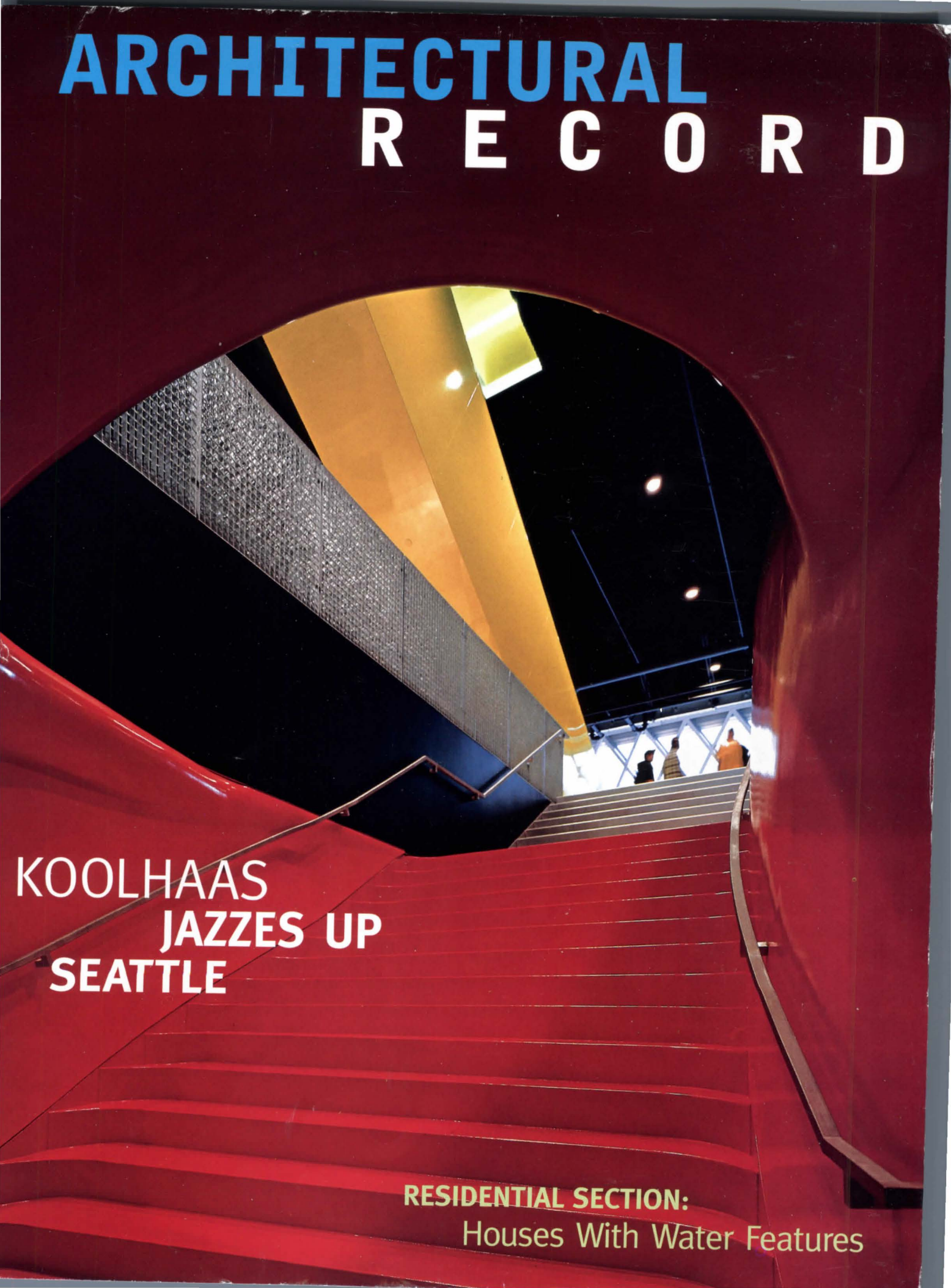
ARCHITECTURAL RECORD



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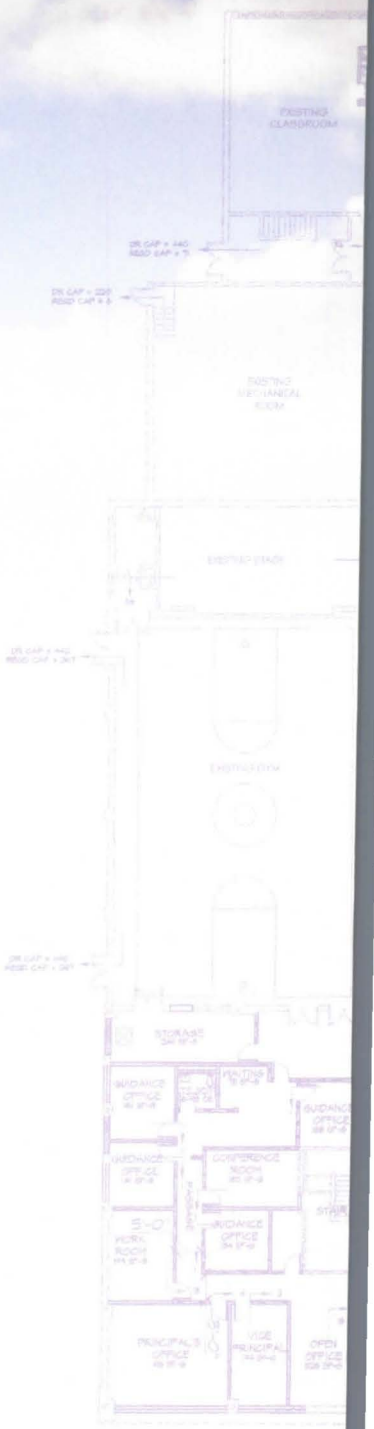
OUR PROCESS



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Editorial

By Robert Ivy, FAIA

ow could your otherwise fine magazine allow…" Thus begins a lament, an actual complaint about a writer's point of view. We get letters like this all the time from readers who want to tangle with a expressing a strong opinion in print. We exult in these arguments, ne hyperbolic ones, since few publications share such a committed, vital uency as ARCHITECTURAL RECORD. *You always tell us what you think, ne future of the architectural profession depended on it. In a sense, it nd we treat your opinions with that same concern.*

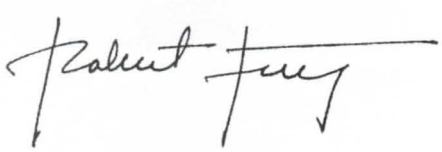
Ironically, the challenge to integrate more critical writing into these has come both from our editors and from you, who have continually like Oliver Twist with his porridge, for more. Your desire for a critical eflects shared years of academic conditioning, where we regularly face y (sometimes withering, sometimes cruel, sometimes enlightened) of ors, practitioners, and fellow students. In the design studio and jury, rned to question and debate, to take nothing for granted. Then at tion, the clouds parted; suddenly, our clientele seemed too accepting of rk, prompting us to yearn for those tougher early crits. Can't a mag- rovide the equivalent of a splash of cold water?

Up to a point. Although you will encounter more of the writer's voice ages today, we mete out critical writing judiciously at RECORD. *While gazine began publication as a critical journal (as in offering evalua- ver time it had broadened its point of view to become a literal record orld's most relevant ideas and structures. For years, a project's mere n in the magazine implied a positive assessment. After strong inter- ıte, in recent years we have arrived at a consensus on our approach to t types of reporting: Simply put, categories should be clear.*

Certainly, project stories now often combine straight reporting with of view. But you, the reader, can expect to know what you are ering elsewhere in the magazine, whether factual reporting (which rizes the news, for example), descriptive text, or opinion. Your signals small, significant headings that precede each story in our depart- ments. Read them. "Editorial," for example, announces the editor's own perspective, speaking for the magazine. "Critique" describes an essay, replete with Michael Sorkin's or Robert Campbell's personality, language, wit, and individual worldview. "Commentary" contains the musings of a qualified staff or outside writer. Those small tabs outside the projects act like road signs—important, but easy to miss.

In addition to clarity, expect balance. If ARCHITECTURAL RECORD *veers heavily toward one extreme, don't panic. Read the accompanying article that tilts the argument from right to left, such as the twin stories we ran about Chicago's Soldier Field in May 2004, in which Joseph Giovannini and Stanley Tigerman took opposing corners. Or look during the following months for an answer to a question raised in an article, a response in a letter or occasionally in another piece. When Michael Sorkin wrote a strongly worded essay on Jerusalem's Museum of Tolerance (which provoked a firestorm of controversy), we agreed to publish a countervailing opinion from the client's perspective that should air in August. Sorkin deserved ink, versed as he is as a professor who has studied the beleaguered city's planning; but we are also making room for the museum's client—a rare case, but an important one.*

Criticism can probe where the camera cannot, since ultimately real buildings (and unbuilt ones, too) are only as good as the ideas underlying them. We need critical writing to sift through the layers—social, environmental, psychological, tectonic, or aesthetic—piercing through the rhetoric, exposing the emperor's new clothes, balancing our praise with understanding, and offering the occasional, bracing splash. In the days to come, you will see more criticism; but remember, you asked for it, and we agreed: It's critical.



Letters

for university projects

ou for the very well-written mprehensive article docu- g the career of AIA Gold st Sambo Mockbee [June page 184], including the work rn University's Rural Studio. ing the Rural Studio, the sion was left that due to the ity's very generous funding (an commitment of $400,000) fact that communities now th the cost of projects, that dio's financial future is secure. not the case. *State laws do* w university funds to be used ect construction costs. Further, nity contributions only cover 0 percent of the actual project pproximately $250,000 e raised annually from private s in order to cover total con- n costs.

e are in the process of rais- endowment to ensure that adequate construction into perpetuity. Only then future of Sambo's remark- gacy be secure.

el D. Bennett, FAIA
College of Architecture + Construction University

in a masterpiece?

aveled to Barcelona twice, s apart, to see Gaudí's Familia [Correspondent's 2004, page 109]. There is y that this is one of the reat buildings. Its eight tow- ially rose over a low-rise hood. A grand central spire, finished, was to grow out of r to soar over the existing nd the local community. Until setting of this masterpiece tely destroyed by the adja- ar Tower, as your photograph 10 clearly shows. How any ural commentator could dis- elona regional planning without an outcry is beyond me.

—Allen Rubenstein
Los Angeles

Keep "her" out of it

I applaud your point of view in the May editorial ["Beyond Style," page 17] for recognizing the offending *New York Times Magazine* article on Pritzker Prize–winning architect Zaha Hadid. Such gender-focused news coverage symbolizes a tenor in our industry that may explain why barely 20 percent of licensed architects in firms are women [News, May 2004, page 25], while in academia 42 percent of graduate architectural students are women (according to NAAB and the *2000–2002 AIA Firm Survey*). As an architect and studio leader with SmithGroup—in addition to being a woman, a wife, and a mother—I add value to the profession, as any individual does. I feel that I have accomplished a great deal in the course of my 20-year career, but I know that troubling perceptions and stereotypes still exist. I chose architecture because of the high ideals of the architects that I studied; I've dreamt of making a difference and feel I've done that. Hadid has realized her dream, and I thank you for insisting that the "her" aspect not overshadow the reason why architect Zaha Hadid has risen to receive our profession's highest honor.

—Anne Belleau-Mills, AIA
Detroit

Keep it coming

I would just like to thank you for helping to create public awareness on the rebuilding of the Twin Towers. I love Ken Gardner's design for the new WTC [News, April 2004, page 32]. Please write more articles on the topic.

—Mike Beggen
New York City

My Toronto has Ryerson U.

I was impressed with the April issue. However, I was disappointed when I came across the Correspondent's File [page 79], which discussed building in Toronto.

The article began by talking about the recent explosion in the construction of public buildings, such as the Royal Ontario Museum addition by Daniel Libeskind, the Art Gallery of Ontario addition by Frank Gehry, and the new Four Seasons Opera House by the firm Diamond and Schmitt.

Two thirds of Toronto's major post-secondary institutions were mentioned, including the new addition to the Ontario College of Art and Design by Will Alsop.

The post-secondary institution that was overlooked, and which I myself attended, was Ryerson University, truly in the heart of downtown. Ryerson is currently undergoing its own great expansion equal to the University of Toronto's. At this moment, Ryerson is building six new buildings—worth approximately $250 million—that will transform the campus. I greatly enjoyed my time in Ryerson's architecture program, and I encourage everyone to visit Ryerson University online at www.ryerson.ca and www.ryerson.ca/build/. Now, everyone can see that Toronto has two world-class architectural universities being designed by leading architects.

—Andrew Robinson
Toronto, Canada

The qualities of architecture

Robert Campbell's division of architecture into the playful and the ethical is curious [Critique, May 2004, page 67]. Vitruvius chose not to divide architecture into camps, but instead assigned three essential and interrelated qualities to it, namely: firmness, commodity, and delight.

"Ethical" strongly suggests both firmness (structure) and commodity (function or usefulness). Campbell's two-part thesis is permissive of present-day design excess and mistakenly confuses *playful* with *delightful*. Critical opinion, based on the classic Wooton/Scott triad, would frown on much that is presently published, where extreme design becomes a role model and spawns "playful" architecture worldwide, ad nauseam.

—James A. Gresham, FAIA
Tucson, Ariz.

Corrections

Due to a production error, the wrong image accompanied the description of Centria's Concept Series, a collection of concealed-fastener exterior metal-wall-panel profiles, on page 369 in the June issue. The correct image appears below. On the same page, the wrong measurement was

given for the Lafarge Ductal components used in the Shawnessy Station project in Calgary, Canada. The project used 24 precast curved canopies, each measuring ¾" thick. In the May issue [page 123], the name of Greg Grunloh, AIA, a project manager for Holabird & Root, the architect of record and structural engineer for the McCormick-Tribune Campus Center, IIT, in Chicago, was misspelled.

Send letters to rivy@mcgraw-hill.com.

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Record News

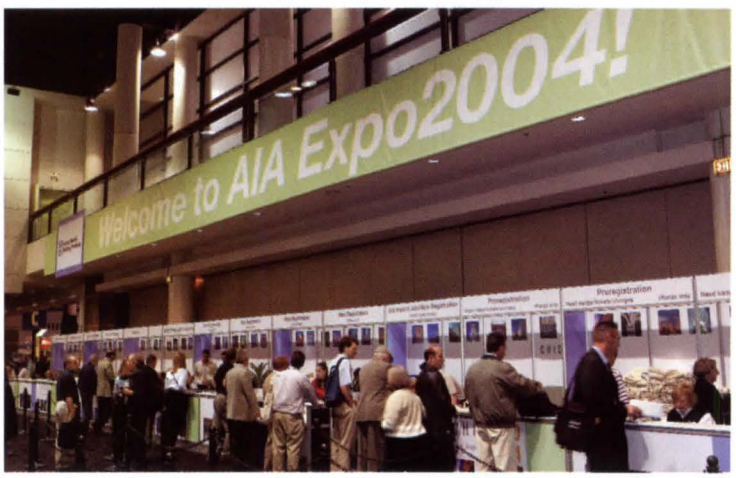
Highlights Lower Manhattan news p. 22
Foster and OMA unveil designs in Dallas p. 24
Muschamp leaving the *Times* p. 30
New projects for Hadid, Herzog & DeMeuron, and Nouvel p. 34

A Convention draws record numbers to Chicago

ear's AIA Convention, held 0–12 in Chicago, will be con- d a success for many reasons, rhaps the biggest—literally— s size. The event attracted a 22,159 registrants, topping iego's in 2003, which drew 5. The list of exhibiting compa- t cavernous McCormick Place roke the record, reaching 850. Before the crowd, architect t Jahn and authors Erik Larson rginia Postrel offered keynote sses that captured, respectively, ope of future projects in the city, strious history of the metropo- ilt environment, and the rise of etic consciousness in the coun- roughout the event, speeches, seminars, and continuing-education sessions were filled to capacity, as were most sales booths.

On Friday, Samuel Mockbee and Lake Flato were designated AIA Gold Medalist and Firm of the Year, and the AIA inducted 81 new members into its College of Fellows. The next day, Honor Award winners reviewed their projects, and Kate Schwennsen, FAIA, was elected 2006 AIA president. In other business, delegates adopted a $50 dues increase and a resolution to support research efforts focusing on diversity in the profession.

An emotional highlight came on Thursday night with a screening of Nathaniel Kahn's Oscar-nominated film, *My Architect*. Nearly 2,000 people braved a downpour to gather at the splendidly restored Auditorium Theater by Adler & Sullivan for the event. Kahn received a 90-second standing ovation, preceded that morning by an AIA Presidential Citation. "This takes some of the sting out of not winning the Academy Award," Kahn quipped.



Participants check into the AIA Expo at Chicago's McCormick Place.


es at the AIA Fellows ceremony.

Besides the AIA, the star of the show was Chicago itself. Convention goers could be spotted gawking at skyscrapers on riverboat tours, visiting Frank Lloyd Wright's home and studio in Oak Park, and viewing the upcoming Millennium Park.

"This is a city that takes architecture seriously," said Chicago Mayor Richard Daley as he welcomed the crowd at the opening plenary session. "Our buildings make a statement about Chicago—they're bold, unconventional, and willing to take risks." He also discussed the city's aggressive green-building efforts. All new public buildings in the city are required to be LEED-certified, more than 80 green roofs have been installed on tall buildings, and the city recently opened the Chicago Center for Green Technology, a resource for architects and the public. *Sam Lubell and Deborah Snoonian, P.E.*

nzo Piano chosen to design Whitney Museum expansion

lecting a change in priorities, the Whitney Museum of Art on June 16 se Italian architect Renzo Piano to design an expansion of its building on 74th Street in Manhattan. Piano will replace Rem Koolhaas's Office for ropolitan Architecture (OMA), which had proposed a much more sizable , abandoned last year.

The Architecture Selection Committee of the Museum's board picked o after a six-month search. The biggest factor, say Whitney officials, was sire to put more emphasis on viewing art inside than on the view of the ling from the street. "We already have a destination," says museum director n Weinberg, of the Whitney's iconic 1966 Marcel Breuer edifice. "To my , the spectacle should be as much or more about art than architecture." berg adds, "Renzo is incredibly sensitive to the needs of contemporary nd artists. He loves natural light, his interiors have a very human scale, and he has a wonderful sense for details and materials." Design and budget for the project have not yet been set, but museum officials say Piano will work to improve and enlarge gallery spaces, and that he is interested in utilizing (not destroying) nearby historic town houses, perhaps for museum offices. Weinberg says Piano's project may rise above the museum's current height.

Koolhaas's proposal, developed more than two years ago, had a $200 million budget and would have virtually reshaped the building's exterior. It was abandoned about 18 months ago. "I think his plan was spectacular," says Weinberg. "But I think this idea will be more doable in terms of expense, program, and preserving historic landmarks." Piano's replacement of Koolhaas at the Whitney virtually repeats a scenario at the Los Angeles County Museum of Art, which recently replaced a massive plan by Koolhaas/OMA with a more understated, and cost-effective, design by Piano. *S.L.*

REBUILDING LOWER MANHATTAN

OFF THE RECORD

ARCHITECTURAL RECORD is curating the exhibition *Transcending Type* for the U.S. Pavilion at the Venice Architecture Biennale, to be held September 12 to November 7. Participating firms include Kolatan/MacDonald, Reiser + Umemoto, Lewis.Tsurumaki.Lewis, George Yu Architects, Studio/Gang Architects, and Predock_Frane.

The Museum of Modern Art in New York will open its new facility in Midtown Manhattan this November.

Daniel Libeskind has been named the United States Cultural Ambassador for Architecture by the U.S. State Department.

Rafael Viñoly's $875 million Boston Convention and Exhibition Center opened in June. At 1.7 million square feet, it is the largest convention center in New England.

Professor Peter Cook is stepping down as chairman of the Bartlett School of Architecture, University College London.

New York's High Line, which plans to build a public space at the city's old west side rail lines, has named design finalists that include Diller, Scofidio + Renfro; Skidmore, Owings & Merrill; Zaha Hadid Architects; Steven Holl Architects; and Michael Van Valkenburgh Associates.

Landscape architect Charles Jencks has won the $175,000 Gulbenkian Museum of the Year Prize for the Scottish National Gallery of Modern Art in Edinburgh.

Mohsen Mostafavi, chairman of London's Architectural Association, was named dean of Cornell University's College of Architecture, Art, and Planning.

Design for Fulton Street Transit Hub unveiled

New York City's Metropolitan Transportation Authority (MTA) has released drawings for a new transit hub in Lower Manhattan, to be designed by Grimshaw's New York office. The new building will link stations for nine subway lines, and will stand at the corner of Broadway and Fulton Street, about a block from the site of the World Trade Center.

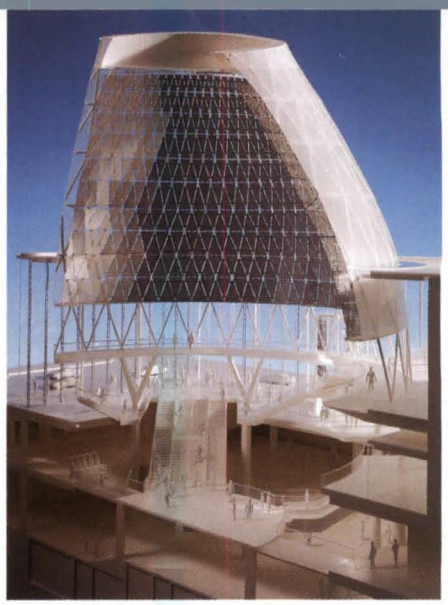
The building itself is planned as a 50-foot-tall glass pavilion, with a tapering steel-and-glass dome rising from the middle. The design, say its architects, is intended to make the station a neighborhood landmark and bring light into the now-dark subway platforms below ground.

"We wanted to improve the orientation of the facility," says William Wheeler, the MTA's director of special project development and planning. "It's very hard to find, and it's very hard to navigate once you're down there. And light was a big factor. So that directly translated into the solution."

The design incorporates two small stores at street level, and preserves the Corbin Building, an ornate office building from 1889 that sits adjacent to the new subway entrance. Though the pavilion and oculus will be the above ground face of the new center, much of the new design will be undergrou The Fulton Street subwa platforms would connec to Santiago Calatrava's proposed PATH station b underground passagew and changes to the un ground station will simp confusing ramps, add e lators, and increase ac to subway platforms.

Existing art in the station will be preserve though relocated, while James Carpenter Desig Associates is developing new a for the station. A team from th MTA stations department is wo ing to incorporate new materia The architects also collaborate with Daniel Frankfurt, Lee Har Pomeroy Associates, and staff the MTA.

The building is expected t cost $750 million and will be c pleted in 2007. Funding will co entirely through federal grants. *Kevin Lerner*



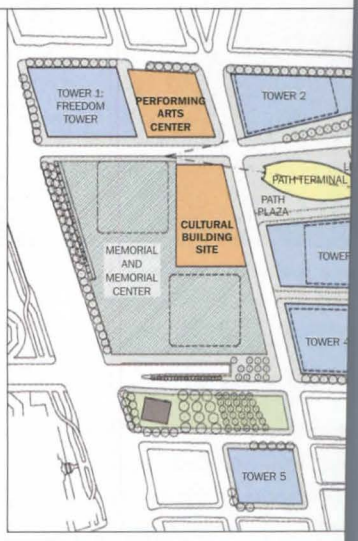
A model of Grimshaw's 50-foot-glass pavilion.

Institutions chosen for WTC cultural sites

In a festive presentation on June 10 featuring musicians, dancers, actors, and world luminaries, Lower Manhattan officials named the institutions that will host cultural facilities at the former World Trade Center site.

The winners included the Joyce Theater Foundation, a dance organization; the Signature Theater; the Drawing Center, a visual arts gallery; and the Freedom Center, a new institution dedicated to examining freedom worldwide. Each will be lodged in one of two cultural buildings at the northern end of the Trade Center site, measuring 250,000 square feet apiece. No details about funding or designers have been worked out, said LMDC president Kevin Rampe.

One hundred twelve institutions had expressed interest in hosting space, and some may still find locales near the site, officials said. Mayor Michael Bloomberg noted: "Only in New York would we be able to look in our own backyard and find such a tremendous array of cultural groups to choose from." *S.L.*



The new spaces (in orange) will incl cultural and performing arts venues

Cultural Buildings

- **Signature Theater Company:** 499-seat auditorium, 299-seat auditorium, and a flexible 99–199-seat auditorium. Bookstore, café, lobby.
- **Joyce Theater Foundation:** 900–1,000 seat proscenium theater. Rehearsal studios, café, gift shop, community meeting room, donor's lounge.
- **The Drawing Center:** Up to six gallery spaces, spaces for public programs, education, and events.
- **The Freedom Center:** Exhibition spaces, a theate presentation space, classrooms, reception space, gra entrance, café, bookstore, "Place of Contemplation."

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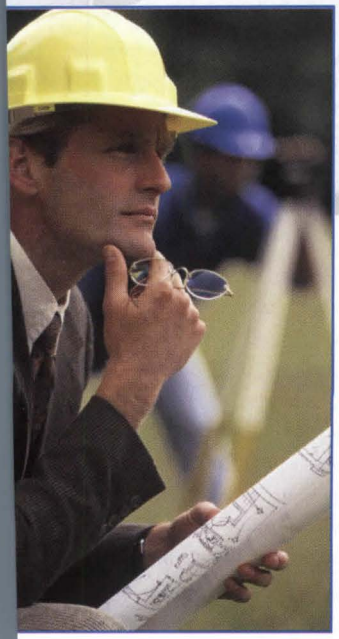

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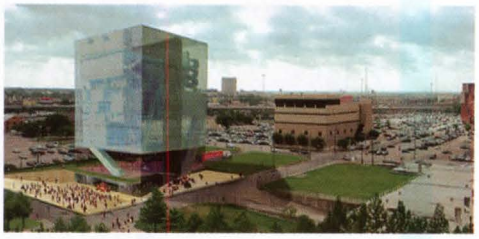
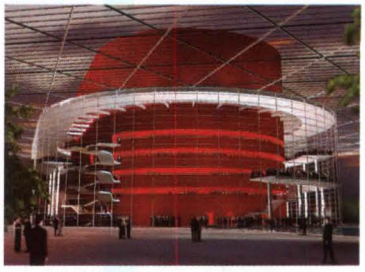


OMA's Wylie Theater will be made mostly of gla

Dallas unveils designs for performing arts center

After a period in which only two major buildings were constructed in 20 years, the Dallas Arts District is quickly making up for lost time. Following Renzo Piano's Nasher Sculpture Center, which opened last October, on June 8 Foster and Partners and Rem Koolhaas's Office of Metropolitan Architecture (OMA) unveiled preliminary designs for an opera house and theater, centerpieces of the $275 million Dallas Center for the Performing Arts.

The pair of buildings represents a dramatic break with the existing low-slung, limestone aesthetic of the Arts District. The Winspear Opera House will be the district's first primarily glass building, the Wyly Theater its first tower. Both designs aim for visual prominence.



Foster's Winspear Opera House.

The Opera House, a red polished-concrete egg in a curving glass box, will seat 2,200 and cost an estimated $150 million. The main auditorium will form a traditional horseshoe shape and be surrounded by lobbies, promenades, and restaurants. The glass walls will open onto a grand plaza shaded by a floating sunscreen.

"The last thing we want is a cultural ghet says Spencer de Grey, lead designer of the Op House. "We want the influence of both project extend through and beyond the entire arts dis trict." Koolhaas and OMA presented an 11-st tower, with a glass-walled theater occupying lower floors, and offices, rehearsal studios, cos tume shop, and other support spaces stacked top. The project is another version of the "ver city" idea that Koolhaas first introduced in his b *Delirious New York*.

"Height allows a small building to hold its among larger neighbors," explains project arch Joshua Ramus. "If it were *and modest, it wouldn't* b populist building we want.

The stage will be re figurable by means of lift pulleys, turntables, and mechanical devices. And with the opera house, th glass walls will open dire onto a public plaza. Plaz gardens, and a canopy trees will link the Foster and Koolhaas build plus a smaller, third theater by Skidmore O & Merrill, Chicago.

Construction on both projects will begi in 2006, with the entire performing arts cer scheduled to open in 2009. *David Dillon*

OMA and Chinese authorities deny demise of CCTV project

Speculation is raging over the future of Office for Metropolitan Architecture (OMA)/Rem Koolha proposed headquarters and national broadcast center for China Central Television (CCTV). The mu publicized scheme calls for a 55-floor angular building on a large and valuable piece of land in heart of Beijing's new Central Business District at an estimated cost of $730 million.

Many in China regard the project as unrealistic, given its hefty price tag, complex design, location within the capital's commercial and financial core. Some in China's state council are sai be apprehensive about the scheme, though the council has still given its tacit approval to the pro The Chinese press has been mum on the subject, but Hong Kong's *South China Morning Post* repo that the project had been stalled, hinting that it may have been suspended. Additionally, the Chi central government recently issued a directive curbing expensive building projects, with the ai cool down the country's extensive building craze, adding fuel to the rumors about the building's fu However, both CCTV and OMA insist the project is on track.

"I know there's been a lot of high-level political discussion about how China should spen money, and the gap between rich and poor," says Ole Schereen, OMA's lead architect on the pro "but I can assure you, [CCTV Headquarters] is by no means dead." *Daniel Elsea*

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Record News

Paris Opera completes renovation of its Grand Foyer

Few Paris buildings are as spectacular as the Opera Garnier. A virtual palace, it anchors one of Baron Haussmann's famous radiating urban axes. Surrounded on four sides by traffic-choked roads, the Opera has suffered for its location and had lost most of its patina. In the 1990s, the French government launched an ambitious total restoration to be fazed over 12 years. In 1995, the theater and stage were restored and modernized. In 2000, the newly cleaned entry facade was unveiled, exposing a variety of colored marbles and blinding gold statues. And in May, the Grand Foyer reopened after a $5 million face-lift.

Charles Garnier was relatively unknown when he won the competition in 1861 to build the Opera, which was inaugurated in 1875. As dictated by the original program, the Opera included a foyer where people would not come to sit but to stroll. It was therefore designed to be "as long as possible." Garnier went one step further in making his 195-foot-long foyer accessible to all floors and people of all classes. The grandeur of the space drew some criticism, but Garnier had saved money by using paint, with nuances of gold applied only to visi surfaces. He also mass-produced some of the decorative bronze elements, coating reusable molds by electrolysis. While every inch of wall appears carved in gold, the substructure is m up of wood and plaster.

The restoration, overseen by France's Ser National des Travaux with lead architect Alain Charles Perrot, returns the hall to its original splendor, encompassing ceiling paintings, parq mirrors, 7-foot-high statues, marble, drapery, a chandeliers. The job took the work of more tha 100 skilled craftsmen in different specialties, and great deal of research. T fabrics, for example, wer reproduced by the factor that first made them an that had kept samples, i tified through old receipt

The final step in th Opera's restoration will on the building's perime including lampposts an exterior stairs, as well a two lateral facades and cupola. The entire proje will be completed by 20

The Opera's renovated Grand Foyer.

Claire Downey

New Marcus Prize will honor emerging architects

Inspired by the Pritzker Prize, Milwaukee's Marcus Corporation Foundation has announced a new $50,000 Marcus Prize, to be awarded biannually to an emerging architect. Unlike the $100,000 Pritzker Prize, which recognizes an already well-known architect's career or body of work, the Marcus Prize will recognize individual architects earlier in their careers, when they are just on the cusp of greatness.

The Marcus Corporation Foundation will provide an additional $50,000 to the University of Wisconsin-Milwaukee School of Architecture and Urban Planning to administer the prize and bring the recipient to the school as a guest critic. Bob Greenstreet, dean of the school, orchestrated the development of the award with the Marcus Corporation Foundation and the City of Milwaukee.

The Marcus Foundation is the philanthropic arm of the Marcus Corporation, which own operates movie theaters, resorts, and hote including Baymont Inns and Suites, throug the United States. Stephen H. Marcus, cha chief executive officer of the corporation, s "Our long-term vision for the award is to at international attention to Milwaukee."

Applications for the initial Marcus Priz be available in January 2005, and a jury of tects, critics, and members of the Milwauk community will select the winner in June 2 The winner is expected to be a guest lectu and critic in a new graduate-level Marcus D Studio that will focus on an urban design c lenge in Milwaukee.

Visit the University of Wisconsin-Milw Web site at www.uwm.edu/sarup for more information on the Marcus Prize. *John E. Czarnecki, Assoc. AIA*

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July 7
Wolf D. Prix
co-principal of Coop Himmelb(l)au, Vienna, Austria
rescheduled from June

July 8
Sasaki: Designing the Civic Realm
Dennis Pieprz, president of Sasaki Associates, Boston, MA

July 12
Sea Ranch
Donlyn Lyndon, professor at University of California, Berkeley

July 22
Roger Duffy: SOM
partner of Skidmore, Owings & Merrill, New York, NY

exhibitions


PHOTO BY ALAN KARCHMER FOR SANTIAGO CALATRAVA

Liquid Stone: New Architecture in Concrete
through January 23, 2005

Affordable Housing: Designing an American Asset
through August 8, 2004

Samuel Mockbee and the Rural Studio: Community Architecture
through September 6, 2004

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Record News

Designers develop alternatives to Gehry's Brooklyn plans

When architect Joel Towers first saw developer Bruce Ratner's proposal for a $2.5 billion Nets arena complex in Brooklyn, he saw one problem: His home was within the site.

Soon afterward, Ratner announced that he would remove buildings in the area through eminent domain, a law that allows the city to condemn property for urban renewal, and Towers quickly began sketching his own plan—one that would preserve his house.


Brown's plan includes a winding park and a relocated stadium.

Towers is one of several local architects working on counterproposals to Ratner's plan, designed largely by Frank Gehry, FAIA, that aims to construct a 15,000-seat arena and four soaring residential towers over the Atlantic rail yards in downtown Brooklyn. The new plans vary greatly, but all attempt to prevent the displacement of residents and businesses. "We are working to create a menu of alternatives," says architect Marshall Brown, who is working with district council member Letitia James and a team of neighborhood architects and urban designers.

Towers' first plan, called "Shift," moves the 300,000-square-foot arena onto a platform above the Atlantic Center, just north of the rail yards. New residential buildings would remain in the plan but be horizontally scaled and densely packed to blend with surrounding buildings and preserve existing structures. In January, Towers discussed his proposal with Ratner and Gehry. Gehry liked the platform idea but insisted the arena stay at ground level.

Towers, a partner at SR + T Architects ar director of Sustainable Design at Parsons Sch of Design, then drew up another scheme, calle "Swerve," which reconfigures Atlantic Avenue, near the site, to provide more land for the proj He presented the plan at a city council meetin in April that was attended by Ratner.

Meanwhile, Brown an his team, after meeting wi residents in March, offered an option that calls for five to 10-story buildings, a wi green space, and a reconn tion of streets now severe the rail yards. The plan do not include an arena. Inste it aims to move it to the Brooklyn Navy Yards, a 30 acre swath of land owned the city on the East River. Congressman Major Owe also commissioned archit Jennifer Gelin to examine site. Her proposal links the arena with the 20 Olympic bid plan, which relies heavily on wat borne transportation.

As of now, Ratner has not made any fu commitments to review the alternative prop However, James Stucky, vice president of Fo City Ratner (FCR), said the company is mak every effort not to displace residents. "We w either have to buy the buildings or carve ou space for them," he says. Beth Davidson, ar spokesperson, says the company has alrea gone through 36 sketches in order to minim the need for condemnation. Still, such plans remain vague at best. *Christina Rogers*

Reed Kroloff named Tulane architecture dean

Reed Kroloff, former editor of *Architecture Magazine*, was recently appointed dean of Tul University's School of Architecture in New Orleans. His appointment becomes effective Octobe Ron Filson, FAIA, has been serving as interim dean since January.

A recipient of the Rome Prize, Kroloff is completing his residency at the American Academ Rome. He has held teaching positions at the University of Texas and Arizona State University. He serves as principal of Reed Kroloff Design Services of New York, which in addition to its own w serves as consult on architectural competitions worldwide.

"Given his national prominence, varied experiences, and remarkable accomplishments, we confident Reed will help lead our school of architecture to a new level," says Scott Cowen, Tula president, in a statement. One of the nation's oldest architectural programs, Tulane began offe courses in architecture in 1894. *Tony Illia*

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New York chooses design for potential Olympic Village

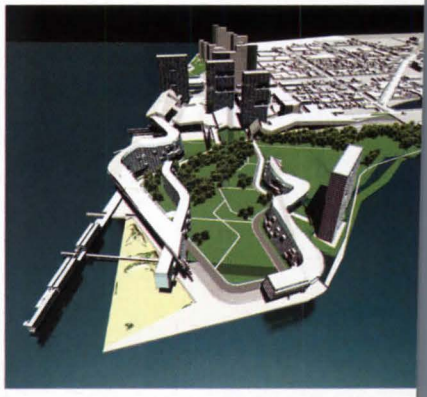
If any architectural commission requires "juice," that burst of breakaway energy on the athletic field, it's Olympic architecture—and juice is exactly what the New York City 2012 Committee got when officials announced in May that Thom Mayne's Morphosis had won an invited competition to design the Olympic Village proposed by the city in its bid to capture the 2012 Games.

The proposed village would be located just opposite the United Nations in Hunters Point, Queens, on a former industrial site bounded on two sides by the East River and Newton Creek. Mayne has made a 43-acre park, designed with landscape architect George Hargreaves, the central organizational feature of a 52-acre complex of mixed-use buildings, 4,500 apartments, and Olympic facilities that, after the games, would convert to market-rate apartments and community facilities.

The park's design includes wind-protective berms and creases, whose fluid spaces are shaped by what are effectively horizontal, undulating skyscrapers. Mayne carefully breaks and elevates the blocks to achieve view corridors to the East River and the Manhattan skyline, while easing the park on a slope down to the Newton Creek, where the design team cultivate an intimate relationship with the water via boardwalks set among abundant vegetation. Along the East River, the design includes docking facilities and a recreational pier, which protects a welcoming beachhead.

The complex's buildings, which strongly recall Corbusier's Unités d'Habitation, reinvent the typology of the continuous apartment blo by breaking free of the right angle both in pla and section. Leaning backward and forward a they curve across the site, and mixing in typo the buildings generate an energy field whose tors lead north toward a dense urban nexus apartment towers surrounding an urban squa

Alexander Garvin, NYC2012's director of p ning and design, asked the five competing arch teams "for a new kind of plan," he says, "and a standard for housing." Morphosis's subsequent inventively breaks free of precedents, using ar



Morphosis's design breaks free of right angle

tecture as an urban design tool to create a hi active, people-centered urbanism.

Garvin is sanguine that if the bid for th Olympics fails, the numbers—"If I do my jo properly"—will justify building an adapted v sion of the plan that goes forward on a ma basis. Even without the Olympics, Queens will still have juice. *Joseph Giovannini*

Muschamp leaving post as *Times* architecture critic

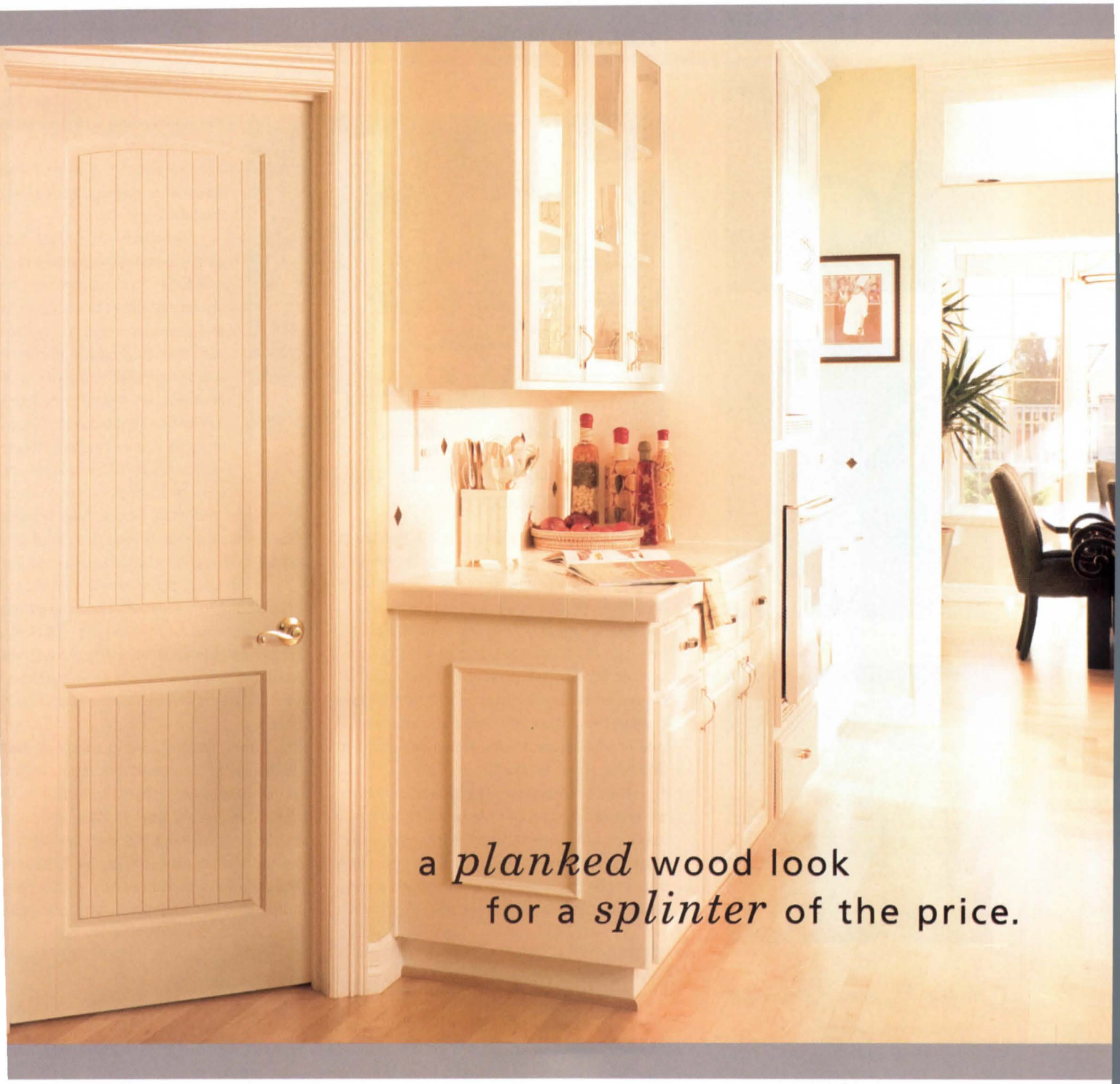
New York Times architecture critic Herbert Muschamp will be moving to a new beat, confirms a source within the paper.

Culture Desk editor Jonathan Landman told RECORD that Muschamp decided "he's been doing it long enough, and he wants to do something else." Landman notes that Muschamp's move will be of his own volition, and says that he was not at all displeased with the critic's performance.

"I thought he was a great critic who engaged a lot of people in the subject who never knew they were interested in it. The thing about critics is that some people agree with them, and some don't."

Landman would not say when the m will take place. He added that Muschamp been thinking of changing assignments fo some time, although he could not remem when he and Muschamp had first discuss the topic. The last conversation came the of June 7, he says.

A source at the *Times* has confirme that Nicolai Ouroussoff, who is currently *Los Angeles Times* architecture critic, ha been named to take over the position. At time, it had not been determined when h assume the new post. *S.L.*



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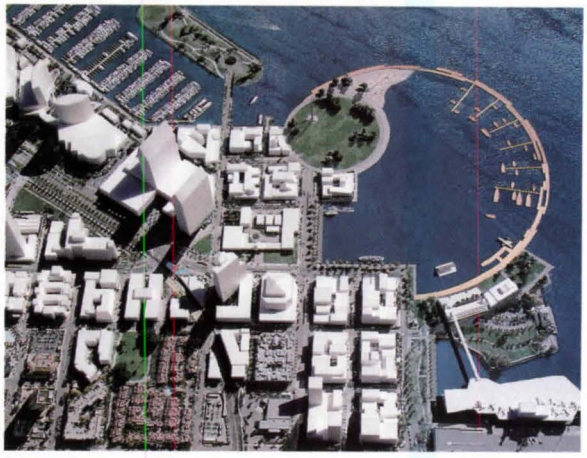
Record News



The plan features a circular boardwa

San Diego approves designs to revamp its waterfront

Following the June 8 approval by the San Diego Unified Port District commissioners, a prominent 25-acre section of downtown San Diego's waterfront will be redeveloped with a circular boardwalk, new parkland, and commercial development to reunite a part of the city now blocked from San Diego Bay. The plan was developed by Sasaki Associates/Rob Wellington Quigley, FAIA, which also had the unanimous vote of a four-person competition jury and overwhelming public support.

The commissioners' decision to endorse the proposal marked a change in the port's development strategy, which has been mostly piecemeal and revenue-driven. It also may have quelled contentiousness that developed among residents, businesses, historic preservationists, and the port during several false starts at redeveloping the area ove the past eight years.

The Sasaki/Quigley team disre garded competition rules by preser a historic police headquarters build on the site slated for partial demoli and by envisioning a grassy, 6.5-ac park that challenged expectations, posing to dredge old landfill to crea an iconic mini harbor encircled by a 3,600-foot-long Arc Walk. Propose attractions within the arc include a sandy beach, a floating stage, and slips. More study is needed to dete mine if this wide, circular boardwal float on pontoons or be designed to double breakwater, and how boats will traverse the a

Owen Lang, of Sasaki's San Francisco office, had previously led public waterfront ning workshops for the port; he was able to contribute extensive knowledge to help attr residents and tourists to a zone now domin by high-rise hotels and a mile-long convent center.

"Owen and I agreed to approach the c petition as an academic enterprise, regardl of the rules, regardless of the restraints, wh made it really fun," says Quigley, who is bas in San Diego. Though the proposal will be refined, the cost is estimated at $213 milli The port will soon issue a request for propo from potential developers. *Ann Jarmusch*

Planning under way for new Toronto waterfront

It is a running joke in Toronto that the city has been trying to improve its waterfront as long as it had one. But the completion in May of urban design and land-use plans for two new downtown nei borhoods has opened the door for construction to begin as early as 2005.

The "precinct planning," as it has been termed by the Toronto Waterfront Revitaliza Corporation, began last year with the selection of Boston-based Koetter Kim and Associates as des lead for the 80-acre East Bayfront neighborhood, and Pittsburgh-based Urban Design Associates lead for the 90-acre West Donlands areas. Both areas are currently underutilized industrial locati barely a mile from the heart of the city's downtown and adjacent to Lake Ontario.

Koetter Kim's East Bayfront plan envisions the neighborhood as a significant public destina year-round, with an aquarium or winter garden, and housing anchored by a commercial boulevard. scheme includes varied parcel sizes meant to encourage the involvement of smaller develop Meanwhile, Urban Design Associates' plan for the West Donlands creates a neighborhood of 6 7,000 apartments and town houses organized around a 15-acre, elliptical park. The plan uses a sys of laneways and includes innovations such as consolidated underground parking to allow for n efficient infrastructure. High-rise towers will surround the park. ***Andrew Blum***

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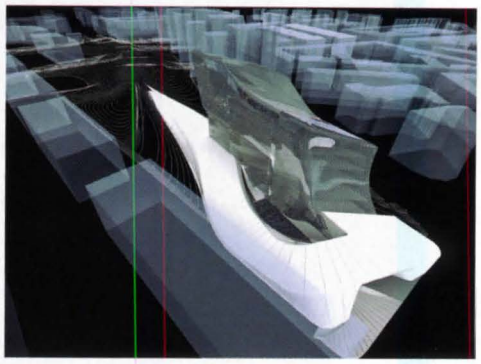


Hadid's vision extending near Bilbao

On May 10 it was announced that Zaha Hadid won a limited competition to build a new headquarters for EuskoTren, the regional public transit authority of the Basque Region in Spain. The project is located in Durango, a town 20 miles east of Bilbao, and includes a seven-story office tow the local train station, an underground leisur and commercial center, and a 15-acre park. headquarters forms the centerpiece of a revi ization effort for this historic town of 26,000 inhabitants, made possible by burying train li through the site.

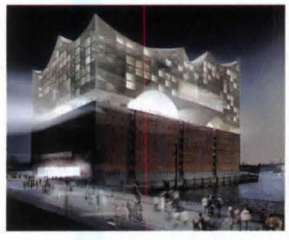
Hadid conceived the vault of the station the office tower as a single, continuously cha organic form, in which the tower acts as a "ca non" shooting natural light into the station pla 30 feet below grade. She describes the comm center as a "tongue" extending from this form which is illuminated by openings in the park ab

Notes Álvaro Amann, counselor for Pub Works and Transport of the Basque regional ernment: "The building resolves the necessit the new company and establishes a new dia between the medieval city and the 21st cen

David Cohn

Herzog & de Meuron converting warehouse into philharm

Swiss-based Herzog & de Meuron is designing a new philharmonic hall for Hamburg, Germany, burgeoning out of an old factory building.



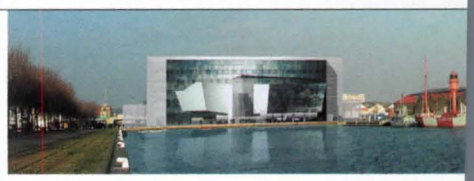
The brick warehouse, called the Kaispeicher A, was built in the 1960s and chiefly stored cocoa beans until its close at the end of the 20th century. The firm says it will make it the "point of departure" for the new hall, which will be stacked on top of it, and connected by a central lobby.

The complex, which will include a 2,400-seat concert hall and a 500-seat cha hall, will also house a 200-roon ury hotel and 21 luxury apartm

The addition to the ware will be clad with a grid-patter three-dimensional square op ings, while the future hall's m vibrations inspire the rising f of its undulating roof, the firm says.

The facility, along the warehouse dock the Elbe River, will occupy more than 700,0 square feet, and is a focal point of Hambur effort to transform its central harbor. *S.L.*

Nouvel designing marine center in Le Havre, France



Jean Nouvel last month beat finalists MVRDV and Daniel Libeskind in an open competition to build Le Havre's new Marine Center and swimming pool complex.

The $39 million project is part of a large-scale investment scheme to turn the city's port into a culture, leisure, and shopping quarter. The surrounding industrial aesthetic of the area influenced Nouvel's design, which includes a 394-foot-high glass-and-steel tower. Two cantilevered platforms will house exhibitions on port economy, history, and environment.

Although inspired by the nearby harbor buildings, Nouvel's designs, says project a tect Mirco Tardio, will be "more polished" a "adapted to the [cultural and leisure] prog The adjacent 63,507-square-foot swimmi pool complex will house two heated pools water therapy center, and saunas. The po complex will be built in concrete, its facad pierced with random openings. The pool c and Marine Center are tentatively schedu for completion at the end of 2006 and th of 2007, respectively. *Robert Such*

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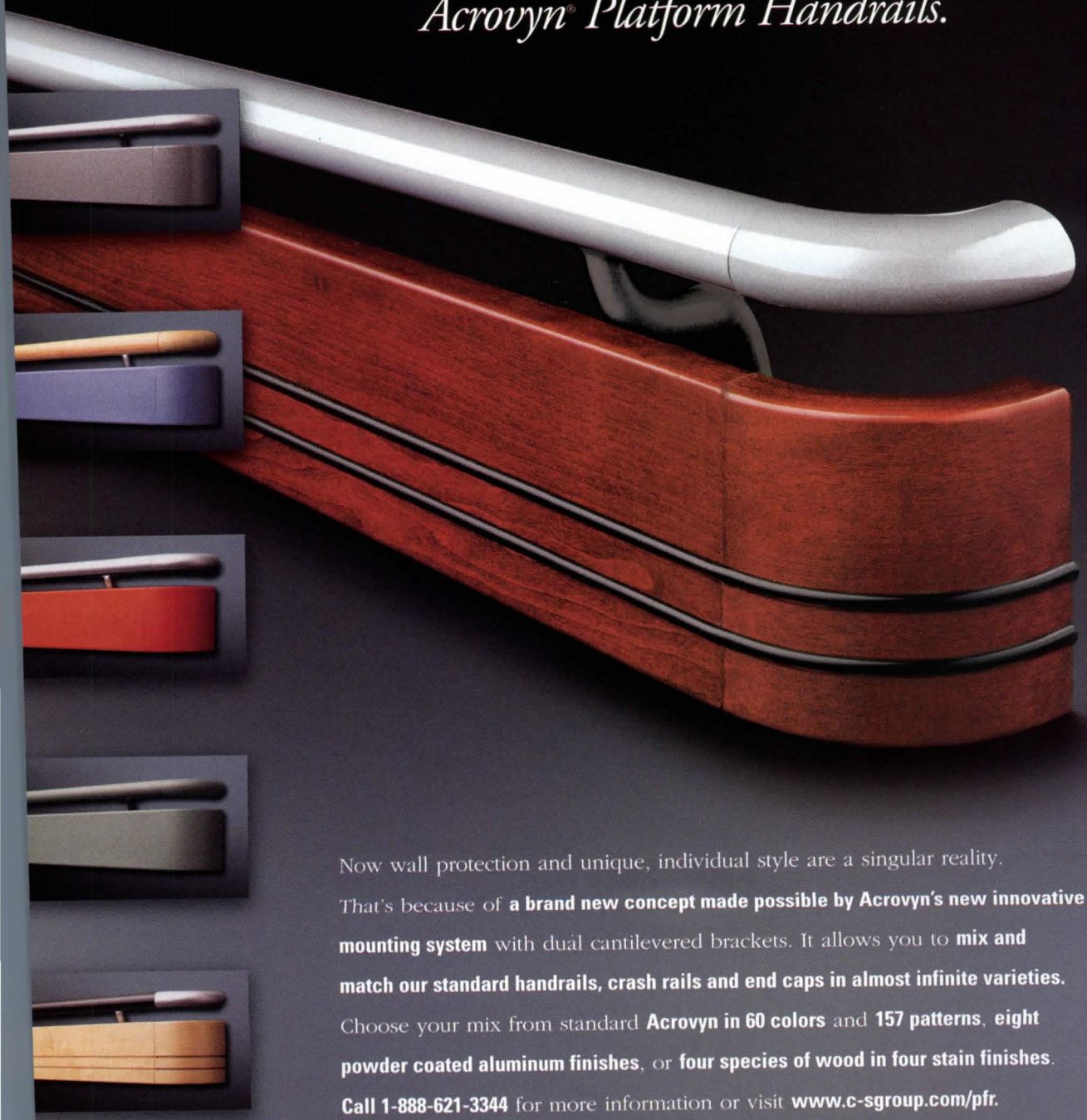

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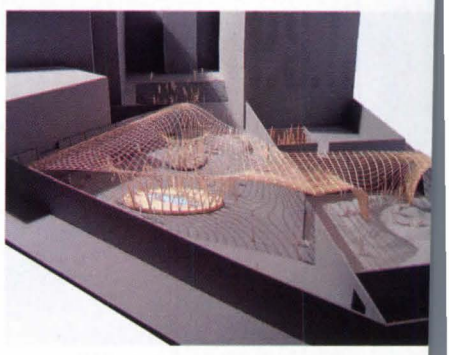
P.S. 1's winning design for a courtyard to help New Yorkers celebrate the summer



nARCHITECTS' plan includes several distinct a

The Museum of Modern Art and P.S. 1 Contemporary Art Center in New York have selected a winner for their fifth annual Young Architects Program, to design the summer courtyard installation at P.S. 1 in Long Island City, Queens, New York. Open to emerging architects, the contest challenges participants to propose a design within a $60,000 budget that will serve as the backdrop for *Warm Up*, the popular summer outdoor music series.

New York City–based nARCHITECTS' design, Canopy, was chosen in April, and will open to the public on July 3. The firm, which won the 2001 Architectural League of New York's Young Architects Forum Prize [RECORD, June 2001, page 62], was founded in 1999 by architects Eric Bunge and Mimi Hoang.

The bamboo structure of Canopy.

"In past years, Mimi and I have hung out in the courtyard of P.S. 1 and imagined what we would do," says Bunge. "We imagined a landscape that would engage the full depth of the courtyard. Our planning needed to consider shade, seating, and the definition of spaces. We developed outdoor rooms with different effects that would promote various types of lounging," explains the architect.

These sections include a "forest" with overhead sprinkler a "sand hump" that provides a native seating, a "fog pad" tha utilizes a halo of fog nozzles, a "pool pad," a wading pool with recycled water, and topograph furniture that creates underwa seating.

During the planning stage while building on-site, the archi plans have been ever-evol "We've found spaces for previously unplanned area including the 'meeting pac a seating area for six peop Bunge explains.

The canopy is built w more than 30,000 linear f of freshly cut green bamb that will turn from green t by the end of the summe architects have used bam in past residential project have found they like the flexibi the material as well as its visu tactile qualities. P.S. 1's execut director, Alanna Heiss, describ Canopy as an "extraordinary b boo wonderland."

A film crew has been on tion documenting the building outdoor space with the archite and the building team consisti of architecture students and re graduates. nARCHITECTS' pro can be followed on their Web site, www.nARCHITECTS.com.

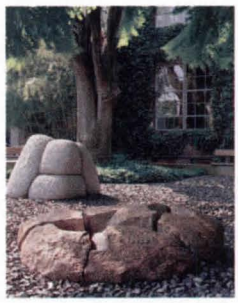
Randi Greenberg

News Briefs

Proposed bills would give tax breaks to architects working abroad Separate bills recently passed in the House and Senate would grant tax relief to architectural and engineering firms working abroad. Each plan is sharply different and the two measures must be reconciled.

The provisions were sought by industry to offset repeal of the Extraterritorial Income (ETI) program, a tax break for companies that operate overseas. The ETI was deemed illegal in 2002 by the World Trade Organization.

The House plan, approved 251 to 178 on June 17, lowers the corporate tax rate for all U.S.-based A/E firms that are set up as C corporations, from 35 percent to 32 percent. The Senate version, passed May 11 on a 92 to 5 vote, uses a 10-year phase-in of tax deductions to achieve the same end for a broader range of corporations. The negotiations between the House and Senate to craft a final bill are expected to be contentious and to last through the summer. Some lobbyists are optimistic a resolution will be reached by September, but if compromises are not attainable, the measure could be shelved until after the election. *Sherie Winston*


Noguchi gets a remake.

Niemeyer wins Praemium Imperiale Brazilian architect Oscar Niemeyer has received Japan's Praemium Imperiale Award for his international impact on the arts. The prize carries a hefty $135,000 honorarium. Niemeyer, still active at age 96, is the oldest recipient of the 16-year-old award, and the first from Latin America. He is best known for implementing Lucio Costa's plans for Brazil's new capital, Brasilia (top photo), in 1958–60, designing most of the city's important buildings.

Influenced by Le Corbusier, Niemeyer developed a fluid, scu tural style, using reinforced conc to create dramatic structures th reflect the natural, flowing curve his native Rio de Janerio's mour


Part of Niemeyer's Brasilia proje

tains, beaches, and bay. His mo recent project, the Oscar Nieme Museum in Curitaba, Brazil, ope to the public in late 2002. *Ton*

Noguchi Museum reopens On June 12 the Noguchi Museu Long Island City, Queens, New Y reopened after two and a half y of renovation. The museum hou the most wide-ranging collectio Noguchi's work, including sculp interior design projects, architec models, and his f Akari Light Sculp as well as his co plete archives.

The $13.5 m renovation, by Sage and Coomb Architects, allowe the installation of permanent collec within the museu and the organiza circulating shows of Noguchi's A new space is devoted to publ gramming and educational eve

The architects strove to m *tain* Noguchi's aesthetic vision installing a heating and cooling tem throughout the building an renovating the 10 indoor galler sculpture garden, and relocatin café and gift shop. The first exh *Isamu Noguchi: Sculptural Des* a comprehensive look at Nogu career, is on display through O 3, 2004. *Audrey Beaton*

Dates & Events

ew & Upcoming hibitions

ond the Box—The Architecture of iam P. Bruder
Angeles
15–October 14, 2004
xhibition of Will Bruder's work will be on view +D Museum. For more information, call 659-2445 or visit www.AplusD.org.

going Exhibitions

a Hadid
York City
–July, 2004
ings, drawings, and indoor and outdoor ts by the recent Pritzker Prize–winning archi- will be featured at Max Protetch Gallery. Call 533-6999 or visit www.maxprotetch.com.

id Stone: New Architecture in crete
hington, D.C.
19, 2004–January 23, 2005
vey of cutting-edge architecture in which the f concrete is an essential aspect of the n. The exhibition will demonstrate that archi- are using concrete to achieve incredibly —sometimes even diametrically opposed thetic objectives. At the National Building um. Call 202/272-2448 or visit nbm.org for further information.

n and Erwan Bouroullec
Angeles
20–October 18, 2004
st North American exhibition to focus on ork of French designers Ronan and Erwan ullec. The brothers have burst on the inter- al design scene in the past few years with uturistic furniture, products, and interior s. At the Museum of Contemporary Art. For ation, call 213/621-2766 or visit MOCA-LA.org.

ustrian Phenomenon: Concepts, iments—Vienna Graz 1958–1973
a
h July 12, 2004
hibition examines the mid-20th-century n avant-garde and attempts to provide an overview of the conceptual and experimental tendencies that emerged in Vienna and Graz between 1958 and 1973. At Architekturzentrum Wien. Call 431/522-3115 or visit www.azw.at for information.

Material Trends in Modern Italian Furnishings
New York City
Through July 14, 2004
The region of Lombardy is the center of Italian design ingenuity, with unparalleled excellence in creativity and manufacturing values. This exhibition features recent products in furniture, textiles, consumer electronics, and fixtures. The show coincides with the 16th Annual International Contemporary Furniture Fair. At Material ConneXion. Call 212/842-2050 or visit www.MaterialConneXion.com.

Modern Means: Continuity and Change in Art, 1880 to the Present
Tokyo
Through August 1, 2004
A landmark survey of more than 300 works of architecture, design, painting, sculpture, drawing, prints, photography, and electronic media selected from the extensive collection of the Museum of Modern Art in New York. The exhibition explores the blurred relationship between "Modern" and "Contemporary" to establish an effective narrative between past and present. At the Mori Art Museum. Visit www.mori.art.museum.

Affordable Housing: Designing an American Asset
Washington, D.C.
Through August 8, 2004
This exhibition demonstrates that low-cost housing need not be of low quality and explores the potentially far-reaching benefits of good design for residents and their broader communities. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Jorn Utzon: The Architect's Universe
Humlebaek, Denmark
Through August 29, 2004
This is a show illustrating Utzon's working method—his process—focusing both on the work and its sources of inspiration. At Louisiana. Call 45/4919-0719 or visit www.louisiana.dk.

Dates & Events

SouthwestNET: PHX/LA
Scottsdale, Ariz.
Through September 5, 2004
An exhibition of recent works by six emerging artists from Phoenix and Los Angeles. Although separated geographically, these artists explore similar issues related to the Southwest's unique version of urbanism, from its ubiquitous Postmodern architecture to the impact of suburban sprawl on the desert environment. At the Scottsdale Museum of Contemporary Art (SMoCA). Call 480/994-2787 or visit www.smoca.org for information.

Samuel Mockbee and the Rural Studio: Community Architecture
Washington, D.C.
Through September 6, 2004
Both a practical program for educating future architects and a vital force for improving living conditions in one of the nation's poorest regions, Auburn University's Rural Studio began with the drive and vision of Samuel Mockbee (1944–2001), who was posthumously awarded the 2004 AIA Gold Medal. The exhibition includes both models and photographs of the projects, as well as a number of Mockbee's paintings and sketchbooks from the Rural Studio. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org for further information.

Solos: Future Shack
New York City
Through October 10, 2004
Architecture for Humanity's Future Shack is a shelter that can be constructed anywhere, very quickly, to address the needs of refugees as well as of victims of natural disasters. Designed by Australian architect Sean Godsell, the prototype has been built in the Cooper Hewitt's Arthur Ross Terrace and Garden as part of the summer Solos series. At the Cooper-Hewitt, National Design Museum. For further information, call 212/849-8400 or visit www.cooperhewitt.org.

Aerospace Design: The Art of Engineering from NASA's Aeronautical Research
Washington, D.C.
Through December 5, 2004
The exhibition features more than 65 artifacts from NASA's collection, including wind tunnel models and designs for conceptual airplanes. At the Octagon. Call 202/638-3221 or visit www.theoctagon.org.

Lectures, Conferences, Symposia

Mount Joy, Pennsylvania: Small Town Main Street with a Smart Growth Futu
Washington, D.C.
July 8, 2004
Terry Kauffman, Mount Joy's borough manage will describe how a small town can reach eco nomic development and community goals through smart growth strategies. At the Natio Building Museum. Call 202/272-2448 or visit www.nbm.org.

Sasaki Associates: Designing the Civ Realm
Washington, D.C.
July 8, 2004
Over 50 years ago, Hideo Sasaki began his p ning and landscape architecture practice with set of basic beliefs: respect for the larger con appreciation for simplicity, restraint, proportio and permanence; and a belief in collaborative practice. Dennis Pieprz, president of the firm, present a range of international architectural urban, and landscape projects, including the design for the 2008 Beijing Olympics, the Schuylkill Gateway district in Philadelphia, an the design expansion plan for Ho Chi Minh C Vietnam. At the National Building Museum. C 202/272-2448 or visit www.nbm.org.

Preston Condominiums and Townhou
Washington, D.C.
July 10, 2004
Kathryn Krum of the architecture firm Coope Carry and James Doll of Corinthian Contract will lead a tour of this 134,000-square-foot p ect, scheduled for a two-phase completion i 2004 and 2005. Call the National Building Museum at 202/272-2448 or visit www.nbm for more information.

Sea Ranch: An Early Story of Ecolog and Design
Washington, D.C.
July 12, 2004
The ecologically inspired planning and archit of The Sea Ranch in northern California caus quiet revolution in architecture. Donlyn Lynd founding partner of MLTW, which designed o the first buildings at Sea Ranch, will speak a the importance of the development and imp architecture. At the National Building Museu Call 202/272-2448 or visit www.nbm.org.

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Dates & Events

Roger Duffy: SOM
Washington, D.C.
July 22, 2004
Duffy, a design partner at Skidmore, Owings & Merrill, will discuss his efforts to challenge the status quo of the well-established firm, the *SOM Journal*, and encouragement of collaboration among the firm's architects and planners, as well as his own design work. At the National Design Museum. Call 202/272-2448 or visit www.nbm.org.

President Lincoln and Soldiers' Home National Monument
Washington, D.C.
July 24, 2004
This monument is currently undergoing a $1.7 million exterior restoration to return the Gothic Revival–style cottage, centerpiece of the Monument, to its appearance during the Civil War era, when Lincoln used it as a summer retreat. National Trust for Historic Preservation project manager Sophia Lynn, preservation projects manager David Overholt, and Hillier Architecture's George Skarmeas will lead a tour of the project. Call the National Building Museum at 202/272-2448 or visit www.nbm.org.

2004 SMPS/PSMA National Conference
New York City
August 11–14, 2004
This conference is the leading forum for business development, marketing, and firm management for the A/E/C industry. This year's conference focuses on helping firms build business in tough economic times. At the New York Marriott Marquis. Visit www.buildbusiness.org.

Houston Mod: Leo Marmol
Houston
August 19, 2004
Leo Marmol, AIA, managing principal of Marmol Radziner + Associates of Los Angeles, will be the second annual speaker of the Houston Mod August lecture. His firm is responsible for the restoration of Richard Neutra's Kaufmann House in Palm Springs and has been recognized in many national publications. At the MFAH Brown Auditorium. Visit www.marmol-radziner.com or www.houstonmod.org.

ARMA 2004 Summer Meeting
Kansas City, Mo.
August 24–26, 2004
The Asphalt Roofing Manufacturers Associatio (ARMA) is the North American trade associati representing the manufacturers and suppliers bituminous-based residential and commercial fiberglass and organic asphalt shingle roofing products, roll roofing, built-up roofing systems and modified bitumen roofing systems. At the Fairmont Hotel. Call 202/207-0917 or visit www.asphaltroofing.org.

Competitions

Excellence on the Waterfront Awards Program
Deadline: July 15, 2004
The Waterfront Centers announces its 18th annual international awards program for proj plans, and grassroot's citizen efforts. Visit www.waterfrontcenter.org for more informati

Central Glass International Architectural Design Competition 20 AsiaFront Village
Deadline: July 26
The AsiaFront Village ought to be a place to t ther promote the unique culture interspersed throughout Asia and the enjoyment of its be It can be located anywhere in the world, in t city or in the suburbs. It can be consolidated one facility, or it can be an international con ence facility or training center, a lodging faci complex. For information and submission re ments, visit www.japan-architect.co.jp.

C2C Home Design and Construction Competition
Early Registration: July 15, 2004
Deadline: December 15, 2004
Design will lead to actual construction. Judg will include William McDonough and Randal Stout. Homes will be built with a goal of ach the new standards of sustainability set up i book *Cradle to Cradle: Remaking the Way Make Things*. For information regarding sub sion guidelines visit www.c2c-home.org.

2004 Texture Design Contest
Chandler, Ariz.
Deadline: July 30, 2004
Meltdown Glass Art & Design is inviting cre professionals interested in decorative glass compete in the studio's Texture Design Cor For further information, call 800/845-622 visit www.meltdownglass.com.

Send events to ingrid_whitehead@mcgraw-h

For and about the new generation of architects

archrecord2

FOR THE EMERGING ARCHITECT

s happening out West? This month, archrecord2 delves into the work of some designers on ıcific Coast. In Design, we examine Seattle's PLACE Architects, whose work has led them ıe realms of residential, retail, and community spaces. In Live, we invite you into the Los es home of architect Fritz Haeg to find out how he brings people together to celebrate the Learn more by visiting architecturalrecord.com/archrecord2.

SIGN

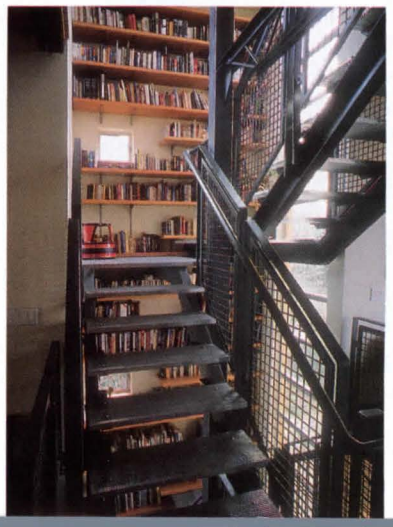
ing spaces and making places

"Place is what I do. Making places and valuing spaces is the whole idea," says Heather Johnston as she explains the inception of her firm and its name, PLACE Architects.

d in 1999 and based in Seattle, PLACE has established a on for itself by adopting what Johnston refers to as a high- ets-industrial aesthetic. This notion goes hand in hand architect's desire to create a diverse practice: "By taking cts in commercial, residential, and industrial realms, we letailing and materials from one project type and put them another."

nston likes to give a name to each project during its plan- ge. "Since the spaces we collectively build with our clients tably have emotional ties," she says, "by naming the ou give it its own identity and you automatically have a for more ideas." Take, for instance, the live/work space, pired by the 1983 French thriller of the same name, this e consists of the elements the client liked best in the film. e two primary locations in the movie—one is a space with bright colors, the other is a sleek, stark Modern loft. The client ı of these opposing images, so we combined them in the house while ing a space that could change and adapt to the client's needs." The xible design enables the owner to use the building not only as a mponents of the structure also provide space for car restorations, ots, a gallery, and an intimate meeting area.

nston's credo as an architect is, she says, "Weave and knit the com- nile making people's lives better piece by piece." She enjoys working ts that address not only how people live but also how they get LACE has been working closely with the Puget Sound Regional ı projects involving design and transit. Following feasibility studies uncil's Bike + Ride Program, the firm was awarded the contract to e stations as well as the program's graphic identity. The stations,

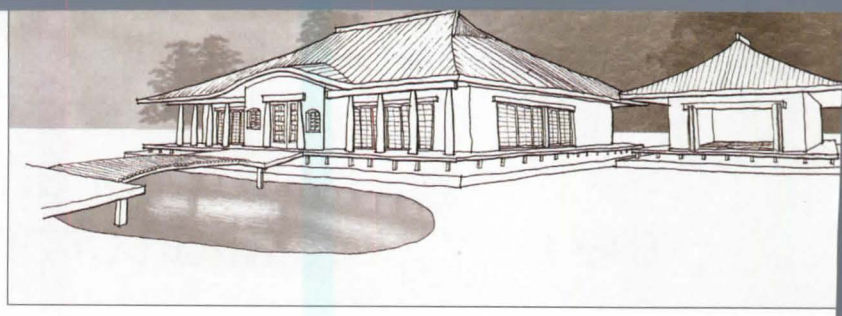


DIVA, Seattle, 2002
Divided into four components—the vault, the bar, the stair tower, and the roof—this live/work space accommodates the varying needs of the client. Considering the client's interest in car restoration, overhead doors placed at both ends of the house provide vehicular access, ventilation, and outdoor views.

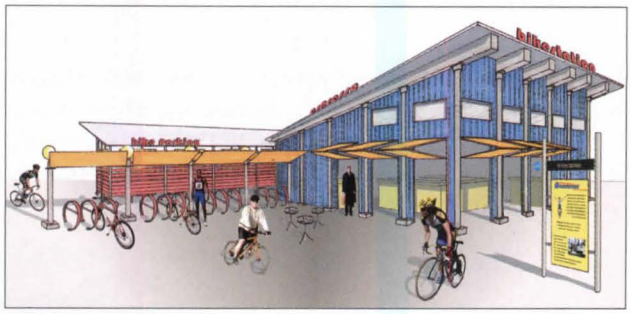
already widely used in Europe and Asia, are facilities where those who commute by bike can park, clean up, and emerge ready for work. Johnston, an avid bike rider herself, sees these stations as the next step toward clean air and easy mobility, as well as a safe social space where riders can relax and intermingle.

One look at PLACE's client list and you cannot help but notice the diversity of a project roster that includes the Seattle Monorail Project, a video production studio, senior homes, and a Zen temple. Given Johnston's enthusiasm and energy, it comes as no surprise that so many of PLACE's projects stem from her personal contacts. For instance, the client for DIVA was a blind date; the idea for the Zen temple came from a friend of her yoga teacher. When trying to account for PLACE's growth and varied clientele in the past two years, the architect credits simply following her passion: "I believe if you do what you love, things are just going to work out. I'm enthusiastic about my work. I really think that I'm doing something important—so I talk about it with everyone. A lot." *Randi Greenberg*

For more photos and projects by PLACE, go to architecturalrecord.com/archrecord2



Soto Zen Temple, Seattle, concept design, 2001
A practitioner of the faith cited a need for ritual and sacred space for Japanese Buddhists. After much research, PLACE created plans for a temple to "create an oasis in the city."



Bike station prototype, Pu Sound Regional Council, concept designs, 2002
PLACE evaluated sites along existing commuter rail lines bike stations. Simple to cons the structures could be assem with recycled and sustainabl materials.

LIVE

Sparking creativity at Sundown

At a recent salon, "knitknit" attendees showed items they made and brought projects to work on.

Fritz Haeg knew at a young age that he would become an architect. He believes this self-assurance is in part the reason he is now involved in so many other artistic ventures. "I feel my role has expanded, and I'm confident enough to do other things," the architect explains. Haeg can boast credentials as architect, environmental designer, artist, teacher, and now curator of Sundown Salon, a regular gathering of his friends, clients, and students for a free exchange of ideas, art, and performance.

The setting for Sundown Salon.

Five years ago, Haeg moved from New York City to Los Angeles. "You can't move to L.A. without suddenly being aware of three major issues—community, art, and ecology. These issues feed off each other instead of competing with one another," he states. With the purchase of his home three years ago and a desire to bring together like-minded people who could look at innovative works being done outside the commercial realm, Haeg became founder and host of Sundown Salon.

This salon encompasses all types of art, including music, design, and dance. The theme changes for each gathering and is usually spawned by a regular attendee. Past themes have included radical gardening, knitting, and "lights, music, magic."

The architect's home, a 1980s-era geodesic dome, is a perfect venue for these events. The subterranean part of the house, "the cave," caters to live performances; there are art installations in the dome; and Haeg's extensive garde is also the setting for many of the evenings' activities.

This fall, Sundown Salon and the MAK Center will present a thre month program at the Schindler House exploring the life cycle of garments. Artists and designers will illustrate how fashion is designed, produced, and present ed through workshops, lectures, and performances. *R.G.*

For more information on Sundown Salon ar other ventures by Fritz Haeg, go to architecturalrecord.com/archrecord2.

Despite some rough edges, Athens should (just about) be ready for the Olympics, as a city transformed

Correspondent's File

By Sam Lubell

upcoming Athens 2004
cs, which begin August 13,
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ut to one driving the circuitous
n early June, it was evident
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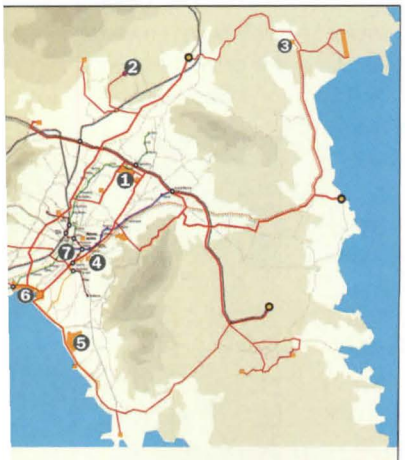
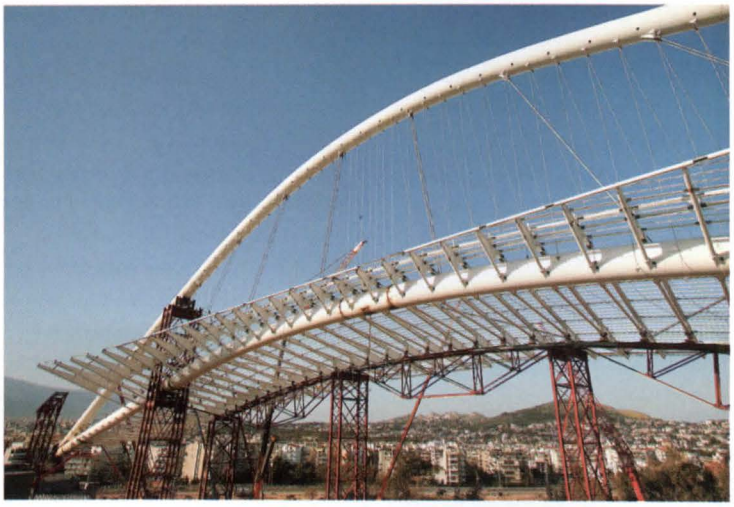
as smoothly as one might
xpected. Miles of the road—
authorities recently decided
en—were in ruins, with pipes
ing in all directions and piles
rock, and concrete scattered
streets and sidewalks should
een. Huge pits loomed 10 feet below the ground. Of any project in the Olympics, this one may be the furthest from being ready. But it's not the only one. Workers around the country are laboring in droves at the last minute to finish what has been referred to by many as the most down-to-the-wire Olympics in history.

While there is some embarrassment about the now-infamous rush job, most in Athens don't really seem to care. With a few notable exceptions, and despite some rough edges, it looks like they will pull it off, and most people have an unwavering faith that they will. They also bask in the knowledge that the city will come away with a radically revamped infrastructure, much of which had been planned earlier but was accelerated for completion in time for the games. Improvements include impressive new stadiums, but also a new airport, rehabilitated buildings and squares, a new metro system, new highways, and dozens of renovated hotels and museums.



lympic Sports Complex
lympic Village
larathon start
anathinaiko Stadium
elliniko Olympic Complex
aliro Coastal Zone Complex
arthenon/Acropolis

Locals have absolutely no doubt that the work will get finished. This sentiment is echoed passionately by everyone from the city's mayor, Dora Bakoyannis, to every waiter, store owner, athlete, bus driver, construction worker, and pedestrian approached on the streets of the frenetic metropolis.

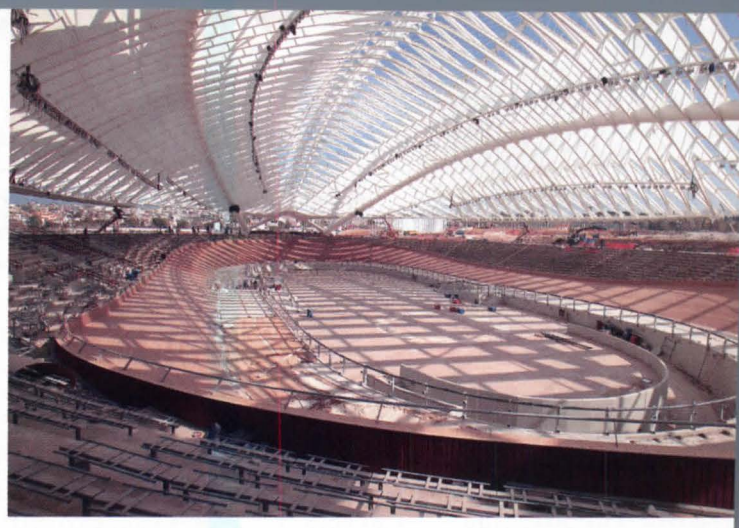


The roof wings of the Olympic Stadium (above) were moved into place in June. The Parthenon (below right) is getting a face-lift, but maybe not in time.

Not to say the process has not been trying. After the land of the first games was awarded the modern Olympics in 1997, it responded by doing next-to-nothing for the following three years. This inaction, it appears, resulted from an unwieldy combination of disorganization, miscalculation, arrogance, political infighting, entrenched bureaucracy, the unearthing of ancient artifacts at venue sites, and, not least, the long-established Greek tradition of procrastination and last-minute work.

"We've done everything last minute for the past 2,000 years," one restaurant owner explained about his country, which is struggling to get over its old habits and fit into the new European order. "It's a strange place," notes Bernard Tschumi, who is designing the New Acropolis Museum, at the foot of the Parthenon. His project was supposed to be finished in time for the Olympics, but thanks mostly to political arguments over its threat to ancient landmarks, it is now just a giant hole in the ground next to concrete bases. When asked when the museum would be completed, Tschumi refused to answer. "I know how long it *should* take, but how long it's *going* to take to get done here is a different story."

After threats from the International Olympic Committee,



The Olympic Velodrome (interior view, above) is nearly complete.

which in 2000 warned that it might move the games if progress wasn't made quickly, the Athens 2004 Olympic Organizing Committee (IOC) and the Greek government, both under new leadership, finally got things moving.

The good news is that most buildings have been or are close to being completed. The biggest symbol of success came when the first roof wing of Santiago Calatrava's Olympic Stadium, part of his Athens Olympic Sports Complex and long the primary concern of the Olympics officials, began its hydraulic-powered slide into place on massive steel tracks. Says Simon Scheller, project manager for the Sports Complex, "We knew at that point we were over the hump. We saw it would work. It was a huge relief." Besides the main stadium, which at this writing still has one more wing to go and no seats installed, most stadiums at least have their structures intact and have been tested with major sporting events. The Olympic Stadium held the Greek National Championships from June 10 to 12.

Braces supported the Karaiskaki Stadium in June.

The bad news is that as of early June several venues were still not complete, with little time left for systems and security checks, while most surrounding landscapes and infrastructure were still unfinished. Besides the mess at the Marathon, piles of debris, concrete, wires, and building materials still littered most structures and sites. One pile, near the Sports Pavilion, a new stadium at the Faliro Coastal Complex near the coast, to be used for taekwondo and handball, seemed to be about 50 feet high.

Unfinished projects included the stretch of highway linking the Olympic Village to the city, the tram intended to connect areas along Athens's western waterfront, and the converted Karaiskaki Stadium, which will host Women's Soccer—it was braced with massive supports and covered by an incomplete canopy. Meanwhile, a planned roof for the Olympic Aquatic Center was recently scrapped because of time issues, forcing spectators and athletes to bake in the legendary Hellenic summer sun.

Still, Scheller explains, there is order in the especially messy chaos of Greek building. "If someone were to come to this site for the first time, they would have a heart attack," he says of the Olympic Sports Complex. "But when you know what's going on, it makes more sense," he says.

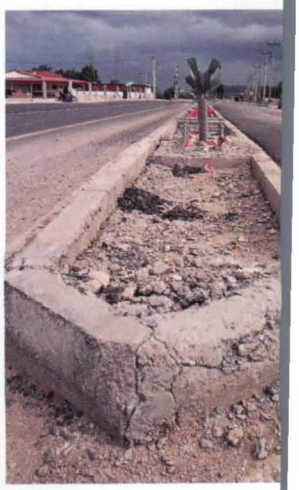
He describes Greek building officials' sense of timing as a matter of waiting and waiting, and then sending every possible resource until something gets done. In the case of the Olympic complex, Calatrava's firm wasn't commissioned until summer 2001, followed by a short design period and a longer period of waiting for contractors to be tendered offers by the Greek government. Construction didn't start until March 2003. But when work began, the contractors supplied more than 1,000 workers from all over the world. In covering the roof of the next-door Olympic Velodrome, Scheller says, authorities employed 25 trucks and hundreds of workers laboring 24 hours a day. The process was completed in one week. He likens such techniques to a popular Greek dance, in which dancers start extremely slowly, and then work themselves into a fevered pitch. "It's different than in other places, but you can't change the way they work," he says. "The system is in place." Adds Mayor Bakoyannis: "We start slow, but we finish well."

While admitting that the government lagged up-front on most projects, Olympic committee president Gianna Angelopoulos-Daskalaki argues that projects of this magnitude are almost invariably finished at the last possible minute. Scheller adds that at the Barcelona Games in 1992 (to which Calatrava's office also contributed) trees were being planted the night before. Several construction experts have concurred that most Olympic projects have come down to the wire, while a cab driver—racing to get to the airport on time—points out that Montreal's stadium was never finished, but Athens's will be. He laments that the world's press pick on the Greeks because they need something to write about.

"Why is everyone so worried?" says Mayor Bakoyannis. "We will be ready. Why should we be ready a year before?"

Yet this work style, which has cut things close even compared to its last-minute predecessors, s brings a cost. Several workers have been killed on the sped-u construction projects, although Bakoyannis says the rate of inj has not been any higher than t average for European construc projects. Late-work fees haven helped the budget, which has soared $1 billion beyond projec Meanwhile, the immense amou of last-minute manpower make tracking security threats at the diums much more difficult. (Se is heavy at the sites, but not p Despite some run-ins with poli was able to get a good look at sites where I didn't have offici access). Bakoyannis says that stadiums will be "cleaned" by s rity crews upon completion, us X-rays, metal detectors, and o technology—meaning any thre will be neutralized.

Meanwhile, the timing ha



In early June, much of the Ma route still lay in ruins.

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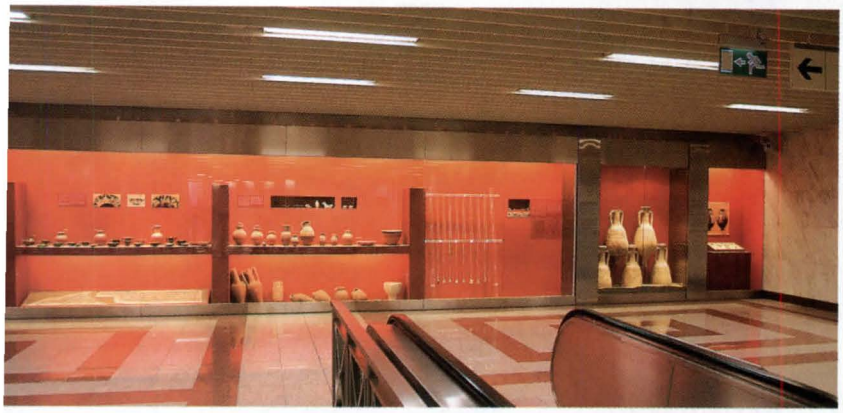


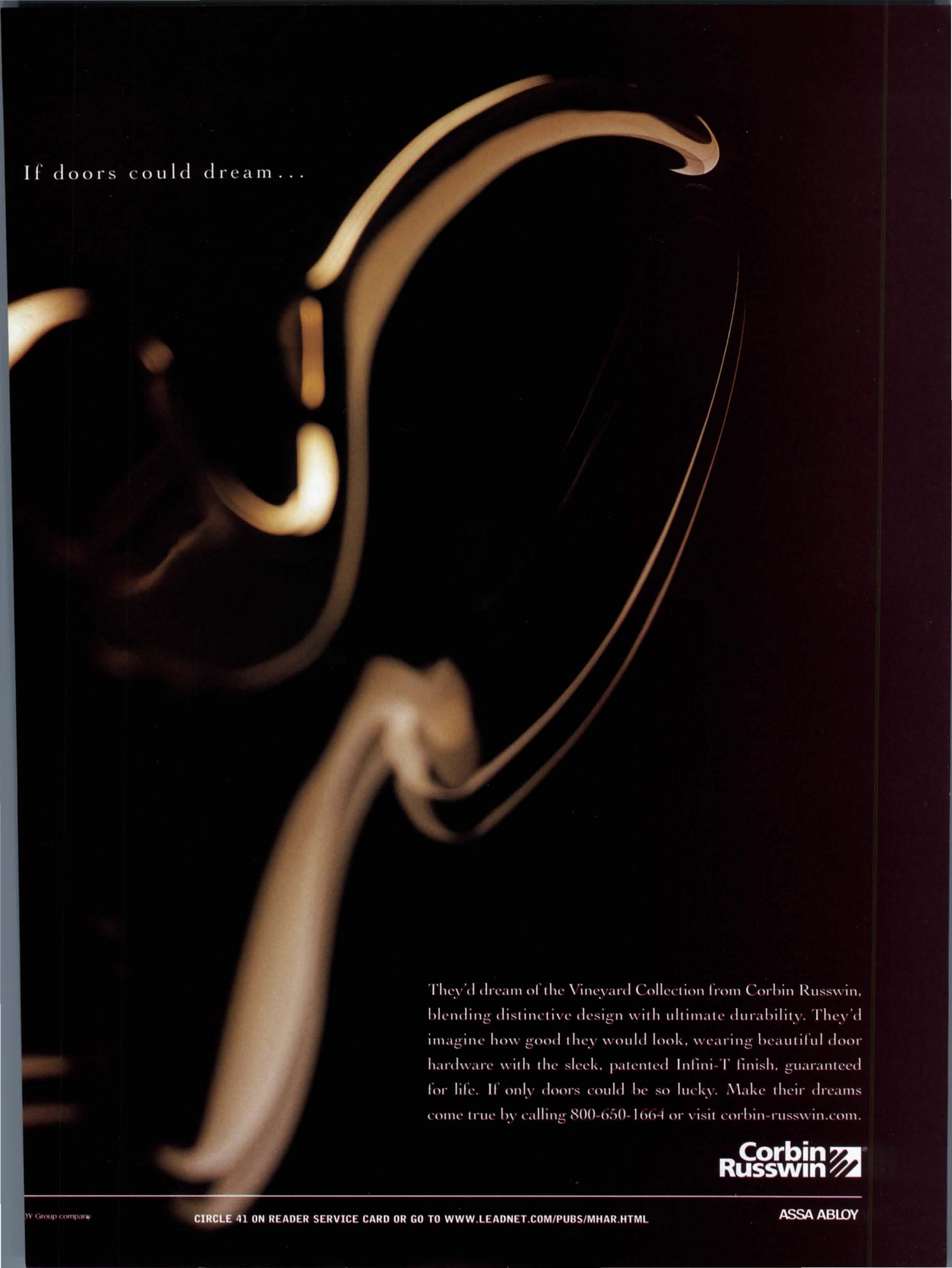
The new Athens subway displays ancient artifacts found during construction.

the IOC flustered, to say the least. President Jacques Rogges told the Associated Press in March, "All our experts are saying now that there is still enough time to finish everything for the opening ceremony." Later, however, Gilbert Felli, executive director of the Olympic Games, sounded bitter: "The Greeks didn't understand how big the Olympics were and the amount of work that needed to be done. In the future, we will be stricter toward cities bidding to host the games."

Regardless of the struggle, what most of those outside of Athens—who are obsessed by Greek tardiness—have overlooked, but won't be able to for long, is that many projects display elements of splendor. Calatrava's Olympic Sports Complex is likely to be one of the most breathtaking large-scale projects in recent memory. The complex (which includes the Olympic Stadium, the Olympic Velodrome, the tennis and swim centers, an indoor arena for basketball and rhythmic gymnastics, and large pedestrian spaces) is massive in every sense of the word, measuring 10.7 million square feet. Each wing of the Olympic Stadium roof weighs 9,000 tons and spans 1,000 feet. Yet the schemes, dominated by white exposed steel, have harmony, rhythm, grace, and most of all, lightness, enveloping visitors with a soaring sense of awe (read Milwaukee Art Museum times 50). Standing inside the stadium, one is mesmerized by the gigantic, gently sloping roof wings, pointing the eye to the nearby mountains and echoing their shape. Calatrava explains that they are literally designed as suspension bridges over the expanse of the stadium. He modeled them after a bridge he built in Bilbao.

Walking to the Velodrome sees a more compact version similar theme. Yet at this size, packs perhaps an even more punch. The complex's grand pro nades (many made of white ma meanwhile, are both well-propo tioned and graceful. Long aven stretch away from different site while sleek landmarks along th lend visual (and experiential) hi lights to a visit. The "Agora," ma bending white steel arches, is t most important of these, and w function both as an elegant tho oughfare and a much-needed center, surrounded by trees an misting fountains. Meanwhile, t Nations' Wall will be a central e tainment center. It features 1,0 metal beams linked to motors move individually in cascading creating a wavelike effect.

Other projects are also in sive, even by Olympic standard The steel-clad tennis stadium sleek circular design that looks above not unlike a shiny comp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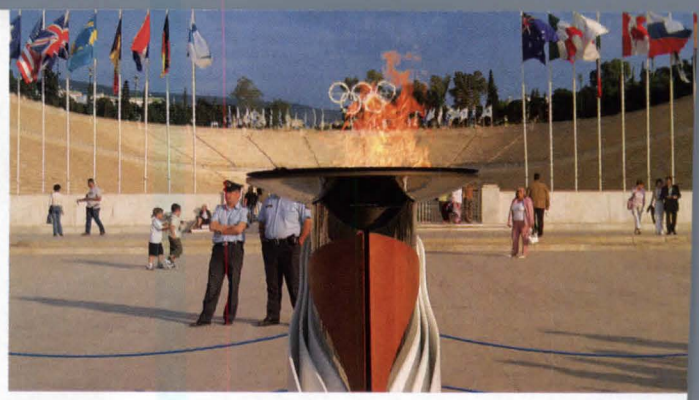

The Olympic torch burns in front of the Classical-style Panathinaiko Stadiu

disk. The Sports Pavilion echoes the parabolic shape of the already iconic Peace and Friendship Stadium (which will host volleyball), yet it is covered with dark wood, giving it a combination of contemporary design and organic warmth and accessibility. Many of the projects, like the Beach Volleyball Stadium and the Nikaia Olympic Weightlifting Hall, echo the steel frame construction of Calatrava's work, a Modern aesthetic that maintains a refreshing lightness. Mayor Bakoyannis notes that these designs reflect a Greek tradition of sleek, simple building. evident in most Greek temples.

Not all projects are aesthetic gems. The sites at the former Helliniko Airport, which include rowing, baseball, and softball, are impressive, especially the incredible transformation of some runway areas into a rowing center. But the ubiquitous landscape of tarmac and asphalt looks at present fairly barren. It remains to be seen whether this area can be enhanced.

Meanwhile, the city's urban landscape is radically improved from just a few years ago, thanks to projects either instigated by the Olympics, or sped up significantly to be ready in time for the games.

A project begun in 1977, called the Unification of Historic Monuments, has made progress linking the ancient sites of Athens with cobblestone walkways, restoring over 200 building facades in the historic district, and redesigning several historic streetscapes and squares. Funds for the project came in quickly from the usually snail-paced Greek government after the Olympic bid was won. A recently completed major highway, the Attiki Odos, now loops around the city, providing much-needed transit alternatives. The first-rate Athens International Airport (Eleftherios Venizelos) opened in 2001, replacing the woefully inadequate Helliniko Airport. The new metro, while not complete, opened in 2000 and is now serving 400,000 people a day, with three lines sucking away some of the city's infamous traffic. The stations' modern marble, granite, and steel designs even incorporate, in some cases, the artifacts recovered while digging the tunnels.

Symbolically, the most important project is the renovation of the Acropolis, undertaken originally in the 1980s but also sped up for the games. In this case, timing is not the Greeks' side: hundreds, perh thousands, of friezes, marbles, a pieces of columns are scattered around the site. "This is somethi we cannot rush," says Mayor Bakoyannis. "It's a very methodi scientific process."

Meanwhile, at the Sports Pavilion, construction workers a singing along with a Greek song blaring on the radio, while a nur of dogs lie nearby in the shade. Sure, it's a different world. But t architectural results are—at firs slowly, then more quickly—mak it one that's worth looking at. ■

Why a duck? Why not an electronic billboard? A campus debate rages again.

Critique

By Robert Campbell, FAIA

l the architecture of a building
express what's going on inside
xciting stuff is happening
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houses a drunken brothel?
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School of Architecture and
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building is only one of sev-
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y is just down the street.
iihiko Maki, Charles Correa,
n Roche all have MIT build-
onstruction or recently

ing editor Robert Campbell,
ie Pulitzer Prize–winning
re critic of The Boston Globe.

completed.

Before the audience heard from Gehry and Venturi, historian James Ackerman offered us a quick history of campus architecture. He noted that in the past it often embodied educational theory, as in the Princeton tradition of isolated, self-enclosed Gothic quads, modeled on the medieval cloisters of England, as opposed to the more open Enlightenment Classicism of McKim Mead and White's design for Columbia University in New York.

Of patrons and feathers

Signature architecture began, said Ackerman, with H.H. Richardson's Sever Hall at Harvard, "The first building that shows a consciousness of architecture." It led to the university of today, which grows not as an integrated complex but "one building at a time."

Ackerman suggested two reasons for the rise of the signature building. One is the private patron, the donor, demanding the distinction of a building that stands out, "abandoning the link between academic theory and its architectural *embodiment*." Second is the fact that the signature building may be seen as a "feather in the cap" of the university, for which it may draw useful publicity. Ackerman ended by noting that the university's desire to purchase a signature style can "bring costly and sometimes unworkable results."

Ackerman's talk was the perfect setup for Gehry and Venturi. Steven Holl was supposed to be there, too, but he canceled for health reasons. With Holl absent, the other two talked entirely about Gehry's Stata Center.

The Stata is a building for the "computer, information, and intelligence sciences." It's a vast pile of labs, offices, classrooms, and meeting rooms, clad in architecture that looks to most people like the freeze-frame of a Disney animation. Stata appears to be about to collapse. Columns tilt at scary angles and walls teeter, swerve, and collide. Everything looks improvised, as if thrown up at the last moment. That's the point. Stata's architecture is a deliberate metaphor for the freedom and daring of the research that's supposed to occur inside it. The building is also sprinkled with small pavilions in odd shapes and colors, many standing on roofs or terraces. The architects gave them names, inspired by their shapes: the Star, the Kiva, Achilles, Buddha, Pisa, the Heart, the Helmet, the Giraffe, the Nose, the Twins. You'll go a long way before you find a building where the exterior is trying this hard to be expressive of every particular of its internal workings. And Stata is equally inventive inside, where its jazzy public spaces are meant to bring students and researchers out of their private worlds and into contact with one another.

In the forum, Gehry and Venturi played opposite roles. Gehry talked first. He spoke about an architecture of democracy, one that exhibits a pluralist collision of ideas. Just as

Frank Gehry's Stata Center at MIT isn't shy about expressing itself.

parts of Stata collide, he suggested, so the scientists from different disciplines will collide inside and generate collaborative sparks. He compared his architecture to debates in the Talmud, the back-and-forth of dialogue, which he said he learned from a grandfather. He pointed out that when you walk through the streets of Cambridge, you don't see whole buildings, you see parts of buildings, collaged against one another, just as parts of Stata are collaged. He admitted that because of the openness of the interior, there have been complaints about acoustical privacy. But he said MIT guys are "rugged individualists" who will change things until the building becomes theirs. "It could be enclosed into private offices of they want that."

Chuck Vest, MIT's president, took Gehry's side. When he first came to MIT, he said, and saw it from the top floor room of a hotel, "it looked like a naval base. None of the buildings reflected the excitement that was going on inside." MIT's architecture, he decided, "should reflect boldness and confidence in our future."

When it came his turn, Venturi assumed the part of the grumpy guy who didn't get the job; he was Yang to Gehry's Yin. A building, he said, should be a place where the "cutting edge" happens in the activities of the users, not one where it has already happened in the architecture. The setting should not be distracting or intrusive. "The academic institution should see 'cutting edge' as product, not place," he said, "the cutting edge *in* context, not *as* context."

Venturi also complained about buildings that embody the Modernist love of industrial construction, as Stata does. He called such architec-

The architects designed the interiors of Stata to encourage encounters.

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ture a form of revivalist ornament. He said architecture should deal with the technology of our own day and that it should, therefore, be electronic and postindustrial.

Instead of "cutting-edge architecture," Venturi held up, as a counter example, what he called "the vernacular loft, the building that is iconic on the outside but loftlike and accommodating inside." He cited the Renaissance palazzo, which, as times change, can be recycled as a library or an embassy without losing its exterior dignity. And he cited the original MIT building, a domed monument of neo-Roman architecture that is, in fact, merely a hollow shell, inside of which there are endless changes and adaptations.

"Architecture tweaks convention rather than invents," he said. "Michelangelo and Palladio were good rather than original." He argued for architecture with an iconographic surface. Combined with his interest in the age of electronics, he seemed to be arguing, as he does in his book *Iconography and Electronics Upon a Generic Architecture*, for the digital facade. He talked about what he called "the transvestite building"—dressy, iconic, even grandiose on the outside, but down-to-earth and vernacular inside.

Venturi was, of course, restating the argument of his whole life. He was arguing for a Stata Center that would be a billboard instead of a duck—an iconic image with a workaday loft behind it, rather than, as in the Long Island Duck building or the Stata Center, a work in which the whole of the architecture is shaped or distorted to communicate its message.

Gehry rebutted. He turned to Venturi and said, "You're apologizing for talent." Venturi: "Talent can be evolution, not revolution." Gehry: "If I make 10 more buildings like this, it won't destroy the fabric of America."

Neither mentioned the building that previously stood on the Stata's site, although it would have made Venturi's point. It was called Building 20, and it was thrown up with emergency haste in a few months during World War II to develop radar. Building 20 was a huge, ugly warehouse of timber framing and asbestos siding. Scientists say it was the most productive building of its size, as measured by the quality of research, in American history. When it came time to demolish it, they held a wake. They called it the "Magical Incubator."

Building 20's greatness was its absence of architecture. In a building so lacking in character, it was impossible to establish academic or social hierarchies. Nobody was boss, everyone was equal, and science was democratic and freewheeling. You could bang holes in the walls or ceilings or invent crazy experiments, because nobody cared what happened to Building 20.

On the same site, Stata tries accomplish with architecture what Building 20 accomplished by not having any. Building 20 was Ventu vernacular loft, his generic space, although it lacked his iconic exteri Gehry says he hopes researchers treat the Stata as disrespectfully a they treated Building 20—that the take it over, mess it up, and modif as they like. But will this very expe sive, highly particularized signatur architecture allow that to happen

Bill Mitchell summed up the forum. "The MIT buildings are a series of experiments," he said. " learn from bold experiments." It perhaps, a questionable metaph Something can indeed be learne from a failed experiment in the l But then it is thrown out. A failed building hangs around for a whil

There was one thing everyo at the forum did seem to agree Alvar Aalto's Baker House dorm still the best building at MIT. ■

A full article on the Stata Cer will appear in the August issu

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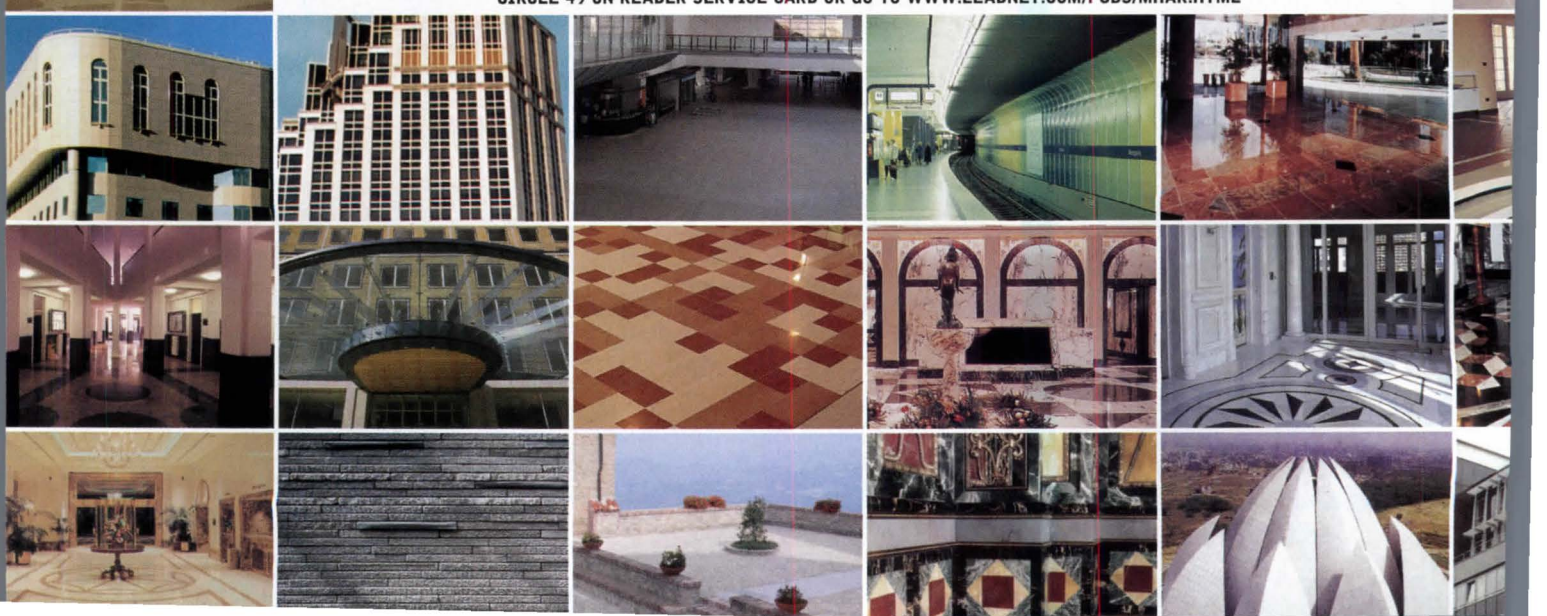

The American Embassy: Design Excellence vs. Security?

Commentary

By Jane Loeffler

e is Daniel Patrick Moynihan
ve need him?" This is the
of architects who wish the
ion of public buildings would
ly reappear to decry the
rdized look of new embassies
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s that represent the United
abroad. But wishing will not
t happen.

he global landscape has
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and it bears little resem-
to the world the late Senator
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op compound in Istanbul
ner Gunsul Frasca, 2003)

effler is the author of
itecture of Diplomacy
d teaches at the University
nd, College Park.

The U.S. Embassy in Copenhagen—accessible and available to the public.

and blew up the more accessible British Consulate instead.

No, the design dilemma facing embassy architects today is no longer how to create welcoming buildings that proclaim U.S. identity through high-profile architecture, but how to add a noticeable design dimension to relatively low-profile design-build projects for which security is the top priority.

For many architects, this is a bitter pill to swallow, because for so long they headed the teams that dotted the globe with U.S. landmarks, including chanceries in Copenhagen (Ralph Rapson, 1954) and New Delhi (Edward Durell Stone, 1959). Between the end of World War II and the beginning of U.S. involvement in Vietnam, the United States wanted to amplify its foreign presence to check Soviet expansion. The State Department's Office of Foreign Buildings Operations (FBO) built dozens of new embassies, individualized statements with public spaces and programs that reflected the idealistic mood of that era. That was when prominent and soon-to-be prominent architects won prized commissions from the FBO and created signature structures that won them professional acclaim.

But that time has passed. America's foreign presence is undergoing a profound makeover. It no longer makes sense, if it ever did, for designers to start each project from scratch, nor is it reasonable for an embassy to take five years (or more) to complete. Several critical reports provide clues as to why architecture is playing a diminished role in the makeover. First, the 1985 Inman Report, compiled in the aftermath of suicide bombings of U.S. facilities in Beirut, called for a seven-year plan to replace 126 posts (out of 262) with walled compounds, and it proposed stringent new security standards, minimums for setbacks, maximums for windows, and other rules that constrained architectural choice. Second, the Crowe Report of 1999 reiterated the largely unheeded Inman recommendations 14 years later, after even more devastating terrorist attacks on U.S. embassies in Nairobi and Dar es Salaam, neither of which met Inman standards.

Why didn't the FBO implement more of the Inman recommendations during those 14 years? First, and foremost, because memories of Beirut faded quickly, and Congress not only reneged on promised

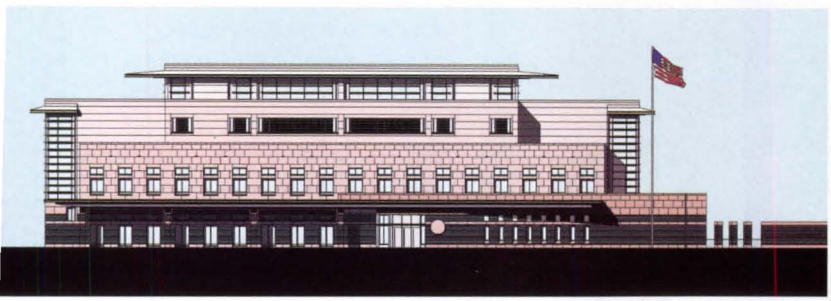
The U.S. Consulate in Istanbul flanked by security walls and the Bosporus.

Commentary

funds, but even cut State Department appropriations. Also, because there was real ambivalence, even at the highest levels of the State Department, about applying universal standards to buildings everywhere, a reluctance to abandon landmark buildings and center-city locations, and some recognition of the added value that good design can bring to diplomacy. But the bombings in East Africa effectively erased those options.

The Crowe Report stressed that safety had to outweigh considerations of convenience, history, or symbolism. Architecture was not even mentioned as a consideration—possibly because architects were not asked to assist in the report's preparation.

Later in 1999, the Overseas Presence Advisory Panel's (OPAP) scathing overview of conditions at U.S. posts also contributed to the eclipse of the architectural agenda.



Rendering of the standardized embassy design by URS Corporation as mandated by the Overseas Buildings Operations.

OPAP panelists—again, no architects—called for a reduced U.S. presence and questioned the State Department's capacity to handle the enormous task of upgrading or replacing its embassies and managing its vast real estate holdings. Instead of calling on Congress to commit funds to needed programs, it recommended abolishing the FBO and urged the president to create a federally chartered government corporation to replace it. The State Department was not interested in that sort of makeover. Desperate to rebuild confidence in its operations, Secretary of State Colin Powell named a former military man, retired Major General Charles Williams, to head the FBO, approved a change in the name of the office to Overseas Buildings Operations (OBO), and elevated its status within the Department, effectively abolishing the former office and signaling a new agenda.

Williams promptly adopted a business model, turned to design-build production, and created an Industry Advisory Panel that mo represents the corporate side o the construction industry. In do so, he bypassed the existing Architectural Advisory Board, cr ated back in 1954 to buffer the Department from unwanted ou side criticism—when Modern architecture, not terrorism, was provoking alarm. Also, with 89 percent of all primary facilities ing to meet the 100-foot setba requirement, only two of the 2 replacement projects funded a the 1998 bombings completed total of 160 replacement facili to build, and an estimated buc requirement of $16 billion, he turned to URS Corporation for standard embassy design (SE Based on the recent RTKL sch for Kampala, the prototype co in three sizes (S, M, L), all con ing of two parallel building blo separated by an atrium. With core preapproved for security, new projects have a 24-mont timetable, start to finish.

Even architects not interes

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Commentary

"decorating the shed" are competing for these commissions because of the work they represent. None are yet complete, but many are under way. HOK and J.A. Jones Construction are producing SEDs in Tashkent, Uzbekistan, and in Tbilisi, Republic of Georgia, for example. And INTEGRUS Architecture and Caddell Construction have SEDs in production in the West African towns of Conakry, Bamako, and Freetown—all varying in size, but based on the "medium" model. According to Jerry Winkler, designer for all three, architects can still add distinction to such projects through site planning, landscape treatment, choice of cladding materials, and facade organization, including window spacing and size. As Winkler ruefully notes, "This is no time to be unique. The people who are paying the bills are driving the process."

Winkler's point is significant because it correctly suggests that the client for embassy construction is not OBO, or even the State Department, but members of Congress who authorize and appropriate the money, and by extension those of us who elect them. What Congress likes about Williams (and it is finding a lot to like), many architects find troubling. They object strenuously to the notion of "a cookie-cutter embassy" that is symbolized by a logo and sells sameness much as Marriott or McDonald's does. But if, as one aide to the House International Relations Committee puts it, Congress's only concern is "to keep embassies from being blown up," it is unlikely that anyone will prod OBO to make "design excellence" a higher priority.

These are particularly vexing issues for architects, I think, because Modernism is fundamentally a quest for openness. To deny the opportunity for openness is to challenge an idea that is inextricably woven into design education and into the outlook of the profession. For that reason, architects designed embassies as glass boxes in the '50s even when they had to wrap those boxes with louvers, screens, and fins to protect them from the sun. But there are other ways to imagine architecture, and better ways to provide shelter—when that is the challenge.

Some point to the success story at GSA and the design quality of its recent courthouses, for example, but OBO and GSA are not really comparable. According to former Public Buildings Service commissioner Bob Peck, "They face very different challenges," because U.S. embassies depend on host governments for protection. Where there is antipathy to the U.S. presence, protection is unreliable, at best.

When Senator Moynihan, Peck's former boss, addressed these issues in 1999, he called for an ongoing "conversation" on how to balance security and openness at home and abroad. If that conversation has occurred at all, it excluded many who can provide useful input, and it has not yet addressed big questions, such how the makeover of the U.S. p ence supports or undermines t long-term goal to expand public diplomacy—a key weapon in a of ideas. Admiral Crowe has sa our embassies are "already clo to the public, so it does not ma if they look open or not." That r be so, but we still need to prev the security mandate from dev ing a significant public program and turning our foreign buildin into bastions that are all but u less as diplomatic workplaces, alone as symbols of democrac And we need to apply the less learned overseas to a domest landscape now ominously pro ating with bollards, fences, an jersey barriers. It's time to wid that conversation. The home s is beginning to look a lot like t embassies in the '80s—and l at them now. ■

Dining by design: At the Milan Furniture Fair, imaginative students trumped the professionals

Exhibitions

By William Weathersby, Jr.

g Design. *Curated by Adam D. At Salone Internazionale del , Milan, April 14 to 19, 2004.* **t Dining Design.** *Curated by magazine. At Triennale, April 19 to May 2, 2004.*

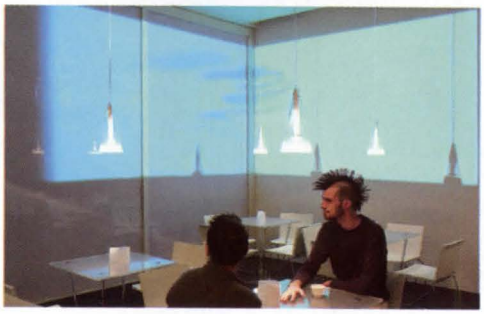
l exhibitions are always the- highlights of the annual Milan re Fair, more formally known as lone Internazionale del Mobile. ril, two particularly savory were the centerpieces of a le feast of imaginative ideas d on the theme of restaurant s. *Dining Design*, a collection allations by students from 10 ities and colleges around the was presented within the fair- s itself. *Street Dining Design*, hile, was a memorable walka- splashy spaces by some of eading design professionals the off-site Triennale di museum. Though there were images served up among the rojects, it was more often of-the-box thinking behind work across town that prof- od for thought.

he did two years ago with ition centered around hotel New York–based architect Tihany again played ring- or the fair's main special n. Tihany curated the stu- ects and orchestrated a additional complementary ons, such as a survey of lining chairs from the 19th centuries, representing y innovators ranging from Rennie Mackintosh to Starck. An invitation-only restaurant nearby was outfitted by fashion designers Missoni and Paul Smith as a trendy accompaniment.

Sponsored by Cosmit, the organizer of the trade fair, *Dining Design* anchored the floor below the Salone Satellite trade exhibits (where young designers of edgy furniture prototypes seek backers and manufacturing deals and typically fuel a hothouse, circus atmosphere). In the time-tested tradition of the fair, art and design mixed with commerce as each student-conceived restaurant concept was furnished or partially executed by a leading Italian manufacturer, among whom this year were Kartell, Poliform, and Poltrona Frau. The collaboration between students and manufacturers resulted in remarkably polished (though mechanically inoperable, since they lacked kitchens) restaurant spaces and fittings, yet it was the quality of the projects' "big ideas" that beckoned attendees.

Often startling in their form, the student-designed restaurants each depicted an assigned eatery type and locale—for example, a Viennese coffee house in Brighton, England, or a French Bistro in Turin, Italy. While every space seemed alive with form, finishes, and youthful energy, some venues were standouts. For a karaoke bar in Lausanne, Switzerland, industrial design students from that city's Ecole Cantonale d'Art conceived *Roll Away*, an itinerant restaurant in which sheets of fabric, paper, and carpet on massive rollers facilitated a literal meals-on-wheels dining space that could be reconfigured and multiplied as needed.

Students from the Rhode Island



The University of New South Wales team's steak house (above); RISD students' ghostly projections for a bar (right); and a sushi café by students from Helsinki's University of Art and Design (below) were stellar spaces.

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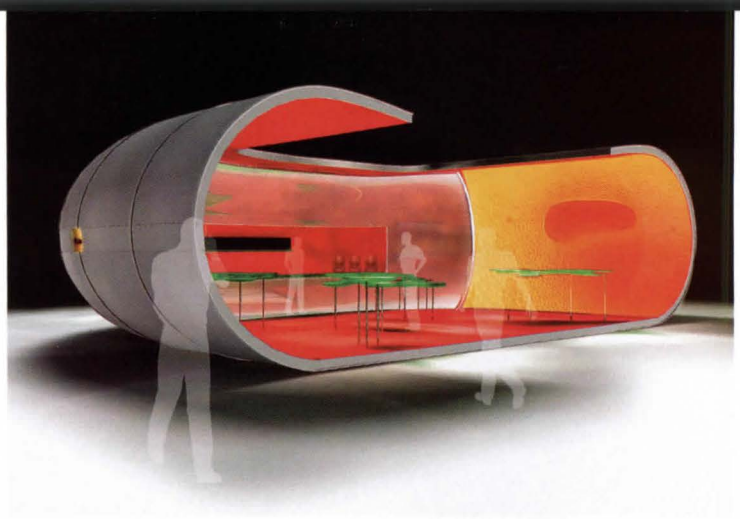
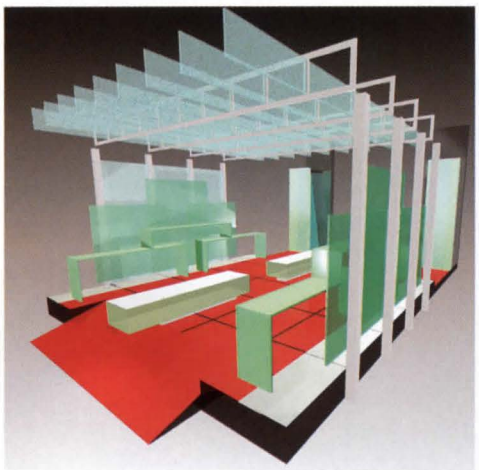
hibitions

of Design created "Trace," a
ar for Manhattan's Tribeca,
an envelope of screens framed
ostly images of passersby cap-
y a network of sensors and
as. Furnishings were straight-
d; the dance of abstract
v and light was the draw.
he showstopper of the stu-
ork, however, was "White," a
sushi bar by the students of
iversity of Art and Design in
ki. From its floor lined with
marble chips to translucent
lls imprinted with the images
itectural structures, the
rant had a lighter-than-air
that seemed to embody both
inement of Finnish design
e Zen spirit of Japanese cul-
or more on the *Dining Design*
ion, go to www.cosmit.it.
/ith a preview during the week
air, *Street Dining Design* was
ted at the Triennale di Milano,
a museum of decorative arts and industrial design. The exhibition, curated by *Interni* magazine, showcased 10 kiosks designed by architects or interior designers, including Karim Azzabi, Future Systems, Studio Sigla, and the duo of Patricia Urquiola and Martino Berghinz. Within a U-shaped street format, the kiosks ranged from a bamboo grove promenade to the latter team's risotto café with a 3M-lens-film structure that surrounded a Y-shaped table and was billed as "a magic tunnel." Like many of the projects on this boulevard of dining dreams, it sounded good in over-reaching prose on the menu, but the final result was less than satisfying to the design palate. We longed for the student fare. For more on the projects, go to www.triennale.it ■

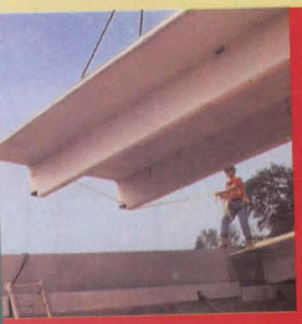
For more on this year's Milan Fair, see pages 201 and 211–20.

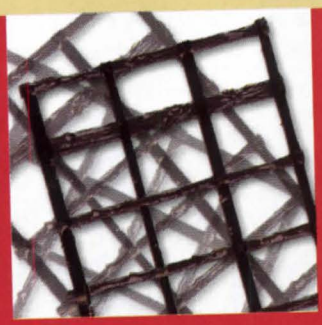




A rendering of the "Biomorphic Café," designed by Karim Azzabi (above), shows its sweeping aluminum enclosure with green resin tables. The rendering of the "Fine Chocolate Glass Garden," by Studio Sigla (left), illustrates its glass pergola structure for a dessert café.

DESIGN QUESTIONS?





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Camera Obscura: ancient technique, modern art

l atop a rocky bluff on the Greek isle of Aegina, overlooking the Aegean
e Peloponnese, and several rugged islands, the Camera Obscura Building
e of the most dramatic locations of any artwork in history. The light that
his extraordinary site helps make the cylindrical structure, finished last
pear in the waning sun as if it's made of gold. It's not. In fact, the edifice
of plywood on an iron frame. Twenty-three feet in diameter, it has 12 tiny openings through which light enters the otherwise
erior and produces a 360-degree panorama of the surrounding scenery. The panorama is split into 12 individual images,
lown and reversed, on a semitransparent screen. It takes about 15 minutes for your eyes to adjust to the darkness.
e process, developed more than 2,000 years ago, gives the building its name and provides an eery, but wondrously
experience in a place known more for beachgoers, fishermen, and an ancient Greek temple than for contemporary
building was constructed over an old German cannon placement now controlled by the Greek Navy. It was
d by Austrian Architect Franz Berzl with filmmaker Gustav Deutsch, and was one of a group of art projects, called
na Academy, brought to the island in 2003.
e Camera Obscura's purpose, Deutsch points out, is to explore the perception and interpretation of our world.
re able to decide if what you see is real or fiction, then you are in possession of your reality," says Deutsch. "With
nedia and technology, this is often not the case." The *Aegina Academy* project will pick up again in 2005, with a
allation inspired by the nearby Temple of Aphaia. ■

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Brown Center, Maryland Institute College of Art, Baltimore
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Project Portfolio

From Seattle's bold new library by Rem Koolhaas to an imaginative Austrian visitor's center by Steven Holl to Rafael Moneo's reinvented Spanish castle – projects this month run the gamut in size, use, and location.

Products

The newest in storage and shelving is explored in this month's product focus. The Milan Furniture Fair featured in our trade show review. You'll also find the submissio form for the 2004 Product Reports, updates to our Green Product Guide, and Product of the Month.

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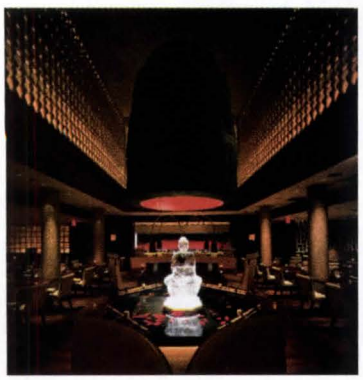

Megu, New York City
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Building Type Study: Restaurants

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DIVA, Seattle
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archrecord2

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Weathering Steel House, Toronto, Canada
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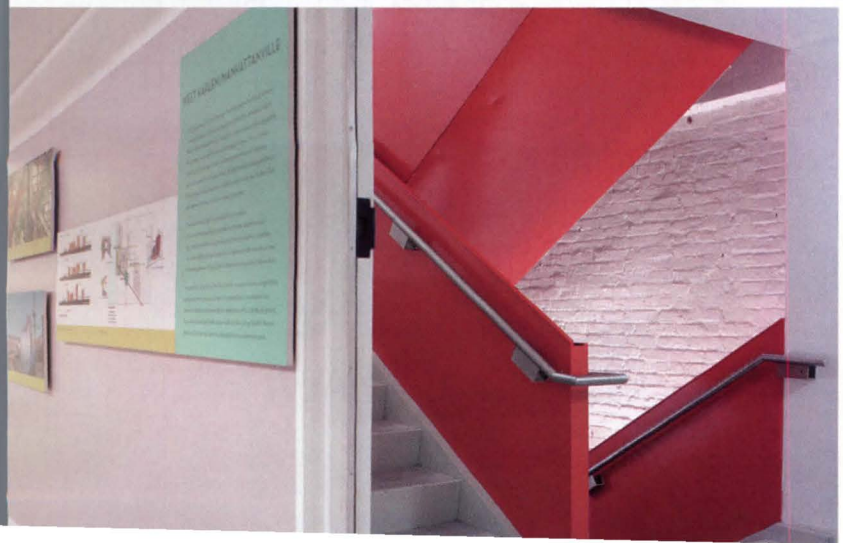
Architecture Centers:

Bridging the Divide Between Architects and the Public



The Center For Architecture was opened by the AIA New York Chapter in fall 2003. With its elegant galleries and welcoming transparency, it is designed to attract visitors and immerse them in architecture and design. It hosts events virtually every night.

PHOTOGRAPHY: © ESTO/NEW YORK CENTER FOR ARCHITECTURE (THIS SPREAD)

By Sam Lubell

The crowd is cool. Many are wearing the familiar square black glasses and stretchy black shirts reserved for Volkswagen ads and trendy art galleries. But the discussion isn't ordinary. One can hear the words "public space," "square footage," "density," and "axial symmetry" between bites of fancy hors d'oeuvres.

Welcome to another night at the Center for Architecture, the AIA New York Chapter's new space on La Guardia Place in Manhattan's Greenwich Village. When the center opened last fall, the chapter expected success but may not have anticipated that the facility would become a gathering place where young and old alike—those involved with architecture and those who are not—would gravitate day and night.

Architecture centers like New York's provide a variety of functions. They serve as hubs for architecture-related events and exhibitions and as meeting places for people interested in design. They offer resources to practicing architects and house charitable programs such as architectural education for young people. But most important, the spaces play matchmaker: introducing a traditionally isolated field to a once-ignorant or skeptical public, helping to establish a dialogue between them that is essential to promoting good design. As Ted Landsmark, president of the Boston Architectural Center (BAC), an architecture school that offers its community spaces to explore architecture, sums up: "It engages the public as a client for better design."

Many architecture centers in the United States, such as New York's, Chicago's, San Francisco's, and the Boston Society of Architects, are managed by their local AIA affiliates. Architecture schools such as BAC and building design museums and nonprofits such as the Van Alen Institute, The Architectural League, and The Municipal Art Society in New York; the National Building Museum in Washington, D.C.; and the Chicago Architecture Foundation also provide such spaces. Independent of industry ties, these latter organizations claim to develop a strong trust by being guided by public interest rather than what are often considered parochial professional concerns. But most AIA chapter directors, like San Francisco's Margie O'Driscoll, point to improving dialogue between their chapters and the outside world: "We just have a different perspective," says O'Driscoll. "We talk about architecture, not just to our members, but to the community. In the long run, a better-educated client helps our members."

Welcoming the public

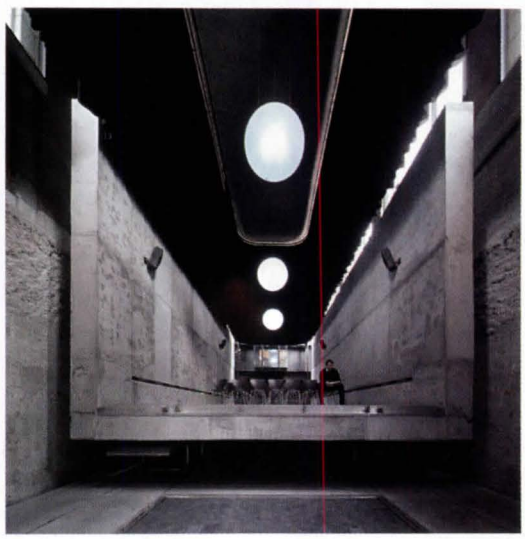
One of the first U.S. facilities was Seattle's, a storefront space near the city's Pike Place Market established by the AIA Seattle in 1991. Director Marga Rose Hancock notes that the center was incorporated into an AIA headquarters that had essentially been a meeting place for architects, who held closed-door business meetings there. Public input was not a consideration.

"We pretended the people weren't out there," says Hancock. "It was like, you're not supposed to be here, kid. You, mortal, you don't have anything to do with this." The new center, which opens up onto the street and welcomes the public for events, lectures, and even portfolio sharing, has changed all that. "Instead of the former message, which was 'mortal, you have no business here,' it's like architecture is accessible. You can come in and talk to an architect. They're just like you and me."

Catering to architects, not "people," seems to have been a common theme among many AIA chapters before the advent of architecture centers. AIA New York Chapter executive director Rick Bell, FAIA, notes

1

The Netherlands Architecture Institute (1) appears to float. Madrid's Las Arquerias (2) is a daring exhibition space for architecture managed by the Ministry of Development's Department of Architecture. The Amsterdam Center for Architecture (3) and the Architekturzentrum in Vienna (4) explore varied dynamic designs.



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3

4

that the New York Chapter had been isolated by its old headquarters, the 6th floor of the New York Design Center at 200 Lexington Aven which houses mainly designer showrooms. (Chicago's AIA headquar have similar offices, located on the 10th floor of the city's Merchand Mart. The center has a large conference room, but no exhibition spa

"We wanted to make it clear that this wasn't just a clubhouse architects," says Bell of the chapter's new space, built into the first floor two subfloors of a former industrial building. The 12,000-square-f building, designed by New York–based Andrew Berman Architect, co bines aesthetic sophistication with a concerted effort to lure visitors. center features a 64-foot-wide glass facade that attracts attention allows onlookers to gaze into the structure's subbasement floors, which open to the sky thanks to strategic removal of floor space above.

"I think people make decisions to enter spaces based on w they can see," says Bell. Such techniques also provide a flood of nat light and a sense of copious space. Moreover, the center offers abund attractive gallery areas that exploit the industrial aesthetic of the exis building (exposed pipes, ducts, brick) and, wi dramatic lighting scheme, make the space an attra new exhibition venue.

Although not all located downtown or on street, many centers are alluring spots whose arch ture shows off some of the best design the profes can offer. The Chicago ArchiCenter, in the D Burnham–designed Santa Fe Office Building, op in 1993. Designed by Jaime Vasquez of SOM Chi it resembles a top-flight art gallery bordering designer boutique, with striking contours and stu quality lighting. One of the grandest spaces in Am (although, some argue, not an architecture ce because its main function is as a museum) i National Building Museum, adapted in 1985 fro 1880s Neoclassical structure by Montgomery M The building's massive Corinthian columns ar 316-foot height make it among the most dramati tings for architecture in the country.

After luring visitors inside, a center's nex is to engage. Last fall, the Center for Architecture served as a theater f staging of *Private Jokes, Public Spaces*, an insightful play about an arc tural studio by Moshe Safdie's son, Oren. The show drew good review a varied audience, not just of architecture fans. Other events on the ce seemingly inexhaustible calendar include *Going Public*, a display of hun of public projects in the city; the model of David Child's proposed "Fre Tower"; and lectures and symposia about topics ranging from skyscr museums, and construction finance to the history of Puerto Rican tects. Past speakers have included I.M. Pei, David Childs, Daniel Libe and Zaha Hadid. Other centers organize tours, present design compet and explore important social and design issues in diverse exhibitions

Finally, the function that could be the most important o one that grows out of visitors' initial interest—is encouraging good through public input.

"Having the general public weigh in and be educated architecture makes for a population that can support positive ch That's how the profession evolves," says O'Driscoll of the San Fra AIA headquarters, which is located in the city's Downtown Bu District and hosts regular public events, lectures, and charrettes, al people to respond to new developments, wage debates on the city's ing crunch, and become informed about other design issues. Re who come in, she says, "care passionately," and seem to be as fa

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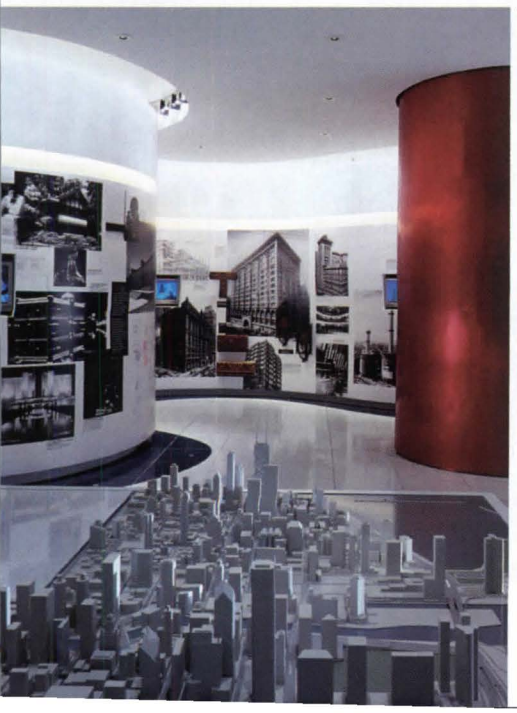

7

The Canadian Centre for Architecture (5) was built in 1989 and contains one of the largest architecture archives in the world. It features an impressive theater (top) and exhibitions, like the one of Cedric Price's work (inset, top). The National Building Museum (6) in Washington, D.C., is one of the city's grandest spaces. The Chicago ArchiCenter (7) draws people inside with its striking design, according to officials.

with architectural terms as most architects and planners.

Meanwhile, Alicia Pivaro, deputy director of The Architec Foundation in London, says that thanks to its work involving the pu in design decisions, incorporating public dialogue into construc projects is now par for the course in London.

"Members of the profession are consulting with the public involving them," she notes. "There's a much greater openness by archi and developers to try to work with the public, and I think we were o the players in getting that sea change."

Challenges, challenges

Of course, as Pivaro points out, interacting with the public isn't al smooth sailing. Often people are uneasy with architecture, espe new architecture. "People are suspicious of change," she says. Design are highly creative are often seen as inappropriate. Which is why a tecture centers work so hard to open people's minds not ju architecture in general, but to more progressive work that might them at first. The other challenge, says Pivaro, is that architects mu heartfelt in their interaction with the community. "Just because you community input doesn't mean you're going to get a good design have to work with a good design team. You have to involve the com nity in a real way, not just as a PR and marketing stunt."

Another acute challenge faced by centers is dealing with drai funding. This problem is particularly keen in the United States, where tecture centers don't have significant public patronage, as many Eur centers do (they do have more private fundin the amounts pale in comparison). While the C for Architecture is one of the elite in the U.S., its ating budget is around $1 million per year ($600,000 from dues, the rest from private sou The Netherlands Architecture Institute (NA contrast, receives $6 million euros (about $7. lion) every year from the government, 80 per its operating budget. "Architectural issues are s tral to the country's social, economic, and p discussions," explains NAI's director, Aaron Here, on the other hand, "It's certainly always a gle," says Lynn Osmond, president of the C Architecture Foundation. "It's hard for fun understand what we are, and what our miss We're really pioneers as far as promoting architecture as an art form

European and Canadian centers (like the impressive Ca Centre for Architecture, built in 1989) have generally found acceptan developed favorable reputations, which, with greater amounts of fu has fostered splendid designs for their quarters, such as the NAI's b in Rotterdam, designed by Jo Coenen and finished in 1993. This is as-air glass, steel, and corrugated-metal space—a clear box that seem floating on water. Also in the Netherlands stands the new Ams Center for Architecture (ARCAM), designed by René van Zuuk, a s twisting building that suggests it was shaped by wind and water [R February 2004, page 65]. In 2005, Paris will open the Modern l'Architecture et du Patrimoine, inside the Palais de Chaillot, near th Tower. The center will merge the architectural collections of the Mu French Monuments, the French Institute of Architecture, and the C Higher Learning of Chaillot. Meanwhile, Madrid's recently ope Arquerias, the main exhibition space for architecture in the city, c the most architecturally interesting of all. Designed by Jesús Apar Hectór Fernández and built into the 1930s Neoclassic loggia of Se Zuazo's New Ministries, its main lecture and performance hall is cr

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8

AIA San Francisco (8) hosts regular public forums. Boston has two spaces working together: the BSA's Architects Building (9), and the Boston Architectural Center's headquarters (10). Seattle's AIA headquarters (11) was one of the first to be opened to the public. Like San Francisco's offices, it will soon be redesigned.

a U-shaped concrete slab, forming a highly dramatic spatial experie

Few American architecture centers attain such design disti tion. Likewise, few can stage the elaborate exhibitions that are commo Europe. The NAI, which has 22,000 square feet of exhibition sp recently presented a show called *Start*, featuring 40 items documen the early work of Rem Koolhaas. Another NAI installation, *Content*, simultaneously at the Kunsthaus Rotterdam, covered Koolhaas's w from 1996 on. Besides lacking resources for such ambitious exhibi programming, most American centers are unable to house as exten archives or undertake such high-profile meetings and debates, no they have such an effective means of coordination as the European ar tecture network called GAUDI (www.gaudiprogramme.net).

The future

Despite their struggles, U.S. centers are becoming more popular, mirro the field's increasing cachet. Chicago's tour attendance has doubled i past five years, while its budget has grown from $2.5 million to $7 milli the past seven years. Boston Society of Archi annual operating budget has ballooned $7,000 a year in 1985 to $3.3 million this yea Francisco, meanwhile, has seen a growt attendance from 100 people a month to 6 700 within the last year and a half.

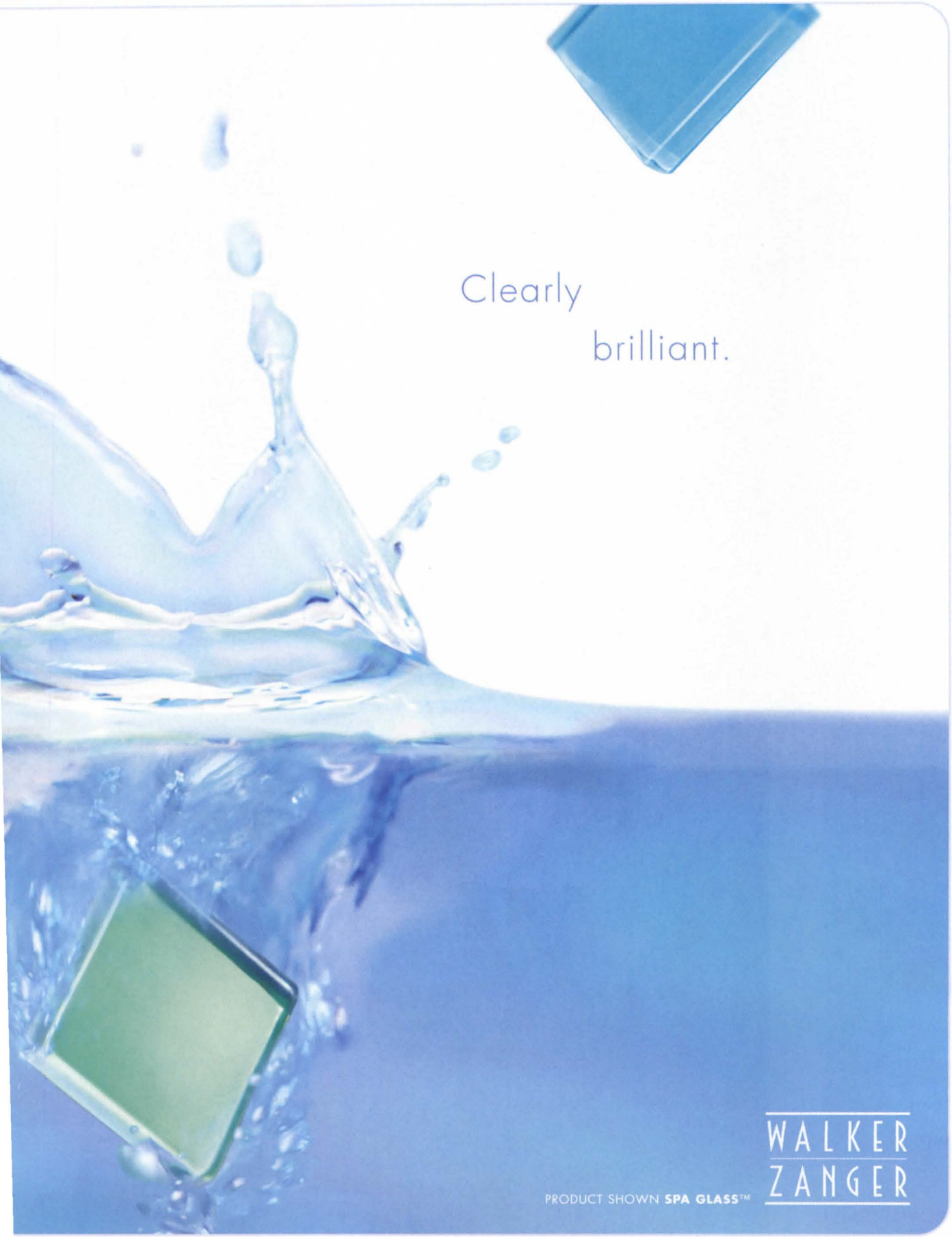
9

10

Several centers have begun to res their images in the manner of the New center. The Seattle space is soon to be redesi by a team of architects from the AIA Sea Young Architects Forum. A design charre February produced updated, very mo sketches, says Peter David Greaves, AIA, S president-elect. "Conceptually, it's like a ca obscura; you go through a dark space into a one with a tapered, plywood-clad tunnel front entry." Construction is expected to this July and be completed by Septe Meanwhile, the San Francisco center will undergo a redesign by local firm Qu Architecture. As principal Fred Quezada points out, the firm will gut the present square-foot space and make it "extr contemporary, at least in the functional s The new center will include gallery, meetin classroom space, audio/visual areas, and conferencing facilities. Desig commence in a few months and be completed by the end of thi Quezada adds. Meanwhile, officials in Philadelphia and Newark expressed interest in centers of their own.

11

Like New York's, other U.S. centers have begun to place emphasis on exhibitions, and on establishing better coordination themselves. Osmond says that the Chicago Architecture Foundation ting a Chicago spin on the National Building Museum's massive, ar received, *Big and Green* show, dedicated to environmental building own space. The Foundation is also passing on the torch: consultin Australian architect Glenn Murcutt to form that country's own Archi Foundation, including an architecture center (www.architecture.org.a will introduce what Osmond calls a traditional public to newer ideas want to make sure there's a dialogue about architecture, and that learn to embrace modern design," says Osmond. "It's fun. There's interest in the world about architecture. But the real question is: H we going to put this movement forward rather than letting it drop?"



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The idea of floating, enclosed areas connected to wide-open public spaces by escalators sketched in the early model (opposite, bottom) is realized in the completed building's shifting forms (this page and opposite, top).

anks to **OMA's** blending of cool information technology and warm public spaces, **SEATTLE'S CENTRAL LIBRARY** kindles book lust

ıeri Olson

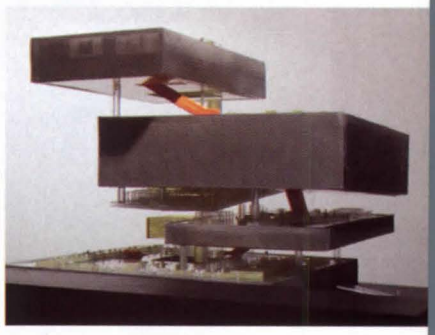
n Seattle's new Central Library, a taut skin of steel and glass shrink-wraps a stack of shifting, precariously balanced volumes. Can you judge this book by its cover? "It looks like an arbitrary shape, but once you step inside, you get it," promises Seattle's City rian, Deborah L. Jacobs. According to the Office for Metropolitan tecture (OMA), Rotterdam (in joint venture with LMN, Seattle), the ılar form arises from an almost slavish devotion to a detailed pro- developed by the library board and staff. "A truly rational building ıot look rational," says Joshua Ramus, principal in charge for OMA.

They began the commission with a three-month-long investi- ı into the future of the book, calling on local tycoons whose fortunes ouilt upon the very digital technologies that would seem to make d matter obsolete. OMA director Rem Koolhaas believes the library institution has moralistically and unwisely positioned itself as the n of the book against the byte. "It's not a matter of and/or," says aas. "The modern library, especially in a cybercity such as Seattle, transform itself into an information storehouse aggressively ;trating the coexistence of all available technologies."

Koolhaas sought to balance the explosion of information with rary's increasing role as a social center. There are five programmatic ırms," blocks of floors designed for a unique purpose: parking, staff ıeeting rooms, books, and offices. "Flexibility can exist within each rtment but not at the expense of another," Koolhaas says. The plat- alternate with four large, open floors: a childrens' area, Living Mixing Chamber, and reading room—all places where people can earch the Web, or just sit and read. "OMA's solution is simple and :x at the same time," says Jacobs, a demanding client with a genius lding public consensus around the radical design.

The architects pushed and pulled the platforms almost 50 feet vertical alignment with each other to capture light and views. As s OMA enjoys casting itself as technician not artist, there's an aes- t work, even when it verges on anti-aesthetic. "When we tried to t too much, it just didn't work," says Ramus. "The form had an y of its own." The sky-blue, diamond-patterned steel grid that sup- e glass cladding spans the distance between the offset platforms in ıgled planes.

ɔon, FAIA, is RECORD*'s Seattle-based contributing editor and the author* · Anderson Architects *(Rockport Publishers, 2004).*

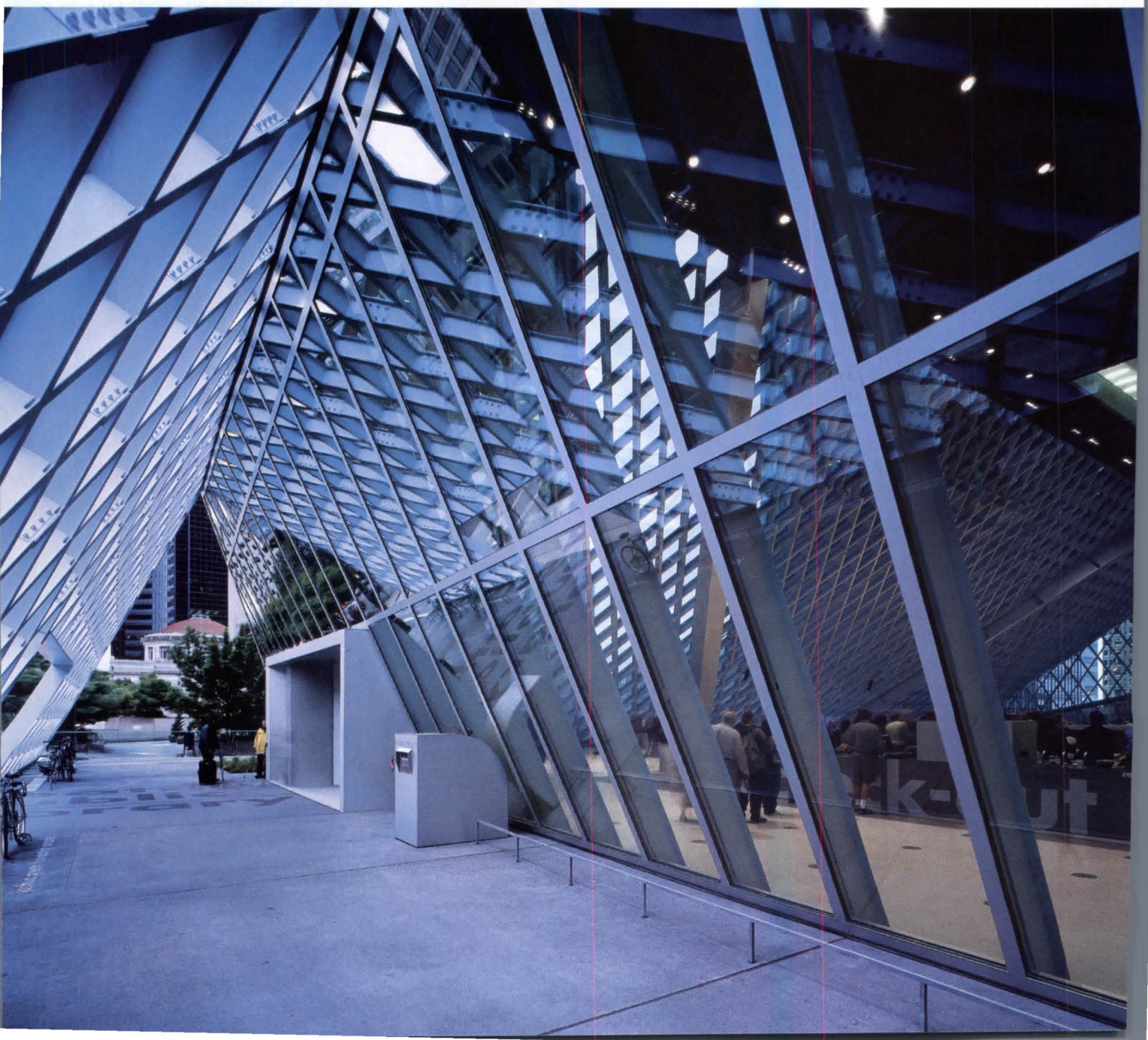


With its aggressive silhouette and the apparent scalelessness of its diamond-grid cladding, the 11-story library holds its own among office towers three times its height. "Its a machine that fragments and reconstitutes the city around it," says Koolhaas. Illuminated at night, it glows like a giant X-ray, exposing its vital organs through its exoskeleton.

The public was involved from selection on. (Standing-room-only crowds turned out to see Steven Holl and Koolhaas go head-to-head over the course of the three days of presentations [RECORD, August 2000, page 120]). The library board came back from a whirlwind European tour impressed by OMA's ability to live

Project: *Seattle Central Library, Washington*
Architect: *OMA—Rem Koolhaas, Joshua Ramus, Mark von Hof-Zogrotzki, Natasha Sandmeier, Meghan Corwin, Bjarke Ingels, Carol Patterson, design/management team; LMN (joint-venture partner)—John Nesholm, Sam Miller, Bob Zimmer, Tim Pfeiffer, Steve DelFraino, Mary Anne Smith, Dave Matthews, Vern Cooley, Pragnesh Parikh, design/management team*
Engineers: *Arup, Magnusson Klemencic Associates (structural); Arup (m/e/p)*
Consultants: *Inside/Outside (interiors); Bruce Mau Design (graphics); Dewhurst Macfarlane & Partners and Front (facade)*
Contractor: *Hoffman Construction*

Projecting forms (su
ported by enormous
cantilevered trusses
reach for views. The
steeply sloping site–
two floors in a city
block (opposite)—ad
to the kinetic effect.
Fourth Avenue entra
(near left) opens to
childrens' area. The
gridded curtain wall
peels away to form
arcade at the main,
Fifth Avenue entran
(far left and below).



a budget. (The library's was relatively modest: $165 million, ing $10 million for a temporary location during construction.) In d, the board's decision was not based on the bottom line. "Can you uty?" asked one board member. "Yes," was Koolhaas's immediate se.

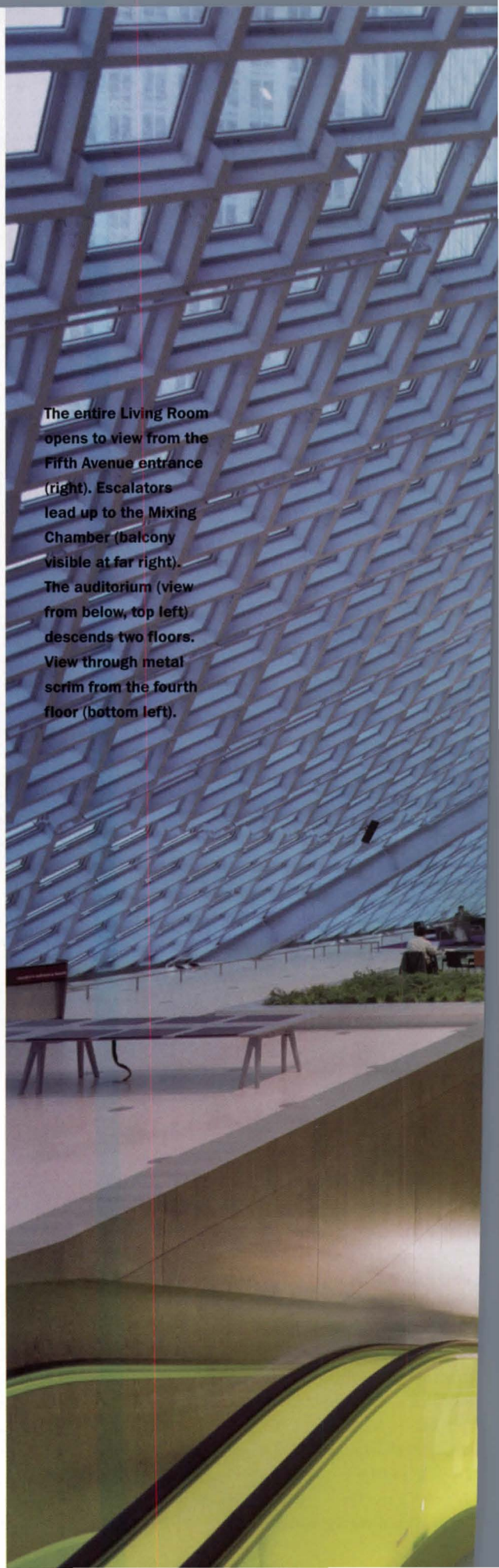
Koolhaas delivers as soon as patrons step through the Fifth e entrance on the uphill side of the full-block site, into a dramatic tory volume that appears larger than what seems possible from the e. Appropriately dubbed the Living Room, it's the library's—and s—largest and most inviting public space. Fiction collections, a enter, a café, a shop, and service-desk areas alternate with com- esks and squishy rubber couches. Photomural carpets of grass and by Petra Blaisse of Inside/Outside, Amsterdam) float on the wood ke giant throw rugs. Wood-clad terraces descend through an audi- (which can be closed off), following the site's steep slope and sly linking the Living Room to the childrens' area two levels below.

The outrageous hot-pink curved hallways threaded among the fourth-floor meeting rooms play to the public's desire to be shocked by the avant-garde. It's the architectural equivalent of the prim librarian ripping off her glasses and letting her hair down. Such touches may entice patrons who have come to associate books with Barnes & Noble comfort or Amazon.com convenience. The library's dilapidated, undersize old

"IT'S A MACHINE THAT FRAGMENTS AND RECONSTITUTES THE CITY AROUND IT."
—REM KOOLHAAS

quarters, on the same site, had become de-facto housing for the homeless. Now some who once lingered listlessly will run the latte cart in the Living Room (part of a jobs program organized by a nonprofit group).

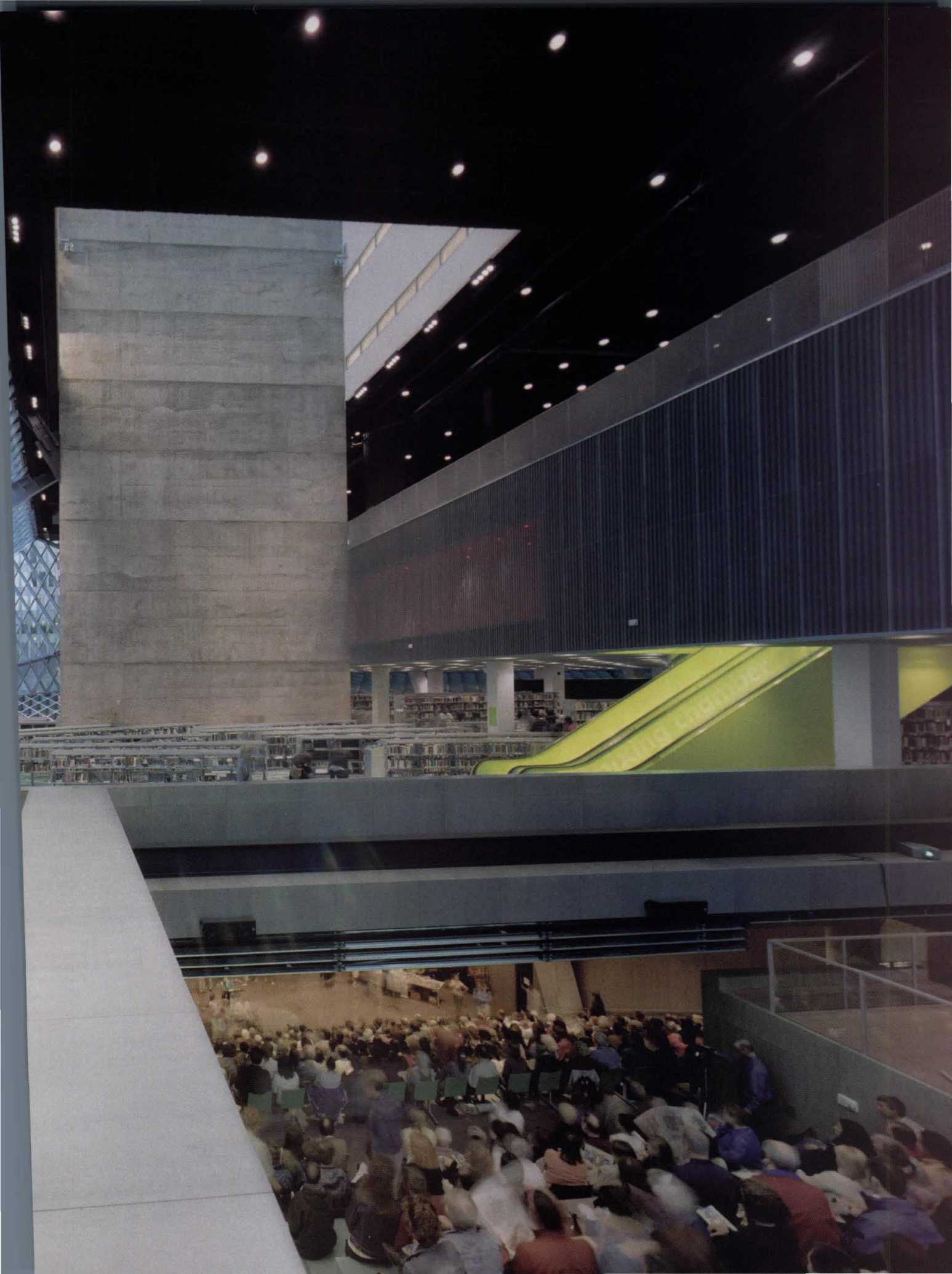
Fluorescent-green escalators ascend from the Living Room to deliver patrons to a huge service desk at the center of the fifth-floor mezzanine. This Mixing Chamber places librarians, reference materials, and public-access computers all in one place. Patrons need not wander



The entire Living Room opens to view from the Fifth Avenue entrance (right). Escalators lead up to the Mixing Chamber (balcony visible at far right). The auditorium (view from below, top left) descends two floors. View through metal scrim from the fourth floor (bottom left).

from one department to another. "Instead of the Internet replacing librarians, it has made them more valuable," Jacobs says. "They help people sift through information." At 363,000 square feet, the size of the library doubled but not the size of the staff. Instead, technology frees librarians from drudgery, helping to automate sorting and checkout, among other functions.

From the Mixing Chamber, an express escalator leads to the center of the library's most innovative and controversial feature, the Books Spiral. It's less a spiral than a giant, continuous ramp that inches up across the city-block-size floors (it's entirely wheelchair accessible) before switching back as it rises through four levels. Unlike most libraries forced to arbitrarily split collections between floors as they grow, Seattle's continuous circuit unites most of the nonfiction collection, allowing subjects to expand or contract without disrupting Dewey decimal order. The well-lit, generously sized levels invite browsing, but shortcuts through the stacks are available by stair or elevator for those who know exactly what they want. Tucked among the stacks are small



Screened in red, th
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(bottom left) is sar
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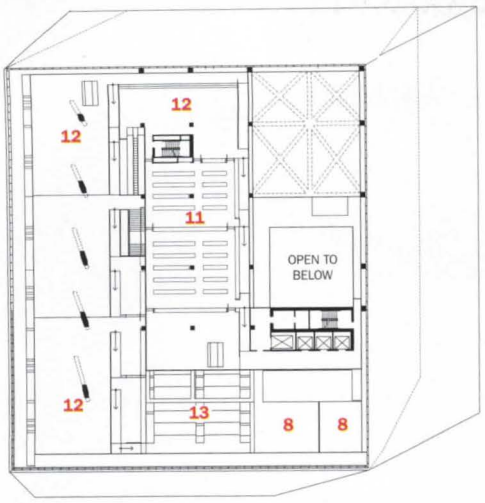
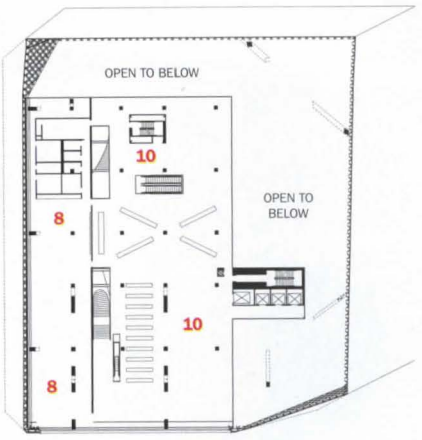
Living Room level
above) and the Mi
Chamber (bottom

ventive fire-protec-scheme permitted ibrary's extraordi- openness. A red links the meeting- level to the Mixing nber (opposite, om right). The char- se escalator carries ons to the Book al (opposite, bottom —visible as a ed strip at the top).

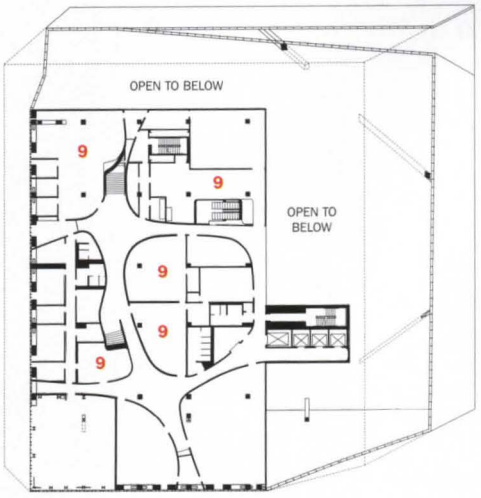


READING ROOM–TENTH FLOOR

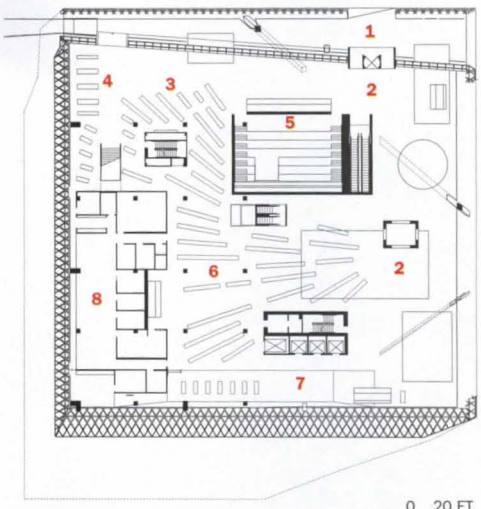


MIXING CHAMBER–FIFTH FLOOR

Arcade
Reception
Coffee cart
Shop
Auditorium
Fiction
Teen Center
Office
Meeting
Mixing Chamber (reference)
Closed stacks
Reading terrace
Book Spiral
Children
Living Room
Headquarters

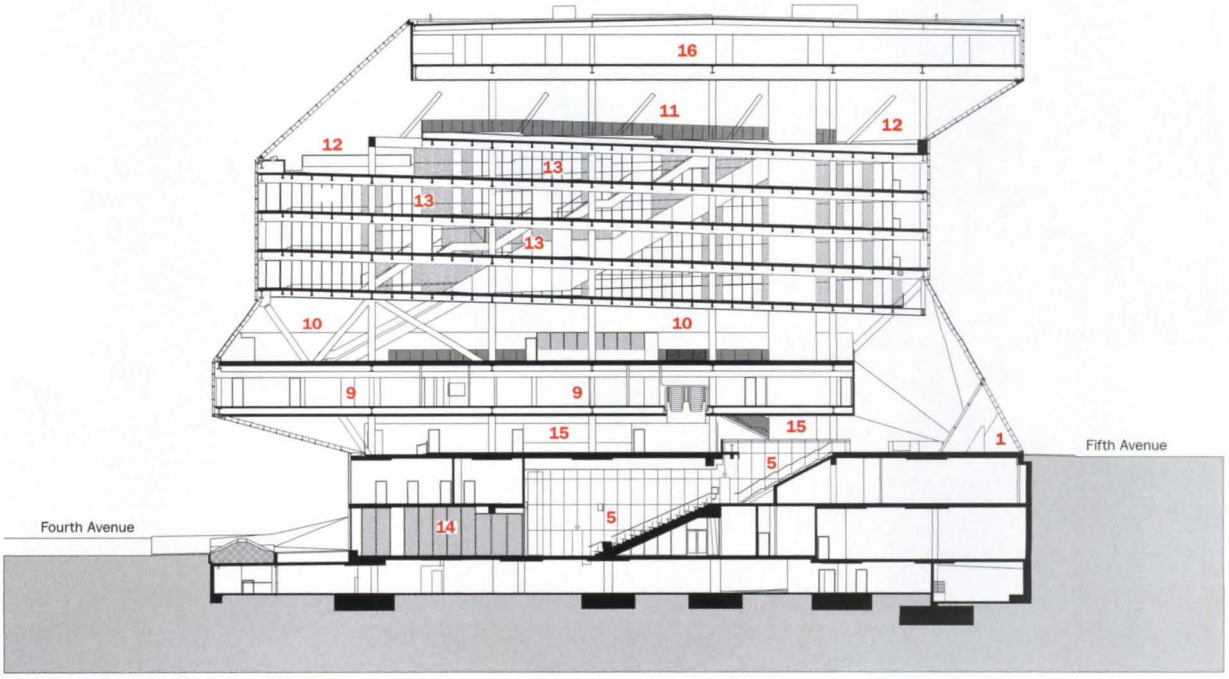


MEETING ROOMS–FOURTH FLOOR



LIVING ROOM–THIRD FLOOR

N 0 20 FT. 6 M.



EAST-WEST SECTION

0 20 FT. 6 M.

In this view from the Mixing Chamber to the Teen Center in the Living Room, the I-beam curtain-wall supports are visible, as well as massive, tilted columns. The external facets focus views out.

Architecture Without Artistry

For more than 30 years, Rem Koolhaas has been theorizing a great deal and building rather little, so it comes as something of a surprise that his most conceptually rich building so far isn't in Europe, where daring buildings are more often erected, but in Seattle—no avant-garde hotbed.

Having temporarily commandeered a yet-unoccupied office that overlooks the Seattle library's dramatic atrium, the 59-year-old Koolhaas described his process in an interview. "Our initial impulse is to consider how to make a particular program fresh, to consider what is redundant and what deserves to be reinvented," he explained. There's a perpetual effort, he added, to tease out "the seeds of newness" innate to the project.

Such an intellectualized approach doesn't concern itself much with the expressive potential of construction. From many vantages, the building looks gawky and provisional, its form a resultant of ideas, rather than massaged for expressive elegance or crafted beauty. The soaring spaces come with cheap finishes; for example, the columns and beams are covered with lumpy fireproofing and dangling pipes (as in the Mixing Chamber, below)—a bit disturbing, even though they are painted out. This is purposeful, says partner Ole Scheeren; questioning conventions of beauty and craft are part of OMA's process.

These attitudes may account for why so many projects have withered as clients couldn't persuade themselves to go the distance: the Universal Studios headquarters, the Whitney Museum (now revived, with Renzo Piano as architect), a hotel for Ian Schrager in New York, the Los Angeles County Museum of Art (a project, drastically reduced in scope, that has now gone to Piano as well), Prada San Francisco, the Guggenheim in Las Vegas's Venetian casino [RECORD, January 2002, page 100], which closed.

Or do clients worry about the very restlessness of Koolhaas's intellect? Each breadloaf-size book seems to introduce a new Rem. Embracing instability is the theme of the firm's latest publishing opus, *Content* (Taschen, 2004). "We are interested in instability, but we don't necessarily have a preference for it," Koolhaas explained. Still, he feels confined by how long it takes to build projects, worrying that the ideas move beyond the building by the time it's done. "It's rare that an intention or an ambition or a [client] coalition survives that long," he commented.

Where does architecture fit as the firm moves into trend-gleaning endeavors like magazine publishing? Architecture remains the core effort, he asserts, and there will soon be, at last, quite a lot of built work to show for the years of effort. Along with the IIT Campus Center [RECORD, May 2004, page 122] and Seattle's library, there's the recently completed Dutch Embassy in Berlin, an Epicenter store for Prada that opens this summer in Los Angeles, and a convention-shattering concert hall in Porto, Portugal, finishing up. Still, Koolhaas seems genuinely aggrieved at the projects that haven't gone ahead. *Content* is filled with justifications for them and little-disguised anger at the projects that died in America. The cover alone will likely keep it off many bookstore shelves. It features a triumvirate of Saddam Hussein, North Korea's Kim Jong-Il, and George Bush. The president grasps a crucifix and is crowned by a package of McDonald's french fries. Not the kind of thing you'd FedEx to most prospective clients.

I was once among those who feared that Seattle was building a city-block-size joke. It is to Deborah Jacobs's credit that she harnessed a kind of genius other clients feared. She spearheaded approval of the bond issue that underwrote the building, championed the raising of some $86 million in private money to fund acquisitions and operations throughout the system, and helped build and maintain support for this monumental civic effort.

The building's appeal goes beyond the spatial pyrotechnics evident in the photographs. Even the seemingly alien form of the exterior fits uncannily well, especially when the ubiquitous local mists swirl around it. Like a chunk of glacier that has somehow run aground in the middle of downtown, it evokes the unconquerably primordial nature of the Pacific Northwest's landscape. But delivering a library that genuinely extended the public realm is Koolhaas's most important contribution here. There's little like it anywhere. *James S. Russell, AIA*

The Book Sp
(below), cut
an atrium (o
floats over t
Room, brace
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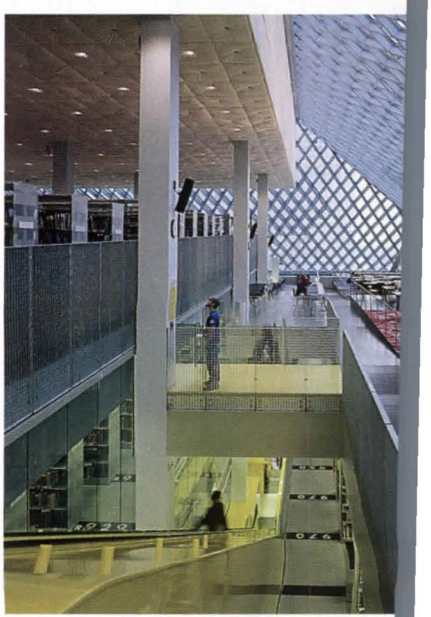
An escalato
between the
slopes of th
gentle, ramp
els, culmina
top-floor rea
(bottom).




the menil collection living room

Public areas open onto the atrium as it rises (this page) from the Living Room to the topmost Headquarters level. The Book Spiral arrives at a gently terraced reading room *(opposite) under* a vast sloping skylight.

g areas, special collections, and librarians at service desks over-
g an atrium that rises eight levels from the Living Room.

As varied as the different spatial experiences within the library
e, they all share spectacular views of the surrounding skyscrapers
e vistas between them to Puget Sound and Mount Rainier. For
, the quality of the views is the biggest surprise and justification
lding on the library's old site, even though it meant relocating
construction. "The views are so much more gorgeous than what
ected," she says. It's unusual for a library to invite this much of
ld inside its cloistered walls, but that, says Koolhaas, is the point:
lass goes beyond transparency to absorb every vibe of the city."

The Books Spiral culminates in a light-filled reading room
a sloped, 40-foot-tall plane of steel and glass. A padded white
(for sound absorption) floats above a series of wide terraces set
formal groupings of chairs and tables.

To open the vast spaces under glass, Arup made the mesh of
supporting the curtain wall into the primary means of resisting
lding's wind and seismic loads. (The design development and
g of the structure was done by Magnusson Klemencic
tes, Seattle.) The unusual strategy also minimizes the number
of the internal columns, since they aren't doing double duty.
per-floor projections are cantilevered, made rigid by external
and supported on just a few massive columns. Because they
gravity loads, these columns are fireproofed, as are a long-span grid of columns running through the enclosed platforms, which OMA painted black and flecked with mica for sparkle. The diamond-shaped glass lites, each 4 by 7 feet, were sized to eliminate glass waste and ease installation of the triple-glazed panels. Fine, expanded metal mesh, sandwiched between the glass layers, acts as a micro-louver to reduce heat gain and glare. A floor-sourced displacement-air system conditions only the occupied layer of space. A performance-based approach to fire engineering permitted the openness and the seamless interconnectedness of the design.

The building opened with few glitches. "It works," says Jacobs. "People will either like it or not, but their opinions will be based on aesthetic preferences, not function," she adds. "What does it say when the library is the most exciting building in town?" she mused as she surveyed the crowd of 28,000 people streaming through during the library's opening day celebration. In a word, everything. ■

Sources

Curtain wall: *Seele; Okalux; Walter's & Wolf; Supersky (skylights)*
Glazing: *Okalux; Viracon; TGP*
Doors: *Kawneer, Boon Edam (entrance); Zesbaugh, Building Specialists (fire protection); Cascade (wood)*
Wood floors: *Worthwood*
Furnishings: *Vitra; Quinze & Milan*
Conveyance: *Schlindler (escalators); Thyssen (elevators)*

For more information on this project, go to Projects at **www.architecturalrecord.com**.

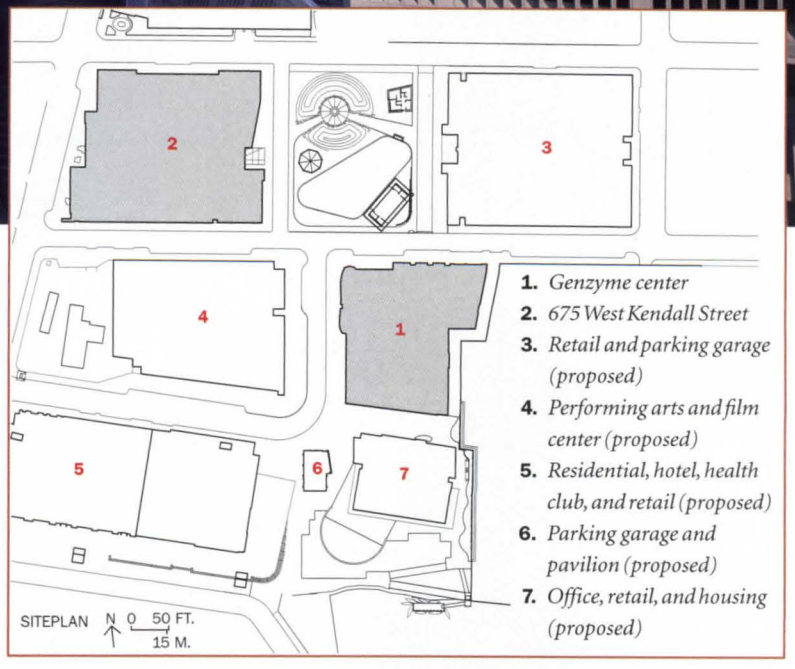
Behnisch, Behnisch & Partner and Steven Ehrlich Architects contribute signature buildings to KENDALL SQUARE near M

By Nancy Levinson

Cambridge, Massachusetts, home to the academic powerhouses of Harvard and MIT, is America's ultimate college town, and it has long attracted students and tourists alike with its leafy streets and historic buildings, its pedestrian-friendly squares and tranquil courtyards. But these days, the most dynamic part of this centuries-old city is the part that attracts few out-of-towners. These days, the most enlightened development and progressive architecture are to be found not in the postcard-pretty precincts but in old industri Cambridge, the zone of the city that declined in the postwar era factories shut down and that in recent years has been reborn as the country's leading biotechnology centers. A 10-acre case in p Kendall Square, an ongoing project developed by New England Lyme Properties that will eventually encompass 1.3 million squ in six buildings, and that has already produced two excellent w contemporary architecture. This feat is all the more remarkable fo place in a historicist town that lately has tended to reject any archi expression newer than mid-Victorian.

Contributing editor Nancy Levinson is an architect and writer based in Cambridge, Mass.

The 10-acre Kendall Square, a biotech center in old industrial East Cambridge, rises in a zone of the city that declined in the postwar years as factories shut down but in recent years has been reborn as one of the country's leading research centers. An ongoing project developed by New England–based Lyme Properties, it will eventually encompass 1.3 million square feet in six buildings. The buildings shown here (opposite, at left) are the first two.



1. *Genzyme center*
2. *675 West Kendall Street*
3. *Retail and parking garage (proposed)*
4. *Performing arts and film center (proposed)*
5. *Residential, hotel, health club, and retail (proposed)*
6. *Parking garage and pavilion (proposed)*
7. *Office, retail, and housing (proposed)*

The Kendall Square project is that city-planning rarity—a for-profit initiative developed with a view toward long-range hancement. David Clem, managing director of Lyme Properties, t to the project not only experience in the business of real estate ment but also deep engagement with the city—years ago he stud- an planning at MIT and even served as a city councillor. After ing the land in 1998, Lyme hired Toronto-based Urban Strategies e a master plan for the unprepossessing site, a brownfield once d by a manufactured-gas plant. Together the developer and esigner generated a plan that called for a program of mixed uses,

The Genzyme Building consists of 12 stories of sleek neo-Modernism, with a crisp glass-and-metal curtain wall. An energy-saving double facade sheathes almos 40 percent of the build ing. Roof-mounted mirrors, or heliostats, track the sun and refle light into the interior.

the city grid to extend onto the site. Two classic urbanistic moves, se, of the sort that elicit praise from critics and academics; but is often the case, they were hardly the path of least resistance. In ey ran counter to years of prevailing practice. In the past two ;, much of East Cambridge has been developed as single-use ocks, with assorted R&D towers set back from the street, encir- well-tended lawns; it would have been easy to make Kendall an aloof biotechnology campus (an earlier development planned area was simply called "Cambridge Research Park"). What Lyme oan Strategies sought to do instead is to make the site, in the f Ken Greenberg, a partner of Urban Strategies when the project "both a crossroads and a destination" for the district, which ; MIT to the south, the Charles River waterfront to the east, and oorhood of 19th-century row houses to the north. "We did not e place to signal itself as a project, something separate from the h its own sidewalks, curbs, signage, and so on," says Clem. "We saw an opportunity to integrate the site into the city, and to activate the area with housing, entertainment, retail, and recreation." To these ends, the program includes two life-science laboratory buildings, a biotechnology headquarters, a performing arts center, an apartment tower with adjoining hotel, an office/residential low-rise, a public square alongside an old canal, and a public park with a skating rink. The buildings incor-

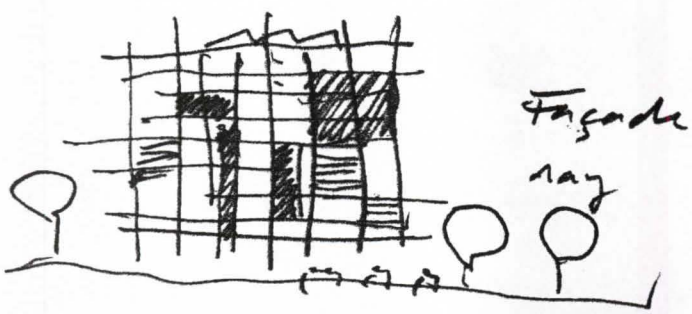
THE MOST ENLIGHTENED DEVELOPMENT AND PROGRESSIVE ARCHITECTURE ARE FOUND IN OLD INDUSTRIAL EAST CAMBRIDGE.

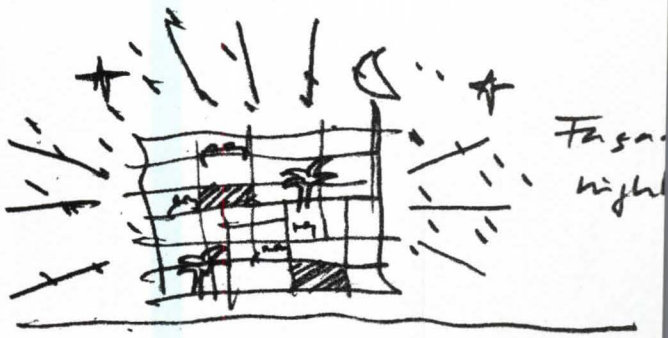
porate ground-level retail, and an underground garage accommodates more than 2,000 cars. None of this is standard-issue real estate development; nor was the process by which architects were chosen. Early on, Lyme decided that the buildings would be designed by different architects and that the architects would be selected through invited

The architects organized the building in an open, flexible manner around a grand central atrium, which connects all the floors and brings daylight deep into the core.

FIRST FLOOR

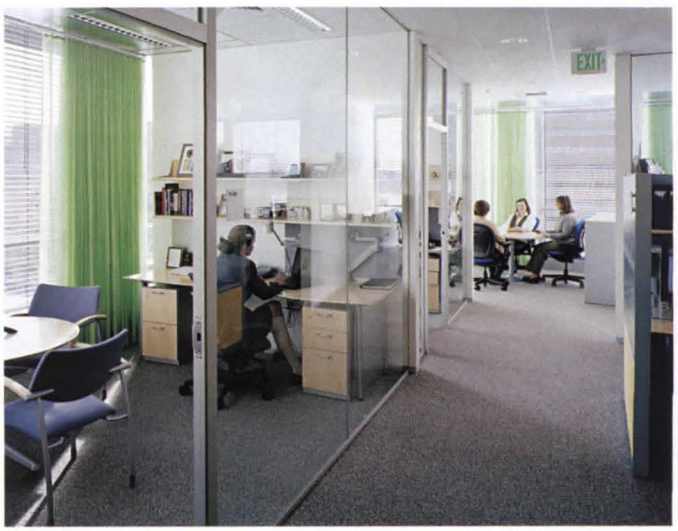
TWELFTH FLOOR



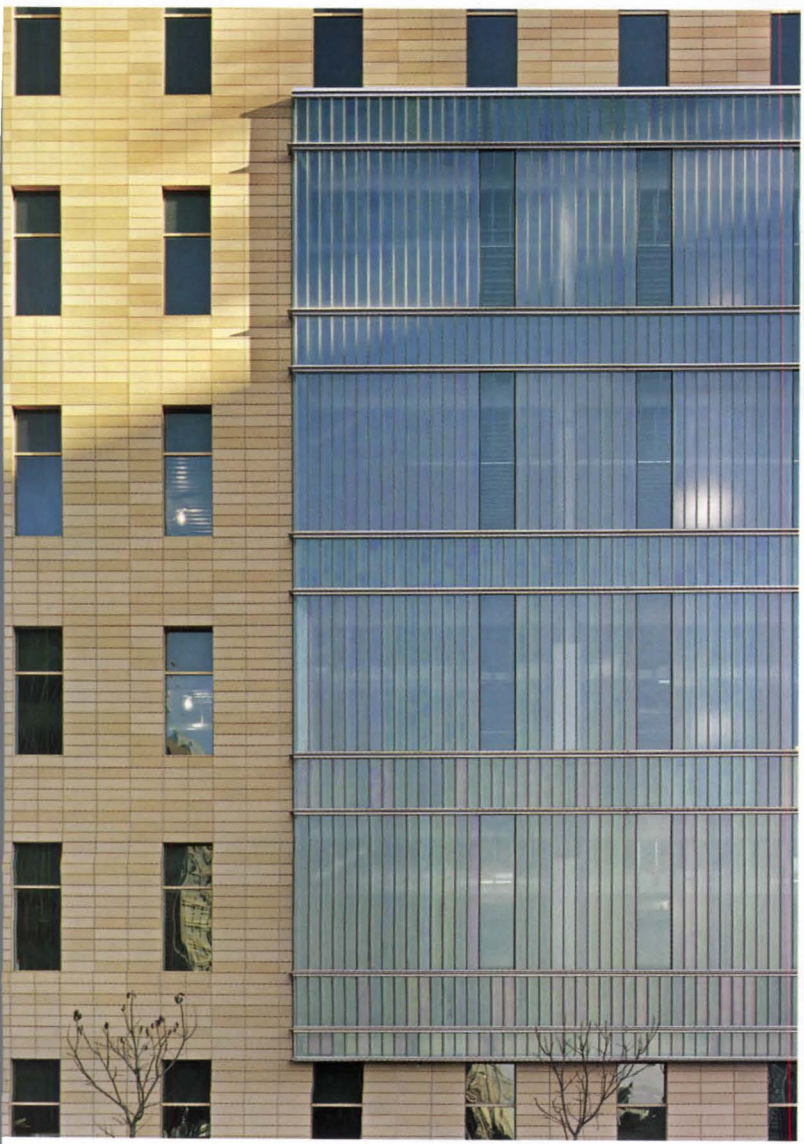


international competitions. In this way the developer hoped to achieve a high design standard and also to encourage nonrevivalist architecture. "We wanted something more than the usual Cambridge formula of red brick and punched windows," says Clem.

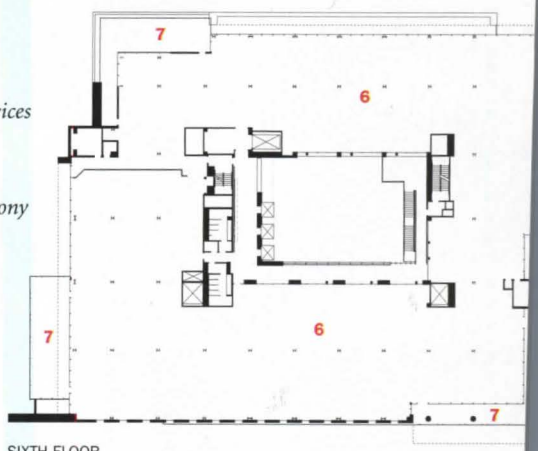
So far, the competitions have yielded refreshingly nonformulaic results. Designed by Behnisch, Behnisch & Partner, of Stuttgart, the Genzyme Building, headquarters of the biotechnology giant, is 12 stories of sleek neo-Modernism, with its crisp glass-and-metal curtain wall and its uncluttered interiors filled with elegant midcentury furniture. What makes the building remarkable, though, is its thoroughgoing commitment to sustainable technology—a commitment shared by the developer and tenant as well as the architect, and enabled by an unusually collaborative design and construction process. Because Genyzme had signed on as tenant right from the start, building design and tenant fit-out occurred almost simultaneously, with green design understood not as something added on or attached afterward, but instead as integral to the design concept. "We designed the building from the inside out," says Stefan Behnisch, "not as an architectural



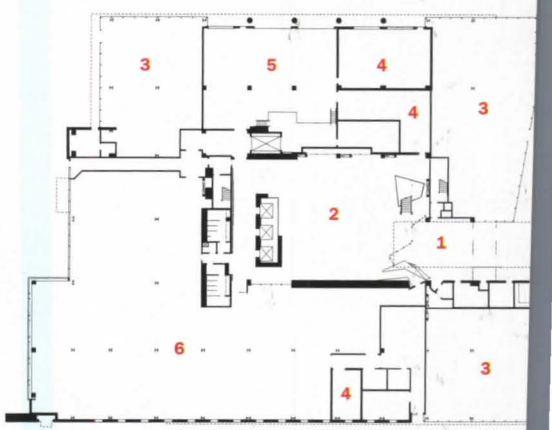
Many offices are located on the perimeter of the central atrium (above) to gain direct access to natural light. Interior cubicles are partially transparent to permit light to filter through (opposite). Interiors are uncluttered and filled with elegant midcentury furniture. *Furniture and* partitions can be used to create community areas, connecting paths, and private offices (left two).



1. *Entry*
2. *Atrium*
3. *Retail*
4. *Building services*
5. *Loading*
6. *Lab/office*
7. *Exterior balcony*



SIXTH FLOOR



FIRST FLOOR

icon but as a place to work." This approach resonated with Genzyme Henri Termeer, who describes it as "consistent with our commitm innovative life-science technology. We didn't need a big sculptura ment, but a healthy workplace." And Termeer sees the green b systems as having economic as well as environmental benefits reduced operating costs are an excellent return on our investment," Some of the more impressive green features include a double faca sheathes almost 40 percent of the building, the two skins separate accessible 4-foot loggia; a central atrium that organizes the bu interior and brings daylight deep into the core; roof-mounted mir heliostats, that track the sun and reflect light into the interior; a mu "light chandelier" made of hundreds of prismatic glass plates that sl down the length of the atrium; and automated, operable blin grammed to respond to light, weather, and orientation.

Like Genzyme, 675 West Kendall Street is rigorously con rary—another welcome addition to the local scene. But while Gen glassy and reflective, 675 West Kendall, designed by Steven Architects, of Los Angeles, is weighty and solid. The 300,000-squa six-story life-sciences laboratory building is an elegant and artful co tion, with the two-story mechanical penthouse—sized for chemis biology labs— not plopped on top but instead incorporated into th

cade features
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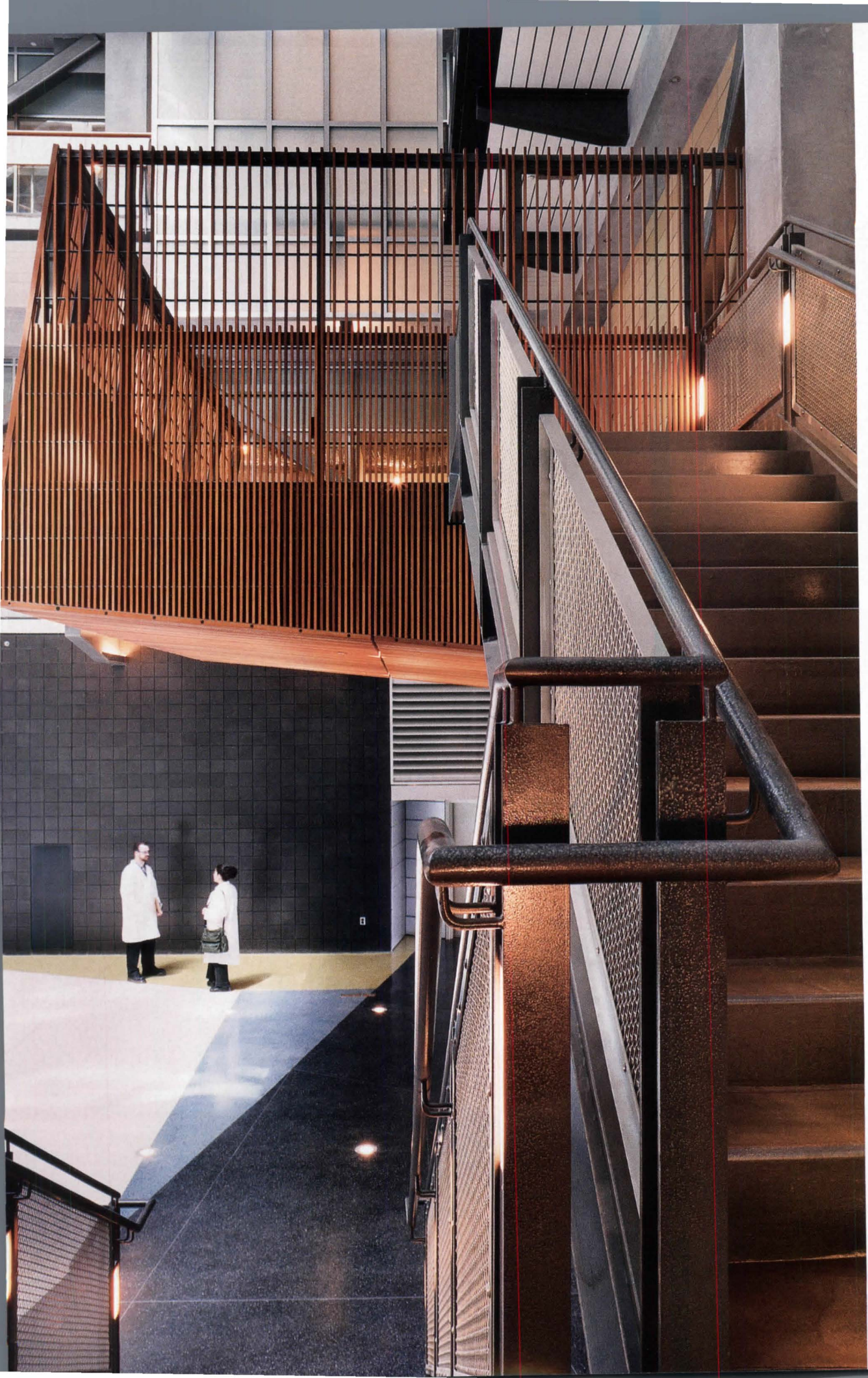

Inside, the labs an
offices are arrange
around a 100-foot-
atrium with skyligh
as well as strategi
placed heliostats (
roof-mounted mirr
and reflective sur-
faces, which flood
into all corners of
building. Stairs, ba
conies, lounges, a
overlooks animate
interior space. Gla
and metal are the
dominant materia
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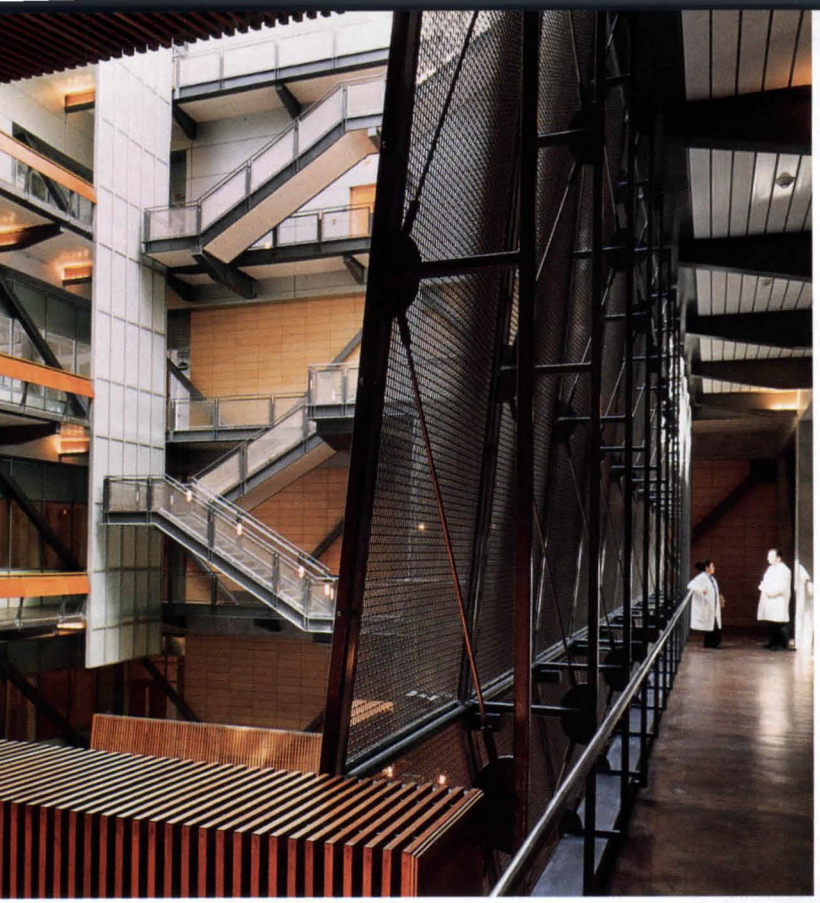


g, and a large metal canopy, attached to the facade with mastlike signaling both the main entrance below and a roof terrace above. And ade features materials rarely used in U.S. construction, including el glass and terra-cotta panels, which discreetly evoke the masonry-ass industrial structures that once occupied the site. "We didn't want e a brick building," says Ehrlich, "but we did want to acknowledge the ry tradition of Cambridge." Local culture is acknowledged in even ways: The panels of the terra-cotta rain screen are imprinted with s derived from DNA molecules—a level of detail that will speak to scientists who work in the building's laboratories. And 675 West , like Genzyme, is organized around a central atrium, which brings o the core and creates zones for casual interaction. "As we go deeper rk on the screen, or in this case in the lab," say Ehrlich, "it seems more ınt than ever for architecture to create opportunities for the kind of synergistic encounters that encourage creativity."

Genzyme and 675 West Kendall have set a high standard for the ng projects, which are in various stages of development. Two are ed to start construction this fall: A 23-story residential tower, by chitects of Boston, and a low-rise residential/office building, by ts Alliance of Toronto. Early next year another life-sciences labo-y Anshen + Allen Los Angeles, will begin construction, along with also by CBT. A multistage performing arts center by Stubbins es, scheduled to begin construction in late 2005, will be the last Kendall Square. And here it should be pointed out that "Kendall is the name not only of this ambitious project but also of the sur-g city district. Whether the developer is co-opting the place name enefit of the project or using municipal nomenclature in order to project blend seamlessly into the city is a matter of judgment. ıinly one measure of the success of the Kendall Square project hether it is perceived not as a neat and tidy development, but a strong and vital addition to a district in transition. The two already completed have gotten it off to a happy start. ■

Project: *Genzyme Center, Cambridge, Mass.*
Architect: *Behnisch, Behnisch & Partner—Stefan Behnisch, principal; Christof Jantzen, principal; Günther Schaller, partner (Venice, Calif.); Martin Werminghausen, partner; Maik Neumann, project architect (base building) (Stuttgart)*
Executive architect: *House & Robertson (base building); Next Phase Studios (tenant fit-out)*
Engineers: *Buro Happold (environmental consultancy, structural engineer, m/e/p); Laszlo Bodak (engineer of record, m/e/p); Bartenbach Lichtlabor GmbH (lighting)*
General contractor/construction manager: *Turner Construction*

Sources
Glass curtain wall: *Sota Glazing*
Photovoltaic panels: *Powerlight*
Skylights: *Architectural Skylight Company*
Office furniture: *Steelcase*
Lobby finishes: *Hanover Pavers*
Interior gardens: *Greenscape*
Water feature: *Carbone Metal Fabricators*
Carpet: *Miliken*

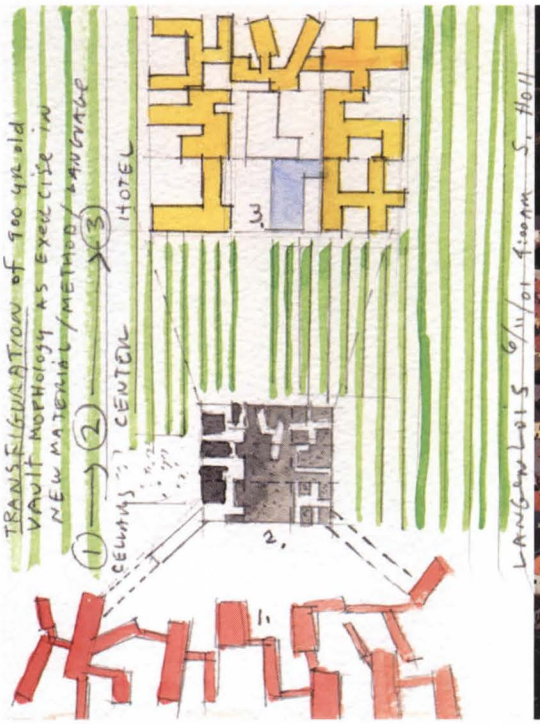
Project: *675 West Kendall Street, Cambridge, Mass.*
Design architect: *Steven Ehrlich Architects—Steven Ehrlich, FAIA, principal; Thomas Zahlten, principal in charge; Patricia Rhee, AIA, team captain; George Elian, designer; Aaron Torrence, AIA, Carine Jaussaud, Cedric Lombardo, Gregor Seeweg, Monika Russig, project team*
Associate architect: *Symmes Maini & McKee Associates—Thomas A. Coffman, AIA, Gordon Brewster, Henry S. Ricciuti, AIA, Eric A. Peterson, AIA, James E. Deitzer, AIA, Roger H. Comee, project team*
Engineers: *Arup (structural, m/e/p)*
Landscape architect: *Michael Van Valkenburgh Associates*

Sources
Exterior masonry: *E. Dillon & Co.*
Metal/glass curtain wall: *Kawneer*
Glazing and skylights: *Viracon; LinEl*
Hardware and hinges: *Sargent; Stanley*
Exterior terra-cotta: *Christian Pohl*

For more information on this project, go to Projects at **www.architecturalrecord.com**.

A reflecting pool (this page) extends over a tunnel connecting Holl's visitors' center with old wine vaults. His conceptual watercolor (opposite, left) and photomontage (opposite, right) show his visitors' center along with his future hotel (now under construction), the town, and the vineyards.

teven **Holl** counters sprawl and pastiche with his **LOISIUM**, a tilting, aluminum-clad visitors' center that holds its own in Austrian wine country



ane Lefaivre

he small Austrian town of Langenlois nestles near the northwest end of the Wachau Valley—one of the 's only wine-growing regions offi- classified as a Unesco World ge Site. No wonder: Its hilly cape, dotted with castles and eted with vineyards, makes this ryside exceptionally beautiful, ing from the Baroque monastery k—the setting for Umberto Eco's *ame of the Rose*—to the town of along the gently winding e. In springtime, Langenlois's aroque buildings—stuccoed in r blue, dusty rose, bright sienna, and pale green—stand amid a ion of purple lilac bushes and century-old flowering chestnut trees, is were nothing out of the ordinary.

So would such a fairytale town welcome an industrial-looking, um-clad visitors' center for a winery, with windows slashed into it the sword of Zorro and walls dented as if by a colossal hammer? not a foregone conclusion. And now that Steven Holl's building on a hill overlooking the town—with his vineyard hotel under ction just a few yards up the slope—does it fit in? Well, in the view al taxi driver, "Of course it does."

The taxi driver has a point. On approach to the Langenlois winery e surrounding areas, it becomes clear that the fairytale confection tell the whole story. In the exurban, once-bucolic peripheries, as cut loose. Austria tends to hold truer to its postcard image than untries do, keeping any sort of rampant overgrowth relatively rare. e the reins on architectural quality go slack, things can go as awry anywhere else, even if the language happens to be Tyrolean pastiche.

Such regionalist settings pose the inevitable dilemma: To hold on tion or let go and innovate? These days, more and more Austrian clients tend to opt for the latter, as in the city of Graz, which recently engaged architects Peter Cook and Colin Fournier to insert a bit of 1960s exuberance—their Kunsthaus [RECORD, June 2004, page 92]—within that Baroque town. The owners of the Loisium—a 13,000-square-foot visitor's center, named for the "lois" in Langenlois, with conference and wine-tasting facilities, a restaurant, and a wine shop—are no exception.

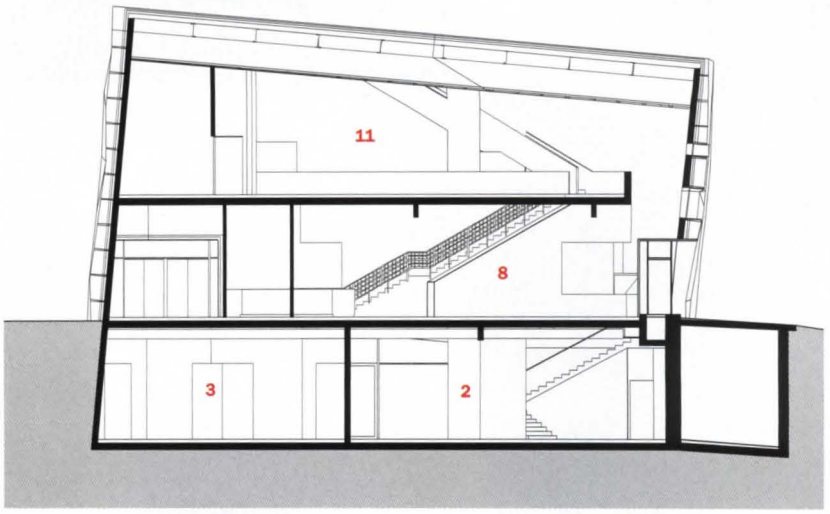
Barely an hour from Vienna yet so near to the Wachau Valley, Langenlois offers a dream location, commercially speaking. The clients clearly saw Holl's Modern, high-profile architecture as a potential spearhead for their campaign to fill the world's wineglasses with the region's high-quality, though still slightly obscure, white wines from the unpretentious, crisp Austrian Gruener Vetliner grape. Besides such global-scale branding, they also held ambitions to turn back the wave of sprawl and counter the loss of architectural quality.

Faced with this double challenge, Holl carved out a world apart from the kitsch vernacular, providing a strong, distinctive architecture, as

faivre is chair of architectural history and theory at the University of Arts in Vienna and an associate of the Design Knowledge Systems Group chnical University of Delft.

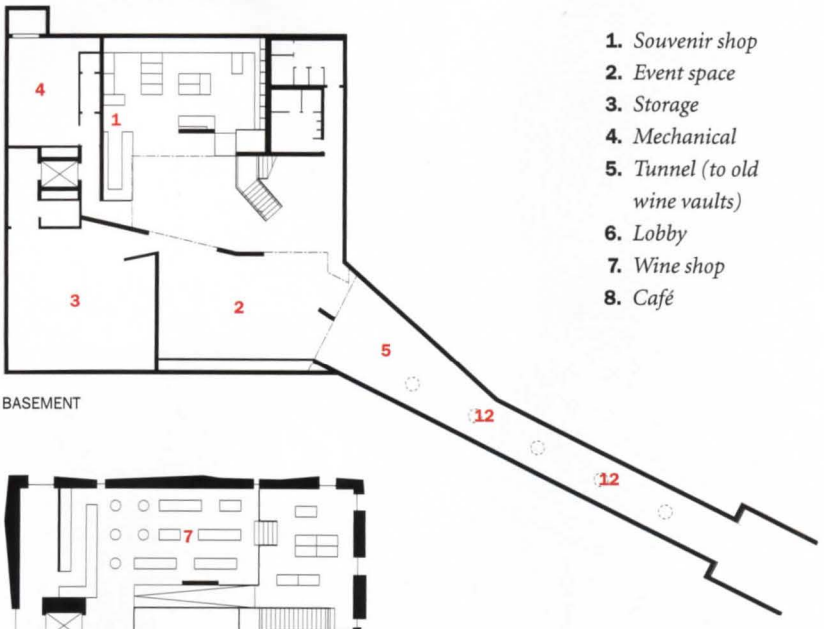
Project: *Loisium Visitors' Center, Langenlois, Austria*
Architect: *Steven Holl Architects—Steven Holl, design principal; Christian Wassmann, project architect; Martin Cox, Jason Frantzen, Brian Melcher, project team*
Collaborator: *Solange Fabião, artist*
Associate architect: *Arge Architekten*
Engineers: *Retter & Partner (civil); Altherm (mechanical)*

The faceted skin of "marine" aluminum changes appearance with the light, weath and seasons, rangin from glimmering, sil- very blue (this page and opposite, botton to matte golden gra almost resembling c crete (opposite, top)



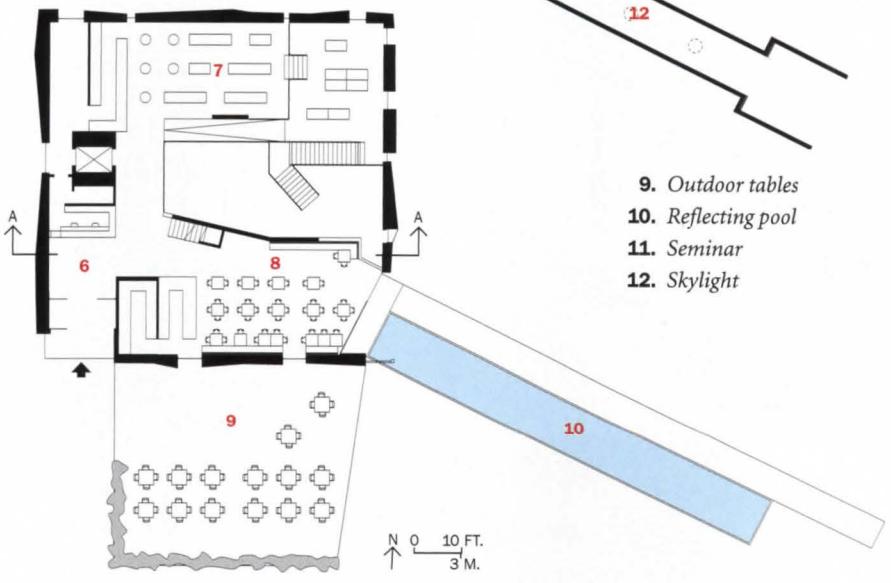
SECTION A-A

0 10 FT.
3 M.



BASEMENT

1. *Souvenir shop*
2. *Event space*
3. *Storage*
4. *Mechanical*
5. *Tunnel (to old wine vaults)*
6. *Lobby*
7. *Wine shop*
8. *Café*



FIRST FLOOR

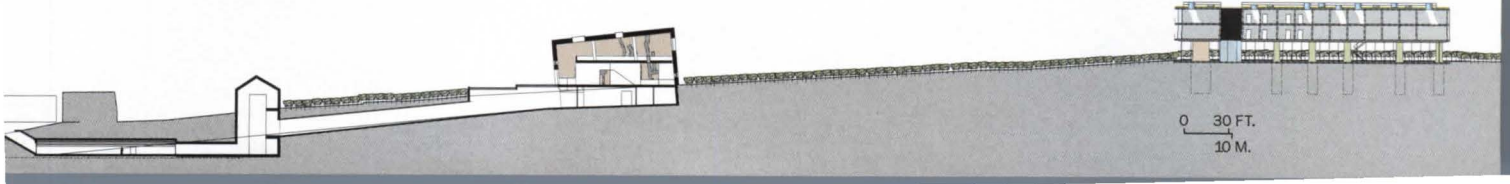
9. *Outdoor tables*
10. *Reflecting pool*
11. *Seminar*
12. *Skylight*

The building tilts at a 5-degree angle, giving it an almost tipsy demeanor (above) and allowing for a smooth transition from the new visitors' spaces to the existing subterranean wine cellars, now connected by a tunnel (section, below) with skylights along its bottom. A short distance up the hill, Holl sited his winery hotel, currently under construction.

UNDER
Village
(Existing wine vaults)

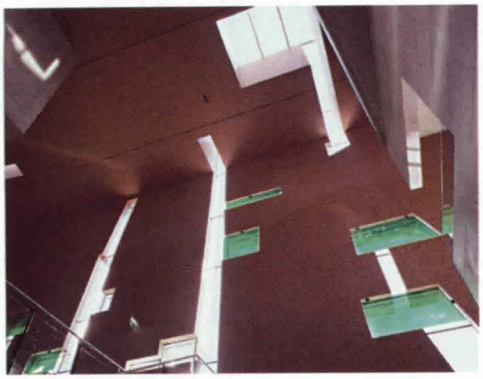
IN
Winery Visitors' Center

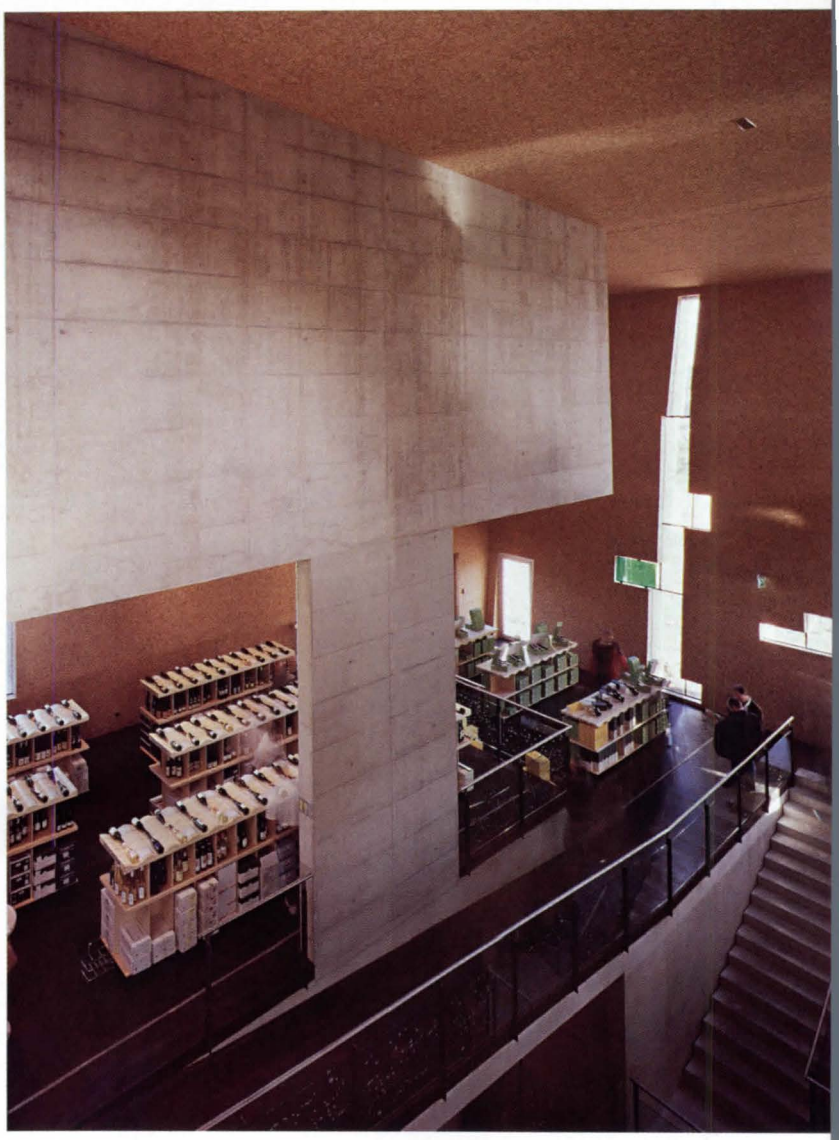
OVER
(Future winery hotel
by Steven Holl Architects)



Daylight penetrates the irregular, slashlike windows, deeply recessed skylights, and swatches of green glass, animating the 82-foot-high interior and its exposed-concrete stair (this page).

tted windows
ys of sunlight
the ceiling
lls, creating
ct and evolving
sitions (right).
itors' center
s a café (below)
hop specializing
enlois wines
nt).





a logo-ready image. Fortunately, the solution goes as far as one can
ıe architectural equivalent of a yodel, offering instead a gleaming
c cube, measuring approximately 82 feet on each edge. From the
r, this building appears inward-looking. Composed primarily of
ed concrete, its form stands beneath an insulating carapace of
ch-thick "marine" aluminum, an alloy that preserves its sheen.

Along with the bold geometry and glimmering skin, a striking
ıess distinguishes the structure from its architectural neighbors.
lding tilts at a 5-degree angle, as if it were tipsy, allowing Holl to
roximately one third of the cube into the ground and link it via
in an apparently effortless way, to a 900-year-old network of wine
bout 65 feet downhill from the cube. The tilt, giving the structure
thrust of potential energy, was the suggestion of artist Solange
Holl's wife.

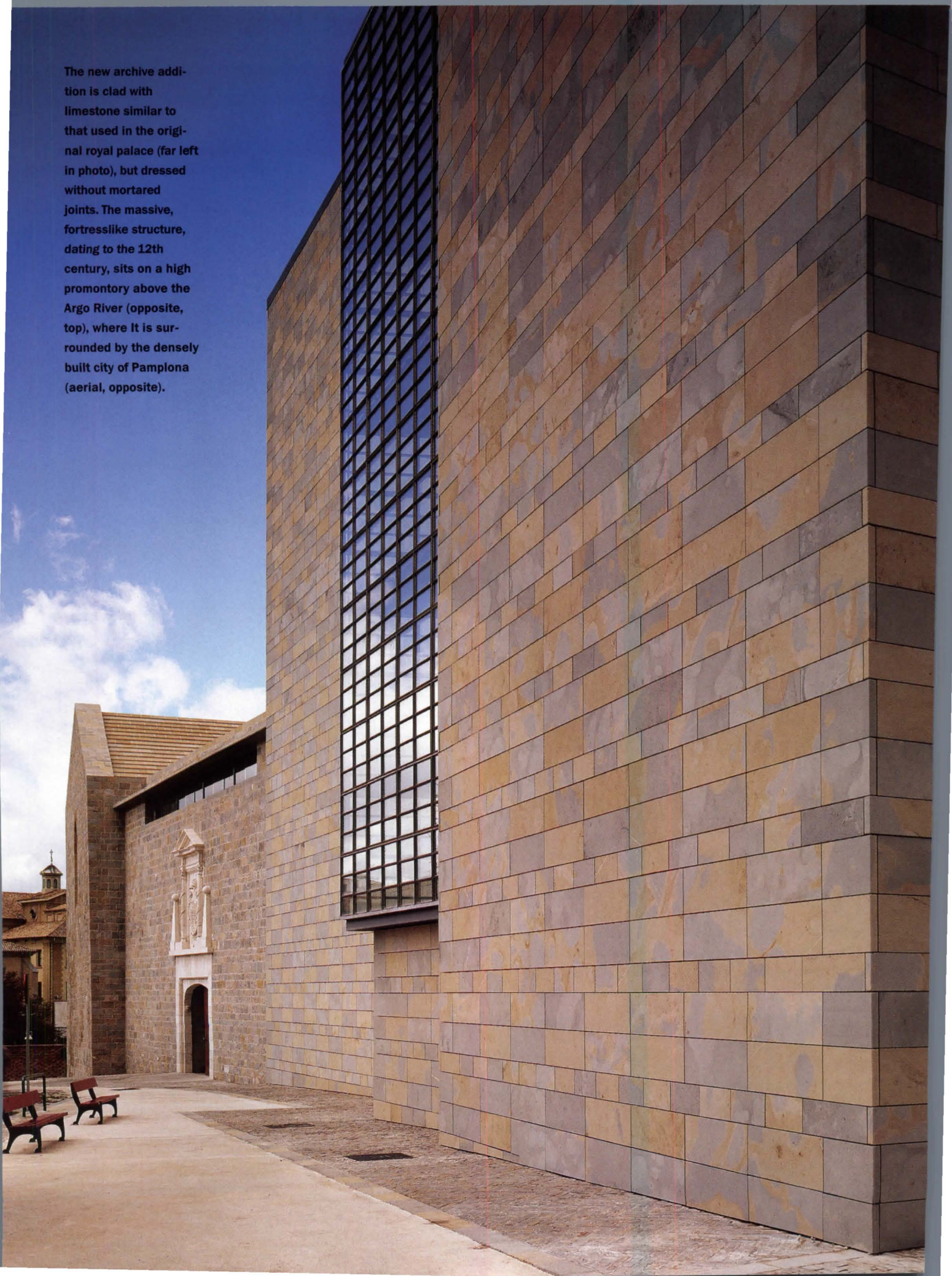
As the architect's earlier work has led us to expect—particu-
Ronchamp–inspired Chapel of St. Ignatius in Seattle [RECORD,
6, page 40]—the Loisium's interior contrasts markedly with life
its perimeter. The architect placed most of the major loads on
e's exterior walls, freeing much of the interior. Just as Le
er exploited open plans (*plans-libres*) with ramps and stairs
t will to create architectural promenades, so too does Holl.
ove the wine-tasting bar, which fills nearly half of the airy,
expansive interior, the ceilings soar almost 82 feet, while an exposed-concrete staircase dominates the cube's other half.

Holl has used the narrow slashes of window quite ingeniously to bathe the main space in light while concealing views of the nondescript surroundings. The design further accentuates the sense of a world apart by placing the tunnel to the vaults and winemaking exhibition beneath a reflecting pool with watertight porthole windows on its bottom. Through water and glass, daylight penetrates the underground realm. The one unsubtle touch, however, appears in the wine-bottle-green glass in some of the apertures, reminding us that, yes, we are in a winery.

Linking old and new, Holl managed to insert a Modern and idiosyncratic structure into the periphery of a historic region. And perhaps because of his refusal to yield to the pressure of ersatz surroundings, his leaning, aluminum-clad cube seems right at home on the hillside, just above the lovely and quaint town of Langenlois. ■

Sources
Lighting: *Zumtobel Staff*
CAD system: *Auto CAD Vector Works*
Concrete: *Steiner & Strabag (cast in place)*
Structural steel: *Stahlbau Jordanits*
Aluminum: *Heinrich Renner (faceted facade); Kamper Stahlbau (doors and windows)*

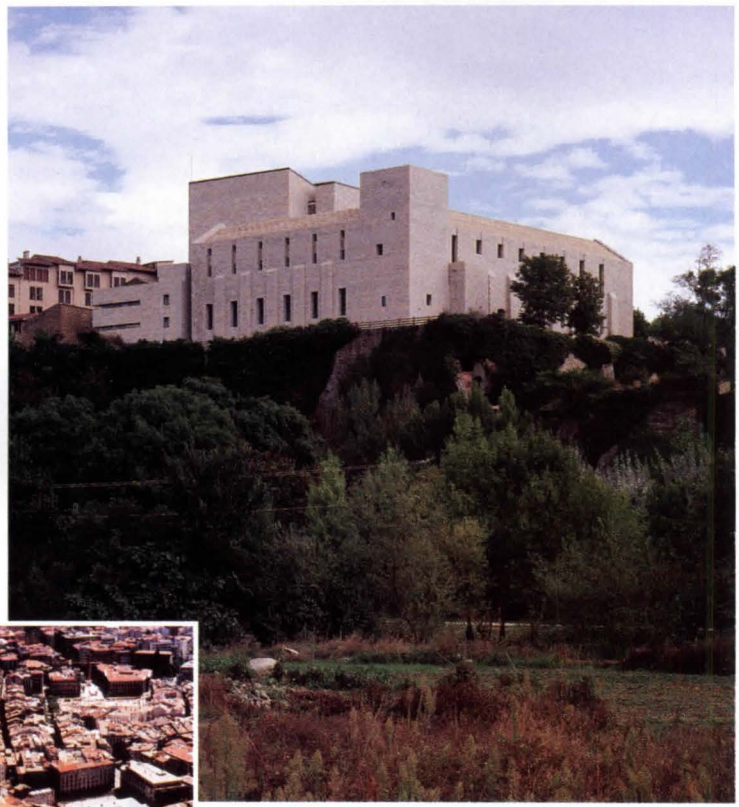
For more information on this project, go to Projects at **www.architecturalrecord.com**.



The new archive addition is clad with limestone similar to that used in the original royal palace (far left in photo), but dressed without mortared joints. The massive, fortresslike structure, dating to the 12th century, sits on a high promontory above the Argo River (opposite, top), where it is surrounded by the densely built city of Pamplona (aerial, opposite).

afael **Moneo** has elegantly refashioned a stolid medieval palace in Navarra, Spain, into the **ROYAL AND GENERAL ARCHIVES OF PAMPLONA**

aula Deitz



n recent years, wanderers searching for the old royal palace in the streets of Pamplona, the capital of Spain's northern province of Navarra, could not have missed the stark remains of this original medieval structure. They would soon come upon its north and west essed walls joined by a corner tower keep with a gabled, chapel-like e on the south. Out front, a large billboard announced the restoration onversion of the palace into the Royal and General Archives of Navarra e architect Rafael Moneo. As part of this process, careful demolition had ved additions dating from the 16th to the 19th centuries, when the ing was the palace of governing Viceroys and then a military head- ers after Navarra was incorporated into Spain in 1833. Ultimately, the e was abandoned as a ruin. Then in 1995, the stry of Culture decided to turn it into an es and study center for the province.

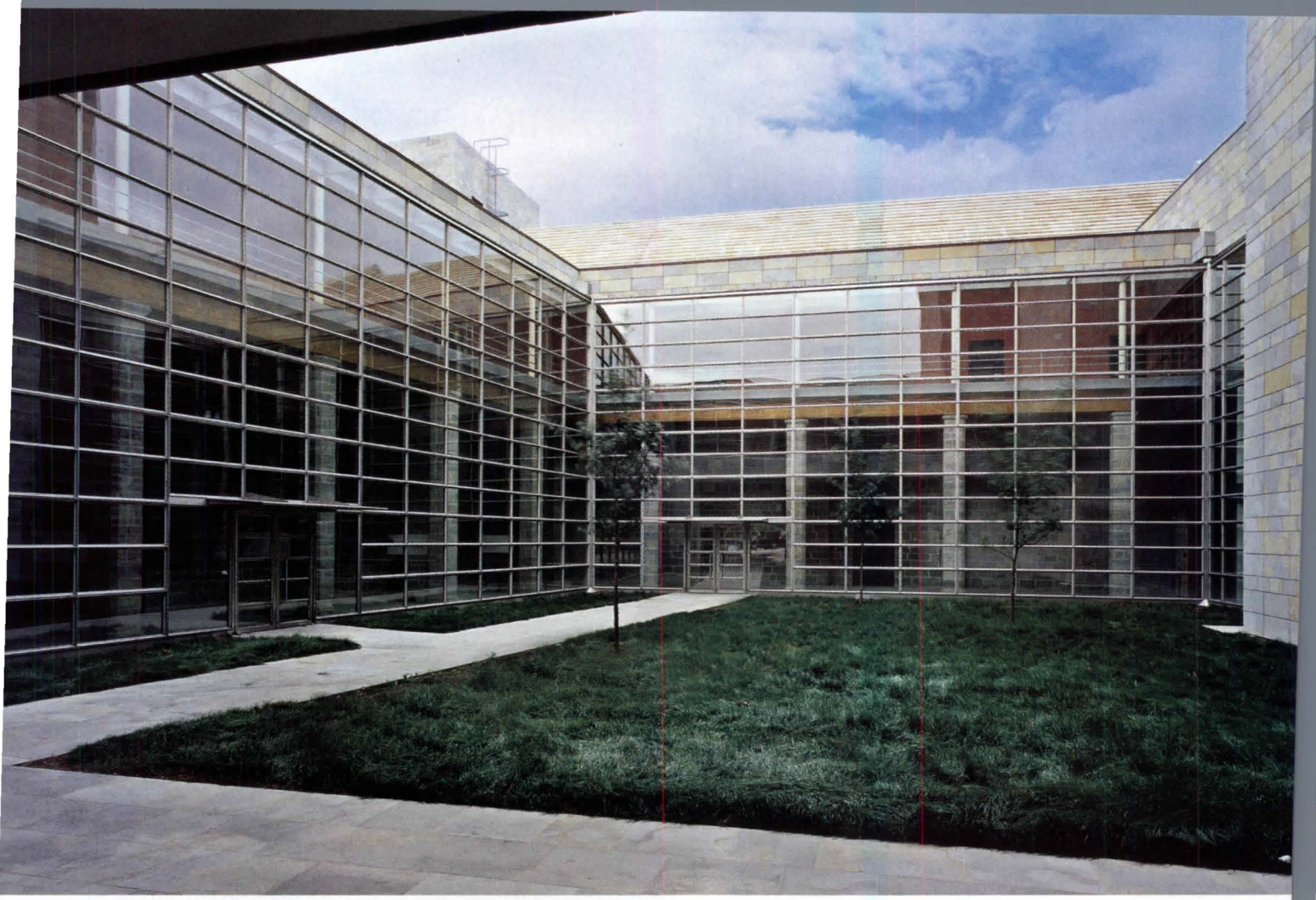
Unlike more ornate Spanish castles of periods, medieval architecture of the 12th 3th centuries, particularly civil structures, sses a robust simplicity of line. Its forms inspired many contemporary architects, ularly Moneo, who was born in the rois city of Tudela, south of Pamplona. ith the original quarries nearby still pro- the same gold-beige and gray-mottled one used in the building's original con- on (and which gives all of Pamplona its warm hues), Moneo had portunity to reimagine—and reinvent—a fortress. In this instance, ciously grasped the chance to renew the life of the old palace with spaces—reading rooms, an exhibition gallery, an assembly hall— lesigning a new tower for the storage and delivery of documents. n courtyard with a colonnaded cloister functions as a transitional hat brings the two time frames into a seamless unity.

In many ways, the first impression of the palace from the far banks rgo River remains the same as it was in the early 13th century: a mas- m perched on the city's highest promontory above the city's ts. The King of Navarra, Sancho VI, began construction of the royal in 1189, but by 1198, his son gave it to the Bishop of Pamplona for his support in a war against Castile. Thus began a long tumultuous period when the kings often stayed in the same complex as the bishops of the Church.

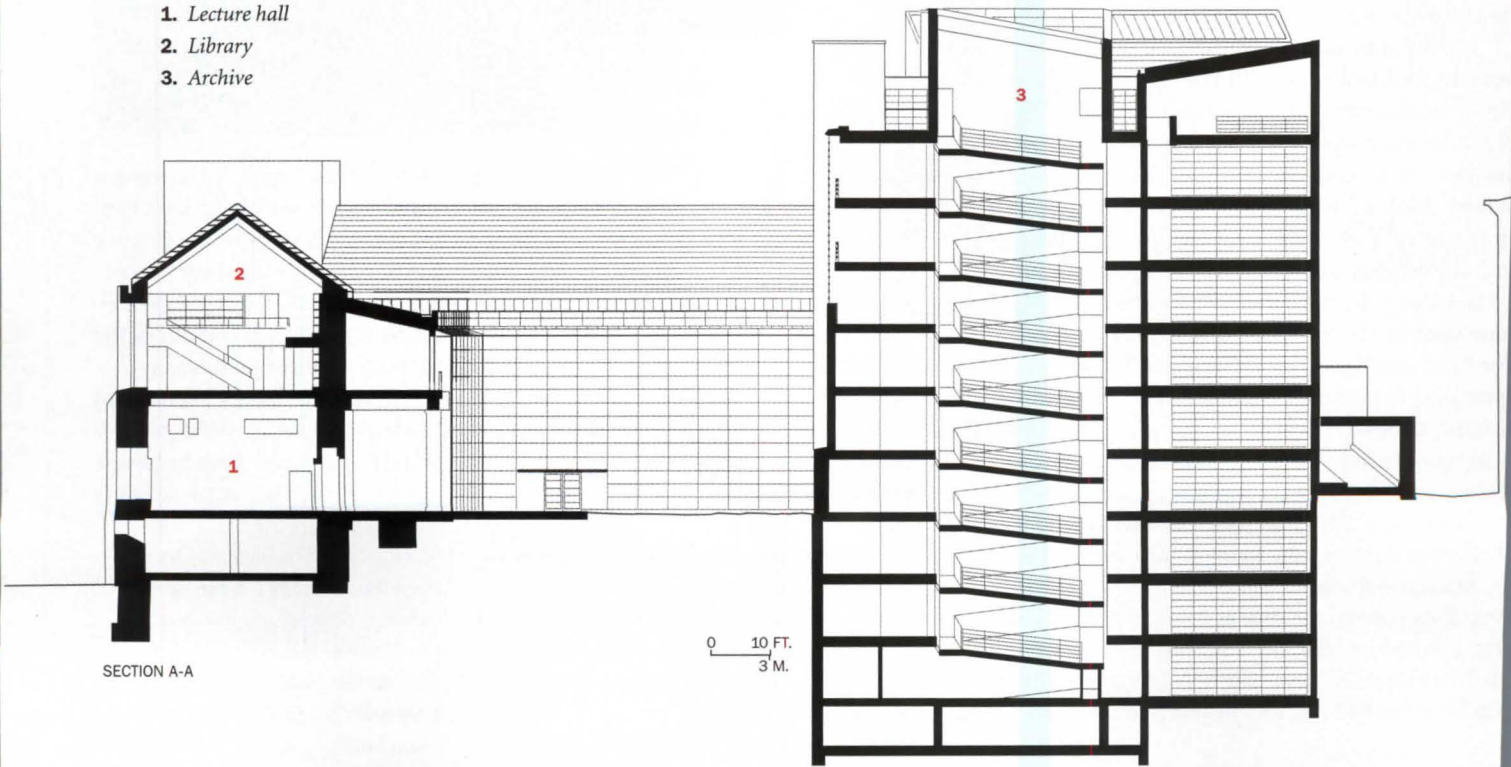
Since the medieval walls were already extensively weakened by centuries of repair, Moneo opted to maintain the integrity and contour of the old building by wrapping the walls with masonry that would exactly preserve the building's silhouette. Using old limestone "bricks," some from the 12th century, workmen employed string guides to establish exterior lines and then applied lime mortar as infill. The tower keep became a stairwell plus lookout over the new copper roof and the narrow winding

itz, editor of The Hudson Review, *is writing a book about a 13th-century lavarra. Her last article for* RECORD *appeared in February 2004.*

Project: *Royal and General Archives of Pamplona, Spain*
Owner: *Historic Patrimony Service of the Ministry of Culture of the Government of Navarra, Prince of Viana Institute*
Architect: *Rafael Moneo—Rafael Moneo, principal; Francisco Gonzáles Peiró, Christoph Schmid, Eduardo Miralles, Juan Rodriguez-Villa, Borja Pena, Jacobo Garcia-German, Fernando Iznaola, project team; Carla Bovio, Sebastián Guivernau, construction team*
Engineer: *NB35, Jesús Jiménez (structural); I y S Iturralde y Sagüés (mechanical)*
General contractor: *COPISA*



1. *Lecture hall*
2. *Library*
3. *Archive*

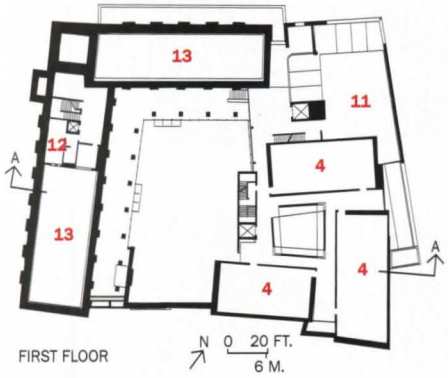


SECTION A-A

front entrance leads
a grassy courtyard
t and opposite).
e, Moneo enclosed a
estically proportioned
simply executed
nnaded cloister
ow) with glass and
l curtain walls. It
es the restored old
80-square-foot
ce, in which the
lemic research
er is located, with
rchive space in
ew, 129,600-square-
tower.

BASEMENT LEVEL

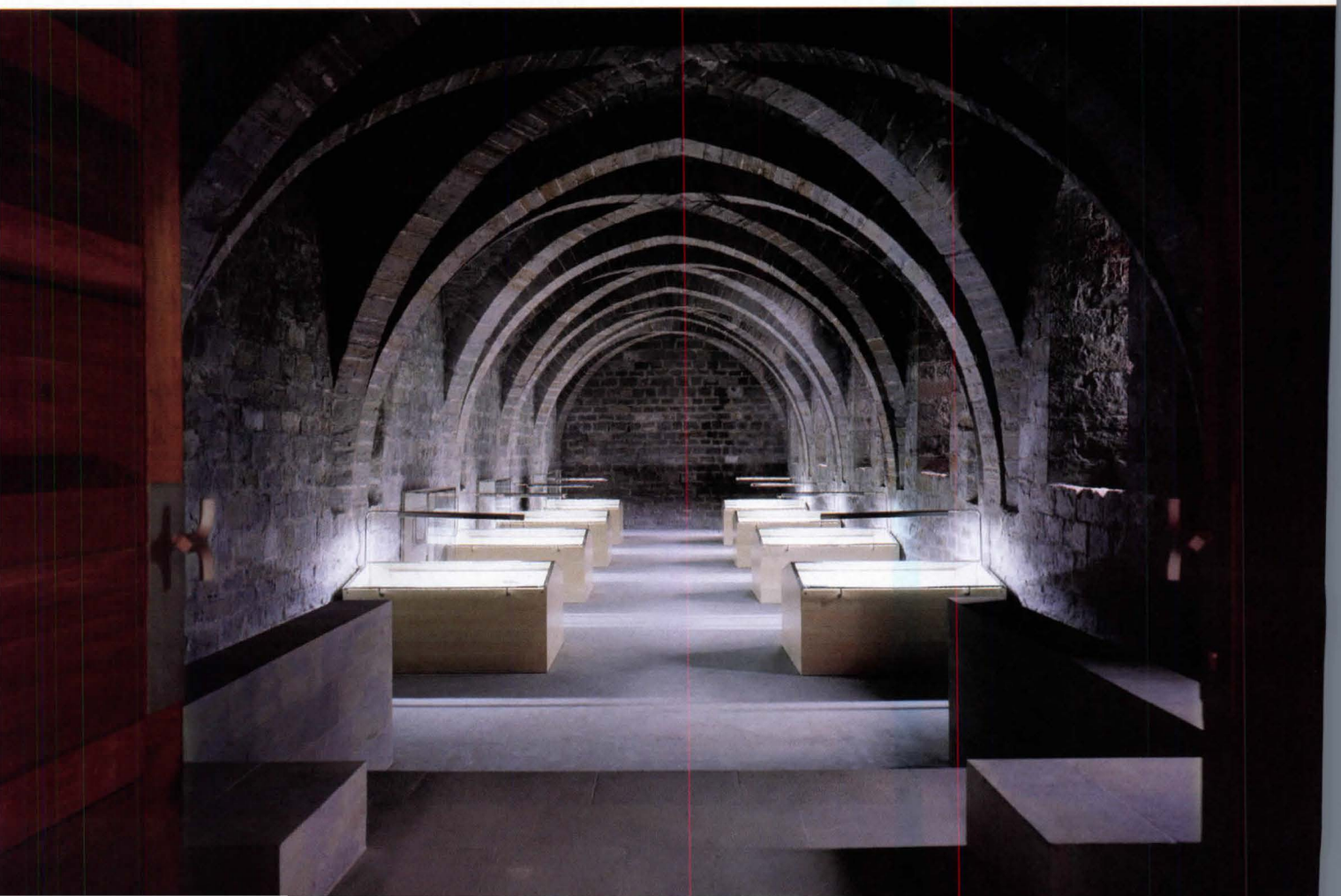
GROUND FLOOR



FIRST FLOOR

1. *Vestibule*
2. *Early Gothic hall*
3. *Mechanical equipment*
4. *Archives*
5. *Entrance*
6. *Court*
7. *Entrance hall*
8. *Reading room*
9. *Conservation workshop*
10. *Lecture hall*
11. *Parking*
12. *Support services*
13. *Void*

The library occupies the gabled portion of the restored palace (opposite). In the basement, the early Gothic hall (bottom), with its dramatic trac- ery vaults, is now th exhibition space. A stair down to the lo level (below) illus- trates Moneo's poe handling of materia and light.



s of the city.

Inside, the medieval stonework has been maintained in the surrounds and in the partially visible tracery vault in the tower's nce room. A 12th-century water cistern and the "S" mark of a n of the period retains evidence of human hands. Fortunately, a hall Cistercian style, dating from the palace's original period and sunk ike below ground level in the north wing, remains totally intact. as the foremost example of early Gothic civil architecture in ra, the hall features six bays of square-section ribbed vaults that rectly from the wall without supporting corbels or capitals. Lined reestanding exhibition cases displaying old manuscripts, some ly illuminated, it further anchors the archive to the past. A sunken ade around the entire complex allows light to flow diffusely into ɔths of the lower-level spaces.

On the ground floor, the lecture hall faces the south wall in a hought to be formerly occupied by the chapel. The library-related rs are suffused with the warmth of the wood in the bookshelves, l ceilings, staircases, as well as the soft hues of terra-cotta and beige Typical of Moneo, the work reflects his unfailing good taste for ıls and textures that live well together.

In the new utilitarian sections of the building, mobile and com- okcases in the stacks for the archival documents allow maximum Devising a solution that any new library could well emulate, distanced the rooms from each other on eight levels to avoid 'e damage in case of fire. He arranged them around a central well ramp spirals squarely from top to bottom under a massive V of a . It is easy to roll the research materials from place to place, thus :ing dependence on the elevators. Moneo differentiated the tex- the contemporary walls from the old masonry by cladding the of this storage tower and other new structures in the cluster with slabs of mottled limestone minus the mortar.

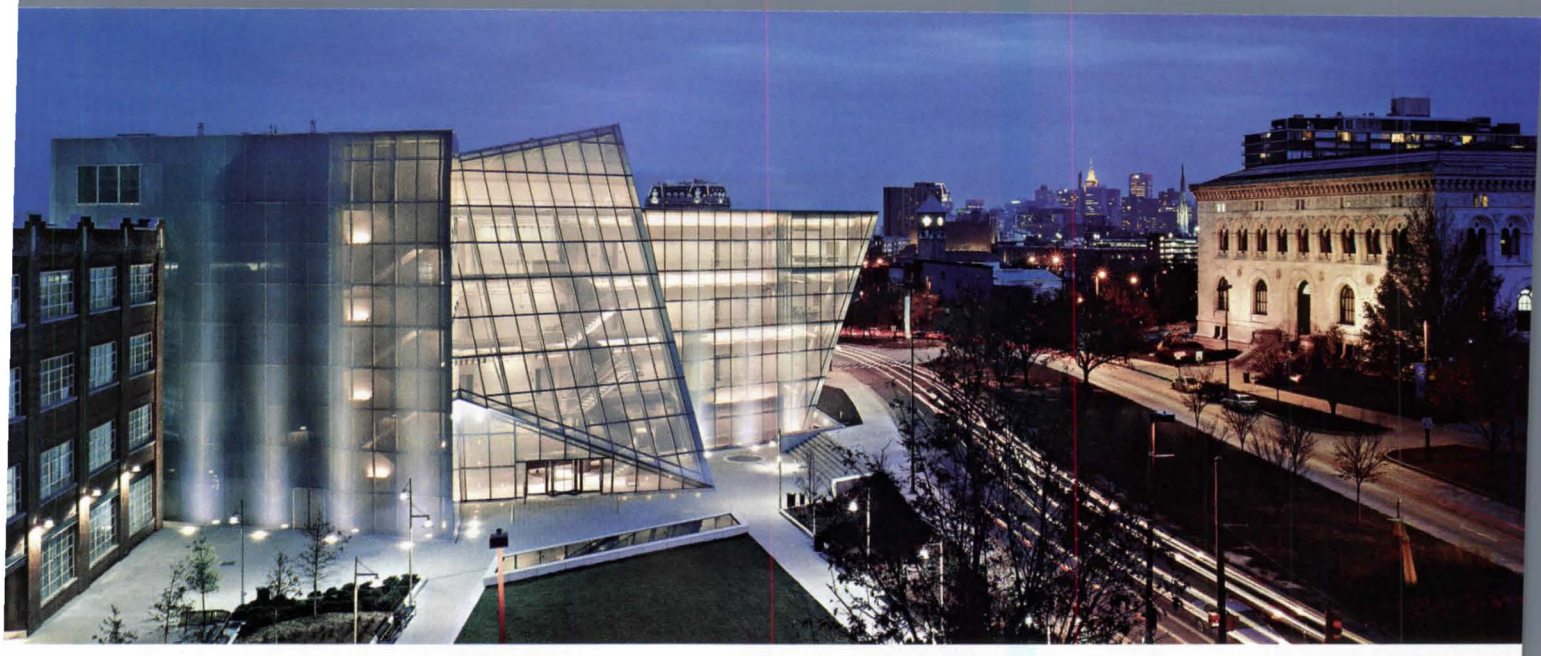
In the entrance courtyard, the sleek glass-and-steel curtain-wall enclosure contrasts nicely with bulky stone columns tailored by chamfered corners and simply decorated capitals: Medieval rusticity is enhanced by elegant, streamlined technology. A gilded ceiling above the cloister radiates a royal light over this symbolic space. The main entrance door into the cloister, now reinstalled, was rebuilt in 1592 for a visit by Philip II. Mounted over its dropped arch is the escutcheon, not of the bishops, but of the Emperor Charles V—representative of the kings who lived there.

In a sense, designing the archives constitutes a second homecoming for Moneo, who designed a winery, Bodegas Julián Chivite, outside of Estella in Navarra in 2001 [RECORD, May 2003, page 256]. Like the archives, it represents a successful marriage of historic structures—a stone tower, a church, and a manor house—plus state-of-the-art winemaking sheds. Yet the Pamplona archives also provides another example of Moneo's acceptance of fragmentation in an urban setting. As he noted in a Harvard lecture in 1998, architecture serves "as a metaphor to describe the reality around us," and therefore architects should be guided by the history and spirit of the place in their designs. The Pamplona archives meets the additional challenge of preserving within the old palace walls the documented history of an ancient kingdom that has been absorbed into a modern country. ■

Sources

Stone: *Zubillaga*
Roofing: *Montajes Rosaz; Zubillaga*
Wood: *Carpintería José Rutia*
Steel: *Carpintería Metálica JG; Carpintería Metálica Tamoser*
Glazing: *Decovidrio; Crisesa*
Cabinetwork and custom wood: *Carpintería Paco Blasco*
Paints and stains: *Decoraciones Olite*
Plaster, partitions, and insulation: *Tabiven*
Floor and wall tile: *Cerámicas Navagres; Revestimientos Vitoria 96*
Floor covering: *Suelos Sal; Stonecoat*

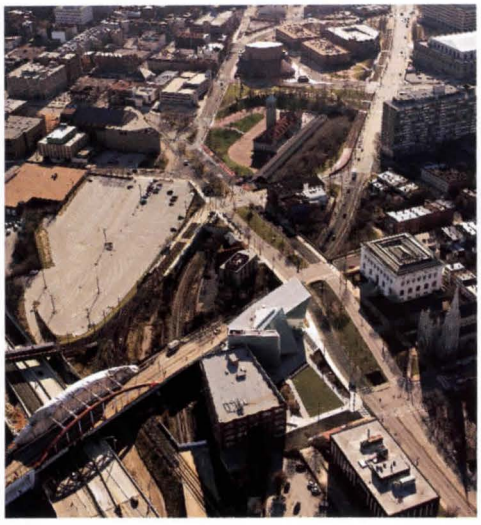
For more information on this project, go to Projects at **www.architecturalrecord.com**.



The Brown Center's angular form sprang from an odd-shaped, tightly bound site (opposite). At night, its fritted-glass skin cloaks the interior in milky white (bottom). The cant of the volume along Mount Royal Avenue (right in top photo) nods to MICA's last new structure, the 1907 Main Building.

The razor-sharp Modernism of **Ziger/Snead** and Charles **Brickbauer** befits a new program for the 21st century at the **BROWN CENTER** the Maryland Institute College of Art

eborah Snoonian, P.E.



lanners in the mid-Atlantic region like to kick around a dreary term, "the Baltimore-Washington corridor," that robs each city of its unique character. rchitecturally speaking, there's reason to ler the two as one: They boast many d buildings designed in traditional styles, nly a few Modern structures dot their pes. Much of Baltimore's better contem- architecture was built by local firm on and Brickbauer, which was dissolved in when the principals neared retirement age. later, loath to hang up his credentials, ct Charles Brickbauer, AIA, joined Baltimore firm Ziger/Snead as a consultant. The team's boldly angular Brown Center at the Maryland te College of Art (MICA), completed last January, is quite simply the Modern building erected in Baltimore or Washington since I.M. ast Building of the National Gallery of Art made headlines in 1978.

This crystalline eye candy is no mere bauble for Charm City. ity and functionality transcend, thankfully, the mere razzle-dazzle of t's the first newly built academic structure at the 178-year-old art in nearly a century, when the Great Baltimore Fire of 1904 destroyed downtown campus and forced a move north to Bolton Hill, a w-house neighborhood. With classrooms and production spaces A's growing digital-arts program, along with a 550-seat auditorium, ding has both anchored a growing campus and become a promi- ic destination for lectures and performances.

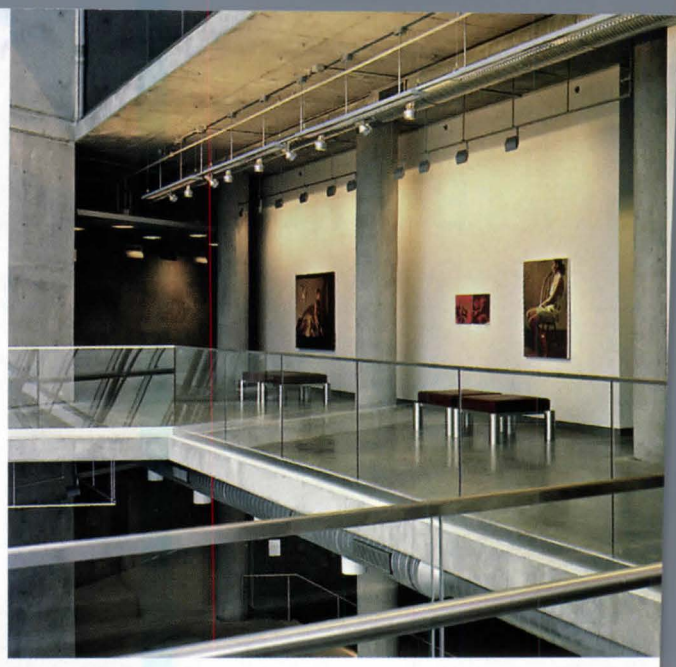
MICA's presence along Mount Royal Avenue was once so low-key tors often drove past the campus before realizing they'd arrived. In part of a master plan that calls for nearly doubling the size of the physical plant, planners Ayers Saint Gross called for a signature across from the 1907 Renaissance Revival Main Building. Fred MICA's president, began discussing the project with Brickbauer, a acquaintance and Bolton Hill resident. Brickbauer and the ead team presented a study model to MICA's board of directors in 001. It was met with round applause, and the project was named l member and prominent local banker Eddie Brown, who donated n toward its $20 million price tag.

The result is a cleanly limned form conceived from the site's dimensions and constraints. For months, Brickbauer walked the two blocks from his row house to the site, a parallelogram-shaped lot hemmed in by Mount Royal Avenue, the Fox Building (a former shoe factory converted to galleries and classrooms), and Howard Street. These visits were the key that eventually unlocked a rational geometric solution. "The last thing I do is design," says Brickbauer, an old-school Modernist in the mold of Philip Johnson, his former employer. "I need time to think first." He decided to echo the 62-degree angle of the site's parallelogram throughout the building, where its faces meet each other or rise from the ground. MICA president Lazarus, whom Brickbauer and partner Steve Ziger laud for his unflagging support of the design, appreciates the rigor of the firm's approach. "An architect that flies in to do a signature project can't possibly understand a site the way a local firm can," he says.

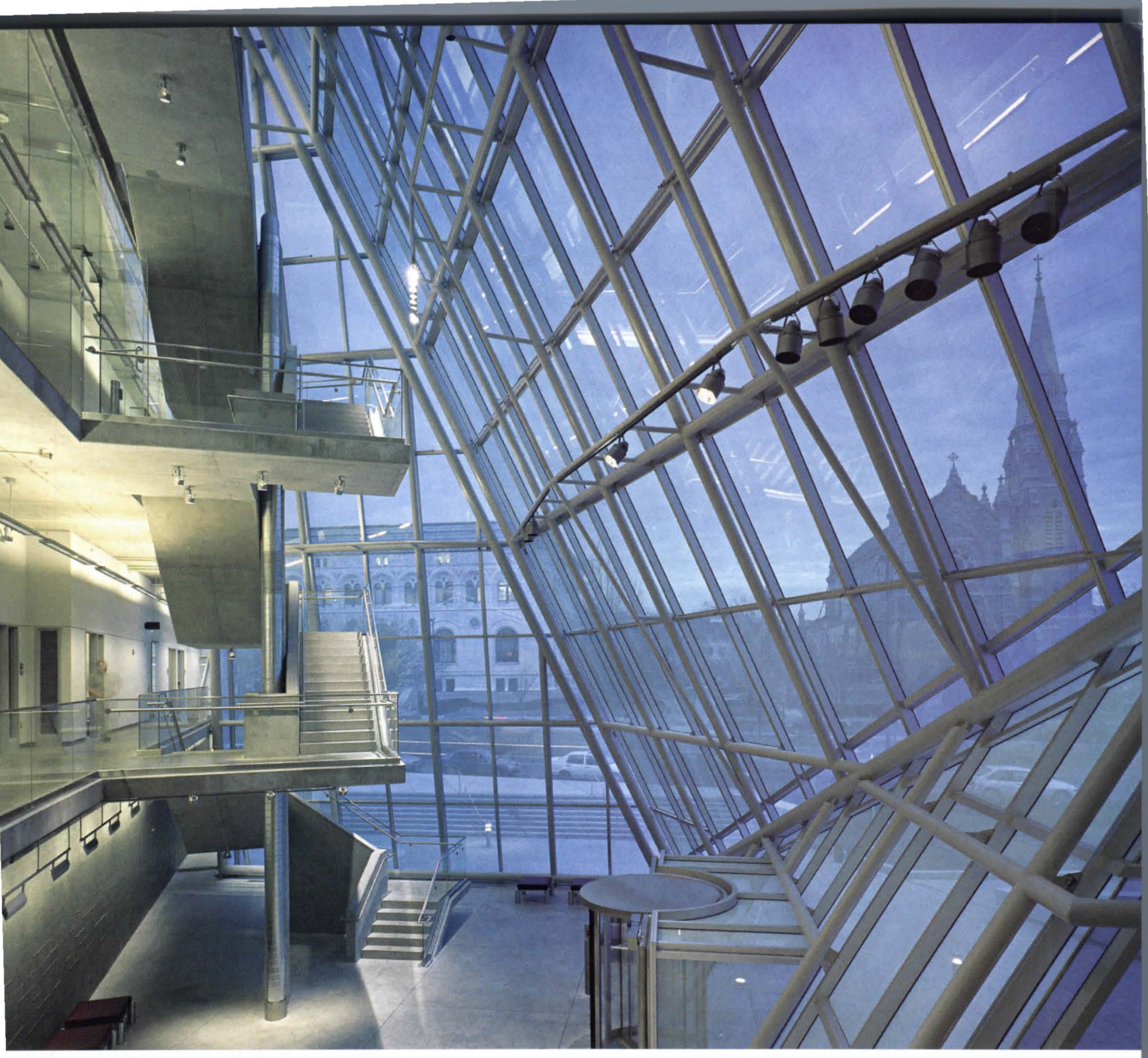
A simple four-story loft supported by concrete columns, the Brown Center is sheathed in a taut, fritted-glass skin bearing a pattern of tiny dots that evokes the pixels of computer screens. Its three angular volumes, comprising 61,000 square feet, read as a unified whole from inside. The southern volume, across from the Main Building, houses classrooms, production labs, offices, and small meeting rooms. The middle volume encloses a full-height atrium where students and faculty mingle. A narrow rectangular volume close to the Fox Building contains a fire stair and elevators. The auditorium is below them in the basement.

The architects pulled classrooms and production spaces away from the glazed envelope and wrapped them in circulation corridors, a layout that's smart in two ways. First, it prevents glare, anathema to digital

Project: *Brown Center, Maryland Institute College of Art, Baltimore*
Architect: *Ziger/Snead and Charles Brickbauer—Charles Brickbauer, design principal; Steve Ziger, partner in charge; Hugh McCormick, project architect; Craig Carbrey, Jeff Morgan, David Naill, Mark Treon, design team; Glenn Shrum, lighting design*
Engineers: *Morabito Consultants (structural); James Posey Associates (m/e/p)*
Consultants: *Enclos (curtain wall); Higgins Lazarus (landscape); D3cg (digital graphics); The Lighting Practice (lighting)*

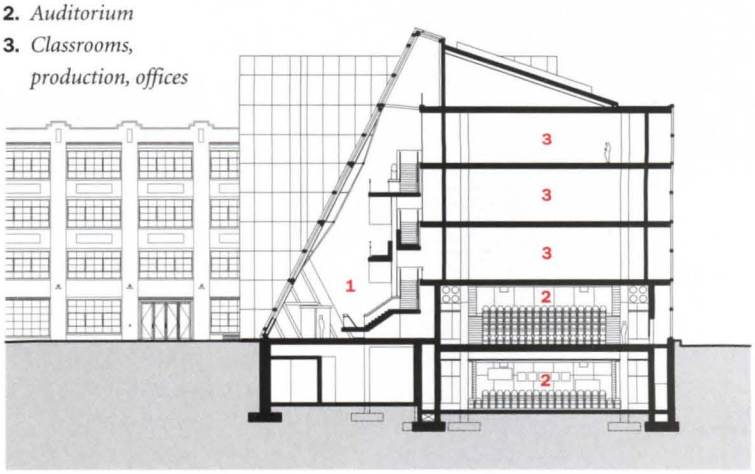



BROWN CENTER



atrium (above) rt and soul new flagship Though hall- often hung ings (opposite, the building gh-tech nents for digital art shows. On a sunny day, the facade appears almost opaque (opposite, bottom). Dramatic contours emerge from a vantage point parallel to the Howard Street Bridge (opposite, top left).

1. *Atrium*
2. *Auditorium*
3. *Classrooms, production, offices*



SECTION A-A

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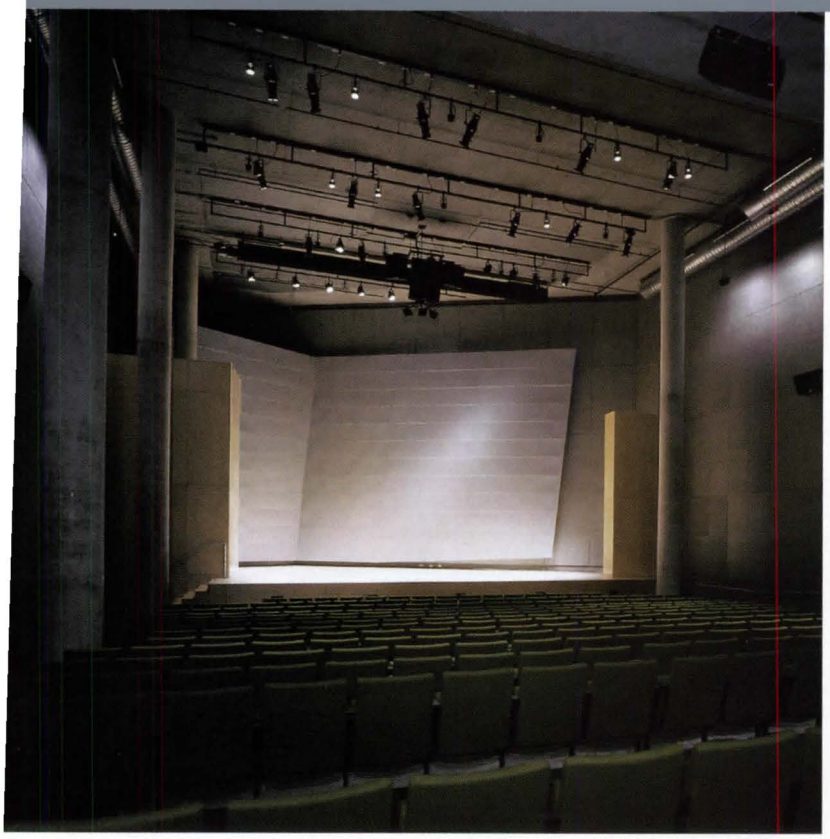
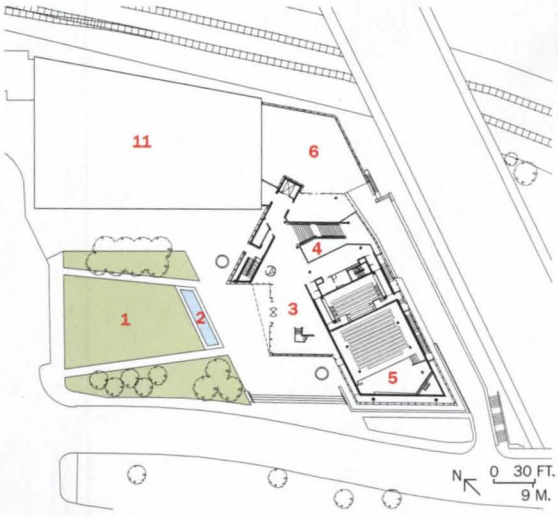
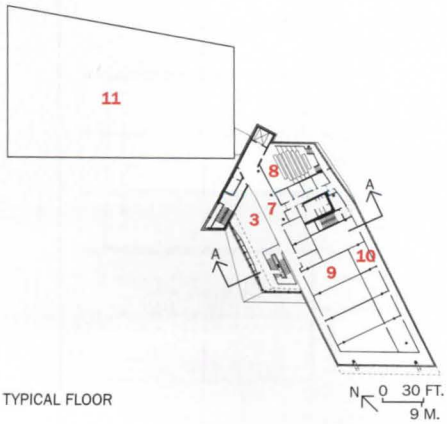


The auditorium (left has seen lots of act ity; its stair and sm lobby (opposite, top left) are popular ga ering spots before events. Exposed ceilings and simple materials and furn ings create an airi in meeting rooms with campus views (opposite, top right Students can peer down into the lobb from corridors tha encircle classroom (opposite, bottom)



GROUND LEVEL



TYPICAL FLOOR

1. *Green space*
2. *Fountain*
3. *Atrium*
4. *Auditorium lobby*
5. *Auditorium*
6. *Loading dock*
7. *Gallery*
8. *Lecture hall*
9. *Classroom/ production*
10. *Office*
11. *Fox Building (existing)*

artists trying to preserve their eyesight. Second, it keeps students fo on their work while in class, yet lets them absorb information from surroundings as they move through the building—the right ba for those learning to draw inspiration from external stimuli as well quieter voices of their own creative impulses.

A dynamic interplay of form and material seduces visitor attempting to capture its kinetic qualities. Put simply, the Brown C plays tricks on the eyes. From some vantages, the raked angles appear more or less steep than they actually are. The building's facade change matically depending on the weather, angle of the sun, and time o morphing slowly from nearly opaque to transparent and ranging in from a milky-greenish-white to a chameleon's palette of pink, green and blue. These pleasures are amplified by a level of workmanship uncommonly high for a project with a comparatively modest budge

With enthusiasm and exactitude, the MICA communi embraced the building by creating installations that celebrate its parti One student tucked a chunky, brushed-metal sculpture into the hand the ceremonial stair that cascades down through the atrium. A sprin bition made use of the facade's mullions as display space for strip-c of American and British pop-culture icons. And just a month opened, faculty member Alexander Heilner fitted the interior ligh red gels and projected digital displays on the facade to mark the cen of the Great Baltimore Fire. If the Brown Center—itself symbolic o era at MICA—can be so aptly used to commemorate the last big ev transformed this venerable art school, its staying power as a great b seems, well, indisputable. ■

Sources

Glazing, glass railings, glass entrances: *Harmon*
Plaza lighting: *Louis Poulsen*
Exterior lighting: *Hydrel; Bega*
Interior lighting: *Zumbotel Staff Lighting (general); Strand Lighting (performance)*
Laminate: *Wilsonart*
Carpet: *Monterey*
Paint: *Sherwin Williams*

For more information on this go to Projects at
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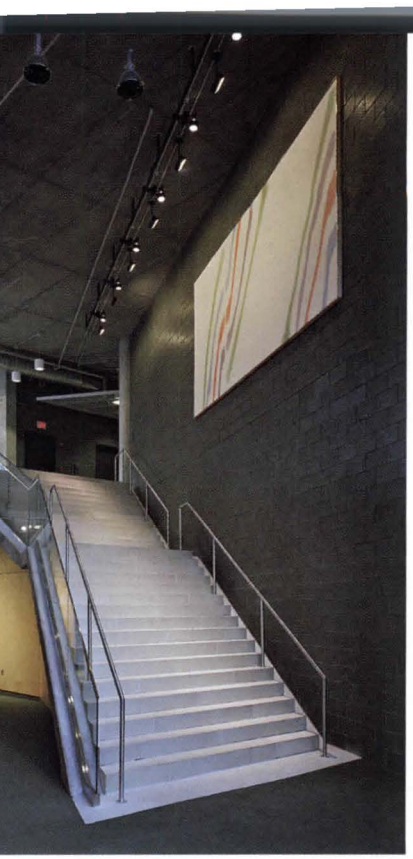

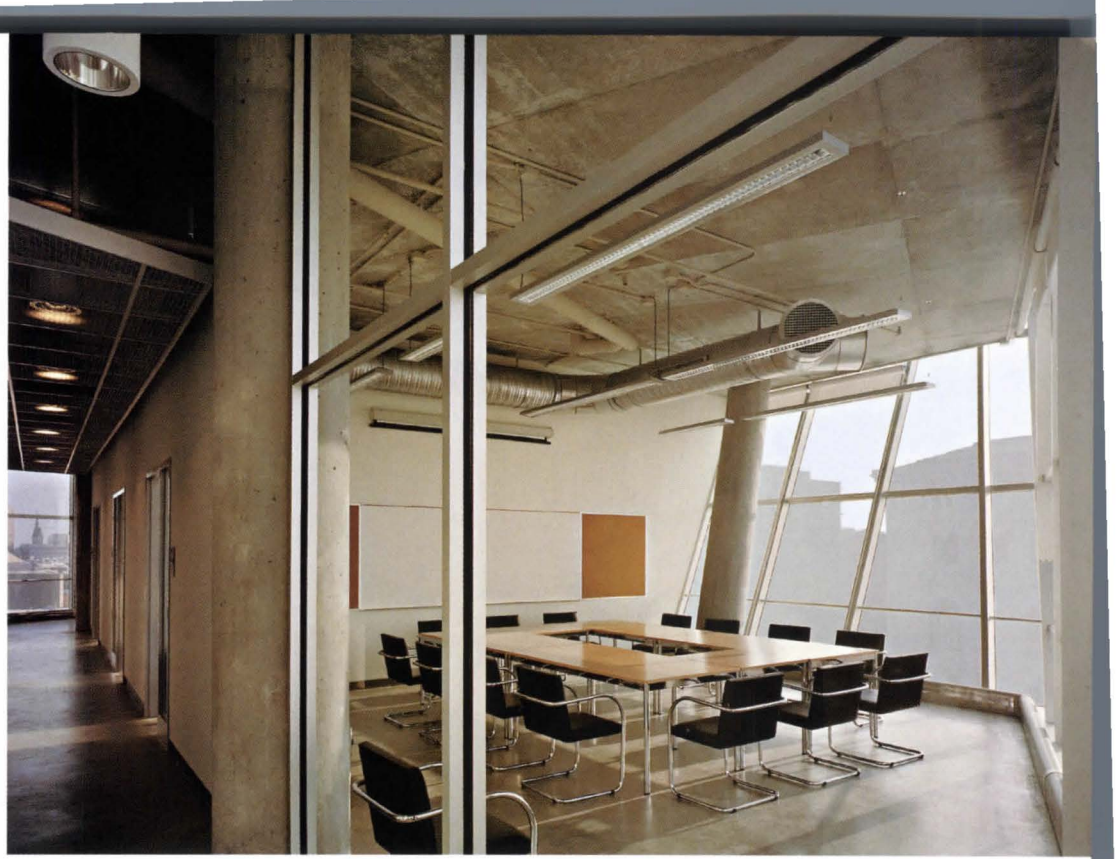

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RESTAURANTS

Form Follows Food

CHEFS AND OWNERS ARE LEARNING THAT PART OF THE RECIPE FOR SUCCESS LIES WITH ARCHITECTURAL DESIGNS THAT CAPTURE THE SPIRIT AND FLAVOR OF THEIR RESTAURANTS.

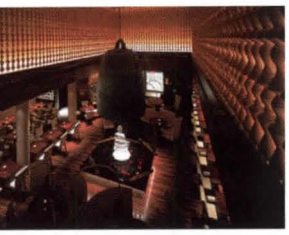
By Clifford A. Pearson

For most Americans, dining out means picking up something greasy and familiar and, quite often, eating it in the car. According to the market-research firm NPDFoodworld, three fourths of all restaurant-prepared meals in the U.S. fall into the take-out category, and 60 percent of these involve hamburgers or pizza. So much for ambience. But at the same time, fine dining is flourishing, rebounding from a sluggish period after the 9/11 attacks and the recent recession. According to a Zagat survey of New York restaurants (a bellweather for the upper end of the market), 32 percent of diners say they ate out more in 2003 than in 2001, and 53 percent say they spent more per meal. Nationwide, Americans age 8 or older eat 4.2 commercially prepared meals each week, up from 3.7 meals a week two decades ago, according to a report by the National Restaurant Association. That translates into 53.5 billion meals a year for the country.

As we eat out more often and spend more money on it, we are getting more demanding in terms of the dining experience: the food, service, and setting. While top chefs have become stars with their own TV shows, books, and food empires, all the attention has only made competition more intense. To make a splash or stay on top in the business today, chefs and owners need establishments that look great. Thinking strategically more than they ever did before, they're approaching restaurant design as an integral part of their businesses, something that must support and enhance the cuisine and, indeed, the entire project's identity.

The four restaurants in this Building Types Study range from a 16,000-square-foot dining and entertainment complex in a Swiss chalet to a 2,500-square-foot noodle place on the way to a Buddhist shrine in Japan. But all four demonstrate a keen sense of architecture working seamlessly with the culinary arts to create a coherent personality and image. Yasumichi Morita's theatrical design for Megu in New York City, for example, would be all wrong for the Soba Restaurant at Togakushi Shrine, but jives perfectly with restaurateur Koji Imai's concept of modern, super-hip Japanese dining. Similarly, Patrick Jouin's pulsating, witty design of Chlösterli expresses the sybaritic character of Alain Ducasse's food, but would clash horribly with the understated charm of Simpson Wong's Jefferson in Greenwich Village.

Developing an architecture that captures the flavor of a dining venue requires translating a menu into three dimensions. It means understanding the ambitions of chef and owner and knowing how to please the customer. In today's super-competitive dining market, it can mean the difference between success and failure. ■



1.

New York City

Yasumichi Morita used an innovative palette of traditional and new materials to create the epitome of a stylish, modern Japanese restaurant.

2.

Gstaad, Switzerland

Parisian designer Patrick Jouin transformed an 18th-century chalet into an up-to-the-minute home for a pair of restaurants, a bar, and a disco.

3.

New York City

A Greek diner gets an extreme makeover from architect Philip Wu and starts a new life as a place chic enough for Sex and the City.

4.

Nagano, Japan

The clean lines and simple materials of this restaurant, by Kengo Kuma, provide a proper setting for pilgrims on their way to a Buddhist shrine.

information on these projects, go to Projects at
chitecturalrecord.com.

Megu
New York City

1 **YASUMICHI MORITA BRINGS HIS HIGH-ENERGY BRAND OF MODERN JAPANES DESIGN TO AMERICA AND GIVES A SHOWSTOPPING PERFORMANCE.**

By Clifford A. Pearson

Architect: *Kajima Associates*
Interior designer: *Glamorous Company—Yasumichi Morita, Satomi Hatanaka, Seiji Sakagami, project team*
Owner: *Koji Imai/Food Scope New York*
Engineers: *Hage Engineering (structural); CY Mills (m/e/p)*
Design consultant: *Hashimoto & Partners—Osamu Hashimoto, Sachiko M. Masaki, project team*
Consultants: *Kenji Ito (lighting); Shoji Tahara, SKS Scott Kirk/Carlo Fornerino (acoustical)*
Construction supervisor: *Toshi Enterprise*
General contractor: *Kudos Construction*

Size: *14,000 square feet*
Completion date: *March 2004*

Sources
Cabinetwork and woodwork: *Cmack Construction*
Wall and floor tiles: *Seto Seikei*
Chairs: *Lef*
Vinyl leather upholstery: *Sincol*

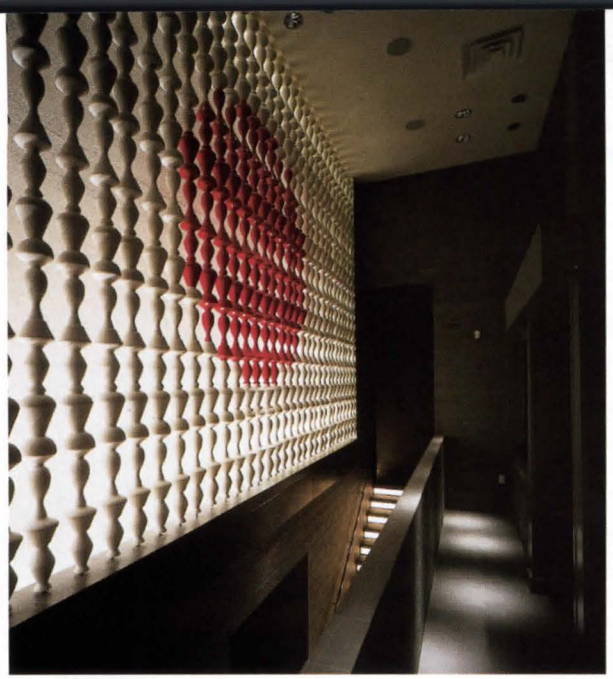
For more information on this project, go to Projects at **www.architecturalrecord.com.**

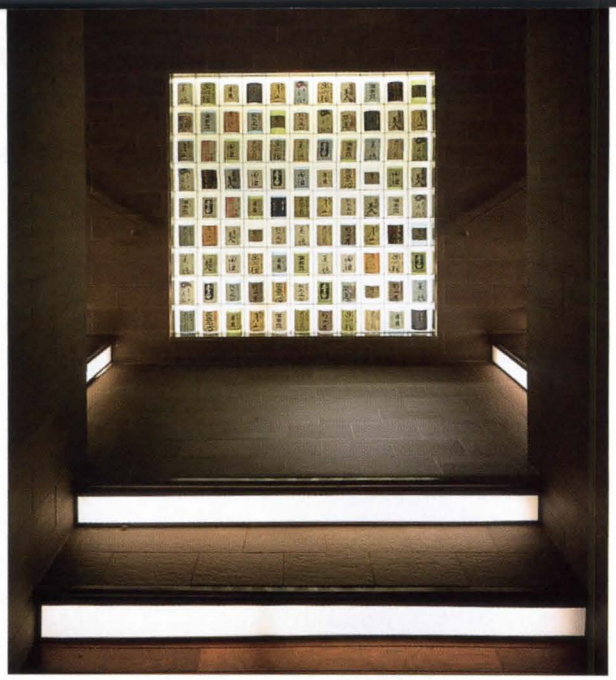
When Megu opened in Tribeca this March, it made a big splash on the New York restaurant scene. The food, the service, the design, and the prices are all larger-than-life, as if made for the silver screen. Rocco DiSpirito's one-year-old restaurant on 22nd Street might be reality TV, but Megu is a Technicolor fantasy.

If your idea of Japanese restaurants was shaped by the blond woods and graceful counters of small sushi bars, Megu will come as a shock. There's nothing quiet about this place, from the waitstaff yelling "*Irasshaimase*!" (welcome) as you arrive in the dining room to the bold colors and unorthodox mixing of materials all over the two-story establishment. Call it Modern Japanese Baroque. The design certainly matches the food, which includes such showy dishes as Kobe beef cooked at the table on sizzling hot rocks and salmon-and-toro tartare with a mound of wasabi-soy mousse that's melted in front of your eyes by a waiter holding a red-hot iron poker.

The man behind Megu is Koji Imai, a 35-year-old entrepreneur who has 30 restaurants in Japan. With Megu, his first foray into the American market, Imai hopes to kick-start a run of restaurants in New York and perhaps other parts of the U.S. To lead the design team for his American flagship, Imai hired

sun: A Japanese
ade of porcelain
ottles stacked
bowls grabs
on from the
(opposite, left)
parates the
oyer from the
ading down to
ing room (right).
landing, a grid
e labels works
(far right). In
r, the designer
imono fabric in
n two walls and
out on the over-
ght (below).





Yasumichi Morita, a young Osaka-based designer who had worked with him on Maimon, a restaurant that opened in Tokyo's Shinjuku district in 2002.

Program

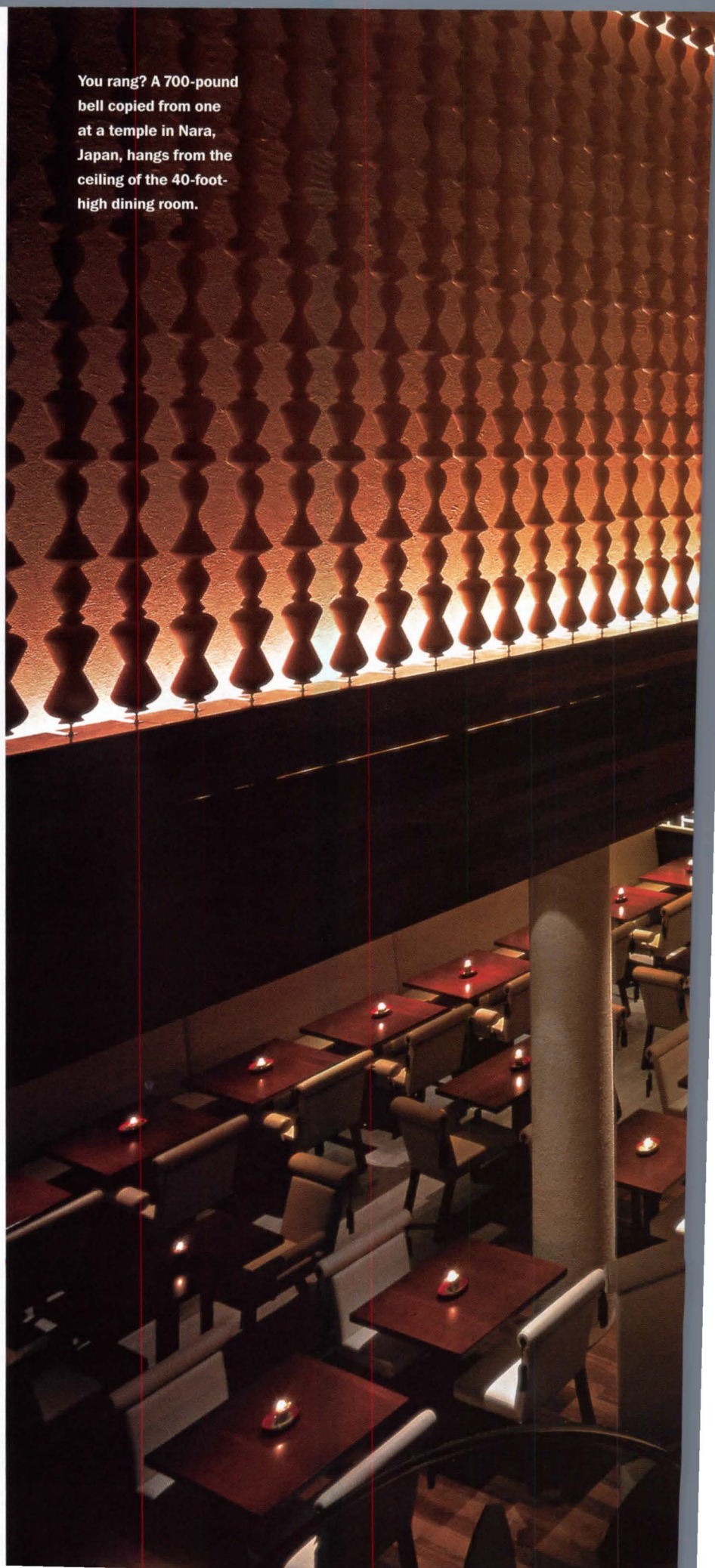
Part of a new generation of supersize restaurants opening in Manhattan, Megu sprawls over 14,000 square feet and includes a vermilion-colored "Kimono Bar," an "Imperial Lounge" overlooking the dining room, a small VIP lounge originally conceived as a smoking room, a sushi bar, and a private dining room adjacent to the kitchen, in addition to the 200-seat main dining room. The restaurant occupies the ground floor of a 19th-century cast-iron building and flows into the basement level as well.

Solution

"Because Megu is so big, we designed it as a series of different scenes," explains Morita. The action begins on the sidewalk, where guests can see a backlit, mosaiclike wall in the foyer emblazoned with a red Japanese sun in the center. Closer inspection reveals the wall to be made of porcelain sake bottles and rice bowls stacked one atop the other so they form columns. Like the first shot of a well-crafted movie, the entry wall provides important clues about what comes next. Reinterpreting icons of Japanese culture and using old materials in strikingly new ways turn out to be key themes tying together Megu's conspicuous displays of imagination.

After the porcelain bottle-and-bowl wall, the first full dramatic scene happens in the bar, where rolls of kimono fabric line two walls, and squares of the same fabric form a kind of quilt stretched over a long light box above the bartenders. Morita used mirrors and the room's vibrant Chinese red to crank up the impact of the luxurious kimono material, creating a dazzling, almost kaleidoscopic effect even before customers order their drinks.

The designer skillfully alternated action scenes with quiet moments, such as the lounge just



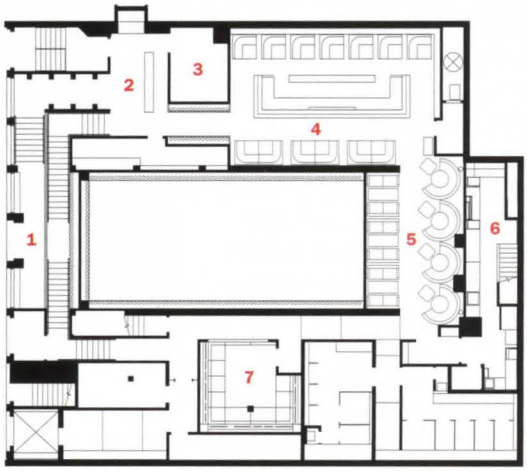
You rang? A 700-pound bell copied from one at a temple in Nara, Japan, hangs from the ceiling of the 40-foot-high dining room.

PHOTOGRAPHY: © NACASA & PARTNERS

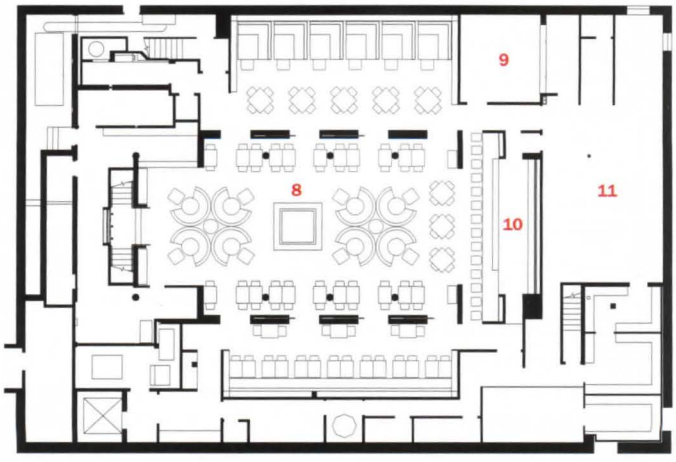
d the bar, where beige mer-
leather and tall curving
ettes set a relaxed tone. He
horeographed the experience
ing through the restaurant;
mple, directing customers
a paired set of narrow stone
so the double-height dining
ooks even bigger when they
at their tables.
t almost every turn, Morita
yet another ingenious way
ting familiar materials. On
y to the restrooms, cus-
s walk past a wall of Japanese
book covers set into glass.
stair landing, they can admire
of sake labels attached to
g plastic mounts and lit from
l. In the dining room, the
er created a checkerboard
mboo mats on one wall, and
opposite side he glued
ctangles of stone on glass
y seem to float in an old
ry pattern.
olding center stage in the
room is a giant, 700-pound
facsimile of a much heavier
a temple in Nara, Japan.
below is a Buddha ice sculp-
lowly melting into a pool
ted with floating hibiscus
. Bordering on kitsch, the
d Buddha serve as a visual
to the large dining hall.

ientary

beyond stereotyped images
as and samurai, Morita and
nt have translated Japanese
into an architectural lan-
understood by New Yorkers.
bold, and inventive, their
ant engages diners in a
ic experience that unfolds
noves from one space to
"Megu is not just for eating,"
rita. "It is also entertain-
nat it is.
a time when people jet
he globe and images
nstantly from one continent
er, Megu offers a high-
nterpretation of modern
a Japanese artist for an
n audience. Is it authentic?
nake any difference? It's
. ■



GROUND FLOOR



LOWER FLOOR

N ← 0 10 FT. 3 M.

Never-ending cycle: Every day a new ice Buddha must be made (opposite, top). The sushi bar features a colorful image of Nara printed on glass (opposite, bottom left). For the west wall of the dining room, Morita glued stone on glass (opposite, bottom right). On the east, he created a warmer surface using bamboo mats (above).

1. *Entry hall*
2. *Reception*
3. *Coat check*
4. *Bar*
5. *Lounge*
6. *Pantry*
7. *VIP lounge*
8. *Dining*
9. *Private dining*
10. *Sushi bar*
11. *Kitchen*

Chlösterli
Gstaad, Switzerland

2 **PATRICK JOUIN TURNS AN ALPINE CHALET INTO A CHIC DINING AND ENTERTAINMENT VENUE FOR EUROPE'S JET-SETTERS.**

By Philip Jodidio

Designer: *Patrick Jouin—Patrick Jouin, Laurent Janvier, Tomoko Anyoji, Sanjit Manku, Tania Cohen*
Architect: *Robert Stutz*
Client: *Michel Pastor, Delphine Pastor*
Consultants: *Hervé Descottes (lighting); Philippe David (graphics)*
General contractor: *Michel and Delphine Pastor*

Size: *16,000 square feet, including two 1,100-square-foot dining areas, a 1,600-square-foot dining terrace, and an 850-square-foot discotheque*
Completion date: *December 2003*

Sources
Video fireplace: *Souvenirs from the Earth*
Wood terrace tables: *Michel Poupion*
Terrace chairs: *Fermob*
Armchairs in bar: *Cassina Contract*
Spoon chairs: *Cassina France*
Lighting: *SES Giraudon*
Stone paving: *Christian Messerli*
Wood flooring: *Müller-Hirschi*
Wine wall: *Chambrair*
Metal joinery: *Metalbau Stoller*

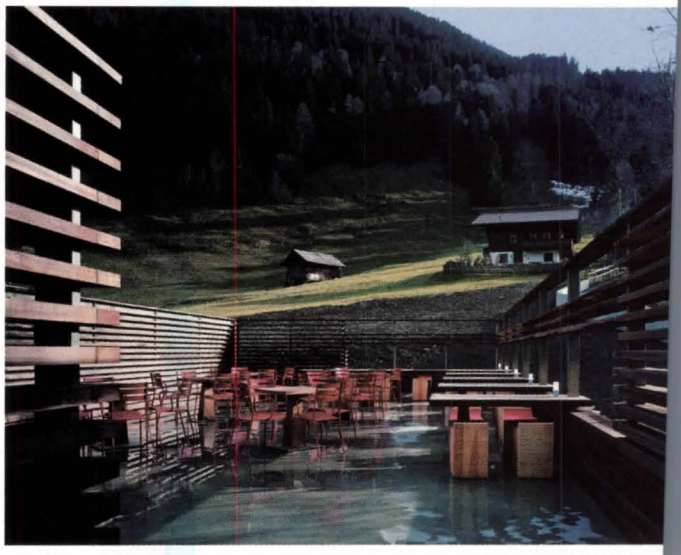
For more information on this project, go to Projects at **www.architecturalrecord.com**.

Set in a 300-year-old chalet on the main road into the Swiss mountain resort of Gstaad, Chlösterli blends tradition, modernity, and a sense of humor. The chalet, built by the monks of Rougemont Abbey, had been converted into a restaurant and pizzeria before the Monaco developer Michel Pastor bought it. Pastor and the chef Alain Ducasse called on Paris designer Patrick Jouin to breathe new life into the dark wood structure. Jouin, who also worked with Ducasse on the Plaza Athenée Restaurant in Paris as well as Mix in New York City, is a 37-year-old who had been in charge of furniture and product design for Philippe Starck before starting his own firm in 1998.

Working within strict guidelines on what is the oldest wood building in the village, Jouin cleaned and restored the chalet's facades. The most visible intervention outside the building is a new, 1,600-square-foot terrace for summer dining made of Iroko wood and concrete. Subtle variations in the placement of slats in the wood enclosure surrounding the elevated terrace allow diners to take in the bucolic mountain setting.

Program

Ducasse's plan called for not one but two restaurants: a traditional Swiss dining venue on the ground floor and, above that, Spoon des Neiges, one of seven Spoon locations around the world. (Jouin designed the Spoon Byblos in Saint Tropez, which opened in 2002.) Ducasse also operates acclaimed restaurants in Paris, Monaco, and New York, and châteaux and hotels in France. Busy guy.



Each of the restaurants at Chlösterli has its own 2,250-square-foot kitchen serving a dining area of less than 1,100 square feet. Targeted to a wealthy clientele, Chlösterli includes an 850-square-foot discotheque on the ground floor.

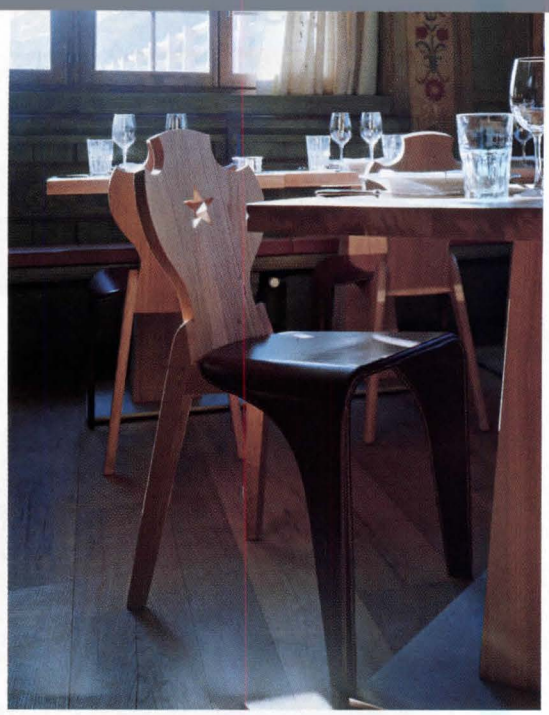
Solution

Using the chalet's dark-wood interior as an aesthetic baseline, Jouin applied an unexpected mixture of modernity and tongue-in-cheek respect for Swiss tradition. Diners in the ground-floor restaurant s relatively little of the project's c temporary personality, entering dining room from discreet, stre doors and eating in a room wh slate floors and oak paneling s tone. Jouin reworked traditiona chairs with saddlelike leather s gently tweaking convention. (J designed all of the project's fu and light fixtures.)

The two-story-high disc the most spectacular depart from the usual Alpine experie Scottish slate on the floor giv to resin blocks lit from below LED system that pumps vibra changing colors into the spac 17-foot-high glass wall divide disco from the kitchen and s a giant, transparent wine rac played on the incongruous p

Philip Jodidio is a Paris-based journalist who writes about architecture.

A new dining terrace (opposite) is the only major change to the exterior of the old chalet. Inside, LEDs light up the disco floor and a glass wall displays wines (this page).



of international sophistication in a traditional farming area by design tables in the shape of old wine bu ets and wood seats that are wry updates of vernacular prototypes.

Two cramped stairways, rec ing the chalet's rural origins, tak diners up to Spoon, where a slee Modern aesthetic asserts itself. In the bar, a "fireplace" made of plasma screens shows flickering images of the fire not allowed by local regulations. Metal-frame chairs slung with leather seats signal the more refined atmos- phere on this floor, while a priva dining area, nicknamed "the aq ium," offers views of the disco fl through a floor-to-ceiling glass The second floor's entirely Mod vocabulary completes Jouin's s transition from Switzerland's pa to Gstaad's jet-setting present.

Commentary

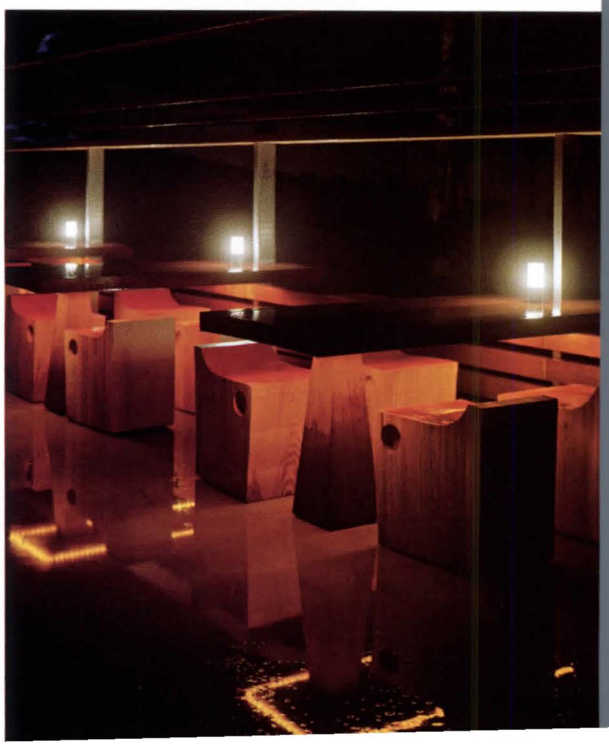
Instead of denying or covering u the irony of a hip dining-and-pa venue in a house built by 18th- tury monks, Jouin employed it a design tool. Not wanting to eras the past but to play on it, he cre a handsome and witty environm that takes diners on a spatial jo toward progressively more Mod settings and furnishings. Given extremes involved, making this sition work without causing aes gears to screech was no small Patrick Jouin pulls off the trick cool panache, in the process b ing a gap of three centuries fro timeworn wood to the pulsing of a discotheque. ■

SECOND FLOOR

GROUND FLOOR

1. *Bar*
2. *Discotheque*
3. *Entry*
4. *Traditional restaurant*
5. *Kitchen*
6. *Lounge*
7. *Spoon restau*
8. *Private dini*
9. *Office*
10. *Tunnel to te*

imitating wine
s (above) and
wood chairs
ıt and opposite,
t) in the tradi-
estaurant are
ences to rural
ıes. A private
oom (right) over-
the disco floor
on restaurant
e, bottom)
sleeker, more
furnishings.
ette in the
al restaurant
e, top left) offers
ace to relax.



Jefferson
New York City

3

PHILIP WU MINES A WEALTH OF INVENTION FROM A MODEST BUDGET FOR MINIMALIST RESTAURANT IN MANHATTAN SHOWCASING AMERICAN CUISI

By William Weathersby, Jr.

Architect: *Philip Wu Architect—Philip Wu, principal; Hitoshi Maehara*
Client: *Simpson Wong*
Consultants: *JKW Engineering (engineer); James Wai (interior)*
General contractor: *Level Construction*

Size: *1,500 square feet (dining, bar, kitchen, and bathroom); 1,000 square feet (basement storage and office)*
Cost: *$120 per square foot (including mechanical)*
Completion date: *January 2003*

Sources
Doors: *Blumcraft*
Acoustical ceiling: *Solaton Acoustical Tiles*
Wood flooring: *Pianeta Legno*
Lighting: *Osram*
Bar top: *Corian*
Bar stools: *ICF*
Chairs: *Crassevig*
Upholstery: *Knoll*

For more information on this project, go to Projects at **www.architecturalrecord.com**.

There is more of a cultural melting pot behind Jefferson than its presidential-sounding name and New American cuisine would imply. Architect Philip Wu—Vietnamese-born, Hong Kong–raised, and Harvard-trained—has designed the handsome, 70-seat Greenwich Village eatery for chef/entrepreneur Simpson Wong, a Malaysian of Chinese ancestry who built his reputation with traditional Southeast Asian cooking at Cafe Asean, his other establishment, located several doors down the same block of West 10th Street. The site of Jefferson, meanwhile, is a former no-frills Greek diner within a 1960s storefront overlooking the colorful Jefferson Market Library designed by Calvert Vaux in 1877. Such a rich confluence of ingredients has yielded a serene space that appeals to connoisseurs of both fine dining and design. The Minimalist, loftlike interior may at first glance appear disarmingly simple, but on closer inspection unfolds as a carefully constructed collage of light, texture, and volume.

Program

When launching Jefferson, Wong, a self-taught chef who learned his craft preparing meals for his father's timber company in Malaysia, says he wanted to reach beyond the simpler fare of Cafe Asean to showcase a sophisticated vein of American cuisine that juxtaposes ingredients

and cooking styles of East and West. Though not a die-hard Modernist, Wong says he turned to architect Wu to create a simpler, more refined backdrop than his earlier café, a colorful hodgepodge of rustic furnishings the entrepreneur had orchestrated himself.

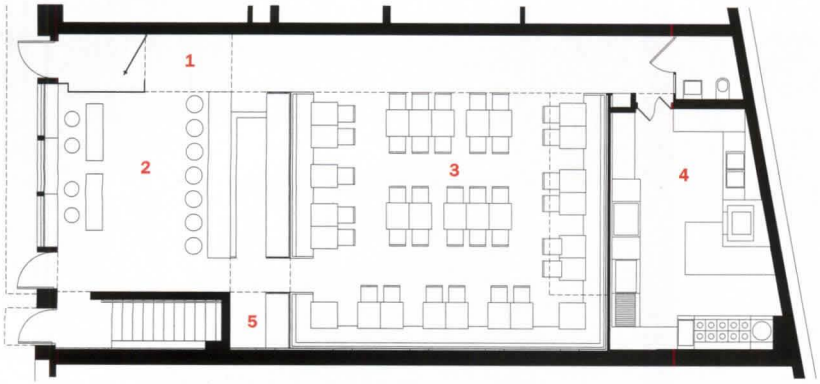
"Though we wanted a streamlined look for Jefferson, many of my design choices were a result of the existing conditions of the site and the conservative budget," Wu says. "Minimalism and restraint became virtues because of constraints."

Solution

Although the pedigree of the storefront brick-and-glass facade was of little interest in itself, Wu says, the building resides in a landmarked historic district, so major architectural changes were not allowed. Wu chose to extend the height of the single doorway, leaving the bri facade intact with scars from t removal of the former horizont diner sign. Capitalizing on the large windows overlooking the den of the library across the s Wu placed a lounge with banc seating flush with the facade "serve as the restaurant's cal card, instead of major signag

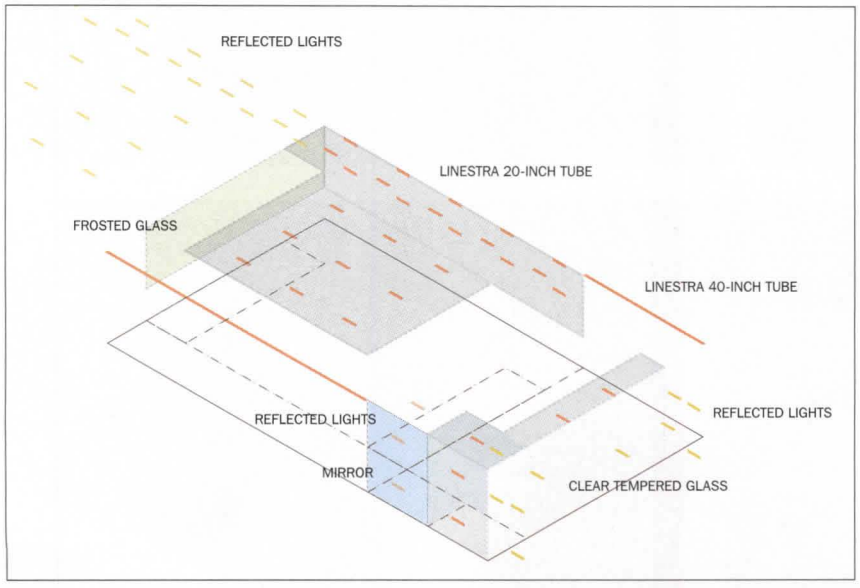
The interior of the restau is divided into four main spac vestibule, bar/lounge, dining, service/kitchen. Inserting ver planes would have blocked vi of the garden from the dining situated to the rear of the flo plan, so Wu employed varied heights, ranging from 10 feet inches to 12 feet, 9 inches, t demarcate discrete zones. Th changing landscape of the c plane—which features two r skylights (*plus a third within*

facade of Jefferson
ains largely
anged from its
nal storefront
e, save for taller
s doors (opposite).
nge area (below)
parated from the
dining space
ight) by a sculp-
, stacked plywood
opped by solid
cing. The concrete
ing continues as
way for patrons
an oak-paneled
near right).

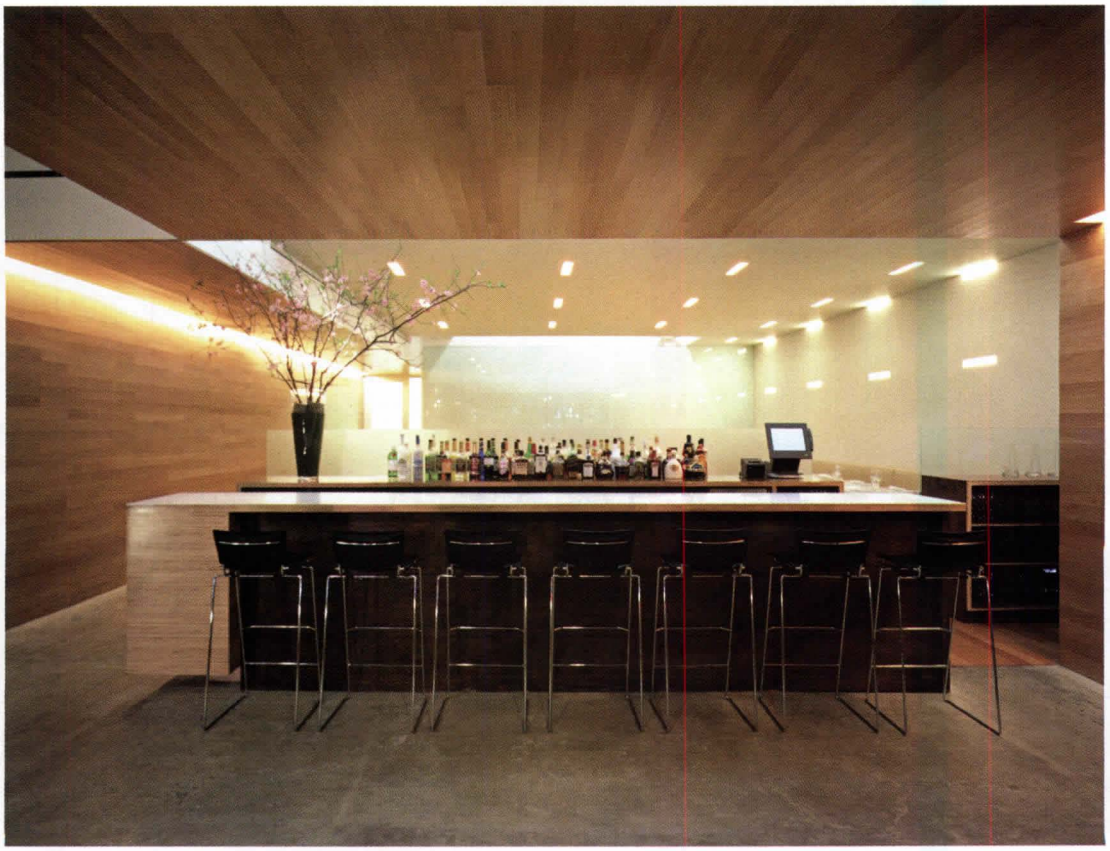


FLOOR PLAN

1. *Reception*
2. *Bar/lounge*
3. *Dining*
4. *Kitchen*
5. *Wait station*



The conceptual lighting diagram (left) shows Wu's layering of light from skylights and inset linear fixtures reflected by mirrored and glass panels.



small bathroom), becomes a sub
yet effective visual canopy above
the interplay of diners and waits

Wu limited his palette to fou
main materials: concrete, wood,
glass, and acoustical tile. A ribbe
acoustical surface called Solato
clads half of the wall and ceiling
surfaces. Typically used for offic
ceilings in Japan, its installation
Jefferson represents the produc
debut in the U.S. "I searched for
a material that could dampen
noise but maintain a surface wi
sculptural interest," Wu says.
The acoustical walls and ceiling
are punctuated by an array of
recessed linear light fixtures th
are arranged asymmetrically a
an artful visual motif.

The light-colored acoustic
walls are complemented by qua
sawn French white-oak flooring
rises up as paneling along one
"Again, the budget precluded a
wood paneling, so I specified fa
standard oak and tried to use
different way." Similarly, the fro
is a sculptural rectangle of sta
layers of laminated plywood to
by solid surfacing in a demure
taupe. Weathered concrete flo
rests underfoot in the lounge a
along a "runway" leading from
entry, through the dining area
back toward the kitchen.

Contrasting with the text
the wood and acoustical tile, g
surfaces—in mirrored, frosted
clear treatments—deftly expa
sight lines and the volumetric
acter of the room.

Commentary

The blond interior palette ma
seem anemic until one disco
enhancement by an arrestin
of sunlight through skylights
the day, and ambient illumin
in the evening. Furnishings—
banquettes and cane-backe
chairs—are quiet accompan
Wu says the restaurant is hi
response to "the noise and
of many local eateries. Face
Jefferson's visual and aural
diners discover that, like foo
architecture stripped of exce
still be a thrill to the senses

A new skylight along the rear wall of the dining room casts light on the frosted-glass panels set behind a long banquette. Asymmetrically placed linear light fixtures are an artful element dotting oak-paneled walls. The bar (opposite) is a sculptural divider in the loftlike space.

Soba Restaurant at Togakushi Shrine
Nagano, Japan

4

KENGO KUMA EXPLORES THE EXPRESSIVE POSSIBILITIES OF A SIMPLE STRUCTURE AND A RESTRAINED PALETTE OF MATERIALS.

By Clifford A. Pearson

Architect: *Kengo Kuma & Associates—Kengo Kuma, principal; Shuji Achiha, design associate*
Client: *Okusha Kaikan*
Engineer: *Oak Structural Design Office—Masato Araya, director*
Consultant: *National Matsushita Electrical Works (lighting)*
General contractor: *Chihiro-Kensetsu Corporation*

Size: *2,560 square feet*
Completion: *March 2003*

Sources:
Glazing: *Asahi Glass*
Entrances: *Nabco System*
Chairs: *Kagawa Mokkou*
Hanging light shades: *Inoue Takezaiku*

For more information on this project, go to Projects at **www.architecturalrecord.com**.

The Togakushi Shrine in Japan's snowy highlands near Nagano draws both Buddhist pilgrims and tourists with its temples and dramatic natural setting. A 1-hour walk along a cedar-lined road leads visitors to Oku-Sha, one of three sanctuaries at the shrine. At the start of this road, Tokyo-based architect Kengo Kuma has created a humble but poetic restaurant serving a local specialty: the plain buckwheat noodles called soba.

Program

Asked to replace an existing restaurant that was falling apart, Kuma designed a one-story structure that is as straightforward and satisfying as the establishment's featured dish. The 2,560-square-foot building houses a one-room dining area, a kitchen with a long opening to the dining room, a small soba-fabrication room, and an enclosed terrace running the length of the structure.

Solution

Kuma has made a name for himself with projects that explore the nature of the materials they use, such as the Bamboo House outside of Beijing, the Stone Museum in Tochigi Prefecture, and the Hiroshige Ando Museum (also in Tochigi), which mesmerizes visitors with rhythmic rows of Japanese-cedar louvers. In the Soba Restaurant, he again employs a simple material—stained cedar—in a repetitive manner that heightens its impact. Used in conjunction with a steel frame and glass curtain wall, the red-cedar louvers form an abstracted forest surrounding diners inside the restaurant and connecting them to the real forest outside.

"I didn't want to make an object building that would spoil the natural spirit of Oku-Sha," says Kuma. "Rather, I wanted the architecture to become part of the approach to the shrine, to be a frame or path that exists between the subject and the object."

Using a gable roof with eaves that come low to the ground, the architect tried to make the building disappear in its wooded setting. Due to the large amount of snow that falls in this part of Japan every winter, the joists are 10-inch-deep timbers that make a strong impression overhead in the dining room.

From inside the restaurant, diners look through the enclos terrace and a wall of cedar lo whose top and bottom edges obscured by the horizontal pla of the upper wall and floor. Ku says he hid the edges of the l vers to blur the separation of architecture from its surround "I wanted to create one easy he explains, "to de-emphasiz end and the beginning."

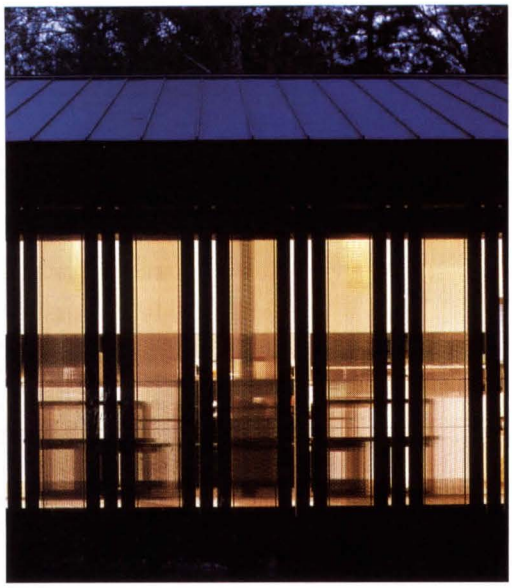
The tables and chairs in restaurant, all made of staine ash so they blend seamlessly the floor and louvers, extend tere aesthetic of material and continuity throughout the inte

Hanging lamp shades w around a row of plain light bu provide glowing accents to t space and add a necessary of visual warmth.

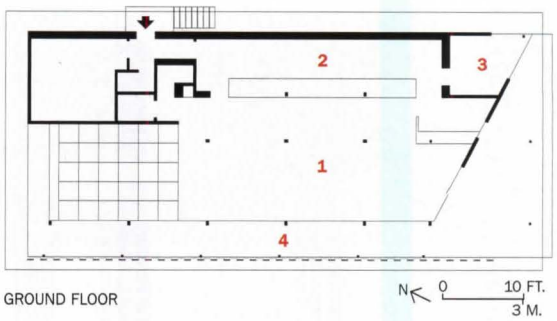
Commentary

Just as Zen masters teach t

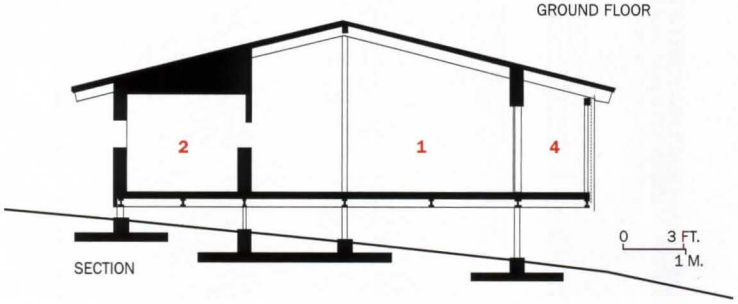
sed above the
und and tucked
ow a gabled roof,
small restaurant
arefully inserted
its wooded setting
posite). Wood lou-
(right) and an
osed terrace (far
t) help connect the
ng room (below)
the outdoors.



1. *Dining*
2. *Kitchen*
3. *Soba preparation*
4. *Terrace*



GROUND FLOOR



SECTION

In plan and section (above and left), the design emphasizes a repetitive system of wood and steel members. The decor extends this scheme (below).

and beauty of repetition, Soba Restaurant's straightforward stee frame and rhythmic spacing of w louvers and glass planes express the quiet power of simple things done well, then done again and again. Light and shadow help bri the design alive, dancing among the tables and chairs and adding sense of play within the rigid stru tural elements.

For visitors to the Togakush Shrine, Kengo Kuma's restauran provides just the right amount o caloric and emotional sustenan enough to engage and please th senses without weighing them d for the rest of the journey. ■

efining Component-Based Design

**HITECTS ARE APPLYING SOPHISTICATED MANUFACTURING TECHNOLOGIES TO BUILDING DESIGN
) CONSTRUCTION AND DISCOVERING THE LOST ART OF QUALITY CRAFTSMANSHIP**

arbara Knecht

The Seattle Central Library has a sophisticated curtain wall, which was pre-engineered off-site.

ecent discussions about innovations in prefabrication and modular or unitized construction methods generally focus on the aesthetics and economics of the final product. The process, or r processes, of reaching the end tend to be described ically, as if all programs can be addressed the same For example, a growing number of adventurous g architects have embraced prefabrication as a segue the middle-class housing market [RECORD, mber 2003, page 123]. Although they might be sim- motivated collectively, no two projects are realized identical methods. Prefabrication and modular ruction simply cover too many procedures. The also describe a range of building products, such as roduction of structural insulated panels (SIPs) and or insulation and finish systems (EIFS), both of are ubiquitous in commercial and residential ing. And recently, prefabricated or unitized window are emerging as an effective way to achieve high al performance with minimal tolerances in curtain [RECORD, May 2003, page 267].

The real innovation these days can be found in ork of architects who have a great deal of knowledge about manu- ing technologies as well as conventional construction methods and gh experience have found the interface between the two worlds. The ts here can be described as component-based design, a term that lacks the preconceived notions associated with *prefabrication* and *modular*, and one that describes the process that follows after the architect asks, How does this building want to be made?

a Knecht is an architect and writer based in New York and Boston. She utes to RECORD frequently on technology issues.

NTINUING EDUCATION

Use the following learning objectives to focus your study while reading this month's ARCHITECTURAL RECORD/ AIA Continuing Education article. To receive credit, turn to page 160 and follow the instructions.

ARNING OBJECTIVES

r reading this article, you should be able to:
efine component-based construction.
escribe how components are used in buildings.
plain why installing factory-built units is more efficient than ilding entirely on-site with raw materials.

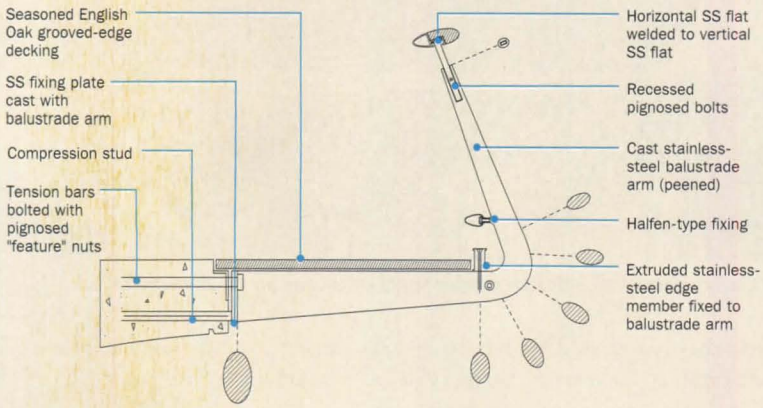
story and more continuing education, as well as links to sources, white and products, go to **www.architecturalrecord.com**.

The case for component-based design

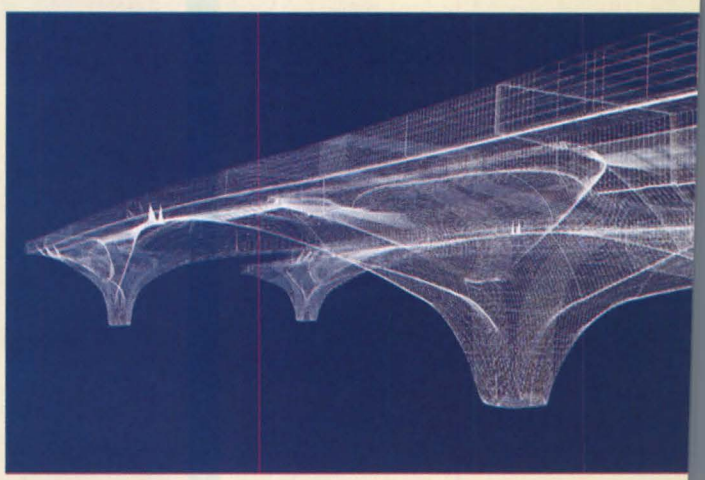
"The pace of change in materials in the 20th century was not so rapid," says Michael Stacey, principal of Manufacturing Architecture Practice in London. "There is nothing in contemporary polymer constructions that Charles and Ray Eames wouldn't be able to understand. What has changed is the architect's engagement with the process of making things." Concerned that architects have become disengaged with the materials and processes of architecture, Stacey has pushed the exploration of building components through practice and teaching.

Components are, by one definition, units of something more than the sum of a set of individual elements of construction. Stacey sees component design as a deliberate process of thinking through the relationship between the overall intent of a project and the means for achieving it. A working knowledge of materials and their manufacturing process, combined with new tools for prototyping and modeling, is standard practice for him. "At the end of the 19th century, architects were the individuals expected to have the 'rounded' view of both structural and nonstructural materials, and they were the ones expected to make material design decisions. But by the end of the 20th century, compartmentalization of responsibilities was complete." In his treatise *Component*

Ballingdon Bridge by Brookes Stacey Randall has a complex geometry that required the architects to cut sections through the piers every 2 inches. The final form was tested by rapid prototyping at the University of Waterloo, Ontario using 2D form delineation and 3D mode Precast-concrete u create the diagonal symmetry of the bri Six timber molds w required to produce 12 units of the brid superstructure.



SECTION THROUGH LONGEST BALUSTRADE ARM AT MIDSPAN



Design (Architectural Press, 2001), Stacey attempts to renew the designer's relationship with the art of building. "With the wealth of materials at hand, and the vision of what they can do, the editing skills of an architect in making material design decisions is very important."

"Engineered" materials—metal and plastic extrusions, castings, formed sheet metal, composites, and glass—are the kinds of components that architects have given over to the engineers and manufacturers, making them the designers of the final visual effect, according to Stacey. The architect draws the idea, the engineer or the manufacturer determines what material it will be made of and how it will be put together. "The material sellers have created a kind of mythology that would have you believe the process of making a material is extremely complex, when it is almost always quite simple," Stacey observes. "It has to be simple or it can't be delivered routinely and cost effectively. Otherwise, it remains a theoretical material in the lab at MIT. We are able to sit down with the manufacturers and have a meaningful conversation that leads to the selection of the right materials with the right properties to make a better piece of architecture."

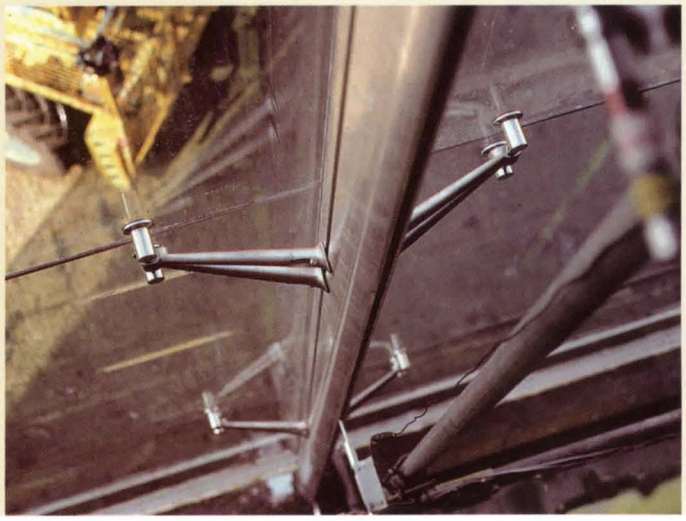
It is not the materials that are new. Aluminum has been a since 1807, glass since 4,000 B.C. It is the understanding of these compo and the consideration of how they can be used together that opens design. In the East Croydon rail station in the south of England, B Stacey Randall (Stacey was a founding partner) developed a glazing with aluminum extrusions, toughened glass, and steel castings. The g

SELLERS HAVE CREATED A MYTHOLOGY THAT THE PROCESS OF MAKING A MATERIAL IS EXTREMELY COMPLEX.

system lies below the spanning structure. The aluminum extrusi designed with symmetrical grooves front and rear, identical but servi arate purposes: the front, to receive silicone gaskets that act as closures junctions; the back, to hold signage, door tracks, and internal glazin

The use of stainless-steel castings at the head transforms ear extrusions into a three-dimensional building component. Castin

The operable skylight of this London apartment by Brookes Stacey Randall (left) is made of aluminum to reduce the load on the hydraulic openers. The section was manufactured off-site and lifted into place by a crane (far left).



Brookes Stacey Randall's East Croydon rail station's glazing system is based on anodized-aluminum extrusions. Each pane of toughened glass is supported at only four points (right). The mullions (far right) have front grooves to receive silicone gaskets and rear grooves to carry door tracks, signage, and internal glazing.

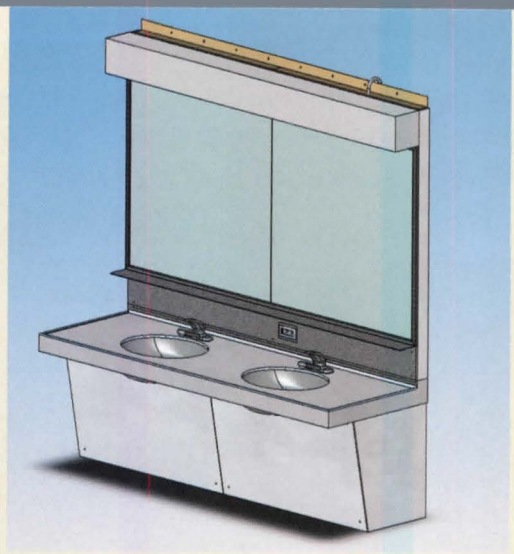
antage of making highly efficient use of materials with structural ɔmetrical requirements accommodated in a single component. ɪ Stacey's words, "is perhaps the first building element to be self-ly a component." It is a predetermined element of fixed size, with ible performance and quality. Component design is characterized rough thinking of the process of making and connecting materials ɔest effect. A component is a single element or an assembly.

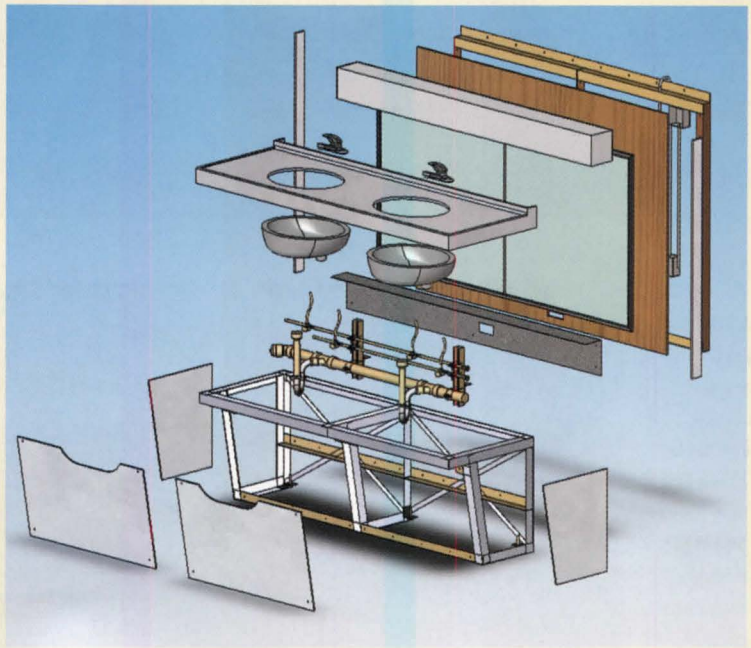
For the Art House, a private residence in London, Brookes Randall proposed using a glass stair for openness, light, and ɔeauty. The London code has no provision for a glass stair. New applications can be stymied by recalcitrant building officials, ɪrchitects discussed the concept with the building control officer, ether they worked out how to maintain the desired visual effect ive the officer confidence that it would achieve the intent of the series of tests were performed to verify performance, and the ɔr chose to witness the test to better understand what he was ted to build. The process emulated an integrated 19th-century building team using 21st-century materials and methods.

In the future, the connection between architects and materials manufacturing will lay in digital technology. Still in its infancy, it promises to make the connection between design and fabrication rapid and direct, turning three-dimensional drawings into three-dimensional products nearly instantly. The fundamental processes of making architecture are not affected, but the ability to see, hold, and refine designs before they are constructed on-site reopens the connections between manufacturing and design.

Relentless precision

"Every project is unique, and the architect unlocks how a particular building wants to be built," explains Marc Simmons, principal of Front (www.front-inc.com), an architectural practice in New York specializing in curtain-wall design. "Without a lot of experience to draw on, an architect can go through an investigative process and reject certain options because they appear to be problematic, but then unforeseen hiccups will arise that drive costs up."





Jeff Barrett applied 15 years of experience in manufacturing medical devices to the production of modular or component-based vanities for the hospitality and education industries. He uses design for manufacturability (DFM) and reliability engineering to analyze designs prior to factory production. Reliability engineering assumes that optimal performance of a complex component or system can be determined at the outset.

As facade consultants (with Dewhurst Macfarlane & Partners) on the Seattle Central Library, designed by Rotterdam-based Rem Koolhaas/OMA (see page 88), experience was indeed crucial to the outcome. "The library's facade is among the most sophisticated curtain walls, and yet simple," say Simmons. "It's not a cavity wall; it's very thin. The design intent was not conducive to the kind of component-based construction previously mentioned—prefabricated modules shipped to the site and assembled." It does, instead, fall into a subcategory of component building that Simmons calls a hybrid. It's true that the envelope was 90 percent site built, but all the pieces were pre-engineered, creating an elaborate kit of parts (or components). Each element of the grid was perfectly cut, then indexed and labeled. Every hole was drilled using computer numerical control (CNC) technology. Every gasket was installed in the extrusions in the factory. In other words, everything that could be unitized was, but assembly took place on-site in a relentlessly precise and repetitive manner. This approach is then what Simmons calls "semi-uni He argues that those "fine tolerances" that are produced in the con environment of a factory can be achieved using a hybrid system.

"FINE TOLERANCES" THAT ARE PRODUCED IN A FACTORY CAN BE ACHIEVED USING A HYBRID SYSTEM.

Design for manufacturability

Jeff Barrett, president and C.E.O. of Eggrock (www.eggrock.c Concord, Massachusetts–based company focused on manufac architectural products, was trained in economics and industria neering and has an M.B.A. For 15 years, he worked in the medical industry, where he held senior operating positions focusing on de ing FDA-approved products for medical markets.

As someone who had a personal interest in design and ar ture, he was struck by how behind the times construction see compared to other industries, such as automotive and medical production. It occurred to him that the construction industry c improved by leveraging the same state-of-the-art manufa and engineering principles used by others. Then he discove component-based designs of the Philadelphia-based architectu KieranTimberlake and approached them about rigorously testing as one would do prior to manufacturing a product—processe

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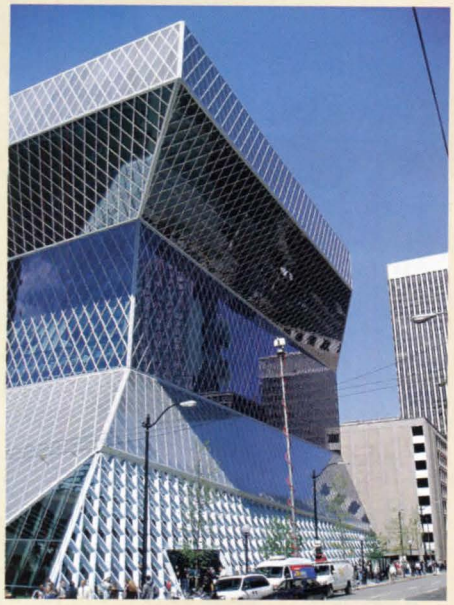
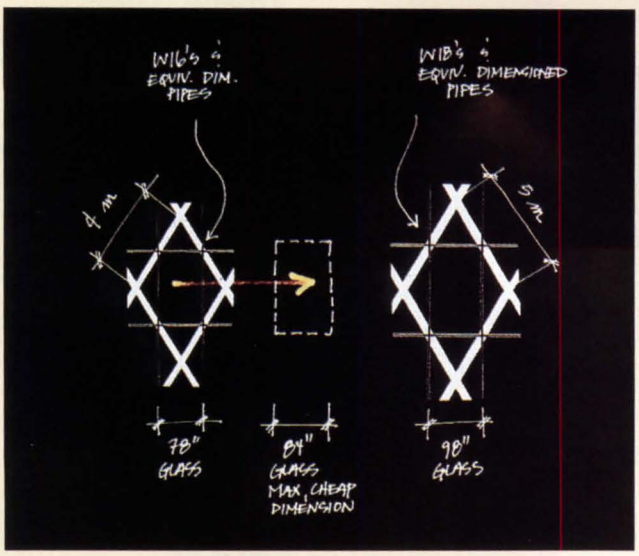


The Seattle Central Library is an example of a hybrid approach to component-based design. The curtain-wall consultants, Front, chose to pre-engineer everything off-site to the extent that they could, using CNC technology to create a kit of parts for the facade. Then 90 percent of the construction was performed on the site.



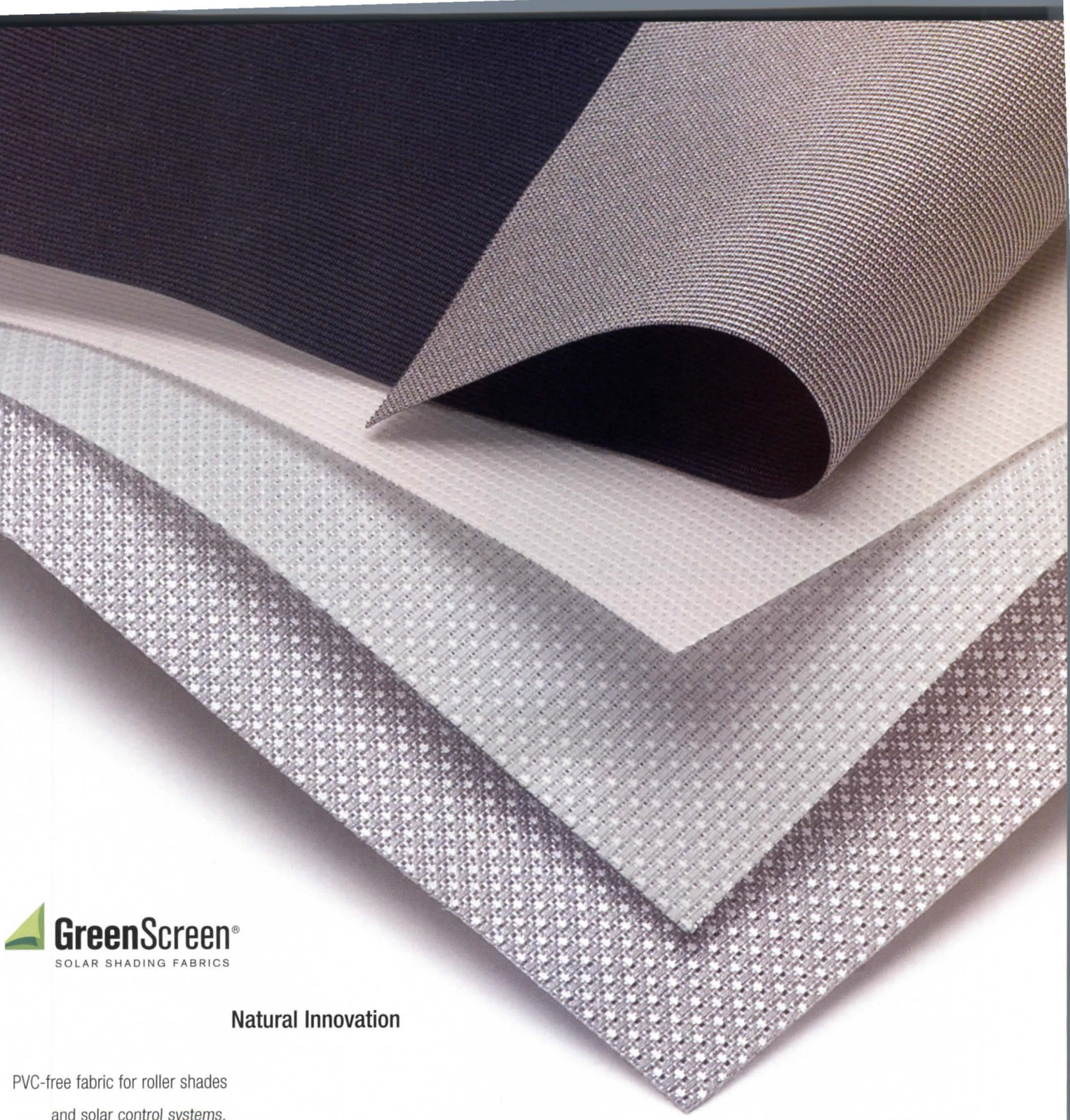
design for manufacturability (DFM) and reliability engineering. Using 3D solid modeling software (in this case, SolidWorks), Barrett was able to identify potential product problems from a product engineering and manufacturing point of view—for example, where countertops might crack, access panels may weaken over time, and other reliability issues.

DFM and reliability engineering turn component-based design into a highly engineered product suitable for factory production, thereby reducing costs and making architectural products more accessible to more people. Eggrock is designing and producing high-end vanities, and will soon expand into entire bathrooms, and eventually kitchens, for the hospitality and education industries. Barrett understands the benefits of off-site manufacturing over on-site construction. On-site construction of commercial bathrooms typically requires that trades work seque which, of course lengthens the construction time. Plumbing, electr millwork, and glass trades must be orchestrated perfectly to pro two-bowl vanity in nine days.

THE FACTORY HAS THE BENEFIT OF WORKING UNDER IDEAL CONDITIONS, INCLUDING RIGOROUS QUALITY-CONTROL PROCESSES.

As architects and builders know all too well, any delay ca down the chain. Furthermore, each trade is working in cramped tions and cannot match the efficiency of a well-tuned factory wh work can be done in parallel. In Barrett's factory model, everyt installed into the units in the factory—solid-surface counters, and waste pipes, sinks and faucets, shelving, mirrors, light fixtu electrical outlets. The factory has the benefit of working under ide ditions, including rigorous quality-control processes. On-site, th only be set in place and connected to one electrical and plumbi nection. This can be achieved in less than one day, versus nine da the conventional method.

The applied knowledge that Stacey and Simmons argu evident in the work of some forward-thinking design-build firms



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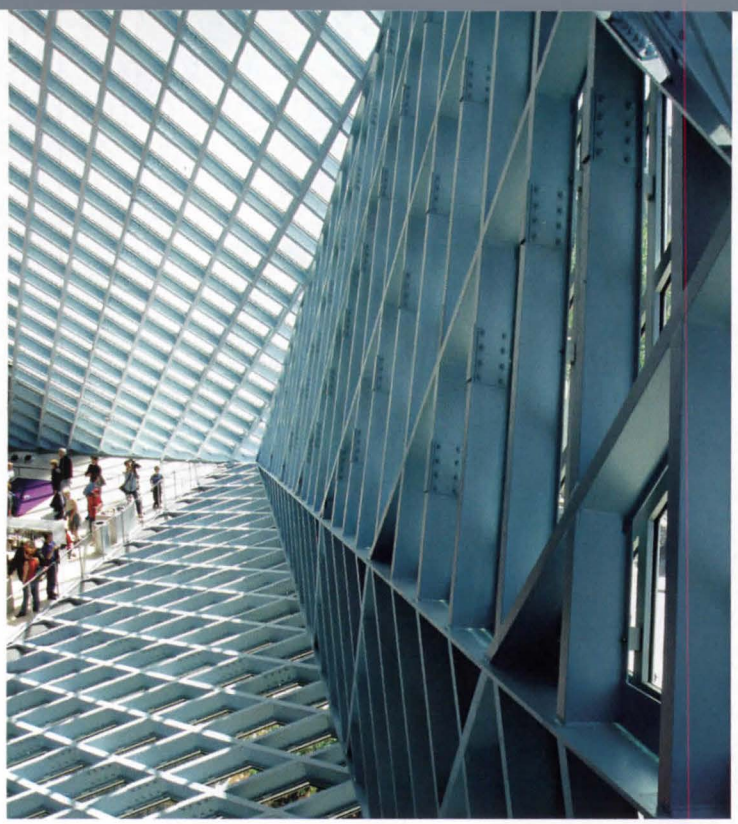


The gridded exterior of the Seattle Central Library covers 126,767 square feet.

nonetheless adhere to a pragmatic approach. St. Paul, Minnesota–ba architects Warner + Asmus, for instance, embrace the realities of ma facturing rather than struggle against them.

"We stress using existing processes and materials whenever p sible," says principal Geoffrey Warner. "It is important to design in a that takes full account of who is actually building the project, whic easier said than done when trying to push the envelope. Contractors [manufacturers] who are willing to work with architects to achieve so thing out of the ordinary deserve a lot of credit." The firm is completi

IT IS IMPORTANT TO DESIGN IN A WAY THAT TAKES FULL ACCOUNT OF WHO IS ACTUALLY BUILDING THE PROJECT.

house made from SIPs. Because Warner has such a thorough knowl of the manufacturer's system of fabrication, he claims that the wor drawings for the shell could have been sketched on a napkin.

As shown, component-based design can be applied to al any scenario, from the conventional to the experimental, and fo budget or at any scale. Although acknowledging that design remai continuous and reiterative process of value judgments," Stacey a growing number of architects believe that the tools of mass produc which enabled the development of tools of mass customization, will allow architects to rediscover genuine craftsmanship. ■

AIA/ARCHITECTURAL RECORD CONTINUING EDUCATION

INSTRUCTIONS

- Read the article "Defining Component-Based Design" using the learning objectives provided.
- Complete the questions below, then fill in your answers (page 226).
- Fill out and submit the AIA/CES education reporting form (page 226) or download the form at www.architecturalrecord.com to receive one AIA learning unit.

QUESTIONS

1. A deliberate process of thinking through the relationship between intent of a project and the means of achieving it is defined by Michael Stacey as which?
a. component design
b. elements of construction
c. working knowledge
d. units of something more complex

2. Engineered materials involve which procedure?
a. engineers draw the idea, select materials, and decide how they will be put together
b. architects draw the idea, select materials, and decide how they will be put together
c. architects draw the idea; engineers then select materials and decide how they will be put together
d. engineers draw the idea; architects then select materials and decide how they will be put together

3. Advances in component design are due to which factor?
a. new materials
b. new engineering methods
c. new understanding of components
d. new joinery techniques

4. A glass stairway was allowed by building officials for which reason?
a. it was open and light
b. the performance was verified
c. the contractor understood what he was being asked to build
d. the architect replaced the building officials with engineers

5. According to Stacey, the future of the connection between architects and materials manufacturers is which?
a. putting architects in charge of manufacturing
b. having architects design the materials or systems that connect the parts a building
c. design-build
d. digital technology

6. Factory construction is faster than on-site construction for which reason?
a. on-site trades work sequentially
b. factories are remote from the site
c. raw products cannot be delivered to a site
d. factories operate 24 hours a day

7. Why is factory production more efficient than on-site construction?
a. the factory allows work to be done under ideal conditions
b. on-site construction requires more scheduling of subcontractors
c. factories have quality control
d. all of the reasons above

8. The example of semi-unitized construction resulted in which?
a. assembly in a factory
b. fine tolerances
c. holes drilled on-site
d. grids cut on-site

9. New advances in unitized construction are seen in which building compone
a. structural insulated panels
b. EIFS
c. curtain walls
d. polymer construction

10. Architects were once expected to have knowledge of structural and nonstructural materials to make design decisions. What happened in the 20th century?
a. detailing was invented
b. responsibilities were compartmentalized
c. engineers governed materials
d. the gap between architects' knowledge of materials was exposed

ech Briefs

estigation into collapse of Terminal 2E concourse continues

ss time, preliminary findings of ench government's technical igation into the fatal collapse y 23 of the year-old concourse g at Roissy Charles de Gaulle ational Airport, just north of were due out in late June. while, a parallel investigation e circumstances surrounding ur deaths caused by the sud- llapse is under way.

he structural failure occurred ection of the flattened tube- d concrete building designed hitects and engineers of the , Aéroports de Paris (AdP), a company. The lead architect on oject, Paul Andreu (who retired dP last year), has declined nment on the collapse until igations are completed, acting advice of his attorney.

Only about 4 percent of the -foot-long concourse struc- as directly affected by the se, but the fate of the entire g remains uncertain. While gations continue, the Terminal nplex has been closed; how- dP reports no faults with the 1.12-million-square-foot main ger building served by the rse.

rminal 2E is the most recent n to the airport's second re, which has opened in since 1981. Covering nearly es east of the original com- was built at a cost of about illion and completed in 003. Less than a year after it to traffic, operators must er parts of the airport in an compensate for losing the l's 10-million-a-year passen- acity.

standing the design

there was little warning of ctural failure, the timing of its ice—just after dawn on a

The collapsed area of the concourse is near an "isthmus" link to the main terminal building (seen in center background).

Sunday morning, when few passengers were in the airport—precluded more fatalities. Victims of the accident were located in an "isthmus" zone of the building, which connects the concourse with the main arrivals and departures area. The collapsed section abutted the isthmus, which was largely undamaged (see photo, above, and rendering, next page). Most of the mangled metalwork evident after the collapse is the nonstructural framing for the concourse vault's 323,000-square-foot glazed covering.

The ill-fated concourse lies parallel to the main terminal building and is equipped to serve 17 aircraft. Because of the isthmus, the otherwise regularly repeating structural-shell configuration of the concourse is interrupted by openings. While this discontinuity is a potential weak point in the building's fabric, investigators are also looking into alleged construction problems with some of the columns supporting the concourse tube itself.

Structurally, the concourse is essentially a long, elevated platform covered by a vaulted concrete roof. The vault bulges to create a space of about 100 feet at its widest, and curves back in by several feet at floor level. Numerous punched windows within the structure provide natural lighting, and more light enters through glazed gaps between the 10 continuous concrete tubes that form it.

Each of the concourse roof's continuous sections is made of 17 precast-concrete vaults. Adjacent sections of this vaulting appear continuous but are, in fact, largely independent of each other, linked structurally only at their bases by cast-in-place concrete girders. These girders run along the outer edges of rows of columns that rise from piles installed in the clay-rich soil beneath the building.

At the isthmus building, several alternate side panels of the vault were opened up to create three passenger entrances. At those locations, the remaining intermediate vault sections were

Workers are collecting debris that may point to the cause of the accident.

Tech Briefs

designed to be connected to each other via the crown in order to bridge the structural gaps formed by the openings.

The vault's base was constructed to rest on sliding bearings to accommodate thermal expansion and other normal movements of the structure. As a result, they behave more like beams than arches, according to one British engineer informed of the project's details. The bending resistance of the shells is reinforced by a series of curved trusses affixed to their exterior (photo, right).

Conceptually, the design of Terminal 2E "couldn't get much simpler," says the U.K. structural engineer, who requested to remain anonymous. He further adds that, spanning about 100 feet, the structure cannot be seen as a particularly challenging or risky design.

AdP undertook all the outline design and also managed construction of Terminal 2E, mobilizing some 150 architects and engineers from within its ranks. However, the builder of the vault is reported to have denied responsibility for detail design work, which would have been normal practice in France.

Construction problems?

During construction, contractor GTM Construction of Paris precast each vault section in three pieces near the airport site, recalls Didier Primault, a senior engineer with the parent company Vinci Group. The pieces, forming both the sides and the crown of each section, were then brought to the site, where, using large cranes, GTM installed the three sections on temporary internal props. Workers then "stitched" the sections together with cast-in-place-concrete and steel reinforcing bars to form a continuous enclosure. Substructures of the concourse building were constructed by a different firm, Hervé of Paris.

During construction, AdP recorded problems with the construction of the columns supporting the vaults. As a result, each of them was reinforced externally by applying a layer of fiber-reinforced concrete. While AdP declines to discuss details while the investigation continues, a close observer of the project recalls a work stoppage for several months during the concourse's construction. "They had some serious cracks in the columns," says the engineer, who worked on a nearby building. Additionally, vault deflections "were bigger than expected," he adds. "They (AdP) recalculated completely the full structure."

AdP had problems with the concourse's supporting columns during construc

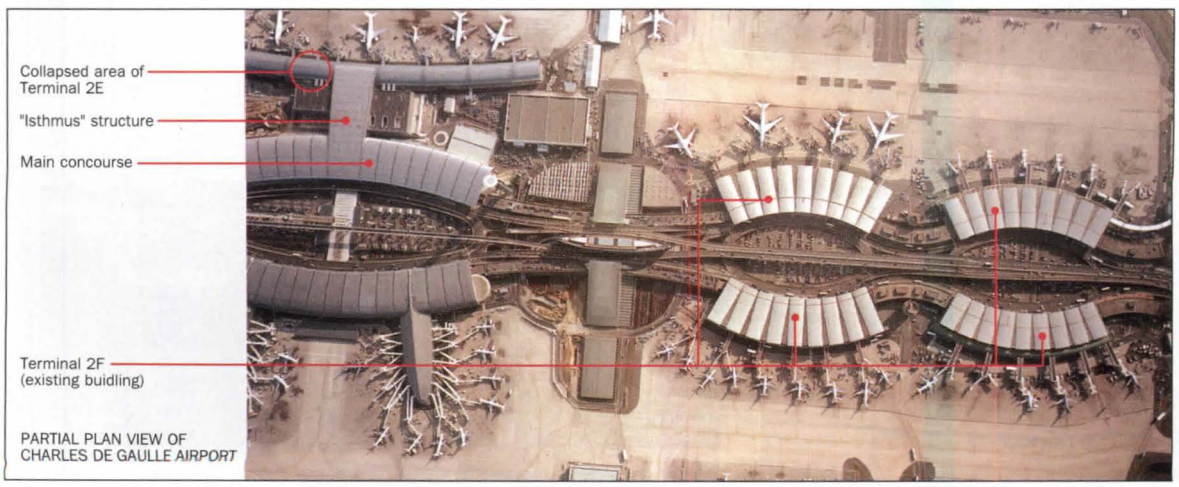
Continuing the airport's look

At least visually, the vault's design continues a theme applied a decade earlier by Andreu, then AdP's chief architect, in the adjacent Terminal 2F (at right in rendering, below), which is almost a mirror image of its follower. At the older terminal, the architect called for a blocky, vaulted concrete ceiling within the 1,300-foot-long, curving main building. This ceiling, which serves no structural purpose, is supported by more than 5,400 tons of steelwork arches. The arches span nearly 200 feet between two lines of supports and project back another 30 feet or so to a glazed rear wall. Erecting Terminal 2F's ceiling was one of the toughest tasks, contractors said during the project. To achieve the near-vertical curved front of the minal, the contractor cast sectio of the ceiling almost flat on a sp cial turning frame and later pivo them to the right orientation. Th more horizontal parts of the cei were cast on props first, and on then was the supporting steelw erected.

THE DESIGN OF TERMINAL 2E WAS NOT PARTICULARLY DARING OR CHALLENGING, SAYS A U.K. STRUCTURAL ENGINEER.

For the recent Terminal 2E main building, the design was s plified to ease construction and reduce costs, says Anne Brison AdP's project architect. Its ceili made of African timber, which more easily installed and lighte than the 2F vault, she notes. B Terminal 2E's concourse roof, has a span more modest than of the main building, designers reverted to concrete, this time it structurally and eliminating t steelwork arches used in 2F.

Since retiring from AdP l year, Andreu has run a small practice near Montsouris Par southern Paris. Howev he continues to collab with AdP on various pr ects. Among his most innovations was the p posal to use titanium the long-span main g of a new terminal for t airport at Abu Dhabi, the United Arab Emira Meanwhile, his design a new national theate taking shape in Beijin and his Oriental Art C in Shanghai is also w advanced. *Peter Rei*



PARTIAL PLAN VIEW OF CHARLES DE GAULLE AIRPORT

Residential

Both stimulating and calming, water in a residential landscape connects shelter to the outdoors

BRIEFS

Lincoln Cottage to be restored
A generous gift from the National Trust for Historic Preservation, Comcast Cable, and HGTV has enabled the restoration of President Lincoln and Soldiers' Home, better know as the Lincoln Cottage. This Gothic Revival cottage was the summer residence of Lincoln and his family from 1862 to '64; besides the White House, it is the only building in the U.S. linked to Lincoln's presidency. The first phase of the restoration, overseen by Hillier Architecture, will be completed in September 2004.

Realizing the American Dream
At the start of June, National Home ownership month, HUD announced a $161.5 million grant slated for first-time home buyers. The funding, allocated to 400 government agencies, will be distributed to those wishing to purchase a home whose incomes do not exceed 80 percent of the area median income. More information on this federal program can be found at www.hud.gov.

Nation's first antimicrobial home
AK Steel has recently revealed the latest weapon in the war on germs: a concept home that not only resists fire and earthquakes, but termites and bacteria, as well. The home is constructed of more than 200,000 pounds of steel, much of it AK Coatings AgION antimicrobial-coated steel. Several other companies, including Carrier, Dacor, Dupont, and Sargent, contributed products to the home.

Residents of the Netherlands go with the flow Tired of fighting sea tides, inhabitants of Maasbommel, the Netherlands, have designed amphibious homes that are built on solid ground but are able to float. The houses sit on land but are connected to 15-foot-long mooring posts by sliding rings that allow them to float with the tide. Their water and sewage pipes and electrical cables are encased within these posts. The houses are relatively expensive for the area, but with an evident land shortage in the Netherlands, amphibious homes could be the wave of the future.

Roanoke, Va., cradles housing design and construction competition The Roanoke Regional Housing Network, GreenBlue Institute, and the AIA present the First International Cradle to Cradle Housing Design & Construction Competition, inspired by the book *Cradle to Cradle* by William McDonough and Michael Braungart. The competition aims to bring together architects and students with local builders, developers, and community groups to increase awareness about green building and ultimately construct about 30 homes selected by a jury. The entry deadline for the competition is December 15, 2004. For more information, visit www.c2c-home.org.
Audrey Beaton

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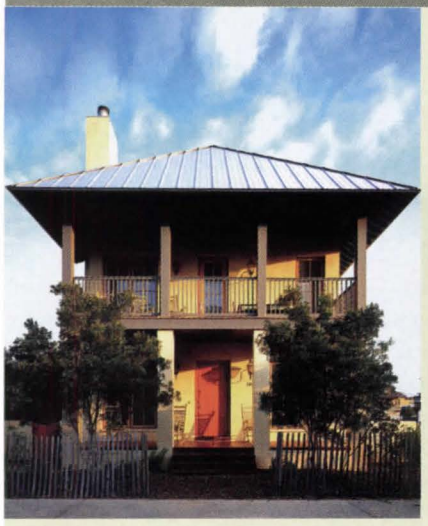
The sound, movement, and reflective properties of water make it a most desirable element to augment the landscape of a home. Water features, once a hallmark only of aristocratic estates, are increasingly affordable and used imaginatively in smaller-scale residential gardens. Water has been added to the restoration of Richard Neutra's 1960 O'Hara House, by C.J. Bonura of Bonura Building (pictured below). The pool at once blends with the existing architecture, creates white noise to mask sound from the street, and cools the afternoon air that blows through the house. Working in tandem with the environment, water displays both dynamic and static properties.

The four houses featured on the following pages are defined by water, its compelling focus serving as the organizing principle for their design. These houses, finely crafted by their architects, gain even greater appeal through the skillful use of this element. *Jane F. Kolleeny*

The American Institute of Architects Announces the Housing PIA and HUD Awards for Design Excellence

SINGLE-FAMILY CUSTOM

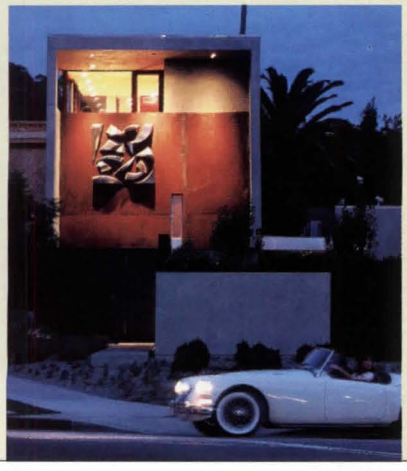


Project: *Russell Cottage*
Location: *Panama City Beach, Fla.*
Architect: *Looney Ricks Kiss*
Client: *Darrell Russell, AIA*

This West Indies–inspired weekend cottage uses color and texture to combine traditional charm and contemporary style. A "drip wall" made of corrugated galvanized metal, with hooks for hanging wet bathing suits and towels, contrasts with the rich antique "sinker" cyprus planked floor and rustic shell-and-crushed-limestone inset. Porches on both floors at the front of the house overlook a main street, while a more private screened porch opens from the rear.

Project: *Blue Ridge Farmhouse Addition, Pleasant View Farm*
Location: *Washington, Va.*
Architect: *Robert M. Gurney, FAIA*
Client: *Robert and Elizabeth Haskell*

Located in the rolling hills of central Virginia, this graceful addition adds a spacious new living and entertaining space, as well as a changing room and bathroom, to an existing 18th-century farmhouse. Conceived of as outbuildings, Gurney's pavilions, one clapboard and one steel and glass, join the existing building via a new entrance spine, and complement the materials and geometries of the old farmhouse.



Project: *The Prospect*
Location: *La Jolla, Calif.*
Architect: *Jonathan Segal, FAIA*
Client: *Jonathan Segal, FAIA*

Segal's residence/architecture studio mitigates the dividing line between residential and commercial property in downtown La Jolla. Despite its urban location, the house is remarkably private. The main living area is flanked by a reflecting pool on one side and a glass floor looking into the studio below on the other. Segal served as architect, owner, and contractor.

versity of housing and community development projects honored here testifies to the truth that good design ot be constrained by financial resources, geography, or environmental concerns. This is demonstrated by an tional/civic center that serves as a centralizing force for the community, single-family houses that draw inspi- from historic precedent, barracks and row-house designs that exploit the aesthetics of these distinct building and three residential projects that propose unusual mixed uses in tight urban settings. Indeed, good design- e limitations as opportunities that propel them toward unconventional solutions. ***Jane F. Kolleeny***

GLE-FAMILY MARKET

Project: *Row Homes on F*
Location: *San Diego, Calif.*
Architect: *Kevin deFreitas Architects*
Client: *Sebastian + deFreitas*

This adaptation of the typical East Coast–style row house to urban San Diego maximizes light and air in each of the 17 homes. Designed as live/work units, the residences interact with the street through their gracious overhangs, landscaping, and individual stoops, as well as a ground-level room that can accommodate a home-based business.

he State
San Diego, Calif.
Jonathan Segal,

athan Segal, FAIA

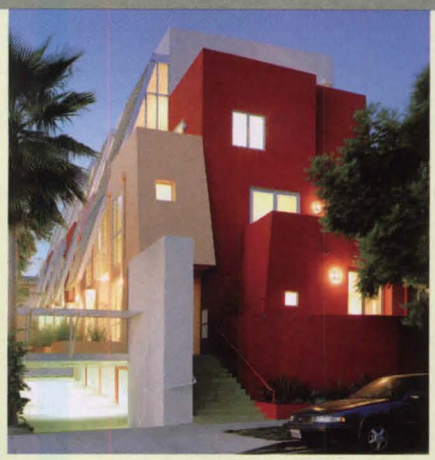
This project defines two new housing types for San Diego's urban core. One combines a smaller living space with a rentable office/apartment. The other is a mixed-use, single-family residence that is influenced by Southern California's courtyard-style houses. Both types consider the character of the neighborhood and the scale of the streetscape.

Residential News

MULTIFAMILY HOUSING

Project: *North Towers-on-the-Court*
Location: *West Hollywood, Calif.*
Architect: *Michael B. Lehrer*
Client: *8223 Norton LLC.*

These tower units, a new type of courtyard housing developed on West Hollywood's narrow lots, use four-story glass facades to immerse the apartments in light, maximize internal and external views, and connect each floor within the residences. At night, the towers are illuminated beacons. Their adept use of a street "wall" and recessed mass allow the units to be built repeatedly within an existing neighborhood.



Project: *Loyola Village*
Location: *San Francisco, Calif.*
Architect: *Seidel/Holzman*
Client: *University of San Francisco*

Loyola Village skillfully adds 136 units of university housing to an area flanked by an urban campus and a residential neighborhood. The scale of the units, each with its own entrance, supports the pedestrian traffic of the neighborhood, while the buildings' coloring and texture enhance the identity of the area. The buildings' mixture of studio, and one-, two-, and three-bedroom apartments for faculty and students maintains the diversity of the community.

COMMUNITY DESIGN

Project: *City West Revitalization*
Location: *Cincinnati, Ohio*
Architect: *Torti Gallas and Partners*
Client: *Community Builders*

This project simultaneously revitalizes Cincinnati's West End and provides quality housing to families and individuals with varying incomes. The houses are sensitive to proportion, mass, and scale. Historic precedent guided the design.

Project: *Belmont Heights Estates*
Location: *Tampa, Fla.*
Architect: *Torti Gallas and Partners*
Client: *Tampa Housing Authority*

This redevelopment of an existi 860-unit public housing project transformed barrack-style hous into a residential neighborhood traditional houses with sociabl front porches. Tree-lined street break up the existing superblo creating a new, comfortable sc for the area.

The Titan
San Diego, Calif.
Jonathan Segal,

nathan Segal, FAIA

By removing the elevator and interior corridors of the multi-family dwelling, Segal was able to add space and cost savings to the building. Three entrances are accessible from street level, where a parking lot and courtyard circulation provide a safe, communal atmosphere. Within the units, the two-story living spaces have abundant glazing and high ceilings. The exterior cladding of the building is designed to recall the tuna boats that docked in the area in the early 20th century.

Project: *Chelsea Court*
Location: *New York City*
Architect: *Louise Braverman*
Client: *Palladia*

Designed to show that everyone deserves a bright, well-planned home, 14 of Braverman's studios are reserved for the recently homeless, and the other 4 for low-income tenants. Symmetry is created throughout by the color coordination of public hallways with kitchen and bath tiling. A shared lounge, conference room, laundry facility, and terraces also blend with the studios' aesthetic and enhance the sense of community.

AWARDS: COMMUNITY BY DESIGN

t: *The Carver Academy*
ltural Civic Center
on: *San Antonio, Tex.*
ct: *Lake/Flato Architects*
The Carver Academy

A new library building with a glass facade and inviting overhang is central to a vibrant complex that includes an academy, a renovated civic center, and a cultural arts venue undergoing renovation.

HUD AWARDS: MIXED USE/MIXED INCOME

Project: *Alegria, The Salvation Army*
Location: *Los Angeles, Calif.*
Architect: *Birba Group*
Client: *Residential Communities*

Located just off Sunset Boulevard, this project provides short-term and permanent housing, a child-care facility, and a family development center for families coping with HIV/AIDS. All the buildings are wood-framed and complement the scale of the existing neighborhood.

Crowned by lap pools, WOHA Designs' three tropical residences find a home on **Berrima Road**

By Robert Powell

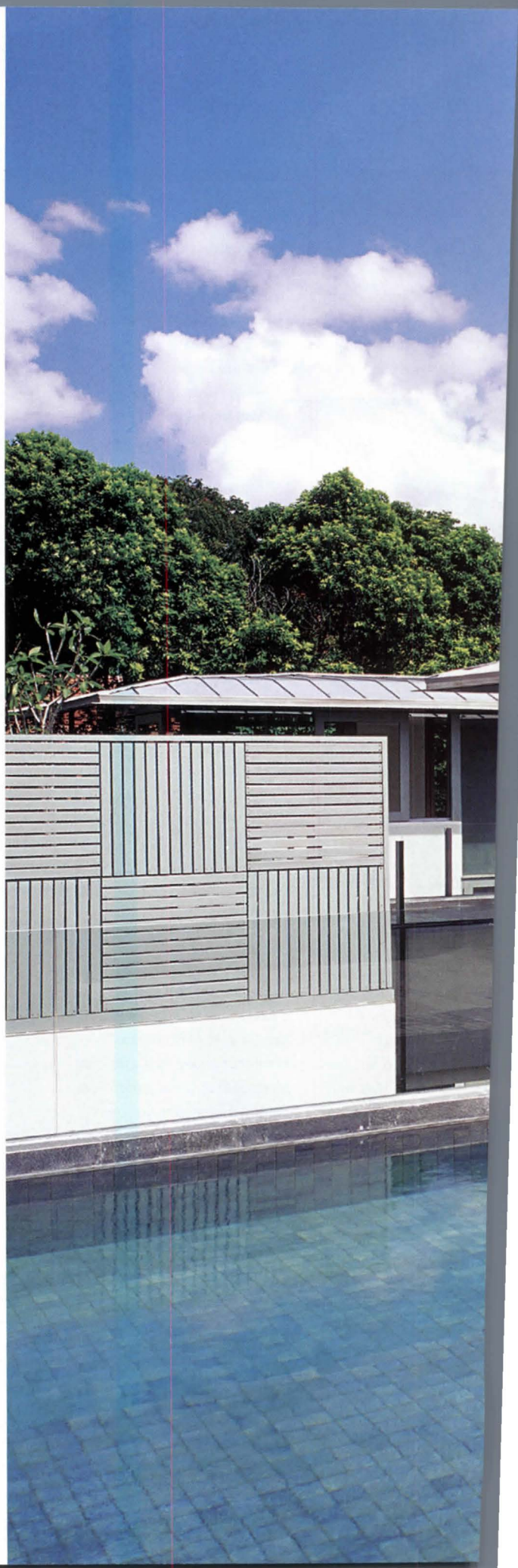
On a steeply sloping site on Berrima Road in Singapore, architects Wong Mun Summ and his Australian partner Richard Hassell, known together as WOHA Architects, designed a Modern paradise in the tropics. It's hard to believe these three, highly refined, almost identical homes are rental units, rising like white oases in the city's suburbs. The sloping site demanded that the houses span three levels. Placed parallel to one another, each house consists of 4,000 square feet on a 4,000-square-foot lot. The tight site areas challenged the designers to convey spaciousness within limitations and find privacy for residents. The houses are staggered in relation to each other to create interest and reduce visibility to neighbors.

The architects explained their design strategy as consisting of three cubic forms linked by circulation passageways. The living and dining rooms relate to the garden at the lowest level. The three bedrooms are located at the entrance level, with the master bedroom sited directly in front of the lobby, accessible only from a narrow timber bridge, separat-

Robert Powell is an architect, educator, and writer based in Brighton, England. He is the author of a forthcoming monograph on the work of Soo Chan.

Project: *3 Units of Detached Houses at Berrima Road, Singapore*
Architect: *WOHA Designs—Richard Hassell, Wong Mun Summ, principal architects; Stephen Sargent, Philip Chiang, Lee Li Leng, Toh Hua Jack, project team*
Engineers: *Worley (structural); AE&T Consultants (m/e/p); A. Peter Tan Associates (quality surveyors)*
General contractor: *Jenal Enterprises*

1. *Living room*
2. *Dining room*
3. *Gallery*
4. *Kitchen*
5. *Storage*
6. *Utility*
7. *Asian kitchen*
8. *Service yard*

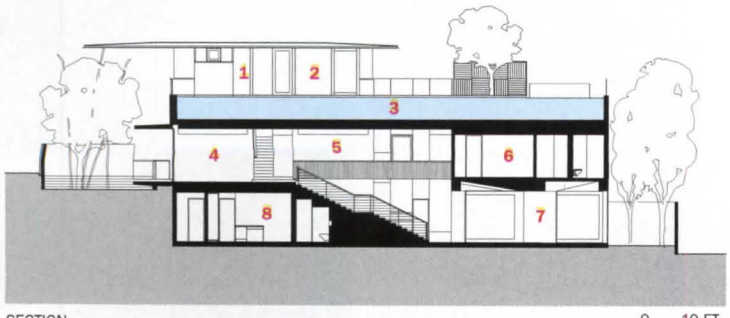


PHOTOGRAPHY: © TIM GRIFFITH

The top level of the houses offers views overlooking the garden. Here, lap pools and timber decks, shaded by a hovering roof, extend the length of the dwelling.

The third and highest level of each house is like a floating pavilion open to the sky (top).

These three homes rise like white oases over the city's suburbs (above).



SECTION

0 10 FT.
3 M.

1. *Bedroom*
2. *Family room*
3. *Swimming pool*
4. *Entry*
5. *Bridge to bedroom*
6. *Dressing*
7. *Living room*
8. *Kitchen*

ing it from the public areas of the house. The third and highest floating like a pavilion overlooking the gardens and shaded by a hov roof, comprises another bedroom and family room, a lap pool, deck. Kitchen and utility areas occupy a semibasement at the front house. Each dwelling is entered from the north at the first-story leve an inviting lobby.

The buildings display a composition of contrasts: gray g works with warm oak timber, solid plaster walls facing east juxt transparent curtain walls facing west, and the relative enclosure semisubmerged basement spaces dramatically contrasts the exp views from the rooftop pool decks. Bamboo-surrounded courtya the lower level provide intimate and quiet shelter, as opposed to the sky roof terraces at the second-story level.

The roofs host three parallel, 82-foot lap pools aligned alo identical sun decks. "Singapore's skies are often overcast and gray, a wanted to transform this condition through the medium of explains Richard Hassell. "Water takes in light from its surroundin saturates it with blues and greens. We used a crystalline-glazed c tile from Indonesia in the pools, which adds to this effect, and the an aluminum-panel ceiling to reflect the effect again." The narro tangular pools span the length of the houses and provide a w respite from the humidity and hot temperatures. The mood dwellings changes dramatically with the weather—on a wet, overc the gray granite elicits coolness, and on sunny days, the brightnes tropical light conveys transparency and warmth.

The houses mediate the effects of the sun. "The climat tropics is hot and humid all year round," says Wong. "These con require interventions that would not be appropriate in colder cli Thus the architects employ overhanging flat umbrella roofs for which extend more than 16 feet in front of each house and more feet on the other three sides. The 4-foot-deep rooftop pools redu gain; the external walls contain large windows to permit cross ven

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The garden serves as a planted staircase, which flows from exterior to interior. Inside, the stone stairs provide plinths for placing art and potted plants (right). Kitchen and utility areas occupy a semibasement at the front of the house (below).

and the rotation of each living room provides shading of their ex walls without the need for wide overhangs. A cantilevered glass ove above the top-hung windows in the stainless-steel curtain wall is temporary version of a traditional solution to combat the monsoo Such details of construction result from rigorous investigation in use of modern technology to mitigate tropical weather conditions

Both Hassell and Wong explore ideas on tropical archi beyond the accepted vernacular of pitched roofs, overhanging eav wide verandas. "We pursue architecture that is not simply ro imagery," says Hassell. However, who could resist the romance tha contributes to the building forms it accompanies? Here, the swi pools set the theme for the silvery reflective palette of the houses. continues, "Water at the roof level powerfully connects the sky an placing the swimmer in the center of an open expanse." ■

Sources

Water feature: *Mastscape Landscaping; Perfect Electric*
Glazed tiles in pool: *Kuda Laud Mas*
Flooring: *Parquet Technologies*
Kitchen and bath fixtures: *Duravit; Karat; Cosmic; Burnham; San-ei; Caroma; Laufen; Pulieffe; Hangrohe Gerda*
Paint: *Nippon Weatherbond*
Interior tiles: *Sideral; Cosmo*
Polished stone: *Otta Phylitt*

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ater reflects and illuminates Shim-Sutcliffe chitects' **Weathering Steel House**

aul A. Barreneche

oronto's North York district, just a few miles from the CN Tower's famous spire, is a world away from the genteel, tree-lined neighborhoods that drew Jane Jacobs north of the border after saving Greenwich Village and SoHo from the wrecking ball. t, North York, filled with tarted-up, oversize McMansions in fake an and Tudor garb, resembles almost any American suburb. The loes have at least one good feature: its setting at the crest of a wide ed ravine, one of several that slice through Toronto's eastern flank.

This winding swath of nature in the middle of one of North ica's largest cities figures prominently in the design of a North York by Brigitte Shim and Howard Sutcliffe. The house wraps itself d a small pond filled with lily pads and a lap pool oriented toward ronto skyline, thinly veiled by a grove of birch trees and the woods d. The architects, partners in the Toronto-based firm Shim-Sutcliffe tects, wanted to ensure visual permeability through the house as a gainst a weathering steel exterior that suggests a much heavier struc- Windows along the front elevation align with those on the rear e to open up views of the landscape from the street.

The clients initially imagined a stone exterior, but the architects aded them to try Cor-Ten steel instead. The owners were nervous the skin first began to rust, but grew more confident with their as the Cor-Ten mellowed to a leathery chocolate tone and texture. Douglas fir board-and-batten siding on the garage and the play- gym, and service wing on the opposite end complements the steel's umber tones. Shim and Sutcliffe excavated the ground around the ide of this partially bermed service volume to create a light court rightens what would otherwise have remained a dark basement. ove diminishes the monolithic quality of the Cor-Ten exterior, as recessed dining-room windows and a rain scupper notched into nt facade. Rainwater cascading down the scupper leaves its mark rusty steel siding.

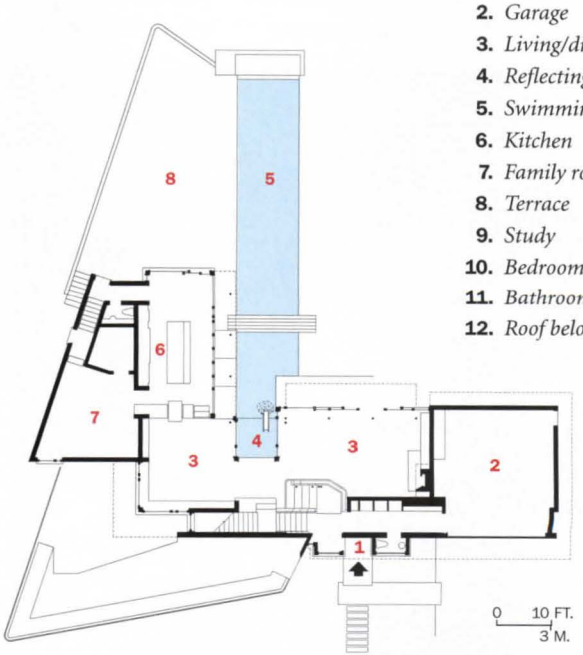
Glass and wood, not steel, dominate the rear elevation. Many of or-to-ceiling mahogany-framed windows open to connect the o the outdoors in good weather. During Toronto's long, cold win- e large expanses of south-facing glass let the sun warm up the . (Overhangs and built-in brise-soleils of wood and steel provide ntrol in summer.) A pivoting glass door on axis with the pond and

Barreneche is a New York–based contributing editor for RECORD.

Weathering Steel House, Canada
t: *Shim-Sutcliffe 's—Brigitte Shim, Howard principals*
rs: *Blackwell Engineering al); Ted Kesik (mechanical and building envelope)*
Consultants: *Neil Turnbull (landscape); Dan Euser, Waterarchitecture (reflecting pool, swimming pool); Tremonte Manufacturing (weathering steel cladding)*
General contractor: *Kamrus Construction*

A strong urban face of Cor-Ten steel addresses the street on the north side of the house (above), while the south side features glass and wood and opens to the pools, ravine, and yard (opposite).

SECOND FLOOR



FIRST FLOOR

1. *Entrance*
2. *Garage*
3. *Living/dining room*
4. *Reflecting pool*
5. *Swimming pool*
6. *Kitchen*
7. *Family room*
8. *Terrace*
9. *Study*
10. *Bedroom*
11. *Bathroom*
12. *Roof below*

A pivoting glass door opens to the pools outside (above right). Facing toward the south side (above left), with the reflecting pool below and living room at the left. The entrance and stair (at the right, below) are across from the reflecting pool, with the living room beyond.

lap pool abuts the edge of the water, creating an intimate conn between indoors and out. Rainwater pours down in front of th door from a roof scupper into the pond, adding a third dimension interplay of water and architecture, a consistent thread throughout Sutcliffe's oeuvre. When the owners were deciding on an architec visited Shim and Sutcliffe's own home, overlooking a walled-in g with an artificial pond, and nearby Ledbury Park, which centers on foot-long reflecting pool that turns into an ice-skating rink in win

Shim and Sutcliffe manipulated the floor plan to create u down movement through the house, as if traversing a topograp varied landscape. The strategy creates a stronger connection to the si simply opening the house up to the views. Stepping through the fron one enters a foyer that doubles as a mudroom, a functional necessit Toronto's long spells of snowy, slushy weather. The architects wooden bench into a wall of storage closets paneled in Douglas fi strong vertical grain. A short run of steps leads up to the living roon right and the dining room to the left; another short staircase leads d the kitchen and a family room at the rear of the house. The maste guest room, and children's rooms are located on the second floor.

As in all of the firm's projects, Shim-Sutcliffe carefully deta

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The living room, with a wood-burning fireplace, faces the garden at the left (top). The elegant stair has mahogany treads, weathering steel handrails, and stainless-steel-mesh guards (below).

material palette of concrete and painted steel that play against po mahogany floors and Douglas fir ceilings. There's a strong nautical the painted steel columns, curving handrails, and slatted-wood above the entry hall and the stepped walkway down to the lap Inspiration also comes from Alvar Aalto, traditional Japanese woo struction, and the borderline-obsessive detailing of Carlo Scarpa, a f reference for Shim and Sutcliffe.

Beyond formalism, the house reveals Shim-Sutcliffe's de ground its architecture in the physical world and let day-to-day c in weather and light animate its designs. Every room enjoys exp views of the woods outside; sunlight on the pools, which remain through the winter so they don't need unattractive pool cove reflections on the ceilings. Steam billowing across the pool i weather creates a dramatic effect, especially when it contrasts wit while in summer the water very nearly flows into the house. The u inspiration for this home for all seasons comes from the sky, th scape, and especially, water. ■

Sources

Exterior steel cladding: *Tremonte Manufacturing*
Roofing: *Soprema*
Wood windows: *Sashmen*
Glazing: *Sunlite*
Cabinets and woodwork: *Edwards and Wilson; Two Degrees Nor*
Tile: *Daltile*
Paint: *Benjamin Moore*

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ow a "trailer with a cowlick" was transformed **Texas Twister** proportions by the buildingstudio

avid Dillon

rom a clump of cedar elms a carport swoops up and out, as if caught by a sudden gust of wind. Architect Coleman Coker, who with his late partner Sam Mockbee designed the carport and the house that goes with it, thought it looked like a funnel cloud, so cknamed it the "Texas Twister." "It's really just a sculptural device, a of flag, that tells visitors they've arrived," he explains.

It is also the one bold formal gesture in an otherwise subdued traightforward design. No cattle graze this 8,500-acre spread an hour n of Dallas; but it is home to deer, coyotes, bobcats, wild turkey, feral several kinds of rattlesnakes, and more than 100 species of birds.

The owners, a prominent Dallas businessman and his arts n wife, bought it to escape the city as well as to have a place for children and grandchildren to gather on weekends and holidays. had no interest in ranching—the sardonic "all hat and no cattle" as fine with them—but both are ardent birders and conservation- who saw a chance to create a nature preserve out of a patch of fallow land prairie.

"My husband and I loved the landscape, the birds, and the challenge of restoring something that had been abused," she says. The couple acquired the property in the late 1980s, as funding for the nearby Superconducting Supercollider was drying up. Having spent billions on bunkers, tunnels, and other infrastructure, the federal government concluded that the project was a dud and pulled the plug. Land values plummeted, development stopped, but for some, opportunity knocked.

After making do for several years, the new owners asked Mockbee/Coker to design a main house overlooking a lake, plus a smaller residence for the ranch foreman. The big house was to be 12,000 square feet of concrete and glass, with grand spaces and dramatic views similar to those in the couple's Dallas house by Antoine Predock. "It just grew and grew," the wife recalls. "We never could seem to cut the volume back."

But the bids came in high, Mockbee died, and the entire project was put on hold. Nine months later, the couple decided that the big house was wrong for both them and the site, whereas the smaller house, which was under construction and which the foreman referred to as "a trailer with a cowlick," seemed just right. So the little house, enlarged slightly with a guest wing, became the main house, and a new foreman's house, designed by Dallas architect Russell Buchanan, was constructed elsewhere.

Except for the Texas Twister, the main house is almost subdivi-

ributing editor David Dillon is the architecture critic for The Dallas ing News.

sion simple. It forms a crisp L, with the long leg containing the kitchen, living room, and three modest bedrooms, and the shorter one, a pair of guest rooms and a covered patio. The wings are joined by a wood and steel deck that terminates in a drawbridge and observation platform on the north end. The drawbridge is a smaller and simpler version of the dramatic cantilevered aerie at the couple's Dallas residence.

The exterior consists of iron-flecked gray brick and corrugated metal siding, with deep overhangs for protection against the scorching Texas sun. The interiors, by Emily Summers, are equally straightforward and unpretentious: polished concrete floors, raw 2-by-12 pine rafters, exposed conduit, Home Depot light fixtures. Only the custom rugs and a few pieces of designer furniture suggest that the owners are also connoisseurs. A continuous 2-foot clerestory washes all rooms in natural light, giving them as many moods as the day. The one whimsical touch is the pair of large stainless-steel wheels that open and close the metal sunscreens—a pump house detail transplanted to the arid prairie.

Over the years, the owners have restored grasslands, created numerous ponds and wetlands for migrating shore birds, and sponsored research by ornithologists from Cornell. Long concrete water troughs extend outward from the kitchen and the patio, attracting both birds and grandchildren and, like the drawbridge and the observation deck, connecting the house to the landscape. Compared to the original main house, it is almost invisible.

"My husband goes down almost every day, but I'm a city girl who loves urban environments," says the wife. "It's taken me a while to understand the ranch thing and to appreciate the simple beauty of this place." ■

Project: *Texas Twister, ReyRosa Ranch, Ellis County, Texas*
Architect: *buildingstudio—Coleman Coker, principal; Jonathan Tate, project architect; Carl Batton Kennon, Matthias Maier, and Henry Yamamoto, production*

Sources
Metal windows/doors: *Kawneer*
Bathroom floors/tiles: *Ann Sacks*
Interior lighting: *Lightolier*
Bath fixtures: *Kohler*
Kitchen equipment: *Thermador; Kitchen Aid; Sub-Zero*
Furnishings: *Edward Wormley; Guglielmo Ulrich; Greta Crossma*
Paints: *Sherwin Williams*

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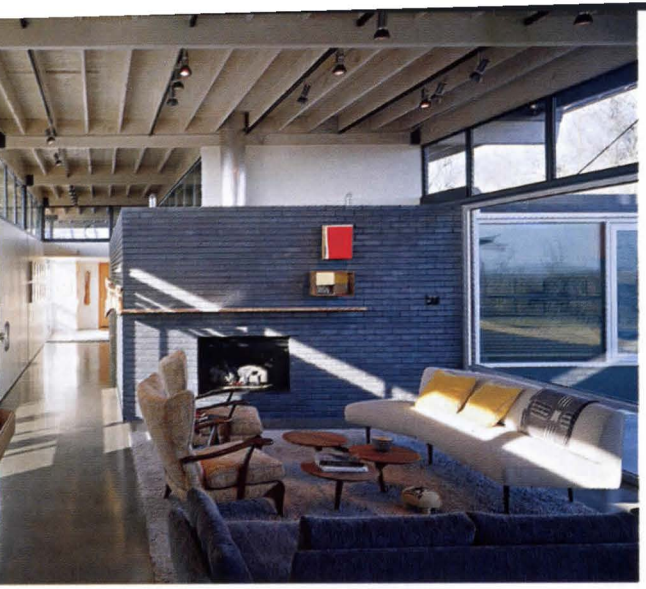
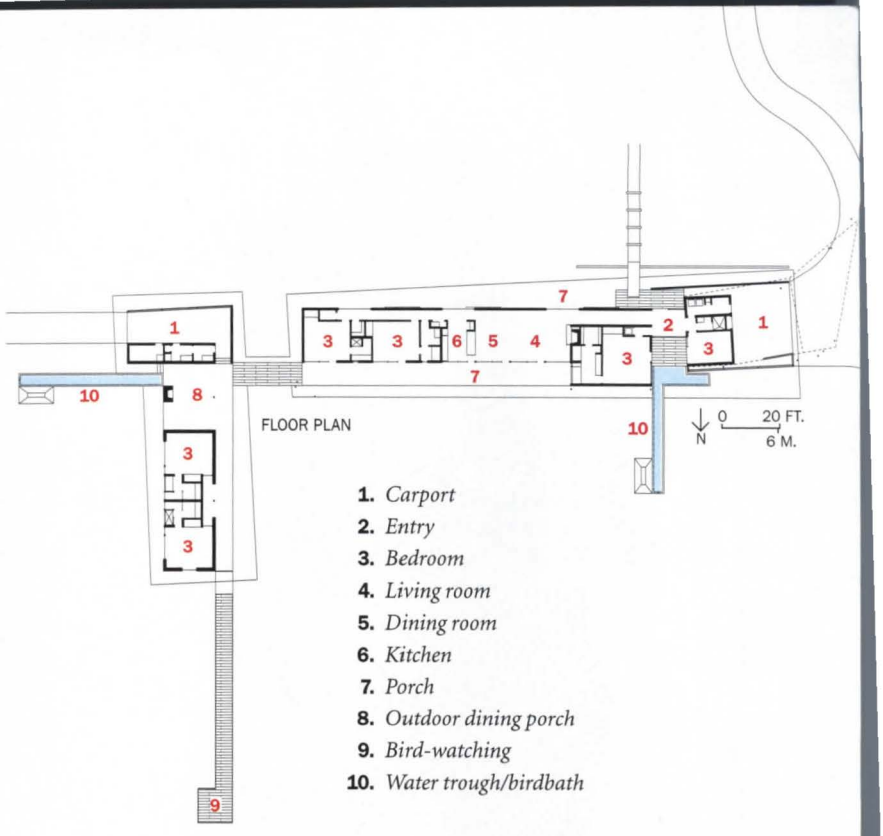




1. *Carport*
2. *Entry*
3. *Bedroom*
4. *Living room*
5. *Dining room*
6. *Kitchen*
7. *Porch*
8. *Outdoor dining porch*
9. *Bird-watching*
10. *Water trough/birdbath*

Except for the "Texas Twister" (opposite, bottom), the main house is subdivision simple, forming a crisp L (opposite, top), with the long leg containing the kitchen, living room (above), and bedrooms; the shorter one, a pair of guest rooms and a covered patio (below).

The dining area appears to float in the pond (opposite, top), where large Japanese coy swim (this page). A massive, 85-foot-long wall made of Waimes stone defines the front facade (opposite, bottom).

ppearing to float in a coy-filled pond, Groep Delta's lla C harmonizes effortlessly with nature

lip Jodidio

I he Belgian architecture and urban design firm Groep Delta is based in Brussels and in Hasselt, near the Dutch border. One of its senior partners, Frederic Chaillet, decided to build his home on a tract of farmland in Zonhoven, just outside of Hasselt. as an interior designer, he handles the group's finances, adminis- and clients, and here called on his own creative team, headed by irector and partner Juul Vanleysen. Chaillet had clear ideas about g space he wanted for his family, and one of them was that the as to be completely closed on the street side and entirely open to en. Vanleysen responded with a massive, 85-foot-long wall made es stone that defines the front facade, punctuated only by a steel l a cantilevered carport. The rough finish of the stone wall is resent in the long entrance hall, whose dark space opens into the ly lit living and dining area. Here, unframed floor-to-ceiling glass

idio is a Paris-based journalist and the author of more than 20 books porary architecture.

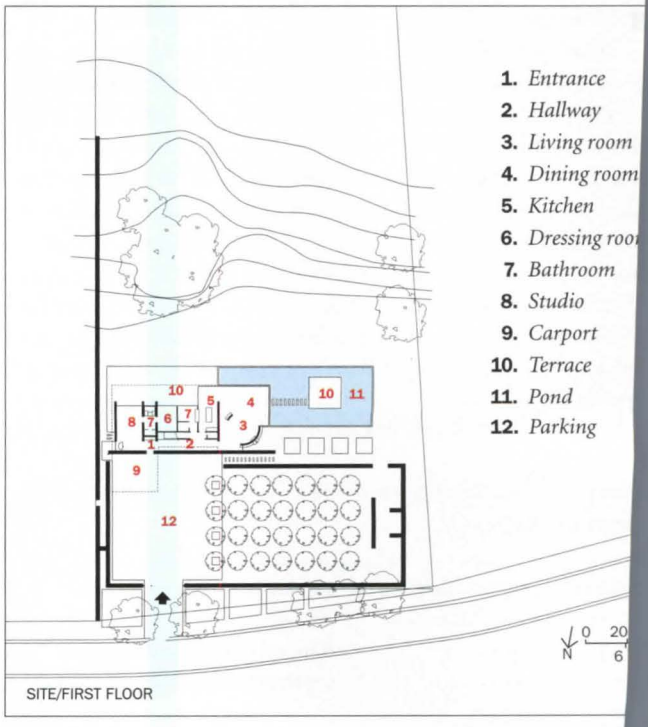
illa C, Zonhoven, Belgium
Groep Delta Architectuur
leysen, architect
sign: *Group Delta*
& Interior
Landscape architect: *Michel Pauwels*
General contractor: *Dethier*
Lighting: *Roger Toussaint*
Engineer: *SBC*

Seven stepping stones lead to a concrete seating platform in the pond, a gesture conceived by Vanleysen in the context of a study of "ancient building, astrology, and numerology."

contrasts sharply with the opaque density of the entrance wall. "In all of my work," says Vanleysen, "I look for a mixture of the old and the new—and a contrast between cold and warm materials. In the Villa C, the rough stone of the entrance wall contrasts with the clean floor and ceiling. This gives a kind of emotion to the house." The architect and his partner did disagree over one unusual feature of the interior: a truncated, shingle-clad cone that houses the fireplace and projects above the thin roof of the dining space. "I told him I wanted a square house, because that is the way I think," says Chaillet. "I was against this intrusion, but now it has become one of my favorite spaces."

The architect worked closely with landscape designer Michel Pauwels to create exterior spaces in harmony with the architecture, in particular the pond that faces the dining area. Seven stepping stones lead to a concrete seating platform in the pond, a gesture conceived by Vanleysen in the context of a study of "ancient building, astrology, and numerology." Pauwels selected grasses, bamboo, and other plants intended to move with the wind.

Though furniture, such as the Ron Arad designs in the space near the fireplace, were chosen by the owner, most of the interior design was the work of Groep Delta partner Luc Buelens. The custom-designed kitchen features surfaces of steel, glass, and wenge (a dense exotic wood with straight grain and coarse texture) that contribute to the overall impression of a house that was at least partially inspired by 1960s



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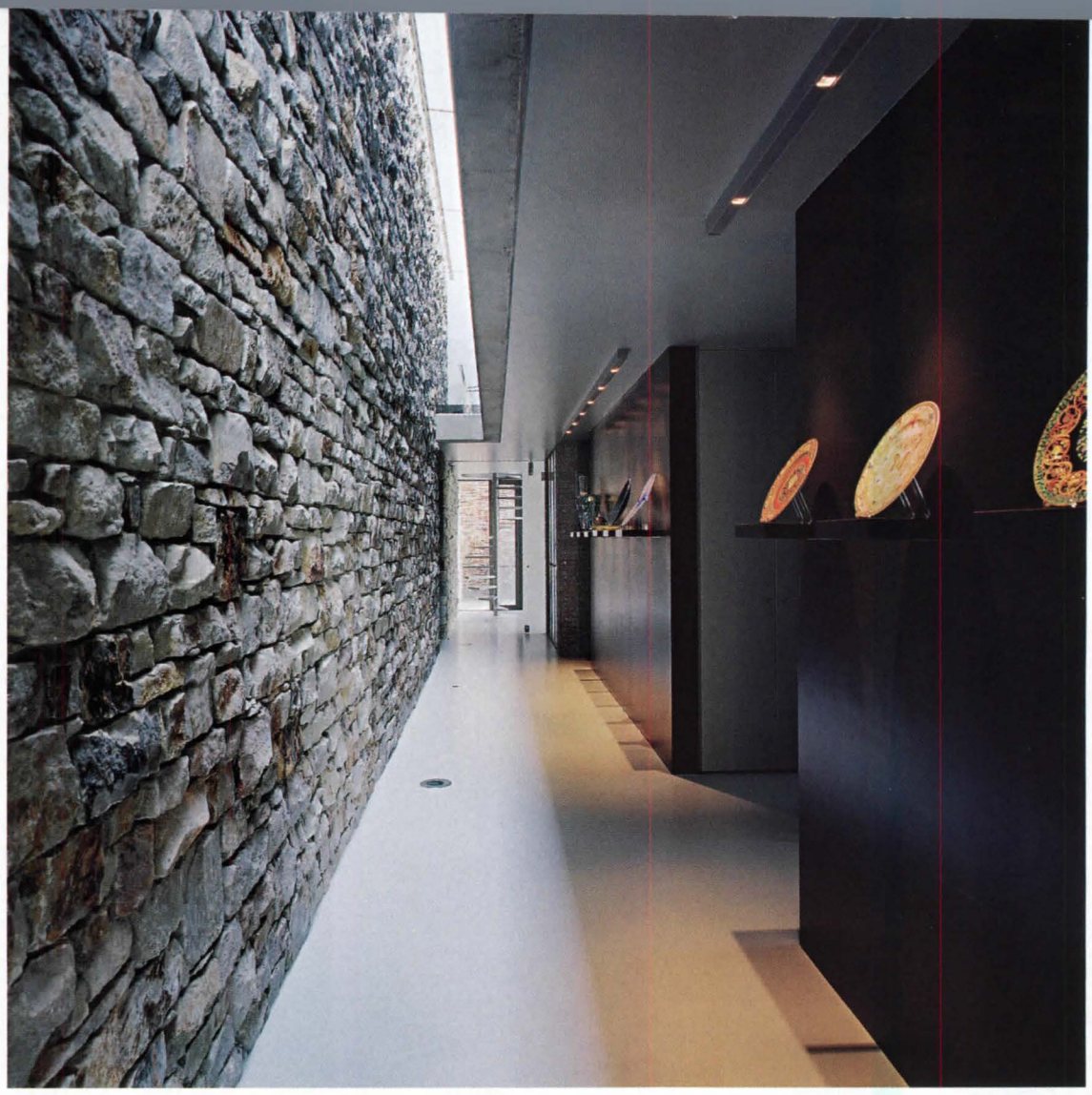

The rough finish of the ston
is present in the long entra
hall (left). The custom-desi
kitchen features steel, glas
wenge wood surfaces (belo

California Modernism. A constant theme on the garden side is the close connection of the interior to the exterior. There are no curtains, and even the master bathroom has a large door opening directly from the shower into the garden.

Bedrooms for the owners and their two small children are located on the upper level and also look out into the spacious garden. Custom-designed furniture for the children's area is echoed in the dressing rooms by a wenge-clad block containing drawers and cupboards for the adults. A Paolo Piva bed facing a double-height window dominates the master bedroom. A discreet steel spiral stairway allows access to the ground-level television room. The large plasma screen here is one of the few visible indications of the presence of modern technology in the house, though the residence is fully wired and computer controlled.

The Villa C is indeed a study in contrasts, both in materials and in types of spaces, varying between the darkness of the entrance hall and the full light of the living spaces, between a Minimalist smoothness in some features and an intentional play on roughness. Upstairs living spaces are not cramped, nor are they generous, while the dining area and kitchen seem to stretch directly into the ample garden. The basin that runs along the back of the house on the garden side shows a certain Asian influence on both the client and the architect. The presence of water, like that of plants that blow in the breeze, is intended to animate what Chaillet says would otherwise be a very "static" view. Transparency, light, and reflections characterize this house and form a striking contrast to the rough, closed entrance facade. ■

Sources
Floors: *Bolidt*
Bathroom furnishings: *Philippe Starck II*
Kitchen: *Miele*
Lighting: *Delta Lighting*
Furnishings: *Ron Arad for Moroso and Vitra*
Dining room: *Vico Magistret Fritz Hansen*
Master bedroom: *Paolo Piva B+B Italia*

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Kitchen & Bath Portfolio

The dramatic **kitchen and bath projects** featured in this year's Portfolio take advantage of natural and artificial light, an array of tactile finishes, and carefully chosen **organic and geometric forms** to create spaces that are ideal for entertaining, escaping, or both. *Rita F. Catinella*

erylike spaces in dney home frame uple of art lovers

house a collection of art and for a work-at-home couple, tly named "House for Art tors" was designed by Marsh han Koolloos Architects (previ- Marsh Cashman Architects) site of a former Sydney art . The three-level home fea- ectangular building forms central outdoor private space ccommodates a lap pool. he husband-and-wife clients d the home to feature simple odern finishes and to have a floor with an open, flowing ction to the courtyard and al living areas. To reinforce this ess transition, the firm specified ctions of steel-framed glazing ace the separation between and out.

box clad in zinc paneling and ing the master bath hovers e kitchen, defining the space For the master bath, which cross the courtyard, the team inishes with a tactile quality, polished colored concrete the walls and heated floor, ied black granite for the van- th and shower for two is behind a sliding glass screen. e bathroom had to be a space to relax in," says n. "When reclining in the ub, you can open the window at the view to the city, listen and set mood lighting." kitchen below has a large counter that defines the d mirrors the shape of the visible in the adjacent l. The clients, who entertain nted the kitchen to have lan but remain out of sight ounge area, a challenge the firm addressed through the addition of a screenlike extension. Another challenge, building the kitchen's island bench on-site in smooth-finished concrete, became "a structure exercise," according to Cashman.

Despite the challenges, both client and firm were happy with the outcome—a space that has the feel of a Modernist art gallery but still functions as a home. *R.F.C.*

The zinc-clad box that floats over the kitchen (above) contains the master bathroom, where materials such as granite and polished concrete tiles (far left) create a clean, tactile environment. Abundant light streams in from the window, which offers views of the courtyard and the city from the sunken tub (near left).

Architect: *Marsh Cashman Koolloos Architects*
Builders: *Berg Brothers*
Sources: *Kitchen—Vola (tapware); Mirotone, Laminex, Pilkington (cupboards); Romano Concreting (concrete); VM Zinc (ceiling); Ilve (stove, oven); Maytag (fridge); Miele (dishwasher); Erco (lights); P&G Grunsells (cabinets); Steel Framed Windows Australia (windows, doors); Master bath—Sadler Tiles (polished concrete tiles); Hydrotherm (towel rack); Vola, Hansgrohe (tapware); Reflections Design (shower screen); Carmoma (toilet); Mirotone (linen cupboards); Kreon (lights)*

Kitchen & Bath Portfolio

The centerpiece of t New Inn Square pen house kitchen is a cantilevered wrappe stainless-steel islar (far left), while a blu serpentine shower stall is the focus of master bath (near l Lighting sets the st for dramatic bathin the Clink Street apa ment (below).

Theatrical bathrooms are the stars of two modern London apartments

A "dramatic bathroom" might sound like an oxymoron, but how else could one describe the master bathrooms in these two London apartments? Clinton Pritchard, a partner at zynk Design Consultants of London, calls the bathroom of the New Inn Square penthouse a "complete theater of blueness." Blue lens fiber-optic lighting illuminates the sculptural focus of the room: a blue, serpentine shower stall. Skylights fitted with circular openings bring in daylight and feature colored lighting for night bathing. The custom-built joinery is made of willow, an unusual timber whose veneer has a holographic effect and gives the appearance of movement.

Theatricality continues as a motif throughout the apartment. The kitchen boasts a cantilevered, wrapped-stainless-steel island and professional-style cooking appliances. Custom joinery in the kitchen and flooring in the living and dining areas are finished in the client's choice of material, American black walnut. The open-plan design allows the kitchen, dining, and living areas to be interconnected for entertaining purposes and separated for privacy.

At the Clink Street apartment, designed by DIVE architects, lighting is also a central element in the bathroom. To allow natural light to filter into the space, the architects constructed two walls of the bathroom from two layers of opaque glazing. Dimmable fluorescent light fittings are housed within the cavity of the glazed walls so the bathroom functions as a light box, lighting both itself and the living space on the other side of the wall.

To accommodate the client's need for a bath large enough to hold three small children, the architects designed a tub of pigmented concrete, cast in situ. An ideal insulating material that gives the 7½-foot-long tub a seamless finish, the concrete was heavy enough to require the architects to strengthen the floor underneath it. A bathtub falling through the floor into the Starbuck's located beneath the apartment would surely have been too much drama for one bathroom to handle. *Diana Lind*

Architect: *zynk Design Consultants of London—Clinton Pritchard, project leader*
Project: *New Inn Square Penthouse*
Main contractor: *Absolute Shopfitters*
Sources: *Bath—Vola, Duravit (tapware); Duravit (toilet); Agape (wash bowls, tub) Kitchen—Gaggenau (vent hood, refrigerator, ovens, microwave)*

Architect: *DIVE Architects*
Project: *Clink Street Apartment*
Contractor: *Ashbuild*
Structural engineer: *Harrison Roberts*

Sources: *Kayode Lipedé (concret Solaglas (glazing); Delta Light (recessed lights); EncapSulite (flu cent lights); Vola (mixer taps); De Electroheat (warm floor system); Kirkstone (Brazilian slate tiles); F Allgood (ironmongery)*

A glassy, faceted bathroom centers a rural N.Y. residence

The Gipsy Trail residence, designed by Archi-Tectonics for a site in rural upstate New York, looks almost boxy from the outside, but running through the center spine of the house is an organic "armature," a twisting collection of the house's infrastructure. Within the armature are the kitchen, fireplace, heating and cooling mechanisms, and perhaps most spectacularly, the master bathroom.

As the armature winds through the center of the house, a skylight follows. The skylight is formed of individual glass panes dividing the zinc roof. At the end of the structure, the skylight folds over to form the back wall of a shower stall, which the architects call "a transparent shower room floating in the trees."

The architects, led by principal Winka Dubbeldam, oriented the entire house to capture views of the lake and as much natural light as possible, and deliberately chose shiny white and chrome fixtures to make the most of the light.

A view of the bathroom from inside (left) and outside the home (above).

Beyond the sheer novelty of a shower that gives the feeling of being outside, housing the bathroom in the armature of the building dictates not only the room's shifting, tilting shapes, but also the shapes of the rooms around it—making it truly the core of the house. *Kevin Lerner*

Architect: *Archi-Tectonics*
General contractor: *T&L Construction*
Engineers: *Buro Happold; Stanislav Slutsky*
Sources: *UAD (zinc roofing, fenestration, railings); Duravit (lavs, toilet); Dornbracht (faucets, showerhead, valves); Kohler (tub); Omnipanel (towel warmer)*

novation of a 1950s town house brings Cleaver's kitchen into the city

lexander Gorlin, principal nder Gorlin Architects, hed the design of a kitchen enovation of a Modernist town Manhattan town ne preserved something of Os idea of a kitchen—even he space wasn't one to th. "The original kitchen ne basement," says Gorlin. autiful space with floor- g windows was actually om."

in designed the new preserve the "luminous" the room, and created nt cabinetry to let the ght through. "There really t of kitchens in Manhattan ows," says Gorlin.

The translucent cabinets hang from the ceiling, completely separate from the window frame behind. The cabinet doors were manufactured by Rudy Art Glass, and the sliding panels in the back are made of LUMAsite plastic. All of the other kitchen cabinetry is made of polyester-coated MDF.

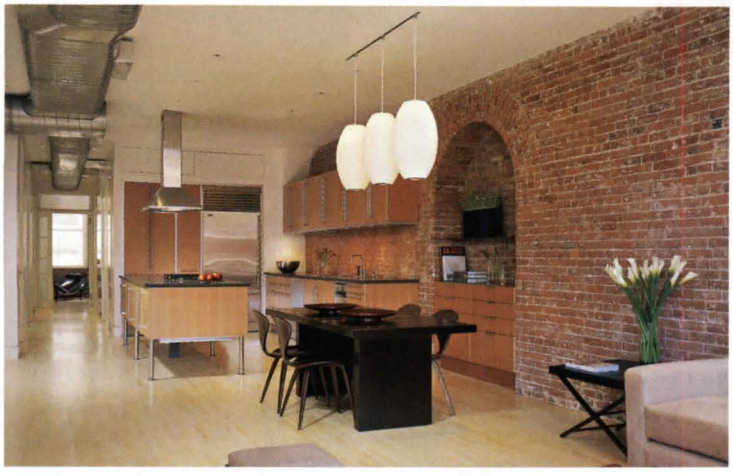
"It's like a '50s suburban kitchen brought into the city," adds Gorlin, "insofar as you can stand in front of the sink and look out into a garden." *K.L.*

Architect: *Alexander Gorlin Architects*
Sources: *Rudy Art Glass (cabinet doors); American Acrylic Corporation (LUMAsite plastic panels); original travertine (flooring)*

The luminous quality of this kitchen designed for a renovated town house is enhanced by the use of translucent cabinetry suspended from the ceiling above the sink.

Kitchen & Bath Portfolio

The kitchen and master bath of this Tribeca loft showcase the original brick archways of the former factory space.



A practical kitchen and bath for the quintessential New York City loft

Victoria Blau drew on the "layering" of styles of Manhattan's streets for the renovation of a former Tribeca cheese factory into a home for a growing family. To maintain the loft's industrial history, Blau exposed its brick walls, centering the kitchen and master bath around preexisting archways. Against this backdrop, she juxtaposed highly finished materials, including glass and stainless steel.

In the master bath, a birch cabinet with double sinks nestles underneath the uplit archway. Streamlined fixtures adorn French limestone walls and the sheer glass shower stall. A similar palette marks the open kitchen, where a second archway houses more cabinets and a steel shelf. Mechanical equipment snakes along the ceiling, while cabinets house an urban necessity: recycling bins. The result is "pure" New York, a space where Minimalism rubs shoulders with the gritty textures of the past, with an eye toward practicality. *Claudia La Rocco*

Architect: *Victoria Blau Architect*
General contractor: *Certified of NY*
Sources: *Kitchen—RSA Lighting (lighting); Bulthaup (cabinets, recycling bins); Sub-Zero (fridge); GE (microwave, dishwasher); Gaggenau (wall oven); Dornbra (sink faucet); Fisher & Paykel (g cooktop); BEST (island range h In Sink Erator (garbage disposa KitchenAid (trash compactor); Master Bath—Kohler (sink); A Supplies (faucetry); Ultra (tub) Duravit (toilet); Dornbracht (a sories); Weaver Ducre (lighting Studium (limestone)*

An airy southwest kitchen blends nature and machinery

When the Downing family retired to Tucson, they wanted to embrace their new landscape. The couple turned to Ibarra Rosano Design Architects, who created a home split into three "pavilions" to accommodate the property's Saguaro cacti and catch the hilly site's best views.

The lower section of the home contains the living/dining space, built around an open kitchen—a rustic center housing complicated machinery behind diverse surfaces. Two unusually large sections of native mesquite, found by the couple, form a boat-shaped center island topped by black granite and offset by birch cabinets. The sink is tucked behind a long, low herb planter, a practical flourish that enhances the room's natural feel. A taller island serves many purposes and provides extra storage in birch cabinets (with detachable backs for ease of entry). The cabinets also hide the building's heating and cooling duct system and a motorized appliance garage behind an aluminum backsplash. Containing these various mechanical systems within the island allowed the architects to maintain the butterfly ceiling's clean sweep, preserving the room's uncluttered feel. *C.L.R.*

Architect: *Ibarra Rosano Design Architects*
Contractor: *Repp Construction*
Sources: *Mark Perry (mesquite countertop, custom work); Franke (sink); Grohe (faucet); Sub-Zero (frid (oven, cooktop, vent); Bosch (di Granite Creations (granite c Nevamar (cladding); Air Co nozzles); Miele (coffeemaker)*

esidential Products
rocucina Review

Kitchens and appliances that adjust to a range of lifestyles were on display at the biennial Eurocucina exhibition, which took place last April during Design Week in Milan. *Josephine Minutillo*

◄ Staying single and unattached

Designed by Alberto Colonello for Boffi, Single is a freestanding or wall-mounted unit with fixed dimensions that can come equipped with a sink, dishwasher, refrigerator, or cooking surface. The body is made from ¾" wood-particle panels in several finishes with an inside cover in stainless steel. The bottom portion is available with a door or as a drawer, and the cover closes to create a compact block ideal for offices or small apartments. Various options feature additional storage and worktop space. Boffi Soho, New York City. www.boffisoho.com **CIRCLE 200**

▼ Futuristic filters

Elica, a manufacturer of kitchen hoods since 1970, has evolved from a small, artisan shop, whose products were intended exclusively for the Italian market, to an international leader with an innovative, modern collection. This year they introduced Om, an almost vertical, completely flat glass hood. The glass is silk-screen processed on the back in plain colors but can be customized with patterns or decoration. The processed glass is also less sensitive to finger marks and easy to clean, according to the manufacturer. Om's superior air and odor filtration was designed to achieve high efficiency levels with reduced aspiration power, making it less noisy than most conventional hoods. Elica, Ancona, Italy. www.elica.com **CIRCLE 201**

rsonalized pantry

is a versatile kitchen system from Binova designed to adapt to y of spaces and cooking needs. Individual elements are made een from all sides, allowing flexibility when arranging kitchen Autonomous elements come with castors for even greater ty. The height of the work tops varies to adjust to specific nic and functional requirements. Work tops come in aluminum, e, steel, marble, and Corian, with side panels in aluminum, cquer, or laminate in a variety of colors for countless composi- zhan Home, New York City. www.binova.com **CIRCLE 202**

◄► Domestic sphere

First introduced as a prototype in 2002, the Sheer kitchen, along with the new brand, was officially introduced at this year's Eurocucina by parent company Gatto Cucine. Created by Drag Design, Sheer's highly innovative design anticipates future trends in living at the same time that it reinterprets tradition. Its provocative, perfectly spherical form encloses all the conventional and advanced functions of a large kitchen as it invites users to gather around it in the manner of a family hearth. Suitable for all types of living arrangements, the Sheer kitchen becomes an object at the center of a room rather than a room itself. Gatto Cucine, Camerano, Italy. www.gattocucine.it **CIRCLE 203**

Residential Products Kitchen & Bath

► Saving water a flush at a time

Not all flushes are alike. That's why Sterling has introduced the Rockton toilet with Dual Force flushing technology to allow users the option of selecting one of two water levels each time the toilet is flushed. Operated by a two-button actuator integrated into the tank lid, the toilet will flush at either 1.6 or .8 gallons. Choosing the .8-gallon button can save an average family of four up to 6,000 gallons of water a year. Sterling, Kohler, Wis. www.sterlingplumbing.com **CIRCLE 204**

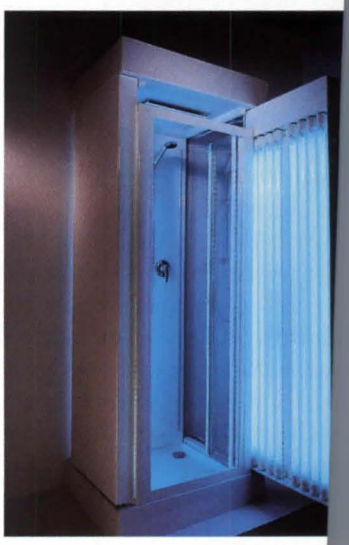
▲ Eggs-cellent collaboration

Inspired by the simple oval shape of an egg, Aveo is the first collection of bathroo tures designed by the British-based design firm Conran & Partners for Villeroy & B Aveo includes a lavatory, bidet, toilet (not shown), and tub. A variety of lavatory sty is offered, including vessel, vanity, and pedestal models, and self-rimming designs solid bamboo vanity (at right) and a selection of other storage options are also pa the series. Villeroy & Boch, Monroe Township, N.J. www.villeroy-boch.com **CIRCLE**

▲ Sinks fit for a diva

At last year's Cersaie show in Bologna, Italy, Toscoquattro launched several new products, including New Look (above), designed by Elena Bolis. Finished in bleached or cherry zebrano wood with lacquered or stainless-steel doors, the wall-mounted system supports a shallow, angled basin. Another introduction was the Opera collection of sinks designed in ebony, Dupont Corian, and stainless steel. AF New York, New York City. www.afnewyork.com **CIRCLE 206**

► No more tan lines



People are busier these days, and the shower has become one more place to multitask. Designed for residences, spas, hotels, or gyms, Indrolux showers feature a built-in tanning system that gently tans and purifies the skin as it cleanses. Sleek panels of patented tanning lamps offer colored light in a range of standard or custom color choices. All of the lamps are subjected to stringent testing and can be adjusted by a remote control. Indrolux USA, Lexington, Ky. www.indroluxusa.com **CIRCLE 207**

► New hoods in the hood

At this year's K/BIS, Zephyr introduced the first signature hood line by designer and artist Fu-Tung Cheng of Cheng Design. The three new hood designs include *Okeanito*, based on one of Cheng's original sweeping-curved-hood designs; Shade (right) a matchbook-inspired design with a hood shade that tucks away when not in use; and Trapeze, a hood with a floating curved canopy. Zephyr Ventilation, San Francisco. www.zephyronline.com **CIRCLE 208**

▲ Faucet comeback

tions include six pullout-spray fa two prerinse/pre faucets, and a w lavatory faucet. faucets incorpo tures such as a pivot-and-lockin a smooth-pullin head that relea retracts easily, touch operation that lets the switch effortlessly from spray water flow. Elkay, Oak Brook, www.elkayusa.com **CIRCLE 20**

At this year's K/BIS, Elkay introduced the company's first new major faucet line since the 1980s. The new collec-

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Residential Products Kitchen & Bath

▲ Self-cleaning shower head

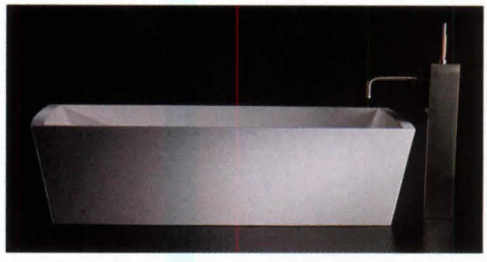
The Grohe Retro Rainshower delivers a wide shower spray that envelopes the body in falling water. The oversize, 8"-diameter shower head features 120 spray nozzles arranged to leave no "dry" zones of water coverage. The all-brass shower head features the company's patented SpeedClean anti-lime system. The conical shape of the silver-green nozzle forces lime scale to accumulate only at the tip of the nozzle, which can "bend" when lightly wiped with a cloth or sponge, forcing the lime scale to crumble away. Grohe America, Bloomingdale, Ill. www.groheamerica.com **CIRCLE 211**

▲ Towel-less showering

To avoid that "moment of chill" that occurs after taking a hot shower, Jacuzzi Whirlpool Bath has added a special option, Ambient Air Body Dry System, to their Summer Rain shower series that provides complete head-to-toe drying. The system features 12 heated air jets incorporated into a central shower column that dries bathers off quickly, without the need for a towel. The temperature and airflow of the jets can be moderated through a control panel. Jacuzzi Whirlpool Bath, Walnut Creek, Calif. www.jacuzzi.com **CIRCLE 214**

► Gaga for cooking

Aga had a slew of new introductions at this year's K/BIS, including a dual-fuel range that incorporates gas and electric; a three-oven Aga that features a fast-roasting oven, a slow-simmering oven, and a baking oven; an undercounter wine cellar; and an all-electric AGA (right), which looks similar to its gas-fired siblings. Aga Ranges, Cherry Hill, N.J. www.aga-ranges.com **CIRCLE 210**



▲ A treasure chest for water

After traveling through the desert last year, designer Marcel Wanders earned a new appreciation for value of water. Accor to Wanders, the tub wash basins of his n Gobi collection for B can be seen as "trea chests, fortresses fo most valuable mate on earth." Gobi inclu a tub and two basins of different siz Boffi, New York City. www.boffisoho. **CIRCLE 213**

▲ Mirror TV technologies

At K/BIS, Séura introduced a line of LCD televisions that are incorporated into bathr mirrors (right). When activated, the screen is visible as a window within the mirror— off, the LCD is completely hidden from view. On the other side of the show floor, ad displayed a competing integrated-display screen that utilizes thin-film transistor te ogy (left). ad notam USA, New York City. www.ad-notam.com **CIRCLE 212** Séura, Litt Chute, Wis. www.seuratvmirror.com **CIRCLE 253**

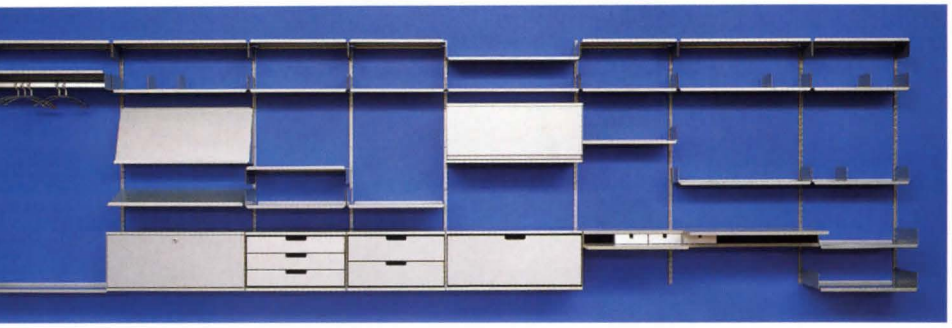
◄ Raining down the drain

Introduced globally this year at the Furniture Fair, the Rain sink collecti Adam D. Tihany's first foray into ba product design. The vessel-style ba bordered in a halo of stainless stee bronze, suspended on a colored-gl plane. Water cascades down a squ geometric spout that bisects the b the basin's rim. The faucet's comp are flush-mounted into the spout, right for cold water and left for hot Axolo, Ontario, Calif. www.axolo.it

Products

Storage & Shelving

The storage and shelving products featured this month are not **merely utilitarian pieces** that contain belongings or files. Many serve double duty as sculptural wall pieces or freestanding screens that help divide or define a room. **Flexibility remains key** for changing work and lifestyles. *Rita F. Catinella*



The 606 shelf system doubles as a screen at the offices of Countrywide Porter Novelli in London.

hic shelving system available throughout North America

bed by New York's influential r Murray Moss as "one of eat icons of 20th-century al design," the 606 Universal ng System has been pro- by Vitsoe continuously since the year it was designed rman industrial designer Rams. Last October, Moss ded the distribution of the n to all of North America h Moss dna, a division of ail store in New York City. nce 1995, both Vitsoe and nufacturing have been based entirely in Britain. There are four "structure" types for the 606 system, which depend on the type of wall, floor, and ceiling; what will be stored or displayed; and the desired look of the system. Shelves, cabinets, and tables can then be repositioned or added onto the appropriate structure without tools by simply slipping the aluminum pins out of the system's E-Tracks. Lengths are possible in 26" and 35½", and depths in 6¼", 8½", 11¾", and 14¼". The system does not need to be used against a wall, but can be compressed between the ceiling and the floor.

At last year's 100% Design show in London, Vitsoe displayed an original Audio 1 gramophone and loudspeaker designed in 1962 by Rams—who intended the smaller bay width of Vitsoe's 606 Universal Shelving System to match the width of Audio 1. Vitsoe also supported 100% Design's press office by supplying shelves to display the press packs. Moss dna, New York City.www.mossonline.com

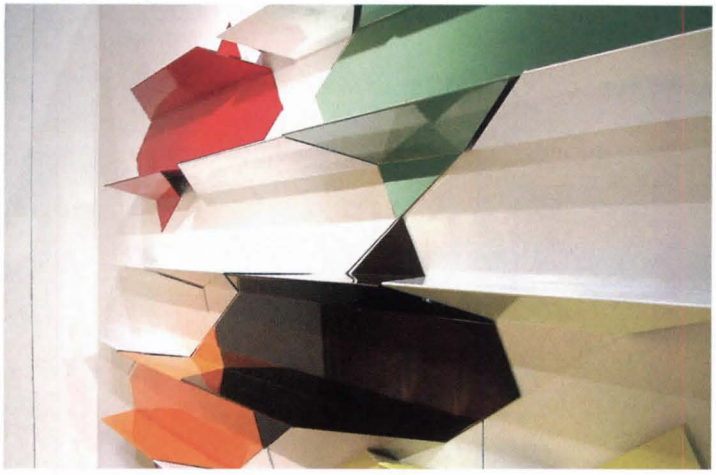
CIRCLE 216

ible pole system creates shelving, rooms, without walls

nd Julie Scheu, the d-and-wife partners in ouis–based furniture design anWorkshop, applied their ural training to devise n-poles that can define a loft pen space by simply wedg- en the ceiling and floor. ne rooms are constructed of erry, white oak, or walnut, fittings. Made to order in to 14', the poles adjust 5" n from the specified height. rafted steel parts are given ide finish, and the white recalls the bottom end of a pogo stick. The three original pogoHome rooms (pogoCloset, pogoLibrary, and pogoGarden) consist of stacking wood components that interlock with the arms to form sturdy poles to support belongings. The three newest rooms (pogoGallery, pogoLounge, and pogoDen) use expanding inserts and a series of holes to allow for more design freedom. UrbanWorkshop, St. Louis. www.urbanworkshop.us

CIRCLE 217

PogoHome rooms (left to right): pogoLibrary, pogoGallery, pogoLounge, and pogoDen.



▲ Origami-inspired shelving

The Bias Shelf system is constructed of a single piece of high-grade sheet aluminum that is folded to provide shelf space and aesthetic flare. Each wall-mounted modular shelf is powder coated for durability and is available in nine colors, allowing for countless design configurations. Nüf Design, New York City. www.nufdesign.com **CIRCLE 218**

◄ Protecting Asian treasures

Spacesaver incorporated space-saving solutions into San Francisco's Asian Art Museum's lower level for collection storage and preservation. Included are compact art racks for framed pieces, stationary pallet racks for large sculptures, and more than 200 environmentally controlled cabinets on high-density mobile systems for a range of artifact storage. Spacesaver, Fort Atkinson, Wis. www.spacesaver.com **CIRCLE 221**

► Shelving support pole

The latest addition to the Rakks product line is the PC4 support pole featuring threaded compression mounts for secure installation between floor and ceiling. Suitable for a range of residential, commercial, and retail display applications, this 1½" x 1½" extruded-aluminum support can accommodate ceiling heights up to 12'. The pole is stocked in clear- or black-anodized-aluminum and white-powder-coated finishes. Rangine, Millis, Mass. www.rakks.com **CIRCLE 222**

◄ Make space for stuff

The Crux system (left), from the Brooklyn design team/manufacture hivemindesign, is a walnut-veneer storage unit that encases a series slotted aluminum components. Th interchangeable components acco modate clothing storage with a hanging rack, as well as book stor with built-in bookends. The firm al offers a low wooden case for LP a electronics storage called the Cru credenza. This unit is veneered in nut and encases slotted aluminu components and gray glass slidin doors. hivemindesign, Brooklyn, N www.hivemindesign.com **CIRCLE 2**

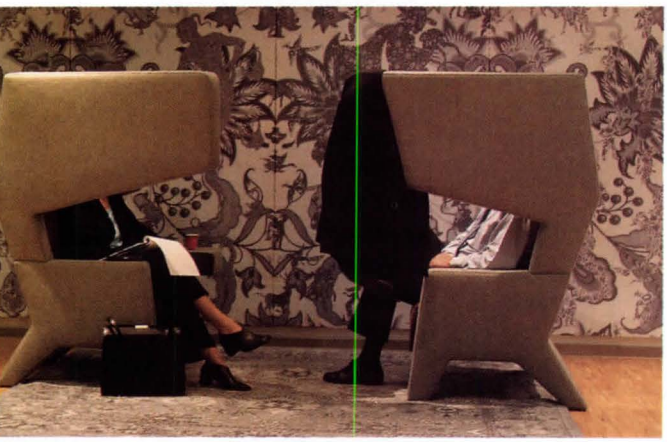
▼ Freestanding configurable storage

MKS Designs introduces Modstor, a freestanding configurable storage system s able for commercial or residential use. Modules consist of a frame, drawer, an shelf; they come in wide or narrow, with short or tall drawers, and connect left right as well as stack top to bottom. Frames, drawer baskets, and shelves are from powder-coated steel, while drawer fronts and backs are high-density polye ene or solid hardwood. MKS, Cambridge, Mass. www.mksdesign.com **CIRCLE 22**

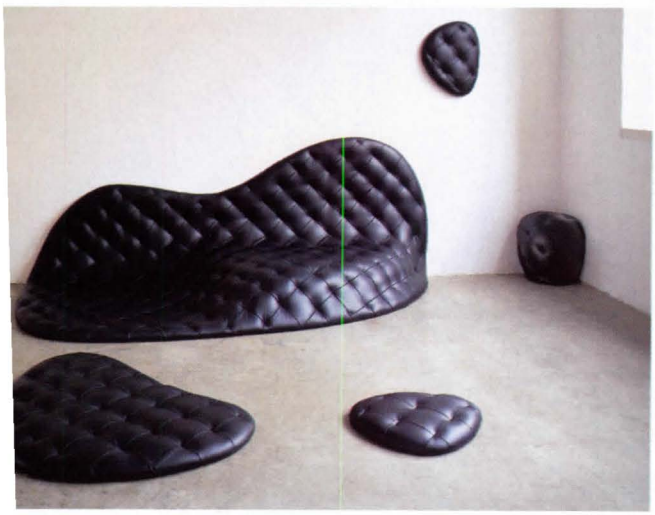
► Mobile office storage

Bretford and Formway Design introduce the Traffic storage line featuring the Boxstore and Mobile Pedestal. A range of interior accessories, including pullout shelving, flat shelves, or media drawers, can be employed to customize Traffic for specific storage issues. Boxstore is available in more than 20 combinations of height, width, and door options, and the Mobile Pedestal can double as cushion-top seating. Bretford, Chicago. www.bretford.com **CIRCLE 223**

llowing pages highlight introductions from this year's Milan Furniture Fair, which took place from April 19 in venues throughout the city. In sharp contrast to many of the conceptual or extravagant designs play in off-site exhibits, manufacturers this year offered products that represented a "back-to-basics" ach focusing on fundamental themes of structure, scale, transparency, and ornament. Seating furniture ed structures that were either completely exposed or nonexistent and were offered in a greater variety es to accommodate a "larger" audience. In addition, forgotten classics were reintroduced alongside cts from a talented new crop of designers. Josephine Minutillo



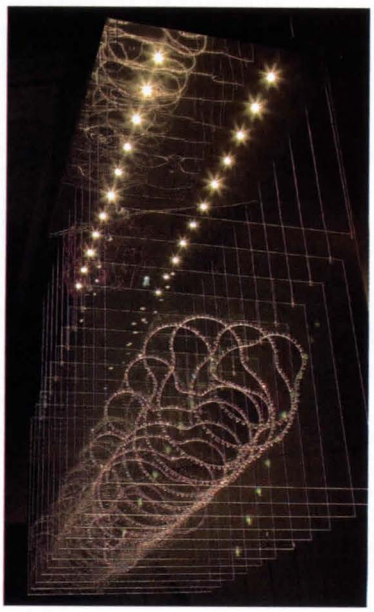
vise, from top om left: Dutch , by Jurgen rchitettura tica, by Ettore ss; Sky, by Crasset for ski's Crystal ; and Robert 's three- ional Pools.



Milan's 43rd Annual Salone del Mobile: A weeklong celebration of design

Milan's Salone del Mobile is unlike any other furniture fair you're likely to attend. For an entire week every April, this energized city is transformed into a haven for design afficionados from across the globe—and it's not just furniture lovers who come to take part in the spectacle. From retailers and architects to fashion designers and car makers, attendees come in growing numbers (190,000 this year) to view the countless product offerings and exhibits. On this occasion, the event was redubbed Milan Design Week to reflect its far-reaching appeal.

According to Paola Antonelli, curator in the Department of Architecture and Design at the Museum of Modern Art in New York and veteran visitor of the Salone, "the fairgrounds are where it all started, but the city has taken over and turned this fair into a very different kind of event." Antonelli notes the Italians' "flair for scenography" as a main draw, but also acknowledges that the event is an ideal opportunity to meet up with colleagues and other professionals passionate about design.



Fairground displays and off-site exhibits ranged from minimal to stunning. Swarovski's Crystal Palace show was once again a highlight as it presented chandeliers from a new roster of designers, while Moroso's Happy Ever After exhibit by Dutch designer Tord Boontje (see this month's Profile on page 240) drew lots of attention, as well. Smaller displays dotted the city, so walking the streets of Milan during Design Week meant stumbling upon an unexpected array of objects and installations, including works by veritable masters of design like Ettore Sottsass and Andrea Branzi to contemporary luminaries, as in the Vanishing Point show featuring work by Robert Stadler, Konstantin Grcic, and Jurgen Bey. A host of student exhibitions were on display, as well.

Galleries, stores, fashion houses, and even eateries throughout the city took part in the festivities this year. In addition to the major furniture showrooms like B&B Italia and DePadova, such prestigious brands as Dolce & Gabbana, Missoni, and Acqua di Parma staged presentations of their own, making Design Week in Milan an event for the entire city to enjoy. *J.M.*

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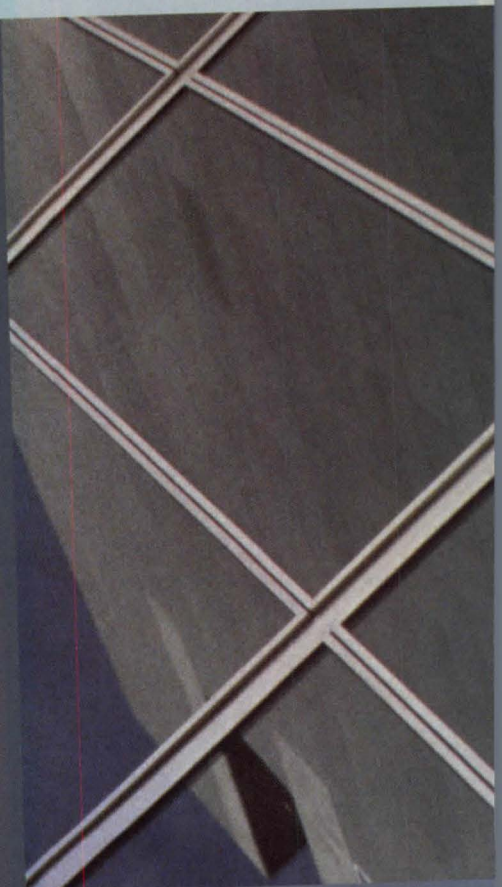

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◄ Cover story

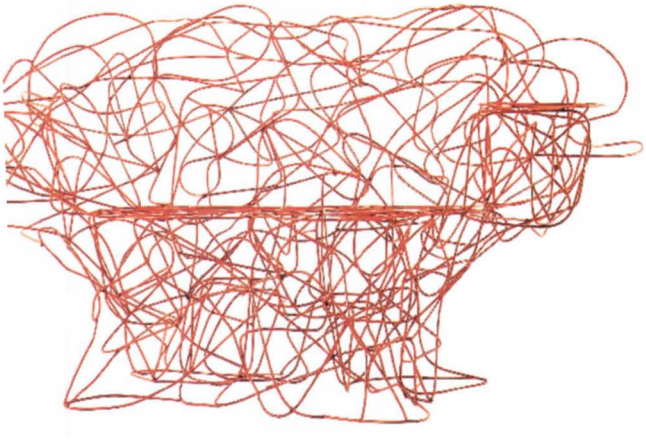
A company whose hallmark has always been upholstered furniture, Moroso presented a small chair this year whose upholstery had everyone talking. Designed by Konstantin Grcic, Dummy derives its form from a single sheet of polyurethane foam gently squashed over a supporting structure. The brightly colored, collapsible chair covers were part of a diverse presentation that included seating, tables, and shelving ranging from minimal and traditional to innovative and eclectic. Europrojects, Miami. www.moroso.it **CIRCLE 224**

▲ Rock steady

Specialists in solid-wood furnishings since 1920, Italian manufacturer Riva presented a new collection by American architect Terry Dwan. Called Strong_Box, the collection includes a table, stools, and a console (above). An homage to wood's material qualities, the witty design combines a simple top with slanted legs that appear unsteady but in fact form a stable structure. Made entirely of reforested oak and completely hand-finished. Furnitalia, Los Angeles. www.riva1920.it **CIRCLE 225**

rushed

to and Fernando Campana continue to push the envelope with their designs . This year, they presented Corallo, an armchair made from steel wire and fin- epoxy paint in a coral color. Corallo was born from a sculpture Humberto uring a metal course in 1990, which he describes as an "investigation in draw- g only lines floating in space." Its irregular weave is curved by hand and unique chair. Moss, New York City. www.mossonline.com **CIRCLE 226**



▲ Striptease

Tom Dixon describes his recent work as an "experiment in reductionism." His presentation included the Soft Box series of simple box and cylindrical lights, the Tube series of leather-upholstered chairs and tables with a stainless-steel-tube structure, and the Wire series of indoor/outdoor stacking chairs (above). Built "from the inside out," these products are stripped to their basic components, making structure and skeleton the design itself. Centro Modern Furnishings, St. Louis. www.centro-inc.com **CIRCLE 227**

◄► Formfitting

Rejecting the styling that has become so prevalent among the Milan offerings each year, Jasper Morrison created Oblong, a structureless sofa composed of individual seaters connected by zippers. Much like a beanbag, Oblong molds itself to the sitter's body. "The beanbag has always impressed me as a totally original piece, with regard to how we sit," says Morrison. "I wanted to take it further and offer a more traditional function." Limn, San Francisco. www.limn.com **CIRCLE 228**

▲ Striped collection

Having experimented in new materials like die-cast aluminum with great success, Magis is no longer just a plastics company. This new outdoor seating collection by French brothers Ronan and Erwan Bouroullec includes armchairs, low chairs, stools, tables, chaise longues, and sun beds. Visually arresting, the widely spaced methacrylate slats are wrapped around thin, steel-tube frames. Available also with padded covers. The Terence Conran Shop, New York City. www.conran.com **CIRCLE 230**

▼ In layout

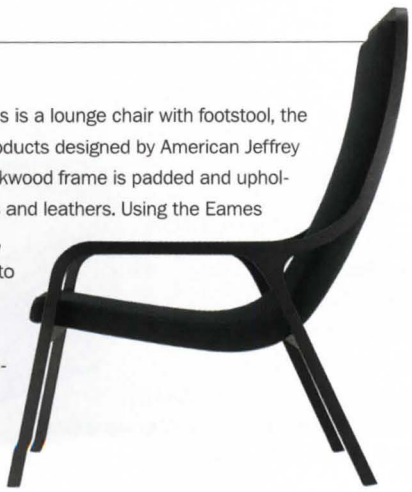
Dominating Alias's stand this year, the organically shaped Layout functions as a container system, room divider, or corner unit. Monolithic at first glance, the units contain curved doors that open to reveal interior shelving. Designed by Michele D Lucchi, the system was developed following an exploration into the expressive potential of extruded aluminum, a favorite material of Alias. Frametable, a table w an aluminum structure introduced by Alias last year, was also presented in stunn new finishes. Alias USA, Huntington Station, N.Y. www.aliasdesign.it **CIRCLE 229**

◄ Quick-change artist

Part of a new collection by Alfredo Haberli for ClassiCon, Hypnos (left) is a chair, cou and bed at the same time. Designed with flexibility in mind, Hypnos conver easily from a large chair to an uncomplicated bed for overnight gues a daybed for quick naps. The easy-to-clean footrest allows y keep your shoes on while napping. Also part of the collection is Skaia, a large table with a thick w tabletop that accommodates up to 12 people suitable for conferences or dining. On the opp side of the spectrum is Nais, a small, lightweig wire chair in various colors. M2L, New York Ci www.m2lcollection.com **CIRCLE 231**

► The big scoop

The generously sized Marcus is a lounge chair with footstool, the first pieces in a family of products designed by American Jeffrey Bernett for Montina. The oakwood frame is padded and upholstered in a variety of fabrics and leathers. Using the Eames lounge chair as a reference, Bernett designed the chair to be "large enough to evoke comfort and relaxation and be appealing to a wide audience." Property, New York City. www.propertyfurniture.com **CIRCLE 232**



► Super-sized

A frequent designer for Poltrona Frau, Luca Scacchetti has updated the traditional armchair with Size. The first armchair to come in three versions made-to-measure for three different body sizes, Size also introduces minor deformations to the classic styling with slanted seats and arms and disproportionately slender feet. Accessories in the same or contrasting colors include a headrest, cushion, and side and back pockets. Poltrona Frau, New York City. www.poltronafrau.it **CIRCLE 233**

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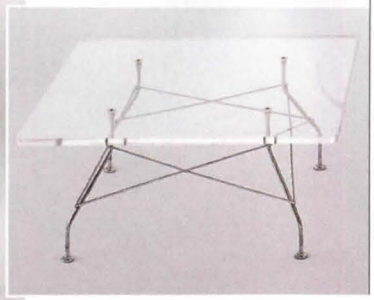
The McGraw-Hill Companies

Product Briefs Milan: Transparency

▼ Clear-cut

Having perfected the technology used to create transparent polycarbonate furnishings, Kartell showcased a range of products around the theme of transparency, including new designs from longtime collaborators Philippe Starck and Ferruccio Laviani and a small table by the newest addition to their reputable roster of designers, Patricia Urquiola. Older designs were given a new look as well, with some striking results. The Glossy series (right), by Antonio Citterio, features the same light-chromed-steel structure of the original but has been expanded to include tables with new dimensions, shapes, and functions, and new transparent surfaces. The folding top of Citterio's Battista trolley (left) was also updated. Kartell US, New York City. www.kartell.it **CIRCLE 234**



◄ Friendly apparition

Young Japanese designer Tokujin Yoshiok has collaborated frequently with Driade b as a product and exhibition designer, last year staging the *Clouds* show in honor o the company's 35th anniversary. This ye he presents Kiss Me Goodbye, an armch that combines his affinity for organic forr with his love for transparency. The chair i constructed of transparent polycarbonat and is intended for indoor use only. Curre Seattle. www.driade.com **CIRCLE 235**

► See-through sink

PH is a freestanding, floor-mounted wash basin designed by Piero Lissoni. The column is made of 310-degree bended plates in .47"-thick transparent crystal. The bended transparent-crystal basin is attached to the column with a polyurethanic bonding agent. In the marble version that is also available, the column is extracted from a single block of Carrara marble with an excavated basin. Boffi Soho, New York City. www.boffi.com **CIRCLE 236**

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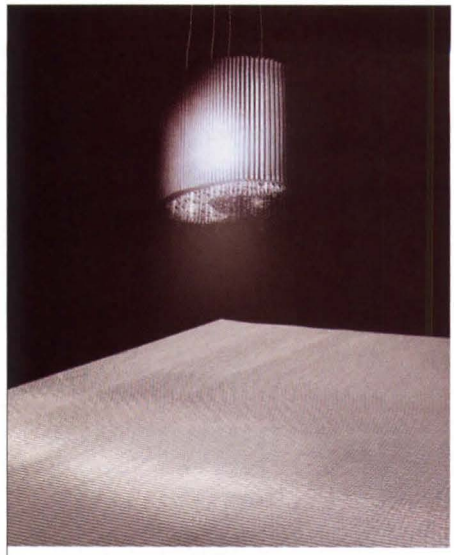
asing patterns

ased Spanish designer Patricia a's products were ubiquitous r—at the fairgrounds, in oms, and at off-site venues. d for indoor use only, her Flo or Driade (top) features nd small tables, chairs, and whose painted steel struc- covered with wicker in several ive patterns or uniformly in a color with thin canes. Rosa erala (bottom) are large floral- ed rugs Urquiola designed with e friend and frequent collaborator Gerotto for Paola Lenti. The sculp- ality of the rugs is enhanced by rnating high and low relief used to ce the leaves, veins, petals, and f the flower motif, resulting in a cated and contemporary graphic Current, Seattle. www.driade.com 237 Paola Lenti USA, San Diego. olalenti.com **CIRCLE 238**



▲ Metallic mood

With his new designs for Sawaya & Moroni, renowned French architect Dominique Perrault uses elementary forms and basic materials to create objects with a curiously Baroque feel. Both the lamp and rug pictured here (above) are made from metal netting. Metal links form pleats that shape the sinuous volume of the lamp's diffuser, to which cascades of Swarovski crystals have been added. Limn, San Francisco. www.limn.com **CIRCLE 239**

e information, circle item numbers on Reader Service Card or go to www.archrecord.com, under Resources, then Reader Service.

▲ Tracing tables through history

In 2004, Cassina purchased the worldwide exclusive reproduction rights for products designed by Charlotte Perriand. The new collection features a variety of furnishings, including seating, tables, and storage units, created over the course of six decades. Ospite (left), from 1927, is the earliest: an extendable, chromed-steel table reflecting the spirit of the time by offering practical solutions for everyday living. Ventaglio (right), designed almost 50 years later, shows the evolution of Perriand's design approach and lifestyle. Created for her chalet, the unusual tabletop provides versatility in a less formal concept and is available in natural or black-stained oak. Cassina USA, New York City. www.cassina.it **CIRCLE 240**

▼ Found object

Among the lesser-known of Achille and Pier Giacomo Castiglioni's designs, the Splugen stool has bee reintroduced by Zanotta. Named a the Milan beer hall for which it wa designed in 1960, Splugen's tubul steel frame incorporates a footres and leather-upholstered cushion. can be painted in black or alumin Centro Modern Furnishings, St. Lo www.centro-inc.com **CIRCLE 241**

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Presentation Leader: Helmut Jahn

Building: New York Times Tower, New York
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Building: Freedom Tower, New York
Architect: Skidmore Owings & Merrill, New York
Presentation Leader: David Childs

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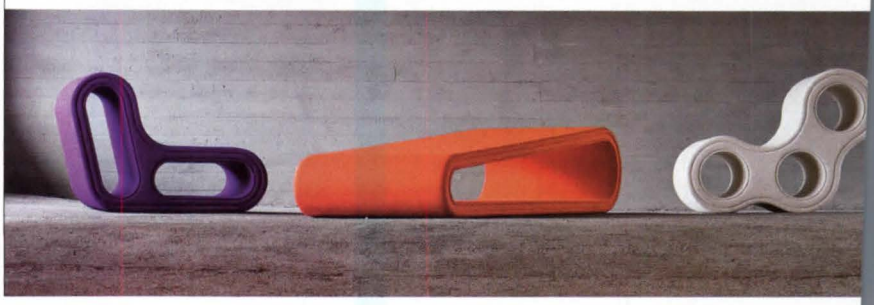
▲ Turn over a new leaf

The Swedish design partnership of Claesson Koivisto Rune was founded in 1995 as an architectural office. In recent years, its distinctive, Minimalist designs for international manufacturers, including leading Italian companies like Cappellini, Boffi, and Living Divani, have been making their mark in Milan. Their newest design for Living Divani is a series of seating elements called Leaf. Leaf's lightweight, painted steel frame supports a fixed cushion folded over on itself to striking effect, particularly with two-tone upholstery (above). Current, Seattle. www.livingdivani.it **CIRCLE 242**

▼► New kids on the block

Having received an enthusiastic response when it presented its collection for the first time at the Cologne furniture fair this past January, the new Danish label Hay was invited to show its stuff in Milan. The company's sizable display—outside the fairgrounds but alongside such notables as Tom Dixon, SCP, and Moooi at SuperStudioPiù—included a colorful assortment of unusual seating. Other One, One and Round One, a series of unique lounge chairs (below), were designed by Leif Jørgensen. Another lou chair (above) with matching ottoman, whose upholstered cushions are supported by a cantilevered pla frame, was shown for the first time in Milan. The collection also includes Minimal-style dining tables an chairs, beds, and accessories. Hay, Horsens, Denmark. www.hay.dk **CIRCLE 243**



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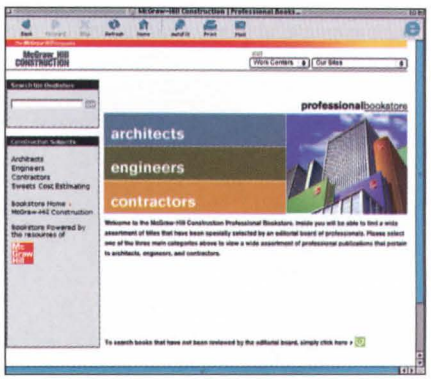

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Product Literature

Guide to raised floor systems

A comprehensive 48-page guide for building a raised-floor-foundation system is now available from the Southern Pine Council (SPC). *Raised Floor Systems: Design and Construction Guide* features detailed illustrations, photographs, and cost comparisons, and addresses basic construction elements and a range of related topics, such as moisture-control, soils and site preparation, foundation types, termite-resistant framing, design loads, span tables, and floor framing. Southern Pine Council, Kenner, La. www.southernpine.com **CIRCLE 245**

Mobile-storage guide

A new 20-page guidebook on floor-loading options from Spacesaver has been prepared as an introduction to floor loading when high-density mobile storage systems are being considered for new, existing, or adaptive-reuse construction projects. Spacesaver Corporation, Fort Atkinson, Wis. www.spacesaver.com **CIRCLE 246**

Floor-covering catalog

A new product catalog from Freudenberg Building Systems offers a comprehensive guide to the company's entire product offering, including four new product lines and more than 75 new colors. Freudenberg Building Systems, Lawr Mass. www.norarubber.com **CIRCLE**

NEW SITES FOR CYBERSURFING

Vote for your favorite designer or learn about their vital stats on cards availab for purchase **www.designstars.net**

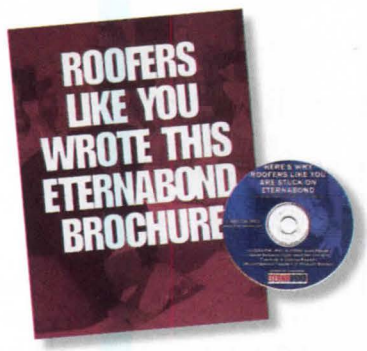
Nora's redesigned site reflects the cor pany's new corporate-design and rubb flooring range **www.norarubber.com**

Wilsonart's new site provides a com- plete overview of its laminate-flooring products **www.wilsonartflooring.c**

Online store features furniture incorpo ing discarded items **www.reestore.c**

Roofing-tape brochure

Eternabond's new roofing brochure p vides information on the company's line of tapes. A CD that accompanies brochure provides multimedia inform about roof and seam repair, cold-we installations, and flashing and codin repairs. Eternabond, Hawthorn Woo www.eternabond.com **CIRCLE 248**



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Product Literature

Steel framing products

Dietrich Metal Framing now offers a 230-page *Metal Framing and Finishing Catalog* detailing the company's various products, systems, and services. The catalog is divided into 10 major product sections, including interior framing; exterior framing; floor framing; roof framing; fire-rated assemblies; metal beads and trims; vinyl beads and trims; paper-faced beads and trims; veneer, stucco, and plaster beads and trims; and metal lath. Dietrich Metal Framing, Columbus, Ohio. www.dietrichindustries.com **CIRCLE 249**

Sink specification CD

Blanco America has introduced a new specification CD that features sink installation instructions and submittal sheets for Blanco sinks and faucets in PDF format for easy downloading and printing. The CD also includes DXF files with electronic sink cutout information for use with CAD-based software programs and CNC routing machinery. All files are cross platform for use with PCs and MACs. Blanco America, Cinnaminson, N.J. www.blancoamerica.com **CIRCLE 250**

APA publications

The Engineered Wood Association recently updated both its *Member and Product Directory* and *Publication Index* for 2004. The *Member and Product Directory* lists all APA member manufacturers and sales offices, the engineered wood products each member produces and a list of mill numbers. The 2004 *Publications Index* provides a listing of design and construction guides, product guides, case histories, builder tips, and industrial publications. The publications are available online at the APA's Web site. The Engineered Wood Association, Tacoma, Wash. www.apawood.org **CIRCLE 251**

Green reference guide

Invista, manufacturer of Antron carpet fiber, in association with the International Facility Management Association, has developed the *Green Glossary for High Performance Buildings*. The *Green Glossary*, a lexicon containing 360 standardized environmental terms, is intended to serve as a reference guide for those involved in the construction, design, or management of high-performance green buildings and is endorsed by leading industry associations, including the U.S. Green Building Council. Invista, Wilmington, Del. www.invista.com **CIRCLE 252**

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Tord Boontje: A modern craftsman with a human touch

Interviewed by Josephine Minutillo

At a time when design seems to be dominated by sleek, ultra-modern products that rely more on gimmicks than thought, Tord Boontje has set himself apart by creating work that recalls a more Romantic age. The Dutch-born, London-based designer has been described as working on the cusp of design and craft, melding up-to-date computer technology and manufacturing techniques with designs that have the look and feel of handcrafted objects. In addition to his studio's own production, Boontje has collaborated with fashion designers including Alexander McQueen, and has designed lighting for Swarovski. His Happy Ever After *exhibit for Moroso was a highlight of this year's Milan Furniture Fair.*

Q: *How did the* Happy Ever After *exhibit Moroso come about?* Moroso asked me to do a starting point for a new relationship designing furni For this show, the emphasis was on fabrics and uphols I've always been very interested in fashion. Fabric has used on the body in amazing ways, but always very t tionally with furniture, so I wanted to think about new of using it, which involved embroidery and beading. We used wool that was cut by machine in intricate patt *Your earlier work is very Minimal. Was it a cons decision to switch to a more decorative style?* It was a conscious decision. My earlier projects were about rec and making things out of nothing. These were object were simply-made, plain, and functional—making s thing elegant using basic materials. In 2000, my dau was born, and I began to think about the kind of en ment I wanted to live in for myself and my family. I d want my own home to be a plain white box, but som more warm and loving. I began to do research and be enamored of decorative objects from the 18th ce especially English woodworking and embroidery. As d ers, we're taught to create things that are automate neutral. I started to question this.

In making that switch, your work has gone fro low-tech to very high-tech. Handcrafted items are intensive, but with today's technology, we can do thin weren't possible even five years ago. It is easy to r drawing on a computer and send it to a factory for p tion. For example, the Wednesday light [a stainles garland that wraps around a bulb] is incredibly intrica detailed, yet machine-made. The whole light is orn *You've designed expensive, one-off products an mass-produced, affordable ones.* I get equal satis from both. What I hope to do is make affordable, cratic things, not only things people can enjoy in ma On the other hand, the projects I did for Swarovs me a lot of freedom to experiment, so you need bot is a balance there.

The word decoration *often has a negative connotation in Modern a ture and design. What are your thoughts?* Decoration is not a negative me. The original ideas behind Modernism got hijacked somehow and t *Modern* has come to mean something that is very stylistic or minimal thing devoid of the original, important emotional qualities of Modernism. my work to bring back sensuality and human qualities in the spaces in w live and the objects with which we live. And to do it in intelligent, effic affordable ways. In a funny way, what I'm doing is very modern.

Photograph by Riccardo Bianchi of Boontje inside his exhibit for

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