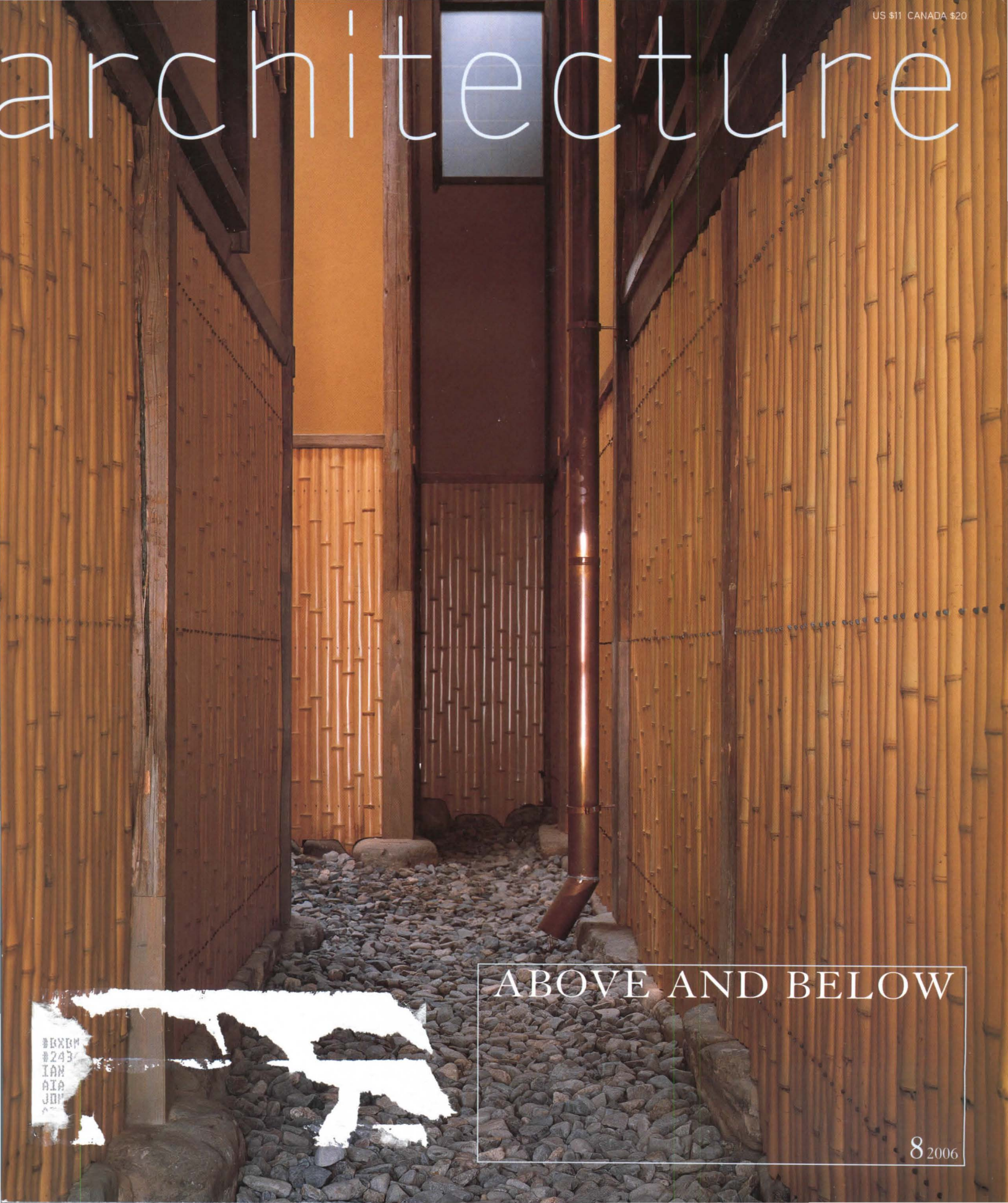


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Amsterdam

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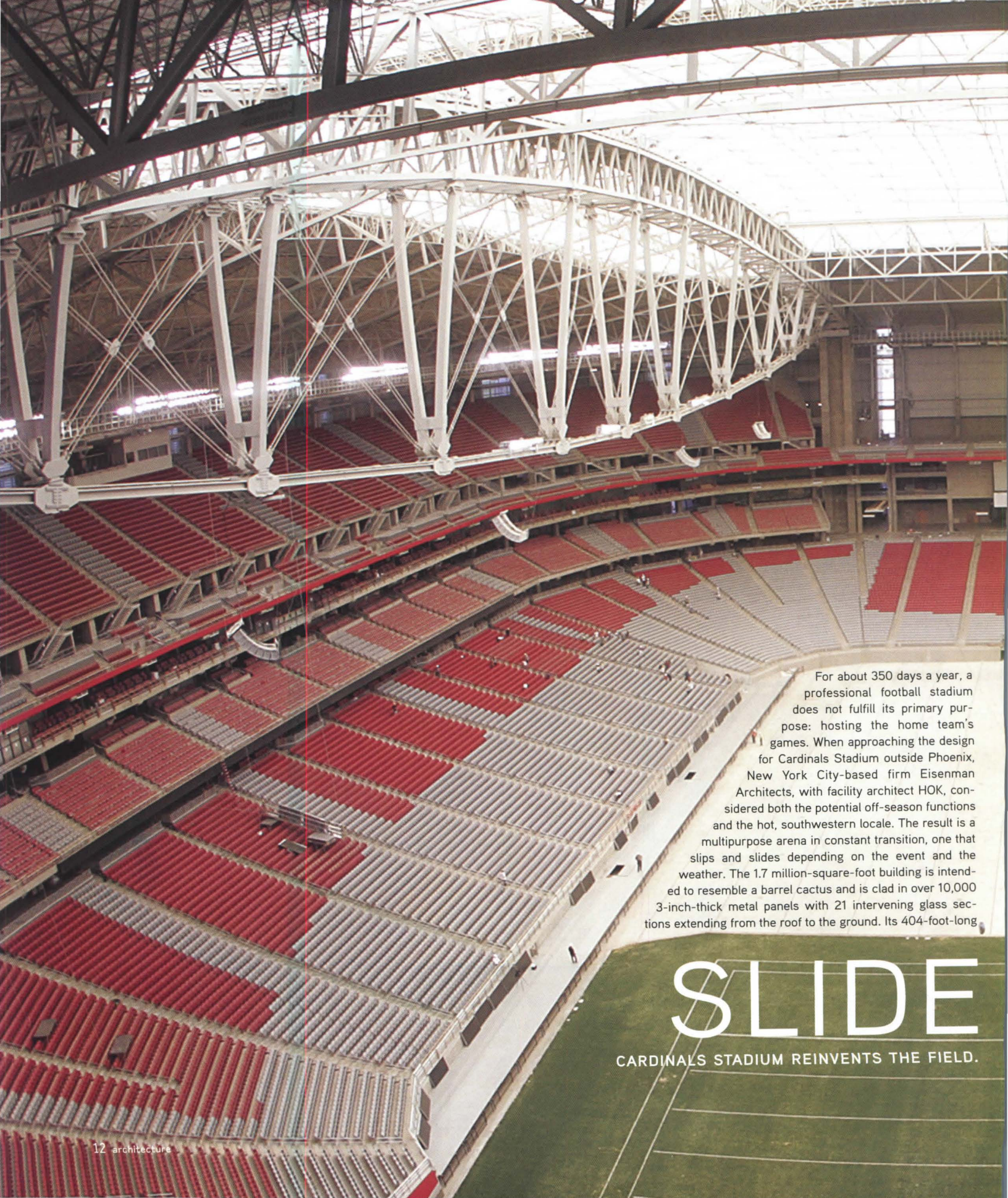
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For about 350 days a year, a professional football stadium does not fulfill its primary purpose: hosting the home team's games. When approaching the design for Cardinals Stadium outside Phoenix, New York City-based firm Eisenman Architects, with facility architect HOK, considered both the potential off-season functions and the hot, southwestern locale. The result is a multipurpose arena in constant transition, one that slips and slides depending on the event and the weather. The 1.7 million-square-foot building is intended to resemble a barrel cactus and is clad in over 10,000 3-inch-thick metal panels with 21 intervening glass sections extending from the roof to the ground. Its 404-foot-long

SLIDE

CARDINALS STADIUM REINVENTS THE FIELD.



field sits in an 18.9 million-pound steel-and-concrete tray mounted on steel wheels that can be rolled outside the building and into a 40-foot-deep trench between games by powerful motors. Revealed inside is a 160,000-square-foot concrete floor that will accommodate everything from conventions to NCAA tournaments.

The stadium's roof is similarly motorized. Two translucent fabric panels, 1.1 million pounds each, prevent cooled air from escaping when closed. When open, a 100,000-square-foot gap provides natural ventilation. The stadium premieres with a preseason game against the Pittsburgh Steelers this month; season tickets sold out, so expect all 63,000 seats to be filled. □

SHOW

BY KATIE GERFEN PHOTOGRAPH BY GENE LOWER



HUGH STUBBINS JR., 1912–2006

Hugh Stubbins Jr. died in Cambridge, Massachusetts, on July 5. He was 94. Alabama-born Stubbins attended the Georgia Institute of Technology before receiving his master's degree from Harvard University's Graduate School of Design (GSD) in 1935. He was a pupil of Walter Gropius, who invited him to be an assistant professor at the GSD, where Stubbins taught for 13 years before taking over as architecture department chair in 1953.

In 1949, he founded his one-man firm, which later became known as The Stubbins Associates. With a career spanning nearly six decades, his designs ranged from high modern—the 1957 Benjamin-Franklin-Halle (now the Berlin Congress Hall, above) in Germany, the 1977 Citibank Center (now known as Citigroup Center) in New York City, and the aluminum-clad Federal Reserve Bank completed in 1978 in Boston—to the mission-style Ronald Reagan Presidential Library built in 1991, in Simi Valley, California. In 1993, Stubbins completed his last project: the Landmark Tower in Yokohama, which at 73 stories, is the tallest building in Japan. **BY NATHALIE WESTERVELT**

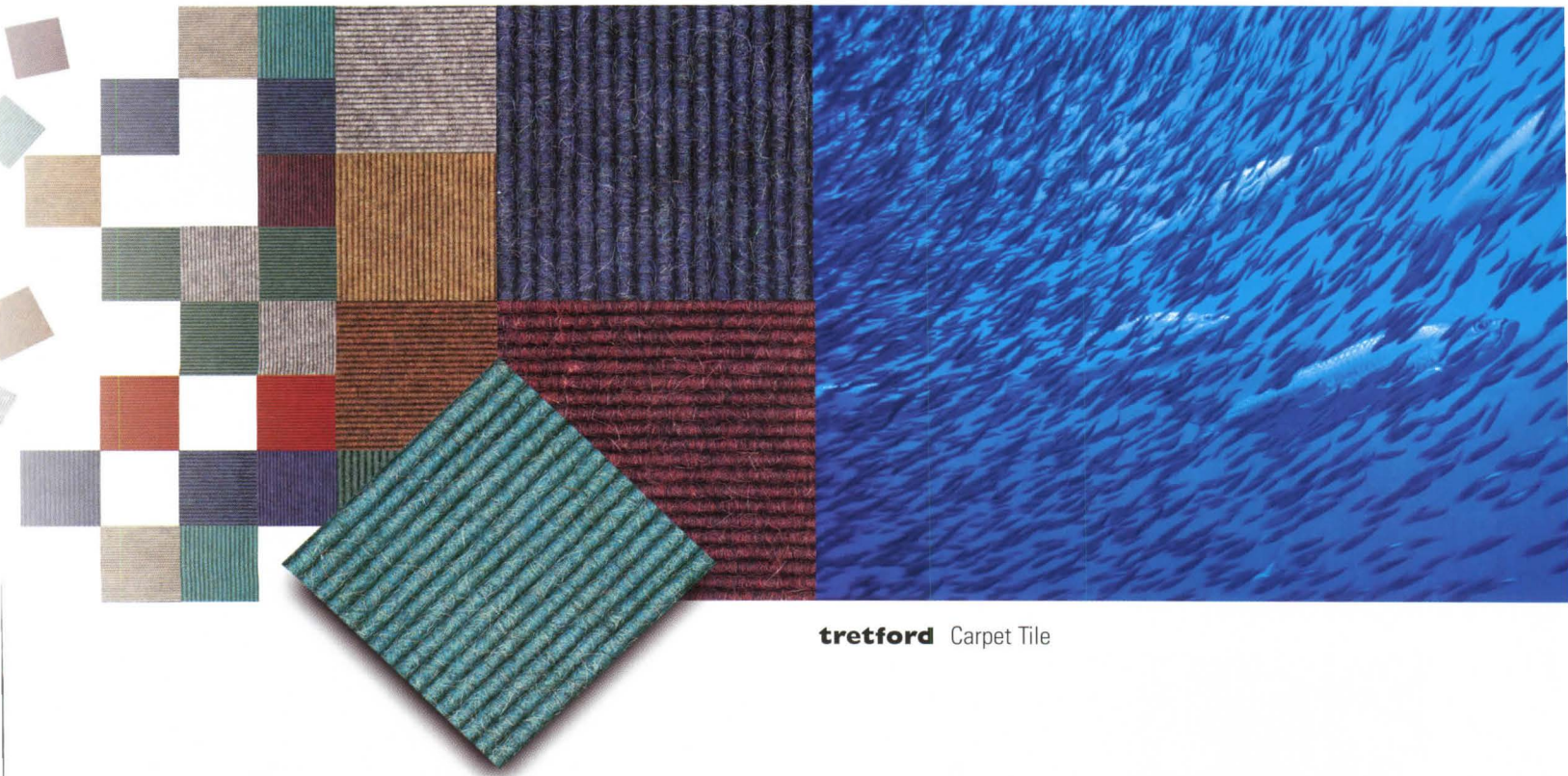
OBRA'S SUMMER IN THE CITY

On summer Saturdays, P.S.1, the alternative art space in Long Island City, Queens, turns its courtyard into *Warm Up*, an urban revel where throngs of hipsters eat, drink, and dance the day away. To help in this transformation, the institution and its affiliate, New York City's MoMA, sponsor an annual invited competition for emerging practitioners to design a temporary installation. This year's winners, Pablo Castro and Jennifer Lee, principals of Manhattan-based Obra Architects, call their project *BEATFUSE!* because their piece mixes people in the space just as a DJ mixes beats.

To keep revelers happy in the heat, climatic comfort was a priority, and Obra found inspiration in the Roman baths. Composed of seven interconnected plywood shells covered with polypropylene mesh scales, the firm's design, which will be dismantled in October, encompasses a caldarium, with a wooden wading pool and built-in seats for sun worship; a tepidarium, where shade, water misters, light strainers, and a tidal pool generate a shake-your-booty atmosphere; and a frigidarium, an enclosed space with foil-bubble insulation and ice blocks for partygoers to cool off. **BY MARISA BARTOLUCCI**



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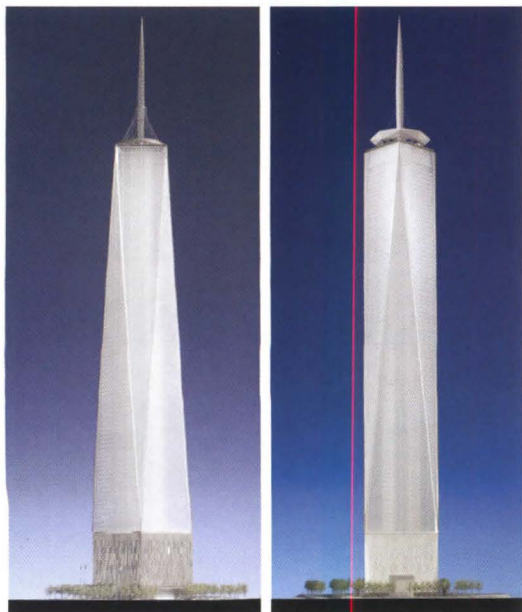
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CURTAIN RISES AT THE GUTHRIE

With the early summer opening of the 285,000-square-foot Guthrie Theater, Jean Nouvel added his name (in dark blue steel) to the roster of high-profile designers building in Minneapolis—a city shaping itself into a cultural and architectural hub. A few weeks earlier, citizens toasted the Minneapolis Central Library by Pelli Clark Pelli Architects, distinguished by an inexplicable cantilevered roof atop a five-story glass atrium, and Michael Graves's Minneapolis Institute of Arts. Last year, the city fêted Herzog & de Meuron's Walker Art Center.

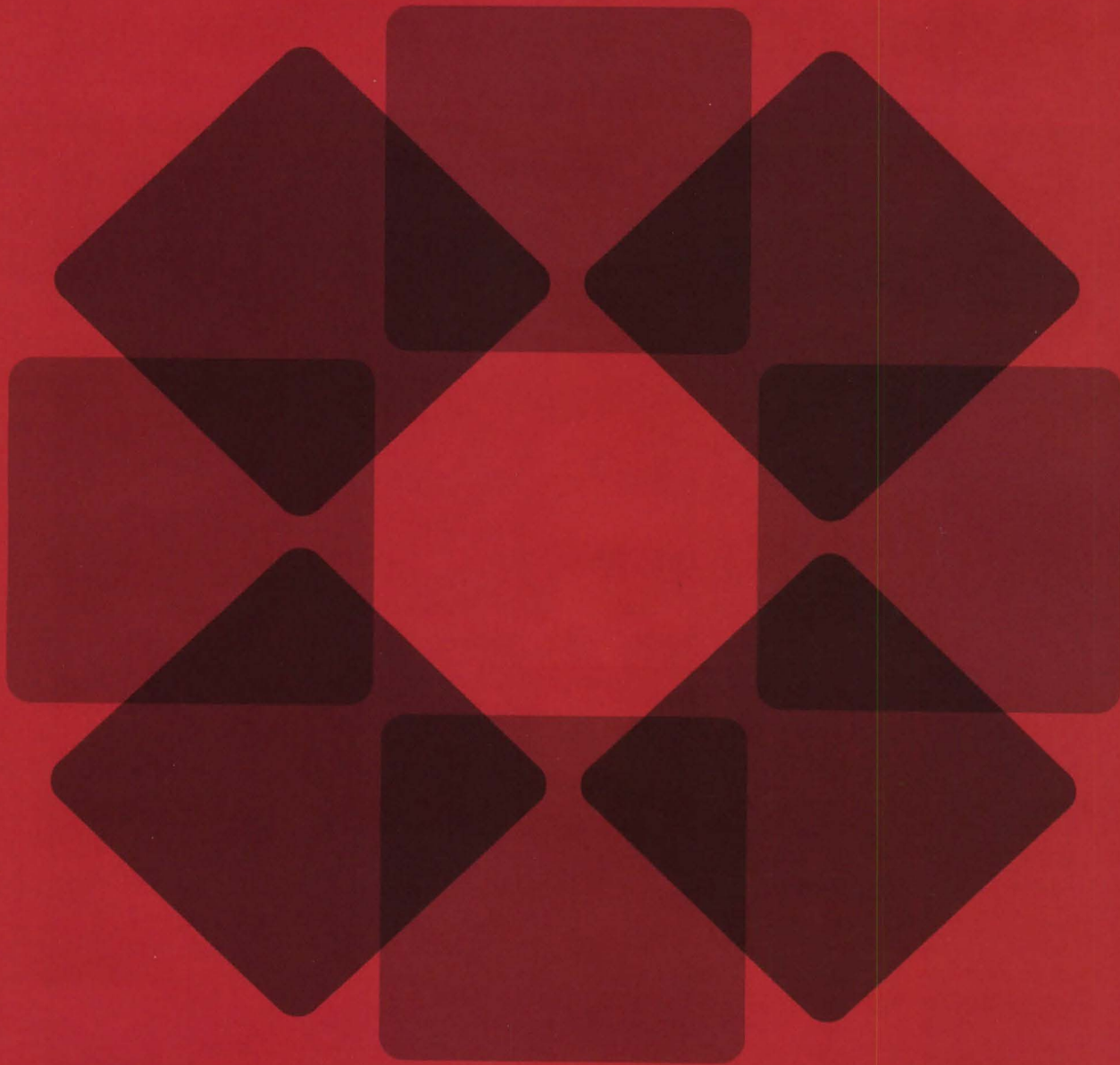
At the Guthrie, Nouvel looked to the Midwestern staples of grain silos and flour mills to give the structure its hunky exterior form. He then added LED signs and large, screen-printed images (drawn from the institution's archive) to the façade. The building, which houses an exhaustive program—including theaters, lobbies, cafés, offices, rehearsal spaces, and parking—is both techie and nostalgic. Pelli's library is equally ambiguous; wireless technologies stream through the building and it's possible to check email on each floor while being warmed by a Minnesota limestone-and-glass fireplace. **BY MIMI ZEIGER**



FREEDOM TOWER UNVEILED, AGAIN

In late June, SOM unveiled changes to the Freedom Tower that the New York City-based firm termed "refinements" in a press release. The announcement came one year after the original David Childs-led design (far left), the result of a whirlwind overhaul mandated by security concerns over Daniel Libeskind's original vision (far left) for the high-rise. That design was met by criticism from the architectural community, and the recent changes (left) address some of the concerns aired by the public and media over the intervening 12 months, as well as masking security measures with more finessed detailing.

The most significant difference from the June 2005 scheme is the replacement of the fortresslike steel-and-concrete base with faceted glazing that will allow more natural light into the lower portion of the 1,776-foot tower. Comprised of thick layers of laminated safety glass, the cladding will provide a buffer against some threats and, should it be breached, would crumble instead of breaking into shards. Plans for the open space around the tower's base have also been reconsidered by landscape architect Peter Walker, with trees, water elements, and carefully preserved views of the anticipated World Trade Center memorial. The next hurdle will be finding tenants to fill 2.6 million square feet of office space. **BY KATIE GERFEN**



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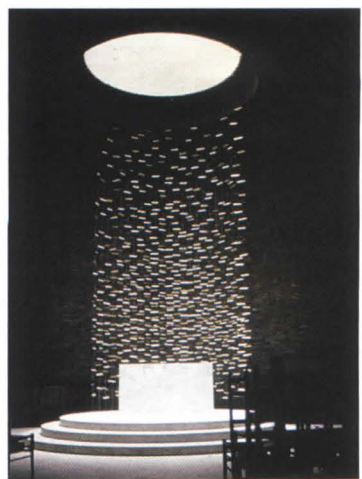
AN ALTERED PERSPECTIVE BRINGS
DISPARATE SPACES TO LIGHT.

BY ELÍAS TORRES

The interiors that have most led me to understand the concept of architectural space, those which have exposed the soul of architecture, do not describe themselves or their exterior or reveal on their façades how they are illuminated because their light enters from above. Zenithal light falls from a window placed high in a wall or from an opening in a roof that illuminates either an interior space or one that can be considered an interior. Spaces that have no openings in their vertical walls and are lit from above transform the exterior into a distant reality. Their autonomy is accompanied by a light that is intimate, enigmatic, secret, protected, far from reality and, sometimes, clandestine. The more dedicated I have been to the search for examples, the more opportunities I have had to climb onto roofs and terraces, the territories of buildings that are often unexplored and full of surprises.

When light, and only light, penetrates an architectural interior, when its interruption does not include the contemplation of a landscape—be it sea or street—it behaves like a fluid that fills the space. Any vessel capable of containing a liquid can also be filled with light. We can consider the interior space of pans, bottles, teapots, coffee pots, oil cruets, cologne bottles, or butane canisters to be architectural if, physically or in our imagination, we can place ourselves within its interior to perceive the shape revealed by zenithal light. □

Elías Torres's text and photos were adapted from Zenithal Light (Col-Legi d'Arquitectes de Catalunya), distributed earlier this year in the United States.





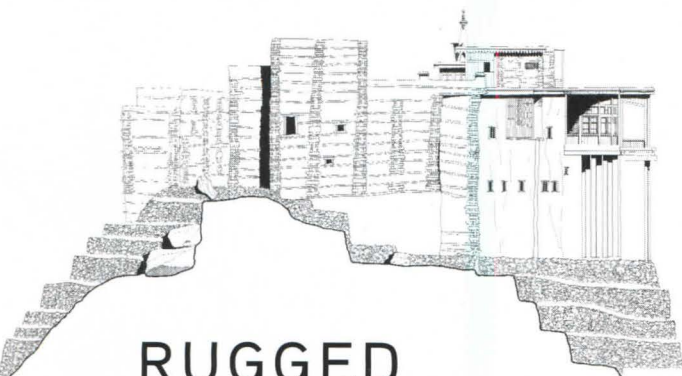
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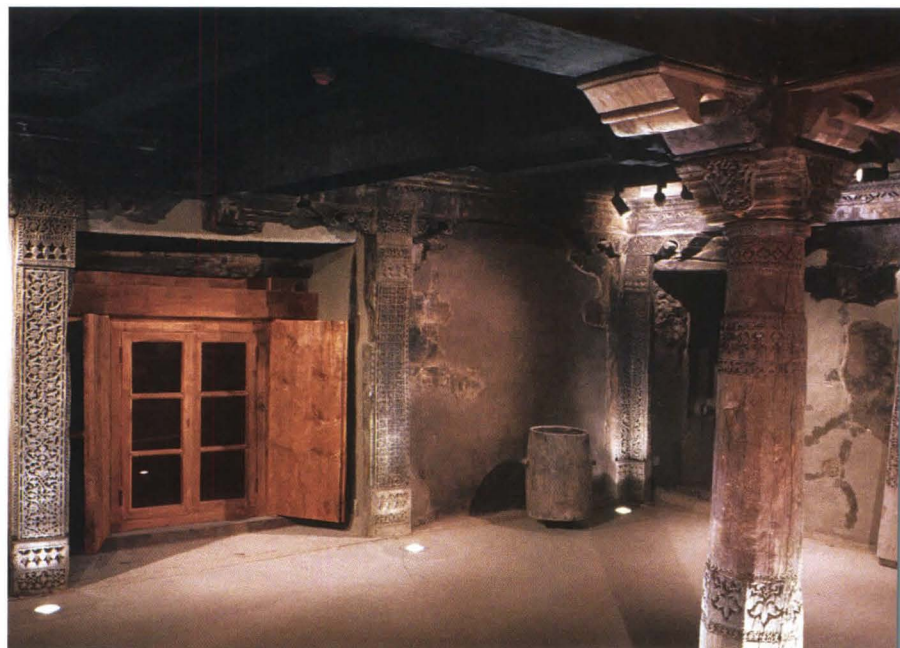
RUGGED RESTORATION

A FORMER PAKISTANI FORT GETS CULTURAL REINFORCEMENTS.

BY JULIE SINCLAIR EAKIN

Baltit Fort, in the Hunza Valley of northern Pakistan, has seen 70 construction phases over 700 years, according to a study by the Aga Khan Historic Cities Support Programme that preceded its recent four-year conservation effort. The all-timber structure began as two residences subsequently joined with tunnellike passages and later morphed into a local ruler's seat of power and sanctuary, with defensive towers added at various stages. Located amid mountains rising 24,000 feet, in what's considered the most rugged terrain on earth, the complex has always symbolized man's mastery over nature for those lucky enough to view it. Not until the early 1970s was a highway built to link the area with Islamabad, to the south, and China, 190 miles to the north.

Perched on a terraced slope above the village of Karimabad, the fort has been conserved to become an inn, museum, and cultural center intended to increase study of and tourism to the remote area; the complex is also a source of personal pride for the local workmen engaged in its preservation, who were lead by an international team of architects, archaeologists, and conservation engineers. Restored retaining walls and enhanced foundations, better equipped to match building loads with soil strengths, set the course for a restoration using mostly original construction methods; when new techniques were required, they were intentionally made visible (metal ties anchoring layers of exterior walls). Ancient irrigation channels built into the slopes and constantly tended over the centuries allow for agriculture, and therefore development, in the region—a less visible traditional construction feat responsible for people being able to settle at this altitude at all. □



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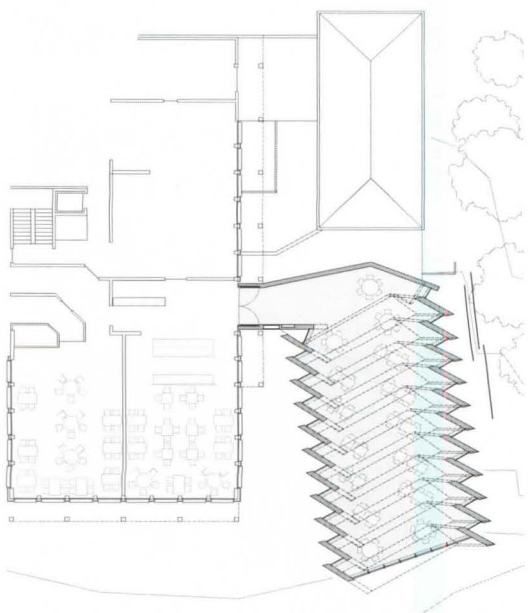
A CATERPILLARLIKE RESTAURANT PAVILION MELTS ROOF AND WALLS.

BY NINA RAPPAPORT PHOTOGRAPH BY REINHARD ZIMMERMANN

Along a winding road through the historic town of Apenzell, Switzerland, one passes large barns with huge eaves and houses with exaggerated hipped gables en route to Hof Weissbad, one of the oldest spas in the region. Here, unexpectedly, appears the zinc-tiled Flickflauser restaurant, a construction that is more roof than building—its form both reinterpreting the vernacular and echoing the mountains.

AGPS Architecture, a firm based in Zurich and Los Angeles, convinced the spa owners to enhance the old-world environment by engaging new forms, materials, and technologies. Guests bound for the Sunday buffet walk from the hotel complex to the 2,400-square-foot dining room featuring untraditional angled walls created by 11 interlocking, glass-and-wood framed modules, which contain thermal insulation, electrical wiring, and ductwork. The modules were dimensioned to fit on a truck that had to be driven beneath a highway overpass on the road to Apenzell. The construction schedule was also tight—only six weeks were allowed so as not to interfere with the tourist season.

Rising from 9 to 13 feet in height across the 72-foot-long space, the staggered composition of the glazing allows patrons at each table to see slices of the surrounding landscape. Depending on one's seat, the restaurant can feel either very open or very closed as the roof-walls both reveal and conceal views. □





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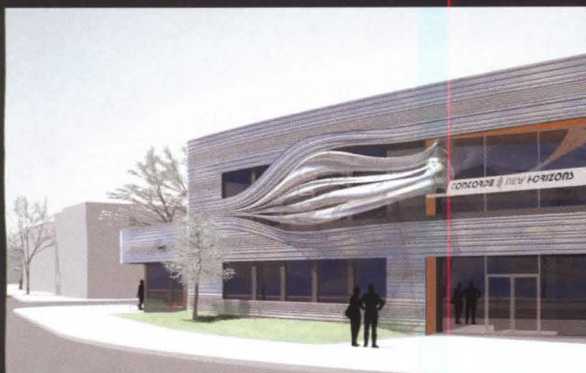
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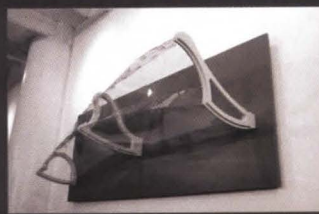
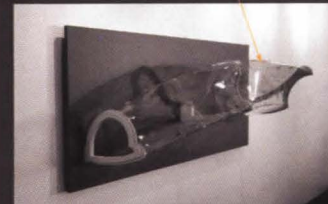
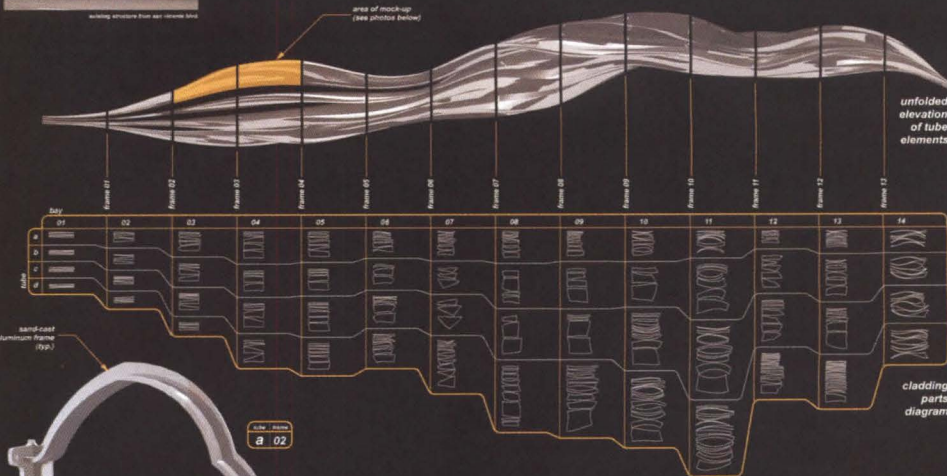
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My movie is born first in my head, dies on paper; is resuscitated by the living persons and real objects I use, which are killed on film but, placed in a certain order and projected on to a screen, come to life again like flowers in water.
- Robert Bresson



I write scripts to serve as skeletons awaiting the flesh and sinew of images.
-Ingmar Bergman

photos of half-scale assembly mock-up



source shapes for the (13) frame elevations

BLOCK BUSTER

CONCORDE/NEW HORIZONS OFFICE RENOVATION
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For the renovation of the façade and lobby of Concorde/New Horizons, a film company lead by legendary producer/director Roger Corman, of low-budget moviemaking fame, the Los Angeles firm Lookingglass Architecture & Design investigated ways to exploit the limitations of the site—the wood-clad building had been constructed close to the property line abutting a public easement. The brief required the refacing of the offices, which occupy the second floor of a two-story commercial building in the city's Brentwood section. As Corman pioneered alternative production strategies outside the existing studio system of the 1960s and 1970s, so, too, has Lookingglass mined the Los Angeles Building Code for opportunities. The designers developed a façade treatment within the code's definition of an awning (a "shelter supported entirely from the exterior wall of a building"), which allows such an element to project 7 feet into the public right of way at a minimum of 8 feet above the sidewalk. Lightweight sand-cast aluminum frames attached to the building's existing structure provide an armature for an undulating skin of plastic sheeting that runs across the façade. **BY ABBY BUSSEL**



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BETWEEN THE LINES

JIM LAMBIE REDRAW'S THE HIRSHHORN'S LOBBY.

BY TATIANA ESCOBAR PHOTOGRAPH BY CHRIS SMITH

The glow of Scottish artist Jim Lambie's taped floor installation *Zobop*, from his current exhibition, *Directions*, solicits the attention of passersby and gives an intimation of the lobby site's remarkable transformation even before one enters the Hirshhorn Museum and Sculpture Garden in Washington, D.C. The serene space that is usually a backdrop for activity now sets the tone for a cadence of chaos by virtue of many people moving in the entry foyer. The artist applied vinyl tape over the entire floor in a profusion of fluorescent colors that create an almost funhouse atmosphere, as warped patterns are reflected in the glass of escalators and windows. This giddiness belies the exacting nature of the piece, in which he meticulously traces the lobby's architecture using neat lines placed side by side. The walls, escalators, shop, and information desk are all given equal hierarchy in the geometries radiating from every curve or angle the tape encounters. Lambie's other works on display here (sculptures made from pawn shop items) are easy to overlook: Situated without any reference to *Zobop*'s lines, they're enveloped by the installation, like the other objects and people in the lobby. *Directions* is on view through October 2. □

ON THE FENCE

TIJUANA ARTISTS EXPLORE THE BORDER.

BY ANN JARMUSCH PHOTOGRAPH BY PABLO MASON

Strange New World: Art and Design from Tijuana/Extraño Nuevo Mundo: Arte y diseño desde Tijuana, a vibrant exhibition of recent art, photography, videos, installations, and architecture by Mexican and border-straddling artists and designers, fills two venues of Museum of Contemporary Art San Diego. On view at MCASD La Jolla through September 3 and MCASD Downtown through September 17, the artists' projects embrace Tijuana's rollicking urbanism, its culture, and economic disparity.

In the project, *Manufactured Site* (2005), Teddy Cruz and his team address the city's housing crisis by reinforcing the hillside shacks with parts prefabricated in factories along Tijuana's border. They note how enterprising squatters use found materials to raise their makeshift homes one story, thus creating ground-level space for small businesses. The team devised an expansion kit—steel platform, legs, and a hinge—to boost structures safely with little cost.

Conversely, in *Casa non grata* (2005), Daniel Carrillo and Omar Bernal of Oficina 3 pointedly insert a house made with recycled industrial parts and scrap into an otherwise homogenous, middle-class neighborhood.

In the installation *contain(me)³ = contiene(me)³* (right), René Peralta of generica pays homage to the metal fences that decorate and protect Tijuana. His cubes are adorned with laser-cut arabesques; filigree blurs the distinction between interior and exterior space, and the confusion proves a metaphor for life along the semiporous border. □

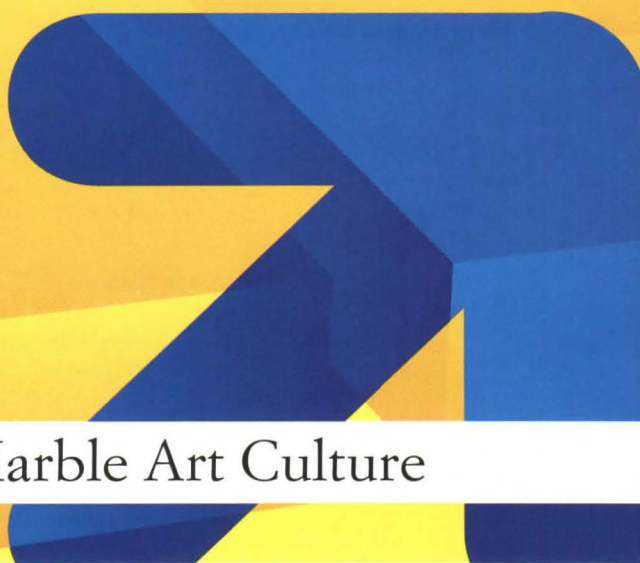


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MATALI CRASSET SOLOS AT THE COOPER-HEWITT.

BY JULIE SINCLAIR EAKIN PHOTOGRAPH BY ANDREW GARN

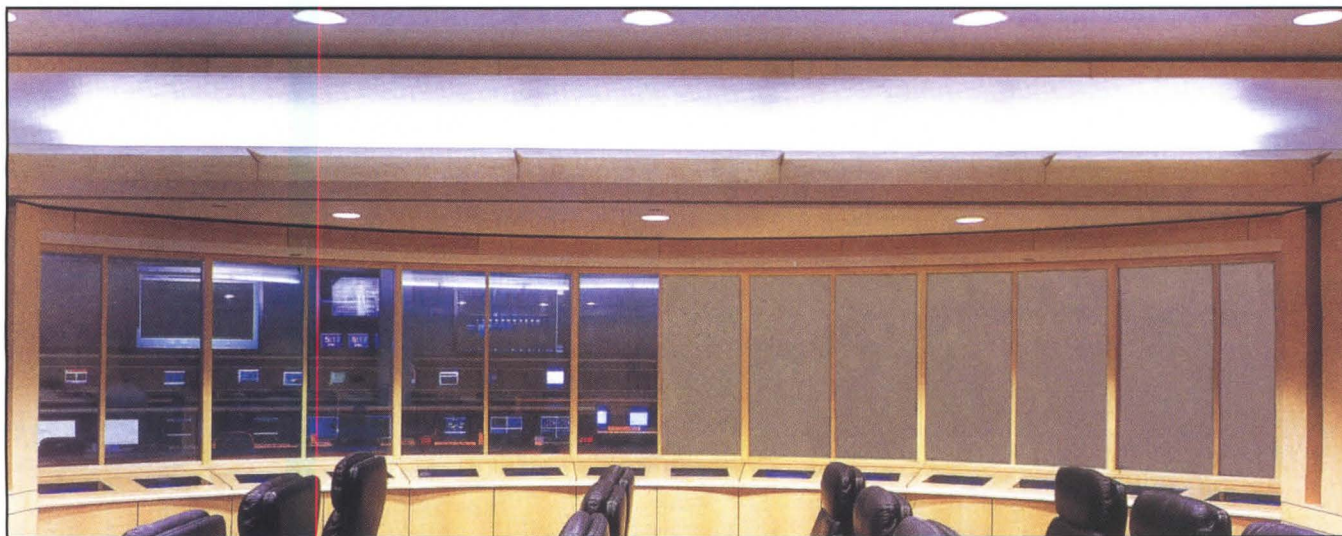
The scholarship behind the shows at the Cooper-Hewitt National Design Museum in New York City is always evident in the inspiring agreement and juxtaposition of an impressive range of works. Frankly, it came as a surprise to find *Solos: Matali Crasset* there, the quality of which lacks its hallmark thoughtfulness—even in the below ground gallery adjacent to the restrooms.

Designed to showcase “the domestication of technology,” the exhibition features three discrete environments, or soundscapes, invested with audio components and produced over the past three years. The space is joyful, if Hello Kittyish, in its color and material palettes—magenta, chartreuse, and citron comprise the former, plastic and patent leather the latter. Bass-heavy techno plays on a loop while visitors wander the room, but the designs never quite resonate; instead of conveying an inviting, homelike atmosphere, the accessible igloo made from waste buckets, a Colorformslike version of wallpaper, and a recliner reminiscent of a rowing machine scream arrested adolescence.

As the grand old mansion is to a basement rec room, the Cooper-Hewitt is to this display—and the juxtaposition here is not edifying. A longtime employee of Philippe Starck’s, Matali Crasset, whose product designs reside permanently in the V&A and MoMA, is clearly well schooled in the flawless production of objects . . . and, in this venue, still immersed in the kind of aesthetic that too closely mimics the fleeting allure of canny retail shop windows. □



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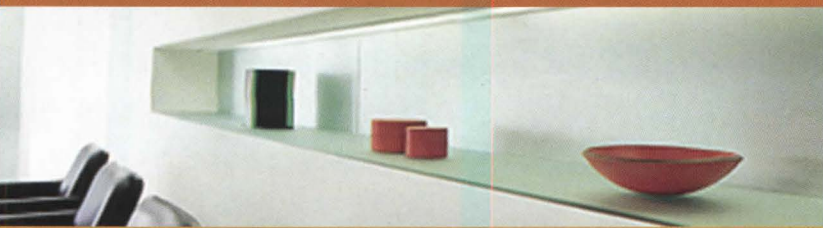


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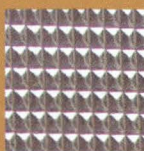
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CLOUDS AND CATACOMBS

ABOVE PARIS: THE AERIAL SURVEY OF ROGER HENRARD

By Jean-Louis Cohen

Princeton Architectural Press; 320 pages; \$50; forthcoming in October

BRIDGES

By Richard L. Cleary

W.W. Norton; 336 pages; \$75; forthcoming in November

THE CLOUDS

By Giampiero Duronio and Mauro Mattia

Charta; 54 pages; \$19.95; forthcoming in November



PHOTOGRAPHER MAURO MATTIA FREEZES A NEBULAE METAMORPHOSIS, FROM *THE CLOUDS*.

GEOTHERMAL LARDERELLO: TUSCANY, ITALY

Edited by Richard Plunz, Mojdeh Baratloo, Kate Orff, and Michael Conard
Princeton Architectural Press; 146 pages; \$19.95

SUBTERRANEAN CITIES: THE WORLD BENEATH PARIS AND LONDON,

1800-1945

By David L. Pike

Cornell University Press; 355 pages; \$24.95

TAIJI MATSUE: LANDSCAPES

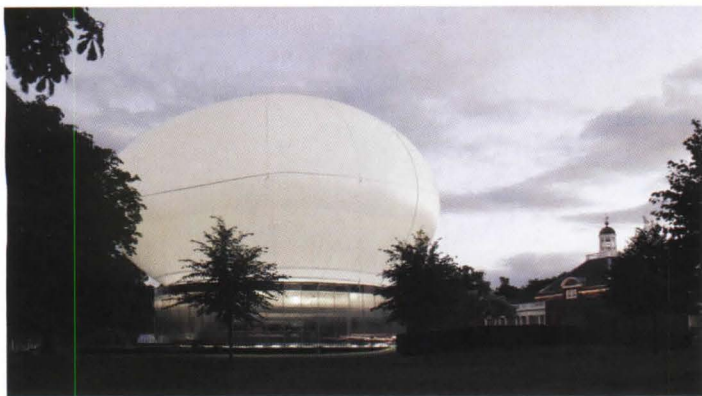
Edited by Stiftung Museum Schloss Moyland, Sammlung van der Grinten, Joseph Beuys Archive, and des Landes Nordrhein-Westfalen
Kerber Verlag; 68 pages; \$25

WATER-WORKS: THE ARCHITECTURE AND ENGINEERING OF THE NEW YORK CITY WATER SUPPLY

Edited by Kevin Bone and Gina Pollara

The Monacelli Press; 288 pages; \$50; forthcoming in November

OUT AND ABOUT



EXHIBITIONS

CHICAGO

MASSIVE CHANGE: THE FUTURE OF GLOBAL DESIGN

Bruce Mau's traveling exhibition analyzes developing technologies. MUSEUM OF CONTEMPORARY ART mcachicago.org SEPTEMBER 16–DECEMBER 31

HUMLEBÆK, DENMARK

POUL KJÆRHOLM: THE FURNITURE ARCHITECT

A retrospective of the Danish furniture and exhibition designer's work. LOUISIANA MUSEUM OF MODERN ART louisiana.dk THROUGH OCTOBER 15

LONDON

SERPENTINE PAVILION 2006

This year's temporary pavilion is by Rem Koolhaas and Cecil Balmond (above). SERPENTINE GALLERY serpentinegallery.org THROUGH OCTOBER 15

OSLO

INDUSTRY REVISITED

Barkow Leibinger, dRMM, and Helen & Hard examine the exchange of ideas between design and heavy industry. DOGA, NORWEGIAN CENTER FOR DESIGN AND ARCHITECTURE projekt0047.com AUGUST 10–SEPTEMBER 24

EVENTS

UDINE, ITALY

PROMOSEDIA 2006

The 30th Annual International Chair Exhibition focuses on fresh designs. UDINE ESPOSIZIONI promosedia.it SEPTEMBER 9–12

WASHINGTON, D.C.

TRADITIONAL BUILDING EXHIBITION AND CONFERENCE

Topics range from historic tax credits to protective glazing and blast mitigation. WASHINGTON HILTON traditionalbuildingshow.com OCTOBER 4–7

COMPETITIONS

54TH ANNUAL P/A AWARDS

Architecture's annual awards program (see page 34) for unbuilt commissioned work. architecturemag.com SUBMISSION DEADLINE: SEPTEMBER 8; LATE ENTRY: SEPTEMBER 12 (ADDITIONAL FEE REQUIRED)

PARIS COURTHOUSE MASTER PLAN

International ideas competition for a courthouse on a national heritage site. competitionparisjustice.com SUBMISSION DEADLINE: OCTOBER 16

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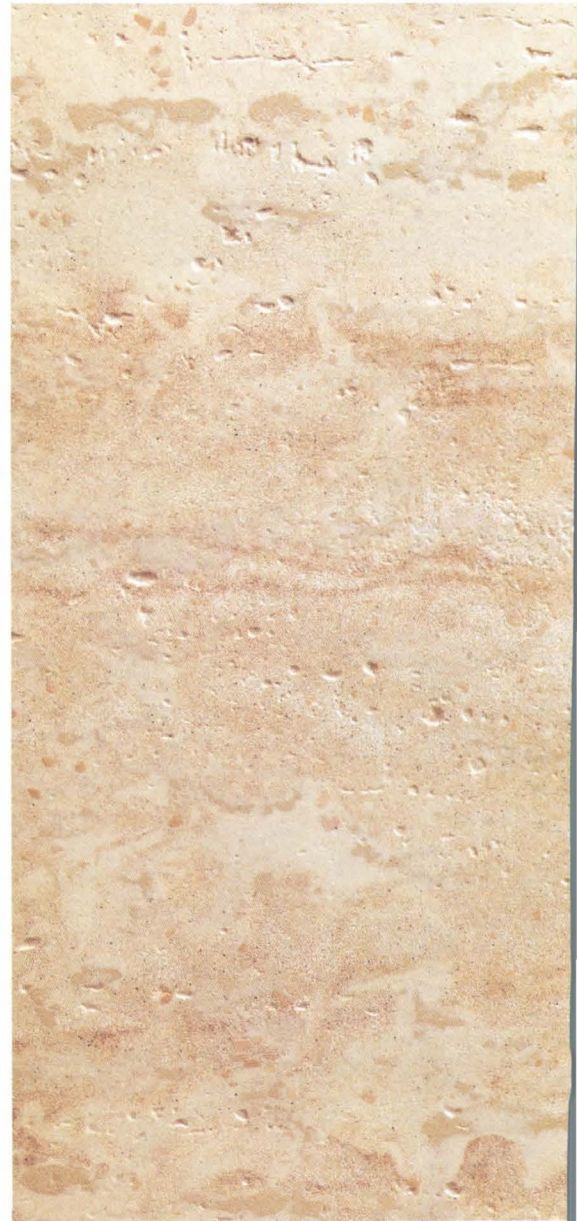
Photography: © Jimmy Cohrsen



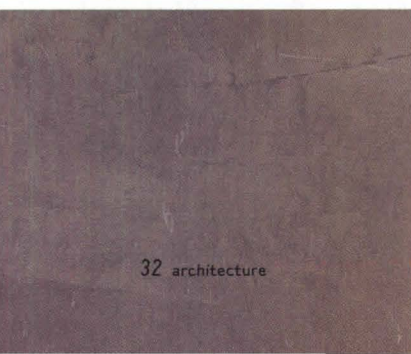
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COLORKER.COM





Under the weight of a viscous summer heat, it is soothing to consider the cool, hard surface of ceramic tile. When one imagines plodding barefoot over a fired-clay plane, however, there is no need to envision traditional ceramics. These days, such surfaces may appear to be of African wengé, oxidized copper, Montana granite, or Italian travertine. Tile manufacturers have attempted to capture the aesthetic qualities of materials like wood, metal, and stone for several years, but advances in imaging and cutting technologies have recently come together to make these faux treatments truly believable.

With photographs of thousands of square feet of original material as a guide, Colorker's proprietary Tecktonia digital printing system translates the spontaneity of stone to the tile face with rigorous detail and consistency, covering the entire top surface (earlier screen technologies often fell shy of the tile edge) and printing high and low reliefs *simultaneously* for better continuity. Large image files minimize pattern repetition, formerly a dead giveaway of ceramic tile incognito. Other manufacturers like Tau Cerámica, which successfully realized the trend with a popular tile product approximating the rich texture of Cor-Ten (without the problematic leaching of the real thing), offer designers an increasingly creative range of metallic possibilities: silver, white bronze, rhodium, patinated copper, and others. "Once manufacturers could replicate one texture flawlessly," says Patti Fasan, an independent ceramic consultant based in Vancouver, British Columbia, "then any texture became fair game."

Such imaging feats combined with updated cutting techniques have made wood look-alikes particularly convincing. Previously limited in size, tile can now be cut into large "planks." Porcelanosa's Woodtec line, for example, features 44-inch-long options, including an anti-slip wengé stand-in. Rectification—a process whereby the tile is trimmed on all four sides to ensure consistent size and eliminate the pressed, or pillowed, edges—permits a tight joint, like that achieved with wood boards. Imagine an exotic wood floor that doesn't need sanding, is suitable for wet locations, and spares a Brazilian rainforest. **CIRCLE 190**



MOCKROCK
TILE IMPERSONATES ROCK, METAL, WOOD.
BY EMILIE SOMMERHOFF



P/A AWARDS

54TH ANNUAL

CALL FOR SUBMISSION

ENTRY FORM AND GUIDELINES AT ARCHITECTUREMAG.COM

DEADLINE
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UNBUILT WORK

P/A Awards recognize unbuilt projects demonstrating overall design excellence and innovation. All entries must be commissioned by paying clients for execution. Judging will take place in October 2006. Winning projects will be notified in November 2006 and published in the January issue of *Architecture*.

DEADLINE 09 08 2006

P/A AWARDS

PLEASE COMPLETE AND SUBMIT ALL MATERIALS INTACT WITH EACH ENTRY (SEE NO. 15 FOR INSTRUCTIONS). *Photocopies of this form may be used.*

Entrant _____

Contact Name _____

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Phone Number _____

Fax Number _____

E-mail Address _____

Project Name _____

Project Location _____

Client _____

Client Phone Number _____

Entry Number (for ARCHITECTURE use only) _____

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- SUBSCRIBER \$150
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- EACH ADDITIONAL ENTRY \$125
- LATE FEE (\$50 PER ENTRY)

CATEGORY (check one)

- AR** APPLIED RESEARCH
- CM** COMMERCIAL
- CU** CULTURAL
- ED** EDUCATIONAL
- GV** GOVERNMENTAL
- HM** MULTIFAMILY HOUSING
- HR** HEALTH-RELATED
- HS** SINGLE-FAMILY HOUSE
- ID** INDUSTRIAL
- RC** RECREATIONAL
- RL** RELIGIOUS
- UD** URBAN DESIGN

I certify that the parties credited executed the submitted project and that it meets all eligibility requirements (Nos. 1–6), and that I am authorized to represent those credited. I understand that *Architecture* may disqualify any entry that fails to meet submission requirements (Nos. 9–20). If this entry wins an award or citation in the 54th Annual P/A Awards, I grant *Architecture* sole first publication rights to the project when under construction or fully complete, the choice of which is at *Architecture's* sole discretion.

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Name _____ Date _____

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 AWARDS EDITOR
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JURY INCLUDES

- JULIE BARGMANN** D.I.R.T. STUDIO, CHARLOTTESVILLE, VIRGINIA
- JOSÉ CASTILLO** ARQUITECTURA911SC, MEXICO CITY
- YUNG HO CHANG** DEPARTMENT OF ARCHITECTURE, MIT
- GIUSEPPE LIGNANO** LOT-EK, NEW YORK CITY

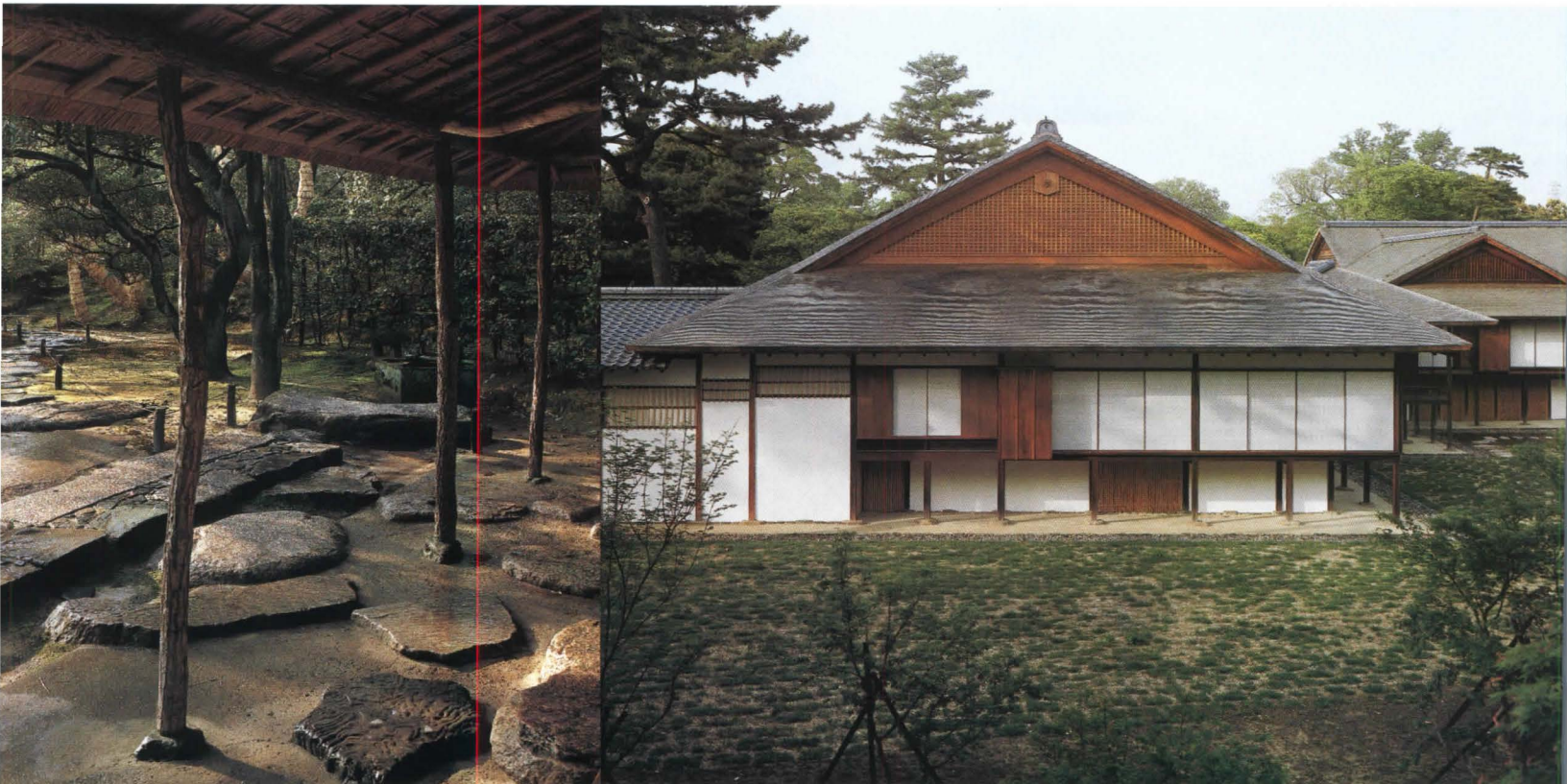
- 1 WHO CAN ENTER** Architects and other design professionals practicing in the U.S., Canada, or Mexico may enter one or more submissions. Proposals may be for any location, but work must have been directed—and substantially executed—in offices in those three countries.
- 2 REAL PROJECTS ONLY** All entries must have been commissioned for compensation by clients with the intention and the authority to carry out the submitted proposal. A project entered in a design competition is eligible only if it is a proposal the competition's sponsor intends to build.
- 3 ARCHITECTURAL AND URBAN DESIGN ENTRIES** Architectural design entries may only include works of architecture scheduled to be completed after January 1, 2007. Urban design entries must have been accepted by a client who intends to base future development on them; please include an implementation timeline.
- 4 RESEARCH ENTRIES** Applied research projects and prototypes must be accepted by a client for implementation or undertaken by the entrant with intention to market and/or publish results. Explain basis of eligibility on Project Facts Page (see No. 10).
- 5 VERIFICATION OF CLIENT AWARDS** and citations are contingent upon *Architecture's* verification that selected projects meet all eligibility requirements, including *Architecture's* direct contact with clients. *Architecture* reserves final decision on eligibility and accepts no liability in that regard.
- 6 PROVIDING ADDITIONAL MATERIALS** Entrants whose submissions are selected for awards or citations agree to make available further information and publication-quality graphic materials as needed by *Architecture*.
- 7 PUBLICATION** Winners of P/A design awards or citations grant *Architecture* first publication rights for their winning projects while under construction or when complete or substantially complete (at *Architecture's* discretion). Publication may not coincide with building completion, but *Architecture* retains first publication rights to the project for up to one year of building completion.
- 8 AWARD** P/A design award and citation winners will be announced first at a celebration in New York City in January 2007. Winning projects will be exhibited at that event. Winners will submit a summary presentation for exhibition purposes.
- 9 BINDERS** Entries must consist of legibly reproduced graphic material accompanied by adequate explanatory text in English. All entry material must be firmly bound in binders no larger than 9 by 12 inches. Binders made of recyclable materials are preferred. Avoid fragile or sharp binders. Videocassettes, CD-ROMs, models, and any unbound material will not be considered.
- 10 PROJECT FACTS PAGE** The first page of each entry binder must list project facts under the following headings: Location, Site Characteristics, Zoning Constraints, Type of Client, Program, Construction Systems, Funding, and Schedule. This information must include square footage, cost, and specific materials.
- 11 PROCESS DOCUMENTATION** Entries should document the design process, as well as its result. Include information on software, hardware, and hand media employed. *Architecture* encourages entrants to include copies of preliminary sketches, alternative preliminary schemes, information on context, precedents for the design, and excerpts from working drawings.
- 12 PROJECT RESEARCH** Include records of any research performed in support of an architecture or urban design project.
- 13 NO ORIGINAL DRAWINGS** Do not send original drawings; *Architecture* accepts no liability for submittals.
- 14 ANONYMITY** To maintain anonymity in judging, no names of entrants or collaborating parties may appear on any submission materials except the entry forms. Do not, however, conceal the identity or location of projects.
- 15 ENTRY FORMS** Each submission must be accompanied by a completed and signed entry form. (Reproductions are acceptable.) Submit the form in an unsealed envelope attached to the submission binder's back cover.
- 16 PHOTOCOPY** Please enclose one bound or stapled set of 8-1/2-by-11-inch photocopies of your entry. The first two pages should be copies of the entry form and the project facts page, in that order. Secure the photocopies inside the back cover of the binder.
- 17 ENTRY CATEGORIES** Identify each submission on its entry form by type (see entry form). Mixed-use facilities should be classified by the largest function. There is no "miscellaneous" category.
- 18 ENTRY FEES** An entry fee must accompany each submission. The fee is \$150 for *Architecture* subscribers; nonsubscribers can submit an entry for \$185, which includes a one-year subscription to *Architecture*. Each entry after the initial entry is \$125. Make check or money order payable to *Architecture*. Canadian and Mexican entrants must send drafts in U.S. dollars. Fee must be inserted in an unsealed envelope with the entry form (see No. 15). **OPTIONAL:** For an additional \$50 fee per submission, late entries may be postmarked by September 12, 2006.
- 19 RETURN OF ENTRIES** *Architecture* will return only those entries accompanied by a self-addressed, Priority Mail or courier envelope. *Architecture* assumes no liability for loss or damage.
- 20 ENTRY DEADLINE** Deadline for sending entries is September 8, 2006. All entries must be postmarked by September 8, 2006, or by September 12, 2006, if accompanied by a late fee. Hand-delivered entries must arrive by 5 p.m. EDT on September 8.



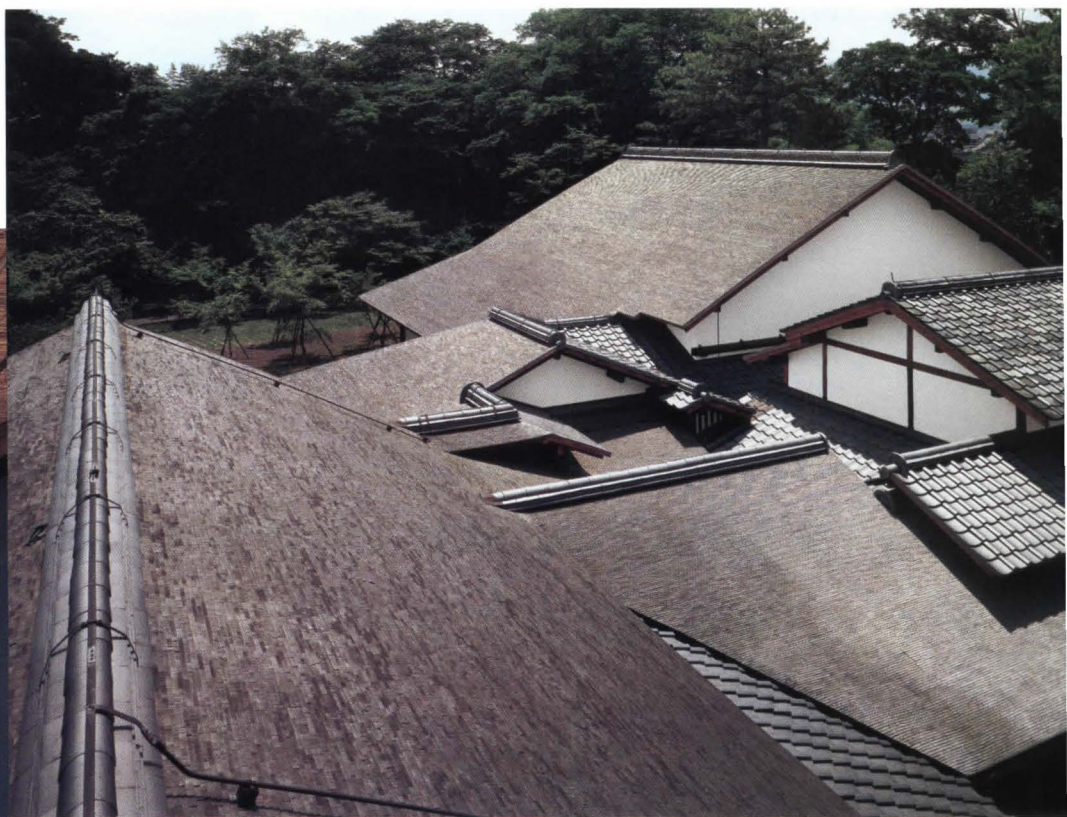
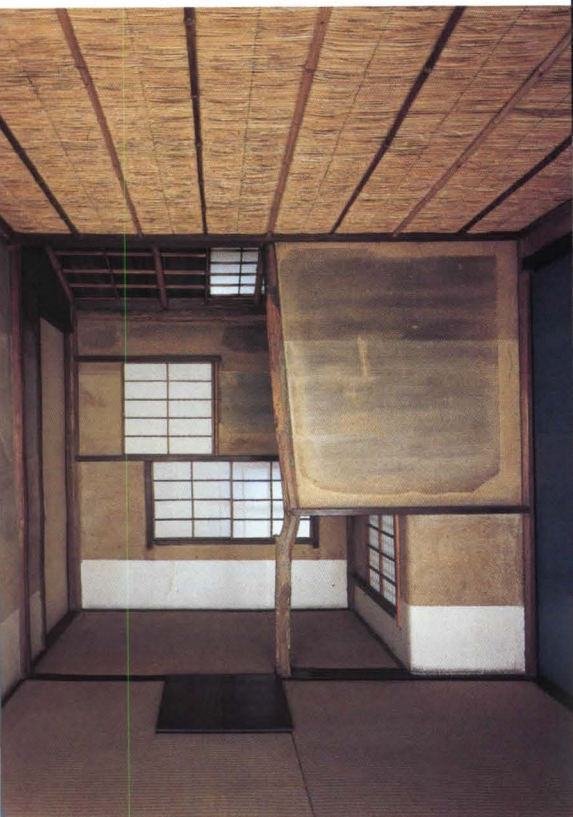


ABOVE AND BELOW

We view photographs and drawings to understand how spaces look and work. But architecture is a spatial experience best understood through our senses. What's above and below us informs our daily lives. Walking into a stadium feels quite different from entering a house of worship. Subterranean spaces affect the body differently than do skyscrapers. In August, our stories consider what is overhead and underfoot, and how materials and volumes produce architecture with emotional and intellectual resonance. We visit Katsura Villa, the seventeenth-century imperial residence that influenced a long line of card-carrying modernists, including Walter Gropius and Bruno Taut. We size up Behnisch Architects' Genzyme Center, to see what's working and what's not two years after the biotechnology company's staff moved into its LEED-certified Cambridge, Massachusetts, headquarters. We critique Norman Foster's Hearst Tower, which rises from a six-story confection in New York City designed by Joseph Urban and completed in 1928. Last, we profile PSLab, a Beirut-based design firm that imbues modern and traditional Middle Eastern interiors with sculpted illumination. □

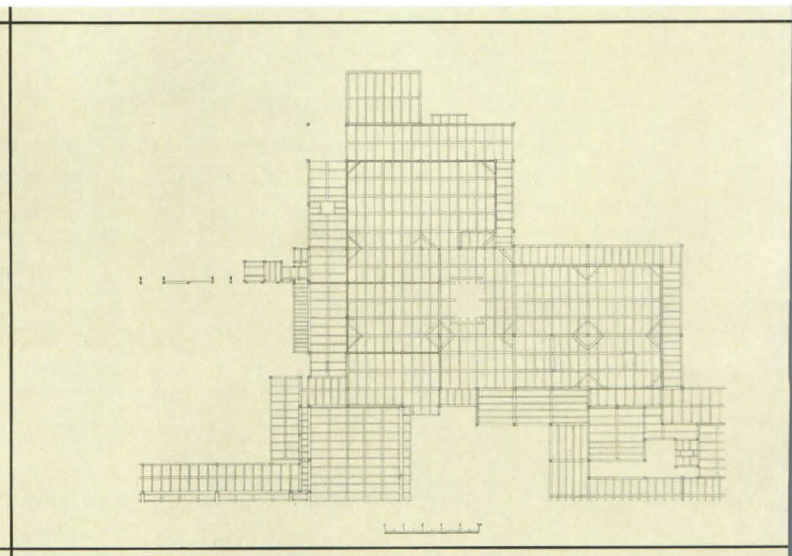
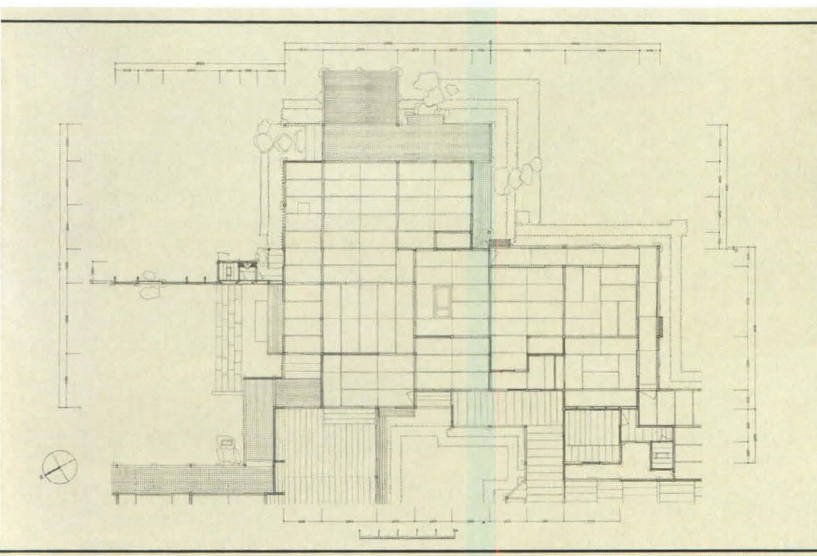


*At the seventeenth-century Katsura Villa,
Modernist ideals are identified and debated.*

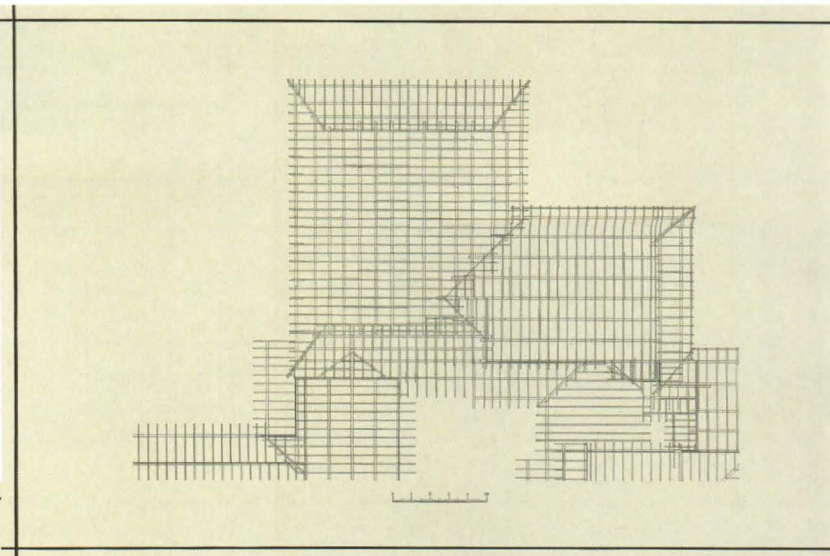
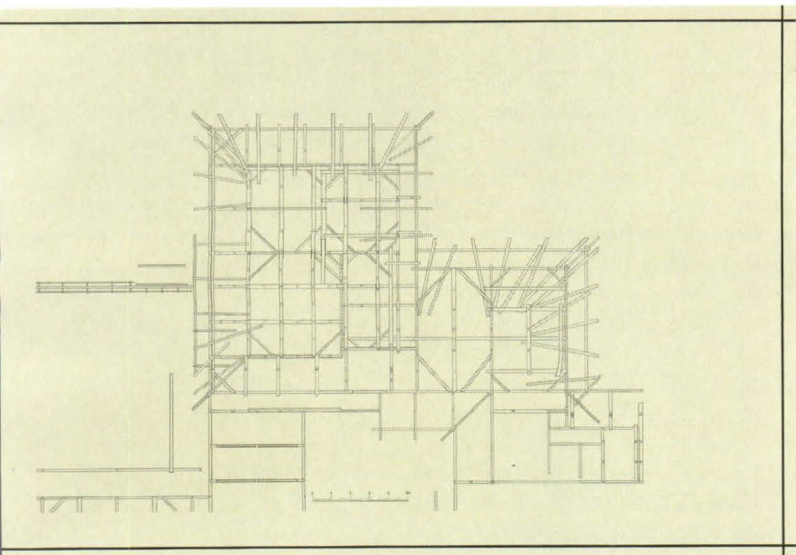


roofs and revisionism

by John Morris Dixon *photographs by Yoshiharu Matsumura*



THE GEOMETRIES OF THE FLOOR AND ROOF PLANS DIVERGE AT KATSURA, AS IS EVIDENT IN THIS SET OF DRAWINGS DOCUMENTING THE OLD AND MIDDLE SHOIN (LEFT TO RIGHT): PLAN, PLAN OF FLOOR STRUCTURE, PLAN OF PRIMARY ROOF STRUCTURE, PLAN OF SECONDARY ROOF STRUCTURE.



When I first visited the Katsura Villa in 1956, it was a beloved icon of modernist architects. They perceived it as the culmination of an ancient indigenous tradition that had arrived at some key principles of International Style modernism: modularity; transparency; spare, exposed structure; austere surface materials; movable space dividers; visual continuity between inside and outside. The landscape at Katsura was clearly equal in importance to the buildings, and it, too, fit mid-century modernist views of the ideal landscape as reflecting natural forces, rather than human concepts of order.

Built in phases from 1620 to 1658 in Kyoto as a retreat for members of Japan's imperial family, the villa had been exalted by the architect Bruno Taut in the 1930s as a spontaneous precursor to Modernism. His writings of the time—and those of Japanese contemporaries—stressed the villa's austerity and freedom from foreign influences. Walter Gropius embraced the same view after his first visit to Japan in 1952. In a 1960 book by Gropius, Kenzo Tange, and Yasuhiro Ishimoto, *Katsura: Tradition and*

Creation in Japanese Architecture, photos were framed to show Katsura's stark geometries, playing down its sculptural roofs and other nonconforming features.

Taut's and Gropius's writings are among the essays and photos included in the handsome new book *Katsura Imperial Villa* (Electa Architecture distributed by Phaidon Press, 2005), described in its foreword as "a summa of all the most authoritative writings to date" on the complex. Also featured in the book is a 1983 text by Arata Isozaki that shows how architectural scholarship had evolved by then. Isozaki's interpretation benefits from firmer historical information acquired after the 1950s, but also reflects the mindset of an architect freeing himself from the strictures of doctrinaire Modernism. He reveals a Katsura that is not pure and free of external influences, but inconsistent and ambiguous, a hybrid of diverse traditions. He points out the prominence of the roofs that earlier writers ignored, even while they praised the geometries of the walls and floors at the inhabited level below.

Actually, Katsura's buildings demonstrate the sharp and proper distinction between what is below and what is above that layer of inhabited space. While depending on the same set of columns, the geometries of the floor and roof plans diverge radically. The floor is laid out in regular modules set by the tatami mat—Japan's ubiquitous floor covering for centuries. (To accommodate the tatami, column spacing is governed by dimensions to the column faces, rather than center-to-center, as is common in the rest of the world.) The layout of the roof framing follows a very different geometry, devised to carry loads of the expansive roofs, which extend beyond the outer columns and floor edges.

A modernist weakness has always been to value aesthetic consistency above real-world considerations such as rainfall, aging, orientation, even gravity—the forces that press us to frame the roof differently from the floors, to differentiate structural members carrying different loads, to distinguish exterior surfaces from interior ones, and so on.

At Katsura, there is much consistency in what happens at each level—at the ground, at the elevated floor, at the roof—but it is subject to differentiation keyed to natural phenomena and human activities. And the willful little violations of aesthetic consistency placed throughout the complex, which the early Modernists wanted to wish away, are the kinds of incidents that further enrich the experience of Japanese architecture. ▣

BRIGHT GREEN MACHINE

Genzyme has occupied its sustainable headquarters for two years, but does the new building live up to expectations?

by Mimi Zeiger

photographs by Anton Grassl

When the biotechnology company Genzyme Corporation moved into its new headquarters in Cambridge, Massachusetts, more than two years ago, expectations were high. Behnisch Architects' design promised a revitalized office environment: Integrated into the building are a diverse range of sustainable systems—from the vegetative roof to low-emitting paint to waterless urinals. But would these technologies (some products used for the first time in the United States) actually affect the company's workforce?

The project's success comes in the form of a bright atrium. Dotted with interior gardens, seating areas, and cafés, this central space visually unites the work areas and provides places that resonate with employees. "I have one particular garden on the 11th floor where I like to have my meetings. It is right up there near the sky," says Joan Wood, vice president of leadership and organization development. "It is a beautiful space to work in. There are some sculptures and the natural light is gorgeous."

Christof Jantzen, a partner at Behnisch Architects, describes the atrium atmosphere: "There are all these views. It is commu-

nunicative. You can wave to your colleague two floors down and across the central space. It is not so much about the details . . . it is a combination of how the elements come together as a whole."

Holistic and ecological, but granola free, the project incorporates both intuitive and high-tech practices. The Genzyme Center (February 2004, page 58) recently received a Platinum LEED rating. For the team—Genzyme Corporation, developer Lyme Properties, Behnisch Architects, and engineers Buro Happold—the award galvanizes its commitment to the future of green design. "LEED is a very rigorous system. They challenged us throughout the process," recalls engineer Byron Stigge of Buro Happold. "It was really difficult going through it, but at the end of the day it gave us faith in the building and faith in the industry."

There is an openness to the Genzyme Center that counters conventional, gray flannel office buildings; spaces are bright, transparent, and well ventilated. Daylight fills the 12-story atrium and illuminates the offices with the help of heliostats—large mirrors that mechanically rotate to catch the sun—

mounted on the roof. The system, designed by lighting consultants Bartenbach LichtLabor, directs rays through the atrium skylight onto an array of prismatic louvers. From there, light bounces off reflective surfaces on the sides of the central volume and glints off a large mobile.

Recently, Wood conducted a post-occupancy survey to see how employees were adjusting to their new workspaces. The study linked natural light directly to productivity, with 72 percent of the staff reporting increased output.

"It feels fresher and brighter than being outside the building. The light enhancement reduces the glare. Generally, there are certain times of days when you get groggy. But in this building you don't get that afternoon sleepy feeling," explains Rick Mattila who, as director of environmental affairs at Genzyme, was responsible for guiding the project through LEED certification.

Critical to this freshness is the atrium's role in the building's heating and cooling system. Air from the offices passively flows into the central space, warms, and rises to the top of the atrium, where it returns to the air handlers.

A computerized building management system monitors the climate inside the offices and kicks in when it senses stuffiness, while individual thermostats allow occupants to adjust their personal environments. "The ability to control the temperature creates a sense of comfort," says Wood. Those user stations when combined with an efficient double-glazed façade and motorized blinds allow the company to save energy. Genzyme estimates the center's energy costs to be 42 percent lower than traditional offices of its size.

Wood was surprised when she found that not only does the new design increase worker productivity, it reduces employee turnover. "We had an intuitive sense that it would be a nice place to work, but we didn't think about those returns in investment. We've had a 5 percent lower sick rate and an 88 percent improved sense of well-being."

Jantzen is modest when he explains the synergy between the user's everyday experience and the architecture. "It is about asking the right questions and making sure that the individual is centered within the design process," he offers.

For all of the building's accomplishments, there have been a few minor hiccups. For example, the manufacturer replaced malfunctioning motors in the mechanical blinds soon after the center opened. And, it is difficult to get accurate readings off the overly large steam meter specified by public utility

standards, but this glitch has been attributed to energy efficiency, since the readings are on the low end of the scale.

The engineers at Buro Happold continue to scrutinize the center's mechanical system, using it as a case study for other sustainable projects. "It takes a lot of time to learn from these buildings," explains Stigge. "When designing systems we make a lot of code-based assumptions and I love going back to see how accurate they are. It gives us an idea of when we can push the hard calcs."

The green example set by Genzyme Corporation's headquarters is changing how the company develops future projects. Matilla has since registered two—a science center and a commercial structure—with the U.S. Green Building Council. Sustainable methods, such as



waste management and indoor air quality during construction, are now standard to Genzyme's specifications. "It made such common sense," says Matilla. "We wanted to show that it could be done, so that others can do it as well."

For Jantzen, the design of healthy, ecologically savvy workspaces comes with implications that go beyond any one building. It is about having a vision and an integrated team—from developer to building department to engineer. "True sustainability comes from economics and environmental factors. This has to be understood in order to create a living environment for our time and for the next generation," he states. "It is the responsibility of every individual, architect, and politician, but on the whole it is the responsibility of society." □

IN OCTOBER 2005 GENZYME CORPORATION SURVEYED ITS STAFF CONCERNING THE NEW WORKPLACE. THE RESULTS FOLLOW: 75 PERCENT—THE BUILDING'S CLEAR GLASS DESIGN ENCOURAGES CONNECTION BETWEEN COLLEAGUES; 88 PERCENT—DIRECT VIEWS AND ACCESS TO THE INTERIOR GARDENS IMPROVES EMPLOYEES' SENSE OF WELL BEING; 72 PERCENT—LIGHTING FEATURES IN THE BUILDING BOOSTS ALERTNESS AND PRODUCTIVITY; 66 PERCENT—THE WORK AREA FLOOR PLAN INCREASES COLLABORATION; 64 PERCENT—INFORMAL MEETING SPACES FACILITATE COLLABORATION; 58 PERCENT—ABILITY TO INDIVIDUALLY CONTROL THE TEMPERATURE IMPROVES THE QUALITY OF THE WORK ENVIRONMENT; 74 PERCENT—A CAFETERIA IN THE BUILDING SAVES EMPLOYEES AT LEAST AN HOUR PER WEEK; 68 PERCENT—THE PROXIMITY OF A COFFEE STATION ON EACH FLOOR GIVES WORKERS AN EXTRA HOUR PER WEEK.



Foster and Partners' glass addition to the squat, cast-concrete confection by Viennese designer Joseph Urban for William Randolph Hearst, from 1928, forms the upright section of an exclamation point intended to punctuate a midtown Manhattan publishing Mecca that never materialized—until now. SOM's recent Time Warner Center and Renzo Piano's upcoming *New York Times* skyscraper, together with this delayed gesture at 57th Street and Eighth Avenue are, although tardy, rapidly fulfilling the magnate's depression-era vision.

Original drawings for the six-story building with a landmark façade revealed foundations with enough girth to have engendered a sizable vertical element. So, after designing the tower with a team in Foster's London office, project architect Michael Wurzel moved stateside two years ago to oversee the careful construction process that enabled the structure's LEED Gold status. During demolition of the Urban interior, concrete, steel, and other metals were sorted onsite for reuse, while 85 percent of the building's new steel was recycled from other sources.

The preserved shell and resulting cavernous hole house Hearst's dramatic multistory lobby, referred to in real-estate speak as an "urban living room," in which stuccoed interior walls punctuated by four stories of windows appear to form an exterior enclosure (an inversion admirably accomplished over a century ago in the intimately scaled Rookery and Bradbury Buildings). If urban in this instance may be understood to mean active, it's accurate: Swells of well-appointed employees, three-quarters of whom are women, rise and descend in a steady colorful tide on three escalators that are timed to complement the water falling along terraced glass blocks comprising a fountain flanking the conveyances. If only the escalator steps had been set flush with the vertiginous liquid-and-glass wall, the sense of passage into another realm might have been sublime. As it is, the whiff of American corporate architecture (oversized, pragmatic gestures that blunt each potential innovative, aesthetic promise) instead pervades. This is true of the upper lobby's bulky, stainless steel-clad braces reaching to support the tower. They clearly allude to the diagrid structure of the addition's already-famous skin, but they also serve to underscore the absolute lack of visual connection between the old and new parts of the building. Whether any accord is necessary is the subject of much debate by midtown denizens; while the tower resolutely disdains Urban, from its flat roof above the 46th floor to the base of its reflective skin (where his sculptures representing the arts and sciences look positively dinky), the lobby is a hybrid meant to unite the designs, but with the result instead of diminishing the power of each.

In a nod to the fashion industry promoted by Hearst magazines such as *Harper's Bazaar* and *Seventeen*, elevator panels are lined in Italian purple silk laminat-

THE DEVIL WEARS DIAGRID

Hearst, Condé Nast's legendary publishing rival, gets a leg up with Foster's new fishnet tower.

by Julie Sinclair Eakin photographs by Adam Friedberg

ed between layers of glass. Compared with the sculptural and considerably smaller LVMH Building housing the Louis Vuitton headquarters across town on East 57th Street, designed by Christian de Portzamparc in 1999, a certain *je ne sais quoi* is decidedly absent here. Hearst's seat of power is muscular, while the latter is refined; beyond an obvious issue of scale, it's a matter of rhetoric versus understanding, and posturing versus the execution of a tailored fit.

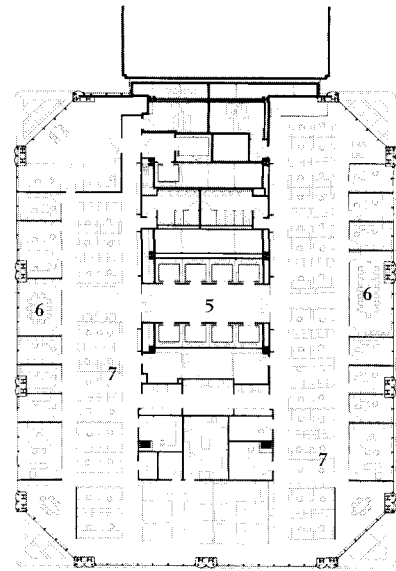
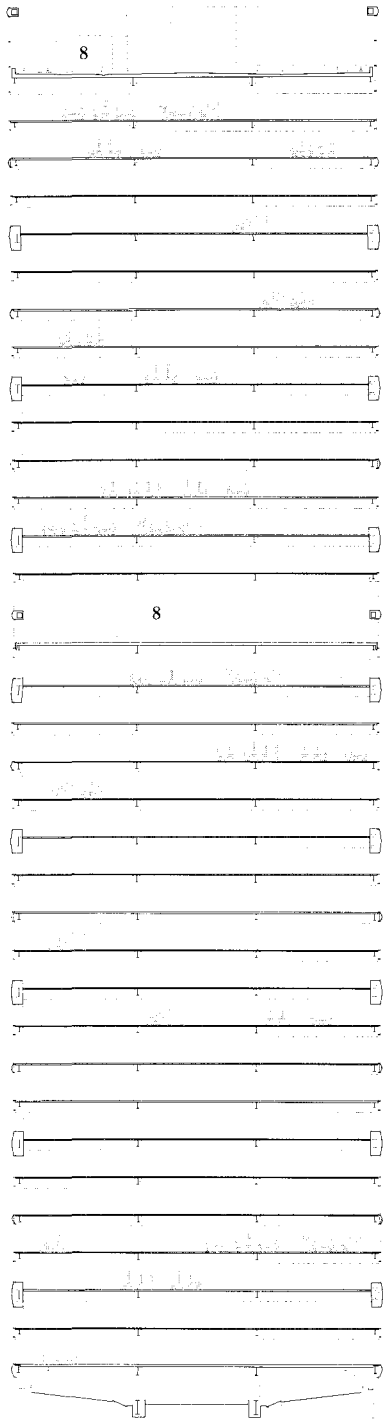
The restaurant-quality employee cafeteria in Foster's lobby doesn't compete with Frank Gehry's mod version at the Condé Nast building (that structure's only redeeming architectural grace), nearly a mile south in Times Square. But it does point to a significant overall attitude that permeates the place: Prices are subsidized to guarantee they beat the neighborhood's inflated rates for sushi, scones, and coffee. Upstairs, cubicle walls in the offices are lowered to foster communication and promote a more democratic work environment. Consequently, the mood of everyone encountered during successive visits was buoyant.

"The psychological impact of the spaces is obvious in terms of the higher level of communication and camaraderie among the staff," says Atoosa Rubenstein, *Seventeen's* editor in chief. "There's a new ease to every part of our day now, and I always know where I'll be eating breakfast." Her own transparent office along an exterior wall makes Rubenstein want "to deserve to work in this space," but she admits to envying the corner room designed for the "closet girls" who call in, sort, and store the clothing for photography shoots (now accommodated on site). "People who work the hardest are taken care of in this design," says Rubenstein. Her reactions are after six weeks in the magazine's new digs; it will be interesting to see if the staff's energy is sustained after the initial luster wears off.

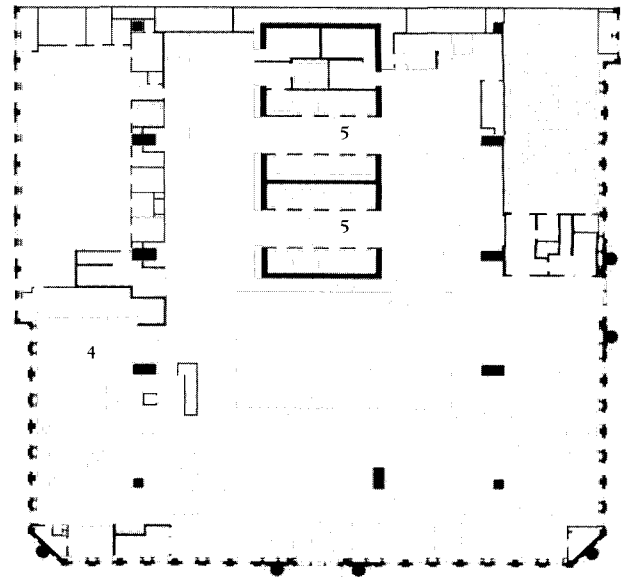
Hearst employees, scheduled to be fully ensconced by September, will reach their offices via a destination dispatch elevator system, which together with the fire stairs comprises the tower's core. The addition's exterior diagonal support system resulted from the placement of that zone on the western edge of the site, rather than centrally, because the neighboring Sheffield building blocked views out that side from within. According to Wurzel, maximizing the remaining three vantages became a priority. To brace the eastern elevation, a moment frame was initially considered, but would have required using a 20-foot grid. A diagonal structural system instead allowed for a 40-foot module and reduced the total amount of steel by 20 percent. Floor plates measure 120 by 160 feet and offer approximately 20,000 square feet of space. While the open areas on each level, where most people sit and benefit from loads of natural light, are obstruction-free, the imposing structural members contribute to the, shall we say, character of the private offices and conference rooms along the exterior walls.


Ultimately, the clunky antique base paired with the graphic, two-dimensional quality of the four-story grid module never lets the tower soar. But to be fair, the tall building hasn't had much aesthetic competition in Manhattan of late. Foster's design improves the midtown skyline and perhaps even paves the way for more interesting variations. □

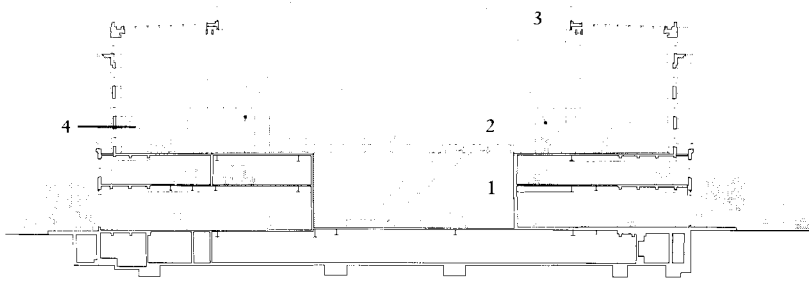
PROJECT: Hearst Tower, New York City CLIENT: Hearst Corporation ARCHITECT: Foster and Partners, London—Norman Foster (chairman, founder); Brandon Haw (lead architect); Michael Wurzel (project architect); Peter Han (associate architect); Mike Jelliffe (team member) ASSOCIATE ARCHITECT: Adamson Associates DEVELOPMENT MANAGER: Tishman Speyer Properties ENGINEERS: Cantor Seinuk Group (structural); Flack & Kurtz (M/E/P); VDA (vertical transportation) LIGHTING: George Sexton



typical floor plan



upper lobby ——— 30' 



north-south section ——— 30'

- 1 lower lobby
- 2 upper lobby
- 3 diagonal bracing
- 4 cafeteria
- 5 elevator bank
- 6 conference room
- 7 cubicles
- 8 mechanical floor



RAISING EYEBROWS WELL BEYOND THE FASHION INDUSTRY—WHICH INCLUDES SUCH PROMINENT HEARST MAGAZINE HOLDINGS AS *MARIE CLAIRE*, *HARPER'S BAZAAR*, AND *COSMOPOLITAN*—FOSTER'S NEW TOWER (FACING PAGE) WILL ACCOMMODATE 2,000 EMPLOYEES. REGARDLESS OF ITS AESTHETIC, ATTENTION TO THE INDIVIDUAL NEEDS OF THOSE WORKERS GOES MORE THAN SKIN DEEP: FULL-SCALE MOCK-UPS OF CUBICLES DESIGNED IN CONCERT WITH STEELCASE RESULTED IN SUCH OVERDUE AND INNOVATIVE CHANGES AS THE CHOICE OF LOWERED PARTITIONS (TOP), WHICH PROMOTE COMMUNICATION AND INVITE LIGHT INTO ALL AREAS; SUSTAINABLE WOOD CABINETS CONTAIN A MOUNTED MIRROR AND A SHELF FOR A CHANGE OF SHOES. STREAMLINED OVERHEAD LIGHTING PANELS ALSO CONTAIN AIR INTAKE AND VENTILATION. AT THE TOWER'S BASE, THE UPPER LOBBY (MIDDLE) OFFERS PLACES FOR COLLEAGUES TO MEET INFORMALLY AS WELL AS TAKE IN A GOURMET MEAL AT REASONABLE RATES.

RICHARD LONG'S SITE-SPECIFIC MURAL MADE FROM RIVER MUD DEFINES THE LOBBY'S TOP HALF (BOTTOM); JAMES CARPENTER COLLABORATED ON THE CAST-GLASS TIERED FOUNTAIN RISING THREE STORIES FROM THE STREET ENTRANCE.

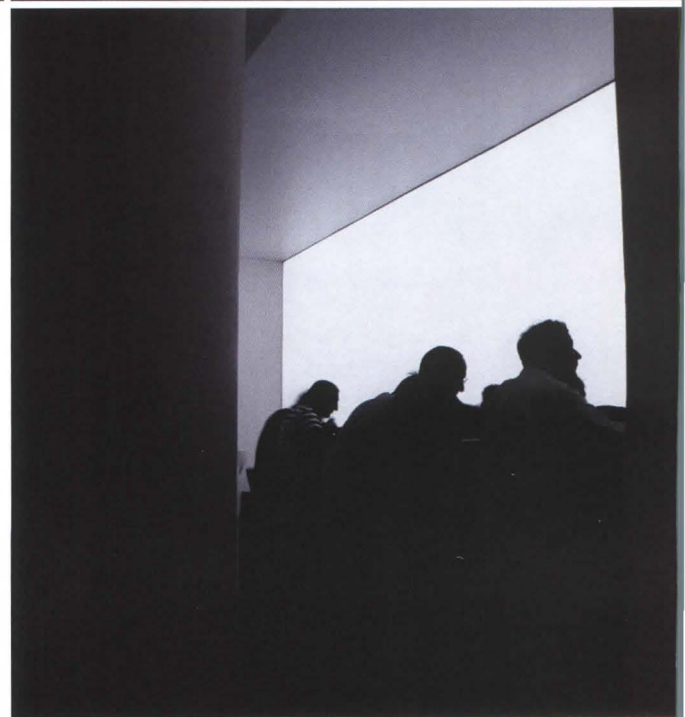




Drawing Light

PSLab's contemporary design illuminates an ancient city.

by Mimi Zeiger *photographs by Imad el Khoury*





The words 'Beirut, Lebanon' are uneasily scanned. With the seemingly endless reports of terror and grief in the Middle East barraging our senses, it is all too easy to see only a Mediterranean city caught in the unrest. Yet, Lebanon, in the face of recent conflict, has been rebuilding itself since the end of the country's civil war in 1990. And until recently, Beirut was emerging from under the rubble as an economic center and returning to its historic role as a cosmopolitan, creative hub.

"It is a very open city; we don't just look inward," explained Dimitri Saddi, just days before the air strikes began last month. "Beirut is a place where you talk to a 16-year-old and he will tell you the state of the world." Saddi is managing director at PSLab, a lighting design company located in a warehouse complex near the city's port. He, like many Lebanese, studied abroad. Although he joined the family business over a decade ago, in 2003, Saddi used his knowledge of the international market and a passion for design to transform Projects and Supplies into PSLab.

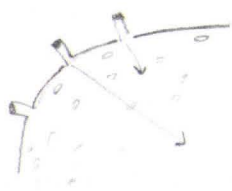
The company sculpts light at many scales—from urban and architectural interventions to crafting individual fixtures. "Our main strength is an ability to customize. We look at a project and we put together the product," he explains. The 40-person lighting firm includes engineers, craftsmen, architects, and designers, and is divided into several departments: Works.PSLab, Offworks.PSLab, and

Products.PSLab, covering research, design, and technical development, respectively.

For VTR, a post-production facility in Beirut, Saddi and his team partnered with Lebanese architect Assouman Tourbah. Because the 2005 project is located in the basement of an office building, the challenge was brightening the underground space. In the lobby and staff lounge, PSLab created a luminous wall. The translucent scrim is washed by a series of LED color projectors. "The light is dynamic. It changes tonality with the day's rhythm," says Saddi. "In the morning it is really aggressive; it wakes you up. But these guys work really late. They sit at monitors all day, so at night it dims and they can chill out in the lounge."

At the beginning of every collaboration, PSLab creates a sketchbook: Pencil drawings, notes, and technical details document the brainstorming session and guide the lighting scheme. Café Blanc illustrates the fluid process from graphite to installation. The restaurant, which opened

A LUMINOUS WALL BATHES VTR'S LOBBY AND STAFF LOUNGE IN SOFT LIGHT. LED PROJECTORS, PROGRAMMED TO CYCLE, CAST COLOR AND TONE ON THE PVC SURFACE THROUGHOUT THE DAY, FROM BRIGHT WHITE IN THE MORNING TO PALE BLUE AND PINK HUES TOWARD EVENING.



FIXTURES SET DEEP INTO THE CONCRETE OF CAFÉ BLANC'S NEW CONSTRUCTION SIMULATE THE DOME OF A TURKISH BATH. PSLAB'S SKETCHES DIAGRAM THE DESIGN CONCEPT.



last year, serves up contemporary Lebanese cuisine and the architecture, by George Henry Chidiac, reflects that updated, regional theme. The *hammam*, or Turkish bath, inspired the domed ceiling. Rimless fixtures were specifically developed for the setting and incandescent lamps are recessed deep into the curved surface—a riff on the traditional architecture.

PSLab has global aspirations and is currently working on projects for Saatchi & Saatchi and with Machado and Silvetti Associates. Despite increasing conflict in the region, Saddi is committed to Beirut's renewal and sees the firm as part of a generation that uses its urban heritage as a stimulus to look outward. "The city is diverse and multireligious," he explains. "It is full of problems, but it is home." ▣

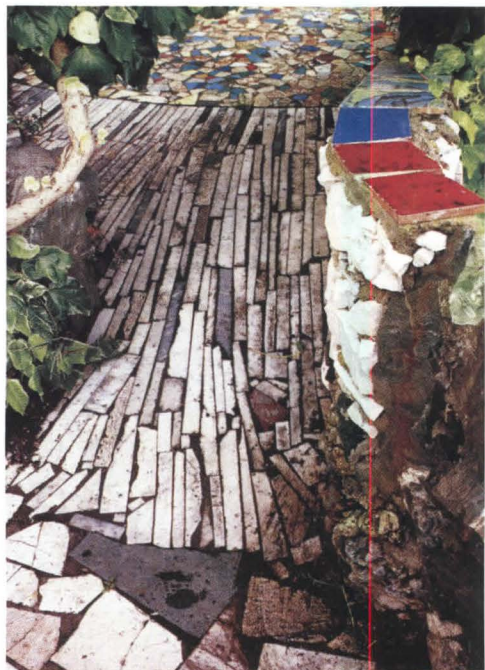
PROJECT: Café Blanc, ABC Mall, Beirut, Lebanon
 CLIENT: Café Blanc Worldwide
 ARCHITECT: George Henry Chidiac Architects, Beirut, Lebanon—George Chidiac, Rabih Youssef, Tonino Zoghbi
 ENGINEERS: Roland Gebara (structural, civil); Khater Engineering (M/E/P)
 LIGHTING CONCEPT: Works.PSLab
 LIGHTING MANUFACTURER: Products.PSLab
 CONSTRUCTION MANAGER: Rabih Youssef

PROJECT: VTR post-production facility, Beirut, Lebanon
 CLIENT: VTR
 ARCHITECT: Assouman Tourbah, Beirut, Lebanon
 LIGHTING MANUFACTURER: Products.PSLab

CULTURE

ASGER JORN'S WILD ARCHITECTURE. BY JOAN OCKMAN

"Le Corbusier studies nature the way the devil reads the Bible." Asger Jorn made this back-handed compliment about the Swiss-French architect a decade after working in his atelier in Paris, executing murals for the Temps Nouveaux pavilion at the 1937 world's fair. Revolutionary artist, aesthetic theorist and critic, and instigator during



the years after World War II of such avant-garde groups as CoBrA, the International Movement for an Imaginist Bauhaus, and the Situationist International, the Danish-born Jorn (1914–1973) denounced the architects of his day for putting their functionalist conception of modern architecture in the service of a hyper-rational and alienating vision of contemporary life. Le Corbusier's talents as a designer and polemicist, which Jorn could not help but admire, only made the architect a worthier adversary, in Jorn's view, for his own argument on behalf of a more "spontaneous" and expressive aesthetic. Overshadowed in recent architectural discourse by the reputation of his fellow Situationists Guy Debord and Constant, Jorn was an explorer of the childlike and ludic in art and invented the idea of *détournement*, a technique of co-opting or modifying an image to give it an oppo-

site meaning. He was also, as Debord wrote in a tribute to his old friend published shortly after Jorn's death, "the first to undertake a contemporary critique of the most recent form of repressive architecture."

Since this is August and many architects are undoubtedly fleeing their air-conditioned offices for the garden or beach, I thought it worth recalling Jorn's critique and reflecting on how much architects' attitudes to nature have really changed in half a century. The conversation today often tends toward sustainability and green technologies, if not catastrophic global weather scenarios. More quotidian but profound questions of how to construct a life-giving environment too often fall by the wayside. Having just returned from a visit to the house and garden Jorn created for himself in Albissola on the Ligurian seacoast of north-west Italy, I am reminded, as one often is in such settings, of the more sensory and sensuous qualities associated with the genius of place.

A center of earthenware manufacture for more than five centuries, in the 1920s and 1930s Albissola harbored a cadre of Futurist artists who experimented with ceramics in the local potteries, blurring the lines between the fine and applied arts and artisanal and industrial modes of production. Jorn arrived in the summer of 1954 to organize a conclave attended by the leading postwar European avant-gardes.

Three years later he purchased a modest farmstead for himself. Reached by a lane winding uphill from the coast, it was reputed to be the ancestral home of Pope Julius II. The site, on about two acres, and with nothing but woods behind it at the time and a panoramic view down to the sea, contained a pair of rundown stone-and-timber buildings as well as some outlying structures and a large cistern. Jorn worked on it until just prior to his death, transforming the landscape into a labyrinthine garden of stepped walls, flowering trellises, and pebbled grottos and walkways inlaid with shards of tiles and crockery. He embellished the rustic buildings with murals and plastered paintings, and embedded sculptures in assorted nooks around the compound—some depicting the strange, amorphous creatures that populated his abstract-figurative paintings, others made of salvaged ceramic components produced by the local factories for industrial use. "The experimental artist can and should take hold of industry," declared Jorn, "and submit it to nonutilitarian ends."

Both a rejection of an elitist culture of "good design" and a rebuke to a wasteful consumer society, Jorn's house and studio embody his passionate belief in the pursuit of art and architecture as a total way of life. Upon his death Jorn left the estate to his friend Umberto Gambetta, a local craftsman who had collaborated on it with him, and in 1997 Gambetta in turn bequeathed it to Albissola to be converted into a gallery dedicated to Jorn's life and work. Today the buildings have been emptied of most of their contents and the grounds are overgrown. Even in the current state, however, a joyously anarchic spirit prevails. (The municipality is in the process of raising funds for its refurbishment, meanwhile occasionally opening the house for international workshops and exhibitions, including, through mid September, a section of the third Biennale of Ceramics in Contemporary Art. Historical documentation projects are also underway.)

Beyond the cultivation of his own property, Jorn was apparently also planning a larger-scale undertaking in Italy circa 1960, the construction of an experimental city called Utopolis, located on an uninhabited island off the country's southern coast. Related to the Situationists' program of "unitary urbanism," this secret project went unrealized when financial backing fell through. The vibrantly earthy compound in Albissola may be seen, however, as a utopian dream in microcosm. In his tribute to Jorn, which is entitled "Architecture Sauvage" (Wild Architecture), Debord describes it as "an inverted Pompeii, the relief of an unbuilt city."

Among the most peripatetic and cosmopolitan of the artists of his generation, Jorn was also the most devoted to a poetics of the "material imagination," as propounded by the philosopher Gaston Bachelard, whom Jorn depicted in a 1960 portrait. An anticipatory and progressive critique of the leveling effects of a global capitalist civilization, the dwelling remains a demonstration of the idea that all emotionally resonant architecture, like all politics, is ultimately local. □

SUSTAINABILITY

BUILDING ON NATURE. BY ANDREW WHALLEY

Earlier this year I was on a trip in Amazonia with biologist and writer David Campbell. We were there to conduct research for a new project in Iowa called Earthpark, which has an ambitious mission: to teach how life works on earth and how citizens can lead sustainable lifestyles in harmony with nature. As David and I explored the rainforest, he pointed out that an architect could not have a greater teacher than nature.

And nowhere is this more evident than in the Amazon region. After nearly four billion years of life on earth, the area is at its zenith of biodiversity. It's the richest ecosystem on the planet, contains more plant and animal species than any other part of the world, and yet its incredibly varied constituents survive on just a few inches of sandy soil that contains few nutrients. The rainforest thrives despite such scant resources through ruthless efficiency and cunning ingenuity: For every problem it invents a solution. With the challenges posed by our rapid depletion of the world's natural resources, it is hard to imagine a more hopeful model.

As architects, I suppose we should feel somewhat hypocritical discussing sustainability. After all, we lead an industry that consumes half of the world's resources, and then, in the United States, goes on to squander almost three-quarters of the annual energy production—almost all of which is supplied by irreplaceable fossil fuels. In the last hundred years, the world's cities have gone from housing 14 percent of the population to approximately one in two people. Though cities are efficient, in that they only occupy around 2 percent of the earth's surface area, they annually consume three-quarters of its resources. And the two largest countries by population, China and India, are just beginning the urbanization process. Based on the current level of unsustainable

CONTINUED ON 54



PUBLIC REALM

SHIFTING THE MEMORIAL PARADIGM. BY MAX PAGE

My home looks out over the grave of Emily Dickinson, whose simple stone reads "called back," as if this were the main achievement of one of our greatest poets. Her epitaph seems to say: If you want to remember me, look elsewhere. Look to my poetry.

I am currently writing a book made possible by another memorial. Simon Guggenheim and Olga Hirsch Guggenheim chose to remember their son, John, with unrestricted fellowships to scholars, artists, and writers. Thousands of winners over the past 80 years, and their books, paintings, poetry, and scientific discoveries are living testaments to their child.

In the afternoon, I sometimes take my children across the street to the town pool. There, a two-foot-high stone notes the sacrifice of generations of citizens who have served in the armed forces. But the real monument is the pool itself, which countless families have enjoyed for two generations. We walk under the simple words "War Memorial Pool" into functional changing rooms, and then out to the beckoning sounds of screaming, happy kids.

My thoughts have turned to these varied strategies as the September 11 memorial debacle has unfolded.

The rush to memorialize began that day at 10:29 a.m., the moment after the North Tower fell. Some of us argued that rather than immediately planning to commemorate, we should wait until the city and the nation had a chance to reflect on the meaning of this catastrophe. We should have known that the chaotic layers of authority governing Ground Zero, the physical and financial complications of the site, and the extraordinary attention paid to the process would delay the project for many years. Infuse the mix with the emotional fuel of an unprecedented tragedy bound up with a foreign war and you have an angry gridlock.

This past spring, the memorial plans went into an apparent free fall. The project's estimated cost ballooned to nearly a billion dollars, even as fundraising had generated only \$130 million. Gretchen Dykstra, the unstoppable former head of the Times Square Business Improvement District, threw up a white flag and resigned as head of the World Trade Center Memorial Foundation. Mayor Michael Bloomberg declared his commitment to bring the cost down—to a mere \$500 million. Then, in a blatant end run around what had been a relatively open process, the governor, the mayor, and builder Frank J. Sciame got together for drinks in mid-June and redesigned the memorial, gutting the most moving aspects of the design: the below-ground passages beneath sheets of falling water. Even now confusion continues to reign over who has the right, the resources, and the ability to build the project.

With construction and fundraising at a standstill, isn't it

CONTINUED ON 54

SUSTAINABILITY CONTINUED FROM 53

growth in the United States—and the evidence in most developing countries is that this example is being followed—by 2050, the next generation will quadruple today's impact on the environment. As the Amazon basin demonstrates, it's quite possible to host a robust and diverse community without squandering resources.

So while we may feel guilty that our profession carries some responsibility for creating this all-consuming built environment, we are also the ones that can help put it right. Earthpark, a descendant of the Eden Project in Cornwall, England, is a move in that direction. I lead the Grimshaw design team on the latter, which investigates the minimization of resources and explores the planet from a botanical standpoint. Its message is thus: Without plants there would be no life on earth, no air, no food, no fossil fuels; they are the link between mankind and the planet's resources. Tim Smit, one of the project's founders, believes that the greatest force for change isn't a Domsday sermon, but a framework that inspires with a sense of opportunity.

The initial phase of the Eden Project opened in 2001, with two million visitors arriving its first year. They were greeted by a building that challenged their preconceptions about architecture and materials. Partly below grade, it utilized waste material from the site, such as rocks in gabion baskets and rammed earth from excavation, along with locally sourced timber. The project's Biomes (climatic enclosures) were a direct translation of nature's primary lesson: minimum use of energy and the careful use of resources, i.e., efficiency in metabolism. What often appears to be fragile is actually robust, and has an ability to adapt. Life on earth seems to continually form hexagonal structures as the most efficient way of absorbing stress; this geometry is found in everything from pollen to fungi and plants. Observing and learning from nature allowed us to design an enclosure that has a clear span in excess of three and a half acres and is over 150 feet high, yet weighs no more than the air it encloses.

As architects, we must not only lead by example, but strive to provide a format in which knowledge can be gained. At Eden's recently completed fourth phase, an education center, over 250 school children come daily to learn about ecology and the environment. (The form of the structure was generated using the geometry of phyllotaxis, the spiral growth plan of plants.) The building is a metaphor for how a tree harvests energy through photosynthesis, using the sun to power transpiration and lift water from the ground to its leaves, and storing energy back into its roots. While a trip to Cornwall cannot duplicate the experience of a journey to the Amazon itself, the architecture does capture some of that forest's lessons; perhaps visitors will carry that knowledge forward as they shape our future relationship with the planet. □

PUBLIC REALM CONTINUED FROM 53

reasonable to rethink the whole thing?

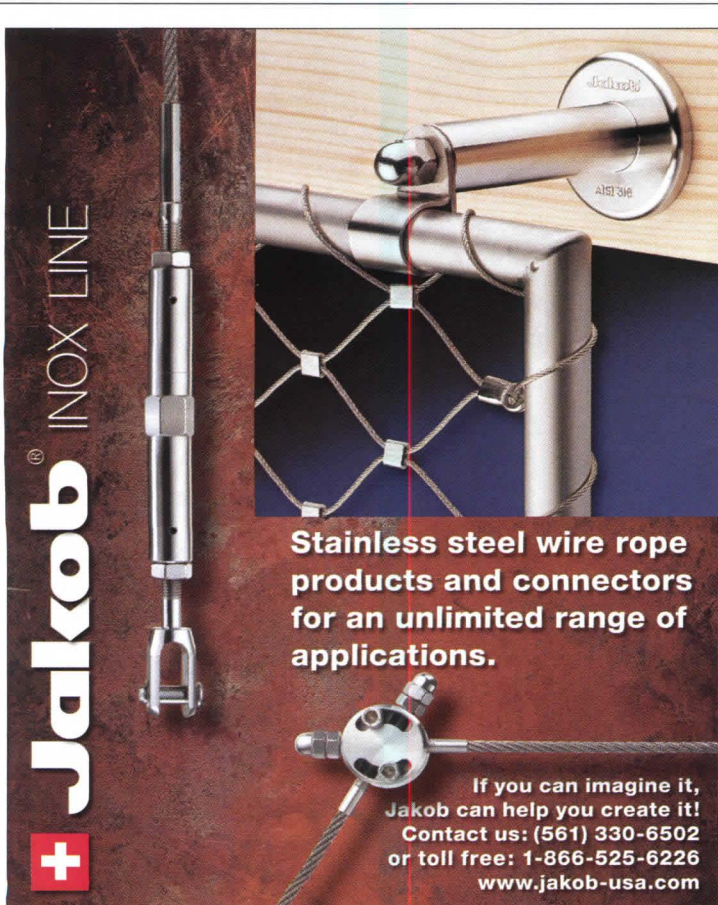
Actually, no. Though I was unimpressed by the original design, the tribute was chosen through a fair process, in a wide-open competition, by a well-qualified jury. The failure was with the very notion of building a vast memorial on the site, and moving forward without reflection. By now, the families of the victims, the city, and nation have come to believe that this project will be built. It has already become part of the history of the event and everyone waits, expectantly.

So, build the memorial as close to the original design as possible. And then build no more like it. Let the World Trade Center Memorial be the last of this generation of the American typology, which began with Maya Lin's Vietnam Veterans Memorial in 1982. It is time to reconsider these massive and massively expensive designs that are hallmarks of the last quarter century of architectural culture.

Lin's brilliant wall brought to America the ideas that had been percolating through European art circles after the end of World War II. The Holocaust called for memorials of humble ambiguity that would stand in opposition to the traditional jingoistic shouts in stone that had long anchored central squares across Europe. Lin translated those ideas to the American scene and our own troubled recent history and in the process created an eternally powerful wedge of pain and remembrance on the Mall. Michael Arad's design felt like a tired variation on her scheme. No doubt inspired by it and probably chosen in part because of Lin's influence on the World Trade Center memorial jury, Arad treads on familiar ground. He illustrates the paradigm, when what we need is a paradigm shift.

For a new generation of memorials, we might follow Jane Jacobs's example and take a good look around. Every city and town is filled with commemorative monuments that also serve important civic functions: pools and libraries, parks and schools, colleges and institutions. Our contemporary insistence that memory must be enshrined in a memorial that reflects the event itself is a rather recent development. Instead, we might stake out a new approach, which is in fact a very old one: Remember by investing in the future.

When it comes time to reflect on another tragedy, let's use the next billion dollars to invest in our nation's underfunded public schools and create the next generation of immigrant geniuses and entrepreneurs who have long fueled the American economy. Build affordable housing in the name of the victims—models of beautifully designed, environmentally advanced, low- and middle-income housing to answer one of the nation's pressing needs. Make survivors the living memorials. Educate and entertain them, house and heal them, inspire and support them. No more Ground Zeros of memory. Let's decentralize remembrance, so that each citizen becomes a legacy of those lost. □



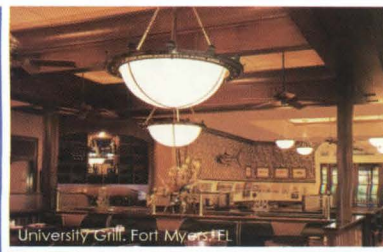
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University Grill, Fort Myers, FL



Emerson Elementary School, Seattle, WA



Metropolitan Bank, Little Rock, AR



Ted's Montana Grill, Denver, CO



Private Residence, St. Louis, MO



Mahoning County Courthouse, Youngstown, OH

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LETTERS

MORE REDESIGN REACTIONS

From the editors: Sincere thanks to our readers for all of the positive feedback regarding the redesign of Architecture. Your support is greatly appreciated.

Congratulations on creating a new approach to architectural journalism. From the graphics to the subject matter, from the writing style to the geographical diversity—you have charted new directions and I applaud your effort.

CHESTER A. WIDOM SANTA MONICA, CALIFORNIA

The recent changes cause me to anticipate the drama of turning the page.

GAINES HALL CHICAGO, ILLINOIS

Congratulations on your creation of the “new” *Architecture*; it’s a very thought-provoking read.

TOM FANNING HONOLULU, HAWAII

I was pleasantly surprised at the new magazine layout. It is formal but not stuffy. I feel like I am really involved in the journey that you provide. I look forward to seeing how it unfolds in future issues.

CHRISTOPHER LYNN URNER SALEM, MASSACHUSETTS

The June editor’s note [page 128] was a perfect summation of all I had, and will, look forward to in the magazine. Thank you for all your efforts in what is clearly a substantial metamorphosis.

AMY MCCOY SOCORRO, NEW MEXICO

PLEASE SEND YOUR LETTERS TO KATIE GERFEN, ASSOCIATE EDITOR, ARCHITECTURE, 770 BROADWAY, NEW YORK, NY 10003. OR, E-MAIL US AT KGERFEN@ARCHITECTUREMAG.COM. LETTERS MAY BE EDITED FOR CLARITY AND LENGTH.

SPECIFICATIONS

CARDINALS STADIUM, PHOENIX, ARIZONA

structural system: Brunel trusses **cladding:** Crown Corr and Centria (insulated metal panels); Birdair (Teflon-coated, translucent fabric) **operable roof:** cable drum drive system with 5600-ton lift **playing field:** steel and concrete, with irrigation and drainage systems, on wheels aligned on rails **grass:** Tifway 419 Bermuda hybrid, in sand mix, over filter fabric, drain mat, and waterproofing **HVAC:** cooling tower with a chilled water loop

GENZYME CENTER, CAMBRIDGE, MASSACHUSETTS

concrete: Turner Concrete Construction **filigree deck:** Mid-State Filigree Systems **exteriors and reflective panels:** Karas & Karas Glass **curtain wall:** Sota Glazing **roofing:** Roofscapes **photo-voltaic panels:** PowerLight Corporation **planters and water features:** Carbona Metal Fabricators **interior gardens:** GreenScape **heliostats, fixed mirror system, prismatic skylights, and chandelier:** Bomin Solar **chandelier:** Behnisch Architects (design) **aluminum louvered light**

wall: Contract Shading Systems **reflective perimeter blinds:** Warema **heat-retention drapes:** Création Baumann; Bay State Building Specialties **plumbing and steam absorption chillers:** J.C. Cannistraro **interior pavers:** Hanover Architectural Products **glass elevators:** ThyssenKrupp; Custom Cabs Industries **specialty lighting and light shelves:** Boston Windowskylights; Architectural Skylight Company **fire shutters:** Atlas; Bacon Industries **cabinetwork and custom woodwork:** Modern Industries **office furniture:** Steelcase **chairs:** Herman Miller; Fritz Hansen; VS **carpeting:** Milliken

FLICKFLAUDER, APPENZELL, SWITZERLAND

structural system: prefabricated wood-frame construction with rigid joints and corners fixed on concrete bases **metal panels:** copper-titanium-zinc shingles **ventilation:** rear air conditioning **water resistance:** water-bearing layer of EPDM **wood plate sandwich:** 3-layer screw press frame with mineral bound wood wool; vapor barrier; and primed, coated fiber-reinforced gypsum board

HEARST TOWER, NEW YORK CITY, NEW YORK

structural system: steel core with perimeter diagonal structural system (diagrid) forming four-story triangular frames; concrete-reinforced steel super columns from 10th floor down **exterior cladding:** profiled stainless steel **glazing:** high-performance low-emission glass **shading:** unitized system with integral roll-down blinds

VTR, BEIRUT, LEBANON

surface: stretched PVC **lighting:** LED color projectors; recessed fixtures with 12-volt GY 6.35 lamps; flood reflector with matt frosted glass; directional halogen projectors with 12-volt G53 lamps on a 12-volt track; indirect cold cathode tri-phosphor tubes at 3000K and 4000K color temperature; directional halogen groove projectors with 12-volt G53 lamps; fluorescent T8 battens at 3000K and 4000K color temperature

CAFÉ BLANC, BEIRUT, LEBANON

lighting: recessed rimless concrete kits housing incandescent lamps with mirrored reflectors

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MODERN MISCONCEPTIONS

Earlier this summer, the Sarasota County School Board voted unanimously to demolish Riverview High School, Paul Rudolph's 1958 design and his first public building in a Florida city that still holds a rich, if dwindling, collection of mid-century modern works. The intention of local officials to provide a new facility—and a suitable environment for the education of their youngest constituents—is admirable, but their decision to dismantle an iconic structure is unsettling evidence of a society that cannot summon the courage to value modern architecture.

We have a cultural bias in this country that continues to prevail. Preserve the Federal, the Neoclassical, the Gothic Revival, and sometimes even the Art Moderne or Deco. But do not protect the Modern. This year alone we have lost one of the few extant buildings by Raphael Soriano, the 1930s Soto-Michigan Jewish Community Center in the Boyle Heights section of Los Angeles, at the hands of the federal government, which tore it down without public notice to make way for a Social Security Administration office; we have seen the New York City Landmarks Preservation Commission bless the radical reworking of Edward Durell Stone's 2 Columbus Circle (no public hearing was required concerning this 1964 delight); we have heard news of Eero Saarinen's Bell Laboratories' likely death by wrecking ball at age 44 in Holmdel, New Jersey; and now, Riverview.

While the Sarasota school board did hold public hearings, it also failed to listen to one of its own campus expansion consultants, who recommended that the Rudolph building be incorporated into the new facility. In a plea to save Riverview from a premature demise, British architect Norman Foster sent a letter to the board. He wrote, in part: "Despite its present state of disrepair, the underlying structure of this strikingly innovative building is sound. It could easily be restored to its original condition and brought back to life as a focal point for the expanding school campus. . . . [New] building technologies allow us now, more easily than ever, to adapt older structures to modern use."

He's right. Throwing up our hands in surrender to the challenges of restoration is an easy out. It also disregards a legacy of ideas. During much of his lifetime, Rudolph was derided for his risky design endeavors, but the architecture community long ago realized that his singular vision nourished a generation. The school board should take the opportunity to apportion some of its \$90 million rebuilding budget to save Riverview, and in the process teach its students about the architectural history of their city and, more specifically, about the power of an individual to set his imagination free. Rudolph was not some crackpot Roarkian, but a dedicated educator and practitioner who had the good fortune to live life without blinders.

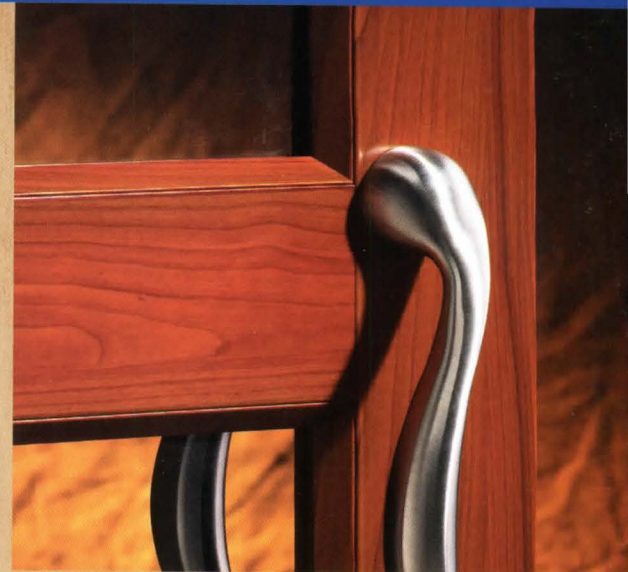
Sarasota should proceed with its plans to provide the security, climate control, and technological tools the school board wants for its children. But officials might also consider their role as stewards of the community, as shapers of young minds. They have a 43-acre campus. Surely there is a way to reimagine Paul Rudolph's design on this large parcel. **ABBY BUSSEL**

photograph by Adam Friedberg



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