ARCHITECTURAL RECORD

KOOLHAAS JAZZES UP SEATTLE

RESIDENTIAL SECTION: Houses With Water Features
Williams Scotsman’s Concurrent Construction™ Process Timeline

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<th>Traditional Construction</th>
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<td>Design</td>
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Education | Healthcare | Government | Administration | Retail | Industrial
Iow could your otherwise fine magazine allow...” Thus begins a lament, an actual complaint about a writer’s point of view. We get letters like this all the time from readers who want to tangle with a expressing a strong opinion in print. We exult in these arguments, he hyperbolic ones, since few publications share such a committed, vital tunacy as ARCHITECTURAL RECORD. You always tell us what you think, he future of the architectural profession depended on it. In a sense, it ind we treat your opinions with that same concern.

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

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

Certainly, project stories now often combine straight reporting with f view. But you, the reader, can expect to know what you are ering elsewhere in the magazine, whether factual reporting (which rizes the news, for example), descriptive text, or opinion. Your signals small, significant headings that precede each story in our depart-ments. Read them. “Editorial,” for example, announces the editor’s own perspective, speaking for the magazine. “Critique” describes an essay, replete with Michael Sorkin’s or Robert Campbell’s personality, language, wit, and individual worldview. “Commentary” contains the musings of a qualified staff or outside writer. Those small tabs outside the projects act like road signs—important, but easy to miss.

In addition to clarity, expect balance. If ARCHITECTURAL RECORD veers heavily toward one extreme, don’t panic. Read the accompanying article that tilts the argument from right to left, such as the twin stories we ran about Chicago’s Soldier Field in May 2004, in which Joseph Giovannini and Stanley Tigerman took opposing corners. Or look during the following months for an answer to a question raised in an article, a response in a letter or occasionally in another piece. When Michael Sorkin wrote a strongly worded essay on Jerusalem’s Museum of Tolerance (which provoked a firestorm of controversy), we agreed to publish a countervailing opinion from the client’s perspective that should air in August. Sorkin deserved ink, versed as he is as a professor who has studied the beleaguered city’s planning; but we are also making room for the museum’s client—a rare case, but an important one.

Criticism can probe where the camera cannot, since ultimately real buildings (and unbuilt ones, too) are only as good as the ideas underlying them. We need critical writing to sift through the layers—social, environmental, psychological, tectonic, or aesthetic—piercing through the rhetoric, exposing the emperor’s new clothes, balancing our praise with understanding, and offering the occasional, bracing splash. In the days to come, you will see more criticism; but remember, you asked for it, and we agreed: It’s critical.
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Letters

For university projects
you for the very well-written comprehensive article docu-
ting the career of AIA Gold-

ist Sambo Mockbee [June page 184], including the work

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by Will Alsop.

Thirds of Toronto's major
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Design by Will Alsop.

The post-secondary institution

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down. Ryerson is currently undergoing

s own great expansion
to the University of Toronto's. At this

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woth approximately

million—that will transform the
campus. I greatly enjoyed my time in

rs University program, and

er everyone to visit Ryerson

www.ryerson.ca

in a masterpiece?

ved to and saw Gaudi's

Familia [Correspondent's

page 109]. There is

that this is one of the

exis-

hough out of

I

here to the exis-

the local community. Until

setting of this masterpiece

destroyed by the adja-

Tower, as your photograph

0 clearly shows. How any

l commentator could dis-

ional planning

without an outcry is beyond me.

Los Angeles

Keep "her" out of it

I applaud your point of view in the

May editorial ["Beyond Style," page

for recognizing the offending New

ork Times Magazine article on

itzker Prize-winning architect Zaha

hadid. Such gender-focused news

verage symbolizes a tenor in our

industry that may explain why barely

0 percent of licensed architects in

rs are women [News, May 2004,

page 25], while in academia 42

ent graduate architectural

students are women (according to

AB and the 2000-2002 AIA Firm

urvey). As an architect and studio

leader with SmithGroup—in addition
to being a woman, a wife, and a

ther—I add value to the profes-

on, as any individual does. I feel

at I have accomplished a great deal

in the course of my 20-year career,

but I know that troubling perceptions

stereotypes still exist, I chose

architecture because of the high

ideals of the architects that I studied;

've dreamt of making a difference

el I've done that. Hadid has

ized her dream, and I thank you

ssisting that the "her" aspect not

ershot the reason why architect

Hadid has risen to receive our

m's highest honor.

—Anne Belleau-Mills, AIA

Detroit

Keep it coming

I would just like to thank you for help-

g to create public awareness on

rebuilding of the Twin Towers. I love

Ken Gardner's design for the new WTC

ews, April 2004, page 32). Please

write more articles on the topic.

—Mike Beggen

New York City

My Toronto has Ryerson U.

I was impressed with the April issue.

However, I was disappointed when I

came across the Correspondent's

File [page 79], which discussed

building in Toronto.

The article began by talking

about the recent explosion in the con-

struction of public buildings, such as

the Royal Ontario Museum addition

by Daniel Libeskind, the Art Gallery

of Ontario addition by Frank Gehry, and

the new Four Seasons Opera House

by the firm Diamond and Schmitt.

Two thirds of Toronto's major

post-secondary institutions were

mentioned, including the new addi-

on to the Ontario College of Art

and Design by Will Alsop.

The post-secondary institution

was overlooked, and which I

y attended, was Ryerson

iversity, truly in the heart of
down. Ryerson is currently undergoing

s own great expansion
to the University of Toronto's. At this

oment, Ryerson is building six new

ings—worth approximately

50 million—that will transform the

campus. I greatly enjoyed my time in

rs University program, and

er everyone to visit Ryerson

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and www.ryerson.ca/build/. Now,

everyone can see that Toronto has

two world-class architectural un-

versities being designed by leading

architects.

—Andrew Robinson

Toronto, Canada

The qualities of architecture

Robert Campbell's division of archi-

ecture into the playful and the ethical is curious [Critique, May 2004, page

7]. Vitruvius chose not to divide

architecture into camps, but instead

igned three essential and interre-

lated qualities to it, namely: firmness, commodity, and delight.

"Ethical" strongly suggests both

firmness (structure) and commodity

function (usefulness). Campbell's

two-part thesis is permissive of pres-

t-day design excess and mistakenly

fuses "playful with delightful.

Critical opinion, based on the classic

Wooton / Scott triad, would frown on

uch that is presently published,

where extreme design becomes a

ole model and spawns "playful"

architecture worldwide, ad nauseam.

—James A. Gresham, FAIA

Tucson, Ariz.

Corrections

Due to a production error, the wrong

age accompanied the description of

entria's Concept Series, a collection of

oned-fastener exterior metal-wall-panel profiles, on page

in the June issue. The correct

age appears below. On the same

age, the wrong measurement was

given for the Lafarge Ductal compon-

ents used in the Shawnessy

onject in Calgary, Canada. The

jected 24 precast curved

anopies, each measuring

thick. In the May issue [page 123], the

ame of Greg Grunloh, AIA, a project

ager for Holabird & Root, the

itect of record and structural

ineer for the McCormick-Tribune

us Center, IIT, in Chicago, was

spelled.

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07.04 Architectural Record 17
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A Convention draws record numbers to Chicago

This year's AIA Convention, held 10-12 in Chicago, will be considered a success for many reasons, perhaps the biggest—literally—its size. The event attracted a record 12,159 registrants, topping Yago's in 2003, which drew 850. The list of exhibiting companies was cavernous McCormick Place broke the record, reaching 850.

Before the crowd, architect Jahn and authors Erik Larson and Virginia Postrel offered keynote addresses that captured, respectively, one of their projects in the city, historic architecture of the metropolis, and a rise in consciousness in the country throughout the event, speeches, seminars, and continuing-education sessions were filled to capacity, as were most sales booths.

On Friday, Samuel Mockbee and Lake Flato were designated AIA Gold Medalist and Firm of the Year, and the AIA inducted 81 new members into its College of Fellows. The next day, Honor Award winners reviewed their projects, and Kate Schwennsen, FAIA, was elected 2006 AIA president. In other business, delegates adopted a $50 dues increase and a resolution to support research efforts focusing on diversity in the profession.

An emotional highlight came on Thursday night with a screening of Nathaniel Kahn's Oscar-nominated film, My Architect. Nearly 2,000 people braved a downpour to gather at the splendidly restored Auditorium Theater by Adler & Sullivan for the event. Kahn received a 90-second standing ovation, which was preceded the morning by an AIA Presidential Citation. "This takes some of the sting out of not winning the Academy Award," Kahn quipped.

Besides the AIA, the star of the show was Chicago itself. Convention goers could be spotted gawking at skyscrapers on riverboat tours, visiting Frank Lloyd Wright's home and studio in Oak Park, and viewing the upcoming Millennium Park.

This is a city that takes architecture seriously," said Chicago Mayor Richard Daley as he welcomed the crowd at the opening plenary session. "Our buildings make a statement about Chicago—they're bold, unconventional, and willing to take risks." He also discussed the city's aggressive green-building efforts. All new public buildings in the city are required to be LEED-certified, more than 80 green roofs have been installed on tall buildings, and the city recently opened the Chicago Center for Green Technology, a resource for architects and the public.

Renzio Piano chosen to design Whitney Museum expansion

Renzio Piano has been chosen to design an expansion of the Whitney Museum of Art on June 16. The Italian architect will replace Rem Koolhaas's Office for Metropolitan Architecture (OMA), which had proposed a much more sizable replacement, abandoned last year.

The Architecture Selection Committee of the Museum's board picked Piano after a six-month search. The biggest factor, say Whitney officials, was the desire to put more emphasis on viewing art inside than on the view of the building from the street. "We already have a destination," says museum director Weinberg, of the Whitney's iconic 1966 Marcel Breuer edifice. "To my mind, the spectacle should be as much or more about art than architecture." Weinberg adds, "Renzio is incredibly sensitive to the needs of contemporary artists. He loves natural light, his interiors have a very human scale, and he has a wonderful sense for details and materials." Design and budget for the project have not yet been set, but museum officials say Piano will work to improve and enlarge gallery spaces, and that he is interested in utilizing (not destroying) nearby historic town houses, perhaps for museum offices.

Koolhaas's proposal, developed more than two years ago, had a $200 million budget and would have virtually reshaped the building's exterior. It was abandoned about 18 months ago. "I think his plan was spectacular," says Weinberg. "But I think this idea will be more doable in terms of expense, program, and preserving historic landmarks." Piano's replacement of Koolhaas at the Whitney virtually repeats a scenario at the Los Angeles County Museum of Art, which recently replaced a massive plan by Koolhaas/OMA with a more understated, and cost-effective, design by Piano.
REBUILDING LOWER MANHATTAN

OFF THE RECORD

ARCHITECTURAL RECORD is curating the exhibition Transcending Type for the U.S. Pavilion at the Venice Architecture Biennale, to be held September 12 to November 7. Participating firms include Koitlan/MacDonald, Reiser + Umemoto, Lewis.Tsourmakis.Lewis, George Yu Architects, Studio/Gang Architects, and Predock Frane.

The Museum of Modern Art in New York will open its new facility in Midtown Manhattan this November.

Daniel Libeskind has been named the United States Cultural Ambassador for Architecture by the U.S. State Department.

Rafael Vinoly's $875 million Boston Convention and Exhibition Center opened in June. At 1.7 million square feet, it is the largest convention center in New England.

Professor Peter Cook is stepping down as chairman of the Bartlett School of Architecture, University College London.

New York's High Line, which plans to build a public space at the city's old west side rail lines, has named design finalists that include Diller, Scofidio + Renzo; Skidmore, Owings & Merrill; Zaha Hadid Architects; Steven Holl Architects; and Michael Van Valkenburgh Associates.

Landscape architect Charles Jencks has won the $175,000 Gulbenkian Museum of the Year Prize for the Scottish National Gallery of Modern Art in Edinburgh.

Mohsen Mostafavi, chairman of London's Architectural Association, was named dean of Cornell University's College of Architecture, Art, and Planning.

Design for Fulton Street Transit Hub unveiled

New York City’s Metropolitan Transportation Authority (MTA) has released drawings for a new transit hub in Lower Manhattan, to be designed by Grimshaw’s New York office. The new building will link stations for nine subway lines, and will stand at the corner of Broadway and Fulton Street, about a block from the site of the World Trade Center.

The building itself is planned as a 50-foot-tall glass pavilion, with a tapering steel-and-glass dome rising from the middle. The design, says its architects, is intended to make the station a neighborhood landmark and bring light into the now-dark subway platforms below ground.

"We wanted to improve the orientation of the facility," says William Wheeler, the MTA’s director of special project development and planning. "It’s very hard to find, and it’s very hard to navigate once you’re down there. And light was a big factor. So that directly translated into the solution.”

The design incorporates two small stores at street level, and preserves the Corbin Building, an ornate office building from 1889 that sits adjacent to the new subway entrance. Though the pavilion and 50-foot-tall glass pavilion.

The Freedom Tower, officials noted: “Only in New York would we be able to look in our own backyard and find such a tremendous array of cultural groups to choose from.” S.L.

Institutions chosen for WTC cultural sites

In a festive presentation on June 10 featuring musicians, dancers, actors, and world luminaries, Lower Manhattan officials named the institutions that will host cultural facilities at the former World Trade Center site.

The winners included the Joyce Theater Foundation, a dance organization; the Signature Theater; the Drawing Center, a visual arts gallery; and the Freedom Center, a new institution dedicated to examining freedom worldwide. Each will be lodged in one of two cultural buildings at the northern end of the Trade Center site, measuring 250,000 square feet apiece. No details about funding or designers have been worked out, said LMDC president Kevin Rampe.

One hundred twelve institutions had expressed interest in hosting space, and some may still find locales near the site, officials said. Mayor Michael Bloomberg noted: “Only in New York would we be able to look in our own backyard and find such a tremendous array of cultural groups to choose from.”
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Dallas unveils designs for performing arts center

After a period in which only two major buildings were constructed in 20 years, the Dallas Arts District is quickly making up for lost time. Following Renzo Piano's Nasher Sculpture Center, which opened last October, on June 8 Foster and Partners and Rem Koolhaas's Office of Metropolitan Architecture (OMA) unveiled preliminary designs for an opera house and theater, centerpieces of the $275 million Dallas Center for the Performing Arts.

The pair of buildings represents a dramatic break with the existing low-slung, limestone aesthetic of the Arts District. The Winspear Opera House will be the district's first primarily glass building, the Wyly Theater its first tower. Both designs aim for visual prominence.

Foster's Winspear Opera House.

The Opera House, a red polished-concrete egg in a curving glass box, will seat 2,200 and cost an estimated $150 million. The main auditorium will form a traditional horseshoe shape and be surrounded by lobbies, promenades, and restaurants. The glass walls will open onto a grand plaza shaded by a floating sunscreen.

"The last thing we want is a cultural ghe" says Spencer de Grey, lead designer of the Opera House. "We want the influence of both projects to extend through and beyond the entire arts district." Koolhaas and OMA presented an 11-story tower, with a glass-walled theater occupying lower floors, and offices, rehearsal studios, costume shop, and other support spaces stacked top. The project is another version of the "vertical city" idea that Koolhaas first introduced in his Delirious New York.

"Height allows a small building to hold itself among larger neighbors," explains project architect Joshua Ramus. "If it were and modest, it wouldn't be a populist building we want.

The stage will be reconfigurable by means of life pulleys, turntables, and mechanical devices. And with the opera house, the glass walls will open directly onto a public plaza. Plaza gardens, and a canopy of trees will link the Foster and Koolhaas building to a smaller, third theater by Skidmore Owings & Merrill, Chicago.

Construction on both projects will begin in 2006, with the entire performing arts center scheduled to open in 2009. David Dillon

OMA's Wylie Theater will be made mostly of glass, be surrounded by lobbies, promenades, and restaurants. The glass walls will open onto a grand plaza shaded by a floating sunscreen.

Speculation is raging over the future of Office for Metropolitan Architecture (OMA)/Rem Koolhaas's proposed headquarters and national broadcast center for China Central Television (CCTV). The much publicized scheme calls for a 55-story angular building on a large and valuable piece of land in the heart of Beijing's new Central Business District at an estimated cost of $730 million.

Many in China regard the project as unrealistic, given its hefty price tag, complex design, location within the capital's commercial and financial core. Some in China's state council are said to be apprehensive about the scheme, though the council has still given its tacit approval to the project.

The Chinese press has been mum on the subject, but Hong Kong's South China Morning Post reports that the project had been stalled, hinting that it may have been suspended. Additionally, the Chinese central government recently issued a directive curbing expensive building projects, with the aim of cooling down the country's extensive building craze, adding fuel to the rumors about the building's fate.

However, both CCTV and OMA insist the project is on track.

"I know there's been a lot of high-level political discussion about how China should spend money, and the gap between rich and poor," says Ole Scheeren, OMA's lead architect on the project. "but I can assure you, [CCTV Headquarters] is by no means dead." Daniel Elsea
Introducing the chair with a brain and a conscience.

(What an inspiration for the corporate world.)
Record News

Paris Opera completes renovation of its Grand Foyer

Few Paris buildings are as spectacular as the Opera Garnier. A virtual palace, it anchors one of Baron Haussmann's famous radiating urban axes. Surrounded on four sides by traffic-choked roads, the Opera has suffered for its location and had lost most of its patina. In the 1990s, the French government launched an ambitious total restoration to be phased over 12 years. In 1995, the theater and stage were restored and modernized. In 2000, the newly cleaned entry facade was unveiled, exposing a variety of colored marbles and blinding gold statues. And in May, the Grand Foyer reopened after a $5 million face-lift.

Charles Garnier was relatively unknown when he won the competition in 1861 to build the Opera, which was inaugurated in 1875. As dictated by the original program, the Opera included a foyer where people would not come to sit but to stroll. It was therefore designed to be “as long as possible.” Garnier went one step further in making his 195-foot-long foyer accessible to all floors and people of all classes. The grandeur of the space drew some criticism, but Garnier had saved money by using paint, with nuances of gold applied only to visible surfaces. He also mass-produced some of the decorative bronze elements, coating reusable molds by electrolysis. While every inch of wall appears carved in gold, the substructure is made up of wood and plaster.

The restoration, overseen by France's Service National des Travaux with lead architect Alain Charles Perrot, returns the hall to its original splendor, encompassing ceiling paintings, parquet mirrors, 7-foot-high statues, marble, drapery, and chandeliers. The job took the work of more than 100 skilled craftsmen in different specialties, and great deal of research. Tiles, for example, were reproduced by the factor that first made them and that had kept samples, identified through old receipts.

The final step in the Opera's restoration will be on the building's perimater, including lamposts and exterior stairs, as well as two lateral facades and cupola. The entire project will be completed by 2005.

Claire Downey

New Marcus Prize will honor emerging architects

Inspired by the Pritzker Prize, Milwaukee's Marcus Corporation Foundation has announced a new $50,000 Marcus Prize, to be awarded biannually to an emerging architect. Unlike the $100,000 Pritzker Prize, which recognizes an already well-known architect's career or body of work, the Marcus Prize will recognize individual architects earlier in their careers, when they are just on the cusp of greatness.

The Marcus Corporation Foundation will provide an additional $50,000 to the University of Wisconsin-Milwaukee School of Architecture and Urban Planning to administer the prize and bring the recipient to the school as a guest critic. Bob Greenstreet, dean of the school, orchestrated the development of the award with the Marcus Corporation Foundation and the City of Milwaukee.

The Marcus Foundation is the philanthropic arm of the Marcus Corporation, which owns operates movie theaters, resorts, and hotels including Baymont Inns and Suites, throughout the United States. Stephen H. Marcus, chair and chief executive officer of the corporation, said: “Our long-term vision for the award is to attract international attention to Milwaukee.”

Applications for the initial Marcus Prize be available in January 2005, and a jury of architects, critics, and members of the Milwaukee community will select the winner in June 2005. The winner is expected to be a guest lecturer and critic in a new graduate-level Marcus Design Studio that will focus on an urban design challenge in Milwaukee.

Visit the University of Wisconsin-Milwaukee Web site at www.uwm.edu/sarup for more information on the Marcus Prize. John E. Czarnecki, Assoc. AIA

Claire Downey

The Opera's renovated Grand Foyer.

The Opera's renovated Grand Foyer.

The Opera's renovated Grand Foyer.

The Opera's renovated Grand Foyer.

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Record News

Designers develop alternatives to Gehry's Brooklyn plans

When architect Joel Towers first saw developer Bruce Ratner's proposal for a $2.5 billion Nets arena complex in Brooklyn, he saw one problem: His home was within the site.

Soon afterward, Ratner announced that he would remove buildings in the area through eminent domain, a law that allows the city to condemn property for urban renewal, and Towers quickly began sketching his own plan—one that would preserve his house.

Towers is one of several local architects working on counterproposals to Ratner's plan, designed largely by Frank Gehry, FAIA, that aims to construct a 15,000-seat arena and four soaring residential towers over the Atlantic rail yards in downtown Brooklyn. The new plans vary greatly, but all attempt to prevent the displacement of residents and businesses. "We are working to create a menu of alternatives," says architect Marshall Brown, who is working with district council member Letitia James and a team of neighborhood architects and urban designers.

Towers' first plan, called "Shift," moves the 300,000-square-foot arena onto a platform above the Atlantic Center, just north of the rail yards. New residential buildings would remain in the plan but be horizontally scaled and densely packed to blend with surrounding buildings and preserve existing structures. In January, Towers discussed his proposal with Ratner and Gehry. Gehry liked the platform idea but insisted the arena stay at ground level.

Brown's plan includes a winding park and a relocated stadium.

Reed Kroloff named Tulane architecture dean

Reed Kroloff, former editor of Architecture Magazine, was recently appointed dean of Tulane University's School of Architecture in New Orleans. His appointment becomes effective October 1.

A recipient of the Rome Prize, Kroloff is completing his residency at the American Academy in Rome. He has held teaching positions at the University of Texas and Arizona State University. He serves as principal of Reed Kroloff Design Services of New York, which in addition to its own work serves as consultant on architectural competitions worldwide.

"Given his national prominence, varied experiences, and remarkable accomplishments, we are confident Reed will help lead our school of architecture to a new level," says Scott Cowen, Tulane University president, in a statement. One of the nation's oldest architectural programs, Tulane began offering courses in architecture in 1894. Tony Illia
Every IWP Aurora custom composite door is designed to emulate real wood doors (minus the fresh forest smell) and feel like wood, yet they offer low-maintenance performance that genuine wood just can’t match. In fact, IWP doors are engineered to withstand harsh weather and extreme temperatures for years. These benefits, as well as a host of design options, are sure to enhance any home. To learn more about reliable JELD-WEN® doors, visit www.jeld-wen.com/auroradoors. P Aurora A1202 in Knotty Alder Woodgrain with a Bordeaux Speakeasy Grille; Inset, IWP Aurora A252 in Mahogany Woodgrain.
New York chooses design for potential Olympic Village

If any architectural commission requires “juice,” that burst of breakaway energy on the athletic field, it’s Olympic architecture—and juice is exactly what the New York City 2012 Committee got when officials announced in May that Thom Mayne’s Morphosis had won an invited competition to design the Olympic Village proposed by the city in its bid to capture the 2012 Games.

The proposed village would be located just opposite the United Nations in Hunters Point, Queens, on a former industrial site bounded on two sides by the East River and Newton Creek. Mayne has made a 43-acre park, designed with landscape architect George Hargreaves, the central organizational feature of a 52-acre complex of mixed-use buildings, 4,500 apartments, and Olympic facilities that, after the games, would convert to market-rate apartments and community facilities.

The park’s design includes wind-protective berms and creases, whose fluid spaces are shaped by what are effectively horizontal, undulating skyscrapers. Mayne carefully breaks and elevates the blocks to achieve view corridors to the East River and the Manhattan skyline, while easing the park on a slope down to the Newton Creek, where the design team cultivate an intimate relationship with the water via boardwalks set among abundant vegetation. Along the East River, the design includes docking facilities and a recreational pier, which protects a welcoming beachhead.

The complex’s buildings, which strongly recall Corbusier’s Unités d’Habitation, reinvent the typology of the continuous apartment block by breaking free of the right angle both in plan and section. Leaning backward and forward as they curve across the site, and mixing in typologies, the buildings generate an energy field whose vectors lead north toward a dense urban nexus of apartment towers surrounding an urban square.

Alexander Garvin, NYC2012’s director of planning and design, asked the five competing architecture teams “for a new kind of plan,” he says, “and a standard for housing.” Morphosis’s subsequent inventive breaks free of precedents, using architecture as an urban design tool to create a highly active, people-centered urbanism.

Garvin is sanguine that if the bid for the Olympics fails, the numbers—if I do my job properly”—will justify building an adapted version of the plan that goes forward on a market basis. Even without the Olympics, Queens will still have juice. Joseph Giovannini

Morphosis's design breaks free of right angle

Muschamp leaving post as Times architecture critic

New York Times architecture critic Herbert Muschamp will be moving to a new beat, confirms a source within the paper.

Culture Desk editor Jonathan Landman told RECORD that Muschamp decided “he’s been doing it long enough, and he wants to do something else.” Landman notes that Muschamp’s move will be of his own volition, and says that he was not at all displeased with the critic’s performance.

“I thought he was a great critic who engaged a lot of people in the subject who never knew they were interested in it. The thing about critics is that some people agree with them, and some don’t.”

Landman would not say when the move will take place. He added that Muschamp had been thinking of changing assignments for some time, although he could not remember when he and Muschamp had first discussed the topic. The last conversation came the day before June 7, he says.

A source at the Times has confirmed that Nicolai Ouroussoff, who is currently Los Angeles Times architecture critic, has been named to take over the position. As of June 7, he says.

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San Diego approves designs to revamp its waterfront

Following the June 8 approval by the San Diego Unified Port District commissioners, a prominent 25-acre section of downtown San Diego’s waterfront will be redeveloped with a circular boardwalk, new parkland, and commercial development to reunite a part of the city now blocked from San Diego Bay. The plan was developed by Sasaki Associates/Rob Wellington Quigley, FAIA, which also had the unanimous vote of a four-person competition jury and overwhelming public support.

The commissioners’ decision to endorse the proposal marked a change in the port’s development strategy, which has been mostly piecemeal and revenue-driven. It also may have quelled contentiousness that developed among residents, businesses, historic preservationists, and potential developers.

Planning under way for new Toronto waterfront

It is a running joke in Toronto that the city has been trying to improve its waterfront as long as it had one. But the completion in May of urban design and land-use plans for two new downtown neighborhoods has opened the door for construction to begin as early as 2005.

The “precinct planning,” as it has been termed by the Toronto Waterfront Revitalization Corporation, began last year with the selection of Boston-based Koetter Kim and Associates as designer for the 80-acre East Bayfront neighborhood, and Pittsburgh-based Urban Design Associates as designer for the 90-acre West Donlands areas. Both areas are currently underutilized industrial locations barely a mile from the heart of the city’s downtown and adjacent to Lake Ontario.

Koetter Kim’s East Bayfront plan envisions the neighborhood as a significant public destination year-round, with an aquarium or winter garden, and housing anchored by a commercial boulevard. The scheme includes varied parcel sizes meant to encourage the involvement of smaller developers. Meanwhile, Urban Design Associates’ plan for the West Donlands creates a neighborhood of 7,000 apartments and town houses organized around a 15-acre, elliptical park. The plan uses a system of laneways and includes innovations such as consolidated underground parking to allow for efficient infrastructure. High-rise towers will surround the park.

The plan features a circular boardwalk and the port during several false starts at redeveloping the area over the past eight years.

The Sasaki/Quigley team disregarded competition rules by presenting a historic police headquarters built on the site slated for partial demolition and by envisioning a grassy, 6.5-acre park that challenged expectations, posing to dredge old landfill to create an iconic mini harbor encircled by a 3,600-foot-long Arc Walk. Proposed attractions within the arc include a sandy beach, a floating stage, and slips. More study is needed to determine if this wide, circular boardwalk will float on pontoons or be designed to double as a breakwater, and how boats will traverse the area.

Owen Lang, of Sasaki’s San Francisco office, had previously led public waterfront planning workshops for the port; he was able to contribute extensive knowledge to help attract residents and tourists to a zone now dominated by high-rise hotels and a mile-long convention center.

“Owen and I agreed to approach the competition as an academic enterprise, regardless of the rules, regardless of the restraints, which made it really fun,” says Quigley, who is based in San Diego. Though the proposal will be refined, the cost is estimated at $213 million. The port will soon issue a request for proposals from potential developers. Ann Jarmusch
uraLast wood, the beauty of JELD-WEN wood windows and patio doors simply lasts longer. It protects against wood water absorption and termite infestation. That means the beauty of wood lasts longer. Our solid pine AuraLast wood is and patio doors also protect you with an exclusive 20-year warranty. Learn more about these durable wood windows io doors. Call 1.866.447-7580 or visit www.jeld-wen.com/auralast_ar.
Hadid’s vision extending near Bilbao

On May 10 it was announced that Zaha Hadid won a limited competition to build a new headquarters for Euskotren, the regional public transit authority of the Basque Region in Spain. The project is located in Durango, a town 20 miles east of Bilbao, and includes a seven-story office tower, the local train station, an underground leisure and commercial center, and a 15-acre park. The headquarters forms the centerpiece of a revitalization effort for this historic town of 26,000 inhabitants, made possible by burying train lines through the site.

Hadid conceived the vault of the station, the office tower as a single, continuously changing organic form, in which the tower acts as a "cannon" shooting natural light into the station plaza 30 feet below grade. She describes the community center as a "tongue" extending from this form which is illuminated by openings in the park above.

Notes Álvaro Amann, counselor for Public Works and Transport of the Basque regional government: "The building resolves the necessities of the new company and establishes a new dialogue between the medieval city and the 21st century.

David Cohn

Herzog & de Meuron converting warehouse into philharmonic hall

Swiss-based Herzog & de Meuron is designing a new philharmonic hall for Hamburg, Germany, burgeoning out of an old factory building.

The brick warehouse, called the Kaispeicher A, was built in the 1960s and chiefly stored cocoa beans until its close at the end of the 20th century. The firm says it will make it the "point of departure" for the new hall, which will be stacked on top of it, and connected by a central lobby.

The complex, which will include a 2,400-seat concert hall and a 500-seat chamber hall, will also house a 200-room luxury hotel and 21 luxury apartments.

The addition to the warehouse will be clad with a grid-pattern of three-dimensional square openings, while the future hall’s movements and vibrations inspire the rising form of its undulating roof, the firm says.

The facility, along the warehouse dock of the Elbe River, will occupy more than 700,000 square feet, and is a focal point of Hamburg’s effort to transform its central harbor.

S.L.

Nouvel designing marine complex in Le Havre, France

Jean Nouvel last month beat finalists MVRDV and Daniel Libeskind in an open competition to build Le Havre’s new Marine Center and swimming pool complex.

The $39 million project is part of a large-scale investment scheme to turn the city’s port into a culture, leisure, and shopping quarter. The surrounding industrial aesthetic of the area influenced Nouvel’s design, which includes a 394-foot-high glass-and-steel tower. Two cantilevered platforms will house exhibitions on port economy, history, and environment.

Although inspired by the nearby harbor and urban industrial aesthetic of the area, the Kaispeicher A, was built in the 1960s and chiefly stored cocoa beans until its close at the end of the 20th century. The firm says it will make it the "point of departure" for the new hall, which will be stacked on top of it, and connected by a central lobby.

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P.S. 1's winning design for a courtyard to help New Yorkers celebrate the summer

The Museum of Modern Art and P.S. 1 Contemporary Art Center in New York have selected a winner for their fifth annual Young Architects Program, to design the summer courtyard installation at P.S. 1 in Long Island City, Queens, New York. Open to emerging architects, the contest challenges participants to propose a design within a $60,000 budget that will serve as the backdrop for Warm Up, the popular summer outdoor music series.

New York City–based nARCHITECTS' design, Canopy, was chosen in April, and will open to the public on July 3. The firm, which won the 2001 Architectural League Forum Prize [RECORD, June 2001, page 62], was founded in 1999 by architects Eric Bunge and Mimi Hoang.

"In past years, Mimi and I have hung out in the courtyard of P.S. 1 and imagined what we would do," says Bunge. "We imagined a landscape that would engage the full depth of the courtyard. Our planning needed to consider shade, seating, and the definition of spaces. We developed outdoor rooms with different effects that would promote various types of lounging," explains the architect.

These sections include a "forest" with overhead sprinklers, a "sand hump" that provides an alternative seating, a "fog pad" that utilizes a halo of fog nozzles, a "pool pad," a wading pool with recycled water, and topographic furniture that creates underfoot seating.

During the planning stage while building on-site, the architects have been ever-evolving the plans. "We've found spaces for previously unplanned areas, including the 'meeting pad,' a seating area for six people," Bunge explains.

The canopy is built with more than 30,000 linear feet of freshly cut green bamboo that will turn from green to brown by the end of the summer. Architects have used bamboo in past residential projects and have found they like the flexibility of the material as well as its visual and tactile qualities. P.S. 1's executive director, Alanna Heiss, describes Canopy as an "extraordinary bamboo wonderland."

A film crew has been on location documenting the building of the outdoor space with the architects and the building team consisting of architecture students and graduates. nARCHITECTS' progress can be followed on their Web site, www.nARCHITECTS.com.

Randi Greenberg
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News Briefs

Proposed bills would give tax breaks to architects working abroad

Separate bills recently passed in the House and Senate would grant tax relief to architectural and engineering firms working abroad. Each plan is sharply different and the two measures must be reconciled.

The provisions were sought by industry to offset repeal of the Extraterritorial Income (ETI) program, a tax break for companies that operate overseas. The ETI was deemed illegal in 2002 by the World Trade Organization.

The House plan, approved 251 to 178 on June 17, lowers the corporate tax rate for all U.S.-based A/E firms that are set up as C corporations, from 35 percent to 32 percent. The Senate version, passed May 11 on a 92 to 5 vote, uses a 10-year phase-in of tax deductions to achieve the same end for a broader range of corporations. The negotiations between the House and Senate to craft a final bill are expected to be contentious and to last through the summer.

Some lobbyists are optimistic a resolution will be reached by September, but if compromises are not attainable, the measure could be shelved until after the election. Sherie Winston

Niemeyer wins Praemium Imperiale

Brazilian architect Oscar Niemeyer has received Japan's Praemium Imperiale Award for his international impact on the arts. The prize carries a hefty $135,000 honorarium. Niemeyer, still active at age 96, is the oldest recipient of the 16-year-old award, and the first from Latin America. He is best known for implementing Lucio Costa's plans for Brazil's new capital, Brasilia (top photo), in 1958-60, designing most of the city's important buildings.
**Dates & Events**

**Upcoming Exhibitions**

**The Exhibit—the Architecture of Liam P. Bruder**

Los Angeles

15–October 14, 2004

Exhibition of Will Bruder’s work will be on view at 1036. Museum. For more information, call 659-2445 or visit www.AplusD.org.

**Going Exhibitions**

**A Hadid**

New York City

—July, 2004

The region of Lombardy is the center of Italian design ingenuity, with unparalleled excellence in creativity and manufacturing values. This exhibition features recent products in furniture, textiles, consumer electronics, and fixtures. The show coincides with the 16th Annual International Contemporary Furniture Fair. At Material ConneXion. Call 212/842-2050 or visit www.MaterialConneXion.com.

**Modern Stone: New Architecture in Concrete**

Washington, D.C.

19, 2004—January 23, 2005

The exhibition will demonstrate that architecture using concrete to achieve incredibly—sometimes even diametrically opposed— aesthetic objectives. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org for further information.

**Ronan and Erwan Bouroullec**

Los Angeles

20–October 18, 2004

A landmark survey of more than 300 works of architecture, design, painting, sculpture, drawing, prints, photography, and electronic media selected from the extensive collection of the Museum of Modern Art in New York. The exhibition explores the blurred relationship between “Modern” and “Contemporary” to establish an effective narrative between past and present. At the Mori Art Museum. Visit www.moriartmuseum.com.

**Affordable Housing: Designing an American Asset**

Washington, D.C.

Through August 8, 2004

This exhibition demonstrates that low-cost housing need not be of low quality and explores the potentially far-reaching benefits of good design for residents and their broader communities. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

**Jorn Utzon: The Architect’s Universe**

Humlebaek, Denmark

Through August 29, 2004

This is a show illustrating Utzon’s working method—his process—focusing both on the work and its sources of inspiration. At Louisiana. Call 45/4919-0719 or visit www.louisiana.dk.

**Material Trends in Modern Italian Furnishings**

New York City

Through July 14, 2004

The show coincides with the 16th Annual International Contemporary Furniture Fair. At Material ConneXion. Call 212/842-2050 or visit www.MaterialConneXion.com.

**Recent Exhibitions**

**Heinrich W. von Laffert**

New York City

Jehovah’s Witnesses

Through July 1, 2004

This exhibition examines the mid-20th-century avant-garde and attempts to provide an overview of the conceptual and experimental tendencies that emerged in Vienna and Graz between 1958 and 1973. At Architekturzentrum Wien. Call 431/522-3115 or visit www.azw.at for information.

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SouthwestNET: PHX/LA
Scottsdale, Ariz.
Through September 5, 2004
An exhibition of recent works by six emerging artists from Phoenix and Los Angeles. Although separated geographically, these artists explore similar issues related to the Southwest’s unique version of urbanism, from its ubiquitous Postmodern architecture to the impact of suburban sprawl on the desert environment. At the Scottsdale Museum of Contemporary Art (SMoCA). Call 480/994-2787 or visit www.smoca.org for information.

Samuel Mockbee and the Rural Studio: Community Architecture
Washington, D.C.
Through September 6, 2004
Both a practical program for educating future architects and a vital force for improving living conditions in one of the nation’s poorest regions, Auburn University’s Rural Studio began with the drive and vision of Samuel Mockbee (1944–2001), who was posthumously awarded the 2004 AIA Gold Medal. The exhibition includes both models and photographs of the projects, as well as a number of Mockbee’s paintings and sketchbooks from the Rural Studio. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org for further information.

Solos: Future Shack
New York City
Through October 10, 2004
Architecture for Humanity’s Future Shack is a shelter that can be constructed anywhere, very quickly, to address the needs of refugees as well as of victims of natural disasters. Designed by Australian architect Sean Godsell, the prototype has been built in the Cooper Hewitt’s Arthur Ross Terrace and Garden as part of the summer Solos series. At the Cooper-Hewitt, National Design Museum. For further information, call 212/849-8400 or visit www.cooperhewitt.org.

Aerospace Design: The Art of Engineering from NASA’s Aeronautical Research
Washington, D.C.
Through December 5, 2004
The exhibition features more than 65 artifacts from NASA’s collection, including wind tunnel models and designs for conceptual airplanes. At the Octagon. Call 202/638-3221 or visit www.theoctagon.org.
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Dates & Events

Roger Duffy: SOM Washington, D.C.
July 22, 2004
Duffy, a design partner at Skidmore, Owings & Merrill, will discuss his efforts to challenge the status quo of the well-established firm, the SOM Journal, and encourage of collaboration among the firm’s architects and planners, as well as his own design work. At the National Design Museum. Call 202/272-2448 or visit www.nbm.org.

President Lincoln and Soldiers’ Home National Monument Washington, D.C.
July 24, 2004
This monument is currently undergoing a $1.7 million exterior restoration to return the Gothic Revival–style cottage, centerpiece of the Monument, to its appearance during the Civil War era, when Lincoln used it as a summer retreat. National Trust for Historic Preservation project manager Sophia Lynn, preservation projects manager David Overholt, and Hillier Architecture’s George Skarmeas will lead a tour of the project. Call the National Building Museum at 202/272-2448 or visit www.nbm.org.

2004 SMPS/PSMA National Conference New York City
August 11–14, 2004
This conference is the leading forum for business development, marketing, and firm management for the A/E/C industry. This year’s conference focuses on helping firms build business in tough economic times. At the New York Marriott Marquis. Visit www.buildbusiness.org.

Houston Mod: Leo Marmol Houston
August 19, 2004
Leo Marmol, AIA, managing principal of Marmol Radziner + Associates of Los Angeles, will be the second annual speaker of the Houston Mod August lecture. His firm is responsible for the restoration of Richard Neutra’s Kaufmann House in Palm Springs and has been recognized in many national publications. At the MFAH Brown Auditorium. Visit www.marmol-radziner.com or www.houstonmod.org.

2004 Summer Meeting Kansas City, Mo.
August 24–26, 2004
The Asphalt Roofing Manufacturers Association (ARMA) is the North American trade association representing the manufacturers and suppliers of bituminous-based residential and commercial fiberglass and organic asphalt shingle roofing products, roll roofing, built-up roofing systems and modified bitumen roofing systems. At the Fairmont Hotel. Call 202/207-0917 or visit www.asphaltroofing.org.

Competitions

Excellence on the Waterfront Awards Program
Deadline: July 15, 2004
The Waterfront Centers announces its 18th annual international awards program for projects, plans, and grassroots citizen efforts. Visit www.waterfrontcenter.org for more information.

Central Glass International Architectural Design Competition 2004 AsiaFront Village
Deadline: July 26
The AsiaFront Village ought to be a place to either promote the unique culture interspersed throughout Asia and the enjoyment of its being. It can be located anywhere in the world, in the city or in the suburbs. It can be consolidated into one facility, or it can be an international conference facility or training center, a lodging facility, or a complex. For information and submission requirements, visit www.japan-architect.co.jp.

C2C Home Design and Construction Competition
Early Registration: July 15, 2004
Deadline: December 15, 2004
Design will lead to actual construction. Judges will include William McDonough and Randall Stout. Homes will be built with a goal of achieving the new standards of sustainability set up in the book Cradle to Cradle: Remaking the Way We Make Things. For information regarding submission guidelines visit www.c2c-home.org.

2004 Texture Design Contest Chandler, Ariz.
Deadline: July 30, 2004
Meltdown Glass Art & Design is inviting creative professionals interested in decorative glass to compete in the studio’s Texture Design Contest. For further information, call 800/845-6222 or visit www.meltdownglass.com.

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archrecord2

FOR THE EMERGING ARCHITECT

‘s happening out West? This month, archrecord2 delves into the work of some designers on the Pacific Coast. In Design, we examine Seattle’s PLACE Architects, whose work has led them to realms of residential, retail, and community spaces. In Live, we invite you into the Los Angeles home of architect Fritz Haeg to find out how he brings people together to celebrate life. Learn more by visiting architecturalrecord.com/archrecord2.

SIGN

Place is what I do. Making places and valuing spaces is the whole idea,” says Heather Johnston as she explains the inception of her firm and its name, PLACE Architects.

PLACE has established a name for itself by adopting what Johnston refers to as a high-tech-industrial aesthetic. This notion goes hand in hand with the architect’s desire to create a diverse practice: “By taking concepts in commercial, residential, and industrial realms, we can retailing and materials from one project type and put them to another.”

Johnston likes to give a name to each project during its planning phase. “Since the spaces we collectively build with our clients naturally have emotional ties,” she says, “by naming the project you give it its own identity and you automatically have an anchor for more ideas.” Take, for instance, the live/work space, inspired by the 1983 French thriller of the same name, this project consists of the elements the client liked best in the film—two primary locations in the movie—one is a space with bright colors, the other is a sleek, stark Modern loft. The client liked these opposing images, so we combined them in the house while making a space that could change and adapt to the client’s needs.” The flexible design enables the owner to use the building not only as a home, but also as a gallery, and an intimate meeting area.

Johnston’s credo as an architect is, she says, “Weave and knit the components of the structure also provide space for car restorations, a gallery, and an intimate meeting area. PLACE has been working closely with the Puget Sound Regional Transit Authority’s Bike + Ride Program, the firm was awarded the contract to design stations as well as the program’s graphic identity. The stations,
already widely used in Europe and Asia, are facilities where those who commute by bike can park, clean up, and emerge ready for work. Johnston, an avid bike rider herself, sees these stations as the next step toward clean air and easy mobility, as well as a safe social space where riders can relax and intermingle.

One look at PLACE's client list and you cannot help but notice the diversity of a project roster that includes the Seattle Monorail Project, a video production studio, senior homes, and a Zen temple. Given Johnston's enthusiasm and energy, it comes as no surprise that so many of PLACE's projects stem from her personal contacts. For instance, the client for DIVA was a blind date; the idea for the Zen temple came from a friend of her yoga teacher.

For more photos and projects by PLACE, go to architecturalrecord.com/archrecord2

Soto Zen Temple, Seattle, concept design, 2001
A practitioner of the faith cited a need for ritual and sacred space for Japanese Buddhists. After much research, PLACE created plans for a temple to "create an oasis in the city."

Bike station prototype, Pu Sound Regional Council, concept designs, 2002
PLACE evaluated sites along existing commuter rail lines for bike stations. Simple to construct, the structures could be assembled with recycled and sustainable materials.

LIVE

Sparking creativity at Sundown

At a recent salon, "knitknit" attendees showed items they made and brought projects to work on.

Fritz Haeg knew at a young age that he would become an architect. He believes this self-assurance is in part the reason he is now involved in so many other artistic ventures. "I feel my role has expanded, and I'm confident enough to do other things," the architect explains. Haeg can boast credentials as architect, environmental designer, artist, teacher, and now curator of Sundown Salon, a regular gathering of his friends, clients, and students for a free exchange of ideas, art, and performance.

Five years ago, Haeg moved from New York City to Los Angeles. "You can't move to L.A. without suddenly being aware of three major issues—community, art, and ecology. These issues feed off each other instead of competing with one another," he states. With the purchase of his home three years ago and a desire to bring together like-minded people who could look at innovative works being done outside the commercial realm, Haeg became founder and host of Sundown Salon. This salon encompasses all types of art, including music, design, and dance. The theme changes for each gathering and is usually spawned by a regular attendee. Past themes have included radical gardening, knitting, and "lights, music, magic."

The architect's home, a 1980s-era geodesic dome, is a perfect venue for events such as art installations in the dome; and Haeg's extensive garden is also the setting for many of the evenings' activities.

This fall, Sundown Salon and the MAK Center will present a three-month program at the Schindler House exploring the life cycle of garments. Artists and designers will illustrate how fashion is designed, produced, and presented through workshops, lectures, and performances.

For more information on Sundown Salon and other ventures by Fritz Haeg, go to architecturalrecord.com/archrecord2.
Despite some rough edges, Athens should (just about) be ready for the Olympics, as a city transformed

Correspondent’s File

By Sam Lubell

The roof wings of the Olympic Stadium (above) were moved into place in June. The Parthenon (below right) is getting a face-lift, but maybe not in time.

upcoming Athens 2004 pics, which begin August 13, hon runners will trace the Jary route taken in 490 B.C. erald from the small town of homas, in Northeast Attica, to s, where he announced the an victory over the Persians. tern athletic competition, it get much more exciting is.

ut to one driving the circuitous n early June, it was evident instruction had not moved as smoothly as one might xpected. Miles of the road— authorities recently decided in—were in ruins, with pipes ing in all directions and piles rock, and concrete scattered streets and sidewalks should sen. Huge pits loomed 10 feet below the ground. Of any proj ect in the Olympics, this one may be the furthest from being ready. But it’s not the only one. Workers around the country are laboring in droves at the last minute to finish what has been referred to by many as the most down-to-the-wire Olympics in history.

While there is some embar rassment about the now-infamous rush job, most in Athens don’t really seem to care. With a few notable exceptions, and despite some rough edges, it looks like they will pull it off, and most people have an unwaviering faith that they will. They also bask in the knowledge that the city will come away with a radically revamped infrastructure, much of which had been planned earlier but was accelerated for completion in time for the games. Improvements include impressive new stadiums, but also a new airport, rehabilitated buildings and squares, a new metro system, new highways, and dozens of renovated hotels and museums.

Locals have absolutely no doubt that the work will get finished. This sentiment is echoed passionately by everyone from the city’s mayor, Dora Bakoyannis, to every waiter, store owner, athlete, bus driver, construction worker, and pedestrian approached on the streets of the frenetic metropolis.

Not to say the process has not been trying. After the land of the first games was awarded the modern Olympics in 1997, it responded by doing next-to-nothing for the following three years. This inaction, it appears, resulted from an unwieldy combination of disorganization, miscalculation, arrogance, political infighting, entrenched bureaucracy, the unearthing of ancient artifacts at venue sites, and, not least, the long-established Greek tradition of procrastination and last-minute work.

“We’ve done everything last minute for the past 2,000 years,” one restaurant owner explained about his country, which is struggling to get over its old habits and fit into the new European order. “It’s a strange place,” notes Bernard Tschumi, who is designing the New

Acropolis Museum, at the foot of the Parthenon. His project was supposed to be finished in time for the Olympics, but thanks mostly to political arguments over its threat to ancient landmarks, it is now just a giant hole in the ground next to concrete bases. When asked when the museum would be completed, Tschumi refused to answer. “I know how long it should take, but how long it’s going to take to get done here is a different story.”

After threats from the International Olympic Committee,
which in 2000 warned that it might move the games if progress wasn’t made quickly, the Athens 2004 Olympic Organizing Committee (IOC) and the Greek government, both under new leadership, finally got things moving.

The good news is that most buildings have been or are close to being completed. The biggest symbol of success came when the first roof wing of Santiago Calatrava’s Olympic Stadium, part of his Athens Olympic Sports Complex and long the primary concern of the Olympics officials, began its hydraulic-powered slide into place on massive steel tracks. Says Simon Scheller, project manager for the Sports Complex, “We knew at that point we were over the hump. We saw it would work. It was a huge relief.” Besides the main stadium, which at this writing still has one more wing to go and no seats installed, most stadiums at least have their structures intact and have been tested with major sporting events. The Olympic Stadium held the Greek National Championships from June 10 to 12.

The bad news is that as of early June several venues were still not complete, with little time left for systems and security checks, while most surrounding landscapes and infrastructure were still unfinished. Besides the mess at the Marathon, piles of debris, concrete, wires, and building materials still littered most structures and sites. One pile, near the Sports Pavilion, a new stadium at the Faliro Coastal Complex near the coast, to be used for taekwondo and handball, seemed to be about 50 feet high.

Unfinished projects included the stretch of highway linking the Olympic Village to the city, the tram intended to connect areas along Athens’s western waterfront, and the converted Karaiskaki Stadium, which will host Women’s Soccer—it was braced with massive supports and covered by an incomplete canopy. Meanwhile, a planned roof for the Olympic Aquatic Center was recently scrapped because of time issues, forcing spectators and athletes to bake in the legendary Hellenic summer sun.

Still, Scheller explains, there is order in the especially messy chaos of Greek building. “If someone were to come to this site for the first time, they would have a heart attack,” he says of the Olympic Sports Complex. “But when you know what’s going on, it makes more sense,” he says.

He describes Greek building officials’ sense of timing as a matter of waiting and waiting, and then sending every possible resource until something gets done. In the case of the Olympic complex, Calatrava’s firm wasn’t commissioned until summer 2001, followed by a short design period and a longer period of waiting for contractors to be tendered offers by the Greek government. Construction didn’t start until March 2003. But when work began, the contractors supplied more than 1,000 workers from all over the world. In covering the roof of the next-door Olympic Velodrome, Scheller says, authorities employed 25 trucks and hundreds of workers laboring 24 hours a day. The process was completed in one week. He likens such techniques to a popular Greek dance, in which dancers start extremely slowly, and then work themselves into a fevered pitch. “It’s different than in other places, but you can’t change the way they work,” he says. “The system is in place.” Adds Mayor Bakoyannis: “We start slow, but we finish well.”

While admitting that the government lagged up front on most projects, Olympic committee president Gianna Angelopoulos-Daskalaki argues that projects of this magnitude are almost invariably finished at the last possible minute. Scheller adds that at the Barcelona Games in 1992 (to which Calatrava’s office also contributed) trees were being planted the night before. Several construction experts have concurred that most Olympic projects have come down to the wire, while a cab driver—racing to get to the airport on time—points out that Montreal’s stadium was never finished, but Athens’s will be. He laments that the world’s press pick on the Greeks because they need something to write about. “Why is everyone so worried?” says Mayor Bakoyannis. “We will be ready. Why should we be ready a year before?”

Yet this work style, which has cut things close even compared to its last-minute predecessors, is bringing a cost. Several workers have been killed on the sped-up construction projects, although Bakoyannis says the rate of injury has not been any higher than 1 average for European construction projects. Late-work fees haven helped the budget, which has soared $1 billion beyond project. Meanwhile, the immense amount of last-minute manpower made tracking security threats at the stadiums much more difficult. (Security is heavy at the sites, but not perfect. Despite some run-ins with police, it was able to get a good look at sites where I didn’t have official access.) Bakoyannis says that stadiums will be “cleaned” by security crews upon completion, using X-rays, metal detectors, and other technology—meaning any threats will be neutralized.

Meanwhile, the timing has

The Olympic Velodrome (interior view, above) is nearly complete.

In early June, much of the Marathon route still lay in ruins.
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The new Athens subway displays ancient artifacts found during construction.

Correspondent’s File

The IOC flustered, to say the least. President Jacques Rogges told the Associated Press in March, “All our experts are saying now that there is still enough time to finish everything for the opening ceremony.”

Later, however, Gilbert Felli, executive director of the Olympic Games, sounded bitter: “The Greeks didn’t understand how big the Olympics were and the amount of work that needed to be done. In the future, we will be stricter toward cities bidding to host the games.”

Regardless of the struggle, what most of those outside of Athens—who are obsessed by Greek tardiness—have overlooked, but won’t be able to for long, is that many projects display elements of splendor. Calatrava’s Olympic Sports Complex is likely to be one of the most breathtaking large-scale projects in recent memory. The complex (which includes the Olympic Stadium, the Olympic Velodrome, the tennis and swim centers, an indoor arena for basketball and rhythmic gymnastics, and large pedestrian spaces) is massive in every sense of the word, measuring 10.7 million square feet. Each wing of the Olympic Stadium roof weighs 9,000 tons and spans 1,000 feet. Yet the schemes, dominated by white exposed steel, have harmony, rhythm, grace, and most of all, lightness, enveloping visitors with a soaring sense of awe (read Milwaukee Art Museum times 50). Standing inside the stadium, one is mesmerized by the gigantic, gently sloping roof wings, pointing the eye to the nearby mountains and echoing their shape. Calatrava explains that they are literally designed as suspension bridges over the expanse of the stadium. He modeled them after a bridge he built in Bilbao.

Walking to the Velodrome, one sees a more compact version of similar theme. Yet at this size, it packs perhaps an even more powerful punch. The complex’s grand pronaides (many made of white marble) meanwhile, are both well-proportioned and graceful. Long avenues stretch away from different sites while sleek landmarks along the lend visual (and experiential) highlights to a visit. The “Agora,” a mansioned white steel arches, is the most important of these, and will function both as an elegant thoroughfare and a much-needed center, surrounded by trees and misting fountains. Meanwhile, the Nations’ Wall will be a central entertainment center. It features 100 metal beams linked to motors to move individually in cascading creating a wavelike effect.

Other projects are also impressive, even by Olympic standards. The steel-clad tennis stadium is sleek circular design that looks above not unlike a shiny comp
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Correspondent’s File

disk. The Sports Pavilion echoes the parabolic shape of the already iconic Peace and Friendship Stadium (which will host volleyball), yet it is covered with dark wood, giving it a combination of contemporary design and organic warmth and accessibility. Many of the projects, like the Beach Volleyball Stadium and the Nikaia Olympic Weightlifting Hall, echo the steel frame construction of Calatrava’s work, a Modern aesthetic that maintains a refreshing lightness. Mayor Bakoyannis notes that these designs reflect a Greek tradition of sleek, simple building, evident in most Greek temples.

Not all projects are aesthetic gems. The sites at the former Helliniko Airport, which include rowing, baseball, and softball, are impressive, especially the incredible transformation of some runway areas into a rowing center. But the ubiquitous landscape of tarmac and asphalt looks at present fairly barren. It remains to be seen whether this area can be enhanced.

Meanwhile, the city’s urban landscape is radically improved from just a few years ago, thanks to projects either instigated by the Olympics, or sped up significantly to be ready in time for the games. A project begun in 1977, called the Unification of Historic Monuments, has made progress linking the ancient sites of Athens with cobblestone walkways, restoring over 200 building facades in the historic district, and redesigning several historic streetscapes and squares. Funds for the project came in quickly from the usually snail-paced Greek government after the Olympic bid was won. A recently completed major highway, the Attiki Odos, now loops around the city, providing much-needed transit alternatives. The first-rate Athens International Airport (Eleftherios Venizelos) opened in 2001, replacing the woefully inadequate Helliniko Airport. The new metro, while not complete, opened in 2000 and is now serving 400,000 people a day, with three lines sucking away some of the city’s infamous traffic. The stations’ modern marble, granite, and steel designs even incorporate, in some cases, the artifacts recovered while digging the tunnels.

Symbolically, the most important project is the renovation of the Acropolis, undertaken originally in the 1980s but also sped up for the games. In this case, timing is not the Greeks’ side: hundreds, perhaps thousands, of friezes, marbles, and pieces of columns are scattered around the site. “This is something we cannot rush,” says Mayor Bakoyannis. “It’s a very methodical scientific process.”

Meanwhile, at the Sports Pavilion, construction workers are singing along with a Greek song blaring on the radio, while a number of dogs lie nearby in the shade. Sure, it’s a different world. But the architectural results are—at first slowly, then more quickly—making it one that’s worth looking at.

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Why a duck?
Why not an electronic billboard?
A campus debate rages again.

Critique

By Robert Campbell, FAIA

With Holl absent, the other two talked entirely about Gehry's Stata Center. The Stata is a building for the "computer, information, and intelligence sciences." It's a vast pile of labs, offices, classrooms, and meeting rooms, clad in architecture that looks to most people like the freeze-frame of a Disney animation. Stata appears to be about to collapse. Columns tilt at scary angles and walls teeter, swerve, and collide. Everything looks improvised, as if thrown up at the last moment.

That's the point. Stata's architecture is a deliberate metaphor for the freedom and daring of the research that's supposed to occur inside it. The building is also sprinkled with small pavilions in odd shapes and colors, many standing on roofs or terraces. The architects gave them names, inspired by their shapes: the Star, the Kiva, Achilles, Buddha, Pisa, the Heart, the Helmet, the Giraffe, the Nose, the Twins. You'll go a long way before you find a building where the exterior is trying this hard to be expressive of every particular of its internal workings. And Stata is equally inventive inside, where its jazzy public spaces are meant to bring students and researchers out of their private worlds and into contact with one another.

In the forum, Gehry and Venturi played opposite roles. Gehry talked first. He spoke about an architecture of democracy, one that exhibits a pluralist collision of ideas. Just as
Critique

parts of Stata collide, he suggested, so the scientists from different disciplines will collide inside and generate collaborative sparks. He compared his architecture to debates in the Talmud, the back-and-forth of dialogue, which he said he learned from a grandfather. He pointed out that when you walk through the streets of Cambridge, you don't see whole buildings, you see parts of buildings, collaged against one another, just as parts of Stata are collaged. He admitted that because of the openness of the interior, there have been complaints about acoustical privacy. But he said MIT guys are "rugged individualists" who will change things until the building becomes theirs. "It could be enclosed into private offices of they want that."

Chuck Vest, MIT's president, took Gehry's side. When he first came to MIT, he said, and saw it from the top floor room of a hotel, "it looked like a naval base. None of the buildings reflected the excitement that was going on inside." MIT's architecture, he decided, "should reflect boldness and confidence in our future."

When it came his turn, Venturi assumed the part of the grumpy guy who didn't get the job; he was Yang to Gehry's Yin. A building, he said, should be a place where the "cutting edge" happens in the activities of the users, not one where it has already happened in the architecture. The setting should not be distracting or intrusive. "The academic institution should see 'cutting edge' as product, not place," he said, "the cutting edge in context, not as context."

Venturi also complained about buildings that embody the Modernist love of industrial construction, as Stata does. He called such architec-

The architects designed the interiors of Stata to encourage encounters.

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Critique

ture a form of revivalist ornament. He said architecture should deal with the technology of our own day and that it should, therefore, be electronic and postindustrial.

Instead of "cutting-edge architecture," Venturi held up, as a counter example, what he called "the vernacular loft, the building that is iconic on the outside but loftlike and accommodating inside." He cited the Renaissance palazzo, which, as times change, can be recycled as a library or an embassy without losing its exterior dignity. And he cited the original MIT building, a domed monument of neo-Roman architecture that is, in fact, merely a hollow shell, inside of which there are endless changes and adaptations.

"Architecture tweaks convention rather than invents," he said. "Michelangelo and Palladio were good rather than original." He argued for architecture with an iconographic surface. Combined with his interest in the age of electronics, he seemed to be arguing, as he does in his book *Iconography and Electronics Upon a Generic Architecture*, for the digital facade. He talked about what he called "the transvestite building"—dressy, iconic, even grandiose on the outside, but down-to-earth and vernacular inside.

Venturi was, of course, restating the argument of his whole life. He was arguing for a Stata Center that would be a billboard instead of a duck—an iconic image with a workaday loft behind it, rather than, as in the Long Island Duck building or the Stata Center, a work in which the whole of the architecture is shaped or distorted to communicate its message.

Gehry rebutted. He turned to Venturi and said, "You're apologizing for talent." Venturi: "Talent can be evolution, not revolution." Gehry: "If I make 10 more buildings like this, it won't destroy the fabric of America."

Neither mentioned the building that previously stood on the Stata's site, although it would have made Venturi's point. It was called Building 20, and it was thrown up with emergency haste in a few months during World War II to develop radar. Building 20 was a huge, ugly warehouse of timber framing and asbestos siding. Scientists say it was the most productive building of its size, as measured by the quality of research, in American history. When it came time to demolish it, they held a wake. They called it the "Magical Incubator." Building 20's greatness was its absence of architecture. In a building so lacking in character, it was impossible to establish academic or social hierarchies. Nobody was boss, everyone was equal, and science was democratic and freewheeling. You could bang holes in the walls or ceilings or invent crazy experiments, because nobody cared what happened to Building 20.

On the same site, Stata tries to accomplish with architecture what Building 20 accomplished by not having any. Building 20 was Venturi's vernacular loft, his generic space, although it lacked his iconic exterior. Gehry says he hopes researchers will treat the Stata as disrespectfully as they treated Building 20—that they will take it over, mess it up, and modify it as they like. But will this very expensive, highly particularized signature architecture allow that to happen?

Bill Mitchell summed up the forum. "The MIT buildings are a series of experiments," he said. "I learn from bold experiments." It was, perhaps, a questionable metaphor. Something can indeed be learned from a failed experiment in the lab. But then it is thrown out. A failed building hangs around for a while.

There was one thing everyone at the forum did seem to agree on: Alvar Aalto's Baker House dorm is still the best building at MIT. ■

A full article on the Stata Center will appear in the August issue.
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The American Embassy: Design Excellence vs. Security?

Commentary

By Jane Loeffler

"Is Daniel Patrick Moynihan the man we need him?" This is the question of architects who wish the architectural landscape of public buildings would be reanalyzed to decry the "third world" that represents the American foreign presence abroad. But wishing will not make it happen.

The global landscape has changed dramatically in recent years, and it bears little resemblance to the world the late Senator knew when he served as ambassador to India in the 1970s. The State Department's building program once celebrated as an expression of "can democracy, can no squatter's architecture with utopic openness, because ifies are no longer open and it pretend to be. Not after a terrorist destroyed two bassies in East Africa in/ driving up to each and killing suicide bombs that were than 220 and injured an 4,000, most in adjacent rés. Not with the rising of more such attacks, the narrow escape from last November when determined that they could trate America's new 26-op compound in Istanbul (Gunsul Frasca, 2003)

Leffler is the author of Architecture of Diplomacy and teaches at the University of North Carolina at Chapel Hill.

The U.S. Embassy in Copenhagen—accessible and available to the public.

and blew up the more accessible British Consulate instead.

No, the design dilemma facing embassy architects today is no longer how to create welcoming buildings that proclaim U.S. identity through high-profile architecture, but how to add a noticeable design dimension to relatively low-profile design-build projects for which security is the top priority.

For many architects, this is a bitter pill to swallow, because for so long they headed the teams that dotted the globe with U.S. landmarks, including chanceries in Copenhagen (Ralph Rapson, 1954) and New Delhi (Edward Durell Stone, 1959). Between the end of World War II and the beginning of U.S. involvement in Vietnam, the United States wanted to amplify its foreign presence to check Soviet expansion. The State Department's Office of Foreign Buildings Operations (FBO) built dozens of new embassies, individualized statements with public spaces and programs that reflected the idealistic mood of that era. That was when prominent and soon-to-be prominent architects won prized commissions from the FBO and created signature structures that won them professional acclaim.

But that time has passed. America's foreign presence is undergoing a profound makeover. It no longer makes sense, if it ever did, for designers to start each project from scratch, nor is it reasonable for an embassy to take five years (or more) to complete. Several critical reports provide clues as to why architecture is playing a diminished role in the makeover. First, the 1985 Inman Report, compiled in the aftermath of suicide bombings of U.S. facilities in Beirut, called for a seven-year plan to replace 126 posts (out of 262) with walled compounds, and it proposed stringent new security standards, minimums for setbacks, maximums for windows, and other rules that constrained architectural choice. Second, the Crowe Report of 1999 reiterated the largely unheeded Inman recommendations 14 years later, after even more devastating terrorist attacks on U.S. embassies in Nairobi and Dar es Salaam, neither of which met Inman standards.

Why didn't the FBO implement more of the Inman recommendations during those 14 years? First, and foremost, because memories of Beirut faded quickly, and Congress not only reneged on promised

The U.S. Consulate in Istanbul flanked by security walls and the Bosporus.
funds, but even cut State Department appropriations. Also, because there was real ambivalence, even at the highest levels of the State Department, about applying universal standards to buildings everywhere, a reluctance to abandon landmark buildings and center-city locations, and some recognition of the added value that good design can bring to diplomacy. But the bombings in East Africa erased those options. 

The Crowe Report stressed that safety had to outweigh considerations of convenience, history, or symbolism. Architecture was not even mentioned as a consideration—possibly because architects were not asked to assist in the report's preparation.

Later in 1999, the Overseas Presence Advisory Panel’s (OPAP) scathing overview of conditions at U.S. posts also contributed to the eclipse of the architectural agenda. OPAP panelists—again, no architects—called for a reduced U.S. presence and questioned the State Department’s capacity to handle the enormous task of upgrading or replacing its embassies and managing its vast real estate holdings. Instead of calling on Congress to commit funds to needed programs, it recommended abolishing the FBO and urging the president to create a federally chartered government corporation to replace it. The State Department was not interested in that sort of makeover. Desperate to rebuild confidence in its operations, Secretary of State Colin Powell named a former military man, retired Major General Charles Williams, to head the FBO, approved a change in the name of the office to Overseas Buildings Operations (OBO), and elevated its status within the Department, effectively abolishing the former office and signaling a new agenda. Williams promptly adopted a business model, turned to design-build production, and created an industry Advisory Panel that represents the corporate side of the construction industry. In doing so, he bypassed the existing Architectural Advisory Board, created back in 1954 to buffer the Department from unwanted outside criticism—when Modern architecture, not terrorism, was provoking alarm. Also, with 89 percent of all primary facilities failing to meet the 100-foot setback requirement, only two of the 25 replacement projects funded after the 1998 bombings completed a total of 160 replacement facilities to build, and an estimated budget requirement of $16 billion, he turned to URS Corporation for standard embassy design (SEB). Based on the recent RTKL scathing overview of conditions at U.S. posts also contributed to the eclipse of the architectural agenda.

Based on the recent RTKL scathing overview of conditions at U.S. posts also contributed to the eclipse of the architectural agenda.

Rendering of the standardized embassy design by URS Corporation as mandated by the Overseas Buildings Operations.
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"decorating the shed" are competing for these commissions because of the work they represent. None are yet complete, but many are under way. HOK and J.A. Jones Construction are producing SEDs in Tashkent, Uzbekistan, and in Tbilisi, Republic of Georgia, for example. And INTEGRUS Architecture and Caddell Construction have SEDs in production in the West African towns of Conakry, Bamako, and Freetown—all varying in size, but based on the "medium" model. According to Jerry Winkler, designer for all three, architects can still add distinction to such projects through spacing and size. As Winkler ruefully notes, "This is no time to be unique. The people who are paying the bills are driving the process."

Winkler's point is significant because it correctly suggests that the client for embassy construction is not OBO, or even the State Department, but members of Congress who authorize and appropriate the money, and by extension those of us who elect them. What Congress likes about Williams (and it is finding a lot to like), many architects find troubling. They object strenuously to the notion of "a cookie-cutter embassy" that is symbolized by a logo and sells sameness much as Marriott or McDonald's does. But if, as one aide to the House International Relations Committee puts it, Congress's only concern is "to keep embassies from being blown up," it is unlikely that anyone will prod OBO to make "design excellence" a higher priority.

These are particularly vexing issues for architects, I think, because Modernism is fundamentally a quest for openness. To deny the opportunity for openness is to challenge an idea that is inextricably woven into design education and into the outlook of the profession. For that reason, architects designed embassies as glass boxes in the '50s even when they had to wrap those boxes with louvers, screens, and fins to protect them from the sun. But there are other ways to imagine architecture, and better ways to provide shelter—when that is the challenge.

Some point to the success story at GSA and the design quality of its recent courthouses, for example, but OBO and GSA are not really comparable. According to former Public Buildings Service commissioner Bob Peck, "They face very different challenges," because U.S. embassies depend on host governments for protection. Where there is antipathy to the U.S. presence, protection is unreliable, at best.

When Senator Moynihan, Peck's former boss, addressed these issues in 1999, he called for an ongoing "conversation" on how to balance security and openness at home and abroad. If that conversation has occurred at all, it excluded many who can provide useful input, and it has not yet addressed big questions, such as how the makeover of the U.S. presence supports or undermines the long-term goal to expand public diplomacy—a key weapon in a new kind of ideas. Admiral Crowe has said our embassies are "already close to the public, so it does not matter if they look open or not." That may be so, but we still need to prevail on the security mandate from developing a significant public program and turning our foreign building into bastions that are all but useless as diplomatic workplaces, alone as symbols of democracy. And we need to apply the lessons learned overseas to a domestic landscape now ominously protuding with bollards, fences, and Jersey barriers. It's time to widen that conversation. The home office is beginning to look a lot like the embassies in the '80s—and it should not be that way now.
Dining by design: At the Milan Furniture Fair, imaginative students trumped the professionals

Exhibitions

By William Weathersby, Jr.


All exhibitions are always the highlights of the annual Milan Furniture Fair, more formally known as Salone Internazionale del Mobile. Two particularly savory events were the centerpieces of a feast of imaginative ideas on the theme of restaurant dining design, a collection of projects by students from 10 cities and colleges around the world presented within the fair's Triennale museum. Though there were images served up among the projects, it was more often the thinking behind the work across town that professed for thought.

He did two years ago with a project centered around hotel design. Van Thiny again played ringmaster of the fair's main special event. Thiemy curated the student-designed spaces and orchestrated a collection of projects, such as a survey of dining chairs from the 19th century, representing innovators ranging from Charles Rennie Mackintosh to Vitra. An invitation-only restaurant nearby was outfitted by fashion designers Missoni and Paul Smith as a trendy accompaniment.

Sponsored by Cosent, the organizer of the trade fair, Dining Design anchored the floor below the Salone Satellite trade exhibits (where young designers of edgy furniture prototypes seek backers and manufacturing deals and typically fuel a hothouse, circus atmosphere). In the time-tested tradition of the fair, art and design mixed with commerce as each student-conceived restaurant concept was furnished or partially executed by a leading Italian manufacturer, among whom this year were Kartell, Poliform, and Poltrona Frau. The collaboration between students and manufacturers resulted in remarkable polished (though mechanically inoperable, since they lacked kitchens) restaurant spaces and fittings, yet it was the quality of the projects' "big ideas" that beckoned attendees.

Often startling in their form, the student-designed restaurants each depicted an assigned eatery type and locale—for example, a Viennese coffee house in Brighton, England, or a French Bistro in Turin, Italy. While every space seemed alive with form, finishes, and youthful energy, some venues were standouts. For a karaoke bar in Lausanne, Switzerland, industrial design students from that city's Ecole Cantonale d'Art conceived Roll Away, an itinerant restaurant in which sheets of fabric, paper, and carpet on massive rollers facilitated a literal meals-on-wheels dining space that could be reconfigured and multiplied as needed.

Students from the Rhode Island School of Design's School of Design (above); students from RISD's School of Design's School of Design (right); and a sushi café by students from Helsinki's University of Art and Design (below) were stellar spaces.

The University of New South Wales team's steak house (above); and a sushi café by students from Helsinki's University of Art and Design (below) were stellar spaces.
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The exhibit created "Trace," a bar for Manhattan’s Tribeca, e an envelope of screens framed hostty images of passersby cap- by a network of sensors and iras. Furnishings were straight- shord; the dance of abstract jw and light was the draw. The showstopper of the stu- work, however, was "White," a c sushi bar by the students of niversity of Art and Design in jki. From its floor lined with marble chips to translucent ails imprinted with the images hitectural structures, the irant had a lighter-than-air g that seemed to embody both finement of Finnish design Zen spirit of Japanese cul- or more on the Dining Design tion, go to www.cosmit.it. With a preview during the week fair, Street Dining Design was ted at the Triennale di Milano, a museum of decorative arts and industrial design. The exhibition, curated by Interni magazine, showcased 10 kiosks designed by architects or interior designers, including Karim Azzabi, Future Systems, Studio Sigla, and the duo of Patricia Urquiola and Martino Berghinz. Within a U-shaped street format, the kiosks ranged from a bamboo grove promenade to the latter team’s risotto café with a 3M-lens-film structure that surrounded a Y-shaped table and was billed as "a magic tunnel." Like many of the projects on this boulevard of dining dreams, it sounded good in over-reaching prose on the menu, but the final result was less than satisfying to the design palate. We longed for the student fare. For more on the projects, go to www.triennale.it.

For more on this year’s Milan Fair, see pages 201 and 211-20.

A rendering of the "Biomorphic Café," designed by Karim Azzabi (above), shows its sweeping aluminum enclosure with green resin tables. The rendering of the "Fine Chocolate Glass Garden," by Studio Sigla (left), illustrates its glass pergola structure for a dessert café.

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Snapshot

Lubell

Located atop a rocky bluff on the Greek isle of Aegina, overlooking the Aegean, Peloponese, and several rugged islands, the Camera Obscura Building is one of the most dramatic locations of any artwork in history. The light that his extraordinary site helps make the cylindrical structure, finished last year in the waning sun as if it’s made of gold. It’s not. In fact, the edifice of plywood on an iron frame. Twenty-three feet in diameter, it has 12 tiny openings through which light enters the otherwise aior and produces a 360-degree panorama of the surrounding scenery. The panorama is split into 12 individual images, lown and reversed, on a semitransparent screen. It takes about 15 minutes for your eyes to adjust to the darkness.

The process, developed more than 2,000 years ago, gives the building its name and provides an eerie, but wondrously experience in a place known more for beachgoers, fishermen, and an ancient Greek temple than for contemporary building was constructed over an old German cannon placement now controlled by the Greek Navy. It was designed by Austrian architect Franz Berzl with filmmaker Gustav Deutsch, and was one of a group of art projects, called nst Academy, brought to the island in 2003.

Camera Obscura’s purpose, Deutsch points out, is to explore the perception and interpretation of our world. re able to decide if what you see is real or fiction, then you are in possession of your reality,” says Deutsch. “With media and technology, this is often not the case.” The Aegina Academy project will pick up again in 2005, with a allation inspired by the nearby Temple of Aphaia.
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Project Portfolio
From Seattle's bold new library by Rem Koolhaas to an imaginative Austrian visitor's center by Steven Holl to Rafael Moneo's reinvented Spanish castle - projects this month run the gamut in size, use, and location.

Products
The newest in storage and shelving is explored in this month's product focus. The Milan Furniture Fair featured in our trade show review. You'll also find the submission form for the 2004 Product Reports, updates to our Green Product Guide, and Product of the Month.

Daily Headlines
Get the latest scoop from the world of architecture.

Building Type Study: Restaurants
A feast for the eyes as well as the palette, we've got the dish on the newest and best designed spots to dine. This month, find out how architects are enhancing your dining experience.

Residential
Compelling and creative uses of water in home design are uncovered in this quarterly residential section. The sound, movement, and reflective properties of water connect these shelters to the outdoors.

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

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We look to the West Coast for emerging architects with wide ranges in their portfolio and their routine. PLACE Architects discuss their eclectic project and client list and Fritz Haeg talks about the alternate uses of his home.

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Architecture Centers: Bridging the Divide Between Architects and the Public
The crowd is cool. Many are wearing the familiar square black glasses and stretchy black shirts reserved for Volkswagen ads and trendy art galleries. But the discussion isn’t ordinary. One can hear the words “public space,” “square footage,” “density,” and “axial symmetry” between bites of fancy hors d’oeuvres.

Welcome to another night at the Center for Architecture, the AIA New York Chapter’s new space on La Guardia Place in Manhattan’s Greenwich Village. When the center opened last fall, the chapter expected success but may not have anticipated that the facility would become a gathering place where young and old alike—those involved with architecture and those who are not—would gravitate day and night.

Architecture centers like New York’s provide a variety of functions. They serve as hubs for architecture-related events and exhibitions and as meeting places for people interested in design. They offer resources to practicing architects and house charitable programs such as architectural education for young people. But most important, the spaces play matchmaker: introducing a traditionally isolated field to a once-ignorant or skeptical public, helping to establish a dialogue between them that is essential to promoting good design. As Ted Landsmark, president of the Boston Architectural Center (BAC), an architecture school that offers its community spaces to explore architecture, sums up: “It engages the public as a client for better design.”

Many architecture centers in the United States, such as New York’s, Chicago’s, San Francisco’s, and the Boston Society of Architects, are managed by their local AIA affiliates. Architecture schools such as BAC and building design museums and nonprofits such as the Van Alen Institute, The Architectural League, and The Municipal Art Society in New York; the National Building Museum in Washington, D.C.; and the Chicago Architecture Foundation also provide such spaces. Independent of industry ties, these latter organizations claim to develop a strong trust by being guided by public interest rather than what are often considered parochial professional concerns. But most AIA chapter directors, like San Francisco’s Margie O’Driscoll, point to improving dialogue between their chapters and the outside world: “We just have a different perspective,” says O’Driscoll. “We talk about architecture, not just to our members, but to the community. In the long run, a better-educated client helps our members.”

Welcoming the public

One of the first U.S. facilities was Seattle’s, a storefront space near the city’s Pike Place Market established by the AIA Seattle in 1991. Director Marga Rose Hancock notes that the center was incorporated into an AIA headquarters that had essentially been a meeting place for architects, who held closed-door business meetings there. Public input was not a consideration.

“We pretended the people weren’t out there,” says Hancock. “It was like, you’re not supposed to be here, kid. You, mortal, you don’t have anything to do with this.” The new center, which opens up onto the street and welcomes the public for events, lectures, and even portfolio sharing, has changed all that. “Instead of the former message, which was ‘mortal, you have no business here,’ it’s like architecture is accessible. You can come in and talk to an architect. They’re just like you and me.”

Catering to architects, not “people,” seems to have been a common theme among many AIA chapters before the advent of architecture centers. AIA New York Chapter executive director Rick Bell, FAIA, notes
The Netherlands Architecture Institute (1) appears to float. Madrid's Las Arquerías (2) is a daring exhibition space for architecture managed by the Ministry of Development's Department of Architecture. The Amsterdam Center for Architecture (3) and the Architekturzentrum in Vienna (4) explore varied dynamic designs.

that the New York Chapter had been isolated by its old headquarters, the 6th floor of the New York Design Center at 200 Lexington Ave which houses mainly designer showrooms. (Chicago's AIA headquar-}

have similar offices, located on the 10th floor of the city's Merchants Mart. The center has a large conference room, but no exhibition spa-

“We wanted to make it clear that this wasn't just a clubhouse for architects,” says Bell of the chapter's new space, built into the first floor two subfloors of a former industrial building. The 12,000-square-foot-

building, designed by New York-based Andrew Berman Architect, com-

bines aesthetic sophistication with a concerted effort to lure visitors. The center features a 64-foot-wide glass facade that attracts attention allows onlookers to gaze into the structure's subbasement floors, which open to the sky thanks to strategic removal of floor space above.

“I think people make decisions to enter spaces based on what they can see,” says Bell. Such techniques also provide a flood of natural light and a sense of copious space. Moreover, the center offers abundant attractive gallery areas that exploit the industrial aesthetic of the existing building (exposed pipes, ducts, brick) and, with a dramatic lighting scheme, make the space an attractive new exhibition venue.

Although not all located downtown or on street, many centers are alluring spots whose architecture shows off some of the best design the profession can offer. The Chicago ArchiCenter, in the D. H. Burnham–designed Santa Fe Office Building, opened in 1993. Designed by Jaime Vasquez of SOM Chicago, it resembles a top-flight art gallery bordering a designer boutique, with striking contours and substantial quality lighting. One of the grandest spaces in America (although, some argue, not an architecture center because its main function is as a museum) is the National Building Museum, adapted in 1985 from an 1880s Neoclassical structure by Montgomery, ¥0, ¥1. The building's massive Corinthian columns and its 316-foot height make it among the most dramatic settings for architecture in the country.

After luring visitors inside, a center's next function is to engage. Last fall, the Center for Architecture served as a theater for the staging of Private Jokes, Public Spaces, an insightful play about an architectural studio by Moshe Safdie's son, Oren. The show drew good reviews, a varied audience, not just of architecture fans. Other events on the center's seemingly inexhaustible calendar include Going Public, a display of hundreds of public projects in the city; the model of David Child's proposed "Frei Tower"; and lectures and symposia about topics ranging from skyscrapers to museums, and construction finance to the history of Puerto Rican architects. Past speakers have included I.M. Pei, David Childs, Daniel Libeskind, and Zaha Hadid. Other centers organize tours, present design competitions, and explore important social and design issues in diverse exhibitions.

Finally, the function that could be the most important of all—one that grows out of visitors' initial interest—is encouraging good through public input.

“Having the general public weigh in and be educated about architecture makes for a population that can support positive changes. That's how the profession evolves,” says O'Driscoll of the San Francisco AIA headquarters, which is located in the city's Downtown Bu-

District and hosts regular public events, lectures, and charrettes, all people to respond to new developments, wage debates on the city's housing crunch, and become informed about other design issues. Recent who come in, she says, "care passionately," and seem to be as fa
s the first time in my forty-year career that a project with the lexity of the rotunda dome skylight fit like a velvet glove. This was difficult job and The Vistawall Group handled it superbly."

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with architectural terms as most architects and planners.

Meanwhile, Alicia Pivaro, deputy director of The Architecture Foundation in London, says that thanks to its work involving the public in design decisions, incorporating public dialogue into construction projects is now par for the course in London.

"Members of the profession are consulting with the public involving them," she notes. "There's a much greater openness by architects and developers to try to work with the public, and I think we were one of the players in getting that sea change."

**Challenges, challenges**

Of course, as Pivaro points out, interacting with the public isn't always smooth sailing. Often people are uneasy with architecture, especially new architecture. "People are suspicious of change," she says. Designers who are highly creative are often seen as inappropriate. Which is why architecture centers work so hard to open people's minds not just to architecture in general, but to more progressive work that might startle them at first. The other challenge, says Pivaro, is that architects must feel a heartfelt in their interaction with the community. "Just because you want community input doesn't mean you're going to get a good design. You have to work with a good design team. You have to involve the community in a real way, not just as a PR and marketing stunt."

Another acute challenge faced by centers is dealing with donor funding. This problem is particularly keen in the United States, where architecture centers don't have significant public patronage, as many European centers do (they do have more private funding, the amounts pale in comparison). While the Chicago Architecture Center for Architecture is one of the elite in the U.S., its operating budget is around $1 million per year (of which $600,000 from dues, the rest from private sources). The Netherlands Architecture Institute (NAI), by contrast, receives $6 million euros (about $7.2 million) every year from the government, 80 percent of its operating budget. "Architectural issues are central to the country's social, economic, and political discussions," explains NAI's director, Aaron Brink. Here, on the other hand, "It's certainly always a struggle," says Lynn Osmond, president of the Chicago Architecture Foundation. "It's hard for funders to understand what we are, and what our mission is."

We're really pioneers as far as promoting architecture as an art form. European and Canadian centers (like the impressive Canadian Centre for Architecture, built in 1989) have generally found acceptable developed favorable reputations, which, with greater amounts of funding, has fostered splendid designs for their quarters, such as the NAI's by Jo Coenen in Rotterdam, designed by Jo Coenen and finished in 1993. This is an as-air glass, steel, and corrugated-metal space—a clear box that seems to be floating on water. Also in the Netherlands stands the new Amsterdam Centre for Architecture (ARCAM), designed by René van Zuuk, a twisting building that suggests it was shaped by wind and water [see February 2004, page 65]. In 2005, Paris will open the Modern Architecture et du Patrimoine, inside the Palais de Chaillot, near the Eiffel Tower. The center will merge the architectural collections of the Musée des Monuments, the French Institute of Architecture, and the Conservatoire National des Arts et Métiers. Meanwhile, Madrid's recently opened Arquerías, the main exhibition space for architecture in the city, is the most architecturally interesting of all. Designed by Jesús Aparici, Héctor Fernández and built into the 1930s Neoclassic loggia of Señor Zuazo's New Ministries, its main lecture and performance hall is created...
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AIA San Francisco (8) hosts regular public forums. Boston has two spaces working together: the BSA's Architects Building (9), and the Boston Architectural Center's headquarters (10). Seattle's AIA headquarters (11) was one of the first to be opened to the public. Like San Francisco's offices, it will soon be redesigned. A U-shaped concrete slab, forming a highly dramatic spatial experience.

Few American architecture centers attain such design distinction. Likewise, few can stage the elaborate exhibitions that are common in Europe. The NAI, which has 22,000 square feet of exhibition space, recently presented a show called Start, featuring 40 items documenting the early work of Rem Koolhaas. Another NAI installation, Content, simultaneously at the Kunsthaus Rotterdam, covered Koolhaas’s work from 1996 on. Besides lacking resources for such ambitious exhibition programming, most American centers are unable to house as extensive collections, archives or undertake such high-profile meetings and debates, nor have such an effective means of coordination as the European architecture network called GAUDI (www.gaudiprogramme.net).

The future

Despite their struggles, U.S. centers are becoming more popular, mirroring the field's increasing cachet. Chicago's tour attendance has doubled in the past five years, while its budget has grown from $2.5 million to $7 million the past seven years. Boston Society of Architects annual operating budget has ballooned to $7,000 a year in 1985 to $3.3 million this year. Francisco, meanwhile, has seen a growth in attendance from 100 people a month to 600-700 within the last year and a half.

Several centers have begun to reexamine their images in the manner of the New York design center. The Seattle space is soon to be redesigned by a team of architects from the AIA Seattle Young Architects Forum. A design charrette held in February produced updated, very moody sketches, says Peter David Greaves, AIA, president-elect. "Conceptually, it's like a cave obscura; you go through a dark space into a one with a tapered, plywood-clad tunnel at front entry." Construction is expected to commence in July and be completed by September.

Meanwhile, the San Francisco center will undergo a redesign by local firm Quezada Architecture. As principal Fred Quezada points out, the firm will gut the present 6,000-square-foot space and make it "extraordinary, contemporary, at least in the functional sense.

The new center will include gallery, meeting classroom space, audio/visual areas, and conferencing facilities. Design commence in a few months and be completed by the end of this year, Quezada adds. Meanwhile, officials in Philadelphia and Newark have expressed interest in centers of their own.

Like New York's, other U.S. centers have begun to place emphasis on exhibitions, and on establishing better coordination among themselves. Osmond says that the Chicago Architecture Foundation is taking a Chicago spin on the National Building Museum's massive,art received, Big and Green show, dedicated to environmental building. They are creating their own space. The Foundation is also passing on the torch: consulting Australian architect Glenn Murcutt to form that country's own Architecture Foundation, including an architecture center (www.architecture.org). The Foundation will introduce what Osmond calls a traditional public to newer ideas, want to make sure there's a dialogue about architecture, and that we learn to embrace modern design," says Osmond. "It's fun. There's interest in the world about architecture. But the real question is: How we going to put this movement forward rather than letting it drop?"
Clearly brilliant.
The idea of floating, enclosed areas connected to wide-open public spaces by escalators sketched in the early model (opposite, bottom) is realized in the completed building's shifting forms (this page and opposite, top).
hanks to OMA’s blending of cool information technology and warm public spaces, SEATTLE’S CENTRAL LIBRARY kindles book lust

herl Olson

N Seattle’s new Central Library, a taut skin of steel and glass shrink-wraps a stack of shifting, precariously balanced volumes. Can you judge this book by its cover? “It looks like an arbitrary shape, but once you step inside, you get it,” promises Seattle’s City Rian, Deborah L. Jacobs. According to the Office for Metropolitan tecture (OMA), Rotterdam (in joint venture with LMN, Seattle), the ilar form arises from an almost slavish devotion to a detailed pro­-developed by the library board and staff. “A truly rational building not look rational,” says Joshua Ramus, principal in charge for OMA.

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

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

The architects pushed and pulled the platforms almost 50 feet vertical alignment with each other to capture light and views. As s OMA enjoys casting itself as technician not artist, there’s an aes­-t work, even when it verges on anti-aesthetic. “When we tried to t too much, it just didn’t work,” says Ramus. “The form had an y of its own.” The sky-blue, diamond-patterned steel grid that sup­-glass cladding spans the distance between the offset platforms in igled planes.

With its aggressive silhou­-ette and the apparent scalelessness of its diamond-grid cladding, the 11-story library holds its own among office towers three times its height. “It’s a machine that fragments and reconstitutes the city around it,” says Koolhaas. Illuminated at night, it glows like a giant X-ray, exposing its vital organs through its exoskeleton.

The public was involved from selection on. (Standing-room-only crowds turned out to see Steven Holl and Koolhaas go head-to-head over the course of the three days of presentations [RECORD, August 2000, page 120]). The library board came back from a whirlwind European tour impressed by OMA’s ability to live

Project: Seattle Central Library, Washington
Architect: OMA—Rem Koolhaas, Joshua Ramus, Mark von Hof- Zogrotzki, Natasha Sandmeier, Meghan Corwin, Bjarke Ingels, Carol Patterson, design/management team; LMN (joint­venture partner)—John Neslbohm, Sam Miller, Bob Zimmer, Tim Pfeiffer, Steve DeFraiao, Mary Anne Smith, Dave Matthews, Vern Cooley, Pragnesh Parikh, design/management team

Engineers: Arup, Magnusson Klemencic Associates (structural); Arup (m/e/p)

Consultants: Inside/Outside (interiors); Bruce Mau Design (graphics); Dewhurst Macfarlane & Partners and Front (facade)

Contractor: Hoffman Construction

07.04 Architectural Record 89
Projecting forms (supported by enormous cantilevered trusses) reach for views. The steeply sloping site—two floors in a city block (opposite)—adds to the kinetic effect. Fourth Avenue entrance (near left) opens to childrens' area. The gridded curtain wall peels away to form an arcade at the main Fifth Avenue entrance (far left and below).
a budget. (The library’s was relatively modest: $165 million, 
ing $10 million for a temporary location during construction.) In 
d, the board’s decision was not based on the bottom line. “Can you 
uty?” asked one board member. “Yes,” was Koolhaas’s immediate 
se.

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

The outrageous hot-pink curved hallways threaded among the 
fourth-floor meeting rooms play to the public’s desire to be shocked by 
the avant-garde. It’s the architectural equivalent of the prim librarian rip­ 
ing off her glasses and letting her hair down. Such touches may entice 
patrons who have come to associate books with Barnes & Noble comfort 
or Amazon.com convenience. The library’s dilapidated, undersize old 

“IT’S A MACHINE THAT FRAGMENTS AND 
RECONSTITUTES THE CITY AROUND IT.”

—REM KOOLHAAS

quarters, on the same site, had become de-facto housing for the homeless. 
Now some who once lingered listlessly will run the latte cart in the Living 
Room (part of a jobs program organized by a nonprofit group).

Fluorescent-green escalators ascend from the Living Room to 
deliver patrons to a huge service desk at the center of the fifth-floor 
mezzanine. This Mixing Chamber places librarians, reference materials, 
and public-access computers all in one place. Patrons need not wander
from one department to another. “Instead of the Internet replacing librarians, it has made them more valuable,” Jacobs says. “They help people sift through information.” At 363,000 square feet, the size of the library doubled but not the size of the staff. Instead, technology frees librarians from drudgery, helping to automate sorting and checkout, among other functions.

From the Mixing Chamber, an express escalator leads to the center of the library’s most innovative and controversial feature, the Books Spiral. It’s less a spiral than a giant, continuous ramp that inches up across the city-block-size floors (it’s entirely wheelchair accessible) before switching back as it rises through four levels. Unlike most libraries forced to arbitrarily split collections between floors as they grow, Seattle’s continuous circuit unites most of the nonfiction collection, allowing subjects to expand or contract without disrupting Dewey decimal order. The well-lit, generously sized levels invite browsing, but shortcuts through the stacks are available by stair or elevator for those who know exactly what they want. Tucked among the stacks are small
Screened in red, the aorta-red meeting chamber (bottom left) is sandwiched between the Living Room level (above) and the Mid-Chamber (bottom right).
A inventive fire-protection scheme permitted the library's extraordinary openness. A red air link links the meeting-room level to the Mixing Chamber (opposite, bottom right). The charthouse escalator carries patrons to the Book Spiral (opposite, bottom right—visible as a hatched strip at the top).
In this view from the Mixing Chamber to the Teen Center in the Living Room, the I-beam curtain-wall supports are visible, as well as massive, tinted columns. The external facets focus views out.
Architecture Without Artistry

For more than 30 years, Rem Koolhaas has been theorizing a great deal and building rather little, so it comes as something of a surprise that his most conceptually rich building so far isn’t in Europe, where daring buildings are more often erected, but in Seattle—no avant-garde hotbed.

Having temporarily commandeered a yet-unoccupied office that overlooks the Seattle library’s dramatic atrium, the 59-year-old Koolhaas described his process in an interview. “Our initial impulse is to consider how to make a particular program fresh; to consider what is redundant and what deserves to be reinvented,” he explained. There’s a perpetual effort, he added, to tease out “the seeds of newness” innate to the project.

Such an intellectualized approach doesn’t concern itself much with the expressive potential of construction. From many vantages, the building looks gawky and provisional, its form a resultant of ideas, rather than massaged for expressive elegance or crafted beauty. The soaring spaces come with cheap finishes; for example, the columns and beams are covered with lumpy fireproofing and dangling pipes (as in the Mixing Chamber, below)—a bit disturbing, even though they are painted out. This is purposeful, says partner Ole Scheeren; questioning conventions of beauty and craft are part of OMA’s process.

These attitudes may account for why so many projects have withered as clients couldn’t persuade themselves to go the distance: the Universal Studios headquarters, the Whitney Museum (now revived, with Renzo Piano as architect), a hotel for Ian Schrager in New York, the Los Angeles County Museum of Art (a project, drastically reduced in scope, that has now gone to Piano as well), Prada in New York, the Guggenheim in Las Vegas’s Venetian casino (Record, January 2002, page 100), which closed.

Or do clients worry about the very restlessness of Koolhaas’s intellect? Each breadloaf-size book seems to introduce a new Rem. Embracing instability is the theme of the firm’s latest publishing opus, Content (Taschen, 2004). “We are interested in instability, but we don’t necessarily have a preference for it,” Koolhaas explained. Still, he feels confined by how long it takes to build projects, worrying that the ideas move beyond the building by the time it’s done. “It’s rare that an intention or an ambition or a [client] coalition survives that long,” he commented.

Where does architecture fit as the firm moves into trend-gleaning endeavors like magazine publishing? Architecture remains the core effort, he asserts, and there will soon be, at last, quite a lot of built work to show for the years of effort. Along with the IIT Campus Center (Record, May 2004, page 122) and Seattle’s library, there’s the recently completed Dutch Embassy in Berlin, an Epicenter store for Prada that opens this summer in Los Angeles, and a convention-shattering concert hall in Porto, Portugal, finishing up. Still, Koolhaas seems genuinely aggrieved at the projects that haven’t gone ahead. Content is filled with justifications for them and little-disguised anger at the projects that died in America. The cover alone will likely keep it off many bookstore shelves. It features a triumvirate of Saddam Hussein, North Korea’s Kim Jong-Il, and George Bush. The president grasps a crucifix and is crowned by a package of McDonald’s french fries. Not the kind of thing you’d FedEx to most prospective clients.

I was once among those who feared that Seattle was building a city-block-size joke. It is to Deborah Jacob’s credit that she harnessed a kind of genius other clients feared. She spearheaded approval of the bond issue that underwrote the building, championed the raising of some $86 million in private money to fund acquisitions and operations throughout the system, and helped build and maintain support for this monumental civic effort.

The building’s appeal goes beyond the spatial pyrotechnics evident in the photographs. Even the seemingly alien form of the exterior fits uncannily well, especially when the ubiquitous local mists swirl around it. Like a chunk of glacier that has somehow run aghround in the middle of downtown, it evokes the unconquerably primordial nature of the Pacific Northwest’s landscape. But delivering a library that genuinely extended the public realm is Koolhaas’s most important contribution here. There’s little like it anywhere. James S. Russell, AIA
Public areas open onto the atrium as it rises (this page) from the Living Room to the topmost Headquarters level. The Book Spiral arrives at a gently terraced reading room (opposite) under a vast sloping skylight.
g areas, special collections, and librarians at service desks over­
g an atrium that rises eight levels from the Living Room.

As varied as the different spatial experiences within the library
, they all share spectacular views of the surrounding skyscrapers
, vistas between them to Puget Sound and Mount Rainier. For
, the quality of the views is the biggest surprise and justification
lding on the library's old site, even though it meant relocating
construction. “The views are so much more gorgeous than what
ected,” she says. It's unusual for a library to invite this much of
:Id
inside its cloistered walls, but that, says Koolhaas, is the point:
lass goes beyond transparency to absorb every vibe of the city.”

The Books Spiral culminates in a light-filled reading room
, sloped, 40-foot-tall plane of steel and glass. A padded white
(for sound absorption) floats above a series of wide terraces set
ormal groupings of chairs and tables.

To open the vast spaces under glass, Arup made the mesh of
supporting the curtain wall into the primary means of resisting
 ding's wind and seismic loads. (The design development and
g of the structure was done by Magnusson Klemencic
ses, Seattle.) The unusual strategy also minimizes the number
of the internal columns, since they aren't doing double duty.

To open the vast spaces under glass, Arup made the mesh of
supporting the curtain wall into the primary means of resisting

The building opened with few glitches. “It works,” says Jacobs.
“People will either like it or not, but their opinions will be based on ae­
thetic preferences, not function,” she adds. “What does it say when the
library is the most exciting building in town?” she mused as she sur­
veyed the crowd of 28,000 people streaming through during the
library’s opening day celebration. In a word, everything.

Sources
Curtain wall: Seele; Okalux;
Walter's & Wolf; Supersky (skylights)
Glazing: Okalux; Viraco; TGP
Doors: Kawneer, Boon Edam
(entrance); Zeisbaugh, Building
Specialists (fire protection); Cascade
(wood)

Wood floors: Worthwood
Furnishings: Vitra; Quinze & Milan
Conveyance: Schindler (escalators);
Thyssen (elevators)

For more information on this project,
go to Projects at
Cambridge, Massachusetts, home to the academic powerhouses of Harvard and MIT, is America’s ultimate college town, and it has long attracted students and tourists alike with its leafy streets and historic buildings, its pedestrian-friendly squares and tranquil courtyards. But these days, the most dynamic part of this centuries-old city is the part that attracts few out-of-towners. These days, the most enlightened development and progressive architecture are to be found not in the postcard-pretty precincts but in old industrial districts that declined in the postwar era. Factories shut down and that in recent years has been reborn as the country’s leading biotechnology centers. A 10-acre case in Kendall Square, an ongoing project developed by New England Lyme Properties that will eventually encompass 1.3 million square feet in six buildings, and that has already produced two excellent projects in contemporary architecture. This feat is all the more remarkable for taking place in a historicist town that lately has tended to reject any architectural expression newer than mid-Victorian.
The Kendall Square project is that city-planning rarity—a for-profit initiative developed with a view toward long-range enhancement. David Clem, managing director of Lyme Properties, to the project not only experience in the business of real estate but also deep engagement with the city—years ago he studied planning at MIT and even served as a city councillor. After ing the land in 1998, Lyme hired Toronto-based Urban Strategies as a master plan for the unprepossessing site, a brownfield once d by a manufactured-gas plant. Together the developer and designer generated a plan that called for a program of mixed uses, leading research centers. An ongoing project developed by New England-based Lyme Properties, it will eventually encompass 1.3 million square feet in six buildings. The buildings shown here (opposite, at left) are the first two.

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The Genzyme Building consists of 12 stories of sleek neo-Modernism, with a crisp glass-and-metal curtain wall. An energy-saving double facade sheathes almost 40 percent of the building. Roof-mounted mirrors, or heliostats, track the sun and reflect light into the interior.
the city grid to extend onto the site. Two classic urbanistic moves, of the sort that elicit praise from critics and academics; but is often the case, they were hardly the path of least resistance. In y ran counter to years of prevailing practice. In the past two ;, much of East Cambridge has been developed as single-use ocks, with assorted R&D towers set back from the street, enci­ well-tended lawns; it would have been easy to make Kendall m aloof biotechnology campus (an earlier development planned area was simply called “Cambridge Research Park”). What Lyme san Strategies sought to do instead is to make Kendall an afood biotechnology campus (an earlier development planned "both a crossroads and a destination" for the district, which MIT to the south, the Charles River waterfront to the east, and orhood of 19th-century row houses to the north. “We did not z place to signal itself as a project, something separate from the h its own sidewalks, curbs, signage, and so on,” says Clem. “We saw an opportunity to integrate the site into the city, and to activate the area with housing, entertainment, retail, and recreation.” To these ends, the program includes two life-science laboratory buildings, a biotechnology headquarters, a performing arts center, an apartment tower with adjoining hotel, an office/residential low-rise, a public square alongside an old canal, and a public park with a skating rink. The buildings incor THE MOST ENLIGHTENED DEVELOPMENT AND PROGRESSIVE ARCHITECTURE ARE FOUND IN OLD INDUSTRIAL EAST CAMBRIDGE. porate ground-level retail, and an underground garage accommodates more than 2,000 cars. None of this is standard-issue real estate development; nor was the process by which architects were chosen. Early on, Lyme decided that the buildings would be designed by different archi­ tects and that the architects would be selected through invited
The architects organized the building in an open, flexible manner around a grand central atrium, which connects all the floors and brings daylight deep into the core.
international competitions. In this way the developer hoped to achieve a high design standard and also to encourage nonrevivalist architecture. "We wanted something more than the usual Cambridge formula of red brick and punched windows," says Clem.

So far, the competitions have yielded refreshingly nonformulaic results. Designed by Behnisch, Behnisch & Partner, of Stuttgart, the Genzyme Building, headquarters of the biotechnology giant, is 12 stories of sleek neo-Modernism, with its crisp glass-and-metal curtain wall and its uncluttered interiors filled with elegant midcentury furniture. What makes the building remarkable, though, is its thoroughgoing commitment to sustainable technology—a commitment shared by the developer and tenant as well as the architect, and enabled by an unusually collaborative design and construction process. Because Genzyme had signed on as tenant right from the start, building design and tenant fit-out occurred almost simultaneously, with green design understood not as something added on or attached afterward, but instead as integral to the design concept. "We designed the building from the inside out," says Stefan Behnisch, "not as an architectural
Many offices are located on the perimeter of the central atrium (above) to gain direct access to natural light. Interior cubicles are partially transparent to permit light to filter through (opposite). Interiors are uncluttered and filled with elegant midcentury furniture. Furniture and partitions can be used to create community areas, connecting paths, and private offices (left two).
1. Entry
2. Atrium
3. Retail
4. Building services
5. Loading
6. Lab/office
7. Exterior balcony

icon but as a place to work." This approach resonated with Genzyme Henri Termeer, who describes it as "consistent with our commitment to innovative life-science technology. We didn’t need a big sculptural landmark, but a healthy workplace." And Termeer sees the green building systems as having economic as well as environmental benefits: "Reduced operating costs are an excellent return on our investment."

Some of the more impressive green features include a double facade that sheathes almost 40 percent of the building, the two skins separate the accessible 4-foot loggia; a central atrium that organizes the building’s interior and brings daylight deep into the core; roof-mounted mirror heliostats, that track the sun and reflect light into the interior; a mesmerizing "light chandelier" made of hundreds of prismatic glass plates that spans down the length of the atrium; and automated, operable blinds programmed to respond to light, weather, and orientation.

Like Genzyme, 675 West Kendall Street is rigorously contemporary—another welcome addition to the local scene. But while Genzyme is glassy and reflective, 675 West Kendall, designed by Steven Holl Architects, of Los Angeles, is weighty and solid. The 300,000-square-foot six-story life-sciences laboratory building is an elegant and artful composition, with the two-story mechanical penthouse—sized for chemistry labs—not plopped on top but instead incorporated into the

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façade features materiels rarely used in construction, adding channel-glass terra-cotta panels, which discreetly evoke the masonry-and-glass industrial structures that once occupied the site.
Inside, the labs and offices are arranged around a 100-foot-atrium with skylights as well as strategically placed heliostats (roof-mounted mirrors) and reflective surfaces, which flood light into all corners of the building. Stairs, balconies, lounges, and overlooks animate the interior space. Glass and metal are the dominant materials. The ordinary concrete floor is tinted a deep brown. The aesthetic is industrial and crisp.
and a large metal canopy, attached to the facade with mastlike signaling both the main entrance below and a roof terrace above. And ade features materials rarely used in U.S. construction, including glass and terra-cotta panels, which discreetly evoke the masonry-
ness industrial structures that once occupied the site. “We didn’t want e a brick building,” says Ehrlich, “but we did want to acknowledge the ry tradition of Cambridge.” Local culture is acknowledged in even ways: The panels of the terra-cotta rain screen are imprinted with s derived from DNA molecules—a level of detail that will speak to scientists who work in the building’s laboratories. And 675 West , like Genzyme, is organized around a central atrium, which brings o the core and creates zones for casual interaction. “As we go deeper rk on the screen, or in this case in the lab,” say Ehrlich, “it seems more nt than ever for architecture to create opportunities for the kind of synergetic encounters that encourage creativity.”

Genzyme and 675 West Kendall have set a high standard for the ng projects, which are in various stages of development. Two are ed to start construction this fall: A 23-story residential tower, by chitects of Boston, and a low-rise residential/office building, by ts Alliance of Toronto. Early next year another life-sciences labo y Anshen + Allen Los Angeles, will begin construction, along with also by CBT. A multistage performing arts center by Stubbins es, scheduled to begin construction in late 2005, will be the last Kendall Square. And here it should be pointed out that “Kendall is the name not only of this ambitious project but also of the sur g city district. Whether the developer is co-opting the place name nen of the project or using municipal nomenclature in order to project blend seamlessly into the city is a matter of judgment. Inly one measure of the success of the Kendall Square project ether it is perceived not as a neat and tidy development, but a strong and vital addition to a district in transition. The two already completed have gotten it off to a happy start.

Project: Genzyme Center, Cambridge, Mass.
Architect: Behnisch, Behnisch & Partner—Stefan Behnisch, principal; Christof Jantzen, principal; Günther Schaller, partner (Venice, Calif.); Martin Werminghausen, partner; Maik Neumann, project architect (base building) (Stuttgart)
Executive architect: House & Robertson (base building); Next Phase Studios (tenant fit-out)
Engineers: Buro Happold (environmental consultancy, structural engineer, m/e/p); Laszlo Bodak (engineer of record, m/e/p); Bartenbach Lichtlabor GmbH (lighting)
General contractor/construction manager: Turner Construction

Sources
Glass curtain wall: Sota Glazing
Photovoltaic panels: Powerlight
Skylights: Architectural Skylight Company
Office furniture: Steelcase
Lobby finishes: Hanover Pavers
Interior gardens: Greenscape
Water feature: Carbone Metal Fabricators
Carpet: Miliken

Project: 675 West Kendall Street, Cambridge, Mass.
Design architect: Steven Ehrlich Architects—Steven Ehrlich, FAIA, principal; Thomas Zahlten, principal in charge; Patricia Rhee, AIA, team architect; George Elian, designer; Aaron Torrence, AIA, Carine Jauassaud, Cedric Lombardo, Gregor Seeweg, Monika Rissig, project team
Engineers: Arup (structural, m/e/p)
Landscape architect: Michael Van Valkenburgh Associates

Sources
Exterior masonry: E. Dillon & Co.
Metal/glass curtain wall: Kawneer
Glazing and skylights: Viracon; LinEl
Hardware and hinges: Sargent; Stanley
Exterior terra-cotta: Christian Pohl

For more information on this project, go to Projects at www.architecturalrecord.com.
A reflecting pool (this page) extends over a tunnel connecting Holl’s visitors’ center with old wine vaults. His conceptual watercolor (opposite, left) and photomontage (opposite, right) show his visitors’ center along with his future hotel (now under construction), the town, and the vineyards.
Steven Holl counters sprawl and pastiche with his LOISIUM, a tilting, aluminum-clad visitors' center that holds its own in Austrian wine country

The small Austrian town of Langenlois nestles near the northwest end of the Wachau Valley—one of the only wine-growing regions officially classified as a Unesco World Heritage Site. No wonder: Its hilly landscape, dotted with castles and vineyards, makes this corner of Austria exceptionally beautiful, from the Baroque monastery in the town of Lefalvre to the Baroque village of Langenlois along the gently winding Danube. In springtime, Langenlois's Baroque buildings—stuccoed in pastel blue, dusty rose, bright sienna, and pale green—stand amid a sea of purple lilac bushes and century-old flowering chestnut trees, which were nothing out of the ordinary.

So would such a fairytale town welcome an industrial-looking, aluminum-clad visitors' center for a winery, with windows slashed into it like the sword of Zorro and walls dented as if by a colossal hammer? Not a foregone conclusion. And now that Steven Holl's building on a hill overlooking the town—with his vineyard hotel under construction just a few yards up the slope—does it fit in? Well, in the view of the taxi driver, “Of course it does.”

The taxi driver has a point. On approach to the Langenlois winery, with views of the surrounding areas, it becomes clear that the fairytale confection tells the whole story. In the exurban, once-bucolic peripheries, one can see how Austria tends to hold true to its postcard image than it does to its architectural aspirations. There are exceptions, though, and one of them is Langenlois, with conference and wine-tasting facilities, a restaurant, and a wine shop—are no exception.

Barely an hour from Vienna yet so near to the Wachau Valley, Langenlois offers a dream location, commercially speaking. The clients clearly saw Holl's Modern, high-profile architecture as a potential spearhead for their campaign to fill the world's wineglasses with the region's high-quality, yet still slightly obscure, crisp Austrian Grüner Veltliner wine. Besides such global-scale branding, they also held ambitions to turn back the wave of sprawl and counter the loss of architectural quality.

Faced with this double challenge, Holl carved out a world apart from the kitsch vernacular, providing a strong, distinctive architecture, as clients tend to opt for the latter, as in the city of Graz, which recently engaged architects Peter Cook and Colin Fournier to insert a bit of 1960s exuberance—their Kunsthaus [Record, June 2004, page 92]—within that Baroque town. The owners of the Loisium—a 13,000-square-foot visitor's center, named for the “lois” in Langenlois, with conference and wine-tasting facilities, a restaurant, and a wine shop—are no exception.

Such regionalist settings pose the inevitable dilemma: To hold on to tradition or let go and innovate? These days, more and more Austrian architects tend to opt for the latter, as in the city of Graz, which recently engaged architects Peter Cook and Colin Fournier to insert a bit of 1960s exuberance—their Kunsthaus [Record, June 2004, page 92]—within that Baroque town. The owners of the Loisium—a 13,000-square-foot visitor's center, named for the ‘lois’ in Langenlois, with conference and wine-tasting facilities, a restaurant, and a wine shop—are no exception.

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Project: Loisium Visitors' Center, Langenlois, Austria
Architect: Steven Holl Architects—Steven Holl, design principal; Christian Wassmann, project architect; Martin Cox, Jason Frantzen, Brian Melcher, project team
Collaborator: Solange Fabiao, artist
Associate architect: Arge Architekten
Engineers: Retter & Partner (civil); Altherm (mechanical)
The faceted skin of "marine" aluminum changes appearance with the light, weather, and seasons, ranging from glimmering, silvery blue (this page and opposite, bottom) to matte golden gray (almost resembling concrete (opposite, top)).
The building tilts at a 5-degree angle, giving it an almost tipsy demeanor (above) and allowing for a smooth transition from the new visitors' spaces to the existing subterranean wine cellars, now connected by a tunnel (section, below) with skylights along its bottom. A short distance up the hill, Hollsited his winery hotel, currently under construction.

1. Souvenir shop
2. Event space
3. Storage
4. Mechanical
5. Tunnel (to old wine vaults)
6. Lobby
7. Wine shop
8. Café
9. Outdoor tables
10. Reflecting pool
11. Seminar
12. Skylight

UNDER
Village
(Existing wine vaults)

IN
Winery Visitors' Center

OVER
(Future winery hotel by Steven Holl Architects)
Daylight penetrates the irregular, slashlike windows, deeply recessed skylights, and swatches of green glass, animating the 82-foot-high interior and its exposed-concrete stair (this page).
slotted windows
rays of sunlight
ss the ceiling
walls, creating
act and evolving
positions (right).
sitors’ center
des a café (below)
shop specializing
genlois wines
ght).

a logo-ready image. Fortunately, the solution goes as far as one can
e architectural equivalent of a yodel, offering instead a gleaming
cube, measuring approximately 82 feet on each edge. From the
this building appears inward-looking. Composed primarily of
ized concrete, its form stands beneath an insulating carapace of
thick “marine” aluminum, an alloy that preserves its sheen.
Along with the bold geometry and glimmering skin, a striking
ness distinguishes the structure from its architectural neighbors.
ding tilts at a 5-degree angle, as if it were tipsy, allowing Holl to
omimately one third of the cube into the ground and link it via
apparently effortless way, to a 900-year-old network of wine
bout 65 feet downhill from the cube. The tilt, giving the structure
thrust of potential energy, was the suggestion of artist Solange
oll’s wife.
As the architect’s earlier work has led us to expect—particu-
Ronchamp–inspired Chapel of St. Ignatius in Seattle [RECORD, 5, page 40]—the Loisium’s interior contrasts markedly with life
its perimeter. The architect placed most of the major loads on
’s exterior walls, freeing much of the interior. Just as Le
exploited open plans (plans-libres) with ramps and stairs
will to create architectural promenades, so too does Holl.
ove the wine-tasting bar, which fills nearly half of the airy,
expansive interior, the ceilings soar almost 82 feet, while an exposed-concrete staircase dominates the cube’s other half.
Holl has used the narrow slashes of window quite ingeniously to
bathe the main space in light while concealing views of the nondescript
surroundings. The design further accentuates the sense of a world apart
by placing the tunnel to the vaults and winemaking exhibition beneath a
reflecting pool with watertight porthole windows on its bottom.
Through water and glass, daylight penetrates the underground realm.
The one unsubtle touch, however, appears in the wine-bottle-green glass in
some of the apertures, reminding us that, yes, we are in a winery.

Linking old and new, Holl managed to insert a Modern and
idiosyncratic structure into the periphery of a historic region. And per-
haps because of his refusal to yield to the pressure of ersatz surroundings,
his leaning, aluminum-clad cube seems right at home on the hillside, just
above the lovely and quaint town of Langenlois.

Sources

Lighting: Zumtobel Staff
CAD system: Auto CAD Vector Works
Concrete: Steiner & Strabag
( cast in place)
Structural steel: Stahlbau Jordanits

Aluminum: Heinrich Renner (faceted facade); Kamper Stahlbau (doors and windows)
For more information on this project, go to Projects at www.architecturalrecord.com.
The new archive addition is clad with limestone similar to that used in the original royal palace (far left in photo), but dressed without mortared joints. The massive, fortresslike structure, dating to the 12th century, sits on a high promontory above the Argo River (opposite, top), where it is surrounded by the densely built city of Pamplona (aerial, opposite).
Rafael Moneo has elegantly refashioned a stolid medieval palace in Navarra, Spain, into the Royal and General Archives of Pamplona.

Paula Deitz

In recent years, wanderers searching for the old royal palace in the streets of Pamplona, the capital of Spain’s northern province of Navarra, could not have missed the stark remains of this original medieval structure. They would soon come upon its north and west walls joined by a corner tower keep with a gabled, chapel-like le on the south. Out front, a large billboard announced the restoration: conversion of the palace into the Royal and General Archives of Navarra by architect Rafael Moneo. As part of this process, careful demolition had revealed additions dating from the 16th to the 19th centuries, when the king was the palace of governing Viceroy and then a military headquarters after Navarra was incorporated into Spain in 1833. Ultimately, the palace was abandoned as a ruin. Then in 1995, the Ministry of Culture decided to turn it into an archives and study center for the province.

Unlike more ornate Spanish castles of periods, medieval architecture of the 12th and 13th centuries, particularly civil structures, bes pees a robust simplicity of line. Its forms inspired many contemporary architects, ularly Moneo, who was born in the royal city of Tudela, south of Pamplona. With the original quarries nearby still producing the same gold-beige and gray-mottled stone used in the building’s original con- on (and which gives all of Pamplona its warm hues), Moneo had the opportunity to reimagine—and reinvent—a fortress. In this instance, iciously grasped the chance to renew the life of the old palace with spaces—reading rooms, an exhibition gallery, an assembly hall—designing a new tower for the storage and delivery of documents. n courtyard with a colonnaded cloister functions as a transitional that brings the two time frames into a seamless unity.

In many ways, the first impression of the palace from the far banks of the River remains the same as it was in the early 13th century: a mas- terfully perched on the city’s highest promontory above the city’s ts. The King of Navarra, Sancho VI, began construction of the royal in 1189, but by 1198, his son gave it to the Bishop of Pamplona for his support in a war against Castile. Thus began a long tumultuous period when the kings often stayed in the same complex as the bishops of the Church.

Since the medieval walls were already extensively weakened by centuries of repair, Moneo opted to maintain the integrity and contour of the old building by wrapping the walls with masonry that would exactly preserve the building’s silhouette. Using old limestone “bricks,” some from the 12th century, workmen employed string guides to establish exterior lines and then applied lime mortar as infill. The tower keep became a stairwell plus lookout over the new copper roof and the narrow winding

Project: Royal and General Archives of Pamplona, Spain
Owner: Historic Patrimony Service of the Ministry of Culture of the Government of Navarra, Prince of Viana Institute
Architect: Rafael Moneo—Rafael Moneo, principal; Francisco Gonzáles Peiró, Christoph Schmid, Eduardo Miralles, Juan Rodriguez-Villa, Borja Pena, Jacobo García-German, Fernando Iznaola, project team; Carla Bovio, Sebastián Guivernau, construction team
Engineer: NB35, Jesús Jiménez (structural); I y S Iturralde y Sagüés (mechanical)
General contractor: COPISA

1. Lecture hall
2. Library
3. Archive

SECTION A-A

0 10 FT.
0 3 M.
front entrance leads to a grassy courtyard (front and opposite). Moneo enclosed an estically proportioned, simply executed (unnaded cloister bow) with glass and curtain walls. It is the restored old 80-square-foot space, in which theemic research center is located, with archive space in new, 129,600-square-foot tower.
The library occupies the gabled portion of the restored palace (opposite). In the basement, the early Gothic hall (bottom), with its dramatic tracery vaults, is now exhibition space. A stair down to the lo level (below) illustrates Moneo's poe handling of materia and light.

1. Vestibule
2. Early Gothic hall
3. Mechanical equipment
4. Archives
5. Entrance
6. Court
7. Entrance hall
8. Reading room
9. Conservation workshop
10. Lecture hall
11. Parking
12. Support services
13. Void
s of the city.

Inside, the medieval stonework has been maintained in the surrounds and in the partially visible tracery vault in the tower’s ice room. A 12th-century water cistern and the “S” mark of a of the period retains evidence of human hands. Fortunately, a hall Cistercian style, dating from the palace’s original period and sunk like below ground level in the north wing, remains totally intact. As the foremost example of early Gothic civil architecture in ra, the hall features six bays of square-section ribbed vaults that rectly from the wall without supporting corbels or capitals. Lined reestablishing exhibition cases displaying old manuscripts, some ly illuminated, it further anchors the archive to the past. A sunken ade around the entire complex allows light to flow diffusely into shs of the lower-level spaces.

On the ground floor, the lecture hall faces the south wall in a hought to be formerly occupied by the chapel. The library-related rs are suffused with the warmth of the wood in the bookshelves, l ceilings, staircases, as well as the soft hues of terra-cotta and beige Typical of Moneo, the work reflects his unfailing good taste for ls and textures that live well together.

In the new utilitarian sections of the building, mobile and com­ okcases in the stacks for the archival documents allow maximum Devising a solution that any new library could well emulate, distanced the rooms from each other on eight levels to avoid e damage in case of fire. He arranged them around a central well ramp spirals squarely from top to bottom under a massive V of a . It is easy to roll the research materials from place to place, thus depending on the elevators. Moneo differentiated the text­ the contemporary walls from the old masonry by cladding the of this storage tower and other new structures in the cluster with slabs of mottled limestone minus the mortar.

In the entrance courtyard, the sleek glass-and-steel curtain-wall enclosure contrasts nicely with bulky stone columns tailored by chamfered corners and simply decorated capitals: Medieval rusticity is enhanced by elegant, streamlined technology. A gilded ceiling above the cloister radiates a royal light over this symbolic space. The main entrance door into the cloister, now reinstalled, was rebuilt in 1592 for a visit by Philip II. Mounted over its dropped arch is the escutcheon, not of the bishops, but of the Emperor Charles V—representative of the kings who lived there.

In a sense, designing the archives constitutes a second homecom­ ing for Moneo, who designed a winery, Bodegas Julián Chivite, outside of Estella in Navarra in 2001 [Record, May 2003, page 256]. Like the archives, it represents a successful marriage of historic structures—a stone tower, a church, and a manor house—plus state-of-the-art winemaking sheds. Yet the Pamplona archives also provides another example of Moneo’s accept­ ance of fragmentation in an urban setting. As he noted in a Harvard lecture in 1998, architecture serves “as a metaphor to describe the reality around us,” and therefore architects should be guided by the history and spirit of the place in their designs. The Pamplona archives meets the additional challenge of preserving within the old palace walls the documented history of an ancient kingdom that has been absorbed into a modern country.

Sources
Stone: Zubillaga
Roofing: Montajes Rosas; Zubillaga
Wood: Carpintería José Rutia
Steel: Carpintería Metálica JG; Carpintería Metálica Tamoser
Glazing: Decovidrio; Crisesa
Cabinetwork and custom wood: Carpintería Paco Blasco
Paints and stains: Decoraciones Olite
Plaster, partitions, and insulation: Tabiven
Floor and wall tile: Cerámicas Navagres; Revestimientos Vitoria 96
Floor covering: Suelos Sal; Stonecoat

For more information on this project, go to Projects at www.architecturalrecord.com.
The Brown Center’s angular form sprang from an odd-shaped, tightly bound site (opposite). At night, its fritted-glass skin cloaks the interior in milky white (bottom). The cant of the volume along Mount Royal Avenue (right in top photo) nods to MICA’s last new structure, the 1907 Main Building.
The razor-sharp Modernism of Ziger/Snead and Charles Brickbauer befits a new program for the 21st century at the Brown Center of the Maryland Institute College of Art

Charles Bricekauer befits a new program for the Maryland Institute College of Art (MICA), completed last January, is quite simply the modern building erected in Baltimore or Washington since I.M. Pei's Renaissance Revival Main Building, which was dissolved when the principals neared retirement age.

This crystalline eye candy is no mere bauble for Charm City. Its presence along Mount Royal Avenue was once so low-key that its first newly built academic structure at the 178-year-old art school Modernist in the mold of Philip Johnson, his former employer. "I need time to think first," he decided to echo the 62-degree angle of the site's parallelogram throughout the building, where its faces meet each other or rise from the ground.

MICA president Lazarus, whom Brickbauer and partner Steve Ziger laud for his unflagging support of the design, appreciates the rigor of the firm's approach. "An architect that flies in to do a signature project can't possibly understand a site the way a local firm can," he says.

A simple four-story loft supported by concrete columns, the Brown Center is sheathed in a taut, fritted-glass skin bearing a pattern of tiny dots that evokes the pixels of computer screens. Its three angular volumes, comprising 61,000 square feet, read as a unified whole from inside. The southern volume, across from the Main Building, houses classrooms, production labs, offices, and small meeting rooms. The middle volume encloses a full-height atrium where students and faculty mingle. A narrow rectangular volume close to the Fox Building contains a fire stair and elevators. The auditorium is below them in the basement.

The architects pulled classrooms and production spaces away from the glazed envelope and wrapped them in circulation corridors, a layout that’s smart in two ways. First, it prevents glare, anathema to digital.

The razorsharp Modernism of Ziger/Snead and Charles Brickbauer befits a new program for the 21st century at the Brown Center of the Maryland Institute College of Art (MICA), completed last January, is quite simply the modern building erected in Baltimore or Washington since I.M. Pei's Renaissance Revival Main Building, which was dissolved when the principals neared retirement age.

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Atrium (above)
Art and soul
New flagship
Though hall-
strings (opposite, the building
Tech nents for
digital art shows. On a sunny day, the facade appears almost opaque (opposite, bottom). Dramatic contours emerge from a vantage point parallel to the Howard Street Bridge (opposite, top left).

1. Atrium
2. Auditorium
3. Classrooms, production, offices
1. Green space
2. Fountain
3. Atrium
4. Auditorium lobby
5. Auditorium
6. Loading dock
7. Gallery
8. Lecture hall
9. Classroom/production
10. Office
11. Fox Building (existing)

The auditorium (left) has seen lots of activity; its stair and small lobby (opposite, top left) are popular gathering spots before events. Exposed ceilings and simple materials and furnishings create an air in meeting rooms with campus views (opposite, top right). Students can peer down into the lobby from corridors that encircle classroom (opposite, bottom). Artists trying to preserve their eyesight. Second, it keeps students fixed on their work while in class, yet lets them absorb information from surroundings as they move through the building—the right balance for those learning to draw inspiration from external stimuli as well as quieter voices of their own creative impulses.

A dynamic interplay of form and material seduces visitors attempting to capture its kinetic qualities. Put simply, the Brown plays tricks on the eyes. From some vantages, the raked angles appear more or less steep than they actually are. The building's facade changes dramatically depending on the weather, angle of the sun, and time of day, morphing slowly from nearly opaque to transparent and ranging in color from a milky-greenish-white to a chameleon's palette of pink, green and blue. These pleasures are amplified by a level of workmanship uncommonly high for a project with a comparatively modest budget.

With enthusiasm and exactitude, the MICA community embraced the building by creating installations that celebrate its parts. One student tucked a chunky, brushed-metal sculpture into the hand of the ceremonial stair that cascades down through the atrium. A student made use of the facade's mullions as display space for strips of American and British pop-culture icons. And just a month after opened, faculty member Alexander Heilner fitted the interior with red gels and projected digital displays on the facade to mark the centennial of the Great Baltimore Fire. If the Brown Center—itself symbolic of the era at MICA—can be so aptly used to commemorate the last big event that transformed this venerable art school, its staying power as a great building seems, well, indisputable.

**Sources**

- Glazing, glass railings, glass entrances: Harmon
- Plaza lighting: Louis Poulsen
- Exterior lighting: Hydrel; Bega
- Interior lighting: Zumtobel Staff Lighting (general); Strand Lighting (performance)

**Laminate:** Wilsonart  
**Carpet:** Monterey  
**Paint:** Sherwin Williams

For more information on this project go to Projects at [www.architecturalrecord.com]
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RESTAURANTS

Form Follows Food

CHEFS AND OWNERS ARE LEARNING THAT PART OF THE RECIPE FOR SUCCESS LIES WITH ARCHITECTURAL DESIGNS THAT CAPTURE THE SPIRIT AND FLAVOR OF THEIR RESTAURANTS.

1. New York City
Yasumichi Morita used an innovative palette of traditional and new materials to create the epitome of a stylish, modern Japanese restaurant.

2. Gstaad, Switzerland
Parisian designer Patrick Jouin transformed an 18th-century chalet into an up-to-the-minute home for a pair of restaurants, a bar, and a disco.

3. New York City
A Greek diner gets an extreme makeover from architect Philip Wu and starts a new life as a place chic enough for Sex and the City.

4. Nagano, Japan
The clean lines and simple materials of this restaurant, by Kengo Kuma, provide a proper setting for pilgrims on their way to a Buddhist shrine.

By Clifford A. Pearson

For most Americans, dining out means picking up something greasy and familiar and, quite often, eating it in the car. According to the market-research firm NPD Foodworld, three fourths of all restaurant-prepared meals in the U.S. fall into the take-out category, and 60 percent of these involve hamburgers or pizza. So much for ambience. But at the same time, fine dining is flourishing, rebounding from a sluggish period after the 9/11 attacks and the recent recession. According to a Zagat survey of New York restaurants (a bellweather for the upper end of the market), 32 percent of diners say they ate out more in 2003 than in 2001, and 53 percent say they spent more per meal. Nationwide, Americans age 8 or older eat 4.2 commercially prepared meals each week, up from 3.7 meals a week two decades ago, according to a report by the National Restaurant Association. That translates into 53.5 billion meals a year for the country.

As we eat out more often and spend more money on it, we are getting more demanding in terms of the dining experience: the food, service, and setting. While top chefs have become stars with their own TV shows, books, and food empires, all the attention has only made competition more intense. To make a splash or stay on top in the business today, chefs and owners need establishments that look great. Thinking strategically more than they ever did before, they're approaching restaurant design as an integral part of their businesses, something that must support and enhance the cuisine and, indeed, the entire project's identity.

The four restaurants in this Building Types Study range from a 16,000-square-foot dining and entertainment complex in a Swiss chalet to a 2,500-square-foot noodle place on the way to a Buddhist shrine in Japan. But all four demonstrate a keen sense of architecture working seamlessly with the culinary arts to create a coherent personality and image. Yasumichi Morita's theatrical design for Megu in New York City, for example, would be all wrong for the Soba Restaurant at Togakushi Shrine, but jives perfectly with restaurateur Koji Imai's concept of modern, super-hip Japanese dining. Similarly, Patrick Jouin's pulsating, witty design of Chløsterli expresses the sybaritic character of Alain Ducasse's food, but would clash horribly with the understated charm of Simpson Wong's Jefferson in Greenwich Village.

Developing an architecture that captures the flavor of a dining venue requires translating a menu into three dimensions. It means understanding the ambitions of chef and owner and knowing how to please the customer. In today's super-competitive dining market, it can mean the difference between success and failure.
Megu
New York City

YASUMICHI MORITA BRINGS HIS HIGH-ENERGY BRAND OF MODERN JAPANESE DESIGN TO AMERICA AND GIVES A SHOWSTOPPING PERFORMANCE.

By Clifford A. Pearson

Architect: Kajima Associates
Interior designer: Glamorous Company—Yasumichi Morita, Satomi Hatanaka, Seiji Sakagami, project team
Owner: Koji Imai/Food Scope New York
Engineers: Hage Engineering (structural); CY Mills (m/e/p)
Design consultant: Hashimoto & Partners—Osamu Hashimoto, Sachiko M. Masaki, project team
Consultants: Kenji Ito (lighting); Shoji Tahara, SKS Scott Kirk/Carlo Fornerino (acoustical)
Construction supervisor: Toshi Enterprise
General contractor: Kudos Construction

Size: 14,000 square feet
Completion date: March 2004

Sources
Cabinetwork and woodwork: Cmack Construction
Wall and floor tiles: Seto Seikei
Chairs: Lef
Vinyl leather upholstery: Sincol

When Megu opened in Tribeca this March, it made a big splash on the New York restaurant scene. The food, the service, the design, and the prices are all larger-than-life, as if made for the silver screen. Rocco DiSpirito’s one-year-old restaurant on 22nd Street might be reality TV, but Megu is a Technicolor fantasy.

If your idea of Japanese restaurants was shaped by the blond woods and graceful counters of small sushi bars, Megu will come as a shock. There’s nothing quiet about this place, from the waitstaff yelling “irasshaimase!” (welcome) as you arrive in the dining room to the bold colors and unorthodox mixing of materials all over the two-story establishment. Call it Modern Japanese Baroque. The design certainly matches the food, which includes such showy dishes as Kobe beef cooked at the table on sizzling hot rocks and salmon-and-toro tartare with a mound of wasabi-soy mousse that’s melted in front of your eyes by a waiter holding a red-hot iron poker.

The man behind Megu is Koji Imai, a 35-year-old entrepreneur who has 30 restaurants in Japan. With Megu, his first foray into the American market, Imai hopes to kick-start a run of restaurants in New York and perhaps other parts of the U.S. To lead the design team for his American flagship, Imai hired

For more information on this project, go to Projects at www.architecturalrecord.com.
A Japanese sun: A Japanese made of porcelain bottles stacked to bowls grabs attention from the atrium (opposite, left) separates the foyer from the leading down to dining room (right). In the landing, a grid of labels works. In the far right, the designer kimono fabric in two walls and out on the overlight (below).
Yasumichi Morita, a young Osaka-based designer who had worked with him on Maimon, a restaurant that opened in Tokyo's Shinjuku district in 2002.

**Program**
Part of a new generation of supersize restaurants opening in Manhattan, Megu sprawls over 14,000 square feet and includes a vermilion-colored "Kimono Bar," an "Imperial Lounge" overlooking the dining room, a small VIP lounge originally conceived as a smoking room, a sushi bar, and a private dining room adjacent to the kitchen, in addition to the 200-seat main dining room. The restaurant occupies the ground floor of a 19th-century cast-iron building and flows into the basement level as well.

**Solution**
"Because Megu is so big, we designed it as a series of different scenes," explains Morita. The action begins on the sidewalk, where guests can see a backlit, mosaiclike wall in the foyer emblazoned with a red Japanese sun in the center. Closer inspection reveals the wall to be made of porcelain sake bottles and rice bowls stacked one atop the other so they form columns. Like the first shot of a well-crafted movie, the entry wall provides important clues about what comes next. Reinterpreting icons of Japanese culture and using old materials in strikingly new ways turn out to be key themes tying together Megu's conspicuous displays of imagination.

After the porcelain bottle-and-bowl wall, the first full dramatic scene happens in the bar, where rolls of kimono fabric line two walls, and squares of the same fabric form a kind of quilt stretched over a long light box above the bartenders. Morita used mirrors and the room's vibrant Chinese red to crank up the impact of the luxurious kimono material, creating a dazzling, almost kaleidoscopic effect even before customers order their drinks.

The designer skillfully alternated action scenes with quiet moments, such as the lounge just...
and the bar, where beige leather and tall curving longuettes set a relaxed tone. He choreographed the experience of moving through the restaurant; for example, directing customers to a paired set of narrow stone stairs, so the double-height dining room looks even bigger when they sit at their tables.

At almost every turn, Morita found another ingenious way of using familiar materials. On the way to the restrooms, customers walk past a wall of Japanese book covers set into glass. On a stair landing, they can admire sake labels attached to plastic mounts and lit from below. In the dining room, the designer created a checkerboard of bamboo mats on one wall, and on the opposite side he glued rectangles of stone on glass surfaces to give the impression of floating in an old ikebana pattern.

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

beyond stereotyped images of the samurai, Morita and his team have translated Japanese into an architectural language that New Yorkers find bold and inventive, their food translates diners into a cultural experience that unfolds as visitors move from one space to another. "Megu is not just for eating," Morita says. "It is also entertaining." When people jet set the globe and images instantly from one continent to another, Megu offers a high-end interpretation of modern Japanese art for an international audience. Is it authentic? It makes no difference. It's never-ending cycle: Every day a new ice Buddha must be made (opposite, top). The sushi bar features a colorful image of Nara printed on glass (opposite, bottom left). For the west wall of the dining room, Morita glued stone on glass (opposite, bottom right). On the east, he created a warmer surface using bamboo mats (above).
Chlösterli
Gstaad, Switzerland

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

By Philip Jodidio

Set in a 300-year-old chalet on the main road to the Swiss mountain resort of Gstaad, Chlösterli blends tradition, modernity, and a sense of humor. The chalet, built by the monks of Rougemont Abbey, had been converted into a restaurant and pizzeria before the Monaco developer Michel Pastor bought it. Pastor and the chef Alain Ducasse called on Paris designer Patrick Jouin to breathe new life into the dark wood structure. Jouin, who also worked with Ducasse on the Plaza Athénée Restaurant in Paris as well as Mix in New York City, is a 37-year-old who had been in charge of furniture and product design for Philippe Starck before starting his own firm in 1998.

Working within strict guidelines on what is the oldest wood building in the village, Jouin cleaned and restored the chalet’s facades. The most visible intervention outside the building is a new, 1,600-square-foot terrace for summer dining made of Iroko wood and concrete. Subtle variations in the placement of slats in the wood enclosure surrounding the elevated terrace allow diners to take in the bucolic mountain setting.

Program
Ducasse’s plan called for not one but two restaurants: a traditional Swiss dining venue on the ground floor and, above that, Spoon des Neiges, one of seven Spoon locations around the world. (Jouin designed the Spoon Bylbos in Saint Tropez, which opened in 2002.) Ducasse also operates acclaimed restaurants in Paris, Monaco, and New York, and châteaux and hotels in France. Busy guy.

Each of the restaurants at Chlösterli has its own 2,250-square-foot kitchen serving a dining area of less than 1,100 square feet. Targeted to a wealthy clientele, Chlösterli includes an 850-square-foot discotheque on the ground floor.

Solution
Using the chalet’s dark-wood interior as an aesthetic baseline, Jouin applied an unexpected mixture of modernity and tongue-in-cheek respect for Swiss tradition. Diners in the ground-floor restaurant sense relatively little of the project’s contemporary personality, entering a dining room from discreet, stover doors and eating in a room with slate floors and oak paneling set tone. Jouin reworked traditional chairs with saddlelike leather gently tweaking convention. (And designed all of the project’s furniture and light fixtures.)

The two-story-high disco is the most spectacular departure from the usual Alpine experience. Scottish slate on the floor gives to resin blocks lit from below an LED system that pumps vibrantly changing colors into the space. A 17-foot-high glass wall divides disco from the kitchen and sets a giant, transparent wine rack displayed on the incongruous plan
A new dining terrace (opposite) is the only major change to the exterior of the old chalet. Inside, LEDs light up the disco floor and a glass wall displays wines (this page).
of international sophistication in a traditional farming area by designing tables in the shape of old wine barrels and wood seats that are wry updates of vernacular prototypes.

Two cramped stairways, redolent of the chalet’s rural origins, take diners up to Spoon, where a sleek Modern aesthetic asserts itself. In the bar, a “fireplace” made of plasma screens shows flickering images of the fire not allowed by local regulations. Metal-frame chairs slung with leather seats signal the more refined atmosphere on this floor, while a private dining area, nicknamed “the aquarium,” offers views of the disco through a floor-to-ceiling glass wall. The second floor’s entirely Modern vocabulary completes Jouin’s transition from Switzerland’s past to Gstaad’s jet-setting present.

Commentary

Instead of denying or covering the irony of a hip dining-and-pavilion venue in a house built by 18th-century monks, Jouin employed it as a design tool. Not wanting to erase the past but to play on it, he created a handsome and witty environment that takes diners on a spatial journey toward progressively more Modern settings and furnishings. Given the extremes involved, making this transition work without causing aesthetic gears to screech was no small task. Patrick Jouin pulls off the trick with cool panache, in the process bridging a gap of three centuries from timeworn wood to the pulsing of a discotheque.
imitating wines (above) and wood chairs (and opposite, t) in the traditional restaurant are references to rural ones. A private som (right) overlooks the disco floor on restaurant s, bottom) sleeker, more furnishings. Site in the al restaurant s, top left) offers ace to relax.
Jefferson
New York City

PHILIP WU MINES A WEALTH OF INVENTION FROM A MODEST BUDGET FOR MINIMALIST RESTAURANT IN MANHATTAN SHOWCASING AMERICAN CUISINE

By William Weathersby, Jr.

Architect: Philip Wu Architect—Philip Wu, principal; Hitoshi Maehara
Client: Simpson Wong
Consultants: JKW Engineering (engineer); James Wai (interior)
General contractor: Level

Size: 1,500 square feet (dining, bar, kitchen, and bathroom); 1,000 square feet (basement storage and office)
Cost: $120 per square foot (including mechanical)
Completion date: January 2003

Sources
Doors: Blumcraft
Acoustical ceiling: Solaton
Acoustical Tiles
Wood flooring: Pianeta Legno
Lighting: Osram
Bar top: Corian
Bar stools: ICF
Chairs: Crassevig
Upholstery: Knoll

There is more of a cultural melting pot behind Jefferson than its presidential-sounding name and New American cuisine would imply. Architect Philip Wu—Vietnamese-born, Hong Kong-raised, and Harvard-trained—has designed the handsome, 70-seat Greenwich Village eatery for chef/entrepreneur Simpson Wong, a Malaysian of Chinese ancestry who built his reputation with traditional Southeast Asian cooking at Cafe Asean, his other establishment, located several doors down the same block of West 10th Street. The site of Jefferson, meanwhile, is a former no-frills Greek diner within a 1960s storefront overlooking the colorful Jefferson Market Library designed by Calvert Vaux in 1877. Such a rich confluence of ingredients has yielded a serene space that appeals to connoisseurs of both fine dining and design. The Minimalist, loftlike interior may at first glance appear disarmingly simple, but on closer inspection unfolds as a carefully constructed collage of light, texture, and volume.

Program
When launching Jefferson, Wong, a self-taught chef who learned his craft preparing meals for his family's timber company in Malaysia, says he wanted to reach beyond the simpler fare of Cafe Asean to showcase a sophisticated vein of American cuisine that juxtaposes ingredients and cooking styles of East and West. Though not a die-hard Modernist, Wong says he turned to architect Wu to create a simpler, more refined backdrop than his earlier café, a colorful hodgepodge of rustic furnishings the entrepreneur had orchestrated himself.

"Though we wanted a streamlined look for Jefferson, many of my design choices were a result of the existing conditions of the site and the conservative budget," Wu says. "Minimalism and restraint became virtues because of constraints."

Solution
Although the pedigree of the storefront brick-and-glass facade was of little interest in itself, Wu says, the building resides in a landmarked historic district, so major architectural changes were not allowed. Wu chose to extend the height of the single doorway, leaving the brick facade intact with scars from the removal of the former horizontal diner sign. Capitalizing on the large windows overlooking the garden of the library across the street, Wu placed a lounge with banquette seating flush with the facade "serve as the restaurant's calling card, instead of major signage."

The interior of the restaurant is divided into four main spaces: vestibule, bar/lounge, dining, and service/kitchen. Inserting vertical planes would have blocked views of the garden from the dining area, so Wu employed varied window heights, ranging from 10 feet to 12 feet, 9 inches, to demarcate discrete zones. The changing landscape of the ceiling plane—which features two skylights (plus a third within the stair landing)—appears as a " Minimalism and restraint became virtues because of constraints."

For more information on this project, go to Projects at www.architecturalrecord.com.
facade of Jefferson has largely changed from its natural storefront, save for taller doors (opposite). The entrance area (below) is separated from the dining space (right) by a sculpted, stacked plywood topped by solid cing. The concrete ceiling continues as a way for patrons to an oak-paneled bar (near right).
The conceptual lighting diagram (left) shows Wu's layering of light from skylights and inset linear fixtures reflected by mirrored and glass panels.

1. Reception
2. Bar/lounge
3. Dining
4. Kitchen
5. Wait station

small bathroom), becomes a subtly yet effective visual canopy above the interplay of diners and wait staff.

Wu limited his palette to five main materials: concrete, wood, glass, and acoustical tile. A ribbed acoustical surface called Solato clads half of the wall and ceiling surfaces. Typically used for office ceilings in Japan, its installation by Jefferson represents the product's debut in the U.S. "I searched for a material that could dampen noise but maintain a surface with sculptural interest," Wu says. The acoustical walls and ceiling surfaces are punctuated by an array of recessed linear light fixtures that are arranged asymmetrically as an artful visual motif.

The light-colored acoustic walls are complemented by quarter-sawn French white-oak flooring. The wood rises up as paneling along one wall. "Again, the budget precluded a wood paneling, so I specified standard oak and tried to use it different way," Similarly, the front is a sculptural rectangle of stacked layers of laminated plywood backed by solid surfacing in a demure taupe. Weathered concrete floors rest underfoot in the lounge along a "runway" leading from entry, through the dining area, back toward the kitchen.

Contrasting with the textural wood and acoustical tile, glass surfaces—in mirrored, frosted, and clear treatments—deftly expand lines and the volumetric actor of the room.

Commentary
The blond interior palette may seem anemic until one discovers an enhancement by an arresting array of sunlight through skylights during the day, and ambient illumination in the evening. Furnishings—banquettes and cane-back chairs—are quiet accompaniments. Wu says the restaurant is held in response to "the noise and commotion of many local eateries. Face Jefferson's visual and aural sensibilities, diners discover that, like food, architecture stripped of excess, still be a thrill to the senses.
A new skylight along the rear wall of the dining room casts light on the frosted-glass panels set behind a long banquette. Asymmetrically placed linear light fixtures are an artful element dotting oak-paneled walls. The bar (opposite) is a sculptural divider in the loftlike space.
Soba Restaurant at Togakushi Shrine
Nagano, Japan

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

By Clifford A. Pearson

Architect: Kengo Kuma & Associates—Kengo Kuma, principal; Shuji Achiha, design associate
Client: Okusha Kaikan
Engineer: Oak Structural Design
Office—Masato Araya, director
Consultant: National Matsushita Electrical Works (lighting)
General contractor: Chihirō-Kensetsu Corporation

Size: 2,560 square feet
Completion: March 2003

Sources:
Glazing: Asahi Glass
Entrances: Nabco System
Chairs: Kagawa Mokkou
Hanging light shades: Inoue Takezaku

The Togakushi Shrine in Japan's snowy highlands near Nagano draws both Buddhist pilgrims and tourists with its temples and dramatic natural setting. A 1-hour walk along a cedar-lined road leads visitors to Oku-Sha, one of three sanctuaries at the shrine. At the start of this road, Tokyo-based architect Kengo Kuma has created a humble but poetic restaurant serving a local specialty: the plain buckwheat noodles called soba.

Program
Asked to replace an existing restaurant that was falling apart, Kuma designed a one-story structure that is as straightforward and satisfying as the establishment's featured dish. The 2,560-square-foot building houses a one-room dining area, a kitchen with a long opening to the dining room, a small soba-fabrication room, and an enclosed terrace running the length of the structure.

Solution
Kuma has made a name for himself with projects that explore the nature of the materials they use, such as the Bamboo House outside of Beijing, the Stone Museum in Tochigi Prefecture, and the Hiroshige Ando Museum (also in Tochigi), which mesmerizes visitors with rhythmic rows of Japanese-cedar louvers. In the Soba Restaurant, he again employs a simple material—stained cedar—in a repetitive manner that heightens its impact. Used in conjunction with a steel frame and glass curtain wall, the red-cedar louvers form an abstracted forest surrounding diners inside the restaurant and connecting them to the real forest outside.

"I didn't want to make an object building that would spoil the natural spirit of Oku-Sha," says Kuma. "Rather, I wanted the architecture to become part of the approach to the shrine, to be a frame or path that exists between the subject and the object."

Using a gable roof with eaves that come low to the ground, the architect tried to make the building disappear in its wooded setting. Due to the large amount of snow that falls in this part of Japan every winter, the joists are 10-inch-deep timbers that make a strong impression overhead in the dining room. From inside the restaurant, diners look through the enclosed terrace and a wall of cedar louvers whose top and bottom edges are obscured by the horizontal plane of the upper wall and floor. Kuma says he hid the edges of the louvers to blur the separation of architecture from its surroundings.

"I wanted to create one easy space and add a necessary warmth," he explains, "to de-emphasize the end and the beginning."

The tables and chairs in the restaurant, all made of stained ash so they blend seamlessly with the floor and louvers, extend an aesthetic of material and continuity throughout the interior.

Hanging lamp shades wrap around a row of plain light bulbs to provide glowing accents to the space and add a necessary visual warmth.

Commentary
Just as Zen masters teach the
sed above the und and tucked ow a gabled roof, small restaurant arefully inserted its wooded setting osite). Wood lou­ (right) and an osed terrace (far t) help connect the ng room (below) the outdoors.
1. Dining
2. Kitchen
3. Soba preparation
4. Terrace

In plan and section (above and left), the design emphasizes a repetitive system of wood and steel members. The decor extends this scheme (below).

and beauty of repetition, Soba Restaurant’s straightforward steel frame and rhythmic spacing of louvers and glass planes express the quiet power of simple things done well, then done again and again. Light and shadow help bring the design alive, dancing among the tables and chairs and adding a sense of play within the rigid structural elements.

For visitors to the Togakushi Shrine, Kengo Kuma’s restaurant provides just the right amount of caloric and emotional sustenance enough to engage and please the senses without weighing them down for the rest of the journey.
Defining Component-Based Design

Architects are applying sophisticated manufacturing technologies to building design and construction and discovering the lost art of quality craftsmanship

Barbara Knecht

Recent discussions about innovations in prefabrication and modular or unitized construction methods generally focus on the aesthetics and economics of the final product. The process, or processes, of reaching the end tend to be described rationally, as if all programs can be addressed the same.

For example, a growing number of adventurous architects have embraced prefabrication as a segue to the middle-class housing market [Record,ember 2003, page 123]. Although they might be simultaneously motivated collectively, no two projects are realized identical methods. Prefabrication and modular construction simply cover too many procedures. They also describe a range of building products, such as production of structural insulated panels (SIPs) and insulating and finish systems (EIFS), both of which are ubiquitous in commercial and residential building. And recently, prefabricated or unitized window are emerging as an effective way to achieve high performance with minimal tolerances in curtain [Record, May 2003, page 267].

The real innovation these days can be found in the work of architects who have a great deal of knowledge about manufacturing technologies as well as conventional construction methods and who experience have found the interface between the two worlds. The ts here can be described as component-based design, a term that lacks the preconceived notions associated with prefabrication and modular, and one that describes the process that follows after the architect asks, How does this building want to be made?

The case for component-based design

“The pace of change in materials in the 20th century was not so rapid,” says Michael Stacey, principal of Manufacturing Architecture Practice in London. “There is nothing in contemporary polymer constructions that Charles and Ray Eames wouldn’t be able to understand. What has changed is the architect’s engagement with the process of making things.” Concerned that architects have become disengaged with the materials and processes of architecture, Stacey has pushed the exploration of building components through practice and teaching.

Components are, by one definition, units of something more than the sum of a set of individual elements of construction. Stacey sees component design as a deliberate process of thinking through the relationship between the overall intent of a project and the means for achieving it. A working knowledge of materials and their manufacturing process, combined with new tools for prototyping and modeling, is standard practice for him. “At the end of the 19th century, architects were the individuals expected to have the ‘rounded’ view of both structural and nonstructural materials, and they were the ones expected to make material design decisions. But by the end of the 20th century, compartmentalization of responsibilities was complete.” In his treatise Component...
Design (Architectural Press, 2001), Stacey attempts to renew the designer's relationship with the art of building. "With the wealth of materials at hand, and the vision of what they can do, the editing skills of an architect in making material design decisions is very important."

"Engineered" materials—metal and plastic extrusions, castings, formed sheet metal, composites, and glass—are the kinds of components that architects have given over to the engineers and manufacturers, making them the designers of the final visual effect, according to Stacey. The architect draws the idea, the engineer or the manufacturer determines what material it will be made of and how it will be put together. "The material sellers have created a kind of mythology that would have you believe the process of making a material is extremely complex, when it is almost always quite simple," Stacey observes. "It has to be simple or it can't be delivered routinely and cost effectively. Otherwise, it remains a theoretical material in the lab at MIT. We are able to sit down with the manufacturers and have a meaningful conversation that leads to the selection of the right materials with the right properties to make a better piece of architecture."

It is not the materials that are new. Aluminum has been around since 1807, glass since 4,000 B.C. It is the understanding of these components and the consideration of how they can be used together that opens up design. In the East Croydon rail station in the south of England, Brookes Stacey Randall (Stacey was a founding partner) developed a glazing system using aluminum extrusions, toughened glass, and steel castings. The system lies below the spanning structure. The aluminum extrusions are designed with symmetrical grooves front and rear, identical but serving different purposes: the front, to receive silicone gaskets that act as closure junctions; the back, to hold signage, door tracks, and internal glazing.

The use of stainless-steel castings at the head transforms the extrusions into a three-dimensional building component. Castings...
Brookes Stacey Randall's East Croydon rail station's glazing system is based on anodized-aluminum extrusions. Each pane of toughened glass is supported at only four points (right). The mullions (far right) have front grooves to receive silicone gaskets and rear grooves to carry door tracks, signage, and internal glazing.

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

vantage of making highly efficient use of materials with structural geometrical requirements accommodated in a single component. Stacey's words, "is perhaps the first building element to be self-sufficient and a component." It is a predetermined element of fixed size, with predictable performance and quality. Component design is characterized by rough thinking of the process of making and connecting materials in the test effect. A component is a single element or an assembly.

For the Art House, a private residence in London, Brookes Stacey Randall proposed using a glass stair for openness, light, and beauty. The London code has no provision for a glass stair. New applications can be stymied by recalcitrant building officials, but architects discussed the concept with the building control officer, who worked out how to maintain the desired visual effect. The officer confidence that it would achieve the intent of the series of tests were performed to verify performance, and the architect chose to witness the test to better understand what he was asked to build. The process emulated an integrated 19th-century building team using 21st-century materials and methods.

In the future, the connection between architects and materials manufacturing will lay in digital technology. Still in its infancy, it promises to make the connection between design and fabrication rapid and direct, turning three-dimensional drawings into three-dimensional products nearly instantly. The fundamental processes of making architecture are not affected, but the ability to see, hold, and refine designs before they are constructed on-site opens the connections between manufacturing and design.

Relentless precision
“Every project is unique, and the architect unlocks how a particular building wants to be built,” explains Marc Simmons, principal of Front (www.front-in.com), an architectural practice in New York specializing in curtain-wall design. “Without a lot of experience to draw on, an architect can go through an investigative process and reject certain options because they appear to be problematic, but then unforeseen hiccups will arise that drive costs up.”
Jeff Barrett applied 15 years of experience in manufacturing medical devices to the production of modular or component-based vanities for the hospitality and education industries. He uses design for manufacturability (DFM) and reliability engineering to analyze designs prior to factory production. Reliability engineering assumes that optimal performance of a complex component or system can be determined at the outset.

As facade consultants (with Dewhurst Macfarlane & Partners) on the Seattle Central Library, designed by Rotterdam-based Rem Koolhaas/OMA (see page 88), experience was indeed crucial to the outcome. "The library's facade is among the most sophisticated curtain walls, and yet simple," say Simmons. "It's not a cavity wall; it's very thin. The design intent was not conducive to the kind of component-based construction previously mentioned—prefabricated modules shipped to the site and assembled." It does, instead, fall into a subcategory of component "FINE TOLERANCES" THAT ARE PRODUCED IN A FACTORY CAN BE ACHIEVED USING A HYBRID SYSTEM.

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building that Simmons calls a hybrid. It's true that the envelope was 90 percent site built, but all the pieces were pre-engineered, creating an elaborate kit of parts (or components). Each element of the grid was perfectly cut, then indexed and labeled. Every hole was drilled using computer numerical control (CNC) technology. Every gasket was installed in the extrusions in the factory. In other words, everything that could be unitized was, but assembly took place on-site in a relentlessly precise and repetitive manner. This approach is then what Simmons calls "semi-uniform." He argues that those "fine tolerances" that are produced in the controlled environment of a factory can be achieved using a hybrid system.

Design for manufacturability
Jeff Barrett, president and C.E.O. of Eggrock (www.eggrock.com), based in Concord, Massachusetts—a company focused on manufacturing architectural products, was trained in economics and industrial engineering and has an M.B.A. For 15 years, he worked in the medical industry, where he held senior operating positions focusing on designing FDA-approved products for medical markets.

As someone who had a personal interest in design and architecture, he was struck by how behind the times construction seemed compared to other industries, such as automotive and medical production. It occurred to him that the construction industry could be improved by leveraging the same state-of-the-art manufacturing and engineering principles used by others. Then he discovered component-based designs of the Philadelphia-based architecture firm KieranTimberlake and approached them about rigorously testing a process as one would do prior to manufacturing a product—processes...
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The Seattle Central Library is an example of a hybrid approach to component-based design. The curtain-wall consultants, Front, chose to pre-engineer everything off-site to the extent that they could, using CNC technology to create a kit of parts for the facade. Then 90 percent of the construction was performed on the site.

DFM and reliability engineering turn component-based design into a highly engineered product suitable for factory production, thereby reducing costs and making architectural products more accessible to more people. Eggrock is designing and producing high-end vanities, and will soon expand into entire bathrooms, and eventually kitchens, for the hospitality and education industries. Barrett understands the benefits of off-site manufacturing over on-site construction. On-site construction of commercial bathrooms typically requires that trades work sequentially, which, of course, lengthens the construction time. Plumbing, electrical, millwork, and glass trades must be orchestrated perfectly to produce a two-bowl vanity in nine days.

As architects and builders know all too well, any delay can slow down the chain. Furthermore, each trade is working in cramped conditions and cannot match the efficiency of a well-tuned factory where work can be done in parallel. In Barrett’s factory model, everything is installed into the units in the factory—solid-surface counters, and waste pipes, sinks and faucets, shelving, mirrors, light fixtures, electrical outlets. The factory has the benefit of working under ideal conditions, including rigorous quality-control processes. On-site, this can only be set in place and connected to one electrical and plumbing connection. This can be achieved in less than one day, versus nine days for the conventional method.

The applied knowledge that Stacey and Simmons argue to be evident in the work of some forward-thinking design-build firms...
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The gridded exterior of the Seattle Central Library covers 126,767 square feet.

AIA/ARCHITECTURAL RECORD
CONTINUING EDUCATION

INSTRUCTIONS
• Read the article “Defining Component-Based Design” using the learning objectives provided.
• Complete the questions below, then fill in your answers (page 226).
• Fill out and submit the AIA/CES education reporting form (page 226) or download the form at www.architecturalrecord.com to receive one AIA learning unit.

QUESTIONS
1. A deliberate process of thinking through the relationship between intent of a project and the means of achieving it is defined by Michael Stacey as which?
   a. component design
   b. elements of construction
   c. working knowledge
   d. units of something more complex

2. Engineered materials involve which procedure?
   a. engineers draw the idea, select materials, and decide how they will be put together
   b. architects draw the idea, select materials, and decide how they will be put together
   c. architects draw the idea; engineers then select materials and decide how they will be put together
   d. engineers draw the idea; architects then select materials and decide how they will be put together

3. Advances in component design are due to which factor?
   a. new materials
   b. new engineering methods
   c. new understanding of components
   d. new joinery techniques

4. A glass stairway was allowed by building officials for which reason?
   a. it was open and light
   b. the performance was verified
   c. the contractor understood what he was being asked to build
   d. the architect replaced the building officials with engineers

5. According to Stacey, the future of the connection between architects and materials manufacturers is which?
   a. putting architects in charge of manufacturing
   b. having architects design the materials or systems that connect the parts of a building
   c. design-build
   d. digital technology

6. Factory construction is faster than on-site construction for which reason?
   a. on-site trades work sequentially
   b. factories are remote from the site
   c. raw products cannot be delivered to a site
   d. factories operate 24 hours a day

7. Why is factory production more efficient than on-site construction?
   a. the factory allows work to be done under ideal conditions
   b. on-site construction requires more scheduling of subcontractors
   c. factories have quality control
   d. all of the reasons above

8. The example of semi-unitized construction resulted in which?
   a. assembly in a factory
   b. fine tolerances
   c. holes drilled on-site
   d. grids cut on-site

9. New advances in unitized construction are seen in which building components?
   a. structural insulated panels
   b. EIFS
   c. curtain walls
   d. polymer construction

10. Architects were once expected to have knowledge of structural and nonstructural materials to make design decisions. What happened in the 20th century?
    a. detailing was invented
    b. responsibilities were compartmentalized
    c. engineers governed materials
    d. the gap between architects’ knowledge of materials was exposed...
vestigation into collapse of Terminal 2E concourse continues

Less than a year after it was completed, investigations continue, the fate of the entire building remains uncertain.

Sunday morning, when few passengers were in the airport—precluded more fatalities. Victims of the accident were located in an "isthmus" zone of the building, which connects the concourse with the main arrivals and departures area. The collapsed section abutted the isthmus, which was largely undamaged (see photo, above, and rendering, next page). Most of the mangled metalwork evident after the collapse is the nonstructural framing for the concourse vault's 323,000-square-foot glazed covering.

The ill-fated concourse lies parallel to the main terminal building and is equipped to serve 17 aircraft. Because of the isthmus, the otherwise regularly repeating structural-shell configuration of the concourse is interrupted by openings. While this discontinuity is a potential weak point in the building's fabric, investigators are also looking into alleged construction problems with some of the columns supporting the concourse tube itself.

Structurally, the concourse is essentially a long, elevated platform covered by a vaulted concrete roof. The vault bulges to create a space of about 100 feet at its widest, and curves back in by several feet at floor level. Numerous punched windows within the structure provide natural lighting, and more light enters through glazed gaps between the 10 continuous concrete tubes that form it.

Each of the concourse roof's continuous sections is made of 17 precast-concrete vaults. Adjacent sections of this vaulting appear continuous but are, in fact, largely independent of each other, linked structurally only at their bases by cast-in-place concrete girders. These girders run along the outer edges of rows of columns that rise from piles installed in the clay-rich soil beneath the building.

At the isthmus building, several alternate side panels of the vault were opened up to create three passenger entrances. At those locations, the remaining intermediate vault sections were...
Tech Briefs

designed to be connected to each other via the crown in order to bridge the structural gaps formed by the openings.

The vault’s base was constructed to rest on sliding bearings to accommodate thermal expansion and other normal movements of the structure. As a result, they behave more like beams than arches, according to one British engineer informed of the project’s details. The bending resistance of the shells is reinforced by a series of curved trusses affixed to their exterior (photo, right).

Conceptually, the design of Terminal 2E “couldn’t get much simpler,” says the U.K. structural engineer, who requested to remain anonymous. He further adds that, “It’s simpler, ”

AdP undertook all the outline design and also managed construction of Terminal 2E, mobilizing some 150 architects and engineers from within its ranks. However, the builder of the vault is reported to have denied responsibility for detail design work, which would have been normal practice in France.

Construction problems?

During construction, contractor GTM Construction of Paris precast each vault section in three pieces near the airport site, recalls Didier Primault, a senior engineer with the parent company Vinci Group. The pieces, forming both the sides and the crown of each section, were then brought to the site, where, using large cranes, GTM installed the three sections on temporary internal props. Workers then “stitched” the sections together with cast-in-place-concrete and steel reinforcing bars to form a continuous enclosure. Substructures of the concourse building were constructed by a different firm, Hervé of Paris.

During construction, AdP recorded problems with the construction of the columns supporting the vaults. As a result, each of them was reinforced externally by applying a layer of fiber-reinforced concrete. While AdP declines to discuss details while the investigation continues, a close observer of the project recalls a work stoppage for several months during the concourse’s construction. “They had some serious cracks in the columns,” says the engineer, who worked on a nearby building. Additionally, vault deflections “were bigger than expected,” he adds. “They (AdP) recalculated completely the full structure.”

AdP had problems with the concourse’s supporting columns during construction.

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

Continuing the airport’s look

At least visually, the vault’s design continues a theme applied a decade earlier by Andreu, then AdP’s chief architect, in the adjacent Terminal 2F (at right in rendering, below), which is almost a mirror image of its follower. At the older terminal, the architect called for a blocky, vaulted near-vertical curved front of the terminal, the contractor cast sections of the ceiling almost flat on a special turning frame and later pivoted them to the right orientation. The more horizontal parts of the ceiling were cast on props first, and only then was the supporting steelwork erected.

For the recent Terminal 2E’s main building, the design was simplified to ease construction and reduce costs, says Anne Briso, AdP’s project architect. Its ceiling is made of African timber, which was more easily installed and lighter than the 2F vault, she notes. But Terminal 2E’s concourse roof, with a span more modest than that of the main building, designers reverted to concrete, this time structurally and eliminating the steelwork arches used in 2F.

Since retiring from AdP last year, Andreu has run a small practice near Montsouris Park in southern Paris. However, he continues to collaborate with AdP on various projects. Among his most recent innovations was the proposal to use titanium in the long-span main girders of a new terminal for the airport at Abu Dhabi, the United Arab Emirates. Meanwhile, his design for a new national theater is taking shape in Beijing, and his Oriental Art Center in Shanghai is also well advanced. Peter Reinhart
Both stimulating and calming, water in a residential landscape connects shelter to the outdoors.

The funding, Nation's program can be found at www.hud.gov. More information on this exceeds federal agencies, grant-ship month, to purchase a home whose incomes do not exceed 80 percent of the area median income. More information on this federal program can be found at www.hud.gov.

Residents of the Netherlands go with the flow Tired of fighting sea tides, inhabitants of Maasbommel, the Netherlands, have designed amphibious homes that are built on solid ground but are able to float. The houses sit on land but are connected to 15-foot-long mooring posts by sliding rings that allow them to float with the tide. Their water and sewage pipes and electrical cables are encased within these posts. The houses are relatively expensive for the area, but with an evident land shortage in the Netherlands, amphibious homes could be the wave of the future.

Roanoke, Va., cradles housing design and construction competition The Roanoke Regional Housing Network, GreenBlue Institute, and the AIA present the First International Cradle to Cradle Housing Design & Construction Competition, inspired by the book Cradle to Cradle by William McDonough and Michael Braungart. The competition aims to bring together architects and students with local builders, developers, and community groups to increase awareness about green building and ultimately construct about 30 homes selected by a jury. The entry deadline for the competition is December 15, 2004. For more information, visit www.c2c-home.org.

The four houses featured on the following pages are defined by water, its compelling focus serving as the organizing principle for their design. These houses, finely crafted by their architects, gain even greater appeal through the skillful use of this element. Jane F. Kolleeny

T he sound, movement, and reflective properties of water make it a most desirable element to augment the landscape of a home. Water features, once a hallmark only of aristocratic estates, are increasingly affordable and used imaginatively in smaller-scale residential gardens. Water has been added to the restoration of Richard Neutra's 1960 O'Hara House, by C.J. Bonura of Bonura Building (pictured below). The pool at once blends with the existing architecture, creates white noise to mask sound from the street, and cools the afternoon air that blows through the house. Working in tandem with the environment, water displays both dynamic and static properties.

The four houses featured on the following pages are defined by water, its compelling focus serving as the organizing principle for their design. These houses, finely crafted by their architects, gain even greater appeal through the skillful use of this element. Jane F. Kolleeny

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Audrey Beaton

07.04 Architectural Record 167
The American Institute of Architects Announces the Housing PIA and HUD Awards for Design Excellence

**SINGLE-FAMILY CUSTOM**

**Project:** Blue Ridge Farmhouse Addition, Pleasant View Farm  
**Location:** Washington, Va.  
**Architect:** Robert M. Gurney, FAIA  
**Client:** Robert and Elizabeth Haskell

Located in the rolling hills of central Virginia, this graceful addition adds a spacious new living and entertaining space, as well as a changing room and bathroom, to an existing 18th-century farmhouse. Conceived as outbuildings, Gurney's pavilions, one clapboard and one steel and glass, join the existing building via a new entrance spine, and complement the materials and geometries of the old farmhouse.

**Project:** Russell Cottage  
**Location:** Panama City Beach, Fla.  
**Architect:** Looney Ricks Kiss  
**Client:** Darrell Russell, AIA

This West Indies–inspired weekend cottage uses color and texture to combine traditional charm and contemporary style. A "drip wall" made of corrugated galvanized metal, with hooks for hanging wet bathing suits and towels, contrasts with the rich antique "sinker" cypress planked floor and rustic shell- and-crushed-limestone inset. Porches on both floors at the front of the house overlook a main street, while a more private screened porch opens from the rear.

**Project:** The Prospect  
**Location:** La Jolla, Calif.  
**Architect:** Jonathan Segal, FAIA  
**Client:** Jonathan Segal, FAIA

Segal's residence/architecture studio mitigates the dividing line between residential and commercial property in downtown La Jolla. Despite its urban location, the house is remarkably private. The main living area is flanked by a reflecting pool on one side and a glass floor looking into the studio below on the other. Segal served as architect, owner, and contractor.
diversity of housing and community development projects honored here testifies to the truth that good design
not be constrained by financial resources, geography, or environmental concerns. This is demonstrated by an
ational/civic center that serves as a centralizing force for the community, single-family houses that draw inspi-
from historic precedent, barracks and row-house designs that exploit the aesthetics of these distinct building
, and three residential projects that propose unusual mixed uses in tight urban settings. Indeed, good design-
se limitations as opportunities that propel them toward unconventional solutions. Jane F. Kolleeny

SINGLE-FAMILY MARKET

Project: Row Homes on F
Location: San Diego, Calif.
Architect: Kevin deFreitas
Client: Sebastian + deFreitas

This adaptation of the typical East Coast-style row house to urban San Diego maximizes
light and air in each of the 17 homes. Designed as live/work units, the residences interact with the street through their gracious overhangs, landscaping, and individual stoops, as well as a ground-level room that can accommodate a home-based business.

This project defines two new housing types for San Diego's urban core. One combines a smaller living space with a rentable office/apartment. The other is a mixed-use, single-family residence that is influenced by Southern California's courtyard-style houses. Both types consider the character of the neighborhood and the scale of the streetscape.
Residential News

MULTIFAMILY HOUSING

Project: North Towers-on-the-Court
Location: West Hollywood, Calif.
Architect: Michael B. Lehrer
Client: 8223 Norton LLC.

These tower units, a new type of courtyard housing developed on West Hollywood's narrow lots, use four-story glass facades to immerse the apartments in light, maximize internal and external views, and connect each floor within the residences. At night, the towers are illuminated by beacons. Their adept use of a street "wall" and recessed mass allow the units to be built repeatedly within an existing neighborhood.

Project: Loyola Village
Location: San Francisco, Calif.
Architect: Seidel/Holzman
Client: University of San Francisco

Loyola Village skillfully adds 136 units of university housing to an area flanked by an urban campus and a residential neighborhood. The scale of the units, each with its own entrance, supports the pedestrian traffic of the neighborhood, while the buildings' coloring and texture enhance the identity of the area. The buildings' mixture of studio, one-, two-, and three-bedroom apartments for faculty and students maintains the diversity of the community.

COMMUNITY DESIGN

Project: City West Revitalization
Location: Cincinnati, Ohio
Architect: Torti Gallas and Partners
Client: Community Builders

This project simultaneously revitalizes Cincinnati's West End and provides quality housing to families and individuals with varying incomes. The houses are sensitive to proportion, mass, and scale. Historic precedent guided the design.

Project: Belmont Heights Estates
Location: Tampa, Fla.
Architect: Torti Gallas and Partners
Client: Tampa Housing Authority

This redevelopment of an existing 860-unit public housing project transformed barrack-style housing into a residential neighborhood of traditional houses with sociable front porches. Tree-lined streets break up the existing superblocks, creating a new, comfortable scale for the area.
By removing the elevator and interior corridors of the multi-family dwelling, Segal was able to add space and cost savings to the building. Three entrances are accessible from street level, where a parking lot and courtyard circulation provide a safe, communal atmosphere. Within the units, the two-story living spaces have abundant glazing and high ceilings. The exterior cladding of the building is designed to recall the tuna boats that docked in the area in the early 20th century.

AWARDS: COMMUNITY BY DESIGN

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

Designed to show that everyone deserves a bright, well-planned home, 14 of Braverman’s studios are reserved for the recently homeless, and the other 4 for low-income tenants. Symmetry is created throughout by the color coordination of public hallways with kitchen and bath tiling. A shared lounge, conference room, laundry facility, and terraces also blend with the studios’ aesthetic and enhance the sense of community.

AWARDS: MIXED USE/MIXED INCOME

Project: Alegria, The Salvation Army
Location: Los Angeles, Calif.
Architect: Birba Group
Client: Residential Communities

Located just off Sunset Boulevard, this project provides short-term and permanent housing, a child-care facility, and a family development center for families coping with HIV/AIDS. All the buildings are wood-framed and complement the scale of the existing neighborhood.
Crowned by lap pools, WOHA Designs’ three tropical residences find a home on Berrima Road

By Robert Powell

On a steeply sloping site on Berrima Road in Singapore, architects Wong Mun Summ and his Australian partner Richard Hassell, known together as WOHA Architects, designed a Modern paradise in the tropics. It’s hard to believe these three, highly refined, almost identical homes are rental units, rising like white oases in the city’s suburbs. The sloping site demanded that the houses span three levels. Placed parallel to one another, each house consists of 4,000 square feet on a 4,000-square-foot lot. The tight site areas challenged the designers to convey spaciousness within limitations and find privacy for residents. The houses are staggered in relation to each other to create interest and reduce visibility to neighbors.

The architects explained their design strategy as consisting of three cubic forms linked by circulation passageways. The living and dining rooms relate to the garden at the lowest level. The three bedrooms are located at the entrance level, with the master bedroom sited directly in front of the lobby, accessible only from a narrow timber bridge, separat-

Robert Powell is an architect, educator, and writer based in Brighton, England. He is the author of a forthcoming monograph on the work of Soo Chan.

Project: 3 Units of Detached Houses at Berrima Road, Singapore
Architect: WOHA Designs—Richard Hassell, Wong Mun Summ, principal architects; Stephen Sargent, Philip Chiang, Lee Li Leng, Toh Hua Jack,

Project team
Engineers: Worley (structural); AE&T Consultants (me/p); A. Peter Tan Associates (quality surveyors)
General contractor: Jena Enterprises

1. Living room
2. Dining room
3. Gallery
4. Kitchen
5. Storage
6. Utility
7. Asian kitchen
8. Service yard
The top level of the houses offers views overlooking the garden. Here, lap pools and timber decks, shaded by a hovering roof, extend the length of the dwelling.
The third and highest level of each house is like a floating pavilion open to the sky (top). These three homes rise like white oases over the city’s suburbs (above).

The roofs host three parallel, 82-foot lap pools aligned along identical sun decks. “Singapore’s skies are often overcast and gray, and I wanted to transform this condition through the medium of water,” explains Richard Hassell. “Water takes in light from its surrounding walls and saturates it with blues and greens. We used a crystalline-glazed ceramic tile in the pools, which adds to this effect, and then an aluminum-panel ceiling to reflect the effect again.” The narrow, rectangular pools span the length of the houses and provide a welcome respite from the humidity and hot temperatures. The mood of the dwellings changes dramatically with the weather—on a wet, overcast day, the gray granite elicits coolness, and on sunny days, the bright light conveys transparency and warmth.

The houses mediate the effects of the sun. “The climate in the tropics is hot and humid all year round,” says Wong. “These conditions require interventions that would not be appropriate in colder climates. Thus the architects employ overhanging flat umbrella roofs for an additional amount of shade, which extend more than 16 feet in front of each house and more than 10 feet on the other three sides. The 4-foot-deep rooftop pools reduce heat gain; the external walls contain large windows to permit cross ventilation that draws in light and cool the interiors.”
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The garden serves as a planted staircase, which flows from exterior to interior. Inside, the stone stairs provide plinths for placing art and potted plants (right). Kitchen and utility areas occupy a semibase-ment at the front of the house (below).

and the rotation of each living room provides shading of their exterior walls without the need for wide overhangs. A cantilevered glass overhang above the top-hung windows in the stainless-steel curtain wall is a temporary version of a traditional solution to combat the monsoon. Such details of construction result from rigorous investigation into the use of modern technology to mitigate tropical weather conditions.

Both Hassell and Wong explore ideas on tropical architecture beyond the accepted vernacular of pitched roofs, overhanging eaves, and wide verandas. "We pursue architecture that is not simply roof imagery," says Hassell. However, who could resist the romance that contributes to the building forms it accompanies? Here, the swimming pools set the theme for the silver reflective palette of the houses. "Water at the roof level powerfully connects the sky and earth, placing the swimmer in the center of an open expanse." 

Sources

Water feature: Mastscape Landscaping; Perfect Electric Glazed tiles in pool: Kuda Laud Mas Flooring: Parquet Technologies Kitchen and bath fixtures: Duravit; Karat; Cosmic; Burnham; San-ei; Caroma; Laufen; Pulleffe; Hangrohe Gerda

Paint: Nippon Weatherbond Interior tiles: Sideral; Cosmic Polished stone: Otta Phylitt Gerda

For more information on this project, go to Projects at www.architecturalrecord.com
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Water reflects and illuminates Shim-Sutcliffe architects’ Weathering Steel House

A. Barreneche

Toronto’s North York district, just a few miles from the CN Tower’s famous spire, is a world away from the genteel, tree-lined neighborhoods that drew Jane Jacobs north of the border after saving Greenwich Village and SoHo from the wrecking ball. North York, filled with tarted-up, oversize McMansions in fake nan and Tudor garb, resembles almost any American suburb. The does have at least one good feature: its setting at the crest of a wide led ravine, one of several that slice through Toronto’s eastern flank.

This winding swath of nature in the middle of one of North rica’s largest cities figures prominently in the design of a North York : by Brigitte Shim and Howard Sutcliffe. The house wraps itself id a small pond filled with lily pads and a lap pool oriented toward ontario skyline, thinly veiled by a grove of birch trees and the woods id. The architects, partners in the Toronto-based firm Shim-Sutcliffe tects, wanted to ensure visual permeability through the house as a gainst a weathering steel exterior that suggests a much heavier struc- Windows along the front elevation align with those on the rear z to open up views of the landscape from the street.

The clients initially imagined a stone exterior, but the architects added them to try Cor-Ten steel instead. The owners were nervous the skin first began to rust, but grew more confident with their ] as the Cor-Ten mellowed to a leathery chocolate tone and texture. Douglas fir board-and-batten siding on the garage and the play­ gym, and service wing on the opposite end complements the steel’s -umber tones. Shim and Sutcliffe excavated the ground around the side of this partially bermed service volume to create a light court rightens what would otherwise have remained a dark basement. ove diminishes the monolithic quality of the Cor-Ten exterior, as recessed dining-room windows and a rain scupper notched into nt facade. Rainwater cascading down the scupper leaves its mark rusty steel siding.

Glass and wood, not steel, dominate the rear elevation. Many of or-to-ceiling mahogany-framed windows open to connect the o the outdoors in good weather. During Toronto’s long, cold win­ e large expanses of south-facing glass let the sun warm up the (): (Overhangs and built-in brise-soleils of wood and steel provide control in summer.) A pivoting glass door on axis with the pond and

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

Weathering Steel House, Canada

Architects: Shim-Sutcliffe

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

General contractor: Kamrus Construction

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A pivoting glass door opens to the pools outside (above right). Facing toward the south side (above left), with the reflecting pool below and living room at the left. The entrance and stair (at the right, below) are across from the reflecting pool, with the living room beyond.

lap pool abuts the edge of the water, creating an intimate connection between indoors and out. Rainwater pours down in front of the door from a roof scupper into the pond, adding a third dimension to the interplay of water and architecture, a consistent thread throughout Sutcliffe’s oeuvre. When the owners were deciding on an architect to design their new house, they visited Shim and Sutcliffe’s own home, overlooking a walled-in yard with an artificial pond, and nearby Ledbury Park, which centers on a 20-foot-long reflecting pool that turns into an ice-skating rink in winter.

Shim and Sutcliffe manipulated the floor plan to create upward and downward movement through the house, as if traversing a topographically varied landscape. The strategy creates a stronger connection to the site, simply opening the house up to the views. Stepping through the front door one enters a foyer that doubles as a mudroom, a functional necessity for Toronto’s long spells of snowy, slushy weather. The architects built a long wooden bench into a wall of storage closets paneled in Douglas fir with a strong vertical grain. A short run of steps leads up to the living room to the right and the dining room to the left; another short staircase leads down to the kitchen and a family room at the rear of the house. The master guest room, and children’s rooms are located on the second floor.

As in all of the firm’s projects, Shim-Sutcliffe carefully detail...
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The living room, with a wood-burning fireplace, faces the garden at the left (top). The elegant stair has mahogany treads, weathering steel handrails, and stainless-steel-mesh guards (below).

material palette of concrete and painted steel that play against polished mahogany floors and Douglas fir ceilings. There's a strong nautical inspiration from the painted steel columns, curving handrails, and slatted-wood above the entry hall and the stepped walkway down to the lap pool. Inspiration also comes from Alvar Aalto, traditional Japanese wood construction, and the borderline-obsessive detailing of Carlo Scarpa, a reference for Shim and Sutcliffe.

Beyond formalism, the house reveals Shim-Sutcliffe's desire to ground its architecture in the physical world and let day-to-day conditions in weather and light animate its designs. Every room enjoys expansive views of the woods outside; sunlight on the pools, which remain clear through the winter so they don't need unattractive pool covers; reflections on the ceilings. Steam billowing across the pool in winter creates a dramatic effect, especially when it contrasts with the brightness while in summer the water very nearly flows into the house. The ultimate inspiration for this home for all seasons comes from the sky, the landscape, and especially, water.
How a “trailer with a cowlick” was transformed to Texas Twister proportions by the buildingstudio

David Dillon

rom a clump of cedar elms a carport swoops up and out, as if caught by a sudden gust of wind. Architect Coleman Coker, who with his late partner Sam Mockbee designed the carport and the house that goes with it, thought it looked like a funnel cloud, so nicknamed it the “Texas Twister.” “It’s really just a sculptural device, a l of flag, that tells visitors they’ve arrived,” he explains.

It is also the one bold formal gesture in an otherwise subdued straightforward design. No cattle graze this 8,500-acre spread an hour h of Dallas; but it is home to deer, coyotes, bobcats, wild turkey, feral i, several kinds of rattlesnakes, and more than 100 species of birds.

The owners, a prominent Dallas businessman and his arts m wife, bought it to escape the city as well as to have a place for children and grandchildren to gather on weekends and holidays. ’ had no interest in ranching—the sardonic “all hat and no cattle” as fine with them—but both are ardent birders and conservation- who saw a chance to create a nature preserve out of a patch of fallow iand prairie.

“My husband and I loved the landscape, the birds, and the challenge of restoring something that had been abused,” she says. The couple acquired the property in the late 1980s, as funding for the nearby Superconducting Supercollider was drying up. Having spent billions on bunkers, tunnels, and other infrastructure, the federal government concluded that the project was a dud and pulled the plug. Land values plummeted, development stopped, but for some, opportunity knocked.

After making do for several years, the new owners asked Mockbee/Coker to design a main house overlooking a lake, plus a smaller residence for the ranch foreman. The big house was to be 12,000 square feet of concrete and glass, with grand spaces and dramatic views similar to those in the couple’s Dallas house by Antoine Predock. “It just grew and grew,” the wife recalls. “We never could seem to cut the volume back.”

But the bids came in high, Mockbee died, and the entire project was put on hold. Nine months later, the couple decided that the big house was wrong for both them and the site, whereas the smaller house, which was under construction and which the foreman referred to as “a trailer with a cowlick,” seemed just right. So the little house, enlarged slightly with a guest wing, became the main house, and a new foreman’s house, designed by Dallas architect Russell Buchanan, was constructed elsewhere.

Except for the Texas Twister, the main house is almost subdivi-
sion simple. It forms a crisp L, with the long leg containing the kitchen, living room, and three modest bedrooms, and the shorter one, a pair of guest rooms and a covered patio. The wings are joined by a wood and steel deck that terminates in a drawbridge and observation platform on the north end. The drawbridge is a smaller and simpler version of the dramatic cantilevered aerie at the couple’s Dallas residence.

The exterior consists of iron-flecked gray brick and corrugated metal siding, with deep overhangs for protection against the scorching Texas sun. The interiors, by Emily Summers, are equally straightforward and unpretentious: polished concrete floors, raw 2-by-12 pine rafters, exposed conduit, Home Depot light fixtures. Only the custom rugs and a few pieces of designer furniture suggest that the owners are also connoisseurs. A continuous 2-foot clerestory washes all rooms in natural light, giving them as many moods as the day. The one whimsical touch is the pair of large stainless-steel wheels that open and close the metal sunscreens—a pump house detail transplanted to the arid prairie.

Over the years, the owners have restored grasslands, created numerous ponds and wetlands for migrating shore birds, and sponsored research by ornithologists from Cornell. Long concrete water troughs extend outward from the kitchen and the patio, attracting both birds and grandchildren and, like the drawbridge and the observation deck, connecting the house to the landscape. Compared to the original main house, it is almost invisible.

“My husband goes down almost every day, but I’m a city girl who loves urban environments,” says the wife. “It’s taken me a while to understand the ranch thing and to appreciate the simple beauty of this place.”

### Project: Texas Twister, Rey Rosa Ranch, Ellis County, Texas
### Architect: buildingstudio—Coleman Coker, principal; Jonathan Tate, project architect; Carl Batton Kennon, Matthias Maier, and Henry Yamamoto, production

### Sources
- **Metal windows/doors:** Kawneer
- **Bathroom floors/tiles:** Ann Sacks
- **Interior lighting:** Lightolier
- **Bath fixtures:** Kohler
- **Kitchen equipment:** Thermador, Kitchen Aid, Sub-Zero
- **Furnishings:** Edward Wormley, Guglielmo Ulrich, Greta Grossman
- **Paints:** Sherwin Williams

For more information on this project, go to Projects at [www.architecturalrecord.com](http://www.architecturalrecord.com)
Except for the “Texas Twister” (opposite, bottom), the main house is subdivision simple, forming a crisp L (opposite, top), with the long leg containing the kitchen, living room (above), and bedrooms; the shorter one, a pair of guest rooms and a covered patio (below).
The dining area appears to float in the pond (opposite, top), where large Japanese coy swim (this page). A massive, 85-foot-long wall made of Walmes stone defines the front facade (opposite, bottom).
pearing to float in a coy-filled pond, Groep Delta’s lla C harmonizes effortlessly with nature

Ip Jodidio

The Belgian architecture and urban design firm Groep Delta is based in Brussels and in Hasselt, near the Dutch border. One of its senior partners, Frederic Chaillot, decided to build his home on a tract of farmland in Zonhoven, just outside of Hasselt. As an interior designer, he handles the group’s finances, administers clients, and here called on his own creative team, headed by director and partner Juul Vanleysen. Chaillot had clear ideas about the space he wanted for his family, and one of them was that the house must be completely closed on the street side and entirely open to nature. Vanleysen responded with a massive, 85-foot-long wall made of stone that defines the front facade, punctuated only by a steel door. The rough finish of the stone wall is evident in the long entrance hall, whose dark space opens into the brightly lit living and dining area. Here, unframed floor-to-ceiling glass walls give a 360-degree view of the surrounding landscape.

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

Landscape architect: Michel Pauwels
General contractor: Dethier
Lighting: Roger Toussaint
Engineer: SBC

illa C, Zonhoven, Belgium
Groep Delta Architectuur
Vanleysen, architect
sign: Group Delta
Interior

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contrasts sharply with the opaque density of the entrance wall. "In all of my work," says Vanleysen, "I look for a mixture of the old and the new—and a contrast between cold and warm materials. In the Villa C, the rough stone of the entrance wall contrasts with the clean floor and ceiling. This gives a kind of emotion to the house." The architect and his partner did disagree over one unusual feature of the interior: a truncated, shingle-clad cone that houses the fireplace and projects above the thin roof of the dining space. "I told him I wanted a square house, because that is the way I think," says Chaillot. "I was against this intrusion, but now it has become one of my favorite spaces."

The architect worked closely with landscape designer Michel Pauwels to create exterior spaces in harmony with the architecture, in particular the pond that faces the dining area. Seven stepping stones lead to a concrete seating platform in the pond, a gesture conceived by Vanleysen in the context of a study of "ancient building, astrology, and numerology." Pauwels selected grasses, bamboo, and other plants intended to move with the wind.

Though furniture, such as the Ron Arad designs in the space near the fireplace, were chosen by the owner, most of the interior design was the work of Groep Delta partner Luc Buelens. The custom-designed kitchen features surfaces of steel, glass, and wenge (a dense exotic wood with straight grain and coarse texture) that contribute to the overall impression of a house that was at least partially inspired by 1960s
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California Modernism. A constant theme on the garden side is the close connection of the interior to the exterior. There are no curtains, and even the master bathroom has a large door opening directly from the shower into the garden.

Bedrooms for the owners and their two small children are located on the upper level and also look out into the spacious garden. Custom-designed furniture for the children’s area is echoed in the dressing rooms by a wenge-clad block containing drawers and cupboards for the adults. A Paolo Piva bed facing a double-height window dominates the master bedroom. A discreet steel spiral stairway allows access to the ground-level television room. The large plasma screen here is one of the few visible indications of the presence of modern technology in the house, though the residence is fully wired and computer controlled.

The Villa C is indeed a study in contrasts, both in materials and in types of spaces, varying between the darkness of the entrance hall and the full light of the living spaces, between a Minimalist smoothness in some features and an intentional play on roughness. Upstairs living spaces are not cramped, nor are they generous, while the dining area and kitchen seem to stretch directly into the ample garden. The basin that runs along the back of the house on the garden side shows a certain Asian influence on both the client and the architect. The presence of water, like that of plants that blow in the breeze, is intended to animate what Chaillet says would otherwise be a very “static” view. Transparency, light, and reflections characterize this house and form a striking contrast to the rough, closed entrance facade.
The dramatic kitchen and bath projects featured in this year's Portfolio take advantage of natural and artificial light, an array of tactile finishes, and carefully chosen organic and geometric forms to create spaces that are ideal for entertaining, escaping, or both.

Rita F. Catinella

Ilerylike spaces in Sydney home frame couple of art lovers
to house a collection of art and for a work-at-home couple, aptly named "House for Actors" was designed by Marshman Koolloos Architects (previously Marsh Cashman Architects) on the site of a former Sydney art yard. The three-level home features rectangular building forms that form a central outdoor private space that accommodates a lap pool.

The husband-and-wife clients of the home to feature simple modern finishes and to have a floor with an open, flowing transition to the courtyard and all living areas. To reinforce this transition, the firm specified sections of steel-framed glazing to the separation between inside and outside.

The zinc-clad box that floats over the kitchen (above) contains the master bathroom, where materials such as granite and polished concrete tiles (far left) create a clean, tactile environment. Abundant light streams in from the window, which offers views of the courtyard and the city from the sunken tub (near left).

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The kitchen below has a large counter that defines the space for the master bath, which crosses the courtyard, the team finishes with a tactile quality, polished colored concrete walls and heated floor, black granite for the vanity and shower for two is behind a sliding glass screen. The bathroom had to be a space to relax in," says R.F.C. "When reclining in the tub, you can open the window at the view to the city, listen and set mood lighting;" kitchen below has a large counter that defines the space for the master bath, which crosses the courtyard, the team finishes with a tactile quality, polished colored concrete walls and heated floor, black granite for the vanity and shower for two is behind a sliding glass screen. The bathroom had to be a space to relax in," says R.F.C. "When reclining in the tub, you can open the window at the view to the city, listen and set mood lighting;"
Theatrical bathrooms are the stars of two modern London apartments

A “dramatic bathroom” might sound like an oxymoron, but how else could one describe the master bathrooms in these two London apartments? Clinton Pritchard, a partner at zynk Design Consultants of London, calls the bathroom of the New Inn Square penthouse a “complete theater of blueness.” Blue lens fiber-optic lighting illuminates the sculptural focus of the room: a blue, serpentine shower stall. Skylights fitted with circular openings bring in daylight and feature colored lighting for night bathing.

The custom-built joinery is made of willow, an unusual timber whose veneer has a holographic effect and gives the appearance of movement. Theatricality continues as a motif throughout the apartment. The kitchen boasts a cantilevered, wrapped-stainless-steel island and professional-style cooking appliances. Custom joinery in the kitchen and flooring in the living and dining areas are finished in the client’s choice of material, American black walnut. The open-plan design allows the kitchen, dining, and living areas to be interconnected for entertaining purposes and separated for privacy.

At the Clink Street apartment, designed by DIVE architects, lighting is also a central element in the bathroom. To allow natural light to filter into the space, the architects constructed two walls of the bathroom from two layers of opaque glazing. Dimmable fluorescent light fittings are housed within the cavity of the glazed walls so the bathroom functions as a light box, lighting both itself and the living space on the other side of the wall.

To accommodate the client’s need for a bath large enough to hold three small children, the architects designed a tub of pigmented concrete, cast in situ. An ideal insulating material that gives the 7½-foot-long tub a seamless finish, the concrete was heavy enough to require the architects to strengthen the floor underneath it. A bathtub falling through the floor into the Starbucks located beneath the apartment would surely have been too much drama for one bathroom to handle. Diana Lind

Architect: zynk Design Consultants of London—Clinton Pritchard, project leader
Project: New Inn Square Penthouse
Main contractor: Absolute Shopfitters
Sources: Bath—Vola, Duravit (tappware); Duravit (toilet); Agape (wash bowls, tub) Kitchen—Gaggenau (vent hood, refrigerator, ovens, microwave)
novation of a 1950s town house brings Cleaver’s kitchen into the city

Alexander Gorlin, principal under Gorlin Architects, shed the design of a kitchen renovation of a Modernist town Manhattan town he preserved something of Os idea of a kitchen—even the space wasn’t one to th. “The original kitchen in the basement,” says Gorlin, “a beautiful space with floor- ing windows was actually a basement.”

In designed the new to preserve the “luminous” the room, and created cabinetry to let the light through. “There really n’t of kitchens in Manhattan ows,” says Gorlin.

The translucent cabinets hang from the ceiling, completely separate from the window frame behind. The cabinet doors were manufactured by Rudy Art Glass, and the sliding panels in the back are made of LUMAsite plastic. All of the other kitchen cabinetry is made of polyester-coated MDF.

“It’s like a ‘50s suburban kitchen brought into the city,” adds Gorlin, “insofar as you can stand in front of the sink and look out into a garden.” K.L.

Architect: Alexander Gorlin Architects
Sources: Rudy Art Glass (cabinet doors); American Acrylic Corporation (LUMAsite plastic panels); original travertine (flooring)

A glassy, faceted bathroom centers a rural N.Y. residence

The Gipsy Trail residence, designed by Archi-Tectonics for a site in rural upstate New York, looks almost boxy from the outside, but running through the center spine of the house is an organic “armature,” a twisting collection of the house’s infrastructure. Within the armature are the kitchen, fireplace, heating and cooling mechanisms, and perhaps most spectacularly, the master bathroom.

As the armature winds through the center of the house, a skylight follows. The skylight is formed of individual glass panes dividing the zinc roof. At the end of the structure, the skylight folds over to form the back wall of a shower stall, which the architects call “a transparent shower room floating in the trees.”

The architects, led by principal Winka Dubbeldam, oriented the entire house to capture views of the lake and as much natural light as possible, and deliberately chose shiny white and chrome fixtures to make the most of the light.

Architect: Archi-Tectonics
General contractor: T&L Construction
Engineers: Buro Happold; Stanislav Slutsky
Sources: UAD (zinc roofing, fenestration, railings); Duravit (lavs, toilet); Dornbracht (faucets, showerhead, valves); Kohler (tub); Omnipanel (towel warmer)

A view of the bathroom from inside (left) and outside the home (above).

Beyond the sheer novelty of a shower that gives the feeling of being outside, housing the bathroom in the armature of the building dictates not only the room’s shifting, tilting shapes, but also the shapes of the rooms around it—making it truly the core of the house. Kevin Lerner
A practical kitchen and bath for the quintessential New York City loft

Victoria Blau drew on the "layering" of styles of Manhattan’s streets for the renovation of a former Tribeca cheese factory into a home for a growing family. To maintain the loft’s industrial history, Blau exposed its brick walls, centering the kitchen and master bath around preexisting archways. Against this backdrop, she juxtaposed highly finished materials, including glass and stainless steel.

In the master bath, a birch cabinet with double sinks nestles underneath the uplit archway. Streamlined fixtures adorn French limestone walls and the sheer glass shower stall. A similar palette marks the open kitchen, where a second archway houses more cabinets and a steel shelf. Mechanical equipment snakes along the ceiling, while cabinets house an urban necessity: recycling bins. The result is “pure” New York, a space where Minimalism rubs shoulders with the gritty textures of the past, with an eye toward practicality. Claudia La Rocco

Architect: Victoria Blau
General contractor: Certified of NY
Sources: Kitchen—RSA Lighting (lighting); Bulthaup (cabinets, recycling bins); Sub-Zero (fridge); GE (microwave, dishwasher); Gaggenau (wall oven); Dornbracht (sink faucet); Fisher & Paykel (cooktop); BEST (island range hood); In Sink Erator (garbage disposa; KitchenAid (trash compactor); Master Bath—Kohler (sink); A Supplies (faucetry); Ultra (tub); Duravit (toilet); Dornbracht (fauceries); Weaver Dure (lighting); Studium (limestone)

An airy southwest kitchen blends nature and machinery

When the Downing family retired to Tucson, they wanted to embrace their new landscape. The couple turned to Ibarra Rosano Design Architects, who created a home split into three “pavilions” to accommodate the property’s Saguaro cacti and catch the hilly site’s best views.

The lower section of the home contains the living/dining space, built around an open kitchen—a rustic center housing complicated machinery behind diverse surfaces. Two unusually large sections of native mesquite, found by the couple, form a boat-shaped center island topped by black granite and offset by birch cabinets. The sink is tucked behind a long, low herb planter, a practical flourish that enhances the room’s natural feel. A taller island serves many purposes and provides extra storage in birch cabinets (with detachable backs for ease of entry). The cabinets also hide the building’s heating and cooling duct system and a motorized appliance garage behind an aluminum backsplash. Containing these various mechanical systems within the island allowed the architects to maintain the butterfly ceiling's clean sweep, preserving the room’s uncluttered feel. C.L.R.

Architect: Ibarra Rosano Design
Contractor: Repp Construction
Sources: Mark Perry (mesquite countertop, custom work); Franke (sink); Granite Creations (granite countertop); Nevarmar (cladding); Air Conozzles; Miele (coffeemaker)
Kitchens and appliances that adjust to a range of lifestyles were on display at the biennial Eurocucina exhibition, which took place last April during Design Week in Milan.  

Josephine Minutillo

Staying single and unattached

Designed by Alberto Colonello for Boffi, Single is a freestanding or wall-mounted unit with fixed dimensions that can come equipped with a sink, dishwasher, refrigerator, or cooking surface. The body is made from 3/4" wood-particle panels in several finishes with an inside cover in stainless steel. The bottom portion is available with a door or as a drawer, and the cover closes to create a compact block ideal for offices or small apartments. Various options feature additional storage and worktop space. Boffi Soho, New York City. www.boffisoho.com CIRCLE 200

Futuristic filters

Elica, a manufacturer of kitchen hoods since 1970, has evolved from a small, artisan shop, whose products were intended exclusively for the Italian market, to an international leader with an innovative, modern collection. This year they introduced Om, an almost vertical, completely flat glass hood. The glass is silk-screen processed on the back in plain colors but can be customized with patterns or decoration. The processed glass is also less sensitive to finger marks and easy to clean, according to the manufacturer. Om's superior air and odor filtration was designed to achieve high efficiency levels with reduced aspiration power, making it less noisy than most conventional hoods. Elica, Ancona, Italy. www.elica.com CIRCLE 201

Personalized pantry

is a versatile kitchen system from Binova designed to adapt to a range of spaces and cooking needs. Individual elements are made from all sides, allowing flexibility when arranging kitchen Autonomic elements come with castors for even greater mobility. The height of the work tops varies to adjust to specific and functional requirements. Work tops come in aluminum, steel, marble, and Corian, with side panels in aluminum, lacquer, or laminate in a variety of colors for countless compositions. Home, New York City. www.binova.com CIRCLE 202

Domestic sphere

First introduced as a prototype in 2002, the Sheer kitchen, along with the new brand, was officially introduced at this year's Eurocucina by parent company Gatto Cucine. Created by Drag Design, Sheer's highly innovative design anticipates future trends in living at the same time that it reinterprets tradition. Its provocative, perfectly spherical form encloses all the conventional and advanced functions of a large kitchen as it invites users to gather around it in the manner of a family hearth. Suitable for all types of living arrangements, the Sheer kitchen becomes an object at the center of a room rather than a room itself. Gatto Cucine, Camerano, Italy. www.gattocucine.it CIRCLE 203
Residential Products  Kitchen & Bath

► Saving water a flush at a time
Not all flushes are alike. That's why Sterling has introduced the Rockton toilet with Dual Force flushing technology to allow users the option of selecting one of two water levels each time the toilet is flushed. Operated by a two-button actuator integrated into the tank lid, the toilet will flush at either 1.6 or .8 gallons. Choosing the .8-gallon button can save an average family of four up to 6,000 gallons of water a year. Sterling, Kohler, Wis. www.sterlingplumbing.com CIRCLE 204

► Eggs-cellent collaboration
Inspired by the simple oval shape of an egg, Aveo is the first collection of bathroom furnishings designed by the British-based design firm Conran & Partners for Villeroy & Boch. Aveo includes a lavatory, bidet, toilet (not shown), and tub. A variety of lavatory styles is offered, including vessel, vanity, and pedestal models, and self-rimming designs. A solid bamboo vanity (at right) and a selection of other storage options are also part of the series. Villeroy & Boch, Monroe Township, N.J. www.villeroy-boch.com CIRCLE 206

► No more tan lines
People are busier these days, and the shower has become one more place to multitask. Designed for residences, spas, hotels, or gyms, Indrolux showers feature a built-in tanning system that gently tans and purifies the skin as it cleanses. Sleek panels of patented tanning lamps offer colored light in a range of standard or custom color choices. All of the lamps are subjected to stringent testing and can be adjusted by a remote control. Indrolux USA, Lexington, Ky. www.indroluxusa.com CIRCLE 207

► New hoods in the hood
At this year's KBIS, Zephyr introduced the first signature hood line by designer and artist Fung-Tung Cheng of Cheng Design. The three new hood designs include Okeanito, based on one of Cheng's original sweeping-curved-hood designs; Shade (right) a matchbook-inspired design with a hood shade that tucks away when not in use; and Trapeze, a hood with a floating curved canopy. Zephyr Ventilation, San Francisco. www.zephyronline.com CIRCLE 208

► Faucet comeback
At this year's KBIS, Elkay introduced the company's first new major faucet line since the 1980s. The new collections include six pullout-spray faucets, two pre-rinse/pre-rinse faucets, and a washstand faucet. Faucets incorporate features such as a pivot-and-lock head that retracts easily, touch operation that lets the switch effortlessly from spray to water flow. Elkay, Oak Brook, Ill. www.elkayusa.com CIRCLE 209

► Sinks fit for a diva
At last year's Cersaie show in Bologna, Italy, Toscoquattro launched several new products, including New Look (above), designed by Elena Bolis. Finished in bleached or cherry zebrano wood with lacquered or stainless-steel doors, the wall-mounted system supports a shallow, angled basin. Another introduction was the Opera collection of sinks designed in ebony, Dupont Corian, and stainless steel. AF New York, New York City. www.afnewyork.com CIRCLE 206

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A Self-cleaning shower head
The Grohe Retro Rainshower delivers a wide shower spray that envelops the body in falling water. The oversized, 8"-diameter shower head features 120 spray nozzles arranged to leave no "dry" zones of water coverage. The all-brass shower head features the company's patented SpeedClean anti-lime system. The conical shape of the silver-green nozzle forces lime scale to accumulate only at the tip of the nozzle, which can "bend" when lightly wiped with a cloth or sponge, forcing the lime scale to crumble away. Grohe America, Bloomingdale, Ill. www.groheamerica.com CIRCLE 211

A treasure chest for water
After traveling through the desert last year, designer Marcel Wanders earned a new appreciation for the value of water. According to Wanders, the tub and wash basins of his new Gobi collection for Boffi can be seen as "treasure chests, fortresses for the most valuable material on earth." Gobi includes a tub and two basins of different sizes. Boffi, New York City. www.boffisoho.com CIRCLE 213

A Mirror TV technologies
At KBIS, Seura introduced a line of LCD televisions that are incorporated into bath mirrors (right). When activated, the screen is visible as a window within the mirror off, the LCD is completely hidden from view. On the other side of the show floor, ad notam USA, New York City. www.ad-notam.com CIRCLE 212 Seura, Litt Chute, Wis. www.seuratvmirror.com CIRCLE 253

Gaga for cooking
Aga had a slew of new introductions at this year's KBIS, including a dual-fuel range that incorporates gas and electric; a three-oven Aga that features a fast-roasting oven, a slow-simmering oven, and a baking oven; an undercounter wine cellar; and an all-electric AGA (right), which looks similar to its gas-fired siblings. Aga Ranges, Cherry Hill, N.J. www.agaranges.com CIRCLE 210

Towel-less showering
To avoid that "moment of chill" that occurs after taking a hot shower, Jacuzzi Whirlpool Bath has added a special option, Ambient Air Body Dry System, to their Summer Rain shower series that provides complete head-to-toe drying. The system features 12 heated air jets incorporated into a central shower column that dries bathers off quickly, without the need for a towel. The temperature and airflow of the jets can be moderated through a control panel. Jacuzzi Whirlpool Bath, Walnut Creek, Calif. www.jacuzzi.com CIRCLE 214

Raining down the drain
Introduced globally this year at the Furniture Fair, the Rain sink collection is Adam D. Tihany's first foray into bathroom product design. The vessel-style basin is bordered in a halo of stainless steel bronze, suspended on a colored-glass plane. Water cascades down a square geometric spout that bisects the basin's rim. The faucet's controls are flush-mounted into the spout, right for cold water and left for hot. Axolo, Ontario, Calif. www.axolo.it
**Storage & Shelving**

The storage and shelving products featured this month are not merely utilitarian pieces that contain belongings or files. Many serve double duty as sculptural wall pieces or freestanding screens that help divide or define a room. **Flexibility remains key** for changing work and lifestyles. *Rita F. Catinella*

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**nic shelving system available throughout North America**

ribbed by New York's influential Murray Moss as "one of the great icons of 20th-century design," the 606 Universal Storage System has been produced by Vitsoe continuously since the year it was designed by industrial designer Rams. Last October, Moss helped the distribution of the system to all of North America and now, a division of the R & B Moss dna, a division of all stores in New York City. Since 1995, both Vitsoe and manufacturing have been based entirely in Britain. There are four “structure” types for the 606 system, which depend on the type of wall, floor, and ceiling; what will be stored or displayed; and the desired look of the system. Shelves, cabinets, and tables can then be repositioned or added onto the appropriate structure without tools by simply slipping the aluminum pins out of the system’s E-Tracks. Lengths are possible in 26", 35½", and depths in 6¾", 8½", 11¾", and 14¼". The system does not need to be used against a wall, but can be compressed between the ceiling and the floor. At last year’s 100% Design show in London, Vitsoe displayed an original Audio 1 gramophone designed in 1962 by Rams—who intended the smaller bay width of Vitsoe’s 606 Universal Shelving System to match the width of Audio 1. Vitsoe also supported 100% Design’s press office by supplying shelves to display the press packs. Moss dna, New York City. www.mossonline.com

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

id Julie Scheu, the husband-wife partners in St. Louis–based furniture design Urban Workshop, applied their urban training to devise 1-poles that can define a loft open space by simply wedging the ceiling and floor. The rooms are constructed of birch, white oak, or walnut, with mixed finishes. Made to order in 16”, the poles adjust 5” from the specified height. Crafted steel parts are given a raw finish, and the white recalls the bottom end of a pogo stick. The three original pogoHome rooms (pogoCloset, pogoLibrary, and pogoGarden) consist of stacking wood components that interlock with the arms to form sturdy poles to support belongings. The three newest rooms (pogoGallery, pogoLounge, and pogoDen) use expanding inserts and a series of holes to allow for more design freedom. UrbanWorkshop, St. Louis. www.urbanworkshop.us

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PogoHome rooms (left to right): pogoLibrary, pogoGallery, pogoLounge, and pogoDen.
Products  Storage & Shelving

**Origami-inspired shelving**
The Bias Shelf system is constructed of a single piece of high-grade sheet aluminum that is folded to provide shelf space and aesthetic flare. Each wall-mounted modular shelf is powder coated for durability and is available in nine colors, allowing for countless design configurations. NtF Design, New York City. www.ntfdesign.com

**Protecting Asian treasures**
Spacesaver incorporated space-saving solutions into San Francisco’s Asian Art Museum’s lower level for collection storage and preservation. Included are compact art racks for framed pieces, stationary pallet racks for large sculptures, and more than 200 environmentally controlled cabinets on high-density mobile systems for a range of artifact storage. Spacesaver, Fort Atkinson, Wis. www.spacesaver.com

**Shelving support pole**
The latest addition to the Rakks product line is the PC4 support pole featuring threaded compression mounts for secure installation between floor and ceiling. Suitable for a range of residential, commercial, and retail display applications, this 1 3/4 x 1 5/8 extruded-aluminum support can accommodate ceiling heights up to 12’. The pole is stocked in clear- or black-anodized-aluminum and white-powder-coated finishes. Rangine, Millis, Mass. www.rakks.com

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

**Mobile office storage**
Bretford and Formway Design introduce the Traffic storage line featuring the Boxtore and Mobile Pedestal. A range of interior accessories, including pullout shelving, flat shelves, or media drawers, can be employed to customize Traffic for specific storage issues. Boxtore is available in more than 20 combinations of height, width, and door options, and the Mobile Pedestal can double as cushion-top seating. Bretford, Chicago. www.bretford.com
Product Briefs Milan Furniture Fair

Following pages highlight introductions from this year's Milan Furniture Fair, which took place from April 19 in venues throughout the city. In sharp contrast to many of the conceptual or extravagant designs displayed in off-site exhibits, manufacturers this year offered products that represented a "back-to-basics" approach focusing on fundamental themes of structure, scale, transparency, and ornament. Seating furniture, red structures that were either completely exposed or nonexistent and were offered in a greater variety of sizes to accommodate a "larger" audience. In addition, forgotten classics were reintroduced alongside products from a talented new crop of designers. Josephine Minutillo

Milan's 43rd Annual Salone del Mobile: A weeklong celebration of design

Milan's Salone del Mobile is unlike any other furniture fair you're likely to attend. For an entire week every April, this energized city is transformed into a haven for design aficionados from across the globe—and it's not just furniture lovers who come to take part in the spectacle. From retailers and architects to fashion designers and car makers, attendees come in growing numbers (190,000 this year) to view the countless product offerings and exhibits. On this occasion, the event was redubbed Milan Design Week to reflect its far-reaching appeal.

According to Paola Antonelli, curator in the Department of Architecture and Design at the Museum of Modern Art in New York and veteran visitor of the Salone, "the fairgrounds are where it all started, but the city has taken over and turned this fair into a very different kind of event." Antonelli notes the Italians' "faire for scenography" as a main draw, but also acknowledges that the event is an ideal opportunity to meet up with colleagues and other professionals passionate about design.

Fairground displays and off-site exhibits ranged from minimal to stunning. Swarovski's Crystal Palace show was once again a highlight as it presented chandeliers from a new roster of designers, while Moroso's Happy Ever After exhibit by Dutch designer Tord Boontje (see this month's Profile on page 240) drew lots of attention, as well. Smaller displays dotted the city, so walking the streets of Milan during Design Week meant stumbling upon an unexpected array of objects and installations, including works by veritable masters of design like Ettore Sottsass and Andrea Branzi to contemporary luminaries, as in the Vanishing Point show featuring work by Robert Stadler, Konstantin Grcic, and Julgen Bey. A host of student exhibitions were on display, as well.

Galleries, stores, fashion houses, and even eateries throughout the city took part in the festivities this year. In addition to the major furniture showrooms like B&B Italia and DePadova, such prestigious brands as Dolce & Gabbana, Missoni, and Acqua di Parma staged presentations of their own, making Design Week in Milan an event for the entire city to enjoy. J.M.
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Celebrating the best in contemporary American architecture.
Product Briefs Milan: Structure

**Cover story**
A company whose hallmark has always been upholstered furniture, Moroso presented a small chair this year whose upholstery had everyone talking. Designed by Konstantin Grcic, Dummy derives its form from a single sheet of polyurethane foam gently squashed over a supporting structure. The brightly colored, collapsible chair covers were part of a diverse presentation that included seating, tables, and shelving ranging from minimal and traditional to innovative and eclectic.

Europrojects, Miami. www.moroso.it CIRCLE 224

**Rock steady**
Specialists in solid-wood furnishings since 1920, Italian manufacturer Riva presented a new collection by American architect Terry Dwan. Called Strong_Box, the collection includes a table, stools, and a console (above). An homage to wood's material qualities, the witty design combines a simple top with slanted legs that appear unsteady but in fact form a stable structure. Made entirely of reforested oak and completely hand-finished. Furnitalia, Los Angeles. www.riva1920.it CIRCLE 225

**Striptease**
Tom Dixon describes his recent work as an "experiment in reductionism." His presentation included the Soft Box series of simple box and cylindrical lights, the Tube series of leather-upholstered chairs and tables with a stainless-steel-tube structure, and the Wire series of indoor/outdoor stacking chairs (above). Built "from the inside out," these products are stripped to their basic components, making structure and skeleton the design itself. Centro Modern Furnishings, St. Louis. www.centro-inc.com CIRCLE 227

**Formfitting**
Rejecting the styling that has become so prevalent among the Milan offerings each year, Jasper Morrison created Oblong, a structureless sofa composed of individual seaters connected by zippers. Much like a beanbag, Oblong molds itself to the sitter's body. "The beanbag has always impressed me as a totally original piece, with regard to how we sit," says Morrison. "I wanted to take it further and offer a more traditional function." Limn, San Francisco. www.limn.com CIRCLE 228

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Product Briefs Milan: Scale

▲ Striped collection
Having experimented in new materials like die-cast aluminum with great success, Magis is no longer just a plastics company. This new outdoor seating collection by French brothers Ronan and Erwan Bouroullec includes armchairs, low chairs, stools, tables, chase longues, and sun beds. Visually arresting, the widely spaced methacrylate slats are wrapped around thin, steel-tube frames. Available also with padded covers. The Terence Conran Shop, New York City. www.conran.com CIRCLE 230

▼ In layout
Dominating Alias's stand this year, the organically shaped Layout functions as a container system, room divider, or corner unit. Monolithic at first glance, the units contain curved doors that open to reveal interior shelving. Designed by Michele D. Lucchi, the system was developed following an exploration into the expressive potential of extruded aluminum, a favorite material of Alias. Frametable, a table with an aluminum structure introduced by Alias last year, was also presented in stunning new finishes. Alias USA, Huntington Station, N.Y. www.aliasdesign.it CIRCLE 229

► Quick-change artist
Part of a new collection by Alfredo Haberli for ClassiCon, Hypnos (left) is a chair, couch, and bed at the same time. Designed with flexibility in mind, Hypnos converts easily from a large chair to an uncomplicated bed for overnight guests to a daybed for quick naps. The easy-to-clean footrest allows you to keep your shoes on while napping. Also part of the collection is Skaia, a large table with a thick wood tabletop that accommodates up to 12 people, suitable for conferences or dining. On the opposite side of the spectrum is Nais, a small, lightweight wire chair in various colors. M2L, New York City. www.m21collection.com CIRCLE 231

► The big scoop
The generously sized Marcus is a lounge chair with footstool, the first pieces in a family of products designed by American Jeffrey Bernett for Montina. The oakwood frame is padded and upholstered in a variety of fabrics and leathers. Using the Eames lounge chair as a reference, Bernett designed the chair to be "large enough to evoke comfort and relaxation and be appealing to a wide audience." Property, New York City. www.propertyfurniture.com CIRCLE 232

► Super-sized
A frequent designer for Poltrona Frau, Luca Scacchetti has updated the traditional armchair with Size. The first armchair to come in three versions made-to-measure for three different body sizes, Size also introduces minor deformations to the classic styling with slanted seats and arms and disproportionately slender feet. Accessories in the same or contrasting colors include a headrest, cushion, and side and back pockets. Poltrona Frau, New York City. www.poltronafrau.it CIRCLE 233
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**Product Briefs** Milan: Transparency

**Clear-cut**
Having perfected the technology used to create transparent polycarbonate furnishings, Kartell showcased a range of products around the theme of transparency, including new designs from longtime collaborators Philippe Starck and Ferruccio Laviani and a small table by the newest addition to their reputable roster of designers, Patricia Urquiola. Older designs were given a new look as well, with some striking results. The Glossy series (right), by Antonio Citterio, features the same light-chromed-steel structure of the original but has been expanded to include tables with new dimensions, shapes, and functions, and new transparent surfaces. The folding top of Citterio’s Battista trolley (left) was also updated. Kartell US, New York City. www.kartell.it CIRCLE 234

**See-through sink**
PH is a freestanding, floor-mounted wash basin designed by Piero Lissoni. The column is made of 310-degree bended plates in .47"-thick transparent crystal. The bended transparent-crystal basin is attached to the column with a polyurethanic bonding agent. In the marble version that is also available, the column is extracted from a single block of Carrara marble with an excavated basin. Boffi Soho, New York City. www.boffi.com CIRCLE 236

**Friendly apparition**
Young Japanese designer Tokujin Yoshioka has collaborated frequently with Driade as a product and exhibition designer, last year staging the Clouds show in honor of the company’s 35th anniversary. This year he presents Kiss Me Goodbye, an armchair that combines his affinity for organic form with his love for transparency. The chair is constructed of transparent polycarbonate and is intended for indoor use only. Curio Seattle. www.driade.com CIRCLE 235
Product Briefs  Milan: Ornament

leasing patterns

Spanish designer Patricia Urquiola’s products were ubiquitous— at the fairgrounds, in rooms, and at off-site venues. Her Flo, whose painted steel structures are covered with wicker in several active patterns or uniformly in a single color with thin canes. Rosa sperala, designed with her friend and frequent collaborator Gerotto for Paola Lenti, are large floral-patterned rugs Urquiola designed with a Baroque feel.

Metallic mood

With his new designs for Sawaya & Moroni, renowned French architect Dominique Perrault uses elementary forms and basic materials to create objects with a curiously Baroque feel. Both the lamp and rug pictured here (above) are made from metal netting. Metal links form pleats that shape the sinuous volume of the lamp’s diffuser, to which cascades of Swarovski crystals have been added. Rosa sperala, designed with Gerotto for Paola Lenti. The sculptural quality of the rugs is enhanced by alternating high and low relief used to create the leaves, veins, petals, and of the flower motif, resulting in a graphic and contemporary graphic

Current, Seattle. www.driade.com 237 Paola Lenti USA, San Diego. solalenti.com CIRCLE 238

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Grasspave

Grasspave is the Pentagon Heliport receive some of the world’s most important items — and the Pentagon chose Grasspave! in the Heliports. The Pentagon will also be installing Grasspave (not pictured), in 2004, for an access road to deliver some ceremonial artillery.

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**Product Briefs**  Milan: Old Masters

In 2004, Cassina purchased the worldwide exclusive reproduction rights for products designed by Charlotte Perriand. The new collection features a variety of furnishings, including seating, tables, and storage units, created over the course of six decades. Ospite (left), from 1927, is the earliest: an extendable, chromed-steel table reflecting the spirit of the time by offering practical solutions for everyday living. Ventaglio (right), designed almost 50 years later, shows the evolution of Perriand's design approach and lifestyle. Created for her chalet, the unusual table-top provides versatility in a less formal concept and is available in natural or black-stained oak. Cassina USA, New York City. www.cassina.it

**Tracing tables through history**

**Found object**

Among the lesser-known of Achille and Pier Giacomo Castiglioni’s designs, the Spugnol stool has been reintroduced by Zanotta. Named after the Milan beer hall for which it was designed in 1960, Spugnol's tubular steel frame incorporates a footrest and leather-upholstered cushion. It can be painted in black or aluminum. Centro Modern Furnishings, St. Louis. www.centro-inc.com

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

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**2004 Architectural Record Innovation Conference**

Because tall buildings present so many architectural and engineering challenges, and are often well financed, they frequently inspire research and development and are proving grounds for new structural, mechanical, electrical and safety breakthroughs. The 2004 Architectural Record Innovation Conference will present case studies of the innovative aspects of three tall buildings in various stages of completion. The case studies will include presentations by individual members of the design team: architect, structural, and environmental engineers.

**Building: Deutsche Post, Cologne, Germany**

Architect: Murphy/Jahn
Presentation Leader: Helmut Jahn


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

**Building: Freedom Tower, New York**

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

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

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

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Turn over a new leaf

The Swedish design partnership of Claesson Koivisto Rune was founded in 1995 as an architectural office. In recent years, its distinctive, Minimalist designs for international manufacturers, including leading Italian companies like Cappellini, Boffi, and Living Divani, have been making their mark in Milan. Their newest design for Living Divani is a series of seating elements called Leaf. Leaf's lightweight, painted steel frame supports a fixed cushion folded over on itself to striking effect, particularly with two-tone upholstery (above). Current, Seattle. www.livingdivani.it CIRCLE 242

New kids on the block

Having received an enthusiastic response when it presented its collection for the first time at the Cologne furniture fair this past January, the new Danish label Hay was invited to show its stuff in Milan. The company's sizable display—outside the fairgrounds but alongside such notables as Tom Dixon, SCP, and Moooi at SuperStudioPiù—included a colorful assortment of unusual seating. Other One, One and Round One, a series of unique lounge chairs (below), were designed by Leif Jørgensen. Another lounge chair (above) with matching ottoman, whose upholstered cushions are supported by a cantilevered plane frame, was shown for the first time in Milan. The collection also includes Minimal-style dining tables and chairs, beds, and accessories. Hay, Horsens, Denmark. www.hay.dk CIRCLE 243
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Product Literature

Guide to raised floor systems
A comprehensive 48-page guide for building a raised-floor-foundation system is now available from the Southern Pine Council (SPC). Raised Floor Systems: Design and Construction Guide features detailed illustrations, photographs, and cost comparisons, and addresses basic construction elements and a range of related topics, such as moisture-control, soils and site preparation, foundation types, termite-resistant framing, design loads, span tables, and floor framing. Southern Pine Council, Kenner, La. www.southernpine.com CIRCLE 245

Mobile-storage guide
A new 20-page guidebook on floor-loading options from Spacesaver has been prepared as an introduction to floor loading when high-density mobile storage systems are being considered for new, existing, or adaptive-reuse construction projects.

Spacesaver Corporation, Fort Atkinson, Wis. www.spacesaver.com CIRCLE 246

Floor-covering catalog
A new product catalog from Freudenberg Building Systems offers a comprehensive guide to the company’s entire product offering, including four new product lines and more than 75 new colors.


Roofing-tape brochure
Eternabond’s new roofing brochure provides information on the company’s line of tapes. A CD that accompanies the brochure provides multimedia information about roof and seam repair, cold-weld installations, and flashing and coding repairs. Eternabond, Hawthorn Woods, Ill. www.eternabond.com CIRCLE 248

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Product Literature

Steel framing products
Dietrich Metal Framing now offers a 230-page Metal Framing and Finishing Catalog detailing the company’s various products, systems, and services. The catalog is divided into major product sections, including interior framing; exterior framing; floor framing; roof framing; fire-rated assemblies; metal beads and trims; vinyl beads and trims; paper-faced beads and trims; veneer, stucco, and plaster beads and trims; and metal lath. Dietrich Metal Framing, Columbus, Ohio. www.dietrichindustries.com CIRCLE 249

Sink specification CD
Blanco America has introduced a new specification CD that features sink installation instructions and submittal sheets for Blanco sinks and faucets in PDF format for easy downloading and printing. The CD also includes DXF files with electronic sink cutout information for use with CAD-based software programs and CNC routing machinery. All files are cross-platform for use with PCs and MACs. Blanco America, Cinnaminson, N.J. www.blancoamerica.com CIRCLE 250

APA publications
The Engineered Wood Association recently updated both its Member and Product Directory and Publication Index for 2004. The Member and Product Directory lists all APA member manufacturers and sales offices, the engineered wood products each member produces, and a list of mill numbers. The 2004 Publications Index provides a listing of design and construction guides, product guides, case histories, builder tips, and industrial publications. The publications are available online at the APA’s Web site. The Engineered Wood Association, Tacoma, Wash. www.apawood.org CIRCLE 251

Green reference guide
Invista, manufacturer of Antron carpet fiber, in association with the International Facility Management Association, has developed the Green Glossary for High Performance Buildings. The Green Glossary, a lexicon containing 360 standardized environmental terms, is intended to serve as a reference guide for those involved in the construction, design, and management of high-performance green buildings and is endorsed by leading industry associations, including the International Green Building Council. Invista, Wilmington, Del. www.invista.com CIRCLE 252
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Prof. Q. How did the Happy Ever After exhibit: Moroso come about? Moroso asked me to do a starting point for a new relationship designing furniture. For this show, the emphasis was on fabrics and upholsteries. I've always been very interested in fashion. Fabric has been used on the body in amazing ways, but always very traditionally with furniture, so I wanted to think about new ways of using it, which involved embroidery and beading. We used wool that was cut by machine in intricate patterns.

Your earlier work is very Minimal. Was it a conscious decision to switch to a more decorative style? It was a conscious decision. My earlier projects were about reducing and making things out of nothing. These were objects that were simply-made, plain, and functional—making something elegant using basic materials. In 2000, my daughter was born, and I began to think about the kind of environment I wanted to live in for myself and my family. I didn't want my own home to be a plain white box, but something more warm and loving. I began to do research and became enamored of decorative objects from the 18th century, especially English woodworking and embroidery. As designers, we're taught to create things that are automatic and neutral. I started to question this.

In making that switch, your work has gone from low-tech to very high-tech. Handcrafted items are labor-intensive, but with today's technology, we can do things that weren't possible even five years ago. It is easy to import drawing on a computer and send it to a factory for production. For example, the Wednesday light [a stainless steel garland that wraps around a bulb] is incredibly intricate and detailed, yet machine-made. The whole light is ornate. You've designed expensive, one-off products and mass-produced, affordable ones. I get equal satisfaction from both. What I hope to do is make affordable things, not only things people can enjoy in their homes. On the other hand, the projects I did for Swarowski gave me a lot of freedom to experiment, so you need both. There is a balance there.

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

Tord Boontje: A modern craftsman with a human touch

Interviewed by Josephine Minutillo

At a time when design seems to be dominated by sleek, ultra-modern products that rely more on gimmicks than thought, Tord Boontje has set himself apart by creating work that recalls a more Romantic age. The Dutch-born, London-based designer has been described as working on the cusp of design and craft, melding up-to-date computer technology and manufacturing techniques with designs that have the look and feel of handcrafted objects. In addition to his studio's own production, Boontje has collaborated with fashion designers including Alexander McQueen, and has designed lighting for Swarovski. His Happy Ever After exhibit for Moroso was a highlight of this year's Milan Furniture Fair.

Photograph by Riccardo Bianchi of Boontje inside his exhibit for Moroso.
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