

# architecture



ly in the morning of July 28, 1983, two men smashed a window of the Southern Poverty  
Center's office in downtown Montgomery, Alabama, and while one stood on the lookout,  
the other crawled in, doused the offices with gasoline, and set the place on fire...

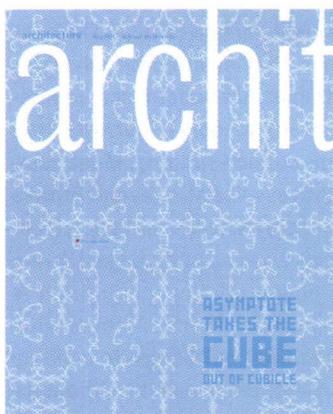
so meagerly supported. University funding formulas tend to reward large enrollments, high student-teacher ratios, and the amount of research money a program brings into the system. Architecture schools lose in all three: They're intimate, often have 15 students or fewer in a class, and produce little or nothing in the way of paid research. In the competitive funding environment of higher education, architecture schools are perpetual also-rans.

industry profits from last year alone is greater than all the architecture school endowments in this country added together.

Architects regularly grumble about the schools, and often take perverse pleasure in trading hoary stories about how underprivileged their alma maters were. That time would be better spent devising strategies to remedy those conditions—while the money is still there. ■

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letters



## Time for a Huddle

I really look forward to reading your editorials because it's about time that someone stood up and said it like it is (July 2001, page 13). The AIA has been an irresponsible organization! They've taken membership's money and in return provided a major deficit that someone is going to have to pay for. Nine million dollar surplus to a \$6 million deficit? Outrageous!

I dropped my membership in part to protest the limited assistance I was receiving as a sole practitioner, as well as what appeared to be intense spending on their part for advancement of the organization's interests over and above mine. To my astonishment, in early 1994 *Progressive Architecture* ran a cover story about the financial abuses within the organization. In light of this latest piece of information I will never return.

We, as a profession, may need to stop, regroup, and figure out a better game plan for the future. This, apparently, is not working.

Thank you so much for being the informed person that you are and for having the courage to put it in writing. I'm sure editorials like this one will not endear you to the AIA, but perhaps they need a fat lip to wake them up.

Robert N. Elmore  
Santa Cruz, California

## Messy, Not Sexist

While the recent article on the office of William McDonough + Partners wasn't what we could have hoped for, we can shrug off most of Peter Hall's cynicism about our office culture as his idea of aggressive journalism (July 2001, page 39). There is one comment in the article that, while on its face is merely laughable, I cannot let stand as it is incredibly insulting to the women in our office.

Mr. Hall quotes a former employee who worked for our firm for three weeks before "acrimoniously parting company with the firm," as finding "a strong undercurrent of sexism in the office." I find it incredible—and perhaps disingenuous—that Mr. Hall gave weight to a former disgruntled employee's nebulous comment about sexism without asking any of the 15 women currently employed at our office our take on the matter. Had he, he would have heard our office culture described as open, inclusive, and respectful, and that opportunities are readily presented to individuals based on their capabilities.

We do tend to be an enthusiastic and impassioned group at WM + P, and perhaps our high level of energy looks a little messy to the outsider. But sexist? I doubt that Mr. Hall found a thread of evidence of sexism, covert or otherwise, inside the walls of our offices.

Diane M. Dale, Associate Partner,  
William McDonough + Partners  
Charlottesville, Virginia

## Twilight School Zone

As a school designer, I was initially pleased to see Bradford McKee's article on building schools (June 2001, page 49). Before reading it, I showed a colleague the illustration showing the sad state of educational design in L.A.: decorated modulars! Then I read the article and entered... the architectural Twilight Zone. McKee may have made some valid conclusions in the text, but the images worked against

them. With your readership of design savvy professionals, how are these images to convince us that "Las Vegas...may be underestimating the ways...space shapes the individuals...something that Los Angeles students could come to appreciate"? If your images are representative, we can only hope that L.A.'s idea of "space" doesn't shape the students.

Arizona recently legislated minimum standards for school design while equalizing funding to all districts. As a result, the new state-run School Facility Board (SFB) seems interested only in the initial costs of construction, leaving designers envious of Clark County's beautiful day-lit corridors. Many Arizona architects have worked hard to prevent the SFB from sacrificing the architectural integrity of Arizona schools in their effort to save a dime. McKee's article is a great disservice to their efforts. Prototype schools may not offer a unique solution to every site, but modulars decorated by graphic designers should never be considered a responsible use of taxpayer money or admirable design.

Brett A. Hobza  
Phoenix, Arizona

### CORRECTIONS

Kirkegaard was the acoustical, not lighting, consultant on the Educare Center by Tigerman McCurry Architects (July 2000, page 80).

Although the ramp of Rafael Viñoly's Tokyo International Forum isn't wheelchair friendly (July 2001, page 46), the building's other public areas, performance spaces, escalators, and elevators are all accessible, and feature braille signage.

### WE WANT TO HEAR FROM YOU!

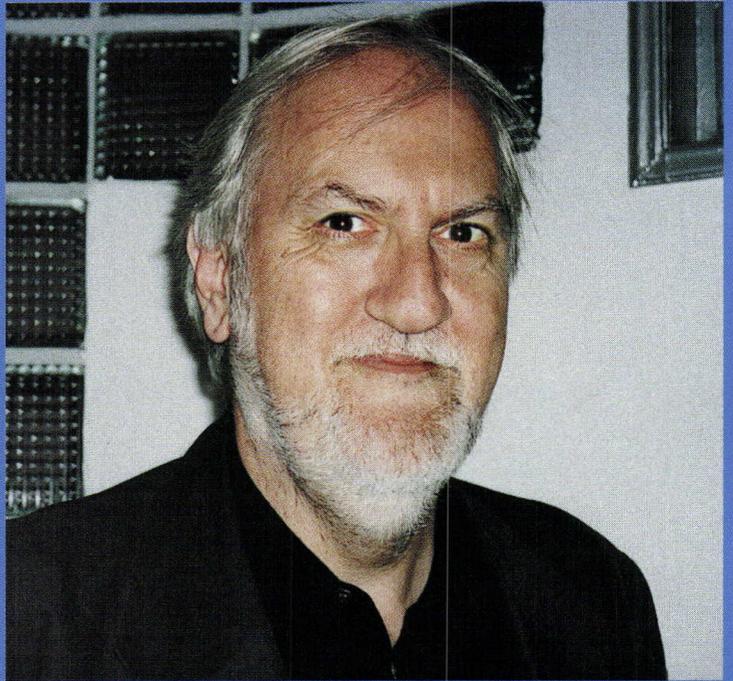
Send your letters to the editor to: *Architecture*, 770 Broadway, New York, NY 10003. Or fax to: 646/654-5817. Or e-mail us at: [info@architecturemag.com](mailto:info@architecturemag.com). Include your name, address, and daytime phone number. Letters may be edited for clarity or length.

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**Provincetown's Septic  
Savior**  
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## Vidler to Head Post-Hejduk Cooper

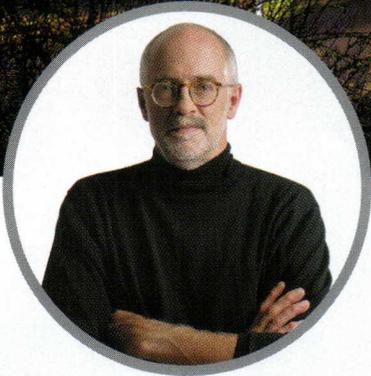
**Education** After a 10-month-long search process and a year of ferocious gossip in academic and architectural circles, the Cooper Union has named Anthony Vidler, chairman of UCLA's art history department, as the new dean of its School of Architecture.

Based in part on his legendary—and often intractable—role as an architectural theoretician, John Hejduk, who died a month after his retirement last June, built Cooper Union into one of the nation's leading architecture programs. In his 10 years as chair of the architecture department, and, beginning in 1975, as dean of the newly autonomous School of Architecture (July 2000, page 41), the school attained status as a center of highly esoteric debate.

Vidler's selection comes at the end of a search process that has had its share of confusion and drama. After the final candidates were selected, Vidler withdrew from the process. According to several involved sources, the search committee first selected Sylvia Lavin, also of UCLA, over Alberto Perez-Gomez of McGill University. When negotiations failed, Vidler reemerged as a candidate, and in July, he was named as the new dean.

The search process has been a messy one for a number of reasons. "Cooper's never had to find a dean before," explains Ricardo Scofidio, a Cooper graduate and a search committee member. "The governance

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didn't offer us a great way of how to proceed."

A historian, theorist and critic, Vidler is widely known for his expertise in European architecture, the architecture of the enlightenment, and contemporary criticism. His books include *The Architectural Uncanny* (MIT Press, 1992) and a definitive study of French architect Claude Ledoux.

The British-born Vidler received both an undergraduate degree in architecture and fine arts and an architectural diploma from Cambridge in 1963 and 1965, respectively. He has taught architectural history and theory at Princeton, UCLA, and Cornell.

Vidler comes to Cooper with a resume full of

administrative experience. In his 27 years at Princeton, he directed a number of programs, including the PhD program (1973–1993), before leaving for UCLA in 1993. A brief stint as dean of Cornell's architecture school followed in 1997.

Ultimately, where Vidler will lead Cooper Union isn't something that will come from himself, he says, but from the faculty and students, a far cry from Hejduk's imperial, though wildly popular, rule. "I hope to be the chair of a continuing roundtable discussion of how we go," he says. "On this firm basis, we'll attempt to build again—as John did—a young and dedicated faculty." *Andrew Yang*

# Gehry, Green Adversary?

**Environment** Frank Gehry's office cleared out its cars from the parking spaces in front of its Santa Monica office several weeks ago to accommodate environmentalists protesting his involvement in Los Angeles' longest-playing real estate soap opera, Playa Vista, once the fief and landing strip of Howard Hughes. Gehry is designing a 77-acre chunk of the 1,087-acre site for Maguire Partners, building some 3 million square feet of loft office space, retail, and sound studios, and restoring 11 historic industrial buildings from the original Hughes complex. (Gehry himself will be leasing 45,000 square feet.)

Long before Gehry's advent, the landowner and developer, Playa Capital, dedicated 340 acres to wetland and marshland on the west side of Lincoln Boulevard, which roughly bisects the property. The Trust for Public Land has just secured an option to buy another 190 acres of the prime real estate, leaving 50 percent of the site as a sanctuary for migratory birds pit-stopping among the rushes. Maguire's portion has already been entitled, but environmentalists who want to block the project and claim the entire site as park and wetland are appealing to Gehry to "do the right thing" and withdraw, saying the developers are using his name as a fig leaf on what they call the tragedy of the team's "bad stewardship."

Ironically, the environmentalists themselves are divided. Some contend that with the newly negoti-



The fate of the Ballona Wetlands saltwater marsh, south of Ballona Creek (above), is the subject of debate in Los Angeles.

ated 190 acres and the guarantees to reconstruct the original 340 acres of habitat, they have an acceptable deal to reestablish the ecologically critical part of the site as well as assure its maintenance through careful commercial development of the other half. These environmentalists don't want the ayatollahs to break the fragile pact: "We need a consensus to make the gains happen," says Ruth Lansford, president of the Friends of Ballona Wetlands.

The fundamentalists, on the other hand, having latched onto Gehry's fame to broadcast their opposition, are keeping the pressure on. Jim Glymph, a partner in Gehry's firm, defends the project. With environmentalists on staff and a receptive developer who has engineered plans for what he claims will be a balanced, ecologically sensitive community, Glymph says, "This project represents responsible development, not the infinite suburbanization of Los Angeles." *Joseph Giovannini*

## Buzz

The **U.S. General Services**

**Administration** has announced a shortlist for its \$306 million **Census Bureau** headquarters in Suitland, Maryland: **Ai** (Washington, D.C.); **Kohn Pedersen Fox** (New York); **Skidmore Owings & Merrill** (New York); **Studios Architecture** (San Francisco); and **Eric Owen Moss** (Culver City, California).

Managers of Boston's **Big Dig** have announced a \$150 million cost increase (caused by construction delays and unexpected overtime labor). But what's \$150 million when your budget is \$14 billion?

**David Chipperfield Architects**

(UK) won the competition for the **Public Library in Des Moines** with **Herbert Lewis Kruse Blunk Architecture**, edging out the other four entrants on the shortlist: **Michael Graves and Associates**; **Rafael Viñoly Architects**; **Will Bruder Architects**; and **Gwathmey Siegel and Associates**.

**Donald Trump** has chosen

**Skidmore, Owings & Merrill** to design a new high-rise at 401 N. Wabash in Chicago, currently the site of the *Sun-Times* Building. No word yet on whether this has been approved by the City of Chicago.

**Harvard University's Graduate**

**School of Design** has announced this year's **Loeb Fellowship** recipients: **Kathy Dorgan**, architect and planner and former executive director of the Capitol Hill Improvement Corporation in Albany, New York; **Clair Enlow**, columnist for the *Seattle Daily Journal of Commerce*; **Kathy Fox**, executive

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& fabric  
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performance space  
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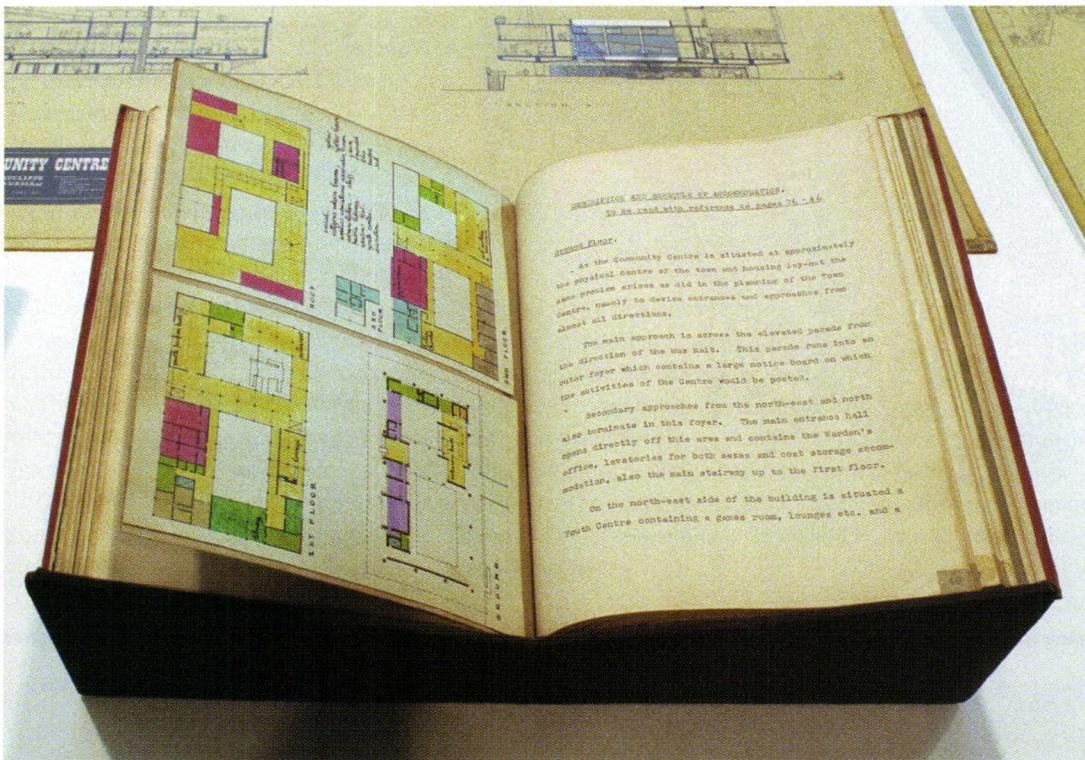
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## James Stirling, Honorary Canadian

**Posterity** In November, the Canadian Centre for Architecture (CCA) will announce a coup: The Montreal-based museum and research center has acquired the archives of British architect James Stirling (1926–1992). Some 10,000 drawings and models spanning the architect's four-decade career, many of them in Stirling's own hand, were purchased from Stirling's widow Mary Stirling and partner Michael Wilford for what CCA director Nicholas Olsberg would only call "a significant amount of money."

News of the sale caused a small ruckus in Stirling's home country. An article in the English weekly *Building Design* quoted former Stirling partner Eldred Evans as calling the archive's removal from England "a tragedy."

"When you're working at the level Stirling was working at, you're working internationally," responds Olsberg, adding that Mary Stirling and Wilford wanted to see the archives in an international context.

Olsberg said that the CCA's proven ability to preserve large archives was a crucial factor in the acquisition. He's backed up by curators at the Royal Institute of British Architects and the Royal

Academy, who were quoted in *Building Design* bemoaning their institutions' lack of sufficient money or space to acquire and maintain such archives. "The main fact is that this event may be the one that spurs the British into doing the right thing," strengthening their institutions to better compete for other archives, says Olsberg.

The CCA will not formally confirm their plans until they announce the Stirling acquisition, as well as their recent acquisition of Aldo Rossi's archives, in November. But according to Olsberg, a multivolume critical work is a certainty. Olsberg says the CCA is also considering a 2006 exhibition on "the dialectics of 1970s architecture" based in the CCA's material from that period, which in addition to Stirling and Rossi includes the archives of Peter Eisenman, the Institute for Architecture and Urban Studies, and John Hejduk. *Eric Fredericksen*

The 1950 typescript (above) shows plans from James Stirling's thesis from the University of Liverpool School of Architecture—a design of a community center for Newton Aycliffe. The volume is one of the works in his archive that the CCA will now house.

director of the Ohio Arts and Sports Facilities Commission; **James Grauley**, president of the Bank of America Community Development Corporation in Atlanta; **Seitu Jones**, artist, activist, and horticulturalist; **Rick Lowe**, Houston-based artist and activist; **Ruben Martinez**, journalist, poet, and playwright in Los Angeles; **Julio Cesar Perez**, architect and associate adjunct professor at the University of Havana; **Virginia Prescott**, director of Interactive Media for WNYC Radio in New York City; **Rick St. John**, executive director of the Community Design Center of Pittsburgh; and Berlin-based architect **Marina Stankovic**.

**Foreign Office Architects** has won a design competition for a city plaza and 650-seat auditorium in Torrevieja, Spain.

The famously secretive **Freemasons** will add something special to their renovated Grand Lodge along Boston Common: public displays of Masonic memorabilia belonging to **John Paul Jones** and **George Washington**, among others.

**Michael Haverland Architects** (New Haven, Connecticut) has won a competition to design ARTSPACE, a nonprofit gallery in downtown New Haven, Connecticut.

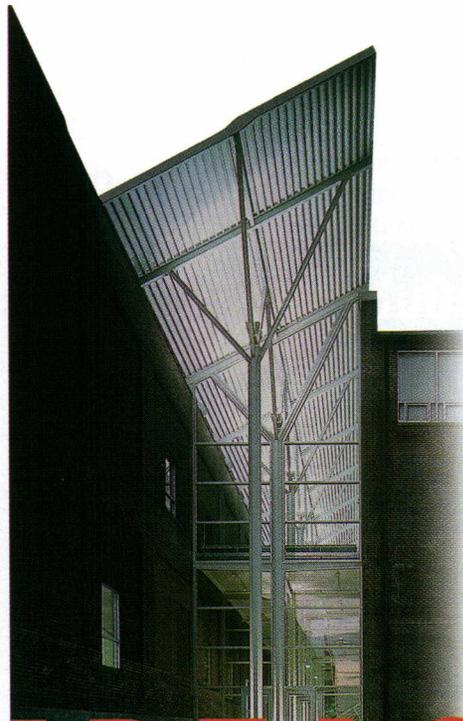
**Nicholas Grimshaw's Eden Project** has been quite the success—so much that museum administrators have placed advertisements in local newspapers in Cornwall asking people to refrain from visiting on rainy days (the greenhouses become too crowded during inclement weather). Since it opened this March, the center has had over 800,000 visitors.

## I.D.E.A.S. Architects Awards Call for Entries

Submit your project to the American Institute of Steel Construction (AISC) sponsored program that recognizes innovative design and excellence in architecture with steel. This includes projects where structural steel forms a prominent architectural feature of a building.

### About the Program

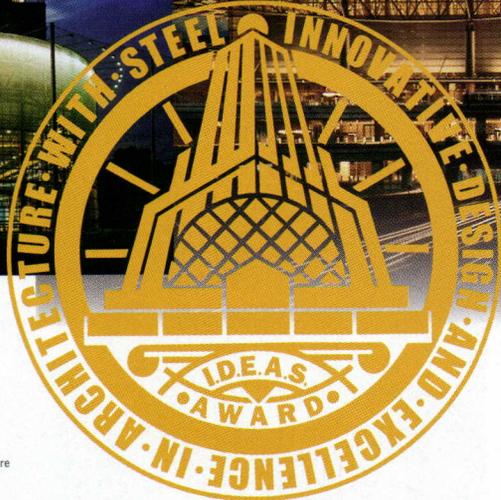
- Buildings must be designed by architects licensed in the U.S., and must have been completed on or after January 1, 1998.
- A jury of three AIA architects selected by AISC will judge entries in four different size categories ranging from below \$10 million to over \$100 million.
- There will be one national winner and up to two merit award winners in each category. Each national award winner receives a \$2000 cash award.
- Awards will be presented at the 2002 AIA National Convention in Charlotte and featured in AISC's Modern Steel Construction magazine.
- Judging criteria is based on creative, aesthetic and technical aspects.
- More than one project may be submitted by the same firm. Each project is a separate submittal.
- Check the AISC website for more entry details at [www.aisc.org](http://www.aisc.org). Or contact Steve Angell at 312-670-5420 or [angell@aiscmail.com](mailto:angell@aiscmail.com).



# I.D.E.A.S.

# Architects Awards Call for Entries

Don't Miss Your Opportunity!



Clockwise from top

2001 National Winners

Palmer College of Chiropractic -  
Friendship Court  
Davenport, IA  
Herbert, Lewis, Kruse, Blunck Architecture

San Francisco International Terminal  
San Francisco, CA  
Skidmore, Owings & Merrill LLP

William J. Nealon Federal Building  
& US Courthouse  
Scranton, PA  
Bohlin Cywinski Jackson

Modular VII Chiller Plant  
Philadelphia, PA  
Leers, Weinzapfel Associates Architects, Inc.



**The American Institute  
of Steel Construction**  
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the Material of Choice



# Provincetown's Septic Savior

Provincetown, Massachusetts, has once again proved that it's not your typical beach community. The Provincetown Historical Commission has written a letter of support for a project (which would be the first of its kind) to document and preserve the community's soon-to-be obsolete septic tanks—an idea that might be sent down the drain elsewhere.

"At first, I wasn't sure how to take the proposal," says Roger Keene, the commission's chairman. "We usually just review alterations to existing structures contributing to the Historic District."

The project is the brainchild of artist Jay Critchley, who has lived in Provincetown for 25 years. Critchley's work focuses on documenting and, at times, reusing abandoned underground spaces as a way to inhabit a community that, he says, is losing its sense of history and place as growth booms. Critchley is not the only one concerned about Provincetown's future; the down-

town business district has been the subject of a three-year study by the Local Historic District Study Committee on how to preserve the community's historic character while also permitting expansion.

The idea for a Historic Septic District has grown out of Critchley's having spent four years using the wastewater management systems as settings for performances and installations, such as the Septic Opera and Theater in the Ground. (Many systems were built by their respective homeowners and later abandoned as new zoning laws demanded larger leaching fields.) Critchley has even renovated his own abandoned tank as a summer rental unit. For his work, he has received grants from LEF New England, a regional arts funding organization that chooses community-based projects. Critchley will now take his proposal before the Massachusetts Historic Commission. *S.M.*

converted into a 750-seat Indian restaurant—the largest in the world.

The **Central Minneapolis Library** project now has three finalists: **Ellerbe Becket**, Minneapolis, with **Meyer, Scherer & Rockcastle**, Minneapolis; **RSP Architects**, Minneapolis, with **Hardy Holzman Pfeiffer**, New York; and **Cesar Pelli & Associates**, New Haven, Connecticut, with **Architectural Alliance**, Minneapolis.

**Theodore A. Burtis III**, architect and founding partner of **Buttrick White + Burtis**, died last month at 52.

Architect **Martin Stern, Jr.**, famous for helping to bring Googie style architecture to Los Angeles and Las Vegas, died in August at 84.

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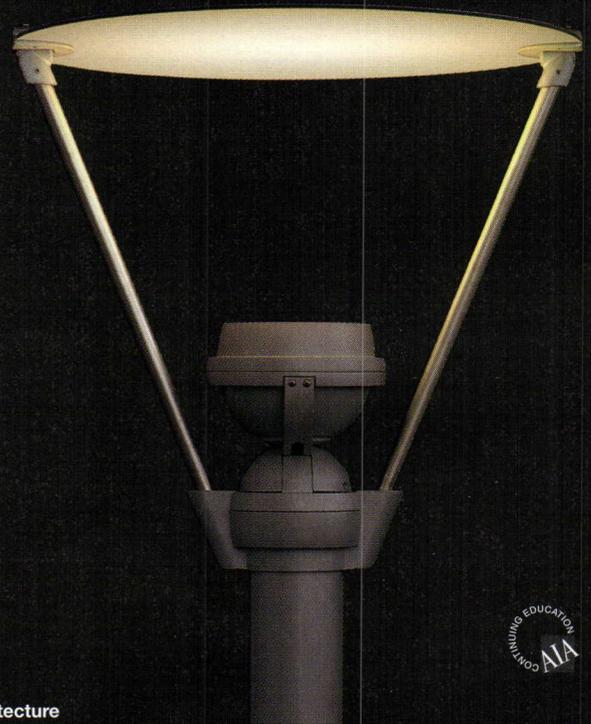
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## Calendar

## Exhibitions

**Chicago**

**The Idea of Louis Sullivan** at the Art Institute of Chicago through November 4 (312) 443-3600

**Houston**

**Vito Acconci: Machines for Living** at the Contemporary Arts Museum opens September 29 (713) 284-8250

**Indianapolis**

**Gifts to the Tsars, 1500–1700 Treasures from the Kremlin** at the Indianapolis Museum of Art opens September 23 (317) 923-1331

**Los Angeles**

**What's Shakin': New Architecture in LA** at the Museum of Contemporary Art opens September 16 (213) 621-2766

**Minneapolis**

**The Essential Donald Judd** at the Walker Art Center through December 9 (612) 375-7622

**New York City**

**Projects 73: Olafur Eliasson—Seeing Yourself Sensing** at the Museum of Modern Art opens September 13 (212) 708-9400

**Lost New York in Old Postcards** at the Museum of the City of New York through November 25 (212) 426-6891

**A Century of Design, Part IV: 1975–2000** through January 6, 2002 at the Metropolitan Museum of Art [www.metmuseum.org](http://www.metmuseum.org) (212) 535-7710

**Glass of the Avant-Garde: From Vienna Secession to Bauhaus** at the Cooper-Hewitt, National Design Museum through February 24, 2002 (212) 849-8400

**Oakland, California**

**Utopia Now!** at the Oliver Art Center, California College of Arts and Crafts opens September 26 (415) 551-9210

**St. Louis, Missouri**

**New Architecture in St. Louis** at the Forum for Contemporary Art through November 14 (314) 535-4660

**Sweet Briar, Virginia**

**Ralph Adams Cram at Sweet Briar: Dreams and Reality** at the Anne Gary Pannell Art Gallery at Sweet Briar College opens September 21 (804) 381-6100

**Washington**

**The Architecture of R. M. Schindler** through October 14 and **William Price: From Arts and Crafts to Modern Design** through March 24, 2002; both at the National Building Museum [www.nbm.org](http://www.nbm.org) (202) 272-2448

## Conferences

**Design + Architecture 2001**

A monthlong series of free exhibitions, lectures, and film screenings relating to architecture and design will be held in South Florida, from Palm Beach to Miami; October 1–31 [www.DesignAndArchitectureDay.com](http://www.DesignAndArchitectureDay.com)

**The Association for Preservation Technology International 2001 Conference**

at the Asilomar Conference Center, Monterey Peninsula, California; October 3–10 [www.apti.org](http://www.apti.org)

**UKinNY (United Kingdom in New York)**

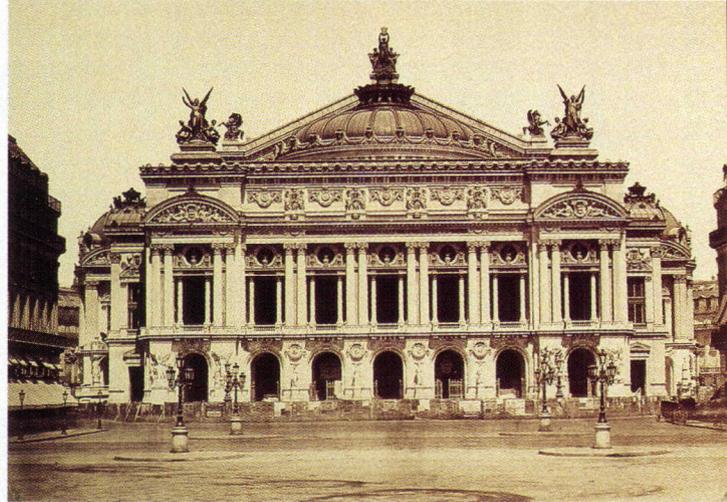
a New York City-wide festival of contemporary British culture, including products, graphics, and architecture; October 14–28 [www.ukinny.com](http://www.ukinny.com)

**Re-inventing the Discourse: How Digital Tools Bridge and Transform Research, Education, and Practice in Architecture**

at the State University New York, Buffalo; October 11–14 [www.ap.buffalo.edu/2001acadia](http://www.ap.buffalo.edu/2001acadia)

**Design Matters: Best Practices in Affordable Housing**

at the City Design Center, College of Architecture and the Arts, University of Illinois at Chicago; October 22–23 [www.uic.edu/aa/cdc/](http://www.uic.edu/aa/cdc/)



The 19th-century French photography firm of Delmaet & Durandelle was in business for 30 years, producing large-format, highly detailed records of architectural sites and construction projects. Their legacy includes important visual documents of such fin-de-siècle masterworks as the Eiffel Tower, the Sacré-Coeur basilica at Montmartre, and the Paris Opera (ca. 1869, above). The firm's photographs of Charles Garnier's extravagant masterpiece is the subject of an exhibition at the International Center of Photography, **The Construction of the Paris Opera: Photographs of Delmaet & Durandelle**, opening September 28. The two dozen albumen prints on view, created from 1862–69, reveal not only the opera house's famous cake-like finishes, but also the iron tectonics of its construction. For more information call (212) 860-1777.

**An American Legacy: The Sarasota School of Architecture Tour & Symposium** sponsored by the Fine Arts Society of Sarasota; November 1–5 [www.sarasota-architecture.org](http://www.sarasota-architecture.org)

**Beyond Sprawl: New Strategies and Prototypes for Housing Los Angeles** at SCI-Arc; November 17–18 [www.sciarc.edu](http://www.sciarc.edu) 213 613 2200

## Competitions

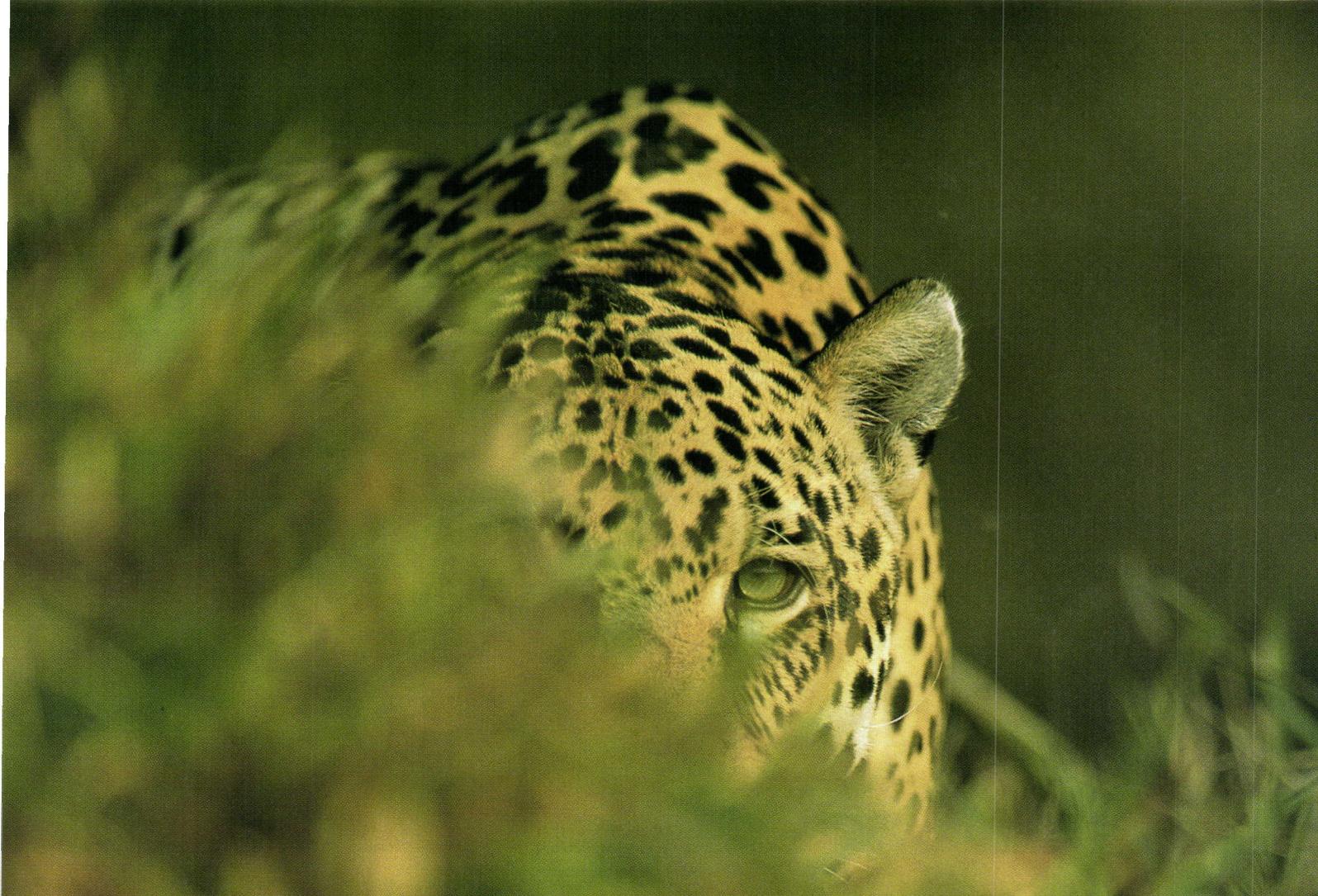
The American Academy in Rome invites applicants for the **Rome Prize 2002**. Application deadline November 15 [www.aarome.org](http://www.aarome.org)

**Pamphlet Architecture** is sponsoring a juried competition; the winning project will be published as a volume in the *Pamphlet Architecture* series [www.papress.com/pamphlet](http://www.papress.com/pamphlet)

**International Design Competition for a New Tomihiro Museum of SHI-GA in Azuma Village, Japan**. Registration August 1–October 31; submission December 1–January 20, 2002 [www.vill.setaazuma.gunma.jp/html/tomihiro.htm](http://www.vill.setaazuma.gunma.jp/html/tomihiro.htm)

**Architektur-Internet Preis 2001: BauNetz** is sponsoring an Internet-based ideas competition for the reuse of an abandoned section of the Berlin subway system. Submission deadline October 15 [www.BauNetz.de/aip/2001/](http://www.BauNetz.de/aip/2001/) (in German)

**Open Competition for the New Playhouse for the Royal Theater on the waterfront in the inner harbor of Copenhagen**. Submission deadline November 13 [www.dal-aa.dk/for-side/english\\_frame.htm](http://www.dal-aa.dk/for-side/english_frame.htm)



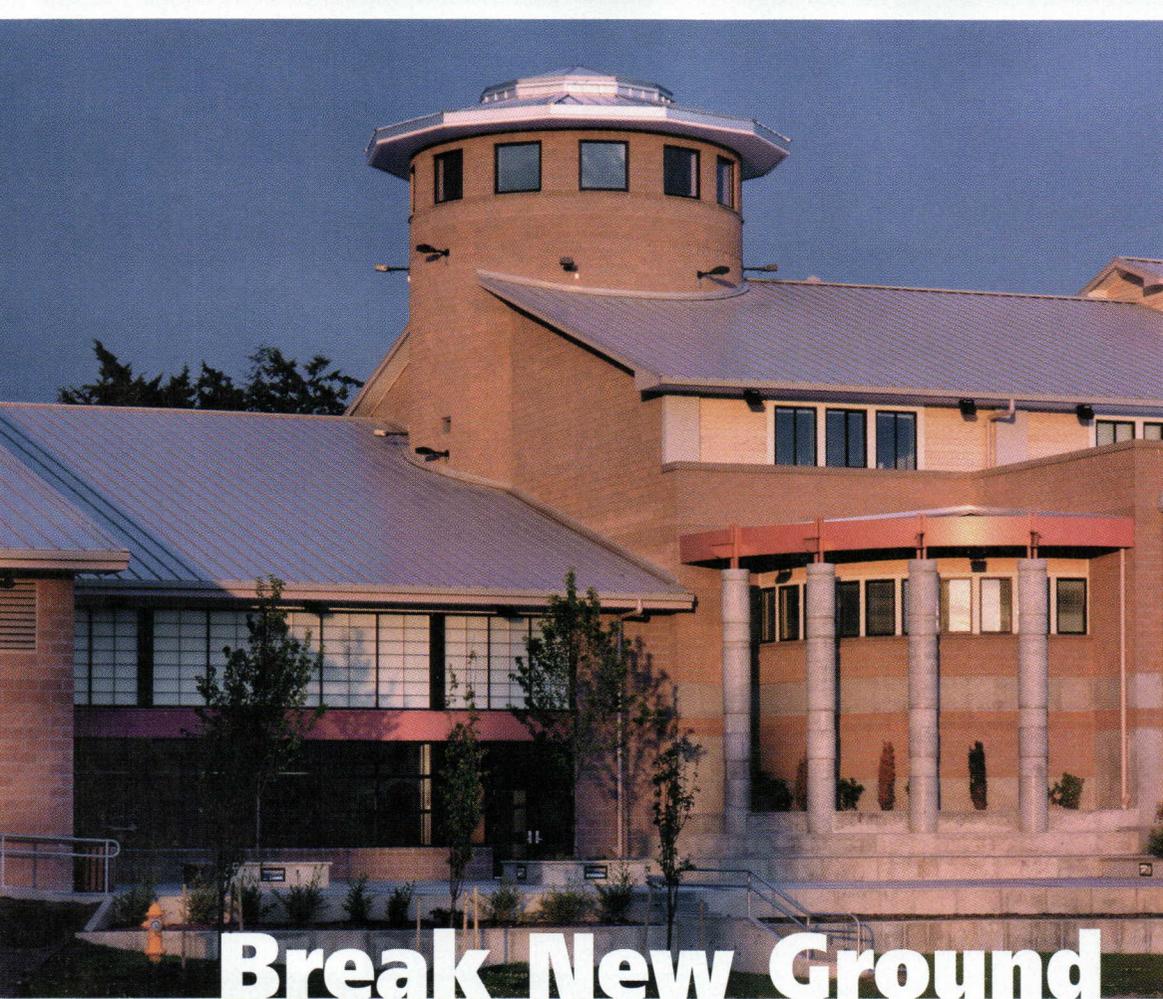
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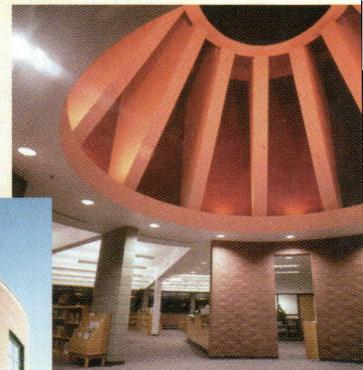
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# practice

“Digital images can scare clients.”  
**Business, page 52**

“The A/E industry, as it is now, cannot effectively survive the next two decades.”  
**Business, page 54**



## Livingstone's London

The city's first elected mayor wants to bring skyscrapers (and affordable housing) to the British capital. **Chris Nuttall** examines his vision.

**Politics** From London's new City Hall—an eyeball-like structure rising next to Tower Bridge—the capital's first mayor, Ken Livingstone, will be able to look through its lens across the Thames to the Tower of London, the power base of William the Conqueror 10 centuries before.

Panning westward, the column of Monument, topped with a golden orb, and the dome of St. Paul's Cathedral stand out on the skyline. But Livingstone's gaze is likely to linger longest on the loftier cluster of modern towers thrusting upward in the background from the city—London's financial center.

The first mayor in Britain to have American-style executive powers, Livingstone has a controversial vision of the capital's future. It entails the sanctioning of many more high-rise developments at the risk of despoiling its historic views.

## Firms Suited to Their Time

Business models that will flourish given their respective economic and technological situation

### The Fast-Laners

(economy booms/technology surges)

- Strategic planners in several disciplines
- Run a conference and training center
- Publishers of software for clients

The firm's model is highly consultative. Twenty percent of revenues and 40 percent of profits for this firm will come from strategic-planning services for a variety of clients (even other design firms). Design services still account for 60 percent of revenues, but those services range from architecture to environmental engineering, and the fee structure includes the potential for equity

in their clients' companies. Technology is the backbone of the firm, and information technology management is perhaps the firm's most valuable capability. The firm helps clients create new systems to go with their new facilities, and to that end manages a conference center for lease to clients, professional associations, and design firms.

### The Drifters

(economy booms, technology lags)

- Specialize in "triage"
- New payment systems
- Strategic alliances essential

The Drifters' greatest focus is on their employees. Compensation comes to individuals based on an internal system of task-by-task evaluation, and through a share of equity and ownership in the firm. The firm is paid by its clients for the value it delivers, and negotiates such payment based on performance indicators, such as client revenue growth, and the firm's ability

to create concession fees for the client (such as tolls on roadways or operations of water plants). The firm also creates strategic alliances with other organizations, like graphic design firms and information-technology companies, to provide services to a client, and commands higher fees as a result. Projects are exhaustively evaluated, "triage"-style, as early as possible.

### The Pathfinders

(economy busts, technology surges)

- A network of disparate professionals
- Identify vulnerable, desperate clients
- Articulate essential value of design

Technology, and the economic disappointments of the past two decades make the Pathfinders pragmatic and very connected. The firm's strengths derive from using the established global Internet to create a peer-to-peer web service. Through such a service, the firm assembles teams for particular opportunities. Architects work virtually with lawyers, anthropologists, demographers,

and ecologists to address every conceivable contingency involved in a project. The firm's "principals," therefore, are the leaders with sufficient initiative and vision to direct a loosely connected and constantly changing virtual network.

### The Foragers

(economy busts, technology lags)

- Respected public-works specialists
- Advised by board of non-architects
- Intense scrutiny of internal management

This firm will make it through difficult times by being hard-nosed pragmatists—returning value to clients, project by project, earning their respect, and creating programs which outlast the financing life of the limited available capital. To that end, the firm adopts an outside group of financiers, contractors, and marketers as an advisory board. The firm is divided into four areas: Capital Acquisition

& Administration, Planning & Design, Construction & Administration, and Operations & Maintenance. Work is found by identifying burgeoning government and public projects around the world and acting as a privatized corps of designers and engineers. Pricing will be primarily time-based, and projects which will attract continuing capital investment are given preference.

## Opening New Vistas

**EVERYONE SEEMS TO WANT** more windows and doors.

- Businesses are offering windows to workers to make workplaces more like home.
- Health care institutions are using windows to accelerate healing by connecting patients with the outside world.
- Schools and universities employ windows and doors to support an expanding array of learning environments.
- Homeowners are bringing daylight and views to nearly every room through exterior and interior windows and skylights.

For these reasons and more, Architecture is pleased to present the following special advertising section on Windows and Doors. In these pages, architects will see the latest products from manufacturers representing such respected industry organizations as the American Architectural Manufacturers Association (AAMA) and the Window and Door Manufacturers Association (WDMA). These products reflect the latest trends in design, performance and cost.

Commenting about current design trends, Richard Walker, executive director of AAMA, notes, "There's definitely more experimenting with ganging up using combinations of windows. Though combinations must be assembled carefully, they can become the focus of many buildings."

A lot is happening on and below the surface, Walker adds, with new technological advances that could challenge the traditional dominance of wood, vinyl and aluminum as the framing materials of choice. "Each traditional frame material has its strengths and weaknesses," he says. "While nothing will replace them, new materials may extend the range of performance in extreme environmental conditions."

Manufacturers are also striving to simplify their products and automate their operations. "CNC equipment and other forms of automation are helping control cost and quality,"

explains Rick Liddell, chairman of WDMA and vice president of marketing for V-T Industries. "In time, online estimating, order entry and order tracking will become everyday possibilities as well."

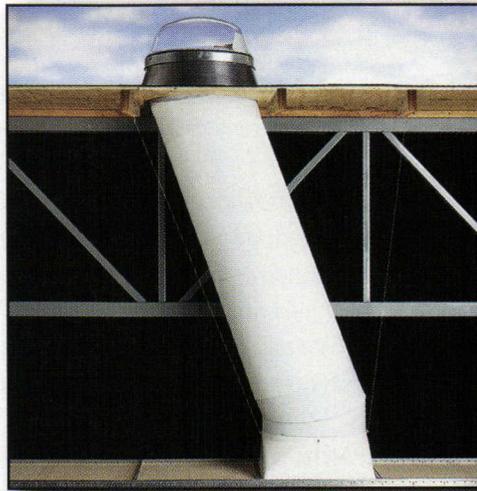
Performance and cost are not being ignored either. "There's always room to improve such areas as energy efficiency, forced entry resistance, sustainable design or life safety," Liddell admits. "Architects care about code compliance, and we share their concern."

In fact, leading window and door manufacturers are proceeding cautiously with value-priced products to protect their reputations, differentiating their product lines so architects can appreciate the trade-offs. "Our top-of-the-line Legacy Series windows offer incredible performance," reports Jeff Williams, communications manager for Weather Shield. "But if you're restoring a building that needs true divided lights, we'd direct you to our HR-175 Series."

Should the industry's most futuristic R&D efforts succeed in time, architects will have some fairly exotic products to specify. "Tomorrow's windows may have frames of composite materials that hold self-cleaning glass," suggests Joe Fusilier, marketing manager at Andersen Windows. "They may also become a more integral part of the home and commercial building by utilizing current and future technologies such as 'smart' sensors indicating when you should turn on the air conditioning, or acting as giant monitor screens."

Like other highly respected names in the business, Andersen is continually investigating new ideas and improving on existing ones, often in consultation with architects. Architects examining the following pages may look through the new windows and doors and confront their suggestions in the reflections. ■ Roger Yee





## TUBULAR SKYLIGHTS CAST NEW LIGHT ON COMMERCIAL INTERIORS

Using daylight to illuminate commercial interiors is far from a new concept. Until the industrial revolution, daylight was the primary light source for buildings. With the advent of electric lights in the 20th century, however, less emphasis was placed on natural light as a primary source of illumination. Consequently, workers have experienced everything from eyestrain and lack of energy to Seasonal Affective Disorder and Sick Building Syndrome.

Until recently, the benefits of natural light were based largely on anecdotal evidence, but research studies conducted in the last couple of years now offer hard data that building owners cannot ignore. Daylighting affects companies' bottom lines through improved worker productivity, higher sales and reduced energy costs. Armed with this information, tubular skylight manufacturer **Solatube International Inc.** wants to spread the *enlightening* news.

Solatube International Inc. is the innovator of the tubular skylight, a revolutionary daylighting product for residential and commercial applications. A patented reflective

system located inside a rooftop dome collects and redirects light down a highly reflective tube to a diffuser at ceiling level. This system of light collection and redirection allows Solatube to provide exceptional illumination even on cloudy days and in the early morning, late afternoon and winter months when the sun is low on the horizon.

For over a decade, Solatube has been the market leader in the tubular skylight industry. The company's roots are in the residential market where its Brighten Up™ Series continues to thrive. The Brighten Up Series includes 10- and 14-inch units, which are ideal for residential and smaller commercial spaces.

After a decade of success with the residential product line and two years of research and development, Solatube launched a new product line ideally suited for commercial buildings. The **SolaMaster™** Series is the first line of tubular skylights designed specifically with commercial building requirements in mind, but can also be installed in larger residential spaces. The flagship product for the SolaMaster Series is a 21-inch unit that can accommodate suspended, hard or open ceilings.



Solatube International Inc. is headquartered in Vista, Calif. (Northern San Diego County). For more information, call (800) 966-7652 or visit the company's web site at [www.solatube.com](http://www.solatube.com).

**Glen Helfand**  
on Landscape Art  
page 74

**Eric Nash**  
on Fallout Shelters  
page 76

**Tom Vanderbilt**  
on Nuclear Waste  
page 76



## Art's Next Generation

Eyebeam Atelier's proposed museum for digital art has architects vying to create the first new type of exhibition space since the middle of the last century. **Peter Hall** examines the CAD files.

**Museums** Art museums have been through multiple metamorphoses in the last 100-plus years, from ornate Victorian cathedrals stuffed with artifacts, to flexible modernist boxes and vast salvaged industrial buildings. Now, in Manhattan, a proposed \$60 million museum of new media art might just set the tone for the next evolution of the species.

The Eyebeam Atelier Museum of Art and Technology is bathed in all the idealism that you might have imagined had died out with the dot-com crash. Its philanthropic enabler, Johnson & Johnson heir and independent filmmaker John S. Johnson, set up Eyebeam three years ago as a not-for-profit organization to help "establish new media art as a significant genre," and to provide support for artists and students working in the field. Rising up 14 stories over West 21st Street in the

A proposal for Eyebeam Atelier's Manhattan temple of new media art by Dutch architects MVRDV expresses rectangular tube room forms as colored windows in the façade's perforated structural skin.

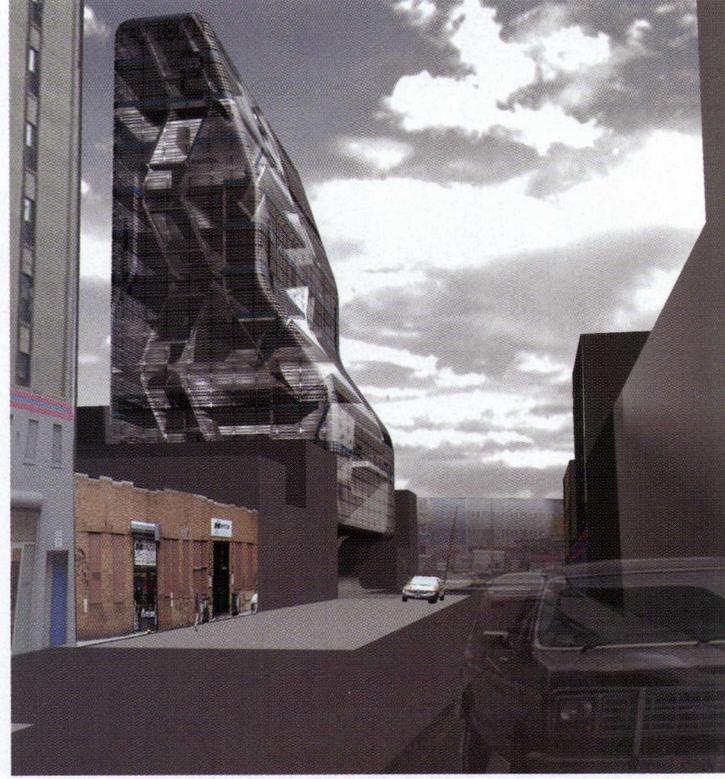


Diller and Scofidio's proposal is structured around a double ribbon that both divides studios from exhibition spaces and holds up the building (left). Leeser's scheme (right), with multiple entry points and no clear circulation path, is governed by a desire to foster accidental encounters. Inside MVRDV's skin (facing page), vast open spaces are punctuated by hollow tubes containing studio and exhibition spaces.

Chelsea arts district, the new venue will include 90,000 feet of floor space for exhibitions, artist-in-residence studios, a new media theater, archives, a restaurant, a bookstore, and classrooms. The entire ensemble is programmed to address the peculiar problems of presenting digital art, which emphasizes interconnectedness and fluidity over stasis and permanence.

The significance of this challenge prompted Eyebeam to turn what might have been a simple request for credentials into a full-blown, three-phase design competition. "Our rationale was a bit unique," explains New York architect David Hotson, an advisory committee member who proposed and helped set up the competition. "If new media art is art that has been significantly impacted [sic] by digital technology, then some architecture also falls into that category. It's only younger firms emerging within this area that are really going to have the most penetrating insights, but of course they haven't had an opportunity to build on this scale. You can't pick them out of past work, you have to do a pretty in-depth review."

The majority of the 30 firms that responded to Eyebeam's initial invitation—and the 15 that were paid a design fee for second-stage concept



development—were groups with only a handful of buildings to their name. Of the finalists, Diller & Scofidio, Leeser Architecture, and MVRDV, only the latter has a significant track record.

The ambitiousness of the development is difficult to overstate. A colossal, experimental building for a barely nascent art genre is being procured from architects who haven't really built much, in a city where stringent planning regulations and a wild real estate market have sent less ambitious schemes crashing into the bay of rejection. The established New York art world might be forgiven also for asking if this was not a little too much too young for its virtual cousin, which will dwarf the Dia Center, currently Chelsea's largest non-virtual art space.

Christiane Paul, an adjunct curator of new media art at the Whitney Museum of American Art who curated the museum's recent *Data Dynamics* show, sees a real need for Eyebeam Atelier. "There are many problems posed by new media, but most of them are due to the fact that there aren't any spaces for showing it," she says, pointing out that Finland and Germany already have their own digital art museums. "Traditional museums are not equipped for this kind of art."

As a purpose-built structure, the new Eyebeam museum, according to Paul, provides the opportunity to build flexible, networked spaces with removable floors for accessing wiring and movable screens to meet the ever-changing requirements of the genre. Of the three finalists, she favors the meandering, looping scheme by Leeser, which, while formally somewhat unresolved, takes great pains to explore these possi-

bilities. "I'm thinking about the practical setup of spaces, which I think they thought through," Paul says.

Eyebeam is not just intended as an exhibition space, however, but as a place where artists and students work—and can be seen working. This interplay of production and presentation turned out to be a crucial factor for the selection committee, which included Wayne Carlson, design chair at Ohio State University, former *I.D.* magazine editor Chee Pearlman, and Hotson and partner Craig Newick, who designed Eyebeam's interim office and exhibition spaces in the low-slung warehouse that currently sits on the proposed building's site. (The committee winnowed the competitors to 15 and then three, and this month will recommend a winner to Johnson, who has final say on the architect selection.)

Diller & Scofidio's scheme answers the challenge of housing two different but related uses with a very simple and immensely persuasive form: Their proposal is held up by a pair of parallel ribbons which fold over themselves as they ascend. One side of the double ribbon represents the exhibit spaces, the other side the studio and classroom spaces; the gap in between contains services. Boundaries between production and presentation are deliberately blurred at points, bringing a "controlled contamination" of the two activities.

## Eyebeam's ambitiousness is difficult to overstate: a colossal, experimental building for a barely nascent art genre, designed by architects who haven't really built much.

If the Diller & Scofidio solution seems too neat, its somewhat prescriptive nature doesn't bother Johnson, who ultimately will choose the winner. Referring to the design's theory of "controlled contamination," he says, "Randomness is something we want to institutionalize to a degree."

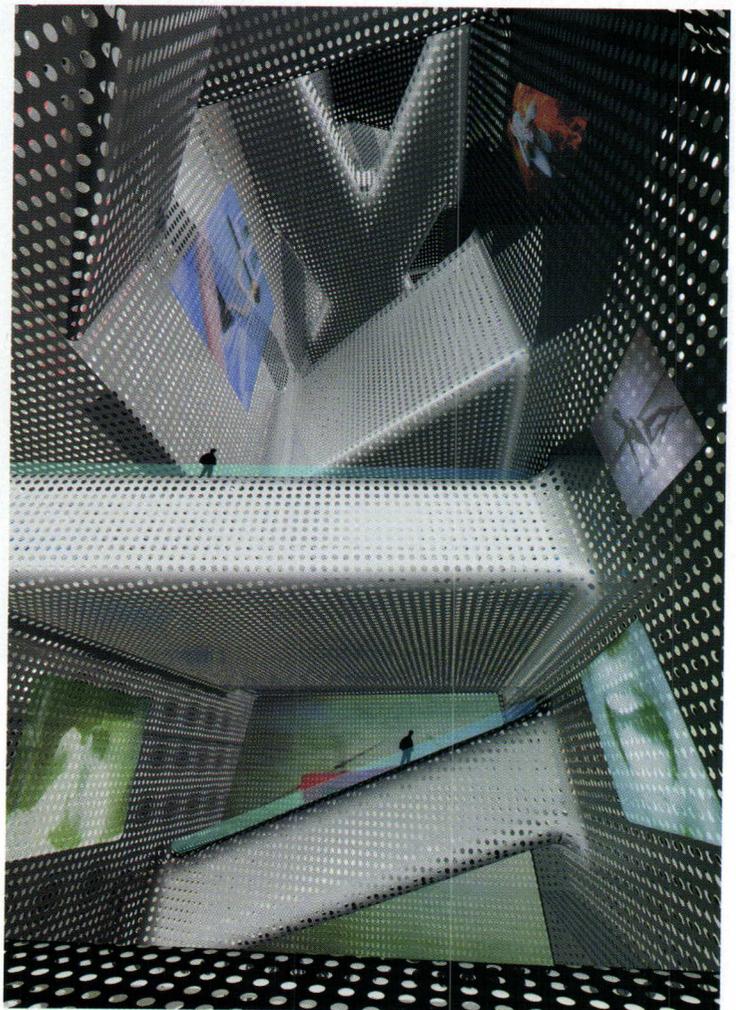
Absent amid the competition euphoria is any acknowledgement of the current state of the economy. With dot-coms leaping en masse off the cliffs of profitability, it seems an awkward time to talk about erecting a monument to new media at the head of Silicon Alley. Hotson contends, however, that a sobering of the Internet economy has paradoxically cleared the air for a serious appraisal of new media art. Take away the economic froth, and public attention can move from the stock market back to the possibilities of the medium itself.

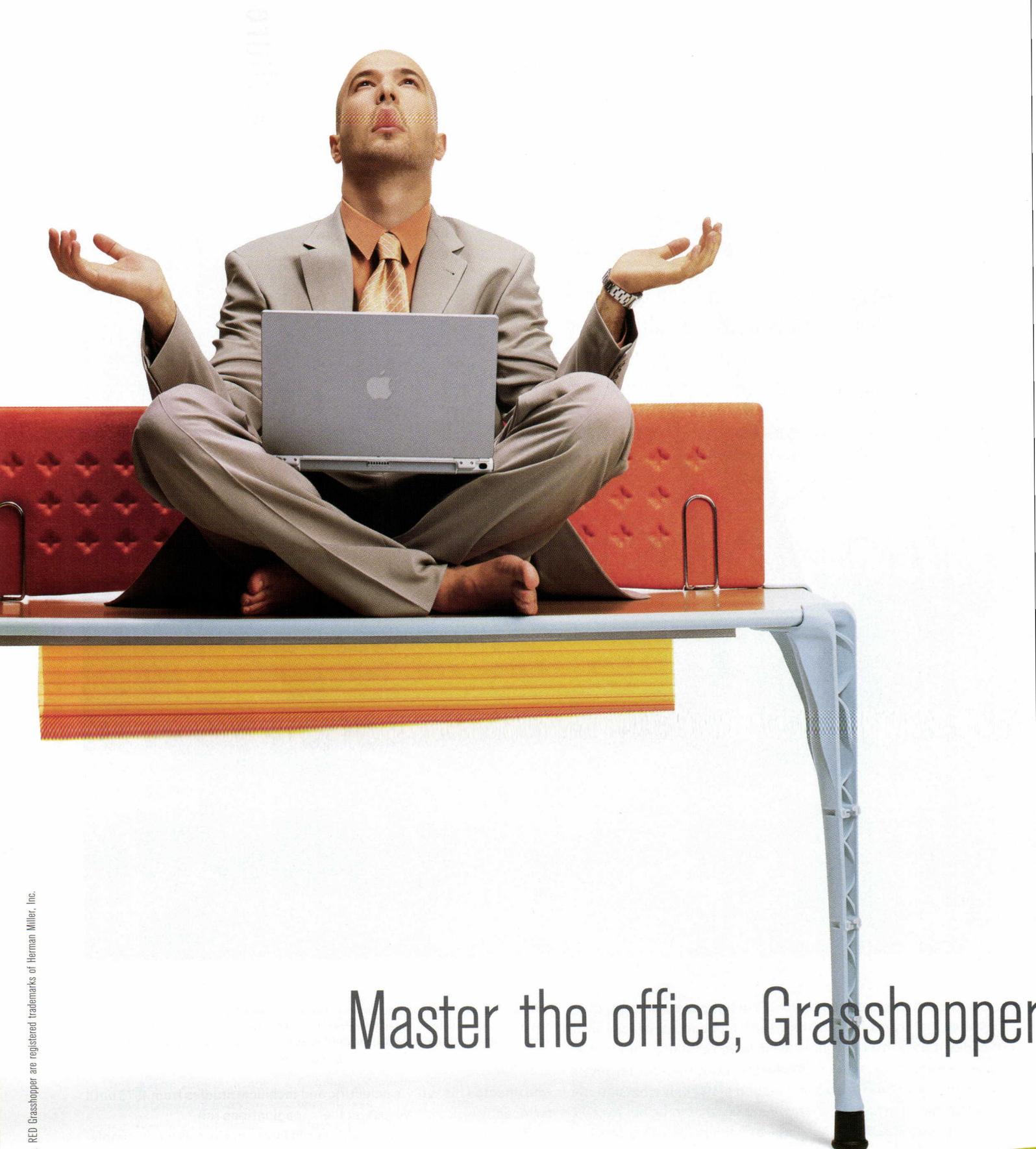
In light of new media art's underdog status, MVRDV's scheme for the Eyebeam museum is particularly appealing. A "cavernous void" defined by a perforated double skin, the Dutch architects' obese structure derives its form not from rhetorical or technological preoccupations, but from data: It adopts the exact envelope and maximum volume permitted by New York City zoning laws. Gallery and studio spaces are created out of rectangular tubes of varying size and shape. Expressed as colored windows on the façade, these tubes span across the building's massive

internal void at multiple angles, intersecting at various points to create the chance encounters between visitor and artist that are called for in the competition brief. So America's palace of new media art emerges, huge and confident in the face of stringent zoning laws and a tough economy, by exploiting the loopholes in the data. The result is a surprisingly pragmatic building—or, as MVRDV would have it, a "laboratory that combines work with display, research with feedback, intimacy with the impossibly grand."

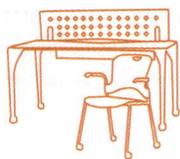
This month, all 15 second-round schemes and three fleshed-out projects by the finalists are on display at Eyebeam's temporary space. At best, these visions of a big gleaming temple of creativity in the media capital of America might just provide the restart that new media needs. The almost unmentionable possibility of all this is that Manhattan could play host to a piece of progressive, 21st-century architecture. ■

*Peter Hall is a Brooklyn-based design writer who contributes to Metropolis, The Guardian, and Men's Journal.*





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# SECOND ANNUAL CONFERENCE ON APPLIED BRILLIANCE

special report

Applied Brilliance is a unique forum for the design community. *Architecture* and *Interiors* staged this event to push the design industry to think bigger, better, and more creatively as its members design the evolving landscapes of our cities. The goal is to raise the bar with ahead-of-the-curve information and inspiration that benefits everyone attending the conference.

Brilliance is a major collaboration. Designers, thought leaders, and sponsors all work together to approach what they do professionally — even personally — with a fresh perspective. The event could not have been possible without the support of our enthusiastic sponsors. So, hats off to BlueSteel, BlueBolt, Haworth, KingMahon, Lighting Corporation of America, Masland, Teknion, and USG.

One of the things that makes Applied Brilliance so remarkable is that the location is always as spectacular as the content of the program. The Grand Chantment Resort in Sedona, Arizona, was the venue for this year's conference, and it made a dramatic impact on everyone attending.

To make sense of the high-velocity trends confronting the design community, Applied Brilliance 2001 identified the seminal voices that affect us — both professionally and personally — as Visionaries, Messengers, Advocates, and Connectors. Each of the 18 speakers featured is a creative, courageous individual who has been working on ideas on behalf of the rest of us. They are all passionate about their work and the importance of Applied Brilliance as it affects the process of creativity and innovation.

"It has been over a week and Sherman Alexie's words are still reverberating in my head. He was just terrific as was Brian Greene, Jim Taylor, Sousan Abadian, etc., etc., etc. We all walked away from the conference infused with such special a spirit of 'possibility.'"  
— Louise Braverman, President, Louise Braverman, Architects

Designers, sponsors, and speakers worked together in a series of interactive panels and dialogues created to stretch the limits of creative thinking and illustrate how the big ideas and big shifts presented at the conference can be applied to architecture and design.

This unique event continues to grow and flourish. Each year it builds on the previous year's event, with different themes and different speakers. AB2002 will identify the next wave of trends. It is a cathartic experience for the guests, a revelation to everyone who participates, and one of the most memorable professional forums because of its unique approach to editing the world of ideas and possibilities.

Applied Brilliance 2002 will be presented by *Architecture* and *Contract*. To learn more about Applied Brilliance 2002, contact Deborah Patton, 646.654.5755, dpatton@bpcomm.com, or Rory Sullivan, 646.654.5759, rsullivan@bpcomm.com.

architecture contract

First of all, I want to thank you for putting on one of the best — if not THE best — conferences that I have ever attended! I'd like to share with you what contributed to making me feel this way. From the opening keynote speaker, through the full plate of 18 speakers, through to the finale, ALL clearly contributed to an experience (as this was clearly experiential), rather than a note-taking exercise for me, that far exceeded my expectations.

We were presented with a series of unique perspectives, which, on the surface, might appear to be unrelated. Yet it nudged me to see the bigger picture of how all of these 'specialty' areas — seen together — have much in common, in their respective areas of thought and creative problem-solving approaches."

Bob Herlinger, Chief Architect, The First Church of Christ, Scientist

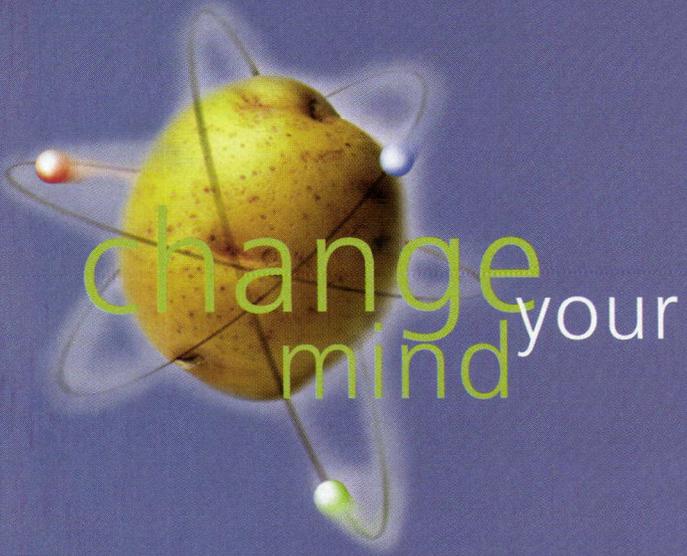
Jake Ehlers is a freelance writer based in Coral Gables, Florida.  
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# VISIONARIES

special report

Visionaries are highly creative and innovative thinkers — ahead of the next wave. They may live in abstract worlds, compared to the rest of us, but they are the vital links guiding us to where we are going in the future.

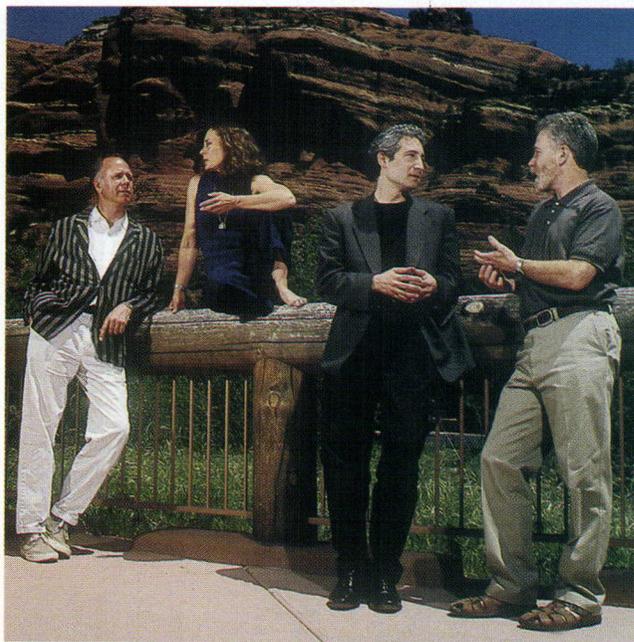
**Gregory Stock, Ph.D. Director, Program on Medicine, Technology, and Society, UCLA**

Greg Stock looks at the world from the inside out. As an expert in genetics, he believes that we are about to be transformed by breakthroughs in medicine. "These events will change the way we raise children, perhaps our life spans, and the way we experience and manage emotions. This will bring up profound questions about what it is to be a human being." The influence of genomics, the study of the entire genetic complement of an organism, will produce unprecedented events; we will be able to manipulate our biology and seize control over our evolutionary future. Dr. Stock

warned that the prospect is as exciting as it is daunting, since we are at the beginning of a new chapter of civilization. He added, "Medicine and healthcare are going to be revolutionized. Preventive medicine is finally possible. We can modify our lifestyles with genetically tailored drugs." He offered a caution: "There will be large political issues as a result. Who will make the decisions to create an egalitarian society?" And he reminded the audience that issues of privacy will also be of concern, based on the amount of information available on anyone to everyone.

"One of the biggest effects of this work is the fact that we will be able to reshape ourselves." With the unraveling of the aging process, he said, we can retard the underlying mechanisms of growing old. The challenge of planning for an aging/ageless society was certainly not lost on an audience of designers. Dr. Stock added, "We can also alter our emotions. We can go in and begin to alter our emotional responses with no side effects."

He concluded that genomics and its applied technology will ultimately "challenge our vision of who we are and will test our courage to face an open-ended and uncertain future. It is a remarkable privilege to be alive during this time of transformation," he said. "We're both the architects and the observers. The next frontier is ourselves. Will we be able to resist taking these drugs?"



L-R: TOM SHANNON, AMELIA RUDOLPH, BRIAN GREENE, GREGORY STOCK

What an exceptional event. We sat back totally engrossed in the lectures and came away feeling inspired by such an thrilling display of talent and creativity. This was my first time at Applied Brilliance but I'm avid for more and shall certainly be there again next year."

**Antony Harbour, Managing Director, Gensler**

**Tom Shannon, Artist and Inventor**

Tom Shannon is a visionary artist who takes traditional art to new levels. He creates works that we might expect to be featured in the science section of the newspaper rather than in its coverage of the arts. In fact, he said that he "builds" his artwork. He is intrigued by the idea of using the inner mind and imagination to reveal what things might look like. He fuses art with physics in exploring how one might envision a light year or what is below one's feet all the way to the core of the earth. He is also interested in looking at his work through the lens of invention and adding properties that give typically passive art the ability to "do" something. He explores invisible forces and the things that we can't see and makes them the subjects of his work. How does he do this? He uses magnetic fields to create evocative pieces that defy gravity (he also trained as an engineer). His seminal works include a globe floating over a table (Tabula Terra); the top of a pyramid levitating over its base; installations of

thousands of magnetically controlled floating spheres that also serve as a three-dimensional video projection surface; and any number of other startling objects that magically hover above given surfaces.

Shannon has always been interested in the way a crystal ball holds an image. His current project is a spherical airship whose skin is an LED screen equipped to project images. He is collaborating with Paul McCready, the noted aero-environmental engineer and inventor, to perfect the airship so that it can silently float above our cities with zero emissions. Shannon also showed an even more ambitious project: a video piece commissioned for a show at the Grand Palais in Paris. It's an exploration of large floating clouds that can travel above our cities as fantasy spaces, complete with transparent lakes that voyagers can look through to see the earth below.

"I feel that all of us who have been lucky enough to attend have come away with new acquaintances, knowledge, and insight that will improve our own business as well as our profession. It will also help to make us better citizens of our country, our world, and our universe."  
— Jay Philomena, Principal, GHK - Boston

VISIONARIES CONTINUED...

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# VISIONARIES

continued

**Brian Greene, Ph.D., Professor of Physics, Brilliance, Columbia University; Author, *The Elegant Universe***

Understanding gravity and the principles of physics that inspire Tom Shannon's art is the main focus of physicist Brian Greene, Ph.D.. Typically, he is one of the only people who understand theoretical physics better than other physicists. However, Dr. Greene is making a name for himself as a physicist who can, and does, explain these abstract concepts — specifically, string theory — to the novice. The world of theoretical physics grapples with all sorts of abstract concepts — such as the fact that before the creation of the universe there was nothing and time didn't exist. Describing the elegance of the design of the universe as a series of designs may be the best possible example of Applied Brilliance.

In order to understand the future of theoretical physics, Dr. Greene said, it is essential to understand the past, as both are inextricably intertwined. His

presentation of a brief history of the breakthroughs in theoretical physics revealed how these events have changed the way we see the world. His contention is that string theory — although it can't be quantifiably proven as yet — is the closest we can get today to a true unified theory. As Dr. Greene explained, until we have a unified theory we will never be able to answer certain questions about the universe — specifically, how black holes work or how the universe began.

What reconciles quantum mechanics with Einstein's Theory of Relativity is string theory — the notion that at the smallest, most elementary level, every particle houses a slender strand of vibrating energy. The vibrations and patterns of these strings vary with different particles, which differentiates each from the other. This theory

makes it possible to reconcile the laws of the big (Theory of Relativity) and the small (quantum mechanics), finding convergence with the two prevailing theories. Even more complex, string theory is based on the premise that the universe is not made of three spatial dimensions, but rather nine or 10. Since this is a fairly abstract concept for most people to grasp, Dr. Greene's presentation of the actual computer-generated image of this multidimensional universe, the Calabi-Yau manifold, proved to be one of the high aesthetic moments in the conference.

In conclusion, Dr. Greene said, "We're taking our first baby steps in unraveling the deepest laws of the universe. In principle, these kinds of ideas will allow us one day to manipulate space and time themselves. This will be a dramatic change in the way we interface with the universe."

**"I have attended dozens and dozens of conferences over the past few years. But never have I attended one that provided so much stimulation as Applied Brilliance."**

**—John Whitney, Author, *Power Plays***

**Emelia Rudolph, Founder and Director, Project Bandaloop**

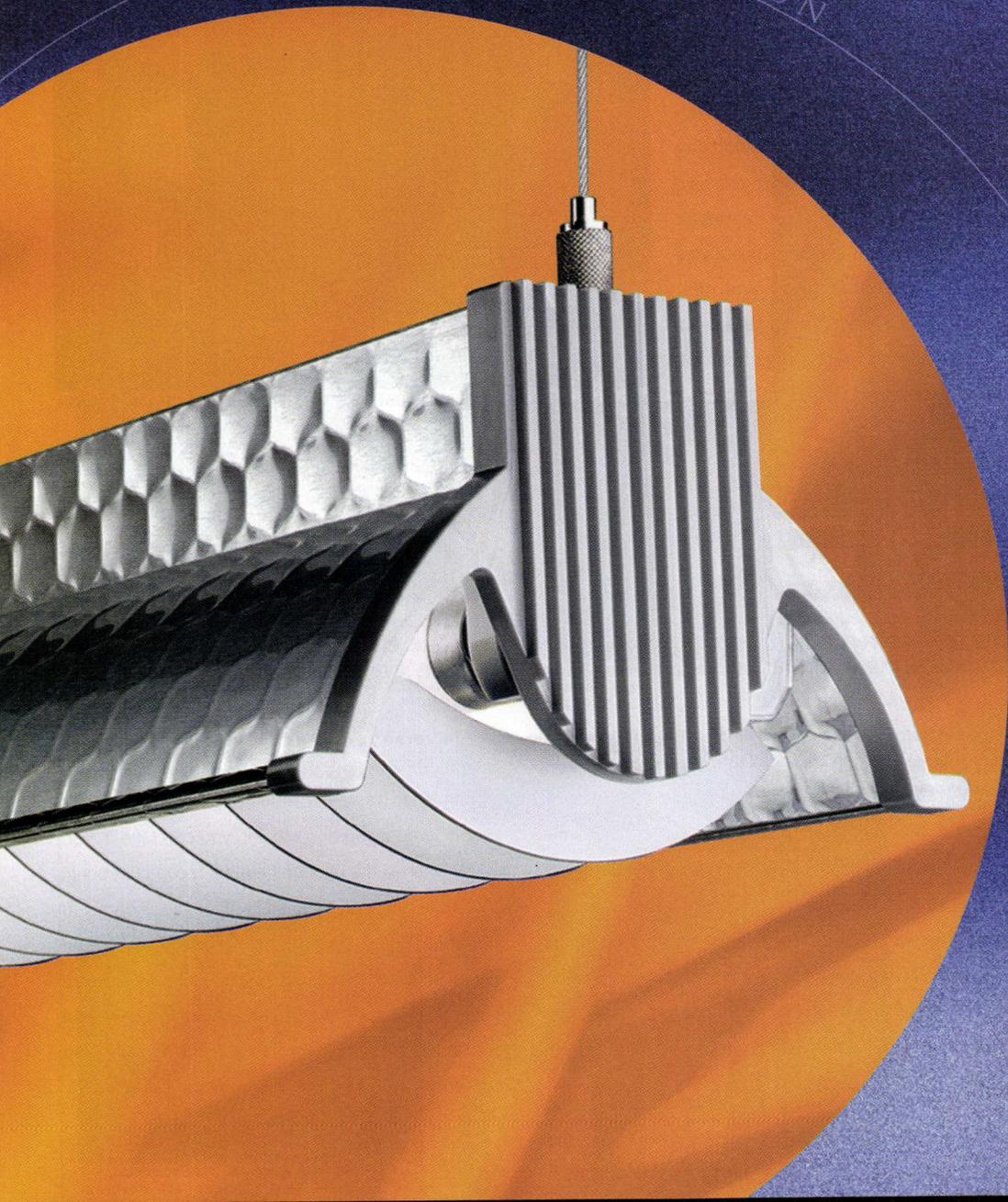
Emelia Rudolph has always been interested in our relationship to gravity. She believes that we take gravity for granted, and her work questions this assumption on its most fundamental level. For example, she asked, "Imagine if you got out of bed and floated away. What if we had light days ... or heavy days? How would this change things?" Her choreography and dance performances are located at the intersection of art, sport, ritual, and the environment. She says that the "vast, wise, and majestic web of nature" is the single biggest inspiration for her as an artist and athlete. Defying gravity, she stages dance performances on the sides of mountains and structures. She explains that "rope work on vertical spaces changes the rules of gravity, and the rules of dance, as we know it, and the rules for the viewer." What's more, architecture also takes on a whole new dimension for her. Urban landscapes become landscapes. Buildings and monuments become her vertical dance floors. She has staged performances in urban landscapes all over the world, including the Space Needle in Seattle, City Hall in Houston, and the Vasco da Gama tower in Lisbon. "Dance moves with the architecture itself. Dance makes the architecture into a partner. The dance accents the lines of the building and the building gives form to the dance."

Her company not only performs on buildings, but also on the sheer faces of cliffs. Imagine that somehow you are suspended 2,500 feet off the ground in Yosemite National Park. Peering down, you see six dancers suspended by ropes dancing on the vertical face of the granite wall. This is what the Applied Brilliance audience saw when Rudolph showed a video of her performance "Peregrine Dreams." This epic event entailed a six-day climb to the top of El Capitan, an impressive achievement in itself, but she and her troupe carried all their gear for the duration. At the top, they changed into peregrine costumes, and executed a graceful dance of twists and turns suspended from anchor bolts at the end of 11 mm climbing ropes. For this dance, the cameraman was the only one in the audience. From the ground they were tiny specks, not unlike the sightings of the peregrines that roost on this mountain aerie.

The dance and the dancer are important to Rudolph as catalysts for building a community shared with their audiences. She explained: "Communities come together to see our performances. Urban space, especially in the Western world, is generally cold and not conducive to building a community. Unlike in India, in American cities it is difficult to find people grouped together on the streets. But when you dance on a skyscraper, you gather 40,000 people into an instant community to share an aesthetic experience."

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**Mark Kingwell, Ph.D., Associate Professor of Philosophy, University of Toronto; Author, *In Pursuit of Happiness***

Mark Kingwell is a Messenger propelled by questions. As a philosopher, he is consumed by the questions that have no easy or obvious answers; questions that challenge the basic meaning of life. "Philosophers induce panic attacks," he noted. And he said he delights in being an adult who can ask "childish" questions that truly reflect a sense of wonder about life and its meaning. "Wondering," he added, "is a perfect state of mind for philosophers."

Some of the questions he grapples with are: "Why is there something rather than nothing? Can you prove you're conscious? What does it all mean? Where does my mind go when I fall asleep? How do I get it back? When we see what we both call the color red, am I having the same experience as you? How many moving

parts do numbers have? What if the only thing I can hold on to is the fact that I am conscious?"

He explained: "Questioning meaning is a tool to shape a life — the span of your consciousness." We do this so that our life is worthwhile, so that it has a narrative and makes sense of itself, so that we view our life as a work of art. He added: "Do we attend closely to the business of our choices or do we flee from them? Whether we flee them out of maximalism or minimalism, arrogance, fear, or even boredom, choice is all that matters and it is the only ultimate purpose or meaning we can make sense of." He urged everyone to live by these tenets: "Have I taken pleasure in beauty? Have I fashioned humor or wit? Have I formed genuine friendships? Have I established a beachhead of civility and equity in my political interactions? Have I taken up the roles and professions and responsibilities with integrity and joy? Have I left the world, as I understand it, a better place than I found it? Have I done just one thing — changing a tire, writing a letter, cooking dinner, performing a heart bypass — as well as it could be done?" His conclusion: "How I ought to live is not a question for later."

wanted to send you another personal thanks for the experience Applied Brilliance. This is such an incredible forum for making sure that our profession "keeps the blinders off" and ensuring that we relate our creativity to the world around us. I sincerely hope that the conference is here to stay, because its values are at the core of my professional beliefs."

Randall Stout, President, Randall Stout Architects

Congratulations on another huge success! The Applied Brilliance Conference at Padua was brilliantly conceived and beautifully executed. It was a privilege to hear such excellent, thought-provoking speakers and to share the experience with leaders of the architecture and design community. Everyone had a great time! Count me in for next year!"

Roslyn Brandt, President, Brandt Resources

# MESSENGERS

continued

Janetta Benton came with a message about a futurist from the distant past; she spoke on the brilliance of Leonardo da Vinci. A precocious and gifted child, he painted his first work when he was 18 years old. He quickly surpassed his teachers, re-created the rules for painting, invented chiaroscuro and sfumato, and became the paradigm of the Renaissance Man.

"Throughout his life, he believed art and science were united," Dr. Benton said. "He considered painting to be a form of science based on mathematics, perspective, and observation of nature. He always looked for the underlying meaning of things. He also looked back in time for inspiration in order to look forward, which was a characteristic of the Renaissance, with the rebirth of culture from the revival of the antique." She explained: "Da Vinci looked around to gather information for himself firsthand rather than repeating the formulas of others. His uniqueness was his propensity to think beyond conventional bounds."

**Janetta Benton, Ph.D., Director, Honors Program, Pace University**

Dr. Benton offered a succinct overview of Da Vinci's life. "His artistic output was extraordinarily diverse. He was constantly searching, refining, perfecting, and modifying. His importance was his creative dissatisfaction and his general unwillingness to ever be fully satisfied with his work. Da Vinci is a messenger from the past who gives us perspective on the future, not for a return to the ideas and ideals of the 15th- and 16th-century Renaissance, but for a return to the mentality that made the Renaissance possible. His passion was to innovate, but it was not solely innovation for innovation's sake, which is pure intellectual vanity. One of the indicators of Da Vinci's brilliance is that his ideas have endured and induced others to innovate. His goal was to improve things, to make things better in all senses of the word." She concluded that Da Vinci is pure inspiration for the future. "There remains improvement to be made. We're still in the early stages of man's development."

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# CONNECTORS

special report

Connectors make sense of it all. They connect the proverbial dots and bring information and resources together to make ideas relevant and actionable. The Connectors at Applied Brilliance tied up the loose ends, understanding and providing an overall perspective for the future.

## James Taylor, Ph.D., Futurist

Jim Taylor is a trends expert and a business futurist. As the ultimate Connector, he shared his observations on "what I have learned from a lifetime watching life unfold from within a technological, social, and political revolution." He has packaged his insights into his "Seven Lessons from Mars."

Big ideas don't come easily, quickly or cheaply — it's a very complex process to introduce a big idea to the world. He illustrated this with the simple fact that idealists always run up against social resistance. "The biggest barrier to change is vision lock."

Big trends impose unreasonable demands on reasonable people. There is a sea change in population: people are older and younger, simultaneously. Social roles now favor women across the board. And he identified three simple but unnerving new facts of life: "Moms don't have to cook, Dads don't have to work, and kids don't have to know anything anymore." With access to databases, literate kids now that they can find facts rather than waste time memorizing them. What's more, he said, we have created more information or content in exobytes in the last two years than we have in the history of man. Where is this leading? To artificial intelligence.

We're all working for an increased share of consciousness. "We all want the basic things: joy, family, love, fun, universal justice, and freedom," he said, adding that people want to belong and have hope in the future.

Trust is a huge issue. People don't trust institutions;

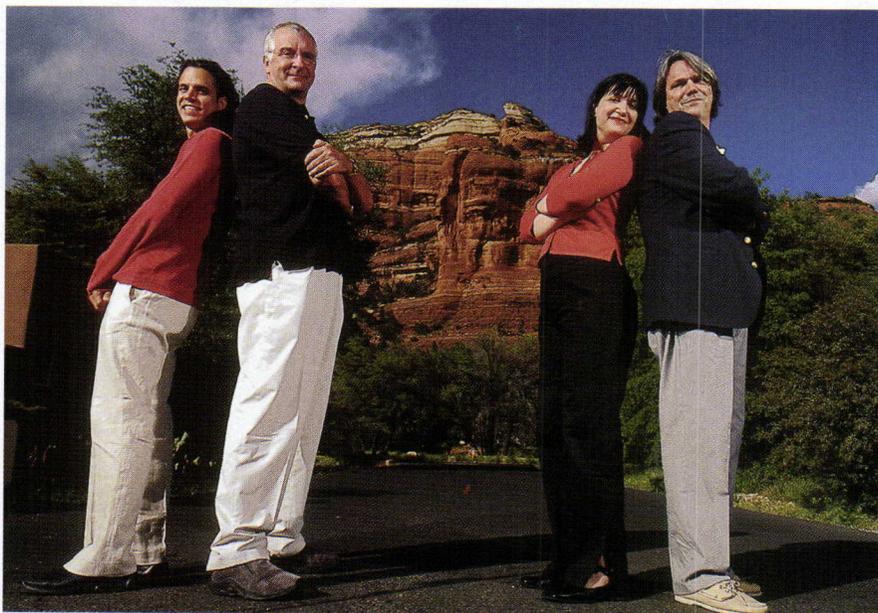
they trust other people. They share risks that are mutually advantageous, with spoils for each. Trust is reciprocal intimacy, the balance between human beings. Technology does not engender trust. "Only human beings will take a bullet for another human being," he noted.

5. Change is about changing the meaning of value. Ideas can be transformed by the nature of the relationship a company has with its consumers. They want your design to be a perfect fit and exceed their expectations — they want to be astonished.

6. Leadership matters. A facile movie producer provides Dr. Taylor's model for modern leadership, not the traditional corporate executive "with his

head in the sand." He added: "These are change agents who are not afraid to envision the possibilities for the future. They are honest. Because today, everyone is a witness."

7. The number-one game today is "connect." You need to know something and connect it to those who need that knowledge in a way that allows you to transform that knowledge in service to their aspirations. It's a passion that makes them believe we can help them on this journey. It's not a simple conviction that we're excellent; it's the willingness to tolerate mistakes in the pursuit of brilliance, to be addicted to the possibilities of the future.



L-R: OMAR WASOW, DOUGLAS ADAMS, BARBARA LIPPERT, JIM TAYLOR

## Omar Wasow, Partner, Black Planet

Omar Wasow is wired. His role as a Connector was to connect us to the Internet — in ways we may not yet have imagined. He also brought insights about building virtual communities, a connection that the next generation has readily adopted. He explained, "If you want to see what the future holds, just look at what students are doing when they're supposed to be doing something else."

What excites me is the ecology of the Web," he said. "There's a fundamental tension between one model of decision making and thinking — which is

the world of authors, leaders and experts — versus what we have online with this cacophony of voices. We have all these amateurs producing 1.5 exobytes of noise, and yet this evolves into a model where this sort of chaos distills into something beautiful, and community plays a role in this process." Using the example of Linux versus Microsoft, Wasow predicted a new paradigm for technological systems. The former appears to be chaotic and disorganized, he said, but all systems have been hammered and tested by thousands of volunteer geeks. "In the world, would you rather have one

expert, one visionary build the systems that control your computer, car, and planes? Or would you choose an alternative that is the result of a Darwinian evolution of geeks who have worked and reworked the systems?" The next generation is much more likely to follow the voices of the many, he said, rather than those of the few. Wasow, an advocate of this alternative view, said that in the future he sees "the ecosystem of the Web allowing people to connect, find community, and build relationships online."

CONNECTORS CONTINUED...



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# CONNECTORS

special report

continue

As I was driving back from Sedona, I could not help but reflect on the success of AB2001. What impressed me so much in AB2000 and even more in AB2001 was the spirit expressed by all — the participants, the speakers, and you all. The Julian Bond message was one that really focused on the ongoing need for respect and potential. Omar Wasow emphasized the role the demographic shift will play in its participation in online communities. And then the evening with Sherman Alexie, and the issue of 'does it matter?'"

One speaker expressed the creativity of the AB2001 it was Douglas Adams, and then to hear of his death brought it all back...to reflect on the Sedona experience. What a loss, and what a reminder that 'it must matter.'"

-Richard Hobbs, Resident Fellow, The American Institute of Architects

## Barbara Lippert, Advertising Critic, *Adweek Magazine*

Barbara Lippert is a voice from pop culture. As advertising critic for *Adweek* magazine, she reveals how we see ourselves — or how we are seen — via advertising. "Compared to nanotechnology, advertising has the consciousness of frozen Spam," she deadpanned. Nonetheless, she has dedicated a career to tracking trends in advertising and bringing insights about popular culture to the professionals who create the ads. As a social commentator, she identified several themes for advertising today: sex, violence, death, meta-advertising and the creative use of music. Her presentation included a series of recent TV ads that illustrate these trends.

"Death is the last taboo, the final frontier," Lippert observed. From Levi's and Discover Card to Jeep, death has become the sales agent. And parallel to the layers of interaction on the Web, we now have a raft of ads that are ads about other ads — significantly, the Budweiser "Whassup" campaign. She noted that these beer ads do, on the other hand, embrace a world of men connecting with other men and building a community of friends. She added, "Advertising is an extremely white profession; there are more black brain

surgeons than there are blacks producing mainstream advertising. Ethnic groups create advertising for their own cultures. The Budweiser 'Whassup' ad was the first time that a black created advertising for a primarily white audience, co-opting the hip-hop black culture to do so."

In terms of the next generation, Lippert said, "Kids that have been brought up on parody can be genuinely shocked by reality." She added, "College kids are not offended by 20-minute ads that appear in the middle of TV programs. They live in a world in which counterculture and mainstream culture have merged and co-opted each other their whole lives." In the end, Lippert concluded, advertising can project a more perfect world. The Targets and the Ikeas reflect the fact that "we all want nicely designed, affordable stuff with an elevated aesthetic so that it doesn't make us feel poor."

## Douglas Adams, Author, *Hitchhikers Guide to the Galaxy*

In a totally unexpected turn of events, Applied Brilliance was the legendary Douglas Adams' last personal appearance. It came as a shock to everyone who attended the conference that he died of a heart attack at age 49, three days after he spoke in Sedona. As a result, AB2001 became an historic moment in time, and we all look back at it in tribute to Doug Adams.

Adams said that he had difficulty making any sense of the future, and had three rules that explained how we might view it, "Rule one is that everything that is invented in the world when you're born is normal and ordinary. Rule two is everything invented from the time you're 15 to 35 is new and exciting. And rule three, anything invented after you reach 35 is against the natural order of things."

"When I was a kid, I fantasized about space travel and time travel," Adams said. "Space travel was realized rather quickly, but time travel obviously hasn't worked because we'd know about it already

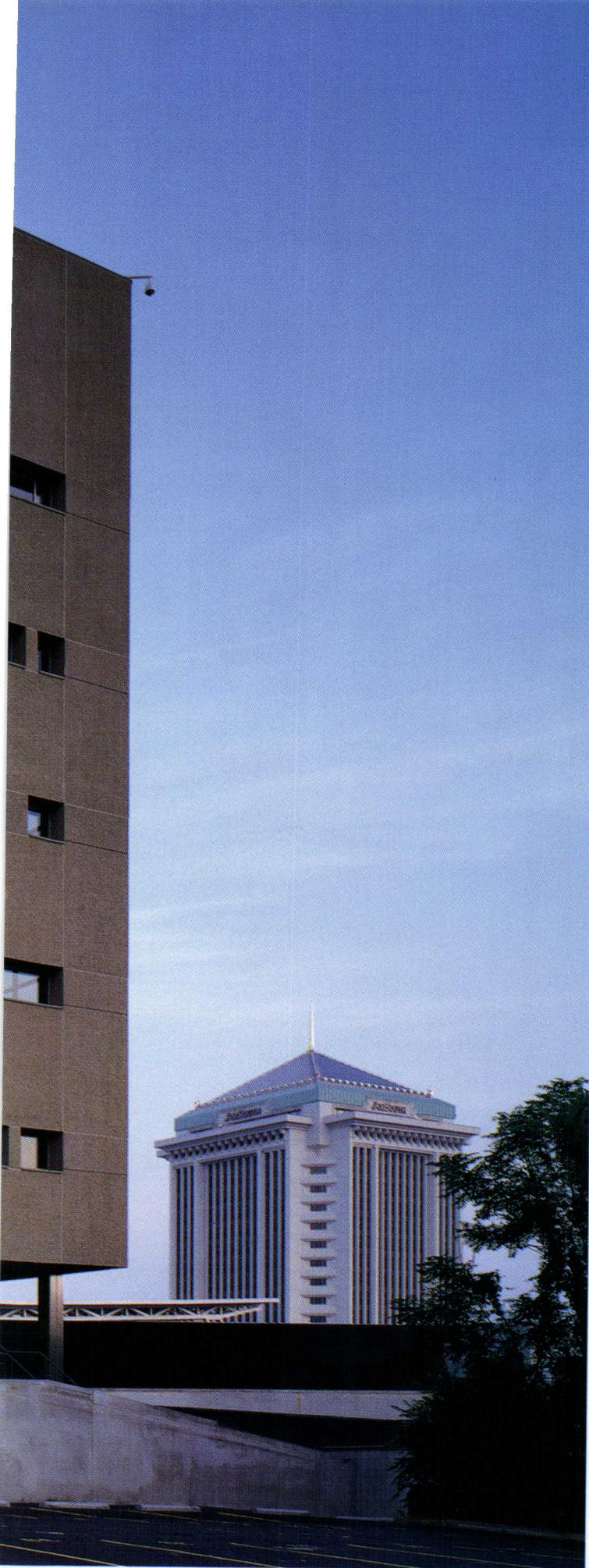
as we move back through time." No one can predict the future, he noted, not even the computer industry, which is more concerned about the future than most other industries. He mentioned that they failed to predict several key things — "like that the century was going to end." They also failed to predict the coming of the Internet, which *is* the computer industry. And in a profound example of missing the point, Adams said, "Dot-com companies thought that if you multiplied 0 by a sufficiently large number it would turn into something." The one thing he does know about technology, however, is that "technology is the stuff that doesn't work yet. You can recognize it by the fact that it comes with a manual or a registration card." In contrast, chairs don't come with a manual. It's only when technology becomes invisible that it truly works, he observed.

"Nice job! What a wonderful, inspirational, catalytic, hysterical, scary, cool group of contributors! Not to mention the quality of the MC'ing and the hosting in general. Not to mention the surroundings and the weather, and the collegiality."

—Jan Johnson, Director of Workplace Learning, Teknion

ERDY M<sup>C</sup>HENRY'S  
SOUTHERN POVERTY  
LAW CENTER IN  
MONTGOMERY,  
ALABAMA.  
BY ANNE GUINEY

# A MIGHTY FORTRESS



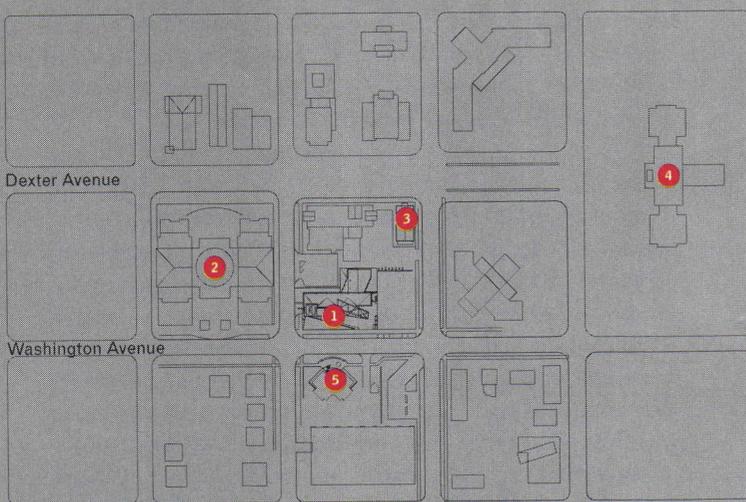
Early in the morning of July 28, 1983, two men smashed a window of the Southern Poverty Law Center's office in downtown Montgomery, Alabama, and while one stood on the lookout, the other crawled in, doused the offices with gasoline, and set the place on fire.

The two then climbed down a nearby manhole and escaped into the sewer pipes, finding their way by following the yellow stripe they'd painted on the way in. By about 4:30 that morning, stunned center employees had converged on their ruined offices, sifting through the fire-ravaged interior, collecting the files that had escaped the flames.

The Southern Poverty Law Center (SPLC) and its charismatic cofounder Morris Dees had long been a focus for the anger of its legal opponents, but never in so violent a fashion. Founded in 1971 by Dees and another Montgomery lawyer named Joseph Levin, the center (as its employees call it) began as a small civil rights firm, taking on death penalty cases and successfully suing for the desegregation of the Montgomery YMCA. By 1981, the center had begun to direct much of its energy toward combating hate crimes, and those of the Ku Klux Klan in particular. Dees and his staff lawyers came up with the novel idea of filing civil suits against Klan organizations after their members had been convicted of a violent act—attempting to prove that the individual had acted with the express knowledge or approval of the organization itself, which would then make the organization financially liable for the actions of the convicted persons. This approach led to several significant victories that bankrupted the parent group (notably the United Klans of America and the White Aryan Resistance) and also led to a great deal of notoriety for the SPLC.

Prior to the arson, for which three Klan-affiliated men were ultimately convicted, threats to the Center and to Dees tended towards the hyperbolic or strange—United Klans of America leader Louis Beam challenged Dees to a duel, for example—but seldom escalated to overt violence. After the fire, and a series of assassination attempts on Dees, the lesson became clear: The SPLC could no longer assume that threats were empty, and the group had to take measures to protect itself. A new building on Washington Avenue in downtown Montgomery (opened in 1986) was more secure than its predecessor, but within a decade it was too small for the growing organization. Dees and Levin began to work with architects Scott Erdy and Dave McHenry, then of the Hillier Group, on a new building just across the street from the existing offices (Erdy and McHenry formed their own eponymous firm in 1999, and continued on as design architects, with Goodwyn Mills & Cawood as architect of record, for the SPLC project.)

The new SPLC headquarters rises high above its surroundings of grave neoclassical government buildings and their contemporary knockoffs, and while not the tallest around, it is certainly the most



- 1 Southern Poverty Law Center
- 2 Alabama Judicial Building
- 3 Dexter Avenue King Memorial Baptist Church
- 4 Alabama State Capitol
- 5 Civil Rights Memorial

### “The Cradle of the Confederacy and the Birthplace of Civil Rights”

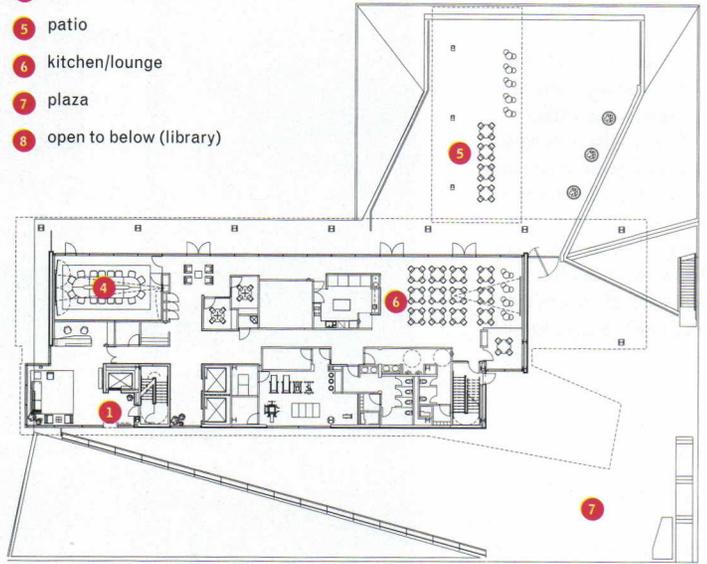
Montgomery, Alabama, claims both titles. The Alabama State Capitol and the Dexter Avenue Baptist Church (above), arguably the seat of each movement, are only two blocks apart. In 1861, Jefferson Davis was sworn in as president of the Confederate States at the Capitol; almost a century later, the Dexter Avenue Baptist Church’s new pastor, Dr. Martin Luther King, Jr., would reluctantly take the reins of the Montgomery Bus Boycott, which galvanized the growing call for equal rights for African-Americans. Both buildings are visible from the windows of Southern Poverty Law Center’s (SPLC) new offices on Washington Avenue. The proximity to Dr. King’s Church (which has since been renamed in his honor) is such a potent reminder to SPLC founders Morris Dees and Joseph Levin that Erdy McHenry Architecture made sure that sight lines to the church are clear from as many points in the building as possible, even cantilevering the building’s western edge so that visitors to the Civil Rights Memorial on the southern side of Washington Avenue can see the building that figured so prominently in the movement.

The Southern Poverty Law Center is elevated on a concrete plinth that holds three levels of parking. The difference in surface treatment on the two primary façades—the south-facing one is clad in stainless steel (top), and the northern one in glass (below)—gestures at the nature of the spaces inside: In plan, the floor plates are divided lengthwise into two long rectangles, the northern one comprising open-plan office space flooded with light, and the narrower, southern one holding all of the building services as well as two libraries.

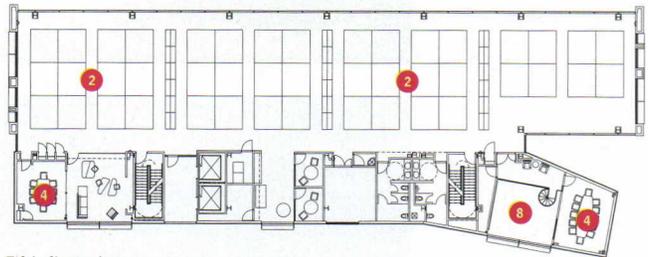




- 1 entry/lobby
- 2 office space
- 3 library
- 4 conference room
- 5 patio
- 6 kitchen/lounge
- 7 plaza
- 8 open to below (library)

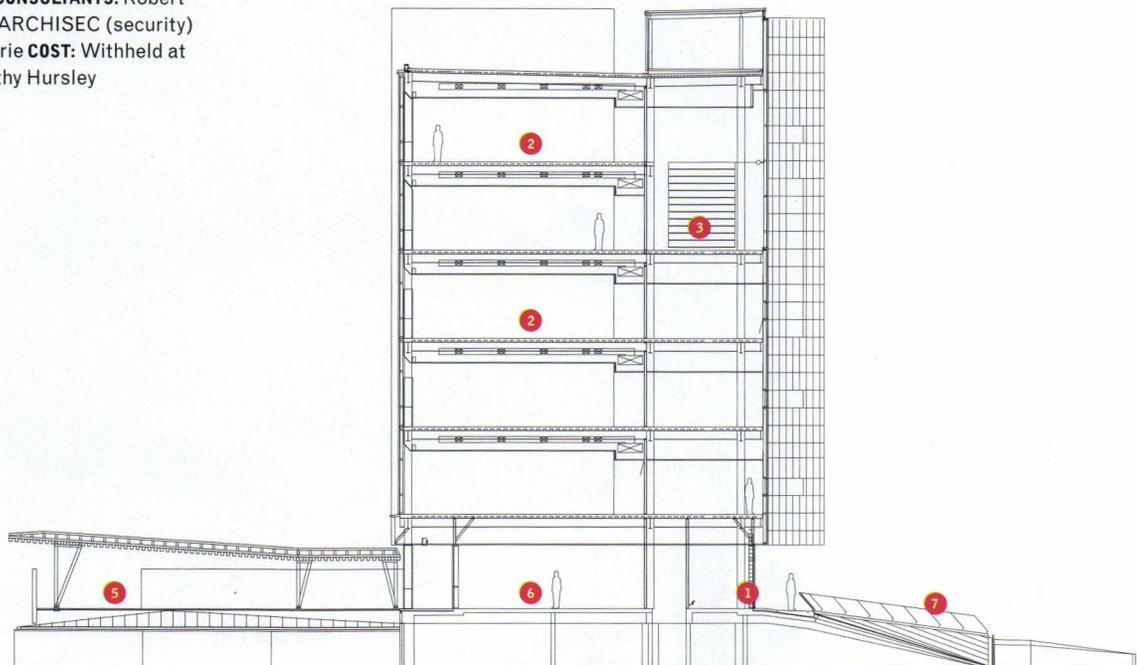


Ground-floor plan 1" = 27'  $\Delta$

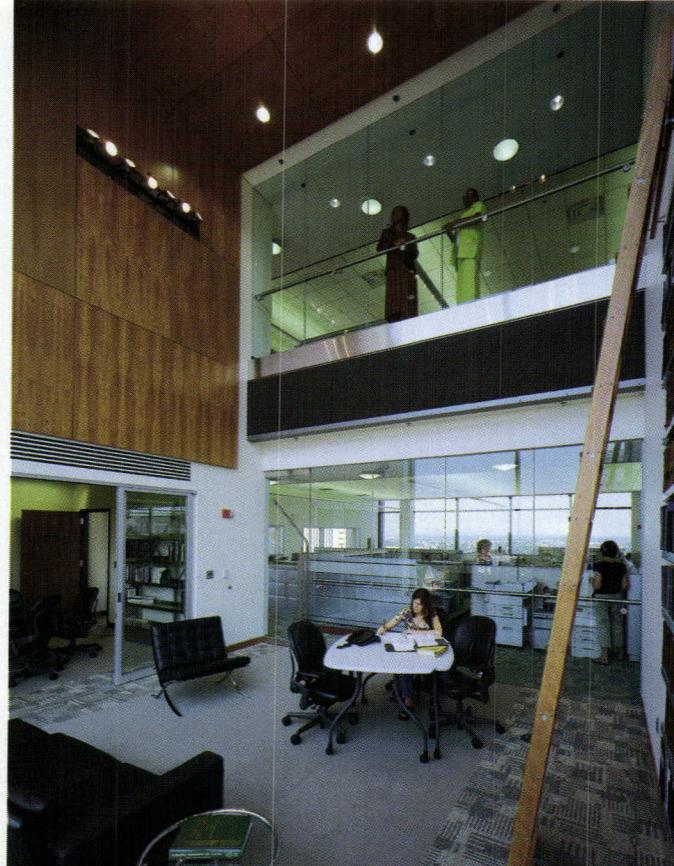


Fifth-floor plan

**THE SOUTHERN POVERTY LAW CENTER, MONTGOMERY, ALABAMA**  
**CLIENT:** The Southern Poverty Law Center, Montgomery, Alabama—JRB Associates (client advisor) **ARCHITECT:** Erdy McHenry Architecture, Philadelphia **ARCHITECTS OF RECORD:** Goodwyn Mills & Cawood; Hillier (schematic phase)  
**ENGINEERS:** Pilgrim Engineering (civil); Cagley Harman Associates (structural); Zgouvas & Associates (mechanical); Mills-Conoly Engineering (electrical) **CONSULTANTS:** Robert Morris & Associates (fire protection); ARCHISEC (security)  
**GENERAL CONTRACTOR:** Brasfield & Gorrie **COST:** Withheld at owner's request **PHOTOGRAPHER:** Timothy Hursley



North-south section 1" = 12'  $\Delta$



Visitors to the SPLC wait in the secure lobby (facing page, top) for a staff member to escort them up into the offices (facing page, bottom), which are entirely open in plan. Two double-height libraries (above right) on the building's southern side punctuate the slightly cranked stainless steel façade. The crank was conceived as a way of making the new building respond to the Civil Rights Memorial (and the previous SPLC building) across the street. It creates a glazed vertical reveal (above left, at far right) that marks the transition from steel cladding to glass, servant spaces from the served.

striking. It is unabashedly modern and unabashedly private, standing back from the street as if to guard its difference, elevated on an angular concrete plinth. The southern façade is clad in reflective stainless steel, and the northern, which looks down over the spread of the city below, in an abstract pattern of reflective and clear glass. From the glazed, downhill side, there is an extraordinary view that is in effect a physical catalogue of some of Montgomery's more charged historical periods. Just across the block is the Dexter Avenue King Memorial Baptist Church, where the young Dr. Martin Luther King, Jr. was pastor from 1954 to 1960. Dexter Avenue terminates in the State Capitol Building, which was also the terminus of the embattled 1965 march from Selma to Montgomery. Also in view is the building that houses the State Supreme Court, many of whose judges issued decisions that reinforced segregation. Proximity to these blocks and the history they hold are of vital importance to the center, acting as a visual reminder of the legacy it confronts.

If an awareness of history is an element that informs both the center and its new building, then concern over security remains another. Erdy describes the design process as one that began with the idea of making the space defensible. "The SPLC security team did a lot of planning, and our responsibility was to build around it, and to make it work as a building," he says. More serious elements

of the security plan are invisible to the passerby, but the building gives off an almost palpable buzz of warning. The slightly cranked northern façade, which Erdy explains is intentionally quiet to better serve as a backdrop for Maya Lin's Civil Rights Memorial across the street, is monumental in its austerity. A few slot windows mark the elevators and service spaces, and two larger punched openings reveal small libraries, but it is otherwise a glittering surface that gives up nothing. The architects designed a low, tilted metal fence that is the only guide leading one to the front door and lobby. On the southern side, the different types of glass both give nuance to the curtain wall, and as Levin explains, "make it harder to watch any one individual inside."

The building's contemporary vocabulary is a skillful example of aesthetics in service of security, one in which pattern becomes camouflage, and a fence both defines a plaza and deters truck bombs. It is a crystallization of the sense of being embattled that, for the SPLC, is both patrimony and justification. However, the building also acts as a signifier of difference from the troubled history of its hometown. Erdy McHenry have resolved what could have been a contradiction, a home for an organization that is both in perpetual lockdown and an exemplar of progress, and fashioned a shape for it that gives off the same crackling energy as the SPLC itself. ■





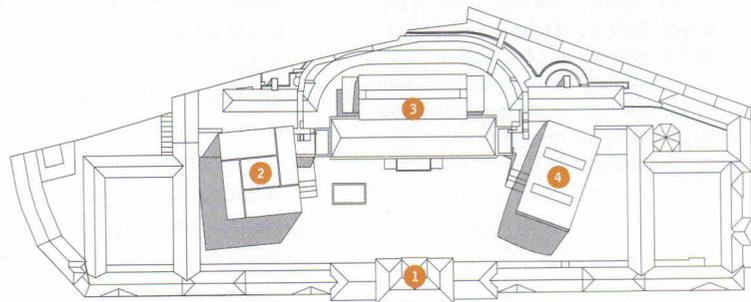
The juxtaposition of Vienna's imperial past and its more forward-looking contemporary culture (preceding pages) is the hallmark of Ortner & Ortner's Vienna Museum Quarter, a complex that brings more than 20 arts institutions together. The mute cubes of the Museum of Modern Art Ludwig Foundation Vienna (facing page) and the Leopold Museum (above) are placed asymmetrically in the central courtyard of the former imperial stables, in purposeful counterpoint to their baroque surroundings.

Johann Bernhard Fischer von Erlach (who died two years earlier), and runs nearly a quarter of a mile. The inner structures and courtyards are also largely baroque in style, though built in the 1850s by architect Leopold Mayer. The site was designated for art as a part of the unrealized plans for a 1995 Vienna World's Fair. An initial design competition was held in 1987; a second round in 1990 resulted in selection of a scheme by Ortner & Ortner, an Austrian firm founded by brothers Laurids and Manfred Ortner. Their original proposal called for inserting large-scale buildings behind the stables' elongated façade. Ortner & Ortner envisioned large modernist structures of glass and steel as a bold counterpoint to the older buildings. But the proportions of these forms, particularly a 220-foot-high library tower, sparked fierce opposition in Austria and abroad.

The country's most widely read newspaper, the tabloid *Kronen Zeitung*, waged a concerted campaign against what its headlines called the "Monster Project," and even Jörg Haider's right-wing Freedom Party opportunistically jumped into the fray, positioning itself as a defender of enduring values to join in lambasting the design. The height of the tower and the modernist look of the buildings raised fears among Austrian preservationists that the landmark character of the quarter could be imperiled. Critics elsewhere in Europe said the plan displayed "Viennese self-hatred" and amounted to a "knife in the heart" of the historic capital. Writing in the *Frankfurter Allgemeine Zeitung*, Germany's leading daily, critic Werner Spies asserted that Vienna had already displayed a willingness to mutilate its urban fabric by permitting Hans Hollein to build an eight-story shopping complex directly opposite St. Stephen's Cathedral. ("A monumental public restroom for postmodern

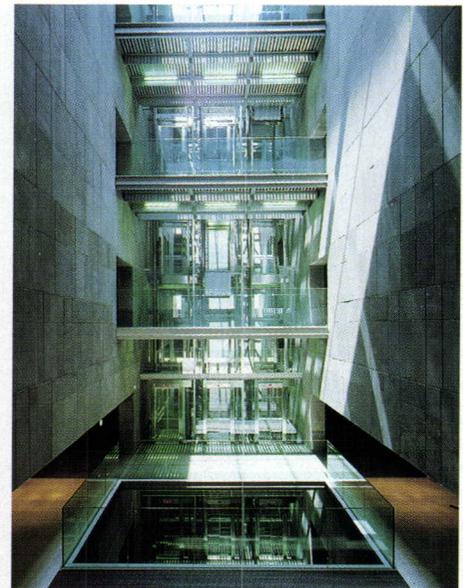


- 1 main entrance
- 2 Leopold Museum
- 3 Kunsthalle
- 4 Museum of Modern Art



site plan | 191' ↘

Ortner & Ortner's new brick-clad Kunsthalle piggybacks on the Winter Riding School (facing page), with a lofty entrance that juts out into the main courtyard (left). Glass-faced catwalks span a shaftlike atrium in the center of the Museum of Modern Art (right).



incontinence” was how Spies described Hollein’s 1990 design.) I. M. Pei, responsible for modernizing the Louvre, voiced his own reservations, and the New York-based Architectural History Foundation warned the project could “threaten to disturb one of the most beautiful cityscapes of Europe.”

Members of Vienna’s governing Socialist Party soon backed away from the design. Mayor Michael Häupl went so far as to declare that “the library tower is not the expression of Socialist cultural policy, but junk.” In response, the Ortner’s drastically cut the height of their proposed tower. In order to boost their chances with landmark protection authorities empowered to reject the design, Ortner & Ortner agreed in 1995 to collaborate with an Austrian preservation specialist, Manfred Wehdorn, and revamp it. Eventually, and despite insistence by Laurids Ortner that “the city cannot take refuge behind old façades,” the tower was eliminated.

Some feared that Wehdorn’s involvement would produce historicist pastiche—he helped renovate Vienna’s Schönbrunn Palace, and drew up a replacement for an 18th-century Hofburg ballroom gutted by fire in 1992—but the worry has proven unfounded. Instead, the size of the new buildings was reduced by almost a third by burying several floors underground. From the Ringstrasse, the new museums are only partially visible over Fischer von Erlach’s façade. But as one approaches the entry, the new buildings disappear entirely, and it’s not immediately clear anything has changed inside. What remains irrevocably in view is the massive antiaircraft tower erected behind the stables during Austria’s *Anschluss* with Nazi Germany. The gray concrete flak tower, one of six that still encircle the city center, has walls that are up to 10 feet thick, making demolition unfeasible.

The Ortner’s regarded the library tower as both a way of drawing attention away from the bunker-like structure and as a means of signaling that aesthetic renewal was under way. Having been deprived of their 21st-century campanile and forced to virtually hide their work within the existing shell, the architects seem to have exacted revenge by taking some cues from the menacing wartime monolith.

Entering the central portal, a visitor faces the 19th-century Winter Riding School, whose arches span most of the main courtyard; horse heads on the keystones of these arches attest to the area’s past use. But the Ortner’s have broken its neat symmetry by placing two new buildings within the paved court; these buildings are every bit as alien to their surroundings as the flak towers are to Vienna’s sugarcoated image. Both new buildings (opening in September) are off axis and clad in stone that contrasts starkly with the stuccoed baroque surroundings. A third building stands behind the Riding School with a flat, overhanging roof that subtly echoes the flak tower’s platforms. Though the museums’ diagonal placement at opposite ends of the Riding School appears arbitrary, the architects say it was intended to symbolize the Austrian Republic’s evolving identity: The Museum of Modern Art Ludwig Foundation Vienna is positioned as if to realign the imperial axis of the entire complex to the street pattern of the “democratic” Spittelberg neighborhood behind it.

The Museum of Modern Art’s basalt cladding gives it a porous, charcoal-gray surface that turns black when dampened by rain or snow. This strangely beautiful volcanic material varies in shade, and the façade is composed of pieces of uneven sizes interspersed with small windows, giving the whole a rhythmic pattern. Its curved rooftop is clad in the same basalt, heightening the form’s foreign aura. It is a behemoth that, like the flak tower, appears to have emerged from some deep, dark recess. Inside, the atrium resembles a mine shaft, with cast-iron footbridges running between galleries and



little natural light, save for a dramatic picture window on the top floor overlooking the city.

On the left of the courtyard stands the Leopold Museum, a white cube of smooth cut limestone. This will house an unparalleled collection of paintings by Egon Schiele, Gustav Klimt, and Oskar Kokoshka, as well as furnishings by Adolf Loos and Josef Hoffmann. Again, the building is set off angle, aligned this time not with the street pattern to the rear but on axis with the nearby art history museum, since the Leopold Museum's holdings constitute the logical continuation of the state art collection displayed there. The art history museum, designed by Gottfried Semper and Karl von Hasenauer (in tandem with and as a mirror image of the domed natural history museum), forms part of Semper's never-completed Kaiserforum, a plan envisioned as a way of binding the court with popular centers of culture. The Ortner's placement of the Leopold Museum accords with that ambition, carried out on a more modest scale in today's republican age.

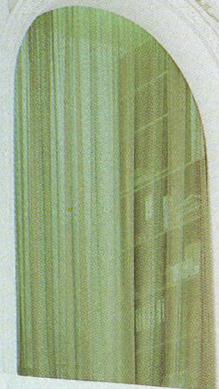
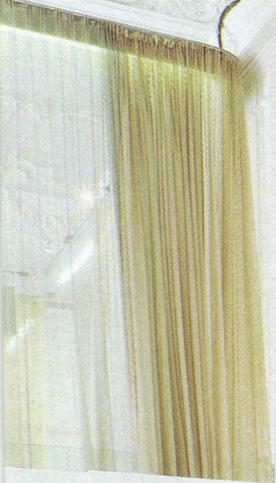
The third new addition—the rectangular red brick Kunsthalle with contemporary art galleries and studios for artists-in-residence—is not immediately visible. It has been shoehorned into a narrow slot just behind the Winter Riding School (refurbished to accommodate dance and theater performances of the annual Vienna Festival) and from most angles is entirely concealed by it. The Kunsthalle is accessible only through a side entry of the Riding School. To help visitors find the Kunsthalle, a red brick archway juts into the main courtyard from the Riding School's side door and signage has been affixed to the school's cornice, but neither offers an elegant resolution of the Kunsthalle's awkward seclusion. Inside, the lobby more successfully juxtaposes the modern and the historic in



Orange curtains (facing page) in the foyer of the Kunsthalle divide the room into old and new; just beyond is the emperor's loge (following pages, left), a baroque balcony from which the Hapsburg rulers watched equestrian exercises. The ceiling of a gallery on the top floor of the Museum of Modern Art (above) arcs in alignment with the building's curved roof; another gallery features a picture window overlooking the city center (following pages, right).

a manner one might have hoped for in the complex as a whole. The emperor's loge, topped by an imposing double-headed eagle and surrounded by plaster garlands and cherubs, has been carefully preserved and overlooks a gleaming reception area. This balcony, once reserved for Kaiser Franz Josef's observance of equestrian exercises, is now part of a public restaurant designed by the Vienna firm of Eichinger oder Knechtl. It faces a set of scissor staircases suspended before a huge sloping aluminum wall that encases the raked floor of the Vienna Festival's main theater.

Already, the Museum Quarter's gates are open round the clock, and planners hope the commercial activity will draw crowds well beyond those attending cultural events. Still, some Viennese worry the complex would have more allure had they followed through on the Ortner's bid to create a modern tower as an icon of the stables' transformation. "Everybody is asking what's happening behind this baroque façade," says Museum Quarter director Wolfgang Waldner. "This whole center calls for a signal that something contemporary is going on." Laurids Ortner says he hopes not just one but two new towers will be built, one behind the façade and another in front of it. Ortner's warning that "the city cannot take refuge behind old façades" has become a reality, and by his own hand; his interest in adding towers seems to have intensified as a result. The revived debate about whether the Museum Quarter needs a tower at this late date underscores a sense of letdown about what has finally been built after such protracted wrangling. Even if the modified complex goes far to fill the Austrian capital's contemporary culture gap, it's unlikely that putting up a modern tower here or there would fundamentally alter this uneasy blend of old and new. ■



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Ein Ex-Best

AUSGANG  
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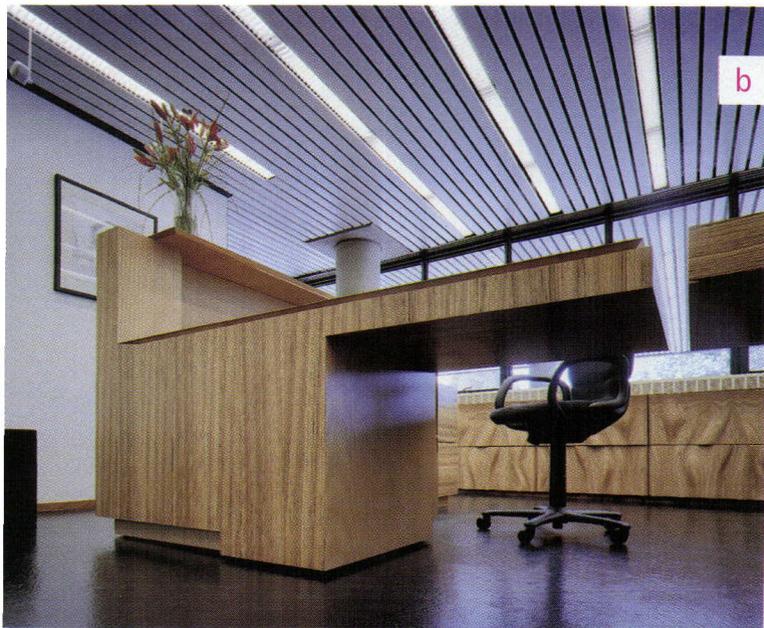


#### **MUSEUM QUARTER, VIENNA**

**CLIENT:** MuseumsQuartier Developing & Operating Co., Vienna—Wolfgang Waldner (CEO) **ARCHITECT:** Laurids Ortner & Manfred Ortner, Vienna—Laurids Ortner, Manfred Ortner, Christian Lichtenwagner (principals); Walter Beer, Angela Hareiter, Eva Maria Rebholz, Josef Zapletal, Alfred Pleyer, Karl Meinhart, Melih Yerlikaya, Helmut Kirchhofer, Marc Berutto, Rosa Borscova, Margarete Dietrich, Mona El Khafif, Mehmet Evan, Leszek Liszka, Heimo Math, Richard Messner, Christian Nuhsbaumer, Georg Smolle, Roswitha Kauer, Judith May, Szczepan Sommer, Wolfgang Steininger, Philipp Tiller, Michael Wildmann, Natalie Arzt, Harald Lutz, Marina Küng, Gerhard Abel (project team); Josef Andraschko, Likas Branhas, Marco Tomaselli (model); Hanns-Peter Wulf, Olaf Laustroer, Christian Schmitz, Alexander Sittler, Matthias Caduff, Christian Caldeway, Markus Grandjean, Thomas Gutt, Cathrin de Wendt, Elisabeth Dahmen, Norbert Krümel (competition) **ASSOCIATE ARCHITECT:** Manfred Wehdorn, Vienna **ENGINEERS:** Fritsch, Chiari & Partner, Ziviltechniker (structural/mechanical); Austroconsult Vienna (electrical) **CONSULTANTS:** Kress & Adams (lighting); Quiring Consulting (acoustical) **GENERAL CONTRACTOR:** Philipp Holzmann/Ed Ast/Held & Francke **COST:** \$128 million **PHOTOGRAPHER:** Andreas Gehrke

# 1 HARVARD GSD OFFICES





b



c

**HARVARD GRADUATE SCHOOL OF DESIGN OFFICES (RENOVATION),  
CAMBRIDGE, MASSACHUSETTS**

**CLIENT:** Harvard Design School, Cambridge, Massachusetts—George Silveti (architecture); Alex Krieger (urban design); Kevin Cahill (building services) **ARCHITECT:** Office dA, Boston—Mónica Ponce de León, Nader Tehrani (principals); Jeff Asanza, Tali Buchler (project coordinators); Chris Eidt, Richard Lee, Elisa Silva, Tim Clark, Heather Walls (design team) **ASSOCIATE ARCHITECT:** Daniel Gallagher, Architect, New York City **ENGINEERS:** Energy Planning and Associates (mechanical); Johnson and Stover (electrical); Kitchen Ventilation Specialists (HVAC) **CONSULTANTS:** Milgo Bufkin (metal fabrication); Peter Coxe (lighting); Commercial Sewerwork (millwork); George Brin (furniture fabrication) **GENERAL CONTRACTOR:** Wise Construction **COST:** Withheld at client's request

Tehrani and Ponce de León designed two separate, but similar, offices at Harvard's Graduate School of Design: one for the architecture program, and the other for the urban design program. Determined not to mask the character of the spare original building (designed in the 1970s by John Andrews), the architects restricted the scope of their work largely to furniture installations rendered in a richly contrasting material palette of wood. Nearly matching filing cabinets line the outer walls of the two offices (a); recent GSD graduate R. Shane Williamson plotted their undulated doors on computer, carved them out of custom-made, unusually thick plywood using the school's own CNC milling machine, and then sanded and finished them. The doors curve in different directions, vertically and horizontally, reflecting the two different orientations of the grain of the cabinets' plywood tops. Each office also features a receptionist's desk. In one (b), slits along the edges serve as expansion joints, as the GSD's offices are not continuously climate controlled. The other's stacked design (c) is inspired by the layering of plywood.

## 2 UPPER CRUST





**UPPER CRUST, BOSTON**

**CLIENT:** Jordan Tobins **ARCHITECT:** Office dA, Boston—  
 Ónica Ponce de León, Nader Tehrani (principals); Hamad  
 Sultan (project coordinator); Albert Garcia, Kristen  
 Annattasio, Achille Rossini (design team) **ASSOCIATE**  
**ARCHITECT:** Alexander Coogan Architect, Manchester,  
 Massachusetts—Alexander Coogan (principal); Steven  
 Capicchio (project architect) **ENGINEERS:** Kitchen  
 Ventilation Specialists (mechanical/HVAC); Crocker Electric  
 Services (electrical) **CONSULTANTS:** Peter Coxe (lighting); Laser  
 Services (metal cutting) **GENERAL CONTRACTORS:** Vullnet  
 Craka, Office dA **COST:** \$40,000

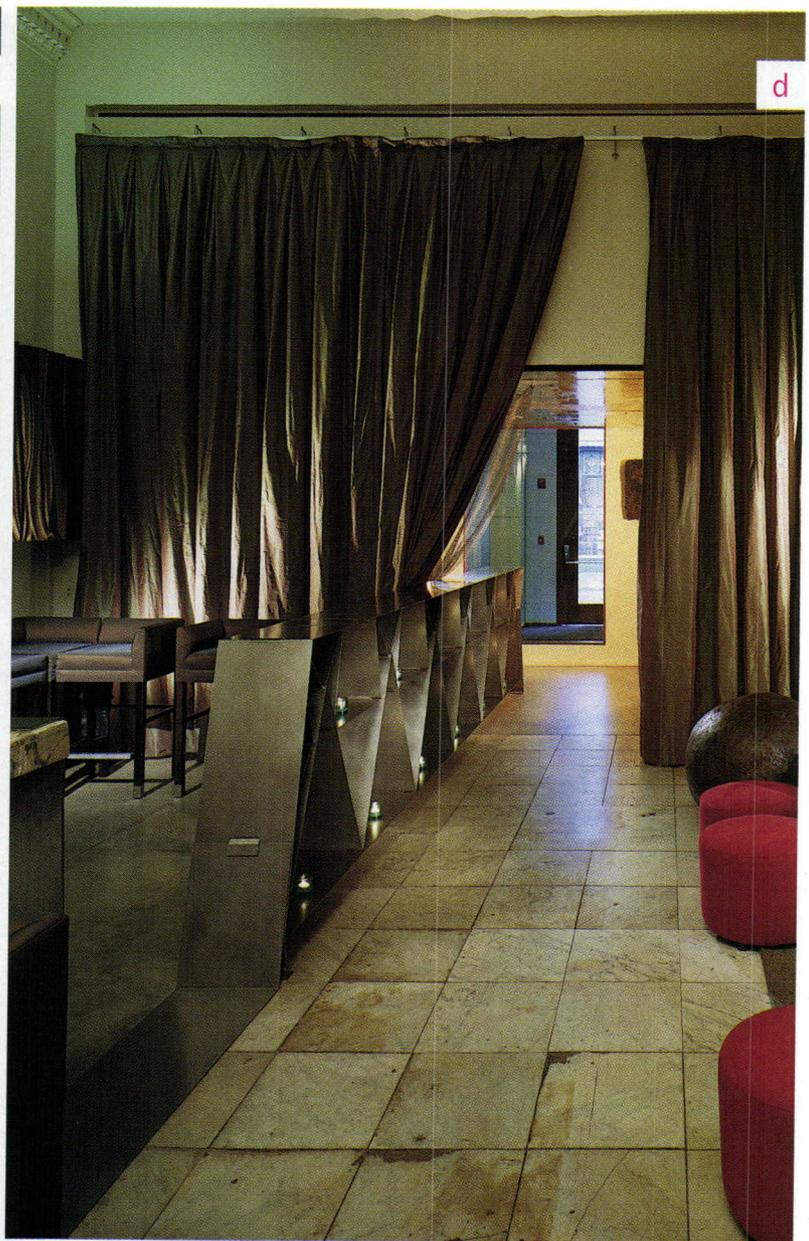
Office dA's design for the Upper Crust pizza restaurant treats the interior as a street-front advertisement, visible through a large existing window (a). The most eye-catching feature of the interior, on which the firm did much of the construction, is the faceted metal ceiling, which undulates to accommodate building systems such as HVAC and sprinklers (b). Tehrani and Ponce de León positioned a communal dining table along the length of the restaurant, its wooden surface folded up as a continuation of the floor (c). A ribbon opening on one side of the interior passes through to the kitchen; on the far wall, a mirror follows the same shape as the opening. At the end of the dining table, directly in front of the window, is a station for flipping pizzas.

### 3 MANTRA





b



d

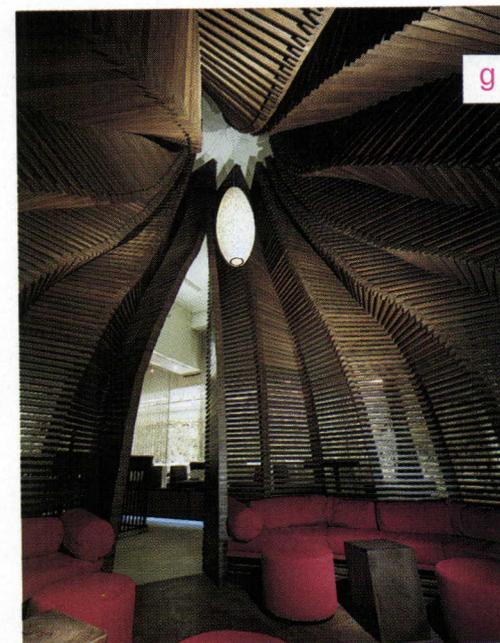
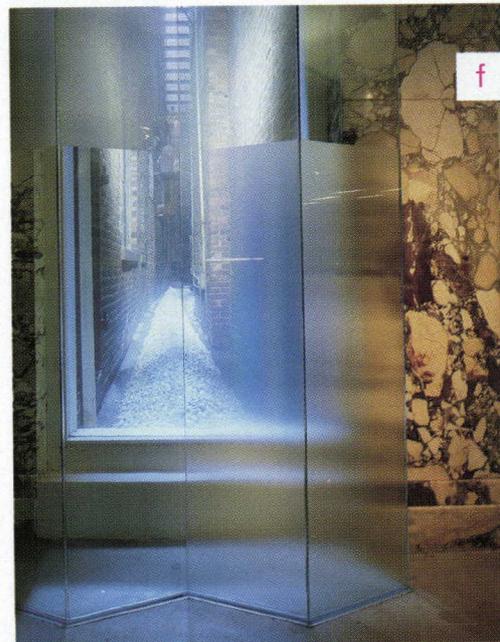
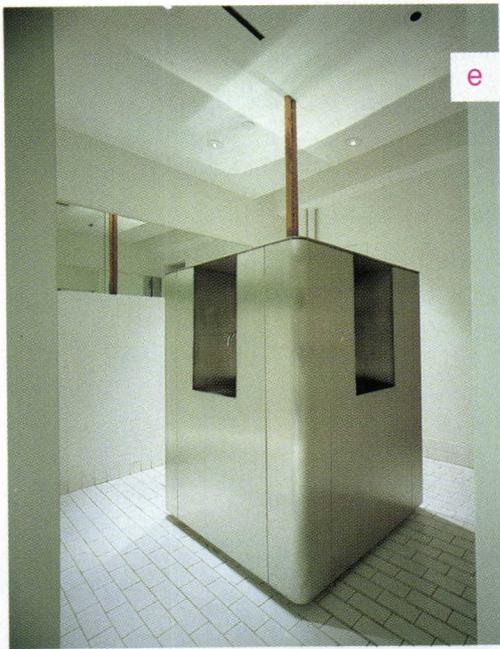


c

**INTERIOR, BOSTON**

**CLIENT:** One World Cuisine, Boston—Hemant Chowdry  
**ARCHITECT:** Office dA, Boston—Mónica Ponce de León, Nader Tehrani (principals); Zack Hinchliffe, Duks Koschitz, Christine Heller (project coordinators); Carlos Arnaiz, Chat Guevarruedeemol, Andrew Cruse, Elisa Silva, Tim Clark, Kristine Pines, Hamad Al- Sultan, Achille Rossini, Albert Garcia, Jeff Asanza, Hansy Luz Better, Elise Shelley, Tali Buchler, Richard Lee, Chris Eidt (design team) **ASSOCIATE ARCHITECT:** Alexander Coogan Architect, Manchester, Massachusetts—Alexander Coogan (principal); Steven Scapicchio (project architect) **ENGINEERS:** Sarkis Zerounian & Associates (structural); Zade (mechanical/electrical); Ken Bouffard (civil) **CONSULTANTS:** Schechter Flom (interior); Schwegge Lighting Design (lighting); PMK Design (curtains); Kimo (custom hardware); Joe Cronin (plumbing); Milgo Bufkin (metalwork) **GENERAL CONTRACTORS:** I.D.S Construction, G & B Construction, Office dA **COST:** \$1.4 million

As at Harvard, Tehrani and Ponce de León had to contend with strong existing interior architecture in their design for Mantra, a high-end Indian restaurant. The architects respected the fine details of the original neo-classical banking hall, even where they had to cover them. A stainless steel mirror over the bar (a), for instance, ripples in every place that it encounters a pilaster. The entrance to the restaurant (b) is lined with Bendheim glass panels that serve, as Tehrani puts it, to “cleanse the visual palate.” A thin folded-metal table (d) leads patrons into the restaurant proper, which the architects subdivided with sheer silk curtains and a low, leather-floored platform. The white-tile men’s restroom, with its free-standing stainless steel urinal, strikes the interior’s only hint of austerity (e). Glass panels, treated with a Lumisty lenticular film, screen the restaurant’s only window, which opens onto an alley (f). Office dA situated a stacked-wood smoking lounge at the rear of the restaurant (g); Ponce de León characterizes its irregular but evocative form as “the dome” (h).



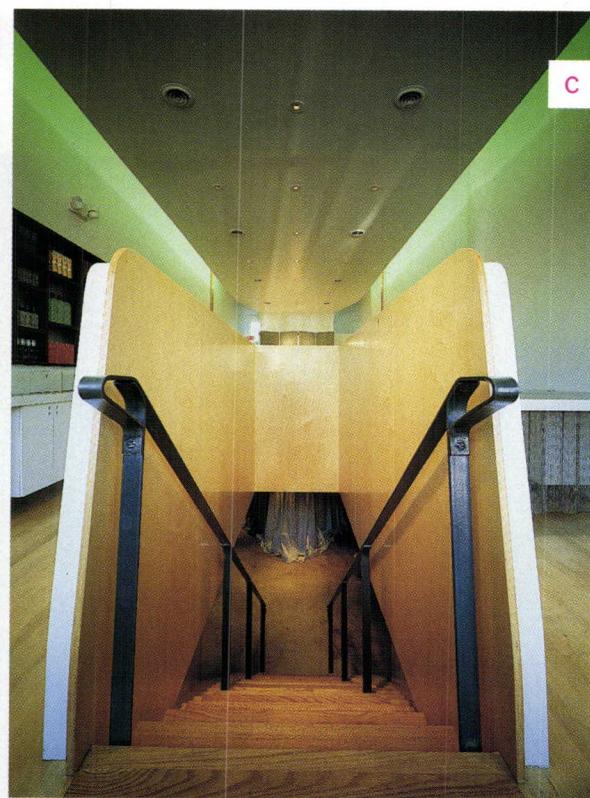


4 JOLI SALON AND SPA





b



c



d

**JOLI SALON AND SPA**  
**BROOKLINE, MASSACHUSETTS**

**CLIENT:** Jean Pierre Anzede **ARCHITECT:** Office dA, Boston—  
 Mónica Ponce de León, Nader Tehrani (principals); Tim Clark  
 (project coordinator); Albert Garcia, Jeff Asanza, Christine  
 Mueller, Tali Buchler (design team) **ENGINEERS:** Central Cooling  
 and Heating (HVAC) **CONSULTANTS:** PMK Design (curtains);  
 Ryan Sanford (felt installation), Hall Sheet Metal (metalwork);  
 City Metal Products (folding screen) **GENERAL CONTRACTORS:**  
 Job Basile, Office dA **COST:** \$128,000

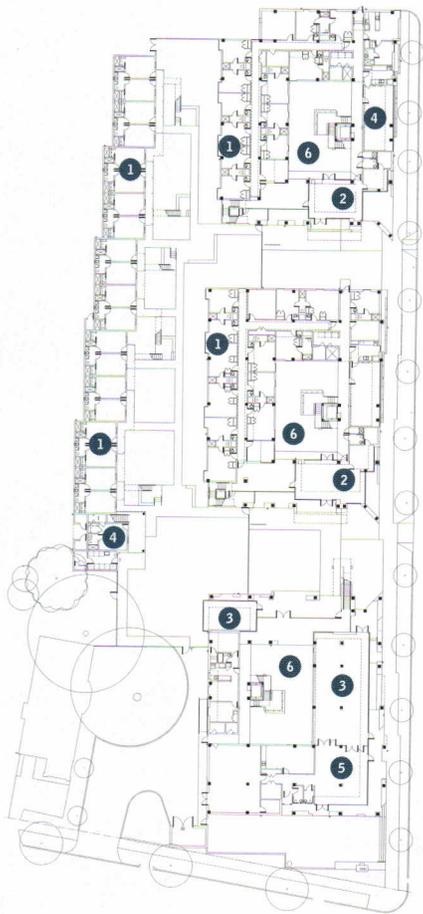
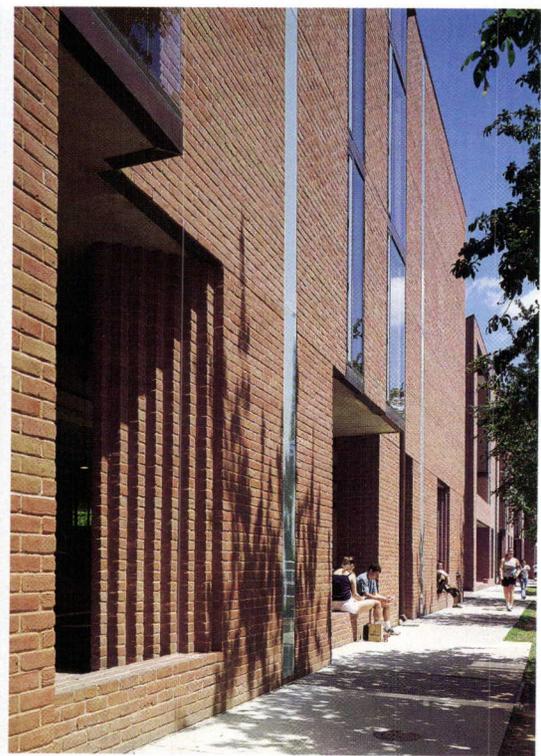
Tehrani and Ponce de León kept the ground-floor interior of the Joli Salon and Spa quite simple. The plaster ceiling bends down at the rear of the room, and the walls and mirrors bow outward to encase PVC pipes behind them (b); copper pipes emerge from behind the mirrors and stand free of the walls. A stair in the center of the bright, white room (c) with its ribbonlike metal railings, leads to a cool, gray basement (d) with felt-covered walls and a spare concrete floor. Silk and velvet curtains surround a massage table at the back of the room. In felt-lined private treatment rooms on the same floor, the architects cut the felt away to expose light fixtures underneath (a).



with its quiet face to the neighborhood and its lively face to the campus, the architects established a boundary condition that satisfied both university and neighborhood interests.

Dubbed the “ranges” after the second tier of buildings off the lawn at the University of Virginia, this oddly configured combination of private flats and two-story lofts with exterior access demonstrates how constraints have generated an appealing idiosyncrasy throughout the project.

Indeed, a circumstantial quirkiness seemed to the architects to be very much in the spirit of New Orleans, which Scogin describes as being all about mystery. Though clear enough in plan, the dormitory’s ensemble of buildings—the “ranges,” plus three larger, donut-shaped “houses”—generates an enigmatic series of in-between courts, gardens, patios, and terraces that provoke the kind of surprise and discovery for which the Crescent City is famous. Each of the three buildings strung along the east side of the site centers on a tall, top-lit garden lushly planted with palms and aspidistra to resemble the “secret” courts of the French Quarter. The soft Louisiana St. Joe brick, tall windows with interior wood shutters, generous balconies, and careful metalwork details also root the complex firmly in its locale.



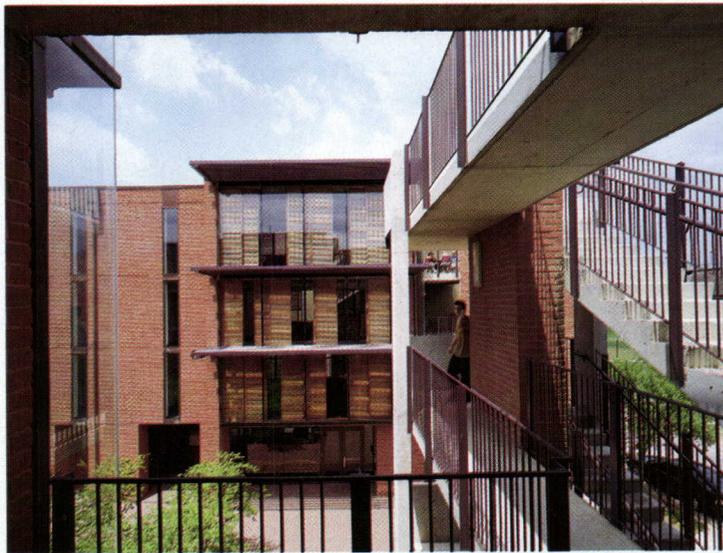
Ground-floor plan 51' ^



Second-floor plan

The four buildings that comprise Mack Scogin and Merrill Elam's Willow Street dormitory at Tulane (facing page and preceding pages) are sited in such a way as to create a series of interstitial gardens for the 330 students they house. While there are few windows along the building's perimeter (to minimize the impact on the residential neighborhood just beyond), these façades are by no means monolithic: Detailed brickwork (above right) and articulated corners (above left) add a level of refinement to a building type not known for it.

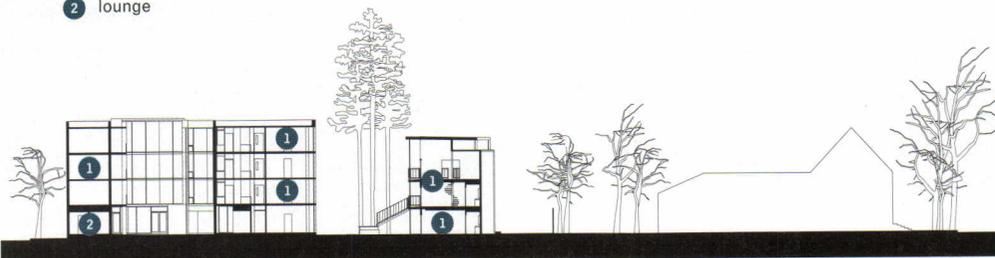
- 1 dormitory units
- 2 lobby
- 3 offices/classrooms
- 4 lounge
- 5 café
- 6 open space



Details like open stairways, internal wooden shutters, and metal railings (both pages) evoke some of New Orleans's most famous traditional architecture, that of the French Quarter. Most of the dormitory's windows and lounges face in toward the courtyards.



- 1 dormitory units
- 2 lounge

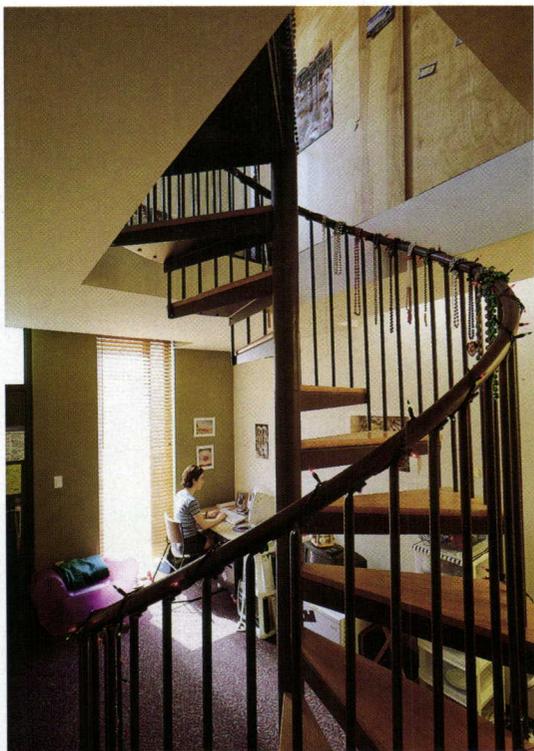


East-west section



North-south section 42'





The domestic scale of the “ranges,” the long, thin buildings that act as a buffer between an adjacent neighborhood and the larger dorm buildings, carries through to the interior, where there are duplex units with spiral staircases and a common room (above left and right). While the ranges are reserved for honors students, the gardens (facing page) are open to all, hidden away though they may seem.

#### WILLOW STREET STUDENT HOUSING, NEW ORLEANS

**CLIENT:** Tulane University, New Orleans—Anthony Lorino (senior vice president, Finance and Operations)  
**ARCHITECT:** Mack Scogin Merrill Elam Architects (formerly Scogin Elam and Bray Architects), Atlanta—Mack Scogin, Merrill Elam, Lloyd Bray (principals); Martha Henderson Bennett, Ned Frazer, Allison Reeves, Beth Morris, Dustin Lindblad, Juan Du, Denise Dumais, Tim Harrison, Kathy Wright, David Yocum, Kevin Cannon (project team) **ASSOCIATE ARCHITECT:** Wayne Troyer Architects, New Orleans—Wayne Troyer (principal) **ENGINEER:** Kulkarni Consultants (structural); Moses Engineers (mechanical/electrical/HVAC); Krebs, LaSalle, LeMieux Consultants (civil) **CONSULTANTS:** MPC Associates (construction management); Ramon Luminance Design (lighting); **GENERAL CONTRACTOR:** Gootee Construction **COST:** \$12 million  
**PHOTOGRAPHER:** Timothy Hursley

The life that occurs here has the distinctive flavor and feel of New Orleans as well. Students sunbathe and read on the grassy lawns in front of the ranges and barbecue in the spacious courts between the buildings. Brian Jones, who operated the dormitory in its first year for the university’s Office of Residential Life, applauds the project’s abundant outdoor spaces, noting, “There are always people out on the balconies. A third of our students are from the Northeast, and they really enjoy a 75-degree January day.”

Jones is equally enthusiastic about the way the dormitory’s design accomplishes the client’s goals in terms of facilitating a sense of community inside the buildings. The three primary buildings accommodate about 100 students each and are currently programmed to house interdisciplinary living/learning units. Each floor of 25–30 students has a kitchen, lounge, laundry, study room, and terrace clustered together to encourage casual encounters at a more intimate scale. Generous private rooms with 10-foot exposed concrete ceilings and custom movable furniture vary widely in shape, size, and arrangement to emphasize individual identity within the larger whole.

Mack Scogin and Merrill Elam, along with former partner Lloyd Bray and local associate Wayne Troyer, have created a remarkably livable and endearing little jewel out of a building type that is generally characterized by crudeness and over-systemization. By superimposing a simple vocabulary of brick and stucco walls punctuated by taut glass onto an idiosyncratic set of volumes, they achieve strong visual interest with an economy of means. They do so in a context that has a rich tradition of taking a solid melody and improvising with riffs and flourishes to generate richness and complexity. The design process has resulted in a fresh and sophisticated architectural expression that makes magic out of the constraints of its program and place. ■



## FIELD OF MOTION

An intermodal transportation terminal by Zaha Hadid capitalizes on the haphazardness of its suburban Strasbourg setting.

By Joseph Giovannini







**British architect Zaha Hadid conceived of her latest project (left) as a field of interacting forces. Elements of the surrounding physical context, such as an adjacent rail line, roads, and buildings, all have an impact on the building's simple but irregular form, dictating the profile of the concrete canopy roof and the position, different angles, and diameters of the structural columns.**

The blurry interface of exurbia and suburbia represents strange and alien territory for architects, because the context is usually vague and the space haphazardly organized: The “therelessness” gives few clues on which to build. With the proliferation of the car, even French cities, despite centuries of centralized growth, are no strangers to Los Angelization. But in addition to sprawl, they now also suffer overcongestion at their centers as drivers steer into parts that were never engineered for traffic.

To reconcile the car and the dense historic fabric of Strasbourg, a city near France's border with Germany, local planning officials have strategized new tramlines that bring commuters and shoppers into the city from large car parks at the perimeter. The most recent line, Line B, features installations along its length by Barbara Kruger and other artists, as well as generous landscaping that includes manicured lawns between the rails themselves. In an enlightened gesture that recognized the overlap between art, landscape design, and architecture, the city hired Zaha Hadid to design the terminus of Line B at Hoenheim Station, which lies within a marginal site alongside a rail line and at the intersection of two regional roads.

A community of Seven Dwarf houses with cute tile roofs borders one edge of the site, along with a patchwork of community gardens, smallish apartment buildings, and a motley assortment of scattered industrial buildings. Asphalt, poles for lights, signs, and traffic signals dominate the context. This is postclassical space—not merely dynamic, but indeterminate, with no clear beginning, end, or edge.

The Strasbourgeois planners were correct in noting that Hadid is in fact an artist, but they also may have sensed from the characteristically dynamic forms of her buildings that she knows something about motion, and was precisely the right architect to design an intermodal transportation terminal. Albert Einstein explained relativity by referring to the motion of two bodies, like trains moving relative to one another outside any relationship to a fixed point in space and time. To Hadid, the buses, trams, trains, bikes, cars, and pedestrians at Hoenheim Station constitute a field of motion similar to Einstein's trains, and she had to make sense of this conceptual energy field with a building predicated on the flux.

Hadid responded to the site with elegant but deceptive simplicity. She folded a plane of concrete up from the ground to form a canopy that stretches diagonally across the bus and tram lanes toward the parking lot and Strasbourg beyond, as though



**TERMINUS HOENHEIM-NORD STRASBOURG, STRASBOURG, FRANCE**

**CLIENT:** C.T.S. (Compagnie des Transports Strasbourgeois), Strasbourg, France **ARCHITECT:** Zaha Hadid, London—Zaha Hadid (principal); Stéphane Hof (project architect); Stéphane Hof, Sara Klomps, Woody K.T. Yao, Sonia Villaseca (sketch design team); Silvia Forlati, Patrik Schumacher, Markus Dochantschi, David Salazar, Caroline Voet, Eddie Can, Stanley Lau, David Gerber, Chris Dopheide (project team) **ENGINEER:** Ing. Luigi Martino (structural) **CONSULTANTS:** Mayer Bährle, Roland Mayer **COST:** Withheld at owner's request **PHOTOGRAPHER:** Hélène Binet, except as noted.

The terminals's concrete roof folds up from the ground (above); it has two major gaps directly above where trams and buses come to a stop. Overhead lighting slots and benches for waiting passengers (facing page) add to the formal irregularity of the terminal, their varying orientations a result of the "forces" that Hadid considered to affect the site.





The terminal's dynamic footprint continues in the field of pale concrete with which Hadid paved the surrounding parking lot (above). Like the lights in the ceiling of the terminal's canopy, the lines indicating each parking space create an abstract field across the lot (facing page), and then stop abruptly at the edge of an adjacent neighborhood.

pulled in that direction. Within the concrete plane she cut slots above the places where the bus and trams will be loaded and unloaded, subtracting roof where people are already sheltered in the vehicles. The slots demonstrate her assumption that the buses and the trams, which are beautifully streamlined and fitted with large windows, are a permanently impermanent part of the station's overall organization and composition.

Four types of columns, two fat and two thin, some leaning, some not, hold up the roof like trees that have found their own different ecological roles in a forest. Hadid further visualizes the push and pull of the pressures she senses on the site, as well as the movement of cars, buses, trams and trains, by angling lights and light slots contrary to the dominant geometry of the concrete roof. The columns and lights both question strict verticality and orthogonality and allow the roof to pull and shift within a force field in which movement seems to have stretched space.

Coincident with the roof is a ground plane of pale concrete that extends well into the adjacent parking lot, as though the roof were casting a long white shadow within the surrounding field of asphalt. In this shadow, white concrete curbs go black; outside the shadow, they are again white. The parking lines splay across the lot like filings magnetized by invisible forces, and Hadid treats the cars that park there almost as natural phenomena with their own diurnal rhythms.

Hadid, of course, is architecture's voluptuary, capable of producing exquisite form and space in beautiful materials. But here she has kept her palette simple, limiting it mostly to concrete and asphalt. This pavilion is what Mies might have done had he really understood the consequences of relativity on architecture. The building is no less than any Miesian "lessness," only Mies remained basically a classicist because he practiced balance. Hadid has acknowledged the imbalances on the site that set it in conceptual motion, and she has created an unusual and strange beauty in the tension resulting from the push and pull. The architect has imported an understanding to a site that is not at all obvious; such a disturbed condition has seldom been addressed, let alone so convincingly resolved.

It is now a pleasure to park at this station and take the ride in to town. Hadid has created a piece of land art without having to go into the desert to do so, and she has urbanized the site by sensing, condensing, and visually dramatizing its inherent energies. Strasbourg and its civic realm start here. ■



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## Livingstone's London

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English Heritage also points to a government regional planning guidance of 1991, which established protected sight lines to St. Paul's around London.

"There are 10 protected strategic views of St. Paul's Cathedral and the Palace of Westminster. London Bridge Tower would intrude on two of these views," says English Heritage's Davies.

"Cities need iconic statements, connected to transport nodes," counters CABE's Rouse.

Ken Livingstone suggests the definition of view corridors is too narrow in his draft London Plan. "I don't know if Ken necessarily agrees with [English Heritage]. He thinks St. Paul's is a dot on the landscape from Hampstead," says Forbes.

The mayor is on even more contentious ground with his view that high-rise developments are necessary to achieve the desired level of density in London.

Livingstone's critics point out that central Paris has twice London's densities without any high-rises and that the admired Broadgate development in the city is intensive without being tall.

But the London Bridge Tower—a high density, mixed-use development situated atop the London Bridge railway—fits in with the Livingstone master plan for London.

Another tall building under construction in the heart of the city has actually won the approval of English Heritage: the 600-foot Swiss Re tower, designed by Norman Foster's practice for the reinsurance giant. Known as the "erotic gherkin" because of its shape, the building sits on the site of the old Baltic Exchange shipping bourse that was badly damaged by an IRA bomb in 1992.

The building pushes all the right urban planning buttons. It is clustered with other tall buildings in the city; it redevelops a brownfield site; it's high density and sustainable. And some say it's a thing of beauty.

"If it had just been a box it would have been a problem getting it through. Unlike in the U.S., there are no real zoning laws here and a lot of people are against towers, so we have to fight the hardest for such schemes," says Foster partner Ken Shuttleworth.

The fight was won because Foster's practice consulted with English Heritage from an early stage on the plans, which fit within the tight confines of its guidelines. Livingstone's natural inclination is to resist such constraints, which does not bode well for future cooperation.

"The reason everyone wants to talk about tall buildings is opportunism," says English Heritage's Davies. "The mayor's quite open views that they are appropriate in many locations have opened the floodgates for everybody to put forward schemes."

"The mayor coming onto the scene has definitely made a significant difference in terms of putting architecture and design on the agenda," says Rouse.

Livingstone puts it this way: "Interesting, well-designed, and particularly clustered tall buildings will add to London's vitality, enhance London's skyline, and contribute to the built environment."

But some believe he has other motives.

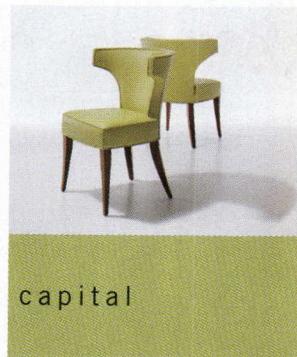
"His rhetoric suggests self-aggrandizement," says Robert Bevan, editor of the weekly *Building Design* magazine. "He's called English Heritage the English equivalent of the Taliban, and he seems to think that tall buildings are absolutely necessary for the future of London as a financial center. There's very little evidence to support this."

There is even a hint of a phallic obsession. "I don't think he has made the argument beyond the priapic status for London," Bevan says.

This is the fascination of Livingstone, the iconoclast fighting for iconic buildings, the radical who now describes himself as only "slightly left of center." No one knows whether he is building himself a legacy or doing what is best for Londoners. Maybe it is both.

"His aspirations are wholly laudable," says Peter Vaughan, Broadway Malyan's project leader for London Bridge Tower. "He has set the right agenda and he means to get there. If, as a consequence, he gets a legacy, who cares?" ■

*Chris Nuttall, a former senior writer for The Industry Standard and correspondent for the BBC, has also written for The Economist, The Financial Times, The Guardian and The Melbourne Age among others, and has been a broadcaster with National Public Radio and The Christian Science Monitor.*



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## Do Not Enter

continued from page 77

design a space that will not just continue to exist, but continue transmitting its message. In other words, how do you design an essentially negative memorial that some future generation will not want to destroy?

"Most monuments since antiquity have commemorated some deed, some person, and it's always been seen as something positive—or else the culture wouldn't waste the money to commemorate it," says Michael Brill, a Buffalo architect who served on the task force. "It is only in recent years, with the leaving of concentration camps as

they essentially were, stark and empty, that the whole idea of negative commemoration has surfaced." Since there was little historical precedent for WIPP's anti-memorial, the panel began investigating the idea of architectural "emotive forms."

"The goal was develop a number of 'landscapes of repulsion'," says Brill. "So that when you came to this place, something in you said, 'This is not a good place to be.'" Brill maintains that these negative emotive forms, like their positive counterparts, are something of a constant across cultures and times. "The intent was to try and find those forms which appear again and again in an architecture of affirmation and try to understand what the opposites

of those would be," Brill notes.

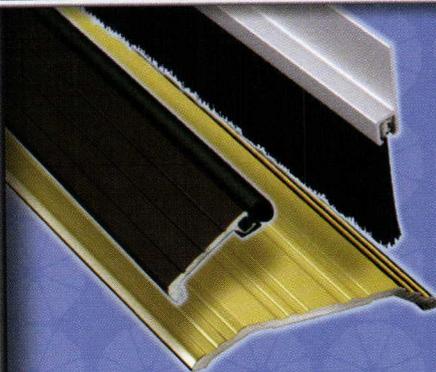
What did the panel's architecture of negation look like? The proposals range from an enormous field of black-dyed concrete, hot to walk on and hard to dig through, to a series of "menacing earthworks," jagged lightning-bolt forms radiating out from the edges of the square site, looking like Robert Smithson on a very bad day. The proposals are generally united in being massive, ugly, hard, hot, and irregular.

Further information will be provided by inscribed markers bearing warnings in seven languages and pictographs. "Hopefully one of those languages will survive," Weart adds. (Brill notes that linguists have found that languages "decay" at a rate of 12 percent

every century—considerably faster than plutonium.)

Weart, for his part, questions the very idea of a warning system for the WIPP. "My own belief is that we should not try to mark the site to let it just fade into obscurity," he says. "I think that human nature being what it is, any marking you put up will attract people and assure that it's breached." The EPA requires a marking, however, thereby posing one of the oddest architectural questions of our times: How can you build it so they won't come? ■

*Tom Vanderbilt is the author of Survival City: Adventures Among the Ruins of Atomic America, to be published in March of 2002 by Princeton Architectural Press.*



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## Room to Grill

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“The quality of student life was the driving force of the building program,” says Merrill Elam, of Atlanta-based Mack Scogin and Merrill Elam Architects, about Tulane University’s new Willow Street Student Housing. Tulane brought decades of experience housing students. The architects, with then-partner Lloyd Bray, brought a studied appreciation of New Orleans culture and urbanism, and together produced three large dormitories and two small apartment-style buildings that are dignified, contextual, and modern (above).

To begin, the architects studied the existing dormitories at Tulane, which ranged from 19th-century neoclassical halls to what Elam jokingly calls “’50s motel models.” The lesson: “Kids loved the motel model,” says Elam. “They hang their sweaty gym clothes on the railings, and hang out with their Weber grills. They get a lot of mileage out of these outdoor spaces.” Moving off-campus to study New Orleans’ most iconic architecture in the French Quarter, the architects measured courtyards, balconies, and building heights—focusing on the layers between public and private, indoor and outdoor that add to New Orleans’ urban vibrancy—to create contemporary elements that function similarly. The balconies and stairs on the larger blocks and smaller apartment-style “ranges” combine traditional New Orleans architecture

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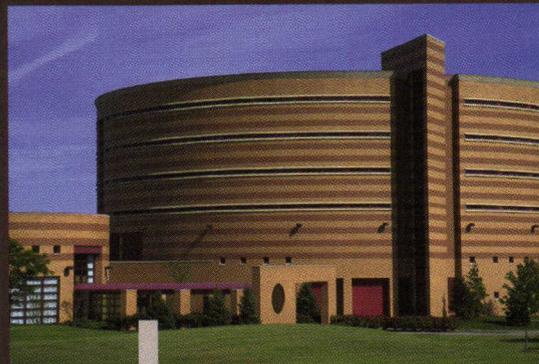
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- 3 **Metalwork**—Talley Iron Works, Inc.
- 4 **Structural Concrete**—Lafarge Construction Materials
- 5 **Brick Pavers**—New Orleans Red Range, by St. Joe Brickworks, Inc.

with the existing “motel model” dorms. Fabricated locally by Talley Iron Works, the details also ease the indoor/outdoor transition and provide informal gathering spaces.

The softness, both physical and visual, of local St. Joe’s Brick appealed to the architects, who wanted to bring textural richness and color to the project. They incorporated five hues of Bonsal Elastocoat stucco onto the exterior façades. Ash wood sliding shutters by Custom Shutters hang on window interiors, providing durable window treatments in high traffic dorms. Shutters also help bring down energy costs, and the resulting filtered light softens the simple, utilitarian interiors. Elegant, transparent security partitions divide the exterior entrances from the internal courtyards (above), and are made of Fin-ply by Finland Color Plywood, PPG laminated glass, and metalwork by Talley.

The buildings are constructed with cast-in-place structural concrete, a technique suited to the wet climate. Quietly detailed rear façades of the stud-construction, low-rise ranges serve as a “garden wall,” buffering noise. “They didn’t want beer cans in their swimming pools,” laughs Elam. This flexible approach to the urban context has created some of the most popular dormitories on campus, and has made them good neighbors to boot. *Alan G. Brake*

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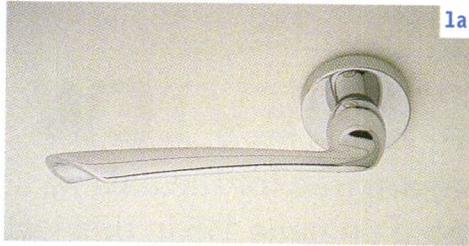
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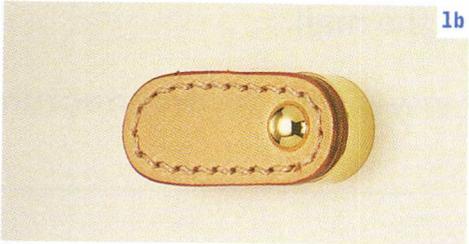
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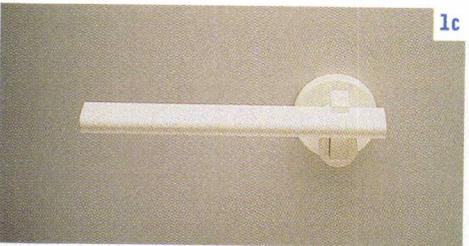
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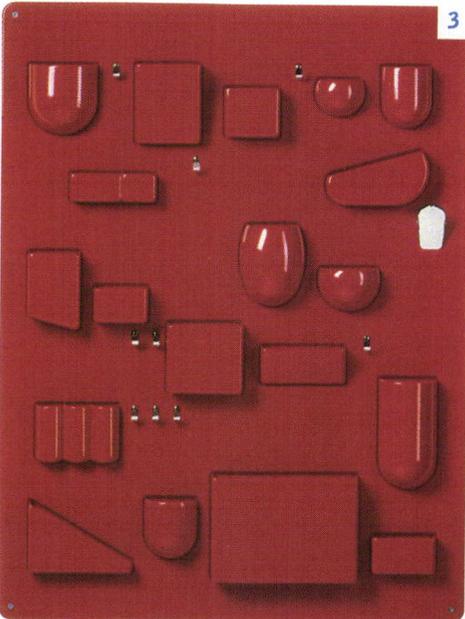
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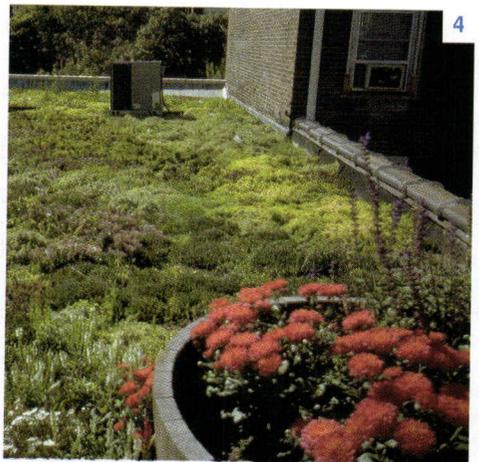
1c



2



3



4

## 1 FOYER CACHET

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## 4 ROOFTOP OASIS

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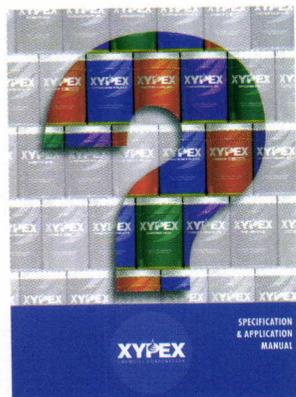
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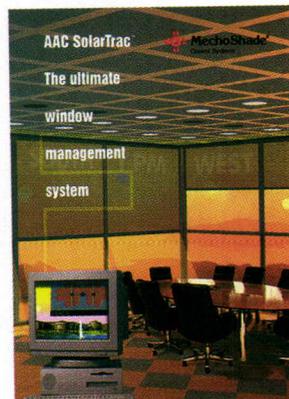
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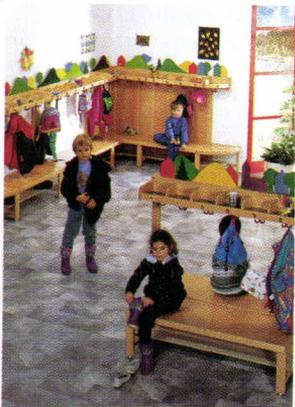
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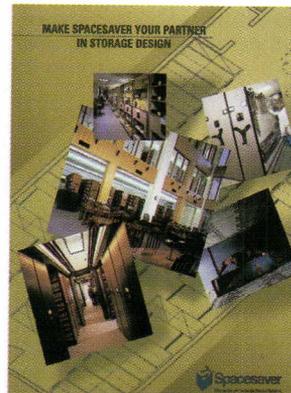


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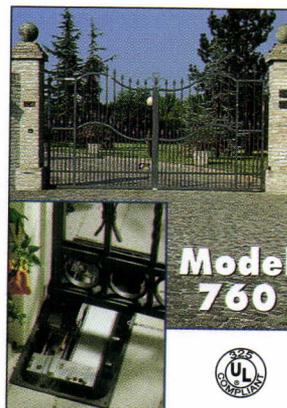
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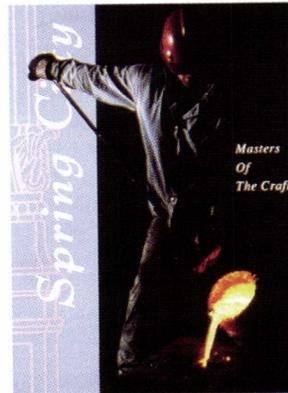
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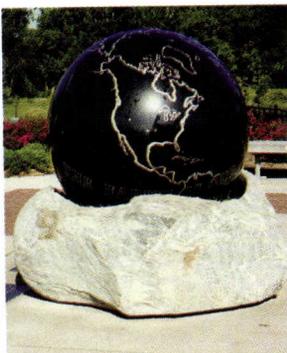
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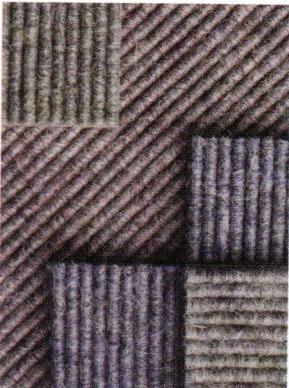
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## Film Noir

Mickey O'Connor laments the demolition of a landmarked Omaha movie palace.



On August 8, the Omaha Landmarks Heritage Preservation Commission (OLHPC) designated the Indian Hills Theatre, on the western edge of the city, a historic landmark. By the end of this month, its owner plans to demolish the building anyway. In a time when arts centers are breathing new life into cities, the fate of Indian Hills seems particularly pointed.

The 806-seat theater—a corrugated steel-clad cylinder—has been dark since it closed in September 2000, in the wake of a bankruptcy filing by its then-lessee, Carmike Theaters of Atlanta.

In April, the Methodist Health System, a local hospital conglomerate that sits adjacent to Indian Hills, purchased the lease, along with that of a neighboring office building, as part of a larger plan to consolidate its far-flung facilities. The hospital, however, has no use for the specifically programmed Indian Hills, and plans to demolish the structure to make way for parking.

Indian Hills, which was designed by Denver architect Richard Crowther in 1962, is one of only four remaining in the world that use Cinerama technology, an oversized, curved screen that creates a more immersive theater experience. "I saw *Doctor Zhivago* there," says Tom Hunter, spokesman for the Indian Hills Theatre Preservation Society. "And suddenly, you're in Russia, in a troika, driving down a snowy path."

Hunter—whose father, Ronald, a local attorney, helped build the theater—is leading the emotional charge to save Indian Hills. His group is responsible for securing the theater's landmark status, but faces an uphill battle to save it.

In a larger city like Chicago or San Francisco, such a designation would protect the building. Not in Omaha. In short, the group also needs

to have the support of both the planning board and the city council.

The demolition process is progressing quickly. Methodist has already removed the theater's interior furnishings, including the seats and the screen, and has begun the intricate process of asbestos removal. "We are not in the habit of ripping down buildings," says Paula Commers, Methodist's spokeswoman. Commers reports that the hospital investigated reuse options for the building, but found it to be prohibitively expensive—more than \$1 million just to bring it up to code.

In an odd turn of events, it's the stars of the classic films that Indian Hills once embraced that are rushing to its defense. Charlton Heston, Kirk Douglas, Janet Leigh, and producer Richard Zanuck have all written letters of support, remembering the gala revivals they once attended at Indian Hills, staged by local impresario Bruce Crawford.

Is this story a wrap—or is there still time for reshoots? Hunter claims that Movieco, a joint venture of Synergy Retail Group and Madstone Films, has expressed interest in purchasing the property and operating it as a theater. Movieco could not be reached for comment.

Despite this last-ditch effort, Craig Kenkel, a member of the OLHPC, lamented the all-but-certain loss of Indian Hills, telling the *Omaha World-Herald*: "I think it's a wake-up call to our community that mid-20th-century architecture does have a place and is important, and that we'll need to be watchdogs toward that type of property." ■

*Mickey O'Connor is Architecture's former news editor.*

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