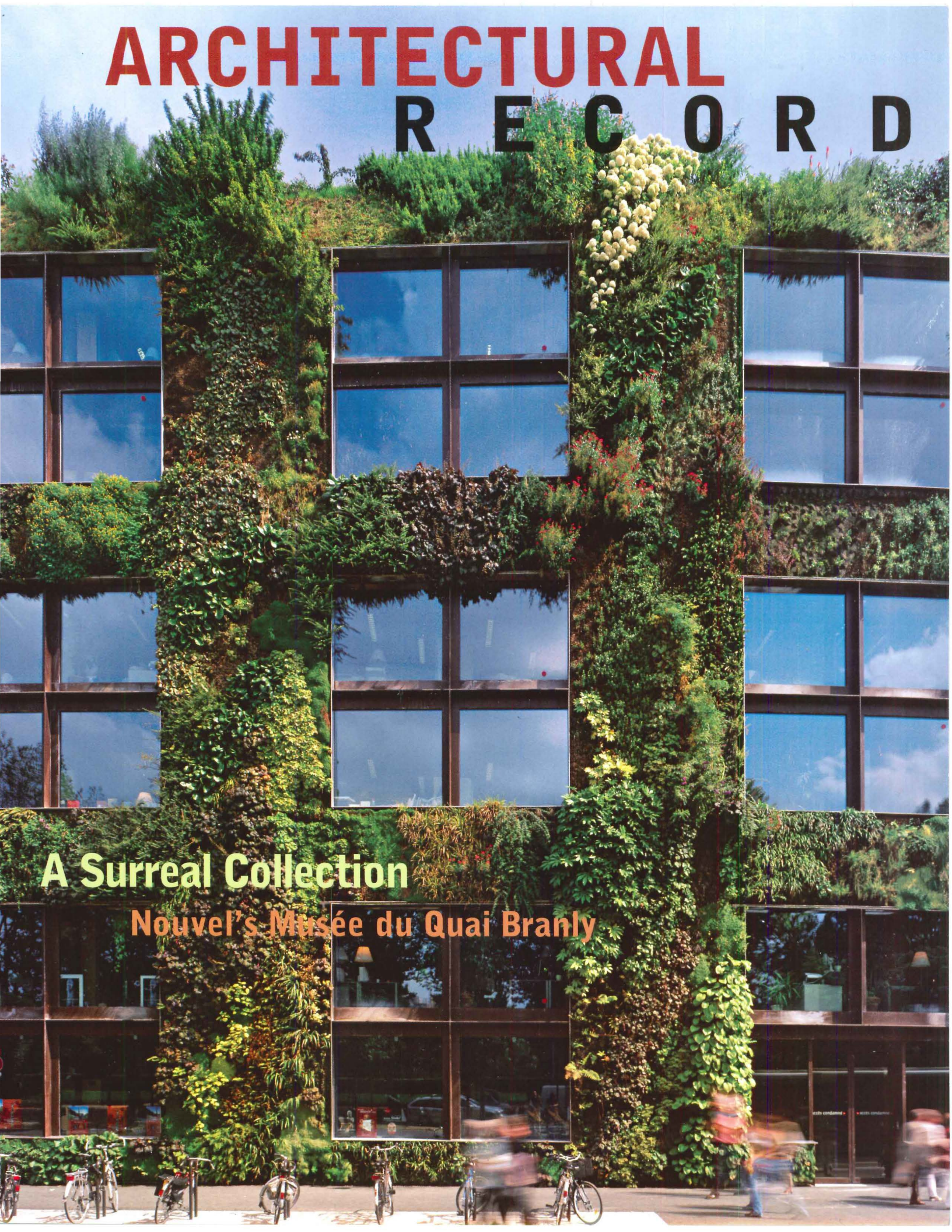


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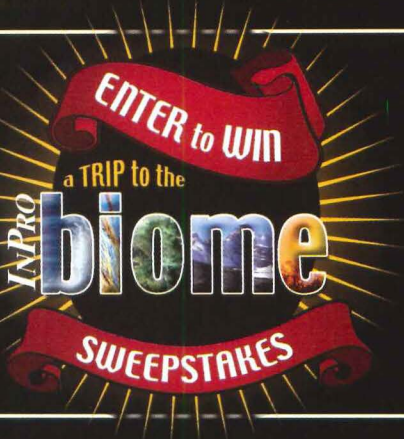
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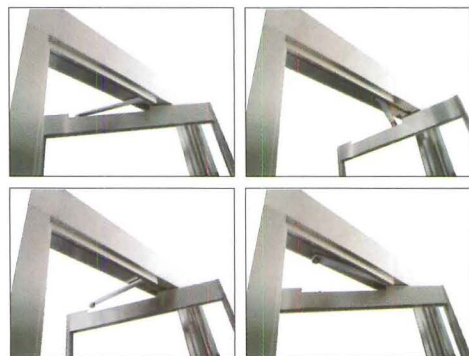
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Beth Broome, elisabeth_broome@mcgraw-hill.com
Anna Egger-Schlesinger, schlesin@mcgraw-hill.com

DEPUTY EDITORS

Clifford A. Pearson, pearsonc@mcgraw-hill.com
Suzanne Stephens, suzanne_stephens@mcgraw-hill.com
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SENIOR EDITORS

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William Weathersby, Jr., bill_weathersby@mcgraw-hill.com
Jane F. Kolleeny, jane_kolleeny@mcgraw-hill.com
Joann Gonchar, AIA, joann_gonchar@mcgraw-hill.com
Russell Fortmeyer, russell_fortmeyer@mcgraw-hill.com

PRODUCTS EDITOR
ACTING NEWS EDITOR

Rita Catinella Orrell, rita_catinella@mcgraw-hill.com
David Sokol, ar_news_editor@mcgraw-hill.com

DEPUTY ART DIRECTOR
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ILLUSTRATOR

Kristofer E. Rabasca, kris_rabasca@mcgraw-hill.com
Encarnita Rivera, encarnita_rivera@mcgraw-hill.com
I-ni Chen

PRODUCTION MANAGER
COPY EDITOR
EDITORIAL SUPPORT

Juan Ramos, juan_ramos@mcgraw-hill.com
Leslie Yudell, leslie_yudell@mcgraw-hill.com
Linda Ransey, linda_ransey@mcgraw-hill.com
Monique Francis, monique_francis@mcgraw-hill.com

EDITORIAL ASSISTANTS

John Gendall, john_gendall@mcgraw-hill.com
Christopher Kieran, christopher_kieran@mcgraw-hill.com

CONTRIBUTING EDITORS

Raul Barreneche, Robert Campbell, FAIA, Andrea Oppenheimer Dean, David Dillon, Lisa Findley, Blair Kamin, Nancy Levinson, Thomas Mellins, Jayne Merkel, Robert Murray, Andrew Pressman, FAIA, Nancy B. Solomon, AIA, Michael Sorkin, Michael Speaks, Ingrid Spencer

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Naomi R. Pollock, AIA
David Cohn, Claire Downey, Tracy Metz

WEB DESIGN
WEB PRODUCTION

Susannah Shepherd, susannah_shepherd@mcgraw-hill.com
Laurie Meisel, laurie_meisel@mcgraw-hill.com

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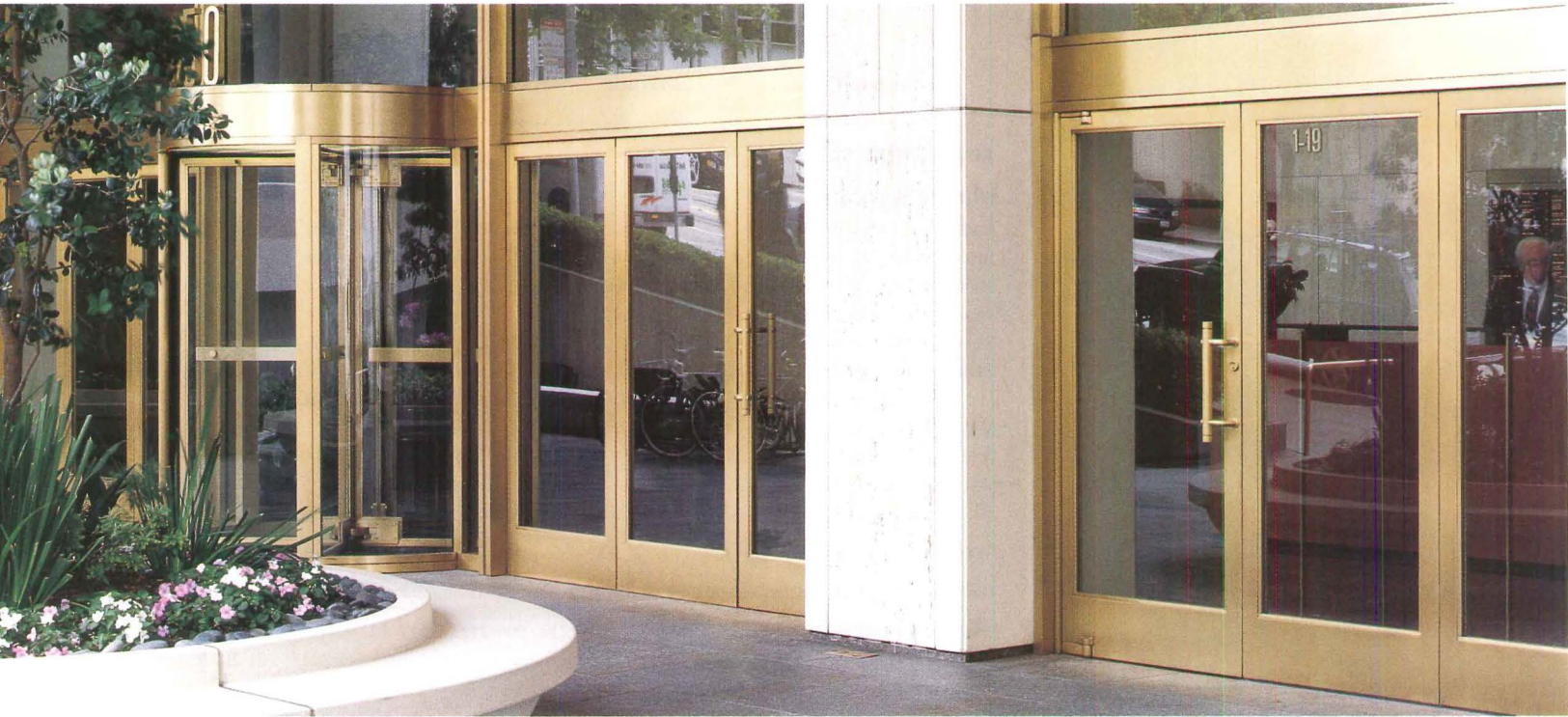
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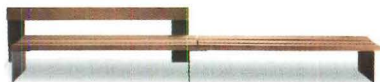
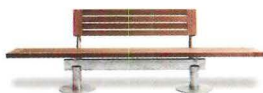
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Paul Bonington, paul_bonington@mcgraw-hill.com
Deborah Smikle-Davis, deborah_smikle-davis@mcgraw-hill.com
Maurice Persiani, maurice_persiani@mcgraw-hill.com
Brian McGann, brian_mcgann@mcgraw-hill.com
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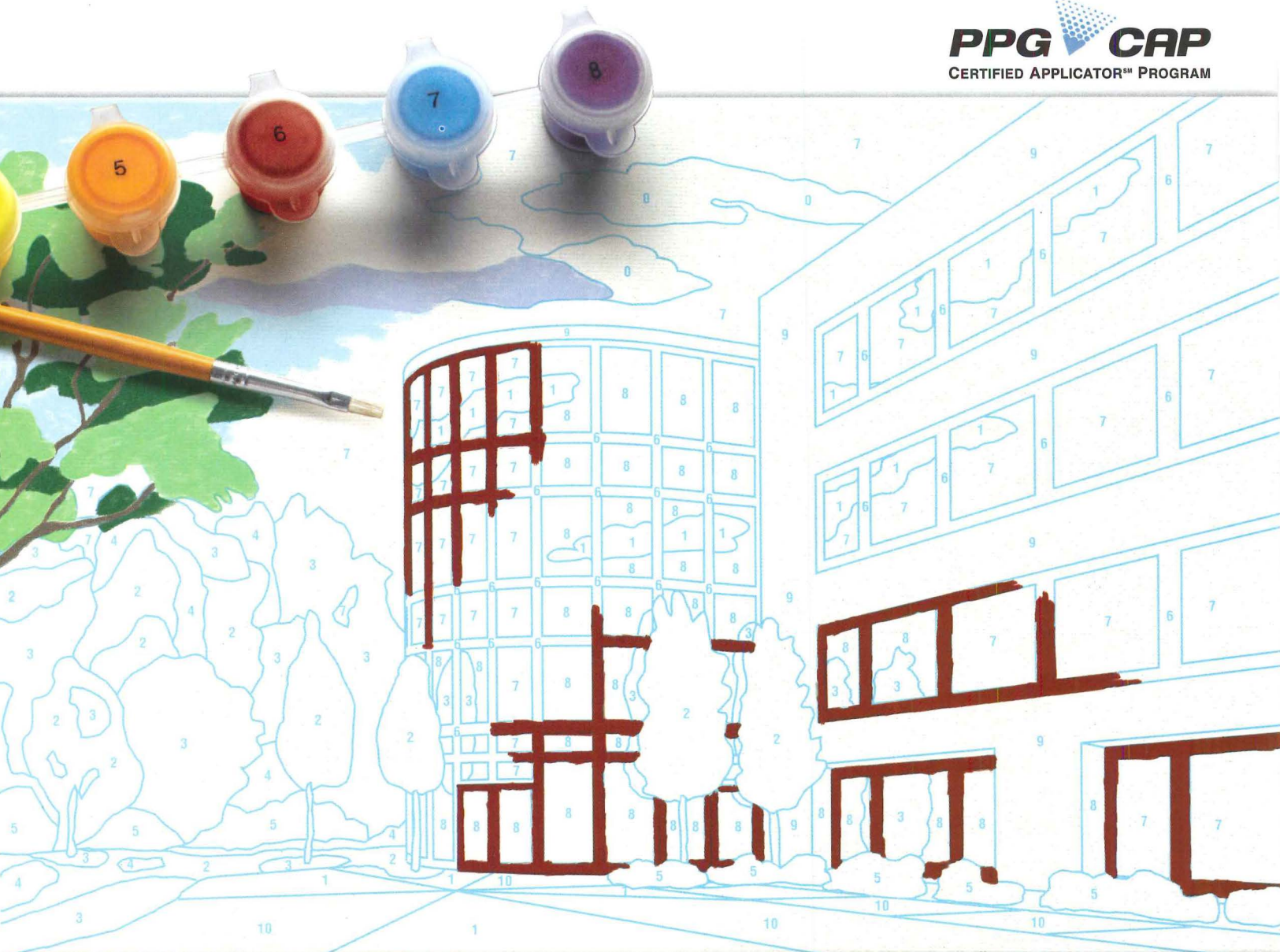
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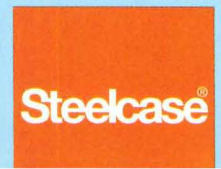


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On the Cover: Musée du Quai Branly, by Ateliers Jean Nouvel. Photograph by Roland Halbe.

Right: Wine shop and tasting room, by Zaha Hadid. Photograph by Roland Halbe.



News

26 **Lance Brown 101**

30 **Atlantic Yards cleared for takeoff**

Departments

19 **Editorial: City of trees**

20 **Letters**

41 **Archrecord2: For the emerging architect**

45 **Books: The enduring and new in Japanese architecture**

51 **Exhibitions: National Design Triennial** by Russell Fortmeyer

57 **Practice: Designing your firm Web site** by Ingrid Spencer

61 **Product View: Morris Lapidus** by Rita Catinella Orrell

63 **Trade Show Review: 100% Design** by David Sokol

69 **Snapshot: Wind Shape** by John Gendall

183 **Dates & Events**

208 **Backpage: Jesse Reiser sketches** by Suzanne Stephens

Features

74 **Bantam Weight Champions** by John Gendall and Jane F. Kolleeny
Three diminutive projects are big on design and craft.

Projects

85 **Introduction** by Robert Ivy, FAIA

86 **Musée du Quai Branly, Paris** by Joann Gonchar, AIA
Ateliers Jean Nouvel

At a curve in the Seine, an improbable diversity of facades.

96 **MODAA, California** by Russell Fortmeyer
Studio Pali Fekete architects

Programmatic complexity lurks beyond a checkerboard skin.

102 **Museum of Modern Literature, Germany** by Suzanne Stephens
David Chipperfield Architects

Combining Modernism and Classicism with a reductive clarity.

110 **Kanno Museum of Art, Japan** by Naomi R. Pollock, AIA
Atelier Hitoshi Abe

A modestly scaled Cor-Ten cube is a sculptural vessel for art.

116 **R. López de Heredia Viña Tondonia, Spain** by David Cohn
Zaha Hadid Architects

A fluidly shaped wine shop alludes to the drink's complexities.

Building Types Study 866

123 **Introduction: Shopping Centers** by Clifford A. Pearson

124 **Triangle Shopping Centre, England** by Clifford A. Pearson
Benoy

128 **Galleria Dallas, Texas** by David Dillon
SMWM

132 **Aberdeen Centre, Canada** by Trevor Boddy
Bing Thom Architects

Architectural Technology

139 **Rain-Screen Facades Are More Than Skin Deep** 
by Joann Gonchar, AIA

Designers exploit the expressive possibilities of a watershedding system.

149 **Tech Briefs**

Lighting

153 **Introduction**

154 **Battery Bosque** by William Weathersby, Jr.
Tillett Lighting Design

160 **Lighting Profile: Abhay Wadhwa** by John Peter Radulski
AWA Architectural Lighting Designers

164 **Lighting Profile: Julian Lwin** by David Sokol
Lwin Design Group

169 **Lighting Products**

Products

175 **Product Focus: Facades** by Rita Catinella Orrell

179 **Product Resources**

192 **Reader Service**

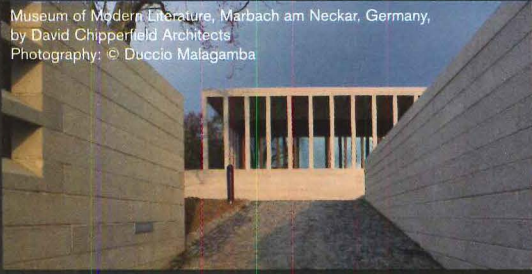
195 **AIA/CES Self-Report Form**

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February 2007

Museum of Modern Literature, Marbach am Neckar, Germany,
by David Chipperfield Architects
Photography: © Duccio Malagamba



Project Portfolio: On Display

It's not just museums that are built to showcase objects. Today, as the lines between "fine" art, craft, and objects of manufacture have blurred, it seems that design is the glue that binds, as the following five projects reveal.

Aberdeen Centre, Richmond, British Columbia, Canada,
by Bing Thom Architects
Photography: © Nic Lennox



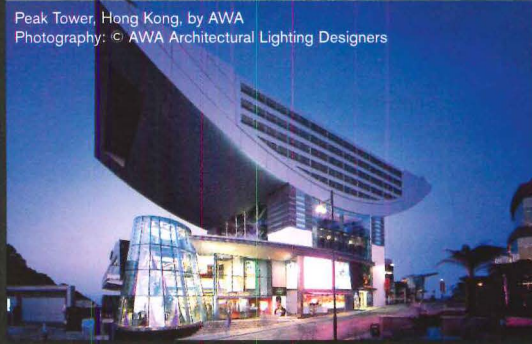
Building Types Study: Shopping Centers

Having assumed many identities during the 20th century, from strip center to mega-mall to festival marketplace, the shopping center, including the featured 11 projects, reflects the values of those who shop there.

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Peak Tower, Hong Kong, by AWA
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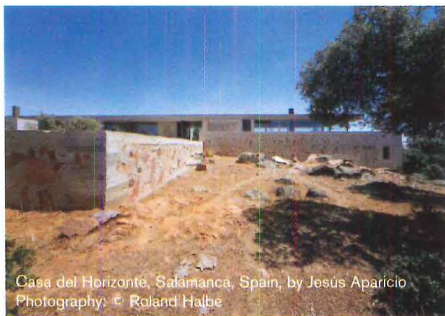
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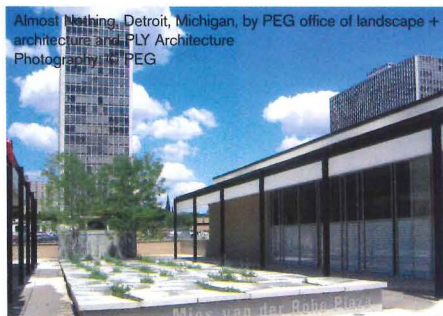
A raw, modern home of rock and glass by Jesús Aparicio Arquitecto provides a family in Salamanca, Spain, with the perfect refuge that melds with the dry landscape.



Casa del Horizonte, Salamanca, Spain, by Jesús Aparicio
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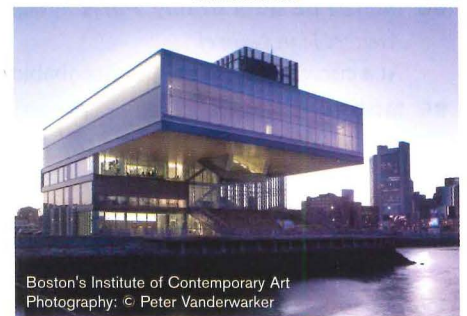
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Editorial

By Robert Ivy, FAIA

For any visitor to Brooklyn in the past 30 years, the future of the area surrounding the confluence of the major streets of Flatbush and Atlantic Avenues has loomed like an unanswered question. There, in what could be considered the fourth-largest city in the United States, the Long Island Railroad disgorge in a complex where 11 different subway lines converge, all adjacent to the formidable barrier of the Vanderbilt rail yards. At the heart of what should be vibrant and urbane, punctuated by the optimism of the 1927 Williamsburgh Savings Bank tower, lies a kind of crummy blankness.

Enter the developer. Forest City Ratner Corporation, led by Bruce Ratner, proposed moving his NBA New Jersey Nets basketball franchise into a new arena in the borough, bringing big-time professional sports to a place still grieving the loss of the Dodgers in 1957. Moreover, the city's strong need for housing, together with a resurgence in interest in Brooklyn (spurred in part by Ratner's own investments in the borough), led Forest City to a strategic plan that has emerged as the impending Atlantic Yards development project. So far, so good.

Soon residents of surrounding property and their sympathizers began to protest the disruption to the urban fabric that the 22-acre master plan proposed. They decried the loss of low-scale housing in the Prospect Heights neighborhood (a gentrifying area), the use of eminent domain by a civic authority to block viable streets, and the variation in scale presented in the proposed project.

Their arguments took aim at an ambitious program. As currently conceived, Atlantic Yards will consist of the Nets arena, 6,430 units of housing that blends market-rate condominiums with affordable housing at a variety of income levels, office space, retail, a possible hotel, over 8 acres of open space, and significant infrastructure. When the community's arguments to block the development failed to move the state's Public Authorities Control Board responsible for review, arguments moved to the courts.

The developer's bona fide desire to bring prestige and credibility to his project resulted in hiring the world's most prominent architect. Who could argue with his choice for qualified design? Ratner, who burnished his reputation by hiring Renzo Piano together with EXFowle for the New York Times headquarters, employed Frank Gehry, whose name carries instant recognition with educated audiences. The professional team included Laurie Olin, renowned landscape architect responsible for the ground plane in such New York icons as Bryant Park and Battery Park City.

Leaving aside the formidable issues raised by the locals, the questions facing the Atlantic Yards development become classic architectural ones: scale and vision. Gehry's plan for Atlantic Yards, while admirably blending mixed-use principles and awareness of varying scales, nevertheless imposes a single consciousness on the urban fabric, and the viewpoint is his own. After a century in

which heroic, singular visions articulated by Le Corbusier and others have resulted in violent repercussions, including Jane Jacobs's own, well-accepted urban principles, we question whether one person should be allowed to imprint the city fabric so pervasively, particularly in this most diverse of boroughs.

As currently articulated, Gehry's plan includes 15 clusters of structures as broad-ranging as "Miss Brooklyn," the roughly 500-foot tower anchoring the project on the skyline; the long-awaited Nets arena; and over 6 million square feet of residential towers fronting open space. Illustrations available to the public reveal Gehry's characteristic expressionism, in which sculptural towers line Atlantic Avenue above Olin's parkland. To detractors, it looks like Gehry-land come to town.

Atlantic Yards places the architect at the heart of the borough in the city he has been anxious to build in for a decade (remember Manhattan's pre-9/11 downtown Guggenheim?). Few deny the architect's skill in other large-scale urban projects, such as Los Angeles's Walt Disney Concert Hall (2003); and certain individual buildings or clusters, such as MIT's Stata Center (2004), represent an evident interest in urban planning (now also being played out on Grand Avenue in Los Angeles). However, Atlantic Yards extends this identifiable, particular sensibility in a way we have not seen, at a scale we have not encountered before outside of signature projects such as Rockefeller Center, the 1929 mixed-use development which also filled 22 acres; or Stuyvesant Town, whose 8,757 units recall Le Corbusier's Ville Contemporaine of 1922. Atlantic Yards becomes a kind of experiment that others will have to live in.

As the drama surrounding Atlantic Yards unfolds, the developer will be well advised to tread the fine line between heroic urban planning and monochromatic urban imposition with care. Atlantic Yards will be a richer place by including other respected architects to design individual components of the site, allowing Gehry to focus on projects that will most evidently benefit from his particular skills, such as the Nets arena, or the high-rise structure. He need not design the entirety.

New York needs density, and more housing, but not at the expense of alienating urban advocates who decry closed streets, inadequate affordable-housing options, or imperiled existing residences. Their voices must be taken into consideration. Ultimately, Atlantic Yards will comprise its own city within the city. As Gehry himself has proposed, his large commission can be improved by employing other voices to build on the plans he has laid out to date, adding other sensibilities to the architect's own, layering the new community now in formation with multiple points of view, and enriching the borough and the whole city as a result.

The nonexistent house

Belmont Hill School respects the issues raised in the article on the Rachel Raymond house [Record Web News, "New England's First Modernist House Destroyed," January 9, 2007]. The school is committed to historic preservation, as seen in the rescue and restoration of a Methodist church from West Thompson, Connecticut, which Belmont Hill brought to its campus some years ago. Prior to purchasing the Raymond house, Belmont Hill hired a respected architectural historian who did a careful study of the property. He concluded that the house had undergone dramatic renovations over the past 40 years, virtually doubling its size and eradicating the features that had distinguished it. While the school respects the concerns raised, the house your magazine references has not in reality existed for some time. If the house had been determined to have significant historic value, the school would not have bought it. Indeed, the property was not listed on any historical register. The photograph that ARCHITECTURAL RECORD ran is more than 70 years old—although Belmont Hill provided contemporary photos.

In the interest of providing a historical record, the school engaged an architectural photographer, had measurements taken of the house, and has offered to have a model made of the original house. Fortunately, other and better-preserved examples of Raymond's work still exist.

—Richard I. Melvoin
Belmont Hill School
Belmont, Mass.

They must be high

I was shocked to learn that the primary complaint of the New York City Landmarks Preservation Commission about Sir Norman

Foster's 980 Madison Avenue project was that the building was too tall [Record News, "New York's toniest residents clash over Norman Foster design," December 2006, page 24]. Have they gone mad? This is New York City, the city that invented the skyscraper! If Commissioner Tierney prefers low-rise buildings, perhaps he should move to New Jersey.

—Seth Scott
Via e-mail

In the name of art

I enjoyed Robert Campbell's collection of quotations in the January 2007 issue [Critique, page 37]. I thought, however, that more appealing than Picasso's statement that "Art is what nature is not" would be Dante Alighieri's assertion that "Nature is the art of God" (*La natura e l'arte di dio*). Architects must seek harmony in the world. For that we cannot be smug and self-satisfied. Let us offer guidance to that end.

—Frank W. Riepe, AIA
Sudbury, Mass.

Paris planning revamped

The riots in Paris last year exposed many of the social and economic problems that plague the city. I was pleased to read about some of the new building strategies employed by the Paris social housing authorities [Record News, "In wake of Paris riots, public housing authority builds more, and better, projects to stem disaffection," January 2007, page 26]. The Batignoles Planchées project is very admirable. It reflects many elements—varied building heights, more vegetation, and a variety of materials—that I would have enjoyed seeing during my visit to Paris in 1999. The addition of new firms to public housing competitions will hopefully encourage more diversified projects instead of the comfortable repertoire.

Letters

From a planning point of view, these methods seem to be a good beginning; however, I would like to see more public participation. It is good practice to involve residents during the planning stage of projects that directly affect them. Not only does it encourage teamwork, but it also helps to break down some of the barriers between the public and policy makers.

—Adrienne Batson-Cooper,
Assoc. AIA
Brooklyn, New York

Expos that could have been

Your December 2006 news article regarding the 2010 Expo neglects to mention that the original competition winner for the U.S. pavilion at the 1992 World Expo in Seville was a beautifully realized interpretation of "America the Beautiful" by Antoine Predock. Subscribing to Mr. Predock's view that "architecture is landscape in drag," the pavilion featured a hydraulically operated IMAX theater in the form of a "purple mountain majest[y]," literal amber waves of grain, a "fruited plain" composed of a living apple orchard, and water features leading the visitor from "sea to shining sea." Unfortunately, this spectacular scheme, which deftly embodied both the power of the American landscape and the technical prowess of the U.S. industrial engine, was never realized. Perhaps if Mr. Predock had included a giant electronic billboard featuring an endless stream of advertising, not only would the pavilion have been built, but its symbolic message might have been even more to the point.

—Mark Donahue, AIA
San Francisco

Measured sustainability

The proponents, advocates, designers, and owners of green or

sustainable buildings and spaces describe their size, construction cost, and how beneficial they are, especially from an energy or emissions perspective. However, they almost never provide factual measured data to support their claims, even when those data are or can become readily available. Before publishing stories on those buildings, editors should get agreement to print the following facts.

If the facility has been in full operation for at least one year, the article should include monthly metered energy-consumption data for 12 consecutive months, so readers can make comparisons with their own or comparable facilities. If the facility has been in operation for less than one year, the building owners should agree to provide editors with metered energy-consumption data for 12 consecutive months within two years, which will be later published. Otherwise, a statement should indicate that the data were not provided. A simple table of the factual metered data, along with the size in square feet should suffice. The article should also clearly identify any rebates, subsidies, or unique circumstances that might limit broad transferability or applicability of the technologies involved, and evidence that the facility is providing the environmental conditions and functionality intended.

—Larry Spielvogel, P.E.
King of Prussia, Pa

Corrections

A December 2006 news item, "Students fashion new home for Lower Ninth Ward" [page 28], incorrectly noted one of the participating schools in a rebuilding project. It was Montana State University, not University of Montana.

Please send your letters to
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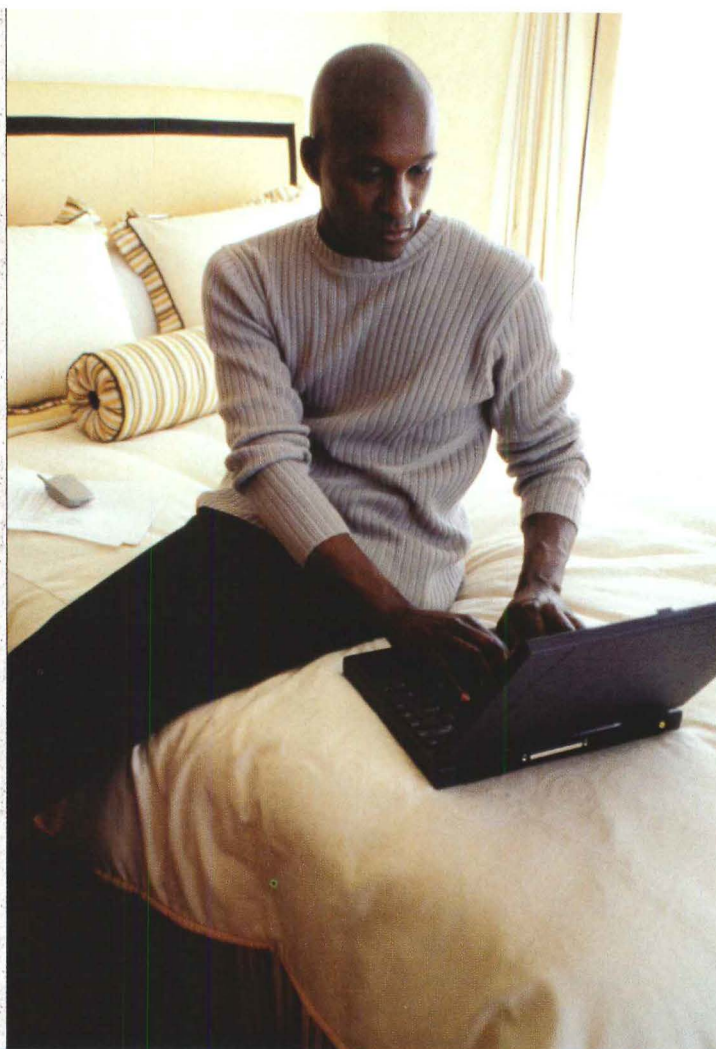
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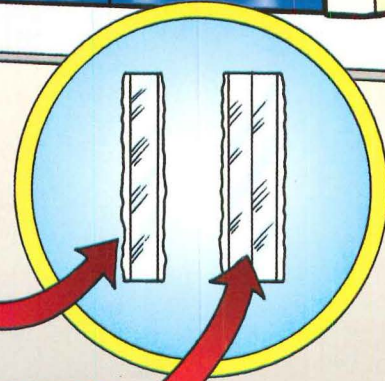
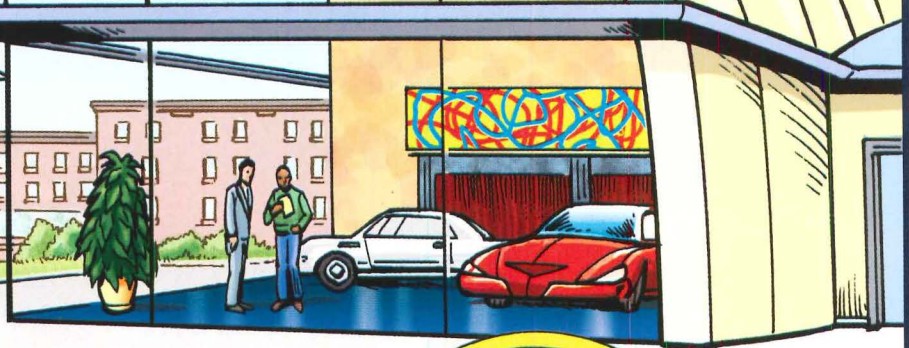
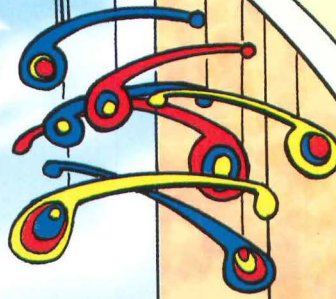
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- p.26 Lance Brown 101
- p.28 Cities mandate green development
- p.30 Atlantic Yards cleared for takeoff
- p.32 Palm Springs goes neo-Modern

Space invaders: Los Angeles installation inflates, titillates



At the Materials & Applications installation *Bubbles*, Angelenos push one of the giant volumes to trip the mechanical switch that deflates it.

Jenna Didier and Oliver Hess's front yard in Los Angeles's Silver Lake neighborhood has seen a host of spectacles. In 2002, Didier stretched fabric over her home's facade in asymmetrical, cascading strips; provocative displays that followed included a gold-tinted Mylar vortex and a bamboo bridge traversing a small body of water that bubbled and surged beneath passersby [RECORD, August 2006, page 55].

These aren't cerebral pranks à la the 1985 film *Real Genius*. Rather, they are the experiments in art and design that Didier and Hess champion as the founder and technical director, respectively, of Materials & Applications. The nonprofit organization, which is funded by Didier's fountain design company and fueled by the efforts of volunteers, turns over its outdoor space to twice-yearly juried installations that stress innovation at all costs.

Bubbles is the latest effort. Sixteen rip-stop nylon inflatables are tightly packed in the 25-by-50-foot space. The volumes operate in pairs: When a visitor bumps or pushes a bubble, it deflates, channeling its air to a mate that dangles higher above the courtyard. The air exchange permits passage into the courtyard, and moves the adjacent pair of bubbles to spark a chain reaction: "A person comes in like a virus," says one of its creators, architect Michael Fox, principal of FoxLin.

When Fox and his friend Axel Kilian first discussed entering a proposal into the Materials & Applications submission pool, the vision was not quite so clear. "At the time, it was really to look at a space that could be completely

consuming and that could be customizable in scale, in all axes," he says. "But we weren't necessarily thinking of bubbles."

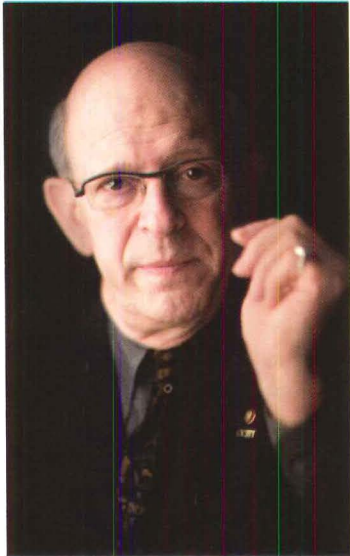
As Fox and Kilian slowly accrued teammates—first Fox's former student Scott Franklin, then his partner Juintow Lin—the concept and its means of realization slowly evolved. "In old renderings" Fox notes, "we have these balloons floating around, and we left the top off."

Now the installation has a cast of young thinkers and makers to its credit, including the design firms FoxLin, NONDesigns, and Brand Name Label, with support from Kilian and Darius Miller. And the installation itself is correspondingly sophisticated, despite a miniscule \$20,000 budget. The bubbles suspend from a 30-foot-tall steel structure, and their interactive behavior is generated by internal polyethylene "seeds" that house a mechanical switch, internal lighting, and air filter. Insightful details include the 30-degree angle that activates the mechanical switch (so that a gust of wind doesn't trip the installation), and Velcro attachments that release the bubbles when visitors turn rambunctious.

"This project, although an exhibition, proves a lot in terms of interactive design at an urban scale," Fox says. Besides demonstrating the worthiness of the technology, it's also a springboard for talent. Indeed, Fox notes, "the project is important to us because while we are fairly well known in academic circles for pioneering interactive architecture, our primary goal as a professional office is to build architecture." *Bubbles* is open to the public through February 15. David Sokol

2007 Topaz Medallion winner Lance Brown illuminates the lessons of destruction

Change is anathema to many people. Yet architects and urban planners have an intense relationship with it: Hoping their designs will outlive them, they must often destroy or rebuild the work of those who have gone before them. Lance Brown,



FAIA, design coordinator at the City College of New York's School of Architecture, Urban Design, and Landscape Architecture, hopes that his students get over this paradox.

"The one thing we can be sure of is change," Brown says. "The bigger issue is that we make sure our work leaves places not only as good as, but better than, we found them."

This year's Topaz Medallion winner, Brown has spent four decades studying how cities respond to change, often in its most unexpected and destructive forms. He encourages students to learn by comparing the recovery of seemingly disparate places such as European cities after World War II and New York's battered South Bronx. While different forces rendered damage to these cities, he says, the need to rebuild is universal. And while no fix is permanent,

the best urban planners can do is make the wisest choices. Brown also practices what he preaches. He maintains a small design studio and consults on planning groups, including New York New Visions.

Brown believes that buildings rarely exist in a vacuum and therefore must respond to conditions around them—something he's learned firsthand through his work in Lower Manhattan. "I teach my students to try to see the whole, rather than pieces extracted from the whole," he explains. "Everything they will do is a back-and-forth with the original conditions of a site."

This is a timely message, says Brown's colleague and one-time Princeton student Douglas Kelbaugh, FAIA, dean of the University of Michigan's Taubman School of Architecture and Urban Planning. "The profession is racked between two disparate tendencies: either to

plop down a figural object by a star-architect, or a neotraditional design that is overly nostalgic," he explains. "We can't continue to build cities that aren't wholes greater than the sum of their atomistic parts. Lance is about integrating and connecting parts of the city, small and large."

Although Brown's teaching and design work focuses on disaster-stricken cities, his experiences leave him feeling optimistic. "It's very hard to kill a city," he says. "People have a profound desire to congregate, and the city is the place where that interaction takes place. So long as the spirit of communication and congregation brings richness to our lives, we will strive to make the places where we do that the best they can be."

The AIA will present Brown with the Topaz at its annual convention in May. *James Murdock*

With homeless facility, Stanley Tigerman strengthens his stand against elitism

Judging from the burgeoning of Architecture for Humanity chapters, the architecture profession is reaching out to those who can least afford but benefit most from design services. Chicago's Stanley Tigerman, FAIA, qualifies as one of the forefathers of the movement. "Designing houses for the rich—that's not interesting. It's greater payback to work for those who need me than for those who want me," he says. "Beauty isn't just the reserve for the rich."

Soon enough, some of the poorest Chicagoans will get a chance to enjoy Tigerman's work. Pacific Garden Mission, the country's largest and oldest rescue mission, has retained Tigerman McCurry Architects to design its new headquarters in the South Loop. The 156,000-square-foot building will house more than 1,000 homeless people in separate dormitories. It will feature a landscaped

courtyard atrium, as well as energy-efficient greenhouses that will provide organic produce to the residents and function as a job-training site. The new facility, aiming for Silver LEED certification, will also include a barbershop, beauty salon, chapel,

gymnasiums, and a 600-seat auditorium. Tigerman discounted his fee for the \$25 million project, which should be complete this fall.

Although designing a homeless shelter is the first such venture for Tigerman in his 56-year career, he

has always put social causes above lucrative commission. In 1993, Tigerman and interior designer Eva Maddox cofounded Archeworks, an alternative design school in Chicago that trains students in the practice by partnering them with nonprofit clients. In his 2005 book *Design Denied: The Dynamics of Withholding Good Design and its Ethical Implications*, Tigerman explored the ethical ramifications of architecture's exclusionary price structure.

Meanwhile, designing for the homeless has not only brought Tigerman closer to social causes, but also to those he believes his architecture is meant for. "You think deeply about what it means to be homeless," he says. "Architects need not be distant from those whom we purport to design for." *Violet Law* (Go to www.archrecord.com to read an interview with Tigerman.)



Tigerman's design for Pacific Garden Mission should be realized by fall 2007.



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Cities begin requiring private developers to go green—with and without LEED

In the absence of federal legislation, ecologically minded cities are taking action to ensure green building within their own borders. Among the cities included in this rising trend, Salt Lake City, Washington, D.C., and Boston have passed some of the most aggressive sustainability regulations to date.

For Salt Lake City, going green isn't a wholly new idea; an executive order has required new municipal buildings there to achieve LEED certification since 2005. This past November, the Salt Lake City Council voted unanimously to adopt an ordinance raising the requirement for new municipal buildings to LEED Silver status; it also decided to mandate private developers who erect buildings bigger than 10,000 square feet using city funding to achieve a LEED Certified rating.

Soren Simonsen, AIA, a partner at Cooper Roberts Simonsen and member of the Salt Lake City Council, attributes the legislation to Mayor Rocky Anderson's green agenda and grassroots-level community awareness. "There's been a lot of interest by professionals in the city to develop these kinds of programs," Simonsen says.

Similarly, a bill passed in Washington, D.C., in December places restrictions on private developers. Using a unique, phased approach that starts by requiring all new District-owned projects to achieve LEED certification, the city council requires that by 2009, any building receiving more than 20 percent of public financing will have to achieve certification. Every commercial building over 50,000 square feet will also have to meet that standard by 2012.

The D.C. Building Industry Association (DCBIA) raised concerns over the initial version of the bill, which had imposed mandatory

standards on private developers by 2008 and LEED Silver ratings, but it took greatest issue with the lack of incentives. The conflict prompted the bill's initiator, Councilman Jim Graham, to create a task force that produced the phased approach, as well as provisions like grants and expedited building permits that take effect in 2010.

DCBIA president Charles Barber says the terms of the compromise "gave a number of developers comfort." Graham's spokesperson Alan Heymann calls the collaboration one of the major successes of the legislation: "You

"THE DEVELOPMENT COMMUNITY WAS SAYING TO US, 'WE DON'T CARE WHAT THE RULES ARE AS LONG AS THEY'RE CLEAR.' "

see a bill regulating an industry, and the industry is taking part in that regulation process and coming out at the end of that process with an emphatic 'Yes, we support this.' "

Incentives for private developers are in the works in Salt Lake City, too. Simonsen says that, as a result, legislation will expedite rather than stymie development. "We've had conversations with the development community," he says, "and the feedback that we're getting is, 'If you give us the right incentives, we'll do this.' "

Despite the lack of any major opposition to the legislation, there are still reservations about what will happen next. If LEED continues to be the standard for regulating private green building, its evolution will become ever more urgent. Like the DCBIA, "Developers all over will be concerned about how this is done and how it affects the business of construction," Barber notes. "If translating what is a voluntary program overwhelms the U.S. Green Building Council

(USGBC) and becomes too costly, that's a problem."

Simonsen doesn't expect such pitfalls in transforming the voluntary system into a mandatory process. "It's not unlike the way that building codes and accessibility guidelines have developed over the past 50 years."

Cities' use of the LEED system can help the USGBC and LEED grow, Simonsen adds: Salt Lake City initially questioned whether or not they should modify the LEED system to their region by adding extra points for issues like water conservation. The city council

along has been getting people to commit to green building up front," says Bryan Glascock, director of the city of Boston.

The new standards apply to all new development over 50,000 square feet and use LEED as a base, tacking on four Boston-specific points for groundwater recharging, public transit, historic preservation, and easing the burden on the city's power grid. "I think that our modifications of the LEED system have been minor and may even be characterized as customizing LEED to better fit the Boston area," says John Dalzell, AIA, a senior architect with the Boston Redevelopment Authority. Projects are required to achieve a LEED Certified equivalent, but are not required to go through the USGBC's certification process. Compliance is verified by the project team and by local city officials.

Unlike Salt Lake City and D.C., Boston does not offer incentives for high achievers. Although there is residual resistance from some, most developers only want clarity. "The development community was saying to us, 'We don't care what the rules are as long as they're clear.' " says Glascock. "For better or for worse, the LEED checklist provides that."

Glascock, like Simonsen, believes that locally modified LEED systems are a way forward. "If we need to tweak LEED to address our specific issues, I don't see that as undermining LEED at all. In fact, it may even enhance things," he says. Dalzell points out that locally modified LEED systems may be the only way, in fact. "The trend right now that is that there's such disappointment in federal action on the environment that we're seeing cities and states leading the way," he says. "I don't think that we can expect the federal government to be responsible in these areas." *Amanda Webb*

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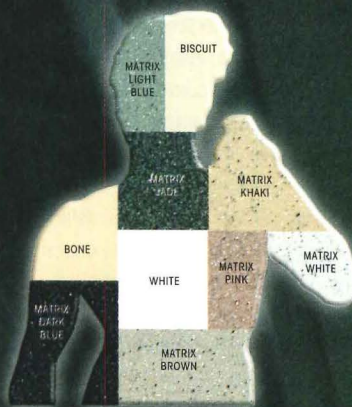


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Derailed design may get second chance



The Lehrter Train Station in Berlin, the flagship for the German rail company Deutsche Bahn (DB), completed last May, may already get a massive renovation if a judge's November decision holds.

Well-known German architect Meinhard von Gerkan and Jürgen Hillmer, a designer in his firm, sued DB claiming that their copyright for the building was violated. According to Hillmer, the railway company did not use the original plan for the subterranean-level ceiling, which included barrel arches over the plat-

form hall of the tunnel—and instead installed a flat suspended version that “razes the spatial structure and disfigures the main station.”

There is on average one architectural copyright case taken to German courts each year, according to Tillman Prinz, head of the Federal Chamber of German Architects, the licensing and advocacy group for the industry. He estimates that only one-fifth of contemporary buildings would qualify architecturally for copyright status.

In the case of the Berlin terminal, Prinz concurs with von Gerkan's view. “DB wanted a palace for the main station, so they wanted a fabulous design and hired a famous architect. If DB wanted this architecture, they can't change their mind and say they want a regular ceiling.” The terminal was constructed over 10 years, for nearly \$900 million. According to DB, it opted for the ceiling created by Karl-Heinz Winkens of



The original ceiling concept (left) was redesigned for construction (top).

the Berlin-based firm Winkens Architects after von Gerkan's design could not be built for the allotted price tag. Von Gerkan's firm was under the impression the ceiling was approved, and only discovered the design was not going to be used “by accident,” Hillmer recalls, when a copy center sent plans to the firm. Even when the cost of the original ceiling was calculated to be higher than expected, the designers still presumed a green light, and that they “would save expenses in other parts of the interior design.” After discovering the proposed change, the firm tried negotiating an agreement with DB for more than 15 months. Hillmer says none of their proposed solutions were accepted.

DB will appeal the court's decision, although there is no specific timeline for doing so. And while the company would not confirm the rumored \$40 million cost to rip out the ceiling entirely, a spokesperson did concede that the court-ordered project's noise and mess would prove a significant inconvenience to passengers. More than 300,000 people and 1,000 trains pass through the station daily.

“What we hope for is another solution. Something that is financially feasible and aesthetically correct,” Prinz says. “The court weighs the architect's concerns versus those of the Deutsche Bahn and, of course, an important point in all of this is the financial concerns.” *Audra Shanley*

Green light for Gehry in Brooklyn

With the recently completed IAC/InterActiveCorp's headquarters, Frank Gehry, FAIA, has finally made a mark on New York City. Now he is about to make a bigger one. In December, the state's Public Authorities Control Board gave unanimous approval to plans for the Atlantic Yards, a \$4 billion-plus Brooklyn development that is expected to contain more than 6,400 apartments, a new arena for the Nets basketball team, and several hundred thousand square feet of commercial space. Gehry will design every building on the 22-acre site.

The first phase of the development, containing the arena and the residential tower, dubbed Miss Brooklyn, would be completed by 2010. Renderings released by developer Forest City Ratner (FCR) show upright structures alternating with

angled “signature” structures, which recalls Gehry's Fred and Ginger, the Prague building with erect and curving elements, on a vastly larger scale.

Indeed, that scale—which involves inserting the approximate square footage of the old World Trade Center into a site just one third larger—was at the heart of opposition to the development, with some critics calling neighborhood-friendly elements, like a giant “front stoop” and glass-enclosed public atrium, Trojan horses. Now the project faces at least two lawsuits. One was brought by residents challenging the city's right to use eminent domain to acquire their properties. The other contends that rent-stabilized tenants of buildings on the site cannot lose their leases without the approval of the New York State Division of Housing and Community Renewal. The law-



512-foot Williamsburgh Savings Bank Building, Brooklyn's tallest building.

Ratner, who had already agreed to include more than 2,000 affordable rental units in the project, has also promised to build 1,000 affordable “home ownership units” on or near the site, and to spend \$3 million to improve parks around the project.

But, at least to hear Gehry tell it, the protesters had more luck changing Ratner's mind than he did. On several occasions, Gehry has told reporters that he believed the project would be more successful if parts were farmed out to other architects, permitting a variety of styles more akin to an authentic cityscape; a spokesman for Ratner said the developer had no comment. Gehry has also said that the project, with its vast impact on the city, “keeps me up at night.” *Fred A. Bernstein*

suits are likely to delay construction by at least a year, though FCR has already begun infrastructural work.

In the meantime, opponents of the plan were able to wrest some last-minute concessions from FCR president and C.E.O. Bruce Ratner. The height of Miss Brooklyn was reduced, from 620 feet, so that it wouldn't overshadow the neighboring



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In Palm Springs, a design-savvy real estate frenzy spawns a new wave of Modernism

Once upon a time in the American desert, Modernism could build its dream home. Ingenious architects like John Lautner, Albert Frey, and William Cody made an oasis in the sand, crafting affordable, environmentally appropriate structures from glass and stone, outdoor living areas, and butterfly roofs. While the movement affected even quotidian structures—think Eichler homes—the projects built in the greater Palm Springs area, like the Case Study Houses, epitomized Modernist architecture's responsiveness to climate, demographic changes, and individual comfort.

Marmol Radziner carries on the midcentury legacy. Besides restoring desert classics like Richard Neutra's Kauffman house, last October the Los Angeles firm cofounded the development company Skyline Modern, which has since listed two 1,200-square-foot prefab houses for presale in Joshua Tree, California, and is assembling parcels for three more units. Based on a prototype called Desert House, the Skyline Modern home provides clear links to the outdoors like its predecessors, but also updates tradition with recycled steel, certified

sustainable wood, a solar electricity upgrade option, and other green elements. The basic plan would qualify for LEED certification should the buyer apply for it.

Responding to a surge of architecturally savvy house hunters, the greater Palm Springs area is



awash in new construction that, like Skyline Modern's project, looks uncannily related to the Modernist classics. Office of Mobile Design is developing a 3-unit project next door to John Lautner's Desert Hot Springs Hotel. Due to open this spring, its courtyard and color palette are strikingly familiar—although Lautner would rub his eyes in disbelief at the robot-manufactured prefabricated components, or finishes like kirei board, which is

made from waste sorghum stalks.

The list grows. Architect Sean Lockyer's three-home subdivision near Palm Desert broke ground in January. Modern Living Spaces is currently building the 50-home B-Bar-H Guest Ranch in Desert Hot Springs, which deploys five plans by

In Joshua Tree, California, Skyline Modern will build prefabs designed by Marmol Radziner (above). Tropicana in Palm Springs (left) helped spark the area's neo-Modernist trend.

developer/architect Mark Bodon. And in one of the older examples of this phenomenon, the real estate firm Architectural Properties seduced Modernist Donald Wexler out of retirement to design Tropicana in Palm Springs. These four structures are updated versions of Wexler's 1950s post-and-beam homes.

But Palm Springs is not the same as when Wexler got his start—a small resort town that had only four architecture firms and

plenty of open space. Today the Coachella Valley is one of the fastest growing areas of California for development, and while new construction sprouts on the outskirts of Palm Springs, infills or teardowns are common sights within its borders. Wexler, who sits on the city's architectural advisory committee, is concerned about preserving the environment that drew his generation to the desert in the first place. "Everybody is trying to get more on the land than should be developed," he says. "Open land is so precious, I hate to see it overbuilt."

Some of the new projects aim to conserve breathing room. Palm Springs Modern Homes plans to build 1,000 units of housing over the next decade, mostly within a denser condo format. Meanwhile, Contempo Homes is working with architecture firm O'Donnell + Escalante to keep square footage down. Once crews break ground on The Alexander Country Club, The Alexander Vista, and The Alexander Village this summer, they'll use elevated roofs and abundant glass to give 1,400-square-foot freestanding houses the illusion of space as endless as the desert itself. *Dianna Dilworth*

Kling and Stubbins merge into a top-10 mega firm

After a three-and-a-half-year "affiliation," as of January 1 the venerable firms Kling and The Stubbins Associates have merged into KlingStubbins. The combined firms employ more than 500 people in six offices, making KlingStubbins one of the top 10 American design firms by size.

Intertwining distinct firm cultures is a key issue in design-firm mergers. In the case of KlingStubbins, managing director Scott Simpson, FAIA, suggests that a positive attitude is essential: "More value accrues when

the cultures are slightly different: Each firm brings something unique to the table," he says. A shared focus on high-tech research labs is considered the "hinge" that will enable the two firms to operate from a common set of values. That Stubbins has hospitality experience, unlike Kling, and has done more higher-education and health-care work, is expected to broaden both teams' horizons.

Simpson characterizes the new organizational structure as "responsible entrepreneurialism." The branch offices have the freedom

to be creative and proactive, yet they are under the umbrella of a national brand and network. "We might be a six-office organization, but it's more like one house with six rooms."

Achieving a critical mass deemed necessary to be competitive on complex projects, and increasing geographic reach, drove the merger. "With market sector and geographic diversity, staff will have greater opportunities to work on intriguing projects," adds Brad Fiske, AIA, director of design. Moreover, a mega practice's economies of scale in HR,

IT, finance, and risk management will fully support investment in BIM technology and integrated practice.

The original founders of their own independent practices, Vincent G. Kling, FAIA, and Hugh A. Stubbins, FAIA, undoubtedly would have been pleased that their design legacy is extending to the 21st century, and in a very rapidly evolving practice environment. Indeed, both namesakes were known for embracing technical innovation, and the merger promises to secure that legacy. *Andrew Pressman, FAIA*



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Madame Tussauds by RoTo Architecture

"It goes against all historical guidelines," says Michael Rotondi, FAIA. The architect, principal of RoTo Architecture, is referring to his firm's design for the new Madame Tussauds wax museum in Hollywood, California. Squeezed onto a lot next to Mann's Chinese Theatre, Rotondi calls the dynamic new building a "dance partner" to the Pagoda-shaped Mann's, rather than a parrot.

The 66-foot-tall building is a U-shaped block of glass and concrete applied with a sloping steel-tube facade. Flangelike stairwells will further activate this surface, as will approximately 5,000 LEDs that, embedded in the steel tubes, will provide signage. Inside, 45,000 square feet spread over three floors will contain space for exhibitions, offices, and a semicovered rooftop terrace. Located at Hollywood Boulevard and



Orange Drive, a two-level, 125-space underground parking garage will serve Angelenos, while pedestrians (read: tourists) can snap memories in the 4,000-square-foot public plaza.

RoTo has joined with Eureka, California-based John Ash Group Architects for the \$55 million project, which is the first West Coast branch for Madame Tussauds, as well as its first new building. The museum is expected to break ground in late May 2007, and open by the third quarter of 2008. More than half of the budget is designated for a different kind of parrot: life-size wax replicas of local celebs. *Tony Illia*

SPUR headquarters by Pfau Architecture



In San Francisco, where neighborhoods organize against development without a blink, the 3,200-member organization SPUR invites substantive debate about the subject. It wasn't always so. When the group was founded in 1959, it was closely aligned with the San Francisco Redevelopment Agency; indeed, SPUR stood for "San Franciscans for Planning and Urban Renewal." But as activists came to refer to urban renewal as "poor-people removal," the organization changed its name to San Francisco Planning + Urban Research Association and distanced itself from the redevelopment agency. The think tank now champions broad-based planning and good government policies. And it has become one of those rare places where developers, business leaders, politicians, planners, and community activists actually meet to disagree.

When SPUR's tiny, overcrowded offices near Union Square could no longer contain so much dialogue, the organization entered into the development game itself and decided to build a permanent home downtown. The future four-story home claims the Yerba Buena Center as a neigh-

bor, but unlike that controversial redevelopment project, SPUR has met no community resistance.

SPUR hopes the new, 14,000-square-foot headquarters will draw on program elements from other urban centers, such as New York's Center for Architecture, Chicago's Architecture Foundation, and Paris's Pavillon de l'Arsenal.

"This is actually part of an international movement of urban centers," explains Diane Filippi, director of the Urban Center. In addition to enlarged offices, the new building will feature an exhibition area and library, and meeting spaces to host more than 200 ongoing programs.

Peter Pfau, AIA, was selected for the job in part because he is seen as a leader of progressive architecture in the region, and for his extensive experience with nonprofits. In the joint venture Cee-Pfau Collaborative, he designed the Lesbian Gay Bisexual and Transgender Community Center, and has been solely responsible for several kinds of arts and education facilities, and a range of housing types. The Mission Street facade of the new Urban Center will be an attractive collage of aluminum shading devices, glazing, and a Moeding clay tile rain screen. The design reads as transparent, symbolizing the openness and neutrality of SPUR's research, analysis, education, and advocacy. Pfau hopes to create a south-facing elevation that is both transparent and sustainable, while SPUR is shooting for a spring 2008 inauguration. *Kenneth Caldwell*

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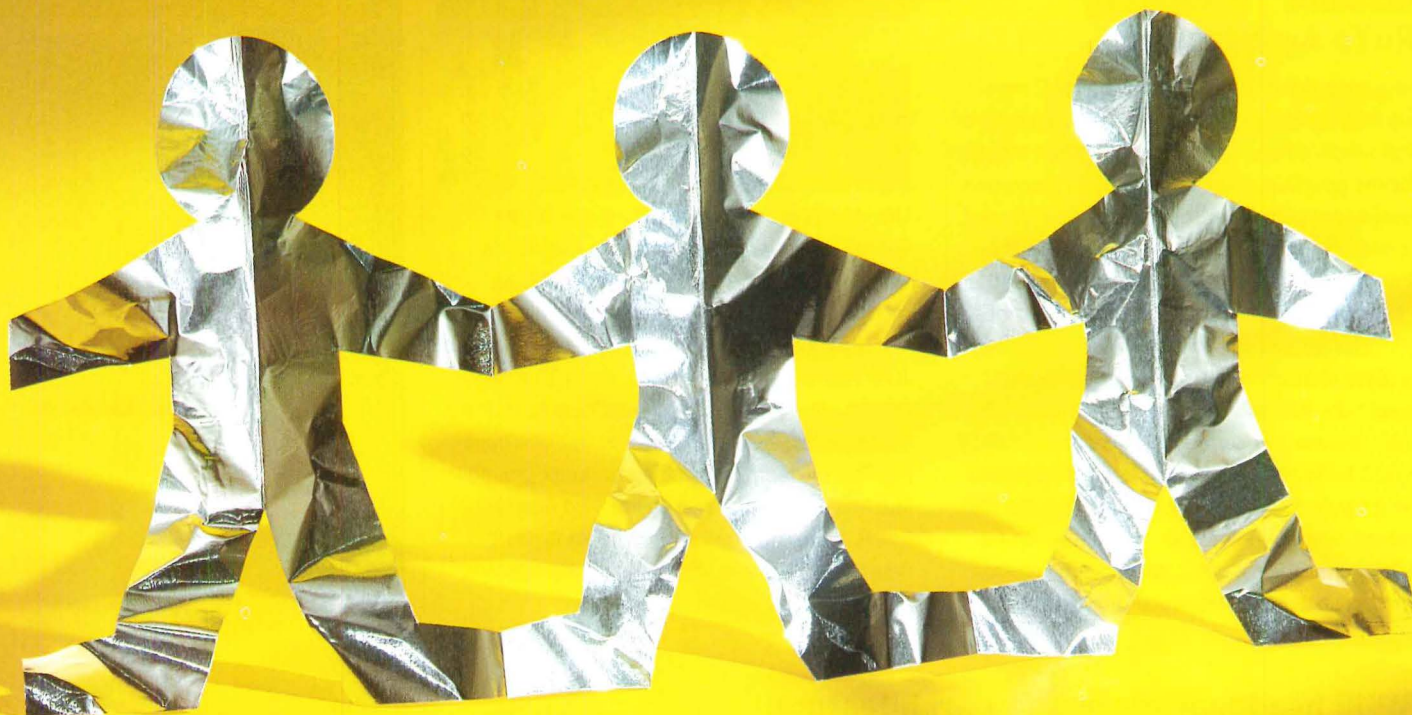


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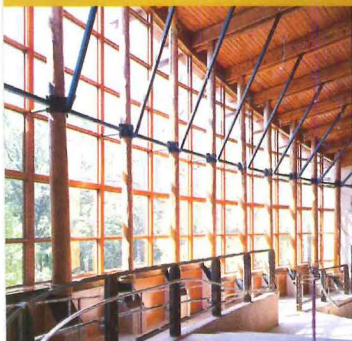


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West End Pedestrian Bridge by Endres Ware

There are 435 bridges in the greater Pittsburgh area. Despite the crowded field, the local nonprofit Riverlife Task Force imagines that the newest entry, the West End Pedestrian Bridge, will “redefine” its host city “for decades, if not centuries, to come.”

Once completed, the Endres Ware–designed bridge will be a centerpiece of the new Three Rivers Park. Outlined in a 2001 vision plan that Riverlife commissioned from Chan Krieger Associates, the park is meant to reclaim and transform the Pittsburgh riverfront, “letting water replace the smoke and steel that were symbols of the city’s past.” Ultimately it will comprise an 11-mile trail system linking 13 bridges, each with upgraded pedestrian access, water landings, and lighting elements; phase one includes the West End Pedestrian Bridge.

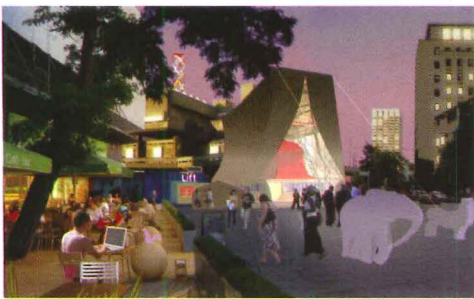
The project is an addition to the existing West End Bridge, the 75-year-old tied-arch structure that was built to span the Ohio River and that acts as a portal to downtown Pittsburgh. The Endres Ware scheme, which was selected in a Riverlife-sponsored competition in June, flanks the existing deck with two pathways. The pathways’ structural system combines “both arch and catenary,”



explains partner Paul Endres, AIA, and “forms a tied arch in elevation and a suspension bridge in plan and braces itself like a bow.” When viewed directly, “the trussed arch is visually unchanged, [but] when changing your viewpoint, you will discover your impression of the bridge will change dramatically.”

The bridge expansion could cost as much as \$12 million, approximately half of the first-phase budget. According to Riverlife executive director Lisa Schroeder, the organization is “working right now to create a public/private strategy for funding,” with more specific plans to be announced in 2008 when Pittsburgh will celebrate its 250th birthday. *Jennifer Lucchino, AIA*

Lift New Parliament by AOC



The London International Festival of Theatre (Lift) will open its new venue in June 2008. And after 10 days, it will pack up the venue and send it down the Thames—to its next performance site.

Scheduled to open for the organization’s June 2008 convocation, the Lift New Parliament will be a nomadic space supporting a broad array of plays, installations, film screenings, and conferences. Designed by London-based firm AOC, the white, four-story tensile structure’s steel trusses and fabric skin can be folded into two shipping crates.

The architects found precedent to this temporary megastructure in Cedric Price’s “Fun Palace,” an antibuilding conceived in the 1960s whose

only considerations were ultimate flexibility and enjoyment. In fact, Price imagined his utopian project placed at Lift’s initial East London site.

According to the jury that selected AOC’s proposal from 56 competition submissions, one of the mobile unit’s most attractive features is its capacity to introduce new structures within it to accommodate ever-shifting programmatic demands. The firm is now working on designs for what its director, Geoff Shearcraft, calls “deployable roomscapes.” Shearcraft says the space will be configurable using a system of ropes and pulleys. Furthermore, an overhead ring beam allows the structure to open differently, offering varying degrees of public and private exposure as well as maximum curatorial adaptability. One of its four-story surfaces can be employed for large-scale projections.

Lift and The Architecture Foundation sponsored the May 2006 international design; AOC was selected in July from a shortlist that included muf architecture/art with Atelier One, Wong-Wai Pui with Arup, and Blee Tite. Lift New Parliament will travel across the U.K. and internationally with different festival hosts and sponsors. *John Gendall*



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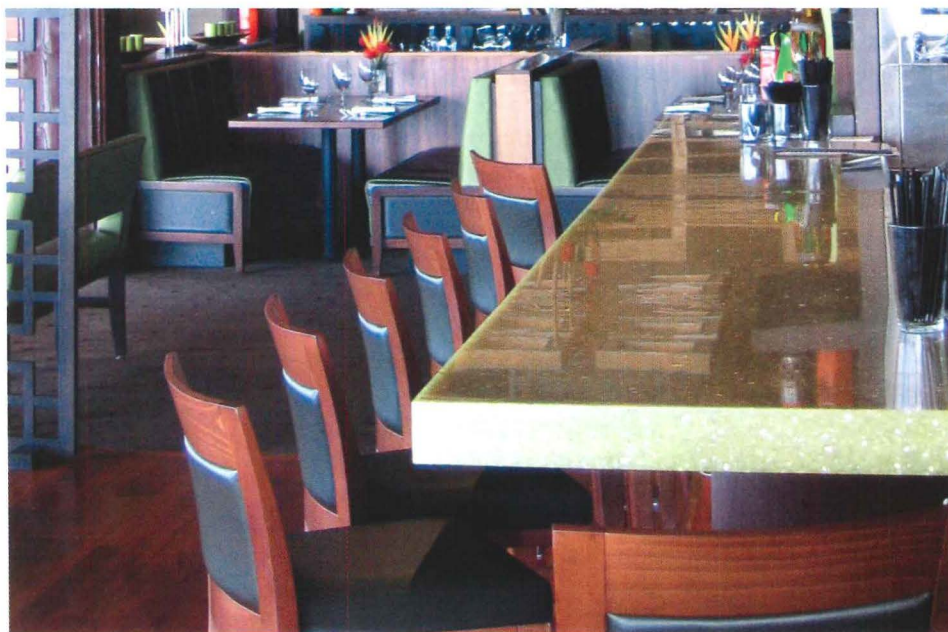
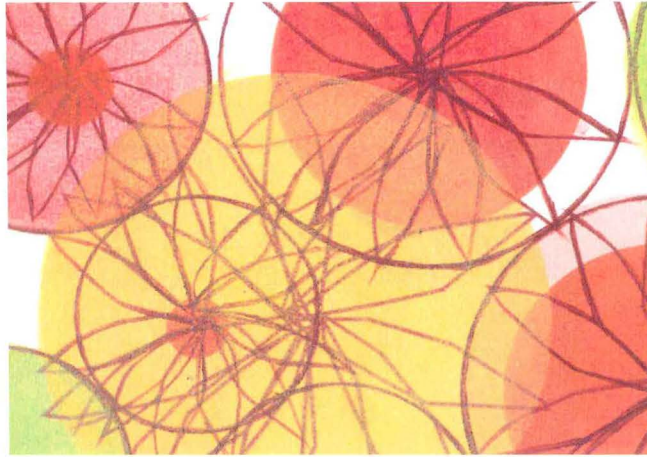
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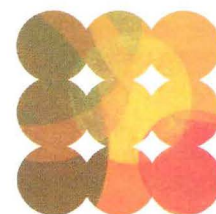
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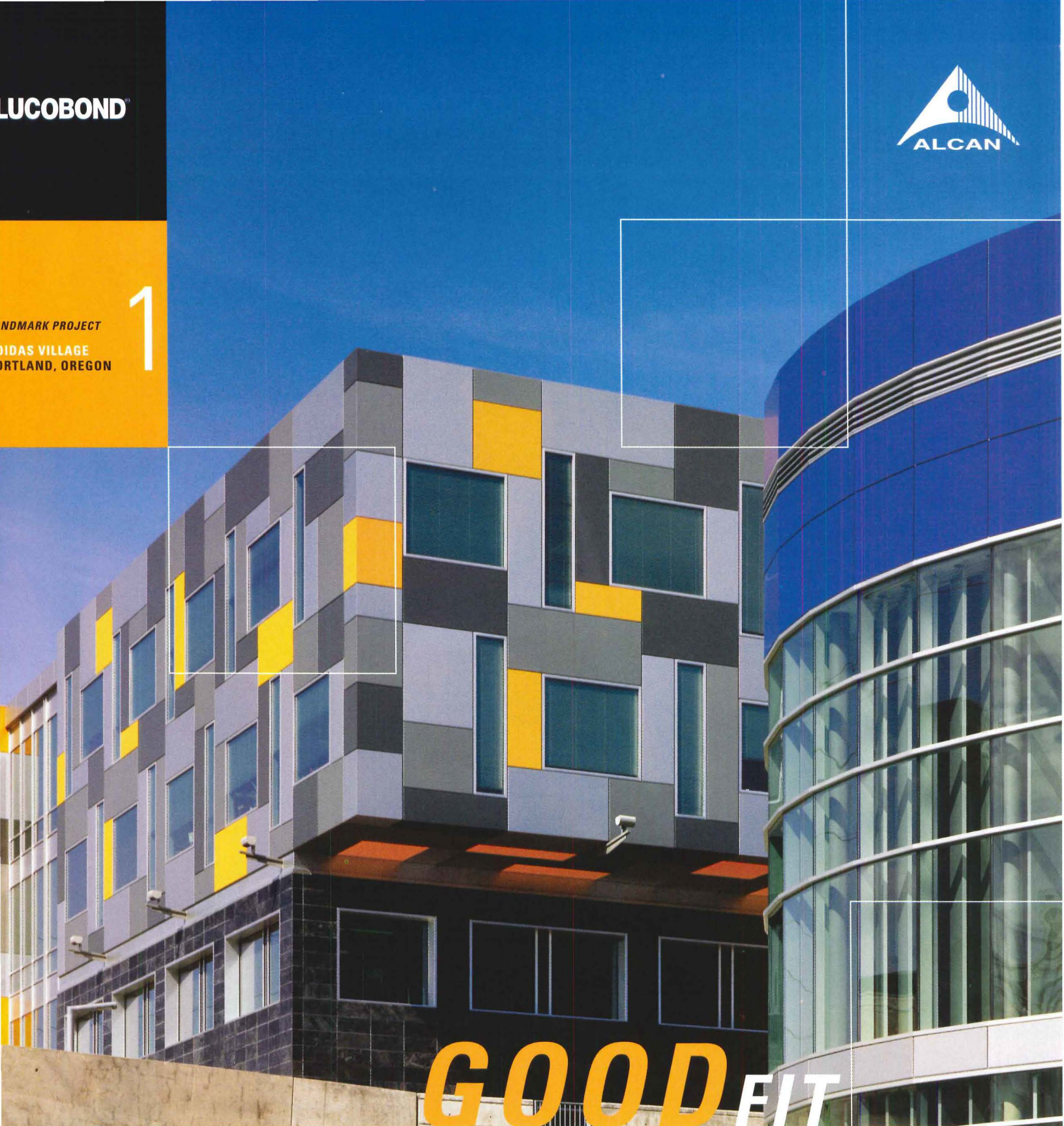
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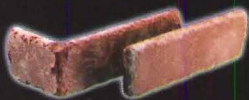
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DEPARTMENTS

Ann Arbor, Michigan, a breeding ground for talented young architects? Not only does this month's featured Design firm hail from there, but so do two practices introduced in archrecord2 in 2002 (IS.Ar Iwamoto Scott Architecture, in April, and PLY Architecture + Design, in August) and a RECORD Design Vanguard firm from 2005 (Mitnick Roddier Hicks). Coincidence? In this issue, we also invite you to Pecha Kucha Night, a design-related party hitting cities (Ann Arbor party planners take note!) around the globe.

Design

PEG office of landscape + architecture



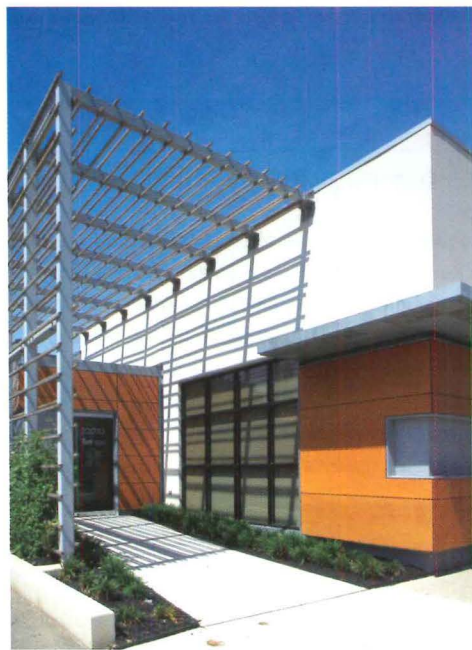
The initials in the firm name PEG office of landscape + architecture stand for "Post Euclidean Groove"—in the spirit of Dutch architect Aldo van Eyck's theories

of 2D rational thinking about Modernism in a Euclidean groove. The firm's three principals, Keith Vandersys, Karen M'Closkey, and collaborating partner Jeff Sharpe (pictured, left to right), didn't expect to end up in Ann Arbor, Michigan. "I was born and raised in Michigan," says Vandersys, "and although I've spent the past 10 years trying to get away, the place seems to lure me back." Call it fate and the power of a great architecture school—the Taubman College of Architecture and Urban Planning at the University of Michigan, where Vandersys is a lecturer and M'Closkey an assistant professor. For M'Closkey, the lure was especially strong. After receiving her B.Arch. at SCI-Arc and her master's degree in landscape architecture at Harvard's GSD, she applied for and was given a tenure-track position at the University of Michigan. "It was such a great opportunity," she says, "and the fact that we can do real work while being a part of the university is ideal. It means we're always in conversation."



For the partners and their four-person firm, putting theory into practice in a place with opportunity has resulted in a growing roster of clients. "Because we do both architecture and landscape design, many of our clients are architects," says M'Closkey. "We're interested in doing work at a variety of scales," says Vandersys, "and here we've found interesting architect clients who understand what we're talking about. It's a 'negotiation of expertise.'"

Vandersys says they acknowledge the differences between interior and exterior environments, but their approach to both is similar: It isn't all about getting people outside, but on how clever spatial relationships between outdoor spaces and architecture can be achieved. He calls their style "saturated Minimalism."



OM Spa, Dearborn, Mich., 2005

A 3,300-square-foot renovation of an existing building in the heart of Dearborn's shopping district, the spa creates a distinct spatial atmosphere through saturation of color and texture. A luminous acrylic wall in the reception area provides a dramatic backdrop.

Almost Nothing, Detroit, Mich., 2004

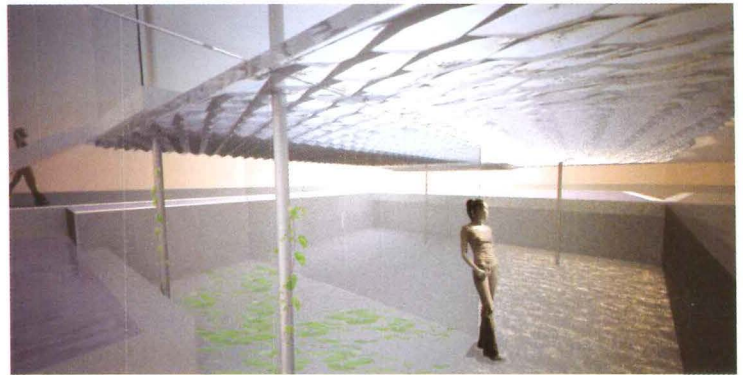
Done in collaboration with PLY Architecture, this 4,000-square-foot reconstruction of a pedestrian plaza adjacent to Mies van der Rohe's Lafayette Park was the winning entry for the "Mies in Michigan" competition sponsored by the University of Michigan.



Double Jeopardy, Ann Arbor, Mich., 2006

Defined by control between a point and a line, the design of two student lounges on the University of Michigan campus use perforated plywood screens to add to the geometry with light.

With several projects of various scales and scopes under their belts in Michigan, the firm is branching out—especially on the landscape architecture side of their business—in such places as Texas, South Carolina, and Ohio. The partners want to grow the firm to eight to 10 people, yet they can't see giving up small projects, or hands-on involvement. "We like making things," says Vandersys, "and we want to participate in projects at a variety of scales, not just direct or manage them." *Ingrid Spencer*



Mirage House, Mirage, N.M., unbuilt

This competition entry calls for extending the building into the landscape. Using Mies's Farnsworth House as an example, the Mirage House frames the landscape with layers of zones and multiple horizons, where refraction replaces reflection.

For more photos and projects by PEG office of landscape + architecture, go to archrecord.construction.com/archrecord2/.

Work

Pecha Kucha Night—6.6 minutes of fame

Young designers don't have to relegate their work to portfolios or as decor for their apartment walls: Pecha Kucha Night (PKN), as profiled in November's Record News [page 38; and archrecord.construction.com/news/daily/archives/061101forum.asp], provides a forum in which everyone from architects to students and recent graduates is welcome to present their work (in 20 seconds per slide with a 20-slide limit). "It may be a newly finished building, it may be a new project, a new piece of furniture, a new event, a new idea, something you want to share with everyone," explains the PKN Web site (pecha-kucha.org).



Pecha Kucha (Japanese for the sound of conversation) Night has become a global "happening" that draws large crowds of design-savvy individuals wherever it occurs, as at a Tokyo gathering (left), and one in Buenos Aires (right).



agreement," Klein and Dytham work with the designers to set up the first event. No money is exchanged: PKN is nonprofit. "Most of the organizers run it out of their love and passion for design, and it is this passion that gives it the energy that has fueled its growth so far," says Brown.

Herman Ellis Dyal, C.E.O. of the Austin-based environmental graphic design firm FD2S, is organizing and identifying presenters for Austin's first Pecha Kucha event. He explains that the emphasis is on emerging talent and includes related design professions. "I consider architecture to be the foundation of the program, but we're broadening it to include graphic art, fine art, advertising, and other disciplines." Dyal is working with others to handle logistics, including venues, which vary by city. Klein and Dytham encourage organizers to find unusual spaces in which to hold PKN. Often a low entrance fee covers expenses. Publicity also varies in each city, but typically spaces are filled by word of mouth, since PKN is as much a social event as a networking opportunity. What better combination than alcohol and architecture? *Murrye Bernard*

For more information on PKN, go to archrecord.construction.com/archrecord2/.

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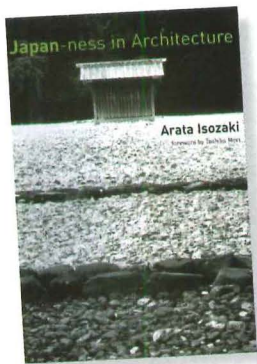
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What's enduring and what's new in Japanese architecture

Books



Japan-ness in Architecture,
by Arata Isozaki. Translated by
Sabu Kohso. Cambridge: MIT
Press, 2006, 369 pages, \$30.

Arata Isozaki's writing, like his architecture, reflects a deep intellectual restlessness, which is rooted in his complex relationship to his Japanese identity. This densely written collection of essays touches on 1,300 years of Japanese architecture while presenting provocative opinions and speculations, meditative reveries, and Zen-like riddles. In short, this is challenging reading that requires familiarity with more than a thousand years of Japanese history or regular consultation of the glossary of Japanese architectural terms at the back of the book.

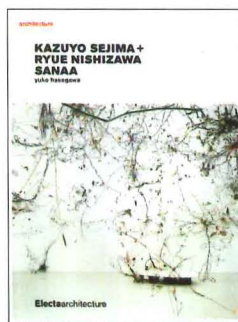
Assuming you remain undaunted, or are willing to skim *Japan-ness* for nuggets, you'll find remarkable insights here. After a rigorous opening essay cataloguing simplistic Western stereotypes about what makes Japanese architecture Japanese and clichés equating "Japan-ness" with exotic

Orientalism, Isozaki critically reflects on three masterworks of Japanese architecture with which Westerners might not be intimately acquainted. But rather than a strict structural analysis of the 7th-century Ise shrine, the 12th-century reconstruction of the Todai-ji temple, and the 17th-century Katsura Imperial Villa as objects, he considers them as manifestations of crucial turning points in Japanese history spawned by turbulent times, requiring open-ended interpretations to unlock their Japan-ness.

Isozaki also showcases a number of Japanese philosophical concepts deeply suffusing traditional architecture, particularly *ma*, meaning an interval in time and space between one object and another, a core characteristic of the Japan-ness the author celebrates. He sees himself, and his postwar generation of architects, as maintaining Japan-ness by forging a synthesis, combining the best of Western Modernism with traditional Japanese aesthetic notions like *ma*, enshrined in the 7th-century Ise shrine.

While deeply committed students of Japanese architecture will find this book provocative and clarifying, for many readers the poorly reproduced illustrations will be baffling. Equally befuddling is the absence of a basic time line of Japanese history or architecture. But some degree of lingering puzzlement should be expected from an architect who designed a golf clubhouse in the shape of a question mark. *Norman Weinstein*

Kazuyo Sejima + Ryue Nishizawa: SANAA,
by Yuko Hasegawa. New York:
Phaidon, 2006, 268 pages, \$70.

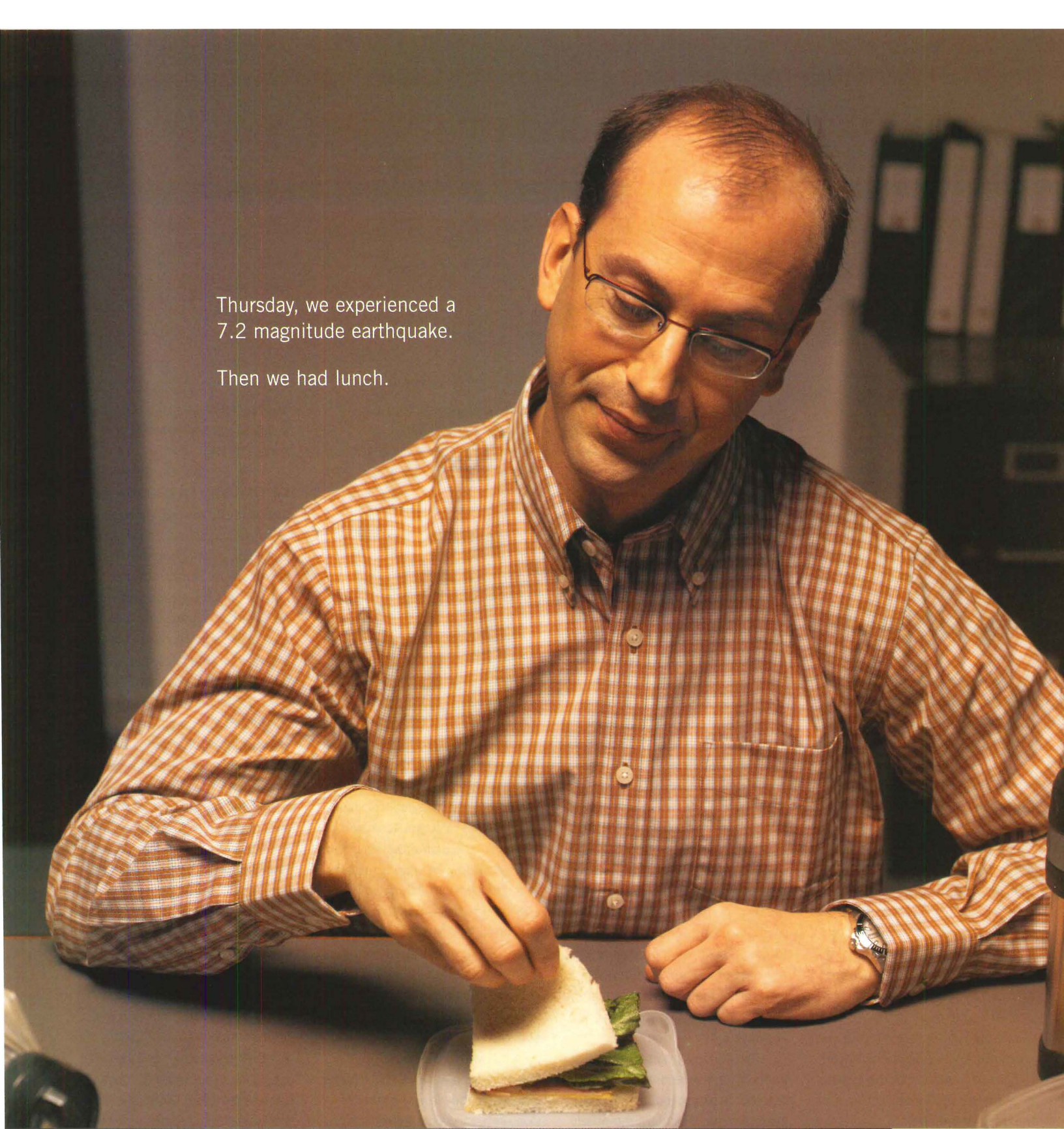


If you haven't yet heard of Kazuyo Sejima and SANAA, the firm she founded in 1995 with Ryue Nishizawa, you will soon. This past August, SANAA completed its first building in the United States, a floaty glass pavilion with open courtyards in a small park in Toledo, Ohio, for the Toledo Museum of Art's glass collection [RECORD, January 2007, page 78]. At about the same time, the firm completed a design school in Essen, Germany, that takes a very different approach to materials, showing off a concrete envelope punched with a mosaiclike pattern of windows. In 2005, SANAA broke ground for the New Museum of Contemporary Art in Manhattan, a stack of galvanized rectangular boxes, clad in silvery, zinc-plated steel, that repeatedly shift off axis as they ascend to admit light and views. And the firm has a number of other important projects under construction, including a theater in Almere, near Amsterdam; a museum extension in Valencia, Spain; an office

building for Novartis in Basel, and a satellite branch of the Louvre in Lens, France.

The 50-year-old Sejima is the firm's star. While Nishizawa's designs tend toward the rational, Sejima's weightless and open buildings, each different from the other, are brilliantly intuitive. Author Yuko Hasegawa writes that 40-year-old Nishizawa's "vision appears less exceptional than Sejima's." In the book's four chapters, Hasegawa concentrates on Sejima and work that is newly completed or in progress.

Until opening her own office in 1987, Sejima worked in Toyo Ito's firm, and her aesthetic is strongly influenced by Ito's cinematic, ephemeral style. The first building she completed after leaving Ito, Platform House, is light but hardly ephemeral. Her tendency here and in future work is on how a building works. In Shinto-like fashion, she views the whole space as a working unit housing other small universes. Her buildings, which are often transparent, harmonize with their settings. Interiors and exteriors tend to mirror each other, and interior circulation is apt to be unconventional. After 1995, when she and Nishizawa joined forces as SANAA, the work became characterized by multilayered continuity often beginning at roof level and extending through courtyards, as at a multimedia studio at Oogaki (Gifu Prefecture), which opened in 1999. SANAA's 21st Century Museum of Contemporary Art in Kanazawa [RECORD, February 2005, page 88]



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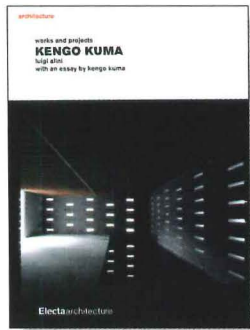
Strong-Tie

Books

shares some characteristics with the later Toledo Glass Pavilion—a low-slung, curved-glass exterior and inset courtyards—but has a different personality due to its larger size and more complex circulation.

In its design, featuring plenty of white space that sets off often translucent and otherworldly looking images, Hasegawa's book conveys the ethereal quality of SANAA's work. It includes a variety of drawings, illustrating how Sejima progresses from functional diagrams to elevations and facades. The text is straightforward but not always idiomatic, so it has a heavily accented feeling to it. The author concludes her book with brief biographies of Sejima and Nishizawa and thumbnail images of all SANAA projects—useful sources of information for two architects just now establishing international reputations for themselves.

Andrea Oppenheimer Dean



Kengo Kuma: Selected Works, by Botond Bogнар. New York: Princeton Architectural Press, 2005, 192 pages, \$40.

"My ultimate aim is to erase architecture, because I believe that a building should become one with the surroundings," writes Kuma in an introduction to this monograph. Of course, erasing architecture and making it "one with the surroundings" are not the same, but never mind. Kuma's attempt to erase

architecture prompted him to bury an observatory atop Mount Kiro on Yoshiumi in 1994. There, Botond Bogнар writes, he discovered "the potential of architecture to act as an experience or phenomenon rather than as an object."

This gorgeously illustrated volume is the first full-length monograph on the 53-year-old Kuma. In it, Bogнар, a scholar of Japanese architecture, describes the varied stages Kuma has passed through in trying to erase architecture, while placing his work within the context of recent Japanese architecture. The author points out that Kuma learned from the German architect Bruno Taut, who—did you know?—escaped to Japan from Germany for three years during the Nazi period, criticized Le Corbusier and Mies for embracing formalism, and praised Kyoto's Katsura Villa for its varied experiences and its relationships to its garden. In the late 1980s, Kuma explored stylistic Postmodernism: fragmentary compositions, uncommon use of materials, and features

of traditional architecture, as in the exuberantly collaged M2 Building (1991) in Tokyo. But the bursting of Japan's economic bubble in 1990, while M2 was under construction, ushered in a more sober period.

Kuma, like many other Japanese architects, turned to thrifty and ecological solutions, and "a more sensitive use of the available and increasingly sophisticated technologies," writes Bogнар. Much of Kuma's work was in the provinces and small in size. At the 1995 Water/Glass House in Atami, Kuma emphasized the horizontal plane to "achieve a continuity of space" and used contemporary materials, mainly glass and stainless steel. At his Stone Museum in Nasu (2000), he used thin louvers of stone that, he believed, made the building "light and approachable." At the Museum of Ando Hiroshige in Bato (2000), he employed narrow wooden slats and louvers in an attempt to blur the edges between the building and surrounding tree trunks, convincingly fusing architecture and nature.



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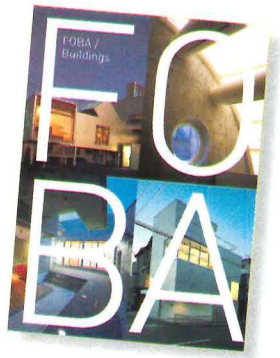
Books

The museum also shows Kuma's enduring attempt "to bridge the traditional and the innovative, as well as the local and the global."

Kuma's experiments with a variety of design approaches open him to charges of trying to be politically correct and lacking conviction. Indisputable, however, is the simple sophistication of his buildings and his sure, light touch. *A.O.D.*

FOBA: Buildings, by Katsu Umabayashi, Thomas Daniell, Michael Webb. New York: Princeton Architectural Press, 2005, 224 pages, \$40.

The eternal question for FOBA and its founder Katsu Umabayashi is how to respond to the chaos of Kyoto, Umabayashi's home city and the base for his firm. During the past five decades, the ancient capital has been transformed by



widespread construction of tiny, detached houses and garish towers. "The cumulative effect," Umabayashi writes, "has been to shatter our sense of authentic place. The natural beauty of Japan is now just a poignant memory."

Fumihiko Maki, a Kyoto native who has lived in Tokyo for many years, addressed the city in his projects there by ignoring it, creating minimal, universal buildings. Shin Takematsu, another native son

and Umabayashi's employer during the early part of his career, attacked the visual chaos with sculptural forms that drew attention away from the surrounding bedlam. Instead of ignoring a difficult urban context or waging a frontal attack, FOBA, founded in 1994, engages it, writes Michael Webb. The firm plays "to the strengths rather than the weaknesses of the surroundings," and tries to locate the enduring amid the ephemeral, says the author.

Each of FOBA's projects is different, and Umabayashi rejects having an aesthetic signature. "I always want to try something unconventional. Otherwise, why take on a job at all? It should be new every time." Once FOBA establishes initial responses to the site and the client's wishes, Umabayashi writes, "space—volumetric, dynamic, and continuous—comes first." As important for the architect, who grew up in an old Kyoto house, is the melding of contemporary design with traditional

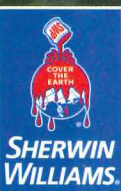
Japanese values, creating what Webb describes as "spiritual oases where old ways can be perpetuated in unabashedly modern settings."

Umabayashi's first work as an independent designer, the Organ Complex, houses FOBA's offices. Descriptive of FOBA's approach, it consists of boldly modeled organic volumes—interlocking boxes, bays, lanterns, and gables, raised on steel columns and clad in corrugated metal. It hints at the megastructure and plug-in capsules of the Metabolist work of Kenzo Tange, and Kisho Kurakawa but is less industrial, more crafted. Its interior consists of continuous, twisting, shifting open spaces.

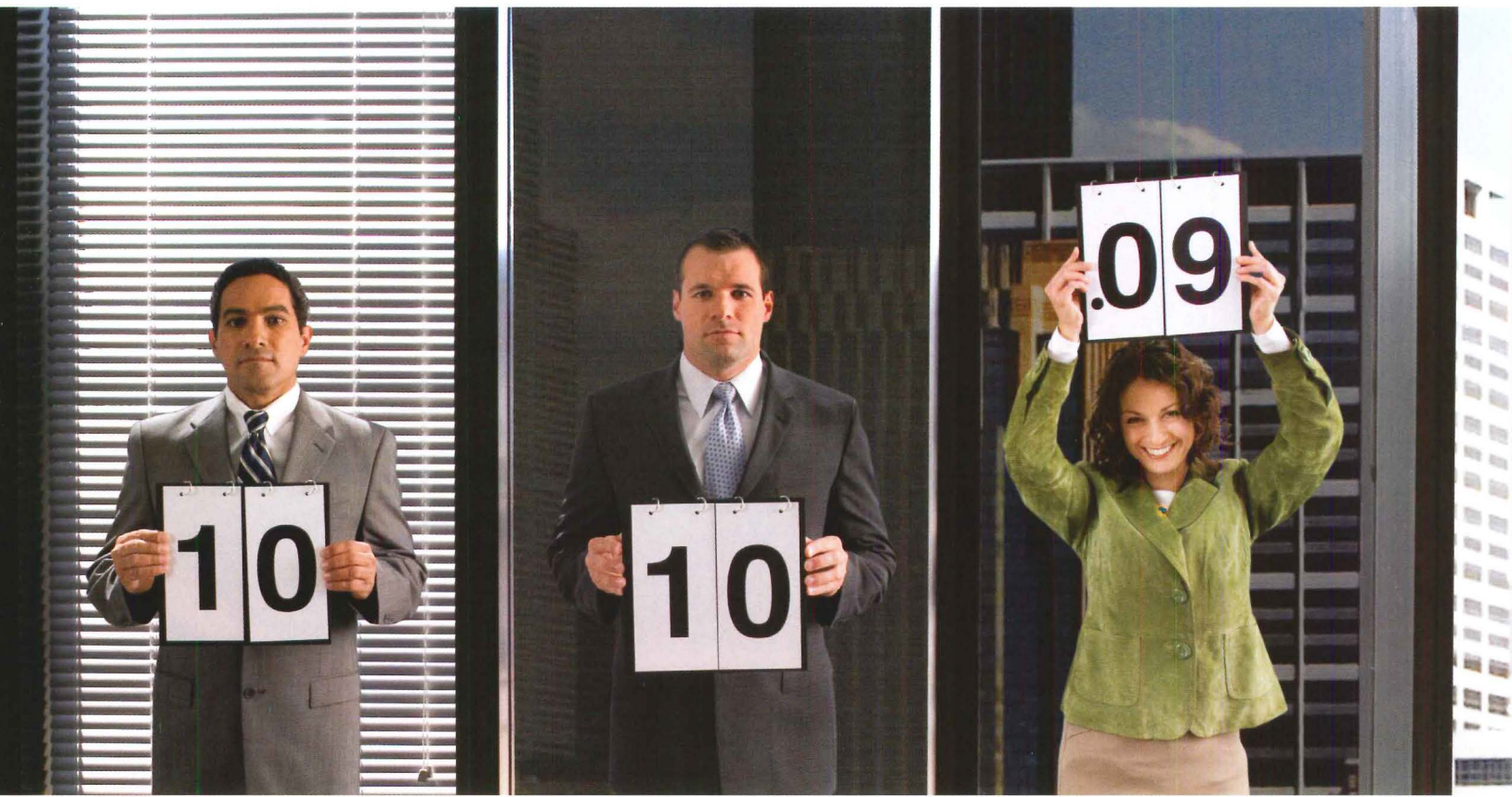
The 10 completed works in this compact book range from austere to boldly expressionistic. Visually, each project is beautifully and clearly explained with photographs, drawings, and plans. Descriptive texts are short and straightforward. The book's format fits FOBA like a neatly tailored suit. *A.O.D.*

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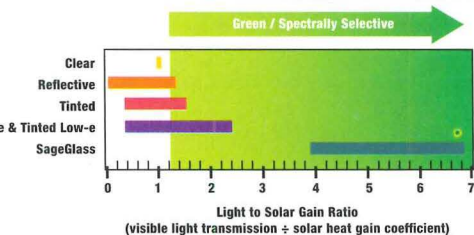
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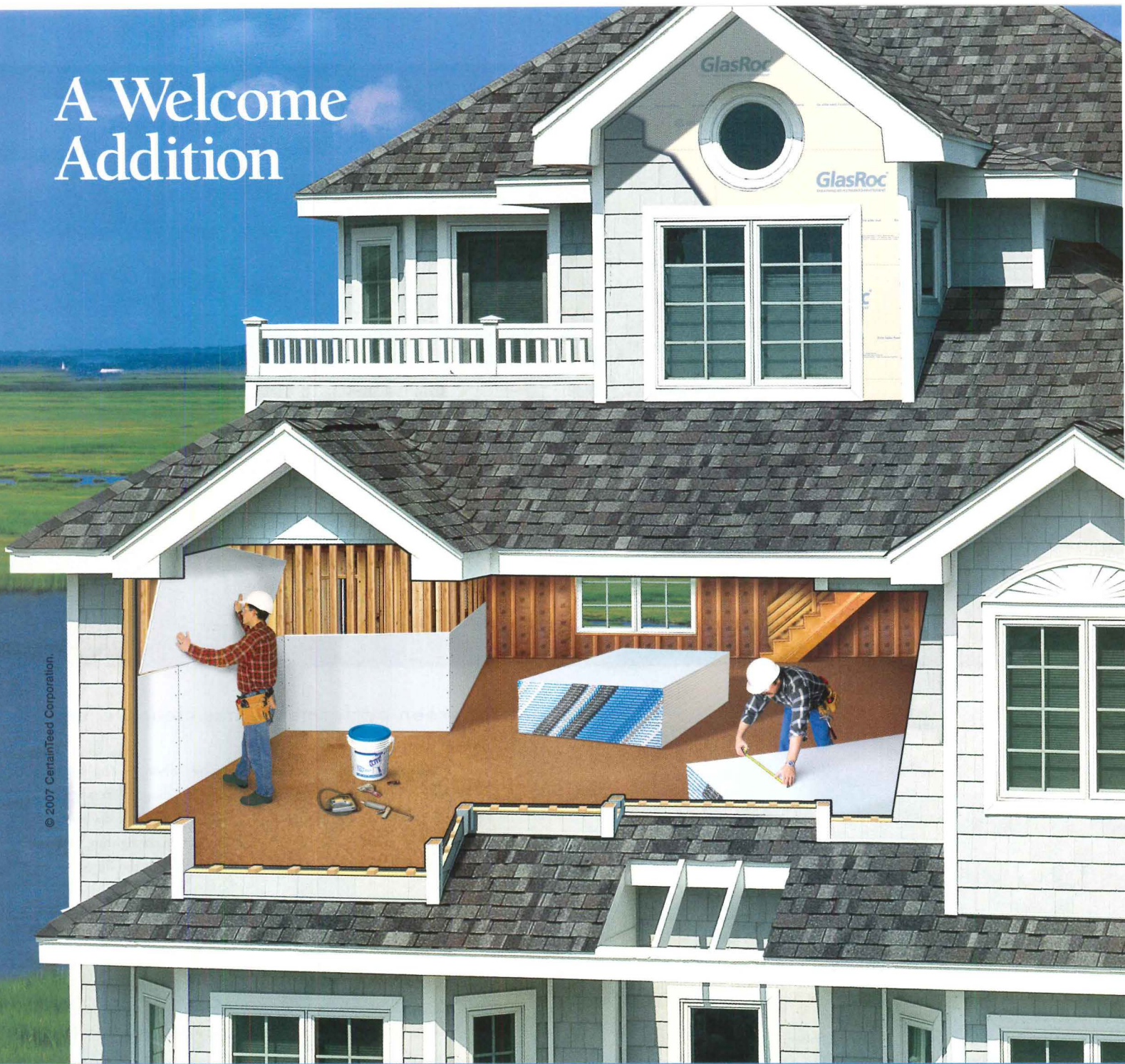


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All sales final, everything must go

Exhibitions

By Russell Fortmeyer

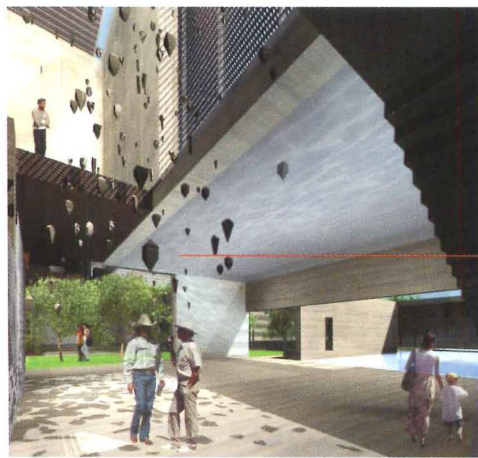
Design Life Now: National Design Triennial 2006

Curated by Ellen Lupton, Barbara Bloemink, Brooke Hodge, and Matilda McQuaid. At the Cooper-Hewitt National Design Museum, New York, through July 29, 2007; The Institute of Contemporary Art, Boston, September 27–January 6, 2008.

To a jaded design community, the 2006 National Design Triennial, *Design Life Now*, represents old news—products and projects that have, for the most part, previously filled every design magazine and trade show gossip mill to the point of overload. Drowning in a culture of instantaneous awareness, for savvy, globe-trotting architects, artists, graphic designers, product creators, and lifestyle gurus, the very thought of mounting a sprawling design show reflecting on the industry's past three years may seem as fresh as a Philippe Starck hotel lobby. There is no surprise, only product placement.

Of course, such a knee-jerk reading lacks at least some sympathy. The triennial has always fittingly accomplished the singular, overwhelming task of sorting through the nonstop output of this country's design community and situating the detritus in a somewhat accessible manner to give the consuming public an inkling of what constitutes contemporary design. In that respect, *Design Life Now* lives up to its two previous iterations, in 2000 and 2003.

The whole mess of an exhibition fills every nook and cranny of Andrew



Field Operations' 2005 University of Puerto Rico Botanical Garden (top), Panelite's 2003 workstation (bottom right), and Predock Frane Architects' 2002 Central California Museum of History (bottom left) fill the triennial.

Carnegie's 1902 mansion, as if someone pulled off the dust covers in grandma's attic and hauled everything downstairs. And with 87 designers involved, no category turns up empty-handed: architecture, book design, jewelry, fashion, graphic design, toymaking, animation, aerospace, advertising,

landscape architecture, computer programming, publishing, lighting, glassmaking, furniture, wallpaper—and, wait, there's more—even hair pieces make the cut!

Within these endless categories (i.e., everything is design, unless, of course, it's art), the triennial makes little effort to clearly articulate its criteria for inclusion. Descriptions, such as "handmade," "mass-produced," "conceptual," "craft," "corporate," "global," and "local," apply to any number of pieces. It leaves one to conclude the show may represent nothing more than a grand attempt at

cool-hunting, in which case, it pays to have a good New York publicist.

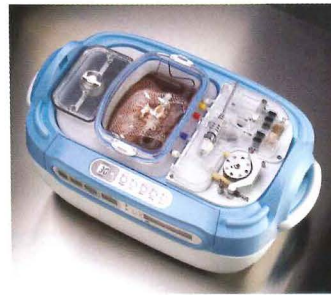
Cool-hunters beware

In taking the bait to cool-hunt our way through all three floors, we see in architecture that the past three years have meant the maturation of slick, Modern prefabricated homes (Lazor Office's 2004 Flatpak House and Craig Konyk's 2003 up! house); the continuation of warped surfaces and supposedly difficult geometries (Vito Acconci's 2004 San Juan Skate Park and Preston Scott Cohen's 2005 Robbins Elementary

Exhibitions



Clockwise from top left: Hoberman Associates' *Rapidly Deployable Structure* can be set up by four people in less than three minutes. Organ Recovery Systems' *LifePort Kidney Transporter* extends the viability of shipping organs for transplant. Boeing's *787 Dreamliner* hints at expected refinements in first-class air travel. Judy Geib's *Sea Sounds Seashell* bag mixes nature and craft.



School); and the ongoing pursuit of sleek, ribbonlike planes as architecture's main organizational strategy (Toshiko Mori's 2005 Syracuse Center of Excellence and Bernard Tschumi's 2004 Vacheron Constantin Headquarters and Watch Factory). Fair enough, but outside of SHoP's ingenious display of its 2005 kit-of-parts Camera Obscura at Greenport, New York's Mitchell Park [RECORD, July 2006, page 94], a project that conserves materials through advanced fabrication techniques, the country's true revolution in sustainable design has gone missing. For an exhibition that trumpets bio-mimicry in its introductory wall text, architecture's opportunities have never been more overlooked.

Other categories fare better in the cool-hunt. Thom Browne's spring 2005 and 2006 fashion collections attest to the New York designer's radical take on traditional menswear, using unconventional fabrics like foot-

ball jersey mesh, pairing shorts with suit jackets, putting models in knee socks, and tailoring hemlines to fall above the ankle. Browne's daring exemplifies how even the fustiness of a men's suit can become a transgres-

TRUMPETING BIO-MIMICRY IN ITS OPENING SALVO, THE TRIENNIAL OVERLOOKS THE SUSTAINABLE DESIGN REVOLUTION.

sive statement. Clear Blue Hawaii's 2003 *Napali* kayak, constructed of transparent urethane/PVC with a carbon Kevlar frame, can be folded up and stored in a backpack. The *Knock-Down/Drag-Out Table*, by Christopher Douglas, of Portland, Oregon's Material Furniture, quickly collapses into a flat pack, making life easier for people who move often. What's more, the table's wood core comes from a sustainably harvested forest.

A great deal of the show increasingly focuses on the digital realm and can't escape the confines

of a monitor, such as Google's array of Web sites; Will Wright's games series, *The Sims*, for Electronic Arts; and Hunter Hoffman's *Snowworld*, a light-hearted, virtual-reality game played by severe burn patients

during therapy. Conversely, the more traditional design subjects could benefit from a fresh take. Similar to the chief complaint with all architecture shows, that photographs and models kill the work, one wonders why an exhibition as unbounded as the triennial wouldn't take advantage of the Cooper-Hewitt's large rear gardens for major installations? Why not construct Hoberman Associates' 2004 Rapidly Deployable Structure tent and fill it with Panelite's nifty, cast polymer honeycomb benches?

I blog, therefore I am

As if anticipating Time magazine's Person of the Year cover for December 25, 2006, the triennial's focus in its introductory text on the ability of the individual to participate in a broader conversation about design—through blogs, forums, wikis, and other interactive social networks—posits the exhibition's viewer as the site of the most potential for further change in the vast realm of design. And in America, we do that by shopping. So it comes as little surprise to see a product from the triennial's underwriter, Target stores—Deborah Adler's straightforward, color-coded 2004 *ClearRx Prescription System* containers—brazenly represented in the exhibition. As we all know by now, Target has embraced high-design, low-priced fare in a successful bid to differentiate itself in a market ruled by Wal-Mart's generic, uninspired merchandise. Some may call this

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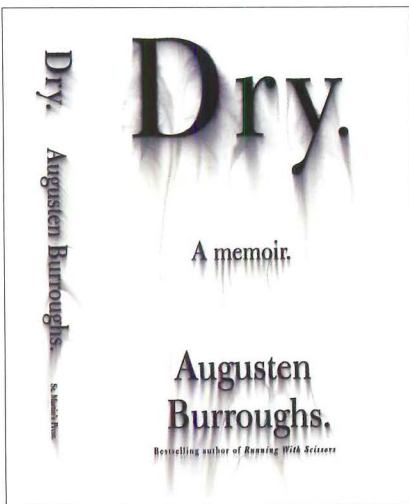
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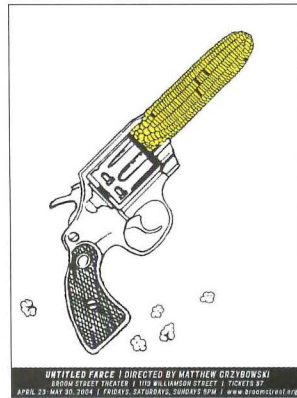
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Exhibitions



Clockwise from left: Chip Kidd's witty, Ed-Ruscha-inspired 2003 cover for the book *Dry*. The do-it-yourself aesthetic of *Make* magazine. Building an avatar in Will Wright's 2005 virtual living game, *The Sims 2*. Planet Propaganda's arresting 2004 theater poster, *Untitled Farce*. Pixar's character, Edna Mode, the ultimate style maven from the 2004 digitally animated film, *The Incredibles*.



democratizing design (and it certainly contributes to a national curiosity that makes even the triennial possible), but doesn't it really suggest the democratization of the designers? By bringing in big names to do small collections, retailers like H&M, the Gap, and Bed, Bath and Beyond have only proved they can convince brand-name designers to work at lower price points, not that the masses secretly crave astronomically priced high design. It's a profitable niche, certainly, but at the end of the day, those curvaceous, translucent Karim Rashid trash cans sit in Tuscan-style, stucco-clad tract homes. In 2006 in America, design only goes so far.

Perhaps we ask too much of the triennial when we expect it to raise public consciousness of design so that consumers might begin supporting a creative aesthetic that embraces a larger ambition than to assure the highest quantity sold for the least cost. This assumes, though,

that the triennial's stated purpose—to raise awareness of great design—is meant to be productive, rather than merely informative. But can we even attach design consciousness to, say, the underlying moral imperatives embodied in the sustainable movement? That this question remains largely unacknowledged in the triennial suggests benign neglect, outright evasion, or worse: an underestimation of the public's interest.

Yours, mine, and ours

Instead, the masses get their due with the inclusion of characters from Pixar films. Edna Mode, the sophisticated, fast-talking design guru of the 2004 film *The Incredibles*, stands in here as the embodiment of the discerning curator whose judgment we must never question lest we seek scathing disapproval. Perhaps the curators included Mode as a willful rebuke to critics?

In the capable hands of a team that included Ellen Lupton, now the Cooper-Hewitt's curator of contemporary design, the triennial's first two iterations in 2000 and 2003 proved immensely popular affairs, continuing a latent Smithsonian tradition of promoting the best of America's digital, né industrial, economy. That many critics of the 2006 version trot out the same old complaints (too disorganized, too haphazard, too much) clearly has had no effect on the show's success. Lupton is joined this year by three other curators: Barbara Bloemink, the Cooper-Hewitt's curatorial director; Matilda McQuaid, who runs the museum's textiles department; and Brooke Hodge, the curator of architecture and design at the Museum of Contemporary Art in Los Angeles. All four contributed essays to the catalog (it was not available for review as of press time).

Aside from the main role of shopping for products, curators have

little opportunity in the Cooper-Hewitt's mansion for a zippy installation of the materials provided by invited participants. Some detractors think sleek contemporary design can sometimes rub the dark wood banisters and crown moldings the wrong way, but the galleries' anachronistic agitation of the objects they contain constitutes its own design dialogue. These Beaux-Arts spaces remind us that design mostly remains a personal preference and, while crown moldings will likely never find a way back into the triennial, they endure as white-hot a design choice as Panelite. Walking away from this triennial, one wonders in the instant-voting era of *American Idol* if the role of the curator matters much in the realm of design or if, perhaps, the top 87 non-media products on Amazon's Web site might yield more telling results? Regardless, Edna Mode would certainly not approve. ■

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Reliability

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1957

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1972

1980

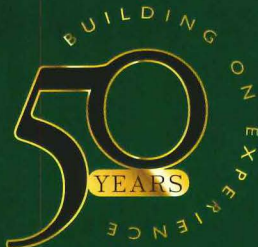
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1997

2007

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Putting yourself out there: What to consider when designing your firm Web site

Practice Matters

By Ingrid Spencer

If your firm isn't called Gehry Partners, Diller Scofidio + Renfro, or Herzog & de Meuron, you probably believe in the importance of having a Web site that offers viewers an abundance of information about your company's projects and services. Even though the American Institute of Architects' newly published Firm Survey says that repeat business brings over half of the new work to architecture firms, it can only help to show the world who you are and what you do.

But, just as when architects design their own homes, the pressure is really on to put their best foot forward in creating a Web site. "We put a lot of thought into what we wanted our site to be," says Joy Habian, director of communications for New York City-based Costas Kondylis and Partners Architects (kondylis.com). The firm hired com-

an in-depth marketing tool. "We never intended the site to replace brochures," says Habian, "but now those brochures can be more targeted to specific clients."

Often firms use their sites to relay information about their design aesthetic and attract a particular kind of client. Alice Kimm, AIA, principal of 8-person firm John Friedman Alice Kimm Architects in Los Angeles (jfak.net), says, "The main purpose of the site is to gain a wider audience, and to ultimately recruit the "right" type of client—someone who understands a bit about us and can relate to our work. Many potential clients call us after having seen our Web site, which is great. People still like to see brochures, but we can direct people who don't to our site."

But David Skokna, creative director of Huge, a strategic design

WHEN POTENTIAL CLIENTS SEE YOUR SITE, YOU HAVE LESS THAN A MINUTE TO DIFFERENTIATE YOURSELF.

munications company Blank Mosseri—which has designed sites for R.M. Klimment & Frances Halsband Architects (klimment-halsband.com), Michael Graeff Architect (mgarchitect.com), and biproduct (biproduct.com)—to redesign its site in 2005. It opted for a design that would catalog its myriad projects—acting more as an overview and a resource for the media than

company that has designed sites for Hillier (hillier.com), DeStefano + Partners (dplusp.com), SmithGroup (smithgroup.com), and Beyer Blinder Bell (beyerblinderbelle.com), says that firm Web sites should be much more than project portfolios. "There are a lot of architecture firms out there," he says, "and when potential clients see your site, you've got less than a minute to differentiate yourself from the crowd." Huge's director of client services Aaron Shapiro says, "Hillier's story was that they had

ARCHITECTURAL RECORD's former managing editor, Ingrid Spencer now lives and writes in Austin, Texas.



Alice Kimm, AIA, says the purpose of John Friedman Alice Kimm's site (jfak.net) is "to recruit the right kind of client." 64North (64north.com) designed the site.

all these great experts working for the firm. We opted to open the site with pictures of people, and tell their story with surprising questions like 'How can architecture help cure cancer?' We then gave short explanations of why Hillier's cancer-research buildings provided architectural solutions that led to more productive research. Anything you can do to catch people's attention in simple, visual ways works best."

Other firms organize their showcases by building type, have press releases, client testimonials, or even an internal, log-in area for multiple offices to communicate with each other. Gehry Partners' site (foga.com) is almost entirely devoted to giving information about job openings, and can take applications on-line. But whatever the purpose, creativity, originality, and elegance always win over spectacle and extravagance.

The basics

As well as considering your budget, you have to consider that your site must continue to represent your firm into the foreseeable future. Updates must happen as work progresses, and you want to be able to keep the look, the feel, and the content continuous. Many firms opt to hire a pro. According to Myrna Davis, executive director of The Art Directors Club (adcglobal.org), one good way to start looking for the right designer is to look through recent *Art Directors Annuals* (The Art Directors Club, New York) for winners in the Web-site-design category, then review the winners' sites. "Costs may range from the hundreds to hundreds of thousands of dollars," says Davis, "depending on the client and the complexity, so I advise deciding on a budget and estimating the number of pages, images, and graphic

Practice Matters

designs that might be needed before seeking an estimate from a designer." Other places to start include the AIGA, the professional association for design (aiga.org), or just researching the competition and calling to find out who designed favored sites.

A professional Web designer can help you automate your updates, giving you the tools to have a living, breathing site that is never out-of-date. According to Sidney Blank, principal at Blank Mosseri, a site can be set up dynamically with content-management tools so that the firm itself can continuously update its own content. While Habian and her team opted to have Blank Mosseri do the updating for kondylis.com every six months, other firms find that the do-it-yourself method works best. "Our in-house marketing team updates our site monthly," says Kirsten Sibilia, Assoc. AIA, marketing director with New York City-based firm FXFowle Architects. "We don't have to understand the technology of it, just the process. We decided it was worth it to pay extra to be able to accomplish simple updates in-house." The 150-staff firm recently updated its site with the help of design communications firm Sundberg Associates. "Our site plays many roles for us," says Sibilia. "Recruiting is crucial, so we wanted it to have cool and fun elements to attract young architects. We also wanted it to be low-tech enough to be navigable by anyone."

Design principles

One reason to hire an independent Web designer is to get an outside eye. As aesthetically oriented as architects are, they still make basic design errors when taking on the design of their sites. There are many, including unattractive background colors with unreadable type, use of pointless animations that can't be skipped and take forever to load, navigation that leads to dead ends, links that aren't descriptive,

and the use of frames—there are many elements that can make your site unwieldy and inelegant. Some of the worst mistakes come from overestimating the monitor size your viewers might have. Clarity is key, and if your site comes up and all the navigation is below eye level on a viewer's screen, there's a good chance they won't try to find it.

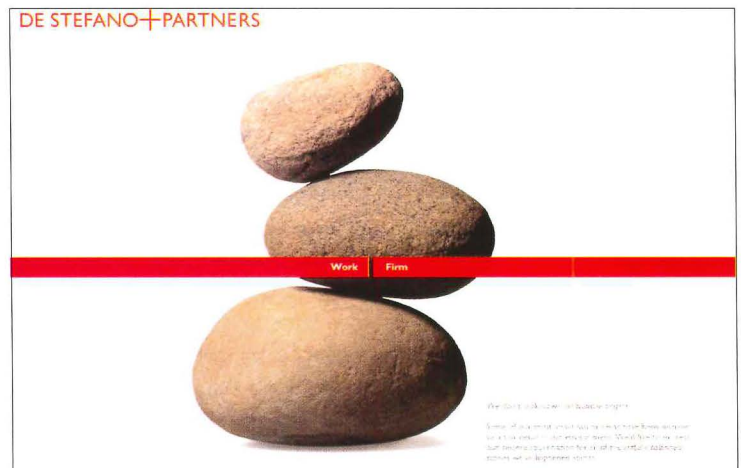
One of the most common mistakes is that firms fail to post the name of a specific person who can be contacted by a potential client or a prospective employee viewing the site—and, even worse, some firms don't include their phone number and address. This sends the message that either the firm is impersonal, or they're so unsure of who will be running their business-development department in the future, they don't want to commit a name to a Web site. It seems unlikely that a potential client looking to spend a million dollars or more on a building is going to send a query to a blind e-mail address.

Search engines

If the name of your site doesn't come up on the first page of a Google search, you're in trouble, and one of the reasons one should hire a top-notch Web designer is because they'll have strategies for getting to the top. In general, search engines are text based, not image based, so the more times you can insert the name of your firm and keywords about it in your Web site, the better your chances. Books like *Max Hits*, *Building and Promoting Successful Websites*, by Web guru Mike Slocombe (RotoVision SA, Mies, Switzerland, 2003), have plenty of information on the best ways to get prominent placement on search engines. And if other sites have links to your site, you should put that link on your page, too. For example, when a story about your firm runs in archrecord.construction.com, it will



The Web sites designed by Huge (hugeinc.com) for Hillier (hillier.com) and DeStefano + Partners (dplup.com) open with pages that tell the viewer about how each firm looks at architecture and design. Hillier's is very people-oriented; DeStefano's speaks about the things that influence the firm's work.



include a link to your site. Link to the story, and you've just added another chance for a search engine to recognize your site.

The Web evolves

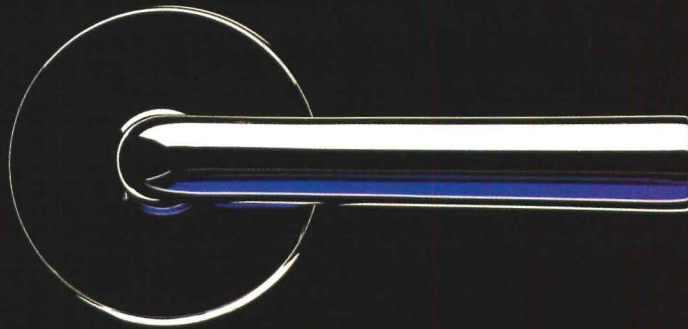
Blank Mosseri has offices in New York City and San Francisco, and according to Blank, who was trained as an architect, he uses his firm's own Web site to keep the two offices in constant communication with each other—a service he offers his clients. "We've found that daily comments posted to our internal forums keep us in touch, and we can allow clients to view certain areas to keep them up with our progress on their sites," he says. As the world gets smaller and more communication occurs online, firms are also finding that marketing themselves to a broad, global audience can occur by

way of a Web site. "Multilingual pages are complicated to create, but bringing that international marketing edge to architects can give them the exposure they need," says Skokna. "Architects are great clients for Web designers because they have such keen aesthetics and an understanding of principles important to Web design—grids, simplicity, visuals. They can and should present unique experiences for people who come to their sites. The only limit is technology, and as that continues to evolve, so will the potential of the Web." ■

Visit ARCHITECTURAL RECORD's Practice Matters Web site at archrecord.com/practice/ to see the architecture-firm Web sites RECORD editors have chosen as their favorites and to learn why they like them.



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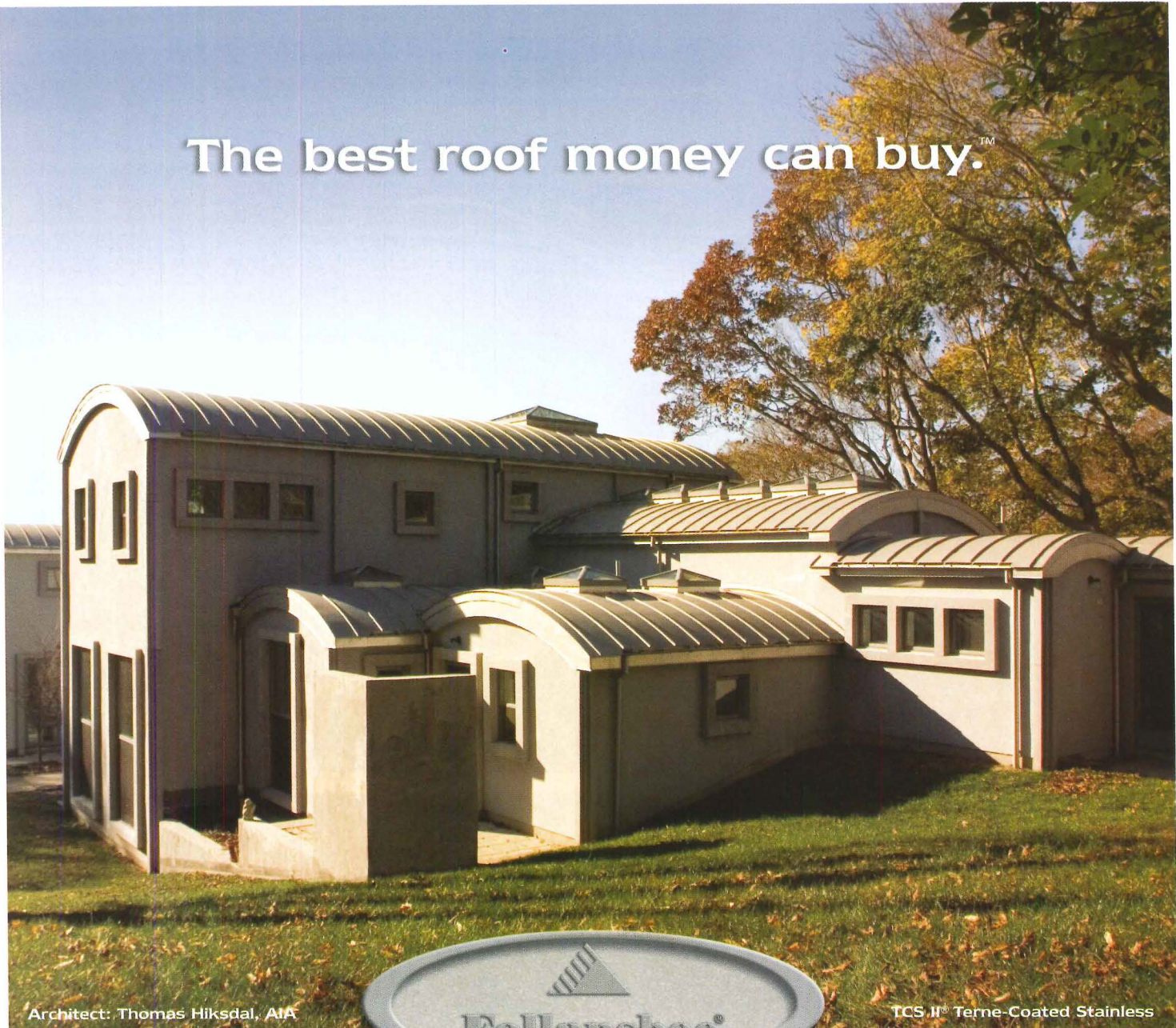
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Product View



Archival photographs from the Fred Trump apartment lobby (right) and Lapidus's Miami Beach apartment (above) show the original Lapidus pieces that inspired the armless Alton Chair (mid right), the S-shaped Ocean Bench (bottom right), and the acrylic-armed Island Sofa (below).



Back for an encore: The Morris Lapidus collection

By Rita Catinella Orrell

While Morris Lapidus, Miami's spectacular and much-criticized postwar architect, did not have the opportunity to put his furniture designs into large-scale production during his lifetime, a new collection based on archival photography of his projects debuted during the Art Basel Miami Beach art show held in December. Created in a partnership between Dennis Miller Associates and Lapidus collaborator and license-holder Deborah Desilets, the five designs are intended to evoke his spirit while remaining versatile enough for both residential and commercial interiors. The collection includes three chairs, an acrylic-armed sofa, and a sinuous bench based on pieces designed for the Eden Roc (1955) and Sans Souci (1949) hotels, a Fred Trump apartment building lobby (1948), and Lapidus's own Miami Beach apartment (1963). Dennis Miller Associates, New York City. www.dennismiller.com **CIRCLE 200**

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Trade Show Review London • 100% Design

While Milan's Salone Internazionale del Mobile represents the pinnacle of furniture-fair style, the London event 100% Design is a reference point for pathbreaking ideas and homegrown talent. New products at the September 2006 fair and satellite shows offer a sneak peek at trends that other designers will surely embrace. *David Sokol*

Continuous Curves

Many of London's offerings sported curves in multiple dimensions.

Whether inspired by Möbius Strips or nautical precedent, these sensual pieces are a foil to rigid Minimalism.

1 Steamy chaise Traditionally, steam-bending is a race against the clock: Wood remains pliable for only 30 seconds after being removed from the steam chamber, limiting its formal potential. Using a new, localized process, Sixixis achieves more dramatic curves with its sinewy yet sturdy Chaise Longue No. 4. Sixixis, Cornwall, England.

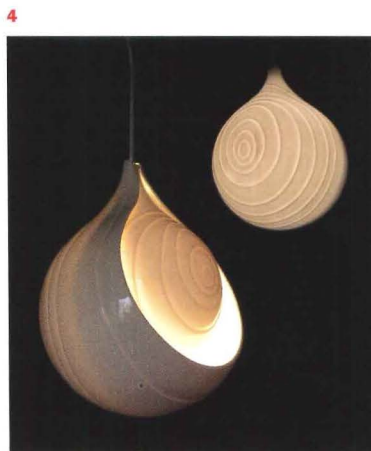
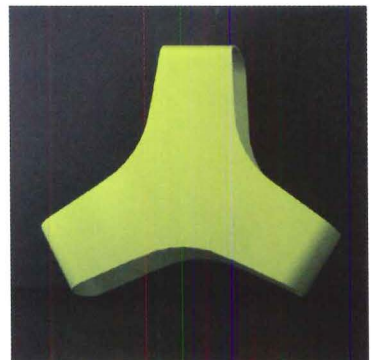
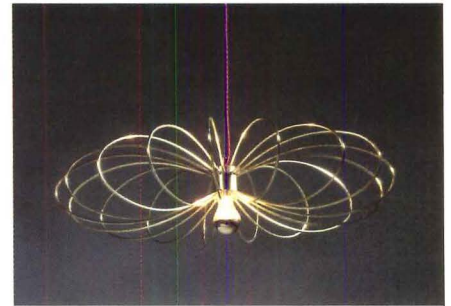
www.sixixis.com **CIRCLE 201**

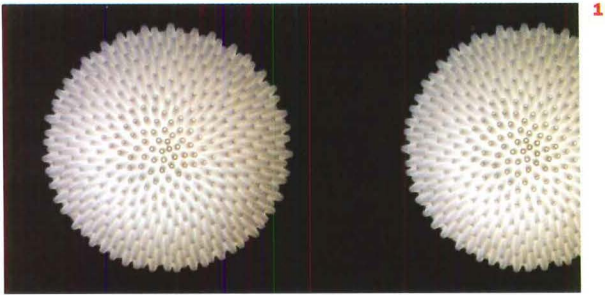
2 Charlotte's web Young Turks Seyhan Özdemir and Sefer Çaglar designed the Flying Spider wire pendant lamp with a bulb for a thorax and a shade for legs. Autoban, Istanbul. www.autoban212.com **CIRCLE 202**

3 Wrap it up Designers Stefan Bench and Carl Holloway form laser-cut aluminum sheets into the Ribbon series of low tables. The designers say the coffee and side tables' untraditional, open forms belie the inherent strength of the material. *intheDetail*, Birmingham, England. www.inthedetail.co.uk **CIRCLE 203**

4 A-peeling layers Inspired by designer Dominic Bromley's love of preparing meals, Cibola is a natural bone china pendant that mimics the form and translucency of a sliced red onion. The two-shade fixture is also available as a table or floor lamp. Scabetti, Leek, England. www.scabetti.co.uk **CIRCLE 204**

5 Flotsam furniture In just two years, Established & Sons has positioned itself as a juggernaut of high-concept furniture by commissioning work from designers like Future Systems architect Amanda Levete. For Drift Bench, Levete encapsulates her organic architectural language in seating made of glass-reinforced plastic or limited-edition dark stained beech. Established & Sons, London. www.establishedandsons.com **CIRCLE 205**

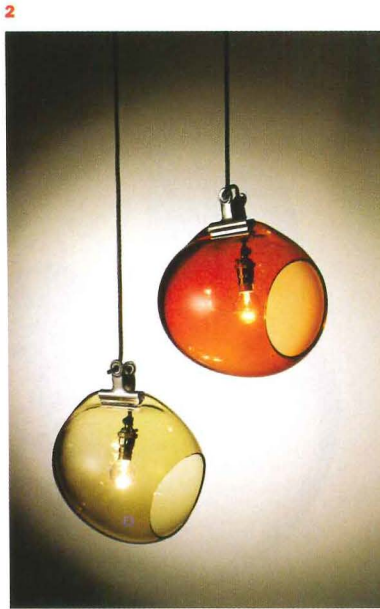




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The Dot Matrix

Designers are using circles, spheres, and everything in between for furniture and lighting. To modernize this classic shape, a circular tabletop has been paired with surprisingly folded legs, while a pastille-like light is studded with a pattern ripped from the pages of a horticulture textbook.

1 Flower power Freedom of Creation uses rapid prototyping technology to introduce unprecedented shapes to product design. The pattern of the 377 table lamp, for instance, is based on the Fibonacci sequence that mimics the seeds in a coneflower head. Each indentation is topped by a tiny hole that casts rays throughout the room. Freedom of Creation, Amsterdam.

www.freedomofcreation.com **CIRCLE 206**

2 In a bind While pursuing a degree at London's Royal College of Art, Sheldon Cooney became fixated with the school store's bulldog clips. Back at his studio, he attached his discovery to hot glass, yielding this pendant lamp that mixes artisanal skill and off-the-shelf humor. Sheldon Cooney, Werrington, England.

www.sheldoncooney.com **CIRCLE 207**

3 Frosty felt Using a simple structure of felt layers attached by pressure buttons, Portuguese designers Raul Santos and Rita Muralha have produced Flake light, which evokes the hazy mystery of falling snow. Mood, Porto-Salvo, Portugal.

www.bymood.com **CIRCLE 208**

4 Fruity pebbles Polyurethane foam molded on a steel frame yields two versions of the Pebble stool. The circular-edged seat can be used as an individual freestanding piece, while the scalloped-edge Pebble permits multiple pieces to be lined up in a row. Allermuir Limited, Lower Darwen, England. www.allermuir.co.uk

CIRCLE 209

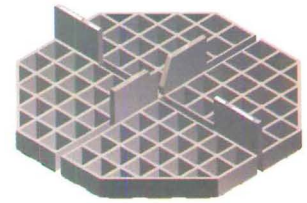
5 Turning Japanese Using CNC-stamped steel, Anthony Dickens folds the rugged material like fragile paper in the Origami Table. The piece's patented, interlocking base requires no hardware, instead tightening when a load is placed on the top. Anthony Dickens, London.

www.anthonydickens.com **CIRCLE 210**

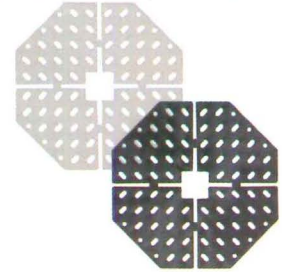
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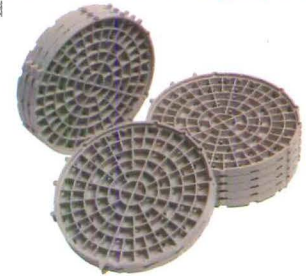
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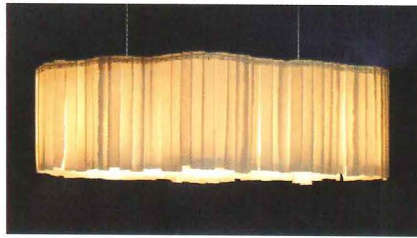
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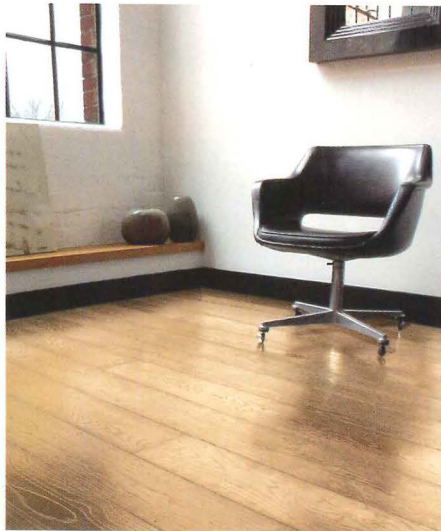
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Natural Beauties

The sustainability movement is manifesting itself in less apparent ways. While few exhibitors wore green on their sleeve, they did introduce products with natural materials like unstained white oak, felt, and unglazed porcelain.

1 Faux fabric With its translucent appearance and rough edges, the lighting company Diffuse seems to have created its Nuage chandelier from ripped pieces of fabric. Actually, the undulating light is made of overlapping strips of naturally matte fine porcelain. Diffuse Limited, Langford, England. www.diffuse.co.uk **CIRCLE 211**

2 How Swede it is Vujji had its coming-out party during 100% Design. Among the launches on display were Flight, a sofa series of deep upholstered seats floating atop beech frames, and Alog, in which ash components are arranged in MDF slots to form graphically alluring bookshelves. Vujji, Malmö, Sweden. www.vujji.com **CIRCLE 212**

3 What a ball Ruth Waller and Lee Hewett mimic the underside of a starfish with Panamic, reproducing the sea creature's belly by hand-stitching 2,000 felted wool balls into a warm, tactile rug. Both Textiles, Welbeck, England. www.iloveboth.co.uk **CIRCLE 213**

4 Double duty Booklamp eliminates accessories. The oak table uses curves for bookends, and an integrated lamp sheds light to read by. Autoban, Istanbul. www.autoban212.com **CIRCLE 202**

5 Copperwood forest InOre flooring features metal applied to sustainable ash, oak, and walnut boards to accentuate the grain; completely metal-coated boards are also available. Seamless Industries, Stoke Row, England. www.inoreflooring.co.uk **CIRCLE 214**

6 The lineup Track, a modular sofa system by the new company Naughtone, includes 15 different shape and size components. The quilted pattern in the seat—sewn by an exclusive CNC process—ties together the pieces with continuous lines. Naughtone, Leeds, England. www.naughtone.com **CIRCLE 215**



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Snapshot



By John Gendall

Combining plastic pipes with medieval limestone blocks may seem like a curious marriage, but over the summer, New York-based nARCHITECTS presided over that union. Their installation, *Wind Shape*, simultaneously staunch and ethereal, responded to its dueling site conditions and, though its presence was temporary, left an indelible impression on the landscape.

When Georgia's Savannah College of Arts and Design (SCAD) purchased a 15th-century building in the Provençal town of Lacoste, France, in 2002 as a venue for its summer program, it established an annual art exhibition in its new space. Typically hosting artists, in 2006 it chose instead to pursue a site-specific installation. To this end, it commissioned nARCHITECTS, one of ARCHITECTURAL RECORD's 2004 Vanguard firms and that year's P.S.1 Warm Up Competition winner.

In a direct commission without programmatic requirements, the architects were given broad artistic license. From July to September of 2006, *Wind Shape's* two 25-foot-high white pavilions graced a couple of

A temporary installation mediates two landscapes



Snapshot

roof terraces on SCAD's Lacoste building, serving as a provocative imprimatur for its summer campus and providing venues for art exhibitions, small gatherings, and chamber concerts.

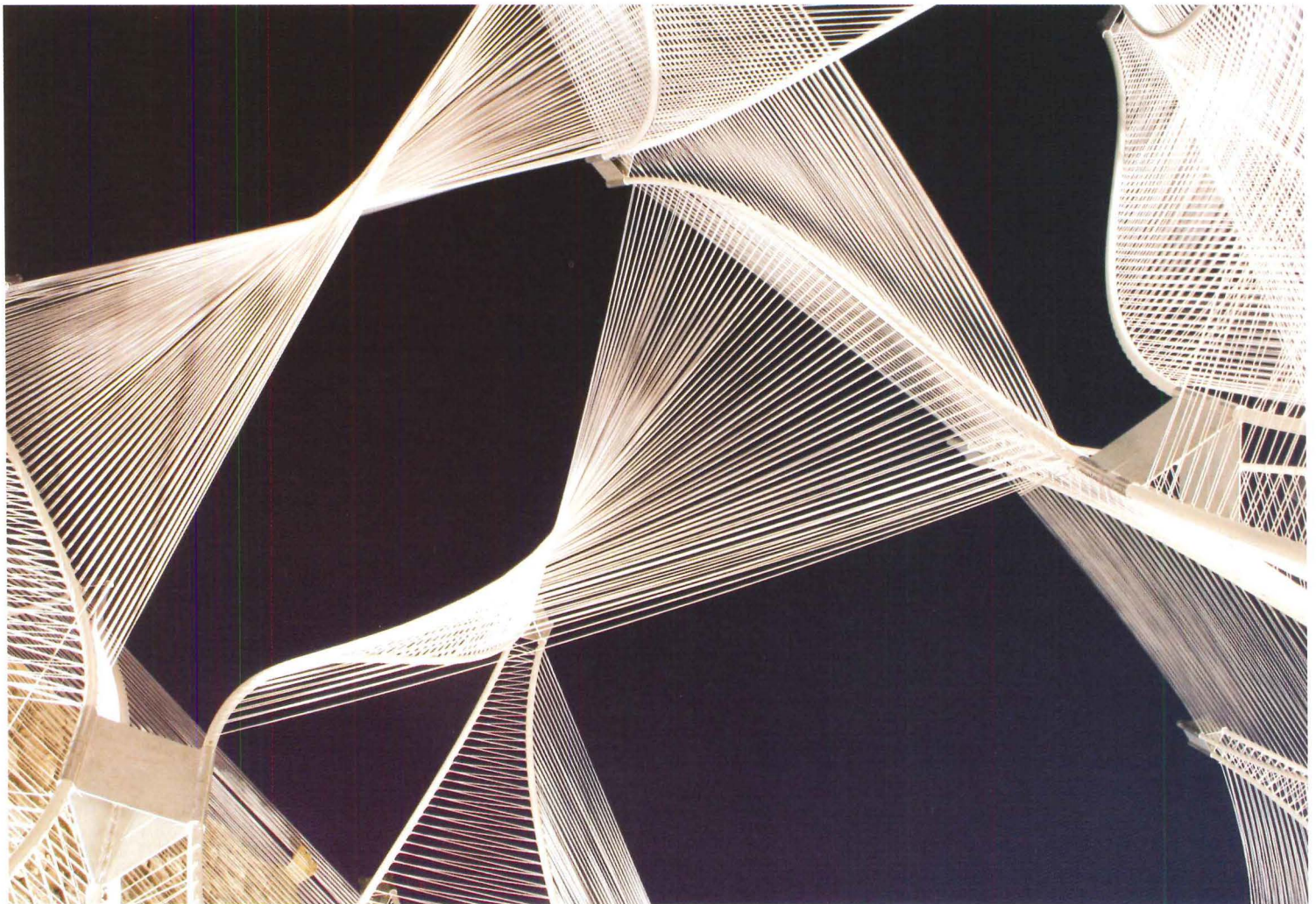
A structural system of PVC pipes laced with more than 30 miles of polypropylene strings and cinched together with aluminum collars, the installation materials were no match for Lacoste, with its heavy limestone. "We chose inherently weak materials that, when put together, become a strong unit," explains Mimi Hoang, who cofounded nARCHITECTS with Eric Bunge, AIA. "Everything is interdependent." Similar to their bamboo installation at P.S.1, the architects sought to limit the structural elements in order to fully investigate the project's tectonic system.

With varied tension in the strings, the pavilions respond dynamically to subtle changes in the wind by rippling and oscillating in the breeze. Sturdy yet graceful, the structures address their two contrasting site conditions, making reference to the robust limestone townscape with their structural integrity, while responding to the gentler surrounding stretches of olive and cherry groves with their dynamic properties. "They speak to both the hard landscape and the soft landscape," says Hoang.

nARCHITECTS realized the project empirically, without engineers, making multiple prototypes in New York before building in France. The construction team comprised Hoang and Bunge, the project architect, and students from the SCAD program. As educators—Hoang at Yale and Bunge at Parsons—it was important to the architects to treat the project as an investigation that involved the SCAD students at all levels. Engaged in creating *Wind Shape*, the students not only benefited from participating in the construction process, but also from witnessing the architecture and landscape change and interact over the course of the summer. ■



PVC pipes threaded with polypropylene string and cinched with aluminum collars emerge from this 15th-century limestone building in Lacoste, France.



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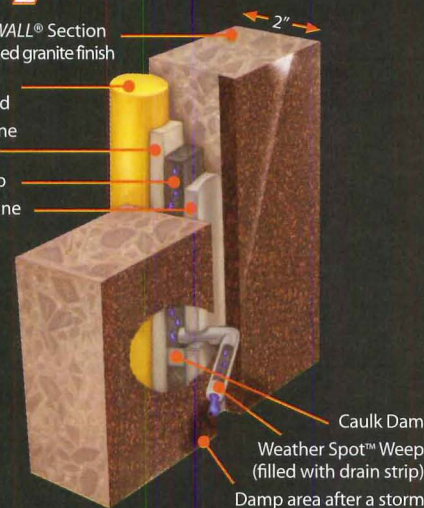
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General Contractor: Kraus-Anderson
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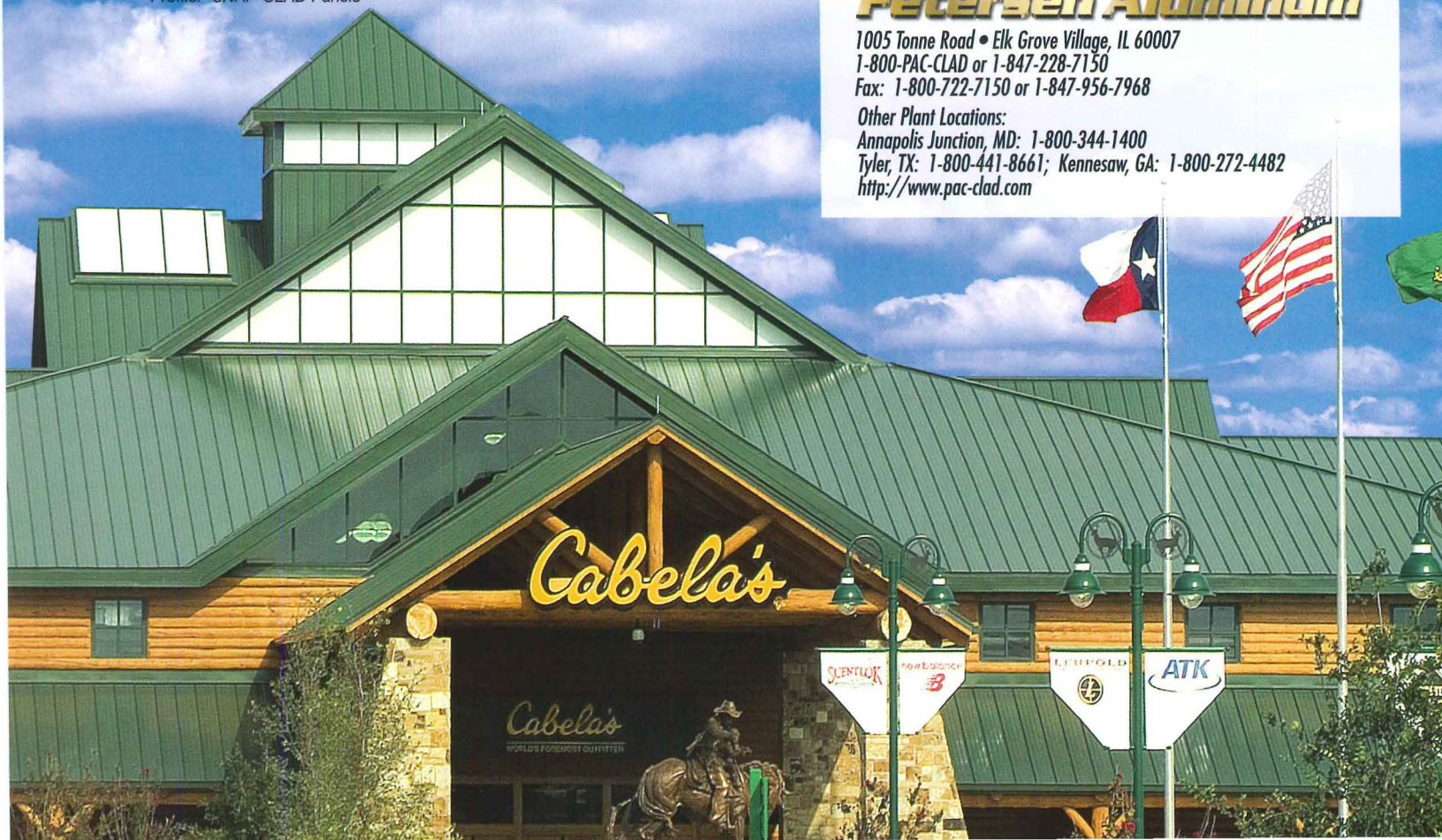
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The heavyweights may seem to get all the attention, especially as Peter Eisenman rolls out a 63,000-seat football stadium in Arizona, SOM watches the construction of its 160-story Burj Tower in Dubai, and a roster of celebrity architects generate designs for the \$7 billion CityCenter in Las Vegas. But here we inaugurate a serial feature (which will appear a few times a year) dedicated to projects modest in scale and program, but great in design and craft, demonstrating that physical size is no indicator of architectural merit. While RECORD has always been an advocate of great architecture at any scale, we intend to use this feature to highlight what has been our longstanding interest in small projects.

From Bramante's Tempietto in Rome to Mies's Barcelona Pavilion, small buildings have defined key moments in architectural history because they offer an opportunity

to create pure forms with exquisite detail that respond to their site with utmost specificity. This trend proves that diminutive projects can transcend the parameters of their dimensions.

In this issue, we present three unique projects from around the world: a 200-person chapel rising from the jagged Finnish landscape, a photography studio in Northern California inspired by an arcadian barn, and a new garden pavilion thriving in a historic Dutch town that formerly had resisted new construction.

With vastly different programs, geography, and stylistic approaches, what unites these projects is not only their scale, but also the architects' careful response to site and fine attention to detail.

These buildings prove that architecture need not be size XL, but can be small and discreet without compromising its capacity to provoke and compel. *John Gendall*

Bantam

Weight



A trio of
projects show
that small
moves can
make for
prizefighters

1. St. Henry's Ecumenical Art Chapel
2. Photography Studio and Workshop
3. Light-Catcher

Champions

St. Henry's Ecumenical Art Chapel Turku, Finland

Sanaksenaho Architects

FEATURE

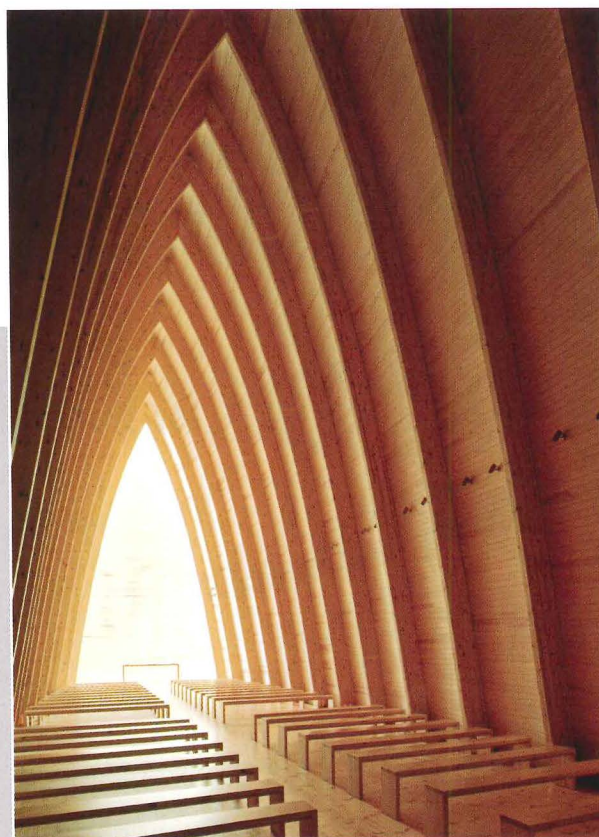
Perched atop a hill on an island near the Finnish city of Turku, St. Henry's Ecumenical Art Chapel appears at first glance like an imposing metallic monolith closed off to the austere landscape that surrounds it. But it soon becomes clear that the copper-clad form is very much a building, actively engaged in a dynamic relationship with its environment and its visitors.

"We designed the church and its landscape so that the visitor is always in a state of approaching," says principal architect Matti Sanaksenaho of Helsinki-based Sanaksenaho Architects. A path ascending the hill winds toward the building's southern elevation, where the hilltop setting offers spectacular views of the island. The visitor then walks along the chapel's edge before entering the portal, to the west. A small foyer provides a transition from the exterior to the nave, while a ramp connects the foyer and sanctuary, articulating the transition from profane to sacred.

In keeping with the formal conventions of Christian churches, Sanaksenaho oriented St. Henry's toward the east and created a procession of soaring pointed arches down the nave. But from those traditional foundations, the architects gave the building a cultural and site specificity.

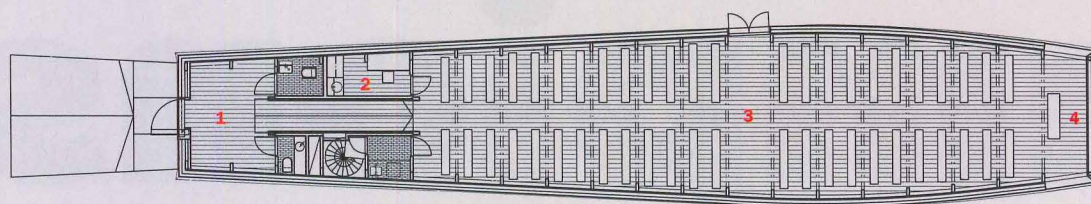
Completed in 2005, the 200-seat chapel draws on local materials, including abundantly and readily available wood. Reaching 36 feet high, pine trusses culminate in the pointed arches, recalling a Gothic cathedral. Laminated pine paneling encloses this load-bearing structure.

The exterior's copper skin departs from the church's otherwise traditional materials. But even though copper cladding is rare in traditional Finnish architecture, this surface forms a direct and thoughtful dialogue with its setting. As the material changes over time, it will develop a green patina meant to complement the surrounding pines. Material temporality also transforms the building's interior, where pine paneling will season to a reddish hue.



The husband-and-wife team of Matti and Pirjo Sanaksenaho designed many aspects of the architecture with an eye toward intensifying both spiritual and sensory experience. They called for pine floorboards, waxed and fixed in a way that makes them creak with use. Custom wood benches, simple and backless, provide seating while keeping spatial interruption to a minimum. And drawing on medieval and Renaissance precedent, art is displayed throughout the nave. It changes periodically, and is chosen to support the liturgy.

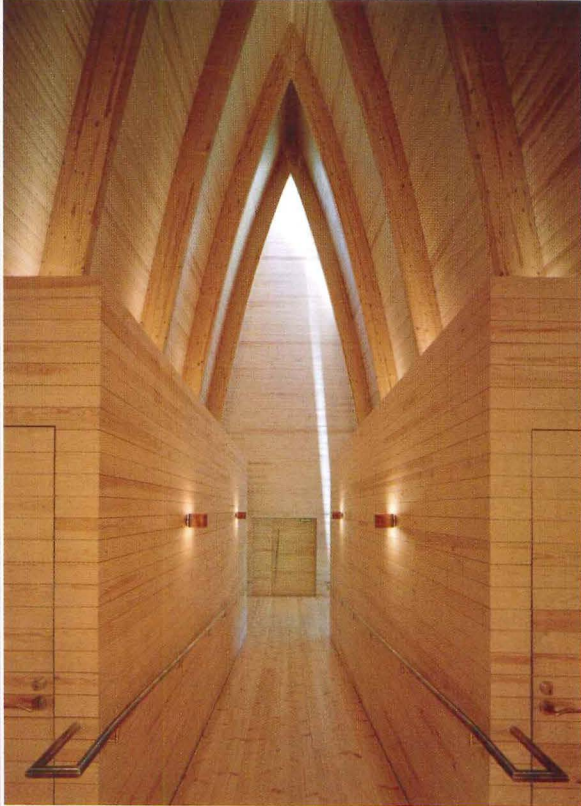
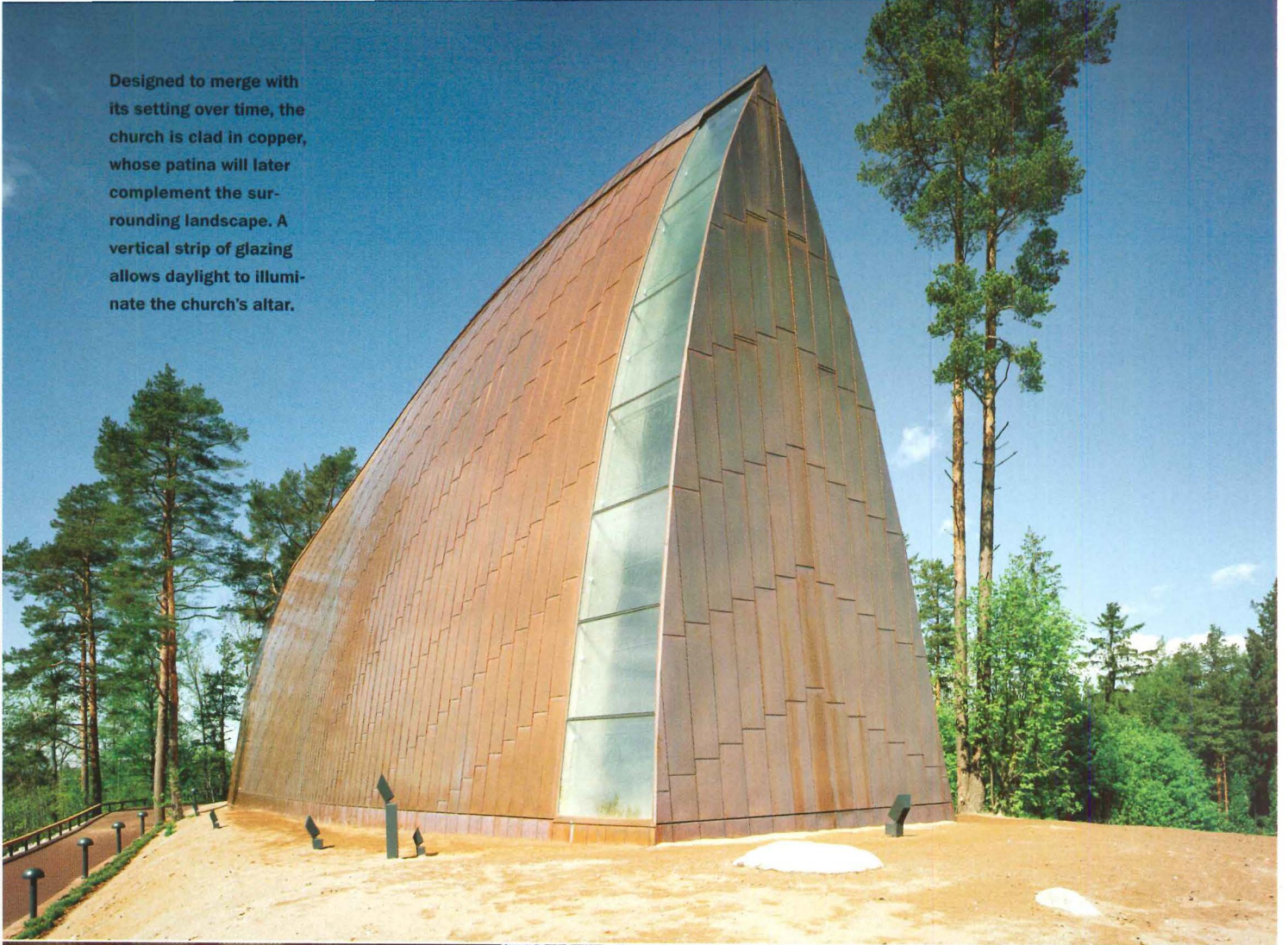
On the long elevations, the copper cladding stops short of the chapel's eastern end, allowing for a vertical strip of glazing. Filtering indirect light into the interior, this fenestration gives the apse, and the altar within it, a mystical, luminous quality. As Matti Sanaksenaho puts it, "We used three materials: pine, copper, and natural light." This light element underscores the designers' emphasis on the spiritual experience of approach. By illuminating the altar, they signify the ultimate, ethereal, destination of the visitor's approach, marked simply with daylight. *J.G.*



FLOOR PLAN 0 5 M.

1. Foyer
2. Prayer room
3. Nave
4. Apse

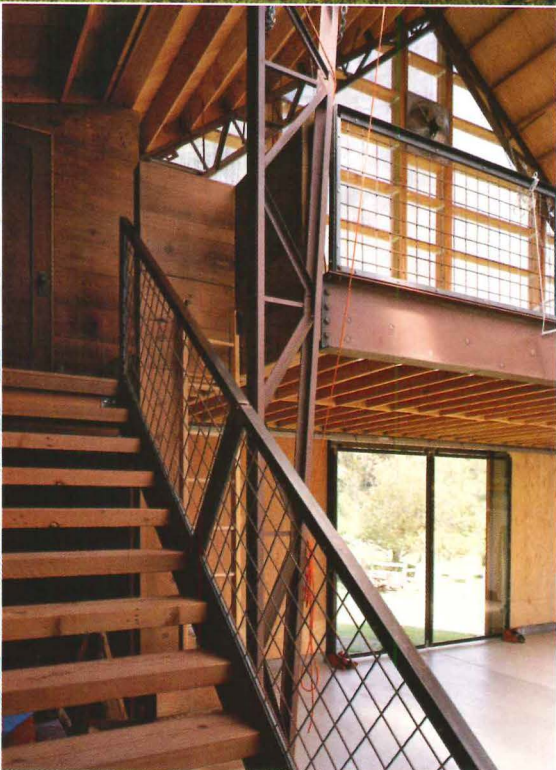
Designed to merge with its setting over time, the church is clad in copper, whose patina will later complement the surrounding landscape. A vertical strip of glazing allows daylight to illuminate the church's altar.



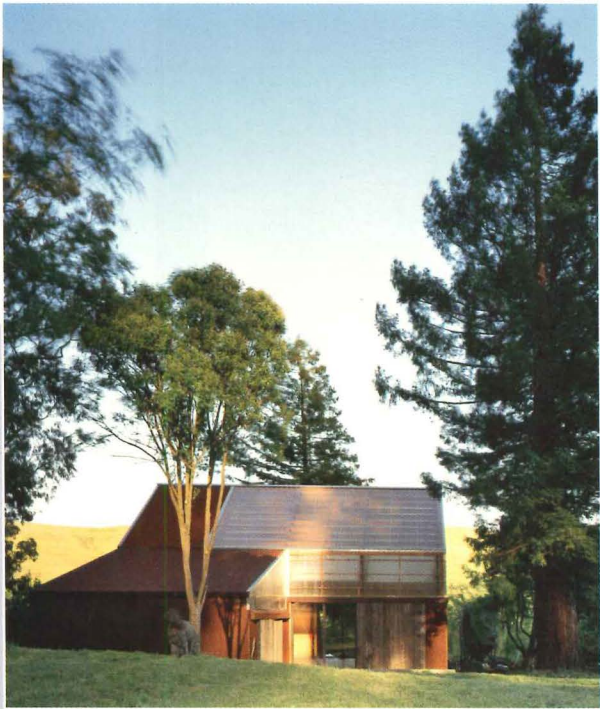
PHOTOGRAPHY: © JUSSI IINAINEN (THIS PAGE AND OPPOSITE)



The barn panels slide to cover or uncover four large glass doors, opening up cross ventilation and end-to-end views through the building. The polycarbonate forms a double-skin assembly for large translucent sections of roof and wall.



PHOTOGRAPHY: © THOMAS HEINISCH / TUIS BACE AND ASSOCIATES



Daylight Photography Studio and Workshop

Marin County, California

Kennerly Architecture & Planning

On a 79-acre working ranch in western Marin County, California, where coastal fog rolls in from the ocean across hilly grasslands, stood a 19th-century barn that its owners envisioned turning into a photo studio. But when their architects, Owen Kinnerly, AIA, and Sarina Bowen, found the aging farm structure too dilapidated to save, the clients decided to demolish it and build a barnlike, 2,400-square-foot structure on the existing footprint. The siting, however, was just the beginning: The engagement between old and new would go far beyond the location and the floor plan.

“All the older structures in this environment embody a frankness of purpose and a stark relationship to the land that is softened over time as the natural context molds itself to them,” Kinnerly observed. When the clients showed the architect an old photo of the original barn, taken when the surrounding cedars and redwoods (now giants) were mere saplings, Kinnerly saw how the trees had grown up around the structure, with their branches shaped by its gable. He then realized that this was the aesthetic he and his clients wished to preserve.

And preserve they did, literally and conceptually. They salvaged 40 percent of the original siding and 30 percent of the floor planks. The inclusion of an elevated floor

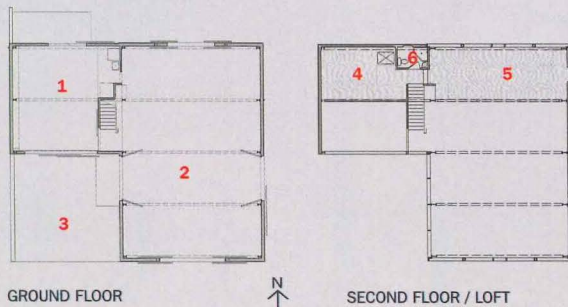
slab, an existing retaining wall, and foundation piers drilled into the ground eliminated the need for grading and minimized the building’s impact on subsurface water. Near a creek between pastures, the new structure virtually floats on the land, with the majestic trees framing and shading it.

“There’s nothing contrived, ornamental, or unnecessary about the design,” says Kennerly. The exterior walls consist of corrugated Cor-Ten steel, corrugated polycarbonate sheeting, and large panels of the recycled barn redwood.

On the interior, a main work area rises to an office loft on one side. Stored farm equipment occupies a lower volume, separated from the main space by a partial-height wall of salvaged redwood. Crowned with a pitched roof, the central unobstructed interior volume maintains the cross-sectional proportions of the old barn. A set of muslin sails, which can be raised or lowered, help control sunlight streaming in through the translucent roof and walls. Radiant heating in the concrete floor slab and natural ventilation from the glazed sliding doors, along with fans high in the gables, contribute to the building’s environmental attunement.

Typically, when you turn a barn into a habitable space for humans, you lose the character of the original farm structure because a barn needs to breathe, whereas a studio, for example, needs to insulate itself from the elements. Though the architects demolished the original barn, they translated the idea of “breathing” into the skin’s layered translucencies. The glazing, its weathered wood covering, the polycarbonate panels, and Cor-Ten steel elegantly give the rough, boxy form a sense of openness, lightening the load visually.

Outside the studio, pastoral farm life continues. Occupying the land inconspicuously, the reconstituted barn serves as a symbol of regrowth, providing a modern interior, while its rough but elegant exterior defers to the agricultural vernacular. *Jane F. Kolleeny*



1. Equipment storage
2. Main work space
3. Entry/work court
4. Storage
5. Office loft
6. Bathroom



Light-Catcher Soest, the Netherlands

rooijakkers + tomesen architecten



Quiet as the Dutch village of Soest tends to be, a loud protest greeted the proposed expansion of a historic house. The opposition by neighbors and town officials rose up when a couple, a dentist and a business consultant, sought to expand their 1782 home to add spaces for entertaining guests, potting plants, and working on craft projects. Preservation guidelines strictly protected both the house and its village, forbidding any expansion to the original building, not even underground interventions.

So the owners reframed their approach, turning to the Amsterdam-based firm of rooijakkers + tomesen architecten, which proposed a freestanding pavilion in place of two dilapidated barns in the clients' yard behind the house. Because these farm structures suffered from poor condition and high asbestos-toxicity levels, the architects were permitted to tear down the remains and replace them with a new garden pavilion, now known locally as the "Light-Catcher."

Considering this protective situation, partners Theo Rooijakkers and Paddy Tomesen thought it best to minimize their building's visual impact. So they submerged,

below grade, one of the 1,454-square-foot pavilion's two stories and created a poured-concrete basement, lining some of its surfaces in raw larch and leaving others exposed. They placed robust timber beams across the top of the cellar, vaulting the floor above it by 20 centimeters (.66 feet), and glazed the gap along the building's perimeter, forming a clerestory strip for the lower level. This feature not only lets daylight into the basement, but makes the building glow when the lights are on at night—hence the moniker Light-Catcher. In lifting the main floor, the beams give that plane a floating appearance, especially when illuminated from below in the evening.

Over the main level, 15 larch trusses form a light structure to support a roof made of the same wood. In deferring subtly to the community's (continued on next page)

A freestanding garden pavilion adds unprogrammed space to a couple's house in the Netherlands. A terrace connected to the interior by a large doorway contributes to the pavilion's flexibility.



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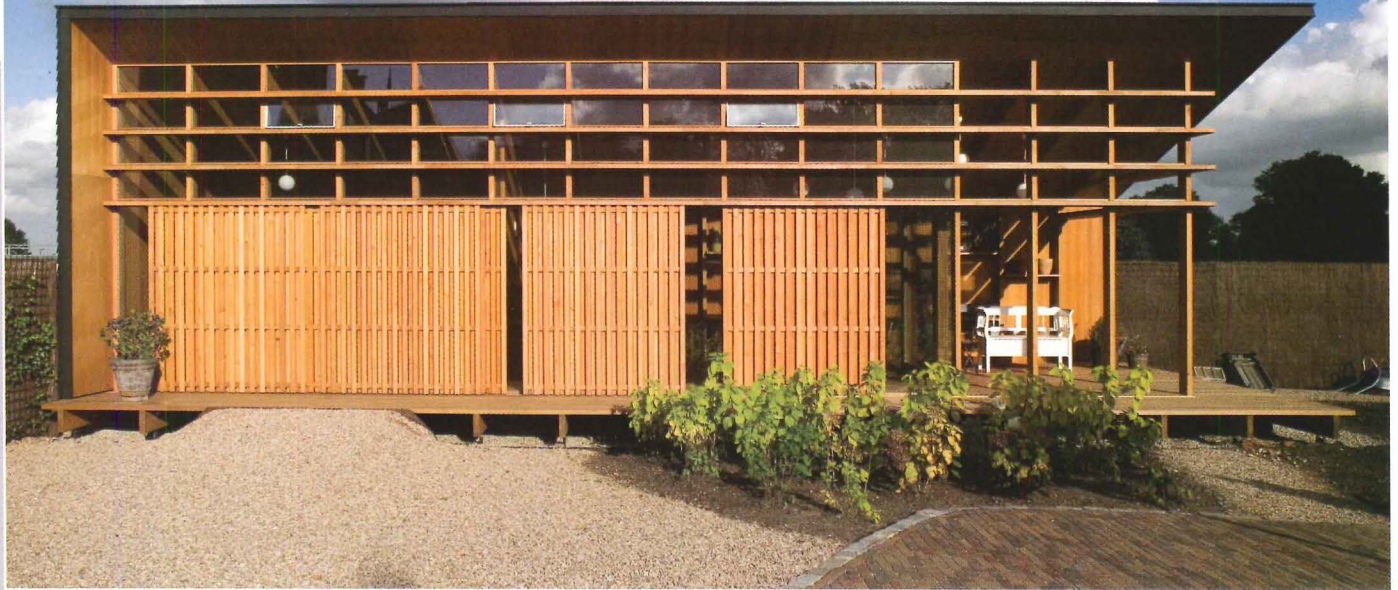
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Louvered shutters make the daylight exposure on the ground level adjustable, while a thin clerestory strip at grade allows natural light into the basement.



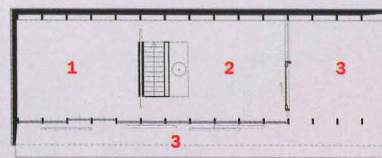
FEATURE

(continued from previous page) preference for status quo, the architects clad the north and west elevations, facing the town, in larch, creating enclosed facades reminiscent of one of the demolished barns.

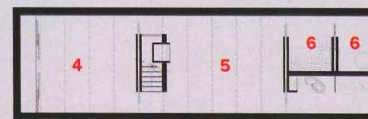
But on the south and east sides, which open toward the couple's yard, the pavilion has floor-to-ceiling glazing, which lets the web of fine structural members stand out. Louvered shutters, integrated into the frame, allow for privacy and adjustable light levels. The glazing stops three trusses short of the pavilion's edge to provide for a covered terrace on the west side. For the interior, Rooijackers and Tomesen integrated shelving between the trusses.

Because the pavilion is not eligible for residential zoning, the largely unobstructed indoor space remains "unprogrammed," giving the clients ample flexibility for social gatherings or craft and planting activities. A generous doorway onto the terrace, along with the adjustable shutters and the overall sense of openness, make for a flexible space that capitalizes on both the interior and exterior areas.

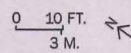
Intent on building with the highest level of craftsmanship, the architects spent time in the carpenters' workshop, learning how the pavilion would be built. The resulting sensible structure and fine details proved key to getting the pavilion approved by the village. In this historic setting, Tomesen concedes, "the building does not look totally traditional." But the detailed craftsmanship, modest scale, natural materials, and soft luminosity all bring the Light-Catcher into poised harmony with its surroundings. *J.G.*



GROUND FLOOR



BASEMENT FLOOR



- 1. Studio
- 2. Atelier
- 3. Terrace
- 4. Storage
- 5. Living room
- 6. Closet



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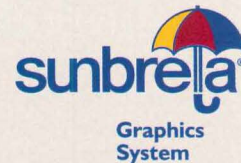
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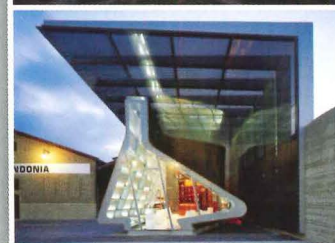
By Robert Ivy, FAIA

In the first decades of the 20th century, when Marcel Duchamp elevated the objects of everyday life into prominence as artworks (snow shovels, bottle racks, and even a urinal, the famous *Fountain*), the cozy, precious world of art cracked open like an egg. No longer were museums the sole precincts of aesthetics: Ideas, often tinged with irony, propelled the profane into public view and reflection. Once cracked, Humpty Dumpty's shell has never come back together again.

Today, the lines between fine art, craft, and objects of manufacture have blurred beyond discrete definition. Design seems to be the glue that binds. As formally established in 1932 with the first Architecture and Design department at New York's Museum of Modern Art, which featured industrial design along with architecture, or currently seen in retail settings such as the latest Prada store, the art of exhibition display permeates our visual lives.

It might seem that in a virtual era, when we are bombarded with too much imagery, the need to encounter the real might evanesce like so many fading pixels. However, counterintuitively, the trend to flaunt, as well as treasure, actual objects still thrives. In a cacophony of variants, we now encounter living spaces above museums displaying video installations of actual living situations, or at the other extreme, private museums rarely open to a larger public, locked and occasionally shared with a select few.

We, in the media, aid and abet this exhibition fascination, offering our own literal (on the printed page) and virtual display—of commercial objects, and of the rarified and sublime. Urinals, bottle racks, and bicycles. For a hundred years, we've been gaga over Dada. Read on.



1. Musée du Quai Branly
2. MODAA
3. Modern Literature Museum
4. Kanno Museum
5. Wine Shop and Tasting Room

PHOTOGRAPHY: © ROLAND HALBE (1); JOHN EDWARD LINDEN (2); DUCCIO MALAGAMBA (3); DAICI ANO (4); ROLAND HALBE (5)

One of Quai Branly's many facades is covered with 150 species of plants, giving it the appearance of an untamed animal.



At a curve in the Seine, **Ateliers Jean Nouvel** erects a bold, multifaceted, and unexpected ensemble for the **MUSÉE DU QUAI BRANLY**

By Joann Gonchar, AIA

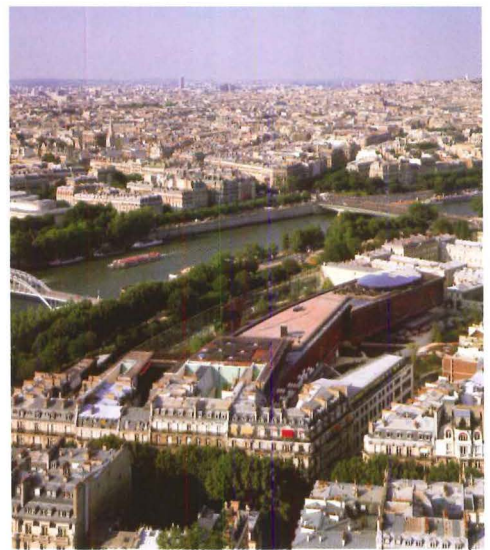
A museum that disappears into its surroundings would seem an unlikely goal for a high-profile project, designed by a world-renowned architect, on a prime piece of Parisian real estate. But, in a letter that accompanied his winning competition entry for a new institution devoted to the display of non-Western art, architect Jean Nouvel described his proposal as a “sacred wood” where “material form seems to melt away, giving the impression [of] a sanctuary without walls.”

This seemingly modest vision belies the controversy that surrounded the \$266 million *grand projet* almost from the moment it was announced by President Jacques Chirac in 1996. Creation of the museum, eventually named the Musée du Quai Branly after the Left Bank boulevard that borders one edge of the site, would require that two respected French museums give up their collections. The project sparked heated debate among curators, anthropologists, and art historians about how best to present items as diverse as a mask from New Guinea, a Nepalese bronze Buddha, or a terra-cotta jar from Central America (see sidebar, page 90).

Given its intensity, this academic debate will not likely fade away anytime soon. Nor will Quai Branly, open since June, likely dissolve into the surrounding landscape—at least not until its garden’s 169 oak, maple, cherry, and magnolia trees reach maturity. The 823,000-square-foot museum, despite the architect’s stated aim, is anything but a background building: It possesses Nouvel’s characteristically bold forms, but with a diversity and abundance not displayed in any one of his earlier projects.

Quai Branly is a collection of interconnected, parallel low-rise structures that seem to emerge from the back of a group of Haussmann-era apartment buildings defining the site’s western edge. The largest and most impressive is a 700-by-100-foot, bridgelike exhibition space that curves in plan to mimic the bend in the nearby Seine. It is supported by seemingly randomly placed piloti and several concrete-enclosed “silos” that camouflage vertical circulation elements and mechanical equipment. Nearly 30 cantilevered boxes of various sizes containing small exhibition spaces and clad in earth-toned resin panels, protrude almost

A series of parallel structures that seem to emerge from a group of Haussmann-era apartment buildings make up Quai Branly. The largest, a 700-foot-long exhibition building, follows a bend in the nearby Seine (right). A series of cantilevered boxes that contain intimate exhibition spaces protrude from this bridgelike building’s north facade (below).



Project: Musée du Quai Branly, Paris

Architect: Ateliers Jean Nouvel—
Jean Nouvel, Françoise Raynaud,
Didier Brault, Isabelle Guillauc

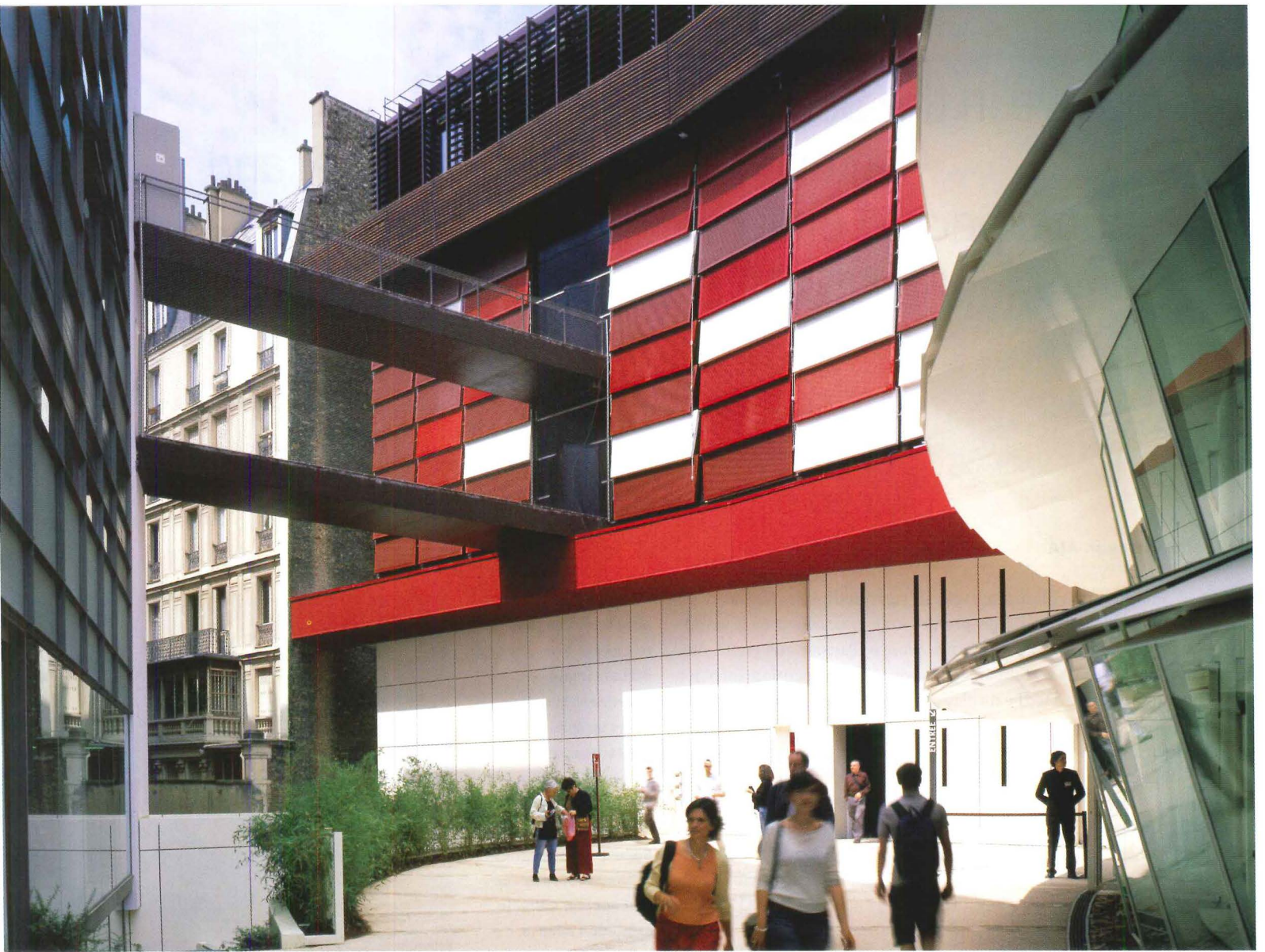
Consultants: Ingerop (structural);
OTH (m/e/p); Atelier Acanthe—

Gilles Clément (landscape);

AIK—Yann Kersalé (lighting);
Patrick Blanc (vertical garden)

Contracting authority:

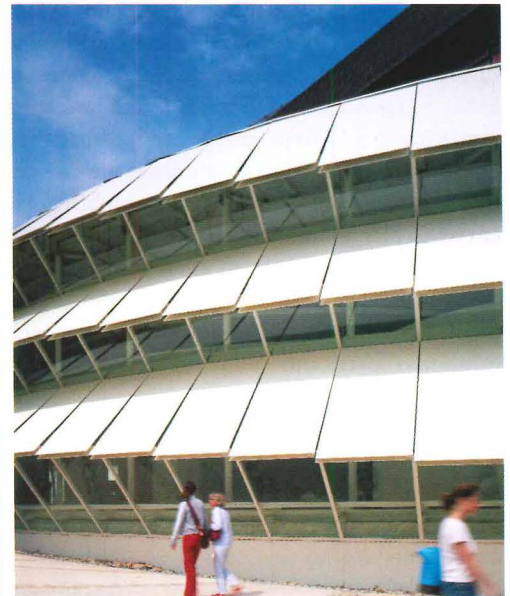
Etablissement Public du Musée du
Quai Branly



The museum has an almost improbable diversity of facade expressions, including

fixed brise-soleils (above), operable louvers (below left), projecting boxes (below

middle), and a mollusk-shaped enclosure with feathered shading devices (below right).





The northern section of Quai Branly's informal garden, designed by Gilles Clément, is planted with many oak, maple, cherry, and magnolia trees. The southern edge (above) includes tall grasses and small ponds.

one face of the so-called Branly building, at the northwest corner of the site, the appearance of a furry animal (see story, page 149). But even the most prosaic of materials are treated as an opportunity for articulation. For example, one plaster facade with large, repetitive punched openings is embellished with a relief by Aboriginal artist Lena Nyadbi. Hints of colorful ceiling frescoes by other Aboriginal painters emerge at the window heads.

Although Quai Branly may seem to lack the rigor of Nouvel projects like the Cartier Foundation, in Paris, or the more recent Guthrie Theater, in Minneapolis [RECORD, August 2006, page 108], its improbable variety of colors, textures, and facade treatments coalesce to create a sequence of environments. Visitors approaching from the north encounter an almost 40-foot-tall glass wall intended to blur perception of

haphazardly from the building's north facade.

Three smaller structures, housing functions like administration, conservation, and the gift shop, each have their own exterior expression. The most unexpected is the 8,600-square-foot vertical garden that gives

the museum with the reflection of the trees planted on the street and the river front. A gently undulating path leads through the informal garden designed by Gilles Clément, planted with tall grasses and flowering trees. To reach the entry, guests follow this rambling route under the main exhibition area and around a mollusk-shaped volume enclosing the temporary exhibition galleries.

The all-white and daylight-filled lobby, with a ramp that circles a multistory, glass-enclosed musical instrument conserve, is vaguely reminiscent of New York's Guggenheim Museum. But this almost familiar museum environment gives way to one that is less typical and slightly disconcerting: a straight ramp that is dark, gradually narrowing, and tunnel-like.

This compressed circulation space leads to a double-height, but also dimly lit, exhibition hall. Direct daylight is sharply limited by the south wall's brise-soleil system. The already indirect north light is further attenuated through a wood-and-glass curtain wall imprinted with images of jungle foliage. Spotlights illuminate the objects on display but little of the surrounding environment. Although some visitors have complained of needing a flashlight to navigate, the low lighting levels are necessary for the conservation of the collections, according to the architect, and are part



Quai Branly: Jacques Chirac's *Grand Projet* By François Chaslin

Presidents of the Republic of France have long marked their tenures in office by erecting a cultural monument in Paris, a tradition that Jacques Chirac followed with the recent opening of a museum for the display of non-Western art. The June 2006 event came at a difficult time for him politically, with his popularity at a record low of 27 percent, after 10 years in power.

Although the completed building has been received in an atmosphere of relative reconciliation, when planning for the project began in 1996, the museum was the subject of heated debate: Does a Western country like France, where the sacred seems to be hidden within the realm of aesthetics (and market value), have the right to enjoy a heritage that may have been pillaged, or at least uprooted from other countries? Is it appropriate to display as works of art objects that had been removed from their ancestral use? Furthermore, does universal beauty

exist? Is art timeless, recorded “outside history, and outside chronological time,” as claimed by André Malraux, who served as France’s first minister of culture in the 1960s?

The institution was originally to be called the Museum of Art and Civilization, and then the Museum of Primitive Art. However, *primitive* has too many—and often pejorative—connotations. Furthermore, the collection contains objects from Islamic and Oriental civilizations that do not fall into that category. Officials finally decided to baptize it the Musée du Quai Branly, based on its address, and no doubt with the intention that the building will one day bear the name of Chirac, if his presidency is not overly weakened.

The late collector of ethnic art Jacques Kerchache had long fought for an institution of this kind, and he is widely credited with giving Chirac the idea for the museum. In 1990, Kerchache published a manifesto titled “The

World’s Masterpieces Are Born Free and Equal,” inspired by the first article of France’s 1789 Declaration of Human Rights.

The proposed museum was denounced by ethnologists as the project of a lobby of collectors. Anthropologists were not sympathetic to removing objects from their cultural contexts or to categorizing them as art. There were also other reasons for opposition. The Musée de l’Homme and the Musée des Arts d’Afrique et d’Océanie were asked to give their collections to Quai Branly: 235,000 pieces from the former, and 22,750 from the latter.

In 2000, Kerchache selected more than a hundred of these works, perhaps the most beautiful, for display in the Louvre Museum’s Sessions Pavilion. They will remain exhibited there, because, as Chirac has explained, “The Louvre bestows prestige and renown: It would be unfair to deprive entire civilizations of that [status].” At Quai Branly, about 3,500 works, including



The vast, dimly lit exhibition space is organized around a zone that the architect calls “the river.” This

meandering circulation spine is defined by sculptural, leather-covered partitions that contain seating and

interactive displays (opposite and right). Many of the handsome vitrines are glazed on all four sides (above).

sculptures, masks, and textiles, are exhibited from its collection of more than 260,000 objects.

In late 1999, following an international competition, Jean Nouvel was named Quai Branly’s architect. His scheme was well received at the time, but his ponderous statements expounding a “specific” architecture, intended to reveal “geographies, histories, colors, vegetation, horizons, [and] lights,” and above all, the multicolored and composite character of the building as it was rising on the site, left many observers perplexed. They adopted a wait-and-see attitude.

Nouvel himself agreed. “It is the least comprehensible building I have built,” he explained a few months before the opening. “It will be in the middle of its site, surrounded by oak trees and maples, together with the plum and magnolia trees that are already flourishing, [creating] a system of filters,” he said. “The glass wall separating it from the quay will reflect the trees, and graphics such as graffiti, text, posters, and images will be superimposed on it. It will have a presence that few can foresee.”

The building’s first characteristic is the absence of readability or structural “truth.”

From the earliest stages of design, the architect wanted to exclude “Western contingencies,” such as staircases, exposed structure, projectors, vitrines, and explanatory text, to make the museum a “unique and strange place, poetic, and troubling.” Its impressive steel structure, for example, is revealed only surreptitiously, and a little clumsily, in the great entry hall.

Nouvel delivers a completely masked building—a kind of Harlequin costume. Here, there are triangular facets; elsewhere, diamonds; over there, overhanging colored boxes; and mosaics everywhere, from the garden to the facades to the linoleum floor of the galleries.

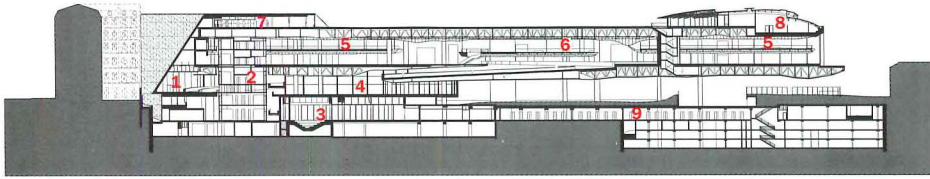
This succession of facades, projections, and concave sections seems a bit arbitrary. But one should consider the museum as a series of parallel elements, some autonomous, others integrated, which come together to form an enormous building-as-bridge stretching across the garden.

In order to compose what he calls a “subjective space,” Nouvel has invested his knowledge, energy, mannerisms, and his usual plethora of ideas. One could conclude that the project lacks

maturity, that it suffers from too much narrative intention and too many exotic associations. But he has produced a kind of ambiguous, mental landscape, in which visitors wander among the works, sometimes touching them. Nouvel has brought care to the placement of each object, and he also designed the large, thickly glazed vitrines. Instead of “enclosed trophies,” Nouvel wanted to create “a reconstructed landscape, harmony, and a sacred place [where] works are not captive, but welcome.”

Like his architect, the museum’s president, Stéphane Martin, insists that Quai Branly does not constitute “a catalog of the planet’s cultures,” but rather, “a landscape, with variations, colors, and sounds.” Indeed, the friendly “*Bon voyage!*” with which the staff greets visitors seems more appropriate for use at an airport or a theme park, rather than a museum lobby.

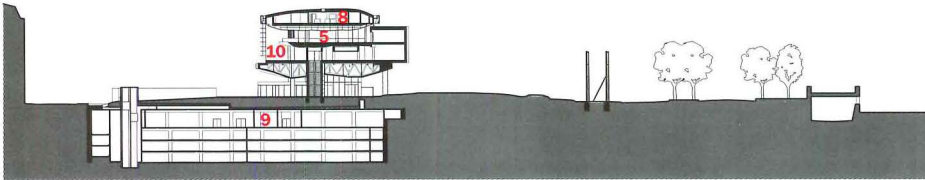
François Chaslin is a critic and a professor at the École Nationale Supérieure d’Architecture Paris-Malaquais. His weekly national radio show is devoted to architecture, and he has written several books about contemporary architects.



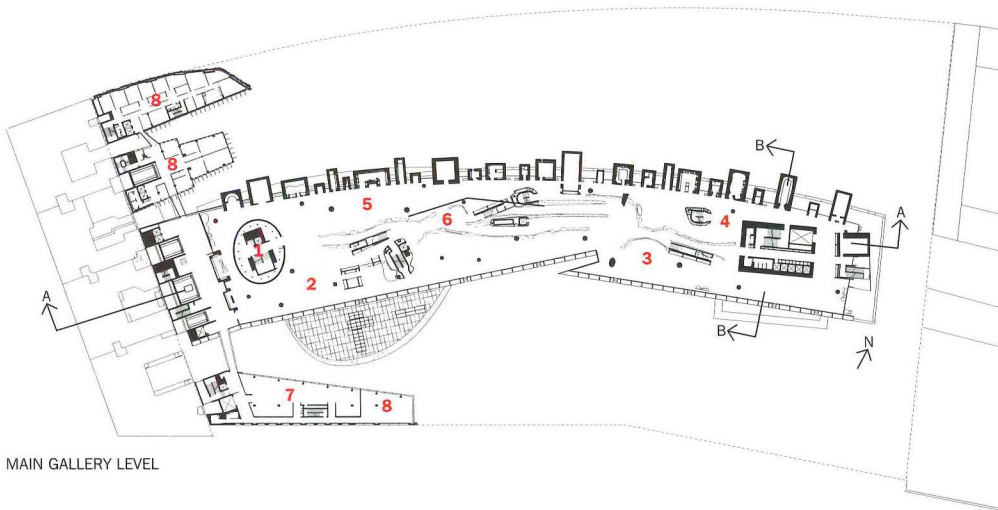
SECTION A-A

0 30 FT.
9 M.

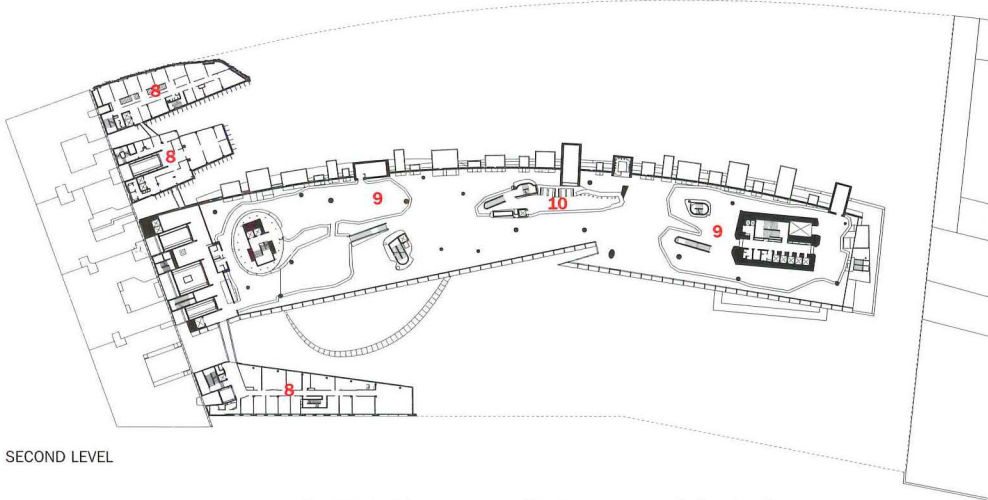
1. Entrance lobby
2. Musical instrument collection
3. Theater
4. Temporary exhibits
5. Suspended gallery
6. Multimedia mezzanine
7. Media library
8. Restaurant
9. Storage
10. American exhibits



SECTION B-B



MAIN GALLERY LEVEL



SECOND LEVEL

- | | |
|----------------------------------|--------------------------|
| 1. Musical instrument collection | 6. "The river" |
| 2. Oceanic exhibits | 7. Conservation studio |
| 3. American exhibits | 8. Administration |
| 4. African exhibits | 9. Suspended gallery |
| 5. Asian exhibits | 10. Multimedia mezzanine |

The exhibition space's palette enhances its darkness. Various earthy, light-absorbing colors, like blood red, indigo, and ochre, are used throughout the exhibition space to define zones representing different continents.





Three platforms with irregular contours seem to float like islands one level above the main exhibition floor. One mezzanine contains multimedia research stations, while the two others provide space for changing exhibitions.



Objects from Quai Branly's collection of 9,000 musical instruments that are not displayed on the exhibition-hall floor are stored in a 75-foot-tall, elliptical tower that runs from the museum's basement, through the lobby, and up to the gallery level. Although visitors cannot enter the space, they can appreciate the collection from afar, through its curved glass wall.



Dance, music, and theater programs are presented in a 500-seat hall (top left). The nearby Eiffel Tower is echoed by the restaurant roof (above left). Frescoes by Aboriginal artists adorn some spaces (above right).

graphic origin using devices that are, at times, contrived. Zones representing different continents are distinguished by blood red, terracotta, indigo, and ocher linoleum floors. A meandering central circulation spine, which the architect calls “the river,” is defined by sculptural, leather-covered partitions containing benches and interactive displays. Suspended galleries with irregular contours, or “islands,” float above the main exhibition level and extend the landscape metaphor.

The effect is dramatic, but the gimmicks come dangerously close to parodying the civilizations the museum is intended to showcase. Nevertheless, the objects hold their own in the theatrical environment, and Nouvel’s thoughtful design for the vitrines is largely responsible. These display cases, many of which are glazed on all four sides so the contents can be examined in the round, are spare, sober, and handsome. Especially suc-

cessful are the environments created within the north facade’s protruding boxes. Although they are all sized differently, most are just big enough for a few stunning objects and one or two visitors. Others function as display niches with guests viewing the contents from the main exhibition floor.

of a strategy “to steer us away from our rationale and our cultural reflexes so we can encounter the objects and allow them in.”

In place of a customary museum environment, Nouvel has created a “fictional map” with the collections organized by geographic origin using devices that are, at times, contrived. Zones representing different continents are distinguished by blood red, terracotta, indigo, and ocher linoleum floors. A meandering central circulation spine, which the architect calls “the river,” is defined by sculptural, leather-covered partitions containing benches and interactive displays. Suspended galleries with irregular contours, or “islands,” float above the main exhibition level and extend the landscape metaphor.

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Although the projecting rooms are intimate, and the vitrines elegant, these gestures will not be enough to placate those who like cool and calm museums that take a back seat to the objects they contain. Quai Branly will also frustrate visitors who like copious contextual information and explanation. But those willing to set aside their preconceptions should enjoyably lose their way in Nouvel’s idiosyncratic landscape. ■

Sources

Foundations: *Intafor Spie Fondations*

Structural work, waterproofing: *Bouygues*

Projecting box facades: *Trespa*

Display lighting: *Cegelec*

Vitrines: *Unifor*

Elevators: *Otis*

Blinds and shades: *FMD*

Painting: *Debuschère*

Auditorium seating: *Quinette Gallay*

For more information on this project, go to Projects at archrecord.construction.com.

Motorists whizzing by on Washington Boulevard see a variegated facade of cement-board boxes crowning a glass curtain wall that reveals a bustling interior.





Studio Pali Fekete architects imagines a new version of the L.A. dream with its multitasking **MODAA**



By Russell Fortmeyer

The Culver City that Zoltan Pali, FAIA, and Judit Fekete found in 2006 when they moved their home from Venice, California, to this nearby Los Angeles suburb looks nothing like that found by Eric Owen Moss more than two decades ago. Moss inherited a vast postindustrial landscape of warehouses he contorted with twisted decoration conveying the contemporary urban confusion that was 1980s Los Angeles. Pali and Fekete's quieter, more fully resolved project, the Museum of Design Art and Architecture, or MODAA, builds on a foundation rejuvenated by Moss's ongoing, formally wild urban interventions, as well as a host of other celebrated projects throughout the city.

But behind MODAA's assured, checkerboard facade, a programmatic complexity lurks. In their design of the 46,000-square-foot building and garage, Pali and Fekete combined nearly everything they wanted in their life under one roof—a sprawling residence for themselves and their two boys; live/work lofts for creative neighbors; spacious design

Project: Museum of Design Art and Architecture, Culver City, California
Architect: Studio Pali Fekete architects—Zoltan Pali, FAIA, design principal; Judit Fekete, principal in charge; Gregory Stutheit,

AIA, project manager

Engineer: John Labib (structural)

Exterior lighting consultant: Kathy Pryzgodka Lighting Design; Kinetic Lighting

PHOTOGRAPHY: © JOHN EDWARD LINDEN

PROJECTS

offices for their growing architecture practice, Studio Pali Fekete architects (SPF:a); sleek galleries to show their favorite artists; and a diminutive, yet comfortable neighborhood restaurant, Wilson. With Southern California land at a premium and vanishing opportunities for young architects to experiment with building their own homes, MODAA represents a fundamental revision of the famous Los Angeles dream of the single-family residence. And it's not a notion lost on its architect-developers.

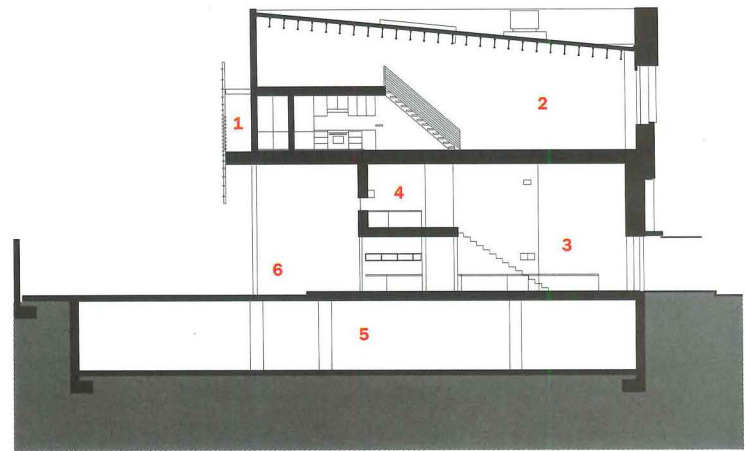
"This is our lifestyle, and we just put it into our architecture," Fekete says, sitting in the couple's 3,600-square-foot loft. "It's a little bit sick—I mean, you never have to leave." Fekete and Pali's four-bedroom, four-bath residence combines two units, which leaves six 1,800-square-foot lofts the couple rents out as live/work spaces. To qualify, occupants must maintain a Culver City business license; already, the building counts a producer, a marketing strategist, and Wilson's chef as occupants. Connected by an exterior corridor, each loft includes a full kitchen, bathroom, flexible living space, an enclosed room for a bedroom or office, and a mezzanine. While similar materials surface in each loft, such as sealed, unpolished concrete floors, exposed wood truss ceilings, and white gypsum board walls, the couple softened the industrial edge of their own home with rift-cut white oak veneer for cabinets and woodwork.

Negotiating boundaries defines the building in more ways than one—between polished and rough finishes, private and public spaces, and gentrified and emerging neighborhoods. The private spaces occupy the second floor, which allows the first floor to open up as a fluid, double-height field that includes the SPF:a offices to the east, the clean gallery spaces for the museum in the center, and the tightly contained restaurant to the west. A sealed, unpolished concrete slab unites the entire floor, which abuts the street with a lively glass curtain wall that adds some lively moments to an otherwise impermeable streetscape. The building comes to life on nights when SPF:a hosts gallery openings, which are popular in L.A.'s design community.

The continuous, vertical terrain of the facade—where the push-pull effects of the fluctuating boxes (varying between 8 and 16 inches from the surface) play with the city's A-list sunshine—lends the building gravitas without resorting to what Pali views as a typically L.A. penchant for unchecked individualism. "This town is all about the optimism of the individual," Pali says, suggesting that many architects get caught up in romanticizing the city's endless possibilities for invention. "I like to say this project is urbanism without romanticism." The rain screen consists of cement-board panels attached to metal-stud-framed boxes, which in turn connect to galvanized metal channels that run in vertical strips along the waterproof-membrane-covered plywood sheathing. The plywood surface, which acts as the building's true exterior, is mounted on a conventional steel structure. The 1-inch gap between the membrane and the boxes encourages natural ventilation in addition to allowing water to flow through. The two architects based the pattern on a purely visual rhythm that shifts across the front from various whites to a pale yellow and shades of gray. In a review with the Culver City Cultural Affairs Commission, Pali says he compared the design to art: "After one of the reviewers dismissively said art had to be emotional, I said that I guessed Piet Mondrian's work is not art." The building won landmark status.

Aside from the thorny matters of Culver City's public art program

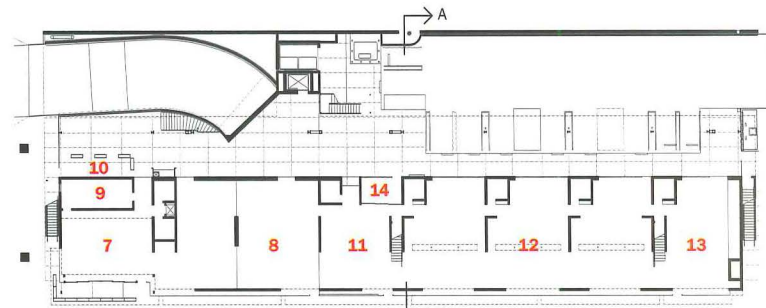
1. Exterior corridor
2. Loft
3. Office level
4. Office mezzanine
5. Parking garage
6. Surface parking
7. Restaurant dining
8. Museum/gallery
9. Restaurant kitchen
10. Dining patio
11. Office reception
12. Open office
13. Shop
14. Conference room
15. Living/dining room
16. Bedroom
17. Master bedroom
18. Family room
19. Closet
20. Typical loft unit



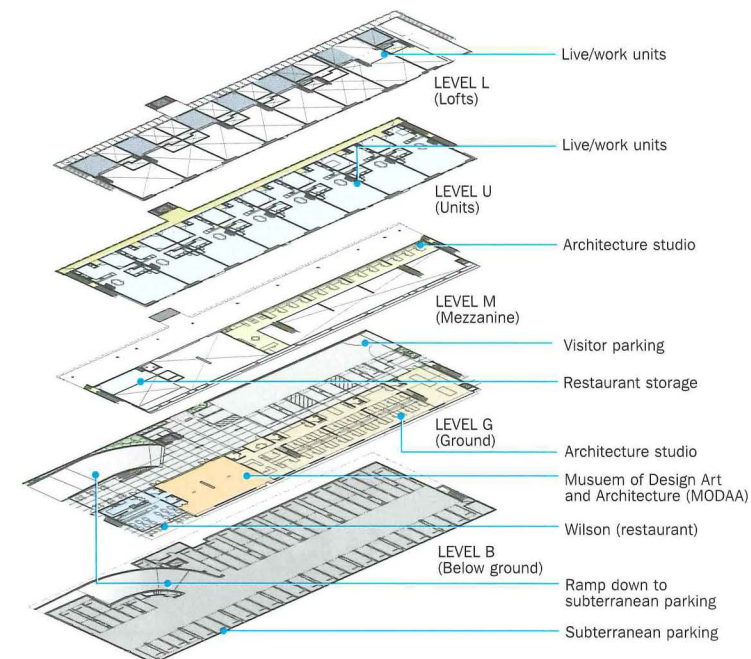
SECTION A-A



UPPER FLOOR



FIRST FLOOR





Pali and Fekete (above) combined two units for their double-height residence. The offices for their firm (left) are

filled with custom-built casework and ample daylight. The restaurant, Wilson, includes a lively mural (below).





The gallery of Pali and Fekete's MODAA (left and right spread) hosts rotating exhibitions that attract crowds at openings. The show pictured here included paintings by Chuck Arnoldi and stainless-steel sculptures by Cheryl Ekstrom.

(a battle Moss fought successfully many years before), Pali and Fekete have grounded their business in practical matters. They established themselves by working either behind-the-scenes or as architects of record on a number of high-profile L.A. projects, including Rafael Moneo's 2002 Cathedral of Our Lady of the Angels [RECORD, November 2002, page 124], and Machado and Silvetti's 2006 Getty Villa [RECORD, May 2006, page 106]. Pali, though FAIA, has no degree in architecture, but learned the discipline working with California Modernist Jerry Lomax, FAIA, and founded his own firm in 1986. He later met Fekete, who officially joined him in 1991, before the firm moved to a Culver City building only a few blocks away from MODAA. The two share Hungarian roots—he was born in L.A. to Hungarian immigrants, while she left a career as an architect in Hungary to become an au pair in Minneapolis prior joining an L.A. architecture firm.

Fekete mostly manages the business side, leaving Pali to tend to design. He shuffles between multiple projects to keep the firm's architects busy. In addition, the two worked together as first-time developers on the roughly \$4 million MODAA project, a gambit so successful city officials recently selected the two from an open request for proposals to repeat the model for a mixed-use development in Culver City's thriving downtown.

For decades, liminal urban zones like Culver City defined the gritty image of L.A. as a laboratory for experiments in architecture and lifestyle. Artist's studios, galleries, artisan's workshops, performance spaces, and, yes, even the architecture of Eric Owen Moss stealthily advanced the rich cultural landscape of Culver without contributing to its urban evolution outside of making the neighborhood safe for risk-averse developers. Like much traditional urban growth in L.A., this early redevelopment in Culver City achieved starts and stops as a kind of drive-by architecture, but it accomplished little in the way of shaping a genuinely accessible pedestrian city. Though perhaps not the first such instance in the Culver area, MODAA represents dramatic change in programmatic scale and ambition for the neighborhood. It suggests architects like Pali and Fekete increasingly take their roles as urban designers as seriously as they do form-making. In L.A., that dream has been a long time coming. ■

Sources

Exterior cladding: *SlateScape*

Xtreme Cement Panels

Windows: *Fleetwood; Milgard*

Doors: *Arcadia (entrances);
Haley Architectural Doors (wood);
Fleetwood (sliding)*

Office chairs: *Aeron by Herman Miller*

Cabinet hardware: *Häfele;*

Blum; Accuride

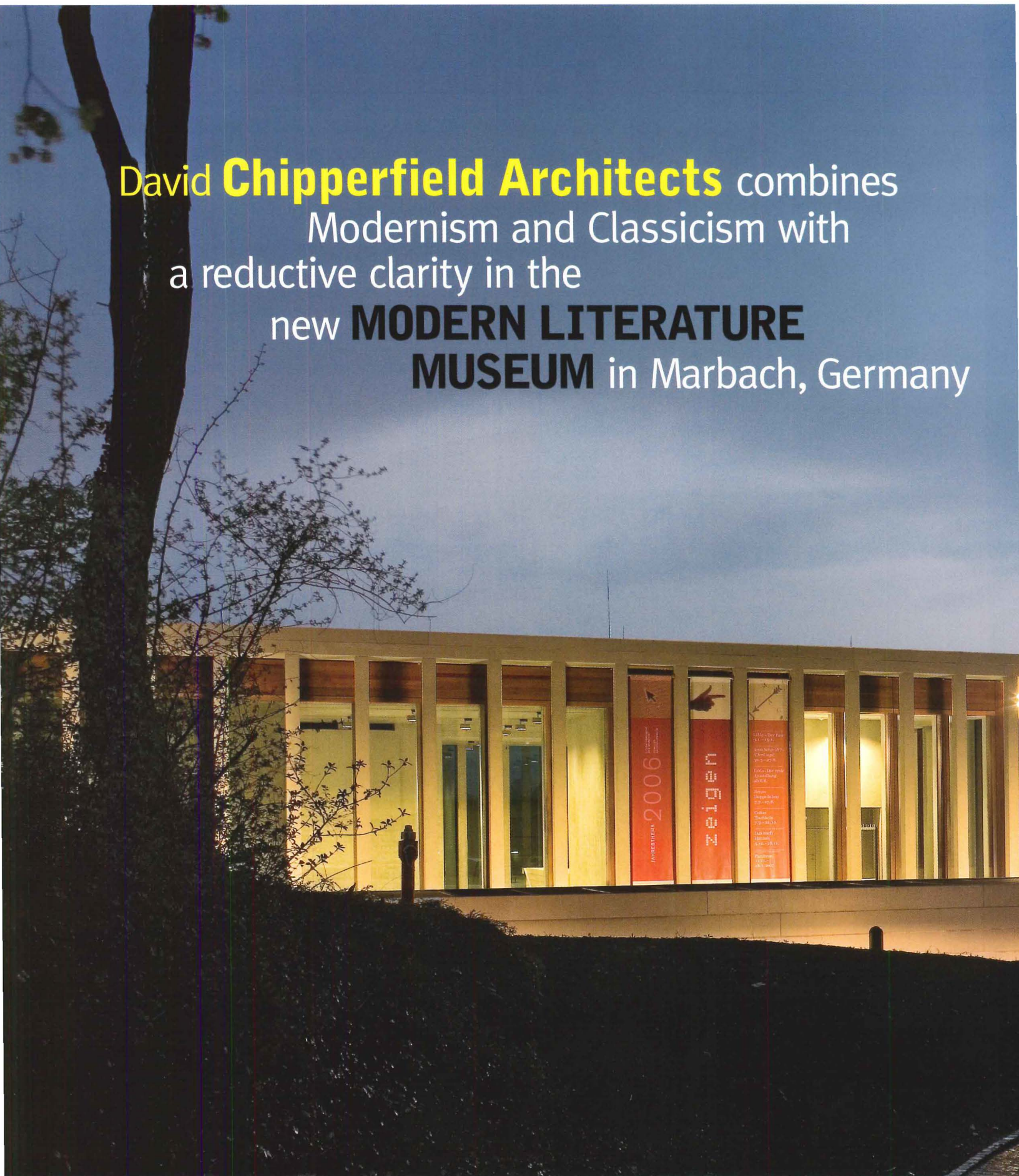
For more information on this project,
go to Projects at

archrecord.construction.com.





David **Chipperfield Architects** combines
Modernism and Classicism with
a reductive clarity in the
new **MODERN LITERATURE
MUSEUM** in Marbach, Germany





On a plateau overlooking the Neckar River, David Chipperfield designed the new literature museum adjacent to the neo-Baroque National Schiller Museum (above).

From the southwest terrace (below), the museum looks as if it is one-story high. On the east side (bottom), the terrace is revealed as the roof of a lower exhibition level.



The hauntingly austere Literaturmuseum der Moderne (Museum of Modern Literature) in Marbach, Germany, attains a purity of form employing both Modern and Classical architectural precedents. Interestingly, this spare, rectilinear facility, devoted to enhancing Germany's cultural patrimony, was designed by a British architect, David Chipperfield. Like James Stirling with his Neue Staatsgalerie in Stuttgart of 1984 and Norman Foster and his renovation for the Reichstag in Berlin in 1999, Chipperfield and a number of "britischer Architekten," as *Architectural Review* notes in its April 2006 issue, have been leaving a redoubtable imprimatur on Germany's landscape.

While Chipperfield's reputation is solidly Modernist, it is ironic that the scheme he developed with his project architect, Alexander Schwarz, for the literature museum manifests Classical impulses at the very moment in architectural culture when a formidable divide separates unreconstituted Modernists and diehard Classicists. Instead, the design harks back to Germany's own Modernist heritage: It is as if Chipperfield and the German-born Schwarz had channeled Mies van der Rohe's acknowledged Classical tendencies, and through them tapped into the legacy of the Romantic Classical masters of 18th-century Germany—Friedrich Gilly, Leo von Klenze, and Karl Friedrich Schinkel.

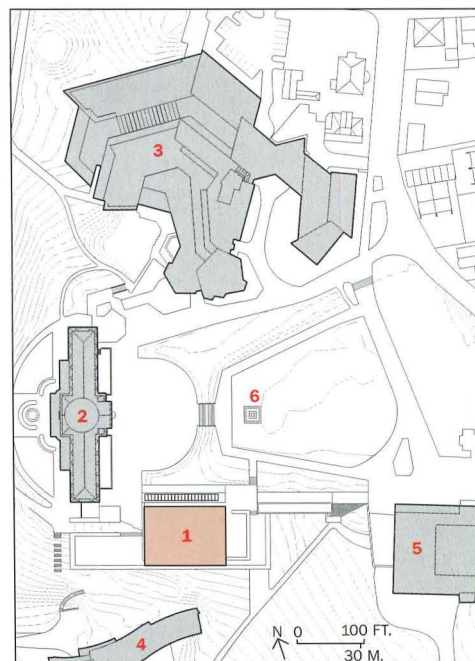
The road to Marbach began in Berlin, where Chipperfield himself has been working for almost 10 years. In 1997, the London-based architect won the prestigious commission to execute the master plan of the city's historic Museum Island, including the renovation of the Neues Museum, designed in 1859 by Friedrich August Stüler. After he opened an office there, Chipperfield began to search for commissions elsewhere in Germany. Schwarz, the Berlin office's design director, who grew up near Marbach, convinced him to enter an open competition for the new literature museum in the picturesque town not far from Stuttgart. Although Chipperfield usually shies away from such competitions, he entered and won—albeit after the first round was tossed out.

The client, the German Archive of Literature, had decided it needed a new structure to display manuscripts and first edition books of the modern era in Germany, with a goal of attracting a larger public than scholars and professionals. The Modern Literature Museum would form the third component of a unique compound centered around the National Schiller Museum, a neo-Baroque schloss designed by Ludwig Eisenlohr and Carl Weigle in 1903 to honor Friedrich von Schiller, the eminent literary figure who was born in Marbach in 1759. A separate research and collections center, the German Archive, a contorted, craggily Brutalist-Modern affair, was added in 1973 by Jörg and Elisabeth Kiefner and



The complex includes the 1903 National Schiller Museum (top), and the 1973 German Archive of Literature (site plan). The litera-

ture museum is wrapped by precast-concrete columns on the upper level to form loggias (above) opening onto terraces.



1. Modern Literature Museum
2. National Schiller Museum
3. German Archive of Literature
4. Research housing
5. Meeting hall
6. Schiller Grove

Project: Museum of Modern Literature, Marbach am Neckar, Germany

Wenzel + Wenzel

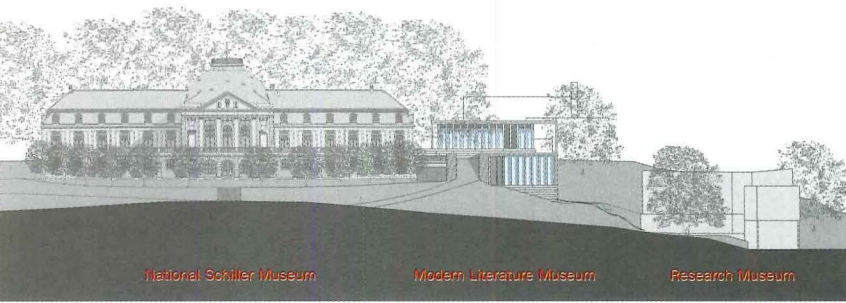
Architect: David Chipperfield Architects (Berlin office)—David Chipperfield, principal; Alexander Schwarz, design/project architect

Engineers: Ingenieurgruppe Bauen (structural); Jaeger, Mornhinweg + Partner (mechanical); Ibb Burrer + Deuring Ingenieurbüro (electrical)

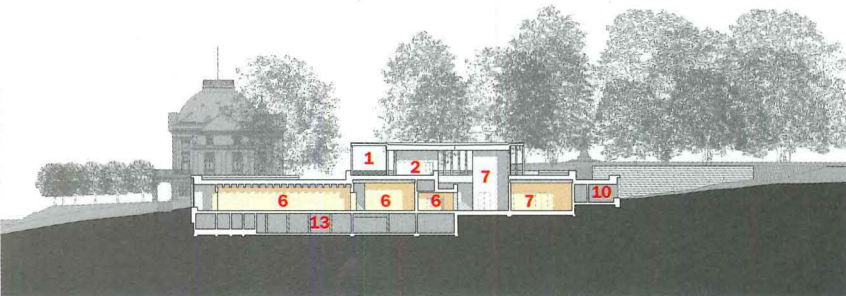
Exhibition design: Element GmbH

Client: German Archive of Literature
Architect for site supervision:

Lighting design: Mati AG;
CH Adliswil



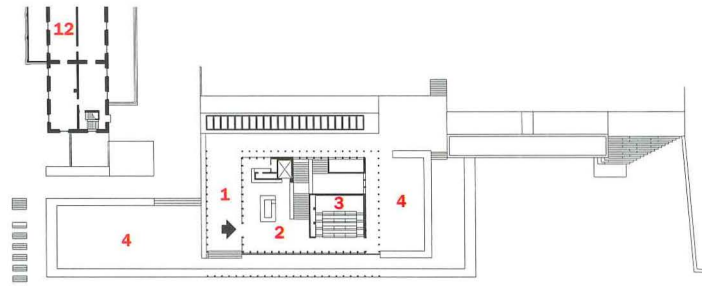
NORTHWEST ELEVATION



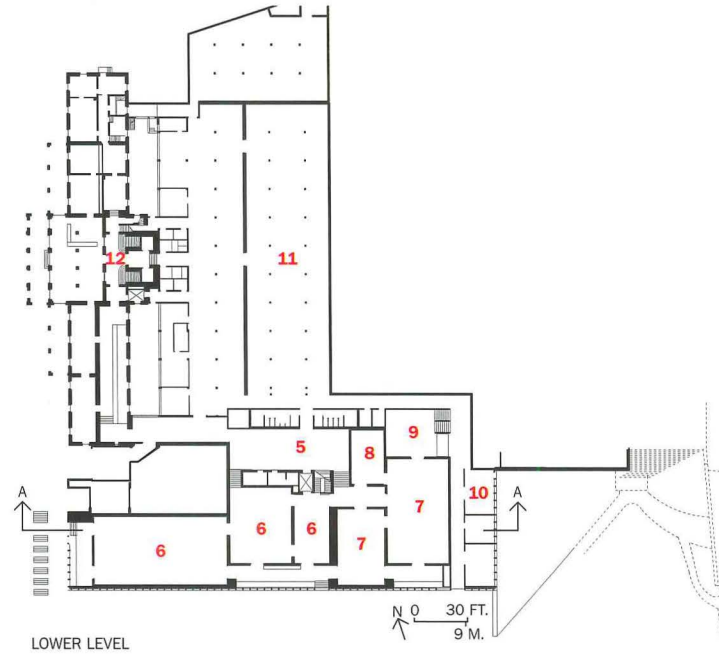
SECTION A-A

0 30 FT.
9 M.

- | | |
|--------------------------|---------------------------------|
| 1. Entrance loggia | 8. Gallery |
| 2. Reception | 9. Store |
| 3. Auditorium | 10. Ancillary space |
| 4. Terrace | 11. Archives |
| 5. Lower-level foyer | 12. National Schiller
Museum |
| 6. Permanent exhibitions | 13. Mechanical equipment |
| 7. Temporary exhibitions | |



GROUND LEVEL



LOWER LEVEL



Sandblasted precast-concrete columns and horizontal slabs for the podium are formed of an aggregate that combines limestone chips and Jurassic and Isar sand, giving the building a mellow white hue. "Working out the dialogue of vertical and horizontal elements against a rolling horizon was challenging," says design architect Alexander Schwarz.

Wolfgang Lauber for a site just to the north of the Schiller Museum.

The entire complex sits in a parklike setting overlooking the Neckar River—a pastoral landscape (except for some industrial development) that seems plucked from a late-18th-century painting by Caspar David Friedrich. Since the Schillerhohe, as it is called, includes housing for researchers built in the 1990s and a civic hall erected in the 1950s for Schiller events, the conglomeration of variegated architecture did not encourage any futile gestures on the part of architects to tie the whole together with a certain style. Discretion clearly seemed to be the most appropriate response. Instead, the challenge for Chipperfield lay within: the 20th- and 21st-century books and manuscripts to be displayed were not as visually magnetic as, say, a museum installation of large oil paintings or marble sculptures. On top of that, the objects had to be housed in dimly lit (50 lux) spaces to protect them from daylight. In order not to create a gloomy or claustrophobic environment, Chipperfield says, “We tried to expand the sense of enclosure with extra layers of outdoor terraces that take advantage of the German-Tuscan landscape.”

Given a 75,440-square-foot site, the architects came up with a temple-on-a-podium scheme, where the base would contain six exhibition galleries, totaling 10,763 square feet. Although the parti may remind some of Mies van der Rohe’s National Gallery in Berlin, where a crystalline glass-and-steel exhibition pavilion sits atop a base of windowless galleries, at Marbach the lower level galleries are revealed as the hill slopes down to the south and west. As Chipperfield notes, “We wanted the base submerged, but handled so you would still be aware that architecture is there.”

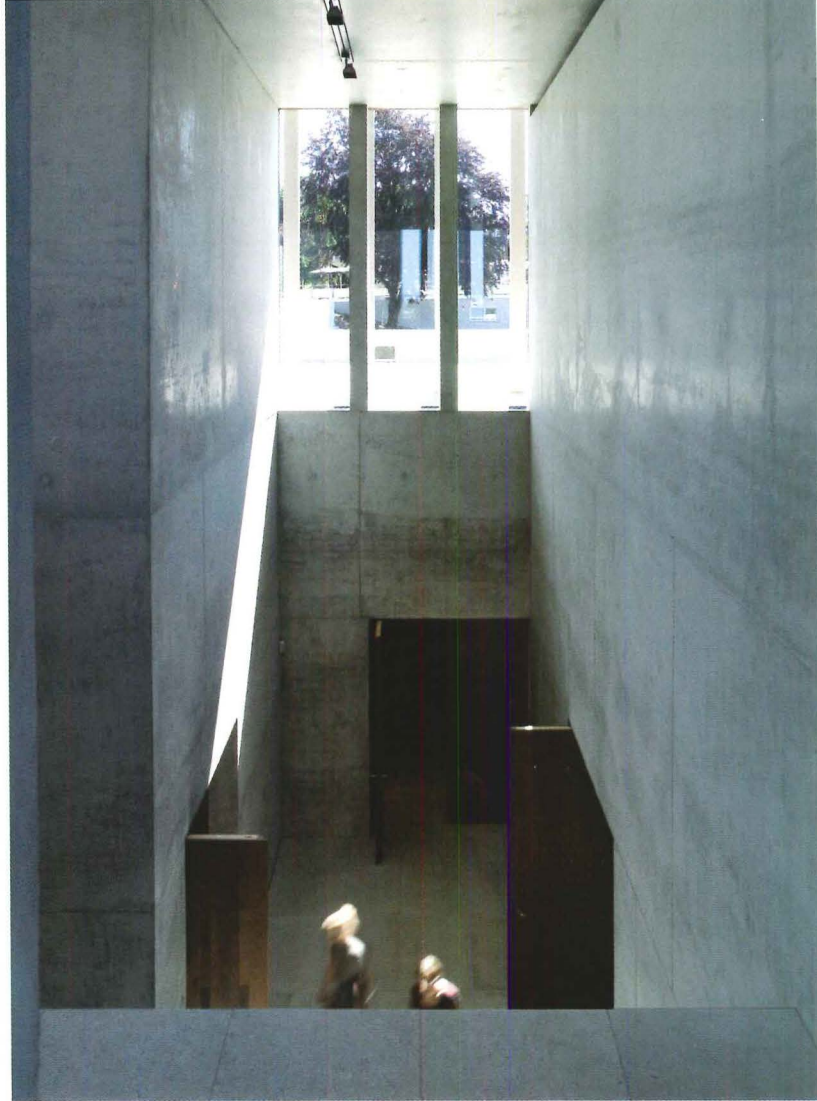
The scheme nicely evokes Mies’s own Classical precedents, such as Friedrich Gilly’s unbuilt monument to Friedrich II in Berlin of 1797, where the base was to contain the sarcophagus, and Karl Friedrich Schinkel’s polychromed palace projected in 1834 for a site on a rocky promontory overlooking the Black Sea at Orianda, in the Crimea. But perhaps the most arresting antecedent to Marbach is Leo Von Klenze’s Walhalla, built in 1842 near Regensburg as a memorial to German history. With its grand view of the Danube, its stepped terraces, and stripped-down Doric Classicism, it memorably proclaimed Germany’s link to ancient Greece.

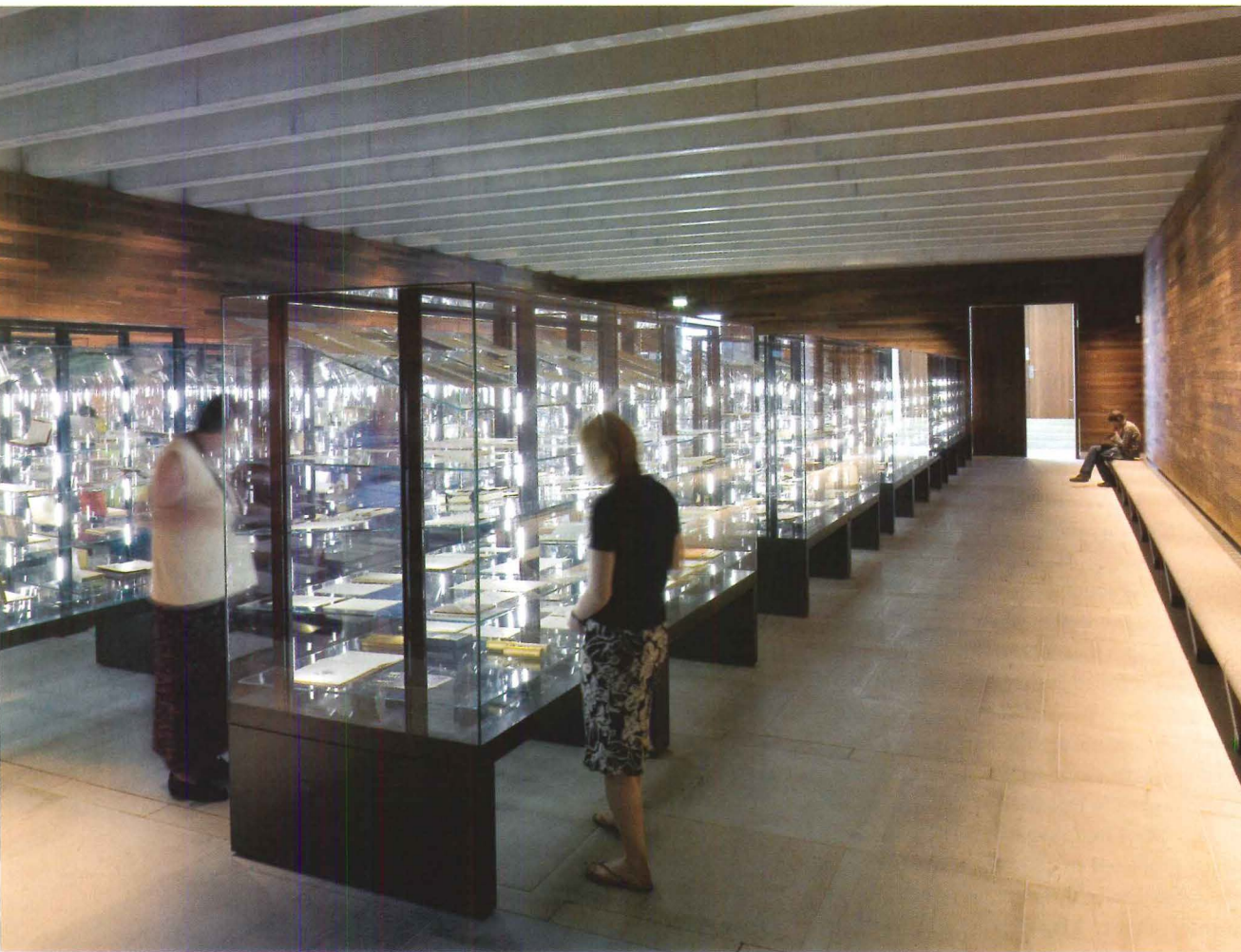
In a sparer manner, Marbach’s roof terraces, podium walls, and parapets, formed of large horizontal slabs of sandblasted precast concrete with a limestone aggregate and stringently linear, precast-concrete colonnades, also create an impressive, if more discreet, shrine to Germany’s modern literary legacy. The screen of columns, without capitals or bases, wrap the ground-level entrance lobby as if it were the cella of a temple on an acropolis.

On the lower level, embedded in the earth, the columns more frequently turn into thick mullions for glass window walls or pilasters set against the solid panels, fostering the perception of another level of colonnades. In designing the 38,800-square-foot museum, Chipperfield deliberately wanted the “ambiguous repetition” of freestanding columns merging into slightly detached columns, or pilasters and mullions. While the load-bearing facade may be “anachronistic,” Schwarz adds, “it’s a solid way of building. With no expansion joints, we avoided the typical details that make a building look temporary. Instead, we wanted to develop a tectonic quality.” Inside, columns give way to a poured-in-place concrete substructure of beams, floors, and walls.

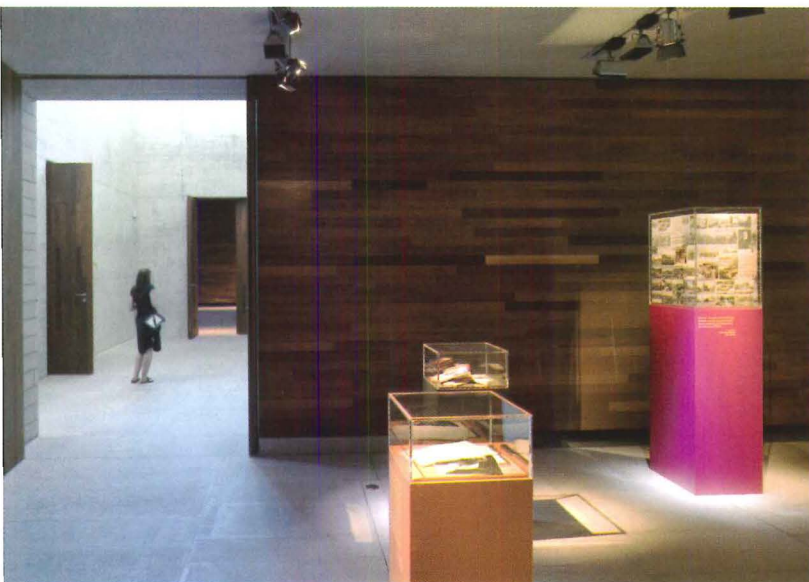
Entering the lobby from the open terrace and the loggia edged by the colonnade, museumgoers find themselves in a large reception hall, where ipé, a dark Brazilian hardwood, clads much of the exterior and

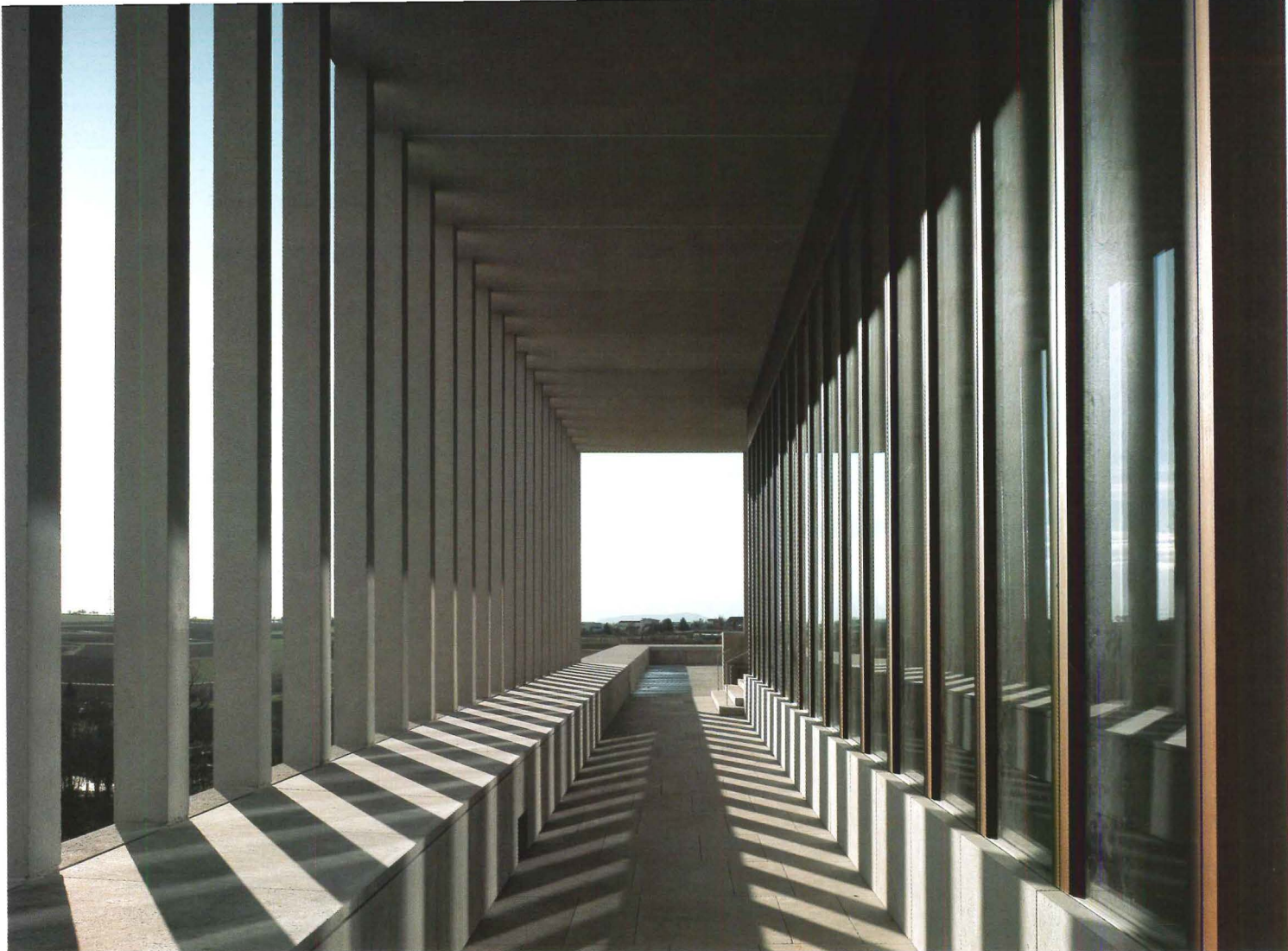
Once they have entered the museum at grade, visitors can see lower-level galleries (above right) opening onto a double-height atrium. Skylights between concrete beams illuminate the lower-level foyer (right).





Since the lower-level galleries had to be kept dark (50 lux) to protect the 20th- and 21st-century books and manuscripts on display from daylight, Chipperfield lined the walls with a dark ipé wood. A main gallery for the permanent collection (left) glitters with steel-and-glass vitrines illuminated by low-reflection, LED-strip-module fixtures. To keep the lower-level spaces from being too tomblike, Chipperfield designed the galleries with varied ceiling heights and placed them next to naturally lighted areas (below two). Light refracts off the limestone floors, as well.





interior walls. Daylight bathes the limestone floors and concrete walls in an ethereal glow on both levels. On the lower gallery level, skylights and clerestories introduce a softly eery light into the public spaces. Since the six galleries, both for permanent collections and temporary exhibitions, had to be dimly lit, Chipperfield designed these windowless spaces to adjoin a space that is either a glazed loggia or illuminated by skylights to diminish the sense of having descended into a tomb. The galleries themselves, with the dark ipé-paneled walls and concrete-beamed ceilings,

“WE’RE BRINGING BACK A CLASSICISM THAT HASN’T BEEN SEEN IN THIS PART OF GERMANY SINCE THE WAR,” SAYS CHIPPERFIELD.

vary in height. “We wanted these galleries to be dark in a positive way—not just dark boxes, but rooms with architectural integrity,” Chipperfield explains. To that end, exhibition design firm Element, of Basel, created glass-and-steel vitrines for the exhibited books, and manuscripts glitter with low-reflection, LED-strip-module lighting fixtures.

The combination of Classical elements, such as the colonnades, loggias, podium, and siting, plus Modernist use of materials, with minimal detailing, results in a scheme that is so stripped to essentials it makes Mies’s Modernist dictum to create “*beinahe nicht*” (almost nothing) seem like a clarion call for Dorothy Draper’s decorative approach. Nevertheless, a resemblance to Albert Spear’s type of rigid (if more vastly monumental) Classicism for Hitler did generate discussion with the clients, Chipperfield says. “We were bringing back a sort of Classicism that hasn’t been seen in this part of Germany since the war,”

he adds. “But the period was far enough away that the discussion was interesting; Germans are willing to analyze what things mean. It’s a great climate to work in.”

Obviously, a certain irony underlies this sort of accomplishment, with its cultural and architectural reverberations. Nevertheless, as any number of instances around the world indicate, the global age defies a narrow sense of political history and boundaries.

In the same way that Chipperfield’s architectural endeavors in America’s heartland—with the Figge Museum of Art in Davenport, Iowa [RECORD, November 2005, page 116]; the newly completed Des Moines Public Library; and the projected St. Louis Art Museum expansion and master plan—demonstrate, sometimes an *auslander* can both build on and transform local traditions. In this case, the new building has been executed with a refreshing quality that reflects, while it contributes to, its place in history. ■

The repetitive rhythm of the columns and mullions gives the loggias, such as this one facing south (above), a surreal, de Chirico-esque air. Beyond, the terrace overlooks the Neckar River.

Sources

Concrete: X. Buchenrieder GmbH

Steel and metal structure: Beck GmbH


Wood and glass facades: Vereinigte Holzbaubetriebe GmbH

Cabinetwork and custom work: Friedrich Hanselmann KG Möbel und Innenausbau

Limestone floor paving:

Estrich Benirschke

For more information on this project, go to Projects at archrecord.construction.com



Abe tailored triangular and slash windows (this page) to illuminate specific galleries. His idea was to retain the cubic form's integrity and bring in daylight, but without distracting views out. The main entrance is at the top level (opposite).

Hitoshi Abe forges a box of dimpled Cor-Ten steel, painted white on the inside, as a home for the new **KANNO MUSEUM** in Japan

By Naomi R. Pollock, AIA

A stark metal box for metal sculptures, the Kanno Museum of Art (also known as the Shiogama Sculpture Museum [SSM], after the surrounding town) contrasts markedly with the expressive curvy structures that first thrust architect Hitoshi Abe into the limelight. This latest work, a Cor-Ten cube, dimpled with a pattern reminiscent of diamond plate, contains a cluster of small galleries, inspired by soap bubbles but made of flat planes of steel. The brainchild of an art-loving, 70-something psychiatrist eager to share her collection, the 2,370-square-foot museum features eight modestly scaled figural works by such Western artists as Auguste Rodin and Henry Moore, plus temporary exhibitions. Adjacent to the doctor's palatial 30-year-old, masonry home in the Sendai suburb of Shiogama, Japan, Abe's sculptural building—residential in scale only—bears no resemblance to this or any other house nearby.

Single-family homes, small apartment buildings, and sporadic rice paddies border the narrow, circuitous road leading to the hillside site of the Kanno Museum. Perched on a grassy plateau and adjacent to an existing retaining wall, Abe's rust-colored building rises from concrete foundations. With its ground level below the road, the cube stands apart from its densely built immediate surroundings. Yet the approach to this object building proceeds effortlessly from the street, across the museum's small, cast-concrete parking area, and up a series of steps into the boxy volume. The main entrance, marked by an L-shaped Cor-Ten canopy, brings visitors directly into the museum's top level.

Leaving behind the mundane streetscape, the front door opens onto a reception area—the *entrée* into a magically white world, textured exactly like the exterior. Here, floors become walls, walls become ceilings, and art becomes the focus. Steel stairs descend immediately to an exhibi-

Naomi R. Pollock is RECORD's Tokyo-based correspondent.



tion space, the first of a spiraling sequence of irregularly shaped galleries on three levels, all contained within the building's rectilinear enclosure. With slashed doorways and white, angled walls defining the three display spaces, the journey culminates on the building's lowest level, with the largest gallery, a room intended for small concerts and art installations. From there, an elevator back up to the top completes the circulation loop, depositing passengers in a small vestibule, where glass floor panels allow glimpses of the galleries below. But what really draws the eye is a triangular window across the adjacent reception room, opening toward ocean views—one of the few points of contact between the otherworldly interior and the real-world exterior.

Unlike commonplace buildings, so often stacked in domino fashion along grid coordinates, the Kanno Museum has its own unique, internal

order. "I am more interested in space created by the relationship between people or objects than some kind of absolute system," says Abe. He considered imposing mathematical constructs or other ordering systems on the interior, but ultimately trusted his instincts and turned to soap bubbles.

Soap bubbles—dependent on and defined by each other—provided the perfect conceptual model for his galleries (though the architect was by no means literal, giving them faceted instead of curved forms). Intent on fostering an intimate relationship between the eight sculptures and the display spaces, Abe began by drawing a continuous, cellular enclosure, without discernable horizontal or vertical planes, around each

Project: SSM/Kanno Museum of Art, Shiogama, Miyagi, Japan

Architect: Atelier Hitoshi Abe—Hitoshi Abe, principal

Engineers: Oak Structural Design; Sogo Consultants

General contractor: Kajima Corporation—Takahashi Kogyo



artwork. At that stage, he observes, “We essentially designed boundaries between the sculptures.”

Abe clustered the “bubbles” by piling them into a cube that took its dimensions simply from the site’s maximum permissible building envelope. Confining the bubbles not only established adjacencies, but also secured the architect’s fragile and, until then, unstable organizational system. As the design progressed, some barriers broke down, with the original one-to-one correlation between sculpture and space morphing into a more flexible arrangement, capable of accommodating temporary exhibitions or presenting the permanent collection in multiple ways.

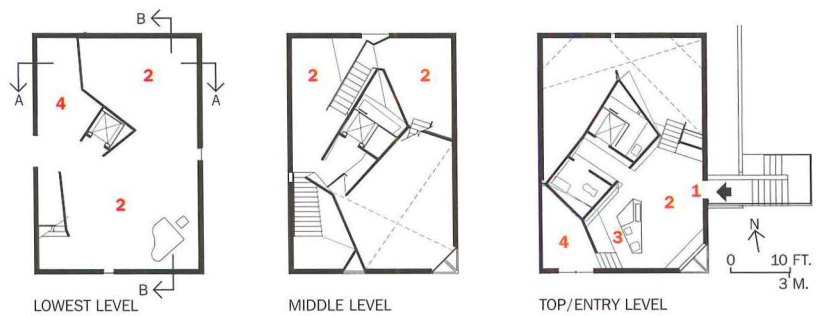
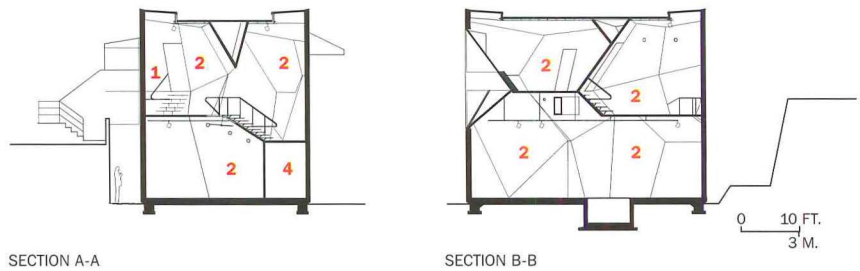
The analogy between steel plates and ephemeral soap bubbles may not be instantly obvious, but both can provide structure and enclosure simultaneously. Yet finding the ideal way to use steel here required, as the expression goes, thinking outside the box. “Nowadays people don’t want to take the time to invent,” laments Abe. But it took his team, including a structural engineer and the shipbuilder who had crafted the perforated-steel sheets for his Aoba-tei restaurant [RECORD, September 2005, page 132],

Stairs ascend from a small parking area to the main entrance, where an L-shaped canopy marks the front door (right). Faceted wall planes, evocatively lit by slash windows, create a highly sculptural interior (above).





- 1. Entrance
- 2. Gallery
- 3. Kitchen
- 4. Storage





a mere 15 minutes to devise the museum's unique waffle walls.

Both inside and out, each wall is composed of two steel plates, covered by a grid of 6-by-3-inch, lozenge-shaped indentations, placed back-to-back. With the plates welded together at the embossments, each wall forms a double-sided barrier with air pockets to reduce condensation in between. A velvety rust that will eventually turn a rich, chocolate-brown coats the exterior walls. On the interior, some walls have a matte-paint finish that shows off the dimpled texture, while others carry a layer of wallboard for hung artwork. Abe unified the space and offset the sculptures by painting every interior surface white, even the floors and ceilings, most of which are of corrugated steel, sandwiched between flat plates.

Since the architect was able to work directly with the fabricator, building almost entirely with steel simplified many aspects of the construction process, improved quality control, and reduced costs. Yet this method also presented its challenges. Because of the narrow roads and limited capacity of the transport trucks, the steel had to be transported as small panels and then welded on-site. But getting all the pieces to fit together perfectly tested even the skilled shipbuilders who prefabricated and then assembled the components.

The task of fitting out the steel shell and transforming it into an actual building went to the general contractor, who was responsible for

everything from the concrete foundations to interior finishes and window installations. Abe intended the exterior openings to bring in ambient light without impairing the cube's integrity or revealing, from the inside, too much of the museum's surroundings. The windows include a triangular skylight, angled into the side of the building, that illuminates the ground level; slash-shaped glass insets that span various levels; and in the staff office, operable strip windows. Adjustable track fixtures highlight the displays, while linear lighting elements, mounted where gallery walls meet, reveal the underlying cellular structure.

Though pioneered for the display of a select group of sculptures, the Kanno Museum's seemingly organic rules of organization are full of growth potential. "When you design, you have to define," maintains Abe. "But it would be boring if that definition came from limitations—I'd rather design for 'possibility.'" ■

Sources

- Cor-Ten panels:** *Kajima Corporation*
- Lighting:** *Toshiba; Yamagiwa; Matsushita Denko*
- Elevator:** *Mitsubishi Hitachi*
- Plumbing fixtures:** *Inax; Fuji*

Design; Toto; Cera

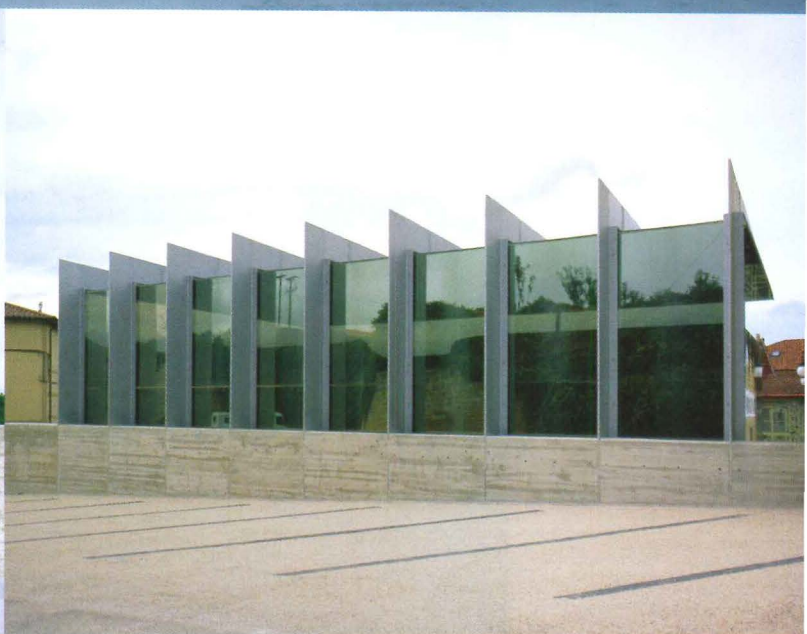
For more information on this project, go to Projects at www.archrecord.com.

Though the permanent collection's eight sculptures are relatively small in scale, the introspective, all-white interior—with its faceted, textured walls against idiosyncratic windows and skylights—showcases the artwork to dramatic effect (this page and opposite).



ONIA

The fluidly shaped wine shop is sheltered by a glass-and-steel canopy (right and below two), which cantilevers over the fiberglass-reinforced polyester-and-resin shell.



Zaha Hadid creates a jewel-like pavilion sheltered by a canopy for a **WINE SHOP AND TASTING ROOM** at the López de Heredia Winery in Spain

By David Cohn

The wine-tasting pavilion designed by Zaha Hadid for the historic López de Heredia Winery in the Rioja region of Spain compresses complexity and depth into a diminutive structure. Built first as a display stand for a Barcelona food fair in 2002 and then reassembled at the winery, it is now nestled under a glass shading canopy suspended from large, L-shaped cantilevering steel beams on one side. The pavilion, like a series of nested Russian dolls, in turn shelters the winery's elaborately carved mahogany and oak display stand for the 1910 Brussels Worlds Fair. Seen another way, the pavilion is an alluring portal to the mysteries of the winery. The flask-shaped profile of its entry opens up like a funnel inside, as if burrowing into the hidden world of the sprawling complex of buildings behind it. Either way, Hadid's design, without being too trite or obvious, alludes to the complexities experienced in uncorking and savoring a bottle of aged Rioja wine.

It is surprising to find a caprice of contemporary architecture at one of La Rioja's oldest and most tradition-bound wineries. Situated among other wineries at the edge of the town of Haro in the northeast part of Spain near the Basque region, this family-run business, now in its fourth generation, sticks to the winemaking methods for fermentation and aging established by Rafael López de Heredia, who founded it in 1877. No stainless-steel vats or computer-run temperature controls can be found here.

But the new pavilion is more than just a fashionable marketing ploy. Hadid—whom the founder's great-granddaughter, María José López de Heredia, discovered in a 1995 monograph—created a structure that is simply another element of the winery's already iconoclastic campus. It joins Txori Toki (the Basque term for *birdhouse*), a colorful lookout tower that crowns the López residence, built around 1886, along with a vaguely Art Nouveau gallery-bridge of colored Belgian glass that joins the house to the office block, and countless other elements, including a 1910 American windmill. López also found a 1910 display pavilion disassembled

David Cohn, an international correspondent for RECORD, is based in Madrid.



The steel-finned canopy for the pavilion abuts a retaining wall and a parking area in the villagelike winery.

and forgotten in one of the winery's storerooms. Too tall to fit in existing buildings, it became the motive for Hadid's project.

The architects developed the design through the gradual deformation of a rectangular space in section, moving from the back of the structure to the front, to end with what project architect Jim Heverin calls "a distorted memory shape resembling a decanter—which was not an intentional end point, but once noticed, could not be ignored." The billowing side walls provide space for ample banquettes inside, which are complemented by Verner Panton chairs and custom-designed tables for wine tasting. The sectional deformation is rhythmically marked by structural steel ribs, laser-cut to outline the changing profile. Each rib consists of doubled steel plates, which allowed the pavilion to be disassembled along the joints between them after the 2002 fair for transport from Barcelona to Haro.

The architects repeated the distorted form of the entry profile plan—a cool, three-dimensional trick that is most noticeable on the transparent glass ceiling, and in the plan's reflection at night on the suspended glass canopy. The pavilion's exterior side walls ripple: Finished

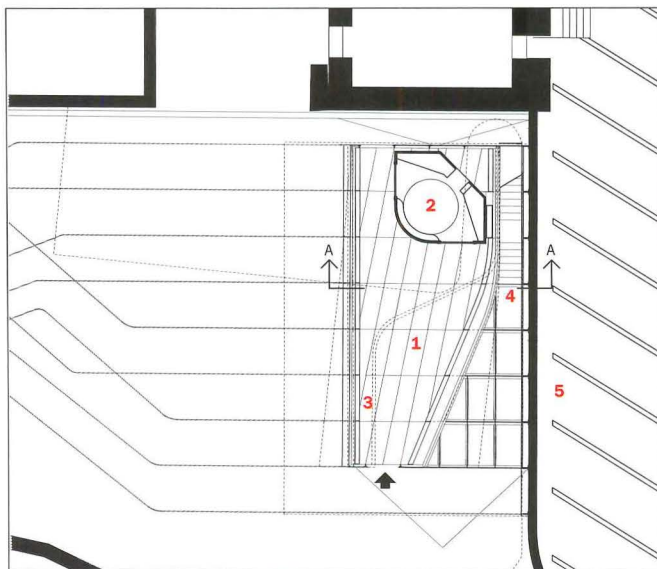
Project: R. López de Heredia Viña Tondonia, Haro, Rioja, Spain

Architect: Zaha Hadid Architects—Zaha Hadid, principal; Jim Heverin, project architect; Tiago Correia, Matthias Frei, Ana Cajiao, Raza Zahid, design team

Local architect: Arquitectura IOA—Candi Casadevall, project architect; Nuria Ayala, Xavier Medina, Joan Ramon Rius, project team

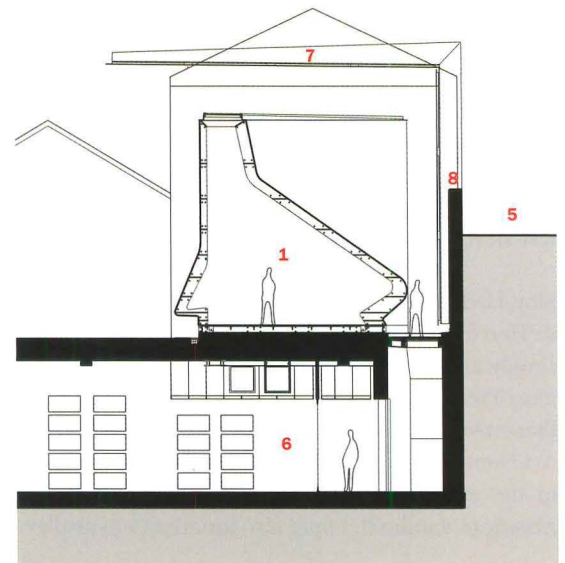
Engineers: Jane Wernick Associates (structural); Arup London (mechanical)

In the wine-tasting section of the pavilion, visitors enter via a tilted front door and sit at banquettes installed within the coffers of the steel-ribbed walls, or on Verner Panton chairs. A wine-tasting room is being built below grade, reached by an outdoor stair.



ENTRY FLOOR

1. Tasting area
2. 1910 Booth
3. Banquettes
4. Outside stair
5. Upper-level road
6. Underground function room
7. Canopy
8. Retaining wall



SECTION A-A



The interior of the wine shop and tasting room terminates in an Art Nouveau display booth carved of mahogany and oak for the 1910 Brussels World's Fair. Structural steel ribs of doubled steel plates along with steel panels are revealed inside the deformed-decanter-shaped pavilion.

like a boat, they were built with successive layers of foam insulation, fiberglass-reinforced polyester, coats of sanded epoxy resin, and polyurethane paint colored a burnished gold.

The architects also created a new visitors' entry and parking for the tasting room and shop. Paving of weaving metal lines and LED lights embedded in asphalt, like a miniature airport runway designed by a drunk, gives way to metal grilles on one side. These span the still-unfinished, below-grade wine-tasting room, which can be reached by an outdoor stair tucked between the pavilion and the retaining wall. A continuous, solid-surface seating, table, and wall unit is being fabricated now for the underground space. From this location, tours of the winery's maze of moldering cellars will begin.

Since 2004, when Hadid won the Pritzker Prize, López says she has been a bit overwhelmed by the crowds and media attention the wine shop is attracting. This is Hadid's second completed project in Spain, after she designed a floor of rooms at the Puerta de América Hotel in Madrid [RECORD, September 2005, page 96]. Six more buildings are on the way, including the Bridge Pavilion for Expo Zaragoza 2008, the EuskoTren railroad headquarters in Durango, and a competition-

winning design for a university library in Seville. The family is also surprised by a few other side effects of contemporary architecture, such as the fact that the 8,500-square-foot structure, despite its state-of-the-art, energy-efficient mechanical equipment, has doubled energy bills at the 200,000-square-foot winery, a symptom of its belated passage out of the 19th century. But López insists that she has only followed hallowed family tradition in her quixotic architectural adventure. "I was attracted by [Hadid's] idea that architecture can only triumph before the public when we all have a sensibility for it," she maintains. No doubt, this modest little wine shop has made a big contribution to that process. ■

Sources

Steel canopy and floor plates: URSS

Floor (composite wood): Composites Gurea (Parklex)

Glass: Glass XXI

Furnishings for below-grade function room: Dupont (Corian)

Verner Panton chairs: Vitra

Lighting: Agabekov; Sill Lighting; Nord Light

For more information on this project, go to Projects at archrecord.construction.com.



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SHOPPING CENTERS

Cultural Icons

Having assumed many identities during the 20th century, from strip center to mega-mall to festival marketplace, the shopping center reflects the values of those who shop there.

By Clifford A. Pearson



TRIANGLE SHOPPING CENTRE

Manchester, England

The U.K. and Hong Kong–based firm Benoy creates a modern shopping center inside a 1903 corn exchange, making sure it spills onto the sidewalk and engages its urban neighbors.



GALLERIA DALLAS

Dallas, Texas

A major interior renovation by SMWM and new landscaping by Hargreaves Associates help revive the fortunes of a mall that had once been a regional trendsetter.



ABERDEEN CENTRE

Richmond, B.C., Canada

In a Vancouver suburb with a large Asian population, this retail-and-residential complex designed by Bing Thom Architects caters to its local customers as it applies lessons from a global market.

You are where you shop. Every teenager knows that. Whether we admit it or not, our choice of shopping venues says a great deal about who we are—providing important clues to our income, age, place of residence, lifestyle, and personal aspirations. So it's no wonder that shopping centers loom large in our emotional landscapes and have played prominent roles in movies like *Fast Times at Ridgemont High* and *Dawn of the Dead*. They are also cultural markers, identifying particular milestones on the road of modern development. Drive out to the American heartland—to Lake Forest, Illinois, for instance, where you'll find Market Square, which began in 1916 and is now listed on The National Register of Historic Places as the first planned shopping district in the United States. Keep going and you'll hit Country Club Plaza in Kansas City, Missouri, which opened in 1922. It was developed by J.C. Nichols as an automobile-focused retail complex and was one of the first places to be called a "shopping center." In fact, you could chart the course of urban development in the 20th century by mapping the growth and changing character of shopping centers: the move to the suburbs, the supersizing of the mall, the rise of discount outlets, the festival marketplace's attempt to bring people back downtown, and the recent emergence of "lifestyle centers," which try to combine the DNA of both Main Street and the mall.

Once firmly identified with the United States, the shopping center has spread around the globe, embraced by billions as an icon of affluence. Beijing now boasts the world's largest, the Golden Resources Shopping Mall, which at 7.3 million square feet is 3.1 million square feet bigger than the Mall of America, in Bloomington, Minnesota, formerly the largest. In his article on the Aberdeen Centre outside of Vancouver, Trevor Boddy calls it "the first of the new, globalized shopping malls to be built [in North America]." What had been an American export is now being imported from abroad, complete with foreign flavors and appeal. Although set in the suburbs, the Aberdeen Centre—designed by Bing Thom Architects—engages its context with a pair of public outdoor spaces, includes a 120-unit condo tower, and will connect to a new rapid-transit line being built for the 2010 Winter Olympics. So this mall is planting urban genes in the body of a suburb. In Manchester, England, the Triangle Shopping Centre is also playing a transformative role, supporting the revival of the city's downtown in the aftermath of a 1996 terrorist bombing. At the Galleria in Dallas, the firm SMWM shows how architecture and \$70 million can help an aging mall get its mojo back.

You are where you shop. And that applies to entire societies, as well as individuals. ■

For more information on these projects, go to Building Types Study at archrecord.construction.com.

ONE: TRIANGLE SHOPPING CENTRE

Manchester, England

Benoy takes a historic corn exchange building damaged by a terrorist bomb and turns it into a 21st-century shopping center.

By Clifford A. Pearson

Architect: Benoy—David Coyne, executive director; Peter Challoner, senior architectural technician

Client: Milligan RRI

Engineers: Faber Maunsell (structural; mechanical/electrical); Midas Technologies (sky bar)

Consultants: Design Intervention (feature lighting); Mel Chantrey (sculptures)

General contractor: Dean and Bowes

Size: 150,000 square feet

Cost: \$7.8 million (entrance and refurbishment); \$1.8 million (sky bar)

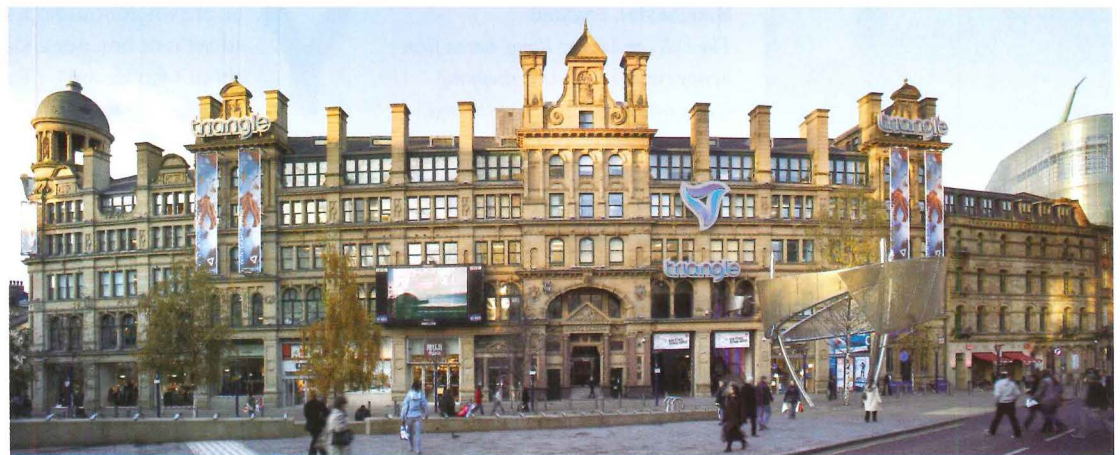
Completion date: March 2005

Sources

Perforated stainless-steel sheets on sky bar: Nova

Plasterboard and metal-stud system: British Gypsum

For more information on this project, go to Building Types Study at archrecord.construction.com.



On June 15, 1996, a bomb set by the Irish Republican Army ripped through the center of Manchester, England, injuring more than 200 people and causing extensive damage. During the following nine years, the government and private developers rebuilt the area, using a master plan designed by EDAW. One of the final pieces in this urban jigsaw puzzle was the renovation of the 1903 Corn Exchange Building, which had incurred only superficial damage from the bomb but had become a retailing anachronism. Originally a market-style trading hall, the corn exchange had evolved into an emporium of natural and “alternative” foods and “New Age” products by the 1980s.

Program

The property’s owner, Milligan RRI, hired the large U.K. and Hong Kong-based design firm Benoy to convert the corn exchange into a

modern shopping center, accommodating a new mix of tenants and a contemporary design for all the public spaces and graphics. The owner also wanted the complex, which it renamed the Triangle Shopping Centre, to better connect with its urban context, specifically Exchange Square to the south and Victoria Station to the north.

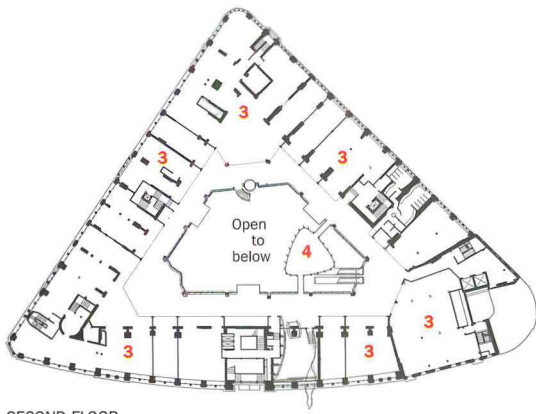
Solution

Because the Corn Exchange Building was landmarked, Benoy could make only minor changes to its exterior. The designers added new signage, including vertical banners and a large LED display screen, which would be programmed by the BBC to present cultural and sporting events. “The owner wanted the center to have a stronger presence on

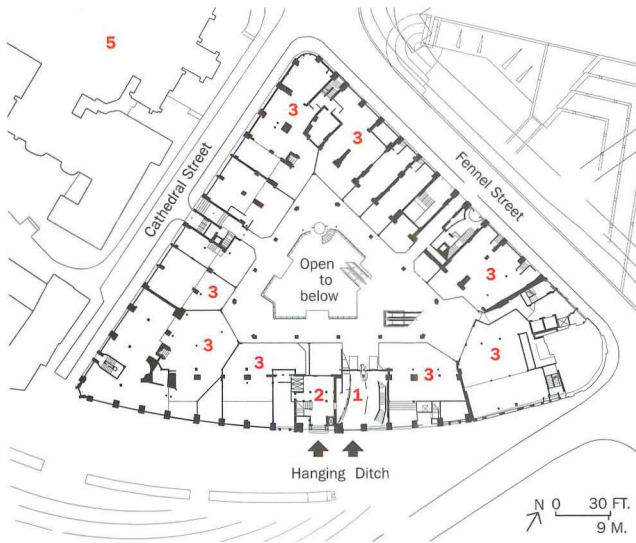


Sculptures by Mel Chantrey help announce new entries on the north (above) and the south, facing Exchange Square (top). Hovering on three legs, the sky bar acts as an icon for the center (opposite).





SECOND FLOOR



GROUND FLOOR

1. Shopping center lobby
2. Office lobby
3. Retail
4. Sky bar
5. Cathedral



The architects cleaned up the existing structure's glazed vaulting and domes (top right) and wove new materials, such as stainless steel and glass, into the historic building (right).





The sky bar was built in a factory, then reassembled inside the shopping center at night. It houses a coffee retailer, which has done a booming business at this location.

Exchange Square,” says David Coyne, executive director of Benoy, “so we developed a design where the new interior would spill out onto the square.” To do that, the architects inserted a modern, two-story-high entrance where a store had been, and converted the old, stepped entryway into the main access point for offices that sit above the three floors of shopping space. Then they added another new entrance on the

north, creating a strong circulation route from Victoria Station through the mall and out to Exchange Square. To emphasize this axis and alert people that something new was going on inside the old building, the architects worked with artist Mel Chantrey to create sculptures at the new entrances that use the same materials—steel and perforated metal—as those in the revamped shopping center.

Inside the building, Benoy reworked the floor plates and circulation to create a tri-level shopping center with 150,000 square feet that takes full advantage of the old building’s glazed vaulting. As a

“jewel in the crown,” the architects designed a podlike “sky bar” that rests on three legs and has the look of a lunar landing vehicle. In fact, the sky bar did land from elsewhere, having been built in a factory, then reassembled over an eight-week period inside the mall at night when the shops were closed. “We needed to create a visual icon, but one that wouldn’t overwhelm everything else,” says Coyne of the sky bar.

Commentary

Although the new BBC display screen and some of the graphic elements on the exterior of the building seem to be more tacked on than

integrated with the historic envelope, the Triangle Shopping Centre has a stronger relationship with its urban neighbors than its predecessor did. Pedestrians now flow through and around the building and hang out at the rebuilt Exchange Square (designed by landscape architect Martha Schwartz). Inside, the shopping center copies many of the slick moves—glass balustrades, stainless-steel trim, and polished-stone floors—found in malls all over the world. But the new elements enliven the old architecture, and the sky bar provides just the right kind of wow to make this mall more fun than most others. ■

TWO: GALLERIA DALLAS

Dallas, Texas

SMWM and Omniplan renovate an aging diva of a mall, using contemporary materials and light-filled spaces to give her renewed life.

By David Dillon

Architect: SMWM—Cathy Simon, FAIA, design principal; David Bacon, Alice Beneicke, Jennifer Brodie, Dan Cheetham, AIA, Jackie Lange, AIA, Lamberto Moris, FAIA, Dean Nakabayashi, Gregg Novicoff, AIA, Matthew Peak, Tiffany Scharpf, Kat Sheldon, Pietro Silva, Eric Staten, Amanda Williams, design team

Architect of record: Omniplan

Client: UBS Asset Management

Engineers: Thornton-Tomasetti (structural); Arjo (mechanical)

Consultants: Hargreaves Associates (landscape); T. Kondos Associates (lighting)

Construction manager: Wolf Group

General contractor: VCC

Size: 250,000 gross square feet

Cost: \$35 million (interiors); \$70 million (including landscaping, design, graphics, and furniture)

Completion date: November 2005

Sources

Paint: Benjamin Moore

Laminates/veneers: Briggs Veneers; General Woods & Veneers

Flooring: ASN Natural Stone

Carpet: Milliken

Lighting fixtures: Modular; Kurt Versen; Prudential; Linear Lighting; LSI; ETC; Winona; Pablo Pardo

Railing: South West Metalsmiths

For more information on this project, go to Building Types Study at archrecord.construction.com.

The Dallas Galleria opened in 1982 at the conjunction of a tollway and an interstate, a textbook definition of a 100 percent location. For 20 years it was a money machine for developer Gerald Hines—an instant satellite city containing a hotel, office towers, movie theaters, and a glass-vaulted shopping mall with a skating rink, food court, jogging track, and other trendy amenities. It was more coherent and architecturally sophisticated than its Houston prototype, which Hines opened in 1970. (Both malls were inspired by the 19th-century Galleria in Milan, Italy.) It also happened to be the luxury mall closest to Dallas's affluent northern suburbs.

But with the emergence of new retail concepts such as power centers and lifestyle centers, and major upgrades to competing malls, including the premiere NorthPark Center, the Galleria lost its cachet. Sales slumped, name retailers left, and the entire project suddenly looked passé. USB Realty eventually bought it from Hines, in 2002, and embarked on a \$70 million renovation to get it back in the regional retail game.

Program

"When we compared it to newer malls in Dallas, it looked so tired," recalls Cathy Simon of SMWM, who collaborated with Hargreaves

Contributing editor David Dillon divides his time between Dallas and Amherst, Mass.



and kids' stores side by side), and there were no public spaces where shoppers could take a break from nonstop consumption. Current research shows that more shoppers go to a mall to browse and watch the passing parade than to visit a specific store or make a specific purchase. But the Galleria had no idling places except those around the ice rink—a signature feature carried over from Houston—and even they had dark spots and dead ends.

"We were aware of what was going on at NorthPark and elsewhere,"



Associates and Omniplan of Dallas on the turnaround. "It had old ficus trees, lots of boring pink and brown granite, and no sense of place."

Tired doesn't begin to describe the situation. Circulation was poor, the mix of stores perplexing (bou-

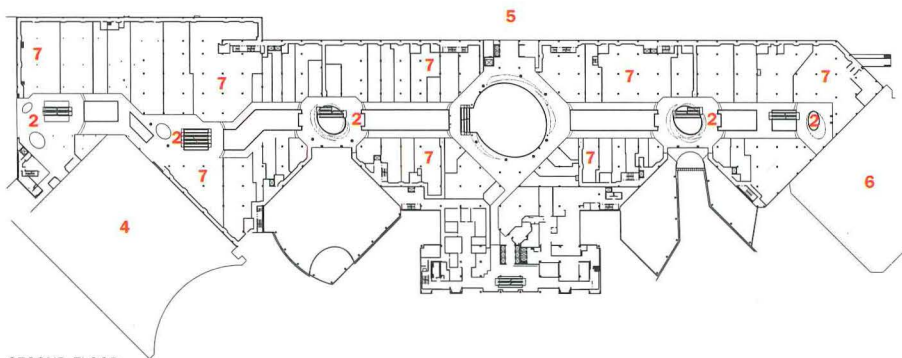
says Omniplan's Tipton Housewright, "and felt that in order to attract high-end tenants, we needed to create an indoor version of Rodeo Drive."

Solution

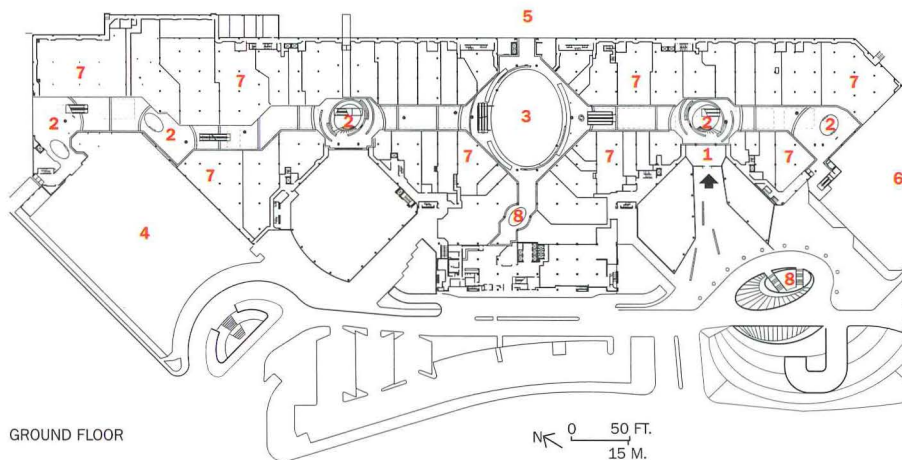
The architects' first big move was to

The architects created a new main entrance for the mall (opposite, top) and renovated 250,000 gross square feet inside the complex. In the 20 years after it opened in 1982 and before it was renovated, the mall had gotten worn and tired (opposite, bottom). The revived interior (right) features new finishes, a scissors escalator, and palm trees suspended at the third floor.





SECOND FLOOR



GROUND FLOOR

0 50 FT.
15 M.

1. Main entry foyer
2. Activity node
3. Skating rink
4. Saks Fifth Avenue
5. Macy's
6. Banana Republic
7. Retail
8. Fountain

The new scissors escalator helps circulation in the three-level mall, while a reconfigured skating rink offers more space for people to gather (above).

convert the ground floor into an urban street by removing the ficus trees and planters, adding limestone paving and contemporary lighting, and creating small plazas with benches and sculpture at key points along the mall's 960-foot-long spine. The effect was to turn a nondescript concourse into a chic shopping promenade featuring upscale retailers. Mid-price stores moved to the second level, and family stores to the third.

To improve vertical circulation, a tough issue in three-level malls, the architects added a sleek scissor escalator at center court, next to the ice rink, which they made smaller and more elliptical to improve flow around it. They made other key nodes more elliptical as well, and refaced balconies and walkways in green glass and Australian eucalyptus to create a richer and more fluid design.

The Galleria's monumental glass vaults, static and diagrammatic versions of Milan's stunning original, presented another problem. To cope with it, Hargreaves suspended embalmed palm trees—as in “real but dead”—from planters on the third level, where they become vertical sculptures that help tie the vast space together while serving as ironic metaphors for the trees that were removed below. Curved and folded-fabric sculptures by French artist Daniel Graffin float overhead, celebrating the light filtering through the vaults. Several of these pieces hang above a new children's play area, another of the attractions designed to keep parents and kids shopping till they drop.

Commentary

The Dallas Galleria renovation is more cosmetic than structural. The basic building section remains unchanged, but the new materials, lighting, and public amenities add up to a more urbane and sophisticated shopping experience. It is still a mall, but one no longer teetering on the brink. Sales have improved, new tenants have arrived, and the overall atmosphere is more inviting. If the Galleria has been reconfigured rather than reinvented, it is no longer stuck in a time warp. ■



The architects turned the ground floor into an indoor street with a series of “activity nodes” that allow shoppers to take a break and relax (above). Throughout the mall, new furniture, contemporary lighting, and elegant materials have given the complex new life (right).



THREE: ABERDEEN CENTRE

Richmond, British Columbia, Canada

Bing Thom Architects designs a mixed-use complex that is helping a suburb become more of an urban kind of place.

By Trevor Boddy

Architect: Bing Thom Architects—Bing Thom, Luciano Zago, Allan Alomes, Brian Billingsley, Eric Boelling, John Camfield, Yi Mei Chan, Chris Doray, Stephanie Forsythe, Michael Heeney, Shinobu Homma, Marcos Hui, Stanton Hung, Eileen Keenan, Arno Matis, Michael Motlagh, Robert Sandilands, Michael Wong, Tony Yip, Francis Yan

Owner: Fairchild Developments

Engineers: Bush, Bohlman (structural); Keen (mechanical); RA Duff (electrical); MPT (civil)

Consultants: Fred Liu (landscape); Illuminating Concepts (lighting)

Construction manager: Dominion Construction

Size: 400,000 square feet (retail); 300,000 square feet (parking)

Cost: \$62 million

Completion date: February 2004

Sources

Glass and skylights: Advanced Glazing Systems

Curtain wall: Vanceva Glazing Loadings

Floor and wall tile: Savoia Canada

Paints and stains: Zolatone

For more information on this project, go to Building Types Study at archrecord.construction.com.

As many of us learned from studying the works of Aldo Rossi, never count a building typology dead. I remember being thrilled by Rossi and Carlo Aymonino's massive Gallarate housing project outside Milan when it opened in 1974 for its updating of Trajan's market in Rome and the continuous arcades found in Italy's Veneto. With the rise of big-box stores and so-called power centers, and the drift of chain stores back to urban streets, there has been speculation in North America that shopping malls are a dying breed. But simultaneously, the rest of the world has shown increasing zest for malls, with the most impressive examples now found in South America, the Middle East, and East Asia.

Bing Thom's Aberdeen Centre for Vancouver's heavily Asian suburb of Richmond is the first of the new, globalized shopping malls to be built on this continent. It is a truly 21st-century reinvigoration of the type, with a layout that ignores the tired bipolar model that places the super-market at one end, the anchor department store at the other, and double-loaded rows of shops in-between. With its smartly detailed, colored-glass walls, the sinuous Aberdeen Centre breaks all the conventions of shopping-mall design: It has an innovative layout, an unconventional leasing strategy, shopping

Trevor Boddy is a Vancouver-based critic and urbanist.



floors that are vertically stacked with multilevel parking to one side, a 120-unit condo tower right over the mall, and a net-to-gross ratio that's low due to all the space devoted to public amenities. The design may also point to something many cities talk about these days, but few have accomplished: the urbanization and densification of postwar suburbs.

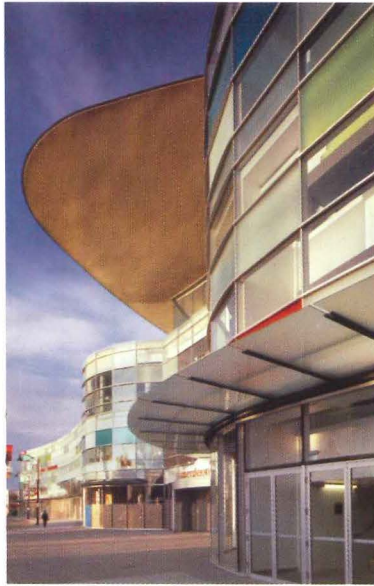
Program

Aberdeen represents the vision of its owner, Hong Kong-born media entrepreneur Thomas Fung. Educated at the University of British Columbia and N.Y.U., Fung produced and wrote a number of Chinese-language kung-fu and comedy movies, then settled in Vancouver to manage his otherwise Hong Kong-based family's real estate and media empire, including Fairchild Group, North America's largest

Chinese-language TV, radio, and Internet operation.

Built in the early 1980s, the original Fung-owned Aberdeen Mall was underperforming economically two decades later and had become difficult to manage (its movie theater and arcade attracted local gangs). To revive the property, Fung engaged a fellow Hong Konger-Canadian, Bing Thom, who had emerged from the shadow of his former employer, Arthur Erickson, to become Vancouver's most progressive city builder. Seeking a wider customer base for the mall, Fung took Thom's radical advice to demolish the existing shopping center and build a new, 562,000-square-foot retail-residential-entertainment complex on its site, renamed Aberdeen Centre in English. Aberdeen refers to Richmond's equivalent in Hong Kong—an upscale suburb. But the

The architects worked with Molo Design to develop a color palette for the building's curtain wall (right two and below). Colored-glass panels come in opaque, translucent, and transparent versions and can be changed over time. A deeply recessed courtyard (far right and opposite) provides access to produce stalls and restaurants.



mall's more important and all-new Chinese name doesn't refer to location at all; its ideograms translate as "Timely" and "Trendy Place."

Solution

As the project moved through design and construction, Fung rethought the mall's retail mix. He renewed none of his former retail tenants, instead lining up leading-edge Asian retailers, such as Thailand's answer to IKEA and one of Korea's leading clothing stores. Then he secured the North American master franchise for Daiso, the Japanese equivalent of Wal-Mart.

Thom's curvilinear design responds to siting considerations, such as a realigned public street on the east side of the property that traces a large arc accommodating the mall's enlarged footprint. With a new rail line set to open for Vancouver's 2010 Winter Olympic Games and a transit station planned just north of the site, Thom placed condominium apartments closest to the rail connection. While cars pull into a garage on the west side of the complex, pedestrians can enter from the north, east, and southeast.

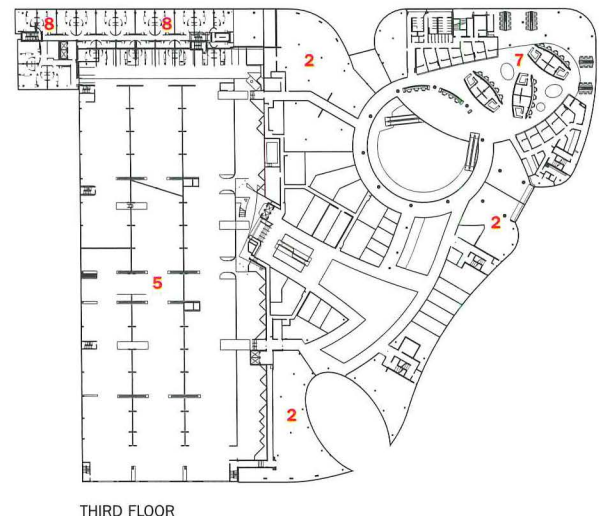
Inside the mall, Thom arranged stores mostly along single-loaded pathways, creating a more open and spacious environment for shoppers. The curving circulation routes also improve sight lines so storefronts are easy to find. Daylight is an obsession in Thom's design:



1. Fountain court
2. Retail
3. Food market
4. Courtyard
5. Parking
6. Residential lobby
7. Food court
8. Apartment



GROUND FLOOR



THIRD FLOOR



Retail floor trays step back in section to deepen penetration, while 20 light cannons inspired by Corbu's La Tourette brighten the generous public spaces without hitting storefronts with direct sunlight.

The architect's use of colored glass for the project's curtain wall establishes a strong visual identity for the building. Thom worked with Stephanie Forsythe of Molo Design to distill a palette of colors that picks up hues from the mainly Asian strip malls in the area. Using full-scale mock-ups of the curtain wall, Thom's team developed a range of opaque, transparent, and translucent panels for each color, so that exterior walls can be periodically modified to meet the changing needs of the retailers behind them. The random checkerboard patterning of the panels makes future changes less apparent. The architects designed window mullion caps so their bull-nose profile curves inward and can be fastened on the back, allowing flat-plate glass to be used even for tight curves. Project architect Luciano Zago says, "The benefit of this detail is the perception of curving surfaces but the economics of faceted glass."

Because both owner and designer were committed to increasing Richmond's public space, Thom created a pair of public outdoor plazas—a deeply recessed market

Curving pathways and generous public spaces create an open, light-filled setting for the mall's retail outlets.

court ringed by produce stalls and restaurants near the west end of the main elevation, and a smaller piazzeta under a giant, disklike roof shielding the main entrance to the complex. The disk's clear span, which stretches nearly a city block, caps the central atrium (Richmond's largest interior space) and is heavily programmed with entertainment functions. The disk's continuously curved plaster soffit serves as both a clerestory reflecting surface and a screen on which images can be projected. Look up there and you'll find animated views of clouds and stars—both the astronomical variety and the kings of Canto-Pop.

Commentary

A show-biz client and a know-biz architect combined strengths at Aberdeen Centre to create a mall that poses an elegant counter-argument to the shopworn clichés and bottom-line formulas that almost killed this building type. With single-family bungalows from the 1960s across the street, Aberdeen Centre engages the landscape of suburbia while enlivening it with a sensitively scaled but densely packed program of uses. The light-rail line now under construction next door will link Aberdeen to Vancouver's airport and downtown. And with a speed-skating oval for the 2010 Olympics rising just a few blocks away, Aberdeen may prove the germ to a retail, entertainment, and residential hub that could render this suburb a lot more urban.



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Rain-Screen Facades Are More Than Skin Deep

DESIGNERS EXPLOIT THE EXPRESSIVE POSSIBILITIES OF A SYSTEM THAT SEPARATES A BUILDING'S CLADDING FROM ITS WEATHER-RESISTANT BARRIER AND HELPS COMBAT WATER PENETRATION WOES

By Joann Gonchar, AIA

Water is a necessity of life. But in buildings, mismanaged water allowed to penetrate exterior walls is a pernicious problem for architects, occupants, and owners. It can wreak havoc on finishes and structural components, and adversely impact a building's market value.

The conditions that cause infiltration are straightforward. "For a leak to occur, you need water, a hole, and a force to drive it through," says Neil McClelland, Arup associate principal. But finding the exact source of water problems and correcting them after occupancy is not so clear-cut, and often disruptive and expensive. It is more effective to prevent water from penetrating facades during design and construction, and one strategy for doing so is a rain screen.

In the broadest sense, a rain screen is cladding divorced by means of a flashed and drained cavity from a building's weather-resistant barrier, says Tom Schwartz, president of engineering firm Simpson Gumpertz & Heger (SGH). According to this definition, the typical masonry cavity wall can be classified as a rain screen. In such a wall, the continuous air space between inner and outer wythes helps control some of the forces that drive water into the interiors of buildings, such as gravity, capillary action, surface tension, and momentum.

However, rain screens need not be made of masonry. The cladding

CONTINUING EDUCATION



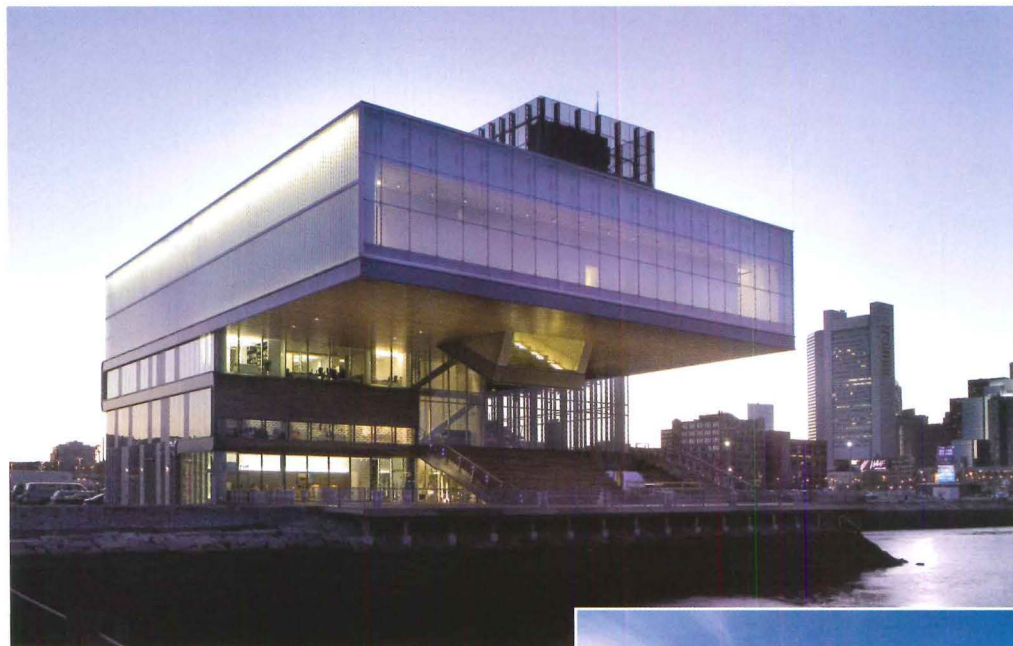
Use the following learning objectives to focus your study while reading this month's ARCHITECTURAL RECORD/AIA Continuing Education article. To receive credit, turn to page 146 and follow the instructions.

LEARNING OBJECTIVES

After reading this article, you should be able to:

1. Explain what a rain screen is.
2. Describe how a rain screen works.
3. Discuss various rain-screen designs.

For this story and more continuing education, as well as links to sources, white papers, and products, go to archrecord.construction.com.



A channel-glass cavity wall illuminated from within helps Boston's Institute of Contemporary Art glow at night but shields gallery space from the sun.

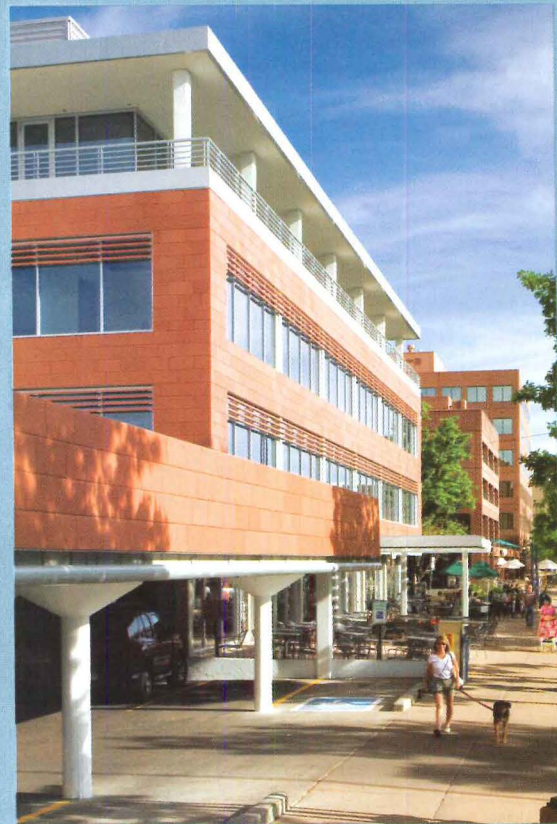
can be made from almost anything as long as it is durable, including metal, timber, glass, or even some fabrics, says McClelland. Similarly, for the weather-resistant backup wall, a variety of materials are suitable, such as metal stud-wall construction, masonry, or concrete.

Bold beacon

Many architects have capitalized on the freedom that the separation of the cladding and weather-resistant barrier allows by reinterpreting cavity-wall construction. One recent example is the Diller Scofidio + Renfro–designed Institute of Contemporary Art, in Boston, which opened in December. A channel-glass-clad cavity wall encloses three sides of the upper level of the 65,000-square-foot, two-story waterfront building. This wall assembly, which includes a standard metal stud wall that acts as the true thermal and weather-resistant barrier, protects the art from natural light but allows the building to serve as a beacon at night, says Gregory Burchard, project manager for Perry Dean Rogers Partners, the executive architect.

The 11-inch-wide pieces of channel glass are butted together and sealed at the flanges along their 14-foot lengths, except for an approximately 12-inch venting gap left at the bottom of each. At the base of the glass, a drainage slot allows the wall to weep. Between the stud wall and





As part of a \$4 million renovation of a 1960s-era office building in Denver, the architect replaced an original glass curtain wall and expanded metal facade (top left) that had earned the building the nickname “the cheese grater.” The new cladding (left), an open-jointed terra-cotta rain-screen system, appealed to the client because it offered the warmth of brick without the weight. Window shading devices (right) are made of terra-cotta square sections threaded on post-tensioned steel rods.



the channel glass is an 18-inch cavity, sized primarily for the light fixtures inserted between the two layers. White polyvinyl chloride (PVC) sheeting covering the stud wall provides a reflective surface for these lights, helping achieve the glowing effect the architects sought.

Classification conundrum

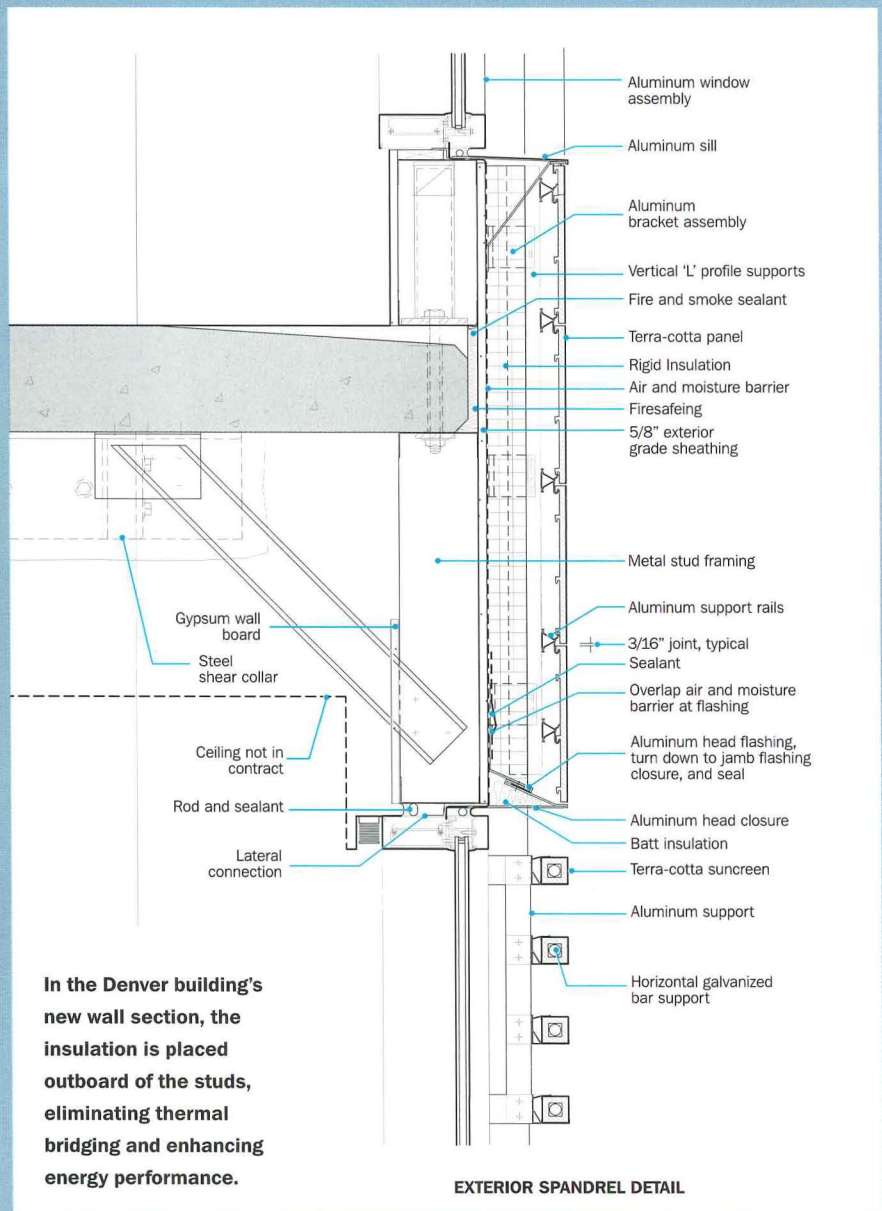
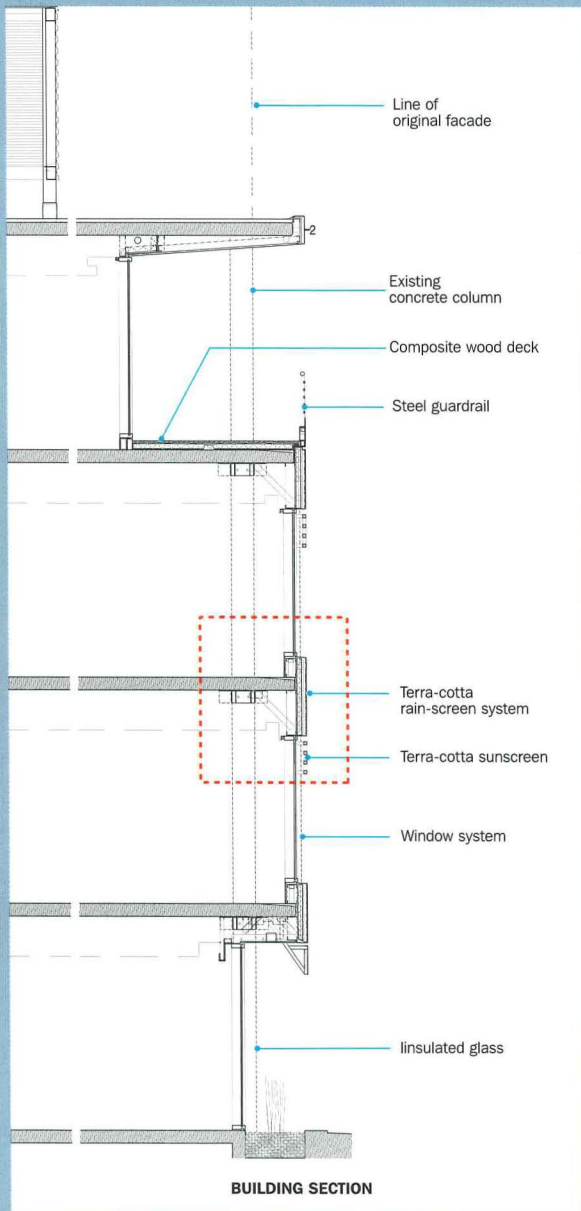
Although the ICA, along with other cavity-wall buildings, has cladding that is separate from its weather-resistant enclosure, some industry experts would not classify its facade as a rain screen because it is not a pressure-equalized system. According to a more narrow definition, a rain-screen wall is one designed to neutralize wind currents on the inside and outside surfaces of cladding so that pressure differences do not drive water through gaps or flaws in an assembly and into a building interior.

Walls designed with these pressure differences in mind are said to conform to the so-called “rain-screen principle” and are sometimes referred to as “pressure-equalized rain screens.” Such systems are composed of an airtight plane protected by an open-jointed or vented

cladding. Separating these two layers is a cavity or air chamber. The joints are sized so that air, but little or no water, can pass through as gusts buffet the cladding, equalizing the pressure on the exterior and within the cavity.

Experts say that an effective air-barrier system—one that has low air permeability, structural strength, and continuity over gaps—is an essential component for creating the required airtight plane. As part of the backup wall, an air barrier reduces the flow of air through the assembly and greatly contributes toward reducing the air-pressure differential across the rain screen, according to the National Research Council Canada (NRC). “In a pressure-equalized system, an air barrier is absolutely necessary,” concurs Schwartz.

The NRC recommends compartmentalizing the cavity, so that as wind pressure varies across the building face, air does not flow from high-pressure areas to lower-pressure areas, carrying water with it. Generally, smaller and more rigid compartments can respond more quickly to pressure changes than those that are larger and more flexible, explains Madeleine Rousseau, a council research officer and coauthor of



In the Denver building's new wall section, the insulation is placed outboard of the studs, eliminating thermal bridging and enhancing energy performance.

numerous papers on rain-screen systems.

There is considerable industry debate about how best to size compartments. Efforts to create modeling tools especially tailored for this purpose are under way but not yet validated, says Rousseau. Compartment configuration is another area of discussion. However, NRC wind tunnel studies indicate that compartments should be smaller at locations vulnerable to large pressure variations, such as corners and parapets.

Weight-loss strategy

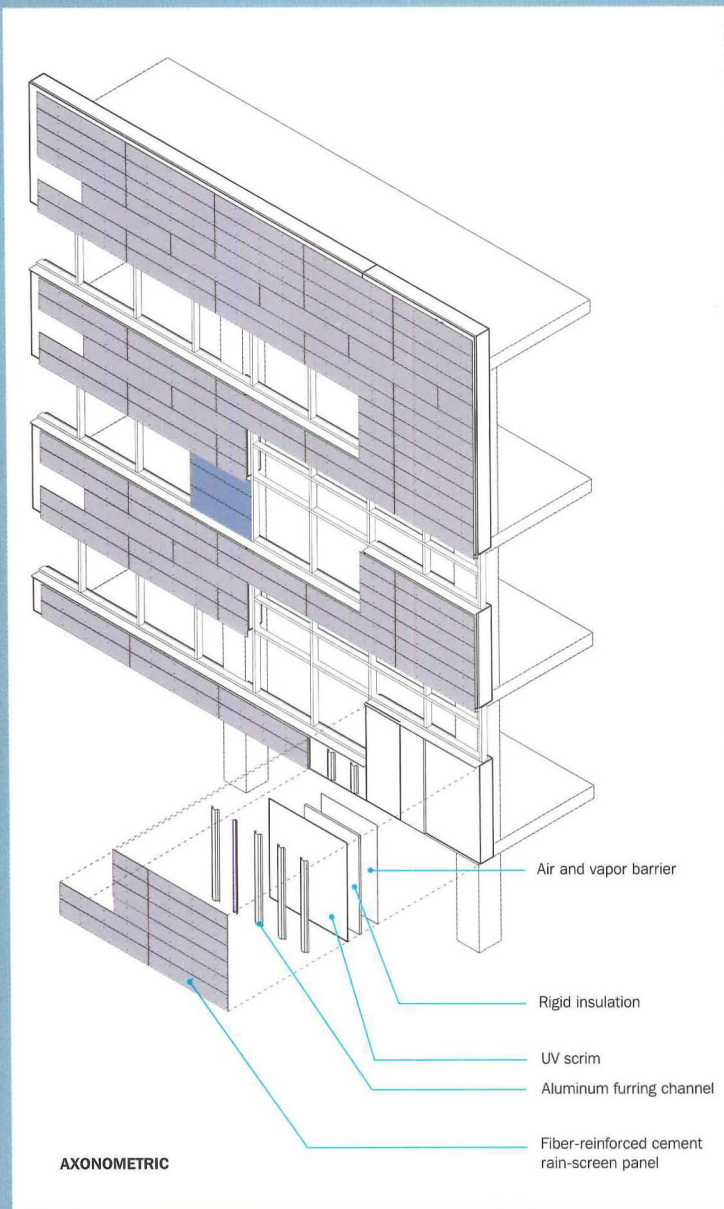
Despite the promise of performance advantages, worries about water penetration are often not the determining factor in the selection of a rain screen over a more traditional cladding system. For example, when 4240 Architecture renovated a 32,000-square-foot office building in Denver's Cherry Creek neighborhood, the need for a lightweight system made a terra-cotta rain screen a good choice. Because the concrete floor slabs of the four-story building, constructed in 1963, were not up to current code, the architect was limited to systems that weighed no more than 10

pounds per square foot. Even after reinforcement of the structure at column locations with shear collars, the use of brick, the client's preferred material, was not an option. "That is what led us to terra-cotta, which has

NARROWLY DEFINED, A RAIN SCREEN IS A SYSTEM DESIGNED TO REDUCE PRESSURE DIFFERENTIAL ACROSS CLADDING.

the warmth of brick," says Geoffrey Brooksher, AIA, 4240 senior associate.

During the nine-month, \$4 million gut renovation project completed in spring 2006, the contractor, PCL Construction Services, reduced the building to its structural frame, removing interior partitions and finishes. It replaced the original glass curtain wall and expanded metal sunscreen facade—which had earned the building the nickname "the cheese grater"—with a wall assembly composed of standard 6-inch metal-stud framing, sheathing, a combined vapor and air barrier, rigid insulation, and the ½-inch-thick terra-cotta panels hung



Parts of a research facility for Brandeis University will be clad with fiber-reinforced cement panels. Although the assembly will be open-jointed, it

will not be compartmentalized and is not designed to achieve pressure equalization. The architect was drawn to the system because it allows

expression of the north facade (top) as components that hang from the building, in keeping with the glass curtain wall planned for the south facade (above).

on an aluminum angle and support rail system.

The relative position of the materials provided energy-performance benefits, according to Brooksher. Because the cladding system was lightweight, the architect was able to pull the rain screen away from the face of the slabs and provide enough space outboard of the stud wall for 3 inches of rigid insulation. The configuration eliminated thermal bridging, or loss of heat through the studs, and increased the insulation's effectiveness by about 30 percent, he says.

To prevent pressure variation across the cladding surface, and to help the cavity achieve pressure equalization, each panel is surrounded by a 3/16-inch open joint, and the cavities within the four facades are divided into discrete compartments with aluminum closures, or delimiters, at the building's corners. The team decided not to pursue further compartmentalization because the basic wind-loading calculations required by code for any facade system, rain screen or otherwise, indicated that the building face did not have a large variation in wind pressure, according to Brooksher. However, he adds, "In larger build-

ings, compartmentalization is a bigger issue."

Wall components primarily intended to serve other purposes can sometimes do double duty as air-chamber delimiters. This was the approach followed by Renzo Piano, in collaboration with local architect Lord Aeck Sargent, when the two firms created a villagelike complex to expand Atlanta's High Museum. The High project, completed in late

RAIN-SCREEN COMPONENTS FUNCTION AS A SYSTEM BUT ARE OFTEN DELIVERED AND BUILT AS SEPARATE PARTS.

2005, has a rain-screen system composed of 4-foot-by-12-foot aluminum panels surrounded by 3/4-inch reveals and hung about 2 inches off the building's weatherproof stud backup wall. Steel fins run vertically between each row of panels and project beyond the edge of the facade.

Although Piano conceived the fins primarily as a device for casting shadows on the building surface, they also break up the cavity

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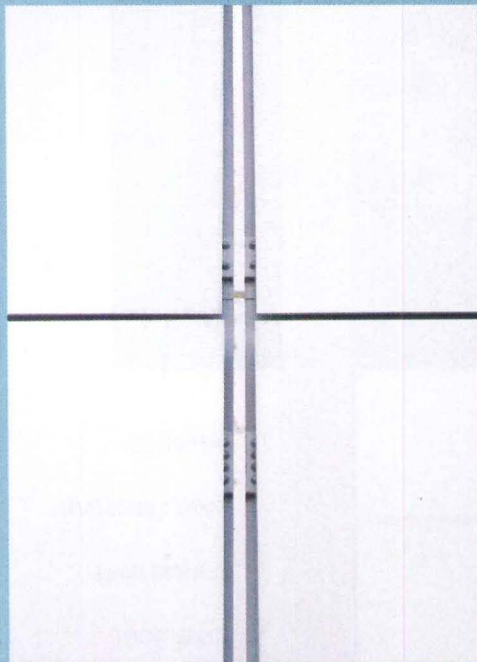
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The primary function of the vertical steel fins that project from the reveal between the aluminum panels cladding the High Museum is to add visual interest to the facade surface. However, the fins also act as air-chamber delimiters, slowing the flow of air gusts through the cavity. At the parapet level, the aluminum panels transform into skylight sunshades.



internally and slow the flow of wind gusts through it. Because of the relatively low height of the museum's complex of buildings (about 75 feet) and the protected courtyard space that their configuration creates, a separate compartmentalization strategy was not necessary, according to

IMPROPER FLASHING CAN BE THE ACHILLES HEEL IN AN OTHERWISE WELL EXECUTED EXTERIOR WALL SYSTEM.

McClelland of Arup, the project's facade consultant. "If it were a 40-story building, we would have been more concerned," he says, echoing Brooksher's comments about 4240's Denver project.

A distinctive feature of the High's rain screen is its integration with the devices that shade the museum's signature round light scoops. The top row of aluminum panels bend above the parapet to transform into sail-like screens that prevent direct sunlight from entering the galleries below. Arup performed three-dimensional analysis and ordered a full-scale mock-

up of the panel to identify any inherent weaknesses in the unusual shape.

The diversity of components and the number of construction trades involved sometimes presents a challenge for rain-screen projects like the High expansion. At the High, three primary subcontractors were responsible for the building envelope—one for the stud backup wall, another for the steel fins and their attachment to that backup wall, and a third for the aluminum panels and their frame—complicating coordination of stud locations and the rain-screen structure. "The facade works as a system but is delivered as separate parts," says McClelland.

The choice of a rain screen also had construction advantages, points out John Starr, AIA, Lord Aeck Sargent partner in charge of the High project. Because the architectural envelope is divorced from the weather barrier, quick erection of the building's enclosure is possible, he says. Rain screens are particularly well suited for a museum because it is a building type with a high percentage of solid wall and few windows. "The basic box can go up and be weatherproofed quickly," he says.

In contrast to the High, a planned sciences research facility for

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Brandeis University, near Boston, has large expanses of glazing. The south facade of the 200,000-square-foot building, planned for completion in 2011, will be almost entirely glass curtain wall with sun-shading devices. But Payette plans to clad other areas with open-jointed, fiber-reinforced cement panels. Although one material is transparent and the other opaque, both are part of a strategy to detail the building as a series of layers, says Kevin Sullivan, AIA, principal in charge of the project. "Expressing these materials as components hung [from the building] was appealing from an aesthetic point of view," says Sullivan.

The panels will be mounted on aluminum furring channels and anchored to a backup stud wall. Although there will be an approximately 3-inch gap between the panels and the rubberized asphalt membrane that serves as an air and vapor barrier, the assembly is not compartmentalized and not designed to achieve pressure equalization, according to Michael Louis, principal of SGH, the project's facade consultant.



The High's designers built a mock-up of the skylight sunshade to identify any weaknesses inherent in the sail-like shape.

The Brandeis project's panels will dissipate some of the kinetic energy of wind-driven rain. However, the real defense against water penetration will be the membrane adhered to the stud-wall sheathing, says Louis. The project is now in design development, and SGH is detailing window penetrations and connection points between the panel assembly and the glazed curtain wall to make sure the air and vapor barrier is continuous, and properly detailed flashing is provided.

Flashing can be the Achilles heel of an otherwise well executed exterior wall system, according to Schwartz, Louis's colleague at SGH. He stresses the importance of careful detailing, correct material selection, and proper installation. Schwartz recommends, for example, that through-wall flashing extend beyond the building face, and points to the unfortunate but common practice of specifying flashing material with only a 5 to 10 year life span in an assembly expected to last half a century. "It is critical that the expected service life of the flashing match that of the rest of the building," he says. ■



AIA/ARCHITECTURAL RECORD CONTINUING EDUCATION

INSTRUCTIONS

- ◆ Read the article "Rain-Screen Facades Are More Than Skin Deep" using the learning objectives provided.
- ◆ Complete the questions below, then fill in your answers (page 195).
- ◆ Fill out and submit the AIA/CES education reporting form (page 195) or download the form at archrecord.construction.com to receive one AIA learning unit.

QUESTIONS

1. A rain screen is broadly defined as which?
 - a. a brick wall
 - b. a stud wall
 - c. cladding that is separated from the weather-resistant barrier with a cavity
 - d. a channel-glass wall
2. A typical masonry cavity wall helps prevent water penetration due to all except which?
 - a. surface tension
 - b. gravity
 - c. capillary action
 - d. pressure differential
3. Narrowly defined, a "rain screen" must do which?
 - a. have a vented cladding
 - b. reduce pressure differential across the cladding
 - c. have compartmentalized air chambers
 - d. all of the above
4. An effective air-barrier system does which?
 - a. has continuity over gaps
 - b. reduces the flow of air through the wall assembly
 - c. helps reduce air-pressure differential across the rain screen
 - d. all of the above
5. The purpose of compartmentalization is to prevent which action?
 - a. air flowing to lower-pressure areas carrying water with it
 - b. air flowing to higher-pressure areas carrying water with it
 - c. air-pressure stabilization
 - d. air stagnation
6. The architect increased the energy efficiency of the Denver office building's wall assembly by which?
 - a. placing insulation between the studs
 - b. placing insulation outboard of the studs
 - c. using an air barrier
 - d. compartmentalization
7. Atlanta's High Museum rain screen includes devices to shade the light scoops for which reason?
 - a. all rain-screen walls include shading devices
 - b. to direct daylight into the museum
 - c. to keep direct sunlight out of the galleries
 - d. to keep the museum cooler
8. Rain screens are particularly well suited to museums for which reason?
 - a. museums need humidity control
 - b. museums have few windows
 - c. rain screens control direct sunlight
 - d. rain screens add security features to buildings
9. Which is not true of the planned research facility at Brandeis University?
 - a. it will include a glass curtain wall
 - b. the rain screen will consist of fiber-reinforced cement panels
 - c. the rain screen will be mounted on aluminum furring channels
 - d. the rain screen will be designed to achieve pressure equalization
10. Which is generally true of rain-screen air-chamber compartments?
 - a. more flexible compartments react more quickly to changes in pressure
 - b. more rigid compartments react more slowly to changes in pressure
 - c. compartments should be smaller at locations vulnerable to large pressure variations
 - d. compartments should be larger at locations vulnerable to large pressure variations



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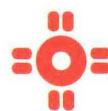
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Tech Briefs

Vegetated carpets thrive on exterior walls • An enclosure for a German concentration camp museum transcends convention with an innovative vacuum-sealed structural facade

Vertical and verdant, living wall systems sprout on two buildings, in Paris and Vancouver

Though still far from commonplace, green roofs are appearing on buildings with increasing frequency as designers tout their environmental benefits. But horizontal surfaces are not the only part of building envelopes that are sprouting green—gardens are also appearing on exterior walls. Two recent examples are a pleasingly unruly, 8,600-square-foot vertical garden covering one face of Ateliers Jean Nouvel's Musée du Quai Branly, in Paris (see page 86), and a lush, 500-square-foot vegetated wall that is part of a building that opened in November at the Vancouver Aquarium, in Canada.

In addition to the obvious aesthetic appeal, their designers say these vegetated walls offer many of the same advantages of green roofs, including purifying the air and reducing ambient temperatures. Like their horizontal counterparts, vertical gardens can also provide thermal insulation, acoustical control, and a habitat for insects and small animals.

Because these French and

Canadian examples integrate the plant material into the building envelope, both can be classified as living walls, explains Randy Sharp, principal of Vancouver-based Sharp & Diamond Landscape Architecture, the designer of the aquarium vegetated wall. Another more common type of vegetated wall is a green facade, which uses a trellis or other training device to support the growth of vines from the ground or from elevated planters, he says.

About 150 plant species are growing at Quai Branly, where the wall is composed of a polyvinyl chloride (PVC) sheet on a metal frame. The sheet serves as a waterproof layer, provides rigidity, and prevents roots from penetrating the drywall-and-stud assembly beyond, says Jean-Luc Gouallec, a botanist and consultant for the wall's designer, Patrick Blanc. The plants grow in a layer of acrylic felt stapled to the PVC. A drip irrigation system supplies water and periodic fertilization. Maintenance, primarily trimming of

overgrown plants, is conducted about three times a year, says Gouallec.

The Canadian wall, part of Aquaquest, a \$19 million learning center designed by Clive Grout and Stantec, is an entirely different kind of system. One-foot-square, 3½-inch-deep polypropylene modules hold the growing medium and plant materials, which are similar to those found on cliff faces, including wild flowers, mosses, and berries. The containers are secured to a stainless-steel frame that is in turn anchored to the building's poured-in-place concrete wall. A secondary frame on the

outside of the containers also helps hold them in place.

Water is supplied via an automated drip system, as at Quai Branly. However, the Aquaquest project uses rainwater collected from the roof and stored in an underground cistern to irrigate the living wall, as well as to flush toilets and refill freshwater fish tanks. Sharp says he is keen to design a vertical garden as part of a gray-water recycling system that would capitalize on the water's nutrients as fertilizer and cleanse it for further use. *Joann Gonchar, AIA*



About 150 plant species are growing on one face of the Musée du Quai Branly, in Paris (left). Required maintenance, primarily trimming of overgrown plants, is conducted about three times a year.



Polypropylene boxes containing pregrown plants such as flowers, mosses, and berries compose the vertical garden at the Vancouver Aquarium. A stainless-steel support grid secures the boxes to the building's structural poured-in-place concrete wall.



Tech Briefs



An innovative vacuum-formed facade provides a sober enclosure for museum

The fetish of the neutral white box remains as popular as ever in architecture, but structural engineer Werner Sobek has now taken it further.

In his design for a shelter for a withered World War II-era crematorium on the grounds of the 1942 Sachsenhausen concentration camp, Sobek turned to the ubiquitous formal device as a way to keep architecture from upstaging the somber atmosphere of the place. But far from implementing a conventional gypsum-board box for what is now a museum called *Station Z*, he developed a vacuum technique that adheres the translucent polytetrafluoroethylene-coated fiberglass outer membrane to the underlying steel structure with few additional attachments.

"We wanted to achieve a simplicity through complex engineering techniques," says Sobek, whose firm

has offices in Stuttgart, Frankfurt, and New York. The project, which opened in 2005 in celebration of the 60th anniversary of the camp's liberation, was a collaboration between Sobek and Stuttgart-based architect

SOBEK SAYS HE WANTED "SIMPLICITY THROUGH COMPLEX ENGINEERING."

HG Merz. Sobek's team sought to update traditional textile-based construction for the museum, located 22 miles north of Berlin, by taking out the sagging appearance and proliferation of fittings typically associated with tensile fabric structures. Sobek says that since only the ground-level foundations and floors of the crematorium buildings remain, it was important to him that the architecture of the museum protect the site in an aesthetically pleasing way with the least visual presence.

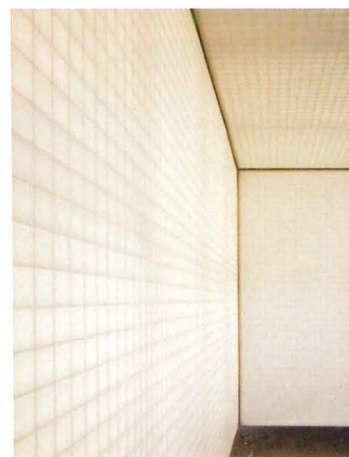
The membranes for the walls

and ceiling were stretched onto steel grating attached to the main structural elements. In the 39-inch space that separates the interior and exterior surfaces, contractors introduced a vacuum continuously maintained by baffled radial fans located nearly 230 feet away. The vacuum seamlessly keeps the membranes in place, while

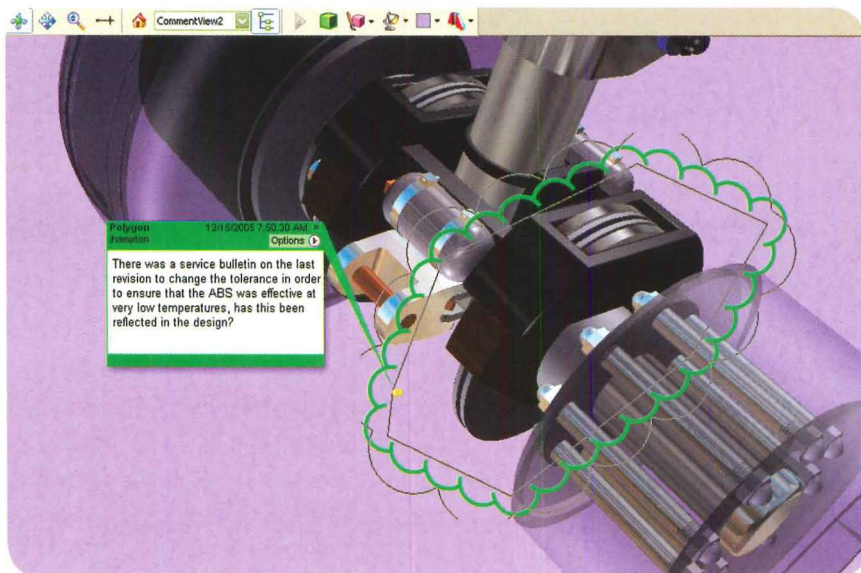
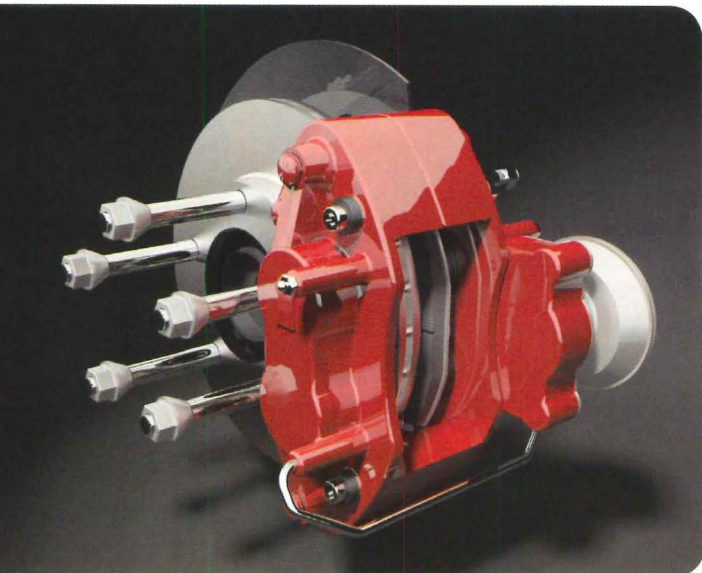
a pressure regulator ensures an internal range of 0.01 to 0.23 pounds per square inch in response to fluctuating wind speeds. Minor attachment points were accommodated inside the relatively airtight structure, out of view of visitors.

The result is a clean, white plane that silhouettes the steel structure, framing the crematorium buildings' remains in a 120-foot-by-130-foot box while acting as a muted surface for contemplation. The grating's grid, backlit by the sun, provides visual relief and human-scaled definition to

The underlying steel structure and continuous grating are visible through the fiberglass membrane vacuum-sealed in place. Fans maintain internal pressure at all times.



what could have been an infinite field of white. The project, which took only six months to construct, represents Sobek's commitment to integrated design, recently profiled in his work for the Mercedes-Benz Museum in Stuttgart [RECORD, November 2006, page 195]. *Russell Fortmeyer*



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BRIEFS

Columbia architecture students got a lesson

in lighting from Linnaea Tillett, featured here for her illumination of a park in Lower Manhattan (see page 154). For a special social event that took place late last year, the native New Yorker and Parsons The New School of Design instructor was asked to assist students to create a “special-effects chandelier on a shoestring budget,” she says. Many hours of experimentation, mock-ups, and LED-lifting later, the crew perfected a party lighting scheme that had revelers peering overhead in awe. Read more about it this month by surfing to the Lighting page at www.archrecord.construction.com. **And for the groovesters at EMI Music in London,** MoreySmith recently designed distinctive lighting for a five-story headquarters in Kensington, which accommodates 300 staffers. From color-changing LEDs to sleek Italian luminaires in the “meet and greet lounge,” the office has a personal ambience often missing from the workaday world. Stay tuned for more details. *W.W.*

CONTENTS

- 154 Project: Battery Bosque, New York City**
Tillett Lighting Design
- 160 Profile: Abhay Wadhwa/ AWA Architectural Lighting Designers**
New York City
- 164 Profile: Julian Lwin/Lwin Design Group**
Brooklyn, New York
- 169 Lighting Products:**
Outdoor/Landscape Fixtures

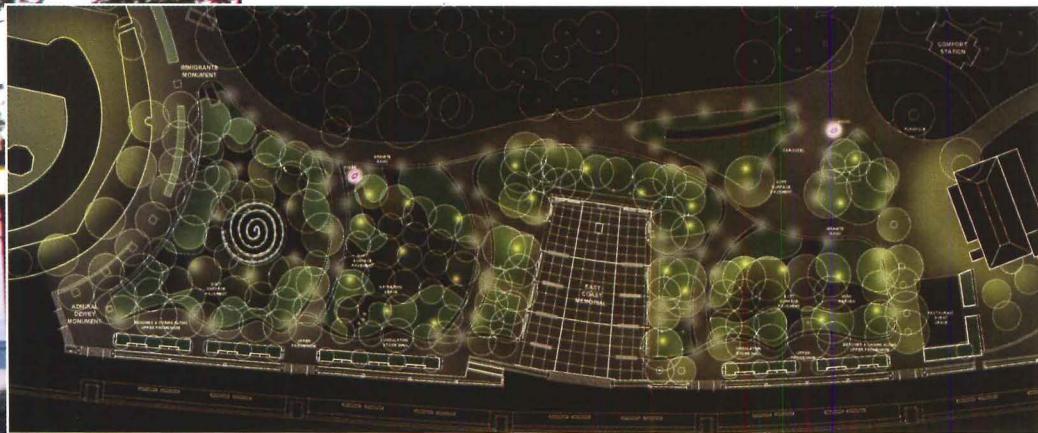
A tree grows in Brooklyn, of course, but so too does creativity sprouting on almost every street corner. Its neighborhoods are thriving with an influx of real estate investment and a community of artistic converts from Manhattan, plus design-savvy expatriates from Europe and Asia. This month we shine a light on three designers, all of whom have traveled the globe, perfected their craft, and settled down in their New York borough of choice to tackle the challenge of illuminating the world. Linnaea Tillett, familiar to readers of these pages, recently moved her studio from the Upper East Side to Williamsburg. She is still leaving her mark on Manhattan, however, with the recent lighting of the Battery Bosque along the Hudson River. Fellow Brooklynite Julian Lwin is a British import with a knack for inventive fixture design (below). And Abhay Wadhwa, who was born in India, now lights up projects from Mumbai to West 13th Street from his Manhattan workshop. Enjoy our New York special report. *William Weathersby, Jr.*





"Light through water" is the theme of illumination at the recently enhanced Battery Bosque in Lower Manhattan, says lighting designer Linnaea Tillett (above and opposite, plan.)

Linnaea Tillett graces the **Battery Bosque** along the Hudson with subtle nighttime lighting



PHOTOGRAPHY: © AMY BARKOW, EXCEPT AS NOTED;
RENDERING: SETH ELY/TILLETT LIGHTING DESIGN

By William Weathersby, Jr.

Poised on the southern tip of Manhattan, just blocks from the World Trade Center redevelopment site, Battery Park is one of New York City's oldest open public spaces along the Hudson River. At the forefront of ongoing, post-9/11 renewal programs in Lower Manhattan is the revival of the Battery Bosque, a park-within-a-park, which was recently renovated to promote quiet recreation, the display of public art, and the community's enjoyment of unrivaled vistas of New York Harbor and the Statue of Liberty.

The refurbishment project, sponsored and funded by the New York City Parks and Recreation Department, in collaboration with the nonprofit group the Battery Conservancy, is a makeover of the 3-acre pocket park situated adjacent to the neighborhoods of SoHo and Tribeca. With the redesign, it's now a welcome social oasis on the western fringe of Manhattan.

The Bosque was the creative brainchild of Dutch landscape design superstar Piet Oudolf (who had previously created the environmentally sustainable gardens and performance lawn of Frank O. Gehry's Millennium Park concert pavilion in Chicago, among many other high-profile assignments). The Saratoga Associates and Wiesz + Yoes

Project: Battery Bosque, New York City

Clients: New York Department of Parks and Recreation; The Battery Conservancy

Lighting designer: Tillett Lighting Design—Linnaea Tillett, principal designer; Russ Burns, senior designer;

Seth Ely, project associate (rendering)

Architects: Weisz + Yoes Architecture—Claire Weisz, Mark Yoes principals (benches, fountain, kiosk)

Garden designer: Piet Oudolf

Landscape architect: The Saratoga Associates—Jeff Poor; Laura Starr



Architecture were the landscape architect and designer, respectively, of the architectural elements of the Bosque.

Yet after dusk in Manhattan, what is a stroll along the river without the effect of dappled moonlight filtered through leafy trees, or perhaps harbor lights diffused by incoming fog? (Think Woody Allen's moody black-and-white cinematography in the cinema classic *Manhattan*.)

Adding a crucial extra level of aesthetic sophistication to the Bosque's design is subtle illumination conceived by consultant Linnaea Tillet, principal of Brooklyn-based Tillet Lighting Design. With only a handful of custom bollards and an array of fountain uplights, she and her colleagues have "cast light up through the water of the fountain, and riffed off the play of harbor lights cascading along the Hudson River," she says. Technically proficient as it is deceptively simple—the lighting helps to create a "living-room-style" rest area of sorts for the local community," according to project client Laurie Price, director of the Battery Conservancy. "Local citizens with children have never felt safer or more content coming over to this zone at night," she affirms.

The anchor of Tillet's lighting plan is a series of bronze-painted "firefly lights," which are custom-designed and fabricated bollards tucked among the low-standing plantings. They provide ambient illumination across the grove to encourage evening strolls. "The key to the redesign and lighting plan," Tillet says, "was to facilitate neighborhood and tourist use of the park by commuters, passersby, and anyone wandering through the zone to enjoy the scenery and waterfront attractions."

The primary pathways leading to the river are clearly lit by traditional, pole-mounted fixtures, which over several decades have become New York City Parks and Recreation Department standard luminaires. (They were originally adapted and specified by lighting designer Howard Brandston.) Departing from convention, however, Tillet's specially designed bollards encompass multiple applications, lighting volumes both horizontally and vertically. The fixtures invite parkgoers to enter different zones, or "outdoor rooms," Tillet says. The combination of the existing pole-mounted fixtures that downlight walkways along the river, supplemented by the new low-grazing, calf-height bollards, "provides a sense of safety, exploration, and delight," says Price.

After experimenting with multiple variations of bollard mock-ups over the course of several months, Tillet opted finally for a fixture she refers to as "the birdbath." Besides aesthetics, which were a priority for city administration officials, she says, "the clients' goals for the Bosque's lumi-

The kiosk (above), is internally illuminated with metal halides to appear as a nighttime beacon. The perforated-cylinder housings of the custom bollards (right and below) also function as lanterns that cast light on surrounding foliage.



naires were safety, maintenance, and vandal-proofing. We designed a fixture that would stand up to rain and snow, abuse from children or adults playing or jogging through the park, and even pets that might interact with the electrical beacons." Tillet, who trained academically as a psychologist as well as a lighting designer, says this outdoor illumination assignment "started as a perceptual problem—how to get light up into the trees while creating an intimate scale and charming ambience. The last

thing the New York City Parks staff wanted was floodlights."

Each "birdbath" bollard features a disklike ring set atop a painted, perforated cylinder that houses a PAR30 uplight set into the ground. "After our experimentation with weather and water factors, the final bollard design is actually quite streamlined and simple," Tillet says.

"We worked with the architects and landscape designers to ensure that the heights of the plants, the custom, Jatoba-wood benches, and every other element of the Bosque is in tune," Tillet notes. "The upgraded park might seem to laymen like a minor enhancement, but that was the subtle final effect the entire design team was aiming for."

With the sleek bollards joined by metal halides uplighting a fountain that cascades toward the treetops, the Bosque now is a new destination soon to be dog-eared as a hot spot on many Manhattan maps. ■

Sources

Custom garden bollards: *Louis Poulsen, with Philips Lighting lamps*

MR16s: *GE*

Fountain effects and lighting:

Fountain in a Can

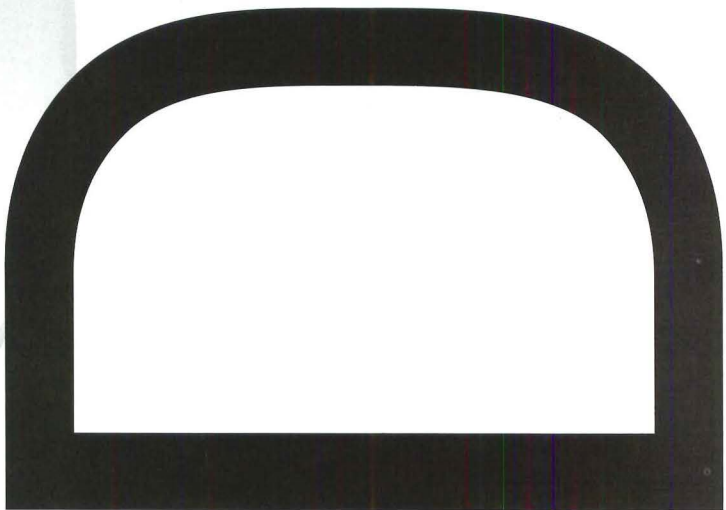
In-grade metal-halide uplights, and pole-mounted floodlights:

Hydrel, with Philips Lighting lamps

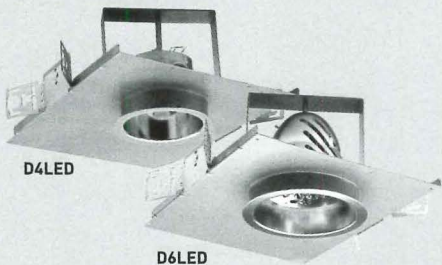
PAR30 lamps: *Philips Lighting*

Benches: *Soheil Mosun*

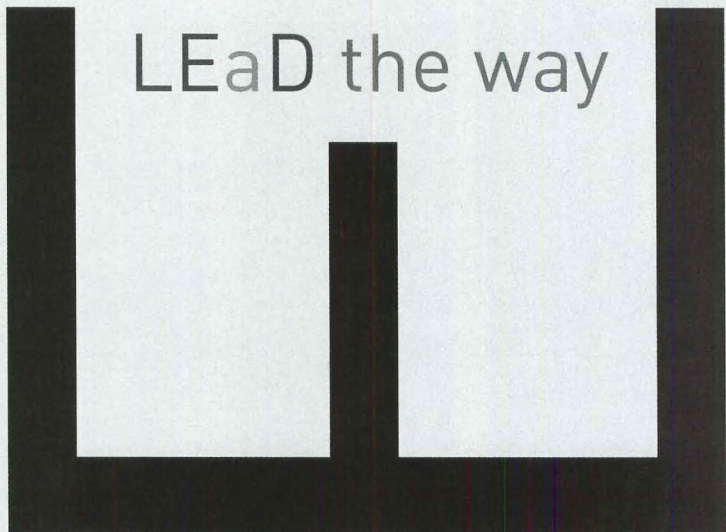
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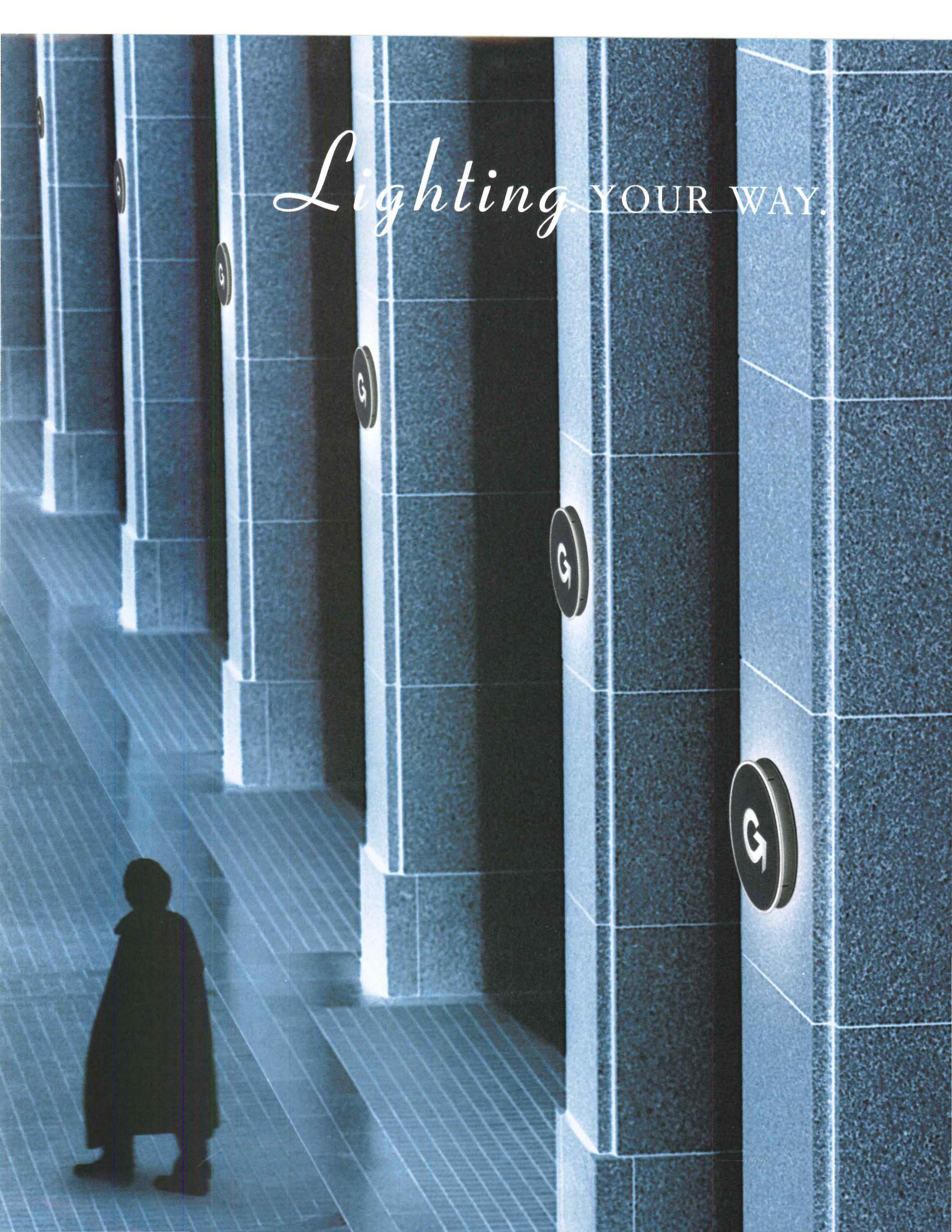
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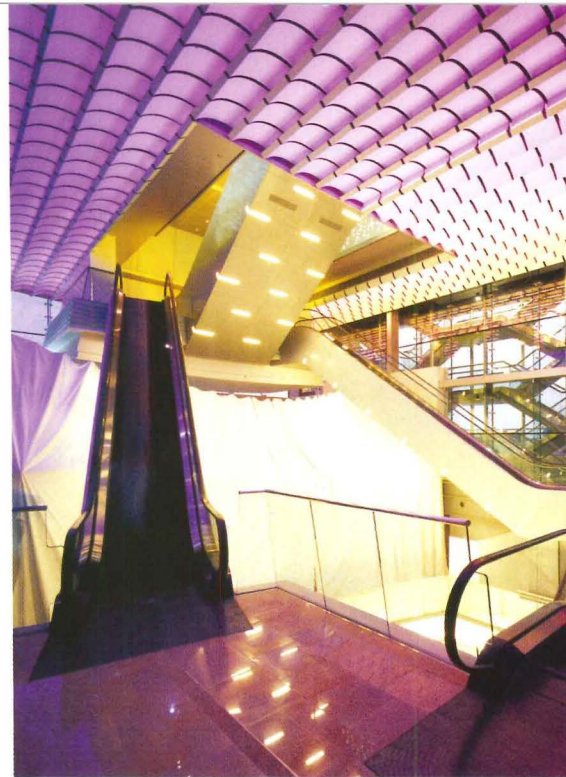
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Raised in New Delhi and Mumbai, New Yorker **Abhay Wadhwa** takes his light show global

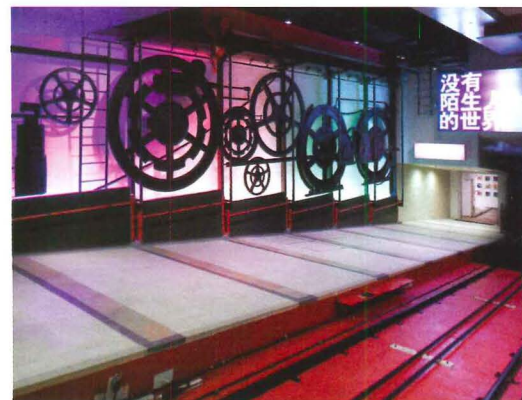
Peak Tower (above and below) Hong Kong
Architect: Terry Farrell (original); Ronald Lu and Partners (renovation)

By John Peter Radulski

While growing up in Mumbai, India, during the 1970s and '80s, Abhay Wadhwa had little idea that one day he would helm his own architectural lighting design firm based in New York City, he says. Nor did he envision that the roster of projects for his practice, AWA Architectural Lighting Designers, would be his passport to a globetrotting adventure that has led him to enhance the form and function of an array of buildings around the world. These days, Wadhwa shuttles for several weeks most months between his Manhattan base to assignments in Chicago, Asia, and India. He collaborates with an in-house, 15-member team of interior designers, engineers, and architects. (The staff is split between offices in Dubai, Mumbai, Hong Kong, and the Manhattan headquarters.)

After receiving his B.A. from the Sir J.J. College of Architecture in Mumbai, Wadhwa worked as an architectural designer and then a theatrical set and lighting designer. His creative, career-shaping epiphany came, he says, as he strode the catwalk high above a theater stage. "It was the first time I had selected a range of very specific color gels and dif-

John Peter Radulski is a writer and editor based in South Norwalk, Connecticut. He regularly contributes to RECORD's lighting and interiors special sections.



fusers, saw the magical results they could achieve, and focused my first rig of light fixtures. I was hooked right then on pursuing the discipline of lighting design full time. Now, 20 years later," he adds, "I still have a passion for lighting, and my roster of assignments allows me to work on the bigger stage of large-scale architectural projects."

Wadhwa immigrated to the United States in 1993 to attend graduate school at the University of Southern California, then went on to earn a Master of Science degree from the Lighting Research Center at Rensselaer Polytechnic Institute in Troy, New York. (He has been an adjunct assistant professor there for the past three years.) For the following five years, Wadhwa worked on staff at several Boston and Manhattan lighting design firms, collaborating on high-profile projects such as the illumination of the George Washington Bridge and other landmarks. He went out on his own to establish his firm, Available Light: NY, in 2003. The company was renamed last fall.

From his downtown Manhattan studio on LaGuardia Place, down the block from the AIA Center for Architecture, Wadhwa focuses on both small- and large-scale projects for private, corporate, and institutional clients. The three projects shown here demonstrate the technical acuity and visual finesse that Wadhwa brings to his work. Whether it's a historic Indian meeting hall in Mumbai or a sleek new multiuse center in Hong Kong, the lighting suits the site well, heightening the sensory experiences tied to time, place, and visual ambience.

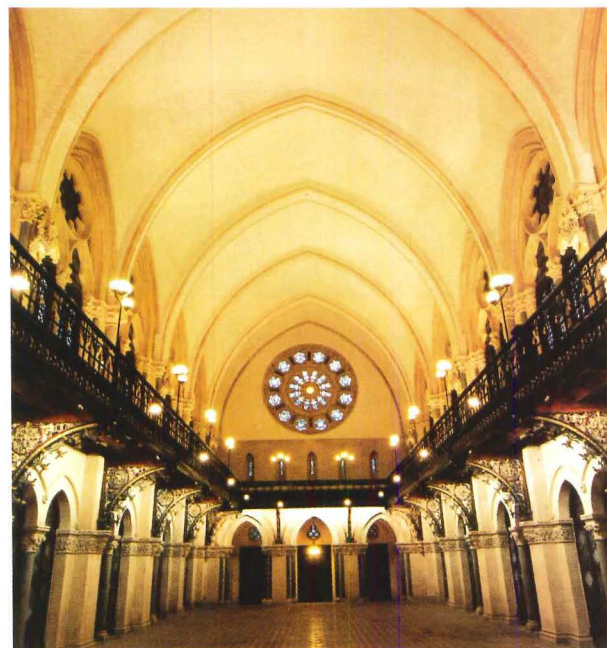
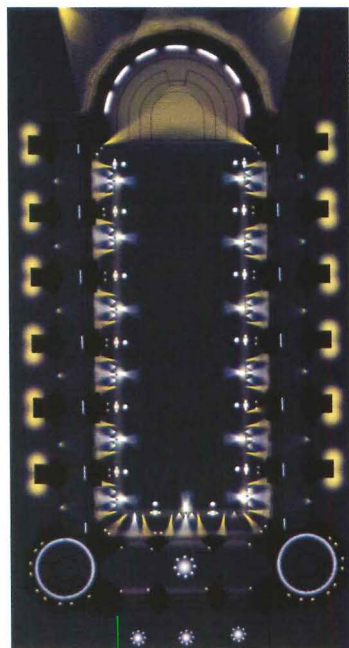
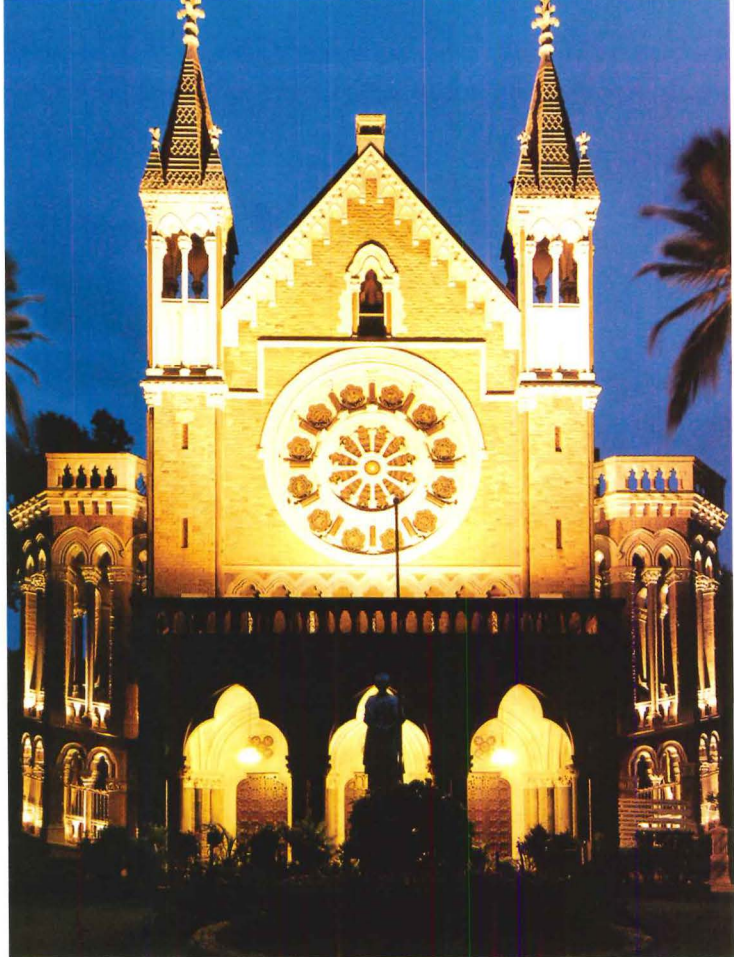
The Peak Tower in Hong Kong (opposite) was designed by architect Terry Farrell and completed in 1997. The shapely, contemporary building sits atop the 1,800-foot-high Victoria Peak and offers locals and tourists dining, shopping, and entertainment venues blessed with spectacular views of Victoria Harbor, the Hong Kong cityscape, and the island of Kowloon. A fast-track renovation was launched in January 2005 and completed last November. Working with architect Ronald Lu and Partners, Wadhwa and his colleague Wai Mun Chui developed an interior and exterior lighting program that would entice visitors to circulate through the entire building. A new tram runs on a funicular railroad that makes the 1,800-foot ascent from the mountain's base to the high-end restaurants atop the Peak.

As railcars enter the tram station (located on level four of the tower), a wall embellished with full-size railway cogs is fitted with LED "color-blasters" that cast sweeps of multicolored light as the railcars arrive.

A short walk through the retail shopping zone leads visitors to an expansive main atrium. Here AWA created a signature lighting element that Wadhwa calls the "magic visual moment" for visitors. Approximately 700 2-by-2-foot convex panels are each fitted with a LED lighting strip.

Computer-operated controls create pixelated, illuminated images ranging from text messages to sweeps, cuts, and fades. Walls surrounding the escalators are composed of end-lit fiber-optic strands integrated into corrugated metal cladding. Wadhwa likens the effect of the tram trip to ascending through an effervescent sea of champagne—an appropriate simile, since the escalators lead to the upmarket dining venues on the tower's penthouse level.

AWA faced a different type of lighting challenge at the University of Mumbai's Convocation Hall (this page). The meeting venue was constructed during the British Colonial reign of India, between 1869 and 1874, following the plans of architect Sir George Gilbert Scott. The



**Convocation Hall,
University of Mumbai**
Mumbai, India
Architect: Sir George
Gilbert Scott (original);
Abha Narain-Lambah
(historic restoration)

PHOTO TOP: COURTESY OF UNIVERSITY OF MUMBAI; BOTTOM LEFT: COURTESY OF AVAILABLE LIGHT: NY; BOTTOM RIGHT: COURTESY OF ABHA NARAIN-LAMBH



ornate sandstone building is graced by stained-glass windows depicting the 12 zodiac signs, and a grand rose window. The facility has served as a meeting and lecture hall continuously since its completion.

To mark the university's 150th anniversary, the hall was restored over six months under the direction of UNESCO-award-winning architect Abha Narain-Lambah. Collaborating with the architect on the lighting, Wadhwa says the challenge was to illuminate both the interior and exterior of the hall without physically altering the historic structure in any way. To this end, wiring and installation specifications were minimized and streamlined.

Outside the hall, the designers achieved a visual warmth by specifying metal-halide and HP sodium lamps. The team rewired and relamped the original pendants that hung in the entrance loggia. "We created a visual hierarchy for the exterior," notes Wadhwa, "that starts with the subtly lit building base and becomes more brilliantly illuminated as you ascend the elevation." The four towers that punctuate the corners of the hall appear as lighthouse-like beacons.

Inside the hall, the floor plan replicates that of a church, with main seating on the ground level and bench seating set along a mezzanine that wraps three sides of the main space. Here Wadhwa aimed to replicate the gentle light that had been the interior's hallmark—originally provided

via gas in the 19th century, with fixtures later converted to electricity. A series of 14, three-globed, cast-iron fixtures attached to the mezzanine railing were restored and rewired to accommodate compact fluorescent lamps. The center glass globe of each fixture is fitted with a 32-watt lamp, and each additional globe accommodates an 18-watt lamp. Below each of these 14 upright luminaires, a single fixture fitted with an 18-watt compact fluorescent downlight appears to sprout from the floor.

The restored fixtures had originally been the major lighting source for the room, providing ambient illumination for daytime events, but were inadequate to illuminate the hall for nighttime lectures and special events. Wadhwa solved this practical problem—and helped visually articulate the hall's decorative elements—through a range of techniques.

Composite fixtures each comprise a pair of track-mounted, 150-watt, metal-halide floodlights. An array of 75-watt, narrow-spot QR111 incandescents are installed along the mezzanine, adjusted to wash the arched ceiling, the lower level of the hall, and the stage. Below the stained-glass windows, 54-watt fluorescent strips subtly uplight the newly



3 West 13th Street
New York City
Architect: Ari Oster
Architecture

restored artworks. Additional fixtures discreetly installed within the side aisles and several other strategic locations give the Convocation Hall a new, technically efficient versatility while only subtly affecting the physical integrity of the structure itself. The glowing, historic ambience of the venue remains, only enhanced by layers of refined light.

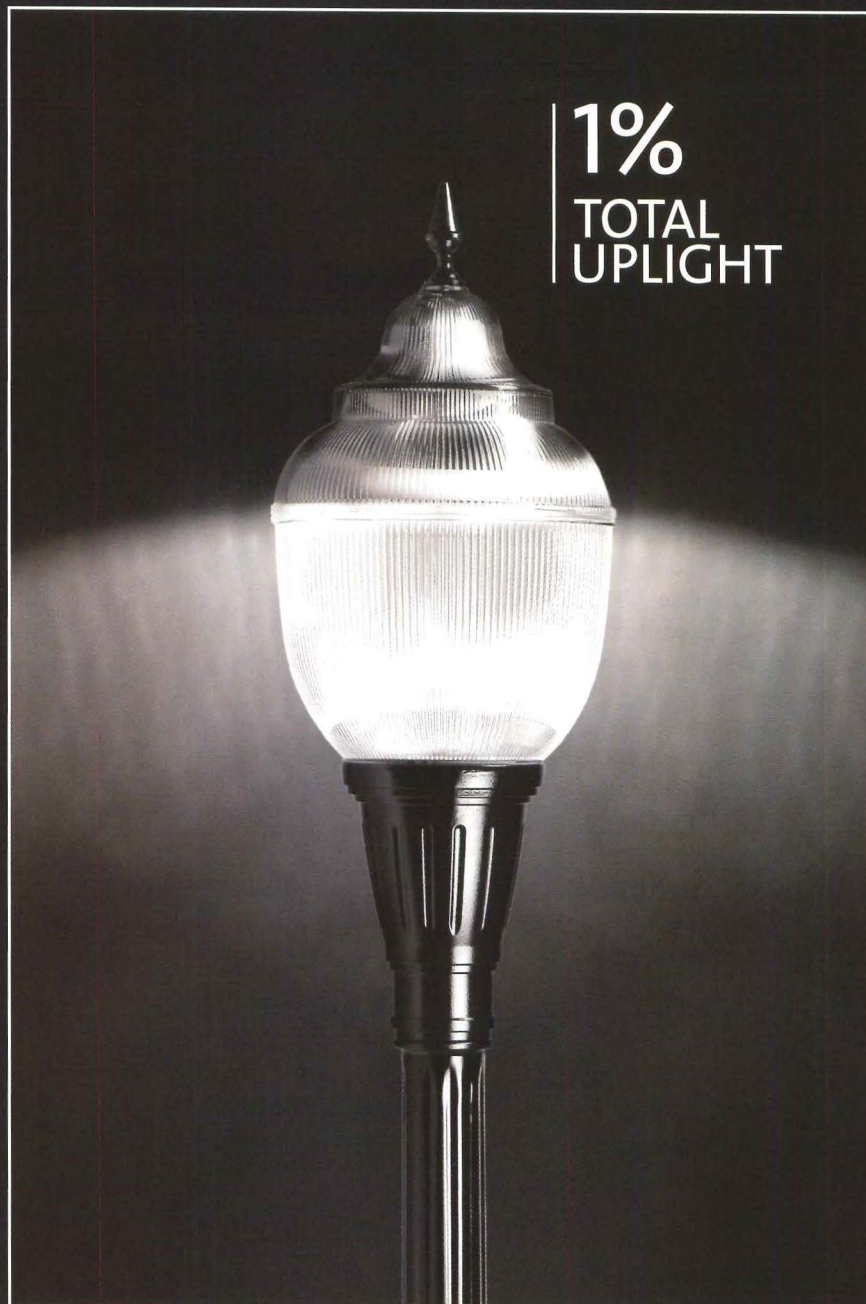
Closer to home, Wadhwa recently completed the exterior illumination of 3 West 13th Street in Manhattan. Designed by Ari Oster Architecture, the building sits on a shallow, narrow lot. Four condominiums rest atop two retail floors. Sidewalk-inset metal halides wash the side brick walls. Fluorescents edge a terrace railing to visually replicate a cornice. And windowwide, linear LED strips on the fifth floor team with shades to create the splashiest effect, a colorful light box. "Visually, it's like filling the building with water, then watching it drain out," Wadhwa says, before walking the few blocks to his nearby studio, where he will work out the details of another lush-color dream of shadow and light. ■

Sources
Peak Tower
LED ceilings and walls: William Artists International; LSI (track)
Color sweeps in tram station: Color Kinetics
Convocation Hall
Fixtures: Gemini Global; GE

3 West 13th Street
LED systems: ALS; CLS
Shades: MechoShade

For more information on this project, go to Lighting at archrecord.construction.com.

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Inspired by light

Brooklyn's Julian Lwin takes a full-spectrum approach to lighting

By David Sokol

While the Brooklyn, New York, neighborhood of Williamsburg is now the picture of urban cool, walking toward Marta and Julian Lwin's loft offers a glimpse of the area's seedier, not-so-distant past. The sidewalks outside this converted doll factory—a no-name, under-the-radar address in a rapidly gentrifying neighborhood—are as solitary and dark as the interior stairwells are grimy. Behind closed doors throughout the three-story building, however, young artists, musicians, and designers are abuzz with activity.

Lwin, a full-time lighting and furniture designer working under the professional banner Lwindesign, combines his studio, showroom, and home in one 2,000-square-foot, two-floor space. The multitasking inner sanctum virtually vibrates with his energetic product designs, awash in a spectrum of brilliant colors. The atelier encapsulates the seductive, secluded dynamism of this enclave of creative neighbors, and signals the strides already made by the 38-year-old British designer since he launched his burgeoning Stateside career seven years ago.

The contrasts between perception and reality, form and function, aren't lost on Lwin, whose lighting fixtures and furniture pieces employ color for much more than decorative effect. As a design student at London's famed Central Saint Martins College of Art and Design, in fact, he wrote his thesis on the psychology of color.

"Blue is a very calming, peaceful hue," Lwin says, launching into a passionate yet casual discourse about his favorite topics, color and light. "Watery colors are almost never depressing. And oranges, magentas, and yellows always up the tempo of an interior space."

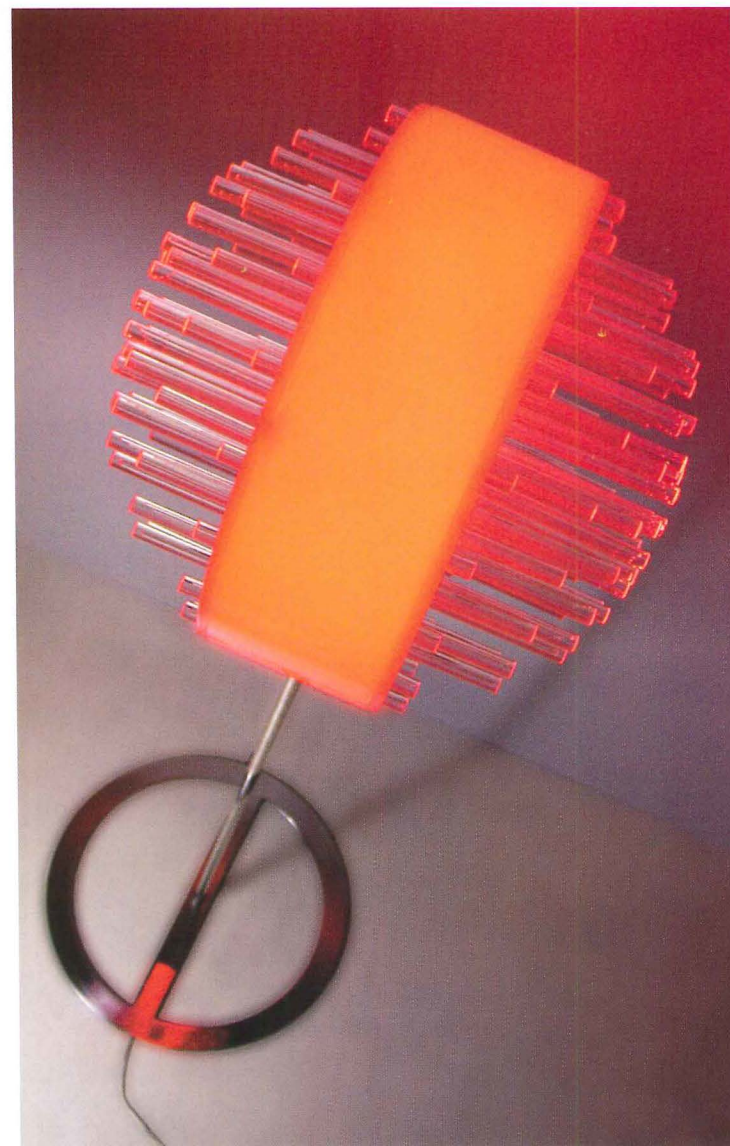
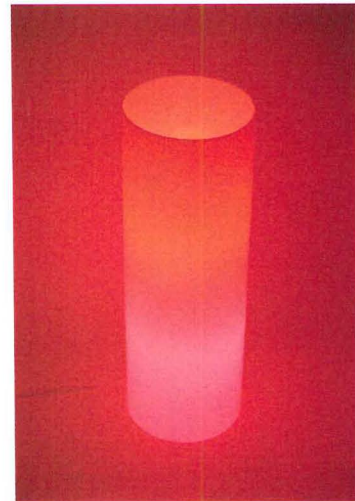
While Lwin says he has heard the admonition "green makes you look sickly" more times than he can count, he insists that the color is, emotionally speaking, a neutral canvas perfect for capturing and reflecting light.

Lwin began creating luminaires, furniture, and other products in 1999, after immigrating to the United States with his artist wife Marta. First, he moonlighted while working for the industrial design firms Smart Design and Frog Design. He launched Lwindesign in 2002.

The designer says he has never considered any color off limits. A temporary environment commissioned for the Metropolitan Pavilion, a commercial exhibition space in New York City's Chelsea neighborhood, provides a gauge of the innovator's fearlessness. Attaching LEDs to a steel armature, Lwin divided the 10,000-square-foot party space into discrete vignettes, each saturated with a different bright color. The furniture and upholstery were selected to either contain or reflect light as well.

Lwin's work is well suited to LED technology because it allows him to create fixtures that cycle through color changes, he says. When programmable LEDs won't do the trick for creating the moody environments he envisions, he relies on Marta, who in addition to her own art career specializes in computing, to write code.

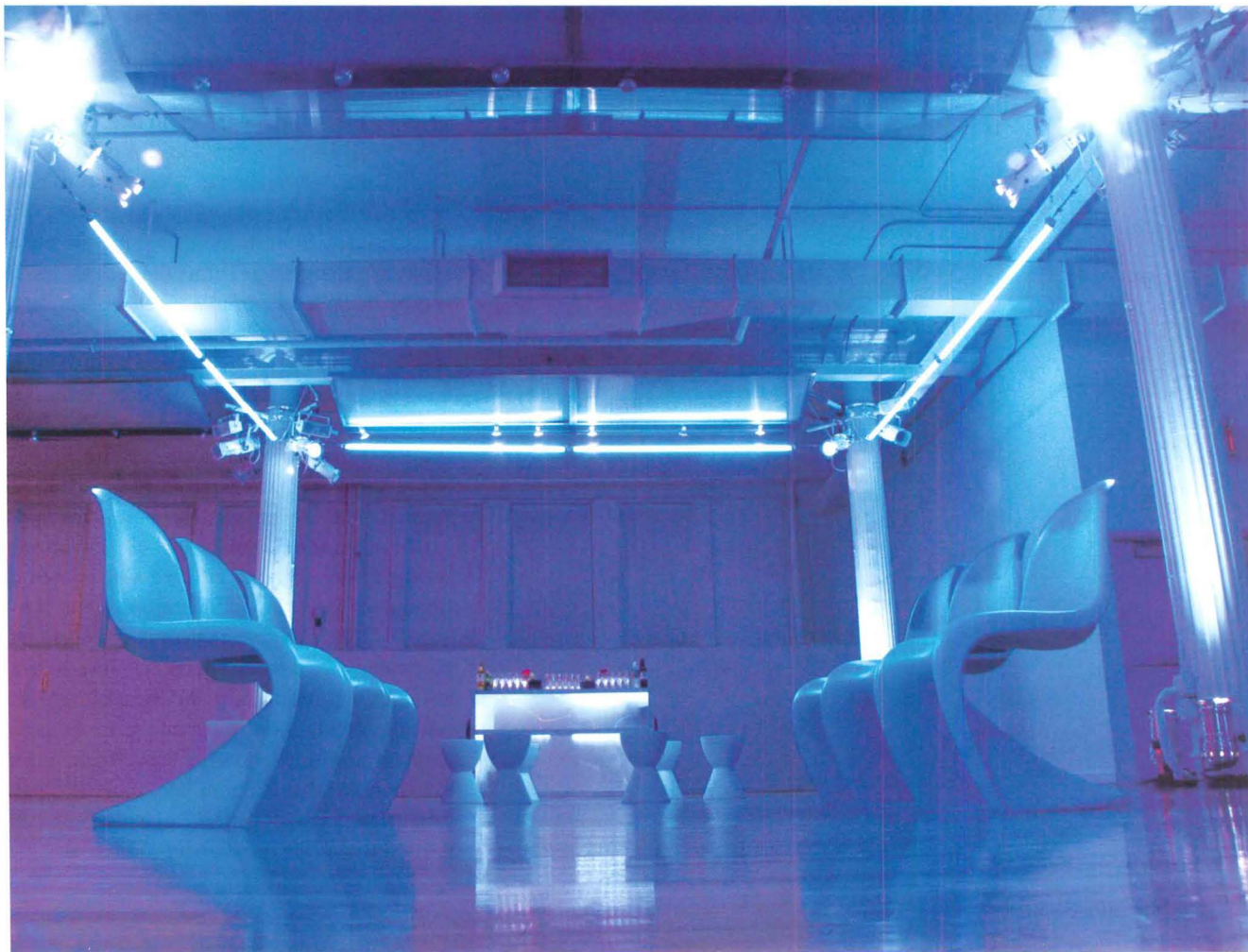
Marta also avidly collaborates with Julian on "materials procurement." While pursuing a master's degree at New York University, for example, she spotted a bundle of 6-foot-long, ¼-inch-diameter acrylic



The LED-embedded Colorfuse Lamp (top) modulates colors to create different mood settings. It can also remain static, set to

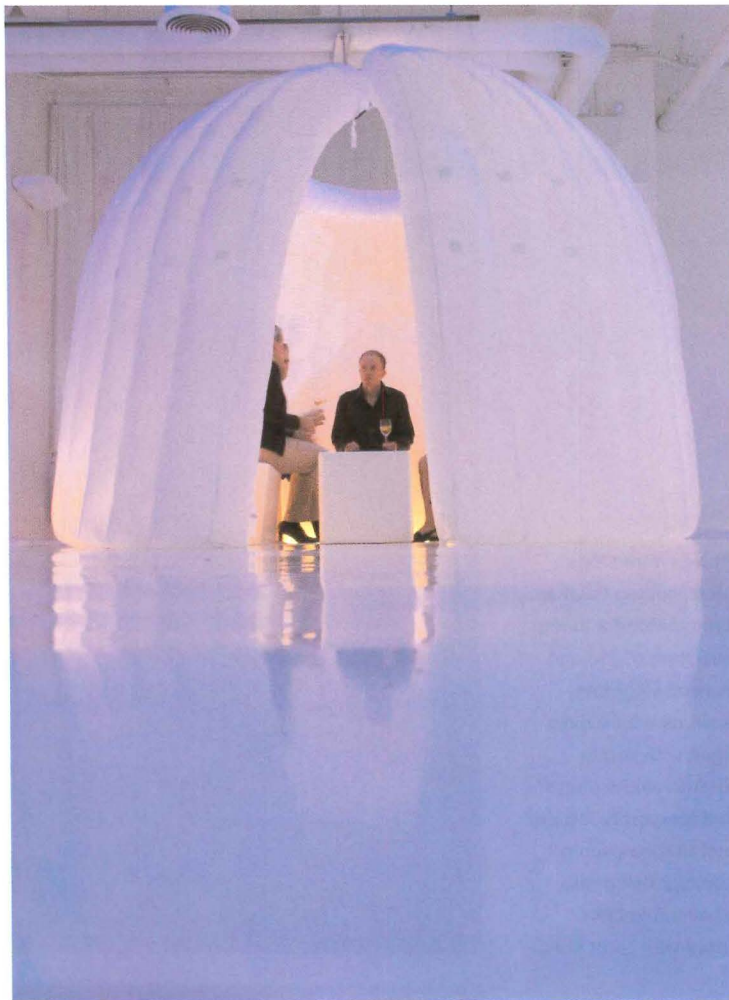
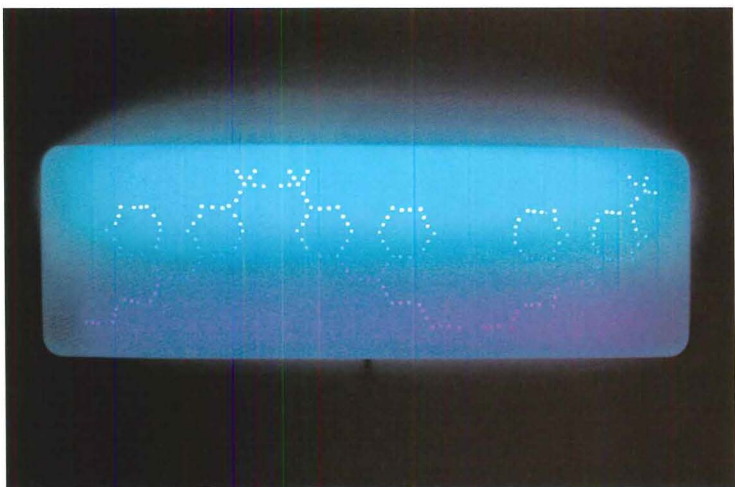
one hue. Acrylic rods salvaged from a dumpster, cut into segments, then polished, enhance the Arctic Circle Lamp (bottom).

At New York City's Metropolitan Pavilion, Lwin created a tunnel structure (right) and several vignettes, such as a blue room lined with Verner Panton chairs (below). The temporary interior installation used a combination of programmable LEDs fitted with color gels.



For the inflatable Ice House (right), Lwin strikes a cozy note by contrasting a warm interior with purplish blues outside. After learning that colored light has the same depression-fighting success rate as Prozac, Lwin designed Prozac

Fluoxetine Lamp (below), which features a sketch of the medication's active ingredient. Proving that one man's trash is another's treasure, Lwin salvaged empty laundry detergent bottles to construct the lamp called \$250K (bottom).



rods peaking out of a campus dumpster. Most likely science-lab detritus, the materials were the perfect raw material for Julian, she realized, so she grabbed them and hauled them home.

He now deploys sections of the 300 polished rods in works like Flight Lamp, a luminaire in which the rods penetrate a LED light box. The acrylic shafts create pinpoints of light that when grouped together form the silhouette of birds in flight along the surface of the lamp. In another piece, the Arctic Circle Lamp, the rods are less illustrative, and instead give this petite tabletop luminaire a more sculptural shape.

Lwin approaches his adopted New York homeland and its citizens' notions of beauty with a wry sense of humor and heavy dose of social and environmental tolerance. Indeed, Lwin sees the recycling of his fellow urbanites' castoffs as the ultimate creative challenge. Besides repurposing the acrylic rods, he created another lamp from laundry detergent bottles left on trash day. The lamp's name, \$250K, represents the approximate research and development cost of making five such containers.

Some of Lwin's designs are semiotically biting as well. Inspired by the depression-fighting properties of colored light, the rods of one of his luminaires form the outline of fluoxetine, the active chemical in Prozac.

The designer thrives on tackling technical challenges, and is particularly keen on exploring cellulose-based plastics, for example. He's also on the prowl to find like-minded corporate clients. Aveda, the sustainable beauty products giant, is one subject of Lwin's daydreams: The company communicates its sustainable message in subtle earth tones, but Lwin says the company could just as effectively preach its cause with brightness. "I'm not afraid of color," he affirms. "I believe in color, infused with light, as its own product." ■



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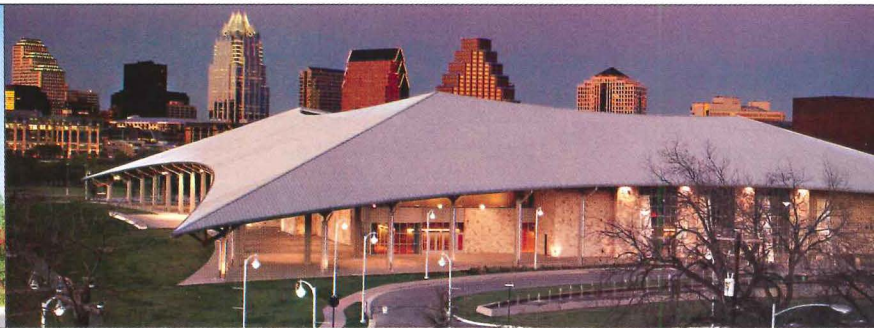
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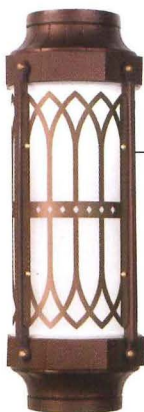


◀ A departure from the status-quo

CL Sterling & Son's exterior lighting collection includes electrified candles contained in polished or brushed chrome-, nickel-, or bronze-edged glass cylinders and squares (middle and near left). Designer Peter Carlson was inspired to create the Rock Crystal Collection after finding a pile of glassblowing debris on a factory floor. To form the fixtures, the glass remains are cracked into chunks and bound by silver wire. The 21"-high ground version (far left) uses a single 100-watt halogen bulb. CL Sterling & Son, Lyme, Conn. www.clsterling.com **CIRCLE 216**

▼ Protection from the night

The Corral family of luminaires includes an architecturally designed light column (below) and bollard. Both fixtures feature protective die-cast aluminum rings integrated around an impact-resistant diffuser. The fixtures feature vandal-resistant fasteners, various height options, and a choice of one, two, three, or four 32-watt fluorescent lamps. Ideal for high-traffic locations, such as schoolyards, hospitals, stadiums, parks, and pedestrian malls. Selux, Highland, N.Y. www.selux.com/usa **CIRCLE 217**



◀ Welcoming beacons

The Venere Series is a vertical sconce designed to illuminate building doorways, entrances, and perimeter pathways. Venere is available in two styles, traditional and contemporary, and can be configured in six different optical patterns. The series utilizes energy-efficient lamp sources and is designed with a built-in, MR-11 lamp source system for instant-on illumination to meet egress-lighting-code compliance during a power failure. Architectural Area Lighting, La Mirada, Calif. www.aal.net **CIRCLE 218**



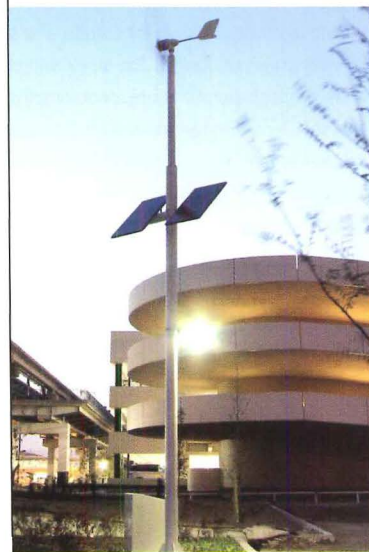
► Plates of light

Gardco's Fascia Plate system allows for a variety of mounting locations, including low-level placement for signage and corporate branding, and mid- or high-level placement to define building volumes and enliven the nighttime environment. The plates are either recessed or discreetly surface-mounted into building surfaces to decorate, secure, or identify. They come in square, painted, stainless-steel, copper, and tiled faces and with color filters that layer into the system. A variety of embossed styles, with or without optional acrylic panels behind the plate, can help accentuate a structure day or night. Gardco Lighting, San Marcos, Tex. www.sitelighting.com **CIRCLE 220**



▼ Wind/PV hybrid system

This wind- and solar-power generation system can provide illumination at remote, off-the-grid locations. The system relies on the WS400 wind turbine and/or solar panels that convert wind and sun power into electrical energy stored in the battery for use as required by the lamp. The maintenance-free, long-life sealed battery provides up to six days reserve power. SinoStar Lighting Group, Foshan City, China. www.duxlite.com/combine_street.htm **CIRCLE 219**



Lighting Products Outdoor/Landscape

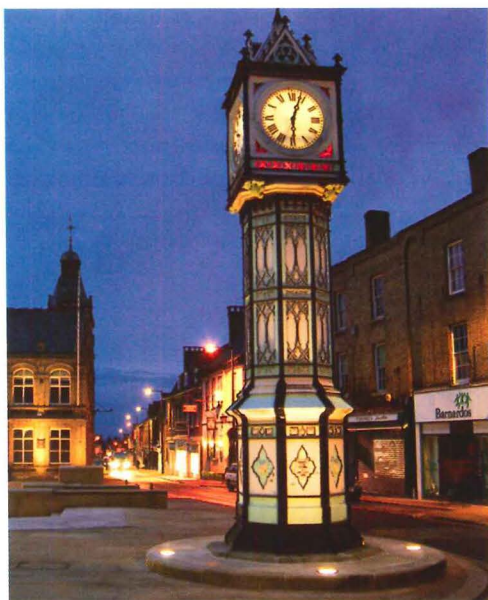


◀ Pedestrian-scale post-top luminaires

The Design Z-28 series of post-top luminaires include a cold-weather battery backup ideal for egress pedestrian lighting in cold climate installations. The lights are well suited for a broad range of commercial, institutional, and municipal applications where high-performance, glare-free illumination is needed from stand-alone post-top luminaires. The ZOB-28 and ZOR-28 (left) designs utilize a luminous diffuser around the lamp. Each model provides a symmetrical Type V distribution pattern of evenly diffused illumination. The fixtures are constructed of durable die-cast aluminum in a choice of black (standard) or custom polyester powder-coated finishes. The lens is a clear, UV-stabilized, impact-resistant polycarbonate. Quality Lighting, Franklin Park, Ill. www.qualitylighting.com **CIRCLE 221**

▶ Next generation inground projector

Louis Poulsen Lighting has introduced IPR14, a new line of high-performance inground lighting projectors designed to address the installation, performance, and maintenance issues often related to inground lighting. The projector allows for a simpler mounting process, high-performance optics, and a low operating temperature on the top plate. Other features include anti-vandal screws, corrosion-resistant components, tempered glass, a 358-degree rotation mechanism, and the ability to house any of five reflectors ranging from an 8-degree spot to a wall-wash distribution. Louis Poulsen Lighting, Fort Lauderdale, Fla. www.louispoulsen.com **CIRCLE 222**

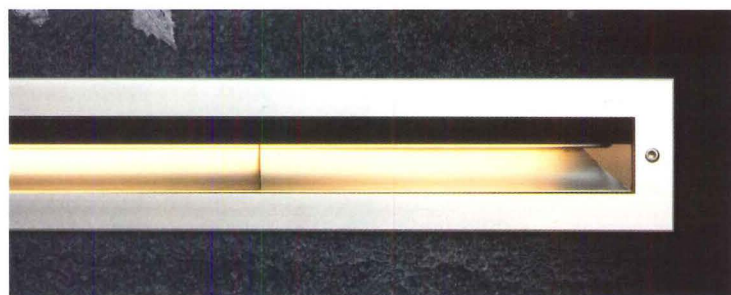


▲ First step in the line

FC Lighting has commissioned JK Yao, an award-winning, Taiwan-based lighting designer, to develop a series of product lines for retail, educational, hospitality, government, and other commercial installations. The first offering in the JK Yao Visions line is a line of architectural-grade LED step lights. The line includes 15 square "slot" and rectangular "slope" step-light configurations that can be customized in color, finish, and lamp. A heavy-duty, tempered clear spread lens for even distribution and maximum coverage is standard. FC Lighting, Addison, Ill. www.fclighting.com **CIRCLE 223**

▼ Linear in-grade luminaire family

Bega/US has introduced a family of drive-over-rated linear in-grade fluorescent luminaires that are ideal for facade and sign illumination or marker lighting for pedestrian walkways. The sleek and shallow profile is useful in tight spaces, while the high-output fluorescent lamping provides the added benefit of low and safe lens temperatures suitable for use in public venues. Offering symmetrical and asymmetrical distributions, the fixtures are available in 25", 48", and 60" lengths, and with 24-watt, 54-watt, and 80-watt T5 lamp options. Bega/US, Carpinteria, Calif. www.bega-us.com **CIRCLE 224**



▶ A clean, well-lighted place

Compliant with International Dark Sky standards, the Alari and Alari Plus high-performance area lighting fixtures are for parking lot, roadway, and other open-space applications. In addition to the standard horizontal lamp models, Alari is offered with vertical lamps up to 200 watts. Vertical lamps provide superior uniformity, higher initial lumens, higher mean light levels, and longer lamp life than the same lamp in a nonvertical position. The Alari Plus offers Miro IV specular aluminum reflectors (95 percent enhanced), and a 98 percent efficient high-transmission glass lens. Juno Lighting, Des Plaines, Ill. www.junolighting.com **CIRCLE 225**



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Product Focus Facades

This month, we present a collection of the latest metal, stone and wood facade systems designed to keep buildings both pleasing to the eye and protected from the elements. Rita Calinella Orrell



Clockwise from top left: An apartment complex in Innsbruck uses BBS panels for all structural walls. This spa in southern Austria uses the panels in the overhang. In the small project shown here, they are used as simple

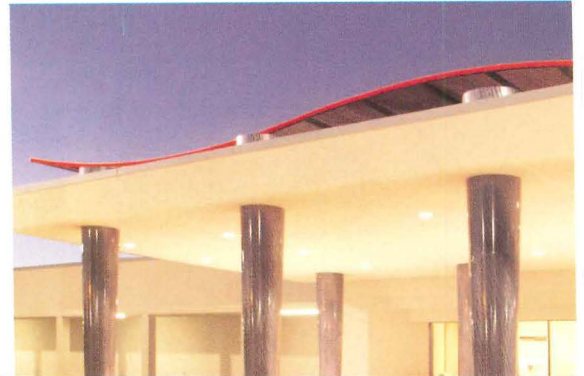


Product Focus **Facades**



► Welcoming entrance

Designed by Atlanta-based Stegenga & Partners, the Sumter Regional Hospital in Americus, Georgia, features eight tapered column covers fabricated by Moz Designs. Shown in a pewter color with a Polycoat finish over a kelp pattern, the 13'-tall column covers protrude another 2' from the top of the main entrance's carport and support the wave roof. Moz Designs, Oakland, Calif. www.mozdesigns.com **CIRCLE 228**



▲ Open joint panel system

A recent expansion of the Dallas Executive Airport includes a 4,000-square-foot facility that houses a control tower, lounges, and restaurants. Now Specialties, of Carrollton, Texas, fabricated and installed 30,000 square feet of Reynobond .16" aluminum composite; 4,000 square feet of Reynobond stainless-steel composite; and 1,300 square feet of Reynobond in a classic bronze finish for the terminal. The panel system incorporates open joints with integral gaskets so no sealants or weather barriers are required. Alcoa Architectural Products, Eastman, Ga. www.alcoaarchitecturalproducts.com **CIRCLE 227**



◀ Affordable rainscreen

The facade of Zimmerman Construction Company's new precast-concrete headquarters building in Kansas City, Missouri, utilized 3,200 square feet of Dri-Design wall panels, a dry-joint, pressure-equalized rain-screen system. The .050" aluminum panels were finished in Kynar metallic Cooper Penny and installed in a diamond pattern. The system was suggested by the project's architect, Gould Evans Associates, when the client requested a more affordable system. The client installed the panels with technical assistance from the manufacturer. Dri-Design, Holland, Mich. www.dri-design.com **CIRCLE 229**



▲ Forget the ivy, this is stone clad

A new library at Baltimore's Morgan State University, designed by Design Collective and Sasaki Associates, features 28,000 square feet of quartzite cladding attached with the Fischer Advanced Curtainwall Technology system. The facade system features a stress-free stainless-steel undercut anchor suspended on an aluminum subframe consisting of horizontal and vertical members with specially designed wall holders. The substructure is wrapped in a ½" continuous layer of insulation and then 2" of rigid insulation, resulting in minimal penetrations to the insulation envelope. Probe Stone Facade Systems, Wayne, N.J. www.probestonefacadesystems.com **CIRCLE 230**

▼ Drawing them into the showroom

Loeber Motors Mercedes-Benz of Lincolnwood, Illinois, selected Petersen Pac-Clad composite wall panels as a key design element for the dealership's new facility. Approximately 1,800 square feet of .16" Reynobond Pac-Clad panels finished in Anodic Clear finish help create a dramatic soffit/fascia that highlights the showroom, designed by Chicago-based Valerio, Dewalt, Train Associates. The caulked-joint panel system utilizes a composite material comprising a thermoplastic core bonded to aluminum skins. Petersen, Elk Grove Village, Ill. www.pac-clad.com **CIRCLE 231**



▲ Hospital gown

The facade of a new six-level parking garage for Community Hospital North in Indianapolis is composed of more than 40,000 square feet of Cambridge Architectural metal fabric in the Scale pattern. The system's 60' x 15'-wide panels offer ventilation, fall protection, and security. At night, the structure's exterior lighting illuminates the mesh (above). Cambridge Architectural, Cambridge, Md. www.cambridgearchitectural.com **CIRCLE 232**

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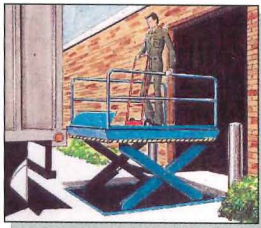
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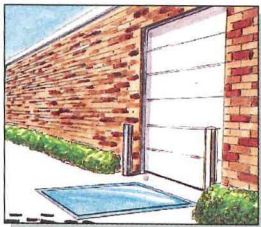
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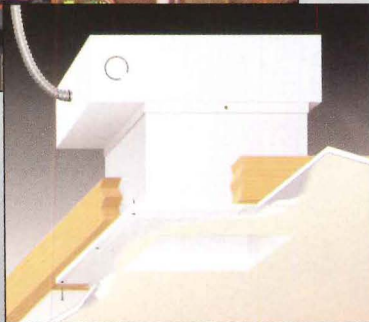
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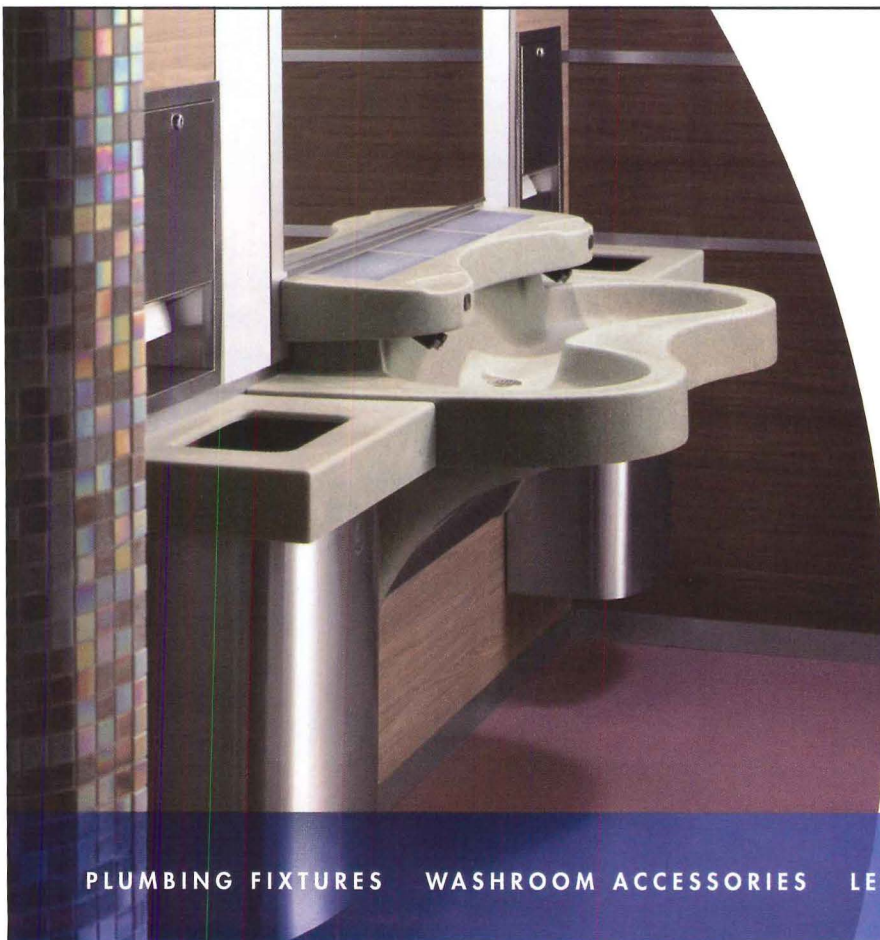
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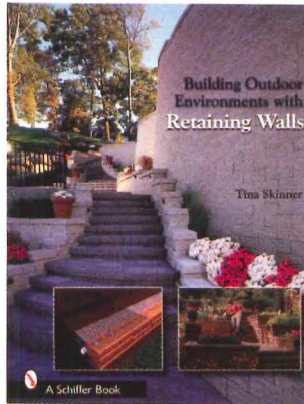
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Product Resources: Literature

► Retaining wall idea book

Ideal for landscape contractors, designers, and architects, *Building Outdoor Environments with Retaining Walls* is a new, 128-page installation and idea book on segmental retaining walls available from Versa-Lok. The book features a detailed guide for installing retaining walls, followed by images of hundreds of completed Versa-Lok installations in backyards, front entryways, outdoor kitchens, patios, gardens, and walkways. Versa-Lok, Oakdale, Minn.

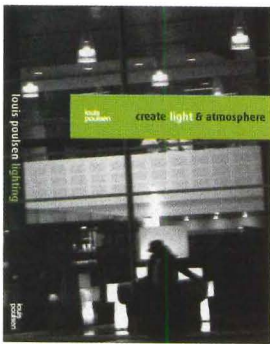
www.versa-lok.com **CIRCLE 233**



◀ Latest lighting edition

Released to the industry every four years, Louis Poulsen's latest hardcover catalog includes more than 400 pages, 700 professional images, 21 new products, and 16 new product variants, in addition to the classic industry favorites designed by renowned Danish conceptualists Poul Henningsen, Verner Panton, and Arne Jacobsen. Louis Poulsen Lighting, Ft. Lauderdale, Fla.

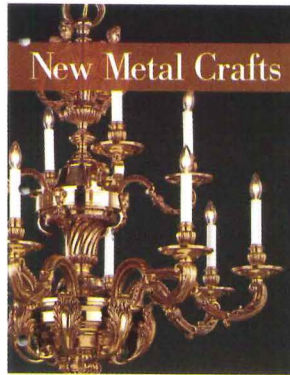
www.louispoulsen.com **CIRCLE 234**



► Fine lighting catalog

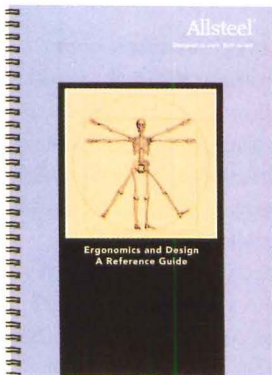
New Metal Crafts has released a 65-page catalog featuring an extensive line of chandeliers, sconces, lanterns, and wall fixtures for residential and commercial projects. The literature features large photos and detailed descriptions of New Metal Craft's lighting collection. In addition to its standing lines, the company also provides custom-designed lighting manufactured in its own facility, as well as select imports, antiques, and vintage lighting. New Metal Crafts, Chicago.

www.newmetalcrafts.com **CIRCLE 235**

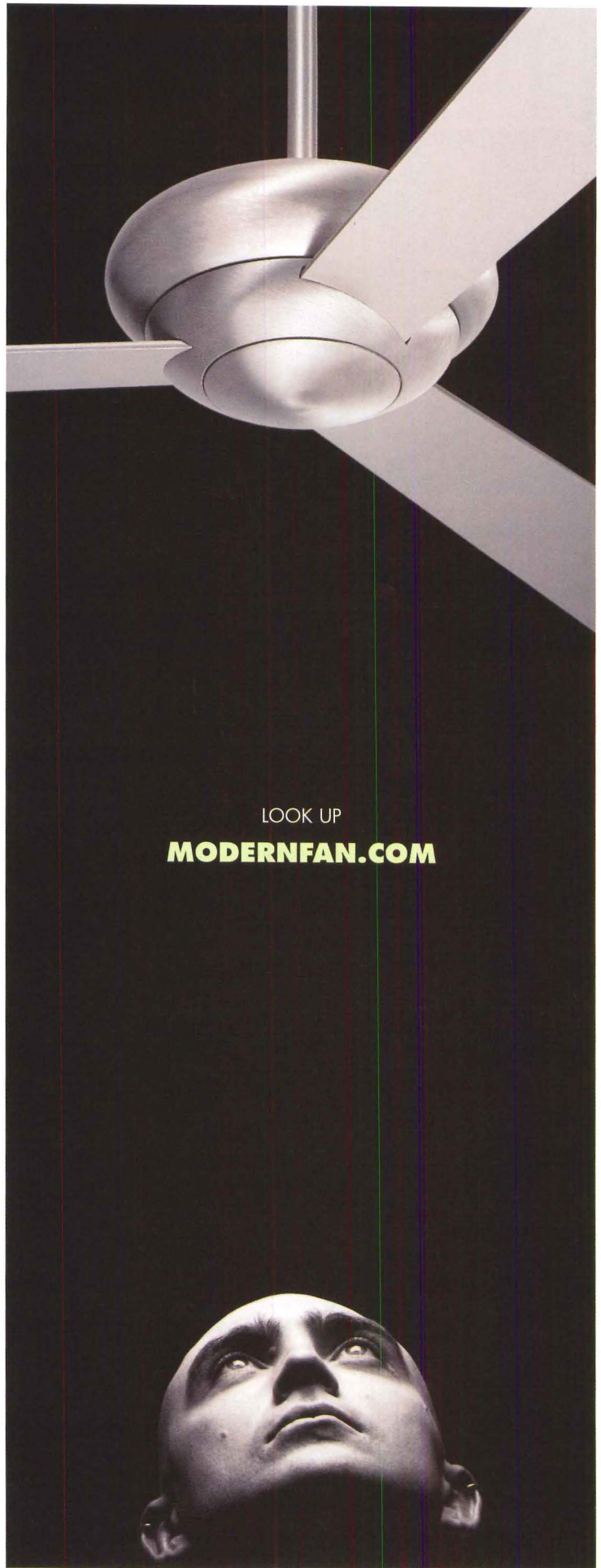


◀ Keep employees in better shape

Ergonomics and Design: A Reference Guide is a new ergonomics handbook available from Allsteel. Intended to help facility managers, designers, and office-furniture decision makers understand how ergonomic theory can guide them in choosing the correct product for their needs, the handbook includes information on anthropometric measurements, common workplace posture and motion analysis, office furniture guidelines for optimum fit and function, universal design, and more. Allsteel, Muscatine, Iowa. www.allsteeloffice.com **CIRCLE 236**



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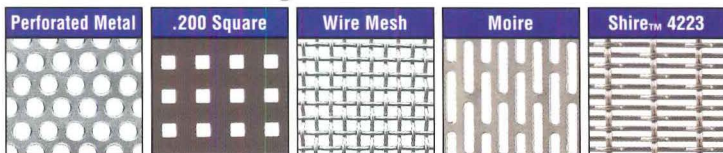
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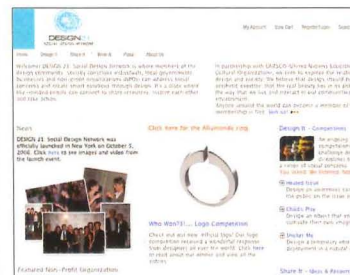
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Product Resources: On the Web

► www.neo-metro.com

The site for this L.A.-based manufacturer of stainless-steel bathroom fixtures includes product slide shows, one-click tech and spec download, a 2007 price guide, and an easy-to-navigate bar of icons to guide visitors to sections on urinals, toilets, tubs, and tiles. A thorough FAQ section offers helpful answers to common questions such as, "Isn't the stainless-steel toilet seat cold?" The response from Neo-Metro is no, since it is actually constructed of chrome-plated ABS plastic instead of stainless steel.

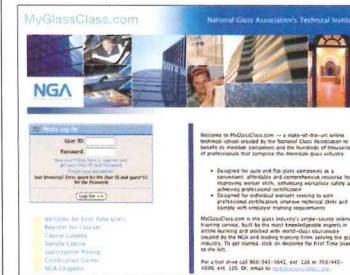


◀ www.design21sdn.com

Design 21: Social Design Network is an online community site that "explores the connection between design and society." Launched by UNESCO and Felissimo, the site includes a section for competitions (Design It), ideas and resources (Share It), a forum (Plaza), and a place to purchase a specially designed ring for members (Wear It). The site's look could use more "design," but it is easy to navigate.

► www.sabaxter.com

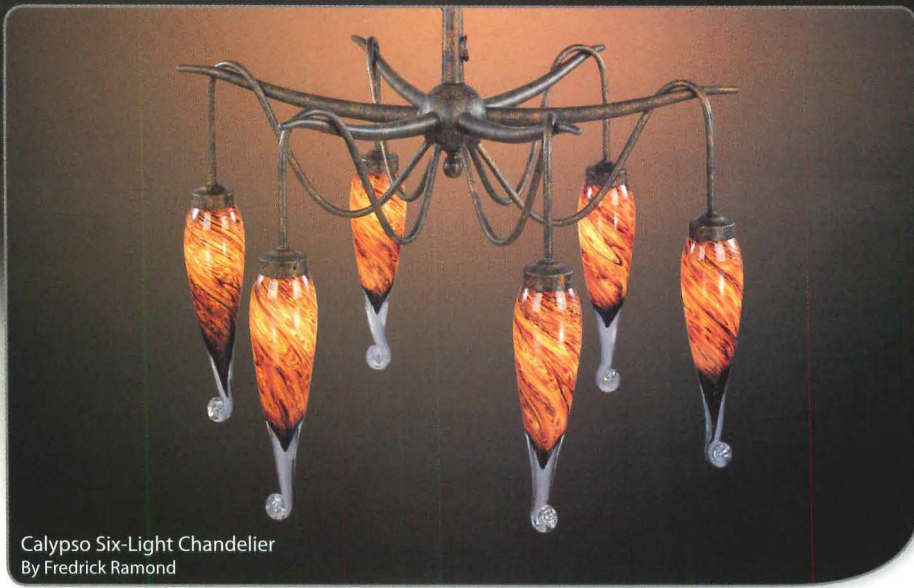
The site for SA Baxter, a designer and producer of high-end residential architectural hardware, is a visual treat—an opening product slide show reveals the jewelerylike detailing you could find on display at Tiffany. Rollovers on product categories focusing on windows, doors, and cabinets activate pull-down menus of specific product types within each category.



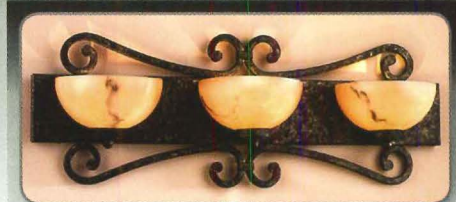
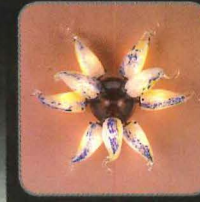
◀ www.myglassclass.com

The National Glass Association offers a new course available through its online education and training tool for the glass industry. The new course features definitions, applications, technical information, and market data about switchable "smart glass" technologies. Access to the "Library" is available to all enrolled students as well as to the general public via a Guest ID at this informative site.

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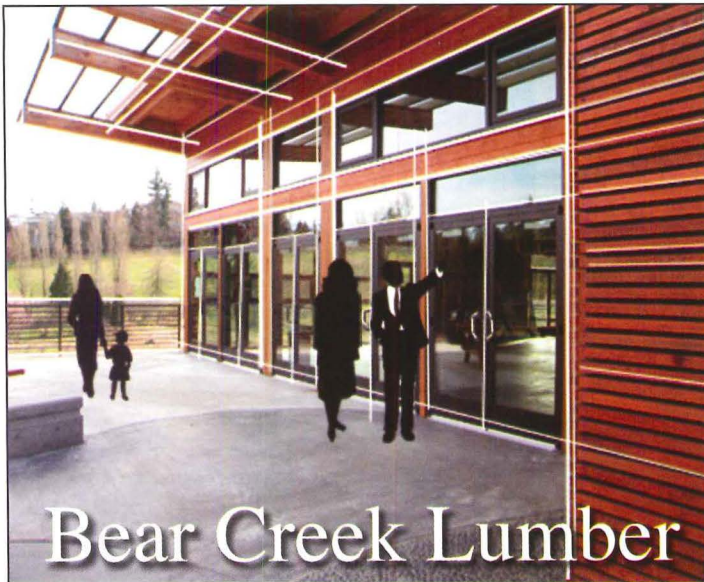
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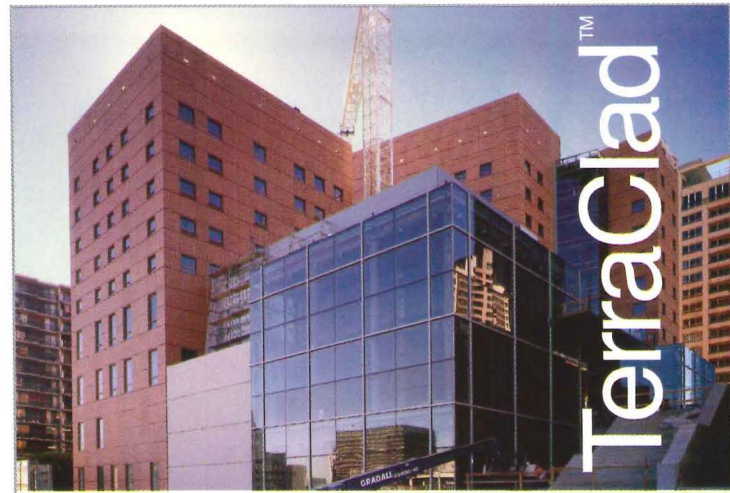
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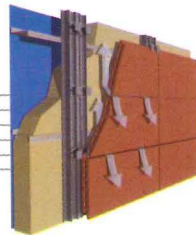
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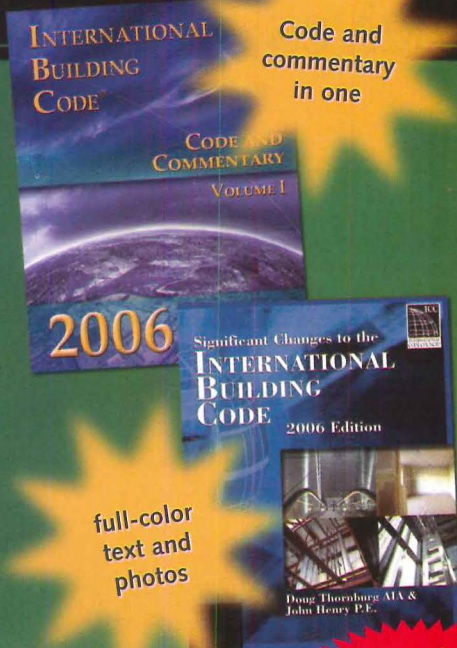
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Dates & Events

New and Upcoming Exhibitions

Uncontested: Alumni Competition

Los Angeles

February 9–March 16, 2007

This exhibition features national and international architectural competition entries from the UCLA Department of Architecture and Urban Design alumni from 1968 to the present. The competition offers architects the opportunity to explore new ideas and concepts, and some of the most ambitious and dynamic work is generated from competition entries. At UCLA Perloff Gallery. Call 310/267-4704 or visit www.aud.ucla.edu.

Shelter or Playground?

Los Angeles

February 12–24, 2007

Work from Peter Zellner's seminar, "Residential Architecture in Southern California 1905–2005" will be on display in SCI-Arc's North Lobby Gallery. Call 213/356-5329 or visit www.sciarc.edu.

Zaha Hadid Architects and Eric Owen Moss Architects: Adventures in Kazakhstan

Los Angeles

February 23–April 22, 2007

This exhibition features the design entries of London-based Zaha Hadid Architects and Los Angeles-based Eric Owen Moss Architects for an invitational competition for Republic Square in Almaty, Kazakhstan, which consisted of a multi-use building complex on a prime lot with a five-star hotel, luxury residences, and office spaces. At SCI-Arc Library. Call 213/356-5329 or visit www.sciarc.edu.

Grounded: Eisenman Architects

Los Angeles

February 23–April 22, 2007

An installation by world-renowned Eisenman Architects. Most of Peter Eisenman's work has sought to overcome the traditional idea of architecture as a figure on a ground by "figuring the ground": making ground a figure. Some projects carve into the ground, while others manipulate the surface to create a figured ground. This installation considers Eisenman's "groundwork" from one of the earliest projects, the Cannaregio Town Square in Venice (1978), to the Wexner Center for the Arts in Columbus, Ohio (1989) and the City of Culture

of Galicia, in Santiago de Compostela, Spain (currently under construction). At SCI-Arc Gallery. Call 213/356-5329 or visit www.sciarc.edu.

2007 2x8: Vert

Los Angeles

March 19–April 26, 2007

The AIA/L.A.'s annual 2x8 student exhibition, this year called *Vert*, will take place at the Pacific Design Center and coincide with WESTWEEK

2007, an internationally recognized trade event that welcomes thousands of design professionals each spring to West Los Angeles. Call 213/356-5329 or visit www.sciarc.edu.



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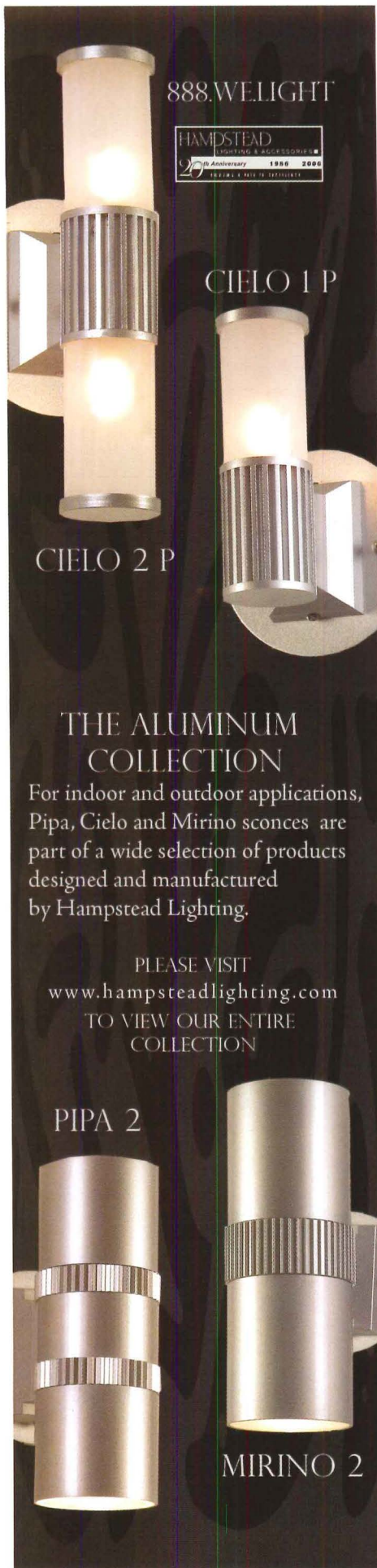
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Dates & Events

To commemorate the 150th anniversary of the founding of the American Institute of Architects in New York City, the AIA New York Chapter will feature an exhibition charting the transformation of the city and the profession from 1857 through the present and the future. Genetic lines tracing the founding of the institute will intersect with various democratic and social movements and the architecture of New York's civic structures. Fifteen buildings and public spaces will be presented with a factual overview and commentary by architects, critics, journalists, authors, and others to illustrate the ideas that define the city's history as well as its future. A preamble will frame the social, cultural, and historical discourse, giving special emphasis to the directions of architecture in the city as imagined within a puritan pastoral democracy. At the Center for Architecture. Call 212/683-0023 or visit www.aiany.org.

Open House: Architecture and Technology for Intelligent Living Los Angeles

April 14–July 1, 2007

The exhibition includes nearly 100 teams of emerging designers whose work focuses on technology and domestic architecture. The teams were invited to submit new designs that offer real-life solutions that incorporate the concepts of connectivity, well-being, flexibility, and sustainability. At Art Center College of Design's South Campus Wind Tunnel. Call 626/396-2380 or visit www.artcenter.edu.

Butabu: Adobe Architecture of West Africa: Photographs by James Morris

April 22–July 15, 2007

For centuries, complex adobe structures, many of them quite massive, have been built in the Sahal region of western Africa—Mali, Niger, Nigeria, Togo, Benin, Ghana, and Burkina Faso. Made of earth mixed with water, these ephemeral buildings display a remarkable diversity of form, human ingenuity, and originality. In Butabu: Adobe Architecture of West Africa, large-scale photographs by British photographer James Morris offer a stunning visual survey of these structures, from monumental mosques to family homes. The show is being held at the Fowler Museum at UCLA. For additional information, call 310/825-4361 or visit www.fowler.ucla.edu.

Ongoing Exhibitions



Project Showcase: The New York Times Building New York City

Through February 17, 2007

The Center for Architecture presents a preview of the new, 52-story New York Times Building currently being constructed. Models, drawings, and material samples describe the innovation and design process, with photography by Annie Leibovitz documenting the urban context of this spectacular new skyscraper. At Street Gallery, Public Resource Center. Visit www.aiany.org.

Entropy: The Art in Architects Culver City, Calif.

Through February 24, 2007

This multimedia exhibition includes works by current and former SCI-Arc faculty and alumni such as SCI-Arc director Eric Owen Moss, former SCI-Arc directors Neil Denari and Michael Rotondi, and founding SCI-Arc faculty member Thom Mayne. Curated by Los Angeles architect Javier Gomez Alvarez-Tostado, and David Jenö, Principal, Perez Design Group, the show's title refers to a term used in physics for the principles of thermodynamics, of systems passing from a state of instability to one in a higher stationary order. The exhibition applies this principle to the process or system of the architect—more specifically, how the artistic endeavor of gathering self-information; finding architecture; and converting space into tension, order, scale, environment, and stability through structure develops a state of higher rule. At Koplin Del Rio Gallery. Call 310/836-9055 or visit www.koplindelrio.com.

Envisioning Architecture: Drawings by Martin Wolf Urbana-Champaign, Ill.

Through February 24, 2007

Principal in charge of design at Solomon Cordwell Buenz, Martin Wolf, uses freehand sketches throughout his design process. Over 150 drawings will be on view. At the University of Illinois at Urbana-Champaign ISpace Gallery. Call 312/587-9976 or visit www.uiuc.edu.

OMA in Beijing: China Central Television Headquarters by Ole Scheeren and Rem Koolhaas New York City

Through February 26, 2007

Scheduled to open for the Beijing Olympics in 2008, the complex comprises three buildings and a media park situated on a 20-hectare (49 acre) site east of Beijing's Forbidden City. The international partnership Office for Metropolitan Architecture (OMA) won the competition for its design in 2002, and the project broke ground in 2004, with OMA partner Ole Scheeren leading its design and execution from Beijing. The exhibition explores the project through an array of graphics, renderings, and explanatory texts, as well as large- and small-scale models. A selection of architectural drawings from New York's Museum of Modern Art collection will situate the project as one of the most visionary built works in the history of modern architecture. At MoMA. For more information, call 212/708-9400 or visit www.moma.org.



Going Public 2: City Snapshot(s) and Case Studies of the Mayor's Design and Construction Excellence Initiative New York City

Through March 3, 2007

A two-part exhibition celebrating public projects in New York City. City Snapshot(s) is the second installation of the Center for Architecture's inaugural exhibition showcasing recent and newly proposed public architecture, art, engineering, and landscape projects submitted by open call. Case Studies of the Mayor's Design and Construction Excellence Initiative will focus on seven projects and look at how the N.Y.C. Department of Design and Construction is redefining what public architecture can be in the 21st century. Together, the two installations document the scope, quality, and diversity of public work in New York City. At the Center for Architecture. Call 212/683-0023 or visit www.aiany.org.

The Last Four Miles Chicago

Through March 10, 2007

Chicago's 26-mile lakefront is world-renowned for its beauty, and unlike many urban waterfronts, Chicago's shores are mainly public park land, accessible to everyone. However, two stretches of the shoreline (totaling approximately 4 miles) on Chicago's South Side remain in private and quasi-governmental hands. This exhibition, presented in conjunction with Chicago's Friends of the Parks, unveils the plans for redeveloping this land to complete the shoreline park system from Evanston to the Indiana border. Call 312/922-3432 or visit www.architecture.org.

Some Assembly Required

Los Angeles

Through March 13, 2007

For this innovative new show, architects and home buyers unite to support a variety of modern modular dwellings that refute the commonly accepted image of "prefab" homes as cheap, cookie-cutter structures. This exhibition presents various approaches to prefab houses: those built with a kit and an instruction manual or the diminutive, one-room version. At the Pacific Design Center. For more information, call 310/657-0800 or visit www.pacificdesigncenter.com.

Modernism in American Silver:

20th-Century Design

Miami Beach, Fla.

Through March 25, 2007

This show charts the stylistic design history of modern American production silver while exploring the economic and cultural factors that influenced silver design, manufacture, and marketing across more than seven decades. At the Wolfsonian-FIU. For more information, call 305/535-1001 or visit www.wolfsonian.org.

Prairie Skyscraper:

Frank Lloyd Wright's Price Tower Chicago

Through May 4, 2007

The Price Tower Arts Center in Bartlesville, Oklahoma, has the distinction of being the only fully realized skyscraper Frank Lloyd Wright ever designed. Built in 1956 and inspired by a tree, at 19 stories tall, the building transformed the flat prairie on which it was built, altering the horizon with Wright's bold architectural statement. This exhibition celebrates the 50th anniversary of this milestone in American architecture and features drawings, photographs, building components, and some of the original furnishings designed by the architect. Call 312/922-3432 or visit www.architecture.org.

Open House: Architecture and Technology for Intelligent Living Pasadena, Calif.

Through July 1, 2007

Open House will offer diverse and captivating glimpses into the house of the future as a place for new spatial experiences, systems of sustainability, and sensory enhancements through recent technologies and material developments. The exhibition will feature specially commissioned "intelligent houses" by 10 teams of emerging architects and designers from the United States, Europe, Australia, Asia, and Mexico. In addition, Open House will investigate the rich history of the idea of the "house of the future" and concepts of

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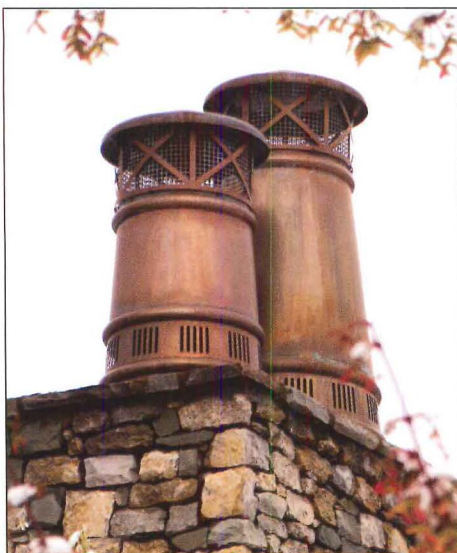


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future living, placing the new commissions in both a contemporary and historical context. The show will be held at the Art Center College of Design's South Campus in Pasadena, California. For more information, you can call 626/396-2200 or visit www.artcenter.edu.

The 2006 National Design Triennial: Design Life Now New York City

Through July 29, 2007

Inaugurated in 2000, the triennial seeks out and presents the most innovative American designs from the prior three years in a variety of fields, including product design, architecture, furniture, film, graphics, new technologies, animation, science, medicine, and fashion. On view throughout the museum campus will be the work of 87 designers and firms, ranging from established design leaders such as Apple Computer, architect Santiago Calatrava, and Nike to emerging designers like Joshua Davis, Jason Miller, and David Wiseman. At the Cooper-Hewitt National Design Museum. For more information, call 212/849-8400 or visit www.ndm.si.edu.

Lectures, Conferences, and Symposia



A New Architecture for a New Education: Symposium New York City

February 3, 2007

This symposium will bring together school administrators, educators, and architects to discuss what is new in educational practice and how this translates into the design of school buildings. At the Center for Architecture. Call 212/683-0023 or visit www.aiany.org.

Lecture: The Archaeology of Tomorrow: Architecture and the Spirit of Place Washington, D.C.

February 5, 2007

In his three decades as an architect, author, educator, and philosopher, Travis Price, AIA, has developed an architecture informed by ecology and mythology that restores spirit of place to modern design. His projects worldwide, including the world's largest solar-powered building (the Tennessee Valley Authority's one-million-square-foot complex) and his design/build

expeditions that include a floating house on the Amazon and a star-gazing temple at Machu Picchu, suggest alternatives to homogenization in the American landscape and around the globe. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Lecture with Mirko Zardini Los Angeles

February 5, 2007

Mirko Zardini is an architect based in Montreal and Milan whose research, writings, and design projects engage contemporary architecture, its transformations, and its relationship with the city and the landscape. At Perloff Hall, UCLA. Call 310/267-4704 or visit www.aud.ucla.edu.

Medieval and Baroque Precedents in European and American Urban Capital Cities New York City

February 6, 2007

Fourteenth Street in Manhattan is the divide between a rationally planned streetscape to the north and an organic maze of medieval streets to the south. This course will examine the evolution of both types of urban planning in European and American urban capitals in order to understand the history and principals of New York City's development, as well as to point out the innovations and differences that Gotham has to offer. At the Center for Architecture. Call 212/935-2075 or visit www.aiany.org.

Lecture: All the World's a Stage: The Performance of Space Washington, D.C.

February 6, 2007

Architectural space plays a major, yet sometimes overlooked role in movies and stage productions, setting moods, influencing actions, and providing backdrop. Barbara Romer, Ph.D., founder of The New Globe Theater, and John Coyne, theater consultant and set designer, have diverse professional perspectives on the interrelationships between theatrical productions and the physical spaces that accommodate them. Moderated by Martin Moeller, senior vice president at the National Building Museum and curator of the exhibition Reinventing the Globe: A Shakespearean Theater for the 21st Century, the panel will discuss the dynamic intersections between architecture and performance. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

The Challenges of Leadership

Cambridge, Mass.

February 6–9, 2007

This four-day program tackles issues of leadership in practice and within organizations, and challenges participants to develop the vision, influence, self-discipline, and motivation required of successful leaders. This intensive, interactive program is specifically designed for senior executives in real estate, architecture, planning, and related building industries. Visit www.gsd.harvard.edu.

Design Goes Mainstream Lecture

Series: Byron Merritt

Houston

February 7, 2007

This lecture series explores why and how design is permeating the mainstream into the products used in everyday life. At Brown Auditorium, the Museum of Fine Arts. Call 713/348-4876 or visit www.rda.rice.edu.

World Water: Perspectives on Fresh Water Resources in the 21st Century

New York City

February 8, 2007

According to the United Nation's 2006 Human Development Report, more than one billion people are currently living without safe water and 2.6 billion without adequate sanitation. To examine contemporary conditions and the impact a restricted water supply system can have on rapidly growing cities in both developed and developing countries, high-profile scholars and scientists come together for a presentation, followed by a panel discussion. At Cooper Union, in The Great Hall. Call 212/353-220 or www.cooper.edu.



AIA Grand Strand & Clemson University Charrette

Chesterfield, S.C.

February 8–9, 2007

Visit www.aiasc.org.

The 28th Annual John Miles Rowlett Lecture: Gensler: The Power of Design

College Station, Tex.

February 9, 2007

A half-day lecture event focusing on the unique role design and culture have played in the 40-year evolution of Gensler, the award-winning, Houston-based architecture, planning, and design firm. At the Annenberg Presidential Conference Center on the Texas A&M University campus. Call 979/847-9357 or visit <http://rowlett.tamu.edu>.



AIA New York Chapter Design Awards 2007: Symposium

New York City

February 12, 2007

This award recognizes excellence in architectural design by New York City architects and for projects designed or built in New York. The purpose is to increase awareness of outstanding architectural design and to honor the architects, clients, and consultants who work together to improve the built environment. Visit www.aiany.org/designawards.

Chicago's Green Permit Program

Chicago

February 13, 2007

As part of the Sustainable Architecture Lunchtime Lecture Series, Erik Olsen, Green Projects Administrator, Chicago Department of Construction and Permits, will speak about the basics of the Green Permit Program of the Department of Construction and Permits and see what projects are under way in Chicago. At the John Buck Company Lecture Hall Gallery, ArchiCenter. Call 312/922-3432 or visit www.architecture.org.



Speaker Series: Re-establishing Connections to Our Waterways

Minneapolis

February 13 and March 13, 2007

Celebrate the AIA's 150 years by attending AIA Northern's second and third of the three-part series addressing the role our waterways play in the area. Community members, architects, planners, and water-resource specialists will share stories of the waterways' history, our current connections, and hopes for our waterways in the future. The events are free and open to the public. At Fitger's Northern Lights Theater. Call 612/338-6763 or visit www.aia-mn.org.

Building for the 21st Century: The Continuing Evolution of Energy-Efficient Facilities at Wal-Mart

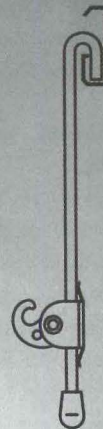
Washington, D.C.

February 14, 2007

Wal-Mart, America's largest retailer, has made energy efficiency a high priority and has set several ambitious goals: to be supplied 100 percent by renewable energy; to create zero waste; and to sell products that sustain resources and the environment. Charles Zimmerman, vice president of prototype and new format development for Wal-Mart Stores, has played a key role in this effort and will share examples of Wal-Mart's real-life systems. He'll review the company's efforts in daylight harvesting, heat



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reclamation, LED lighting technology, energy management systems, photovoltaics, and solar walls, as well as provide insights on where some of the newer initiatives are headed. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Eglise St. Germain-des-Pres Paris

February 15, 2007

Elaine Polley, a graduate of the Sorbonne who holds two master's degrees, in French Literature and in Medieval Studies, will lead this lecture and tour of Paris's oldest church, the 6th-century Eglise St. Germain-des-Pres and its famous chapel, St. Symphorien. Polley, who is currently pursuing her doctorate in Medieval French literature, will emphasize the church's instrumental role during the Middle Ages

and its impact on the city and surrounding neighborhood of St. Germain-des-Pres. For more information, Visit www.contexttravel.com.

Downtown Third Thursdays Lecture Series New York City

February 15, 2007

This series celebrates Lower Manhattan's architectural treasures and history by presenting discussions with best-selling authors and world-renowned experts in thematically connected settings. This month features Mark Kurlansky, author and food historian, in the Marine Room at India House. At One Hanover Square, this landmark 1853 Italian Renaissance-inspired brownstone, designed by Richard Carman, originally housed the Hanover Bank and survives from pre-Civil War

New York. For information, visit www.downtownny.com/third.

Canadian Design Research Network (CDRN) Parametric Modeling and Digital Wood Fabrication Workshop and Symposium Surrey, B.C.

February 15–24, 2007

The focus of these events is on the integration of parametric modeling and digital fabrication techniques into design, manufacturing, and construction processes. Parametric modeling is an emerging technology that allows designers to interactively investigate multiple design alternatives. In combination with rapid prototyping equipment, it provides a new and innovative approach to design. In addition to the workshop, the symposium events will include panel discussions, lectures, exhibits, industry workshops, and presentations. At the Forest Sciences Center at the University of British Columbia.

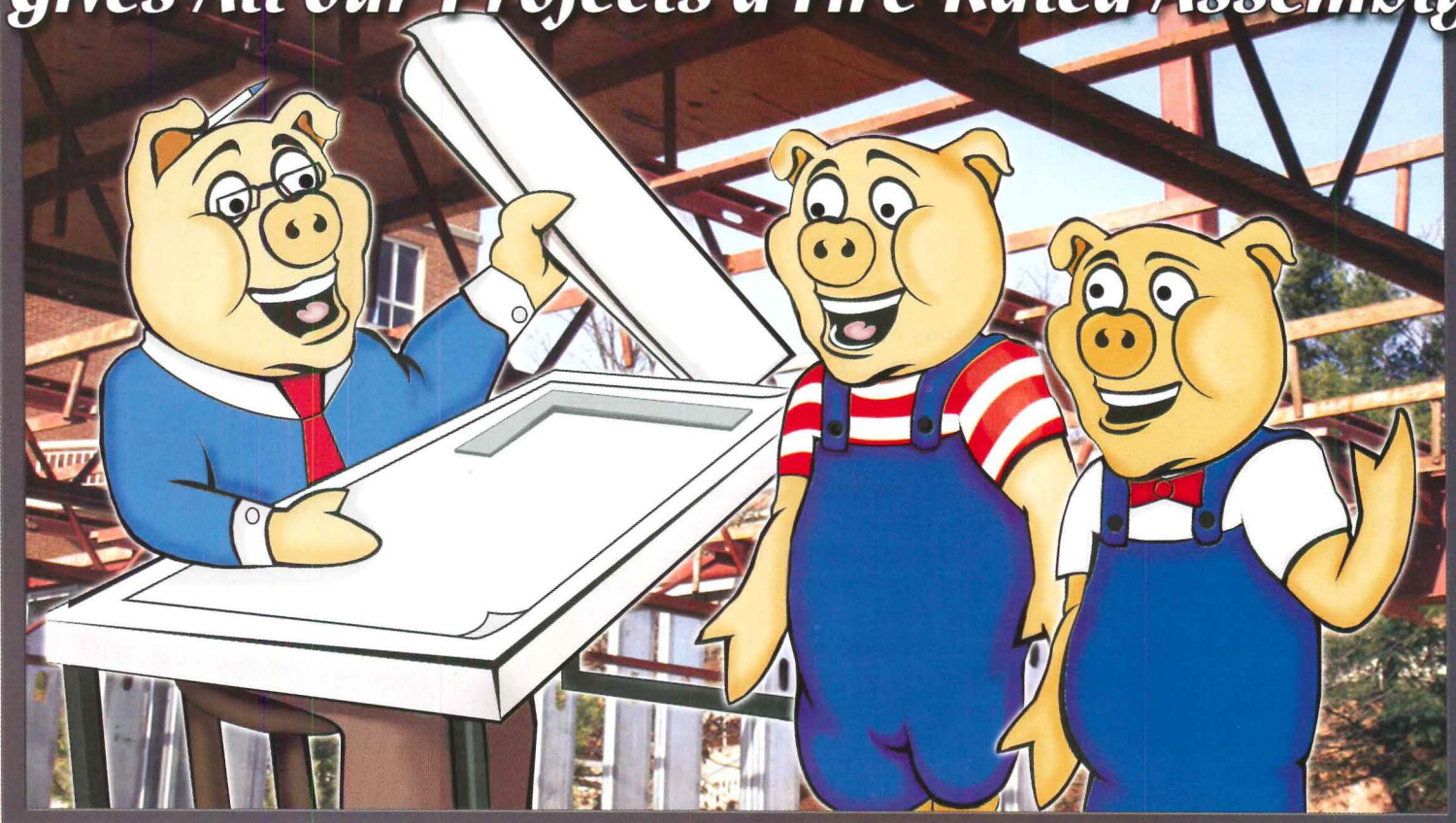
Call 604/268-7500 or visit www.cdrn.ca/events/wood/.

Global Emergency Teach-In: The 2010 Imperative New York City

February 20, 2007

The globally broadcast (Webcast) interactive teach-in will bring together the entire academic design community to understand and discuss the implications of global warming and the design community's role in addressing this crisis. Specifically, "The 2010 Imperative," a challenge and strategy for transforming all design education (architecture, planning, engineering, landscape architecture, industrial design, etc.), will be issued to all schools, and participants will be asked to adopt, support, and implement its targets. The teach-in will be broadcast to all professional architecture, planning, engineering and design schools, as well as to others involved in environmental studies, and to offices throughout

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North and South America and parts of the E.U. via a live Webcast over the internet. At New York Academy of Sciences, 7 World Trade Center, Main Auditorium. For further information, visit www.2010imperative.org.

**Spotlight on Design:
Educating the Green Way :
The Children's Museum of
Pittsburgh**
Washington, D.C.

February 22, 2007

The 2004 expansion to the Children's Museum of Pittsburgh is a case study in the successful combination of design excellence and sustainable practices. The 80,000-square-foot project received a Silver LEED rating in 2006, making it the largest sustainable museum in the United States. Additionally, the museum has received a number of prestigious recognitions, including a 2006 National Preservation Honor Award and a 2006 National Honor Award for Architecture from

the American Institute of Architects. In a moderated discussion, Jane Werner, director of the Children's Museum of Pittsburgh, and Julie Eizenberg, AIA, principal of the Santa Monica-based firm Koning Eizenberg Architecture, will discuss the successes and challenges of using the museum's mission as a starting point for sustainable design. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.



**AIA Spring Conference 2007
Isle of Palms, S.C.**

February 22-24, 2007

During the celebration year of AIA 150, South Carolina Emerging Professionals are welcome to attend and participate in the seminars and events at this conference, which will present recent works by some of the nation's most recognized firms and architects. At the Wild Dunes Resort. Call 803/252-6050 or visit www.aiasc.org.

**35th Annual Concrete
Sawing & Drilling Association
(CSDA) Convention**

Maui

February 22-27, 2007

The convention will feature in-depth presentations, roundtables, and workshops that will address many topics relevant to operating small businesses as well as safety concerns and technical problems for concrete sawing and drilling professionals from around the world. At the Westin Maui Resort on Kaanapali Beach. Call 727/577-5004 or visit www.csda.org.

**Mixed Greens: Sustainable
Skyscrapers Go Global**
New York City

February 22, March 15, April 5,
and May 8, 2007

A lecture series featuring architects whose work on high-performance high-rises has pioneered the field, setting new standards for environmentally conscious urbanism. At the new New York Academy of Sciences headquarters on the 40th floor of 7

World Trade Center. Call 212/968-1961 or visit www.skyscraper.org.

**Fondation Le Corbusier
Paris**


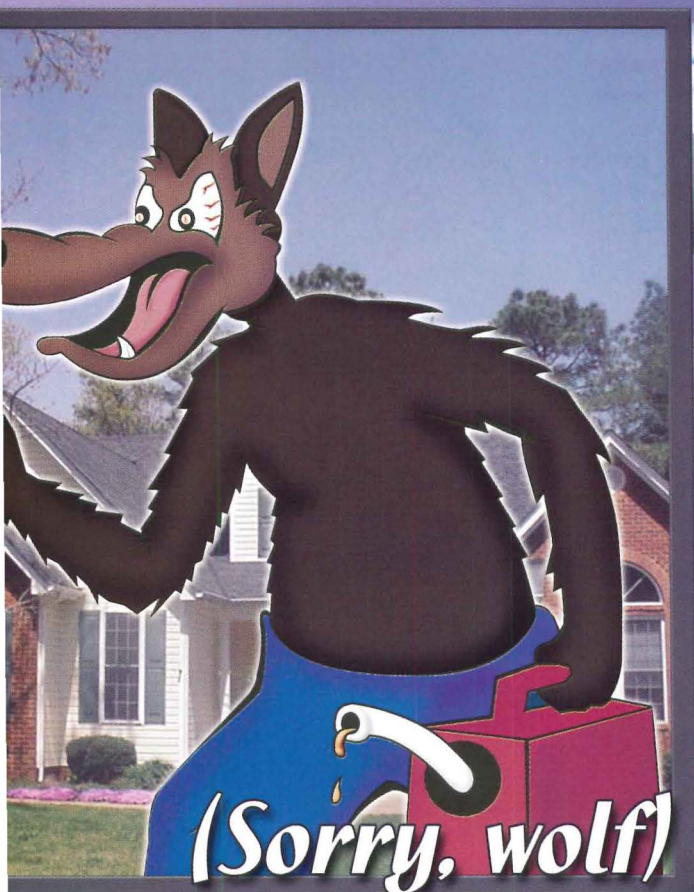
February 24, 2007

This tour of Le Corbusier's apartment and two famous works (Villas Jeanneret and Roche) will be guided by docent and architect Michael Herrman. A Fulbright fellow and graduate of Cornell and Princeton, Herrman served on the design team under Jean Nouvel of the recently opened Musée du Quai Branly in Paris. Visit www.contexttravel.com.

**Lecture and CityLAB Seminar
with David Grahame Shane**
Los Angeles

February 26-27, 2007

David Grahame Shane has taught design at the Architectural Association, Bennington College, and Cornell, Rice, and Columbia Universities. He is currently an associate professor of architecture at Columbia's Graduate School of



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Architecture, Planning and Preservation.
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www.aud.ucla.edu.

Smart Growth: Lessons Learned from the Clarksburg Town Center Washington, D.C.

February 27, 2007

Amy Presley, Lynn Fantle, and Kim Shiley of the Clarksburg Town Center Advisory Committee will share their perspectives on a highly publicized planned development where the built project was inconsistent with the smart growth plans approved by county officials. The story that unfolded in Clarksburg, Maryland, serves as an example of why residents, planners, and developers need to work in concert throughout the entire development and building process to ensure integrity of design and expectations. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Competitions

Villa Esperanza: A Santa Fe Sustainable Ideas Competition

Deadline: February 5, 2007

The goal of this international competition is to provide a model for social justice and sustainable housing design in Santa Fe, New Mexico. The project focuses on the redesign of an existing low-income-housing project to address issues of urban transit, green design, and affordability. For further information, visit www.santafedesignweek.com.



AIA New York Chapter Design Awards 2007

Submission Deadline: February 9, 2007

This award recognizes excellence in architectural design by New York City architects and for projects designed or built in New York. The purpose is to increase awareness of outstanding architectural design and to honor the architects, clients, and consultants who work together to improve the built environment.

Visit www.aiany.org/designawards.

Ceramic Tiles of Italy Design Competition Call For Entries 2007

Deadline: February 9, 2007

The 14th annual Design Competition honors design excellence in projects that feature Italian ceramic tile. North American architects and

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Interior designers are invited to submit residential, commercial, and institutional projects completed between January 2002 and January 2007. Entries may be submitted for domestic and international new construction and renovation projects. For more information, visit www.italytile.com/italytilenew/html/DesignComp2007.asp.

Young Architects Competition: Proof

Deadline: February 12, 2007

Participants in the program are chosen through a portfolio competition that is juried by distinguished architects, artists, and critics, and the Young Architects Committee. The committee, a group selected each year from past participants in the Young Architects Forum, is responsible for developing the program's theme and selecting competition jurors. Open to designers 10 years or less out of school, the competition draws entrants from around North America. Call 212/753-1722 or visit www.archleague.org.

Spectrum and Prism Awards

Deadline: February 23, 2007

The awards seek architectural and design projects representing the most innovative and visionary use of ceramic tile and natural stone. The competitions—Spectrum for tile, Prism for stone—culminate with a presentation ceremony during the Coverings expo and conference, April 17–20, in Chicago. Downloadable versions are available at <http://www.coverings.com/spectrum-prism-awards.html>. For more information on Coverings 2007 call 703/683-8500 or visit www.coverings.com.

2007 Aurora Awards

Deadline: March 9, 2007

Builders and architects who have demonstrated excellence and creativity when designing hurricane-resistant structures are invited to submit proposals to this design competition recognizing projects in the southeastern United States. Solutia, a manufacturer of polyvinyl butyral (PVB) interlayers for impact-resistant glass, is sponsoring a new category in the competition: The Safe & Secure Award will recognize builders, designers, architects, and other home-building professionals who incorporate—and meet or exceed code requirements for—impact-resistant windows and doors for safety, and who use other design elements that minimize the effects of hurricanes and other disasters on residential structures. For more information, visit www.theauroras.com.



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Kitchen & Bath Portfolio

The editors of ARCHITECTURAL RECORD are calling for entries for the 2007 KITCHEN & BATH PORTFOLIO. Entry is open to any registered architect who has recently completed an innovative kitchen and/or bath project. Of interest are projects that feature unexpected materials, address unique client needs, or are designed in a manner that allows these utilitarian spaces to be both functional and beautiful.

There is no fee. Submissions should include images (color prints, large-format transparencies, or high-res digital images on CD along with a labeled color printout), a brief project description, and a complete credit and product source list. No slides or e-mailed submissions please. We must receive all materials by Friday, April 6th. Selected entries will be featured in RECORD's July 2007 issue.

Kitchen & Bath Portfolio

Our annual roundup features kitchens and baths that skillfully make the most of the space available. Many of the rooms frame surrounding views, whether it's the Marin Hills, a lagoon garden, or even the flowing water of the Columbia River a few feet below. [See complete issue](#)

Two bathrooms in a Santa Monica home take advantage of garden views and natural light

Located in Santa Monica, the Frank Residence was designed by Jim Frazier. Frazier designed the California Contemporary (C&C) and the Frank Residence, a three-bedroom house in the Hollywood Hills. Frazier designed the Frank Residence in 1998. The house is a prime example of modern architecture in the Hollywood Hills. The house is a prime example of modern architecture in the Hollywood Hills.

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PHOTOGRAPHY: STEVE GRANITZ

Kitchen & Bath Portfolio

Hole in the bathroom floor recalls waterfront building's past

Architects Lisa Chubbuck and David Sims, AIA, were a little concerned that guests might be distracted by the new bathroom they designed for the historic Statler, a historic waterfront property that sits in Atlanta, Georgia. Their approach was to not distract, but to honor the building's past.

But the architects, who are husband and wife, weren't too worried. As it happens, their modest guests didn't see any distraction by the play of light and shadow on the wall and ceiling. Chubbuck says that at night, the hole in the floor is a reminder of the building's past.

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PHOTOGRAPHY: STEVE GRANITZ

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PHOTOGRAPHY: STEVE GRANITZ

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PHOTOGRAPHY: STEVE GRANITZ

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 New York, NY 10121
 If you have any questions, please E-mail Rita Catinella Orrell at rita_catinella@mcgraw-hill.com

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Dates & Events

The Odegard Award for Excellence in Rug Design

Deadline: March 15, 2007

Design students of over 150 U.S. colleges and universities are invited to submit original carpet designs. This award will show a new generation of student designers how combining pioneering designs with hand weaving and knotting techniques can invigorate the contemporary market and increase awareness and respect for the legacy of the centuries-old art of textile and carpet weaving. Visit www.odegardinc.com.

Shelter Me

Deadline: June 17, 2007

In the past two years, widespread catastrophic events have called forth large-scale relief efforts throughout both urban and rural areas of the world. Shelter Me challenges designers to present a cost-effective short-term shelter that is affordable, lightweight, strong, and easily deployed. Visit www.design21sdn.com.

Project New Orleans Call for Submissions

Ongoing

Project New Orleans is seeking to compile a record of all architectural and planning proposals created for the post-Katrina rebuilding of New Orleans. Submissions are welcome, both written and graphic, from the architectural to the regional, and from all engaged in thinking about the future of the city in physical terms. Visit www.project-neworleans.org.

E-mail event and competition information two months in advance to elisabeth_broome@mcgraw-hill.com.

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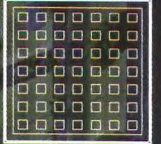
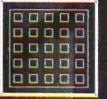
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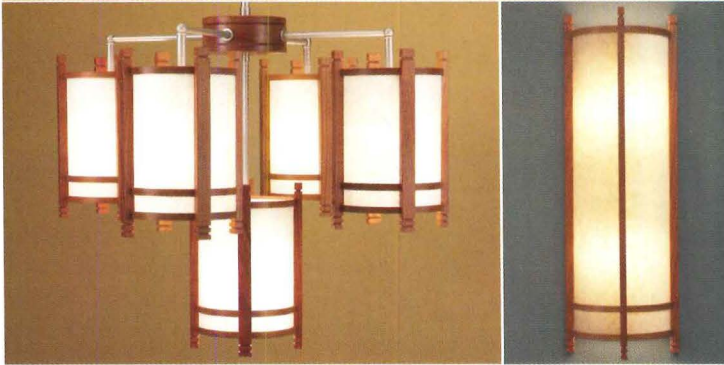
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Program title: "Rain-Screen Facades Are More Than Skin Deep," Architectural Record (02/07, page 139).

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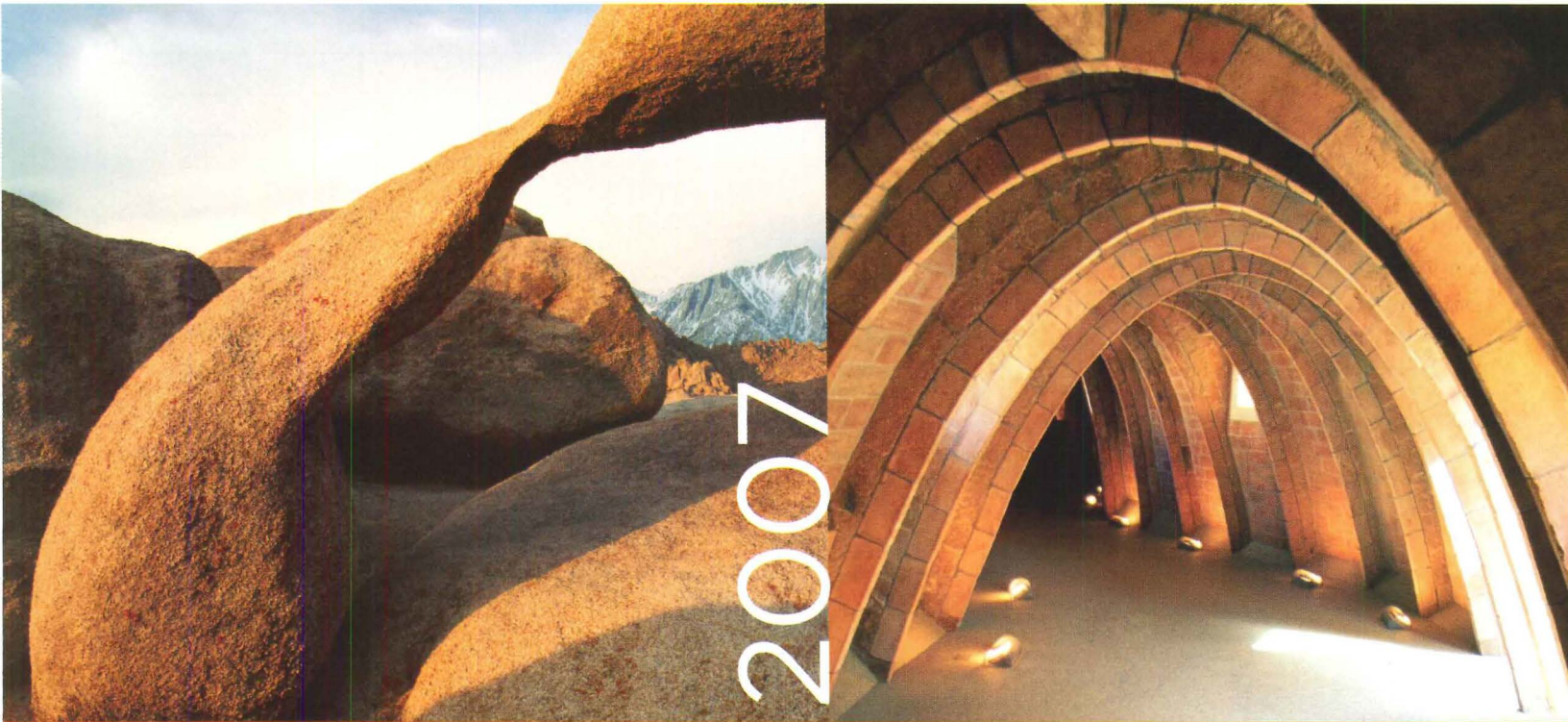
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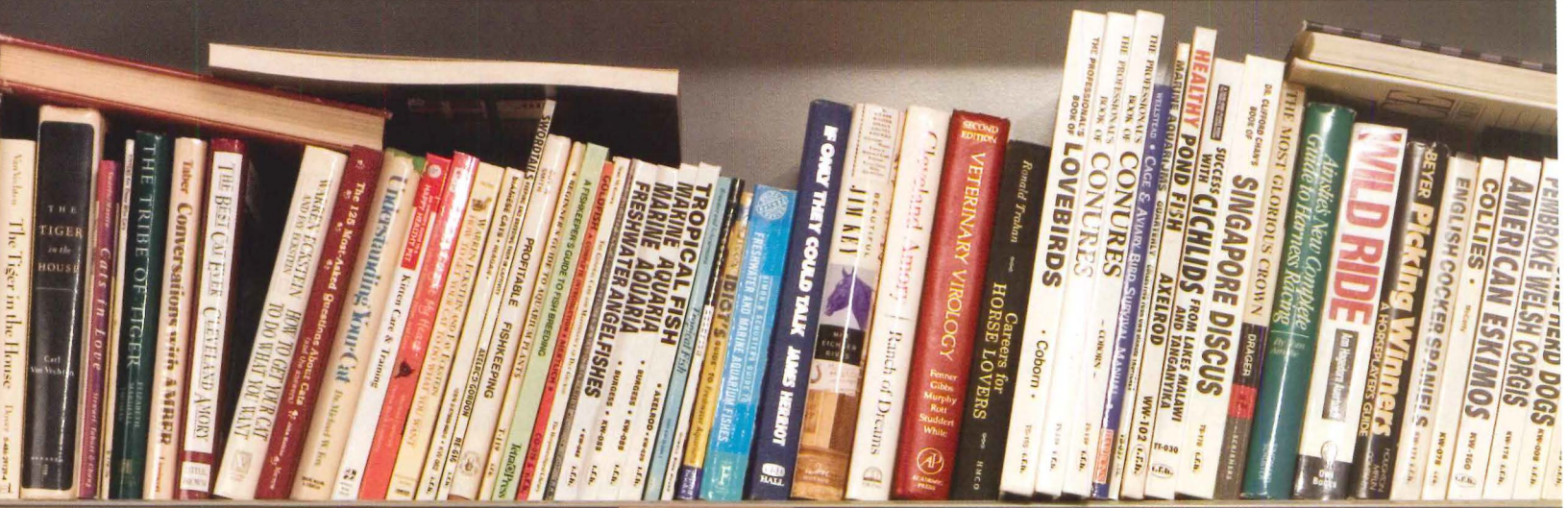
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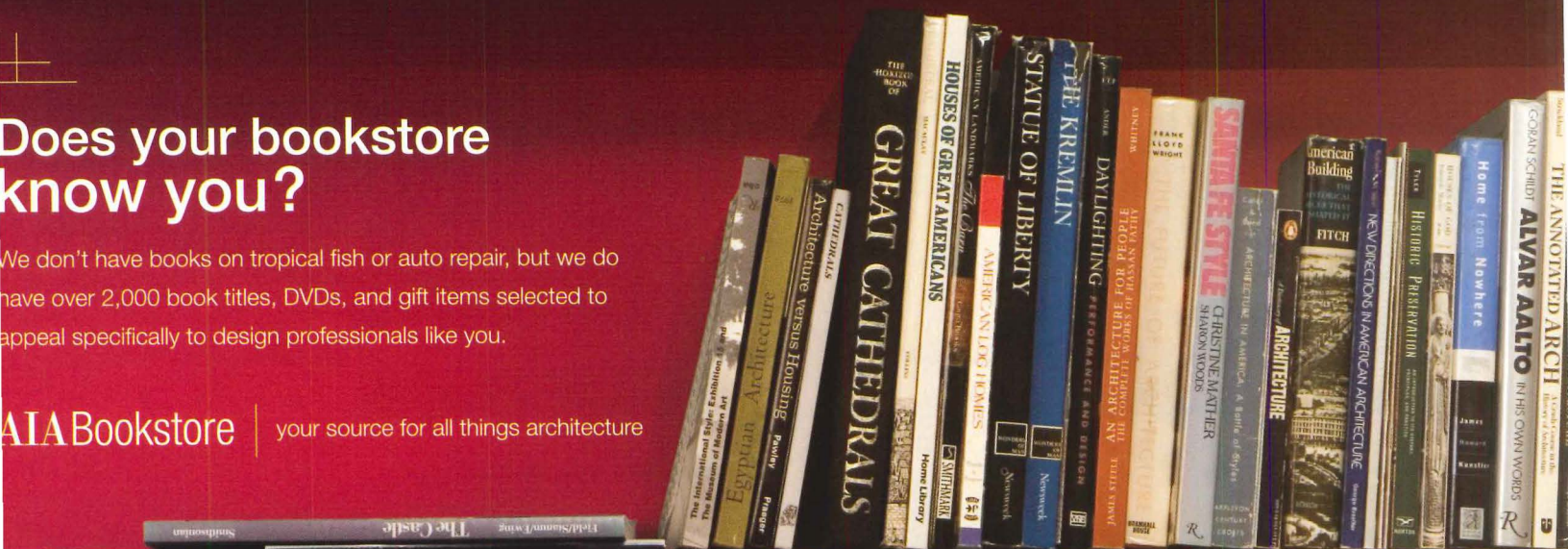
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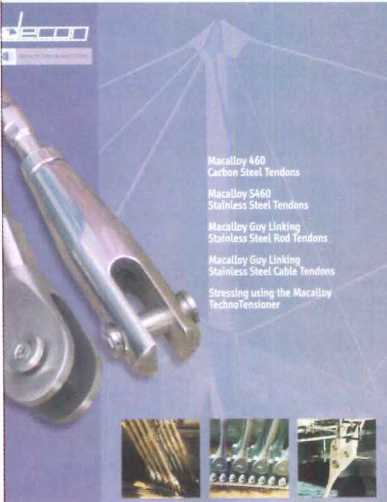
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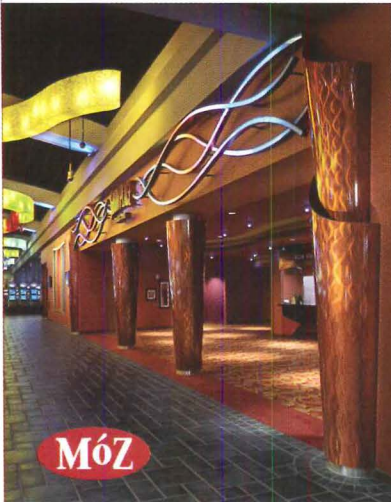
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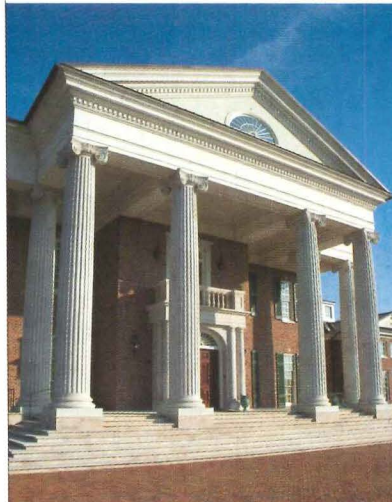
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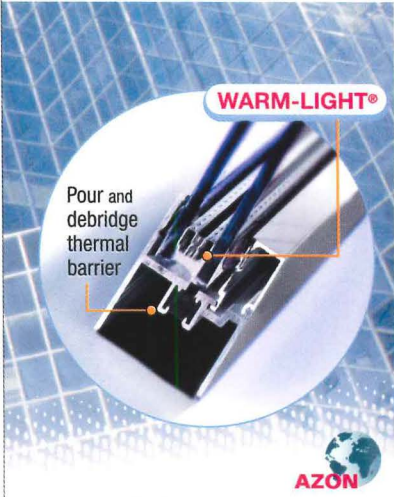
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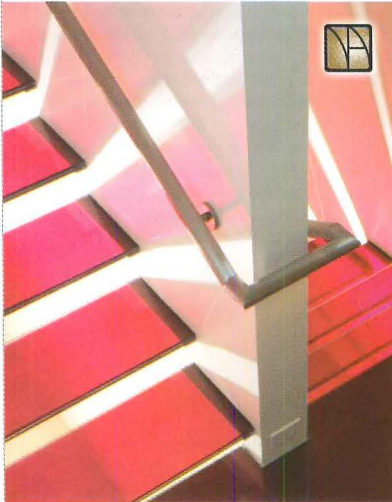
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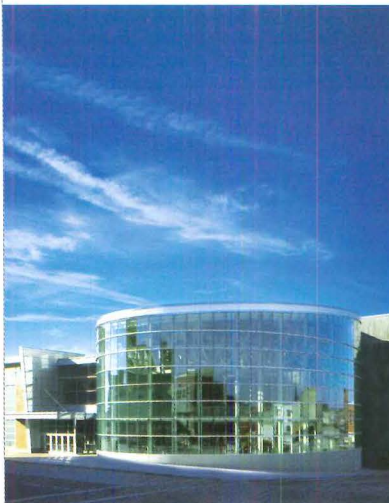
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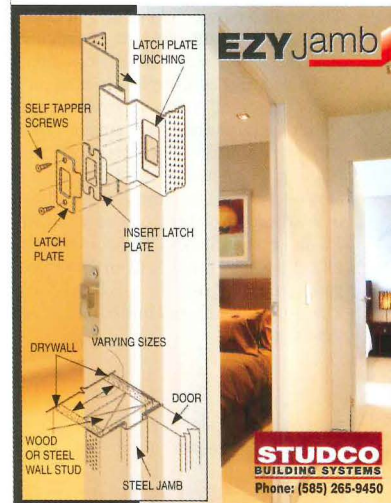
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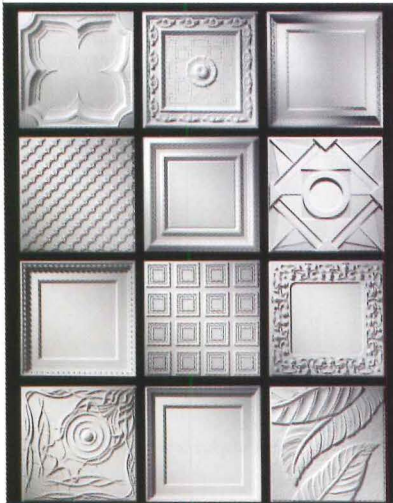
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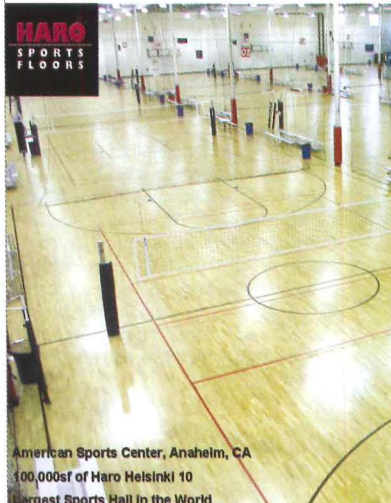
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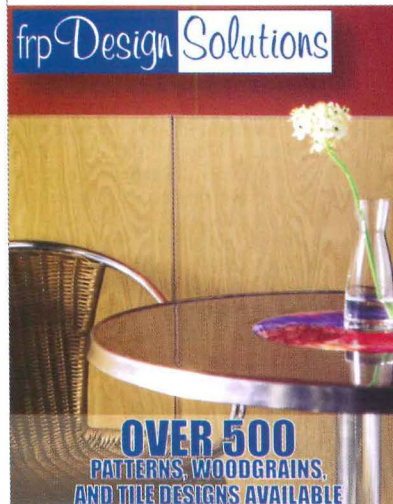
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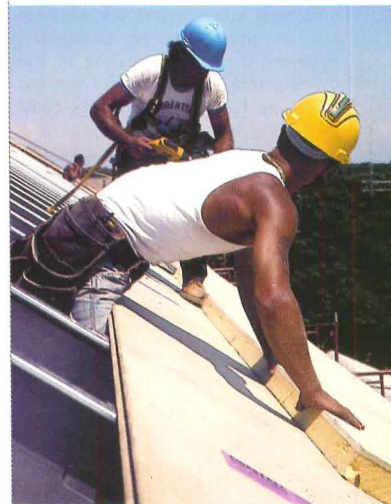
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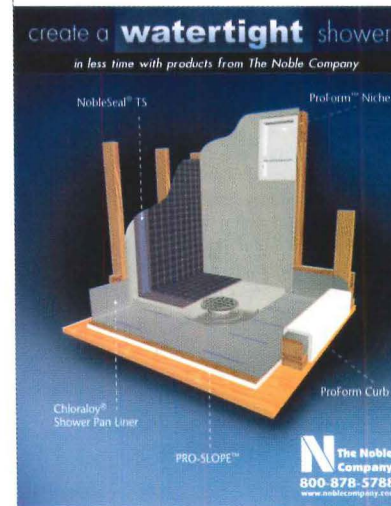
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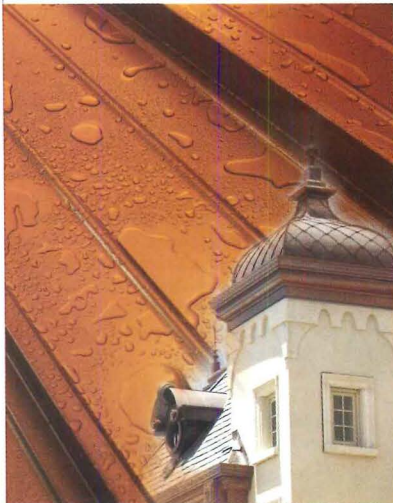
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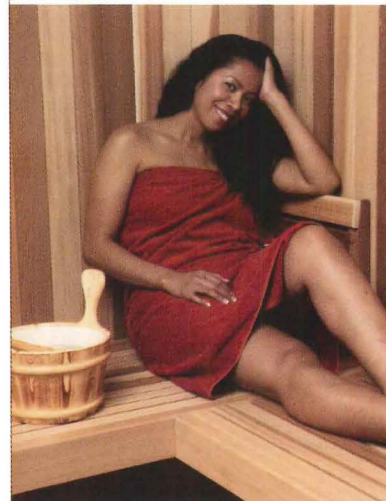
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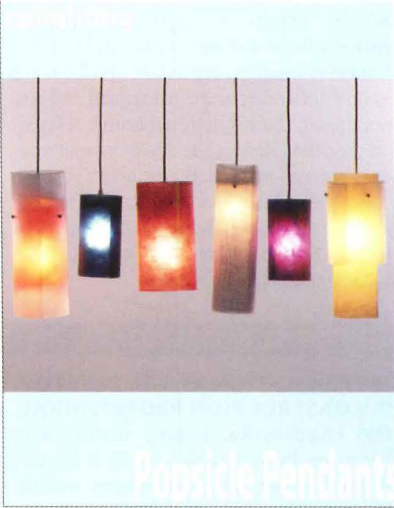
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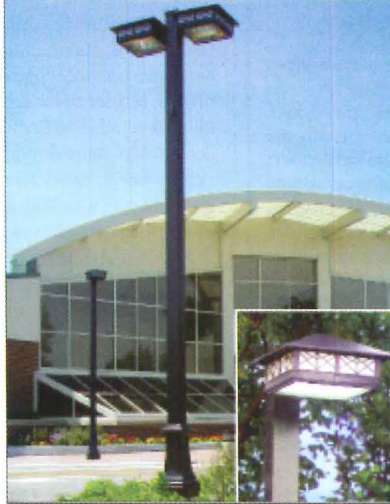
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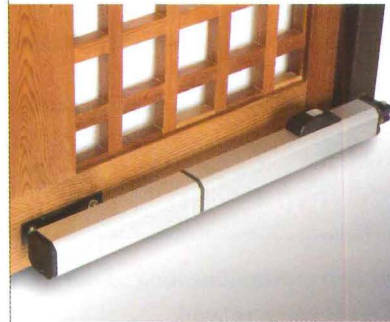
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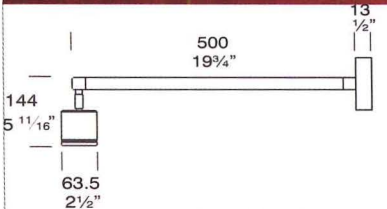
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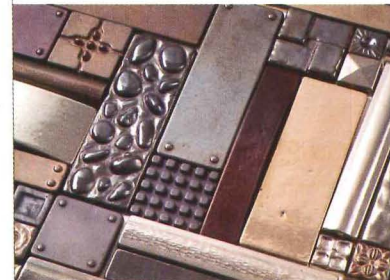
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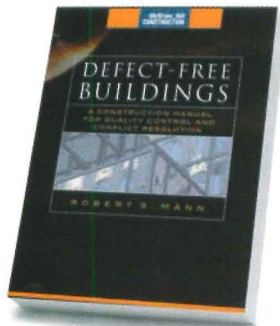
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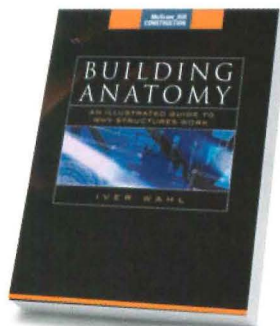
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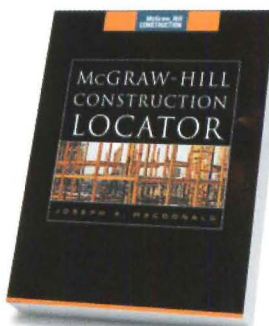
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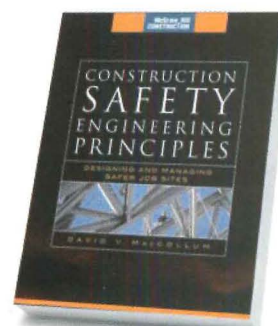
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The Architect's Hand



Study for Fenchichu Bridge and Station, Alishan, Taiwan, pen-and-ink wash, 2004 (above);
Geodetic Studies of the Footbridge at Alishan, Taiwan, red pencil, 2004 (right).

Jesse Reiser Bridges East and West

After his New York firm, Reiser + Umemoto RUR, won the competition for the Alishan Mountain Tourism Infrastructure in Taiwan in 2003, Jesse Reiser began sketching ideas for various sightseeing components along the mountain railroad's right of way. Two drawings in particular reflect different aspects of the architect's sensibilities. The red pencil drawing, *Geodetic Studies of the Footbridge at Alishan, Taiwan* (right), 8 by 10 inches in size, reveals an interest of Reiser's since his boyhood days in the work of Sir Barnes Wallace, the English engineer who applied geodetic construction principles to aircraft design. "I had looked closely at Wallace's work on the 1930s Vickers Wellington Bomber plane," says Reiser. "The bridge gave me an opportunity to investigate his system." Reiser is also fascinated with the human form, shown both in that sketch and the pen-and-ink wash, *Study for Fenchichu Bridge and Station, Alishan, Taiwan* (above). As Reiser explains, he executed the 6-by-8-inch drawing in preparation for a computer collage rendering of the bridge: "I decided to have some fun by inserting in it a Renaissance-style group of people." Both sketches are striking, not just for their homage to old master drawings, but because they represent an important part of the design process. As Reiser notes, his firm employs hand drawings before and during the design process, with much back and forth between the sketch, the computer rendering, and the three-dimensional model. *Suzanne Stephens*





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