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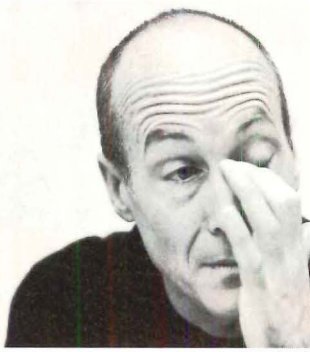
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Contributing editor **Richard Ingersoll** lives in Montevarchi, Italy, a Tuscan town near Arezzo, teaching concurrently at Syracuse University's program in Florence and the Facoltà di Architettura in Ferrara. He founded and was the executive editor of *Design Book Review* until 1998, when he moved to Italy. Ingersoll's most recent book was the first in a 10-volume series called *World Architecture, 1900–2000: A Critical Mosaic* (China Architecture and Building Press, 2000), focusing on architecture in Canada and the United States. Currently, Ingersoll is curating an exhibition on cities for the Canadian Centre for Architecture, scheduled to open this fall. This month, he interviews Italian architect Massimiliano Fuksas, director of the architecture component of this year's Venice Biennale (page 82).



For photographer **Terry Evans**, the prairie is a richly varied muse. This month, her work accompanies senior editor Michael Cannell's story on a revolutionary plan to restore America's farm towns (page 59). Evans lives in Chicago but spends much of her time documenting the expansive grasslands that cover her native Kansas. The scope of her work varies widely, from dropseed grass to giant targets on the Smoky Hill Weapons Range. Evans shoots many of her images from 700 feet in the air, swooping over the landscape in the passenger seat of a Cessna 172 with former army pilots, who, she says, serve as her "dance partners" in aerial reconnaissance. "These photographs are neither a critique of land use nor a statement about the irony of its beauty," Evans writes in her book *The Inhabited Prairie* (University Press of Kansas, 1998). "The photographs are not about abstract visual design; they are about specific places....All of these places are beautiful to me, perhaps because all land, like the human body, is beautiful."



Julie Lasky is editor-in-chief of our sister magazine, *Interiors*. While traveling in Chile last December, she visited the city of Valparaíso to write about the new architecture school at the Universidad Técnica Federico Santa María (page 122). "I was completely envious of the students," she says. "The campus presents such an interesting modern reflection of Chile's vernacular architecture. I also found it hard to pass up visiting one of the 29 architecture schools in Chile—a country of just 13 million people." Lasky has written about design for various publications, including *The New York Times* and *The American Scholar*. She co-authored the book *Borrowed Design: Use and Abuse of Historical Form* (Van Nostrand Reinhold, 1992) with Steven Heller, and the forthcoming *Some People Can't Surf: The Graphic Design of Art Chantry* (Chronicle Books, 2001) with the Art Chantry.



Sally Schoolmaster has been photographing Brad Cloepfil's renovation of a Portland, Oregon, cold-storage warehouse into the new headquarters of advertising giant Wieden + Kennedy for three years. Once a month during construction, the former fine arts photographer would shoot up to 20 images of the building, watching and documenting its transformation into a multilevel office space. Schoolmaster met Cloepfil while shooting catalogues for the Portland Institute of Contemporary Art, for which the architect had designed a temporary gallery in Portland's railroad district. "He was impressed because we were in a dark warehouse and I was using only available light. He said he wanted me to take pictures of his buildings. I enjoy photographing architecture, but only for architects whose work I like." Schoolmaster's photos of the Weiden + Kennedy headquarters accompany Adele Freedman's story about the project (page 104).





How Not to Fire an Architect, Part 2

By Reed Kroloff

I fielded a thorny question the other day. A friend at a respected architectural firm wondered if he should respond to the University of Texas at Austin's new RFQ for the Blanton Art Museum. You may recall that last winter the university's board of regents forced Swiss architect Herzog & de Meuron to quit the project, prompting architecture dean Lawrence Speck to resign in protest (January 2000, pages 13 and 154). At the time, I inveighed against the board's actions, particularly those of Regent Tony Sanchez, whose subversion of a careful architect-selection process led to the debacle.

Sanchez claimed to be protecting the conservative architectural guidelines of the university's master plan against the modernist incursions of Herzog & de Meuron. His argument might have held more water had he not also used it against a building by Cesar Pelli—who wrote those guidelines. Sadly, this kind of transgression occurs all too often: Architects get fired for standing their ground in a design dispute. It happened to Venturi, Scott Brown and Associates on the Whitehall Ferry Terminal job. Last fall, Canadian architect Douglas Cardinal was bounced from the Smithsonian's Museum of the American Indian project in Washington, D.C., during the final stages of design development; his design will be completed by others (*Architecture* will investigate that controversy next month). The Blanton fiasco seems especially outrageous because one self-centered individual was able to torpedo a public process.

But the more difficult dilemma for the profession in these cases, and the reason I return to the subject this month, is what to do after the firing. When Texas jettisoned Herzog & de Meuron, it also jettisoned its credibility as a client; both the job and the institution are now tainted. A recent trip to the new Beck wing of the Houston Museum of Fine Art (March 2000, page 92) convinced Sanchez that Rafael Moneo should be considered for the Blanton. Moneo declined the university's inquiry out of respect for his Swiss colleagues.

Moneo is not the only architect who will reject the university's entreaties. But is it the best response? Should architects refuse to participate in the new RFQ out of solidarity with Herzog & de Meuron and as a rebuke to the university for its lack of professionalism? Should I advise my friend to steer clear?

Gratifying as that might be, the answer is no. Yes, Herzog & de Meuron—along with architects everywhere—was humiliated. For that, the university deserves condemnation. But not punishment: U.T. will build its museum. A bad design will hurt everyone.

Ironically, what the university—like so many other clients—needs is education. U.T. must be taught that it stewards an important component of the state's architectural patrimony, and as a result, its decisions must look beyond the parochial, short-term interests of any single member of the university hierarchy. Of course, as a center of higher learning, U.T. can never afford to retreat from inquiry, be it scientific or architectural. Inquiry is very much at the center of Herzog & de Meuron's practice.

The School of Architecture and the Texas Society of Architects are now mulling over options for educating the university. The American Institute of Architects' national office should join that effort; it is exactly the kind of high-profile opportunity the AIA must seize to prove it is serious about promoting the profession.

In the meantime, Texas has \$70 million to spend on a new museum, and one dangerously ill-informed regent still in a position to sabotage the process. They should—but won't—remove him from the deliberations. But an architectural boycott—in this or similar situations—won't help. Instead, Architects should flood the University of Texas at Austin with submissions, then make the list public to keep the school honest about its options. *Architecture* will be glad to help. ■

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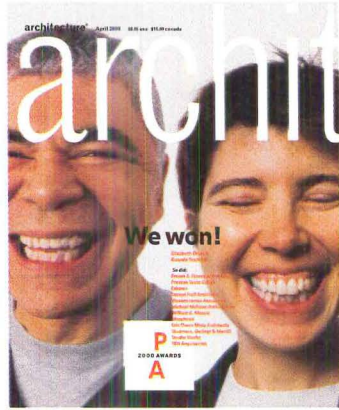
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All Wet

As I read your feature on Eric Owen Moss' building in Culver City (March 2000, page 104), I'm sitting in the very same building with the Umbrella, and rain is coming in around the doors and irregular ceilings. Too bad he was referencing the *Green Umbrella* series of the L.A. Philharmonic and not the device that keeps you dry. Also, we're not allowed to go up into the Umbrella; it's apparently a safety hazard and would violate our lease.

Colombene Jenner
Culver City, California

Thanks for the insightful and timely coverage of the recent air disaster in Culver City. The pilot reportedly lost power and narrowly missed a nearby school before the crash. While a student at U.C. Berkeley (Eric Moss' alma mater), I achieved similar results with a bowling ball aimed at a study model.

Richard Deight
Architect, City of Los Angeles
Buena Park, California

NOTAIA

Thanks for your commentary on the AIA in the April 2000 issue (pages 14, 47, and 51). I have always felt that most architects join the AIA out of fear of not joining. While in graduate school, I asked a few seasoned and prominent professionals why they were members. Their

replies were along the lines of, "I'm not sure, but I do get a lot of mail." Last year, we decided to drop our membership in favor of spending those exorbitant dues on developing our firm's marketing and production materials. As a result, business has never been better. The biggest struggle has been to decide what letters to put after our names. Somehow, NOTAIA seems a tad arrogant.

My opinion regarding the ineptness of the AIA was underscored last week. Within two days I received two letters from our beloved D.C. brethren. The first encouraged me, as a Fellow of the AIA (a claim to fame that I never received), to invest in their retirement program. The second letter expressed concern that I had never joined the AIA and that they sure wished I would. So much for my decade or so of tenure.

Donald W. Mills
Mills Whitaker Architects
Cambridge, Massachusetts

Your coverage of the state of the AIA in the April issue was amusing in its naive premise that national, top-down leadership of the profession is even worth talking about. The differences between "vision" and "mission" statements and the rest of the MBA twaddle that seems to pollute all national discourse are quaint, but ultimately irrelevant. Most valuable AIA activity takes place at the local level.

Over the past decade, the national AIA has done a reasonable job of encouraging architects to embrace broader definitions of practice and design and to expand their range of professional services. It continues to raise the profile of the profession with its national advertising campaign. It clearly needs to make its database functional. The rest is up to the practitioners.

You may wish to read the comments of V.P. candidate Barbara Nadel in the April issue of *AIA Architect*. Barbara speaks directly to architects who complain about the lack of leadership and value

of the AIA. She quotes Gandhi: "You must become the change you want to see in the world." Or, less politely, "Put up or shut up." Good advice for young digital or old hidebound whiners.

William Beyer
Stageberg Beyer Sachs
Minneapolis

Arcaded Cities

I was so happy to see Peter Blake writing on arcades in the April issue (page 65). Let him do anything he wants for you. He is a national treasure for architects. His voice is needed among the bullshit.

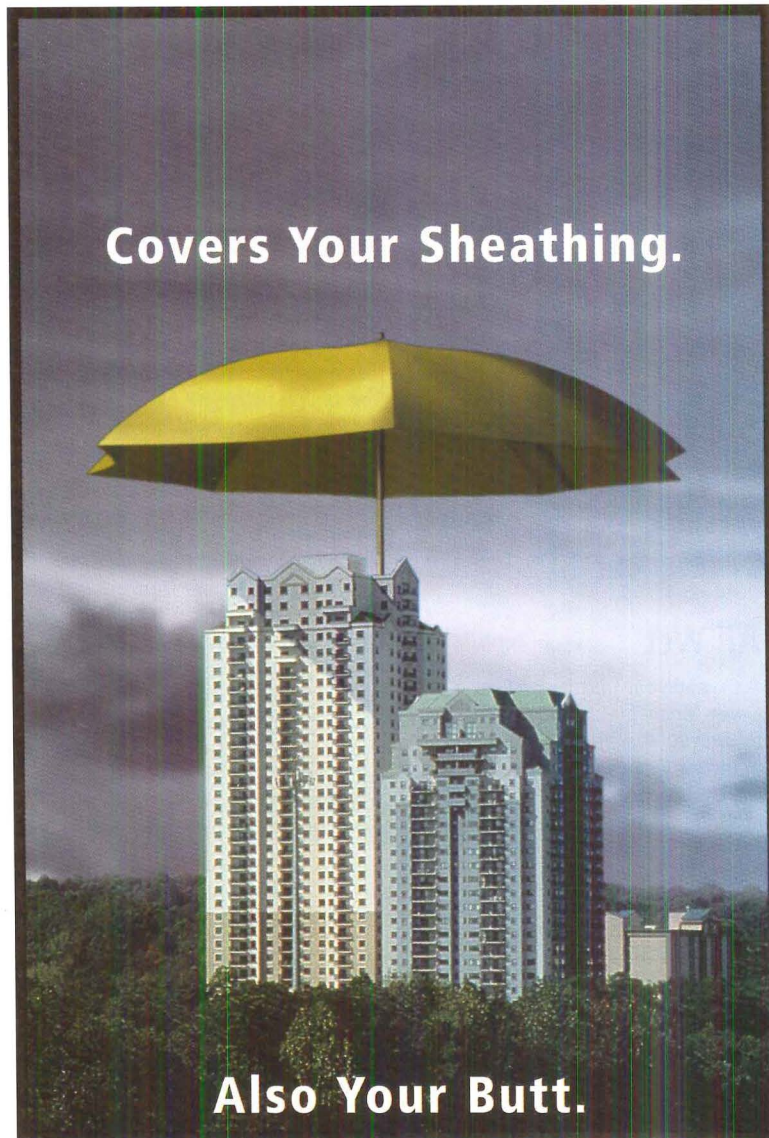
Leland W. Stearns
Stearns Architecture
Laguna Beach, California

The arcade's demise in America can be directly attributed to our malls and society's increased demand for individual freedom. Is society better off as a result? Probably not, but I doubt anyone can convince the masses to subject themselves to totalitarian rule for more livable cities. Perhaps it is time to face the reality that civilization has evolved. Then we can solve the problems of suburban sprawl. Who knows, maybe one day we'll make everyone happy, and build cities entirely separated from the outside world where the hottest pieces of real estate will be sandwiched between The Gap and a food court.

Eric R. Parker
Sicner Planning & Design
Alpharetta, Georgia

Cover Up

Thanks for the indications of how architects really feel about their designs, as manifested on your March 2000 cover: a solitary pretty object without context or reference to anything other than itself. Additional thanks for symbolizing this attitude with an attractive woman. After the "scandalous" cover of your young architects issue, I'm honestly surprised that



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this current issue's cover design made it past the drawing board of such sensitive and p.c. collaborators. I would have loved seeing Jane Jacobs as your cover girl. Or even better, how about Reed Kroloff in that dress?

Amy Helman
Seattle

TKTS are Nonrefundable

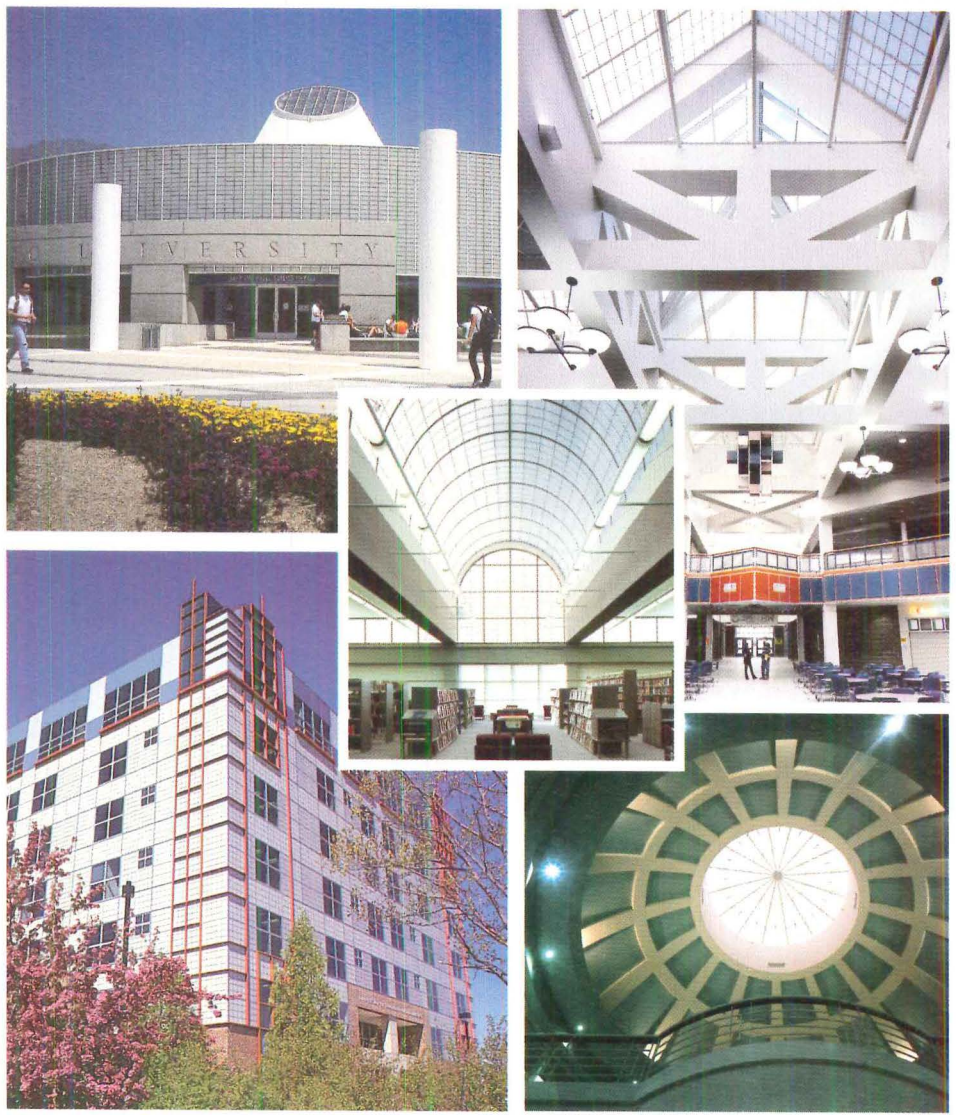
I was duped into thinking that Van Alen Institute would not consider TKTS2K competition entries that violated the site restrictions. The winning entry, which encroached on the Father Duffy statue, proved me wrong. In effect, my entry fee was used to support a bogus competition. To Van Alen I say, "I, too, am impressed with the winning design. Now give me my money back!"

Elizabeth Alter
Fitts Architects
Tuscaloosa, Alabama

Get Used To It

It has been my experience that architects can be an arrogant bunch, but never was it so clearly expressed as in Bradford McKee's article "Interior Motives" (March 2000, page 68). In his closing paragraph, Mr. McKee suggests that "if interior designers are so unhappy with their lot, they can always become architects." The profession of interior design is not based on the premise that "those who can are architects, those who can't are interior designers." Mr. McKee shows the same nearsightedness of Mr. Magoo! His arrogance is insulting and proves that the AIA still does not understand, or recognize, the level of training and expertise attained by professional interior designers.

Please move beyond gender bias and professional condescension, and remember that our mandate is the same as yours: the health, safety, and welfare of the public. Get used to the idea that interior design is a profession,



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distinct from but also aligned with architecture. There is room for both professions to work together and in harmony, and it should not be taking so long to achieve this!

Anne Savill
President, Interior Designers of
Canada, Toronto

P/A? P.U.!

In her comments on Morphosis' MTA Bridge (April 2000, page 122), Marion Weiss says, "...in the end it feels like it's working rather hard. It seems rather superficial in its willfulness. Its kind of self-conscious styling seems unnecessary, and because of that I'm troubled by it." One could say the exact same thing about virtually every P/A Award-winner in the issue. The Blur Building? Give us all a break. How exactly does this advance design discourse in this profession?

This issue reminds me why P/A is dead. It became so disconnected from the actual practice of building that the only people who paid attention to it were its writers, editors, and the featured "architects," critics' darlings who talked more than they built. Good riddance.

Matt Riegler
Integrated Architecture
Grand Rapids, Michigan

CORRECTIONS

The digital images of Skidmore, Owings & Merrill's Pennsylvania Station Redevelopment Project (April 2000, pages 140-141) should have been credited to the firm Pixel by Pixel.

On page 150 of "The Big Schmooze" (April 2000), R.K. Stewart was incorrectly identified as R.K. Smith.

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NEW PRODUCTS

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**Portland Says,
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Colors for Pantone**

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Chutzpah, Thy Name Is Zaha

Hadid Reveals Her True Nature

Un(convention)al If the American Institute of Architects (AIA) handed out awards for chutzpah, London architect Zaha Hadid would win hands down. At the organization's annual convention in Philadelphia last month, the British architect injected a strident note among the glad-handing and carnival barking. Immediately after the Gold Medal presentation to the refreshingly humble Mexican architect Ricardo Legorreta, Hadid's keynote address commandeered the packed house for nearly an hour. The contrast couldn't have been more stark.

Ringed by potted flowering plants that perfectly matched her vivid-pink attire, Hadid mocked the tarted-up stage set. "I've never been surrounded by so much *nature*," she spat, as if nature were a four-letter word.



But she fell out of sync with technology as well: A slide carousel broke, computer animations misfired, and she repeatedly reprimanded backstage talkers.

Hadid barreled through hundreds of slides of her trademark fluid aesthetic, pausing only to gripe about the obstacles she had faced—as an Iraqi, a woman, and a modernist. The designs were far from boring, but the architect herself seemed strangely bored. Her clipped, Baghdad-by-way-of-London speech punctuated each brief description with a question, as in, “This was a study about transparency?”

Signature architects are expected to show off new work, but Hadid stuck to familiar territory. She did, however, announce that her office has won three of the six competitions it entered this year (“a 50-50 situation,” she said with a throaty chuckle): an Austrian ski jump, a German science museum, and an Italian ferry terminal. She then issued a terse closing—“That’s it, thank you”—and hurried offstage.

Hours later, Hadid’s diffidence gave way to thinly veiled contempt at a panel discussion cheerfully titled “Designing the Future: Urban Thinking for the 21st Century.” The standing-room-only crowd eagerly anticipated her next outburst. Martin Harms, Cal Poly’s architecture dean, set the tone in his introduction, informing the crowd that he had arrived early to “move away some of the shrubbery here for Zaha Hadid.”

Undaunted, Hadid dared American architects to “get over” zoning laws and to embrace more integrated city planning. Hometown heroine Denise Scott Brown—and much of the audience—stiffened with righteous objection: “I think it’s very arrogant to say that everyone else’s life but your own is wrong.” Hadid shot back: “Why do we have to be so shy about what we think? Why should we accommodate continuously licking ass of whatever gives us a job?” The audience gasped. Caught in the crossfire, Legorreta’s frozen smile betrayed his intense discomfort.

But Hadid was unrelenting. “I think we have suffered for 30 years from having too much consensus without having an opinion.” The steely Scott Brown countered, “I *have* an opinion.” The audience roared with laughter as mild-mannered moderator Fred Koetter stammered, “I think this might be a good time to, uh....” “Don’t worry, Fred,” Hadid interrupted. “This has been coming for a long time.” *Mickey O’Connor*

Lick This



Philately England’s Royal Mail released a stamp honoring Herzog & de Meuron’s new Tate Modern, London. Bearing an image by architectural photographer Richard Bryant, the stamp was released to coincide with the May opening of the museum, which was converted from a power station into a symbol of regeneration for South London. *Sarah Palmer*



Insurgence

Little Rock Landowner Stalls Clinton Library

Bill Clinton’s legacy is destined to be marred by unpleasantness. Fidelity indiscretions aside, even the plan to build his presidential library has spawned its own mini-scandals—border wars about its location, shady public fund appropriations, and the limits of eminent domain—years before its anticipated opening.

First, Arkansans fought to host the future tourist destination, with Little Rock eventually triumphing over neighboring Fayetteville and Clinton’s birthplace of Hope. Then, city leaders floated a \$22 million bond issue to build a new city park along the Arkansas River that also happens to include \$15 million for the acreage needed for the library.

Empower Arkansas, a local nonpartisan citizens group, immediately opposed the use of these city funds for Clinton’s private endeavor, especially in light of Little Rock’s continuing budget deficits. While Empower Arkansas was unsuccessful in their lawsuit against the city to freeze these funds, their actions have raised the ire of at least one other interested party.

Eugene Pfeifer III, who owns 2.7 of the acres needed to complete the Clinton library, is now also suing the city for requiring him to sell his land for this “private” project. Pulaski County Chancellor Vann Smith, who acts in a judicial capacity in such matters, ruled that Pfeifer’s complaints merit a full trial that will examine whether the city has the right to forcibly acquire Pfeifer’s property. More bad news for Bill: Pfeifer is just one of 11 landowners who have yet to agree to sell their property to the city. *M.O.*



Oklahoma City Dedicates Bombing Memorial

Opening On April 19, five years to the day after a truck bomb ripped apart the Alfred P. Murrah Federal Building in Oklahoma City, the community, along with President Clinton and Attorney General Janet Reno, dedicated the \$7.85 million Oklahoma City National Memorial, designed by the Butzer Design Partnership (see interview below). Framing the former site of the Murrah Building are two three-story bronze gates, which act as the memorial's formal entrances and are inscribed with the times 9:01 and 9:03, representing the minutes immediately preceding and following the blast. Along a linear reflecting pool at the site's northern end are 168 stone, bronze, and glass chairs (including 19 smaller chairs that symbolize the children killed in the tragedy). Formal tree plantings acknowledge the sacrifice of rescuers, while a lone elm tree—a survivor of the bombing—represents those who survived the terrorist attack. Remnants of the building's walls at the site's eastern end are inscribed with survivors' names. *Michelle Patient*

city. Michelle Patient spoke with the Butzers following the memorial's dedication in April.

Public involvement in the design process is always important, but especially in this case. How did you incorporate the input of all the involved parties?

HANS-EKKEHARD BUTZER: It really hit home how important it was to communicate with the client and the community. They had a very clear vision, but the physical design was left up to the architects.

How did you translate all that feedback into a cohesive design?

TORREY BUTZER: Well, for example, the Murrah Building backed up to a parking garage that was scarred by the blast. It now overlooks the memorial. We wanted to grow ivy to cover the scars, but the community wanted them left exposed as a reminder—this juxtaposition is important in order to appreciate the memorial's peacefulness.

What was the most difficult part of this project?

TB: It's a huge responsibility to create something that speaks to a lot of people. Expectations were very high, and we couldn't be sure how people would respond until it was completed. Because it's a memorial, not a building, we had to pay close attention to details. For example, the stonework of the reflecting pool had to be completely level to maintain a continuous surface.

Some critics have compared the memorial to a graveyard, saying that the chairs look like tombstones.

TB: The graveyard thing came up during the first phase, when the chairs were arranged in a grid. We later created a denser arrangement in which that grid intersected with the original footprint of the Murrah Building. As a result, the placement of the chairs looks almost random.

Buzz

This year's Federal Design Awards, given annually by the National Endowment for the Arts for excellence in government-sponsored design, include the U.S. Ports of Entry at Calexico, California, by **Dworsky Associates**, and at Port Roberts, Washington, by **The Miller | Hull Partnership**; the U.S. Customs and Immigration Center at Niagara Falls, by **Hardy Holzman Pfeiffer Associates**; Boston's U.S. Courthouse, by **Pei Cobb Freed & Partners**; and **Weiss/Manfredi Architects'** Women In Military Service for America Memorial in Arlington, Virginia.

Antoine Predock has won the commission to design a new architecture and planning school for the University of New Mexico, in his hometown of Albuquerque.

House Beautiful has recognized **Michael Graves** for his product design and **Robert Venturi** and **Denise Scott Brown** for their architectural design in their "Giants of Design" awards.

The Chrysler Building is for sale? Sort of. Developer **Jerry Speyer** and the **Travelers Group** are auctioning off their 75 percent stake in the architectural icon. Bids are expected to approach the \$500 million range, more than double what the owners paid less than three years ago.

The Museum of Modern Art in New York City and London's **Tate Gallery** are teaming up to launch a for-profit, online modern art, design, and culture archive. The website represents the first in what is expected to be



Butzer Design Partnership

Re-Creating Loss In Concrete and Steel

Interview Working with victims' families, survivors, and rescuers of the Oklahoma City bombing put client communication on an especially emotional plane. Partners (at work and in marriage) Hans-Ekkehard and Torrey Butzer and their associate, Sven Berg, of Butzer Design Partnership, created a contemplative field of empty chairs that conveys both the loss of life and the hope that continues to sustain the

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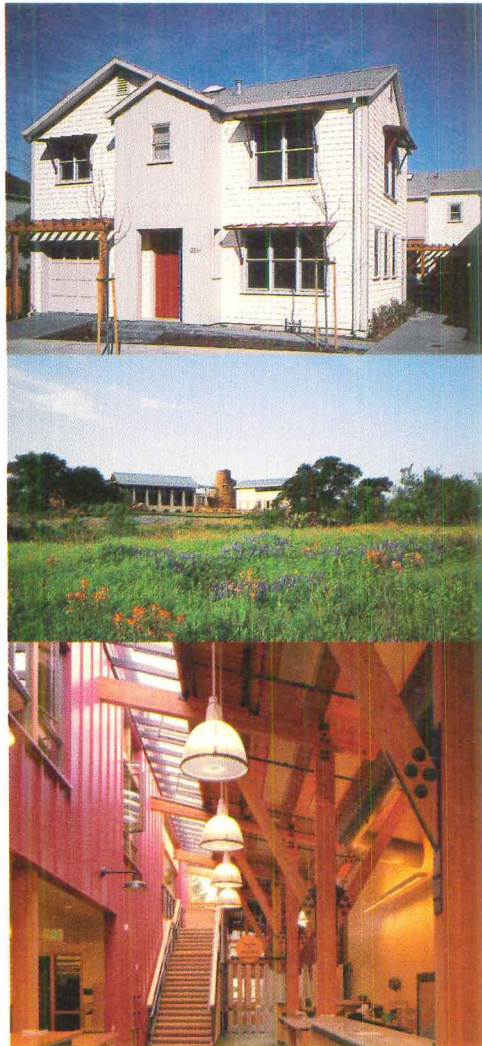


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AIA Selects Greenest Designs



The List In recognition of Earth Day 2000, the American Institute of Architects' Committee on the Environment has selected the 10 best recent examples of sustainable design:

- 1 Bainbridge Island City Hall; Bainbridge Island, Washington; The Miller | Hull Partnership (bottom)
- 2 C.K. Choi Building for the Institute of Asian Research, University of British Columbia; Vancouver; Matsuzaki Wright Architects
- 3 The Emeryville Resourceful Building Project; Emeryville, California; Siegel & Strain Architects (top)
- 4 The Green Institute's Phillips Eco-Enterprise Center; Minneapolis; Sirny Architects and LHB Engineers & Architects
- 5 Hanover House; Hanover, New Hampshire; Energysmiths
- 6 Lady Bird Johnson Wildflower Center; Austin, Texas; Overland Partners (center)
- 7 New South Jamaica Branch Library; Queens, New York; Stein White Architects
- 8 Department of Environmental Protection Ebensburg; Ebensburg, Pennsylvania; Kulp Boecker Architects
- 9 McLean Environmental Living and Learning Center, Northland College; Ashland, Wisconsin; LHB Engineers & Architects
- 10 World Resources Institute Headquarters Office; Washington, D.C.; Hellmuth, Obata & Kassabaum

an expanded association between the two organizations.

The **P.S.1 Contemporary Art Center** has selected New York City architect **SHoP/Sharples Holden Pasquarelli** to reconfigure P.S.1's courtyard, the site of the museum's varied program of outdoor summer activities.

After years of speculation, **Neil Denari**, the director of the **Southern California Institute of Architecture** (SCI-Arc), announced the acquisition of a 82,000-square-foot building at Third Street and Santa Fe Avenue in downtown L.A. that SCI-Arc students and faculty will renovate into a classroom and studio building. It is expected to open next summer.

San Francisco's **Simon Martin-Vegue Winkelstein Moris** and Oakland, California's **Michael Willis Architects** are collaborating on a \$200 million restoration of Oakland's 12-acre Jack London Square historic waterfront district.

Washington University associate professor of architecture **John Hoal** is overseeing a new \$150 million master plan of St. Louis' 1,300-acre Forest Park.

Plans are under way in Bodhgaya, India, for a \$150 million, 152-meter-tall statue of **Buddha**. The seated figure, which will house a temple, is being designed in steel and concrete to last for 1,000 years. The statue will debut in 2005.

Amid controversy about cost overruns (April 2000, page 23), Massachusetts **governor A. Paul Cellucci** has fired **James J. Kerasiotis** as Massachusetts Turnpike chairman and Central

Justice

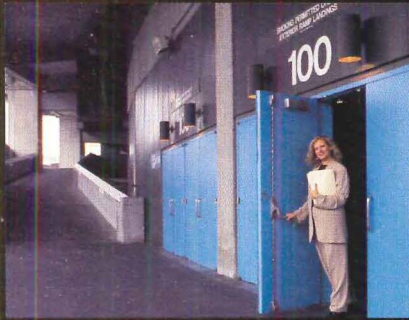
Jail Populations Up, Overcrowding Continues

Is it possible that one in every 218 Americans is in prison? No, actually that was last year. This year, that ratio dropped to one in every 147. A new report by the Justice Department's Bureau of Justice Statistics tracks this increase in jail and prison population in local, state, and federal correctional facilities. In the fiscal year ending June 30, 1999, there were 9.9 percent more federal inmates than in the previous year; state prisons hold 3.1 percent more prisoners than a year ago; and local jails are holding 3.5 percent more in custody. Needless to say, the jump in numbers is affecting the federal government's attempts to alleviate overcrowding. Federal prisons are still operating 27 percent over capacity; states face a 22 percent average. *M.O.*



1976

LCN 4110H-Cush closers were installed in the new Seattle King Dome.



1999

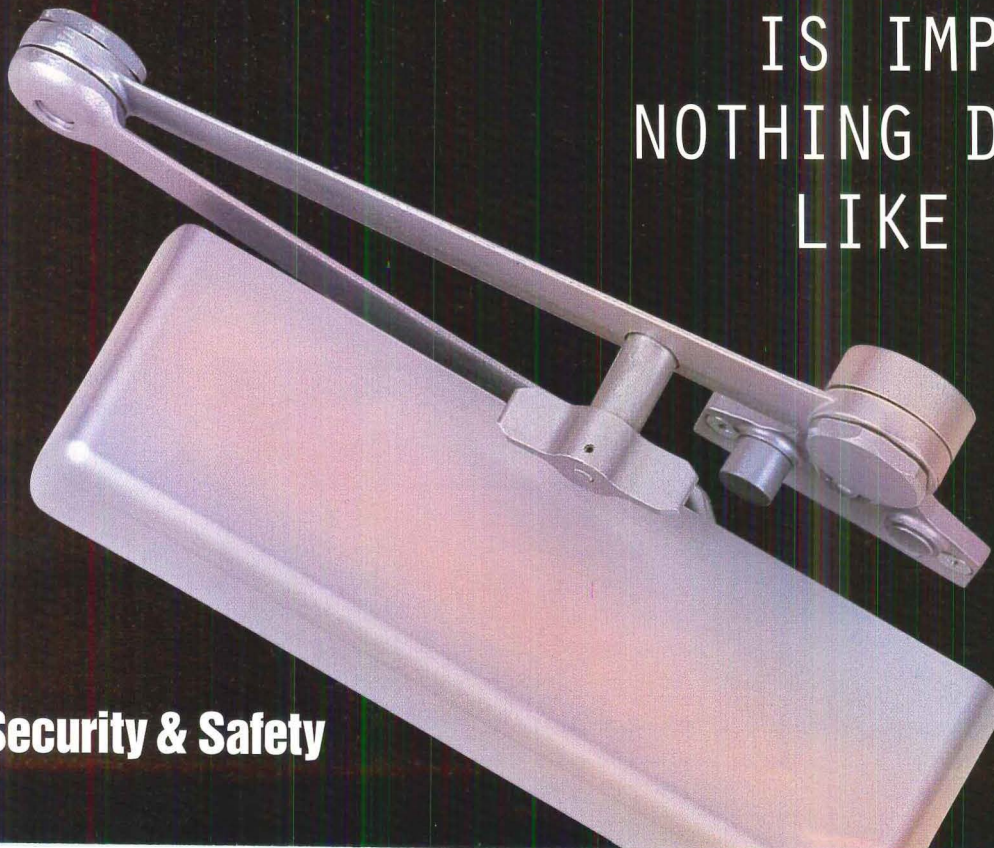
A field check confirms that the 23 year old LCN closers have surpassed 10 million cycles and are still going strong.



2000

The King Dome is demolished. The salvaged closers have the guts to go a few more million cycles.

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Gehry Does Lunch at Condé Nast

Space

Although Frank Gehry's latest project is in Times Square—ground zero of New York City's frenzied media culture—architecture aficionados won't be lining up outside the new Condé Nast Building as 'N Sync fans do down the block at MTV. Gehry's work—the new company cafeteria—is reserved for the tastemakers of the Condé Nast publishing empire, which includes *Vogue*, *Vanity Fair*, and *Architectural Digest*. With undulated blue titanium and glass partitions, the space feels more aquatic than corporate. Gehry pokes wry fun at his fashionista clients with an entrance hall lined with funhouse-style mirrors that distort their meticulously maintained facades. *S.P.*

Artery/Tunnel project chief, replacing him with State Secretary for Administration and Finance **Andrew S. Natsios**.

Word from Athens, Greece, is that city officials planning the 2004 Summer Games are staggeringly behind in their preparations. Although the **International Olympic Committee** has threatened to move the Games to another site, Greek officials are denying any delay.

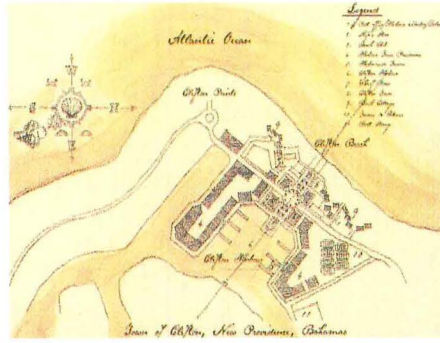
It began as a prank. Creative students at **Brown University** in Providence, Rhode Island, have rigged the east facade of the school's Sciences Library to operate as a gigantic game of Tetris, the popular video game in which players arrange falling blocks into an ever-changing puzzle. The students synchronized a series of circuit boards, a data network, and 10,000 Christmas lights to create a 10-story version of the game.

After a four-year preservation battle, officials at the **Wright Brothers National Memorial** in Kitty Hawk, North Carolina, have decided to preserve the **Mitchell/Giurgola**-designed visitor center (1960) in preparation for the 2003 centennial celebration of the brothers' historic flight.

University of Cincinnati architecture dean **Jay Chatterjee** and **Historic American Buildings Survey** founder **Charles E. Peterson** are this year's recipients of the American Institute of Architects' Thomas Jefferson Award for Public Architecture.

Escalating costs and a lack of public enthusiasm have led **Target Stores** to drop its proposal to relocate the **Michael Graves**-designed

U.S.-Financed Housing Threatens Bahamian Beaches, History



Preservation At an April press conference in New Providence, Bahamas, Robert F. Kennedy, Jr., who is a staff attorney for the Natural Resources Defense Council (NRDC), spoke out against Clifton Cay, a \$400 million gated housing development planned for the last stretch of undeveloped coastline on the island. Kennedy claims the 600-acre complex would threaten Wyly Plantation, an 18th-century agricultural settlement and archaeological site that contains nearly a millennium of Caribbean history. Clifton Cay is the brainchild of a consortium of developers led by Chaffin/Light Associates, of Spring Island, South Carolina.

A study commissioned by the Bahamian government concluded that a dredged channel proposed for Clifton Cay would drastically accelerate beach erosion. Such a channel would be illegal in the United States because it sucks the sand from reef systems. The Bahamas National Trust, a private preservation agency, is against developing the site, proposing

Site plan (left) for Clifton Cay outlines development's dominance of island's western tip. Vivian Wyly, a descendant of the original Wyly Plantation slaves, prays at the former site of a church they built.

instead that the government convert the land into a national park.

But Chaffin/Light's plan (including 637 homes, a marina, and a golf course) can't accommodate a park. For their part, the developer has created a nonprofit conservancy and has agreed to set aside 500 feet of their two-mile coastline for public use.

Each side foresees victory in the dispute. Jacob Scherr, NRDC's international program director, says, "We've seen a tremendous groundswell of support for a park." Chaffin/Light Chairman Jim Light, on the other hand, expects the government to introduce legislation in May." Since Prime Minister Hubert Ingraham encourages foreign investment, it seems the NRDC still has a long way to go. *M.P.*

Water changes *shape*. Drops of rain.

Blocks of ice.

Waves of ocean.

Water changes *color*.

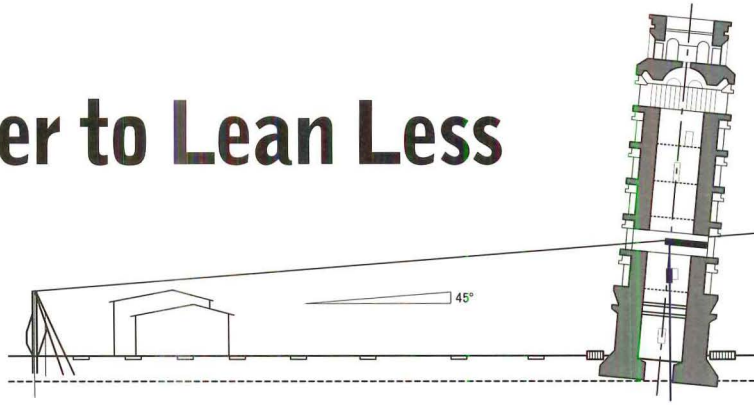
From crystal clear.

To earthy browns.

To brilliant greens.

Water constantly *reinvents* itself.

Pisa Tower to Lean Less



Preservation At some point during its construction—which began in 1173 and finished about 200 years later—the 20-meter-tall Tower of Pisa began to lean. By 1988, the structure, the bell tower to Pisa's cathedral, faced imminent collapse and was closed to tourists. Over the past decade, a number of measures have been taken to prevent the tower from falling down and to straighten it partially, but none has proven successful (April 1999, page 33). As of last year, the tower was leaning 13 feet, or 6 degrees, off the vertical axis, with 800 tons of lead weight to counterbalance the lean on the nontilting side. The cant had become so severe that an engineering team was motivated to institute a new plan. Projecting an eventual removal of 100 tons of dirt from beneath the foundation, the engineers hope to bring the tower 20 inches closer to a straight vertical. They anticipate that the structure will settle into the newly distributed dirt, righting itself somewhat. The lean had, by March, already decreased by 5 centimeters. Meanwhile, a "tower" of scaffolding has gone up alongside the Leaning Tower to study its ultimate overall restoration. Engineers now expect that the monument will open to the public again next June. *S.P.*

scaffolding that surrounded the Washington Monument in Washington, D.C., during its renovation to a Minneapolis park.

HOK Sport will design a \$325 million football and soccer stadium in Foxboro, Massachusetts, for the **New England Patriots** and **New England Revolution** soccer team.

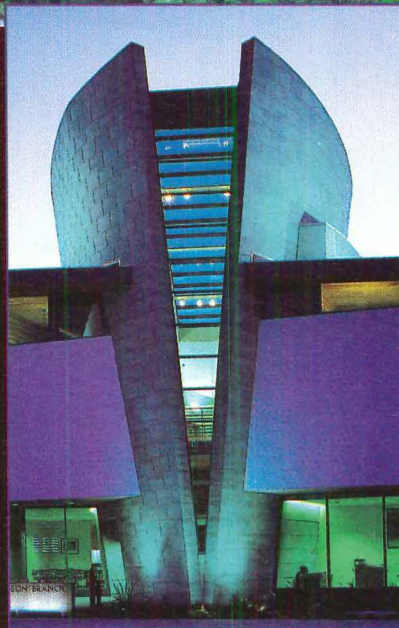
Frank Gehry is overseeing the design and construction of a 20,000-square-foot restaurant in New York City's Chelsea neighborhood for a group of designers from the Arnell Group that includes Gehry's son, **Alejandro**.

Duke University has selected **Zimmer Gunsul Frasca Partnership's** Washington, D.C.,

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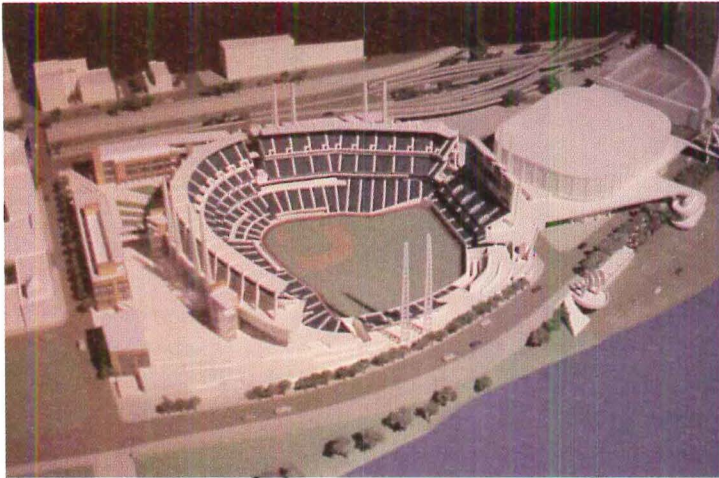


Project: Robertson Branch Library
City of Los Angeles
Architect: Steven Ehrlich Architects



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Reds Stadium Cincinnati's Best-Kept Secret

Sneak Play Cincinnati Reds fans were ecstatic when Ken Griffey, Jr., returned to his hometown team this season to play for his beloved Reds. Unfortunately, the new ballpark HOK Sport is designing for the Reds for a site along the Ohio River has failed to elicit the same response. "Don't take me out to this ballgame," crowed *Cincinnati*

Enquirer reporter Cliff Radel in a March 29 column. "The Reds' new stadium is a foul ball."

Radel blasted the ballpark's design for failing to recognize "the team's sense of history and place." The Reds' ballpark apparently won't echo the now-familiar nostalgic style of HOK's Orioles Park at Camden Yard in Baltimore, Coors Field in Denver, or Pacific Bell Park in San Francisco. Instead, it espouses a more contemporary architectural style, similar to Cleveland's HOK Sport-designed Jacobs Field. Radel also faults the ballpark for turning its back on downtown Cincinnati, instead facing south across the river to Kentucky. The orientation is a reminder of the old saying that some of the best things about Cincinnati, including its airport, lie in the state across the river.

Hamilton County taxpayers, who will finance the ballpark's estimated \$280 million cost through the proceeds of a half-cent sales tax, have had no independent way to judge the design. Brooke Hill, a county spokesman, said the design review board meets behind closed doors because it is not a decision-making panel, and is thus exempt from Ohio's open-meetings law.

This much is known: The Reds ballpark will be part of a revitalized Cincinnati riverfront that also includes a new stadium for the Cincinnati Bengals, a slimmed-down riverfront freeway, and 55 acres of new parkland along the water. *Steven Litt*

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“Snout” house gives neighbors only garage views (far left); alternative scheme (left) preserves garage and street-side friendliness.

Portland Says, ‘Out with the Snout’

Zoning In Portland, Oregon, a new law that limits the massing and siting of new single-family homes has developers seeing red (ink). Specifically, the law targets the so-called “snout” house: a dwelling that foregoes front-porch friendliness for two- (or more-) car-garage street frontage.

It’s no surprise that Portland, a city of urban planning virtue, would take such an aggressive stance. In the 1960s and 1970s, the city imposed growth limits before anyone had heard of sprawl, knocked down a freeway and built an enormous city park in its place, and established one of the nation’s first light-rail transportation systems. But in the process, the local government diminished the size of residential lots

available within Portland’s city limits.

The loosely worded snout house law states that a garage cannot dominate the front of the house or protrude, the main entrance should be close to the street and identifiable from the sidewalk, and the street side of the house must have a minimum number of doors and windows. Portland city council members are summarizing these guidelines in what’s being called the “trick-or-treat test.” If a seven-year-old can easily locate your front door at night, the design is in the clear.

“You can still build an ugly house in Portland,” City Commissioner Charlie Hales told the *New York Times*. “But now you just have to work at it a lot harder.” *M.O.*

office to design a biomedical engineering research center and **Rafael Viñoly Architects** to design the \$15 million Nasher Museum of Art.

A new report by the **U.S. General Accounting Office** says that \$4 billion is needed to complete all the repairs and renovations needed in federal buildings. Further, they blasted the **General Services Administration** for mismanaging the millions they’ve already received for improvements, which have averaged \$660 million annually for the last decade. In its 2001 budget requests, the GSA is requesting \$721 million for this line item. The average age of a federal building is 49 years.

Rem Koolhaas, this year’s Pritzker Prize laureate, is designing a store

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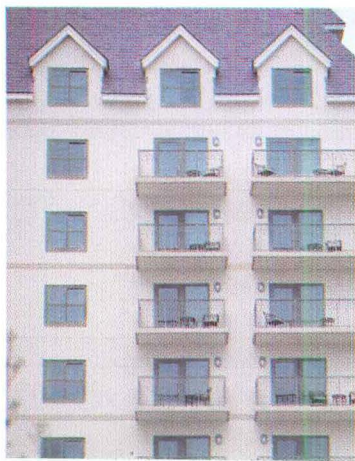


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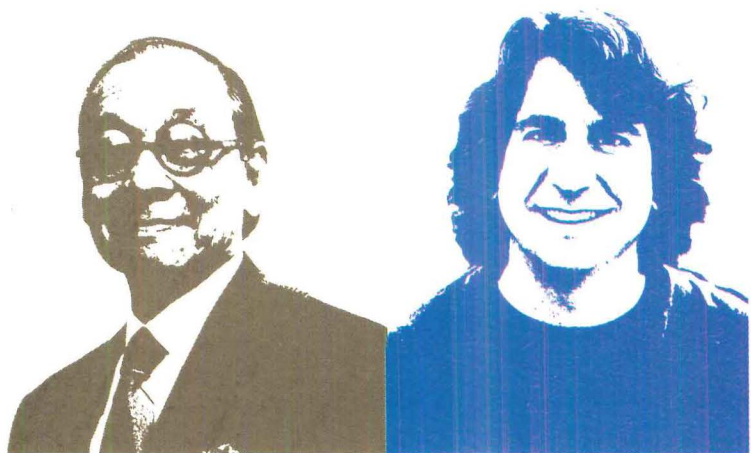
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Color portraits: Architects Pei (left) and Rockwell (right) wear the colors they named for Pantone.

Pei, Rockwell Name New Colors for Pantone

Colorful Personalities Architects I.M. Pei and David Rockwell are among the 14 celebrities chosen to name new hues for Pantone, the company that standardizes colors for the design industries. Pei chose the name Icarus for Pantone 7531 because the greenish gray seemed to him to be sun-faded. The vivid, dark-blue Beachglass (Pantone 7455) reminded Rockwell, who envisions using the color in an airport terminal, of a piece of glass he once found at the beach. Also in the collection are colors dubbed by illustrator Mary GrandPré (a sunny gold called Porta Pera Yellow), window dresser Simon Doonan (a bright orange called Chica Chica Boom), and fashion designer Randolph Duke (a peachy color called Foundation). *M.O.*

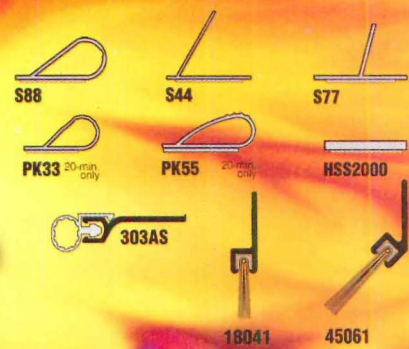
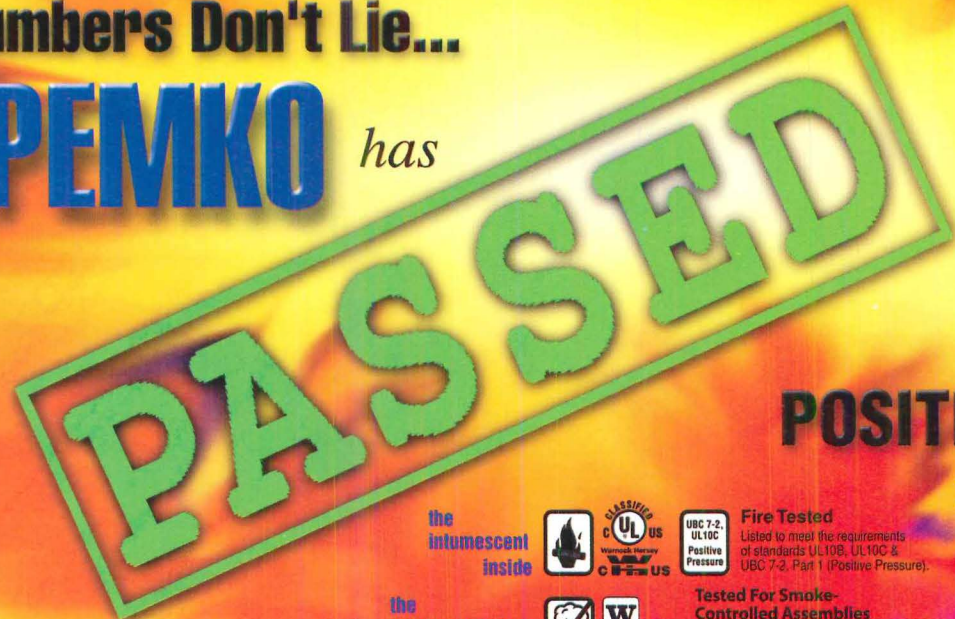
for Italian atelier **Prada** in New York City's Union Square.

Egyptian government officials have reversed a decree that prevented demolishing historic palaces and villas and replacing them with new buildings. This law has preserved the views along the Nile River, which remains virtually building-free. Preservationists are not amused: "In Cairo and Alexandria, it could change the entire atmosphere and create an image of Los Angeles," said one.

At the AIA's annual convention last month, **Zaha Hadid** announced two new commissions: a ski jump to replace antiquated Olympic facilities in Innsbruck, Austria, and a ferry terminal for Salerno, Italy.

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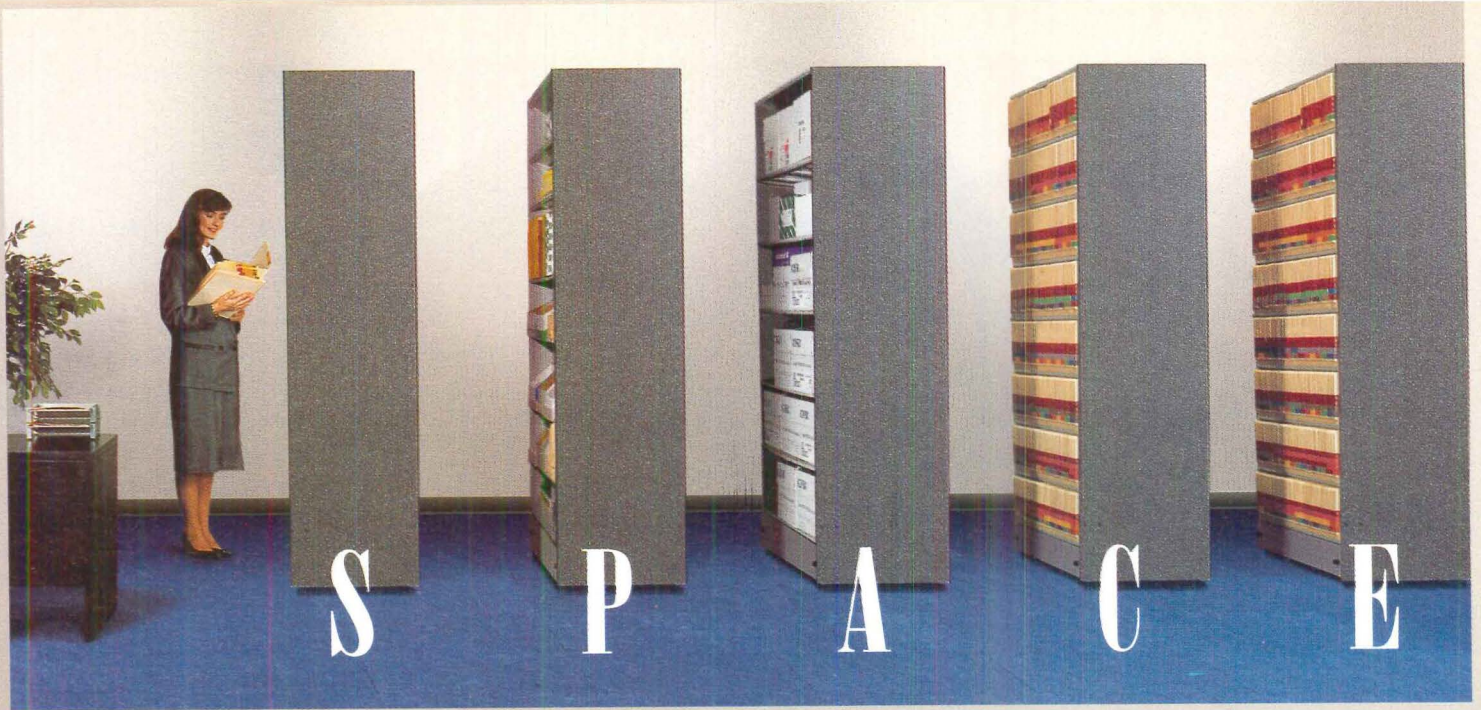
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Calendar

Exhibitions

Bordeaux, France

FAT FOa muf: Young London architecture, at the Arc en Rêve Centre d'Architecture; (+33) 5-56-52-78-36.

Chicago

Bilbao: The Transformation of a City, at the Art Institute of Chicago through July 16; (312) 443-3600.

Many Shades of Green, at Archeworks through August 15; (312) 867-7254.

Los Angeles

Making a Prince's Museum: Drawings for the Late-18th-Century Redecoration of the Villa Borghese in Rome, at the J. Paul Getty Museum, June 17–September 10; www.getty.org.

London

Art Nouveau 1880–1914, at the Victoria and Albert Museum through July 30; www.vam.ac.uk.

Montreal

Les Lieux de la Couleur: An Installation by Saucier + Perrotte Architects, at the Canadian Centre for Architecture through July 3; (514) 939-7000.

Shaping the Great City: Modern Architecture in Central Europe, 1890–1937, at the Canadian Centre for Architecture through October 15; (514) 939-7000.

New York City

Making Choices: Modern Living 1, at the Museum of Modern Art through July 26; (212) 708-9400.

Shigeru Ban: A Paper Arch, at the Museum of Modern Art through August 1; (212) 708-9400.

National Design Triennial: Design Culture Now, at the Smithsonian Cooper-Hewitt, National Design Museum through August 6; (212) 849-8400.

Kahn's Modern Monuments, at the Museum of Modern Art through August 22; (212) 708-9400.

Tiborocity: Design and Undesign by Tibor Kalman, at the New Museum through August 27; (212) 219-1222.

A Century of Design, Part II: 1925–1950, at the Metropolitan Museum of Art through October 29; (212) 535-7710.

The New York Century: World Capital Home Town, 1900–2000, at the Museum of the City of New York through February 4, 2001; (212) 534-1672.

Philadelphia

Master Works of Philadelphia Architects: Highlights from the Collections of the Athenaeum, at the Athenaeum, through October 13; (215) 925-2688.

Washington, D.C.

A Way of Life: An Apprenticeship with Frank Lloyd Wright, 1948–49, at the Octagon Museum through June 23; (202) 638-3221.

Frank Lloyd Wright: Windows of the Darwin D. Martin House, at the National Building Museum through August 20; (202) 272-2448.

Reinvigorating the Cities: Smart Growth and Choices for Change, at the National Building Museum through September 6; (202) 272-2448.

The Triumph of the Baroque: Architecture in Europe 1600–1750, at the National Gallery of Art through October 9; www.nga.gov.

Conferences

Reinventing Space: Beyond the Boundaries of the 20th Century Jerusalem, June 11–14; www.jersemar.org.il.

NeoCon 2000 Chicago, June 12–14; www.neocon00.com.

50th International Design Conference in Aspen Aspen, Colorado, June 14–17; www.idca.org.



When curator Ellen Christensen read the unpublished diaries of Dr. Edith Farnsworth, who commissioned one of the 20th century's most famous buildings from Mies van der Rohe, she realized that this formidable woman's story is inextricably linked with that of her house. **The Farnsworth House** examines the relationship between client and architect and how it might have affected the evolution of the design. When Farnsworth later derided the positive reception of the house, she sparked the debate that this show presents in detail. At the Chicago Architecture Foundation Atrium, June 15–August 20; (312) 922-3432.

53rd Annual Meeting of the Society of Architectural Historians Miami, June 14–18; www.sah.org.

Congress for New Urbanism 2000 Portland, Oregon, June 15–18; www.cnu.org.

Construction Specifications Institute Atlanta, June 22–25; www.csinet.org.

27th International Making Cities Livable Conference Vienna, July 4–8; www.livablecities.org.

National Workshop on State Building Energy Codes New Orleans, July 10–12; www.energycodes.org.

Preserving the Recent Past Philadelphia, October 11–13; (202) 343-6011.

Seventh Conference of the International Association for the Study of Traditional Environments Trani, Italy, October 12–17; www.arch.ced.berkeley.edu/research/iaste.

Uniting the Useful with the Beautiful: The Architecture of the Arts and Crafts Movement Pattee, Iowa, October 19–21; www.hotelpattee.com.

Competitions

Palos Verdes Art Center International Architectural Design Competition Deadline July 1; www.pvartcenter.org.

Sydney Town Hall Precinct International Design Competition Winners of the competition to design Sydney's civic center will share \$35,000; deadline August 18; www.cityofsydney.nsw.gov.au.

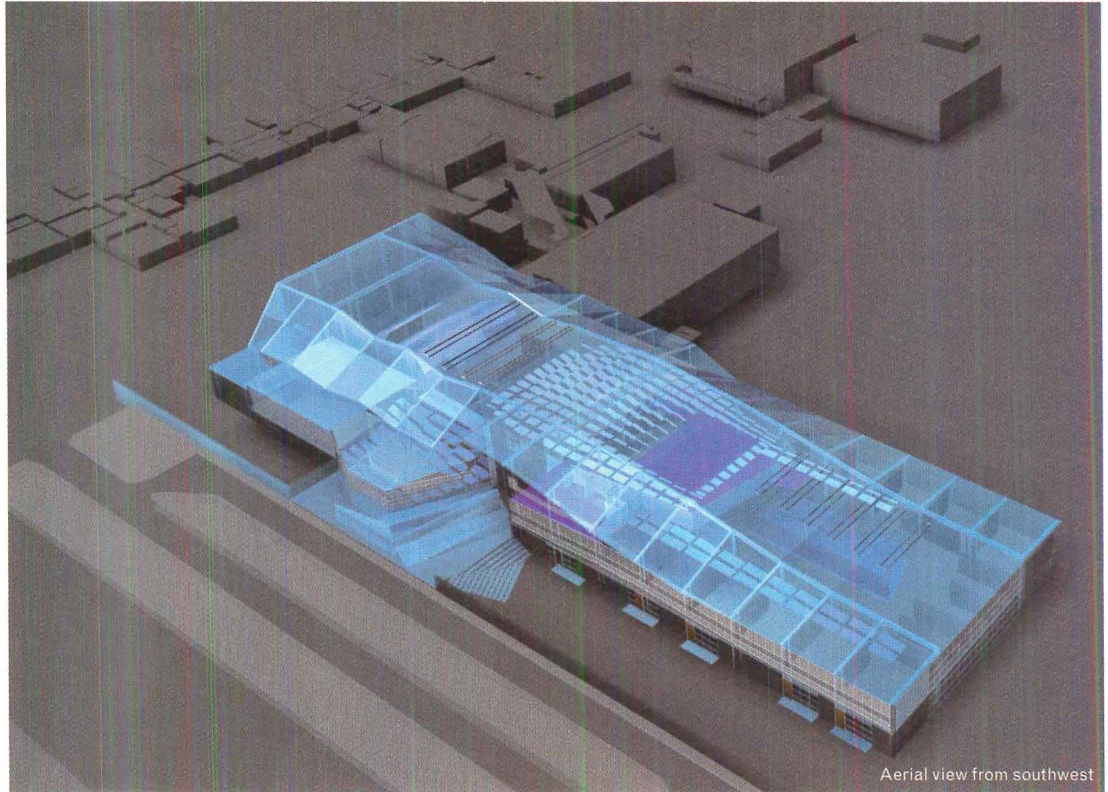
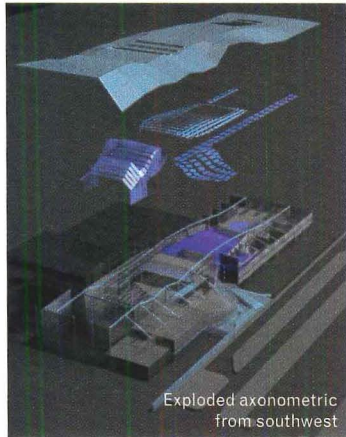
The James Marston Fitch Charitable Foundation Mid-Career Grants of up to \$10,000; deadline September 1; (212) 777-7800.



Washington Hall, center stage for theatre and cultural events at Notre Dame.
Built in 1881, this modern Gothic structure was named by Father Sorin
himself, Notre Dame's founder, in honor of his great hero, George Washington.

On the Boards

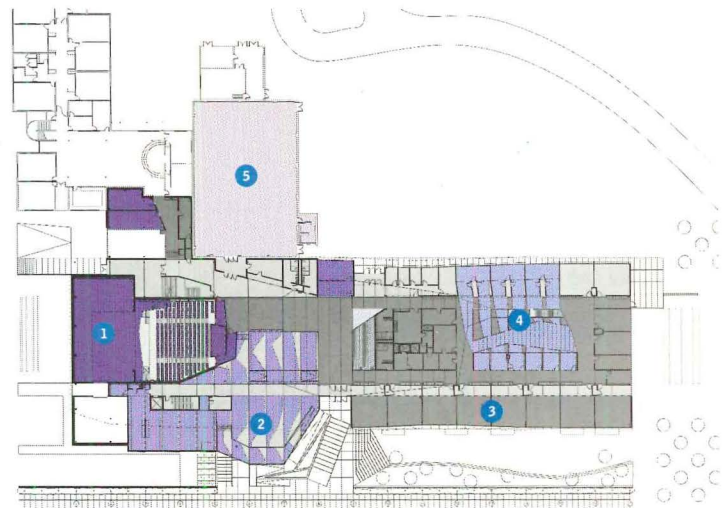
Michael McInturf Architects,
Cincinnati Country Day
School Master Plan and Phase
One Implementation



It is not an obvious match: an architect known for his interest in the formal possibilities presented by computer animation programs, and a prestigious private school in the suburbs. In this case, however, it makes perfect sense. The Cincinnati Country Day School's curriculum has a strong focus on technology and the connections between different areas of study. Michael McInturf, who designed the New York Presbyterian Church with Greg Lynn and Douglas Garofalo (October 1999, page 88), has developed a master plan and phased building program that will give clear form to these pedagogical approaches.

The compact International Style campus is set amid 53 acres of rolling hills and woodlands. McInturf took this topographical element and effectively pulled it

over a group of existing buildings. This new, galvanized-aluminum roof blankets the 100,000-square-foot structure (which incorporates parts of the original buildings), bulging and dipping in response to the different spaces underneath: A three-story theater creates a hillock, and a lip rises as a canopy over the primary entrance. Inside, McInturf's combination of new and old buildings will create three primary types of space: irregularly shaped areas for math, eating, and the arts, among others; smaller, more traditional classrooms; and the interstitial spaces where students will presumably do the same thing they do in schools everywhere—gossip, bustle around, and make lots of noise. Construction on the first phase will be complete in October. *Anne Guiney*



Main-level floor plan 1/48" = 1'

- 1 theater
- 2 dining
- 3 classrooms
- 4 faculty offices
- 5 existing gym

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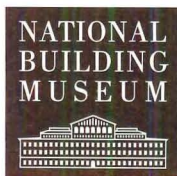
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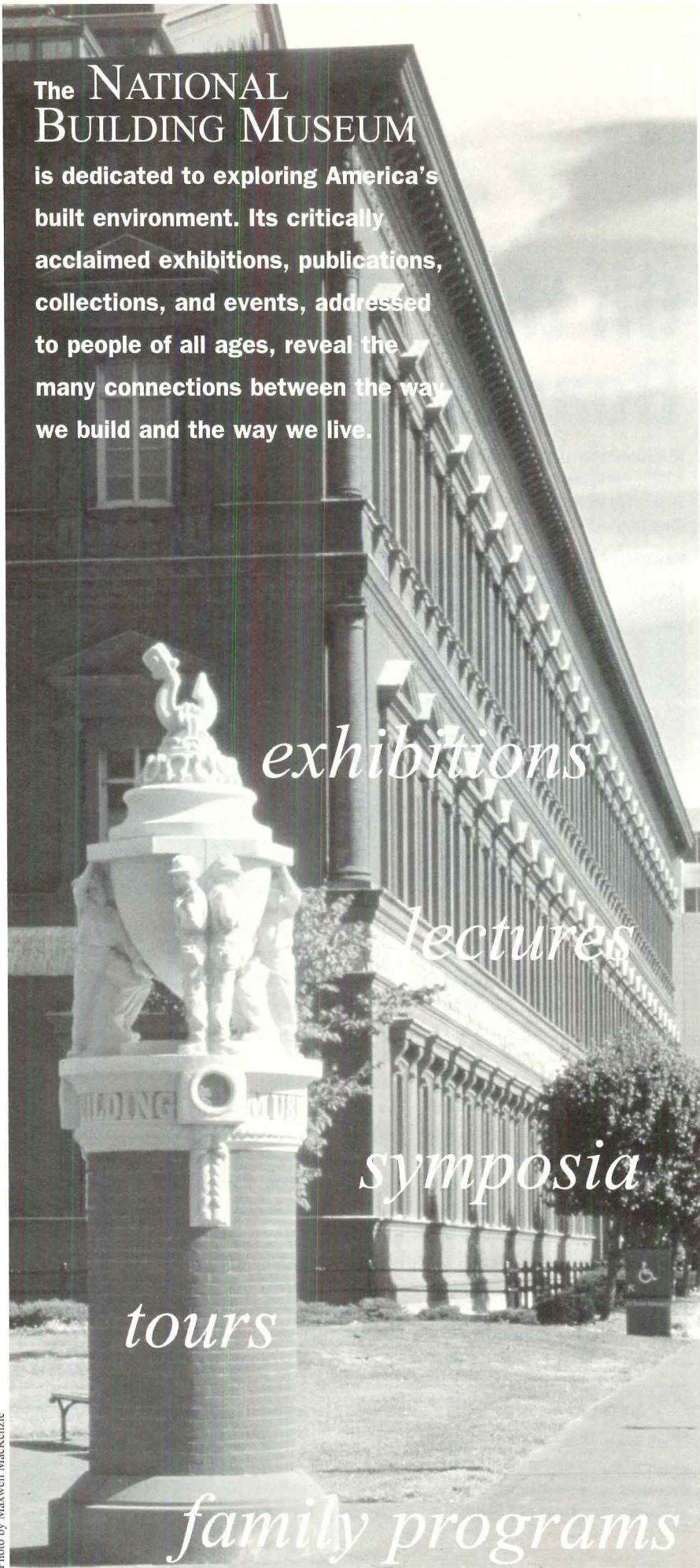
exhibitions

lectures

symposia

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family programs



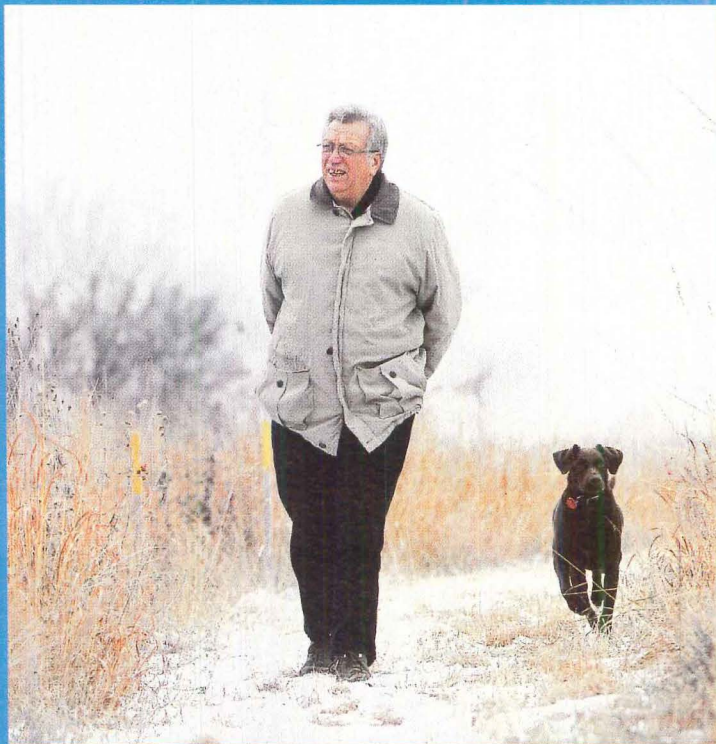
practice

“The two horns of the apocalypse loom equally sharp in the nightmares of this outrageously clean, green, and prospering city, which, as prospering cities always do, must choose between growing up or spreading out.”

Business, p. 68

“Unlike other heliodons, Cardiff’s adjustments can be made so quickly that all the lighting conditions possible in a single day can be viewed in minutes.”

Technology, p. 72



Prairie Revolution

A freethinking plant geneticist pushes a radical scheme to revive America’s blighted farm towns. **Michael Cannell** reports from the Kansas plains.

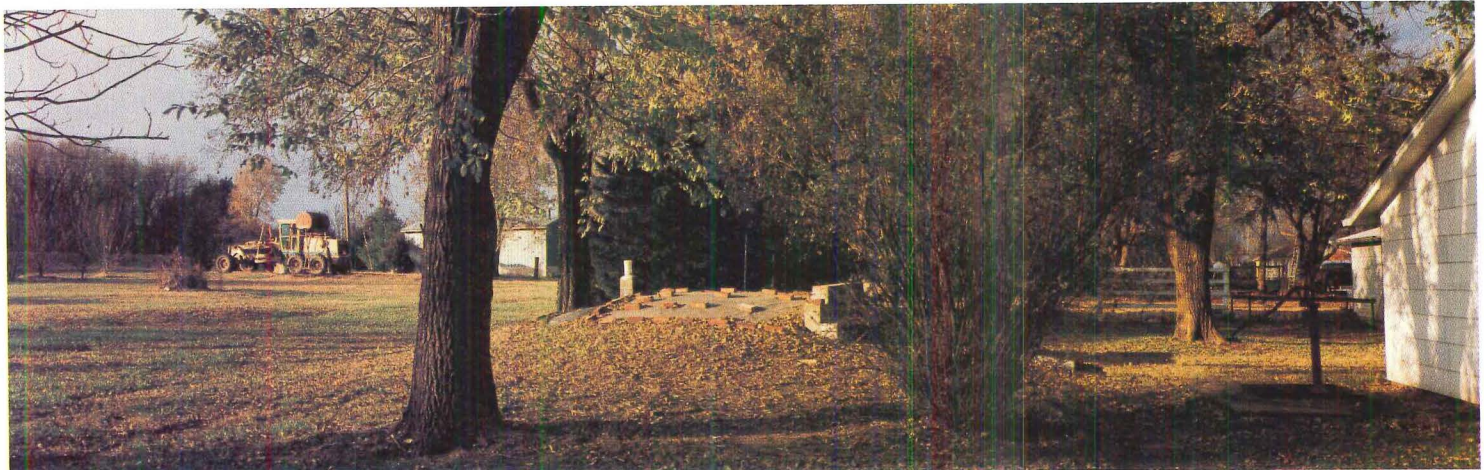
Policy Few travelers stray down the winding two-lane road that leads to Matfield Green, Kansas. But if they do, they most likely take it for a ghost town. Sandwiched between railroad tracks and the south fork of the Cottonwood River, this 50-person hamlet is a snapshot of rural failure. Pickup trucks decorate neglected backyards. Rusted stop signs tilt at cockeyed angles. The only sound is the bark of a faraway dog.

“Matfield Green is like a lot of abandoned towns throughout the Midwest and the Great Plains,” says Wes Jackson, a plant geneticist and fourth-generation Kansan, as he drives past shuttered, falling-down Victorian homes. “This is the story of rural America. This is poverty. Hillary Clinton says it takes a village to raise a child, but where are our villages?”

Jackson is doing more than his part to stop the 70-year slide suffered by America’s farming communities. In a series of personal essays Wes Jackson and his dog, Frieda, patrol the Land Institute’s 370 acres of virgin prairie.



Evie May's Yard, Matfield Green, Kansas



The Lawrence's Yard, Matfield Green, Kansas

published in *Becoming Native To This Place* (University Press of Kentucky, 1994), he urged readers to root themselves in a place they love, rather than treat land as a commodity for short-term exploitation. And for more than 20 years, Jackson has been working on a radical plan to restore prairie towns like Matfield Green. In his vision of the future, as much as a third of the U.S. population would form a new wave of settlers, reinhabiting small towns to live close to their food source. "Our academic, political, and even religious institutions encourage young people to leave these towns," he says. "I want them to go to college, of course, but then come home and dig in. Isn't this a better place to live than suburbia? Isn't it better to live where you can see your grandparents' graves and feel the sense of belonging?"

Jackson, 64, has been called a prairie prophet. But you'd never know it to meet him. With his weathered countenance and burly build, he looks more like a college football coach, which, in fact, he was. His large, callused hands reflect a childhood of barnyard chores on his family's farm

Wes Jackson uses the town of Matfield Green (above) as a case study in his campaign to restore prairie communities. "We're not here to improve this place," he says. "We're here to be in the presence of a town with a history of decline."

in the Kansas River Valley. Jackson came home to Kansas in 1976 from a tenured position at California State University at Sacramento to start the Land Institute, a nonprofit research center that seeks solutions to what he calls "the problem of agriculture." His goal: to replace destructive, petroleum-dependent farming with a new prairie paradigm that turns back much of the industrial revolution.

"I want to go all the way back to the basic questions of soil and water," he says. "I'm looking at a solution predicated on the way natural ecosystems work rather than on human cleverness. The town and its surrounding landscape should be part of a coherent system. When they're as one, all members prosper. When they're competing agents, all suffer. Right now, the landscape is seen as nothing but a quarry to be mined by the extractive economy." It isn't just the soil that suffered. The

county surrounding Matfield Green had a population of 8,600 in 1886. Today, only 3,000 people live there. Jackson wants to rebuild the fabric of small towns by rethinking the agribusiness that ruined them.

A century ago, settlers turned the American prairie into one of the most bountiful regions in history. Abetted by industrial agriculture, it continues to feed households from Milwaukee to Moscow. But, ironically, the same bounty that benefits distant cities depletes the heartland that produced it. An area eight times the size of Kansas is farmed in this country, the vast majority of which is planted with annual crops that require yearly plowing, which removes topsoil at 20 times its natural rate of replenishment. Meanwhile, a growing dependence on artificial fertilizers and pesticides poisons the water table. "Countless rural wells are so polluted that kids and pregnant women can't even drink the water," Jackson claims.

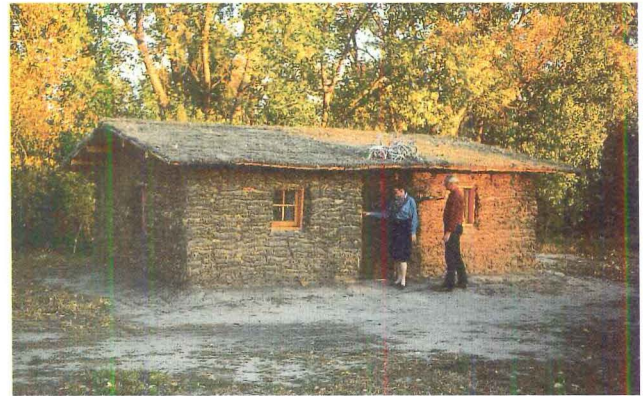
Jackson looks to the wisdom of nature to solve these problems. He and his 17 colleagues want to start over by imitating the productivity of the original tall-grass prairie. Natural prairies are composed of a blend of hardy perennials (plants that bloom each year). The perfectly adapted mix works together as a mutually supportive community. Their extensive

“Hillary Clinton says it takes a village to raise a child. But where are our villages? This is the story of rural America.”

roots hold the soil together and repel intruders, such as weeds and insects. Jackson wants to create a “domestic” prairie by growing a mix of specially bred rye, legumes, and sunflowers—a hodgepodge he calls “instant granola in a field.” These long-lived perennials would eliminate the need for yearly plowing and the erosion it causes. Like the natural prairie, it would run entirely on sunshine, water, and air.

Matfield Green is Jackson’s case study, a place through which to acquaint himself with the intimate scale of small-town economics. The Land Institute has made itself a community presence by renovating abandoned houses for visiting scientists and taking over an old elementary school for conferences and workshops. “We’re not here to improve this place,” he cautions. “We are here to be in the presence of a town with a history of decline. We are mindful of the reality by being in the reality. Rather than think up solutions in some abstract way from a university setting, we’re involved in a real place. The last thing we want to do is gentrify it.” Standing at a classroom blackboard, Jackson diagrams the calculus of sunlight and soil. He offers the technical explanations of a plant geneticist along with the biblical allusions of a devout Methodist and digs at such Rationalists as Descartes and Newton for disconnecting us from nature.

Jackson chose Matfield Green because it sits among one of the country’s last expanses of virgin prairie, but he has grown personally attached to it since visiting as a graduate student 40 years ago. “I’ve tried to figure out what’s so auspicious about *continued on page 149*



Preservation Saving Sod Houses

Homesteaders found barely a scrap of building timber when they settled on the grassy Great Plains in the late 1800s. Borrowing a trick from the Omaha and Pawnee Indians, they plowed sod into 100-pound bricks and built stolid, thick-walled dwellings. For all their crudeness, sod homes served the pioneers well by staying warm in winter and cool in summer.

The million or so sod homes that dotted the wind-swept plains from Kansas to the Dakotas eventually gave way to timber structures as railroads imported lumber. Only 100 or so sod homes still stand; a mere handful are inhabited. But there’s hope for the humble structures made famous by the prairie novels of Willa Cather and Laura Ingalls Wilder. Nebraskans in particular are rallying to save them from extinction. The 12-year-old Sod House Museum in Gothenburg, Nebraska, has become an unlikely attraction, drawing more than 60,000 visitors a

year during its five-month season. “Settlers could travel for four days in a wagon without seeing a tree. Necessity made them build these sod homes. We should feel some connection with that,” says Merle Block, who built the 200-square-foot museum (above) from 1,400 pieces of sod after studying examples in vintage photographs.

Meanwhile, the 180-member National Sod House Society, in Holdrege, Nebraska, organizes field trips to sod homes across four states. Membership was once limited to inhabitants of sod houses; even now, 95 percent of members are descended from sod house dwellers.

“The sod house has come to symbolize the hardy pioneer spirit,” says Roger Welsch, author of *Sod Walls* (J&L, 1991), “but they were actually pretty decent homes. The homesteaders didn’t want to eat supper on the patio. They wanted to escape the wind and sun for the closeness and darkness of a small inside space.” *M.C.*



Solomon River Oxbow, Ottawa County, Kansas

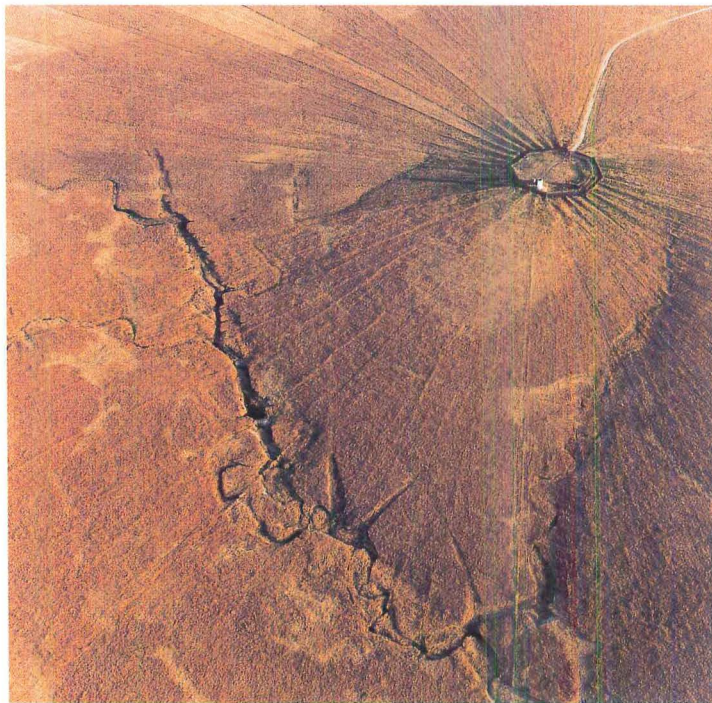
**“The town and its surrounding landscape should be part of a coherent system,”
Wes Jackson says. “When they are as one, all members prosper.”**



Where the Prairie Meets the Forest, North of Prince Albert, Saskatchewan



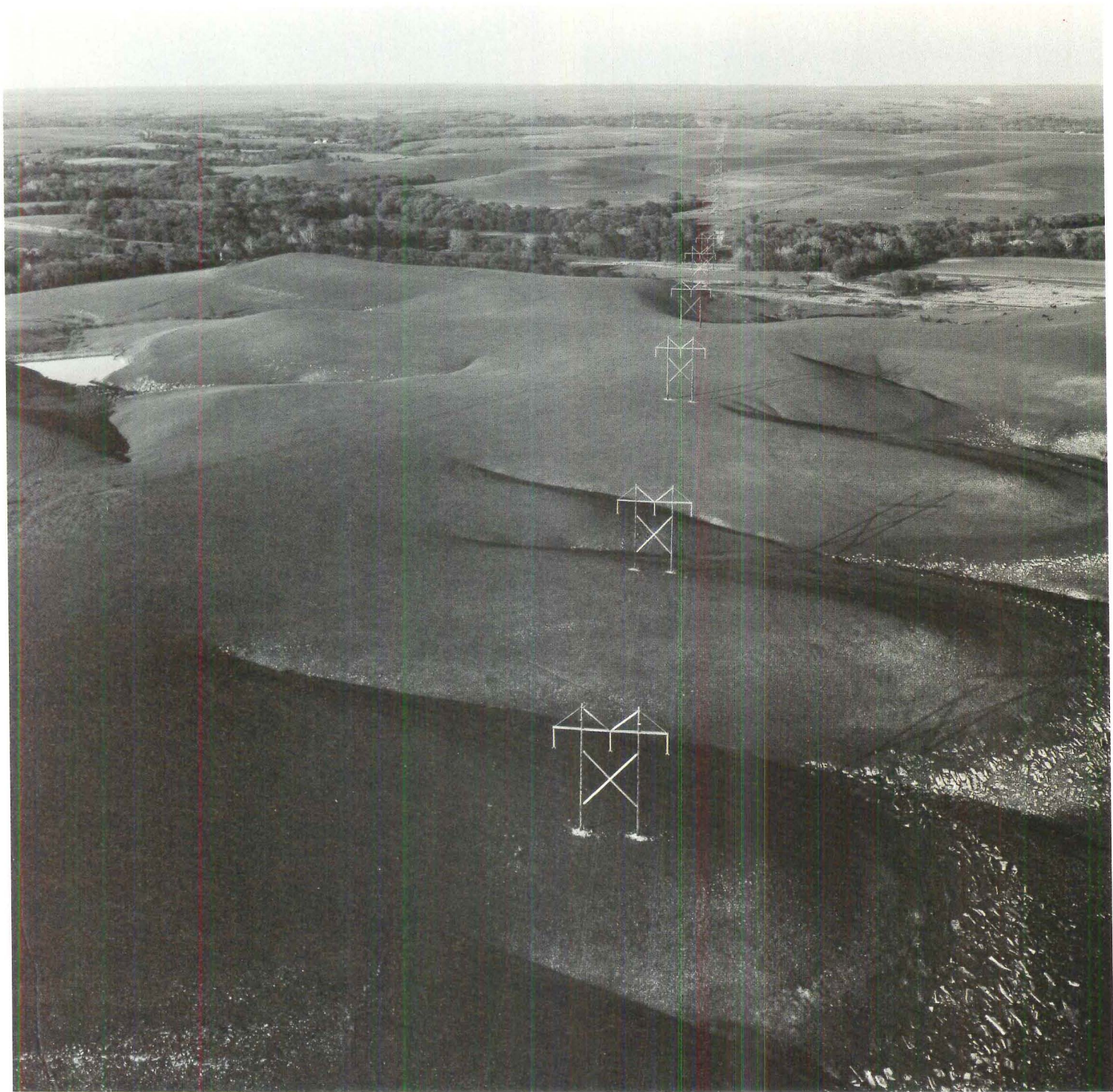
Rotational Grazing, Chase County, Kansas



East of Great Falls, Montana



Kansas Turnpike Intersecting the Flint Hills, Chase County, Kansas



Drummond Prairie, Midewin National Tallgrass Prairie, Illinois

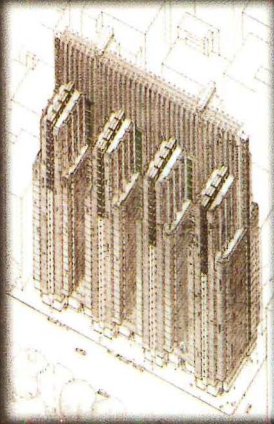


Power Lines Intersecting the Flint Hills East of Matfield Green, Kansas

“I’ve tried to figure out what’s so auspicious about this place,” Jackson says. “It’s hard to explain, like trying to define what love is.”

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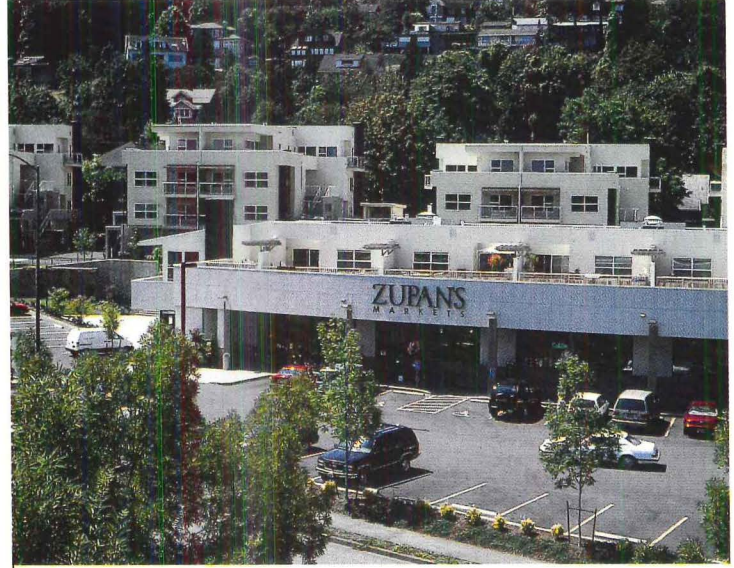
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Lobbyist and pitchman Gary Reddick (in glasses and black suit, front row) and his colleagues at Sienna Architecture Company know that density pays in Portland, Oregon. They push prospective clients to see every underused square foot as a new source of income. To the right, three tricks of their trade.



1 The Retail Strip Village Gary Reddick convinced an upscale food store to add rooftop apartments and a row of outlying townhouses. The affluent young tenants love the short commute downtown, but neighbors pitched a fit.

Loophole Masters

Will the new rules of smart growth turn architects into density entrepreneurs? **Lawrence W. Cheek** pounds the pavement with a new breed of designer devoted to exploiting underdeveloped sites.

Business If there's one thing that fills Portlanders with fear and loathing, it's the specter of Los Angeles. If there's one other, it's Manhattan. The two horns of the apocalypse loom equally sharp in the nightmares of this outrageously clean, green, and prospering city, which, as prospering cities always do, must choose between growing up or spreading out. In 1973 the Oregon legislature enacted a system of urban growth boundaries to corral sprawl, but politics and population keep poking at the fences—just last year the Portland metro area harvested another 5,300 acres of “urban reserve” land to accommodate 23,000 new housing units.

That way lies Los Angeles, and Gary Reddick, CEO of Sienna Architecture Company, doesn't want to go there. But by leading Portland in the other direction—vertically—aggressively proposing and promoting unconventional urban infill projects, he's being accused of

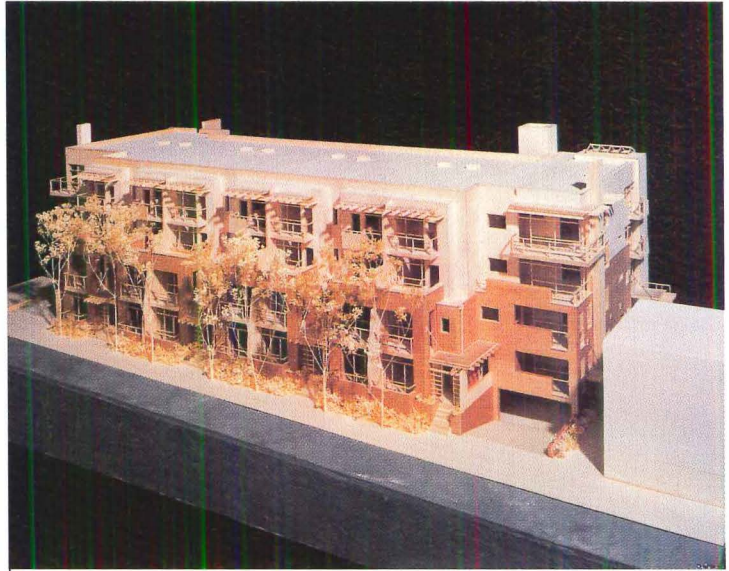
“Manhattanizing” the town. “We can count on seeing that word in an op-ed piece or letter every couple of months,” Reddick says. “It makes me want to ask, ‘Have you ever been to Manhattan?’ We've heard that accusation even when we were adding one story to a building. So we have to be as much educators as architects.”

Reddick is doing more than adding stories and educating; he's reconfiguring the traditional role of architects. He doesn't wait for clients to discover Sienna; he literally cruises the streets, looking for underdeveloped sites such as surface parking lots, then approaches the owners with ideas for high-density infill. He does little designing himself; he is lobbyist and pitchman, capitalizing on Portland's struggle to accommodate growth smartly. As more cities wrangle with these issues, more architects may take Reddick's lead—and probably can count on drawing fire because of it.

Reddick would seem, at first, miscast as a pitchman. The 55-year-old Oregon native talks softly and in carefully modulated tones, seldom seeming to italicize a strong word. But he's as persistent as an evangelist. In fact, says Portland city commissioner Charlie Hales, “It goes beyond education. ‘Proselytizing’ would be more accurate. But I love it. Somebody's got to get out there with these ideas.” Reddick has good P.R. instincts: Before breaking ground on a complicated townhouse project, he threw a block party for the neighbors and talked them through the construction. He may be mining a fundamental truth: Architects are better suited than developers for shepherding projects through thick-



2 The Vertical Add-On Reddick converted an automotive warehouse into 68 lofts and three parking levels in a crowded new arts district. He not only changed the building's function, he changed its profile by adding four new floors.



3 The Air Rights Cold Call Reddick noticed a parking lot a mile from downtown and cold-called the landowners. He persuaded them to use the asphalt's air rights to build a four-story, 20-unit condominium. He sweetened the deal for the reluctant owner by offering to do preliminary design work on spec.

ets of controversy because they can address real design issues, and their motives aren't so obviously self-serving.

Sienna began life in 1951 as JKS Architects, which for decades focused narrowly on retail design. When Reddick joined the firm in 1990, 85 percent of its work was for one client—Fred Meyer, a Pacific Northwest big-box chain. In 1994 JKS changed name and ownership, and reengineered itself for diversification. Today Fred Meyer endures as a major client, along with other retail and town planning work. But Reddick's passion is innovative urban development. "It's more challenging to make inner cities work than to build something out in a green field," Reddick says. "It really has me lit up."

One of his pet projects transformed a 92-year-old warehouse in the Pearl District, Portland's SoHo, into 68 residential lofts. Project architect Sharilyn Olson Rigdon added seismic fortifications, stacked four new floors onto the existing six, and infused the small (mostly 700 to 1,000 square feet) lofts with an industrial-strength urban attitude in plan and finish. Most units comprise a single room with a sleeping alcove; residents gaze at Portland's industrial skyline through massive seismic brace frames that slash across the windows. Customers have responded—with interior construction still in progress [in February 2000], 53 units were sold at prices from \$113,000 to \$573,000.

Macadam Village, a mixed-use urban retail strip three miles from downtown, took a more innovative approach to urban infill—and sparked more controversy. The tenant was an upscale grocery, with an

appendix of small shops totaling 26,650 square feet of retail. Sienna stacked an extra level of apartments on the roof, then added what Reddick calls a "transition" row of flats and townhouses behind it, buffering a neighborhood of single-family homes. Since the site slopes upward from the street, Reddick saw an Italian hill town. The neighbors behind saw red. Sienna's "transition" rose four stories and walled off most of their views of the Willamette River and Mt. Hood, Portland's white-mantled volcano looming in the distance. "There was a fairly pitched battle," admits Reddick. Since the project didn't require a zoning change or height variance, the neighborhood had no legal way to stop it. Reddick prevailed.

"We're at a defining moment as a city," Reddick says. "The choice is whether we're going to grow up and sparkle, or wave our hands and fall back." As he sees it, every retail development, every low-rise office complex, even every church hanging onto precious surface parking is denying the city, and itself, obvious opportunities. Every Sienna client pondering a store gets the push: Sell the air rights over your parking and even the store itself, and you get a new income source, dry parking in a notoriously drippy climate, and a hundred new customers living right on the site. What's not to like? Churches hear the same pitch with a moral overlay: Your parking lot is an opportunity to address Portland's need for affordable urban housing. At least one church, says Reddick, is at the schematic stage on a plan to provide housing and graduated care for its own senior members.

continued on page 155

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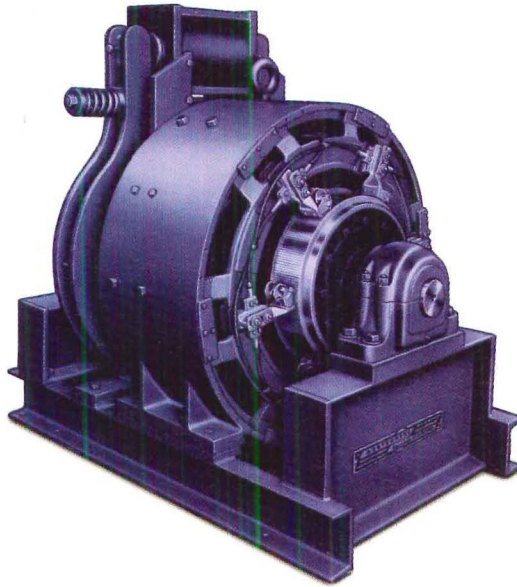
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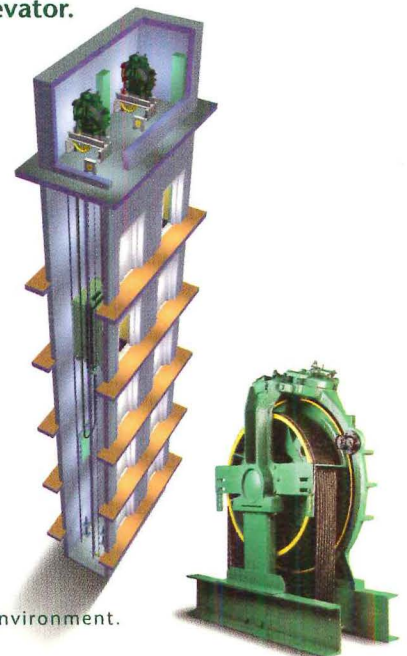
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Here Comes The Sun

A new sun machine helps British architects design with natural light. **Sara Hart** explains.

Technology England is famous for its clammy, overcast weather. But the sun shines in at least one location. Last year, the Welsh School of Architecture at Cardiff University, in Wales, unveiled the world's most advanced heliodon facility.

Heliodons (from the Greek word for "sun machine") are commonly used at architecture schools and building-science institutions to simulate exterior lighting conditions on scale models so that architects can make necessary adjustments early in the design process. What sets the \$300,000 Cardiff facility apart is its size and technical sophistication. Its 640 individually controlled, 13-watt fluorescent lamps are arrayed within a geodesic dome 26 feet in diameter. By calibrating the lights, technicians can represent a wide variety of external lighting conditions, determined by solar declination (season), rotation (time of day), and location (latitude). Other mechanisms allow them to simulate weather variations, from cloudy haze to high glare.

This may seem like a quaint, low-tech, labor-intensive production in the era of high-speed computer analysis and virtual reality, but senior research fellow Donald Alexander insists that studying scale models under an artificial sky is easier and, in most cases, more accurate than computer modeling. "Simple daylight [computer] calculations are often limited to standard shapes and glazing systems," he argues. "Only the top-end software systems provide the flexibility for detailed design and research, and these are still mostly in the hands of experts."

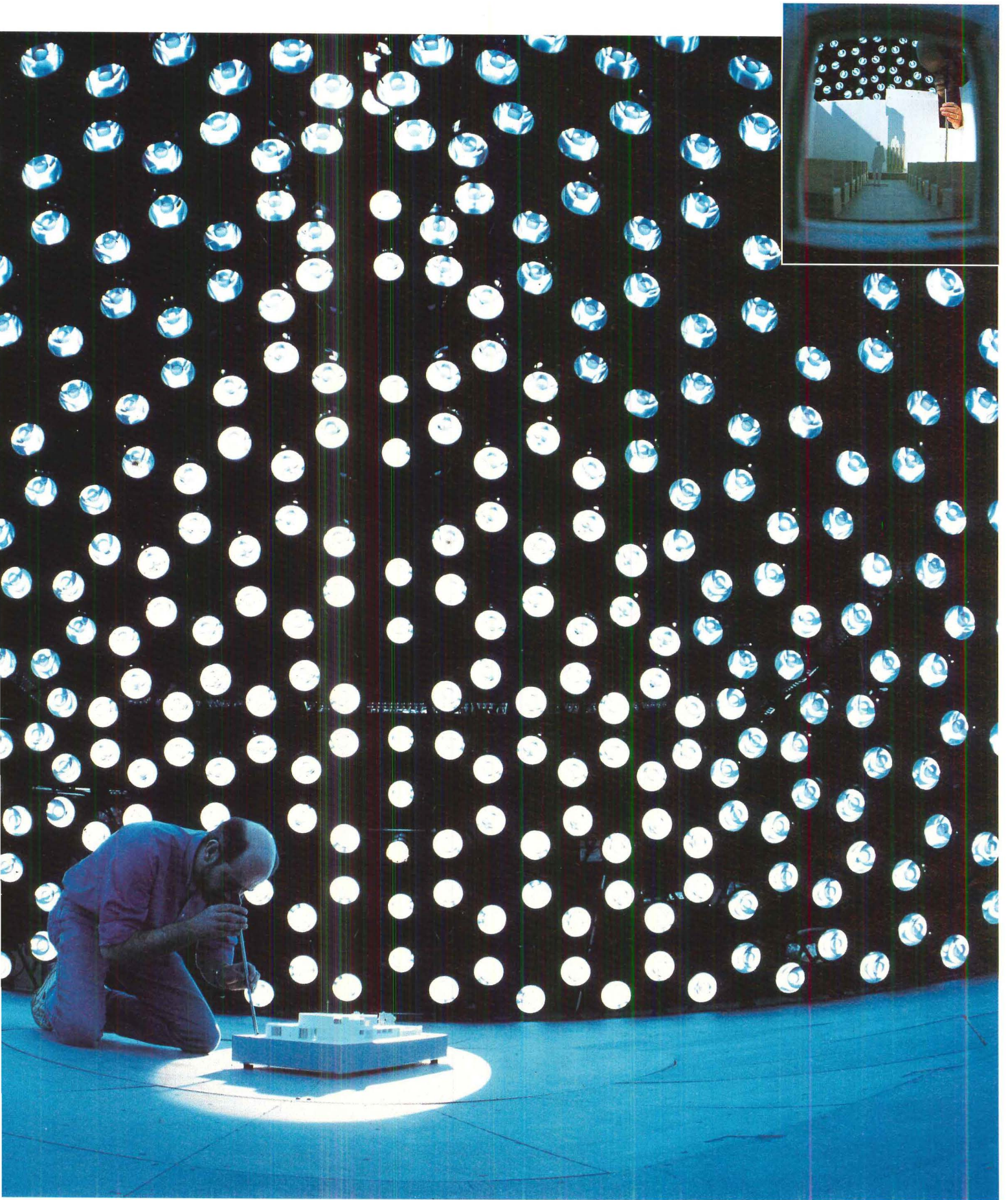
The Cardiff facility provides model-scopes and video cameras to record footage of quantitative and photometric measurements—light level, uniformity or glare, and quality of light. Unlike other heliodons, Cardiff's adjustments can be made so quickly that all the lighting conditions possible in a single day can be viewed in minutes. As architects exploit such new technologies as "smart" glazing and photovoltaics, and as pressure mounts to reduce energy consumption, heliodons may become a more popular tool. But usage doesn't come cheap. Cardiff charges architects \$775 to \$1,550 per day, depending on the tests.

Heliodons operate at numerous U.S. facilities, including the Lawrence Berkeley National Laboratory in Berkeley, California, and the Pacific Energy Center in San Francisco. ■

Research associate Huw Jenkins examines the play of light on the exterior of an architectural model of the Canton Uniting Church. He employs a device called a model scope to approximate the human-eye field of view. The device also allows him to check for sunbeam penetration and glare inside the church (inset).



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The Burden of History

What's it like to be Albert Speer's son and namesake—practicing architecture in Germany? **Michael Z. Wise** finds out.

Profile It's not easy to emerge from the shadow of a famous parent. In architecture, Eero Saarinen managed to make his mark after a period of partnership with his celebrated father, Eliel Saarinen. The sons of Frank Lloyd Wright and I.M. Pei have more quietly pursued their elders' career path. But what happens when the father is the profession's perhaps most demonic figure, the architect and armaments minister of Adolf Hitler?

The son of Albert Speer, an architect with the same name as the man condemned at the Nuremberg war crimes tribunal, has had a unique row to hoe in contemporary Germany. Now 65 and head of the country's

The children of members of Hitler's inner circle celebrate the Führer's birthday in 1943. The son of Albert Speer is standing in the back row, third from the right.

largest architecture and urban planning firm, Speer drew up the master plan for Expo 2000, opening this month in Hannover.

In 1937, Speer's father grabbed the world's attention when he designed the Third Reich's monumental neoclassical pavilion at the Paris International Exhibition. At Hannover, Albert Speer & Partners (AS&P) has reworked and expanded this city's existing trade-fair grounds for an entirely different kind of exhibition, weaving its terrain into the urban fabric and striving to create an area with strong chances for afterlife once the fair ends in late October.

The Hannover Expo includes a large central plaza and landscaped axes that bear but faint resemblance to the gargantuan imagery commonly evoked by the Speer name. "I am proud to work in the tradition of great German planners and, although many people do not believe me,

only very late and very little did I study the work of my father," Speer says. "It did not influence me, nor did it hamper me from independently wanting to create public squares and boulevards where they are appropriate."

Born in 1934, Speer grew up at Hitler's mountain retreat, the Berghof, in Obersalzberg, along with other families of the Nazi inner circle. Hitler occasionally dropped in at the Speer villa, where he drank cocoa and played with Albert and his five younger siblings. Their playmates included the children of Hitler's adjutant Martin Bormann and those of his physician Karl Brandt, who helped organize Nazi killings of handicapped youth. On formal occasions like the Führer's birthday, the Speer boys donned lederhosen and their sisters put bows in their braided hair to celebrate together with Eva Braun.

"It was a totally normal childhood," Speer says today. His impression of Hitler? "A nice uncle, from my childish perspective." His father, busy concocting bombastic designs for Berlin and later enslaving millions of laborers to supply weapons for the Wehrmacht, was rarely home. "He was not the kind of father who went over your homework." Nor was life within the eye of the storm wreaking death across Europe without emotional pressures. At around the age of 10, coinciding with the Reich's collapse and his father's arrest by the Allies, the young Speer developed a severe stutter. "You could say I've repressed all that," he says of the impediment's origin. "I really don't know anymore. But it was a severe handicap that I very consciously and actively combated."

Speer's stutter was absent for most of the three-hour interview, conducted in German in his office in Frankfurt, although it reasserted itself when discussing his father, who died in 1981. The distance between them was lifelong, something Speer attributes to circumstance rather than a moral judgment on his part. "The man whom I visited once a year in Spandau prison and who then came out was as foreign to me as one of my professors. An emotional connection did not exist. This had nothing to do with him or my confrontation with his life."

Nonetheless, according to Dieter Bartetzko, architecture critic for the daily *Frankfurter Allgemeine Zeitung*, "He has an unconscious compulsion to show that he's different from his father." Bartetzko sees this in AS&P's designs and the way the firm is run, describing Speer's urban schemes as socially minded and humanely scaled, without the pronounced anti-monumentalism of some postwar German architecture. "He's a very generous and liberal boss," Bartetzko adds.

Never did Albert Speer consider changing his name, which he is the third generation to hold. (Germans generally do not use the tag "junior" or "the third.") Family tradition made his career choice "more or less inevitable," since not only his father, but his grandfather and great-grandfather were also architects. After completing his studies in Munich, Speer said he was only able to gain confidence in speaking following a 1964 bus trip around the United States. Americans, Speer recalled, have a "more relaxed way of dealing with people, and so for the first time I was able to overcome my inhibitions." Along the way, he stopped to visit the influential city planner Edmund Bacon in Philadelphia; and architect Lawrence Halprin in San Francisco.



Albert Speer's (top left) firm produces wide-ranging work around the world (clockwise from top right): the winner in an international competition for a new town plan in Chongqing, China, including a skyscraper to house the Communist administration (1998); a sustainable satellite town in Belize; and "a city within a city" in Riyadh for the staff of the Ministry of Foreign Affairs, encompassing housing, schools, and community facilities (completed 1987).



“He was not the kind of father who went over your homework,” says Speer of his notorious parent, chief architect of the Third Reich.

“The openness with which I was received in all these offices greatly impressed me and influenced my way of running an office,” Speer said. “This has always been a tremendously democratic office. We have a system of internal workshops where projects are discussed. I have four partners who share in management. I don’t know everything that’s going on in this office and I don’t want to know.” As a result, the work shows no signature style. AS&P’s team of 90 architects and planners worked on over 250 projects last year. Current efforts are highly varied, including a proposal for Europe’s tallest skyscraper, a competition entry with Coop Himmelb(l)au for the Olympic village at the 2004 Athens Summer Games, and a new city in the Central American nation of Belize.

The patriarchal legacy has cut both ways, creating career opportunities while placing others out of bounds. Speer prides himself on having built his practice upon anonymous competitions, while lamenting

Albert, at age eight, is seated in the front seat of the car on an outing in 1943 with his father and siblings.

that being Albert Speer has thwarted him from working in unified Berlin. Speer stayed away from contests for prestige government projects in the new capital—“for obvious reasons”—but he has vied for other major commissions there. Having lost every job so far, he says he faces “discrimination by virtue of consanguinity.”

“I’ve heard about instances where we were as strong as others in competition, but then someone says, ‘Does it have to be Speer? We’d prefer to take another.’” On the other hand, Speer has hardly been shut out of the revived metropolis where all that remains of his father’s grandiose plans are a few dozen streetlamps. He chaired the jury that chose the design of the Lehrterbahnhof, soon to be Berlin’s largest railway station. Speer also served on the jury *continued on page 156*

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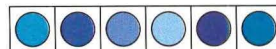
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Review

Modern Living, Museum of Modern Art, New York City; *Modern Living 1* closes August 22; *Modern Living 2* closes September 26.

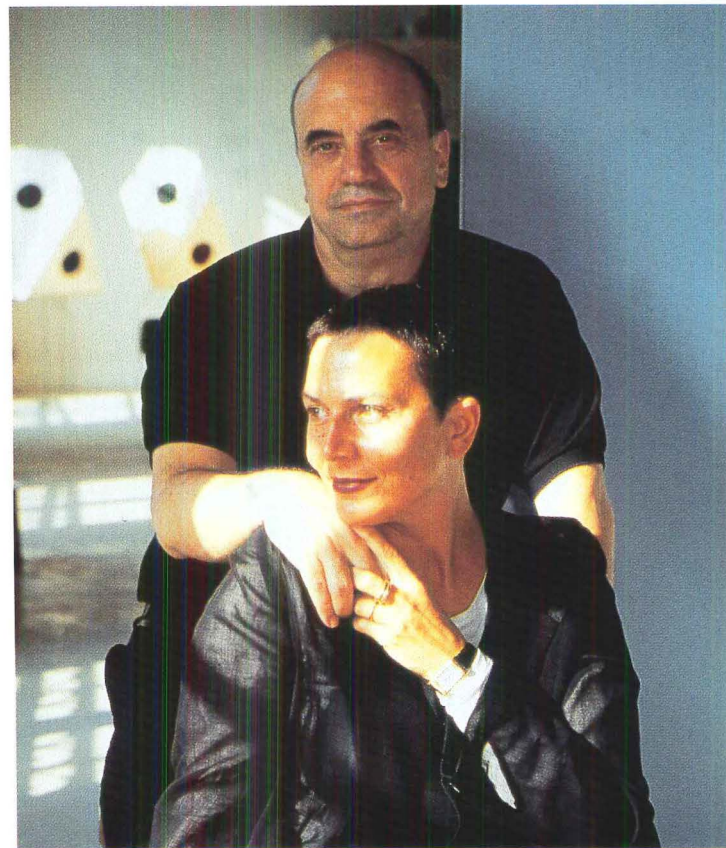
In the years after World War I, many European artists, architects, and designers believed that through their work, they could reorder society. The idealistic fervor of such movements as the Bauhaus, De Stijl, and the Constructivists provides the starting point for *Modern Living*, at the Museum of Modern Art. The show is divided into two parts, the first of which examines the beginnings of modern design in these European movements, and the second, how their utopian ideals informed the more pragmatic approaches taken by American and Scandinavian designers a few decades later.

Modern Living 1 focuses on Gerrit Rietveld, Marcel Breuer, Mies van der Rohe, and other early-20th-century modernists. Much of the work

is strikingly familiar: Breuer's wood, wicker, and chrome Cesca chair is a common fixture in apartments today, and has traded its avant-gardism for the patina of a classic.

Modern Living 2 turns to the United States after World War II, when the combination of prosperity, new manufacturing technologies, and postwar optimism ushered modern design into everyday life. Charles and Ray Eames, George Nelson, and Finnish émigré Eero Saarinen tempered the socialist politics and chilly chrome of their predecessors with a more humanist approach; they also succeeded in getting their work more widely distributed.

Both groups ultimately met with widespread acceptance, which took the edge off their radicalism. *Modern Living* challenges this easy familiarity of these iconic designs by placing them alongside their lesser-known contemporaries: Le Corbusier's famous chaise sits near color constructions by Theo van Doesburg, who wrote manifestos declaring the end of art. The show reconnects the chaise to its origins as an envoy from the future, and sketches out the era's tempestuous marriage of design and politics. *Anne Guiney*



'Less Aesthetics, More Ethics'

This year's Venice Biennale intends to forge a new direction for global architecture. **Richard Ingersoll** gets a preview from its director, Massimiliano Fuksas.

Interview Since 1980, the Venice Biennale has hosted an independent section devoted to architecture. While the first of these group shows, organized by Paolo Portoghesi, served as the apotheosis of post-modernism, none of the five successive attempts has been quite as epoch-making. Italian architect Massimiliano Fuksas, in collaboration with his wife, Dorian (who is also a partner in his practice, both pictured above), is presiding over the current Biennale, opening this month and on view until October. It promises to become a watershed event for architecture culture—an expectation fueled both by Fuksas' own quixotic per-

sonality and the choice of themes and the media used to deal with them. The architectural component of the Biennale has already been open for several months as a website (www.labiennale.org), in which architecture, urban projects, and theoretical debates have been exhibited online, open to interaction. This virtual exhibition will survive as an ongoing, mutable catalog after the five-month event is dismantled.

Like most leading Italian architects, the 56-year-old Fuksas made his reputation outside of Italy. Although he has maintained an office in Rome since 1967 and has realized numerous large-scale projects in Italy, such as schools, housing, and cemeteries, his most widely published commissions have been built in France and, more recently, Austria. (He maintains offices in Paris and Vienna.) A corpulent man with a wild glint in his eyes, Fuksas conveys through the warmth of his being and in the exuberance of his works a restless sensuality and unending desire to promote a culture of liberation. Fuksas has no set sensibility; the appeal of his works is derived from his unpredictable sense of adventure. It might be telling that part of his design process involves painting: While a student in Rome, he frequented the studio of the great metaphysical painter Giorgio de Chirico and, ever since, has used a messy gouache technique to conceptualize his projects.

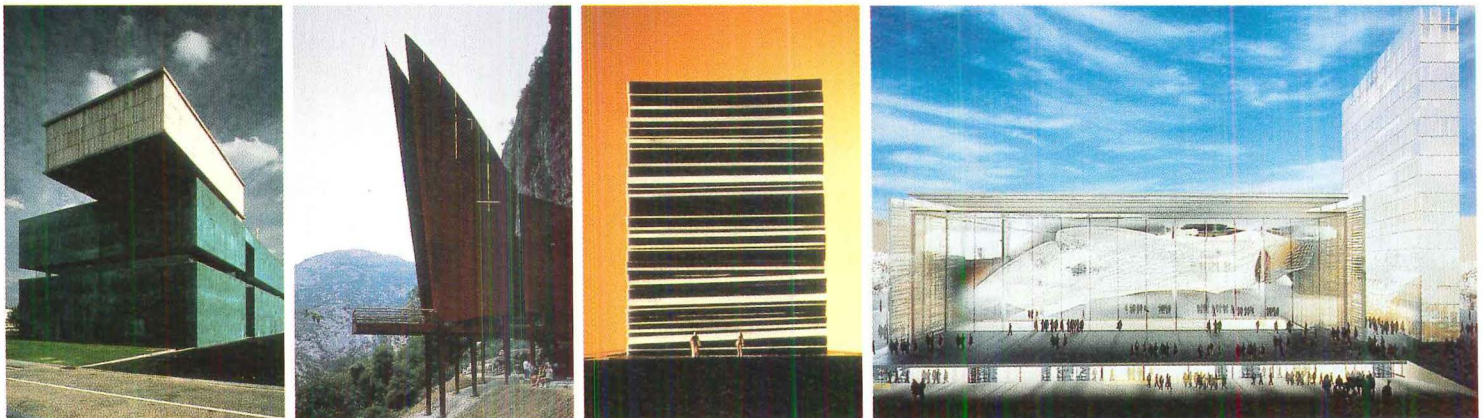
His early works, conceived with longtime associate Anna Maria Sacconi, were public projects in which he tended to subvert the conventional signifiers of architecture. For example, his gymnasium at Paliano (1979–85) features a rotated Palladian facade, giving the building the appearance of slipping down the hill. “Architecture is not a language,” he insists, and should thus be free of self-referential mannerisms, devoting itself instead to the peculiarities of every situation. The entry to the grottoes of Niaux, in the south of France (1988–93)—a stairway and look-out platform wedged between two parallel walls made of leaves of corten steel—deepens the mystery of the site. In other projects, such as the Limoges Law School (1996), bulging shapes seem to be escaping from the orthogonal determinants of the rest of the structure.

Fuksas’ role in Italian architecture has escalated during the past two years, first with his appointment as the director of the Architecture Biennale, and subsequently with his assumption, after the death of Bruno Zevi, of the widely circulated architecture column in the weekly magazine *L’Espresso*. The most recent of his accomplishments, however, is winning the competition for a new convention center in Rome, one of the country’s most coveted public projects in this age.


For the Biennale, Fuksas has organized a range of installations, under the rubric of the theme “Città: Less Aesthetics, More Ethics,” to fill the Corderia, a 1,000-foot-long rope-making shed, and the spaces surrounding the Venice Arsenal. Among the works that will occupy this historic shipbuilding and factory area are full-scale constructions of six prefabricated houses designed by Jean Prouvé for postwar rebuilding; an installation of Kristof Wodisczko’s homeless vehicles; Ilya and Emilia Kabakov’s Holocaust memorial; and a 600-foot-long span of 39 screens with continuous projections of contemporary metropolitan areas (Moscow, Calcutta, Mexico City, Cairo, Naples, Hong Kong, Shanghai, Manila, and Las Vegas). A special section dedicated to “space” will feature a full-scale model of the satellite laboratory, 500 square meters in area, currently being prepared as a joint venture between Alenia Spazio, NASA, and various European nations. The rest of the show comprises winning entries in the Biennale’s competition for ideas on the 21st-century city.

Richard Ingersoll: Your choice of the theme “Città” comes at a time when many urban theorists argue that the city no longer exists, preferring a term such as “urban realm.” Why focus on “city” at this moment in history?

Massimiliano Fuksas: We chose “city” because it is the last word known to us for a certain phenomenon of human existence. Perhaps it has been replaced by such concepts as “urban realm” and “megalopolis,” but “city” still conveys that essential *continued on page 157*



From left: Fuksas’ art school in Bordeaux contrasts opaque copper-covered boxes with a floating, transparent, wood-slatted box. Steel wings compose the entrance pavilion to the Niaux caves in Ariège (1993). For the Shimon Peres Peace Institute in Israel, the building’s simple volume becomes complex by playing with translucency. The Convention Center in Rome is an air-hangar-like shell housing freeform organic volumes for exhibition halls.



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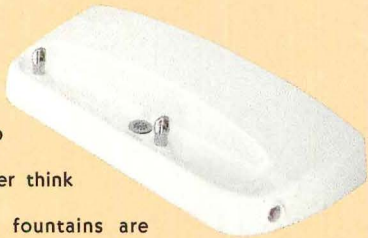


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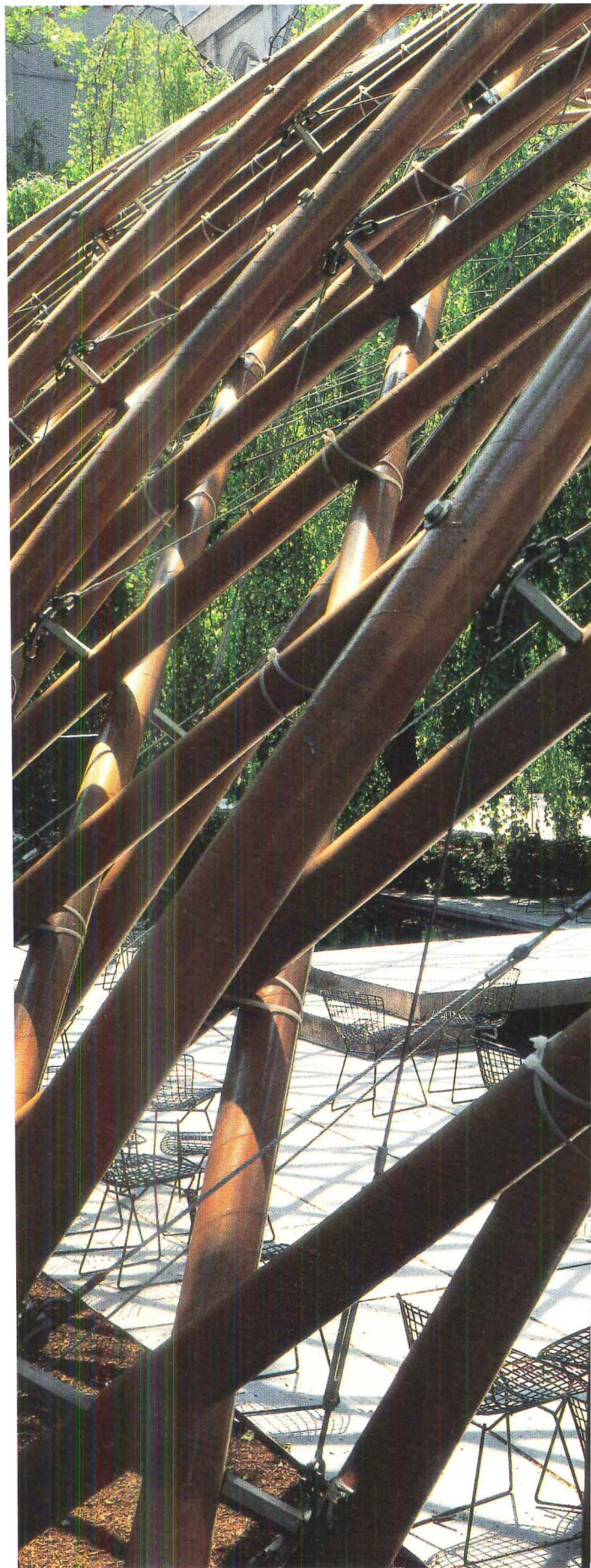
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Paper Bound

Japanese architect Shigeru Ban brings new meaning to the term “paper architect.” **Anne Guiney** watches his monumental folly, a canopy for MoMA’s garden, take shape.

Public Eye On a drizzly weekend this past April, visitors to New York’s Museum of Modern Art who happened to look out into the sculpture garden were treated to a strange spectacle. As hardhatted workers called out directions, an enormous lattice of cardboard tubes made its ponderous way over the wall from 54th Street. Attached to the side of the museum building at the second-floor level and at the base of the garden wall, the 87-foot-long, 64-foot wide, 30-foot high arch acts as a vaulted roof for a small stand of birches and the surrounding patio. The tubes, which are bolted together and reinforced with cables, curve by the force of their own weight, which, at a cumulative six tons, is considerable. After the structure was in place, and the cranes and trucks and walkie-talkies had cleared out, the Paper Arch regained the quality of lightness that its name suggests. Its netlike shadow moves across the garden throughout the day, the perfect squares of its grid becoming elongated diamonds as the sun’s angle grows more acute.

The miserable weather on installation day raised an obvious question: Won’t the cardboard get soggy? Not this kind: The trusses are $\frac{7}{8}$ -inch thick, and are waterproofed inside and out. The structure is the first U.S. project by Japanese architect Shigeru Ban, who first began experimenting with cardboard as a building material with his temporary housing designs for refugees in Rwanda and earthquake victims in Kobe. The MoMA installation, which will be up until August 1, uses the same lattice structure as his most ambitious paper project to date, the 46,000-square-foot Japanese pavilion for Expo 2000, in Hannover, Germany. In keeping with the Expo’s emphasis on sustainability, Hannover’s temporary building is made almost entirely of cardboard, and like the Paper Arch, will be recycled when it is dismantled. ■

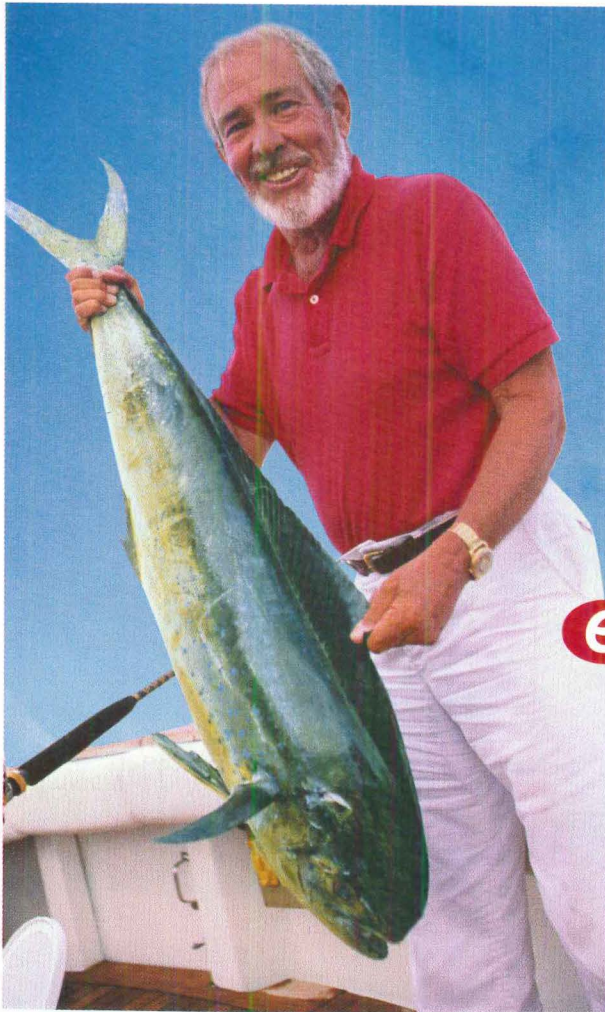




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Summer Reading

Not all architecture books fall into the coffee-table category. Here's a handful that will keep you occupied (and edified) this summer.



London firm Dunne + Raby is one of the 100 hot architecture firms to watch, according to critics' compilation *10x10: 10 Critics, 100 Architects*.

10x10: 10 Critics, 100 Architects, by Haig Beck and Jackie Cooper, Aaron Betsky, Roger Connah, Kristin Feireiss, et al. (Phaidon)

Anthologies of contemporary architecture, like museum group shows and biennials, always run the risk of amounting to disjointed jumbles—quantity and breadth the seemingly inevitable trade-offs for clear editorial or curatorial viewpoints. So what might one expect of *10x10*, a compilation of 10 international architecture critics' top-10 choices of "innovative, emerging" architectural practices? The resulting catalogue of 100 firms is, predictably, a *mélange*; every other page-spread a presentation of another name, another approach, another aesthetic.

Despite the apparent lack of argument (practices appear in alphabetical order, each accompanied by a brief descriptive text written by its nominating critic), ideas about globalism versus regionalism do, inadvertently, emerge—a result of the contrasts (and continuities) that are heightened by the schizophrenia inherent in a collective effort of this sort. Stereotypes are reinforced or fallen: another austere Swiss box, another contextual Latin-modern response; or a supercharged Greek deconstruction, a deformed Dutch monolith. Though some of the firms are odd inclusions (Will Bruder and Hodgetts + Fung hardly qualify as "emerging"), the book valuably introduces many unfamiliar names. The agitated graphic design collaborates in the book's simple goal—to offer a snapshot of today's Young Turks.

Cathy Lang Ho

The Clustered World: How We Live, What We Buy, and What It All Means About Who We Are, by Michael J. Weiss (Little, Brown)

In his previous book, *The Clustering of America* (1989), journalist Michael Weiss identified 40 general demographic groups to sketch a hazy picture of this nation. In *The Clustered World*, he discovers that a global economy has, ironically, fractured society even further: He offers 62 neat profiles that begin to live up to his book's ambitious title. Among the groups: "Country Squires," urban émigrés who still buy turkey bacon and enjoy a night in the theater, even out in the sticks; and "Norma Rae-ville," southeastern mill towns that favor tractor pulls and TV wrestling.

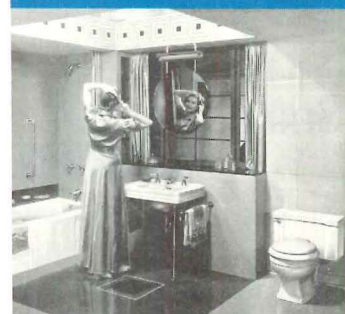
So how can this information serve architects? Weiss' didactic approach resists drawing the capital-C conclusion about society or the economy or whatever, instead presenting cheery maps, charts, and sidebars that illustrate how different entities—from Oprah's Book Club to salsa manufacturers—have increased their odds for marketing success by carefully targeting their audience. Nothing new. But if clusters can push everything from salsa to minivans, why not

decent housing or good design? You can identify your own cluster at <http://yawyl.claritas.com>. Mickey O'Connor

History of Shit, by Dominique Laporte, translated by Nadia Benabid and Rodolphe el-Khoury, (M.I.T. Press)

In *History of Shit*, author and psychoanalyst Dominique Laporte deftly identified the management of human waste, both personal and collective, as the genesis of modern society. From ancient aqueducts to slick modern plumbing, hygiene requirements and public health concerns were the basis of the reorganization of public space and public life. Nadia Benabid and Rodolphe el-Khoury's translation of this work, written by Laporte in Paris during the

Plumbing and the modernist project go hand in hand; advertisement from *House Beautiful* (May 1939).





Don't leave home without it: the sun-decked Penthouse pickup camper (1960s).

heady aftermath of the 1968 student revolt, skillfully preserves the author's sardonic tone: Laporte addressed shit with academically weighty arguments, effectively parodying scholarly practices by combining profanity and erudition. Notwithstanding Laporte's mock seriousness, el-Khoury's tightly written introduction helps readers understand the

relevance of *History of Shit* as an edifying literary work that also makes credible leaps. It ties concrete scientific and social advancements to design ideas, such as open space within and between buildings, utopian cities (which have always been sterile), even suburbia and sprawl. Few manage to link so many ideas, as Laporte has done so effortlessly. *C.L.H.*

Home on the Road:
The Motor Home in America,
by Roger B. White (Smithsonian Institution Press)

Americans' passion for cars and the open road is hardly untraveled territory, but transportation historian Roger B. White takes us on an interesting detour with *Home on the Road: The Motor Home in America*, a history of the automobile as substitute home,

both temporary and permanent. With the expansion of roads and increasing automobile ownership in the early 20th century, many Americans took to customizing their own vehicles, turning them into "bedrooms and kitchens on wheels." Their self-styled systems for sleeping, eating, and

Michael Spackman, ASLA
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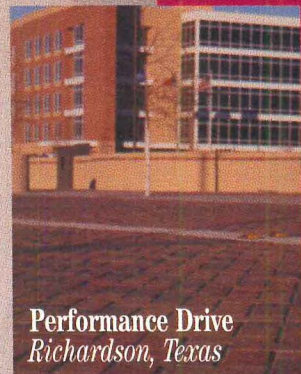
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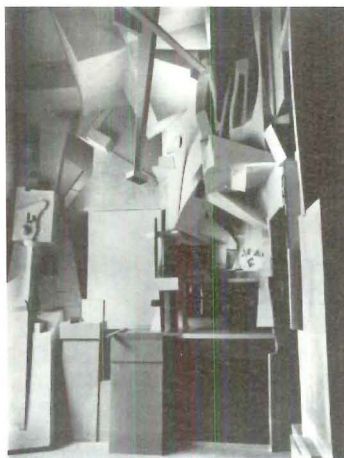
storage metamorphosed in efficiency and detail, with such additions as pop-out tents and folding seats. Car manufacturers began offering prefabricated “camping cars,” like the Pierce-Arrow Camper, unveiled in 1910, which included a washbasin, toilet, and leather upholstery; needless to say, it was aimed at the elite. During the Depression, many people were forced to live in their cars, which erased the cachet of leisure and wealth of the deluxe touring car. The mobile home later served as an economical solution to the post-war housing crunch.

The image of the mobile home continued to vary over the decades. By the 1970s, home-made hippie busses represented a break from suburban, materialistic society; meanwhile, the middle class found its own freedom in well-furnished, top-of-the-line models like the Winnebago. *Home on the Road* is ultimately a social history that allows us to see beyond the kitsch commonly associated with the mobile home, uncovering the inventiveness and creativity that helped people realize their nomadic impulses. *Sarah Palmer*

Kurt Schwitters'
Merzbau: The Cathedral of Erotic Misery,
by Elizabeth Burns Gamard
(Princeton Architectural Press)
Though German artist Kurt Schwitters' important series of collages, called *Merz*, is well covered in art history, little has been written about his largest, most complex work, *Merzbau*, a sculptural-architectural con-

struction which he began building in his home studio in 1923, and which overtook his entire apartment over the next 15 years, even reaching beyond its shell, from cellar to balcony. Only a few close friends saw the unfinished work, which was destroyed in Allied bombings. In Elizabeth Burns Gamard's well-researched study of the work—whose “falismanic status” she compares to that of Mies' Barcelona Pavilion and Frank Lloyd Wright's Larkin Building—she extracts a great deal from the scarcity of visual and written documentation that exists, and analyzes it in the context of such contemporaneous avant-garde movements as Expressionism, Dadaism, and Constructivism, and the work of Marcel Duchamp, El Lissitzky, Tristan Tzara, Theo van Doesburg, among others.

Merz, an arbitrary word fragment taken from *Kommerzbank*, which appeared in one of Schwitters' early paper col-



Schwitters' *Merzbau*, a 3D collage of infinite folding planes, eventually overtook his entire apartment-studio in Hannover like a parasite.



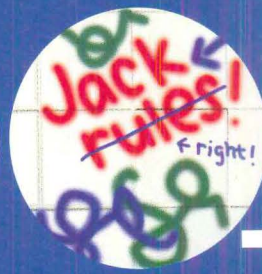
Artist Shimon Attie projected images of lost Jews on the same Dresden trains that transported them to concentration camps.

lages, has also been interpreted to mean “cast-off,” alluding to the found nature of his materials and the transformative power of the artistic process. Schwitters came to use the word *Merz* to describe a range of works and activities; *Merz* became a personal movement, a philosophy, a way of life. “*Merz* stands for freedom from all fetters, for the sake of artistic creation. Freedom is not lack of restraint, but the product of strict artistic discipline,” he declared. *Merzbau* then, was a collage, or “cast-off,” building, an architecture continually in flux, a simultaneous expression of space and time. (Unsurprisingly, he said that Sigfried Gideon was one of the few people who would understand his work.) Gamard's evaluation of Schwitters' artwork—“never about the object itself, but the dynamic of relations that appeared in the course of their making”—clarifies its relevance to architecture, which Schwitters himself observed, “is actually more like the idea of *Merz* than all other arts.” *C.L.H.*

At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture, by James E. Young (Yale University Press)

“Without deliberate acts of remembrance,” writes James E. Young in his new book, *At Memory's Edge*, “buildings, streets, or ruins remain little more than inert pieces of the cityscape.” Young expands his previous work on the mnemonic function of architecture and public space with sensitive analyses of recent projects by artists Shimon Attie and Rachel Whiteread, and architects Daniel Libeskind and Peter Eisenman, among others, paying attention to the particularities of the varying locales of Holocaust memorials and the touchy design processes each requires. He does not go into how the saturation of civic spaces with memory markers might sap their very power, but does pose questions about how these memorials may

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function to bring redemption and comfort to societies, present and future. *C.L.H.*

From Tenements to the Taylor Homes: In Search of an Urban Housing Policy in 20th-Century America, edited by John F. Bauman, Roger Biles, and Kristin Szylvian (Pennsylvania State Univ. Press)

Women and the Making of the Modern House: A Social and Architectural History, by Alice T. Friedman (Abrams)

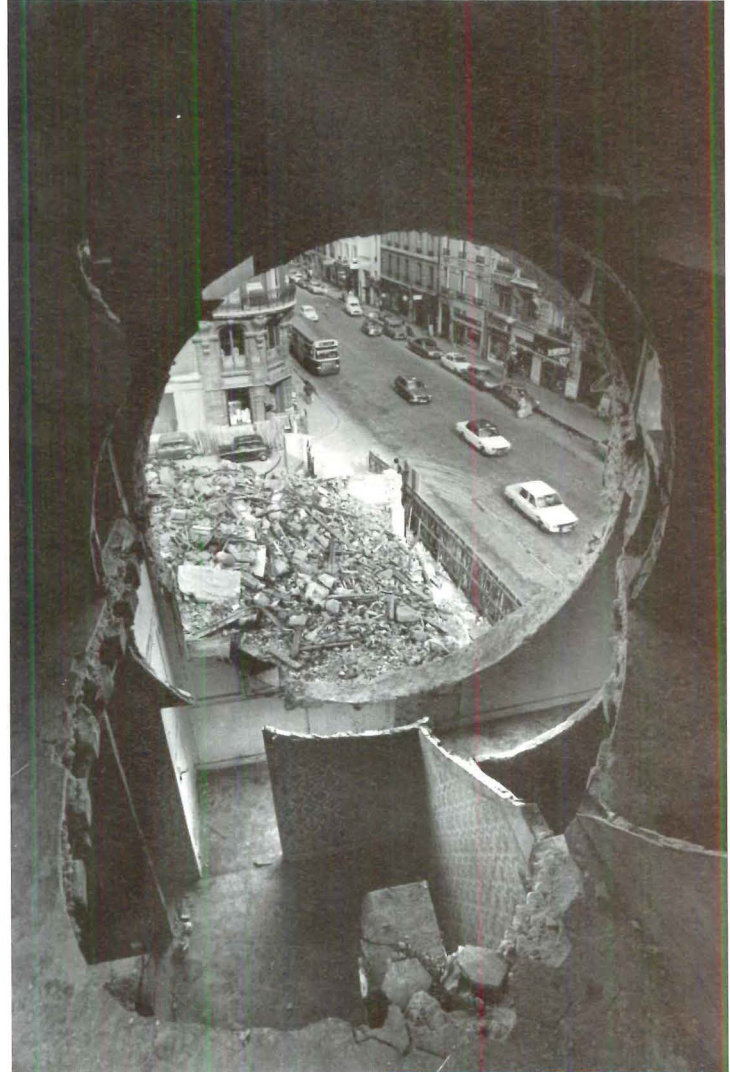
From Tenements to the Taylor Homes chronicles the evolution of U.S. housing policy over the past century. Its 12 essays directly link the recurring frustrations and inequalities of various programs for the poor to the government's strong support of an expanding market for ever larger and more expensive suburban houses. Architecture seldom plays a major role in this saga—not only because all the authors are policy historians, but because this history is largely determined by the weight of bureaucratic data-gathering, political pressures (especially those of the powerful private-housing market), and deep-seated racial prejudice. Yet we do find a few noteworthy excep-

tions, such as the high-quality design under the Works Projects Administration in the mid-1930s, and the innovative prefabricated defense housing by Gropius, Neutra, Kahn, and others during World War II.

The book's last section explains the disparities in contemporary U.S. housing. Most of the authors challenge the idea that the federal government has only a marginal involvement in housing, that racial segregation was an inadvertent byproduct of post-WWII public housing, or that HUD's Hope VI program—which is demolishing midcentury public-housing towers, such as Chicago's Taylor Homes, and replacing some of them with New Urbanist townhouses—represents a bold new effort to build community.

Women and the Making of the Modern Home provides relief from this doleful picture. Alice Friedman presents the story of eight iconic 20th-century dwellings designed for female clients (such as Rietveld's Schroeder house, Neutra's Perkins House, and Morphosis' Bergen House). Almost every example portrays an architect who engaged his client's distinct vision and offered her significant choices, while she in turn sustained the value of design innovations. We can take heart in seeing client and architect grow in the process of collaboration, as they engender remarkable architecture that affirmed and transformed lives. How, we must ask, might these opportunities be extended to other kinds of domestic architecture?

Gwendolyn Wright



Object to be Destroyed: The Work of Gordon Matta-Clark, by Pamela L. Lee (M.I.T. Press)

Artist Gordon Matta-Clark never got closer to (or further from) the profession of architecture than on the winter day in 1976 when he shot out the windows of Peter Eisenman's Institute for Architecture and Urban Studies in New York City with a BB gun, in response to an invitation to participate in a group show there. For Pamela M. Lee, author of *Object to be Destroyed: The Work*

Matta-Clark's "unbuilding" in Beaubourg, Paris, *Conical Intersect* (1975), occupied the same site as the Centre Georges Pompidou, then under construction.

of Gordon Matta-Clark, the act characterizes, in extremis, Matta-Clark's work as a whole. The artist, who died in 1978 at the age of 35, is best known for strategically slicing and cutting apart buildings—an ephemeral art form that blurs the lines between creation and destruction. *Ned Cramer*



Robert Taylor Homes in Chicago (1962), like many public housing projects, reinforced racial segregation.

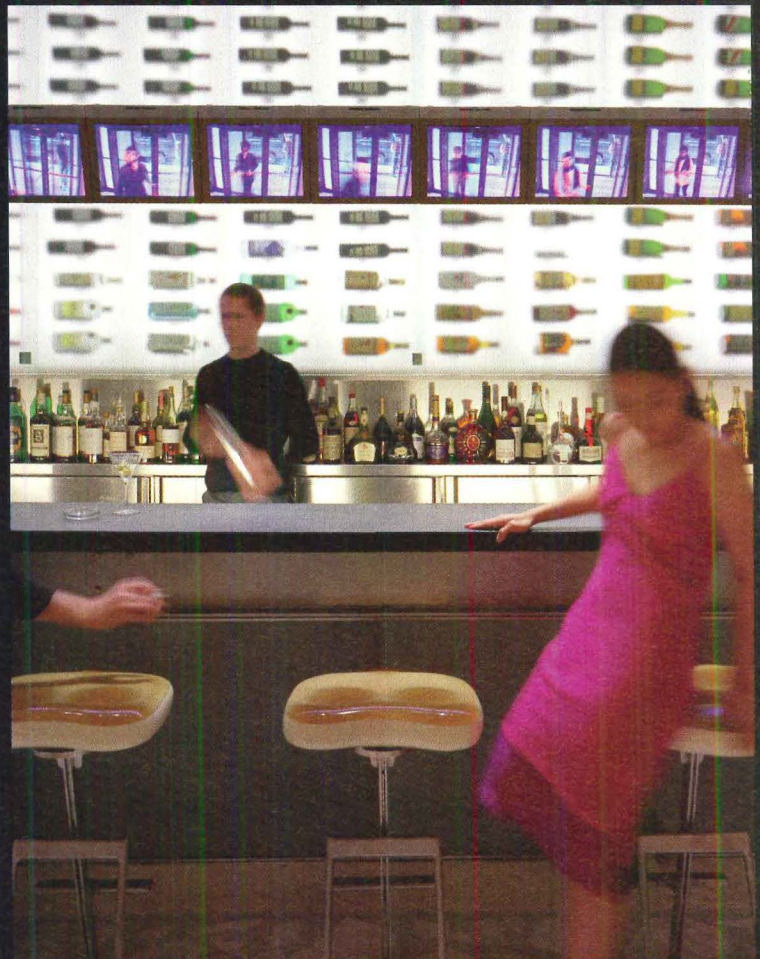
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Theory into Practice

The heady intellectual climate and fearsome economy of the 1970s led many ambitious architects down unconventional paths: Peter Eisenman started a think tank; Lebbeus Woods drew visions of urban apocalypse; and Elizabeth Diller and Ricardo Scofidio, determined to build at any scale, created stage sets and art installations.

Today, things are different. Thanks in part to a booming economy and modernism's renewed popularity, high-profile clients, like the Wieden + Kennedy ad agency, are taking greater design risks. Statesmen of the avant-garde like Robert Mangurian and Mary-Ann Ray are back in the game. Young tyros such as Della Valle + Bernheimer and LWPAC are building sooner, and bigger, than their predecessors.

The result is that ideas are transferring from the academy to practice with unprecedented speed—and those ideas take hold. When patrons of Diller + Scofidio's trendy Brasserie restaurant in New York City see videotaped footage of their entrance on monitors over the bar, they know they're on display. We've entered an era of conceptual architecture. Buildings are smarter than ever.

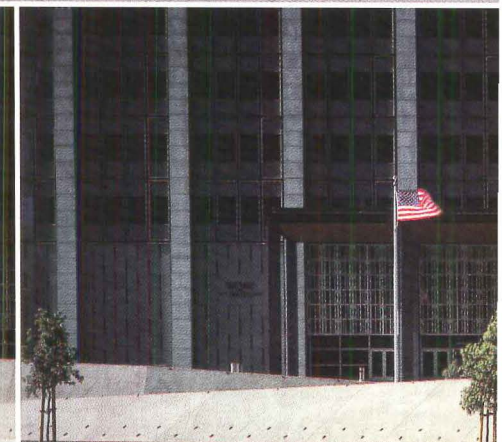
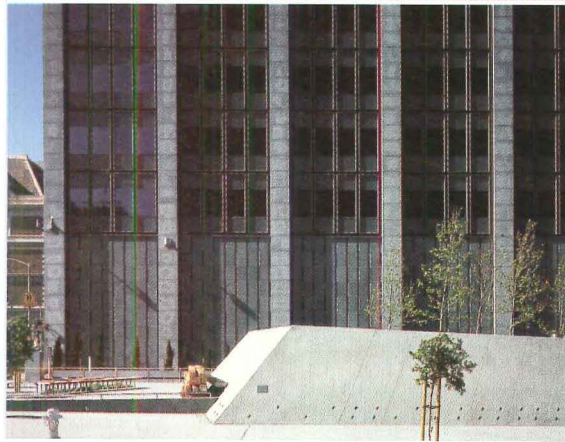
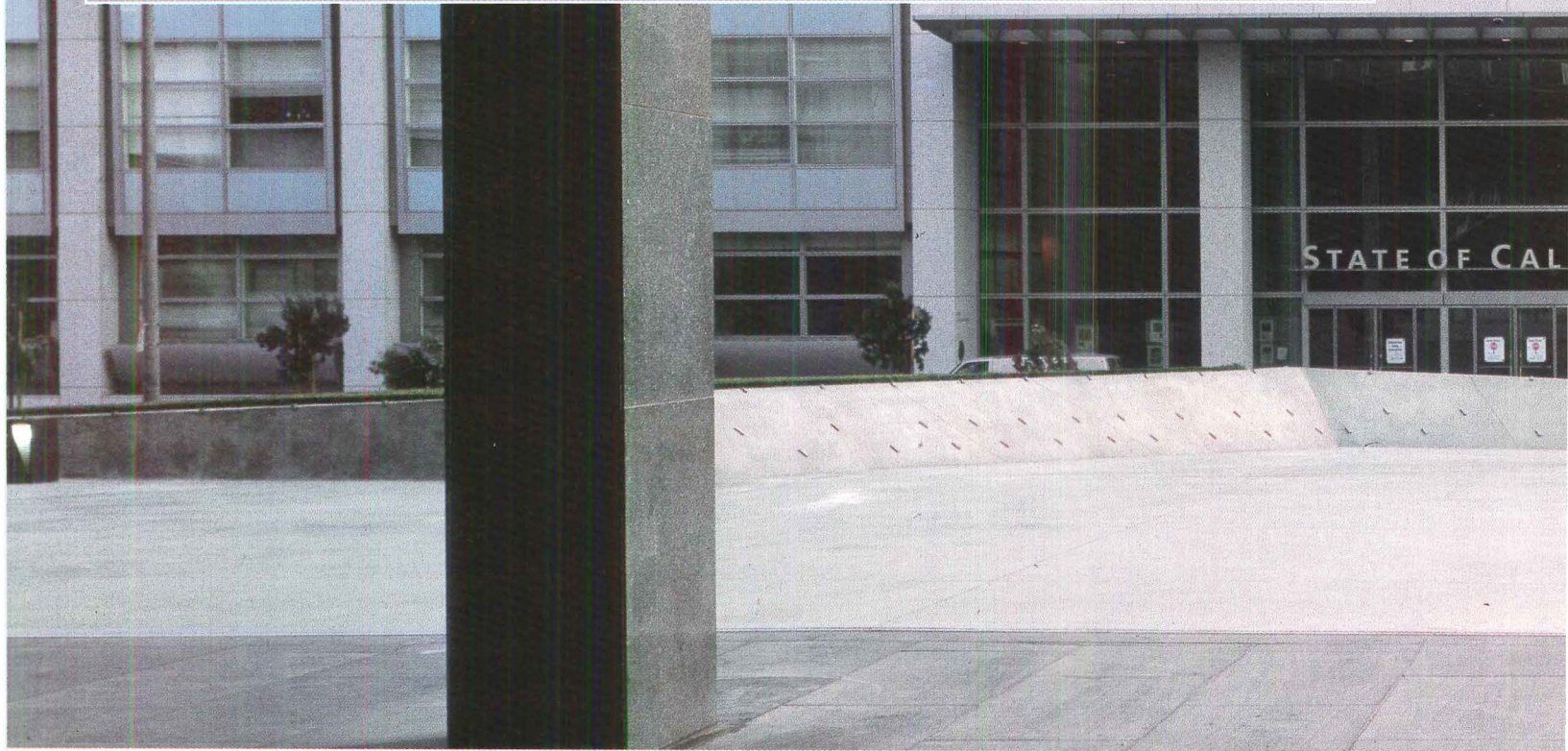
Monitors display images of customers entering Diller + Scofidio's new Brasserie restaurant. The architects were inspired by security cameras, giving the term "making an entrance" a new, slightly sinister undertone.

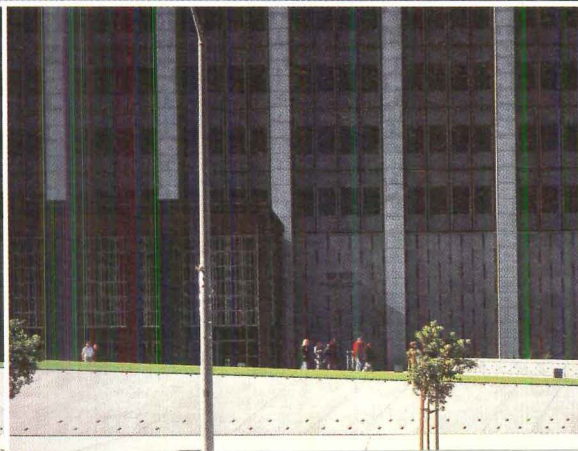
Urban Geography

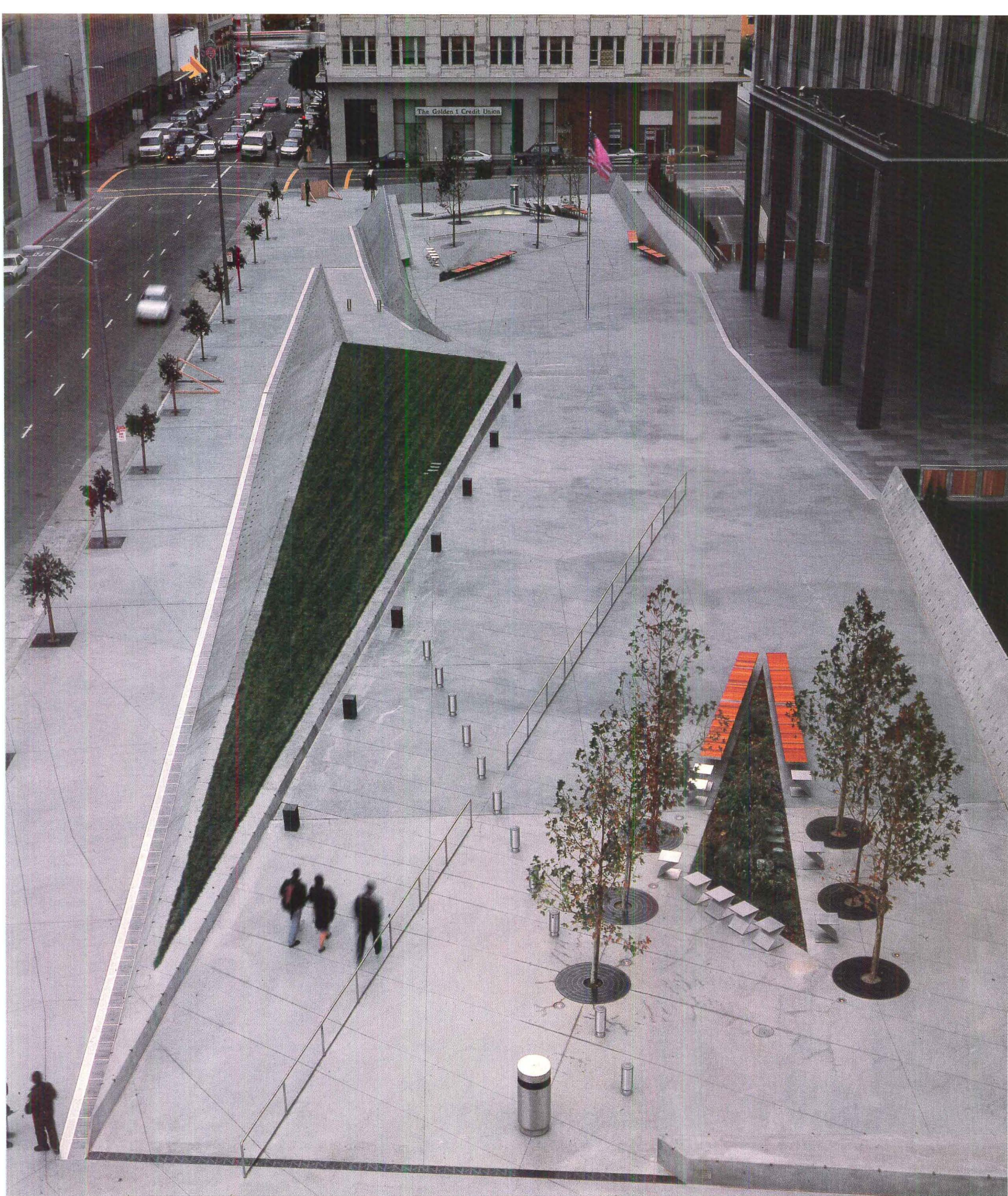
Newcomer Della Valle + Bernheimer transforms San Francisco's barren Federal Plaza into a landscape of folded concrete.

By Lisa Findley

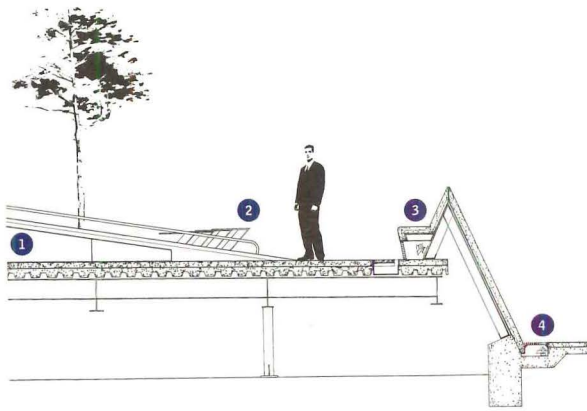
In elevation, the plaza (below) appears as a series of inclined concrete berms, rather than a fortress. But in accord with tight security requirements, the berms prevent vehicular traffic from entering the plaza.





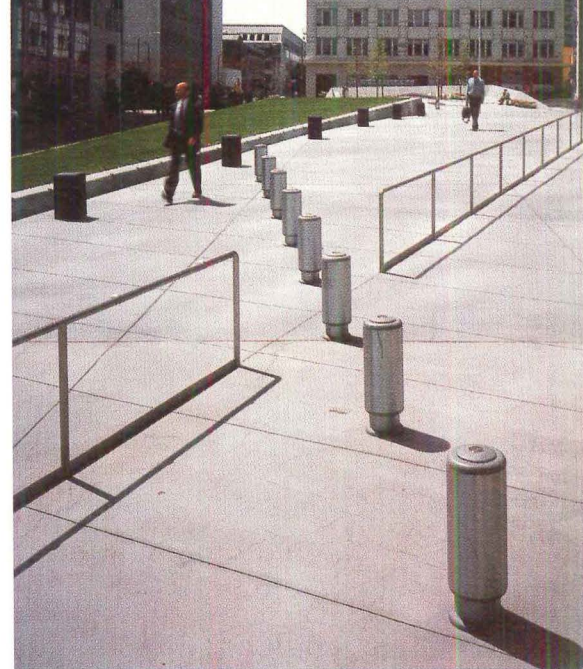


Triangular planters (above) look like cutouts in the sloping topography. These grassy areas become the focus of discreet seating, bounded by sycamore trees. Stainless-steel barriers (facing page) prevent vehicular access to the building.



Section

- 1 light wedge
- 2 stainless steel Z-chairs
- 3 seating with light source below
- 4 lights




The windswept no-man’s-land that visitors once scurried across to enter San Francisco’s Federal Building has been transformed into a folded concrete landscape by Della Valle + Bernheimer Design. The New York City-based firm won the commission—its first—in a 1996 competition sponsored by the General Services Administration (GSA). The new 47,000-square-foot plaza, which opened to the public in January, is a \$2 million addition to San Francisco architect Del Campo + Maru’s \$98 million renovation of the Federal Building.

The competition site was a flat plaza between the 21-story Federal Building on the north, and the 14-story California State Office Building and Golden Gate Avenue on the south. In typical San Francisco fashion, all the streets bounding the plaza’s three open sides are sloped. Since the level of the street on the back, or uphill, side determines the entrance level of the Federal Building, the “front door” on the plaza side is an average of five feet above the surrounding sidewalks. Originally, steps mediated the slope between the Federal Building and the plaza. The program challenged the architect to eliminate the barriers created by the steps and remake the plaza as a properly scaled, welcoming environment.

Della Valle + Bernheimer democratized the plaza with a “universal landscape” that accommodates all visitors. The new topography slopes up from the pedestrian-heavy east end of the plaza; the resulting edges become battered concrete walls. These walls are then penetrated by ramps from the south and west edges, allowing access to the new plaza. While the building entrance is midway up the new slope, an area near the top, western edge becomes a smaller plaza with seating built into the wall’s parapet; trees, free-standing benches, and triangular patches of grass humanize the space.

As often happens when competition schemes are built, cost cutting and controversy took their toll on ideas. However, the competition still produced a provocative site. While the San Francisco winds still buffet the buildings, visitors to the city’s civic realm now have a significant new public space. ■

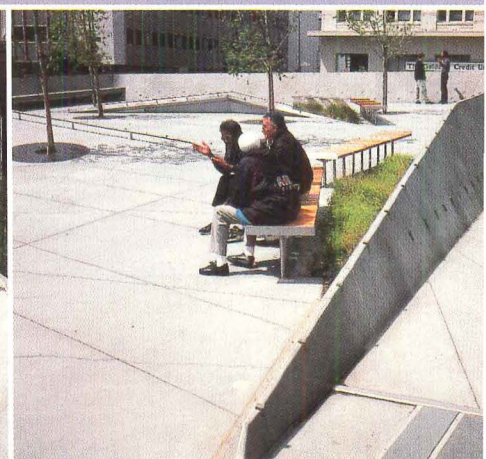
Debut	Della Valle + Bernheimer	New York City
 <p>Principals: Andrew Bernheimer, Jared Della Valle</p>	<p>Jared Della Valle and Andrew Bernheimer describe the advent of their practice as “a shotgun wedding.” The two met in graduate school at Washington University, in St. Louis, but formed their firm only after winning the competition for the Federal Plaza. When acknowledging influences, both cite the Spanish architects Xavier Vendrell and Manolo Ruisanchez, and Argentine Adrian Luchini, who regularly teach at Washington University and with whom both have studied during summers abroad.</p>	

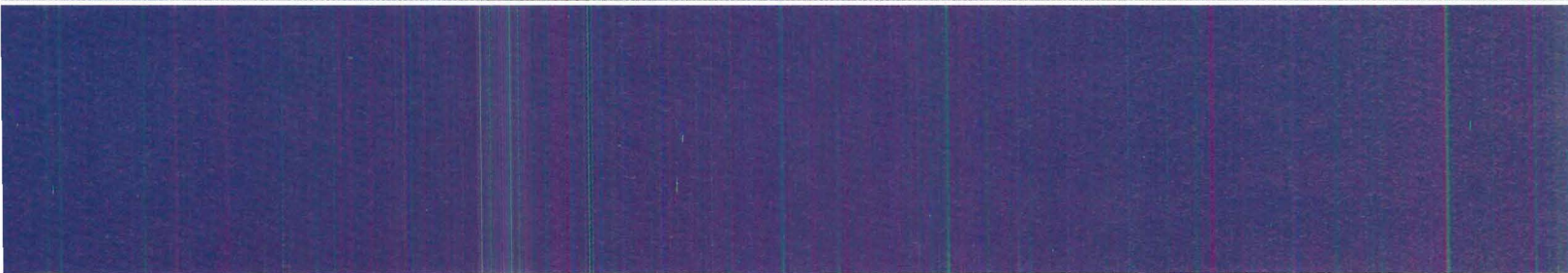


U.S. FEDERAL PLAZA RENOVATION, SAN FRANCISCO

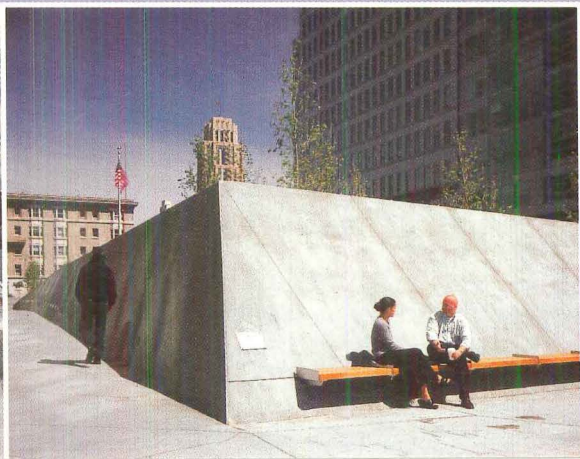
CLIENT: U.S. General Services Administration, Pacific Rim Region—Kenn Kojiima (GSA regional administrator); Mark Tortorich (project executive); Paul Andrade (project manager); Damon Yee (project manager) **ARCHITECT:** Della Valle + Bernheimer Design, New York City—Jared Della Valle, Andrew Bernheimer (designers) **ASSOCIATE ARCHITECT:** Del Campo + Maru, San Francisco—Martin Del Campo, German Cediel (partners); Doris Guerrero (project manager); Bob Forscutt, Fong Chan (structural engineering) **LANDSCAPE ARCHITECT:** MPA **ENGINEERS:** Gayner Engineers (mechanical, electrical); Telamon Engineering Consultants (civil) **CONSULTANTS:** Lumenworks (lighting); Margen and Associates (accessibility); William Bucholz (specifications) **GENERAL CONTRACTOR:** DJM/Reza Construction **COST:** \$2 million **PHOTOGRAPHER:** Richard Barnes

The owners installed skateboard guards (above) on the inclined faces of the concrete berms. Lights installed below grade (far right) illuminate the surfaces of the concrete walls at night





A variety of seating types is provided for public use (below and facing page), from benches made of a durable, but sustainable, wood to the architect's 175-pound, stainless-steel Z-chairs.



Creative

ALLIED WORKS CARVES COMPLEX INTERIORS OUT OF A WAREHOUSE



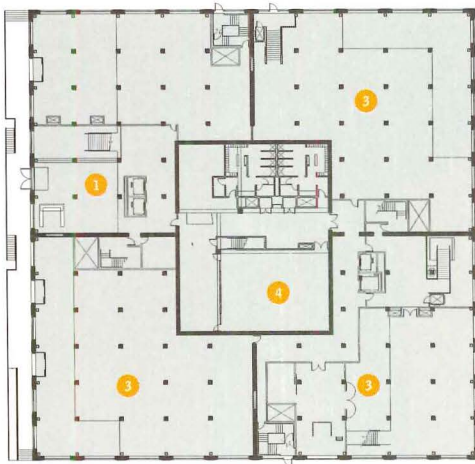
Space

FOR ADVERTISING GIANT WIEDEN + KENNEDY. BY ADELE FREEDMAN



Portland, Oregon-based Allied Works created an atrium (above), fitted with auditorium-style seating and projection screens, in the center of a warehouse in that city's Pearl District (facing page).

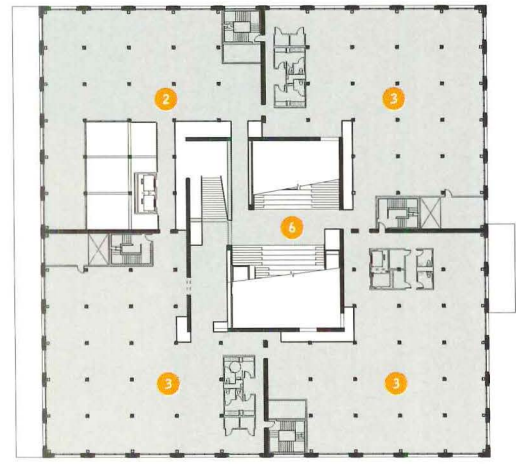
- 1 entrance
- 2 reception
- 3 offices
- 4 gym
- 5 screening room
- 6 assembly hall
- 7 cafeteria
- 8 terrace
- 9 mechanical
- 10 open to below



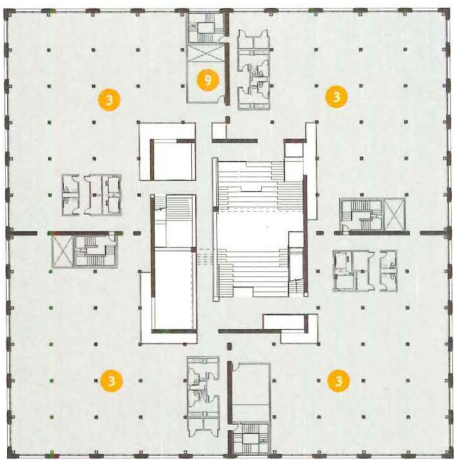
First-floor plan 132' ^



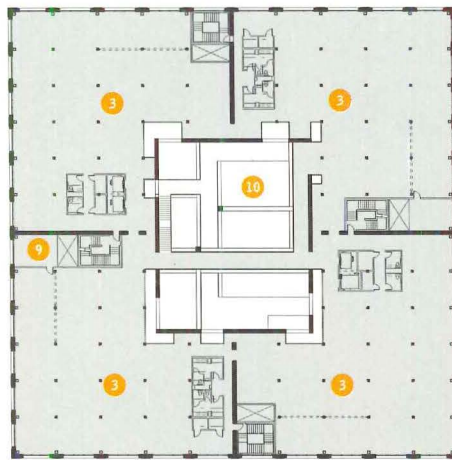
Second-floor plan



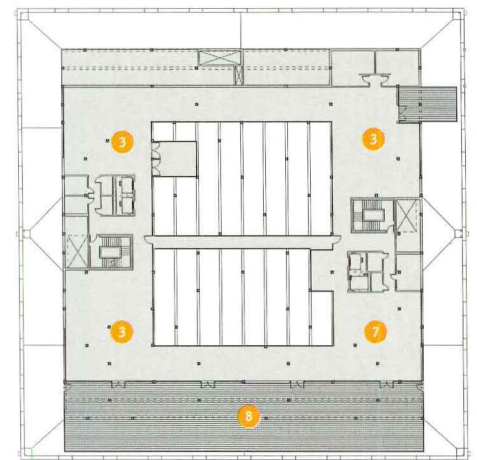
Third-floor plan



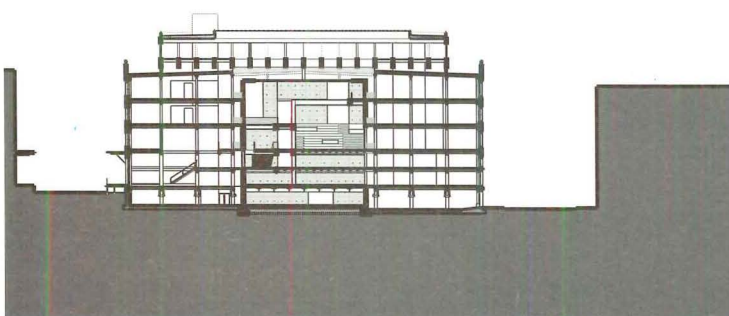
Fourth-floor plan



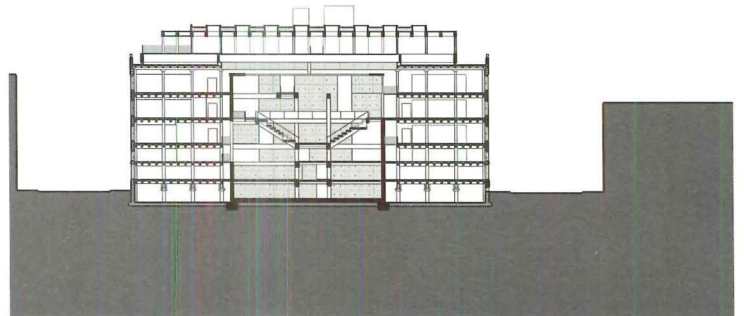
Fifth-floor plan



Sixth-floor plan



East-west section 16'

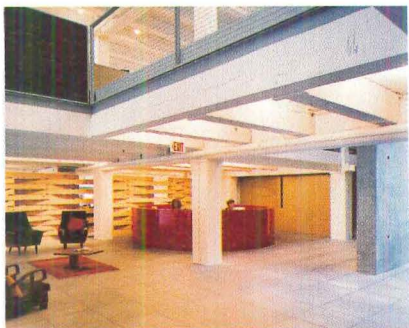


North-south section



The entrance hall (this page) offers a view up into three levels of the warehouse. Allied Works painted the original wooden post-and-beam structure white. Layering of space typifies Allied Works' overall approach to the warehouse renovation, as the highly perforated plans and sections (facing page) make evident.





Allied Works left the offices open in plan (below); concrete access tiles conceal computer cables and mechanical systems in the floor. A red reception desk greets visitors on the second floor (above, far left). Glass enclosures frame executive offices and conference rooms (above, left). Color consultant Donald Kaufman dictated a palette of pale blue, red, yellow, and green for secondary walls (above, right); each color faces a different cardinal direction. Allied Works installed bamboo floors on the penthouse level (above, far right).



Is there really such a thing as the New Office? Don't ask Brad Cloepfil, principal of Portland, Oregon-based Allied Works. A Columbia University grad who's "not afraid of being called a regionalist," the 44-year-old Cloepfil doesn't buy the pitch about the workplace of the future, and he rejects the notion that an open office will automatically produce open minds. "The culture of the place has to be there—space won't do it for you," he claims. His objective is to create "simple, beautiful things," a credo that drew him to Swiss architect Mario Botta in the early 1980s. Cloepfil found the unadorned strength of Botta's work and the studio's location outside a major center empowering. From Kenneth Frampton, at Columbia, he absorbed the belief that "structure is the big generator, the subject." In view of Cloepfil's stand against rhetorical excess in art and life, it's almost amusing that he's designed what might very well be the New Office—the Wieden + Kennedy World Headquarters, a warehouse renovation in the heart of the old industrial district of his hometown.

Wieden + Kennedy is a high-flying ad agency with an all-star client roster including Nike, Diet Coke, Miller Brewing, and ESPN. After 15 years of expansion, the firm had outgrown its conventional downtown premises; exercising the birthright of image merchants, it also wanted to reinvent itself. The firm was ready for wide-open spaces, but with a hub that would bring people together. "We'd gone from a family to a community, a little township," says founder and partner Dan Wieden of his 300-strong crew, "but where we were, we had no plaza."

Where they went was a five-story, 220,000-square-foot warehouse, which originated in the early 1900s as four square buildings with joined masonry walls and a regular grid of timbers. Wieden bought the property in partnership with local developer Bob Gerding. They were thinking mixed-use, which shows how much stock Wieden put in planting his people in the urban context. The ground floor and part of the basement parking level are given over to retail—restaurants, a furniture showroom, a carpet store—which Gerding leases. The civic-minded Wieden handed some rent-free square-footage on the first and second floors to the nonprofit Portland Institute of Contemporary Art. Wieden + Kennedy took a lofty ground-floor lobby and everything else above.

Motivated by Portland's "big-time seismic regulations," Cloepfil's own ideas about turning structure into form, and the client's desire for a lively, light-filled forum, Allied Works came up with a meeting place, auditorium, shortcut, and lantern rolled into one: a vertical plaza slicing straight through the heart of the place. The architect cut a hole measuring 80 feet wide by 100 feet high by 71 feet long from the building's center, floated a concrete box inside it, and wove the building back through it, adding a skylit penthouse level with light-bouncing bamboo floors and a random field of columns distinct from the historic structural grid, which was other-

wise left intact. Even to call the new structure a box, as Cloepfil does, is misleading. The term conjures an image of four closed walls and a ceiling. Allied Works' box is perforated, permeable, and exceptionally intricate, encompassing a vertical sequence of collective spaces—in ascending order: a gym, screening room, and two-story, 400-seat amphitheater—topped by a 13-foot-deep lattice of glulam beams, which filters natural light from above like a giant sieve.

The new structure forces poetry from limitation. Allied Works built the minimum amount of floor and wall area required to prevent the building from collapsing in an earthquake. That gave the firm license to vary the shape and position of apertures on each floor to capture and guide light. No two floor plates or formations of staggered concrete-wall planes are alike. New is tied to old in a variety of ways—bridges, internal staircases, walkways that meet low walls, requiring people to sidestep en route to and from the amphitheater. The effect is Piranesi without the menace. People must work here, after all.

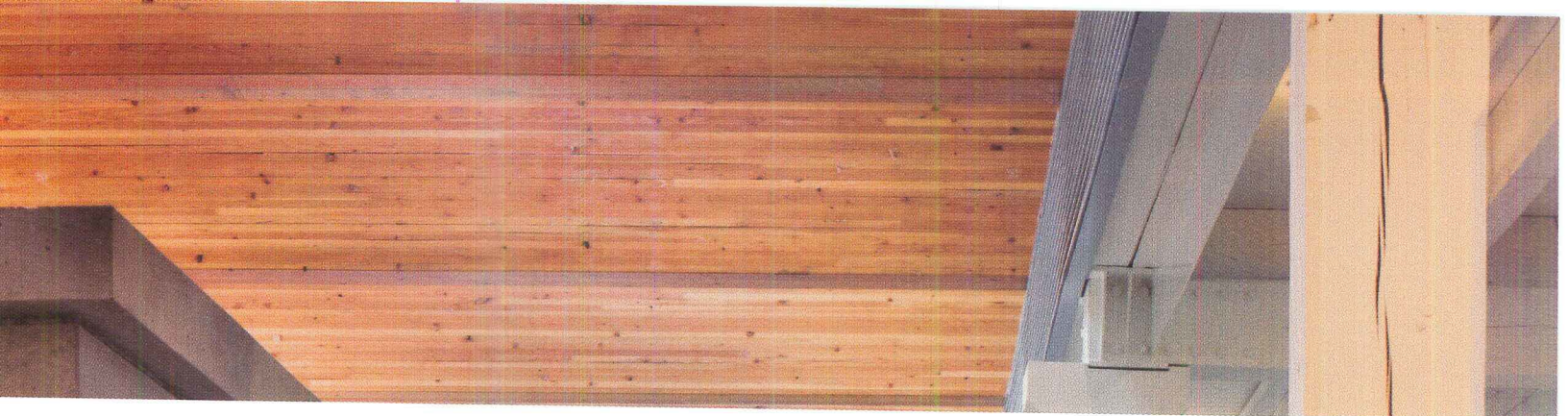
Mainly they go about their business on four restored and renovated levels surrounding the new core. The floors are organized into quadrants, following the original four-square division of the warehouse. Each quad contains a closed office for the "creatives," a closed conference room, and private workrooms. Everything else is open, including corner offices allocated to the creative directors, accounts departments, and one casually appointed common area per quadrant.

The best place to experience the choreography of it all is from one of two opposing amphitheater bleachers, made of the fir timbers that were removed from the space to make way for new construction. A woman enters stage right and climbs the side stair that skirts the bleachers. Stage left, a man emerges from behind a metal-mesh screen that guards a smaller stair across a walkway. Above, someone is crossing a bridge. Now there's someone coming down the amphitheater stair. In all directions, there are glimpses of the office quadrants.

Is amphitheater too august a word for Cloepfil's self-styled "symbolic room"? Not when you consider that performance artists, musicians, and speakers have been filling it, at no expense to them, ever since Wieden + Kennedy took possession of its new home last January. Says Wieden, "What we really needed was a hole in the middle of our building so the rest of the world could come in and share what we're doing. We're an island in the city, and now the city is in us."

Whatever anyone says, design will not affect a consumer's idea of what Wieden + Kennedy does. An ad agency's face is what it puts on television, not what it puts in its offices. In the way of program, this warehouse rehab is worth noticing chiefly because of the amphitheater, a public space in aspiration if not ownership. This is new. Even more memorable is how Allied Works disciplined the Hades out of a few materials, mainly concrete and timber, to create an expressive and welcoming urban setting, spare but rich, considered but not precious. This is better than new. It's architecture. ■

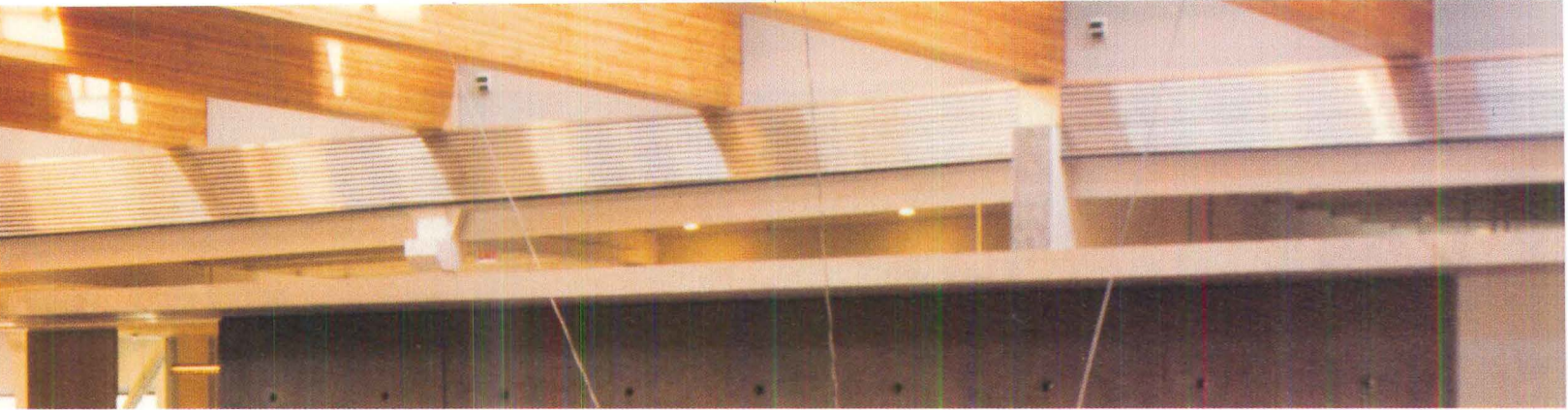




After carving a giant atrium from the center of the warehouse (facing page), Allied Works erected concrete partitions and walkways independent of the old structure (below). Closely spaced tension cables stretch across the steel-framed custom railings.

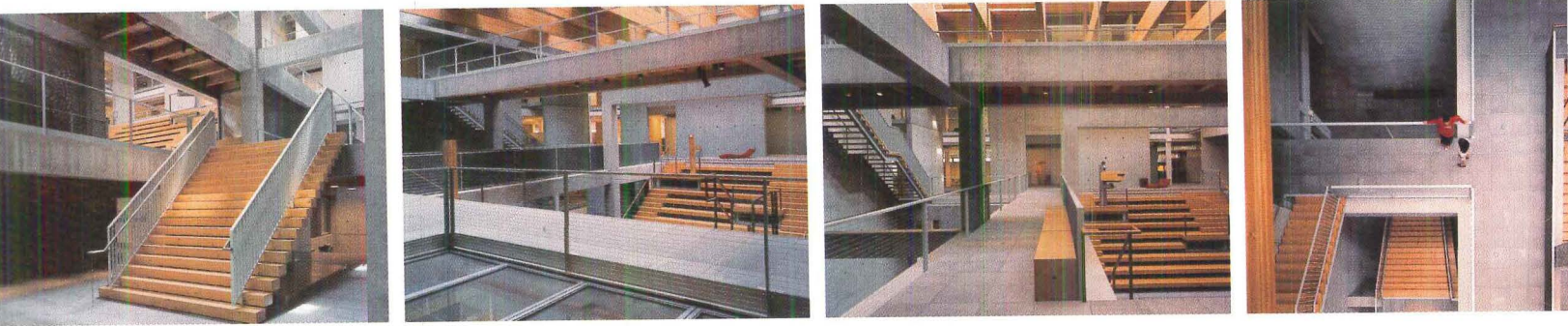






Terraced seating (below) allows Wieden + Kennedy to stage public and private events in the atrium, and offers employees a place to hang out away from their desks. In several places, windows in the seating (at bottom right) admit light to the gym and screening room below. A projector (facing page, at bottom) is trained on a video screen.





A complex series of bridges and stairways leads up to and through the atrium space (above). A penthouse floor (below) sits above the atrium, on giant glulam beams. A terrace outside the penthouse (facing page) overlooks downtown Portland.



WIEDEN + KENNEDY WORLD HEADQUARTERS, PORTLAND, OREGON

CLIENT: Wieden + Kennedy; Gerding/Edlen Development Corporation, Portland, Oregon

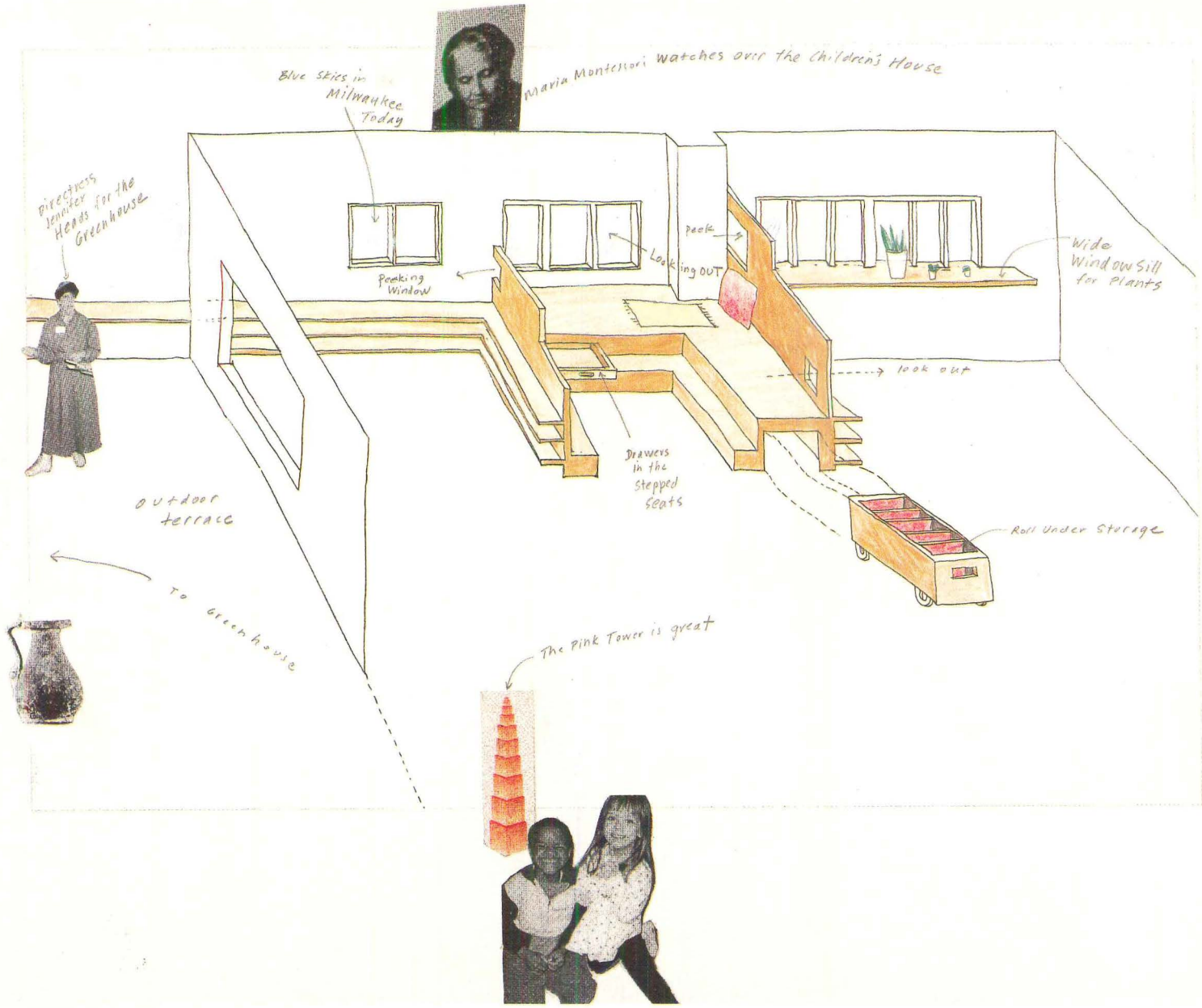
ARCHITECT: Allied Works Architecture, Portland, Oregon—Brad Cloepfil (principal-in-charge); Lorraine Guthrie, Kyle Lommen, John Weil (project architects); Chris Bixby, Jake Freauff, Jeff Lee, Brian Malady (project team)

ENGINEERS: kpff (structural, civil); Glumac International (mechanical); James D. Graham and Associates (electrical)

CONSULTANTS: Ove Arup and Partners (structural, acoustic, audiovisual); Horton Lees Lighting Design (lighting); Theater Projects (theater); Donald Kaufman Color (color); Architectural Concrete Associates (concrete)

GENERAL CONTRACTOR: R&H Construction **COST:** Withheld at client's request **PHOTOGRAPHER:** Sally Schoolmaster





The Montessori Method

Studio Works plays it smart in its renovation of a banal Milwaukee school.
 By Joseph Giovannini



The architects' study (facing page) shows the basic strategy behind designing a school in the tradition of founder Maria Montessori. In a typical classroom (above), called "children's houses" in Montessori parlance, the flooring and platforms are a patchwork of modest materials, including a kind of particleboard made from wheat husks, which are sealed with a durable, custom urethane to protect the surfaces.

Chaos theorists postulate that simple systems breed complexity. When the Los Angeles firm Studio Works converted an office building in Milwaukee into a Montessori school, it found a simple, elegant shell beneath the rabbit warren of cubicles. The circa-1960s brick-and-spancrete structure had originally been a Catholic school organized around a double-loaded corridor. The architect built upon the building's fundamental simplicity in what proved to be a surprisingly rich and deeply transformative renovation.

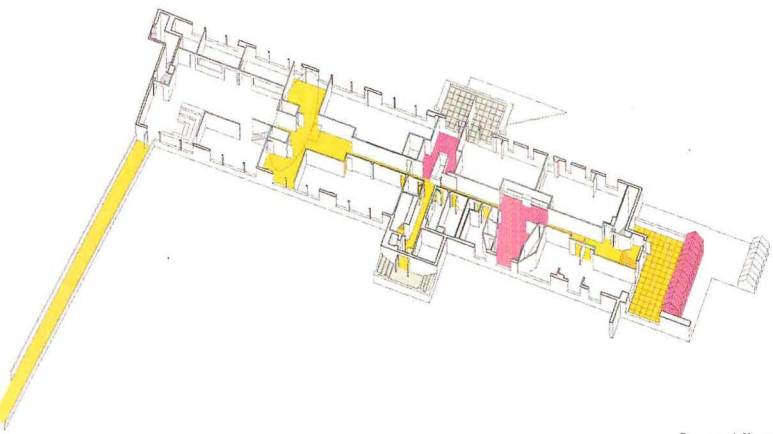
With an initial budget of \$15 per square foot (later expanded to \$25), necessity demanded invention. First came the edit. The architect removed the hung ceilings and partitions, which were built when the structure was occupied by an engineering firm, preserving only those walls that could be factored into the new layout. Cultivating the archaeology of the interior, Studio Works kept and complemented original bathroom tiles and terrazzo floors in the stairwells.

Instead of capitulating to vinyl floors and fluorescent fixtures in the main spaces, Studio Works created a new palette for the floors in the class-

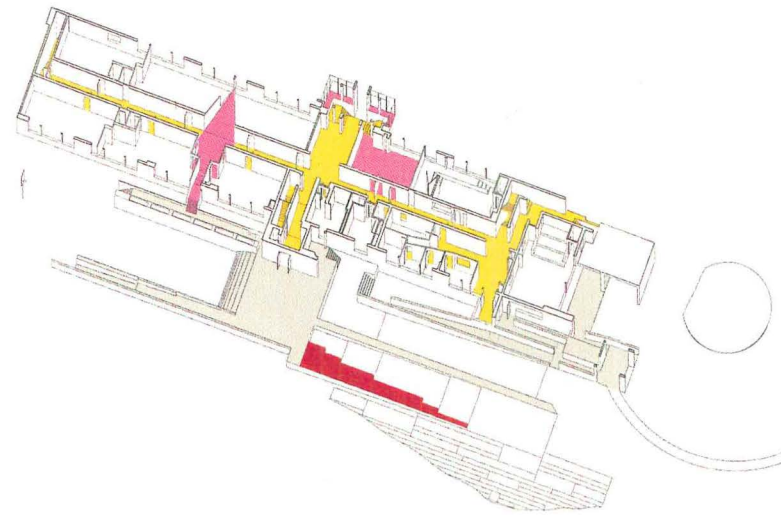


The only addition to the exterior is a canopy (above) made of galvanized steel and a translucent plastic commonly used in greenhouses. Students enter under the canopy (below left) up a flight of stairs, where the hallways are lined with cubbies and benches (below right). Butterfly-shaped false skylights, lit from behind, simulate daylighting in the lunchroom (facing page, top), the art room (middle), and the library (bottom). A large pivoting door allows the art room to expand into the adjacent area. This device fulfills the Montessori principle that says adjustable spaces are preferable to static ones.

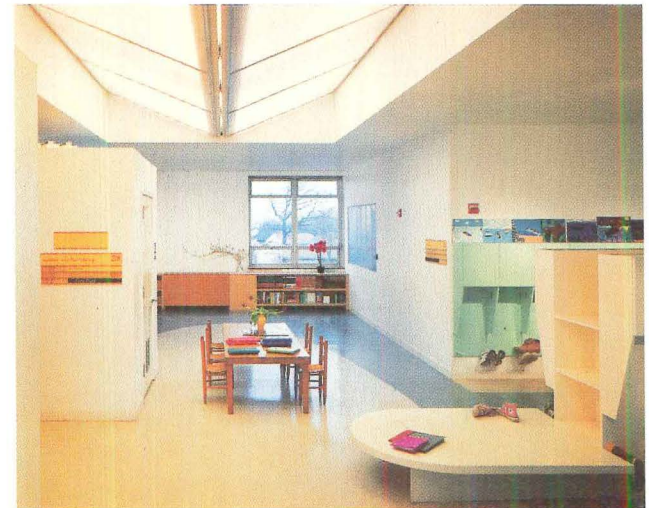




Second floor



First-floor axonometric



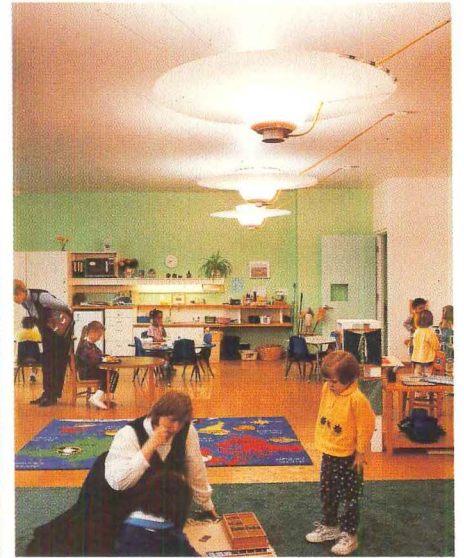
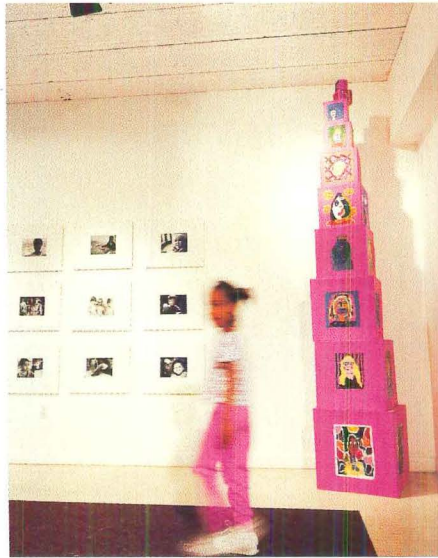
rooms, using a collage of particleboard and wheatboard, medium-density fiberboard, and oriented strandboard in a patchwork pattern sealed with a custom-formulated urethane. For lighting, the architect inverted industrial-strength metal-halide lamps, outfitted them with sanded-acrylic collars to diffuse the light, and stabilized them with guy wires. The expedient fixtures, with their flat discs, look saturnine and futuristic as they emit a bright, white light. Studio Works built the environment up from humble but intriguing basics.

Studio Works reaffirmed the central-hall organization, but hollowed out a light-filled transverse space across the linear structure on each floor of the three-story building (which includes a half-basement). "We wanted daylight from wall to wall in the corridors, creating receptive public spaces," says Studio Works principal Mary-Ann Ray.

On the main floor, the architect inserted an entrance, encased in plywood, which triples as a theater/performance/socializing space. On the upper floor, the architect created a workspace in front of the library, and established an open-plan cafeteria in the half-basement overlooking outdoor terraces that step into the playground out back. The plan yields an interior urbanism especially appropriate in this frigid climate: The corridors open to wide spaces that pool students like piazzas in the city. Studio Works reinforced the urbanism with wide, hinged, translucent

MILWAUKEE MONTESSORI SCHOOL, MILWAUKEE

CLIENT: Milwaukee Montessori School, Milwaukee—Mary Kenngott (former executive director); Monica Van Aken (current executive director); Anne Vogel (chair of fundraising) **ARCHITECT:** Studio Works, Los Angeles—Robert Mangurian, Mary-Ann Ray (partners-in-charge); Joshua R. Coggeshall, William Hogan (project managers); Robert Adams, Jennifer Cosgrove, Michael I. Gruber, Frederick Eric Vogel, John Zorich (project team); David Gastrau (construction supervision) **ENGINEERS:** The Office of Gordon Polon (structural); Roman Electric (electrical); Haning, Sikkema, Heaton and Associates (HVAC); Shrode Engineering (plumbing) **CONSULTANTS:** Wendy Walthorpe, Prairie Future Seed Company (native prairie landscape); Ruud Lighting, S.C. Johnson, G.E. Plastics, Forbo Industries, Mautz Paint, Homasote Company, United Board Group (materials) **GENERAL CONTRACTOR:** Peter Schwabe Design-Build **COST:** \$1.45 million **PHOTOGRAPHER:** David Joseph



The Great Room (above left and right) is shared by elementary and junior high students. In the Montessori method, children learn subjects with apparatuses, such as the “pink tower” (above left). In another nod to the Montessori tradition, the architect imagined the building as a city and its corridors as active streets leading to a clearing called the Wooden Triangle Theater (facing page, top and bottom). The space’s triangular shape is furred out with ordinary plywood and sealed with a urethane. The floor slopes upward at the theater’s apex, giving students an unusual perspectival space in which to perform.



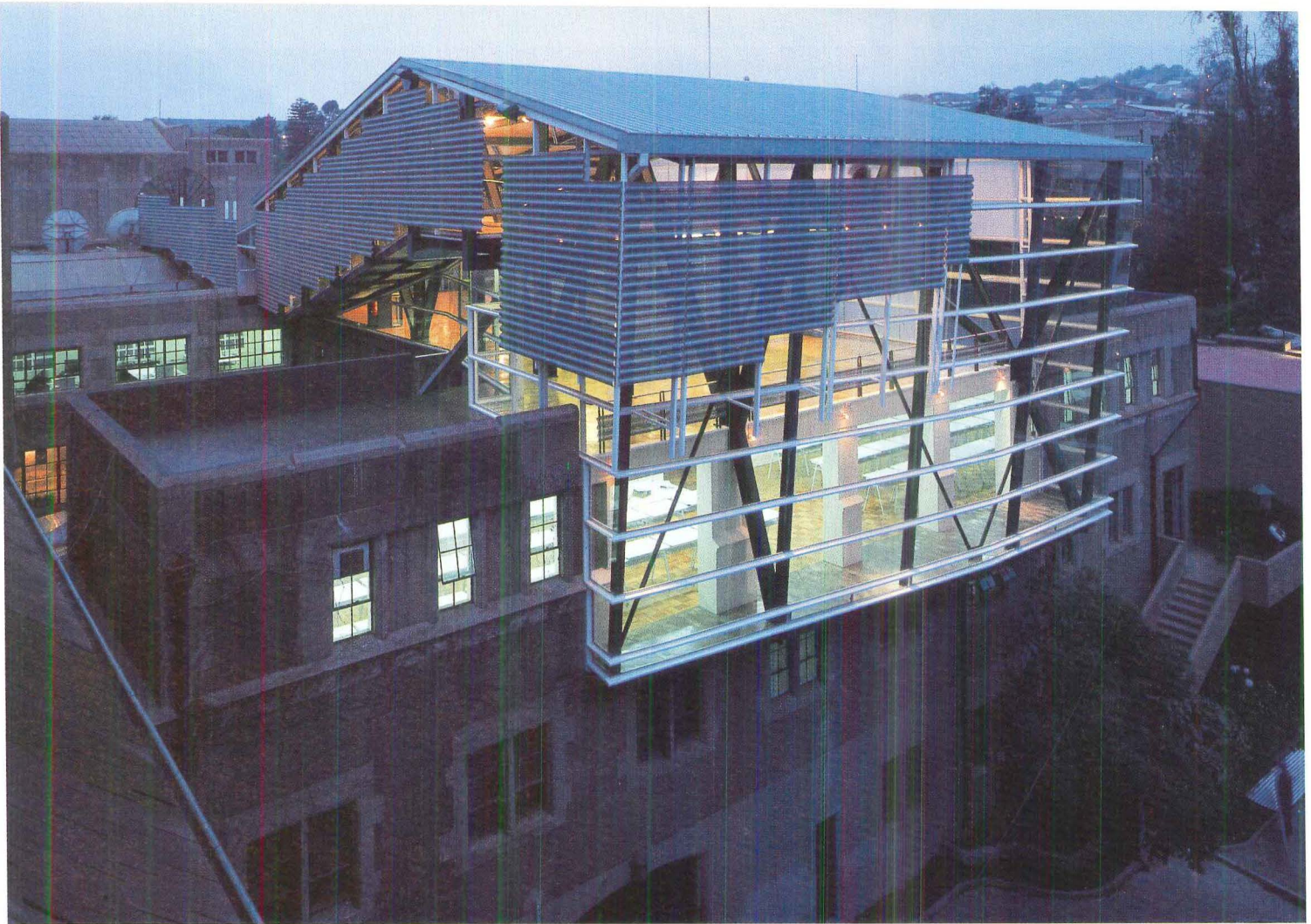


doors, which allow corridors and adjacent rooms to be transformed into open-plan environments.

The totality of the interventions fosters a complex interior with little of the repetitive organization that had made the original school a double stricture of Catholicism and canonical modernism. With a series of simple, nonrepetitive moves, Studio Works created a spatially complex sequence of interior spaces with a diversity that is reinforced by differentiated programming.

Perhaps the most significant design achievement is that Studio Works reached into the Montessori curriculum to reiterate its lessons at an architectural and environmental scale. In these progressive schools, students learn by handling and making objects that embody concepts, and Studio Works' design is, in a subtle way, the Montessori method embodied. Among the terraces behind the school, the architect built spatial analogues to the "islands" and "peninsulas" that are part of the 3D topographical models students use to learn geography. Studio Works also created ambiguous spaces that students can interpret and reinterpret through shifting uses, such as the theater at the entrance. The architect has succeeded in its goal of taking the curriculum out of the classroom and into the public spaces and the yard, suggesting that architecture is the largest instructional tool. ■





The Piggyback Building

Vancouver-based architect LWPAC perched Chile's newest architecture school building on top of a 1930s campus.

By Julie Lasky In Valparaíso, Chile's principal port, thickets of houses are interspersed among palms and pines, roofs topping other roofs on mountains that dive into the Pacific. The grades are so steep, the purchases so seemingly risky, that Chilean poet Pablo Neruda once accused these hills of "decid[ing] to dislodge their inhabitants."

Up the road, halfway to the nearby resort town of Viña del Mar, a cluster of stucco neo-Gothic buildings perches on a cliff. A sparkling glass construction hovers over them, as if occupying higher ground. But in fact the new quarters for the four-year-old architecture school at the Universidad Técnica Federico Santa María sprout directly from the existing campus buildings. The 7,700-square-foot trilevel extension, whose transparency exploits a luxuriant ocean view, is the first phase of a program to provide space for the growing school.

Founded in the 1930s by a sugar baron, Santa María was an engineering school until less than a decade ago, when its leaders concluded that the university of the future must be multidisciplinary. As expanding enrollment in the architecture program quickly overwhelmed the facilities, it became clear that more space was a priority, but what should it look like?

Administrators wanted to echo the campus' 60-year-old neo-Gothic heritage, thus rejected the architecture school's initial proposals as too radical. The resulting deadlock, which lasted for more than a year, was finally resolved with the help of an outsider, Oliver Lang.

The German-born Lang is a principal of the Vancouver, British Columbia-based firm LWPAC, and became a visiting professor at Santa María in 1996. When he was invited to help resolve the quandary over the school's design, he proposed a compromise: an asymmetrical glass wedge that wraps around the top of a barbell-shaped complex, dipping into the original building, cantilevering over its western roofline, and rising to a peak at an angle gentle enough to allow for a rooftop amphitheater.

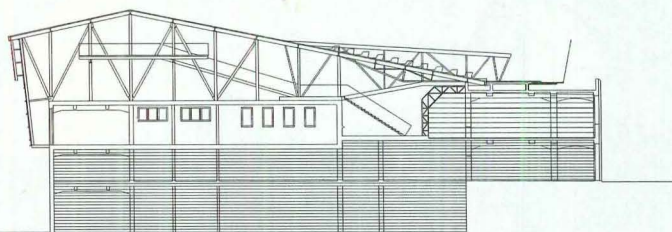
To keep costs low, Lang took advantage of the old structure. His design called for the removal of two peaked roofs over a corridor connecting two buildings and enclosing that space. But the biggest structural challenge in this earthquake-prone region was that there were only 16 possible connection points. It was enough to support the extension's load, but not to sustain moment forces. The architect's solution was to suspend floors from the roof of the new structure, allowing the two levels to float traylike



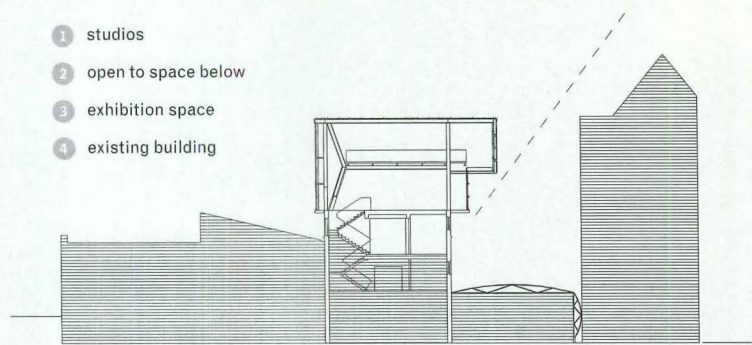
The architecture school at the Universidad Técnica Federico Santa María stands out as the first non-neo-Gothic addition to the campus. Architect LWPAC oriented the rooftop structure so that its largest facade (facing page) looks out to the rear of the original building—and to breathtaking views of Valparaíso. While there is no HVAC system in the building, LWPAC isn't sweating: The roof (above) is made out of two sheets of corrugated metal that sandwich a layer of insulation.



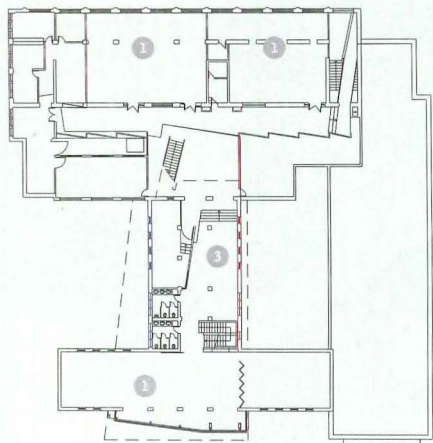
- 1 studios
- 2 open to space below
- 3 exhibition space
- 4 existing building



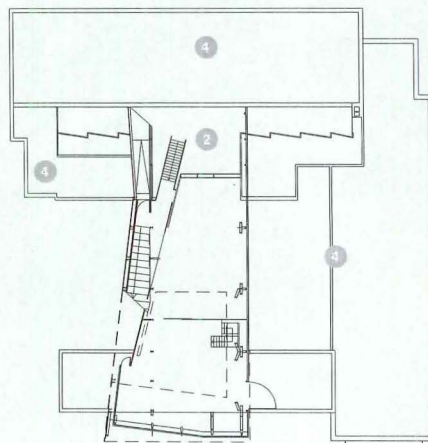
East-west section | 14'



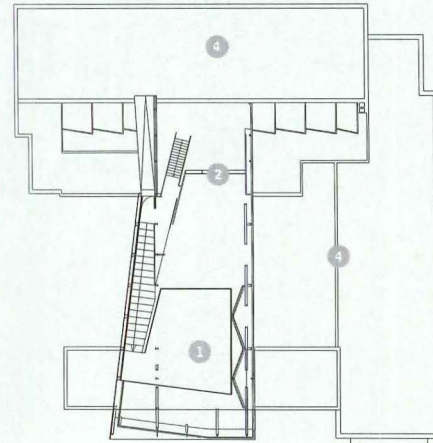
North-south section



First-level plan | 11' <



Second-level plan



Third-floor plan



LWPAC designed the addition without any hard and fast programmatic divisions, so students can adapt the space to their needs. The first level of the addition replaces what used to be the third floor of an existing building (facing page, top). Steel trusses supporting the new construction sit directly above the existing structure's concrete piers (top), and pass through the floor of the second, mezzanine level (above). A long staircase (above, at left and top, at right) connects the three levels, echoing the slope of the roofline; translucent panels follow its ascent on the exterior.



Debut

LWPAC Lang Wilson Practice in Architecture Culture

Vancouver,
British Columbia



Principals: Cynthia Wilson,
Oliver Lang

Oliver Lang and Cynthia Wilson had worked together informally for many years—the two are partners both in their personal and professional lives—but when they got the commission for the architecture school at Universidad Técnica Federico Santa María, they left their respective firms and formed LWPAC, or Lang Wilson Practice in Architecture Culture. Wilson, a native of British Columbia, has practiced at firms in Barcelona, Berlin, and New York. Lang spent several years in New York working for Greg Lynn Form, Peter Eisenman Architects, and most recently, Smith-Miller and Hawkinson, where he was the project architect for the Corning Glass Museum. He now has a teaching position at the University of British Columbia, and is a visiting professor at the Universidad Técnica Federico Santa María. LWPAC is currently working on a museum in British Columbia.

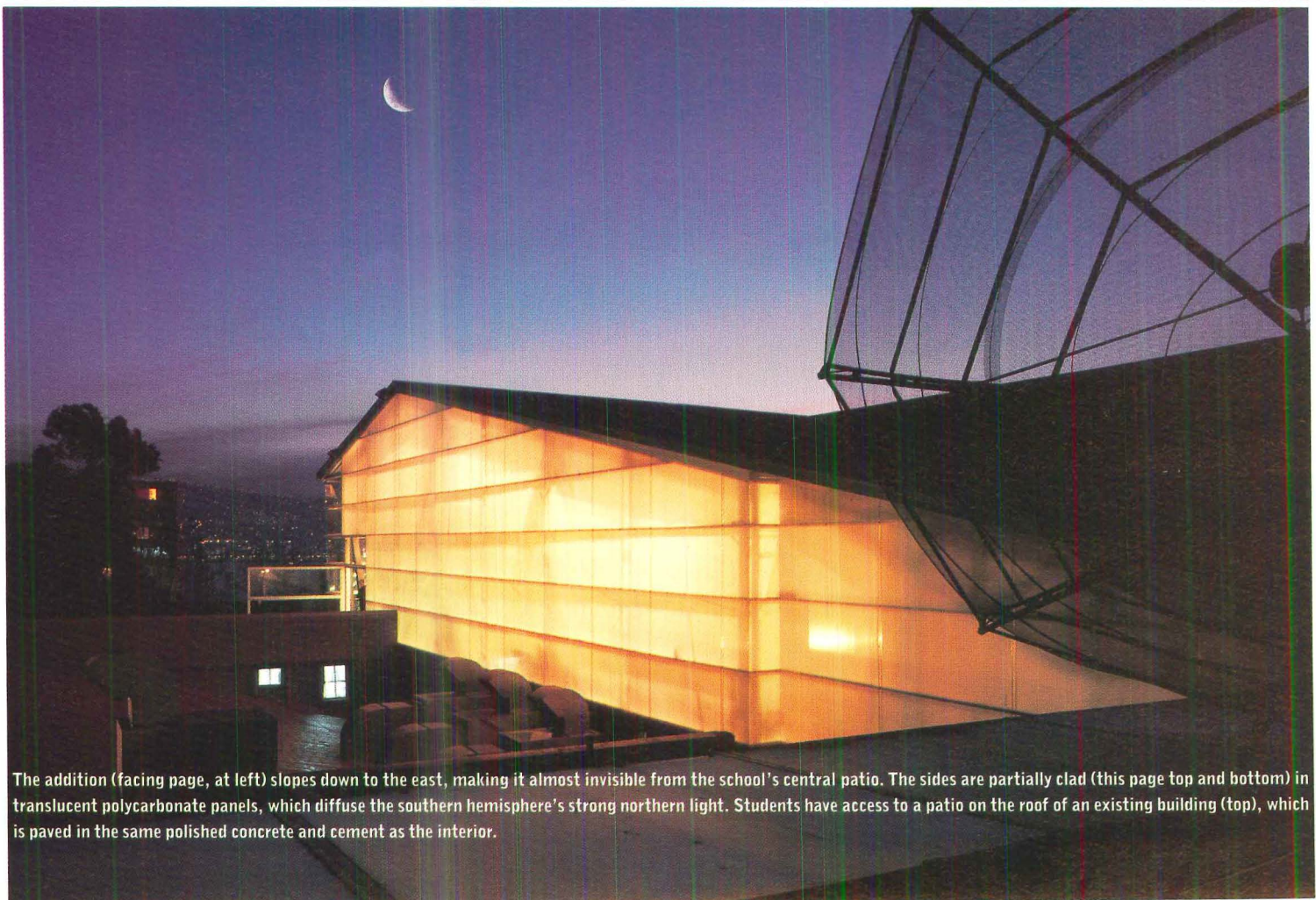
in the open space. They were conceived to be programmed by the students as required—for computer work, model making, lectures, or socializing.

LWPAC headed the design and construction document process from its Vancouver office, in collaboration with the school's director, Roberto Barria, and local architect Pol Taylor. Barria and Taylor, in turn, oversaw the construction. Working from such a distance, the architects had to communicate with unusual efficiency and clarity. This approach extended to their dealings with contractors. Rather than draw up fixed specifications, they offered “performance descriptions.” “We found many simple solutions through local construction methods,” Lang says. For the glass curtain wall, for instance, the architects drew up the proportions, but the contractor figured out how to cut the metal and install it. This sort of ingenuity went a long way in helping the design team stay within budget.

On a Sunday afternoon visit five months after the building's June 1999

opening, one could see a few studious types reading in the sparsely furnished space. Pol Taylor is working with students and a local contractor to develop mobile desk and wall systems, so that the structure's flowing levels can accommodate different activities. The students will determine how they use the space, and their ideas may easily change, for, like the hilltop houses of Valparaíso, this mutable environment pays a tribute to instability. ■

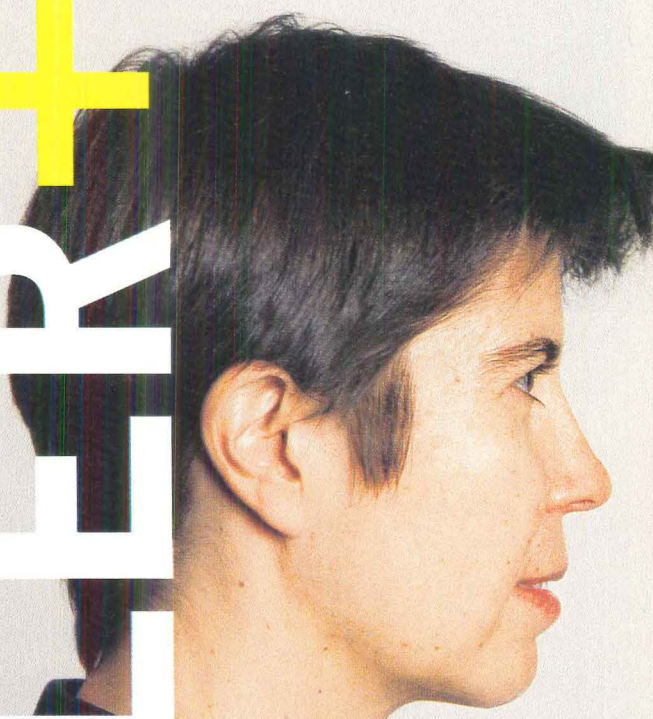
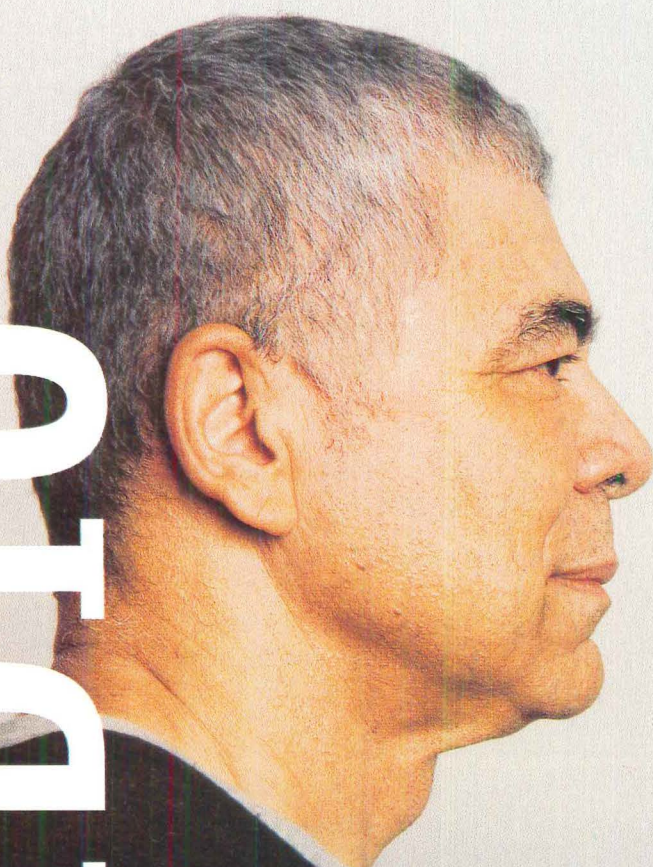
UNIVERSIDAD TECNICA FEDERICO SANTA MARIA SCHOOL OF ARCHITECTURE EXTENSION, VALPARAÍSO, CHILE. CLIENT: Universidad Tecnica Federico Santa Maria, Valparaíso, Chile—Aldolfo Arata, Rector; Roberto Barria Kirkwood (architect of record) **ARCHITECT:** Lang Wilson Practice in Architecture Culture, Vancouver, British Columbia—Oliver Lang (principal-in-charge); Cynthia Wilson (principal); Pol Taylor (associate project architect); Sandro Maino, Marcela Soto (design team); Marcelo Bernal, Eduardo Hirose, Claudio Montenegro, Vania Ruiz (digital production) **ENGINEERS:** Ricardo Luna (structural); Oscar Jalil (technical supervision) **GENERAL CONTRACTOR:** Mainos **COST:** \$398,000 **PHOTOGRAPHER:** Guy Wenborne



The addition (facing page, at left) slopes down to the east, making it almost invisible from the school's central patio. The sides are partially clad (this page top and bottom) in translucent polycarbonate panels, which diffuse the southern hemisphere's strong northern light. Students have access to a patio on the roof of an existing building (top), which is paved in the same polished concrete and cement as the interior.

SCOFFEDIO

DILLER+



Elizabeth Diller and Ricardo Scofidio are architects. It just happens that they haven't designed much that their colleagues would recognize as buildings. To appreciate their approach to architecture, you have to understand two things: It moves beyond traditional conceptions of what buildings should be, and it is the purest form of modernism we have today.

Their collaboration began in 1979, when Scofidio abandoned his 12-person practice to join Diller, who had just graduated from Cooper Union in New York City. To survive in the grim economic climate of the late 1970s, they worked on small, ephemeral projects such as stage sets and art installations. More importantly, they chose this path, and have stuck with it, because of their desire to be "provocateurs," as Scofidio puts it.

As such, they are less concerned with traditional architectural form and construction than with analyzing the way social conventions or rules dictate the way people use places, objects, and events. Diller + Scofidio's job, as they see it, is to reveal those rules, and, where it makes sense, to free us from them.

Diller + Scofidio tell stories with space and form about who controls what. Their buildings and artworks reveal patterns of use that we have always accepted (like dinner-table etiquette), but that actually force social roles on us. These architects display the instruments, such as security cameras, that limit our actions. They make us aware that buildings don't just enclose us, but force us to move and behave in specific ways.

UNDER SURVEILLANCE

Elizabeth Diller and Ricardo Scofidio have always made architecture. Now they're making buildings. By Aaron Betsky

Diller + Scofidio: A Primer

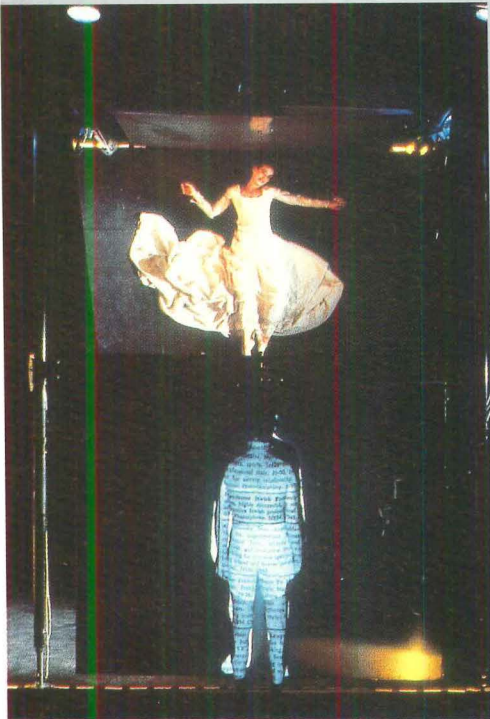
Diller + Scofidio recently completed their first two major building commissions—the Brasserie restaurant in New York City's Seagram Building and a low-income housing project in Gifu, Japan. Both allow their complex, unconventional approach to architecture to be considered in more traditionally architectural terms. We present these new works chronologically on the following pages, in the context of past and future projects.

Yet Diller + Scofidio are not just storytellers, they are architects who still subscribe to the basic tenets of modernism. To them modernism means something very different today than it did when the International Style promised a worldwide technological utopia: It is a social, political, cultural, and economic force that is not always beneficial. For instance, Diller + Scofidio still want to reveal how buildings are made; they just think that the electronic gadgetry of mass communication and surveillance is more representative of contemporary technology than I-beams or concrete slabs.

In their 1989 exhibition, *Para-Site*, the architects installed cameras within to New York City's Museum of Modern Art (MoMA), and then fed

the images of circulating patrons to monitors in one of the galleries. The installation evoked the security systems that protect art. In this case, however, visitors found themselves, rather than paintings and sculpture, to be the subjects of surveillance. "The camera engenders fear because we all feel we are being watched," explains Diller. "In a generation that grew up with television, it is also scary because we are afraid that nobody is watching us, nobody cares. At the same time we can turn the camera around to become performers."

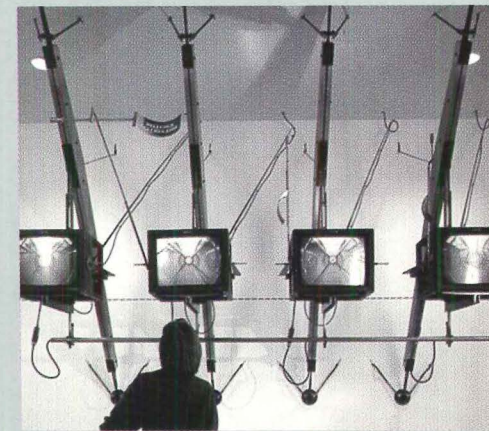
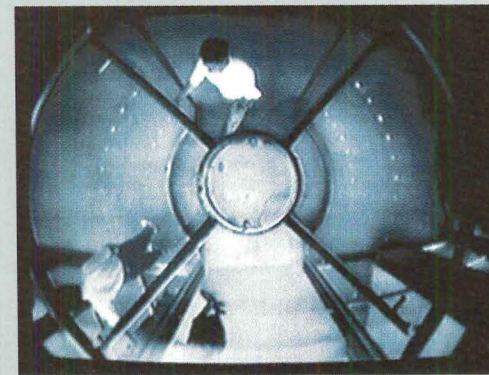
As good modernists, the architects express function through their work, but in an equally untraditional manner. According to Scofidio, "We are less interested in building programs than we are in the conditions



The Rotary Notary and His Hot Plate, or, A Delay in Glass, 1986
Diller + Scofidio teamed with the Creation Production Company theater troupe to stage *The Rotary Notary and His Hot Plate*. The performance took its inspiration from one of artist Marcel Duchamp's most important works, known as *The Large Glass*, because Duchamp created it on a window. Diller + Scofidio placed a movable partition in the middle of the stage; actors behind the partition were visible to the audience as a reflection in a mirror set at a 45-degree angle to the floor.



The withDrawing Room, 1986
In *The withDrawing Room*, Diller + Scofidio collaborated with sculptor David Ireland on the transformation of a century-old frame house in San Francisco into a studio and gallery. The renovated house provided commentary on such domestic issues as etiquette. A dining table hangs from the ceiling, with chairs attached to it by hinges; they rotate at a distance that Emily Post, author of the famous etiquette guide, dictated diners should be seated from one another.



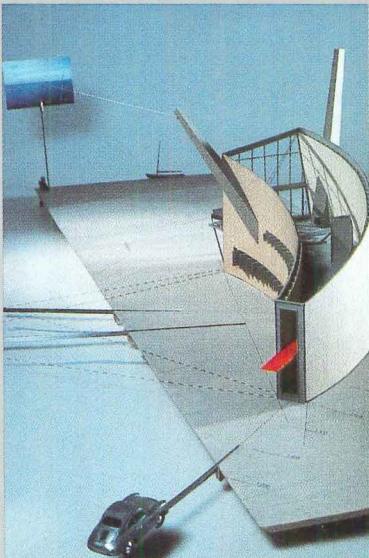
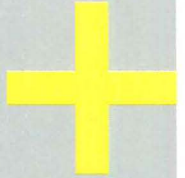
Para-site, 1989
Curator Matilda McQuaid approached Diller + Scofidio to create an installation at the Museum of Modern Art in 1989. The architects set up cameras at three different key circulation points in the museum, and then fed the footage of patrons to a bank of monitors in a gallery. The installation invited museumgoers to act more consciously as voyeurs—"social parasites." But museumgoers might also consider that they, themselves, could be watched.

that produce those programs”—in the unspoken rules people unwittingly obey when they occupy a given space. Many of their designs upset the conventions of how we use a place, whether for sleeping, art appreciation, or tourism; their work serves instead as stage sets—figuratively, and sometimes literally—on which we can observe the everyday with greater objectivity. In the set for *Moving Targets*, a 1996 performance by Charleroi/Danses, they suspended a giant mirror at a 45-degree angle over the stage. The dancers seemed to float in the air, raising the audience to a new understanding about dance, gravity, and the role of a stage.

Now, for the first time, Diller + Scofidio are building lasting, habitable structures, such as a recently completed housing project in Gifu,

Japan, which slips away from the norm physically and intellectually. By angling and slipping one apartment unit slightly apart from another in plan and section, Diller + Scofidio pulled apart the standardized, functionally determined, and socially proscriptive rectangle of the modern housing block, without veering off into unconstrained expressionism. This curve makes the inhabitants' experience of public housing more personal: The hallways are staggered, not straight. "As you walk toward your apartment, you face your door, rather than moving by it," Scofidio explains.

In New York City's new Brasserie restaurant, located in the basement of Ludwig Mies van der Rohe's iconic Seagram Building, customers become performers and voyeurs. As in the MoMA exhibition, cameras



The Slow House, 1991

Diller + Scofidio began construction on the Slow House in 1991; due to the client's financial troubles, it never progressed beyond the foundations. The house takes the form of a widening crescent, like the trajectory of a car, which leads to a large glass wall at the broader end, overlooking the ocean. A video camera records the view; it can be played back on a monitor in front of the window. When the weather is bad, the client would have been able to view a previous recording of a sunny day.

Bad Press:

Dissident Ironing, 1993–96

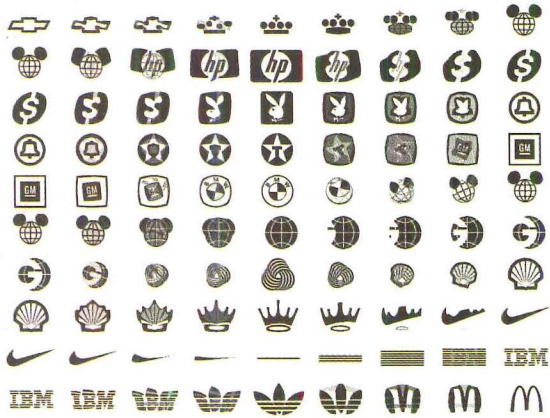
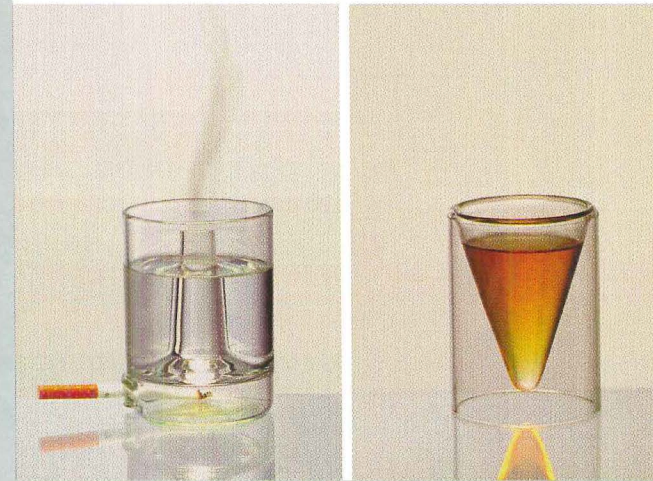
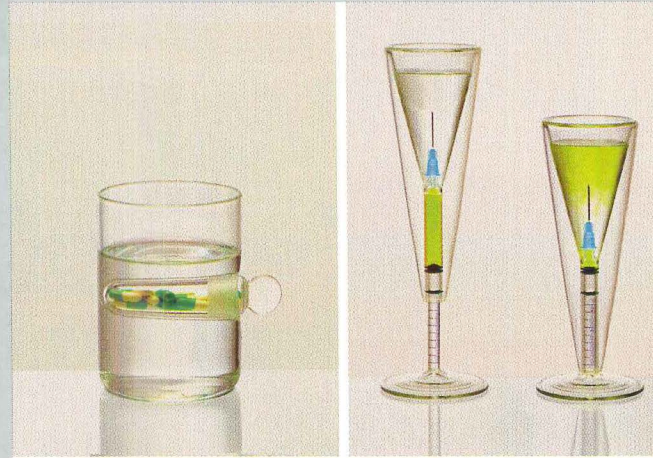
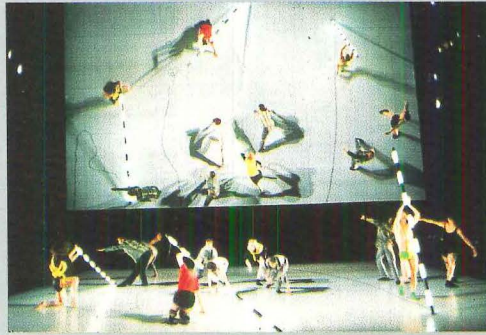
Diller + Scofidio reexamined the everyday task of ironing in *Bad Press*, a project they initiated independently. As a starting point, they took the ironing and folding of a shirt into a rectangle, a shape conducive to storage, and the usual grid of creases that appear on a newly cleaned shirt, as icons of domestic efficiency. The architects rethought the ways in which a man's shirt could be folded, buttoned, and pressed—ways that created unexpected patterns when worn, and that defied expectations of domestic perfection.

Soft Sell, 1993

During the recent transformation of New York's Times Square from seedy to safe, Diller + Scofidio took over the entrance to an abandoned porn theater for an installation about different definitions of the word "currency." From the doorway to the theater, a video-projected pair of giant lips mouthed come-ons like, "Hey you, wanna buy some motherly love?" and, "Hey you, wanna buy a get-out-of-jail-free card?"

again appear, here observing each diner as she or he enters the door, and then projecting the image, slightly delayed, over the bar. They reach their tables by descending a long staircase into the center of a dining room with walls and ceiling that continually curve away in great waves of wood and plaster. The soft forms, exaggerated procession, and delayed videos lead to a kind of spatial deferral: One feels caught in a place that seems to move not at the hectic pace of modern life, but in a slow-motion version of it. The Brasserie exaggerates the exhibitionist act of seeing and being seen, heightening our awareness of the absurdity and beauty of social rituals.

"We want to create something like a technological sublime," says Diller of the firm's next big project, the Blur Building. It is to be the centerpiece pavilion for a 2001 exposition in Yverdon-les-Bains, Switzerland. A structural frame rises just off the shore of Lake Neuchâtel; thousands of computer-controlled nozzles completely shroud the structure in a mist that is sometimes dense, sometimes fine, depending on weather conditions. Like a cloud hovering over the water, the Blur Building defies gravity, fixed form, the horizon line, and site. Visitors enter the pavilion through a ramp that dips into the lake, and then climb into a glass box at the heart of the project. It is a room that is almost not there.



Pageant, 1996

Diller + Scofidio exhibited *Pageant*, a computerized animation, at the Johannesburg Biennial and Rotterdam Film Festival in 1996. A morphing program transformed different corporate logos—from the Nike swoosh to the IBM initials—in a commentary about the effects of globalization and the loss of individuality. The images were projected onto floors and walls of buildings.

Moving Target, 1996

Moving Target, a ballet by the Belgian Charleroi/Dances troupe, is loosely based on the famous schizophrenic dancer Vaslav Nijinsky. Diller + Scofidio designed a set that, like that of *The Rotary Notary*, incorporates a mirror at an angle to the stage; the split image of real and mirrored dancers evokes his mental illness. Commercials for the pretend pharmaceutical company "Normal" periodically interrupt the action; drugs with names like "Genderall" spoof the practice of medicating people for their emotional and psychological problems.

Vice-Virtue Glasses, 1997

The Vice-Virtue series of drinking glasses foregrounds the chemical dependency of our culture. Each of the four glasses—the Dispensary, The Fountain, The Reservoir, and The Exhaust (above, clockwise from top left)—focuses on a different drug. The Dispensary glass, for instance, incorporates a receptacle for the storage of pills. The stem of the Fountain champagne flute is a hypodermic needle, the contents of which can be injected into the glass.

Text streams up and down on LED readers that spear the space.

The Blur Building promises to be a space of breathtaking beauty and profound dislocation. If one form of modernism was born when early 19th-century travelers crossed the Alps and were exhilarated by the vast mountains and gorges, Diller + Scofidio are here proposing, under the shadow of that same massif, a space that is infinitely larger, yet is the product of our own technology. At the same time, the Blur Building represents the anonymous spaces at the heart of modern life, in which reality is held back by air conditioning, artificial light, man-made materials, rules of public behavior, and mass-produced images.

Diller + Scofidio have designed a building that is habitable, and at the same time incomprehensible. The sheer wonder of the Blur Building liberates us to imagine a world of weightless buildings filled with information, while experiencing the frightening sensation of being cast adrift, away from the safe moorings of functionality, recognizable form, and all the other familiar elements that comfort and constrain us in our daily lives. This is what modernism at its best has always been about, and what a profession of architecture focused on delivering the cheapest, most functional buildings has forgotten. Diller + Scofidio have found the frightening freedom of modernism and are building it. ■



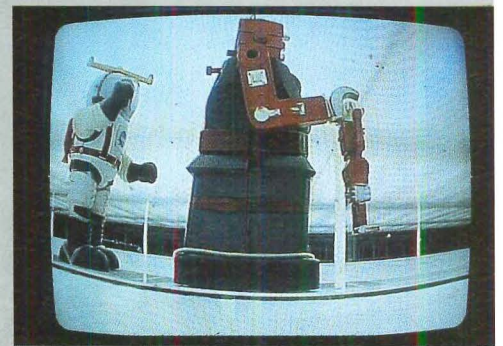
Jet Lag, 1998

Jet Lag is a play based on two true stories. One is about a grandmother who took her grandson on 167 consecutive transatlantic flights to elude his pursuing father and psychiatrist. The other follows a sailor who gets lost on a round-the-world solo yacht race while filming himself for television. On stage, the grandmother and grandson appear in airport waiting lounges, airplane seats, and security checkpoints; the sailor via his own image, filmed during performance and projected live on a large screen.



The American Lawn: Surface of Everyday Life, 1998

Diller + Scofidio created a multimedia installation for the Canadian Centre for Architecture exhibition *The American Lawn*. The installation underscored the notion that the lawn—while a potent symbol of orderliness, tranquility, and other virtues—also embodies more sinister meanings and practices. In one exhibit (above), Diller + Scofidio displayed different “species” of artificial grass, as well as their woven undersides—highlighting that the lawn isn’t as natural as we think it is.



Master/Slave, 1999

Diller + Scofidio incorporated a private toy robot collection into their installation *Master/Slave*, at the Cartier Foundation in Paris. The robots move around on a 300-foot-long conveyor belt, through a large vitrine displayed at eye-level. The path of the belt imitates impersonal bureaucratic environments such as unemployment offices: The robots are forced to line up, then are released at arbitrary times and subjected to videotaping by security cameras. The images then appear on monitors around the gallery.

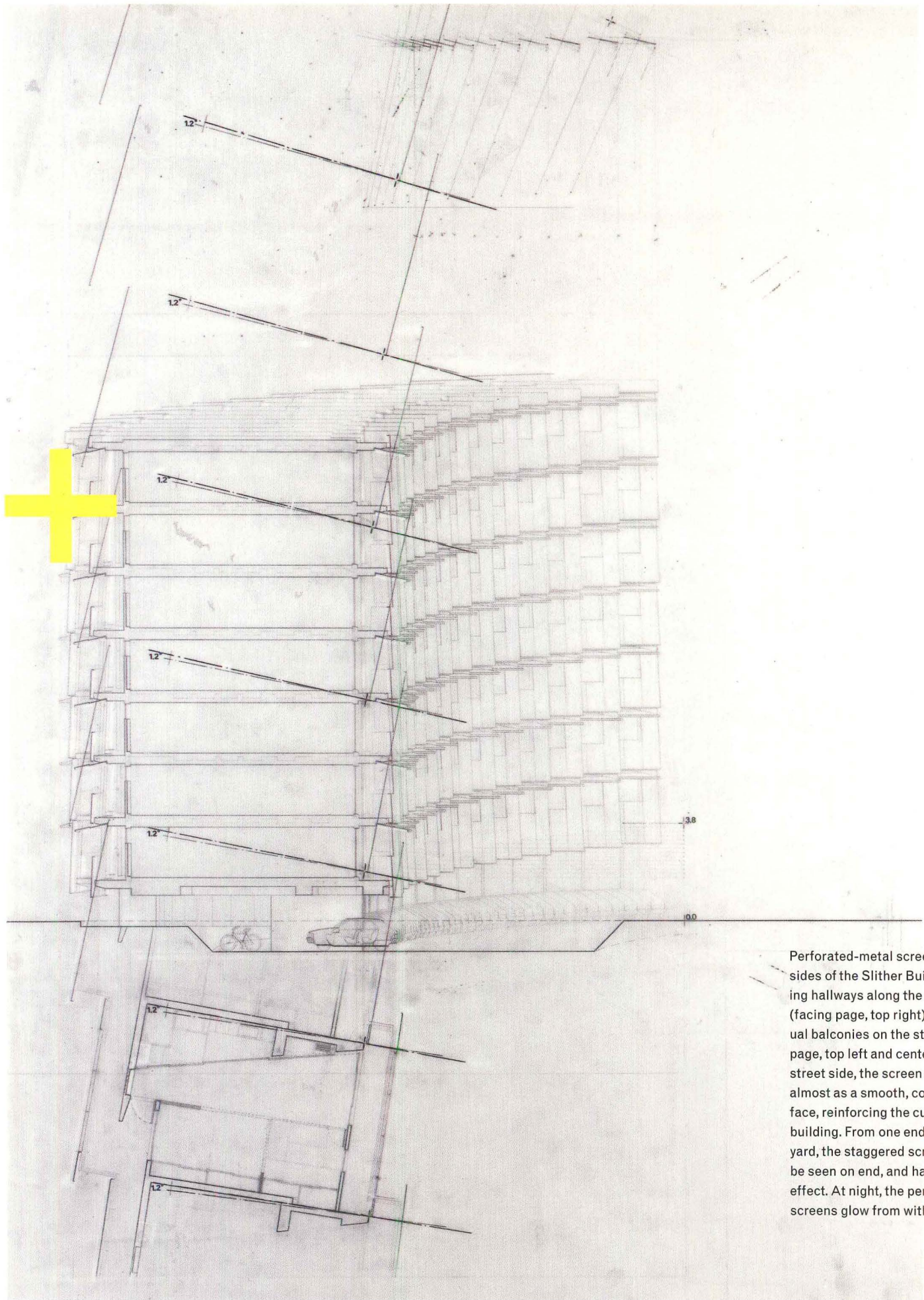


Diller + Scofidio's recently completed housing project in Gifu, Japan, slips away from the norm physically and intellectually.

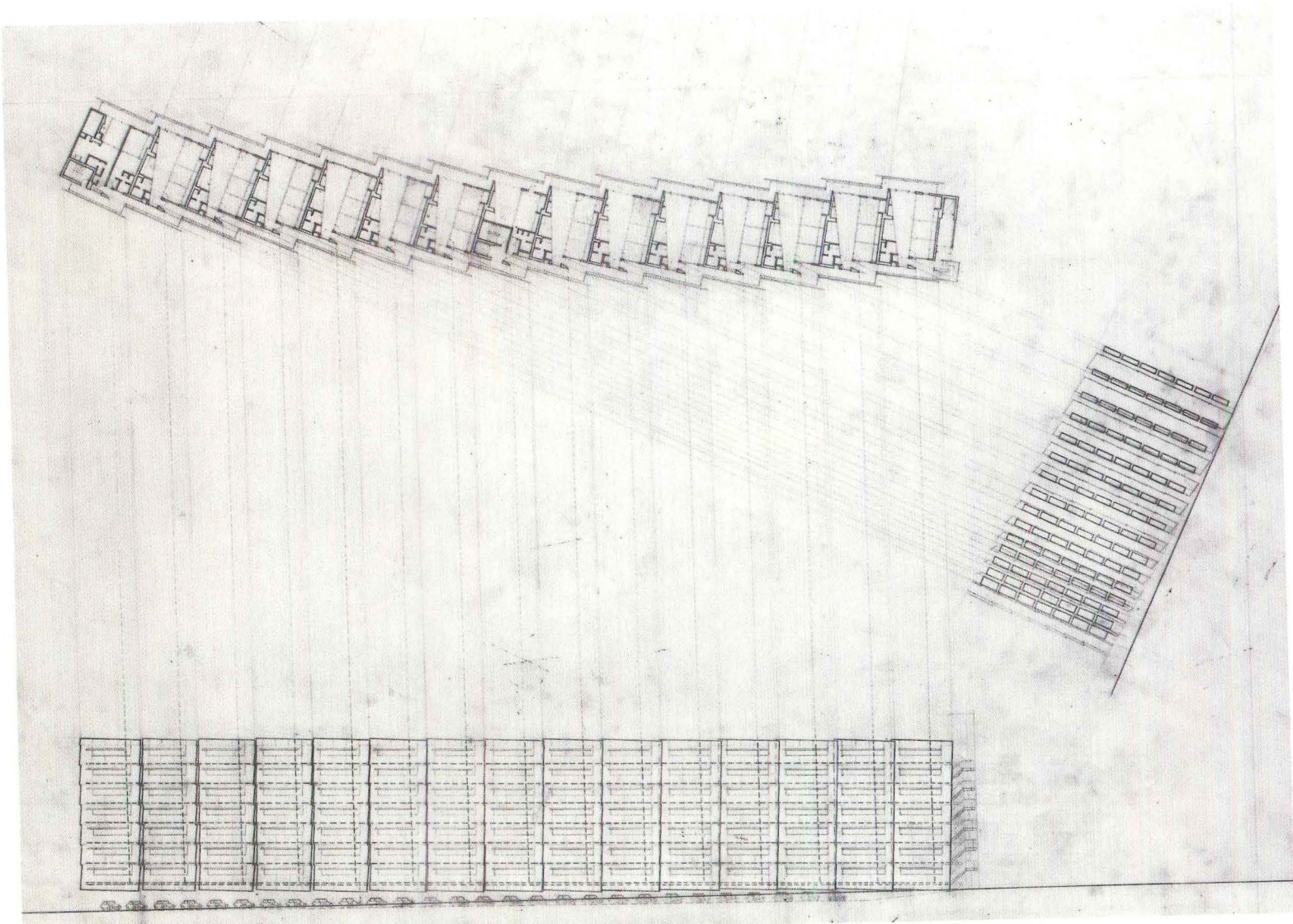
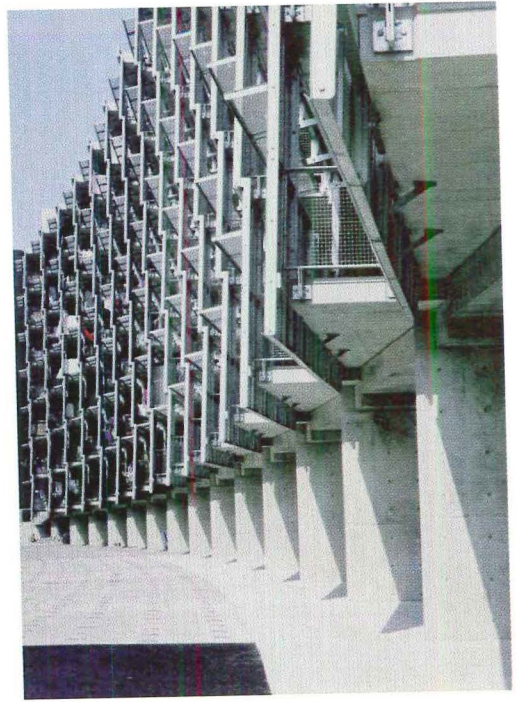
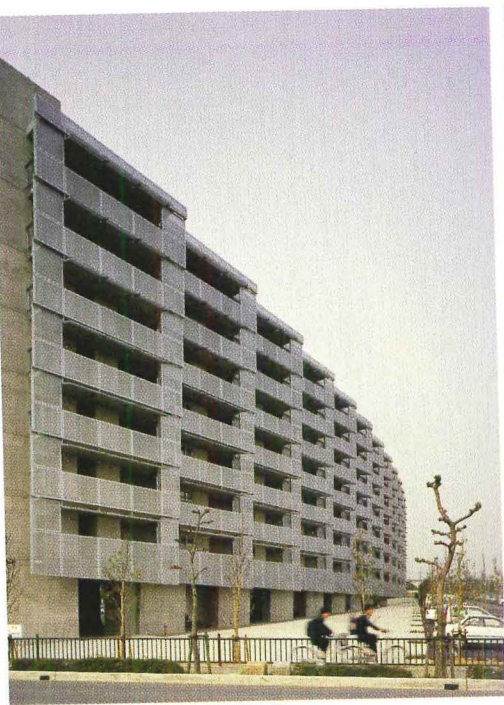
Slither Building, 2000

Diller + Scofidio took on the anonymous, modernist housing block as their contribution to a low-income complex in Gifu, Japan, master planned by Arata Isozaki. Rather than reinvent the building type, the architects chose to fight it from within, staggering each unit slightly in plan and section from the one adjacent. As a result, the block curves gently, lending subtle enclosure to a courtyard in the center of the complex (above).





Perforated-metal screens clad both sides of the Slither Building, sheltering hallways along the courtyard (facing page, top right), and individual balconies on the street (facing page, top left and center). Along the street side, the screen appears almost as a smooth, continuous surface, reinforcing the curve of the building. From one end of the courtyard, the staggered screens can be seen on end, and have a serrated effect. At night, the perforated screens glow from within.





**"SLITHER," GIFU HOUSING
PROJECT GIFU, JAPAN**

CLIENT: Government of the Gifu Prefecture, Gifu, Japan **ARCHITECT:** Diller + Scofidio, New York City—Elizabeth Diller, Ricardo Scofidio (partners); Paul Lewis (project leader); Patrice Gardera **ASSOCIATED ARCHITECT:** Misaki Design & Architects Office, Gifu, Japan—Koji Imanishi **ENGINEER:** S.D.G. Japan (structural) **GENERAL CONTRACTORS:** Tsuchiya-Gumi (phase 1); Dai Nippon Construction (phase 2) **COST:** \$17.2 million **PHOTOGRAPHER:** Michael Moran, except as noted

The building's slight shift in plan and section is most evident along the staggered hallways (above); the shift allows apartment doors to occur not along the length of hallways, but at the end of each short jog. Because the shift occurs in section and in plan, the hallways are actually ramps with a gentle slope; the floor of each unit is at a unique elevation.

Emphasizing the curved plan, each unit is organized around a V-shaped common room (facing page, top); sliding screens, reminiscent of those in old Japanese houses, open onto the kitchen and bedrooms.





The first floor of apartments is slightly above grade, allowing residents to park on a ground-floor level between concrete bearing walls (this page, at bottom). The screens along the hallways slope slightly outward from top to bottom, which visually augments the building's formal distortion. Tenants have adapted Diller + Scofidio's screen wall to everyday purposes, such as hanging laundry (facing page).



The Brasserie exaggerates the exhibitionist act of seeing and being seen, heightening our awareness of both the absurdity and beauty of social rituals.

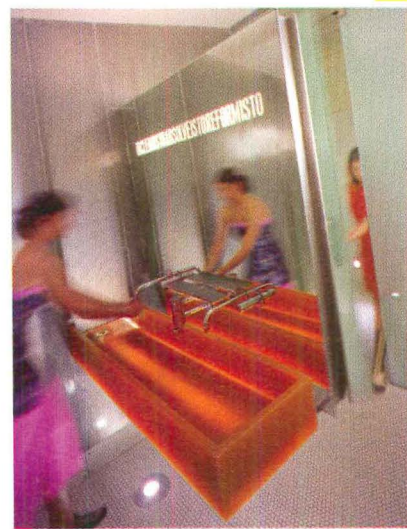
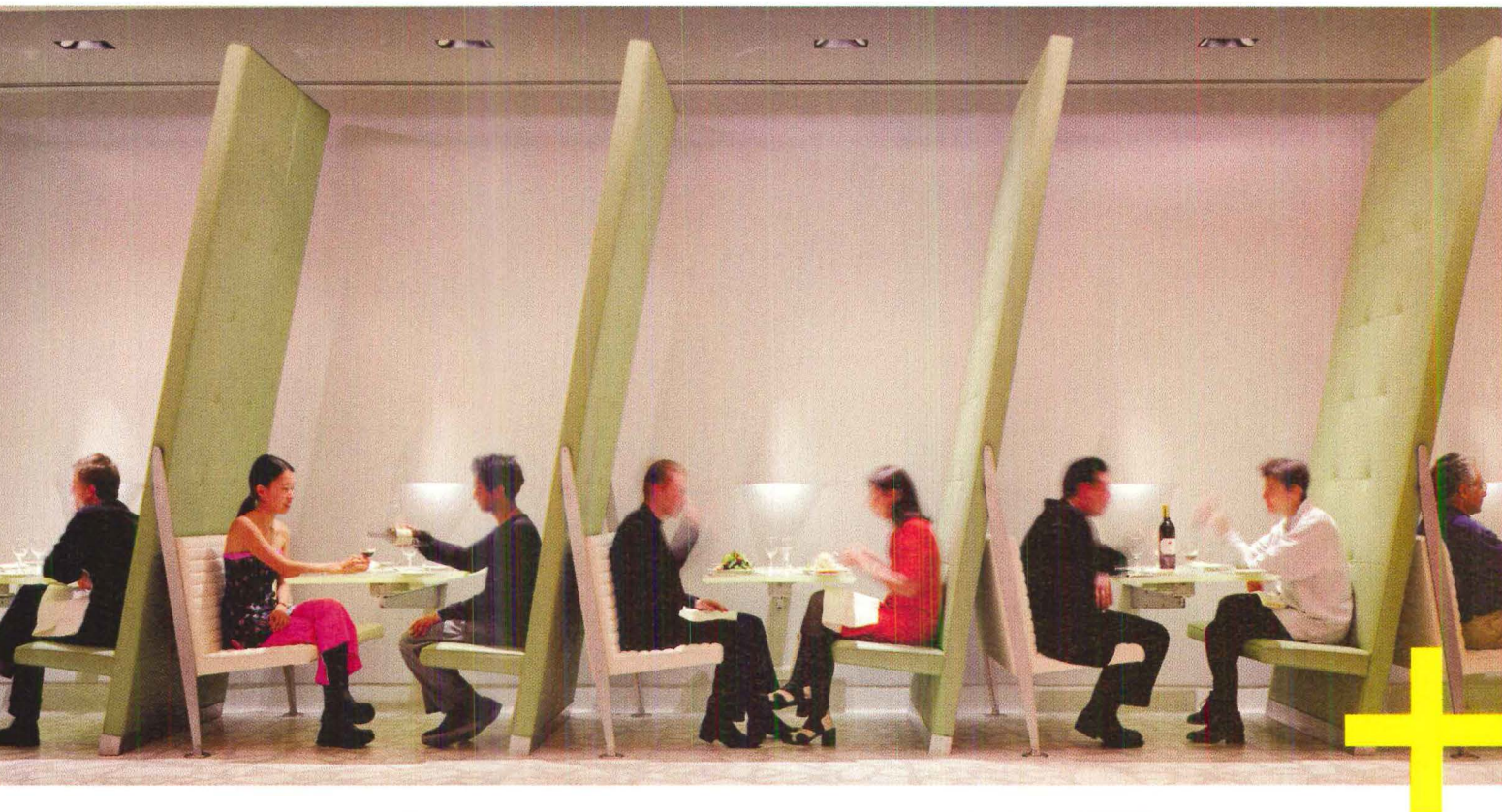


The Brasserie, 2000

Philip Johnson designed two restaurants in Mies' iconic Seagram Building: the Four Seasons and the Brasserie. When a fire ravaged the Brasserie in 1995, Seagram heiress Phyllis Lambert encouraged the restaurant's owners to select Diller + Scofidio to redesign the space (right). Struck with the irony of designing a windowless interior in perhaps the most famous glass building in the world, the architects used the project to explore ideas of vision. A video camera in the doorway films customers as they enter; images of each one are then displayed on monitors over the bar.







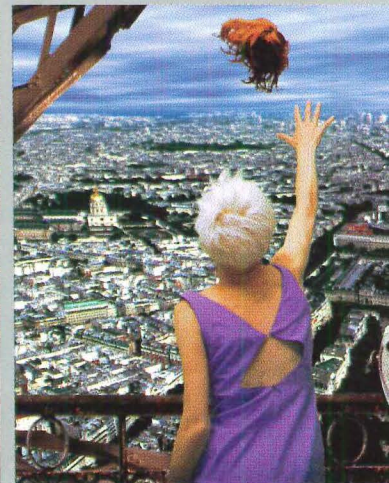
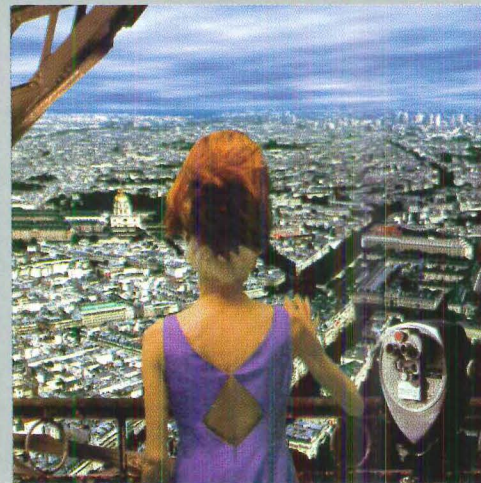
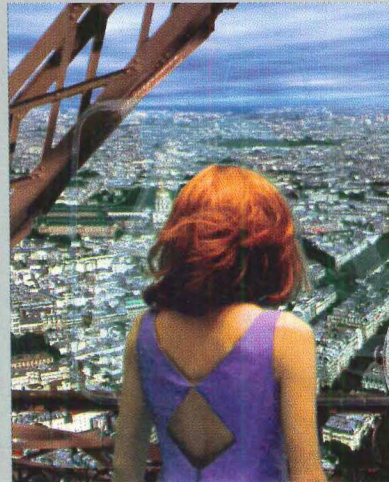
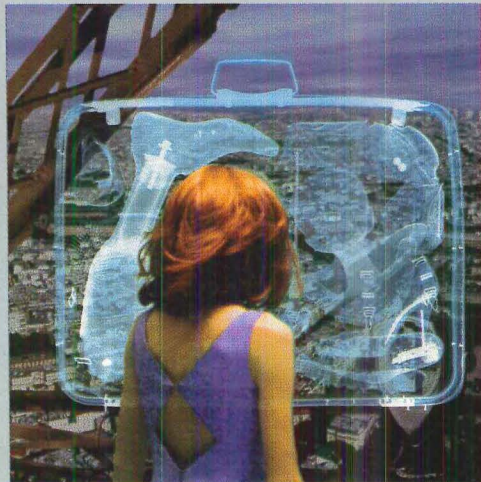
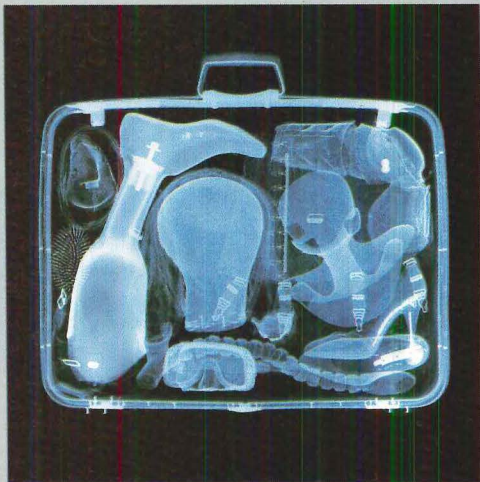
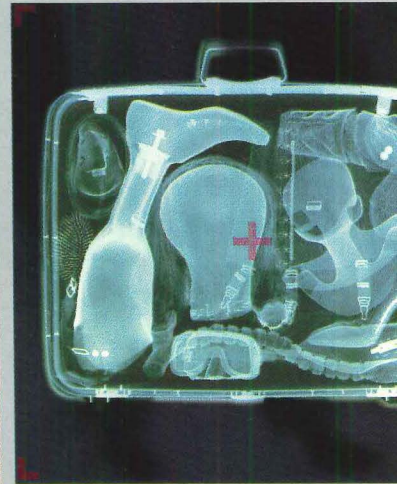
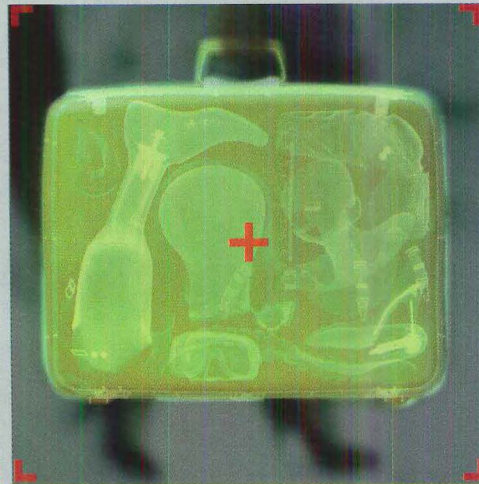
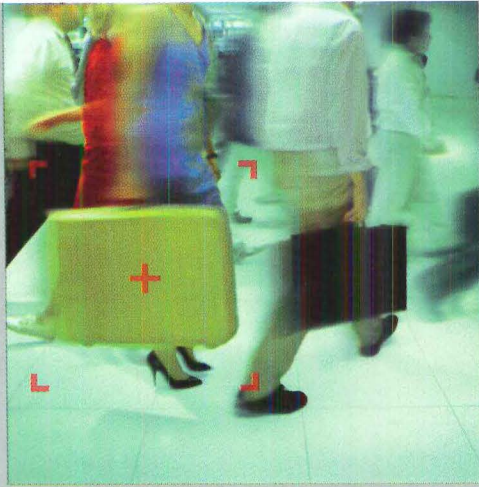
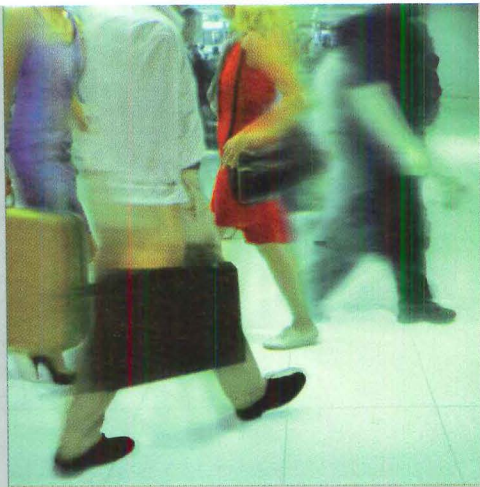
Diller + Scofidio created a conceptual and physical wrapper that encloses the interior—curved planes of madrone and pearwood (facing page, top right). From a thin lobby space, diners make their grand entrance down a long, glass staircase (facing page, top left), which leads into the center of the main dining room. Sometimes, however,

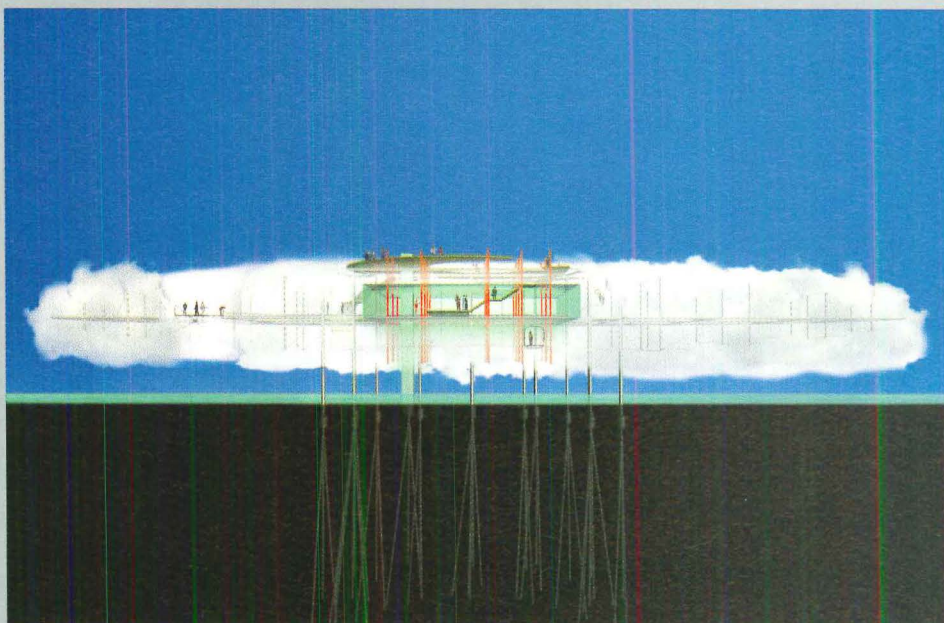
things aren't quite so visible: The architects placed spare liquor bottles behind translucent glass panels at the back of the bar (facing page, bottom, at left); a metal framework is just visible within the murky resin tabletops (foreground). Tilting leather partitions divide banquettes along one wall (top). In the back room, a light within the wall creates a luminous spot of color on the wood-veneer surface (above left,

background). A resin sink in the ladies' room (above right) slips through the wall into the men's room; Water flows from both sides to a drain in the center of the sink, in a gap in the wall.

BRASSERIE, NEW YORK CITY

CLIENT: Restaurant Associates, New York City **ARCHITECT:** Diller + Scofidio, New York City—Elizabeth Diller, Ricardo Scofidio (partners); Charles Renfro (project leader); Deane Simpson **ENGINEER:** Structured Environment (structural) **CONSULTANTS:** Bar Studio (video); Richard Shaver (lighting); Douglas Cooper (entrance-installation script); Mary Bright (curtains); 2x4 (graphics); Z Corporation (art); Sanchez/Nitzberg, Carroll Todd Studio (steelwork) **GENERAL CONTRACTOR:** Construction By Design **COST:** Withheld at client's request **PHOTOGRAPHER:** Michael Moran

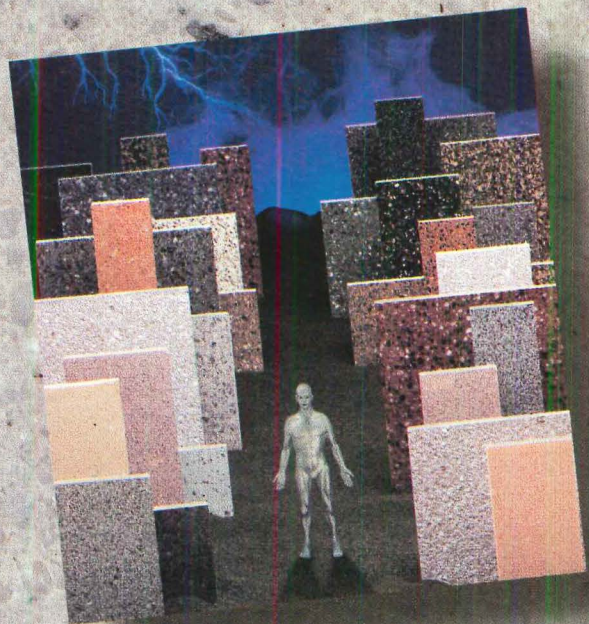




Travelogues, 2000
 In an upcoming installation at John F. Kennedy Airport in New York City, Diller + Scofidio plan to position a series of screens (facing page) along a corridor with moving walkways. The screens are lenticular, like the two-faced plastic toys from a Cracker Jack box, causing images to change as people move by them; each screen holds one second of action. With 90 screens planned along 1,800 feet of corridor, the effect will be something like watching a movie—with travellers as its subject.

The Blur Building, 2001
 The Blur Building will be a structural framework off the shore of Lake Neuchâtel, in Switzerland (April 2000, page 90); it is intended to serve as a centerpiece for an upcoming exposition. The framework will not, however, be entirely visible. A series of nozzles will cast an ever-changing cloud of fog over the entire structure. An all-glass box at the center of the pavilion, surrounded by mist, will contain LED sign boards, as well as other interactive media.

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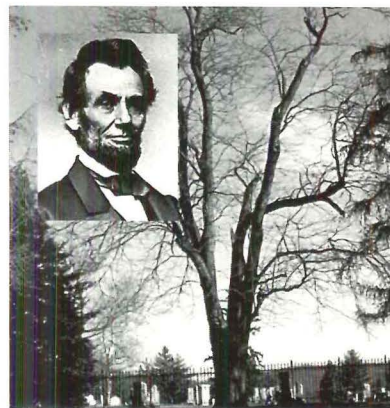
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Prairie Revolution

continued from page 61

this place," he says, walking near the railroad tracks. "It's hard to explain, like trying to define what love is. It's something about the scale of the surrounding hills—the way they drop down to cuddle the town, almost like a womb. Here there is the potential for a coherent life—a connectedness to the landscape."

Not surprisingly, Jackson feels like a voice in the wilderness. "Folks sometimes think I'm being nostalgic," he concedes. "In fact, I'm talking about a practical necessity. The risky thing is to do nothing." Topsoil erosion alone costs the United States \$44 bil-

lion a year, according to the Department of Agriculture. The Land Institute estimates that the nation has lost from a third to half of its topsoil. While we grow ever more dependent on pesticides and chemical fertilizers to put food on the table, the world's population has surpassed six billion.

The scientific community is increasingly inclined to listen to Jackson's radical remedies. He won a MacArthur fellowship (the so-called "genius award") in 1992 for his efforts, and his revolutionary proposals have begun to earn official support from the agricultural establishment. "[The Land Institute] is looking at something that's going to have a payoff in the long term," George Ham, associate director of Kansas State Uni-

versity's agricultural experiment station department told *The Atlantic Monthly*. "Much longer than most of our projects here at Kansas State."

"The town and its surrounding landscape should be part of a coherent system. When they're as one, all members prosper. When they're competing agents, all suffer."

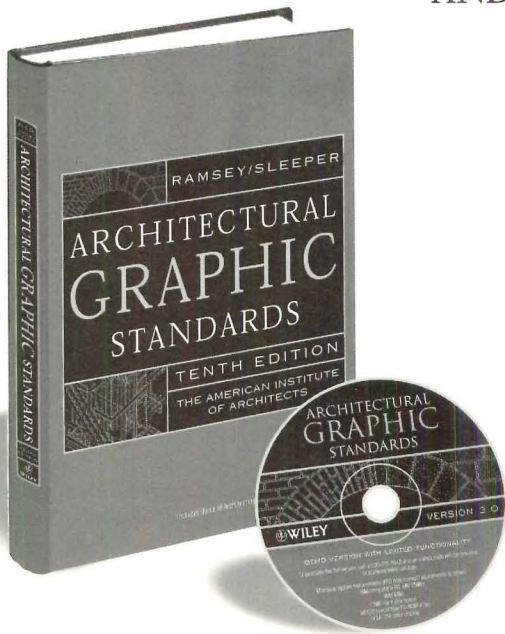
Jackson compares his tentative field trials to the auspicious first flight of the Wright brothers. With adequate funding (about \$4 million more than the \$1 million budget donated by the Geraldine R. Dodge Foundation, and other charitable groups), the Land Institute could have a domesticated prairie system ready for farmers

within 25 years. Jackson hopes to raise another \$4 million to build a study center for ecologists, plant breeders, and environmental historians. His design, con-

cocted with Kansas architect Tom McCoy, would allow staffers to see shaggy bison grazing on the swaying brush of wild prairie to the east, their own domestic prairie to the west. "We'd have nature's wisdom to one side and human cleverness on the other," he says. "That way we can always have nature as our standard." ■

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(Okay, one finger.)

Loophole Masters

continued from page 69

The most telling project is Northrup Commons, a four-story, 20-unit townhouse that uses the air rights over a medical clinic's parking. Reddick spotted the asphalt just off Portland's tony 23rd Street shopping district a mile northwest of downtown, did a title search, and cold-called the property owners. They weren't avid developers, so Reddick made an unusual offer: Sienna would front the design costs and test the waters. Eleven units sold in 45 days with nothing but a model and color/material boards. The owners agreed to proceed, and made another unusual offer to soothe the clinic's prime concern: They would pay for valet parking during the 15-month construction mess.

This site also bordered a neighborhood of single-family homes, so Sienna worked with existing zoning to avoid giving the neighborhood a way to kill the project. Although he didn't have to, Reddick met with the neighborhood association, which has a record of hostility toward new development. He won moral support with the tack that the project would remove bare asphalt from view—two parking levels would slip into the townhouse building, serving clinic and residents. "At the end of the meeting," says Reddick, still savoring the surprise, "the head of the neighborhood association told us, 'Go find some more parking lots.'"

Sienna is doing exactly that. Construction is starting on a 28-story residential tower opposite downtown across the Willamette River—the first high-rise in that neighborhood. The firm volunteered a scheme for another 20-story tower on a wedge of municipal parking at the foot of a downtown bridge. When City Hall recoiled—"Wait, this isn't anywhere on our radar screen"—Reddick had a strong response: "The value of that dirt is \$4 to \$6 million. What better public servants can you be than to show the voters you've found creative ways to develop revenue—other than new taxes? Climb on your white horse here." The project is under discussion.

Commissioner Hales is an unabashed fan of Sienna's modus operandi. "This entrepreneurial approach is exactly what's needed to change the practice of development. If you wait for property owners and developers to scratch their heads and say, 'Huh, maybe we ought to be doing something different here,' you're going to wait a long time in some cases and forever in others. Property ownership and vision are not genetically linked. What Gary is doing is serving not only the client, but also the city."

In several important ways, Portland is primed for Reddick's vision. It has a lively and lovely downtown that never suffered severe retail and residential flight. People want to snuggle up to the city's heart; it beats with a welcome. Portland has the best mass transit in the western United States, and a dark suspicion of households that claim to need two cars. (Northrup Commons, with units priced \$300,000 and up, allots just one parking slot per residence. The broker says no buyers have objected.) And it needs creative ways to accommodate growth. The metro population, 1.6 million, has ballooned 17 percent since 1990.

At the same time, Portland cherishes its communion with nature, its views of mountains, forested hillsides, and rivers. It legitimately fears the Los Angeles and Manhattan archetypes; it has much to lose. And while Sienna's strength is in creative urban land use, its weakness is design: These showcase projects so far haven't cut intriguing profiles in the streetscape or used graceful detailing to stitch them into the inner-city's historic fabric. They're bland background buildings, thrust into the foreground in their role as demo projects for thickening the urban stew.

But Portland will grow one way or another, and Reddick has shrewdly positioned Sienna at the epicenter. If his firm doesn't reinvent the city, it may at least revolutionize the marketing of architecture. What works for Sienna may work elsewhere as growth boundaries encircle more and more sprawl-plagued cities. It's like fishing, Reddick says. "If you wait for work to come to you, there's always going to be someone already casting upstream." ■

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The Burden of History

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judging new designs for the Alexanderplatz: AS&P did planning studies for the city's new airport.

Speer began working for Arab governments well over a decade before the Arab-Israeli peace process got under way, and has conceded that his father's name has helped him get those jobs. "The fame of his father—precisely as an enemy of the Jews—surely opened doors in the Arab world," says Salomon Korn, a Frankfurt architect and leader of the city's Jewish community. In the 1960s, Speer designed a regional plan for pre-Gaddafi Libya. For the Saudis,

he designed a foreign ministry housing complex in Riyadh. As to whether he had qualms about putting himself in the service of powerful regimes in view of his father's role in the conscription of architecture for political ends, Speer replied, "I never gave it any thought. At any rate, we've never worked for a dictatorship."

AS&P has received major commissions from an array of non-democratic governments, often competing against U.S. firms to obtain them. While Nigeria was under military rule, his firm designed the first ministerial building erected in the government seat of Abuja (1992). And in 1998, AS&P won a contest to design a new district for China's provincial capital of Chongqing.

The firm put forth a towering glass skyscraper for the Communist administration, poised atop a massive, half-cylindrical structure that evokes the classic modernism of Brasília or Chandigarh.

His father's shadow loomed equally large in Speer's work on a Frankfurt office and residential project known as Rebstockpark, a joint project with Peter Eisenman. "This [collaboration], for an American German Jew, has an enormous fascination," Eisenman said in a 1996 film documentary. He describes their work as "something that in Yiddish would be called *traif*, or 'not touchable.' Psychologically, Albert needs to work with an American Jew, as I need to work with a German who was very close to the inside."

Speer offers a slightly different take on their collaboration. "It's simply a joy to work with one as intelligent, lively, unusual, and quick as Peter. ... My name plays a great role for him, but in my professional life I am not the son of my father but the manager of one of the best architecture and planning offices in Germany. If that was not the case, then Peter would not work with me." His speech faltering, he begins referring to himself in the third person: "If Speer was different or authoritarian, it would not have happened." ■

Michael Z. Wise is the author of Capital Dilemma: Germany's Search for a New Architecture of Democracy (Princeton Architectural Press, 1998).

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'Less Aesthetics, More Ethics'

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value of belonging to a place. You find this meaning in cognate words, such as "civic" and "citizenship." We must question whether the ethical relationships that are implicit in the word "city" have survived, or will survive, with new urban forms. Today, with the advances in telecommunications and the exponential increases in mobility, we find ourselves in a moment of dramatic change—a situation not unlike the beginning of the 20th century with new technology such as telephones, electric lights, and automobiles. With the Internet, the world is indeed

becoming a very small place, to the point where even wars are fought in virtual space.

But does the city still exist?

I think the city still exists. There is still a recognizable configuration and it is something toward which we remain inevitably drawn. We need to find a new equilibrium, however, in a situation that is now completely unbalanced. How can we establish identity for places that have completely lost their identity? The city was a name for a place that had a memorable form. I am not nostalgic, and we don't want to recreate the historic city, but we do want to find ways of keeping the city alive. In effect, the most important thing to preserve in the city is an individual's rights.

Perhaps it boils down to how one moves in the city. In huge sprawls such as Kuala Lumpur or São Paulo or even London, movement is almost impossible. But now that it's possible to be connected online, those who are not in the same place can share political, economic, and cultural actions. This seems to be one of the keys to maintaining rights of access in the new city.

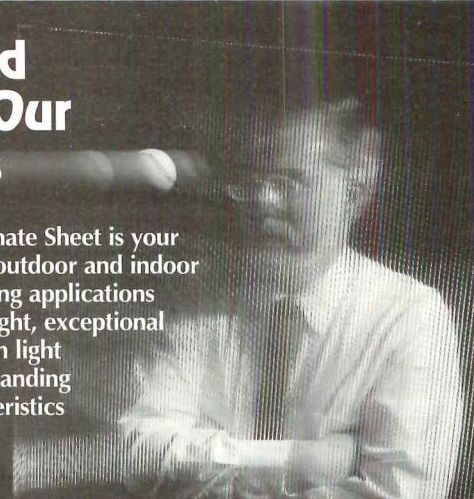
Usually architects exhibit urban designs as drawings or models to describe their idea of the city as a form that can symbolize or accommodate the rights of citizens. What are the alternatives offered in the Biennale?

To demonstrate the new possibil-

ity of despatialized participation in the city, the first thing we did was open a website and begin an interactive exhibition as an analogous process to the production of the exhibition. With this instrument we could assemble an incredibly complex structure that is truly open to the rest of the world, thus liberating it from a confined space of exhibition. So far, the Biennale's website has had 12 million hits, about half a million per month—the sort of participation that has broken down the usual limits placed on an exhibition. We had over 1,500 entries in the Biennale competition, an unprecedented number. The 90 personal exhibits that have been selected were those initiatives that

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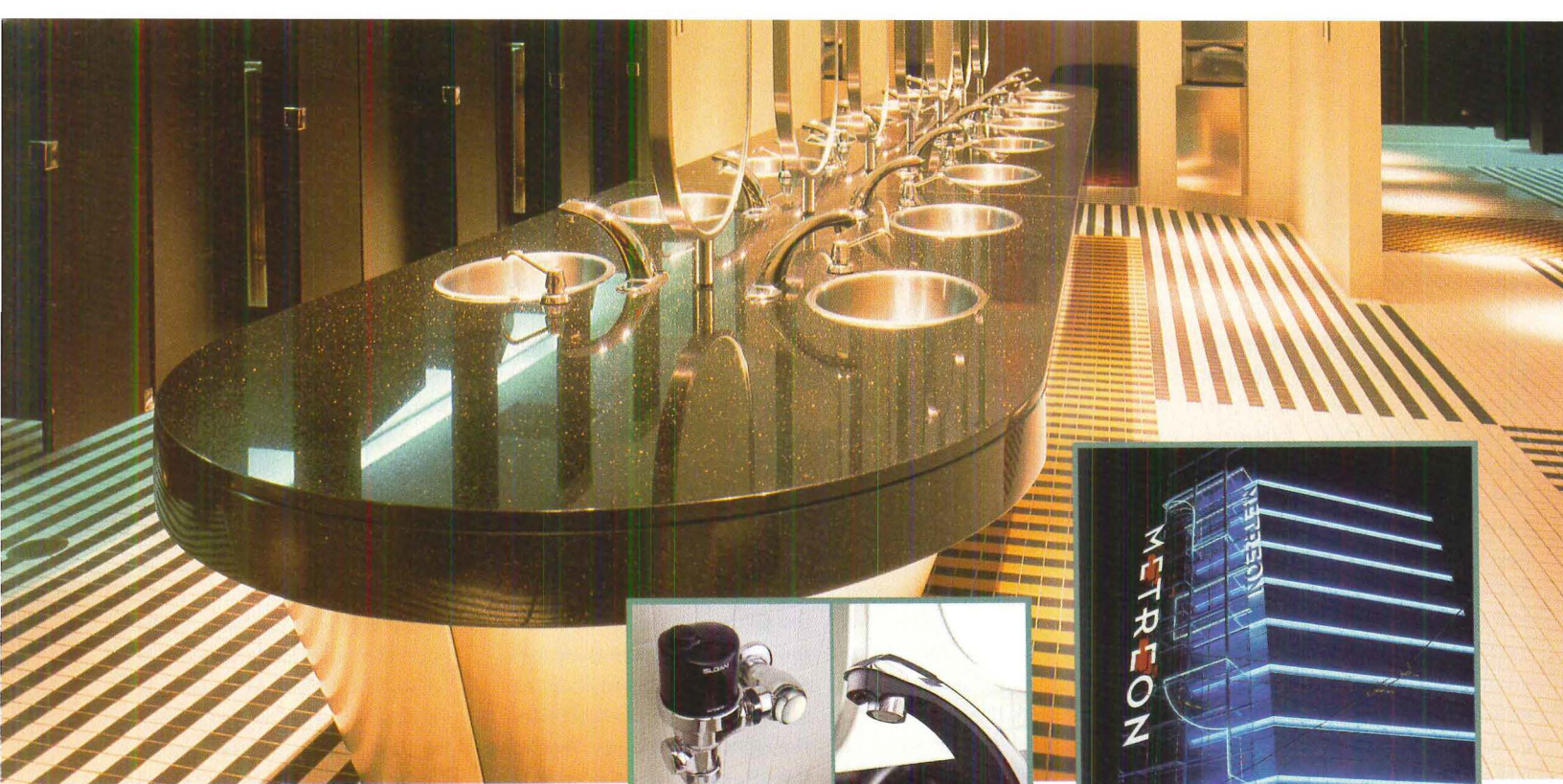
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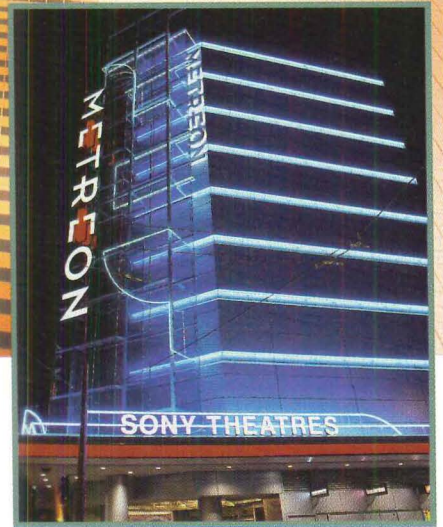
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'Less Aesthetics, More Ethics'

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were sincerely concerned with the challenge "less aesthetics, more ethics." We have given no privileges in the organization of the installations. Thus, it is a Biennale without stars, a mixture of young and old practitioners, as well as those tangential to the practice in the arts and communications fields. There are many well-known participants and respected elders to be sure—the list includes Cedric Price, Arata Isozaki, Norman Foster, Paolo Soleri, Ralph Erskine, Jean Nouvel, Venturi/Scott Brown, Renzo Piano, and Bernard

Tschumi. But they will be integrated with younger, less-known participants in a democratic manner. [Among the American participants are Diller + Scofidio, Greg Lynn, Asymptote, Michael Bell.]

By calling the exhibition "City: Less Aesthetics, More Ethics," you have introduced a challenge to architects in a market that is increasingly driven by images.

I find most discussions about architecture today extremely petty, almost like those in the beaux-arts era—all about style-consciousness, self-referentiality, and what have you. I want to open our horizons and demonstrate that the rest of the world—the world outside this enclave of style considera-

tions—is much more interesting. We have on the one hand a new generation that is preoccupied with supplying quality at low cost, in all areas of design—creating works of art for earthquake victims, refugees, and daily life, for example. On the other hand, we have new forms of engagement, an architecture of activism for an ethical environment. Both of these fall outside the typical culture of architectural styles and offer a critical alternative to the prospect of architects becoming mere stylists of globalization.

A bit like the Futurists thought at the beginning of the 20th century, I think the past no longer exists. We have never been in a similar situation, in such a destructive situation, as we are

in today. When ever have we had the ability to destroy an entire forest as large as some countries in a matter of days? Or to pollute the Danube in the blink of an eye, or ruin whole countries and most of Europe with disasters like Chernobyl? It's this capacity for destruction that makes our moment completely different. People haven't talked seriously about these things since the 1960s.

This Biennale is an appeal to architects to question their relationship to environmental processes. It is not enough to be a good architect; we must offer something more. To paraphrase Joseph Beuys, the truly creative individual acts as a sort of Red Cross for society. ■

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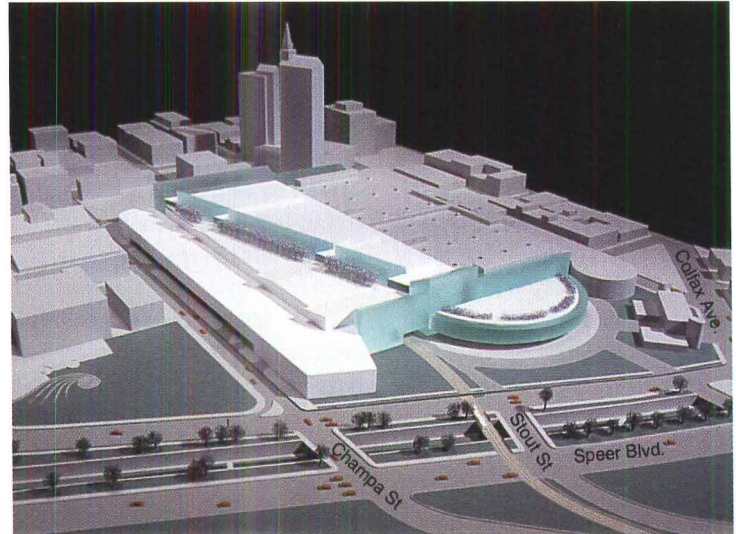
Michael Paglia questions its taste for Denver's modern masterpieces.

It's like a campy sci-fi movie: A monster marches in and devours a city. In Denver, sadly, it's not a movie, but it is a horror. The miscreant is the Colorado Convention Center (CCC), a behemoth that has already consumed blocks of Speer Boulevard, the city's major parkway, and is set for an expansion that will eat up even more. The CCC's story is one of failure in the realms of historic preservation, architecture, business, and politics, and the result is the loss of some of Denver's finest buildings.

The first unfortunate choice was the CCC's location. Rather than choose a tangle of vacant downtown rail yards, the building's planners opted for a neighborhood called the Silver Triangle. These 19th-century commercial buildings fell to the convention center's first land grab.

When it opened in 1990, the CCC was a failure: For the next seven years, bookings hovered around 50 percent. There are many reasons for this—a 1992 boycott protesting an anti-gay-rights measure contributed—but one is the lackluster design by Fentress Bradburn Architects, the Denver firm currently working on the CCC's new wing.

Some thought the CCC's poor performance was due to a shortage of hotel rooms, so the city was receptive when developer Fred Kummer became interested in expanding an existing nearby hotel. Kummer demanded \$25 million in public money, and permission to build over part



of I.M. Pei's Zeckendorf Plaza, which combined a hotel, department store, and skating rink. But so what? Wasn't Kummer's Adam's Mark Hotel going to bail out the CCC? Mayor Wellington Webb and the city council thought so. Even though the city's preservation group, Historic Denver, mounted an all-out fight, one of Pei's first large-scale designs was altered beyond recognition.

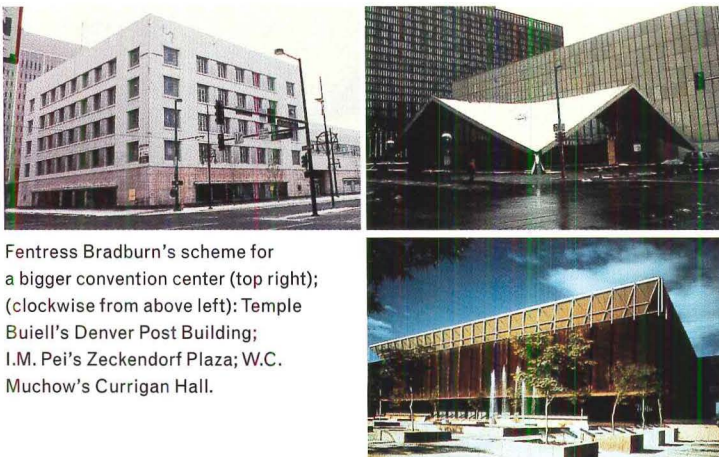
The new Adam's Mark Hotel opened in 1996, but the CCC still languished. The Webb-appointed convention center task force argued that the structure was too small: To compete for the biggest conventions, Denver would need at least 1 million square feet of space.

A bigger CCC requires more hotel rooms and, by law, a deal for those rooms must be in place before expansion begins. Not surprisingly, a new feeding frenzy began. In one egregious example, developer Bruce Berger admitted at a public hearing that he didn't have a hotel deal, but decided to tear down the Temple Buell-designed Denver Post Building just in case one came along. While Berger shops, the site is a surface parking lot.

The CCC's new wing will replace Currigan Exhibition Hall, a masterful 1960s building by local architect W.C. Muchow. When it opened in 1969, Currigan was the largest space-frame structure in the country. In the face of protests by local architects and preservationists, the city has offered to give the building to any group who could relocate it, and even promised \$700,000 to defray costs, but an estimated \$3.8 million moving expense makes a deal unlikely. The Denver AIA repeatedly urged planners to incorporate Currigan into the CCC, and sent a letter to Mayor Webb criticizing his task force for dismissing the idea without any serious study.

Sadly, we don't have to wait for the end of this real-life creep show to realize that the CCC will continue to gorge on downtown Denver. Unlike the movies, however, the good guys aren't going to win.

Michael Paglia is a freelance writer whose column on art and architecture appears in the Denver weekly Westword.

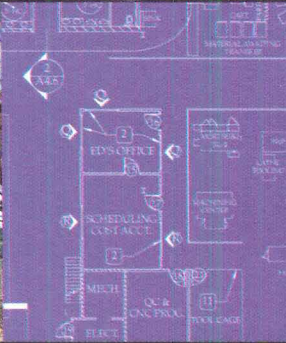


Fentress Bradburn's scheme for a bigger convention center (top right); (clockwise from above left): Temple Buell's Denver Post Building; I.M. Pei's Zeckendorf Plaza; W.C. Muchow's Currigan Hall.

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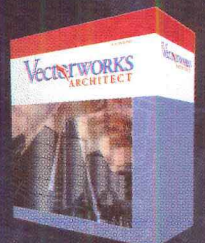
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