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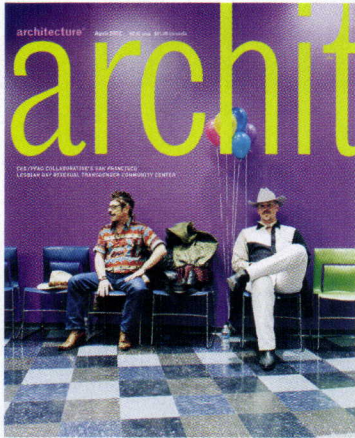


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>letters



COSTUME DRAMA

I usually enjoy your magazine. I was disappointed in your April issue, however. Why do you find it necessary to stereotype "queers" in costumes and poses that reinforce society's prejudice? Certainly many of the people that frequent the facility are made up from a cross section of their local community and of society at large.

I would have thought *Architecture* would be more responsible in its journalistic endeavors. Where is the substance of the story? Is this a good building, does it respond to the complex issues involved in the design of the facility? I wanted to believe that the architects wrestled with the notion of sexuality in their design investigations, but there is little evidence of this. I don't find this building to be successful in the terms that it's been presented. Only a few pages later, you show us images of Roden Crater. This to me represents sexuality in a very sensuous manner. Its very subtlety is suggestive in an abstract way, which we can all experience, without the clutter of people in costume dress.

John Paul Minear
Farmington Hills, Michigan

WHAT IS ARCHITECTURE?

This morning I received the April 2002 issue. I find the "Won't you Be My Neighbor?" article about the Lesbian Gay Bisexual Transgender Community

Center to be extremely offensive. An architectural magazine should be about just that, architecture.

Robert O'Reilly
via e-mail

MORE THAN REAL ESTATE

I am writing to let you know that the April issue was one of the best issues of *Architecture* in recent memory. Readers of your publication are hungry for innovation in design and as well as the thinking about design. I imagine that the Lesbian Gay Bisexual Transgender Center will generate some controversy. That is good for a publication, even a trade publication with conservative advertisers. Reed Kroloff's editorial this month was one of the most insightful and intelligent essays that any design magazine has published in a long time. He brings together issues of design and marginalization, which is difficult to accomplish since most architectural practice is an extension of the real estate industry. Breaking through that cultural apartheid is a significant achievement.

There have been reports of several changes taking place at the magazine. This reader wants a publication more like the April issue; one that exposes us to the rich voices that make up our cacophonous world.

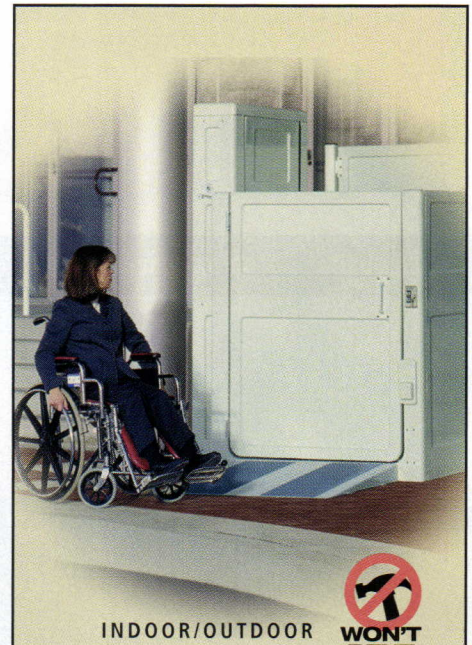
Kenneth Caldwell
via e-mail

CORRECTION

"Roden Crater" (April 2002, page 90) contained an astronomical error. The interval between nights when the moon's light will pass down a tunnel to be projected onto the surface of a white-marble monolith is 18.6 years, not 16.8.

WE WANT TO HEAR FROM YOU.

Send your letters to the editor to: *Architecture*, 770 Broadway, New York, NY 10003. Or fax to: 646/654-5817. Or e-mail us at: info@architecturemag.com. Include your name, address, and daytime phone number. Letters may be edited for clarity or length.



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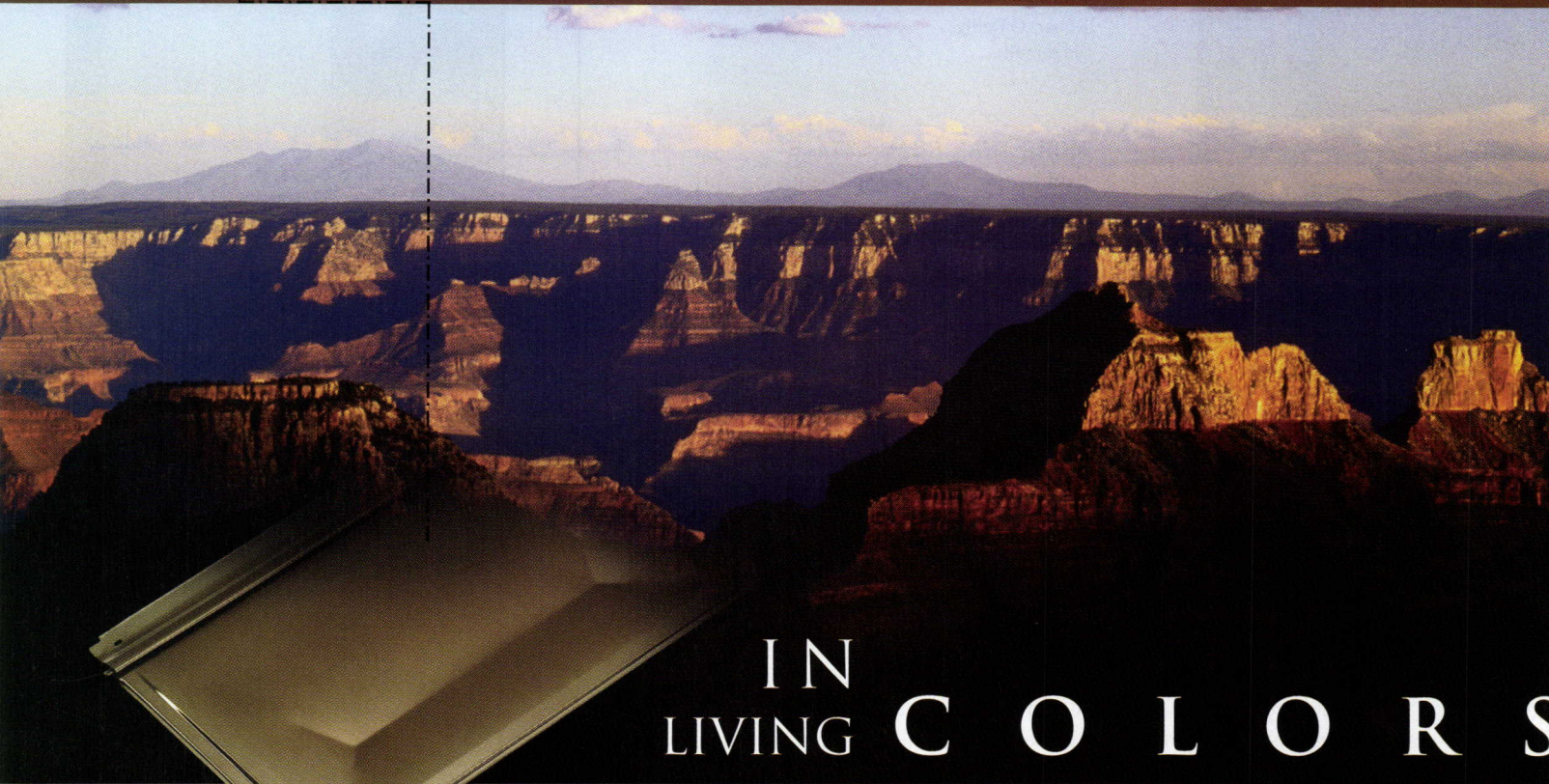
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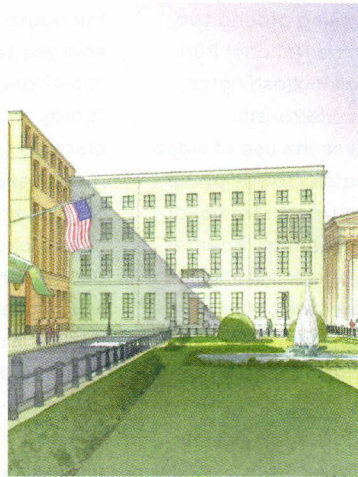
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For his part, Ruble's excited to take a fresh crack at the embassy. "There are many things we love about the original design," he says, "but I want the building to look really good within the setting and have a strength of its own." While Berlin Mayor Wowereit said that he hoped construction would start in 2003, Ruble says, "That would be quite a feat." **ERIC FREDERICKSEN**

Moore Ruble Yudell's new design for the U.S. Embassy in Berlin uses bollards to maintain an 80-foot security barrier on the Behren-Strasse (far left) and the Pariserplatz (left).

BUZZ

The **American Academy in Rome** has announced the 2002-2003 Rome Prize winners. In architecture: **Rachel Allen** (Los Angeles, California); **Margaret Helfand** (New York City); **Andrew Zago** (Detroit, Michigan). In design: **Donald Albrecht** (New York City); **Edward Weinberger** (New York City). In historic preservation and conservation: **Eleanor Esser Gorski** (Chicago) and **Randolph Langenbach** (Oakland, California). In landscape architecture: **Joel Katz** (Philadelphia) and **A. Paul Seck** (New York City).

First Condé Nast, then the world. The European Commission recently hired **Rem Koolhaas**, image consultant, to redesign the flag for the **European Union**. Rem's proposal, a field of 45 skinny, vertical stripes whose colors are derived from the flags of each EU nation, resembles a bar code. If approved, the new design would replace the current emblem—a circle of 12 yellow stars (or "mullets," as they are called in heraldic terminology) on a dark blue field.

Enrique Norten of **TEN Arquitectos** (Mexico City) will design the \$75 million **Brooklyn Public Visual and Performing Arts Library**. Norten was chosen over Rafael Viñoly Architects (New York City), Atelier Jean Nouvel (Paris), and Huff + Gooden Architects (Charleston, South Carolina) for the 150,000-square-foot facility, part of the new cultural district planned by the Brooklyn Academy of Music Local Development Corporation. Groundbreaking is not until 2005, with building completion scheduled for 2007.

From Landing Strip to Street Grid

> **URBANISM** Located minutes from downtown Denver, and shuttered in 1995, Stapleton International Airport is on its way to becoming the nation's largest redevelopment project—New Urbanist style. Cleveland-based Forest City Enterprises entered a \$79.4 million purchase agreement for 2,935 acres in February 2000, and it is completing the first phase of a redevelopment planned by Peter Calthorpe. Shelley Poticha, executive director of the Congress for the New Urbanism, calls the redevelopment a model for urban infill, citing "military bases that can be transformed into whole neighborhoods" and "dead and dying shopping malls" as potential sites for future similar development.



As a contingency of the purchase agreement, the project also includes affordable housing opportunities. According to Forest City Vice President of Public Relations Tom Gleason, 10 percent of the project's 8,000 for-sale units "will be permanently restricted for purchase by 'workforce' household incomes,"

or 80 percent of local median income. Twenty percent of the project's 4,000 rental units will be reserved for those whose incomes are 60 percent of median income.

Homebuyers are expected to begin moving into Stapleton's neighborhood-oriented homes this summer, and construction of its first

No gated community here: Denver's city grid will extend into the Stapleton site (above).

town center, designed by Urban Design Group, will be finished next year. The site will be built out within 20 years; 1,116 additional acres will be preserved as parkland by city ordinance. **DAVID SOKOL**

Security Increased at National Mall

> **PLANNING** Tensions are rising around two sets of plans proposed by the National Park Service for the National Mall in Washington, D.C., to counter the threat of terrorism.

The first proposal involves the use of video surveillance cameras to watch crowds at the Washington Monument, the Lincoln Memorial, the Jefferson Memorial, the Vietnam Veterans Memorial, the Korean War Veterans Memorial, and the Franklin Delano Roosevelt Memorial. The Park Service recently reported to Congress that it plans to spend between \$2 million and \$3 million this year to install closed-circuit television cameras to monitor the comings and goings of some 20 million tourists who visit the sites annually.

The Park Service insists that video surveillance is the only way to prevent a terrorist attack on those sites without having officers constantly on the ground. But Representative Constance Morella (R-Maryland), who chairs

the House Government Reform Subcommittee, said she fears that legitimate uses of video surveillance will invite abuse by police, and "pretty soon the police will be using those cameras to look anywhere in the city."

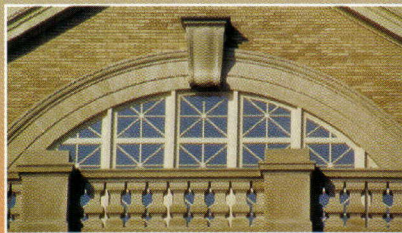
In a separate but related initiative, the Park Service moved ahead in April with plans to construct an underground visitors center beneath the Washington Monument. The center would allow Park Service officials to screen visitors more closely than is currently possible and would permanently block vehicle access to the 550-foot-high obelisk, which, since 1998, has had Jersey barriers provisionally arrayed around it to prevent a bomb-laden vehicle's approach.

An underground center for the monument emerged as the Park Service's clear favorite of three possible approaches to improving security outlined in an environmental assessment released in late April. The second approach

Windows of Substance...

Low-E Warmth and Security

Last year Graham Architectural Products was chosen to "renovate a renovation" involving 1,479 glazed openings in Chicago's Senn Liberal Arts and Technical High

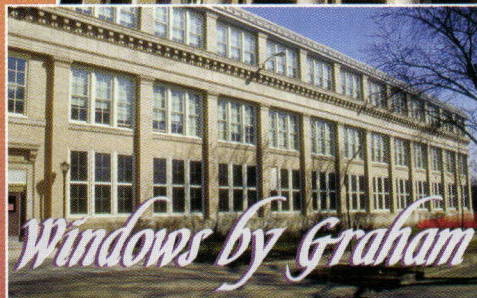
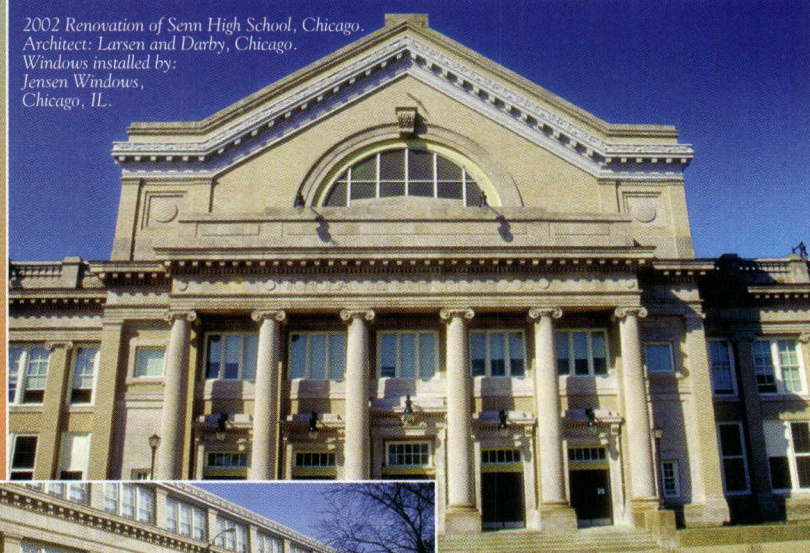


School, a neoclassical public school complex built in 1918.

Last renovated in 1978, when transoms were added above the original wood

double-hung windows, Graham replaced both transoms and windows with monumental Series 2575 aluminum double-hung windows, trimmed out in keeping with the school's classical architecture. Series 1550 fixed windows were installed in transoms over doors and in lightwells. Graham installed applied muntins that simulated the original true-divided lites. Exterior aluminum panning replicates the original rosette pattern. Tempered insulated glass with energy-saving low-e coatings provides new security and warmth for 1,700 students.

2002 Renovation of Senn High School, Chicago.
Architect: Larsen and Darby, Chicago.
Windows installed by:
Jensen Windows,
Chicago, IL.



proposes an aboveground visitor-screening area near the Sylvan Theater, directly south of the monument. The third approach would leave the grounds as they are.

The National Coalition to Save Our Mall, a preservation group, opposes the idea of an underground center, fearing that excavation may compromise the monument's structure by upsetting the water table around the monument. Judy Scott Feldman, who co-chairs the coalition, says that the Park Service has denied her group access to documents used to study the excavation alternative, and that "the public still has not seen what the facts are."

After a 30-day comment period, which ended in May, the Park Service's below-grade environmental assessment is expected to go before the National Capital Planning Commission and the Fine Arts Commission for approval. The Park Service has not yet selected an architect for the visitors center; it is unclear whether or not it will be designed in-house.

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Economic Indicators*

Consumer Price Index: up 0.6% from February 2002

Unemployment: 5.7%, up from February 2002 (5.5%), and from fourth-quarter 2001 (5.6%)

Construction Employment: 6,774,000, down from February 2002 (6,815,000), and from fourth-quarter 2001 (6,792,000)

Construction Unemployment: 8.8%, up from February 2002 (7.9%), and from April 2001 (6.9%)

New Construction Contracts: \$468.9 billion, down 11% from January 2002

Housing Starts: 1,646,000, down 8% from estimated February 2002 (1,785,000), and up 3% from March 2001 (1,592,000)

*All as of March 2002

BUZZ

Harrison Ford: actor, environmental activist, sprawlwatcher... The star will be volunteering his two private helicopters to Robert Kennedy Jr.'s Riverkeepers organization so they can document pollution and urban development along the Hudson River.

The **Los Angeles City Council** approved a \$2.4 billion redevelopment plan for the city's historic downtown last month. The council also passed a city-wide resolution banning the construction of new billboards.

...for Schools of Stature

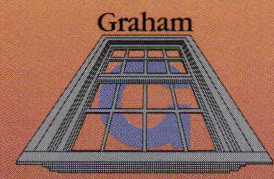
High-Performance Classics

Case Western Reserve University in Cleveland, Ohio and one of the nation's leading independent research universities, is in the midst of a campus-wide renovation program.

Graham Architectural Products was selected to replace the original wood double-hung windows in Bingham Hall, a handsome brick classroom building, built in 1915. Graham furnished over 600 Low-E high-performance single-hung aluminum windows, which successfully emulated the original single-hung design and true divided lite muntins. Series 275H windows featured triple-grid applied muntins and historically accurate spanning system. Accuracy and uniform sightlines were maintained throughout, using Graham 1456 aluminum frame over the hung window lites.



2001 Renovation of Bingham Hall, Cleveland, OH
Architect: Blunden.Barclay Robby Architects, Cleveland, OH
Windows installed by Jamieson-Ricca Co. Cleveland, OH



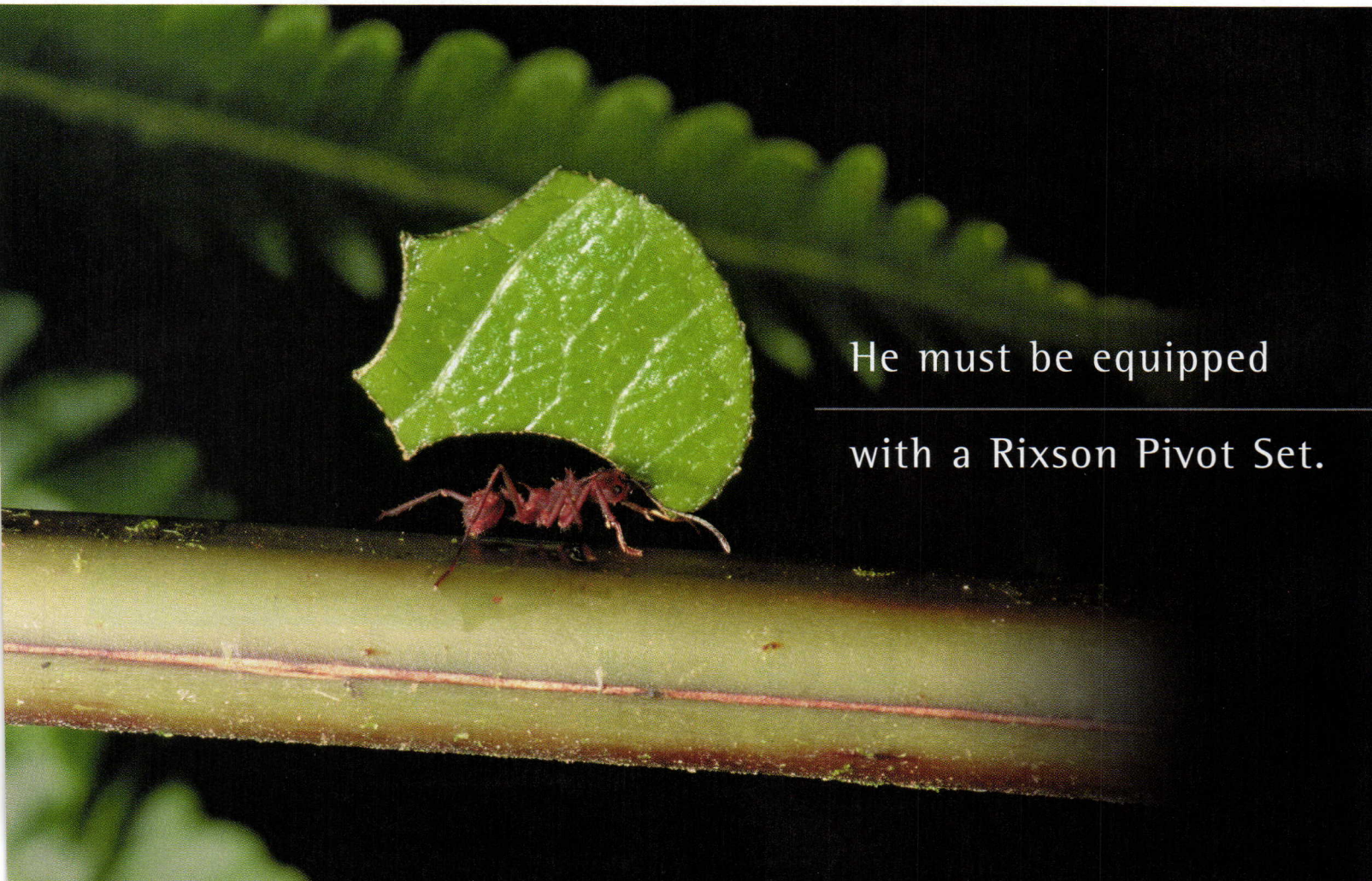
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Going, Going...

> **NEUTRAWATCH** Guess what was on eBay last month: Richard Neutra's 1950 Atwell House (starting bid of \$1.2 million). "It's a very imaginative idea," says Dion Neutra, the architect's son and former partner. "I would be interested to find out who the new owner is." (The unidentified owner, a licensed real estate broker, would not return e-mails.) Neutra, shaken up by the Maslon House's recent destruction, is drafting a preservation ordinance that he hopes to accompany the deed to any building designed by his father. As for the auction, there were no bidders. **SARA MOSS**



He must be equipped
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Don't Tread on My Sprawl

> LEGISLATION On April 25, the Senate Environment and Public Works Committee passed the Community Character Act, a statute that would provide government subsidies to state and tribal governments developing or revising land-use planning legislation. Sponsored by Vermont independent Jim Jeffords and Rhode Island Republican Lincoln Chafee, the bill, if passed by Congress, would provide up to \$25 million in total annual grants.

Among the requirements necessary to qualify for the federal 90/10

matching funds, local planning efforts must demonstrate characteristics such as "environmental protection," "community character," and "a range of affordable housing options." Property-rights advocates see this as pushing a Smart Growth agenda, and call it federal encroachment on states' rights. But they are also accusing the American Planning Association, which advocates Smart Growth, of a power grab.

The original draft included criteria considered by some to be close to APA guidelines, and in particular its recently published *Growing Smart Legislative Guidebook*. Opponents claimed that it guaranteed business to APA members. The clause was later eliminated.

Even with the erasure, Chuck Cushman, executive director of the American Land Rights Association, says the program is still "designed to entice or ensnare local governments into working with that guidebook." Defenders of Property Rights executive director Frank Vitello, who calls the guidebook "a federal zoning code," points out that the problem is not so much Smart Growth but the bill's top-down approach to it.

"The bill simply allows communities to hire the experts they need to adequately deal with planning decisions," responds Chafee press secretary Jeff Neal. "It does not impose any federal mandates—it is not a required program, it is completely voluntary." **DS**

BUZZ

Happy birthday to **Antoni Gaudí**. The Catalan master architect was born 150 years ago this month, on June 25, 1852.

Steven Holl and **James Polshek** have been named 2002 Fellows of the American Academy of Arts and Sciences. **Frank Gehry** has been awarded the American Academy of Arts and Letters' Gold Medal in Architecture; **Monica Ponce de León**, **Nader Tehrani** (of Office dA) and **Rick Joy** have received Academy Awards in Architecture.

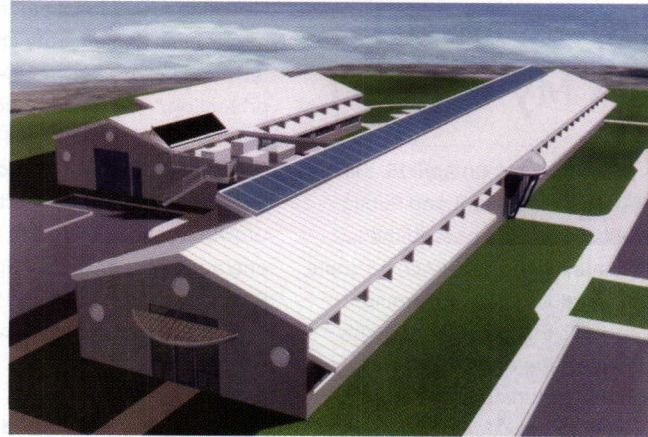
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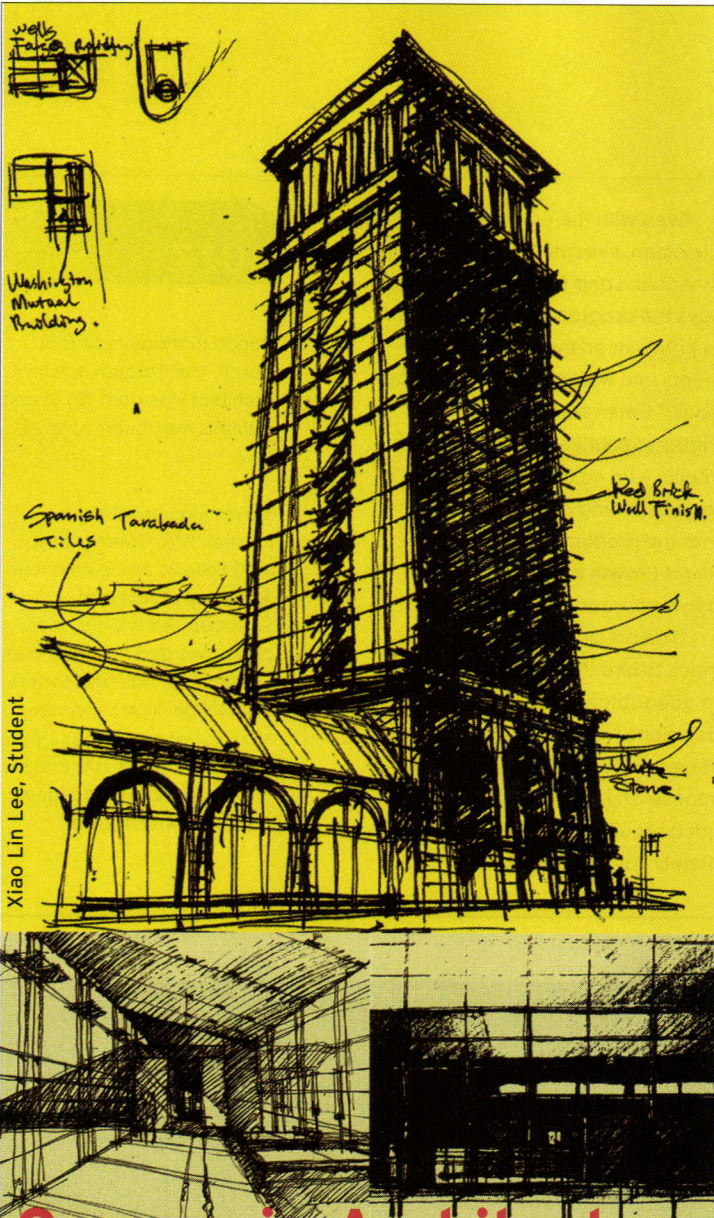


AIA: Green Awards, Elections

> **LAURELS** Last month, at the annual convention of the American Institute of Architects in Charlotte, North Carolina, the AIA Committee on the Environment named the Top Ten "Green" Projects for 2002. The awards, given yearly since 1998, in honor of Earth Day, recognize projects that offer innovative design solutions to complex environmental requirements. The winners are:

- Adam Joseph Lewis Center for Environmental Studies
Oberlin College, Oberlin, Ohio [William McDonough + Partners](#)
- Bank of Astoria Manzanita, Oregon [Tom Bender, Architect](#)
- Building 850 (above), U.S. Navy Energy & Sustainability
Showcase Port Hueneme, California [CTG Energetics](#)
- Camp Arroyo Environmental Education Center
Livermore, California [Siegel & Strain Architects](#)
- Edificio Malecon Buenos Aires [Hellmuth, Obata & Kassabaum](#)
- Iowa Association of Municipal Utilities Ankeny, Iowa
[RDG Bussard Dikis](#)
- National Wildlife Federation Headquarters Reston, Virginia
[Hellmuth, Obata & Kassabaum](#)
- Pier 1 San Francisco [SMWM](#)
- Puget Sound Environmental Learning Center
Bainbridge Island, Washington [Mithun](#)
- Tofte Cabin Tofte, Minnesota [Sarah Nettleton Architects](#)

The 2003 AIA Executive Committee members were also elected at the convention. They are: President, Thomas E. Penney; First Vice President / 2004 President-Elect, Eugene Hopkins; Vice President, Bruce Blackmer; Vice President, Robin M. Ellerthorpe; Vice President, Katherine Lee Schwensen; Secretary, Lawrence R. Livergood; Treasurer, Douglas Steidl.



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New Proposals for Ground Zero

> **REBUILDING** Last month, 13 New York-area teams submitted proposals for planning the redevelopment of the World Trade Center, enlivening the debate about the future of Lower Manhattan. In spite of broad pronouncements by city and state officials about the future of the 16-acre site, questions still remain about use, context, commemoration, and infrastructure.

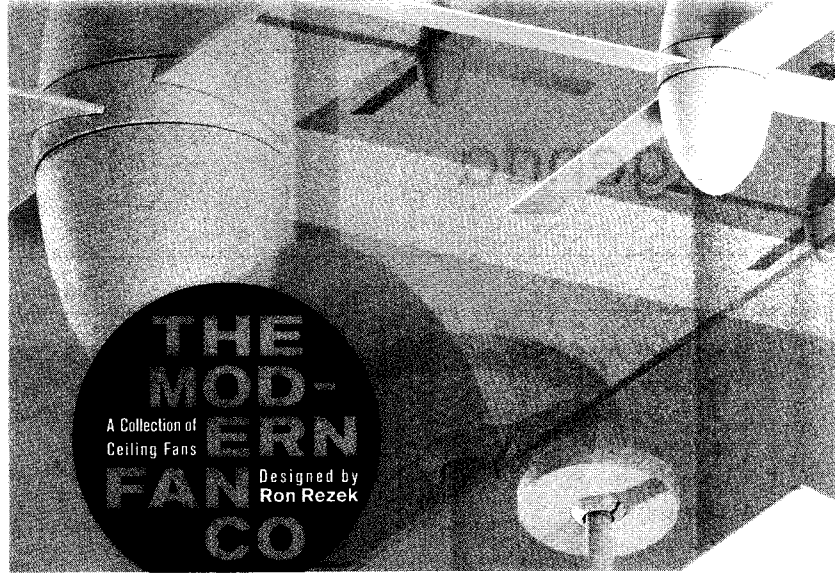
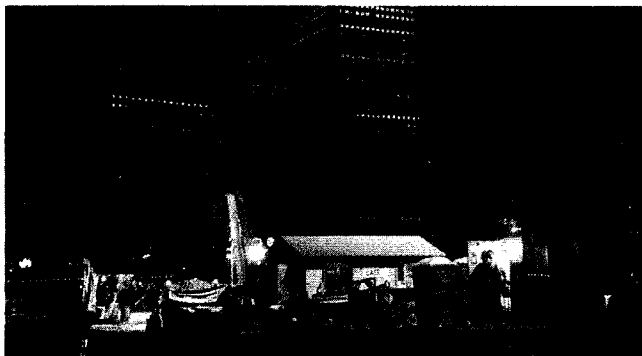
What's clear is that any rebuilding will be determined jointly by the Port Authority of New York and New Jersey, the site's owner, and the Lower Manhattan Development Corporation, a city- and state-chartered economic development group formed by Governor Pataki and Mayor Bloomberg in the wake of September 11. The two organizations have promised to be sensitive to input from many parties—the public, the victims' families, local community boards and, presumably, developer Larry Silverstein, who holds a 99-year lease on the twin towers site.

In April, the LMDC issued a "blueprint" of guidelines for

the rebuilding that calls for a memorial, a cultural center, a mass-transit hub, and the restoration of the street grid through the site.

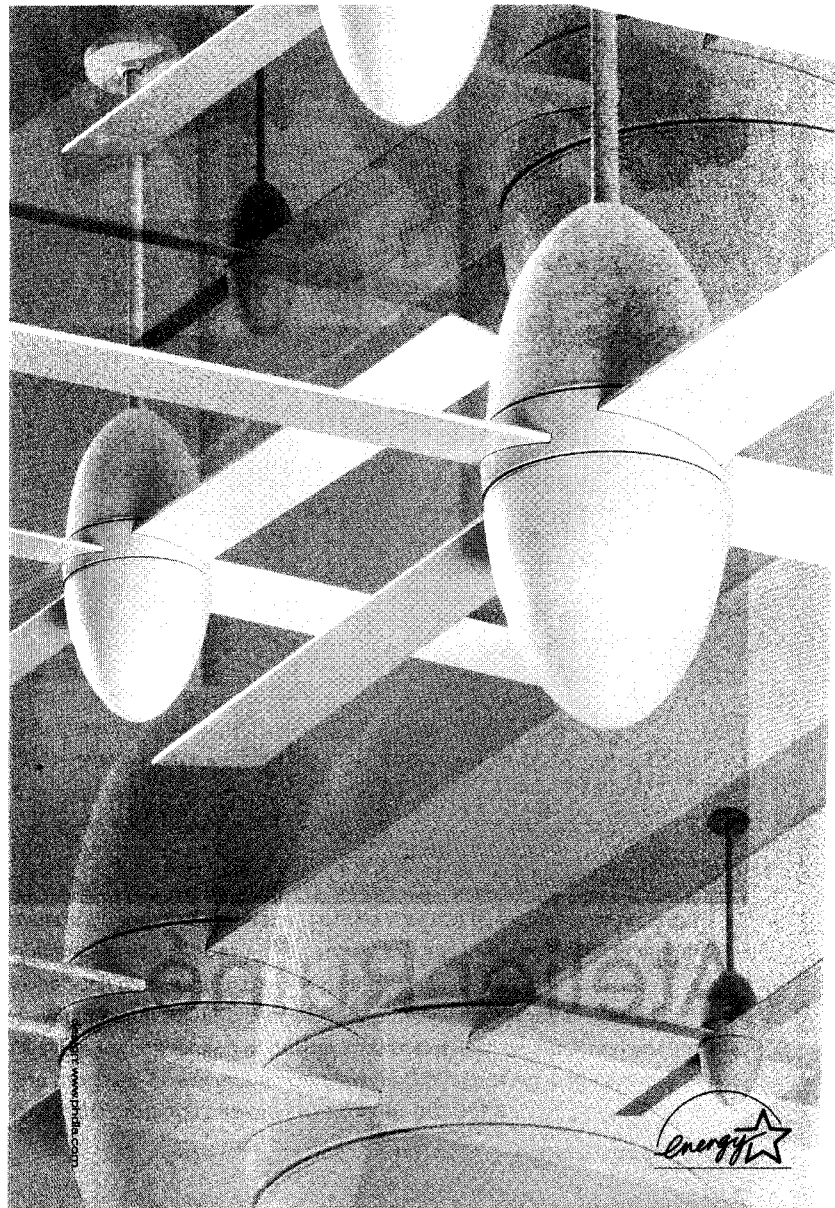
The design of one building on the site is already taking shape according to the LMDC's guidelines. In mid-May, SOM's David Childs presented the firm's preliminary concept for 7 World Trade Center (also owned by Silverstein). The building will have a greater height (750 compared to 616 feet) and smaller footprint (34,000 compared to 44,000 square feet) than the original, in order to accommodate Greenwich Street, which will be restored as a corridor through the site.

The Port Authority's 28-page request for proposals, released in late April, could speed up the rebuilding process dramatically. Respondents were asked to consider how both transit infrastructure and urban planning could guide the use of the land and the densities, character, and sustainability of any new structures. At press time, the winning team had not yet been selected, but the first phase of services—a baseline plan and development program—is due by July 1.



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>agenda

EXHIBITIONS

> CHICAGO

Out of Place: Contemporary Art and the Architectural Uncanny at the Museum of Contemporary Art Chicago, opens June 8 (312) 280-2660

Unexpected Chicagoland photographs by Camilo José Vergara from his book with Tim Samuelsen, cultural historian at the City of Chicago Department of Cultural Affairs, presented by the Chicago Architecture Foundation, at the Chicago Architecture Center Atrium Gallery, opens June 27 (312) 922-3432



> LOS ANGELES

Railroad Vision 19th- and 20th-century travel books, stereographs, and photographs tracing the development of the railways in Europe and North America, at the Getty Center, through June 23 (310) 440-7300

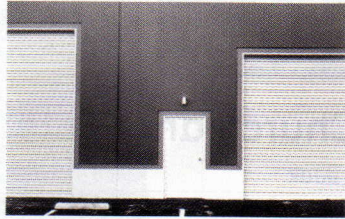
> MIAMI BEACH, FLORIDA

Art and Design in the Modern Age: Selections from the Wolfsonian-Florida International University Collection including furniture, decorative objects, architectural models, and sculpture, ongoing at the Wolfsonian FIU (305) 535-2632

> MONTREAL

Lewis Baltz: The New Industrial Parks near Irvine, California

51 photographs that examine the vernacular of commercial construction, at the Canadian Centre for Architecture, through September 29 (514) 939-7000



> NEW YORK CITY

Young Architects 2002 work by six firms—Degre Zero Architecture, Della Valle + Bernheimer Design, Iwamoto Scott Architecture, L.E.F.T., Eric Liftin/MESH Architectures, and J. Meejin Yoon—winners of the Architectural League of New York's annual competition, at the Urban Center Galleries, through June 25 (212) 935-3960

TransModernity Austrian Architects

work by three Austrian architectural firms—Henke und Schreieck, Jabornegg & Pálffy, and Riegler Riewe—presented by the Architekturzentrum Wien at Raimund Abraham's new Austrian Cultural Center through August 12 (212) 319-5300

> RICHMOND, VIRGINIA

Outer and Inner Space: A Video Exhibition in Three Parts Jane and Louise Wilson's "Stasi City," a video installation of the East German secret police's former headquarters, along with work by other video artists relating to surveillance and power, at the Virginia Museum of Fine Arts, opens June 22 (804) 340-1400



> SCOTTSDALE

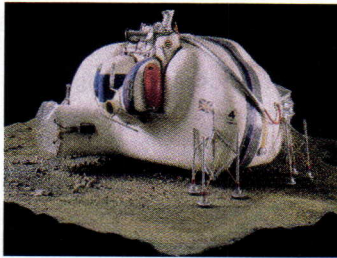
Thin Skin: The Fickle Nature of Bubbles, Spheres, and Inflatable Structures installations, sculpture, photography, and video work that address the use of the membrane to create space, at the Scottsdale Museum of Contemporary Art, through September 15 (480) 994-2787

> WASHINGTON, D.C.

The Turner City Collection: Rendering a Century of Building construction drawings and photographs from the Turner city archive at the National Building Museum, through November 3 (202) 272-2448

> WEIL AM RHEIN, GERMANY

Living in Motion—Design and Architecture for Flexible Dwelling prototypes, models, photographs, and renderings of mobile and multi-use furniture, clothing, and architecture, at the Vitra Design Museum, Weil am Rhein, through September 8 (49) 7621 702-3720



CONFERENCES

46th Annual Construction Specifications Institute Convention and Exhibit at the Las Vegas Convention Center, Las Vegas, June 26-30 www.thecsisshow.com

2002 ASCE International Air Transport Conference at the Wyndam Palace Resort & Spa, Orlando, Florida, June 30-July 3 www.asce.org/conferences/iatc2002

UIA Berlin 2002 XXI World Congress of Architecture, sponsored by the Union Internationale des Architectes, July 22-26 www.uia-architectes.org/texte/summary/p2b1.html

Call for papers for October 2002 conference "**Industrial Heritage in the Working Landscape**," sponsored by the Urban Design Project at the School of Architecture and Planning, SUNY Buffalo, as well as the Landmark Society of the Niagara Frontier with the National Endowment for the Arts, the New York State Council on the Arts, and the Preservation League of New York. Abstracts submission deadline July 15 www.urbandesignproject.org

COMPETITIONS

The Ermanno Piano Scholarship awards a six-month internship (with stipend) at the Renzo Piano Building Workshop in Paris to recent graduates in architecture. Application deadline June 30 www.rpbw.com

Architecture and Metropolitan Home announce a new competition for **House of the Year**. Submission deadline July 15. Look for the ad in this issue.

Pamphlet Architecture is sponsoring the second round of the **Pamphlet Architecture Competition**; the winning project will be published as volume #24 in the series. Submission deadline September 1 www.pamphletarchitecture.org

The James Marsden Fitch Charitable Foundation awards a \$25,000 research grant to a mid-career professional whose project will advance historic preservation in the United States. Submission deadline September 3 (212) 691-3229

Architecture for Humanity is sponsoring a design competition for a mobile HIV/AIDS health clinic. The winning entry will be built as a prototype for use in Africa. Submission deadline November 1 www.architectureforhumanity.org

The United States Army Corps of Engineers is seeking entries for the **Pentagon Memorial Design Competition**. Further information will be available later this month. <http://pentagonmemorial.nab.usce.army.mil>

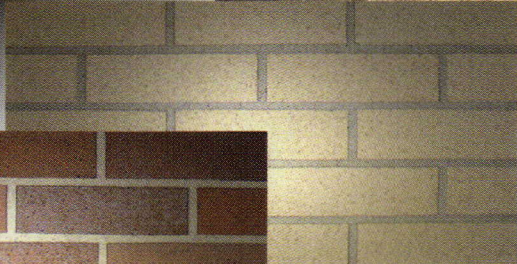
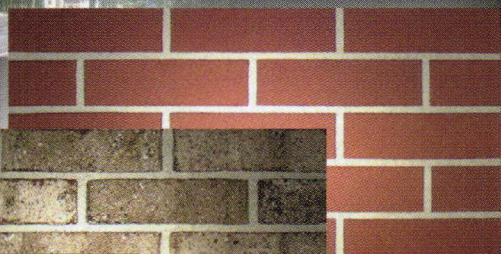
Landmarks in Brick

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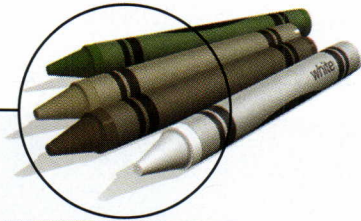
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Devil's Bargain

Luring big business to Stamford, Connecticut, nearly destroyed it.

BY ANDREW RICE / PHOTOGRAPHY BY MICHAEL VAHRENWALD

> URBANISM At 1:06 a.m. on Thursday, March 12, 1970, a deep-voiced man placed a call to New York City's emergency police line. "Listen closely," he instructed the dispatcher. "At about 1:40 a.m. bombs will explode at all of these addresses." He listed three Midtown Manhattan office buildings.

The first bomb detonated right on time. It tore a 40-foot hole in the 34th floor of the Socony Mobil Building on 42nd Street. The second, planted in a 12th-floor men's room of IBM's Park Avenue headquarters, went off eight minutes later. The third bomb was the largest. It destroyed the 21st floor of the General Telephone and Electronic Building, at 730 Third Avenue.

No one was killed. But, as a shadowy leftist group claimed responsibility, hysteria overtook Manhattan. A city council member warned of Maoist "urban guerillas." A psychologist told *The New York Times* that "group violence" was the wave of the future. And copycat bomb threats emptied office buildings around Manhattan.

To Les Warner, General Telephone's chief executive, New York suddenly seemed like a dangerous place to do business. And so, looking for a safer, simpler home, he decamped to a depressed little industrial town of 103,000, just 45 minutes away: Stamford, Connecticut.

Company after company would

follow General Telephone (soon to rename itself GTE) north to Stamford. The city's leaders were only too welcoming. They demolished a 130-acre swath of their downtown, deeded it over to a pair of real estate developer brothers, and beckoned corporate America to build its "city on a hill." Within a few years, more Fortune 500 corporations made their homes in Stamford than any city except New York and Chicago.

Then it all came apart.

Stamford's story—how it became the willing beneficiary of New York's blight, and how it all collapsed in a heap of debt and dashed expectations—is a cautionary tale for our own similarly skittish times. Since September 11, dozens of companies, with names like Morgan Stanley, Goldman Sachs, and American Express, have flirted with the idea of moving employees out of Manhattan to the suburban promise of cheaper rents, lower taxes and greater security. Their collective unease has sparked predictions of

>features



another exodus.

In places like Jersey City, rows of undistinguished office towers that popped up along the Hudson River waterfront during the 1990s are now teeming with refugees from the financial district, and an estimated 5 million more square feet of office space along the New Jersey waterfront is on the way.

If Stamford's history offers any lesson, however, it's that the cycle of urban ascent and decline can cut both ways. Three decades ago, Stamford's city fathers leashed their hopes to the idea that the Big City—New York City, in particular—was dying, and that working life, like home life, would undergo a fundamental shift to the suburbs. GTE came, and Champion International, the Singer Corporation, and Xerox followed. The corporations built rows of drab

modernist office buildings situated atop parking garages and located conveniently off an Interstate 95 exit. They tried to construct what one Stamford developer called at the time "a shining example of a 21st-century city."

After work, Stamford's captains of industry mingled at the Landmark Club, on the top floor of the tallest building in town. "More than any single place, the club symbolizes Stamford's coming of age as an important center of corporate activity," a *BusinessWeek* reporter wrote in 1975. "Its lofty perch commands a dramatic view, not only of Long Island Sound and the surrounding countryside, but also the distant bulk of Manhattan's huge World Trade Center. 'From there,' quipped one local executive, 'members can thumb their nose at New York and its problems.'"

This page: Stamford's Landmark Club (above left) was once the symbol of high-flying CEO culture in Stamford, but these days it sits empty. The Rich family once controlled 3 million square feet of the town's commercial space, and Tom Rich (above right), who inherited the business, hoped September 11 might bring tenants back to the city—but vacancies keep rising. Facing page: The Whitney Museum once maintained a branch in Stamford, but now only a desolate sculpture garden remains (top left). The city's corporate frenzy overwhelmed street-level activity (top right), and any town-center feeling has been crushed by an overabundance of high-rise façades. Plots of undeveloped land lie barren downtown (bottom left), and the city's bustle has given way to the hush of a ghost town (bottom right).

But New York would have the last laugh.

Twenty-seven years later, the view from the Landmark Club is still stunning—although it's not the same. "We used to have a bird's-eye view of the Trade Center," says Tom Rich, a 43-year-old developer, as he gazes east towards the Manhattan skyline, tiny in the distance. The afternoon sun glints gold off the sound. The club is deserted.

Rich's family built Stamford. He has come on this day to the top of One Landmark Square—the Riches'

first office building—to survey all they once owned.

Across town stands the GTE Building, a sort of inverted Mayan temple, designed by the Jordanian architect Victor Bisharat. From there, the Rich family built along the highway—a Marriott Hotel and four more glass-walled buildings (headquarters for transplanted corporations like Champion, the paper maker, and Singer, which manufactured everything from sewing machines to armaments). Then a shopping mall and a cluster of speculative skyscrapers were



>features

built in the mid-1980s for an expected second wave of urban émigrés. The Riches created 17 buildings, totaling 3 million square feet of office space—all built during the frenzied two-decade boom following GTE's move.

At the window of the Landmark Club, Rich tries to describe the town before the gold rush. In 1968, he says, the city "looked like post-World War II Germany."

"Try to imagine standing here," Rich says. "This building was built. [The GTE headquarters] was built. Everything else was just empty."

Of course, it wasn't bombs or blight that leveled Stamford's downtown—it was the Rich family and the Stamford city fathers.

They destroyed the city in order

to save it.

The Riches had deep roots in Stamford. Frank Rich Sr., born Francesco Recchia near Naples, was a stonemason who settled in Stamford at the turn of the century. It was a thriving mill town, churning out Stamford Stoves, Blickensderfer Typewriters, and Yale Locks. Rich Sr. founded a construction company, and made a fortune building military barracks.

But by the early 1960s, manufacturing was dying in the Northeast. So Stamford's leaders came up with a bold way to revive the town: bulldoze it. The federal government gave them \$75 million in urban-renewal grants. Stamford created a 130-acre redevelopment zone, and gave complete control to Rich Sr.'s

Princeton-educated sons, Robert and Frank Jr.

Stamford became a sort of experiment in social and urban design—a blank slate where real estate developers would construct a town ruled by and for big business. Shopping-center designer Victor Gruen laid out a master plan for the city, and Bisharat, the Rich family's house architect, set the city's architectural tone. In time, such names as Moshe Safdie, Cesar Pelli, Arthur Erikson, Hugh Stubbins, and Michael Graves would come to participate in the Stamford experiment.

"It really was planning on a massive scale, when you consider that they bulldozed quite a lot of the buildings, and they relocated

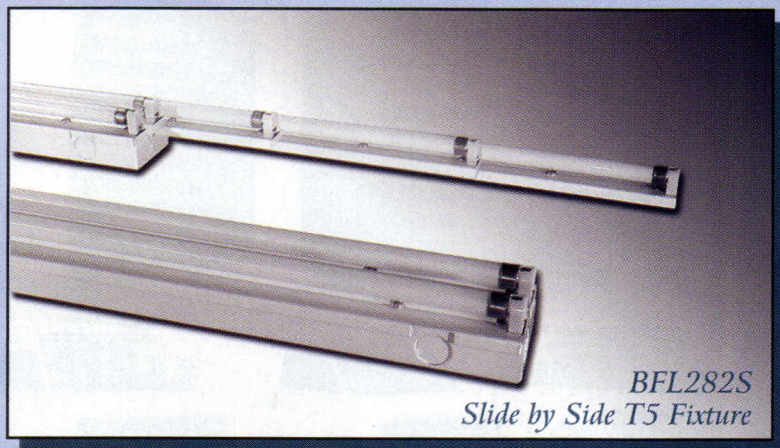
1,100 families and 400 businesses," says Tom Rich, Robert Rich's son. "You'd never see this sort of thing happen today." Old tenements and storefronts were leveled, although no one was ever sure office tenants would come.

And for a while, no tenant did. What Stamford needed was a catalyst: a civic booster that would validate the redevelopment and save the town. That booster, it turned out, was domestic terrorism.

After the bombing, a real estate broker brought Warner, GTE's CEO, up to look at Stamford's demolished downtown. "It was like a wasteland," Robert Rich remembers. But Warner saw possibility.

GTE announced plans to move the company and 1,000 employees

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to a new Stamford headquarters. "An illusionary respite from the stresses of urban life," scoffed a New York City official. But the flight had begun. "Corporate aristocrats," as the *BusinessWeek* writer put it, such as Combustion Engineering, Continental Oil, and American Thread, followed GTE's lead. Singer moved from Rockefeller Center. Xerox relocated to an office park on the outskirts of town.

"What happened here, it was a generation of CEOs that made the decision to move to Stamford," Robert Rich says. They belonged to the same country clubs and lived in the wealthy towns nearby. (One study by the urban theorist William H. Whyte found that new suburban corporate headquarters were

located, on average, just eight miles from their chief executives' homes.) The CEOs bought into the idea of Stamford. "There was camaraderie," Rich recalls.

Rich Jr. started the Landmark Club, and Stamford's new elite made it their hangout. "The board was almost entirely Fortune 500 CEOs," he says.

When Tom Rich went to work for his father in 1982, the boom seemed destined to go on forever. The Riches were building four new office buildings even though they had no committed tenants. It was safe speculation, they figured. Stamford would continue to grow.

But at what cost? Critics began coming to town to study the Stamford experiment. What they

found dismayed them.

"Stamford now provides a vista that more closely resembles a new city in the Sun Belt than an old city in the northeast," Paul Goldberger wrote in *The New York Times* in 1985. He and others maligned the Riches' decision to place the buildings atop parking garages, instead of creating street-level retail space. A giant shopping mall at the center of town sucked the life out of the remnants of the central business district. "It is a fundamentally suburban, not urban, architecture," Goldberger wrote. These were "buildings that were never designed to relate to the streets or to pedestrians, but were really meant to be seen on pedestals."

Stamford's boosters claimed

Stamford gained a reputation as a bleak place. CEOs could afford to live there, but their employees couldn't.

the rap was unfair. People in the suburbs drive, they argued, and the city's high water table made it difficult to put garages underground. There just weren't enough shoppers to support rows of stores.

The corporations invested in Stamford's image. Champion

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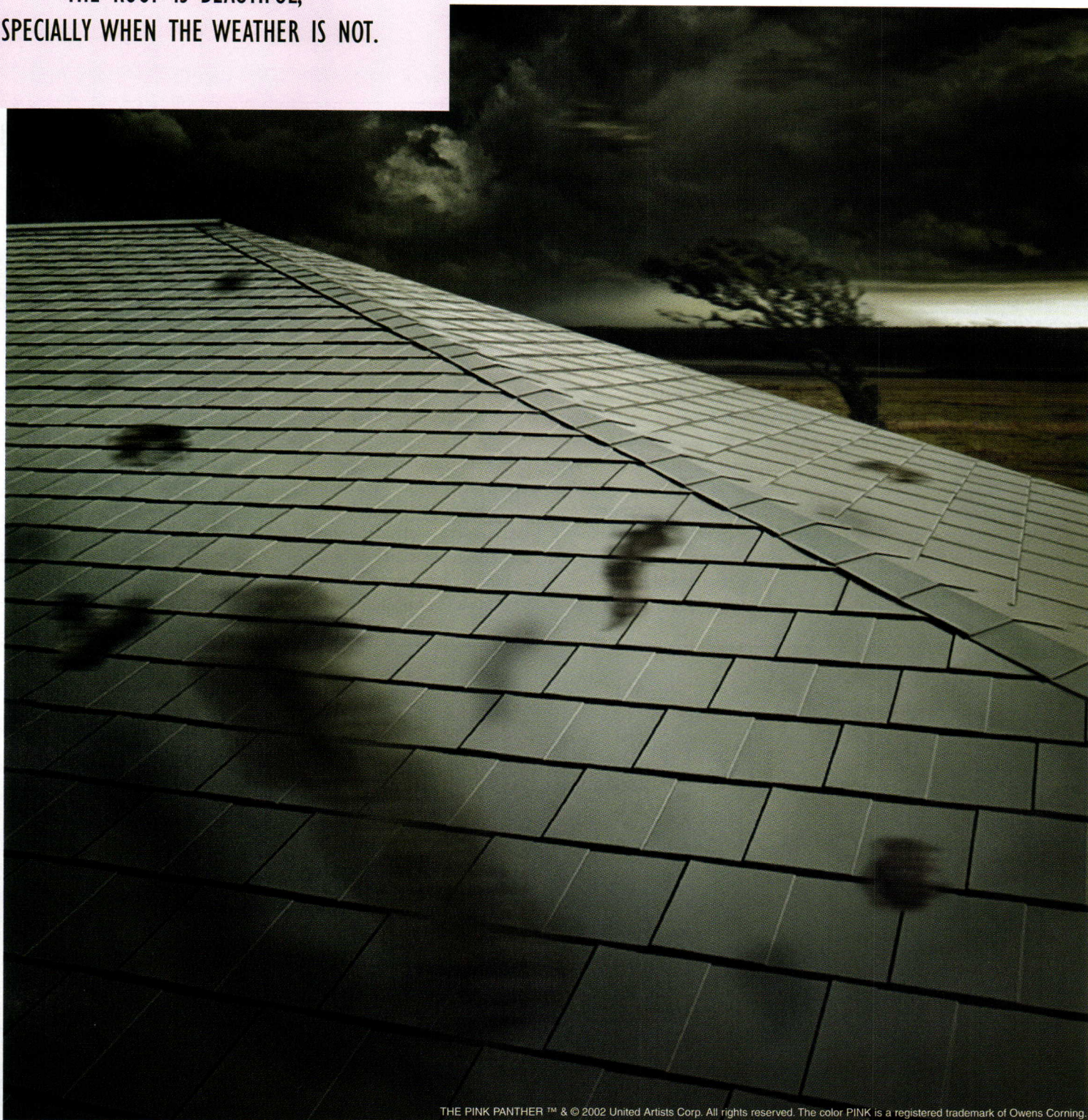


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sponsored a Whitney Museum outlet on the ground floor of its building. Frank Rich endowed a new performing arts center, the Rich Forum.

Still, Stamford gained a reputation as a bleak place. CEOs could afford to live there, but their employees couldn't; apartment construction lagged. "At 5 p.m. the sidewalks used to roll up," says Irene Korin, head of Stamford's Office of Economic Development.

Then, in 1987, the stock market crashed. Singer went bankrupt. Delaware-based Dupont took over Continental Oil. A Swiss conglomerate gobbled up Combustion Engineering.

In retrospect, many of Stamford's "corporate aristocrats" weren't just hiding from mad bombers, critics

later said. They were running from a new global economy—one they didn't understand.

For the Riches, the recession hit at the worst possible time. Their speculative office buildings stood vacant. They defaulted on their loans, and the banks took away nearly everything they owned. Tom Rich left the family company in 1992. He drifted around the country for a while, then became an actor, landing bit parts on soap operas and *Beverly Hills 90210*.

Stamford didn't stand still in his absence. There have been some signs of comeback. A few years ago, UBS Warburg built a 1 million-square-foot trading complex, designed by Mustafa K. Abadan of Skidmore, Owings & Merrill.

But Stamford wasn't the same. Most new tenants coming to town were smaller firms. The Fortune 500 companies were still disappearing. Xerox put its headquarters on the market. Even GTE left after Bell Atlantic bought the company, renamed itself Verizon, and moved its Stamford operations to Texas. New York got Verizon's corporate headquarters.

More than jobs were lost. When International Paper bought Champion in 2000, it sold Champion's headquarters to a private developer and, in a blow to the city's self-image, shut down the Whitney Museum branch, of which only a sculpture garden remains.

Robert Rich remembers the days when he could call up five CEOs in

a day and raise \$3 million for a worthy cause. "The next generation of chief executives don't have the same identification with the decision to move out here, the enthusiasm about this whole renewal," he laments.

After its membership dwindled, the Riches sold off the Landmark Club in 1999.

Many predicted a new onslaught of relocations after September 11. American Express and Citigroup quickly signed leases to take large chunks of unoccupied space in two Stamford office buildings. There was talk that two new 600,000-square-foot buildings—both designed by Abadan—might finally get the big tenant they need in order to be built.

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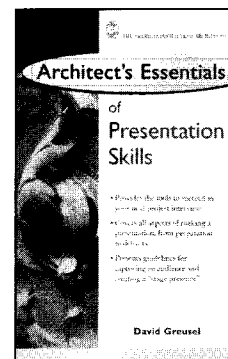
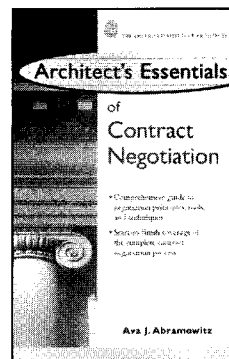
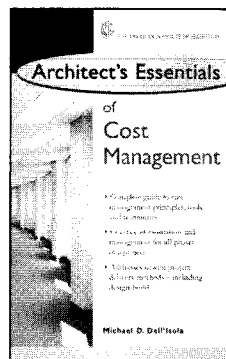
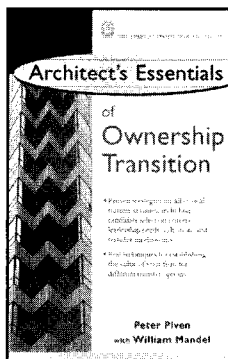
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Yet so far, a new Stamford boom has failed to materialize. "It hasn't and it probably won't," says real estate broker Carl Traub. Even with the two big leases, Stamford's office vacancy rate actually increased from 10 to 12 percent during the last three months of 2001.

Tom Rich gave up acting and returned to real estate three years ago. Now he pins his hopes on a deal to sell a downtown lot to Target, the department store chain.

"Once this is done, it will really help me put things back together so that I can rebuild the company," Rich says.

It's not his father's vision. But then, Tom Rich, like the city itself, now seems to have accepted, after many years and much heartache, Stamford's second-city status.

"New York has proven itself throughout its history to be one of the most resilient cities there is," he says. "I mean, it's New York. It's not going away."

These days, Stamford's leaders talk of making the best of what the city has, and of undoing past mis-

takes. They talk about the future in terms of better public transportation, not highways.

"We've tried to create life at the street level," says Abadan, who drew a new master plan for the area that emphasizes such things as pedestrian links to the city's enormous train station.

About 50 restaurants have opened over the last 10 years, says Korin, of Stamford's Office of Economic Development. Approximately 2,500 apartments have hit the market. Stamford's small commercial strip—all that remains of the pre-Rich-family downtown—is lined with shops. New office buildings—if any are ever built—are to have ground-floor lobbies, and will be clustered within walking distance of the train station.

"We're a big proponent of the buzzword 'smart growth,'" Korin says. "But we really mean it this time." ■

ANDREW RICE IS A REPORTER FOR THE NEW YORK OBSERVER.

Stamford's immense, empty garages are an especially brutal reminder of the city's decline. City planners say their future emphasis will be on public transportation.



Sun Country

The suburbs of Sacramento are home to the most successful solar-energy initiative in the country.

BY ALAN G. BRAKE

> GREEN Architects and urban planners often criticize suburban subdivisions for their uniformity. In Northern California, however, the sameness of suburbia has helped to foster the largest and most aggressive renewable energy program in the United States, according to Donald Osborn, renewable-energy chief of the Sacramento, Municipal Utility District. Osborn's claims are not exaggerated. In Sacramento, over 1,000 solar-energy systems are completed or are under construction, mostly on residential or small commercial buildings, generating over 10 megawatts of electricity—half the total on-the-grid solar power in the United States, and enough to serve more than 2,500 homes.

After working on dozens of costly custom-designed projects, Osborn and others at the utility district realized that standardized new home construction offered the most cost effective and efficient means for developing widespread solar usage. (The utility plans on providing 20 percent of Sacramento's power using renewable energy sources by 2010.) They approached regional homebuilders with their research, and formed partnerships with seven of the largest in Northern California. State law requires that utility districts collect a small percentage of their rates from consumers for the "public good," an amount that, Osborn says, "is less than most districts spend on public relations." The district's public-good funds helped subsidize the homebuilder initiative: SMUD used high-volume buying to bring down the price of standard PV components, and the public-good subsidy paid approximately \$2 to \$3 per watt, bringing the cost of solar energy to less than \$4.50 per watt—below the residential rates charged by many U.S. utilities. (Equipment under contract for 2003 is expected to bring the cost to \$3 per watt.)

Solar power can be a daunting expense to a homebuyer—PV panels in the SMUD program tack approximately \$11,000 onto the cost of a new home. The payoff, however, is substantial. Most homes use less electricity than their roofs generate, and extra electricity is returned to the grid. Power companies are required to buy back excess energy in the United States, and so homeowners are paid by the district for what the PV panels provide—in effect, their meters run backwards.

After less than a year of working with these homebuilders, the utility now has projects under way in 20 new subdivisions. There is suddenly a market in which to test interest in solar energy among new homeowners, and so far the utility has been pleased with the response. "Two years ago we were asking, 'How can we get homebuilders to take this seriously?'" Osborn says. "Now we ask, 'How we can meet the demand of those same builders?'"

Homebuilders say the market for standard PV panels among homeowners is still in its infancy, but it's growing. Bob Walters of Morrison Homes built 20 homes with PV panels in the last year, and he says his solar customers have been pleased. "People feel good about clean energy," he says, but points out that a homeowner's priorities are fairly



conservative. "A lot of people are still more interested in a granite countertop than in having solar panels on their roof." He believes sales will be easier and larger once existing PV installations begin to pay for themselves. "We are expecting to have more ammunition this summer when [solar customers] start showing off their electric bills," he says. "Then we'll really be able to push these homes." Already, there are encouraging signs of growth: Beazer Homes, Sacramento's largest homebuilder, found that in a Web survey, 95 percent of respondents expressed interest in purchasing a solar/electric-equipped home.

Architect-designed custom projects (which use building-integrated photovoltaics, or BIPVs—custom components that integrate into curtain walls or windows) have lagged behind prefabricated roof systems so far. Standardized subdivision development has led the solar market. "The BIPV segment of the market has remained largely untapped," says Gregory Kiss, principle of Brooklyn, New York-based Kiss + Cathcart Architects, but it's "not due to any lack of goodwill on SMUD's part." Kiss has worked as a consultant for the district on several new government buildings, and is now working with Terra-Solar, one of SMUD's largest PV providers, on the devel-

Utility districts are convincing homebuilders to make suburban subdivisions (like this one in Davis, California) the cutting edge of the solar-power movement.

opment of more affordable BIPVs for custom projects. Kiss is developing building-integrated modules with differing transparencies and custom patterning in the PV film for skylights and curtain walls. Not many architects have responded to the call yet, and Osborn is looking to work with architects on high-end custom buildings more frequently. "Builders have shown they want to be part of the solution," says Osborn. He hopes that the design community will follow suit, calling it "a wonderful opportunity for architects."

Osborn and his staff believe that the excitement for solar power in new home construction will translate into more demand, and thus lower costs, for retrofits of homes and commercial buildings, as well as for custom BIPV projects. Kiss agrees. "We are coming to the point of critical mass in Sacramento," he says. "Soon the threshold will be crossed throughout California." Imagine an endless line of gleaming rooftops stretching off into the distance, while in each backyard a homeowner happily watches the meter spin in his favor. ■

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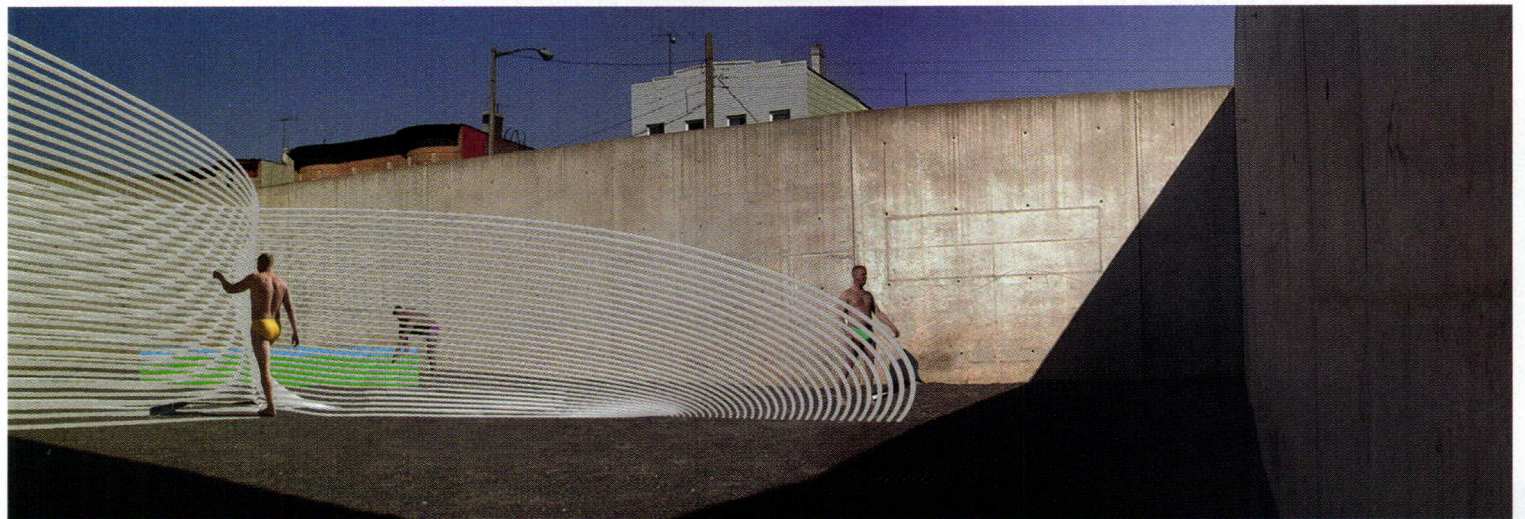
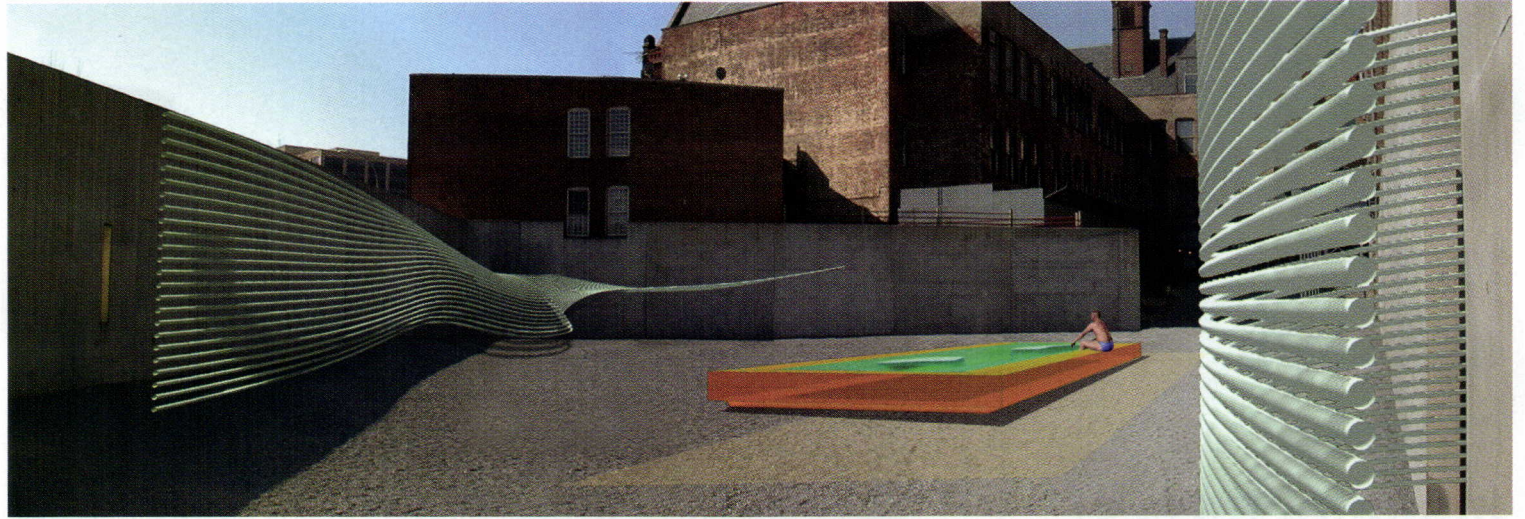


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Undress Rehearsal

How a summer dance party became the hottest venue for up-and-coming architects.

BY ERIC FREDERICKSEN

> COMPETITION On a typical summer Saturday afternoon, a strange pocket of activity forms in the sleepy industrial district of Long Island City, Queens. Several hundred teenagers and twentysomethings impatiently await entry outside the concrete-walled courtyard of a late 19th-century schoolhouse. Inside, thousands more dance to high-decibel electronic music, lounge in the shade, and splash around in small pools, all as part of...the nation's best showcase of up-and-coming architectural talent.

More specifically, it's part of the P.S. 1/MoMA Young Architects Program, a competition to design and build the setting for these summer revels. What commonly follows for the winner is a heightened profile and new commissions. P.S. 1 Contemporary Arts Center, resident at that Long Island City schoolhouse since 1976, is known for attracting youthful audiences through a combination of smart programming and artful pandering. Those two qualities are well-displayed at Warmup, the annual series of summer dance parties that P.S. 1 began staging in its large gravel forecourt in 1998.

William Massie's winning design for the 2002 P.S. 1/MoMA Young Architects Program features PVC pipe bent on frameworks to make slatted blobs in the courtyard of P.S. 1, in Queens, New York. Pools are to be sealed with a phosphorescent rubber.

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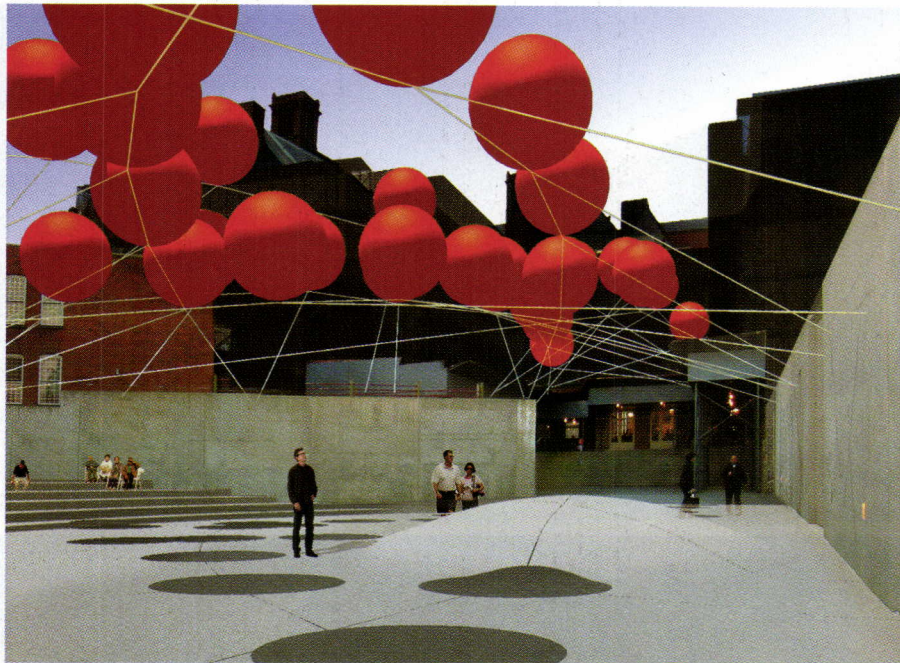
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>features



In 1999, Philip Johnson designed a towering, multicolored dance platform for Warmup to celebrate the recently announced union between P.S. 1 and the Museum of Modern Art. It might seem an odd tribute, but it was a clear sign of what each institution offered the other: Staid, rich MoMA would learn about attracting new audiences, and scrappy P.S. 1 would get to play with the likes of Philip Johnson.

The architecture world entered Warmup for keeps the following summer. MoMA had been approached by art patrons Judy and Peter Price, who wanted to fund a program in honor of Peter's father, a trained architect who graduated during the Great Depression and as a result never practiced. The senior Price's story inspired an idea for a competition for emerging architects. This one would set itself apart from the plethora of similar competitions in one simple way, according to MoMA's curator of architecture and design, Terry Riley, by "giving younger architects a chance to do something they rarely get to do, which is build something."

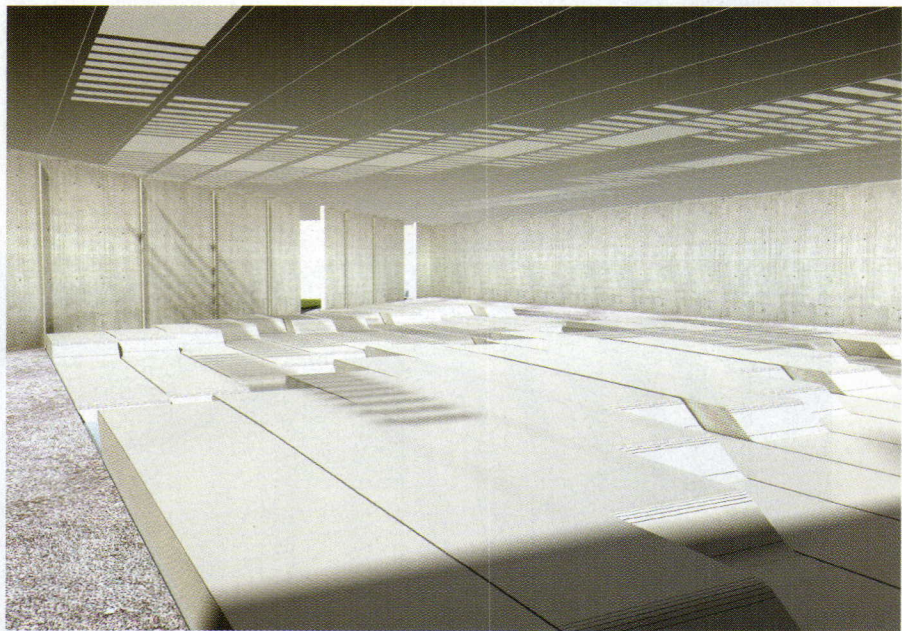
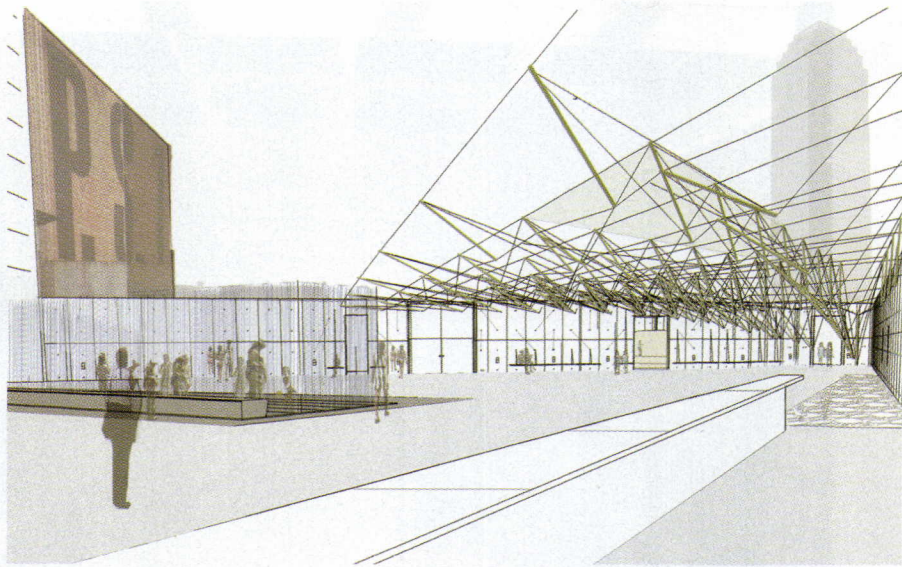
The competition's workings are simple. An initial pool of a couple of dozen firms, nominated by architecture school deans and magazine editors (including this magazine's), submit three recent projects to a

Three proposals for this year's P.S. 1/MoMA competition attempt to alter the space of the P.S. 1 courtyard without obstructing the thousands of revelers who attend the museum's weekly summer parties. ARO (above) floats arching ropes from weather balloons; Office dA (facing page, top) creates a canopy using resin-cast rope as compressive members and conventional rope as tensile members; kdlab (facing page, bottom) multiplies a single section and shifts its alignment to create a geological topography.

jury drawn from MoMA and P.S. 1's directors and curators. Five finalists are given \$10,000 and a little over a month to design Warmup's setting. The finalists present their work, and the winner gets a \$50,000 budget and another six weeks or so to build their project.

"The competition is about attempting to do what is so difficult to do in practice," says this year's winner, Montana/New York architect William Massie: "have a project that has incredible conceptual impact and actually build it." It's an attractive dare, presenting what 2002 finalist Nader Tehrani of Boston-based Office dA called "the spirit of experimentalism, monitored by what it means to finance and build a project."

The program is uncomplicated: Basically, designers must provide water, shade, a spot for DJs, space for dancing, and places to rest. This year, architects were asked to relate to the theme "playa



urbana," or urban beach, in connection with P.S. 1's summer exhibition of young Mexican artists. No cabañas need apply, of course. Beyond that, architects are free to do what they like, knowing that whatever they do need only last a few months. "The temporary nature of [the architecture] makes it intrinsically more conceptual in nature," points out Adam Yarinsky of New York's ARO, another finalist this year. "You can get down to just the basic conditions you're interested in exploring."

The site, a large, trapezoidal concrete

enclosure, and another smaller outdoor room, presents a broad canvas for explorations. The program and "clients" are attractive as well, as Greg Pasquarelli of New York firm SHoP immediately recognized when invited to enter the competition in its first year: "It's outdoors, it's warm, it doesn't have to be waterproof, most people don't have too many clothes on, and it's wet. It's like, 'Okay, perfect.'"

SHoP's winning 2000 entry, Dunescape, set a high bar for future competitors. A crazily angled structure built in a weave of

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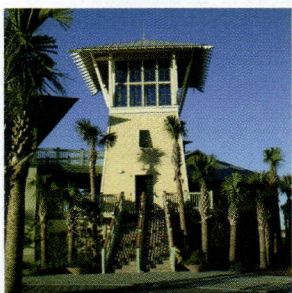
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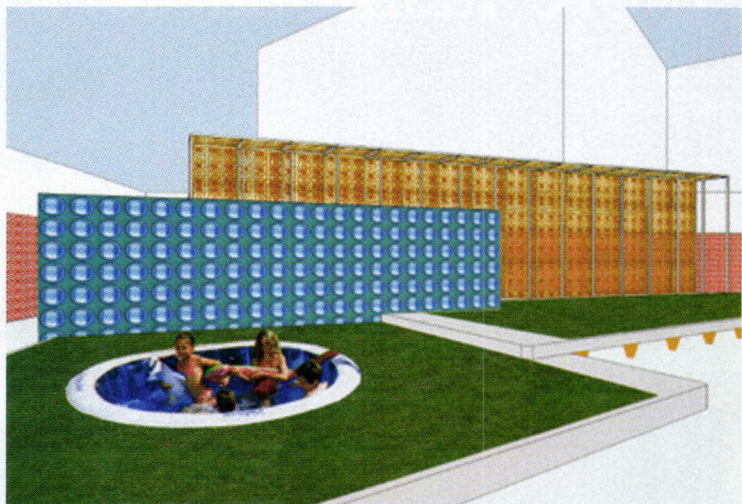
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Specht Harpman's 2002 competition entry proposes using plastic Coke and Poland Spring bottle crates to make what principal Scott Specht calls "a poor man's version of Jean Nouvel's Arab Institute."

two-by-two boards, Dunescape incorporated a large pool, changing rooms, a corridor, and benches in a single sprawling form. Its latticelike structure created interior rooms that were neither private nor public, lending it a voyeuristic frisson, which has, along with water and shade, become a near-compulsory part of the program, as in Subwave, Lindy Roy's competition-winner for 2001, which used a wall of fans to mist water over revelers and provided tentlike canopies to aid in fending off sunstroke. Many of this year's finalists were impressed by Dunescape, but decided, like 2002 finalist Dean Di Simone of kdlab, to "avoid any sort of object that one would have to navigate around," given the overcrowding

typical of Warmup. Landscape designs, rather than follies, dominate this year's entries.

The competition has drawn excited attention, and not just from New York City's club scene. Riley hints, "We may have a counterpart in India, and in Japan." There have been no glimmers of domestic copycatting, which is too bad, given that the budget and construction constraints limit the current competition to Northeastern architects. With any luck, a few curators from, say, Los Angeles or Chicago, Santa Fe or Seattle will be found this summer lounging around Massie's glow-in-the-dark wading pool or peeping through his PVC-pipe blobs, dreaming of returning home to create a local version. ■

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- 2 Boston Valley Terra Cotta
- 3 Boral Bricks
- 4 Bowerston Shale Co
- 5 Carolina Ceramic
- 6 Clayton Block, Company
- 7 Eldorado Stone Corporation
- 8 Elgin-Butler Brick
- 9 Endicott Clay Products
- 10 Eurocobble
- 11 Glen-Gery Corporation
- 12 Hanover Architectural Products
- 13 Hy-Lite Products, Inc
- 14 Lafarge
- 15 Laticrete International, Inc
- 16 Lehigh Portland Cement Company
- 17 MAPEI Corporation
- 18 Master Builders, Inc
- 19 Mortar Net USA
- 20 Real Brick
- 21 Rictex Brick
- 22 The Proudfoot Company
- 23 Spectra
- 24 Vetter Stone Company

Concrete / Concrete Materials

- 25 Davis Colors
- 26 Invisible Structures
- 27 Lehigh Portland Cement
- 28 L.M. Scofield
- 29 Maxxon
- 30 Solomon Colors
- 31 Patterned Concrete
- 32 Xypex Chemical Corporation

THERMAL & MOISTURE PROTECTION

Building Insulation

- 33 Atlas Roofing Corp
- 34 Bayer Corp
- 35 BBR Remay
- 36 Celotex Corp
- 37 CertainTeed Insulation Corp
- 38 Dow Chemical Corp
- 39 G-P Gypsum Corp
- 40 Homasote Company
- 41 Insulation Corp of America
- 42 Johns Manville
- 43 Knauf Fiber Glass
- 44 Marathon Roofing Products
- 45 Owens Corning Fiberglass
- 46 Typar Housewrap
- 47 U.S. Gypsum

Shingles, Roof Tiles & Roof Coverings

- 48 Atlas Roofing Co.

- 49 Bird Co
- 50 Celotex
- 51 CertainTeed
- 52 Eternit
- 53 GAF
- 54 James Hardie Building Products
- 55 Monier Lifetile
- 56 Tamro Roofing
- 57 U.S. Intec Inc
- 58 U.S. Tile
- 59 Vande Hey- Raleigh Architectural Tile
- 60 Vermont Structural Slate Inc

Metal Roofing & Wall Panels

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- 62 Alusuisse Composites
- 63 American Buildings/AMS
- 64 Bethlehem Steel Corp
- 65 Butler Manufacturing
- 66 Centria
- 67 Copper Sales
- 68 Englert
- 69 Epic Metals
- 70 Follansbee Steel Corp
- 71 Fry Reglet Corp
- 72 Garland Co
- 73 MBCI
- 74 McElroy Metals
- 75 Merchan & Evans
- 76 Metl Span
- 77 Petersen Aluminum Corp
- 78 Revere Copper Products
- 79 Varco Pruden
- 80 Vincent Metal Goods

Membrane Roofing

- 81 Burke Industries
- 82 Carlisle Syn Tec Systems
- 83 DuPont Dow Elastomers
- 84 Duro-Last
- 85 GenFlex Roofing Systems
- 86 Manville/Schuller
- 87 Sarnafil Roofing
- 88 Stevens Roofing Systems

EIFS Systems

- 89 Dryvit Systems
- 90 Finestone Division of Simplex Products
- 91 Georgia Pacific Corp
- 92 Parex Inc
- 93 Senergy Inc
- 94 Sto Corporation
- 95 TEC Specialty Products
- 96 TEIFS Wall Systems

DOORS & WINDOWS

Metal Doors & Frames

- 97 Adams Rite Mfg
- 98 Ceco Door Products
- 99 Chase Doors
- 100 Chicago Metallic

- 101 Cline Aluminum Doors
- 102 Eagle Window & Door
- 103 Eckel Industries
- 104 EFCO
- 105 Ellison Bronze
- 106 Essex Industries
- 107 Forms & Surfaces
- 108 Hope's Windows
- 109 Hurd Millwork Company
- 110 Ingersoll-Rand
- 111 Kawneer Company
- 112 Overhead Door Corporation
- 113 Peachtree Doors & Windows
- 114 Pella
- 115 Premdor
- 116 Simonton Windows
- 117 Technical Glass Products
- 118 Timely
- 119 Traco
- 120 Tubelite
- 121 Wausau Window & Wall Systems
- 122 Weather Shield
- 123 YKK AP America

Wood & Plastic Doors & Frames

- 124 Acorn Window Systems
- 125 Algoma Hardwoods
- 126 Andersen Windows
- 127 Alterna
- 128 Chase Doors
- 129 Cline Aluminum Doors
- 130 Doorcraft
- 131 Eagle Window & Door
- 132 Eckel Industries
- 133 Eggers Industries
- 134 Graham Architectural Products
- 135 Hy-Lite
- 136 IWP
- 137 Jeld-Wen
- 138 Kolbe & Kolbe Millwork
- 139 Marlite
- 140 Marshfield DoorSystems
- 141 Masonite
- 142 Morgan
- 143 Nord
- 144 Pella
- 145 Pozzi Wood Windows
- 146 Rubbair Door
- 147 Therma-Tru
- 148 Traco
- 149 VT Industries

Entrances & Storefronts

- 150 Acorn Window Systems
- 151 Ceco Door Products
- 152 CertainTeed Corporation
- 153 Cline Aluminum Doors
- 154 Cornell Iron Works
- 155 Crittal Windows
- 156 Dorma Glas
- 157 EFCO
- 158 Ellison Bronze

- 159 Essex Industries
- 160 Hope's Windows
- 161 Kalwall
- 162 Kawneer
- 163 Major Industries
- 164 Marshfield Door Systems
- 165 O'Keefes
- 166 Pilkington
- 167 PPG Industries
- 168 Solutia
- 169 Technical Glass Products
- 170 Traco
- 171 Tubelite
- 172 Vistawall Architectural Products
- 173 Visteon
- 174 Wausau Window & Wall Systems
- 175 YKK AP America

Metal Windows

- 176 Andersen Windows
- 177 Crittal Windows
- 178 EFCO
- 179 Graham Architectural Products
- 180 Hope's Windows
- 181 Kalwall
- 182 Kawneer
- 183 Moduline Window Systems
- 184 Peerless Products
- 185 Timely Industries
- 186 Traco
- 187 Tubelite
- 188 Wausau Window & Wall Systems
- 189 YKK AP America

Wood Windows

- 190 Andersen Windows
- 191 Caradco
- 192 Case Window and Door
- 193 CertainTeed
- 194 Eagle Window & Door
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- 196 Kolbe & Kolbe Millwork
- 197 Marvin Windows & Doors
- 198 Megawood
- 199 Norco
- 200 PBC Clad
- 201 Peachtree Doors & Windows
- 202 Pella
- 203 Peter Kohler Windows
- 204 Pozzi Wood Windows
- 205 Summit
- 206 Tischler und Sohn
- 207 Velux-America
- 208 WeatherShield
- 209 Windsor Windows & Doors

Skylights

- 210 Construction Specialties, C/S Group
- 211 Duo-Guard Industries
- 212 Extetch
- 213 Fabric Structures
- 214 Kalwall

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- 218 Polygal U.S.A.
- 219 Schott
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- 221 Structure Unlimited
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- 223 Velux-America
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Hardware

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- 228 Arakawa
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- 231 Dorma Glas
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- 244 Rocky Mountain
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- 246 Sugatsune America
- 247 Valli & Valli
- 248 Von Duprin
- 249 Yale Commercial Locks & Hardware
- 250 YKK AP America
- 251 Zero International

Access Door & Panels

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- 253 The Bilco Company
- 254 Cierra Products
- 255 Karp Associates
- 256 Milcor Inc
- 257 Nystrom Products
- 258 Precision Ladders

Glass

- 259 Ceasar Color
- 260 CertainTeed Corporation
- 261 Leucos USA Inc
- 262 Madico
- 263 Meltdown Glass
- 264 Pilkington
- 265 PPG Industries
- 266 Schott
- 267 Solutia
- 268 Technical Glass Products
- 269 Viracon
- 270 Visteon Corporation

Glazed Curtain Walls

- 271 EFCO
- 272 Kawneer Company- Canada Limited
- 273 Major Industries
- 274 Pella
- 275 PPG
- 276 Tubelite
- 277 Vistawall Architectural Products
- 278 Wausau Window & Wall Systems
- 279 Westcrowns

Translucent Wall & Roof Systems

- 280 Duo-Guard Industries
- 281 Kalwall
- 282 Major Industries

FINISHES

Gypsum Board

- 283 W.R. Bonsal Company
- 284 BPB Celotex
- 285 Collins-Truwood
- 286 Georgia-Pacific
- 287 Johns Manville
- 288 Lafarge Gypsum
- 289 National Gypsum
- 290 Temple Inland
- 291 United States Gypsum

Gypsum Fabrications

- 292 Custom Castings Northeast
- 293 Formglas
- 294 Hyde Park Fine Art of Mouldings
- 295 Monumental Construction & Moulding Co.
- 296 Pittcon Industries
- 297 Plastglas, Inc

Ceilings

- 298 Alpro
- 299 Altro
- 300 Armstrong
- 301 BPB Celotex
- 302 Ceilings Plus
- 303 Chicago Metallic
- 304 Eckel Industries
- 305 Ecophon Certainteed
- 306 Epic Metal
- 307 Fry Reglet
- 308 Gage Corp
- 309 Georgia-Pacific
- 310 Gordon
- 311 Hunter Douglas Architectural Products
- 312 Illbruck Architectural Product
- 313 Johns Manville
- 314 National Gypsum
- 315 Novawall Systems
- 316 Owens Corning
- 317 USG

Ceramic Tile

- 318 American Marazzi Tile
- 319 American Olean/ Daltile
- 320 Ann Sacks
- 321 Crossville Ceramics
- 322 Florim, USA
- 323 Graniti Fiandre
- 324 Imagine Tile
- 325 Laufen Int'l

Resilient Flooring

- 326 Amtico
- 327 Armstrong
- 328 Azrock
- 329 Centiva by International Floors of America
- 330 Colbond
- 331 Congoleum
- 332 CSSI Resilient Surfacing
- 333 Domco
- 334 Endura Flooring
- 335 Flexco
- 336 Forbo
- 337 Johnsonite
- 338 Kentile
- 339 Lonseal Flooring
- 340 Mannington
- 341 MAPEI
- 342 Marley-Flexco
- 343 Maxxon Corp
- 344 Mondo USA
- 345 R.C. Musson Rubber Co
- 346 Pacific Polymers International
- 347 Roppe
- 348 Tarkett
- 349 Toli

Rubber Flooring

- 350 Azrock
- 351 Burke Mercer
- 352 Endura
- 353 Johnsonite
- 354 Marley Flexco
- 355 Nora
- 356 Pawling
- 357 R.C. Musson
- 358 R.C.A. Rubber
- 359 Roppe
- 360 Tuflex

Laminate Flooring

- 361 ABET Laminati
- 362 Arborite
- 363 Bruce Commercial
- 364 Formica Flooring
- 365 Lamin-Art
- 366 Mannington Commercial
- 367 Nevamar
- 368 Pergo
- 369 Pionite
- 370 Tarkett
- 371 Wilsonart International

Carpet Tile/Modular

- 372 Bentley Mills
- 373 Bonar
- 374 Collins & Aikman
- 375 Flexco
- 376 Interface Flooring Systems
- 377 Lees
- 378 Mannington Commercial
- 379 Miliken Carpet
- 380 Mohawk Industries
- 381 Shaw

Carpet Fibers

- 382 BASF
- 383 DuPont Antron
- 384 Monsanto Contract Fibers
- 385 Wools of New Zealand

Paint/Stains & Finishes

- 386 Benjamin Moore & Co
- 387 Carlisle Coatings & Waterproofing
- 388 Devco Paint
- 389 DuPont
- 390 Duron Paints & Wallcoverings
- 391 ICI Dulux Paint Centers
- 392 PPG Industries
- 393 PROSOCO
- 394 SealMaster
- 395 Sherwin Williams
- 396 Valspar

Broadloom

- 397 Beaulieu
- 398 Bigelow
- 399 Blue Ridge
- 400 Durkan
- 401 Harbinger
- 402 J & J Commercial
- 403 Karastan
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- 424 Sprung Instant Structures
- 425 Structures Unlimited
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- 428 Alvarado Manufacturing Co
- 429 Automatic Control
- 430 Checkpoint Systems, Inc
- 431 Controlled Access
- 432 Dynalock Corp
- 433 Byan Security
- 434 Essex Industries, Inc
- 435 Ingersoll-Rand Security and Safety
- 436 Schlage
- 437 Siedle Company
- 438 Sensormatic Corp
- 439 Von Duprin

MECHANICAL

Plumbing Fixtures

- 440 Acorn Engineering
- 441 American Standard
- 442 Bobrick
- 443 Bradley Corp
- 444 Chicago Faucet
- 445 Curvet USA
- 446 Duravit
- 447 Flushmate
- 448 Geberit Manufacturing
- 449 GROHE America
- 450 Haws Corporation
- 451 Kohler
- 452 Kroin
- 453 Rohl
- 454 Sloan Valve Company

Kitchen & Bath Hardware

- 455 Bobrick
- 456 Dornbracht
- 457 Ginger
- 458 Hafele America
- 459 Kroin
- 460 Moen
- 461 Price Pfister
- 462 Rohl
- 463 Sloan Valve
- 464 Valli & Valli

CONVEYING SYSTEMS

Elevators/ Escalators

- 465 Access Industries
- 466 Atlantic Lifts
- 467 Atlas Elevator
- 468 Concord Elevator
- 469 Fujitec America

- 470 Inclinator Company of America
- 471 Infinite Access
- 472 KONE
- 473 National Wheel-O-Vater
- 474 Otis Elevator
- 475 Pflow
- 476 Schindler Elevator
- 477 Thyssen Dover Elevator
- 478 ThyssenKrupp Elevator

ELECTRICAL

Lighting

- 479 Advant
- 480 Alkco
- 481 Allscape Lighting
- 482 American Glass Light
- 483 Architectural Area Lighting
- 484 Ardee
- 485 Artemide
- 486 Baldinger
- 487 Bartco
- 488 Bega
- 489 Birchwood
- 490 B-K Lighting
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- 544 Targetti
- 545 Tech Lighting
- 546 Unilight
- 547 Visa
- 548 Winona
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FURNISHINGS

Furniture Systems

- 550 Allsteel
- 551 American Seating
- 552 Haworth
- 553 Herman Miller
- 554 HON
- 555 KI
- 556 Kimball
- 557 Knoll
- 558 Paoli
- 559 Steelcase
- 560 Stone Dimensions
- 561 Teknion

Seating

- 562 Allsteel
- 563 American Seating
- 564 Haworth
- 565 Herman Miller
- 566 HON
- 567 Humanscale
- 568 Keilhauer
- 569 KI
- 570 Knoll
- 571 Steelcase
- 572 Stylex
- 573 Vitra

Casegoods

- 574 Allsteel
- 575 Bernhardt
- 576 Bretford
- 577 Hale Manufacturing
- 578 Haworth
- 579 Herman Miller

- 580 HON
- 581 KI
- 582 Kimball
- 583 Knoll
- 584 Meridian
- 585 Paoli
- 586 Steelcase

Outdoor Furniture

- 587 Barlow Tyrie
- 588 Brown Jordan
- 589 Earth Care
- 590 Knoll
- 591 Landscape Forms
- 592 Lloyd Flanders
- 593 McGuire
- 594 Smith & Hawken
- 595 Wabash Valley
- 596 Weatherend
- 597 Woodard

Solid Surfacing

- 598 Avonite
- 599 DuPont -Corian
- 600 Formica
- 601 Fountainhead
- 602 Nevamar
- 603 Swanstone
- 604 Wilsonart

Wallcoverings

- 605 Bolta
- 606 Designtex
- 607 Eurotex
- 608 Genon
- 609 Innovations in Wallcoverings
- 610 J.M. Lynne
- 611 Koroseal
- 612 Lanark
- 613 Maharam
- 614 Wolf Gordon

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- 615 @Last Software
- 616 Autodesk
- 617 Autodesksys
- 618 Bentley Systems
- 619 CAD-1
- 620 Datacad
- 621 Graphisoft
- 622 Nemetchek
- 623 Revit Technology
- 624 Wind-2 Software

Finishing Touches

Industry-wide, a balancing of cost, performance, and aesthetic appeal is creating and reinventing products that blend form with function, while keeping a close eye on the cost to the environment.

Reduced project costs, enhanced real estate value, improved productivity—according to the U.S. Green Building Council these very favorable situations can be the result of following environmentally responsible and friendly building practices and standards. A coalition gaining momentum throughout the building industry, the Council works to promote the environmental and economical benefits of green buildings—profitable and healthy places to live and work.

Leadership in Energy and Environmental Design, LEED, is the Council's rating system that provides a standard of measure for products, from ceiling tiles to floor underlayments, evaluating the whole building to promote an integrated design process, in which all components have a value in creating a "high-performance" building. LEED-certified buildings also qualify for state and local government incentives, including tax breaks.

"There's a greater awareness in the industry now regarding environmental issues," says John Mandel, manager of corporate communications for **USG Corporation**, a recognized

leader in building materials and finishes. "The move is towards specifying products that are beneficial and working with LEED for a better understanding."

Design Details

"One of the big movements in design today is looking at different, unrelated things and finding the connection, relating them to each other," says Paul Pearce, senior designer for **Armstrong's** commercial flooring design group. For example, "Natural color, texture, and look has been dominant for the last seven to eight years. Designers have been using natural materials—stone, marble, ceramic, and paper—in what was a movement against the synthetic 80s. With the current trend to mix materials, we're starting to see wood and metal, concrete and metal, soft and hard—it is a way to extend the use of natural materials, with a very modern, stylish look." It also has a bonus environmentally friendly side, stretching what these resources can do, and creating new ways to reuse materials.

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Ceilings, too, once purely technical performance spaces, are starting to see more texture, patterns, and curves. Pearce explains, "There's an appreciation of the space for its aesthetic qualities, while retaining its acoustical and lightening needs. Ceilings are moving from two-dimensional to three-dimensional spaces, making a unique statement in office space."

Real Resilient

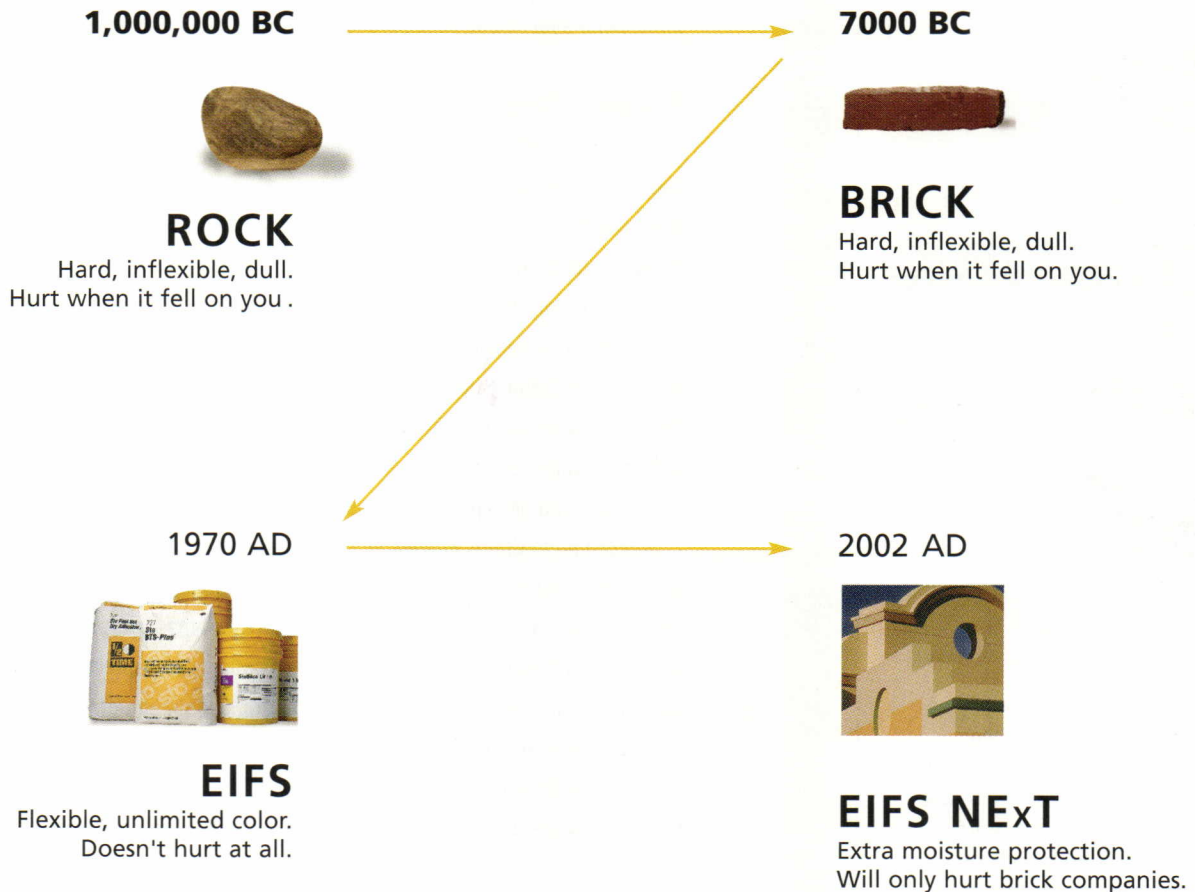
"An increasing appreciation of the floor as a part of the artistic design of the interior and an ever-increasing interest in eco-friendly products and the lifecycle cost benefits of different flooring types is all part of the increasing desire to blend form with function in the high-end, designer floor industry," says Tony Sain, marketing manager for **Lonseal**, who works hard to debunk the lingering myths of vinyl's user ability. From style to substance, vinyl is a safe and healthy flooring alternative, emitting less Volatile Organic Compounds (VOCs) than linoleum or rubber products; its low installation costs and longevity equals a lower lifecycle cost; and for looks, vinyl flooring can realistically mimic the look and textures of ceramic, stone, and wood grain patterns. "Lonseal's wide range of stunning sheet vinyl designs translates into easier sterility of seams and maintenance, allowing designers to blend their projects' practical needs with their own creative desires," says Sain.

Color Crafted

There's problem with too many choices, according to George Hardy, executive director of the **National Terrazzo & Mosaic Association**: "When you can choose from pretty much anything under the sun, it becomes hard to figure out what your want," he laughs. Color-blended to the unique selection on the job site, poured and placed terrazzo tiles offer a handcrafted specialty with individual style. "Unlike tiles made in the factory, poured and placed terrazzo tiles are unique to the job—similar colors may be selected for another project, but it won't ever be identical," says Hardy. Designers like it for range of colors and creative nature, especially in epoxy tiles that offer better design abilities and a wider color selection than cement-based tiles. "Terrazzo tiles are very decorative, but they are also very durable and very low maintenance," says Hardy. "The tiles will last the lifetime of the building and never have to be replaced."

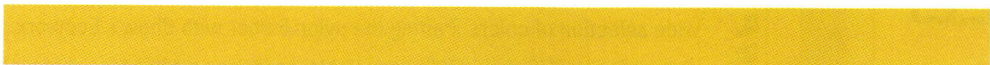
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architecture products

Finishes

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Vinyl is also ideal for customizing high-traffic floors and giving them a fresh, innovative appeal. **Roppe Corporation**, for example, offers a full range of products designed to accommodate changing needs. From wall base and tile to stair treads and accessories, Roppe Corporation manufactures functional and affordable vinyl and rubber, a very flexible flooring system that resists scuffs, will not shrink, and offers low gloss color and pattern inherent throughout every tread to assure long lasting beauty in high-wear areas and long tread life.

Carpet Capital

This balancing of unique client needs and environmental factors is evident throughout the diverse carpet industry as well. Wall-to-wall carpeting is taken to new heights at **Eurotex**, a distributor of imported European carpeting systems, including Tretford. Eurotex offers a complimentary wall product for each of its flooring products, creating a uniform, tailored look. Woven of natural fibers and nylon, the products offer the understated texture and aesthetics of wool, along with durable construction to protect walls and absorb unwanted sounds. A 52-color palette offers superb versatility and when combined with the ribbed tiles design options multiply. "There is a greater demand for tiles because of their mobility," says Eurotex's James Burns. "You can mix and match for design, and in areas of high traffic, the select tiles can be replaced without having to replace the entire carpet."

According to Claire Bowen, vice president of communications at **Shaw Contract**, "In the commercial market, modular carpeting is growing at a rate significantly higher than broadloom." In fact, it is the fastest growing segment of the contract market due to design and maintenance flexibility and ease of transportation and handling, particularly in high-rise buildings with narrow corridors and elevators. Installation of tiles is often easier, offering less downtime and productivity losses in occupied buildings, and lower waste. "While there is a higher initial cost for tiles," says Bowen, "the longer service life and leadership in recyclability and recycled content equals a greater value for its life cycle."

Broadloom is not without its merits, however. "Broadloom offers the greatest number of choices in style and color and the ability to achieve large-scale visuals," says Bowen, also citing the ability to select a performance backing if necessary and the universal acceptance of broadloom among buyers. "The importance lies in specifying environmentally responsible products, and the carpet industry has been a leader in providing options to customers," she says. "With recycled products that perform as well or better in all categories and don't cost more, it is easy to go 'green' covertly or overtly. Some projects use our products based on style and color. Others use it for its beauty and its environmental attributes. That's the kind of choice that specifiers like and drives the use of green products."

For example, Shaw Contract offers Eco Solution Q, a high-performance fiber engineered for the demands of the commercial market with at least 25 percent recycled content in a wide selection of colors. Pairing the nylon 6 fiber with Shaw's Ecoworx, a lighter weight alternative to PVC that is fully recyclable, produces a 100 percent recyclable carpet. Many see these and similar products as a major step forward in improved recycling and disposal

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- › Dupont Commercial Flooring
- › Durkan Patterned Carpets
- › Eurotex Inc
- › Forms + Surfaces
- › Gage Corporation
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- › Lonseal
- › Mannington
- › Maxxon Corp
- › Mohawk Commercial Carpet
- › National Wood Flooring Association
- › Natural Terrazzo & Mosaic Association
- › Pacificrest
- › PPG Industries
- › Roppe Corporation
- › Shaw Contract
- › Sugatsune
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- › USG Corporation
- › Vinyl Plastics
- › ZRC

habits. In the past, a lack of infrastructure to collect and transport carpet, carpet materials that weren't designed to be recycled, and poor economic viability hampered post-consumer use of end-of-life carpet. "Reuse and recycling technologies are under development and specifiers should push this process forward. But patience is also needed to allow market forces and technologies to catch up to the vision of approaching sustainability," says Bowen.

"People are becoming more aware that there is a finite amount of resources available," says Amanda Kimball, director of marketing for **J&J Commercial**. "As responsible citizens, we need to come up with alternative ways and products." To that end, the company, specializing in broadloom carpets for the educational and health care markets, offers a lifetime warranty on all products made of 100 percent Encore SD Ultima, a solution-dyed nylon that contains 25 percent recycled materials and has been produced in-house since 1991. "We know the quality of our nylon since we make it here," says Kimball. "That gives us the ability to offer the lifetime warranty, which helps extend the life of the carpet, resulting in less waste."

BASF is another company that is focusing on environmentally friendly products. For example, its Savant line of engineered fibers is a unique product that offers superior stain resistance and stain removal, while using a minimum of 25 percent post-consumer recycled content and 50 percent total recycled content. "This new generation of advanced fibers is in the forefront of sustainability," says Ian Wolstenholme, sales and marketing manager for BASF's carpet fiber products, "along with meeting the peak performance needs."

While the environmental issues play a large role in carpet selection, performance and style will always matter. "It's about obtaining a certain look for an area and meeting the different demands—whether it be an exciting, unique style for the main area or a more economical carpet suitable for back-of-the-house needs," says Kimball.

Premium Paints

"Everyone wants to use products that are environmentally preferred," says Dan Passinault, manager of marketing for Pittsburgh Paints and PPG High-Performance Coating, the

Smooth Moves

Celebrated for its smoothness, rich colors, design depth, and classic appearance, **Armourcoat** hard plaster delivers a most unusual decorative finish. "Equally suitable in traditional as well as contemporary settings, Armourcoat plasters always look timeless," says Lucia Reiling, part of marketing for the Britain-based company. "This offers architects and designers endless possibilities to use their creativity and imagination." Reiling also cites the trend towards natural and mineral-based wall finishes and indoor air quality. Unlike paints, polished plaster does not give off any VOC. Gaining attention in the States following several high-profile retail projects, Armourcoat emulates quarried stone such as marble and limestone, along with surface effects ranging from highly polished, mirror-like finishes to more natural, textured effects. Due to the incredible durability and hardness of Armourcoat polished plastics, no maintenance is required save periodic dusting and polishing.

architectural coatings group of **PPG Industries**. "But in switching to that product, they can't compromise their needs for cost and performance"—durability, excellent hide, minimal odor during application, quick drying time, and especially in today's green building market, zero VOC emission. "Often, painting needs to be done in occupied spaces and can be very disruptive to the workforce," says Passinault. "There has been a growing need to bring products to the market that perform, but have less odor and meet all LEED requirements." Enter the new line of Pure Performance zero-VOCs paints, offering the quality of true premium brands while meeting and surpassing the requirements of an environmentally friendly product. Additionally, color has become a top-seller in coating applications. "Color is being incorporated more and more into designs and selection is becoming very color-driven," says Passinault. "Even when color is added, the VOC is still far below regulations, and the product still exceeds performance needs."

■ By Liz McCarthy



Austria Today

If ambience was the only contribution Vienna made to world culture at the turn of the last century, the time and place still would be remarkable. Strauss waltzes and Sacher tortes, neurasthenic archdukes and social-climbing industrialists, court balls and Ringstrasse promenades lent the Austro-Hungarian capital a certain “nervous splendor”—to cite the title of Frederic Morton’s portrait of the city in the months before Crown Prince Rudolf’s 1889 suicide at Mayerling. Rudolf, like many of his contemporaries, found Vienna’s courtly atmosphere stifling. Their attitudes transformed the conservative Hapsburg capital into a seat of revolutionary genius, the unloving home of such *wunderkinder* as Sigmund Freud, Oskar Kokoschka, Adolf Loos, Arnold Schönberg, Camillo Sitte, and Ludwig Wittgenstein.

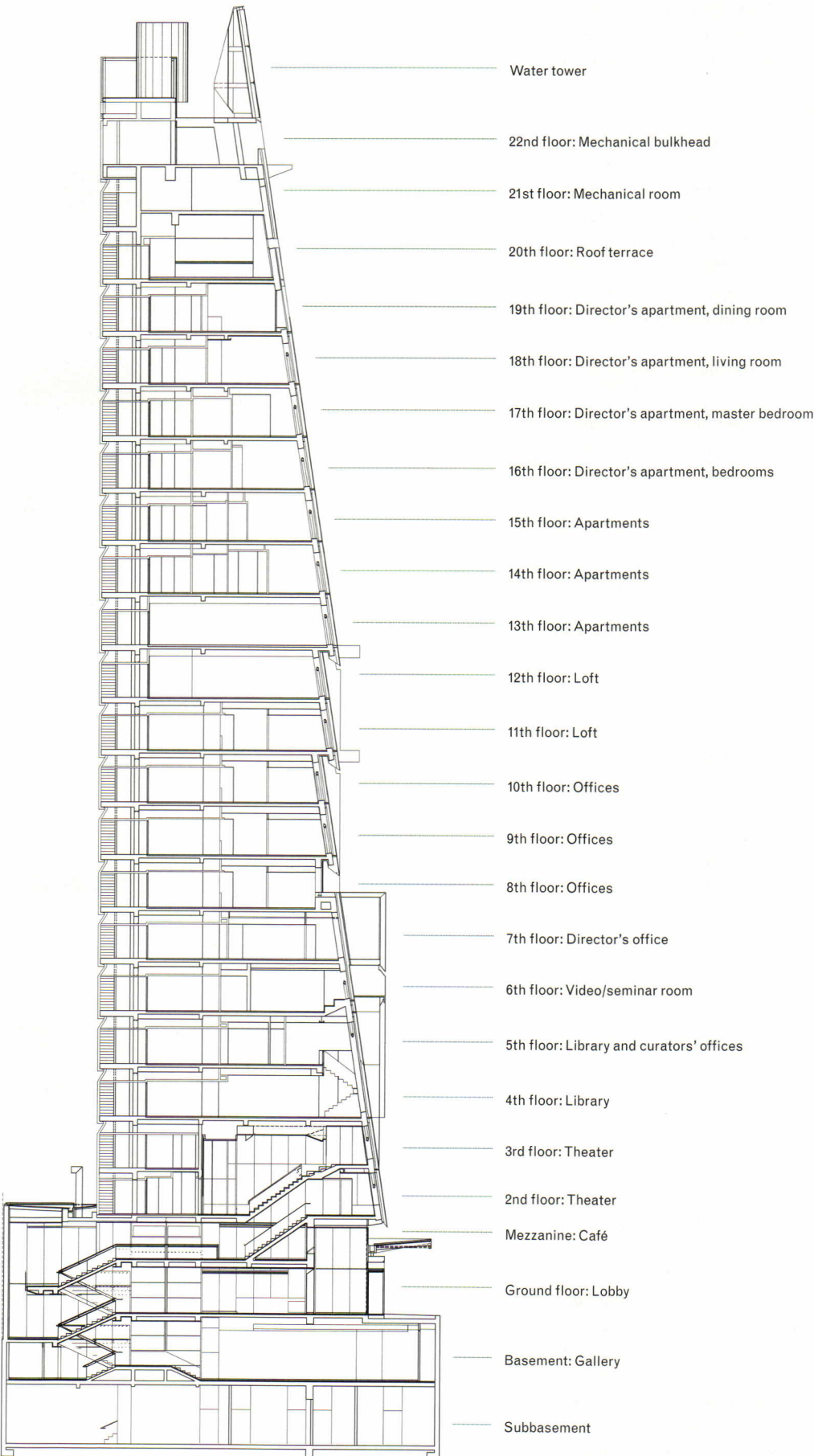
There’s no better location in the United States to appreciate the rich sensibility and the profound, sometimes contrary substance of fin-de-siècle Vienna than at the new Neue Galerie in Manhattan (page 84), with its exceptional collection of early 20th-century Austrian and German art and design objects, suitably displayed in a period Fifth Avenue townhouse. To gauge Austria’s creativity at the turn of *this* century, head about 30 blocks south to East 52nd Street, where architect Raimund Abraham has erected a high-rise for the Austrian Cultural Forum (page 76). Intended to combat the nation’s current reactionary image, it’s the 21st-century, government-sponsored equivalent of Otto Wagner’s independent House of the Secession, where Gustav Klimt and friends vented their spleens. The Forum will host challenging exhibitions and events—sound and light installations, avant-garde film series—created by present-day Austrian artists, presumably ones of splenetic temperament. But with its strangely anthropomorphic façade and guillotinellike pinnacle, the most challenging work of all may prove to be Abraham’s building itself.

Austrian-born architect Raimund Abraham (above, in an elevator padded for the move into his new Austrian Cultural Institute) recently renounced his Austrian citizenship in protest against superconservative politician Jörg Haider.

THE RAZOR'S EDGE



Sick of playing up to *The Sound of Music* and other cultural stereotypes, the Austrian government builds a challenging new high-rise art center in Manhattan. By Paul Goldberger. Photography by Robert Polidori



AUSTRIAN CULTURAL FORUM, NEW YORK CITY
CLIENT: Republic of Austria, Ministry for Foreign Affairs **ARCHITECT:** Atelier Raimund Abraham, New York City—Raimund Abraham (principal); Simone Giostra, Peter Leeb, John Veikos, Jeff Brown (project coordinators); Anders Abraham, Chris Barlieb, Jennifer Whitburn, Catherine Seavitt, Frank Thinius, Mike Derker, Maya Ballen (collaborators) **ENGINEERS:** Ove Arup & Partners (structural/mechanical/electrical) **CONSULTANTS:** Barney/Skanska (construction management); RA Heintges Architects Consultants (curtain wall) **COST:** Withheld at owner's request

SPECIFICATIONS
FOUNDATION CONCRETE: Civetta Cousins **JV ARCHITECTURAL/CAST-IN-PLACE CONCRETE:** Nasso Concrete Corp. **ALUMINUM DOORS AND FRAMES:** ADF/ Skylight **ELECTRIC TRACTION ELEVATORS:** Serge Elevator **CUSHIONED HARDWOOD FLOORING:** VAL floors **WOOD FLOORING:** Byrne Millwork **STONE FLOORING:** GM Crocetti **ACCESS DOORS:** Nastasi White **GLAZING:** American Industries

North-south section 12.6' ^

Raimund Abraham is not the typical New York architect, the Austrian government is not the typical New York client, and the plot of land at 11 East 52nd Street, which is 25 feet wide and 81 feet deep, is not the typical site for a New York City high-rise. So it should not be surprising that the new tower that Abraham has just completed to serve as the outpost of Austrian cultural affairs in New York is different from any tall building that has ever been built in Manhattan. It is different from any tall building that has ever been built anywhere. Abraham's tower, which is called the Austrian Cultural Forum, resembles an Easter Island head as much as a high-rise: It is tall and narrow, and it addresses the street with a jagged, slanting profile that could be the massive brow and nose of one of those mysterious sculptures. The building's front has been likened by some critics to the blade of a guillotine, and while it is easy to see how its shape could suggest such a thing, the fact is that this façade of glass, concrete, and horizontal zinc panels has been put together in a way that seems far less threatening, and much more benign. The reality is that this is a gentle building.

Abraham, a native of Austria who has taught at Cooper Union since 1971 and built almost nothing in this country, is famed as a theorist, and he talks about the deep connections between beauty and danger. As his building was going up it looked as if it was going to be harsh and unyielding, a testament to the autocratic and technocratic aspects of Austrian culture, and to Abraham's own determination to avoid softness. As it has turned out, while the tower is anything but soft, it has a startling, almost rhythmic lyricism to it. This is an important building for many reasons, and not the least of them is the way in which Abraham has managed, subtly, to evoke the traditional associations we have with Austrian culture—its over-the-top richness, those lyrical rhythms, the sensuality—without indulging in even the tiniest hint of historical allusion. He has created a rumination on Austrian culture that is of this moment and no other, and in so doing, he has thrust both that culture and the architecture of New York forward.

From late in the 19th century through the first part of the 20th, Austria created

a modernism that was very much its own—not only more sensual than that of western Europe, but far more attuned to irony and complexity. Freud's influence alone cannot account for Austrian modernism's simultaneous inquiry into the human psyche and quest for new forms. But for a long time, the world has tended to think of Austria more in terms of Strauss waltzes and Lipizzaner horses, a state of affairs that the country may have been prepared to live with until the revelations about former President Kurt Waldheim's Nazi associations put Austria into a position of international isolation in the 1980s. At that point, the government, or at least the cultural forces within Austria, felt they needed to show the world that the country was not reactionary, that it had a history of being in the avant-garde—and, more important still, that it was determined to be on the cutting edge again. What better way than to build a new and significant piece of architecture in the world's most visible city?

The government had operated a small cultural center, the Austrian Institute, in a townhouse on East 52nd Street since the 1960s, and it decided to hold an architectural competition, open only to Austrian architects, to expand on the site. The competition was held in 1992, with Richard Meier, Charles Gwathmey, Kenneth Frampton, and Herman Czech, among others, serving as jurors. The program was demanding, since it required that galleries, a small auditorium, a library and research center, offices, and an apartment for the institute's director be crammed into the site occupied by the townhouse. The site could not be expanded, since it was wedged tightly between a red-brick hotel from the 1920s, the Berkshire, and a mediocre glass office tower that had seemed narrow when it was built in the 1970s, but that now, by comparison, looks almost colossal.

It has been a long and difficult road from competition to finished building. Abraham won the competition, but back home in Austria, he was not exactly the local boy made good—it took six years of lobbying before the government was willing to fund construction, which eventually cost \$30 million. And just a few months ago, in protest against the presence of Jörg Haider in Austria's



In the ground-floor entrance lobby (top), a curved metal partition separates elevators (at right) from stairs (at left) and rises through an opening in the ceiling to a mezzanine level above. Stairs at the rear of the lobby (above) lead up past the mezzanine to a second-floor theater with a piano on a cantilevered lift (facing page, top). The stairs also lead down to a large gallery in the basement (facing page, bottom).

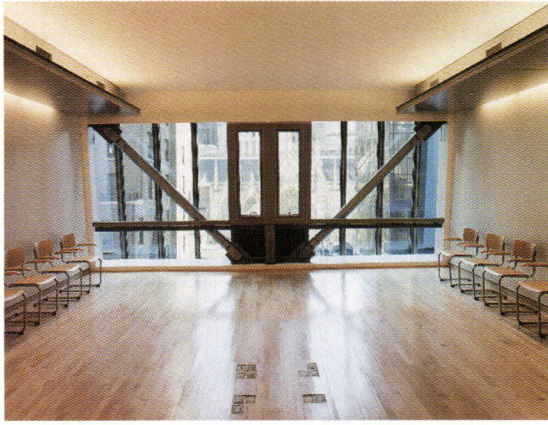
coalition government, Abraham renounced his Austrian citizenship, which created a firestorm in Austria as the building neared completion.

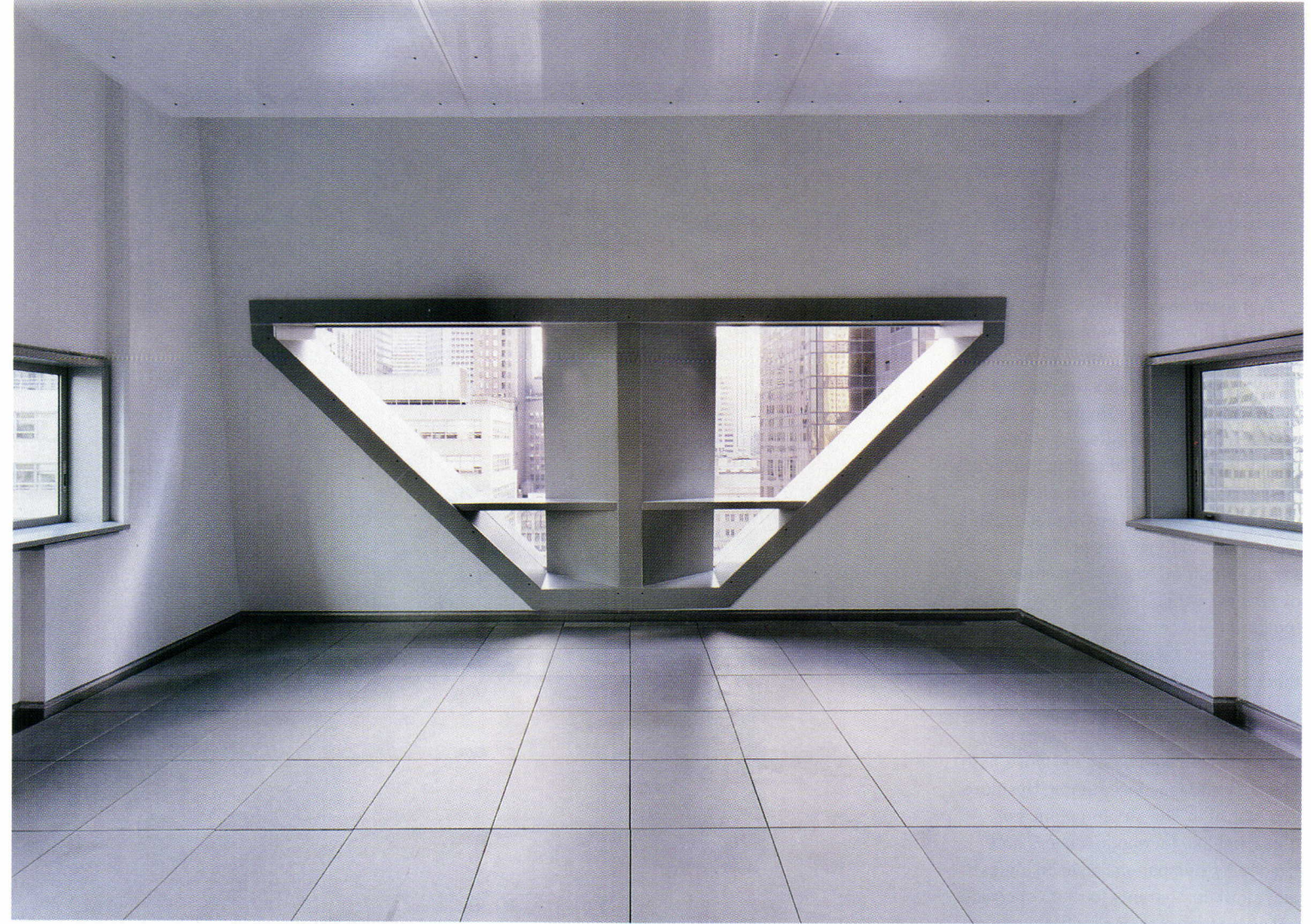
Fitting the complex program onto this tight site all but required some kind of “sliver” building, as towers that are built on narrow, townhouse-sized plots are generally called in New York. It’s usually a term of derision, and not the least of Abraham’s accomplishments is that he may have given the idea of the sliver a good name. Abraham was the only one of 226 competitors who placed the stairs in the rear, running a pair, in scissor fashion, back and forth across the back of the façade. The elevators are slightly in front of the stairs, and so the layout leaves the entire width of the small floor area free. In all of the other designs, the core was placed as it might be in a townhouse, halfway between the front and the back, which broke up the floors into tiny rooms.

Abraham made an architectural expression out of the rear façade. The zigzag of the scissor stairs is visible in the concrete pattern of the north façade, which Abraham likens to Brancusi’s *Endless Column*. It’s unfortunate that this façade is all but invisible from the street (except for a couple of random glimpses of sections of it that you can get from Madison Avenue around 53rd Street), since it has that clear, crisp energy that comes from a rational idea turned into art.

Abraham broke from the standard sliver, which has identical floors piled one on top of the other, in another way. The program of the forum called for a variety of different uses, which Abraham ordered by size; that, in turn, yielded a varying section, which the architect expressed through the sloping front façade. The largest and most public functions, such as galleries and an auditorium/recital hall, require the largest spaces and occupy the lowest floors; library and research areas, which are semipublic, go above them; offices are above these; and the director’s triplex apartment, the most private space, is at the top. It did not escape Abraham that this profile resembles the traditional setback form of the New York skyscraper, and that he, like architects from Hugh Ferriss onward, was reflecting both the demands of the zoning code and the







Above the theater are library stacks (facing page, bottom left). A single-flight staircase connects the stacks to curator's offices on the fifth floor (facing page, center left). An open-planned loft space on an upper floor demonstrates the sliver-building's full 25-foot width (facing page, top left). The director's office occupies a squared-off bay that projects from the seventh floor (facing page, bottom right), while on the levels directly above, staff offices divide the floor plate in two (facing page, top right).

Director Christoph Thun-Hohenstein and his family live in an apartment that occupies the 16th through 19th floors; a spiral staircase connects the living room (bottom right) and the dining room (center right). The uppermost accessible floor is given over to an open-air terrace (above).



pure visual appeal of such forms in his tower's shape. But in the same way that Abraham has managed to evoke the spirit of Austrian modernist culture without replicating it literally, he has also been able to establish here his own and equally un-derivative form of comment on the New York skyscraper vernacular.

Abraham has referred to the building as having three vertical parts. He calls the façade "the mask;" the center of the building, which contains the rooms, "the core;" and the rear, with the stairs, "the vertebrae." It's a bit cute, especially if you think of the idea of calling the façade a mask as a kind of pun on Freudian notions of public and private faces. This may be one of those cases in which a serious theorist, eager to be understood by his new, wider audience, tries a little too hard to be comprehensible.

Abraham is welcome to it, but I don't think his building needs such verbal crutches. The façade, which I found disquieting, or at least self-consciously awkward, as it was going up, looks both stronger and less threatening the more you look at it. The sloping planes of glass, set like four huge louvers and framed by zinc panels, have an almost odd air of domesticity to them once you get accustomed to seeing them on the streetscape. This is domesticity contorted into the proportions of the narrow New York tower, which means, of course, that it isn't domestic at all. But that, in itself, is one of Abraham's aesthetic accomplishments here. He has made a tower that at once celebrates the traditions of New York skyscrapers while breaking away from them, that nods toward domesticity while being public and institutional, and that reinvents modernity while connecting, in the deepest way, to the modernism that is now a part of history. ■

Paul Goldberger is the architecture critic for the New Yorker and a contributing writer for Architectural Digest. His most recent book is The World Trade Center Remembered (Abbeville Press, 2001).

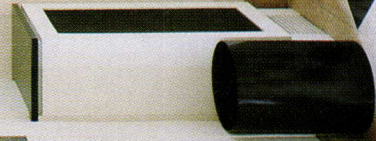
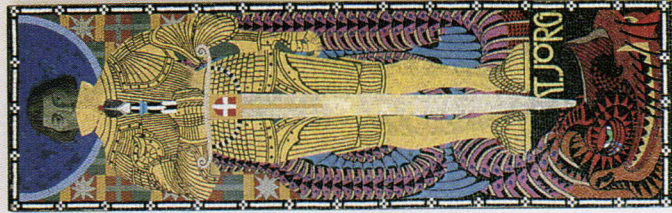


Slit staircase windows delineate the building's rear, north façade (above); while Abraham's vaguely anthropomorphic pattern of volumes and openings distinguish the north, entrance façade on East 52nd Street (facing page).



Radical, Refined

New York's Neue Galerie respects the sensibility of its early 20th-century Austrian and German art collection without lapsing into nostalgia.
By Alan G. Brake. Photography by Adam Friedberg





Entrance hall (facing page); second-floor gallery (above)



NEUE GALERIE, NEW YORK CITY CLIENT: Ronald Lauder; Renee Price (director) ARCHITECT: Selldorf Architects, New York City—Annabelle Selldorf (principal); Randall Gova, Leander Grayson, Karen J. Anne Nixon



With Gustav Klimt second in number of mechanical reproductions made, it is no surprise that the Neue Galerie, a new museum dedicated to early 20th-century Austrian and German art and design, is drawing large crowds. What was once radical to the Viennese bourgeoisie has become so palatable that even Martha Stewart was recently spotted waiting in line. The Neue Galerie, however, aspires to dignity rather than consumerism.

The museum occupies a Fifth Avenue mansion designed by Carrère and Hastings in 1914, newly renovated by Annabelle Selldorf. The ground floor is discreetly devoted to commerce, with an admission desk, a tiny design shop, a bookstore, and a café. Named after museum cofounder Serge Sabarsky (the other is make-up magnate Ronald Lauder), the café features Adolf Loos–designed tables and chairs, Secession light fixtures, and newspapers hung on rattan rods. The design shop sells objects reproduced from the collection, such as sterling Josef Hoffmann corn holders (\$280 a pair)—and no Klimt mouse pads.

Three galleries on the second floor show permanent installations from the magnificent collection. Selldorf left the beaux-arts interiors intact here, so the tortured anatomies of an Egon Schiele painting appear in stark contrast to the wood-paneled, marble-trimmed surroundings. In stately rooms of the same period, the works regain something of their original radicalism. Selldorf's interventions on the second floor are quiet but uncompromisingly modern, such as the geometric "halos" of light that illuminate two of the galleries. Her hand is more evident on the third floor, which she gutted and reorganized as three white box galleries for rotating exhibitions. Thick, white walls and dark, hardwood floors respect the proportion and heft of the original building, via contemporary abstraction. Sensitive modernism keeps a visit to the Neue Galerie from turning into a nostalgia trip. ■



Second-floor gallery (facing page); book store (above left); café (above right); entrance façade (right)



SAPPORO DOME

Sure, the 2002 World Cup is being played there, but the real excitement happens when the game's over and the natural grass field moves outside to get a little sun. By Cathy Lang Ho

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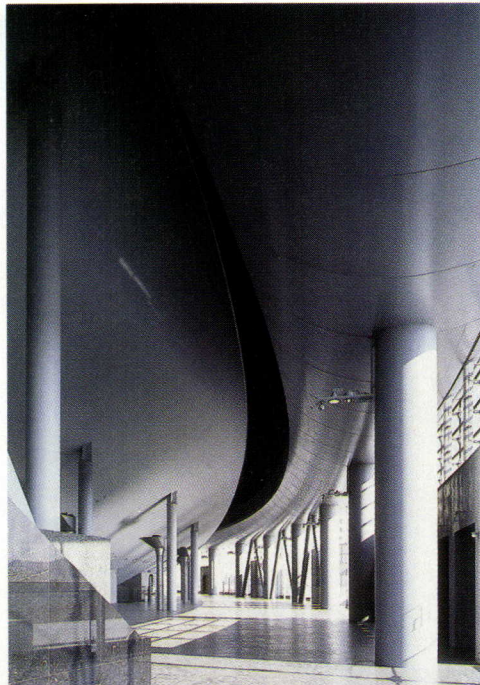
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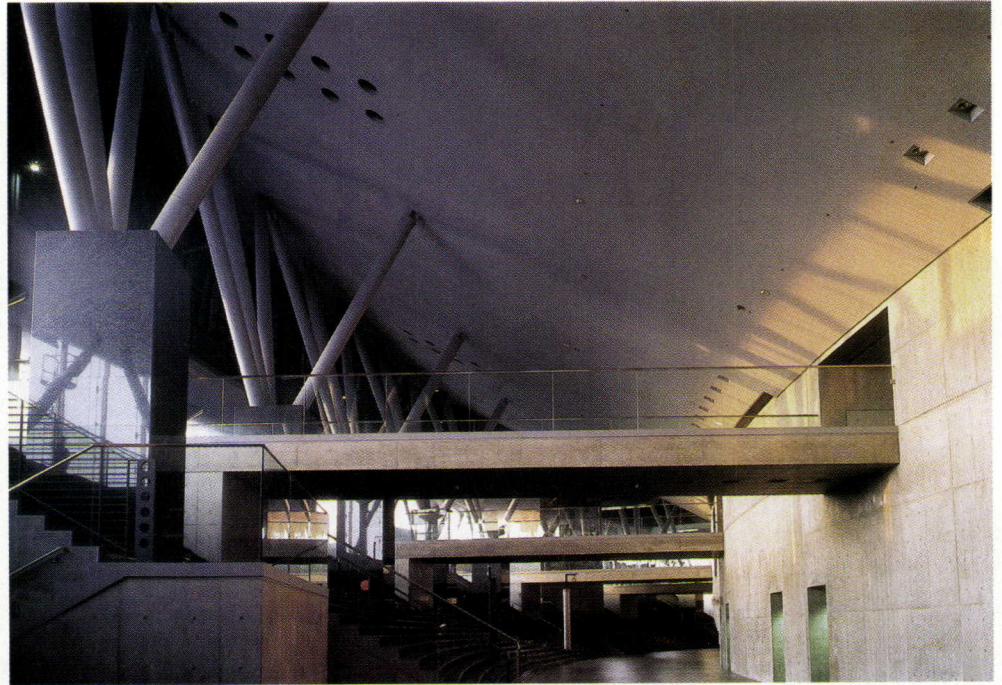


Seating can be rearranged for baseball or soccer

Third-level gallery



Concourse and footbridges leading into the arena





Pitch moves outside between games

TECHNOLOGY: THE PITCH

The **Hovering Stage**, as the architects like to call the grass pitch, stays outside unless there is a soccer game, to give it the benefit of sun and rain. It is surrounded by an area of gently sloped grass, which serves as an outdoor arena and a natural public plaza.

The turf pitch sits on a layer of sand above heating and draining pipes supported by a concrete deck on a steel frame. The deck is equipped with air blowers, 34 wheels, and devices for turning. When the blowers are on, it is basically a hovercraft: They create a pneumatic force of 1.09 atmospheres, which reduces the weight of the 8,300-ton grass field by 90 percent. When moving straight, the field detects signals from emitters hidden in the floor. When the structure makes turns, axles rise up from the floor to guide it.

Inside the arena, there are two movable, crescent-shaped stands, each with 2,400 seats, which are positioned on two sides of the diamond (along first and third base) in baseball mode, then rotated and pulled close to the field at the 50-yard-line for soccer. The stadium also has retractable stands that are hidden beneath the permanent stands, and rolled out to fill the space where the hovering stage entered the stadium.

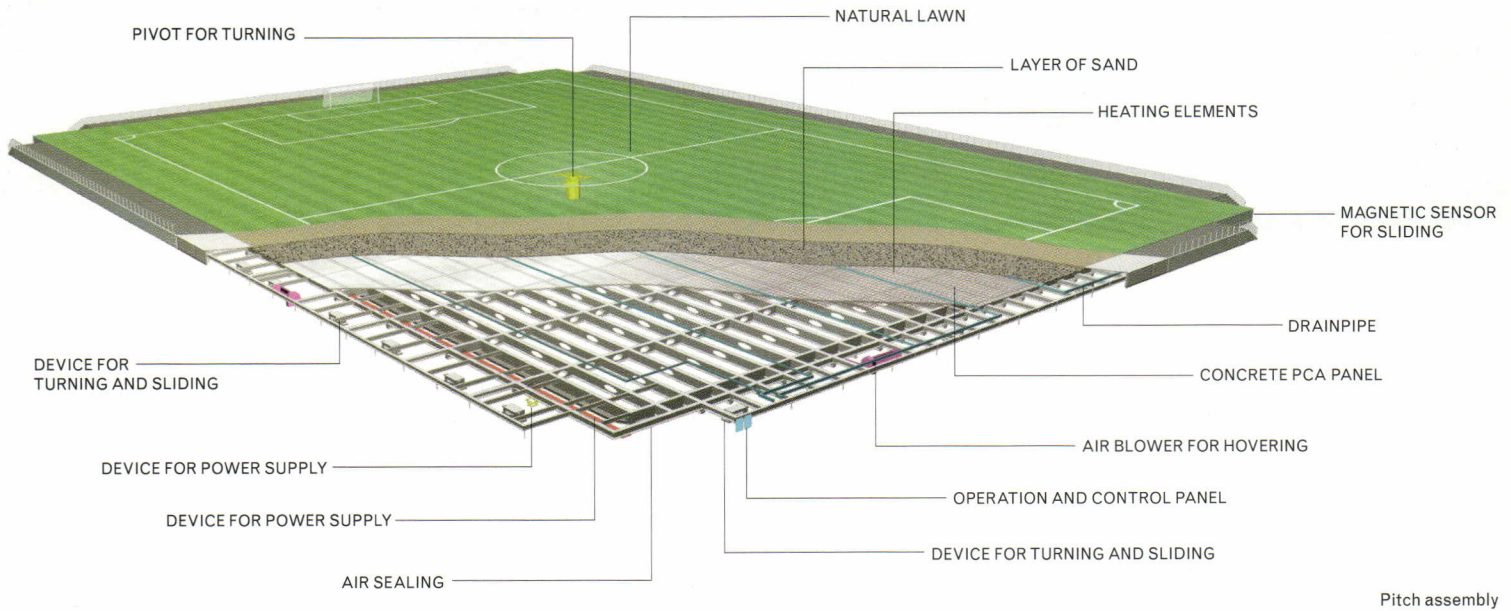
Soccer fans are a unique breed. This a fact sustained not by numbers—it's the world's favorite sport—but by the idiosyncratic ways they display their passion for it. The average soccer nut's obsession extends far beyond the game itself, a perfect ballet that unfolds with the abstract yet cohesive movement of 22 bodies around the unmapped path of a small white ball. Most fans also know about the newest generation of Adidas Predators, or the status of Manchester United star David Beckham's left ankle (or hairstyle). Stadiums, too, occupy a fair chunk of the soccer fan's brain space. From the beloved and now lost Wembley outside London, to Renzo Piano's elegant San Nicola in Bari, Italy, stadiums evoke opinions and alliances as strong as sentiments toward teams and players. (Mention Anfield, Old Trafford, or Highbury around any English lad, and see what happens.) Intimacy, history, safety, efficiency, and a host of other features both pragmatic and symbolic, are keys to a truly great stadium.

Central, too, is the pitch, as the playing field is properly known, that green rectangle upon which all eyes rest for 90 suspended minutes. The open-air San Siro, home field of Milan and Intermilan, might be loved for a variety of reasons, but is perpetually derided for the fact that the grass on the shaded half of the pitch is always yellow and requires constant replacement. This is true of dozens of top-flight stadiums in the world, but one sets itself apart: The new Sapporo Stadium, in Sapporo, Japan, is an enclosed dome with an adjacent outdoor natural-turf field that can be wheeled in for games, and back out for sun and rain. The buzz about Sapporo, built for the 2002 World Cup that Japan and Korea are hosting this summer, started in the soccer community long before it reached the architecture world. An avid player myself, I heard about it years ago while playing pick-up games in the dirt bowls of Central Park.



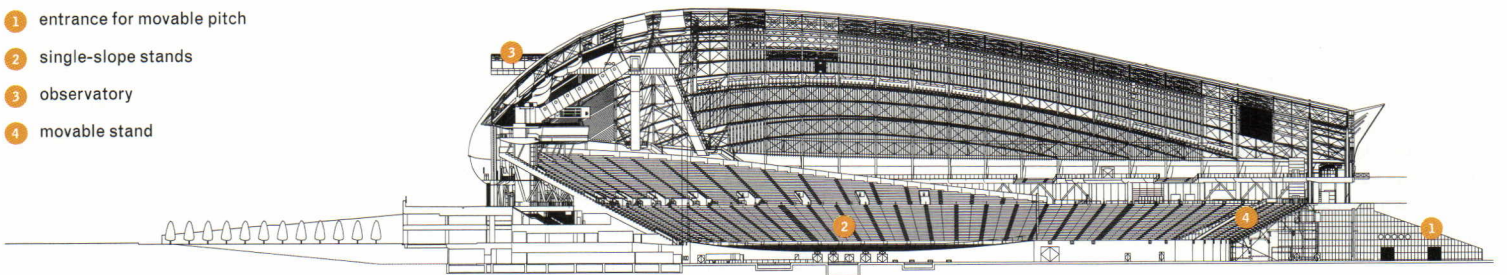
Aerial view

SAPPORO DOME, TOYOHIRA-KU, SAPPORO, JAPAN
CLIENT: City of Sapporo—Nobuo Katsura (mayor)
ARCHITECT: Hiroshi Hara and Atelier, Tokyo—Hiroshi Hara, Wakana Hara (project architects) **ASSOCIATE ARCHITECT:** Atelier BNK, Sapporo, Japan—Takashi Akiyama (project architect) **ENGINEERS:** Takenaka Corporation, Taisei Corporation (structural/mechanical/electrical/civil/acoustics) **CONSULTANTS:** Sasaki Structural Consultants (structural); Lighting Planners Associates (lighting); **GENERAL CONTRACTORS:** Taisei Corporation; Takenaka Corporation; Schal Bovis **COST:** \$310 million



Pitch assembly

- 1 entrance for movable pitch
- 2 single-slope stands
- 3 observatory
- 4 movable stand



North-south section 170'



The movable turf pitch in the outdoor amphitheater

TECHNOLOGY: THE ROOF

Built by a joint venture of two Japanese design and construction companies, Takenaka Corporation (which has built seven of the 10 stadiums in Japan where the World Cup will be played) and Taisei Corporation, the Sapporo Stadium is a steel-frame, crossbeam arch structure. It uses an orthogonal grid of arch trusses with a self-balancing system employing suspended bridge decks. The roof is a single layer of Teflon-coated fiberglass membrane; Teflon provides extra rigidity and weather protection. The translucent roof transmits 16 percent natural sunlight while limiting the solar heat gain.

The outdoor grass field serves as an open public space, for promenading or casual soccer playing. At 279 feet wide, 394 feet long, and 4.5 feet in height, the field slides through a 295-foot-wide opening at 13 feet per minute, taking approximately five hours for the whole maneuver. The dome and outdoor field are part of a larger park, which includes two other soccer fields, one with artificial turf, the other natural.

Of the 10 stadiums (eight newly built) where the World Cup games will be played in Japan, the 42,600-capacity Sapporo Dome has attracted the most attention. Designed by Hiroshi Hara, Atelier Phi, Architectural Research Office, and Atelier BNK, all Japan-based firms, the \$364 million stadium appears like a silvery spaceship that has landed on the top of a picturesque hill. Sapporo is Japan's northernmost city, and prone to heavy snowfall in the winter; the smooth curve of the 804-by-745-foot dome doesn't allow the drifts to pile up on its vast surface.

The site plan resembles a pair of spectacles: One round lens consists of the dome, and the other is an open amphitheater in which the soccer field sunbathes. Indoors, the stadium has an artificial-turf baseball field (baseball is still the favorite sport in Japan) that may be rolled up and removed to make way for the 279-by-394-foot, 8,300-ton grass field to slide into place. Why such an extraordinary amount of engineering for a big patch of grass? While artificial turf may be fine for relatively sedentary sports like baseball, it is unacceptable to soccer purists. Admittedly, we've come a long way since first-generation AstroTurf, notorious for producing turf burn, stressed knees, and strained ankles. Today's turf is more "grasslike," with longer, softer blades and a more resilient surface (most now has a substrate of rubber pebbles, made from shredded recycled tires). But pros and traditionalists will stand for nothing less than fragrant, juicy grass.

When Argentina and England square off in the Sapporo stadium on June 7, a television audience of two billion will witness a momentous game made possible by architecture and engineering. A magic carpet of grass will transport players and viewers alike to another place, for a memorable, if fleeting, time. ■



Carlos Jiménez: Three Projects for the Millers

By Anne Guiney

- 1 Cummins Engine Childcare Center
- 2 Cummins Engine Distributorship Prototype
- 3 Irwin Union Bank Branch Prototype

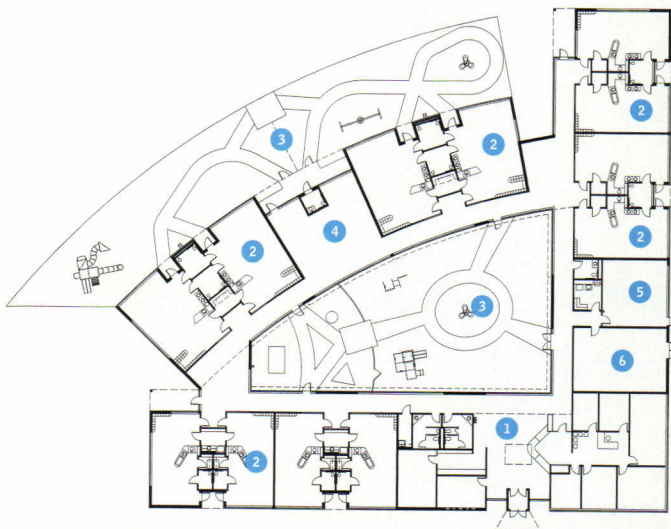
A walk through downtown Columbus, Indiana, could intimidate any architect planning to build there. From Eliel Saarinen's astonishingly graceful First Christian Church of 1942, to the nail-on-the-head rightness of I. M. Pei's 1969 public library across the street, there is a lot to live up to. Columbus's fame for modern architecture is well deserved, and a commission from the city's enlightened patron, the Cummins Engine Foundation, is justifiably regarded as an honor. However, Carlos Jiménez, the principal of an eponymous studio in Houston, has completed two buildings in Columbus, and demonstrates not a case of nerves about his position in posterity, but enormous pleasure in simply being there.

A stroll with Jiménez includes an unnecessary trip to the ATM in Eero Saarinen's 1954 Irwin Union Bank & Trust building, the withdrawal made primarily because it is so nice to go inside and have an excuse to linger. Aside from computers on the original desks, the ATM machine is the only visible addition to Saarinen's open glass box, with its shallow-domed light fixtures. Jiménez exclaims over Kevin Roche's ivied colonnade at the Cummins Corporate Headquarters: The gardenlike entrance makes the vast building seem friendly, even small. This is his first of several odes to Roche, and an occasion to shoot slides for his admittedly large collection. Carlos Jiménez loves Columbus.

His emotion suggests an interesting lineage for local architecture. It runs from Eliel and Eero Saarinen to Roche, Eero's student, and now to Jiménez, in a connection more about sensibility than style. While Roche is out of fashion, his buildings in Columbus show a remarkable attention to the interests of individuals, from engine builders to people buying stamps. That humanism manifests itself formally, and this is what these architects share: a quiet, even self-effacing, approach to the art of building.

Columbus's current nature is due largely to the Miller family, which owns majors shares in Cummins, Inc. and the Irwin Union

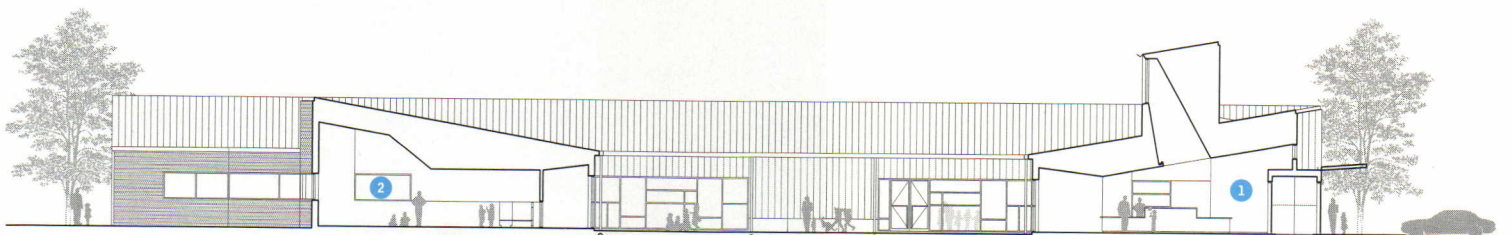
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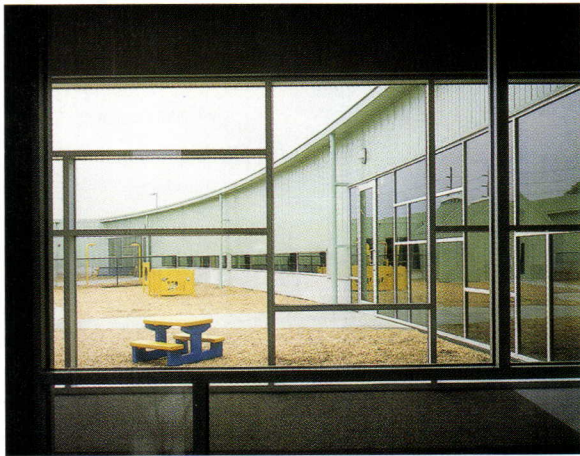
- 1 lobby
- 2 classrooms
- 3 playground
- 4 commons
- 5 kitchen
- 6 mechanical

Floor plan 154' >

Jiménez's Cummins Engine Childcare Center (top and facing page) presents a straightforward face to its surroundings. From the outside, the inward slant of the building's roof indicates a centralized organization (center); only the classrooms for older students open onto playgrounds outside the building (above).



East-west section 12'



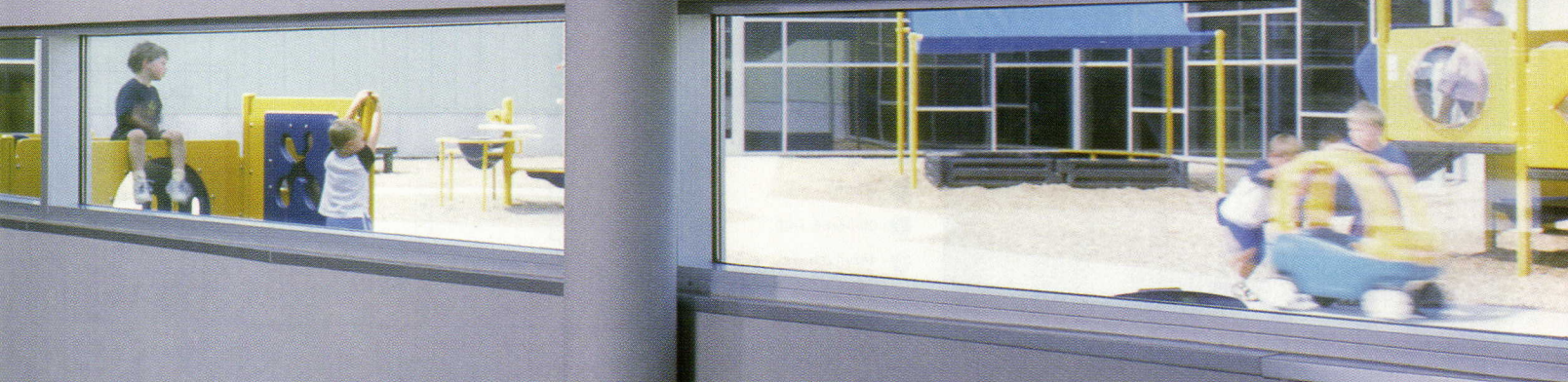
Kid-height windows in an inner corridor look onto a playground at the center of the building (facing page). Adult-height, full-length windows in the lobby allow parents to see their children at play (above); a light monitor, visible from the playground, brings light into the lobby (center). In the playground for older students, Jiménez has constructed a houselike storage shed (top).



CUMMINS CHILD DEVELOPMENT CENTER, COLUMBUS, INDIANA
CLIENT: Cummins Engine Company, Columbus, Indiana—Robert Ostby (corporate facilities director) **ARCHITECT:** Carlos Jiménez Studio, Houston—Carlos Jiménez (principal/project designer); Brian K. Burke, Brett Zamore, Chris Ruebush, Manfred Barboza, Alex O'Briant (project team) **ASSOCIATE ARCHITECT:** CSO Architects, Engineers & Interiors, Indianapolis—James A. Schellinger (principal-in-charge); Alan R. Tucker (project manager); J. Terry May (senior project architect); Robert T. Kulka, Son Pham, Vic Fritz (project team) **ENGINEER:** CSO Architects, Engineers & Interiors (structural/mechanical/electrical/civil) **CONSULTANT:** CSO Architects, Engineers & Interiors (interiors) **GENERAL CONTRACTOR:** Taylor Brothers **COST:** \$4 million **PHOTOGRAPHER:** Paul Hester

SPECIFICATIONS

ACOUSTICAL CEILING SYSTEM: Armstrong **CABINETWORK:** Wilsonart Plastic Laminates **FLOORING:** American Olean; Marozzi Ceramic Tile; vinyl tiles by Azrock; Miliken Carpets **LIGHTING:** Lithonia **EXTERIOR CLADDING:** ACME Brick **METAL WALL PANELS:** The Garland Company





2

Bank, two of the town's major businesses. In 1957, J. Irwin Miller, the former CEO of Cummins, decided to sponsor the building of new schools (and later, all public projects) in the county, understanding that improving the quality of life in Columbus would help attract good people to the company. His Cummins Engine Foundation agreed to pay the architectural fees for new school buildings as long as the client chose from a preselected list of nationally known architects. At the opening of a Harry Weese-designed, foundation-funded golf clubhouse, Miller explained his philosophy: "We would like to see [Columbus] become the city in which the smartest, the ablest, the best young families everywhere would like to live.... Cummins is not for cheap education, or inadequate, poorly paid government, or second-rate facilities, or low taxes just for the sake of low taxes.... We are happy to pay our share, whether in work, or in taxes, or in gifts like this one."

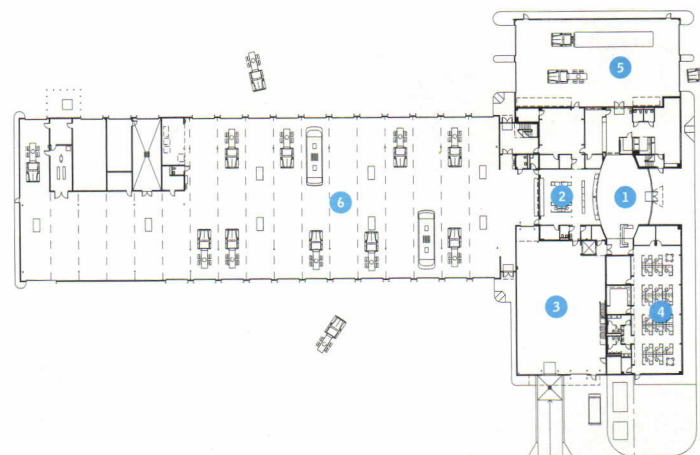


The foundation first contacted Jiménez in 1996, and asked him to submit for consideration a design of a new branch library in Hope, Indiana, about 15 miles outside of Columbus. And though the client didn't choose Jiménez—the project went to Deborah Berke, an architect whose work is, if possible, even quieter—his presentation impressed the foundation's board. In 1997, they invited Jiménez to compete for the Cummins Child Development Center (a commission he won) and later to create prototypes for Cummins distributorships and the Irwin Union Bank; he is currently designing a new Indiana headquarters for Irwin Union. In effect, Jiménez has become the latest house architect for the Miller family businesses, much in the way that Weese and Roche were in the '60s and '70s, respectively.



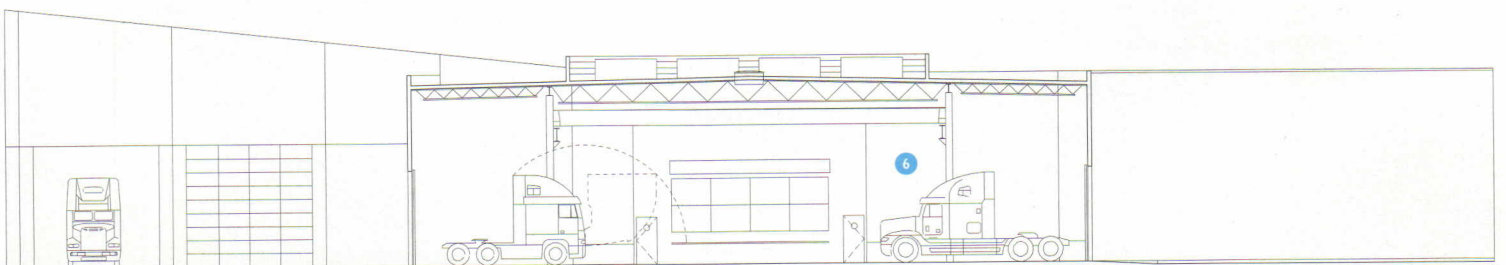
The first two built examples of the prototypes Jiménez designed for Irwin Union and Cummins opened last year, and while necessarily simple and flexible buildings, both use ideas that are typical to Jiménez's work. His own studio in Houston is a dark periwinkle

- 1 lobby
- 2 parts counter
- 3 parts storage
- 4 office
- 5 quick-service
- 6 service bays

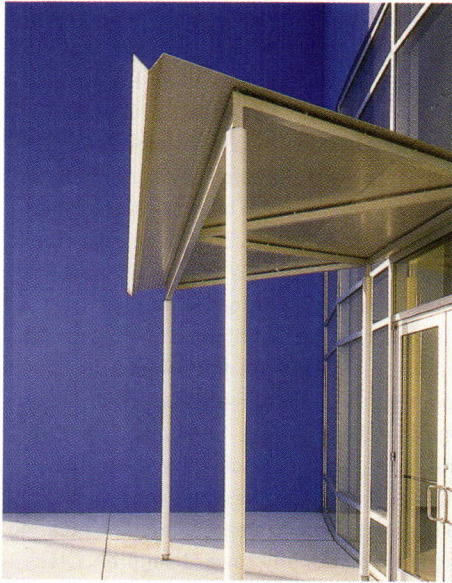


Floor plan 151' ↙

Cummins' Houston distributorship announces itself from the highway with an intense blue façade (facing page, bottom). A metal canopy shelters the front door (facing page, top). Just inside is a counter for the sale of machine parts (top), stored in an adjacent wing (center). Repair bays extend behind the blue wing (above).



East-west section 19'



CUMMINS SOUTHERN PLAINS, HOUSTON

CLIENT: Cummins Southern Plains, Houston Distributorship—Robert D. Gillikin (president); A Charles Funai (vice president)
ARCHITECT: Carlos Jiménez Studio, Houston—Carlos Jiménez (principal/project designer); David Vargo, John Bowley (project architects); Cris Ruebush, Manfred Barboza, Brett Zamore (project team) **ENGINEERS:** Haynes Whaley Associates (structural); CCRD Partners (mechanical/electrical/HVAC); R. G. Miller Engineers (civil); Kenneth E. Tand & Associates (geotechnical) **CONSULTANT:** Randorff and Associates (acoustics)
GENERAL CONTRACTOR: Keating Building Corporation
COST: \$5 million **PHOTOGRAPHER:** Paul Hester

SPECIFICATIONS

REINFORCED MASONRY UNITS: Featherlite T.P.O. **MEMBRANE ROOFING SYSTEM:** Carlisle **LOW-E GLASS:** Pilkington **INSULATED SKYLIGHTS:** Naturalite **WOOD DOORS:** LoneStar Doors **METAL DOORS:** Overhead Door Corporation **LOCK SETS:** Sargent



3



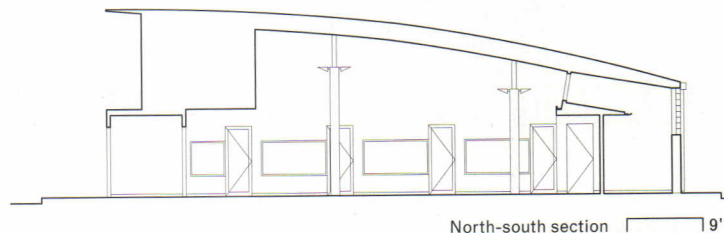
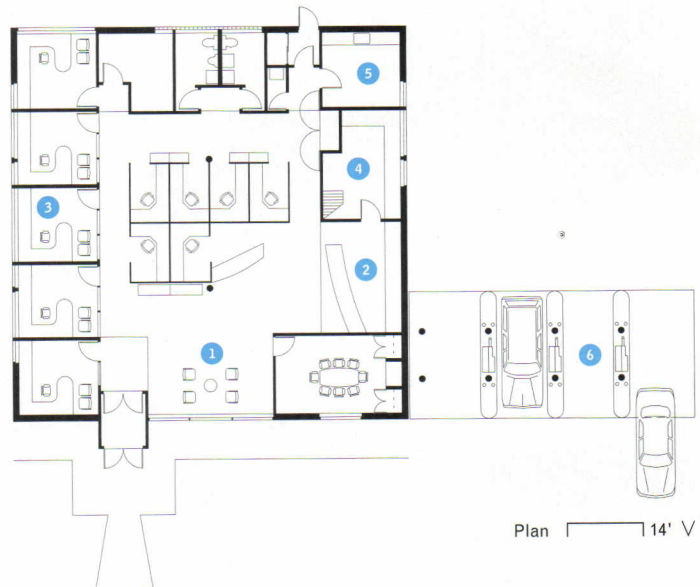
The roof of the Irwin Union Bank branch in Seymour, Indiana, gently curves towards the rear (top), and the metal drive-through canopy rakes upward (center). On the interior, individual offices ring an open banking hall (above). While the building's simple forms echo generic strip and farm buildings, the meticulous assembly of metal, brick, and glass betrays Jiménezz's careful hand (facing page).

blue, and several of his other projects demonstrate that he is a man unafraid of strong color. Large portions of the façade of the Southern Plains engine distributorship, in Arlington, Texas, are a brilliant royal blue, picking up the tint of Paul Rand's "C" logo for Cummins; the exposed I-beams inside are safety yellow. What separates the two prototypes from off-the-shelf boxes are both the broad gestures and careful detailing. At the buff, brick-and-glass Seymour, Indiana, branch of the Irwin Union Bank, a canopy over the drive-in teller windows angles upwards, a sharp aluminum flag that picks up the aluminum paneling on the entry façade.

Jiménezz refines his details even further at the Cummins Child Development Center, on the outskirts of town between a low-lying residential neighborhood, a small creek, and a series of Cummins factory buildings. Though the 22,000-square-foot building's long street façade is patterned in red-brown brick, green galvanized aluminum panels, and a set of porthole-like windows, it has a reserved presence. The reason becomes clear inside: The building is oriented, conceptually and functionally, toward children. Classrooms open onto a single-loaded corridor that circumscribes a wedge-shaped outdoor play area at the building's heart. Since kids tend to spend a lot of time sitting or playing on the ground, Jiménezz set the radiant coil heating system into the floor.

Jiménezz speaks warmly of the experience of working for Cummins: "That a corporation is not driven by profit alone is amazing to me." (He lives in Houston, after all, the land of Enron.) One can imagine Cummins' civic leadership as the gentle progenitor of an architectural good-citizenship: Few of the architects who have built in and around Columbus at the behest of the Millers have put their own interests above those of the town. Where that has happened, the buildings seem out of place, and get from Jiménezz just a nod of the head, or a rueful smile. With his work in Columbus, Jiménezz has shown himself to be a true citizen. ■

- 1 lobby
- 2 teller
- 3 offices
- 4 vault
- 5 kitchen
- 6 drive-through





IRWIN UNION BANK, SEYMOUR, INDIANA

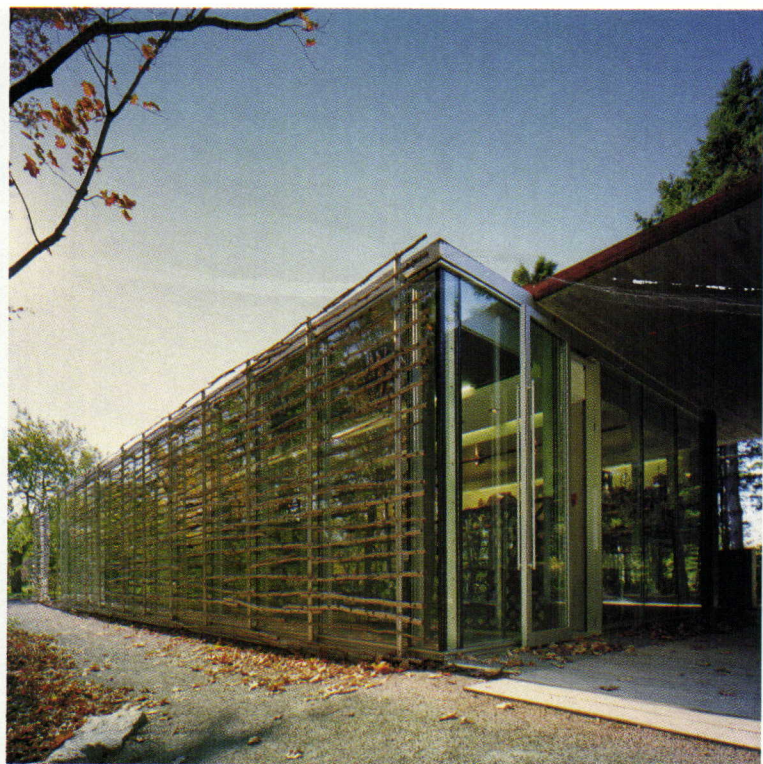
CLIENT: Irwin Union Bank, Columbus, Indiana **ARCHITECT:** Carlos Jiménez Studio, Houston—Carlos Jiménez (principal/project designer); Robert Fowler, Chad Johnson, Brett Zamore (project team) **ASSOCIATE ARCHITECT:** Todd Williams & Associates P.C. Architects, Columbus, Indiana—Todd J. Williams (principal) **ENGINEERS:** McComas Engineering (structural); R. E. Diamond and Associates (mechanical/electrical/HVAC); Wayman & Associates (civil) **CONSULTANTS:** Contract Interiors (interiors); Diebold (security); Green Sign Co. (signage) **GENERAL CONTRACTOR:** Dunlap & Co. **COST:** Withheld at owner's request **PHOTOGRAPHER:** Paul Hester

SPECIFICATIONS

EXTERIOR CLADDING: Glen-Gery Corporation **STANDING SEAM METAL ROOF:** Berridge **STOREFRONT/WINDOWS:** Kawneer **METAL DOORS:** Overhead Door Corporation **PAINTS/STAINS:** Pratt & Lambert **CARPET:** Lees Carpet **INTERIOR FURNISHINGS:** Knoll



Whose Woods These Are I Think I Know
Architects Saucier + Perrotte slip a
small open-air museum of indigenous
Canadian crafts into Montreal's forested
Botanical Garden. By Julie Lasky



If you should find yourself in Montreal's Botanical Garden, walk past the Japanese garden and turn left into a stand of spruce. Continue down a dirt path, beyond a rock pile deposited like a glacier's calling card, and you will see a roofline undulating through the trees—your first glimpse of the First Nations Pavilion. Or better yet, throw these directions out and discover the pavilion on your own. It honors the 300th anniversary of the Great Peace of Montreal, a 1701 treaty that reconciled Canada's French settlers with a warring patchwork of

indigenous people. Given the feat of diplomacy that spawned this commemoration, the building's site appropriately has a kind of tension—it runs along a boundary between two forests, one spruce, the other leafy maple and birch. The program involved delicate conceptual negotiations as well. The pavilion had to refer to the customs, crafts, and agricultural practices of a dozen different cultures—from the Abenaki to the Inuit—without slighting the uniqueness of each or resorting to hackneyed symbols, such as tipis or igloos.

The First Nations Pavilion sits at the edge of a spruce forest in Montreal's Botanical Garden (facing page). The 300-foot-long concrete roof, which contractors poured in place using a single, curving form (top left), is supported in part by 6-inch, Corten-steel columns (bottom left) and is edged with a Corten gutter. A heavy timber wall (bottom right) obscures the path toward the service area, and a thin scrim of birch branches shades the glass-box gift shop (top right).



The Montreal-based firm Saucier + Perrotte sealed the \$771,000 commission with a sketch that changed very little from its first iteration to opening ceremonies. “We didn’t want a showcase of culture,” says Gilles Saucier, who founded the firm in 1989 with André Perrotte. The idea uniting all the First Nations is a procession through the wilderness of history, Saucier explains: “Visitors move through the pavilion as they would walk in the forest and find traces of the old culture.”

Three hundred feet long, 20 feet wide, and 20 feet tall, the pavilion is anchored on the north end by an enclosed meeting area with varnished plywood interior walls and a dirt floor, and on the south end by a glass-walled orientation room and a boutique selling native crafts. Below the boutique, the building slips underground to house adminis-

trative offices, an animation room, and a kitchen. The rest—a long promenade of display cases featuring reproductions of antique tools and crafts—is open to the breeze. “People enter without a real transition; there is no door, no tickets,” Saucier says. The 6-inch-thick concrete roof, edged with a Corten-steel gutter, twists over the open space like pulled taffy, resting on slim Corten columns and on the steel-framed display cases themselves. A single concrete wall, for the posting of interpretive information, sits diagonally under the floating canopy near the north end to counteract the pavilion’s linear thrust.

The roof, like the space it shelters, is an erratic yet purposeful pathway. Its most pronounced dip occurs at a point where the building takes a gentle jog off its axis, and where a small artificial creek crosses



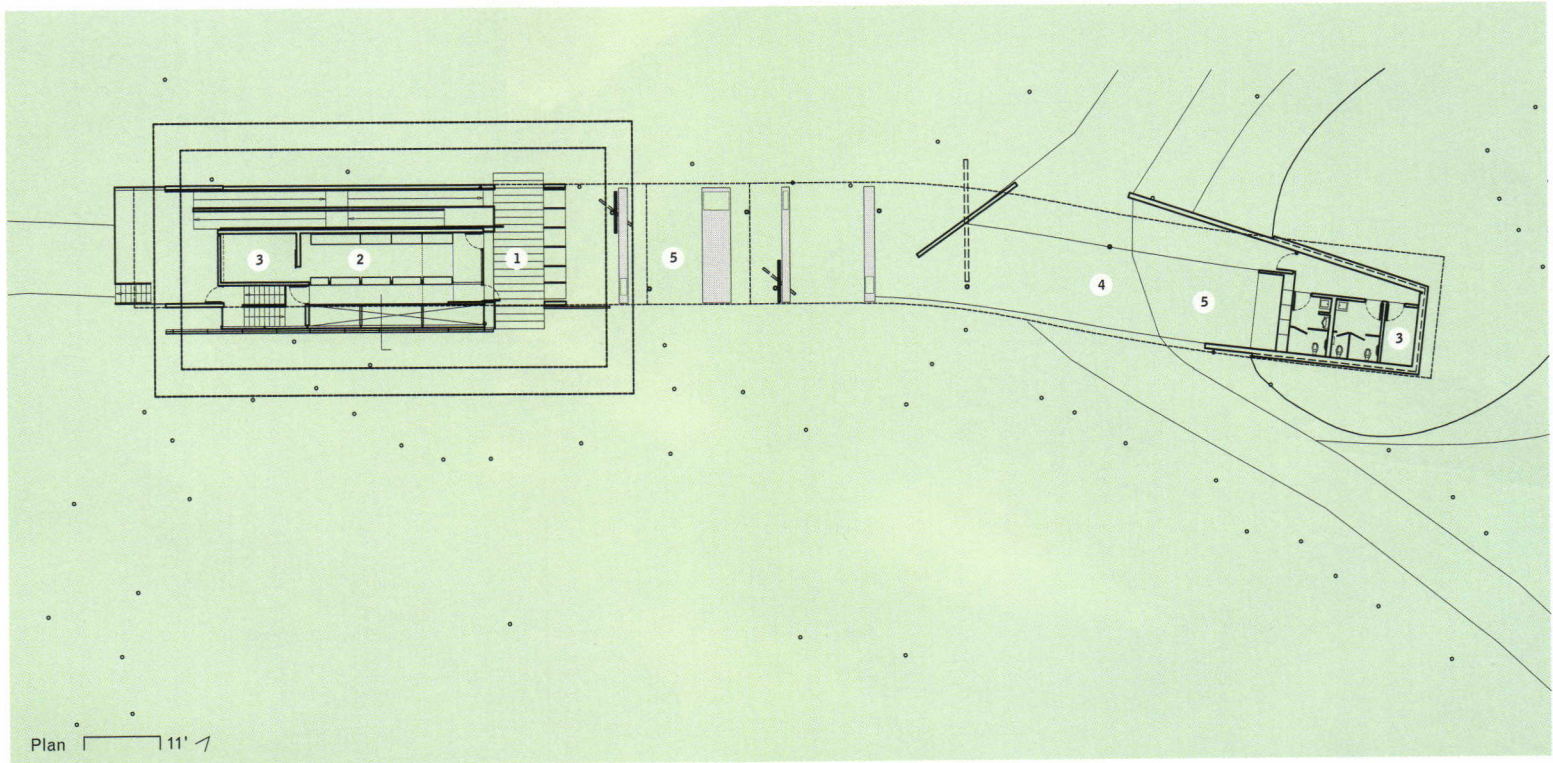
underneath. Rainwater flows out of this hollow, notching the ground below, and enlarging the creek naturally. Late in the afternoon of an early spring day, sunlight seems to pool in the hollow.

After vanquishing their initial concerns about Saucier + Perrotte's design, the contractors cast the roof on site, in a single piece, from a wooden mold that had been built in a factory. The rough surface pattern of the plank work is embedded in the concrete, giving the roof a richly textured surface. Every day, workers doused the steel gutter with water

until it began to rust, producing a flame-colored scribble that is legible at a distance. In fact, the orange roofline is the first thing that visitors see as they approach the pavilion through the spruce forest. Saucier compares the line to a wisp of smoke curling out of a distant campfire.

Cut into the concrete roof is a scattering of glazed holes that project rectangles of sunlight onto the bare earth below. The seemingly random siting of these patches is meant to suggest the arbitrary positions of fallen logs. And when Saucier discovered that visitors were not merely

The exhibits in the pavilion celebrate the many ways the indigenous tribes of Canada historically use plants. Glass boxes (sealed to the weather, of course) hold baskets made according to traditional methods, and resin panels encase cranberries and twigs (facing page). Along the pathway to the service area at the rear, massive fir logs (above) contrast with the smooth concrete surface of the pavilion's enclosed meeting room.



FIRST NATIONS GARDEN, PAVILION; MONTREAL

CLIENT: Botanical Garden of Montreal, Park and Garden Service of Montreal
ARCHITECT: Saucier + Perrotte Architects, Montreal—Gilles Saucier (design architect); André Perrotte (project architect); Sergio Morales, Anna Bendix, Maxime-Alexis Frappier, Christian Hébert, Jean-François Lagacé
LANDSCAPE ARCHITECT: Williams Asselin Ackaoui and Associates
ENGINEER: Génivar (structural/mechanical/electrical/civil/HVAC)
CONSULTANTS: Cultura, DES (museum)
GENERAL CONTRACTOR: Aléna Construction
COST: \$771,000
PHOTOGRAPHER: Marc Cramer

- 1 bridge
- 2 shop
- 3 storage
- 4 assembly space
- 5 exterior exhibition space



passing through the pavilion, but sticking around, he placed log benches to look as though they had been abandoned at the site.

The choice to conserve natural forms and palettes was inspired by both aesthetic and environmental values. “There is no color in the project except the color of real materials,” Saucier says. Materials and foods of the indigenous peoples the pavilion honors—corn, birch bark, cranberries cast in resin—fill the decorative screens that alternate with the display cases. A native craftsman and his family wove the grid of birch branches that is lashed to a glass wall at the building’s south

end. Nearby, another artist carved animal motifs into a black exterior concrete panel.

Though the gardens themselves are open year-round, the pavilion is closed in winter and spring. While hardy, parka-clad visitors who have the pleasure of stumbling upon it might lament that the exhibition space is closed, the architects smile and point to the energy-saving advantages of operating it seasonally. The building reopens in June. ■

Julie Lasky is the former editor-in-chief of Interiors.

Explanatory texts hang on the rough surface of a poured-in-place concrete wall (facing page, left), but otherwise there is little beyond the glass vitrines to suggest “museum” at the First Nations Pavilion (facing page, right). Vitrines double as structure in helping to support the roof (above).

Civic Akimbo

German Architect-cum-artist Jürgen Mayer H. makes a startling debut with his town hall for Scharnhauser Park, Germany. By Aaron Betsky



Mayer H. designed the City Hall at a 5 percent tilt (above); fiber-optic cables hang from poles in an adjacent plaza. A notch in the north façade accommodates a terrace for the main meeting space (facing page, top). The cantilevered entrance canopy doubles as an upside-down fountain (facing page, bottom).

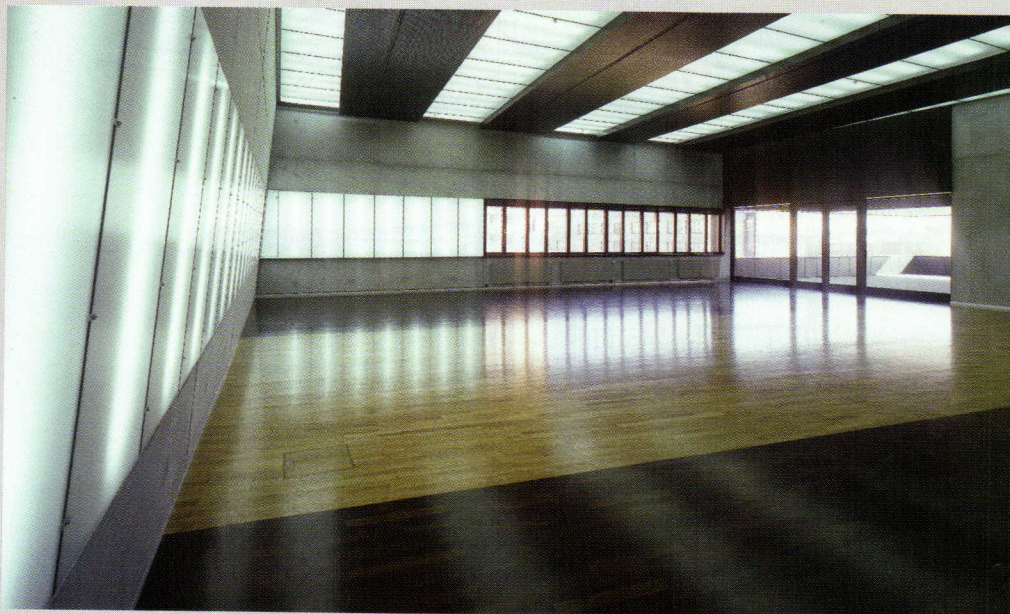
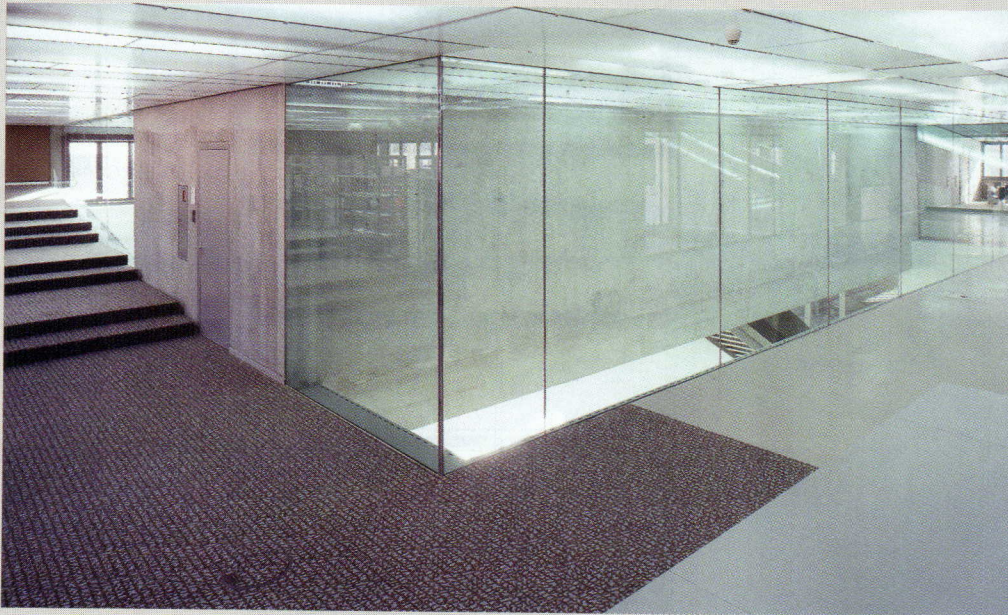


The civic isn't what it used to be. Instead of pediments and façades, broad steps and cavernous halls, the places where a community gathers these days are usually anonymous boxes with low ceilings and fluorescent lights. We experience our government through banks of teller windows. The situation is the same in Europe as it is the United States. It is up to architects to try to make forms that bring us together, whether we are Americans or Germans, Christians or Muslims.

In the small, new town of Scharnhäuser Park, outside of Stuttgart, Germany, the young architect Jürgen Mayer H. (he added the last letter of his middle name, he says, "because there are too many architects here called Mayer") has succeeded admirably in doing so. He has made a convincing civic form, even though the result does not seem particularly inviting at first. Faced with providing a focal point for a still-emerging town that will soon have 10,000 residents (25 percent of them born outside of Germany, in North Africa, Turkey, and the former Eastern Europe) on a onetime American army base, he made a slightly tilted box clad in anodized aluminum panels.



The City Hall centers on a towering stairwell (above and facing page, top left), which upper-floor balconies overlook (facing page, top right). A glass wall in the contiguous lobby and library (facing page, center) serves as a clerestory window for a basement gallery. The City Hall's largest space is its multipurpose room and city council chamber (facing page, bottom).



Instead of a colonnade, there is a cantilevered roof over the entrance, from which computer-controlled streams of water pour down in a kind of reverse fountain. Mayer H. has turned the columns that, in concept, should have supported this front into an array of tilted poles sitting next to the building. Fiber-optic lighting rods hang from their tops, indicating true vertical. Together with an adjacent school complex, the City Hall establishes, if somewhat uncomfortably, the civic heart of Scharnhauser Park.

Mayer H. won the competition for the City Hall in 1992, his first completed freestanding design. In a procedure that is now standard practice in Germany, nine invited competitors vied against several hundred entrants from the European Economic Community. Mayer H., who grew up near Stuttgart, was one of the latter group, and won the commission with a red-clad box whose 5 percent tilt was meant to indicate “a certain unease in our society about the civic.” The jury made him tone down his color palette to an array of browns and grays (“based on the brownish-gray slate from the area,” says Mayer H., “but also on my nostalgia for the colors that were so common here when I was growing up in the 1970s”). Nonetheless, the building is still startling. “I knew everything around here was going to be red brick and in straight lines,” the architect explains. “I felt it was necessary to stand out.” The approach is consistent with Mayer H.’s approach not just to architecture, but to art as well—he has shown such projects as heat-sensitive sheets in art galleries in America and Europe—in that he is concerned with forms that make memory evident.

According to Karl-Joseph Jansen, the director of the City Planning Department, “The building will be embedded by four-story commercial and mixed-used buildings on all sides, but it will be the center of the area.” He is pleased with the City Hall, including its 5 percent tilt and its aluminum panels, which Germans consider an environmentally good cladding material because a new anodizing process makes it entirely recyclable. The building’s form is “a little startling to most people,” Jansen admits, “but when they enter inside, the ‘wow’ reaction takes over immediately.”

That is because Mayer H. used one of the oldest tricks in the book of civic design: He organized the City Hall’s disparate functions around a grand vertical circulation space—except, in his building, stairs, ramps, and bridges crisscross in a dizzying array of concrete and backlit corrugated plastic planes. Though he engaged in a much more complicated design process involving an “e.gram,” or

laser-cut glass model of the open spaces (which he also showed in several galleries as an art piece), the result is rather traditional. The central hall organizes all the building's functions: offices and service counters, a library, an art gallery, a multipurpose room-cum-city-council chamber, a wedding chapel, and classrooms for a local community college and music school. "I think of the whole interior as a three-dimensional civic square," says Mayer H.

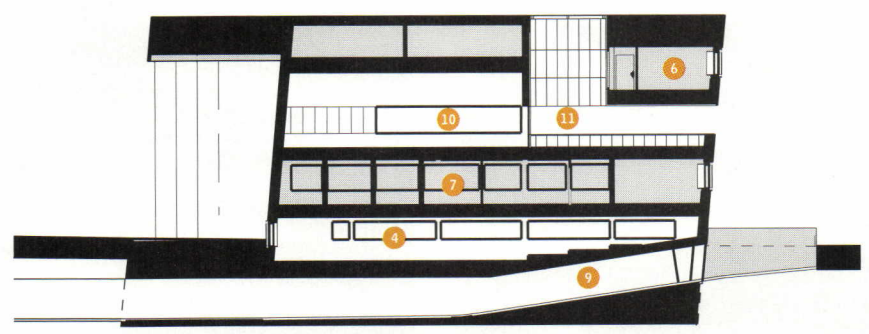
While the central circulation and structural supports are bare (but beautifully finished) concrete, and nonbearing walls are painted a vivid green, the public spaces exist at the intersection of bands of fluorescent lights hiding behind corrugated plastic, wood, windows, and carpet. All of these horizontal and vertical planes have different hues of gray and brown, mimicking the exterior treatment and becoming darker as one rises past the most-used spaces to the offices at the top floor. Only the gallery, a basement oasis one reaches by a bridge and a staircase that just misses touching the floor, is a completely calm, white box.

The colored bands help to lighten the otherwise institutional quality of the public spaces ("though I still can't quite feel comfortable with all that brown—Jürgen says it is a generational thing," admits Jansen, who is about 10 years older than Mayer H.). The difference in size and circulation needs of the volumes, which are arranged on what the architect calls "trays" instead of neatly stacked floors, both creates a lively outside façade and necessitates the continually shifting pattern of stairs, corridors, and leftover "meeting spaces." In the library, the presence of an entry to a small underground parking garage at the far end of the space means that the floor slopes, creating a children's nook adults can only enter by bending or crawling. The wedding room is covered in gold metallic fabric, giving the small space a luscious feeling. "It is especially popular among our citizens of foreign extraction," notes Jansen.

For all its spatial complexity, visual tricks, shifts, and strange color schemes, what makes the Scharnhauer Park City Hall work is its essential massiveness. It sits securely in the new community, providing the enigmatic anchor a place still inventing its identity needs: People can recognize the place by this strange building, and read any number of associations into it, from a leftover U.S. army bunker to a base camp for some future civilization.

The use of concrete not only gives the interiors a grand feeling, but also allows the building to act as a thermal storage device. During the summer, employees leave the outer windows in the double façade (a standard for

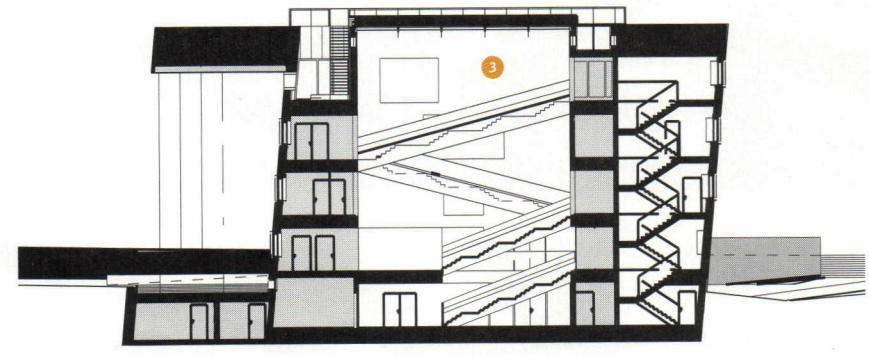
- 1 bridge
- 2 lobby
- 3 stair hall
- 4 library
- 5 gallery
- 6 offices
- 7 classrooms
- 8 workshop
- 9 ramp to garage
- 10 meeting room
- 11 terrace
- 12 gymnasium
- 13 wedding room
- 14 mechanical



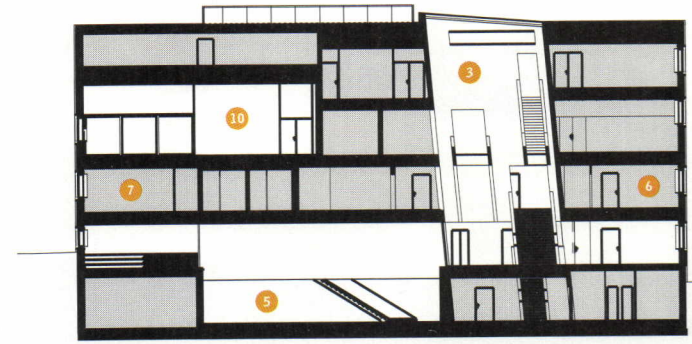
East-west section



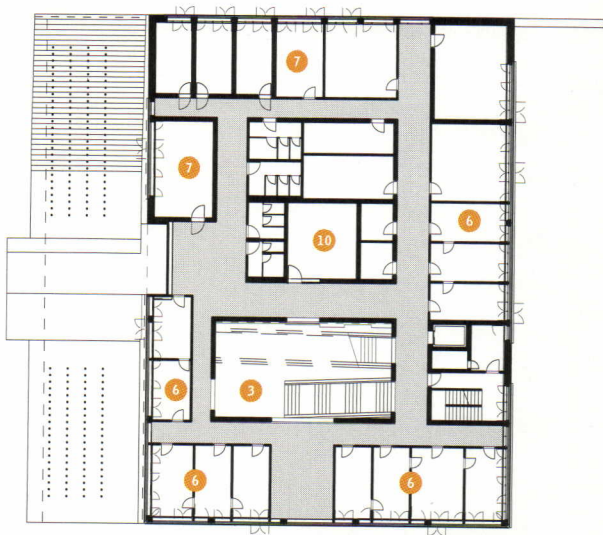
East-west section



East-west section



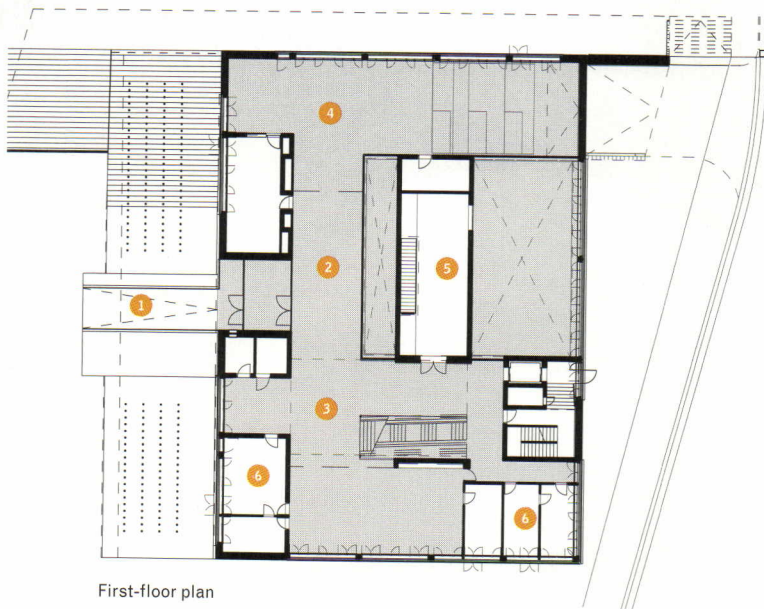
North-south section 7'



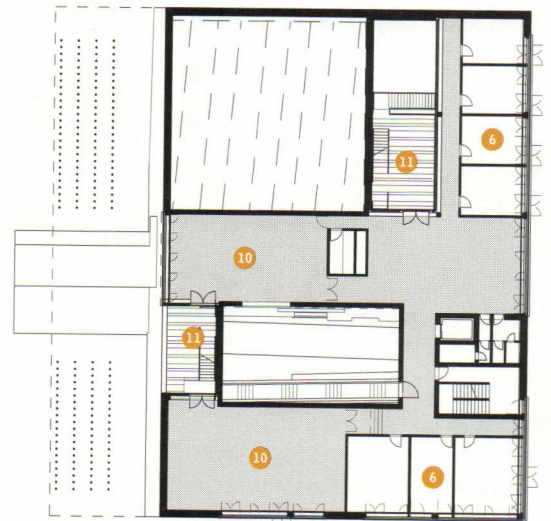
Second-floor plan



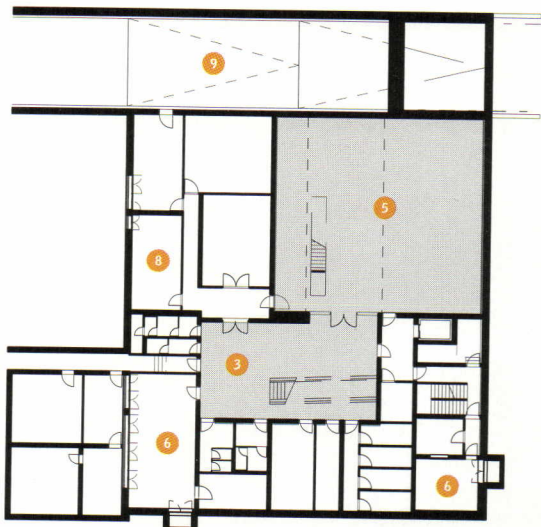
Fifth-floor plan



First-floor plan



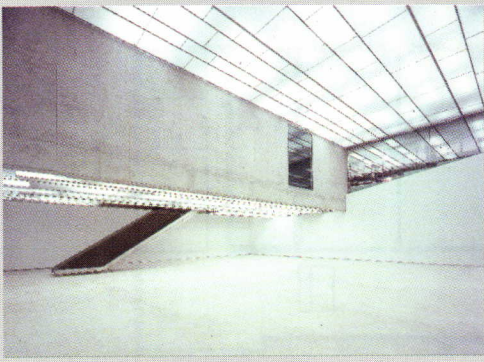
Fourth-floor plan



Basement plan 18' ↗



Third-floor plan



most new German buildings) open at night, allowing cool air to enter into the space, and then close them during the day. There is no air-conditioning, and the vents at the bottom of each window are covered with a metal grill whose pattern Mayer H. means to recall the code of the computers that labor away inside to do the real work of the civic. The double façade also serves as sound insulation from an adjacent busy intersection. The whole City Hall feels sensible and solid.

For all that logic, there is still something disturbing about this building, and Jürgen Mayer H. is glad of that. "This is a new community," he says. "It didn't exist when I was growing up. Nobody knows where they are, in many ways. This building is slightly disorienting, from the shift of the outside to the stairs in the gallery where you have to take that extra step to reach solid ground, all the way to the color. It means you have to figure out where you are." By making a building that is so solid and secure, and yet slightly off-kilter, the architect and his client may have found a way of forcing citizens to figure out what they want to make of their own civic space. ■



The glass wall in the lobby, which overlooks the basement gallery, wraps around to the main stairwell (bottom left). The gallery is U-shaped in section, thanks to its closed concrete access bridge (top left). The stair leading down from the bridge to the gallery cantilevers just above the floor (right).

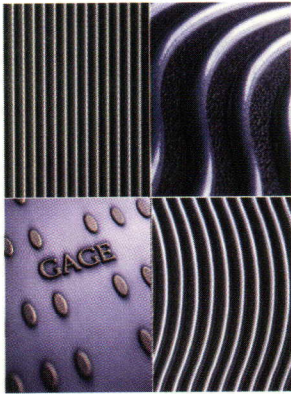


STADTHAUS SCHARNHAUSER PARK, OSTFILDERN, GERMANY
CLIENT: Municipality of Ostildern **ARCHITECT:** J. Mayer H., Berlin—Jürgen Mayer H. (principal); Andre Santer, Sebastian Finckh (project architects); Christoph Zeller (model); Andreas Berzborn, Markus Bonauer, Stefan Dambacher, Robert Frenzel, Martin Künfuß, Kate Lemmen, Peter Martin, Marcello Mazzei, Sascha Nikolauschke, Julia Olsson, Dirk Reinisch, Gabriele Roy, Gunda Schulz, Jörg Stollman, Georg Vrachliotis, Hans Weibel, Philip Welter, Sonja Wiese (project team) **ASSOCIATE ARCHITECT:** Architekturbüro Ulrich Wiesler, Stuttgart, Germany—Achim Buhse, Bernd Schlosser (project team) **LANDSCAPE ARCHITECT:** Klaus Wiederkehr, Nürtingen-Oberensingen, Germany **ENGINEERS:** Müller + Müller (structural); Ingenieurgesellschaft für Haustechnik (mechanical/electrical/HVAC) **CONSULTANTS:** Ing.Büro Dr. Schäcke (acoustics); Transsolar (climatic engineers); Luna Lichtarchitektur (exterior lighting) **COST:** \$10 million **PHOTOGRAPHER:** David Franck

ARCHITECTURE'S PRODUCT REVIEW

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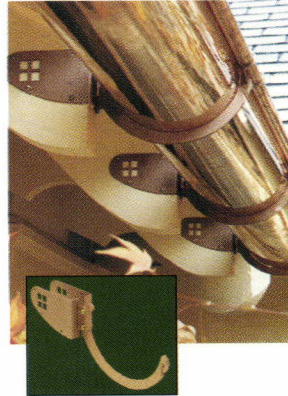
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Circle 105

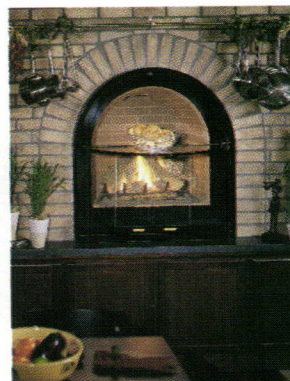
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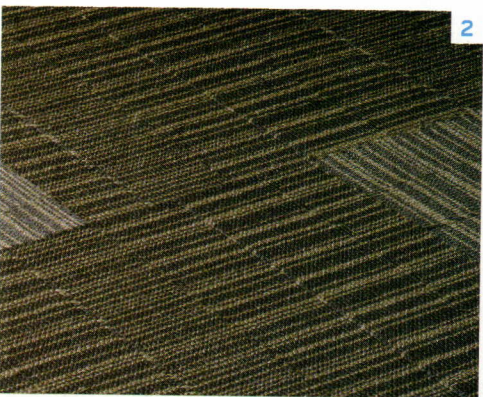
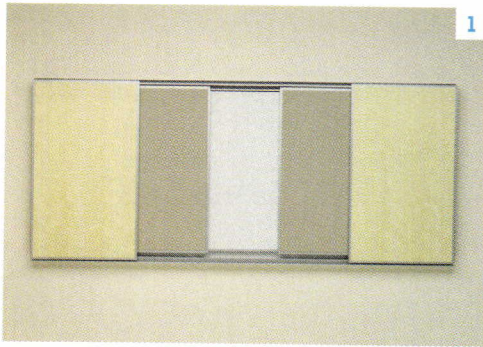
Heat-N-Glo



Heat-N-Glo's Crescent is the first fireplace specifically designed with the kitchen in mind. It boasts a beautiful arched front design and its optional door features a functional flip down warming shelf. For more information call Heat-N-Glo at 888-427-3973.

Circle 106

>specifications product gallery



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NEOCON PREVIEW

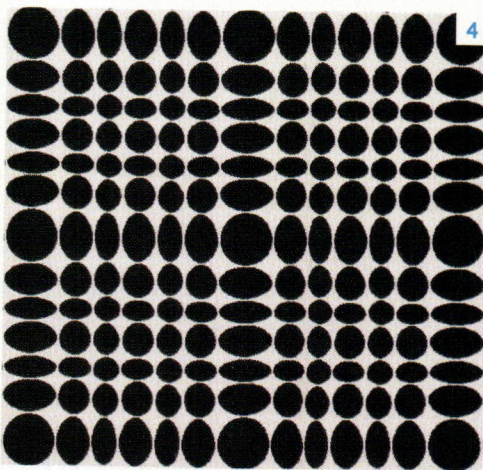
1 PRESENTATION IS EVERYTHING

With its quiet detailing and simple form, the **Vox Presentation Wall** from the **ICF Group** combines utility and design. The flexible Presentation Wall can be specified with a variety of different surfaces, including a white board, tack board, projection screen, a combination writing/projection surface, and a magnetic board, all concealed behind either wood-veneer or fabric-covered sliding doors.

2 SHORT CIRCUIT

Lees has adapted its award-winning Metafloor pattern to carpet tile with **WovenCircuit**.

Available in 24-inch and 36-inch squares, the line's modern geometry is visually similar to a circuit board. Designed for high-traffic areas, WovenCircuit has a low, dense pile.



3 STARCK SOCK HOP

Hula Hoop, Philippe Starck's new work chair for **Vitra**, has no visible mechanical parts to detract from its seductive design. The polypropylene seat twists, turns, and gently rocks on a five-point aluminum base with transparent castors, and comes in light and dark gray, violet, yellow, and orange.

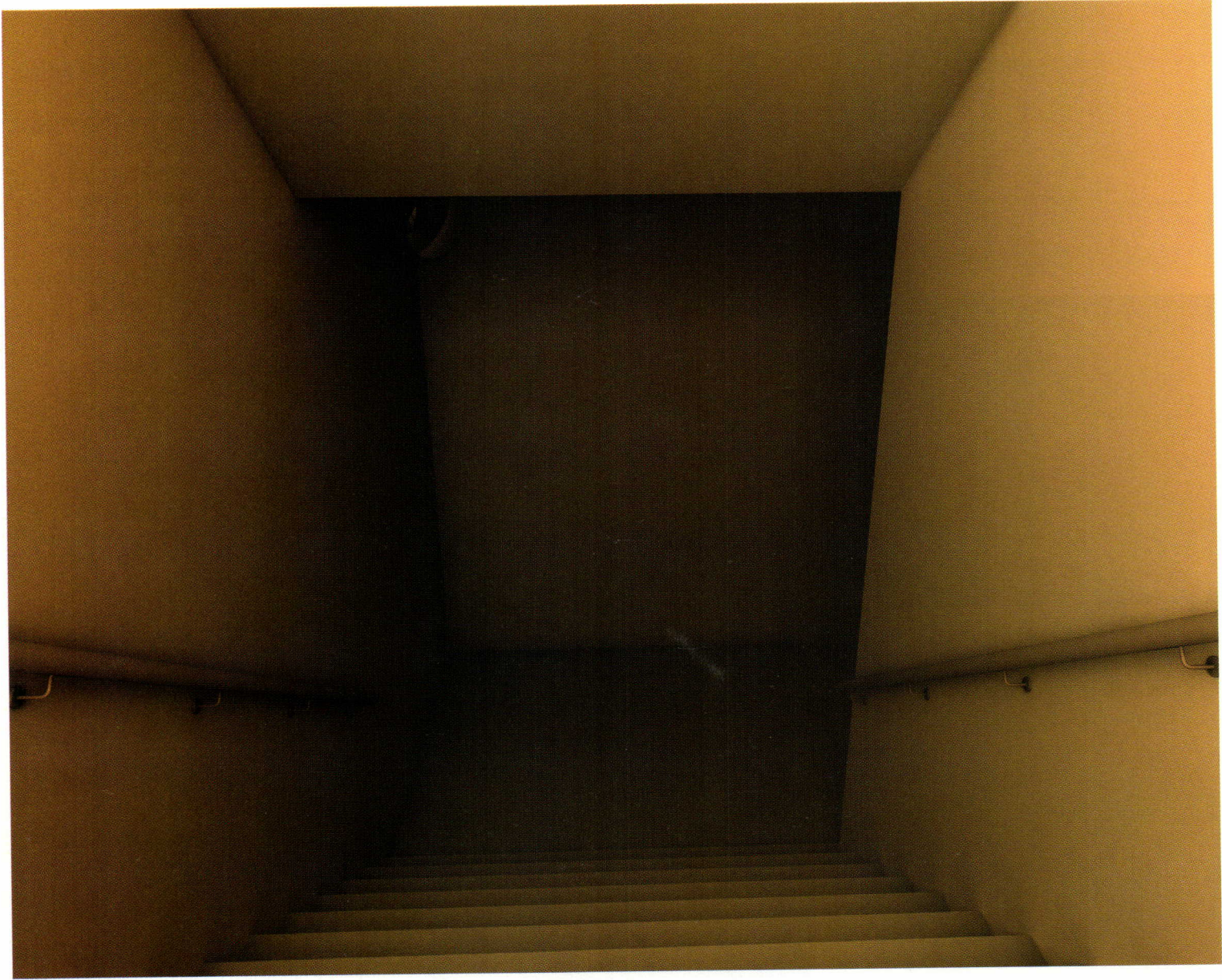
4 SPOTLESS

Maharam is reintroducing **Unisol** fabric, designed in 1965 by Verner Panton, as a part of its archival collection. Unisol is composed of a series of circles that are compressed vertically and horizontally into ellipses to create a grid. The fabric is best used for upholstery.



5 STAND BY TREE

U.S. street-furniture manufacturer **RPI** introduces the **D200** bicycle stand from the German company MWH. The stainless steel stand measures approximately 33 inches high by 26 inches wide. The simple geometry of the stand coordinates with a complete line of benches, bollards, and waste receptacles.



"L.S.", 2002, BY CRAIG KALPAKJIAN

It's a harrowing trip down the airless stairwells and corridors of Craig Kalpakjian's photorealistic digital images. Familiar yet disorienting, these interiors are equal parts institutional space and isolation tank. The artist describes his formZ-rendered pictures, which evolved out of earlier sculptural work, as being about "the way certain kinds of high modernism have morphed into corporate architecture."

Kalpakjian takes the functionality of corporate architecture to a perverse extreme in his pictures, meditating on its hard utilitarian aspects and emphasizing the little details (such as the baseboards and vents) that disrupt the purity of the interior design. The addition of surveillance gear in these depopulated spaces gives another creepy touch. There is no one in sight, but someone is certainly watching.

MICHELLE GOLDEN

**CRAIG KALPAKJIAN'S WORK
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