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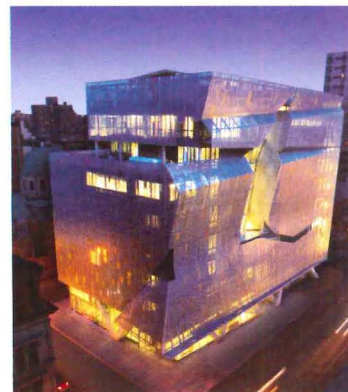
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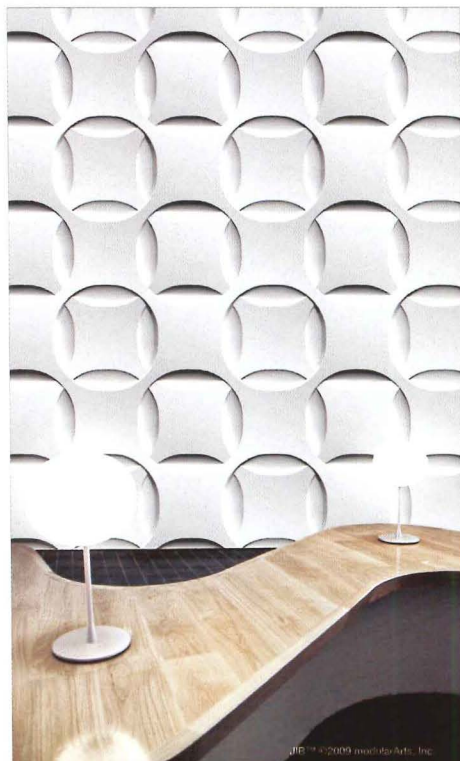
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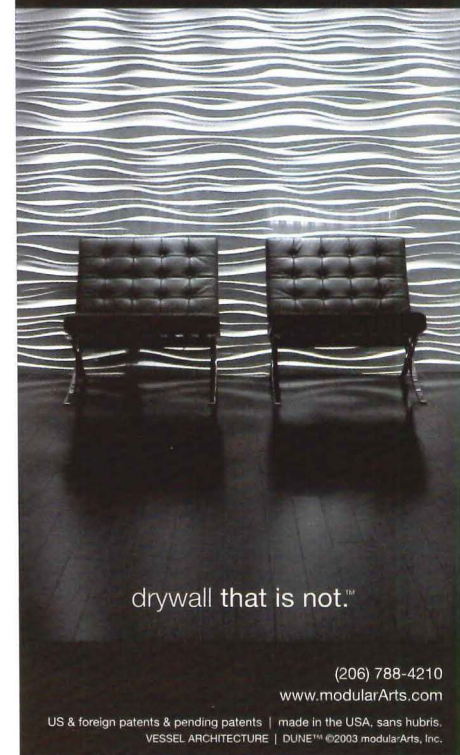
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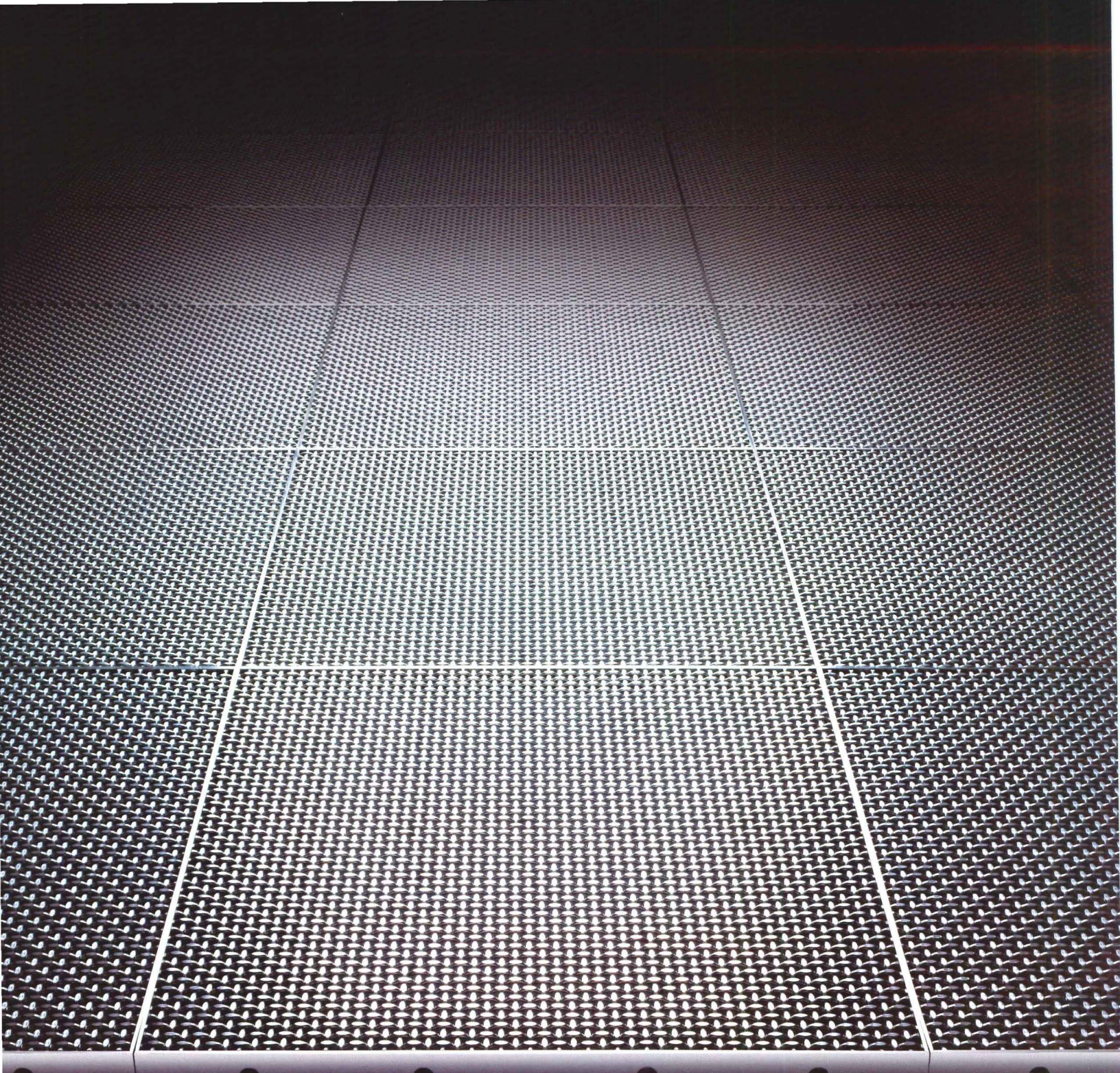
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On the cover: Museum of Design and Fashion by Ricardo Carvalho + Joana Vilhena Arquitectos, photo by Leonardo Finotti. **Clockwise from top:** Performance Capture Studio by Lorcan O'Herlihy and Stephen Kanner, photo by Frank Oudeman; Metropolitan Museum of Art, Charles Engelhard Court by Kevin Roche John Dinkeloo, photo courtesy the museum; Conga Room ceiling by Belzberg Architects, photo by Benny Chan.

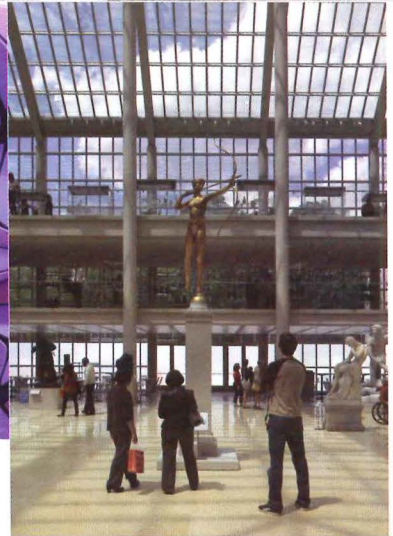


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09.2009

On the Web 

Along with the **Record Interiors** covered in this issue, this month, our Web site features an expanded survey of standout interior projects. We also have lots of **new video**, including project tours, visits to the offices of major firms, and more.



Reader Photo: This image of a Charleston, South Carolina, residential project by Studio-A Architecture is one of more than 2,000 reader-submitted images in ARCHITECTURAL RECORD's online galleries.

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House of the Month

Paul Lukez completely renovates and expands a 1960s home by 1,400 square feet, integrating the house with its hilly site.



Newsmaker Interviews

We speak with Cameron Sinclair, cofounder of Architecture for Humanity, about his organization's 10th anniversary.



Record TV

New in our video library: Both architect and client discuss how Gensler's design for a San Francisco store has improved business.

Your Comments

"Design professionals should educate their clients as to what [LEED] certification really entails and make sure their clients are ready for all the collateral ramifications that are just beginning to be discovered ... operationally, legally, monetarily ..."

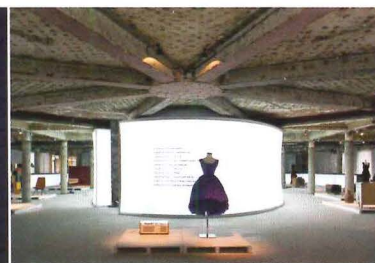
— Anonymous, on "New LEED Reporting Requirement Raises Concerns"

Expanded Coverage



News

Stay on top of everything going on in the design and building world with our daily headlines, such as a recent story on a new OMA project (above).



Record Interiors

View more images of projects featured in this edition of Record Interiors and check out eight additional noteworthy projects.



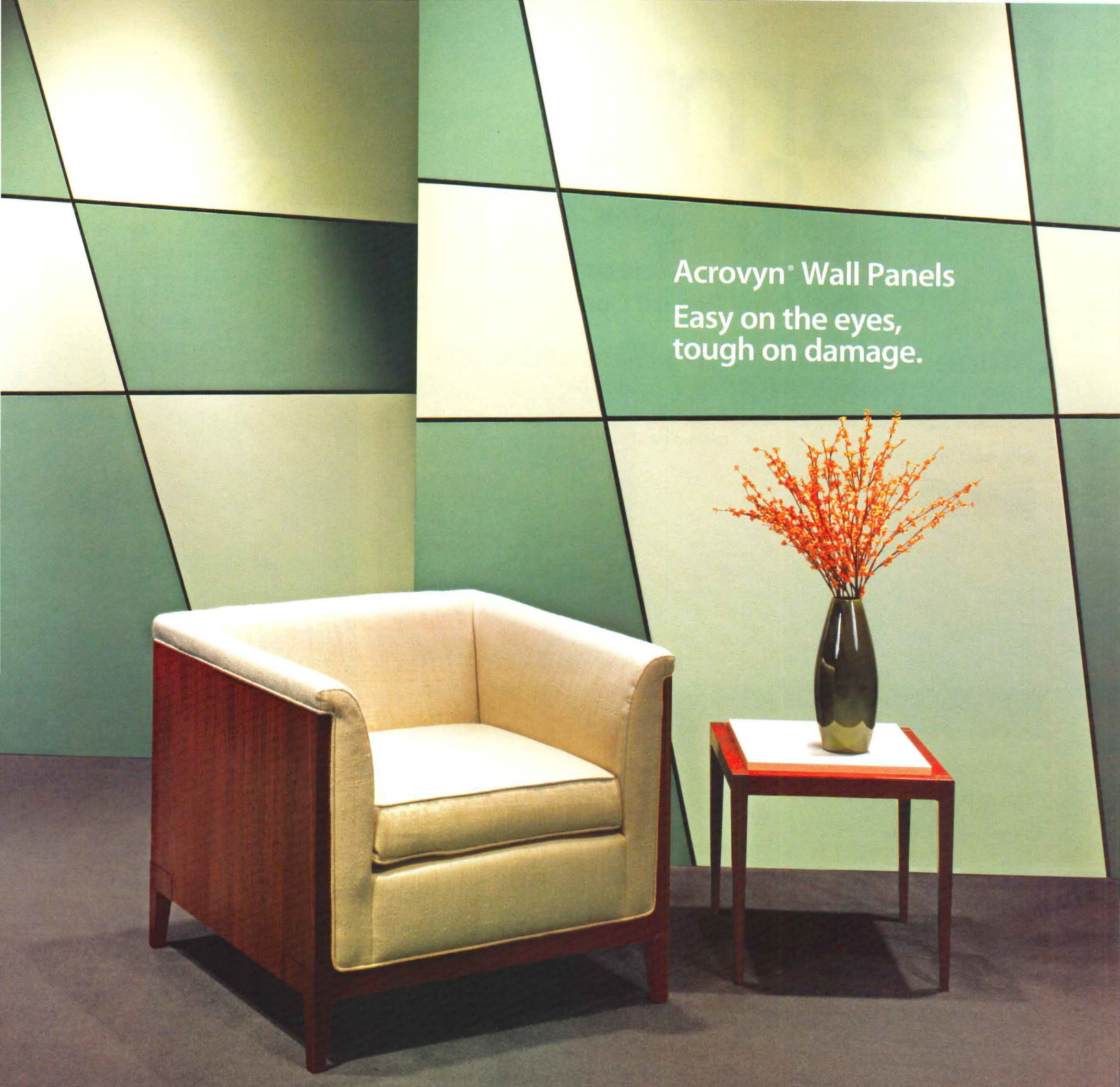
AR2

Meet Burton Baldrige, who left the law for architecture, and Melissa Woolford, designer for Zaha Hadid and curator at Nous Gallery.



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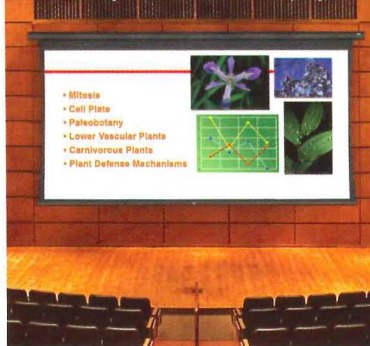
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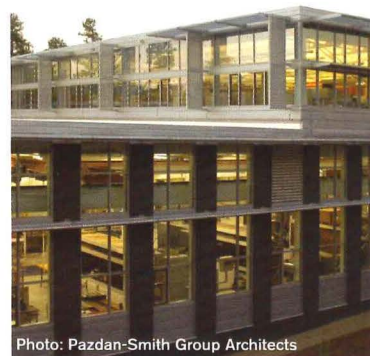


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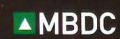
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Editorial

By Robert Ivy, FAIA

Say the word, “planning,” and watch someone’s face morph: The term can conjure up a multitude of responses. Regardless of your own prejudices, some municipalities are discovering that good design can help sell a city—whether old and established or new as fresh paint.

Two Asian cities illustrate the principle and constitute textbook cases of their respective kinds. First, the newest. Songdo City, Korea, an eventual \$35 billion, tower-filled new city is rising where nothing but seawater once existed. The planners’ precepts defied traditional expectations by standing certain ironclad real estate notions on their heads, such as retaining the most valuable land for revenue-producing purposes. They never envisioned the world’s economic slowdown, but nevertheless, the development continued.

When the Korean government (through the company POSCO E & C) opened 1,500 acres of reclaimed land for international development 7 miles from its trophy Incheon International Airport (and about 40 miles outside Seoul), it chose an American developer/partner, Gale International, and the American architectural firm KPF to organize the process. What, aside from the proximity to Incheon and free economic trade status, would attract the world’s attention and consequent investment to Songdo’s International Business District?

The developers are banking on good design through urban planning. As it grows into a city of 250,000 persons on build-out, the 100-million-square-foot Songdo will boast planning based on the LEED-ND principles, including access to public transportation (a subway extension from the city of Incheon); 25 kilometers of bike lanes; walkable neighborhoods with proximity to places of work, recreation, and commerce; and most impressively, even courageously, 600 acres of open space centered on the 100-acre Central Park filled with native vegetation, a first for a new city in Asia. This counterintuitive notion, though familiar in the West, defied the norms of Asian development, according to James von Klemperer, FAIA, the partner at KPF in charge of the project, but the client ultimately bought the idea.

Taken together with its energy-efficient cogeneration facilities and its water-use policies, which place emphasis on employing seawater and reduced potable-water consumption for irrigation, Songdo can legitimately market itself as a major new green city—a significant advantage for 21st-century attention. The results of planning, design, and construction, taking place at a fast pace, will take at least another year to assess, but cranes are moving, and certain projects, such as the initial condo towers, are completely occupied.

Singapore, by contrast, came into being as an independent republic and, essentially, city-state, in 1965. Since that time, the government has focused on building up the tiny island of 308 square miles into a showcase of

harmonious planning. The result of these measures may be one of the most felicitous marriages of climate and urban environment on planet Earth. It took not a village, but an urban authority, to pull it off in less than 50 years.

The Urban Redevelopment Authority (URA), which evolved from the earliest efforts following an initial concept plan in 1971, has expanded its abilities and reach to form what constitutes one of the most comprehensive and powerful planning organizations for a municipality. Initially concerned with the central city alone, it worked to create new facilities to replace failed inner-city private housing (high-rise housing now circles the island) and then broadened its agenda to develop an urban plan that would include development on reclaimed land at the harbor-mouth called Marina City.

Simultaneously, the URA studied the context of the place, designating structures and districts that warranted conservation. Its 1989 Conservation Master Plan saved areas initially settled by the rich ethnic brew that constituted Singapore—including the Chinese, Indians, Malays, and others.

In more recent years, the URA has plotted a vision of Singapore that builds on the serendipity of the nation’s gardenlike environment. When other cities longed to be green, Singapore had merely to open its doors—it had already arrived, in a sense. Where else, except in such a climate, can windows remain open to prevailing breezes much of the day, and the tree canopy provide its own incomparable architecture that rivals that of any new building?

Today, Singapore is following a new Concept Plan, expanding on the reclamation work done at Marina Bay, encouraging urban density of 5.5 million persons in the heart of its central city—an expanding transit network—and enhancing the biodiversity of the island. Singapore is selling its design savvy, even offering its expertise as a consultant to others.

Both Songdo and Singapore, so different in climate, topography, history, ethnicity, and architecture, warrant an architectural tour—though your trip to Songdo can wait for several months. Both have engaged contemporary architecture and master planning to change the physical environment. Both consider themselves “green,” with shades of meaning in the sustainability term. Both are banking on design to set themselves apart, and they are planning, in the most active, positive sense. While their applicability may be limited, in these two, highly controlled cases, planning appears to be paying off. Songdo and Singapore illustrate that design sells.

Letters

Curriculum Vitae

The Tale of Genji? Michael Sorokin's assertion in his August Critique [page 33] that architects should forgo extensive training in the discipline of structures in lieu of prospectuses on Shakespeare, Oceanic art, and the like is disquieting. While I concur with his contention that we need an opportunity to implement new parameters in design, such as psychological and environmental factors, I believe that these issues must come as an addendum to our education, not as a substitution.

Imagine the contentment in a patient knowing that her/his surgeon has had the curriculum of suturing replaced with a course on the use of 12-note themes evident in the compositions of Leonard Bernstein.

*Charles Roig
Roselle, Ill.*

Michael Sorokin's Critique is a very sound criticism of our professions: architecture, landscape architecture, planning, and especially, the systems of both education and practice. He is correct in saying that planning became an educational and practical handmaiden of the social sciences, and our cities in the 20th century suffered because of the erosion of the physical (both natural and man-made) and the social manifestations of city design and building.

*Earl Starnes, FAIA
Cedar Key, Fla.*

Ode to an architect

I started my career at Gwathmey Siegel in 1983 even before finishing architecture school, and since that time Charles Gwathmey [Record News online, August 12] had been a great mentor and friend. He pushed

for my acceptance at Yale, passed clients on to me when I started my own firm, sponsored my AIA Young Architect Citation, and most recently, was supporting my FAIA submission. In addition to his work, which will certainly stand the test of time, he should be remembered for the unyielding support he gave to many other, "younger" architects like me.

*Christopher Coe, AIA
Los Angeles*

Linking art and idea

I read with great pleasure Robert Ivy's editorial "Drawing, ca. 2009" [July 2009, page 15]. He not only selected a unique angle of the inelegantly titled (I couldn't agree with him more!) Guggenheim Wright exhibition, he captured in commentary that magical, singular link between idea and building. In reference to his

prolific designs, Wright said near the end of his life, "I simply shake them out of my sleeve." Ivy reminded us of the precious artistry, nearly lost today, inherent in that process.

*Debra Pickrel
New York City*

Corrections

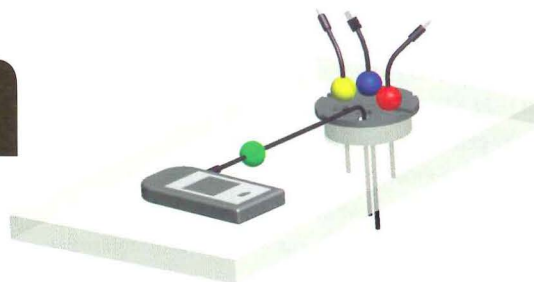
A photo of John D. Rockefeller III and the architects of Lincoln Center in the June Critique [page 37] was miscredited. It should have been credited to Arnold Newman/Getty Images. A June News Brief about construction of a federal courthouse in Austin, Texas [page 30], misspelled a firm name. It is Page Southerland Page, not Paige Southerland Paige.

Send letters to rivy@mcgraw-hill.com.

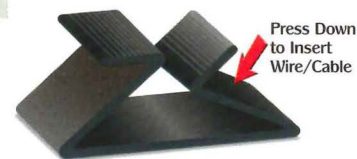
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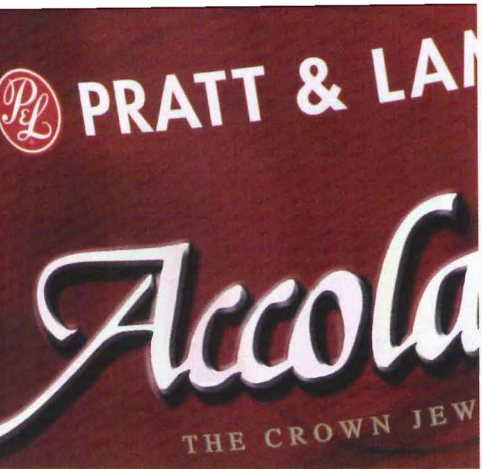


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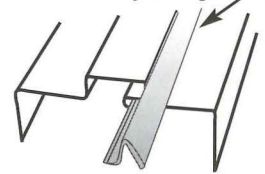
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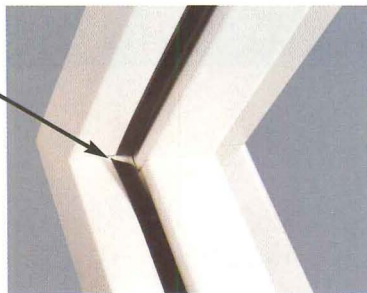
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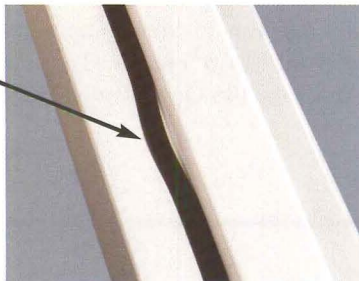
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p.29 **Two legendary figures die**

p.30 **Schools name new leaders**

p.35 **Landmarks inspire LEGO**

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A tale of two rebuilding efforts at Ground Zero



The WTC memorial and museum are proceeding, but other projects languish.

A glance at the World Trade Center site from Greenwich Street tells a lot about progress there: Eight years after the Twin Towers fell, a 10-foot-tall, barbed-wire fence still surrounds the 16-acre void in the heart of Lower Manhattan.

Squabbles over designs and funding have caused severe construction delays. With the exception of the SOM-designed 7 World Trade Center, a 52-story tower completed in 2006, the only discernible progress has happened below street level, on a museum and memorial planned for the site.

Furthest along is the memorial, whose pools, ringed by plaques with

victims' names, will feature inward-falling cascades. Designed by Michael Arad and Peter Walker, the memorial had 75 percent of its steel installed and 15 percent of its concrete poured by August, according to Joe Daniels, president of the National September 11 Memorial & Museum. He insists that the memorial is on track to open in 2011, in time for the 10th anniversary of the 9/11 terrorist attacks, although some have publicly questioned whether that deadline is feasible.

Similar headway is being made on the 30,000-square-foot museum, which will sit below the pools and fea-

ture exhibits such as the "last beam standing," a 40-foot-tall remnant to be lowered in place this month. The museum was designed by the late J. Max Bond, Jr., of Davis Brody Bond Aedas, the firm that is also the architect of record for the memorial. Snøhetta, a Norwegian firm, has designed an adjacent pavilion. All are supposed to open in 2012.

Since Daniels has completed fund-raising for the \$700 million project, he's now raising \$25 million for the museum's endowment, among other uses. "The progress on-site has been tremendous," he adds, "so we're in pretty good shape."

The developers associated with the site's other half can't claim comparable progress.

Although a six-story section of 1 World Trade Center now stands, the planned 102-story skyscraper by David Childs of Skidmore, Owings & Merrill, is famously off-schedule and overbudget. Last fall, recognizing the delays, the Port Authority of New York and New Jersey, which owns the entire World Trade Center site, recalibrated the skyscraper's construction time line. It should now be finished by 2013.

project for seven solid years.

With about 40 percent of the entire scheme under way or built, the developer hosted a ceremony in early August to mark the completion of the first phase. The project is moving full speed ahead, even though South Korea's stock markets and currency have suffered major declines in the past year. Funding for the project was obtained prior to the global recession, notes von Klemperer. "Even though Korea is having a tough time, the national priority, in economic terms,

More significantly, an impasse shows no sign of easing between the Port Authority and developer Larry Silverstein, who is set to build three adjacent towers, designed by Lord Norman Foster, Richard Rogers, and Fumihiko Maki. Silverstein says the agency must guarantee \$3 billion in financing for two of the towers; the agency says Silverstein must pony up a good chunk of money first.

Also stalled is Tower 5, from Kohn Pedersen Fox Associates, which requires the removal of the damaged Deutsche Bank building. Similarly, a transit hub from Santiago Calatrava awaits ground breaking after being scaled back last year. Even less clear is the fate of a Frank Gehry-designed arts center.

Most of the people associated with these projects did not return phone calls for comment. But Arad, for one, praised the steady pace of memorial construction, which he called gratifying. "It's very important that the project be completed on time," Arad says. "I think the 10-year anniversary will be an intense moment of reflection for everybody in this country." *C.J. Hughes*

Korea's Songdo City charges ahead

A self-sufficient city billed as the largest private real estate development in history is rising on the outskirts of Incheon, South Korea.

Master planned by Kohn Pedersen Fox (KPF) and developed by Gale International and Posco E&C, the 1,500-acre Songdo International Business District will include 40 million square feet for offices and 35 million square feet for residential use, in addition to millions of square feet

for hotels, shops, and green space. The \$35 billion project includes a park modeled after New York City's Central Park, and a 65-story, 984-foot-high tower slated to be South Korea's tallest building.

"It's a full-fledged city and has every function that you might need other than agriculture and industry," says KPF principal James von Klemperer, FAIA, noting that his firm has been working on the

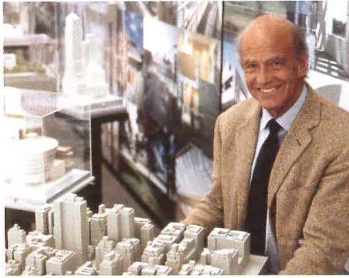


KPF designed the master plan for the 1,500-acre development.

is still to stimulate foreign trade," he adds. "That's precisely what this project is intended to do." *Tim McKeough*

Record News

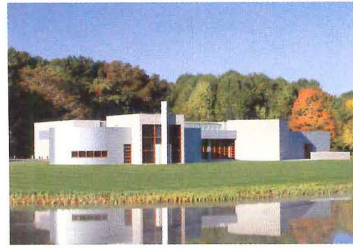
Charles Gwathmey: 1938–2009



Charles Gwathmey, FAIA, once wrote, "I have always believed that constraints are the seeds of invention." In many ways, that statement characterized his career: He grappled with precedents, whether it was the memory of Modernism in his houses, or the often-fraught public commissions he received.

On August 3, the notable New York architect died after a long battle with cancer. He was 71.

Born in 1938 in Charlotte, North



Gwathmey's residential portfolio includes the Glenstone Residence and Art Museum, 2008 (above).

Carolina, and raised there and in New York City, Gwathmey attended the University of Pennsylvania from 1956 until 1959, moving to Yale to complete his M.Arch. degree in 1962. After graduation, he traveled to Europe on a Fulbright grant to study Le Corbusier's work, among other subjects, and returned to New York to launch his career.

The young architect worked briefly in Edward Larabee Barnes's office and left in 1965 to design, with Richard Henderson, a house for his parents in Amagansett, Long Island. The Gwathmey Residence, which recast Corbusian precedents into bold, geometric forms, is considered

one of Gwathmey's best projects and prefigured a prolific career in residential design. It also led to larger commissions. His partnership with Henderson dissolved, and in 1968 he invited Robert Siegel (they both attended Manhattan's High School of Music and Art and worked together at Barnes's firm) to form a partnership that would last 41 years, completing more than 400 projects for a vast array of clients.

While the two developed schemes collaboratively, one partner would typically take the lead – Gwathmey gravitated toward residential work, where he could explore an artistic vision in depth, leaving the larger and more conventional public projects to Siegel. Now, after Gwathmey's death, the future of the 65-member Gwathmey Siegel and Associates is uncertain. It has four buildings under construction in Manhattan and many more projects, public and private, still on the boards. Siegel intends to continue the practice, pending an agreement with the Gwathmey estate.

Aside from his firm's work, a defining aspect of Gwathmey's career was

Remembering Julius Shulman, the illustrious photographer

Through the lens of Julius Shulman – that's how we experience many California Modernist icons. Most famous for portraying Pierre Koenig's Case Study House No. 22 and Richard Neutra's Kaufmann House, Shulman's prodigious body of work remains quintessential: luminous, memorably composed images, highly evocative of time and place. "He had an incredible eye," recalls photographer Juergen Nogai, who worked closely with Shulman in recent years, "a vision for telling a story, sometimes in a single photo."

Shulman died on July 15, after a seven-decade career. Born in Brooklyn, New York, on October 10, 1910, to immigrant Russian parents, he grew up in rural Connecticut, and then in Los Angeles, where he hiked the mountains, cultivating his awareness of nature and light.

Though he excelled in the only

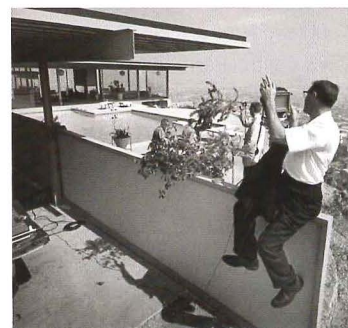
photography course he ever took, he fell into his career by chance. In 1936, Shulman's snapshots inspired Neutra to hire him, soon introducing the photographer to top architects. As Shulman later said, "Anytime anybody wanted a photograph of a Modern house, Uncle Julius provided the picture."

But he didn't just shoot California Modernist houses by the likes of Neutra, Schindler, Lautner, and the Eameses. Gas stations, tract housing, urban sites, and more, across the nation and beyond, inhabit the Julius Shulman archive of 260,000 items, acquired by the Getty Research Institute (GRI) in 2005. Often promoting a sunbathed Case Study lifestyle, he used to say his goal was to "sell architecture" to magazine editors and readers.

While earlier architectural photography favored straight documentation, Shulman gave his typically black-and-white compositions dynamic and stylish glamour – animated by people or sometimes

propped with instant landscaping. "And he totally understood light, especially Southern California's," says GRI curator Wim de Wit. "He could walk around a building and say, 'I'll be back at 10:43,' knowing instinctively when the light would be exactly right."

His famously optimistic spirit fit the Modernist outlook. Though Shulman "retired" more than once (initially protesting Postmodernism), he bounced back, most recently in 1999, launching a decade-long collaboration with Nogai. Twice a widower, Shulman is survived by his daughter, Judy McKee, and a grandson.



his association with the New York Five, who in the early 1970s cast themselves as reinventors of Modernism. Early on, Gwathmey distinguished himself from the more hermetic tendencies of the group, which was criticized for a lack of concern for the specifics of built work.


Gwathmey showed a consistent ability to carry difficult projects through to completion, a talent that led to high-profile commissions such as additions to the Guggenheim Museum in New York (1992) and Paul Rudolph's Art and Architecture Building at Yale (2007). Those projects, among others, were criticized for being at once too strong and too weak, honoring tradition, but still wanting to make a statement of their own. Gwathmey did not take such commentary lightly – he was a passionate and sometimes contentious figure in the stoic architectural profession – but that commitment only underscored his desire for a place among the Modernist masters he so admired. *Aleksandr Bierig*

 Read the full version of this story and view a slide show online.



Shulman outside Case Study House No. 22 (left). Academy Theater photo by Shulman (above).

His excitement about his work never diminished. As he once summed it up: "In the right place at the right time and – whom! – 70 years ago, I became a photographer!" Flashing his trademark smile, he added, "It's breathtaking." *Sarah Amelar*

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Record News

Architecture schools announce changing of the guard

With the academic year getting under way this month, several art and architecture schools recently announced new leadership appointments.

In New York, Parsons The New School for Design has two new leaders: **Joel Towers** and **William Morrish**. In April, Towers became the interim dean of the design school after Tim Marshall became The New School's interim provost. A cofounding partner of SR+T Architects, Towers formerly served as director of Parson's Sustainable Design and Urban Ecology program. Morrish was named dean of the School of Constructed Environments, previously led by interim dean Laura Briggs. Trained in urban design, Morrish worked on the Phoenix public art plan and helped found the Charlottesville Community Design Center. Morrish is leaving the University of Virginia's School of Architecture, where he has taught since 2001.

On July 1, **Dagmar Richter**, professor of architecture and urban design at UCLA since 1989, was appointed chair of Cornell's Department of



Architecture. Richter is the principal of DR_D, a design practice in Los Angeles and Berlin, and has held professorships at Harvard Graduate School of Design, Rhode Island School of Design, Cooper Union, Columbia University, and the Art Academy in Berlin and Stuttgart. She succeeds the interim chair, Mark Cruvellier, who will continue teaching at Cornell.

Another notable architecture professor, **Kim Tanzer**, AIA, took over as dean of the University of Virginia's School of Architecture on July 1. She replaces Karen Van Lengen, who led UVA's architecture school for the past decade. Tanzer, who taught at the University of Florida for 21 years, has received local and national awards for her work in Fifth Avenue/Pleasant Street, a historically black neighborhood in Gainesville, Florida. She also coedited the book *The Green Braid: Towards an Architecture of Ecology, Economy, and Social Equity*.

Tim de Noble, AIA, became dean of the College of Architecture, Design and Planning at Kansas State University on July 1. He replaced Dennis Law, who has been dean of the college since 1995. De Noble

comes to Kansas State from the University of Arkansas's School of Architecture, where he had helmed the architecture department since 2005. He holds a B.Arch. degree from the University of Texas at Arlington, and an M.Arch. from Syracuse University.

Evan Douglis became the new dean of the School of Architecture at Rensselaer Polytechnic Institute on August 1. A Harvard graduate, Douglis recently served as chair of the undergraduate department in the School of Architecture at Pratt Institute and is principal of New York-based Evan Douglis Studio. He succeeds Mark Mistur, who had served as acting dean of the School of Architecture since fall of 2008.

Appointed in the aftermath of controversy, **Lorne Buchman** will be the new president of Art Center College of Design in Pasadena, California, after the school decided not to renew Richard Koshalek's contract for 2009. Some 1,400 students and alumni signed an online petition in June 2008 against Koshalek's \$150 million expansion scheme, which included a Frank Gehry building,

Left to right: Joel Towers, William Morrish, Dagmar Richter, Kim Tanzer, Tim de Noble, Evan Douglis, Lorne Buchman, Sarah Whiting.

claiming that the plan put too much money into growing the campus instead of ensuring quality education. Buchman served as president of the California College of Arts and Crafts and Saybrook Graduate School and Research Center and is the principal of Buchman Associates, a firm that consults on private investments in nonprofit organizations.

On January 1, 2010, **Sarah Whiting**, an expert in urban and architectural theory, will become dean of Rice University's School of Architecture. With a bachelor's degree from Yale, an M.Arch. from Princeton, and a Ph.D. from the Massachusetts Institute of Technology, Whiting is no stranger to academia. She has taught at Princeton, the Harvard Graduate School of Design, the University of Kentucky, Illinois Institute of Technology, and the University of Florida. She worked at OMA in Rotterdam and founded WW Architecture with her husband, Ron Witte, in 1999. *Mae Ryan*

Innovative school in Costa Rica shuttered



Costa Rica's trailblazing architecture school, Universidad del Diseño (UniDis), is closing after 16 years in operation. Founder Alvaro Rojas, AIA, says financial considerations and competition from a growing number of for-profit schools drove his decision.

Although it graduated only 71 students since it opened in 1993, UniDis (left) changed the profile of architecture in Costa Rica. It distinguished itself by training students to think of buildings within the context of the city, to understand the importance of environmental sustainability, and to engage with architectural communities around the globe. "The school took architecture to another level," says Andrea Gonzalez, who graduated this year and interned with Renzo Piano. "It opened our minds and gave us great exposure to the world." *Clifford A. Pearson*

Can an architecture school revive a city?

In Sudbury, a Canadian city of 150,000 whose economy has been centered on forestry and nickel mining, a group of architects is gathering support for what would be the country's first new architecture school in four decades.

Planned in association with



Laurentian University, the Northern Ontario School of Architecture would accept its first class of undergraduate and professional-degree students in 2011. The school "would bring hundreds of people downtown, which has a direct economic impact," says Blaine Nicholls, a retired architect who chairs the school's steering committee. It also would infuse Sudbury with creative energy, he adds.

Tuition rates would fall in line with Ontario schools, where graduate architecture programs charge between \$6,000 and \$7,500 (Canadian) per year. *Alex Bozickovic*

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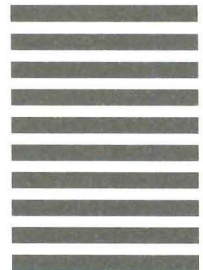
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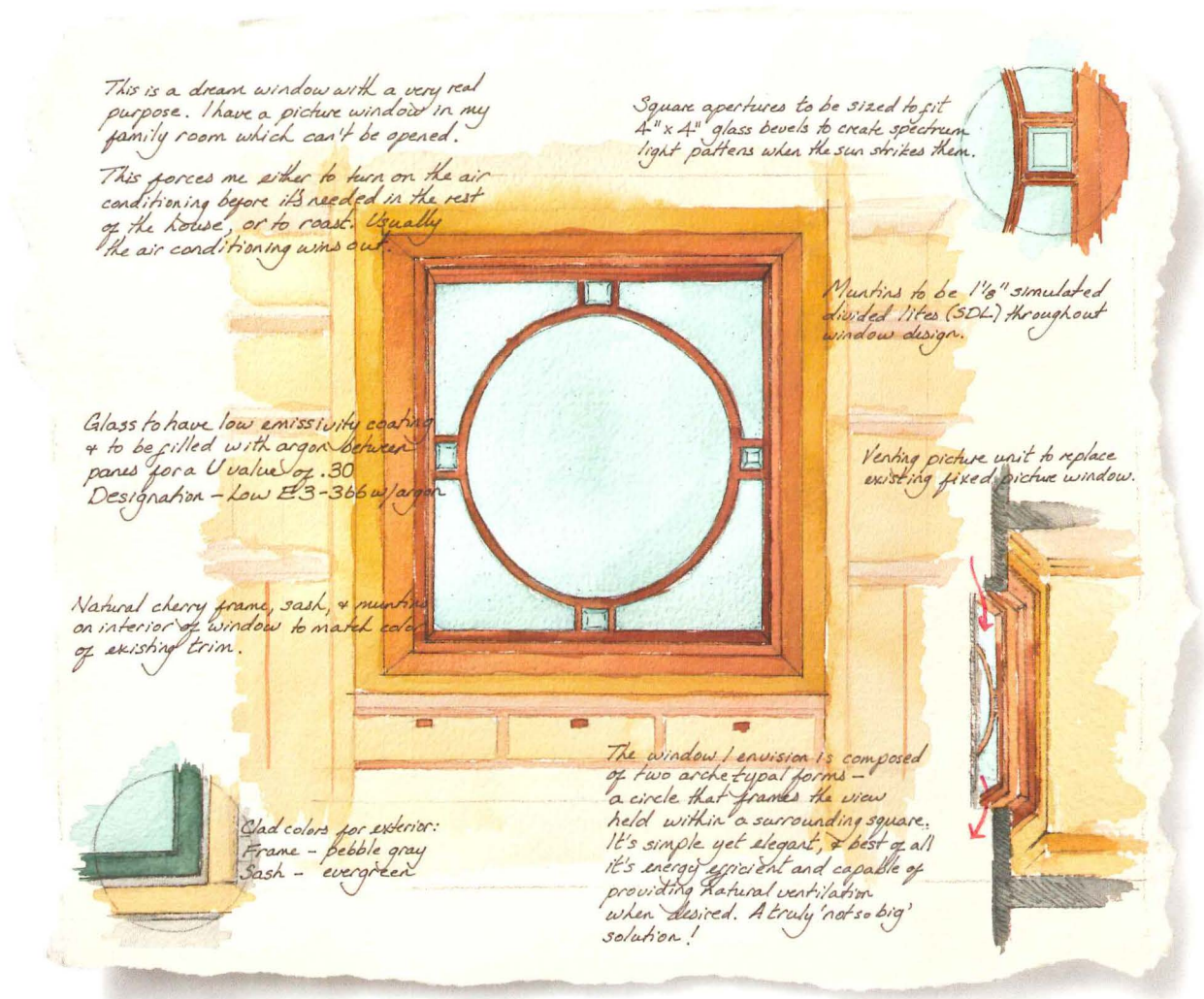
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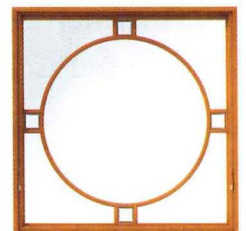
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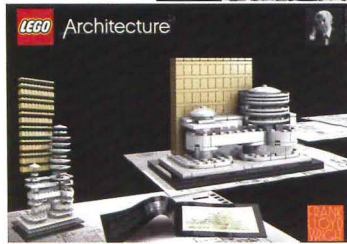
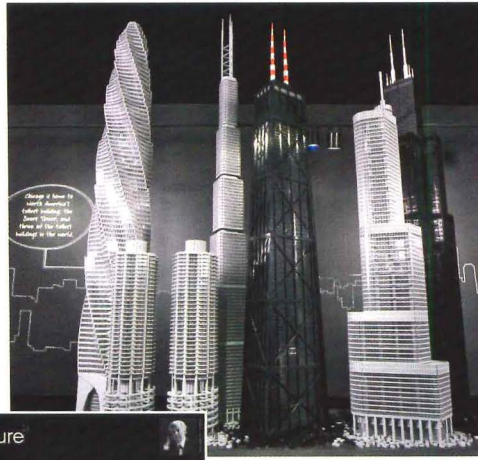
LEGO introduces new type of architectural model

Ask architects what their favorite toy was growing up, and LEGO will likely rank among their top picks. And they aren't the only ones: The Denmark-based The LEGO Group, founded in 1932, distributes toy-building products to more than 130 countries and sells approximately seven LEGO sets each second.

Last year, the company introduced its LEGO Architecture series, a logical extension to its line. Architectural designer Adam Reed Tucker of Brickstructures Inc., based in Illinois, first approached LEGO with the concept in 2006. A trained architect and a "LEGO Certified Professional," Tucker is primarily responsible for design and development and for helping secure licensing agreements.

The first four models included the Empire State Building, the Seattle Space Needle, and Chicago's John Hancock Center and Sears Tower. In May of this year, LEGO introduced a model of Frank Lloyd Wright's Guggenheim Museum in New York City at the opening of its *Frank Lloyd Wright: From Outward Within* exhibition. A Fallingwater model, introduced in July, includes a 100-page-plus hardcover book; all of the other models contain booklets with archival historical material and photographs as well as building directions.

Available through Tucker's site at brickstructures.com, as well as at high-end bookstores, museums, and retailers nationwide (along with the landmarks), the models range from \$20 to \$100, depending on the set. "We are creating a very enriched experience," says Tucker. "The




A LEGO exhibition in Chicago (above) follows the launch of the LEGO Architecture series (left).

bricks are just a tool to tell the story."

In addition to his work for The LEGO Group, Tucker's expertise as a LEGO artist has earned him an exhibition at the Museum of Science and Industry in Chicago. Titled *ART + Science = Architecture*, the show, which opened in July and runs through March 2010, features more than 15 architectural LEGO creations, some more than 10 feet high, representing buildings such as China's Jin Mao Tower, the St. Louis Gateway Arch, and the proposed Chicago Spire.

What should we expect next in the LEGO Architecture series? Tucker's wish list includes the Robie House (for its upcoming 100th anniversary), Burj Dubai as an international model, or even historic structures such as the Acropolis. "We have an open mind to this approach," he says, "and anything is possible." *Rita Catinella Orrell*

 View a video and slide show online.

RECORD NEWS NOTED

After serving as head of the GSA's Public Buildings Service department from 1995 to 2001, **Robert Peck**, FAIA, is returning to the post. Most recently, he was a managing director at Lang LaSalle, a real estate firm.

Chilean architect **Alejandro Aravena** has won the 2009 Marcus Prize for Architecture, given by the University of Wisconsin-Milwaukee School of Architecture and Urban Planning.

Starting September 14, the **Urban Land Institute** will have a new leader: Patrick Phillips. He succeeds Richard Rosan, who led the organization for 17 years and will become president of the ULI Foundation.

Boston civic leader Tom Keane is the new executive director of the **Boston Society of Architects**, the nation's largest AIA chapter.

Nominations for the inaugural **Lee Kuan Yew World City Prize** are being accepted through November 30. The award recognizes outstanding urban initiatives, policies, or projects. Visit www.leekuanYWworldcityprize.com.sg for information.

The AIA is supporting the 2009 **World Architecture Congress**, which will be held at Cityscape Dubai from October 5 to 8. Visit <http://aiaeurope.org/dubai> for information.

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New York City's legendary Four Seasons Restaurant, now celebrating its 50th anniversary (see page 45), has embarked on the restoration of its famed Philip Johnson-designed interior in the Seagram Building, completed in 1958.

Phyllis Lambert, the architect and patron who convinced her father, Samuel Bronfman, owner of the Seagram Company, to choose Ludwig Mies van der Rohe and Johnson as the architects of his new headquarters building on

Park Avenue, guided the selection of Belmont Freeman, FAIA, as the architect for the restoration of this culinary outpost.

Lambert, whose family still retains majority ownership of the restaurant, felt Freeman would be sympathetic to refurbishing the interiors, which received New York City landmark status in 1989. Freeman's New York-based office is particularly known for its crafted restorations and Modernist renovations of campus structures, retail facilities, and residences.

"It is hard to say how long this will take," says Freeman, about the piecemeal process, which began in July. In order to keep the restaurant open, improvements will occur gradually, as "surgical interventions," he says. The first item on the list is the ladies' room (above left) off the 52nd Street lobby. *Suzanne Stephens*

Arquitectonica's hard-earned debut on the Las Vegas Strip has hit some snags. Delays have beset the Miami-based firm's Cosmopolitan Resort & Casino (below), a \$3.9 billion project consisting of two 600-foot-tall blue glass towers perched atop a crystalline, four-level podium.

The towers are under construction, but like so many other projects in the U.S. affected by the troubled economy, their completion date has been pushed back. Initially scheduled

to be finished this December, the Cosmopolitan is now expected to open in June 2010.

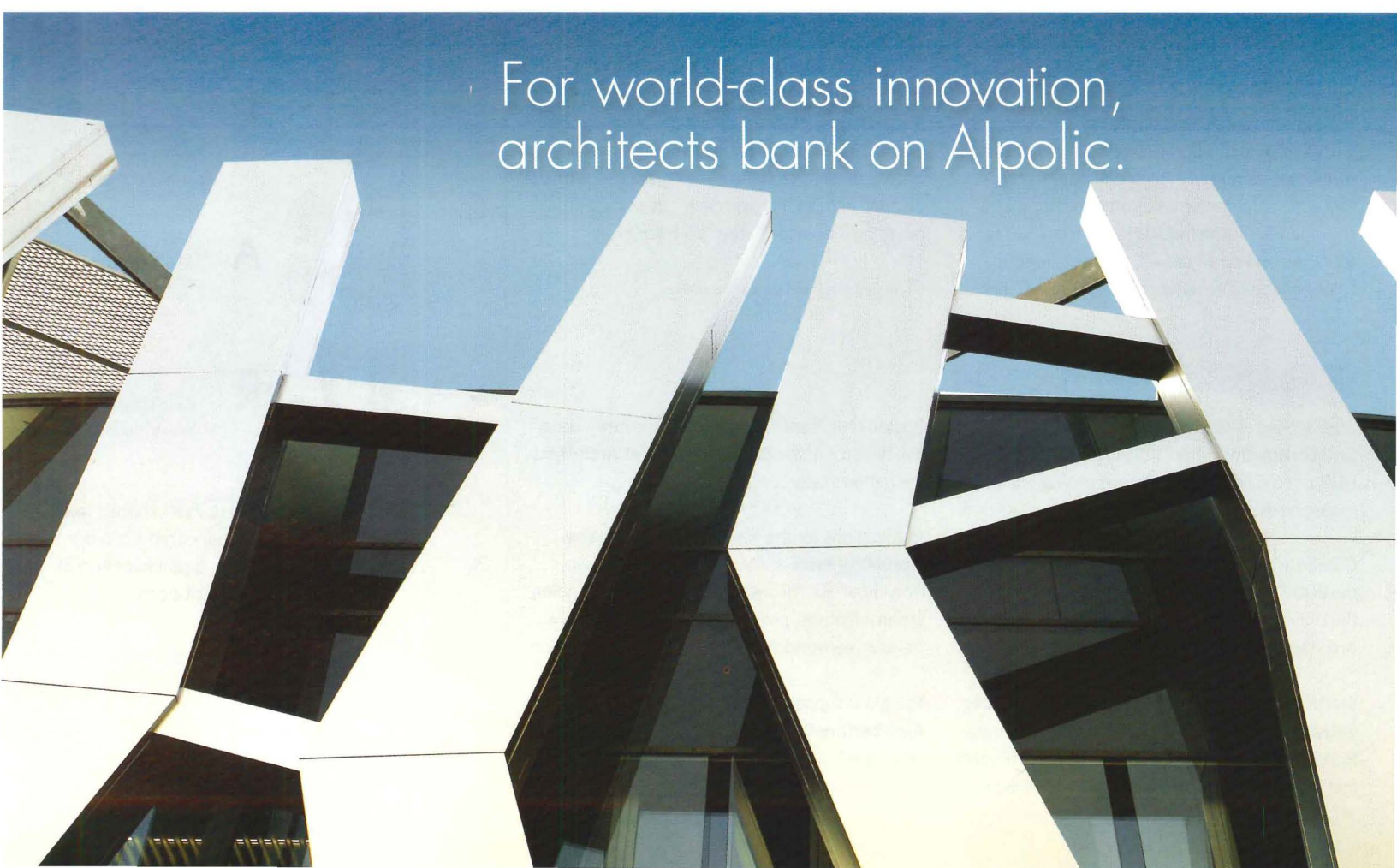
The firm had two other Vegas projects scuttled in recent years, the Icon and Las Ramblas, canceled in 2005 and 2006, respectively, due to financing woes. *Tony Illia*

In Spain, the completion of Zaha Hadid's Central Library for the University of Seville, which has been under construction since last

October, is threatened by a court decision that declares the urban plan permitting the project illegal. The \$30 million building is sited in the 12-acre Prado de San Sebastián Park; in 2006, the city modified its urban plan to allow the library to be built there. Determined to keep the park intact, an association of neighbors sued,



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and the court ruled in their favor, declaring that the library violates the intentions of the city's original urban plan of 1987. The university, with the city and the regional government, have moved to appeal the decision in Spain's Supreme Court. *David Cohn*

In late July, the Office for Metropolitan Architecture released renderings (right) of its forthcoming MahaNakhon tower and plaza in Bangkok, Thailand, with design led by Ole Scheeren, head of the firm's Beijing office. The 1.6-million-square-foot, \$515 million complex will include 200 apartments, a 150-room hotel operated by Marriott Group International with Ian Schrager, and public and commercial space. Construction begins later this year with an intended completion in late 2012. View a slide show online. *Aleksandr Bierig*

If a new professional designation catches on, designers and contractors involved in sustainable-building projects could soon be seeking another



set of initials to put after their names. The Toronto-based nonprofit Green Roofs for Healthy Cities has launched a green roof professional (GRP) designation, achieved by taking a 100-question, multiple-choice test that focuses on knowledge areas such as green roof design, contract management, and maintenance. The test was offered for the first time in June at the group's annual conference. The GRP designation is not intended as a form of licensure or an indication of professional competency, the organization says, but it should improve collaboration among the various disciplines involved in

designing and installing green roofs. *Joann Gonchar, AIA*

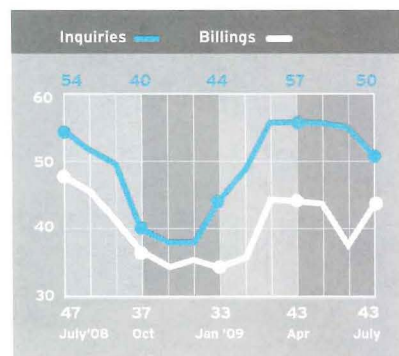
A residential building in New York City designed by Seldorf Architects takes the parking ease of a gated community from the burbs to the "urbs" and turns it on end.

Called 200 Eleventh Avenue, it is said to be the first high-rise in the U.S. to provide individual "sky" garages. Residents will drive through a gate and into a lift, which will take them to the garage attached to their duplex. Scheduled to open this fall, the building's one remaining condo is a 2,364-square-foot unit with a \$6.4 million price tag. *Nadine M. Post*

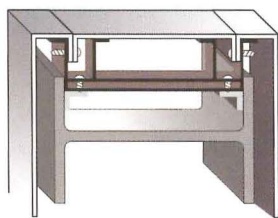
After plunging to 37.7 in June, the Architectural Billings Index rose to 43.1 in July. The inquiries score was

50.3, the fifth straight month it climbed above 50. (A score above 50 indicates an increase, and below 50, a decrease.)

The index, a leading economic indicator, is produced each month by the AIA based on surveys sent to firms. "In addition to a very competitive marketplace," says Kermit Baker, the AIA's chief economist, "architects continue to report that lenders have still not yet fully opened credit lines and that the stimulus funding has so far provided limited project activity for the design community overall." *Jenna M. McKnight*



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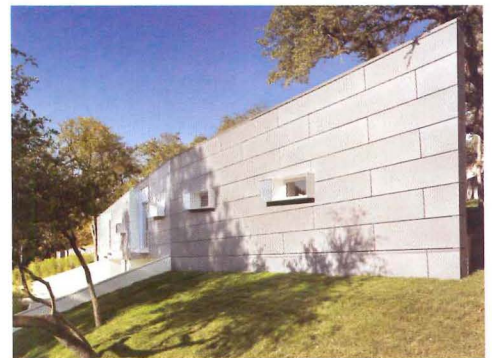
Kimber Modern, Austin, Texas, 2008

Part six-room bed-and-breakfast, part accountant's office, this 4,000-square-foot structure comprises a number of discrete levels to create nests of occupation, with the courtyard acting as a quiet refuge from the activity of nearby South Congress Avenue.

What is an architect to do when he wants complete control over the construction and details of every project he designs? Start his own construction company, of course! At least, that was the answer for Burton Baldrige, principal of three-year-old, Austin, Texas, design firm Burton Baldrige Architects and construction firm BBA-DB. "I like the close connection to the project from concept to delivery," he says about his decision to run two companies simultaneously, "and I hate to see details beaten out of projects." For Baldrige (center in photo, top left, flanked by senior designer/project managers Shawn Brown, at left, and Ted Slate, at right), complete participation means either doing things himself or finding and establishing solid relationships with the right people to see his visions through.

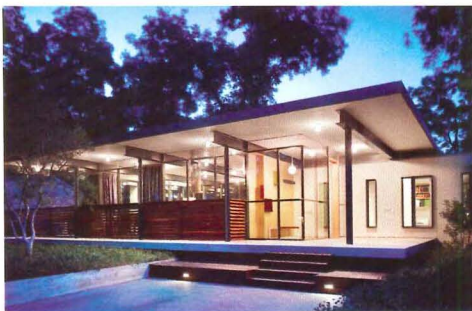
Baldrige credits his former boss of more than five years, New York architect Peter Gluck, for teaching him how to successfully juggle the two firms. "I learned everything from Peter," he says. Well, not everything. For Baldrige, the path to finding his true passion was a meandering one. The journey took him from Fort Worth (first 11 years), to Midland, Texas ("I hated it; I begged to go to boarding school somewhere else"), to New Jersey (boarding school), then to Austin, where he studied architecture, finance, and finally law at the University of Texas at Austin. "I always wanted to be an architect," he says, "but I also always wanted to be a lawyer." He moved to New York and worked as an attorney, then "realized I didn't want

to be a lawyer." Back to architecture, Baldrige earned his master's degree at Columbia University. "I didn't sleep for three years in New York," he says. During his tenure there, he worked for various firms (KPF, Studio Sofield, Deamer Phillips, a+i design corp), finally finding the right fit as project architect for Peter L. Gluck and Partners. When a complicated high-end residential project in Austin called Floating Box was stalled in the design phase, Baldrige asked Gluck if he could come to Austin to see it through as on-site construction manager for Gluck's construction company, AR|CS Architectural Construction Services. "Peter is a real missionary," says Baldrige about his mentor, confessing that both Gluck and he knew that he would stay in Austin and become a solo practitioner when the house was finished. "He encourages people to go where



Stack House, Austin, Texas, unbuilt

This 2,800-square-foot house, which includes a dance studio, was designed to create a seamless integration of indoors and out.

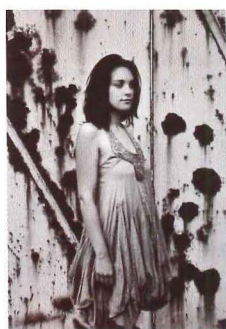


they can do the best work." Baldrige moved to Austin, and for the next three years worked exclusively on the house, which ultimately won several design awards.

Baldrige agrees that managing the construction of Floating Box was going headfirst into the deep end. After that project, he made the decision to keep swimming, and hasn't stopped. His calling card could be the unabashedly Modern and exquisitely detailed home he built for himself and his wife – a broadcast journalist – and two young children, or maybe it's Kimber Modern, a high-end bed-and-breakfast in Austin's hip South Congress district that any rock star would be proud to call home for a few days. He's got more houses on the boards and a quirky burger joint prototype that will, fingers crossed, become a nationwide chain. There's also pro bono work for a local elementary school, as well as furniture designs, and the dream to start doing competitions. "There is a sort of karmic balance," says Baldrige about his career path and success. "We have worked hard and have sought to be decent to everyone, and it has just sort of worked out." *Ingrid Spencer*

Mohle Drive Residence, Austin, Texas, 2007

The 2,500-square-foot home comprises a semiprivate dorm "box," with bedrooms and living spaces in collision with a more public glass volume.



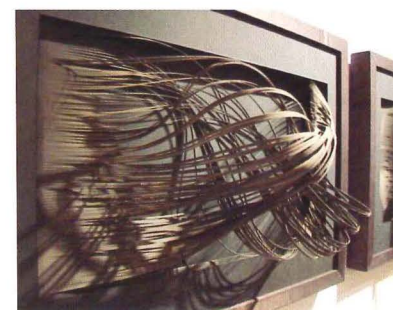
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Nous Gallery: Promoting design, and more
 Founder Melissa Woolford sleeplessly inspires

New York in 2006, Woolford moved to London to work for Zaha Hadid. In 2007, she teamed up Paul Coates, architecture educator since 1970, and Christian Derix, founder of Aedas Architects (both faculty members at the University of East London, where Woolford has also adjudicated), and founded Nous Gallery.

Its creators describe Nous (rhymes with "house") as "a gallery, network, and publication with an initiative to expose and promote design qualities inherent in digital media and technologies for architecture and design." If there's a unifying concept in Nous Gallery exhibitions, it is one that deconstructs the working processes of architects – expressing science, mathematics, and philosophy in graphic forms. Characteristically, the inaugural Nous Gallery show in London's King's Cross explored visual expressions of the algorithm.

Several shows later, the gallery relocated to a warehouse-style building in Clerkenwell Close, London, and seems likely to remain a fairly migrant entity. "At the moment we have sponsors," says Woolford, "for printing, for the spaces that we use, for the Web site, and film production, but all other expenses for all the exhibitions come from us directly. We would love sponsorship to be able to do all the amazing projects we are approached about!" One such project, an impressive installation called *Blink And You'll Miss It*, recently appeared at the 2009 Beyond Media conference in Florence, Italy, with future plans to bring it to the London



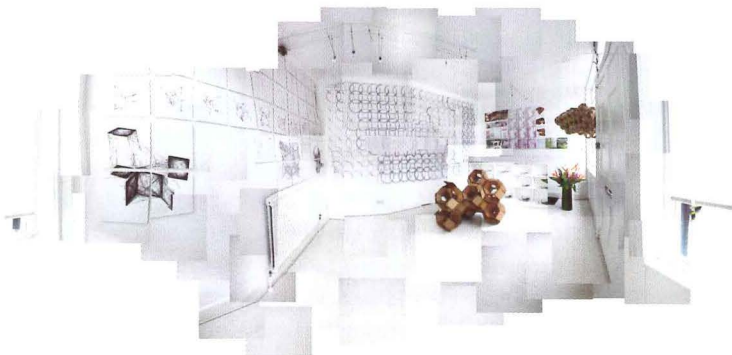
Design Festival in September. Designed by Tom Cecil in collaboration with Phil Langley and Shajay Bhooshan, *Blink* uses an image library to analyze in real time our subconscious responses to architecture. The information is then used to create a digital collage whereby the size and position of images is determined by the viewer's responses.

More than a gallery, Nous is a community. Nousgallery.com plays host to information about past and present exhibitions, an online gallery, and a forum in which members of the Nous network can post details of their latest projects. A Nous publication of essays and articles is planned for later in 2009.

As a director and curator, Woolford now divides her hours between designing for Zaha Hadid four days a week and spending virtually all her remaining time on Nous. "The fantastic part is having both the perspective of being a designer in the profession and running Nous, which exposes me to the goings on in architecture and design around the world." *Laura Denham-Jones*

Residue (right), London, 2008

London firm SmallArchitecture showcased the results of its take on how to use computing and related design technologies to provide a more direct and sensuous connection with how humans perceive and understand.



CECA/ecoLogicStudio exhibition, London, 2007

The show explored connections between architecture, engineering, generative modeling, artificial intelligence, neural networks, Kohonen maps, and furniture.

To view more work by these designers, visit architecturalrecord.com/archrecord2.



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Critique

By Martin Filler

In New York City, where restaurants last an average of two years and seldom more than seven, a dining establishment that survives for half a century might seem a culinary Methuselah. However, the 2009 *Zagat* guide lists no fewer than 75 Gotham restaurants at least 50 years old, a roster to which must now be added The Four Seasons, which opened on July 20, 1959, on the ground floor of Ludwig Mies van der Rohe and Philip Johnson's Seagram Building. Two hundred seasons later, this visionary fusion of high-style American design and haute American cuisine offers another object lesson: As our civic realm is increasingly compromised by commercialism, the enduringly elevated tone of the The Four Seasons makes it a loftier enterprise than some cultural institutions.

Unrelated to the eponymous hotel chain founded in 1961, The Four Seasons recast luxury dining in an entirely new scenario, with contemporary design given the starring role. Though usually ascribed to Johnson alone, this complex project was actually a collaboration among several of Midcentury Modernism's brightest lights: interior decorator William Pahlmann, a follower of Jean-Michel Frank, who made a Minimalist water feature the epicenter of the restaurant's jaw-dropping Pool Room; industrial designer L. Garth Huxtable (husband of Ada Louise, pioneering *New York Times*

Martin Filler writes for The New York Review of Books and is the author of Makers of Modern Architecture.



Visitors enter via the Grill Room, where the "Power Lunch" got its start.

architecture critic), whose suavely modeled table settings feature what I consider the Martini glass of the century; plus landscape architect Karl Linn and horticulturist Everett Lawson Conklin, whose wow-inducing plantings underscored the restaurant's seasonal conceit.

Also involved were Richard Kelly, Johnson's longtime mood-lighting specialist; textile designer Marie Nichols, who had done innovative auto upholstery for the short-

lived Kaiser-Frazer Corporation; and two groovy young graphic designers – Elaine Lustig Cohen, who devised the building's crisp signage, and Emil Antonucci, who created the restaurant's enchanting logo, a quartet of sprightly stylized trees. And hovering above them all was the godlike Mies himself, whose classic chrome-framed Brno chair was reissued as dining-room seating.

The Four Seasons' fine art program was commensurately

ambitious. Alfred H. Barr, Jr., the Museum of Modern Art's legendary founding director, persuaded his old friend Pablo Picasso to sell the fore-curtain he created for Sergei Diaghilev's 1919 ballet *The Three-Cornered Hat*. That monumental masterwork, acquired for \$75,000, still ennobles the long, narrow corridor linking the main dining rooms.

The sculptor Richard Lippold, then at the height of his renown, made two ceiling-hung pieces. A rising art star, Mark Rothko, agreed to paint a series of brooding, color-saturated abstractions. But in a fit of class-conscious paranoia after dining at the restaurant, Rothko balked, refunded his fee, and the majority of his 30 Seagram Murals are now in London's Tate Modern.

However, the true auteur of The Four Seasons was Johnson, who coordinated its manifold components so deftly that the result seems the work of a single hand. He demonstrated as never before how Modern architecture, interiors, and art could be marshaled to transform a quotidian activity into a social event that renders a commercial context irrelevant. This was one of Johnson's very few indisputably first-rate works, and its status as the finest International Style public interior in America was a consensus well before the restaurant became a New York City landmark in 1988, the first Modernist decorative ensemble to be so honored.

Beyond protection under municipal statute, The Four Seasons has made it to 50 because of its gradual evolution into a New York social institution of seminal

Critique

significance. For generations, the city's WASP and Jewish elites had entertained at exclusionary private clubs and deemed public restaurants the province of parvenus. But by the third quarter of the 20th century, that old order had passed and New York's ascendant media-oriented meritocracy needed a new kind of gathering place, more inclusive and better suited to the seismic changes wrought by the 1960s.

The Four Seasons derived its name from the novel theme dreamed up by dining impresario Joseph Baum. In contrast to private enclaves and high-end restaurants where menus had not varied for decades, The Four Seasons would rotate its offerings on a quarterly basis and highlight fresh produce unfamiliar to a generation that had grown up eating canned goods at home. Similarly, the restaurant's naturalistic indoor plantings, and even the color of waiters' uniforms, would be changed every three months. At an unprecedented cost

JOHNSON INFUSED THE RESTAURANT WITH THE JUICY QUALITY THAT DRAINED OUT OF MIES'S WORK AFTER HE MOVED TO AMERICA.

of \$4.5 million (about \$32.7 million today), the Park Avenue showplace dazzled design aficionados, though skeptics found it little more than a gimmicky playpen for the ring-a-ding expense-account crowd.

By the early '70s, Baum's concept had gone stale, and as New York City teetered on the brink of bankruptcy, the faltering Four Seasons was sold. New owners retained the original interior design scheme, but rethought the principal dining spaces at either end of Mies's barbell-shaped floor plan. Although the symmetrically balanced dining rooms share the same 60-foot-square shape and 20-foot ceiling height, the Pool Room has always felt far larger than the Grill Room (originally called the Bar Room). The



Furnishings, draperies, and landscaping come together in the Pool Room.

Pool Room's eponymous centerpiece and its spectacular window walls impart an expansive air. The Grill Room, despite its mirror-image version of the Pool Room's glazing, feels much more enclosed because of its dark wood inner walls and massive square bar (over which looms a Lippold sculpture with vertical gold-metal blades that remind me of modern swords of Damocles).

However, the restaurant's most celebrated metalwork embellishments are anything but menacing. Because fire codes prohibited fabric hangings on the floor-to-ceiling fenestration, Marie Nichols came up with an ingenious solution inspired by traditional ruched "Viennese" curtains. In a droll transposition, she mimicked those swags with rows of thin aluminum chains suspended between vertical rods. What hadn't been anticipated was the scintillating way in which the catenaries ripple when air flows up from the floor-level ventilation registers, and the effect remains pure magic.

The perceived hierarchic disparity between the dining rooms was a business liability from the start. Clever restaurateurs had long

known that less-attractive sections of their establishments became irresistible once the most famous customers were seated there. Thus, when The Four Seasons began serving lunch in 1974 to boost sagging receipts, the new management put the city's movers and shakers in the Grill Room, the place that soon gave birth to the term "Power Lunch."

No Modernist architects had a keener instinct for design in the service of power than Mies and Johnson, siblings under the skin who gravitated to whoever wielded influence and dispensed commissions. Together at The Four Seasons, Mies (architect of spaces imposing in scale and impeccable in proportion) and Johnson (orchestrator of a decorative *Gesamtkunstwerk* no less impressive) celebrated America's burgeoning corporate might with a frankness rarely ventured even then, at the apex of our postwar glory.

Mies had little interest in furnishing the rooms he created. In Germany, he relied on his gifted alter ego (and longtime lover), Lilly Reich, who handled what he and his male Bauhaus colleagues disdained as women's work. After Mies resettled in the U.S. in 1938, he caddishly dumped Reich and shipped her back to Germany, where she died soon after the war. In 1930, though, Reich had designed Johnson's Manhattan

apartment. For Johnson's own later work, he appropriated her formula of sparingly arranged Mies furniture set off by large expanses of rich materials deployed with disarming simplicity, as exemplified by the Grill Room's sumptuous book-matched French walnut paneling. Johnson knew how to channel the *echt* spirit of the émigré master and his exiled handmaiden so well that one wag dubbed their American doppelgänger the "Second Reich."

Paul Rudolph warned the relative novice Johnson not to collaborate with the living legend Mies on the Seagram job because he'd "just be swallowed up." In fact, quite the opposite occurred. Johnson imbued The Four Seasons with a sensuousness reminiscent of Mies's luxurious Barcelona Pavilion and Tugendhat house, and infused it with the juicy quality that drained out of Mies's work after he moved to America.

It took quite some time for the Seagram Building's father/daughter patrons – Canadian liquor mogul Samuel Bronfman and architect Phyllis Lambert – to decide whether the ground-floor spaces behind the office tower's lobby should be used for a car showroom or an art gallery. They settled on a restaurant, a useful showcase for Seagram beverages. When the Bronfmans sold their company (along with its bronze-clad New York headquarters) in 2000, they retained The Four Seasons but sold a minority interest to its current yin-yang management duo: the introspective Alex von Bidder and the ebullient Julian Niccolini, whose diametric temperaments belie their identical perfectionism.

Lambert recently selected Belmont Freeman to renovate the restaurant, which is clearly showing its age. The task demands the same respect, restraint, and affection displayed by Hugh Hardy in his pitch-perfect 1999 refurbishment of Radio City Music Hall. I'm convinced that my all-time favorite restaurant has again found the right talent, and that this embodiment of the New York big time will lure an aspiring generation eager to inherit the banquettes of the Grill Room's aging titans. ■

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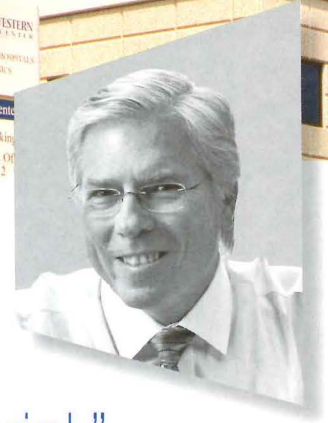
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Two architects look back over half a century

Books

Ten Canonical Buildings 1950–2000, by Peter Eisenman, edited by Ariane Lourie. Rizzoli, 2007, 303 pages, \$60.

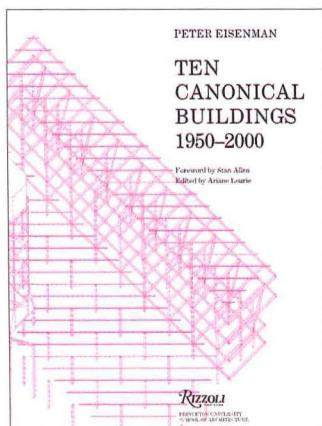
Based on a series of lectures delivered at Princeton, *Ten Canonical Buildings* provides a coda to the analysis of plan, section, and axonometric drawings that has been central to Peter Eisenman's career as an architect and educator. The book examines 10 projects – each a reaction to the dogmatic Modernism of the early 20th century by a notable architect – via an essay and a series of beautiful, obsessive drawings. Eisenman is infamous for his obscurantism, but careful editing by Ariane Lourie and the impeccable design of Andrew Heid help to put his thoughts into legible form. In spite of these improvements and moments of great lucidity, he occasionally frustrates the reader, choosing an arabesque when a straight line would have sufficed.

The book's central assumption is that architecture is a "textual" entity, with a formal language of its own, consisting of abstract interpretations of space, material, type, and organization that can be analyzed and dismantled in the same manner as literature. At the same time, this approach often disregards function, context, and use, treating the experience of architecture as secondary to the meaning that is embedded, consciously or unconsciously, by the architect. Eisenman's goal, in a word, is to turn the physical building into a hermeneutic discussion. As a result, he brilliantly elucidates those

buildings developed with a symbolic discussion in mind – two examples are the typological explorations of Aldo Rossi and the material deconstructions of Luigi Moretti.

But the discussion always takes place on Eisenman's terms. He sees the work through his own lens and not that of the architect, unlike the similarly organized *Theoretical Anxiety and Design Strategies in the Work of Eight Contemporary Architects* (2005, The MIT Press), by Rafael Moneo, which is relentlessly clear in its discussions of many of the same architects (Rossi, Stirling, Venturi, Gehry, and Koolhaas are in both books). Moneo writes empathetically, as an architect talking to other architects, trying to make sense of the profession in a confused era. Eisenman's close readings offer no such consolation.

That stubbornness is revealed in Eisenman's struggles with the unruly example of OMA's unbuilt Jussieu Library, where continuous floors bend and warp irregularly into one another, creating amphitheaters, ramps, and double-height



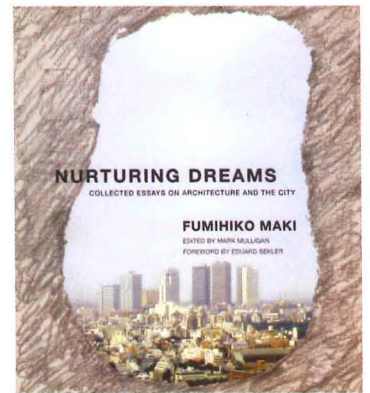
spaces. The project is, in effect, anti-architectural: The abstract circulation diagram determines the architecture. It is best represented by drawings that show the fragmented levels as a collection of floating planes. OMA proposes a rough translation of the paper mode, and issues of built architecture – most significantly structure – are left for later.

Eisenman's arguments require buildings to converse with historical precedents, but OMA exploits the effects of history (Modernist spatial freedom) without considering its lessons (proportion, material, tectonics). Jussieu is both historically and architecturally inchoate, and Eisenman struggles with this monstrous example. Ironically, it could be argued that Eisenman's early projects and essays, by turning attention from the tangible to the textual, enabled OMA's perversion. But, like many parents, Eisenman can't quite control his own children.

In the end, this limitation shows Eisenman's position more clearly: He is a proponent of architecture as an autonomous entity, obsessed with its own devices. The question is whether *Ten Canonical Buildings* will prove an impetus to a new generation of architects or an epitaph for a bygone era. *Aleksandr Bierig*

Nurturing Dreams: Collected Essays on Architecture and the City, by Fumihiko Maki. The MIT Press, 2008, 233 pages, \$30.

Fumihiko Maki's *Nurturing Dreams* stays with you long after you close



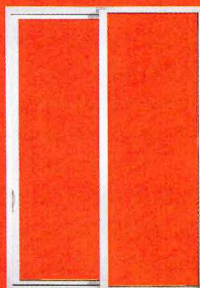
its cover. The beautifully written, definitive volume contains an array of personal anecdotes, historical accounts, firsthand observations, and cogent analyses from the Tokyo-based architect's 50-year career. Though it includes a few texts devoted to individual projects, it is intended to complement, not document, Maki's built works. In some essays the language errs on the academic side, yet overall the book reads like an extended conversation with the architect.

Drawing on his cultural ambidexterity, which began early in his career when he studied and worked in the United States, Maki writes convincingly about both the U.S. and Japan. His thoughtful interpretations of the American built environment are as compelling as his explanations of Japanese spatial concepts.

Toward the end of the book, Maki focuses on Modernism's impact on Japanese design and concludes that although every building is an expression of its time, the ideal work "is able to transcend that time and continue to exist." The same is true of *Nurturing Dreams*. *Naomi R. Pollock*



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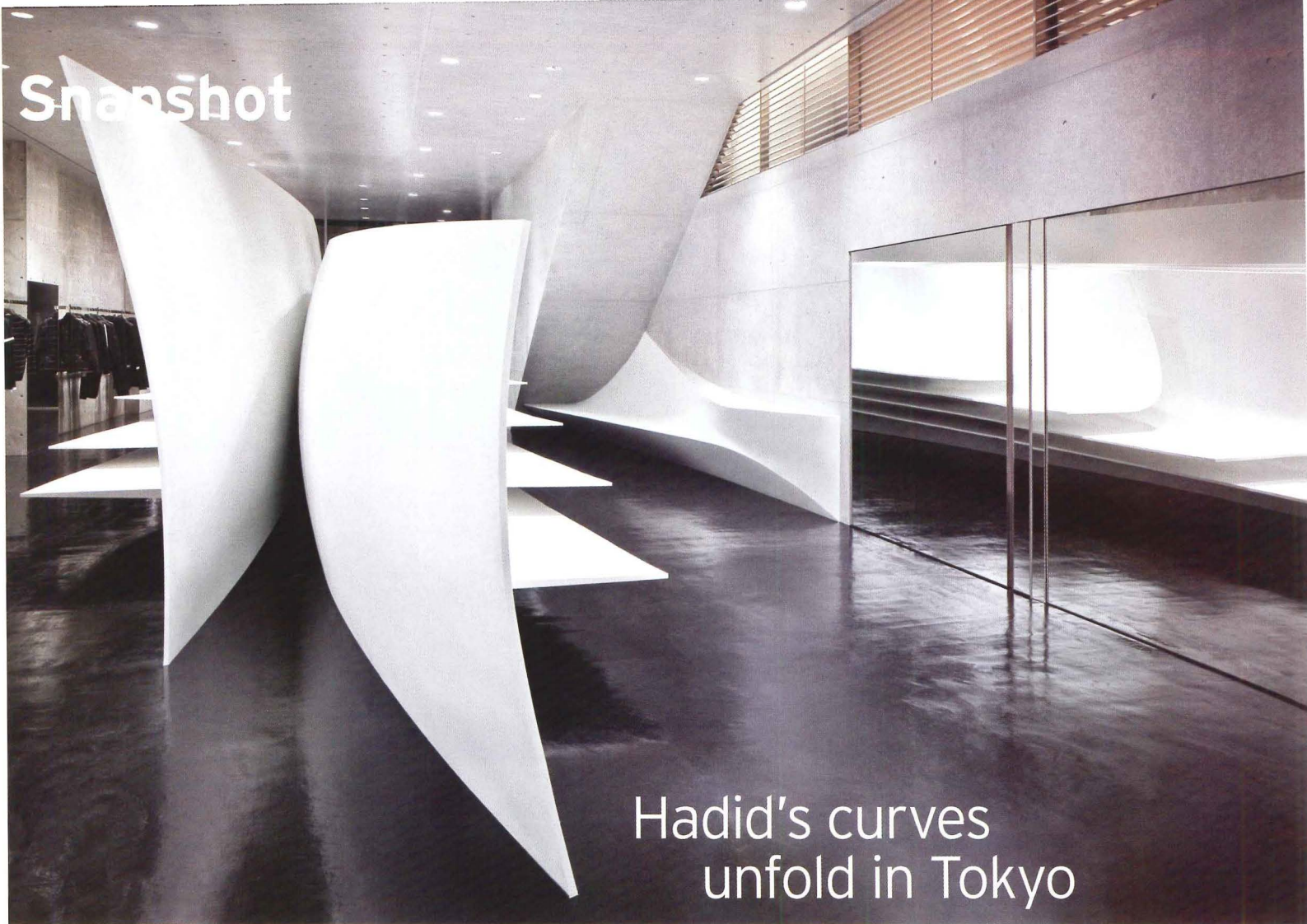
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CIRCLE 34



Hadid's curves unfold in Tokyo

By Mae Ryan

Hadid's sculpture frames Barrett's Minimalist clothing. Cantilevered planes (below) display Barrett's accessories.

Sinuous sculpture meets rectilinear architecture in Zaha Hadid's Neil Barrett flagship store in Tokyo. Envisioned as a fusion between fashion designer Barrett's Minimalist style and architect Hadid's signature curvilinear aesthetic, the two-level boutique is composed of raw, fair-faced concrete walls and ceilings, black epoxy-resin floors, and two white sculptural centerpieces.

Upon entering, visitors are immediately drawn toward the 52-foot-long object, where two planes simultaneously peel away from one another and rest in delicate balance. Also visible, but significantly smaller in scale, Barrett's clothing neatly hangs on simple rails that line the north and west walls. The styles of the two designers literally collide on the cantilevered planes that flow from the sculpture like well-tailored pleats and serve as display platforms for Barrett's accessories. Claudia Wulf, one of the project architects, explains that these elements "represent Neil Barrett the most because they show tension between edge and soft curvature." Another 28-foot-long sculpture on the second floor meshes this same aesthetic with wider contour lines to complement Barrett's women's collection.

While the sculptures create the illusion of continuous form, each one is made of about 30 different Corian thermoformed pieces that were joined together at the site. The cantilevered planes discreetly connect to a central core, creating an enigmatic structural effect. Other white furniture pieces fold into the concrete walls, providing seating in the dressing rooms and central spaces.

The combination of these dynamic elements is reminiscent of a museum installation; the curved pieces are high-fashion sisters of a Richard Serra sculpture, and the clothes become unique objects to be admired within the space. Small in scale and thoughtful in presentation, the Neil Barrett store continues Hadid's pursuit of transforming digital design into a material reality. ■





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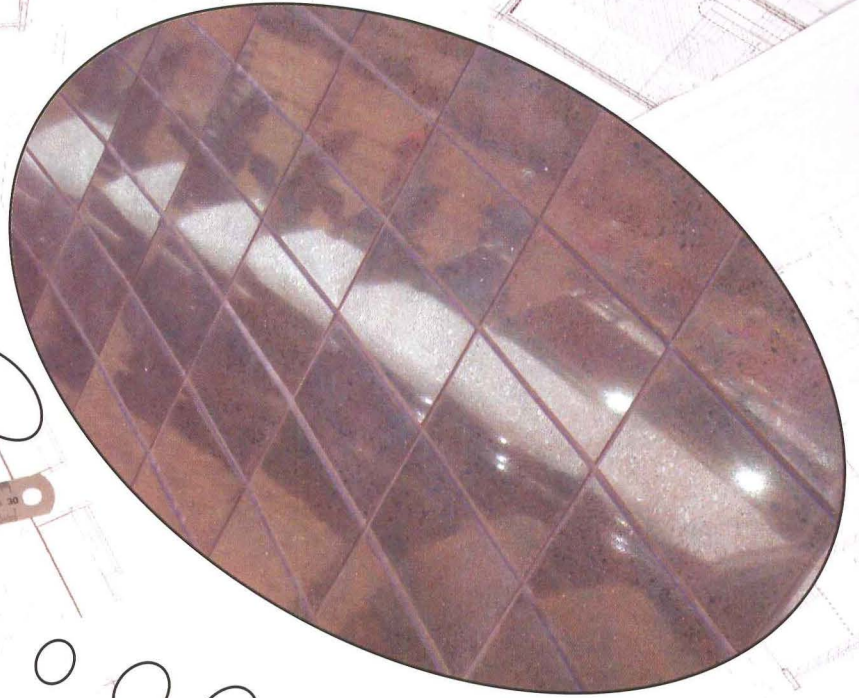
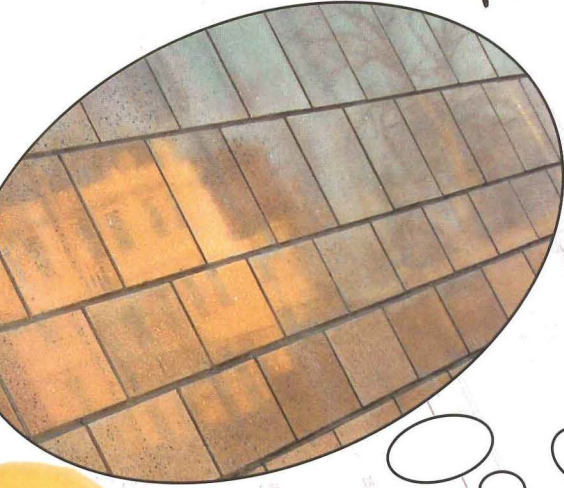
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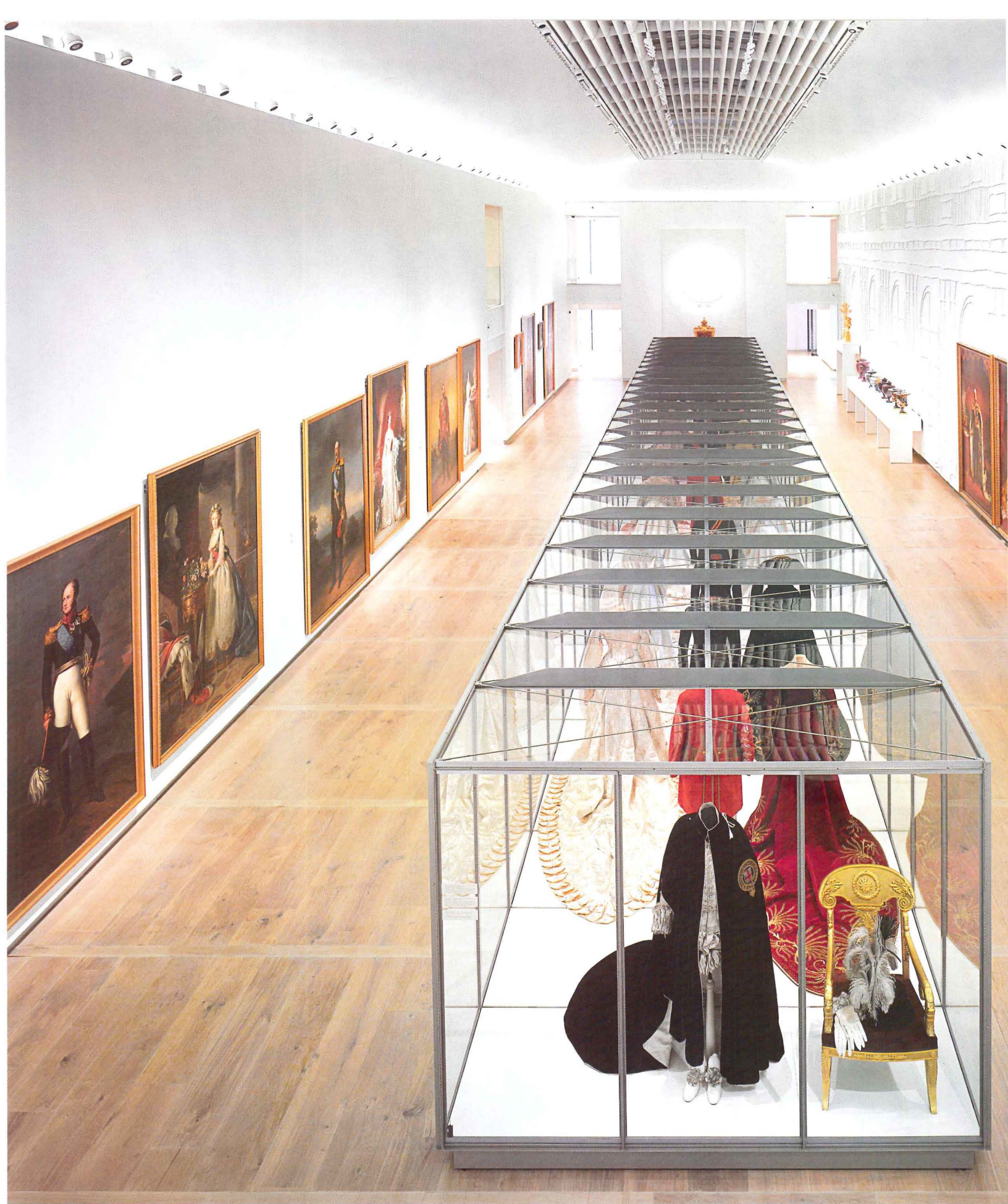


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CIRCLE 36

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HERMITAGE AMSTERDAM

The opening exhibition, *At the Russian Court*, features relief line drawings on the walls that are an abstracted, full-scale depiction of the facades of the Hermitage's St. Petersburg buildings.

PHOTOGRAPHY: © ROOS ALDERSHOFF

Stunning
new galleries
update interiors
for the museum
world's old
guard

display

BY JOSEPHINE MINUTILLO

Each year, a fresh crop of art museums spring up in large cities and far-flung places alike. While it is hard to compete with the attention those oftentimes flashy new buildings garner, older institutions rely on their greatest asset to keep the public interested—their incomparable collections—adding on or revamping their historic buildings' interiors to better display these works.

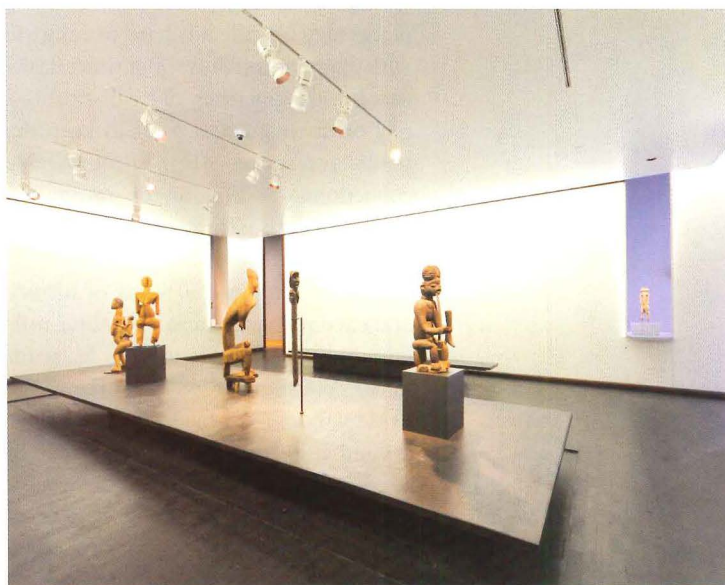
Spanning 250 years of history and encompassing more than three million objects, the Hermitage Museum in St. Petersburg, Russia, is among the world's most renowned repositories for art and culture. The opening in June of a new satellite location in a 17th-century building in Amsterdam, the Netherlands, brings the Hermitage's unique splendor to a much wider audience.



Amsterdam-based firm Merkk + Girod Architects updated the interiors of the former nursing home, transforming its main halls into bright, contemporary galleries. “This was a classical Dutch building that asked for a clear and sober design approach,” explains Evelyne Merkk. But for temporary features, the architects did refer to the Baroque style of the museum’s St. Petersburg buildings. In their design for the opening exhibition, *At the Russian Court*, outline graphics in both gold foil and white-on-white relief depict those buildings’ facades at full scale on the galleries’ walls. Adds Merkk, “The interior design makes use of contemporary materials and forms without historicizing.”

Two venerable North American institutions—the Art Gallery of Ontario (AGO) and the Art Institute of Chicago (AIC)—recently unveiled dramatic additions to their own historic buildings [RECORD, August 2009, pages 52 and 66]. Nestled within Frank Gehry’s striking face-lift of Toronto’s AGO, Shim-Sutcliffe Architects created a courtyardlike space to display the Frum Collection of African Art. Designed as a room within a room, a perimeter gallery wraps the luminous inner space, where etched-glass walls provide an ethereal backdrop for the large sculptural objects displayed on a central oak plinth inside. “There is a sense of interiority and of being outside at the same time,” says Brigitte Shim. Smaller objects rest within the perimeter walls’ vertical

“We created portals so that visitors could catch glimpses of the interior gallery from the perimeter.”



ART GALLERY OF ONTARIO

Shim-Sutcliffe designed the new African Art gallery as a room within a room. The light-filled inner “courtyard” houses the Frum Collection’s largest objects.



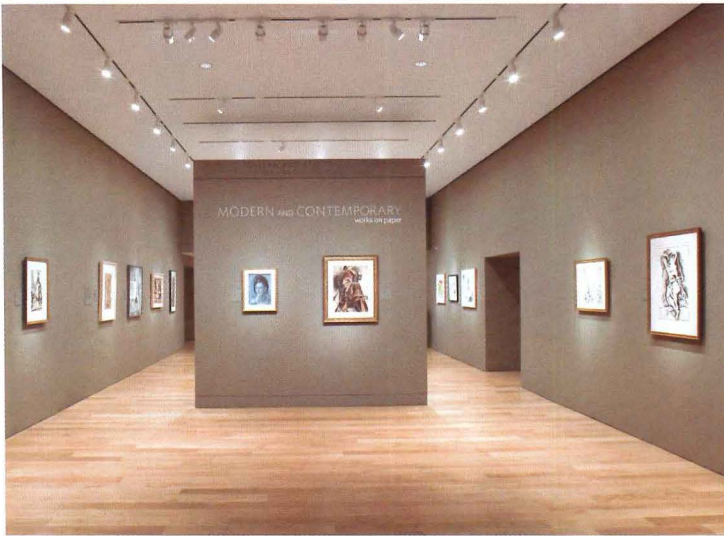
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ART INSTITUTE CHICAGO

wHY Architecture rejuvenated several AIC galleries, including Prints and Drawings (left) and Indian and Islamic Art, for which it also designed the display cases (bottom).

“We were matchmakers in a way, choreographing the relationship between person and object.”

slot windows, allowing viewing on both sides while providing a visual connection between the inner and outer galleries. “We created portals so that visitors could catch glimpses of the interior gallery from the perimeter,” explains Shim.

The construction of Renzo Piano’s Modern Wing at the AIC permitted an extensive reshuffling of the galleries within its older buildings, particularly inside the landmark Beaux-Arts structure along Chicago’s Michigan Avenue. Kulapat Yantrasast of Los Angeles–based wHY Architecture likens his firm’s interior upgrades of the AIC to acupuncture. “Instead of adding, ours is an architecture of intervention in an old building,” he says. “We focused on key areas to rejuvenate the whole body.”

As part of the overhaul, wHY sought to create interactive layouts that would engage visitors. “We wanted to produce vistas and moments of discovery,” says Yantrasast. “We were matchmakers in a way, choreographing the relationship between person and object.”

One of the first galleries to reopen, Prints and Drawings was transformed from a long, narrow corridor into a series of rooms where visitors could circulate. While galleries that display delicate works on paper are typically darker, wHY focused light on the floors rather than on the works themselves, creating a bright, flexible space.

For the European Decorative Arts galleries, wHY dispensed with the period rooms the museum previously





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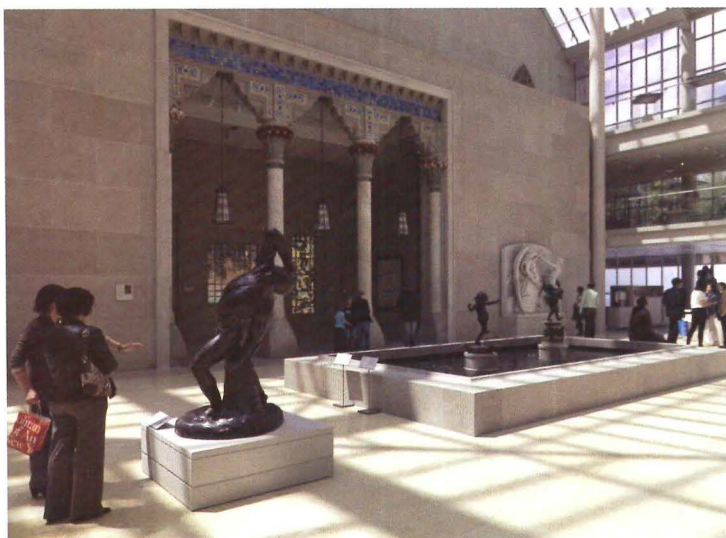
used to exhibit such works, designing instead a contemporary space whose freestanding walls offer views across cultures and centuries. “We respected the scale and proportions of the historic building,” Yantrasast says, “but offered a cleaner, more modern aesthetic.”

The Metropolitan Museum of Art is the largest in the U.S. despite being confined to its current footprint in New York City’s Central Park. But ongoing upgrades have kept visitors coming in droves. Most recently, the Charles Engelhard Court reopened following a two-year renovation by Kevin Roche John Dinkeloo and Associates [see Newsmakers at architecturalrecord.com/news/newsmakers/] that injected the grand entrance to the museum’s American Wing with a new lightness and vibrancy.

The glass-enclosed pavilion was conceived over 30 years ago as a gardenlike leisure space planted with trees and flowers. “In the intervening years, we learned that trees and flowers do not flourish there,” admits Morrison Heckscher, chairman of the American Wing. “We determined that our first priority must be the proper display of our unparalleled collections of American sculpture, stained glass, and other decorative arts.”

A glazed elevator directs visitors to the refurbished period rooms, and glass parapets open up the balcony galleries to view from below, where a limestone floor replaces dark brick pavers and planters. The new design puts the art front and center, where it belongs. ■

“Our first priority was the proper display of our unparalleled collection of American art.”



METROPOLITAN MUSEUM OF ART, THE AMERICAN WING

Where plantings once dominated, the Charles Engelhard Court has been transformed into a true sculpture garden where bronze and marble masterpieces can be enjoyed up close and in the round.

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Architect
The Zimmerman Design Group
Wauwatosa, Wisconsin

Designer/Artist
The Zimmerman Design Group
Wauwatosa, Wisconsin



*Phoenix Convention Center
Phase II*

Phoenix, Arizona

Architect
HOK Kansas City-Sport
Kansas City, Missouri

Designer/Artist
Gensler;
Beth Harmon-Vaughan
Moody Arts, Troy Moody
Phoenix, Arizona



CIRCLE 149

*The Miami International Airport
South Terminal Expansion*

Miami, Florida

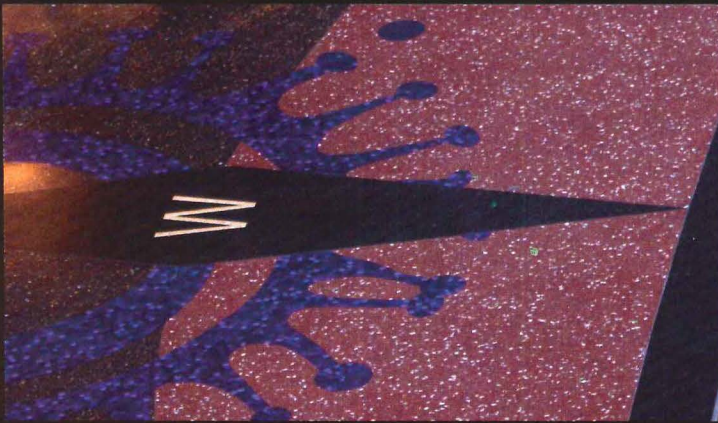
Architect
Borelli & Associates
Rodriguez & Quiroga
Miami, Florida

Designer/Artist
Sato Services, LLC
Seattle, Washington
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Boulder, Colorado

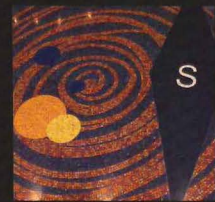


*Indianapolis International Airport Weir Cook Terminal
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Indianapolis, Indiana



Designer/Artist
Lynn Basa Design
Chicago, Illinois

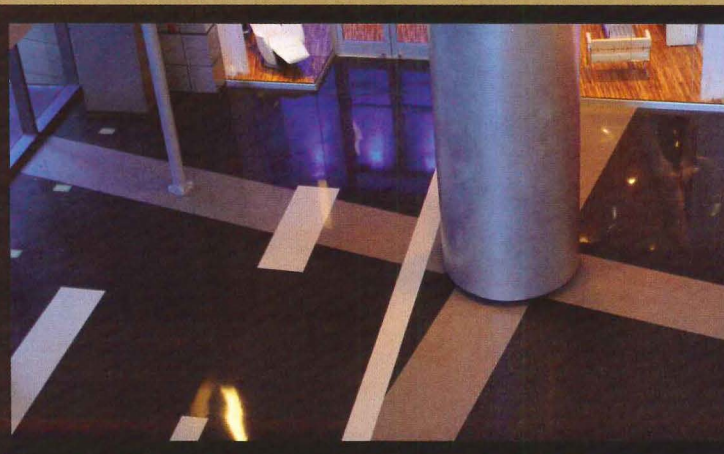
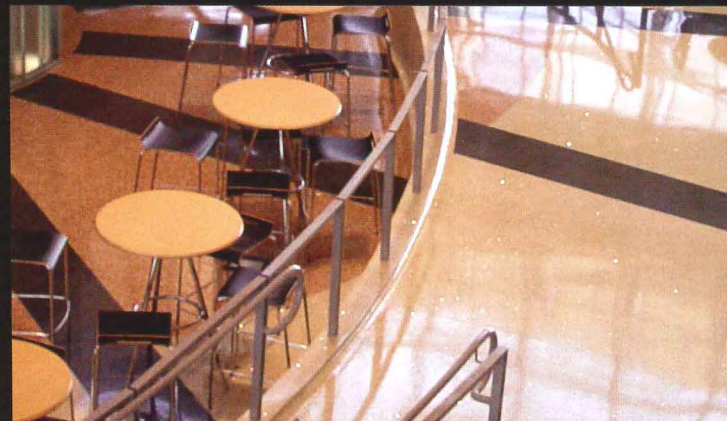


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Las Vegas, Nevada

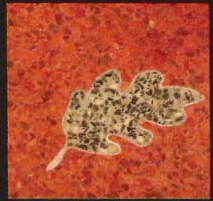
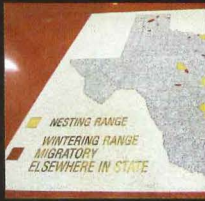
Architect
JMA
Las Vegas, Nevada

Designer/Artist
Jerde Partners
Venice, California



Walnut Bend Elementary School

Houston, Texas

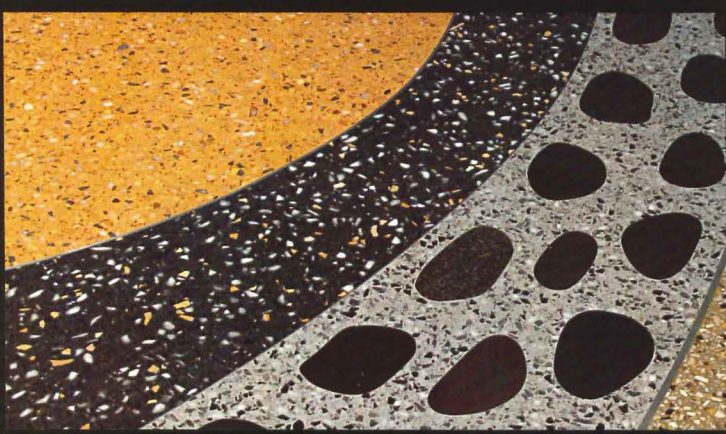


Architect
VLK Architects, Inc.
Houston, Texas

Designer/Artist
VLK Architects, Inc.
Houston, Texas



Photo Credit: Mark Dean, Dean Photography



Winona State University
Maxwell Hall

Winona, Minnesota

Architect
Holabird and Root
Rochester, Minnesota

Designer/Artist
Teresa Cox
St. Paul, Minnesota



The Bank of Oklahoma Center

Tulsa, Oklahoma



Architect
Cesar Pelli &
Matrix Architects Inc.
Tulsa, Oklahoma

Designer/Artist
Bill Glass & Demos Glass
Locust Grove, Oklahoma



Photo Credit: George Bourret



Cambridge War Memorial

Cambridge, Massachusetts

Architect
HMFH Architects, Inc.
Cambridge, Massachusetts



Photo Credit: Mitchell Weisfeld & Jeremiah Adamez

*A Condominium for
Bart Kavanaugh and Betty Saks Miami Beach, Florida*



Designer/Artist
Christopher Coleman
Interior Design
Brooklyn, New York



*Children's Medical Center
Legacy Campus Plano, Texas*



Architect
Page Southerland Page
LLP
Dallas, Texas



Fontainebleau Hotel & Resorts Miami Beach, Florida



Architect
BC Architects
Coral Gables, Florida

Designer/Artist
BC Architects
Coral Gables, Florida



Photo Credit: Brennan Firmer Photographix



The Vue at Lake Eola Orlando, Florida

Architect
Forum Studio, Inc.
St. Louis, Missouri

Designer/Artist
Forum Studio, Inc.
St. Louis, Missouri





Explorations in Space

When Sebastian Mariscal was invited to design a Latin American restaurant in an existing New York City building, he wanted to use architecture, not interior design, to create a spatial experience. So he built within the raw space as if it were ground-up construction, layering it with an intrinsic materiality that stands in for decoration.

Like Mariscal, the other firms featured among this year's Record Interiors projects employed inherent architectural strategies to organize and embellish space. To establish flexible environments, Ricardo Carvalho + Joana Vilhena mounted Lisbon's interim Museum of Design and Fashion in the shell of a 1950s bank; Lorcan O'Herlihy and Stephen Kanner devised a versatile circulation system surrounded by the exposed structures of two former airplane hangars for their Performance Capture Studio in California; and SANAA crafted transparent, independent walls to control activity in Derek Lam's loftlike Manhattan shop.

Interpreting this approach for even more pragmatic programs, TannerHecht stripped the interior of a San Francisco office to create LEED-CI digs for The Energy Foundation; and JFAK renovated Caltech's Graduate Aerospace Laboratories using aerodynamic shapes to create context in a 1928 building.

Bold, innovative, yet never arbitrary, each scheme is a cogent exercise in spatial order, and exemplifies Wright's notion that form and function are one. *Linda C. Lentz*

Derek Lam shop, New York City, designed by SANAA.

Within the shell of an abandoned bank building,
Ricardo Carvalho + Joana Vilhena creates
a raw but sophisticated home for Lisbon's
Museum of Design and Fashion

The museum's collection is installed in an old bank where finishes had been removed as part of an earlier renovation. The architects left much of the building in the rough state they found it, but wrapped elements such as the core in a glowing membrane.





By David Cohn

Lisbon's Museum of Design and Fashion (MUDE) occupies the scene of a crime, the ruins of a protected historic bank interior. In 2003, new owners of the 1950s building in the heart of the old city began an illegal demolition that was interrupted only by a tardy court order. In their temporary installation of the museum in the bank, bought by the city last year as MUDE's home, local architects Joana Vilhena and Ricardo Carvalho have left the interior in the rough state they found it, with walls, columns, and ceilings stripped of finishes. After spending much of the \$1.4 million budget on unseen repairs to the reinforced-concrete structure and on mechanical services, they relied on a handful of simple gestures to create a striking setting amid the ruins for 170 objects from the museum's 20th-century holdings, ranging from classics by Charlotte Perriand and Givenchy to the irreverent designs of Ettore Sottsass. But under the edgy glamour of these juxtapositions, the scheme challenges curatorial conventions and takes a stand on the importance of preservation in historic urban centers.

MUDE is the creation of the retired Portuguese businessman Francisco Capelo, who gathered the collection's 3,000 pieces, sold it to the city for a small part of its value, and currently presides over the board of directors. The museum first opened in Vittorio Gregotti's Belém Cultural Center in 1999, but it lost this home in 2006, when the

space was ceded by the Portuguese government to another of Capelo's ventures, a collection of contemporary art amassed by businessman Jo Berardo with Capelo's curatorial help. Negotiations for quarters in a Lisbon palace fell through, and by the time the city acquired the bank building for the museum, it was under considerable political pressure to reopen, but without funds to carry out the work. The museum's director, Bárbara Coutinho, decided to open temporarily in the shell of the five-story bank's lower two floors, while Vilhena and Carvalho draw up plans for the gradual rehabilitation of the building as funds become available. Due to the press of time, Coutinho was able to bypass the design competition typically required for public projects, and recruited the architects after seeing one of their exhibition installations.

Designed in 1952 by Cristino da Silva, the National Overseas Bank matches the scale and detailing of the surrounding Neoclassical facades, which date primarily from the Marquis de Pombal's reconstruction efforts following the earthquake of 1755. But Silva's main banking floor, finished in exotic marbles, stainless-steel columns, and stucco ceilings with a glazed central dome, recalled late-19th and early-20th-century Viennese interiors. "Think of Otto Wagner, of Josef Hoffmann," says Carvalho. All that survives of this splendor is a continuous, green-marble counter that rings the former banking floor. It originally separated staff from customers, but now provides the organizing element for the new installation.

David Cohn is ARCHITECTURAL RECORD's Madrid-based correspondent.

A glazed dome over the banking hall was removed before MUDE acquired the building, and replaced by an infill slab and supporting structure of radiating beams.





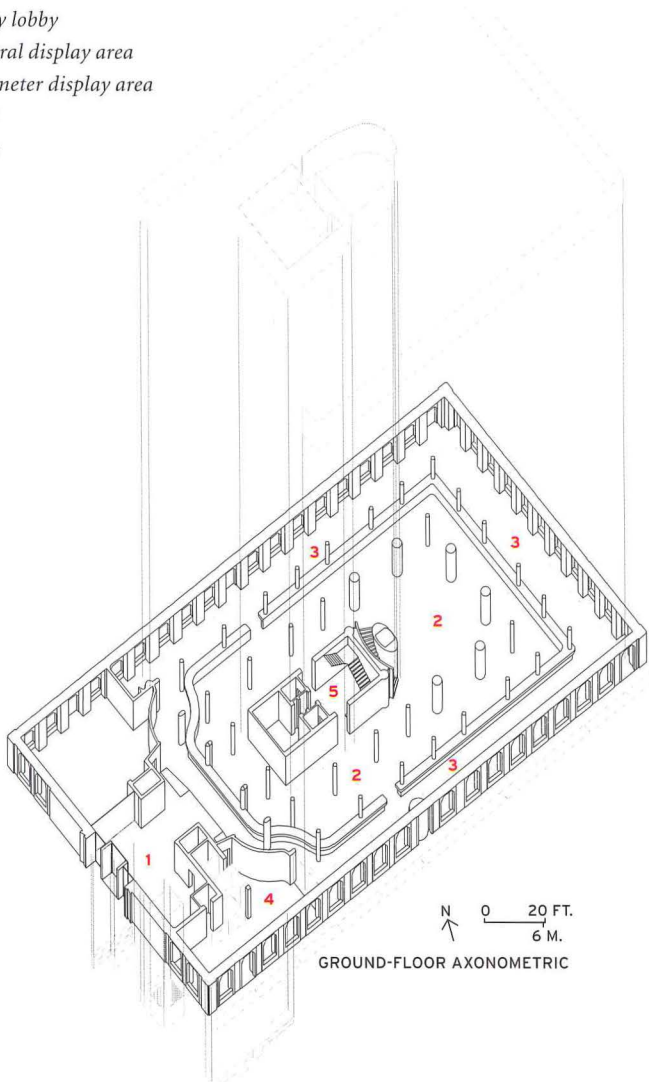
In its scale and most of its detailing, the exterior of MUDE's new home matches the surrounding Neoclassical struc-

tures (below). Vestiges of the interior's former grandeur are visible in the marble-and-stainless-steel finishes of the entry lobby (left,

and in the continuous counter that provides the organizing element for the main exhibition area (center and bottom right).



- 1. Entry lobby
- 2. Central display area
- 3. Perimeter display area
- 4. Café
- 5. Core



Starting with this base, the architects' interventions were guided by two goals: to dematerialize the mutilated walls with new surfaces of light, and to accomplish this with a limited palette of materials deployed in unexpected ways. In their first move, they covered the building's central core and the inside of the banking counter with a seamless, elastic-copolymer film produced for commercial suspended ceilings. "You can find it in big Las Vegas casinos, but it gets lost with everything else going on," says Carvalho. Backed by banks of fluorescent lamps, the glowing membrane is the space's primary light source.

Other materials come from the realm of the construction site, underlining the temporary nature of the project. The architects hid the exterior window walls behind a curtain made of five layers of the textiles usually used as safety fencing on European construction sites, but here colored white instead of bright orange. Also backed by fluorescent lighting, the curtains reduce the windows to faint glowing blurs amid the shadows, and double as screens for the projected images that form part of the exhibitions. Following the construction motif, Carvalho and Vilhena set the objects on display on white-painted-wood pallets, and finished the floor inside the banking counter with luminous highway paint. They grouped wiring for spotlights in metal-mesh trays under the pockmarked stucco ceilings, and placed freestanding mechanical units along the perimeter for temperature and humidity control.

The installation includes part of the second floor, with a rather

cramped space for visiting exhibitions and a round auditorium area, which the architects defined with a curtain of the fabric fencing and unupholstered foam cubes for seating. Presiding over the ground-floor cafeteria is a single continuous table of solid cork, designed by the architects to promote Portugal's troubled cork industry.

Vilhena and Carvalho see their design as a challenge to the typical "white cube" exhibition space, citing the P.S.1 museum in New York, and Donald Judd's center in Marfa, Texas, as precedents for MUDE. In fact, they surpass these examples in provocatively embracing the dilapidated state of the original banking floor. As members of a generation that has returned from the suburbs to live in the long-neglected historic city center, their project can be read as both a denunciation of Lisbon's abandonment by their elders and a celebration of its ongoing revival. ■


Project: *Museum of Design and Fashion (MUDE), Lisbon*

Architect: *Ricardo Carvalho + Joana Vilhena Arquitectos—Joana Vilhena, Ricardo Carvalho, José Maria Rhodes Sérgio, José Roque, Francisco Costa, Sebastião Taquenho, project team*

Consultants: *ARA (structure); AFA Consult (electrical, plumbing, lighting); Atelier Pedro Falcão (graphic design)*

SOURCES

Copolymer film: *Barrisol-Normalu*
Floor coating: *Hempel*

 To comment on this interior and rate it, go to architecturalrecord.com/projects/interiors.



A 33-foot-long table of solid cork dominates the ground-floor café.



The installation occupies part of the second floor, with an area for visiting exhibitions (left) and an auditorium area (below). The circular auditorium is defined by a curtain of the same fabric that lines the lower level's perimeter walls.





A flag wall animated with images from films made by the client's studio divides work areas from circula-

tion space (opposite). Its lively graphics contrast with the more sober core areas (left in photo, this page).

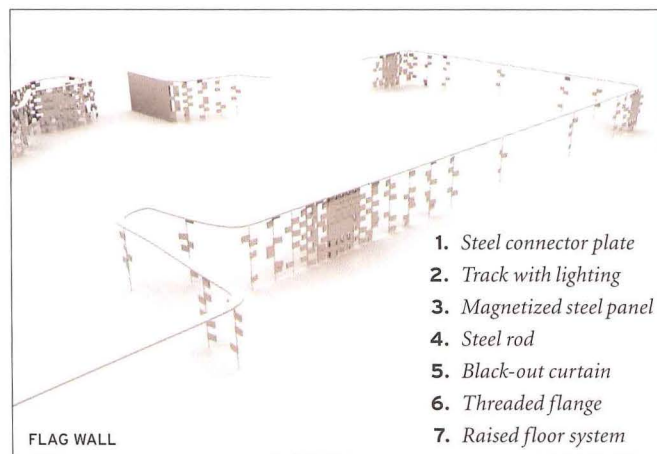
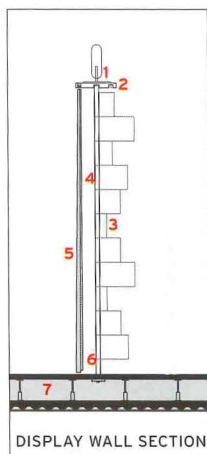
Lorcan O’Herlihy and Stephen Kanner convert a pair of old aircraft hangars into a **Performance Capture Studio** by breaking down hierarchies

By Clifford A. Pearson

Lorcan O’Herlihy and Stephen Kanner refer to the checkerboard wall snaking through their Performance Capture Studio (PCS) north of San Francisco as a “strange loop,” a term used in film and other arts to describe something that breaks down the usual hierarchies of time or space and ends up where it started. Often self-referential, strange loops—like M.C. Escher’s famous drawing of two hands drawing each other or movies with story lines that return to the same moment again and again—can fascinate us by relatively simple means.

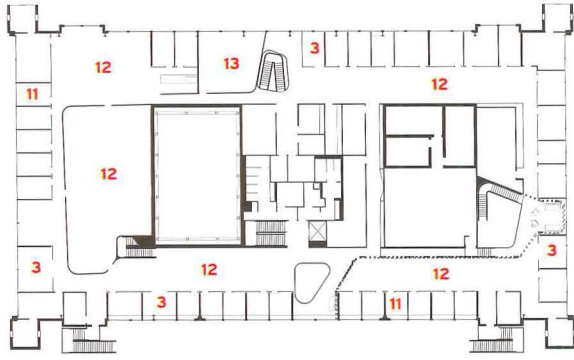
Due to the size of the PCS project—120,000 square feet in two former aircraft hangars—and the prominence of the client (a big-time studio that didn’t want to be named in this article), the two architects, who run separate firms in Los Angeles, decided to work together. The scale also convinced them that they needed a simple device to orient visitors moving through the two giant buildings. “It’s easy to get lost in spaces this size,” states O’Herlihy. The architects also needed a way of controlling daylight for the hundreds of editors and animators working on computers to turn live-action performances into animation. “Seeing the images and color on their screens is critical to these people’s work, so we had to give each of them a way to control daylight,” explains Kanner.

While O’Herlihy and Kanner had to protect computer screens from glare and light, they wanted to keep the interiors as open as possible and expose the hangars’ bow-truss structure. (The buildings sit on what had been Hamilton Air Base, which closed in 1976 and now provides restored tidal wetlands, and new housing and offices in the renovated hangars.) So the architects developed a flexible system of steel poles hung with powder-coated steel-plate “flags” that can display images of the films the studio is working on. The 11-by-17-inch flags act as a kind of pixelation for the images, which are printed on magnetized vinyl (the same material used for refrigerator magnets) and can easily be attached or detached. Some flags are clad with a corklike material made from recycled plastic, so artists can pin up their work for review. While some

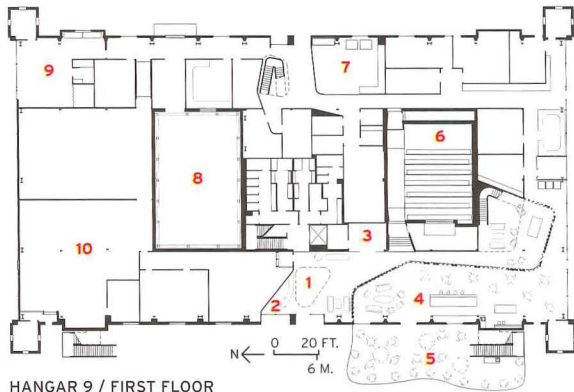


flags merge to form a solid surface, others spread apart and swivel so they create a porous boundary. Winding the flag wall along the main circulation route in each of the hangars, the architects established a strong navigational device—a strange loop that takes visitors back to the start and uses images of movies to refer to the work of the people employed in the building. “It’s easy to give people directions,” says O’Herlihy. “You just tell them to follow the flags.”

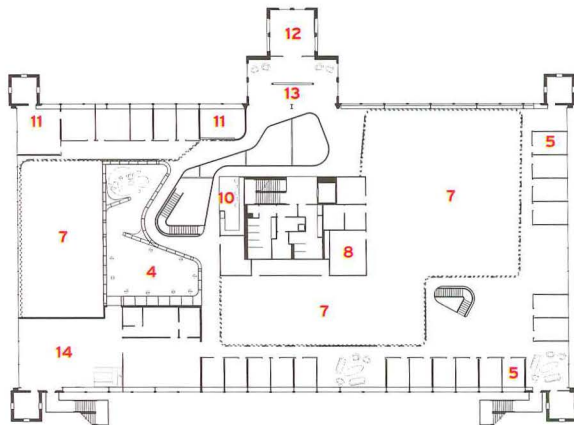
Directly behind the flag wall, the architects suspended a black-out curtain that is white on the flag side and gray on the other. Cut in



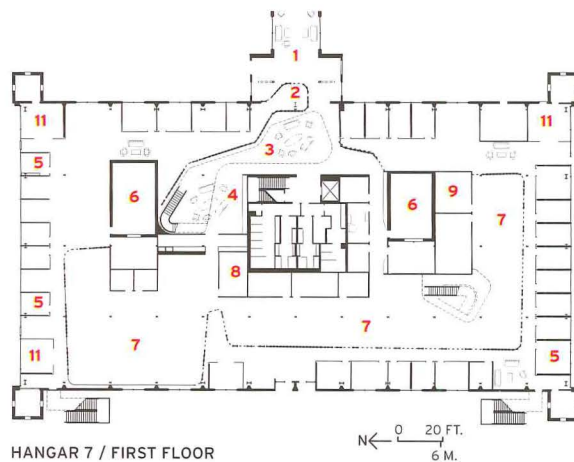
HANGAR 9 / SECOND FLOOR



HANGAR 9 / FIRST FLOOR



HANGAR 7 / SECOND FLOOR



HANGAR 7 / FIRST FLOOR

1. Main entry
2. Reception
3. Conference
4. Pantry/lunch room
5. Outdoor lounge
6. Presentation theater
7. Shipping/receiving
8. Motion-capture studio
9. Dressing room
10. Data center
11. Office
12. Workstations
13. Training room

By punching large openings in the upper floor plate and clustering social areas around these two-story spaces, the architects created visual landmarks and brought daylight throughout the facility.

1. Main entry
2. Reception
3. Presentation hall
4. Art display/library
5. Office
6. Dailies viewing
7. Workstations
8. Breakout room
9. Darkroom
10. Pantry
11. Conference
12. Presentation room
13. Presentation hall
14. Model shop

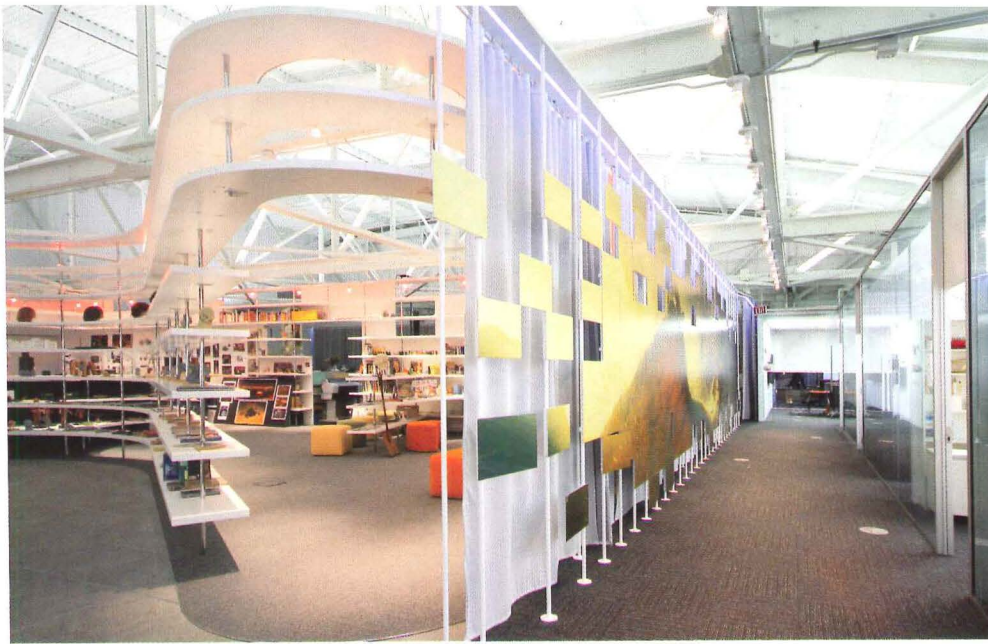




RECORD INTERIORS

The library (below) serves as an important shared space and takes advantage of the flag-wall-and-curtain system on one side (right). Colorful stair wells (opposite, top left) help orient

visitors. The architects exposed the existing roof truss (opposite, top right) and converted an attached control tower as a presentation room and hall (opposite, bottom).





4-foot-wide sections, the curtain allows each worker to control the amount of daylight reaching his or her workstation. O’Herlihy and Kanner didn’t design the workstations but planned the work areas so they are as open as possible. While private offices line parts of the two buildings’ perimeter, the architects enclosed them in floor-to-ceiling glass so sunlight shines through them to the main circulation path and the areas with workstations.

Just as O’Herlihy and Kanner turned horizontal circulation into a design opportunity, they took advantage of stairwells to set off some visual sparks. Fabricated with ¾-inch steel plates and rolled-steel railings, the stairs act as sculptural elements connecting each building’s two floors. And by surrounding each stair with curving wood-panel walls painted a different primary color, the architects provided a welcome contrast to the neutral-toned palette used in the work areas.

While the private offices and open work areas adhere to a no-nonsense aesthetic, a few shared spaces make bolder statements. A second-floor library, for example, sits within the curving embrace of open bookshelves made from the same system of steel poles used for the flag wall. And a stylish presentation room occupies the second floor of an old control tower attached to Hangar 7, the building where most animators and editors work. Hangar 9, on the other hand, houses many of the functionally important but architecturally less glamorous spaces, such as a data center, a theater, and the two-story black box where actors are hooked up to electronic nodes that capture their performances and turn them into animation. With a budget of just \$200 a square foot, the architects could afford only a few big moves. So they set a “soft” loop in motion around a darker, more solid core, punched colorful holes in the floor plates, and exposed the archaeology of the existing buildings. As a result, they captured the energy and creativity of filmmaking for people whose job is to make films. ■



Project: *Performance Capture Studio, Novato, California*

Client: *ImageMovers Digital*

Architect: *Lorcan O’Herlihy Architects/Kanner Architects—Lorcan O’Herlihy, FAIA, Stephen Kanner, FAIA, principals; Donnie Schmidt,*

Damian LeMons, project directors


General contractor: *DPR Construction*

SOURCES

Flag wall: *Delphi Productions*

Pin-up surface: *Tac-Wall*

Raised flooring: *Haworth*

 To comment on this interior and rate it, go to architecturalrecord.com/projects/interiors.



SANAA's Kazuyo Sejima and Ryue Nishizawa conjure up an ethereal world where clothes dominate in New York's **Derek Lam shop**

By Suzanne Stephens

The mere thought of a high-profile architect designing a shop for a well-known fashion designer raises the old question: Will the container dominate the contained—i.e., the clothes? After all, artists often complain about new architecturally splashy museums overwhelming exhibited works. Nevertheless, fashion seems to hold its own: In his Calvin Klein store in New York City, Minimalist architect John Pawson created a hushed, monumentally Modern citadel for sculpturally austere garments where both contents and surroundings meet in perfect accord. And despite Rem Koolhaas's rowdy romp through two levels of the Prada store in the SoHo neighborhood of New York City [RECORD, February 2002, page 84], the interior's theatrical design-as-destination encourages curious throngs to peruse the equally provocative *jolie-laide* items on display.

In some cases, such as the Derek Lam shop in SoHo, fashion dominates while permitting the architect's imprimatur to remain flagrantly intact. Designed by Kazuyo Sejima and Ryue Nishizawa, principals of the Japanese firm SANAA, with New York executive architect Toshihiro Oki, the store makes clear that the container need not be boring.

Although Sejima, Nishizawa, and Oki recently worked together on the New Museum of Contemporary Art on Manhattan's Lower East Side [RECORD, March 2008, page 132], with Derek Lam's shop, they explored themes that underpin their curvilinear Toledo Museum

of Art Glass Pavilion in Ohio [RECORD, January 2007, page 78]. In the Toledo project, curving glass acts as both enclosing walls and interior partitions. In the Derek Lam shop, contoured, clear acrylic sinuously winds through the 2,700-square-foot ground floor of a 19th-century loft building: Biomorphic panels 1 inch thick, 12 feet high, and 24 feet long separate and display different types of women's apparel.

Lam, a Chinese-American fashion designer, who founded the firm in 2002, had gotten to know Sejima over the years, and after the Austrian firm Labelux bought a majority stake in the company, he turned to SANAA to create his first stand-alone store. (An architectural design firm, SO-IL, is renovating the second and third floors of the brick structure for Lam's production ateliers, another showroom, and offices.) Lam's clothing designs, which emphasize a feminine, sensuous cut, appeal to a client who prefers a constructed but not overly aggressive look. For his often fluid and draped apparel, the SANAA team came up with a delicate, diaphanous ambience where clothes stand out like sculptural *objets*. This is not the sort of place where you pop in, determined to find something in 30 seconds or be out of there. It makes you screech to a halt,

In the 2,700-square-foot space of a SoHo loft building, SANAA displays Derek Lam's designs in acrylic bubbles (above), so that daylight permeates the recesses of the store (opposite).





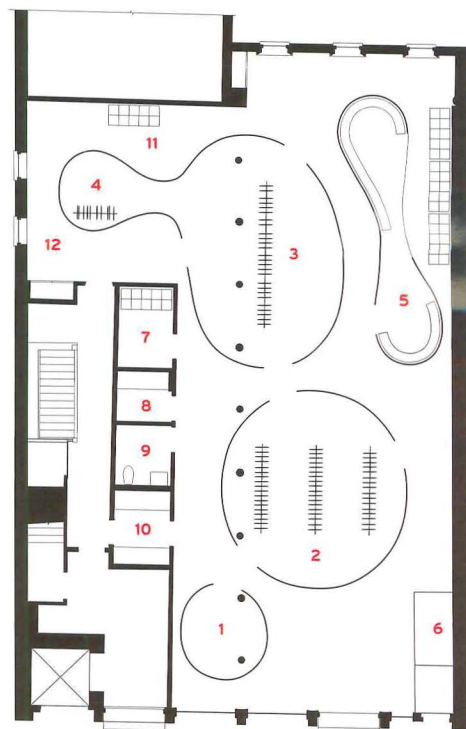


The acrylic free-form panels, 1 inch thick and 12 feet high, vary in shape according to use (above). The largest bubble (left) accom-

modates store buyers, where gold-and-silver curtains can be drawn to assure privacy. The transparent contours allow glimpses from

the front to the rear of the store (above). Polished stainless-steel racks anchored in the floor can be removed if needed.

1. Special collection
2. Collections
3. Selling floor (buyers' showroom)
4. Fitting room
5. Shoes
6. Stair to basement
7. Fitting booth
8. Office
9. Bathroom
10. Cash wrap
11. Salon
12. Buyers' entrance



FLOOR PLAN

→ N 0 10 FT.
3 M.

PHOTOGRAPHY: © IWAN BAAN (LEFT); BENOIT PAILLEY (RIGHT)

TannerHecht Architecture's new home for The Energy Foundation boldly underscores the nonprofit's mission

By Beth Broome

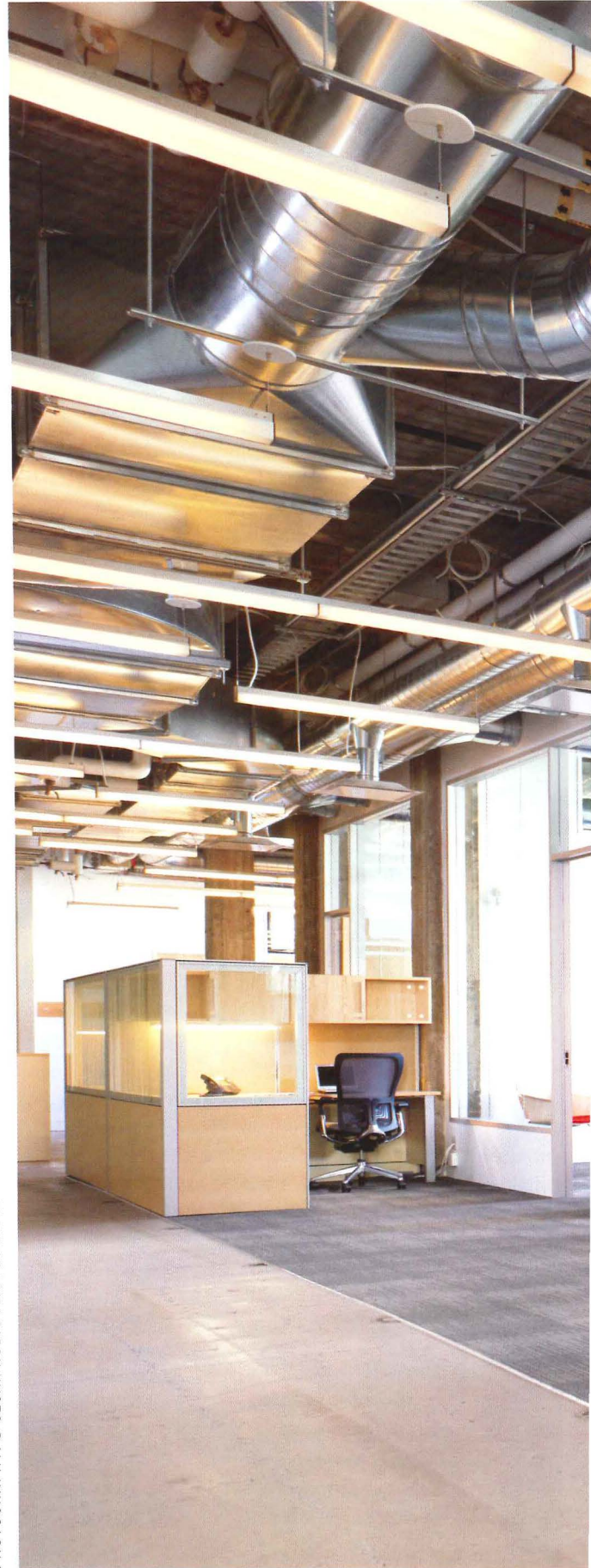
When the Energy Foundation, a partnership of philanthropic investors that promotes clean-energy technologies, outgrew its offices in a former military hospital on San Francisco's Presidio, it saw an opportunity to recreate its headquarters not only to accommodate its rapidly growing staff, but also to better reflect its mission. The organization's new home, designed by San Francisco-based TannerHecht Architecture, demonstrates a commitment to preservation while reflecting the foundation's progressive outlook through its extensive use of sustainable building strategies and technologies. It is the first project in the city to receive LEED Platinum for Commercial Interiors (CI) certification.

The appropriateness of the historic Bently Reserve building, formerly the San Francisco Federal Reserve Bank, as the location for the Energy Foundation's offices was immediately apparent. Its downtown location, well served by mass transit, was appealing, as was the stately, Neoclassical-style 1924 building itself, which Bently Holdings purchased in 2005 and renovated with SmithGroup (which later became a tenant). The renovation achieved a LEED rating for the core and shell and, taking things a step further, the owners made LEED Silver a prerequisite for all leaseholders.

Key elements of the design direction for the Energy Foundation's offices emerged during the client and architects' first walk-through of the raw, 17,600-square-foot fifth floor. While accommodating 25 private offices and 42 workstations, three conference rooms, a boardroom, and informal gathering places, the space had to be contemporary but, as befits a nonprofit organization, not ostentatious. The clients also expressed a desire to celebrate the building's past, emphasize contrasts, and keep the interior open to encourage collaboration while maximizing daylighting and views.

As a starting point, the team removed the gypsum board from the exterior walls, clear-sealing the original brick and the steel seismic reinforcement added in the 1980s. Forgoing insulation here was a choice of aesthetics over function, though like the original single-pane casement windows, which the building retained, it is a factor that is mitigated by San Francisco's mild climate. A floor plan followed from the democratic decision to locate the boardroom on the northeast corner, which affords prized sliver views out to the bay. Private offices and assistant workstations line the building's perimeter, and the liberal use of glass partitions and walls carries daylight to the public spaces at the floor's center.

Leaving the core virtually untouched (save painting and add-

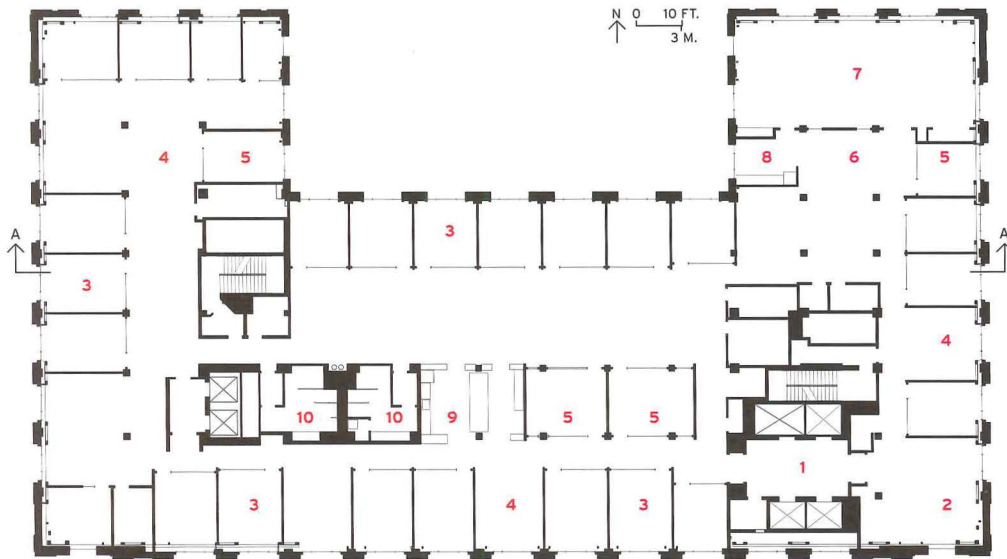


PHOTOGRAPHY: © CESAR RUBIO PHOTOGRAPHY



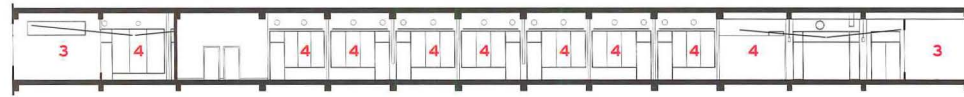
The space flaunts its bones – and guts – in all their glory. Standard aluminum storefronts and dry-wall enclose offices, and workstations provide acoustic privacy.

RECORD INTERIORS



- 1. Elevator lobby
- 2. Reception
- 3. Office
- 4. Assistant workstation
- 5. Conference room
- 6. Lounge
- 7. Boardroom
- 8. Kitchenette
- 9. Copy café
- 10. Restroom

FLOOR PLAN



SECTION A-A





A canopy of wood-fiber and low-VOC-fiber-glass panels hangs above the boardroom table (left), which was fabricated out of recycled Douglas fir and decommissioned photovoltaic panels. The centrally located "copy café" (opposite) functions as an informal meeting place. Steel shelves line a wall in the reception area (middle left). T5 fluorescents are embedded in wood-fiber ceiling panels throughout the space (bottom left).

ing high-efficiency plumbing fixtures in the bathrooms) was another aesthetic as well as economic move. Like the decision to dispense with many finishes and leave ceilings, walls, structure, and much of the concrete floor exposed, preserving this element realized significant cost savings. Additionally, the core's drywall surfaces, which serve as a reminder of the space's previous life as law offices, terminate in most places at 9 feet, affording another glimpse of the building's bones.

Though the building's minimum requirement for interior spaces is LEED Silver, the Energy Foundation set its sights higher. There were fewer decisions to make off the bat, points out David Hecht, AIA, principal in charge, because the base building air-conditioning and lighting-management systems were already in place. While specifying FSC-certified wood for cabinetry, doors, and furniture; recycled content carpet; Greenguard-certified workstations and chairs; recycled denim insulation for interior walls; and locally sourced materials and furniture, the architects were wary of the sometimes clichéd nature of green products. "We were trying not to be too granola," says Hecht. "We wanted to have a good LEED project without seeing bamboo everywhere." A boardroom table made of recycled Douglas fir and decommissioned photovoltaic panels manifests that goal, as do Aspen wood-fiber ceiling panels: floating sloped planes that provide sound absorption while directing daylight to the center of the space.

Thanks to the floor plan, interior clerestories, and glass partitions, 90 percent of regularly occupied spaces have direct sight lines to the large exterior windows. Daylight-harvesting systems use dimmable fluorescents that employ photosensors to moderate output. Every work area also has its own thermostat for optimally conditioning each occupied space according to need (Bently's engineer has a station in the basement for measuring and monitoring energy consumption). As the building usually operates during peak demand, these savings are all the more relevant.

With its interior renovation for the Energy Foundation, Tanner-Hecht has acknowledged the underlying order of the Neoclassical shell and has reimagined it in a Modern form. A rational layout reinforces the nonprofit's goals as an enlightened organization, and many of the design decisions the architects made reflect its forward-thinking values. With this project, the Energy Foundation has gained not only a new facility, but also a showcase that will secure its foothold as a standard-bearer in an era of profound fiscal and environmental challenges. ■



Project: *The Energy Foundation, San Francisco*
Architect: *TannerHecht Architecture—David Hecht, AIA, principal; Ahmed Khouja, Kerstin Kraft, Eric Staten, Chris Binger, design team*
Consultants: *Gail Gordon (interior design); Simon & Associates (green)*

SOURCES

Acoustical ceilings: *Tectum*
Suspension grid: *USG*
Carpet: *Tandus*
Workstations: *Teknion*
Paints: *Benjamin Moore*
Sound insulation: *Bonded Logic*
Plumbing: *Kohler; Zurn; Elkay*

View additional images of this project at architecturalrecord.com/projects/interiors.

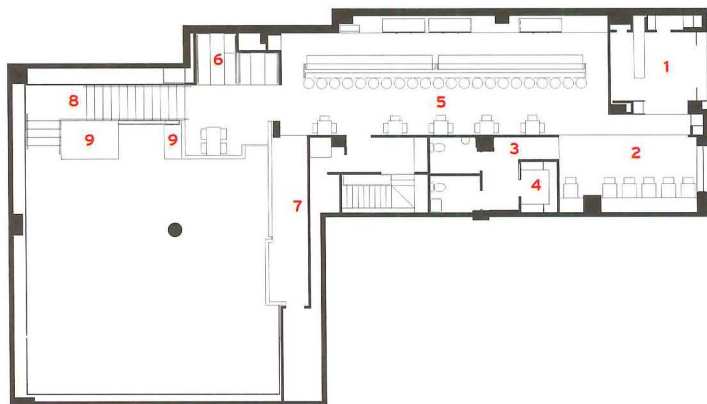
San Diego-based **Sebastian Mariscal Studio** evokes the flavor of Latin America at the Hell's Kitchen outpost of **Pio Pio** in New York City



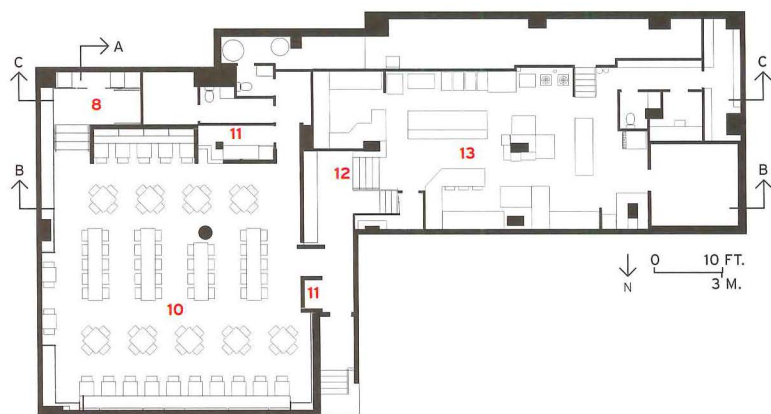


Like a secret garden, Plo Plo surprises visitors with an evocative dining room lined with an intricate layer of natural branches – a clever foil for exposed pipes and wiring – and a black stone floor.

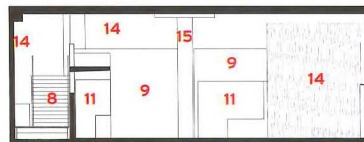
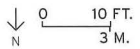
RECORD INTERIORS



STREET LEVEL



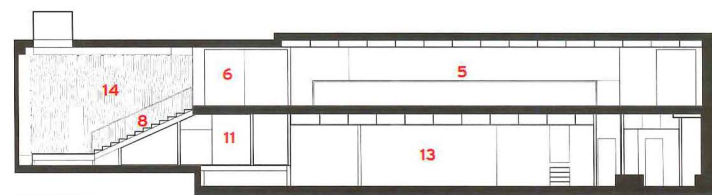
LOWER LEVEL



SECTION A-A



SECTION B-B



SECTION C-C

- | | | |
|----------------------|-----------------------|---------------------|
| 1. Reception | 6. Booths | 11. Service station |
| 2. Lounge | 7. Balcony | 12. Service stair |
| 3. Brass antechamber | 8. Public stair | 13. Kitchen |
| 4. Coat closet | 9. Concrete structure | 14. Branches |
| 5. Bar | | |





By Linda C. Lentz

Hell’s Kitchen, a gritty, rapidly gentrifying district on Midtown Manhattan’s west side, buzzes with a mix of prewar residential and commercial buildings, Modern towers, hotels, theaters, and shops. Many of the neighborhood’s watering holes embrace its frenetic urban landscape with clear sight lines to the activity outside. But Pio Pio, a new restaurant designed and built by Sebastian Mariscal Studio for a client who owns several local Peruvian eateries, turns away from the street, offering only a glimpse of the transformative space beyond its glass doors.

Located on a busy thoroughfare, the 5,268-square-foot project cuts deep into the two lower floors of a new, aluminum-and-glass, 9-story condominium—next to a donut shop. Wanting to create the aura of Latin America within this context, Mariscal and his eponymous firm devised a “path of travel” that would lead diners away from the street and transport them (at least conceptually) to a different country—in this case, Peru. According to the San Diego–based Mariscal, the idea was to be evocative, not country-specific, a strategy that worked to his advantage when, in mid-project, new clients stepped in and changed the program from a Mexican venue to a Peruvian one. So rather than incorporate the forms and colors associated with one specific place, he ex-

plains, “We used the intangible influence of Latin American architecture, which is more about natural materials like stone, wood, and concrete.”

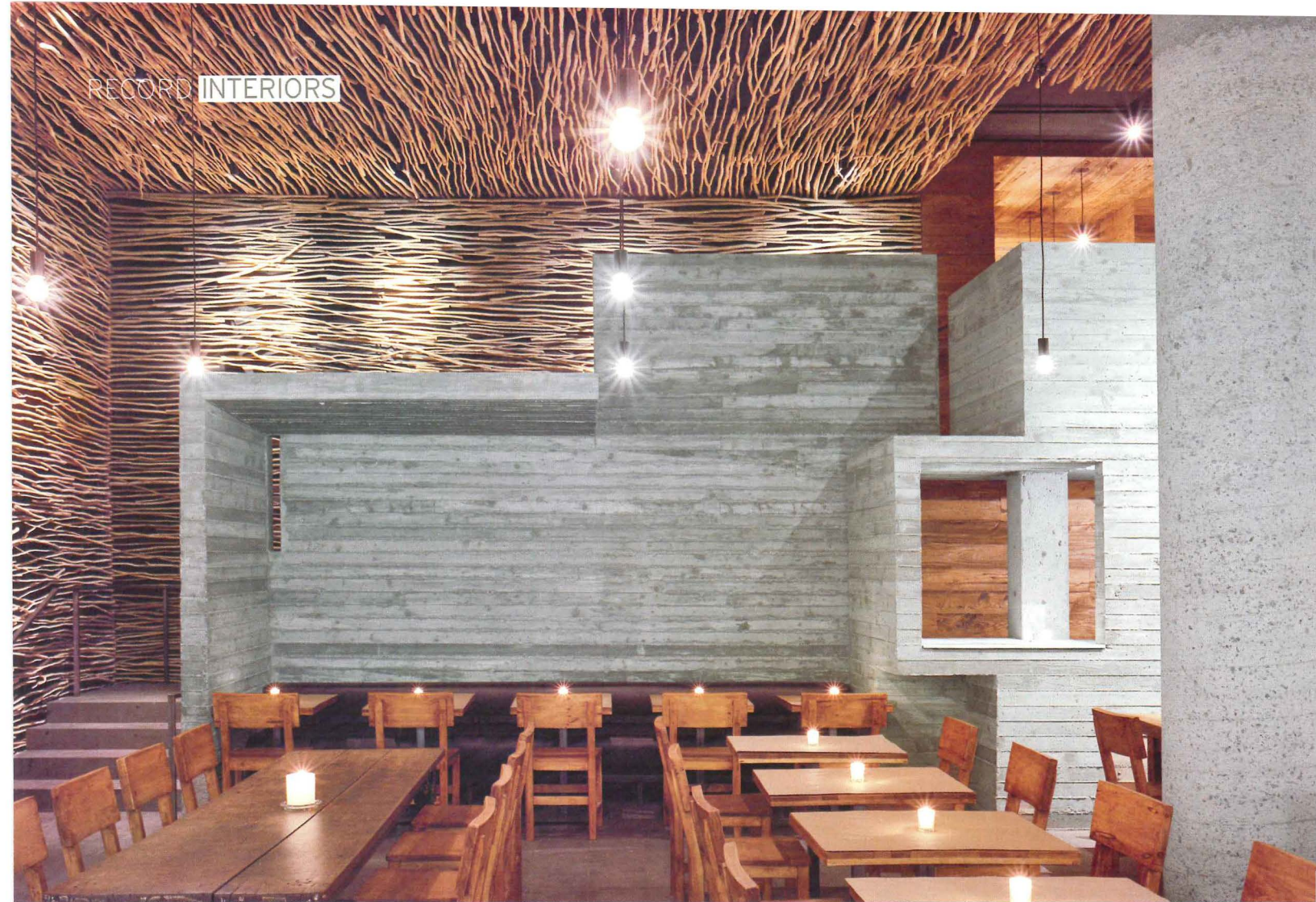
Informed by a seemingly arbitrary configuration of columns and the L-shaped footprint of the existing raw space, the designer developed a series of functional “boxes,” or rooms, connecting them to form a trajectory that begins at the entrance and weaves through the space to the main dining room. The first of the subdivisions, the reception “box” and adjacent lounge, are visible from the street and serve as the restaurant’s chief signage, since the graphics are artfully understated. To beckon passersby, Mariscal layered the containerlike areas with a compelling contrast of textures: Rustic wood planks (from recycled mushroom-bed shelving) compose the floors, walls, and ceilings; slivers of recessed LEDs define the entry’s orthogonal geometry; and a polished Carrara marble desk projects across its center (ostensibly cantilevered from a niche but actually supported by two steel posts underneath one end). Finally, satiny, untreated brass panels radiate a lustrous glow from closet doors flanking the portal into the lounge, as well as from the outer and inner walls of a jewel-like restroom antechamber at the far end of the room.

Mariscal maintained the directional flow by inserting a narrow, hand-chipped concrete walkway along the right side of the lounge and continued it into the 15-foot-wide bar area. To keep things moving, he installed a sleek, 40-foot-long marble counter on one side of the room and backed it with a mural of downlit polycarbonate resin panels featuring photographs of Peruvian street life. Then he erected a wall on the

The reception area (left). The adjacent lounge flows into a pair of booths and a balcony overlook the dining patio (above).

juxtaposes rustic wood planks with luxurious marble (opposite, left). The adjacent lounge flows into a pair of booths and a balcony overlook the dining patio (above).

(opposite, right). A pair of booths and a balcony overlook the dining patio (above).



Referencing the random structures common to many Latin American towns

and cities, a series of rough concrete walls and enclosures add a sense of intimacy in

the large space, and also create nooks for dining and serving (above and opposite).

other side, separating the bar area from a newly constructed service stair down to the 1,703-square-foot kitchen. Not one to waste usable space, he carved a fifth small box beyond the bar, where he fit two commodious booths with built-in storage to hold an overflow of coats and bags.

At this juncture, Pio Pio opens onto an airy, double-height volume, situated beneath the building's roof extension. To create a continuum, Mariscal leveled the entire ceiling to align with the existing lower plane of the concrete extension, tucking the mechanicals in the available plenum over the bar, and painted it black. Then he had his crew build a stone-lined concrete stair to the lower level, where they crafted a stylized, 1,313-square-foot Latin American dining patio—the final box.

To conjure up an alfresco atmosphere, the design team created a more than 15-foot-high envelope made of 4,000 6-foot-long Ocotillo branches—a sustainable Mexican plant that had been dried and debarked—by attaching them to ½-inch threaded-steel rods anchored to the floor and ceiling. Then they hand-chipped an exposed structural column, so that it appears to be a tree trunk within a courtyard. To mimic the random arrangement of structures found in Latin American towns and cities, the builders fabricated rough concrete walls and enclosures

from hand-built two-by-four wood forms—wrapping the stair, shaping a balcony above, and partitioning the service areas. Halogen spots twinkle through the branches like stars, vivid against the black ceiling, and toplit scenes of the Andes line two walls. A matrix of hanging, bare-bulb pendants over simple wood tables helps to establish a cantina ambience.

Like the heroine of the Spanish film *Pan's Labyrinth*, customers make their way to the dining room through Mariscal's boxes with a heightened sense of anticipation, catching limited views of their destination. When they arrive, they forget the streets of New York and soak in the enchanting quality of the place.

Mariscal says that Pio Pio's limited street frontage helps achieve this air of discovery. "You see very little from the outside. Then you go through the bar and get to the patio with its illusion of a tree with branches around you. That is the feeling we wanted to create." ■

Project: *Pio Pio*, New York City
Architect: Sebastian Mariscal
 Studio—Sebastian Mariscal, design principal; Jeff Svitak, project manager

Architect of record:
 Michael de Luna, AIA

Engineers: Lana Naoum (m/e/p);

Rizwan Salam (structural)

Consultant: Cooley Monato Studio (lighting)

SOURCES

Wood: Antique and Vintage Woods of America

View construction photos for this project at architecturalrecord.com/projects/interiors



Kimm calls JFAK's architectural insertions "a series of ceilings and wrappers" (this spread). The lobby ceiling is made of resin, heat-slumped over CNC-milled forms (opposite).



JFAK's renovation of the Guggenheim Building at Caltech's **Graduate Aerospace Laboratories** is an experiment in florid functionalism

By Sebastian Howard

As you enter the lobby of the California Institute of Technology's Graduate Aerospace Laboratories (GALCIT), your eye is drawn upward, where an amoebalike entity clings to the ceiling. It seems to be digesting the building—engulfing a quartet of irregularly shaped concrete columns as it oozes hungrily down the hall. Ahead, a dramatically canted window reveals a green-hued laboratory, and cursive lettering loops halfway up the wall, then spills down onto the floor, where the department's acronym is inscribed in pink terrazzo. The introduction to this elite graduate school in Pasadena is baroque, brash, and functional.

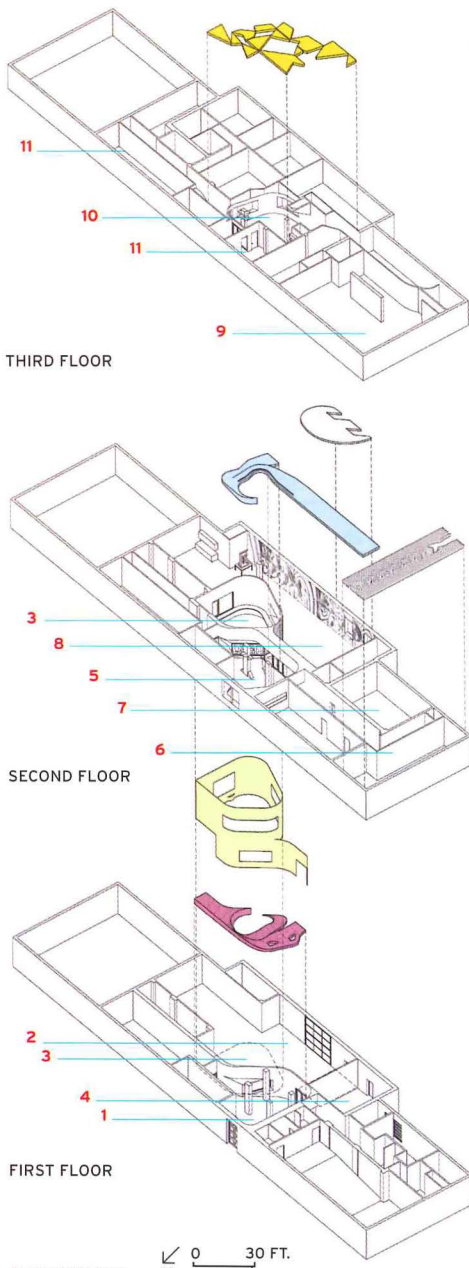
The space is part of a major interior renovation to GALCIT's Guggenheim Building by Los Angeles firm John Friedman Alice Kimm Architects (JFAK), whose eclectic design for a Santa Monica dance club was featured as a Record Interior a decade ago [RECORD, September 1999, page 145], followed by other projects covered since.

GALCIT was founded in 1928 with a grant from Daniel Guggenheim, an industrialist as famed for his ruthlessness running the family mining concern as for his philanthropic largesse. The school enjoyed success and status for much of the 20th century. Douglas Aircraft tested its iconic DC plane series at the young lab; President Kennedy awarded



PHOTOGRAPHY: © BENNY CHAN/FOTOWORKS





Vinyl wallpaper (above and right) shows abstracted images from GALCIT's research on stress fractures and fluid dynamic flow. The material is easy to clean – essential in a lab setting.

1. Lobby
2. Laboratory of Large Space Structures (LLSS)
3. LLSS double-height space
4. LLSS museum
5. Lounge
6. Kármán Conference Room and GALCIT Archives
7. Classroom
8. Laboratory of Experimental Innovation
9. Unassigned laboratory
10. Conference room
11. Offices

former GALCIT director Theodore von Kármán the first National Medal of Science. Over time, however, the school lost some of its prestige.

According to Ares Rosakis, Caltech's chair of the division of engineering and applied sciences, the Guggenheim Building was designed to house the department's three-story wind tunnel. When the antiquated machine was removed in 1996, the building's structure was so undermined that Caltech allocated money for a seismic overhaul. Rosakis, an excitable optimist, recognized architectural possibility in the void where the old apparatus had been. The three-story warren of labs, classrooms, and offices needed more than a retrofit. It needed a new identity.

JFAK's design work began in late 2006. The firm digitally modeled the building's existing mechanical systems and structure, which facilitated the removal of outdated components, such as defunct piping and gypsum concrete walls. Construction on the \$6.4 million, 18,000-square-foot project was completed in 2008; it will be fully occupied this month.

John Friedman, FAIA, says the firm constantly looked "to eliminate arbitrariness" in its design. Which is not to say the interiors are subdued or quiet—they border on immodesty at points. The enthusiastic ornamentation mostly arose from solutions to programmatic problems and references to the school's research. To help guide their design, he and Alice Kimm, AIA, interviewed faculty and closely studied images of the lab's work. Their homework paid off. One can see "GALCIT's research concealed artistically" in the architecture, explains Rosakis. On the lobby's suspended ceiling, for instance, dimples and perforations are meant to allude to the work of a professor studying propulsion in octopi; the resin's supple curves are inspired by images of gas dynamics.

The overlap of aesthetics and utility is most evident in the Kármán Conference Room. The ceiling, made of laser-cut plywood and 1/2-inch felt, is both an effective acoustic damper and a figurative depic-



Curves and swirls in the student lounge (right) evoke the idea of flow in aeronautics. The use of glass visually connects two labs on different floors (above).



On the third floor, an emphatic, angular suspended ceiling (below) recalls the form of a delta-wing airplane, which GALCIT alumnus and donor Allen Puckett helped engineer. A time line of Puckett's life is printed on a wall curving around a new conference room (left). The floors are the original concrete.

tion of a type of vortex discovered by the former GALCIT director.

In the same room, a beautiful glass-topped table with shallow acrylic drawers effectively doubles the surface's display area. Floor-to-ceiling display cases with mechanized shades have replaced the original concrete walls. The vitrines contain artifacts from the school's history, including a broken blade from the old wind tunnel.

JFAK added windows to the Guggenheim's rear facade, replaced opaque gypsum with transparent glass in the offices, and visually linked spaces whenever possible. A visitor in the lobby can observe activity in the Laboratory of Large Space Structures through a wide window and glass door; the lab is also visible from a second-story catwalk that evokes a surgery theater. In all cases, the intent was not just to increase lightness, but also "to emphasize the collaborative spirit," says Friedman.

The net effect of JFAK's bold design is a space that acknowledges the department's storied past without being weighed down by it. Administrators say that the building has impressed faculty and students.

Kimm seems pleasantly surprised that GALCIT let them "do these exploratory things" with three-dimensional design and BIM. "Some of it, we didn't know would work. But that's what *they* do, right?" ■

Project: Caltech Graduate Aerospace Laboratories, Pasadena, California

Architects: John Friedman Alice Kimm Architects—John Friedman, FAIA, Alice Kimm, AIA, partners in charge; Claudia Kessner, project architect
Consultants: TMAD Taylor & Gaines (structural engineer); Pacific

Engineers Group (electrical); Light Vision, Fire Ltd. (lighting)

SOURCES

Varia resin ceiling: 3Form
Vinyl graphic wallpaper: Contract Wallcoverings
Felt ceiling: G&G Design Associates



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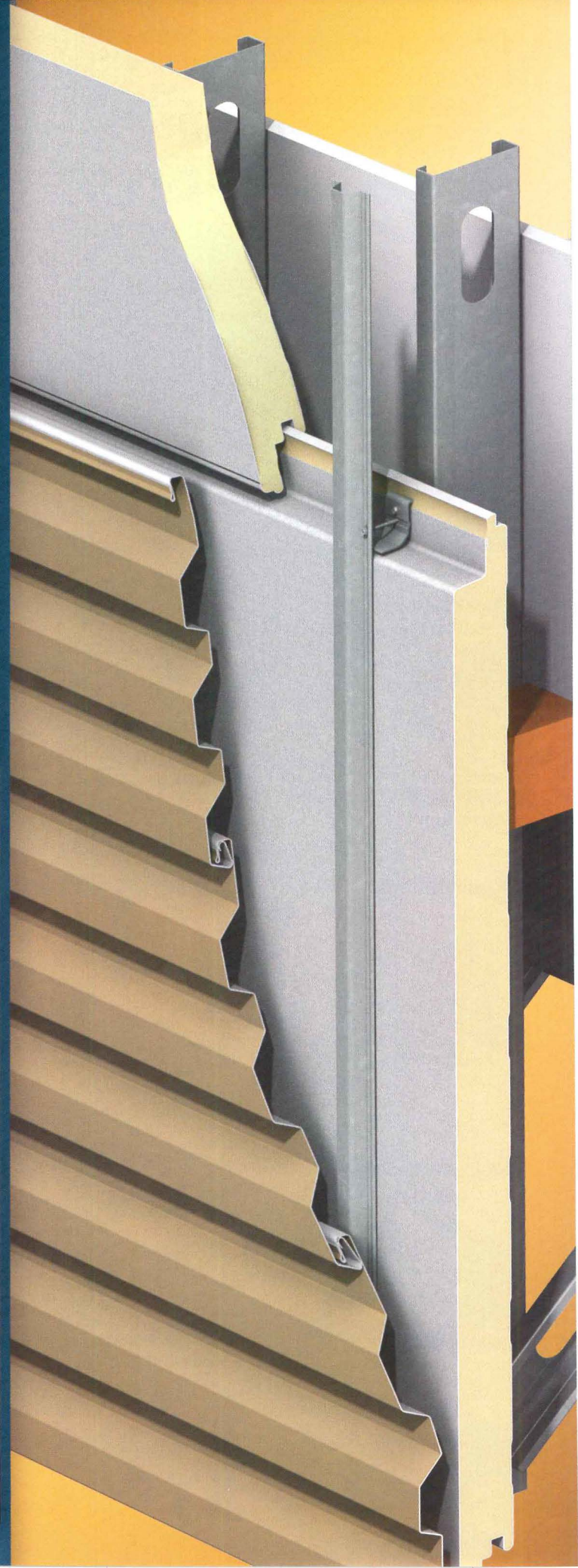


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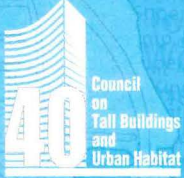


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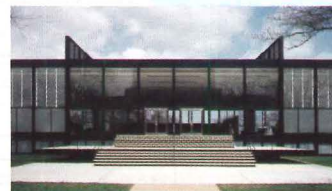
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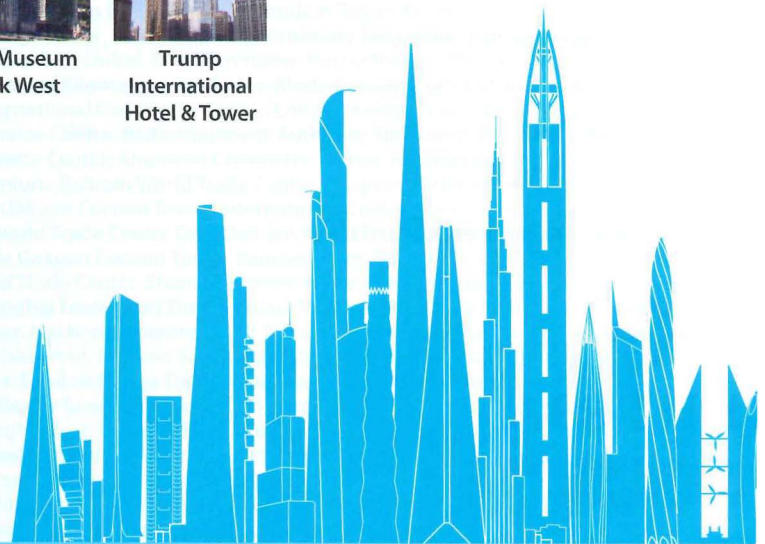


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Johnathan Rose, and Robert E. Lang &
Cecilia Alfonzo

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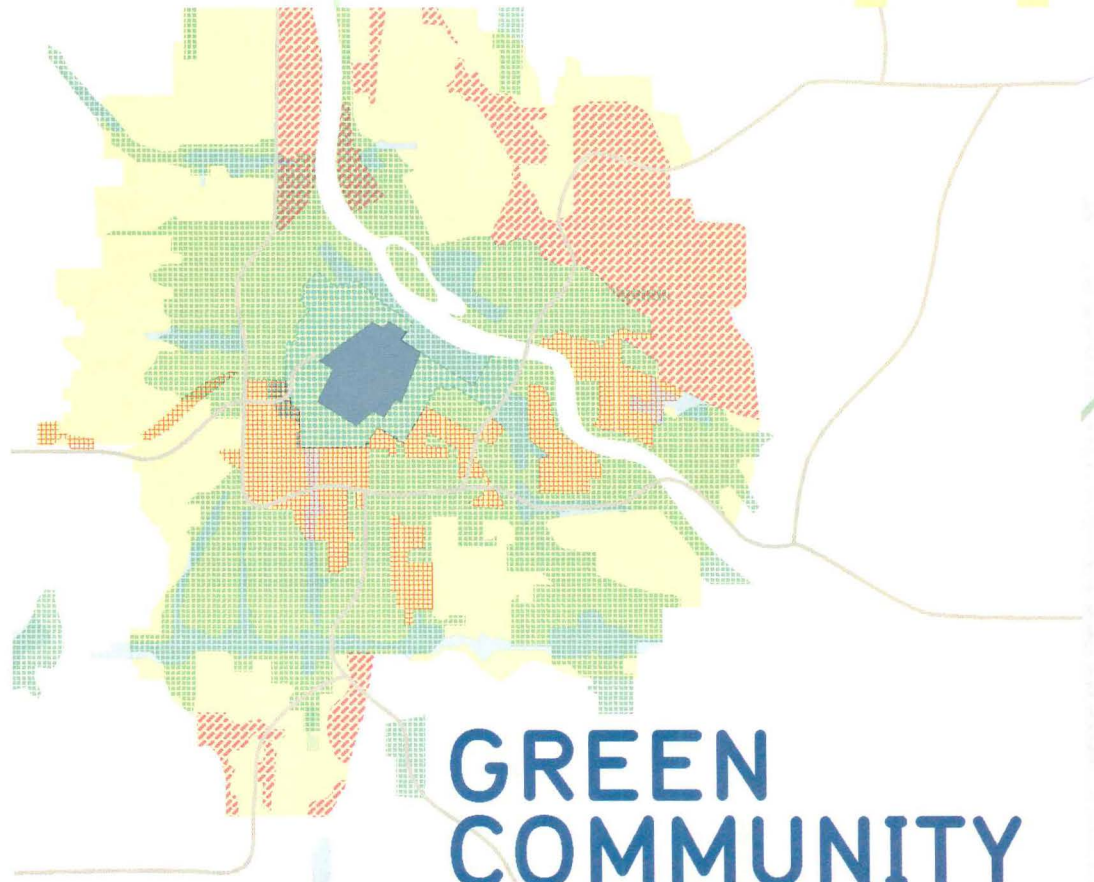
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A CONCLUSION BY
Congressman Earl Blumenauer (OR-03)

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— The Honorable Shaun Donovan,
*Secretary of the U.S. Department of
Housing and Urban Development*



GREEN COMMUNITY

EDITED BY
SUSAN PIEDMONT-PALLADINO
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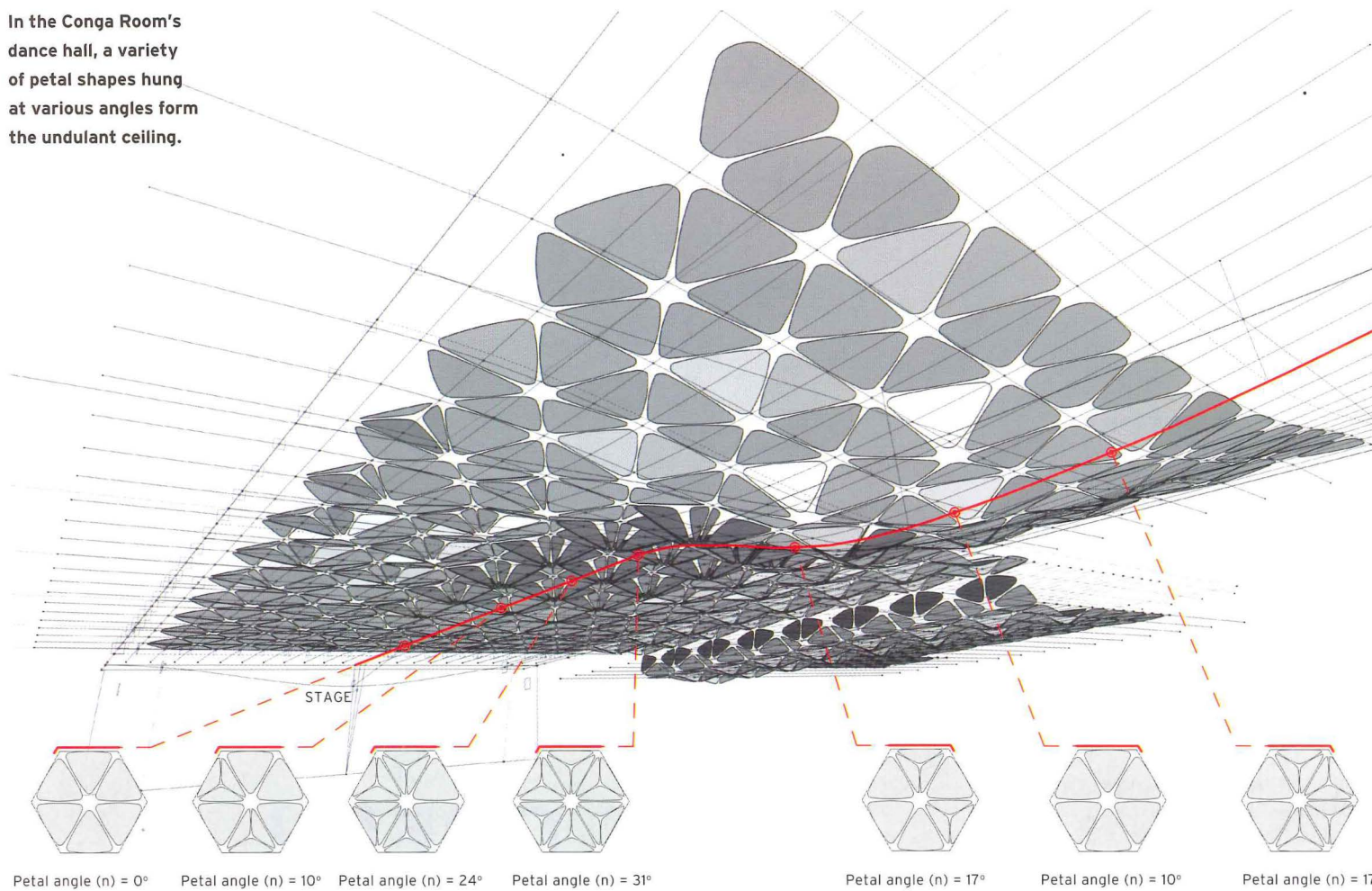
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In the Conga Room's dance hall, a variety of petal shapes hung at various angles form the undulant ceiling.



Petal angle (n) = 0°

Petal angle (n) = 10°

Petal angle (n) = 24°

Petal angle (n) = 31°

Petal angle (n) = 17°

Petal angle (n) = 10°

Petal angle (n) = 17°

When the Whole Is Greater Than the Sum of Its Parts

AN INTRICATE ARRAY OF CNC-MILLED COMPONENTS BRINGS CEILINGS AND WALLS TO LIFE

By Josephine Minutillo

Computer numerical control (CNC) milling machines have been around for decades. Originally developed for the aerospace industry to facilitate the precise machining of complex shapes, CNC mills have since become the go-to gadget for everyone, from product designers to architects who want their intricate designs fabricated fast. The off-site machining of building elements expedites their installation, drastically reducing construction time.

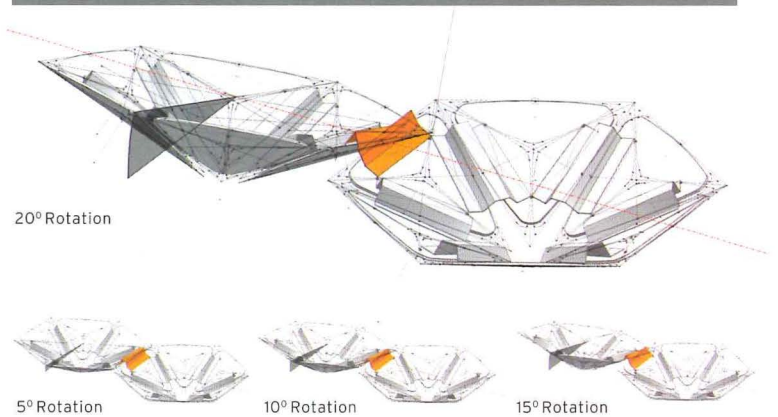
Hagy Belzberg, AIA, principal of Santa Monica-based Belzberg Architects, has incorporated CNC milling in several memorable projects. For the Patina Restaurant at the Walt Disney Concert Hall in Los Angeles [RECORD, December 2003, page 100], a CNC-milling machine carved 800-pound blocks of laminated walnut two-by-fours into lushly curving wall elements, some up to 8 feet tall, to evoke the look of stage curtains being drawn. For the Conga Room dance club, also located in L.A., Belzberg used CNC milling to create an altogether different effect. Rather than very large, heavy elements, Belzberg assembled nearly a thousand small, lightweight panels to create undulating surfaces over the club's dance floor and lobby. "At Patina, the CNC milling machine had to do quite a bit of work," Belzberg recalls. "For the Conga Room, the digital design process became the most labor-intensive aspect of the project."

The Conga Room already had a reputation as a premiere Latin dance club. Its new location within the downtown entertainment campus known as L.A. Live provided more space for clubgoers to shimmy and salsa. But its position on the second floor of a building that contains mainly offices posed several challenges for the architects. One difficulty became creating a space that would draw visitors from the first-floor restaurants and shops to the upper level. More important, the architects needed to ensure that the loud music did not disturb neighbors inside the multiuse building.

Belzberg's bold ceiling design addressed both challenges, and then some. Descending from the ceiling of the Conga Room's entry lobby, the "tornado," a 20-foot-tall element, pierces through the floor slab below it to act as a beacon. The diamond-shaped panels—inspired by the pattern of footsteps in the rumba—hang like a chandelier beside a curving staircase that carries guests up to the second floor. While this glowing, lower portion of the tornado is made up of acrylic panels that are illuminated by the light source behind it, the panels of the tornado's upper portion, and all remaining ceiling panels, are made of ½-inch-thick plywood coated with white intumescent paint to reflect light, an inexpensive material that doubles as an acoustic treatment.




The ceiling's bold design lures visitors up a stairwell to the second-floor club (above). Light fixtures and sprinkler heads are hidden within the center of the ceiling's flower shapes (left). The straps used to tie each flower to the next must withstand a certain tolerance of rotation (below).



In order to optimize sound absorption and vibration, the architects continually tweaked the overall look and curvature of the ceiling by focusing on the individual elements. “The ceiling design was always aesthetically driven,” says Andrew Atwood, the project manager for the ceiling millwork, who worked closely with acoustical engineer Martin Newson during the nine-month design process. The diamond-shaped panels of the tornado and entry sequence—many of which are unique—morph into “flowers” over the dance floor, where acoustical

concerns are greatest. While there are only three panel shapes in this main part of the ceiling, the flowers vary greatly according to the arrangement of their petals, and the angle at which the petals are hung. These variables allow the ceiling’s acoustics to be controlled based on density and porosity. Using the acoustical-simulation application in Ecotect, a building design and environmental analysis tool by Autodesk, they were able to calibrate the different ceiling porosities and locate zones that needed adjusting to enhance acoustics. The quantita-

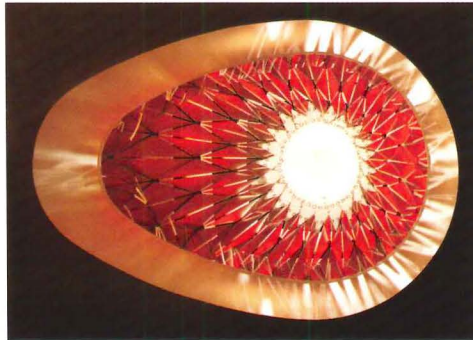
CONTINUING EDUCATION

 Use the following learning objectives to focus your study while reading this month’s ARCHITECTURAL RECORD/AIA Continuing Education article. To earn one AIA learning unit, including one hour of health, safety, and welfare credit, turn to page 108 and follow the instructions.

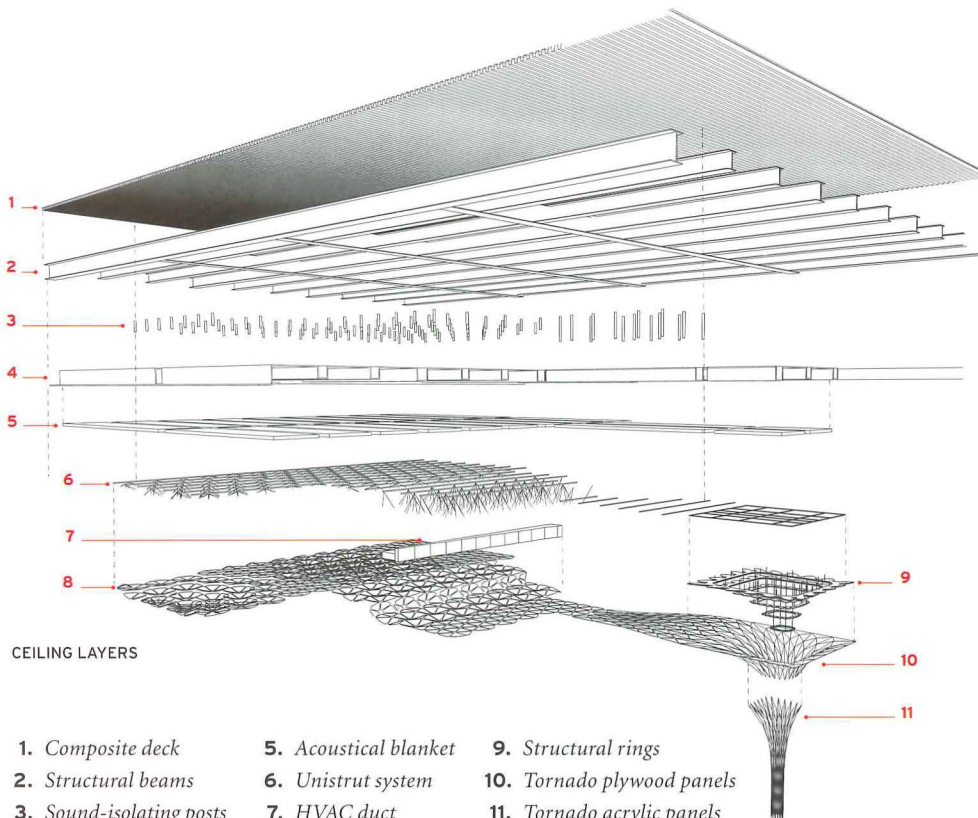
LEARNING OBJECTIVES

After reading this article, you should be able to:

1. Explain why computer numerical controlled (CNC) milling is used to create building components.
2. Identify various computer programs that are used to create the 3D models and fabrication drawings for CNC machines.
3. Understand how the architects and consultants coordinate various aspects of the design using analysis software.
4. Describe the fabrication and installation process for CNC-milled parts.



An LED lighting system allows the Conga Room's ceiling to change color at the push of a button, and can react to the rhythms of the music on the dance floor (top and above). An exploded axonometric illustrates the ceiling's multilayered assembly (below).



tive data extracted from Ecotect informed a sophisticated parametric model. Those parameters were plugged into a series of scripts with Excel spreadsheets, and finally into a digital model and fabrication drawings using Rhino. “When we worked on Patina in 2003, we really challenged digital fabrication,” Belzberg recalls. “Since then, we’ve fallen in love with the process.”

Multiple lighting, audiovisual, mechanical, and fire- and life-safety systems, among others, had to be considered during the design process. The final three-dimensional model was able to accept

“IN 2003, WE REALLY CHALLENGED DIGITAL FABRICATION. SINCE THEN, WE’VE FALLEN IN LOVE WITH THE PROCESS.”

information and constraints from many constituencies, including the acoustical and m/e/p engineers, and LED-lighting specialists, creating a series of feedback loops that were reflected and translated directly to fabrication templates for output to the ceiling’s installers.

But the parametric models did have their limitations. “At some point, there were almost a dozen different consultants working on the project,” Atwood says. “Since they couldn’t always visualize what we were doing, we had to build a physical model, specifically of the tornado. It reassured them that the design wasn’t as complicated as they originally thought when just looking at the drawings.”

The ceiling’s many layers incorporate a number of elements. House lights and sprinkler heads are conveniently located within the central circle of the ceiling flowers. Tracks hung below the flowers house a multicolored LED lighting system that directs light onto the petals. The designers again used Ecotect to study lighting levels at every petal. In order for the light to be uniformly distributed across the ceiling surface, the tracks had to adjust to the shape of the ceiling. The surface inflection at the back of the space required the lighting system to bend in plan as well as in section to maintain the desired lighting quality.

The architects chose to attach the flowers, which average almost 6 feet in diameter, to metal wires that hang from a Unistrut framing system. Each flower was constructed inside a hexagonal plywood jig that was designed to accommodate the varying petal angles. A metal strap ties each petal to the next. In order for each flower to maintain its shape, the straps had to withstand a certain tolerance of rotation. Predictive modeling of material behavior took into account the elastic deformation of the metal strap and set the limit each flower could rotate in relation to its neighbors.

Acoustically wrapped structural beams, ductwork, and additional acoustical treatments, including sound-isolating posts and an acoustical blanket, are layered above and below the framing system, but well-hidden by the ceiling flowers. Assembly of the tornado was somewhat different, and relied on CNC-milled plywood structural ribs that are hung by rods off the Unistrut system. “Many of the interiors we work on are 90 percent complete when we get them,” Belzberg says. “So doing

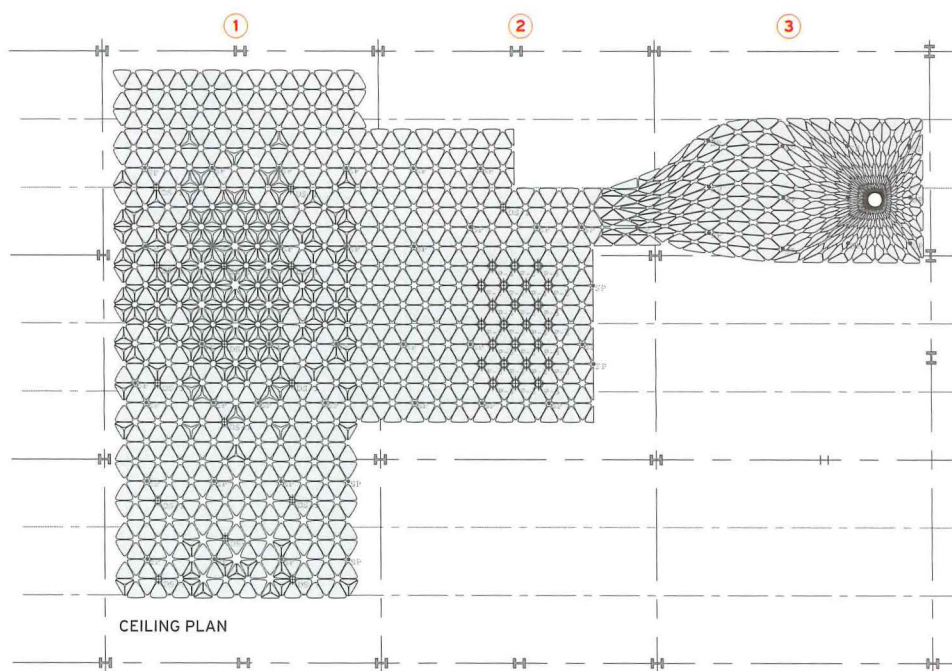
large, articulated surfaces requires us to get the sculpted effect outside the space.”

Spectrum Oak in nearby Orange, California—the same shop that created Belzberg’s design for the large, sculpted elements in the Patina Restaurant—milled the Conga Room’s plywood panels. While the milling itself was completed within a week or two, installation of the panels took a little longer. “Once the installers started hanging the panels, there was another recalibration that took place,” recalls Atwood.

Installers suspended the ceiling panels in the main space according to a grid. As each row was hung from the Unistrut system, the architects would check that all of the various elements—panels, sprinkler heads, ductwork, framing—were coming together as planned. If something needed to be shifted, or an alteration of a panel was necessary, much of that could be done on-site.

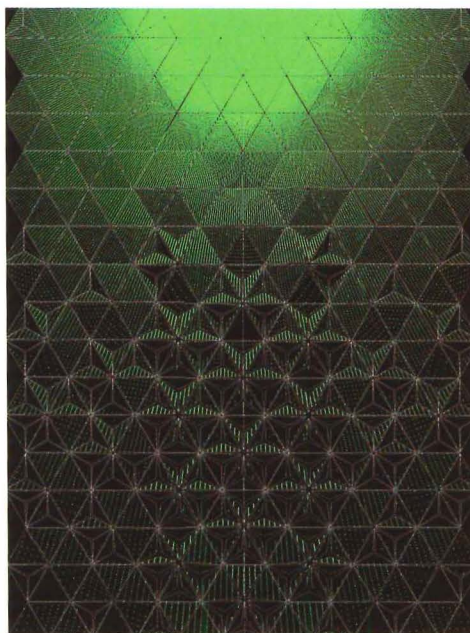
For the uniquely shaped panels of the tornado, where tolerances were not as great as in the rest of the ceiling, alterations required an additional step. Atwood was able to make changes in the parametric model for a handful of tornado panels based on measurements taken on-site, immediately sending the modified information from his laptop to the fabricators so that they could produce new versions. “We input the information in the model, then e-mailed the Rhino file to the shop,” explains Atwood. “The new panels were cut, painted, and delivered to the site the next morning. It worked surprisingly well, much better than anyone anticipated.”

Across the globe in Vienna, Austria, another pioneering



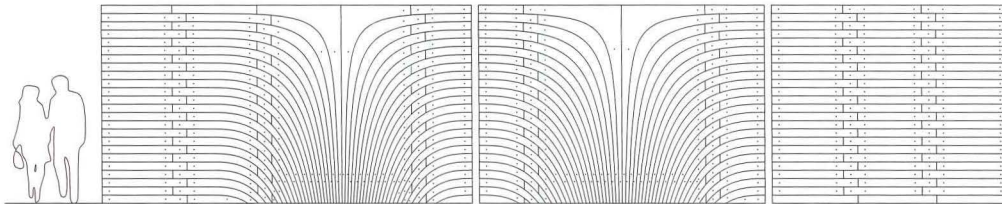
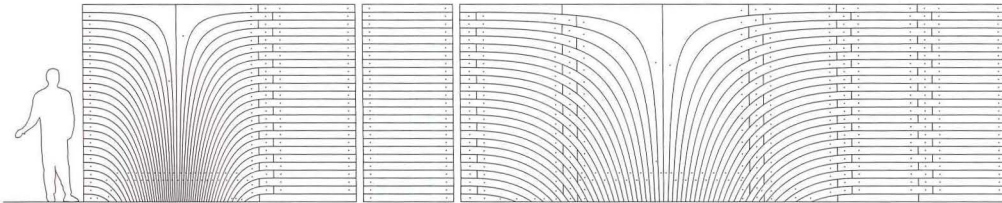
The club’s layout is divided into three parts (above). The glowing, 20-foot-tall tornado penetrates the floor slab below it (below left). Acoustical simulation programs were used to determine the ceiling’s porosity (below).

1. Main dance hall
2. Entry hall
3. Tornado



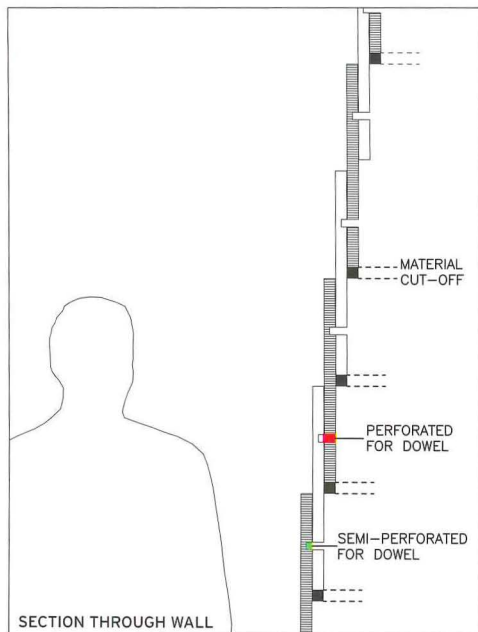
young architecture firm was using CNC milling to experiment with wall surfaces. Lilli Pschill and Ali Seghatoleslami, founding partners of PSA Architects, were hired to renovate expanded law offices inside a traditional, turn-of-the-20th-century Viennese building—traditional except for one unmissable element. Instantly recognized from the exterior, the building houses Coop Himmelb(l)au’s radical rooftop addition of exploding glass and steel, an iconic architectural work completed 20 years earlier for the same client.

PSA’s intervention is located on the building’s second floor, one half of which contained a run-down apartment, and the other half,



WALL ELEVATION

The law offices' 9-foot-wide corridor is flanked by sculptural wall elements, parts of which curve out up to 2 feet. One side is composed of white Corian panels, the other walnut. A seamless ceiling and uniform floor keep attention focused on the walls (above). Elevations illustrate the sinuous, two-dimensional layout of the wall panels (left). The positioning of the panels relied on an array of predrilled dowels (bottom).



SECTION THROUGH WALL

already refurbished offices. According to Pschill, "The main purpose of our project was to unite the two halves of the floor." Given its brave client, PSA turned a functional challenge into an aesthetic tour de force.

They did so by articulating the long connecting corridor that spans those two areas. At 9 feet wide and nearly 60 feet long, the architects envisioned the corridor as more than just a circulation space. "We thought it could be used in a much more advantageous way, where people could have coffee or gather during a break in a meeting," Pschill says. "That's why we came up with these curving walls. They are like curtains that move you through the space and pull you into the conference rooms and offices that surround it."

Similar to a curtain, the walls are straight along the top edges to form a perfectly rectangular ceiling. A scrim conceals fluorescent-light fixtures to create a luminous covering over the corridor. A cement-based material—which extends beyond the field of the corridor to connect all adjacent spaces—gives the floor a continuous finish. These flat, seamless elements keep attention focused on the sculptural walls, which curve out up to 2 feet at the lower portions as they swerve along the floor. For functional reasons, a 3/4-inch gap separates the walls from both the ceiling and the floor.



Project: Weill Cornell Medical College in New York, NY Architect: The Polshek Partnership

Glazier: W&W Glass, LLC

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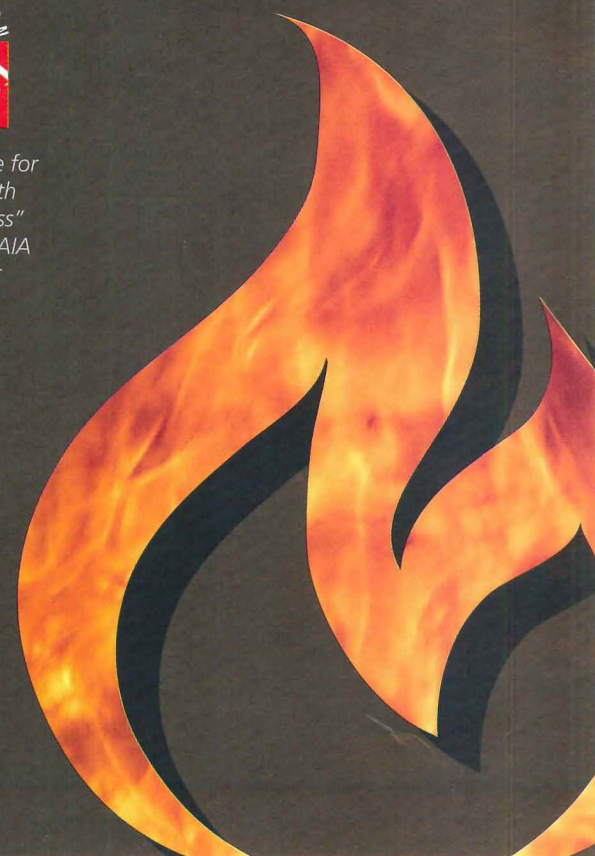


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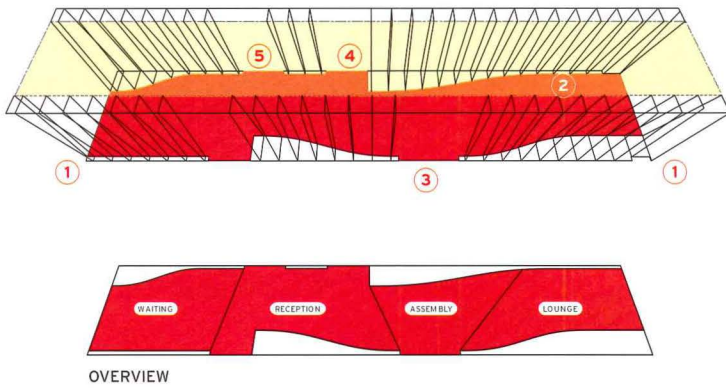


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Like Belzberg, PSA turned to a local shop with a CNC mill to fabricate the panels in a week's time. The panels of one wall are composed of ½-inch-thick white Corian, while slightly thinner, walnut-laminated-plywood panels make up the darker, opposite wall.

"The form came first, then we had to figure out how to make it," Pschill recalls. PSA designed the three-dimensional form in Rhino, but it was the appearance of the lines on the two-dimensional wall eleva-

1. Offices
2. Bar
3. Conference room
4. Stairs
5. Elevator

tions that inspired the firm to slice the bulging surfaces into layers, or sediments, that run parallel to the wall itself and overlap each other.

The architects call their finished walls "structural ornament." Within that ornament, they concealed infrastructure, electrical panels, and a thermostat, while incorporating a refrigerator, coffee bar, pull-out cabinets, a long shelf (made from CNC-milled, heat-molded Corian), and a flat-screen television, making a reality of PSA's vision of the corridor as a lively gathering space.

Installation of the panels and accompanying elements was not nearly as complicated as their intricate assembly might suggest. The almost 550 curving panels contain 2,550 predrilled holes for dowels—also executed by CNC machines—that attach one panel to the next. "Because of the predrilled dowel locations, the panels were self-positioning," Pschill explains. "When the installers came on-site, they just had to stick the pieces together. It would have been impossible without the CNC milling." ■

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- Complete the questions below, then fill in your answers on the next page.
- Fill out and submit the AIA/CES education reporting form on the next page or take the test online at continuingeducation.construction.com to receive one AIA learning unit.

QUESTIONS

1. Which is an advantage of using CNC milling for building elements?
 - a. it can be done on-site
 - b. it cuts down on overall construction time
 - c. it increases the amount of manual labor needed for construction
 - d. it does not allow changes to be made to elements during installation
2. The Conga Room's ceiling panels do which of the following?
 - a. create a sculptural surface element
 - b. conceal mechanical equipment
 - c. provide an acoustical treatment
 - d. all of the above
3. Which offered inspiration for the Conga Room's ceiling design?
 - a. the look of stage curtains being drawn
 - b. two-dimensional line drawings
 - c. the pattern of footsteps in the rumba
 - d. all of the above
4. Which program was used to develop the Conga Room's ceiling design?
 - a. Ecotect
 - b. Rhino
 - c. Excel
 - d. all of the above
5. The Unistrut system does which of the following?
 - a. provides additional acoustic isolation
 - b. houses the multicolored LED lighting
 - c. suspends the ceiling flowers
 - d. attaches each flower petal to the one beside it
6. Why did changes to the tornado require recutting at the CNC mill?
 - a. it contains uniquely shaped panels
 - b. it contains both acrylic and plywood panels
 - c. it contains vertical elements
 - d. it had greater tolerances than panels in the main ceiling
7. For both projects, which took the most amount of time?
 - a. the digital design process
 - b. the fabrication of the panels
 - c. transferring the digital information to the fabricators
 - d. delivering the panels from the CNC mill to the site
8. CNC-milling machines were originally developed for which industry?
 - a. automobile
 - b. agriculture
 - c. aerospace
 - d. alternative energy
9. Because the law office's panels overlap, they were affixed using which?
 - a. a metal frame
 - b. dowels
 - c. screws
 - d. metal wires
10. In the projects discussed, which of the following materials was not used for the CNC-milled panels?
 - a. acrylic
 - b. masonite
 - c. plywood
 - d. Corian

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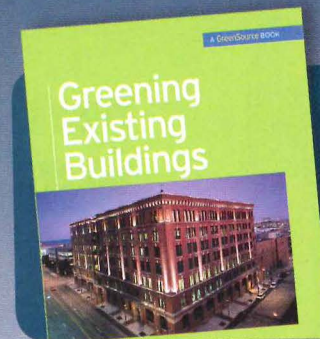
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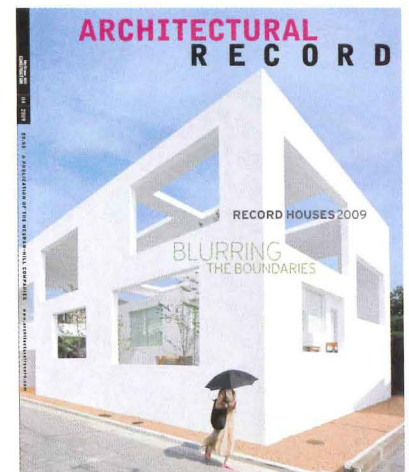
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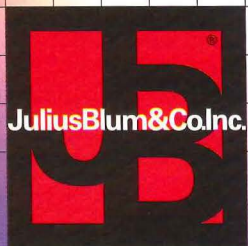
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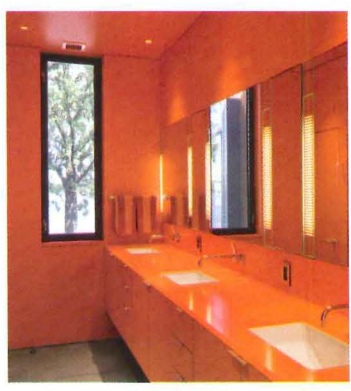
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Kitchen & Bath

PORTFOLIO

The following kitchen and bath projects are not merely spaces designed to feed and cleanse; many serve as portals to the outside world through their application of generous openings and natural materials. Whether part of a family-compound addition in Aspen or the core of a modestly sized home in central Mexico, all of these projects help transform normally utilitarian tasks into something more refined. *Rita Catinella Orrell*



White-washed kitchen and color-soaked bathrooms

Set on the shore of Lake Okoboji in rural Iowa, this residence was conceived as a series of spatial sequences that flow into the lake beyond. This design motif is most apparent in the joined kitchen-and-living-room space, where floor-to-ceiling windows and glass doors frame views of the lake and surrounding oaks.

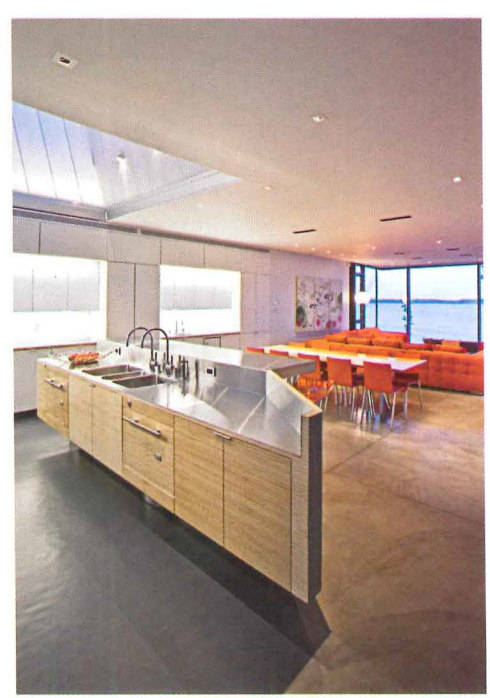
In the kitchen, white plastic-laminated baltic-birch cabinets and stainless-steel countertops are complemented by colored concrete floors and a horizontally laminated plywood island that floats above the ground on stainless-steel legs. A 10-by-10-foot skylight lined with translucent polycarbonate panels pierces through the space above to provide natural lighting during the day; strip lights behind the panels illuminate the kitchen at night.

While the kitchen is washed in white, all of the bathrooms are saturated in colors ranging from lime-green to orange to aqua. “The bathrooms are the most intimate spaces, with almost no views to the outside, so we decided to create vivid interiors instead,” explains Min | Day principal Jeff Day. The architects created this seamless effect using ¼-inch sheets of solid surfacing in custom colors for the countertops and shower walls, and plastic laminates for the cabinetry. *Mae Ryan*

Clockwise from top left: The kitchen island; a bathroom for the clients’ sons; the polycarbonate-lined skylight; the joined kitchen and living room area.

Architect: Min | Day
General contractor: Mike Hoien Construction
Millwork: Aaron Carlson Corporation

SOURCES
 Baltic birch plywood/ Abet Laminati laminate (kitchen cabinets); Elkay (island sink); RSA Lighting (recessed kitchen lights); 3form (shower walls, bath countertops); Dornbracht (bathroom faucets); Boyd (recessed mirror strip)





A sunken kitchen is the protagonist of a Mexican home

Located in a suburb of Querétaro in central Mexico, the 1,345-square-foot Casa Y house, designed by the local firm Anonymous-LED, features a sunken kitchen that defines the architecture of the overall space.

“They really wanted a very intimate house, but at the same time, full of life,” says Alfonso Jiménez Enciso, one of the firm’s three partners. To help make the kitchen the heart of the house, Enciso and his team placed it more than 3 feet below grade. “We decided to expand the access from the kitchen to make it part of the staircase and double the height,” says Enciso. “Everything is very accessible, but above all, it’s very open.” To maximize light without sacrificing privacy, the south-facing facade features a series of diffusing aluminum profiles.

A railing-free “bridge,” which runs along the top of a row of cabinets and appliances in the kitchen, leads to the home’s only bedroom. At the back of the kitchen is a dining area and a living room, where the newlywed owners (who are relatives of one of the design firm’s partners) combine their love of cooking and music.

A black concrete floor contrasts with the kitchen’s white melamine furnishings, green-lacquered medium-density-fiberboard panels, and white Corian countertops. For its substantial use of concrete—by special request of the clients—the project was recently awarded second place in the Single-Family Housing category of the Cemex Building Awards. *Rita Catinella Orrell*



The view toward the dining table, kitchen, and entrance stairs from the living room (above). Black concrete floors contrast with glossy green and white finishes (below right). The bedroom is accessed via a bridge along the top of a wall of cabinets (left).

Architect:

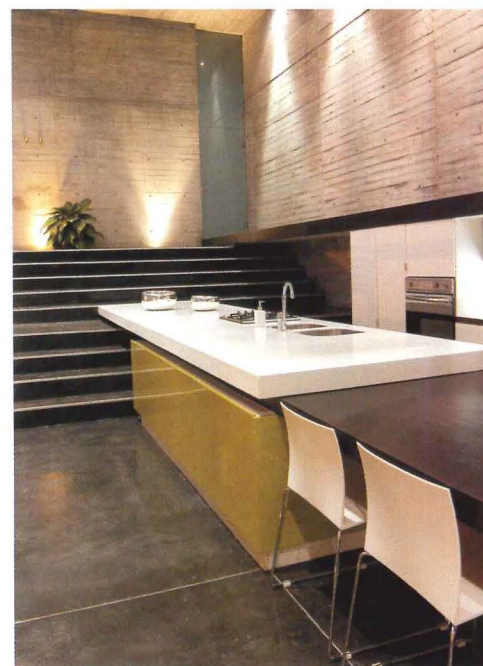
Anonymous-LED

Structural design:

Carunti

SOURCES

Teka (sink); Grohe (faucet); Mabe (stove, oven); LG Electronics (refrigerator); DuPont Corian (white countertops)



Hoover House kitchen opens up – both inside and out

Close to downtown Phoenix, local firm [merz] project was hired to design an addition to a single-family bungalow in the city's Ashland Historic District. Reacting to the existing house's cut-up floor plan, project manager Alison Rainey says the zinc-clad rectangular addition was conceived as a flowing, continuous space. At the center is the house's distinctive kitchen, which serves as the communal center of the structure, with a large window wall on the eastern side capable of opening completely to the adjacent lawn.

According to Rainey, the firm "chose a minimal material palette for the home in order to maximize simplicity and maintain a flow from the old construction through to the new." Walnut, the primary wood throughout the project, was used for the custom cabinetry that lines the back wall of the kitchen, concealing the client's dishes, cookware, appliances, and even trash and recycling cans. The kitchen's island countertop is a thick, stepped layer of precast concrete, resonating with the surrounding concrete floors and providing a durable and distinctive surface. *Aleksandr Bierig*

Architect:

[merz]project

General contractor:

[merz]build

SOURCES

[merz]build (custom cabinets); Arcadia Architectural Products (windows); Bosch (refrigerator, dishwasher, ventilation); Gaggenau (wall ovens, cooktop); Urban Concrete Design (custom sink and countertop); Dornbracht (faucet); Bocci (pendants)



The walnut-and-concrete island (above) elegantly combines the two prevailing materials in the room. Along the back wall (right in photo, left), custom walnut cabinets frame the oven and provide streamlined storage.

A mahogany-and-limestone bathroom serves as a bridge to the Adirondacks

When code prohibited the addition of an entirely new master bedroom suite to this Cold Spring, New York, residence, Jennifer Marsh, of Mowery Marsh Architect, proposed that the client invest in an elegant new bathroom instead. Filled with natural light, this glassy addition connects the north-facing bedroom to the expansive Adirondack views beyond. The open connection between the two spaces provides more natural light to the bedroom, while a frosted-glass door rolls shut when the clients need privacy.

The bathroom's operable windows, French doors, and glass shower door can all open up to let outside air permeate the space. "The clients wanted to feel as though they were truly outside," says Marsh. Interior mahogany floors, ceilings, and a large vanity mirror that reflects the Adirondack greenery continue this blend of landscape and architecture and are accented by creamy limestone countertops. Directly outside the bathroom, a stone terrace opens onto the surrounding woodlands, allowing the clients to step out into the New York countryside. *Mae Ryan*

Architect: Mowery Marsh Architect

General contractor: Nairn Contracting Company

SOURCES

Marvin (windows, doors); O'Lampia (lighting); Carlisle Wide Plank Floors (floors); Ann Sacks (stone tile and slabs); PSI Design (mirror); James Romanchuk & Sons (custom interior rolling doors); Waterworks, Kohler, Duravit, KWC (plumbing)



A door within the glass-clad shower leads to the outside terrace (above). Large, operable, tilt-turn corner windows above the mahogany-clad tub visually expand the enclosed bathroom space (right).



A tree-houselike bathroom addition in Aspen

Originally designed and owned by architect Sam Caudill, whose projects include Aspen's library, art museum, and airport, the Aspen Residence is located on 4.52 acres in Pitkin County, Colorado. The 1960s house had fallen into disrepair when Caudill sold it to the current owners in 2000.

The owners hired Reno Smith Architects to design two new wings to accommodate their growing family: the bedroom/garage wing to the north, and the spa wing sited to overlook the nearby creek to the west and a pond to the south that is used year-round for geothermal heating and cooling. "The shape of the plan was influenced by the existing site features," explains project architect Scott Smith, AIA.

The spa wing, connected to the original house by a glass breezeway, includes a yoga studio and a second master bedroom and bath. The bath features a large skylight, freestanding tub, steam shower for two, and back-to-back sinks divided by a floating, two-sided mirror that reflects river views. According to interior designer Lynni Hutton, the bathroom's color palette "plays down the interior materials," allowing the room to blend seamlessly with the treetops outside. *Rita Catinella Orrell*

The material palette includes green marble counters, a Douglas fir tongue-and-groove ceiling, and natural fiber shades.

Architect: *Reno Smith Architects*

Engineers: *Kaup Engineering; Burggraaf & Associates*

Interior designer: *Lynni Hutton*

General contractor: *Western Divide Construction—Shane Homborg*

SOURCES

Pella (windows); Artistic Tile (wall tile); Conrad (shades); Ann Sacks (tub); Walker Zanger (countertop); LBL Lighting (pendants)



Santa Ynez master bathroom breaks boundaries

On a 20-acre site in Southern California's Santa Ynez Valley, Frederick Fisher and Partners designed a large house open to its surroundings, taking advantage of the area's balmy climate and stunning landscapes. The house's plan is separated into three zones—living, working, and sleeping—but is fluid within those areas.

The master bathroom uses a disappearing sliding panel to separate the bath from the adjacent master bedroom so that, according to partner David Ross, "the two spaces blur the boundaries of each other." The floor-to-ceiling window also blurs boundaries to the outside; it is located behind a ceiling-mounted mirror, which the firm approached "as a painting and not the traditional wall of mirrors," says Ross.

A Japanese soaking tub is set in the middle of the room, and its unusual placement reflects its unusual function—intended for use after showering, the bathtub reuses the same water multiple times, reheating as necessary. The wooden cover—half is removed for access—is to prevent heat and water loss. A walk-in shower (not shown) is conceived in the same way as the overall room; nothing separates it from the rest of the space. *Aleksandr Bierig*

The simple and elegant bathroom uses an extensive wood palette, including oak floors and a poplar ceiling.

Architect: *Frederick Fisher and Partners*

General contractor: *Coastal Builders*

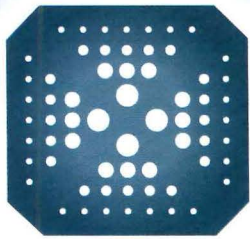
SOURCES

Dornbracht (fixtures, faucets); Dunn Edwards (paint); FSB (door hardware); Kohler (toilet); DuPont (countertop); Robert's Hot Tubs (bathtub); Heath Ceramics (floor tile); Architectural Window Shades (shades); US Aluminum (windows)



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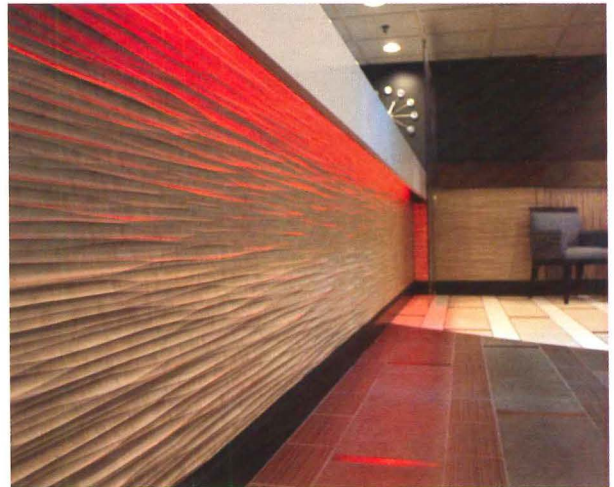
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CIRCLE 55

Product Focus Walls & Wall Coverings

Glass, stone, and wood are a few of the materials that define the latest **decorative and structural** wall components and coverings. These products **add depth and value** to vertical surfaces that don't want to be another white plane. *Rita Catinella Orrell*



The set of ABC's new series *Castle* (far left), and a sample of the Aztec pattern used on the set (left). The Coast Hotel lobby in Bellevue, Washington (above).

Sculpted wall panels set the stage for drama, on screen and off

With over 200 projects completed since its debut in 2006, Panelmax, a manufacturer of sculpted panels based in Southern California, has expanded its A&D client base to include the tastemakers of Hollywood.

Renowned production designer Alfred Sole, who has a degree in architecture from the University of Florence, Italy, selected more than 800 square feet of Panelmax sculpted panels with a deeply grooved pattern and a 3D laminate for the set of ABC's new TV series *Castle*. Sole also chose more than 1,200 square feet of a honeycomblike pattern with a 3D laminate to be a primary design element for a restaurant set in the upcoming CBS remake of *Melrose Place*.

The sculptured panels begin with 4-by-8-foot sheets of 3/4-inch-thick su-

perrefined medium density fiberboard (MDF) secured almost exclusively from Seattle-based Plum Creek Timber. The MDF is made of 100 percent preconsumer recycled wood fiber and contains no urea-formaldehyde resin.

More than 35 registered sculpted patterns are fabricated through computer-aided router and wood-carving machinery. Approximately half of the orders are fabricated and shipped in their raw MDF state to be primed and painted at the job site, while the other half are fabricated by applying one of 21 options of 3D laminate in a proprietary manner. The 12-mil-thick, 3D laminates are an applied rigid thermofoil (RTF) from Omnova Solutions that can be membrane- or vacuum-pressed to countered surface profiles. According to Panelmax C.E.O.

Bill Williams, "this provides a higher level of durability than standard RTF." He adds that the panels bring value to flat surfaces that previously had "little or no value attached to them."

The panels satisfy requirements for CARB Phase II ceilings and qualify for LEED certification credit in recycled content and low-emitting materials. The standard panels meet the standard for Class III Flame Spread Index; a flame-retardant that is certified Class I is available for the panel.

In addition to set design, applications include commercial-building lobbies, elevator walls, and feature walls, as well as surfaces in hospitality, entertainment, and civic buildings. According to Williams, exhibition design and manufacturing companies are emerging as another growing cli-

ent community. Panelmax is currently involved in its largest project to date, the main-floor plaza lobby and motor-court lobby of Harwood's Satin Ann Court office tower in Dallas.

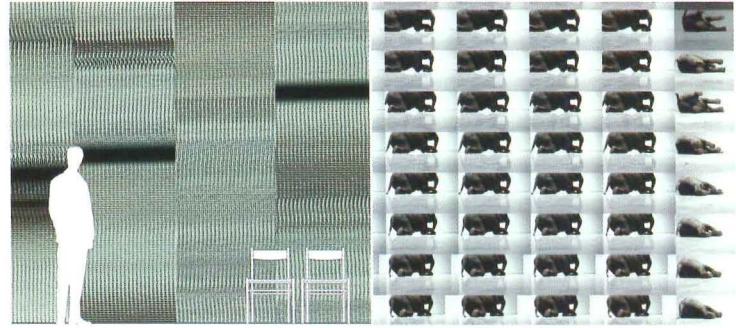
All fabrication and distribution operations are consolidated at a single plant facility in Southern California, which Williams views as a major advantage. "Having a 'factory direct' relationship with the A&D community, then carrying projects all the way to installation, pays huge dividends in the successful accomplishment of the original design objective." Panelmax, Palm Springs, Calif. www.panelmax.biz **CIRCLE 200**

 For more information, circle item numbers on Reader Service Card or go to architecturalrecord.com/products.

Products Walls & Wall Coverings

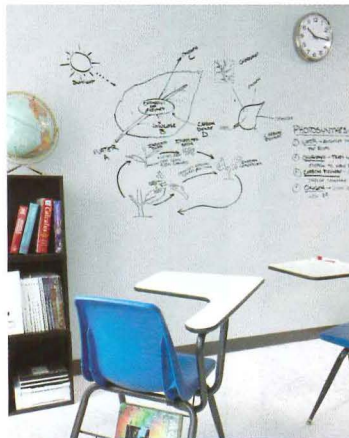


◀ **Stone wall kits** Gemstone Walls, new from Eldorado Stone, are a series of three authentic masonry stone wall designs. Inspired by regional Tuscan architecture, VinoWall is ideal for kitchens, accent walls, and wine cellars, while the Candlewall creates depth, texture, and movement for dining rooms, spa retreats, and master bedrooms. The Artwall concept (shown) creates a prevailing architectural statement for entryways, hallways, home libraries, or master bedrooms. Eldorado Stone, San Marcos, Calif. www.eldoradostone.com **CIRCLE 201**



▲ **Art project** Maharam Digital Projects are wall-covering installations intended to replace art typically used as large-scale focal points in residential and commercial applications. The series will include the work of emerging and established artists, including photographers, illustrators, and graphic designers. The scalable works are printed in high resolution with UV-resistant, pigment-based inks on archival quality substrates. A rendering (top left) and detail (top right) of Douglas Gordon's *Two Minutes: Playing Dead* is shown. Maharam, New York City. www.maharam.com **CIRCLE 202**

► **Walls as whiteboards** Tabrasa, by IdeaPaint, is a high-performance, water-based, dry-erase paint that transforms any working environment into a writing surface without seams, borders, or restrictions on size and placement. The paint can be used on any paintable surface, from entire walls or panels to columns, hallways, or over worn-out chalk or dry-erase boards. Offered in four color options in addition to standard white. Produces zero off-gassing once dry. MDC Wallcoverings, Elk Grove, Ill. www.mdcwall.com **CIRCLE 203**



◀ **Dynamic panels** Parwall, a manufacturer of modular wall-partition systems, has introduced the LOFTwall divider screens for open living and work environments. An aluminum frame and custom panels make the divider screen lightweight and easy to assemble compared to traditional walls and partitions. Available in 4', 6', and 8' widths, the panel works in residential as well as retail and corporate offices. More than 20 different panel-material options are available. LOFTwall, Dallas. www.loftwall.com **CIRCLE 204**



◀ **Natural wood veneer** Trove's new line of wood-veneer wall coverings is manufactured with materials from managed forests. Ninety varieties of high-quality, FSC-certified wood are used to produce the veneer, including maple, oak, cherry, walnut, birch, and bamboo. Projects can earn 10 LEED points for the natural veneer and six points for the reconstituted veneer. Similar in thickness to conventional wall coverings, the low-VOC wood veneer has a clay-impregnated, cotton-based fabric backing and is installed using Trove's exclusive system of primers and adhesives formulated specifically for the product. All materials are Class A fire-rated. Trove, New York City. www.troveline.com **CIRCLE 205**

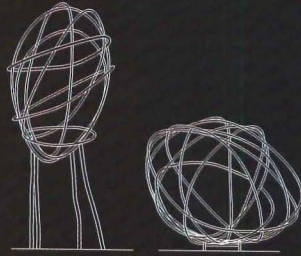
▼ **Sinuous and seamless** Optos is a seamless glass wall system that provides full-height space division with extensive leveling tolerances, as well as visual and functional integration with Teknion's Altos wall system. The new Optos Curved Wall (shown) builds on this integration, providing an unlimited combination of seamless storefront divisions, with functional, interactive partitioning along a curved path. Teknion, Toronto. www.teknion.com **CIRCLE 206**



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The Verdant Walk, Cleveland, OH | Outdoor irregular metal sculptures clad in flexible solar-paneled skins which charge the glowing internal LED lighting. | Engineering/Fabrication Eventscape Inc | Project Concept and Design by North Design Office for Cleveland Public Art

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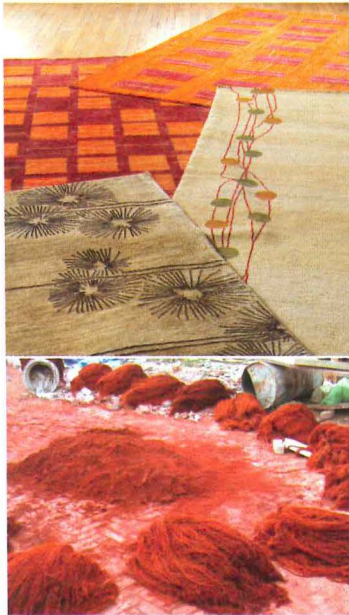
DYNAMIC LANDMARK



ARCHITECTURAL
2009
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AWARDS

Product Briefs **NeoCon Review**

Problems of the economy loomed, **but the mood was positive** at this year's NeoCon held in June at Chicago's Merchandise Mart, where manufacturers showcased **flexible furnishings that blur the lines** between contract, hospitality, and residential genres.



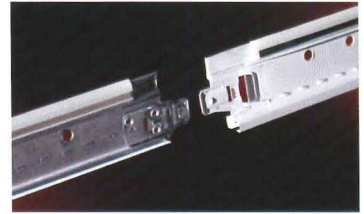
◀ **Empowering rugs** Common Threads is a limited-edition rug collection from Designtex produced in collaboration with Arzu, a nonprofit organization that provides sustainable income to Afghan women by sourcing and selling the rugs they weave. Every Arzu worker is paid above market compensation on looms in their own homes. The high-quality, hand-spun wool, which is separated into individual strands, absorbs the natural dye unevenly to produce variegated color and a textured surface on the rug. The collection includes six modern rug designs in three colorways and comes in 5' x 7', 6' x 9', and 8' x 8' sizes. Each unique rug can take up to a year to make. Designtex, New York City. www.designtex.com **CIRCLE 207**

▼ **Click and go** Vicinity work storage from The HON Company utilizes a column-based design with four basic components to provide the look of custom millwork with the functionality of adaptable storage. The system can be easily customized to create a range of solutions, including a reception station, centralized storage, or an individual workstation. Each piece literally locks into place with an audible click once the connection is secure. An online Test Drive tool allows users to easily create, save, and share designs. The HON Company, Muscatine, Iowa. www.hon.com **CIRCLE 209**



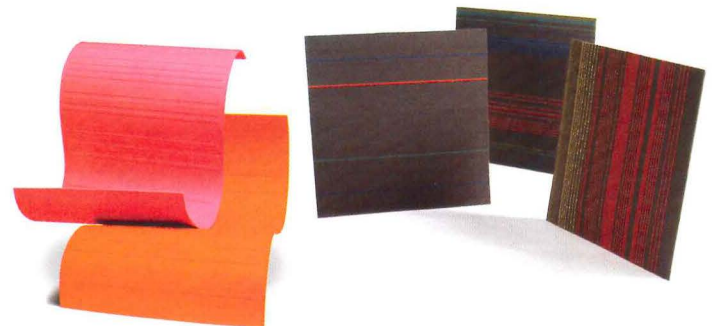
◀ **Leather canvas** A digital-image process from SIF Technology means that, for the first time, an unlimited Pantone palette of colors and images is now available for use on real leather. Any color, texture, design, or image can now be fused onto and into the genuine leather grain while still maintaining the look, feel, and smell of leather. SIF Technology, Sarasota, Fla. www.digitalleather.com **CIRCLE 211**

▶ **Plug and play** DC FlexZone, a new ceiling-grid system from Armstrong, is able to distribute safe, low-voltage, direct-current power to lighting fixtures, sensors, and other electrical devices in the ceiling. The new grid system enables faster and easier repurposing and reconfigurations to satisfy the changing needs of occupants without the need to rewire. The system comes in four lengths and is available in two Armstrong grid designs (Suprafine T-bar and Silhouette bolt-slot). Armstrong Ceilings, Chicago. www.armstrong.com **CIRCLE 208**



◀ **Wool-inspired carpet** The yarn innovation of Wool, a new collection from Shaw, emulates the luxury of a natural wool carpet while providing the performance and recyclability of nylon. The collection mimics and replicates the subtle nuances seen in natural wool and combines it with metallic, high-luster accents inspired by metal beads and studs used during the prototype phase. The collection features three tile and three broadloom patterns. Shaw Contract Group, Cartersville, Ga. www.shawcontractgroup.com **CIRCLE 210**

▼ **Rubber, meet carpet** Designers Tom Polucci and Natalie Banaszak of HOK Chicago collaborated with Mannington to develop the first floor-covering collection to include both carpet and rubber. Designed to work in a range of interiors, including corporate, education, health care, and retail, the Spectrum Collection features a high-performance, modular carpet and 12" x 24" premium rubber tiles. Mannington Commercial, Calhoun, Ga. <http://manningtoncommercial.com> **CIRCLE 212**

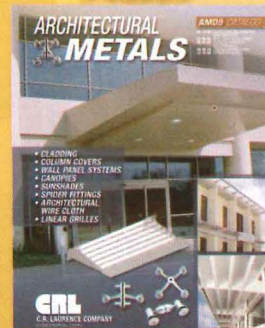


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CIRCLE 43

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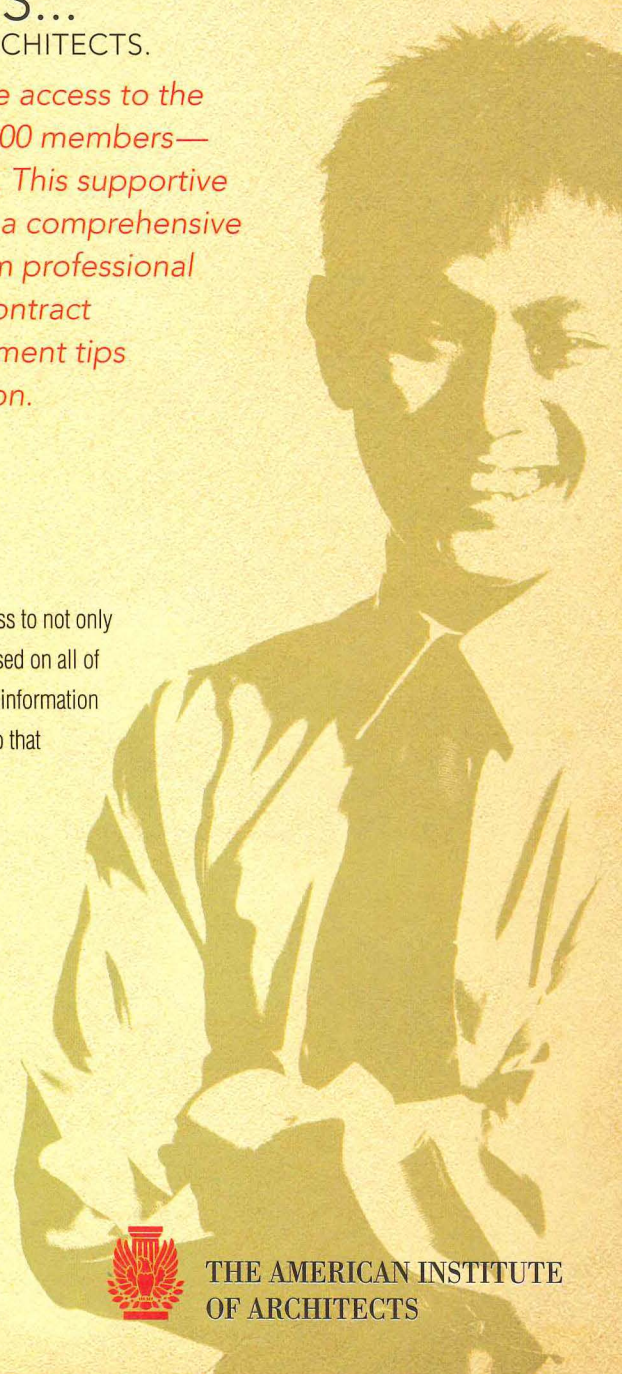
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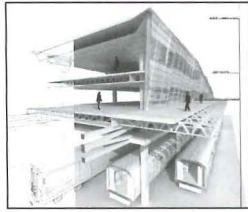
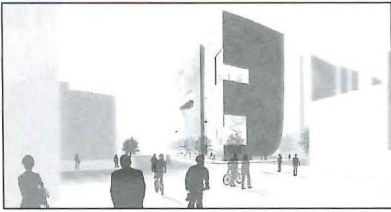
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CIRCLE 46

The Net-Zero Energy Buildings Conference

Technologies, Materials, and Systems for Getting to Zero

GETTING TO ZERO.

Architects, engineers and their clients continue in their quest to achieve net-zero energy buildings – a feat requiring both great design skill, and technical sophistication. The 2009 Innovation Conference will continue to build upon the ideas introduced at last year's highly acclaimed Net-Zero Energy Buildings Conference. Presentations will include engineering fundamentals, groundbreaking case studies and more of the new technologies that will help the profession get to zero.

Register today for the Net-Zero Energy Buildings Conference II to explore what it will take to fulfill the worldwide mandate for ultra-energy-efficient architecture. We'll study topics such as micro smart-grids, the new generation of super-efficient HVAC systems, dynamic window shading, carbon-fiber and eco-ceramic building skins, vegetated surfaces for air purification, and more.

CASE STUDY PRESENTATIONS WILL INCLUDE:

- IDEAs Office Building, Santa Clara, California, EHDD Architecture
- Merck Serono, Geneva, Switzerland, Murphy/Jahn Architects
- Okhta Center Tower, St. Petersburg, Russia, RMJM Hillier

KEYNOTE SPEAKERS



Helmut Jahn
President and CEO
Murphy/Jahn Architects



Dr. Colin G. Harrison
Director, Corporate Strategy
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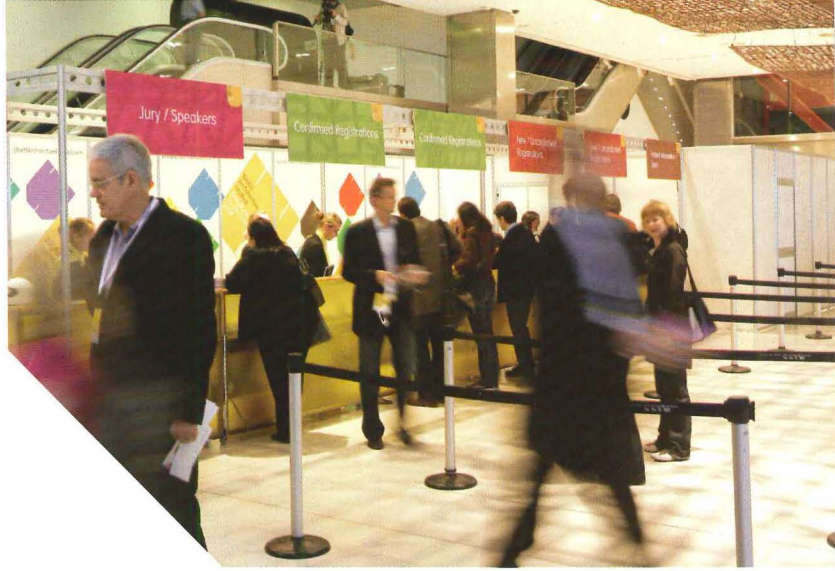
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World Architecture Festival

Barcelona
4-6 November
2009



World Architecture Festival is an action-packed, content-rich three day event, offering architects and suppliers from all over the world the opportunity to learn, meet and share.

But that is just the beginning! Here are 10 reasons to attend WAF this November:

- 1. FESTIVAL GALLERY** – contemplate the breadth of international architectural excellence in the Gallery where all entries are exhibited together – over 600 entries from 83 project locations
- 2. PRESENTATIONS** – get inspired by the world's greatest architect practitioners - which will include Raphael Vinoly, Sir Peter Cook, Cezary Bednarski, Lee Mallett and Indy Johar
- 3. THEMATIC EXHIBITION** – this year's theme is 'Less Does More' showing how cleverly utilised resources can create opportunities for living, working, learning and playing that would not otherwise exist
- 4. AWARDS CEREMONY** – the festival finishes on Friday evening with a prestigious awards ceremony, celebrating the winners of each category, the student competition and the ultimate awards in each section
- 5. STUDENT COMPETITION** – watch and support architectural schools compete for the Edaw Aecom URBAN SOS prize

6. PRODUCT SHOWCASES – Find the latest, innovative products for your next project

7. DRINKS RECEPTIONS – Network with your peers from around the world

8. MEDIA PARTNERS – from over 60 countries, giving away their magazines for you to take away!

9. BARCELONA – Visit the city fuses stunning modern architecture with some of world's most classical buildings and structures?

Information on accommodation and travel can be found at our one-stop-shop website. An architectural tour of La Sagrada Familia will be organised for attendees to WAF

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Submission Deadline:
August 28, 2009



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architecture

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PHOTO: Faneuil Hall Marketplace, Boston; 2009 AIA National Twenty-five Year Award recipient; architect: Benjamin Thompson + Associates; photo: © Steve Rosenthal

Dates & Events

New and Upcoming Exhibitions

High and Low:

Projects from Eisenman Architects

North Andover, Mass.

September 17–October 31, 2009

Through models, videos, writings, and drawings, this exhibition explores New York architect Peter Eisenman's deconstructive theories that tear down conventional concepts. At the Robert Lehman Art Center at Brooks School. Call 978/725-6232 or visit www.lehmanartcenter.com.

Toward the Sentient City

New York City

September 17–November 7, 2009

A major exhibition exploring how buildings and cities (and our experience of them) are being radically transformed by the proliferation of wireless, mobile, and other ubiquitous computer technologies. At the Architectural League NY. Call 212/753-1722 or visit www.archleague.org.

Palm Springs Modern: Photographs

by Julius Shulman

Pittsburgh

September 19, 2009–January 31, 2010

This exhibition features almost 100 original photographs by renowned photographer Julius Shulman of iconic designs by Modernist architects. At The Heinz Architectural Center. Call 412/622-3131 or visit www.cmoa.org.

What Makes India Urban? Challenges Towards Mobility, Infrastructure, Energy, and Perpetual Change

Berlin

October 9–November 26, 2009

This exhibition takes place in the framework of the Asia-Pacific Weeks 2009. This year's thematic focus is "Mobility and Energy." At Aedes am Pfefferberg, with a symposium on October 10, 2009. For more information, call 0049-30-2827015 or visit www.aedes-arc.de.

Ongoing Exhibitions

Young Architects Program 2009

New York City

Through September 14, 2009

This exhibition features the proposals of the five finalists of the MoMA/P.S.1 Young Architects Program. The program calls on emerging architectural talents to design a temporary installation for

P.S.1's outdoor courtyard, with the winning design serving as the backdrop for *Warm Up*, P.S.1's summer music series. The five projects represent a cross section of today's most innovative design work. This year's finalists are Indie architecture (Denver), Bade Stageberg Cox (Brooklyn, New York), L.E.F.T architects (New York City), MOS (Cambridge, Massachusetts, and New Haven), and PARA-project (Brooklyn, New York). For more information, call 212/708-9400 or visit www.moma.org.

Divergent Convergence: Designing China Beijing

Through September 23, 2009

This exhibition, presented by the USC American Academy in China, collects the work of students and researchers from across American architecture schools. Projects will range in scale from individual works of architecture to proposals on an urban scale. Contact adamgsmi@usc.edu.

Drawings and Objects by Architects

Los Angeles

Through October 10, 2009

Featuring unique and original drawings by several of the 20th century's most iconic architects – Frank Gehry, Richard Neutra, Lebbeus Woods, and Frank Lloyd Wright – this exhibition includes preparatory studies of two prominent skyscrapers, the Empire State Building and the World Trade Center. At Edward Cella Art + Architecture. Call 323/525-0053 or visit www.edwardcella.com.

Ron Arad: No Discipline

New York City

Through October 19, 2009

Over the past 25 years, the influential architect and designer Ron Arad has produced a wide array of innovative works, including a crystal and LED chandelier, carbon-fiber armchairs, and polyurethane bottle racks. This exhibition, the first major retrospective of Arad's design work in the United States, presents some 140 pieces, including design objects, architectural models, and videos. At MoMA. For more information, call 212/708-9400 or visit moma.org.

Green Community

Washington, D.C.

Through October 25, 2009

Green Community explores the origins of our precarious ecological situation and introduces communities large and small where citizens, political leaders, planning and design professionals, developers, and government

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CHINA PROPHECY: SHANGHAI

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CHINA PROPHECY: SHANGHAI
through March 2010

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WORLD GREEN BUILDING COUNCIL

Green buildings are a critical part of the climate change solution

The World Green Building Council wants to ensure that green buildings are at the forefront of decision makers' minds when the world gets together in Copenhagen to commit to new carbon emission reduction targets.

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IN TORONTO, CANADA

Where: Direct Energy Centre
When: September 23rd, 2009
What: Leaders Summit (3:30PM – 5:45PM)
Cocktail Reception (6:00PM– 8:00PM)

In partnership with 2009 IDEX/NeoCon Canada and Green Building Festival

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5th ANNIVERSARY



Dates & Events

agencies are working together for a more sustainable future. For more information, call 202/272-2448 or visit www.nbm.org.

B Like Burnham **Chicago**

Through November 20, 2009
This exhibition helps Chicago Architecture Foundation visitors understand the man, the Plan, and the legacy of Daniel H. Burnham. For more information, call 312/922-3432 or visit www.architecture.org.

China Prophecy: Shanghai **New York City**

Through March 2010
The exhibition explores the 21st-century skyscraper city of Shanghai, a vast metropolis of 18 million residents – the largest city in the world's most populous nation. At the Skyscraper Museum. Call 212/945-6325 or visit www.skyscraper.org.

Lectures, Conferences, and Symposia

2009 Excellence in Building Conference and Expo **Denver**

September 28–30, 2009
An opportunity for architects, designers, builders, remodelers, developers, and manufacturers to learn the science behind green and sustainable building practices, to understand new regulations and legislative measures, and to capitalize on increasing opportunities. Visit www.eeba.org.

2009 MAK Architecture Tour: Silverlake/Los Feliz **Mid-Century Modernism** **Los Angeles**

October 4, 2009
This tour features the stunningly restored How House, one of Rudolf Schindler's three houses employing concrete. Six additional midcentury

residences in Silverlake and Los Feliz round out the tour. For more information, call 323/651-1510 or visit www.MAKcenter.org.

Cityscape Dubai World Architecture Congress: A Survival Guide for Architects, Recession, and Recovery **Dubai**

October 5–7, 2009
In this international conference, architects and developers from around the world will discuss today's rapidly changing economy and what is on the horizon for recovery. Call +9714 335-2437 or visit www.cityscape.ae/wac.

AIACC Monterey Conference **Pacific Grove, Calif.**

October 9–11, 2009
In this moment of change and transition, join us in Monterey to rethink perceptions and priorities. The conference will be moderated by RECORD editor in chief Robert Ivy; featured speakers include Dan Bishop, production designer for *Mad Men*; Thom Mayne of Morphosis Architects, and Kazuyo Sejima of SANAA. Call 916/448-9082 or visit www.aiacc.org.

Urban Waterfronts 27: Sustainable Solutions **Seattle**

October 22–24, 2009
Providing a comprehensive and in-depth view into quality developments in waterfront cities, the conference's ultimate goal is to assist communities and professions in making the wisest and best long-term uses of waterfront resources for maximum public benefit. For information, call 202/337-0356 or visit www.waterfrontcenter.org.

Designing Learning Environments to Rebuild Urban America **New York City**

October 23–25, 2009
Design professionals and educators

will explore common ground and emerge with strategies to create learning environments that are both practical and inspiring. For more information, visit www.aia.org/cae.

GreenBuild International Conference and Expo
Phoenix

November 11-13, 2009
GreenBuild is the world's largest conference and expo dedicated to green building. Thousands of building professionals from all over come together for three days of educational sessions, renowned speakers, green-building tours, special seminars, and networking events. For more information, visit www.greenbuildexpo.org.

Competitions

Up to 35

Deadline: September 7, 2009
Architects up to 35 years old are called on to submit proposals for the construction of an affordable student-housing complex in an area in the historic center of Athens, Greece. The aim of the competition is to encourage creativity among the next generation of designers while supporting architectural research and the implementation of contemporary architecture projects in Greece. Visit www.upto35.com.

The Deutsche Bank Urban Age Award

Deadline: September 11, 2009
This award recognizes creative solutions to the problems and opportunities that face more than half of the world's population that now live in cities. Accordingly, it focuses on projects that benefit communities and local residents by improving their urban environments. Visit www.urban-age.net.

The AIA Diversity Recognition Program Call for Submissions

Deadline: September 16, 2009
This program seeks exemplary

efforts to diversify the architecture profession. The jury will select up to 12 submissions each year as diversity best practices. For more information on the program, call 202/626-7352 or visit www.aia.org.

BSA Research Grants in Architecture

Application deadline: September 18, 2009
Designed to expand the architectural knowledge base, grants may be awarded to individuals, collaborative teams, students, or organizations and institutions. Visit www.architects.org/grants.

Advanced Architecture Contest

Deadline: September 28, 2009
Under the theme of "Self-sufficient Cities," the third annual International Architecture Contest emphasizes the importance of innovation for future environments. The jury will look for compelling innovations that reflect the ecological and technological needs of our future. For more information, visit www.advancedarchitecturecontest.org.

Mockett Design Competition


Deadline: October 5, 2009
An annual design competition for furniture parts, accessories, and hardware. Call 800/523-1269 or e-mail contest@mockett.com.

Benjamin Moore Hue Awards

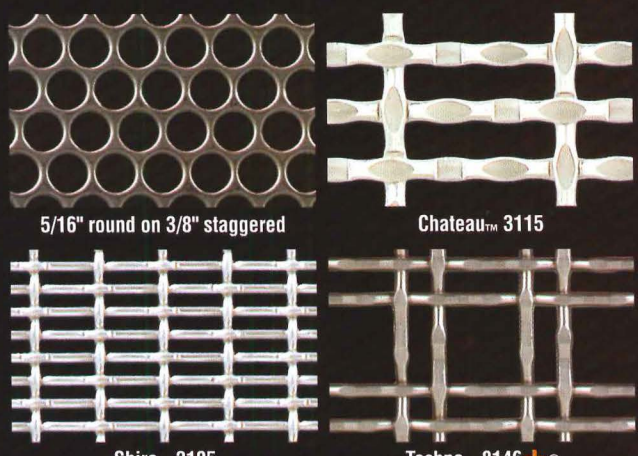
Deadline: October 9, 2009
In its fourth year, the Benjamin Moore Awards honor architects and interior designers who have masterfully and innovatively used color consistently throughout their work. Visit www.benjaminmoore.com.

E-mail information two months in advance to sebastian_howard@mcgraw-hill.com. For more listings, visit architecturalrecord.com/news/events.

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Keynote Address

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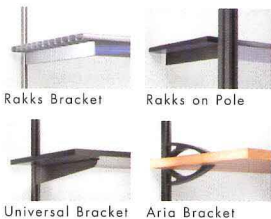
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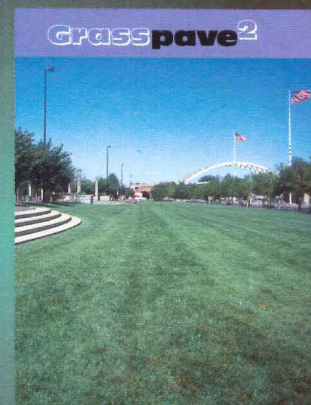
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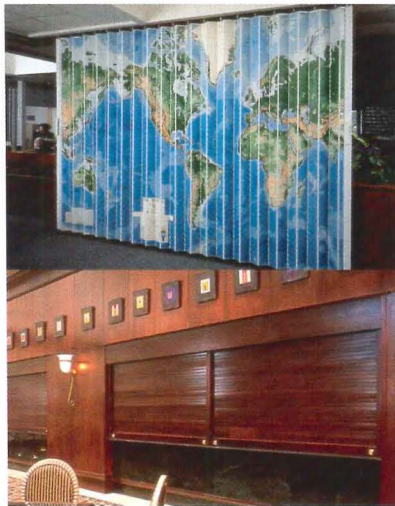
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Performance Data:

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Circle 150

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Performance Data:

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Contact: Zac Monroe

Circle 151

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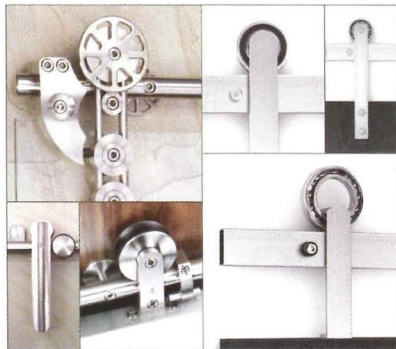
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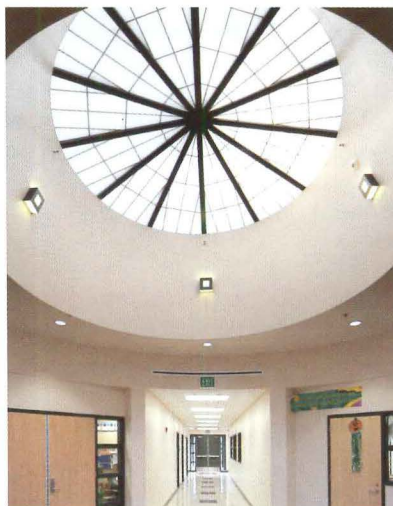
▲ Guardian 275 translucent panel skylights and curtainwall save energy and eliminate glare.

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Product Application:

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Performance Data:

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Circle 155

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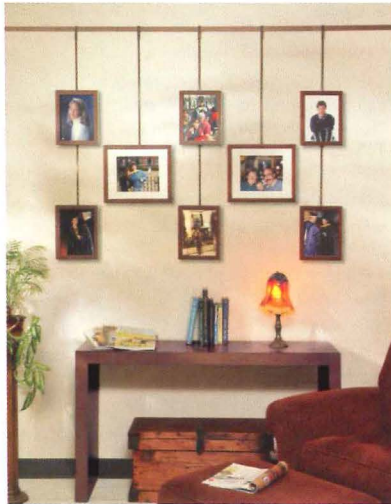
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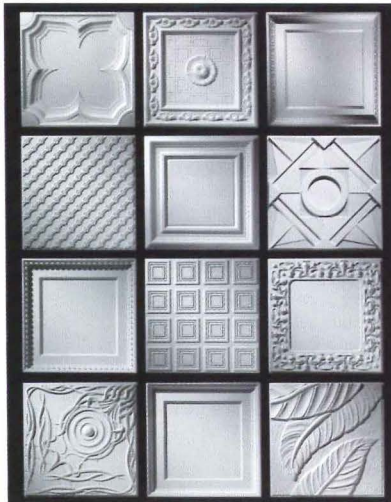
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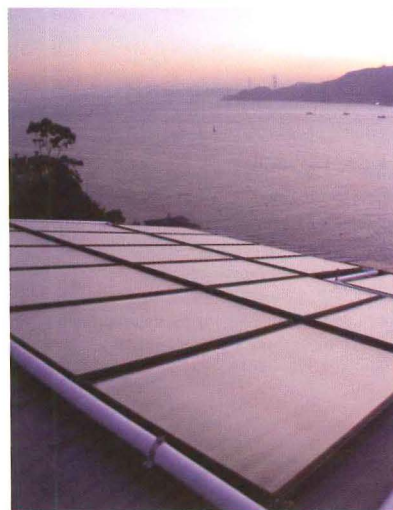
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Performance Data:

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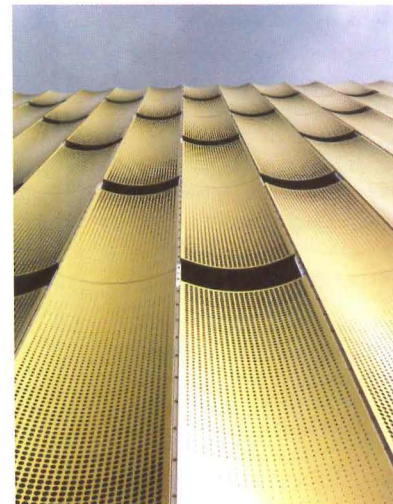
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- Custom fabrication in any material, any form, and any scale to meet all your specifications.



www.eventscape.net
416.231.8855

Contact: Elaine Allen-Milne

Circle 174

SPECIALTY PRODUCTS

EXTERIOR SOFFIT & FASCIA CLADDING

G

Gordon Incorporated

▲ SOFFIT-SHIELD™—exterior soffit and fascia cladding system for high durability and load performance.

Performance Data:

- Passes Florida Building Code Test Protocols for design loads of +/- 125 psf
- Exposed material: Aluminum and Stainless Steel
- Large and small missile impact resistant
- Hurricane resistant up to Cat. 5/ Tornado resistant up to F4 (≤222mph)
- Miami-Dade County, Florida, Notice of Acceptance NOA No. 08-0505.07
- Patent pending, LEED credits available



www.gordonceilings.com
800.747.8954

Contact: sales@gordonceilings.com

Circle 175

SPECIALTY PRODUCTS

HIGH-PERFORMANCE POOL ENCLOSURES

WR | G

Structures Unlimited, Inc.

▲ Glare-free, diffuse daylight eliminates glare and shadows. Superior structural integrity. Manufactured in USA to meet or exceed all local building codes. Single-source responsibility.

Performance Data:

- Highly insulating up to R-20
- Condensation-free and corrosion-proof
- Virtually maintenance-free
- Motorized operable roof systems
- Roof systems meet OSHA fall-through requirements
- Shatterproof



www.structuresunlimitedinc.com
800.225.3895



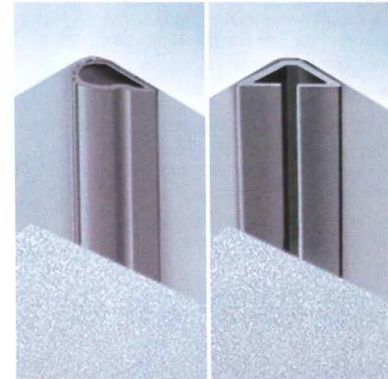
Circle 176

SPECIALTY PRODUCTS

FIRE & SMOKE PROTECTION FOR DOORS

Zero International

▲ Zero International offers adhesive perimeter seals for superior protection in fire and smoke door assemblies, with sound ratings suitable for hospitality applications. #188FS made from intumescent rubber and silicone-based #188, are Category G & H edge-seals for use with Category B doors carrying ratings of 45 or 20 min. These seamless, one-piece, color-optional systems are engineered for consistent performance and aesthetics.



www.zerointernational.com
800.635.5335



Circle 177

SPECIALTY PRODUCTS

SAUNAS

WR

Finlandia Sauna Products, Inc.

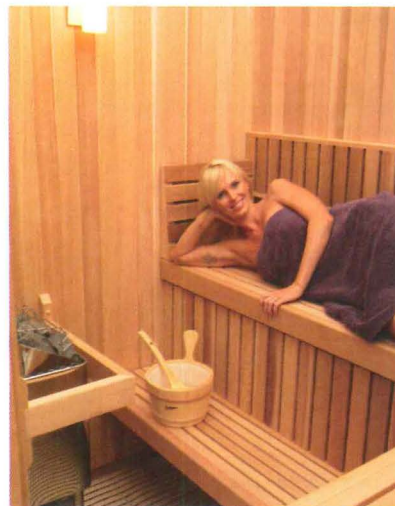
▲ They manufacture authentic saunas, no infrareads. They offer precut packages, modular rooms, and heaters.

Product Application:

- Any available space
- Residential or commercial
- New construction or remodeling

Performance Data:

- Uses 1-in. x 4-in. paneling
- Markets four all-clear western softwoods



www.finlandiasauna.com
800.354.3342

Contact: Tim Atkinson or Reino Tarkiainen



Circle 178

Request Product Info from SNAP Reader Service and be entered to WIN a \$50 iTunes card!

Mail Reader Service Card or Submit online at sweets.com

Be entered to WIN in a SNAP!

NO PURCHASE NECESSARY. A PURCHASE WILL NOT IMPROVE YOUR CHANCES OF WINNING. TO ENTER: Mail or fax the reader service card found in SNAP or visit Sweets.com for the SNAP reader service center and select products. To submit an entry by mail, mail an index card with your name, address, email address and daytime phone number to: "SNAP Reader Service Contest", Reader Service Card Processing Center, PO Box 559, Hightstown, NJ 08520-9987. There will be 5 winners each month drawn from entries received on or before the final day of each month through September 30, 2009. Retail value of the iTunes card is \$50. View complete rules at construction.com/sweets/snap/contest/

McGraw Hill CONSTRUCTION SNAP www.sweets.com The McGraw-Hill Companies

Reader's Gallery

Beginning this month, we have asked our online community of readers to vote for their favorite images from our Web galleries. The photo with the most votes and two runners-up appear on this page. To vote for photos and to share your own, visit architecturalrecord.com and click on Community.



1 | First Place The Frank Gehry-designed Pritzker Pavilion's trellis casts a shadow over Chicago's Millennium Park.

Photo submitted by "wardthompson."



2 | First Runner-Up

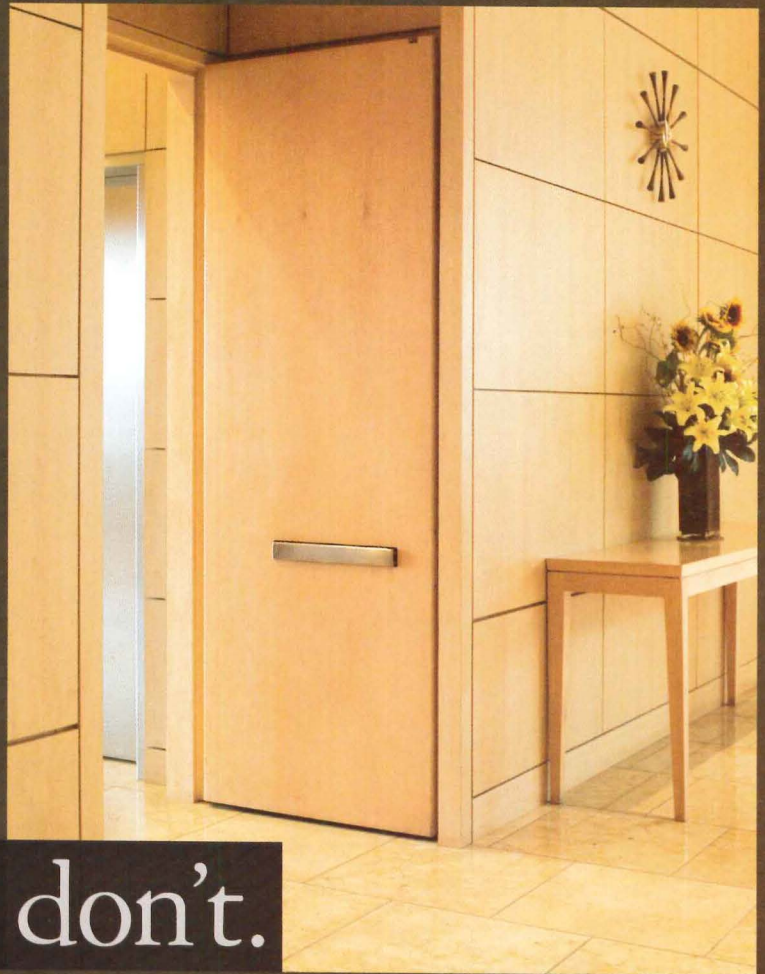
The Mercedes-Benz Museum, Stuttgart, Germany. Designed by UNStudio. **Photo submitted by** "aslia83."

3 | Second Runner-Up

The Louisiana State Museum, Baton Rouge. Designed by Eskew+Dumez+Ripple. **Photo submitted by** "chesshutchings."



Now you see them.



Now you don't.

Whether you want fire doors to stand out or blend in, nothing complements your vision like The RITE Door.®

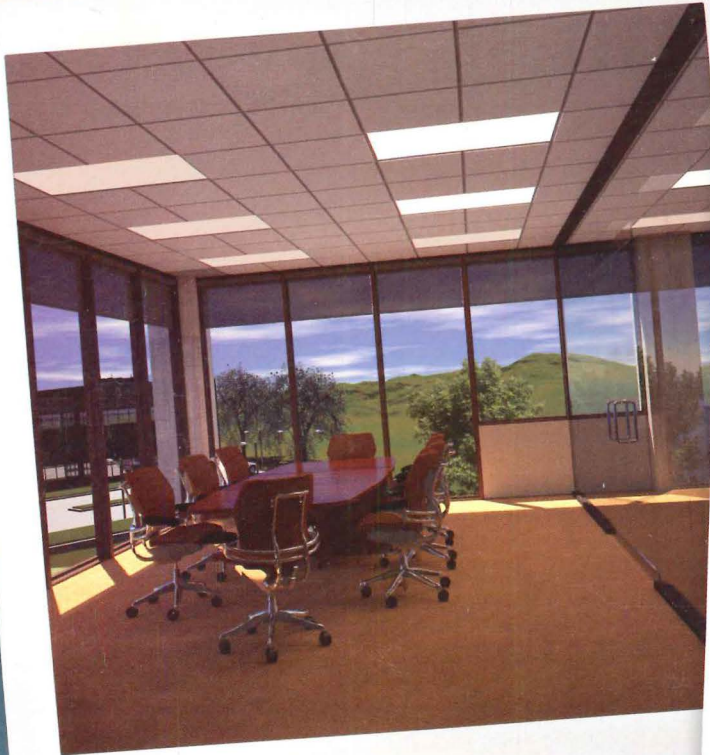
The RITE Door opens possibilities previously closed to typical fire doors. Thanks to an extensive selection of colors, textures and finishes, this integrated door system can seamlessly blend with your design or accentuate it. Each door also features technically perfect, pre-installed hardware that is so low profile it's hardly noticeable . . . unless you want it to be.

RiteDoor.com

 Adams
Rite

ASSA ABLOY

ASSA ABLOY, the global leader in door opening solutions



June 21st | 11:00 a.m.

Lutron shades automatically position to let in useful daylight - Lights near windows dim to save energy



December 21st | 11:00 a.m.

Shades automatically lower to block harsh low-angled winter sun

intelligent shading

Hyperion™ automatically adjusts Lutron® shades based on the position of the sun

Save energy by optimizing daylight with intelligent automated shading that responds to the sun's changing position throughout the day and year.

- Increase comfort and productivity, while reducing dependency on electric light
- Reduce electric lighting load by up to 60% by integrating with Lutron's Quantum Total Light Management to control both shades and lights

save
energy
with
Lutron™ 

 **LUTRON®**
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Explore the online demo of Hyperion and Quantum Total Light Management at www.lutron.com/quantum or call 1.866.289.7073