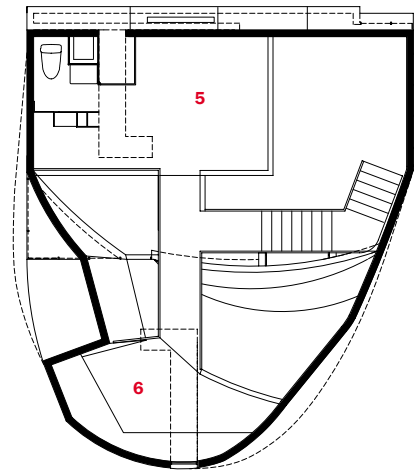


Holl started the design process with watercolors (below). The final structure (above and opposite, top) appears integral to the mesa.

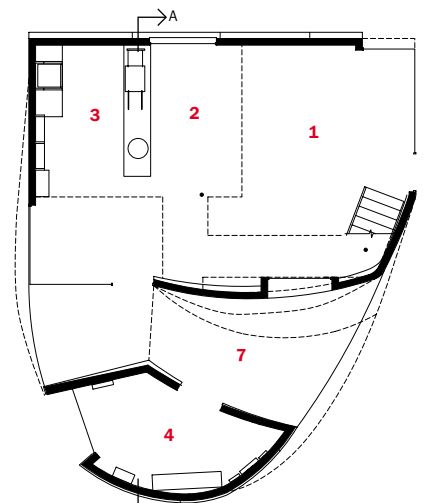




SECTION A-A



SECOND FLOOR



FIRST FLOOR

N 0 3 FT.  
↑ 1 M.

- 1. Living
- 2. Dining
- 3. Kitchen
- 4. Storage
- 5. Sleeping loft
- 6. Study
- 7. Breezeway



The handmade qualities of the steel stair and bridge and the plastered surfaces (this page) complement the shell's manufactured character.

Holl hired a pair of young architects in Texas to build the cabinets and other woodwork in the house.



labor in the United States make prefabrication sensible,” even for a one-off building.

While developing the Turbulence House, the architect received an invitation to mount an exhibition of his work at the Basilica Palladiana in Vicenza, Italy. He decided to seize this chance to test the concept of prefabrication by manufacturing a duplicate of the house and installing it inside of Palladio’s famous building. Since this Renaissance structure itself encloses an earlier Gothic palazzo, Holl’s little house would be a building-within-a-building-within-a-building, a notion that suggests intriguing ripples in time and space. Meanwhile, an American businessman who had heard about Turbulence House contacted Holl and proposed selling manufactured versions of it to the public. The architect thought over the offer, but in the end decided against mass production and the possible loss of control over the process and final product. “I didn’t want to see the bastard children of my mesa house in suburban subdivisions around the country.”

In Vicenza, it took just four days to slide the house’s panels inside the arched loggia of Palladio’s Basilica and assemble them on the upper floor. In New Mexico, where winds and climate make everything more difficult, workers needed six days to do the job.

Holl kept the inside of the mesa house simple, relying on local and regional tradespeople to finish the interior spaces. “They have good plasterers and steel workers in the area” says Holl, “so we just let them go

to work. These guys don’t use drawings, they just come to the site with their tools and skills.” The steel workers, for example, cut all the metal on-site, then assembled the stair and loft bridge more by intuition than design. And the plasterers used traditional techniques to apply a locally quarried mix that has a soft pink hue. So even this house manufactured far away and deposited on the mesa by truck and crane draws on strong local connections. Daylight enters from a series of slotted skylights set in the angled roof and from glazing facing north and east. Off the kitchen, floor-to-ceiling opaque glass lets in light while blocking views of the hacienda-style main house and preserving the Tuttle’s privacy. Holl was the first guest to sleep in the house. Although hardly impartial, he observed, “From the bed, you can see the stars through the skylight, and during the day, moving sunlight animates the spaces.”

Holl hopes the house will encourage others to rethink their approach to design and construction, but it is just a first step, he admits—“a hybrid of old and new systems. It’s not pure.” ■

#### Sources

**Aluminum-zinc-alloy panels:**

*Galvalume*

**Aluminum windows and skylights:**

*Discount Glass*

**Steel stair and bridge:** *Custom by*

*Patio Productions*

**Cabinets and woodwork:** *Ironwood Industries*

**Integral-color plaster:** *Rio Chama Lath and Plasterers*

**Sinks and faucets:** *Duravit*

# Fougeron melds taut, linear forms and transparent planes with volumetric elements to create **BIG SUR HOUSE**, an elegant weekend retreat



By Suzanne Stephens

**B**uilding a house in Big Sur has never been easy. When San Francisco–based Fougeron Architecture set out to erect a compact, 2,500-square-foot vacation retreat at the bottom of an inland canyon in northern California, the local zoning officials didn’t care that the house was small, or that you could hardly see it from any road, or even that the site was part of a property owners’ association. They didn’t want a house there, period, according to principal Anne Fougeron, AIA. So, she says, her firm had to go through a three-and-a-half year planning-approval process and meet 32 conditions before building. As she recalls, “A forest specialist had to okay the site, an archaeologist had to make sure there were no traces of earlier civilizations, and a biologist had to verify that flora and fauna would be undisturbed. On top of that, a red-legged-frog consultant slept on the property to make sure this endangered California species was not in residence there.”

The 1.5-acre site, bounded by a creek and groves of redwoods, nestles between unspoiled greenish-brown hills that retain the raw, rugged beauty of coastal California so vividly captured in Roger Corman’s classic 1954 car-chase film, *The Fast and the Furious*. It’s the sort of place where Jack Kerouac might have hung out in the 1950s.

The clients, who are from Los Angeles, discovered the rustic spot in the late 1960s while visiting relatives. They bought the land in 1972, but camped out there until 1999, when they were ready for something more comfortable. Although the husband, an aerospace engineer, had designed the couple’s Modern house in Los Angeles, they decided that at this later point in their lives, they needed an architect. But they didn’t want an expensive or hard-to-maintain extravaganza. “It had to have that camping-out feeling, a kind of shack in the woods,” says Fougeron, whose firm made its reputation in the Bay Area designing coolly limned forms out of glass, wood, and steel.

Since the sun washes over the property primarily in the morning and early afternoon, when the mountains’ shadows begin to fall, Fougeron conceived of the house as an astringently linear glass-and-wood rectangle, which stretches 76 feet from east to west across the site. Each end of the bar-shaped structure accommodates bedrooms, with the pub-

**Project:** *Big Sur House, Big Sur, Calif.*  
**Architect:** *Fougeron Architecture—  
Anne Fougeron, principal; Michael  
Pierry, Anne Tipp, Vivian Dwyer,*

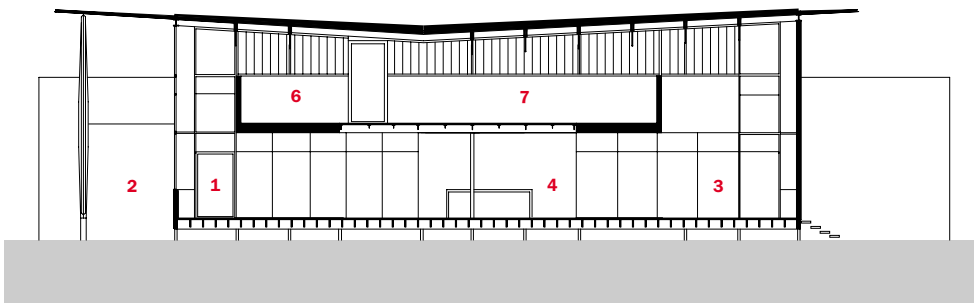
*Ethen Wood, Ryan Murphy, Todd  
Aranaz, design team*  
**Engineer:** *Endres Ware*  
**Contractor:** *Thomas George*



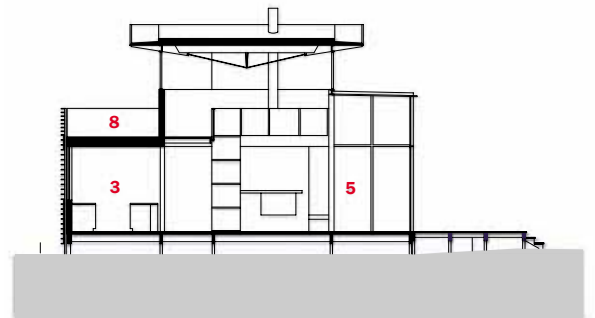


- 1. Entrance
- 2. Carport
- 3. Bedroom
- 4. Kitchen
- 5. Living/dining
- 6. Multipurpose room
- 7. Library
- 8. Deck

Just a short walk to the Pacific Ocean, the house abuts a creek. A small gangplank leads to the entrance, where a screen wall of cedar shields the kitchen from the sun's glare (above and opposite, bottom). At the rear, the living/dining area is glazed (opposite, top).

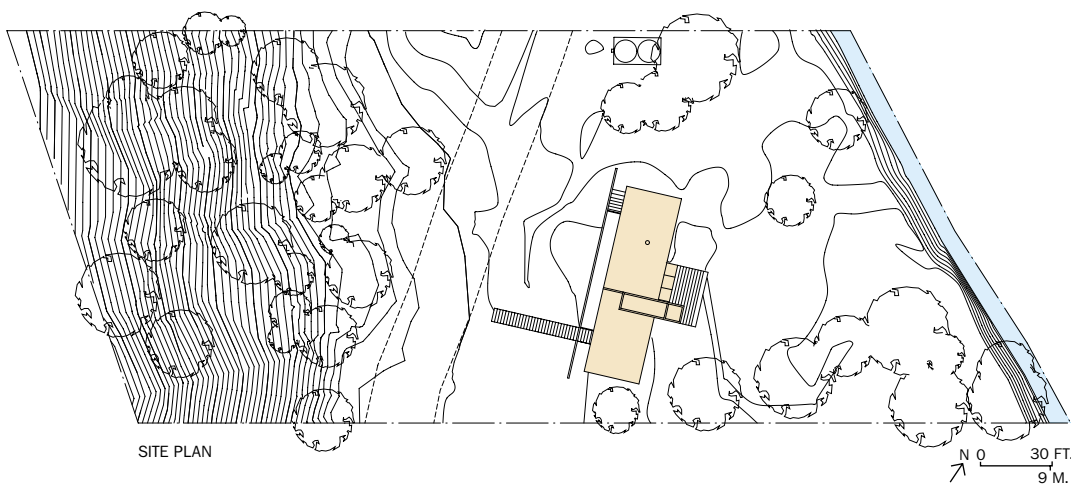


SECTION A-A



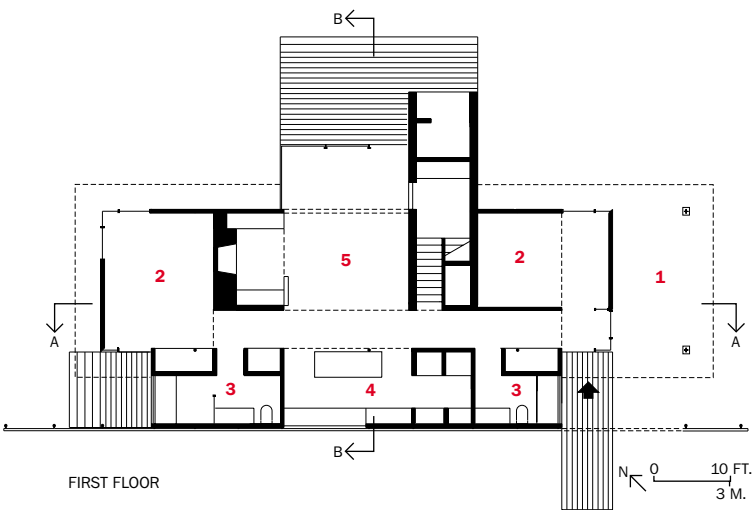
SECTION B-B

0 10 FT.  
3 M.

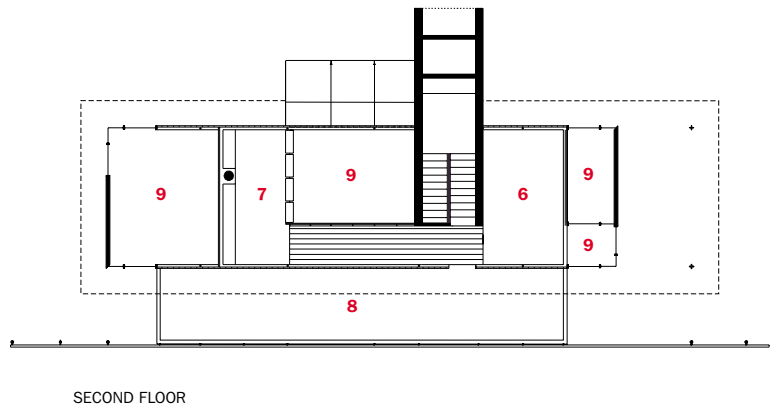


SITE PLAN

Attenuated, fin-shaped steel columns support the carport (above), while copper clads the bedroom walls. The double-height living area (opposite) is bounded by a steel bridge connecting a multipurpose room on the second floor, with a roof deck above the kitchen and library.



- 1. Carport
- 2. Bedroom
- 3. Bath
- 4. Kitchen
- 5. Living/dining
- 6. Multipurpose room
- 7. Library
- 8. Deck
- 9. Open to below





**The second-story bridge (left and below) terminates in a library/study sequestered atop the fireplace inglenook. Translucent channel glass in the clerestory extends to the master bedroom to the west.**



lic living spaces dominating the middle section.

Envisioned as a discrete object in the landscape, the two-story house features stuccoed masses, copper-clad walls, wood-louvered screens, and clear- and channel-glass planes that come together into a crisply attenuated, understated whole. A buttery yellow screen of cedar slats extends horizontally across the south entrance wall to shield the kitchen from the sun's glare. At the back, along the north elevation, the

living and dining areas' glass walls open onto a cedar deck facing the creek. Copper clads the more opaque ends of the building, where bedrooms require privacy.

The visitor who approaches the louvered facade and enters at the house's southeast corner via a small gangplank—leading into a long hall that skims past a bedroom, bath, and the kitchen—is hardly prepared for the fully glazed living and dining area that shoots up to a 23-foot height. The compression and release of space evokes the architecture of Frank Lloyd Wright: Even the dining area, contained in its own volume, pushes out into the landscape. In order to bring maximum daylight and sky views to the interior, Fougerson covered this section with a glass roof, which projects like a lid over the window wall for rainwater spill-off.

With so many glazed corners, the thin-edged, butterfly-shaped metal roof covering the house appears to float. It is actually poised atop skinny steel interior columns, 3 inches wide, which taper to 1.5 inches to support exposed roof trusses of timber and cable that span the main living space. "We wanted the corners to dissolve and to be transparent, much like Wright's architecture," says Fougerson, "so the house would look less massive in relation to the site." The butterfly shape of the roof, recalling that of the eponymous Centre Le Corbusier (Heidi Weber Pavilion) in Zurich of 1967, and echoing the silhouette of the hills behind it, further bolsters Fougerson's intention. "A flat roof just didn't work," she explains. "This kind of roof hovers over the house, and creates a soaring quality inside."

The steel columns also delicately lift the house 1½ feet off the ground to protect it from flooding or damp soil. To keep the structure from racking and to meet California seismic codes, Fougerson inserted a steel moment frame with a poured-concrete foundation in the stair tower, encasing the entirety in wood and stucco. This monolithic volume separates the east bedroom from the living and dining area and juts out on the north to define the deck area. On the opposite side of the living space, a stucco and wood inglenook for a metal-box fireplace acts as a buffer between this area and the master bedroom.

Unfortunately, the husband died before the house was started, but his widow, who lives in the Bay Area near her now-grown children, goes there often with her family. "My husband would have loved it," she says. "You can see the stars at night through all the windows." With so much of the California coast developed beyond redemption, the clients clearly benefited from the tough local zoning ordinances. The elegantly linear house fits quietly into the landscape in a way that Modernist Bay Area houses designed by William Wurster did right after World War II. To visit this place is to return to an era when a chaste, subtle architecture usually deferred to a craggy, rough, and unspoiled nature. ■

#### Sources

**Standing seam copper:** *Revere Copper Products*

**Channel glass:** *Pilkington Profilit*

**Skylights:** *O'Keefe's*

**Doors:** *Hardman Glazing*

**Aluminum windows:** *Fleetwood Aluminum Products*

**Lighting:** *Flos Lighting*

**Sinks and faucets:** *Kohler*

**Refrigerator and stove:** *Sub-Zero and Wolf*

Fougeron offers different kinds of spaces within the living/dining area: A glass volume projects out into the landscape; next to it is an anigre-paneled fire-place inglenook with built-in seating (below).





**The house is sited along a remote and craggy cove, just where a steep slope levels off into flat, grassy terrain extending out to the surf (above and opposite). The master bedroom, at one corner of the building, cantilevers off the ground. The structure also sits on a low wall of stones, collected from the site (above).**

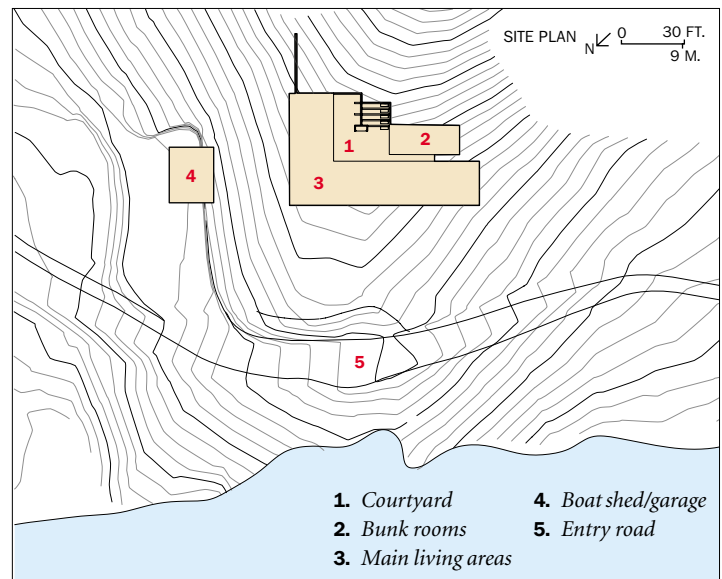
# On a rugged island in New Zealand, **Fearon Hay** crafts **SHARK ALLEY HOUSE**, designed to peel back its skin to let the landscape flow through

By Sarah Amelar

To make the journey to Shark Alley House, you travel by boat or light aircraft some 56 miles northeast of Auckland to Great Barrier Island (also known as Aotea), New Zealand. Then, after a spin on the island's serpentine main road, you need tides low enough to let your four-wheel-drive vehicle continue over sand dunes and splash right across an estuary. With only 900 permanent residents and no electrical grid or public water-supply system, this mountainous, 110-square-mile landmass remains mostly rugged and untamed. Its dense bush, rare fauna and flora, and spectacular white sand beaches are "still quite undiscovered even by New Zealanders," according to Jeff Fearon of Auckland-based Fearon Hay Architects, designers of Shark Alley House. Even the house's owners, he adds, found their 30-acre site on an isolated cove "a bit by mistake."

The clients, a civil engineer and his wife, both in their 50s, chanced on the property during a sailing excursion from their home in Auckland. Though recreational sailors sometimes stop over on Great Barrier Island (no relation to the Australian reef), Aucklanders typically spend their leisure time on the islands closer and more accessible to them, where each homeowner doesn't need to provide an independent power source. Besides, as the Hauraki Gulf's barrier to the Pacific, Aotea tends to take hits from prevailing winds and weather systems, especially on its exposed east coast, where Shark Alley House stands. But the island's challenges, its vulnerability and remoteness, also contribute to its natural splendor—the formation of dramatic coastal dunes and bluffs, as well as the survival of native forests, deep bush, and Maori archaeological remains—making it an extraordinary place for hiking, diving, surfing, animal watching, and merely basking in the pristine landscape. So, on that fortuitous visit, the clients got a glimpse of the site and fell for it.

Their architects, when invited to see the parcel, also found its rare beauty striking—inspiring them to find ways to incise a house subtly into the terrain while keeping the occupants in close contact with the landscape. In the end, Fearon Hay took the Miesian dictum of "less is more" to its logical extreme, designing a glassy, Minimalist, one-story structure with thin floor and roof slabs, as well as exterior walls that slide completely open, essentially vanishing, in calm weather. But the strategy



**Project:** Shark Alley House, Great Barrier Island, New Zealand  
**Architects:** Fearon Hay—Tim Hay,

Jeff Fearon, principals  
**Engineer:** Markplan Engineers  
**General contractor:** Offshore Builders

PHOTOGRAPHY: © PATRICK REYNOLDS

PROJECTS



Kitchen and dining areas (above) flow into the living room and courtyard. With all the glazing and storm shutters retracted, the master bedroom turns into a sleeping porch (opposite, bottom) and the main living spaces become an open veranda (above and opposite, middle and bottom). The steep, shrubby hill rising behind the kitchen and dining areas (above and opposite, middle) is part of the owners' 30-acre property.



also made allowances for harsher conditions by including metal storm shutters and a central courtyard, sheltered from high winds.

Protectively, the architects nestled the 2,800-square-foot vacation/weekend house into the base of a hill, just where the grade levels off from a steep, shrubby slope to relatively flat, grassy terrain (long ago cleared as a pasture) that extends out to the surf. This siting gave Fearon Hay expansive land in the house's foreground. "When you have 30 acres, the luxury of space," says Fearon, "you don't want to feel pressed against an edge."

An unpaved driveway through this meadow leads up from the dunes to the house. Along the approach, the building comes into view as a crisp composition of thin, cleanly articulated forms: floor, roof, columns, and a few wall planes. The formal precision and absence of extraneous lines owes much to the architects' deft editing and concealment of potential clutter. Though the house generates its own power from solar cells, for example, the architects hid these panels amid hillside vegetation, rather than bulk up the sleek roofline. And the designers not only removed the parked automobile from this idyllic scene, but also took care to tuck their freestanding garage/boat shed almost imperceptibly into a natural berm.

The house itself, quite modestly scaled, defers to the magnificent setting, but discreetly holds its own. Comfortably grounded, it gestures expressively with one end, containing the master bedroom, cantilevered off the land. When the house's glass exterior walls all slide away behind aluminum storm shutters on tracks—leaving little more than the building's fine bones—the place comes into sharp focus as an open pavilion.

With its skin peeled back, the entire L-shaped interior turns into a breezy veranda, merging indoors with out. Just as the architects intended, the inside spaces—a modest program of two bedrooms, a fluid living/dining/kitchen area, a courtyard, and for the owners' grown children, two bunk rooms—become viewing stations oriented toward the panorama of sea and sky, with distant land formations silhouetted on the horizon. Freed of its glass enclosure, the cantilevered master bedroom, a corner perch, turns into an open-air sleeping porch (from which to glimpse Shark Alley's reputedly harmless sharks). Similarly, the dining area gets its own entirely open corner. When nearly wall-free, the architecture invites you to cast off most of your own garments and pad around barefoot in a bathing suit.

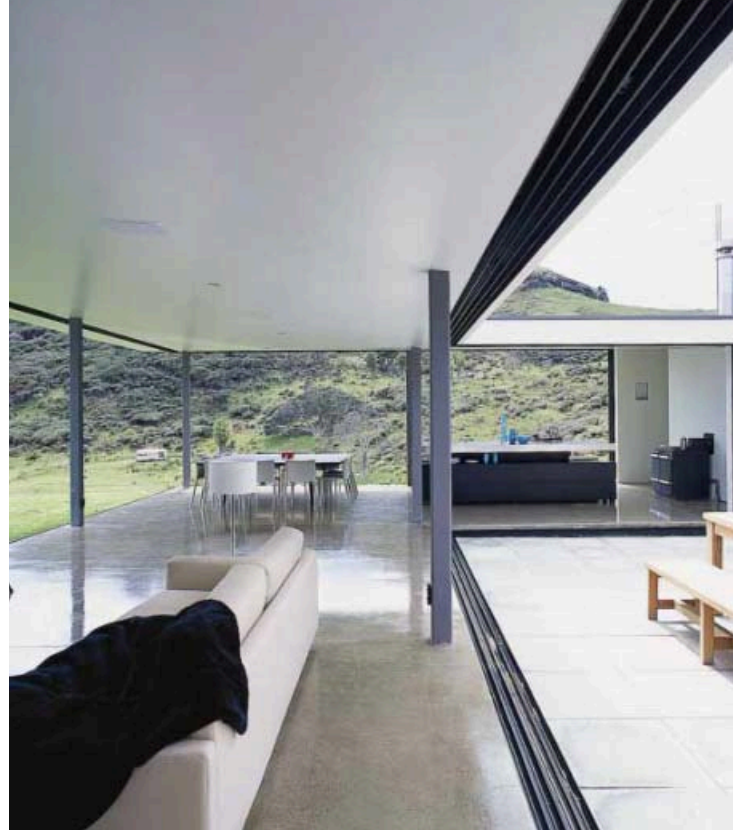
In moderately windy weather, of course, the setup changes. With all the glass panes closed, the 646-square-foot courtyard—complete with a fireplace and views through the house to the ocean—provides a protected outdoor living room, even through the winters, which tend to stay fairly warm, even when strong winds whip up. In a true hurricane, the structure would become a closed box, with storm shutters drawn.

Though Shark Alley House may appear delicate, especially when scantily clad, it's surprisingly robust. Designed for such harsh climatic conditions as salt, wind, and storms, the building relies on concrete block and local stones as a solid base, anchoring the steel structure. Durable materials—including poured-concrete floors and reinforced-steel window frames—continue from outside in. "There are no finishes: What you see is what you get," says Fearon Hay partner Tim Hay. "Everything had to be sturdy—practically bulletproof."

And though the elegant formal language of Mies van der Rohe permeates this house, Fearon Hay did not aspire to the polished, ultra-refined materials of his work. Even where the team—in a seemingly Miesian manner—consistently articulated steel columns separately from windows and walls, the architects offer a pragmatic explanation: The well-sealed pillars needed to stand inboard from the glass for protection from corrosion.

A range of local conditions presented Fearon Hay with challenges they had not encountered in their previous experience with primarily residential work. Building on a remote island meant shipping in nearly everything—even on the house's rather modest budget. "And while can-





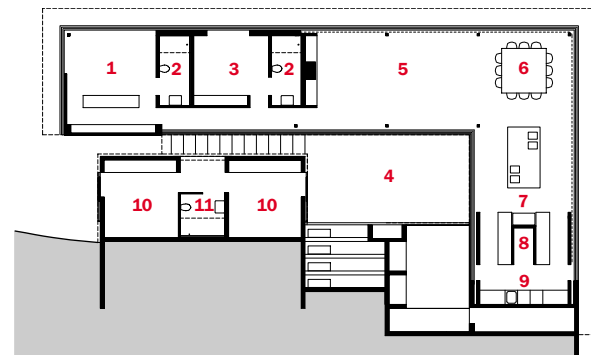
“tileriving the master bedroom seemed like a good idea in design,” recalls Hay, “it later became clear how impractical it would be to ship in precast concrete. So we had to trust a local builder, one we hadn’t known before, to pour the entire concrete structures on-site.” Miraculously, on an island where the typical house is far less ambitious and made of timber, the architects found a contractor who was not only willing to take on their Modernist concrete, steel, and glass project, but also able to execute it skillfully.

Word of the success traveled, and another Great Barrier Islander has already commissioned a Fearon Hay house (which, incidentally, will include much more timber). With clients, as with contractors, says Fearon, his firm tries to “work with people who are sure of what they’re after and willing to push the limit.” ■

#### Sources

**Curtain wall:** *Vantage Aluminum*

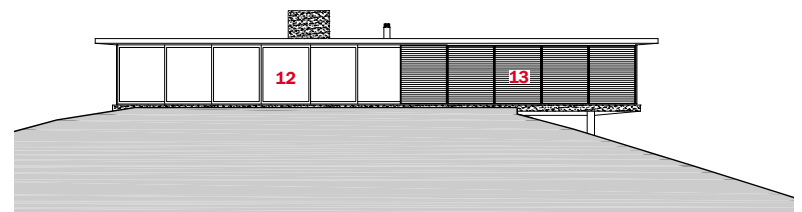
**Concrete masonry:** *Firth*



FLOOR PLAN

N 0 10 FT.  
3 M.

- |                   |            |                    |
|-------------------|------------|--------------------|
| 1. Master bedroom | 5. Living  | 9. Laundry         |
| 2. Bathroom       | 6. Dining  | 10. Bunk room      |
| 3. Bedroom        | 7. Kitchen | 12. Glass panels   |
| 4. Courtyard      | 8. Storage | 13. Storm shutters |



FRONT ELEVATION



The courtyard, with its fireplace (opposite, bottom) and ocean views (above), serves as an outdoor living room. In windy weather, exterior glass panels shelter this patio. But with the panels open, it merges with the living/dining/kitchen area (opposite, top right). Bunk rooms border this courtyard (opposite, top left).

Concrete beams form the walls on the exterior (opposite) and interior (this page). Wood steps cantilever from slots between the beams.



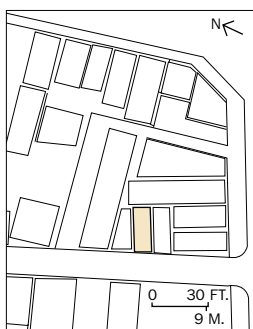
# Starting with a tiny lot in Kobe, Japan, Hiroaki Ohtani turns rough, stacked concrete beams into the striped and shadowy **LAYER HOUSE**

By Naomi Pollock

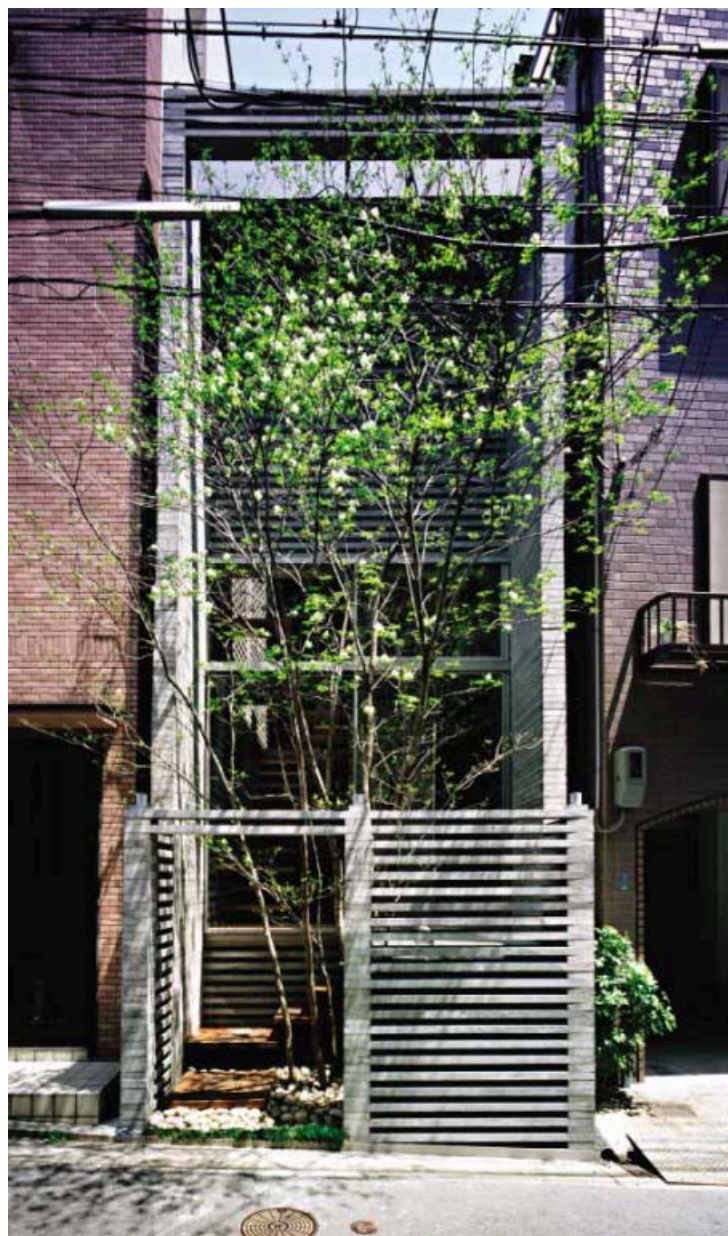
**I**n Japan, people have a predilection for white: white rice, white cars, white houses. But Hiroaki Ohtani, the owner and architect of Layer House, is no Japanese everyman. On a site near the center of Kobe, he built a shadowy dwelling of stacked, rough, concrete beams reminiscent of railroad ties. Apart from its largely plate-glass front facade, Layer House has no windows or conventional doors and no trace of white except for the bathtub—and that's a French import.

Before building this structure, Ohtani, his wife, and their young daughter had a spacious home in the northern part of the city. Unlike most of their contemporaries, they decided to trade in their ordinary, quasi-suburban place for life in the heart of town, within walking distance from movies, shopping, and cultural facilities. But the only site this 40-something couple could afford was a 355-square-foot lot, hemmed in by houses and a narrow street, available to them on a renewable 30-year lease. But what they saved on land they applied to Layer House's \$300,000 construction cost.

Instead of filling the lot to maximum capacity, Ohtani voluntarily set his house back from the street, bowing politely to the neighbors by leaving room for a mini front garden, facing southwest, and a flowering ash tree that the entire community could enjoy. While a gatelike, concrete frame draws an invisible line between public and private realms, the mostly glass facade (with a sliding panel for passage in and out) reveals the 822-square-foot house's inner workings. But the architect preserved a modicum of privacy by placing floors only above and below—not at—street level. A study (the daughter's future bedroom) and the sole bathroom occupy the lowest story, rising to the entrance and bedroom on the middle floor and finally, at the top, the kitchen and living room. Washed in muted rays from a skylight above, the uppermost level offers the brightest spot in the house.



Ohtani set his facade back from the lot's front edge, leaving room for a mini front garden (right). The rented parcel in downtown Kobe (above) measures only 355 square feet.



PROJECTS

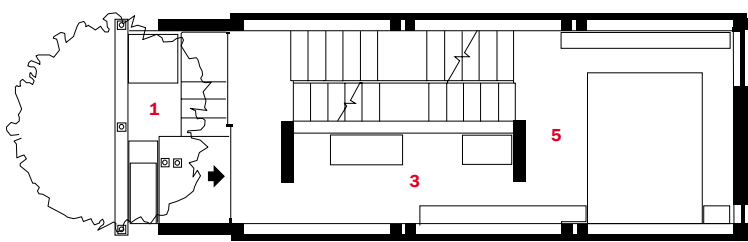
PHOTOGRAPHY: © KOUJI OKAMOTO/TECHNISTAFF

**Project:** Layer House, Kobe, Japan  
**Architect:** Hiroaki Ohtani  
**Engineer:** Koichi Tohki (structural)

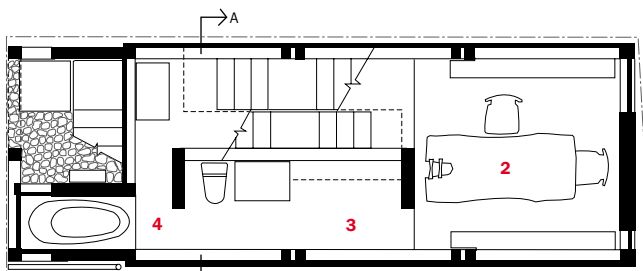
**General contractor:** Marukoh Kensetsu



In the bedroom (left) and cavelike study (right), shelves of the same ash wood as the stairs cantilever from spaces between the concrete beams.

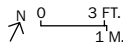


FIRST FLOOR



BASEMENT

- |           |            |
|-----------|------------|
| 1. Garden | 4. Toilet  |
| 2. Study  | 5. Bedroom |
| 3. Closet |            |



By contrast with the front facade's relationship to the site line, the opaque side and rear walls stand as close to the adjacent houses as possible, making the most of the site's 9.5-foot width. The exterior walls—a curious blend of traditional know-how and contemporary technology—consist of horizontal layers (hence the name Layer House) of precast-concrete bars reinforced with prestressed steel wires and pinned in place by thick steel rods. The bars range proportionately from 3.6 meters to 36 centimeters (118 feet to 15 inches) in length, with longer members for outer walls and shorter ones for the interior. All of these factory-molded components had to be carried on-site and installed by hand—a painstaking process that took 13 months. Cranes were out of the question because a tangle of electrical wires crosses in front of this extremely cramped site.

While Ohtani's assemblage of beams recalls the wooden Azekurazukuri-style treasure buildings at Todaiji, one of Japan's oldest and most important Buddhist temples, his concrete bars are miniature versions of the structural beams he deals with daily in designing office complexes, hospitals, and other large buildings for the architecture-and-engineering giant Nikken Sekkei.

The concrete bars on Layer House's sides and parts of its rear wall lie under galvanized-steel plates sandwiched with insulation, while the members on the interior remain exposed. Inside, the bars appear not

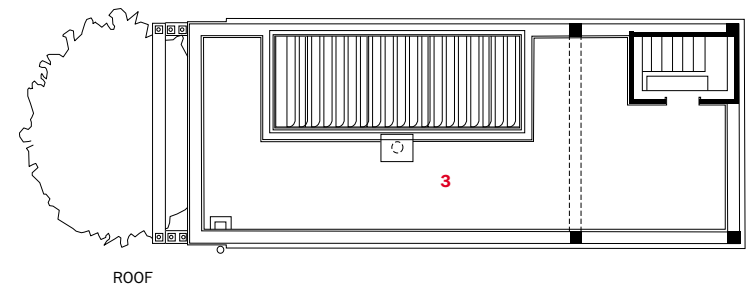


The wash basin (right) and imported French soaking tub (left) are the only white objects in this decisively unpainted, raw-concrete interior.

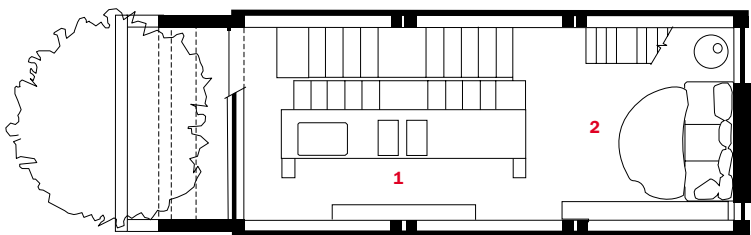


just unfinished, but also chipped, streaked, and mottled with color variations. Individually these flaws detract from, but collectively they enrich the walls' visual texture and give it "a kind of Japanese beauty," says Ohtani, who delights at the thought of his seasoned surfaces improving with age, rather than repainting. Open slots, interspersed between the bars, create a striped pattern on the facade and the interior walls. Where additional vertical steel rods were necessary to counteract lateral forces (the Great Hanshin Earthquake had destroyed the site's previous house 10 years ago), Ohtani eliminated the spacing and piled the bars directly on top of one another.

As important as the solids, the voids are what make this concrete shell a habitable home. Throughout the building, the architect fitted out the slots with plug-in furnishings—ash wood shelves, desk slabs, and skinny drawers, along with towel hangers, clothing rods, and light fixtures—that the occupants can rearrange at will. Slots on the rear and top half of the front elevations hold 2-inch-thick strips of glass, letting in a little daylight. The inverse of add-on furnishings, these 11-inch-long glass bars slide out with a little tug on their pull tabs, providing ventilation. The spaces between structural bars also support treads for two rail-less stairways, scissoring past one another. One of these stairways cantilevers from the west wall and the other from a central partition, composed of the ubiquitous stacked concrete beams. A ladderlike third set of treads leads



ROOF



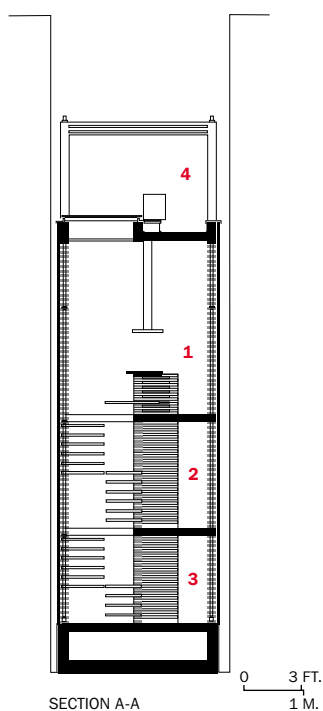
SECOND FLOOR

1. Kitchen
2. Dining
3. Roof deck



The steps are not only for circulation, but also for seating. Some cantilevered planes may even hold a plant or other object, as in the kitchen (above left). The largely plate-glass front elevation is the sole wall offering views out (above right).

1. Kitchen
2. Closet
3. Toilet
4. Roof deck



up to the roof level. Made of ash to match the other furnishings, the cantilevered steps all appear to float.

On first inspection, three stairways seem like a lot of connective tissue, especially considering the diminutive sleeping quarters and sitting room, each only 99 square feet. But Ohtani does not draw a clear line between circulation and living space. Stairs, not purely for ascending or descending, provide places to sit, while the kitchen and bathroom double as connectors, linking one side of the house with the other.

Naturally, this kind of flexibility is not for everyone. But Ohtani would be the first to admit that Layer House is as much a lifestyle as a home. And life in a cave, as the architect affectionately calls his place, with little daylight and the bare minimum in creature comforts, remains an acquired taste. For his family, the conspicuous absence of excess is not only a personal philosophical statement, but also a way of coping with living space that's tiny even by Japanese standards. After all, says Ohtani, "We don't need a rice cooker or a microwave oven when pots and pans do the job." ■

#### Sources

**Precast concrete:** P.S. Mitsubishi  
**Galvanized-steel panels:** Nittetsu Steel Sheet Corporation  
**Plumbing fixtures:** Toto (toilet);

Cera (bathtub, washbasin);  
 Doornbracht (faucets)  
**Kitchen appliances:** AEG (refrigerator); Gaggenau (stove)  
**Woodburning stove:** Rais



A slatted skylight allows the sun to cast patterns on the walls. In the compact kitchen, even the overhead vent hood is thin, planar, and geometrically pure.

Hillside vineyards border the lot (opposite, top), but the house's immediate landscape is a Minimalist composition of grass and concrete (this page). A concrete wall supporting the entire house penetrates its center, from cellar to rooftop (opposite, bottom).



# Building on a Swiss hillside, Aldo Celoria departs from local tradition, setting **CASA TRAVELLA'S** copper-clad box visually afloat atop a glass base

By Philip Jodidio

**T**he neighbors didn't like it. A copper box atop a glass one didn't look much like a house to them. When Aldo Celoria began designing a home for his sister in Castel San Pietro, within the Swiss canton of Ticino, he was still a student at the Academy of Architecture in Mendrisio, Switzerland. Having studied there with such architectural luminaries as Mario Botta, Peter Zumthor, and Kenneth Frampton, he was eager to make a statement with his first built work—but before leaving his mark, he needed to calm down the people across the street. Although the 3,770-square-foot house would look completely unlike the neo-Tuscan home next door, town authorities apparently recognized the merit of Celoria's scheme, and accepted it over a din of protest.

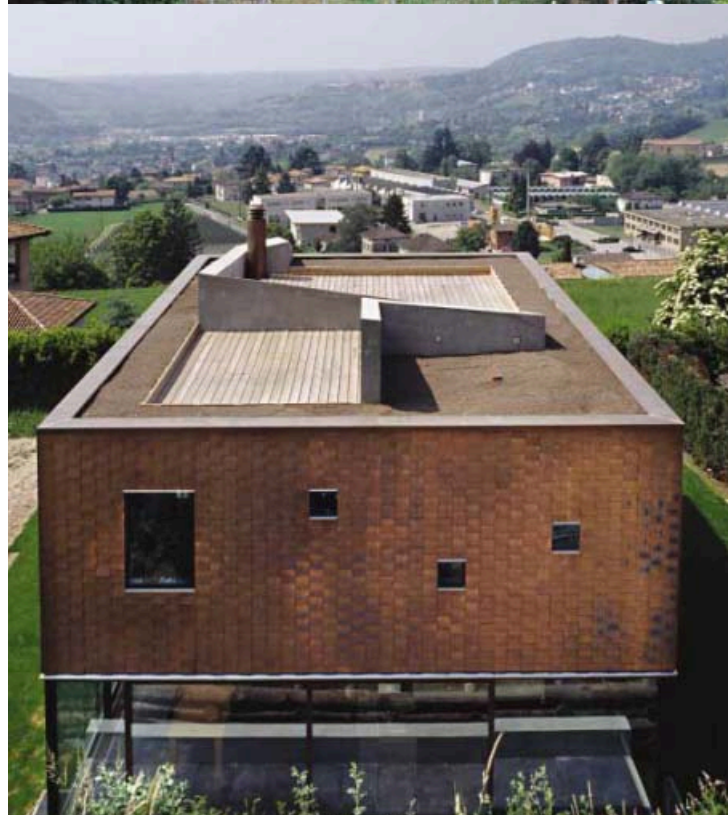
Castel San Pietro—near the Italian border and not far from Mendrisio, where Celoria was born in 1969—is a sleepy town with a population of 1,800. There, for a lot adjacent to his grandparents' comfortable stone residence, the architect envisioned building four houses—one for each of his three siblings and himself. “The first design was the last one,” Celoria says with a smile, referring to Casa Travella, the house he erected first, but on the site closest to the old family property. In his mind, this proximity demanded a particularly successful scheme.

Set amid vineyards, midway up a stepped hillside, Casa Travella offers sweeping views of the countryside below. Perched above a narrow road, the glass-box structure, crowned by a copper-shingled rectangular volume of nearly identical size, sits over a concrete, street-level garage with a sliding, translucent polycarbonate door. Concrete steps lead to the entry level, where a grassy incline gives way to a flat, black concrete terrace. Minimalist in its landscaping, the house stands within a spare composition of grass and black-pigmented concrete on its 5,370-square-foot lot.

Shortly before designing this project, the architect visited

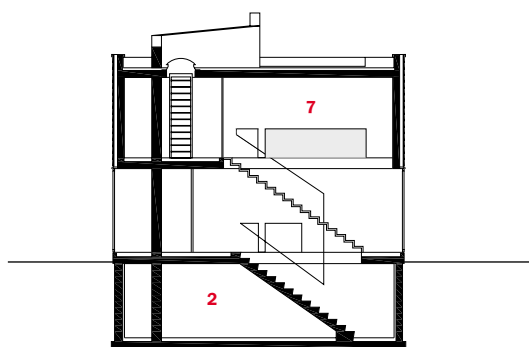
*Philip Jodidio, a Paris-based journalist, is the author of more than 20 books, including a recent monograph on architect Tadao Ando (Taschen).*

**Project:** Casa Travella, Castel San Pietro, Switzerland  
**Architect:** Aldo Celoria  
**Engineer:** Paolo De Giorgi  
**Consultants:** Ares Viscardi  
*(landscape); Adriano Mora/Idealuce (lighting)*  
**General contractor:** Gianni & Colombo

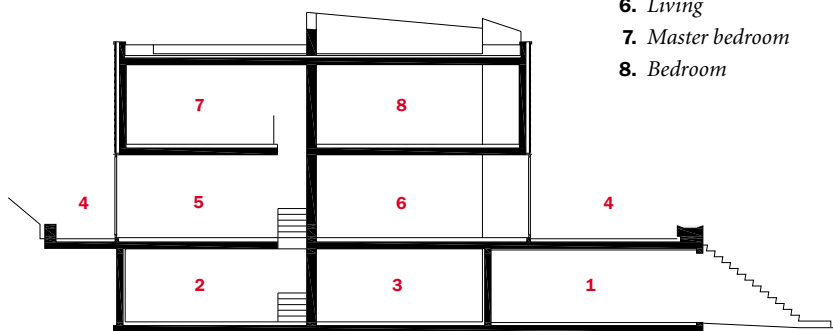




Especially when illuminated at night, the copper-clad upper floor appears to defy gravity, floating atop the glass base (this page).



SECTION B-B



SECTION A-A

The upper floor's punched windows barely reveal what's behind them (right), in contrast to the lower level's transparency (below).

1. Garage
2. Laundry
3. Multipurpose
4. Terrace
5. Dining
6. Living
7. Master bedroom
8. Bedroom

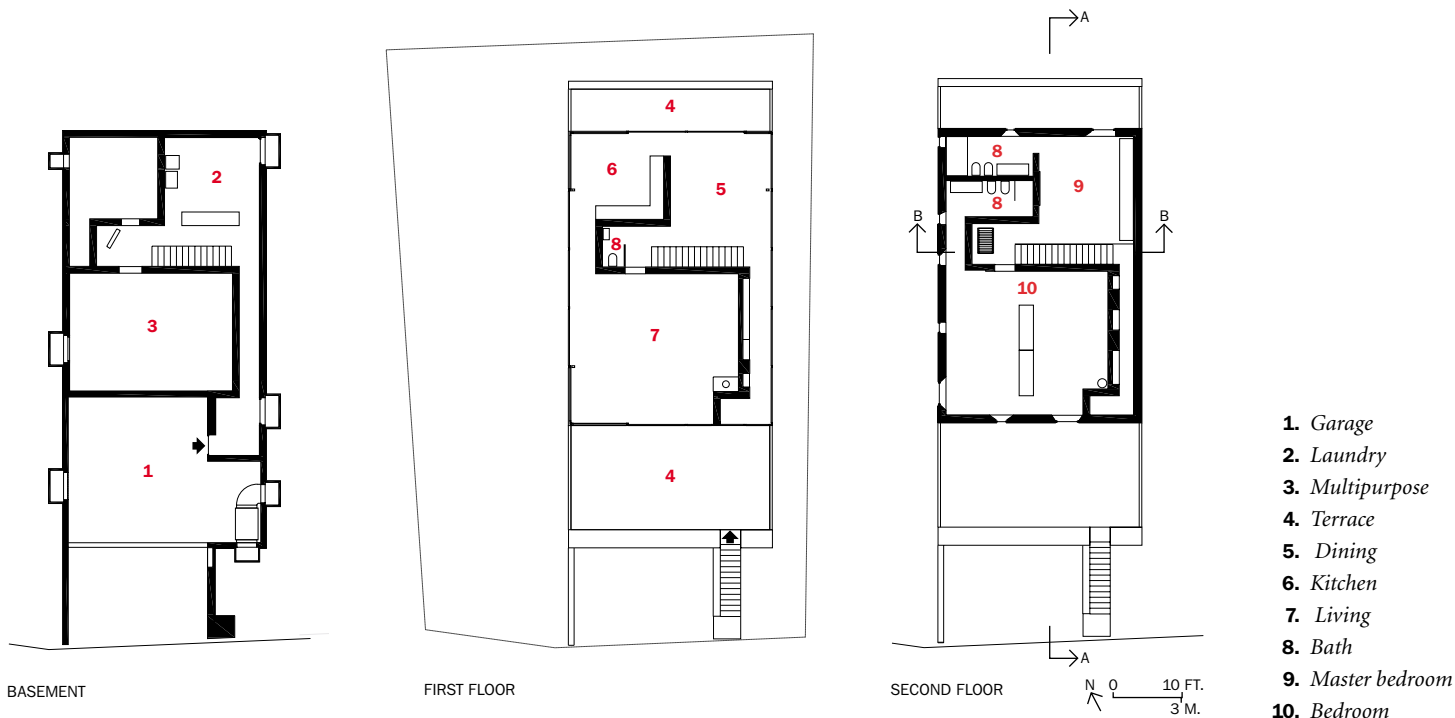


Finland, where he noted numerous copper-clad buildings. On his return, he says, he felt inspired to give Casa Travella a “Nordic” flair. What seems more obvious in his scheme are the studied contrasts between heavy and light, open and closed, bright and dark.

Celoria proudly describes the care he took in opposing the almost voyeuristically transparent ground floor with the nearly opaque upper story. This opposition corresponds to the functions within: While such public or communal spaces as the living, dining, and kitchen areas occupy the lower volume, the more private zone of bedrooms claims the upper block. The base's glassy smoothness plays against the upper level's texture of custom-cut copper shingles, each measuring approximately 8 by 10 inches. The ground floor originally had no curtains, accentuating the sheer transparency beneath the more enigmatic second floor. As Celoria points out, it's nearly impossible for an outsider to guess what's behind the top-floor windows, where, on each elevation, one large and several small openings puncture the copper skin at irregular intervals. Careful to protect juxtaposed materials, the architect devised a system behind the sheathing for water runoff. To shield the lower level's anodized aluminum window and door fittings, he placed a thin, continuous, stainless-steel strip at the base of the copper cladding.

The effect of an opaque block floating over a glass one owes much to the inner structural design. A 1-foot-thick concrete wall, supporting the entire house, penetrates the building's core, all the way from basement to roof terrace. The architect compares this wall's form to a piece of paper folded three times at right angles. Its dark gray lacquered surface confronts the visitor immediately at the entrance, then leads with a turn into the dining room.

Apart from the front entrance, the house actually contains no traditional hinged doors, allowing space to flow freely around and through openings in the concrete wall. Niches in this element provide for a full-height bookshelf near the entrance. At a front corner of the living room, its glass enclosure slides completely open, making the top floor appear dangerously cantilevered over the space. At the opposite corner of the room, a fireplace sits flush with the floor—a reference, explains



The interior has no conventional hinged doors, allowing space to flow freely. In the bathrooms, sliding wood panels allow for closure (right). And in the children's quarters, the architect divided the room with a blackboard-covered closet, setting the play area (below) apart from the sleeping zone, while keeping them connected.



Celoria, to the relationship of fire to the earth. Toward the back of the house, a relatively small kitchen, with a white table designed by the architect, opens onto both dining and living areas. Along the wall, the dining room's acid-washed steel stairway rises toward the bedrooms, its fine iron handrails contrasting with the wall's heavy concrete. Upstairs, the architect devised other creative alternatives to conventional doors. He divided the children's bedroom with a big, blackboard-covered closet, while placing sliding wood panels in the bathrooms to provide closure. The master bedroom, at the back of the house, has neither doors nor curtains to interfere with the spatial flow. Perilously steep wooden steps lead up to the roof, where the concrete wall projects slightly above a wood-planked terrace.

Completed on a budget of about \$700,000, Casa Travella shows a mastery of space and materials that seems surprising for a young architect. Celoria's sister eased his task by giving him free reign in the design, only requesting neutral colors for the interior. Although he says the copper roof of Aalto's Finlandia Hall, in Helsinki, and buildings by Asplund and Lewerentz, in Stockholm, provided inspiration for Casa Travella, Celoria has clearly built with the warmth and light of his native Ticino in mind. Though the architect's other siblings have decided, for the moment, not to build on the adjacent land, he's erecting a residence on a piece of the original property, which the family sold to other people. Clad in polycarbonate, this structure will allow the architect once again to explore the play of light and transparency against opacity.

Get used to the name Aldo Celoria—the neighbors did. ■

- |  |   |
|--|---|
| <b>Sources</b>                           | <b>Kitchen appliances:</b> <i>Siemens</i>   |
| <b>Flooring:</b> <i>Novastrada</i>       | <b>Plumbing:</b> <i>Turba (toilets); Maroni Rilav (sinks); Zazzeri (faucets); Fantini (showerheads)</i> |
| <b>Glass:</b> <i>Giugni</i>              | <b>Terrace decking:</b> <i>Bernet (larch)</i>   |
| <b>Lighting:</b> <i>Sulmoni</i>          |   |
| <b>Skylights:</b> <i>Zeltner Tecnica</i> |   |

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The Quality Certification Program is administered by the Architectural Woodwork Institute.

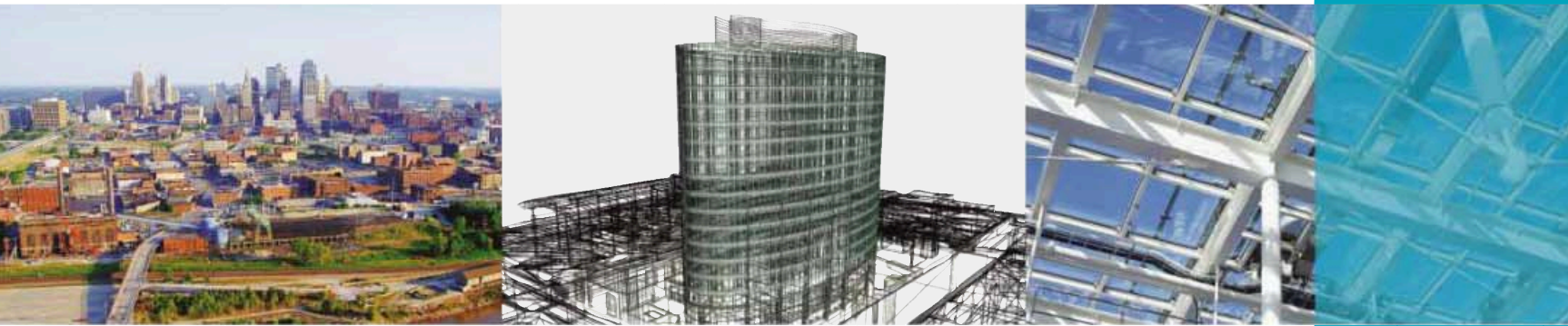
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# High-Performing Envelopes Demand Know-How

## SEVERAL NEW INITIATIVES WILL HELP ARCHITECTS BETTER APPLY BUILDING SCIENCE AND TECHNOLOGY TO THE DESIGN OF BUILDING ENVELOPES

By Nancy B. Solomon, AIA

**W**e demand a great deal from the building envelope—the skin that shelters us from the outside world. For starters, it must protect us from rain and snow, provide appropriate amounts of sunlight and fresh air, retain interior warmth in the winter and resist exterior heat in the summer, all the while exuding an aesthetic that suits owner and public alike. To this intricate mix, add the tantalizing promises of new materials, products, and systems, and ever more stringent energy, security, and other requirements, and the job of designing a building's outer shell becomes very complicated indeed. So complicated, in fact, that some fear architects may be losing their grip on this most visible building component. “The exterior of the building is how architects identify ourselves—it’s our calling card, yet we are no longer in control of it if we don’t know the building science and the technology necessary to design high-performing envelopes,” says Richard Keleher, AIA, a technical-quality and drawing-review consultant in Concord, Massachusetts, and former director of building-envelope technology at The Stubbins Associates. He predicts that, if things continue as they have in recent years, envelope consultants may one day be dictating the look of our buildings.

Fortunately, three recent national efforts to improve the performance of building envelopes are laudable steps toward remedying the current situation. These include the publication of the *Building Envelope*

*Contributing editor Nancy B. Solomon, AIA, writes about computer technology, building science, and topics of interest to the architectural profession.*

### 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 222 and follow the instructions.

### LEARNING OBJECTIVES

After reading this article, you should be able to:

1. Discuss recent national efforts to improve envelope performance.
2. Explain the role of the National Institute of Building Sciences.
3. Describe the purpose of building commissioning.

For this story and more continuing education, as well as links to sources, white papers, and products, go to [www.architecturalrecord.com](http://www.architecturalrecord.com).



A battery of tests was conducted on a mock-up for the exterior lab wall of the Children's Hospital of Milwaukee, designed by Shepley Bulfinch Richardson and Abbott.

*Design Guide*, a comprehensive resource for the design and construction of institutional and office buildings; the *Exterior Enclosure Technical Requirements for the Commissioning Process*, which outlines a step-by-step process to ensure that a new envelope will function as intended; and the formation of building enclosure councils, which establish a forum within which practicing architects throughout the country can begin to learn the fundamentals of building science and discover regionally appropriate solutions.

Although all three efforts evolved separately, the complementary programs have coalesced under the auspices of the National Institute of Building Sciences (NIBS), in Washington, D.C., a nonprofit, nongovernmental organization established by the U.S. Congress in 1974 to serve as a bridge between government and the private sector in order to improve the quality and efficiency of construction in this country. Among many other functions, NIBS disseminates technical information and helps introduce appropriate technologies into the building process. Referring to the advancement of high-performance envelopes, NIBS vice president Earle W. Kennett observes, “No one discipline figures this into their domain because of the multidisciplinary nature of the work.” Nonetheless, to achieve high-quality enclosures, it is critical that the different disciplines interact and learn from each other. As an experienced intermediary among the varied facets of the design and construction industry, NIBS was well positioned to take on these new, inherently multidisciplinary initiatives.

**The new Building**

**Envelope Design Guide, which will be posted on the Whole Building**

**Design Guide Web site, will include generic construction details in CAD**

**format with extensive explanatory notes. The**

**section on walls, for example, will include an**

**overall isometric detail of “stone veneer sill and**

**jamb flashing” (opposite, far right) plus a series of**

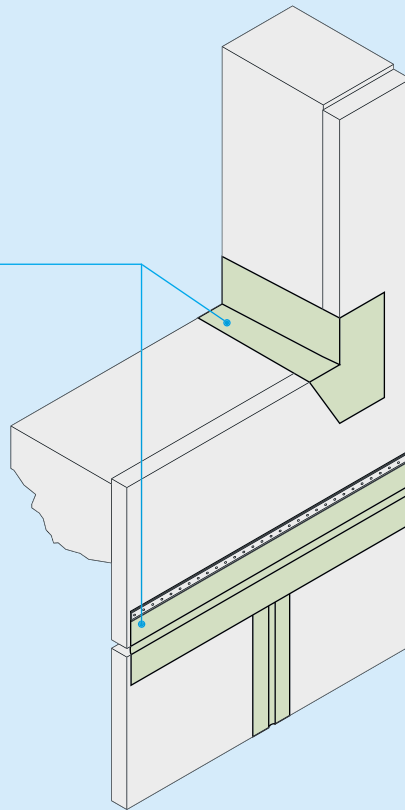
**12 step-by-step drawings (three of which are**

**shown here) that illustrate air-barrier continuity,**

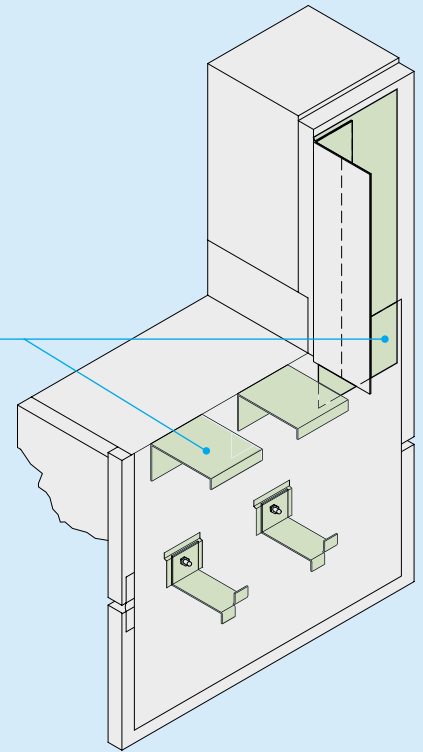
**drainage plane, and flashing concepts at the various layers of the wall.**

**STEP 2**

Seal all joints in the glass-mat-faced exterior sheathing (peel-and-stick self-adhesive flashing shown). Install corner section of flashing back-up material. Sealing all of the joints may allow the sheathing to be used as an exterior air barrier. Secure the upper edge of the horizontal joint membrane with termination bar and fasteners. The locations of the joints shown are for informational purposes only and are intended to convey exterior sheathing joint-sealing concepts.

**STEP 6**

Install drainage plane material along the cavity end-dam, and lap onto section installed below window a minimum of 6 inches. The drainage plane material needs to overlap onto the return leg of the cavity end-dam. Secure per manufacturer instructions. Depending on the membrane product used, impaling pins may be necessary to secure the rigid insulation outbound of the cavity. Some trowel-applied products that can be used in lieu of the membrane may be able to be used also as an insulation adhesive. Verify with the manufacturer. Install impaling pins, stone anchors, and membrane cover strips over the anchors and impaling clips.

**Design and construction guidelines**

The *Building Envelope Design Guide* is being produced by NIBS to provide comprehensive guidance on the design and construction of high-quality, long-lasting enclosures for offices and other public buildings, such as courthouses and hospitals, under the purview of six federal agencies: the Army Corps of Engineers, the Naval Facilities Engineering Command (NAVFAC), the Air Force, the General Services Administration (GSA), the Department of Energy, and the Federal Emergency Management Agency. It is the first time ever that a group of federal agencies have joined forces to develop and rely on a single set of design and construction guidelines. Although intended to improve the performance of building envelopes within the public sector, the guide promises to be a great resource for architects and building owners within the private sector as well.

The guide will be a Web-based rather than hard-copy document so that it can be more easily accessed and searched by users and expanded and updated on an ongoing basis by NIBS. It will be one of a series of guides posted on a relatively new Web site called the *Whole Building Design Guide* ([www.wbdg.org](http://www.wbdg.org)), which is provided by NIBS, with support from the NAVFAC Criteria Office, GSA, the Department of Energy's National Renewable Energy Laboratory, and the Sustainable Buildings Industry Council, to facilitate the dissemination of regulatory and tech-

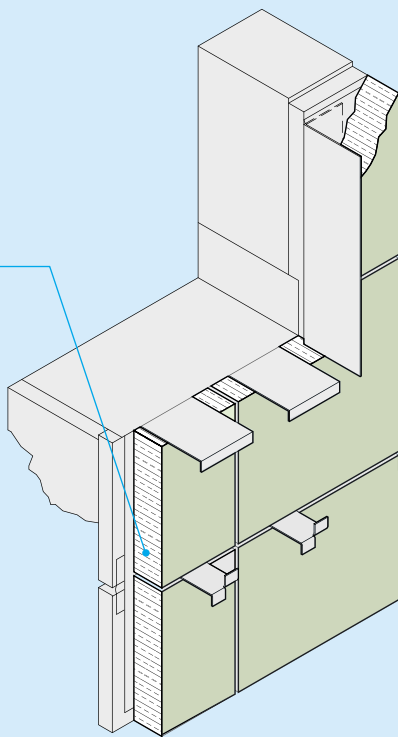
nical information to the building community. The first version of the *Whole Building Design Guide* will be available, free of charge, on the *WBDG* Web site later this year.

The new guide builds upon an earlier one, called *Envelope Design Guidelines for Federal Office Buildings: Thermal Integrity and Airtightness*, which was developed for GSA by Andrew K. Persily of the National Institute of Standards and published in 1994. “The earlier guidelines are being rounded out, filled in, and updated,” explains Wagdy Anis, AIA, director of technical resources at Shepley Bulfinch Richardson and Abbott, in Boston, and chair of the Building Environment and Thermal Envelope Council (BETEC), a long-standing NIBS committee whose mission is to encourage optimum energy use of buildings through a better understanding of how overall, complex building components interact with each other and with the environment.

The new guide consists of an introduction plus five chapters on below-grade construction (including the basement walls, foundation, and floor slab that divide the interior from the exterior environment); structural and nonstructural exterior walls; low- and steep-slope roofing; fenestration (windows and curtain walls); and atria. Discussions of each system will include a basic description; fundamental principles of design; appropriateness of applications in terms of building function and climatic conditions;

### STEP 7

Install rigid insulation in cavity. Other insulation products should be examined for their moisture tolerance and appropriateness for use for this plane if considering using them within the cavity. Some spray-applied insulation products may also be appropriate.



### OVERALL DETAIL

Drainage cavity end-dam

Jamb flashing

Jamb-to-sill transition membrane

Sill flashing with return and end-dams

Sub-sill membrane flashing

Back-up wall

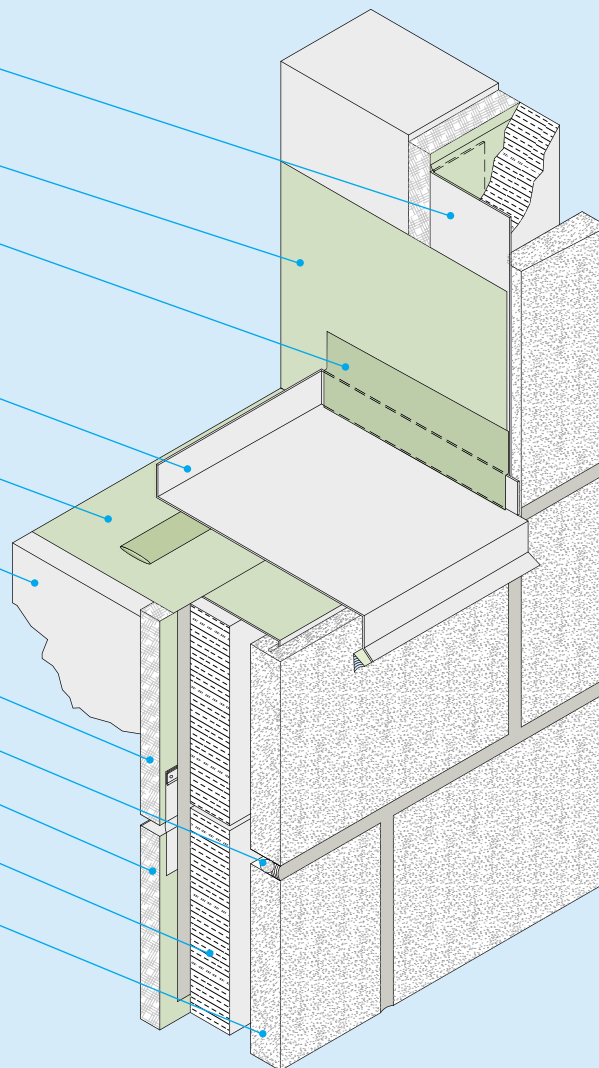
Exterior-grade (glass mat shown) sheathing

Wall membrane

Joint sealant

Rigid or other moisture-tolerant insulation

Thin stone veneer



generic construction details in CAD format with extensive explanatory notes; a survey of significant current research and development; a summary of applicable codes and standards; and additional resources.

Each system will be examined in terms of material durability, maintenance, thermal performance, moisture protection, fire safety, acoustics, and—in the case of fenestration and atria—daylighting and visual qualities. In addition, the connections between any nonstructural components of the enclosure and the building structure will be addressed.

An accompanying series of papers will discuss sustainability; indoor air quality and mold prevention; HVAC integration; and the following safety issues: extreme wind; seismic activity; flood; blast attacks; and chemical, biological, and radiation (CBR) attacks.

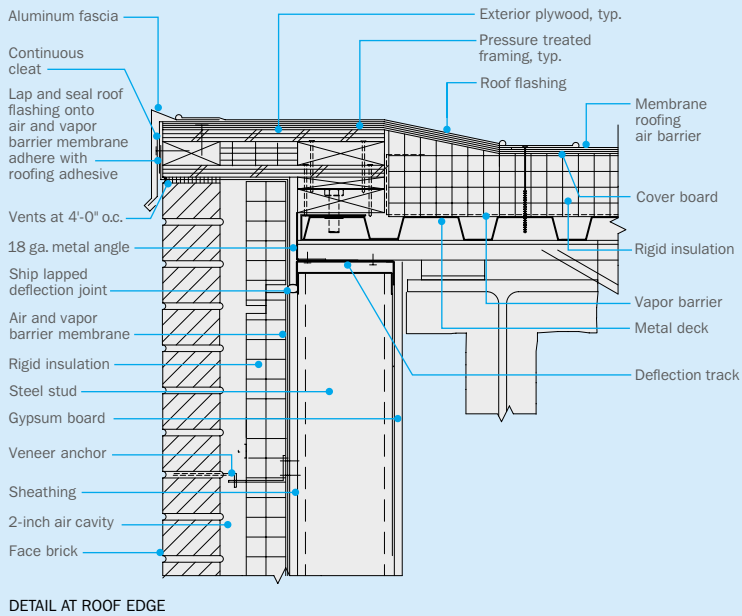
### Exterior enclosure commissioning process

Meanwhile, on another front, NIBS is in the process of preparing a building-envelope commissioning guideline to be called *NIBS Guideline 3-2005: Exterior Enclosure Technical Requirements for the Commissioning Process*. This publication builds on—and is to be used in conjunction with—*ASHRAE/NIBS Guideline 0-2005: The Commissioning Process. Guideline 0-2005*, which outlines—without reference to a specific discipline—the basic procedures in the commissioning of any building component

within a new or renovated project, was just approved in January by the ASHRAE board. A total of 14 guidelines, in addition to *Guideline 0-2005*, are anticipated to address the gamut of systems to be considered in a total building commissioning program.

Building commissioning is a systematic process of quality control through the predesign, design, construction, occupancy, and operations phases to assure that the owner gets a building that functions as intended. “The intent is to prevent errors before they occur,” says Joseph J. Deringer, AIA, president of The Deringer Group in Berkeley, California, and chair of the NIBS Enclosure Commissioning Guideline Committee. Historically, commissioning had focused on the start-up of the mechanical system toward the end of the construction phase to assure that it was running properly and efficiently before handing the keys over to the owner. But as greater emphasis was placed on building performance as a whole, it became clear that such a quality-assurance program had to start at the beginning of a project and include other critical components, such as the building’s skin, which is at the interface of so many environmental systems, from temperature and lighting to moisture control.

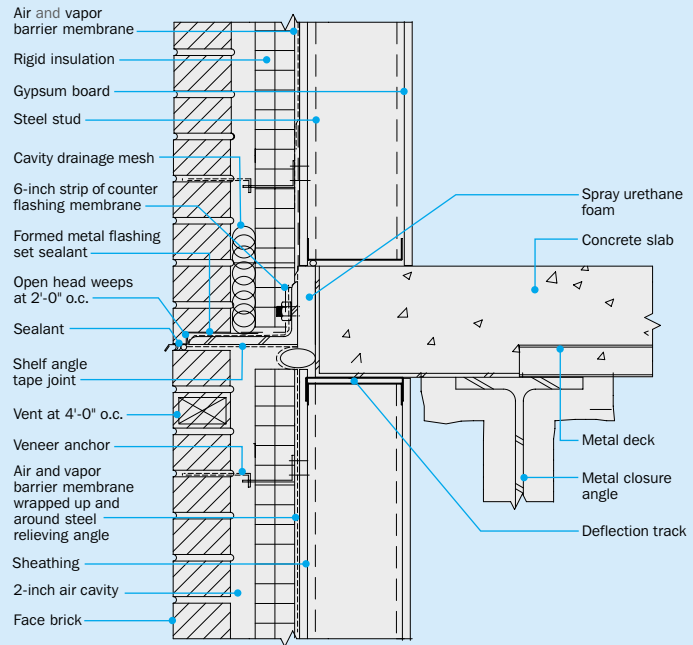
The body of the envelope commissioning guidelines will be general enough to address the basic process for all building types, sizes, functions, ownership structures, and delivery methods. To begin the



DETAIL AT ROOF EDGE

The Massachusetts Board of Building Regulations and Standards asked BSA's Building Envelope Committee—the precursor to BEC-Boston—to develop a series of sample construction details in support of the state's commercial energy code, which had been revised to introduce, among other changes, requirements for air barriers within the building enclosure. The committee's task force,

chaired by Wagdy Anis, AIA, of Shepley Bulfinch Richardson and Abbott, produced drawings of six common wall assemblies for educational purposes only. The designs assume exterior conditions typical of Massachusetts, and a maximum of 35 percent interior relative humidity in winter. Air-barrier continuity is emphasized.



DETAIL AT FLOOR SLAB

process, for example, the owner or owner's representative should develop a comprehensive list of project requirements as early as possible in the building delivery process, preferably before design begins. These requirements will take into account the inherent trade-offs between quality and cost. The ASHRAE/NIBS guidelines call this the "Owner's Project Requirements," or OPR. The design team, in turn, responds to the OPR with the "Basis of Design," or BOD. In the case of the building envelope, the BOD typically includes a description of each exterior envelope system option considered, including subsystems, materials, and components; a description of the interaction of the building exterior enclosure system with other building systems; the reasoning for the selection of the final building exterior enclosure system; and documentation of related assumptions, calculations, codes, and standards that were used in this decision-making process.

With the OPR and BOD established, the project team then proceeds according to a methodical and transparent series of checklists, peer reviews, mock-ups, in-situ testing, documentation, and staff training at appropriate stages in the process in order to avoid any miscommunication or misconceptions among the various parties.

Deringer emphasizes that these guidelines do not require an outside commissioning agent: "It's okay if an architecture or engineering firm commissions its own projects, as long as the people who undertake

the quality-control work are different from those who do the design."

An attached series of annexes will provide specific tools, delve further into certain key topics, and discuss issues pertinent to particular building projects. It is within the annexes that readers will be presented with actual case studies. The proposed annexes include:

- Commissioning Process Flowchart
- Roles and Responsibilities of the Commissioning Team Members
- Owner's Project Requirements Checklist
- Basis of Design
- Exterior Enclosure Specifications
- Construction Checklists
- Systems Manual
- Integration Requirements
- Interference and Coordination with Other Systems
- Communications: What, When and Who
- Test Procedures and Data Forms
- Performance Criteria
- Example Calculation Procedures and Tools

The Enclosure Commissioning Committee, which includes architects, engineers, builders, scientists, and representatives from building-owner organizations, plans to have a draft available for public

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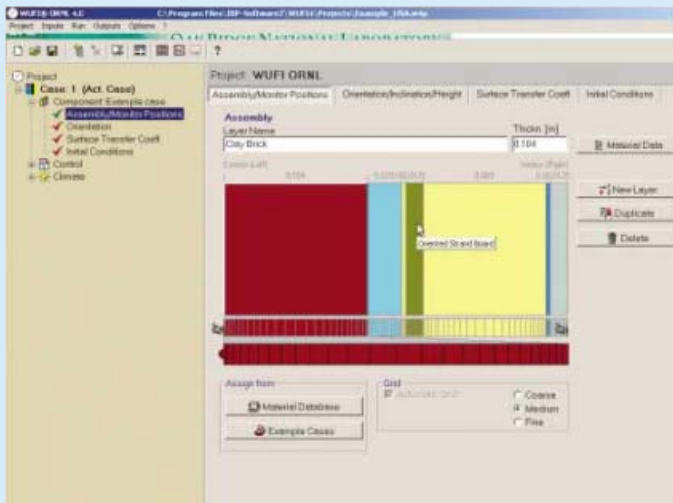


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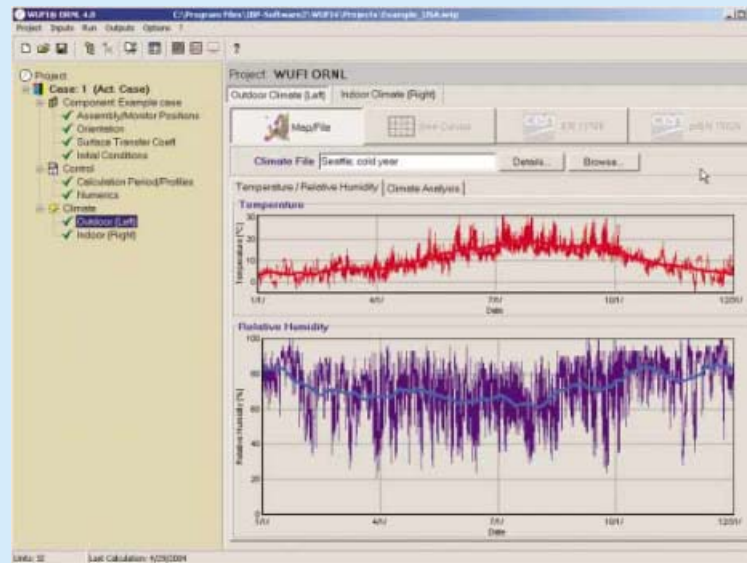
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**WUFI ORNL/IBP** is a one-dimensional transient heat and mass transfer simulation tool that has been designed to be easily understood and used. The model contains all of the physics needed to perform transient analyses of building envelope components. An extensive database of common building materials with

the requisite material properties is accessed by simply selecting the required material from a listing (left). While the model is calculating the hourly heat and moisture flow through the selected building envelope component, a graphical image is updated to depict changes in energy flows and moisture accumulations.



comment by summer. Once finalized later this year, the *Exterior Enclosure* guideline will be a voluntary NIBS document available from either ASHRAE or NIBS to encourage best practices in the industry.

### Building enclosure councils

Last, but far from least, is the May 2004 agreement between the AIA and BETEC to establish a network of building enclosure councils (BECs) in major cities across the United States. These regional groups are designed to:

- provide a forum at the local level for those with an interest in building enclosures and the related discipline of building science;
- encourage discussion, training, technology transfer, and the exchange of information regarding local issues, including appropriate climatic factors;
- initiate dialogue among the design professions and between the designers and all other players in the building process, from contractors and product suppliers to developers and insurance companies;
- facilitate improvements in regard to inspection, approvals, regulations, standards, liability, and other issues or processes.

The new BECs, sponsored by AIA's Building Science Knowledge Community, will function as committees of their respective local AIA

components. AIA will also host the councils' Web site ([www.BETEC-national.org](http://www.BETEC-national.org)). In addition, each local BEC president will become a BETEC board member. Says Anis, who is spearheading this national effort, "We are going to begin to populate BETEC with technically oriented architects."

BECs are up and running in Boston, Philadelphia, Pittsburgh, Dallas, Seattle, and Washington, D.C. And the formation of additional BECs is currently being considered for Denver, Minneapolis, Chicago, San Francisco, Houston, Atlanta, Miami, Los Angeles, New York, and St. Louis.

The regional councils are modeled after the Boston Society of Architects' Building Envelope Committee, which was founded in 1996 by Keleher, with the support of Anis. Keleher's own inspiration, in turn, had been a network of similar councils already operating in Canada. Because of their climate, explains Keleher, "The Canadians have to build very robust, high-performing enclosures." Keleher learned about this program while working with Canadians, and reasoned that it would be applicable in the States as well. After all, the basic principles of building science still need to be understood and appropriately applied by architects to achieve the most efficient high-performance envelopes in any climate. Although the winter in most parts of the U.S. is not as severe as in



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Canada, this country has a wide range of climates—cold, mixed-humid, hot-humid, mixed-dry, and hot-dry—and these differences necessitate different envelope assemblies. It turns out, in fact, that some of the most egregious building-science failures, such as the mold problems in the Southeast, occur in the warmer climates in the U.S. [RECORD, September 2004, page 171].

“I thought it was a fantastic idea,” says Anis, who has focused his architectural career on the building enclosure and the science behind it. For years, building scientists have felt like they have been talking to themselves. And, until this new initiative, BETEC was largely populated by government and industry representatives, with a very minimal architectural presence. “It’s really the architects who need to learn more and get on board because they detail the enclosures, and it is regarding the building enclosure where the lawsuits are flying,” he adds.

Anis believes the regional BECs will provide architects with the opportunity to discuss locally driven conditions, such as the climate, codes, and readily available materials. The network will also offer a mechanism for individual designers to stay abreast of national and even international initiatives, research efforts, and innovative case studies from other comparable geographic zones and assist architects trained in one region when working on a project located in another. In addition, he envisions the establishment of a dialogue between the U.S. network and that of Canada and even Europe, so that Americans can learn from the experiences of their counterparts abroad.

To give a feel for what a BEC can accomplish, Keleher describes a few of the projects already undertaken by the original Boston commit-

tee. In 2001, for example, the local group developed a series of six sample wall details for the Commonwealth of Massachusetts’s Board of Building Regulations and Standards ([www.mass.gov/bbrs/sample\\_details.htm](http://www.mass.gov/bbrs/sample_details.htm)) in support of the state’s revised Commercial Energy Code. This new version of the code, which took effect in 2001, introduced requirements for air barriers within the building envelope to prevent uncontrolled airflow through and within exterior walls, for the first time in the United States. The BEC-developed details illustrate appropriate relationships among insulation, vapor retarder, and air barrier within various assemblies for that region of the country.

And in 1999 and 2000, the BSA committee was the only logical forum of interested architects that BETEC could find to sponsor regional conferences on air barriers. The committee also sponsored a workshop that featured demonstrations of user-friendly design software that had been and continues to be developed collaboratively by scientists at the Fraunhofer Institute in Munich, Germany, and at the U.S. Department of Energy’s Oak Ridge National Laboratory (ORNL) in Oak Ridge, Tennessee. Called *WUFI-ORNL/IBP* (relating to “Heat & Moisture Transfer in Building Envelopes”), the Windows-based simulation tool quickly ranks different wall designs for a particular location according to their propensity toward moisture-related problems and evaluates the drying potential of alternative wall assemblies. Now that BECs are popping up across the country, ORNL plans to provide similar workshops that discuss the free WUFI-ORNL software, and the building physics behind it, to other architects and building professionals eager to improve the quality of their building enclosures. ■



## AIA / ARCHITECTURAL RECORD CONTINUING EDUCATION

### INSTRUCTIONS

- ◆ Read the article “High-Performing Envelopes Demand Know-How” using the learning objectives provided.
- ◆ Complete the questions below, then fill in your answers (page 254).
- ◆ Fill out and submit the AIA/CES education reporting form (page 254) or download the form at [www.architecturalrecord.com](http://www.architecturalrecord.com) to receive one AIA learning unit.

### QUESTIONS

1. Which is not one of the recent national efforts to improve building envelope performance?
  - a. the *Exterior Enclosure Technical Requirements for the Commissioning Process*
  - b. the *Building Envelope Design Guide*
  - c. the National Renewable Energy Laboratory
  - d. the formation of building enclosure councils
2. Which describes the *Whole Building Design Guide*?
  - a. a Web-based guide to disseminate technical and regulatory information
  - b. a document listing all federal guidelines for building design
  - c. a document for *Envelope Design Guidelines for Federal Office Buildings*
  - d. a Web-based guide for construction of high-quality public buildings
3. The purpose of the National Institute of Building Sciences is which?
  - a. to serve as a bridge between government and the private sector
  - b. to assure that mechanical systems function efficiently
  - c. to promote the advancement of high-performance envelopes
  - d. to assure owners get buildings that function as intended
4. The purpose of building commissioning is which?
  - a. to assure that the mechanical system functions efficiently
  - b. to assure that the owner gets a building that functions as intended
  - c. to improve the quality and efficiency of construction in the U.S.
  - d. to serve as a bridge between government and the private sector
5. Who should not perform the commissioning of a building?
  - a. the project designer
  - b. the same firm that designs the building
  - c. an outside commissioning agent
  - d. both a and b
6. The mission of the Building Environment and Thermal Envelope Council is which?
  - a. to prevent errors before they occur
  - b. to address the basic processes for all building types, sizes, and functions
  - c. to encourage optimum energy use of buildings through an understanding of how overall, complex building components interact with each other
  - d. to promote the advancement of high-performance envelopes
7. Building enclosure councils are composed of people from which group?
  - a. members of the BETEC
  - b. members of the NIBS
  - c. members of the AIA
  - d. members of the GSA
8. The goal of the building enclosure councils is which?
  - a. to make U.S. architects as knowledgeable as Canadian architects
  - b. to lobby the BETEC to limit lawsuits
  - c. to make sure only AIA members are on the BETEC
  - d. to put technically trained architects on the BETEC
9. The ORNL simulation software ranks wall designs by which?
  - a. their propensity toward moisture-related problems
  - b. the amount of uncontrolled airflow within exterior walls
  - c. the cost of wall assemblies
  - d. their efficiency at keeping exterior air out
10. In the exterior enclosure commissioning process, the BOD includes which?
  - a. a description of each exterior envelope system option considered
  - b. a comprehensive list of project requirements
  - c. actual case studies of buildings
  - d. roles and responsibilities of the commissioning team members

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# Tech Briefs

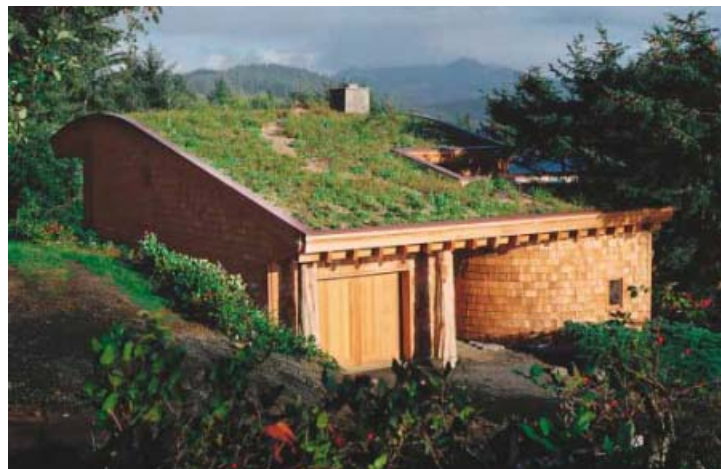
## New rating systems for green houses draw both interest and conflicts

New rating systems for green homes have underscored the steady buzz about green building within the design and construction community, as well as the desire of industry groups to exert more influence on how green building is defined. In January 2005, the National Association of Home Builders (NAHB) launched its Model Green Home Building Guidelines, a template for voluntary, self-administered rating systems. Meanwhile, the U.S. Green Building Council's (USGBC) long-awaited LEED for Homes specification is slated for pilot testing in mid-2005.

The two systems have been developed with different markets in mind. NAHB's guidelines are geared toward mainstream builders. The Green Building Initiative, a nonprofit organization formed by the Wood Promotion Network and other industry groups with ties to residential construction, will work with local builders' associations to adapt these guidelines to local markets, according to participants. In contrast, LEED for Homes is a national rating system intended for designers, like the other LEED rating systems. Officials predict the latter

will be used mostly for high-end residential construction as well as affordable multifamily housing, unlike the mainstream builders targeted by NAHB. Nevertheless, this group's new guidelines have been perceived by many as a preemptive response to the more stringent LEED system.

The NAHB guidelines assign points to projects for energy efficiency, recycling, water conservation, indoor air quality, reducing the use of pesticides and other household chemicals, and limiting high-maintenance lawns. It also encourages a holistic approach to designing green homes—one that emphasizes environmental issues from the start; considers the interdependencies of building systems; and stresses durable, low-maintenance materials. Green building "is growing exponentially, and NAHB didn't want to be caught in the undertow," says John Loyer, construction codes and standards specialist for NAHB. "We anticipate some degree of legislation and code enforcement, and we wanted to offer not a standard, but a voluntary guideline that could be used by builders who want to green their construction practices." In



The Cannon Beach Cottage in Oregon, designed by architect Nathan Good, was given a "green project of the year" award by NAHB.

March, the group sponsored its first green building conference in Atlanta and gave awards to several projects (all of which preceded the release of the guidelines).

The NAHB template was drawn up with input from a committee of industry representatives, builders, architects, and government and environmental groups. For the most part, local builders' associations will handle certification, says Loyer. The template's point system and gold, silver, and bronze awards bear passing resemblance to LEED.

According to a preliminary LEED for Homes checklist, baseline requirements include certification under the Department of Energy's Energy Star program, a soil and erosion control plan for construction sites, a basic water-management plan, third-party verified room air flow rates, and standards for the building envelope and indoor environment. It also prohibits the use

of tropical hardwoods; sets limits for landfilling of construction wastes; and requires a materials durability plan, while giving a significant incentive for location within developments that meet the LEED for Neighborhood Developments standards, due out later this year. The latter, a collaborative effort between the USGBC, the Congress for the New Urbanism, and the Natural Resources Defense Council, combines green-building and smart-growth principles.

The NAHB and USGBC developed their ratings independently, although there was communication between the organizations, according to officials. Yet, while acknowledging the USGBC's stated goal of greening the construction industry, Loyer says LEED for Homes "is not something we'll be recommending to our members."

The primary difference between the LEED for Homes specification and the NAHB guidelines is the national scope of the former, according to LEED for Homes program director Jim Hackler. "There are more than 40 green-building organizations in the U.S.," he says. "There's interest in LEED from gov-



Perkins Eastman Architects completed a green remodeling of a convent in Pittsburgh.

PHOTOGRAPHY: COURTESY NATHAN GOOD (TOP); © DENMARSH PHOTOGRAPHY (BOTTOM)

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## Tech Briefs

ernment agencies and production home builders. They're looking for national consistency." While the distribution of LEED for Homes might be decentralized due to the nature of home construction, the quality control, testing, and rating will remain consistent, according to Hackler. One criticism of the standard, that it fails to consider regional differences in climate, materials, and other variables, may prompt changes in later versions of the standard, he adds.

representing manufacturers, forestry and wood-products companies, chemical companies, vinyl producers, and others dissatisfied with USGBC, which doesn't extend membership to trade groups. The coalition contends that this policy limits the influence of individual companies (though some coalition member companies are also USGBC members) and undercuts their claims of a consensus-based process, says Jerry Schwartz, the group's cochair. Schwartz, however,

### AS NEW RATING SYSTEMS FOR GREEN HOMES ARE RELEASED, MANY QUESTION HOW SUSTAINABILITY IS DEFINED.

#### Who should define green?

Over the past five years, LEED has taken root at the federal, state, and local levels, mostly through design standards for public projects, and it shows signs of migrating to building codes as well. But in recent months, the NAHB and an industry consortium, the North American Coalition on Green Building, have been critical of the USGBC's standards-setting processes, opposing legislative and regulatory enforcement of sustainability measures. The coalition was established in 2003 by General Electric and trade groups

did credit USGBC's recent decision to use life-cycle analysis when hashing out standards. "It's a step in the right direction. They did a great job of reaching out to trade groups," he says.

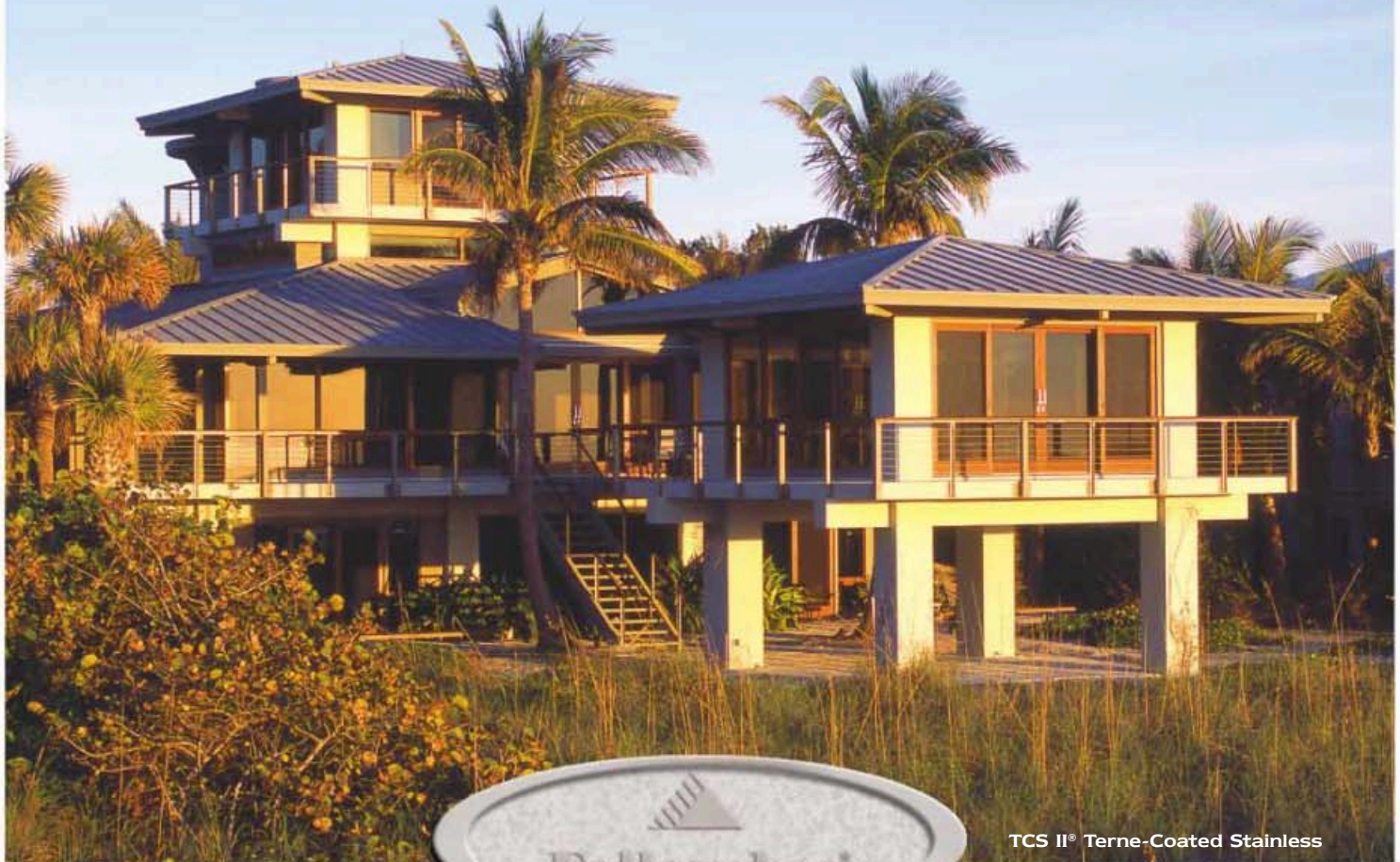
USGBC president and C.E.O. Rick Fedrizzi counters, "We feel our broad-based membership has done an extraordinary job of achieving a consensus-based platform for action. The only way everyone can profit is through open and vigorous dialogue, but we also know we must not let dialogue substitute for progress." *Ted Smalley Bowen*



EDG Architects involved future residents in the design of their building, the Eastern Village Cohousing Condominiums in Silver Spring, Maryland.

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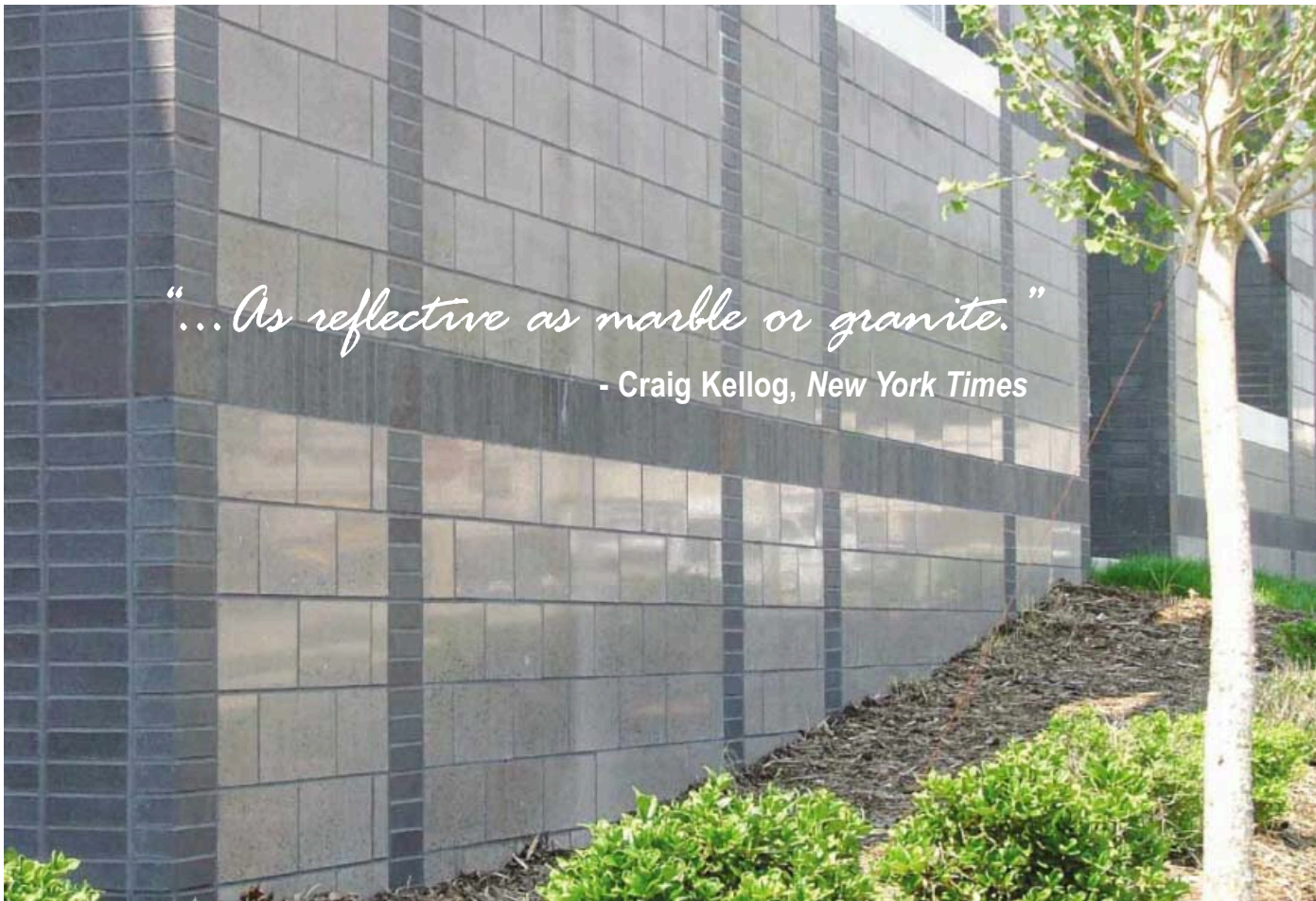


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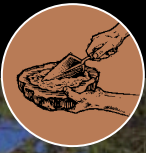


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# Products **Materials**

This month's focus covers the latest in architectural **materials**, including new metal, wood, plastic, and resin offerings. Also featured are several resource showrooms that help make **the specification process** of hard-to-source materials easier for those searching for new options. *Rita F. Catinella*

## Exhibition explores the design potential of stainless-steel mesh

Cambridge Architectural Mesh (CAM) recently debuted a redesigned, handcrafted stainless-steel-mesh collection. Organized into four categories, the collection includes Veil, a large-scale, flexible open weave to shade and screen structures; Drape, a flexible open weave for window treatments and space dividers; Fill, a rigid open weave for stair rails and grillwork; and Panel, a rigid closed weave for stair-rail systems, elevator cabs, and surface panels.

Last February, to coincide with the launch of the line and demonstrate new application ideas, CAM presented *Restructure: New Forms in Architectural Mesh*, an event and exhibition held at the American Federation of Arts in New York City. The architects presenting conceptual objects in the show included Tod

Williams, FAIA, and Billie Tsien, AIA, of TWBTA, New York; Tom Kundig, FAIA, of Olson Sundberg Kundig Allen, Seattle; Jeanne Gang, AIA, of Studio Gang, Chicago; Lorcan O'Herlihy, AIA, of LOH/a, Los Angeles; and Craig Konyk, AIA, of kOnyk, New York City. Jesse Reiser, AIA, and Nanako Umemoto, of RUR Architecture, New York City, and Chad Oppenheim, AIA, of Oppenheim Architecture + Design, Miami, featured projects currently in development that use CAM's mesh.

For the show, each team was assigned one of the new CAM product categories and asked to design a project that illustrates the capabilities of the material within their own design context. Design parameters were limited only for size and weight.

Cocurated by Marybeth Shaw of Shaw-Jelveh Design, Baltimore,

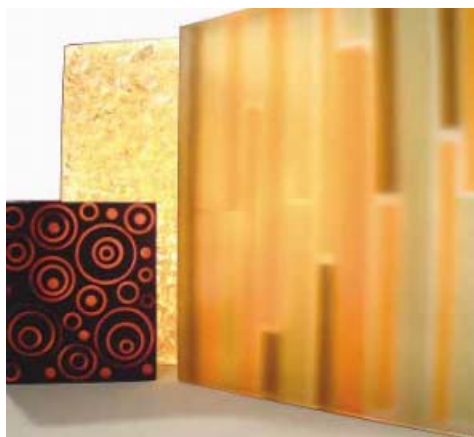


**Tom Kundig's Resin Table/Folded Stair (left foreground) and Jeanne Gang's Wrinkled Rug (left background). Lorcan O'Herlihy's Convex/Concave (above).**

and Susan Grant Lewin, of Susan Grant Lewin Associates, New York City, *Restructure* will travel to the 2005 AIA Convention in Las Vegas, where it will be on view May 19–21.

There are tentative plans to take it to Chicago, Miami, Los Angeles, and Seattle. Cambridge Architectural Mesh, Cambridge, Md. [www.architecturalmesh.com](http://www.architecturalmesh.com) **CIRCLE 200**

## Research for corporate clients keeps New York resource firm on top of the material world



**Cast resin inlay from Robin Reigi.**

Robin Reigi, a New York-based architectural resource company that provides innovative materials and processes to the A&D community, has recently branched into material research. Led by partners Robin

Reigi and Jennifer Daly, the firm has built an advanced materials library for General Motors, worked with Nickelodeon to choose colorful and tactile materials for its licensing trade-show booth, and is currently in the second phase of work for Zeeland, Michigan-based furnishings manufacturer Herman Miller.

"Herman Miller gave us a design problem for a new product line, and we were asked to find appropriate materials to meet its criteria," explains Reigi. These included issues such as high acoustic absorbancy, as well as

more conceptual matters, such as products that help convey intimacy as well as professionalism.

The team spent several weeks searching for and reviewing samples from dozens of manufacturers around the world. In the end, they sent their client 10 different items that met the criteria in the form of samples and a CD of specs. Following this, the team presented the various options to Rick Duffy, Herman Miller's vice president for CMF Design and Development, and those options will be used for the next phase of product development, which will include cost analysis, prototyping, and design development. "[Reigi] has a good network of material connections and serves as a great conduit of cool stuff and innovative breakthroughs," says Duffy.

Impressed with their work on the first phase, Herman Miller has asked the team to create an innovative materials library for them that would serve to inspire and educate the design team for future projects. The library, made of 75 custom samples, is currently under production.

"Our task is not just to obtain stock samples from vendors, as any librarian would, but to art direct the making of custom samples that push the limits of a material and show its more impressive capabilities," Reigi explains. She hopes that this new chapter will not only keep her firm on the cutting edge of the material world, but will allow it to be a more effective resource to its other clients—the A&D community. Robin Reigi, New York City. [www.robin-reigi.com](http://www.robin-reigi.com) **CIRCLE 201**

## Products Materials

### ▼ Growing source for reclaimed wood

AsiaRain and Jefferson Recycled Woodworks recently joined together to create TerraMai, a new company that will offer a wide selection of 100 percent reclaimed wood, including exotic hardwoods, Douglas fir, pine, oak, and redwood. The Cinnamon Mix floor shown below, for a kitchen and loft space in Denver, is composed of Merbau, Alan Batu, Sepetir, and Ironwood reclaimed from antique railway ties. The flooring is a 3"-, 4"-, 5"-width blend that contains far fewer spike holes than the wide-plank version. TerraMai, McCloud, Calif. [www.terramai.com](http://www.terramai.com) **CIRCLE 202**



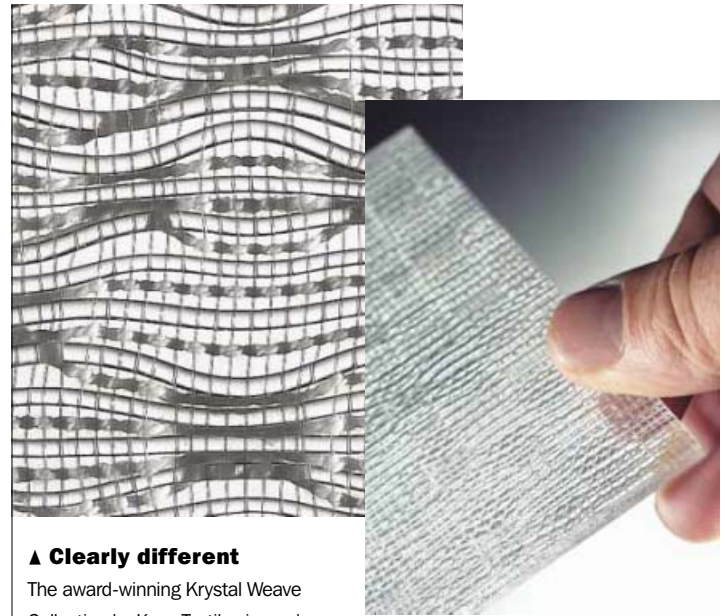
### ► Fire-resistant cedar

Potlatch has partnered with fire-retardant treatment company Chemco to develop its SaferWood deck and siding panels, which combine Inland Red Cedar's durability and resistance to decay and moisture with a Class A flame-spread rating. Chemco uses a vacuum-pressure application process that removes moisture and air from wood cells and replaces it with an environmentally friendly retardant. Potlatch, Spokane, Wash. [www.potlatchcorp.com](http://www.potlatchcorp.com) **CIRCLE 204**



### ▼ Hard-working wheat straw panels

Agri-Panel compressed wheat-straw panels for structural walls, curtain walls, floors, and flat roofs in commercial buildings use no adhesive binders and incorporate a natural mineral to resist termites, carpenter ants, and other pests. The 7½"-thick panels have a thermal R-value of 25.4, and their agricultural fiber serves as a natural insulator to resist hot and cold fluctuations. Agriboard Industries, Electra, Tex. [www.agriboard.com](http://www.agriboard.com) **CIRCLE 205**



### ▲ Clearly different

The award-winning Krystal Weave Collection by Kova Textiles is made from completely clear extruded polymer yarn that looks like drawn glass yet acts like a textile. Textile designer Libby Kowalski's inspiration came from a combination of traditional cut-glass vases and chandeliers from the Czech Republic. Made in the U.S., Kova's textiles and laminates are specified for applications including room dividers, flat window panels, wall panels, and other decorative uses in both commercial and residential projects. The fabrics are produced in 54" widths, and the 4' x 8' or 4' x 10' laminate panels can be purchased in finishes ranging from polished to satin in various thicknesses. Kova Textiles, New York City. [www.kovatextiles.com](http://www.kovatextiles.com) **CIRCLE 203**



### ▲► Eco-resin panels

Varia is an eco-resin panel system that encapsulates textured, colored, and natural interlayers within high-performance polymer skins, resulting in vibrant translucent panels. Designers can mix and match thousands of color and texture combinations for a range of surface applications. Varia's Kami collection (Cinnamon Weave and Tiger Thatch, above left and right) showcases leaves, grasses, and natural papers. Digital (bottom right), another Varia collection, uses a "print infusion" technology that outputs high-resolution image layers within eco-resin panels. 3-Form, Salt Lake City. [www.3-form.com](http://www.3-form.com) **CIRCLE 206**





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## Products Materials

### ► Green material and product source

Launched at the Greenbuild conference held in Portland, Oregon, last November, Canopy is a new resource for builders, designers, and architects who are interested in hard-to-source green materials. Canopy's initial portfolio includes Paperstone, a surfacing material made of a postconsumer recycled paper/resin blend from KlipTech Composites; Durat (center), a durable solid-surface product from Finland made from 50 percent recycled plastic and that is 100 percent recyclable; Kirei (left), an alternative wood product made from pressed, reclaimed Sorghum stalks and a formaldehyde-free adhesive; and a flooring from EcoTimber, a supplier of FSC-certified, reclaimed, and bamboo flooring. Canopy's collection of finished goods includes the 100 percent recycled aluminum cast-metal tiles, sinks (right), and light fixtures from Eleek and the 100 percent recycled copper sinks from Native Trails. In addition, Canopy will manufacture its own line of custom cabinets using the green materials it distributes. Canopy, Portland, Ore. [www.canopyhome.com](http://www.canopyhome.com) **CIRCLE 207**



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## Products Materials



### ◀ Floor to ceiling finishes

Architectural Systems' 5,000-square-foot New York City showroom has introduced about 20 new finish options this year, including Bamboo Strand Board flooring (above right), Satintech metal laminates (below left), and Raleo wood surfacing panels (left). Bamboo Strand Board flooring, available in a  $\frac{3}{8}$ " x  $3\frac{3}{4}$ " x 36" size, is engineered for demanding applications where an environmentally friendly material is desired. It features a standard industrial acrylic finish and a hardness rating of 26,000 psi. Satintech etched, solid aluminum sheets are ideal for vertical, light horizontal, and curved applications. The material responds dynamically to a small amount of direct accent lighting, giving the appearance of a fully illuminated, dimensional surface. Raleo wood surfacing panels feature cultured tropical teak artfully crafted into dimensional panels for a variety of commercial applications, including feature walls, built-ins, architectural millwork, and contract furniture. Architectural Systems, New York City. [www.archsystems.com](http://www.archsystems.com) **CIRCLE 208**

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## Colors

Belden Brick is available in a world of colors including soft whites and creams, golden buffs and dusty tans, delicate pinks and cinnamon reds, chocolate browns, pewter grays and coal blacks. With so many colors to choose from your options are truly endless. Here is a small sample of over 200 color ranges, 13 textures and 16 different sizes.

## Landmarks in Brick

## Sizes & Shapes

More sizes mean lower wall costs. With as many as sixteen different sizes to choose from Belden has the size you need. Plus, Belden has made thousands of special shapes to provide special details for individual projects. Need an "impossible" shape for your project? Then call Belden Brick and learn how the impossible can become reality.



## Textures

Belden Brick offers thirteen different textures that range from silky smooth finishes to rugged randomly textured styles. Each texture can make its own distinctive contribution to the visual impact you seek.

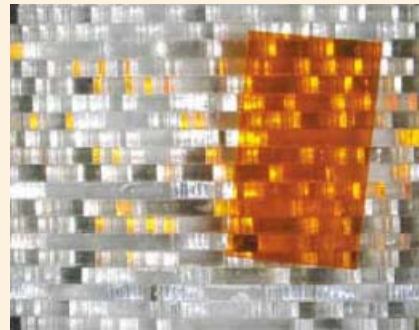


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## Product Briefs

### ► Pack-rat friendly

The Plan Pak plan-carrier/briefcase bag was created by Scott Daves, president of a nationwide permit expediting company, to carry architectural plans, a laptop, and document files while keeping the hands free to negotiate doors and greet clients. Plan Pak will hold up to 50 pounds of documents or tools and is lightweight, collapsible, waterproof, and washable. Made of high-quality nylon, Plan Pak features a 12" x 12" main pocket, pencil/pen holders, a palm-pilot holder, a business-card holder, an exterior scale-ruler pocket, a car-key hook, and a universal cell-phone case. An extra-wide harness is padded to protect the user's shoulders and suit jacket. Plan Pak, Pasadena, Calif. [www.planpak.com](http://www.planpak.com) **CIRCLE 209**



### Product of the Month SensiTile

**SensiTile technology allows various materials to react to changes in light intensity and color. Using the same principle that makes fiber optics possible, the embedded light-conducting matrix in a SensiTile material either reconfigures the shadows that fall on it or redirects and scatters any oncoming light. In an environment with ambient light, any movement around the material that casts shadows will produce a set of "ripples" on the material's surface; while in darker environments, any beam of light falling on a SensiTile is redirected to emerge from another part of its surface. SensiTile can be combined with a range of materials, including concrete, polymer, and resin, to be incorporated into flooring, walls, facades, countertops, and partitions. Last year, in collaboration with Zaha Hadid Architects, SensiTile won the "Boulevard der Stars" competition in Berlin to develop a series of plaques honoring German film stars. SensiTile, Livonia, Mich. [www.sensitile.com](http://www.sensitile.com) **CIRCLE 210****



### ► Hot concrete technology

The Chronos Chromos Concrete system can display patterns, numbers, and text in concrete surfaces for indoor or outdoor applications.

Developed by Chris Glaister, Afshin Mehin, and Tomas Rosén of the Royal College of Art's Innovation Unit, the system works when thermochromic ink is mixed with concrete. Nickel chromium wires, which heat up when electric current is passed through them, are set beneath the concrete surface, and when a certain temperature is reached, the area around the wire changes color. The technology can be used where underfloor heating is installed, such as in swimming pools or bathrooms or on concrete walls in office and public environments. Royal College of Art, London. [www.innovation.rca.ac.uk/archive/students.html](http://www.innovation.rca.ac.uk/archive/students.html) **CIRCLE 211**



### ▼ Modular and molecular

Founded in 1971, Hitch Mylius is a British manufacturer of contemporary upholstered furniture for corporate interiors, hotels, restaurants, bars, and private homes. Launched at last year's 100% Design show in London, the hm83 is a public modular-seating system inspired by molecular structures. The system's linking element allows for endless possible combinations, while its compound curves yield a fluid form, and the plywood frame lends the design a sense of lightness. The system is supported by a stainless-steel structure and is upholstered in high-density foam in a choice of fabrics and hides. Hitch Mylius, Middlesex, England. [www.hitchmylius.co.uk](http://www.hitchmylius.co.uk) **CIRCLE 212**



## Product Briefs



### ▲ Give them a reason to line up

The Line Up signage system, designed by the Milan-based design firm Lissoni Associati, is intended to clearly communicate with users while effectively managing space in public areas, including airports, hotels, and museums. The system's base element is a basic column in two sizes made of anodized aluminum (self-supporting or inserted into predrilled holes in the floor) that can be combined with different elements included in the system, such as a pullout boundary tape or standard or custom signs. Programmable LED displays for scrolling texts and images are available in five different colors and a range of display modes to suit individual project needs. Confalonieri, Giussano, Italy. [www.confalonieri.it](http://www.confalonieri.it) **CIRCLE 213**

### ► Contemporary curb appeal

The Avante collection of garage doors combines aluminum and glass in a contemporary design. Many window options are available to control the degree of light transmission and privacy, including clear, frosted, tinted, mirrored, or acrylic glass. The glass is supported by a 2½"-thick, rust-free aluminum frame that can be custom-painted or sealed with a clear, white, or brown finish. Clopay, Mason, Ohio. [www.clopay.com](http://www.clopay.com) **CIRCLE 214**



### ◀ Contemplative kit

Due to the increasing popularity of labyrinths in churches, hospitals, parks, businesses, and private homes, the Labyrinth Company has created a new paver kit to make them a more widely available and affordable architectural design option. The kit includes a complete set of layout tools and instructions for the contractor. The Labyrinth Company, Baltimore. [www.labyrinthcompany.com](http://www.labyrinthcompany.com) **CIRCLE 215**



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► **Modern perimeter protection**

SO Works is a product design firm specializing in modern bollards and anti-ram protection. The sculptural stainless-steel or bronze bollards (far right) are built to the specifications of Weidlinger Associates, a consulting firm nationally recognized for work on security projects. In addition to bollards, SO Works is developing nonstructural cast shells to slip over more conventional structural pipe bollards. A stone and metal vehicular anti-ram bench (near right) was designed by company owner/architect Fredrick Reeder, AIA, for the Fleet Bank Headquarters in Boston. SO Works, Boston. [www.soworks.net](http://www.soworks.net) **CIRCLE 216**



◀ **Elevating design**

The LEV, from ThyssenKrupp, is the first elevator for the machine-room-less home designed for new home construction, including multistory residences, condos, and town homes. Designed to meet national home elevator safety codes, LEV can use as little as 24 square feet, the size of a closet on top of a closet. ThyssenKrupp can create custom cab configurations and car sizes, and can install the system in two days. ThyssenKrupp Access, Grandview, Mo. [www.thelev.com](http://www.thelev.com) **CIRCLE 217**



▲ **Interactive digital signage**

The interactive whiteboard specialists at Smart Technologies have entered the digital signage market with Actalyst interactive

digital signage. Actalyst digital overlays are mounted on plasma displays or LCDs, making them touch sensitive. Using Smart's Digital Vision Touch technology, the overlays provide high-performance touch accuracy and image clarity ideal for large digital signage applications and self-service kiosks in retail stores, hotels, trade shows, airports, and museums. The overlays are compatible with 17 brands

of flat-panel displays, ranging from 37" to 63". Smart Technologies, Calgary, Canada. [www.smarttech.com/actalyst/panels](http://www.smarttech.com/actalyst/panels)

**CIRCLE 218**

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PHOTOGRAPHY FOR SO WORKS: © MICHELLE JOYCE (RIGHT), FREDRICK REEDER (LEFT).

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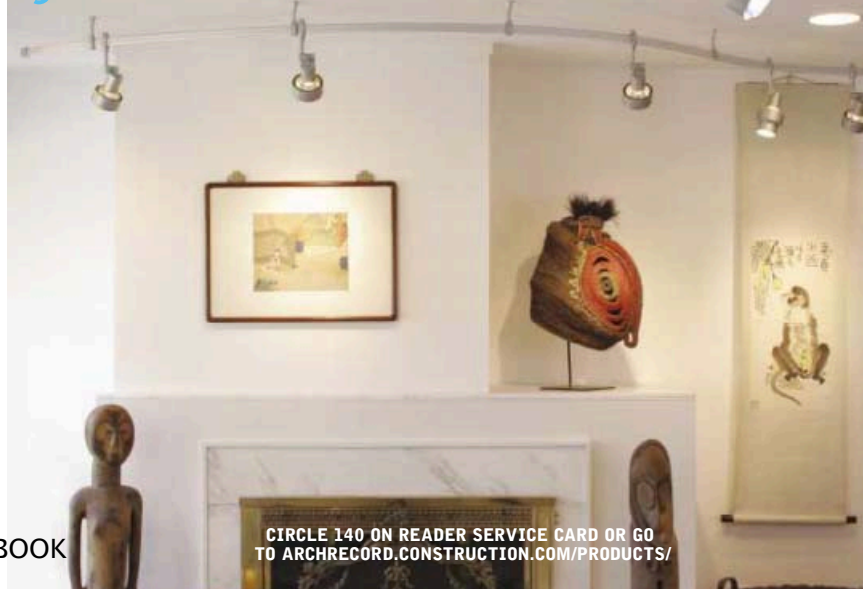
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## Product Briefs



### ▲ Making space for the workplace

While the "paperless office" has not yet arrived, workers have to accommodate growing numbers of products such as PDAs, cell phones, and personal printers. The Reach workstation, which Allsteel claims has 45 percent more storage capacity than a traditional system, replaces the usual overheads and pedestals with a single consolidated wall of storage. Power inside the storage compartments keeps small electronics charged up and close by, while a pullout shelf within the unit keeps gadgets off the work surface. Allsteel, Muscatine, Iowa. [www.allsteeloffice.com](http://www.allsteeloffice.com) **CIRCLE 219**

### ► End zone to flight zone

Air FieldTurf is an artificial turf developed for the safe zone areas around the runways and taxiways of air-carrier, military, and general aviation airports. FAA approved, it has passed stringent testing for jet-blast, fire, smoke, and safety standards. The system discourages wildlife from settling around airfields, provides a sharp visual contrast with runways, and eliminates the maintenance costs of real grass. Air FieldTurf, Milford, Mich. [www.airfieldturf.com](http://www.airfieldturf.com) **CIRCLE 220**



### ◀ Polished appearance

To create the polished concrete floor for this Whole Foods supermarket, Concrete Reflections used heavy-duty polishing machines equipped with diamond-impregnated disks to grind down the concrete surfaces to a shiny, smooth, and wax-free surface. Compared to other industrial flooring options, polished concrete holds up well to heavy traffic and features a high reflectivity that increases ambient lighting by 30 percent. Concrete Reflections, Bartow, Fla. [www.yesitsconcrete.com](http://www.yesitsconcrete.com) **CIRCLE 221**

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Roof color on house is Dusk Grey with Mulberry accent. Color shown in shingle inset is Dusk Grey.

Representation of colors is as accurate as our printing will permit. PATENT PENDING ©2005 TAMKO Roofing Products, Inc.

# Product Briefs

## Antique-look, modern function

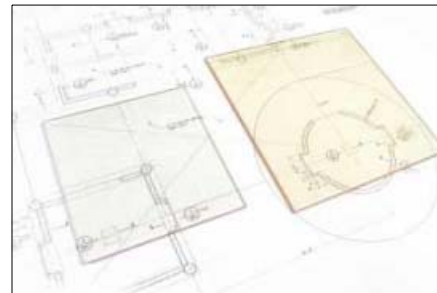
The Seattle-based furniture designer Joel Shepard has been designing furniture for more than 30 years. Last year, he received the Residential Smart Solution Award at the Northwest Design Awards Ceremony for his custom-built, Japanese-inspired media



cabinet. The cabinet, which took four months to complete, is modeled after *tonsu*, the artfully crafted cupboards and chests of Japan's Edo and Meiji periods. The cabinet's ancient look hides a modern function: It holds a large-screen television, audio components, and a large music and movie collection. The cabinet was designed to look like three separate, asymmetrical pieces in order to break up the mass and avoid overwhelming the room. Joel Shepard, Seattle. [www.joelshepardfurniture.com](http://www.joelshepardfurniture.com) **CIRCLE 222**

## Finishes like paper

G-P Gypsum has introduced the next generation of DensArmor Plus, the company's paperless, moisture- and mold-resistant interior wallboard. Enhanced DensArmor Plus panels feature a new glass-mat facing that finishes like paper-faced wallboard—resulting in the first completely paperless interior wallboard that offers moisture and mold resistance and finishes easily. G-P Gypsum, Atlanta. [www.gpgypsum.com](http://www.gpgypsum.com) **CIRCLE 223**



## Fire-rated ceramic glazing

Safti's new SuperLite-C product line features four ceramic glazings fire-rated

from 20 minutes to three hours. Available in large sizes up to 44" x 79", the 3/16"-thick, clear ceramic glazings fit any fire-rated framing system. Like all ceramic-glazing materials, they are not recommended for use in applications rated

over 45 minutes, other than door vision panels. Safti Fire Rated Glass, San Francisco. [www.safti.com](http://www.safti.com) **CIRCLE 224**

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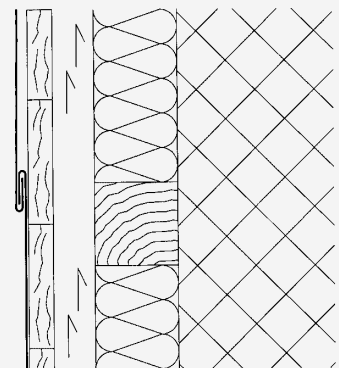


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Rakks wall-mounted shelving at Christine Desirée Collection, Sarasota, FL Interior Design: Christine Desirée

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## Product Literature

### Entrance system CD

Special-Lite's 2005 product catalog is now available on CD, providing information needed to design, specify, and order the company's heavy-duty commercial entrance system products. Based on Special-Lite's print catalog, the Windows-based CD provides exportable CAD drawings in AutoCAD R12 DWG format; product details, brochures, order forms, and miscellaneous information in Acrobat Reader PDF files; and guide specifications in Microsoft Word. The CD includes an extensive color photo gallery of the company's product lines in an array of installation environments. Special-Lite, Decatur, Mich. [www.special-lite.com](http://www.special-lite.com) **CIRCLE 225**

### Italian lighting brochures

Firme di Vetro offers two new brochures for the Gallery Vetri D'Arte and Alt Lucialternative lighting product lines. The Vetri D'Arte brochure presents five new models that use elaborate glass, strong colors, and new proportions. The latest brochure from Alt Lucialternative offers a collection of lighting products in contemporary designs and a range of materials. Firme di Vetro, Salzano, Italy. [www.firmedivetro.com](http://www.firmedivetro.com) **CIRCLE 226**



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Updated site offers product info, project highlights, designer bios, and event info. [www.skypadfurniture.com](http://www.skypadfurniture.com)

### Rolling door catalog

Cornell Iron Works 2005 Rolling Door & Grille catalog is now available. The 24-page catalog is a guide to rolling service doors, counter doors, and grilles, plus a selection of operators and control devices. Cornell's emergency response and environmental separation product lines are designed to ensure personal safety and provide security. Cornell Iron Works, Mountaintop, Pa. [www.cornelliron.com](http://www.cornelliron.com) **CIRCLE 227**



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## Product Literature

### Ceiling system catalog

Totaling 260 pages, Armstrong ceiling system's 2005 catalog includes a new "Creating Signature Environments" section that depicts the use of the Armstrong's ceiling products in a variety of commercial applications. The systems featured in the section include accent canopies, coffered ceilings, curved ceilings, open cell ceilings, radial ceilings, plank ceilings, large-size modules, drywall grid systems, and perimeter trim. The catalog also contains three other new sections: "Building Sustainable Environments," which focuses on the Armstrong environmentally friendly portfolio and how it helps meet LEED criteria; "Improving Acoustical Environments," which concentrates on acoustical performance in key applications; and "Ensuring Safer Environments," which highlights fire and seismic performance. Armstrong World Industries, Lancaster, Pa. [www.armstrong.com/ceilings](http://www.armstrong.com/ceilings) CIRCLE 228

### Estate furniture catalog

Weatherend Estate Furniture's 2005 catalog includes information on its entire outdoor furniture line, custom design services, furniture options, and accessories. Weatherend Estate Furniture, Rockland, Maine. [www.weatherend.com](http://www.weatherend.com) CIRCLE 229

### Health-care flooring brochure

A new brochure from Freudenberg Building Systems, manufacturer of nora rubber flooring, highlights flooring solutions for health-care facilities. The 24-page brochure describes the ways that nora products address the demands health-care facilities place on floor coverings, including hygiene requirements, ease of maintenance, sound absorption, comfort underfoot, and wear- and slip-resistance. The brochure also identifies a number of green advantages that the products offer, including extended life cycle and excellent indoor air quality. Freudenberg Building Systems, Lawrence, Mass. [www.norarubber.com](http://www.norarubber.com) CIRCLE 230

### Masonry design guide

Oldcastle's 57-page *Masonry Design Guide* showcases 18 Oldcastle products, 484 different color swatches, and a range of sizes, shapes, and applications. In addition to visually portraying the possibilities, the guide also tells a detailed story of how Oldcastle materials can be applied in real-life settings, how to take a product from one phase to the next, and which is the best product for each stage of the building and remodeling processes. Oldcastle APG, Atlanta. [www.dufferinstone.com](http://www.dufferinstone.com) CIRCLE 231



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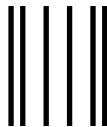
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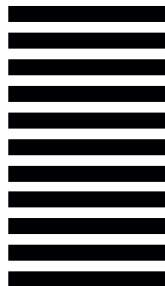
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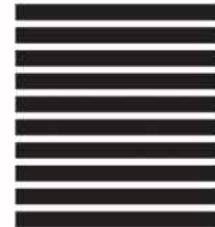
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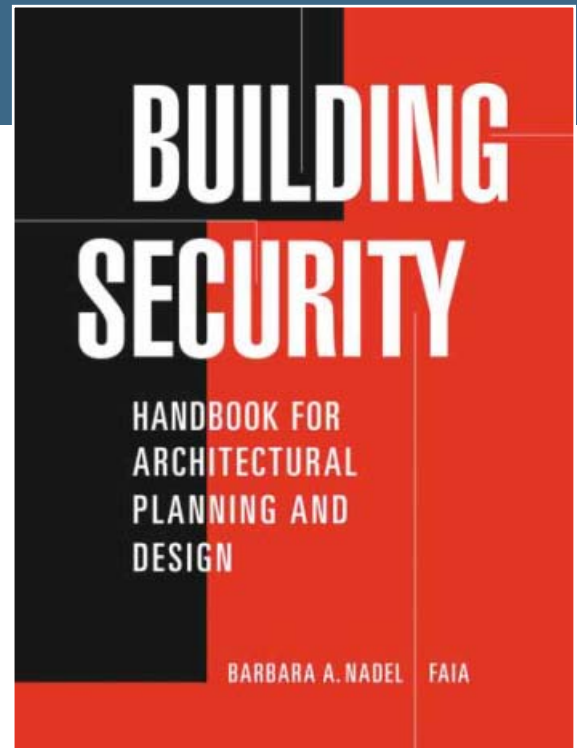
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# Notice of AIA Candidates and Convention Business Items

## Candidates for Institute Offices

Elections for the Institute's next First Vice President/President-elect, four Vice Presidents, and Treasurer will be held May 19–21, 2005, at the AIA 2005 National Convention and Design Exposition in Las Vegas. If no candidate for First Vice President obtains a majority of the votes cast during the initial round of voting on May 19–20, a run-off election will take place on May 21, 2005. The Institute's Secretary has certified the following candidates:

### For First Vice President/President-elect

James A. Gatsch, FAIA (*AIA New Jersey*)  
RK Stewart, FAIA (*AIA San Francisco*)

### For Vice President

Ronald J. Battaglia, FAIA (*AIA Buffalo/Western New York*)  
Michael Broshar, AIA (*AIA Iowa*)  
Robert E. Middlebrooks, AIA (*AIA Hampton Roads*)  
Jerry K. Roller, AIA (*AIA Philadelphia*)  
Angel C. Saqui, FAIA (*AIA Miami*)  
Robert I. Selby, FAIA (*AIA Central Illinois*)  
Norman Strong, FAIA (*AIA Seattle*)

### For Treasurer

Tommy Neal Cowan, FAIA (*AIA Austin*)

## Proposed Bylaws Amendments

The AIA Executive Committee is sponsoring one amendment to the Institute's Bylaws, which is scheduled for consideration by the delegates at the annual business meeting in Las Vegas on May 21, 2005. Bylaws amendments require the approval of a two-thirds majority of all votes accredited to be cast at convention.

**Bylaws Amendment 05-A—Addition of International Director to the Institute's Board of Directors:** A significant and growing number of the AIA's members are now based overseas. Architect and Associate members assigned to chapters in the United States are entitled, either directly or indirectly, to select regional directors to serve on the Board of Directors. The Institute's Bylaws do not provide a clear avenue to organize a region for jurisdictions beyond the United States and its territories, however, nor do overseas Architect and Associate members currently include the 1.75 percent of total Institute membership required to form a region.

AIA Hong Kong has chosen assignment to the Northwest & Pacific Region and is currently represented on the Institute's Board of Directors by that region's two regional directors, while the Secretary is responsible for representing AIA Continental Europe and AIA London/UK. There is

no provision for the representation of overseas members who are not assigned to a chapter.

The Executive Committee believes that this representational model is now outdated, and requires changes to ensure the full representation to which overseas members are entitled. In reaching this conclusion, the Executive Committee notes that overseas Architect members bear the same financial, continuing education and other obligations as their domestic counterparts, and yet the majority of overseas members have no opportunity whatsoever to participate in the selection of regional directors. It also notes that, although the Board includes directors specifically selected to ensure Board representation for such diverse groups as Associates, students, the Council of Architectural Components (CACE), and even the general public, no such director is designated to give voice to the unique viewpoint of overseas members.

The Executive Committee urges the adoption of an amendment to the Institute's Bylaws to include an International Director who is an AIA member assigned to an overseas chapter, or who is not assigned to any chapter and works or resides overseas. The selection of the International Director would take place in a manner prescribed by the Board of Directors.

## Resolutions

The delegates at the AIA 2005 National Convention and Design Exposition will be asked to consider the following resolutions, which require approval by a majority vote:

- 05-1 The Health, Safety, and Welfare of the Public, Profession, and Institute
- 05-2 Advocating for a Sustainable Future
- 05-3 Promoting Leadership in Building Science and Technology
- 05-4 Addressing Specialty Certification
- 05-5 Recognition of Newly Licensed Architect Members
- 05-6 The Creation of a Small Firm Committee
- 05-7 Appreciation of Retiring Members of the Council of Architectural Component Executives
- 05-8 Appreciation to Retiring Executive Committee and Board Members
- 05-9 Appreciation to the Host Chapter
- 05-10 Appreciation to Convention Committees
- 05-11 Appreciation to Exhibitors
- 05-12 Appreciation to Douglas L and Susan Steidl

**For candidates' statements and the full text of the proposed Bylaws amendments and resolutions, visit the AIA Web site at [www.aia.org](http://www.aia.org).**



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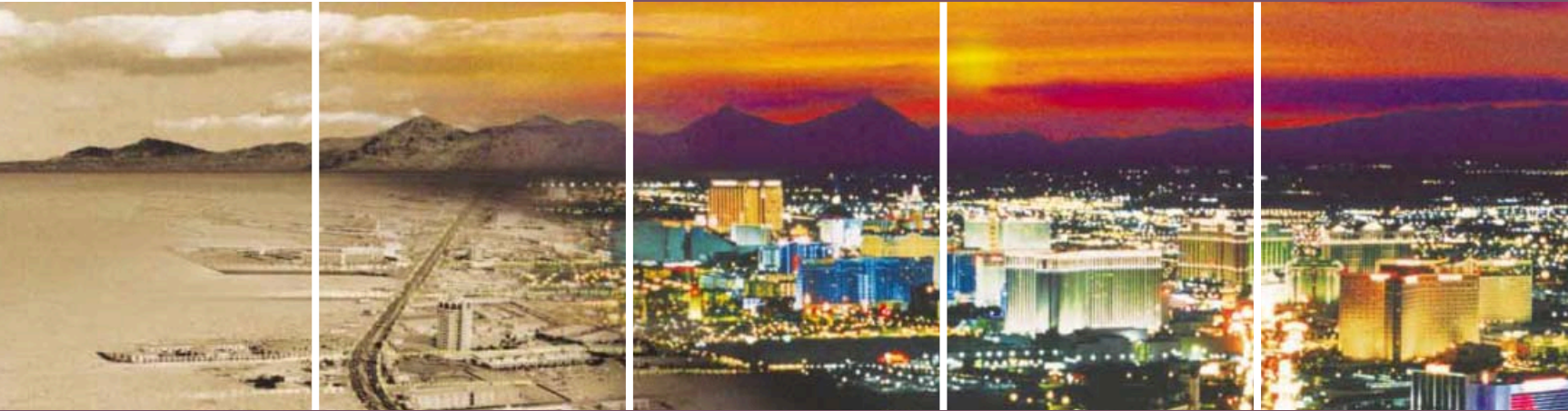
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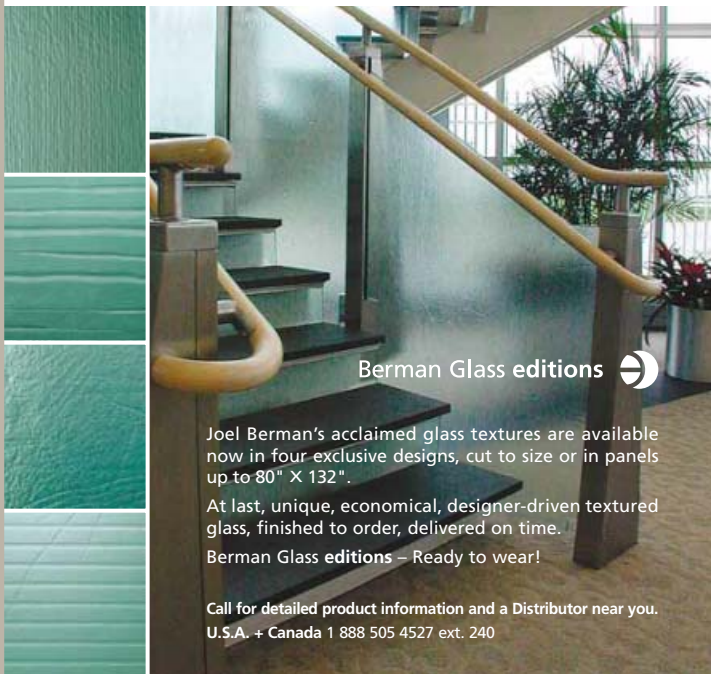
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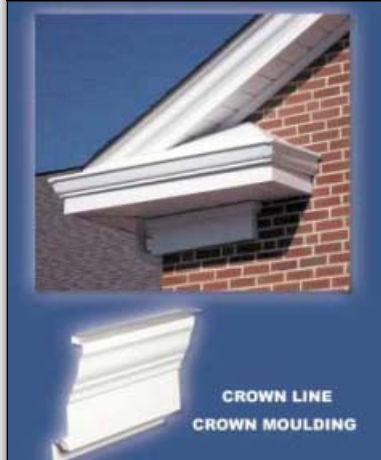

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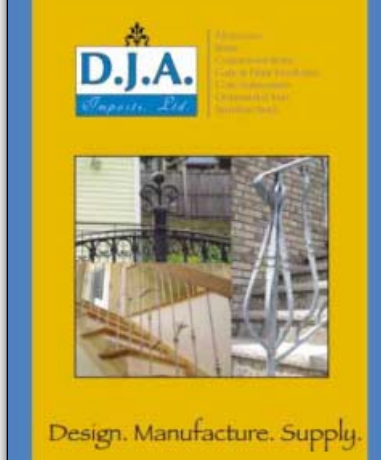

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Pass the ARE 3.0. Study With Archiflash®	800-411-7314
	<p><b>1 General data</b></p> <p>Get the NEW 2005 5th Edition. Celebrating Over 10 Years of Success. Prepare for the Architect Registration Exam with Archiflash. Each set contains 1,152 expertly written flashcards covering all six multiple choice tests: Pre-Design, General Structures, Lateral Forces, Mechanical &amp; Electrical Systems, Building Design/Materials &amp; Methods, and Construction Documents &amp; Services. Learning is easy with time-saving charts, definitions, diagrams, and multiple choice Q&amp;A. More information than you ever thought possible in an easy-to-use flashcard format. Only \$99.95. Individual divisions available for \$24.00 each. Order by phone or online.</p>
	<p>www.archiflash.com</p> <p> 150</p>

<b>Modern Outdoor</b>	
Commercial Grade Outdoor Furniture	818-838-7060
	<p><b>2 Site construction</b></p> <p>High style, clean-lined simplicity, short lead times, environmentally conscious materials—these are the attributes of Modern Outdoor—a producer of top quality outdoor furniture with a definitive modern aesthetic. The Modern Outdoor Collections are commercial grade products designed for the restaurant, hospitality, and resort industries, with an aesthetic that is perfect for a residential client's backyard setting. The entirety of the Collection is made from Ipe, Electropolished Stainless Steel, and Natural Composite materials. Modern Outdoor offers attractive trade pricing and is capable of producing large scale contract orders. Online, you can view the Collection and request a catalog.</p>
	<p>www.modernoutdoor.com</p> <p> 153</p>



<b>SoftPlan Architectural Design Software</b>	
Residential CAD Software	800-248-0164
	<p><b>1 General data</b></p> <p>SoftPlan Version 12.5, one of the industry's leading residential CAD software packages, allows users to create house plans in a fraction of the time taken to draw by hand or using a conventional CAD package. SoftPlan is ideal for architects and designers looking to decrease drawing and revision time while increasing accuracy and productivity. Using the latest technology, SoftPlan gives you the flexibility to create complex, custom drawings with speed, accuracy and ease. Quickly and easily create floor plans, elevations, cross-sections, photo-realistic 3D renderings, material lists and more. For a Free Demo call: (800) 248-0164 or visit www.softplan.com.</p>
	<p>www.softplan.com</p> <p> 151</p>

<b>ATAS International, Inc.</b>	
Metal Crown Mouldings	
	<p><b>5 Metals</b></p> <p>ATAS International Inc. offers architecturally crafted metal crown mouldings to complement any building. The trim is manufactured in 12-ft. seamless lengths of .032 aluminum and is available in 29 standard colors to coordinate with any roofing system. Crown moulding is formed to 3-1/2-in. and 5-1/2-in. typical profiles and can be applied to gable ends, dormers, rakes, eaves, frieze boards, or wall-mounted under soffits. Ease of installation saves time and expense. Little or no maintenance is required, as the premium finish on the pre-coated metal requires no painting. Have the convenience of metal with the appearance of wood.</p>
	<p>www.atas.com/crownline</p> <p> 154</p>



<b>FAAC International, Inc.</b>	
Gate Operators	
	<p><b>2 Site construction</b></p> <p>FAAC is the world's largest specialized manufacturer of automated operators for swing, slide, and barrier gate systems. FAAC hydraulic operators meet or exceed strict European safety requirements as well as UL325 and CSA standards in North America. FAAC received ISO-9001 certification in 1996. Swing gate operators for residential and commercial applications include on-gate and in-ground versions that are famous for being small, but powerful. Barrier gates versions include a high-speed model (.8 seconds) for freeway use and a special model designed for use with heavy traffic wide entrances that require long beams (up to 23-ft.).</p>
	<p>www.faacusa.com</p> <p> 152</p>



<b>D.J.A. Imports, Ltd.</b>	
Ornamental Metals	
	<p><b>5 Metals</b></p> <p>With over 30 years of fabrication experience, D.J.A. has evolved into a full service distributor specializing in ferrous and non-ferrous metals such as ornamental steel, aluminum, stainless steel, and brass. Furthermore, they have gate and door hardware in solid steel and stainless, furniture, commercial furnishings, and machinery. From their office and warehouse in NY, they serve the entire US, Canada, Puerto Rico, and the Caribbean. They are unmatched in customer service, offering endless customization options for a successful project. When you choose D.J.A., you are guaranteed quality, experienced support, and ordering flexibility.</p>
	<p>www.djaimports.com</p> <p> 155</p>



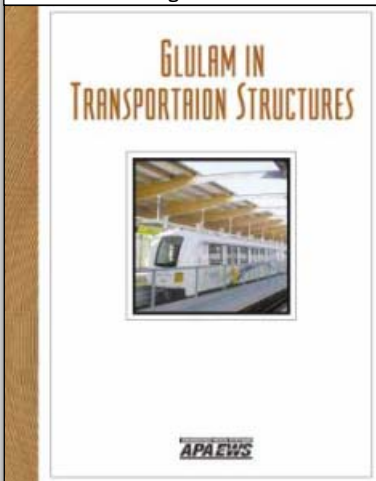

<b>Gage Corporation, Intl.</b>	
<b>Cast Metal Wall Surfacing</b>	<b>800-786-4243</b>
	<p>5 Metals</p> <p>Gagecast® is a cast metal wall surfacing material suitable for a variety of interior architectural applications where patterns that feature high luster, relief, durability, and cost-effective installation are a requirement. Twenty-eight designs are standard, however, custom collaboration is encouraged. Gagecast® is one component of Gage Vertical Surfacing. Contact the factory for product literature and selected samples. Fax number 608-269-7622 Email gage@centurytel.net</p>
	<p>www.gageverticalsurfacing.com</p> <p> 156</p>

<b>Melton Classics, Inc.</b>	
<b>Online Resource for Balustrade Products</b>	
	<p>5 Metals</p> <p>Announcing balustrades.com. Melton Classics balustrades.com Web site provides the design professional with the industry's most comprehensive selection of maintenance-free and low-maintenance balustrade products, allowing the design professional to select the ideal product for any design, application, and budget. Classic balustrade systems are available in integrally pigmented synthetic stone, marble/resin composite, cast stone, high density polyurethane, and fiberglass in over 50 sizes and designs. Custom balusters, radius railings, radius stairs, and lightweight balustrades are available. In addition to its balustrade products, Melton Classics also offers architectural columns, cornices, moldings, and architectural elements.</p>
	<p>www.meltonclassics.com</p> <p> 159</p>



<b>Gage Corporation, Intl.</b>	
<b>Metal Surfacing</b>	<b>800-786-4243</b>
	<p>5 Metals</p> <p>GageMetal. An innovative collection of 18 new designs suitable for walls, elevators, and column covers. Standard sizes 48-in. by 96/120-in. with available thicknesses from .025-in. aluminum to 16-ga. stainless steel. Custom design and collaboration is available. All GageMetal designs are available in sheet form for direct application to the job site substrate. They can also be panelized for demountable use with Z-bar clips or the Gage extrusion system. Fax number 608-269-7622 Email gage@centurytel.net</p>
	<p>www.gageverticalsurfacing.com</p> <p> 157</p>

<b>3M Industrial</b>	
<b>Durability that Withstands the Extremes</b>	
	<p>6 Wood &amp; plastics</p> <p>Attaching simulated divided light bars to windows with 3M™ VHB™ Tape products has been a proven industry method for nearly 25 years in residential and commercial applications. The unique attributes of this line of products allow for bonding to a wide variety of grille materials and also withstand extreme temperature and environmental conditions.</p>
	<p>www.3m.com/vhb</p> <p> 160</p>

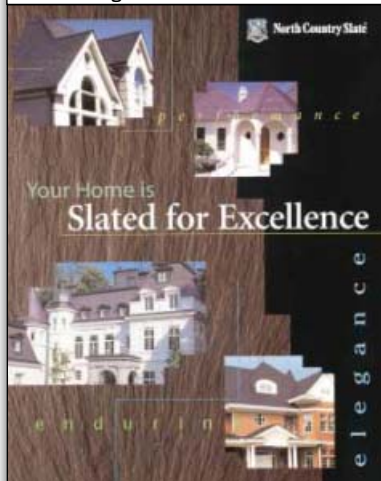

<b>Handrail Design, Inc.</b>	
<b>Pre-Engineered Railings</b>	<b>717-285-4088</b>
	<p>5 Metals</p> <p>CIRCUM™ stainless railing system: Manufactured of corrosion-resistant stainless steel, CIRCUM is ideal for interior or exterior applications in commercial and residential facilities. Infill panels available in, but not limited to, perforated stainless steel, tempered glass, and stainless steel rods. Handrails in wood/stainless, stainless, or colored nylon. Curved rails and custom designs are available. HDI Railing Systems. Email info@hdirailings.com</p>
	<p>www.hdirailings.com</p> <p> 158</p>


<b>APA - The Engineered Wood Association</b>	
<b>Versatile Wood Design</b>	
	<p>6 Wood &amp; plastics</p> <p>Around the world people are on the move, and the need for transportation infrastructure and facilities continues to grow. Architects challenged by these needs are turning to glued laminated timbers and other engineered wood products. This new publication from APA - The Engineered Wood Association, includes profiles of seven transit facilities with key comments from the designers, contractors and facility operators. The facilities range from a ferry terminal in Alaska to the new airport terminal in Victoria, B.C., and include train stations, bus terminals, and multi-modal facilities. The publication also includes information on the use of glulam as highway sound barriers. For more information visit their Web site.</p>
	<p>www.glulambeams.org</p> <p> 161</p>



Architectural Products by Outwater, LLC	
Stock & Custom Wood Carvings	800-835-4400
	<p><b>6 Wood &amp; plastics</b></p> <p>In addition to its more than 750 stocked styles of decorative wood and polymer carvings currently offered, Architectural Products by Outwater's Custom Wood Carving Program enables you to affordably transform all of those cerebrally conceived masterpieces you have been mentally drafting for all those years into actual custom wood carvings. Using your detailed rendering or prototype, Outwater's Master Artisans can handcraft highly detailed, exquisite wood carvings in hard maple, red oak, or cherry wood in any desired quantity. Well suited for use as custom decorative ornamentation for furniture, doors, cabinets, walls, and ceilings, Outwater's custom wood carvings exude a level of quality and craftsmanship that is incomparable.</p>
	<p>www.outwater.com</p> <p> 162</p>



Alpine SnowGuards	
Snow Guards	
	<p><b>7 Thermal &amp; moisture protection</b></p> <p>Alpine SnowGuards' model #10 snow guard set the standard for snow guard performance and design when it was first introduced. Designed for slate, flat tile, cedar, and other shingle style roofs, the #10 snow guard is both functional and aesthetically pleasing. Ease of installation and minimal maintenance make it a favorite to customers all over the world. The #10 is available in copper, lead-coated copper, zinc, galvalume, aluminum, and painted aluminum which makes this snow guard the perfect complement to any roofing material. Layout and installation recommendations are available from Alpine's sales staff.</p>
	<p>www.alpinesnowguards.com</p> <p> 165</p>



Melton Classics, Inc.	
Architectural Columns, Balustrades & Mouldings	
	<p><b>6 Wood &amp; plastics</b></p> <p>Melton Classics provides the design professional with the most comprehensive selection of quality architectural products in the industry, including architectural columns, balustrades, moldings, cornices, and a wide array of architectural elements. Architectural columns are available plain or fluted, load-bearing or column covers, round or square in fiberglass, fiberglass/marble composite, synthetic stone, cast stone, GFRG, and wood for paint or stain. Melton Classics offers a maintenance-free balustrade product ideal for any application. Balustrades are available in four durable materials: MarbleTex™ synthetic stone, poly/marble composite, cast stone, and polyurethane, and can meet any code or radius application.</p>
	<p>www.meltonclassics.com</p> <p> 163</p>

North Country Slate	
Slate Roofing Brochure	800-975-2835
	<p><b>7 Thermal &amp; moisture protection</b></p> <p>North Country Slate offers a new brochure explaining the design and performance advantages of their remarkable roofing material to your residential customers. In six glossy pages, "Slated for Excellence" presents all the features and benefits to your client, the homeowner. Make sure you have this brochure on hand for your next discussion on slate roofing. Email info@ncslate.com</p>
	<p>www.northcountryslate.com</p> <p> 166</p>

Timberpeg	
Custom Timber Frame Structures	800-636-2424
	<p><b>6 Wood &amp; plastics</b></p> <p>Using the highest available grades of eastern white pine and Douglas fir, Timberpeg planes and pre-cuts the timbers; can pre-finish, chamfer, and carve; and supplies all the parts so the frames are quickly assembled in the field. Complete enclosure packages available. Custom iron detailing is also available. Timberpeg has assisted architects in bringing hundreds of residential and non-residential projects to fruition since 1974. By designing the needed joinery, supplying shop drawings, and being responsible for timber frame engineering, Timberpeg can save the architect valuable time and money. A local Timberpeg representative is available to assist you with your project. The home in the photo was designed by the Keefe Associates.</p>
	<p>www.timberpeg.com</p> <p> 164</p>

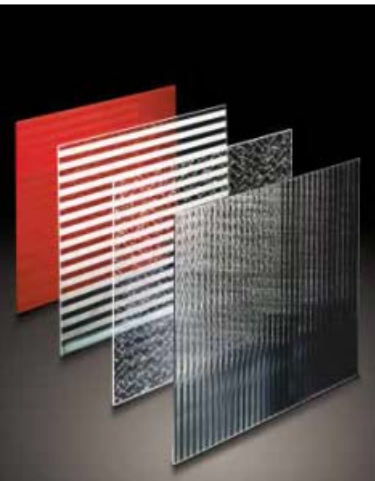

OpenAire Inc.	
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	<p><b>7 Thermal &amp; moisture protection</b></p> <p>Custom-designed retractable roof structures and operable skylights capable of spanning up to 140-ft. At the touch of a button, motorized panels retract to open up to 50% or more of the roof area. OpenAire can span up to 140-ft. and do custom designs (domes, barrel vaults, biparting etc.) using its exclusive maintenance-free, thermally broken aluminum framing. These enclosures and operable skylights are perfect for indoor water-parks, pools, atria and anywhere that you want to bring the outside in.</p>
	<p>www.openaire.com</p> <p> 167</p>

<b>Aluflam</b>	
<b>Fire-Rated Aluminum Doors &amp; Windows</b>	<b>714-899-3990</b>
 <p><b>fire-rated aluminum!</b></p>	<p>8 Doors &amp; windows</p> <p>Imagine being able to specify a fire-rated system that blends in so well with non-rated materials that you virtually can't tell them apart. Imagine the clean, rich lines of true extruded aluminum frames and large panels of clear glass. With ALUFLAM framing and VETROTECH SAINT-GOBAIN glass, this is reality. Contact them for further information. E-mail <a href="mailto:info@aluflam-usa.com">info@aluflam-usa.com</a>. Fax number 714-899-3993 Email <a href="mailto:info@aluflam-usa.com">info@aluflam-usa.com</a></p>
	<p><a href="http://www.aluflam-usa.com">www.aluflam-usa.com</a></p> <p> <b>168</b></p>



<b>Smoke Guard, Division of RectorSeal</b>	
<b>Smoke Control for Elevator Hoistways</b>	<b>800-574-0330</b>
	<p>8 Doors &amp; windows</p> <p>The solution for smoke containment at the hoistway. Designed with medical, hospitality, and multistory residential applications in mind, the Smoke Guard® System is an aesthetically pleasing, space-saving alternative to traditional applications. Concealed in the ceiling or a valance, the Smoke Guard System deploys only when smoke is detected at the hoistway. Consider the usable space available in the project. The Smoke Guard System returns usable space to the owner on every floor, creating valuable space in your design. The deployed system forms a smoke- and draft-control assembly at the elevator hoistway door as required by the International Building Code (IBC).</p>
	<p><a href="http://www.smokeguard.com">www.smokeguard.com</a></p> <p><b>AIA booth 2479</b></p> <p> <b>171</b></p>

<b>Nathan Allan Glass Studios, Inc.</b>	
<b>Glass Staircases</b>	<b>604-277-8533</b>
	<p>8 Doors &amp; windows</p> <p>80 treads and 20 landings, using Cast Glass "Checkerplate" textures (Diamondplate), with 2 layers of 5/8-in.-thick tempered glass. The walking surface has our exclusive "Glass Sandpaper" safety finish. The finished product is engineered. Big D Construction, Corporate Headquarters-Salt Lake City, UT.</p>
	<p><a href="http://www.nathanallan.com">www.nathanallan.com</a></p> <p> <b>169</b></p>



<b>Stone River Bronze</b>	
<b>Bronze Hardware Options</b>	
	<p>8 Doors &amp; windows</p> <p>Inspired by graceful Colonial sensibilities, the Fleur de Lis Designer Series will enhance the beauty of your home and satisfy your discriminating taste. The Fleur de Lis Designer Series hardware options cover doors, windows and cabinet accessories. Design highlights include unique casting detail, multiple finishes and texture options, matching bronze screws, strikes and faceplates and bronze template mortise hinges. Our Window and Patio Door program offers the most comprehensive and authorized hardware options in the industry. Beyond the cosmetic detail, Stone River Bronze products offer several patent pending features and a lifetime warranty. Please visit <a href="http://stoneriverbronze.com">stoneriverbronze.com</a>.</p>
	<p><a href="http://www.stoneriverbronze.com">www.stoneriverbronze.com</a></p> <p> <b>172</b></p>

<b>Oldcastle Glass</b>	
<b>Visual Effects Glass</b>	<b>866-653-2278</b>
	<p>8 Doors &amp; windows</p> <p>Montage™ Visual Effects Glass by Oldcastle Glass® is a totally new concept in glazing. Montage™ provides architects and designers the ability to create unique custom effects by combining a wide variety of standard designs and technologies. Montage™ allows you to mix and match textured patterned glass, custom colored coatings, designer silk-screened patterns, even unique rice paper designs into your very own vision. Visit <a href="http://www.oldcastleglass.com">www.oldcastleglass.com</a>.</p>
	<p><a href="http://www.oldcastleglass.com">www.oldcastleglass.com</a></p> <p> <b>170</b></p>



<b>Technical Glass Products</b>	
<b>Wired Glass</b>	<b>888-397-3473</b>
	<p>8 Doors &amp; windows</p> <p>Technical Glass Products introduces Pilkington Pyroshield™ Plus—a new breed of wired glass that offers impact safety in addition to fire protection. Pilkington Pyroshield™ Plus is formed by laminating traditional wired glass with a special interlayer to another layer of clear glass. This gives it the strength to meet the impact safety standard of CPSC 16CFR1201 (Category I), without depending on a surface-applied film. It carries fire ratings up to 90 minutes in doors and up to 45 minutes in other applications. Call Technical Glass Products at (888) 397-3473 or visit <a href="http://www.fireglass.com">www.fireglass.com</a> for more information.</p>
	<p><a href="http://www.fireglass.com">www.fireglass.com</a></p> <p> <b>173</b></p>



<b>Unicel Architectural Inc.</b>	
<b>Pivoting Blinds</b>	<b>8 Doors &amp; windows</b>
	Unicel Architectural Inc. has developed a unique patented glazing product: Vision Control®. With this custom-designed unit, you can finally enjoy total control of light, privacy and sound without having to worry about the cleaning. Unlike ordinary Venetian blinds installed separately from the glass, Unicel's pivoting blinds made of extruded aluminum are mounted inside a hermetically sealed glass unit offering you 100% dust-free and germ-free louvered glazing. Vision Control blinds are operated using a small hand crank, thumbwheel, motorized switch or computer: control at your fingertips, cord-free and string free. Ideal in partitions, doors, sidelights, windows, skylights and more.
www.visioncontrol.qc.ca	 174

<b>Kemlite Company</b>	
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	<b>9 Finishes</b>
	frpDesign Solutions is a family of decorative wall panels that provides an alternative to traditional wall coverings such as ceramic tile, wood paneling or vinyl wall coverings. Offering both functionality and design, products in the frpDesign Solutions line are made of a moisture resistant frp panel with a decorative finish that include a myriad of colors, patterns and woodgrains as well as a tile look panel. Available with over 500 hundred choices, frpDesign Solutions is easy to install and maintain. For more information, visit Kemlite on the Web.
www.frpdesignsolutions.com	 177



<b>Zero International, Inc.</b>	
<b>Sound Solutions</b>	<b>800-635-5335</b>
	<b>8 Doors &amp; windows</b>
	A definitive guide to understanding the science of sound as it applies to doors and door openings. This 20 page brochure discusses the principles of acoustics and noise problems, explains the transmission of sound and how it is measured, provides a good working knowledge of STC ratings for door openings, along with an understanding of the role of gasketing in achieving the needed STC values required. The second half of the brochure discusses the steps for practical application, plus specific gasketing and components available for maximum sound control. Free in printed form or on the Web.
www.zerointernational.com	 175



<b>Power Stretch Inc./Aluma Floor</b>	
<b>Floor Panels</b>	<b>630-628-0226</b>
	<b>9 Finishes</b>
	ALUMA FLOOR developed by Power Stretch, Inc. for Chicago's Illinois Institute of Technology "McCormick Student Center" designed by world-famous architect Rem Koolhaas. Aluma Floor panels are available in three hand finishes with beveled edges. Design your next project with the "Floor Of The Future."
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<b>CertainTeed Corp.</b>	
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	Presidential TL™, with its sculpted rustic edges, is constructed using three laminated layers of the industry's strongest, most durable materials, making it one of the thickest, toughest and best looking shingles on the market. The beauty of a wood shake with less cost and better performance. Contact CertainTeed at their Web site.
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<b>Teragren LLC</b>	
<b>Bamboo Flooring, Panels &amp; Veneer</b>	<b>800-929-6333</b>
	<b>9 Finishes</b>
	Teragren, formerly TimberGrass LLC, one of the nation's leading manufacturers of fine bamboo flooring, panels and veneers, introduces SIGNATURE COLORS - Espresso, Cherry, Walnut and Charcoal. The water-based stains are applied to the flat grain natural planks to maximize durability. A 5-coat German finish is applied over the stain providing the wear protection of aluminum oxide with two polyurethane scratch-resistant topcoats. The prefinish applied to the stains are water-based, solvent-free, and non-off-gassing which meet the company's mission to build a company that is environmentally, socially and economically responsible™. All Teragren bamboo products qualify for LEED™ and are ideal for both commercial and residential applications.
www.teragren.com	 179



United Coatings	
Canyon Tone Stain	800-541-4383
	<p>9 Finishes</p> <p>The Las Vegas Monorail required integration of precast elements for a multiple-phase construction project. Components from several casting yards came together with uniform color thanks to coatings from a single supplier. In some cases components were coated as much as a year apart and showed no visible differences. Canyon Tone Stain from United Coatings was specified for its performance and durability as well as color consistency. For more information on Canyon Tone Stain call United Coatings at (800) 541-4383 or visit us online at <a href="http://www.canyontonestain.com">www.canyontonestain.com</a>.</p>
	<p><a href="http://www.canyontonestain.com">www.canyontonestain.com</a></p> <p> 180</p>



G Squared	
Ceiling Fans	805-595-2392
	<p>10 Specialties</p> <p>Enjoy art. The Cirque ceiling fan, a high performance dynamic sculpture is a Good Design Award winner. View silver and mahogany blade versions on their Web site. Includes a 50 W dimmable light and touch control system, and a remote control is available. Whisper quiet, powerful, and beautifully made, this timeless design can be used on 8-ft. ceilings or on cathedral ceilings with optional downrods up to 6-ft. long. It is also suitable for sloped ceilings. Lifetime warranty. To buy high-design architectural fans and lighting, please visit G Squared's Web site or call between 7 AM and 6 PM PST.</p>
	<p><a href="http://www.g2art.com">www.g2art.com</a></p> <p> 183</p>

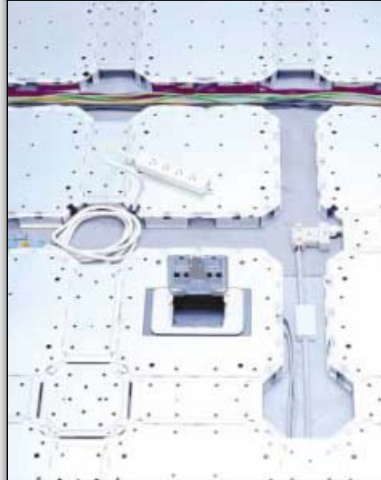

Viva Ceramica	
Ceramic Floor Tiles	
	<p>9 Finishes</p> <p>TEXTURA tiles, where colors meet the purest clay, forged and pre-compacted in a higher than normal thickness (11-mm). Complete penetration between body and color grants lasting optical results, maximum ultimate tensile strength and absolute resistance to acids, scratches, frost and dirt. Their completely environmentally-friendly manufacturing process is assured by the ISO9001 quality system. The TEXTURA series is guaranteed 20 years for private homes and 10 years for public areas. Proudly manufactured in Italy.</p>
	<p><a href="http://www.cerviva.it">www.cerviva.it</a></p> <p> 181</p>


Linder Enterprises	
Freestanding Curved Staircases	507-553-3040
	<p>10 Specialties</p> <p>Linder Enterprises is a manufacturer of freestanding curved staircases that are fabricated with a unique engineering technique that utilizes individual modular stair units. The modular stair unit decreases cost, simplifies transportation, and eases the installation into new or existing structures. Spiral staircases are adaptable to any environment and are designed for both interior and exterior applications and will complement any décor with a wood, metal or painted polyester resin finish. Linder Enterprises helps you to transform your unique ideas into reality. Fax number 507-553-3798 Email <a href="mailto:stairs@linderenterprises.com">stairs@linderenterprises.com</a></p>
	<p><a href="http://www.linderenterprises.com">www.linderenterprises.com</a></p> <p> 184</p>

Cherry Tree Design	
Shoji Screens, Architectural Doors & Lighting	800-634-3268
	<p>10 Specialties</p> <p>Experience the Artisan Touch—sophisticated design, exceptional craftsmanship, natural warmth. Shoji Screens, architectural interior and exterior doors, lighting fixtures, portables and mirrors. Hand-crafted in the USA using exceptional joinery, solid hardwoods, and beautiful, durable facings. Unique designs featuring Contemporary, Asian, and Arts and Crafts styles. Perfect for commercial, hospitality and residential projects. Call to learn more about Cherry Tree Design's complete product line, or visit their new Web site.</p>
	<p><a href="http://www.cherrytreedesign.com">www.cherrytreedesign.com</a></p> <p> 182</p>

Steelcase	
Moveable Walls	
	<p>10 Specialties</p> <p>Moveable walls simply outperform traditional drywall construction, any way you cut it. Strong and durable, yet reusable. Fully assembled and ready to install, for easier, faster installation and change. They're quieter, more environmentally sound and offer more aesthetic options. Plus they qualify for accelerated depreciation for faster pay-back and improved cash flow.</p>
	<p><a href="http://www.steelcase.com">www.steelcase.com</a></p> <p> 185</p>



<b>Kwalu</b>	
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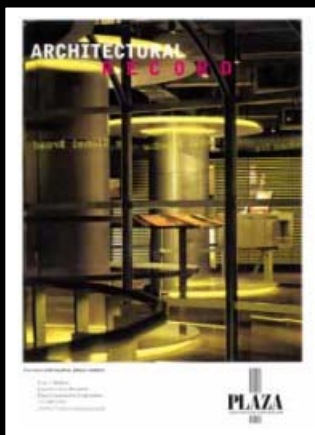
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Project Architect: Legat Architects,  
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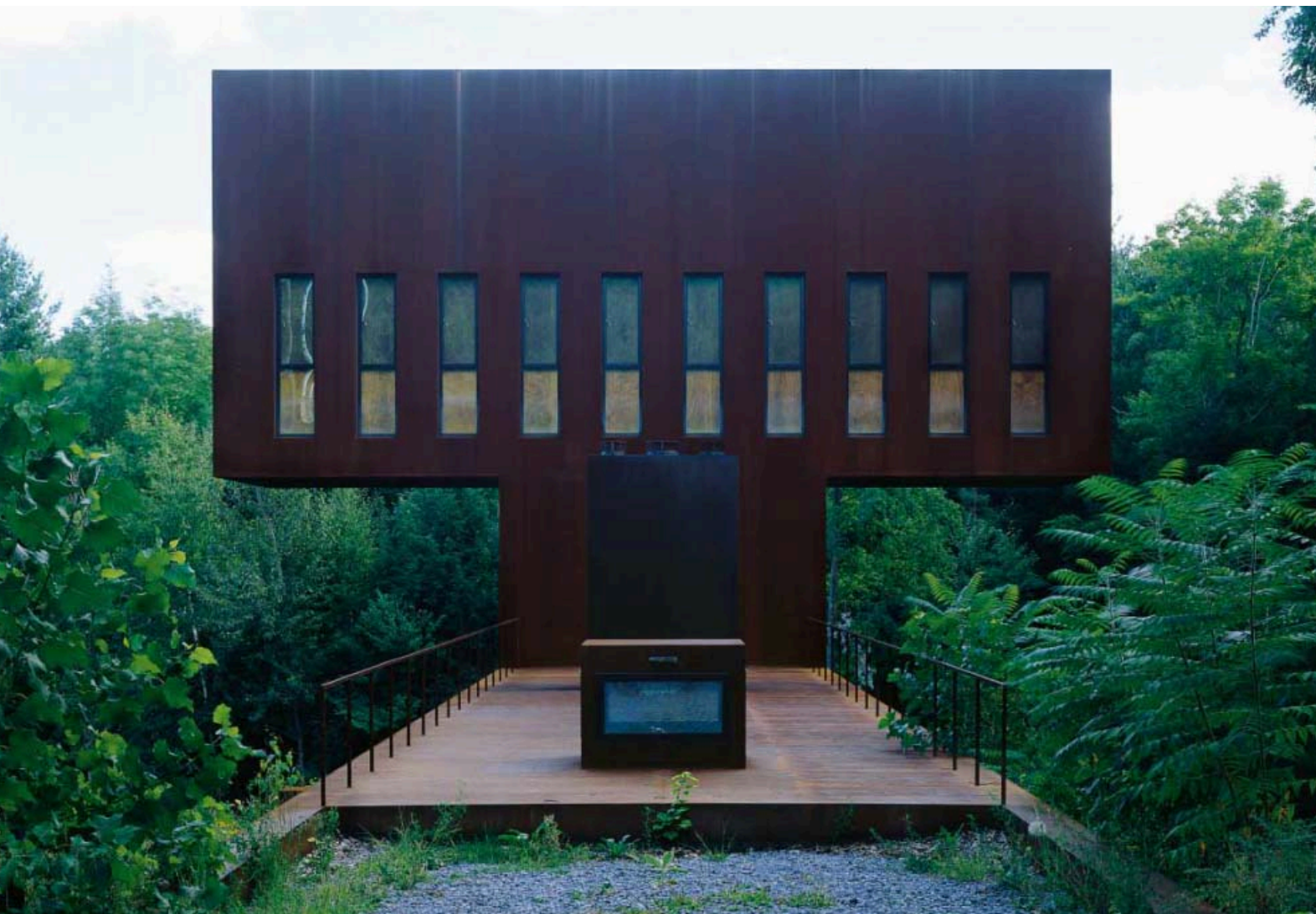
knowledge went into its development. The result is a truly state-of-the-art exterior facade. Architects at HOK specified Meteon to give William Rainey Harper College in Palatine, Illinois a "high-design" look that's weather resistant, colorfast, impact resistant and easy to clean—even with organic cleaners and detergents. Meteon is also ideal for fascias, sandwich panels, storefronts, soffits, balconies and balustrades and is available in a wide range of colors, textures and patterns.

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**This page:** The base of the house, containing the living quarters (below), is nestled into the hillside. The library above it remains visible over the treetops.

**Previous page:** The once bright, rust-colored envelope has developed a nearly black patina.



(continued from previous page) nickel and chromium finish. The top bar—44 feet long, 12 feet wide, and 16 feet tall—houses the library, cantilevered over the base bar, which contains the rest of the home. The library's prominently lofty, hovering position was apparently chosen to symbolize the owner's literary aspirations.

Well, eleven years later, Marcelle and his wife, Diane, who also maintain a residence in Manhattan, now comfortably settled into their suit of mail, have organized the book collection in steel shelves accessed by suspended catwalks, and transformed this peculiar object in the landscape into a home. Meanwhile, the house itself has made peace with nature. Although never really visible from the road, T-House is now camouflaged by a decade of fast-growing flora: Brush, ferns, and lush native grasses have grown thickly around the base. The envelope's vibrant rust-colored veneer has acquired a dark, almost black, patina, which seems to have adopted the bark of the trees that encircle it.

Ungers and Kinslow went their separate ways immediately after finishing the project and have never worked together again. This was their only collaboration, so there's no oeuvre of T-House-inspired steel structures, nor is there any evidence that they ignited a trend that might have chased away the Victorian old guard. Ungers works as an artist in Cologne, Germany, and occasionally shows his art in the States. T-House sits aging gracefully where the architects left it, a permanent monument to a fleeting relationship. ■

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