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Julius Goldberger on Samuel Mockbee | Joan Ockman on Rem Koolhaas | Gwendolyn Wright on the Robert Taylor Homes



## Hollywood Babylon

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BY REED KROLOFF

## THE 1% SOLUTION, OR HOW THE ARMY SAVED MY SCHOOL

Last year, the Government Affairs office of the American Institute of Architects released an important, and ominous, study. "America's school buildings are in a state of crisis," the AIA report found, with one-third facing "extensive repair or replacement," and nearly 60 percent needing "either new roofs, walls, plumbing and heating systems, or electrical power and lighting." More than half are environmental hazards, with "poor ventilation, flaking paint, crumbling plaster, and nonfunctional toilets." Put another way, some 14 million young people attend schools that threaten their health and well-being.

It gets worse. Not only are our schools falling down, we can't squeeze enough kids into them. The AIA calculates that nearly a third of all schools resort to portable classrooms for their burgeoning populations. More than 2 million California children suffer in portables. Florida has 16,000 in use. And the situation isn't going to improve anytime soon: The second baby boom is only now starting to show up for class.

In a moment of pure lobbying inspiration, the AIA released its findings to Congress with photos of deteriorating schools in each legislator's hometown. The report also quoted research that suggests better learning environments produce better students—and, conversely, that "inferior conditions can significantly affect the learning process." Lurking beneath the implied conclusion of the document—Congress must help fix this broken system—was the subtext that architects were there to help. All in all, it was a masterful performance.

The AIA put the price of fixing broken schools (and building new ones) at a daunting \$200 billion, more than local jurisdictions could ever raise.

The solution lies in the \$2.1 trillion budget proposal for 2003 that President Bush just submitted to Congress. When it hit Washington desks in January, the big story was the president's chest-thumping hike of Defense Department spending to a total of \$375 billion. In a budget that otherwise holds all non-entitlement funding to increases of 2 percent or less, the Pentagon scores a whopping 14 percent gain, its biggest in 21 years.

Bush justifies the \$45 billion jump with the war on terror, which he expects the military to fight. There's a certain logic in that, so I say let's give the brass what they want. At least 99 percent of it.

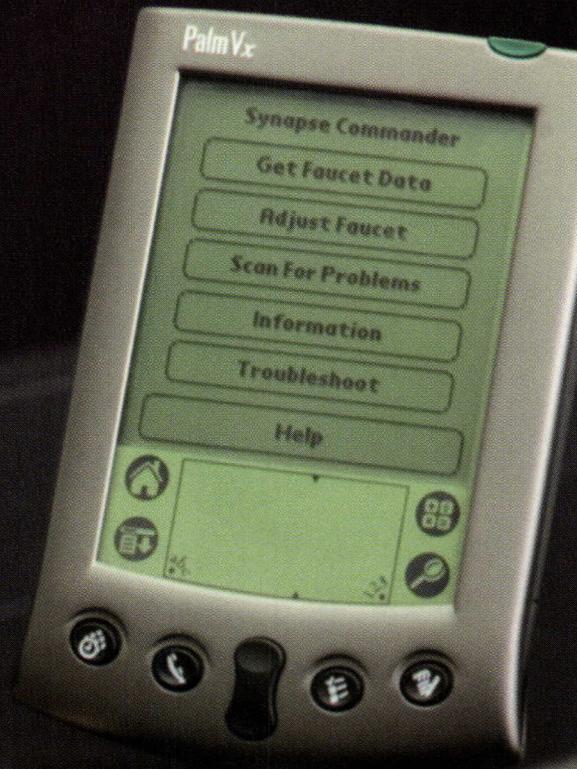
Why only 99 percent? First, the Pentagon's number crunchers have certainly padded their budget in anticipation of congressional negotiations. Furthermore, the president's request is only a down

payment on what he hopes will be a \$120 billion increase in the \$1.7 trillion already projected for defense over the next five years. Reducing that total by 1 percent would save \$18 billion, chump change for the Pentagon. But invested in a plan to rebuild the nation's schools, the money could help revive the national economy, boost homeland security, and secure work for architects to boot.

If the Bush administration would commit the \$18 billion to underwriting investor tax deductions in exchange for tax-free municipal bond interest payments—a program that met with success in the Clinton administration, and one for which current bipartisan legislation, the America's Better Classroom Act, awaits White House support—school districts could leverage the money several times over (estimates suggest a multiplier of seven) to create capital pools large enough to take a real bite out of the problem. It would also put thousands of people to work, and generate billions in tax revenues.

The beauty of the 1 percent solution is that everybody wins. Taxes aren't raised, simply reapropriated. The Pentagon gets what it needs. America's educational humpty-dumpty is put back together again (and what's better for homeland security than a well-educated population?). The economy gets an enormous shot in the arm. And architects live happily ever after. George W. Bush claims to be the education president. Let's see him put our money where his mouth is. ■

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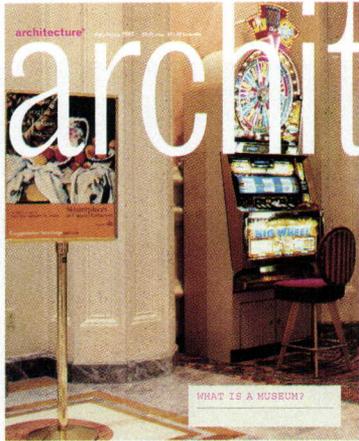
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# >letters



## MIXED-INCOME HANDBALL COURTS

In my opinion, the design concept proposed by Brian Healy Architects shows little in the way of warmth or visual appeal (January 2002, page 80). The façades look like handball court walls or a printed circuit board laid on its side, and the assorted alleys and submerged parking are a security nightmare. Also, per the one-bedroom unit floor plan, can anyone explain the logic of having to enter the bathroom via the bedroom or kitchen pantry—not much tenant privacy there.

The edict that the units be made to be physically indistinguishable certainly did not imply that they need to be uninviting. Clifford Archer via e-mail

## STRONG-ARMING WITH CODES

The November 2001 issue of *Architecture* included an apparently innocuous yet very ominous notice concerning a bill currently being debated in the U.S. Congress that would “mitigate the problem” of building codes in Latin American nations being “20 or 30 years out of date” (page 32).

Building codes are not culture-neutral, and to assume that as the result of the simple translation of U.S. building codes “there will be a less dire need for money to rebuild” is mistaken. Codes are laden with cultural biases and assumptions, and are developed from the least common denomi-

nator. They certainly do not allow for innovation. In fact, as has been often shown, it is not the building technology but the site conditions that determine the damage, so the way to mitigate damage during severe natural events has more to do with location, not constructional characteristics.

I see this proposed bill as one more example of the United States strong-arming its way in Hispanic America. Who will benefit from local building officials “voluntarily” accepting the U.S. codes? I will be surprised if it is the local building industries. I doubt it will be the local builders. I can also see the results: “little houses on a hillside, little houses made of . . .” totally inappropriate materials for the culture, and of designs wholly wrong for the contexts.

Gerardo Brown-Manrique  
Oxford, Ohio

## CORRECTIONS:

In “The Specialist” (January 2002, page 52), the size of Wichita Falls, Texas, was confused with the size of the tornado that struck it—the tornado was roughly 13 miles long and a mile and a half wide. The town is larger.

The top left rendering on page 86 (January 2002) of William Massie’s House for a Photographer should have been labeled as a three-point perspective, not an axonometric.

Development Design Group is the urban designer of Atlantic Station in Atlanta, with local architect Wakefield Beasley & Associates (August 2001, page 60).

## WE WANT TO HEAR FROM YOU!

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



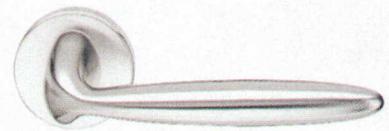
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design *Andrée Putman*



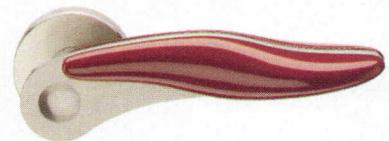
H 338  
Serie YK Duemila  
design *Yoshimi Kono*



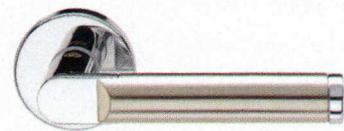
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Serie P Novantotto  
design *Piano Design Workshop*



H 330  
Serie T Novantasette  
design *Matteo Thun*



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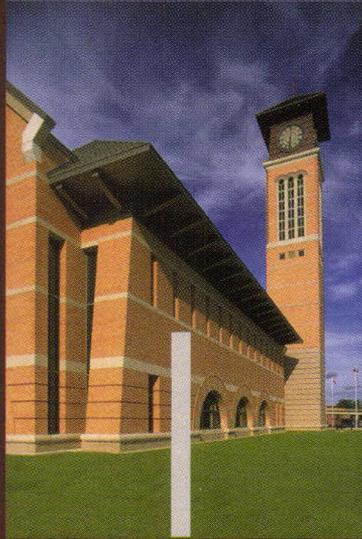
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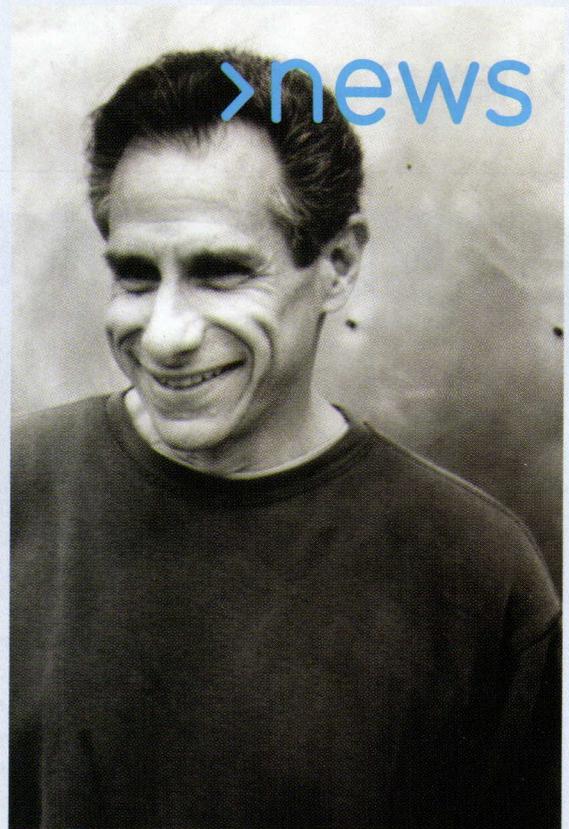
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S i z e s & S h a p e s



## GSD and SCI-Arc Name New Heads

> **EDUCATION** Two of the architectural academy's most influential institutions—as different in timbre as two schools could be—recently appointed new leaders. On January 23, the Southern California Institute of Architecture, a.k.a. SCI-Arc, announced that Los Angeles architect Eric Owen Moss would take over from outgoing director Neil Denari on February 1. Two days later, Harvard University's Graduate School of Design named New York architect and GSD professor Toshiko Mori chair of the Department of Architecture, succeeding current head Jorge Silvetti. Mori is the first woman to hold that position.

The 58-year-old Moss says he wants to “remake the structure of the city and the school.” SCI-Arc, founded in 1972 by educator Ray Kappe, recently relocated to a converted freight depot on the eastern edge of downtown Los Angeles. Moss plans to leverage

the institute's presence in the changing industrial neighborhood into a catalyst for development—a true blending of town and gown. He reports that SCI-Arc is already in talks with the mayor and local developers about plans for urban parks, housing, and parking structures. “At SCI-Arc, the conventional distinctions between the academy and the street corner don't exist,” maintains Moss. “This is a chance to put pedagogy and economics together.”

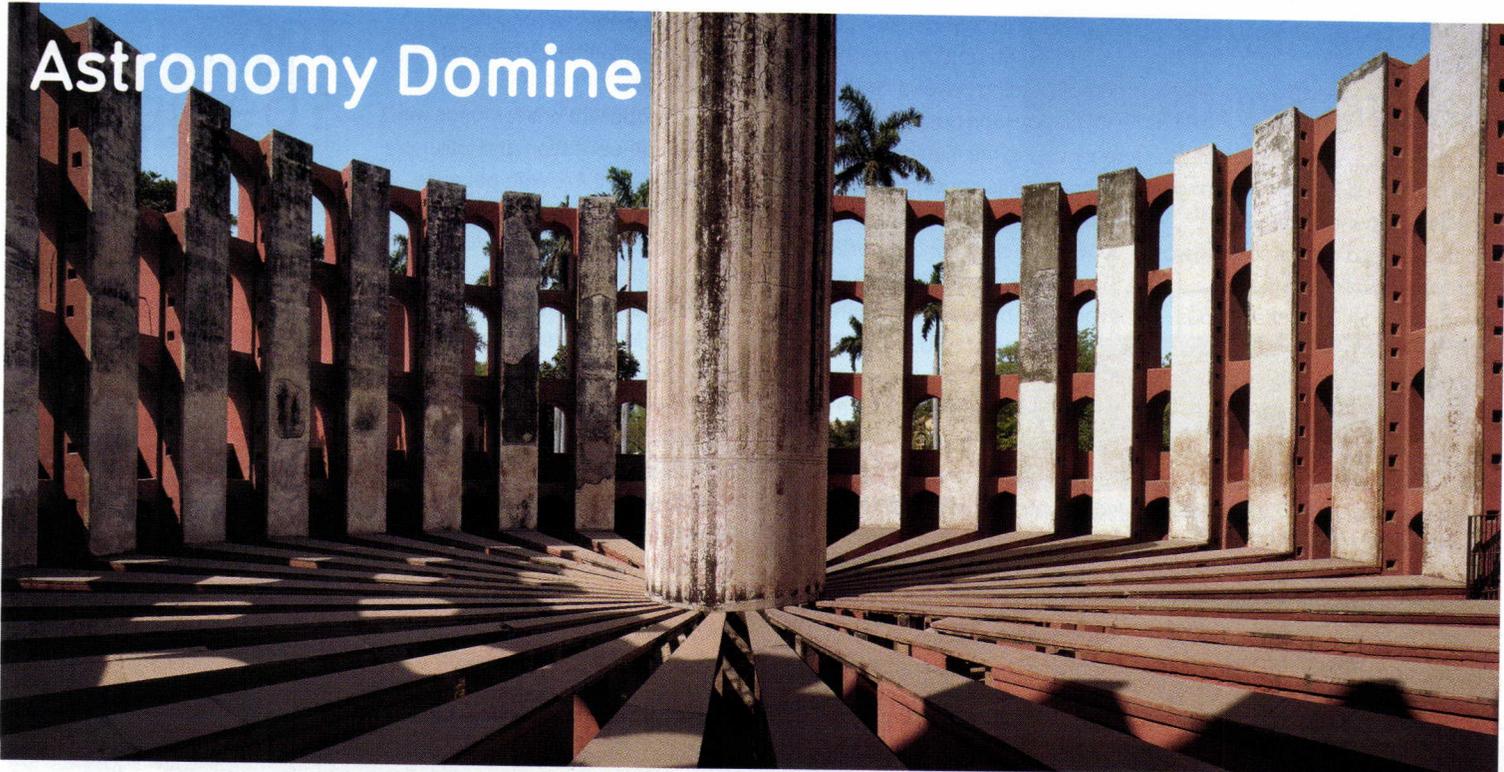
Internally, Moss plans to bring back former SCI-Arc instructors, including Peter Cook, Frank Gehry, and the partners of Coop Himmelblau. He has also appointed local architects and educators Hsin-Ming Fung as director of the school's graduate program and Chris Genik as undergraduate director, (Fung and Genik have already begun their new duties). Beyond these plans, Moss claims to have “no

proprietary interest in SCI-Arc. I don't want to control it, dominate it, or make people there do work that looks like mine.”

Citing the fact that her term as GSD chair will not begin until July 1, Mori refrained from unveiling any plans for curriculum or personnel, but did offer that “one has to constantly change the cultural ‘soil content.’ You can't keep pedagogy static; you have to presage the future world students will be living in.”

While conscious of the GSD's “superstar” faculty, Mori, a Cooper Union alumna and 14-year educator, promises to move beyond the ivory tower. “My mentor, John Hejduk, emphasized teaching as a social contract of architects,” she says. “We have to give back to society; that is the only way for architecture to survive. That is what I want to concentrate on for the next five years.”

**RAUL A. BARRENECHE**



## Astronomy Domine

> BOOK

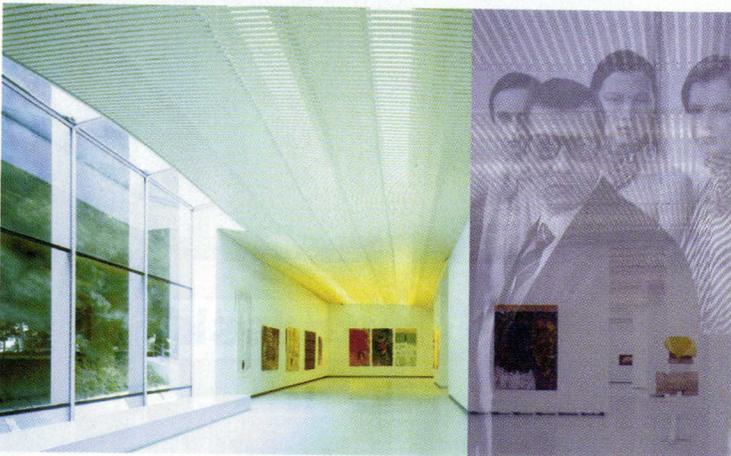
**"COSMIC ARCHITECTURE IN INDIA"**  
BY ANDREAS VOLWAHSEN / PRESTEL

Early 18th-century India, under its Islamic Mughal overlords, knew great upheaval: wars of succession, rebellions by Hindu princes, and a successful invasion by the Persian Nadir Shah. Amid these struggles, the Hindu Maharaja Jai

Singh II of Jaipur commissioned the construction of five monumental celestial observatories, or Yantras, in Delhi, Mathura, Ujjain, Benares, and Jaipur (above). Jai Singh was familiar with precise, handheld instruments from Europe and Arabia, so why did he construct these comparatively inaccurate fixed structures, large enough to dwarf his own palaces? The maharaja was

motivated by more than a simple love of astronomy: Hindu philosophy held that knowledge of the astral plane conferred the right to rule over the terrestrial one. At a time of social unrest, Jai Singh's observatories, though scientifically unreliable, were useful tools of propaganda, symbols that knowledge is power, on earth as it is in heaven. **JOELLE BYRER**

## Step Inside



> EXHIBIT

**UN STUDIO "MATRIX 146"**  
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Founded in 1842, the Wadsworth Atheneum is not only America's oldest art museum, but also has an impressive history of curatorial foresight. During the leadership of the visionary Chick Austin, it premiered Virgil Thomson and Gertrude Stein's opera *Four Saints in Three Acts*, and held the first American exhibition of surrealist art. In this spirit, last February the Atheneum commissioned the Dutch firm UN Studio to

design an addition to its five-building campus; it is UN Studio's first project in the United States. As a warm-up, the museum is mounting a show based on the firm's built work. Not a model will you find, however: The installation comprises photographs altered to present the buildings in a tonal rather than literal fashion. Arjan Dingste, an architect working on both the addition and the show, describes this photograph of Het Valkhof Museum (left; see February 2000) as being doctored in such a way that "you get disoriented. It's as if you can step into the space." **ANNE GUINEY**

## EXHIBITIONS

### > AUSTIN, TEXAS

**time/frame** contemporary North American and Latin American paintings, sculpture, and installations that play with issues of time, at the Jack S. Blanton Museum of Art, through July 14 (512) 471-7324

### > BALTIMORE

**Turner: Reflections of Sea and Light** the only American appearance of over 100 watercolors, oil paintings, and drawings by J.M.W. Turner from the Tate, at the Baltimore Museum of Art, through May 26 (410) 396-6310

### > CAMBRIDGE

**AUTOeMOTIVE: The Design Work of J Mays** honoring this year's Harvard "Excellence in Design" award winner—the director of design at the Ford Motor Company—at the Gund Hall Gallery, Harvard Graduate School of Design, through April 7, 2002 (617) 495-4784



### > FORT WORTH

**Museums for a New Millennium: Concepts, Projects, Buildings** designs for 25 recently built arts institutions, including the Guggenheim Bilbao, the Jewish Museum in Berlin, and the Tate Modern, at the Modern Art Museum of Fort Worth and the museum's downtown annex, the Modern at Sundance Square, through April 14, 2002 (817) 738-9215 annex (817) 335-9215

### > LITTLE ROCK, ARKANSAS

**Tale of Two Cities: Eugene Atget's Paris and Berenice Abbott's New York** early 20th-century photographs of urban architecture and streetscapes, at the Arkansas Arts Center, opens March 15 (501) 372-4000

### > LOS ANGELES

**(A)way station** Mabel O. Wilson and Paul Kariouk (also known as KW:a) study migration's effects on urban space in an installation at Form Zero Architectural Books + Gallery, through May 11 (213) 620-1920

### > NEW HAVEN, CONNECTICUT

**The Synthetic Century—Collage from Cubism to Postmodernism** works by Georges Braque, Pablo Picasso, Umberto Boccioni, and others, at the Yale University Art Gallery, through April 28 (203) 432-0600

### > NEW YORK CITY

**Frank Thiel** large-scale color photographs of Berlin's recent construction, at the Sean Kelly Gallery, through March 30 (212) 239-1181



**WTC: Monument** a tribute to the Twin Towers curated by the Skyscraper Museum, at the New-York Historical Society, through May 4 (212) 873-3400

### > PHILADELPHIA

**Comfort Zone** fabric structures of varying scales, including Hella Jongerius' *Mobile Dreaming* (below), curated by Ellen Lupton at the Fabric Workshop and Museum, through April 20 (215) 568-1111



### > PITTSBURGH

**Possession Obsession: Objects from Andy Warhol's Personal Collection** early 19th-century American furniture, art deco silver, Fiestaware, and other goods from the artist's 40 years of collecting, at the Andy Warhol Museum, through May 19 (412) 237-8300

### > SAN FRANCISCO

**Perfect Acts of Architecture** unbuilt works by Peter Eisenman, Rem Koolhaas, Daniel Libeskind, Thom Mayne and Bernard Tschumi, from 1977-1987, at the San Francisco Museum of Modern Art, through May 20 (415) 357-4000

### > WASHINGTON

**On Track: Transit and the American City** film, music, artifacts and photographs including *Interstate Five*, *Downtown Seattle*, *Washington* (below), that trace the development of modern transportation, at the National Building Museum, through October 27 (202) 272-2448



## CONFERENCES

**National Preservation Institute's Historic Structures Reports Symposium** April 2 in Washington, D.C. [www.npi.org](http://www.npi.org)

**NeoCon South** at the Georgia World Congress Center, Atlanta, April 10-11 [www.merchandisemart.com](http://www.merchandisemart.com)

**A/E/C Project Managers Bootcamp** sponsored by PSMJ Resources, examines strategies of successful project managers in Seattle, April 11-12 [www.psmj.com](http://www.psmj.com)

**2002 Philadelphia Furniture & Furnishings Show** residential and institutional furniture, lighting, and decorative art, at the Pennsylvania Convention Center, April 19-21 [www.pffshow.com](http://www.pffshow.com)

**2002 AIA National Convention and Expo** at the Charlotte Convention Center, Charlotte, North Carolina, May 9-11 [www.aiaconvention.com](http://www.aiaconvention.com)

## COMPETITIONS

**2002 Burnham Prize Competition** sponsored by the Chicago Architecture Club, calls for entries for a two-phase competition to design a new facility for the Spertus Institute of Jewish Studies in Chicago. First prize is a three-month scholarship for study at the American Academy in Rome. Entry deadline April 5 [www.chicagoarchitectureclub.org](http://www.chicagoarchitectureclub.org)

UNESCO and the UIA (Union of International Architects) invite submissions for the two-phase **Great Egyptian Museum Competition** for a \$350 million antiquities museum to be built in Giza, Egypt. Registration deadline April 7 [www.gem.gov.eg](http://www.gem.gov.eg)

**Headhouse Idea/Design Competition for Adaptive Riverfront Building Reuse** sponsored by the Saint Paul Riverfront Corporation, invites submissions for the adaptive reuse of two historic grain buildings on the Mississippi River in Saint Paul, Minnesota. Submission deadline May 1 (651) 293-6864 [griffin@riverfrontcorporation.com](mailto:griffin@riverfrontcorporation.com)

**International Ideas Competition for the Design of Graphisoft Park Conference Center in Budapest** sponsored by Graphisoft R&D, is open to all licensed architects. First prize is \$30,000. Entry deadline May 30 [www.graphideas.com](http://www.graphideas.com)



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## End of the Experiment

Chicago's Robert Taylor Homes are a grim history lesson, and redemption will require more than the wrecking ball.

BY GWENDOLYN WRIGHT / PHOTOS: NINA BERMAN

**> HOUSING** For most American architects, as for most Chicago residents, the Robert Taylor Homes conjure up the worst of public housing: an unrelenting wasteland of brutal buildings and broken lives. This city within a city once housed some 27,000 residents, two-thirds of them children, according to the Chicago Housing Authority. Now, only about 2,500 residents remain. The CHA has begun clearing out and demolishing the buildings as part of a plan to raze roughly 19,000 units of public housing. Working with funds from the U.S. Department of Housing and Urban Development's Hope VI program, developers are replacing the towers with smaller-scale, neo-traditionalist buildings, intending to transform

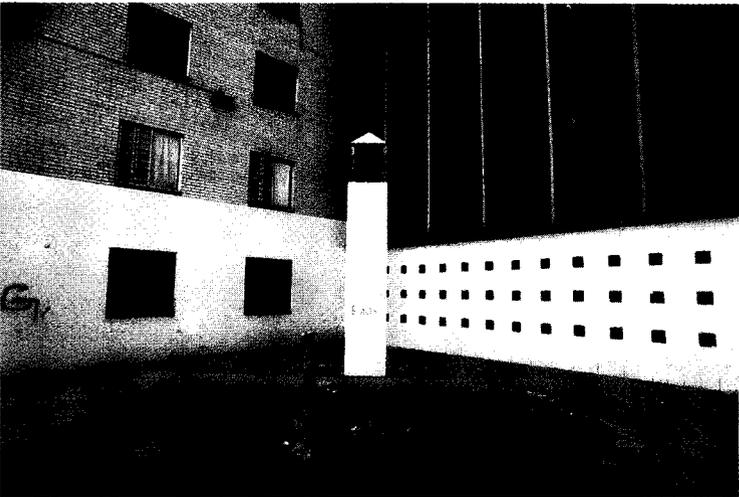
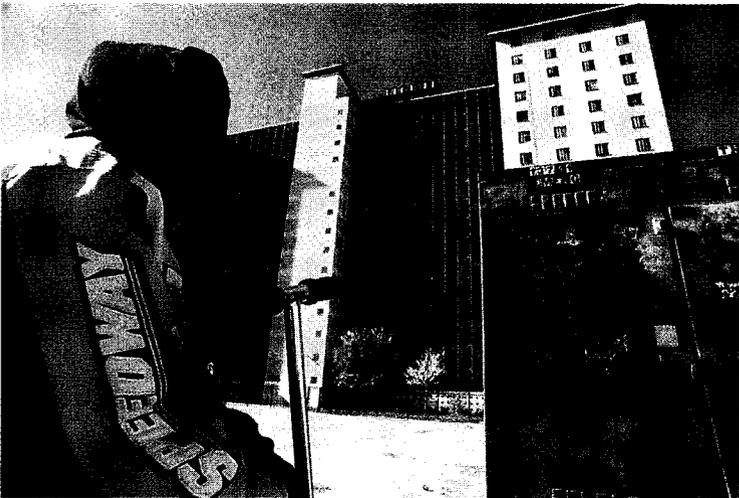
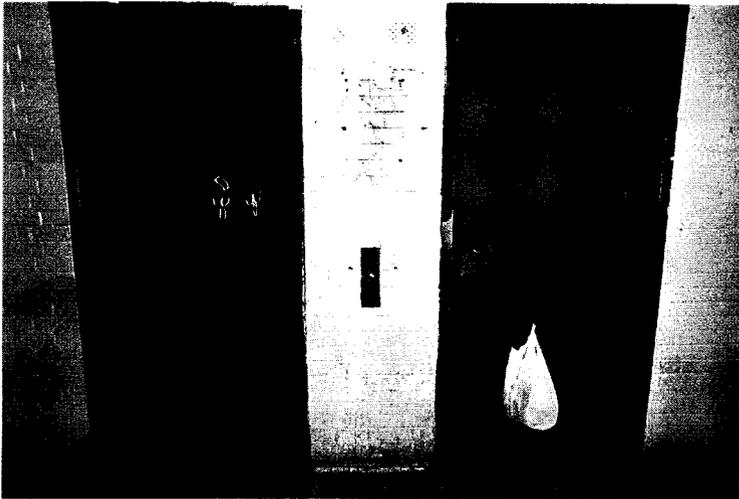
this island of poverty into a working-class neighborhood re-knit into its environs.

Completed in 1962, the Taylor Homes comprised 28 virtually identical 16-story towers, providing more than 4,300 units on a vast superblock, a quarter-mile wide by 2 miles long—the largest such project in the world. The project's site plan represents the apotheosis of early 1960s urbanism, when the term "openness" evoked Le Corbusier's Radiant City principles of uniform towers in large, open parkland—or in this case, harsh surfaces of concrete or asphalt with patches of dirt. Spatial isolation amplified the stigma of the project as a social and architectural enclave set apart from the

surrounding city. Architects and administrators wanted clear differentiation ("islands in a wilderness of slums," declared Elizabeth Wood, the first postwar head of the CHA), fearful that nearby working-class neighborhoods would "contaminate" the "bold and comprehensive" modern environments. This logic colluded with the entrenched policies of racial segregation in the "Black Belt" of Chicago's South Side. Mayor Richard Daley (the current mayor's father) brazenly placed a massive expressway to the west, using taxpayer dollars to separate the Taylor Homes from his own white ethnic neighborhood of Bridgeport. To the east lie railway tracks, bounding the seemingly endless stretch of other public-housing projects along the State Street corridor, beginning with the Stateway Gardens housing south of IIT.

Before long, other factors heightened the dilemmas of concentrated poverty and racism. The Taylor Homes had opened with equal proportions of middle-class,

# >features



Written off as a loss, most residents of the Taylor Homes will not be welcome in the new development on its site. The low-rise development set to take its place includes only 600 units of public housing.

city's poor than any kind of idealistic solution for its housing problems. Public opinion began to deride the Taylor Homes for breeding a "culture of poverty" that could not be overcome.

Years of well-documented problems culminated in the CHA's 1995 finding that the majority of its family housing developments had "failed viability," and was thus ineligible for renovation funding. The CHA gave up on its postwar legacy, cutting services and security to force out tenants and boarding up vacated buildings before demolishing them. The deplorable condition of Chicago's public-housing towers seems to validate the idea that no one could possibly want to live here. But the need for housing is very real. The CHA has 33,000 families on its waiting list, many of whose members hold jobs but can't afford the cost of market-rate housing. But not only is the CHA razing most of its high-rise buildings; it is drastically reducing the number of units that it will maintain and construct.

The original residents of the projects have no guarantee of a better future. Those removed from their apartments in the Taylor Homes are not guaranteed a "right of return" to the new development there, despite an elaborate 30-page "contract" to that effect negotiated with the CHA by the MacArthur Foundation on behalf of the tenants. Some displaced residents will be given Section 8 vouchers for renting on the private market, rehoused in one of the city's remaining towers, or placed in "scatter-site" public housing elsewhere in the city, but none have been tracked since leaving the project, making the CHA unaccountable for difficulties imposed on residents by the destruction of their homes. For tenants with legal or drug problems or unpaid rent, and for adults not listed on apartment leases, there's no housing assistance at all.

Peter Levavi of Brinshore Development will oversee plans for mixed-income housing to be built on the Taylor Homes site. The new buildings are intended to bring in a new population. Some 1,800 units are planned, about 40 percent of the number in the towers. Only 600 of them will be public housing. The remainder will include around 500 affordable rental units for those making 60 percent or less of the area median income, 300 market-rate rentals, and 400 market-rate ownership units. "This will be a real working-class neighborhood," Levavi declares, "connected to its surroundings and reinforcing the ways families want to live." Steeped in New Urbanism, he is delighted that the reinstatement of Dearborn Avenue will give a street front to several orphaned schools and churches that were incongruously preserved on the southern part of the site. His building and urban design typologies are keyed to the South Side neighborhoods, characterized by low-rise houses and walk-up apartments built before World War II. "This is for the mainstream, for people who believe in American values," he says.

The new low-scaled, neo-traditional buildings soon to rise here will suggest a problem solved, erasing the image of burnt-out tower blocks with boarded up windows. In fact, the issue has been merely swept aside, the residents scattered throughout Chicago's other poor neighborhoods. Where in the postwar era, architecture seemed to offer a solution to the housing problems of the poor, it now runs the risk of masking those problems. ■

**GWENDOLYN WRIGHT IS A PROFESSOR OF ARCHITECTURE, PLANNING, AND PRESERVATION AT COLUMBIA UNIVERSITY, AND AUTHOR OF BUILDING THE DREAM: A SOCIAL HISTORY OF HOUSING IN AMERICA (MIT PRESS).**

for Northern European artists, architects, and intellectuals. The highlights were Florence, Naples, Rome, and Venice, each the capital of an independent nation before Italy's unification. Each city, moreover, offered its own atmosphere and attractions, from the gothic debauchery of the Venetian Carnival season to the sobriety of the Eternal City's pagan and Catholic monuments. "It was at Rome," recalled the peerless historian Edward Gibbon, "on the 15th of October 1764, as I sat musing amid the ruins of the Capitol, while the barefooted friars were singing vespers in the temple of Jupiter, that the idea of writing the decline and fall of the city first started to my mind."

European governments regularly awarded travel scholarships to promising students, and the most enterprising ones did more than just sightsee—they schmoozed. Nine of the British aristocrats that architect William Chambers met on his trip eventually became patrons. These weren't just potential clients, mind you, they were like-minded potential clients. The 18th century was the age of the dilettante, and the average aristocratic Grand Tourist (if you could distract him from drinking and wenching long enough) was also an eager consumer of ancient and contemporary art and architecture. In fact, the interests of patron and patronized were mutually progressive (in the retrogressive neoclassical sense of returning to architecture's "pure" antique origins, after 100 years of baroque and rococo excess). One of the pioneering practitioners of British Palladianism was himself an aristocrat: Richard Boyle, Third Earl of Burlington, who found religion while on a Grand Tour, in the form of a volume of Palladio's original drawings.

While no other Grand Tourist went so far in his enthusiasm as Burlington, few of them were content with just looking. There always seemed to be a penurious Italian grandee on hand, ready to part with a family heirloom for the right price. An heiress of Pope Urban VIII, to help pay her colossal gambling debts, sold a first-century B.C. Roman glass vase to the Duchess of Portland for £1,800 (a drunk shattered it in 1840, but the Getty has a copy on view made by Josiah Wedgwood). By way of comparison, the architect John Soane, then just graduated from the Royal Academy, had £60 to cover his travel expenses for a year.

The Getty seems to be on a budget as well. The three Grand Tour shows are surprisingly small—one gallery each on the subject of Rome, Naples, and souvenir drawings, located in different corners of Richard Meier's enormous complex. The exhibitions are composed strictly of objects from the Getty's own collections and from a couple of other local institutions, but even so, there's something in each to interest architects, from a Charles Percier sketch of a Corinthian capital to an enormous Nolli plan of Naples with a spectacular panorama of the city in the margins.

As the British aristocracy began to lose its economic momentum in the late 19th century, the American plutocracy was gathering speed. The novels of Henry James capture the attitudes of newly rich Yankees making their own Grand Tours; he modeled the acquisitive Henry Verver in *The Golden Bowl* on millionaire collectors like Henry Clay Frick and J.P. Morgan. For them, Europe was one giant flea market, just as Italy had been for the English. "I buy the things I like, and I like the things I buy," boasted J. Paul Getty, the last of the breed.



The average Grand Tourist was an eager patron of classical arts and architecture. While in Rome in 1773, British aristocrat John Chetwynd Talbot chose to have Pompeo Batoni portray him in a fictive landscape (facing page), with real-life antique sculptures: the Ludovisi Mars and the Medici Vase. Popular Grand Tour souvenirs included views like Canaletto's *The Arch of Constantine with the Colosseum in the Background* (above), and Pierre d'Hancarville's *Collection of Etruscan, Greek, and Roman Antiquities* (top), the first-ever color art book.

What he liked was basically the same thing that 18th-century Grand Tourists were after: Old Master paintings and sculpture, decorative arts, Greco-Roman antiquities, and a fitting place in which to show them off back home.

Getty's legacy, the art center that bears his name, represents the apogee of the Anglo-American tradition of collecting abroad, in its content, if not its form. The Getty trustees hired Meier to design the neo-modernist L.A. complex after

J. Paul's death in 1976. More to the old man's taste was the 1974 Pompeian villa he built in Malibu—a very literal re-creation of one of the ancient Roman residences that inspired 18th-century British neoclassicists such as Robert Adam, William Kent, and James "Athenian" Stuart. Some of Getty's best buys were objects with a history of ownership extending straight back to a Grand Tour. He acquired one particularly fine marble of Hercules from the Seventh Marquess of

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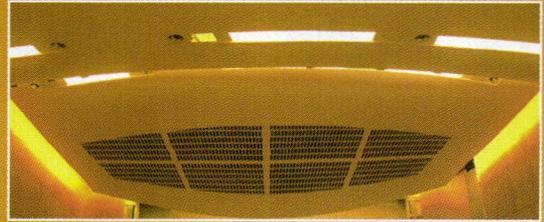
Lansdowne, whose great-great-great-grandfather bought it in Rome after it had been unearthed at Hadrian's Villa in 1790. The Grand Tour exhibitions might have grown beyond their own galleries, in the form of supplementary labels on such objects throughout the museum. As it is, visitors must rely on their own acumen.

It's a shame, because rather than merely stating how influential, say, the Baron d'Hancarville's Collection of Etruscan, Greek, and Roman Antiquities was on neoclassical artists and architects, the curators could have proven their point by providing directions to French Enlightenment architect C. N. Ledoux's neo-grec salon from the Maison Hosten, a complete period room incorporated into the Getty's ground-floor decorative-arts galleries. The brothers Rousseau painted the room's paneling to Ledoux's specifications, after the black-and-sepia style of the illustrations in d'Hancarville's book.

Archaeological discoveries didn't just affect architecture, but all the visual and plastic arts, from the ceramics that Wedgwood modeled on illustrations in d'Hancarville's book, to paintings in the Getty's Old Master galleries like The Farewell of Telemachus and Eucharis, which Jacques-Louis David based on ancient sculptural reliefs. Neoclassicism's influence was more than interdisciplinary, it was international, even global. By the end of the 18th century, the style had spread beyond Europe to colonial outposts like Boston, Calcutta, and Cape Town, and it was adopted, with little or no sense of conflict, by regimes as politically diverse as the fledgling republic of the United States and the autocratic Russian Empire of Catherine the Great.

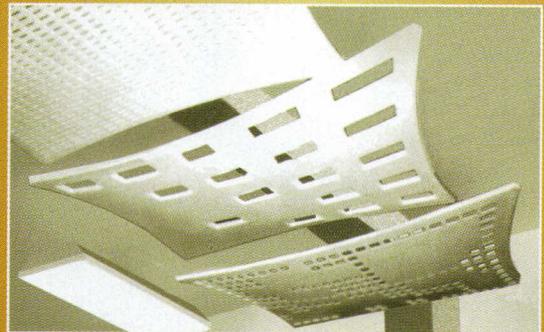
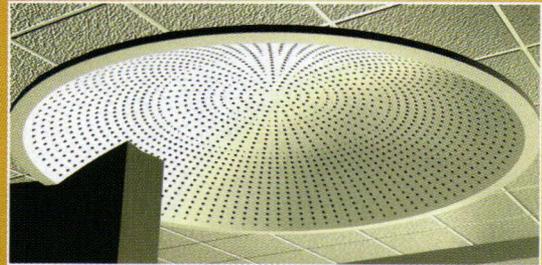
Not until modernism hit full stride in the mid-20th century would taste again be so ecumenical. And while thanks to modernism's still-pervasive ahistorical method of education, architects may be divided on the aesthetic merit of the actual objects on display at the Getty, they can at least be envious together about how enthusiastic the clients were back then. Just look at the Getty's full-length Pompeo Batoni portrait of a 23-year-old nobleman, John Chetwynd Talbot, on a Grand Tour. Talbot may resemble an effete John Malkovich in the ancien régime soap opera Dangerous Liaisons, tossing off preposterous double-entendres like "She has promised me extensive use of her gardens." But note that Talbot chose to be painted in an Italian garden with antique architectural fragments in it, and that upon his return he commissioned his own classical garden at Ingestre Hall from Lancelot "Capability" Brown. How many rich college students would build themselves a Richard Meier house after spending a semester in Los Angeles? ■

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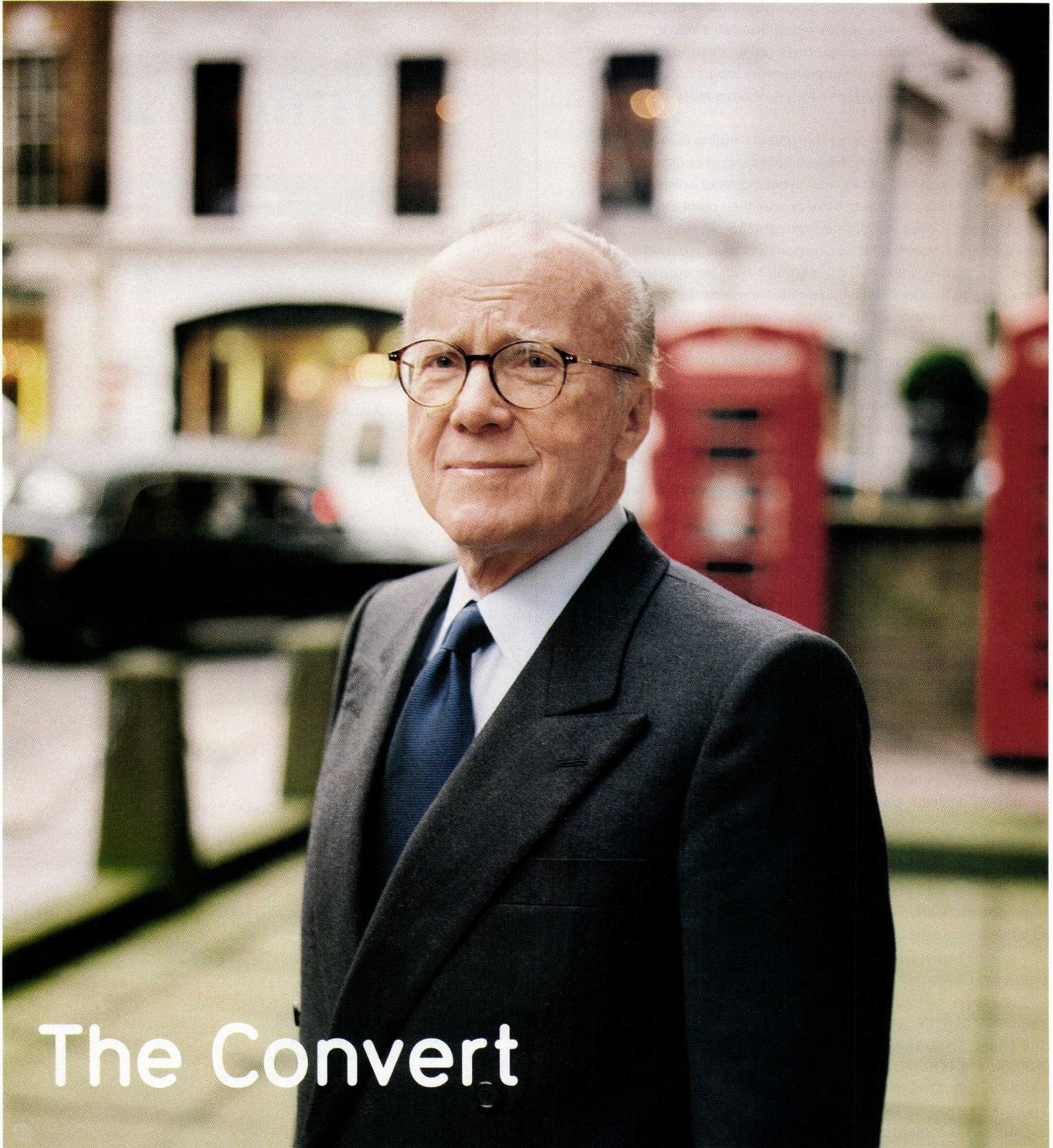
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# The Convert

## Developer Gerald Hines has learned to love—and profit by—the complications of building in Europe.

BY CHRIS NUTTALL / PHOTO: PETE MOSS

**> PROFILE** There is an air of understatement, even serenity, about the European operation of global developer Gerald Hines.

His London headquarters occupies a floor in a small but impressive office building on a quiet back street in genteel Mayfair. While a wild winter wind whips up litter and lifts shoppers' coats on nearby Regent Street, inside Hines's offices everything is neat and calm. A staff of around 35 surrounds him here, working in dedicated teams on European projects ranging from airport developments to his capital-raising European Fund.

Today, just off an hour-long conference call with his office in Houston, a sober-suited Hines wanders alone into a boardroom bedecked with rose-pink amaryllis. At 76, Hines lives three to four months of the year in London, directing his privately held corporation's European operations. The man constantly crisscrosses the continent; in the past 10 days, he has visited Munich, Milan, Paris, and Barcelona.

He sits down and begins to reflect on a 45-year career: from a one-man office on Houston's Anita Street in 1957 to a current portfolio of 500 properties worth \$9 billion. On the road to fortune, his company has also won the loyalty of its architects. "Some developers are interested only in the bottom line, and if you manage to squeeze in some good architecture that's fine," says Cesar Pelli, who has designed numerous projects for Hines. "But with the Hines group it's totally different." Hines has hired everyone from Pelli to Philip Johnson to Frank Gehry, and has won awards in recent years for his commitment to green building.

That commitment, along with his attention to detail and design, prepared Hines well for Europe. The continent is the centerpiece of Hines's expansion plans these days, and he has gained an understanding of European urbanism that would make a planner proud. He frequently evangelizes about Europe in speeches back home.

"In Berlin, all new developments

have to include a residential component," he told a developers' conference in Philadelphia last year. "It cuts down on policing costs. That's the kind of progressive thinking going on over there."

With the fall of the Berlin wall in 1991, Hines began his European adventure, creating two major projects in the reunified city. His latest project there is Gehry's DG Bank headquarters (August 2001, page 66), near the Brandenburg Gate.

Hines has built in France, Russia, Spain, and Poland. I. M. Pei's first building in Paris since the Louvre Pyramid is an office tower for Hines in La Défense. Sir Norman Foster has designed an office building next to the presidential palace in Warsaw's Pilsudski Square. "We try to do the best job we can for the context of the site," Hines explains.

And the context—the high standards and intense bureaucracy of European land-use and design regulation—is the challenge. "The planning is much more rigid throughout Europe," Hines says, because "some cities have been raped by a lot of developers." As a result, "we don't have a lot of freedom. But I think a lot of great buildings are built here."

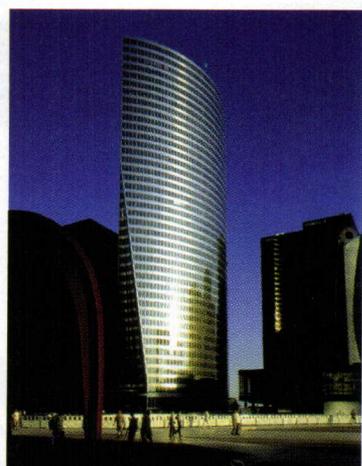
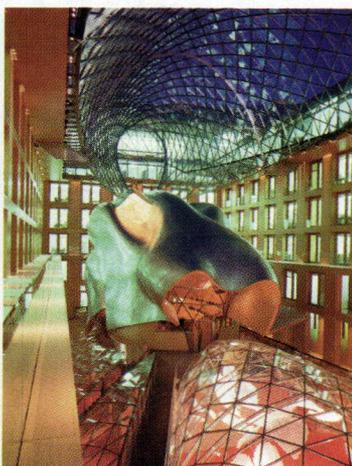
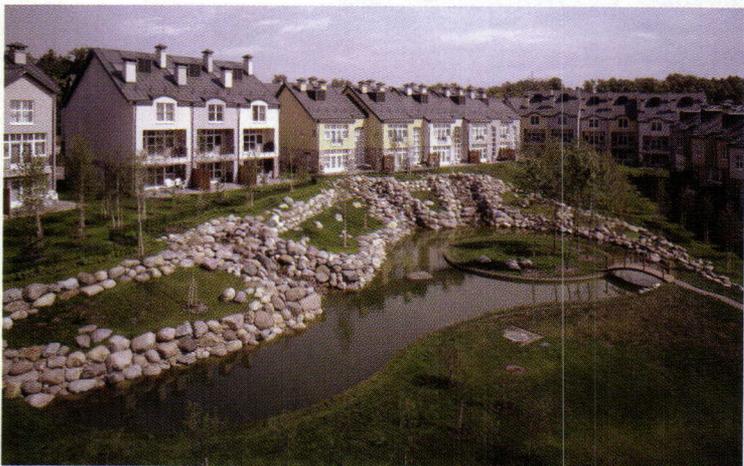
Hines now realizes that the great flexibility of planning laws in

the U.S. allowed him to be more entrepreneurial than one can be in Europe. But the jigsaw puzzle of European development appeals to him both personally and professionally. His European projects are adapted to the particular planning characteristics of each site, and his due diligence, project by project, gives Hines not only strong footholds in competitive, lucrative markets, but also a good sense of when not to follow the crowd.

For instance, Hines passed on the chance to develop London's Canary Wharf—the financial offshoot of the city's business district that is moving the capital's fulcrum eastward. "We looked at [Canary Wharf] long before it started," Hines says, but the lack of mass-transit planning put him off. "We just didn't think the infrastructure was there—it was too big a risk." This grasp of European urban planning is as much smart business sense as it is personal interest.

Sometimes strict planning regulations get the best of him. Inspired by the success of a basement rink in his Houston Galleria project,

Hines's European push: Pokrovsky Hills, a gated residential community near Moscow's center; Frank Gehry's DG Bank headquarters, which uniquely responds to Berlin's strict zoning; and the EDF Tower, in La Défense, Paris, by Pei Cobb Freed (left to right).



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## >features



Hines is developing this 110-acre mixed-use project—a nine-year master plan—for the Renault corporation just southwest of central Paris.

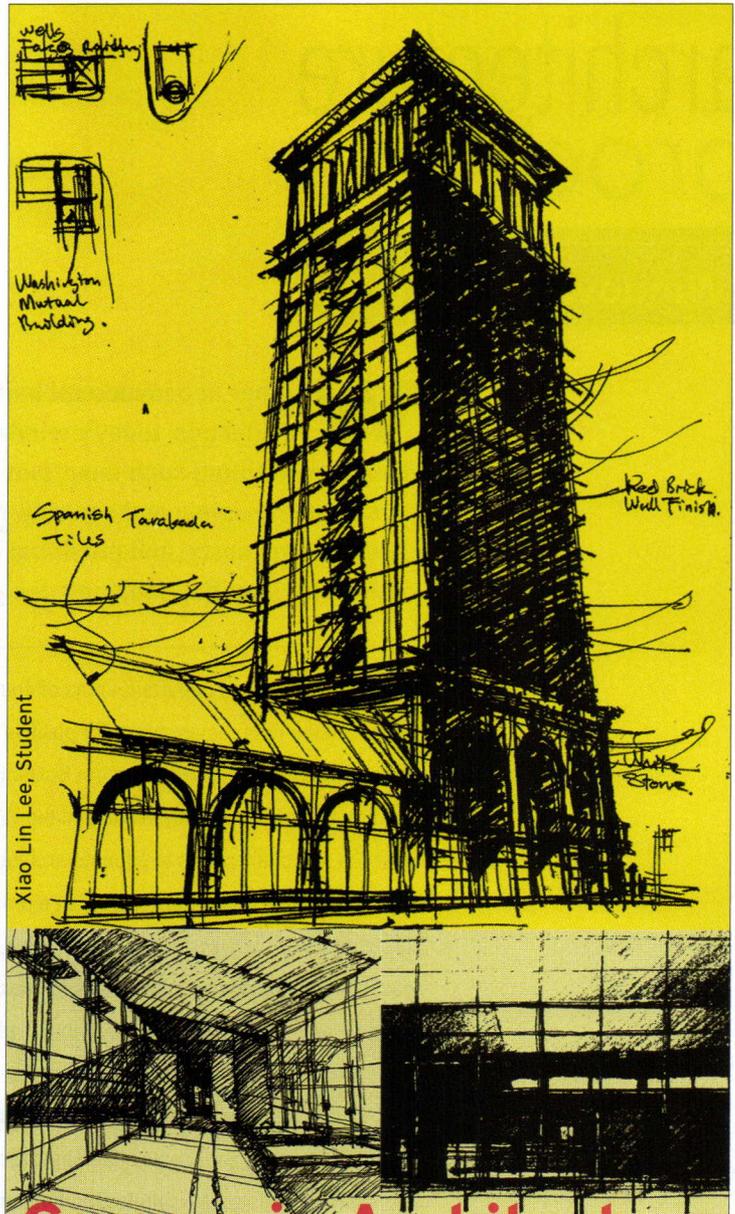
Hines says, "We wanted to put an ice skating rink in the shopping mall we built in Barcelona, but the first day that I met the mayor he said, 'That's all right Gerry, but it may take you another six years to go through planning to try to get it.'" In the end, the rink had to go.

But Hines still found he could work his mixed-use magic and make a virtue of continental laws focused on "planning gain" benefits to the community. He settled instead for paddle-ball courts in a residential part of the complex. There are swimming pools in the works as well, along with a hotel, cinema, offices, and the city's third largest park. "It's not just bricks and mortar and how cheap you can build it," Hines says, "but how you create the other things that enhance the income stream in volume and the quality of that income stream."

"We feel that we have a responsibility to the built environment. We want to leave it a little better than when we found it," Hines says. "Even though your building doesn't breathe, it's a living organ of the city."

To compensate for the slow pace of development in Europe, Hines has wisely sought to share the risk by partnering and launching emerging market funds. By allowing him access to ready capital, rather than having to fund projects one by one, his capital funds give Hines an advantage in delay-ridden planning environments. Another key, it seems, is remaining a private company. "We don't have to report earnings," he says, because "the shareholders are my son [Jeff, president of Hines] and I, and that's it." As a result, "we can have long-term objectives." And as he continues to apply his growing knowledge of urban planning on the continent, the long term will continue to pay off. ■

CHRIS NUTTALL, A FORMER SENIOR WRITER FOR THE INDUSTRY STANDARD, CORRESPONDENT FOR THE BBC, AND BROADCASTER WITH NATIONAL PUBLIC RADIO, IS A REPORTER FOR THE FINANCIAL TIMES.



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## Windows and Doors

**W**hether in commercial buildings or residences, today's windows and doors are fulfilling such important functions as enhancing safety and security, driving down energy costs, and providing increasing options for a unified look and design.

One of the most important areas of change in commercial doors are the new requirements for positive pressure fire doors. Already built into the Uniform Building Code, the requirements are currently in place in the West and moving east. "A real challenge is to educate architects about the changing codes," says Rick Liddell, vice president of the Architectural Door Division of **VT Industries Inc.** and immediate past chair of the **Window and Door Manufacturers Association**, noting that the WDMA is actively trying to educate architects through publications and training programs.

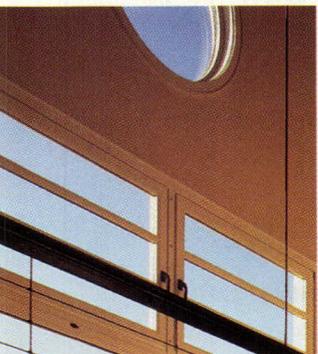
Door manufacturers are also stepping up to the plate when it comes to helping architects understand the new regulatory issues. For example, **Marshfield DoorSystems** (formerly Weyerhaeuser Door Division) features a full fire-rated line that meets the positive pressure requirements, and the company provides AIA-certified continuing education courses. "Positive pressure requirements is the biggest issue right now and architects are asking a lot of questions," says Cindy Bremer, Marshfield's director of marketing. "The new codes are complicated and there are a lot of architects who aren't real

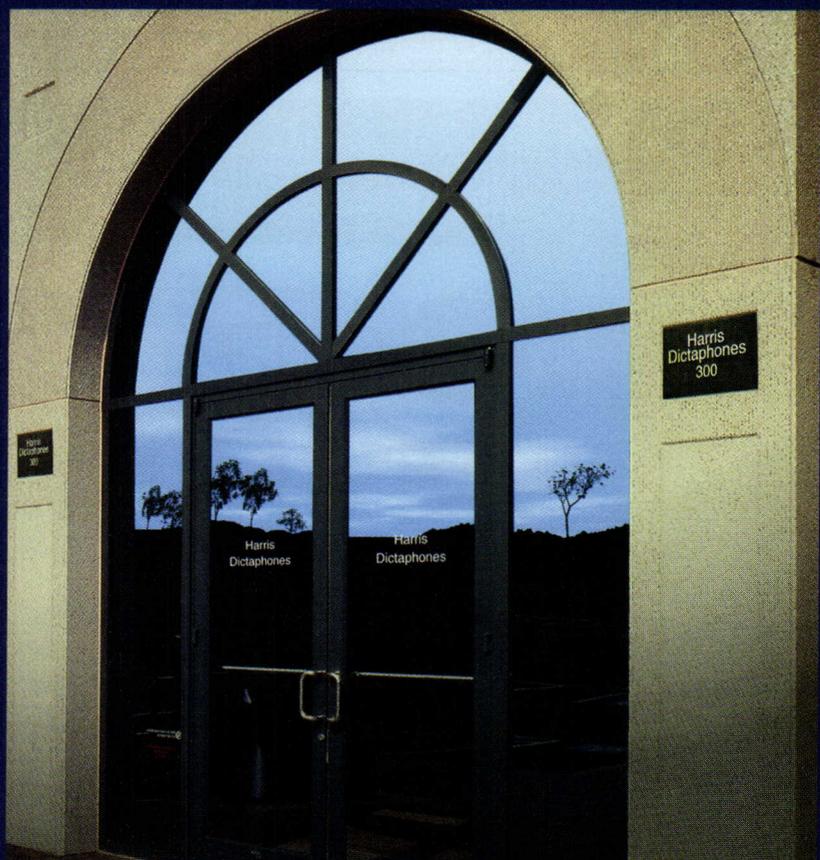
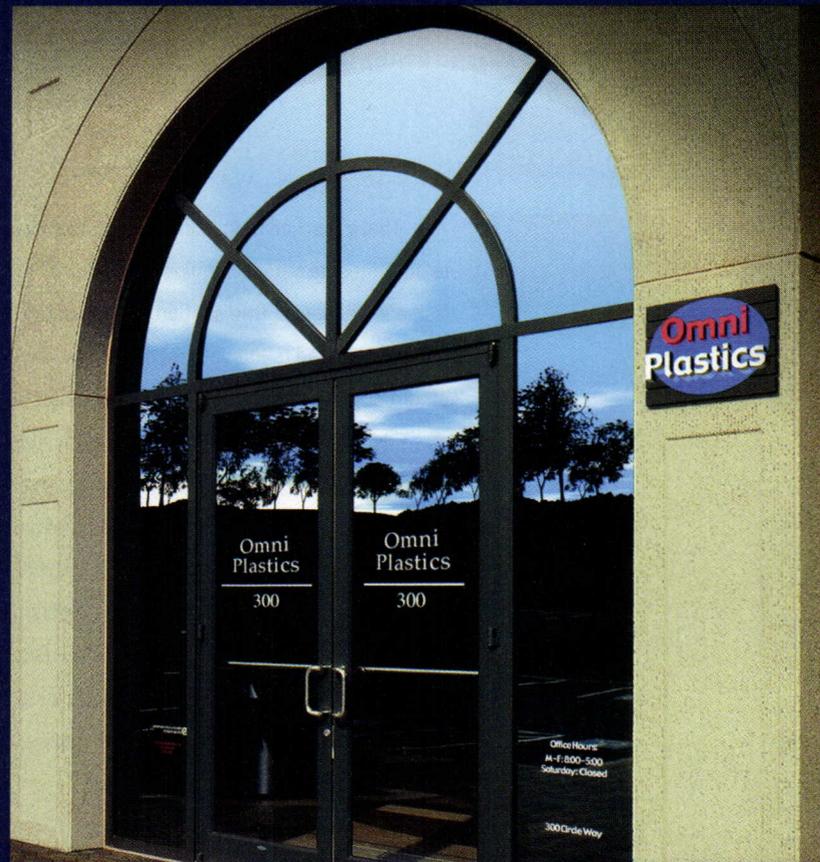
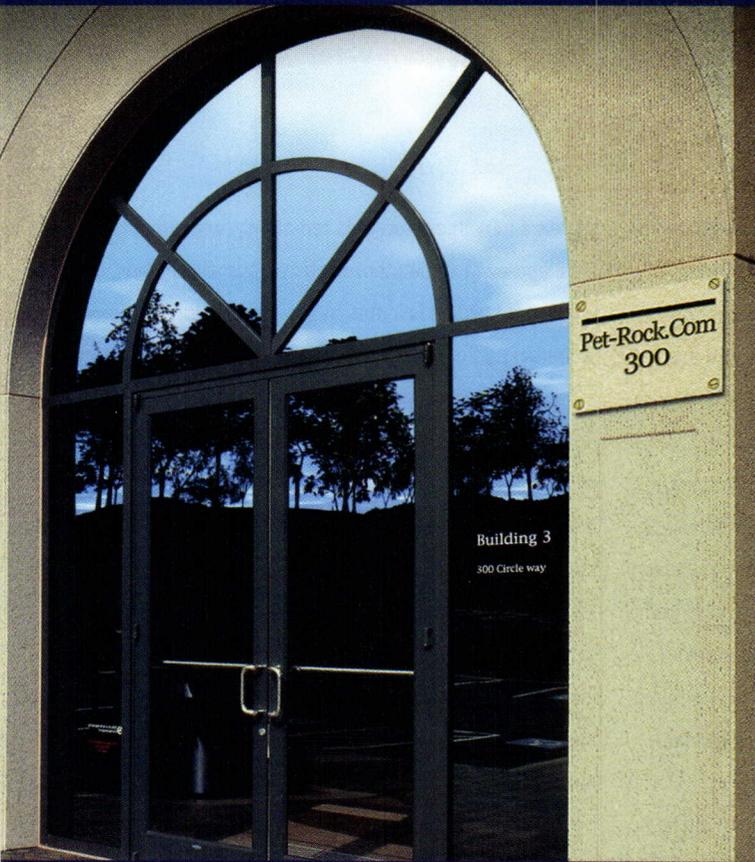
sure right now about what they're doing in this area."

Security is another area where manufacturers and architects are concentrating their attention — with necessity sometimes proving the mother of invention. **Ellison Bronze**, for example, has recently developed a mechanism that allows its balanced doors to incorporate wiring for security devices. "We had to devise our own method to accommodate all the security devices that require electronic switching within the door," says president Kim Petersen. "In terms of power transfer, this is designed specifically to be compatible with our doors. There was nothing on the market we could buy."

At **Essex Industries**, there's also a focus on security, particularly in the integration between doors, frames, and hardware. "It all goes together," says T.J. Gottwalt, Essex's director of architectural development. "They should be marketed and furnished as one unit. There's more of a focus on unity throughout, from the design and placement of the walls to the way sites are laid out — doors and hardware are a piece of that puzzle that together create a holistic security solution along with procedures, cameras, metal detection, and access control. Card access, biometric scanning, pin codes — all those things that were very high-tech are becoming commonplace now." To help architects pull all these elements together, Essex offers 27 AIA/ECS registered educational programs as well as consultants who can provide answers to questions concerning security, codes, and other key elements. "Architects need solutions," says Gottwalt, "not just the product."

For more information on these associations and manufacturers, go to [www.thru.to/architecture](http://www.thru.to/architecture)





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That's the kind of thinking that has led **Timely**, for example, to introduce its patent-pending "MiterGard" for steel door frame installations: One section of the L-shaped component is factory attached to the vertical door frame casings and the other section slides securely into the header for a perfect miter fit. "This assures MiterGard's use and effectiveness and provides an integral corner that is stronger and more accurate," says Bill Munafo, director of marketing and sales for Timely. In addition to providing against installation errors that can cause open miters and helping prevent miter problems resulting from building movement, the pre-assembly "leads to lower field costs because there is less handling and installers do not have to contend with easy-to-lose separate pieces," says Munafo.

### Building Relationships

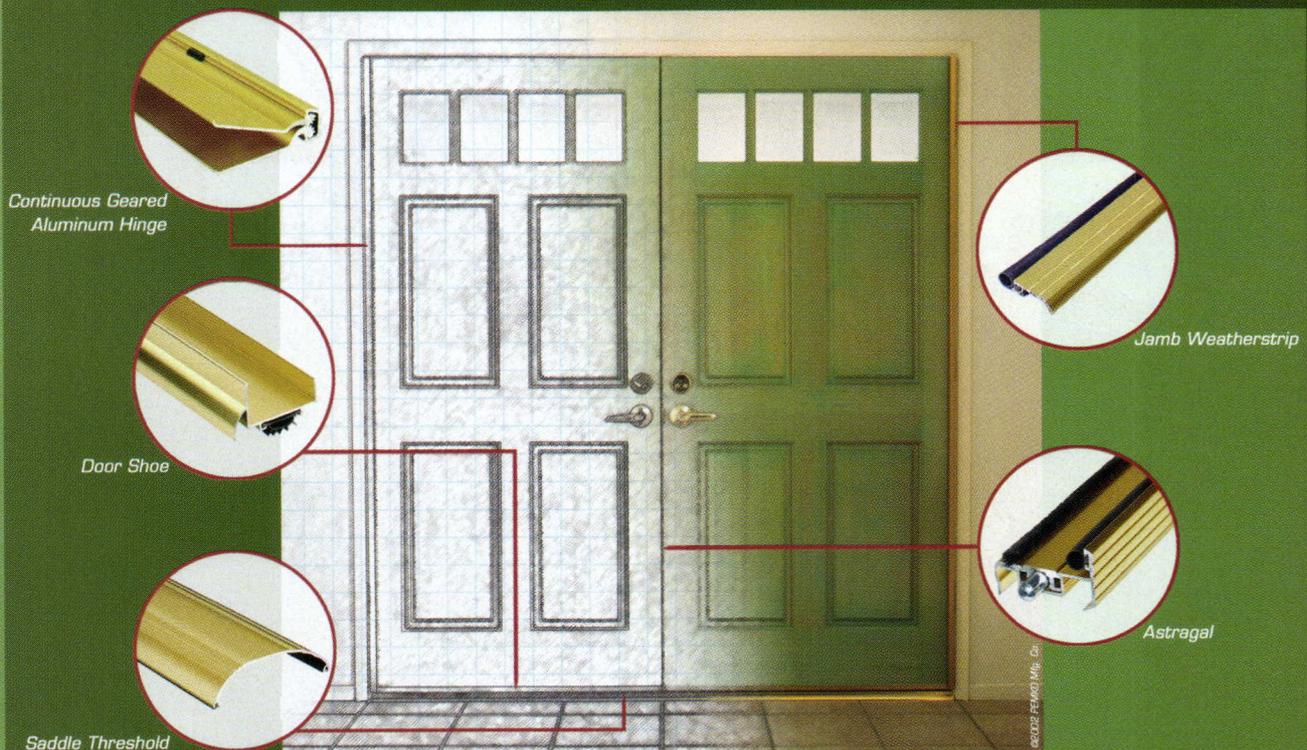
When it comes to pure aesthetics, "We're seeing a trend toward different types of wood species," says Liddell. "Instead of just the standard red oak that was popular for so many years,

there's a movement towards red cherry, white maple, mahogonies, and even some other exotic woods. Oftentimes, the only wood in a building is in the doors — architects are looking for something different, something that adds aesthetic appeal."

Another trend with national appeal for residences is the Southwest Mission-style look. "With luxury type doors, we're seeing a lot of interest in products like planked doors, a lot of metal on the doors, like wrought iron grilles or clavos, and doors that are distressed," says Jim Hackette, director of marketing for the door division of **JELD-WEN, Inc.** He's also found that sidelights with heavy and ornate wrought iron grilles are increasingly popular, as are entryway doors that are both taller and wider. "Research shows that an ornate decorative front entryway can add considerable value to what you can sell a home for," says Hackette, "far outweighing the initial expense."

Along the same lines, Hackette also believes that there will continue to be more of a relationship between the doors

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and windows within a home. "In the past, windows were bought from one manufacturer and doors from another," he says, "but now there are more congruent packages being offered that allow the windows and doors to tie in better."

That idea of integration is catching on throughout the industry, with several companies striving to provide all the solutions for any given building. **Kawneer**, for example, has a long-term vision for the next decade of "being able to supply an environmental solution to the exterior skin of a building — windows, doors, skylights, and curtain wall — along with a solution that would work in conjunction with the HVAC, lighting, and other building components," says Bob Leyland, Kawneer vice president of sales and marketing.

In addition, Leyland says the company, which is owned by Alcoa, is re-entering "the window business in a big way," focusing on the hung window market for schools, hospitals, and institutions as well as historic renovation projects in addition to its core business of entrances, framing, and curtain wall.

Another way that architects are creating unity in higher-end homes is through individually designed hardware for windows, doors, and other elements of the home. "We have some standard products," says Mark Nickum, owner of **Rocky Mountain Hardware**, which specializes in custom bronze work, "but where we really fulfill a niche in the marketplace is with hardware that is completely custom-built. Obviously this only happens in higher-end homes, but the trend we're seeing is that people want what they want. Architects can literally start at the front door and specify complementary hardware throughout the entire home — from knobs and levers to door stops and even faucets and toilet paper holders."

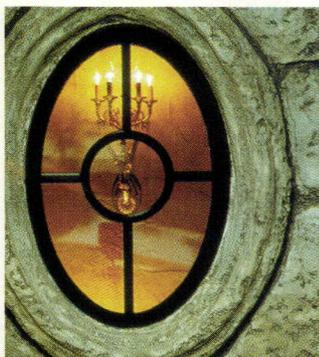
### A Guiding Light

"To tap into that same desire for complementary products throughout the home, **Andersen Windows** recently acquired the custom window manufacturer KML, allowing the company to "provide custom solutions for window and door products," says Sarah Meek, Andersen's marketing manager. "We can create them to match all our standard window products in terms of color, grilles, profiles, etc. — allowing architects to stay within budget for the bulk of the windows and then complement that with a special one-of-a-kind feature window or entry system."

With home ownership at its highest levels ever, Meek says the "challenge now is to design unique, significant, and diverse features that allow architects and homeowners to express their own individuality while still relying on the efficiencies of standard products." Andersen is addressing that challenge with a new mid-priced line of windows, as well as the addition of a whole new line of divided light grille patterns to provide a more historic look for products.

"We're seeing people continuing to cocoon more and as they do, they want their homes to be more personalized," says Jeff Williams, communications manager, **Weather Shield Windows and Doors**. "We're finding that windows are increasingly becoming a true reflection of the people who own them." This is particularly true on the upper end, where the products of the company's Legacy line, for example, come in seven different hard and soft woods for the interior — and can be stained to match floors, cabinetry, and floors.

The exterior, too, allows numerous opportunities for personalization. At **Eagle Window and Door**, for example, director of marketing Dave Maloney says that in addition to





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seven species of wood and eight finishes for interior windows, the company has just announced there will be 50 colors available for the exterior of their wood windows at no up charge.

### Into the Future

"New hurricane codes are also changing the ways that architects specify products. "The codes were first required in Dade County, Florida," says JELD-WEN's Hackette, "and now that's taken on a life of its own." Other coastal areas, particularly in Florida, the Carolinas, and Texas, have already adopted similar codes, with the expectation that such codes will continue to move north. "Even in the areas where it's not mandated yet, we're finding architects are starting to specify these products to get ahead of the curve," says Hackette.

In addition to safety features, the environmental soundness of products continues to remain at the forefront when making decisions about windows. "There's been a huge changeover from the use of clear and tinted glass to low-e

glass in commercial buildings," says Terry Zeimetz, a licensed architect and commercial market manager for **Pella Corporation**. "The whole trend is to environmentally conscious design where the goal of the building is to be sustainable — if you use daylighting in the design of the building, you reduce the need for artificial lighting and extra cooling of the building."

"Architects already understand the value of low-e glass," notes Anthony Head, regulatory product planner for **Marvin Windows and Doors**, "but there's still a concerted effort to get that message out to the rest of the industry — that even if low-e glass costs more, it's offset by energy savings in heating and air conditioning." A current focus for Marvin is perfecting windows that maintain energy efficiencies along with meeting the changing hurricane standards. "We have the solution," says Head, "we just need to finish the testing."

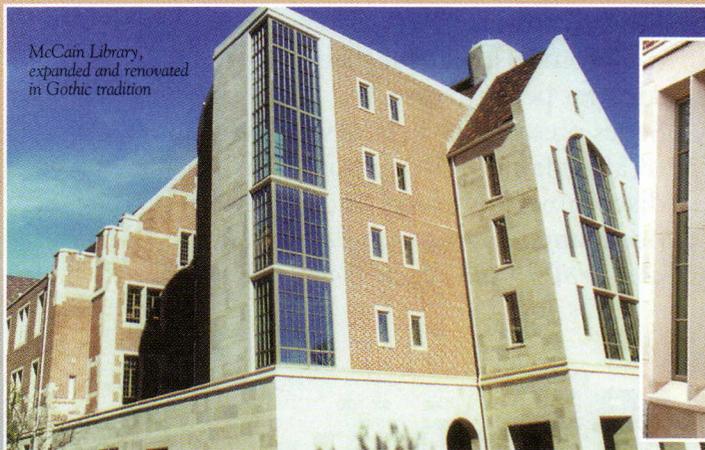
And while it won't be this year or even next, sometime with the next decade, it's likely architects will see glass windows that

## Classic Campus Enters E-Age with Low-E Windows by Graham

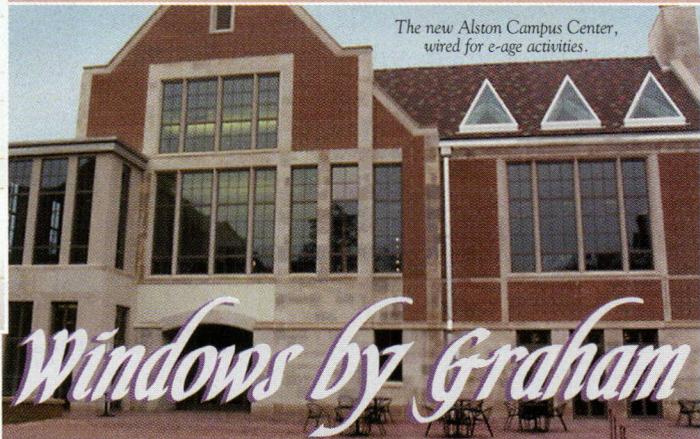
Agnes Scott College chose Graham windows to daylight two buildings, important to the web-based future of the 111-year old private women's college, located near Atlanta. The new Alston Campus Center provides plenty of

additional space for campus events, student services and a cybercafe. Newly renovated and expanded McCain Library is a dynamic, technology-enriched building, true to the campus' Gothic architecture.

Graham manufactured 1,100 aluminum 6700 Series fixed casement windows for the two buildings. The unique challenge was to provide high performance low-e windows with narrow lines, including applied muntins that replicated the look of the original steel casement windows.



McCain Library, expanded and renovated in Gothic tradition



The new Alston Campus Center, wired for e-age activities.

*Windows by Graham*

Credits: Elsa Pena, Agnes Scott College director of capital improvements. Architects: Perry Dean Rogers & Partners, Boston; Thompson, Ventulett, Stainback & Associates, Atlanta. Window installation: Southern Sash Supply, Montgomery.

For more information on these associations and manufacturers, go to [www.thru.to/architecture](http://www.thru.to/architecture)

will have the technology to "turn darker like sunglasses do — they would be able to read the brightness and be programmed to change so the heat and glare don't come in from the outside," says Head. "I've met with companies that are working on it, and while it would be terribly expensive right now, it's something that will eventually happen."

Another futuristic feature that homeowners will love is already on the market: self-cleaning glass from PPG. "The establishment of that category will be important," says Scott Smith, PPG market manager for architectural glass products. "Education will be key — along with the consumers' expectations of what that category will do." What the product does is use UV light from the sun to energize the glass and slowly break down and loosen organic dirt; then when rain or a light spray of water hits the glass, the water droplets spread out across the surface and carry away the loosened dirt with minimal spotting and streaking. Although it doesn't have applica-

tion on interiors (the sun and rain are essential components), it makes for virtually maintenance-free exterior windows.

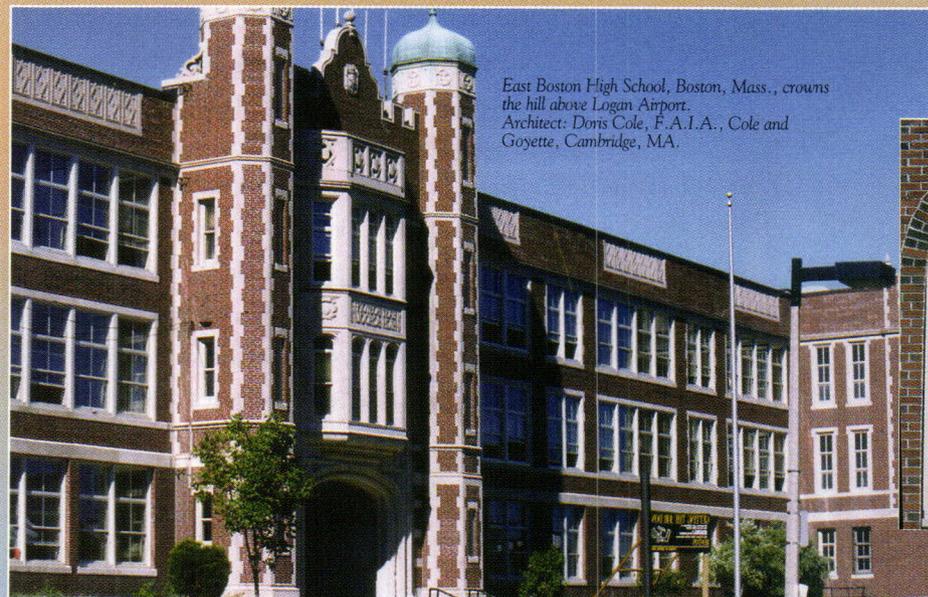
### From On High

"As with windows, architects are focusing more on the "green" design of skylights. "The increase in the use of skylights comes not only from the aesthetic perspective of brightening spaces and increasing productivity, but also from enhanced energy efficiency," says Michael Boyd, marketing manager of **Naturalite Skylight Systems**, part of the **Vista Wall Group**. "To a certain degree, they've always been energy efficient, but the new designs are enhancing those aspects. All around, skylights are a very sensible design element and we're finding that demand is increasing as there's more pressure to incorporate natural daylight into designs."

Another twist on skylights comes from **Solatube**, which has introduced a commercial tubular skylight system to complement its existing residential options. The new

# Keeping Quiet in School

Sometimes "keeping quiet in school" depends on keeping aircraft noise outside.



East Boston High School, Boston, Mass., crowns the hill above Logan Airport. Architect: Doris Cole, F.A.I.A., Cole and Goyette, Cambridge, MA.

Graham Architectural Products was commissioned to replace 362 double-hung windows and transoms in a 1924 landmark public high school, overlooking the glide path of Boston's bustling Logan Airport. Architecturally authentic, smooth-operating Graham Series 2400 Double-Hung Aluminum Windows feature double-sash construction for superior sound

barrier protection. Authentic true divided light glazing and trim support the original architecture of the red brick and limestone structure. Graham also furnished dramatic arch-top sound-insulating windows for East Boston High School's 18,000 sq. ft. gymnasium addition.



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# architecture products

## Windows and Doors

SolaMaster Series' 21-inch unit captures light on the rooftop and redirects it through a highly reflective tube to a diffuser at the ceiling level.

Opening up options for all types of business environments, from offices to warehouses and schools, the patented system is "moving away from the concept of 'skylight' and toward what we call a 'daylight fixture,'" says Dr. Neall Digert, technical director for Solatube, noting that the daylight can be used similar to an electrical fixture. "It provides unparalleled control to the architect," says Digert, "allowing a system to be designed with the same ease as any fluorescent lighting system — but with better control of daylight and energy efficiency."

### Sounds of Silence

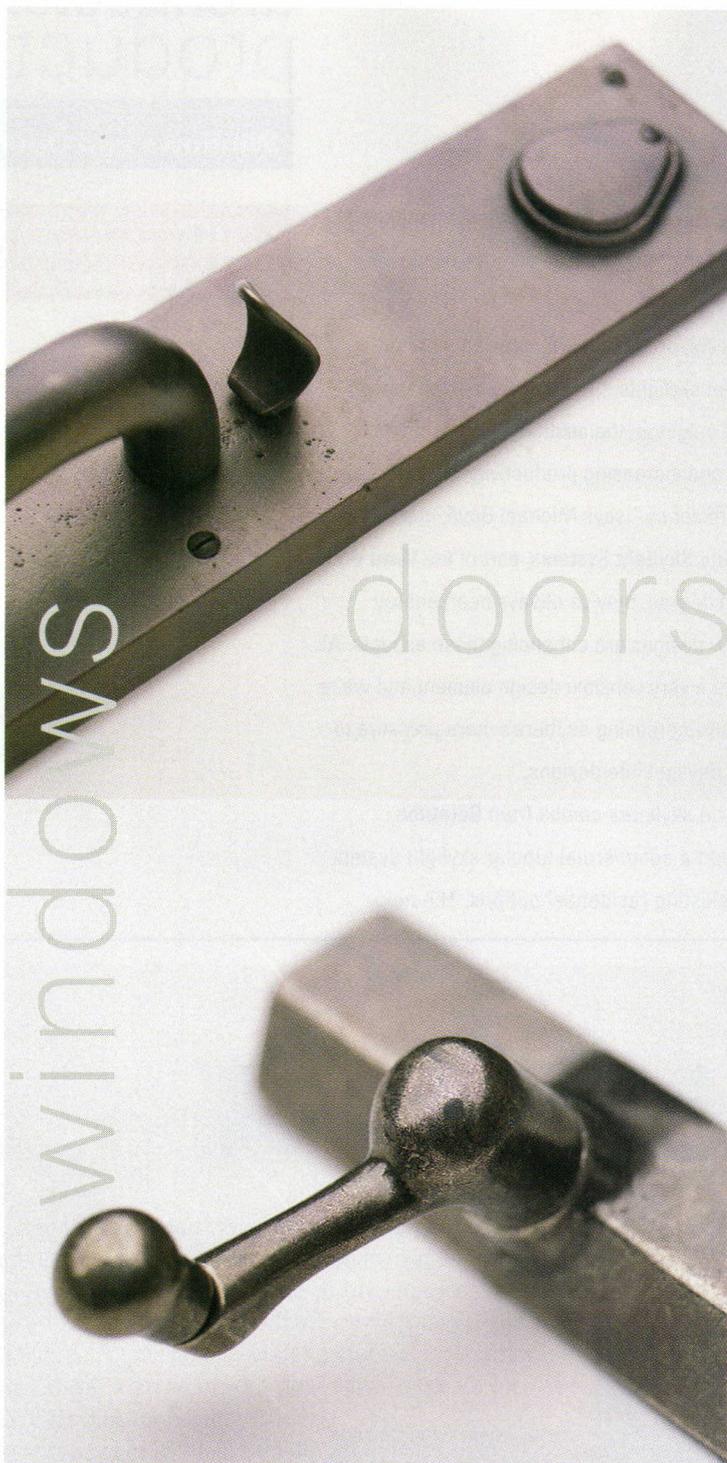
Changes are also on the horizon for windows and glass doors for larger buildings, such as hotels and high-rise residential buildings. "Combating noise pollution is something that architects are becoming much more interested in," says Bill Martin, director of sales and marketing for **Graham Architectural Products**. "We've been doing a lot of work around airports, but now we're seeing a lot more interest in acoustical windows in downtown areas too." As for glass doors, Martin says the new buzzword is "terrace door." "It's like a French door in that it swings in or out," says Martin. "For years, the only real option for high-rises was a sliding glass door because it was able to give the performance needed to meet design criteria, but with new European hardware, terrace doors can now provide the kind of performance needed without the heaviness of a sliding glass door."

European-style windows — which tilt and turn so they swing in like a door or have a top that tilts in about six inches — are also making their way into large buildings in areas where sound is an issue. "We're seeing them go into large projects in Manhattan," says Russ Brooks, a principle of **Case Window and Door**, "because it's a very high-performance window that's nearly soundproof and safe to go up 30 or 40 stories into the air with no problem. They're also popular along the coast where there are hurricanes and in severe weather areas like the Rocky Mountains, where cold is an issue."

For more information on these associations and manufacturers, go to [www.thru.to/architecture](http://www.thru.to/architecture)

■ By Irene Korn

A SPECIAL SECTION



# ROCKY MOUNTAIN

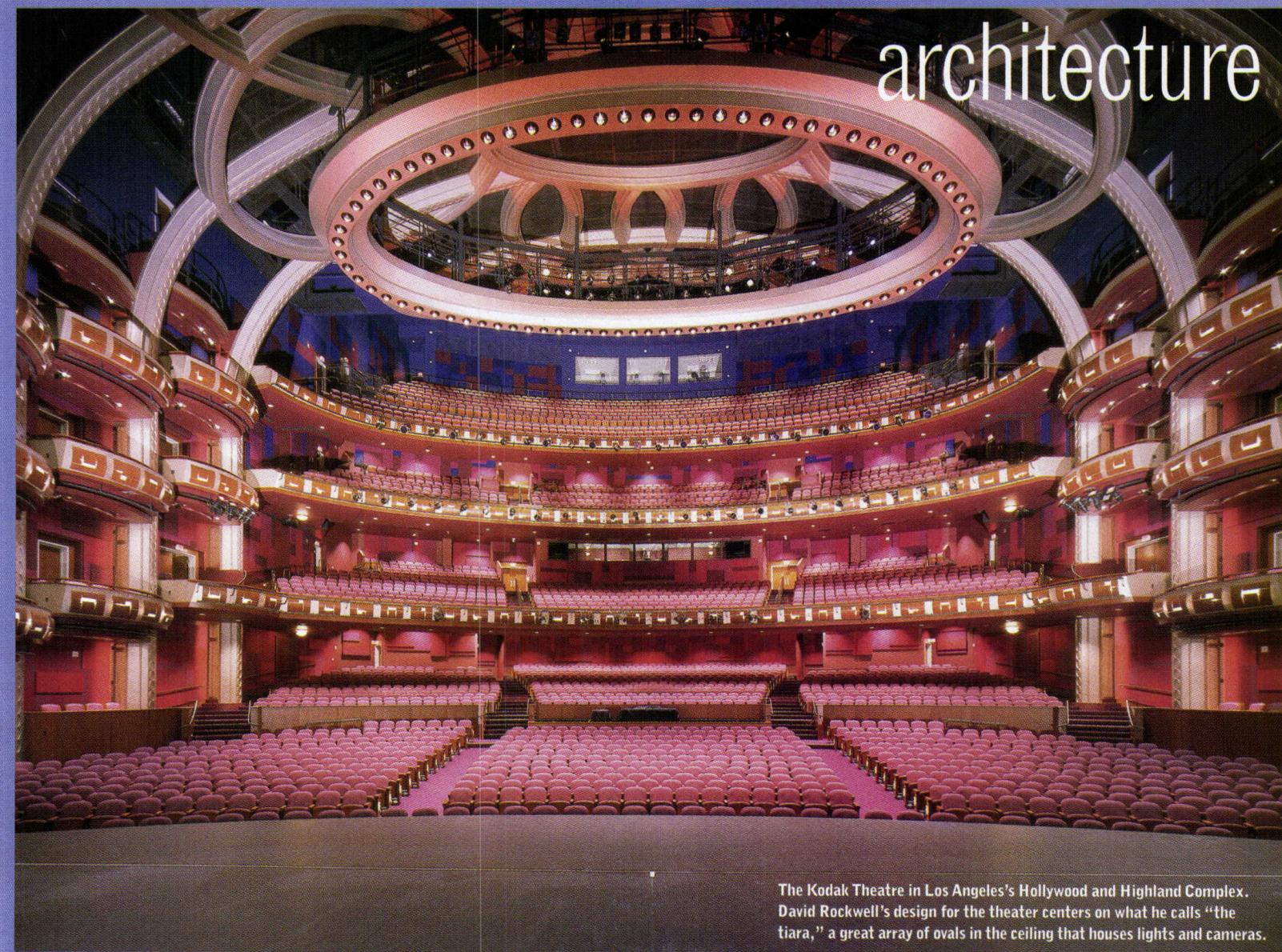
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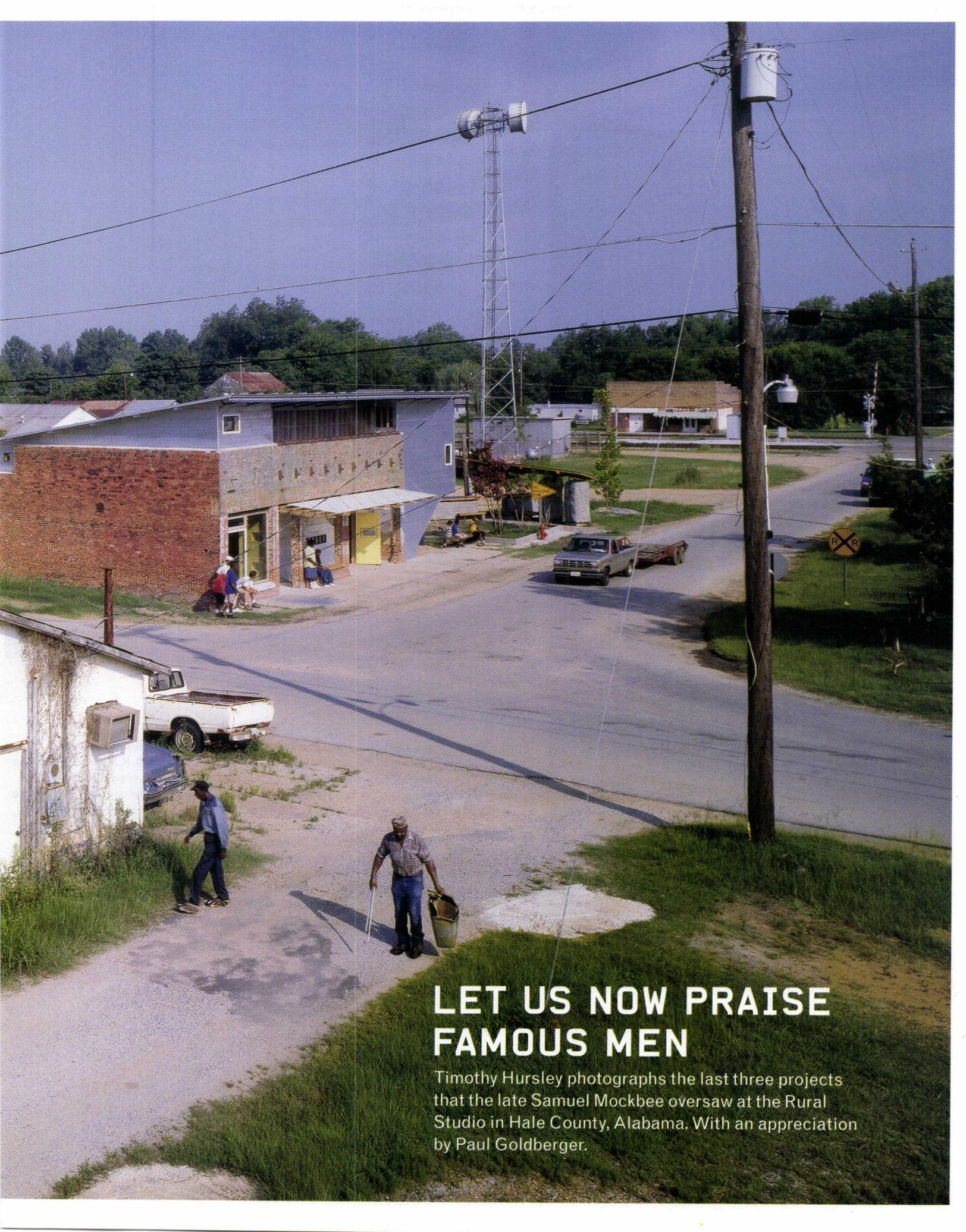
The Kodak Theatre in Los Angeles's Hollywood and Highland Complex. David Rockwell's design for the theater centers on what he calls "the tiara," a great array of ovals in the ceiling that houses lights and cameras.

# Camera-Ready

When it hosts the Oscars on March 24, the new Kodak Theatre will instantly become one of the most widely seen interiors in the country, a fact that could not have been far from the minds of its designers, the Rockwell Group. Its one-night television audience is exponentially greater than the number of real-life people who will walk through its doors; words like "I'd like to thank the Academy, my agent, my yoga instructor..." may forever be associated with the pink-and-tan checkerboard proscenium against which they are delivered. The purposefully telegenic theater, in other words, seems to be just as happy to serve as a piece of scenery as to hold one.

One can almost imagine the brief: "Think pink! Half of those faces are so pinched and pulled that they can't take anything else. And I want a stairway so sexy that when people blink, they'll see Ava Gardner floating down it." Fantasy, even when formatted to fit your television screen, is program-element number one. But as any diva could tell you, the demands of fame are great. While the theater's old-school movie-palace glamour has to look good on TV (and have plenty of perches for cameras), it must not, under any circumstances, upstage Jennifer Lopez.





## LET US NOW PRAISE FAMOUS MEN

Timothy Hursley photographs the last three projects that the late Samuel Mockbee oversaw at the Rural Studio in Hale County, Alabama. With an appreciation by Paul Goldberger.



> AKRON BOYS AND GIRLS CLUB / AKRON, ALABAMA  
 STUDENT TEAM: PATRICK RYAN, CRAIG PEAVEY, BRAD SHELTON  
 FACULTY ADVISOR: ANDREW FREEAR

Although Auburn University's Rural Studio will forever be associated with one of its founders, Samuel Mockbee, it did not shut down with his death. Mockbee's cofounder, D. K. Ruth, is the director of the studio, and the university has just announced that it will provide funding over and above the grant money that has been its primary support thus far. Students will continue to live, work, and build in the small towns of Hale County, Alabama, which first came to fame as the home of the three sharecropping families whose lives were chronicled by James Agee and Walker Evans in their book *Let Us Now Praise Famous Men*, originally published in 1941.

The Akron Boys and Girls Club is the latest incarnation (and most dramatic transformation) of a 1901 railroad bunkhouse-turned-market-turned-barbershop-turned-derelect. "We thought a boys-and-girls club would be the best use for the building, since there's no job base in Akron and most parents work 20 or 30 miles away, and don't usually get home until 6:30 or 7:00," says alum Patrick Ryan, who worked on the club as a thesis project. The wide-open first-floor room also accommodates town meetings.

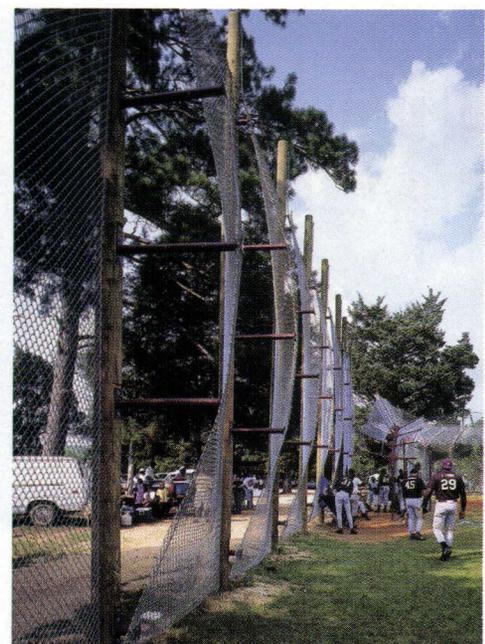






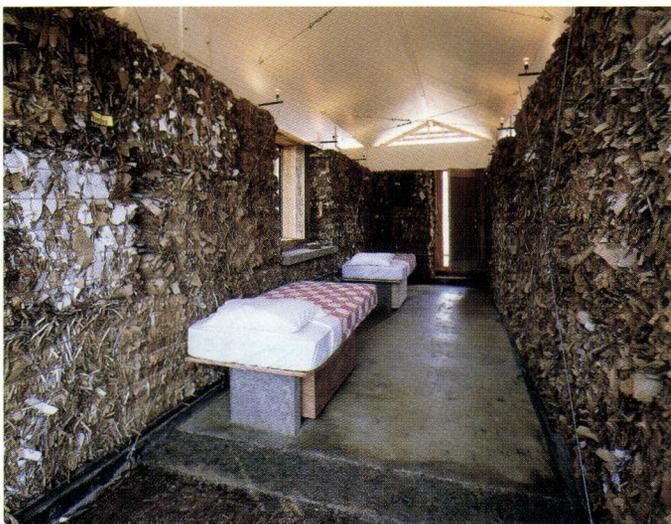
> **THE NEWBERN BASEBALL CLUB** / NEWBERN, ALABAMA  
 STUDENT TEAM: JAY SANDERS, MARNIE BETTRIDGE, JAMES KIRKPATRICK  
 FACULTY ADVISOR: ANDREW FREEAR

Jay Sanders, a Rural Studio student who worked on the Newbern Baseball Club for his thesis, describes a design process that considered everything from the way chain link hangs, to sightlines and the direction the ball usually travels. Each section of the fence bows out on the side toward the outfield, so that fans will have better views without increasing their risk of getting whacked with a foul ball. The most important result of that thinking, Sanders says, is that the design works for Newbern: "People have gathered here for 70 years to play baseball, and the backstop had fallen into disrepair. We used the skills of our education to make sure that kids can go play baseball there for another 70 years."





> CORRUGATED CARDBOARD POD / NEWBERN, ALABAMA  
 STUDENT TEAM: AMY HOLTZ, GABE COMSTOCK, ANDREW OLDS  
 FACULTY ADVISOR: ANDREW FREEAR



Students in the Rural Studio live in Newbern, not on campus at Auburn, while they are designing and building their projects, and so in 1997 began to build housing structures, or “pods,” for themselves. The newest pod uses bales of waxed corrugated cardboard as its primary material. Wax treatment makes the material nonrecyclable, but bundling it into bales makes it more resistant to the weather. The breadth and density of the bale walls makes them both load-bearing and a good thermal insulator. Rural Studio director and cofounder D. K. Ruth explains: “One of our first goals was to use low-tech materials that don’t require a lot of carpentry skills, so that people might see it and say, ‘I can get four or five people and do that too.’ Cardboard bales haven’t been used for housing before, so we experimented on ourselves first.” The experiment was a success, according to Amy Holtz, one of the three students on the project team: “Living in a cardboard house you designed and built, seeing and feeling the texture of the walls—it’s just great.”

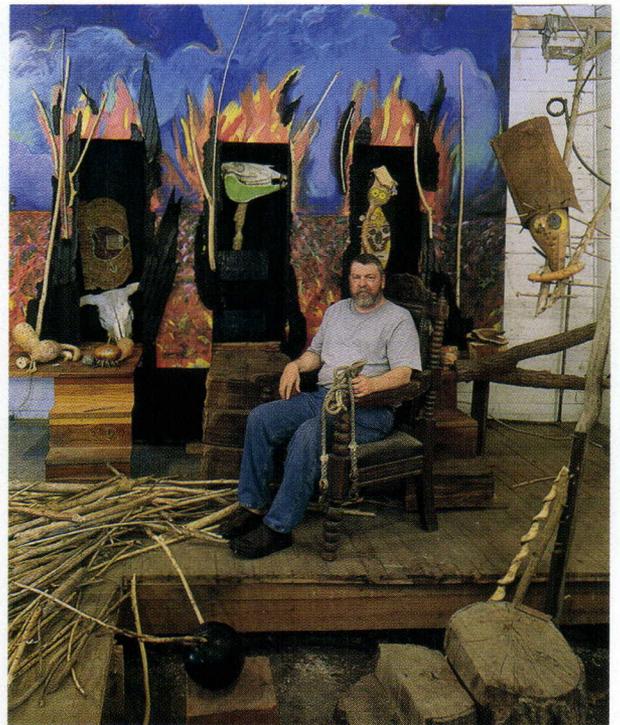
**SAMUEL MOCKBEE**  
**DECEMBER 23, 1944–DECEMBER 30, 2001**  
**AN APPRECIATION BY PAUL GOLDBERGER**

For the last couple of decades, you could pretty safely presume that any architect who focused his or her talents on helping the poor did so at the expense of design. Indeed, it has often seemed as if social consciousness and aesthetics were linked in a zero-sum game: If you cared passionately about one, it was almost a given that you didn't care as much about the other. Samuel Mockbee's gift was how completely he transcended that equation. It didn't exist in his life, and it didn't exist in his career. Mockbee, who died on December 30 at the age of 57, made art, and he made buildings that poor people needed, and they were one and the same.

His career would have been remarkable at any time, but it was all the more extraordinary against the backdrop of the 1980s and 1990s, when almost every architect of great creative talent seemed to be working for clients who saw architecture as a means of establishing a permanent reminder of their success. Mockbee's clients—or at least those of the Rural Studio at Auburn University, his greatest contribution to the profession—do not have that kind of success. They have little money, and they certainly do not have the sort of sophistication that architectural clients are normally expected to have. You might think that someone in Mockbee's position would have a missionary streak, confident in bringing salvation to the unenlightened, but Mockbee, thank goodness, knew better. I think he expected to learn from his clients. It wasn't a matter of false humility.

He wanted his students to find a way to integrate the aspirations of their clients with innovative materials and methods, a reasonable budget, and an aesthetic that they could feel proud of. This may have been Mockbee's greatest gift to his students—to work with him, you had to deal with real clients, in real situations, and you learned that aesthetics cannot simply be decreed. In almost every other architecture school the client is a figment of the student's, or the professor's, imagination. It is a Platonic world, and there is nothing to negotiate. Mockbee's students in Hale County, Alabama, make it their business to get involved in the lives of the families who become their clients, and they do not begin to design until they have come to know the clients and their needs.

Mockbee did not apologize for being a modernist, and he did not expect his students to design traditional log cabins. He led them toward an architecture that was respectful of southern traditions, but was in no way literal. An unspoken part of the agenda at the Rural Studio was the challenge of persuading poor rural families of the merits of architecture that must surely have appeared unconventional to them. Under Mockbee's guidance, crisp angles, sharp diagonals, lots of glass, and winged roofs that slanted rather than peaked became, if not quite common, at least an expected part of the landscape in rural Hale County.



After all, if Mockbee did not believe in forcing architecture down people's throats, he saw no point in being an architect if you were just going to keep on replicating what was there, either. He understood the subtleties inherent in that balance, and he was able to communicate them to both his students and his clients. The magic and the joy, for Mockbee, lay in that elusive, difficult-to-define place where art and invention meet the realities of the world. And for him, reality meant everything from the complexities of family relationships to the tectonic issues of form and materials, and the nature of physical and historical context. Somehow out of this difficult mix would come art, as it always does with the greatest architecture. Mockbee did not like to think of architecture as purely a matter of art, and certainly not as just a matter of solving problems. It isn't too glib to say that what he practiced was the artful solving of problems.

If only a handful of architects in our time have done as much as Mockbee to address social needs, I suspect that no one else has figured out a way to respond to social problems that does as much for architectural education at the same time. The Rural Studio grounded architectural education; it continues to give it meaning. In the 1960s, there was a surge of social consciousness in architecture, but it tended, by and large, to be a matter of offering up a neo-Brutalist aesthetic as a form of noblesse oblige. Samuel Mockbee had all the high aesthetic ambitions of the architects of that era, but he had something else, too—the ability to listen, and to take what he was hearing and use it to make buildings that their users would find beautiful. ■

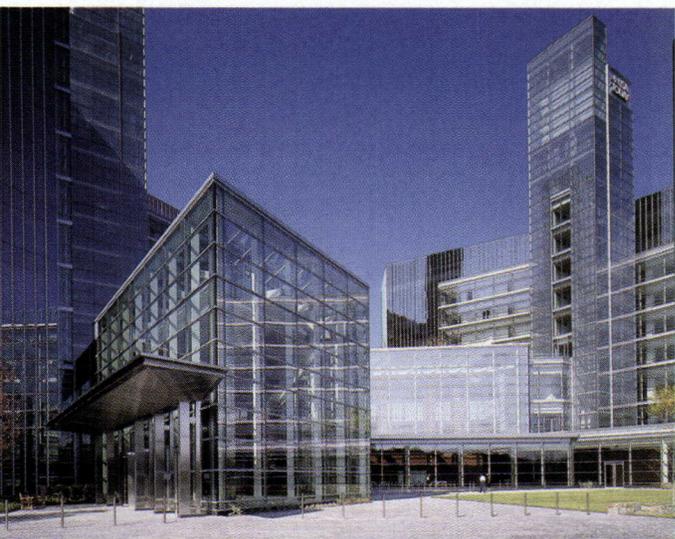
*Paul Goldberger is the architecture critic for the New Yorker and a contributing writer for Architectural Digest.*

# USA TOMORROW



Kohn Pedersen Fox's  
headquarters for  
Gannett/USA Today  
in suburban Virginia  
suggests a new direction  
for the office park.  
By Joseph Giovannini





A spectacular mirage takes shape as glass-finned curtain walls blur the masses of KPF's Gannett/*USA Today* Headquarters (top). A parking garage (center) which will eventually be covered in ivy, keeps cars from dominating the building's parklike setting. The U-shaped building's inward-facing façades (bottom) open onto a reflecting pool, parkland, and jogging paths leading ultimately to a ball field at the far end of the site. Rooftop terraces and corridors (facing page) encourage social life in the building.

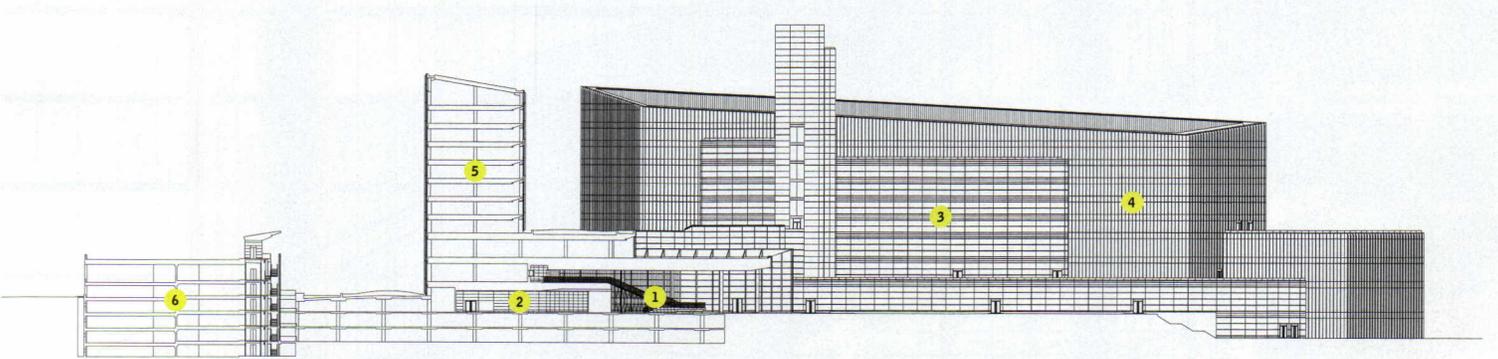
Tysons Corner in Northern Virginia ranks as America's leading venue of exurban anomie: This city of buildings that do not make a city is the epitome of carscaped therelessness. Off-ramps and Beltway intersections are its main *raison d'être*. This is office-park typology at its most evolved, a context no progressive architect citing "context" would willingly perpetuate. When Kohn Pedersen Fox was commissioned to design the headquarters of the Gannett news conglomerate here, the architects wanted to challenge rather than confirm the local precedent, to establish a new direction for the car-dependent building type.

Intimations of the structure's invention appear on the horizon as motorists on Dulles Toll Road speed over the rolling hills toward the Capitol Beltway. Glassy cubic masses rise among the trees, coming into view like a spectral Oz. What drivers see is not a point tower or massive block, but a filmy agglomeration of angled structures signaling a complex that is both urban and urbane. At a distance, the grouping looks like a town whose different horizontal and vertical building masses express different functions. Constituent parts do not conform to any reductive geometry or concept. The building is neither a box nor a sculpture, neither a shed nor a duck, but a crystalline figure shaped in an apparent play of invisible forces.

The root problem with most office buildings in Tysons Corner, as in most other edge-city developments, is the formal and climatic containerization that turns the structures into closed, airtight objects with an antiseptic relationship to their own grounds. Most buildings here seal people off from the outside behind inoperable windows and limited external doors, and isolate them from each other within the standard pancake section of floor slabs. But William Pedersen, KPF's partner in charge of the design, wanted to open the building to the outside, to foster interaction between architecture and landscape, while creating a building whose morphology cultivates a social life for some 2,000 workers, a population the size of a small town.

Rather than siting the building on high ground at the narrow southeast point of the wedged site, Pedersen located the 800,000-square-foot structure at the wide west end, where he could break the program into two main, dominantly horizontal wings—a 10-story structure for the large newsrooms of *USA Today* and a 12-story structure for Gannett's corporate offices and other newsrooms. The two wings bound a grassy courtyard, landscaped by Michael Vergason, with chaotically angled weirs spilling down to a storm-water retention pond. The Arlington-based landscape architect ringed the large pond with curving paths and tracks for strolling and jogging; a baseball diamond tops the far southeast end of the site, affirming the role of this corporate campus as an active park for its employees. "The building reaches out to embrace the landscape," says Pedersen, "and the arms wall off the noise from the adjacent freeway [to the north]." Parking does not surround the building; instead, a multistory garage adjoins the base of the U, limiting the car's impact on the bucolic site. Its perforated metal façade is designed to be covered in vines. Pedersen angles the asymmetrical volumes of the office building into parallelograms that conform to the boundaries of the site and dynamize the building: It slips elegantly into a landscape it has no designs on dominating.

Rather than lumping all the programs together and enveloping them into a pair of self-contained cubes, Pedersen broke the program into parts—elevators, newsrooms, entry, parking, and a hyphenating link—and then layered the parts into a composition of prisms at multiple scales. Visitors from the front drop-off area and employees from



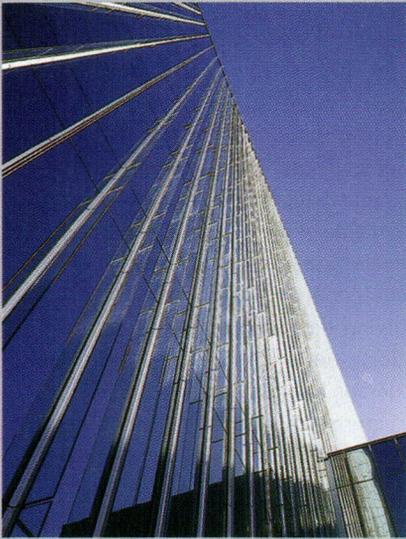
East-west section | 45'

- 1 lobby
- 2 entrance hall
- 3 external corridors
- 4 *USA Today* offices
- 5 Gannett offices
- 6 parking garage

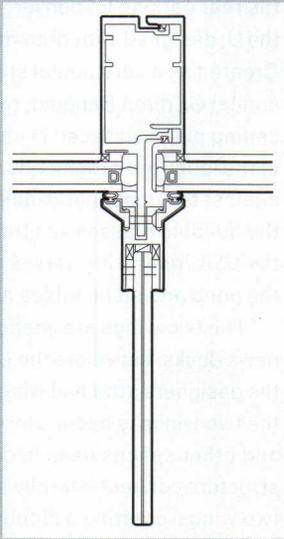


The entrance hall (above left) and interior corridors draw employees and visitors into a soaring lobby with rich and varied surfaces. A double-height hallway (above center) traversed by a suspended second-floor walkway (above right) makes connections between floors. In the lobby, where events like the Gridiron Banquet will be held, a grand glass-and-steel stair (below) serves both ceremonial and practical roles.





Fin detail

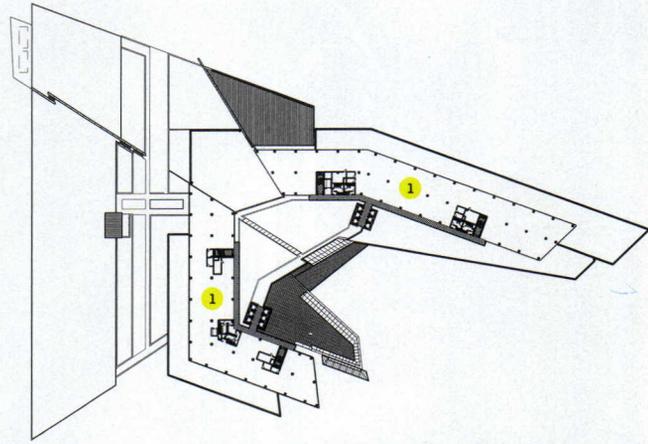


Typical vertical mullion and glass fin

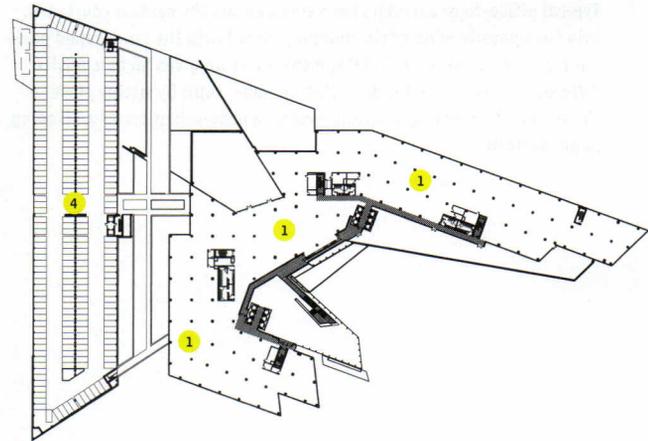
## BUILDING WITH FINS

The cold, crystalline quality manifested by the Gannett/*USA Today* headquarters grew from a program mandating that the two news entities be housed in separate but linked building masses. Requirements for natural light in the loftlike newsrooms, as well as the site, with its views into the wooded exurban surroundings, suggested a glass curtain wall. Once the architects determined that glass could acoustically handle nearby highway noise, they searched for a way to mitigate the visual harshness of an all-glass structure. William Pederson wanted the volumes to read as wholes without the visual interference of spandrel patterns. "For a richer massing from a purely aesthetic point of view, for one elevation to play off another, we started to articulate the façade with fins," says KPF job captain Roger Robison. According to Robison, façade studies showed that horizontal banding emphasized the spandrels, while vertical fins produced a visual unity, allowing the building, he says, "to become its own mass." The vertical fins had to be tightly spaced to work visually, but metal fins set close together resembled jail bars from the inside, leading the team to explore glass. Laminated safety glass which could be exposed on edge had just become available, providing a possible solution.

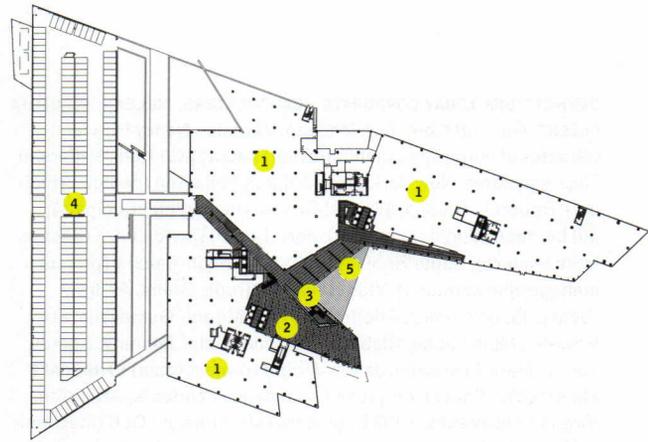
After determining the profiling and depth of the glass fin, the architects turned to detailing its connection to the structural frame. They designed a vertical mullion composed of two C-shaped aluminum extrusions whose open sides snap into each other. Each C is independently anchored back to the floor slabs, which sit 3 1/4 inches behind. A blade extends out at a right angle from the bottom of one C, protruding 1 1/2 inches beyond the glass plane of the curtain wall, allowing enough bite to attach an I-profiled shoe with two screws. The 10-inch glass fin is positioned in the shoe by three shims, then glued in place with structural silicone, and reinforced by a single screw. Two strips of painted aluminum cover the mechanical connections of what emerges as an ethereal wall.



Typical floor plan



Second-floor plan



First-floor plan 106' ^

- 1 offices
- 2 lobby
- 3 grand stair
- 4 garage
- 5 reflecting pool



Typical office-floor corridors have views across the central courtyard, into the opposite wing of the building, or out into the landscaped parkland (above); a large-scale Ed Ruscha painting gives laconic advice: “Words / in their / best order” (facing page, top); by sitting close to the street, the building’s facade asserts a near-urban presence (facing page, bottom).

**GANNETT/USA TODAY CORPORATE HEADQUARTERS, MCLEAN, VIRGINIA**  
**CLIENT:** Gannett Company, McLean, Virginia—Nancy Houser (director of corporate administration) **ARCHITECT:** Kohn Pedersen Fox Associates, New York City—William Pedersen (design principal); Robert L. Cioppa, Michael Greene (managing principals); Jill Lerner (planning principal); Jerri Smith, David Lukes (design team leaders); Roger Robison, Takatomo Kashiwabara (project manager/job captains); Vlad Balla, Gertrudis Brens, Andrew Cleary, Jason Gomez, Adolfo Guerrero, Miranti Gumayana, Eric Howeler, Ming Leung, Nicholas Martone, Victor Pechaty, Audrey Torina, Mark Townsend, Jason Wright (project team) **LANDSCAPE ARCHITECT:** Michael Vergason Landscape Architects, Arlington, Virginia **ENGINEERS:** CBM Engineers (structural); TOLK (mechanical/electrical/HVAC) **CONSULTANTS:** Lehman-Smith + McLeish & Associates (interiors); Fisher Marantz Stone Partners (lighting); R. A. Heintges Architects (curtain wall) **GENERAL CONTRACTOR:** The Clark Construction Group **COST:** Withheld at owner’s request **PHOTOGRAPHER:** Timothy Hursley

#### SPECIFICATIONS

**CHERRY-WOOD PANELS:** Brochsteins **CUSTOM EXTERIOR METAL PANELS:** PCC Construction Components **CUSTOM METAL/GLASS CURTAIN WALL:** Harmon **ELEVATORS/ESCALATORS:** Fugitec **EXTERIOR STONE:** Carderock Stone **MARBLE FLOORING:** Georgia Marble **GLASS:** Viracon

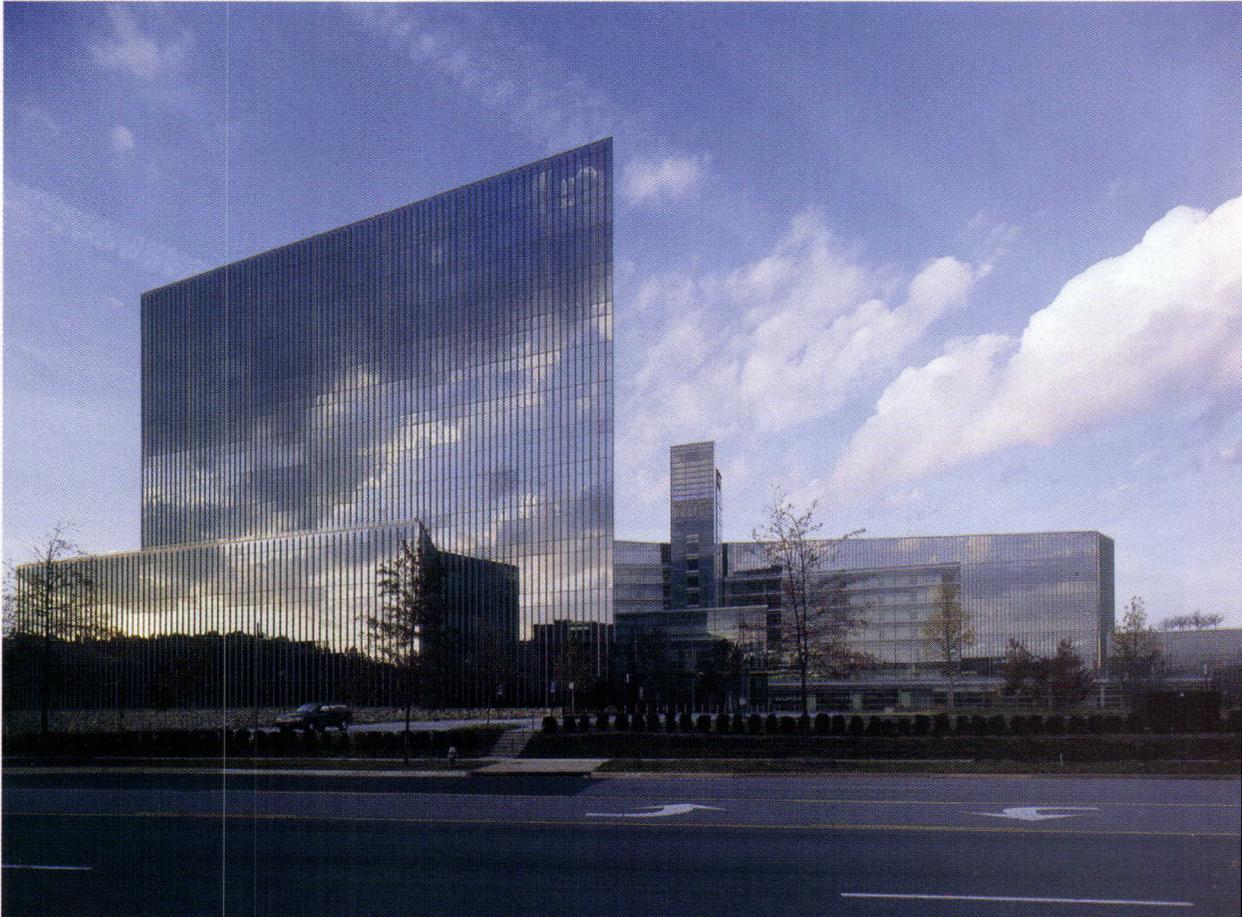
the rear parking lot converge in an entrance lobby on the south arm of the U, designed with dramatic arching lines that distinguish the form. Created as a ceremonial space for special events like Gannett’s annual Gridiron Banquet, the lobby is three stories tall, with a folded ceiling plane surfaced in shimmering aluminum leaf. Marble surfaces in the lobby are graphically veined and patched into patterns that play against the dominantly oblique geometries that work through all the building masses. On the north side of the U, the ground floor of the *USA Today* wing serves as a cafeteria whose end façade overlooks the pond and spills tables and chairs out onto the terraced knoll.

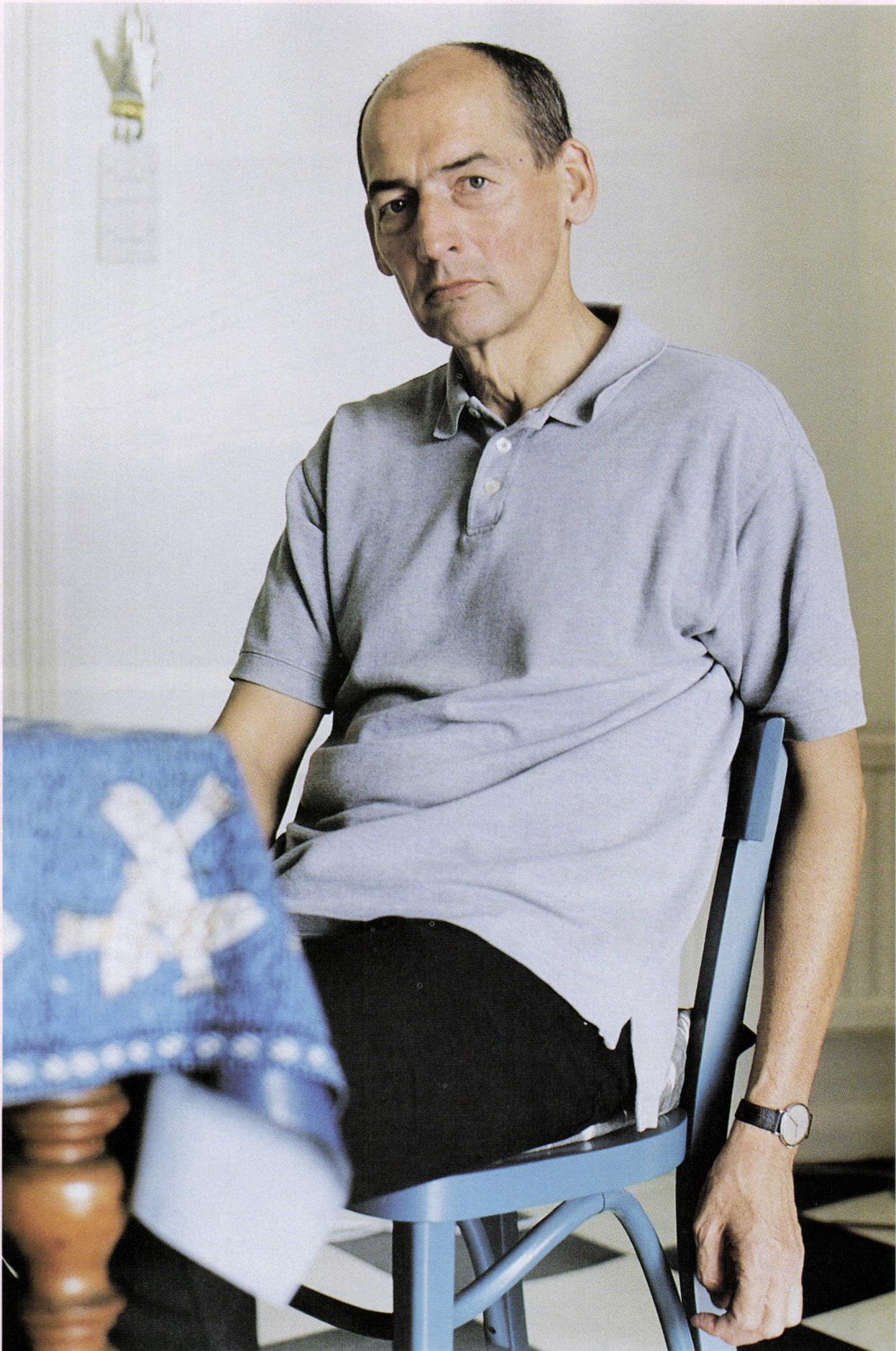
The two wings are shallow, giving views and natural light to all news desks, but where the *USA Today* newsrooms required extra depth, the designers attached what Pederson terms a “bustle.” Connecting the two wings is a four-story structure that contains a library, theater, and other spaces used in common. Roof terraces atop this linking structure connect laterally to external terraces and corridors in the two wings, creating a planted hillscape. “The building rises out of the landscape, and as the plants grow, the landscape takes over,” says Jerri Smith, senior designer on the project.

These terraces and their adjacent corridors help socialize the building. In good weather, occupants walk on terraces from one wing to the other, and even in bad weather, reporters come out and group for nicotine breaks. With the terraces and glazed corridors ringing the interior of the U, Pedersen concentrated the circulation along the courtyard’s active edges. This cultivates the social life of the building, and a sense of community among people who would otherwise only see each other in elevators. The occupied façade animates and humanizes the whole complex.

Because of the U configuration, the building provides views of itself from one section to another, along with shifts in perceived spatial depth. The architects played up the spatial shifts with a diverse palette of glass: transparent, fritted, reflective, and opaque. A spatial indeterminacy results from the range of glass types playing off each other, complemented by metals brushed to an ambiguous sheen. Vertical glass fins set perpendicular to the reflective green-glass façade fog the volumes and dissolve the building’s mass, while killing the commercial connotations that inhere in reflective glass. The fins give the surface a sense of depth, while animating it with ephemeral plays of light. They also create a range of surface effects that change with even small shifts in viewing angles, including rainbows, stars, and mists. As the sun moves, they throw kaleidoscopic patterns of light on the floors inside. With the fins, the sense of material refinement apparent in the rest of the building spreads perceptibly across the façades, reinforcing the concept of indeterminacy suggested by Pedersen’s use of non-Platonic geometries.

With icy green glass, crystalline forms, and surfaces animated by light, Pedersen has pushed the design toward a glacial beauty. But beyond the aesthetic is an environmental and social vision. With forms open to each other and to the outside, Pedersen created a hybrid that is unique in the either/or architectural culture of Tysons Corner, where you’re outside the building or inside. Making the main masses horizontal helped him blur building and landscape so that neither is an object to the other, but part of an occupied continuum. As in many KPF buildings, the architects have shaped a sense of community by creating spaces of encounter inside and on the terraces, and then by ingratiating the building to the campus for an active interplay between “town” and “country.” Life in this building type has long been latent: The architects just brought it to the surface and let it play, inside and out. ■





# The ¥€\$ Man

Can Rem Koolhaas make consumerism safe for intellectuals?  
Harvard, Prada, and Condé Nast all think so. By Joan Ockman

Shopping is us. So argues *The Harvard Design School Guide to Shopping*, an 800-page book just published under Taschen's imprint. It's the product of one of a series of research seminars called the Harvard Project on the City, undertaken at Harvard's Graduate School of Design. The project was instigated by Rem Koolhaas in 1995 to "document and understand the mutations of urban culture" that have been accelerating around the world in recent years, obliterating the traditional categories of architecture, landscape, and urban planning.

Koolhaas shares the editorial credits for *Shopping* with three of his former students—Chuihua Judy Chung, Jeffrey Inaba, and Sze Tsung Leong—and has only one piece of writing in the volume, the previously published "Junkspace." This is a dystopian and dyspeptic rant written in Futurist prose poetry not only about the speed with which the urban world is transforming but as if on speed (it begins, "Rabbit is the new beef"). There is also an interview with Robert Venturi and Denise Scott Brown conducted by Koolhaas and curator Hans-Ulrich Obrist, which revisits the husband-wife team's research on Las Vegas in order to show how much the commercial sublime has changed in 40 years.

Otherwise, the megabook, in the graphic genre Koolhaas honed in *S,M,L,XL* (1995), comprises a series of thematic articles by his Harvard student cohorts mobilizing facts, figures, annotated diagrams, arresting photographs, and charts to demonstrate that shopping is the telos of capitalist modernization. A guide to the future of shopping put together by a team of academic architects may be in the same category as an instruction manual on the future of sex coming out of an anthropology class. While a good deal of the analysis retreads familiar ground, the book's cumulative impact is at once mind-numbing and alarming.

The master concept, which also drives much of Koolhaas's work at the moment, is that everything has turned into shopping: airports, museums, theme parks, even universities, libraries, and churches. Cities themselves are morphing into gigantic malls. If the preferred forms of shopping have changed over history, abetted by technological inventions like escalators, air conditioning, and now the Internet, its advance has never wavered. Within this evolution, Daniel Burnham, an early apostle of bigness, and Victor Gruen turn out to have been prophetic figures. Although "high" architects have historically preferred not to dirty their hands on retail programs, Gruen holds the career record for built shopping space at 44,500,000 square feet. Today Jon Jerde is his heir apparent, if still a piker at 25,454,000 square feet (but this represents 87 percent of his practice). From the arcades and department stores of the 19th century to the shopping centers and now wretchedly empty malls and bankrupt big boxes of the late 20th to mail-order and online commerce, the universe of selling has expanded, continually overcoming crises by repackaging itself and conquering new frontiers. More sinisterly, as the authors elaborate, shopping has penetrated our collective psyche, altering the way we inhabit and perceive the world. The marketers have become ever more ingenious, tracking our buying habits through increasingly sophisticated and intrusive technology, from credit cards to bar code data to customer

profiling and in-store surveillance, using this information to analyze our tastes, refashion our desires, and manufacture new needs. In the end, according to the doomsday scenario of *Shopping*, "there will be little else for us to do but shop."

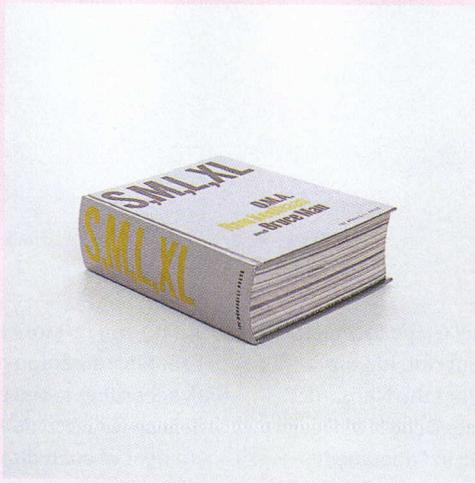
In light of such dire prognostication, how to account for the spectacular, ultrahip, and unbelievably expensive (\$40 million) new store for Prada that Koolhaas has just created in downtown Manhattan? One of four planned "epicenters" for the fashion empire of Italian designer Miuccia Prada (another one, in Beverly Hills, is to open later this year; a third, in San Francisco, is struggling through the approvals process), the 23,000-square-foot store is located a mile north of the real Ground Zero, and across from Armani and Victoria's Secret in Soho, a former arts district that exemplifies the phenomenon of urban malling described in Koolhaas's book. A surrealist mix of metaphors—temple to the commodity fetish, performance space for the extreme sport of buying \$500 shoes, and laboratory for Koolhaas's intellectual experimentation—the design aims at a total rethink of the "shopping experience."

In contrast to the buttoned-up minimalism verging on monotony that has characterized high-end boutiques in recent years, including Prada's own, Koolhaas's approach is more *philosophie dans le boudoir*. An aesthetic mind-game like Prada's stylishly ugly/beautiful clothes, the design purveys exclusivity with a guerilla, S & M twist. Koolhaas calls it "rough luxury." The store's centerpiece is a huge launch ramp of zebra wood (an endangered species whose use here has raised the hackles of eco-activists). It caroms from street level of the block-through space down to a more intimate *Alice in Wonderland* zone below grade, and then back up. Paying sculptural homage to the department-store escalator, the grand gesture spirits the shopper through vertical space while cleverly doubling as a pleated surface for product display and bleacher seating for after-hours happenings. There's also a glass elevator at the front of the store, which, together with a set of industrial metal-and-mesh display cages suspended from the ceiling on tracks, alludes to the state of consumerist captivity we're all, presumably, in, and also to modernist architect Paul Nelson's 1938 *Maison Suspendue*, an *idée fixe* that has appeared in many previous Koolhaas projects. Also hanging in the central space is a big, gray sock-thing reminiscent of a textile sculpture by Eva Hesse. It was designed by Koolhaas's collaborator and companion Petra Blaisse and conceals audio equipment.

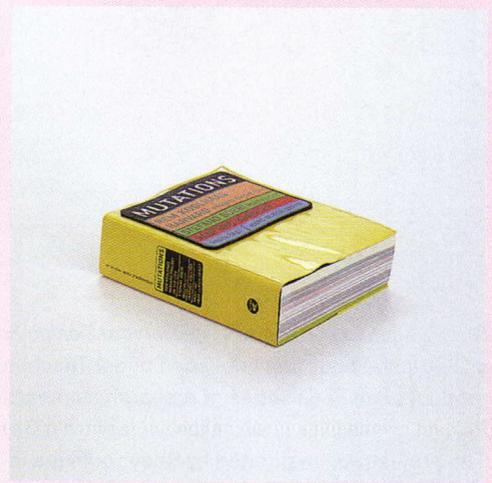
Down below there's a rabbit warren of rooms finished in mint-green Sheetrock (Prada's old signature color) with artfully exposed spackle, where the couture goods are spread around on shelves and lined up on blond hangers. There's a hallucinatory "lounge" with a black-and-white checkerboard floor reflected in a mirrored ceiling and partitions, rimmed by a translucent surface of polycarbonate that filters colored light from behind. And there's a wall of technology-enhanced dressing rooms, about which, unless you've been vacationing on Neptune, you've heard. (If not, see page 105.) On a recent day, two women were forcibly trying to slide one of the presto-change-o glass



*Delirious New York* (1978, new edition 1994)  
318 pages | 7 3/16" x 9 5/16" x 3/4" | 1 lb. 12.7 oz.



*S,M,L,XL* (1995)  
1,344 pages | 7" x 9 5/8" x 2 7/8" | 5 lbs. 14.4 oz.



*Mutations* (2001)  
720 pages | 6" x 7 7/8" x 2" | 3 lbs. 1.9 oz.

doors open without stepping on the floor buttons, leading a black-clad attendant to race over. On a return visit the same dressing room was out of service.

This and the rest of the high-end gadgetry archly placed throughout the store add techno-alienation to the game of exhibitionism and voyeurism: Flat-screen displays, among other things, show Prada's spring lines, Prada's America's Cup yacht, Antonioni movie clips, and grainy skin-flick images, while aluminum light boxes loop interactive maps of its worldwide marketing coverage and behind the scenes glimpses into Prada's showrooms and warehouses (in case you're interested). Finally, there's a swath of wallpaper running the length of the store, one of the features designed to be changed regularly (though hardly appearing more ephemeral than the rest). At present depicting some nightmarishly animate, pixellated flowers, this is the work of Michael Rock of the office of 2x4 in Manhattan, another of the supertalented designers who collaborate regularly with Koolhaas and his right brain/left brain ateliers OMA (Office for Metropolitan Architecture) and AMO (Architectural Media Office).

Just as "make it new" was once the battle cry of the avant-garde and is now the drumbeat of the fashion industry, so "experience" used to refer to something you had or underwent in the course of the quiddities of daily existence. Experience today is something to be architecturally engineered, from the theme parks of Jerde or Disney to, say, Frank Gehry's Experience Music Project. But if commodification is inescapable and cultural and public institutions are increasingly devolving into shopping and entertainment, does it follow that the inverse is possible? The ingenious transformation of commercial into cultural space on which Koolhaas has persuaded his client to bank here is fraught with risks. Aside from the not inconsequential PR value of an epicenter store in New York, the democratizing impulse could have the unintended effect of taking some luster off the brand. At the same time, it remains to be seen whether the crowds lining up to enter the see-through dressing rooms will get to the point of purchase. Most of us who are pleased to enjoy the spectacle can't afford the shoes.

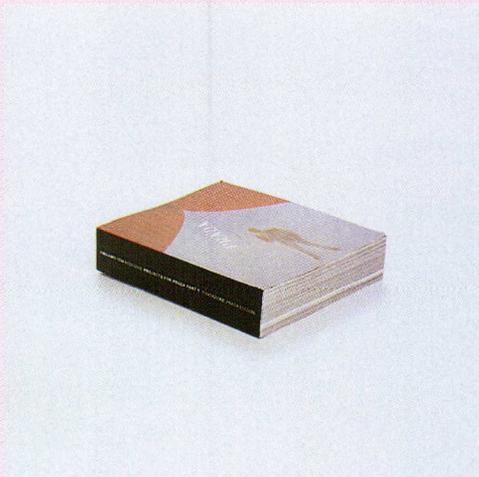
There's also the danger that the architecture could upstage the clothes. Koolhaas revels in such contradictions, of course, as does Miuccia Prada, a kind of kindred spirit. A 41-year-old fashion billionaire, she holds a Ph.D. in political science and (according to the promotional

material) possesses left-wing and feminist bona fides. But it's hard to say whether the dalliance between intellectual culture and the shopping industry will be much longer lived than that between the intelligentsia and the proletariat.

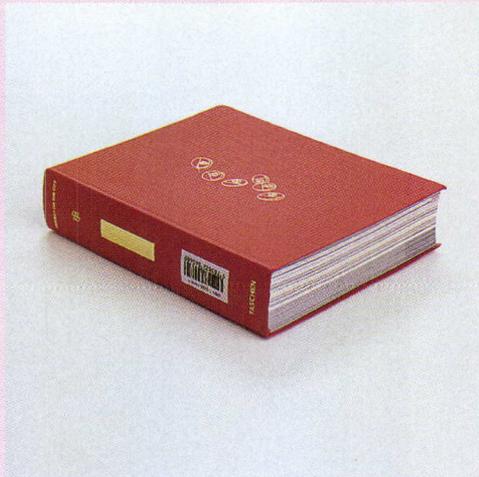
For now, Koolhaas's ambiguous embrace of what he calls the regime of the YES (Yen-Euro-Dollar) has catapulted him to a precarious professional pinnacle. Both fascinated and repelled by the world of commerce, he bestrides the globe in his brown Prada coat like a post-modern Howard Roark. When *Delirious New York* appeared in 1978—he was then 34—one couldn't have predicted, despite the book's precocious charm and originality, that 17 years later *S,M,L,XL* would destabilize the discipline. (The fashion industry now thinks the title had something to do with them.) During the 1980s, his limited success in realizing anything left him utterly unprepared, at the end of that decade, for the breakthrough project of Euralille, a trade and transportation hub for the TGV train and a nodal point in an economically unifying Europe. This commission required such an exponential jump in the scale of his operations that the only possible strategy was to theorize it. Out of this personal crisis of bigness came the first of his extra-large books as well as a new world view.

Today Koolhaas is undoubtedly the prepotent intellectual force in the architectural world and the most visionary architectural thinker to emerge from the disenchanting generation of '68. Traveling from the runways of Prada to the new viaducts soaring over former Chinese rice paddies, he enjoys a breathtaking and unmitigatedly bleak vista of the future. The junkscape is not just what has been left behind by the rapid development of the major urban centers, but the megalopolitan harbinger of things to come, everywhere.

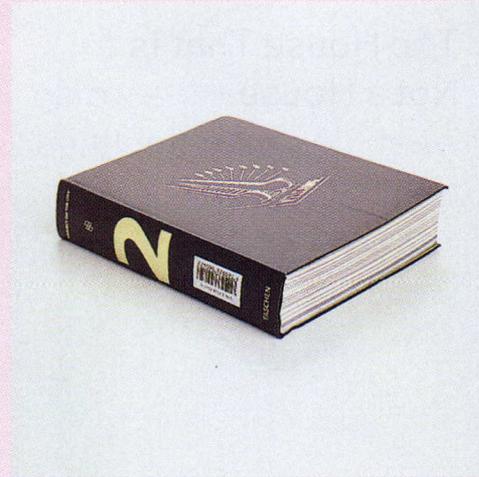
*The Harvard Design School Guide to Shopping* has been launched together with a companion volume, *Great Leap Forward*, the product of a second GSD seminar. This one focuses on the rampant development that has overtaken the Pearl River Delta, a little corner in the southeast of China running from Hong Kong to Macau. Caught up in "a maelstrom of modernization," the area is projected to have 34 million inhabitants by 2020. The massive volume of new construction there is being carried out by a tiny number of low-paid architects who—to take the example of a typical firm in the city of Dongguan—are accustomed to designing a high-rise office building in 10 days. In his two-page introductory



*Projects for Prada Part 1* (2001)  
600 pages | 6 7/16" x 8 3/16" x 1 5/8" | 3 lbs. 6.5 oz.



*Great Leap Forward* (2002)  
720 pages | 7 7/8" x 9 5/8" x 1 7/8" | 4 lbs. 7.5 oz.



*The Harvard Design School Guide to Shopping* (2002)  
800 pages | 7 7/8" x 9 5/8" x 2" | 5 lbs. 14.3 oz.

statement, “City of Exacerbated Difference®,” or “COED®” for short (again, Koolhaas’s byline appears only once in the book), he glosses the first of a series of “copyrighted” terms, expounding the idea that unlike traditional urbanism, which aspires to a harmonious balance among elements, the emergent territorial condition is “based on the greatest possible difference between its parts.” This induces “a climate of permanent strategic panic” in which opportunism and accident are the order of the day.

A genealogy: Peter Blake publishes *God’s Own Junkyard* in 1964, an indictment of the littered urbanscape seeped in sentimental humanism. Then come the Venturis with their love-what-you-hate validation of pop culture, reversing the captions on Blake, so to speak, and making the anarchy of the commercial strip “almost all right.” Then comes Koolhaas. What he has succeeded in doing for a generation of on-the-edge young architects is to liberate them from nostalgia for a world that is gone. It’s not that he doesn’t look back (his architecture, especially, is full of affectionate winks toward the masters of the 20th century), but the cold-eyed gaze he turns on the liberal program of modernism is relieved only by a noir humor, a cruel pleasure in its renunciation. Junkspace as apocalyptic posthumanist realism.

Notwithstanding this polemical disdain for architecture and its missionary vocation, Koolhaas is suddenly about to build everywhere. Besides the projects for Prada and a new branch of the Guggenheim Museum in Las Vegas (which opened inopportunistly last October), there is a coveted extension to the Whitney Museum in New York, a new student center on Mies van der Rohe’s campus at the Illinois Institute of Technology in Chicago, and the main branch of the Seattle Public Library. OMA has also just won two major competitions, for a theater in downtown Dallas and a total redo of the Los Angeles County Museum of Art. That’s just in the United States.

Meanwhile, with AMO, his conceptual side, Koolhaas is involved in “rebranding” Condé Nast. The reason an architect has been called in by Si Newhouse to give his media giant an overhaul has to do, I was told by a vice president for creative development, with Koolhaas’s brilliant ability “to look at traditional assets in a nontraditional way.” Like the sculptor and graphic designer Alexander Liberman, who played this role at the company for over 50 years and was legendary for both his pursuit of novelty and his ruthlessness, Koolhaas is expected to

“create new value” by enhancing the company’s “value proposition” and “aura.” (Value proposition, I was informed, is market speak for why an advertiser or a consumer chooses a particular product or publication.)

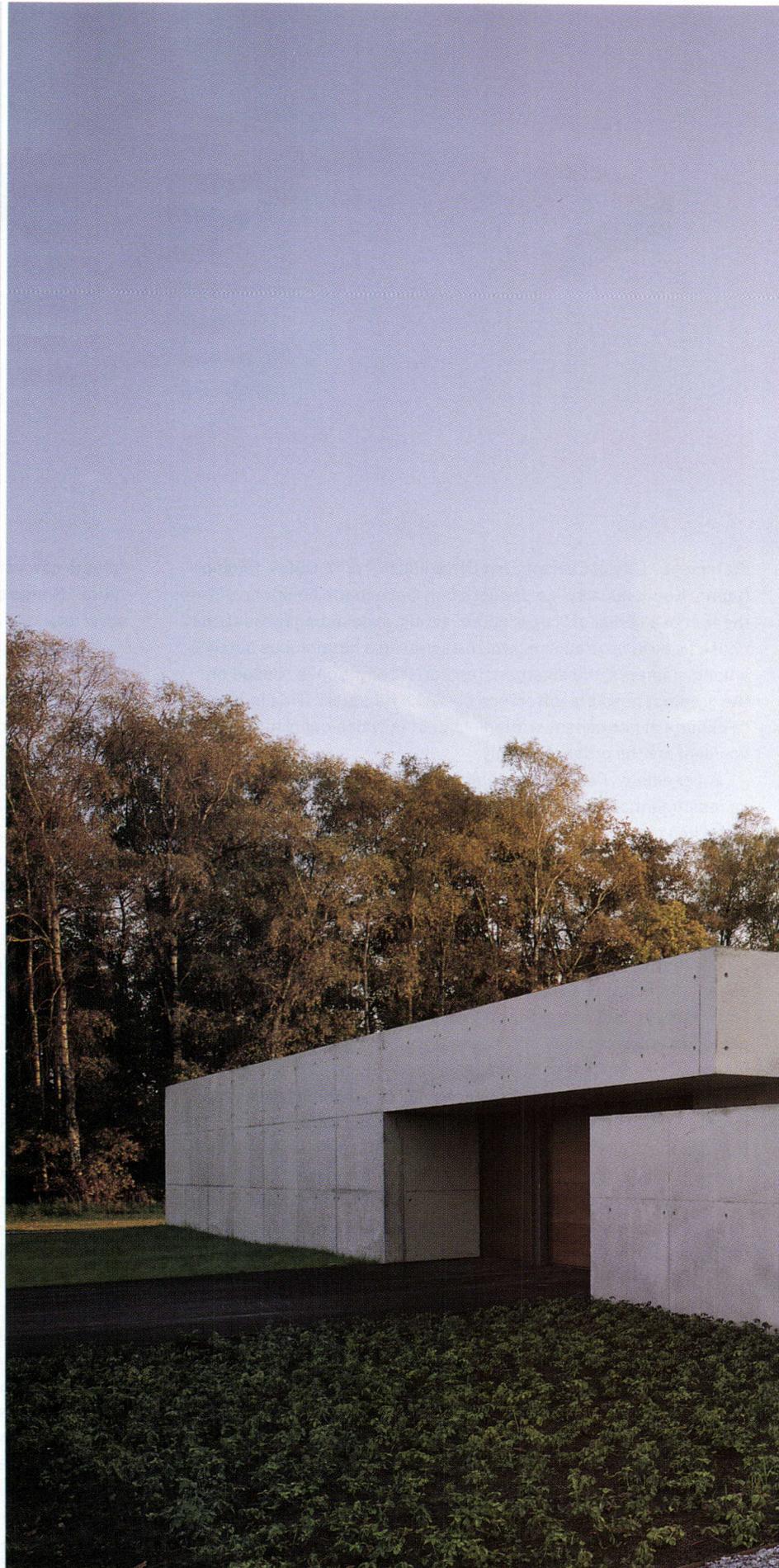
One of the two Condé Nast magazines that Koolhaas will be revamping soon is *Lucky*, “the magazine about shopping.” (The other is *Wired*.) At the moment *Lucky* resembles *Good Housekeeping* a lot more than *Dutch*, and its target audience appears to be youngish secretaries. On a recent day, messages were posted on its Web site about breast enhancers, Brazilian fashion wax, and a lip gloss called Venom that “majorly plumps up your lips and gives them a nice tingle.” I asked my contact at Condé Nast whether this seemed like a Koolhaas kind of project, and was assured that a visionary like he could do anything because “his level of curiosity is very unique.”

In some way, it’s all a parlor game for the ever-restless architect whose subversiveness extends to seducing the most elite university in the world to put out a book series with a publisher that also specializes in high-concept pornography. And Harvard’s new president gave another faculty superstar, Cornel West, a rough time for making a rap CD! Interestingly, in a recent public conversation at the Museum of Modern Art, West asked Koolhaas about his choice of the word “research,” suggesting that “inquiry” implied a greater commitment to the consequences of one’s work. This produced a shrug from Koolhaas.

“Only by confronting the actual situation can we perform operations,” as elsewhere the architect puts it with the cool intensity of the military strategist. Of course, what might have been more revolutionary to expose in over 1,500 pages on shopping and Chinese modernization is the sweatshop economy that has underwritten both—images conspicuously missing from the fashionably fuzzy photos. Meanwhile, the next two volumes in the series will be a manual specifying the “operating system” of imperial Rome and a documentation of Lagos’s extreme urban chaos. One can’t help but recoil at the prospect of an aestheticized album about the pathological dysfunction of that impoverished Nigerian city, among the most hellish places on earth.

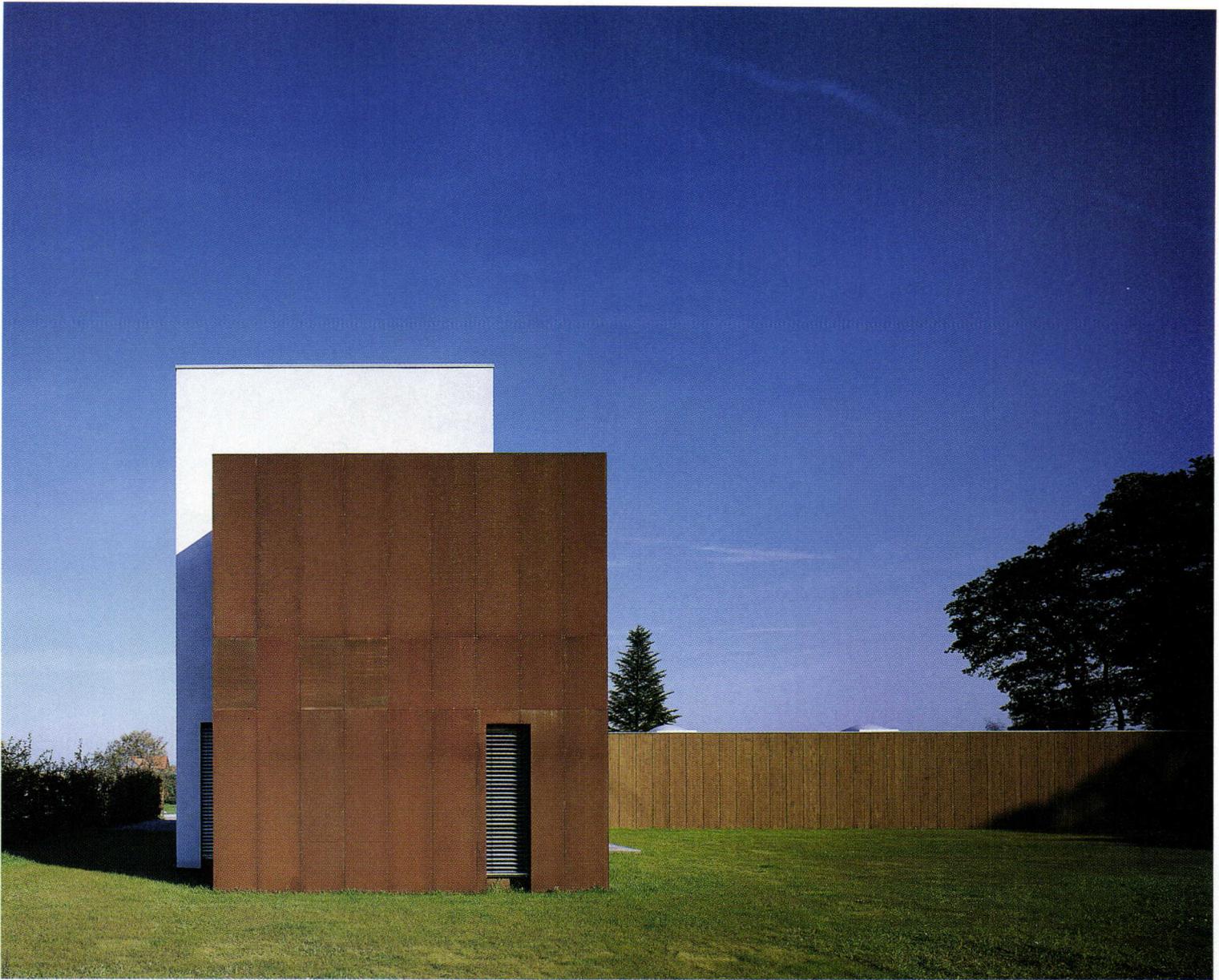
In his *Critique of Cynical Reason*, philosopher Peter Sloterdijk characterizes as “enlightened false consciousness” the intellectual stance of understanding the disparities of power and pain in the world but acting as if there is nothing to do about them. Modernism was frequently naive and misguided, but its heart was in the right place. ■

The House That Is  
Not a House What to do  
when design guidelines  
require a gabled roof,  
and that's not your style?  
Build a warehouse.



1





2A WEST FAÇADE



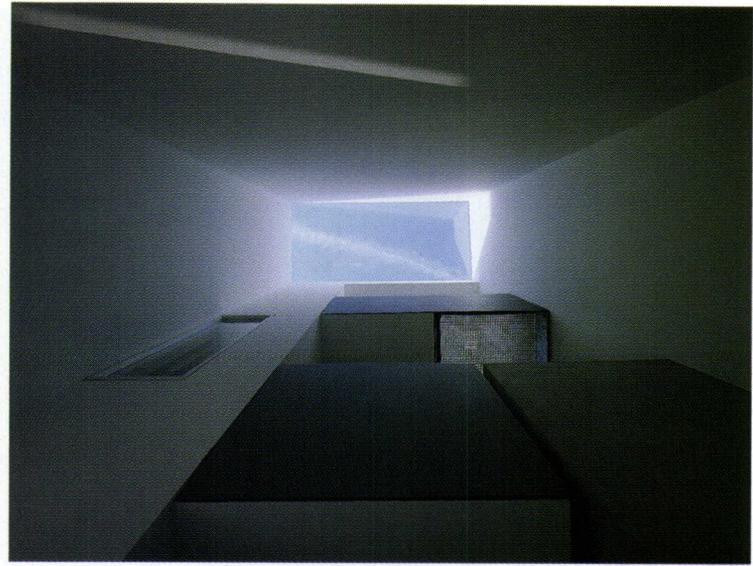
2B SOUTH FAÇADE

3 EAST FAÇADE





4A GROUND-FLOOR LIVING AREA



4E VIEW LOOKING UP AT SKYLIGHT



4B SECOND-FLOOR LANDING



4C SECOND-FLOOR HALLWAY

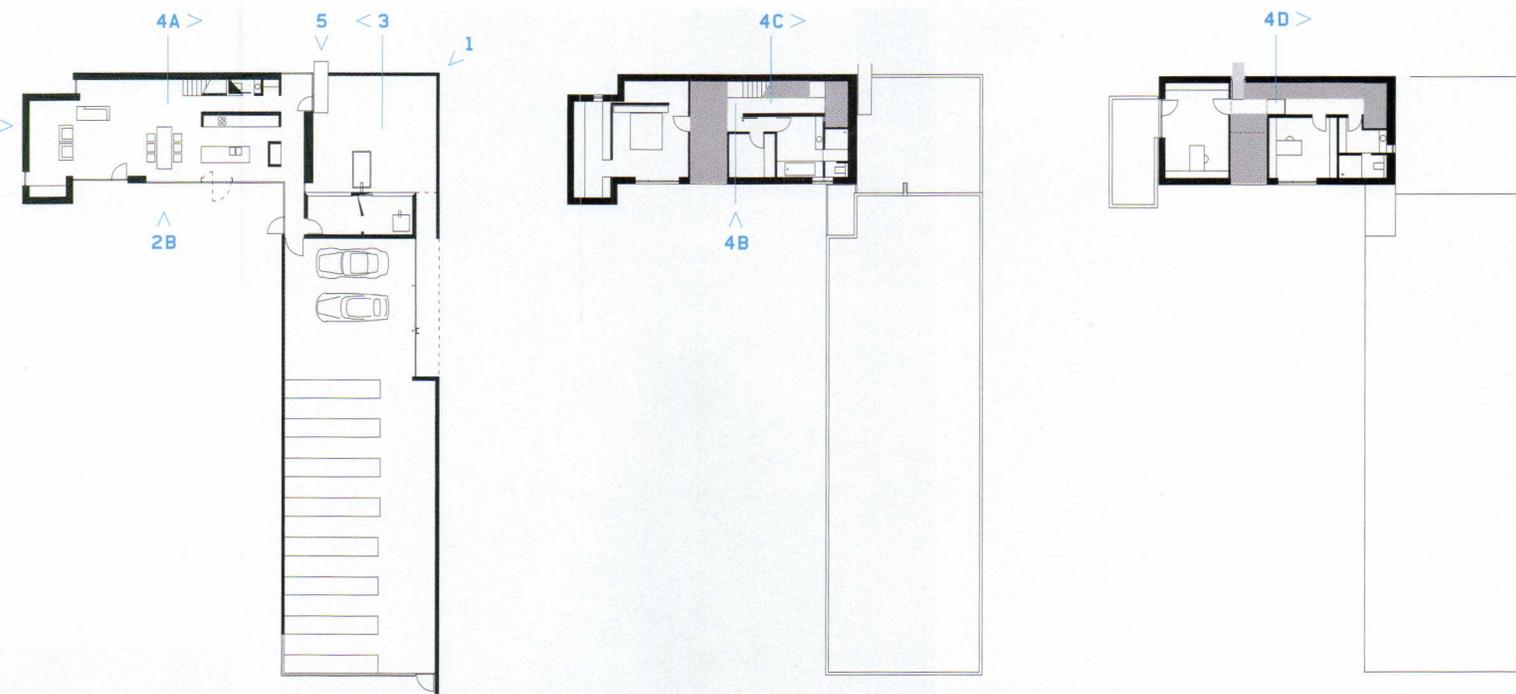


4D THIRD-FLOOR HALLWAY

Like any architect worth his salt, Frank Drewes is interested in construction, but not in making each project a didactic exercise in structural assembly: no exposed ductwork, thanks very much. His work tends toward the minimal, expending its energy in a husbanding of light rather than a display of materials. The latest project from Drewes's firm, Drewes + Strenge Architects, is a house with an attached warehouse in Herzebrock, Germany. A case in point, the structure doesn't give up any information about how it is put together or even what is inside. This approach suited the client, a fashion designer for whom Drewes has designed several boutiques. He is a truly committed minimalist, according to Drewes, of the no-books, no-pictures, no-nothing school.

This aesthetic is not one shared by the folks who drew up the design guidelines in Herzebrock, apparently, because new houses there are required to have a gabled roof and go no higher than one-and-a-half stories. That drove the decision to build in an area of town zoned for light industrial uses, where buildings can be higher, and no one will think twice about a flat roof. To comply with the zoning regulations, the building is 49 percent house and 51 percent warehouse for the client's line of pants. A low volume of concrete stores the pants, and a three-story one of stucco and Corten, the owner.

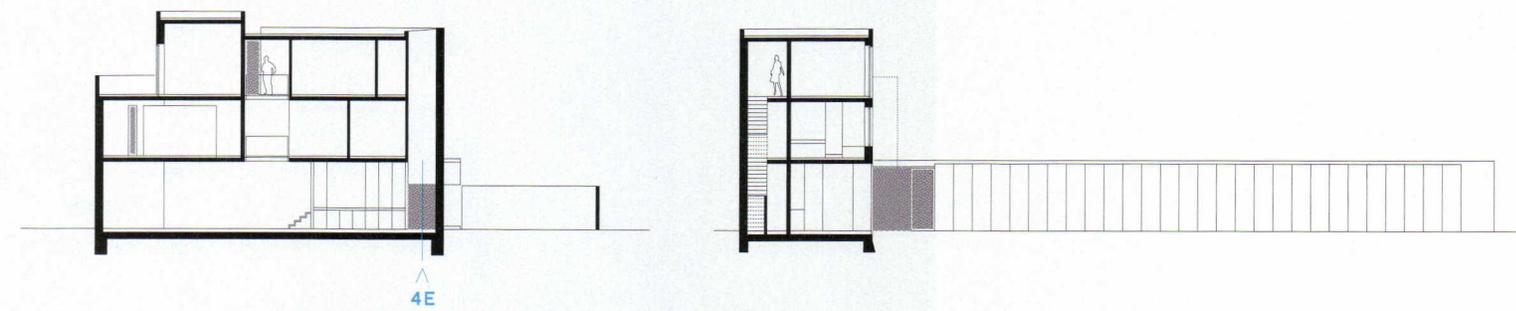
**OPUS CITY, HERZEBROCK, WESTPHALIA, GERMANY**  
**CLIENT:** Opus Clothing Company, Herzebrock, Germany  
**ARCHITECT:** Drewes + Strenge Architects, Herzebrock, Germany—Frank Drewes, Martin Strenge (principals); Wolfgang Dievernich, Christian Linzel (project team)  
**ENGINEER:** Ulrich Drewes (structural) **COST:** Withheld at owner's request **PHOTOGRAPHER:** Christian Richters



First-floor plan 17' ↗

Second-floor plan

Third-floor plan



East-west section

North-south section

Carat (∧) indicates view in photograph

**1** The L-shaped building is divided into two volumes, the lower of which is the storage facility for the owner's boutiques, and the higher of which is the house. The original scheme called for the whole building to be made of exposed concrete, but that proved too expensive, so the warehouse is concrete while the house is stucco-clad masonry block around a steel frame.

**2** The two wings of the L-shaped building enclose a grassy field that is the focus of most of the house's windows. **2A** The rear façade of the storage area is clad in wooden planking. **2B** Drewes modulated the house volume by breaking the façade in several points, and by changing materials: A glass wall on the ground floor opens onto a kitchen and dining area, while a more private study is clad in Corten.

**3** The main door is reached via a small courtyard that opens onto the driveway. A small glass slit denotes the separation between the residential and industrial portions of the building.

**4** Inside the house, the desire to keep rooms simple allowed Drewes to focus on the circulation, which is quite dramatic. **4A** A precast-concrete stair near the kitchen and

dining area is edged with an MDF panel painted black. **4B** At the top of the landing, the banister is actually steel plate painted gray, and the stairs going from the second floor to the third are perforated zinc. **4C** A stainless steel mesh screen running alongside the stairs acts as a wall in the second-floor hallway. **4D** It then passes up to the third floor. **4E** A skylight at the top of the shaft over the

entryway cuts through all three floors and fills the hallways with sunlight (**4C** and **4D**).

**5** The light shaft over the foyer illuminates an etched-glass corner by the door; at night, fluorescent tubes recessed into the floor take over.



5



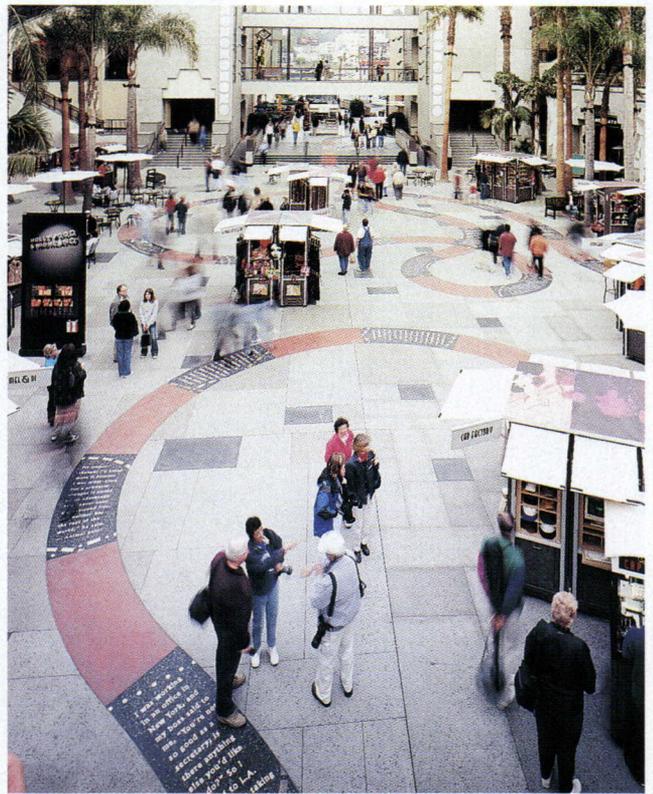
# Hollywood Babylon

An 8.7-acre Los Angeles entertainment complex, the future venue for Oscar night, tries to revive the spirit of Tinseltown.  
By Ned Cramer / Photography by Livia Corona

The new Hollywood & Highland complex takes its name from the intersection on which it sits (below). Aside from a photomural of an enormous white elephant (facing page), Ehrenkrantz Eckstut & Kuhn Architects' generic street elevations say little about the Babylonian motif of the interior courtyards.







A broad open-air passageway cuts through the complex, aligning at one end with Disney's renovated El Capitan theater (below) and at the other with the distant Hollywood sign (facing page, top left). Artist Erika Rothenberg's "The Road To Hollywood," a pavement design with personal stories about people's success in the movies, winds through the passageway toward a giant concrete "casting couch" (facing page, top right). Shoppers also have 12 billboards and two electronic signs to look at (facing page, bottom left). Then there's the Babylonian motif of the central court, just visible from Hollywood Boulevard up the passageway's broad flight of stairs (facing page, bottom right).





The giant elephants on columns and a great turreted gateway in Hollywood & Highland's circular central courtyard are replicas from the famous Babylon set of D. W. Griffith's silent epic *Intolerance* (facing page). At the base of the bulbous columns that support the elephants, winged, bird-headed gods guard Victoria's Secret and Brookstone (above).

The movies, like the dot-coms, were born into their own decadence, and their existence since has been a struggle to maintain that state of strange grace against Morality and The Bottom Line. Child actor-turned-radical gay filmmaker Kenneth Anger began his camp-classic social history of the industry's roaring infancy, its "Purple Epoch," as he called it, with a description of the famous Babylon set from *Intolerance*, D. W. Griffith's catastrophically expensive epic masterpiece of 1916. Anger named his book *Hollywood Babylon* after the set, which for years lingered on Sunset Boulevard as one of Los Angeles's biggest tourist attractions. He considered it a perfect object lesson, "something of a reproach and something of a challenge to the burgeoning movie town—something to surpass, something to live down."

Today, apparently, it's something to live up to. A partial, seven-eighths-scale reproduction of Griffith's Babylon set forms the centerpiece of a new, \$615 million shopping and entertainment complex located in, and dedicated to, the heart of old Hollywood. The project takes its name—Hollywood & Highland—from the street corner on which it sits, in the spirit of better-known Hollywood and Vine to the east. Though the boulevard continues in either direction, the two intersections effectively serve as the eastern and western termini of Tinseltown's Main Street.

"During the golden age of the movies, in the 1920s and 1930s, Hollywood Boulevard was built and billed as everybody's image of the motion picture capital become real," wrote Charles Moore in his still-

unsurpassed guide of 1984, *The City Observed: Los Angeles*, and "...some ten blocks of it became lined with elegant shops and famous restaurants and premiere movie theaters, which were themselves fabulous stage sets, inside and out; motion picture executives filled the offices above and movie stars were everywhere, or so the tourist hoped."

Despite the installation of some 2,000 terrazzo stars along the boulevard's Walk of Fame in the late 1950s, the chances of sighting a star in the flesh there were approaching nil. By the time *Hollywood Babylon* was published in 1975, faded landmarks like the art deco Max Factor Building and Mann's Chinese Theatre [sic] shared street frontage with tattoo parlors and wig shops; the feet that most commonly trod the Walk of Fame belonged to drug dealers and prostitutes (their clientele staying safely behind the wheel).

If Hollywood Boulevard had sunk to the West Coast equivalent of Times Square, Hollywood & Highland, all 8.7 acres of it, constitutes a single massive effort to replicate Times Square's recent revival as a tourist attraction. Stories about the project are pure Hollywood—conceived by a movie mogul in the image of Griffith's set, picked up and then dropped by Disney, eventually produced in a watered-down form by developer TrizecHahn, according to one telling. To ensure its success, TrizecHahn has recruited some of the biggest names in the business: the Gap, Johnny Rockets, and other restaurants and retailers; a 640-room Renaissance Hotel; a six-screen expansion of the adjacent Mann's Chinese; a 25,000-square-foot ballroom catered by



A sparkling indulgence



A side entrance to the complex, along Orange Street, incorporates two enormous billboards, “shadow” signage designed by Sussman/Prezja, and the entrance to a 3,000-car underground garage (above). The round form of a rooftop restaurant sits above a 640-room Renaissance Hotel that is part of the complex (at left).

Wolfgang Puck; even little Debbie Reynolds’ Hollywood Motion Picture Collection. *The Hollywood Reporter* (owned by the same company as *Architecture*) has lent its name to an electronic zipper sign on the corner of Hollywood & Highland—a bit part at best. The deal-clincher was undoubtedly the Academy Awards, which have taken a 20-year lease on Hollywood & Highland’s Kodak Theatre [again, sic—in Hollywood, it would seem, nothing spells class like t-h-e-a-t-r-e].

In a single evening (March 24), the Kodak will become one of the most recognized places in the world—a fact that has almost nothing to do with its design, and almost everything to do with the fact that the Oscars consistently entertain a larger audience than any other televised event in the world. New York City–based architect David Rockwell, of the Rockwell Group, had aesthetic responsibility for the theater proper, its proscenium–arch entrance on Hollywood Boulevard, and its publicly accessible forecourt and grand staircase. Ehrenkrantz Eckstut & Kuhn Architects designed the rest of the complex, in association with a host of other firms: Altoon + Porter served as architect of record; Wimberly, Allison, Tong & Goo and Cole Martinez Curtis designed the hotel; and Dianna Wong Architecture designed the ballroom.

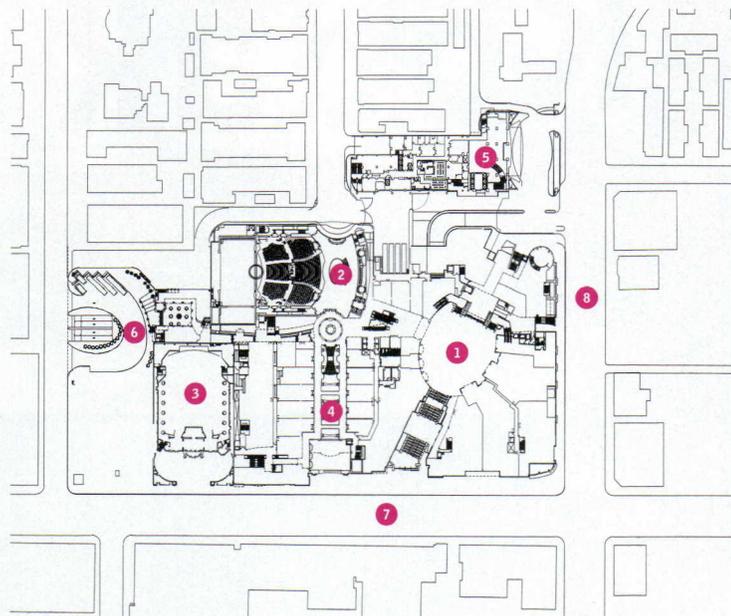
There are few architects alive with the right measure of flair and humility necessary to make a success of such a commission. Rockwell is one of them, and if his interior at the Kodak—a tasteful whorl of silver gilt and bronze mesh—is not a masterpiece, it is definitely a crowd appeaser. The Academy and attendees will appreciate it for its glam-

orous evocation of 1930s movie sets, and go home pleased with the keenness of their own observation. Architects, the ones who deign to notice, that is, may just let him off the hook for having enough originality not to literally copy 1930s movie sets. As for the viewing public, the camera won’t show them much more than Gwyneth Paltrow’s dress. But it’s when Rockwell stops worrying about other people’s taste that he shows real spirit. Give the man a good theme and watch the fantasy fly, as it does at Ruby Fu’s restaurant in Manhattan, a bordello-cum-opium den of red lacquer and embroidered Chinese silk. (“Madame Chiang Kai-shek, your table is ready.”) Take it as an indicator of what he might have done with the rest of Hollywood & Highland, given permission.

There are some fun Babylonian flourishes in Hollywood & Highland’s round central courtyard: two 13,000-pound elephants on bulbous columns, a huge turreted gateway framing the Hollywood sign in the distant hills, and the vaguest suggestion of hanging gardens in a proliferation of unadorned balconies and external staircases. Otherwise, EEK’s architecture lapses into the cautious mediocrity typical of any high-end mall. From the street, it’s a not-quite-modern, not-quite-traditional jumble of differently surfaced and massed volumes, with a superficial layer of 12 giant billboards and two electronic signs presumably meant to say “Hollywood” in a 21st-century sort of way. The elephants say it better, frankly, even if you don’t like their accent.

Who lost their cool? Was EEK working under orders to keep the babble to a dull roar? Lee Wagman, the CEO of TrizecHahn, certainly

- 1 Babylon Court
- 2 Kodak Theatre
- 3 Chinese Theatre
- 4 Awards Walk
- 5 Renaissance Hollywood Hotel
- 6 Orange Court
- 7 Hollywood Boulevard
- 8 Highland Avenue



Site plan ^

**Hollywood & Highland consumes most of two blocks along Hollywood Boulevard's Walk of Fame, adjoining the iconic Chinese Theatre to the west. Across the street is the El Capitan theater. The new Kodak Theatre for the Academy Awards lies along the back of the site, lopping off Orchid Avenue to the north and then continuing it again as a monumental staircase—the Awards Walk—to the south. A second, adjacent grand stair lifts visitors off Hollywood to the Babylon Court, around which most of the center's stores and restaurants rotate. These open-air passages and courts help break down the 70-foot-high, 1.2 million-square-foot mass of the project and lend it surprisingly pleasant spatial variety.**

didn't seem enthusiastic about the Babylonian motif when I brought it up in an interview with him. "This is not a themed project," he asserted—repeatedly. What is Wagman afraid of? That people wouldn't take the place seriously if its design went too far over the top? Please. It's an entertainment complex. In Hollywood.

Or was EEK stricken with intellectual guilt? I have no patience with the old political objection to spectacle in its own right, or to consumerism, or to fantasy for that matter, as detrimental to the public; what's detrimental, and patronizing, is the assumption that the "average" mind can't comprehend spectacle and consumerism and fantasy for what they're worth. As for the project's aesthetics, received architectural opinion maintains that to be smart it's necessary to be clever—a good dose of postmodern irony to separate the elite from the masses. It's a cheap trick, and a familiar one, which allows the overeducated to wallow in "filth" of their own creation without getting dirty.

An architectural re-creation of a scenographic vision of a biblical city is a rich premise—the kind of premise American architecture was built upon, at least until Walter Gropius and Co. took over during the Cold War. Maybe it's time for the profession to read the writing on the wall, or at least that old copy of *Learning from Las Vegas*, and regain the faith that popular architecture is "almost all right"—more so than even Robert Venturi and Denise Scott-Brown might care to admit. (It's certainly where the money is.) Hollywood & Highland deserves to be evaluated on its own terms, not simply dismissed because it doesn't fit

with a murky academic definition of "good" architecture. Unfortunately, even according to the terms of its own architectural genre, Hollywood & Highland falls short.

EEK was clearly more comfortable in its role as planner. As a fat kid who's new to a tough neighborhood, Hollywood & Highland fits in surprisingly well: Its different volumes imply different buildings and help reduce the complex's 1.2 million-square-foot, five-story bulk. An advertising scaffold at the intersection of Hollywood and Highland echoes a 12-story neo-Gothic tower across the street; together they neatly form a north-south gateway to Hollywood. And the arrangement of open-air courtyards and walkways within the block is excellent. Atonal variances of route, enclosure, scale, elevation, and surface make for an urban experience akin to that of medieval Florence—if you squint away the inelegant details.

On the weekend I visited Hollywood & Highland in early February, a crowd was gathered to watch Debbie Reynolds, Ann-Margret, and Melanie Griffith—representing three successive generations of celebrity staying-power and advances in cosmetic surgery—at a star-bestowing ceremony for some unrecognizable entertainment-industry elder. This just proves that Hollywood hasn't forgotten how to put on a show—or when not to quit—even if some architects or developers have. Had any of the five set designers nominated for Oscars this year been handed the Hollywood & Highland job, the public might have gotten what it deserved: decadence that's worthy of *Intolerance*. ■

# Kodak THEATRE



TrizecHahn, the developers of Hollywood & Highland, chose the Rockwell Group to design the Kodak Theatre, the new home for the Oscars. The theater sits at the rear of the complex, away from Hollywood Boulevard; Rockwell designed not only the theater's interior, but the public street-front proscenium arch (facing page), forecourt, and grand staircase (below) that lead up to it. Glass panels on each column illuminate the names of past Best Picture winners.





The Kodak Theatre's lobby centers on a grand oval staircase; the walls around it have inset panels of tiny glass beads, the kind of surface upon which movies were originally projected (above). The great proscenium arch of the Kodak Theatre's forecourt opens onto Hollywood Boulevard, and frames a small booth selling audio tours of the street's Walk of Fame (facing page).

#### HOLLYWOOD & HIGHLAND, HOLLYWOOD, CALIFORNIA

**CLIENT:** TrizecHahn, San Diego—Lee Wagman (president); Jack Bousquet (vice president); Doug Curtis (senior project manager)  
**ARCHITECT:** Ehrenkrantz Eckstut & Kuhn, Los Angeles—Stan Eckstut, Ming Wu (principals); Vaughan Davies, Steve Nakada (principal-in-charge); Elaine Nesbit (project director); Deborah Booher (project architect); Sylvia Wallis, Sammy Wong, Ed Kono, Norton Ching, Colins Lozada, Misa Lund, Sharon Pei-Hwa Huang, Daisuke Tanigaki, Juan Villalta, Matthew Blake, Todd Haase, Chris Bach, Aimee Propes, Jason De Pierre, Brent Gesell (project design/production) **ARCHITECT OF RECORD:** Altoon and Porter Architects, Los Angeles—Ron Altoon, Gary Krenz, Ronald Benson, Ann Knudsen, Joshua Kimmel, Paul Enseki (staff) **THEATER ARCHITECT:** Rockwell Group, New York City—David Rockwell (president/principal); Michael Fischer (senior associate); Francis Assaf, Gonzolo Bustamante, Glen Coben, Jay Valgora, Jo Walker, John Van Aken, Daniel Barrenechea, Katy Colby, Carl D'Alvia, Michael Dereskewicz, Gerry Dunn, Anthony Dunne, Ragip Erdem, David Fritzingler, Scott Grodesky, Pamela Krausman, Sergey Khoroshilov, Ping Ku, Tony Layco, Don Lee, Peggy Leung, Nancy Mah, Kinnaresh Mistry, David Moore, Chris Morris, Lee Parmenter, Katherine Peng, Miguel Petruscak, Nicole Pillorge, Eve-Lynn Schoenstein, Paul Song, Gary Stluka, Steve Terr, Seaneen Thorpe, Bruce Umbarger, Rachel Urkowitz, John Van Aken, Ann-Wei Yeong, Seong-Hye Yoon, Alec Zabellero (staff) **HOTEL ARCHITECT:** Wimberly Allison Tong & Goo **LANDSCAPE ARCHITECT:** Rios Associates **ENGINEERS:** Robert Englekirk Consulting Structural Engineers (structural); Levine/Seegel Associates (mechanical/electrical); Mollenhauer Higashi & Moore (civil) **CONSULTANTS:** Dianna Wong Architecture & Interior (ballroom interior design); Cole Martinez Curtis (hotel interior design); Theatre Projects Consultants (theater); Robert Mahoney & Associates (acoustics); Fisher Marantz Renfro Stone (theater lighting); Lighting Design Alliance (awards walk lighting); Sussman/Prejza & Company (graphics); Rolf Jensen & Associates (fire protection); Lerch Bates North America (transportation); McCarthy Brothers (construction manager) **GENERAL CONTRACTOR:** McCarthy Construction **COST:** \$615 million

#### SPECIFICATIONS

**HOLLYWOOD & HIGHLAND:** **EXTERIOR WALL:** KHS&S Contractors **SIGNAGE BILLBOARDS:** Outdoor Systems **MECHANICAL SYSTEMS:** ACCO **ELEVATORS:** Fujitec **TENSILE STRUCTURES:** Sullivan & Brampton **EXTERIOR TILE:** DaTile **HANDRAILS & METAL TRIM:** S&R Metals **GLASS & GLAZING:** Model Glass Company **CONCRETE PAVING:** Shaw & Sons Concrete Contractors  
**THEATER:** **TERRAZZO FLOORING:** Wausau Tile **LIMESTONE PANELS:** Giallo Dorato **CARPETING:** Brintons/US Axminster **SEATS:** Theater Solutions **SEAT FABRICS:** Design Tex **PANELS:** Maharam; DesignTex **HOUSE CURTAINS:** Fabricut **HOUSE CURTAIN VALANCE:** Valley Forge **FURNISHINGS:** Lightform/Forms+Surfaces **LOBBY CARPETING:** Brintons/US Axminster **LOBBY WALL COVERINGS:** Innovations **LOBBY PANELS:** Forms + Surfaces **LOBBY DRAPERY:** Larson; Knoll **LIMESTONE SUPPLIER:** Carrara Marble Company of America **MILLWORK CONTRACTOR:** Day Star Industries **STAGE RIGGING:** Pook, Diemont & Ohl **ELECTRICAL CONTRACTOR:** Sasco Electric **THEATER SEATING:** Theatre Solutions **TIARA STRUCTURE:** Washington Iron Works **TIARA PLASTER:** Performance Contracting (PCI) **ELEVATOR:** Fujitec



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CAPITAN

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- 2nd Floor  
- 3rd Floor  
- 4th Floor  
- 5th Floor  
- 6th Floor  
- 7th Floor  
- 8th Floor  
- 9th Floor  
- 10th Floor

Don't Miss  
- 1st Floor  
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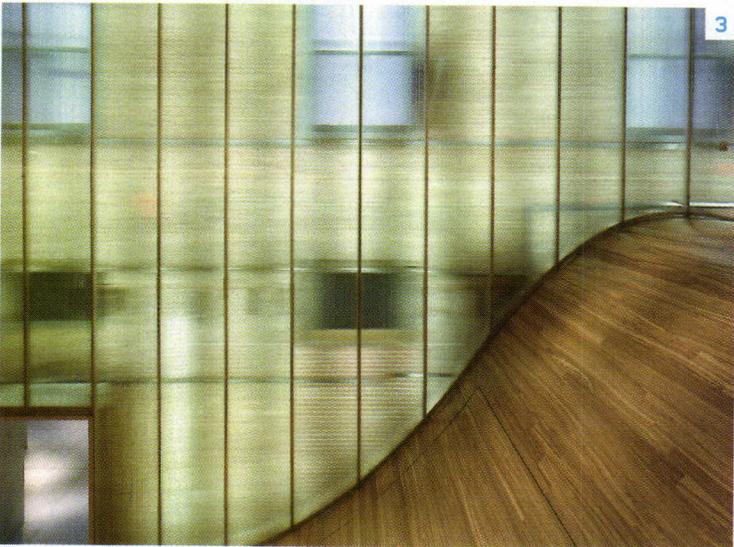
**POPAT**



1



2



3



4

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**> MATERIAL** OMA used a medical gel material from **Royal Medica**, typically found in shoe inserts and bicycle seats, for seating and display surfaces (1). The material cost more per seat than the cost of the entire plywood bench underneath it, one example of OMA's strategy of combining the common and inexpensive with the rarified. Made to simulate the consistency of flesh, the material makes a memorable seat.

The dressing room doors incorporate Privalite glass by **Saint-Gobain** (2), which

changes from opaque to transparent when an electrochromic inner layer receives current. The transparency of the glass is controlled by a foot pedal inside the dressing room, allowing the customer to model clothes for friends or staff outside the dressing room. Customers can also speak to people outside the dressing room through a "prison phone" intercom.

Polycarbonate sheets from **CPI International** clad the entire south wall (3) and are fixed directly to common aluminum studs. Backlights mounted on the studs allow

blurred views of the raw brick wall and the original windows behind.

Three-quarter-inch-thick zebra wood flooring from **Haywood Berk Floor Company** (4), an endangered material according to the Rainforest Action Network, covers the entire floor plate. Mitered to 1/4-inch at the ends to appear thin and sculptural, the precious wood has not withstood the traffic in the store and is already scuffed and chipped—perhaps not the kind of "rough luxury" Koolhaas had in mind. **COMPILED BY ALAN G. BRAKE**



**PHOTOS: ELLIOTT KAUFMAN**

As a New York architectural photographer, Elliott Kaufman knows well the ways that Broadway has been documented: as one 21-mile long façade from the Bronx to Bowling Green, for instance, or for the human scenery of its sidewalks. Kaufman, who lives on the great thoroughfare, chose a “timeline” approach instead. Over eight months, he worked his way from the Broadway Bridge at 222nd Street down through Manhattan, shooting the avenue largely in the late afternoons of spring and summer. “The kind of day mattered to me; I wanted it to be sunny, and I worked the east side of the street for light.” He returned each day to the spot where he’d left off the session before, looking for “the collision of extreme visual differences.” He points out that “Broadway is an amazing—and the only—boulevard that bisects the entire city,” and his photographic travels

gradually formed a “a linear swatch through Manhattan.”

Unlike the large-format cameras of his conventional architectural work, Kaufman used a simple lens and handheld camera to mimic the way a person’s eye flits around a streetscape. “What I was doing was really more a cultural thing, very iconographic,” he explains. “Architectural photography is really documentary journalism. This is iconography—documentary, but ends up as one long abstraction.” One of five New York timelines he has worked on (the others are of Avenue A, and Canal, 14th, and Houston streets), Kaufman’s Broadway project is now 28 feet of contact sheets taped end to end, an abstract tour that he hopes to exhibit soon. For now, though, he can unroll Broadway down his Upper West Side hallway. **NATHAN WARD**

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