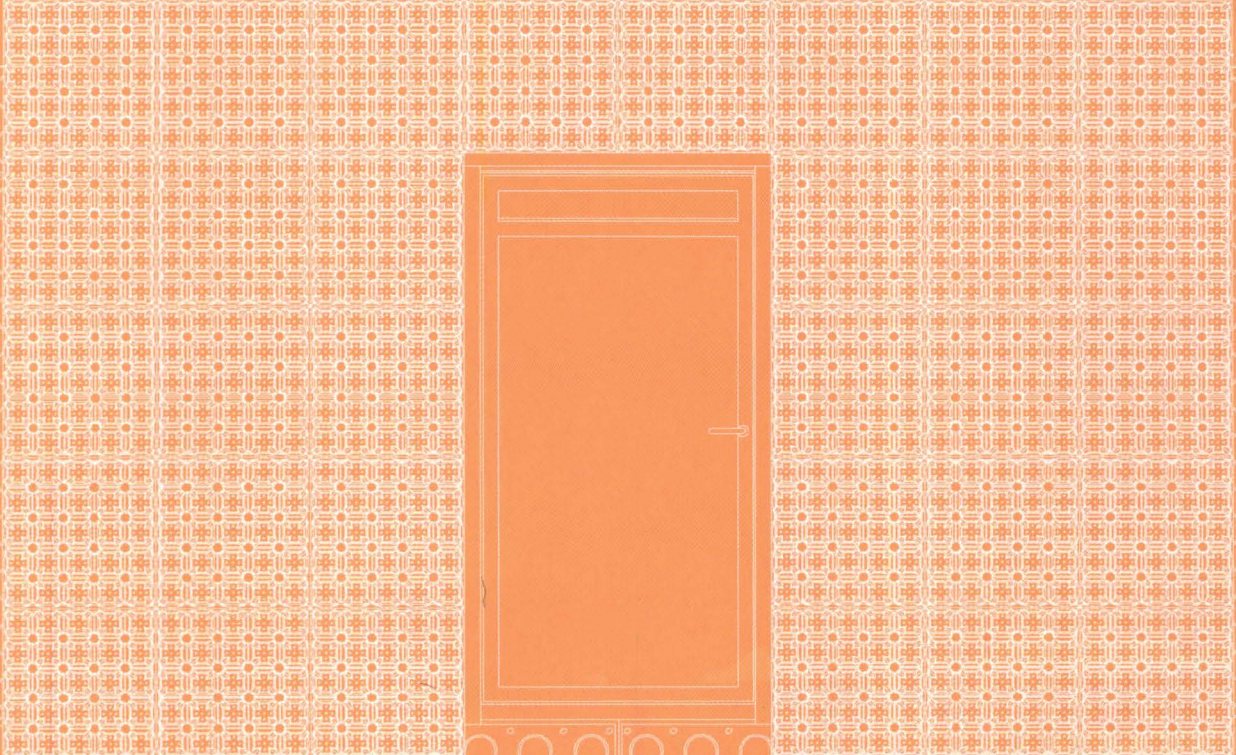


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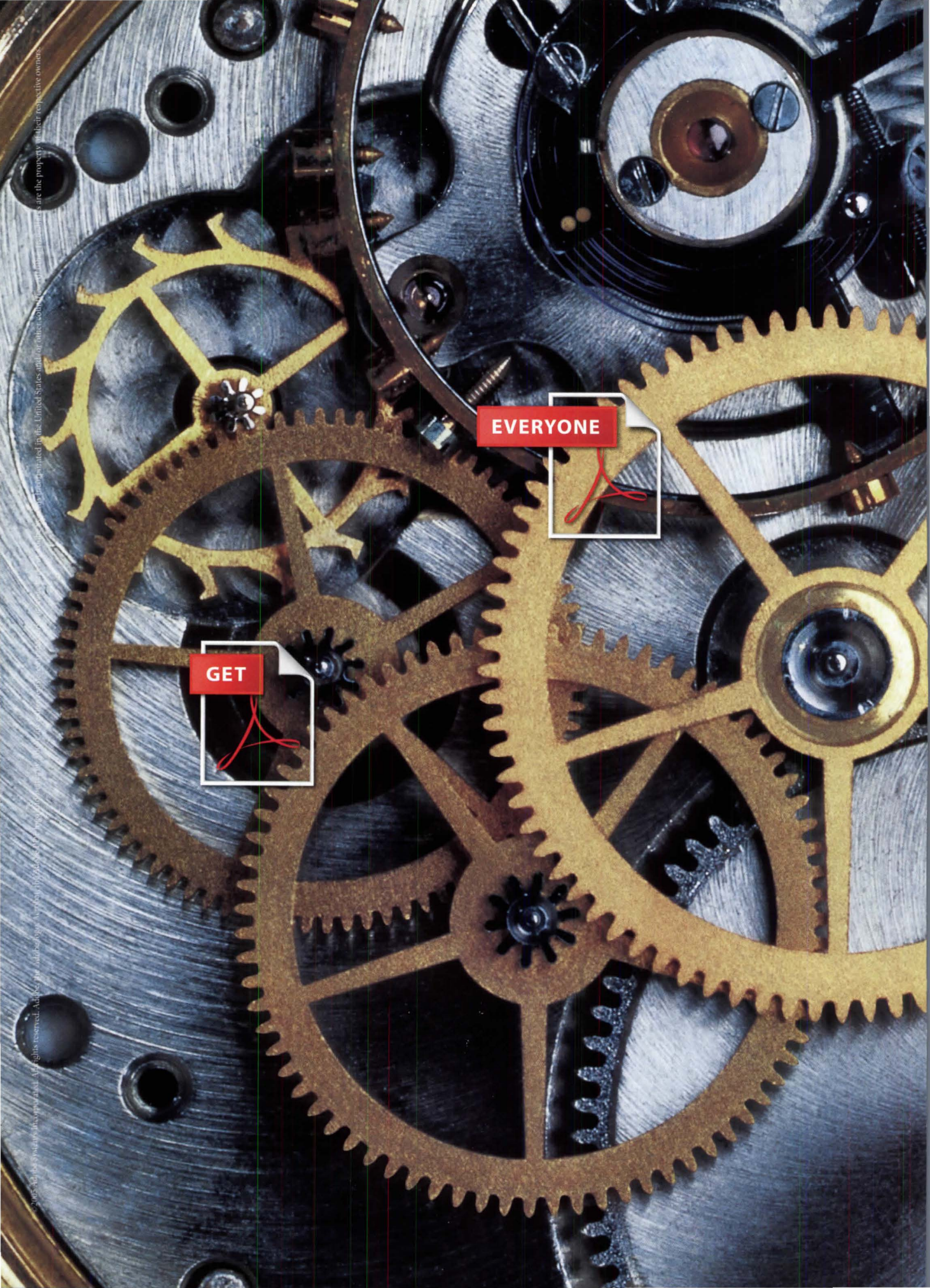
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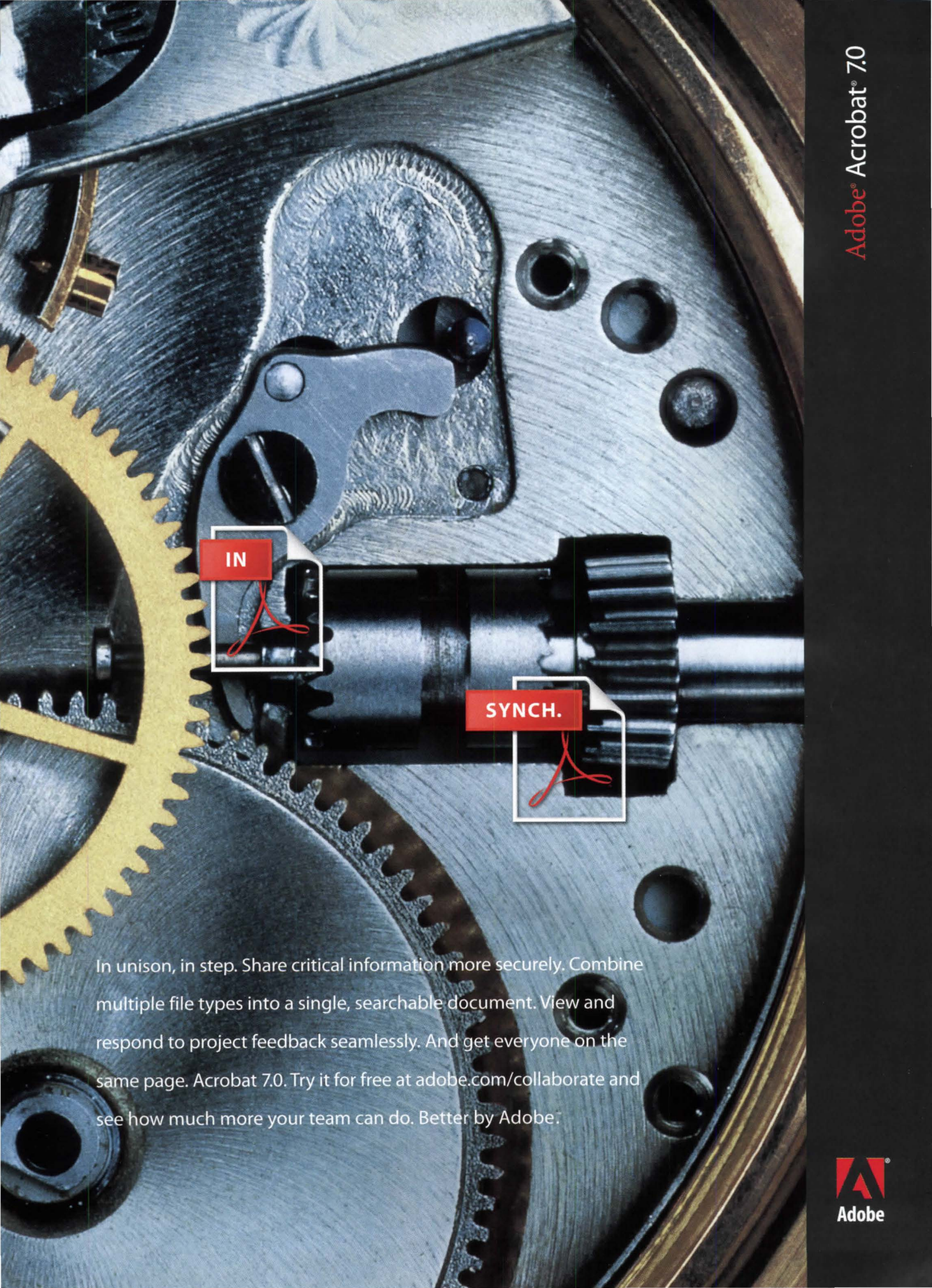
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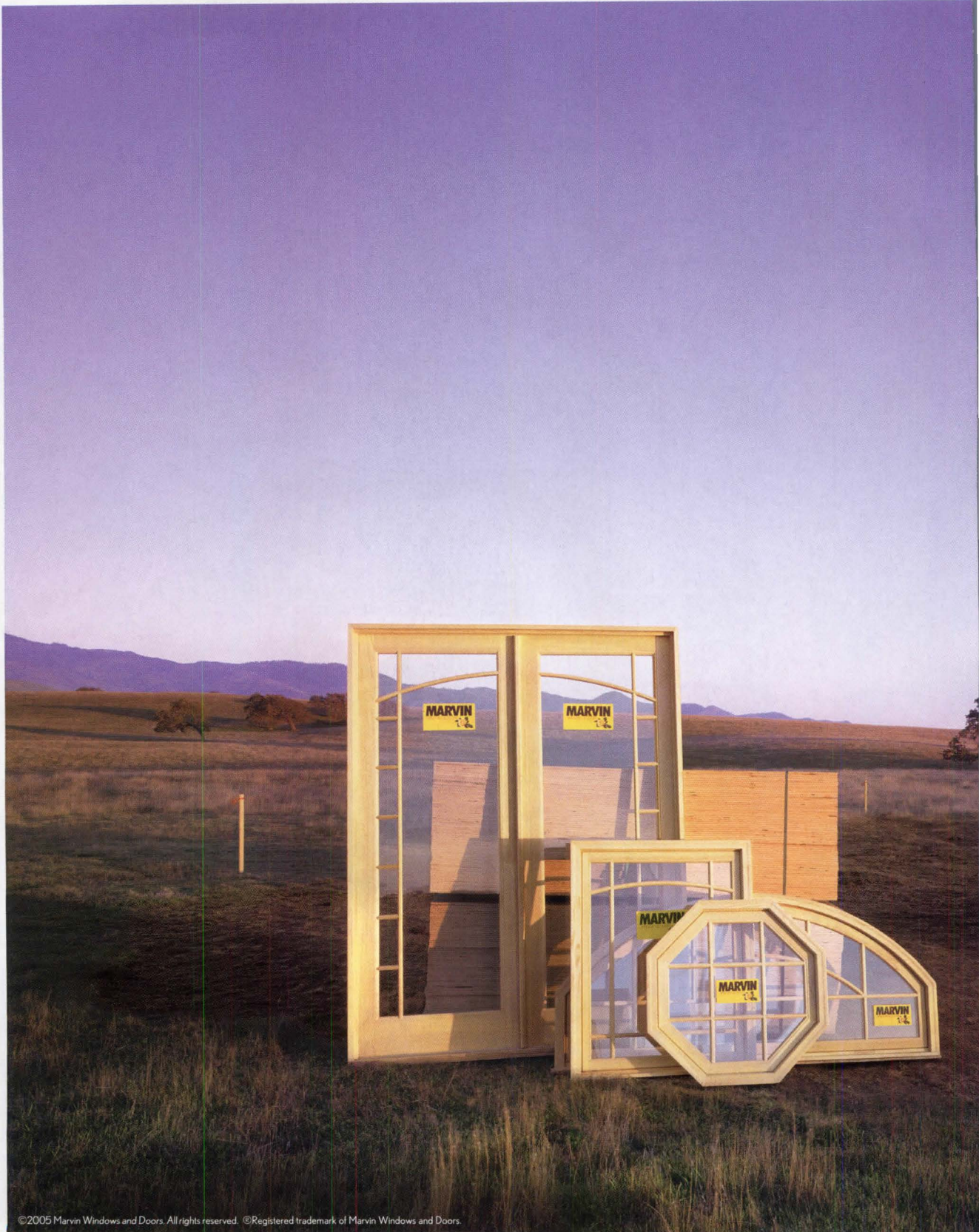
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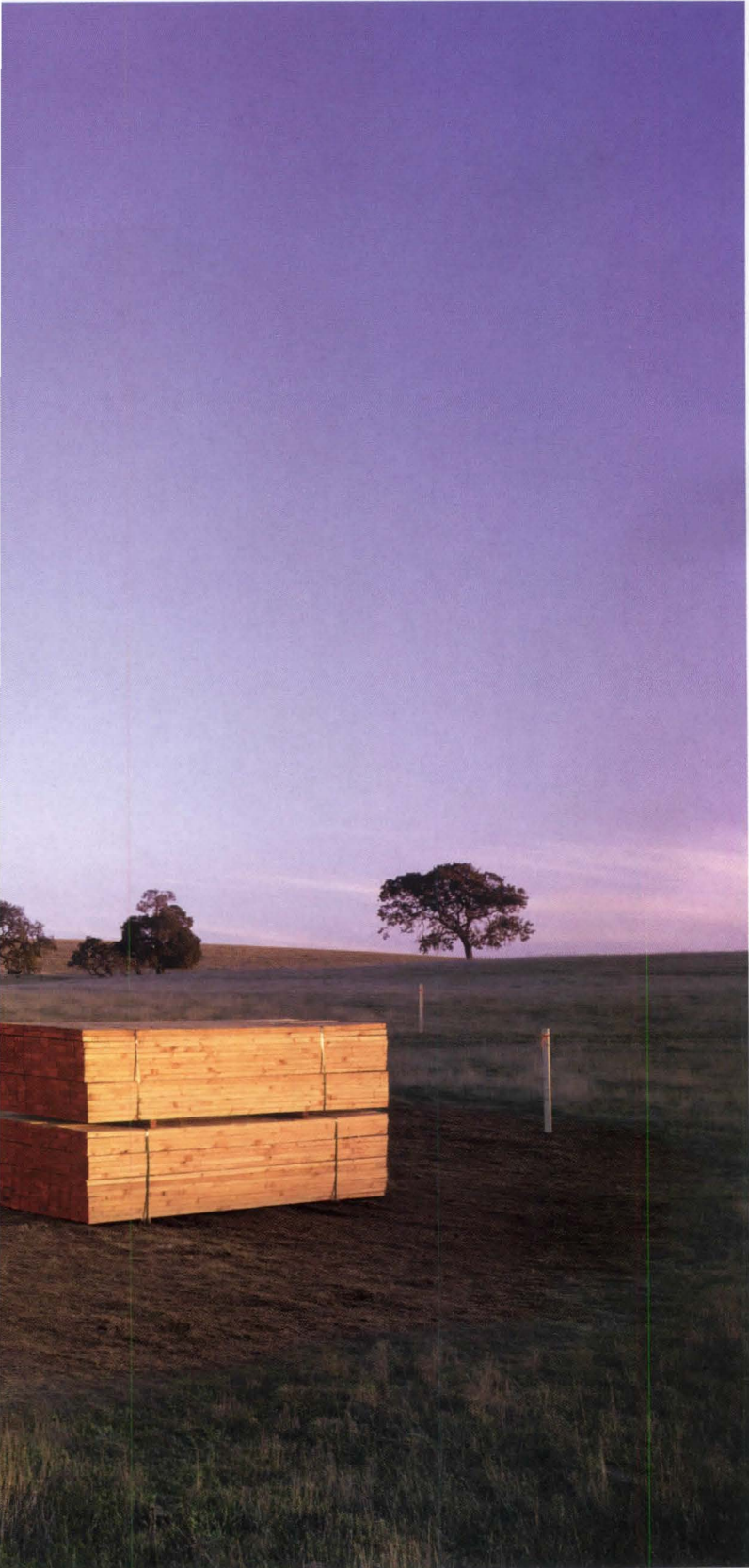
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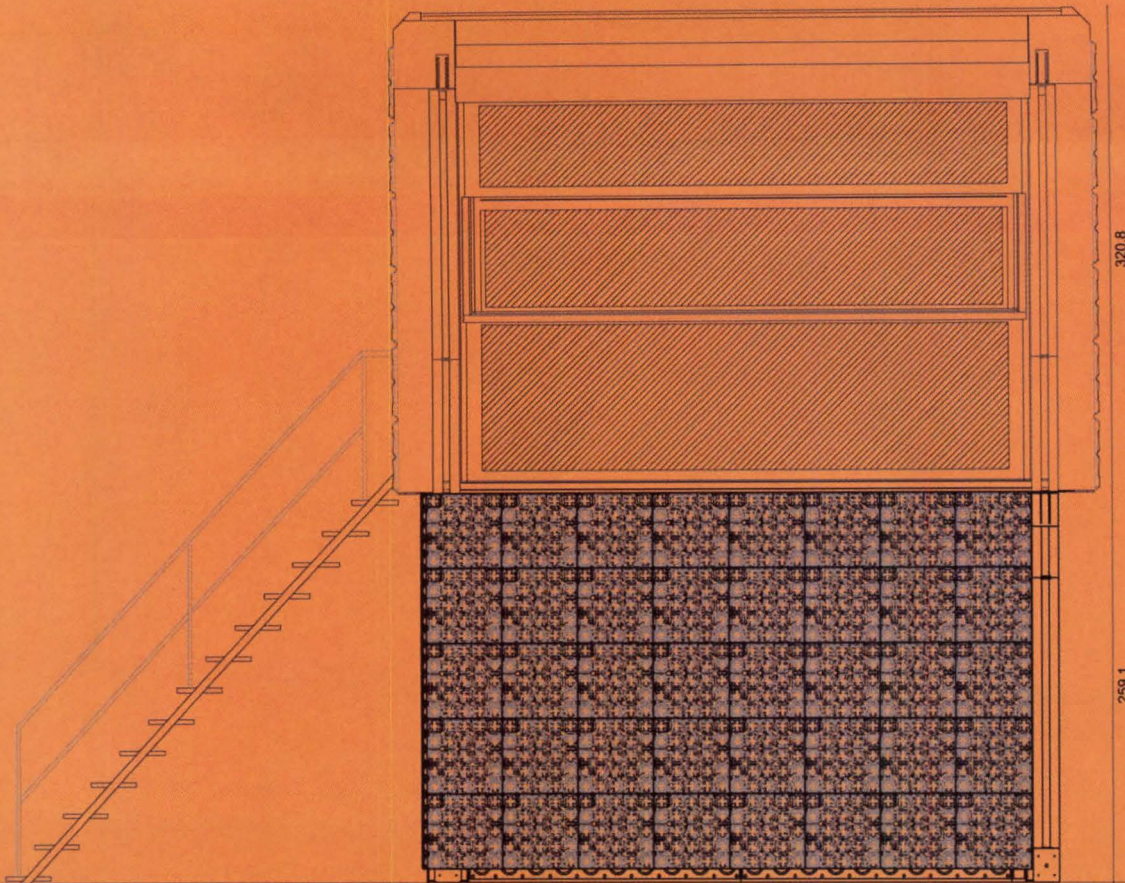




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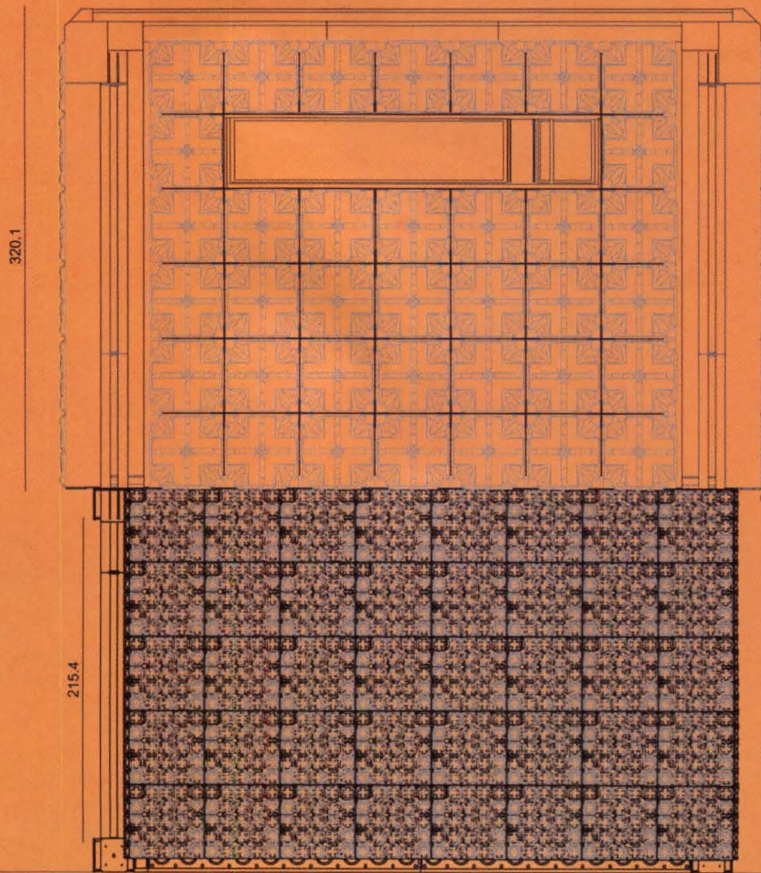
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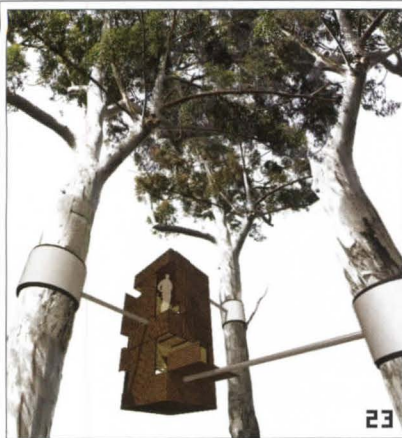
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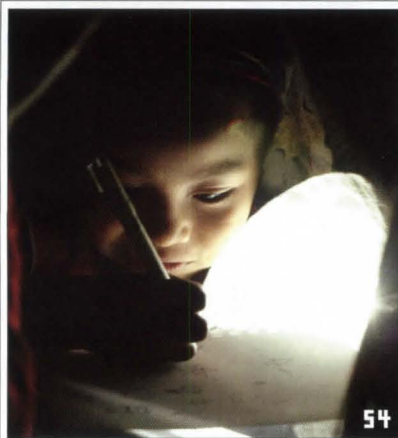
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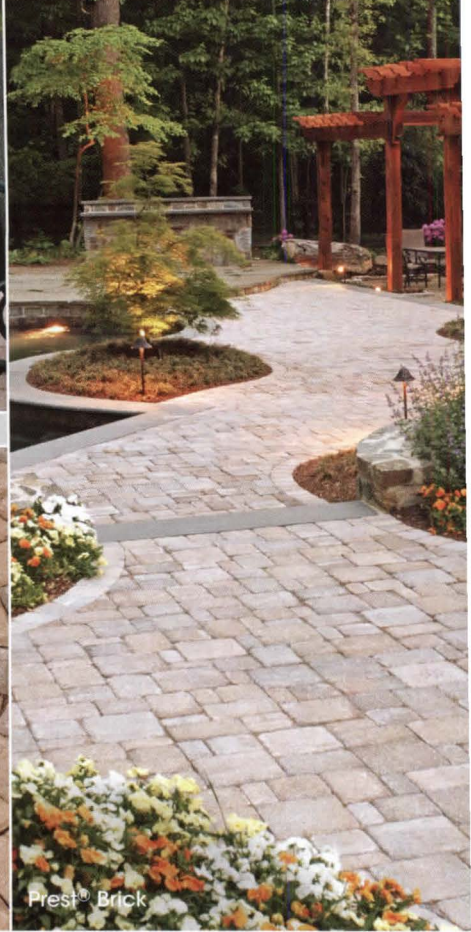
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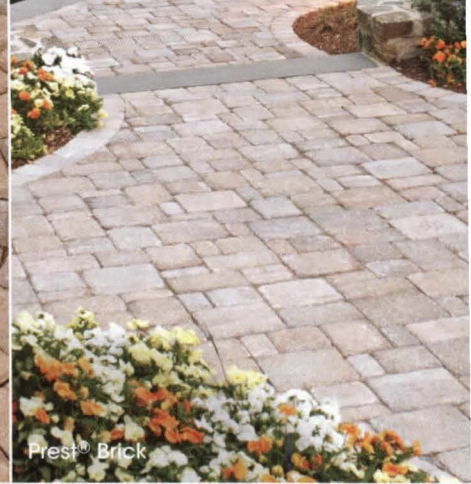
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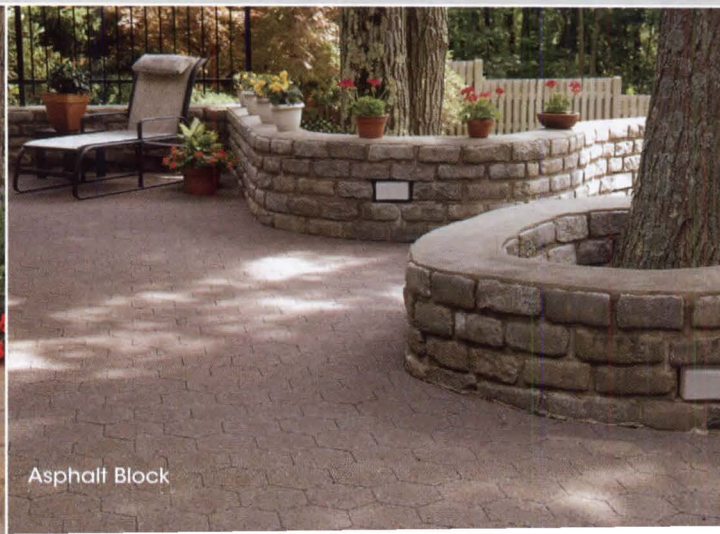
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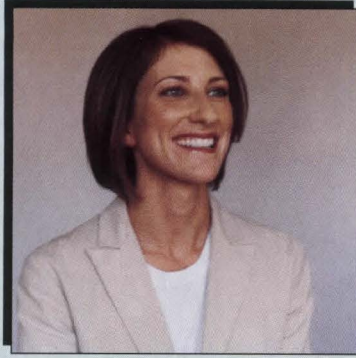


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## A TIME TO GIVE

BY EMILIE SOMMERHOFF

While I am willing to consider the effects of a long winter in the analysis of my foreboding, it nevertheless seems each day brings another tragedy, and its aftermath, to understand and confront: Iraq, Darfur, global warming, the tsunami, and Katrina come to mind as a few of the most immediate. These catastrophes have a lasting impact that is as local as it is global, as psychological as it is cultural and political, and as much a stress on the natural world as it is on humanity. The struggle for answers often appears steeply uphill at high altitude. It is natural to feel out of breath.

And yet there are those who persist in their quest for solutions; a disproportionate number, I am convinced, in our midst. Building an organized and supportive climate for proactive pursuits is an important step in shrugging off a sense of powerlessness. Before recently, despite the humanitarian inclination of many architects, the profession has not had a recognized infrastructure for such pursuits (as compared to the legal profession, for example). Two projects have taken form within the last year, however, that promise solid models for a centralized approach.

With the backing of \$100,000 in grant money from his 2006 TED Prize, Cameron Sinclair, executive director of the nonprofit Architecture for Humanity, presented at the TED conference in February—according to the rules of the prize—his world-changing “wish” for an open-source architecture network: “an online database of sustainable designs that can be used to respond to real-world situations.” With an additional commitment from Sun Microsystems secured shortly thereafter to provide the online platform to make this collaboration possible, Sinclair is well on his way to building a virtual space for an ongoing global exchange on emergency design solutions.

Meanwhile, the San Francisco-based Public Architecture is a year into the process of building a national online marketplace for those who need pro bono design support and those who are willing to

give it (September 2005, page 34). Launched in April 2005, its One Percent Solution aims to encourage architecture firms, by formally supporting and recognizing pro bono design work, to commit to at least one percent of their working hours to such service annually. Executive Director John Cary admits to more conversations about the program at this point than actual pledges of donated time (about 75 firms have signed up so far). But he finds the dialogues he has had with larger organizations like Perkins+Will, RTKL, and Skidmore, Owings & Merrill, among others, promising: “Just to know they are having these kinds of discussions at their board meetings is significant.”

A hoped-for consequence of the One Percent Solution, notes Cary—and what is perhaps most encouraging about both his and Sinclair’s projects—is that it will enable architects to make proactive contributions: “Architects have a heightened sense of altruism,” he says, “but lack the opportunities to act on these intentions, except when something walks through the door, which is reactive. We hope to reposition architects to become problem identifiers, not just problem solvers.”

Cary and Sinclair are offering us a generous head start up that steep hill.

It is right to honor their efforts and the contributions of others in the profession—we have dedicated most of this issue to that end—but my conversation with Cary raised another point worthy of discussion in the same breath: the confidence of architects in the value of their work. When I asked Cary why he thought his peers were inclined toward humanitarian activity, he noted that in general architects are “genuinely timid about charging their fees, even with people that can absolutely afford them. We have a culture of giving our time, energy, and ideas away.” The point being, there is a time to charge clients, and charge confidently; and there is also a time to give. ■



**Face off**

Regarding "Face Values" in the February issue [page 42], the question is asked, "What message is this new medium sending?" The answer seems to be that we no longer need to worry about saving energy or about light pollution of night skies. Those who turn off lights when they leave a room or install motion sensors no longer need to anymore. If architects and artists can use all the electricity (not to mention the resources required to manufacture lighting products) they want for decoration, then I can assume that the energy crisis is over.

**Yvonne Vail**

*Santa Cruz, California*

**Is there an architect in the house?**

I was delighted to read Thomas Fisher's Protest regarding the housing crisis [February 2006, page 72]. He prophetically writes, "This is a public health crisis with enormous architectural implications." Yet, where is the profession's systemic response to using architectural education, practice, and communications to raise the bar on the status of global health? I emphatically agree with Fisher's position, and therefore encourage the profession to invest more of its resources to demonstrate how the built environment can meaningfully improve the human life experience in such a manner that tangibly impacts health outcomes. When medical professionals understand

that the environment in which they practice is as important to their professional performance as their stethoscopes, then architecture will enter a new era of relevance.

**Wayne Ruga**

*Manchester, England*

**Overhead**

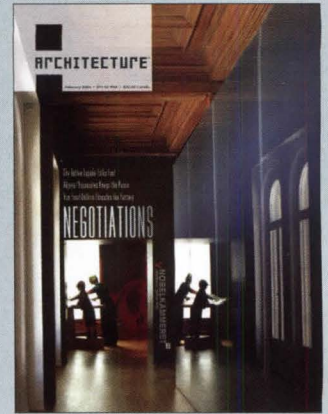
Thanks for a great article on the air-supported roof over the car park in Montreux [February 2006, page 48]. Stories that detail such technical innovations are important because they help architects provide value to their clients by introducing them to unique solutions from around the globe.

**Andrew R. Cruickshank**

*Chapel Hill, North Carolina*

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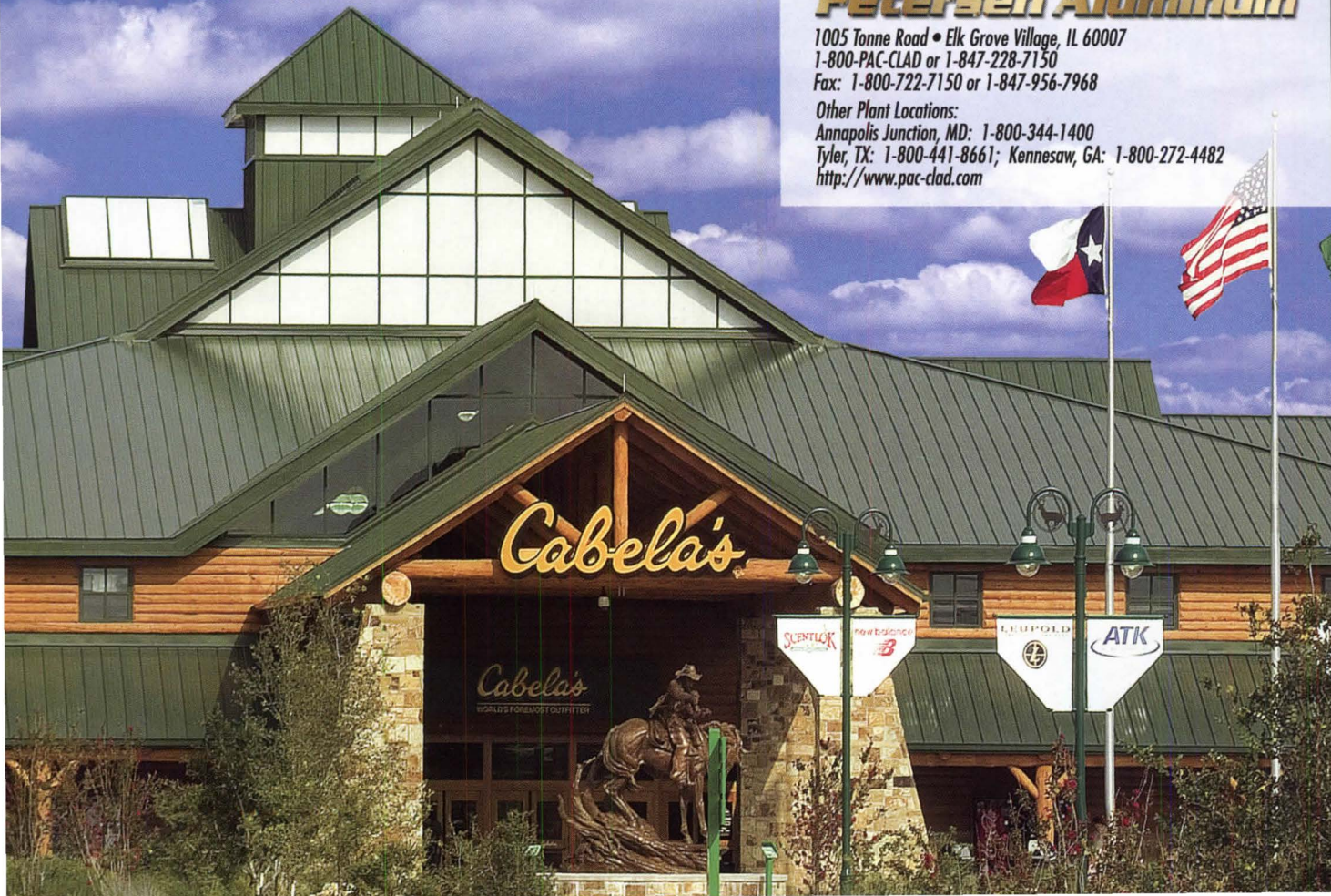
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## ROGERS' JAVITS CENTER DESIGN SURVIVES POLITICAL SCANDAL

The course of an architectural project rarely runs smoothly, but last-minute design changes are generally the cause, rather than the type of public scandal that dogged the London-based Richard Rogers Partnership's \$1.7 billion expansion of Manhattan's Jacob K. Javits convention center over several weeks earlier this year. After a series of meetings, however, the Empire State Development Corporation (ESDC), the New York State Assembly, and the city's Jewish leaders ultimately decided in favor of Rogers continuing with the project.

In February, Rogers allowed a friend to use his office for a meeting of 60 design professionals. The architect spent 10 minutes with the group and then left the meeting. But the organization was Architects and Planners for Justice in Palestine (APJP), and their rumored agenda was a discussion of a boycott of Israel. The erroneously implied affiliation between Rogers and APJP angered local Jewish leaders, many in the state government, and the ESDC, which hired the architect to expand the 1986 James Ingo Freed-designed structure named after Jacob K. Javits, a New York senator from 1956 to 1981 and a vocal proponent for a sovereign Israeli state.

The situation was complicated by silence from Rogers, during which New York State Assembly Speaker Sheldon Silver



expressed "shock and outrage" at the architect's alleged involvement with the APJP. But what actually prompted the silence, says Howard Rubenstein, a spokesperson for the architect, was Rogers' emergency heart surgery shortly after the meeting, and his isolation from the media during his recovery.

In March, Rogers flew to New York City to meet with Charles A. Gargano, chairman of the ESDC, and other local leaders, and according to a spokesperson from Speaker Silver's office, "after a spirited discussion about the state of Israel, the Speaker was satisfied that Rogers was not and was never in favor of a boycott of that country, which had been a concern."

With local firm FX Fowle, the architect has designed a nearly 950,000-square-foot expansion of the Javits Center, which will double the exhibition and meeting space and include a hotel. Construction is set to begin this spring. **Katie Gerfen**

## HARRY SEIDLER, 1923-2006

Austrian-born, Australia-based architect Harry Seidler died last month at 82. His long and prominent career was the result of a series of unplanned events that brought him to the field of architecture, and to what he would come to consider his home country. Born in 1923, his family fled Austria when the Nazis annexed the country. He enrolled in Cambridge Technical College in England, taking architecture courses because they were the only ones available. Interred as an enemy alien by British forces in England in 1940 and sent to Canada, Seidler completed his degree at the University of Manitoba after his release in 1941. He went on to study with Walter Gropius and Joseph Albers, and to work with Marcel Breuer and Alvar Aalto, but it was a call from his mother in 1948 that took him to Australia,

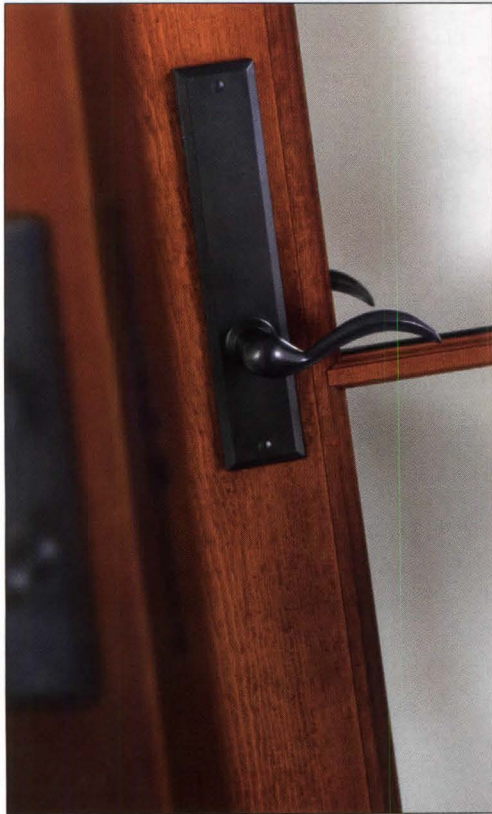


to design a home for his parents who had settled there two years earlier. The Rose Seidler House (above), completed in 1950, remains one of the architect's seminal works. Seidler started his firm, Harry Seidler and Associates in 1949, beginning a 50-year career that saw the rise of such

structures as Australia Square Apartments (1957), Blues Point Tower (1961), Grosvenor Place (1982), and the Australian Embassy in Paris (1973). Also an educator, Seidler taught at many schools, including most recently the University of Sydney. **Katie Gerfen**



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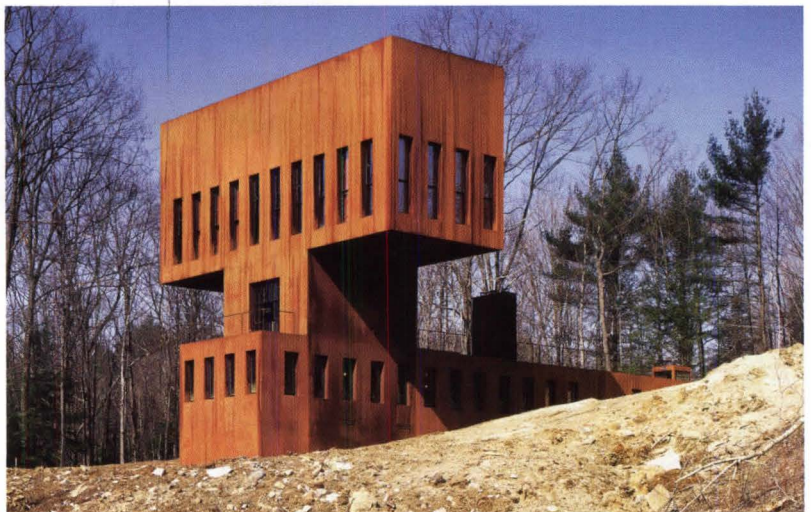
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## SIMON UNGERS, 1957–2006

Architect and artist Simon Ungers, just shy of turning 50, passed away after a prolonged illness last month in his native Cologne, Germany, where he had been practicing since 2000. Having moved to the United States in 1969, Ungers received his undergraduate degree in 1980 from the Cornell University Department of Architecture, where his father, Oswald Mathias Ungers, served as dean from 1969 through 1988.

After early successes with the Hobbs House in Lansing, New York, and a project for the Pan Am Building rooftop addition in New York City, Ungers teamed up with Laszlo Kiss and Todd Zwigard, working under the firm name UKZ Design, to produce the acclaimed Knee Residence in Caldwell, New Jersey (1984). Greater recognition followed with the 1992 T-House in upstate New York (below)—designed with Tom Kinslow, who now practices with Elkus Manfredi Architects in Boston—as well as the more recent Cube House in Ithaca, New York.

Ungers was also known throughout his career as an installation artist and sculptor, as well as an educator, having served as a faculty member at Syracuse University, Rensselaer Polytechnic Institute, Harvard University, and the University of Maryland, and as a visiting critic at Cornell. A survey of Ungers' early work is preserved in a monograph by Henry Urbach and Gustau G. Galfetti, published by GG Editorial Gustavo Gili in 1998. **Anna Holtzman**



⇒ Author, educator, and architecture critic Deyan Sudjic has been named director of the Design Museum in London. The post was left vacant after Alice Rawsthorn announced her departure in February. Sudjic is currently the dean of the Faculty of Art, Architecture, and Design at Kingston University in London, a visiting professor in the department of product design at London's Royal College of Art, and the architecture critic for the *Observer* newspaper. His appointment was made public shortly after the museum announced plans for an \$87 million expansion and relocation.

⇒ Chicago's Graham Foundation for Advanced Studies in the Fine Arts named Sarah Herda as its new director. Herda, the director of New York City's Storefront for Art and Architecture since 1998, takes up her new post this summer.



## BERLIN RAZING MODERN PARLIAMENT TO MAKE WAY FOR BAROQUE CASTLE



At one of the German capital's most controversial building sites, the next chapter is unfolding in an ongoing drama of conflicted national identity, as the city prepares to trade in a monument to socialism for a Baroque palace. Once the address of the Berliner Stadtschloss—which housed Prussian and German royalty from 1443 until 1918—Berlin's Schlossplatz became East German territory after World War II. The palace was torn down, and in its place, the GDR erected the Heinz Graffunder-designed Palast der Republik, a reflective, angular 1970s behemoth that served as the socialist nation's parliament. Closed in 1990 due to asbestos contamination, the Palast was gutted and remained shut until 2004, when it reopened to house temporary events.

The subject of enduring debate, the building is finally being torn down—demolition began at the end of January and will continue through spring of 2007—after a zealous campaign led by retired businessman Wilhelm von Boddien, whose mission is to rebuild the Baroque Berliner Stadtschloss as a forum of world cultures, called the Humbolt Institute. The palace “was the architectural heart of Berlin,” explains von Boddien. Yet local architect Philipp Oswald, who fought to preserve the Palast, counters that rebuilding “supporters want to skip the twentieth century and go back to the nineteenth.” Without the funding in place to begin reconstruction until three to four years after demolition is complete, Oswald hopes, “Another generation may decide to treat the site differently by then.” **Anna Holtzman**

⇒ Talks broke down between World Trade Center lease-holder Larry Silverstein and the Port Authority of New York and New Jersey on the eve of Governor George Pataki's March 14 deadline for a resolution as to who will control the construction of the proposed Freedom Tower. The parties are in contact, but at press time, no official negotiations had recommenced.

⇒ Rafael Viñoly and officials at Philadelphia's Kimmel Center for Fine Arts, a music complex designed by the architect and completed in 2001, have reached an out-of-court settlement after the arts organization sued the architect last November, citing delays and “defective design work” that pushed the project \$23 million over budget. Lawyers for both parties stated that neither admitted liability.

N C A R B

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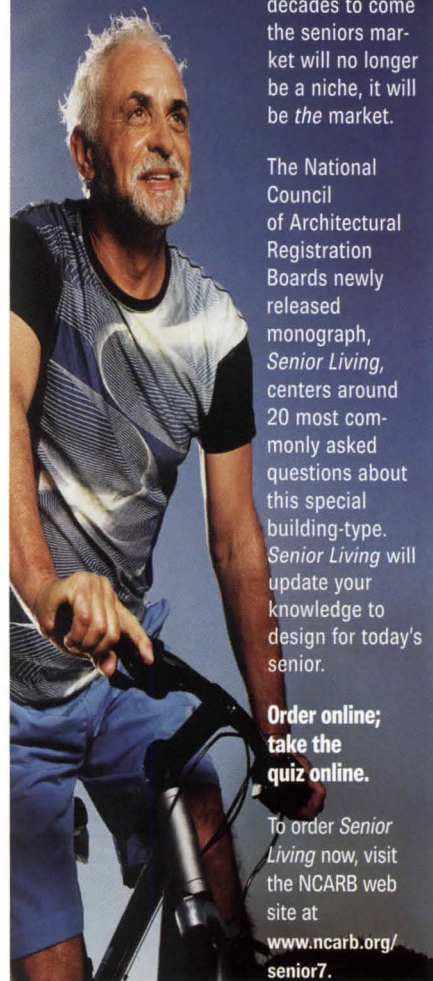
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Charlotte, North Carolina, has experienced nothing short of an urban renaissance. It began when the people of CEMEX were selected to work on the Post Uptown Place. It was one of the first new structures in Gateway Village, which helped establish the architectural tone for others to follow. Split face concrete block was chosen to impart the aesthetics of limestone without the prohibitive cost. Other buildings quickly followed suit, including the new Charlotte Bobcats Arena, also a CEMEX project, which anchors the opposite end of the district. Gateway Village and CEMEX. Beautiful choices all around.

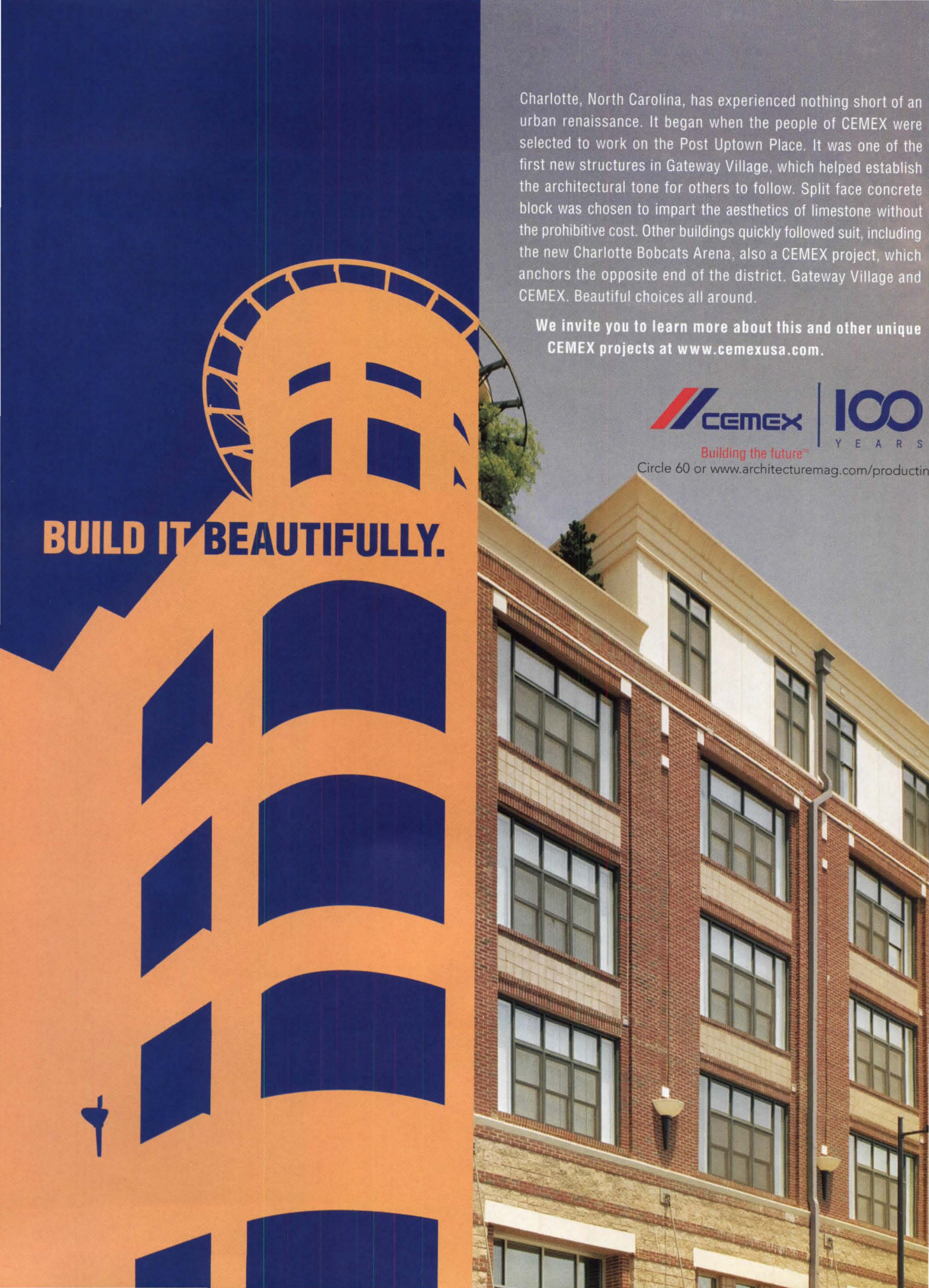
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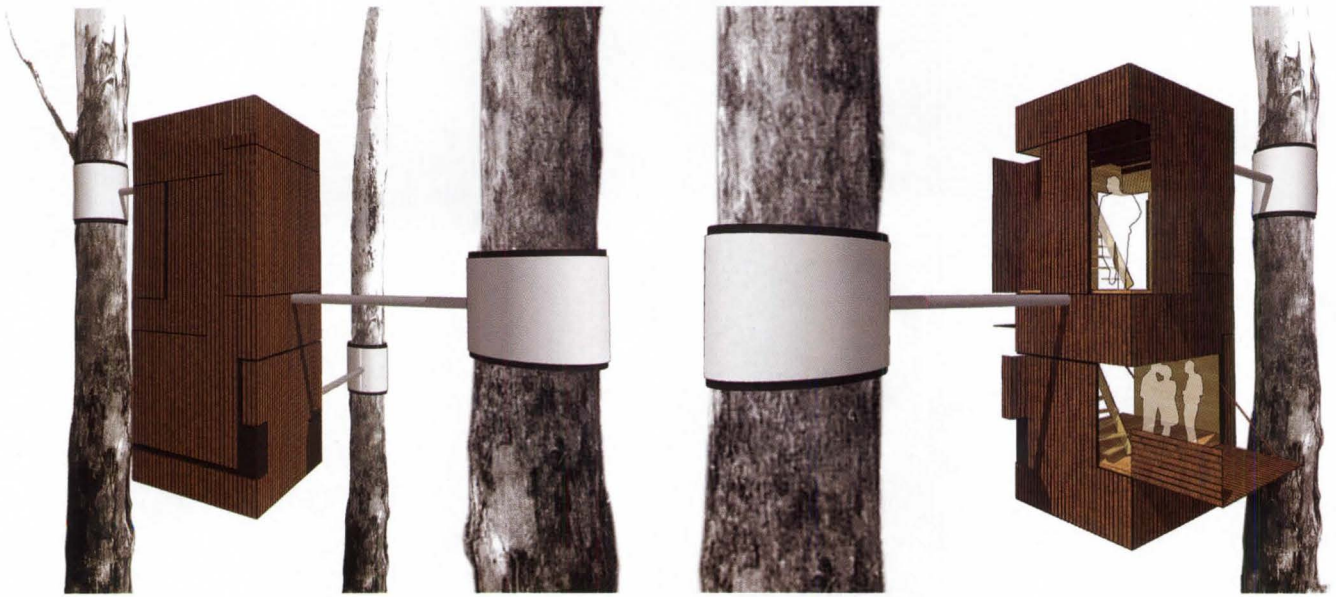


## PROFILES IN CONVICTION

Seven activists beckon notions of a better world by thinking with their hearts and hands.

*Not accepting the status quo, and believing that change can occur, go a long way toward promoting a more promising future. For architects, the cross-pollination of ideas available from those working outside the profession offers a means of strengthening both skills and resolve. It also poses silent questions about the value of longstanding professional and personal beliefs and methodologies that may be ripe for reconsideration. The following stories are about people who are unafraid to agitate for change, lending their voices, through policy or physical form or both, to those for whom speaking up is not always possible.*





## THE PROTESTER

Born and raised in Tasmania, architect Andrew Maynard spent much of his childhood hiking through the old-growth forests of the region. So when he was approached by The Wilderness Society to design a protective pod to house protesters in the Styx Valley Forest, it was a perfect match. The Wilderness Society already had an open-air platform erected in one of the trees as a base for protesters of the slash-and-burn logging methods prevalent in the region. But the winter months made the structure problematic, spawning the search for a more permanent solution. Maynard agreed to develop a scheme on a pro bono basis.

His concept calls for a compact, two-story pod, supported by three large metal cuffs that wrap around the trunks of

neighboring trees. This structural support also provides protection for the trees themselves because they cannot be cut down without threatening the safety of the protesters in the pod. Roof-mounted solar cells provide enough energy to run a computer and research equipment located on the pod's lower level. The upper story has room for three sleeping bags and can also be used as a relaxation area for the tree-bound activists. To retain an intimate connection to the forest while still offering shelter in case of a storm, several of the wall sections open out to form windows, sunshades, and a deck.

Though Maynard's design is theoretical, there has been enough interest in it that private donors may erect one of the pods in the Styx Valley Forest before long. **Katie Gerfen**



**Delivery**



**Hydration**



**Inflation**



**Setting**

## THE RESCUE SQUAD

With hurricanes, tsunamis, earthquakes, mudslides, and a host of other nonweather-related disasters continually reminding us about the fragility of our existence, emergency housing is at the forefront of the design community's collective consciousness. And while British engineering graduate students Peter Brewin and William Crawford may not have any RIBA awards or multimillion-dollar ribbon cuttings to their credit, they are making an impression with a school-project-turned-small-business working to produce a quick-to-deploy shelter known as the Concrete Canvas.

A thin-shelled concrete structure reminiscent of an igloo, their design can be erected in as little as 12 hours. Concrete dust encapsulated in fiber mesh is sandwiched between plas-

tic sheeting, with a plastic air chamber configured in the center. After water is added to the fiber mesh saturating the concrete (the plastic liners allow for the correct amount of water, so no measuring is required), the sheeting is pulled away and the mesh corners are pegged down like a tent. Another internal liner acts as an inflation chamber, into which air is filtered with a battery-powered fan that is included in the compact but heavy—at 1,102 pounds—kit. The result is a solid shell of only 0.4 inches thickness, with a projected lifespan of 10 years. The one-room hut can withstand the weight of dirt or sandbags piled on the exterior for insulation, and small holes can be drilled in the sides of the structure to form windows and to accommodate electrical wiring and water pipes. **Katie Gerfen**





## THE HOMESTEADER

Artist Rick Lowe established Project Row Houses in Houston in 1993 as a nonprofit arts organization and preservation mission. After taking ownership of 22 abandoned 1930s shotgun houses in Houston's historically African American Third Ward, Lowe gathered a group of artists and supporters from within the community and beyond to save the site from the demolition and gentrification taking place around it. With a rotation of visiting artists and educational programs up and running, the organization spawned an offshoot in 2004 called The Row House Community Development Corporation (RCDC), devoted to supporting the neighborhood's built and cultural heritage. The two sister organizations now encompass six units of transitional housing for young mothers, seven that

serve visiting artists, two for office space, and five for educational programs—all within the original shotgun buildings. In addition, ten newly constructed units—one for an artist in residence, and nine low-income rentals—were designed and built nearby by Rice University faculty and students and completed in 2004, while three transplanted shotgun houses shelter mixed uses, and three commercial buildings hold administrative offices and exhibition space. Says Lowe, a native Alabamian who arrived in Texas in 1985, "I've always been inter-



ested in how to use my creative abilities to address practical change and impact community." RCDC continues to pursue renovation and building initiatives, with another 16 new residential units set to break ground soon. **Anna Holtzman**





## THE REVITALIZER

In 1997, with a freshly minted graduate degree in English, Majora Carter aimed to write the great American novel. She moved back in with her parents in the Hunts Point section of the Bronx to save money and started volunteering with a community-development group called The Point, bringing arts projects to her neighborhood. But the return home was unsettling: "There was a funny smell in the neighborhood," she recalls. Carter soon learned that the City of New York was in the process of diverting 40 percent of its waste to a site a few blocks away. "It was then I had this shift in everything I held dear," she explains. "Culture and art needs are one

thing, but not if people are dying." The novelist-turned-activist mobilized the community to keep the waste treatment plant out of her neighborhood, and went on to spearhead development of a waterfront park. In 2001, Carter founded Sustainable South Bronx (SSB), which seeks to make the borough a healthier place from its headquarters in an old bank note building. Under its auspices, Carter has pioneered the South Bronx Greenway, won a coveted MacArthur Fellowship, and gained accolades for the green roof on SSB's highly visible building. "We use it as a calling card for the kinds of things that could happen in this city," she says. **Robert Klara**

## THE DIPLOMAT

As the United Nations Special Rapporteur on Affordable Housing, Miloon Kothari makes it his business to help people throughout the world who have no home find one. In doing so, he has raised awareness for one often overlooked group: battered women. For many of them, the choice comes down to leaving their attacker and saving themselves, or keeping a roof over their own and their children's heads. Poverty, the privatization of many community and social services, and rising land and home prices all make the decision to leave an intolerable situation more difficult. Last October, Amnesty International and several other organizations sponsored a North American Consultation on Women and Housing in Washington, D.C., at which Kothari and other leaders addressed the right of battered women to affordable housing. Kothari had already held similar consultations in South and East Asia, Central and South America, and Sub-Saharan Africa, and has others planned for at least four more regions. The findings from these investigations elucidating the con-

nections between battery and ability to afford alternate housing will be compiled into reports both for the UN and Amnesty International by 2007.

"Gaps between law and reality exist because of gender bias, unfair laws, administrations, local governments, and customs. And when legal remedies are available, they are often unaffordable," Kothari stated at the Washington, D.C., gathering. "Sadly, these people are not wanted. We're seeing the development of apartheid cities across the world, and I've certainly seen them in this country." Through interviews with affected women and other lawmakers, Kothari seeks to focus a spotlight on their plight and plans to back that research up with action. Remedies are being considered, and suggestions will be offered in the forthcoming reports. For now, the fact that people in positions of power are paying attention and thinking about the widespread issue offers hope that the situation for thousands of women and their children will soon improve. **Katie Gerfen**





## THE ICONOCLAST

In the lobby of a Manhattan skyscraper, Thoreau's *Civil Disobedience* and *Walden* top a stack of books in a retrofitted aluminum wagon parked amid other tricked-out campers. It's bitter outside and business people seeking refuge in the Whitney Museum's midtown outpost of American art flip through newspapers, chat on cell phones, and peek through the windows of the renegade shelters. Andrea Zittel, the author of this scenario would delight in the juxtapositions. The 2004 Whitney Biennial artist's latest project, *A-Z West*, from which this "Small Liberties" collection is drawn, is an ongoing experimental desert community on land she owns in Joshua Tree, California. Zittel invited artisans to augment and personalize these spaces there as an embodied protest

against the rapid standardization of systems that increasingly determine how we live. After fulfilling her dream of buying property and securing a mortgage, 40-year-old Zittel determined that contrary to popular wisdom, owning things makes us less free, and resolved to find ways to "slip between the cracks of larger systems." The accounts of her libertarian collaborators, revealed in an accompanying audiovisual presentation, outline the process of un-building then rebuilding these streamlined modular units. The spaces are meant to be places for respite and contemplation and there's no singular aesthetic or ethical voice, which is surely the point. One participant reminds visitors that "Living outside is empowering only if you don't have to." **Julie Sinclair Eakin**





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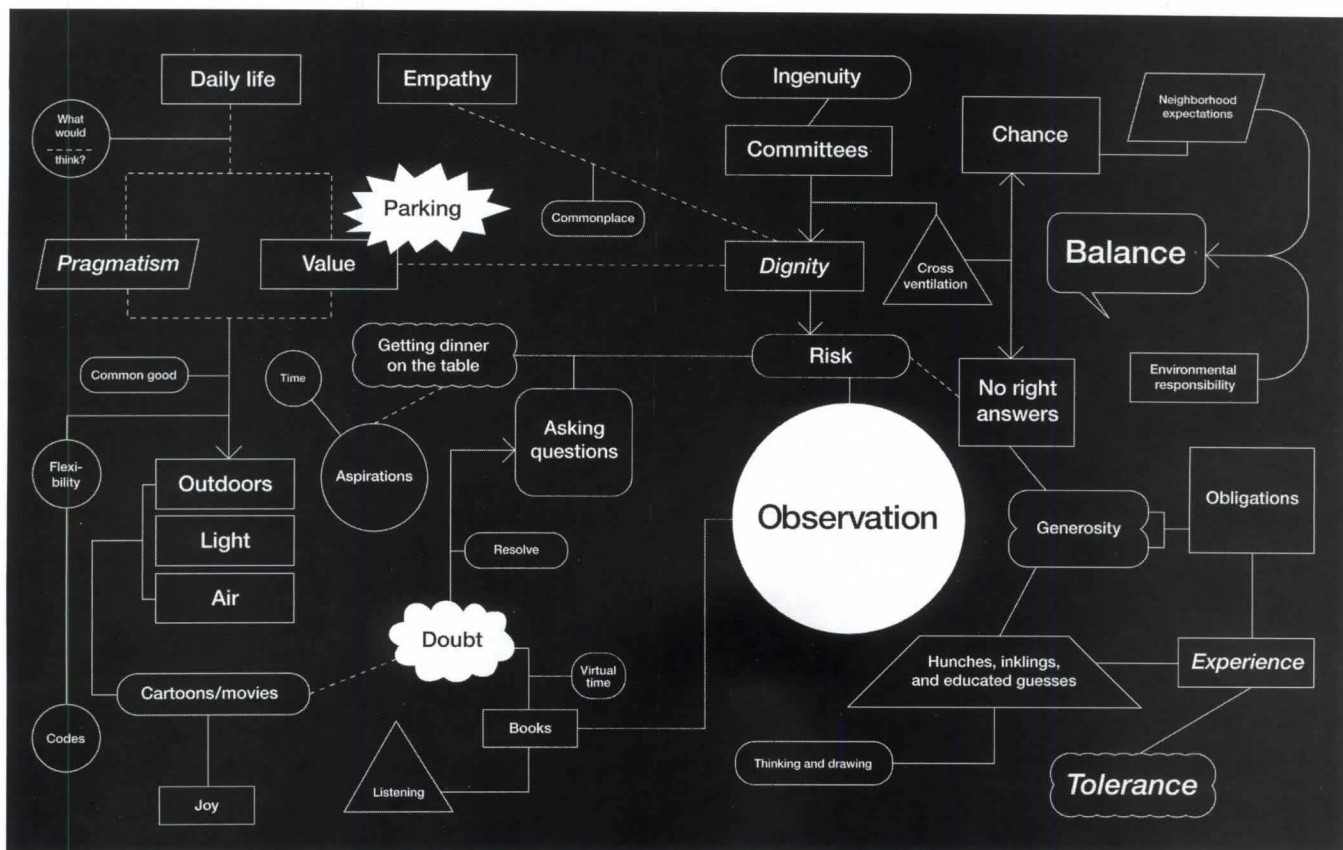
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Koning Eizenberg's diagram offers up the rich, if untidy, complexity of designing for "workaday urban living."

## ARCHITECTURE ISN'T JUST FOR SPECIAL OCCASIONS

In Koning Eizenberg Architecture's forthcoming book, Julie Eizenberg makes a case for infusing the design of everyday spaces with the needs and desires of urban dwellers.

Over the last twenty years, American cities have started to fill in. Though this is not, unfortunately, a substitute for spreading out, it does reflect an enthusiasm for urban living and urban landmarks. The potential of contemporary architecture to contribute notable buildings for special occasions, such as museums, theaters, and city halls, is highly valued. At the same time, the ability of architecture to enhance workaday urban living is less well understood. The buildings of daily life might, or might not, be as declarative as those for special occasions, but their role in the city is important nonetheless.

Most American cities are works in progress, and that is what is wonderful about them. Inhabitation, likewise, is a dynamic activity. Buildings for programs of urban living, from housing to work place to recreation center to school, are inserted into an evolving context. In our experience, life is neither tidy nor compartmentalized—no matter how zoning regulations attempt to systematize it or aerial photographs propose to order it. Hauling the kids from school to guitar

lessons, darting in for a forgotten aspirin, juggling work and social commitments mean that urban living is characterized not by a sustained ceremonial experience but by a myriad of repeated interlocking images, sounds, and smells. These collected sensations somehow stitch together to form an urban setting.

Many of the fragments of urban living are uplifting, and many are disappointing—been to any nice drugstores lately? In any event, the organization and appearance of these parts does not seem to give a picture comprehensive enough to inform design decisions. Like most, if not all architects, we have undergone quite a bit of training to distance ourselves from conventions of popular culture and everyday living. At the same time, we are asked to document and analyze a context to justify why we should ignore it or, conversely, why we should fit in. Perhaps we are overly focused on the physicality of a context and need to take a closer look at how life is actually lived within that context. To do so means that we must trust what we experience as much as what we learn.









The brief for the West Hollywood Community Center (facing page) called for separate facilities for teens and seniors, but the community's desire for inclusivity—established through a participatory process that focused on “mutual education about issues, parameters, and options”—signaled to Koning Eizenberg that an integrated, intergenerational program was more appropriate. At PS#1 in Santa Monica (this page), the architects learned from the children that, “Not every lesson about the world is extracted from guided instruction.” Design for education “must support implicit learning with a rich architectural setting.”



Urban restructuring that encourages mixed-use developments (including affordable housing), incorporates environmentally sustainable goals, and expands public transportation improves the framework of urban life. Architecture is more specific, taking a particular program and adding the delight of nuanced space and form. Architecture has the potential to infuse social connection and provide a simple joy of living on a routine basis.

The role of architecture in contemporary cities can seem dwarfed by generic marketplace development and low insti-

tutional expectations. In these cases, architecture is relegated to ornamental trim or clever details. On the other hand, what energizes the American built environment is simultaneously the cocksureness of commerce and its ability—or its failure—to generate durable beauty. It is essential to recognize the business of development, including the role of financing and the practices of construction. The building industry is huge and risk averse, to be sure—but knowledge enables change. Understanding industry parameters means they may be addressed effectively and releases architecture to do more.





At Harold Way Apartments, a 50-unit complex in Hollywood, Koning Eizenberg negotiated between economic moves and the things that “make it nice to get up in the morning” and “hang around on the weekend”: a zigzagging courtyard and cement-board-and-wood-batten cladding.

There are developers and institutions willing to invest in new ways of seeing and doing, changing conventions by example.

It is not surprising that the present tense is our preferred realm. We like people. We like it when people get a kick out of architecture or when they question design motives. We like the ad hoc, the discovered, the legitimization of the unexpected. We like it when owners and visitors add their own mark: people should feel welcomed, not obliged. The workaday context is full of opportunities for deliberate acts of architecture. Reframing expectations generates new prospects: schools can provide rich environments that celebrate living and learning,

not just places of instruction; multiunit housing can be about the quality of the experience of coming home, not just about private space. Making architecture for daily living is a bit like making an indie movie. Real life is a satisfying subject.

**Julie Eizenberg is a founding principal of Koning Eizenberg Architecture, a Santa Monica-based firm founded in 1981. Reprinted from *Architecture Isn't Just for Special Occasions: Koning Eizenberg Architecture*. Copyright 2006 by The Monacelli Press. Published by permission of the author and the publisher.**



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## **Gypsum Board Area Separation Walls**

Effective fire resistance and sound attenuation have long been important considerations in the construction of multifamily dwellings, such as townhouses, condominiums, and apartments. Both objectives can be met inexpensively through the use of gypsum board area separation walls—sometimes referred to as fire walls, party walls, or townhouse separation walls. Gypsum area separation walls are easy to erect and secure, meet all building code requirements, and have fire-resistance ratings that easily reach two hours or more.

Gypsum board area separation wall systems weigh no more than

10 pounds per square foot when erected—far less than alternate construction materials. In most cases, gypsum board's light weight eliminates the need for costly footers or foundation modifications. In fact, many



systems can be erected directly onto a poured concrete slab. And, thanks to their relatively light weight, they can be installed up to four stories in height, depending on the manufacturer.

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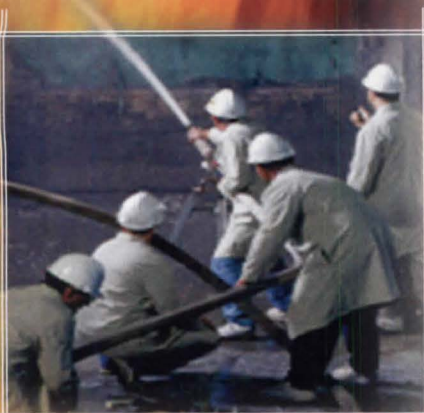
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## A Live Fire Test

Robert Brown, the Executive Vice President of the Barnes Organization, a leading homebuilder in Southeastern Pennsylvania and Southern New Jersey, offers this on gypsum area separation walls: "As a builder, nothing is more important than the safety of our home buyers. So we make sure that the building materials we use can effectively resist or contain a fire.

"About 12 to 15 years ago, we encountered a local township that had no history of working with gypsum board area separation walls; thus, town officials were skeptical of the ability of the systems to perform as designed. Our experience with gypsum board area separation wall systems indicated otherwise, so we decided to show town officials how well they worked.

"We constructed an 8' x 16' building and divided it in half with an eight-foot high gypsum board area separation wall. Under the watchful eye of the local fire department, we set the test facility on fire. The gypsum board area separation wall system performed well beyond expectation, and we were able to sell the project to town authorities as planned. Admittedly, it wasn't a completely scientific test. However, it confirmed our belief and convinced local fire officials that gypsum board area separation wall systems work as designed. We still believe that today."

## Complying with codes

Any area separation wall must meet certain basic requirements. It must be:

- Continuous from the foundation to the underside of the protected roof sheathing or continue through the roof to form a parapet, and
- Designed to allow for collapse of the construction on the side of the wall exposed to fire without collapse of the separation wall.

Every model building code recognizes the suitability of gypsum board area separation wall systems for resisting fire and attenuating sound. Both solid and cavity-type area separation walls achieve sound transmission class (STC) ratings that exceed model building code requirements; certain wall system designs provide STC ratings in excess of 60.

Though gypsum has inherent fire-resistive qualities, each model building code mandates that any wall system used for area separation must first be fire tested according to a specific test standard, such as ASTM E 119, "Standard Test Method

for Fire Tests of Building Construction and Materials," or its equivalent.

## Solid gypsum area separation walls

Gypsum board area separation wall systems come in two designs: solid systems and cavity-type systems. Cavity systems are constructed with components typically incorporated into either steel stud partition systems, or gypsum board shaft wall enclosures, such as those used to enclose an elevator shaft or duct shaft in a multistory nonresidential building.

Solid gypsum board-type area separation wall systems incorporate three basic components:

- One-inch-thick type X gypsum board liner panels that are 2-feet wide and either 8-, 10-, 12- or 14-feet long.
- Metal framing members, consisting of 2-inch-wide H-studs and U-shaped track.
- "Breakaway" L-shape aluminum clips that soften at relatively low temperatures.

For two-hour fire resistance, the area separation wall



A construction worker attaches an aluminum clip that connects the area separation wall to the adjacent wood frame structure.



consists of two layers of 1-inch-thick liner panels. The panels slide into a horizontal track at the foundation or floor level and into the vertical studs that hold them in place. An inverted section of track caps the wall. To continue the wall higher, a track is fastened to the capping track of the lower wall. The stacking process repeats until an inverted track caps the completed final story or roof parapet.

L-shaped aluminum clips attach the gypsum board area separation wall to the adjacent wood frame structure. The clips attach to both sides of each H-stud at each floor or roof/ceiling intersection to provide lateral support for the area separation wall. The clips are designed to soften and break when exposed to high temperatures on the fire side.



Gypsum board area separation wall liner panels can easily be trimmed with a power saw or knife to meet any size requirement.



### **Gypsum Board: A 'Green' Building Material**

More than 40 years ago, long before recycling became popular, the gypsum industry began recycling newsprint and other paper to manufacture the paper facing for gypsum board. Today, nearly 100% of the paper used in the manufacture of gypsum board face and back paper comes from newsprint and consumer waste materials.

Gypsum board manufacturers also rely increasingly on "synthetic" gypsum as an effective alternative to natural gypsum. Synthetic gypsum results primarily from the manufacture of titanium dioxide used in paint and from the desulfurization of flue gases in fossil-fueled power plants. Today, gypsum manufacturing plants can be found adjacent to power plants, making immediate use of synthetic gypsum and, in turn, reducing the amount of fuel that would otherwise be expended in transporting the raw synthetic material.

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### Gypsum Board Roof Underlayment

Using gypsum board underlayment in a roof system offers a significant increase in fire protection when used in conjunction with a gypsum board area separation wall. The codes generally allow for the elimination of a parapet in townhouse or apartment construction when a roof is covered with a Class B or C roofing material and where a layer of 5/8-inch-thick type X gypsum board is placed immediately beneath combustible roof sheathing for a distance not less than four feet on either side of the area separation wall.

Three methods of installation have been developed that comply with the code-accepted language that allows a parapet to be eliminated when gypsum board underlayment is installed: the ledger strip method, which uses 2' x 2' wood strips attached to the roof framing to support gypsum underlayment placed between the rafters; the partial roof underlayment method, in which the gypsum underlayment extends four feet beyond the area separation wall in both directions; and the full roof underlayment method, in which gypsum underlayment is installed over the entire roof surface under the sheathing. Although model codes generally permit any of these methods as an alternative to parapet construction, individual code provisions may vary.

The Gypsum Association's publication, GA-276-97, *Gypsum Board Roof Underlayment for Multi-Family Construction*, contains a complete discussion, including illustrations, on the use of gypsum board underlayment. A copy of GA-276 can be downloaded from the Association's Web site at [www.gypsum.org](http://www.gypsum.org).



During an intense fire, when one side of the wall system experiences temperatures of 1100°F or higher, the clips will soften and break away. In this way, the adjacent structure on the fire side may collapse without pulling down the fire-resistant separation wall. The clips on the opposite side of the area separation wall remain intact, since temperatures on that side will be far below the point at which the clip will soften. As a result, the fire-resistant wall system will remain standing, sparing the adjacent living space from significant damage.

In short, gypsum board area separation walls offer an excellent low-cost solution for separating townhouses, condos, and apartments. They can be erected in all seasons since there's no cure time involved, and can usually be assembled by the drywall contractors or the carpenters, reducing the number of trades required on the job. Finally, they are code compliant for both fire resistance and sound attenuation. Why use anything else?



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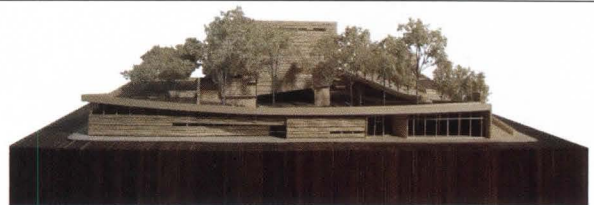
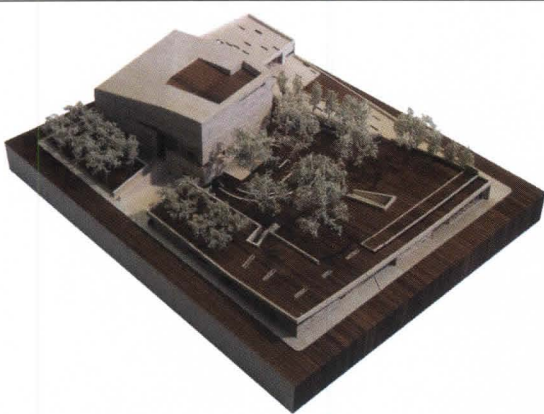
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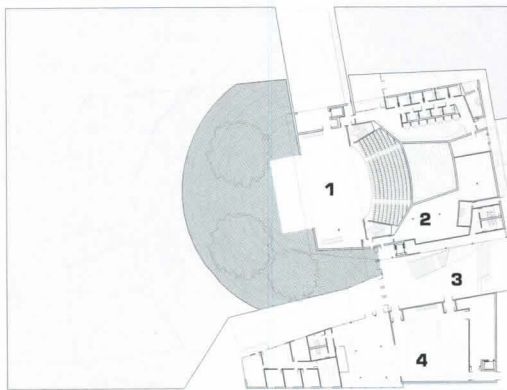


➔ BRIAN HEALY ARCHITECTS | MILL CENTER FOR THE ARTS | HENDERSONVILLE, NORTH CAROLINA

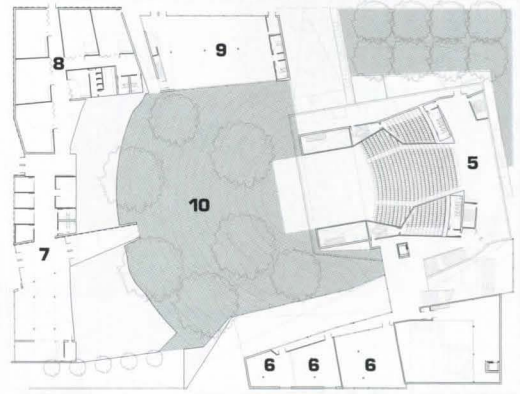
A self-contained arts village, Mill Center for the Arts occupies a 71,400-square-foot block in the warehouse district of Hendersonville, North Carolina, with theaters, nature paths, roof gardens, and a streetscape animated by retail, workshops, classrooms, and gallery spaces, all framing a landscaped outdoor amphitheater. As a generative concept, the architects seized on the imagery of an unraveling double membrane, incrementally revealing layers of cultural richness. Standing out from its low-lying neighbors in scale, the main performance hall is cased in inner and outer skins that conceal an acoustic shell. Above the theater, a series of ramps, balconies, stairs, and outdoor lounges provide expansive views of the city and surrounding landscape, as well as an amphitheater below. Large doors may be used to connect the interior stage to the amphitheater, allowing indoor and outdoor seating options. When closed, performances can be projected onto the theater's exterior walls for picnickers sitting in the open. Just as indoor and outdoor experiences spill into one another, the arts complex is fluidly integrated into its urban surroundings, inviting casual passersby to enter via welcoming storefronts, visible entryways, and landscaped pathways that lead from the street into the campus' more intimate corners. With a budget of \$20 million, the competition-winning project is slated for completion in 2008. ■



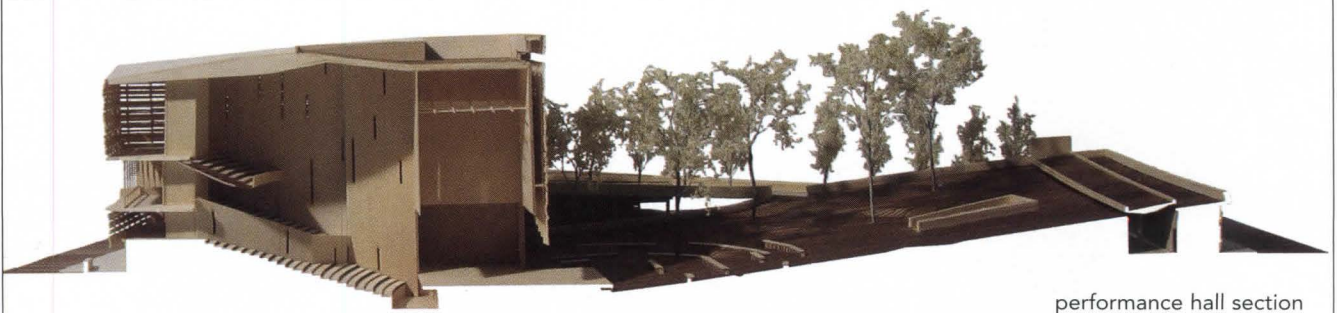
- |                     |                     |
|---------------------|---------------------|
| 1 stage             | 6 classroom         |
| 2 mechanical        | 7 art gallery       |
| 3 lobby             | 8 art studios       |
| 4 black box theater | 9 children's museum |
| 5 main seating      | 10 amphitheater     |



lower-level plan



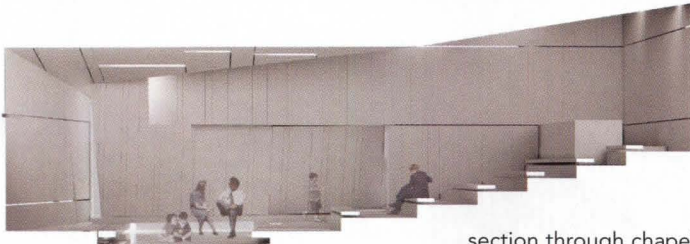
ground-floor plan ——— 60' ↑



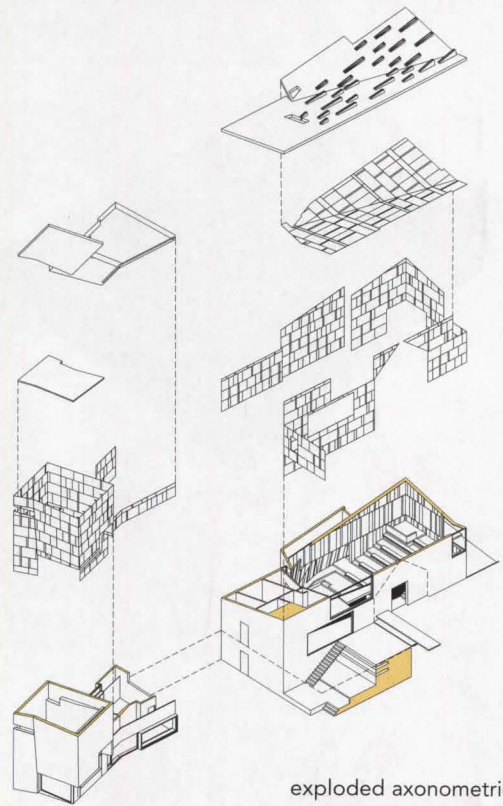
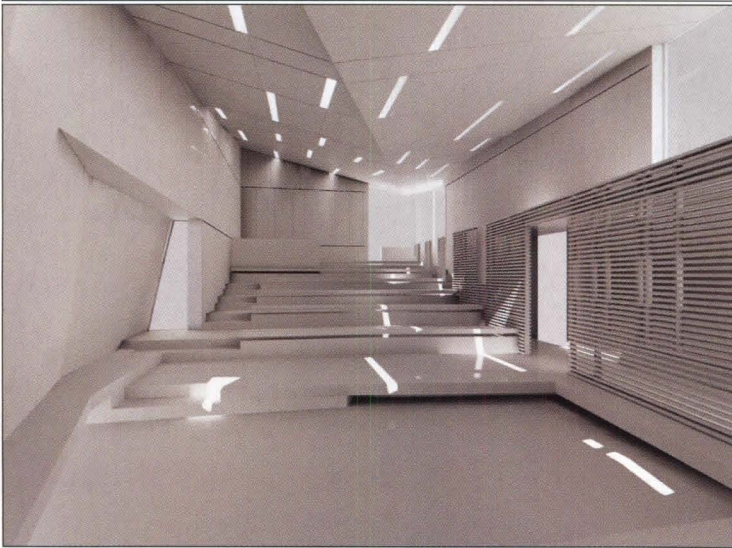
performance hall section



Located in the interstices between the commercial and governmental districts of Brookline, Massachusetts—a suburb of Boston—the Korean Church of Boston comprises a mid-twentieth-century structure with its back facing the main commercial artery of Harvard Street. In celebration of its 50th anniversary in 2003, the church held an open competition to expand its physical and programmatic facilities with a new chapel devoted to its youngest congregants. Local firm Brian Healy Architects' winning proposal expands on the project brief by addressing the challenge as a campus planning initiative. The new children's chapel is situated with its apse parallel to that of the original church, and joins with the L-shaped existing building to create an interior court that spills out into a new public plaza along the street. To make the plaza more accessible, the designers leveled a plinth that had been built as part of the original complex in order to negotiate a nine-foot grade change between the street and a residential corridor flanking the site. In addition, the architects proposed a new cultural and community center with a highly visible entrance welcoming pedestrians along bustling Harvard Street. Inside the 2,200-square-foot children's chapel, wood paneling and screens that fold into steps and bench seating foster a warm, inviting atmosphere, while strategic openings in the chapel's skin bring in direct and indirect natural light. Completion is expected in 2007. ■



section through chapel



exploded axonometric





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# THE PROACTIVE MIND

Activists take many forms these days: armchair signers of online petitions; globally minded humanitarians who travel far and wide; and community improvers focused on their immediate surroundings. A group of former squatters in Trondheim, Norway, fall into the latter category. Their efforts to transform a failed industrial area of the city into an affordable residential neighborhood began in the 1970s and resulted, decades later, in new zoning laws and the establishment of a trust to oversee redevelopment. Last year, 31 tenants moved into Strandveien 37, a competition-winning housing collective by Brendeland & Kristoffersen Arkitekter that extends the squatters' social experiment through an alternative approach to timber design and construction. Call it the proactive pay off.









A photograph of a residential area with trees and a street lamp under a blue sky. The scene is captured from a low angle, looking up at a tall, curved street lamp that dominates the right side of the frame. The sky is a deep, clear blue with some light, wispy clouds. In the background, there are several large, leafy green trees. A yellow building is partially visible through the trees on the left. In the foreground, there is a gravel area and some tall grass. The overall mood is bright and clear.

# PUNK'S PROGRESS

A NORWEGIAN HOUSING PROJECT REACHES BACK  
TO THE 1970S MUSIC SCENE FOR INSPIRATION.

BY MARTIN BRAATHEN

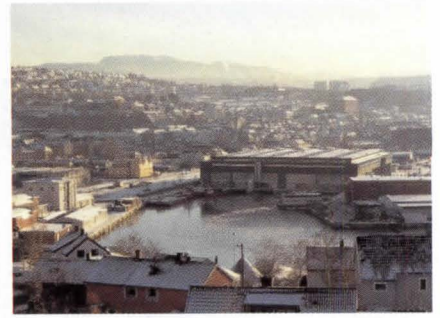


**At first sight**, any relation between the work of Norwegian architects Geir Brendeland and Olav Kristoffersen and the punk movement of the 1970s seems far-fetched. Still, through their relentlessly discursive practice and focus on real social problems, the partners are invoking many of its themes. On the surface, Brendeland & Kristoffersen Arkitektur's material finesse, careful detailing, and spatial articulation defy formal connections to the disheveled aesthetic of the renegade movement. Yet, without adopting punk's adolescent expression, the architects have reworked and synthesized its ideological strategies of participation.

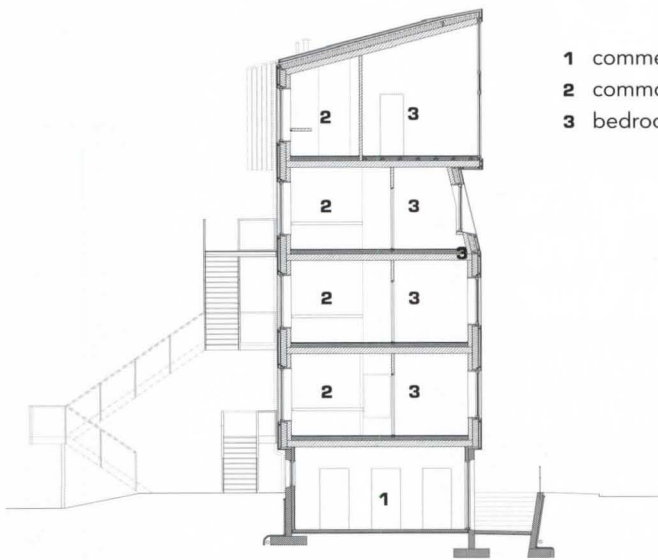
Strandveien 37 is situated in Svartlamoen, an urban neighborhood in Trondheim, Norway, zoned since the postwar years as an industrial area—an enterprise that never took root—and taken over by squatters in the 1970s. After nearly 30 years of struggle between the inhabitants and the local

and harmless freaks. To avoid these mechanisms, the tenants of Svartlamoen took immediate control over the area by preparing a new development plan, thereby securing their own interests and setting the tone for future development. One of the key components of their plan was a competition for a new housing project, won by Brendeland & Kristoffersen in 2001.

When the first punk bands emerged in the mid-1970s, they were angry about what they perceived as a conservative and elitist society, the bureaucracy of the music industry, and the abstract intellectualism of progressive rock. Through their short, three-chord songs and simple melodies, the punks argued for a democratic—sometimes anarchistic—style of composition, so easy to play that anybody would be able to pick up an instrument and join in. The link between producers and consumers of music should also be as direct as possible, they asserted, bypassing the record



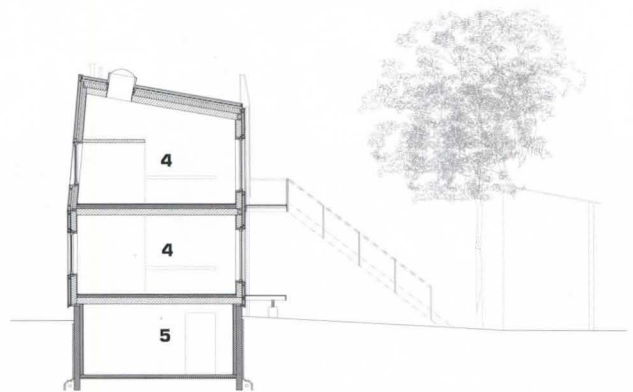
site plan ——— 315' ↑



section through shared accommodations

- 1 commercial space
- 2 common living space
- 3 bedroom

- 4 studio apartment
- 5 storage



section through studio apartments ——— 10'

municipality, the neighborhood was rezoned for residential use. Such settlements often prove to have a repressive effect, draining the force from a culture formerly based on opposition. In some cases, the result is gentrification, triggered by a requirement to upgrade housing and facilities. In other instances, informal settlements are transformed into nostalgic cultural monuments, institutionalizing the inhabitants as colorful

manufacturers and the established models of distribution.

Through the slogan "If it ain't broke, don't fix it," Brendeland & Kristoffersen reveals its realist approach to Strandveien 37, and the similar political and disciplinary discourses the project addresses. The slogan refers literally to a strategy of keeping what already works and not raising costs with unnecessary upgrades and superficial renovation.

This philosophy challenges the status quo of Norwegian governmental housing policy: The norms for cookie-cutter residential developments, with standardized fences, sidewalks, and even recycling stations, do not necessarily create better environments for all groups and social contexts. Rather, the extra expenses and resulting uniformity of such requirements might be the start of a gentrification process that pushes



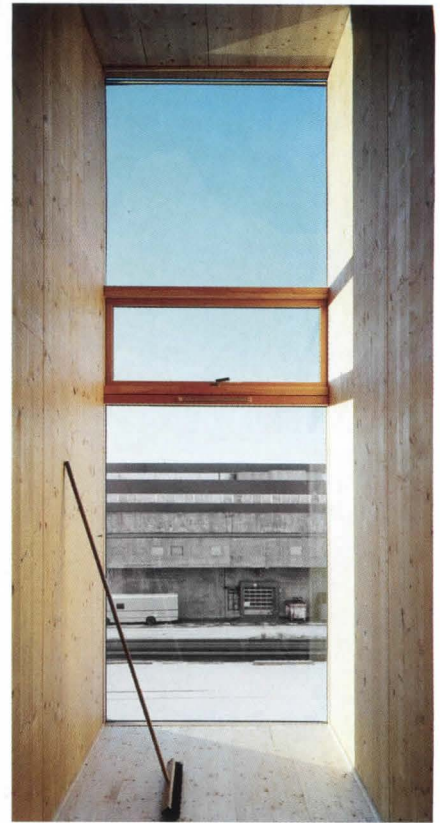
away the original inhabitants. By capitalizing on the informal neighborhood's existing infrastructure and keeping housing as cheap as possible, other types of benefits are gained. Among these, the architects stress an almost banal but nonetheless important example: The creation of more free time. That is, hours to use on more creative pursuits than earning a living. With progressive building techniques—much of the all-timber construction was prefabricated—Brendeland & Kristoffersen proves that it is possible to combine quality housing with rapid construction and low rent.

When it comes to professional discourse, the polemical practice of Brendeland & Kristoffersen is just as evident. Where the punks opposed the elitism of progressive rock, which by the mid 1970s had grown florid and over-produced, Strandveien 37 opposes two main aesthetic ideologies. One is a spin-off of Norwegian regionalism, in which the architect-as-genius interprets the

addressing questions of urban dwelling and alternative social structures without denying the importance of aesthetics.

The second ideological opponent can be seen in the last decade's strong interest in architecture as fashion. Since the 1990s, a superficial architecture of staged neo-modernist tableaux—designed for magazines and coffee table books—has taken hold throughout Europe. In this over-produced architecture, the user is subordinated to the design, becoming no more than an interior ornament. In opposition to this trend, Brendeland & Kristoffersen has left the apartment finishes in the tenants' hands. This by no means represents a reluctance to design, but rather is a clear policy dividing the fields of responsibility and intervention: The architects provide the backdrop; the users interpret it in their own way.

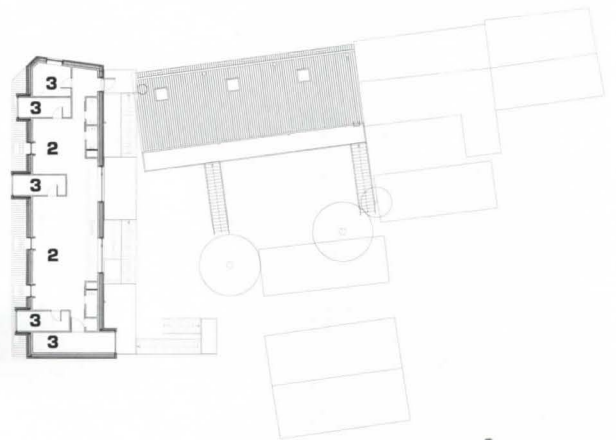
Where some believe the punk movement in the end produced mere representations of opposition, turning



- 1 entrance
- 2 communal living space
- 3 bedroom
- 4 studio apartment



first-floor plan



fourth-floor plan 20'

landscape in isolated single-family houses. In a quest for authenticity that privileges "natural" surroundings, complex topography, and "true" materiality, this practice has neglected Norway's urban context, and a set of challenges based on social issues rather than aesthetics. The Svartlamoen project represents a much-needed shift toward political and community issues in Norwegian architectural discourse,

into a trash aesthetic as vain and self-referential as the elitist practice of its predecessors, the project in Svartlamoen invokes its original, ideological strategies. By turning standard procedures upside down, developing new technical solutions, and prioritizing a concern for real social challenges, the designers go beyond a self-sufficient, autonomous architecture. Perhaps their project will have an effect similar to the more signif-

icant impact that bands like the Sex Pistols had: inspiring a new generation of socially conscious architectural punks to challenge the dominant formal discourse through polemical practice.

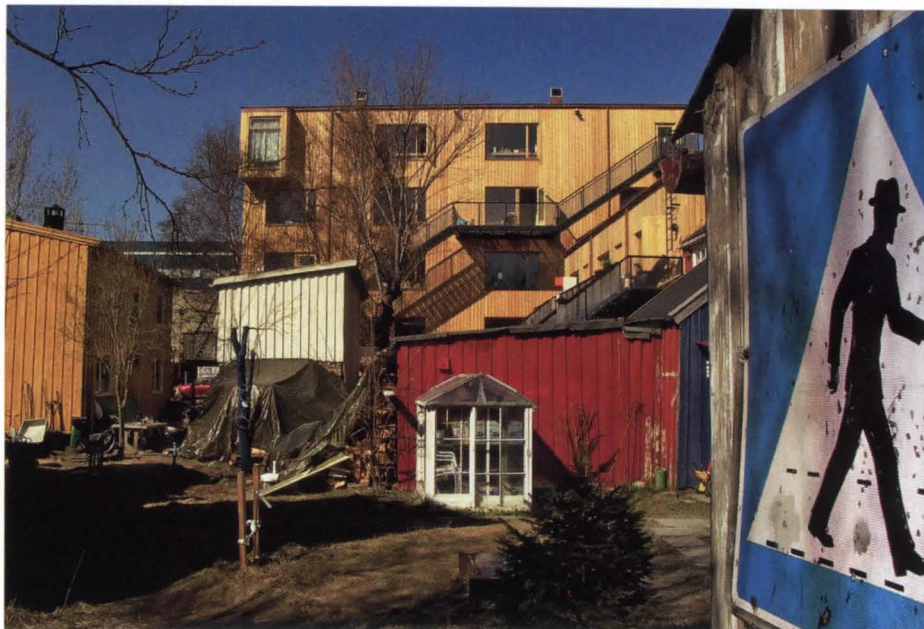
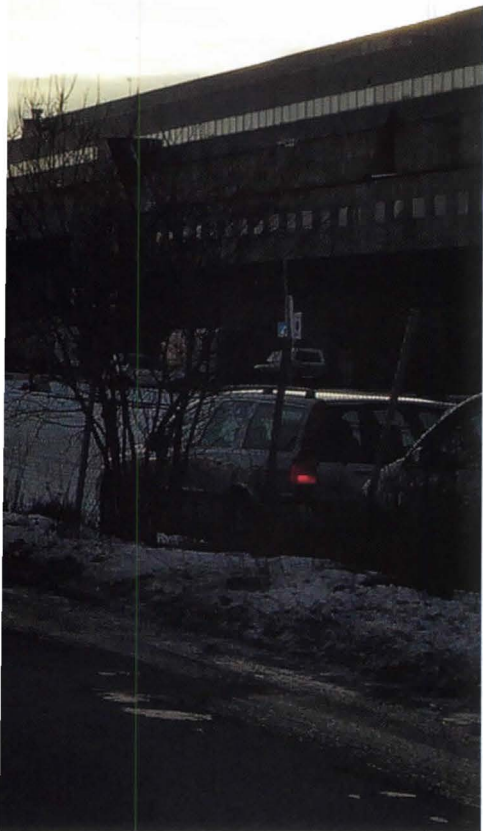
**Martin Braathen is curator of architecture at PROJEKT 0047, a gallery for art and architecture in Berlin. A version of this article appeared in *Arkitektnytt* last year.**





The taller of the two timber buildings at Strandveien 37 holds four apartments, one per floor, that are shared by a collective of five or six people; a commercial space occupies the basement level. The lower volume contains six studio apartments. Factory-made structural members of untreated heartwood pine were assembled on site over 10 days. Steel stairs are fastened to the exterior to maximize interior living space and reduce heating costs. Other energy-reducing strategies include the use of mineral wool insulation and argon gas-filled windows.





FOLLOWING PAGES AND FACING PAGE TOP: JEROEN MÜSCH; THIS PAGE TOP AND BOTTOM, FACING PAGE BOTTOM: CEIR BRENDÉLAND

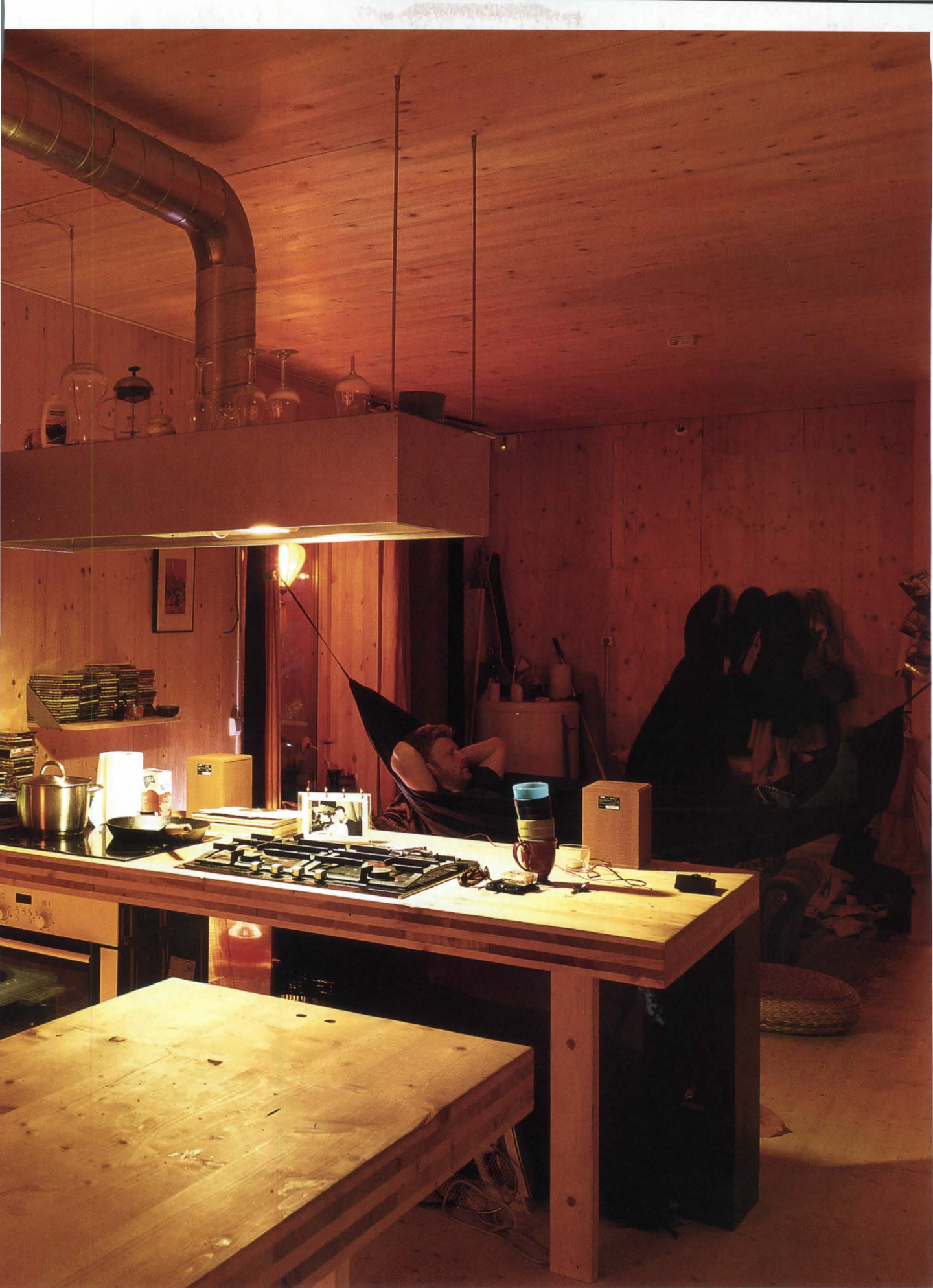


**Strandveien 37, Svartlamoen, Trondheim, Norway**

**client:** Svartlamoen Housing Trust **architect:** Brendeland & Kristoffersen Arkitekter, Trondheim, Norway—Geir Brendeland, Olav Kristoffersen (principals) **engineers:** Nils Fjærvik, Reinertsen Engineering (structural); COWI—Hege Tryggestad, Terje Dalheim, Marit Fjær (M/E/P) **general contractor:** Stjern **subcontractors/supplier:** Santner & Spiehs **construction manager:** Øyvind Trettøy **area:** 11,100 square feet **cost:** \$2.2 million















# CHEAPER BY THE DOZEN

Santiago Cirugeda shows the Spanish housing ministry how to go forth and multiply.

BY ANDRÉS FERNÁNDEZ RUBIO

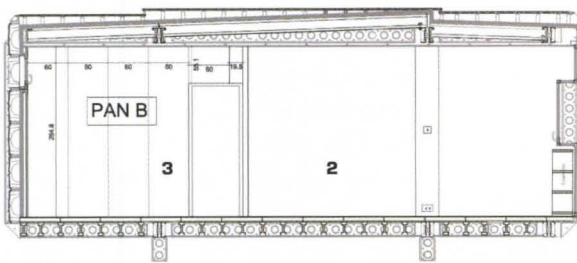




**Enthusiasm, friends, and \$29,000.** That is what it took to build Casa Pollo (Chicken House). The two-story, T-shaped structure with 350 square feet on the upper floor and 150 square feet on the ground floor is the work of 34-year-old Seville architect Santiago Cirugeda, who on his website, [recetasurbanas.net](http://recetasurbanas.net), advocates a series of “subversive strategies for urban occupation.” The freshness of the project—its idealism and boldness—has made Casa Pollo an icon of recent Spanish architecture.

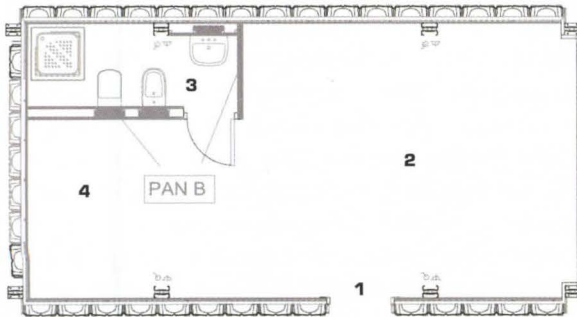
The house’s appearance on the scene last summer took place during the debate raised by Spain’s housing minister, María Antonia Trujillo, when she proposed building low-cost, 325-square-foot units to provide more affordable housing for young people. Funded by the Housing Ministry, the government of Cataluña, and Barcelona’s City Council, four firms were given the task of putting the proposal into practice for Construmat 2005, the Barcelona International Building Exhibition: Ábalos & Herreros of Madrid, Lacaton and Vassal of Paris, Gustavo Gili of Barcelona, and Cirugeda’s *Recetas Urbanas* (Urban Prescriptions). But only Cirugeda came up with the idea of moving his project from the trade show grounds to a vacant lot in public view—a parcel granted by the local council and situated next to a women’s prison in the Poble Nou area of the city, where it stood for nine months. And that was what he did with the help of a dozen friends, who over seven days last June, transported the material to the site, assembled the steel-and-timber structure, and installed the steel siding and insulation. They constructed the floors, walls, and bathroom using oriented strand board, prepainted metal sheets, and polycarbonate, and screwed the black Italian plastic molds—typically used to cast reinforced concrete, but employed





section through upper level

- 1 entrance
- 2 living/dining
- 3 bathroom
- 4 sleeping



upper-level plan ——— 3.5' ↗





here as an inexpensive way to absorb the Mediterranean heat—onto the exterior walls. The upper level (living room/kitchen and bathroom) was furnished using found materials and items from Ikea. Although they did not manage to secure an occupancy permit from the local council, friends of the architect lived in the house for a brief period of time.

With Casa Pollo, Cirugeda is giving physical form to an alternative proposal for urban dwelling, while also providing an ethical alternative to an inflexible economic model that chains homeowners to mortgages. The message Cirugeda conveys is one directed at practical solutions: finding new ways of challenging, or even defying, the law to develop housing units that can be easily put up and taken down once they have served their purpose on public land, rooftops, and other empty spaces. And he is succeeding. Cirugeda is currently holding discussions with the municipality of Basauri in Northern Spain's Basque Country to build 35 500-square-foot public housing units for just \$1.2 million that would be rented to young people 18 to 35 for \$240 a month. When tenants move out, they would receive 50 percent of what they had paid in rent as a means of encouraging the young to save.

The Spanish Housing Ministry, in coordination with local municipalities, has already launched programs to help its citizens find affordable housing such as mini-apartments included in the agency's Housing Plan 2005-2008 and intended for the young. In the meantime, Casa Pollo is being moved to Lacorzana, a village close to Vitoria, which is also in the Basque region. Cirugeda has given it to a friend who is planning to use it to extend his current house nearer to a lime tree that his wife planted in their garden before she died. That way he can sleep close to a living reminder of her.

**Andres Fernandez Rubio is an editor at *El Pais* and a contributor to *Bauwelt*.**





**Casa Pollo, Barcelona, Spain**

**architect:** Recetas Urbanas, Seville, Spain—Santiago Cirugeda (principal); Gianluca Stasi, Tania Magda Santos, Carlo Magoni, Alejandro Bonasso (project team) **consultant:** RMD **construction manager:** Juan Carlos Juárez **area:** 500 square feet **cost:** \$29,000

photographs courtesy Recetas Urbanas

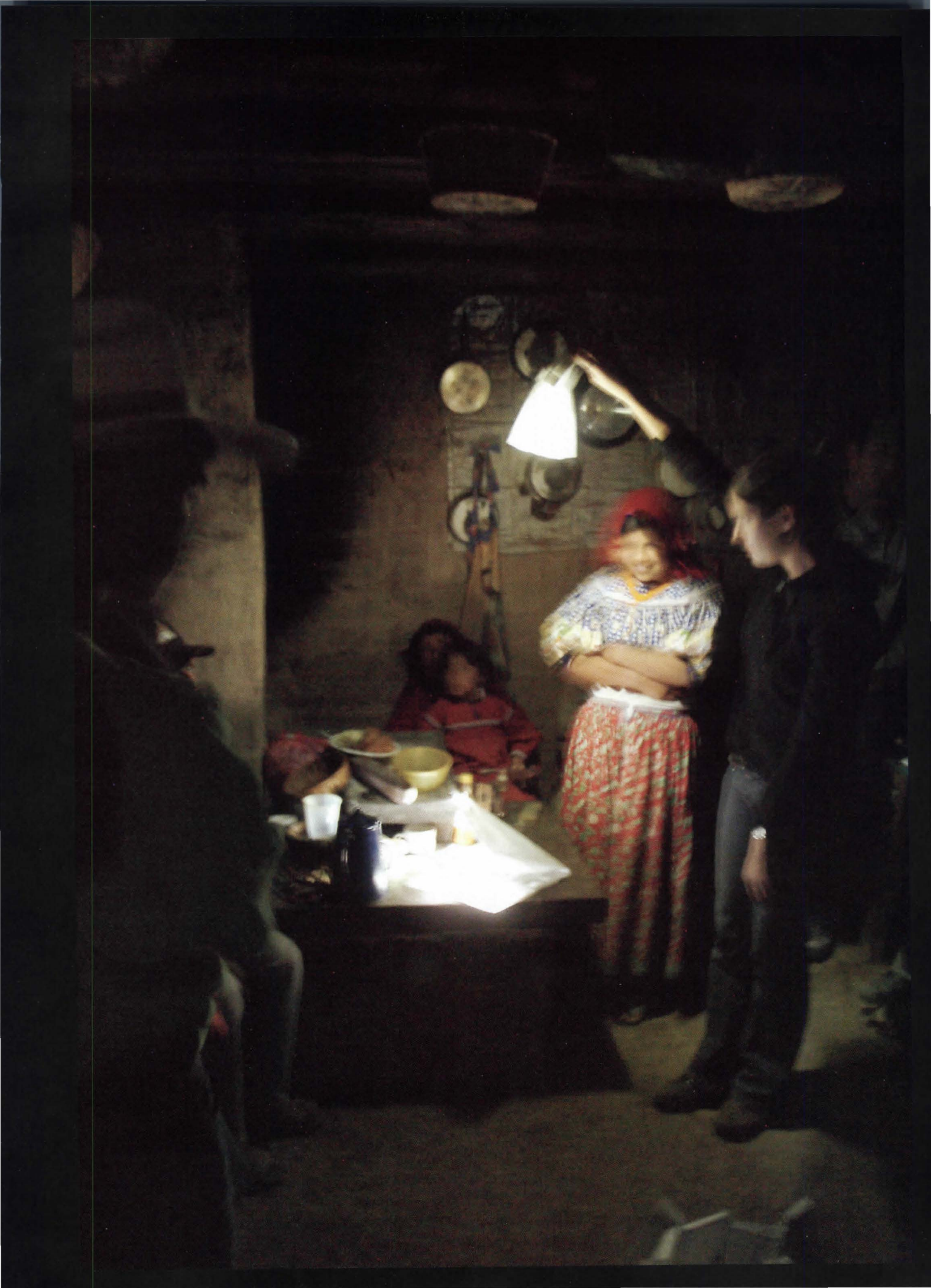


## PORTABLE LIGHT

*As sustainable  
as fireflies,  
off-the-grid  
power sources  
address the  
needs of a  
seminomadic,  
indigenous  
Mexican culture.*

BY JULIE SINCLAIR EAKIN





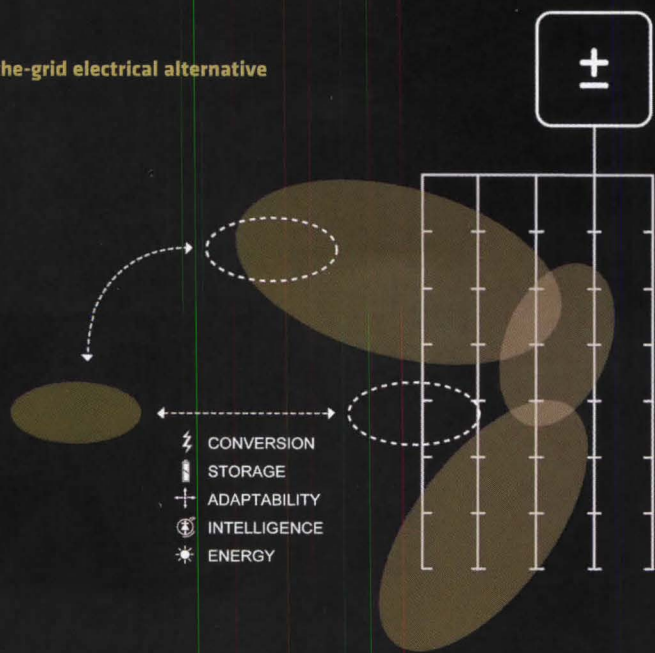


**Boston-based Kennedy & Violich Architecture (KVA)** is known for its interrogations of infrastructure, whether freeways, the information highway, or most recently, centralized electrical systems. Fusing practice and educational endeavors, principals Sheila Kennedy and Frano Violich have designed these pursuits, in part, as pedagogical tools to prepare students in their studio design courses for new forms of practice.

Their latest such inquiry, *Portable Light*, is an outgrowth of MATx, the materials research division of KVA. Collaborating over three years with anthropologists, nonprofit NGOs, and architecture and engineering students at the University of Michigan and Harvard University's Graduate School of Design (GSD), the firm has devised an ambitious five-year plan: rethinking the paradigm of a centralized electrical system in order to generate and distribute light and power without engaging building systems. "The goal is to create fully autonomous, off-the-grid light 'engines' that can provide durable, energy-efficient illumination to enable better options for household economic self-sufficiency, community-based education, and healthcare," explains Kennedy. She describes the electrical state-of-the-art at present as brittle, vulnerable, costly to protect, and wasteful, and believes that mounting debt will eventually force market-driven alternatives. Regarding the 2 billion people around the world who have no access to electricity, Kennedy predicts, "architects can make a big impact by networking the distribution of power and light." And to that end, a promising prototype developed by KVA will begin a year-long test run among the Wixarika (Huichol Indian) community of Sierra Madre Occidental, Mexico, beginning this fall.

Without electricity in the rural area's medical clinics, premature and low-birth-weight babies cannot be kept warm long enough to become independently strong. Scorpion stings are reportedly a leading cause of death for Wixarika children under five because their parents are unable to see the poisonous insects populating their houses in the dark. Surviving children are often illiterate because even though they have access to village schools in the foothills (a bus ride away), their daylight hours are stolen by chores like collecting burnable material for fuel—and it's difficult to read once the sun sets. For these and other equally compelling reasons, MATx has selected 100 Wixarika families (totaling 800 people) to assess the performance of *Portable Light*. "You must connect research of the highest intellectual ambitions to actual people," says Kennedy. "It's key to

**off-the-grid electrical alternative**







Facing page: A diagram showing the new, flexible paradigm that removes electricity from the standardized grid. Students demonstrate the use of prototype units developed in textile form (top left). They include, from top to bottom, the Community Bag, Workshop (above right), Storefront, and Stool. The Shadow Cities studio at the GSD assembles materials for Portable Light prototypes (below).

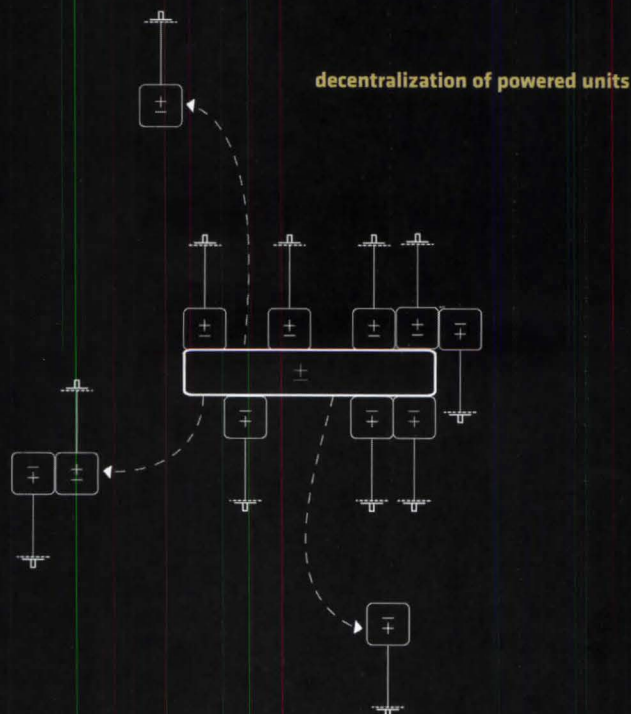




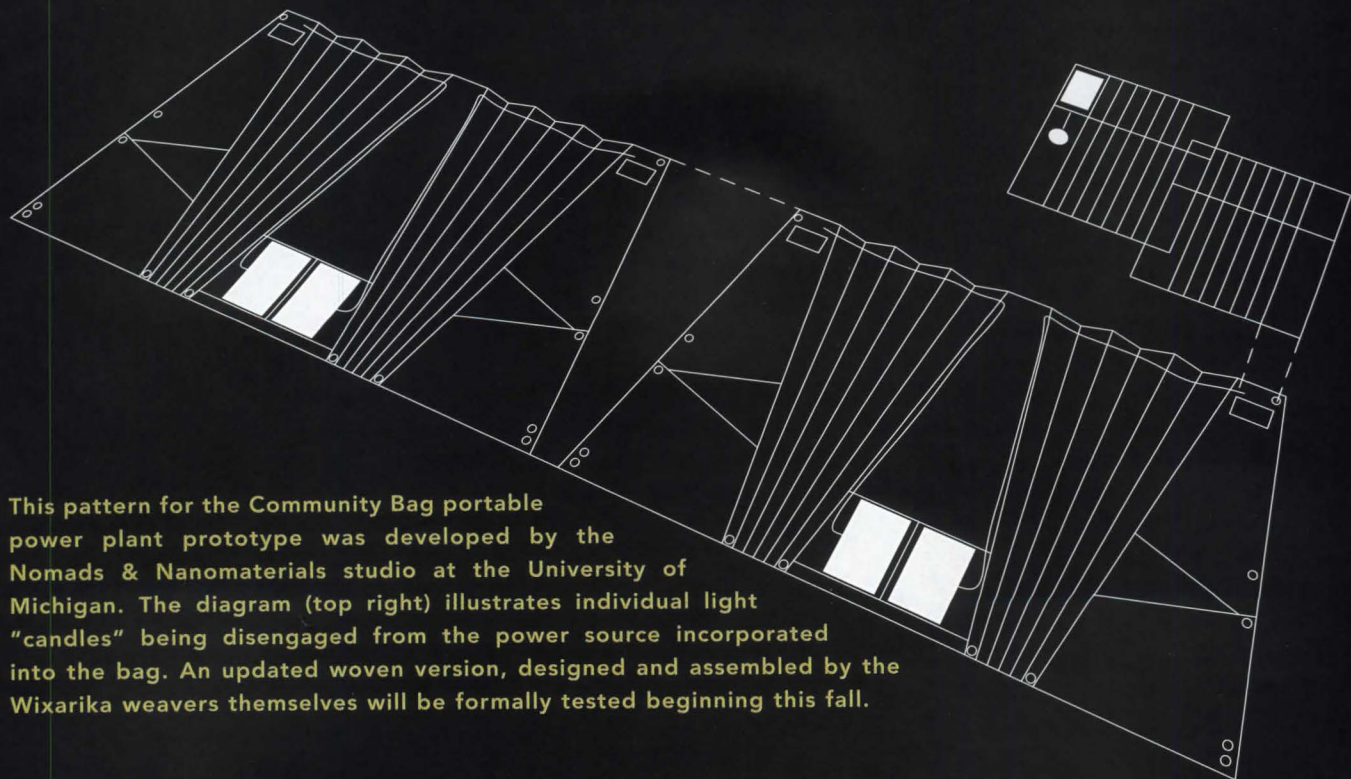
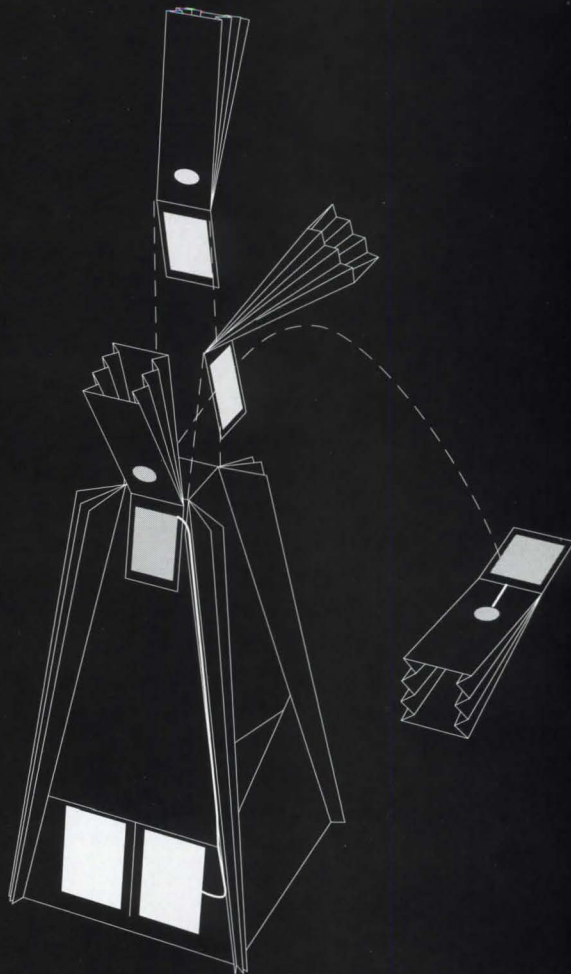
the next step of criteria for innovation."

The simple solar technology customized for the Wixaritari (the plural form of Wixarika) is designed to eliminate some of the duress associated with a lifestyle increasingly threatened by an industrialized economy for which they have little preparation. It borrows high-brightness LEDs from applications such as pedestrian walk signs, amasses them together with flexible photovoltaic power panels, and embeds them in textiles produced and worn by the users during their everyday pursuits. The sunlight absorbed by the exposed panels on these shoulder bags and shawls may be stored in a single large capacity battery (such as that used for a car) or directed to the equivalent of several rechargeable cell phone batteries that power smaller, detachable light "candles." The lightweight units are unbreakable and use just two watts of power; they may also be grouped to provide energy for charging laptops and powering equipment in medical clinics, in which case eight watts of power yields an illumination output equivalent to a 60-watt incandescent bulb.

"We designed the prototypes around activities we knew they'd be doing, beadwork, weaving, and patternmaking," says J.J. Wood, a Harvard urban design graduate student of Cuban-American descent who plans to take his newfound knowledge to Cuba to assist in its reconstruction process. The Wixaritari are weavers by tradition, and a rare example of a practicing Mezo-American culture. Their ability to produce art and travel to sell their wares or seek seasonal farming employment (they typically travel 400 miles annually) is hindered by the labor-intensive practices required to fulfill various needs during the daylight hours. This condition exemplifies the realities for indigenous people living with acute poverty worldwide. For many Wixarika people, the option to work in tobacco fields where they are exposed to toxic chemicals offers the means for assimilation, but doesn't represent a humane alternative. Moreover, textile weaving and wood and thatch braiding define the Wixaritari as a culture, inasmuch as the practice connects them with their heritage and ancestors and constitutes a kind of religious worship. "For them, weaving is a form of prayer," explains Stacy Schaefer, associate professor of anthropology at California State University, Chico. Schaefer, whose academic work and recent book focus on the role of women weavers in the Wixarika culture, acted as a research consultant for the Portable Light







This pattern for the Community Bag portable power plant prototype was developed by the Nomads & Nanomaterials studio at the University of Michigan. The diagram (top right) illustrates individual light "candles" being disengaged from the power source incorporated into the bag. An updated woven version, designed and assembled by the Wixarika weavers themselves will be formally tested beginning this fall.



teams and has served as a critic during KVA's studio design reviews.

Portable Light will enhance the preferred lifestyle of the Wixaritari by allowing them flexibility in their schedules, so they may weave, cook, and study day or night. The predicted consequences of this temporal adjustment are tremendous, resulting in, for instance, improved nutrition because women will have the time to prepare traditional food sources like maize, beans, and soy products if they are not racing against the setting sun.

Having electricity in their midst is not entirely novel to the Wixaritari, but having access to light that complements their nomadic lifestyle—including engaging in trades like sandal manufacture and making tortillas, in addition to weaving—is. According to Schaefer, the Mexican government determined the necessity for electricity for some Wixarika communities a year ago without soliciting any input concerning their needs. “They simply cut a path, erected utility poles, strung up electric wires, stuck meters on their organic houses, and began charging them for its use, thereby creating more inequalities for those who can’t afford it,” she describes. “[The government] made it sound like a gift they were giving them,” she says, although not an entirely unwelcomed one: On a recent visit Schaefer discovered the newfound popularity of refrigerators there.

Significantly, Kennedy positions Portable Light as the opposite of the modernist trope of giving technology to the less fortunate, and thereby “helping them to ‘get modern.’” Instead, she explains, “Technology is mutated and hybridized into an area through cultural adoption.” Kennedy describes her team’s method as the atomization and appropriation of readily available technology, versus technology “transfer,” in which solutions are grafted wholesale and the recipient’s identity and specific needs are rendered irrelevant. The distinction is key to their ethical approach. Schaefer, who has also acted as a critic during KVA’s studio design reviews, supports the more considered methodology, as does the Colorado-based Rocky Mountain Institute, which recently partnered with the Portable Light group to discuss ways to broaden the applications of its studies to other needy places such as areas of Haiti and Brazil. Following the year-long use of the prototypes, it is expected that research and communication between Boston and Mexico will continue to result in improvements, including adaptations to new technologies. Ideally, the Wixarika tribes would receive parts they can’t manufacture (such as rechargeable batteries) from the states, and continue to assemble units for themselves and their neighbors as part of a self-sustaining industry.

Portable Light’s long-term impact may be mutually beneficial to the Wixaritari and KVA’s graduate school participants. During the cold nights in Mexico’s mountainous west coast, Wood and his fellow students gathered in sleeping bags on the roof of a medical clinic serving the Wixaritari and were stunned by the nonchalance of the hardy barefooted children nearby—and by the absence of any light pollution. He recalls that the community’s reactions to the initial prototypes were intuitive. “They wanted to be using them immediately. They were not seen as magical devices.” Summing up the Portable Light story at this juncture, Wood speaks about the value of transformation without imposed change. He credits the learning experience with causing him to be surprised by his own assumptions, and he welcomes more of the same. ■

#### **Portable Light, Sierra Madre Occidental, Mexico**

**designers:** Sheila Kennedy, Frano Violich, Charles Garcia, Patricia Guits, Andrew Khouri, Sloan Kulper, Tonya Ohnstad, Jason O’Mara, Casey Smith, Christopher Wilson.

**photographs courtesy Kennedy & Violich Architecture**







The ability to access Portable Light after dark will support a variety of activities, such as reading, which have largely been denied to the Wixaritari.





## ITHOUSE.BLOGSPOT.COM

An unglamorous blog chronicles the construction of Taalman Koch's slick iT House, warts and all.

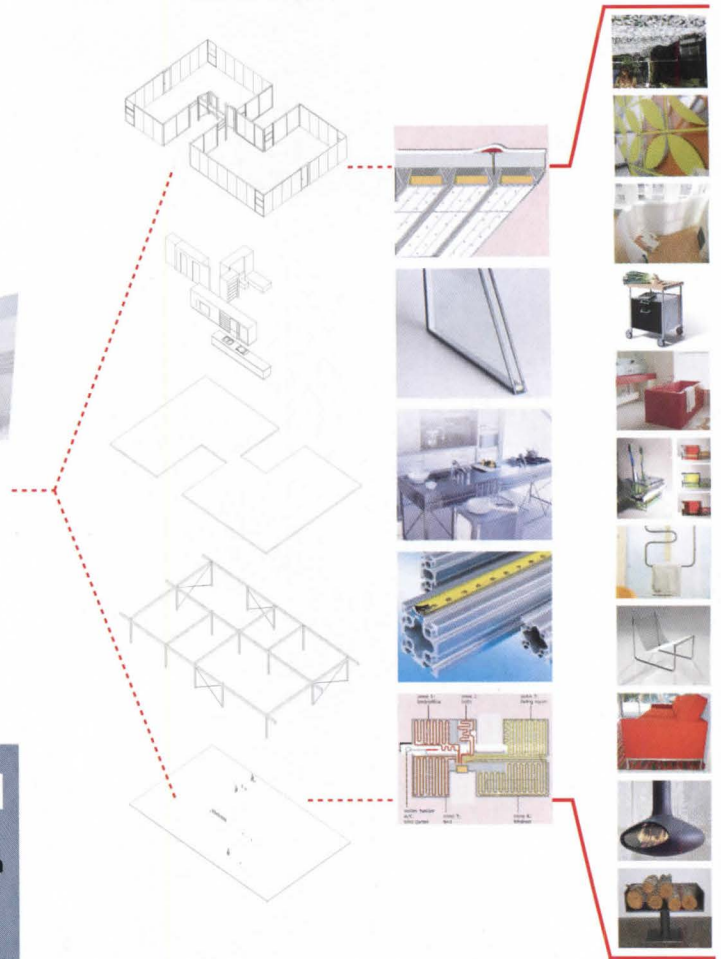
by Mimi Zeiger

"Today is Concrete Slab Day," reads the cheery caption beneath an image of the sun rising over a cement truck parked on a sleepy suburban street. Unlike most architecture-related outposts in the blogosphere, John Southern's iT House construction site is free of star gossip and news links. Instead, it offers a straightforward chronicle of the week-to-week development of a high-concept prefabricated residence by Taalman Koch Architects of Los Angeles. In his role as construction manager, Southern reports trench digging, concrete pouring, and framing construction details with authority and enthusiasm.

Designed by Linda Taalman and Alan Koch, the iT House employs a Bosch aluminum structural framing system, and the building's façade is almost entirely insulated glass. Graphic decals layered on the windows, created by artists such as Jim Isermann, provide both privacy and protection from the sun. "The main idea behind a glass house," explains Taalman, "is that it's the ultimate, challenging, domestic environment."

In renderings, the structure is a minimalist object sitting in a pastoral landscape. The contrast between the slick design and the job site photos is marked, but Koch draws parallels between the two: "I like that the construction blog, like an all-glass house, is so transparent. It shows the good, the bad, and even the ugly. I think it's important for people to see how hurdles are encountered and overcome in real construction."

Although the iT House currently rising—and slated for



completion in May—is sited not on some remote acreage, but on the property behind the client's existing home in Orange County, it still serves as a prototype for future projects, dependably posing weekly challenges. For instance, Southern and Koch spent many hours coordinating under-slab ductwork, radiant heating, and electrical systems. "It's like trying to lay the 5, 110, and 10 freeways on top of each other. That's the way to look at it in Los Angeles," jokes Southern. Recently, Taalman Koch came up against the problem of trying to find a contractor to install a commercial-style roof. After many unsuccessful phone calls, the architects redesigned the roof system to be more in keeping with the skills of residential builders. By week 21 of the chronicle, it was snapped together seamlessly.

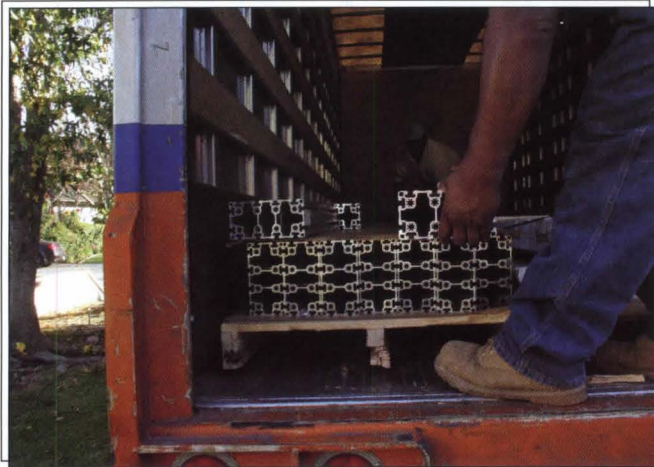
For Southern, much of the project's difficulty came when traditional building methods met high tech materials. "There are two conflicting systems: masonry/concrete, which isn't always precise, and the factory-drilled Bosch system, which has a 1/16th of an inch tolerance," he explains. The designers already have ideas about how to correct this problem. Even as Southern chronicles the frustrations of rain days on his blog, he is optimistic about the construction process.

"The iT House is all figured out regarding how things go together and how it looks, but inevitably things come up in the field. Sometimes this is the best place to work out details. It is the ultimate laboratory." ■





The iT House can be customized with a collection of "outFiTs" that adorn the windows of the all-glass residence (above and facing page diagram). The prefabricated structure's rapid construction progress is documented with weekly updates on a blog featuring images such as the chronological selection below: delivery of the Bosch aluminum framing system; smoothing the concrete foundation; the frame erected; and a roof system installed.





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## PROJECTED DAYLIGHT

Kennedy & Violich Architecture approximates natural light in the dark attic space of a historic university building.

by Katie Gerfen

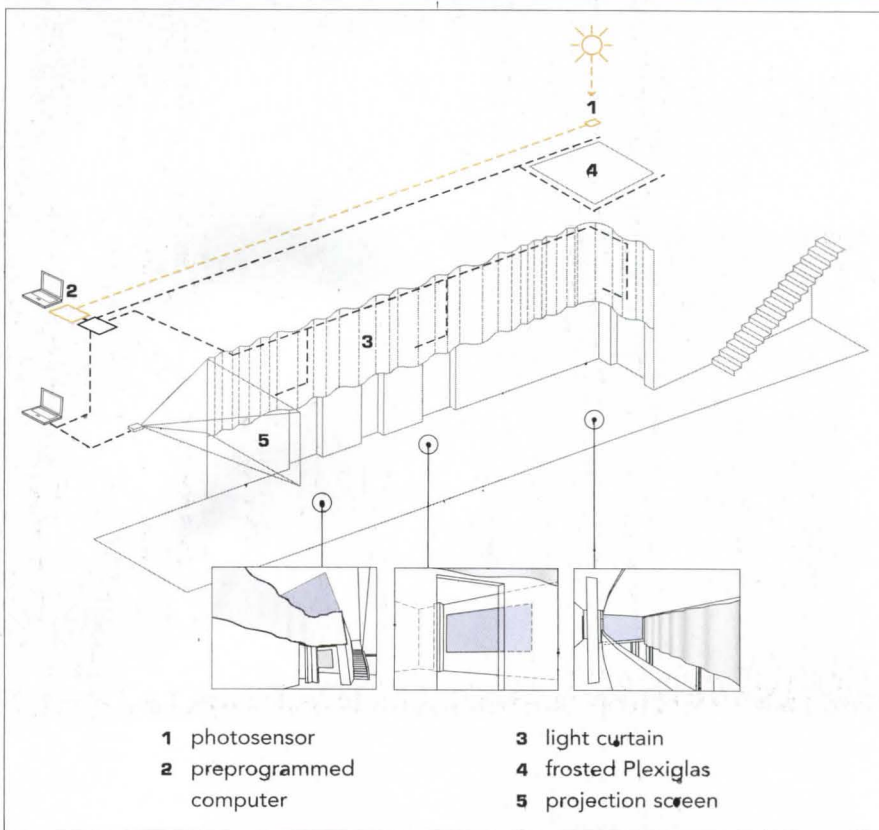
In the main circulation hub of the film studies department at Harvard University, students arriving last fall were treated to what may as well be considered a feat of cinematic magic: the spontaneous creation of natural light. Or so it appears, but the presence of what seems to be the play of sunlight outside the building is actually a combination of technological wit and design savvy by the research-driven team at Boston-based Kennedy & Violich Architecture (KVA).

Located in the lofty 25-foot-tall attic space of Henry Hobson Richardson's Sever Hall (1880), the film studies department was characterized by one word: darkness. With no natural light save what little filtered through a clerestory, and the building's landmark status preventing the creation of any new windows in exterior walls, the challenge became how to illuminate an inhospitable environment. KVA's solution was to simulate natural light.

In the ceiling of the main hallway, what appears to be a Plexiglas skylight masks an array of tunable white light emitting diodes (LEDs). These particular LEDs were chosen for their color temperature range, which offers a warmer, more natural light than the cool blue-hued cast often emitted by white LEDs. They are linked to a computer, which is in turn connected to a photosensor mounted on the building's exterior. Similar to a digital camera, the photosensor captures the natural light levels outside and then transmits them back to the computer, which triggers a series of preprogrammed "shows" that play out on the LED array.



Natural light is simulated by tunable white LEDs illuminating both a Plexiglas "skylight" and an adjacent bronze curtain (above). Light levels are controlled by a photosensor mounted on the building's exterior.



The setup was modeled after a construction in which a skylight is covered from below. In this case, the "skylight" is the LED array, and the frosted Plexiglas is the second, lower layer. "What we wanted to do was create the feeling of the outside environment, so when the sun shines down the choke of the photosensor, [the Plexiglas] shines brightly,

and if a cloud passes by, the computer will recognize it and play that show," explains Frano Violich, a cofounder and principal of KVA. "This idea is about creating an artificial but almost theatrical sense of the outside indoors that is still scientifically accurate."

To spread the changing light levels further into the space, KVA designed





The circular weave of the custom-designed bronze wire mesh curtain (right), located on the walls below and adjacent to the Plexiglas "skylight" (left), reflects light from the LEDs embedded in the rear-mounted supporting wall bracket and distributes it along the length of the room.

an open-weave bronze mesh curtain along the walls adjacent to the overhead Plexiglas. The curtain is held in place by a custom-designed bracket embedded with LEDs (also wired to the computer and photosensor) that raise and lower the light levels in tune with the artificial skylight. Light filters down through the curtain and reflects off the circular sections in the weave of the metallic wire thread, thereby distributing the changing light levels along the length of the space. A rear projection screen at the end of the hallway showcases student and faculty work, while adding yet another visual design element to the space.

"What we've done," says Sheila Kennedy, cofounder and principal of KVA, "is create a space that is about projected, cinematic light." It's quite a renaissance for a dark old attic. ■

FOR MORE INFORMATION ON LEDs, CIRCLE 125 ON PAGE 89.

LEFT: BRUCE MARTIN; RIGHT: KENNEDY & VOLCH ARCHITECTURE

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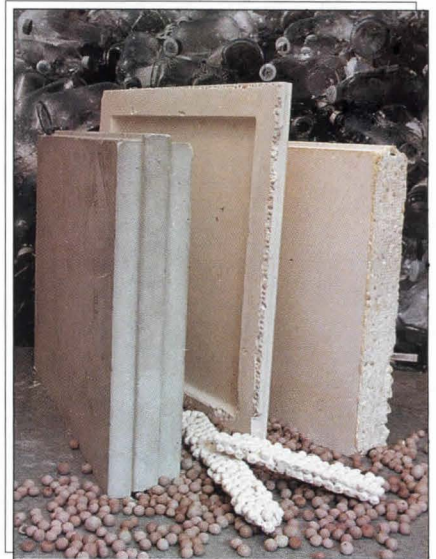
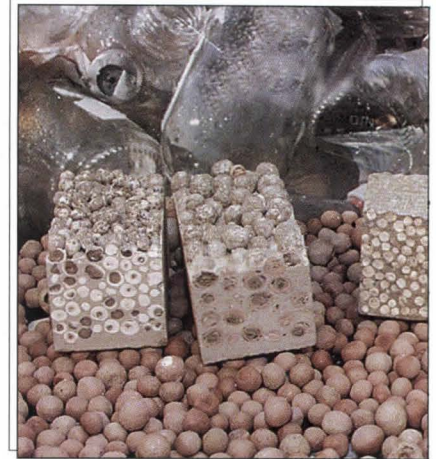
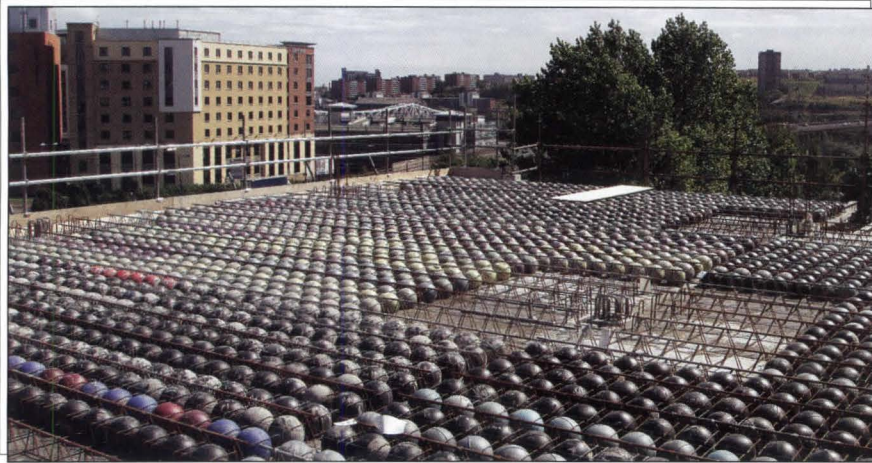


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## SLAB ALTERNATIVES FROM RECYCLED WASTE



Two innovative companies, both headquartered in Switzerland, are offering lighter, more flexible alternatives to traditional concrete, each involving spherical elements made of recycled waste. These “bubbles” are used as aggregate, displacing the nonstructural concrete at the core of slabs, thereby reducing weight and materials significantly.

Cobix Technologies, based in Zug, Switzerland, has recently released its patent-pending, lightweight flat slab made with hollow plastic spheres of recycled polyethylene that are encased in reinforcement rebar cages. The modules are available in single or linked cages, as well as in a semi-precast configuration, and can be delivered directly either to a job site or a precast production facility. The slabs can span up to 65 feet, require no beams, and reduce the minimum quantity and thickness of columns, to provide a flexible open plan. The product’s strength and durability also make it suit-

able for high-impact applications, such as slab floors in parking towers and in earthquake-prone regions.

With headquarters in Winterthur, Switzerland, Geofil offers up a similar concept in the form of Geofil Bubbles. Unlike their counterpart, however, these smaller, gumdrop-shaped balls—made from silicate-containing waste like glass, sand, and filter dust—are combined with matter such as synthetic resin (used to make flooring) without the rebar cages. Developed by Hungarian researcher László Hoffmann, the product can be used in a multitude of applications, from concrete stones to insulated floor and roof systems to acoustic plates, and it has a fire resistance of up to 2,552 degrees Fahrenheit.

In addition to their use of recycled matter, both of these versatile products save on concrete, can be repurposed after their initial use, and reduce building elements and reinforcement as well as carbon dioxide emissions. **Anna Holtzman**



## sources

- product: residential framing system
- manufacturer: USG
- web: usg.com



This light-gauge steel framing system is intended to serve as an alternative to the traditional wood "stick" building methods used for residential architecture. The components—roof trusses, walls, and floor panels—are factory manufactured and can be incorporated individually or as a complete framing system. In contrast to wood, the steel will resist fire, mold growth, and termites and eases the installation of conduit.

- product: DensGlass Ultra shaftliner
- manufacturer: Georgia-Pacific
- web: gp.com

Consisting of a moisture-resistant, non-combustible, one-inch gypsum core with coated glass mat facings, the DensGlass shaftliner helps prevent the growth of mold in moisture-prone vertical and horizontal shaft wall assemblies, stairwells, and area separations, while meeting the fire-resistance requirements in these spaces. When manufactured and tested in accordance with ASTM D3273, the product scores the highest level of performance for mold resistance. It also carries a warranty against delamination and deterioration for six months of normal weather exposure from purchase date.

FOR MORE INFORMATION ON BUILDING SYSTEMS, CIRCLE 127 ON PAGE 89.

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- product: AtticWrap; ThermaWrap
- manufacturer: DuPont
- web: [construction.tyvek.com](http://construction.tyvek.com)

Adding to the company's line of weatherization systems for residential construction are Tyvek ThermaWrap and Tyvek AtticWrap. The former (below) is a breathable insulating membrane designed to combine thermal resistance and high-vapor permeability. It helps control condensation and mold, and when installed with an air space, offers R-2 insulation value. Where previous generations of radiant barriers were made solely of aluminum foils, ThermaWrap features an aluminum layer that permits vapor to pass through. AtticWrap (bottom) is a breathable roofing membrane that seals the building envelope, saving on heating and cooling costs. The material facilitates ventilation on the roof, allowing moisture to escape while locking out water and air.





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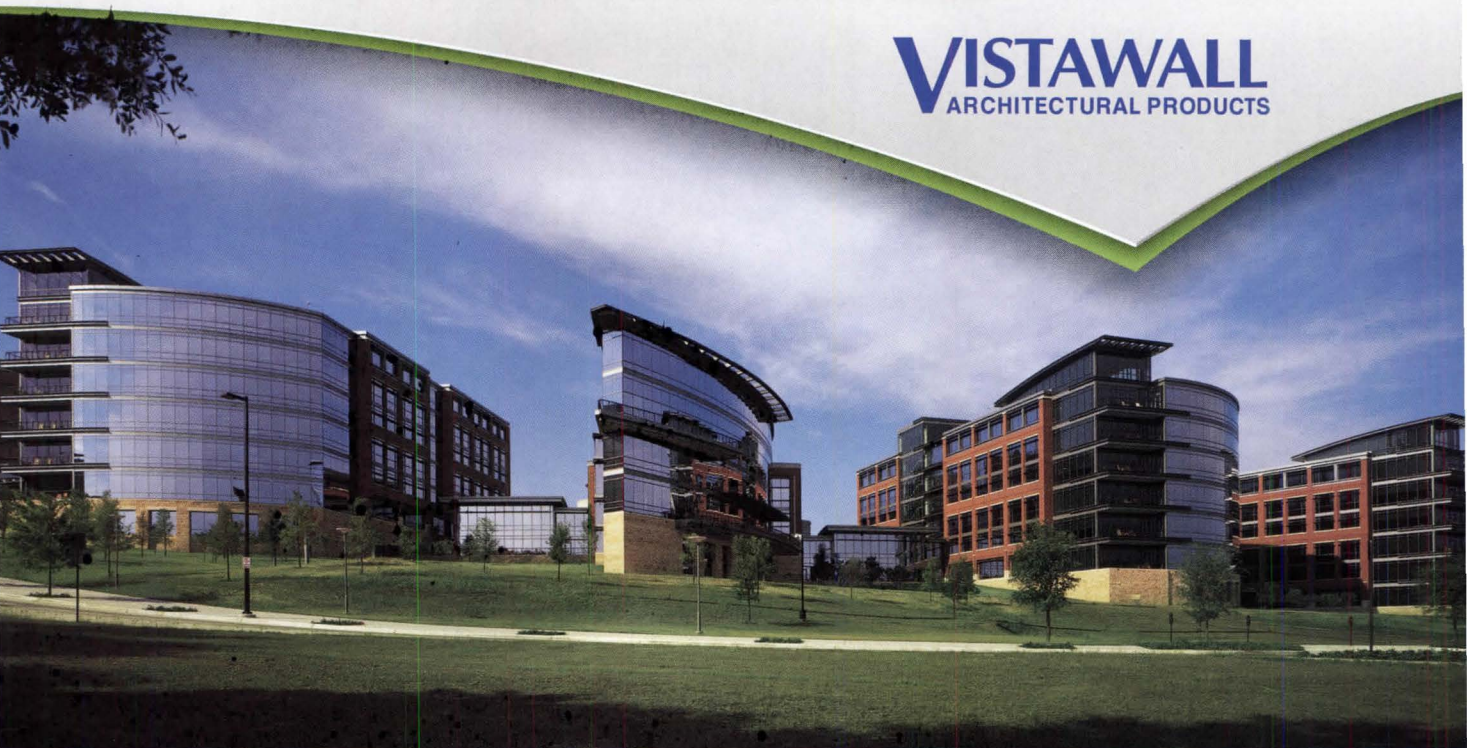
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## BOOK

**The Destruction of Memory: Architecture at War I**  
**Robert Bevan | Reaktion Books**

In his new book, Robert Bevan, a former editor of *Building Design*, portrays the destruction of buildings and monuments as tactical warfare. The attacks, he believes, are focused not on stones or bricks, iconographies or ornamentation, but instead take aim at the symbolic memories of the people served by these buildings. Architecture, Bevan asserts, is one of the primary entities that orients us in the world, and destroying it throws into crisis our feelings about who we are, both culturally and individually. Hitler, Saddam Hussein, the Irish Republican Army, and the Taliban are some of the author's obvious targets; among his provocative chapter titles are "Cultural Cleansing: Who remembers the Armenians?" and "Fences and Neighbors: The destructive consequences of partition."

"This is not collateral damage," states Bevan, "This is the active and often systematic destruction of particular building types or architectural traditions that happens in conflicts where the erasure of memories, history, and identity attached to architecture and place—enforced forgetting—is the goal itself. . . . It is architecture's very impression of fixity that makes its manipulation such a persuasive tool: selective retention and destruction can reconfigure this historical record and the façade of fixed meanings brought to architecture can be shifted." Bevan's writing style isn't always fluid, but neither is he tethered entirely to academic-speak; he's trying to reach a crossover audience of intellectually minded generalists, as well as professors and students of architectural and political theory and his offerings in this work are thoughtfully conceived. **Julie Sinclair Eakin**

**The Destruction of Memory**  
**Architecture at War**

Robert Bevan



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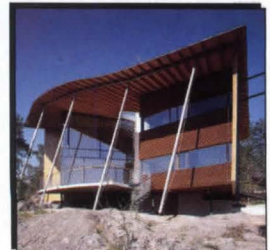
The annual event features continuing education classes and a design expo.  
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**BSA Honor Awards for Design Excellence**

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architects.org/awards  
Submission deadline:  
July 6

**Ecology and Sustainability Research Cluster**

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# Cast your vote!

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PAGES TO 646-654-5816  
DEADLINE: JULY 7, 2006

## HOW THE PROGRAM WORKS

1. Take a few minutes to review the list of manufacturers.
2. Circle the manufacturers that meet or exceed your standards, as indicated in voting criteria.
3. Of the companies you've selected, indicate your choices for Most Innovative, Most Respected, and Most Specified.
4. Fax your ballot page to 646-654-5816 no later than July 7, 2006.

## VOTING CRITERIA

Select the manufacturers who have provided you and your projects with:

- Exceptional Product Durability
- Exceptional Customer Service
- Superior Product Value
- Advanced Designs

## METHODOLOGY

The ACE ballot and manufacturers list runs in the April, May and June issues of *Architecture*, each reaching the complete 88,000+ nationwide circulation. In addition, e-mail campaigns are conducted to ensure the broadest base of response. Ballots are provided and collected at AIA, Lightfair and other industry conferences. *Architecture* also does random sampling, consults with industry experts, and the list of nominated manufacturers is subject to review by an in-house publishing team.

Results will be announced in the December 2006 issue.

Your votes must be received by July 7, 2006

## CIRCLE THE MANUFACTURERS THAT YOU NOMINATE FOR THE ACE. FAX YOUR THREE BALLOT PAGES TO 646-654-5816

### MASONRY

#### Masonry/Brick

Belden Brick Co.  
Boral Bricks  
Boston Valley Terra Cotta  
Bowerston Shale Co.  
Carolina Ceramic  
Clayton Block Co.  
Eldorado Stone Corp.  
Elgin-Butler Brick  
Endicott Clay Products  
Envirospec  
Eurocobble  
Glen-Gery Brick  
Haddonstone  
Hanover Architectural Products  
Hanson Brick and Tile  
Hy-Lite Products, Inc.  
Kecco+  
Laticrete International, Inc.  
Lehigh Cement Co.  
Mortar Net USA  
Owens Corning  
Real Brick  
Rictex Brick  
Shildan  
Spectra  
Trenwyth Industries Inc.  
The Proudfoot Co.  
Vetter Stone Co.  
York Manufacturing, Inc.

#### Concrete/Concrete Materials

Bomanite  
Davis Colors  
Haddonstone  
High Concrete Group  
Invisible Structures  
Lafarge

L.M. Scofield  
Lehigh Cement Co.  
MAPEI U.S.A.  
Master Builders, Inc.  
Maxxon  
Patterned Concrete  
Solomon Colors  
The Proudfoot Co.  
Xypex Chemical Corp.

### THERMAL & MOISTURE PROTECTION

#### Building Insulation

Atlas Roofing Corp.  
Bayer Corp.  
BBR Remay  
Celotex Ltd.  
CertainTeed Insulation Corp.  
Dow Chemical Corp.  
DuPont  
G-P Gypsum Corp.  
Homasote Co.  
Insulation Corp of America  
Johns Manville  
Knauf Fiber Glass  
Marathon Roofing Products  
Owens Corning Fiberglass  
Pactiv  
Temple Inland  
Typar Housewrap  
United States Gypsum

#### Shingles, Roof Tiles & Roof Coverings

ATAS Roofing  
Atlas Roofing Co.  
Bird Co.  
Birdair  
Celotex  
CertainTeed Insulation Corp.

Envirospec  
Eternit  
GAF Roofing  
James Hardie Building Products  
Ludowici Roof Tile  
Monier Lifetile  
North Country Slate  
Tamko Roofing  
U.S. Intec, Inc.  
U.S. Tile  
Vande Hey-Raleigh Architectural Tile  
Vermont Structural Slate, Inc.

#### Metal Roofing & Wall Panels

Alcan Composites  
Alcoa Building Products  
ATAS Roofing  
American Buildings/AMS  
Benchmark Architectural Systems  
Bethlehem Steel Corp.  
Butler Manufacturing  
Centria  
Copper Sales  
Dietrich Metals  
Englert  
Epic Metals  
Fabral  
Follansbee Roofing  
Fry Reglet Corp.  
Garland Co.  
Hunter Douglas Contract Facades  
Integrus Metals  
Kalwall Corp.  
Lantor  
MBCI  
McElroy Metals  
Merchan & Evans  
Metecno-Aluma Shield  
Metecno-API  
Metecno-Morin  
Metl-Span

Petersen Aluminum Corp.  
Revere Copper Products  
Rheinzink America, Inc.  
Varco Pruden

#### Membrane Roofing

Burke Industries  
Carlisle SynTec  
DuPont Dow Elastomers  
Duro-Last Roofing  
Firestone Building Products  
GenFlex Roofing Systems  
Johns Manville  
Sarnafil  
Stevens Roofing Systems

#### EIFS Systems and Stucco

Dryvit Systems  
Finestone  
Georgia-Pacific  
Parex  
Senergy  
SonoWall  
Sto Corp.  
TEC Specialty Products  
TEIFS Wall Systems

#### Ventilation

American Aldes Ventilation

### DOORS & WINDOWS

#### Metal Doors & Frames

Adams Rite Mfg.  
Ceco Door Products  
Chase Doors  
Chicago Metallic  
Cline Aluminum Doors  
Eckel Industries  
EFCO Corp.  
Ellison Bronze  
Essex Industries

Forms+Surfaces  
Hope's Windows  
I-R Security and Safety  
Kawneer  
Overhead Door Corp.  
Peachtree Doors & Windows  
Premdor  
Simontor Windows  
Technical Glass Products  
Timely  
Traco  
Tubelite  
Wausau Window & Wall Systems  
YKK AP America

#### Wood & Plastic Windows, Doors & Frames

Acorn Window Systems  
Algoma Hardwoods  
Alterna  
Andersen Windows  
Chase Doors  
Cline Aluminum Doors  
DoorCraft  
Eagle Window & Door  
Eckel Industries  
Eggers Industries  
Graham Architectural Products  
Hy-Lite  
IWP  
JELD-WYN Windows & Doors  
Kolbe Windows & Doors  
Loewen  
Marlite  
Marshfield Door Systems  
Masonite  
Morgan  
Nord  
Pella Corp.  
Pozzi Wood Windows  
Reilly WoodWorks



# The 5th Annual ACE Awards — Architect's Choice for Excellence

Recognizing Excellence in Products + Manufacturers

# ARCHITECTURE



Rubbair Door  
Therma-Tru  
Traco  
VT Industries

**Entrances & Storefronts**  
Acorn Window Systems  
Ceco Door Products  
CertainTeed  
Cline Aluminum Doors  
Cornell Iron Works  
Crittall Windows  
Dorma Glas  
EFCO Corp.  
Ellison Bronze  
Essex Industries  
HDI Railing Systems  
Hope's Windows  
Kalwall  
Kawneer  
Major Industries  
Marshfield Door Systems  
O'Keefes  
Pilkington Building Products  
PPG Industries  
Robinson Iron  
Solutia  
Technical Glass Products  
Traco  
Tubelite  
Vistawall Group  
Visteon  
Wausau Window & Wall Systems  
YKK AP America

**Metal Windows**  
Crittall Windows  
Crystal Window & Door  
Custom Window Co.  
EFCO Corp.  
Graham Architectural Products  
Hope's Windows  
JELD-WEN Windows & Doors  
Kalwall  
Kawneer  
Moduline Window Systems  
Peerless Products  
Timely Industries  
Traco  
Tubelite  
Wausau Window & Wall Systems  
YKK AP America

**Wood Windows**  
Andersen Corp.  
Caradco  
Case Window and Door  
CertainTeed  
Custom Window Co.  
Eagle Window & Door  
Hurd Millwork Co.  
JELD-WEN Windows & Doors  
Kolbe Windows & Doors  
Marvin Windows & Doors  
Megawood  
Norco  
PBC Clad  
Peachtree Doors & Windows  
Pella Corp.  
Peter Kohler Windows  
Pozzi Wood Windows  
ReillyWoodworks  
Summit  
Tischler und Sohn  
Weather Shield  
Windsor Windows & Doors  
Zeluck Incorporated

**Skylights**  
Andersen Windows  
Construction Specialties, C/S Group  
Duo-Guard Industries  
Extech  
Fabric Structures  
Kalwall Corp.  
Major Industries  
NaturalLight Systems

Polygal U.S.A.  
Schott  
Solatube  
Structures Unlimited  
Suntuf Inc.  
Traco Skytech Systems  
Velux-America, Inc.  
Vistawall Group  
Wasco Skylighting

**Hardware**  
Accuride International  
Adams Rite Mfg.  
Arakawa  
Construction Specialties, C/S Group  
Dorma Architectural Hardware  
Dorma Glas  
Dor-O-Matic Closers  
DynaLock Corp.  
Essex Industries  
Forms+Surfaces  
Hafele America Co.  
Hager Companies  
Hewi  
I-R Security and Safety  
Jackson Corp.  
LCN Closers  
Marlite  
Nanz Custom Hardware  
Pemko  
Rixon Specialty Door Controls  
Rocky Mountain  
Schlage Lock Co.  
Sugatsune America  
Valli&Valli  
Von Duprin  
Yale Commercial Locks & Hardware  
YKK AP America  
Zero International

**Access Door & Panels**  
Acudor Products  
The Bilco Co.  
Cierra Products  
Karp Associates  
Milcor  
Nystrom Building Products  
Precision Ladders

**Window Treatments**  
Amoco  
Draper  
Hunter Douglas Contract  
Levolor  
MechoShade Systems, Inc.  
Shade Techniques

**Glass**  
Cesar Color  
CertainTeed  
General Glass  
Joel Berman Glass Studios  
Leucos USA Inc.  
Madico  
Meltdown Glass  
O'Keefes  
Pilkington Building Products  
PPG Industries  
Schott North America  
Solutia  
Technical Glass Products  
Viracon, Inc.  
Visteon Corp.

**Glazed Curtain Walls**  
Benchmark Architectural Systems  
EFCO Corp.  
Kalwall Corp.  
Kawneer  
Major Industries  
PPG Industries  
Tubelite  
Vistawall Group  
Wausau Window & Wall Systems  
Westcrowns

**Translucent Wall & Roof Systems**  
Duo-Guard Industries

Kalwall Corp.  
Major Industries  
Polytronix  
Suntuf Inc.

**FINISHES**

**Architectural Moldings**  
Fypon

**Gypsum Board**  
BPB Celotex  
Collins-Truwood  
Georgia-Pacific  
Johns Manville  
Lafarge Gypsum  
National Gypsum  
Temple Inland  
United States Gypsum  
W.R. Bonsal Co.

**Gypsum Fabrications**  
Custom Castings Northeast  
Formglas, Inc.  
Hyde Park Fine Art of Mouldings  
Monumental Construction & Moulding  
Pittcon Industries  
Plastrglas, Inc.

**Ceilings**  
Alpro  
Altro  
Armstrong  
BPB Celotex  
Ceilings Plus  
Chicago Metallic  
Eckel Industries  
Ecophon  
Epic Metal  
Fry Reglet  
Gage Corp.  
Georgia-Pacific  
Gordon  
Hunter Douglas Contract Acoustical  
Ceilings  
Luxalon Metal Ceilings  
Illbruck Architectural Product  
Johns Manville  
National Gypsum  
Novawall Systems  
Owens Corning  
Sound Seal  
United States Gypsum

**Ceramic Tile**  
American Marazzi Tile  
American Olean  
Ann Sacks  
Ceramic Tiles of Italy  
Crossville Ceramics  
Daltile  
Florim, USA  
GranitFiandre  
Imagine Tile  
Laufen  
Stone Source  
Tile of Spain  
Wausau Tile

**Resilient Flooring**  
Amtico  
Armstrong  
Azrock  
Burke Mercer  
Centiva by International Floors of  
America  
Ceres  
Colbond  
Congoleum  
CSSI Resilient Surfacing  
Domco  
Endura Flooring  
Flexco  
Forbo  
Johnsonite  
Kentile  
Lonseal Flooring  
Mannington

MAPEI  
Marley-Flexco  
Maxxon Corp.  
Mondo USA  
Nora Rubber Flooring  
Pacific Polymers International  
R.C. Musson Rubber Co.  
Roppe  
Tarkett Commercial Flooring  
Toli

**Rubber Flooring**  
Azrock  
Burke Mercer  
Dodge Regupol  
Endura  
Johnsonite  
Lonseal Flooring  
Marley Flexco  
Nora Rubber Flooring  
Pawling  
R.C. Musson Rubber Corp.  
R.C.A. Rubber  
Roppe Corp.  
Tuflex

**Laminates, Plastic**  
Abet  
Formica Corp.  
Georgia-Pacific  
Nevamar Co.  
Wilsonart International

**Laminate Flooring**  
ABET Laminati  
Arborite  
Bruce Flooring  
Formica Flooring  
Lamin-Art  
L.M. Scofield  
Mannington  
Nevamar  
Pergo  
Pionite  
Wilsonart Flooring

**Carpet Tile/Modular**  
Bentley Mills  
Bonar  
Collins & Aikman  
Flexco  
Interface Flooring Systems  
J&J (Invision)  
Lees  
Mannington Commercial  
Milliken Carpet  
Mohawk Industries  
Shaw Industries

**Carpet Fibers**  
Antron  
Monsanto Contract Fibers  
Wools of New Zealand  
Zeltron

**Paint/Stains & Finishes**  
Benjamin Moore & Co.  
Carlisle Coatings & Waterproofing  
Devoo Paint  
DuPont  
Duron Paints & Wallcoverings  
ICI Paints  
PPG Paints & Coatings  
PROSOCO  
SealMaster  
Sherwin-Williams Co.  
Valspar

**Broadloom**  
Atlas Carpet Mills  
Beaulieu  
Bigelow  
Blue Ridge  
Durkan  
Harbinger  
Invision Carpet Systems  
J & J Commercial  
Karastan  
Lees Carpets

Mannington  
Masland  
Milliken  
Mohawk Industries  
Monterey  
Patcraft  
Prince Street  
Shaw Industries

**Solid Surfacing**  
Avonite Surfaces  
DuPont Corian  
Formica  
Fountainhead  
Nevamar  
Swanstone  
Wilsonart International

**Wallcoverings**  
Bolta  
DesignTex  
Eurotex  
Genon  
Innovations in Wallcoverings  
J.M. Lynne  
Koroseal / R/J International  
Lanark  
Maharam  
Wolf Gordon

## SPECIAL CONSTRUCTION

**Fabric Construction/Cable Systems/Metal Wall Panels**  
Air Structures American Technologies  
Birdair, Inc.  
Cambridge Architectural Mesh  
Cascade Coil Drapery  
Chemfab Corp.  
Clamshell Buildings  
Dietrich Metals  
DuPont Building Innovations  
Feeney Wire Rope and Rigging  
Jakob  
Niles Expanded Metal & Plastics  
Pfeifer Cable Structures  
Seco South  
Shade Concepts  
Span Systems  
Spantek Expanded Metal  
Sprung Instant Structures  
Structures Unlimited  
Sullivan & Brampton  
Walker Display

**Security Access & Surveillance**  
Ademco  
Alvarado Manufacturing Co.  
Automatic Control  
Byan Security  
Checkpoint Systems, Inc.  
Controlled Access  
DynaLock Corp.  
Elbex America  
Essex Industries, Inc.  
FAAC International  
IR Security and Safety  
Schlage Lock Co.  
Sensormatic Corp.  
Siedle Co.  
Von Duprin

## MECHANICAL

**Plumbing Fixtures**  
Acorn Engineering  
American Standard  
Bobrick  
Bradley Corp.  
Chicago Faucet  
Curvet USA  
Duravit  
Geberit Manufacturing  
GROHE America  
Hansgrohe  
Haws Corp.  
Johnson Controls

CONTINUED





# Cast your vote!

**FAX YOUR THREE BALLOT PAGES TO 646-654-5816 DEADLINE: JULY 7, 2006**

## CONTINUED

Kohler Co.  
Kroin  
Renewable Choice Industry  
Rohl  
Sloan Flushmate  
Sloan Valve Co.  
TOTO USA, Inc.  
Waterworks

### **Kitchen & Bath Hardware**

Bobrick Washroom Equipment  
Dornbracht  
Ginger  
Hafele America  
Hansgrohe  
Kohler Co.  
Kroin  
Moen, Inc.  
Price Pfister  
Rohl  
Sloan Valve Co.  
Soho  
TOTO USA, Inc.  
Valli&Valli  
Waterworks

## CONVEYING SYSTEMS

### **Elevators/ Escalators**

Access Industries  
Atlantic Lifts  
Atlas Elevator  
Concord Elevator  
Fujitec America  
Inclinator Company of America  
Infinite Access  
KONE  
National Wheel-O-Vater  
Otis Elevator Co.  
Pflow  
Schindler Group  
ThyssenKrupp Elevator

## ELECTRICAL

### **Lighting**

Advent  
Alkco Lighting  
Allscape Lighting  
A.L.P. Lighting  
ALS- Architectural Lighting Systems  
Altman Lighting  
Ambiance Lighting  
American Fluorescent  
American Glass Light  
Amerlux  
Architectural Area Lighting  
Ardee  
Artemide  
Baldinger  
Bartco Lighting

Bega Lighting  
Beta Lighting  
Birchwood Lighting  
B-K Lighting  
B-Light  
Boyd Lighting  
Bruck Lighting Systems  
Capri  
Jack Chandler Associates  
Charleston Gas Light  
Color Kinetics  
Columbia Lighting  
Conant Custom Brass, Inc.  
Con.Daz  
Con-Tech Lighting  
Contrast Lighting  
Cooper Lighting  
Cree  
Crestron  
CSI  
D'ac  
Davis Muller  
Day-Brite Lighting  
Delta Light USA  
Dermier & Hamlyn  
Designplan Lighting, Inc.  
Dialite

Donovan Lighting  
Elite Bohemia  
Elliptipar  
Engineered Lighting Products  
ERCO Lighting USA, Inc.  
ESTILUZ, Inc.  
Eurofase, Inc.  
Exceline  
Fabbian USA  
FAD Lighting  
Fine Art Lamps  
Finelite  
FLOS  
Focal Point  
Forecast  
Foscarini  
Framburg Lighting  
Gamma 3 Luce  
Gardco Lighting  
GE Consumer & Industrial Lighting  
HADCO  
Halo  
Hoffmeister  
Hologhane  
Hubbell  
Hunter Douglas Contract, Solar  
Control by Nyson  
Hydrel  
ILEX  
iLight Technologies  
Insight Lighting  
IO Lighting  
Iris

Ivalo Lighting  
Juno Lighting  
Kenall  
KIM Lighting  
Kichler  
Kurt Versen  
Kramer Lighting  
Lam  
LBL Lighting  
Ledalite  
Leucos USA  
Leviton  
Lightolier  
Litecontrol  
Lithonia Lighting  
Lighting Services Inc.  
Louis Poulsen Lighting  
Luceplan USA, Inc.  
Lucien GAU  
Lucifer Lighting  
Lumca  
Lumec  
Lumen Center Italia  
Luminis  
Lutrex  
Lutron Electronics  
Luxe Corp.  
Luxe Italiana  
Martin Architectural  
MechoShade Systems, Inc.  
Metalumen  
Metalux  
Meyda Lighting  
James R. Moder Crystal  
Chandelier  
Nessen  
Newmat USA  
Nora Lighting  
NouVIR Research  
Oggetti Luce  
O Luce  
The Original Cast Lighting  
Osram Sylvania  
Peerless  
Philips Lighting  
Phoster Lighting  
Planlicht  
Precision Architectural Lighting  
Prescolite  
Primelite  
Prisma  
Prudential Lighting  
Reggiani Lighting USA  
Renaissance Lighting  
Renova Lighting Systems, Inc.  
Rotaliani  
Schneider Electric  
Schreder Inc.  
Selux  
Serien

Serralunga  
Sill  
Sirius Lighting  
Sirmos  
Sistemalux  
Spark Lighting  
Specialty  
SPI  
Spring City Electrical  
Manufacturing Co.  
Studio Italia Design USA  
Supervision  
Targetti North America, Inc.  
Tech Lighting, LLC  
Terzani  
Thomas Lighting Canada  
Tivoli, LLC  
Traxon USA  
Trilux Lighting Limited  
Unilight  
Vantage Controls  
Venture Lighting  
Viabizzuno  
Visa Lighting Corp.  
Visio Lighting  
Vossloh Schwabe/Aromat  
WAC Lighting  
W2  
The Watt Stopper  
Weaver & Ducre  
Wilshire Manufacturing Company  
Winona  
Zoltan  
Zumbotel Staff

## FURNISHINGS

### **Furniture Systems**

Allsteel  
American Seating  
Brayton International  
Hale Manufacturing  
Haworth  
Herman Miller  
HON  
KI  
Kimball Office  
Knoll, Inc.  
Nova  
Paoli  
Poliform  
Spacesaver  
Steelcase, Inc.  
Stone Dimensions  
Teknion

### **Seating**

Allsteel  
American Seating  
BioFit Engineered Products  
Haworth  
Herman Miller

HON  
Humanscale  
Keilhauer  
KI  
Kimball Office  
Knoll, Inc.  
Steelcase, Inc.  
Stylex  
Vitra

### **Casegoods**

Allsteel  
Bernhardt  
Bretford  
Hale Manufacturing  
Harden Contract  
Haworth  
Herman Miller  
HON  
KI  
Kimball Office  
Knoll, Inc.  
Meridian  
Paoli  
Steelcase, Inc.

### **Outdoor Furniture**

Barlow Tyrie  
Brown Jordan International  
Earth Care  
Knoll  
Landscape Forms  
Lloyd Flanders  
McGuire  
Smith & Hawken  
Wabash Valley  
Weatherend  
Woodard

## COMPUTER/SOFTWARE

### **Computer/Software**

Alias  
Architectural Data Systems  
@Last Software  
Autodesk, Inc.  
Autodesk  
Bentley Systems  
Building Systems Design  
CAD-1  
Datacad  
Dell, Inc.  
Form Z  
Graphisoft  
Nemeteck  
Revit Technology  
Sketchup  
Wind-2 Software

## OTHER

Renewable Choice Industry

**Of the companies you have selected, which in your opinion is the:**

Most INNOVATIVE

Most RESPECTED

Most SPECIFIED

I would also like to nominate these manufacturers (not listed) for the ACE.

Your name

Title

Company

City/State



WinGuard  
Windows.  
Stronger than  
plywood and  
much, much  
prettier!!

WinGuard® Impact-Resistant Windows and Doors spell the end of plywood. The end of unsightly shutters and brackets, too.

WinGuard maintains the look of your design, and even enhances it with a wide variety of custom shapes and sizes. But as beautiful as these windows and doors are, they're also tough. WinGuard protects against strong winds and flying debris, meeting the strictest hurricane code requirements in the nation. In fact, even after the extraordinary 2004 hurricane season, with over one million units installed, WinGuard had zero reported impact failures.

EFFORTLESS HURRICANE PROTECTION

**PGT** **WinGuard**  
IMPACT-RESISTANT WINDOWS & DOORS

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or call 1-877-WINGUARD

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create+connect

# HD 2006

expo & conference

Expo: April 27-29, 2006  
Conference: April 26-29, 2006  
Sands expo & convention center  
Las Vegas, Nevada  
[www.hdexpo.com](http://www.hdexpo.com)

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Connect with the community.

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There's a reason why HD has been the premier event for hospitality design for over 13 years. It's the only place where you can get inspired by hundreds of innovative new products and network with the leading minds in hospitality design. At HD, you won't wade through unrelated back-of-house supplies to find the design elements you're looking for - the over 900 exhibitors on HD's expanded show floor all showcase products specifically for hospitality design.

And our LU/CEU accredited courses are more than a design track - they're all focused on the design-centric challenges you face everyday. Our peer-based discussion sessions are taught by designers, owners, and executives from our community who will give you insight on solutions, trends, and what's ahead for our industry.

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We'll waive the \$50 fee when you use code ARCO4.\*

\*Expo registration only. You must register on or before 4/1/06 online and use your VIP code to be eligible for free registration.

presented by: **hospitalitydesign**

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**NEW**  
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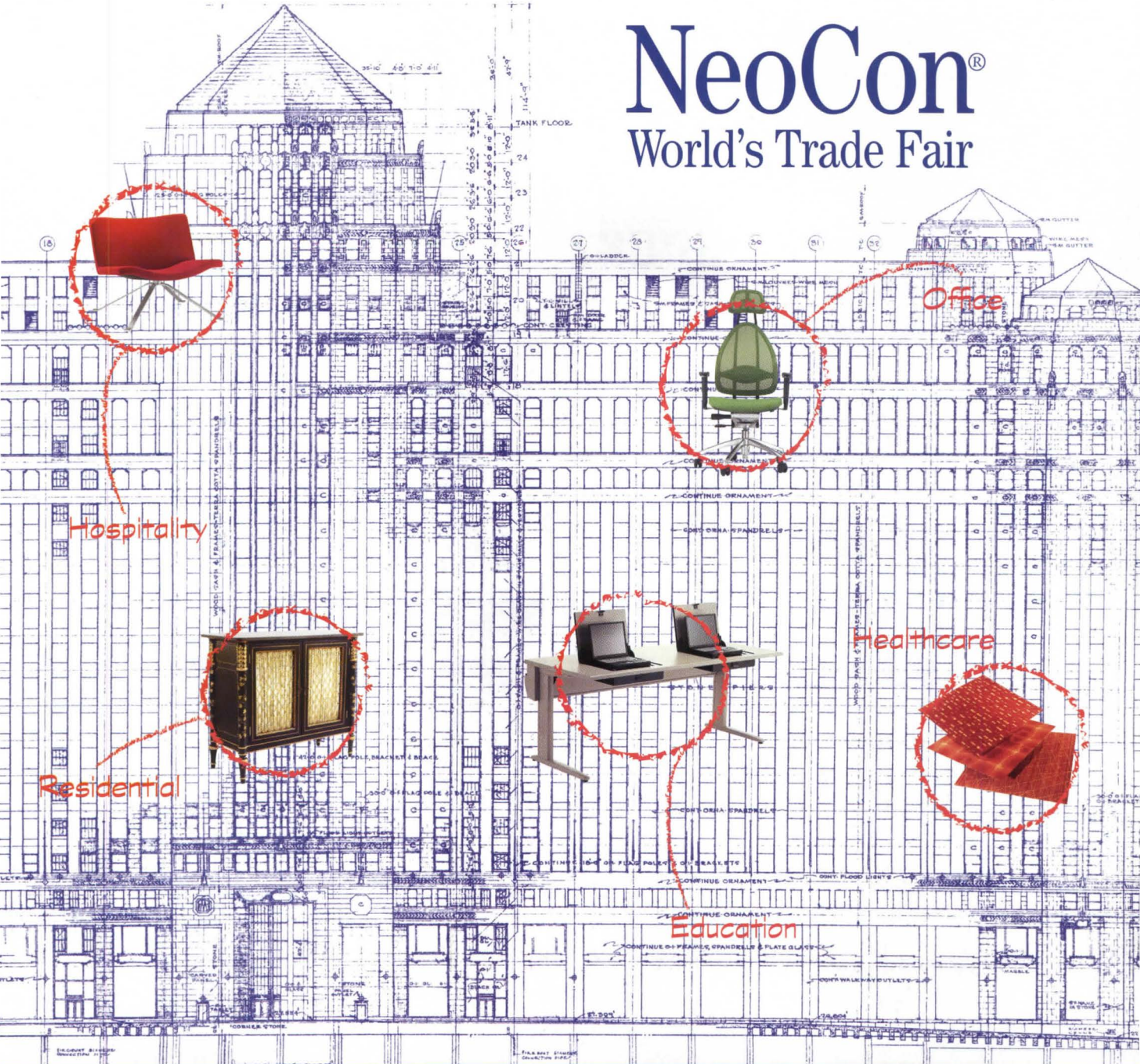
**IIDA**  
International Interior Design Association

**ISHP**  
International Society of Hospitality Purchasing



# NeoCon®

## World's Trade Fair



Hospitality

Office

Healthcare

Residential

Education

THOUSANDS OF INTERIOR PRODUCTS & RESOURCES, THREE DAYS, ONE LOCATION – THE MERCHANDISE MART, CHICAGO

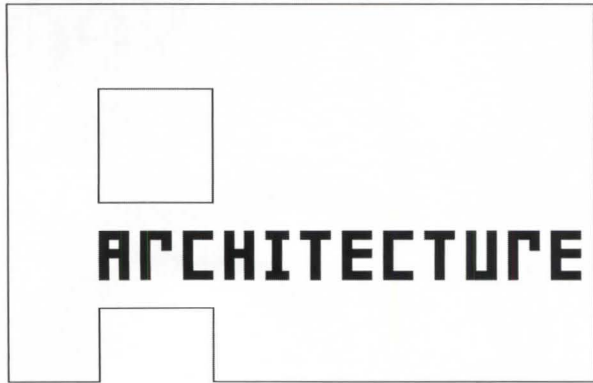
SOLUTIONS FOR THE  
DESIGN AND MANAGEMENT OF  
THE BUILT ENVIRONMENT

**JUNE 12–14, 2006**

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ARCHITECTURAL STONE AND CERAMIC  
TILE EXPOSITION (ASCTEX)





SALUTES THE WINNERS OF  
**הַפְּסָקָה הַשָּׁנָה הֲלֵפוֹת הַשְּׁמִינִי**  
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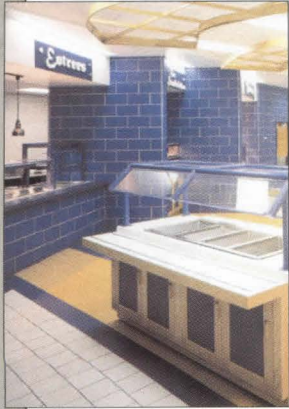
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## HOME (SICKENINGLY) SWEET HOME: KARIM RASHID'S KIT 24 PREFABRICATED DWELLING LACKS A LUST FOR LIFE. BY JULIE SINCLAIR EAKIN

When I waited somewhat eagerly beside Karim Rashid's Kit 24 prefabricated house at Toronto's Interior Design Show in February, I was deemed lucky not to have faced the endless lines of the day before. Indeed. The New York City-based Anglo-Egyptian designer, who also contributed all of the furniture, accessories, and flooring for the prototype, says he has "always been interested in this notion of frugal housing, of housing that can be very inexpensive and democratic, and variable or customizable with little cause and great effect." The bilevel, saucer-shaped, 1,800-square-foot dwelling with its 24 trapezoidal aluminum panels (referring to the hours in a day) doesn't exactly make his words manifest.

Upon exiting the house after a five-minute guided tour replete with over-rehearsed and ill-informed descriptions, I felt like I needed a shower. The menu of garish accoutrements sponsored by no fewer than 26 high-end design companies was exhaustive, and in no way nourishing. Frugal? Democratic? When did you last see a 13-foot-long, lavender-colored, custom countertop in a low- or even moderate-income residence? I now know it's possible to be in a three-dimensional space and have my body understand it as two-dimensional—and not in a manner that may be construed as interesting. Every candy-colored surface of Kit 24 seemed resistant to touch, let alone habitation. Sharp-edged, antiseptic, poorly executed, and smug: Kit 24 is the perfect place to run away from.

The only person I can think of for whom this so-called home is appropriate is Barbie, who was never welcome in our house when I was young. My mother figured that my siblings and I would be better served by role models whose feet were not bent into permanently painful arches to support an expensive high-heel habit. Don't get me wrong, I love "fun" design. A doghouse at the opposite end of the exhibition

hall, for example, the Slouch Dog Den by Adam Maitland, a University of Alberta industrial design student, displayed far more wit than Kit 24. Houses (even those for dogs) are not exempt from exhibiting the rigor of other design programs; they just need to appear to do so more effortlessly.

Touring Kit 24, I couldn't help but think about Junichiro Tanizaki's *In Praise of Shadows*, in which the author speaks about objects acquiring a patina through use that communicates value over time. There is not a single item in Kit 24 with that kind of potential. But there is a green translucent television screen that doubles as the back of the "closet," so inhabitants can sit in bed and watch images play over the silhouettes of their stylish clothing. With the exception of the whimsically arrayed aluminum panels, which are riveted together like those on an airplane, the only pleasing aspects of Kit 24 are the broadloom carpet and laminate flooring, to which Rashid's graphic design talents are well suited.

Toronto's *Globe and Mail*, one of Kit 24's prime sponsors, unsurprisingly declared the effort "prefab-ulous," and I am finally left wondering why the only negative press I've read about Kit 24 was a lament about the mostly plastic mini-palace in a photo caption on [treehugger.com](http://treehugger.com): "Acres of ferns died millions of years ago to make the hydrocarbons consumed in the manufacture of this bathroom." Is no one else willing to question the vacuous conceit of Rashid's 24-hour theme, in which people live and work downstairs, then retire upstairs to sleep! Or to scrutinize the cavalier decision to sell a noninsulated house (which is being marketed, sans furnishings, for \$150 per square foot, plus shipping, site preparation, and assembling costs) to homeowners across the country. Democratically priced? Perhaps. Customizable with little cause and great effect? Hardly. ■





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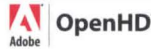
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