

architecture house™ August 2000

archi



house



Small Houses, Big Ideas

TOSHIKO MORI TAKES ON
PAUL RUDOLPH

NAGLE HARTRAY FLATTENS
A CHICAGO SUBURB

GEORGIA TECH MAKES
HOUSING COMPUTE



Hedgpeth Architects
Santa Rosa, CA

*It isn't every day
you find something
your left and right brain
can agree upon.*



Half the fun of being an architect is finding a balance between design and functionality. That's what makes Andersen® products so ideal. For the creative right side of your brain, there are over 200,000 shapes and sizes. Plus unique profiles, slender frames and clear pine interiors that can be painted or stained to complement each room. And for your more practical left side, the exclusive Perma-Shield® System of building, backing and servicing windows and doors helps ensure your designs will last. All things considered, who could argue with that? For more information, call 1-800-426-4261, ref.# 3185.

Worryproof. Timeproof. Andersen Windows.®

Circle 57 on information card www.andersenwindows.com



0025B1 Call 1-800-426-4261 for a copy of the Andersen 20/10-year warranty. "Andersen," the AW logo and "Perma-Shield" are registered trademarks of Andersen Corporation. © 2000. All rights reserved.



news



Design News

Luxury in a Box

“Luxury prefab” is no longer an oxymoron. Swedish engineers Hakan and Annika Olsson looked at the skyline of London, their adopted home, and saw a missed opportunity for development above the dense urban fabric, so they founded a design-build

company called First Penthouse. Specifically, they reasoned that in a tight residential real estate market there were both economic and aesthetic benefits to building luxury penthouses on the rooftops of London’s numerous tony apartment buildings.

The rich are different, as Fitzgerald observed. They don’t welcome excessive noise and the prolonged disruption of services caused by major construction projects, so the Olssons used their engineering expertise to devise a strategy in which the units are constructed in modules in a Swedish factory and shipped to the site. The modules weigh about 14 tons and are no more than 11 feet wide. Cranes lift them onto the roofs, where a team connects the modules and commissions the electrical, mechanical, and plumbing systems. The entire installation is completed in one or two days. The exterior and interior finishes are completed in few weeks, and the unit is ready for occupancy.

Roof preparation is more complicated, however. After First

Penthouse’s engineers have determined feasibility and the owner has signed a contract, work begins on the roof. Chimneys are rebuilt; vents and plumbing are rerouted; elevators are extended or replaced; and a substructure is built before the existing roof is removed. Remarkably, this process takes only about five or six weeks, and every effort is made to minimize disruption. Construction crews even use diamond-core drills instead of jack hammers to reduce the noise.

Perhaps First Penthouse’s greatest challenge was changing the prevalent perception that prefabricated houses are cheap and flimsy. The Olssons seem to have dispelled the fears of potential buyers expected to spend upwards of \$4 million for a 3,800-square-foot penthouse with spectacular views. The Swedes are innovators of custom factory-built construction by necessity. Long, harsh winters there make *in situ* building impractical for many months of the year. Under the watchful eyes of the Olssons, crews at their factory in Hässleholm, Sweden, carefully craft each module with superior finishes, including hardwood or marble floors, high-tech kitchens, wood-burning fireplaces, and central air-conditioning. Five penthouse units are currently under construction atop the exclusive Albert Court apartments, a 50-unit building completed in 1900 in South Kensington near the Royal Albert Hall. Two have been sold for \$5 million. Other units have been built in St. John’s Wood, and First Penthouse has a database of 700 potential rooftops to investigate.

The benefits to the owners and residents of the buildings below are not small. In most cases, they get a new roof, upgraded HVAC systems, refurbished or new elevators, and sometimes renovated public areas. They also get a percentage of the selling price, or they can elect to buy the penthouse from the Olssons and resell it themselves.

Could such a concept work in the U.S.? The Olssons have already been approached by developers in New York, a city with thousands of languishing rooftops and just as many affluent buyers. *Sara Hart*



Products

Uninterrupted Surfaces



British architect John Pawson is now in the kitchen business. The minimalist's minimalist is best known in the United States for the stark Calvin Klein flagship store (1995) in Manhattan, but he's pruned many a London flat to the bare architectural essentials—form, space, proportion, and light. Now he's partnered with Belgian manufacturer Obumex (represented in the U.S. by Interni) to produce exquisitely crafted kitchen systems.

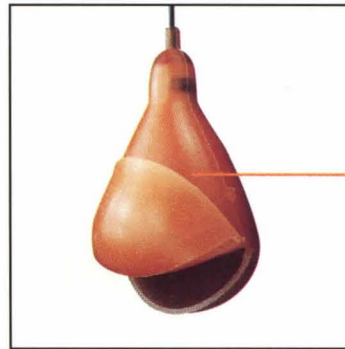
Cabinet doors are one-inch thick and finished with 10 coats of lacquer to give a durable and flawless surface. The top of the work island (shown here) is four inches of solid walnut, but can also be made of lava stone, Carrara marble, or stainless steel. The hardware is surgical in its precision but nowhere to be seen. The faucet on the island is the lone projection. The hot and cold controls are handles, which are hidden under the lip of the walnut top. Since every kitchen is custom designed and built, it's impossible to generalize about cost. However, buyers can be sure that with such bespoke exquisiteness, less is more expensive. *S.H.*

Home Furnishings compiled by Cathy Lang Ho

Retro-Revival Meets Industrial Chic

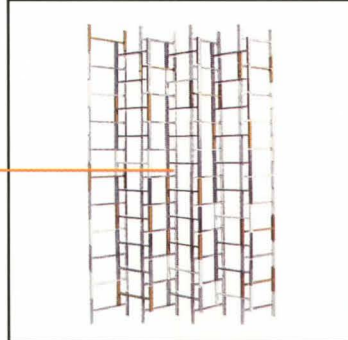


Until now, Sonrisa has been primarily a refurbisher of vintage furniture, but it now also produces and distributes newly made works that evoke the Steel Age. It has begun importing a perfectly nostalgic steel refrigerator (made in Germany): The tough glossy enamel finish (baked-on steel, as with automobiles) comes in 200 bright colors. *Sonrisa: 800.668.1020*



Like many exhibitors at ICF, small producers are stealing the limelight from large firms with their hands-on inventiveness: New York-based Moorhead & Moorhead's molded polyurethane Rubber Lamp No. 5 takes advantage of the fleshy flexibility of the material to flip its lid to create either task or ambient lighting. *Moorhead & Moorehead: 212.219.8489*

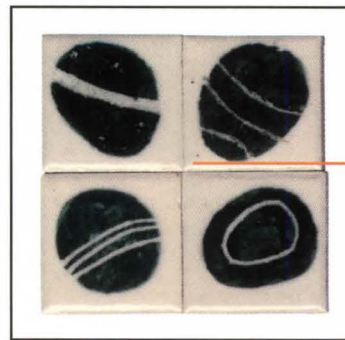
Industrial materials were a source of inspiration to New York firm Biproduct, whose principals, architect Stuart Basseches and graphic designer Judy Hudson, sliced a standard extruded aluminum I-beam to create its eponymously-named furniture line. It includes an end table, coffee table, credenza, and, pictured here, folding screen. *Biproduct: 212.255.3033*



Italian manufacturer Valli & Valli has added Richard Meier to its roster of architects who have designed products for its lines of door, window, and cabinet hardware. Meier's sleek lever handle is available in white (of course), black, chrome, and brass finish. *Valli & Valli: 212.326.8811*



Karim Rashid's Kush seating for Totem exploits the cush and resistance of coated, microcellular foam. Offered as a chair, a bench, and a lounge chair, its foam sections comes in playful combinations of resort-hued pale blue, light green, orange, and white. *Totem: 212.925.5506*



English designer Sarina de Majo's Pebble Tiles are as unique as the ocean stones that inspired them. Every tile is individually decorated by hand. A special glazing technique produces a watery look on the tile surface. *Sarina de Majo: 011.44.20.8948.0374*

Michael Spackman, ASLA
Landscape Architect
Dallas, Texas

PAVESTONE

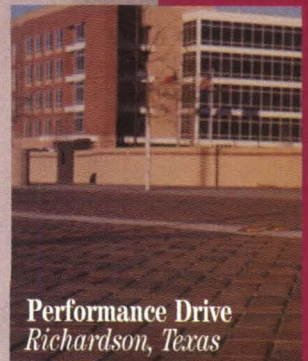
**“PAVESTONE®?
IT JUST WORKS.™”**

It Works for Strength. It Works for Warmth.

“Pavestone’s pavers were our first choice from day one of design development. They’re stronger than poured concrete, but more flexible. They also give you scale and warmth of colors not easily achieved with conventional concrete paving material. The product quality is very consistent. We will definitely work with Pavestone again.”

Chattanooga, TN 423-855-1899 • Cincinnati, OH 513-474-3783 • Dallas/Fort Worth, TX 800-580-PAVE
Denver, CO 303-287-3700 • Houston, TX 281-391-7283 • Las Vegas, NV 702-221-2700
Kansas City, MO 816-524-9900 • New Orleans, LA 504-882-9111 • Phoenix, AZ 602-257-4588
Sacramento, CA 916-452-5233 • San Antonio, TX 512-558-7283 • www.pavestone.com

Circle 61 on information card
ICPI Member. **PAVESTONE** Concrete Beauty™ is a trademark of Pavestone Company, © Pavestone 2000.



Performance Drive
Richardson, Texas



CONCRETE BEAUTY™



If These Walls Could Talk...

(Big Brother's?) House of the Future

Broadband access can be expensive, but \$700,000? Actually, the steep price tag buys not only a wired household, it buys the household—at least if that household is Georgia Institute of Technology's uber-connected Broadband Institute Residential Laboratory (BIRL). The smart home-style laboratory, which opened in late April, is wired with broadband technology in an effort to study how technology affects and enhances home life. The three-story, 5,040-square-foot facility—which was funded by the Georgia Research Alliance and developed by the Broadband Institute Future Computing Environments Group—features a first-floor prototype and demo center as well as an upper-level, two-bedroom living area where BIRL inhabitants live, surrounded by technology.

Nearly 500 sensors—from pressure-sensitive floor tiles that are 90 percent accurate in identifying residents, to ceiling cameras and hidden microphones—are placed throughout the home to monitor residents' daily activities. Occupants don "gesture pendants" that use radio frequencies to activate lights and appliances in the house. Want to turn up the volume on the television? Simply point upward. The



effect is ubiquitous computing, or *ubicomp*, which may forever alter the relationship between house and human.

Imagine, for instance, a house that can literally tell you where you left your medicine, keys, or the remote control for the TV. One research initiative is developing exactly that, while another uses computers loaded with residents' medical history to monitor behavioral patterns and facial expressions to signal potential medical emergencies. Ubiquitous technology immediately raises the specter of invasion of privacy for most of us, but researchers at the BIRL insist this is not necessarily the case, that *ubicomp* can be used to service residents. "One of our goals is to discover technology combinations that can unobtrusively enhance lifestyle in the home of the future," says Broadband Institute director Nikil Jayant, "both for special classes of inhabitants, such as older citizens and infants, and for families in general."

The BIRL is currently home to Georgia Tech students; eventually, however, researchers hope to turn the house over to an elderly resident or family. For more information, visit www.cc.gatech.edu/fce/house. *Sam Barry*

Rules and Regulations

HUD Rubber Stamps Multifamily Housing Accessibility Codes

The U.S. Department of Housing and Urban Development (HUD) has endorsed the Code Requirements for Housing Accessibility (CRHA), new building codes that clarify the federal Fair Housing Accessibility Guidelines. The CRHA—which was developed by HUD, the National Association of Home Builders (NAHB), and the International Code Council—details the federal multifamily construction accessibility requirements for architects and builders.

In a speech to members of the NAHB, HUD Secretary Andrew Cuomo praised the CRHA as providing clear guidelines architects and builders can use to create housing that conforms to the Fair Housing Act. Cuomo also pledged HUD would admit compliance with provisions of the CRHA as a defense against complaints of alleged violations of the Fair Housing Act. *S.B.*

Q:

How can you **DESIGN** a home with innovative flexibility and solid durability?



When your goal is to design homes that attract homebuyers, why let construction materials limit the possibilities. With versatile masonry, you can build on your most imaginative concepts. Today's concrete and clay masonry offer flexible options to create beautiful homes inside and out – from stucco over concrete masonry to innovative use of brick and colored mortar. Beyond beauty, you deliver the solid strength and disaster-resistance today's homeowners value most.*

*The 1998 Homeowner Report, Portland Cement Association. Study available on request.

A:

BUILD on your imagination with today's masonry.



Photograph courtesy of General Shale Brick.

To create homes as distinctive as they are durable, include masonry in your plans. For information on masonry and cements for masonry, contact the Portland Cement Association.



Portland Cement Association
5420 Old Orchard Road, Skokie, Illinois 60077-1083
Phone: (847) 966-6200 Web site: <http://www.portcement.org>

Beautiful Homes.  Built to Last.
MASONRY
That's the Beauty of Today's Masonry.

Economy

Housing Slowdown Predicted

Adam Smith, meet Alan Greenspan, the visible hand guiding the deliberate deceleration of the supercharged American economy. Economists speaking at the National Association of Home Builders' 60th Semiannual Construction Forecast Conference in Washington, DC recently predicted that the Federal Reserve Chairman would bump interest rates throughout the year in an effort to achieve a sustainable level of economic growth. Panelists look for the Fed to target something in the neighborhood of 3.5 to 4 percent growth in the Gross Domestic Product rather than the torrid 7.3 and 5.4 clips of the last quarter of 1999 and first quarter of 2000.

NAHB Chief Economist David Seiders predicted that the Fed will make four additional quarter-point rate hikes by fall, which would lift interest rates to 7 percent. Such an increase would push the prime lending rate to 10 percent. These increases in the costs of borrowing will slow domestic housing production to about 1.6 million units this year, down from a vigorous 1.68 million starts in 1999. And Seiders envisions that the slowdown will continue, with housing starts further diminishing, to 1.5 million units in 2001. *Sam Barry*



Technology

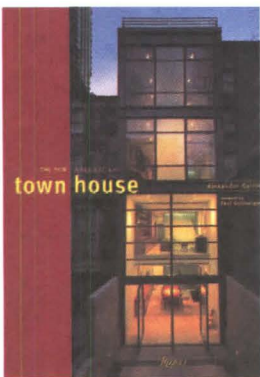
Efficiency Expert

This summer Oregon-based Northwest Power unveils the superhero of generators. The proton-exchange membrane (or PEM) system takes in fuels like natural gas, propane, or methanol and converts them into electricity, heat or water by running hydrogen filtered through a palladium alloy membrane into fuel cells. The result is thermal energy. When used to generate both water and heat, the PEM is four times more efficient than a standard generator while producing minimal pollution. The first alpha units, which cost \$5,000, have already been installed. After initial assessment, 100 beta systems will hit the market. *S.B.*



Bibliofile

Old Is New Again



The New American Townhouse, by Alexander Gorlin, foreword by Paul Goldberger (Rizzoli)

With the resurgence of the city has come the resurgence of the townhouse, argues architect Alexander Gorlin in his new book, which gathers 20 exemplars of the type. Not a new form—he traces it to Pompeii and Le Corbusier—the townhouse has rarely been the terrain of “high architecture” in the U.S., for, as Paul Goldberger observes in the foreword, it lacks the potential for “architectural expression” that freestanding houses have.

Though the sentiment is valuable—to honor the townhouse as a residential type that “believes in the city” by merging with the street—it is also no revelation. There is a reason, clearly, why the examples in the book are largely from New York, Boston, Philadelphia, and San Francisco: Old cities with tight real estate have a long tradition of townhouse-building, and in fact, many of the works in the book turn out to be interior renovations. In section, the solutions begin to seem uniform—floors devoted to different uses, the requisite stunning staircase, which usually doubles as a light-well or atrium. Still, Gorlin’s history is readable, and intelligently places Williams -T sien, Stanley Saitowitz, and even Seaside in a lineage that reaches to John Nash, Pierre Chareau, and Paul Rudolph. *C.L.H.*

Pinching the Pump

The Federal Reserve’s latest, more aggressive round of interest rate hikes appears to have finally cooled the blazing American economy. Here’s the view from the construction site:

Interest rates: Up
0.5%, to 6.5% (hiked 5/16/00)

30-year mortgage rates: Up
to 8.3% (changes constantly)

Housing starts: Up
3% (in April to 1.66 mil unit annual pace);
down 11.2% (in March to seasonally adjusted pace of 1.6 mil unit annual pace)

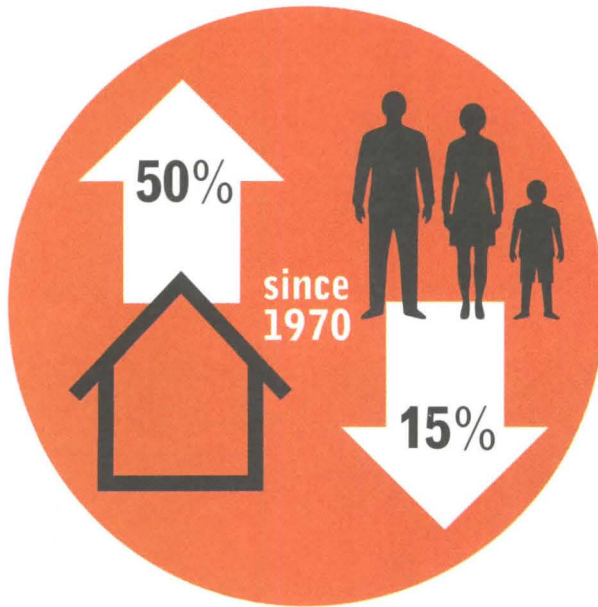
Existing home sales: Down
6.22% (in April to 4.88 mil unit annual pace)

New home sales: Down
5.8% (in April to a seasonally adjusted pace of 909,000 units)

Less Can Be More

editorial

By Reed Kroloff



Over the last 20 years, the American house has grown remarkably. According to the National Association of Home Builders, the average American house in 1970 weighed in at 1,500 square feet; today, that number has ballooned to 2,250 square feet, a roughly 50 percent increase. (Meanwhile, the size of the average American family actually decreased by about 15 percent over the same period.) We want more. We get more.

Or do we? The spectacle of most new subdivisions will quickly dispel any suspicion that quantity and quality have somehow become synonymous. The new houses are certainly bigger. It's hard to see how they're any better.

Earlier in this century, the best architects in the world—as well as many enlightened builders—sought solutions to the problem of housing in intelligently designed smaller homes. Le Corbusier's *Maison Domino* rationalized both construction and plan in a vision of domesticity that could be extruded for multifamily

applications. Frank Lloyd Wright's ingenious Usonians made small seem gracious, and brought architect-designed houses closer to the middle class than they had (or have) ever been.

In the 1950's and '60's, Bay area builder Joseph Eichler gambled that the relaxed modernism of John Entenza's Case Study Houses would play well with California's burgeoning population of younger families. He was right: his modest interpretations (penned by Quincy Jones, Robert Anshen and others) sold well. Today, they command some of the highest prices per square foot of any housing in suburban San Francisco.

More recently, Houston's Fifth Ward Redevelopment Corporation commissioned the Rice University School of Architecture (in a program curated by Michael Bell) and 16 renowned architects (including Stanley Saitowitz, Lindy Roy, Carlos Jimenez, and others) to develop modern, affordable houses for its economically troubled, central city neighborhood (*Architecture*, January, 1999, page 47). The results indicate there is still plenty of room for innovation in small house design.

Developers are not entirely to blame for the bulging American house: In an age of acquisitiveness, people want space to stow their toys. But in a country where home prices are escalating far faster than consumer spending power, isn't it time to look at alternatives? The houses in this issue of *Architecture House* top out at 1900 square feet; Jerry Waters and his young family reside in 600. Yes, these are custom homes. But they all manifest philosophical—and practical—intelligence that calls into question the need for houses beyond a very modest size. ■

country house

Portland, Oregon, Architect Jerry Waters' first solo project is a discipl



home for himself.

BY
Lawrence
W. Cheek

JEDDELOH GUEST HOUSE **CLIENT:** Horst and Linda Jeddelloh, Molalla, Oregon **ARCHITECT:** Jerry L. Waters, Portland, Oregon **ENGINEERS:** Miller Engineers (structural) **CONSULTANTS:** Jeddelloh Farms Nursery (plant material); RHW Contractor **COST:** Withheld at client's request **PHOTOGRAPHER:** Sally Schoolmaster





Jeddelloh Guest House is a simple black box cupped by a curving concrete wall (above). The 600-square-foot, 2-by-8 wood frame structure is wrapped in stained cement board, and punctured by 10-foot-high steel doors (below and previous pages). A poured-in-place concrete wall forms a private court along the west side of the house (opposite), and doubles as a retaining wall. Views are framed by a shelf in the carport that also conceals lateral bracing (opposite).





This is one of those sites where the first impulse—and probably the right one—is to make the least architecture possible. It's classic Oregon farm country southeast of Portland: a gracefully rolling, 60-acre pasture ringed by crowds of oak and fir and overseen by the gloriously ominous 11,235-foot volcanic cone of Mt. Hood. Johnson's Glass House would be welcome here, Corbu's Villa Savoye a little less so.

Like those possibilities, Jerry Waters' Jeddelloh Guest House is a minimalist box, though a distinct and unapologetically artificial presence in the landscape. But surprisingly, it's a black box intended, says Waters, to harmonize with the shadows in the landscape and create negative space. He says he spent a long time considering the color, quickly discarding white, then finally abandoning brown and dark green. Black, he believed, was both the most honest and most considerate of the land.

It may be too soon to know. Although Waters, his wife, and their toddler are now living in the 600-square-foot house, it will eventually become an appendix to a much larger two-family compound, and the black box will form a visual dialogue with a glass atrium at the compound's opposite end. The main house will wear a zinc coat, and the guest house then will appear as either the composition's intriguing mystery or its delinquent stepchild.

The foundation is a slab on grade, laced with electric heating elements. The box rises on a 2-by-8 wood frame with an exterior of cement-bonded particle board. Interiors are finished in drywall. Eight 10-foot-high industrial-grade steel doors form a substantial

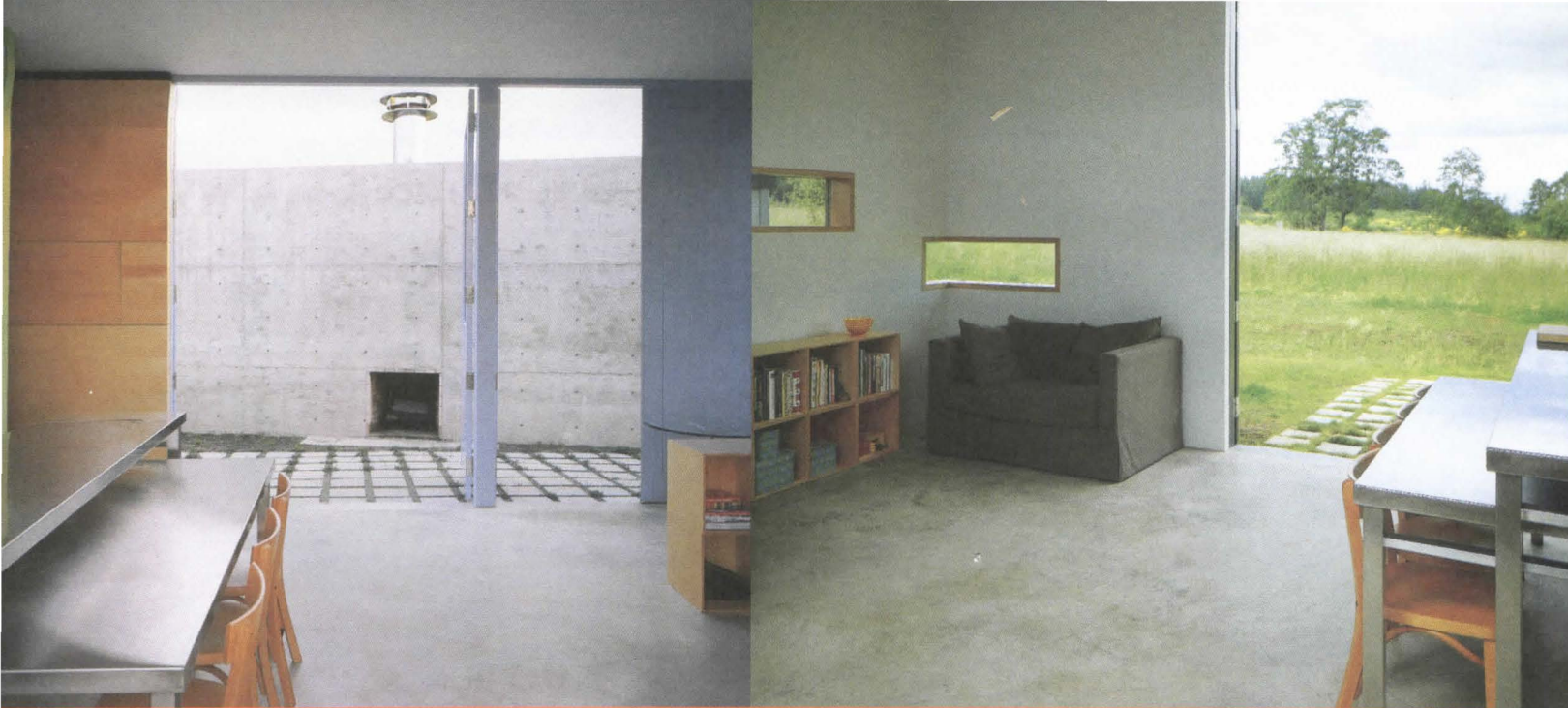
fraction of the wall area; fling them open and the house almost becomes a pavilion. A 10-foot-high concrete wall curls around on two sides, cradling the house like a cupped hand and restraining four feet of earth on the uphill side. Ribbon windows in the box provide less than generous views, but they were carefully considered: Each frames a distinct sliver of landscape—a cove of oaks here, a sea of tall grass there.

The interior space splits logically into three modules: living, sleeping, and bath. There's a lot of thoughtful versatility, as in Waters' design of a stainless steel dining table that nests over the galley counter, or wheels out for an alfresco dinner. The bright, glossy green, blue, and yellow cabinets and doors moderate the severity of the relentless right angles and heckle the coldly sober attitude of the box's exterior.

The siting is either delightful or dismaying, depending on whether you're merely looking at the box or thinking about staying as a weekend guest. On approach it appears as a stark black line, an intriguing incision in the landscape, then blossoms into a three-dimensional form. As simple as that form is, it fosters mystery: The neighborhood buzz was that the secretive young family was living underground.

What Waters has done most successfully here is eschew the obvious, choosing black instead of white, tall walls instead of lavish windows, an industrial container rather than an organic form or materials. It is a minimal intrusion, but it doesn't offer—yet—what the site wants most: a friendly word of greeting. ■





Architect Waters enlists the outdoors to enlarge the guest house's diminutive enclosed footprint. A fireplace along the concrete wall extends the living room across the court (above). A wheeled dining table slides under kitchen counter to save space, but is often taken outside (above right). Residents can shower inside or out (facing page, bottom right). Cement board is affixed with concealed, countersunk, stainless-steel screws (about 70 per panel).



Debut

Jerry Waters, Designer

Portland, Oregon



Principal:
Jerry Waters

Like many Oregon natives, Jerry Waters, 30, tried living somewhere else and repaired the error. He grew up in Portland, earned a bachelor of architecture at the University of Oregon, then drifted off for a master's at the University of Pennsylvania and worked with Rafael Viñoly in New York City. Two years ago he returned, lured by his in-laws, breathtaking property, and the chance to design an extended family compound. He works for Thompson Vaivoda & Associates, a Portland firm with 40 employees. His current assignment is managing the skin of a 150,000 square-foot conference center under construction at Nike's Oregon headquarters.

town house

A row house by Kuth / Ranieri presents a mysterious façade to a Sa





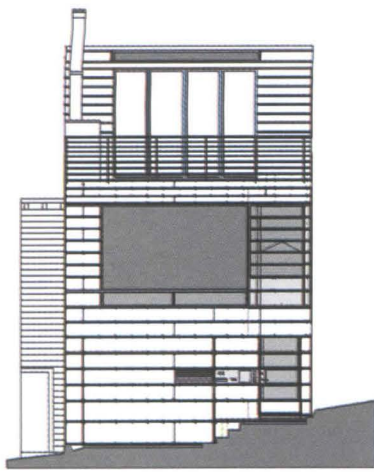
San Francisco street.

BY
Aaron
Betsky

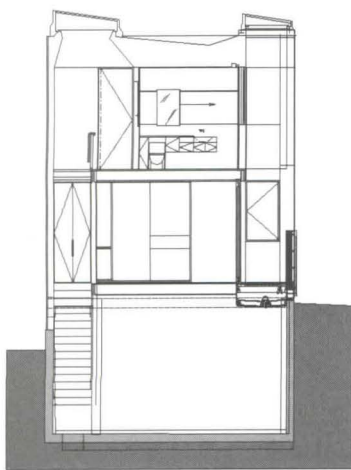
IANN/STOLZ RESIDENCE, SAN FRANCISCO CLIENT: Adriane Iann and Christian Stolz, San Francisco ARCHITECT: Kuth/Ranieri Architects, San Francisco—Byron Kuth, Liz Ranieri, Andrew Dunbar (design team); Andrew Dunbar (project architect); Sean Tracy, Steve Const, Claudia Merzario, Kale Wisnia (project team) ENGINEERS: Ralph Teyssier, T.E.I. (structural) GENERAL CONTRACTOR: Paragon General Contractors FABRICATORS: Splady Art Studios, Paragon Cabinet Makers, Fox Marble, Kelly Sheet Metal, Berlin Stainless, Marconi Tile, Dotto Glass COST: Withheld at client's request PHOTOGRAPHER: Sally Schoolmaster



Changing from a slatted garage door into a deep window wall into a cornice, the mahogany front façade gives this small house big presence. Design abstracts the horizontal wood siding on the left of the house into the more open wood constructions (trees) of the garden to the right. Hiding behind this façade is a series of loftlike spaces (see plans at right) that culminates in the master bedroom and its deck (previous page) looking toward Golden Gate Bridge.

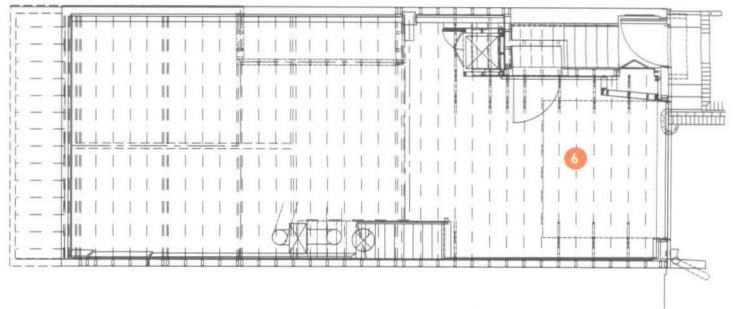


Street elevation

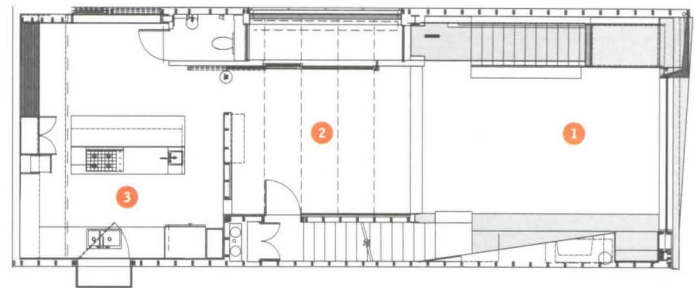


North-south section 5'

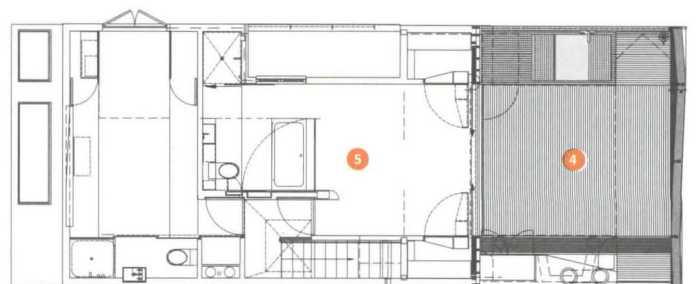
- 1 living room
- 2 dining room
- 3 kitchen
- 4 deck
- 5 bedroom
- 6 garage



First-floor plan



Second-floor plan



Third-floor plan 16' V

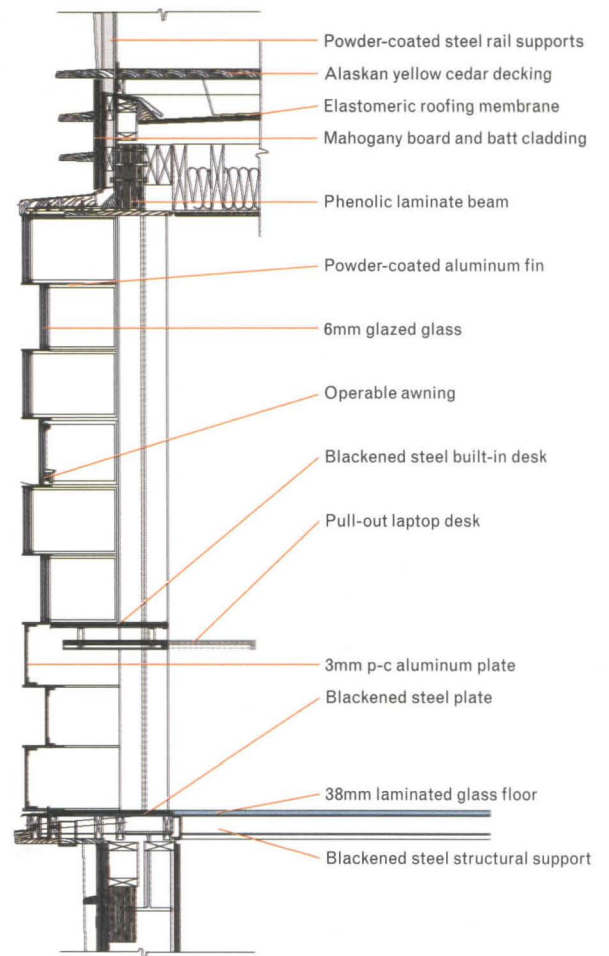
The Iann/Stolz House in San Francisco is the result of thoughtful borrowing. This sliver of a residence derives a sense of space from its views of the Golden Gate Bridge and a neighboring garden. It wears hand-me-downs in the form of a board-and-batt façade the architects adapted from shipbuilding technology. Even beautiful minor elements, such as a translucent window in the kitchen, are likewise the result of skillful adaptation: The architects were confronted with an existing window that provided light but no view, so they covered it with a piece of etched glass to create a luminous plane in the wall.

The pleasure of the house is due not only to borrowed views and technologies, but also to the humble garage on which it sits. It was the need for a place to park a car at the end of the site's dead-end alley that turned what was supposed to be "just a paint job," as Adriane Iann, one-half of the German client team, puts it, into a massive remodeling and expansion of an existing house. When Iann and her husband saw the work of Byron Kuth and Liz Ranieri at the San Francisco Museum of Modern Art's "Fabrications" exhibition in 1998, they hired the couple to assess their need for a garage and more room. "To make the garage, we had to excavate, put retaining walls on three sides with foundations that go up to eight feet below grade, and add new grade beams," Ranieri explains. "After that, we figured we might as well redo the whole house to make use of what they had," Kuth adds.

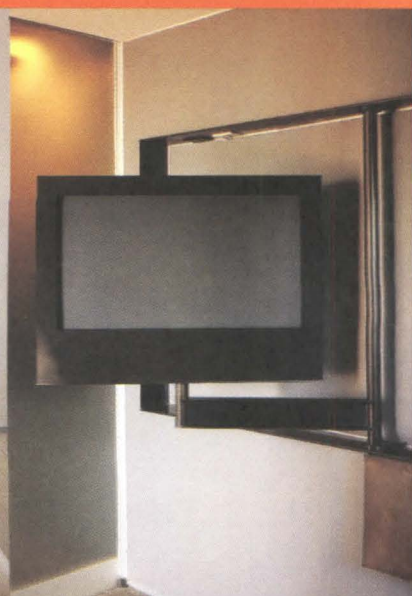
The whole front half of the house is new, and the architects' totalizing approach to the design unifies it with the old. To make best use

of the house's 23-foot width, Kuth and Ranieri turned each of the two living floors into loftlike spaces buffered by "thick walls" that contain services. Above the garage, one floor contains living, dining, and kitchen spaces, as well as an office nook. The third floor has a master bedroom and bath, and also a small guest area. The spaces in the rear, such as the kitchen downstairs and the master bathroom upstairs, can be closed off with pivoting walls of bleached maple. The architects also rendered discrete planes, freely floating through an open space, in such muted surfaces as hand-troweled stucco and French limestone.

The architects' interest in surfaces and skins culminates in the mahogany façade. The clear varnished slats become more closely spaced as the building rises, making it appear longer and more massive when seen from below. A slight fold in for the living room window and a fold out for the master bedroom balcony increase the sense of monumentality, albeit at the house's small scale. The façade is like a dress draped over various functions: it covers the garage (its conceptual origin, in fact, was as a slatted garage door), is the surface of the house, folds to become a bay window, and then ends as a parapet. "It goes from the order and regularity of the city to the density and freedom of the private realm," claims Kuth. "It is like a tree house, a very San Francisco place with a bay window and wood," says Iann. Whatever the description, this is a design that turns tentativeness, skin-deep beauty, and borrowing into great virtues. ■



The dining room (below left) is a simple space. Raised slightly over the living room, it looks out over a small terrace that has a balustrade of loose, stacked glass. Stairs (below center) lead up to the master bedroom suite, where a small study has a flat-screen television that pivots off the wall (below right). The master bedroom (right) features a wall over the bed that doubles as a pivoting dividing screen. A small Japanese soaking tub opens the bedroom completely to the terrace.





Debut

Kuth/Ranieri

San Francisco



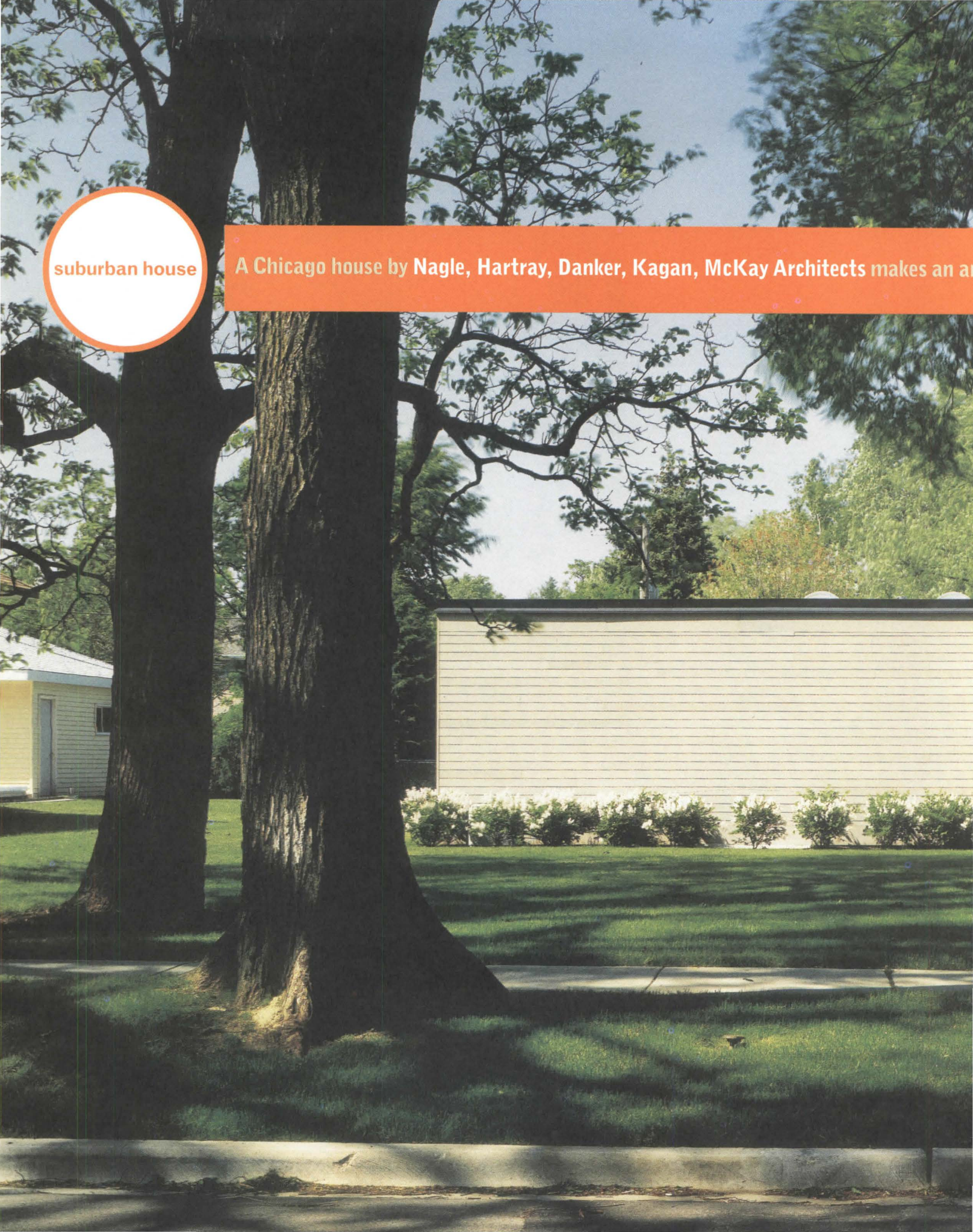
Principals: Byron Kuth, Liz Ranieri

Byron Kuth and Liz Ranieri met while both were students at the Rhode Island School of Design. After graduating they moved to San Francisco and established their own practice in 1990. Their first project, a house and arts foundation office in Napa Valley, set the tone for their current office: It sports open spaces with surfaces ranging from automobile paint to a wood ceiling that seems to float on a ring of skylights. They are currently at work on two residences in the Bay Area.

In designing only a few projects at a time, Kuth and Ranieri have established a small practice that lavishes immense—some might say excessive—care on the tectonic aspects of their commissions. The result is a series of small jewel boxes in wood, stone, and glass that now dot the Bay Area. *Aaron Betsky*

suburban house

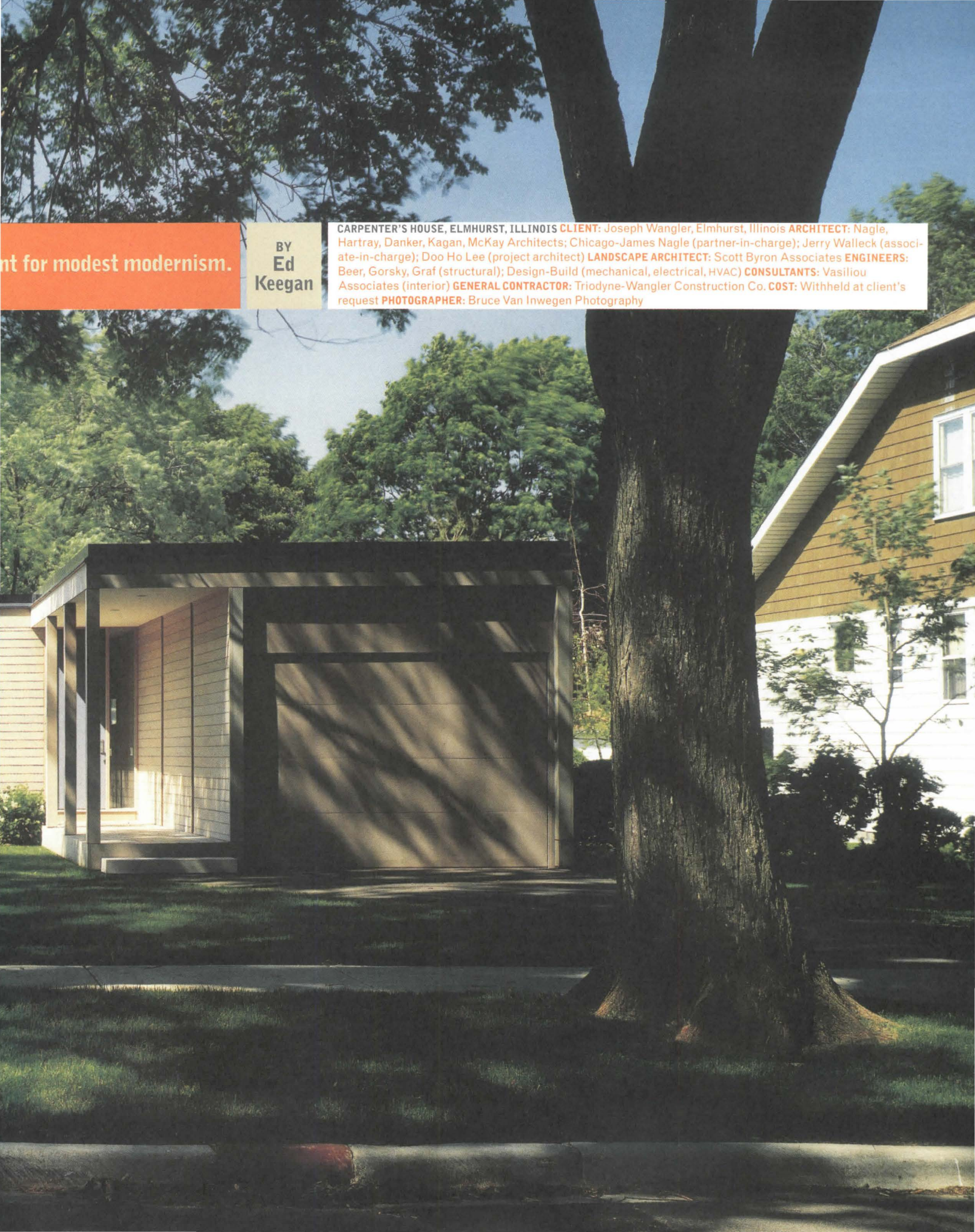
A Chicago house by Nagle, Hartray, Danker, Kagan, McKay Architects makes an a

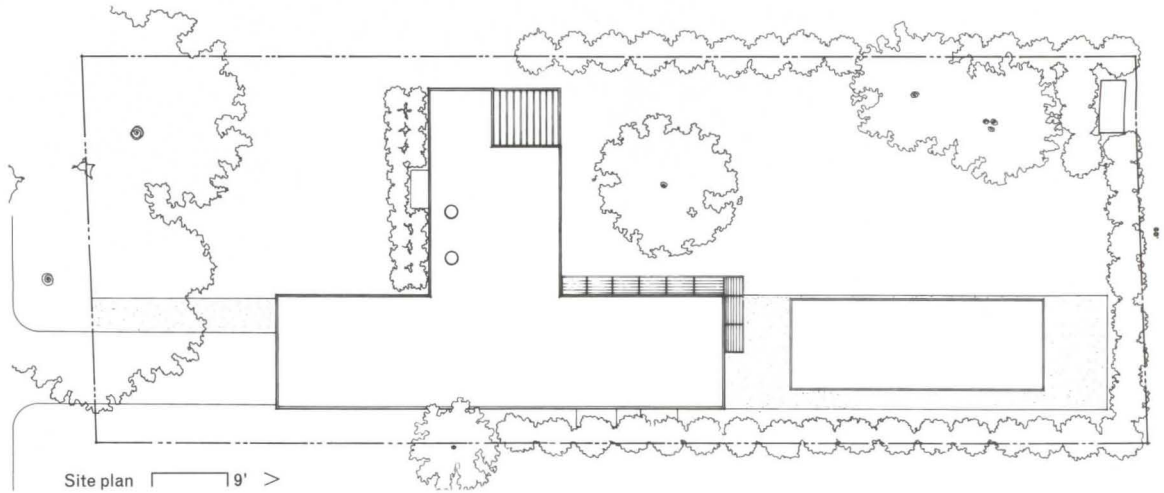


nt for modest modernism.

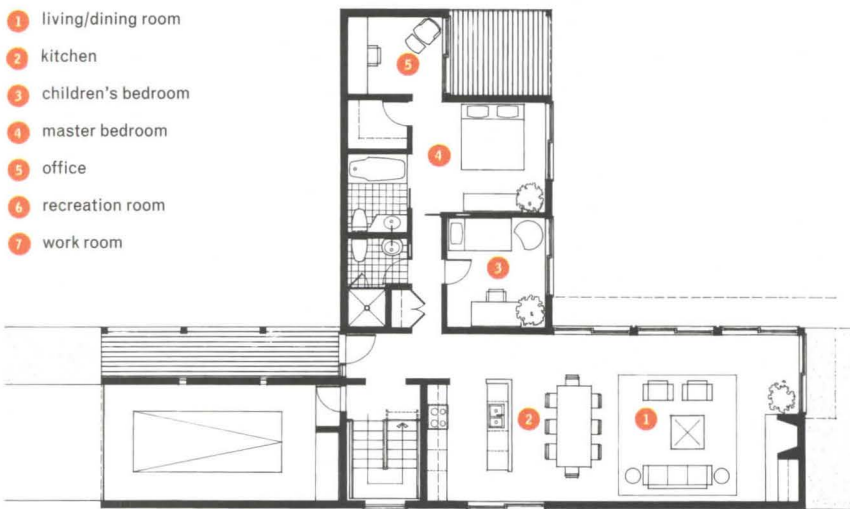
BY
Ed
Keegan

CARPENTER'S HOUSE, ELMHURST, ILLINOIS CLIENT: Joseph Wangler, Elmhurst, Illinois ARCHITECT: Nagle, Hartray, Danker, Kagan, McKay Architects; Chicago-James Nagle (partner-in-charge); Jerry Walleck (associate-in-charge); Doo Ho Lee (project architect) LANDSCAPE ARCHITECT: Scott Byron Associates ENGINEERS: Beer, Gorsky, Graf (structural); Design-Build (mechanical, electrical, HVAC) CONSULTANTS: Vasiliou Associates (interior) GENERAL CONTRACTOR: Triodyne-Wangler Construction Co. COST: Withheld at client's request PHOTOGRAPHER: Bruce Van Inwegen Photography

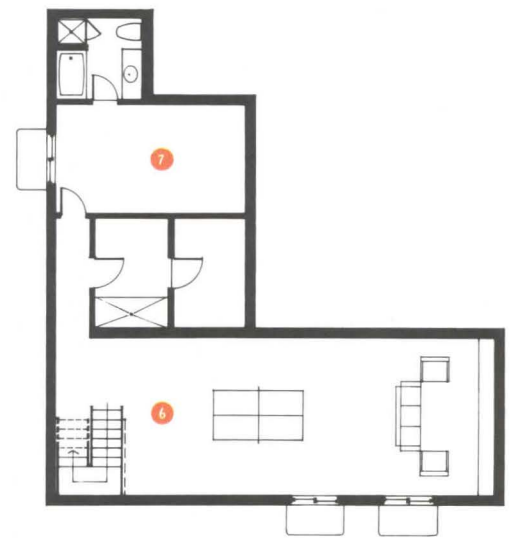




- 1 living/dining room
- 2 kitchen
- 3 children's bedroom
- 4 master bedroom
- 5 office
- 6 recreation room
- 7 work room



First-floor plan 8' >



Basement plan

“Joe was a confirmed Miesian before I met him,” explains Chicago architect Jim Nagle. That’s why Joe Wangler’s self-built new digs seem so dramatically different from their more traditional surroundings. Located on a leafy, tree-lined street evocative of the western Chicago suburb’s moniker, Elmhurst, Nagle’s sleek little essay on minimalist design reflects both his client’s trade—carpentry—and his obsessive attention to detail.

Nagle places the single-story, T-shaped structure across the full width of the 60-foot lot, creating discreet outdoor spaces in both the front and rear yards. It’s a 1,500-square-foot variation on Mies’ seminal courtyard-house plans of the 1930s, and a strategy that Nagle often employs on tight sites because of spatial interest. The three legs of the T are straightforward: garage and entry to the front, bedrooms to the side, and the open space of the living room and kitchen to the rear.

The front façades are blank, enlivened only on the long side of the T by a small loggia that indicates the primary circulation path through the entire site. The rear elevations are relatively open, though there are no windows per se. Nagle utilizes only floor-to-ceiling glazing—usually in the form of a sliding glass door.

In such a small house every little detail counts. Wangler insisted that kitchen appliances such as the refrigerator and microwave be hid-

den behind maple cabinetry. While the kitchen defines one end of the living room, its carefully crafted cabinets continue the wood cladding on other parts of this public area, thereby creating an elegant wall rather than just a series of functional necessities.

The house clearly displays minimalism’s pros and cons. An upside is an elegant expression of the simple box. A downside is a street façade rendered as a blank wall—hardly a neighborly gesture in a pleasant community. Much of the messy clutter of everyday life—not to mention some of Wangler’s wife’s sentimental, traditional furniture—is consigned to the basement. And it’s important that the spare surfaces remain immaculate. “This house takes a good bit of upkeep,” notes Wangler as he spies every minor ding in the walls, despite a recent repainting.

The Wangler House is a material departure from its simple bungalow neighbors. These structures stand witness to an earlier conception of craft—boxy forms with sharply gabled, hipped roofs, they display the carpenter’s skill in forging details based on traditional forms—and are utterly ignorant of the ability of houses to extend and shape the spaces around them. Nagle’s neat little essay on the courtyard-house form suggests richer spatial possibilities. Wangler has been up to the challenge—as a client, builder, and homeowner. Now he talks about buying the property next door and continuing the story with a companion piece. ■



The T-shaped plan of the Wangler house creates discrete public and private zones on a modest Chicago-area lot (above, and previous pages). A 2-by-6 wood frame construction clad in clear cedar siding is affixed to lath strips and attached to the walls to create an insulating air space (below right). The living room is clad in maple plywood, as are the kitchen cabinets (below and bottom left).





vacation house

Toshiko Mori designed a crisp annex to a classic Paul Rudolph estate

Florida.

BY
Joseph
Giovannini

COHEN HOUSE, CASEY KEY, OSPREY, FLORIDA CLIENT: Betsy and Ed Cohen, Casey Key, Osprey, Florida ARCHITECT: Toshiko Mori Architect, New York City—Toshiko Mori (principal); Pedro Reis, Timothy Butler (project architects); Francine Pendleton, Dwayne Oyler, Christina Condak, Mary Springer (project team) LANDSCAPE ARCHITECT: Quennell Rothschild & Partners ENGINEERS: Stirling and Wilbur Engineering Group (structural) CONSULTANTS: Donald Baerman (specification), Carpenter Norris Consulting (daylighting) GENERAL CONTRACTOR: Michael K. Walker and Associates COST: Withheld at client's request PHOTOGRAPHER: Paul Warchol





The slippery fact about context is that it is often multiple and complex, more than just a matter of the building next door. When New York architect Toshiko Mori designed a guest house on a waterfront property on Casey Key, Florida, near Sarasota, the immediate architectural context was more than the adjacent house by Paul Rudolph, done during his legendary stint in the area in the 1950s. There were other contexts—new environmental codes, new material markets, the old footprint of the undistinguished original house destroyed in a storm—which led Mori to alter the beach house so rationally developed by Rudolph as a local building type. The genus remained modernist; the species mutated.

Rudolph designed the sprawling 1957 house to breathe, centering the dog-trot scheme on a screened breezeway, while creating clerestories and sliding glass window-walls to induce cross ventilation. With protective roof planes that cantilever beyond the envelope and a plan that maximizes the ratio of perimeter to volume, Rudolph cultivated an open indoor/outdoor relationship. He believed in minimal means and structural directness, but the design edged beyond the chaste planarity of postwar modernism into the spatial baroque that would charac-

terize his later work. It strayed into excess.

Asked by the couple who own the Rudolph house to design a guest house for their three grown children, Mori encountered a vastly changed context nearly a half century later on the adjacent piece of land. Air conditioning encouraged the building morphology to be more contained, and new codes, intended to protect houses from water surges and storms, required elevating the living quarters well above the flood plane. The owners, who had restored the timber framed Rudolph house, asked Mori to build with low-maintenance materials. To pass the restrictive permit process, the new design had to generally conform to the size and placement of the 3,000-square-foot house that previously occupied the site.

The simple requirement of elevating the house radically affected the design, inspiring Mori to conceive the pavilions as tree houses set among the branches of the surrounding live oaks. Mori conceived the house as an ensemble of detached pavilions, a stacked pair butting in a T configuration into a long tube, all elevated on concrete pilotis. A staircase, built in marine-grade stainless steel, zippers the pavilions



Toshiko Mori's addition to a central Florida estate, anchored by an original Paul Rudolph house, stands a full floor above the ground plane among a grove of live oak trees (previous pages). The concrete frame and off-the-ground stance meet Florida hurricane standards while also providing shady retreats from the sultry climate. Windows are protected by powder-coated stainless-steel louvers (facing page and above). Mori's design had to conform generally with the size and placement of a house that previously occupied the site.

together vertically at the joint in the T. The open outdoor stairwell, which acts as both a centering and separating device, transforms Rudolph's open dog-trot breezeway into a vertical equivalent.

From certain angles the tree trunks and pilotis blur, and the house looks suspended among the leaves, allowing clear views across the yard to the water on either side of the property. Elevating the house liberates the space beneath and changes the implications of what the ground means: It passes beneath as an independent plane.

The elevated volumes are self-contained, with operable window-walls. One contains a studio-like bedroom suite on each of its two enclosed floors; the other a living room, kitchen, and bedroom on a single floor. Instead of Rudolph's expanded section, with beams and planes that penetrate deeply into the interiors, Mori's section is simple and planar. Within the surface of the envelope, she creates a serene collage of powder-coated steel brise-soleil louvers, fritted-glass, concrete block, opaque glass, and sliding glass windows. The palette of pale colors, inherent in the unpainted materials, reinforces the structure's general sense of lightness. She applies the architectural materi-

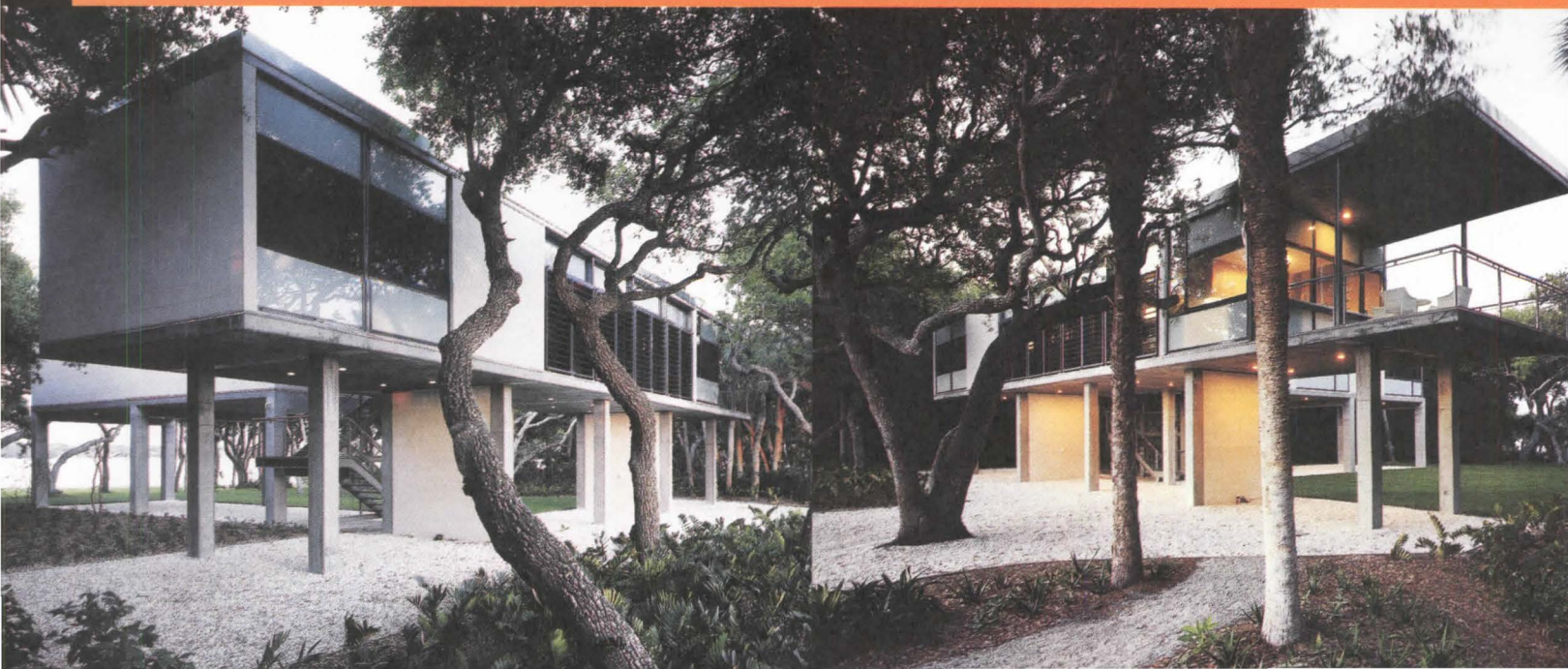
als inside to custom designed furniture, creating a *gesamtkunstwerk*: The overall architectural concept extends to such interior details as the steel-and-glass desks and bathroom vanities.

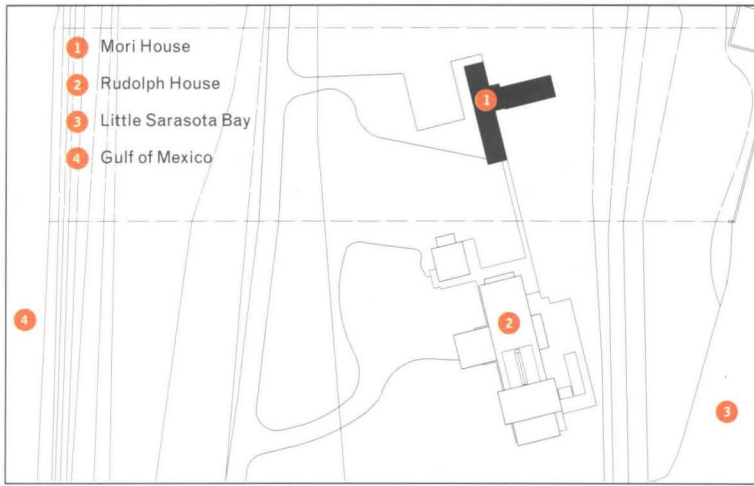
With Mori's design, the two properties represent a capsule history of modernism; the earlier building tending toward complexity, and the newer, toward simplicity. In its sprawl, Rudolph's house is a more obviously environmental piece of architecture, whereas Mori's, particularly with the bent roof over the third-floor pavilion, acts as an object—a handsome machine in the garden. "I wanted to strip Rudolph down into something more essential, without the ornate materials," she says.

What the two designs share, however, is an impulse to develop a logical architectural response to an inspiring but demanding context. Had Mori simply mimicked Rudolph's design, she would have lapsed into sentimental formalism. Instead, her independent-minded process agrees with Rudolph's, even if it is more minimal. Not to imitate was the sincerest form of flattery. "How do you work with historic precedents?" she asks. "They may be endangered species, but you have to push forward from them to the next round of evolution." ■

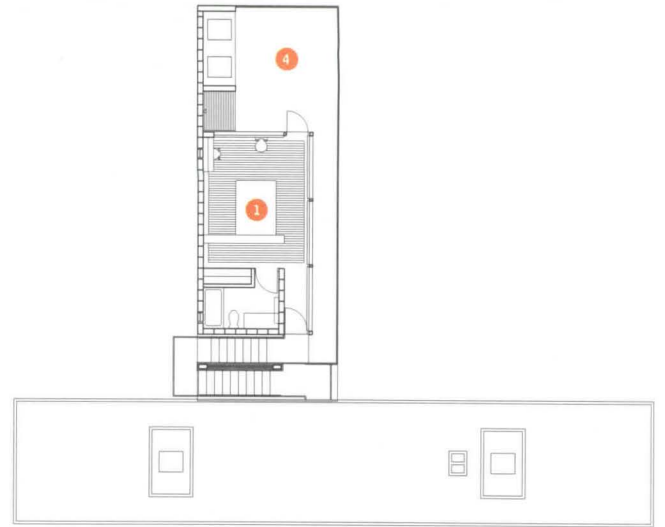


The guest house is actually two pavilions joined by a marine-grade steel outdoor stair (above). The material palette is minimal: Large expanses of clear and dot-screened laminated glass are set into concrete block and steel frames (below left and right) above the concrete pilotis base. Mori's minimalism (and subtle design references like cantilevered roof planes) respects the Rudolph original (below right), yet clearly establishes its own visual vocabulary. The new house will be used by the owner's children.

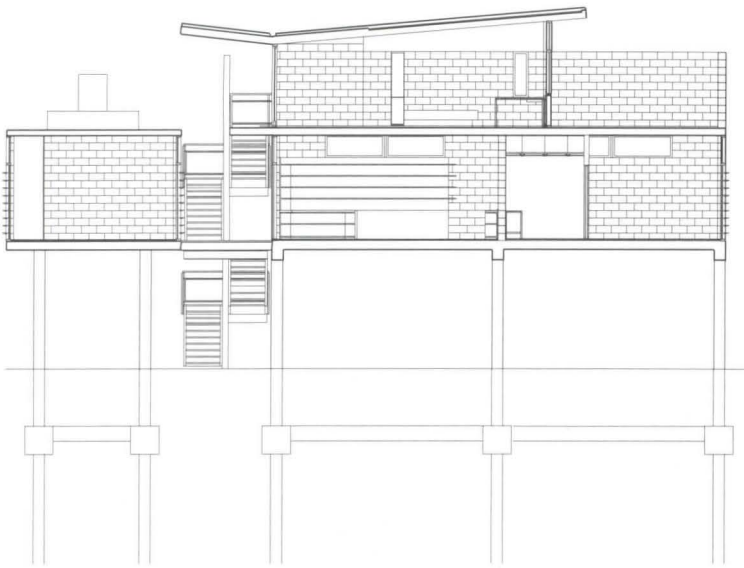




Site plan



Second-floor plan



East-west section 8'



First-floor plan 8' <



Mori's addition shares its site—and its conceptual heritage—with a sprawling 1957 house by Paul Rudolph. Like much of his famous Sarasota school work, the Rudolph house draws on local precedent: north and south bedrooms bracket a screened dog trot and an open living area (now enclosed with sliding glass doors) to maximize the perimeter wall to interior volume ratio, thus optimizing natural cross ventilation. The east façade of the wood framed structure, with its deeply cantilevered roof providing shade, looks out onto a pool, the back lawn, and Little Sarasota Bay along the western Florida coast.



Mori's interior finishes continue the minimal vocabulary expressed on the exterior: 9-foot, 3-inch ceilings are sealed concrete; walls are concrete block; and floors are ground and polished concrete or bamboo (above and below). Mori also designed furnishings, including birch shelving units (above) and a stainless-steel and fiber-reinforced plastic desk (facing page). The roof terrace features an outdoor shower (facing page). The narrowness of the plan encourages cross ventilation.





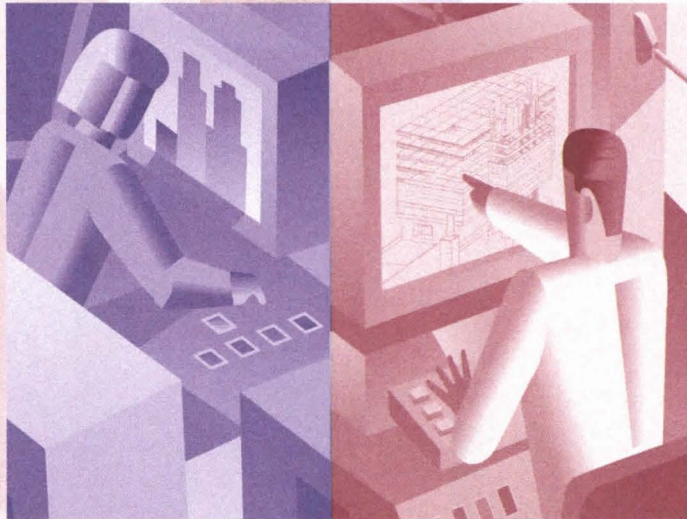
"This site is terrific. I had advertised in the newspaper, spent a lot of money and got no results. I found a new employee with this service!"

ANDREW ROBINSON, AIA

HOT JOBS DESIGNING COOL BUILDINGS

"The e-Architect job board helped me get noticed as a High-Tech Architect and Visual Designer. Your service is excellent and I recommend it to anyone who wants to get a great job in the field of architecture."

SCOTT A. LUCAS



New! ONLINE RESUME SERVICE

Search Thousands

of employment opportunities and resumés online.

e | ARCHITECT™

An AIAOnline Network Site

www.e-architect.com

Audited by BPA International.

Measuring the Globe

continued from page 53

confidently pushed ahead with their designs.

In 1992, a year before the new Globe's ground-breaking, Hancox published a book called *The Byrom Collection and the Globe Theatre Mystery*. (The Byrom bio followed two years later.) It received generally favorable reviews but hardly made the splash Hancox had hoped for. She did win one important ally in Mark Rylance, an acclaimed Shakespearean actor who is now the Globe's artistic director. He continues to be her most outspoken supporter.

Construction of the new Globe began in late 1993, and the Queen officially opened it in June 1997. Its setting, a few hundred yards from the site of the original, is striking: just steps from the Thames and a short walk from Herzog and de Meuron's new Tate Modern. The Globe is in fact a complex of related buildings, including a tony restaurant and a new exhibition space that shows Elizabethan artifacts and costumes from old Shakespeare productions. A second theater, built from plans by Inigo Jones, is in construction.

The Globe itself, which has a plain exterior of lime plaster and includes some 36,000 handmade bricks, is both modest and imposing. While it's just 33 feet to the eaves and 45 feet at its highest point, the surrounding lanes and pubs with narrow doorways and low ceilings, stand at Elizabethan scale; in their company, the theater exerts a vigorous, looming presence. To Americans raised on ersatz, cartoonish replicas of historic buildings, the Globe feels surprisingly authentic. What is most striking is how unfinished it seems. The stage wall is richly

decorated with images from astrology and Greco-Roman mythology, but the rest of the place has a bare-bones feel—especially the large open-air pit and plain wood benches.

Sadly, both Sam Wanamaker and Theo Crosby died before the theater officially opened in 1997, but their creation has proven more successful than they could have hoped. During last year's season, shows played to an average of 82.5 percent capacity, an attendance most West End theaters would kill for. More quickly than anyone imagined, the new Globe has become a cultural fixture. "It was built as an experiment," Greenfield says, "but it's an experiment that has completely captured the public imagination."

However popular the new Globe may be, Hancox insists its architecture is all wrong. She thinks the theater is too large: She says the drawings suggest a more intimate structure, with a 72-foot diameter (instead of 100-foot) and a smaller stage. And because the new Globe is out of proportion, Hancox asserts, "the acoustics are wrong, and the sight lines are wrong." Actors and audience members alike have made similar complaints about the theater.

Throughout, the academics working on the theater have evinced nominal interest in the drawings and their possible meaning, but in Hancox's view they have done so disparagingly, with careful, polite comments tinged with just enough condescension to keep her at arm's length. "All they have to say is, 'Oh, the Byrom Collection, jolly interesting stuff, but not mainstream.' And that does it, you see."

It may never be possible to test Hancox's theories completely: most of the original Globe lies buried under a Georgian terrace (connected to Southwark Bridge) that is itself a historical landmark, precluding any substantial digging.

But there have been two prominent confirmations of Hancox's theories. The first was the discovery of the brass plates from which the Byrom drawings were printed. They have now been dated to the last few years of the 16th century, which is exactly the period when the Globe was first built.

The second piece of supporting evidence came from scientific data collected from the small part of the original Globe that remains accessible, as well as from the site of the Rose, another Elizabethan playhouse. In February of last year, Bill McCann, then with the Museum of London Archeological Service, gave a presentation to a meeting, chaired by Gurr, at the Globe's research offices in which he superimposed three images: data from radar work that he over-

saw at the original Globe site, the plan for a Roman amphitheater, and the drawing from the Byrom collection that Hancox suggests represents the Globe. They fit nearly seamlessly together, hinting that all three came from the same cryptic scheme, just as Hancox had insisted. "There was a certain degree of surprise—even astonishment—amongst the academics," McCann recalls.

Meanwhile, other discoveries cast doubt on the reconstruction. Tim Fitzpatrick, a professor at the Centre for Performance Studies in Sydney, Australia, has suggested that the Globe research team never bothered to examine the original of one of their key sources of information: a sketch of 17th-century London by Wenceslas Hollar *continued on page 183*

PASS THE ARCHITECT REGISTRATION EXAM get Archiflash®

- 
- PRE-DESIGN**
"Makes studying fun."
 - SITE PLANNING REVIEW**
"I love them."
 - LATERAL FORCES**
"Very educational tool."
 - GENERAL STRUCTURES**
"Helped me pass the first time!"
 - MECHANICAL SYSTEMS**
"The cards are great."
 - MATERIALS & METHODS**
"Straight forward, easy to use."
 - CONSTRUCTION DOCUMENTS**

3rd Edition
OVER 1,100 CARDS

Prepare for the computerized Architect Registration Exam with Archiflash®. Each set contains over 1,100 expertly written flashcards covering all six multiple choice tests, plus a review section on Site Planning. Learning is easy with timesaving charts, essential definitions, concise diagrams, true-false and multiple choice Q & A. More info than you ever thought possible in an easy-to-use flashcard format. **COMPLETE SET ONLY \$89.95**
Individual sections available for \$21.50 each + S&H.

www.archiflash.com
1 800 411 7314

Circle 67 on information card

Product Information for August 2000 Advertisers

RS# 71	Aluminum Anodizers Council/p184	21	Pemko Manufacturing/p25
1	Andersen Windows/p6-7	55	Portland Cement Association/p140
57	Andersen Windows/p142	63	Portland Cement Association/p149
37	Arch. Area Lighting/p49	17	Schott Corporation/p22
7	Armstrong World Industries/p5	11	SONY Electronics, Inc./p12
—	Autodesk/p9	31	Sto Corporation/p40
39	Autodessys/p54	73	Structures Unlimited, Inc./p185
33	Belden Brick/p45 (East, Midwest regs.)	35	TruWood/p44-45 (West reg.)
25	Bentley Systems, Inc./p32	19	U.S. Gypsum/p24
13	Birdair, Inc./p14-15		
69	BOCA International/p183		
23	Bradley/p26		
47	Bradley/p131		
27	Buzzsaw.com/p35		
45	Ceco Door Products/p128		
53	CRSI/p137		
15	Dow Chemical/p16		
—	e-architect/p182		
51	e-idc.com/p135		
29	EFCO Corporation/p36		
3	Ellison Bronze/C2, p1		
43	Florida State University/p66		
41	Follansbee Steel/p59		
—	General Services Administration/p183		
49	Hanover Architectural Products/p133		
—	Harvard Design Magazine/p10		
9	Landscape Forms/p11		
59	Lehigh Portland Cement/p144		
77	Marvin Windows/C4		
—	Masland Contract/p17-20		
67	NALSA/p179		
75	Nemetschek North America/C3		
5	Nixalite of America/p4		
61	Pavestone/p147		

Advertising Sales Offices

ADVERTISING SALES HEADQUARTERS

Jill Bokor
Group Publisher
(646) 654-5754 fax (646) 654-5816

Robert M. Hoover
Vice President / Production
(646) 654-5751 fax (646) 654-5816
770 Broadway, New York, NY 10003

MIDWEST

Jack E. Bergren
Midwestern Sales Manager
(312) 583-5505 fax (312) 583-5501
200 W. Jackson Blvd., Suite 2700
Chicago, IL 60606

John W. Maisel
Maisel Media Associates
(630) 416-0780 fax (630) 416-0793
1928 Pleasant Hill Lane
Lisle, IL 60532

Rick Novak
Natural Resources Inc.
(773) 832-0798 fax (773) 832-0799
711 Gordon Terrace, #321
Chicago, IL 60613

SOUTHEAST

Holly Fisher
Southeastern Sales Manager
(404) 249-9915 fax (404) 249-9916
hfisher@architecturemag.com

WEST COAST

Danny Lee
Account Executive
(646) 654-5762 fax (646) 654-5816
770 Broadway, New York, NY 10003

MID-ATLANTIC / UPSTATE NEW YORK

George T. Broskey
Eastern Sales Manager
(610) 975-4440 fax (610) 975-4441
175 Strafford Avenue, Suite 1
Wayne, PA 19087

NEW ENGLAND / NEW YORK CITY

Richard J. Ancas
Joseph E. Sraeel
(732) 450-9791 fax (732) 450-9793
Ancas & Associates, Inc.
P.O. Box 7951
Shrewsbury, NJ 07702

LITERATURE & PRODUCT PORTFOLIO / REPRINTS

Michael Parrish
Account Executive / Special Sales
(646) 654-5763 fax (646) 654-5816
770 Broadway, New York, NY 10003

For additional information from our advertisers, circle the corresponding number on the Free Product Information Card. **You may also get information online at www.architecturemag.com.** First, click on Reader Support, then Product Info to reach our electronic reader service card.

Did you miss valuable information offered by advertisers in last month's issue of architecture?

The manufacturers listed below were advertisers in last month's issue. They are anxious to provide you with their latest product information and literature for your planning needs. To receive this information, fill in the appropriate numbers on the self-addressed, postage-paid response card. For product literature from advertisers in this issue, fill in the appropriate numbers shown on the advertisements.

ALLBUSINESS.COM

Champions of small business—visit our Web site. **Circle No. 100**

ALUMINUM ANODIZERS COUNCIL

Anodizing offers the look that lasts. Contact us for information. **Circle No. 106**

ANDERSEN WINDOWS

In today's designs, it's the brand that helps architects take value to new heights. **Circle No. 1**

APCO USA

Accord, a modular sign system—contact us for more information. **Circle No. 110**

ARCHITECTURAL AREA LIGHTING

Contact us for more information on our Universe Collection™. **Circle No. 68**

ARCHITECTURAL AREA LIGHTING

Contact us for more information on our eSconce™. **Circle No. 98**

ARMSTRONG WORLD INDUSTRIES

Introducing Optima Vector™, contact us for more information. **Circle No. 48**

ARMSTRONG WORLD INDUSTRIES

Find out how Armstrong can work with you to turn ideas into realities. **Circle No. 52**

BASF

We don't make the carpet. We make it better.® **Circle No. 64**

BASF

Savant, an advanced generation nylon 61X® fiber system by BASF. **Circle No. 114**

BENTLEY SYSTEMS

Viecon.com by Bentley—contact us. **Circle No. 94**

BIRDAIR

Call, visit our Web site, or write for comprehensive technical support. **Circle No. 54**

BOBRICK WASHROOM EQUIPMENT, INC.

Contact us for more information on our Eclipse™ automatic hand dryer. **Circle No. 56**

BRADLEY CORPORATION

Unexpected thinking. Unexpected place—contact us for more information. **Circle No. 96**

BUZZSAW.COM

Need help building what you designed in the first place? Contact us. **Circle No. 60**

CRSI

To find out more about CRSI resources, call or log on to our Web site. **Circle No. 108**

DOW CHEMICAL

Contact us for information on LIFESPAN polyurethane carpet backing. **Circle No. 82**

DUPONT COMPANY

Call for more information or visit our Web site. **Circle No. 80**

DUVALL DESIGN

Fabric sculpture for interior environments—contact us. **Circle No. 86**

EFCO CORPORATION

Contact us for information on our windows, storefronts, entrances, and curtain walls. **Circle No. 84**

E-IDC.COM

International design and construction online. **Circle No. 70**

FOLLANSBEE STEEL

Contact us for more information on our Envirometals®, TCS II and Terne II. **Circle No. 62**

LANDSCAPE FORMS

Kaleidoscope™—contact us for more information. **Circle No. 76**

MARVIN WINDOWS & DOORS

Contact us for more information on our windows and doors. **Circle No. 74**

NEMETSCHEK NORTH AMERICA

VectorWorks ARCHITECT delivers the promise of Architectural CAD. **Circle No. 112**

NIXALITE OF AMERICA, INC.

Call now to get your free planning guide. **Circle No. 50**

PAOLI FURNITURE

Serpentine, the newest seating group—contact us for information. **Circle No. 78**

SPI LIGHTING GROUP

For a complete specification grade architectural lighting catalog, contact us. **Circle No. 72**

TRIMCO

Contact us for information on our accessory door products. **Circle No. 88**

USG CORPORATION

Call us for more information on our ceiling systems. **Circle No. 102**

For additional information from our advertisers, circle the corresponding number on the Free Product Information Card. **You may also get information online at www.architecturemag.com.** First click on Reader Support, then Product Info to reach our electronic reader service card.

ANYA LARKIN LTD.
ARCHITECTURAL DIGEST
ARROYO CRAFTSMAN LIGHTING, INC.
AUSTRALIAN TEXTILE DESIGN ASSOCIATION
BALDINGER ARCHITECTURAL LIGHTING CO.
BARBARA BECKMANN DESIGNS, INC.
BERNHARDT CONTRACT
BOYD LIGHTING FIXTURE COMPANY
BRADFORD STEWART
BRUNSWIG & FILS, INC.
CACHÉ
CALLARD & OSGOOD, LTD.
CARNEGIE
CHARLES POLLOCK REPRODUCTIONS, INC.
COASTAL LIVING
CONRAD IMPORTS, INC.
CORBETT LIGHTING, INC.
COWTAN & TOUT/LARSEN
DAVID SUTHERLAND, INC.
DBS CUSTOM CABINETRY
DIALOGICA
DONGHIA FURNITURE
DORALFE
DRAPER-DBS, INC.
EDWARD FIELDS, INC.
ELIZABETH EAKINS, INC.
ELLE DECOR
ENKEBOLL DESIGNS, INC.
FRÉWIL, INC.
GLORIA DE PALLEJÁ DESIGN & INTERIOR ARCHITECTURE
HERMAN MILLER INC.
HOLLY HUNT LTD.
HOUSE BEAUTIFUL
INTERIORS & SOURCES
IRONIES, INC.
J. ROBERT SCOTT, INC.
JANE VICTOR ASSOCIATES
JANUS et Cie
JOHN BOONE, INC.
JOHN CHARLES DESIGNS, INC.
KEILHAUER
KERRY JOYCE ASSOCIATES
KFD DESIGNS, LTD.
KNOLL INC.
LANDSCAPE FORMS, INC.
LOUIS POULSEN & CO. A/S
M. CRAIG CABINETMAKERS
M.L. STOCKWELL INTERIORS
M2L, INC.
McKINNON & HARRIS
McNAMARA & HIRSCHMAN
MICHAEL TAYLOR DESIGNS INCORPORATED
MILLIKEN CARPETS
MIMI LONDON, INC.
MORLEN SINOWAY - ATELIER
MOROSO S.P.A.
NIERMANN WEEKS
ODEGARD INC.
ORIGINALS 22
ORTHO SEATING, INC.

PHYLIRICH INTERNATIONAL
POULSEN LIGHTING, INC.
QUATRIN INC.
RICHARD MULLIGAN SUNSET COTTAGE
ROCK WOOD CASUAL FURNITURE
ROSE TARLOW MELROSE HOUSE
RUINE DESIGN ASSOCIATES, INC.
SHAPER LIGHTING
SHEARS & WINDOW
SILK DYNASTY INC.
SIRMOS "A DIVISION OF BROMANTE CORP."
SNAIDERO INTERNATIONAL USA
SOUTHERN ACCENTS
SPECIALTY TEXTILES
SUMMER HILL, LTD.
SUMMIT FURNITURE, INC.
SUSAN DEMPSEY LIGHTING
SUTHERLAND
TAMALPAIS TIMBER WORKS
THE AMERICAN GLASS LIGHT COMPANY
THE BILLY BALDWIN COLLECTION
THE FARMHOUSE COLLECTION, INC.
THE HOLLY HUNT COLLECTION
THE STEPHANIE ODEGARD COMPANY, INC.
THE WICKER WORKS
THERIEN STUDIO WORKSHOPS
THOMAS PHEASANT COLLECTION
VENTRY LIMITED
WEATHEREND ESTATE FURNITURE
WILLIAM DRAPER CABINETMAKER®
WILLIAM SWITZER & ASSOCIATES, LTD.
ZUMTOBEL STAFF LIGHTING, INC.



STOPPING KNOCK-OFFS

FOR INFORMATION CONTACT: FOUNDATION FOR DESIGN INTEGRITY

1950 North Main Street, #139 • Salinas, CA 93906 • Tel 650.326.1867 • Fax 408.449.7040 • www.ffdi.org

Measuring the Globe

continued from page 179

that shows the theater's façade. Instead, he says, the academics sloppily extrapolated the dimensions from a copy on which creases and pencil lines were indistinguishable.

It could take years, Fitzpatrick says, to sort out all the information now being collected. In the meantime, he says, the new Globe "will continue to rake in money and give thousands of people false ideas of original staging conditions. But the real damage will be done by and to actors and academics, who will draw conclu-

sions from their experiences there, and start pontificating about the original performance conditions on that false basis."

A long piece last December in the *Economist* bolstered the drawings' new credibility. Given the recent revelations, it predicted "the genie may be hard to cram back into the bottle." Not surprisingly, Gurr was displeased with the story. He calls it, curtly, nothing more than "good publicity for the Joy Hancox moonshine."

The controversy appears to be far from over. Hancox is finishing yet another book on the drawings, due this fall, and promises it will contain new bombshells, including fresh facts about the source of the brass plates. Meanwhile, McCann, who now runs his own archeologi-

cal service, is conducting new tests at the Globe and Rose sites designed to shed new light on their structure. The results should be ready by the end of the summer. Rylance, the theater's artistic director, has said publicly that if

Hancox's devotion to the idea, so unfashionable among academics, of an unvarnished truth, and that in the case of the Globe her research is pointing right at it. "Some people have speculated that I've been hurt by all this," Hancox says as

Even Hollywood is weighing in: Jodie Foster has expressed interest in buying the movie rights.

Hancox is proven correct, the theater will have to be torn down and rebuilt. Even Hollywood is weighing in: Jodie Foster has expressed interest in buying the movie rights to Hancox's story.

Whatever the limits of her architectural knowledge, there is something compelling about

she looks out over her Salford garden, her eyes reflecting a solidly gray, north-of-England sky. "But hurt is not the right word. It's a question of whether or not one is interested in the truth. What I'm saying now is, 'Alright, Globe, if you don't want to know, you're going to have to learn.'" ■

GSA U.S. General Services Administration

DESIGN COMPETITION

NEW UNITED STATES COURTHOUSE
LOS ANGELES, CALIFORNIA

700,000+ gross square feet
\$220M+ construction cost

The U.S. General Services Administration is pleased to announce a Design Excellence Competition for the selection of an Architect/Engineer Team to design a new United States Courthouse in downtown Los Angeles, CA. The gross square footage will be over 700,000 with an estimated construction cost over \$220,000,000. The design competition will be comprised of three stages with the finalists expressing their vision of the courthouse in a blind competition. The designs will be judged by an independent jury of nationally recognized design professionals.

For a copy of the Commerce Business Daily Notice or other information, contact Matthew Jear, Project Executive, at 415-522-3159 or matthew.jear@gsa.gov.

A BOCA Plan Review Saves You Time and Money

With BOCA's Plan Review Service, you get a technical service staff of code experts with extensive knowledge of ICC International Codes and BOCA National Codes.

BOCA's Plan Review Service provides:

- Accurate Plan Reviews supervised by licensed engineers and architects
- Cost-effective technical assistance
- Timely identification of potential code violations
- FREE follow-up consultations

To request a Plan Review, or for more information, call 1-800-214-4321, ext. 768
www.bocai.org



Architect's Choice

Anodizing is the finish of choice for aluminum, providing these advantages over other coatings:

- Abrasion resistant
- Cost effective
- Hard and durable
- Weather resistant
- Doesn't crack or peel
- Unaffected by sunlight
- Environmentally friendly.

Anodized finishes aren't just a coating, they *become* part of the metal. Select from a variety of colors, or choose a clear anodize to show off aluminum's natural luster.

For a sophisticated look that lasts, one that enhances your distinctive design, surpasses your clients' demand for cost effectiveness, and imparts enduring beauty, there is only one choice — anodized aluminum.

A&D Prevost, Inc.

METALCO

Clariant Corporation

MPP Companies

888-677-7887

Walgren Company

800-831-5555



Southern Aluminum Finishing Co.

www.saf.com



Aluminum Anodizers Council

1000 N. Rand Road, Suite 214

Wauconda, IL 60084-1184 USA

Tel: 847/526-2010 • Fax: 847/526-3993

mail@anodizing.org www.anodizing.org

The Finest Finish

ANYthing Went

continued from page 61

However irresistible ANY's organizers may have found the pun, it was certainly at odds with the highly serious purport of *fin de millennium* stocktaking. As Zaha Hadid aptly observed, "Anything Goes" could imply corruption and decadence or else freedom and experimentation.

Predictably, the June proceedings were heavily flavored with apocalyptic rhetoric and genuflections to the techno-global zeitgeist. There was much browbeating over the boundaries of the discipline and recourse to first principles: What is architecture today? Can traditional notions of architecture be sustained? Is everything architecture? Is anything architecture? It got rather tedious. The palpable angst about architecture's relevance inspired Eisenman and a few others to trot out the old autonomy arguments. By failing to preserve architecture's specificity as a discipline, he warned, "architects are exiling themselves from architecture." This contradicted ANY's interdisciplinary purview. If architects only wanted to talk to themselves, why invite all the guests? Not surprisingly, Eisenman's remark elicited accusations of parochialism from some of the assembled.

Despite the disparities among the positions and work presented, one thing that emerged, valuably, from the show-and-tell was the fact that there is a dazzling array of creative talent in the field today, from the sensualists and object makers to the conceptual thinkers and the digitally driven. On the other hand, despite the lip service paid to "politics," "freedom," "utopia," and "the public," a credible social mission for architecture beyond visual delectation remained elusive. In the wake of the collapse of both modernism and postmodernism, it is by no means clear that any such mission is still possible. Thus more than a few "radical" architects have concluded that they should stick to doing what they do best, namely producing eye-catching buildings and imagery, and leave it to the theorists to provide the text. Indeed, branding—giving the corporate client a distinctive identity through a cutting-edge building—appears a highly lucrative vocation for today's avant-garde.

Amid three days of bravura performance, posturing, and polemic, which began slowly but gained steam by the finale, a few dissenting opinions were showstoppers. Rafael Moneo, addressing the computer fetishists, argued that the obsession with capturing the mobility and superficiality of the world has led to simplistic literalism. Calling for less exhibitionistic forms of practice, he suggested that work that drew its inspiration from pragmatic problems of building would better express its time.

Koolhaas, too, shaply criticized ANY's avoidance of banal realities: a built environment that consists predominantly of "junk space," a market economy rapacious for iconography rather than enlightenment, and cities around the globe in the process of insane acceleration. Presenting himself as the least romantic of his colleagues with respect to the artistic side of architecture, he sought to shift the debate from theories of form to strategies of practice. While his visionary iconoclasm reflects his affiliation with modernism's most militant traditions, his involvement with glamorous clients like Prada puts him on a slippery slope between subversion and complicity. Koolhaas is hardly unaware of this. As the entire ANY project put into bold relief, his position is emblematic of a fundamental dilemma: How to be a superstar and remain uncorrupted by the marketplace.

Finally, the Japanese literary critic Kojin Karatani, a stalwart of the preceding nine conferences, bitterly declared his disillusionment with ANY's agenda, which he saw as "bracketing out" a real world filled with the suffering of others. At ANY's conference in Seoul, which occurred six months after an earthquake in Kobe, Japan, left 5,000 dead and thousands more homeless, discussion revolved indifferently around abstract theoretical and formal issues. Karatani's discomfort was with the fact that ANY's principal funding came from the *Japanese construction* industry, which he characterized as among the most regressive economic and environmental forces in Japan. Stating that "architects can no longer be absolved of responsibility," he expressed relief the conferences were over.

Party poopers were in the minority, though. Among an outpouring of encomiums, Anthony Vidler seemed to speak for many when he congratulated ANY for having artic-

ulately “mapped our incomprehension” in the face of the dramatic technological and cultural transformations of the past decade. But ANY isn’t packing up quite yet. The last issue of the tabloid, two conference volumes, and six books are still in the works. Beyond this, ANY has already laid claim to its place in history, having constructed its own genealogy, created its own archive—nary a word went unrecorded—and even simulated its own critique. (See the epistolary section at the back of each conference volume, with testimonials from participants, both adulatory and irked.)

Whatever its posterity, however, it’s clear that the ANY phenomenon is as much a symptom of our contemporary spectacle culture as a critical reflection on it. Without the vast inflation of cultural discourse since the 1980s, ANY would have been inconceivable. Ironically, what may turn out to be ANY’s most memorable legacy are its excessive, beautiful, and often unreadable graphics. After an initial design by Massimo Vignelli was consigned to the reliquary of the previous Zeitgeist, ANY’s template was redrawn by the young New York firm 2 x 4. Their graphic approach is predicated on violating the rules of legibility: stringing extremely long lines of type sideways across the page with six-point footnotes in between, dropping screened images on top of tinted text, and the like. The metaphor driving this philosophy of “distorted communication” is unsubtle: The postmodern world is fluid, simultaneous, hybrid, undecidable; ergo, its graphics have to be fluid, simultaneous, et cetera. The fact that this reduces textual and visual content to a by-product—literally anything for the mill—doesn’t seem to have preoccupied Anyone much. Why not let the graphic designers play, just as the architects and theorists do?

In the end, ANY leaves us with the nagging suspicion that the content was mostly an excuse for the play. Or maybe—deeper irony—the play was a way of compensating for the loss of content. Either way, the medium was the message. ■

Joan Ockman teaches architectural history and theory at Columbia University.



We’re very big in daylighting.

Award-winning architects agree; daylighting large spaces is best achieved by utilizing the world’s only single-source provider of custom pre-packaged super composite daylighting systems. Kalwall® translucent panels are blended with pre-engineered aluminum box beam structures to clear spans over 100 feet.

- Total design flexibility
- Unrivaled structural integrity
- Ultimate energy efficiency
- Museum-quality daylight

Single-Source Responsibility

Structures Unlimited, Inc.

PO Box 4105, Manchester, NH 03108-4105
800-225-3895 or 603-627-7887
www.structuresunlimitedinc.com



Look don't touch: The most appealing element of Fountain Court (left) is the courtyard (right), which taunts passersby through its locked gates.

The Bullies of Belltown

Clumsy new condo buildings are threatening a lively and welcoming Seattle neighborhood. **Lawrence W. Cheek** says enough is enough.

Seattle has brewed a new word for gentrification, and it is hanging on Belltown, suddenly the city's hottest neighborhood. "We're being Starbucked," says Zander Batchelder, president of the Belltown Community Council.

But the problem isn't just a monsoon of overpriced mocha. The half-mile strip between downtown Seattle Center and the Elliott Bay waterfront is seeing its sky crowded away by expensive but dreary condos, few of which give anything back to the street. Half a dozen four- to six-story apartment blocks have arisen in the last two years, and another half dozen—one of which will rise 17 stories—are underway. Dave Gaba, *past president* of the council, calls them "medium-security prisons." Not much more delicately, Design Review Board member Mark Hinshaw says, "It's been a dumping ground for a lot of second- and third-rate stuff." The whole mess inspires two questions: Why do we keep building neighborhoods we won't like? And why do we keep having to ask this question?

Belltown has been an interesting mix of artists and people stretching their bucks to manage, with the housing concentrated in three-story apartment buildings from the 1920s. Of no great distinction, these buildings offer a humane scale, the welcoming texture of brick, and the occasional glimpse of a well-crafted scroll corbel.

Among the antagonistic new arrivals, the bully is Fountain Court, a 320-unit six-story apartment building by Seattle's Driscoll Architects that blankets a full block. It wraps around an interior courtyard, viewable only through locked gates—a private park that spurns the street, the neighborhood, and anyone who doesn't think that a Wheat Chex-size studio of 473 to 601 square feet is worth \$785 to \$1220. It illustrates an unsettling trend in nouveau riche Seattle: a double shot of smugness and a diminishing civic spirit.

The city stretched downtown Design Review to oversee residential projects only two years ago. Projects approved earlier, like Fountain Court, are now "going off like time bombs," Hinshaw says. Design Review does have some teeth, however: The board can recommend improvements in massing, materials, detailing, signage, fenestration, and transparency at grade. But whipped cream won't save a bad cup of brew, and Belltown's big picture—the creation of a livable, diverse, welcoming urban neighborhood—is being left to developers. How this will work out depends on whom you talk to. Hinshaw is moderately optimistic; he feels that "as the bar is raised" by Design Review, better designs will emerge. David Craven, a fellow Design Review Board member, doesn't agree. "It prevents drastic mistakes," he says, "but I think as opposed to raising the bar, it raises the basement." Gaba loves Belltown, but he plans to move: He has a two-month-old child, and "it's not exactly a kid-friendly neighborhood." There's one dismal city park, occupying a sixth of a block.

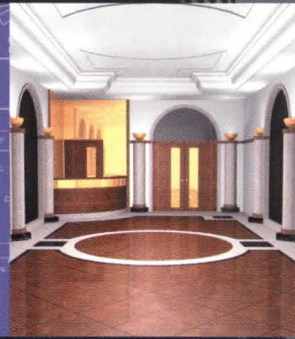
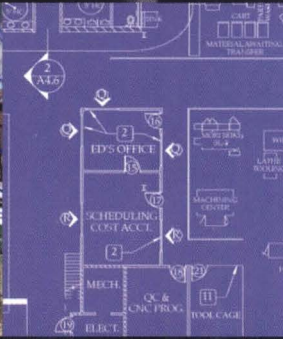
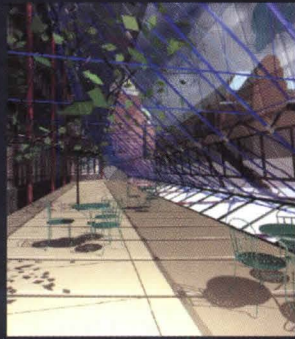
Absent a coherent vision, here's a proposal: Nonprofits should buy the rest of the 1920s apartment blocks for subsidized housing (they already own some) to help preserve diversity. Design Review, with the help of a toughened zoning ordinance, should insist on more public space and less mass in the air. The city should buy a whole block for a park. And developers and their architects should meditate on the lovely and inclusive city Seattle has been—and why it would be such a tragedy to build a new version we don't like. ■

www.vectorworksarchitect.com

1-888-646-4223

VectorWorks ARCHITECT

Delivers the promise of Architectural CAD



"VectorWorks ARCHITECT is a great program...I am currently getting re-trained in AutoCAD Architectural Desktop Revision 2...and it just doesn't stack up to VectorWorks ARCHITECT." —Edward Koenig, Carmelhill Drafting Studio

Isn't it about time someone addressed the promise of CAD? Introducing VectorWorks ARCHITECT

Engineered and built by professionals in your discipline, ARCHITECT delivers on the promise of architectural CAD. It does everything CAD was supposed to do but didn't quite. Truly a better way to design, ARCHITECT integrates Design, Production and Project Management into a system that delivers unparalleled productivity—all at a price even the smallest firm can afford.

INTEGRATION

- Complete integration of your 2D plans, 3D models, reports, schedules & client presentations
- Scalable CAD standards make it easy to structure & manage documents

DESIGN

- Unprecedented tools for programming studies and analysis
- Thousands of "Intelligent" building Objects & 2D/3D architectural symbols
- State of the art Solar Animator

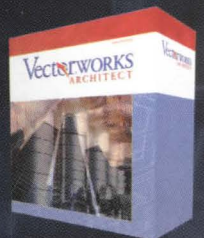
PRODUCTIVITY

- An easy system for archiving, placing, & managing notes
- Automatic creation of reports & schedules
- Project Management features including issue management, error & revision control, & workgroup referencing

Special Offer to Readers of ARCHITECTURE

Save over \$180 by purchasing VectorWorks ARCHITECT direct for \$1395 or without photorealistic rendering for \$1140. Includes FREE Tech Support & a 90-Day Money-Back Guarantee.

*Existing VectorWorks users call for upgrade pricing.



 **NEMETSCHKE**
NORTH AMERICA

Circle 75 on information card



It's not like the rest.



The new Clad Ultimate Double Hung. No compromises. That was our objective. So we gave it clean, traditional lines and an all-wood interior. Eliminated unsightly, vinyl jamb liners. And developed an exclusive sash tracking and locking system for easier opening, closing and cleaning. With over 100 design changes, the new Clad Ultimate Double Hung is truly one of a kind.



For a free product brochure, call 1-800-236-9690.

MARVIN 
Windows and Doors

In Canada, 1-800-263-6161 www.marvin.com

100008A

Made for you.

Circle 77 on information card