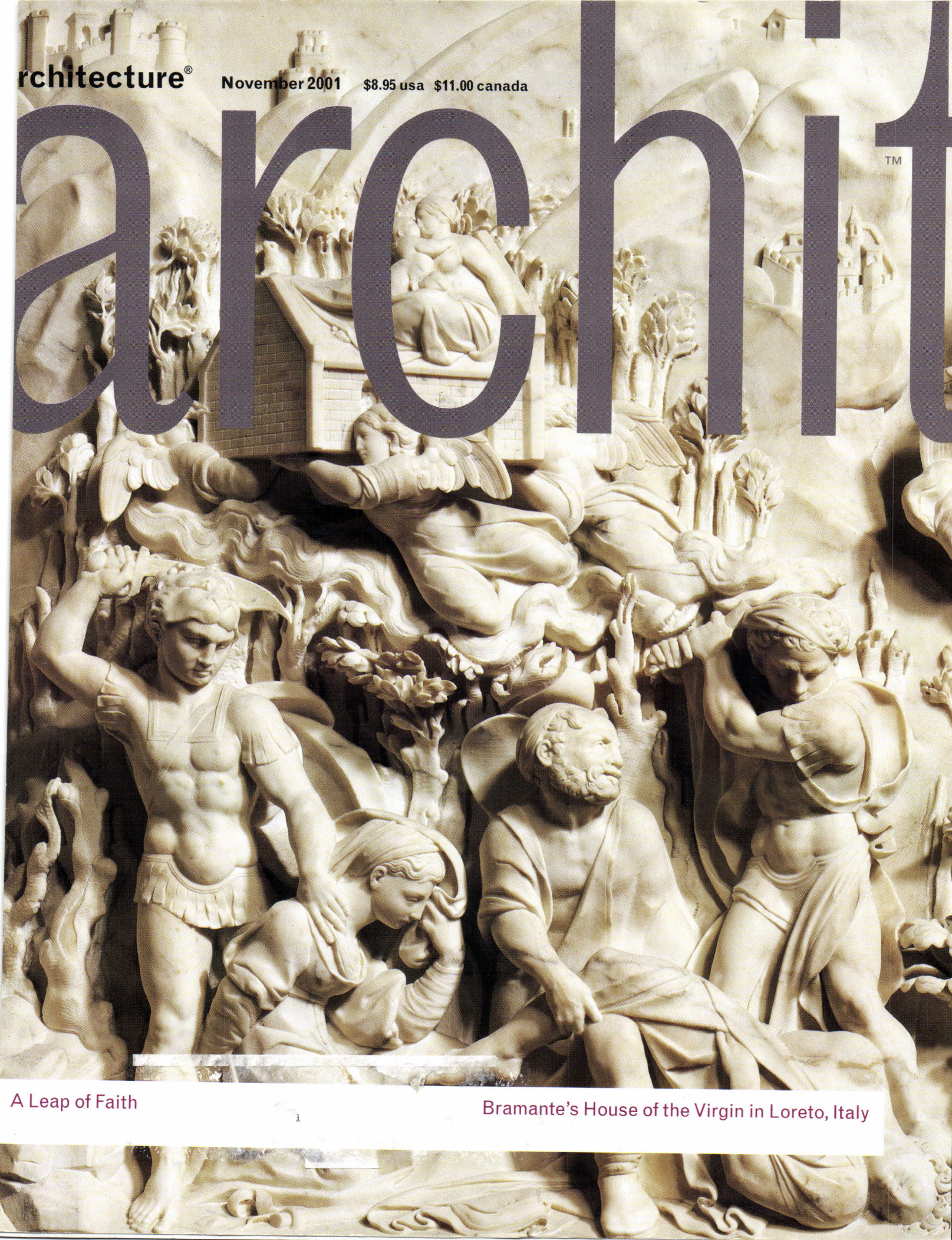


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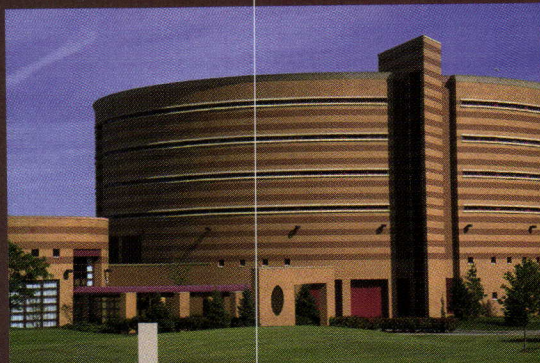
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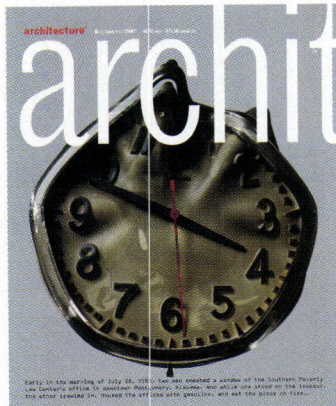
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## letters



### Recovering

I didn't receive my September issue of *Architecture* until after the 11th. Its cover baffled me until I looked again at the date. It's a powerful and timely reminder that there is a long tradition of domestic terrorism in this country, also deserving of elimination.

Charlene M. Woodcock  
Berkeley, California

### Not That Court

Your writer says the Southern Poverty Law Center's cofounder and chief trial counsel Morris Dees characterized "a succession of decisions [of the Supreme Court] as mere drivel" (September 2001, page 100). She goes on to say that Dees "set out to overturn more than a few of them."

Except in death penalty cases, Center lawyers and Dees historically have spent very little time litigating any issues before the Alabama Supreme Court. Almost all of the Center's litigation effort in Alabama has taken place in the federal courts and involved challenges to state legislative or executive civil rights violations, not attacks on the decisions of the Alabama appellate courts.

Joseph J. Levin, Jr.  
President, Southern Poverty Law Center  
Montgomery, Alabama

### Hypershortsighted

Your article "Capitol Offense" on the Protest page was indeed an offense (August 2001, page 124). It seems that

unless the architecture is hypermodern, built out of glass and steel and photographed absent of its intended use (maybe people do not know how to sleep in a Peter Eisenman bedroom that has a column in the middle of it?), your magazine has no time for it. Your summary that the project is the result of "a deadly combination of design-impaired architects, greedy developers and a complicit government" can not go unchallenged given your inability (or unwillingness) to substantiate any of these claims.

Your article also failed to mention one simple observation—does the building fill a housing need and are the people that intend to live there happy about that prospect?

Alan Vihant  
via e-mail

### CORRECTIONS

In September's portfolio of Office dA (page 116), the following people should have been credited: Paula Kravitz of PMK Design was the curtain designer for Joli Salon and Spa; Schechter Flom was the interior consultant on Mantra; R. Shane Williamson was the designer and fabricator of CNC routed cabinetry for the Harvard Graduate School of Design.

Sam Mockbee's Rural Studio is a program of Auburn University, not Mississippi State, as stated in Reed Kroloff's September editorial (page 19). Mr. Kroloff regrets the error. The events of September 11 prevented this correction from running in our October issue.

The building cost of the Southern Poverty Law Center was \$22 million. It was not withheld at the owner's request (September 2001, page 100).

### WE WANT TO HEAR FROM YOU!

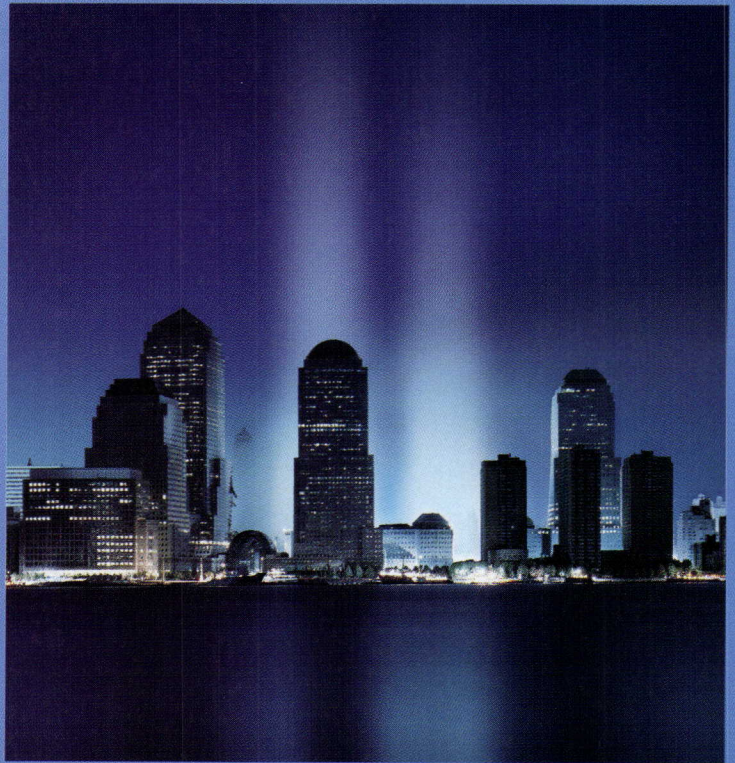
Send your letters to the editor to: *Architecture*, 770 Broadway, New York, NY 10003. Or fax to: 646/654-5817. Or e-mail us at: [info@architecturemag.com](mailto:info@architecturemag.com). Include your name, address, and daytime phone number. Letters may be edited for clarity or length.

**CASA in the House**  
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**ADA Appeal Dismissed**  
page 33

**Tabula Rosa at SFMOMA**  
page 35

**Aga Khan Trust Chooses  
2001 Award Winners**  
page 39



## WTC: No Speculation Without Stabilization

**Disaster Relief** Even when there was still talk of survivors—when New York City Mayor Rudy Giuliani still used the word “rescue”—there was already talk among the public, politicians, and architects alike of the World Trade Center’s future. Now, as the grim impact of the towers’ collapse and obstacles to new construction are assessed, the debate ranges from replicating the original towers to creating an open-site memorial.

“What should be rebuilt is something that is part of a real master plan to make this a much more cohesive urban environment,” offers Bruce Fowle of Fox & Fowle, who sits on the AIA’s Action Committee. Meanwhile, developer Larry Silverstein, who holds the \$3.2 billion, 99-year lease on the land from the Port Authority of New York and New Jersey, wants four easily evacuated, 50-story office buildings instead.

Who will have power to approve any of these plans—the Port Authority, the state, or the recently formed New York City Infrastructure Task Force, with advisory committees representing architects, engineers, developers, and others—remains unclear. Many agree though that clearing and stabilizing the site could take 18 months or longer.

Above, one of many depictions of the Towers of Light proposal, organized by the Municipal Art Society and Creative Time.

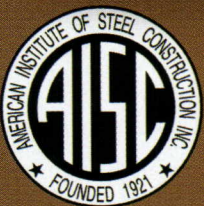
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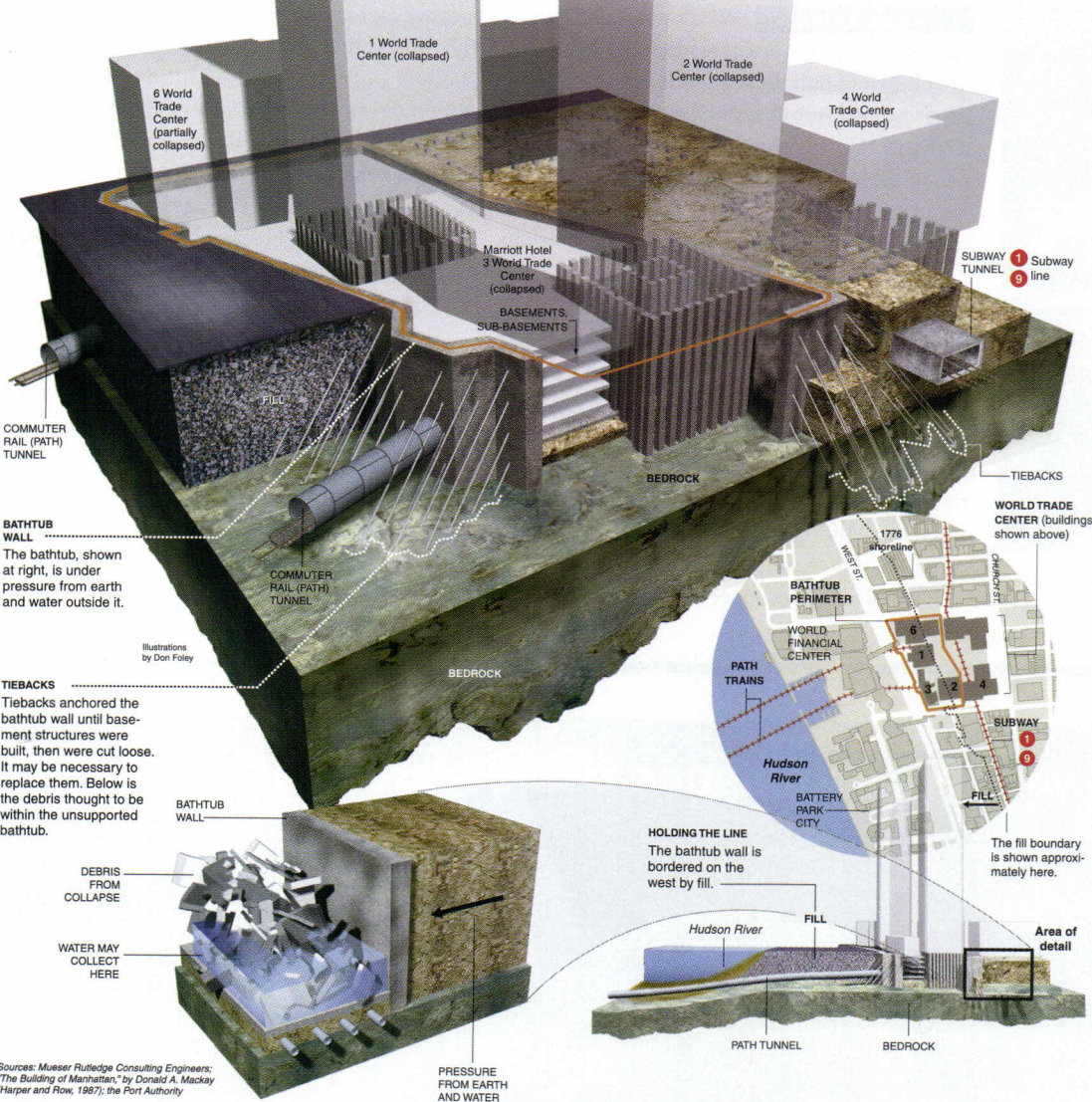
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## Emptying a Hazardous 'Bathtub'

When the World Trade Center was built, engineers sank a wall of steel mesh and concrete into the ground so the excavation could be done safely. The structures built inside kept the wall — what the engineers call the bathtub — in place. Now engineers wonder how to clear the debris without risking the stability of the bathtub and the foundations of nearby buildings.



Illustrations by Don Foley

Sources: Mueser Rutledge Consulting Engineers; "The Building of Manhattan," by Donald A. Mackay (Harper and Row, 1987); the Port Authority

"All the World Trade Center buildings have either totally collapsed or have to be taken down," says Richard Tomasetti, president of LZA/Thornton-Tomasetti Engineers, who is working with the Structural Engineers Association of New York and the city's Buildings Department. Another half-dozen buildings, he adds, have sustained "significant structural damage."

Below grade, a six-story-deep, three-foot-thick concrete slurry wall that keeps Hudson River water out of the WTC area may be also at risk. The wall surrounds a 7.5-acre zone, dubbed the "bathtub," where the towers and two other buildings had their foundations. "In some places, these floors are intact," explains Dan Hahn, a senior associate with Mueser

Rutledge Consulting Engineers. "There, the wall is being held up vertically by the floors." Elsewhere, subterranean structures have given way. "What's holding up the slurry wall there," Hahn says, "is the debris." As wreckage is removed, the bathtub will be reinforced in 10-foot increments with 100-foot-long tiebacks fastened into the bedrock; this could take six months to year.

One plan has captured the city's imagination and could move forward more quickly. Architects Gustavo Bonevardi and John Bennett working with artists Paul Myoda and Julian LaVerdiere propose a temporary memorial: Two light columns cast upward from a barge near the recovery effort would echo the silhouettes of the fallen towers. *Jamie Reynolds*

## Buzz

The Dallas Center for Performing Arts Foundation has released short-lists for two theater projects: **Atelier Christian de Portzamparc**, **Atelier Jean Nouvel** and **Foster and Partners** for the 2,400-seat lyric theater; **Rem Koolhaas/OMA**, **Daniel Libeskind Architects**, **Snøhetta**, and **UN Studio/Van Berkel & Bos** for the 800-seat multiform theater.

The Los Angeles AIA has awarded **Eric Owen Moss** its Gold Medal.

According to the *Seattle Times*, Richelle Stefanski, a 45-year-old nurse from Ohio, has been anointed the 1 millionth visitor to **Frank O. Gehry's Experience Music Project**. Door prizes include concert tickets, dinner at the museum, and a tour of Seattle's music landmarks—via helicopter.

**Tadao Ando** will design a new facility for the **Sterling and Francine Clark Art Institute** as part of a master plan that includes approximately 85,000 square feet of new construction. Landscape architect **Reed Hilderbrand** will also work on the project, located in Williamstown, Massachusetts. Ground-breaking is set for 2004.

Architecture has gone hip-hop. Liner notes for rapper **Jay-Z's** latest release, *The Blueprint*, feature vellum inserts with portions of construction documents courtesy of **Della Valle + Bernheimer Design** and photos of the artist posing with drawing sets. Demonstrating a keen sense of materials, Jay-Z is pictured on the back cover standing in front of a woven plywood wall.



Wreckage of a house in Comasagua, El Salvador, after a January 13, 2001 earthquake.

# CASA in the House

**Legislation** When an earthquake strikes, casualties are overwhelmingly caused by collapsing buildings and the resultant fires. In earthquake-prone Latin American countries such as El Salvador and Ecuador, building and seismic codes have not kept pace; even when standards are applied, they are often 20 or 30 years out of date. The Code and Safety for the Americas (CASA) Act, a bill pending in both houses of Congress, is designed to mitigate the problem by translating U.S. codes into Spanish and training local building professionals in their application. The acceptance of the new codes would be entirely voluntary, but the response so far has been enthusiastic; countries beyond Ecuador and El Salvador—the two designated for the pilot program—are requesting inclusion.

The bill's many supporters are plugging it in

two ways: for the straightforward humanitarian reason that it may save lives, and because it could potentially save millions of dollars. When catastrophe strikes in Latin America, the U.S. government steps in with financial aid; over the last 20 years, it has given more than \$200 million in disaster relief to El Salvador alone. If buildings don't collapse as often, there will be a less dire need for money to rebuild.

Stephen Forneris, an American architect who practices in Guayaquil, Ecuador, says that the bill is crucial because people simply don't have the right information: "When I asked, no one even knew the codes existed." If the CASA bill passes this session, as its sponsors Senator Christopher Dodd (D-Conn.) and Rep. Rosa DeLauro (D-Conn.) hope it will, all that will change. *Anne Guiney*

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## ADA Appeal Dismissed

A federal appeals court recently discharged an architecture firm in Southern California from its role in an accessibility lawsuit filed under the Americans with Disabilities Act (ADA).

Plaintiffs John Lonberg and Ruthee Goldkorn, who both use wheelchairs, sued Sanborn Theatres for allegedly failing to provide sightlines for patrons in wheelchairs comparable to those enjoyed by ambulatory patrons at Riverside, California's Market Place Cinema. The plaintiffs also sued the property's owner and STK Architecture, of San Jacinto, California, which designed the theater. In extending its suit to include STK, the plaintiffs cited section 303 of the ADA, which states that "discrimination includes a failure to design and construct facilities that are readily accessible" to people with disabilities.

STK fought its inclusion in the suit on two grounds. It argued the firm designed but did not

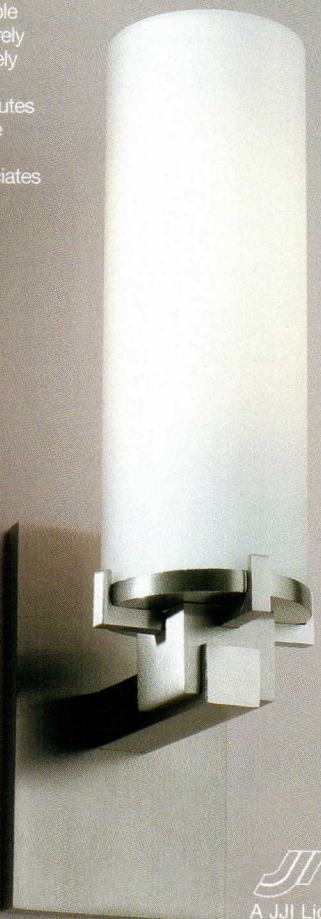
"design and construct" the theater, and contended that the ADA holds only "owners, operators, lessors, or lessees" liable for accessibility violations. In late 1999, the U.S. District Court rejected the latter argument, but agreed that STK was not liable because it indeed designed but did not construct the theater, and granted a summary judgment releasing the firm from the suit.

When the plaintiffs appealed the ruling in the 9th Circuit Court of Appeals, the Department of Justice's Civil Rights Division filed a friend-of-the-court brief on the plaintiffs' behalf, arguing that STK was liable under ADA simply as the theater's designer. The appeals court issued a rare "en banc" ruling by all nine members of the court that affirmed both arguments STK originally made in the district court. The firm broke free of the suit, but only after accumulating legal fees of over \$150,000. *Bradford McKee*

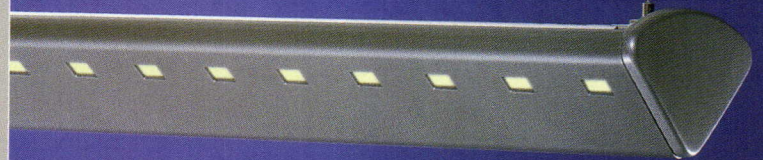
The **General Services Administration (GSA)** has picked **Skidmore, Owings & Merrill** over **Ai, Studios Architecture, Kohn Pedersen Fox Associates/DMJM** and **Eric Owen Moss Architects/Einhorn Yaffee Prescott** to design the new **Census Headquarters**. The complex, located in Suitland, Maryland, has an estimated budget of \$306 million. The GSA has also selected **Kohn Pedersen Fox** to design the **Michael J. Dillon Courthouse Annex** in Buffalo, New York.

The New York City Department of Design and Construction has announced its shortlist for the second stage of the **Queens Museum of Art** competition: **Eric Owen Moss Architects; Evidence Design; Fox & Fowle Architects; Hanrahan**

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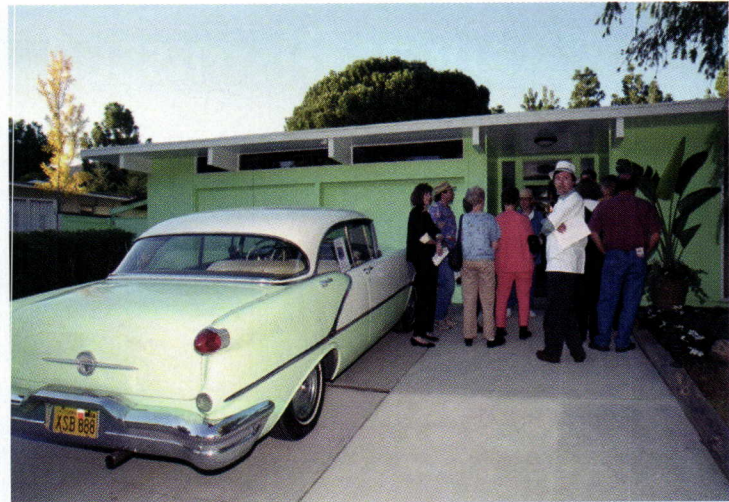
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# Modernist Tract

**Preservation** Joseph Eichler left many legacies. He was the first mainstream tract home developer to sell to minority families, and he consistently eschewed the conservative urgings of market researchers in favor of his architects' modernist visions. Now a collection of enthusiastic homeowners in one of the surviving Eichler developments—Granada Hills, in Southern California's San Fernando Valley—is seeking to protect their 108 pieces of Eichler's 11,000-home national legacy by petitioning that the neighborhood be designated a Historic Preservation Overlay Zone, which would put exterior alteration proposals before a five-person review board.

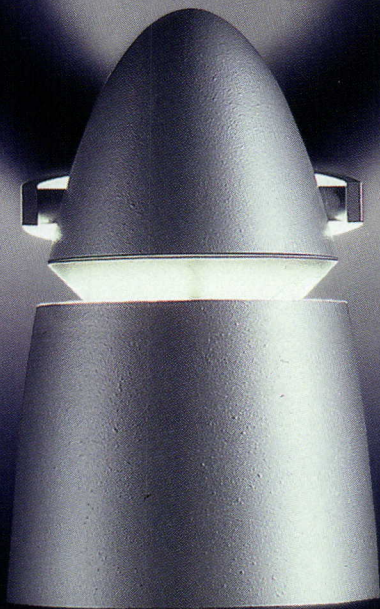
Granada Hills takes its Eichlers seriously. Homeowner Adrienne Biondo and her husband, who have so far collected 55 signatures of the necessary 77, removed the artificial stone with which the previous owners had clad the house, found traces of the original Eichler siding, and paid \$70 a sheet to have it painstakingly re-created by a Northern California artist. Their light-green 1963 house, restored inside and out, even matches their mint-condition 1956 Oldsmobile Rocket. "There's a wonderful sense of community here," Biondo says, and reining in the



Eichler buffs wait outside the Biondo home in Granada Hills, California, ready to take a tour.

additions is key to preserving it. "We'd like a child in the future to be able to see what this neighborhood is like, and they won't be able to if people are adding second stories to these houses." *Jacob Ward*

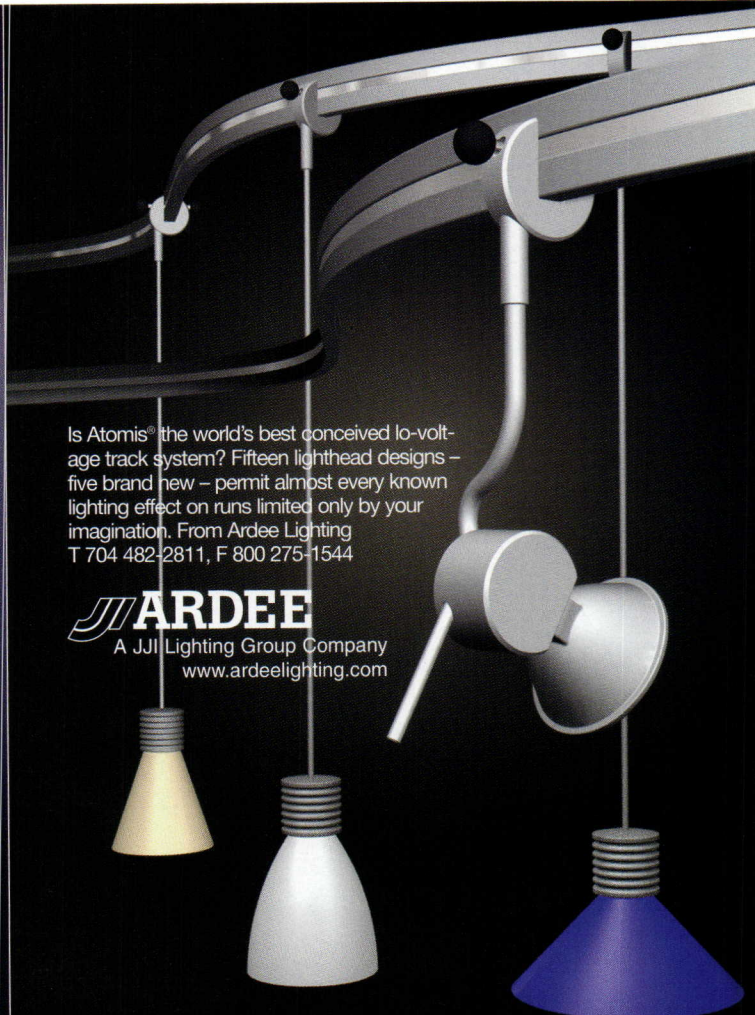
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# Tabula Rosa at SFMOMA

**Landings** Speculation about who would head the department of architecture and design at the San Francisco Museum of Modern Art (SFMOMA) has ended with the appointment of Joseph Rosa. Inarguably one of the most important of the handful of architectural curators in the U.S., the SFMOMA seat was vacated by Aaron Betsky (an *Architecture* editor-at-large) in February to lead the Netherlands Institute of Architecture.

Rosa completes a distinguished but brief tenure as the curator of the Heinz Architectural Center at Pittsburgh's Carnegie Museum of Art, and previously was curator at the National Building Museum for four years. In his one year at the Carnegie, Rosa curated *Folds, Blobs, and Boxes: Architecture in the Digital Era* and co-curated *Inside Out: New Perspectives on the Heinz Architectural Center's Collection*. Rosa calls the Carnegie "a wonderful museum, and a tremendous asset for a city of Pittsburgh's size," but he told *Architecture* he "looks forward to SFMOMA's more multidisciplinary mission" (the Carnegie's design collection is held separately by the decorative arts department). Upcoming exhibitions may include *Domestic Architecture in Film: Auntie Mame to The Ice Storm*.

Rosa joins an SFMOMA in transition, with the departure of the museum's director, David Ross, in August. But, as Chairman of the Board Elaine McKeon says, "Any director would welcome a Joe Rosa." *Alan G. Brake*



**Meyers Architects**; and **Salazar Davis Architects**. Each office receives a \$25,000 stipend for design development; the final choice will be announced on December 10.

The **International Code Council** has named **William J. Tangye** as its first chief executive officer. Tangye is the former CEO of Southern Building Code International.

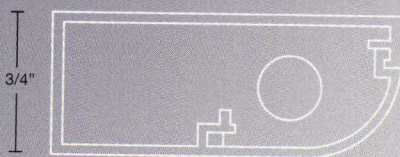
Three Chicago schools have announced plans to join together and build what will be the largest dormitory in United States. Students from DePaul, Roosevelt, and Columbia universities will live together in the \$130 million **University Center**, sited in Chicago's South Loop. Chicago firms **Antunovich Associates** and **VOA** will design

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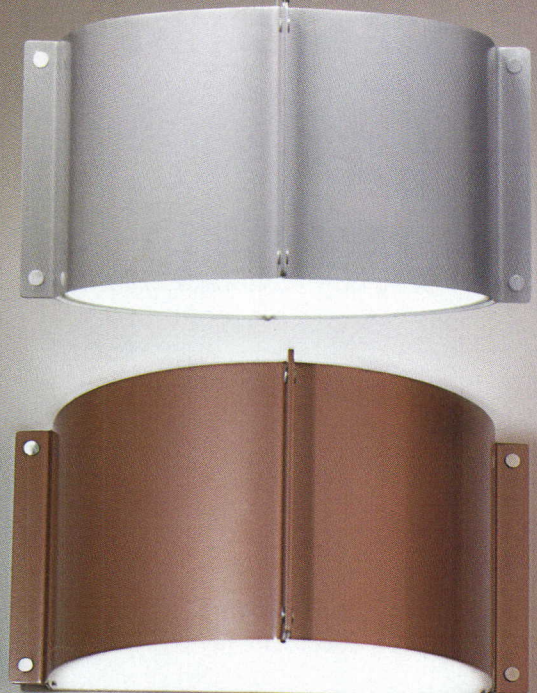
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Calendar

Exhibitions

Chicago

**Building Images: Seventy Years of Hedrich Blessing Photography** at the Chicago Historical Society through December 9 (312) 642-4600

Columbia, South Carolina

**A Private Garden: The Jack and Elaine Folline Collection of the Works of Louis Comfort Tiffany** at the Columbia Museum of Art through January 20, 2002 (803) 799-2810

Columbus, Ohio

**Johan van der Keuken: From the Body and the City** at the Wexner Center for the Arts through December 30 (614) 292-0330

Detroit

**Artists Take On Detroit: Projects for the Tricentennial** at the Detroit Institute of Arts through December 31 (313) 833-7900

Los Angeles

**What's Shakin': New Architecture in LA** at the MOCA Pacific Design Center through December 30 and at MOCA at the Geffen Contemporary through January 20, 2002 (213) 626-6222

**Devices of Wonder: From the World in a Box to Images on a Screen** at the Getty Center opens November 13 (310) 440-7360

Memphis

**U.S. Design 1975-2000** at the Memphis Brooks Museum of Art through February 29, 2002 (901) 544-6200

New York City

**Ben Katchor: Picture-Stories** at the Jewish Museum through February 10, 2002 (212) 423-3200

**Candace Wheeler: The Art and Enterprise of American Design, 1875-1900** at the Metropolitan Museum of Art through January 6, 2002 (212) 535-7710

**Russel Wright: Creating American Lifestyle** at the Cooper-Hewitt, National Design Museum opens November 20 (212) 849-8400

Pittsburgh

**Perfect Acts of Architecture** at the Heinz Architectural Center, Carnegie Museum of Art through January 6, 2002 (412) 622-3131

Salt Lake City

**Albert Tissandier: Drawings of Nature and Industry in the United States** through May 28, 2002 at the Utah Museum of Fine Arts, University of Utah (801) 581-7332

San Francisco

**Mathematica: A World of Numbers and Beyond, an Exhibition Designed by Charles and Ray Eames**, at the Exploratorium through May 5, 2002 (415) 563-7337

SFMOMA Experimental Design Award

at the San Francisco Museum of Modern Art opens November 9 (415) 357-4000

Washington

**A Genius for Place: American Landscapes of the Country Place Era** through February 18, 2002 and **Cesar Pelli: Connections** through April 28, 2002, both at the National Building Museum (202) 272-2448

Skyscrapers: The New Millennium

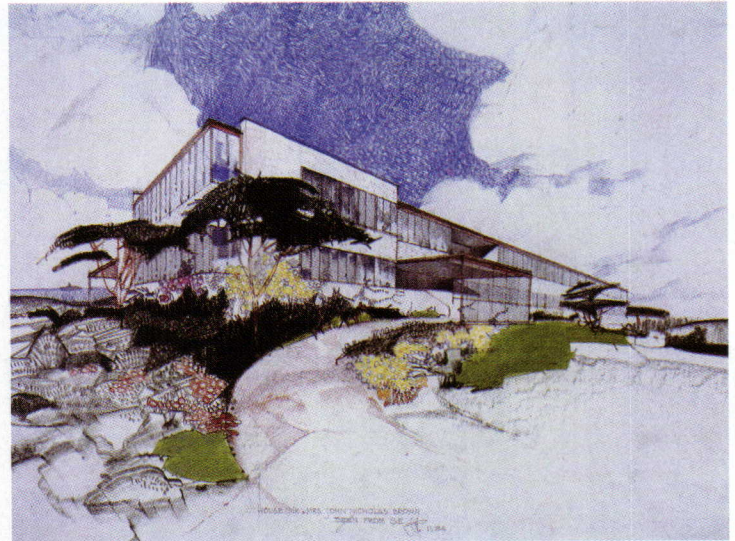
at the Octagon Museum through April 28, 2002 (202) 638-3221

Conferences

The Council on Tall Buildings and Urban Habitat is sponsoring **Building for the 21st Century**, December 9-11 in London [www.buildingforthe21stcentury.com](http://www.buildingforthe21stcentury.com)

**Performance of Exterior Envelopes of Whole Buildings VIII** December 2-7 in Clearwater Beach, Florida [www.ornl.gov/buildings](http://www.ornl.gov/buildings)

**14th Annual Symposium on Healthcare Design** December 5-8 at the Opryland Hotel, in Nashville, Tennessee [www.hcaredesign.com](http://www.hcaredesign.com)



Architect Richard Neutra's modernist houses are closely associated with the experimental landscape of Southern California; his first house built on the East Coast was sited on the far more conservative, and colder, Fisher's Island, New York. The house (above) was called Windshield for its extensive glass exterior; interior amenities included Buckminster Fuller's rare Dymaxion bathroom units. Completed in 1938, Windshield was the largest modern residence built in the United States before the Second World War. It also exemplified the Austrian Neutra's mission of "finding an American modernism using European ideas and American technology and materials," according to Dietrich Neumann, professor of architectural history at Brown University and chief curator of **Windshield: Richard Neutra's House for the John Nicholas Brown Family**, an exhibition at Harvard's Arthur M. Sackler Museum opening November 10. For more information call (617) 495-9400.

**National Ergonomics Conference and Exposition** December 11-13 in Las Vegas, Nevada [www.ergoexpo.com](http://www.ergoexpo.com)

The Bloomington, Indiana, **Percent for the Arts** program invites design submissions for public bus shelters on a gateway thoroughfare into the city. Entry deadline February 15, 2002. For more information, contact [BloomingtonArt@aol.com](mailto:BloomingtonArt@aol.com)

Competitions

The Western European Architecture Foundation announces the 13th annual **Gabriel Prize** competition, which awards \$15,000 for travel and study in France. Applicants must request information before December 1 [www.gabrielprize.org](http://www.gabrielprize.org)

The **Rotch Travelling Scholarship** awards \$35,000 for eight months of travel to the first-prize winner of the two-stage design competition. Application materials must be requested in writing before January 1, 2002 [www.rotchscholarship.org](http://www.rotchscholarship.org)

**2002 Dupont Benedictus Awards** recognize inventive use of laminated glass in built work. Submission deadline March 1, 2002 [www.dupontbenedictus.org](http://www.dupontbenedictus.org)

**Pamphlet Architecture** is sponsoring a juried competition; the winning project will be published as a volume in the *Pamphlet Architecture* series [www.papress.com/pamphlet](http://www.papress.com/pamphlet)

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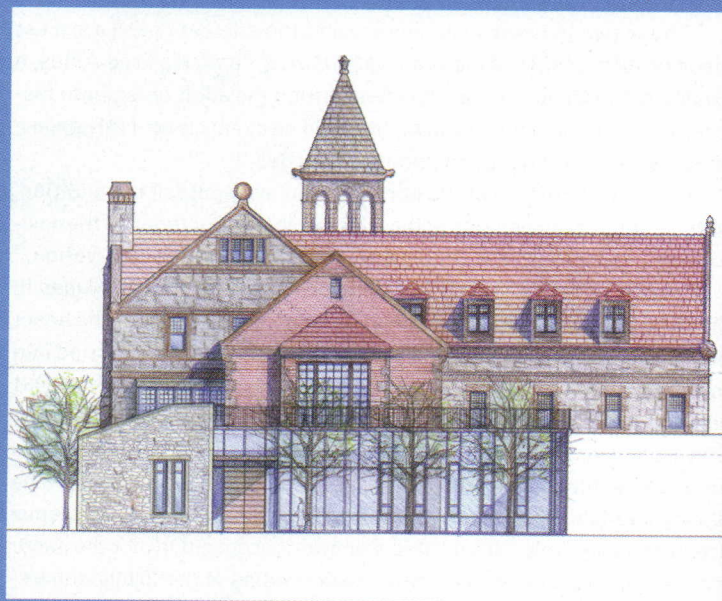
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# practice

“Out of that company emanates more sheer architectural control than any other place on earth.”  
**Zoning, page 48**



## Brother Against Brother

A proposed addition to a famous library has started a feud. **Elizabeth Padjen** reports.

**Preservation** At the height of the dot-com gold rush, investors proclaimed that the path to riches lay not in digging for gold, but in selling the shovels. The cliché is based in truth: Ask the Ames family, which made millions selling shovels first to California's prospectors, then to the Union army, and later to the Union Pacific railroad.

The Ames family chose to spend some of their resulting fortune creating a remarkable architectural collection—five buildings by H. H. Richardson in North Easton, Massachusetts. Nowhere did Richardson explore the relationship of his buildings to the land more fully than he did at North Easton. All five structures were commissioned by the children of brothers Oakes and Oliver Ames II, who had expanded the family business founded in 1803 by their father Oliver Ames. Together, the buildings embody the family's private and public legacy, from the Gate Lodge and gardener's cottage at one of the family estates, to the train station, the Oakes Ames Memorial Hall and the Ames Free Library.

But the cooperative spirit of brothers Oakes and Oliver did not survive into the current generation. Lately, North Easton's small-town tranquility has been disturbed by a proposal to build an addition to the library, next door to the Memorial Hall, and the leaders of the opposing factions are brothers Bill and Fred Ames, great-great-grandsons of Oliver II.

The 16,000-square-foot addition to H. H. Richardson's Ames Free Library, designed by Schwartz/Silver Architects, is mostly underground and out of sight.

“Those two buildings [the library and the adjacent hall] are a set piece of 19th-century American architecture,” asserts Fred Ames, a trustee of the Memorial Hall who has battled the addition on both historic and environmental grounds. “It would be a real crime if this generation threw away the preservation of this legacy.”

Bill Ames, a trustee of the library and an advocate of the addition, counters that the opponents of the addition “have no interest in the environment, and they have only minimal interest in historic preservation.”

Commissioned in 1877 with a \$50,000 bequest from Oliver Ames II, the library opened in 1883 as a privately owned institution for the benefit of the public. A later gift from one Fanny Holt Ames, who married into the family and eventually amassed a \$40 million estate, funded the 1931 construction of a children’s wing, designed by Richardson’s successor firm, Coolidge, Shepley, Bulfinch & Abbott. But the town has grown substantially since 1931, quadrupling in size to 21,000 people today. The library needs upgrades of archaic electrical and plumbing systems, attention to severely deteriorated stonework, accessibility for the handicapped, and relief from the severe overcrowding of the 10,000-square-foot building: The famous vaulted reading room is now filled with stacks, leaving room for only two lounge chairs and one reading table.

In 1996, the library’s trustees presented a proposed addition designed by Venturi Scott Brown—a brick-and-glass structure visible from the street, featuring the library’s name in supergraphics. Residents met the plan with skepticism, and Venturi eventually withdrew from the project.

Bill Ames then led an effort to find another architect, and ultimately the trustees chose Boston-based Schwartz/Silver Architects, with Albert, Righter & Tittman Architects as consulting architects on the restoration of the original building. The project was redesigned, putting much of a 16,000-square-foot addition underground, and a contract for \$6.5 million was awarded in June 2000.

That contract is now on hold, thanks to Fred Ames. Convinced that any addition would destroy the integrity of the Richardson legacy, he

tried, and failed, to stop the project for preservation reasons. He has now pursued an appeal with the state Department of Environmental Protection, arguing that the addition, which sits within 200 feet of a waterway, violates the state’s Rivers Act. Success would require that the proponents prove that no alternative sites are feasible.

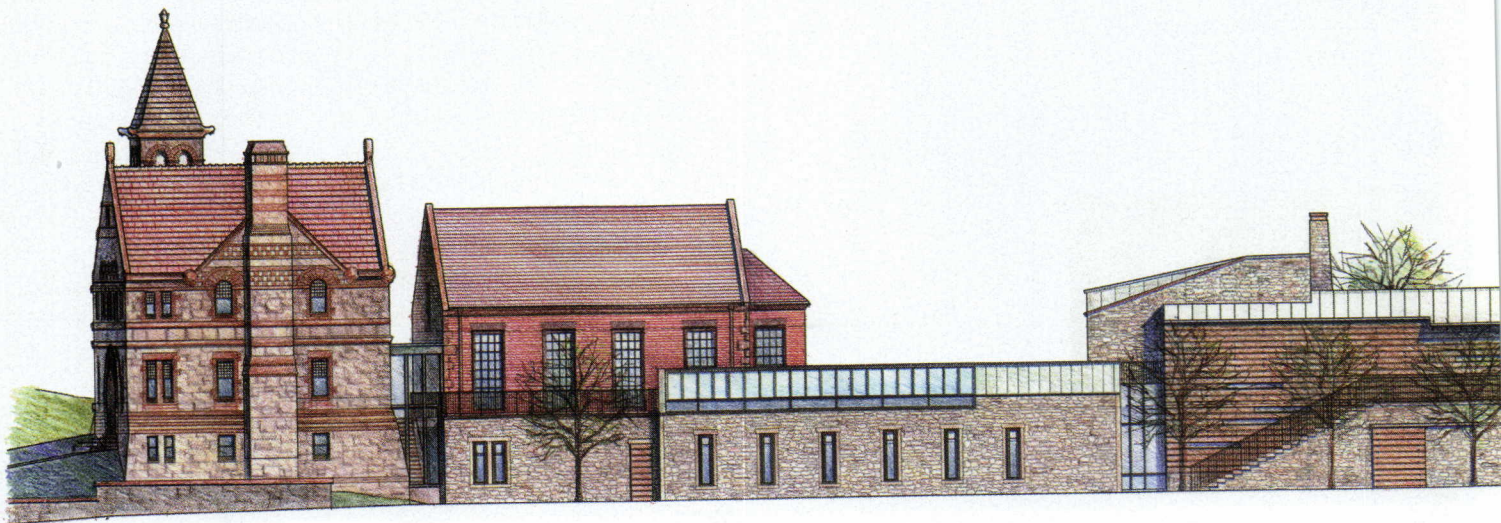
Schwartz/Silver’s design—which incorporates stone and glass in a simple modern vocabulary—preserves the historic view of the library from Main Street by placing the bulk of the structure underground, at the rear of the site. “We thought of it less as a building and more as a built landscape,” says Angela Ward Hyatt, the project architect. The proposed addition reflects an earnest desire to respect the Richardson legacy while maintaining the library’s community role. Approvals have been secured from local and state historical commissions. A hearing on the environmental appeal was held in June, and a decision is pending.

“We may not have enough money [to complete the project] because of the harassment of these people,” Bill Ames says. “Their strategy is to slow us down until we run out of money and the whole project collapses.” In the meantime, he worries about the library’s ability to provide services and the continuing deterioration of the original building.

“When [the trustees] told the town meeting that they could get a grant from the state, the immediate reaction was, ‘Free money! Free money!’” argues Fred Ames. “No attention was given to thoughtful recycling of this building or other buildings.”

“The library people didn’t understand or appreciate what was at stake,” agrees Richard Capobianco, a professor of philosophy and art at Stonehill College, and coauthor, with Fred Ames, of local editorials decrying the addition. “Those two buildings, side by side, are remarkable. There’s nothing comparable in the entire country.”

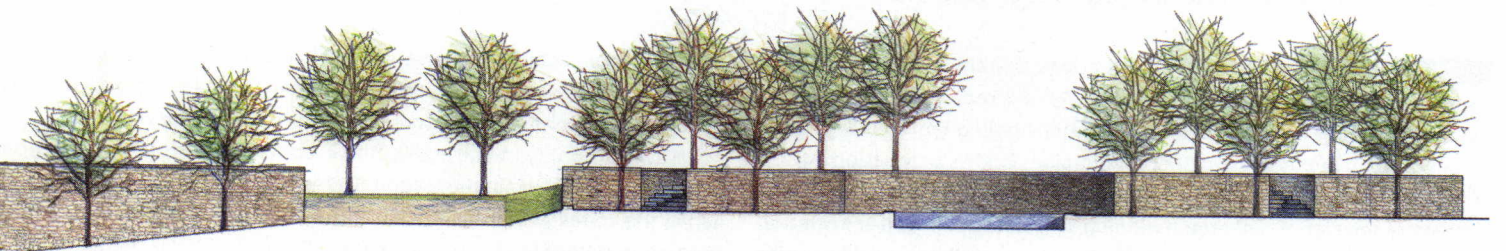
With hostilities that have now lasted five years, one wonders if the brothers will be sharing turkey this Thanksgiving. “Oh sure,” says Bill. “It’s not the first thing I’ve disagreed with him on.” Fred will be showing up, too: “Sure, I’ll be there—sitting at the other end of the table.” ■







H. H. Richardson's Ames Free Library is perhaps most famous for its rough stone entrance façade (above). The proposed addition (below) would expand the library to the rear, so as to preserve this view. Opponents of the addition consider any alteration to the landscape, designed in part by Frederick Law Olmsted, tantamount to destroying the building.





## The Everywhere People

A practically invisible Florida company is perhaps the most powerful architectural force in the country. **Jacob Ward** measures its influence.

**Zoning** In almost any major American city, chances are A. Lawton Langford would recognize his handiwork. “I’d recognize the setback requirements, the run-off systems, the water-holding facilities,” he says.

Langford is president and CEO of Municipal Code Corporation (MCC), in Tallahassee, Florida. The company is, for all intents and purposes, a publisher—the significant bread-winning arm of its operation is a printing and binding business. But it is what the company publishes, and how, that gives MCC such influence over the way American cities look.

“Out of that company emanates more sheer architectural control than any other place on earth,” says Andres Duany, principal of Duany Plater Zyberk, and a founder of the Congress for the New Urbanism (CNU).

MCC is arguably the largest of the roughly two-dozen “codification” companies operating in the United States. It compiles, reviews, and publishes the codes and ordinances of American municipalities: everything from zoning codes to police procedures. MCC has published codes for more than 2,600 cities and counties in 49 states. Its far-flung clients include

Detroit, Atlanta, New Orleans and Denver, and some clients have been with MCC since Langford's father founded it in March of 1951. Its influence is not simply wide, it is also deeply ingrained over time.

MCC's innocuous-looking promotional literature—with photos of stern people in business suits paging through enormous three-ring binders—describes the company as “the nation's leading publisher of local government Codes of Ordinance.” MCC's staff of 16 attorneys consults with cities, counties, or any local political body to create the documents of governance—books of local laws and codes, city employee handbooks, and procedural manuals—and to ensure that existing and proposed laws and codes do not conflict with state or federal laws. Many of its clients commission MCC to review and compile all of their ordinances at once—from electric codes to sanitation.

To the average American citizen—even to the average American architect—MCC's work seems mundane. But when considering how much of the American urban landscape it touches, it becomes apparent that the company's influence seeps from every emergency exit and every sidewalk.

MCC is an extremely modest company—it does not market itself as anything other than a publisher. Even when pressed to ruminate on the enormity of his company's reach, Langford remains humble. “We don't consider ourselves a planning firm, or specialists in urban design,” he says simply. “We publish codes of ordinance for local legal bodies.” MCC's unpretentious Web site features, alongside a startling list of clients, a free, downloadable 300-page cookbook—*Codin' and Cookin'*—with recipes culled from five decades of staff gatherings.

In 1926, the landmark Supreme Court case *Ambler Realty v. Village of Euclid* determined that a zoning ordinance is constitutional provided it reasonably relates to public health, safety, and welfare. R. John Anderson, a self-described New Urbanist developer and architect in Chico, California, finds his work regularly frustrated by zoning codes. The *Ambler* case, he says, happened at a time “when American cities were straining under the mills, and you had to divide tenements from where they smelted iron or slaughtered hogs. Now that we've learned more about making industry work, we have a hangover from that era.”

Mainstream zoning, Anderson explains, usually regulates every new site and new development in the same way. “The current system is a lowest-common-denominator approach built into each parcel of land as it comes in,” he says. The result is that “if the only tool you have is a hammer, everything starts to look like a nail.”

Zoning spreads by imitation, and American zoning has grown more and more homogenous over the years. “We've come to realize that codes spread primarily by Xerox machines,” says Duany. “Whenever a code is adopted by a municipality, it enters the public domain and other municipalities are free to copy it.”

“Your average planning guy working on parking calls up the next town and asks what their minimum parking requirement is,” Anderson says. “Pretty soon, everyone's got the same parking requirement.” It is simply cheaper and easier for a city to emulate the guidelines of other cities



than to invent them from scratch, and MCC has inadvertently grown into an enormous clearinghouse of such guidelines.

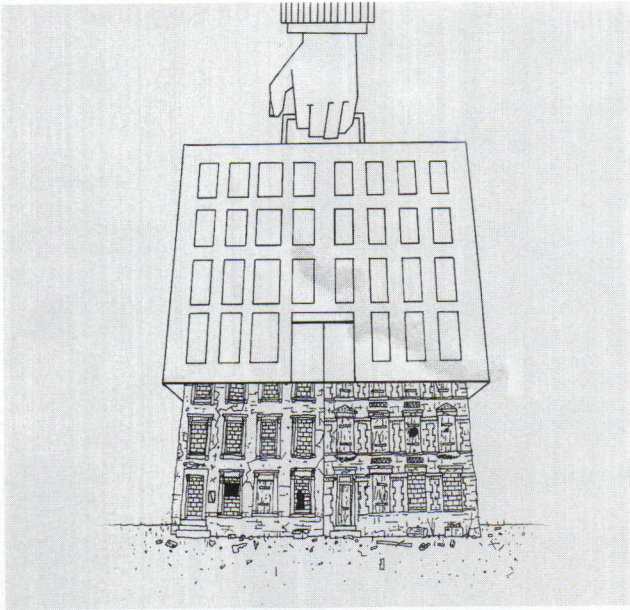
From city to city, MCC's role varies greatly—sometimes it is an active consultant, sometimes it is a passive compiler of existing codes. But the company is always a treasure trove of information, says William Kearns, municipal attorney for Willingborough and Florence, New Jersey. MCC is “a resource for sample ordinances that have been adopted by other cities,” Kearns says. “They've got an incredible library of ordinances that have been implemented elsewhere.”

“We deal with about 3,500 ordinances a month,” says MCC's Langford. “All the topics have been covered. They may have local variations, but the extent to which cities are trying to find something unique—that's usually pretty limited.”

When a city or county decides to review its codes and ordinances, or suspects that its codes and ordinances are insufficient to account for the changing times, it is then a potential MCC customer.

Charlotte, North Carolina, is midway through a three-year, ground-up review of its codes. MCC is being paid roughly \$80,000 for its role—

MCC's attorneys, standing on the company grounds (facing page)—from left, John Dombrowski, David Poucher, Susan Glant, Bill Carroll, Milt Leffkoff, Dan Walker, Roger Merriam, Rick Grant, executive vice president, and Lawton Langford, president and CEO—happen to be the power brokers of American zoning. Dale Barstow, VP of sales, pilots the company plane (above) to meetings all over the country.



**Business**

**City-Polishing**

“You’ve got to work with the business sector to be successful,” Mayor Norm Coleman of St. Paul, Minnesota, told a reporter earlier this year. “It’s a reality of building a city.” Coleman was one of 50 principals—drawn from nonprofits, city governments, and corporations like CVS and Fleet Financial—of a new, private sector-oriented think tank, CEOs for Cities, at its launch in May. The organization is known for pro-business policymaking. CEOs for Cities believes certain federal policies can be catalysts for urban economic growth, (such as investments that encourage universities to act as real estate developers in their own cities), and that cities must think beyond the “smokestack-chasing” days

of simply luring big business within the city lines.

When the group was founded by former Harvard vice president Paul Grogan, American cities were on a road to recovery after intense decay. Last month, as the group went into its second national meeting, the road was rockier. The word “recession” was on everyone’s lips, and the horrors visited on New York, the nation’s most visible comeback case, left the city reeling. How can sound business thinking help us now?

“In the short run, the damage is severe,” says Grogan. But in the long run, Grogan believes that a centrist, market-focused set of business and civic leaders has the potential to come up with extremely creative urban solutions. “This sort of association is going to be more important than ever.”

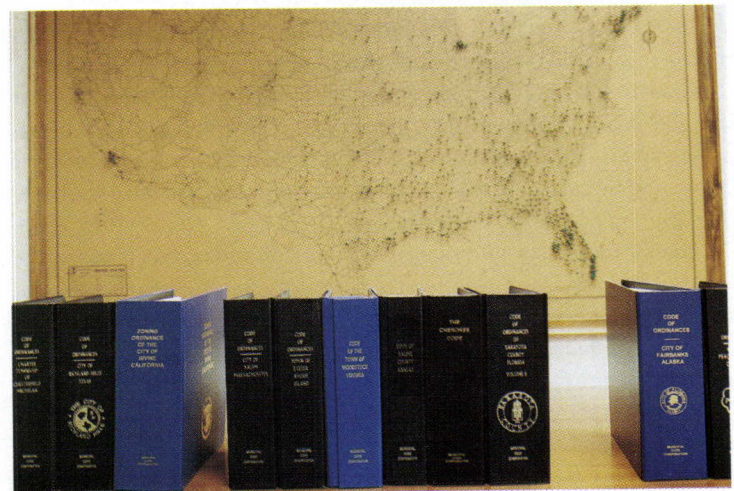
*Jacob Ward*

helping the city rewrite its codes, chapter by chapter. Jan Shekitka, one of MCC’s 16 staff attorneys, reads every existing Charlotte ordinance, identifying obsolescence, conflicts with state or federal law, and gaps in the law. For each chapter, Shekitka sits with a different team of city officials, and it is in those conversations that the company’s influence, communicated in the most humble of terms, takes place.

“When we start every new chapter, they do an analysis memo,” explains Mac McCarley, Charlotte city attorney. “The memo points out inconsistencies, and they show us the best practices from other cities they’ve dealt with.” Charlotte has not yet begun its zoning chapter, but in other areas, MCC has played a significant role. “A code company is in a unique position to help us out with new ideas,” says McCarley. “MCC showed us the policies on email restrictions and Internet use that other cities are using. We went with their idea, because at that point, they had done those ordinances for hundreds of other cities.” Charlotte will implement a wide range of MCC suggestions—from handling rave parties to solid waste disposal—and the zoning chapter should be no different.

The CNU deems the company so powerful that it has forged an alliance with MCC to help proliferate a CNU-written zoning code, called the Smart Code. “Once we discovered what MCC was,” says Duany, “our strategy was to make use of it as one would a transmitter.”

The Smart Code was written initially as the zoning code of Sarasota, Florida, but it is intended as a model code—a prototype to be copied by other cities. It is based on the concept of what CNU calls a “transect”—a taxonomy of zones which extend from wilderness areas to the urban core of a city. This taxonomy allows for a more specialized and diverse set of development areas than the industrial, residential, and commercial zones into which traditional American zoning codes divide a city. The Smart Code gives equal attention to repurposing existing developments and greenfield projects. In this way, CNU argues, the Smart Code increases the options available to developers and architects from city to city, as compared to the same-rules-for-every- *continued on page 130*



MCC’s enormous library of codes makes it easy for client cities to mimic one another.

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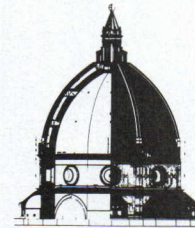
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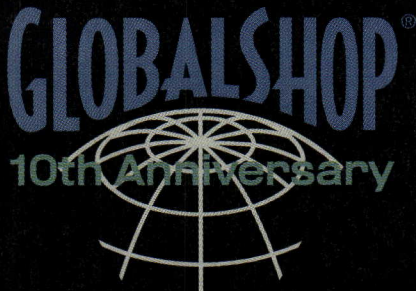
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# The Finishing Touches

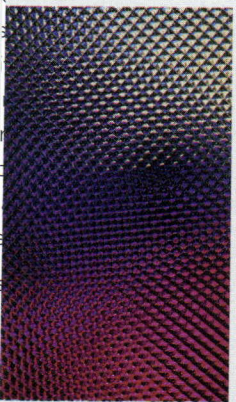
**"ORNAMENTATION IS A CRIME,"** declared pioneer Modernist Adolf Loos, whose buildings shocked the public with their stark forms at the turn of the last century. Who knows how Loos might have responded to the work of Frank O. Gehry, Zaha Hadid, Coop Himmelblau or Rem Koolhaas, culminating Modernism's 150-year drive towards an industrial aesthetic? Yet the need to apply finishes over substrates—however minimal or expressionistic—remains as compelling as ever in the 21st century, prompting *Architecture* to present this special advertising section on Finishes. As the following highlights of selected product categories suggest, technological innovation is transforming finishes in ways that may surprise the design community.

□ **Porcelain tile**, characterized by integral glazing and body, is growing in popularity due to superior wearing characteristics, expanding choices of color and texture, and parallel developments such as self-leveling underlayments for installation. Advanced technology at Crossville Ceramics gives this leading U.S. source of porcelain tile such advantages as tile calibrated to 1mm tolerance to end problems with flatness or squareness, styles that mimic natural stone with color and pattern variations, water jet cutting to produce intricate custom designs, and even a non-slip surface for hospitality, health care and retailing, developed at the request of the National Restaurant Association. "Porcelain tile has gone from a fringe product to a mainstream building material," notes Jim Dougherty, vice president, marketing, for Crossville Ceramics.

□ **Gypsum wall board** seems so commonplace in construction that architects might think they know

everything about it. National Gypsum has changed the rules of the game, however. Is wall board easily damaged? Hi-Abuse® Wallboard wraps an abrasion-resistant finish paper and a heavy liner paper around an enhanced gypsum core to withstand abuse, and Hi-Impact® Wallboard applies GE Lexan® polycarbonate film to the back for added resistance to impact and penetration. Wall board's resistance to bending is overcome by High Flex® Brand Wallboard, which eliminates soaking and scoring to achieve curved forms, and PermaBase Flex® Brand Cement Board, which lets ceramic tile cover curved forms. "We work closely with architects and builders," says David Drummond, director of marketing for National Gypsum, "to develop products that solve their problems."

□ **Gypsum-based applied finishes** bestow a classic, upscale character to gypsum wall board with semi-smooth and textured, integrally-colored finishes suitable for residential and commercial walls and ceilings. USG's Decorative Interior Finish System, for example, is a cost-effective alternative to costlier decorative finishes, including Venetian-style plaster and marmorino products, high-end wallcoverings and specialty paint finishing and marbling. "You don't need artisans for our DIF System," explains Marty Duffy, senior consultant, corporate communications for USG. "Any contractor with trowel skills can use it." Gypsum wall board can even approximate the monolithic character of products like USG's Veneer Plaster, which goes over USG's Imperial base board in one or two coats. "Plaster is still the ultimate interior wall finish," Duffy admits, "but Veneer Plaster is a lot more affordable." ➤





## National Gypsum Offers Free AIA/CES Continuing Education Credits Program

For Architects Via The Internet

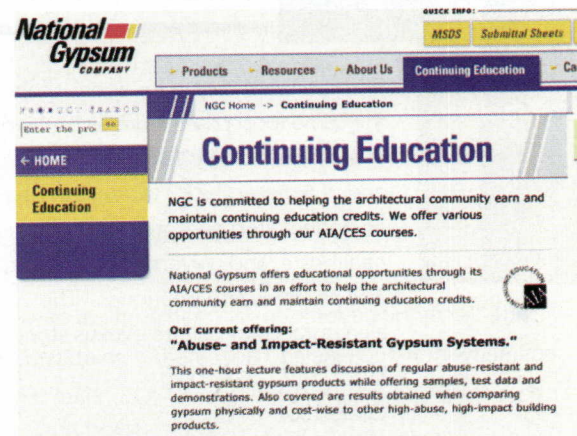
Earlier this year, National Gypsum Company announced the launch of a new online AIA/CES continuing education program for architects through its web site – [www.nationalgypsum.com](http://www.nationalgypsum.com). As an AIA/CES Registered Passport Provider, National Gypsum is the first gypsum manufacturer to offer continuing education courses to architects via the Internet.

National Gypsum's program, which is free to interested architects, features two courses, "Abuse- and Impact-Resistant Gypsum Wallboard Systems" and "The Five Levels of Finishing Gypsum Wallboard," which allow architects to earn AIA/CES continuing education credits. National Gypsum made the announcement in conjunction with the 2001 AIA National Convention and Exposition held in Denver, and since its debut in mid-May, more than 400 architects have taken advantage of the online program to earn continuing education credits.

"Since many architects can't afford time off from work to take continuing education courses or attend seminars, our online program allows them to take the course at their convenience," said Missy Merfeld, National Gypsum's Product Manager for Technical Marketing. "Whether at home or work, during the day or in the evening, any architect can access our courses through the National Gypsum web site – [www.nationalgypsum.com](http://www.nationalgypsum.com)."

After connecting to the National Gypsum home page, architects should click on "Continuing Education" to access information and links to these online classes. On average, these courses can be completed in less than an hour. Successful completion of the online test will result in the architect earning AIA/CES credits. A transcript is automatically processed and forwarded to AIA.

The "Abuse- and Impact-Resistant Gypsum Wallboard Systems" program is a review and comparison of the high-abuse and high-impact wallboard systems used on such projects as schools, correctional facilities, public buildings, airports, shopping malls and sports arenas. At the end of the course, architects will be able to identify the best building product for a high-abuse or high-impact project, understand the performance differences between products and have a general idea of the installed costs among them.



"The Five Levels of Finishing Gypsum Wallboard" program features a step-by-step discussion of each of the five levels of drywall finishing, what level should be specified for a particular project and why. At the end of the course, architects will be able to identify the best level of finish for a project and understand the terms "critical lighting," "drywall primer" and "skim coat."

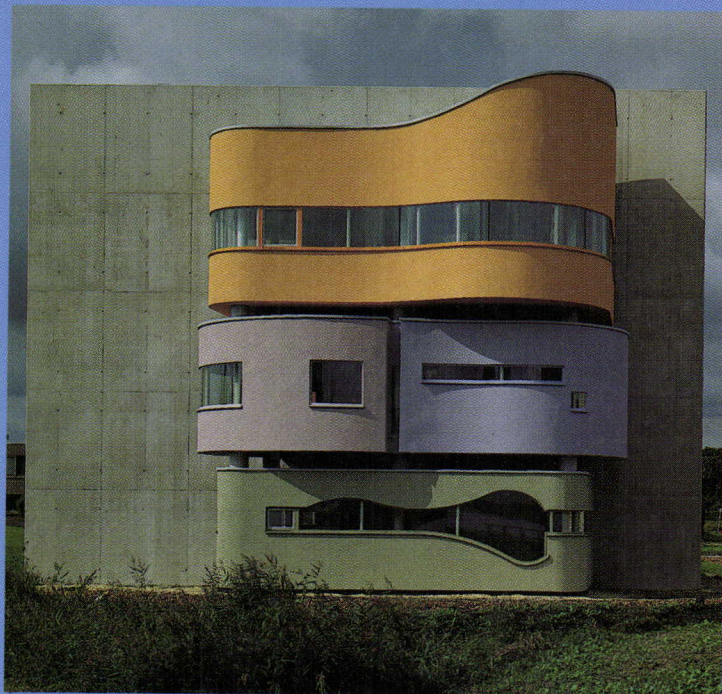
Headquartered in Charlotte, National Gypsum is the second-largest manufacturer of gypsum wallboard in the United States. The company manufactures Gold Bond® BRAND gypsum wallboard, ProForm® BRAND joint treatment products and PermaBase® BRAND cement board. The company and its subsidiaries operate eight mines and quarries, including the world's largest gypsum quarry in Nova Scotia, Canada; and 20 gypsum wallboard, three paper, three cement board and eight joint treatment manufacturing facilities. The company's research and development center is located in Buffalo, New York. For more information, visit the National Gypsum web site at [www.nationalgypsum.com](http://www.nationalgypsum.com).



# culture

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on D.C.'s Monumental Plan  
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**Edward Keegan**  
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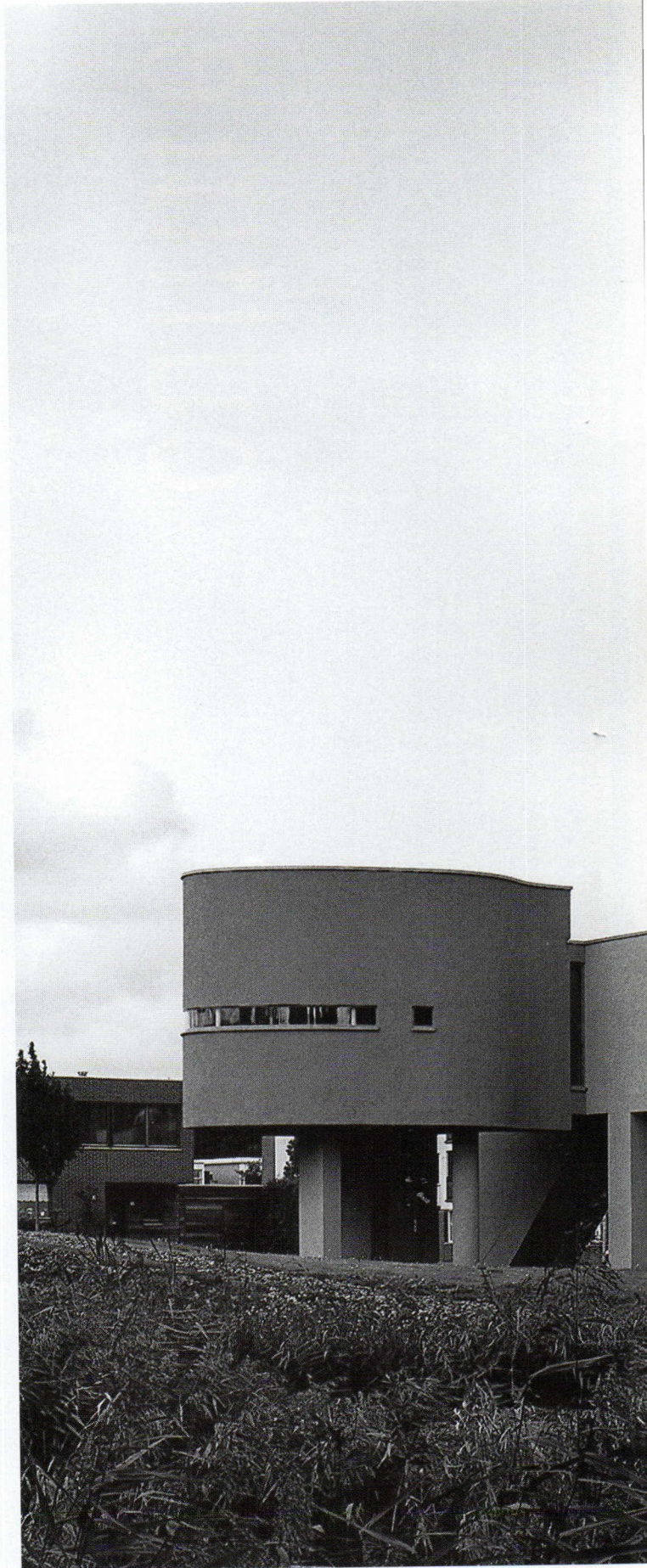
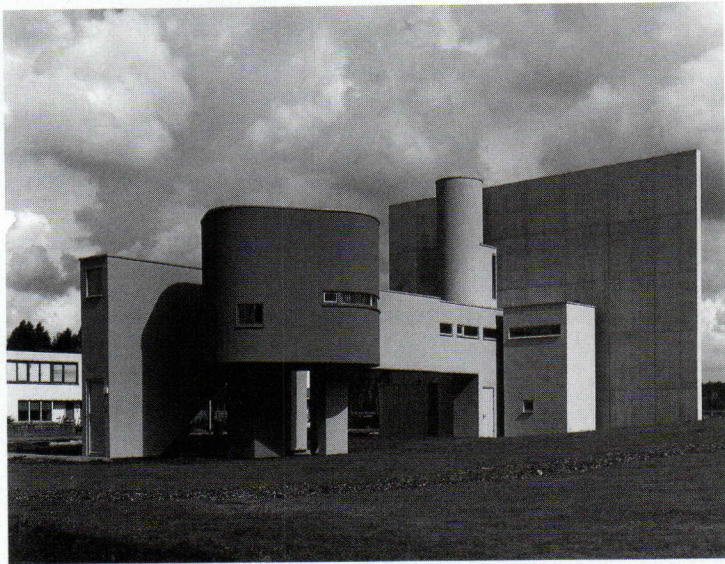
## Building the Wall

A famous unbuilt work by John Hejduk enters the real world with the completion of his Wall House in Groningen, the Netherlands. **Diane Lewis** traces the path from paper to plaster.

**Housing** The Wall House 2 has been constructed in Groningen, the Netherlands, 32 years after John Hejduk's conception of it in the form of a model and drawings. Hejduk, one of the "New York Five" of the 1970s, is best known as the visionary dean of Cooper Union's architecture school, where he taught for 36 years until his death in July 2000.

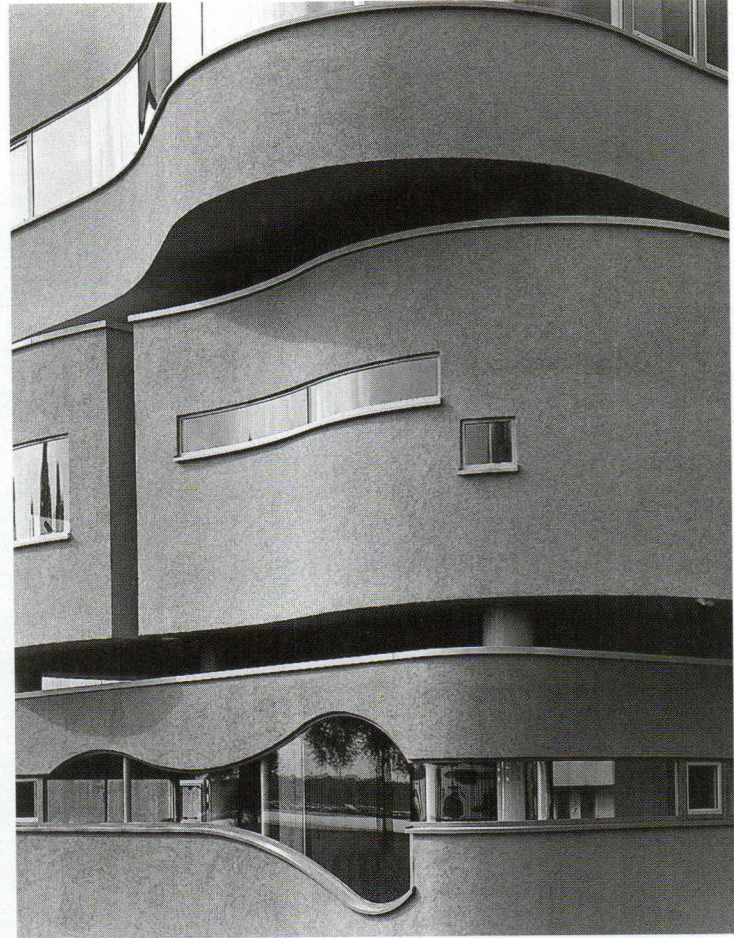
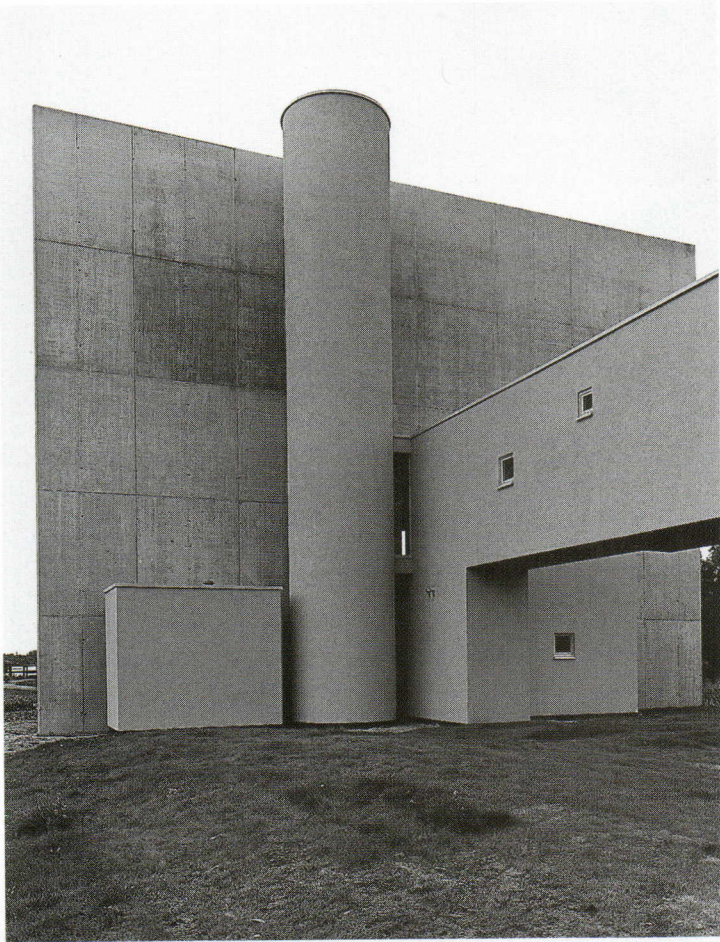
Groningen is a city known for its enlightened integration of internationally important architectural projects into its historic fabric, which dates to the 15th century. The process has provoked significant contributions in the form of both singular civic works and urban plans from architects including Giorgio Grassi, Alessandro Mendini, Coop Himmelblau, Josef Paul Kleihues, and Toyo Ito. The tendency is toward a collection of radical, colorful signature works, a visionary entourage now joined by the Wall House, a pavilion built as part of a lakeside social housing complex and public park.

John Hejduk's Wall House 2, built after his death last year, treats rooms as individuated pavilions framed against a blank wall.



The main entrance (top) is an isolated door, opening to a long, elevated corridor spine. Ribbon windows (bottom) frame panoramic views of the landscape, mixing a traditional painterly composition with the non-naturalistic effects of reflections in the curved windows. The concrete wall separates the expressionistic pavilions from the functionalist corridor and stairs on the other side (right).





Hejduk's Wall House projects of 1968–1974 attained recognition as milestones of the 20th-century house, alongside the free plan of Frank Lloyd Wright's Robie House, Le Corbusier's Maison Dom-ino model, and Mies's 50 x 50 House. Like the latter two, and like most of the rest of Hejduk's work, his Wall Houses seemed set to enter history solely in the form of drawings or models. That it has now been built is to the credit of Groningen's former chief planner, Niek Verdonk, the development company Wilma Bouw, and Berlin architect Thomas Müller and Groningen architect Derk Flickema, who developed the working drawings.

The Wall Houses present an extreme structural image: the exposure of the previously internal private workings of the domicile as cantilevered, externalized, curvaceous organs. Central to the Wall Houses' importance is the great wall "tableau," an element equivalent to a painter's canvas. The wall frames autonomous pavilions in elevation, a response to Le Corbusier's framing of the free elements of the Villa Savoye in plan.

The sinuous façades of the pavilions are also dynamic animators of the landscape beyond. Their linear slot windows frame a ribbon of nature that reads much like the masterful 360-degree landscape shot in Stanley Kubrick's 1976 film *Barry Lyndon*; interesting that Hejduk and Kubrick

A silo-like cylinder contains a spiral staircase (above left). The house design was scaled up by 20 percent from Hejduk's original plans to facilitate construction and maintenance of the narrow gaps between the house pavilions (above right).

grew up on the same block. An obsession with the painterly permeates the house: The still-life character of objects on the plate of the wall gives way to a dramatic spatial engagement with landscape from the interior.

As built, the house offers one unexpected revelation not apparent in Hejduk's drawings. The ribbon windows that wrap around the curved pavilions open views of the wall from the interior, and reflected onto the glass is a projection of the landscape. The inward projection of the landscape is more chromatic, focused, and paintinglike than the view when facing out. This mysterious phenomena of the wall as a projection surface for the world beyond proves that the profound refinement of the abstract is not a distancing from, but a deep engagement with the world. ■

An exhibition on **Wall House 2** opens November 6 at Cooper Union, New York City, and runs through November 30.

*Diane Lewis is an architect and a professor at Cooper Union.*

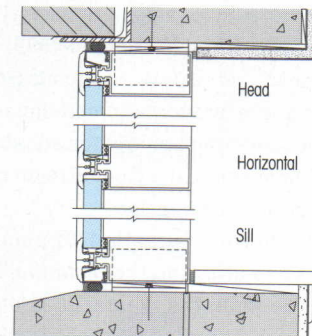


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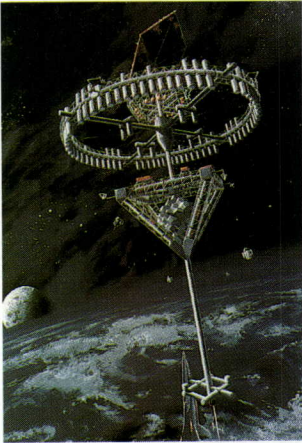
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Review

**2001: Building for Space Travel**, Museum of Flight, Seattle, December 15, 2001 to May 12, 2002

*Building for Space Travel* provocatively presents the conflict between science-fiction fantasy and space-age reality, but the exhibit fails to reconcile distinctions between architecture, engineering, and the fictional representations of each.

Many of the era's greatest innovations emanated from banal government facilities like the Kennedy and Johnson Space Centers—built practically overnight to support the political and economic requirements of the race to the moon during the 1960s.

But curators John Zukowsky and Martha Thorne of the Art Institute of Chicago have chosen not to differentiate those unexceptional designs from standouts that display truly audacious engineering—such as Florida's massive Vertical Assembly Building and the giant gantries necessary to launch moon-bound Saturn rockets.

More disturbingly, the exhibit suffers from a lack of archival materials. Many of the American space program's most interesting rocketry designs are represented by common hobby shop kit models, transforming what should be a serious discourse on design into a peek behind the doors of a nerdy teenage boy's bedroom.

Entirely missing are the space-age products that directly affected people's lives. Material developments like Teflon and Tang, and mechanical improvements to wristwatches and pens, could all have added to a story where space-age innovation and design intersected to change the world in both small and large ways. *Edward Keegan*

and environmental conditions are spelled out, alongside suggestions for appropriate uses. Ranging from urban plazas to waterfront parks, from pastoral expanses to transportation nodes, the sites are varied enough to accommodate most potential future needs.

Many proposed sites lie in neglected neighborhoods outside the city's ceremonial core, some of which are in dire need of economic stimulus. The record of the 1987 Navy Memorial, which revitalized a blighted stretch of Pennsylvania Avenue between the Capitol and the White House, is encouraging. Now an important tourist destination, and next to a thriving commercial district, the memorial boasts its own Metro station. "While putting a memorial someplace won't transform a neighborhood," Vanderhye says, "it can be catalytic for something happening."

Some argue the strategy is more vision than plan. Each one of the sites in Area 1 "takes a major infrastructure improvement to make it work," maintains architect W. Kent Cooper, an officer of the Committee of 100 on the Federal City, a historic preservation and urban planning watchdog group. Site 2, plopped in the middle of an expressway interchange to the east of the Kennedy Center, seems a good example. With no existing pedestrian access, adding a memorial would require reconfiguring a welter of on- and off-ramps.

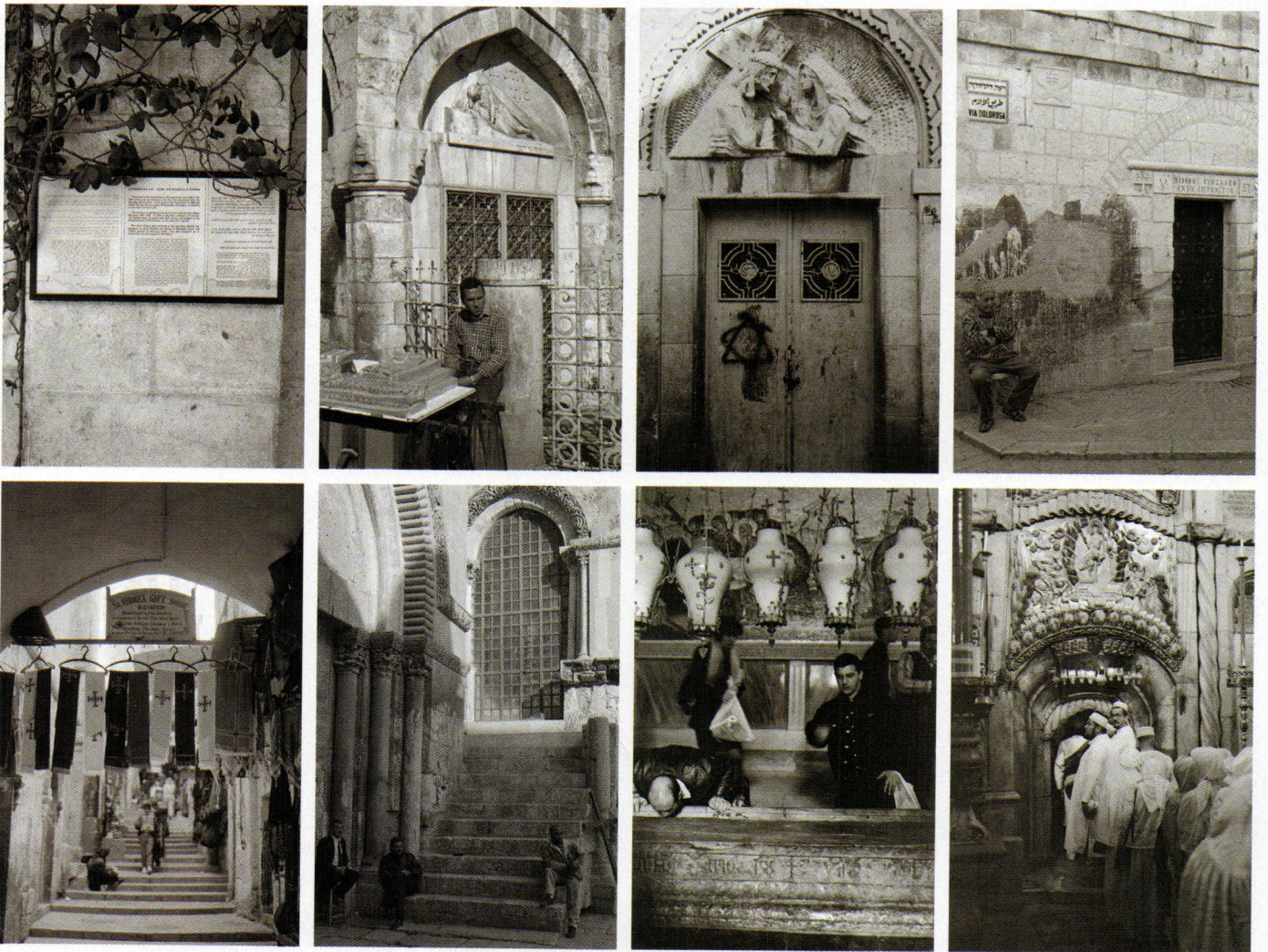
Cooper criticizes the Memorials and Museums Master Plan's concentration of planning efforts in the District and its suburb of Arlington, Virginia. Cooper sees potential tourist destinations in the city's outlying nodes, an area where much development is currently under way. He also sees a missed opportunity to encourage public transportation and infrastructure improvement in these outlying nodes.

The Memorials and Museums Master Plan has already been put to some use. On October 11, the Planning Commission approved the American Veterans Disabled for Life Memorial for Site 26, a few blocks south of the Mall. The National Park Service consulted the master plan's draft as they helped the monument's sponsors search for a site. ■

*Jessica Dawson is an art critic at The Washington Post.*



Proposed monument sites in West Potomac Park create a new focus on the waterfront.



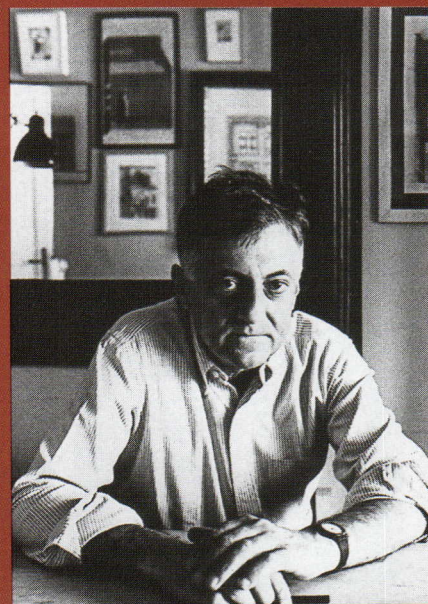
These pictures of the Via Dolorosa in Jerusalem represent eight of the 14 Stations of the Cross traditionally incorporated into Roman Catholic churches (left to right, top to bottom): Jesus takes up the cross, Jesus falls the first time, Jesus meets his holy mother, Simon of Cyrene helps Jesus to carry the cross, Veronica wipes the face of Jesus, Jesus is stripped of his garments, Jesus is taken from the cross, and Jesus is laid in the tomb.

**Sacred Ground** Matthias Wähler's photographs of the Stations of the Cross, installed in Allmann Sattler Wappner Architects' Roman Catholic Church of the Sacred Heart in Munich (page 82), explain a lot about humanity's often deadly devotion to place. The German artist took them on the most intensely contested ground in world history: Jerusalem. The city's incomparable religious significance has proven as much a curse as a blessing.

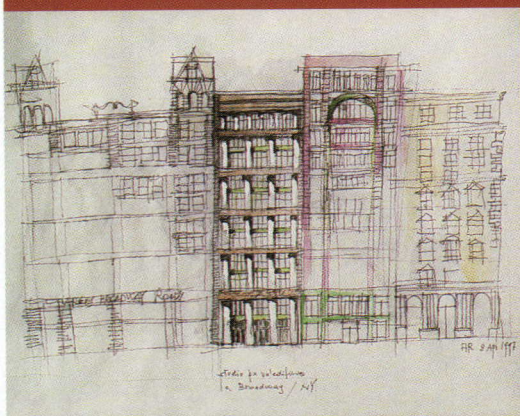
Wähler's pictures document more specifically Jerusalem's Via Dolorosa, the Sorrowful Way, which many Christians believe Jesus walked to his death (and their eternal salvation). There are 14 Stations in Catholic tradition, and 14 corresponding locations along the Way, of a succession of events beginning with Christ's condemnation and ending with his burial. There are dozens more such places in Jerusalem—streets, walls, buildings—that are sacred not only to Christians, but to Jews and Muslims as well. Learning to share them has been one of the most difficult tasks humanity has ever confronted; failure to do so only illuminates the difference between fanaticism and faith.

# PORTFOLIO

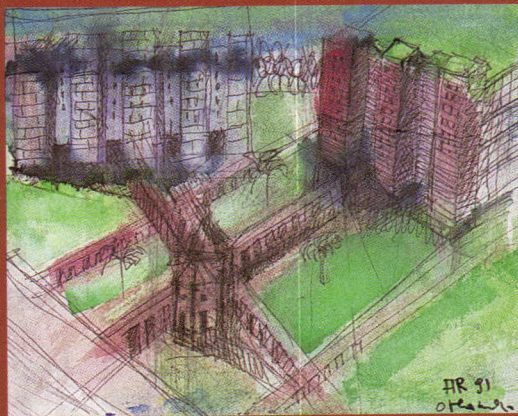
By Diane Ghirardo



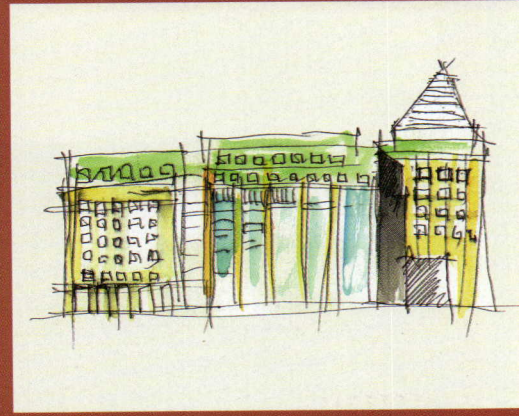
# Aldo Rossi



NEW YORK CITY: SCHOLASTIC



CELEBRATION: BUILDING 3



BURBANK: ABC BUILDING



# The recent completion of the late Italian architect's three final projects in the United States gives an opportunity to assess his far-reaching impact.

When the Spanish poet Federico Garcia Lorca visited New York in 1929, he was repelled by this most American of cities; it inspired in him poems redolent with the fetid odors of the Battery and shot through with the venom that he believed oozed from the city's streets and skyscrapers. Like many Europeans then and later, everything about the cities of the new continent was strange and disturbing, raw and destructive.

Nearly five decades later, Europeans such as Jean Baudrillard jetted to the United States and, having surveyed conurbations like New York and Los Angeles, pronounced them crucibles of illusion, deception, depthlessness, and destruction, characteristic of a postmodern condition. In short, the nation celebrated as the economic and political engine of the developed world they found sadly wanting in art, culture, and soul.

A frequent visitor to the United States starting in the mid-1970s, and himself both poet and critic, Aldo Rossi responded quite differently to New York's difficult charms. He found poetry and power in the varied—and un-European—rhythms of façades, in the movement of the

masses on the sidewalks, in the roughness of daily life there. He often wrote of his childhood fascination with the 17th-century monumental statue of San Carlo Borromeo in Arona, Italy, with its enormous hand looming out over the countryside, and how it introduced to him the architectural relationship between interior and exterior. He wrote in his 1981 *Scientific Autobiography* of making the “steep ascent through the interior of the body,” where “the structure of the work and the welded seams of the huge pieces of sheet metal” were revealed. The iron stairway set against a brick wall for climbing inside the saint's body bears an uncanny resemblance to the brick façades and fire escapes of New York City streets. A similar brick wall with staircases appears in many of Rossi's drawings, a mute testament to the poetics of urban forms he found as abundant in the new world as in the old.

Over the next two decades Rossi traveled not only to New York, but to Los Angeles, San Francisco, Houston, New Orleans, Miami, and to the wide-open spaces of South Dakota, West Texas, and Montana,

finding them all idiosyncratic and endlessly fascinating. By character often melancholic and obsessed with death, Rossi still instinctively discovered the unique, hopeful, and positive in new places, and, in turn, the infinitely varied ways each setting posed questions for architecture. His constant, almost obsessive awareness of the passage and effects of time suffused all of his work, from the clocks and watches he designed to his definition of architecture as “a confrontation of a precise form with time and the elements.” Although nurtured in a profoundly Italian urban and architectural tradition, he often claimed that cities in the United States and Asia offered the greatest enrichment and at once the greatest challenges for architecture. “I will say only,” he wrote of the U.S., “that in this country, analogies, allusions, or call them observations, have produced in me a great creative desire and also, once again, a strong interest in architecture.”

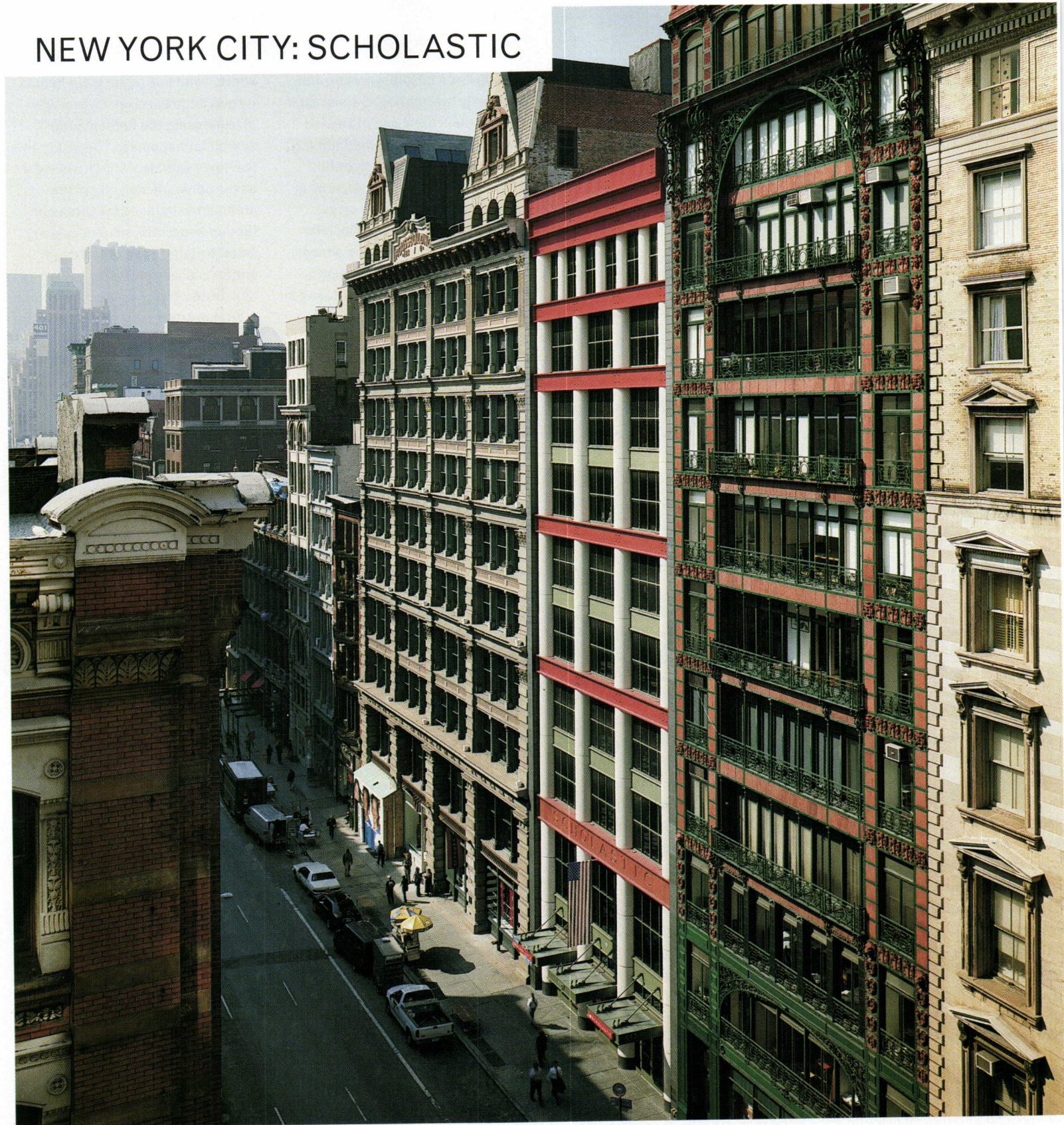
To his bemusement, Rossi discovered in the early 1980s that some critics in the United States and elsewhere were referring to him as a postmodernist. As he commented during a talk in Houston, Texas, in 1984, “I am not postmodern because I have never been modern.” He argued in his most important book, *The Architecture of the City* (published in Italian in 1966, and in English in 1982 by Oppositions Books), that the patterns and permanence of streets, buildings, monuments, and daily life as they persist over time must be the springboards for urban interventions. The architect's personal whim or self-expression is no substitute for the substantive research required to grasp a city and its history. Whatever their other merits, for Rossi the abstract geometries of the modern movement were always inadequate, although he also never denied the role of poetry and personal intuition. He most eloquently outlined his own poetic vision in his second major book, *Scientific Autobiography*. Architecture, he

wrote, “was one of the ways humanity sought to survive; it was a way of expressing the fundamental search for happiness.” Together the two texts signaled what Rossi saw as the constant struggle of the architect to balance the often conflicting imperatives but necessary dialectics of these two poles—scientific analysis and poetic intervention. Rossi's New York office, Studio di Architettura, a partnership with Morris Adjmi, handled projects in Asia and North America. Until the completion of his first U.S. project in 1991, a gateway in Galveston, Texas, the most memorable results of Rossi's extended visits since the mid-1970s may well have been evocative drawings of New York streetscapes, often blended with quixotic slices of Milan or his personal biography. Three projects in Florida, California, and New York, all completed under Adjmi's supervision after Rossi's 1997 death, offer hints of what might have been.

The first project, an office park at Celebration, Florida, takes its place alongside nearly two decades worth of architecture sponsored by the Disney Corporation. Less a town than a subdivision with a small open-air shopping mall, Celebration also has a hospital/health-science complex and an office park for various divisions of the Disney empire. Located on 30 acres well away from the town itself, the office park includes five buildings to be erected in three phases along an axis leading to a monumental obelisk. The first two, completed in 1996, comprise a 180,000-square-foot structure at the center (for the Walt Disney Corporate Real Estate headquarters), flanked on the west by another of 60,000 square feet for the Walt Disney Company. To the east, the most recent addition provides yet more office space for Disney.

As an architect who achieved renown for his early and famous celebration of urban architecture, Rossi's reputation has rested on his responses to the dense urban tissue of European cities. Designing

# NEW YORK CITY: SCHOLASTIC

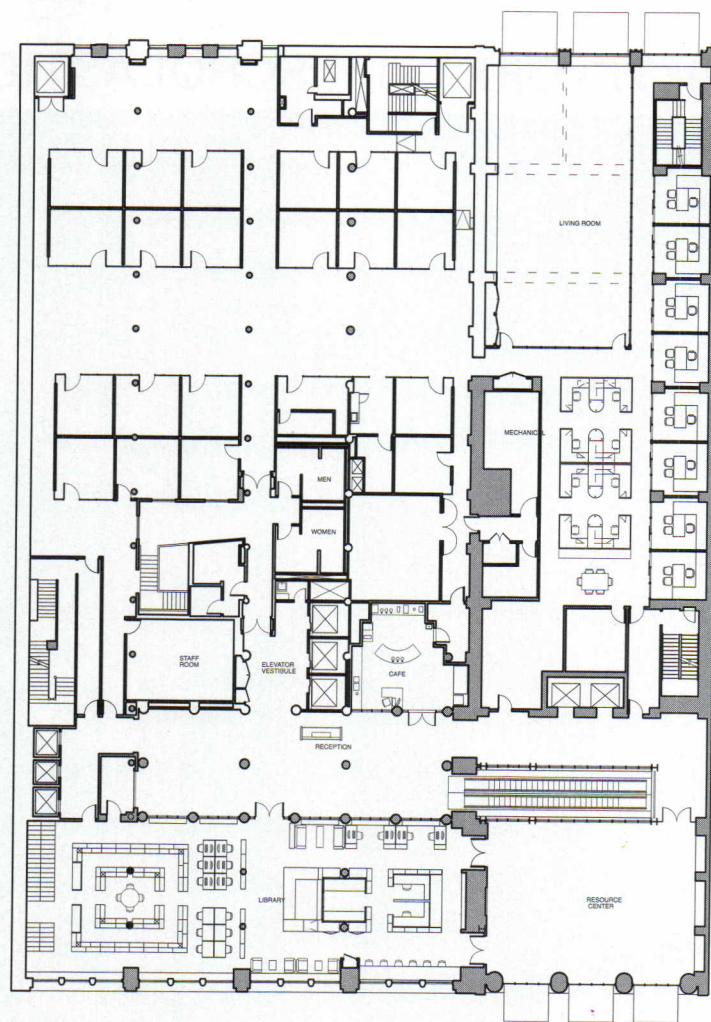


## THE SCHOLASTIC BUILDING, NEW YORK CITY

**CLIENT:** Scholastic, New York City—Richard Robinson (CEO); Larry Holland (senior VP, employee services); William Bretschger (director, corporate real estate); Greg Donato (director, facilities) **ARCHITECT:** Aldo Rossi With Morris Adjmi, Studio di Architettura, New York City—Aldo Rossi, Morris Adjmi (principals); Wesley Wolfe (project architect); Jess Walker (senior designer); Michelle Lam, Patrick Han, Jeff McKean, Derek Jones, Venessa Hershowitz, Karen Hutchinson, Cheri Caso (design team) **EXECUTIVE ARCHITECT/INTERIOR ARCHITECT:** Gensler Architecture, Design & Planning Worldwide, New York City—Joseph Brancato (principal-in-charge); Patric O'Malley (partner-in-charge) William Rice (project manager); Karen A. Pedrazzi (project architect); Joseph Santoro, Zenos Morris, William Staempfli, Scott Rae (design team); Rocco Giannett (project manager); Dana Jenkins (interior design director); Fatima Del Rio, Paul Lalli, Doug Bryant, Rina Pardo Justin Pogrob, Evan Rosner, Mary Sze (design team) **ENGINEERS:** Robert Silman Associates (structural); Goldman-Copeland Associates (mechanical/electrical/HVAC) **CONSULTANTS:** Fisher Marantz Stone (lighting); Higgins & Quaebath (historic preservation); Shen Milsom & Wilke (audio/visual/acoustical) **GENERAL CONTRACTOR:** HRH Construction Interiors; Magnetic Construction Group; Pawley Interior Contracting **COST:** Withheld at owner's request **PHOTOGRAPHER:** Michael Moran



Broadway façade, with the Rouss Building (at left) and the Little Singer Building (at right)



Second-floor plan 15' ↗

an office complex in a vast, flat plain of saw grass interrupted only by a highway and a few nondescript strip malls presents a daunting challenge. To be sure, some of Rossi's most significant architectural projects gave shape to a place, a locus, at times remote from urban centers. Think of the stunning Borgoricco Town Hall of 1983 in an open field in the Italian Veneto region, at once giving focus and dignity to a community that was originally little more than a widely dispersed agglomeration of houses. So far, Celebration has yet to achieve the level of complexity and interest of Rossi's earlier urban projects, most of which fully realize their public functions and thereby create inviting settings for the accretion of future buildings. With the yawning parking lots around its perimeter (land here being the least expensive compo-

nent), it is difficult to imagine future structures blossoming around it, however bravely Rossi hoped for them. Each of Rossi's buildings has not one but two principal façades, one toward the parking and the other flanking a lawn. The grouping of basilica, tower, and open spaces with soft surfaces at Pisa inspired Rossi's solution here, where siting the buildings around an open lawn centered on an obelisk is a valiant attempt to create the semblance of a public center in an otherwise inhospitable setting.

One of the constants of Rossi's architecture—the ability to deploy elements in different ways, to render continuity without repetition both within the same complex and within his body of work—nonetheless is much evident at Celebration. Cornices, gridded mullions, towers, detached columns, concrete I-beam

lintels, and square windows are common to all three structures, but their articulation and recombination produce quite distinct effects. Here the triangle over the entrance portal on the new Building 3 recalls elements of Rossi's Borgoricco Town Hall, and the stacked columns summon references to his Hotel Il Palazzo in Fukuoka, Japan. Successful as they are in creating an office park, the Celebration buildings cry out for a more urbane context; it is difficult not to see them as wasted in this remote locale. The private, not to say exclusive, character of the office park robs it of precisely those aspects of public spaces which Rossi so excellently fabricated elsewhere.

The enigma of Rossi's work, however, is that it truly does spark delight even when not fully successful. At Celebration, the façades of

the three buildings reflect one another as if to compensate for the absent public dimension. A contractor who competed for the construction of Rossi's famous 1971 San Cataldo Cemetery once described to me how entering the new cemetery buildings filled him with joy, an unexpected joy that he attributed to the architecture. I have always found Rossi's work hauntingly evocative, and however grudgingly, I found Celebration likewise.

Disney's earliest headquarters in Burbank, in Southern California's San Fernando Valley, are a complex of striking buildings designed by Kem Weber in 1939–40, adjacent to the 134 Freeway. This little-known architectural jewel consists of one- to four-story brick pavilions framed by lawns, shrubbery, and trees as if on a college campus, but rendered with exquisite details in a distin-

# NEW YORK CITY: SCHOLASTIC





Mercer Street façade, with the rear of the Rouss Building (at right)



Escalators from the first-floor lobby to the second-floor reception area

quished moderne language. Weber offered a compelling lesson on how to achieve diversity and harmony within a coherent scheme, comparable to Rossi's achievement at Celebration but too often forgotten in other Disney enterprises. Indeed, subsequent additions to the Burbank campus—Michael Graves's Disney Headquarters (1991), Robert A. M. Stern's Animation Building (1995), and Venturi, Scott Brown's Frank G. Wells Building (2000)—are of an altogether different stamp. Fortunately, Rossi was not asked to produce a themed building.

The Riverside Office Building (headquarters of a recent Disney acquisition, the ABC network) occupies a difficult triangular site hard against the freeway off-ramp next to Stern's Animation Building, but detached from the main campus by a major thoroughfare. Two large

challenges derive from this difficult site: how to give the building a distinctive presence even when glimpsed at 65 mph from the freeway, and how to relate it to the main campus and Animation Building. As with the office park at Celebration, Rossi was only responsible for the building envelope, the lobbies, and main hallway on the ground floor.

Although designed several years later, the building refers back to the Celebration office park—no doubt an effort by Rossi to lend some coherence to Disney's wildly varying contemporary architectures. So here again are a rust-red sandstone base, pale-yellow office blocks, short columns beneath a projecting cornice, overlapping grids of green mullions and green glazing, and his ubiquitous square windows. But the awkward site dictated diverse elements, too, such as the green

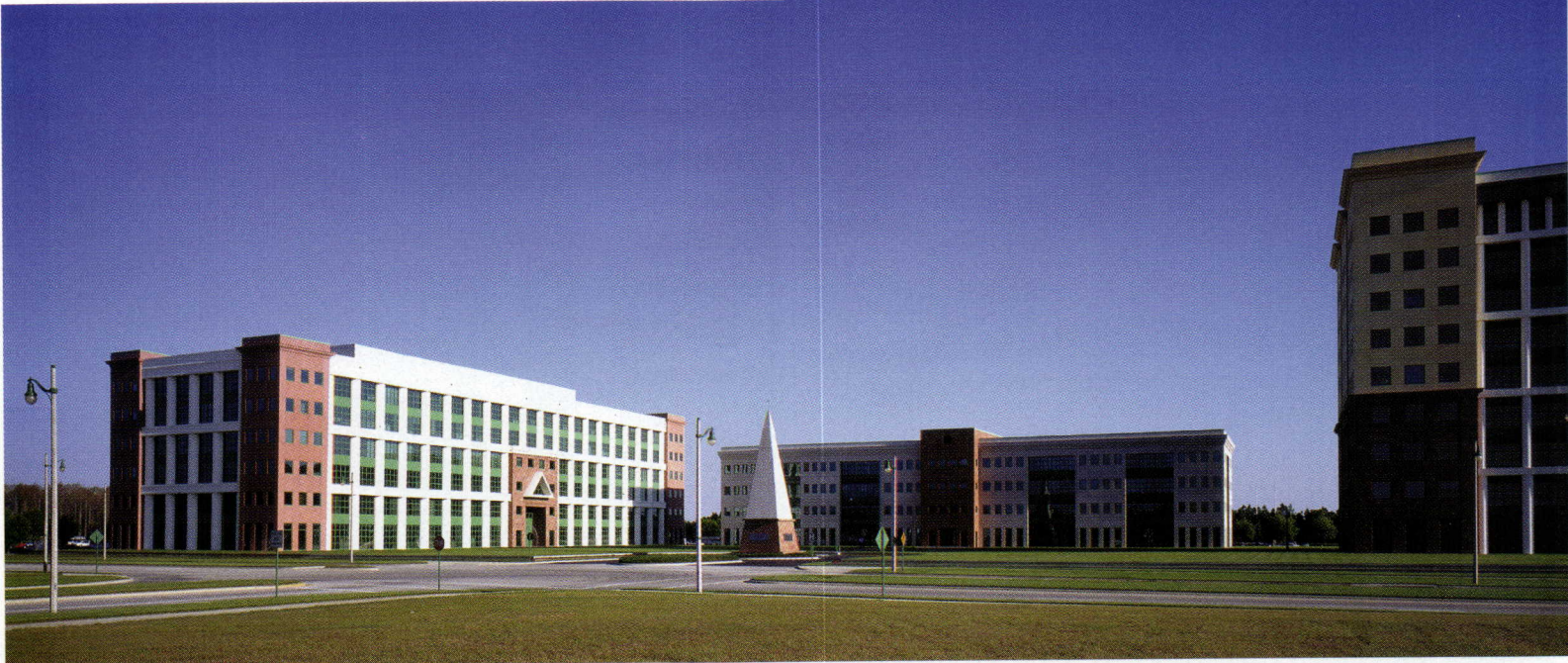
sprocket tower soaring more than 200 feet above the freeway, and the green I-beams marking the bays of the middle section. The view of the building from the west emphasizes the massing of the three units, the setbacks of the tower, and the battered buttresses of the I-beams, while on the other side of the building a ribbonlike covered walkway designed by Liz Larner gaily crosses Riverside Drive from the main campus and links the two lots.

Drawing neither from the low-slung austerity of Weber's buildings, nor what I will call the picturesque character of more recent additions to Disney's architectural patrimony, Rossi's design demonstrates his maturity as an architect. Twenty-five years ago in *Architettura Contemporanea*, Italian historian Manfredo Tafuri described Rossi's early projects as evincing a deliber-

ate search for a place where architectural language can be restored to form, a language of a few words that regain their semantic value as they are deployed in ceaselessly varying ways. The colorful, expressive features and diverse volumes of the Disney buildings in Florida and Burbank are more richly inflected than the terse and limpid volumes of Rossi's 1965 Segrate monument and the Modena cemetery, but they are descendants nonetheless, perhaps most notably in the theoretical consistency with which Rossi proposed them. Riverside shoulders the freeway and celebrates ABC and Disney without descending to cartoon, much as Rossi long argued that monuments should: as urbane compositional fragments that become pieces of the city and its history.

Of the designs documented here, the Scholastic Building in the New

## CELEBRATION: BUILDING 3

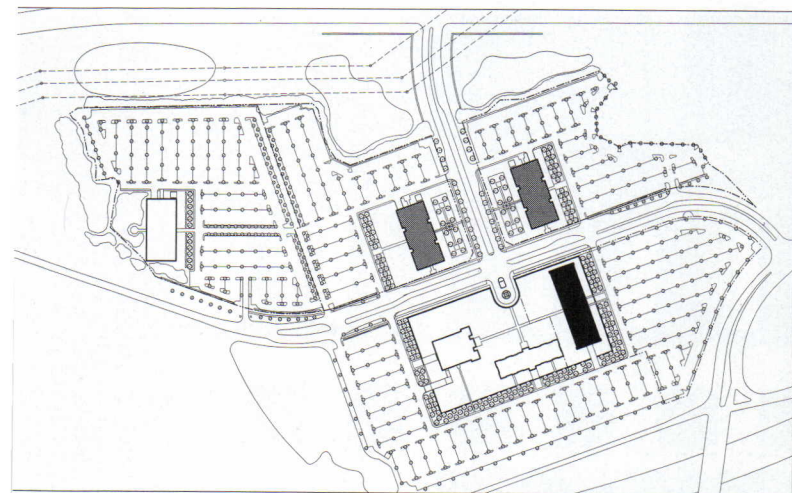


Rossi's latest building at Celebration Place (below) joins two he completed in 1996 (above, at right)



### CELEBRATION PLACE, BUILDING 3, CELEBRATION, FLORIDA

**CLIENT:** The Walt Disney Company **ARCHITECT:** Aldo Rossi with Morris Adjmi, Studio di Architettura, New York City—Aldo Rossi, Morris Adjmi (principals); Wesley Wolfe (project architect); Jess Walker (senior designer); Michelle Lam (designer) **ASSOCIATE ARCHITECT:** Smallwood Reynolds Stewart and Associates, Tampa, Florida—Michael Benning (principal-in-charge); Ralph Schuler (project manager); Paul Mathews (contract administration) **ENGINEERS:** Walter P. Moore (structural); Bradey & Anglin Consulting Engineers (mechanical/electrical/HVAC); Dyer, Riddle, Mills and Precourt (civil) **GENERAL CONTRACTOR:** Stiles Construction Co. **COST:** Withheld at owner's request **PHOTOGRAPHER:** Peter Aaron/ESTO



Site plan



Entrance



Elevator lobby

York City neighborhood of SoHo may be the one which best reveals Rossi's extraordinary gift as an acute observer and translator of cities, and it gives the company something to crow about besides its wildly successful *Harry Potter* books. Rossi often remarked that drawing provided one vehicle for understanding his exploration of a particular site. The Scholastic Building is the result of over two decades of observing and sketching a city that fascinated him endlessly, but like his sketches of brick walls and fire escapes that merged New York with the statue of San Carlo in Arona, it is also a compendium of other images and structures that attracted his attention over time.

The architectural challenge came not from what the new Scholastic Building replaced (a lumber store and two-story parking

structure), but from its setting. With the main façade on Broadway and a secondary one on Mercer, the site is sandwiched between the 1890 Rouss Building by Alfred Zucker (1888–90) (which Scholastic largely occupies) on one side, and the 1903 Little Singer Building by Ernest Flagg on the other, smack in the city's historic cast-iron district. One strategy for dealing with such a complicated site would have been today's typical quickie solution—display disdain for the surroundings with the insertion of a macho, hyper-ventilating form. Rossi eschewed chest-thumping self-promotion and fashionmongering, and instead took the opposite tack, engaging the constraints of the district, the adjacent structures, and the two streets. The result is a building that ideally combines Rossi's originality and his vision of the city, leavened with nos-

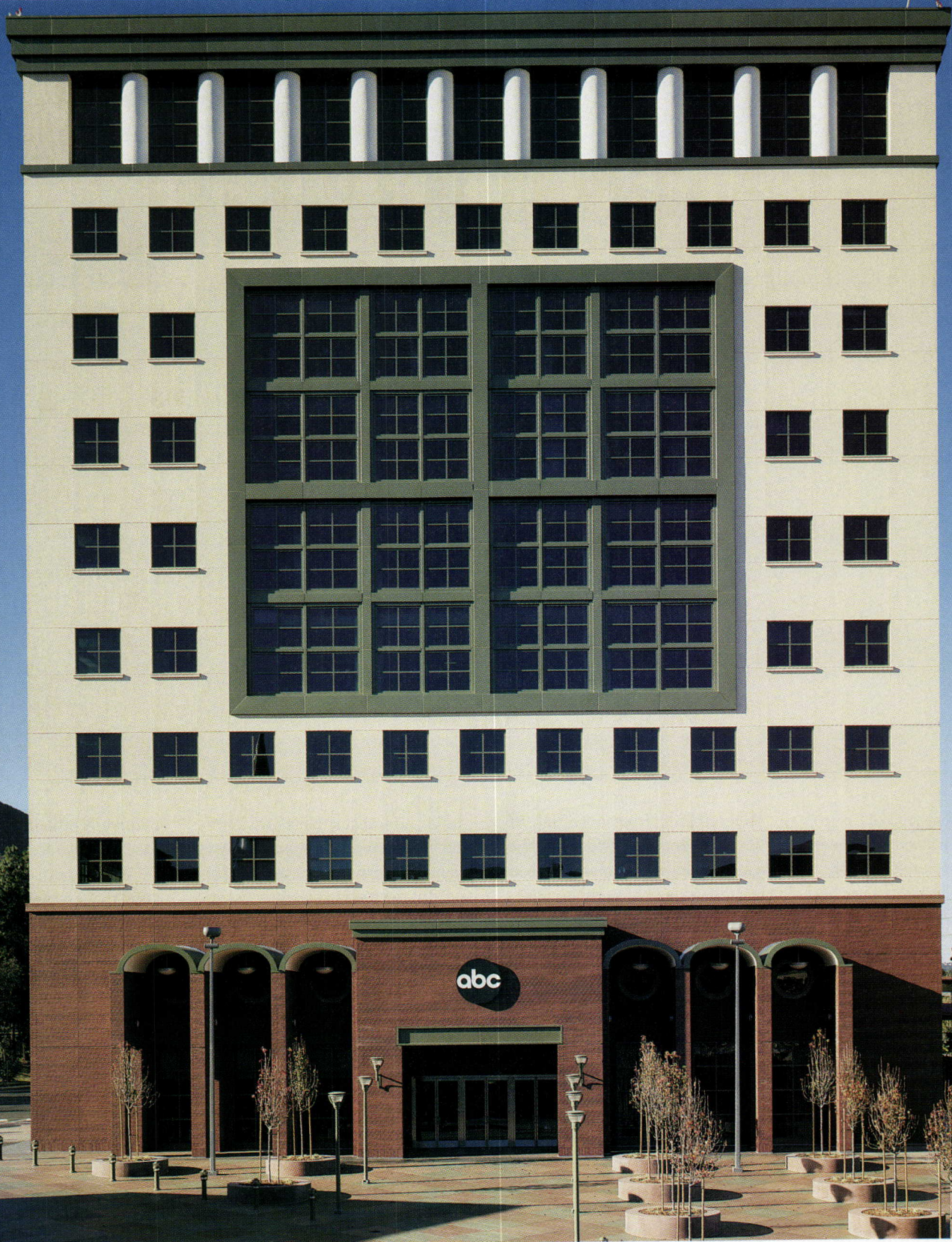
talgic references to his own and other structures, in a provocatively winsome response to its neighbors.

But the road to success was a rocky one. Just leasing the property from its seven owners was a burden, added to which was the delicate balancing act of the constraints of the cast-iron district, the notoriously exigent Landmarks Commission, requests for a handful of variances (including for height) from the Board of Standards and Appeals, neighbors fearful of losing light for their studios and co-op apartments, a site characterized by sandy soil, and finally, Rossi's death in September 1997, just weeks after the commission approved the project. Credit goes to Scholastic CEO Richard Robinson for insisting that the building be erected nonetheless, and to Adjmi for guiding it through to completion, as he has done with

numerous other projects, including the latest two for Disney.

Though both are certifiable cast iron—district buildings with distinguished histories, the 11-story Rouss and 12-story Little Singer buildings nonetheless are more different than similar. The former's heavy masonry façade looms over Broadway, three large bays subdivided into three smaller bays with cast-iron window details, the whole framed by heavy quoins and topped by perky gables surmounting rusticated arches. How different from the delicate, cast-iron foliate tracery of the Little Singer, with the slender columns of the recessed balconies framed by ornate terracotta panels! Rossi picked up the rhythms of Rouss's tectonic grid, but rendered them in stark white columns divided by steel beams with exaggerated rivets, surmounted

# BURBANK: ABC BUILDING



## THE ABC BUILDING AT THE WALT DISNEY STUDIOS, BURBANK, CALIFORNIA

**CLIENT:** The Walt Disney Company **ARCHITECT:** Aldo Rossi With Morris Adjmi, Studio di Architettura, New York City—Aldo Rossi, Morris Adjmi (principals); Wesley Wolfe (project architect); Jess Walker, Kieth Scott (project team) **ASSOCIATE ARCHITECT:** HKS Architects, Dallas—Nunzio DeSantis (principal-in-charge); Jack Price (project director); Oliver Stark (project manager); Wayne Snyder (construction project manager); Lisa Yan, Mike Rich, Jack Sweetnam, Eric Weeks (project team) **LANDSCAPE ARCHITECT:** Melendrez Babalas Associates **ENGINEERS:** Nabih Youssef & Associates (mechanical); Kocher & Shirra Consulting Engineer (electrical); David Evans and Associates (civil); Syska & Hennessy (HVAC) **CONSULTANTS:** Gensler (interior); Lighting Design Alliance (lighting) **GENERAL CONTRACTOR:** Turner Construction Company **COST:** Withheld at owner's request **PHOTOGRAPHER:** RMA/Courtesy Walt Disney Imagineering





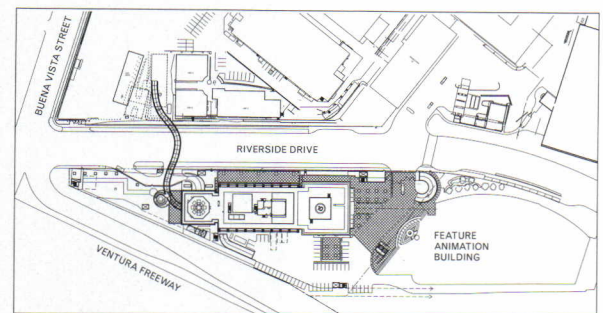
Façade from the Ventura Freeway



Façade from Riverside Drive



lobby



Site plan ^

by a thick cornice of three stacked  
 lintels—all layered over a more  
 delicate and recessed glazed cur-  
 tain wall inspired by the Little  
 Singer's façade. With its rust-red  
 steel lintels and green mullions, the  
 Scholastic façade also echoes  
 the vibrant chromatics of the Little  
 Singer. Courtesy to the neighbors  
 also included carving out two courts  
 to illuminate adjoining loft spaces.

The more public 10-story façade  
 on Broadway counters a tougher,  
 industrial presence on quiet Mercer  
 Street, a subtle symphony of refer-  
 ences to entirely different sources.  
 Webbed steel flanges of the same  
 rusty red are stacked here as shall-  
 ow arches set against the same  
 combination of recessed glass  
 and green mullions found on the  
 Broadway elevation and the Little  
 Singer Building. Having recently  
 been fascinated by industrial archi-

itecture like the 19th-century mine-  
 heads of central and northern  
 Europe, Rossi adapted similar steel  
 elements for Scholastic's flat  
 arches, in the process creating a  
 new, industrial order of remarkable  
 elegance and simplicity. Not sur-  
 prisingly, this elevation also  
 sympathetically responds to the  
 unadorned brick surface and  
 shallow arches on the rear of the  
 adjacent Rouss Building. Both  
 elevations are inspired by classical  
 architecture and by cast-iron  
 district prototypes, Broadway with  
 its post-and-beam composition,  
 and Mercer with its more industrial  
 arches referring to the classical  
 arches also common in the district.

So compellingly appropriate  
 is Rossi's design that it whizzed  
 through the typically laborious  
 Landmarks Commission and other  
 phases of the planning process, gar-

nering assorted variances along the  
 way. Who could argue with a design  
 so neatly woven into the streetscape  
 and yet with such a strong presence  
 of its own? Rossi once wrote that no  
 city better confirmed his theses in  
*The Architecture of the City* than  
 New York, where "only in such a  
 context does great architecture, the  
 work of the masters, have value."  
 What better illustration of his theo-  
 ries than this building, a vibrant  
 example of the subtle combination  
 of creative adaptation and research  
 into the city's forms and fabric,  
 district by district, block by block?

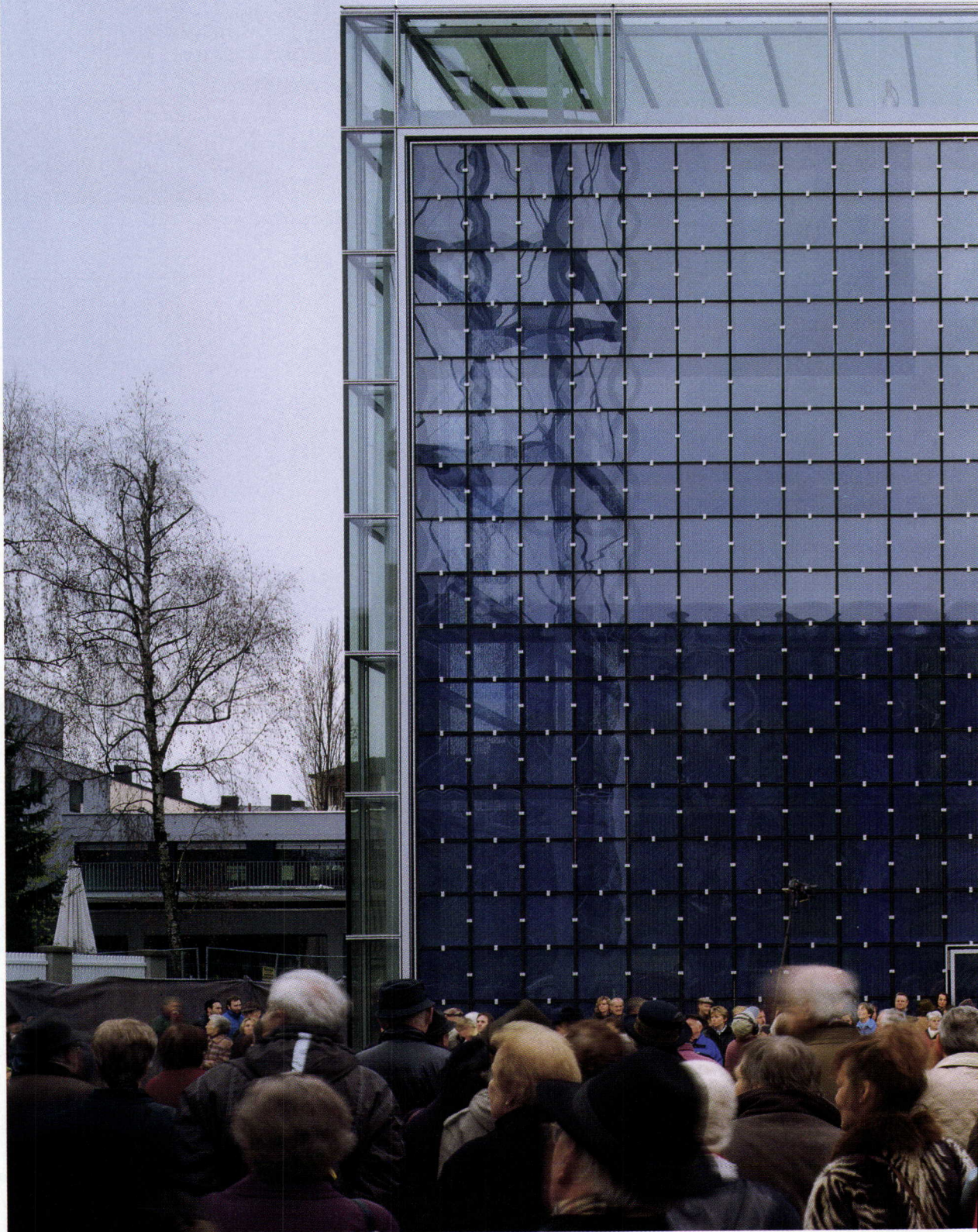
More than 20 years ago, Rossi  
 wrote about how "official criticism"  
 of architecture had ignored and  
 misunderstood the United States.  
 He remarked instead on the "sing-  
 ular beauty in those brick walls  
 which mark the limits of a house,"  
 and especially of the buildings on

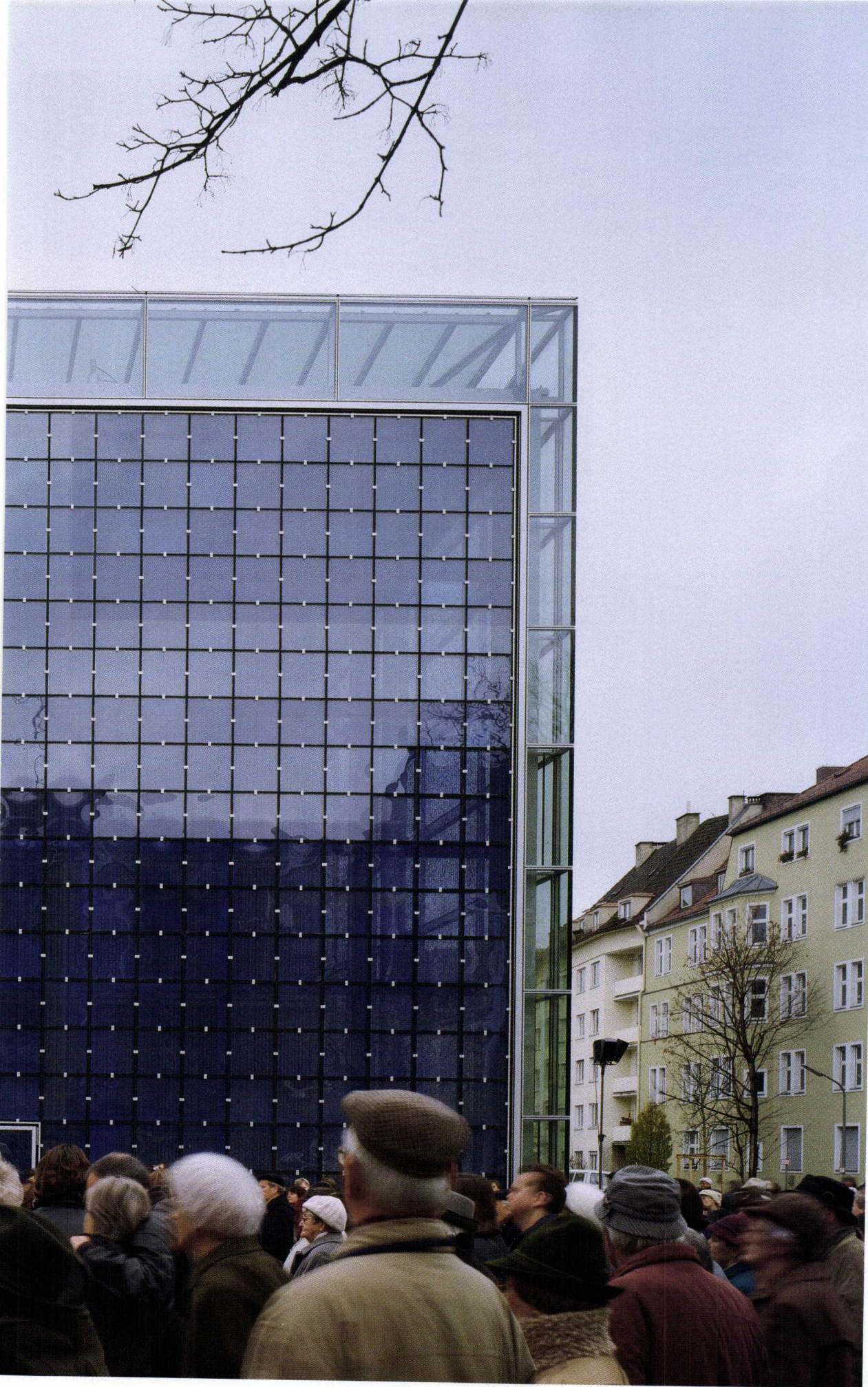
Broadway in New York, "where the  
 cornices are broken, clearly reveal-  
 ing their sections, their design."  
 The Scholastic Building takes its  
 place on this street, in this city, as  
 an instance of what he saw as  
 architecture as a search for happi-  
 ness. With eerie prescience, Rossi  
 wrote of New York as exemplifying a  
 "solid and ruined architecture,  
 unexpected types, a beauty...made  
 of ruins, collapses, superimposi-  
 tions." Following the devastation  
 at the World Trade Center, the  
 Scholastic Building affirms the  
 vigorous search for happiness and  
 the desire to survive that emerged  
 in the wake of September 11; it  
 celebrates the beauty of a city that  
 others aimed to destroy. ■

*Historian Diane Ghirardo is the  
 author of Architecture After  
 Modernism (World of Art, 1996).*

# Congregation of the Faithful

The great age of ecclesiastical architecture is past, but, judging from the crowds flocking to a luminous minimalist church in Munich, contemporary religious buildings also have the power to move people. By Joseph Giovannini







Except on holy days, the massive blue portals of Munich's Church of the Sacred Heart (preceding pages) are left closed; otherwise, parishioners enter via the two small inset doors (facing page). Clear silhouettes of nails etched into the blue glass are arranged in letters that spell out the story of Christ's Passion according to the Gospel of St. John. The glass panels that clad the building are transparent when close to the portals, but grow increasingly cloudy as they near the altar at the rear of the church (above).

There are, on Sundays, the faithful who attend mass at Munich's Church of the Sacred Heart, and then afterward, the curious who arrive in pairs or with children, as though on an architectural pilgrimage. Designed by Munich-based Allmann Sattler Wappner Architects to replace an old structure lost in a fire, the church is the result of a competition called by the Roman Catholic archbishop of Munich that drew over 150 entries and launched months of debate about whether the replacement should be traditional or modern in style. The winning design, built in a residential suburb and surrounded by solid masonry apartment buildings, is a cube of glass.

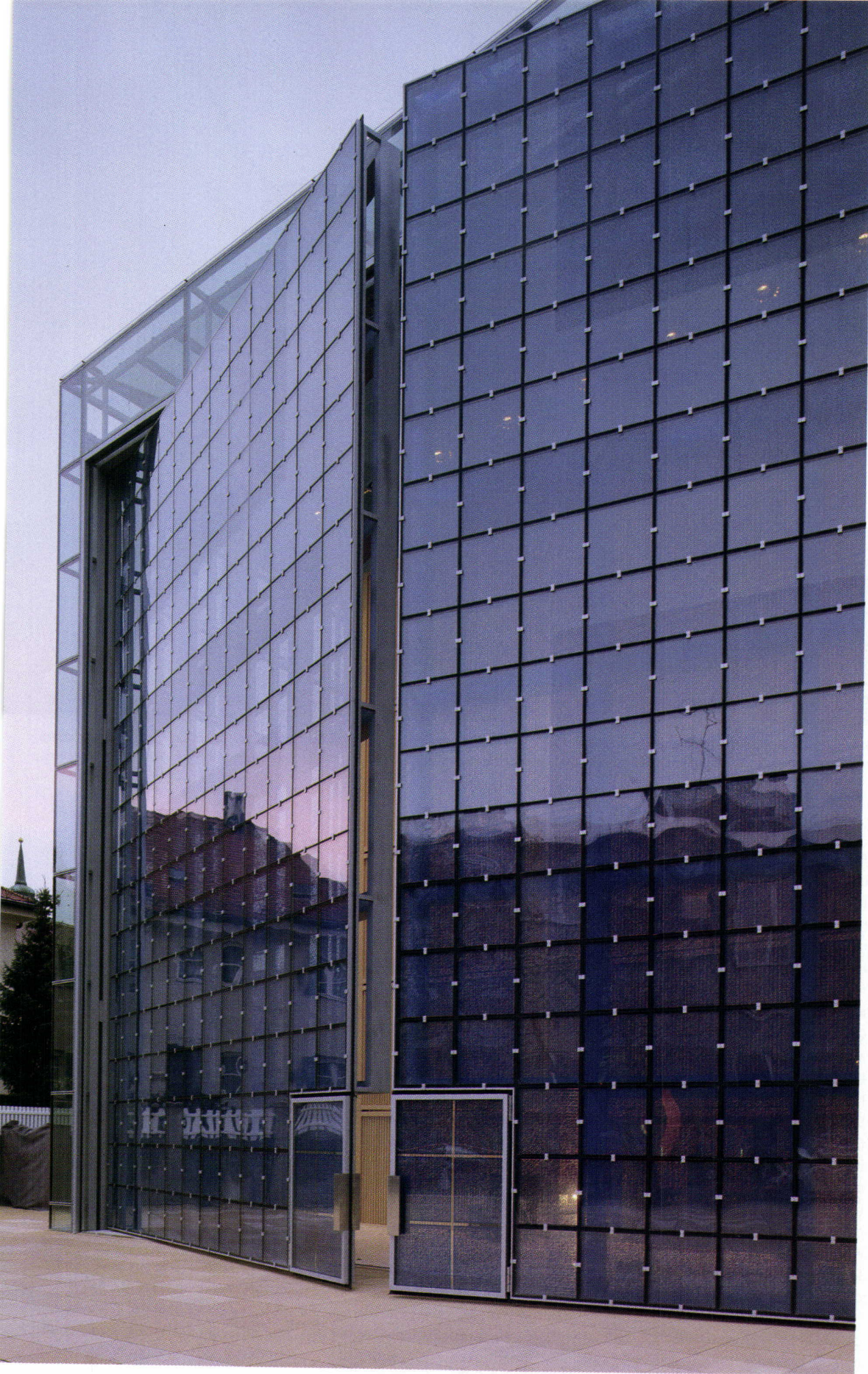
What buildings mean culturally, socially, and politically is a frequent and high-profile subject of public debate in this country that has seen

cycles of destruction and reconstruction. Issues of traditional liturgy compounded these questions of architectural language in a building that seemed to evolve outside the logic of church dogma.

The steel bell tower at the front of the site along the street is the first signal that the glass structure is a church, not a factory, museum, or office building. Standing apart from the main structure in a corner of a plaza, the tower has the same detached relationship to the main building as its famous brethren, the campaniles of Italy. The skeletal bell tower is an abstraction of that typology, built in modern materials, and from the outset of a visit, it reassures the doubting eye that the rest of the design will respect the traditions of church architecture as much as it transforms them.

From the tower to the cube, the primary impression is one of simplicity. There is great variety in this church, but of a subtle kind, like the tonal shifts in the minimalist music of Philip Glass. Along the sides of the structure, the glass panes are clear near the entrance but turn translucent and then silvery toward the rear, where the last panes take on a dense sheen. The panes closer to the ground are taller than those in the upper reaches of this 52-foot-tall structure, giving the illusion of increased height. The glass wall is suspended elegantly on steel rods tied to the roof frame, and wind-braced inside with glass buttressing. A continuous line of skylights along the roof's edge bathes the translucent façades in daylight from behind, to assure their luminosity.

So clear in its geometric concept





Behind the altar, four different weaves in the fine golden metal mesh create a subtle image of the cross (above, at center). The upper four layers of angled maple louvers along the nave direct sunlight toward the altar, while the lowest layer faces the opposite direction, allowing churchgoers

and so apparently objective, the church has a religious and even mystic subtext that becomes apparent in its materialization of a fundamental metaphor in Catholicism—light. The bell tower may recall Italy, but the fritted blue-glass front façade also refers to the famous blue of Chartres. According to the late abstract expressionist Sam Francis, blue is “the mystic color,” and the front wall tinges the light passing through it. While stained glass traditionally told a biblical story in images, this blue presents a text about the crucifixion written in nail-like letters that are stenciled onto a clear pane. Devised by artist Alexander Beleschenko, the letters form what looks like an ancient cuneiform inscription.

The front façade is actually a double set of colossal walls that pivot open to the plaza, like the arms of

Bernini’s colonnade at St. Peter’s, gathering worshipping crowds into the embrace of the church on special holy days. As in magic tricks, architectural mystery comes with a technology, and the apparatus of the pivot—hydraulic cylinders and a rigid frame engineered for heavy wind loads—disappears into the blue.

A more modest set of double doors in the pivoting wall opens to a vestibule, revealing a wood-and-concrete box nested inside the glass one. As in a gothic cathedral meant for pilgrims, visitors can circumambulate the interior by taking the wide corridor between the glass and wood boxes, passing stations of the cross photographed on the Via Dolorosa in Jerusalem (see page 71). The main entrance into the sanctuary is along the central axis, which leads through a low opening in the inner box to a tall volume of

space walled with luminous wooden louvers and a shimmering scrim of woven metal at the back of the altar. Visitors enter a space of light.

The architects may have used high-tech strategies of construction, but the message in this church is not technology. It’s a story of the passage from the physical world to a spiritual beyond—the crucifixion’s story of transcendence. “We needed a symbol to distinguish the building as a church,” says Amandus Sattler. “We wanted to build light, not form.”

The light that is the subject and revelation of the building is the result of a highly controlled design. First, the light is diffused by the shell of translucent glass, and then the shadowless light falls on the pale maple louvers, warming them. Behind the altar, the scrim of metal is woven in four different patterns to form a subliminal image of the cross the height



to see out (at left and right). One of Allmann Sattler Wappner's many collaborators on the church was lighting designer George Sexton Associates of Washington, D.C., which helped the architects realize their idea of focusing light—both natural and artificial—on the altar.

and breadth of the rear wall. Again, the image is faint, as in Glass's chromatic musical shifts. The ceiling, detached from the edge of the cube, floats on a cushion of light.

Unlike most churches that focus perspectively on the altar, the space of the church opens rather than tightens: like the light, it is diffuse. The architects have surfaced the altar area in a shade of limestone paler than the surrounding stone floor, which is already light, so that they create a white-on-white effect that adds to the suffused glow. The stone altar, baptismal font, and maple pulpit are simple and cubic, deferring to the overall space rather than becoming objects in themselves. A Munich artist, Matthias Wöhner, has created in-the-ground cubicles that contain abstractions of the crucifixion, viewable through a glass window in the floor. Each

window suggests a limb of Christ nailed to the cross. The conceptual art reinforces the conceptual nature of the church design.

Just as there is never an object to fix the gaze in this environment, there is never any technology to break the spell. The mechanics are all hidden in a basement that really operates as a lung, drawing in air cooled by the high water table. The heat comes through radiant floors and radiators hidden out of sight beneath grills at the perimeter. All joints disappear within clean-cut surfaces. Even the speaker system is integrated into the paneled walls, subsumed into the flat plane.

The problem with most *gesamtkunstwerks* is that self-absorbed virtuosity often diverts attention to the overall vision of the building, away from its purpose. But Allmann Sattler Wappner has

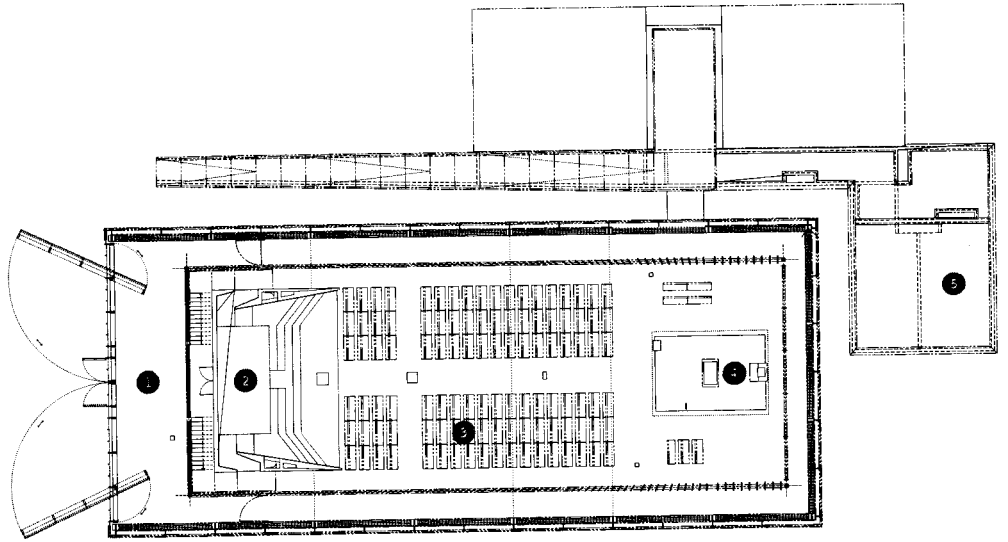
detailed its building so that the whole becomes a liturgical event, an instance of architecture transcending matter to become light and therefore physical text. Like a medieval church, the building is an illuminated manuscript that makes doctrine legible. It is not a building about architecture, but one that transcribes ecclesiastical belief into a built vision.

From its basic organization down to the sheen of the scrim, the architecture delivers the congregants into the church's deepest traditions. The architects have found life in the box by cultivating surface effects that are not simply superficial: They substantiate the liturgy. The Church of the Sacred Heart signals an architectural tradition revitalized from within for an institution that is finding its way from the past into its third millennium. ■

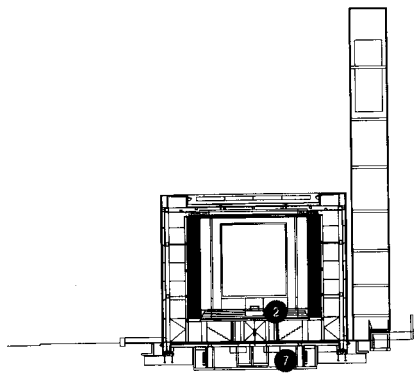




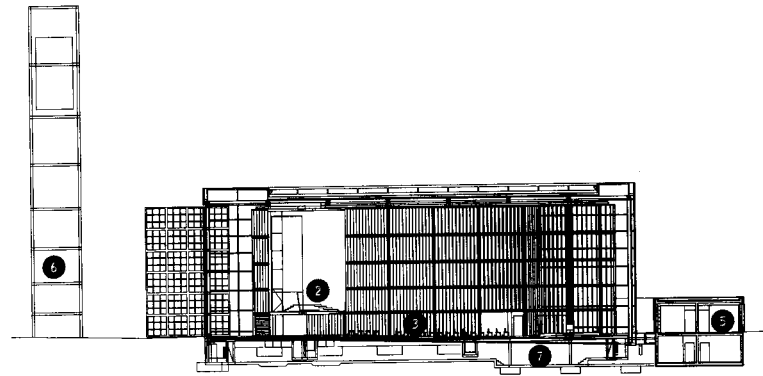




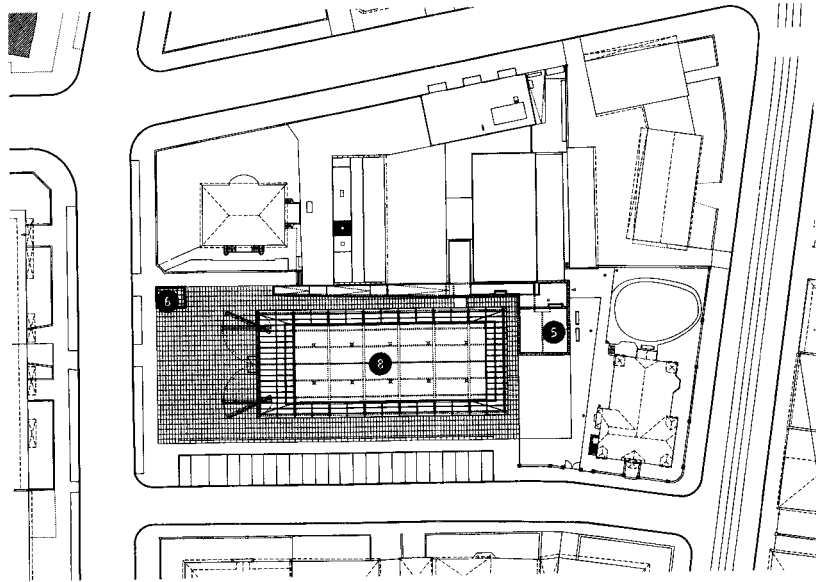
Upper-level plan 17' ↘



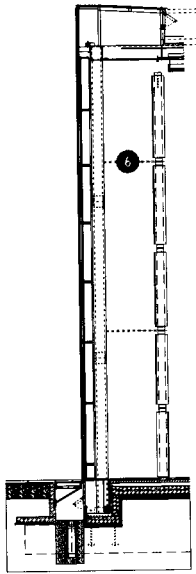
East-west section 28'



North-south section



Site plan 149' ↘



Façade detail section 18'



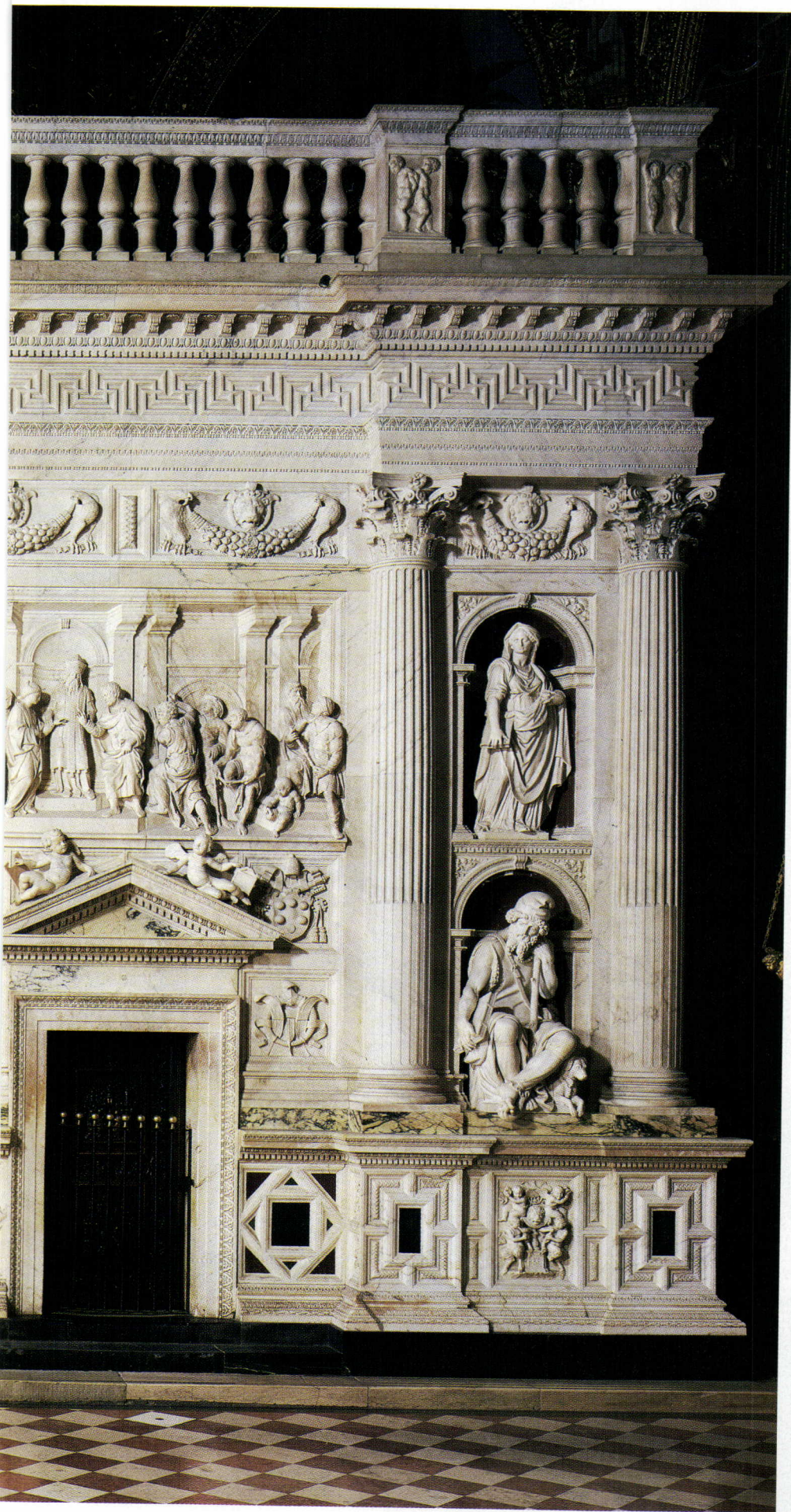
The Church of the Sacred Heart's pale maple interior walls are entirely freestanding; a cloisterlike walk between the outer glass shell and the inner wooden one contains upright light boxes with contemporary photographs of Via Dolorosa, site of the Stations of the Cross in Jerusalem (preceding pages). One enters the sanctuary by passing through a small doorway under the elevated volume of the choir loft (above).

- 1 vestibule
- 2 choir loft
- 3 pews
- 4 altar
- 5 sacristy
- 6 bell tower
- 7 basement
- 8 church

#### HERZ JESU KIRCHE, MUNICH, GERMANY

**CLIENT:** Katholische Pfarrkirchenstiftung Herz Jesu, Munich **ARCHITECT:** Allmann Sattler Wappner Architects, Munich—Karin Hengher (project architect); Susanne Rath, Annette Gall, Michael Frank (design team) **LANDSCAPE ARCHITECT:** Realgrün, Mariahilfstr, Munich **ENGINEERS:** Ingenieurgesellschaft (structural); Ingenieurbüro für Fassadentechnik R+R Fuchs (façade); HL Technik (electrical/HVAC); Ing. Gemeinschaft Beneke, Daberto + Partner (acoustic) **CONSULTANT:** George Sexton Associates (lighting) **COST:** \$13 million **PHOTOGRAPHER:** Christian Richters





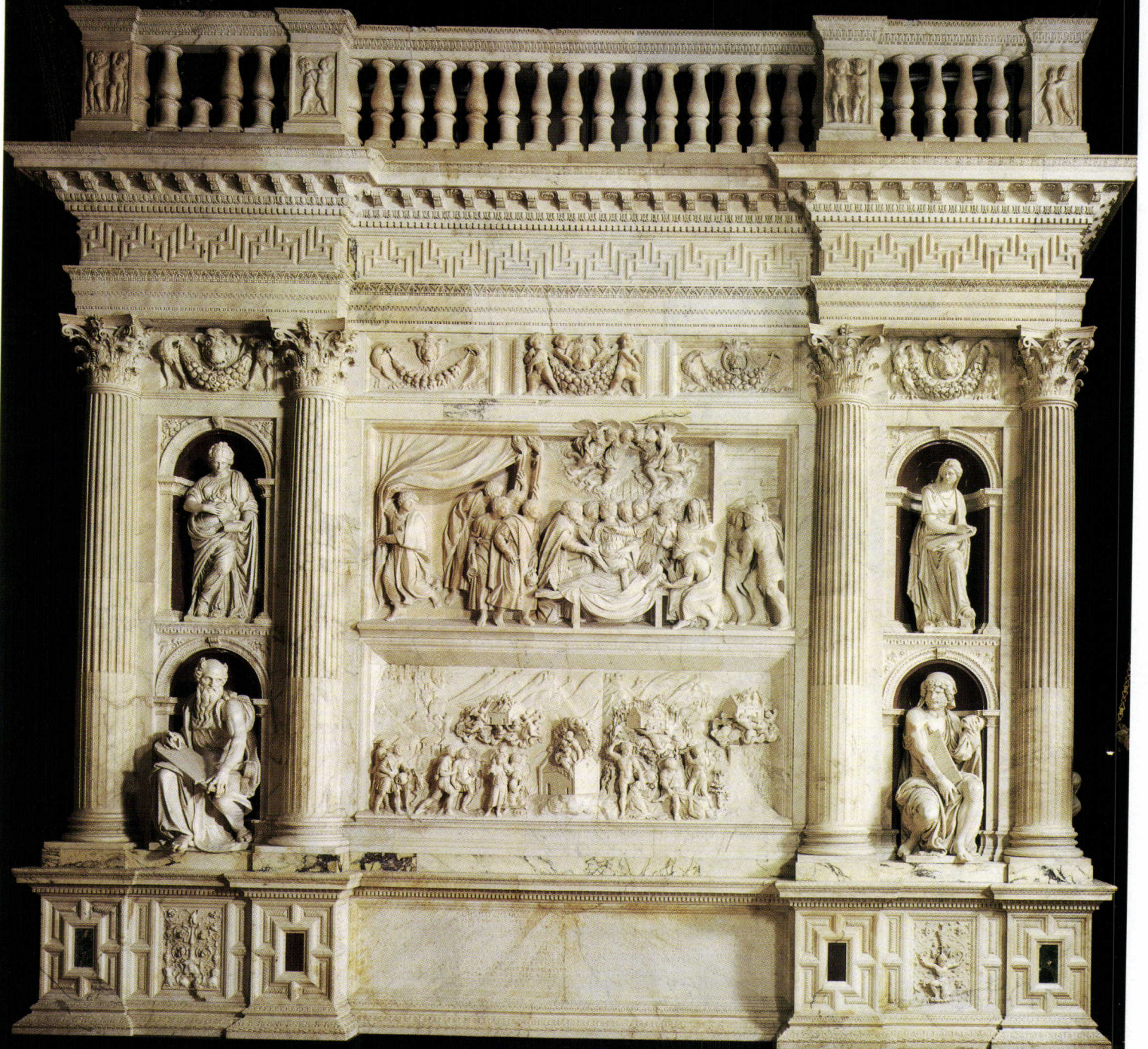
## House of the Virgin

Sometime in the 13th century, legend has it, angels transported the house of the Virgin Mary from Nazareth to the town of Loreto in central Italy. As an intense devotional cult grew around the humble stone structure, so did an elaborate basilica complex designed by a peerless group of architects like Donato Bramante and Luigi Vanvitelli. By Richard Ingersoll

### North face

The Santa Casa, or Holy House, of the Virgin Mary is a humble stone-walled structure contained within a great domed basilica, which was begun in 1467 and not completed until the 19th century; in the early 16th century, Pope Julius II commissioned the Renaissance architect Donato Bramante to create a lavish marble casement (left and following pages) for the Holy House itself.







During the mid-15th century, not long after the Ottomans definitively gained control of all of the eastern Mediterranean, an extraordinary pilgrimage shrine was begun at a remote hilltop site on the Adriatic coast in central Italy. The great basilica of the Santa Casa (the Holy House) in Loreto, which from the rear seems more of a fortress than a church, provides a ponderous shell for one of the most cherished, if dubious, relics of Christianity: the house of the Virgin Mary. How this miserable brick and stone construction made its way from Nazareth to Loreto, first stopping in ex-Yugoslavia along the way, was until recently thought to be the work of industrious angels carting it through the skies.

The relief panels that surround the house illustrate the glorious airlift; the Madonna of Loreto logically became the patron saint of aviators. Modern scholarship and archaeological

investigations, however, now attribute the holy translation to late 13th-century crusaders, expelled from the Holy Land, returning with their proud relic by ship.

Because of its peculiarly miraculous arrival (which led to further miracles), and the site's strategic position facing the Ottoman-controlled East, the shrine of the Santa Casa of Loreto attracted papal patronage, and with it the work of the greatest architects of the 15th–18th centuries. Although it is not documented who laid the foundation stones in 1467, the similarity of the church's plan to the famous drawing by Francesco di Giorgio, which superimposes a human body over a longitudinal basilica, has led at least one historian to make a hasty attribution.

The documented presence of the Florentine Giuliano da Maiano, and later of Baccio Pontelli, author of the Sistine Chapel in Rome, initiated





### South face

In addition to the marble casement, Bramante also designed a two-story arcade in the church plaza (facing page, bottom, at left); Carlo Maderno designed the fountain, and Luigi Vanvitelli the bell tower. To adorn the casement, a host of sculptors created statues of sibyls and prophets and bas-reliefs depicting scenes from the life of Mary. The Lombardi family was largely responsible for the statues of prophets in the lower row of niches; Girolamo carved a youthful Daniel and regal David (facing page, top left and center) and Aurelio the turbaned Jeremiah (facing page, top right).

the illustrious roster of architects, which also included Giuliano da Sangallo, architect of the dome (1500), and Donato Bramante, designer of the white marble casement that protects the house and the arcaded piazza in front of the church (1507).

Bramante's ideas, the former based on the historiated triumphal arch and the latter on the arcaded forum type of imperial Rome, were elaborated during the next three decades, first by the sculptor Andrea Sansovino and then by the architect Antonio da Sangallo the Younger, who also engineered the impressive bastions surrounding the town. Later contributions include a fountain in the center of the piazza by Carlo Maderno (1604), author of the façade of St. Peter's in Rome, and a bell tower by Luigi Vanvitelli (1755), designer of the Royal Palace of Caserta, outside Naples. The last notable archi-

tectural intervention was the lantern above the dome (1891) modeled on Brunelleschi's lantern for the dome of Florence and executed by no less than Giuseppe Sacconi, the designer of the extravagant monument to Victor Emmanuel II on the Capitoline Hill in Rome.

Impeccably restored for last year's jubilee, the Loreto complex constitutes a unique act of faith, a holy city generated around the three walls of a tiny 13-by-20-foot enclosure where that other great leap of faith, the Immaculate Conception, occurred. The marble socle surrounding the Santa Casa's casement is incised with two grooves caused by the shuffling of the faithful on their knees around the shrine in search of divine intervention. With these mysteries of Catholicism in mind it is probably not such a facile inversion to claim that it must be believed to be seen properly. ■





## Constant Change

Eric Owen Moss's latest building in Culver City, the Stealth, transforms from a rectangle to a triangle over the course of 314 feet.

By Joseph Giovannini



A strict order governs the seemingly irregular façade of Eric Owen Moss's Stealth building. Precisely drawn control lines mark the shift from a square elevation along Stealth's southern side (above) to a triangular one along its north (facing page). As the façade shifts, the two lines of regular bar windows at the southern end become a skylight and soffit (below, left), but remain at precisely the same elevation. Stealth is the most recent addition to Wedgewood Holly (below, right), the series of buildings Moss has designed in Culver City, California, for developers Frederick and Laurie Smith. The angles in a small stairway (preceding pages) reflect the confluence of different control lines.



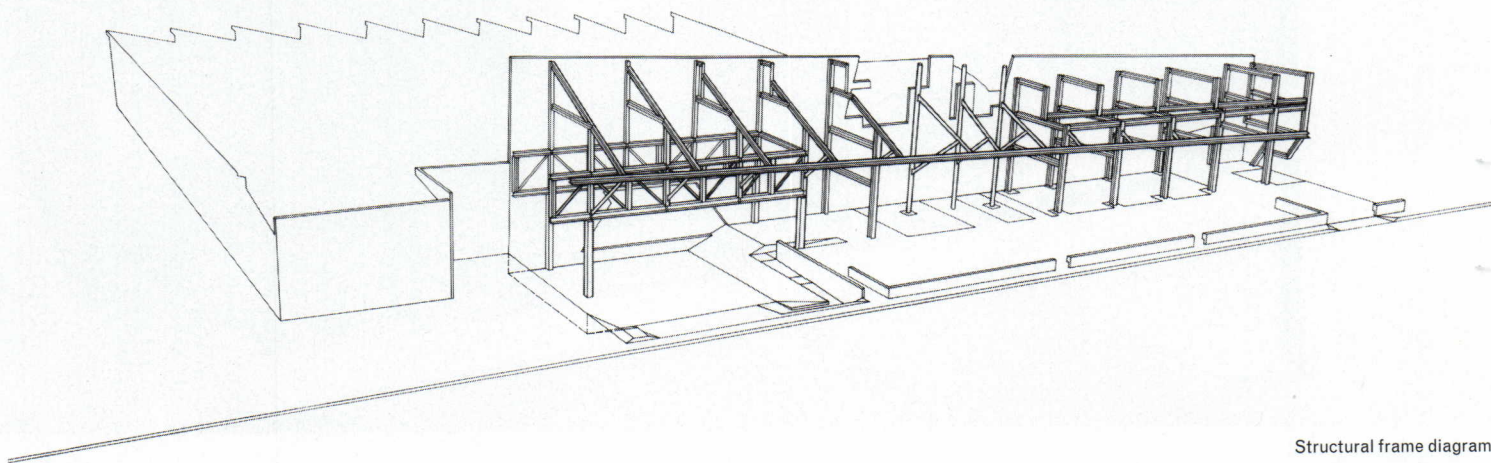


Amid Beethoven's thunderous constructions, there are especially fragile moments when his music shifts tempo, so that, like a mechanism switching gears, four beats in the treble play against three in the bass on their way to a different measure. These pivotal passages teeter in an intriguing musical instability that links Beethoven's otherwise solid volumes.

The story of the Stealth, a 20,000-square-foot office loft in Culver City, is the story of how Los Angeles architect Eric Moss translates a stable triangular elevation at one end of the long tubular building into a stable square elevation at the other. He does this via a façade that revolves in a continuous state of faceted transition. Moss, too, builds instability into his compositions; the Stealth sustains the transition between the square and triangle for the duration of the 314-foot-long asymmetrical façade. By striking guiding control lines between points of the triangle and square, Moss fills in the spaces between the angled lines with attenuated planes that form an irregular polyhedron. Three sides turn into four without warping. Smooth-trowelled plaster wraps all surfaces in a sculptural continuity that dissolves the usual material distinction between roof, wall, and soffit. "We were connecting two different known events with a more enigmatic, unknown piece in the middle," says Moss. "I was looking for a way to make a changing

exterior form and interior space whose section is always moving. Variability is the constant." Citing the Greek philosopher Heraclitus, who believed that you cannot step into the same river twice, the architect built an architectural river: In rotational flux, the transverse cross section varies over its length in a streaming state of becoming. The dynamic forms do not imply speed, but change.

Unsuspecting motorists who round the corner at Hayden and National suddenly confront a dark, beveled apparition—a winged piece of architecture with triangulated planes that converge and diverge in wedges that send the eye back and forth across the length of the flaring façade. The ambiguously colored charcoal-gray surface, with an emergent undertone of green, stands out as a strangely grounded solid in a city dematerialized by Los Angeles' insistent light. The new structure replaces the western third of an existing warehouse that was demolished for remedial excavation of a former industrial site. Elevated on a row of columns and a truss that spans a depressed amphitheater of grass, the Stealth doubles as an almost freestanding structure and as the "occupied" façade of the remaining warehouse, which runs half the block (it was already renovated and occupied). In the psychic landscape of Los Angeles, which is dominated by the environment of music and talk radio inside the cab of the car, the



Structural frame diagram

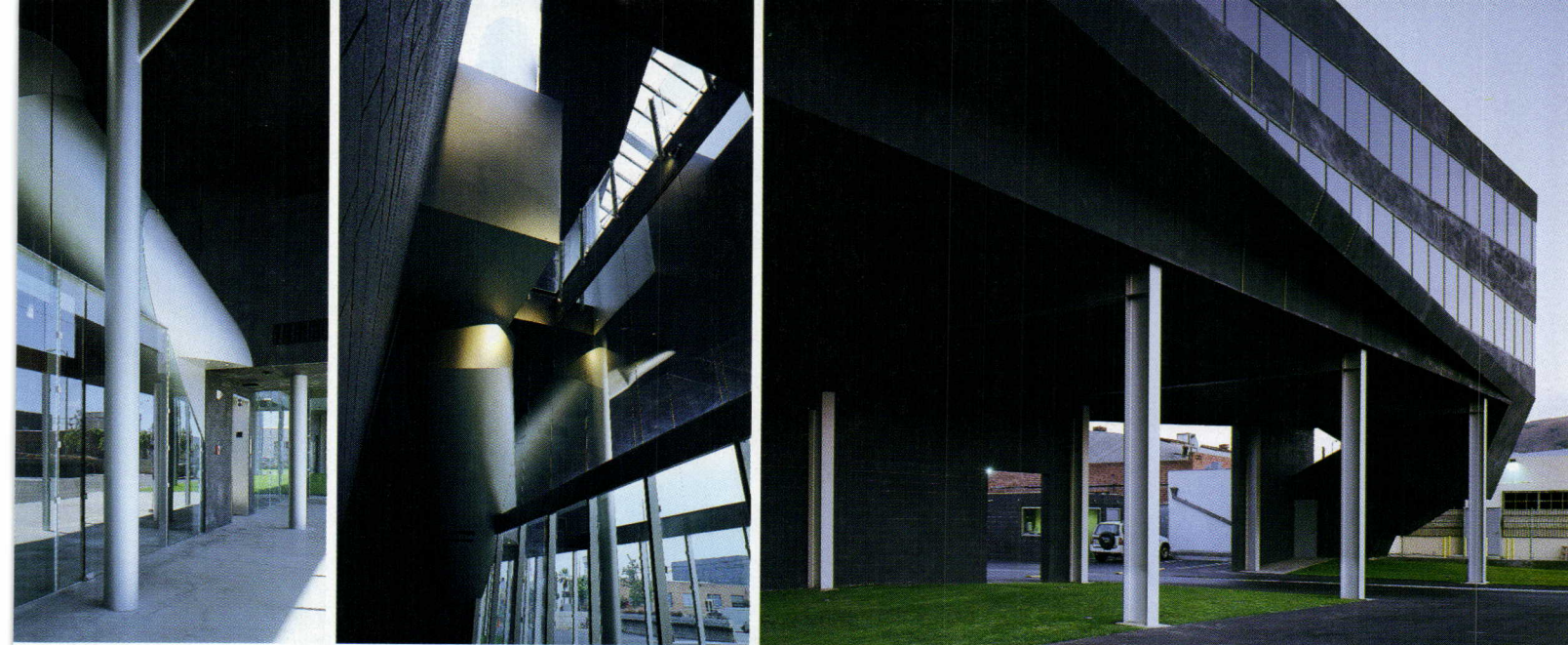
Stealth acts as an event that suddenly ejects drivers from their private cocoons into the space of the real city. Reversing the usual Los Angeles experience, site dominates road, and the sense of place gives the rush of motion pause: The city stops here. “The force of weight has a role in making the space,” says Moss, who questions the dematerializing aesthetic that computers surreptitiously bring to buildings. “The building addresses the act of throwing something heavy in the air,” he says, “and catching it before it falls to the ground.”

Clarity is a central tenet of modernism, but Moss has long been more interested in enigma, and with his highly dynamized volume, he cloaks the upper two floors of the three-story building in forms that raise more questions than they answer. Even when you understand the principle of the control lines drawn between the building’s noncoincident bookends, the design does not quite parse, because there are successive exceptions that disrupt the initial geometric construct. Moss effectively started the design by transforming a T-shaped pit (created by the excavations to remove toxins) into a depressed terrace for audiences attending performances held on a stage carved from the existing warehouse just behind the new façade. Steel box trusses span the stage and amphitheater, but at midbuilding the trusses give way to the diagonal geometries, which in turn encounter stepped

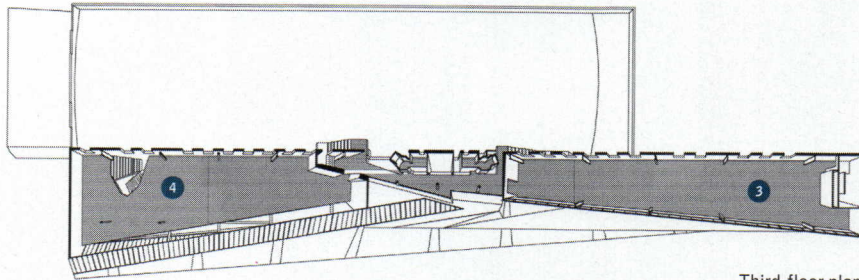
volumes. The attitude is poststructuralist: The multiple systems break any notion that a single idea orders the building fully. Form doesn’t take its shape from structure but takes advantage of what structure allows. The changing assortment of trusses, pipe beams, moment frames, and I-beams quickly undercuts any intimation of regularity. As soon as one system establishes itself, another takes hold, only to be interrupted or supplanted by yet another. Each system is, in its way, simple, but when compounded, they are multiple and simultaneous. The building plays back on itself recursively, both a conundrum and a tease.

“The idea is not complexity for the sake of complexity,” says Don Dimster, co-project architect. “We wanted to set up a language that would have interesting consequences if you follow the rules religiously. But there are several logics to follow, and they intersect—but not always with predictable results.” The design does not evolve from an artistic exercise based on such modernist principles as figure/ground and solid/void. “I was looking for a way to make space, where every moment in the building is different,” says Moss.

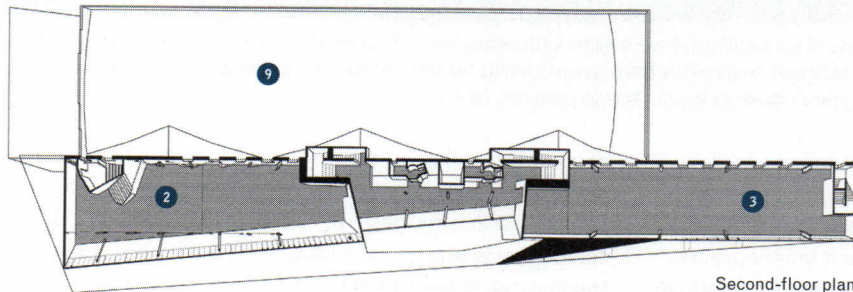
Some details, like strip windows, and materials, like plaster, would be at home in an office park, but the many concessions to commercial vernacular hardly ease visitors into a comfort zone that makes the building more intelligible. This is a structure you have to experience to



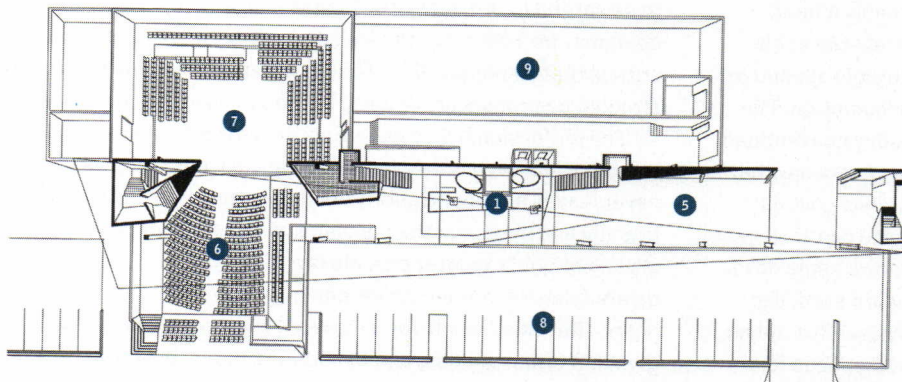
The Stealth's 14 main structural frames (diagram, facing page) change from a truss at the triangular, northern façade, to a moment frame at the southern, square one. Moss has programmed the entire 314-foot length of the building along its ground level (above, from left to right): a glassed-in stage that opens onto the sunken amphitheater, the entrance, the lobby (both inside and out), and a sheltered grassy patch of lawn.



Third-floor plan



Second-floor plan



Ground-floor plan 30' <

- 1 lobby
- 2 office (open to upper floor)
- 3 office (closed)
- 4 mezzanine
- 5 garden
- 6 amphitheater
- 7 stage
- 8 parking
- 9 existing building



The two massive, bent steel cylinders that emerge from the rear of the building (above) hold its bathrooms; they cut through the three stories, and their diameter is based on the ADA-required 5-foot turning radius for wheelchairs. This sectional axonometric (facing page) details the series of control lines that govern the façade and interior spaces: These lines connect the square and triangular elevations to create a rigorously logical, though irregular, form.

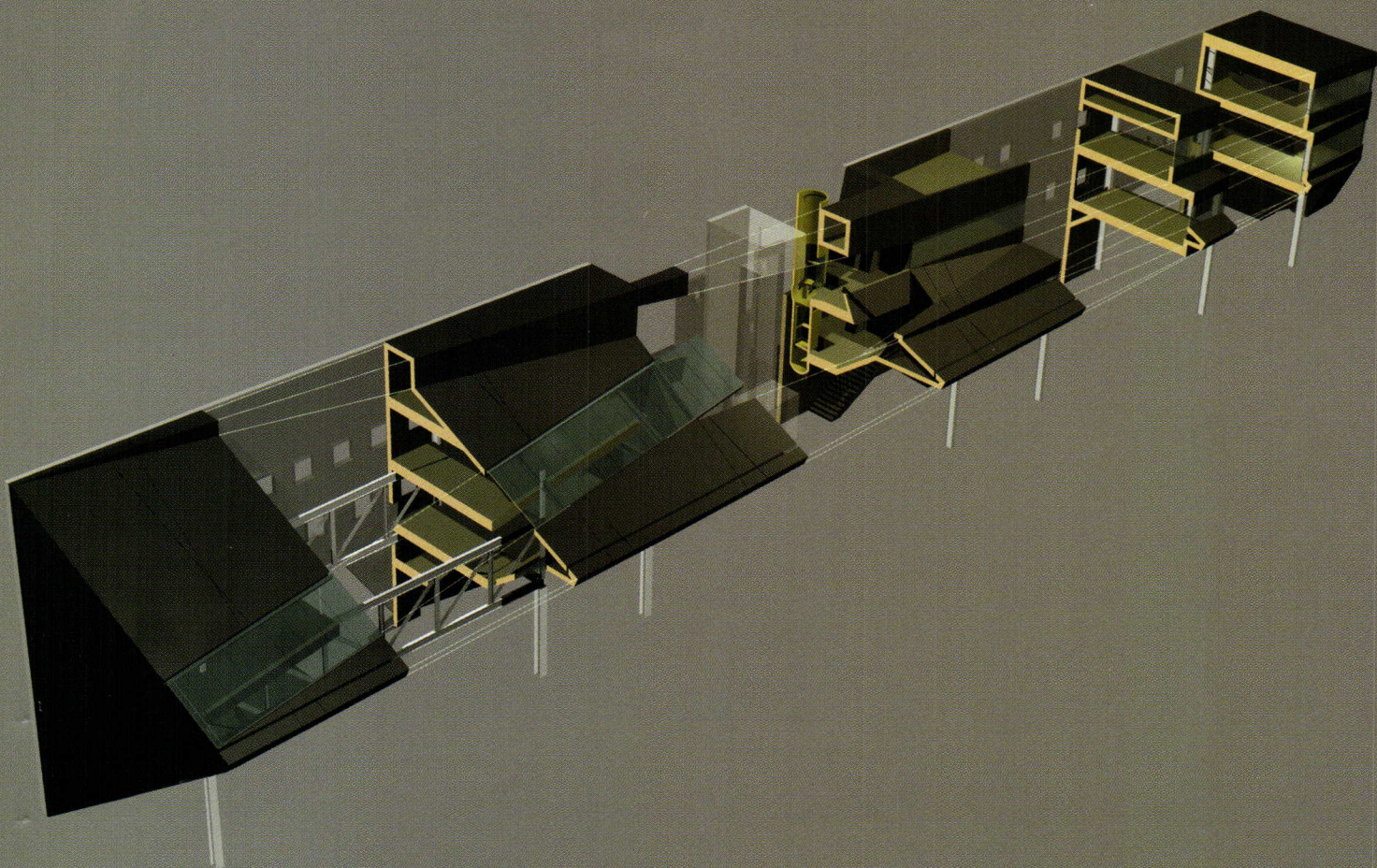
understand, and even then, mystery remains the ongoing experience, not clarity. Moss withholds epiphany so as not to stop the wonder.

Prosaically enough, the developers, Frederick and Laurie Smith, asked that the addition accommodate three different tenant groups. A glass-enclosed lobby leads via elevator and staircase up to plain-air landings on the second and third floors, and here, at the center of the building, the shell and supporting structure play off each other, with columns and triangulated steel struts diving into steeply angled planes. Two 60-foot-high, bent steel cylinders penetrate the open space on either side of the elevator, each with a bathroom shaped to comply with the radial requirements of wheelchair locomotion. The cylinders were dropped into place by crane. Remarkably conventional spaces—open 5,000-square-foot lofts with tall ceilings—occupy the interiors, fronted by the darkly handsome envelope, which moves independently of the plans. In the north end, the façade cantilevers out from the space, extending the volume; the strip windows angle down within the slanted wall. “There’s a lot of straightforward stuff, like T-bar ceilings, along with the Sheetrock,” explains Moss. “It’s not an expensive building.” Moss dimensioned the open workspaces to accommodate possible layouts with a standard leasing depth of about 32 feet from open workspace to closed offices. From a constructional

point of view, what looks like an experiment in free form is highly disciplined. “Ultimately the building is about the control lines, and how one control line merges into another,” says Dimster. “Because every component is layered on another—the foundation, the steel, the stud framing, the sheathing, the lathe, the plaster—you have to make sure that the successive offsets of the different materials will end up at the right points. Even though you have something to build on, you have to be careful to project all the planes and build up to that point. One point may be a control point for several intersecting planes, so it’s critical that all points align. That’s why essentially the building is constructed five consecutive times. We had to be at the site all the time.”

The professional discipline and the vernacular materials nonetheless do not tie Moss to conventional building concepts. Just as the architect never leaves any shape purely Euclidean (not even the generative triangle and square at the building ends), he confounds even simple organizational expectations. Moss and the Smiths first mix the use, diversifying the normal office-park program with the theater: a byproduct of site remediation, the excavated lawn and huge metal “curtain” give this office building a public life that spills over to the larger neighborhood. Programatically, visitors enter an enclosed lobby but arrive upstairs in an open lobby. This service core, with bathrooms and





an elevator, is an expansive public space, an elevated piazza intended for working and socializing as well as for circulation. At the ends of the building, normally back-burnered fire stairs are foregrounded, siphoning use from the elevator. With angular geometries, the stairways become tubes into a spatial wonderland, jogging in plan, variable in section, promenades of discovery that penetrate and reenter a back masonry wall that acts as a strict and straight but porous datum. Perhaps the most unexpected reversal of expectation is the use of steel. Instead of making the envelope uniformly conform to the frame, Moss often makes the frame acquiesce to the envelope, devising a range of geometries and joints for highly local, rather than universal, conditions. At times the steel is exposed, and at other times it's buried, making the form. Neither structure nor form is dominant or passive: Each acts on the other. Moss, however, gives form rather than structure the final word at the terminal points, where he cantilevers the ends beyond any exposed structure. The steel is not regulatory.

It is the contrarian spirit of this structure that makes it so lively and adaptable, but still some of the rules are limiting. The windows in this zoned, medium-sized building are inoperable. That the windows in the north wing are actually out of reach physically on sloping planes means that the building itself is distant and merely retinal rather than

physically experiential. The interior terrain of wonder that engages occupants most is encapsulated in the fire stairs: The wonder should be closer, better distributed in the working lofts. Moreover, while the transverse section of the building varies with each cross slice, the longitudinal section remains nearly constant.

Moss has toiled in his Culver City vineyards doing remarkable interventions for nearly two decades, and the Stealth has allowed him to take the exceptional moments that characterize his buildings and turn them into what amounts to his largest ground-up building. The architect, whose lingua franca is paradox and contradiction, makes uncertainty the only certainty, and demonstrates that the architecture of singularity is not simply anecdotal. The Heraclitean space of change clearly offers the possibility of building at other scales: The Stealth demonstrates that he can translate the ideas from boutique to urban scale.

Moss is a man with a theory, and the power of the work as both mystification and physical fact ties into a convincing philosophy with endless generative possibilities. This is Moss's most daring and conceptually complete structure to date, and a calling card to larger commissions. Applaud the clients with the vision to support this building, and envy the tenants who will step every day into such an intelligent, inquisitive, and mysteriously joyous environment. ■





As two control lines cross, a skylight that began as a bar window (facing page, top) terminates in a sharp point and acts as a canopy over an open-air circulation area on the second floor. Inside the offices on the same floor, two layers of bar windows pull to a point as they move north toward the northern, triangular end of the building (facing page, bottom left). On the mezzanine above (facing page, bottom right), one can see out from the angled second-floor window to the grassy amphitheater below. The mezzanine (above) is accessible from the second floor via a small internal staircase.

#### **STEALTH, CULVER CITY, CALIFORNIA**

**CLIENT:** National Hayden Partners—Frederick and Laurie Smith **ARCHITECT:** Eric Owen Moss Architects, Culver City, California—Eric Owen Moss (principal); Don Dimster, Jay Vanos (project architects); Scott Nakao, Shengyuan Hwang (preliminary design); Nick Seierup, Scott Nakao (design development); Dennis Ige, Thoman Ahn, Sophie Harvey, Scott Hunter, Naoto Sekiguchi, Todd Conversano, Paul Groh, Dolan Daggett, Nadine Apmann, Frank Brodbeck, Craig Shimahara, Mogens Milbauch, Cheen Lin, Kam Chathurattaphol, Ranya Alumar, Warren Young, Andreas Heipp, Munah Hedjazu, Lorenza Cristofolini, Velvet Hammerschmidt, Emil Dilanian, Susanne Jensen, Dana Mansfield, Kishani de Silva, Kira Ogle, Ann Kosmal, Joy Keller, Richard Lin, Eric McNevin (project team) **ENGINEERS:** Kurily Szymanski Tchirkow (structural); Silver, Roth, and Associates (electrical); Antieri and Associates (mechanical) **CONSULTANTS:** Cal State Steel (structural steel); DEC Glass (glass); Schweer's Plastering (plaster); Art Deck (decking) **GENERAL CONTRACTORS:** Samitaur Constructs **COST:** Withheld at owner's request **PHOTOGRAPHER:** Tom Bonner

# Accounting for Taste



Rodolfo Machado and Jorge Silvetti take  
(and give) pleasure in the severity of their new  
Utah Museum of Fine Arts. By Ned Cramer





Marie-Louise-Élisabeth Vigée-Lebrun was a woman on the run when she painted *Princess Eudocia Ivanovna Galitzine as Flora* in the Russian imperial capital of St. Petersburg in 1799. Her great patroness, Marie Antoinette, had lost her head to the French Revolution six years earlier. Despite the subsidence of the revolutionary Terror, the artificial innocence of Vigée-Lebrun's pictures could still summon unwelcome memories in a citizenry lately accustomed to the more earnest neoclassical pieties of Napoleon Bonaparte's new regime. The artist had little choice but to employ her easel at the courts of Europe's sympathetic surviving monarchs.

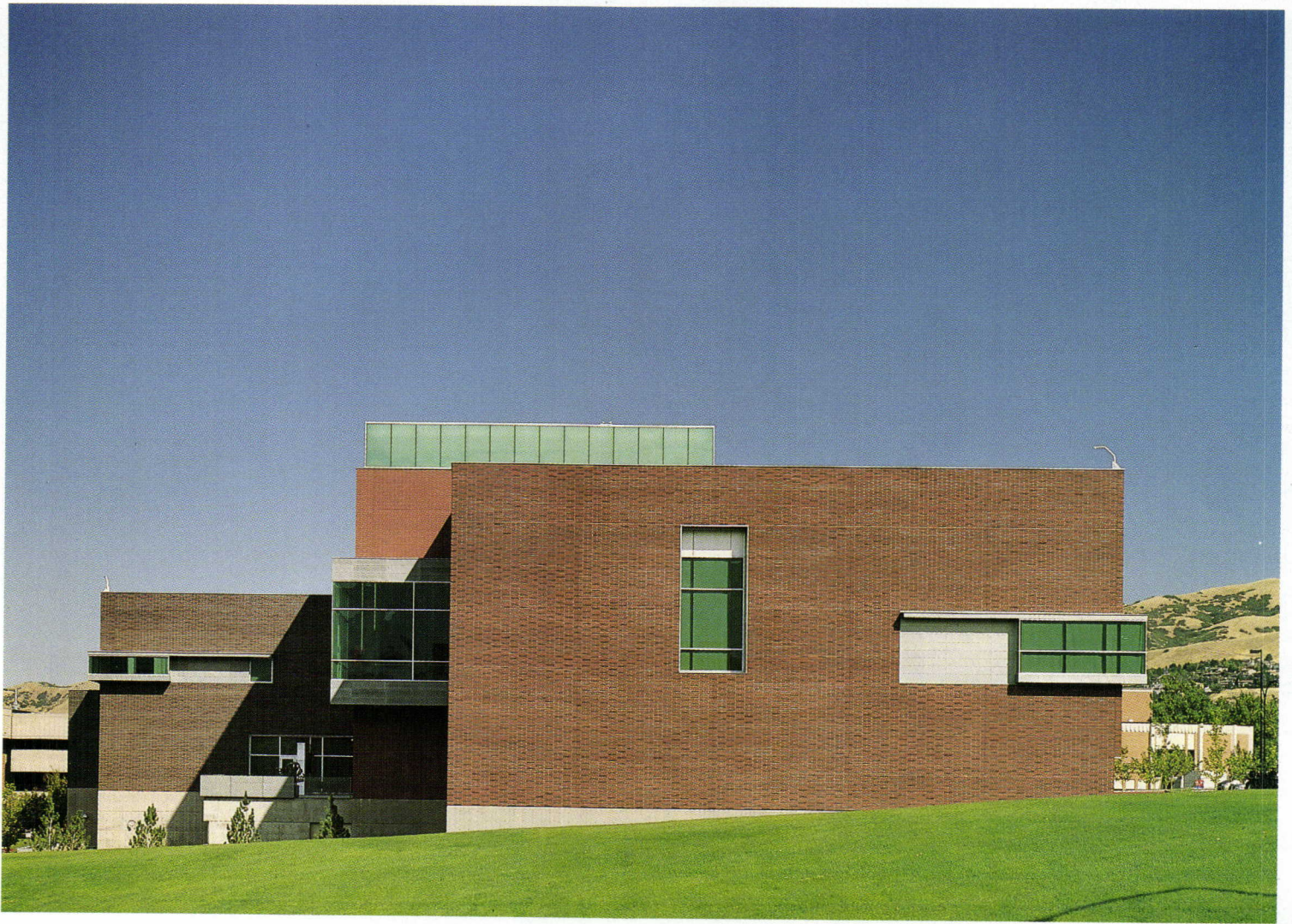
Thanks to another revolution, the Soviet, the portrait has undergone its own migration from the palace of the princess's descendants to a rather less probable setting: the Utah Museum of Fine Arts in Salt Lake City. However humble her new hometown might seem next to imperial Petersburg, Salt Lake City nonetheless demonstrates a sublime pragmatic splendor—like a latter-day Rome, if

you'll forgive the expression, with Joseph Smith instead of Saint Peter, and the spires of Temple Square standing in for Michelangelo's dome. This summer, the museum moved to a new 74,000-square-foot building, designed with suitably sober nobility by the Boston firm of Machado and Silvetti Associates, in association with skilled native practitioner Prescott Muir (this issue, page 42).

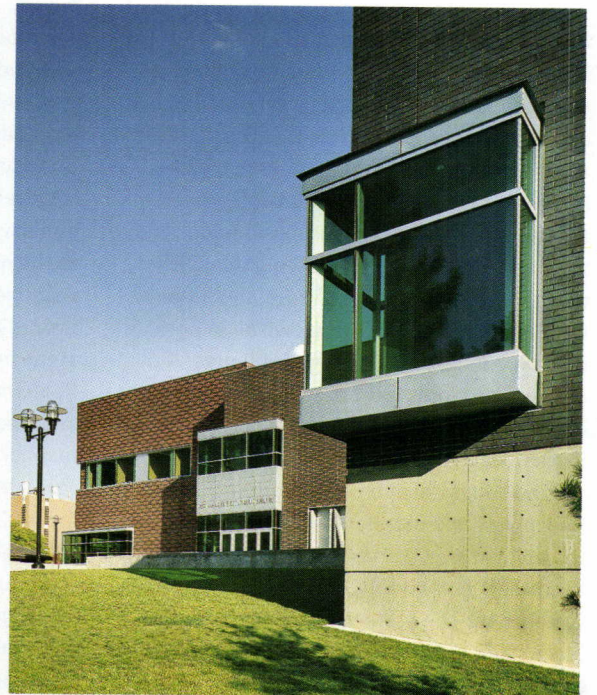
The architects sited the museum at the terminus of a major axis on the hillside campus of the University of Utah, before a mountainous backdrop that the princess, according to late 18th-century sensibility, would have called "sublime." She would not have been as enthusiastic on the subject of her new neighbors. Flanking the museum on either side of the axis is the university's 1960s architecture school, a brutish pile of concrete and brick in the manner of the Boston City Hall, and the more recently constructed business school, a barren union of traditional, vaguely Georgian massing, scale, and ornament with contemporary production processes and materials.

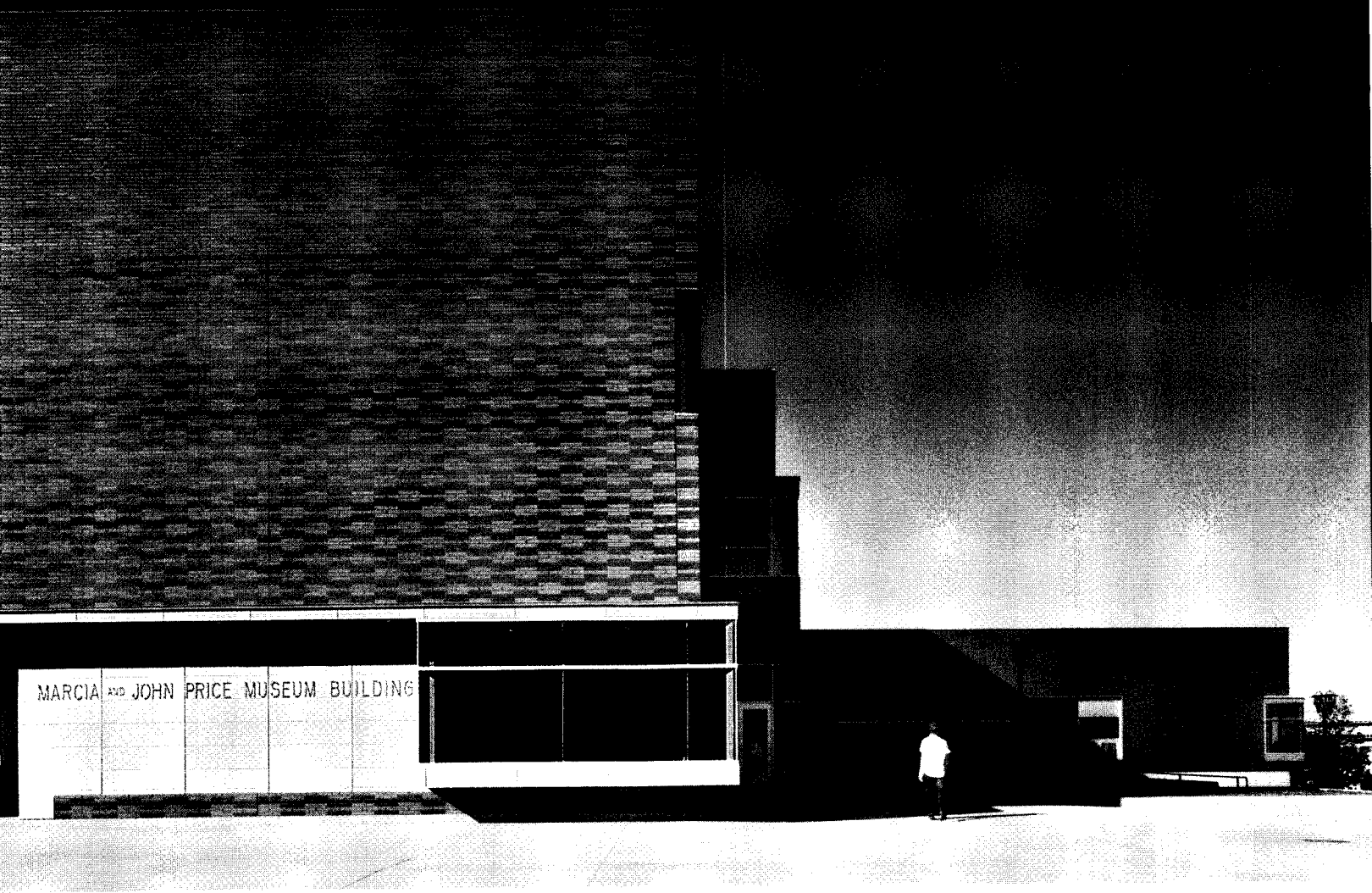
The museum occupies a comparatively restrained middle ground between the aesthetic extremes of the business and architecture schools. "We used a strong minimalist rhetoric in opposition to the other buildings," explains principal Rodolfo Machado, though minimalism isn't precisely the right term. "There is no reason to apologize for severity," he adds, getting closer to the mark, for the architects take (and give) pleasure in the museum's severe demeanor, making the most of a tight, \$15 million budget with rhythmic formal variances of massing, patterning, and window placement and dimension.

On a uniform concrete base, four two-story blocks of different sizes and purposes cluster around a fifth, a multipurpose great hall. Zinc-lined windows of varied proportions protrude from or indent into the boxy volumes, adding a layer of complexity; furthermore, the architects faced each of three blocks with a distinct pattern of red and black bricks. The patterns invite interpretation: principal Jorge Silvetti sees a TV screen's pixels; the façade



The Utah Museum of Fine Arts sits at one end of a cross-campus axis at the University of Utah in Salt Lake City (facing page). Architects Machado and Silvetti Associates, who worked with native practitioner Prescott Muir, designed the museum as a three-dimensional collage of five brick-clad blocks and zinc-lined projected and intended windows (above and below). One of the highlights of the museum's collection is Marie-Louise-Élisabeth Vigée-Lebrun's 1799 portrait of the *Princess Eudocia Ivanovna Galitzine as Flora* (preceding spread).





of a Flemish burgher's townhouse might suggest itself to the more decoratively minded.

From a distance, the three compositions of brick blur into graduated shades of pure color, in keeping with the single-hued cladding of the other two volumes: black brick on the shortest one, an auditorium that protrudes far out from the north-facing entrance façade, and red on the tallest, a 51-foot-tall great hall that aligns with the campus axis. Inside, axial views cut across the double-height hall from one gallery to another, and throughout the building doorways and windows align both in solemn enfilade and in bolder obliques. A continuous clerestory crown of green glass illuminates the hall during the day, and glows like a beacon at night.

The sum total approaches pure abstraction, pixels and burghers notwithstanding, to the point of lacking clear human scale. Not that Machado and Silveti's design comes out of nowhere: The stately asymmetries of the blocks and their windows were inspired, according to Machado, by the modernism of

Walter Gropius. "What we're interested in here is language, fashionable or no," explains Silveti. By "language" Silveti means postmodernism, and by "no" the unmentionable classical variety; in taking up Gropius's academically sanctioned style instead, Machado and Silveti have swung around to "fashionable." Don't go sniffing for hypocrisy, however: Even during the go-back 1980s, the firm's work recalled the recent past as often as the distant. "For the first time the architect chooses 'history' as a *whole*, as an alternative," Silveti wrote [*italics in the original*] at the onset of the decade, in the essay "On Realism in Architecture." Well, this particular architect and his partner have chosen for now to ignore the style-that-dare-not-speak-its-name, and that's just fine: Old man modernism's not dead yet, though he's pushing 100. He's just a little confused, and frankly more fun as a result.

Project architect Peter Lofgren compares the Utah Museum's central great hall to the Venetian-palazzo courtyard of the Isabella

Stewart Gardner Museum near Machado and Silveti's Boston office. Lofgren's comparison applies in more than simply a diagrammatic way, for the Utah Museum, building and collection, is, much like the Gardner, the child of a single mind. Frank Sanguinetti, the formidable octogenarian founding director of the Utah Museum, lacks the financial resources of the Gardner's millionaire foundress, and the Utah Museum's mission as a teaching tool of the university has affected him as a collector. But he is incontestably possessed of an equivalent strength of will and vision.

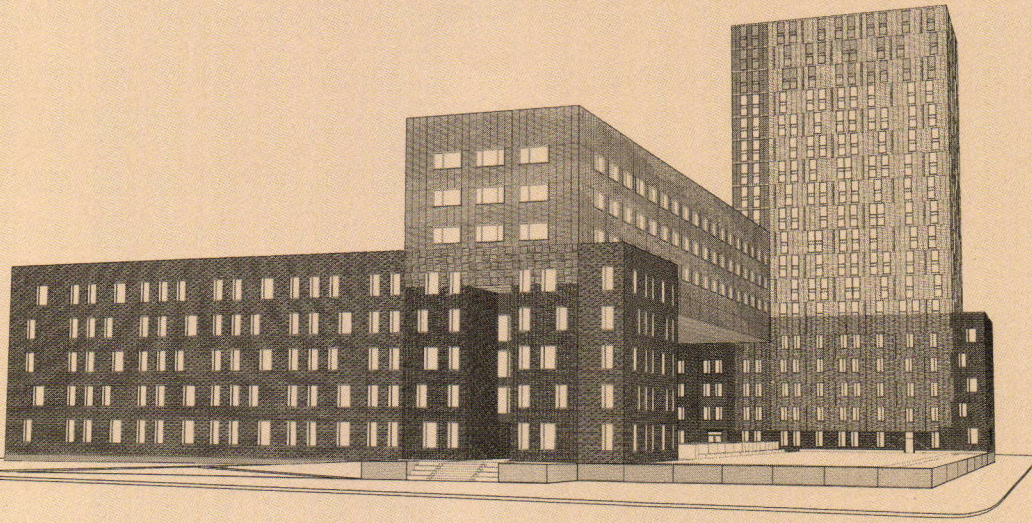
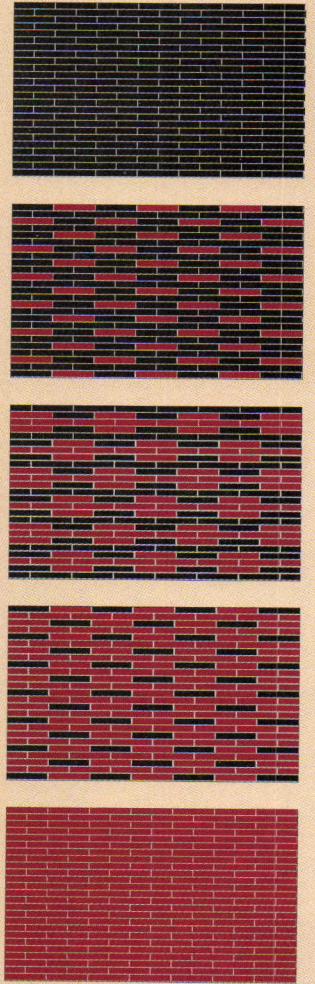
Idiosyncrasy, as much as quality, is what makes the Gardner one of the world's truly great museums (what other connoisseur could have gotten away with using the head- and footboard of a 17th-century Italian bed as a balcony railing?) and it is equally agreeable to applaud Sanguinetti for his own assertiveness, the flashes of curatorial bravado that distinguish the institution from so many others of similar size and constitution.

Sanguinetti chose or approved for acces-



## Developing a Pattern

The museum's five volumes are each clad in a different combination of red and black brick (right): solid red on the central great hall, a mix of red and black on the galleries and offices, and solid black on the auditorium, which projects from the entrance façade (facing page, at right). A dormitory Machado and Silvetti is designing for Harvard University (below) also features discrete brick-clad volumes, but instead of being isolated by volume, the patterns overlap and transform.



sion nearly every object in the museum, and his predilections are unmistakable: canonical, but quirky. “We were not going to be nervous about acquiring works of art that might seem ‘off-center,’” he writes in a brief history of the collection, and as proof there is a contemporary self-portrait by Robert Arneson titled *Breathless*, a grimacing ceramic head covered entirely in blue glaze; a luridly colorful 19th-century Navajo blanket, aptly titled the *Germantown Eyedazzler*; and a 1920s Japanese woodblock print of a Buddhist holy man preparing to pluck out his own eyes, perhaps from standing too close to the blanket.

According to the architects, Sanguinetti was just as exacting about the design of the new building as he was about the art within it. The museum's plaster interior walls, for instance, are a forceful shade of salmon pink (a color the director dictated, to the dismay of the architects, after seeing something like it at Spanish architect Rafael Moneo's Museo Thyssen-Bornemisza in Madrid). Only a few galleries admit natural light (Sanguinetti, a

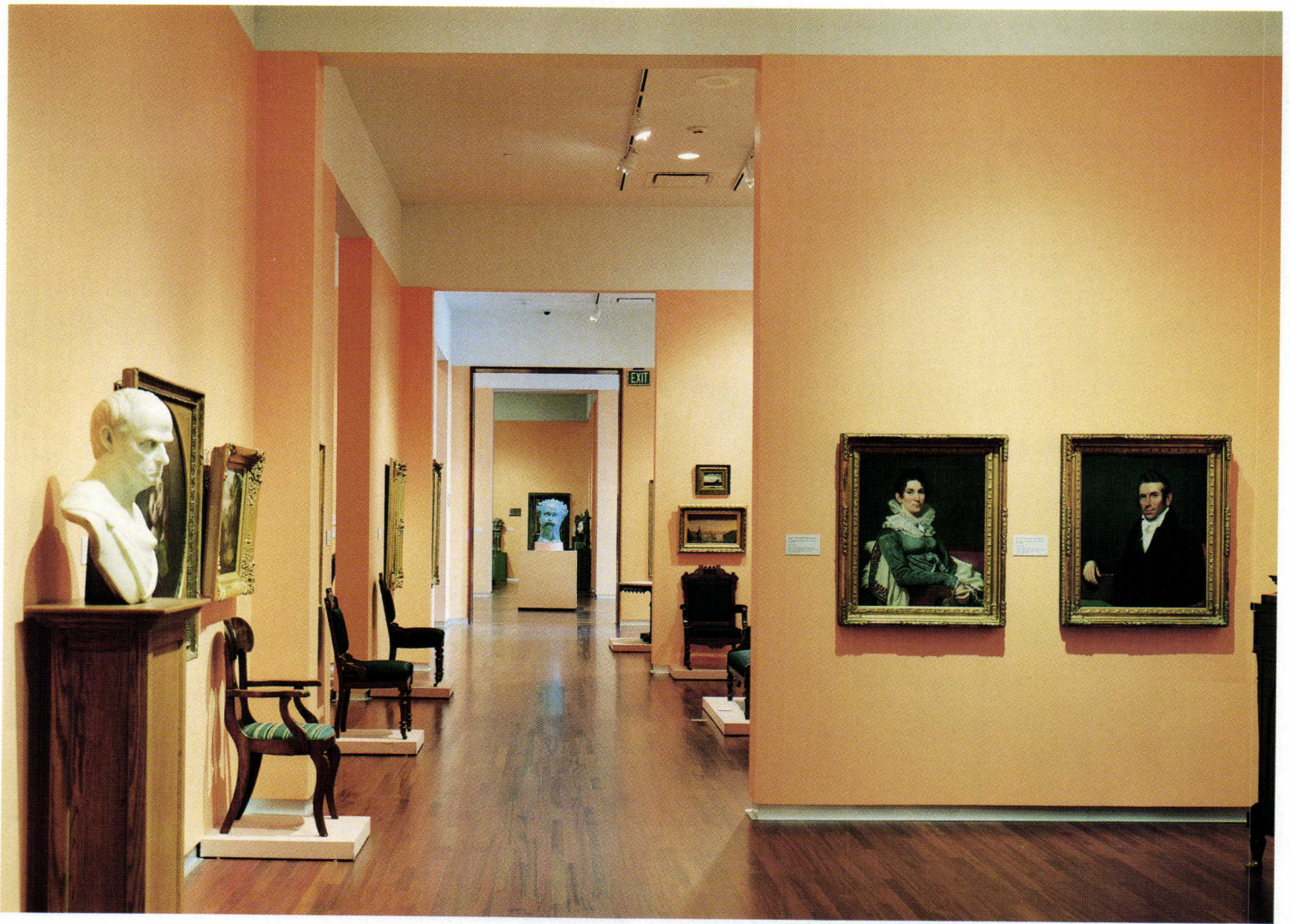
member of the minority in a debate as old as Edison, prefers art to be exhibited under artificial illumination). Thrift compelled the museum administration to reuse a set of faded green-velvet pedestals from the old building, but it is much nicer to believe that desire was the motivation: They provide a clublike air of shabby gentility, in keeping with such magisterial interior details as mahogany casings in the doorways between each block.

Salmon pink may not be to the liking of Machado and Silvetti, and they undoubtedly would have preferred to design new exhibitry, but in most matters they have proven sympathetic to Sanguinetti's subtly “off-center” taste. The Utah Museum, like the picture of the Princess Galitzine, is the product of an uncertain age. At a crossroads of divergent political and cultural trends, Vigée-Lebrun tiptoed toward insouciance; to stand before her *faux-naïf* portrait is to hear the dangerous echo of that famously oblivious 18th-century response to the mob's hunger for bread—“Let them eat cake”—which only incited its

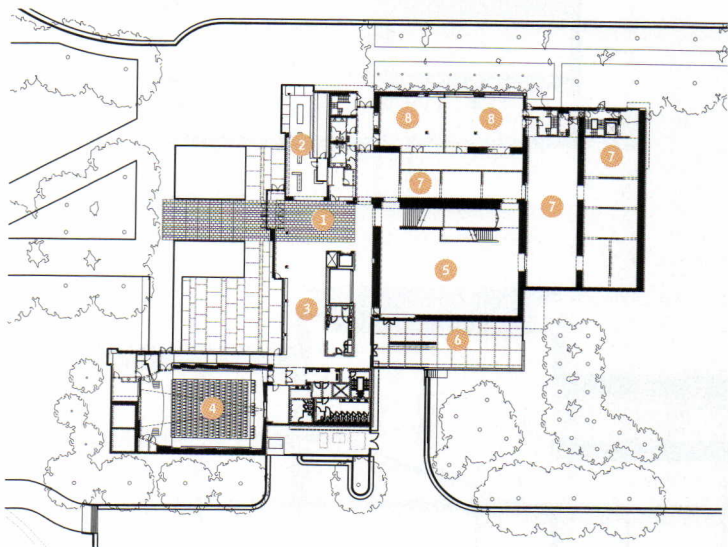
taste for blue blood. A new type of terror confronts contemporary Americans, the aristocrats of a global empire. As an aesthetic response it is pure instinct to retreat for the safety of simplicity, or, as Prescott Muir wrote about the Utah Museum in the atrocious light of the September 11 attacks, “to celebrate the heroism of the ordinary.”

While Muir's underlying sentiment is understandable, there is nothing ordinary about the Utah Museum, its formal reticence being relative to the exceptional labor, economy, and invention that went into its creation. It is a far braver thing to embrace the difficult truth of national prosperity, to accept the example of the Utah Museum's director and architects in intelligently celebrating their share of that advantage; there can be nothing worse, by contrast, than to follow Vigée-Lebrun's aesthetic example of cloaking excess in hypocritical simplicity. To wear the mantle of prosperity without guilt is the ethical paradox of privilege. To fashion it without hubris constitutes the politics of taste. ■

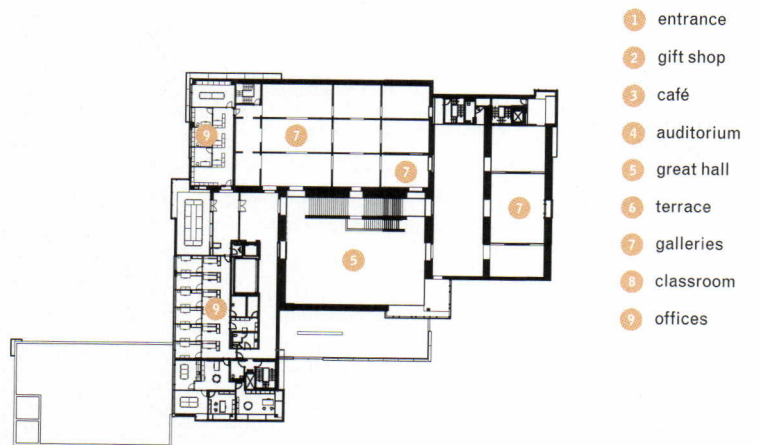




Two of Machado and Silveti's building blocks are largely devoted to galleries arranged in enfilade; at the end of one row of doorways, director Frank Sanguinetti positioned Robert Arneson's blue-ceramic bust *Breathless* (above). Where doorways pass through the thicker walls between blocks, Machado and Silveti lined the openings in mahogany and placed a strip of bronze trim in the cherry-wood floor (facing page).



First-floor plan 136' ^

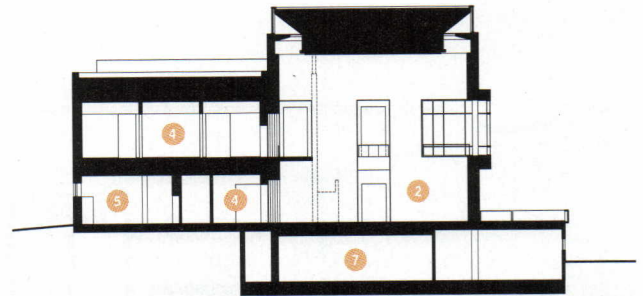


Second-floor plan

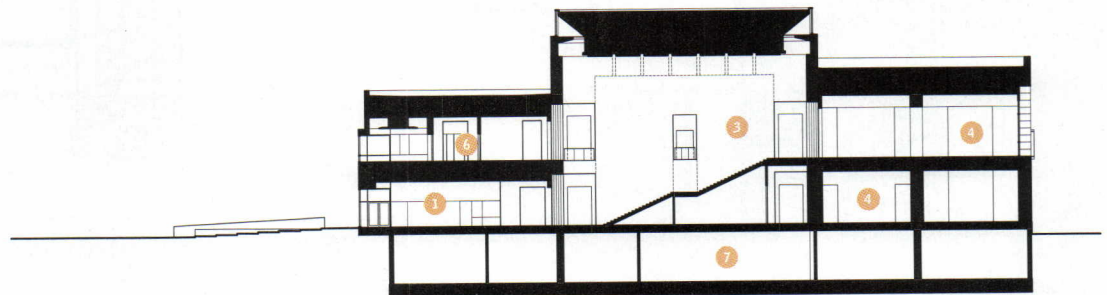


A monumental cherry-wood staircase lines one side of the great hall (above right), on axis with the building's main entrance. Through a large opening in a freestanding wall between the hall and stair, a leg of the stair wraps around into the hall (above left). The museum opened with an exhibition of Auguste Rodin bronzes, on loan from the Iris and B. Gerald Cantor Foundation (above and facing page).

- 1 entrance
- 2 great hall
- 3 staircase
- 4 galleries
- 5 classroom
- 6 office
- 7 service basement



Northeast-southwest section



Northwest-southeast section 23'

**THE UTAH MUSEUM OF FINE ARTS,  
MARCIA AND JOHN PRICE MUSEUM BUILDING,  
SALT LAKE CITY**

**CLIENT:** University of Utah, Salt Lake City—Frank Sanguinetti (founding director, Utah Museum of Fine Arts) **ARCHITECT:** Machado and Silvetti Associates, Boston—Jorge Silvetti (principal-in-charge); Rodolfo Machado (consulting principal); Peter Lofgren (project architect); Theodore Touloukian (project manager); Max Moore (project coordinator); Steven Chung and Michael Yusem (senior designers); Mario D'Artista, Chris Dagg, Andrew Grote, Sarah Holmes, Ben Karty, and Adam Omansky (project team) **ASSOCIATE ARCHITECT:** Prescott Muir Architects, Salt Lake City—Prescott Muir (principal); Jack Robertson (project manager); Lisa Arnett (design team) **LANDSCAPE ARCHITECT:** Garr Campbell Associates **ENGINEERS:** ARW Engineers (structural); Van Boerum & Frank Associates (mechanical); BNA Consulting Engineers II (electrical); Great Basin Engineering (civil) **CONSULTANTS:** M. Goodwin Associates (museum consultant); Lam Partners (lighting); Spectrum and Acentech (acoustics) **GENERAL CONTRACTOR:** Layton Construction Company **COST:** \$15 million **PHOTOGRAPHER:** Michael Moran



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## Armstrong Commercial Ceilings

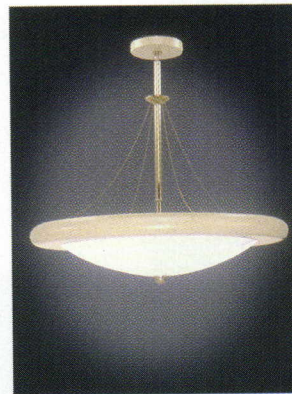


### Ultima Vector Ceilings

Armstrong's new Ultima Vector ceiling features a smooth, fine textured surface and patented Vector edge detail that creates an upscale, grid-hiding visual with downward accessibility. The addition of the new mineral fiber panel to a family that already includes Optima Vector, a fiberglass panel, and Metal-Works Vector, a metal panel, helps users meet a wider range of project needs.

Circle 63.

## The Original Cast Lighting™

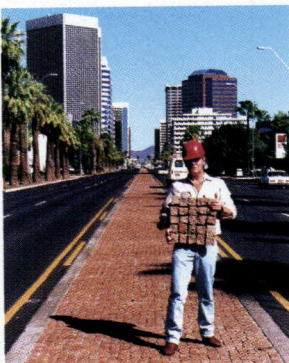


### ORBIT

Distinctive in shape the Orbit profile has an ultra shallow diffuser that allows for use in low ceiling. With a sleek contemporary trim this energy efficient fixture is available in a variety of painted finishes including sun gold, camel, black, white. The Orbit enhances any room style and grace (ORO-30-7-XB-3BU-1).

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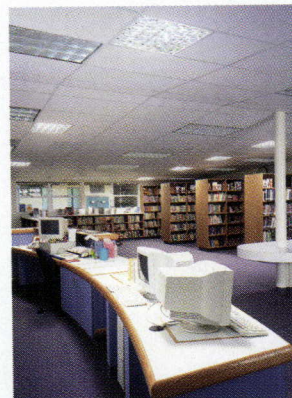


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## Brothers But Not Twins

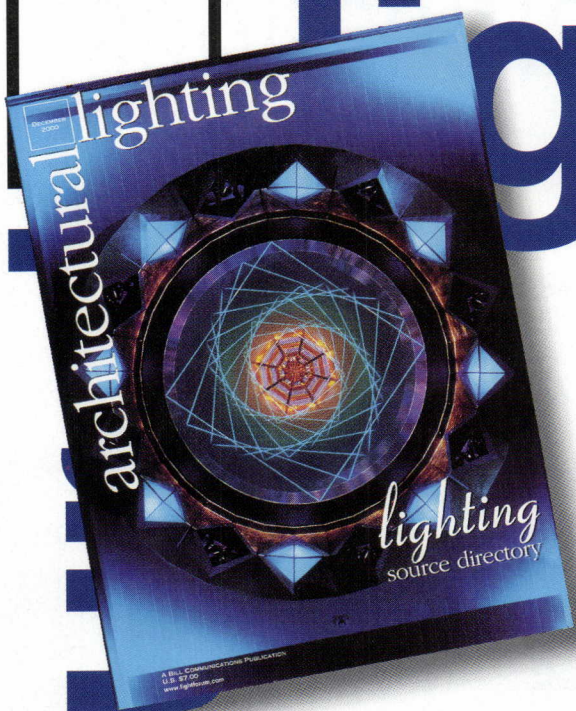
### HIGHLIGHTED PRODUCTS

- 1 **Carpet**—Collins & Aikman
- 2 **Column**—Glass Fiber-Reinforced Gypsum by DecoForm
- 3 **Fabrics**—Maharam
- 4 **Office Fronts**—Sliding Wood and Glass Doors by KI
- 5 **Workstation**—Transit by Teknion
- 6 **Workstation Chair**—Leap by Steelcase
- 7 **Up-Lighting**—Verve 1 Pendant by Focal Point

Aldo Rossi's fascination with context extended easily to the challenges of New York City. According to his U.S. partner Morris Adjmi, Rossi "loved New York, the dynamism of Broadway—how it breaks the grid—and the balance between the classical and the industrial in SoHo."

That balance is evident in Rossi's new headquarters for Scholastic. One of the nation's largest children's book publishers, Scholastic occupies two adjoining buildings: Rossi's and the 19th-century Rouss Building, which has recently renovated interiors by Hardy Holzman Pfeiffer Associates (HHPA). Adjmi, with the help of Gensler, created spaces in the new building that draw upon the earlier HHPA interiors but maintain an identity of their own: "We wanted the interiors to be brothers, rather than twins," he says. Unifying the two spaces are the same Teknion Transit workstations, which were specified to have no upper partitions, allowing the greatest access to the natural light at either end of the narrow floor plates (above). HHPA had chosen a soft palette of colors inspired by Necco Wafers. Adjmi took the same colors and "pumped up their intensity," wrapping the workstations in a vibrant patchwork of Maharam fabrics. HHPA specified a combination of indirect and down-lighting, while Adjmi designed a

# Lighting



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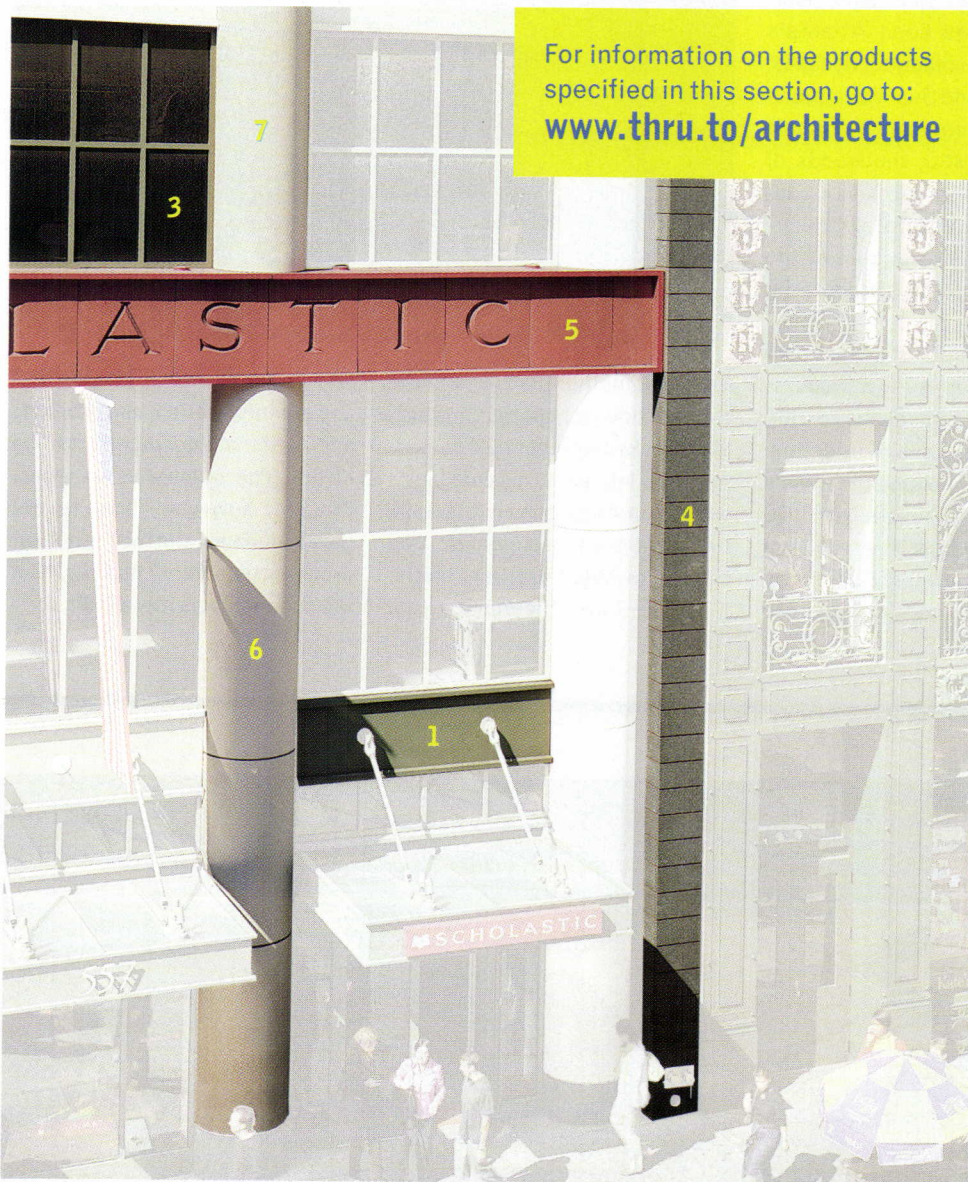
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## OTHER SPECIFICATIONS AT SCHOLASTIC

Fabrics—Carnegie

Laminate—Nevemar

Millwork—Petersen Geller Spurge

Paints—Benjamin Moore, Duroplex

Storefronts and Decorative Metalwork—Infinity Architectural Metals

Terra-Cotta Flooring—Glassing-McBean

## HIGHLIGHTED PRODUCTS

- 1 **Aluminum Spandrel Panels**—Precision Metal Fabricators with High Performance Coating by Tnemec Company
- 2 **Architectural Exposed Steel**—Edelman Metalworks
- 3 **Curtain Wall**—Efco Corp.
- 4 **Fin Walls**—Black Magic Granite by Miller-Duck Specialty Contracting
- 5 **Sign Panel**—Terra-Cotta by Boston Valley Terra Cotta
- 6 **Stone Half-Round Columns**—Caliza Capri Limestone by Miller-Duck Specialty Contracting

“reflective light plane,” using indirect up-lighting by Focal Point evenly across the unbroken ceiling. A raised floor allowed Adjmi to tuck HVAC, voice, and data systems out of view, keeping the floor plate as open as possible.

Rossi’s exterior expresses a dialogue between the industrial and classical architecture of SoHo. The Broadway façade (above) asserts its classicism first, with its white-columned, post-and-lintel-dominated elevation. On closer inspection, however, the unadorned steel-wrapped columns from Edelman Metalworks support I-beams, painted in a Rossian red, so the classical vocabulary is expressed in industrial idiom. Gray granite fin walls contain the building like bookends, linking the façade to its two neighbors, both of which use masonry extensively. In the tradition of the cast-iron buildings in the area, Rossi, according to Adjmi, wanted to “make the two lower stories special.” Thus the columns on those floors are solid limestone and the lintel is faced with terra-cotta by Boston Valley, in which the company’s name is inscribed. The less public Mercer Street façade inverts this strategy, asserting an industrial presence first, with steel flat arches in a monochrome of red. *Alan G. Brake*

## The Everywhere People

continued from page 50

development idea inherent to conventional zoning codes.

"The United States is coded to the hilt, and these codes create sprawl." Duany says. "But they sound so objective that you wouldn't know it until you try to build something other than sprawl."

"I was doing a charrette in Atlanta about four years ago when I ran across that Koolhaas piece from the Harvard GSD magazine extolling Atlanta's architects for all the freedom that they have," he says. "I was just then counting the couple of dozen variances that would be required to build the traditional community we were

designing. For the first time, I realized that Koolhaas was making sprawl acceptable by reconceptualizing it as the avant-garde position." MCC has been Atlanta's codification company for decades, and Duany and his colleagues hope that by providing the Smart Code to the MCC, thousands of cities like Atlanta will have it suggested to them as a possible alternative to the status quo, at the moment of greatest potential influence.

Duany talks about mainstream zoning as if it were a virus of sprawl, raging through the country in an invisible wave of infection. But rather than blame the virus's most active purveyors, the CNU has chosen to fight the virus from within, perhaps wisely. Langford, meanwhile, seems to consider the



CNU just another partner, and the Smart Code just another product. When asked whether he's considered how influential his company's work is on American architecture, Langford is silent a moment, and then he reveals a startling statistic. "We have the names and

addresses of 15,000 people who use our information, and probably a third of them are architects," he offers. The number is an afterthought, however. "They're not paying our bills, and they're not our primary customers," he says. "But the connection is there." ■

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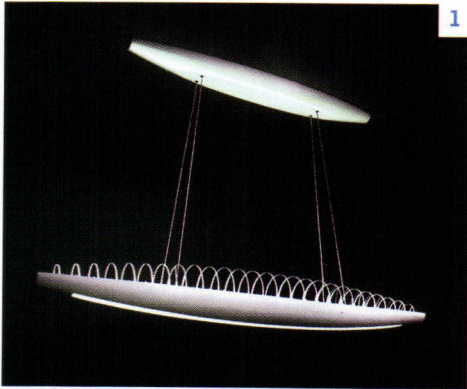
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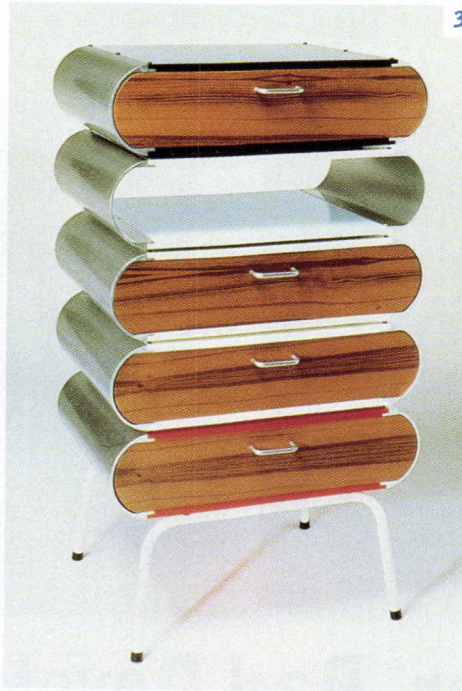
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## 1 LIGHTING AHOY

Stefano Casciani, executive editor at *Domus*, designed **Aliante** for newcomer **Ivalo Lighting**. The vessel-inspired fixture suspended from cables (pictured), appears to float. The 95-percent energy efficient pendant is available in satin, brushed clear aluminum, blue, or black finishes. Aliante can be suspended with poles for a more substantial presence.

## 2 AMAZING GLAZING

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## 3 DREAMY DRAWERS

Designer Walter Craven's modular storage units, called **Pillow Boxes**, have extruded aluminum side casing and optional MDF drawers. Available from **Blank and Cables** in two case sizes, you can add Pillow Boxes to take the modular unit from an end table to a high boy. Drawers are available in white, black, orange, or brown lacquer finishes.

## 4 PIANO'S AIR APPARENT

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## Good Developer, Bad Developer

While Houston entrepreneur Randall Davis has been successful with historic preservation, his new construction leaves something to be desired. **Shaila Dewan** parses the difference.

If the public green space surrounding Philip Johnson's Transco Tower in Houston looks like a three-acre office park, that's because essentially it is. Local gawkers as well as tourists shopping at the nearby Galleria have accepted it as such with pleasure, coming to stand in the spray of the 59-foot, semicircular Water Wall, or picnic on the evenly kept lawns. The entire area, developed by the relentless and farsighted Gerald D. Hines, is pure Houston and it works: an ahistorical glass-and-granite paean to the energy industry, devoid of the faux historical details that mar so many urban design endeavors. One Galleria-area beautification project replaced traditional traffic lights with ovoid fixtures and strung-up chrome halos that hover like spaceships over each intersection.

But Hines's latest plan, a residential project that will look out onto the Water Wall, threatens to infect that space-age sensibility with an imported, tweaked-up "history." Ominously named the Manhattan, the project will plop six brownstone-style townhouses on the lot, along with a nine-story condo building intended, according to architects Kaufman Meeks & Partners, to evoke the beaux-arts details of turn-of-century apartment buildings on New York's Upper West Side. For the Manhattan, Hines Interests has teamed up with a developer with a different understanding of Houston: Randall Davis, whose mostly residential projects are a decidedly mixed legacy.

Davis is not known for restraint when it comes to dressing up buildings in cheap but elaborate costumes. Among his recent residential projects are the Metropolis (above right), a basic concrete structure crowned with Pottery Barn-style gargoyles, and the higher-end Renoir,

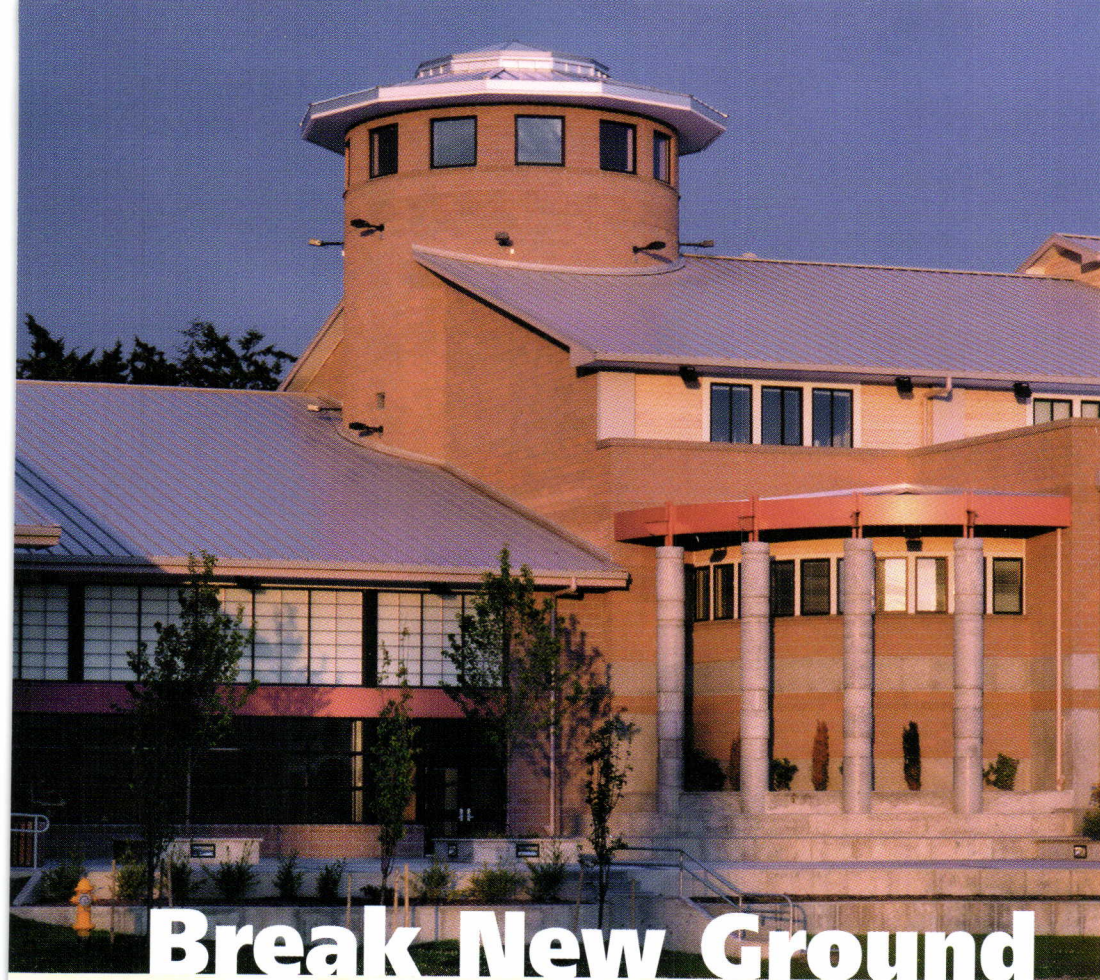
a concrete building decked out with "French" statuary and cornices and filled with raw loft interiors. One assumes that details such as these are what Davis means when he talks about the "high design, character, and ambience" he offers customers.

Davis, a Beaumont, Texas, native, did not begin his Houston career with such frippery, and, in fact, first made his name through his interest in historic preservation. He has also been praised for his commitment to downtown, where he completed a couple of pioneering residential projects before finally, in 1996, landing the 1913 Rice Hotel (above left), a downtown anchor that had been empty for two decades. Although many had plotted to revive the hotel, with its gracious sidewalk canopies, Davis succeeded, relying on tax credits for historic restoration. The Rice, now rental apartments and retail, has been a major force in downtown Houston's celebrated rebirth.

When it comes to old buildings, Davis's fascination with history has done Houston a service. But in his new projects, his enthusiasm results in improbable jumbles of mismatched times and styles. So it seems strange that Hines, whose Transco Tower (now called the Williams Tower) and Galleria are two of the city's most salient features, would allow his company to team up with someone who thinks that what Houston needs is a little Manhattan.

*Houston native Shaila Dewan is a reporter for The New York Times.*

*Seen something that you think is worth protesting? Send your suggestions to [info@architecturemag.com](mailto:info@architecturemag.com).*



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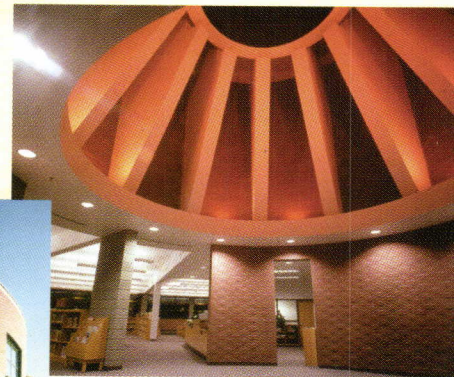
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