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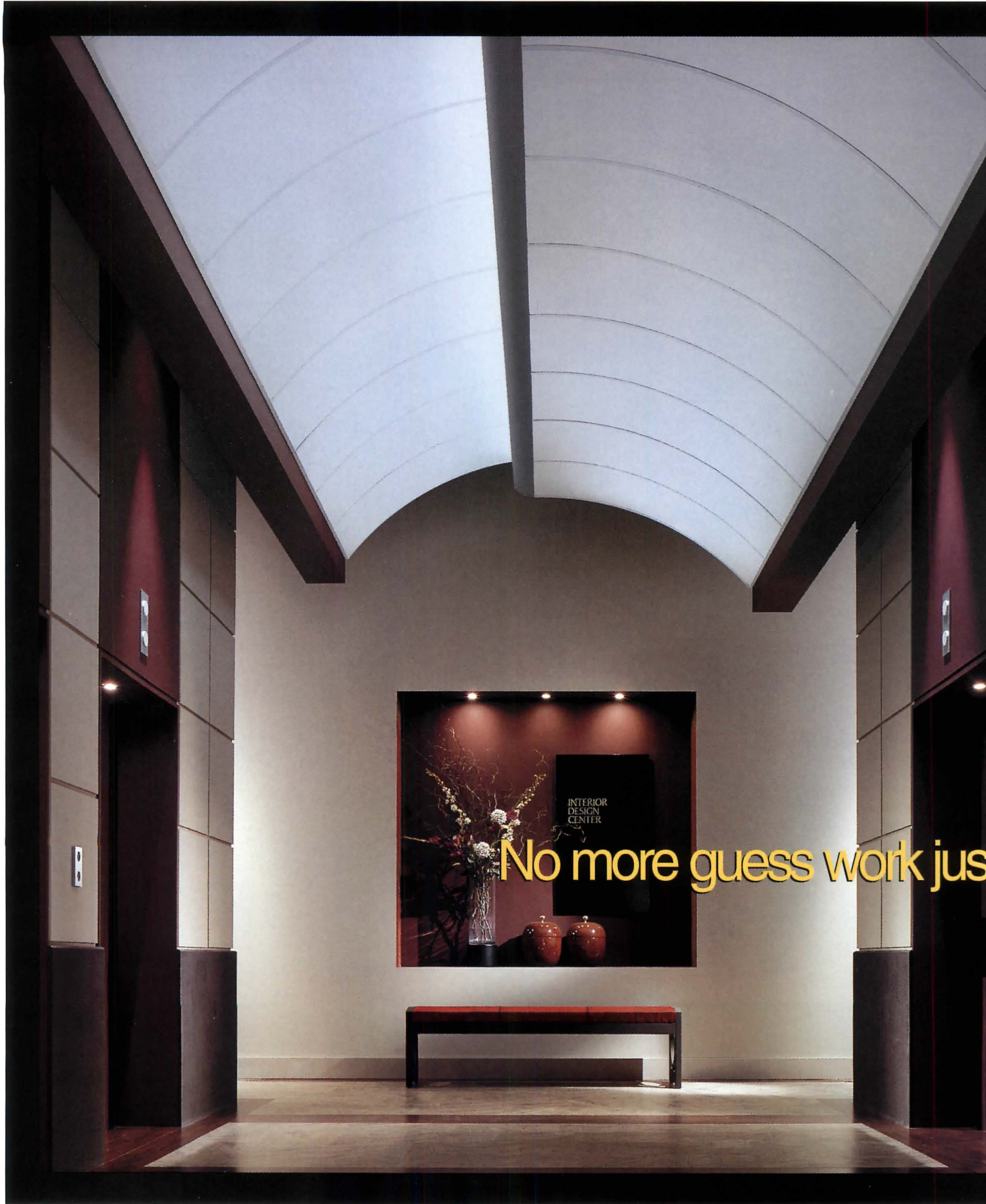
TM

THE ANNUAL MULTINATIONAL REPORT p.150
ICONS FOR SALE: DEVELOPERS DISCOVER SKYSCRAPER CHIC p.140
JERRY BROWN'S OAKLAND CRUSADE p.59

IS THIS ART?

GALLERY OWNER MAX PROTETCH HAS BEEN SAYING YES FOR 20 YEARS.

Buckminster Fuller, *Dymaxion Vehicle, Small Model*, 1933,
ink on tracing paper, 32" x 36 1/4".



No more guess work just



Last month's party celebrating Radio City Music Hall's reopening should have been a grand affair. Nearly 5,000 New Yorkers in formal wear slogged through a driving rain to toast the theater's \$70 million makeover. And with performers ranging from hip-hop diva Mary J. Blige to old-school diva Liza Minnelli (and, of course, the endearingly anachronistic Rockettes), there promised to be something for everyone.

Everyone but architects. The program was a three-hour marathon of song, dance, film, and speeches extolling Radio City's historical and cultural significance. But

Radio City's enduring popularity is a tribute to the inventiveness of designer Donald Deskey and architect Edward Durrell Stone, who brought it to life. Now, its magnificent renovation confirms Hugh Hardy and his office as the nation's most astute theater restoration architects. That any of them would go uncredited at their own party is shameful. Unfortunately, it indicates that this profession has yet to convince the general public—or apparently even its own clients—that its services are memorable.

Ironically, design has never been a more popular commodity: We've all seen Michael

Architects deserve top billing—but they're going to have to grab it.

By Reed Kroloff

despite a string of heartfelt testimonials about the building, not one of the nearly 20 performers or speakers—including news anchor Tom Brokaw and Radio City's owners and managers—mentioned the architects who designed or restored it. Not one.

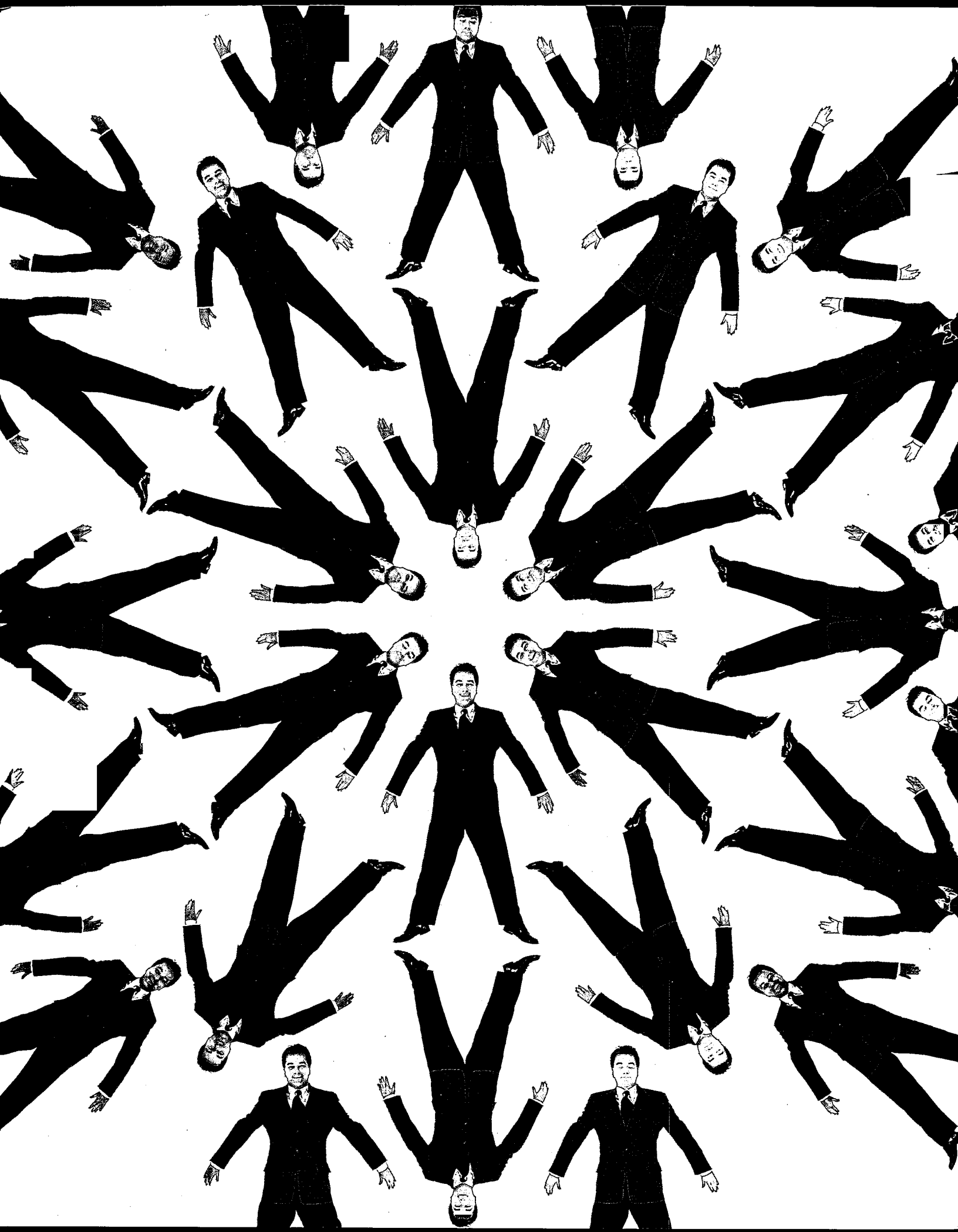
On an evening intended to herald Radio City's renovation, ignoring the architects who made it happen was an insulting oversight, analogous to praising the success of Apple Computer without mentioning its founder Steve Jobs, or analyzing *Star Wars* without crediting director George Lucas. It just wouldn't happen. To add insult to injury, the gala's printed program listed renovation architects Hardy Holzman Pfeiffer Associates as part of the construction team, but *below* the construction managers and the mechanical/electrical/plumbing engineers.

This isn't a tantrum about star billing. And no offense to our friends in waste or construction management, but the 5,000 guests in Radio City were not there to admire the toilets or marvel at the project's billing records. People came for the same reason they have always come: to be entertained in a spectacular architectural setting. The Music Hall is a gold-leafed art-deco extravaganza, an out-sized, overripe fantasy that is as delicious today as it was when it opened 67 years ago.

Graves at Target. But how many other architects do most people know? (Besides Frank Lloyd Wright, who I believe is still dead.) And what is the profession doing to put—and keep—itsself in the public eye? Precious little.

Architects have long been squeamish about advertising, dismissing self-promotion as beneath them. But in an age when buildings are often little more than armatures for advertising, isn't that reluctance a bit quaint? Advertising isn't simply about selling, it's about making connections between ideas and the people who consume them. Even the American Institute of Architects, stodgiest of stodgies, has gotten the message, finally launching a television campaign last fall. And it wasn't half bad. Help them, tell them, to do more.

Whether they recognize it or not, most architects are already advertising in cyberspace: The nomenclature may be more palatable, but Web sites are simply a new form of self-promotion. Yet there is still reluctance to exploit even this limited advertising venue. That attitude must change. In today's media-savvy market, architects are going to have to build brand recognition just like everyone else, and that means advertising. There's nothing unclean about it. And believe me, it's much more pleasant than being forgotten. ■





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Have a heart

I'm surprised by the discourse surrounding the heart-shaped museum addition to the Heart Hospital and the Heart Institute of the Desert in Rancho Mirage (August 1999, page 33). This structure is more public art than pure architecture, and the role of public art is to create discourse and challenge perception. The question is how the architect is implicated in changing public perception. Narendra Patel's work will create the city's identity as a community challenging heart disease. Considering heart disease-related death statistics, I am a firm supporter of this development.

Rita Goodemote
Rancho Mirage, California

In the dark

I feel compelled to write regarding "Play of Light" (August 1999, pages 70-75), which features the building I own and occupy. Although the images show the building well and the copy all but canonizes Wendell Burnette, the story and photographs miss some important points. I was totally excluded from the copy as having been a contributor to the design, detailing, finish, and furnishings. I realize there is a precedent in the world of "true architecture" to avoid discussing the "interior decorator's" meddling in creating a great building; it is certainly true in this instance since my contributions as the interior designer for my own studio were completely ignored.

I do not dispute Wendell Burnette's brilliance as an architect, but I do take issue with *Architecture* and Burnette particularly for usurping my contributions to the project's esthetic success. It would have been far more accurate and interesting had the piece acknowledged the collaborative nature of the design-build project as it really occurred.

David Michael Miller
David Michael Miller Associates
Scottsdale, Arizona

Get to work

Reed Kroloff's August editorial (page 11) was a well-needed message to the architecture community. To thrive, architects need to create

more of a business ethic so they can be properly compensated for their services, rather than sacrifice themselves for their art. As my father (not an architect) always told me, "If you're going to be in the business, then *be* in the business."

Julie D. Taylor
Taylor & Company
Beverly Hills, California

Assigned seating

Thank you for your coverage of ADA design issues (August 1999, pages 116-119). However, U.S. District Judge Thomas F. Hogan did not dismiss the Paralyzed Veterans of America's lawsuit in the MCI Center case, nor was PVA "rebuffed." Rather, he dismissed Ellerbe Beckett as a defendant and ruled in favor of PVA, et al. Moreover, Judge Hogan ordered the necessary design and construction modifications to give wheelchair users and others with disabilities a comparable line of sight over standing spectators. The decision was ultimately appealed to the Supreme Court, which refused to hear the case.

Judge Hogan's decision stands and the outcome sought by PVA was achieved. Architects should understand that this case has serious repercussions for them; the ruling has had a significant effect on the design of today's fixed-seating assembly facilities nationwide.

Kim Allen Beasley
National Architecture Director, PVA
Washington, D.C.

The ADA, as enforced, requires accessibility for "one percent, but not less than one, of all fixed seats." Before the ADA, disabled access was a matter of "reasonable accommodation." As implemented, the ADA is entitlement based on regulatory gibberish. Common sense would dictate considering how many customers actually use wheelchair seating. Like handicap parking, "reserved" seating areas must meet stringent requirements and are costly to build. This is not fair to property owners, who foot the bill, or the 98 percent of the public that is not disabled. Too often, such requirements exceed common sense. Reserved seating

areas sit largely unused at many venues, so we should build more of them? The Justice Department must have nothing better to do than enforce a law that never should have been passed in the first place.

Richard Deight
Buena Park, California

Stone age

Your August cover concept was cliché and pathetic. Heroic notions of architectural permanence, timelessness, and territoriality are nostalgic drivel. What is the benefit of a contemporary journal professing concepts that are so dated? The American architectural profession is nostalgic enough. There are great opportunities for architecture in looking ahead; stop forcing your readership to relive the past.

Matthew O'Malia
Bangor, Maine

That's a wrap

Thanks to *Architecture* (August 1999, page 25), now I know how Frank Gehry gets the inspirations for his designs.

SCENARIO: It is tax time. A tape from an adding machine in a busy office overflows the wastebasket and lands on the floor near one of the study models. The master sees it. He says, "Take a picture—that is the concept for our addition and renovation of the Corcoran."

Am I the only one who suspects that the emperor has no clothes?

Carroll S. Rankin
Palo Alto, California

CORRECTIONS

San Francisco's Kaplan/McLaughlin/Diaz will oversee the renovation of Eero Saarinen's General Motors Warren Technical Center in Warren, Michigan.

WE WANT TO HEAR FROM YOU!

Please mail your letters to the editor to: *Architecture*, 1515 Broadway, New York, NY 10036. Or fax to: 212/382-6016. Or e-mail us at: info@architecturemag.com. Include your name, address, and daytime telephone number. Letters may be edited for clarity or length.

city	dates	exhibition	contact
Chicago	through January 31, 2000	Wheel People at the Chicago Architecture Foundation	(312) 922-3432
Los Angeles	through January 9, 2000	Pompeii: Life in a Roman Town at the Los Angeles County Museum of Art	(323) 857-6000
Montreal	December 9–April 9, 2000	Triumphs of the Baroque: Architecture in Europe, 1600–1750 at the Montreal Museum of Fine Arts <small>Wooden model of Cathedral of St. Isaac in St. Petersburg, Russia (c. 1768), by Antonio Rinaldi is among offerings of Montreal Museum of Fine Arts Baroque architecture exhibit.</small>	(514) 285-1600
New York City	through January 2, 2000	Prague Architecture Through the Centuries at the National Academy of Design Museum and School of Fine Art	(212) 369-4880
Rotterdam, the Netherlands	through January 16, 2000	Silent Collisions—Morphosis: Work in Progress	(31) (10) 440-1200
Washington, D.C.	through January 2, 2000	Stay Cool! Air-Conditioning America at the National Building Museum	(202) 272-2448



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conferences

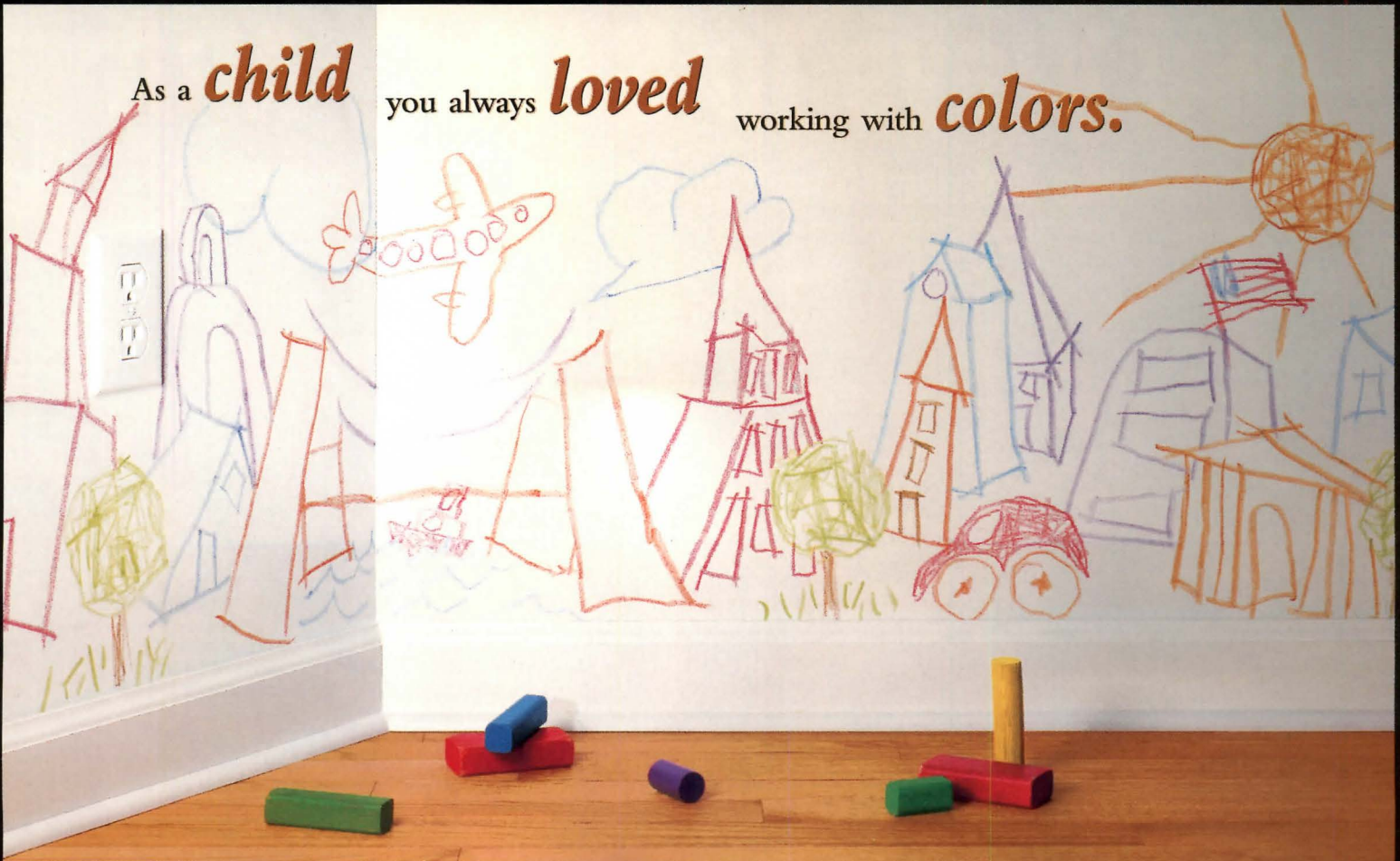
city	dates	conference	contact
Boston	November 16-18	15th Annual Build Boston	(800) 544-1898
Charleston, South Carolina	February 13-17, 2000	26th International Making Cities Livable Conference	(831) 626-9080
Dallas	January 14-17, 2000	2000 International Builders Show	www.BuildersShow.com
Los Angeles	March 29-31, 2000	WestWeek 2000	(310) 360-6423
Miami	June 14-18, 2000	53rd Annual Meeting of the Society of Architectural Historians	www.sah.org
New York City	April 15-19, 2000	2000 National Planning Conference , sponsored by the American Planning Association	(202) 872-0611

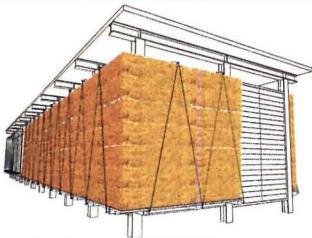


At April 2000 conference, American Planning Association will use **Levittown, New York**, as case study for postwar suburbanization of New York City.

AP WIDE WORLD PHOTOS

As a *child* you always *loved* working with *colors*.



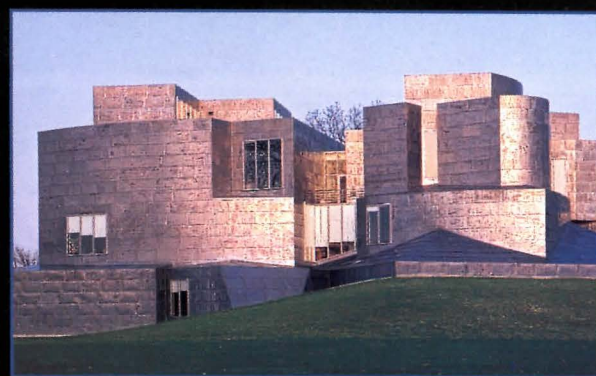
competition	deadline	contact
Society of Architectural Historians 2000 Fellowships	November 15	www.sah.org
1999 Apgar Award for Excellence recognizes contributions to the observation, interpretation, and evaluation of America's built environment, sponsored by the National Building Museum	November 16	(202) 272-2448
47th Annual Progressive Architecture Awards , sponsored by <i>Architecture</i>	December 1	(212) 536-6221
		
Martin Luther King, Jr., National Memorial Competition	December 1	(410) 554-0040 ext. 110
Architecture in Perspective 15 architectural drawing competition, sponsored by the American Society of Architectural Perspectivists	December 6	(202) 737-4401
Planning a City of Dreams: Designs for Sapporo, Japan, Design Competition	January 31, 2000	(81) (11) 717-8850

Somis Hay Barn and Stable in Somis, California, by SPF:a was among last year's P/A Award winners.

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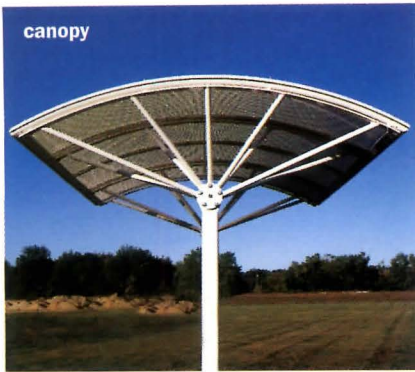
Project: University of Toledo — Center for the Visual Arts
Architect: Frank O. Gehry Associates



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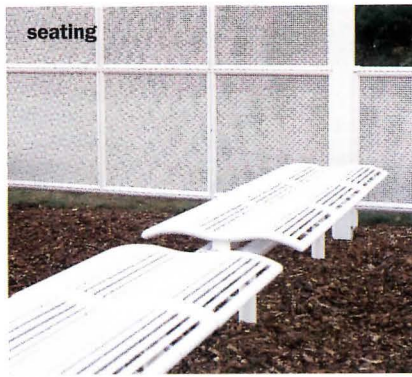
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canopy

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wall

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The sum is the whole of its parts.

Photo: Centered canopies with perforated panels, one- and two-panel high walls with perforated panels, Presidio flat seats, ivory powdercoat. Shown with optional lighting.

STRUCTURES



This building in Dongshi, Taiwan, was one of the 10,000 that failed due to liquefaction in 7.6-magnitude quake on September 21.

When the Earth Moves... Engineers Learn What Could Happen Here

Most of the 2,100 fatalities and thousands of injuries resulting from the massive 7.6-magnitude earthquake that struck central Taiwan on September 21 can be attributed either directly or indirectly to the collapse of nearly 10,000 buildings. Before the dust had settled, reports of shoddy construction, corrupt contractors, and lax building inspectors began to circulate just as they did following Turkey's devastating quake a month earlier (*Architecture*, October 1999, page 35). Criminality, however, may be less of a culprit in the disaster than other factors: Taiwan sits dangerously at the intersection of the Philippine and Eurasian tectonic plates. Therefore, the country has for many years relied on its own version of California's seismic building code.

King Le Chang, managing principal of Ove Arup's Los Angeles office, dismisses stories that exaggerate the role of corruption in the disaster. "Sure, there are some dishonest builders, but not enough to explain the vast destruction. Ten- to 15-story buildings that collapsed probably had lower floors with greater floor-to-floor heights and greater spans, because of their large, open commercial programs."

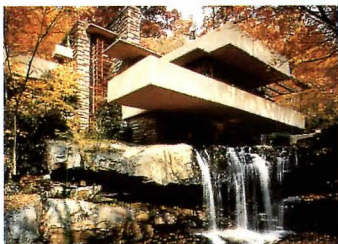
Many buildings in Taiwan didn't collapse, but merely tilted out of plumb, resting against other

buildings or crashing to the ground in one piece. This loss of footing was due to liquefaction, where, in essence, the earth beneath a building is liquefied and unable to support the structure's weight.

Atila Zekioglu, Arup senior associate and head of the firm's seismic engineering group, notes that Taiwan's codes reflect probabilities rather than worst-case scenarios, a fine point most people don't understand. The lay consensus is that people in seismically active areas of the United States are protected from the catastrophic damage experienced in Turkey and Taiwan. Many earthquake experts believe this is a dangerous assumption.

"Seismic design is an evolving science. Each major earthquake teaches us new things," suggests Zekioglu. He believes that performance-based engineering is the only way to reduce substantially the damage caused by the much-dreaded Big One. "Every building is a unique product whose function should be considered beyond the opening of a code book," he insists. Zekioglu encourages clients to consider the function, size, and specific location of their buildings when deciding whether to design beyond the minimum standards. Meanwhile, the geological clock is ticking. *Sara Hart*

PRESERVATION



Fallingwater Receives \$901,000 Grant

Over the years, Frank Lloyd Wright's Fallingwater has become Fallinghouse, as its cantilevers sag, its roofs leak, and its metal sashes decay. But thanks in part to a \$901,000 grant from Save America's Treasures, a partnership of the White House Millennium Council, the National Park Service, and the National Trust for Historic Preservation, structural improvements to the landmark may get under way early next year. *Bradford McKee*

Buzz

West Warwick, Rhode Island-based **Dryvit Systems**, a manufacturer of synthetic stucco, has settled a much-publicized 1996 class-action lawsuit that alleged moisture damage in several North Carolina homes.

Restorations under way at the **Getty Center Villa** in Malibu will include something new: parking. Zoning officials approved 560 spaces for the expanded museum. Previously, visitors had to reserve a spot in the Getty's 291-space garage or take the bus to reach the hillside villa.

Morris Lapidus' Eden Roc Resort & Spa in Miami Beach, Florida, is receiving a \$24 million restoration that its owners promise will preserve the original integrity of Lapidus' 1950s art deco vision.

Pasadena, California-based architect **Michael O'Brien** has purchased a **Greene & Greene**-designed bungalow in his hometown, saving it from the wrecking ball. O'Brien paid \$1 for the house, and—as required—will move it to another site this fall (*Architecture*, April 1999, page 31).

Leers Weinzapfel Associates will design a foreign-language center for Ohio State University.

Eric Strain Architect of Las Vegas will design a 5,000-square-foot, \$1 million visitors center for Mormon Fort, to be completed in 2002.

Maya Lin will design a winter garden inside a high-rise building presently under construction for American Express in downtown Minneapolis.

New York City's **Ehrenkrantz Eckstut and Kuhn** will design a 572,000-square-foot cultural and retail development on Philadelphia's Delaware riverfront called Penn's Landing.

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COMMERCE

Federal Small Business Standards Relaxed

Feeling smaller, architect? You might now: The U.S. Small Business Administration (SBA) recently raised the threshold for what it considers a "small" architecture firm. Formerly, firms had to count less than \$2.5 million in average annual receipts for the SBA to define it as a small business. With this change, the SBA has expanded its definition of small architecture practices to those making \$4 million a year or less. The designation is crucial for some firms, as it determines which companies in a given industry are eligible to compete for contracts set aside by the federal government for small businesses. It also defines which firms may participate in SBA's 7(a) guaranteed small-business loan program.

The increase in the size standard was prompted by SBA's recognition that a relatively low share of federal procurement dollars was being awarded to smaller architectural firms during fiscal years 1995 and 1996; at the previous standard, small businesses accounted for 52 percent of architects' revenues, but received only 25.5 percent of federal contracting dollars.

In all, says SBA assistant administrator Gary Jackson, who handled the rule change, the agency received 130 comments on the proposal—which originally would have hiked the ceiling to \$5 million for architects. Just over half of the comments favored the proposed threshold or one slightly higher; slightly less than half called for a smaller increase in the standard or no change at all.

In the end, it's all about deciding at what point a business' competitive situation significantly changes. "We decided that \$4 million was most appropriate" as a size standard, Jackson says. "Those with more than \$4 million should be competitive against larger businesses, and those right around \$4 million wouldn't necessarily harm businesses that were much smaller than that," he adds. "We believe that, given the comments we received, we have a good dividing line." *B.M.*

HAPPY BIRTHDAY!



National Trust has resided in Jules Henri DeSibour-designed apartment building since 1977. DeSibour, a descendant of France's King Louis XVI, designed much of D.C.'s surviving beaux-arts fabric.

National Trust Celebrates 50 Years

Were it not for the National Trust for Historic Preservation, much of our downtowns and even countrysides would look like Madison Square Garden. Not even the Trust, founded in 1949, could save Pennsylvania Station from becoming a boxing ring in 1963. But over the past 50 years, it has helped the preservation community accrue the respect and clout it needs to save the nation's other threatened landmarks.

On October 21, the Trust celebrated its golden anniversary with a conference and a big party at the National Building Museum in Washington, D.C. The event showed how far a movement once viewed as a bunch of dewy-eyed leftists has matured into a formidable presence on the political scene, with 270,000 members. Speakers included First Lady Hillary Rodham Clinton, Secretary of the Interior Bruce Babbitt, and an impressive roster of state and local politicians.

The Trust's five-decade-long mission has been fairly singular: fighting destruction of the nation's heritage. But it has been nothing if not progressive in its execution, moving aggressively to protect significant historic resources before they fall into danger. In 1951, the Trust acquired the Woodlawn Plantation in Mount Vernon, Virginia, as its first museum property; it now owns and/or operates about 20 others, including Montpelier, the home of James Madison. The Main Street Project, launched in 1977, was the first to advocate the preservation of entire communities. And, in 1988, the Trust issued its first "11 Most Endangered Places" list (*Architecture*, July 1999, page 41), which every year since has focused urgent attention on places, properties, and ways of life under siege, from the Freedmen's towns of Texas to the entire state of Vermont. *B.M.*

The U.S. State Department has chosen **Hellmuth, Obata & Kassabaum** to design replacements for the U.S. embassies in Nairobi, Kenya, and Dar es Salaam, Tanzania, that fell to the terrorist bombings last year.

The shortlist to design a new business school for the University of Chicago—across the street from **Frank Lloyd Wright's** Robie House, incidentally—comprises **Perkins & Will, Pei Cobb Freed & Partners, Kohn Pedersen Fox Associates, Rafael Viñoly Architects**, London's **Porphyrios Associates**, and **Rafael Moneo**.

Los Angeles' much-lauded school-building initiative has hit some bad press. A \$200 million high school currently under construction is inconveniently located on an abandoned oilfield (oops) and will probably have to be razed.

Now that the fanfare surrounding the reopening of the Reichstag in Berlin has subsided, **Norman Foster** still has one request—that he be paid in full. A German newspaper alleges that the Bundestag is withholding a portion of Sir Norman's fee, penalizing him for a leaky glass roof, thin walls, and a dearth of seating.

Make it stop: In the city that has already bastardized the images of Venice, New York City, and Paris, plans are under way for a Las Vegas mall that will contain a \$4.3 million replica of the Grand Canyon and a timeshare community called Cancun Caribe Las Vegas, modeled after a Mayan pyramid (that has water slides attached to it).

Appliance manufacturer Maytag has signed on to the **Rhode Island School of Design** effort to design the kitchen of the future.

At the end of September, environmental groups—with the support of city officials—closed the city of Amsterdam to all car traffic for an entire day to call attention to pollution and congestion issues.



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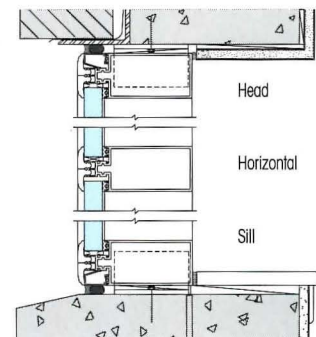


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MEET THE FELLOWS

1999-2000 Loeb Fellows

The Harvard University Graduate School of Design has announced 10 winners of Loeb Fellowships. The one-year scholarship allows midlevel professionals the opportunity to use Harvard's resources for independent study.

Susan Chin, New York City's assistant commissioner for capital projects, will study the economic impact of cultural venues on neighborhoods.

Patricia Gallagher, Chicago's deputy commissioner of strategic planning, wants to study landscape architecture so she can contribute to the revitalization of her city's parks.

Stephen Goldsmith, a Salt Lake City-based artist and housing developer, will study urban design.

Jacquelyn Harris, New York City's director of land-use review, will study planning and zoning ordinances.

Barbara Hoidh, of Berlin's senate for building, housing, and transport, will study urban revitalization and the relationship between politics and city-building.

Alex Marshall, a Norfolk, Virginia-based freelance writer (and contributor to *Architecture*), will study the dynamics of city growth.

David Murbach, horticulturalist of Rockefeller Center in New York City, will study the landscape and garden history of Cuba.

Marcia Rosen, an attorney and director of the mayor's office of housing in San Francisco, will explore the role of housing in community development.

Gail Shibley, director of public affairs for the Federal Highway Administration, will study urban planning, mass transit, and environmental issues.

Arnold Valdez, land-use administrator of Costilla County in Colorado, will explore his interests in sustainable design and architectural history.

The National Endowment for the Arts has granted *Cite*, the magazine of the Rice University Design Alliance, \$30,000 to assist in publication. NEA has set aside \$675,000 in 2000 for design initiatives. Call (202) 682-5570 for more information.

The U.S. Department of Housing and Urban Development has committed more than \$1 million to fund homeownership programs for the Appalachian states.

President Clinton has signed a bill that cuts the U.S. General Administration's 2000 budget from \$492 million to a paltry \$75 million, reflecting the end of an era in federal construction. Most shocking: Federal judges requested \$579 million for new courthouses and received a big fat goose egg. In better news, Clinton earmarked \$290 million for airport construction and renovation.

Cambridge-based Tsoi/Kobus & Associates is designing a new 350,000-square-foot, \$100 million research building at the University of Massachusetts Medical School in Worcester.

Cesar Pelli & Associates will design a \$100 million downtown arts district for Madison, Wisconsin.

Portland, Oregon, has enacted a city ordinance that limits the percentage of a house's street facade that can be a garage and the distance of a house's entrance from the street, effectively eliminating the two-car garage.

Architectural Digest has spread its branding wings, unveiling a new title for the grease monkey in every decorator. The launch issue of *Architectural Digest Motoring* hit the stands in September; subsequent issues will appear periodically.

Tickets for London's Millennium Dome have gone on sale: Adult tickets will cost approximately \$33; each kid will set you back \$27. Twelve million visitors are expected next year.

BALDINGER

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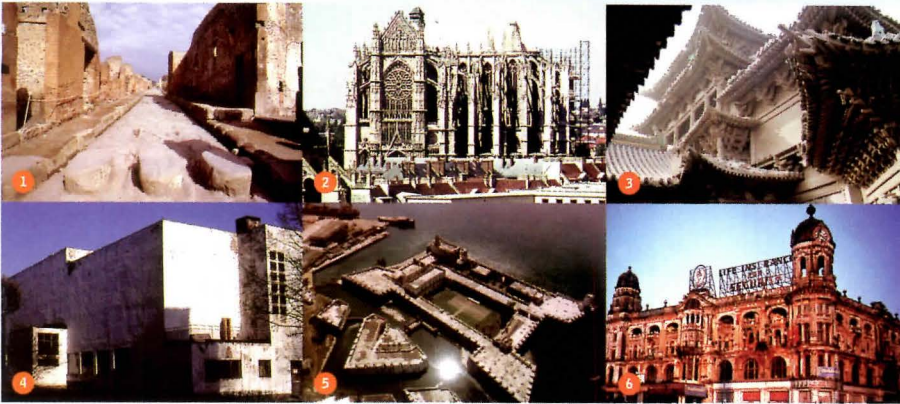


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THE LIST

WMF's Monumental Efforts



Last month, the World Monuments Fund (WMF) released its World Monuments Watch 2000 list of 100 endangered architectural relics, archaeological sites, villages, and urban centers. See the complete list at www.worldmonuments.org. **Samuel W. Barry**

1. Ancient Pompeii, Naples, Italy. This ancient city makes its third appearance on the WMF list, as threats from inadequate maintenance and insufficient tourist management imperil preservation efforts. **2. Saint Pierre Cathedral**, Beauvais, France. This cathedral, which boasts the world's tallest vaulted gothic space (a 153-foot-high nave), suffers from severe structural birth defects as well as flying buttresses that dance in gale-force winds off the English Channel. Engineers attempting to fortify the buttresses in the 1950s removed iron ties, which exacerbated the swaying; recently installed temporary reinforcements have made the cathedral too rigid. **3. Xuanjian Tower**, Yuci City, Shanxi, China. When converting this two-story wooden tower, which predates the Ming Dynasty, into a factory in the 1950s, workers removed critical roof brackets and structural supports. A later repaving of a road in front of the tower obstructed drainage, and the foundation now needs to be rebuilt. **4. Viipuri Library**, Vyborg, Russia. Alvar Aalto's 1935 library, abandoned for more than a decade after World War II, still suffers from neglect. It retains no original cladding or detail, the roof and walls leak, and the interior is in need of extensive renovation. **5. San Juan de Ulúa Fort**, Veracruz, Mexico. This 16th-century fort has survived numerous military attacks but may not withstand pollution and neglect. Although a sizable chunk of the original fort remains, settling has caused structural fracturing, the wake from passing tankers has eroded foundations, and restoration funding continues to lag behind the scope of restoration work. **6. Metropolitan Building**, Calcutta, India. A fashionable shopping destination during British colonial rule in India, this neo-baroque landmark fell out of favor after India's independence in 1947. The WMF worries that politics may preclude preserving this architectural gem.

Sigrid Miller Pollin has left the chair of **California State Polytechnic University's** architecture department to found the first degree-granting architecture program at the **University of Massachusetts**.

At their 50th anniversary conference last month, the **National Trust for Historic Preservation** singled out **Senator Daniel Patrick Moynihan** (D-New York); the **Galveston, [Texas], Historical Society**; **Banana Republic**; **Boston mayor Thomas Menino**; and former Chicago Bear **Walter Payton** for their various efforts at reusing historic fabric for new commercial ventures.

At their annual meeting last month, the **American Society of Landscape Architects** unveiled an ambitious plan to connect most of the Eastern Seaboard—from Maine to Long Island—with parks, akin to **Frederick Law Olmstead's** "Emerald Necklace" string of parkland in Boston.

After its owners were convicted of fraud and racketeering this summer, Nevada state officials seized the famed **Mustang Ranch** brothel and are planning to convert it into a true mustang ranch—one that raises horses.

New York City officials have finally approved a Second Avenue subway line for the East Side, a project that has been hampered by bureaucratic red tape since the 1940s.

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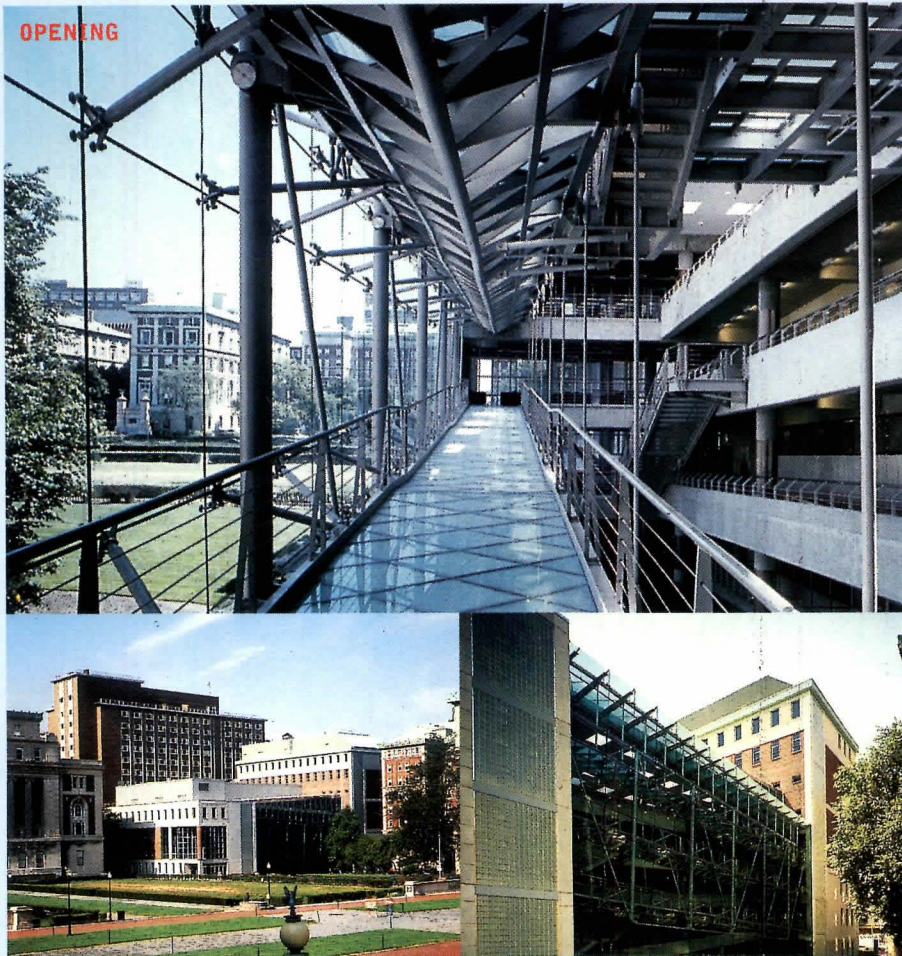
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Tschumi's Columbia Space Opens

Bringing up Bernard Tschumi's new student center at Columbia University at a New York City cocktail party in the past year was guaranteed to start tongues wagging. Architects have been feverishly divided over the design of Alfred Lerner Hall, which many accused of being clumsily faithful to the surrounding beaux-arts buildings in the heart of Columbia's campus. With the building's opening in September, however, it's obvious where to look for the lion's share of Tschumi's design inspiration and \$85 million budget: a soaring atrium, dramatically lined with ramps and staircases, and flooded with light from its glazed north wall. *Ned Cramer*

VITALS

Which States Are Least Affordable?

The National Low Income Housing Coalition has released new figures that express the percent of the federal minimum wage needed to afford a two-bedroom apartment in each of the 50 states at a fair-market rent. Below are the priciest.

STATE	PERCENT OF THE FEDERAL MINIMUM WAGE NEEDED
Hawaii	330%
New Jersey	309%
New York	308%
District of Columbia	306%
Massachusetts	296%
Alaska	291%
California	289%
Connecticut	286%
Maryland	257%
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SOURCE: NATIONAL LOW INCOME HOUSING COALITION

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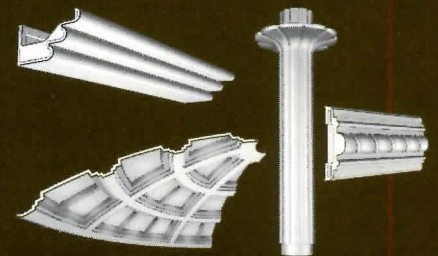
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OPENING

Theater in the Round



Just up the Thames from Shakespeare's beloved and recently re-created Globe Theater is a theatrical landmark of a different sort. The British Film Institute recently opened the London IMAX, a sleek glass drum cleverly tucked into a huge, elliptical traffic roundabout known disparagingly as the Bullring. The \$30 million theater, designed by local architect Bryan Avery, is now the U.K.'s largest cinema—and the latest cultural catalyst for London's burgeoning South Bank. *Raul A. Barreneche*

GROWING PAINS

California Looks for the Right Box

Call it the **blanding**—and **branding**—of the American landscape. "Big-box" stores seem like they're here to stay, no matter how unattractive they may be. But it wasn't esthetics that prompted a recent surprise attempt by the California legislature to rein in giant retailers. It was simple economics.

In September, in the frenzied final days of the legislative session and without public notice or hearings, lawmakers passed a bill that would have limited the size of stores such as Costco, Kmart, and Wal-Mart, as well as local authority over land use. Had Governor Gray Davis not vetoed it, Assembly Bill 84 would have prohibited city and county governments from approving stores larger than 100,000 square feet if more than 15,000 square feet was to be devoted to nontaxable merchandise, namely food and prescription drugs.

Although some backers of the bill said they were partly defending Main Street's corner stores and strip malls anchored by supermarkets from the big-box epidemic, the governor's veto message touched on the costs of limiting commercial competition and individual choice. Not only was the bill anti-competition and anti-consumer, it represents the worst kind of end-of-session maneuvering by special interests, Davis said. Nevertheless, similar proposals are currently under consideration in Tucson, Arizona, and Las Vegas.

Meanwhile, the state's construction industry is coming up a winner. Forecasters at the University of California, Los Angeles, say construction is among the top three industries experiencing job growth and rising wages, a distinction it shares with the film and computer industries.

Yet at the same time, the state is suffering a severe housing shortage that has caused rental rates and home sales prices to soar. Maybe some of those well-paid workers could be redirected from retail to residential; that would at least create boxes where people could live. *Ann Jarmusch*

Ann Jarmusch is the architecture critic of the San Diego Union-Tribune.

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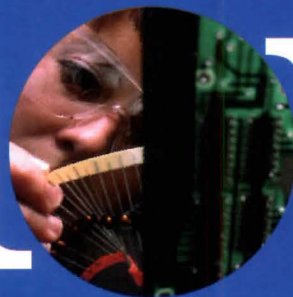


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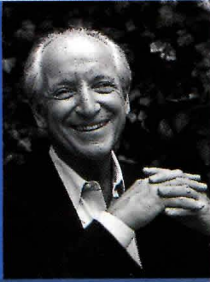
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AWARD

Graves Receives National Arts Medal



Princeton, New Jersey-based architect Michael Graves is among this year's winners of National Arts Medals, given annually by the National Endowment for the Arts.

In the 1980s, Graves became the most widely recognized and prolific proponent of the postmodernist style in America, beginning with such groundbreaking projects as the Portland Public Services Building in Portland, Oregon (1982), and the Humana Building in Louisville, Kentucky (1985). A former Rome Prize fellow (1960-1962), Graves has received 13 P/A Awards and countless local and national design citations from the American Institute of Architects.

Aside from his more than 200 architectural commissions, Graves has also become something of a household name in product design, beginning with the now-ubiquitous Alessi teakettle and continuing with his work for Target discount stores.

Graves is in good company: Other NEA honorees this year include singer Aretha Franklin, TV producer Norman Lear, and sculptor George Segal. President and Mrs. Clinton presented the awards at a White House ceremony on September 29.
Michael J. O'Connor



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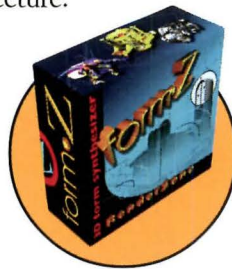


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TALL TALE

Chicago's Tower Envy



Chicago—whose familiar “second city” angst was exacerbated when Petronas Towers in Kuala Lumpur dethroned Sears Tower as the tall building champ—is back in the race to the sky. Conceptual plans were approved in September by the city for a 2,000-foot-tall, pencil-thin tower designed by Adrian Smith of Skidmore, Owings & Merrill (SOM). Dubbed Seven South Dearborn, the aluminum and stainless-steel tower will rise in the middle of Chicago’s Loop at the southeast corner of Dearborn and Madison Streets.

The overall height includes dual 450-foot-tall broadcasting towers atop the 1,550-foot-tall, 108-story, 1.9 million-square-foot mixed-use structure.

SOM’s initial drawings depict six telescoping volumes of varying sizes built around a concrete core. The lower volumes, housing commercial, parking, and office spaces, are based on a stayed-mast structural system. Residential and communications facilities occupy the upper floors and are cantilevered in three discrete sections from the central mast. “The basic massing is set. Beyond that, there’s a lot of work to do,” says Smith, who stated there’s an 80 percent chance the building will be built at the proposed height.

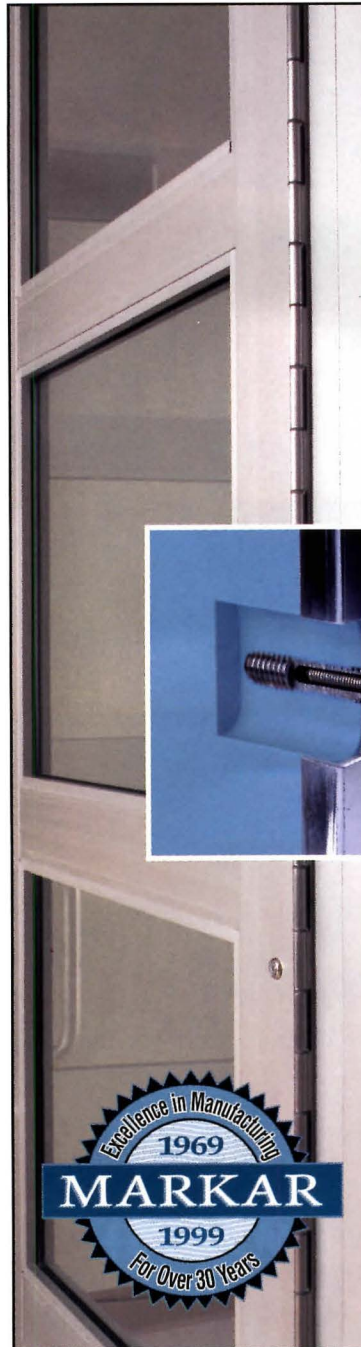
Arguably, the building’s height isn’t solely a function of ego and Chicago machismo. Requirements for high-definition television antennas in the coming years will exhaust all available space on the rooftop masts of both the Sears Tower and the Hancock Center. Commitments from local broadcasters to use the building’s mast as a communications hub are considered crucial to its economic viability at the proposed height.

The war of height continues as developers have announced plans for taller buildings in Shanghai and Taipei. Current plans call for groundbreaking during the second quarter of 2000 with completion in 2004. *Edward Keegan*

LIGHTS OUT!

Money Store Flips the Switch

The ghastly, pyramidal forms of the Money Store headquarters in West Sacramento, California, will no longer lighten the doorways of—or cast an evil glow over—historic Old Sacramento across the river. After months of vociferous complaints from river strollers, Money Store has finally doused the tacky lighting on the ziggurat (*Architecture*, July 1999, page 67). No word on the “LOVE THEM KINGS!” banner, though. *M.J.O.*



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WHAT IF?

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While officials in Salt Lake City prepare to build a \$55 million, state-of-the-art, 200,000-square-foot library, they're faced with the question of what to do with the old one once it's empty. The city's much-loved Main Library, which opened in 1963, itself replaced a cherished monument that now houses a planetarium. Salt Lake City's growing population and the light speed of information technology have long since outpaced the concrete-clad box, designed in the International Style by locals Edwards and Daniels Architects. But the city wasn't ready to let it go.

They've got a little time: The new library, designed by Moshe Safdie and Associates, won't open its doors until the fall of 2002. In the meantime, though, library officials are investigating leasing part of the old building to

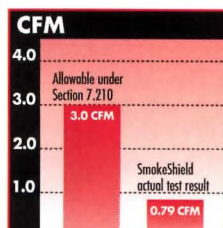
a qualified tenant. (The library will continue to use the bottom two stories for storage.) "We're not going to rent it to any old tattoo parlor," says Sally Patrick, the library's assistant director. Instead, the city envisions letting the space to a consortium of to-be-determined arts and community organizations. "There are certain spaces that would make lovely galleries," says Patrick. "It's all so open."

Gallery space would be nice, but wouldn't it be cheaper just to bulldoze the empty shell? Maybe, but finances are irrelevant. An innovative line item in the original bond initiative for the Safdie project requires the adaptive reuse of the old main library. In other words, Salt Lake City couldn't get a new library without promising to recycle the old one. *M.J.O.*

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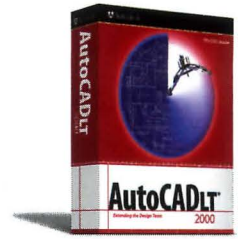
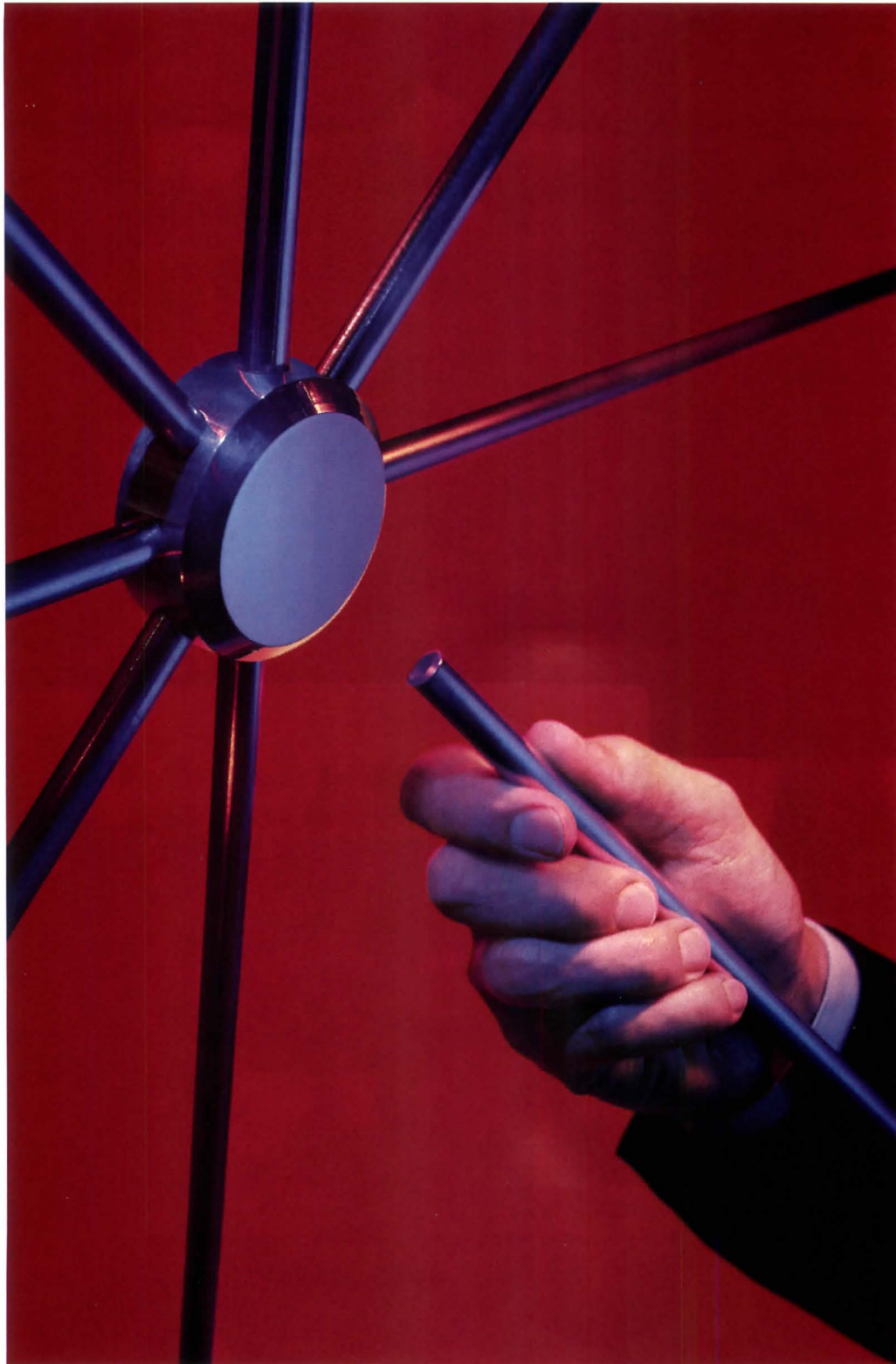
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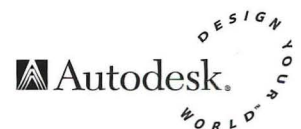
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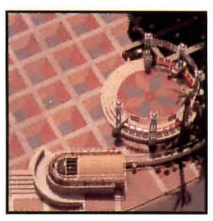


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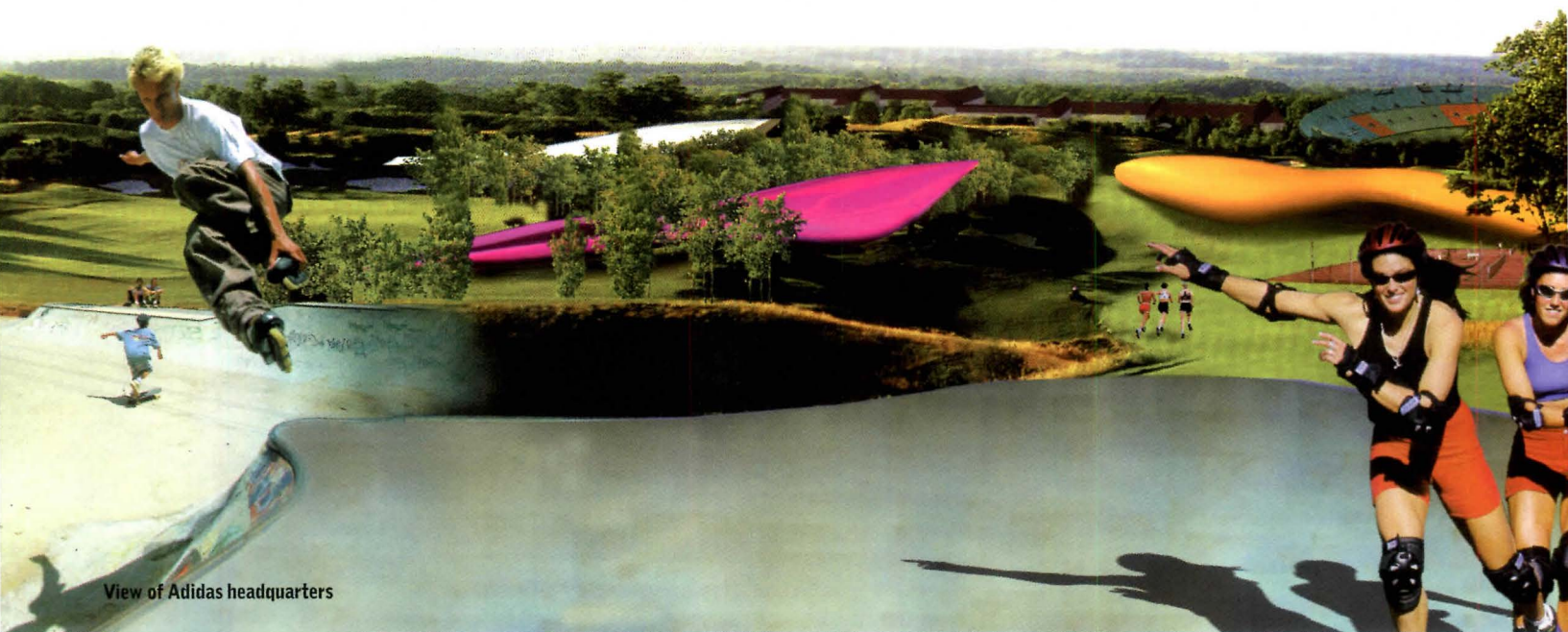
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CONCRETE BEAUTY™

A master plan for the headquarters of German sporting-goods manufacturer Adidas gives new meaning to the term *corporate culture*. By Ned Cramer

Physical Fitness



View of Adidas headquarters

After a century of commissioning skyscrapers that rarely say more than “size matters,” corporations are waking to the possibility that architecture could embody an idea external to its own self-importance. And after years on the defensive, architects in turn are warming to the notion that the ideas behind their designs don’t have to be entirely of their own invention, that they can serve other, if not always higher, conceptual purposes. In the excitement of this reconciliation, designers and clients have adopted the advertising-industry buzzword “branding” to describe their newly collaborative creative process.

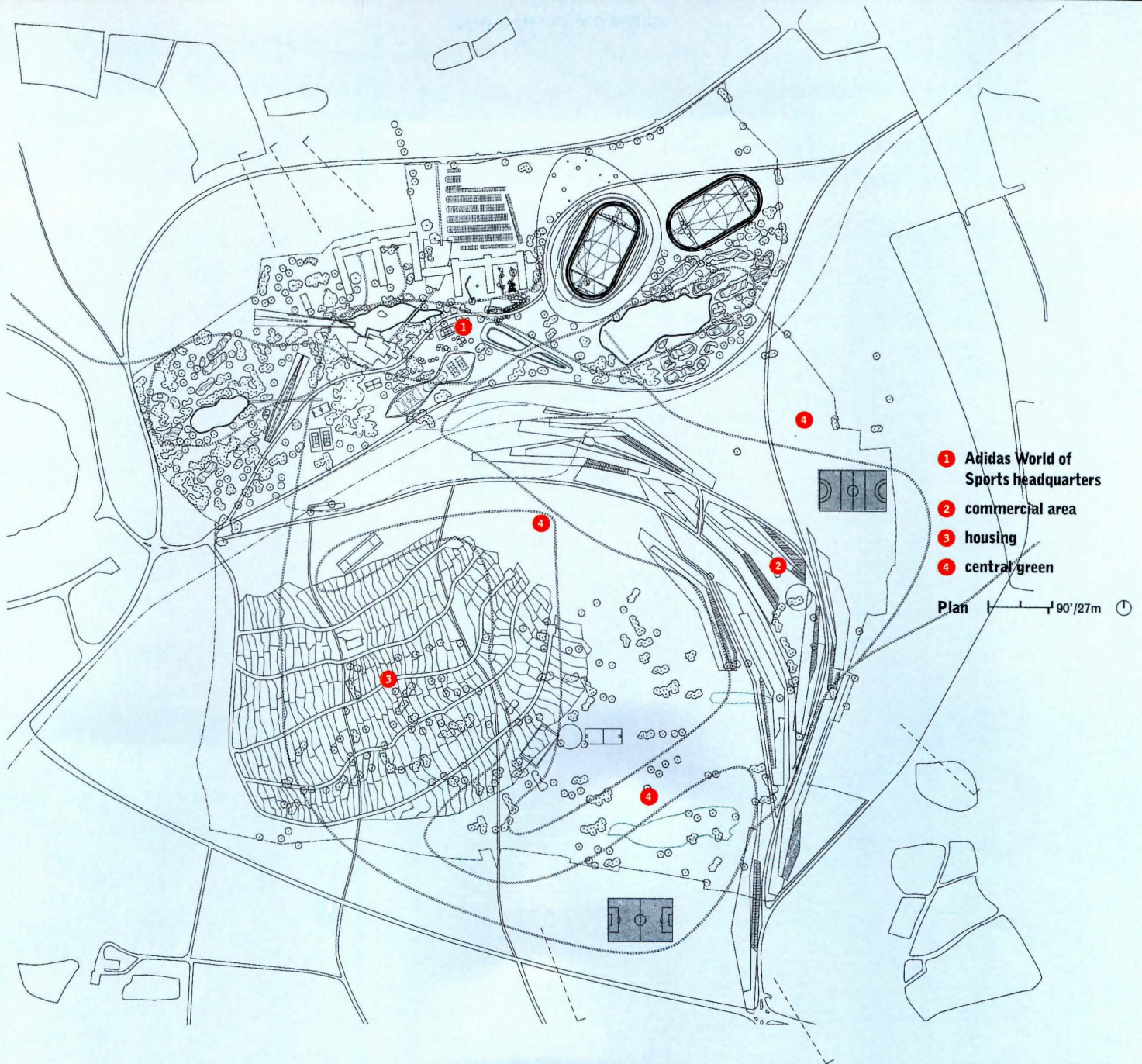
Disney famously led the trend, tapping heavy-hitters like Michael Graves and Arata Isozaki. Other companies are catching on fast, notably image-savvy sporting-

goods manufacturers like Reebok and Nike, both of which are building eye-catching new offices. In a closed competition held this summer, another sports giant, Adidas-Salomon, picked a master plan by the Swiss-American firm Angéllil/Graham/Pfenninger/Scholl Architecture that, starting in the next two years, will transform a former U.S. military base outside Herzogenaurach, Germany, into a new 160-hectare town.

A Y-shaped park will separate three constituent programmatic components: Adidas is collaborating with the town of Herzogenaurach on public housing for 2,500 to 3,000 people, as well as on a 200,000-square-meter leasable commercial development. Adidas is also building itself a five-building headquarters, to be called “The World of Sports,” that will incor-

porate an existing barracks building as offices.

The architecture and landscape of each of these new elements will take on a different geological character, with housing clustered in an irregular pattern along a series of stepped plateaus; ribbonlike office buildings arrayed like ridges in the earth; and, in the Adidas headquarters, colorful blobs that accommodate corporate functions and athletic activities amid rolling hills. The headquarters will be open to the public for occasional sporting events, which are certain to be televised, and it will be constantly visible from the rest of the development. This planning strategy should lend scenic cohesiveness to the setting of buildings that, while currently undeveloped, promise to be formally distinctive. It also promises to open to a larger community an



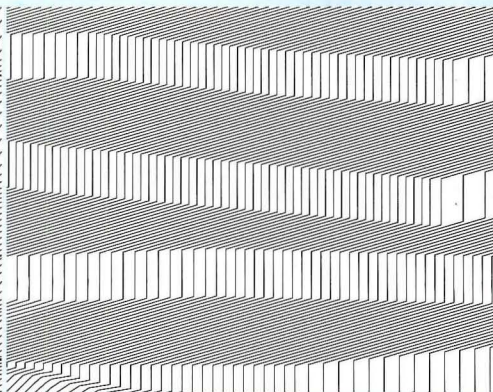
- 1 Adidas World of Sports headquarters
- 2 commercial area
- 3 housing
- 4 central green

Plan 1 90'/27m

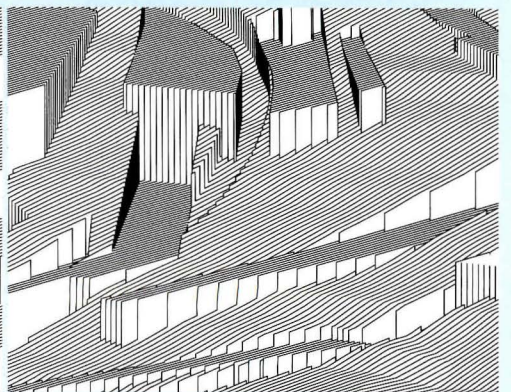
Architect Angélli/Graham/Pfenninger/Scholl organized **master plan** (above) around Y-shaped parkland. Adidas headquarters, called “The World of Sports,” sits to north. Amorphous **headquarters** buildings (facing page) occupy pastoral setting (below left); architecture and landscape double as **athletic facilities**. Corporate campus will be accessible to public when it hosts major sporting events. **Public housing** units, west of park, align with geography of plateaus (below center). Leasable **commercial space**, east of park, recall ridges (below right).



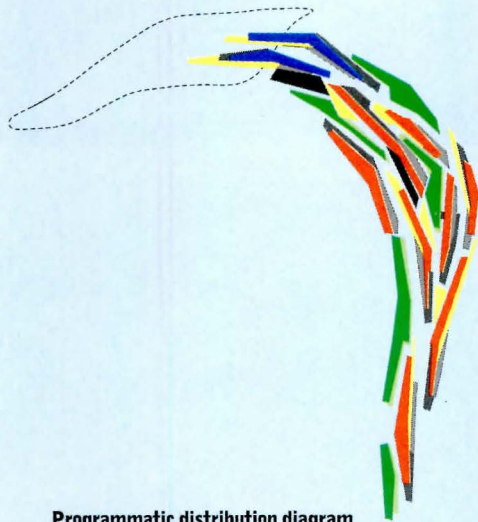
Headquarters diagram



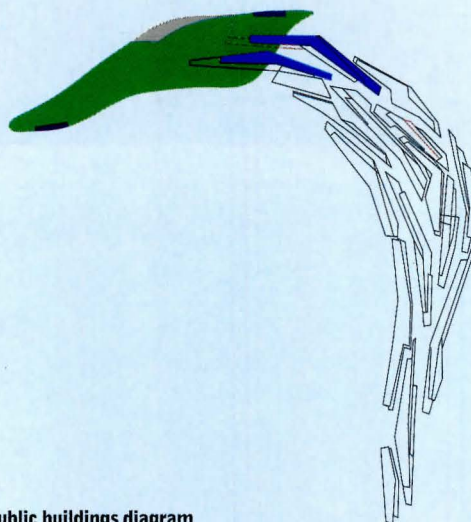
Housing diagram



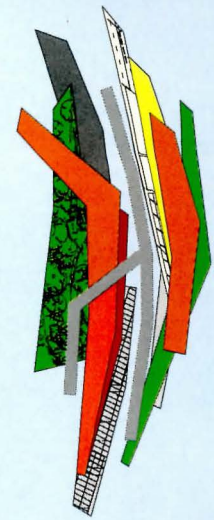
Commercial diagram



Programmatic distribution diagram

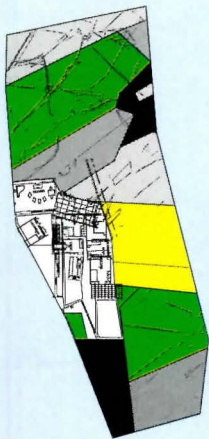


Public buildings diagram

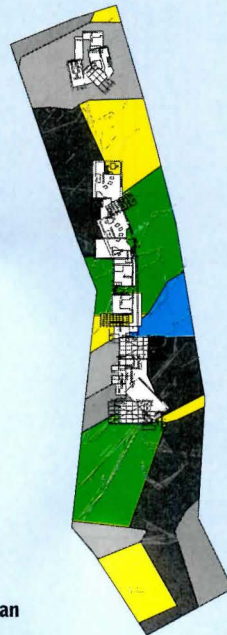


Case study

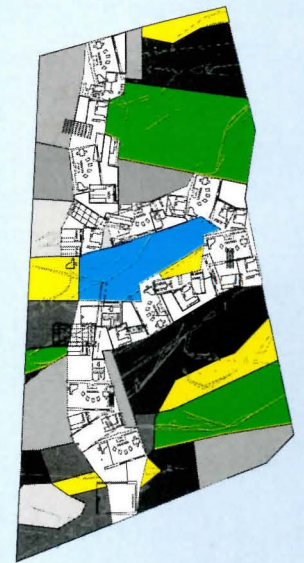
Architects organized linear **commercial buildings** in arc (above left), intermingled with greenspace, pathways and roads, plazas, and parking (above right). **Public buildings** and train stations border central parkland at north end of commercial zone (above center), close to housing and Adidas headquarters.



Single house plan



Double house plan



Rowhouse plan

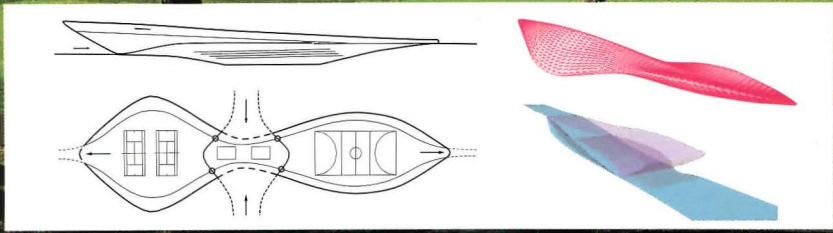
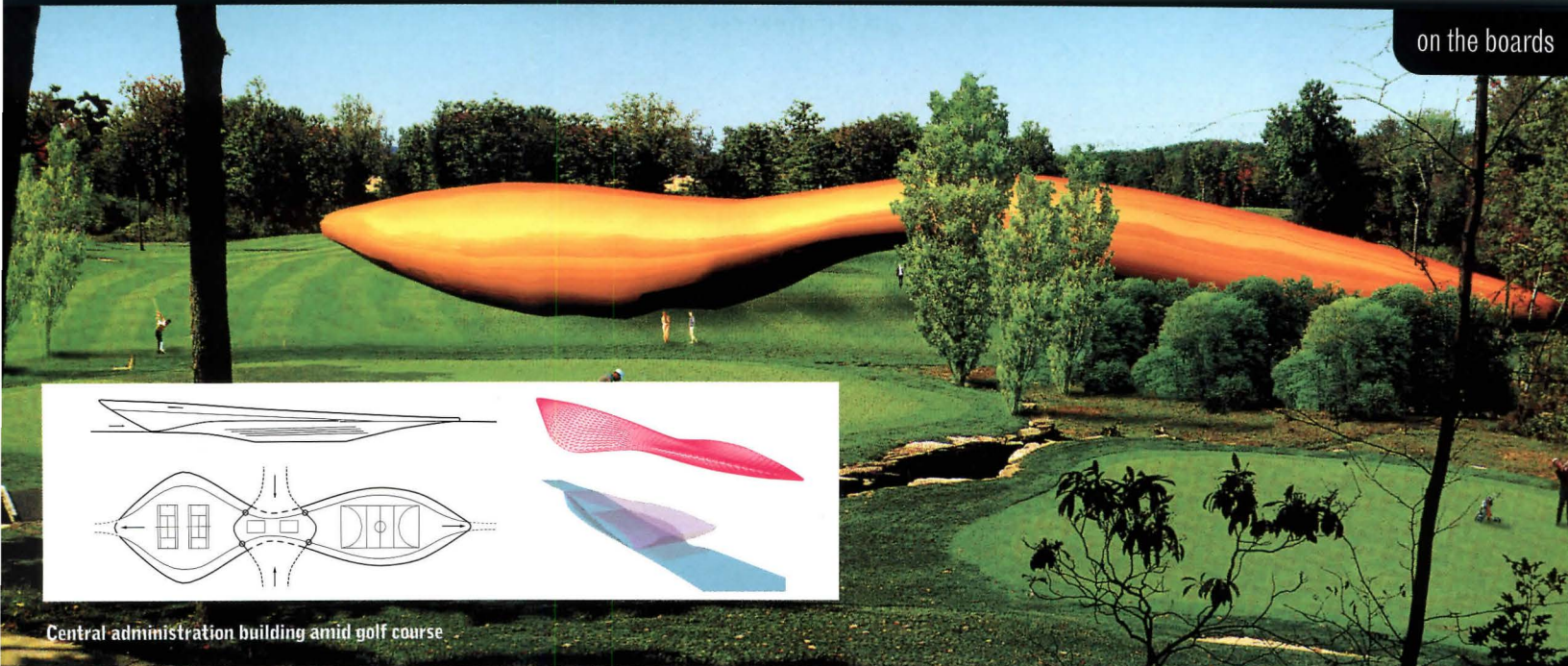
Housing sector also comprises buildings among greenspace, pathways and roads, plazas, parking, as well as swimming pools. However, they are organized in clustered, rather than linear, pattern, and **site will terrace** down toward nearby town of Herzogenaurach. The architect envisions **different housing types** (above, from left to right): freestanding single houses, adjoined double houses, and clusters of rowhouses.

environment that's typically sealed: the corporate campus. These relations between architecture and landscape, public and private, are more than most "branded" architectural environments currently offer; one of the principal failings of Disney's Orlando complex, for instance, is the contextual isolation of such otherwise spectacularly conceived objects. The Adidas complex has the potential to become a 21st-century, commercial version of Versailles, or, closer to home, Karlsruhe—Baroque palace-towns possessed of a monolithic vision and *esthetic integrity*.

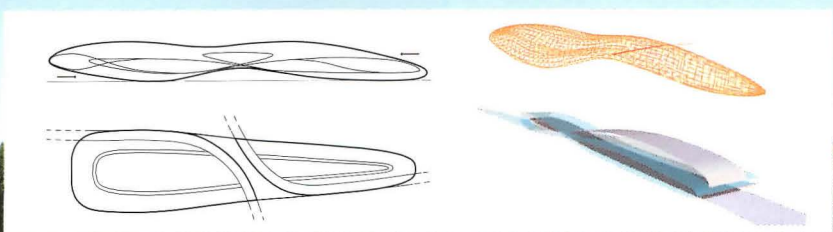
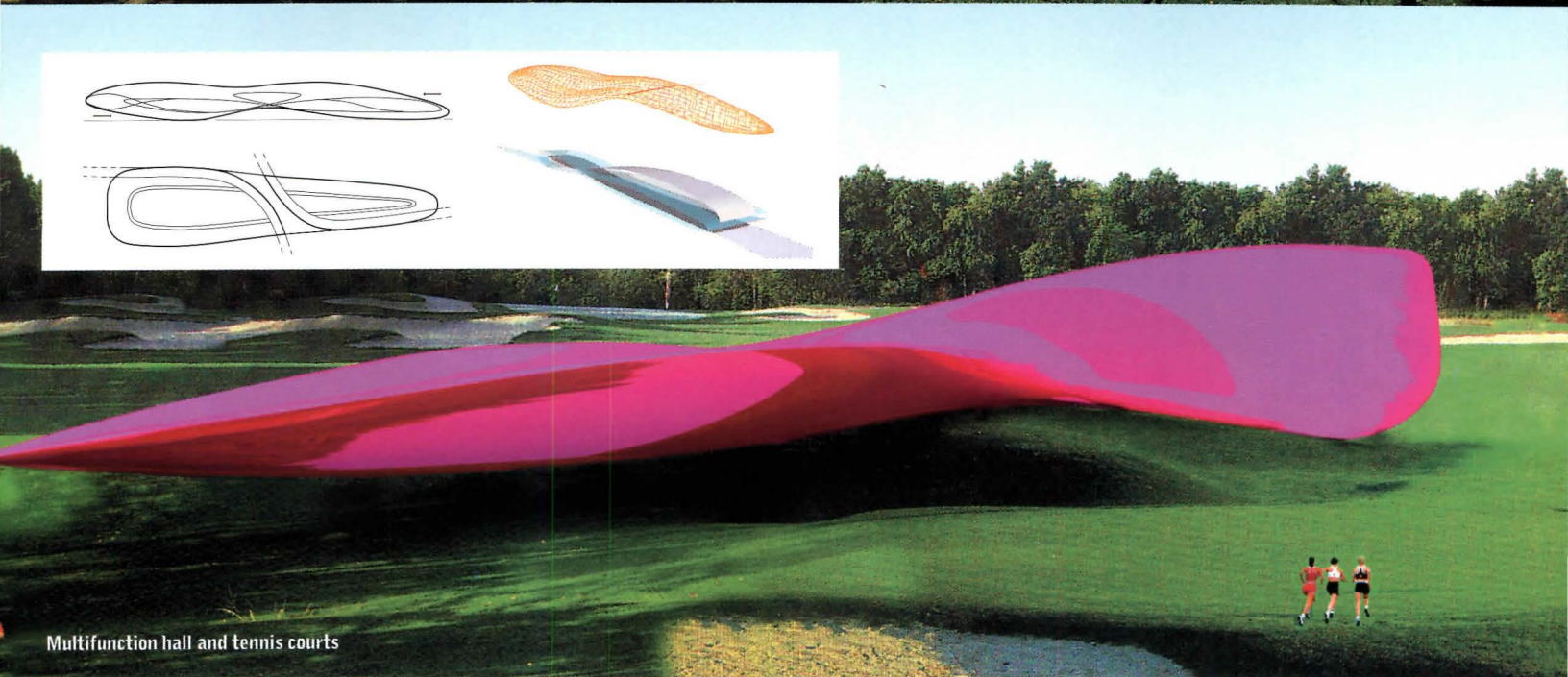
At one level, the Adidas headquarters is nothing more than a built form of advertising, but the morality of the scenario is far too complex to be dismissed so lightly. Can art borne of direct patronage rise above the circumstances of its origins? Patronage does not automatically result in pure propaganda. Versailles and Karlsruhe were colossal boasts by absolute monarchs, but they stand today as testaments to the genius of the artists and architects that created them.

In describing how their telegenic campus will support the company's goals,

Angéilil/Graham/Pfenninger/Scholl claim that the non-Cartesian geometries of their plan "seem...to embody the progressive spirit of Adidas," though it's doubtful how convinced they are by this particular line of their own rhetoric. The architects, meanwhile, can sleep soundly with the belief that their nonrectilinear forms "bear witness to the fleeting temporality of progress and acceleration." The wall of suspicion that divides culture and commerce is falling. While architects and their corporate clients may never see eye-to-eye, both may be the better for it. ■

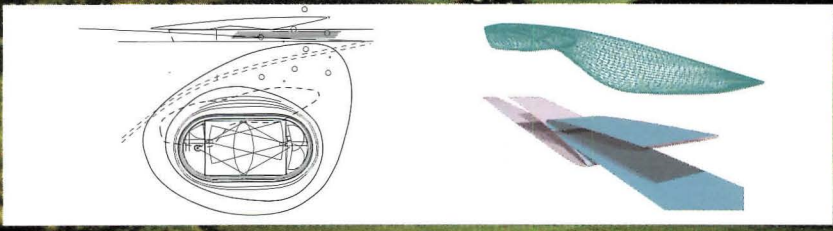
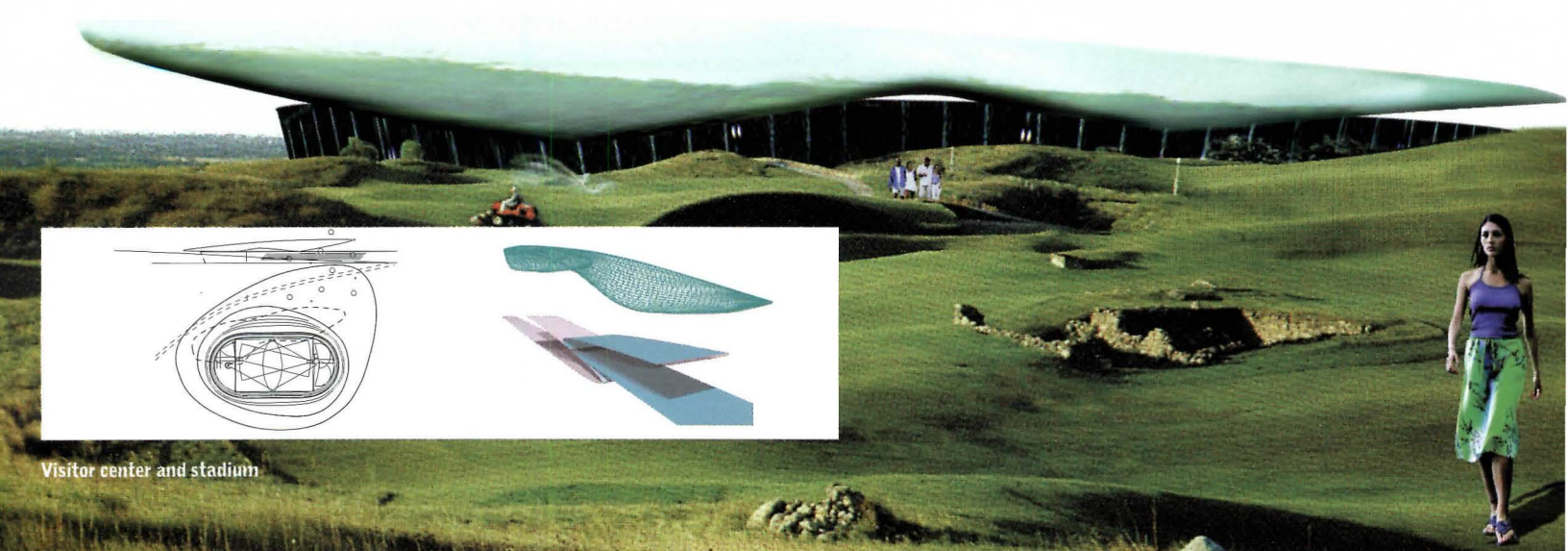


Central administration building amid golf course



Multifunction hall and tennis courts

To expedite competition entry, Angéilil/Graham/Pfenninger/Scholl adopted **sculptures by Swiss artist Marco Ganz** as building forms of Adidas headquarters (this page). Partner Sarah Graham insists, however, that firm intends to stick with **non-Cartesian forms** in developed design. Each of five buildings is intended to incorporate not only corporate offices but also different **athletic facilities**, such as tennis and in-line skating.



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Populism turns to pragmatism in
Mayor Jerry Brown's town.

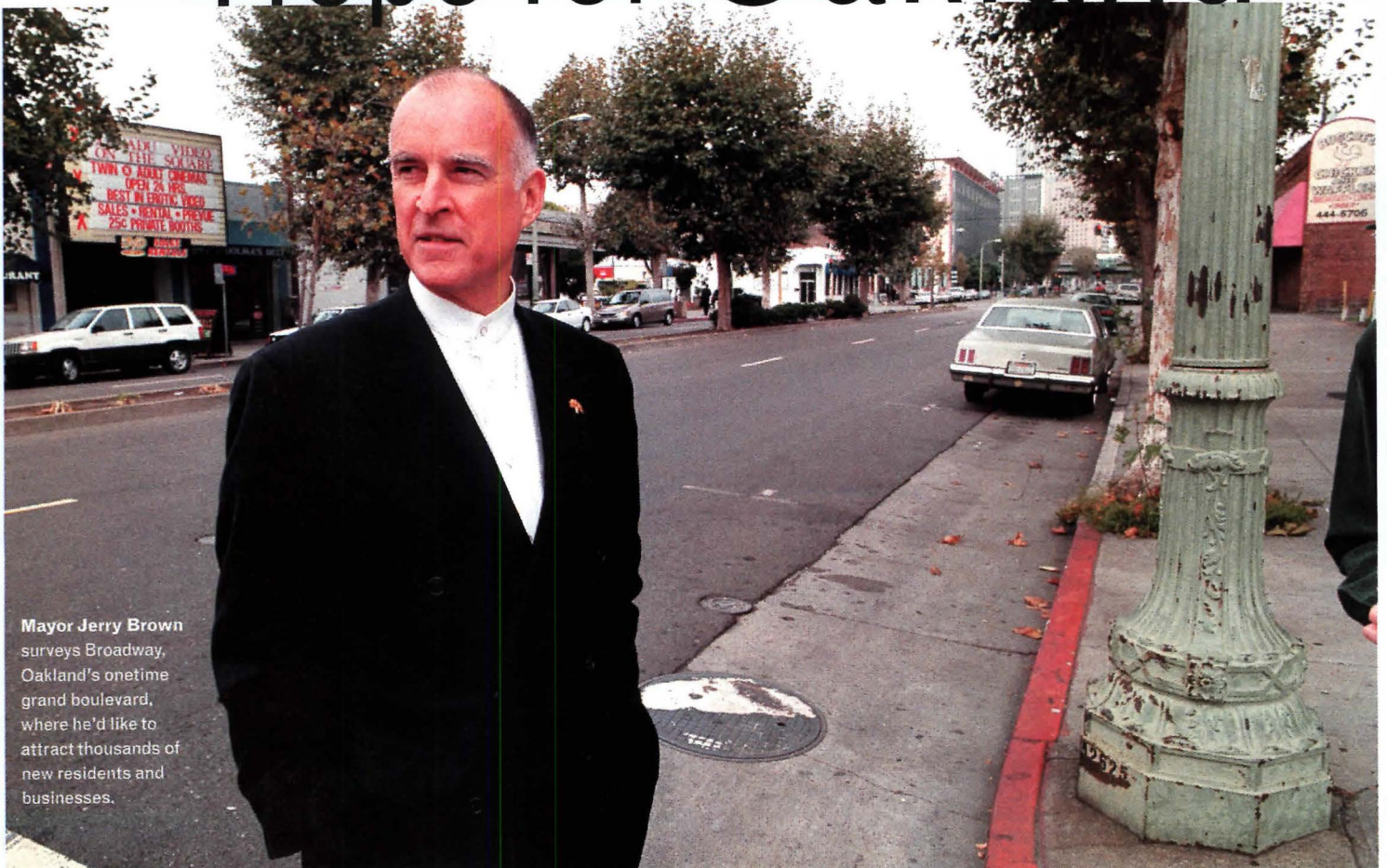
Interview by Cathy Lang Ho

When asked at a recent symposium what he intended to do about affordable housing in Oakland, California, Mayor Jerry Brown quipped, "I already have affordable housing in Oakland; I want unaffordable housing!" He was referring to one of Oakland's primary problems—the disproportionate size of its underclass and hence, the lack of a stable tax base—and his primary challenge: to revitalize this Bay Area city of 388,000 by attracting new businesses and residents. The former governor of California and three-time presidential candidate—once known as Governor Moonbeam for his famously idealistic, anti-establishment ethics—has been recently criticized for courting capitalism's high rollers, who are crucial to his pro-development agenda. But Brown's newfound nuts-and-bolts outlook might be just what Oakland needs.

What are your goals for Oakland?

I'd like to see the city be a place of genuine enjoyment for all its inhabitants. Oakland is filled with people with many different back-

Hope for Oakland



Mayor Jerry Brown surveys Broadway, Oakland's onetime grand boulevard, where he'd like to attract thousands of new residents and businesses.

grounds, languages, politics, and levels of success. Its diversity is why it's famous, but it's also the reason it faces so many challenges. What's missing now—and what I'd like to see—is vitality in the downtown and in the neighborhoods.

How does the city's diversity or other particular characteristics affect your job?

Because of its diversity, it's difficult to get people in Oakland to forge a common agenda. In addition, it's easy for a relatively small number of people to block change. There's a deep conservatism in the remnants of the Left—these are people who think of themselves as “of the Third World,” people who graduated from Berkeley in the 1960s—and they object to everything, whether it's a Starbucks opening in their neighborhood or any alteration to any building near their residences. The result is a very rigid and stagnant urban environment.

How do you deal with such an environment?

I deal with it by supporting people who want to make changes. For Oakland, change means people moving downtown and fixing up older neighborhoods. In the process, some things inevitably give way to others. But we have to address the fact that Oakland was forced to

endure stagnation and mediocrity for too long. Oakland is finally becoming a magnet for many different kinds of people and business, because the economy in the Bay Area is so strong and people are getting priced out of San Francisco. We want to capture that. But those in Oakland who have hung on through the lean years are now reacting with dismay and disorientation to the newcomers and the different thrust they are bringing the city.

Do you think they have good reason to resist what's happening? Aren't some types of change worth resisting?

I'm not saying change is unequivocally good. And cities have, obviously, made changes for the worse. For example, it was wrong to devastate the Western Addition in San Francisco and move out the African-American population; it was wrong for Robert Moses to go to the excesses he did to create the West Side Highway in New York City. But that isn't the kind of change I'm talking about. I'm just saying that every new building or shadow and added increment of congestion cannot be used as a rationale for stopping economic activity. People who live in Oakland would like to see changes. They would like to see property values go up, as well as more access to a range of lively experiences. We have a new blues festival downtown, jazz clubs, the Oakland Ballet



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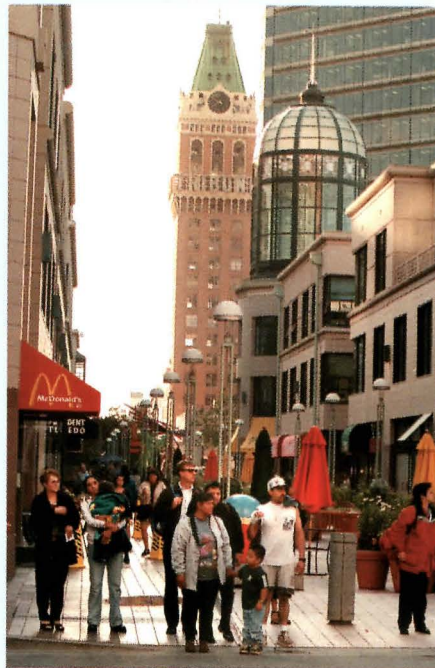
has new life—there's finally starting to be a dynamism in this city, and that can only be nourished by allowing the inflow of capital in intelligent ways. These can't be narrowly screened by people who have been conditioned by a suburban sense of what is and isn't dense.

What do you think are people's primary fears?

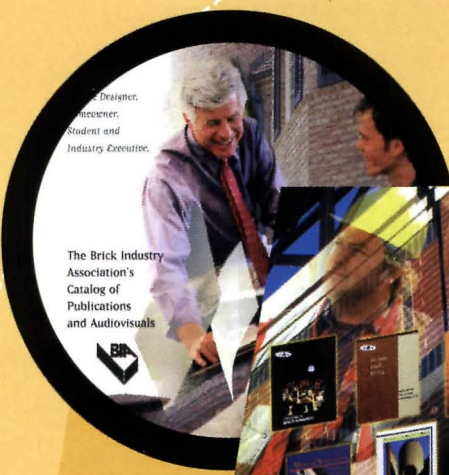
Activists in poor or ethnic neighborhoods are fearful about the displacement that occurs when people of different colors or income classes start to move in. People of middle-class backgrounds tend to be the ones complaining if someone tries to build a few stories higher than the building in which they live, or if new buildings are ugly or aren't set back far enough, or if they bring in more automobiles. Both these positions are formulas for status quo—and that is something that people voted against when they voted for me.

How do you balance the needs and desires of so many different interest groups? Displacement from gentrification is a real problem.

I don't think it's as real as people think. We're talking about new buildings on empty lots and warehouse conversions. This is new economic activity. Remember, there are those who farm the poor, who make



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money from keeping neighborhoods indentured to social services. For years, nobody wanted to invest in Oakland, so everything that happened here was driven purely by public money. But finally private investors are noticing the beauty and possibility of Oakland, and they want to make some choices of their own, rather than be told by locals, "We want it this way." There is a NIMBYism here that that goes way beyond the basis of opposing ticky-tacky developments or Robert Moses-like acts that destroy wonderful old neighborhoods.

What has led Oakland to its current reality, where subsidy more than free market is the basis of its government, infrastructure development, and economy?

Because the streets were unsafe and the schools were deteriorated, middle-class residents and small businesses headed over the hills. The suburbs were built up out of the inner city, at least initially, as was the case in many other cities. Detroit, Rochester, and a hundred other cities are still pretty dead, but people are finally coming back here and Oakland is coming alive. Vitality is important and can be achieved with taste. But we'll never be able to achieve anything if things continue as they have: In the year since I've been mayor, every single significant development project has been opposed.

On what grounds?

Traffic, shadows, height, density, inconsistency with existing character, nonunion business—you name it. And few proposals are made for viable alternatives. They always come in such a way that it drives the costs through the roof. Investors say it doesn't pencil out, and then projects die.

So people would rather have nothing than something they don't agree with?

I believe that's the case, although they deny that.

Are you surprised at the criticism that casts your efforts to court capitalistic developers as a contradiction of your old populist politics?

The truth is, the city spent all its money on public buildings, so there's very little public money left, and the only choice left is to attract new capital or to accept stagnation. The vast majority of the people who voted for me said they want Oakland on the move, they want to see downtown restored to a place where they can shop and do things. They complain there's nothing to do here, and they're right. I'm not trying to convert single-family houses into big apartments. I'm saying turn



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our warehouses and dead downtown into something that will work in today's world.

Tell me about "10K Downtown," your plan to bring 10,000 residents to downtown Oakland.

It's happening. There are major investors and developers—and residents—who are lined up and ready for it, although we do have some way to go. Ultimately, the market determines where people want to put their money. A city plan can set up a framework, and zoning can create some continuity and assurance to people that their interests will be protected, but it takes creative people to put forward a vision that developers respond to. Our idea of "elegant density" downtown has gotten great response: While it's nothing new, it's about bringing together the whole panoply of urban civilization—art, music, dance, libraries, restaurants, schools—so all aspects of human life can interact.

What do you think about the relationship or obligation of cities to regions or to each other?

The hope is that they collaborate as needed. A lot of the problems cities have is due to the fact that they behave more as competitors than as collaborators or good neighbors. So you see them each

chasing after the same shopping centers and other developments. I would say a lot of other cities have driven their problems into Oakland. For example, with public housing, people are not doing their fair share in the surrounding cities. The housing-job balance throughout the region is such that people need to drive too much—another problem we're trying to correct with our "10K Downtown" plan.

Do you see any problems with mayoral heavy-handedness, of the sort made notorious by New York's Rudy Giuliani?

Each issue has to be dealt with according to its own particularities. What is clear, however, is that a strong leadership is absolutely crucial to a city that needs to make changes.

How does this job compare with your old one as governor?

Being mayor is more fun. The more abstract you get, the more difficult things become, but cities are real, tangible. It's exhilarating to be able to see change unfold. I like a more organic, evolutionary approach to city growth, but in any scenario you have to make decisions in order to set those changes in motion. Given the proliferation of ideas and wants in each city, it's important for mayors to take a stand to articulate the best vision for the city and make it happen. ■



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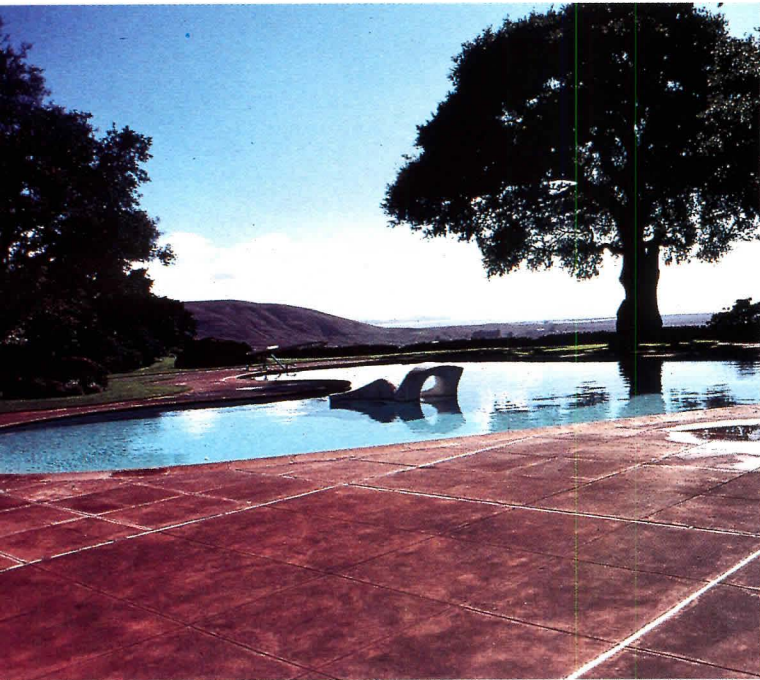
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Working the Land

Modernism assumed many forms in mid-20th-century landscape architecture. By Dorothee Imbert

In landscape studies the question of modernity is elusive. It is difficult to read a landscape: Clues must be found within structures or frames—whether a red folly or a rustic bridge—because plants tell us little about the period of design. The construction materials and techniques that transformed architecture during the early 20th century exerted only a limited impact on the shaping of gardens. A few designers took advantage of modern materials such as reinforced concrete to create works that defied gravity and the demands of vegetation. Others sought to expand the boundaries of landscape design beyond the garden to influence and respond to architecture and planning. The born-again landscape architect explicitly refused questions of formalism and style to express instead social responsibility.

Landscape architecture did not present a unified front in its pursuit of modernism. The advocates of modernist landscape were few, and their voices did not carry as far as their architectural counterparts. In California, Thomas Church quietly reformed the urban and suburban

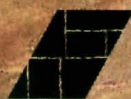
Thomas Church's Donnell Garden in Sonoma (left, 1948) captures essence of California outdoor living. **Dan Kiley's Miller Garden** in Columbus, Indiana (right, 1957) extends ordered design of house by Eero Saarinen and Kevin Roche.

Akin to experimental houses sponsored by materials manufacturers, **Garrett Eckbo's ALCOA Forecast Garden** (1959) featured new uses for aluminum, such as warmly colored screens and trellises.



garden. His work was popularized through shelter and lifestyle magazines such as *House Beautiful* and *Sunset*, directly addressing his potential clientele. He developed his practice with William Wurster, and like the architect, he was stylistically unbiased, his work consistently "functional." Less pragmatic and more ambitious in scope were the writings and projects that Garrett Eckbo, Dan Kiley, and James Rose produced during the late 1930s and early 1940s. Articles with provocative titles such as "Freedom in the Garden" and "Why Not Try Science?" revealed the necessity for and instigated the re-evaluation of the landscape architecture profession. Eckbo, Kiley, and Rose were graduate students at Harvard when Walter Gropius became chairman of the architecture department. Eckbo later recalled that what he learned at Harvard came from architecture, and "fighting the [landscape] department." "The architecture department was all agog about modern architecture, so we couldn't avoid hearing about it. But our faculty—it was like a plague was coming. They told us that 'trees are not made in factories; therefore, you do not have to worry about modern design.'" It is not a coincidence that Eckbo, Kiley, and Rose found the most sympathetic forum for their forward vision of their profession not in landscape but architecture magazines. While Church advanced modern landscape architecture on a popular front, Eckbo, Kiley, and Rose published their ideas in *Pencil Points* (the precursor to *Progressive Architecture*) and *Architectural Record*.

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Candidates are asked to submit: a letter of interest, a curriculum vitae, examples of creative and scholarly works, and names, postal addresses, phone/Fax and e-mail addresses of at least three references no later than the extended deadline of November 30, 1999.

Questions regarding this position may be directed by e-mail to glakpe@cldc.howard.edu. Submit applications and nominations directly to: Professor Emmanuel Glakpe, Architecture Search Committee, College of Engineering, Architecture and Computer Sciences, Howard University, 2300 Sixth Street NW, Washington, DC 20059. Howard University is an affirmative action, equal opportunity employer.

To Eckbo, the landscape architect had to rise above "his rather questionable origin in obscure relations [among] architecture, horticulture, engineering, and nature-worship." Meanwhile Rose borrowed from modern art and called for "abstractionism" in landscape design. The three students envisioned their arena as an interdependent three-part system of "primeval," rural, and urban landscapes. Placing themselves in direct lineage with Canadian-English landscape architect Christopher Tunnard, who wrote the 1938 manifesto for modernism *Gardens in the Modern Landscape*, Eckbo, Kiley, and Rose argued for landscape design as both social art and social science.

In 1939 Eckbo joined the New Deal Farm Security Administration to design camps and parks for the westward-migrating Dust Bowl refugees. Eckbo experimented with what he termed the "assembly-line technique" of modern site-planning. He used planting not only as provider of shade, greenery, and color, but also as the final element in the planning of the site. The "large tree patterns at the baroque scale of cheap rural land" thus functioned as space-organizing elements rather than as mere decoration. Eckbo repeatedly asserted that open space should be considered the skeleton and controlling form of the site plan, not the by-product of building arrangements and roadways. Although simple in manner, his various schemes for migrant camps displayed a sophisticated spatial layering, both vertically and horizontally. The lessons of modern architecture were translated into planting

designs where walls and partitions became allées and screens to provide shelter and spatial structure within the greater landscape. Paradoxically, Eckbo's designs for the lowest-income group shared the same formal investigations as those of his avant-garde private gardens, a rare instance of esthetics at the service of the expedient.

In 1946 Eckbo moved to Los Angeles, where he collaborated with architects Gregory Ain, Whitney Smith and Quincy Jones, Frederick Emmons, Raphael Soriano, and Richard Neutra. The housing developments of Mar Vista, Crestwood Hills, and Wonderland Park still stand as compelling evidence of exemplary joint ventures between architect, landscape architect, and developer. Eckbo's formal investigations in the private suburban garden reached a high point in the Forecast Garden for the Aluminum Company of America (ALCOA), which he designed for his family in Laurel Canyon in 1959. He extended the modules of architecture into a garden with roof overhangs, pergolas, and trellises of aluminum mesh, blurring the distinction between the indoor and outdoor environments. Eckbo varied the modular components in section, elevation, and plan. He played the tints of anodized aluminum—bronze, silver, and the very contemporary champagne—against sculptural plants and precast terrazzo panels. In the era of the suburban do-it-yourself movement, Eckbo's garden forecast modern outdoor materials with elements whose simplicity was enriched by the play of transparencies and shadows.

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The Department of Architecture at UC Berkeley is seeking applications for the first in a series of regular and adjunct positions to be filled during the next several years. These will include faculty who teach courses in design, structures, building construction and the exploration of material choices. These faculty will be charged with clarifying and reinforcing the conceptual links between design, building production and the quality of the environment. They will provide students with a fundamental grounding in the logic, craft, and procedures of building and integrate them with the fundamental strategies of architectural design and the creation of satisfying places.

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These will contribute to a developing curricular context that considers the full range of experiential, environmental and resource implications resulting from differing systems of design and implementation.

Faculty in these positions will be expected to be able to integrate design and construction and to teach in studio, workshop, seminar and lecture formats, as well as to conduct field tests and demonstrations.

At least one, possibly two, appointments are anticipated for the fall of 2000, followed by others in subsequent years, or by related adjunct positions. This is an open search and appointments may be made at rank and tenure status appropriate to the candidates' qualifications. Candidates should have a Master of Architecture and advanced qualifications (M.S., Ph.D. or special experience) in the field and/or related disciplines.

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The School of Architecture (SOA) at Florida International University is seeking candidates for a Computer Director position at the Assistant Professor level. The position is a nine-month tenure-track/tenure earning position. The successful candidate will teach computer-aided design/digital media courses, and manage the NT based computer labs and networked studios at the School of Architecture. The candidate should be experienced in managing computer graphic laboratories, knowledgeable in 3D CAD software (AutoCAD, 3D VIZ, MAX, FormZ, Lightscape, Maya, VR), understand Internet technologies, and show potential for research in the field of computer in design. The Computer Director position is regarded as a very important step in establishing the SOA as one of the leading institutions using digital technologies in design in Florida and the Southeast. To apply please submit a letter of interest and objectives, curriculum vitae, examples of recent work, and the name, phone, e-mail, and addresses of three references. Send applications to: Alfredo Andia, Faculty Search Committee, School of Architecture, Florida International University, VH 236, Miami, Florida 33199.

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The school invites applications for a nine-month tenured or tenure-track position starting in fall 2000. Responsibilities include teaching courses in the history of architecture at the undergraduate and graduate levels. Areas of concentration may include teaching courses in the history of architecture at the undergraduate and graduate levels. Areas of concentration may include, but are not limited to, Latin America and the Caribbean, Modernism, Western and Non-Western cultures. The candidate should be prepared to develop the architectural history curriculum at the school and would also conduct research relating to materials in the Wolfsonian-FIU. Candidates are preferred to have a Ph.D. in architectural history or a related field. A minimum of three years of teaching experience is preferred. Rank and salary are commensurate with qualifications. Send letter of application, a sample portfolio, resume, names, addresses, and phone numbers of three references to Nicolas Quintana, Chair Architectural History Search and Screen Committee, School of Architecture, Florida International University, UP VH216, Miami, Florida, 33199.

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It is Thomas Church's Donnell Garden (1948), however, with its distinctive pool and terrace, that best captures the essence of California outdoor living. The composition achieves an exquisite balance among garden, architecture, and the greater landscape. Placed on a knoll in Sonoma County, the pool and terrace hover over a creek, wetlands, and the San Francisco Bay. The pool's amoeba shape lends the work a sophistication that is underlined by the contrast between the manicured lawn and the adjacent native rocks, as well as the natural grasses below.

Although the gardens by Eckbo and Church reflected the influence of contemporary arts, they reached true success in their interconnection of garden and architecture. In the historic model of the inwardly-focused garden as paradise, architecture served as a barrier that excluded the wilderness and a shelter that reflected the domesticated nature within its walls. The modern house and garden instead achieved an almost uninterrupted flow from interior to open space and natural surroundings.

Eschewing the material and formal investigations of both the Forecast and Donnell gardens, Kiley focused on establishing a modernist practice stemming from the rules of classical garden design. His projects expressed refined proportions and a balance of constructed vegetation and nature and masses and voids. In 1957 Kiley completed the Miller Garden in Columbus, Indiana, which remains

an icon of timeless modernism. Designed in conjunction with the Miller House—the work of architects Eero Saarinen (a frequent collaborator of Kiley's) and Kevin Roche—the garden epitomizes the harmonic integration of architecture and landscape. The tripartite scheme of garden, meadow, and woods offers a multiplicity of landscapes with a minimalist formal idiom. The upper garden, nearest the house, derives its spatial system from architectonic structures such as allées, bosques, hedges, and boundary walls which respond to the house's pinwheel plan as well as integrate the house within the garden, setting it in turn against the greater landscape.

If formally and socially divergent, these important projects nevertheless share one common characteristic: All advocated that landscape design be conceived in conjunction with architecture. In these milestones of modern landscape architecture, vegetation did not serve as a foil for buildings but as a modulator of space. Landscape and architecture thus became spatially coincident. Modernist landscape designers sought to expand the profession toward planning, to create a dialogue with art and architecture, and to establish a practice with a theoretical basis and a social agenda—issues of renewed relevance in all the design fields today. ■

Dorothee Imbert is an assistant professor of landscape architecture at Harvard University's Graduate School of Design.

Photograph by Timothy White



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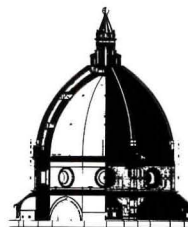
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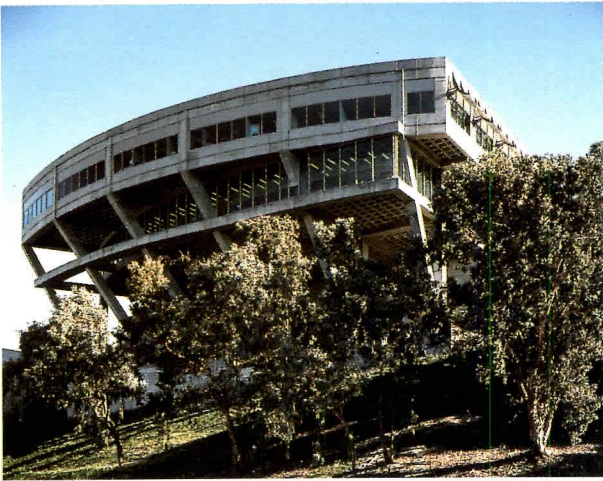
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Librarians at San Diego Mesa College, a two-year community college clustered atop a tablelike landform north of the city's downtown, fondly refer to their new \$20 million library (officially called the Learning Resource Center, or LRC) as the campus' "first building to have any architecture." They desperately needed the building, but they may have been better off with less architecture.

Without question, the existing rudimentary classroom structures surrounding the library site are the most basic blend of concrete post-and-beam, flat-roof utilitarianism. But enhanced by towering native California sycamores, lawns, and a graceful, gull-winged parabolic entrance structure, the campus had a pleasant, open feel before the arrival of this 89-foot-tall, 107,000-square-foot concrete monster.

The library, designed by La Jolla, California-based M.W. Steele Group, is a group of radically disparate elevations in search of a building. The east facade is a cacophony of stepped concrete boxes, a pro-

Campus Bully

A new library throws its weight around San Diego's Mesa College. By Peter Jensen

truding steel-clad drum, and fussy steel sunshades that seem more decorative than useful. The south face decomposes into a blank concrete wall with a circular glass-block-banded pavilion attached like an afterthought.

Searching for drama as well as added floor space, principal Mark Steele and project architect Randy Hannah propped up the LRC's third and fourth floors on 60-foot-high concrete bracing. As a result, study areas on the third floor have a sweeping view of striped asphalt and car-tops. Presumably, students gaze up in wonder from the lot at this dramatic overhang, but the effect—especially in earthquake country—is nerve-wracking. The LRC looks like it has a very tenuous grip on the hillside and could tumble off at any moment.

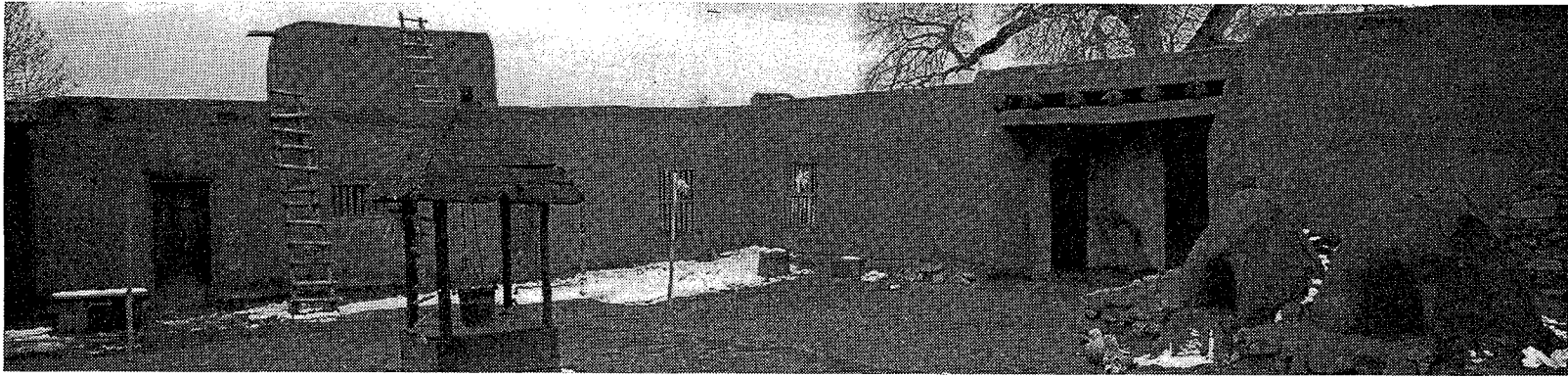
Students are also audibly wowed upon entering the LRC's four-story atrium, a concrete canyon ringed by M.C. Escher-like stairs. But if they exclaim loudly enough, half the library's occupants will hear them, since this dramatic space is also an echo chamber. Everything from chitchat to a flushing toilet is magnified by interior walls that are yet more mottled concrete relieved only by the occasional and arbitrary warm-up of beech paneling.

Mesa College certainly needed a new library, but it should have built one that respected its context and left room for future innovation. Instead, if this building sets the tone for future campus development, as administration claims, all sense of inviting, human-scale design will be bullied right off the mesa. ■

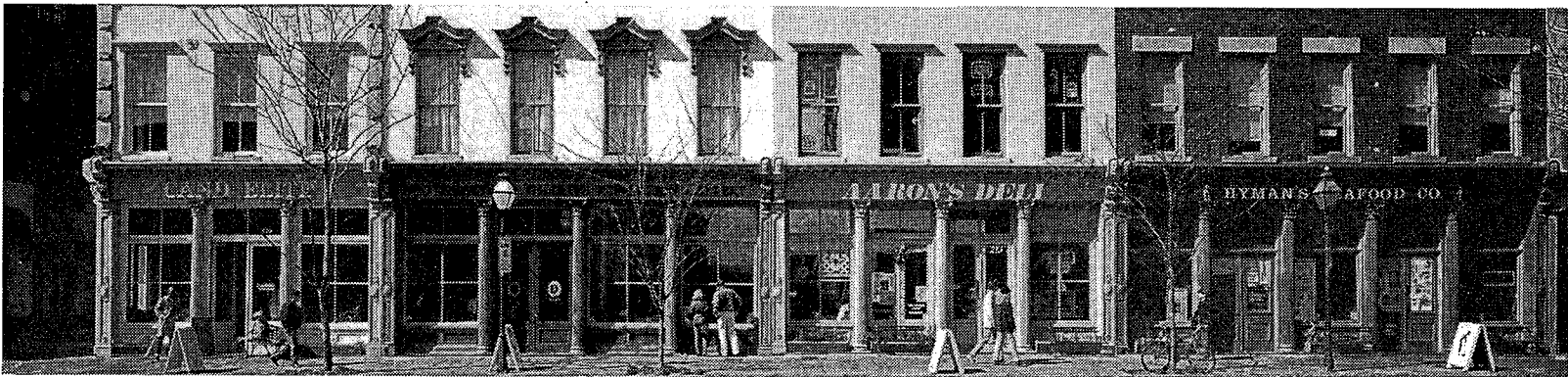
San Diego-based Peter Jensen, former editor of San Diego Home/Garden magazine, is a regular contributor to This Old House, Sunset, and other publications.

Gimme your milk money: Mesa College's hulking new library dwarfs existing campus buildings and appears ready to topple over side of hill.

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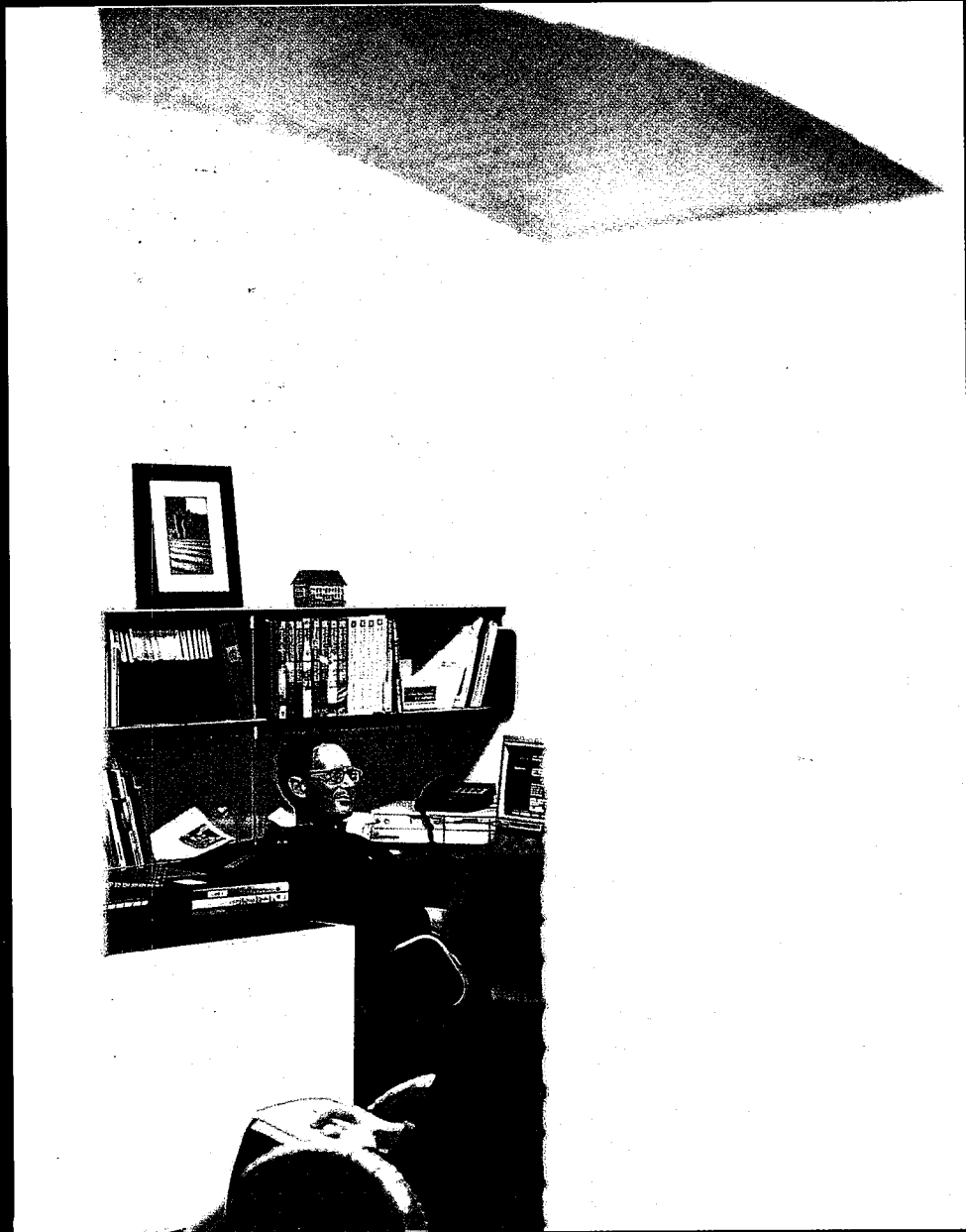
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architecture



Max Protetch (above) was the first art dealer to seize upon something few architects realized: The paper trail of the design process is the stuff of fine art. Certainly, architects were trained to regard their finest buildings as works of art; their most exquisitely rendered presentation drawings hold their own on gallery walls, as Protetch has demonstrated. But Protetch also found beauty in the sketches, doodles, and even construction drawings that litter the architect's studio. He eagerly frames them and hangs them next to meticulous pencil drawings and exuberant gouaches by famed designers from Erik Gunnar Asplund to Zaha Hadid. Protetch convinces us that there is as much beauty in workaday documents as polished renderings. His is a refreshing reminder to look for the poetry lurking within the commonplace object—the fisherman's cottage, the vacant factory, or the parking garage—to find the art in architecture.

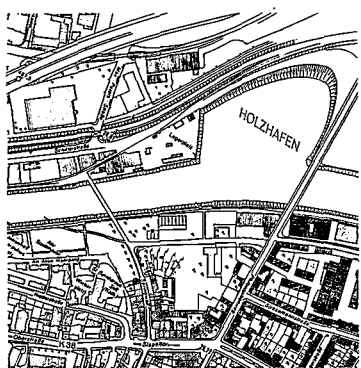
Architect Zvi Hecker likens Jewish Cultural Center's oversized concrete fins to open hand or pages of book. Vertical members are extruded from stylized Hebrew letters. Glazed central volume marks entrance hall. Synagogue is at left, multipurpose hall at right.





OUT OF THE ASHES

ZVI HECKER HELPS REBUILD A JEWISH COMMUNITY IN DUISBURG, GERMANY. BY REED KROLOFF



Site plan
 320'/97m

Jews died in Duisburg. They were worked to death in the hulking turn-of-the-century factories that line the German city's industrial waterfront along the Ruhr River. Long idled by economic decline, the factories are now being sanitized with culture, converted into offices and art museums designed by the likes of Norman Foster and Herzog & De Meuron. But the blood and ashes of the dead can't be washed from the dirty bricks so easily; too many grainy black-and-white images mark these buildings as charnel houses, cogs in the killing machine that was wartime Germany. Jews died here, yet somehow, in a powerful new cultural center by Berlin-based Israeli architect Zvi Hecker (*Architecture*, October 1998, pages 118–123), they have returned.

Hecker's buildings are richly layered compositions of metaphor and masculine form, and the Duisburg Jewish Cultural Center (JCC) is no exception. It is a jagged fan of five overscaled concrete fins webbed together by an entrance lobby, synagogue, and multipurpose hall, as well as less public spaces like classrooms, kitchens, and residences for a rabbi and caretaker. The architect likens the building to an open book, the five pages of which—the concrete fins—represent significant events in the history of Duisburg's Jewish population. One of the "pages," for instance, points directly at the site where the town's former synagogue stood before it was destroyed by the Nazis.

For Jews, the metaphor has deeper meaning: They call themselves the People of the Book, referring to the Hebrew Bible and its attendant interpretive texts. For a scattered and placeless people, the written word replaced land as communal territory. Hecker also sees the five-part form as a hand opening in a welcoming gesture. The Hebrew word for hand is *yad*, which also means memorial. And for Hecker, "Any new building for the Jewish community, especially in Europe, is also for those who didn't survive."

Non-Jews may not deduce the JCC's symbolism, but its sculptural presence anchors a new waterfront park the city has created by clearing some of the factories. The park features twisted bits of the former buildings in a haunting design by another Israeli, artist Dani Karavan. It is a tough, uneasy landscape that attempts to knit broken pieces of the past into a redevelopment

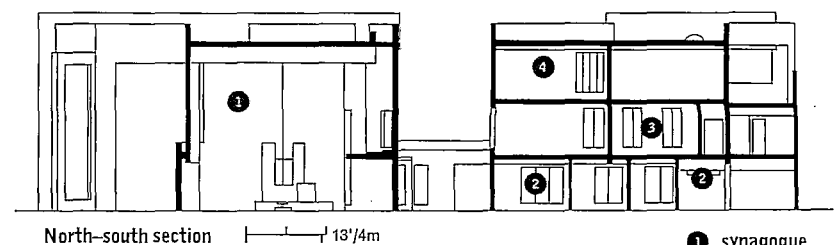
for the future, and pointedly, is the front yard for a new senior-citizen housing project. Germans who participated in the destruction of their midcentury history will confront its wreckage for the rest of their lives.

Hecker's building fans its pages out across the site in a gracious gesture that links existing residential fabric along the park's southern perimeter to newer residential buildings under construction to the east. Along the park, the pages of Hecker's book are heroically scaled, but as it butts up against the older houses, the building steps down around an intimate, irregular courtyard that creates a quiet, domestically scaled entrance to the \$6.4 million complex, financed in part by the German government. Most of the 24,000-square-foot building is heavily glazed, including the synagogue, which draws light clear through the relatively small pieces of the project. The glazing also opens the JCC to the community, symbolically removing any mystery—and perhaps suspicion as well—about what goes on inside it.

The masonry-framed building's interiors are as spatially complex as its outward form suggests: sliced, canted, jostling spaces that slide around and between the concrete sections like a bustling crowd. Its interior finishes, however, are simple—Jerusalem-stone floors in the public areas, linoleum in the classrooms and service spaces, wood accents in the major public rooms, and smooth, plaster-coat walls throughout. A steel bridge spans the double-height lobby to connect the upstairs classrooms to the rabbi's and caretaker's quarters on the opposite side of the building. The effect is somewhat cold, but, says Hecker, "Our comfort always comes at someone else's expense. Ideas are cheaper resources; I'd rather explore them."

And he does. The synagogue proper, a truncated star with a blocky ark—the ceremonial case that contains the Torah scrolls—seemingly hewn from Jerusalem stone, is finished almost crudely. "It's not beautiful," explains the architect, "it's primitive. The very fact that we persist in believing in something like God goes to archaic sources. The architecture must reflect this."

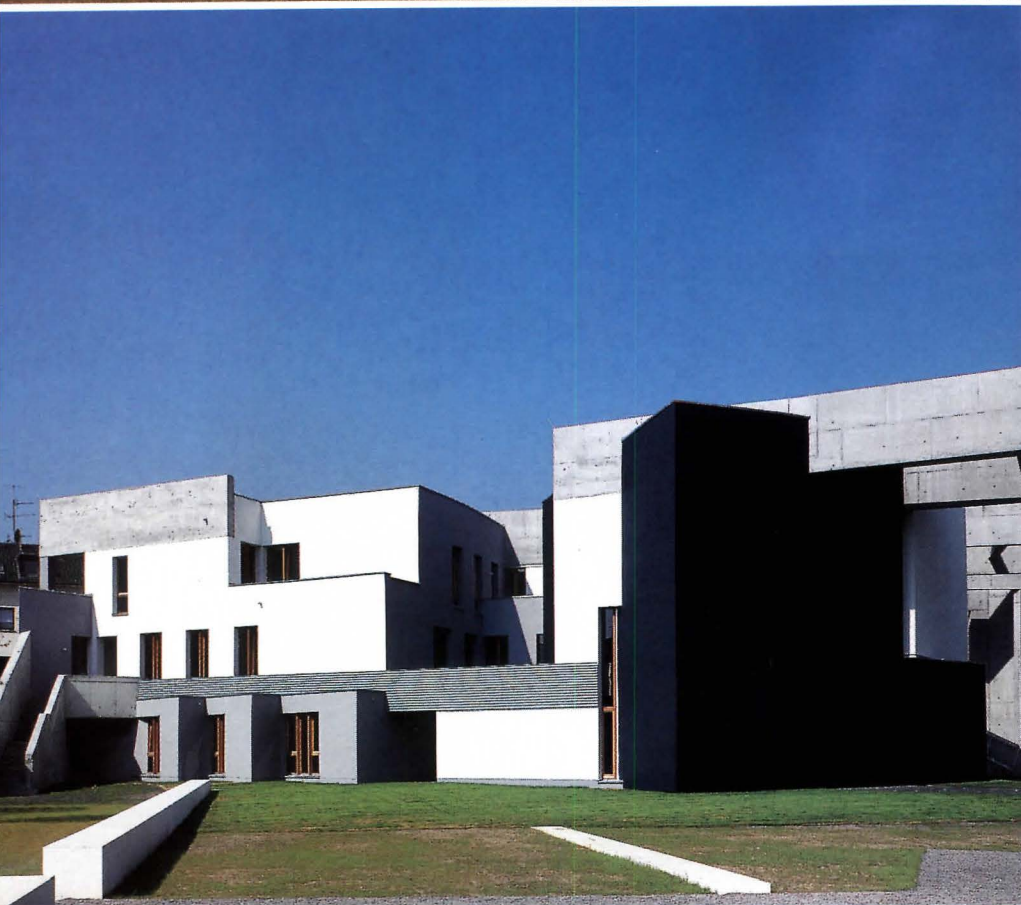
The JCC is beautiful, however. It is beautiful in its rough finishes and awkward, clustered forms, in its control of broad, yet discrete light sources. An order underlies Hecker's crashing forms and his material choices, and that is beautiful, as well. But Hecker's building transcends beauty in its ability to create a triumph out of destruction. The JCC can't recover Duisburg's charred, squandered history. But by bringing Jewish culture back to the city, it helps rebuild a piece of that history was almost lost forever. ■



North-south section 137/4m

- ① synagogue
- ② offices
- ③ activity room
- ④ classroom

JCC anchors Dani Karavan's Memory Park (site plan, above left). Section indicates triple-height synagogue and double layer of classrooms stacked atop offices (above right). Synagogue volume (facing page, top) is articulated in black plaster; finish of concrete fins (facing page, bottom right) was determined by contractor to reveal "the memory of the people who worked on it," according to Hecker; massing of classroom and office spaces (facing page, bottom left) resemble terraced Mediterranean hillside villages.



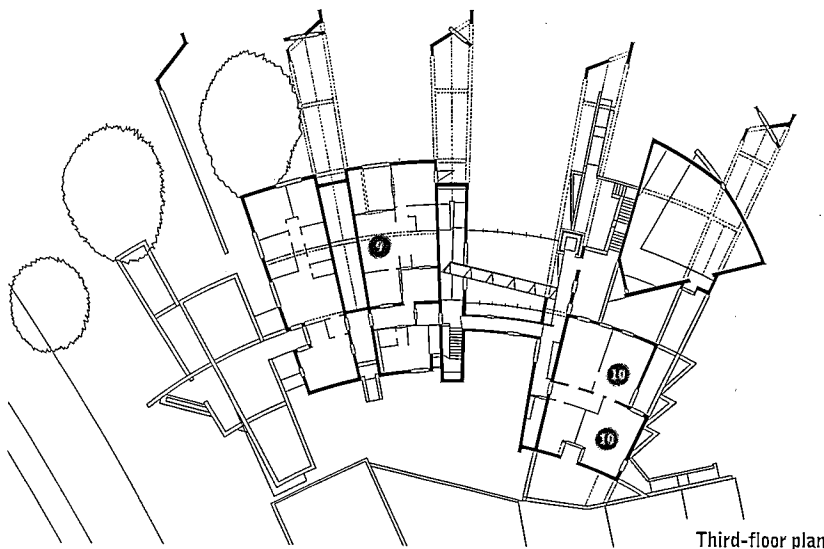
Transparent entrance hall is tucked into center of cobblestoned courtyard. Load-bearing clay tile walls are finished in smooth plaster-coat (below left). Plywood-wrapped caretaker's and rabbi's apartments cantilever dramatically over entrance walkway to within only inches of neighboring house, a simultaneous gesture of connection and independence. Along residential street facade, JCC keeps low, but distinctive profile (right).



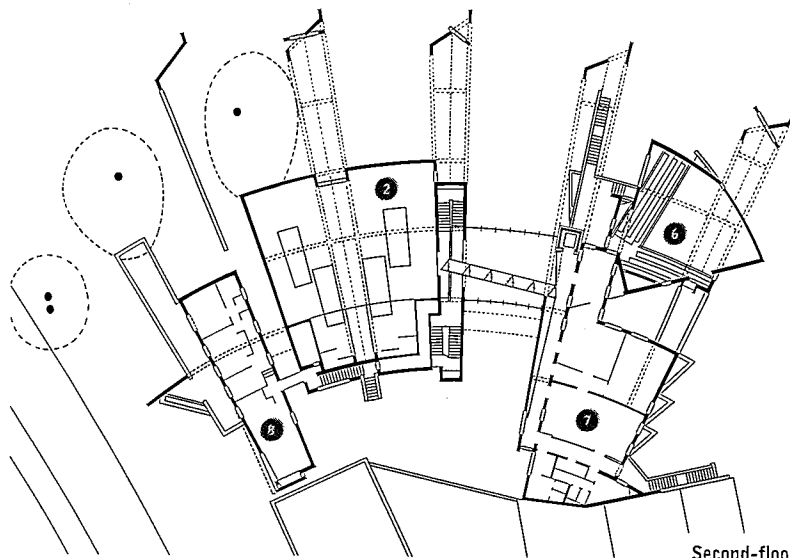


Interiors are spatially complex but simple in finish. Synagogue plan and form recall abstract star and feature deliberately coarse Jerusalem-stone ark, floor, and balcony (facing page, above). Suspended bridge in entrance hall connects rabbi's quarters to classrooms (facing page, below right). Soaring community room receives light from several sources, including clerestory in concrete "page" that divides room. Plan reveals abstracted Hebrew letters that terminate concrete "pages."

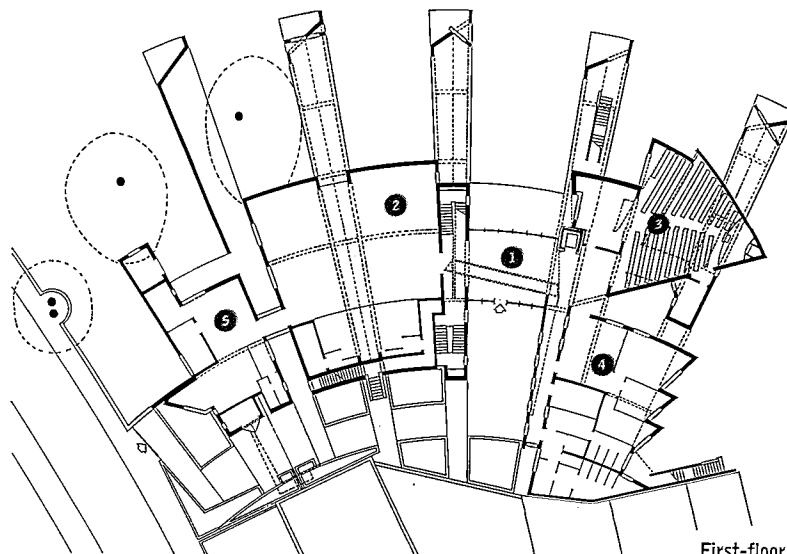
- ① entrance lobby
- ② multipurpose hall
- ③ synagogue
- ④ administrative offices
- ⑤ kosher kitchen
- ⑥ woman's gallery
- ⑦ activity room
- ⑧ caretaker's apartment
- ⑨ rabbi's apartment
- ⑩ classrooms



Third-floor plan



Second-floor plan



First-floor plan

26' / 8m



JEWISH CULTURAL CENTER
DUISBURG, GERMANY
 CLIENT: Jewish Community Duisburg
 Mülhelm Oberhausen, Duisburg,
 Germany—Jaques Marx (chairman)
 ARCHITECT: Zvi Hecker Architekt, Berlin,
 Germany—Zvi Hecker (principal);
 Petra Korff, Laurence Nash (collabora-
 tors); Inken Baller (project manager);
 Dirk Druschke (supervisor)
 ENGINEERS: Gerhard Pichler (structural);
 Kalinowski + Kappe (technical)
 GENERAL CONTRACTOR: Fa. Schmidt
 COST: \$6.4 million
 PHOTOGRAPHERS: Christian Richters,
 except as noted



LIVING IN THE CITY

**Smith & Others poses a smart alternative to developer-driven urban housing.
By Ann Jarmusch**

San Diego architect Ted Smith has been challenging the conventions of rental housing for 20 years, motivated by his observations of changing social structures, basic human needs, and the high cost of living in San Diego. In 1997, his firm Smith & Others received a P/A Award for an innovative and affordable live-work housing proposal, The Merrimac, named after the Civil War battleship (*Architecture*, January 1997, pages 86–87). About all that Smith and codesigner Lloyd Russell retained in their overhaul of the most common housing type in Southern California was its typical 50-foot height. They threw out the standard parti—four levels of apartments located above ground-floor parking, with elevators and double-loaded corridors—in favor of three stories of housing units on grade, with direct street access for each apartment. The result is a more livable environment, offering generous ceiling heights ranging from 12 to 20 feet, cross-ventilation and liberal sunlight through large, operable windows, and, as Smith puts it, “no scary parking garage.”

The building stands on the southern edge of a block in San Diego’s Little Italy neighborhood, between a smaller three-story loft building to the west and, on the eastern corner, a renovated two-





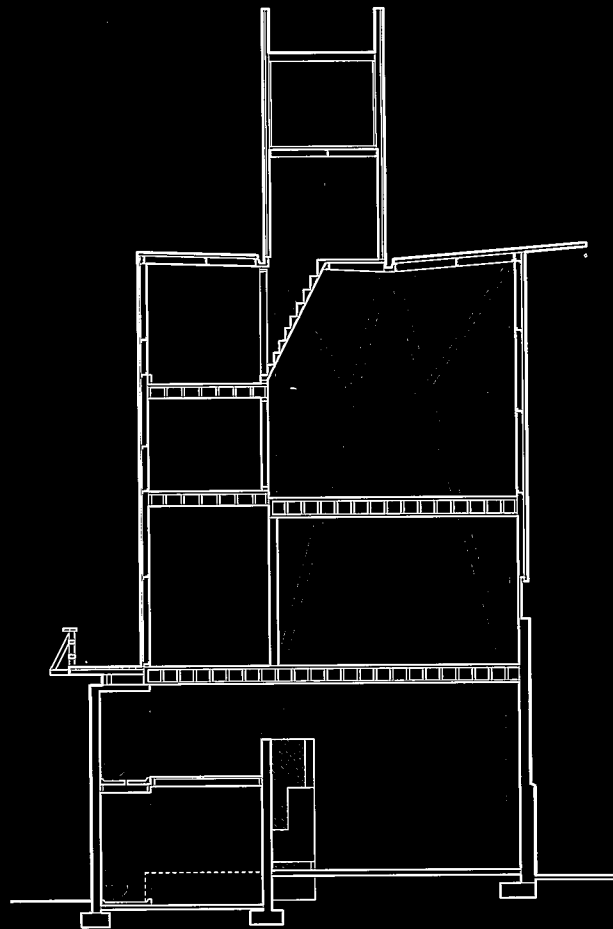
On northern street front, Merrimac (above) rises from base of multicolored brick, perforated by glass block. Doors lead directly to individual double-height studios; windows above doors look through to mezzanine level. Corrugated metal siding wraps upper floors.



Smith & Others' studio occupies third floor (top); glazed west wall (above right) illuminates conference room on floor below. Architects designed suites with standard module of 12 feet wide by 30 feet long (above left). They incorporated enormous masonry fireplaces (above center) and slim, surprise alcoves into some of the lofts, while using collection of windows throughout that range from large and industrial to endearingly tiny.

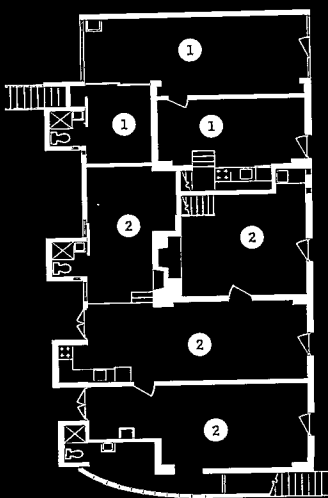
story building that houses a marine-supply store with apartments above. This trio of buildings forms half of a unique, collaboratively designed redevelopment block in downtown (see page 110). While the Merrimac plays an ensemble role there, this appealing and quirky building stands out for its own merits. Relentlessly spare and hard-edged in its multicolored masonry walls, exposed steel trusses, and concrete floors, the place is a magnet for artists, musicians, and designers.

Technically, the Merrimac is a four-unit apartment building divided into three floors, plus mezzanines above the first and third floors. Among the four leased units is one on the third floor for the Smith & Others offices and Russell's living quarters. Apartment units can be rented in their entirety; party walls with common doors subdivide each of the four, allowing them to be transformed into as many as 10 suites of lofts. Each



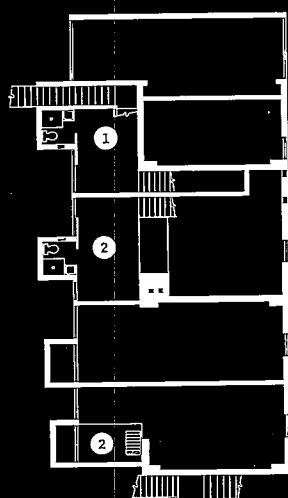
- ① unit one
- ② unit two
- ③ unit three
- ④ Smith & Others studio
- ⑤ Lloyd Russell apartment

North-south section | 6' / 2m

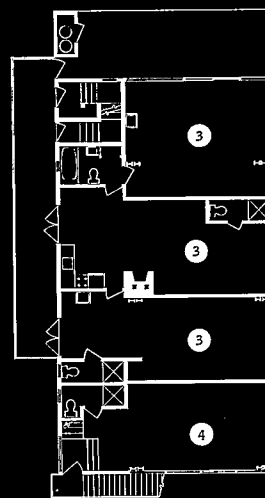


First-floor plan

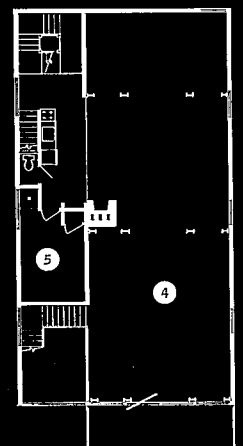
12' / 3m



Mezzanine plaza



Second-floor plan



Third-floor plan

MERRIMAC BUILDING, SAN DIEGO

CLIENTS: Centre City Development and Smith/Russell, San Diego **ARCHITECT:** Smith & Others Architects, San Diego—Kathleen McCormick (principal); Ted Smith, Lloyd Russell (design team) **LANDSCAPE ARCHITECTS:** Block Interior, Spurlock Poirier **ENGINEERS:** Armondo Paez (structural); Jerry Haynal (mechanical); Richard Barner (electrical) **GENERAL CONTRACTOR:** Smith, Russell, Brisebois **COST:** \$429,000 **PHOTOGRAPHER:** Grant Mudford

AROUND THE BLOCK



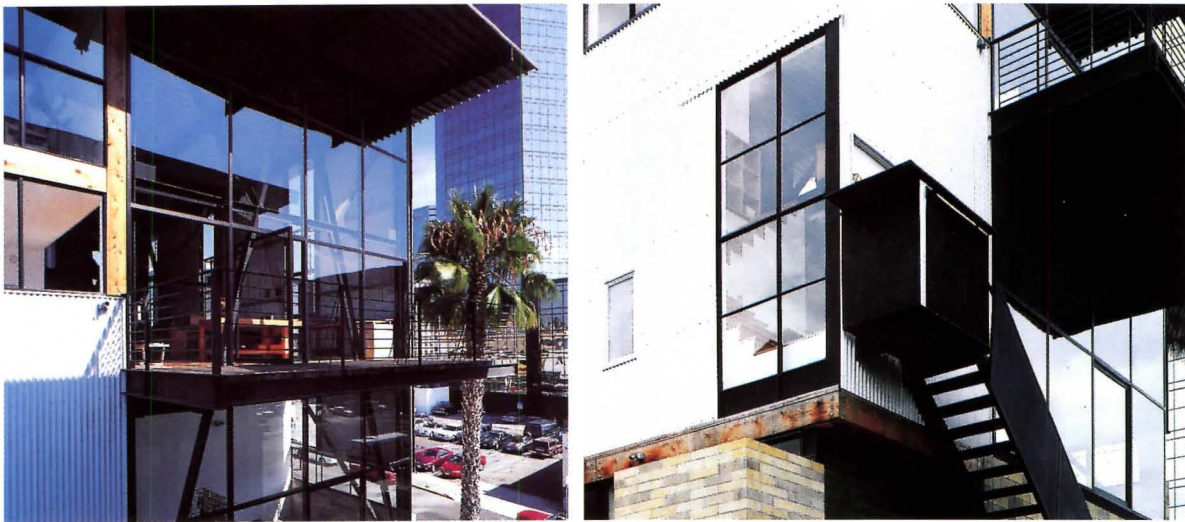
Little Italy block incorporates projects by Rob Wellington Quigley (top, at right) and Robin Brisebois (top, at center). Jonathan Segal designed 16 rowhouses (above, at left); James Brown of PUBLIC is responsible for four-unit loft building next to Merrimac (above, at right).

San Diego's successful downtown redevelopment is due in large part to the creation of affordable new multifamily housing. The most spirited of these projects encompasses the redevelopment of a 200-by-300-foot block by a group of architects who joined forces as the collaborative Little Italy Neighborhood Developers (LIND). The players included Rob Wellington Quigley, architect of a four-story affordable housing and mixed-use complex; James Brown of PUBLIC, architect and developer of four lofts in a new building; Jonathan Segal, architect and developer of 16 townhouses that include granny flats over detached garages; Ted Smith and Lloyd Russell of Smith & Others, architects and developers of the Merrimac live-work lofts; and architect Robin Brisebois, who renovated an existing building into housing and retail space. LIND's goal was to create a block of congenial yet diverse mixed-use buildings (mostly housing) that would look as if they were built over time and in conversation with each other. One building remains to be constructed to fulfill LIND's original vision: Kathleen McCormick of Smith & Others has designed a small, four-story building that will comprise a private residence above retail space. Construction is expected to start in early 2000.

The Centre City Development Corporation, San Diego's redevelopment arm, selected LIND for this subsidized project through a design competition. Though they designed their buildings individually, LIND's members shared a design vocabulary that stems from San Diego's sunny climate, with balconies and patios, and jaunty rooflines with wide overhangs. The block's location in an old fishing neighborhood near San Diego Bay prompted subtle architectural references to sails and riggings, elevated lookouts, and even a beach cottage. Residents and the public walk through landscaped and paved open space in the middle of the block, which is anchored by a community center, a playground, and parking. LIND's collaboration offers a mix of market-rate townhouses and subsidized apartments, as well as rental lofts that fall somewhere between the others in price. The Little Italy project adds personality and energy to the redevelopment toolbox, in sharp contrast to the uninspired, cookie-cutter multifamily housing on which most developers and redevelopment agencies rely. *Ann Jarmusch*

suite has a bathroom, and, if not a kitchen, a deep artist's sink or wet bar. The first floor consists of two units totaling five suites. On the second level, three adjoining suites add up to one apartment unit. At the west end is Smith & Others' private conference room, which connects not with its neighbor on the same floor, but by a staircase to the architects' studio above. The studio runs the length of the front portion of the third floor, while Russell's living space hugs the back of the building.

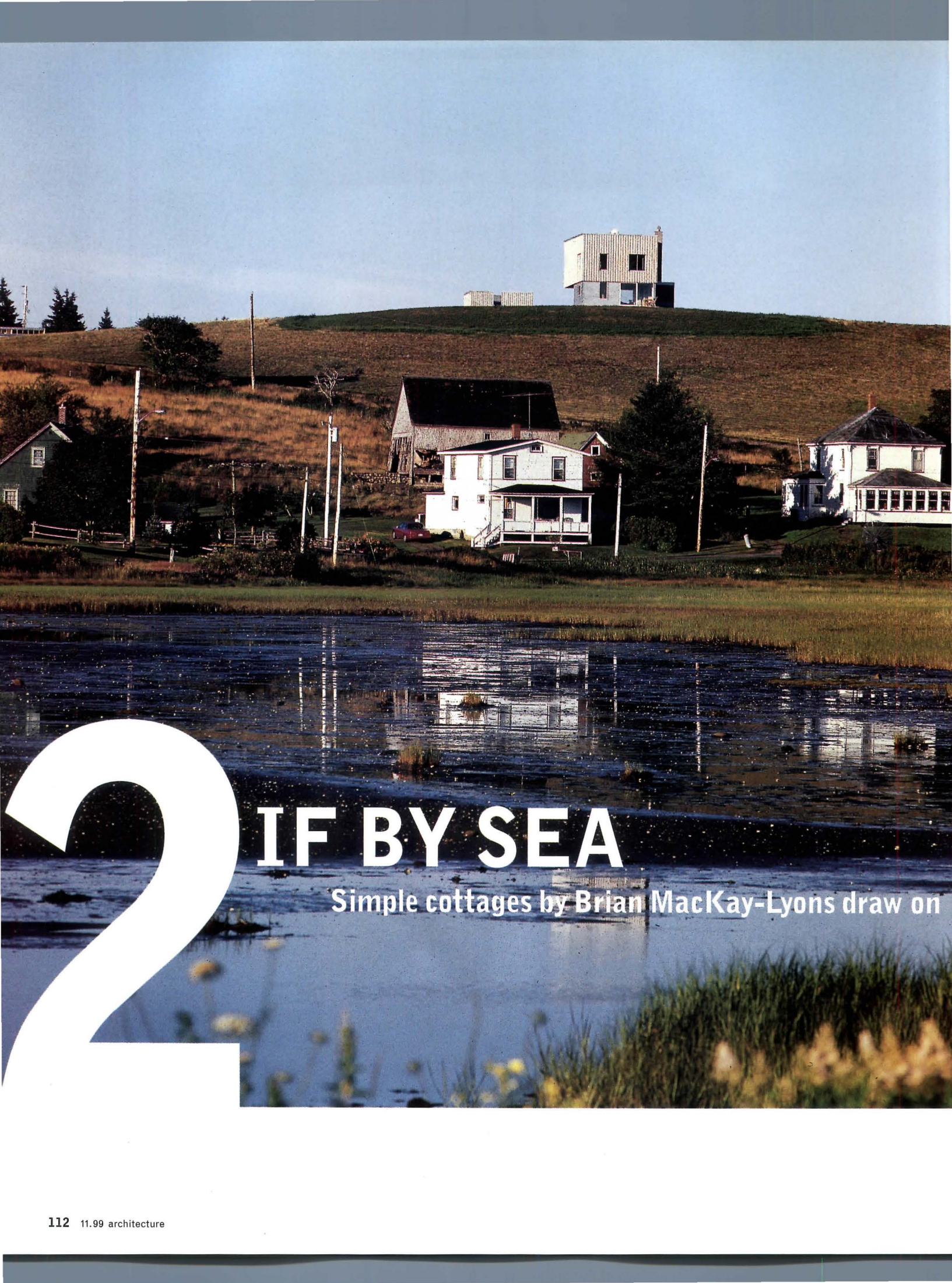
The five street-level suites have front doors that connect with the sidewalk via heavy steel stoops that appear to be resting on small wheels, in a whimsical echo of nearby trolleys. Direct street access like this is unusual in San Diego, where a vestibule is considered wasted space and an unnecessary transition zone in this balmy part of the world. The second- and third-floor units are entered via a stairway at each end of the



Architects Russell and Smith not only designed and developed Merrimac, they also built much of it themselves, even laying hundreds of bricks for parking court and driveway (top).

building. Smith & Others' two-level studio begins on the second floor and dominates the top floor in an open-plan space enriched by exposed steel trusses, controlled natural light, and bay breezes. A second staircase at the rear of the building provides access to the other three second-story suites, which are connected outside by a wood-plank walkway wide enough to stash surfboards, bicycles, and deck furniture. The same stairway climbs another story to provide an exit for the third-floor units.

Smith & Others has crafted a flexible, dynamic new urban housing type that appeals to the minimalists among us—people on their own or in transition, self-employed artists and entrepreneurs, and anyone who wants to avoid Berber carpeting and mandatory matching sinks in the master bath. "We like the Merrimac prototype not only because it makes for better architecture, but because it makes money, too," adds Smith.

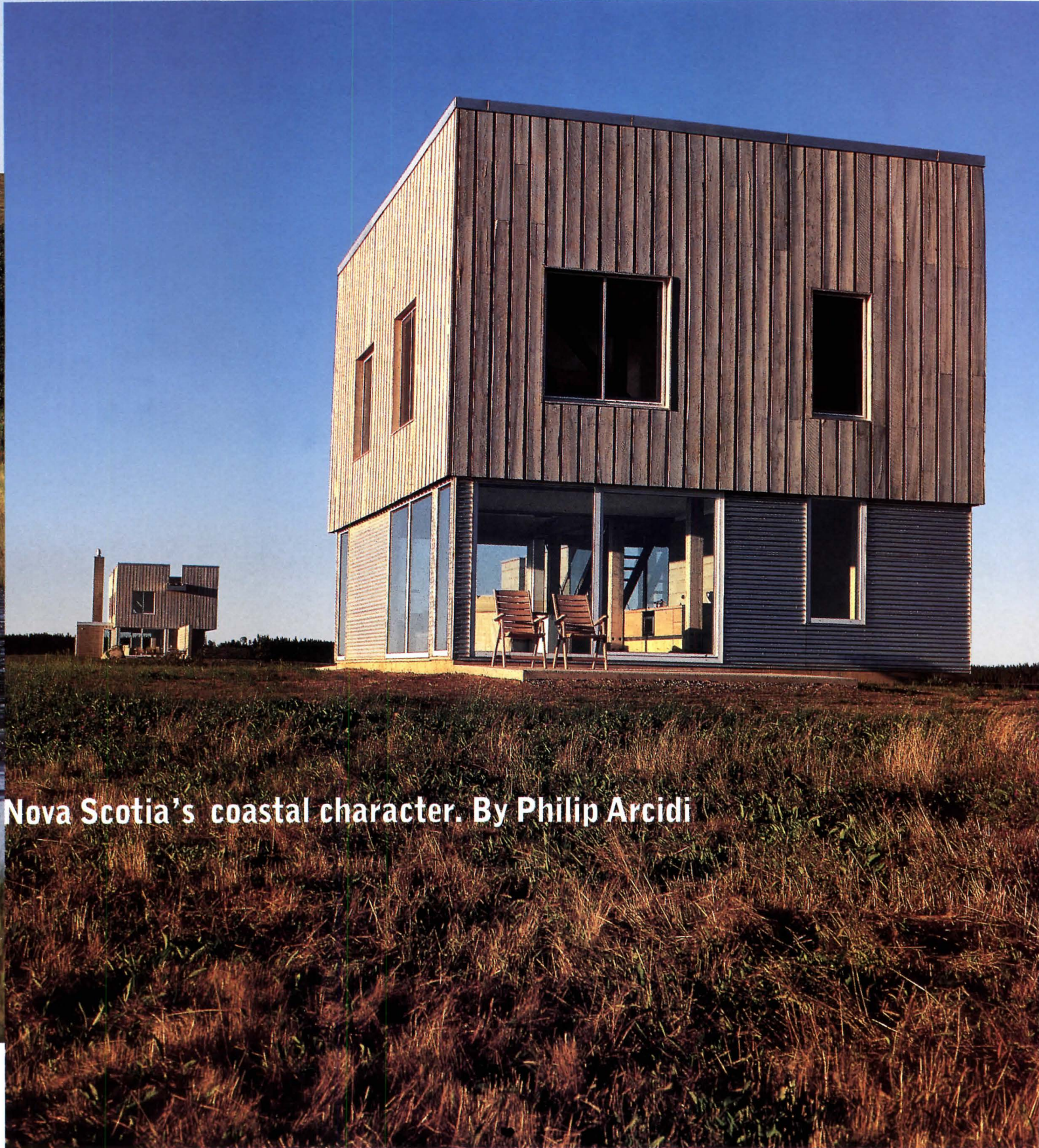


2

IF BY SEA

Simple cottages by Brian MacKay-Lyons draw on

HOUSE #22 (these pages) comprises pair of wooden cubes set atop broad, treeless hill above village and tidal marsh. Larger of two cubes is main house (facing page, at right); smaller volume contains guest house with deck overlooking Atlantic Ocean. Both volumes (below) display simple, straightforward construction techniques: Corrugated-metal siding clads first floor; hemlock siding wraps floor-to-ceiling trusses framing second floor.



Nova Scotia's coastal character. By Philip Arcidi

Main house (below left) and guest house (below right) present nearly identical facades. In both, oversized roof-scupper drains onto stainless-steel bench cantilevered from concrete-block wall. Hemlock siding encloses parapet around sloped roof; vertical attenuation of second floor counterpoints horizontal vistas of ocean and landscape. Inside main house (facing page, right and bottom right), diagonal members of hemlock trusses extend from narrow structural bay aligned with stairs. In second-floor master suite overlooking living room (facing page, left), unpainted trusses contrast with polished wood cabinetry.

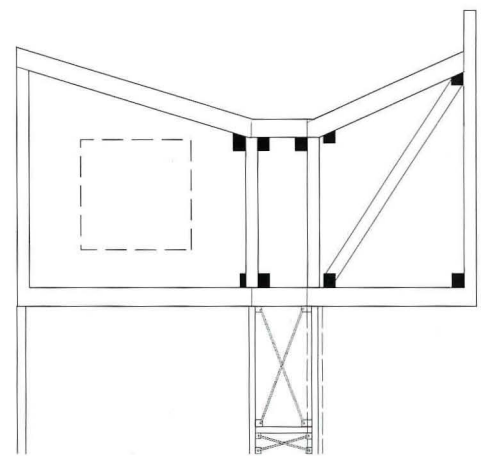


Brian MacKay-Lyons is one of Nova Scotia's best tour guides. No one takes greater delight leading visitors down back roads to the shingled fishing shacks and farmhouses that dot this maritime province. His tours are more than sightseeing escapades; they are serious investigations of his primary sources. Here, in the built vernacular, MacKay-Lyons finds "that which is authentic," the origins of the modern buildings he has designed during 20 years of practice in Halifax.

To apply a regional label to MacKay-Lyons' houses is to give them a specificity they lack. The architect assimilates the utilitarian esthetic of Nova Scotia's wood-frame structures into his work, but there are few similarities between his houses and their neighbors. His are abstract boxes with expansive glazing, corrugated metal, wood siding, and concrete block. The industrial idiom and maritime dialect, which MacKay-Lyons has absorbed, yield a panmodernism that is geographically interchangeable, and, at best, subtly indigenous.

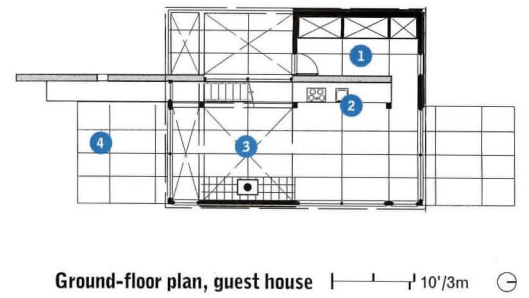
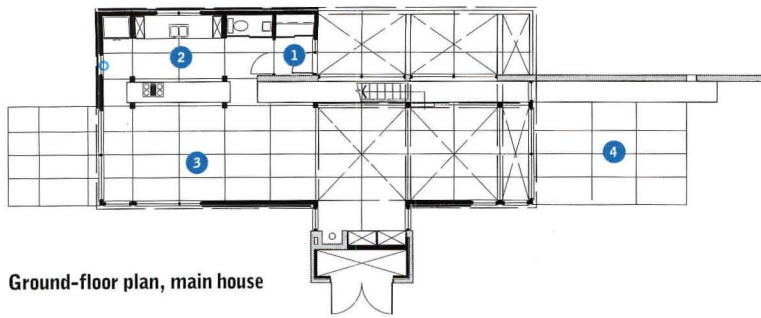
Occasionally, a distinctly Nova Scotian precedent finds a direct counterpart in MacKay-Lyons' work. A projecting bay on his house can be a chastened version of the large window bays particular to 19th-century Nova Scotia; a metal porch attached to a balcony resembles a large cage dragged on the ocean floor from a lobster boat. He takes cues from tried-and-true construction methods: He knows, for instance, that wood shingles tolerate the temperature fluctuations of a winter day better than clapboards. But something more rudimentary—and more satisfying—than a visibly Nova Scotian style distinguishes a MacKay-Lyons house. He reveals something more elemental about his home province: the nuances of a coastline where land, sky, and sea are preternaturally magnificent.

MacKay-Lyons' House on the Nova Scotia Coast #22, built last year on Canada's Atlantic shoreline, alternately commands and defers to the coast that surrounds it on three sides. This home for a couple comprises two cubes on a north-south axis. Guests stay in the southerly house, on the edge of the Atlantic; the couple reside in its larger counterpoint, with a northern view of a tidal marsh and a village of scattered houses. MacKay-Lyons' dwellings crown an inclined carpet of green, becoming frontispieces to a spectacular maritime horizon.



Typical truss configuration 1" = 6'/2m

- 1 entrance
- 2 kitchen
- 3 living room
- 4 deck



HOUSE ON THE NOVA SCOTIA COAST #22

OXNER'S HEAD, NOVA SCOTIA

CLIENT: Withheld at owner's request

ARCHITECT: Brian MacKay-Lyons Architecture Urban Design, Halifax, Nova Scotia—Brian MacKay-Lyons (principal); Bruno Weber, Rob Meyer, Marc Cormier (project team)

ENGINEER: D.J. Campbell Comeau Engineering (structural)

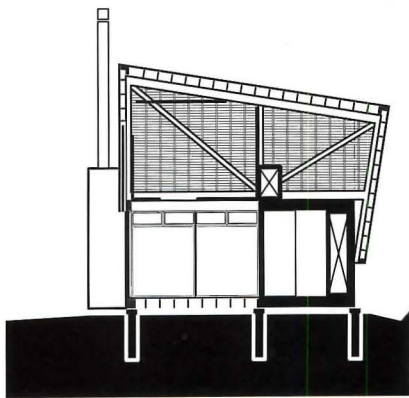
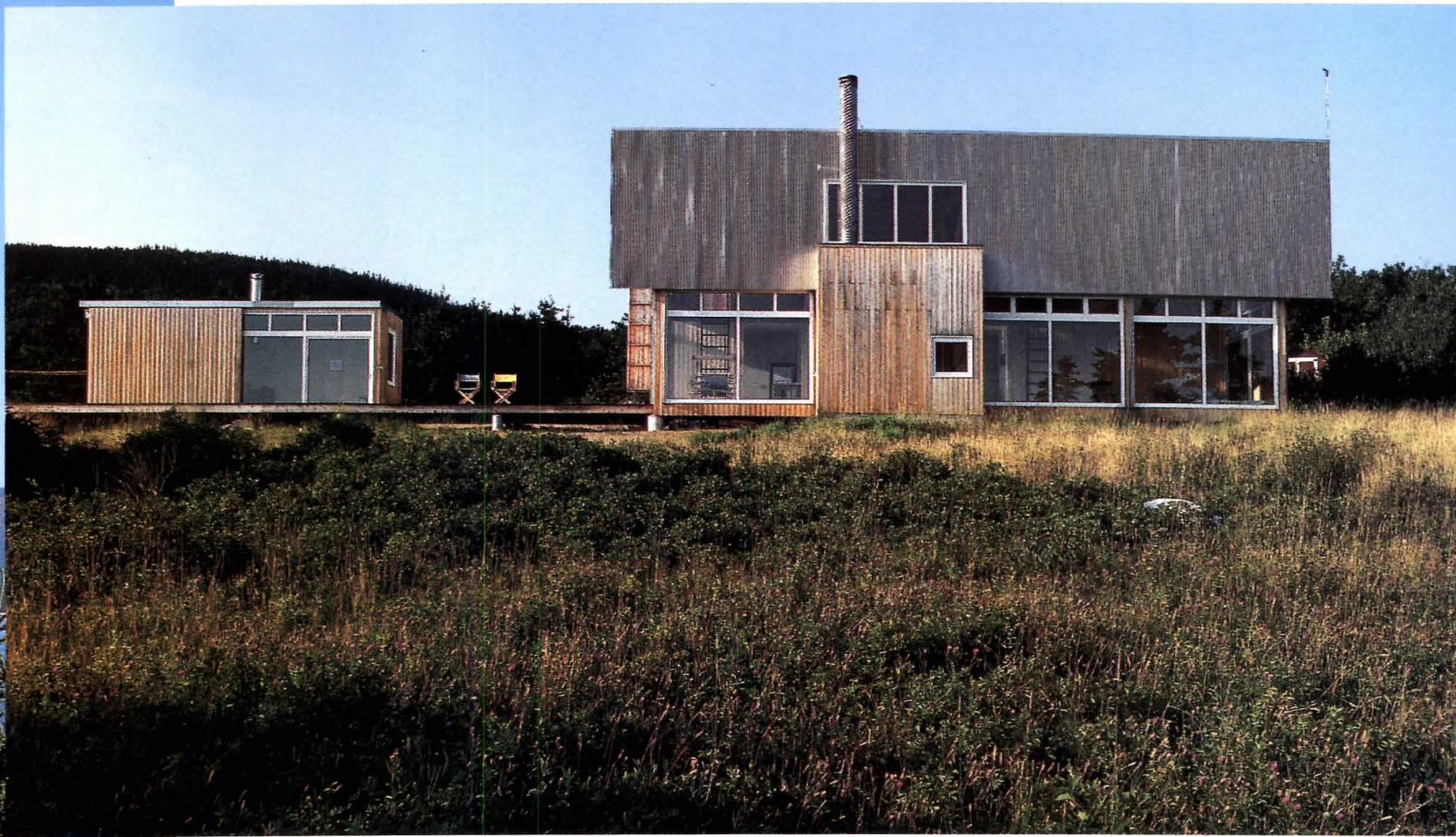
GENERAL CONTRACTOR: Andrew Watts

COST: Withheld at owner's request

PHOTOGRAPHER: Undine Pröhl

DANIELSON COTTAGE (below), perched over cliffs of Cape Breton, Nova Scotia, is crowned by three-sided metal lid lifted toward ocean. Detached guest house (facing page, at left) and primary house (facing page, at right) have floor-to-ceiling windows to maximize ocean views.





North-south section | ——— | 7 1/2m

As guests walk from the driveway to the houses, they recognize that the architecture is not simply an imposition on the site. The houses are inflected in plan and section to frame their 360-degree views, “to use the building in a didactic way, to explain the landscape,” according to MacKay-Lyons. He explains that within the main house, one focuses on the manmade realm—the village—or in the opposite direction, on the sublime, the island-studded Atlantic.

The plan, which is similar in this pair of hilltop boxes, modulates one’s path and point of view with an implied sense of procession unexpected in an open plan. Directly ahead of the front door is a galley flanking the dining and living areas that compose most of the first level. A modern inglenook, an intimate space in front of the hearth, flanks the living area opposite the front door. The fireplace occupies a virtually freestanding concrete-block structure, joined to the house by glass panels that frame views to the north and south.

Upstairs, giant trusses span the width of the house. The top and bottom chords align with the ceiling and floor of the second level; the diagonal members extend up from twin columns that flank the stair. This heroically scaled structure makes the upstairs feel more like an attic than the master suite that it is. Each truss is different in section because the roof is an architectural catch-basin sloped to a scupper on the south facade. This roof-as-trough device looked more impressive in model than it does as a built reality, especially since the runoff is just a trickle in all but a few rainstorms each year. During episodic cloudbursts, water pours onto a bench outside the living area—a seemingly incidental terminus for a heroic roof-drain.

The relation of structure to enclosure could have been better considered. For instance, the columns along the wall flanking the fireplace are buried in drywall, a banal and unbalanced resolution of the imposing second-floor truss. The wood-

Uninsulated roof decking, rafters, and trusses are visible through corrugated plastic wrapping second floor (below right). Pulleys enable owners to lower metal panels over large windows facing deck (below left and right). Large kitchen window is only opening in canted metal lid wrapping three sides of house. In winter, only narrow bay of first floor is heated; sliding panels seal off unheated double-height space (facing page, left and right). Vertical truss members are incongruously buried in half-wall, but are revealed at fireplace (facing page, bottom right).



DANIELSON COTTAGE, SMELT BROOK, NOVA SCOTIA
CLIENT: Bill and Esther Danielson, Smelt Brook, Nova Scotia **ARCHITECT:** Brian MacKay-Lyons Architecture Urban Design, Halifax, Nova Scotia—Brian MacKay-Lyons (principal); Trevor Davies, Bruno Weber, Darryl Jonas (project team) **ENGINEERS:** D.J. Campbell Comeau Engineering (structural)
GENERAL CONTRACTOR: Andrew Watts **COST:** Withheld at owner's request **PHOTOGRAPHER:** Undine Pröhl

clad second-floor facades are not consonant with the sloped-roof structure. Looking at the north elevation, there is virtually no clue of the dramatic building section inside: The parapet hides the inverted roof, and the standardized second-floor window seems at odds with the superscale structure within. The architect has hidden the house's biggest gesture.

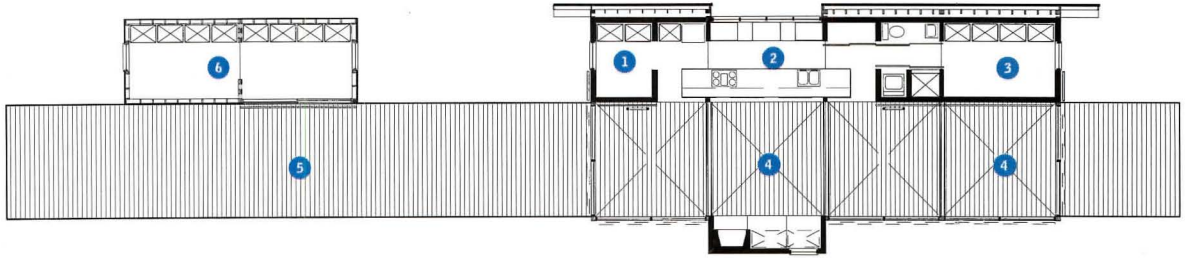
MacKay-Lyons designed a more economical and straightforward counterpart to House #22 on Cape Breton, near the northern tip of Nova Scotia. The Danielson House has a plan analogous to that of House #22, with a residence for two aligned on axis with a detached guest house. The house was economical to build because most of the interior surfaces are uninsulated stud walls. The space is handsomely rustic, a virtually flat-roofed barn with a structure built up of 2 by 10s.

This lofty house comprises a galley kitchen, bathroom, and tiny bedroom flanked by a double-height living space. Trusses similar to those in House #22 span the upper-level study overlooking the living space. In the winter, the Danielsons slide wood panels to cordon off the kitchen, bath, and bedroom—a 430-square-foot suite—from the unheated living space. The roof is a dramatic corrugated lid canted upward toward the sea. Built of aluminum and steel, it resembles a huge sheet of metal that inclines up the landward facade, folds over the trusses, and folds again to descend halfway down the seaside elevation.

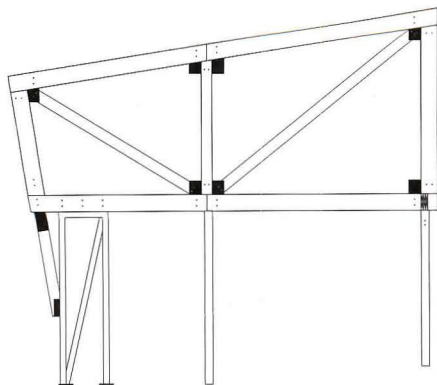
The Danielsons have one of the most impressive vistas on the Eastern Seaboard: Their house parallels a seaside cliff, from which they see distant mountains and, on a clear day, Newfoundland. The seascape is comparable to Big Sur, California, and the house looks like a work of Pacific Coast modernism. Does this mean that place and precedent are merely incidental to MacKay-Lyons' work? No, but it implies that place—the natural order of his sites—is his stronger inspiration. MacKay-Lyons uncovers the elemental Nova Scotia. He builds to evoke the natural order, that which precedes built precedent. ■

Philip Arcidi is a former senior editor of Architecture.

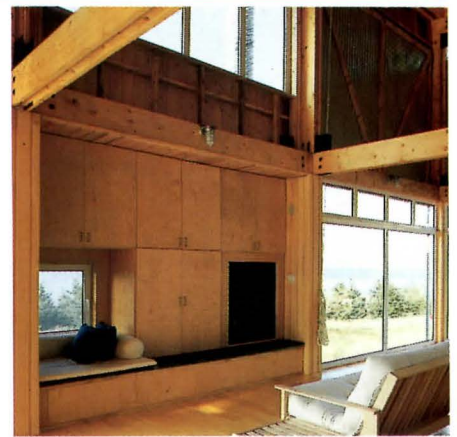
- ① entrance
- ② kitchen
- ③ bedroom
- ④ living room
- ⑤ deck
- ⑥ guest house



Ground-floor plan | 10'/3m



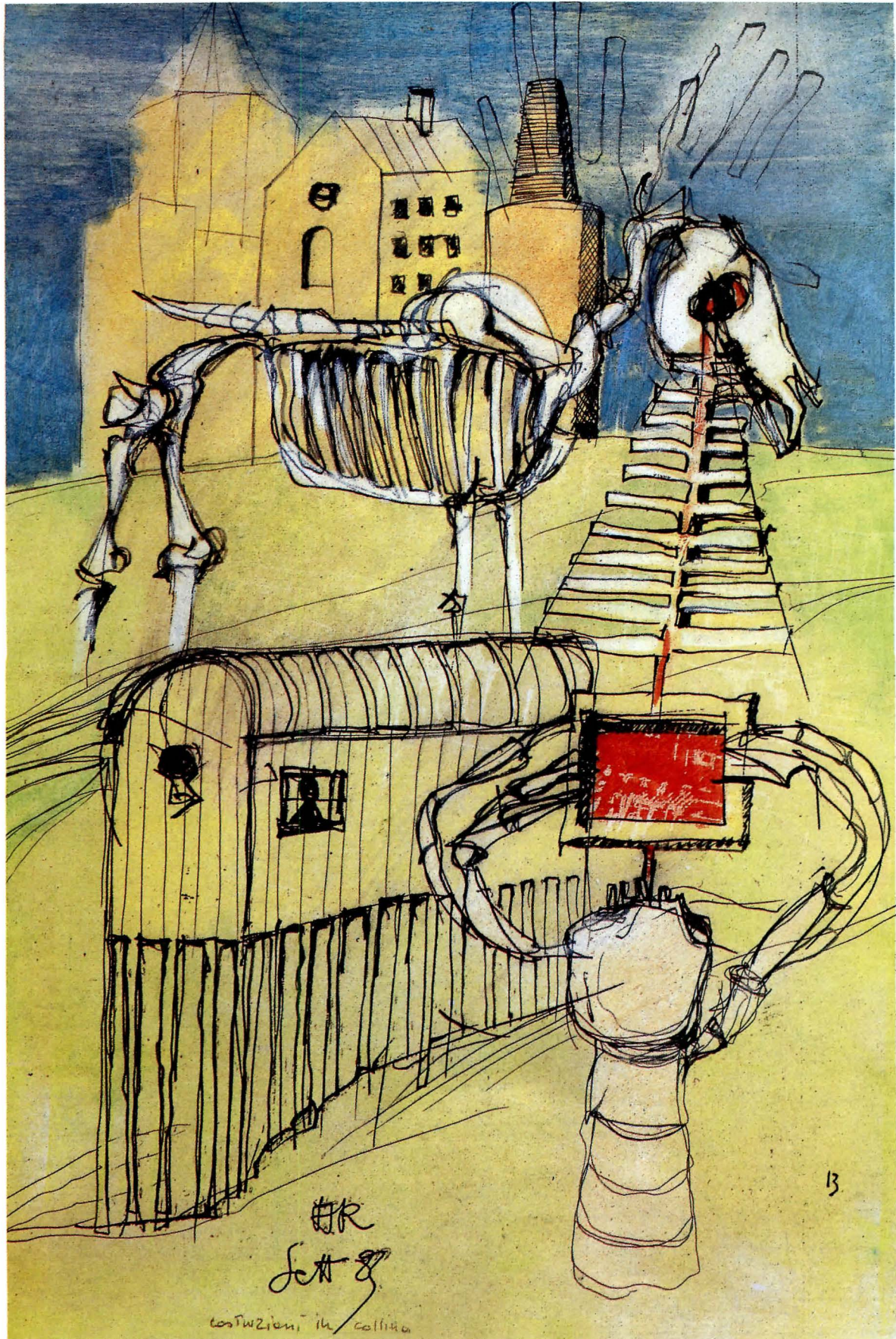
Typical truss configuration | 5'/2m



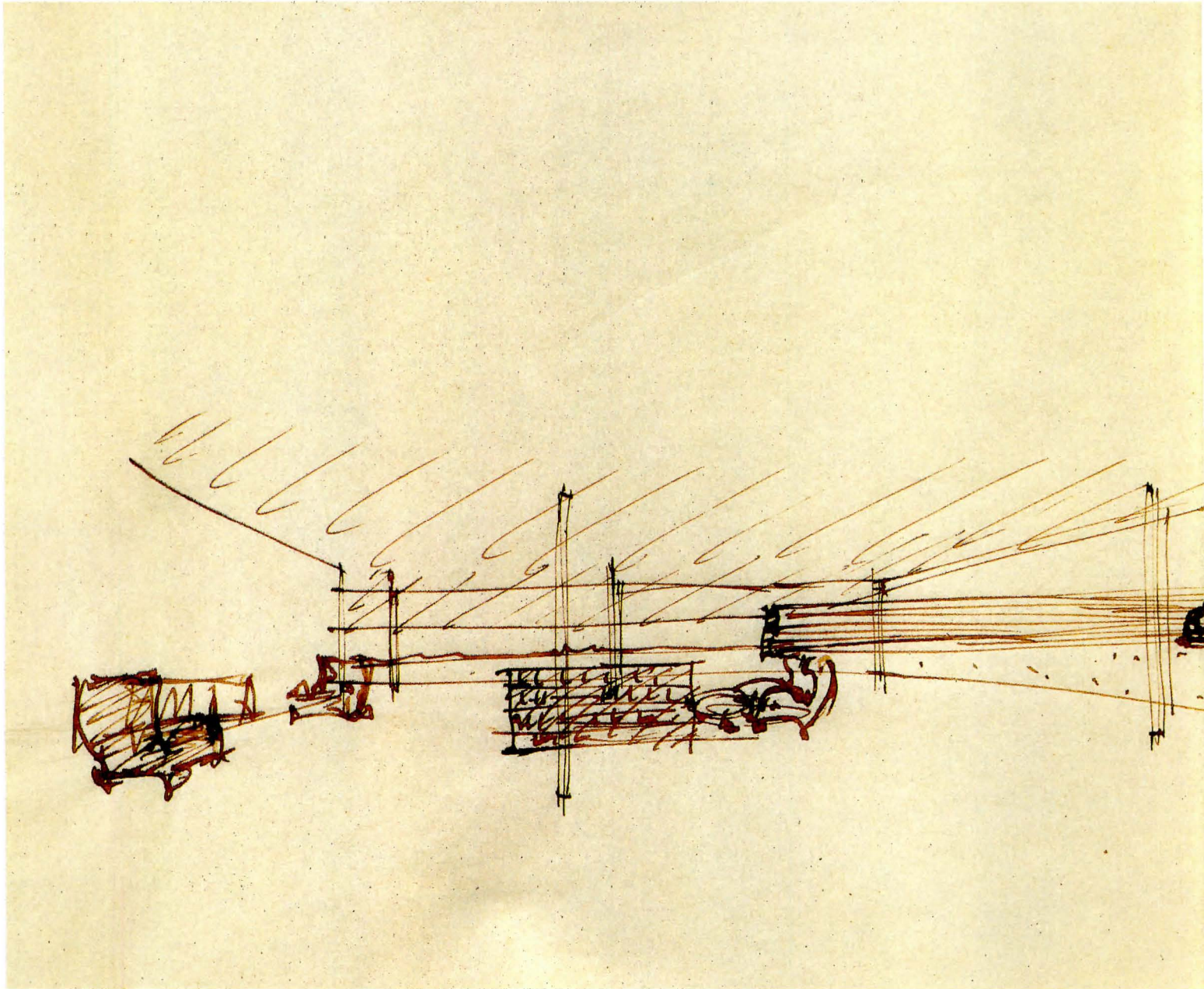
The Art in Architecture

PARTIAL EXHIBITION LIST	
1979	Michael Graves; Richard Meier; Aldo Rossi
1980	John Hejduk; Frank Gehry; Michael Graves; Emilio Ambasz; Richard Meier
1981	Leon Krier; Charles Moore; Romaldo Giurgola; Louis I. Kahn; Bernard Tschumi
1982	Office for Metropolitan Architecture: Rem Koolhaas and Elia Zenghelis; Gaetano Pesce
1983	Frank Lloyd Wright; Aldo Rossi; John Hejduk; Michael Graves
1984	Louis Sullivan; Louis I. Kahn; Furniture by Architects: Michael Graves, Steven Holl, Todd Williams, Billie Tsien, Frank Gehry, John Hejduk, Richard Meier, Gaetano Pesce; Leon Krier; Erik Gunnar Asplund
1985	Frank Lloyd Wright; Eiel Saarinen; Erik Gunnar Asplund; Bernard Tschumi; Michael Graves
1986	Paul Rudolph; Eric Mendelsohn; Ludwig Mies van der Rohe; Ricardo Bofill; Arata Isozaki
1987	Frank Lloyd Wright; Zaha Hadid; SITE; Buckminster Fuller; Ludwig Mies van der Rohe
1988	Office for Metropolitan Architecture: Rem Koolhaas and Eva Zenghelis; John Hejduk; Bernard Tschumi; Barbara Stauffacher Solomon; Charles Moore; John Hejduk; Coop Himmelblau; Gaetano Pesce
1989	Erik Gunnar Asplund; Aldo Rossi; Peter Eisenman
1990	Ludwig Mies van der Rohe; Erik Gunnar Asplund
1992	Ludwig Mies van der Rohe; Aldo Rossi
1993	Erik Gunnar Asplund
1995	Buckminster Fuller
1996	Louis I. Kahn; Louis Sullivan
1997	Tadao Ando; Frank Lloyd Wright
1999	Zaha Hadid; Aldo Rossi and Erik Gunnar Asplund


Legendary gallery owner Max Protetch looks back on two decades of promoting architecture as an art form. Interview by Ned Cramer



Aldo Rossi, *Construction in Collina (Hillside Structures)*, 1987, pen and pastel on paper, 20" x 15".



Ludwig Mies van der Rohe, *Sketch for Hubbe House in Magdeburg, Germany, 1935*, ink on tracing paper, 7" x 11".



New York City's notoriously insular, cutthroat art world tends to toss superlatives like “legendary” and “seminal” at just about anyone who survives beyond their allocated 15 minutes. In his 30th year on the scene, gallery owner Max Protetch has more than earned such praise—he’s practically immune to it. Consider that dealers are only as good as the painters and sculptors they represent. In a converted warehouse space on West 22nd Street, across the street from the DIA Center for the Arts, Protetch exhibits blue-chip artists who’ve already earned a place in the art history books, from Italian Pop master Michelangelo Pistoletto to postmodern abstractionist David Reed. But what sets Protetch apart from the competition is the fact that he represents architects.

When Protetch began his career in Vietnam War-era Washington, D.C., he was the only dealer in town showing conceptual and minimalist art, and he quickly earned a name for himself. Only after succumbing to the lure of New York City in the late 1970s did Protetch begin to cultivate professionally his longstanding interest in architecture. Thanks to an unstable economy and a growing interest in theory and history, tyro architects were spending more time sketching and writing than actually building. Protetch offered Peter Eisenman, Michael Graves, John Hejduk, and other proto-superstars a unique opportunity to air their iconoclastic ideas. “When I was a student at Cooper Union, some of my classmates and I helped install the first Aldo Rossi show at Max’s gallery,” recalls P/A Award-winning New York City architect Karen Bausman. “No one knew Rossi’s work in the United States. Those drawings were a revelation.”

While no other American art dealer of his stature has ventured into architecture, Protetch doesn’t see the two worlds as being that far apart: “I cannot imagine being interested in art and not interested in architecture, and vice versa,” he marvels. Not surprisingly, the work of many of the artists Protetch represents have strong formal and conceptual links to architecture. Tehran-born Siah Armajani, for instance, creates model-like sculptures as part of a series he calls the Dictionary of Building.

Though Protetch continues to cultivate young artists, many of whom explore architectural ideas, his roster of architects has matured with him. He now focuses on designers he’s exhibited from early on, and frequently handles entire estates. These remarkable holdings, including those of Frank Lloyd Wright and Luis Barragan, typically end up in the collections of major museums. “When we did the first Wright show,” Protetch says, “can you imagine that there were 40 or 50 of his drawings on a gallery wall, and all you had to do was go in and buy them?”

Ned Cramer: How did you get into the art scene?

Max Protetch: I had many older half-brothers and -sisters, and they were all involved in art in one way or another. The oldest, David, had a medical practice on East 77th Street, next door to the Castelli Gallery. He only accepted patients who were in the arts, with whom he could be friends. We would go to visit him when I was child, and through him I met [novelist Vladimir] Nabokov, [composer Igor] Stravinsky, and [artist] Larry Rivers. They were all patients. During graduate school in Washington, D.C., from 1968 to 1970, I found myself going to New York every weekend to look at art with a friend who opened a gallery with me in Washington, D.C., in 1969.

Douglas Darden, *Oxygen House—South Elevation (Drum-Torso Retracted)*, 1988, print, 33" x 23 1/4".

Why did you start showing architecture?

I've always loved architecture. I bit the bullet, moved to New York, and left the Washington gallery in 1977. I was aware enough then that the most interesting architecture of the time wasn't being built. It was being either written about or drawn, and I thought, this is something I should begin showing. I ended up spending every Monday afternoon with John Hejduk and Peter Eisenman at Cooper [Union], talking about what an architecture gallery should be. They both were quite angry when we finally opened the next year with Michael Graves.

Why were they so mad?

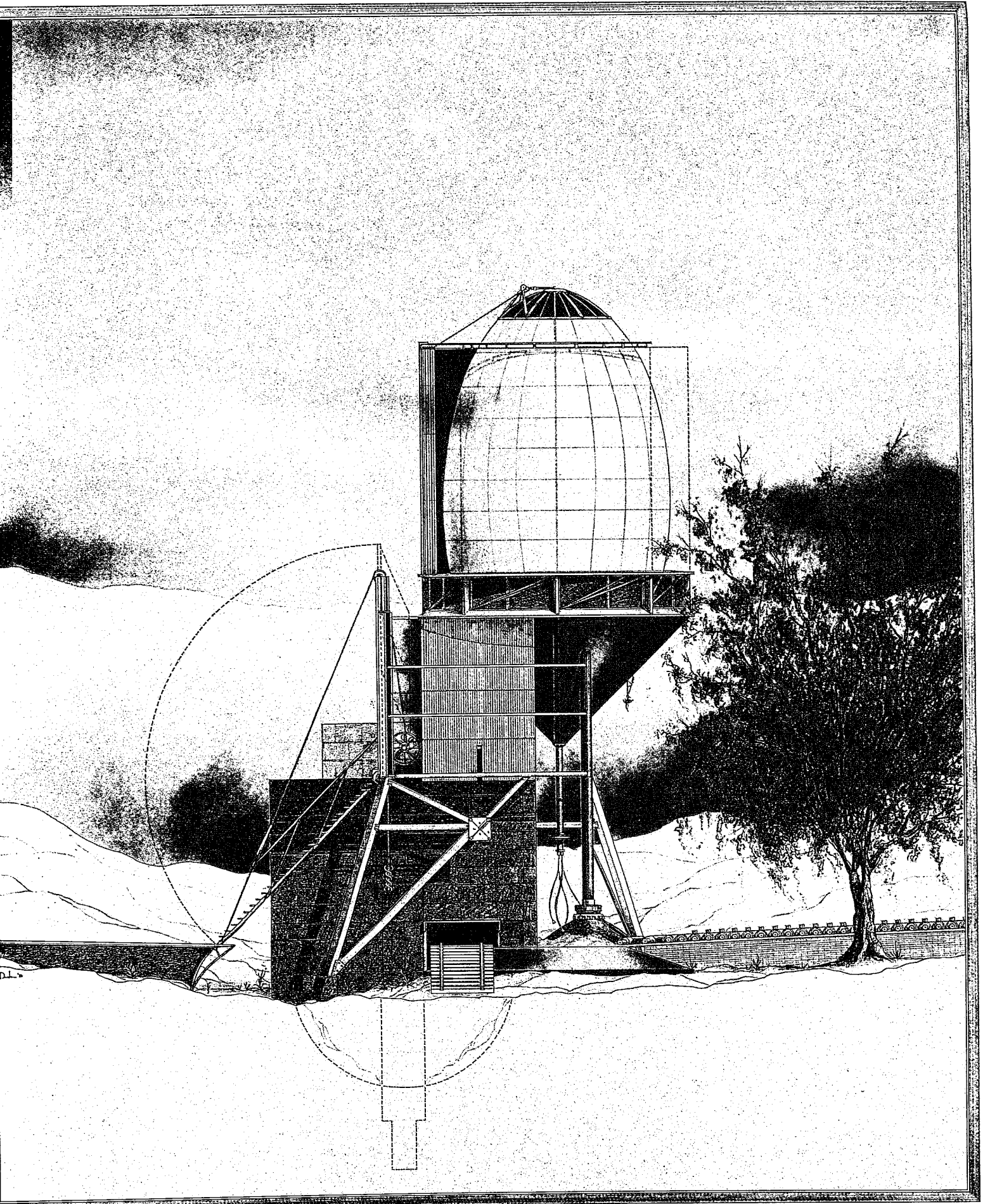
Because I showed Michael. He was about what was going on at that moment: postmodernism. I've never been a fan of postmodernism, but Michael was making a very important statement, and he was also brave enough to do a show and sell his drawings. The whole architecture community frowned on that at the time. Drawings were to be given to an archive, and he had broken with tradition. But we sold them all and I was shocked. People were wild about it.

What other architects did you show?

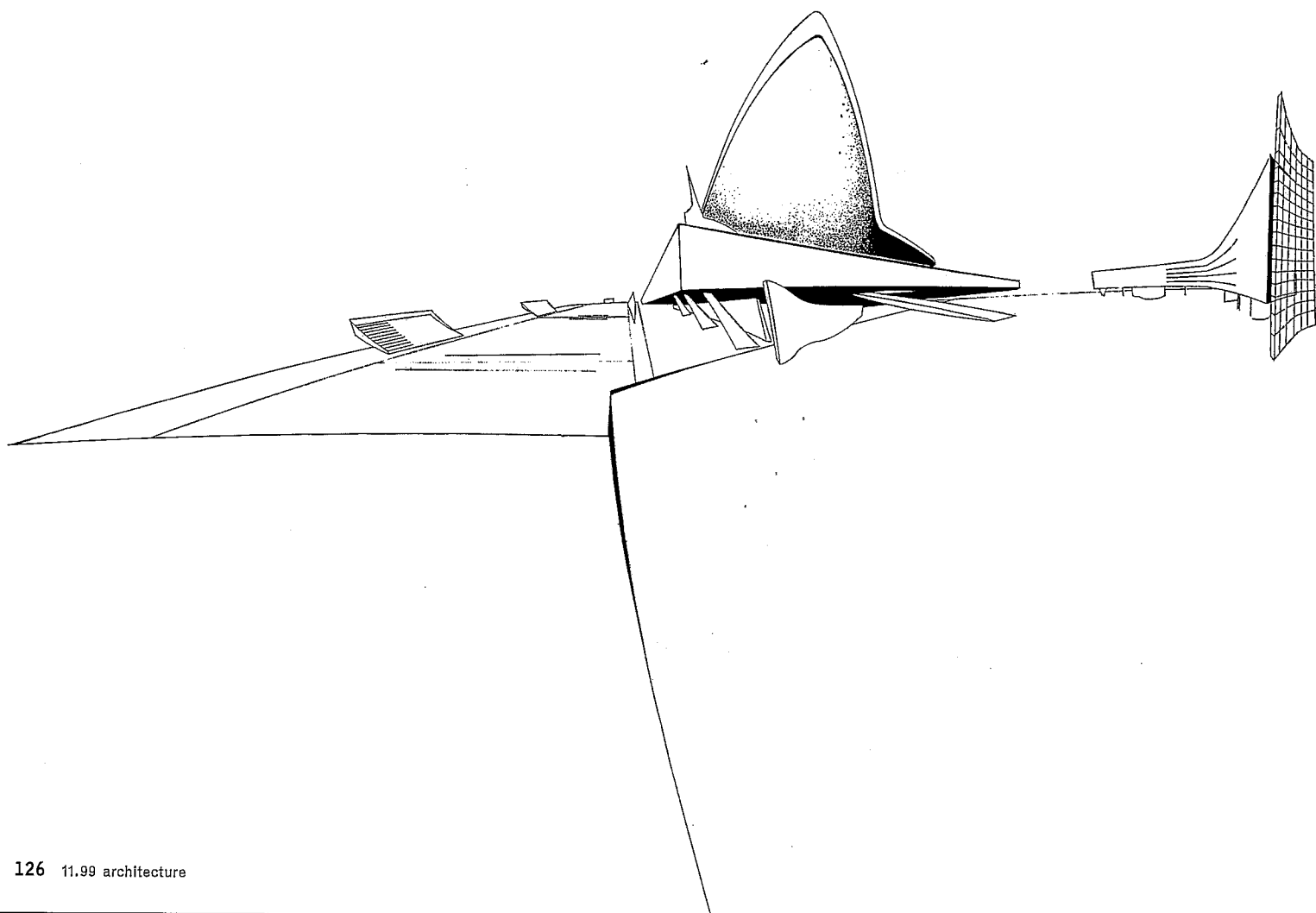
Eisenman, Zaha Hadid, Aldo Rossi. Rem Koolhaas had his first show with me.

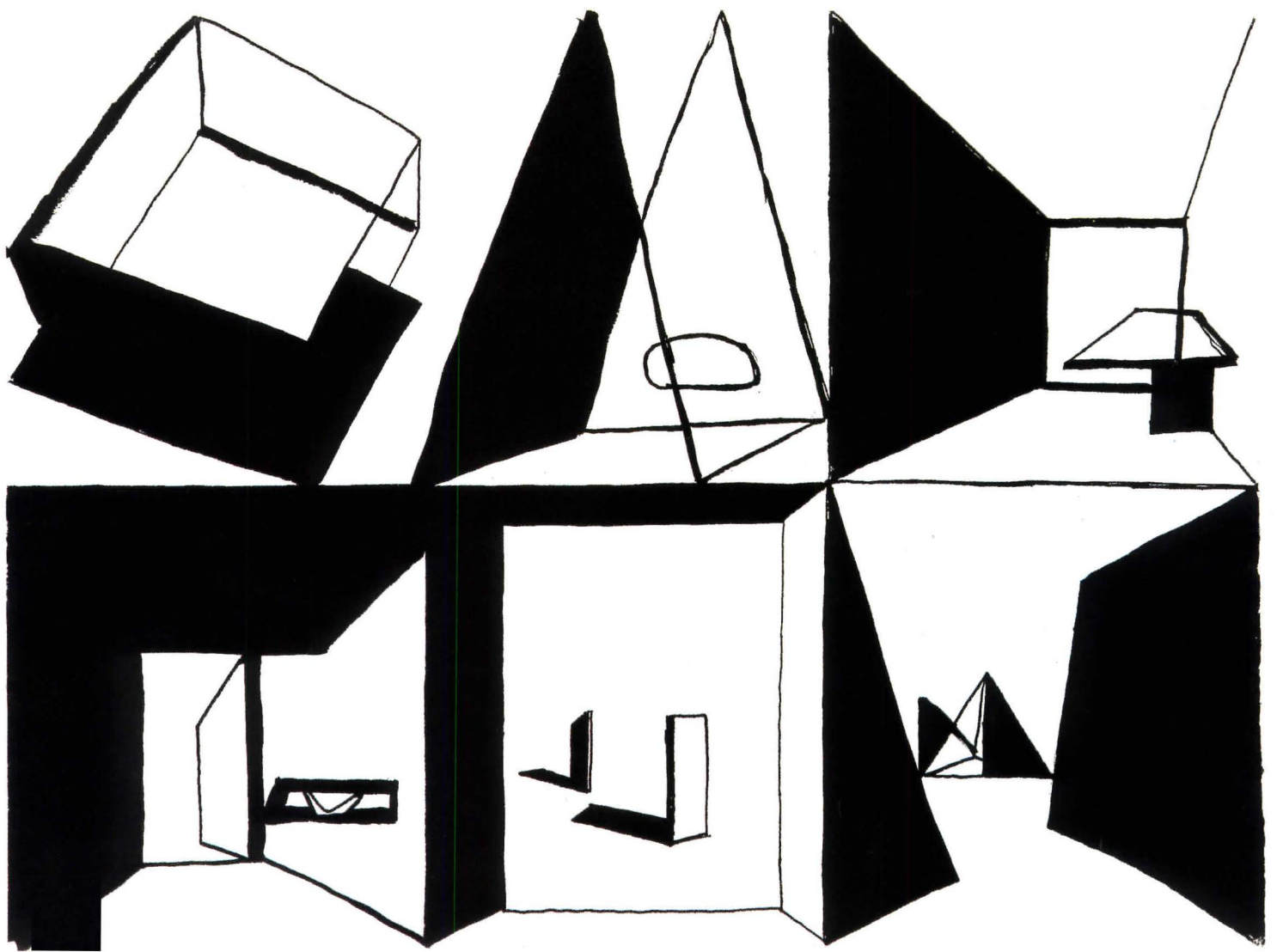
Frank Lloyd Wright's was the first archive, as opposed to a living architect, that you became involved with.

Yeah. I had two interesting connections. One was the uncle of the artist David Reed, who I had been showing since I opened in New York. O.P., his uncle, was a dealer. At some point after Wright's death, when Mrs. Wright was in financial difficulty....



Zaha Hadid, *Al Wahda Sports Club, Abu Dhabi, Perspective at Ground From Street Entrance*, 1988, Ink on mylar, 23 1/2" x 33 1/2".



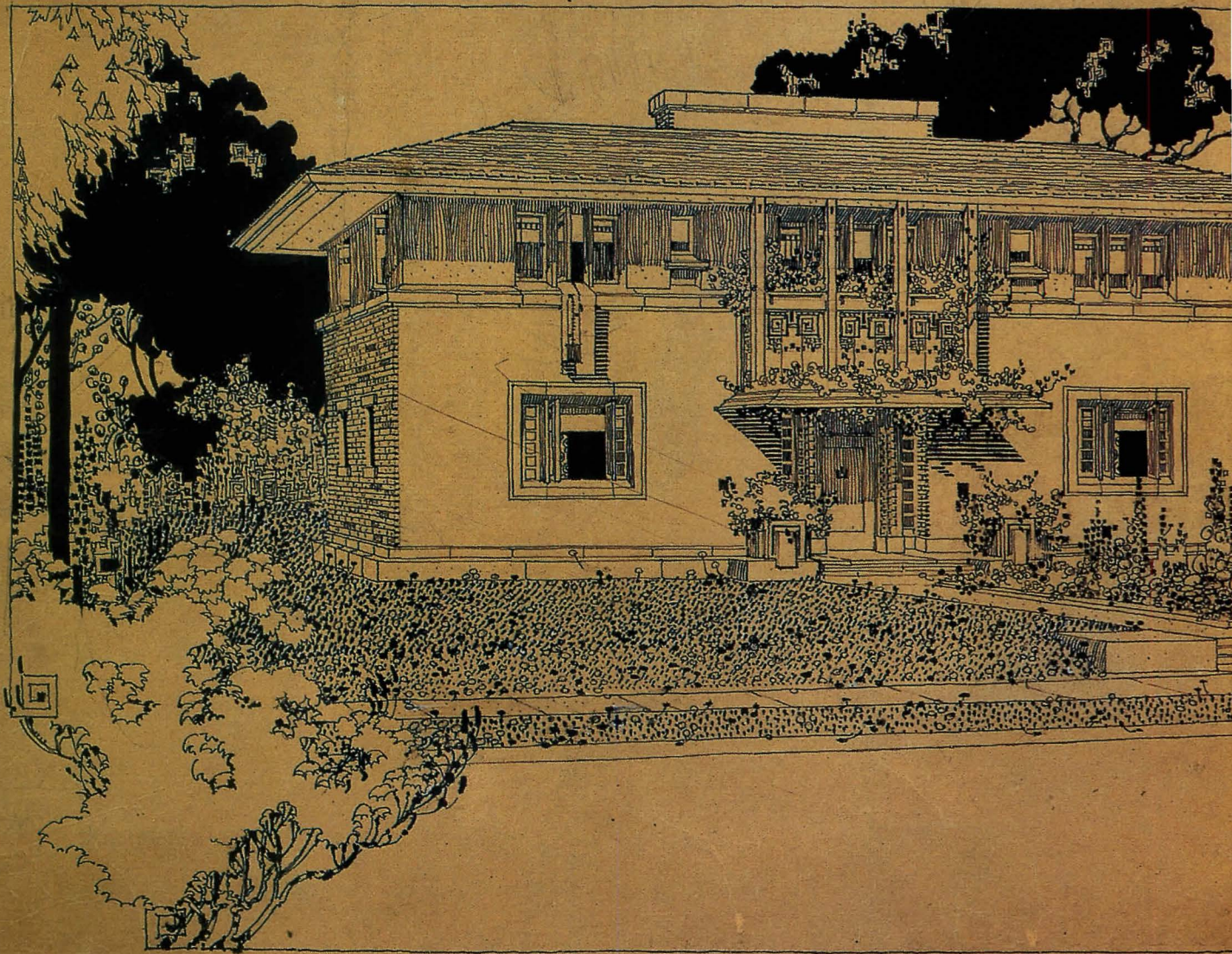


Louis Kahn, *Travel Sketch (Study for a Mural Based on Egyptian Motifs)*, 1951–53, ink on paper, 11 $\frac{3}{4}$ " x 15 $\frac{3}{4}$ ".

She had inherited the estate?

Everything. O.P. sold a lot of Japanese prints and things for Mrs. Wright without taking a commission. I thought it would be a good idea, since I was so young—about 30 at the time—to ask an older, more experienced person who knew them to be my partner. I was going to meet Mrs. Wright, who could hardly see or hear at the time, but was a very intuitive person. I remember thinking, I'm going to be judged on my vibes and I am so nervous. I said something about it to a Swiss dropout from the A.A. [Architectural Association] who worked at the gallery, Elias Moser, and he said, "Oh, say hello to old Olgivanna for me." This is a very polite young man, and no one referred to her by her first name. It was always Mrs. Wright. Where did he get off calling Mrs. Wright by her first name? He said, "I always did when she stayed with us in Zurich." It turned out that his grandfather worked at the Bauhaus and with Wright, and Wright was his father's godfather. When I

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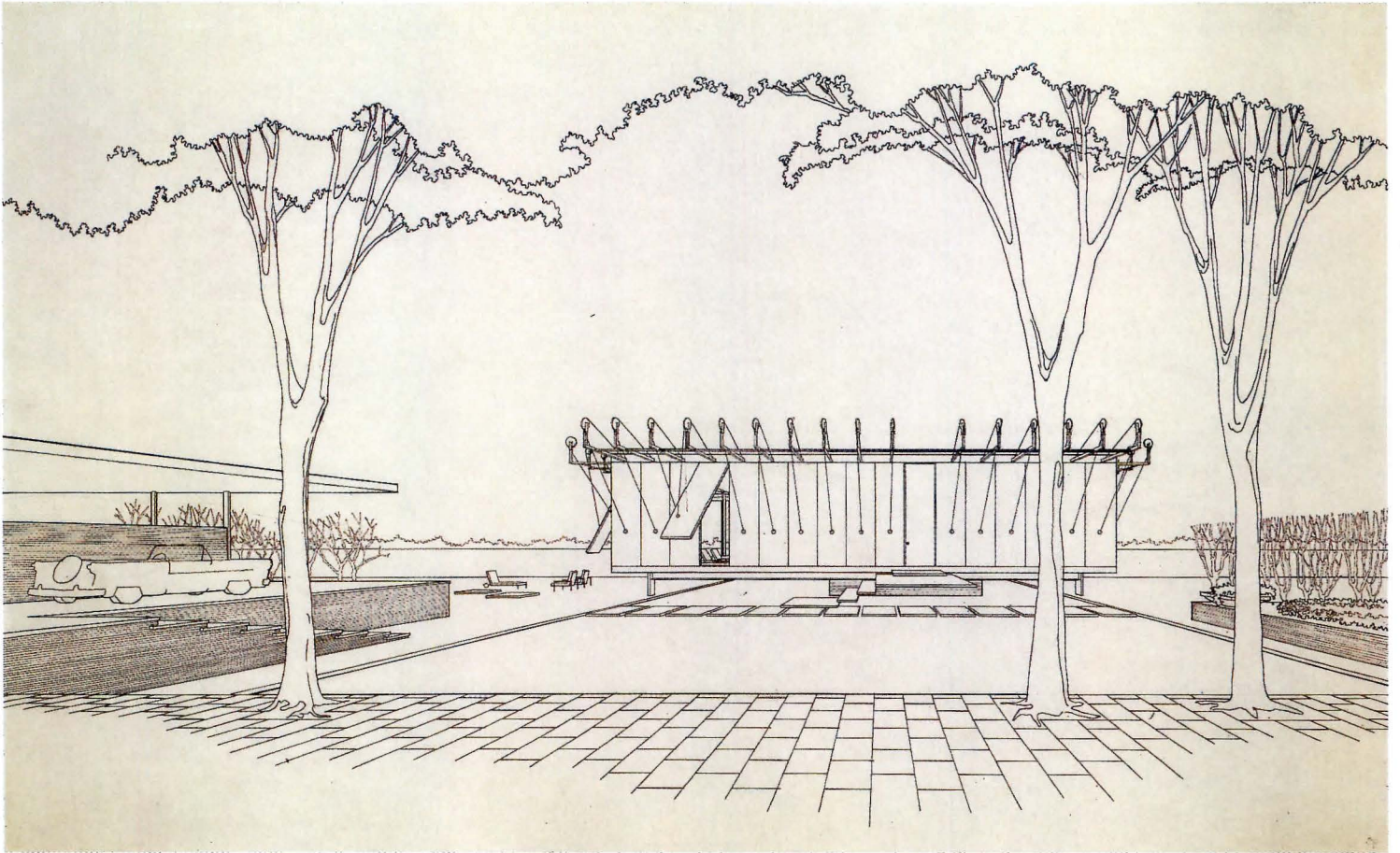


walked into Mrs. Wright's apartment for the first time, the place smelled and felt like my ancient Russian aunt's in Pittsburgh. I immediately felt more relaxed. And after: "By the way, a young man who works for me asked me to say hello. Name is Moser." "Oh, how is little Elias?" It broke the ice and I've always been grateful to him for that.

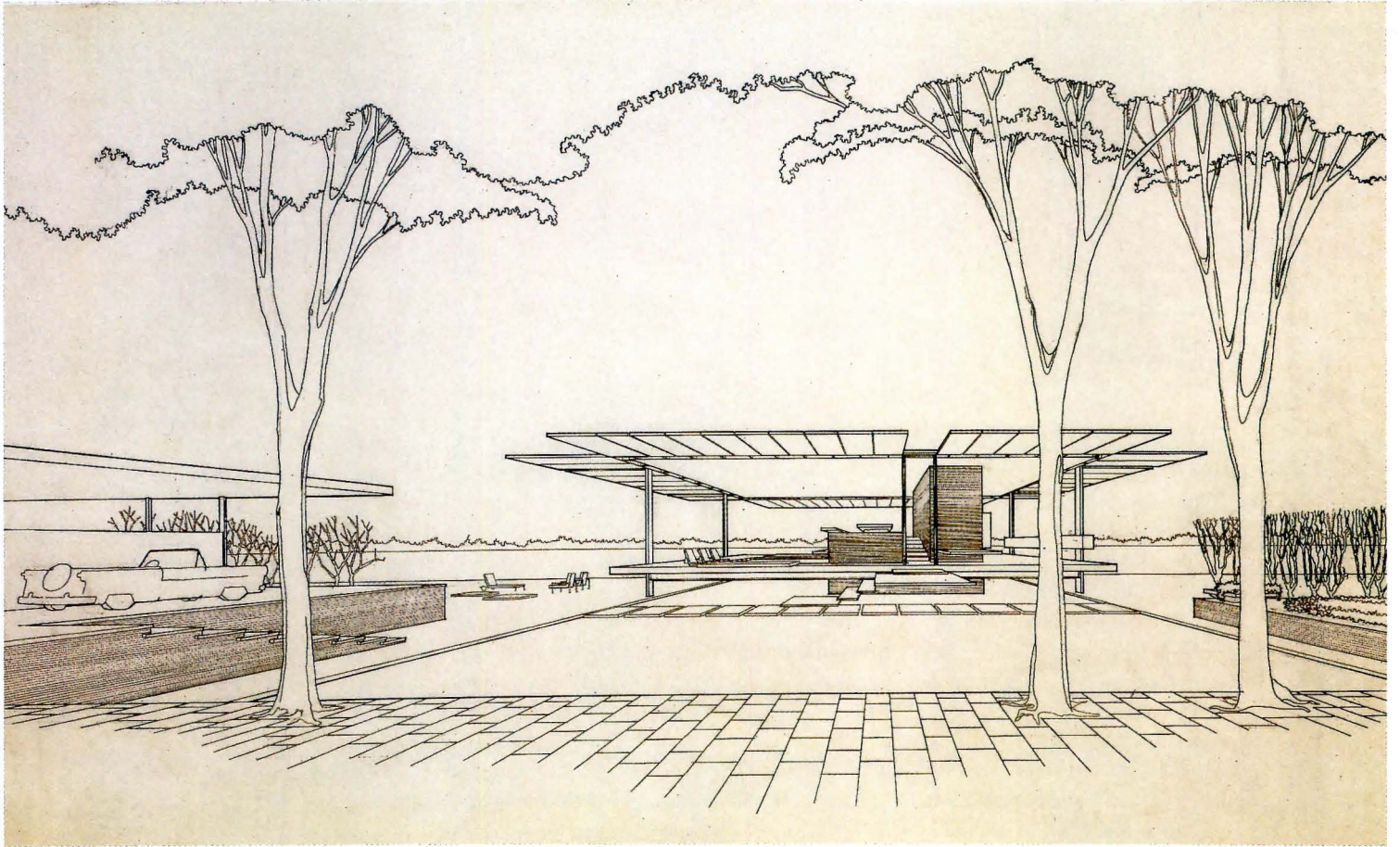
We had particularly nasty articles after the first sale of Frank Lloyd Wright's drawings. People were upset because they felt a foundation should be established. She told me that Wright had always told her that she could sell some of the land and drawings if she needed money. What people don't really realize about architecture estates is that there are many variations on each drawing. I later made sure that the knowledge was preserved. Taliesin got a photograph of each Wright drawing, and the Getty established two separate photographic archives—everything in the Frank Lloyd Wright Foundation archive, and another that included all the architectural drawings we displayed at the gallery.



Frank Lloyd Wright, *Oak Park Residence*, Oak Park, Illinois, 1907, ink on paper, 12" x 22 1/2".



Paul Rudolph, *Theoretical Flap House—Aerial Perspective*, 1952, pencil and ink on paper, 25 1/4" x 41 1/4".



Wright was the first major non-contemporary that you represented.

I guess I learned early to start at the top. The only major classic modern architect that I haven't had many objects pass through my hands is Corb. One day I got a call from a man named Hans Asplund. I got on the phone and said, "You aren't by chance related to Erik Gunnar Asplund?" "I'm his son. I was wondering if you were interested in my father's work." "Very interested." "Maybe we can sell some of the drawings." And I said, "Great. But I thought they were in the collection of the Swedish architecture museum." "They are, but they are not owned by them."

Tadao Ando, *Church of the Light*, 1987–1989, colored pencil on silkscreen, edition of 30, 40¹/₂" x 28¹/₂".

Sticky situation.

Later the Swedish government made a claim on them and, of course, Hans was right. The drawings were on loan to the museum. That was my first international intrigue. He and his brother, Ingemar, later set up a foundation. They give scholarships to young architects in Sweden. Again, he was very helpful in getting photographic duplication of the work.

There are some controversial drawings in your archives, like the Mies project for the Nazis.

Those are the drawings for the German Pavilion at the Brussels World's Fair. I think he submitted it in 1938 after he had gone to the United States.

As part of a competition?

Yes. I guess the ultimate judge of everything in the Third Reich was Hitler. They have the German flag of the time, which was the swastika. We're not going to show them until we do our next Mies show. I'm trying to do it at the same time the Museum of Modern Art has their show, get them into the right hands, and introduce them in a way that I think is appropriate.

The objects in the current Rossi show are actually from his own office, right?

His office at home. Aldo loved going to flea markets and antique shops. So these are the drawings he kept for himself, in little frames that he found.

Max, what does the art world think of you showing architecture and art?

It's a pretty nasty world, but compared to the world of architecture it's downright benevolent. People like to have an excuse to write you off. I was showing new, younger artists, but very established architects. There was a time when I was doing a lot of architecture shows. Other dealers or the media got away with calling us the architecture gallery, dismissing the fact that we always showed at least 50 percent art.

Do you see a corollary between the artists and the architects that you show?

This is going to sound more crazy and neurotic than I really am: I cannot imagine being interested in art and not interested in architecture, and vice versa. I can't understand how someone who is visually oriented, who is a collector or involved in either of the disciplines, wouldn't be interested in the other. Because for me they have always gone hand in glove.





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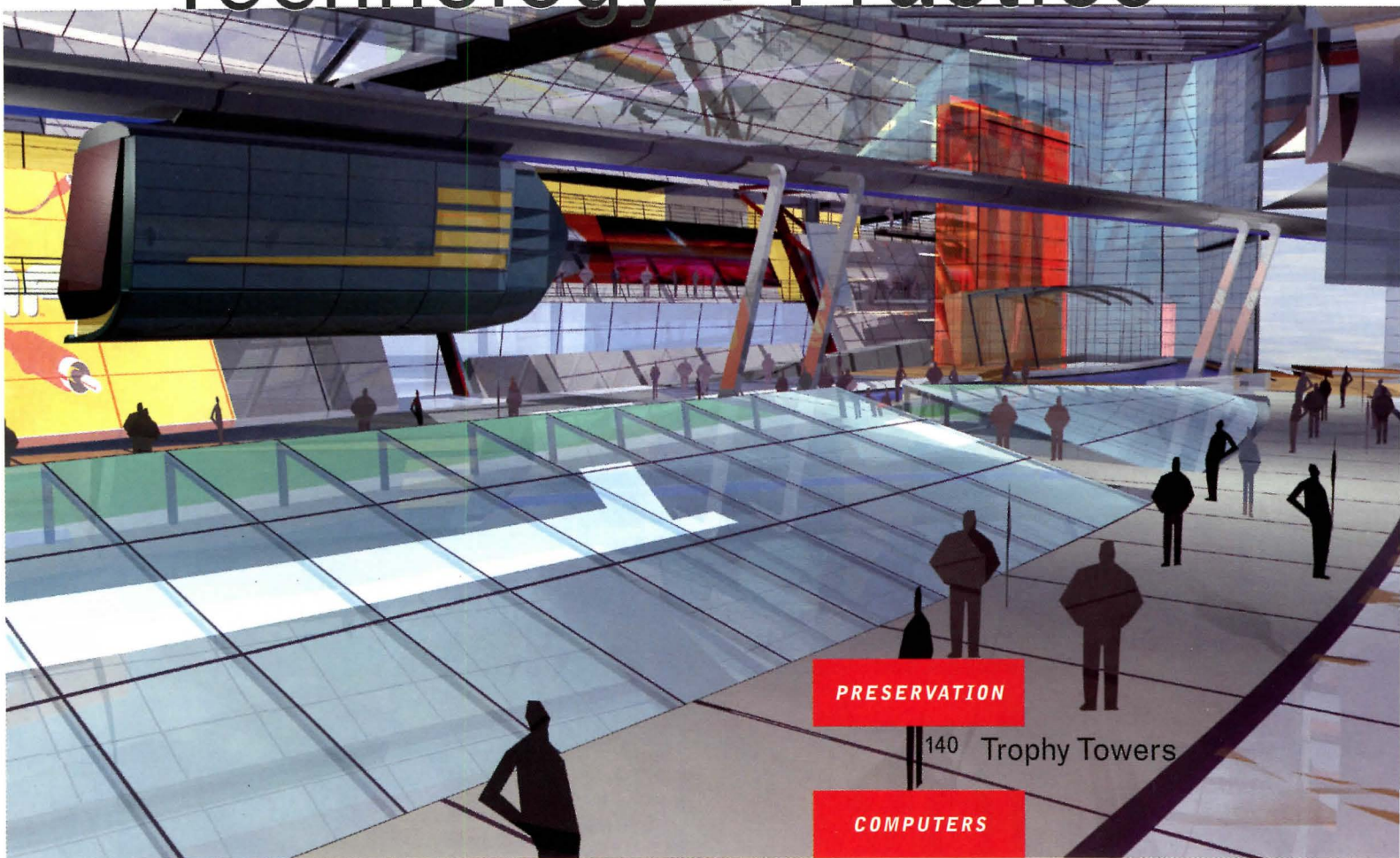
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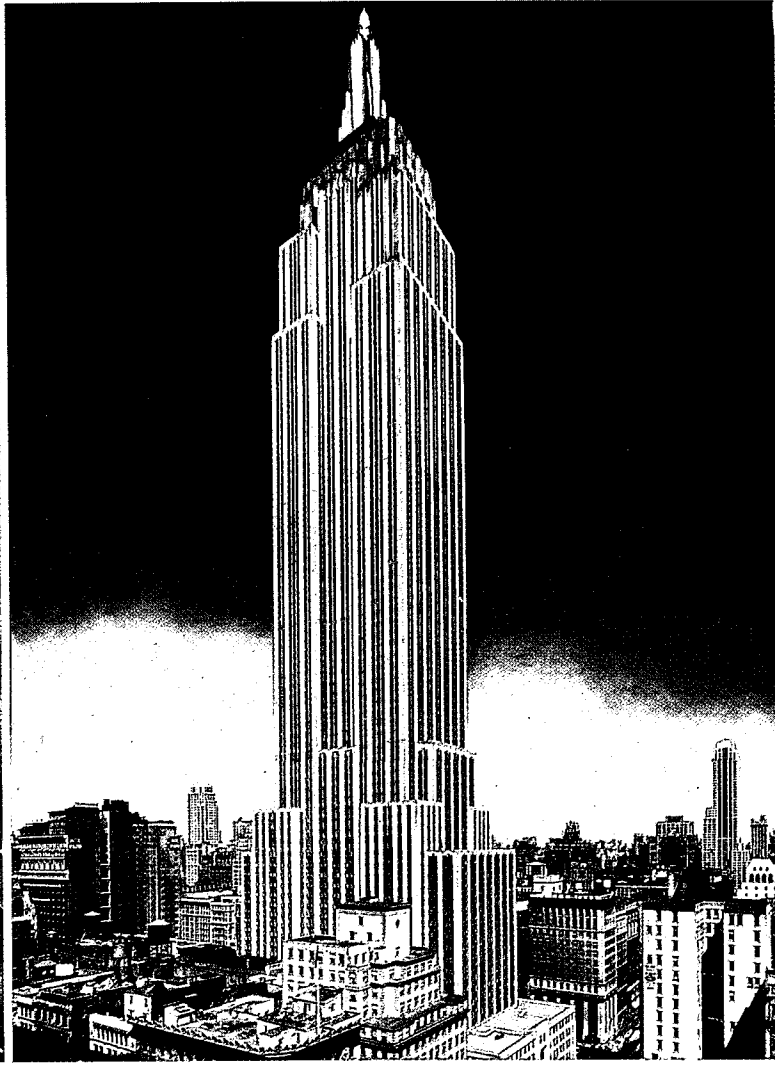
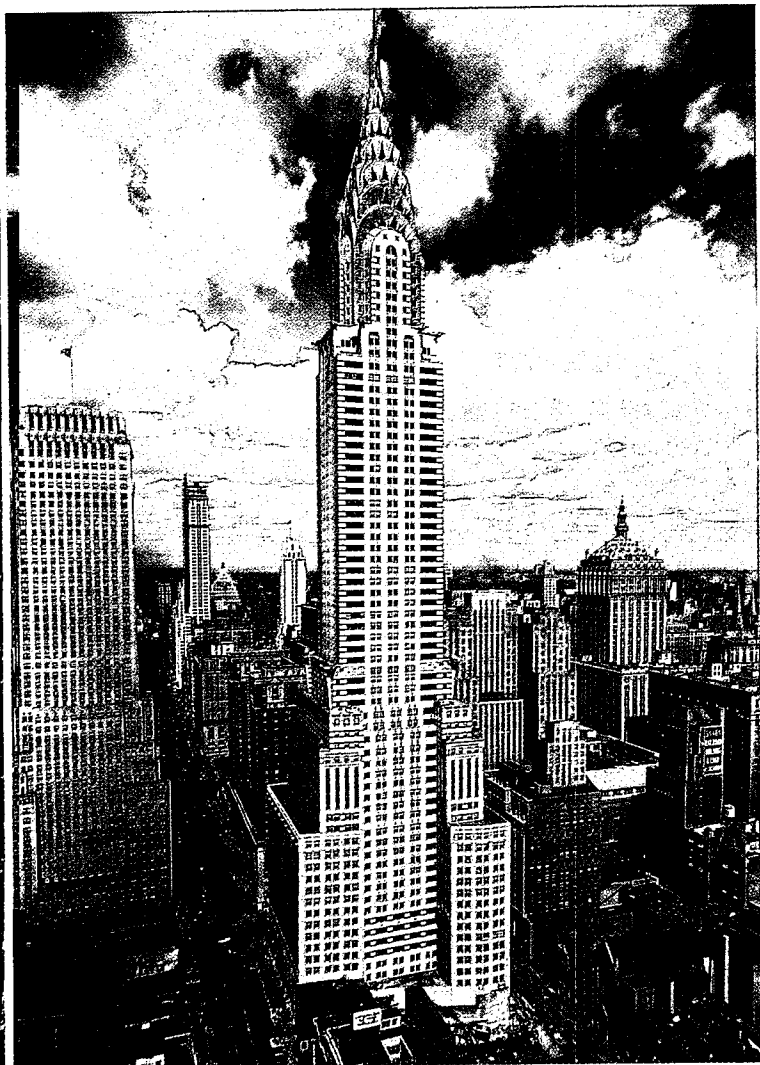


Trophy Towers

Real-estate moguls are snatching up New York City's landmark skyscrapers.
By Cheryl C. Effron

In New York, even history has to earn its keep. After decades of devoting themselves to the construction of undistinguished glass office buildings, a handful of New York City's top real-estate developers are now buying up landmark skyscrapers like hyper-competitive monopoly players on a rainy afternoon. All across Manhattan, vintage spires and imposing addresses are changing hands for record prices. In a most unlikely reversal, developers who a decade ago dismissed landmarks as money-losing propositions, now covet them as status souvenirs capable of ennobling their portfolios. Moreover, they are investing hundreds of millions of dollars to upgrade the neglected towers. Buildings that have been recently acquired or overhauled include the Chrysler (William Van Alen, 1930), Woolworth (Cass Gilbert, 1913), Flatiron (D.H. Burnham & Co., 1902), Fuller (Walker & Gillette, 1929), Daily News (Howells & Hood, 1930), McGraw-Hill (Hood, Godley & Fouilhoux, 1931), Empire State (Shreve, Lamb, & Harmon, 1931), and Helmsley (Warren & Wetmore, 1929) buildings, and parts of Rockefeller Center (Hood, Godley & Fouilhoux). One veteran broker likened the surge of interest to a "feeding frenzy."

Why the change of heart? For one thing, developers no longer see large-scale renovations as onerously expensive. On the contrary, as land becomes scarcer and build-



ing costs soar, renovating a prominently located office tower has come to seem a relative bargain. What's more, the buyers shrewdly discern that most landmark skyscrapers have languished as underperforming assets. In some cases, like the Woolworth Building and Lever House (1952), a single company occupied most of the space, so the owners had no incentive to redevelop the building. Other buildings simply failed to generate enough income to service their debt, much less pay for the improvements that lead to higher rents. Either way, developers with the funds, or access to funds, are now racing to renovate and increase the cash flow.

Bidding wars

The Chrysler Building may be one of the most recognized high-rises in the world, but it had lost money since at least the early 1990s, and the art-deco tower had lapsed into a sad state of disrepair. Its owner, Jack Kent Cooke (his other souvenirs included the Washington Redskins), had paid an estimated \$14 million per year from his own pocket to pay the debt service to Fuji Bank. Despite its deterioration and debt, the building became the most sought-after trophy of all when it went on the block following Cooke's death in 1997.

Jerry Speyer, chairman of Tishman-Speyer Properties and one of New York's more respected real-estate figures, won a bruising battle royale against some 20 other bidders, acquiring the 1,046,000-square-foot Chrysler Building for \$220 million. He then spent another \$100 million on improvements, including high-speed elevators, air-conditioning and restored lobby ceiling murals. "The icon hadn't been maintained," Speyer said. "Everyone's favorite building needed to be fixed a little bit." In addition to those expenses, Speyer hired Philip Johnson to redesign the adjacent Kent Building (to be renamed the Credit Agricole building), which is not subject to landmark approval. The original tower and its annex are now collectively known as the Chrysler Center.

Developers are not moved to acquire landmarks out of sentiment or nostalgia. They want increased cash flow, and the surest way to squeeze more rent out of an old skyscraper is to remodel its old-fashioned street-level stores—which can provoke an outcry. Shortly after a Tishman-Speyer consortium bought Rockefeller Center through a bankruptcy court plan in 1996, for example, the firm hired Beyer Blinder Belle—a New York firm known for its high-profile preservation jobs—to draft a master plan that called for new retail display windows on the second

Revived landmarks include Woolworth Building (far left); Daily News Building (left); Chrysler Building (right); Empire State Building (far right).

floors of several buildings and an expansion of the Fifth Avenue showcase windows. The plan attracted intense criticism, and the city vetoed it, saying it “would be out of the character of Rockefeller Center’s architecture.” A dramatically scaled-back scheme was approved months later.

The landmarks game

Like most vintage office towers, the Chrysler Building and Rockefeller Center fall under the jurisdiction of the city’s Landmarks Preservation Commission, an 11-person agency that must sanction any alterations to city landmarks. The commission was created in 1965, largely in response to the demolition of Pennsylvania Station two years earlier. Today, the commission finds itself warily encouraging developers to apply their deep pockets and expertise on behalf of the public realm, while at the same



Jerry Speyer of Tishman-Speyer *Despite its deterioration and debt, the Chrysler Building became the most sought-after trophy of all when it went on the block in 1997.*



Steven Witkoff of The Witkoff Group *Unlike landlords of the past, who as a rule resented the regulatory restraints of landmarking, the Witkoffs had come to understand the value of landmark status.*

time upholding its vigilant role. “It’s a balancing act, because we need developers to invest in the buildings and to keep standards high,” says Ned Kaufman, associate director of preservation at the Municipal Art Society of New York, an advocacy group that promotes excellence in public design and land-use issues. “But it requires a fine touch to know how far you can go as a regulatory agency and when to compromise. The commission, along with other preservation groups, should push for the best while the economy is strong. If ever there was a time to do things right, this is it.”

Developers and bankers give credit to Landmarks Commission chair Jennifer Raab, a pro-business Rudy Giuliani appointee, for reversing the perception that landmarked buildings are encumbered by regulations that inevitably lower their value. “For the work to justify the rents, you need to spend a lot of money,” says Jerry Speyer’s daughter, Valerie Peltier, who serves as project manager for the Chrysler Center. “It helps to have a rational person at the other end of the table.”

Raab has tried to be a strategic partner, not an adversary. For example, she approached Amy Witkoff shortly after her family firm, The Witkoff Group, acquired the Daily News Building just down 42nd Street from the Chrysler Building. Over lunch, Witkoff recalls, they affirmed their common “sense of history that goes along with” the 70-year-old building. Unlike landlords of the past, who as a rule resented the regulatory restraints of landmarking, Amy and her brother, Steven Witkoff, had come to understand the value of landmark status, and

they cooperated when the city designated the famous lobby of the Daily News Building, with its meticulously crafted giant globe, as a landmark.

A new generation

The skyscraper renaissance is, in part, a matter of generational preference. The old guard dismissed vintage towers like the Chrysler and Woolworth Buildings as musty and unfashionable holdovers from a bygone era. They preferred the sleek Seagram Building knockoffs lining Park Avenue and the Avenue of the Americas. Valerie Peltier and the Witkoffs have come of age with a fresh regard for the buildings of their grandparents’ era.

The new generation of developers also has a keener respect for the older buildings’ marketing power. “They create the ability to have public relations and press without overtly hawking the building,” says George Stone, who served as senior project manager when the Witkoffs bought the 86-year-old Woolworth Building last year for a reported \$155 million. Virtually all of the landmark skyscrapers were designed as the headquarters of big corporations

precisely to capitalize on a brand name. Those names continue to convey cachet decades after the original owners moved out. The prominent name still engenders a strong identity,

which, in turn, makes it easier to lease. In fact, Witkoff pays a licensing fee to keep the Woolworth name affixed to the building; and, in addition to being a landmark, the Chrysler Building’s distinctive stainless-steel pinnacle is now a registered trademark (No. 1126888). Tishman even sued a tableware store to stop them from selling a line of dishes inscribed with the spire’s image.

For all the benefits well-capitalized developers like Jerry Speyer can bestow, preservationists are wary of striking a Faustian bargain. Nobody embodies their ambivalence more than Donald Trump. Even as Landmarks Conservancy president Peg Breen lauded Trump’s cooperation in the landmarking of the art-deco skyscraper at 40 Wall Street (the former Manhattan Company Building) last year, community groups were trying to block the building permit for Trump World, a 90-story tower on Manhattan’s east side that has galvanized support for stronger city zoning codes. And, to the horror of many, Trump recently installed giant gold letters spelling out his last name on the retail-level facade of his latest trophy, the General Motors Building at 59th Street and Fifth Avenue.

The championship players in the game of real-estate chess will come and go, making their moves toward acquisition—and restoration—of the skyline trophies. One hopes that as the level of competition grows, so too does the pursuit of great design. ■

Cheryl C. Effron is a New York-based real-estate developer specializing in the reuse of warehouses for multi-tenant production facilities.

Sharing Just Got Easier

```
<HTML>
<p>bracket</p>
<p>aluminum ro 456</p>
<p>12" x 6" x 1"</p>
<p>$2.45</p>
<p>In stock: 4,325</p>
<p>Specify shipping code H</p>
</HTML>
```

VS

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<XML>
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<price>$2.45</price>
<available>4,325</available>
<shipcode>H</shipcode>
</XML>
```

Bentley's aecXML specifications promise a kinder, gentler data-exchange. By Steven S. Ross

XML tags are more specific than HTML tags and allow users to **transmit more information** with files.

In 1994, a group of international computer-industry giants founded the World Wide Web Consortium (W3C) to set standards and specifications that would promote the Web globally while ensuring the interoperability of applications developed for it, such as HTML—HyperText Markup Language—the language that determines how Web pages look. Last February, W3C announced the release of specifications for XML, the Extensible Markup Language, which is similar to HTML, but offers more flexibility for parties exchanging data and documents across the Web.

In August, Bentley Systems, the Exton, Pennsylvania-based engineering software developer, announced it had developed a preliminary standard for a version of XML for the Architecture/Engineering/Construction industry: aecXML. In a move reminiscent of Autodesk's stealth creation of the Industry Alliance for Interoperability (IAI) several years ago, Bentley gave interested parties, such as software vendors and building material suppliers, only a few weeks before submitting the specification to BizTalk, a Microsoft group that has been acting as a clearinghouse

for XML. Like Autodesk and IAI's quiet development of architectural "objects" (*Architecture*, June 1999, p. 129-131), Bentley had kept its aecXML specification close to the vest to gain maximum short-term marketing advantage.

XML's most important advance over HTML is that it allows users to specify their own "tags" when they write the source code for a Web page. (Tags are not visible on-screen but can be seen by activating the "view source code" command on the browser menu.) They usually come in pairs, with the first tag activating the desired action and the second one terminating it. In HTML, for instance, a paragraph is defined by a <p> tag at the beginning of the text and a </p> at the end. Web browsers are quite tolerant of HTML coding errors and will also allow a paragraph to end with the
 break tag or a new <p>. Browsers will not be as tolerant of XML coding errors, however. In fact, XML tags are even case-sensitive, whereas HTML tags are not. Thus <P> is not the same as <p> in XML, although they are in HTML. Each paragraph can start and end with a tag defining its specific function,

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such as <price> for the cost of an item. This makes XML a potent force for improving the intelligence of documents.

What Bentley has done with this is propose an XML "schema," or set of standard tag definitions for building products. Bentley sees this as the first in a family of schemas for project and business-to-business communication in architecture, engineering, and construction. This would allow tags written by any software that uses the schema to be fully understood by all other software packages that expect the same schema.

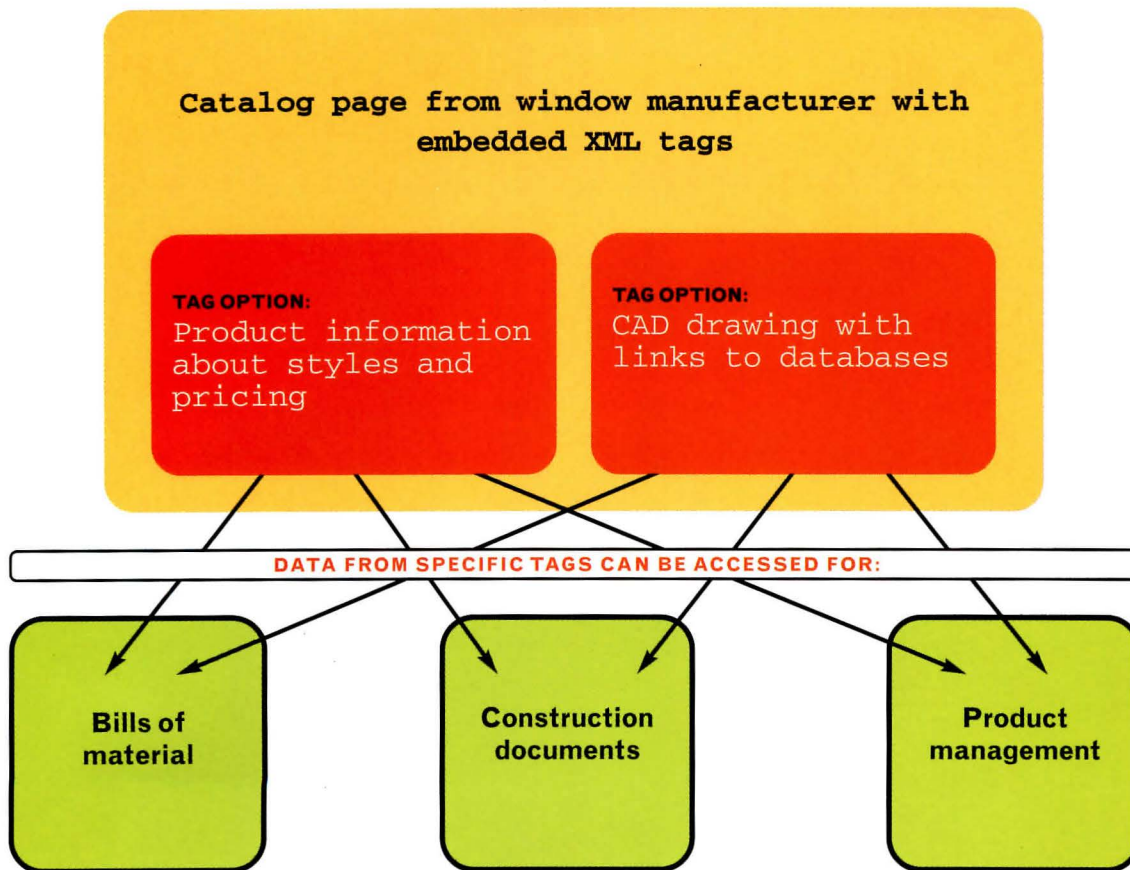
The XML standard itself allows tag definitions (the functional equivalent of schemas) to be transmitted with documents if necessary. Thus, strictly speaking, no separate standards-setting body has to develop schemas ahead of time. But in practice, architects will often want small snippets of data—for example, the price, availabil-

XML's most important advance over HTML is that it allows users to specify their own "tags" when they write the source code for a Web page.

ity, and fire-retardancy of a new office-chair design downloaded from the vendor's Web site. Transmitting all the tag definitions, or an entire schema, with the data for a single item like this is cumbersome because definitions could be 100 times the size of the data. In addition, software—everything from CAD to project management—that has the schema built in should run faster. Finally, if all vendors of a specific type (building products, in this case) use the same schema, their data can be easily combined with other vendors' data. Each tag defined in the "standard" schema becomes, essentially, a column in a spreadsheet or a field in a database.

XML is not a file format for CAD drawings, but it will help vendors understand data within the drawings. "In theory, with a well-defined and universally accepted aecXML schema, two companies using completely different software systems could exchange meaningful project data," says Bentley Systems CEO Keith Bentley.

The A/E/C world is hardly alone in thinking along these lines. The newspaper industry is developing a schema for classified ads and another for editorial content—tags that would say, for instance, "This paragraph is the story lead" or, "This is a used-car ad." The various standards-setting organizations spawned by the Web have already envisioned schemas developed and pushed by consortia for each industry that wants to use XML. Thus, Bentley's approach is in line with the norm in other industries.



Separate pieces of **XML-tagged data** are automatically guided to correct rows and columns of overall project database if software understands XML. XML eliminates need to append or join data tables of different sizes and shapes.

Microsoft's BizTalk Framework has become the most popular clearinghouse for schemas (www.biztalk.org). Bentley claimed that by late August it had received more than 60 inquiries from corporations and other organizations around the world to become part of the aecXML Working Group developing the schema. (Bentley has set up a Web site at www.aecxml.org where they can register.)

BizTalk is seen by some software vendors as another way in which Microsoft can exert its will upon the software industry. Microsoft has, in fact, announced server products—database engines—designed for XML. Bentley also promises to cooperate with other groups, however. The most important is probably OASIS (Organization for the Advancement of Structured Information Standards, www.oasis-open.org, with its separate XML Web site, www.XML.org). Others include RosettaNet, a nonprofit electronic commerce standards group (www.rosettanel.org); the international CommerceNet (www.commercenet.org gets you to the Spanish Web site; www.commerce.net/about/membership/index.html is the U.S. site); Open Applications Group (www.openapplications.org); and Graphic Communications Association (www.gca.org). And, of course, W3C is also pushing XML.

Where does this leave architects? The key is to look for "XML compatible" or "XML-ready" in software vendors' literature. In truth, it should be quite easy for most vendors who develop A/E/C software to adapt quickly. This is

because the task of splitting tagged data into appropriate data fields is one they have already mastered. What's more, some standard software such as Microsoft Excel and Lotus 1-2-3 can do the job automatically or with the aid of simple macros that spreadsheet users have learned to write.

Some vendors have not waited for XML and have based new "standard" data utilities (software that creates or uses data) on SGML, the Standard Generalized Markup Language. SGML was actually the predecessor of HTML, the coding upon which the World Wide Web has been based up to now. HTML's first version was just a "tag" definition set similar to an SGML schema. SGML files won't be obsolete; however, it's easy to translate SGML files into XML, and vice versa. In fact, it can be done by using "global search and replace" commands in any word processing program. But SGML has no easy provision for industry standardization. So vendors with SGML-based products should be planning XML-based upgrades. If not, architects should consider changing to vendors who do.

All this may sound confusing, but XML is just the opposite: It's a clever new technology that makes software packages simpler and more versatile. If the standards are done right, architects won't have to worry about data exchange, even as more and more data is added to drawings. ■

Steven S. Ross has been involved in developing schemas for the newspaper industry.

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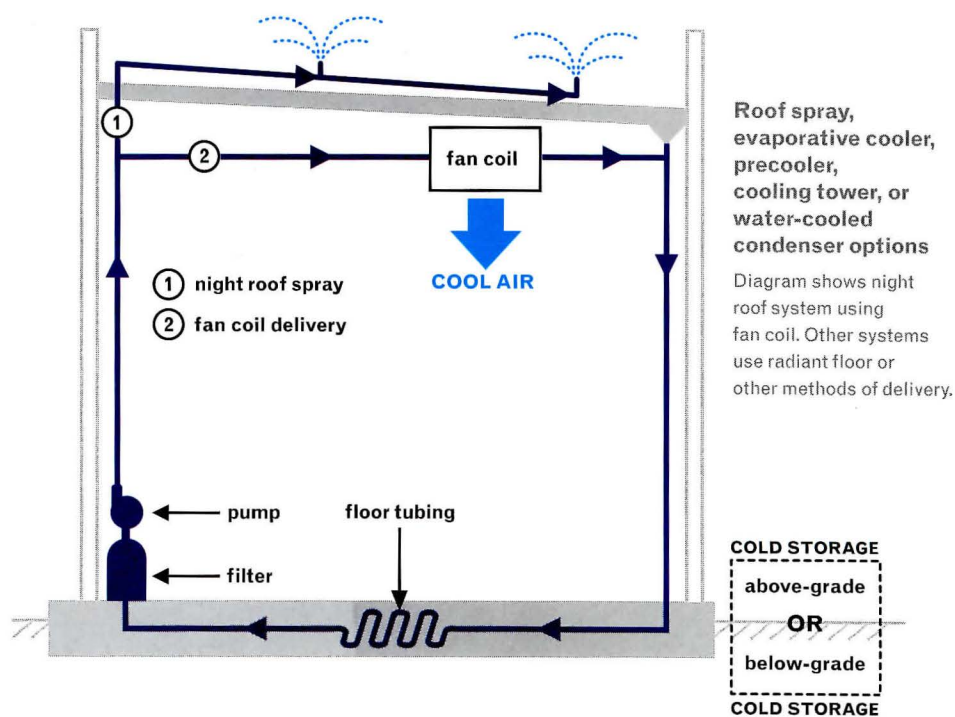
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Night Moves

In arid climates, water chilled on a rooftop tonight can cool the building's interior tomorrow. By Richard Bourne

Imagine delivering 80 percent or more of the cooling required for a "big box" building in Sacramento without compressors and without adding moisture. Night roof spray cooling systems can do this by taking advantage of a large resource available in dry climates with clear summer night skies. Such systems continuously chill water at night in a spray process over large, low-slope roof surfaces. The chilled water is captured at roof drains, filtered, and stored for the next day's cooling needs.

How do they work? The fundamental factor in night roof spray cooling is the clear night sky, which is very cold in the arid western United States, and causes cool nights and 30- to 50-degree daily temperature fluctuations. Surfaces on the earth, including roofs, easily radiate heat outward to the cold night sky. By midnight, most low-slope roofs are cooler than the outdoor air and are cold enough by sunrise to condense moisture.

A night roof spray cooling system called NightSky, by Integrated Comfort, Inc. of Davis, California, has been applied in a range of configurations. The basic system consists of a roof-spray array, drains, a storage tank, a pump-filter-control set, and a cooling coil. The cooling coil may be placed in a ventilation, mixed, or return airstream. Water, spray-cooled to 50 to 55 degrees at night, drains through the filter to the tank. When cooling is needed the next day, the pump delivers stored water to the coil to cool the building.

A NightSky system installed on an existing U.S. Customs border patrol station in Nogales, Arizona, was monitored by Pacific Northwest National Laboratory during the summer of 1997. At the station's 4,000-foot altitude, cold air temperatures frequently resulted in tank temperatures below 50 degrees by morning. The measured average cooling efficiency

was nearly 15 times higher than the existing compressor-based cooling system. The reported 12-year payback for the system would have been much shorter with higher electric rates or concurrent downsized chiller replacement. (The existing 30-year-old chiller can be replaced with a 50 percent smaller, non-CFC unit by coupling to the NightSky storage tank.)

At current southwestern U.S. population growth rates, conventional refrigerant-based cooling systems will require substantial new electrical generation capacity, and will continue to be a major cause of both global warming and ozone layer depletion. Night roof spray cooling systems offer a refreshing alternative. What stands in the way of more widespread use of these systems? The major hurdles are lack of familiarity and industry inertia. Technical issues raised by early critics have been resolved. These included thermal performance (proven through detailed monitoring), water use (less than cooling towers), and water quality (proven by long-term operation). The concept is not recognized in codes and energy standards, and only a few design professionals are even aware of the night roof spray option. But favorable economics and ancillary benefits including roof cleaning, fire protection, and affordable uninterrupted cooling give these systems a fighting chance to change the HVAC marketplace in dry climates. Utilities, governmental agencies, and green developers are showing increasing interest in this "natural cooling" solution to the adverse environmental impacts of conventional HVAC systems. ■

Richard Bourne is a principal in the Davis Energy Group, and specializes in energy-efficient building systems.

The Multinational Report

The confidence game is looking up for overseas work.

WESTERN EUROPE
WILL THE EURO
FLOURISH OR FIZZLE?

This was the year shaken global markets dusted themselves off and got rolling again, albeit a bit shakily. A series of stormy episodes had racked confidence levels over the past two years—a crippling Asian economic contagion, disarray and default in wretched Russia, ethnic bloodletting in the former Soviet satellites, and devaluation in Brazil.

For all the financial, political, and social *Sturm und Drang*, *Architecture's* third annual overview of multinational practice finds the global building markets in surprisingly strong shape. As we approach the millennium, there is a growing sense that the turbulence has subsided and the momentum is back. The International Monetary Fund expects the world economy to expand at a 3.5 percent pace next year—a welcome sign for architects venturing onto foreign soil. The mood is optimistic—but chastened. Architects tread cautiously in the volatile Latin American market. In Asia, a new sobriety is the rule of the day, with firms picking clients carefully and demanding more up-front pay.

When the rest of the world's economies faltered over the past few years, America's purred on. The world's economic fortunes now depend to an unsettling degree on the inflated U.S. stock market for stabilization. But what happens if Wall Street wobbles? The trade deficit is weakening the dollar, consumer confidence is down, and the U.S. economy's growth rate is slowing. A panicked stampede of mouse clicks and the party could be over in a hurry. *Michael Cannell*

BY STEVEN LITT

In the go-go years of the 1980s, big American architecture firms launched a veritable invasion of Western Europe, with London as the beachhead. Today, the pell-mell rush has slowed to a state of economic inertia. Partners of the major U.S. firms give the Western European building economy tepid reviews.

"The outlook is mixed," says Kermit Baker, chief economist of the American Institute of Architects (AIA). "The German economy has been weak, but prospects for improvement look good. The United Kingdom might be a little bit weaker in the next decade." Overall, Baker expects construction activity in Western Europe to increase by a respectable 2 percent in the coming year. On the other hand, the International Monetary Fund issued a cautious report last September, warning that government debt levels in Austria, France, Italy, and Portugal threaten sustained economic growth. Some analysts have expressed concern that the building economy will drop off next year after the continent's various millennium projects have reached completion.

Despite the gradual integration of Western European economies, conditions still vary from country to country. RTKL sees demand for commercial offices in the Mediterranean basin, where multinational high-tech companies are seeking cheaper labor. Skidmore, Owings & Merrill is helping to plan the next phase of expansion at Canary Wharf, London's new financial district. HOK, with 200 employees in London and another 100 scattered across the continent, is catering to the regionwide demand for corporate offices, airports, and sports facilities. Current assignments include a long-range development plan for Heathrow Airport's existing Terminal 3 and a new Wembley Stadium in London.

France is expected to lead the European economies with more than 2.5 percent growth. But U.S. architects identify France as the most difficult market to enter because of longstanding cultural resistance to outside firms. As is often the case in Europe, French clients often pick designers by competition, which can be costly.

The International Monetary Fund predicts the Italian economy will grow



Skidmore, Owings & Merrill's
Kirchsteigfeld Housing in Berlin.

by 1.2 percent. But opposition to new construction is intensifying in Italy, where preservation and renovation are paramount. "There's a need for theaters, gyms, health clubs, and day-care centers in smaller towns," says Giancarlo Alhadeff, the Milan-based president of the American Institute of Architects (AIA) in Continental Europe. "Where there's local control, there's a chance to get those built. But in bigger cities, it's very difficult."

No matter where you work in Western Europe, you'll likely be frustrated by the region's emphasis on consensus, which can lead to exhaustive design reviews. "It means more time flying on planes going to more meetings," says Paul Hanegraaf, head of RTKL's London office. "Too often we have to do a fundamental redesign after a review."

The most notable recent event in Western Europe came last January 1, as 11 Western European countries officially adopted the euro, a multinational currency that will replace each nation's coins and bills over the next two years. After decades of tortuous negotiations, European nations are banding together to form what could become a borderless economic giant. Many observers say the euro could lead to a superstate—"Euroland"—that speaks with a single powerful voice.

American architects are hopeful that a single currency will eventually make the Western European market easier to penetrate. But the anticipated benefits of a common currency have yet to materialize. "So far, the euro has not proven to be a real currency," says Lee Polisano, senior partner and head of the London office of Kohn Pedersen Fox. "My sense is that conditions will change, but not quickly."

EASTERN EUROPE CONTINENTAL DIVIDE

BY SUZANNE BILLO KAISER

Don't be put off by the headlines. Despite ethnic conflicts and instability, Eastern Europe is still one of the world's fastest-growing emerging markets. In fact, construction growth rates in the former communist countries during the last five years have been three times as great as those of their Western European neighbors, according to the forecasting group Euroconstruct. Since the mid-1990s, Poland, Hungary, the Czech Republic, and Slovakia have undergone the most rapid commercial development in all of Europe.

The question is: Can they keep it up? The demand for Western architects on the eastern side of the former Iron Curtain is expected to rise, especially for U.S. and Western European firms expanding into the region. Poland outstrips its eastern neighbors in the rate of commercial development, with an 8.5 percent growth in construction spending last year, compared with 8 percent for Hungary and flat or negative growth rates for the Czech Republic, Slovakia, and Russia. Poland is so prosperous, in fact, that some

analysts no longer consider it an emerging market.

As the region approaches the 10-year anniversary of the fall of the Berlin Wall, the future looks bright. Financial analysts unanimously predict the western regions of Eastern Europe will continue to thrive as ethnic upheavals subside and countries prepare their fast-track candidacy for membership in the European Union. The rate of construction for the region's western countries is expected to increase 6.5 percent in 2000, compared with a predicted 3.4 percent in 1999.

On the downside, Russia's economy still suffers a negative growth rate—a hangover from the ruble's 1998 devaluation and years of stagnant manufacturing. The country's prolonged economic depression isn't the only reason to be wary of Russian projects in the year or so ahead. A *New York Times* survey of international executives named it one of the 10 worst places to conduct business. "We demand retainers if we haven't worked with a developer before," says Frank Nemeth, design principal of Ellerbe Becket's Moscow office. "Agreements can be



Ellerbe Becket's **Center for Rehabilitative Medicine** in Moscow.

nullified from one day to the next. Building codes—called ‘snips’—are disorganized. They’re like a library without a Dewey decimal system.”

By contrast, the Eastern European countries that have seen the most construction over the last decade—Poland, Hungary, and the Czech Republic—are quickly adopting Western legal, accounting, and regulatory conventions. It’s easier to practice in these countries, as well, because they’ve developed infrastructure, urban-planning schemes, and modern phone systems.

Regardless of where you land in Eastern Europe, you’ll want to finesse your way through the building codes and expedite projects by forming working partnerships with local engineers and builders. “You have to be fluent in the language and sensitive to their cul-

Poland, Hungary, the Czech Republic, and Slovakia have undergone the most rapid commercial development in all of Europe. The question is: Can they keep it up?

ture and history, then meld that with North American expertise,” says Paul Hanegraaf, who, as head of RTKL’s 110-person London office, has overseen corporate design and urban-development projects in Eastern Europe for six years. “You can’t just fly in and fly out. There’s no room for cowboys.”

Suzanne Billo Kaiser is a New York–based freelance writer.

LATIN AMERICA RISK AND REWARD

BY MARK K. BLACKMAN

Latin America is no market for the faint of heart. Architects who venture south of the border face the construction equivalent of *la vida loca*—explosive inflation, sudden interest-rate jumps, political perils, and a dearth of long-term institutional lending.

For all its uncertainties, the region continues to draw U.S. designers and builders. The reason: a huge imbalance in supply and demand. In the United States, for example, there are 30,000 shopping centers for 240 million people (or one for every 8,000 people). By contrast, Brazil has 150 shopping centers for about 150 million people (or one for every 1 million people). As demand continues to outpace supply throughout the commercial real-estate market, yields on investment could reach as high as 18 percent, compared with 10 to 12 percent in the United States.

Like Asia, Latin America appears to be rebounding from last year’s bruising. Forecasters feared that Brazil’s economy might collapse, dragging the region down with it. But nine months after the real’s devaluation plunged the country into disorder, Brazil has

defied expectations with a remarkable turnaround. The International Monetary Fund now predicts 4 percent growth for Latin America, with the surging Brazilian and Mexican economies offsetting feebler outputs from Argentina, Chile, Columbia, Ecuador, and Venezuela.

The major U.S. firms are willing to risk pain for gain. Current projects include a 5,000-acre satellite city outside Santiago, Chile (RTKL), major office buildings for U.S. clients and local developers in São Paulo, Brazil (Skidmore, Owings & Merrill), studies for Latin America’s tallest building (HOK), and a privatized prison system in Argentina (Spillis Candela DMJM). “Latin American business has evolved steadily, but more slowly than in other regions,” says SOM partner T.J. Gottesdiener. “We’ve experienced stable growth, but not the boom we saw in the Middle East or Asia.”

Conservative firms are trying to avoid currency and political risks by confining themselves to U.S.-based clients with American-dollar contracts signed under the safe confines of U.S. law. In return for security, they face intensely negotiated fees and the pre-



RTKL's **Club Industrial De Monterrey** in Monterrey, Mexico (left); NBBJ's **Hall of Still Thought** in Taichung, Taiwan (right).

dictable constraints of corporate design. Firms with a greater appetite for risk are now building strong local relationships.

North American institutional lenders are largely put off by the up-and-down nature of Latin America's real-estate market. They are unsure how the game is played down there, and the uncertainty has discouraged them from lending against assets they can't easily seize. In their place, high returns and high demand have spawned a new breed of agile, *entrepreneurial developers* who, for the most part, want to make names for themselves with distinctive design. Without long-term funds available from banks or insurance companies, these Latin American clients depend on their own net worth or short-term loans from pension funds.

U.S. architects who have planted their flags in Latin America for the long haul emphasize the importance of building a roster of trusted clients. Architects in Latin America must recognize the crucial need to develop long-lasting relationships," says Lance Josal, managing director of RTKL's Dallas office. "The stronger these relationships, the less risk you face. Plus, in Latin America you can do things you couldn't do elsewhere. It's more creative."

Hilario Candela, president of Spillio Candela DMJM and a veteran of Latin American projects, concurs: "Think of yourself as a consultant more than a shirt-sleeve architect," he advises. "Listen carefully and learn how to transfer your technical skills to their culture, and do not impose."

Mark K. Blackman is a writer and former international banker.

THE FAR EAST LOOKING FOR THE ASIAN REBOUND

BY CHRISTOPHER HAWTHORNE

During late 1997 and early 1998, the surest way to elicit a groan from an American architect with lots of foreign clients was to utter a single word: Asia. The tsunami of economic chaos that crested in Thailand in July 1997 and swept across the Far East over the following months left plenty of stateside firms soaked. Indeed, in many countries architecture itself provided the starkest symbols of Asian economic woe: While devalued currencies and plummeting stock markets couldn't be photographed, the half-built, abandoned towers known as "see-throughs" were all too visible.

Barely two years after the height of a crisis many analysts predicted would take five or six years to recede, American firms are once again looking hopefully toward the region. "We get the feeling that the economies in the region have bottomed out and are coming back," says Ed Friedrichs, president of Gensler Architecture, Design and Planning Worldwide. But the recovery looks fragile. Indonesia and Thailand remain dormant, with continuing banking crises exposing more cracks in the

economy than even the harshest critics had suspected. And the September earthquake in Taiwan has of course altered the equation there: The disaster may provide a macabre brand of economic stimulus as the nation rebuilds, but for now the situation is predictably chaotic. Though Japan's economy has finally stopped contracting, it remains mired in debt, with the outlook fairly grim. And China is marching to its own beat: Late-summer reports of a government-mandated construction ban on luxury hotels, department stores, and some factories suggest the Chinese economy could slip just as its neighbors regain their footing. The countries whose prospects look the brightest in the near future, most observers agree, are Singapore, South Korea, and Malaysia.

Not surprisingly, American firms are taking precautions throughout the region. "We're asking for bigger retainers, and watching cash flow and accounts receivable more closely than we did before," reports David Brotman, vice chairman of RTKL, which is working most heavily in Japan and Taiwan. Firms are also finding that their Asian clients are doing business differently.

The fly-by-night developers in Southeast Asia have largely disappeared; projects for private local clients are now rare. Those that do exist tend to be less speculative than before.

Meanwhile, in South Korea, where the huge conglomerates suffered staggering losses, independent developers and consultants are staking out a presence for the first time. As a result, says Jeffrey McCarthy, a managing partner at Skidmore, Owings & Merrill, new sectors like luxury housing are thriving there, and "the internal market is more competitive and more sophisticated."

The half-built, abandoned towers known as "see-throughs" are all too visible.

For all of their newfound caution, firms are uniformly bullish about Asia's long-term prospects. And some developers' ambitions remain sky high. The Cincinnati office of FRCH Design Worldwide is designing an entertainment complex on the lower floors of the new Taiwan Financial Center in Taiwan. Though a dispute over flight paths to and from Taipei's Sungshan Airport caused developers to back away from claims that it would be the world's tallest building upon completion in 2002, they still hope to build it to 90 stories. And plans are already underway in China for a new skyscraper that will reach higher still. The hubristic impulse of the boom years is back. The Asian tiger purrs again.

Design writer Christopher Hawthorne was a fellow last year in Columbia University's National Arts Journalism Program.

GOING GLOBAL

AN INTERNATIONAL BUSINESS MAVEN TAKES THE HELM AT SKIDMORE, OWINGS & MERRILL.

INTERVIEW BY MICHAEL CANNELL

A business-minded architect would have been the conventional choice when the 27 partners of Skidmore, Owings & Merrill (SOM) convened last June to fill the newly created position of firm president. Instead, SOM raised eyebrows by going outside the profession to hire Kenneth Brown, a former Rhodes scholar and vice president of General Electric (*Architecture*, August 1999, page 11).

Why Brown? For the second year running, a *Fortune* survey of executives and analysts named GE the world's most admired company, and strategic development outside the United States is among GE's strengths. During his seven-year tenure at GE, Brown headed operations in Southeast Asia, Mexico, Central America, and the Caribbean. No doubt SOM's partners had Brown's overseas management credentials in mind when they chose him. More than 35 percent of the firm's billings are international, with 80 employees working among three foreign offices. Brown expects international billings to swell as high as 50 percent as the firm pursues big overseas jobs, particularly in

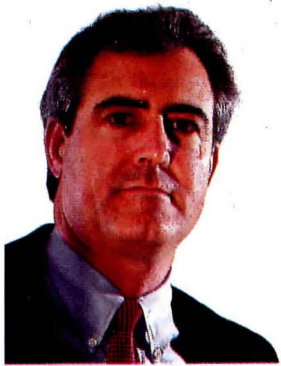
Latin America and Europe. *Architecture* visited Brown's Wall Street office recently to ask about his plans for gearing up SOM's global presence.

ARCHITECTURE: Are U.S. architecture firms now obliged to work abroad if they want to be big-time players?

BROWN: I think you'd have to be extraordinarily well diversified within the U.S. market to survive the economic cycles, and that's a very difficult thing to achieve. It's much safer to be diversified geographically and also a little diversified in the type of work you do.

If you were to wake up at night worrying about your overseas operations, what would you likely be concerned with?

International work is complicated by a range of currency and economic issues—and even political issues—that are unlike anything you might face in the domestic market. They add additional risk. For every one of those risks, you try to find a hedge. You can always protect against currency problems in one manner or another. But political and economic risks are more difficult to



hedge against, so you look for as stable a situation as you can find. More importantly, you look for stable clients.

All American companies—not just architects—suffer some degree of indigestion overseas because the work is less contractually bound than we're used to. You're expected to depend on your relationship and long-term understanding with the client, so you might be unprepared for risks. On the other hand, you don't want to push the client out the door by insisting on a whole range of contractual assurances. I think the secret is to find the happy medium. You end up having to compromise.

How do you hedge against currency problems?

The best hedge is to insist that the contracts are written in the denomination in which you have most of your costs. If you happen to be a firm in Singapore, and all your drawings and work are performed in Singapore, then there's no problem with the Singapore-dollar contract. If you happen to be a firm with most of its costs located in the United States, then you want to be paid in our currency. If you can't do that, and you're dealing with a stable currency, then you may want to go on an unhedged position. But if you're working in, say, Latin America, Indonesia, or Thailand, then you'd want to buy currency hedges from banks—they're a good form of insurance. Hedges are expensive, of course, but ideally you would write the cost into your contract.

What are American architects asked to do overseas?

We're generally viewed as the world's best planners, so urban planning and site planning are huge requests. Other countries also look to the United States for complex, multidisciplinary,

multiuse structures like the Hong Kong Convention Center. Of course, we're also asked to do projects with sophisticated structural arrangements, like office towers. Large U.S. firms such as SOM have developed incredible skill in handling the massive amount of information that goes into highly technical projects. We haven't yet received much recognition for that, but it gives us a huge advantage. Down the line it will, I think, be viewed as a big calling card.

What grade would you assign U.S. architects for their overseas management ability?

I would say the profession overall is at a C level. It simply hasn't accumulated enough experience. By contrast, look at Hewlett-Packard, Motorola, and Intel: They've earned As for how they understand and integrate into global cultures. The big engineering firms have had an up-and-down history, but you'd probably give them a B for the most part.

Do architecture firms working overseas too often try to operate by U.S. rules?

You have to operate by U.S. rules to some extent when it comes to liability. So they're right to enforce them. Rules become a big issue when it comes to actually administering and managing projects overseas. The U.S. rules are also appropriate with respect to the professional quality of the work, the due diligence you do to assure that

You really can't take anything for granted. You constantly have to acquaint yourself with the cultural and political context.

everything is done up to standard. They may result in conflict, but I think those are good rules to have. On the other hand, it may be appropriate to compromise over cultural issues and your relationship with the client.

How crucial is the distinction between working on a U.S. firm's overseas facility and working for a foreign client?

The best way to break into a place like India, where we don't have much experience, is to design a facility for, say, Intel or Hewlett-Packard. We'd still have to work with local regulations and so forth, but the basic understanding with the client is culturally locked.

What do you tell your staff working overseas? What do you urge them to keep in mind?

You can assume a cultural affinity with domestic clients. If you're working overseas, you must be aware of the cultural bridge. You really can't take anything for granted. The business and technical details will come with time. But you constantly have to acquaint yourself with the cultural and political context—and that takes some doing. I encouraged the people who worked for me at GE to spend time studying the culture they work in, including the language.

America doesn't really have its own culture; it's a melting pot of hugely diverse cultures. This is a country based on ideas. But if you go to Mexico or China or Malaysia, they have cultures and histories that have existed for long stretches of time without much influx. If you work there, you really have to involve yourself in it, and that's hard for Americans to do. The guy who ran GE's international operations for years—Paolo Fresco, who is now the chairman of Fiat—used to say that he looked for personnel who had a natural curiosity about the art, history, and language of a certain country. ■

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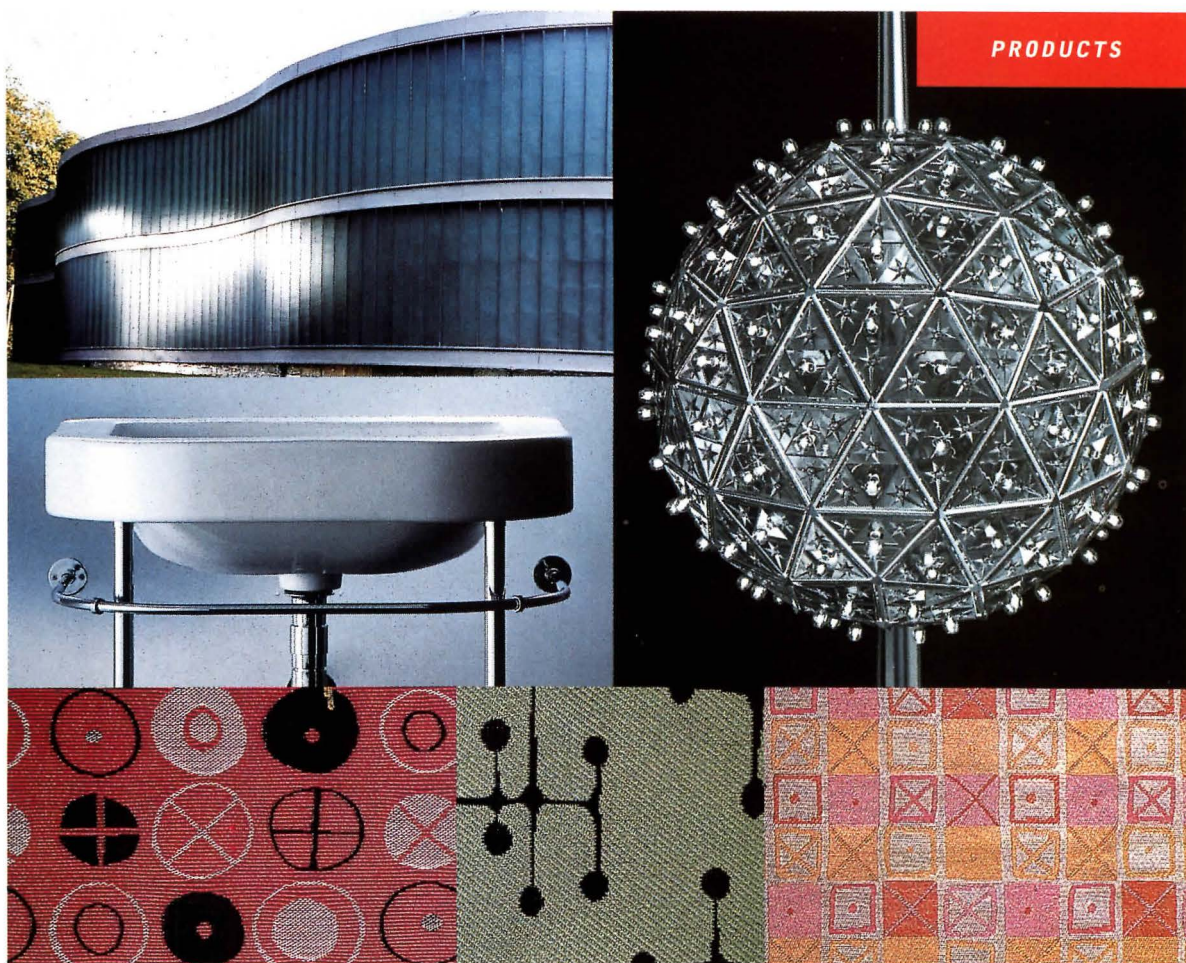
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Surface Design

Compiled by Joelle Byrer

CLOCKWISE FROM TOP LEFT: **Structural Glass** Pilkington's Profilit glazing system, popular in Europe, is now an innovative option in the United States. The system, made of translucent, U-shaped cast-glass panels, provides sufficient strength to protect against lateral loads; it can also be installed at high elevations. The translucency of the panels makes them perfect for interior office walls. Profilit is available in a wide range of glass, size and color options. *Circle 297 on information card.*

Brilliant Ball On December 31, 168 of Philips' Halogena 2000 bulbs will brighten the new Waterford crystal ball that drops in Times Square to mark the new millennium. Bulbs in the Halogena 2000 line last 3,000 hours and can replace standard incandescent lightbulbs. *Circle 298 on information card.* **Playful Prints** Maharam introduces five playful patterns from the Charles and Ray Eames

archives as part of their Textiles of the 20th Century series. Maharam's Mary Murphy worked closely with Lucia Eames to develop the collection as a reflection of the Eames' direct and simple approach to design. Dot Pattern, Small Dot Pattern, Circles, Kites, and Crosspatch are made primarily of cotton; Crosspatch has a silk-like finish. *Circle 299 on information card.* **Glassy Wonder** German-based Duravit introduces Happy-D, their new line of bathroom fixtures. Designed by Sieger Design, Happy-D's clean, simple lines are suitable for residential or contract settings. All Duravit products can be finished with WonderGliss, a new surface that repels water and eases the maintenance of ceramic sinks and tubs. WonderGliss prevents dirt from clinging to surfaces; any grime that does accumulate washes away quickly with water and a mild detergent. The finish, applied during firing, is environmentally safe. *Circle 300 on information card.*

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Atlanta	\$ 68.20	66.62	69.33	67.78	98.15	97.71
Boston	89.32	88.10	90.79	89.49	129.54	129.01
Chicago	84.76	82.68	86.16	85.03	122.98	122.57
Dallas	66.46	64.68	67.55	66.50	96.04	95.85
Kansas City	74.81	71.75	76.04	73.61	107.66	106.11
Los Angeles	83.92	83.27	85.31	84.73	122.78	122.14
New York City	102.38	100.82	104.07	102.96	148.04	147.87
Phoenix	68.58	67.06	69.71	69.14	99.80	99.67
St. Louis	79.06	76.73	80.37	78.68	113.78	113.41
San Francisco	94.79	93.53	96.35	95.17	137.41	137.18
Seattle	80.96	78.81	82.30	80.19	116.51	115.76
Washington, D.C.	73.29	72.27	74.50	73.53	106.47	106.00

Each month Architecture takes a snapshot of U.S. construction – looking at average costs and upcoming projects for different building types. News on projects is provided by Construction Market Data and cost information by R.S. Means – both CMD Group companies.

NOTE: Cost comparisons shown here are for the basic building without site work, development, land, specialty finishes or equipment. Actual square foot costs vary significantly from project to project based on quality, complexity and local economy.

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UPCOMING PROJECTS

Big Creek Elementary School

Location: Webb Bridge Road, Alpharetta, GA

Project Value: \$22 million

Size: 125,000 sq ft, 1 floor above grade, 1 structure

Current Project Stage: Schematics

Status: Schematics in Progress; Bid Schedule Not Set

Project Scope: Classrooms for 1,000 Students, Offices, Gymnasium, Kitchen, Cafeteria, Storage Area, Multi Purpose Area

Owner: Fulton County Board of Education; Chris Noeth; 5270 Northfield Boulevard; College Park, GA 30349-3179

Phone: 404.768.3600; **Fax:** 404.763.6798

Architect: Collins Cooper Carusi Architects; Eric Richardson; 1708 Peachtree Street NW, Suite 309; The Brookwood Exchange Building; Atlanta, GA 30309-2445

Phone: 404.873.0001; **Fax:** 404.873.0051

Mill Lake Elementary School

Location: Monroe Township, NJ

Project Value: \$24.5 million

Size: 68,000 sq ft, 1 floor above grade, 1 structure

Current Project Stage: Working Drawings

Status: Working Drawings 25% Complete; Bid Date To Be Set Approx. 01/2000

Project Scope: Demolition of the Existing Building, Reconstruction of New Elementary School

Owner: Monroe Township Board of Education; Jerry Take; Route 522 & Schoolhouse Road; Jamesburg, NJ 08831

Phone: 732.521.1500

Architect: Morton Russo & Maggio; Dave Steffenhagen; 2009 US Route 130, Suite B; North Brunswick, NJ 08902

Phone: 732.297.4200; **Fax:** 732.821.1181

Eagle Springs Day Lodge

Location: Mammoth Lakes Ski Area, Mammoth Lakes, CA

Project Value: \$9 – \$10 million

Size: 30,000 sq ft, 2 floors above grade, 1 structure

Current Project Stage: Schematics

Status: Schematics Complete; Project on Hold Pending Owner Review

Project Scope: Day Lodge, Restaurant, Retail & Sports Shops

Owner & Architect: Mammoth Mountain Ski Area; Larry Walker; PO Box 24; Mammoth Lakes, CA 93546

Phone: 760.934.2571

Hilton Garden Inn

Location: King Street & Anderson Hill Road, Rye Brook, NY

Project Value: \$12.1 – \$16.25 million

Size: 172,920 sq ft, 3 floors above grade, 1 structure, 154 parking spaces

Current Project Stage: Working Drawings

Status: Working Drawings in Progress; Bid Date To Be Set Approx. 11/99

Project Scope: 154 Guest Rooms, Dining Room, Lounge, Business Center, Indoor Swimming Pool, Fitness Area

Owner: Fairchild Properties; Mike Smith; 20 E46th Street; New York, NY 10017-2417

Phone: 212.687.0090

Architect: Rabun, Hogan, Ota & Rasche Architects; Mark Campis; 805 Peachtree Street NE, Suite 610; Atlanta, GA 30308

Phone: 404.522.9455; **Fax:** 404.522.9454

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Elko General Hospital

Location: Elko, NV

Project Value: \$20 million

Size: 125,000 sq ft, 75 units, 3 floors above grade, 1 structure

Current Project Stage: Working Drawings

Status: Working Drawings in Progress; GC to Take Subbids 02/2000

Project Scope: Replacement Hospital; Patient Rooms, Emergency Room, Surgical Suite, Dietetic Kitchen, Cafeteria, Support Areas, Offices; Structural Steel Frame, EIFS Exterior, Fully Adhered Membrane Roof on Concrete Decking, Roof-Top HVAC

Owner: Providence Healthcare Company; John Rutledge; 105 Westwood Place, Suite 400; Brentwood, TN 37027-5038

Phone: 615.370.1377; **Fax:** 615.370.1476

Architect: Gould Turner Group Inc.; Mike Jones; 4400 Harding Road, Suite 1000; Nashville, TN 37205-2251

Phone: 615.297.3122; **Fax:** 615.292.4786

Heart Center Consolidation Palmetto

Richland Memorial Hospital

Location: Medical Park Drive, Columbia, SC

Project Value: \$60 – \$65 million

Size: 250,000 sq ft, 4 floors above grade, 1 floor below grade, 1 structure

Current Project Stage: Schematics

Status: Schematics in Progress; On Hold Pending Regulatory Approvals

Project Scope: New Building Attached to North Tower and Main Hospital Building

Associate Owner: Palmetto Richland Memorial Hospital; Steve Minsky; 3 Medical Park Road, Room 404; Columbia, SC 29203-6873

Architect: Kaplan McLaughlin Diaz; John Scott; 222 Vallejo Street, Suite 400; San Francisco, CA 94111-1583

Phone: 415.398.5191; **Fax:** 415.394.7158

Today's book superstores bring old-fashioned literary culture to the masses. By Andrei Codrescu

Today's chain bookstores in the hitherto bookless suburbs of America are as grand as movie palaces. Well-lit, spacious, and hospitable, they encourage perusing and loafing. Their coffeehouses are places to read and write. Many of them have public readings and author signings. There is discreet music in the air and one can overhear conversations. People are free to look at one another and see what others are reading. Quite a few establishments have singles nights and openly encourage strangers to meet.

Today's democratic cathedrals have come a long way from the intimidating bookstores of my youth. I worked for a brief time in the late 1960s at Eighth Street Bookstore in New York City. Eighth Street was a highbrow, strictly whispering place where any kind of loudness was immediately censured by the arched eyebrows of us young guardians of culture and \$3-an-hour clerks. We were all would-be writers who disdained popular books and looked down our noses at purveyors of best-sellers.

From the cash register, our view of the book-lined walls was unimpeded by stacks of attractive commercial displays. Severely alphabet-

Leafing Through Culture



ized, rigorously chosen, our books sat primly on the floor-to-ceiling shelves, neither friendly nor gaudy. Books were serious business, we were serious young people, and a bookstore was not a frivolous place. Yet, for all that, there was a voluptuous frisson in all that chill. There was a furtiveness in the atmosphere, a hidden sexuality. An elegant young woman could be looking at Volume 3 of Heidegger's complete works under the scrutiny of an intense young poet leafing through *The Military History of the United States*, and the air would crackle.

We are in the midst of a reading explosion, due in part to the architecture of the new book palaces. Until the mid-1970s, books couldn't be found in suburban America. A few greeting card stores sometimes carried best-selling paperbacks. To obtain a serious book, one had to make the trip to a big city. All that has changed. Books themselves have changed to fit into the new spaces: Covers are brighter, packaging is smarter, design is paramount. Instead of forbidding you to enter them, books as well as bookstores do their best to attract.

One view of culture has superseded another. The old view was that a bookstore was a temple of culture and customers were pilgrims looking for salvation. The new view is that people with actual bodies and wide-ranging interests find pleasure in each other's company. Bookstores like Eighth Street hearkened back to the lending libraries of the 19th century, where hushed decorum was deemed inviolate. It was part of the high-collar Victorian conception of culture. Newer bookstores are heirs to the frivolous yet intellectually challenging bohemian stores of Paris' Left Bank. Big American cities at the end of the century are more like Paris in the 1920s than London in the 1890s. And it's a good thing, I think. ■

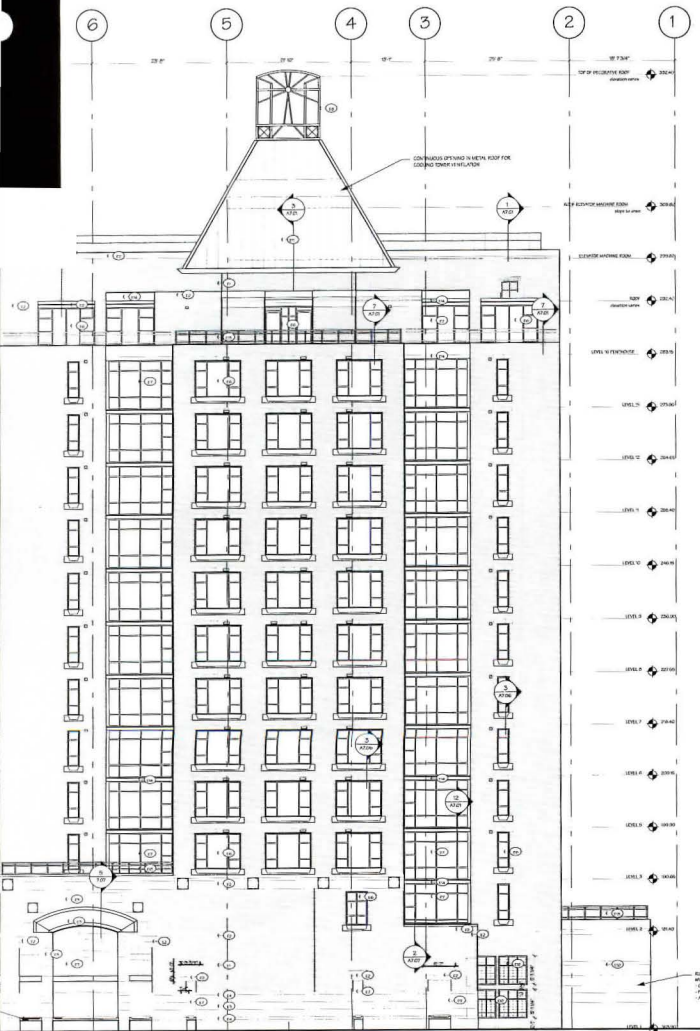
Bohemian rhapsody: The contemporary American suburban bookstore, which encourages mingling among customers, traces its genealogy to Parisian bookstalls.



Bronskill & Co., Rendered with RenderWorks

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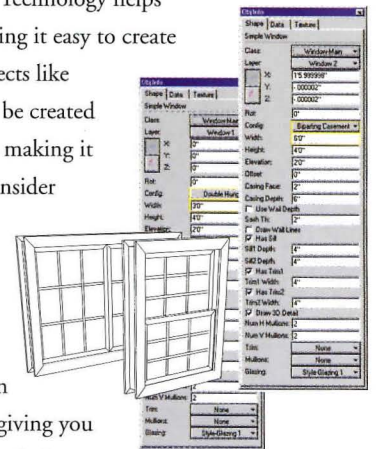
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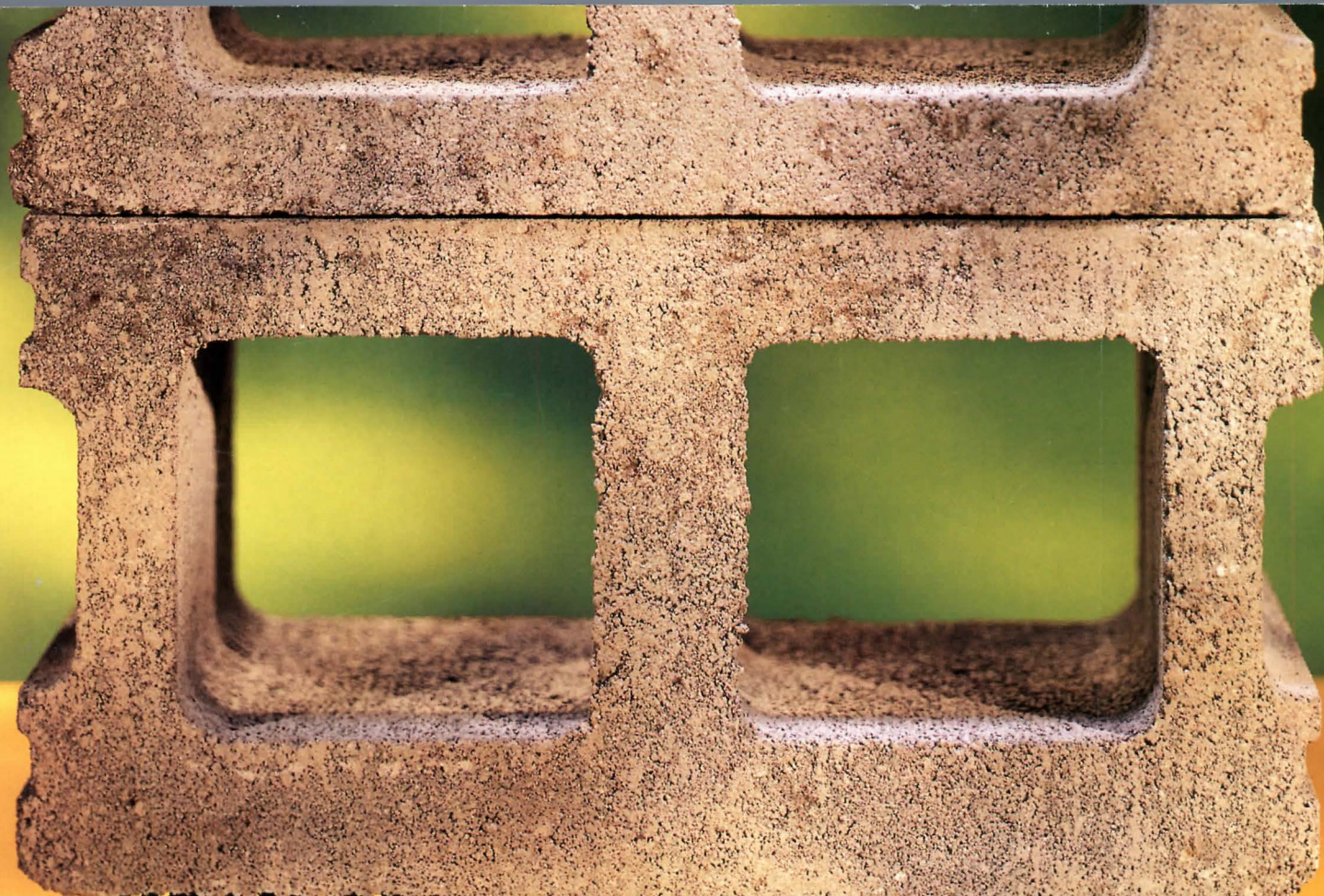
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