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IT'S HERE, IT'S QUEER, GET USED TO IT.

BY REED KROLOFF

In 1997, our editor-at-large Aaron Betsky published *Queer Space*, a book about the relationship between architecture and homosexuality. Not surprisingly, neither the book nor its general subject matter stirred significant professional debate. Sexuality, particularly homosexuality, is a topic few architects believe falls within the concerns of their practice. But last month, the Cee/Pfau Collaborative's Lesbian, Gay, Bisexual, Transgender Community Center opened on a prominent site in San Francisco (page 72) with its owners and architects insisting they've built the world's first "queer" building. That claim demands attention: It's not every day someone invents a building type. Moreover, what is it, exactly, that makes a building queer?

For most, the question first requires a reappraisal of nomenclature. Long marginalized by mainstream culture, the homosexual community has, over the past few decades, appropriated the terminology once used to deride it. Just as African-Americans reclaimed the pejorative "nigger," neutralizing its power to inflict pain, many homosexuals now defiantly refer to the trappings of their culture—as well as each other—as "queer." But queer has always had less obviously negative shadings than nigger. Queer originally meant, and still can mean, different, distinct, something other than the norm. Thus in this country, one could say Native Americans are queer, Mormons are queer, socialists are queer. In a manner of speaking, we are a nation of queers. Architecture is certainly a queer profession: Neither art nor business nor science, yet all three at once, architecture is indeterminate, something in-between.

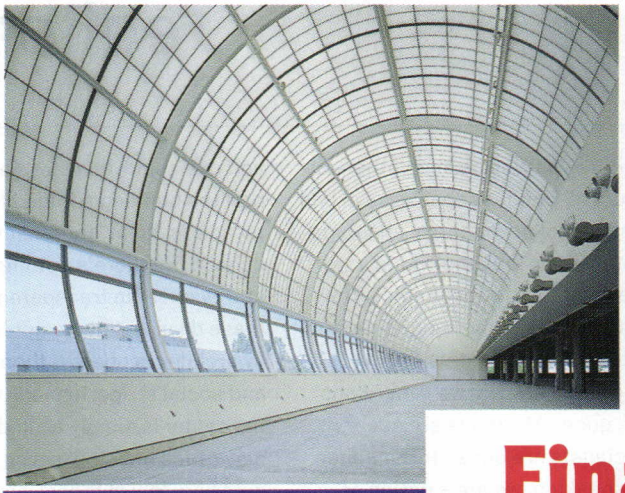
So too, says Betsky, is queer space, which makes it difficult to catalogue. He attempts to nonetheless, beginning with a race through history to identify queer architectural archetypes. Betsky "outs" a number of architects, designers, and clients along the way—from Mad King Ludwig II of Bavaria to mildly distracted Charles Moore of California, but he fails to identify a queer canon.

That's unfortunate for would-be queer architects. Precedent makes the difficult task of architectural signification—explaining a building's symbolic or practical purpose—much easier: People recognize a church because it resembles buildings they have known to be churches in the past. But if no precedent exists (if there are no previous "queer" buildings), then how to explain a new building's purpose?

Modernism was supposed to answer that, with a new language for new building types. Some remarkable successes aside, what it offered instead was (often breathtaking) formal and structural novelty. Cee/Pfau's center employs the modernist trope of transparency to telegraph messages about opening closet doors, and one could, at a stretch, interpret the building's folded front façade as "bent" (another word for queer). But there's nothing proprietarily queer in transparency. And these days, buildings get folded by architects of every theoretical and social stripe. In many ways, the center is simply a handsome new office building in a city that gets very few of those—an important achievement in its own right.

So, have the center's architects failed to create queer space? Not necessarily. Though Betsky doesn't provide a convincing taxonomy of queer architectural iconography, he argues more persuasively that homosexuals "queer" space through use. He details the furtive lifestyle forced on homosexuals over the centuries, and the way they have consequently adapted urban spaces to their own clandestine purposes. Queer spaces, for Betsky, are those unclaimed spaces—the narrow passage, the industrial loft, the abandoned pier—that architects also love. Homosexuals (and architects) queer them, Betsky argues, by giving them new, different lives as places of assignation, as nightclubs, as homes. In some instances, the results are ephemeral—a nightclub may be gay one month and straight the next. But as the distasteful old real estate adage—"follow the fags"—attests, queer space is legible, and desirable.

Queers charge space socially, and in the case of San Francisco's Lesbian Gay Bisexual Transgender Community Center, they co-opt it politically as well. Thus the process of queering doesn't end with building's opening. It begins.



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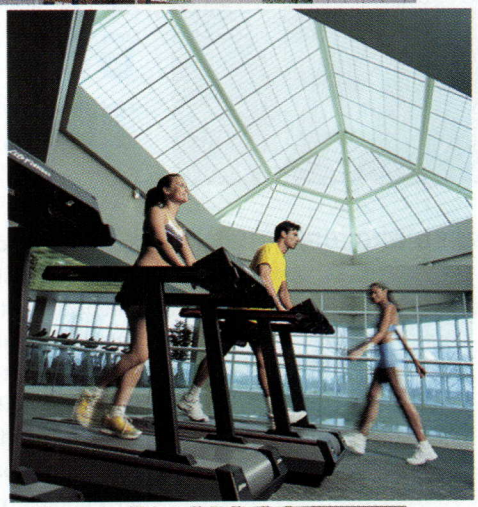

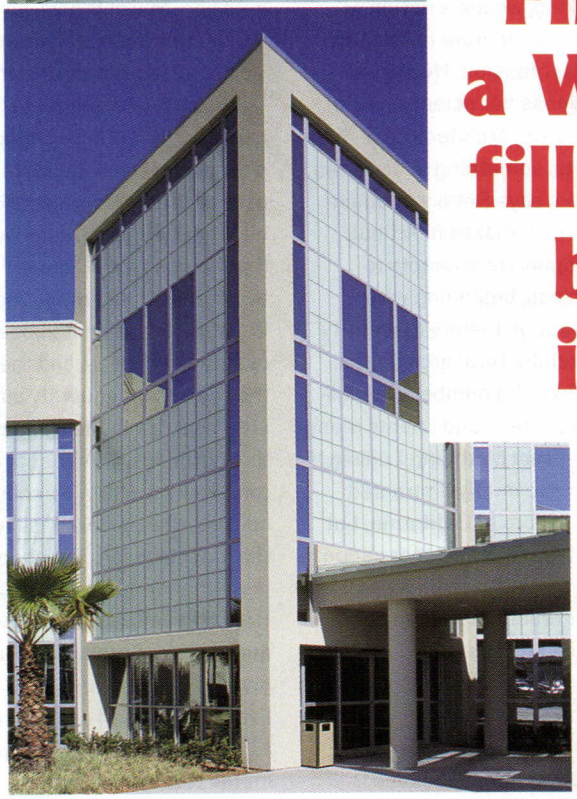

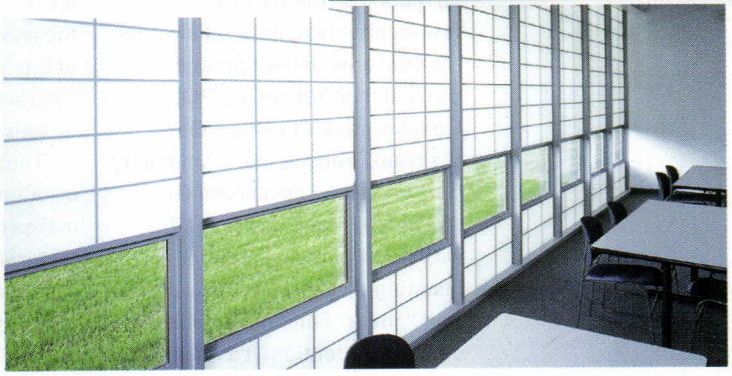

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SITE's "Ghost Parking Lot" Threatened

› PRESERVATION James Wines's Ghost Parking Lot faces imminent demolition. Conceived and built in 1978 by Wines's firm, SITE Environmental Design, the work is located at the Hamden Plaza strip mall in Hamden, Connecticut (above). Commissioned (along with several other less-celebrated sculptures) by David Bermant, the original owner, Ghost Parking Lot included 20 concrete-filled cars submerged in the ground at varying depths and covered with a thin layer of asphalt. Today they are severely deteriorated: Only 15 cars remain, due to an earlier parking lot expansion; and Bermant resurfaced the cars in an ad hoc restoration (which Wines did not oversee) that smothered much of the original detail. Wines was saddened by a recent visit to the lot. "There is no art left there," Wines says. "To restore it you must start over and have them completely resurfaced."

Wines's work cross-pollinates art and architecture and has been claimed by the pop art, land art, postmodernist, and conceptual art movements. "Ghost Parking Lot is among his most important works," says Joseph Rosa, curator of architecture and design at the San Francisco Museum of Modern Art. "He will be recognized in 20 years by those more sensitive to urban regeneration—much in the same way that Robert Venturi and Denise Scott Brown are being revived by a younger generation." Some are already paying attention: A major retrospective exhibition of Wines's work will open at the prestigious ArchiLab conference in Orleans, France, next year.

Restoration estimates have been placed at around $150,000—a figure too high for the owners to absorb, maintains Andrew Bermant (David Bermant's son, and one of Hamden Plaza's present owners). While Bermant "loves the piece," he says that "its time-sensitive qualities and its compromised state would allow for its removal." Bermant adds that the owners would consider leasing or selling the land, including the site-specific work, to a foundation or trust, should such a group come forward.

Mimsie Coleman, coordinator of the Hamden Arts Commission, has led the preservation charge. "It was scheduled to be removed a year ago," says Coleman. "The owners have been very patient with me, but only national attention will save it." **ALAN G. BRAKE**

Unemployment: 5.6%, down from December 2001 (5.8%); and up from January 2001 (4.2%)

Construction employment:** 6,793,000, down from December 2001 (1,479,000), and up 1% from January 2001 (1,666,000)

All as of January 2002 *Seasonally adjusted **preliminary numbers

Commerzbank AG Tower in Frankfurt, Germany).

Landmark Residential Accessibility Ordinances Pass in Illinois and Arizona

› CODE On February 5, Pima County, Arizona, a suburb of Tucson, passed the first comprehensive ordinance mandating accessibility for nearly all new houses in the county. On the same day, the Chicago suburb of Naperville, Illinois, passed a similar ordinance.

While the Federal Fair Housing Act mandates strict accessibility standards for most multifamily dwellings, the single-family house has remained largely unregulated until recently. These ordinances—the result of the 15-year-old Visitability Movement—share five key provisions: one no-step entry; a level route through the main floor; 2-foot, 10-inch minimum-width doors with lever hardware; accessible wall outlets; and reinforced bathroom walls to allow for the installation of grab bars.

With less comprehensive laws already passed in four states (Georgia, Texas, Florida, and Vermont), the Visitability Movement has met stiff opposition from the housing industry. However, despite the opposition, the laws have not been successfully challenged in court. Developers argue that these provisions could add more than a thousand dollars to the cost of a house (Visitability advocates argue that the requirements amount to a few hundred dollars at most). Others are ideologically opposed to the new ordinances, calling them an intrusion on the personal freedom of homeowners. Jeffrey Inks, a code expert with the National Association of Home Builders, is careful to point out his organization's support for accessible housing. "There is already tremendous noncompliance with Federal Fair Housing standards," he warns. "It is one thing to prescribe standards, but another thing entirely to implement and enforce them." The NAHB would rather see the marketplace meet the needs of the disabled.

Santa Monica will likely be the next battleground for accessible single-family housing. Not only is that city government considering similar provisions to Naperville and Pima County, it may extend the rules to cover major renovations as well as new construction. Even without any new legislation, however, architects could do an enormous amount to improve visitability, says the movement's founder Eleanor Smith, who has been lobbying for accessibility for 15 years. Smith pleads, "Never, never again draw a door narrower than 2 feet, 10 inches."

ANDREW COCKE

Feast or Famine?

> HOUSING The National Association of Home Builders Research Center begins tours this month of two MADE homes at the NAHB National Research Home Park in Bowie, Maryland. With construction costs of $55 to $60 per square foot, the "marketable, affordable, durable, and entry-level" demonstration project is intended to provide an alternative to multi-section manufactured housing, which has an average fabrication cost of $32.18 per square foot, according to the Manufactured Housing Institute. It should benefit builders and consumers, but won't necessarily draw more architects into the business.

The NAHBRC commissioned Lisa Holmes, principal of LD Holmes Architects, to design the prototypes (above) to the standards published in the group's 1998 MADE manual. The manual was contracted and funded by the Department of Housing and Urban Development's Policy and Development Research branch, which had issued a task order for the project. Among the guidelines, the manual recommends substituting pantries for more expensive kitchen cabinetry and installing Energy Star appliances and low-e glazing.

To further reduce barriers to purchase, the MADE demonstration homes measure only 1,800 square feet. The average detached single-family house now exceeds 2,300 square feet. NAHBRC president Liza Bowles says that interest in the MADE homes has been "overwhelming." Project manager Chad Garner adds that the MADE homes' small size was "the only place where we varied with what consumers want." Holmes's building plans should be available for sale in June through the NAHB as well as HUD.

MADE homes' potential success may be a boon to the construction industry, but architects won't benefit. The availability of preexisting plans could mean that a home developer no longer needs to turn to professional designers. However, according to Garner, architects will be asked to adapt prototypes to individual sites and municipalities. And although he concedes that more builders than architects have purchased the MADE manual, Garner foresees that an architect commissioned to draw one or two plans for a subdivision will "read the MADE manual and change the way it's built." **DAVID SOKOL**

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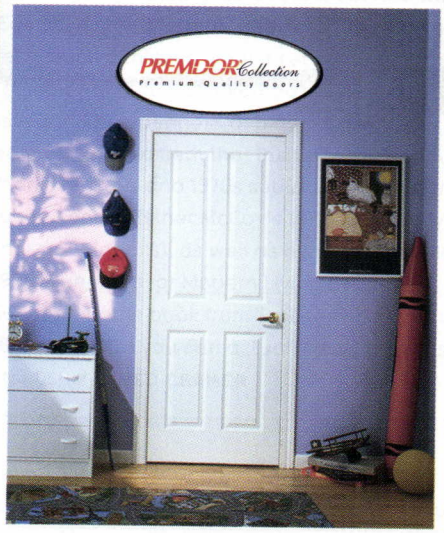

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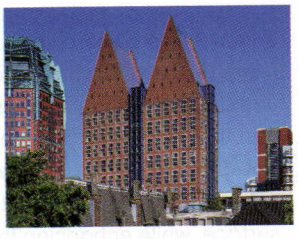

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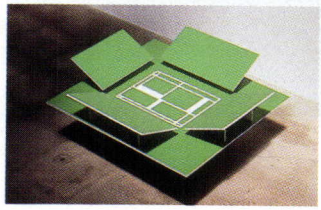
EXHIBITIONS

› BALTIMORE
European Abstraction from the Collection, 1912–1948 paintings, sculpture, and works on paper that exemplify cubist, geometric, and biomorphic abstractionism, at the Baltimore Museum of Art, through December 2 (410) 396-6310

› BOSTON
Artists Imagine Architecture 19 artists whose work oscillates between architectural model-making and sculpture, in an exhibit designed by Office dA, at the Institute of Contemporary Art, opens May 22 (617) 266-5152



› CHARLOTTE, NORTH CAROLINA
American Modern, 1925–1940: Design for a New Age surveys the development of an American industrial design aesthetic between the two World Wars, at the Mint Museum of Craft & Design, opens May 3 (704) 337-2000

› CHICAGO
Ruins: Architecture of Time etchings, drawings, and photographs from the 18th century to the present that document both ancient and modern ruins, at ArchiTech Gallery of Architectural Art, through June 1 (312) 475-1290

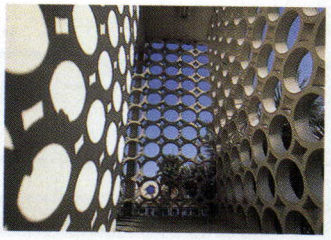
› DALLAS
Thomas Struth the first major U.S. retrospective of the German photographer's work, at the Dallas Museum of Art, opens May 12 (214) 922-1200

› DENVER
Art & Home: Dutch Interiors in the Age of Rembrandt paintings depicting merchants' homes along with domestic objects from the Dutch Golden Age, at the Denver Art Museum, through May 26 (720) 865-5000

› LOS ANGELES
The Sacred Spaces of Pieter Saenredam paintings and drawings of Utrecht churches by the 17th-century Dutch artist, at the Getty Center, opens April 16 (310) 440-7300

›MONTREAL
Laboratories installations by six Montreal architecture firms that reflect on the events of September 11, at the Canadian Centre for Architecture, opens April 18 (514) 939-7000

› NEW YORK CITY
Beyond the Box: Mid-Century Modern Architecture in Miami and New York at the Municipal Art Society, through May 8 (212) 935-3960



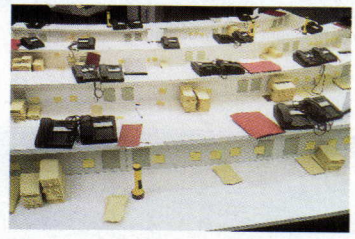
2002 Biennial Exhibition works by 113 artists and collaborative groups including four architects: Lebbeus Woods, the Rural Studio, Lauretta Vinciarelli, and Javier Cambre, at the Whitney Museum of American Art, through May 26 (212) 570-3676

Rachel Whiteread: Transient Spaces two new sculptures from the series of castings, this time of the artist's house and studio, at the Solomon R. Guggenheim Museum, through June 5 (212) 423-3500

› OMAHA
Lithography's Golden Age: Nineteenth-Century French Prints from the Permanent Collection works by Eugène Delacroix, Honoré Daumier, Henri de Toulouse-Lautrec and other artists, at the Joslyn Art Museum, through June 23 (402) 342-3300

› PORTLAND, OREGON
Walk Ways paintings, drawings, and video works that address the pedestrian in urban and rural spaces, at the Portland Institute of Contemporary Art, opens April 3 (503) 242-1419

› SANTA FE, NEW MEXICO
Thomas Demand large-scale photographs depicting interiors that are actually small-scale paper models created by the artist, at SITE Santa Fe, through June 2 (505) 989-1199



› SAVANNAH, GEORGIA
The Lamps of Tiffany: Highlights from the Neustadt Collection stained glass lamps and leaded glass windows by Louis Comfort Tiffany, and **Tiffany Silver Flatware, 1845–1905: When Dining Was an Art** over 500 utensils crafted by Tiffany & Co., both at the Telfair Museum of Art, through June 9 (912) 232-1177

› ST. LOUIS
Terra Incognita: Contemporary Artists' Maps and Other Visual Organizing Systems at the Contemporary Art Museum St. Louis, opens May 17 (314) 535-4660

› WASHINGTON, D.C.
An American Museum: Henry Francis du Pont's Winterthur Museum American furniture, ceramics, textiles, and other artifacts from the late collector's Delaware country estate, at the National Gallery of Art, opens May 5 (202) 842-6353

CONFERENCES

2002 Seniors Housing Symposium, Building for Boomers and Beyond: Redefining Youth, Redesigning Housing at the Caribe Royale, Orlando, Florida May 1–3 www.ncosh.com/education/build-forboomers.asp

2002 AIA National Convention and Expo at the Charlotte Convention Center, Charlotte, North Carolina May 9–11 www.aiaconvention.com

4th Annual Great Chicago Places and Spaces an architecture festival featuring tours of the city's landmarks May 18–19 www.city-ofchicago.org/specialevents

CNU X: Reinventing the Suburbs the 10th Congress for the New Urbanism, Miami Beach, Florida June 13–16 www.cnu.org

COMPETITIONS

2002 ACADIA (Association for Computer Aided Design in Architecture) Traveling Digital Design Exhibition call for submissions of architectural projects that use new technologies in innovative ways from both students and design professionals. Winners will be exhibited at the ACADIA 2002 conference in October. Submission deadline April 29 www.csupomona.edu/~acadia2002/dde.htm

The AIA's Houston chapter will host its **16th Annual AIA Sandcastle Competition** on East Beach, Galveston, Texas, on June 1 (713) 520-0155

Architecture and Metropolitan Home announce a new competition for **House of the Year**. Submission deadline July 15. Look for the ad in this issue.

Pamphlet Architecture is sponsoring the second round of the Pamphlet Architecture Competition; the winning project will be published as volume #24 in the series. Submission deadline September 1 www.pamphletarchitecture.org

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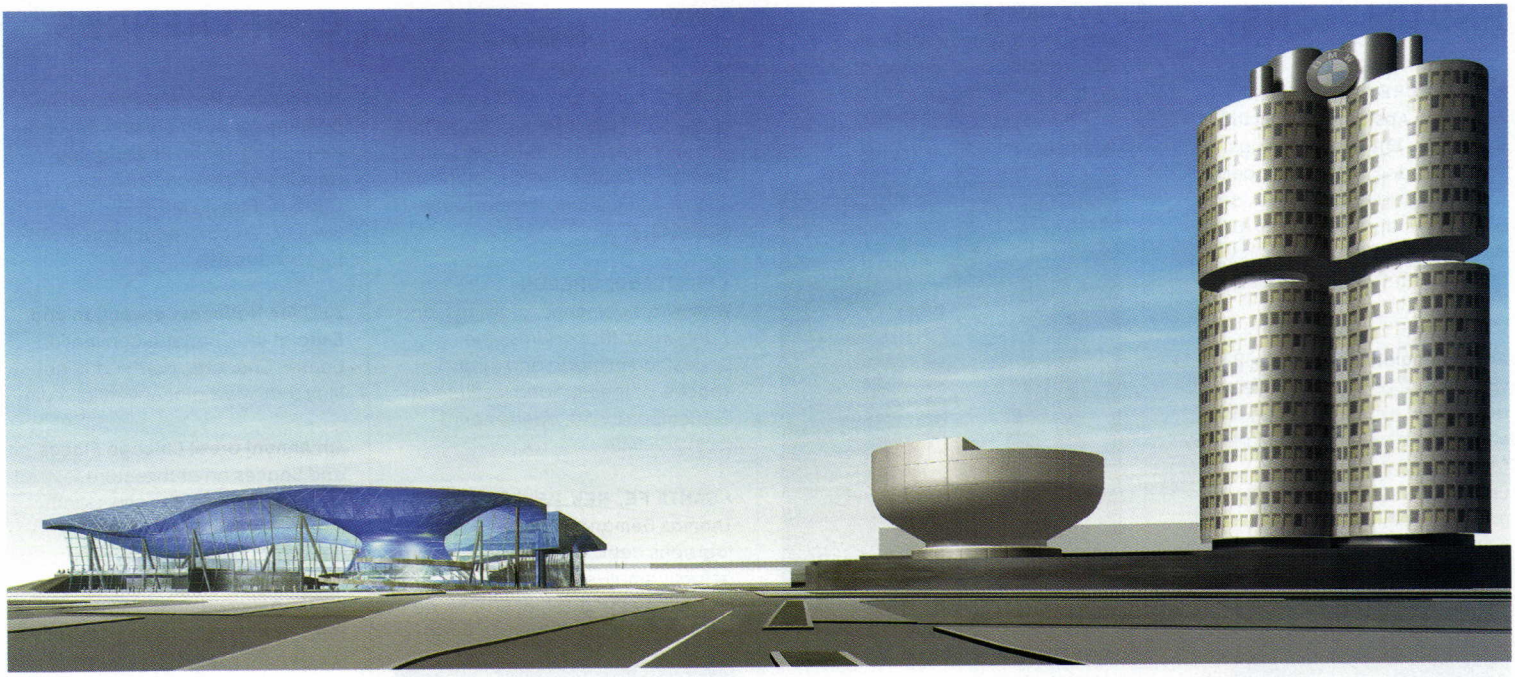
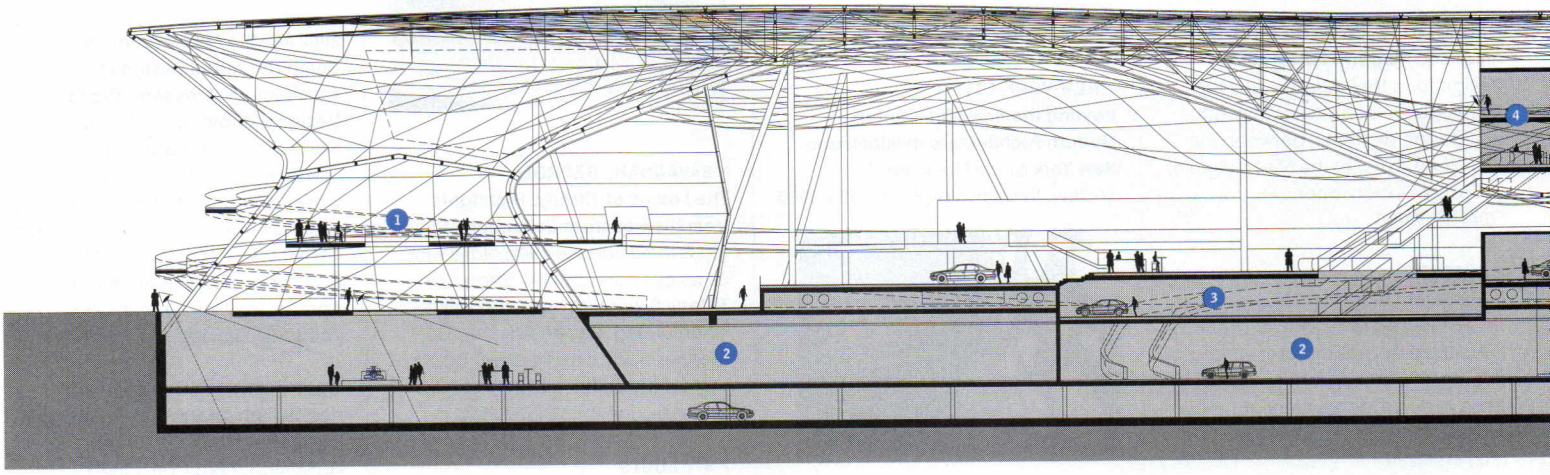


View of the new building with the bowl-shaped BMW Museum, center, and headquarters, right

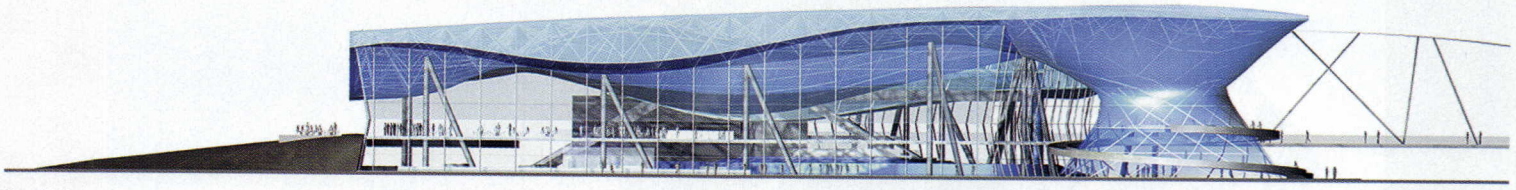


East-west section ⌐——⌐ 20'

> COOP HIMMELBLAU
BMW EVENT AND DELIVERY CENTER, MUNICH

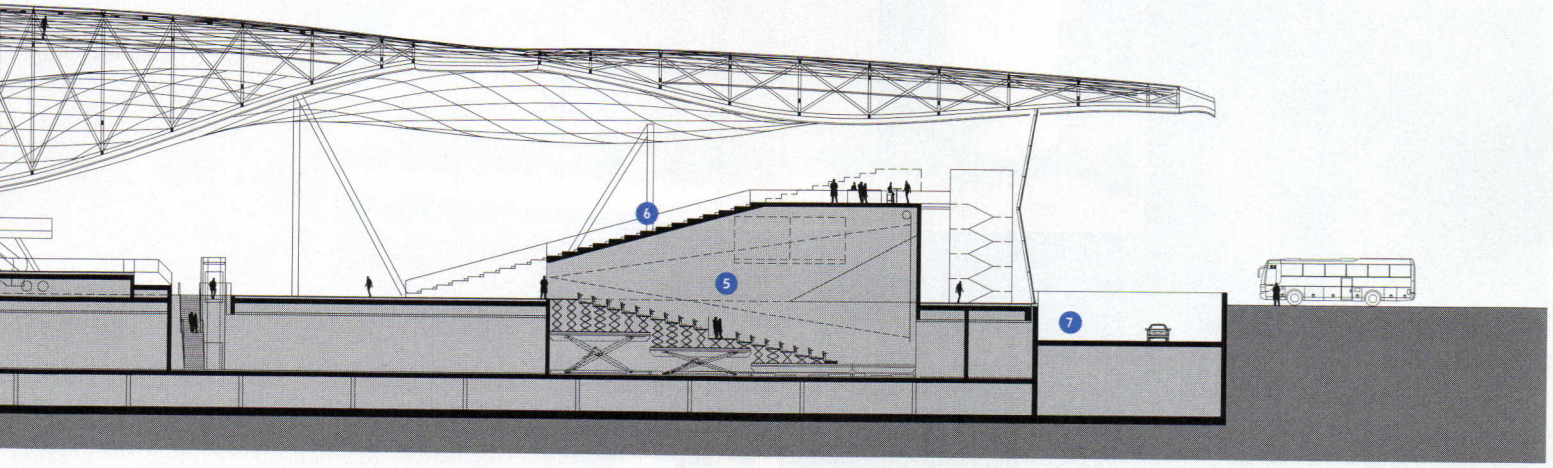
One would think that the BMW brand wouldn't need any burnishing—the cars and motorcycles have a reputation for being well-designed and good looking, neither too staid nor too flashy—but the company must think otherwise. Two years ago, BMW embarked on an exhaustive five-tiered design competition for a new event and vehicle-delivery center near their headquarters and main plant on the outskirts of Munich. The Viennese firm Coop Himmelblau beat out 274 competitors, notably Sauerbruch Hutton, Morphosis, and Zaha Hadid. Their design, a 500,000-square-foot, glass-and-steel structure with a billowing roof form, will turn more heads than a caravan of Z8 convertibles. When complete in 2004, the building will be the place where new BMW owners in Germany will go to pick up their previously purchased vehicle, and where buffs can go to enjoy what the company calls "the fascination of BMW."

As its name suggests, the event and delivery center has several functions. The most straightforward one is the storage and then handover of as many as 250 vehicles each day. Two underground levels act as holding bays for the cars; a ramp leads up from the garage into the center of the building. A 600-seat auditorium, a restaurant, and several lounge areas serve



South elevation

East elevation

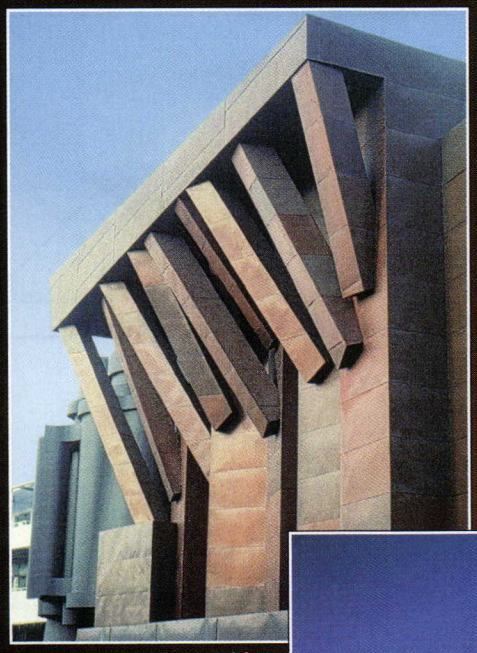


visitors who have come to ogle rather than shop. The exterior shell of the auditorium, which is a freestanding element within a vast clear-span space, doubles as bleachers from which visitors can watch the goings-on of the delivery floor.

The roof (if one can accurately call it that) is what transforms the building from showroom into spectacle. It is made out of two separate load-bearing grids, one of which warps downward, and the other up; sandwiched between the two is a series of lounge areas. These are accessible via escalators that seem to disappear into the curvy ceiling. A-shaped struts along the perimeter of the roof support the grids, while at the southeast end, the ceiling actually curves down to the ground. The $100 million building, which breaks ground this August, will certainly add to the BMW fascination, though astonishment may be a term that more aptly applies. **ANNE GUINEY**

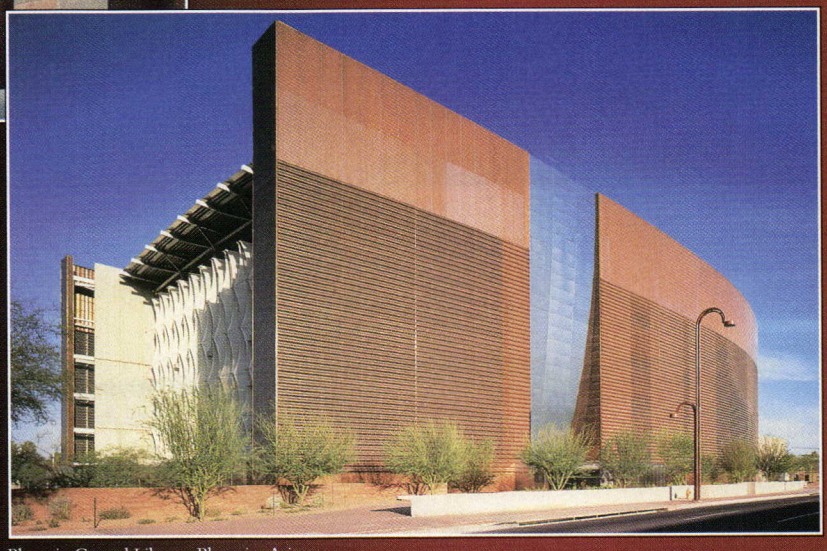
1. pedestrian bridge
2. vehicle preparation
3. briefing center
4. lounge
5. auditorium
6. bleacher seating
7. ramp

Designing with copper?



Omnicom Group, Venice, Calif.
Frank O. Gehry & Associates

Ceridian Corporation, Bloomington, Minn.
Hammel Green and Abrahamson, Inc.



Phoenix Central Library, Phoenix, Ariz.
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Eastern Block

Being an architect in capitalist Russia can be harder than it was under Soviet rule.

BY JOHN VAROLI / PHOTOGRAPHY BY PETER BLAKELY

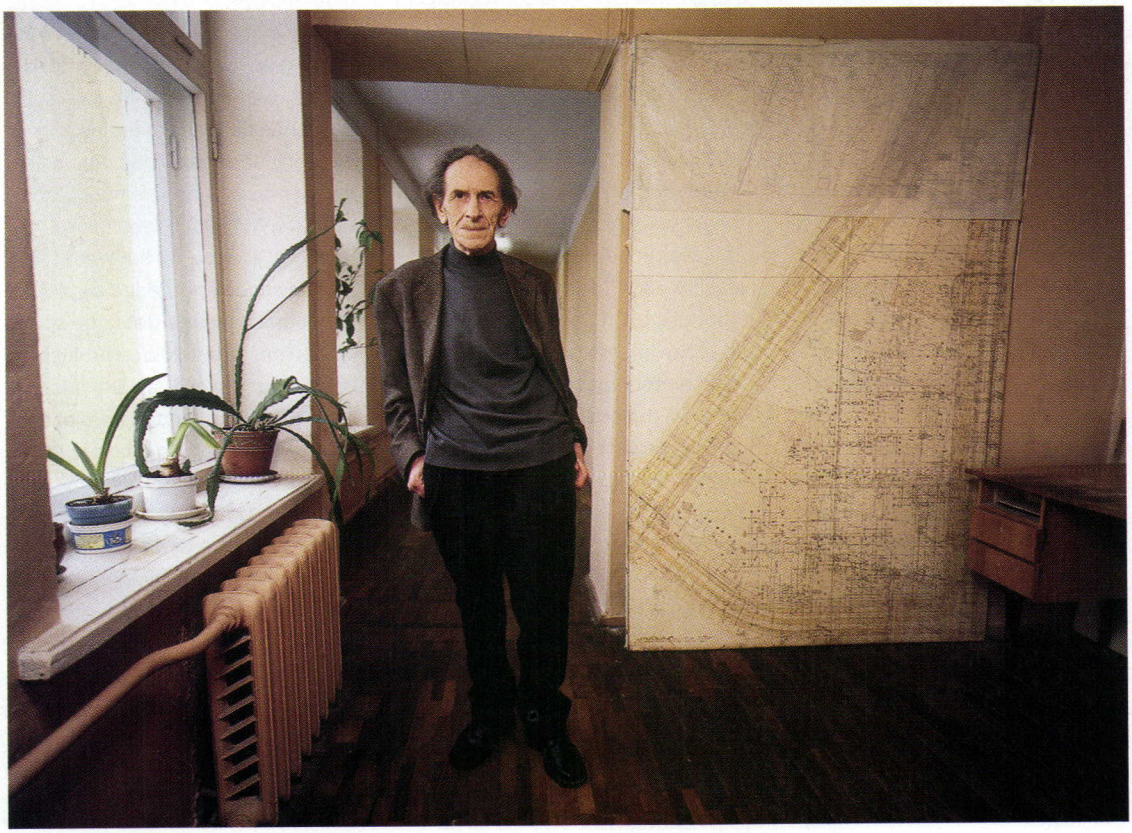
> PRACTICE A cold snap has left St. Petersburg, Russia's former imperial capital, in a deep freeze. Knee-high snowfall blankets the city, and on this 20-below-zero day, architect Boris Podolsky—head of the architectural design bureau of the Russian Academy of Sciences, the nation's most prestigious academic association—sits in his spacious downtown office, a stone's throw from the gold-domed, 19th-century St. Isaac's Cathedral. The office is neat and spartan. Architectural designs and plans hang on the wall.

Looking across the plans, one can see the breadth of Podolsky's 30-year career as an architect. The work begins with the collective monotony of the Soviet era, when prefabricated structures were the norm, and continues through to the design opportunities made possible by Russia's new, chaotic capitalism. On one end are plans for a Soviet-era astronomical observatory and housing for scientists. On the other is the latest and largest project of Podolsky's career: an international diplomatic center at the Konstantin Palace in St. Petersburg's southern suburbs.

The $150 million center is one of the city's most ambitious undertakings since the 1991 collapse of the Soviet Union, and comes to Podolsky directly from President Vladimir Putin. Podolsky must renovate the existing 18th- and 19th-century palace and adjacent historical buildings, and design a new Congress Hall, yacht club, diplomatic village, and two luxury hotels. As part of the city's reconstruction leading up to its 300th anniversary in 2003, the Konstantin Palace is only one of dozens of projects currently under way. Over the next three years, the government plans to spend $1.7 billion rebuilding Russia's "Window on the West."

In a country burdened by billions of dollars of foreign debt, the scale of the Konstantin Palace project makes many skeptical. The financing is uncertain, and the project could easily drag on for more than a decade. In addition, directly serving the interests of the Russian president puts a terrible burden on Podolsky: Failing Putin has ended many careers.

Architect Boris Podolsky in front of the 18th-century Konstantin Palace, where he must please President Vladimir Putin with an immense $150 million renovation and expansion.



"This," Podolsky says grimly, "is a very big project."

Built in 1757, the palace overlooks the Gulf of Finland. It suffered greatly during World War II, was partially rebuilt in the 1950s, and housed a school for Russia's merchant marines until 1990. Its shell is intact, but stripped of its once luxurious interiors. The building's stone foundation is in a disastrous state, and experts say this is where the most work needs to be done.

For all his anxiety, however, Podolsky manages to be optimistic. "This project, since it is sponsored by the office of the president, has a number of advantages over private work," he says brightly. "State regulatory committees move faster granting permission, and without the usual hassles."

It's difficult to build in Russia, even now. The country's red tape alone—the need for approval from dozens of state regulatory organizations ranging from fire to health boards and historical preservation committees—hinders real estate development in an already weak investment economy.

In some ways, Russian architects miss the old days of Communism. Podolsky points out that while in Soviet times the licensing and standards enforced by state regulatory boards were rigid, the system was at least uniform throughout the country. Today, each Russian region has different standards, and often establishes rules that bureaucrats interpret to best serve their interests.

"What we have in Russia is 'chinovnichestvo' [a Russian term that denotes arbitrary rule by petty officials] and not bureaucracy," says Lev Savulkin, senior analyst at the Leontieff Center for Economic and Social Research in St. Petersburg. "In a well-ordered bureaucracy, the rules are clear to everyone and the state official follows them. But

in our Russian chinovnichestvo, the state official interprets the rules of the game as he wants."

Developers say that besides being vexed by long lists of required approvals, they must coddle officials who often intentionally withhold permission, usually to necessitate a bribe. "The worst as far as corruption are the fire protection and health agencies," says one British developer who has restored several buildings in the city center. "Our company has had to pay bribes of almost $5,000 each to a number of officials."

Vladimir Lemekhov, a St. Petersburg architect with his own firm, is all too familiar with the situation. Several years ago, he and three other architects were hired to put up a 25,000-square-meter apartment block in downtown St. Petersburg.

Before working on the design, Lemekhov had to run a yearlong bureaucratic rat race. First up was permission from the provincial governor's office stating the site was fit to be built on; next was permission from the standard potpourri of regulatory agencies, such as fire and health, as well as yet another permission from the City Architecture Committee saying—again—that the land was fit for building and, additionally, that the city needed the building.

Once the building was complete, says Lemekhov, he needed inspection from the same regulatory agencies once again before the structure could be classified as "sound and operational." Translation: bribes.

Another prominent regulatory agency in St. Petersburg, KGIOP (the State Committee for Historical Preservation), has become more influential in the past decade. It often demands, for instance, that builders limit projects to the renovation of the original façade and interior. This may seem like good preservation, but often it's not economically feasible when a developer is trying to adapt an old building to modern needs—and once again bribery enters the picture. Lemekhov's apartment building was nearly derailed in this way. "We originally had something more modern in mind, but the prevailing taste in City Hall is for something more historical," he explains.

"Strict control is actually ineffective because in the end people just pay bribes to get around the rules," comments Podolsky sadly.

Growing up amid the czarist architecture of Leningrad (St. Petersburg's Soviet-era name), Podolsky entered the Academy of Arts while still a teenager. When it came to a higher education, he chose to study at the Moscow Architectural Institute, the city's leading architectural school, known for its constructivist teachings.

Today, the remnants of the old guard of Soviet architects, such as Naom Matsuyevich, 80, defend their legacy. Sitting in his steam-heated office in an art nouveau building, a congenial and slightly hunchbacked Matsuyevich shrugs off criticism that his generation created a blight on the nation's architectural legacy.

"You have to understand the times we lived in," says Matsuyevich, a project director at LenNiiProyekt, the city's largest architecture design company. "After World War II, we needed to build up the country, to provide housing for people, and these [prefabricated] structures were the fastest and cheapest. Certainly with hindsight we can say it's not beautiful, but at the time, the country needed it."

Matsuyevich's was an era of standardized design; Soviet architects didn't know life could be otherwise. The state ministries, led by the ideological dictates of the Communist Party, told architects and construction companies what, where, and how to build. While private architecture firms developed in free countries, the Soviet Union built itself a vast network of state design and architecture institutes where architects were hand-fed work, and didn't have to compete.

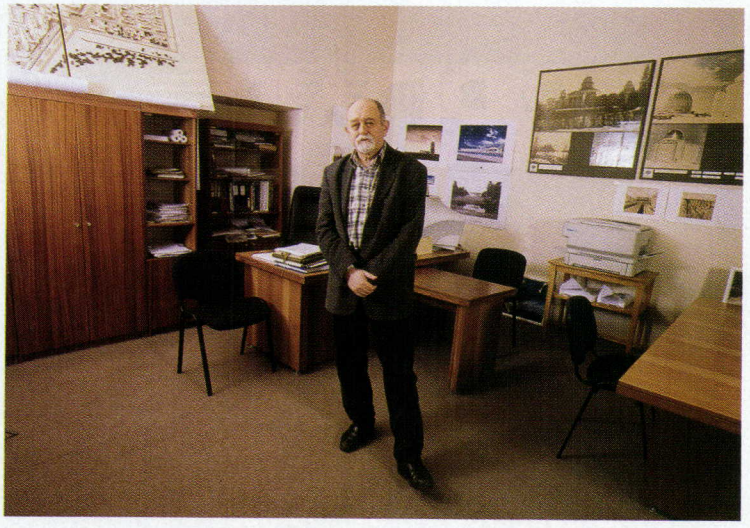
Original projects were rare, and most architects were forced to build from standardized, prefabricated parts. Theirs was the role of executor, not creator. A huge, centralized construction industry, based at four giant factories, produced building materials. Podolsky remembers having only five to 10 types of exterior prefabricated panels to choose from. The profession was marked by such servitude to state ideology that many eventually abandoned architecture altogether.

Now, with the rise of a free market, thousands of building materials from Europe and America are available, and Podolsky and other architects are generally thankful to have left the Soviet era behind. "We've seen radical changes in what it means to be an architect in Russia," says Podolsky. "We see this in the amount of freedom an architect now has, as well as in the technology and building materials at his disposal. Overall, we are seeing an improvement in quality [of construction]."

But the free market has introduced unfamiliar challenges as well. After the U.S.S.R.'s collapse, many institutes closed when state financing dried up. Architects' lives changed radically. Forced to suddenly compete for business, many simply left the profession. Some, however, were able to adapt to the free market thanks to experience obtained in the peculiar economy of Soviet Russia.

Vladimir Lemekhov was one of the architects who left the profession in Soviet times. He became a freelance museum exhibit designer. There he learned to manage a client's expectations, and that experience prepared him for capitalist Russia. "Since I already knew what it meant to go out and find

Vladimir Lemekhov (facing page, top), who abandoned a thankless career in architecture during Soviet times, returned to the fold with the coming of capitalism. Naom Matsuyevich (facing page, bottom), 80 years old, struggled for decades with gray-block standardization, and now works for the city's largest firm. Podolsky's office (this page) is decorated with drawings of his work both pre- and post-Soviet collapse.



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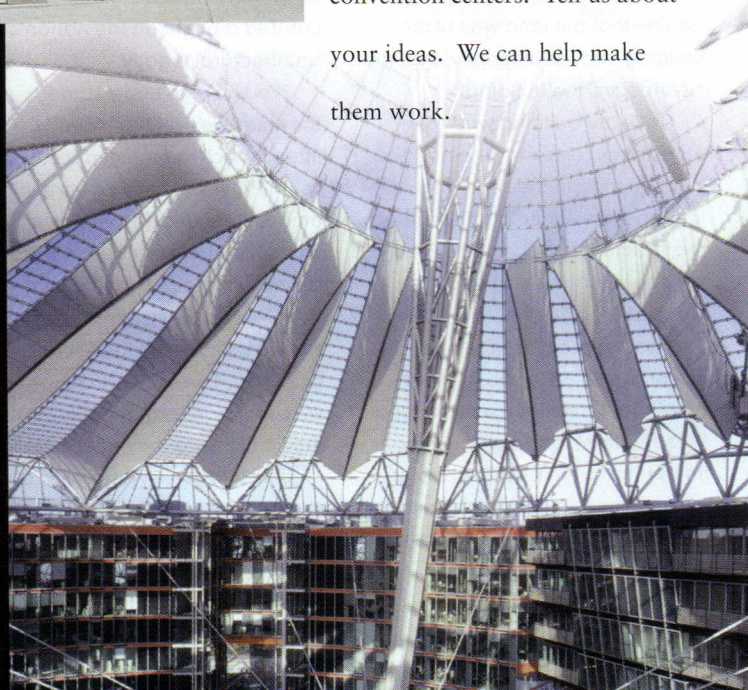

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work, to please the client, I was miles ahead of other architects [once the Soviet Union fell]," he says.

A decade ago, Podolsky and Lemekhov's clients were the new class of robber barons—former Communist officials and mafia bosses—who were looting the ruins of the Soviet Union and building country mansions. Today, the client base is the new middle class, building modest country homes. Lemekhov says that about half his time is spent designing houses. These jobs are the most sought after since they promise good money for relatively easy work, as opposed to the uncertain and grandiose plans of the state—such as the Konstantin Palace project.

Private-sector commissions allow architects to earn a living. Under the Soviet policy of equality, an architect made the same $100 a month as the janitor in Podolsky's office. Today, an architect may make between $300 and $1,000 a month. (A janitor earns roughly $50.)

In Soviet times, Podolsky was fortunate to work for the Academy of Sciences, which designed high-priority, sometimes top-secret, individual projects for Russia's vast and powerful scientific community. Such work allowed individual creativity. His 30 or so completed structures range from observatories and research labs to family housing.

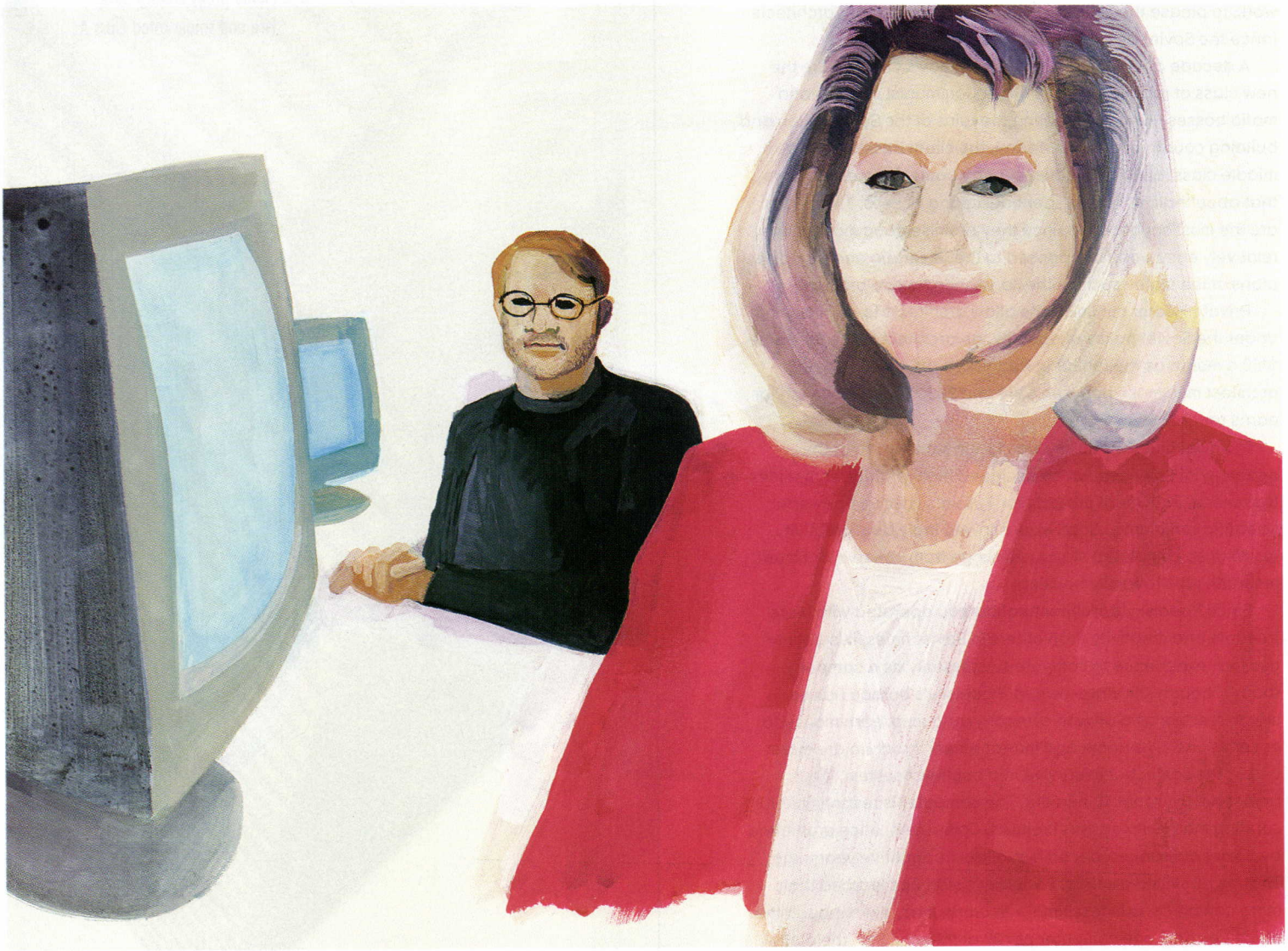
Since Podolsky's architectural bureau operated with more freedom and creativity than others in Soviet times, it is able to use that experience to compete successfully as a company today. Though still state-owned, Podolsky's bureau has as much freedom as a private company, and must earn money to cover its costs. Its name and management structure are more or less the same, but to survive in a capitalist system, it cut personnel by about 70 percent. The computer is responsible for sending many into early retirement. Computers, once prohibited by Soviet authorities, became available about five years ago. Though all skilled drafters, Podolsky's staff has learned that more can be done in less time with computers, even though the office has only one computer per 20 architects. Still, the digital world doesn't sit well with the analog sensibilities of architects who grew up under Communism.

"The computer allows us to do things quicker, but it can adversely affect an architect's sense of aesthetic and taste," cautions Podolsky.

Freedom also has its down side. "Today, one must make a name for oneself, build a reputation to attract clients, while before most architects just sat in their office and waited for the state to hand-feed them work," says Podolsky.

"We were raised not to aim to make money, but to be happy that we had work to do, and especially interesting work," says Lemekhov. "We used to see the West as a rat race where one had to work all the time to survive. Well, this has now come to Russia." ■

JOHN VAROLI IS A ST.PETERSBURG STRINGER FOR THE NEW YORK TIMES, BLOOMBERG NEWS, AND THE ART NEWSPAPER.



Resistance is Futile

By acquiring Revit, software giant Autodesk is rounding out its portfolio, and wiping out a competitor.

BY JACOB WARD / ILLUSTRATIONS BY ANNABEL WRIGHT

› BUSINESS Autodesk, king of CAD, has long been confident about its market position. The last time a challenger even began to threaten the company's market share was 1997, when Visio, a small software company, bought Boomerang Technology, a developer of CAD software that directly competed with Autodesk's world-beating AutoCAD. Observers wondered whether Autodesk would soon be reeling.

But Autodesk CEO Carol Bartz wasn't concerned. In an interview with Red Herring magazine shortly after Visio made its move, she dismissed its newly acquired software—called IntelliCAD—as "a little $6 million piece of technology: peanuts." Asked about IntelliCAD's low price tag (arguably its greatest selling point at the time), she was unfazed. "Our customers are using AutoCAD to build the tallest buildings in the world, to build bridges,

Autodesk CEO Carol Bartz (foreground) has been squashing (or buying) the competition for years. Phil Bernstein (background), vice president of Autodesk's AEC Market group, believes acquiring Revit's technology and talent will help his company move into new markets.

to build Boeing 777s," she said. "I don't think $3,750 is too much to ask of the typical AutoCAD customer, who spends some 35 hours a week using it."

Now the company has even less reason for concern. It's been solidifying its position of late, with a string of strategic acquisitions, and in February it assimilated one of its most interesting competitors: Revit Technology.

Founded in 1997 at the height of start-up–crazed venture capital, Revit had a nice product, and proclaimed it loudly. But in a field so dominated by Autodesk, perhaps Revit's investors decided it was no longer feasible to go it alone (Revit doesn't reveal sales numbers to the press). Its CEO, Dave Lemont, who is staying on as head of a yet-to-be-named Autodesk division, put a telling spin on the acquisition the day it was announced. "We know we have fabulous technology, and we want as many people as possible to use it," Lemont said. "This is a faster path for getting our technology into the hands of people who have our vision."

Revit's software allows architects to design quickly in three dimensions, rather than two. Instead of dealing in only lines and curves (the way most of Autodesk's products do), an architect can add planes and spheres wholesale to a design, and the software converts the shapes into stable forms. It even monitors feasibility, pointing out the unbuildable.

But the greatest technological hallmark of Revit's software is called parametric modeling. The term refers generally to the idea of looking at a structure and all of its components and processes in an interrelated, three-dimensional way. The most obvious manifestation of this is that the software links objects within a design, such that if a designer alters the characteristics of one door which is repeated throughout the building, the rest of the doors automatically change as well. Revit's product keeps active and detailed track of the properties of each component.

For Autodesk, which has some three-dimensional modeling and rendering technology for designers (in the form of VIZ, a product made possible by Autodesk's 1999 acquisition of Discreet Logic) and an impressive closet full of two-dimensional drafting and designing tools (such as its AutoCAD 2002 product), Revit's holistic way of modeling buildings in three dimensions holds great promise.

Initially, Autodesk felt that Revit's technology was too difficult to use, and too devoted to the parametric modeling idea. But that changed as Revit refined its product. "Revit's paradigm has evolved during its development over the past couple of years, and we liked what we saw," says Phil Bernstein, vice president of Autodesk's Architecture, Engineering, and Construction Market Group.

Bernstein came to the company in 2000, and, charged with bringing his group into new markets within the AEC industry, quickly took stock of what Autodesk had, and what it needed. "We had maybe one-and-a-half solutions when I came on," he says, "and now we're up to six."

Bernstein sees Revit's software as more than just a way of saving time. Revit makes it possible to "represent the entire building phenomenon in one single location," he says. Revit's technology could theoretically be applied to keeping detailed, active track of everything from structure to systems to materials. The technology sets the stage for a number of new Autodesk applications.

If You Can't Beat 'Em...

Autodesk's key acquisitions

1997 **What they bought:** Softdesk for $90 million in stock
What they got: Heaps of software, and an antitrust headache

Softdesk created and sold a bunch of interesting software products designed for use with Autodesk's all-pervasive AutoCAD system. When Autodesk bought the company, however, Softdesk was within months of the intended release of IntelliCAD, a CAD system meant to rival Autodesk's own. The FTC, fearing that Autodesk was about to wipe out competition in the CAD market, forced Softdesk to divest itself of IntelliCAD, much to Autodesk's chagrin. Autodesk got what was left: Softdesk's software projects, which Autodesk could bundle with its own.

1999 **What they bought:** Discreet Logic for $520 million in stock
What they got: Hollywood magic and Hollywood money

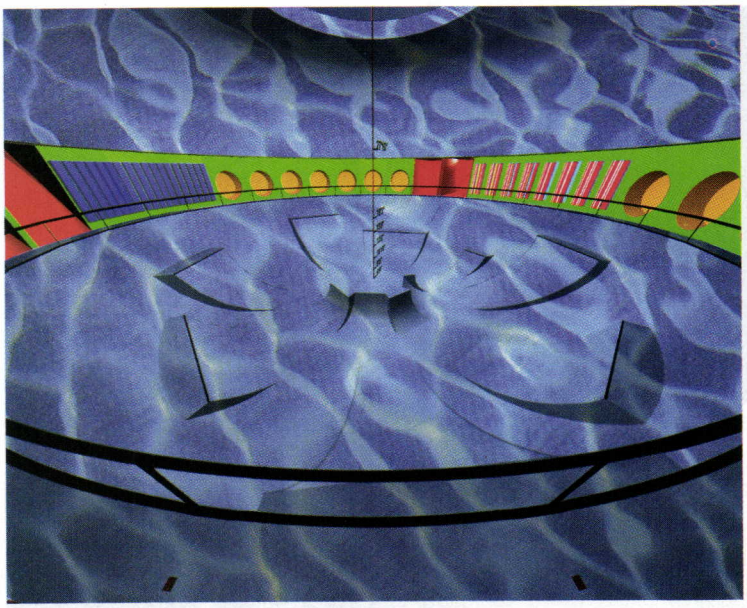
Discreet was an independent visual-effects company that competed with Autodesk's Kinetix division. By acquiring the company, Autodesk plugged itself into the entertainment industry. Discreet now creates special visual effects in network television, feature films, and video games. In addition, Autodesk has worked Discreet's technology into 3D- imaging products for designers, such as VIZ 4.

2001 **What they bought:** Buzzsaw for a final payment of $15 million
What they got: Collaboration software, and a reprographic business

This online collaboration company, founded by a handful of Autodesk executives with Autodesk seed money in 1999, creates digital plan rooms for architects, engineers, and their partners. The CAD giant kept a close eye on its kin, and finally purchased them outright in 2001. Buzzsaw's CEO, Carl Bass, is now head of Autodesk's Design Solutions Division, and Buzzsaw is providing AutoCAD with not only online collaboration technology, but a very profitable chunk of the digital printing market as well.

2002 **What they bought:** Revit Technology for $133 million in cash
What they got: Great parametric modeling technology in search of customers

Revit was a 3D design alternative to Autodesk's own ADT system. Although it's a strong product—Revit's software creates a three-dimensional, interconnected model of a design, and when one element is changed, all linked elements change with it—it was difficult for the non-technologically minded to adopt, and sales may have been sluggish. The acquisition is part of Autodesk's push to build new tools for the industry—the deal has not yet closed, and a competitor could bid for Revit as well.

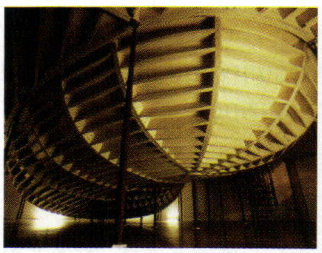


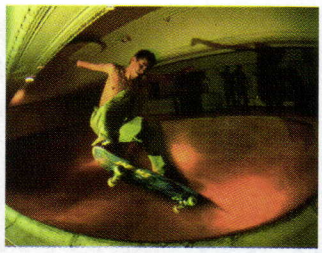
LOT/EK's unbuilt 1998 design for a Chicago skatepark sets a landscape of ramps and half-pipes within a municipal water tank. Shifting imagery is projected onto the white epoxy interior.

Trying to guide designers and contractors past the most obvious mistakes (e.g.: don't brush-finish concrete unless you want to see skaters get bone-deep scrapes), Thatcher and his magazine will publish this spring Skatepark Manifesto, a guide to skatepark construction. Thatcher's excited about the book, but he's skeptical about the possibility of making any definitive guide to skatepark design. "If you ask 20 skaters you get 20 different designs," he says. "There are no standards."

That said, most concrete skateparks resemble one another. They are surprisingly beautiful: concrete planes with sunken bowl and pipe forms, stairs to nowhere, and rails that no hands are meant to touch. The forms are drawn from the environment, from the drained Santa Monica swimming pools where the sport largely originated in the 1960s, to the huge concrete pipes of Arizona's irrigation system, which drew pilgrims from California for years. The parks' isolation from context makes them appear sculptural, and oddly reminiscent of the unbuilt playgrounds designed by Isamu Noguchi with Louis Kahn in the early 1960s.

The best of them engage their context more directly, growing out of the leftover spaces of postwar civil engineering. Most everyone interviewed for this article referred with reverence to the work of Oregon skater Mark "Red" Scott, a sometime pool construction worker who found an obscure overpass in Portland's Burnside neighborhood and began





FreeBasin, by the art group SIMPARCH, perfects the form of the kidney-shaped pool—always popular for guerilla skateboarding—and exposes its underside as a sculptural object. It is on view through April 14 at the Wexner Center for the Arts in Columbus, Ohio.

adding leftover concrete from other jobs to its pylons. Over time, he and his collaborators worked up from simple ramps to an organic structure that seems to grow from the supports of the overpass, known by skaters around the world as Burnside. Red now runs a small design-build firm, Dreamland Skateparks, making a chain of parks in the small towns of Oregon along Interstate 5.

Now serious architects and artists like LOT/EK, Acconci Studio, and Dan Graham are being drawn to skateboarding, and a tension between the desires of architects and the needs of skateboarders—between form and function—has become apparent. Vito Acconci, the performance artist turned designer of public spaces (including early work on San Francisco's Promenade Ribbon), spent a year and a half trying and failing to design a park for Avignon, France. "We felt constantly lost, more I think than in any project we've ever done," he says. The studio worked through some half-dozen approaches, sticking with the interesting job even after they realized no funding was available to build it. Their more pragmatic attempts left Acconci unsatisfied. "What are we doing that any skatepark designer couldn't do?" he'd ask himself. But their more elaborate designs, like the current version that folds triangles into a crystalline composition sprawling over a warehouse roof, drew admonitions from skaters who saw it: "That's impossible," one told him. "Skateboarders are crazy, they'll try it and kill themselves."

But as the sport draws skaters to architecture, the disconnect between designers and users may disappear. The boom in skatepark construction, and skaters' frustration at the quality of work performed by landscape architects and contractors, has led some, like Red, into construction, and others into architecture school, says Zachary Wormhoudt, a skater who took over his father's landscape-design firm and has designed almost 50 parks across the country (including the skateboarding areas of Saitowitz's Louisville project). "I get five or six e-mails a week from students who are doing skateboard design projects for their thesis," he reports. The architecture of blobs and folded planes, and the expansive possibilities of computer-assisted design, deployed on purely functionalist exercises? As Thatcher might say, that's pretty cool.

architecture products

Masonry

A Project Design Journal
Presented by the Masonry Industry Council and *Architecture* magazine

The Designer's Edge: Exploring the Aesthetic of Block & Brick

New Design Rhythms

The trend to expose the aesthetic of block and brick — inside the home, at the workplace, and as the interior signature for creative learning environments — continues to amplify.

Relatively low construction costs and minimal maintenance are some obvious drivers behind this trend. But architects also cite excellent design versatility and classic beauty as being among masonry's most appealing qualities for both interior and exterior use.

Architecture recently interviewed architects from all over the U.S. to discuss masonry trends.

New color processes, glazing, and myriad facings for concrete masonry units (CMUs) allow architects to experiment with an infinite number of design possibilities, making masonry increasingly popular for community projects.

Leading architects also are varying patterns and mortar colors, curving walls in unexpected places, and adding banding and reflective glass accents to give cutting-edge attitudes to otherwise traditional brick exteriors.

In long-established communities, even contemporary masonry uses can be nuanced to blend well with traditional brick and stone buildings. And because masonry makes sense for projects big and small, there is an even greater opportunity to assure community design continuity.

Ultimately, our panel of architects agrees that masonry, with its ability to appeal to the modern eye while fitting into traditional cityscapes and natural settings, offers invaluable aesthetic properties.

Creating a sense of permanence in unsettled times is another reason architects look to masonry to balance their design equations, as a material choice for either a solid base or an entire building.

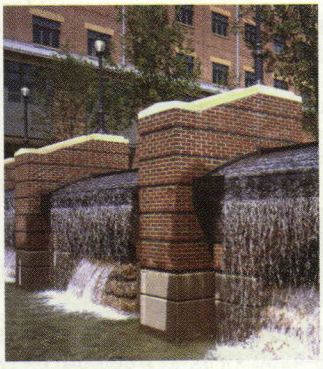
Looking beyond the versatility of its aesthetic, masonry construction — which dates back to 3,000 B.C. — offers architects an opportunity to provide maximum resistance to fire, tornadoes, earthquakes, and hurricanes.

For more information on masonry associations and manufacturers, go to www.thru.to/architecture

At Work

Big Company on Campus

The new Sprint World Headquarters in Overland Park, Kansas—encompassing four million square feet, and built



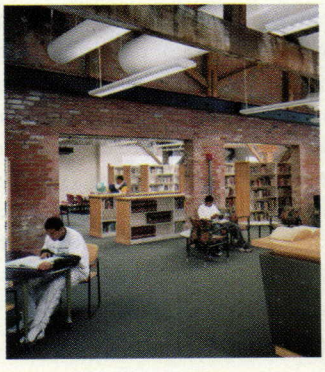


Photo: Bruce T. Martin

From civic and cultural facilities to institutional settings, buildings designed with masonry stand the test of time. Dramatic in appearance and durable in performance, low-maintenance masonry holds up to high usage. For innovative building design that delivers versatility and value, choose the material that endures. Time and again, it's masonry.

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Public and Municipal Buildings Resistant to extreme weather, fire, and natural disasters, masonry offers critical strength and safety for civic structures—from fire and police stations to courthouses and other government buildings.

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Schools and Churches Offering an aesthetic choice of colors, sizes, and textures, masonry fits into the scale and fabric of any community.

Theaters and Auditoriums Beyond distinctive beauty inside and out, masonry delivers superb acoustical performance that directs sound where you want it.

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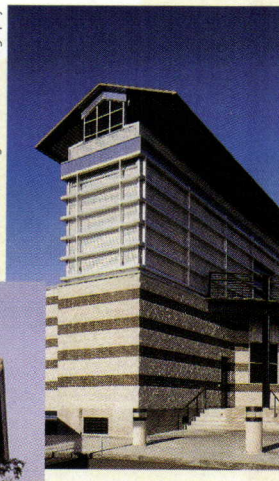
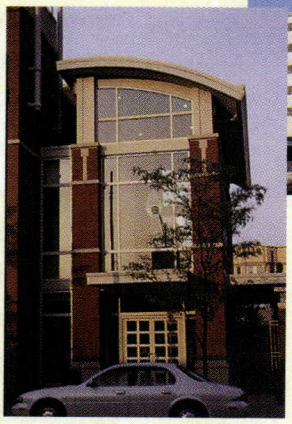


Photo: Douglas Johnson Photography



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with seven million bricks—is perhaps the largest single office construction project in the U.S. It exceeds even that of Chicago's Sears Tower. About 14,000 employees are already working on site, and another 400 will join them when the project it is finished later this year.

"A chief design consideration was to make Sprint's World Headquarters feel like a traditional academic campus," says project architect Phil Dordai, AIA of Hillier. "Brick, with its vocabulary of stability and permanence, was part of the original concept."

Another objective was to introduce variety, a challenge for a project resembling a small city and being built all at once out of the same material. Located just southwest of Kansas City in Overland Park, the 190-acre site is made up of 18 low-rise traditional brick buildings.

"We created a vocabulary of forms and repeated them, but we chose to change the design of the corners and entrances," explains Dordai. "The project grade actually drops 80 feet, so much of the variety comes from the topography and the landscape."

He also says the bases of the buildings have a rustication: For every six courses of red brick there is a course of darker brick setback. Cast stone lintels and sills give further definition. The prairie landmark is a 175-foot-tall brick clock tower, which can be seen two miles away.

More than 700,000 square feet are devoted to amenities designed to recruit and support employees, including restaurants and shops, a 44,000-square-foot child care center, and a 70,000-square-foot fitness center with basketball courts, a track, and winter garden.

It takes about 10 minutes to walk from one end of the campus to the other. The center of the campus is pedestrian friendly, says Dordai: "The cars just stop." The main courtyard is made from brick recycled from the Kansas City stockyards, representing a symbolic passing of the torch—from the city's past economic foundation to its new driving economic force.

Dordai, who is usually based in Princeton, New Jersey, spent the last few years working in Kansas with design professionals from five local design firms: Berkebile Nelson Immenschuh McDowell; Devine deFlon & Yaeger; Rafael Architects; Group One Architects, Inc.; and BY DESIGN/ Kansas City, P.C. Estimated cost for the project is $700 million.

Out of the Ashes

Serving this New England mill town for nearly 100 years, the Fitchburg Fire Headquarters had reached the end of its useful life. Meanwhile, a half mile away, fire had swept across the land once occupied by the Simond Saw Company. Building the new firehouse on this vacant site was key in redeveloping the area as a link between the hub of the city and Fitchburg State University.

Meg Kundert of Donham and Sweeney Architects (D&S), Boston, knew from the start that concrete masonry would be the right material for the job. Her firm was comfortable with the material, having used it to design a number of fire stations and municipal buildings throughout New England, and a full range of pigmented architectural CMUs was locally available.

Primarily fashioned out of a combination of standard eight-inch-high CMUs and a banding of four-inch CMUs in red and beige, the firehouse, with its fully functional training tower, serves as a local architectural landmark.

Another driving force in choosing masonry came from the fire station's most important constituents: the fire fighters themselves, who made a strong case for masonry because of its low maintenance. The interior concrete masonry walls have proven to be exceptionally durable, taking the daily rigors of fire station drills and emergency calls. The CMUs also provide an acceptable level of sound dampening for administrative areas within and for local residents in the neighborhood.

At School

Kicking It Up a Notch

Steeped in history and close to the Mississippi River and the French Quarter, the Bywater Area in New Orleans struck a chord with the New Orleans Center for Creative Arts when they went searching for relocation options.

Photo credits from previous page (l. to r.) - Sprint World Headquarters: Sam Ventress; Fitchburg Fire Headquarters: Bruce T. Martin; New Orleans Center for Creative Arts (NOCCA): Neil Alexander; Oakwood School: Alex Vertikoff.

For more information on masonry associations and manufacturers, go to www.thru.to/architecture

NOCCA found three of the city's oldest warehouses, renovated them, and added two new buildings to expand its 124,000-square-foot pre-professional training school. The New Orleans firms of Mathes Brierre Architects and Billes/Manning Architects designed the project as a joint venture.

One design constraint: the renovation of the old cotton press warehouses had to conform to historic restoration codes. The solid brick walls were three and four wythes thick, built on brick pyramid footings six- to eight-feet deep.

Project manager Peter Priola, AIA, of Mathes Brierre, says another challenge was that, ironically, the New Orleans area did not have enough New Orleans red brick available at construction time, so Georgia red bricks were used, providing a close match.

Masonry work accounted for about 10 percent of the $17 million budget. The project took about a year and a half to complete.

A Touch of Class

Oakwood School in North Hollywood, California, was founded by parents in the entertainment industry in the 1950s, including the late actor Robert Ryan. Levin & Associates, Architects, of Los Angeles was brought in during the early 1990s to create a master plan for the school's expansion, because it had outgrown the series of bungalows where it originated.

Principal Brenda A. Levin, FAIA, and project manager Bob Knight focused on the upper school campus — grades 7 through 12 — beginning with the design of a 20,000-square-foot Math/Science building. In 1999 the firm completed the 55,000-square-foot Music, Dance, Athletic Center building. They are now beginning Phase III.

"In conceptualizing the new buildings for this campus, I thought it was important to remember that it was founded in the 1950s — deep roots for the West Coast," quips Levin. "I also went back to my own East Coast background of the traditional brick campus and translated those patterns to L.A." Sound attenuation was also a consideration, since the campus is on a busy street and near the off ramp of a freeway.

The Math/Science building is grounded in patterns of concrete brick, as is the entrance to the Music, Dance, Athletic Center building.

Choosing two tones of cinnamon split-face concrete brick and deep burgundy glazed concrete brick, Levin marked the second story of the Math/Science building by orienting the block 45 degrees.

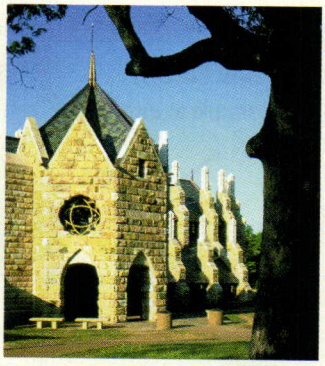
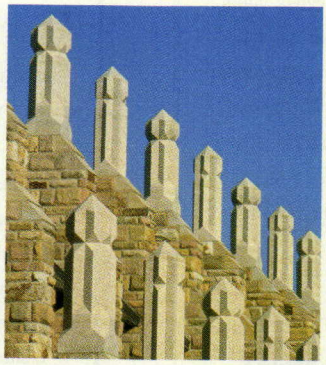
"What's wonderful about using concrete brick material is the way it reads inside the building with lots of color and texture," Levin says. The masonry and exposed duct work inside also assure the buildings themselves are, as she says, "Laboratories for learning about construction."

At University

A New Take on Traditional

The four-story Science Classroom Building II at Florida Atlantic University in Davie, Florida, is a traditional red brick university building with a contemporary Florida twist. White architectural banding out of concrete stucco and reflective glass in a variety of colors give it a forward thinking focus.

Photo credits (l. to r.) - Florida Atlantic University (FAU): Chuck Wilkins Photography; University of the South: Craig Blackmon; Long Lake Point residence: Jonathan A. Crump; Crowder residence: Thomas Crowder.

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The building houses classrooms, research, and teaching laboratories as well as private offices.

In designing the $10 million project, STH Architectural Group Inc., West Palm Beach, Florida, had to stay within the integrity of the existing campus architecture. President William Hanser, AIA, also had to site the building in the context of other planned—but not yet started—structures in the same area of campus. Sensitivity to campus massing resulted in a stepped facade with a continuous arcade to bring the 76,000-square-foot building into scale with the rest of the campus. The arcade also serves as a covered walkway around the building, with an adjoining outdoor plaza.

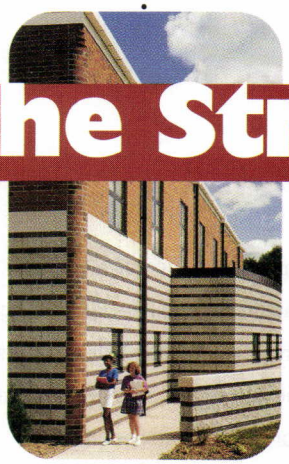
The project was built under the Construction Manager at Risk Delivery System, which allowed the school to prequalify the general contractor, Centex Rooney, and have them work as part of the design team during drawings development. This assured that the designs were within budget, and Hanser says the system worked remarkably well: The project came in on time and within budget.

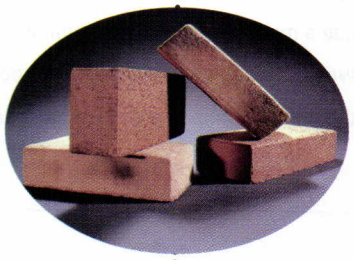
Set in Stone

University of the South stopped using its on-campus stone quarry about four decades ago. But when Malcolm Holzman, FAIA, of Hardy Holzman Pfeiffer Associates, New York, was charged with designing the new dining hall, the University started up the quarry again.

The 150-year-old university, fondly known as "Sewanee," is 30 miles from Chattanooga, Tennessee, sitting on a high plateau. Since students and the administration wanted to revive the old tradition of communal dining, HHPA designed the 43,000-square-foot McClurg Hall to serve all undergraduates. A 450-seat refectory is used for formal dining while an informal dining hall seats about 250. The kitchen, servery, meeting rooms, and administrative spaces occupy the remaining space.

The Strength Behind Masonry





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BIA Brick Industry Association

MCAA Mason Contractors Association of America

NCMA National Concrete Masonry Association

PCA Portland Cement Association

For more information on masonry associations and manufacturers, go to www.thru.to/architecture

For over a 100 years, architects have created a Gothic character through the use of quarried stone, for everything from fireplaces to the ashlar walls on campus. "The regents wanted a Gothic style for the dining hall too," says Holzman. "So we used Gothic design elements of the vertical as opposed to the horizontal, the play of light, and the stone masonry. Then we aspired to bring them forward in time. The finished building is actually more Gothic than I initially would have thought."

The new stone and mortar dining hall used 750 tons of sandstone from the campus quarry and 1,500 tons from a nearby source. Stone with split and cut faces was cut eight inches and 16 inches by eight inches thick, and of varying lengths. The refectory features 13 39-foot-high sandstone "buttresses" capped by nine-foot-high saw-cut limestone finials, separated by a floor-to-ceiling, metal-finned glass curtain wall and terminating in a semi-circular, glazed "apse." The stone extends to the interior spaces. Large custom-designed chandeliers feature colored glass and incorporate an abstraction of the school seal. The informal dining room features massive stone walls with bay windows. Construction costs are pegged at $16 million, and it took four years to design and complete.

Holzman has written a coffee table book with 220 color illustrations that includes the details of this project, *Stone Work: Designing with Stone*, which is due out this month.

At Home

A Study in Contrasts

Blending beautifully with its natural surroundings, Joe Crump's personal residence juxtaposes concrete brick and block against wood and metal. Lots of glazing and open areas maximize views of Long Lake in Minnesota.

"The ashlar-patterned concrete masonry on this home projects an image of stability and permanence," explains architect Crump, AIA, principal of DLR Group, about the home he designed for his family. "The central element of smooth block acts as an anchor to allow for the transparency of the connecting spine without a loss of perceived stability."

Crump also appreciated concrete masonry's design flexibility: The all-masonry construction below the first level (with truss floor joists) allowed for a greater span, eliminating some interior bearing and permitting a cantilever floor design.

"I found concrete masonry to be of high value when comparing image and durability to cost. The variety of available textures encourages exploration of forms and bonding patterns that enhance the image of the project," Crump concludes.

Safety First

"On January 14, 1998, my family's worst nightmare became a reality. My wife, two children, and I awoke to a fire," explains Thomas Crowder, AIA, president of Architektur, P.A. "Although the fire department responded immediately, the wood frame home was destroyed within 15 minutes."

Crowder wanted his new home in Raleigh, North Carolina, to be maintenance-free and fireproof. So, he says, "Masonry was the obvious choice. The challenge was to build a new home while blending in with the 1950s style ranch houses in the neighborhood."

The one-story wing (bedroom, study, and baths) sits on the existing foundation facing the street. Constructed of light gauge steel framing with brick veneer facade, flat roof, and punched industrial steel windows, this section blends well with the surrounding homes.

Around back, a more minimalist approach evolved. The new story-and-a-half high area joins to the rest of the home by intersecting near the midpoint of the private quarters. "The new section is constructed of architectural concrete masonry units, portland cement stucco, and diffused lighting panels," says Crowder.

For the CMU walls, the warm gray color is carried over to the mortar to provide a monochromatic appearance. Raked joints, which were given special attention for proper filling (especially at the corners) help express the individual masonry units. ■

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HOW THE PROGRAM WORKS:

1. Take a few minutes to review the list of building materials manufacturers appearing in the ballot section following this page.

2. To vote for those manufacturers that best meet the criteria detailed on this page, locate their assigned number and circle it on the ballot card at the end of the section.

3. Then simply drop your postage-paid ballot in the mail. Your response must be received by July 1, 2002 in order to have your vote counted. Only official ballots published by the magazine will be accepted. Photocopies of ballot will not be accepted.

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Select the manufacturers who have provided you and your projects with the best:

1. Value
2. Durability
3. Customer Service
4. Design

Winners will be announced in the December 2002 issue of *Architecture.*

MASONRY

Masonry / Brick

1 Belden Brick Company
2 Boston Valley Terra Cotta
3 Boral Bricks
4 Bowerston Shale Co
5 Carolina Ceramic
6 Clayton Block, Company
7 Eldorado Stone Corporation
8 Elgin-Butler Brick
9 Endicott Clay Products
10 Eurocobble
11 Glen-Gery Corporation
12 Hanover Architectural Products
13 Hy-Lite Products, Inc
14 Lafarge
15 Laticrete International, Inc
16 Lehigh Portland Cement Company
17 MAPEI Corporation
18 Master Builders, Inc
19 Mortar Net USA
20 Real Brick
21 Rictex Brick
22 The Proudfoot Company
23 Spectra
24 Vetter Stone Company

Concrete / Concrete Materials

25 Davis Colors
26 Invisible Structures
27 Lehigh Portland Cement
28 L.M. Scofield
29 Maxxon
30 Solomon Colors
31 Patterned Concrete
32 Xypex Chemical Corporation

THERMAL & MOISTURE PROTECTION

Building Insulation

33 Atlas Roofing Corp
34 Bayer Corp
35 BBR Remay
36 Celotex Corp
37 CertainTeed Insulation Corp
38 Dow Chemical Corp
39 G-P Gypsum Corp
40 Homasote Company
41 Insulation Corp of America
42 Johns Manville
43 Knauf Fiber Glass
44 Marathon Roofing Products
45 Owens Corning Fiberglass
46 Typar Housewrap
47 U.S. Gypsum

Shingles, Roof Tiles & Roof Coverings

48 Atlas Roofing Co.
49 Bird Co
50 Celotex
51 CertainTeed
52 Eternit
53 GAF
54 James Hardie Building Products
55 Monier Lifetile
56 Tamro Roofing
57 U.S. Intec Inc
58 U.S. Tile
59 Vande Hey- Raleigh Architectural Tile
60 Vermont Structural Slate Inc

Metal Roofing & Wall Panels

61 Alcoa Building Products
62 Alusuisse Composites
63 American Buildings/AMS
64 Bethlehem Steel Corp
65 Butler Manufacturing
66 Centria
67 Copper Sales
68 Englert
69 Epic Metals
70 Follansbee Steel Corp
71 Fry Reglet Corp
72 Garland Co
73 MBCI
74 McElroy Metals
75 Merchan & Evans
76 Metl Span
77 Petersen Aluminum Corp
78 Revere Copper Products
79 Varco Pruden
80 Vincent Metal Goods

Membrane Roofing

81 Burke Industries
82 Carlisle Syn Tec Systems
83 DuPont Dow Elastomers
84 Duro-Last
85 GenFlex Roofing Systems
86 Manville/Schuller
87 Sarnafil Roofing
88 Stevens Roofing Systems

EIFS Systems

89 Dryvit Systems
90 Finestone Division of Simplex Products
91 Georgia Pacific Corp
92 Parex Inc
93 Senergy Inc
94 Sto Corporation
95 TEC Specialty Products
96 TEIFS Wall Systems

DOORS & WINDOWS

Metal Doors & Frames

97 Adams Rite Mfg
98 Ceco Door Products
99 Chase Doors
100 Chicago Metallic
101 Cline Aluminum Doors
102 Eagle Window & Door
103 Eckel Industries
104 EFCO
105 Ellison Bronze
106 Essex Industries
107 Forms & Surfaces
108 Hope's Windows
109 Hurd Millwork Company
110 Ingersoll-Rand
111 Kawneer Company
112 Overhead Door Corporation
113 Peachtree Doors & Windows
114 Pella
115 Premdor
116 Simonton Windows
117 Technical Glass Products
118 Timely
119 Traco
120 Tubelite
121 Wausau Window & Wall Systems
122 Weather Shield
123 YKK AP America

Wood & Plastic Doors & Frames

124 Acorn Window Systems
125 Algoma Hardwoods
126 Andersen Windows
127 Alterna
128 Chase Doors
129 Cline Aluminum Doors
130 Doorcraft
131 Eagle Window & Door
132 Eckel Industries
133 Eggers Industries
134 Graham Architectural Products
135 Hy-Lite
136 IWP
137 Jeld-Wen
138 Kolbe & Kolbe Millwork
139 Marlite
140 Marshfield DoorSystems
141 Masonite
142 Morgan
143 Nord
144 Pella
145 Pozzi Wood Windows
146 Rubbair Door
147 Therma-Tru
148 Traco
149 VT Industries

Entrances & Storefronts

150 Acorn Window Systems
151 Ceco Door Products
152 CertainTeed Corporation
153 Cline Aluminum Doors
154 Cornell Iron Works
155 Crittal Windows
156 Dorma Glas
157 EFCO
158 Ellison Bronze
159 Essex Industries
160 Hope's Windows
161 Kalwall
162 Kawneer
163 Major Industries
164 Marshfield Door Systems
165 O'Keefes
166 Pilkington
167 PPG Industries
168 Solutia
169 Technical Glass Products
170 Traco
171 Tubelite
172 Vistawall Architectural Products
173 Visteon
174 Wausau Window & Wall Systems
175 YKK AP America

Metal Windows

176 Andersen Windows
177 Crittall Windows
178 EFCO
179 Graham Architectural Products
180 Hope's Windows
181 Kalwall
182 Kawneer
183 Moduline Window Systems
184 Peerless Products
185 Timely Industries
186 Traco
187 Tubelite
188 Wausau Window & Wall Systems
189 YKK AP America

Wood Windows

190 Andersen Windows
191 Caradco
192 Case Window and Door
193 CertainTeed
194 Eagle Window & Door
195 Hurd Millwork Company
196 Kolbe & Kolbe Millwork
197 Marvin Windows & Doors
198 Megawood
199 Norco
200 PBC Clad
201 Peachtree Doors & Windows
202 Pella
203 Peter Kohler Windows
204 Pozzi Wood Windows
205 Summit
206 Tischler und Sohn
207 Velux-America
208 WeatherShield
209 Windsor Windows & Doors

Skylights

210 Construction Specialties, C/S Group
211 Duo-Guard Industries
212 Extech
213 Fabric Structures
214 Kalwall

215 Major Industries
216 Miclor
217 Naturalite Skylight Systems
218 Polygal U.S.A.
219 Schott
220 Solatube International
221 Structure Unlimited
222 Traco Skytech Systems
223 Velux-America
224 Vistawall Architectural Products
225 Wasco Products

Hardware

226 Accuride International
227 Adams Rite Mfg
228 Arakawa
229 Construction Specialties- C/S Group
230 Dorma Architectural Hardware
231 Dorma Glas
232 Dor-O-Matic Closers
233 DynaLock Corporation
234 Essex Industries
235 Forms & Surfaces
236 Hafele America
237 Hewi
238 Ingersoll-Rand Company
239 Jackson Corporation
240 LCN
241 Marlite
242 Nanz Custom Hardware
243 Pemko
244 Rocky Mountain
245 Schlage Lock
246 Sugatsune America
247 Valli & Valli
248 Von Duprin
249 Yale Commercial Locks & Hardware
250 YKK AP America
251 Zero International

Access Door & Panels

252 Acudor Products
253 The Bilco Company
254 Cierra Products
255 Karp Associates
256 Milcor Inc
257 Nystrom Products
258 Precision Ladders

Glass

259 Ceasar Color
260 CertainTeed Corporation
261 Leucos USA Inc
262 Madico
263 Meltdown Glass
264 Pilkington
265 PPG Industries
266 Schott
267 Solutia
268 Technical Glass Products
269 Viracon
270 Visteon Corporation

Glazed Curtain Walls

271 EFCO
272 Kawneer Company- Canada Limited
273 Major Industries
274 Pella
275 PPG
276 Tubelite
277 Vistawall Architectural Products
278 Wausau Window & Wall Systems
279 Westcrowns

Translucent Wall & Roof Systems

280 Duo-Guard Industries
281 Kalwall
282 Major Industries

FINISHES

Gypsum Board

283 W.R. Bonsal Company
284 BPB Celotex
285 Collins-Truwood
286 Georgia-Pacific
287 Johns Manville
288 Lafarge Gypsum
289 National Gypsum
290 Temple Inland
291 United States Gypsum

Gypsum Fabrications

292 Custom Castings Northeast
293 Formglas
294 Hyde Park Fine Art of Mouldings
295 Monumental Construction & Moulding Co.
296 Pittcon Industries
297 Plastglas, Inc

Ceilings

298 Alpro
299 Altro
300 Armstrong
301 BPB Celotex
302 Ceilings Plus
303 Chicago Metallic
304 Eckel Industries
305 Ecophon Certainteed
306 Epic Metal
307 Fry Reglet
308 Gage Corp
309 Georgia-Pacific
310 Gordon
311 Hunter Douglas Architectural Products
312 Illbruck Architectural Product
313 Johns Manville
314 National Gypsum
315 Novawall Systems
316 Owens Corning
317 USG

Ceramic Tile

318 American Marazzi Tile
319 American Olean/ Daltile
320 Ann Sacks
321 Crossville Ceramics
322 Florim, USA
323 Graniti Fiandre
324 Imagine Tile
325 Laufen Int'l

Resilient Flooring

326 Amtico
327 Armstrong
328 Azrock
329 Centiva by International Floors of America
330 Colbond
331 Congoleum
332 CSSI Resilient Surfacing
333 Domco
334 Endura Flooring
335 Flexco
336 Forbo
337 Johnsonite
338 Kentile
339 Lonseal Flooring
340 Mannington
341 MAPEI
342 Marley-Flexco
343 Maxxon Corp
344 Mondo USA
345 R.C. Musson Rubber Co
346 Pacific Polymers International
347 Roppe
348 Tarkett
349 Toli

Rubber Flooring

350 Azrock
351 Burke Mercer
352 Endura
353 Johnsonite
354 Marley Flexco
355 Nora
356 Pawling
357 R.C. Musson
358 R.C.A. Rubber
359 Roppe
360 Tuflex

Laminate Flooring

361 ABET Laminati
362 Arborite
363 Bruce Commercial
364 Formica Flooring
365 Lamin-Art
366 Mannington Commercial
367 Nevamar
368 Pergo
369 Pionite
370 Tarkett
371 Wilsonart International

Carpet Tile/Modular

372 Bentley Mills
373 Bonar
374 Collins & Aikman
375 Flexco
376 Interface Flooring Systems
377 Lees
378 Mannington Commercial
379 Miliken Carpet
380 Mohawk Industries
381 Shaw

Carpet Fibers

382 BASF
383 DuPont Antron
384 Monsanto Contract Fibers
385 Wools of New Zealand

Paint/Stains & Finishes

386 Benjamin Moore & Co
387 Carlisle Coatings & Waterproofing
388 Devoe Paint
389 DuPont
390 Duron Paints & Wallcoverings
391 ICI Dulux Paint Centers
392 PPG Industries
393 PROSOCO
394 SealMaster
395 Sherwin Willams
396 Valspar

Broadloom

397 Beaulieu
398 Bigelow
399 Blue Ridge
400 Durkan
401 Harbinger
402 J & J Commercial
403 Karastan
404 Lees
405 Mannington
406 Masland
407 Milliken
408 Monterey
409 Mohawk
410 Patcraft
411 Prince St.
412 Shaw

SPECIAL CONSTRUCTION

Air Supported Fabric Structures/Cable Systems

413 Air Structures American Technologies
414 Birdair
415 Cascade Coil Drapery
416 Chemfab Corp
417 Clamshell Buildings
418 DuPont
419 Feeney Wire Rope and Rigging
420 Kalwall

421 Pfeifer Cable Structures
422 Seco South
423 Shade Concepts
424 Sprung Instant Structures
425 Structures Unlimited
426 Sullivan & Brampton

Security Access & Surveillance

427 Ademco
428 Alvarado Manufacturing Co
429 Automatic Control
430 Checkpoint Systems, Inc
431 Controlled Access
432 Dynalock Corp
433 Byan Security
434 Essex Industries, Inc
435 Ingersoll-Rand Security and Safety
436 Schlage
437 Siedle Company
438 Sensormatic Corp
439 Von Duprin

MECHANICAL

Plumbing Fixtures

440 Acorn Engineering
441 American Standard
442 Bobrick
443 Bradley Corp
444 Chicago Faucet
445 Curvet USA
446 Duravit
447 Flushmate
448 Geberit Manufacturing
449 GROHE America
450 Haws Corporation
451 Kohler
452 Kroin
453 Rohl
454 Sloan Valve Company

Kitchen & Bath Hardware

455 Bobrick
456 Dornbracht
457 Ginger
458 Hafele America
459 Kroin
460 Moen
461 Price Pfister
462 Rohl
463 Sloan Valve
464 Valli & Valli

CONVEYING SYSTEMS

Elevators/ Escalators

465 Access Industries
466 Atlantic Lifts
467 Atlas Elevator
468 Concord Elevator
469 Fujitec America
470 Inclinator Company of America
471 Infinite Access
472 KONE
473 National Wheel-O-Vater
474 Otis Elevator
475 Pflow
476 Schindler Elevator
477 Thyssen Dover Elevator
478 ThyssenKrupp Elevator

ELECTRICAL

Lighting

479 Advant
480 Alkco
481 Allscape Lighting
482 American Glass Light
483 Architectural Area Lighting
484 Ardee
485 Artemide
486 Baldinger
487 Bartco
488 Bega
489 Birchwood
490 B-K Lighting
491 Boyd
492 Bruck
493 Capri
494 Color Kinetics
495 Columbia
496 Condaz
497 Cooper
498 CSI
499 D'ac
500 Davis Muller
501 Elite Bohemia
502 Elliptipar
503 ERCO
504 Exceline
505 Flos
506 Focal Point
507 Foscarini
508 Gardco Lighting
509 GE Lighting
510 Hadco
511 Halo
512 Hoffmeister
513 Holophane
514 Hubbell
515 ILEX
516 Iris
517 Juno
518 Kim
519 Lam
520 Ledalite
521 Leucos
522 Leviton
523 Lightolier
524 Litecontrol
525 Lithonia
526 LSI
527 Lutrex
528 Lutron
529 Luxo
530 Martin Professional
531 Nessen
532 Osram Sylvania
533 Peerless
534 Philips Lighting
535 Prescolite
536 Prisma
537 Prudential
538 Rudd
539 Selux
540 Sirmos
541 Specialty
542 SPI
543 Supervision
544 Targetti
545 Tech Lighting
546 Unilight
547 Visa
548 Winona
549 Zumtobel Staff

FURNISHINGS

Furniture Systems

550 Allsteel
551 American Seating
552 Haworth
553 Herman Miller
554 HON
555 KI
556 Kimball
557 Knoll
558 Paoli
559 Steelcase
560 Stone Dimensions
561 Teknion

Seating

562 Allsteel
563 American Seating
564 Haworth
565 Herman Miller
566 HON
567 Humanscale
568 Keilhauer
569 KI
570 Knoll
571 Steelcase
572 Stylex
573 Vitra

Casegoods

574 Allsteel
575 Bernhardt
576 Bretford
577 Hale Manufacturing
578 Haworth
579 Herman Miller
580 HON
581 KI
582 Kimball
583 Knoll
584 Meridian
585 Paoli
586 Steelcase

Outdoor Furniture

587 Barlow Tyrie
588 Brown Jordon
589 Earth Care
590 Knoll
591 Landscape Forms
592 Lloyd Flanders
593 McGuire
594 Smith & Hawken
595 Wabash Valley
596 Weatherend
597 Woodard

Solid Surfacing

598 Avonite
599 DuPont -Corian
600 Formica
601 Fountainhead
602 Nevamar
603 Swanstone
604 Wilsonart

Wallcoverings

605 Bolta
606 Designtex
607 Eurotex
608 Genon
609 Innovations in Wallcoverings
610 J.M. Lynne
611 Koroseal
612 Lanark
613 Maharam
614 Wolf Gordon

COMPUTER / SOFTWARE

615 @Last Software
616 Autodesk
617 Autodessys
618 Bentley Systems
619 CAD-1
620 Datacad
621 Graphisoft
622 Nemetchek
623 Revit Technology
624 Wind-2 Software

A few years back, *Blair*, an online magazine, ran an article titled "Lesbian, or German Lady?" It challenged readers to vote on the identities of nine women, judging from their appearance in a single photograph. The subjects' consistently ample physiognomies and comfortable shoes made answering the question surprisingly difficult. "Set your gaydars to extrasensitive," the introduction quipped.

Homosexuals themselves have long had ways of spotting each other in a crowd, based on discrete peculiarities of dress, grooming, and comportment: a pocket square, an obsessively studied hair style, a glance held a half-second longer than usual. This habit began early in the century, when it was especially detrimental to be identified as homosexual, and today liberally parades in drag and bondage gear. What began as a survival tactic, a sort of sartorial mannerism recognizable only to the initiated, has become an open game of "mistaken" identity.

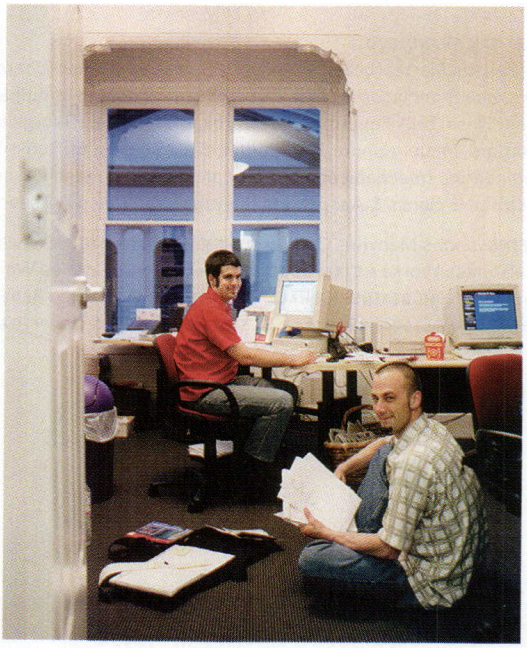
What does all this have to do with architecture? Plenty, when the client is the San Francisco Lesbian Gay Bisexual Transgender Community Center, and the architect must adapt what is essentially an office building to the needs—and the self-perceptions—of more than 20 "queer" special-interest groups. Anyone from a closeted businessman to an out-and-proud bull dyke can use fashion to express themselves. Architects, on the other hand, while old pros at mannerism, have never before addressed so publicly the polymorphous field of modern sexuality. Anyone for a game of "Lesbian Gay Bisexual Transgender Community Center, or Office Building?"

While not many cowboys attended a March 4th square dance at the new San Francisco Lesbian Gay Bisexual Transgender Community Center (page 72), a surprising number of nuns showed up—initiates of the Sisters of Perpetual Indulgence, a farcical gay and lesbian order dedicated to "the promulgation of universal joy and the expiation of stigmatic guilt." His Holiness would undoubtedly not be amused.

OVER THE RAINBOW, UNDER THE GAYDAR

WON'T YOU BE MY NEIGHBOR?

MEET CEE/PFAU COLLABORATIVE'S LESBIAN GAY BISEXUAL TRANSGENDER COMMUNITY CENTER, AND SOME OF THE PEOPLE WHO USE IT. BY JACOB WARD. PHOTOGRAPHY BY LIVIA CORONA



Standing on Market Street, San Francisco's main thoroughfare, Jane Cee looked across the traffic at the largest project of her career: the city's Lesbian Gay Bisexual Transgender Community Center. The building is an unprecedented mix of political, community, and sexual identity, all rolled into one 40,000-square-foot structure, and Cee had recently experienced a personal implication of being associated with it.

"A woman at the planning office was helping me with a different project," Cee recalled, "when she looked at me and said, 'Hey, I know you—I saw you from my car, up on the gay community center building!'" Cee realized she had been on the balcony of the building the day before, giving a tour to a group of women, and that her sexual identity had been spotlit as a result. "At that moment," she said, "I realized I'd been outed by my own building."

The San Francisco LGBT Community Center—known simply as "the center" by its occupants—is the world's first building built from the ground up by gay money, political influence, and organizational strength. In that sense, it's the first gay building in existence.

San Francisco's gay community (the phrase is narrow for such a diverse group, but it will have to suffice here) has a long and tempestuous history, and milestones of its struggles and victories are everywhere. The Twin Peaks bar was the first gay bar in the country to feature clear glass windows on the ground floor, rather than obscuring itself for protection from police raids. The AIDS Grove in Golden Gate Park is a sober commemoration of the thousands who were cut down within the city. And over time segments of the gay community have adopted certain neighborhoods as their own. The Castro is associated with gay men; the Mission District with the lesbian community; the Tenderloin with the transgendered. The center's site, at the corner of Octavia and Market Streets, is at the intersection of all of those neighborhoods, and it will soon frame a new doorway to the city: a boulevard carrying highway traffic down to grade just south of the center, planned for 2005, which will make the building visible to thousands entering San Francisco each day.

According to board Vice President Dana Van Gorder, the center is an alternative to the era "when the gay community's activism took place in clubs and bars." Its mission is to provide a central resource for the community—from counseling to adult education—and to provide office space to fledgling nonprofits.

San Francisco's gay community has changed tremendously over time. After a difficult road toward civil rights—from the arrival of the Mattachine Society, a small but groundbreaking parlor group of gay activists, in 1953, to the assassination of the city's first openly gay district supervisor, Harvey Milk, in 1978, to the galvanizing crisis of the AIDS epidemic—it has risen to tremendous prominence in the city. It has also diversified politically and culturally within its ranks.

The political landscape reflects this. City leaders recognize the tremendous voting strength of the community, and must work to keep abreast of its diversification. The center offered a rare opportunity for city hall to show support for the community as a whole, and after city leaders watched a string of fundraisers draw overflow crowds of several hundred people at as much as $1,000 a head, it leapt in. Mark Leno, the Castro's openly gay supervisor, helped to secure $6 million in city funding. (His current campaign for state assembly is headquartered next to the center.) Federal and state authorities provided $1.5 million. The rest of the estimated $15 million total budget came from private donations—some of them enormous.

The center counts among its donors some of San Francisco's most progressive and powerful citizens. Entrepreneurs like George Rosenfield, a mortgage broker, and his partner Chris Hoover, a business consultant, were among the several who gave $10,000 or more. James C. Hormel, President Bill Clinton's ambassador to Luxembourg, donated $100,000. But the real coup came in the form of a $1 million donation from the estate of Charles Holmes, gay porn czar and activist, for whom the building will be named. The center masterfully shrugged off any controversy about its benefactor's past, and held opening festivities in March. Approximately 2,000 people attended.

The center was first conceived in 1992, when a focus group of gay men led by Van Gorder and then-District Supervisor Carole Migden revealed that the men had little sense of their personal future, and a growing sense of isolation. At that time (when AIDS was ravaging the country), there seemed to be an obvious, unified need for a central building. The center's design and construction took place during a shift in the identity of the city's gay community, however. By the time an architect was chosen—

LESBIAN GAY BISEXUAL TRANSGENDER COMMUNITY CENTER; SAN FRANCISCO
CLIENT: The Community Center Project, San Francisco—Patritia Martel (board president); Dana Van Gorder (board vice president); David Latina, Randi Gerson (building committee co-chairs) **ARCHITECT:** Cee/Pfau Collaborative, San Francisco—S. Jane Cee (managing/design principal); Peter W. Pfau (collaborating principal); Karen Mar, Bryan Young, John Winkler, Cheryl Snodgrass, Christopher Ross; Billy Feuerman, Bryan Fox, Brett Kelley, George Klumb, Dwight Long, Steven Lee, Casper Mork-Ulnes, Benjamin Nycum, Cisco Ponce, Inderbir Riar, Antoine Santiard, Mallory Shure, Keri Spiller, Brad Sugarman, Romell Taylor, Chris Tymoff, Eric Wendt (design team) **ENGINEERS:** Structural Design Engineers (structural); Rabinovich Engineering (mechanical/electrical/plumbing); Polytech Associates (civil) **CONSULTANTS:** Page and Turnbull (consulting preservation architect); Nigel Breitz Acoustics (acoustics); H. E. Banks & Associates (lighting); Auerbach + Associates (theater) **COST:** Withheld at owner's request

METAL/GLASS CURTAIN WALL: Kawneer Co. **BUILT-UP ROOFING:** Johns Manville, Celotex **OTHER ROOFING:** Traffic Deck, Gaco **GLASS GLAZING:** Visteon Versalux **SKYLIGHTS:** Custom Skylight by Evan Bishop of San Francisco Stained Glass Works **METAL/WOOD DOORS:** Forderer Cornice Works **LOCKSETS:** Schlage **CLOSERS:** LCN **CEILING SYSTEMS:** USG **CABINETWORK AND CUSTOM WOODWORK:** Makerstudio **PAINTS AND STAINS:** ICI **WALL COVERINGS:** Homasote **SHADES:** Mecco Shades **LIGHTING:** GE, RSA, Lithonia **SPECIALTY LIGHTING:** Noguchi Lanterns **COLORED LIGHTING & ACCESSORIES:** Acropolis Lighting **ELEVATORS:** Thyssen Dover **PLUMBING FIXTURES:** Kohler

Cee/Pfau Collaborative's Lesbian Gay Bisexual Transgender Community Center adds 3,000 square feet of new construction to the landmarked 1896 Fallon Building (at right) originally built for the granddaughter of General Joaquin Castro, a governor of Mexican California for whom the neighborhood is named. The Queen Anne–style building houses staff offices and a senior center, while the multicolored curtain wall encloses a café, multipurpose conference rooms, and a gallery. Behind the tilted glass plane are atriums.


COME
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SAN FRANCISCO
LESBIAN GAY BISEXUAL
TRANSGENDER
COMMUNITY
CENTER
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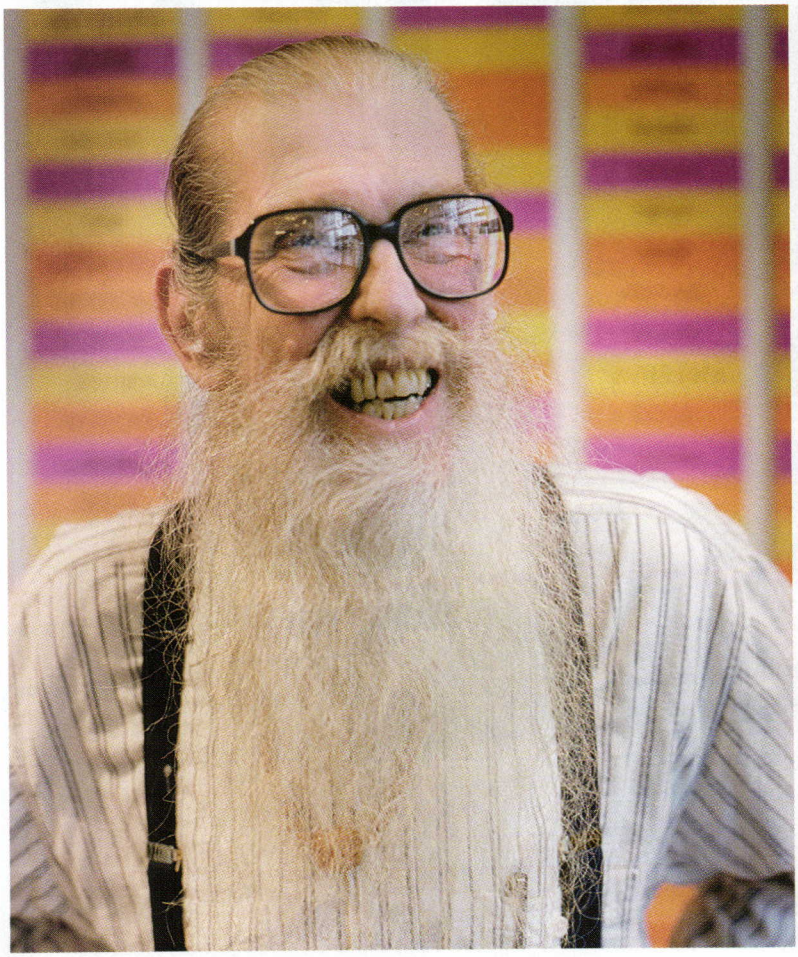
OCTAVIA
WALLER
NO PED CROSSING


RAINBOW
ROOM


BUKWYL



A strip of the red stucco cladding used on the center's Waller Street façade reappears on the otherwise glazed Market Street façade (above, at left). Gradiated tints of colored glass on the Market Steet curtain wall play on the modernist metaphor of transparency. In a sort of peek-a-boo theme that pervades the entire building's design—the architects' conceptual and practical response to the homosexual notion of being "in" or "out" of the closet—some panes allow for more visibility into the center than others.

Cee and Peter Pfau, who formed a partnership, Cee/Pfau Collaborative, for the project—the community was growing more diverse, and its members' needs more complicated.

"Our community struggles more and more with issues like diversity, race, and class," Van Gorder says. "There are so many emerging needs out there, so we wanted to nurture new organizations." Twenty-three tenants rent space in the center, and to walk past their offices is to see the future of the gay community in America. Far-ranging organizations such as the Black Coalition on HIV/AIDS, Bay Area American Indian Two Spirits (a Native American cultural activities group), and groups for the deaf, adolescents, and new gay parents all have offices here. The center expects at least 4,000 people to use the building per month. Perhaps the most striking and hopeful sign of times to come is the fact that the center does not include an AIDS clinic—something which at the height of the epidemic would have been a foregone conclusion.

Cee/Pfau Collaborative's design had to not only embody the community's complicated and shifting identity, but also adapt to a daunting list of physical complications as well: the renovation and incorporation of a landmarked Victorian house within the design, a triangular site with a 12-foot rise, and a diverse and fluid program.

Physically, the center is made up of three parts. A red stucco façade wraps around from behind the building to touch an angled, tinted-glass curtain wall at the front, and the two meet at the Victorian.

Known as the Fallon Building, the Victorian is the last Queen Anne–style house remaining on Market Street. The building was in shambles when it was purchased, and the center planned to tear it down. But preservationists—mostly drawn from within the gay community—fought to save the structure, and only after a year and a half of vicious argument was a compromise reached: The empty lot would be developed, the Victorian restored. "It was the designer/architecture queers versus the

Though fiery red in color, the center's Waller Street façade is purposefully more opaque and private than the one on Market Street, so visitors have the option of making a discreet entrance. Waller Street's not always quiet, however: The loading dock was designed to double as a stage for bands during block parties. Colored lights in the atrium on Market Street signal a party inside the center (facing page, top left). The center's largest meeting space, the Rainbow Room (facing page, top right), can accommodate 350 people. The fourth-floor lounge overlooking the atrium has a view out to Market Street (facing page, bottom right). A hallway on the third floor overlooks a Baptist church on Waller Street (facing page, bottom left).

political/establishment queers—an internal blood feud," recalls Tim Kingston, news editor of *San Francisco Frontiers* magazine, a biweekly for the gay community. "It was no small success that they got through it."

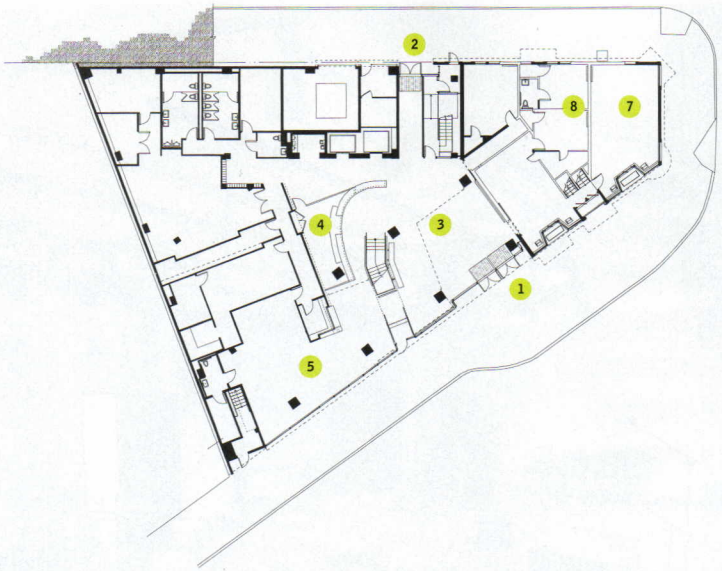
Cee/Pfau converted the Victorian's interior for use as staff offices, and created distinct meeting spaces within it—among them is one for youth organizations and another shared by a senior center and art gallery. New and old meet throughout. At the back end of the building, for instance, the façade of the blue-green Victorian overlaps with the rear façade of the new structure. (Even now, some preservationists shudder at the curtain wall. Its slope exposes a party wall of the Fallon building, a view that no Victorian architect meant anyone to have.)

The center's design most directly embodies the complications of sexual identity in its two new façades: the curtain wall of tinted glass along Market Street, and the vivid red stucco wall along Waller Street, with its recessed windows. The curtain wall makes those who choose to enter through its doors visible to an outside observer as they wend their way through the building. Visitors will be identified, as Cee was, with the center and its purpose, and must be reconciled to that identity as a result. The red façade allows a sequential entry, invisible and private, to those who wish to visit the center but don't wish to make their presence an evident part of the building's symbolism.

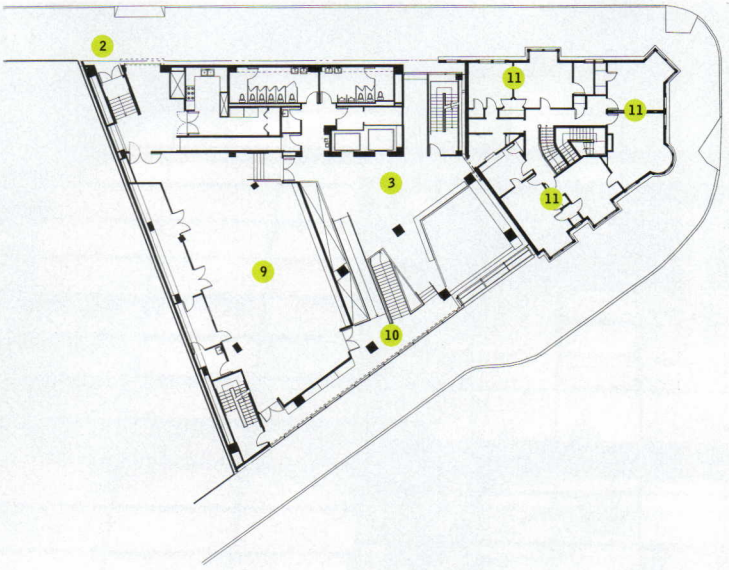
Visibility is also a symbolic theme inside the structure. From a balcony at the rear of the double-height lobby, occupants can watch one another as they come and go through the doors below. A long second-floor bench just inside the curtain wall allows visitors to sit and watch the pedestrian traffic of Market Street bob past along the incline—passing several feet below the bench at one end, and just underfoot at the other. The closer one sits to the west, the better chance one has of being visible to passersby.

More than one grid meets at the triangular site, and, because Cee/Pfau was designing a center intended to serve all neighborhoods, they worked

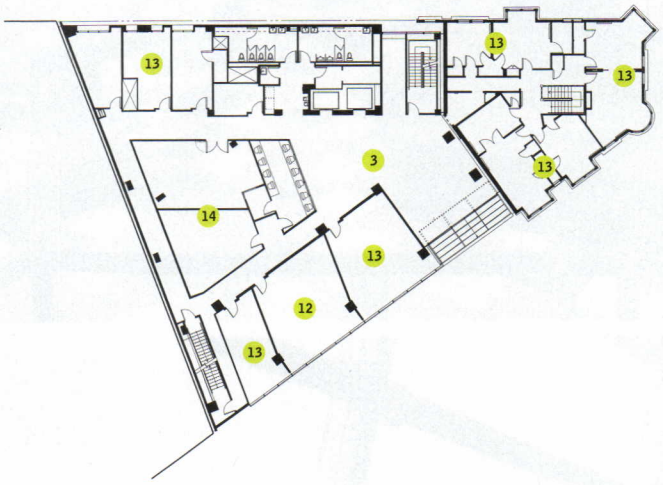

CENTER



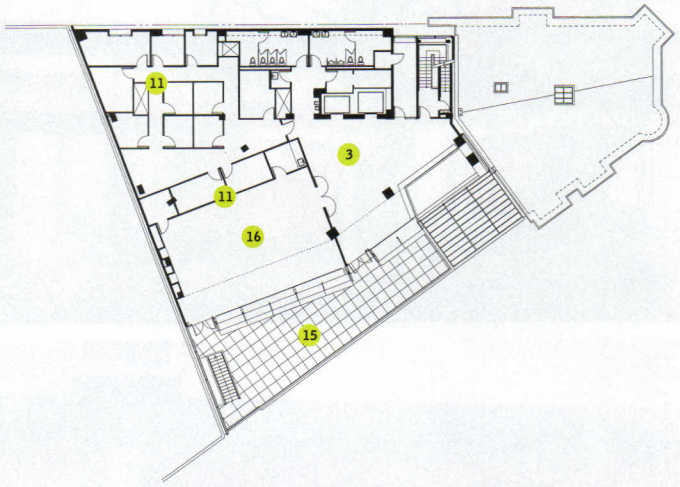
Ground-floor plan 20'



Second-floor plan



Third-floor plan



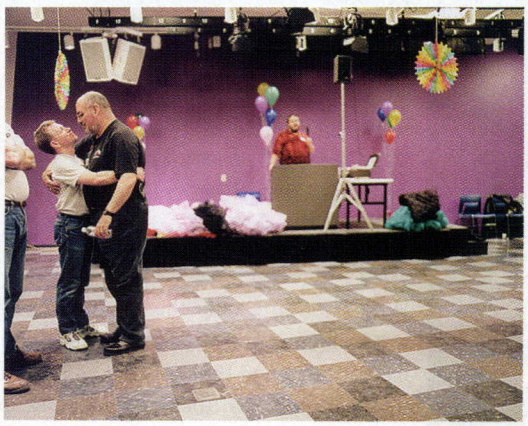
Fourth-floor plan

1 Market Street entrance
2 Waller Street entrance
3 lobby
4 reception
5 café
6 office
7 senior center
8 child care
9 Rainbow Room
10 Market Street overlook
11 offices
12 gallery
13 meeting room
14 education center
15 terrace
16 ceremonial room

to incorporate them all. Two sides of the building are oriented to the grid of the Tenderloin and Hayes Valley to the north, while the Market Street face is oriented to the grid of the South of Market neighborhood. Meanwhile, hallways on the first and second floors are aligned with Pearl Street, which terminates at Market Street opposite the center. As a result, the building's interior is anchored to the grid of the Mission and Castro neighborhoods and a visitor standing on the far side of the building can look through the interior and down the distant lane.

The third floor is almost entirely meeting rooms for the center's various organizations and programs. Ninety percent of the rooms are multi-use, and Cee and Pfau worked to capitalize on the relationship between these functional areas and the unassigned open spaces around them. The result is an overall fluidity to the layout within a constrained shell, gathering together people from different parts of the community. "Your A-gays aren't normally going to see eye to eye with your Tenderloin trannies," says *Frontiers*' Kingston. "So having those folks fetching coffee and bumping into each other in the halls is good for the community."

There is a story that many of the people involved with the center like to tell. Sometime in the 1990s, the story goes, a young man, living near Sacramento, decided to reveal his sexual identity to his parents. They disowned him, and, not knowing what else to do, dropped the boy off in the Castro. Whether the story is fact or legend (no one seems to know the boy's name), it reveals that the center has a very powerful symbolic place in the community imagination, no matter who one speaks to. A young person, sexually open for the first time, could only have wandered between bars or churches a few years ago. Now that the building is complete, however, one can imagine the young man in the story (no matter his race, orientation, or background) standing in front of the center, knowing that he wants to go inside, but trying to decide whether he will march through the glass doors, or make his way around back.



True or False

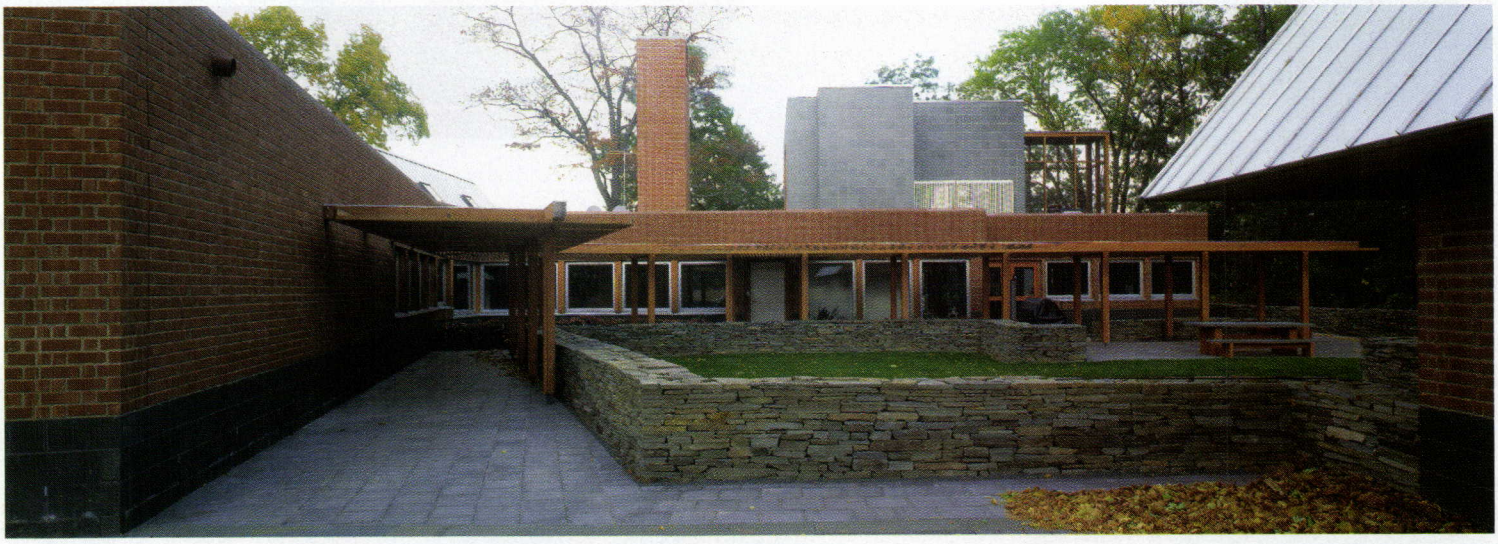
David Salmela uses plainspoken forms to address complex issues in a house in Minnesota. By Thomas Fisher

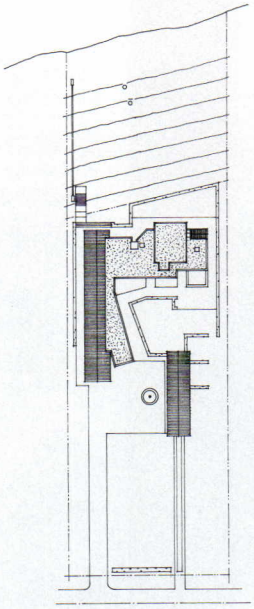
When Aristotle said "there is nothing between asserting and denying"—that everything is either true or false and that nothing lies between them—he called it "the principle of the excluded middle." David Salmela's Albrecht house in Red Wing, Minnesota, offers a spatial equivlent—and more importantly, a critique—of that idea. Its central grass court, framed by the brick-clad, L-shaped house, also has a low, bluestone wall around it, making the courtyard visible but inaccessible to visitors—an "excluded middle" that visually puns on the Aristotelian concept. At every turn, Salmela presents you with a series of choices, none of which is obviously correct, and in the process, encourages your active engagement.

The first such choice occurs the moment you approach the house. Two widely separated garages face the street, each with the same gabled roof, the same outward appearance. Which is the real garage? Salmela and his landscape architect, Shane Coen, provide a hint with a paved drive up to one and a grass-strip drive to the other, but only by looking inside do you find out that the one serves as the main garage and the other as storage for an extra vehicle. When we seek the truth, different things sometimes look the same.

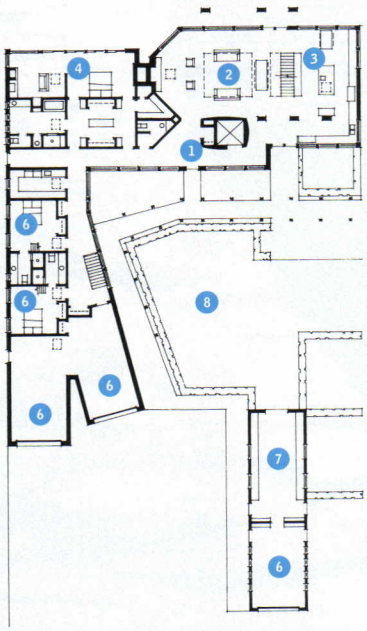
Up the paved drive, however, another garage—this one with a flat roof—angles off from the gabled one. Is one the real garage and the other something else? Salmela plays with the language he has just established, and reverses it: These two garages have the same function and a different look, as if to say that to find the truth, we also have to get past appearances.

The choices continue as you walk around the court, under a trellis, to two different front doors in the back wing of the house. The first door you come to is solid wood, painted white; the second is a pair of glass doors, set back slightly. Which is the "true" entrance? Does the solid door suggest "privacy," as a service entrance perhaps, or "formality" as the front door? Or do the recessed glass doors suggest "openness" as the main entrance, or "informality" as the back door? In this case, it doesn't matter, since both doors lead to a hall that runs the length of the house, connecting the main living and sleeping rooms.

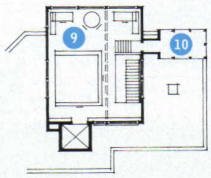




Site plan 54'



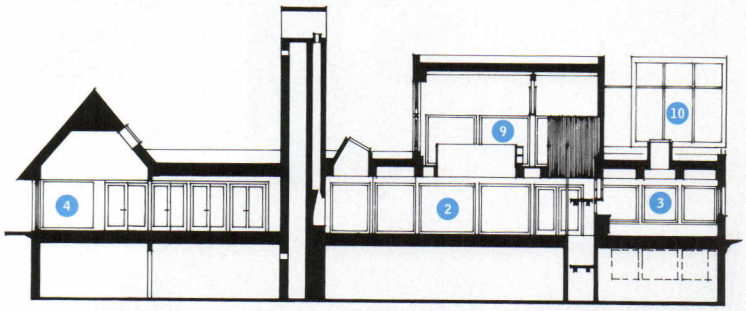
First-floor plan 23'



Second-floor plan

1. entry
2. living and dining room
3. kitchen
4. master suite
5. bedroom with loft
6. garage
7. garden house
8. front court
9. library
10. screened-in porch

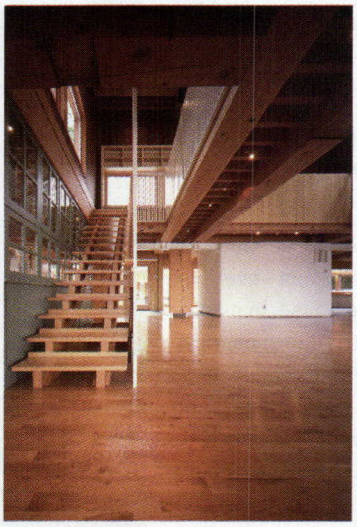
The primary entrance to the Albrecht house is not immediately apparent from the street. Only after passing the garages (facing page, top) does one find the enclosed courtyard beyond which one enters the house (facing page bottom). The north façade (this page, both photos) overlooks Lake Pepin, which feeds into the Mississippi.



East-west section ⌜——⌝ 16'

ALBRECHT RESIDENCE, RED WING, MINNESOTA
CLIENT: Arlin and Marilyn Albrecht, Red Wing, Minnesota **ARCHITECT:** Salmela Architect, Duluth, Minnesota—David Salmela (principal), Souliyahn Keobounpheng **LANDSCAPE ARCHITECT:** Cohn + Stumpf + Associates **ENGINEER:** Carroll Franck & Associates (structural) **CONSULTANTS:** Janey Elizabeth Sawyer (furniture); Carol Stumpf Design (colorist) **GENERAL CONTRACTORS:** Alms Construction, River City Builders **COST:** Withheld at owner's request **PHOTOGRAPHER:** Peter Bastianelli Kerze

SPECIFICATIONS
SLIDING DOORS: Loewen **LOCK SETS:** Columbo **CABINET HARDWARE:** Hafele **PAINTS AND STAINS:** Pratt & Lambert **INTERIOR AMBIENT LIGHTING:** Luce **UPLIGHTS/TASK LIGHTING:** Tech Lighting **DOWNLIGHTS:** Con-Tech Lighting **SPECIALTY LIGHTING:** Prisma **ELEVATORS/ESCALATORS:** Dover **PLUMBING FIXTURES:** Grohe; Kohler



The primary living area on the first floor is bounded on one end by a fireplace, and on the other by the kitchen and stairs to the second floor (above left). A thin scrim of painted wooden slats acts as a railing for the stairs (above center) and passes up into the second-floor work area and library (above right). Salmela used eight different types of wood in the Albrecht house, including basswood strips on the second floor around the opening that overlooks the living room (below), fir ceiling timbers, maple casework, and recycled redwood paneling. The short run of steps (below, at left) leads outside to a small, screened-in porch (facing page).

The staircase's wooden scrim keeps the kitchen essentially out of sight from the living room (these pages). The massive fir columns were salvaged from an industrial building in California, and though Salmela admits that they are a bit larger than they need to be for structural purposes, he didn't have the heart to trim them down.

All of those main spaces—kitchen, dining area, living room, and master bedroom—overlook the Mississippi River behind the house. In plan, the daytime and nighttime rooms interlock, with the prowlike solid of the master bathroom and closets sliding past the prowlike void of the living room. Public/private, figure/ground, solid/void—Salmela plays his game of choice not only in elevation, but in plan.

He does so in section as well. In an intentional (if tweaked) homage to Alvar Aalto's Villa Mairea, Salmela uses painted wooden slats of the same dimension throughout the house for very different functions. One set of these divides the kitchen from the living and dining areas, enclosing the stair up to the second-floor office, wrapping around the upstairs balcony, and turning into a rail for the stair that leads to a screened-in porch on the roof of the house. The same-size slats also provide some privacy over the large office window on the front of the house and some protection on the underside of the trellis around the court.

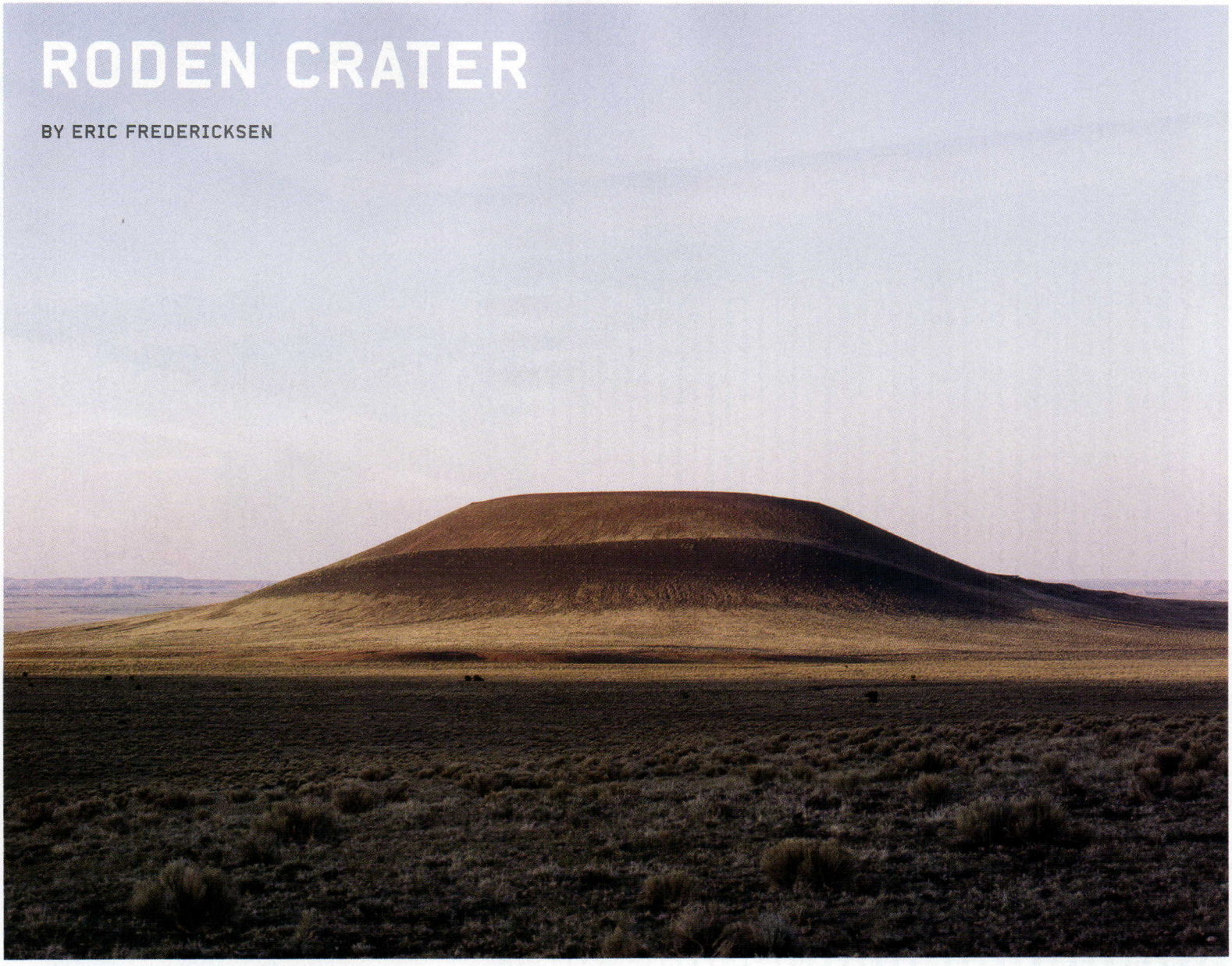
The house also employs different forms for different purposes. A slate-clad box, enclosing the owner's office, sits on top of the brick-clad first floor of the main house. Salmela keeps the living and working activities distinct, but by making the office visually dominant, he also raises questions as to the function of the house. Is it meant for domestic life or as a base for working? In this age of the home/office, the answer may be either or both.

Truth can also be a fiction. The office, with its uncertain scale and large end window divided by crossed mullions, looks from the front of the house like a church. The adjacent screened porch, which looks like a narthex, and a campanile-like chimney reinforce this impression. You find yourself wondering: What is this small-scale religious compound on the roof? Is it a deliberate comment on our worship of work, or on the sacredness of the home? The false theological character of structures suggests larger truths about ourselves.

For all of its creative play around the idea of the excluded middle, the Albrecht house is anything but middling. Just the opposite. Challenging our assumptions, forcing us to make choices, asking us to look more closely—such are things that this house shares with all great creative work. And that will always be true.

RODEN CRATER

BY ERIC FREDERICKSEN



INTO THAT HIDDEN PASSAGE MY GUIDE AND I
ENTERED, TO FIND AGAIN THE WORLD OF LIGHT,
AND, WITHOUT THINKING OF A MOMENT'S REST,

WE CLIMBED UP, HE FIRST AND I BEHIND HIM,
FAR ENOUGH TO SEE, THROUGH A ROUND OPENING,
A FEW OF THOSE FAIR THINGS THE HEAVENS BEAR.
THEN WE CAME FORTH, TO SEE AGAIN THE STARS.

DANTE ALIGHIERI, THE INFERNO, CANTO XXXIV

6 At the edge of the San Francisco Volcano Field in northern Arizona, Roden Crater rises in bands of black and red basalt (facing page). Artist James Turrell has spent the past quarter-century creating a modern version of ancient temple-observatories at this site. Turrell has reshaped the rim and bowl of the crater, and built chambers and passages within the volcano. Concrete forms on the crater's surface (above) indicate where two of the underground chambers open to the sky.

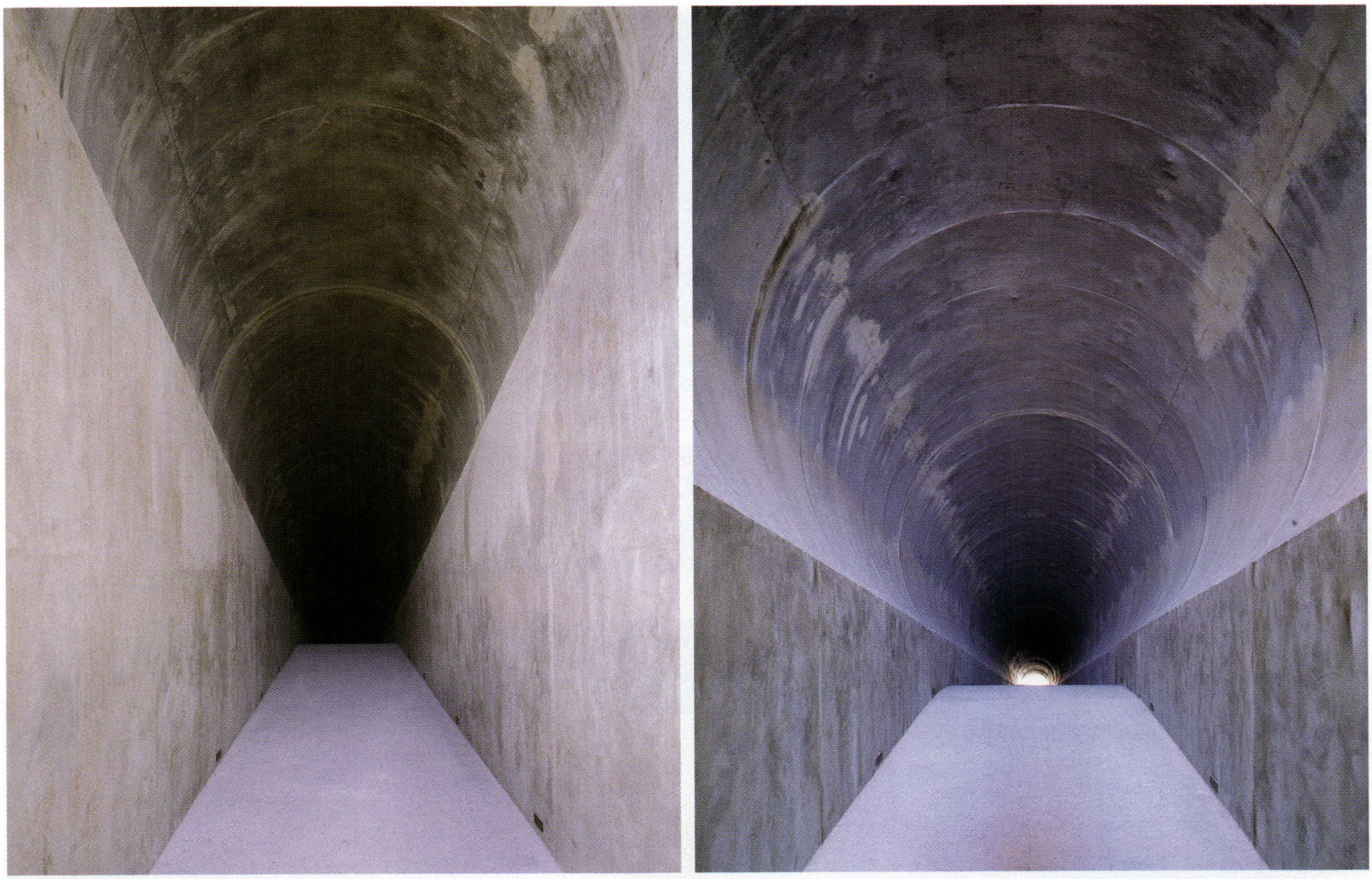
In the high desert of northern Arizona, along the southern edge of the Colorado Plateau, lie the 600-some craters of the San Francisco Volcanic Field. Around six million years ago, the first of these erupted: A blast of molten basalt cinders shot straight up out of the ground, cooling as they flew and forming a gravelly conical mountain as they landed; then a burst of lava poured out of the mountain's side, a hot, flowing stream that hardened into a frozen cartoon of a river running across the arid plain. The most recent volcano emerged around A.D. 1064. More will come. The land, hard put upon, is desolate and rocky, a plain of wild black grama and Indian rice grasses with stunted, gnarled piñon junipers and ponderosa pines.

This blasted place does not seem to enjoy the gods' favor. But it is here that artist James Turrell has spent the last 25 years trying to turn one volcano into a modern version of the temples of the ancient world, a secular cathedral dedicated to the heavens and their light.

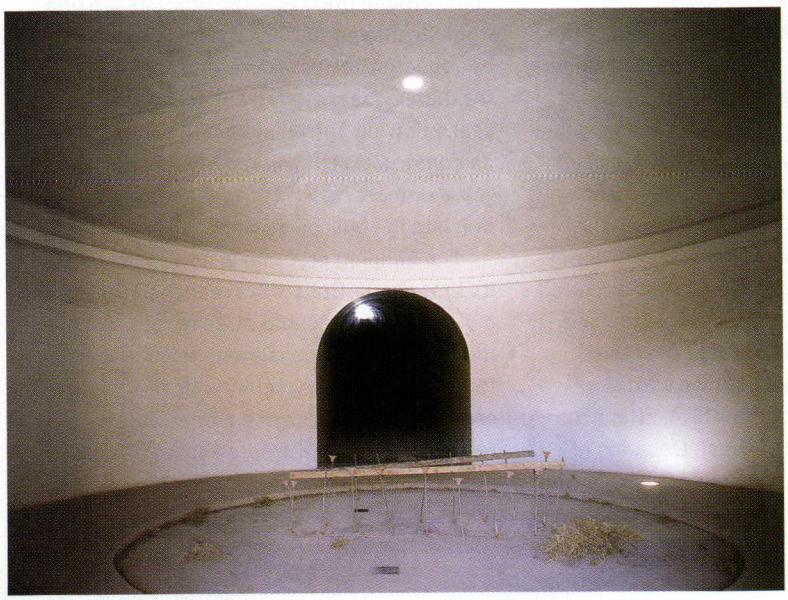
"I'm building a ruin," he says of his magnum opus, which is fittingly sited amid ruins of all orders: geologic, organic, and human. Roden Crater rises 600 feet above the plain, at the eastern edge of the San Francisco field. From its rim, views extend a hundred miles or more over the Painted Desert, with its mesas and thousand-year-old pueblos, and over the Petrified Forest, a ruin in its own way.

Turrell found his crater in 1974, after six months of flying over the West. Decades of planning and fundraising followed, during which the Los Angeles artist became an Arizona cattle rancher in order to claim use of federal lands around the crater (he now has grazing rights to almost 100,000 acres). Long visited by collectors, critics, curators, and students, the crater was closed to almost all visitors last year, allowing Turrell's team to concentrate on construction. It will remain unseen for five years or more, when Turrell hopes to have finished the bulk of his work.

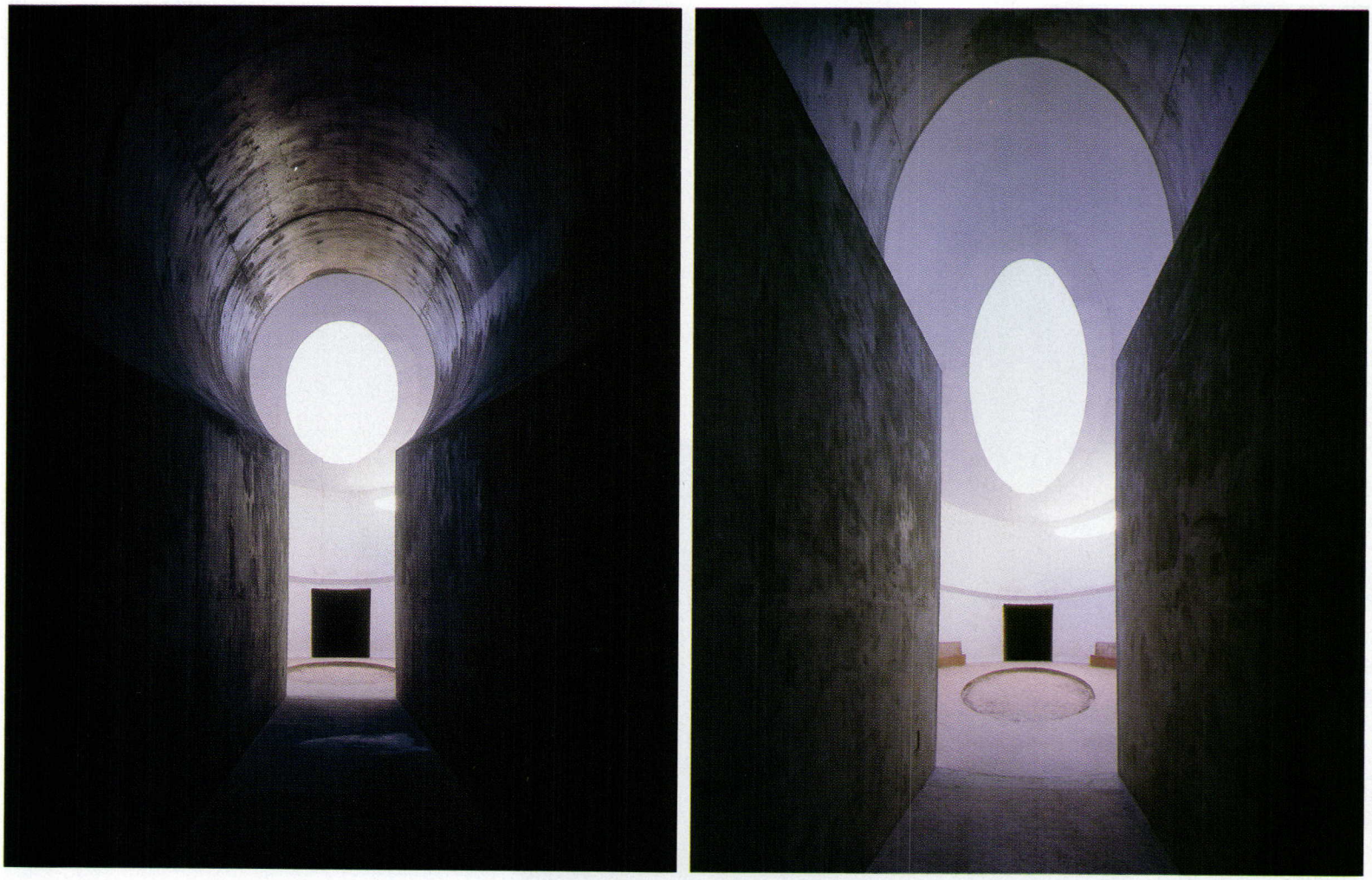
The building program is now at the end of its first phase. Bulldozers reshaped the crater, moving 1,350,000 cubic yards of rock to make the bowl's edge a consistent height and its form a more or less regular ellipse—giving the crater's eye the form of a human eye. By reshaping the rim, Turrell means to "reshape the sky." Lying down on an angled plinth near the center of the bowl, your head lower than your feet, you see the sky as a dome spanning



2 An upward-sloping tunnel connects the Sun and Moon Space to another underground chamber, the East Portal Space. The path first rises more steeply than the arched ceiling as the tunnel's section changes from a roman arch to a flat-bottomed cylinder (above left). For most of its length, the path follows the rise of the cylinder. Near its end, it levels off as visitors approach the East Portal Space, where the tunnel takes on a keyhole shape in section. Turning back to look at the Sun and Moon Space from near the end of the tunnel (above right), the transition from cylinder to keyhole is visible.



1 A small oculus illuminates the Sun and Moon Space, which serves as a provisional entrance while the rest of the complex is under construction. Rebar at the center of the room shows the future location of a white marble monolith, where the sun's image will be projected once a year on the solstice, and where the moon's light will be projected once every 16.8 years through the tunnel at the rear of the room.



2 Looking up the tunnel toward the East Portal Space, the cylindrical shaft appears in the chamber's ceiling as an oculus (left). As a visitor walks forward, the perceived circular shape of the oculus shifts to its actual elliptical form (right). A cast silicon bronze stair will rise from the floor to the far edge of the ellipse, allowing access to the crater above without blocking the form of the oculus.

the crater. This stunning space seems a literal embodiment of Emerson's vision of God in *Nature* (1836): "Standing on the bare ground—my head bathed by the blithe air, and uplifted into infinite space—all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God."

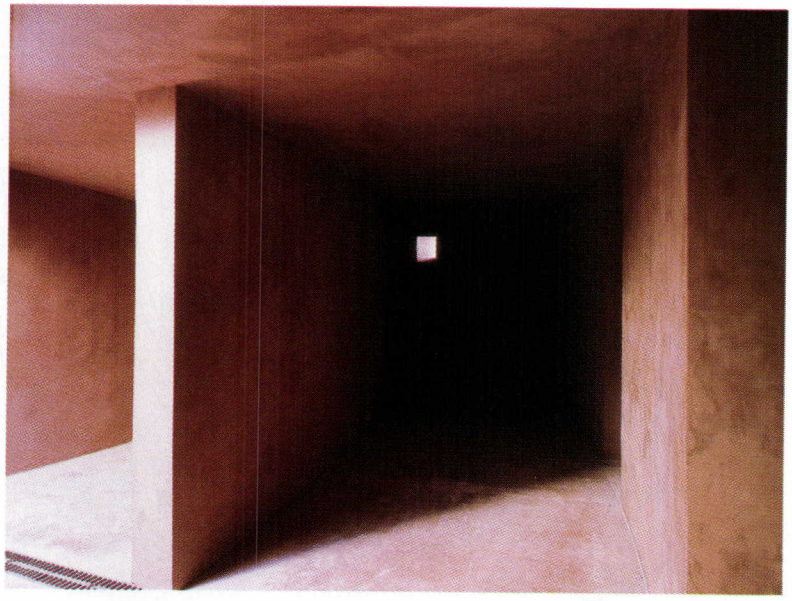
A self-described lapsed Quaker, Turrell often quotes as inspiration his grandmother's direction to "seek the light." Within the mountain lie a series of light-seeking rooms and passageways whose construction required a massive cut-and-fill operation. The rooms, oval or circular in plan, have oval or circular oculi which the Arizona sky fills like a solid object, as in his Quaker Meeting House in Houston (June 2001, page 84). "The sky and the things that inhabit it are brought down to the space you are in," Turrell says.

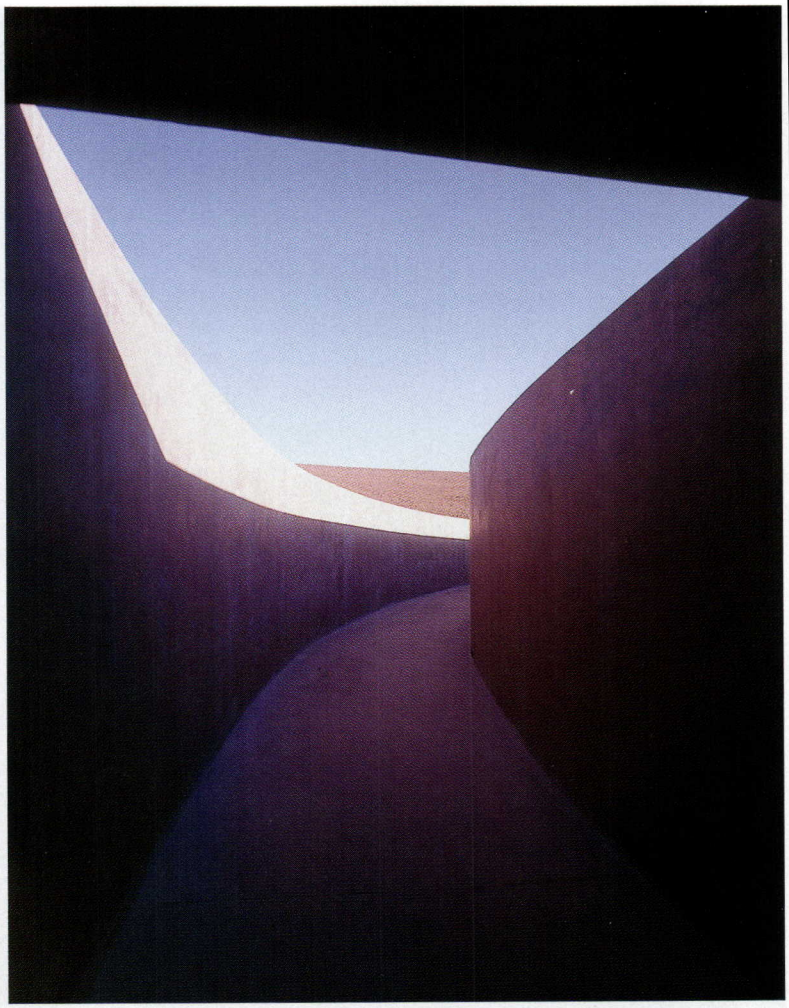
Between two of these "skyspaces," Turrell has created a space inspired by the Great Temple Ramesses II had built into a cliff face at Abu Simbel in Egypt. There, at summer and winter solstice, the sun penetrates a 200-foot shaft to light statues of Ramesses and the sun gods Amun-Re and Re-Harakhte. At Roden, every 16.8 years, the light of the moon will pass through the crater's eye and down an 854-foot-long tunnel. A hole in a pair of bronze doors will focus the moon's image onto a 16-foot-tall, white-marble monolith at the center of a round, basalt-paneled room. Once a year, the sun will pass through a hole in the volcano's fumarole, where the stream of lava burst out, to light the opposite face of this stone—hence the chamber's name, the Sun and Moon Space. In place of sun gods, Turrell uses the sun and moon themselves.

The quarter-century Turrell has put into this task is nothing compared to the billion-plus years of geologic activity that built this landscape, let alone the 12 billion years since the Big Bang created his subject, the universe. Turrell has rebuilt Roden Crater with an eye not to the amount of time it would take to construct, nor to the length of his life. His spaces are geared to celestial events that occur daily, yearly, every 16.8 years, and every 24,000 years. For those who might unearth Roden Crater after millennia have passed and Turrell has been forgotten, his crater will remain as a more or less faithful guide to the sky, a place to see anew the stars.

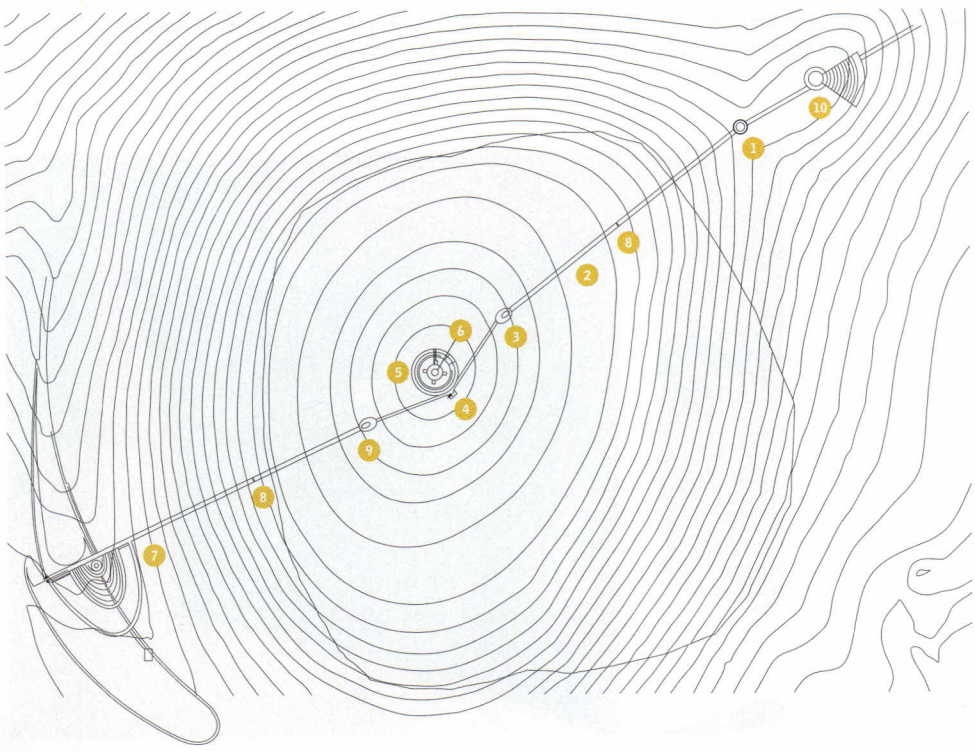
3 Turrell installed rosa sandstone–faced pews around the long sides of the elliptical East Portal Space (facing page) where visitors can view the sky through the oculus above. The oval recess in the floor will be filled with white silica sand, filtering rainwater into a drain. A low, curving passage (above, at rear) leads to the only orthogonal space in the crater (below), a sort of antechamber to the crater's eye.

4





5 From the antechamber, a spiral ramp leads up to the left and down to the right. Moving clockwise up the spiral, visitors see a strong light (left), and then the ceiling opening up as the spiral passes through the floor of the crater's bowl. Heading down the spiral, visitors are led through total darkness to a round underground chamber, the Crater's Eye Space.



RODEN CRATER, 35° N 25.541, 111° W 15.624
CLIENT: James Turrell, Skystone Foundation **ARTIST:** James Turrell, Flagstaff, Arizona **ARCHITECT:** Paul D. Bustamante, Flagstaff, Arizona **PROJECT MANAGER:** Tom McGrath **ASTRONOMER:** Dick Walker **ENGINEER:** M & L Engineering (structural) **COST:** Withheld at owner's request **PHOTOGRAPHER:** Timothy Hursley

BUILT

1. Sun and Moon Space
2. Alpha Tunnel
3. East Portal Space
4. antechamber
5. spiral passage
6. Crater's Eye Space

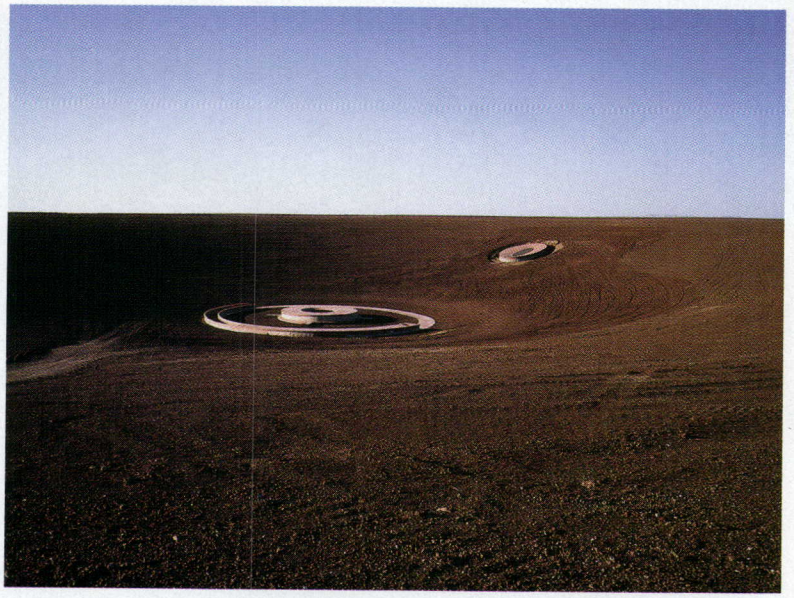
PROJECTED

7. Amphitheater
8. doors
9. West Portal Space
10. Fumarole Space

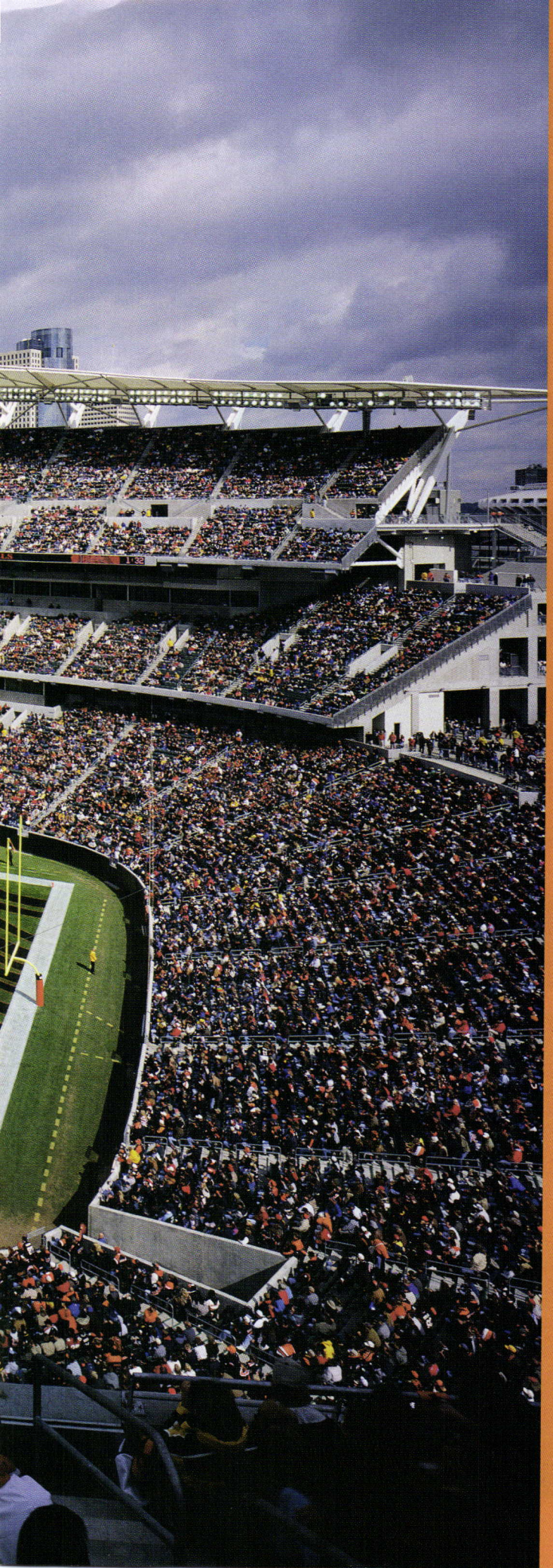
Site plan ⌐ ¬ 226' ∧

6 In the Crater's Eye Space, a round oculus isolates a portion of the sky as a seemingly domed ceiling. Pews surround this circular space (above) as in the east portal. In the crater's bowl (right), the form of the East Portal Space, the Crater's Eye Space, and the spiral passage around it are visible aboveground. The elliptical shape of the bowl and continuous changes in its grade make judging distances or shapes a process of continually shifting illusions. From the rim (right), the bowl appears shallow and broad; from the crater's center, it appears steep and narrow. At the rim, views extend over a hundred miles across the Painted Desert.

6



NBBJ notched out the corners of Paul Brown Stadium to admit views of downtown Cincinnati—and to cut down on unpopular corner seats.



TOUCHDOWN CINCINNATI

THE BENGALS MAKE A BOLD PLAY WITH THEIR NEW RIVERFRONT STADIUM. BY STEVEN LITT

Cincinnati, located where the Bible Belt meets the industrial Midwest, is famous for its cultural tensions. The city earned a reputation for intolerance 12 years ago, when museum director Dennis Barrie was tried on obscenity charges for exhibiting homoerotic photographs by Robert Mapplethorpe. (Barrie was later acquitted). Last summer, after a white police officer fatally shot an unarmed black man, long-running tension between blacks and police erupted in three days of riots.

One might think, then, that Cincinnati would have opted for the architectural equivalent of comfort food when it built a new football stadium for the NFL Bengals. Not so. The new Paul Brown Stadium, designed by the Los Angeles office of NBBJ, with a long cast of consultants (including architects Glaser Associates of Cincinnati), attempts to create a progressive new image with jagged planes of glass, concrete, and steel.

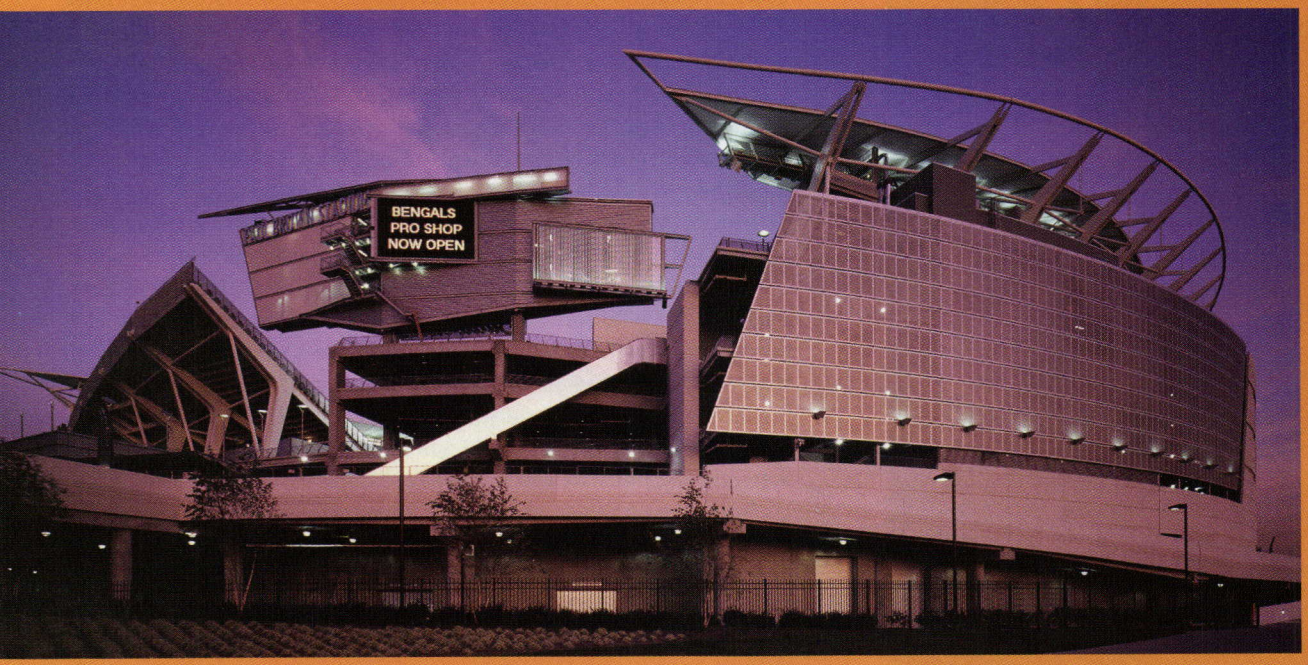
Prominently sited on the Ohio River and open since the 2001 season, the stadium announces (in a literal way) that Cincinnati embraces the cutting edge. The sharp steel prow of the Bengals' office wing seems to spin out of the stadium as if by centrifugal force; other sections of the façades are sliced and angular. Its youthful and stylish aggression is clearly meant to attract the 20-something male audience coveted in turn by television networks and advertisers.

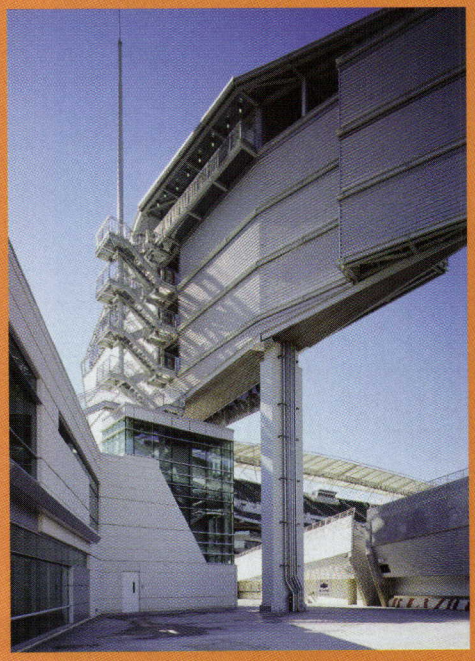
From various angles, the stadium appears to be a building in motion, ready to hurtle itself against an opponent's offensive line. The collage approach to the façades succeeds in breaking down the building's massive, 67,000-seat bulk. This becomes even more apparent at night, when the stadium changes from a solid object into a series of backlit, semitransparent scrims and overlapping grids. However, that careful profusion of materials and shapes can also look fussy and confusing.

Underneath its edgy exterior, the $310 million stadium is a more or less conventional structure of cast-concrete seating stands, sliced open at the corners to reveal dramatic views of the skyline and the river. Opening the corners of the stadium was both good urban design and good business: Eager to boost revenues, the Bengals were happy to increase the number of skyboxes and premium seats along the sidelines, and to eliminate the less popular corner seats.

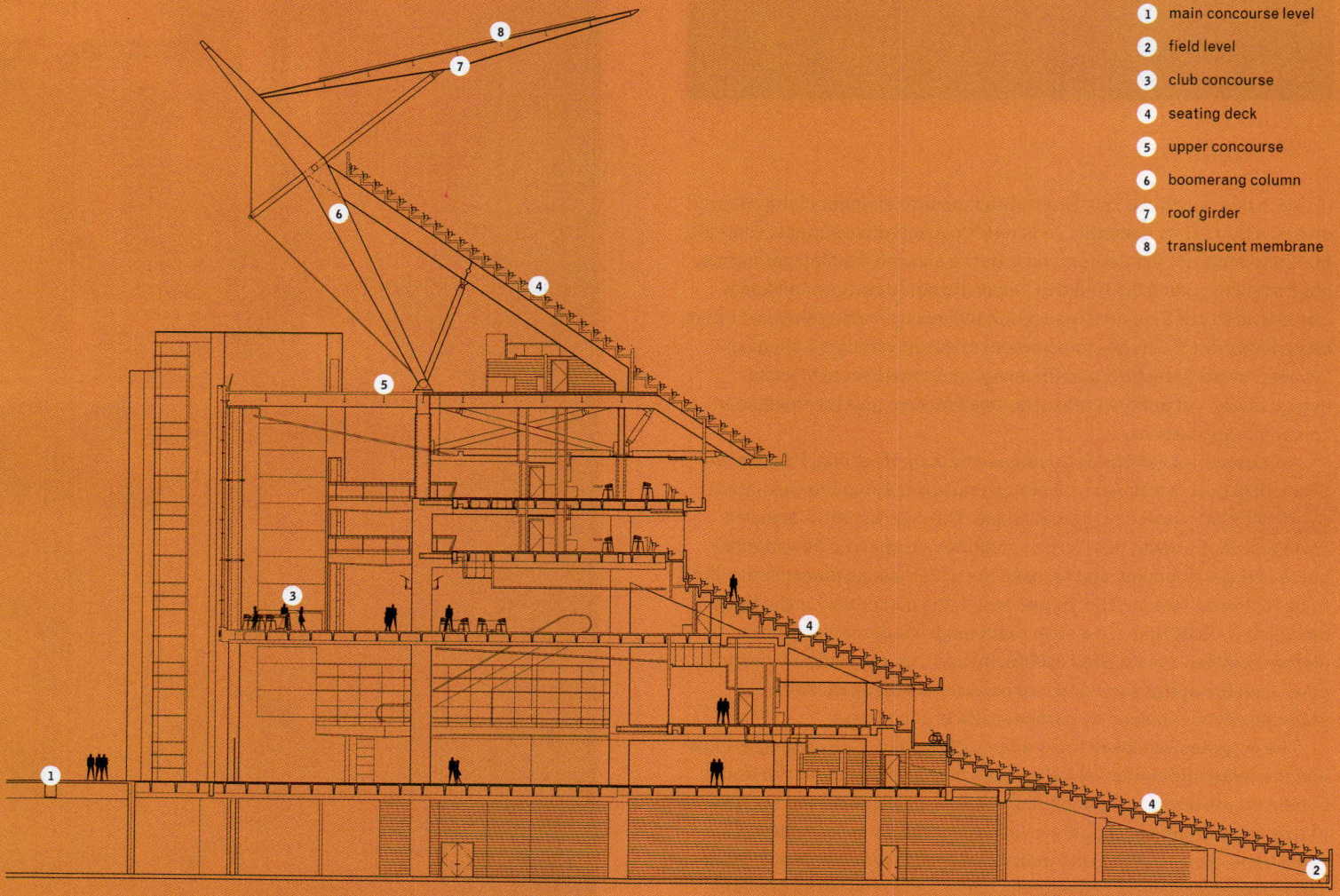
The crowning gesture is a pair of translucent fabric canopies cantilevered over the upper tier of sideline seats. Viewed from a distance, the canopies soar across the skyline in graceful arcs. The scoreboards, in contrast, are treated like sculptures; wedges of smooth and corrugated steel intersect as if they have collided in midair.

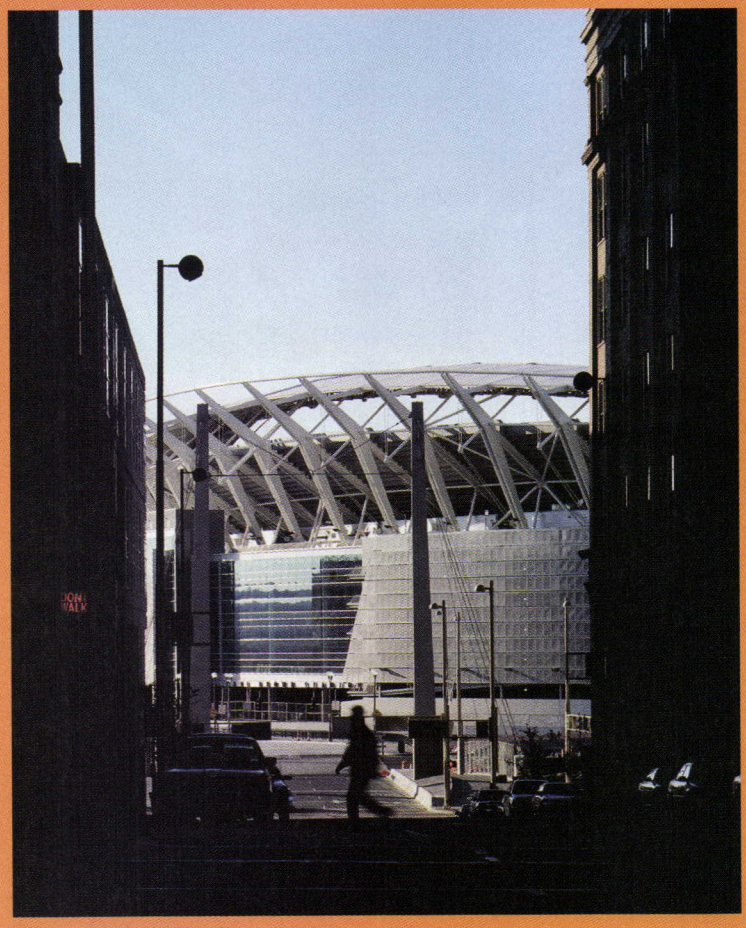
Although the stadium was built by Hamilton County, the owners of the Bengals had a big say in the design. That the team didn't ask for a back-to-the-future look came as a pleasant surprise to NBBJ design principal Dan Meis, who headed the stadium project. "Here was a potentially conservative client who was asking us constantly to push this into something new, something contemporary, and that it be forward thinking and not in any way retro," Meis says.


BENGALS
PRO SHOP
NOW OPEN



To break down the mass of the 67,000-seat stadium, NBBJ used a collage of glass, perforated steel panels, and concrete on the façade (facing page, top). The scoreboard (facing page, center and bottom right) is a building in and of itself, with room for maintenance and camera positions. A fiberglass canopy on a steel frame (facing page, lower left) cantilevers dramatically out over the seating bowl, sheltering both fans and lighting equipment. The Bengals' locker room (above left) is at the field level, since players shouldn't go up and down any more stairs than necessary, while the glazed concourse with stores and food concessions (above right) is on the club, or third level.



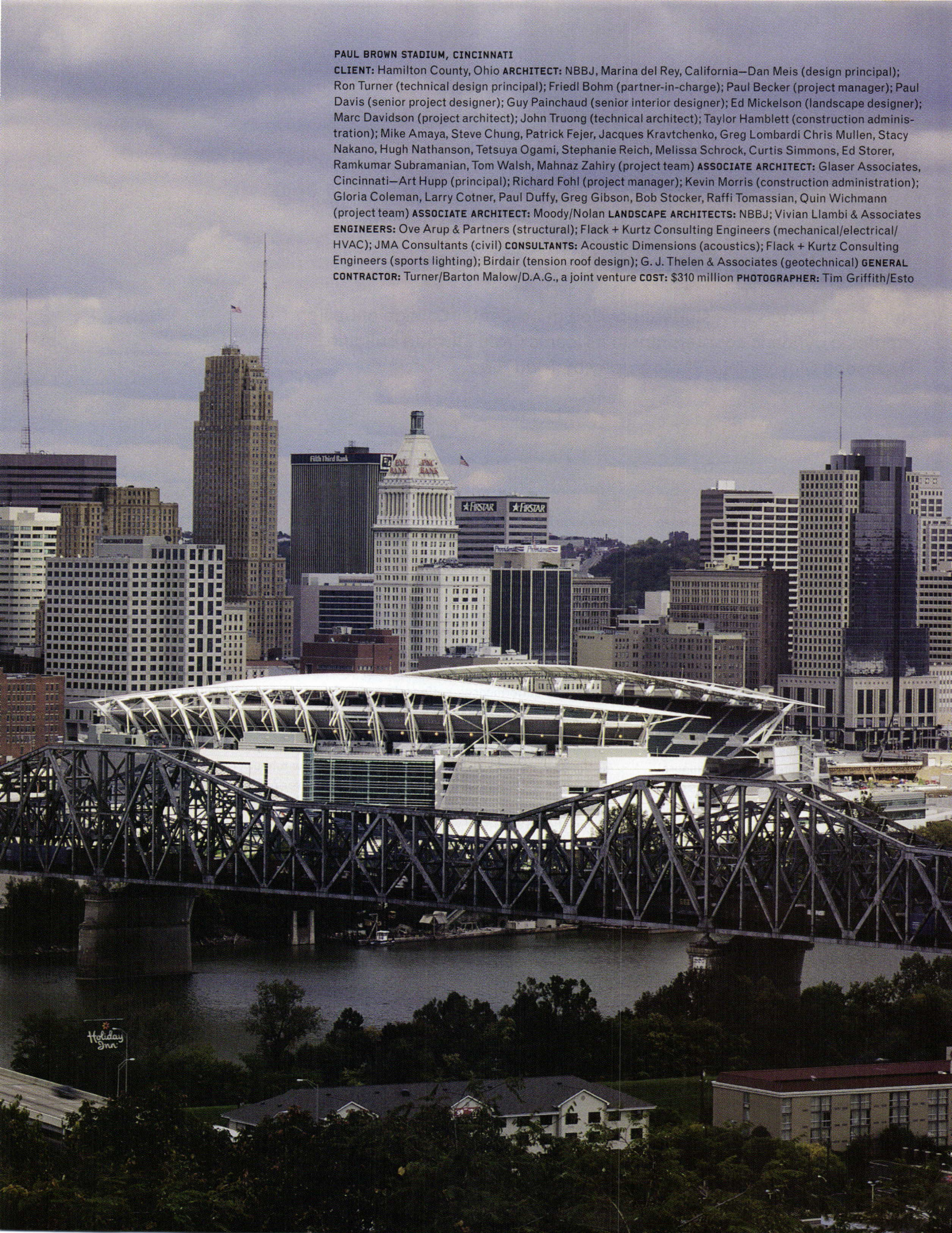


More than anything, Paul Brown Stadium is a reminder of the cultural diversity that exists beneath Cincinnati's conservative surface. After all, the Contemporary Art Center, where Barrie showed the Mapplethorpes, has commissioned Zaha Hadid to design its new downtown building. The University of Cincinnati has new buildings by Frank Gehry and Peter Eisenman. Jay Chatterjee, former dean of the university's College of Design, Art, Architecture, and Planning, was a member of the local design review committee that encouraged Meis to give the stadium a contemporary persona.

Adjacent to an 1856 bridge designed by John Roebling, Paul Brown Stadium is part of a 10-year, $2 billion makeover along the Cincinnati riverfront that is now in its initial phase. The city recently narrowed Fort Washington Way, its riverfront highway, to open up new land for parks and development, and to make the water's edge more accessible to pedestrians. Nearby, Cincinnati is building a ballpark for the Reds, designed by HOK Sport in a style that blends modernist and retro elements. When it is finished in 2003, the old Cinergy Field will be torn down, and the surface parking lots between the ballpark and the stadium will be replaced by garages, offices, and parks.

The progressive look of the stadium, alongside the Roebling Bridge and the relatively conservative ballpark being designed for the Reds, should create a visually compelling mix in a long-underused section of riverfront. Together, they are a vignette of the complex nature of Cincinnati—a city fraught with contradictions, in which neither conservatives nor progressives can get the upper hand. The NBBJ stadium tries to shift the balance in a forward-looking direction. While no single building can change a city's reputation, the stadium represents an aspect of Cincinnati's character that continues to assert itself.

Paul Brown Stadium is part of a larger plan to redevelop Cincinnati's old industrial riverfront (both photos) into recreational uses, offices, and apartment buildings. It will soon be joined by a new stadium for the Reds, and ultimately by a series of parks and esplanades.



PAUL BROWN STADIUM, CINCINNATI

CLIENT: Hamilton County, Ohio **ARCHITECT:** NBBJ, Marina del Rey, California—Dan Meis (design principal); Ron Turner (technical design principal); Friedl Bohm (partner-in-charge); Paul Becker (project manager); Paul Davis (senior project designer); Guy Painchaud (senior interior designer); Ed Mickelson (landscape designer); Marc Davidson (project architect); John Truong (technical architect); Taylor Hamblett (construction administration); Mike Amaya, Steve Chung, Patrick Fejer, Jacques Kravtchenko, Greg Lombardi Chris Mullen, Stacy Nakano, Hugh Nathanson, Tetsuya Ogami, Stephanie Reich, Melissa Schrock, Curtis Simmons, Ed Storer, Ramkumar Subramanian, Tom Walsh, Mahnaz Zahiry (project team) **ASSOCIATE ARCHITECT:** Glaser Associates, Cincinnati—Art Hupp (principal); Richard Fohl (project manager); Kevin Morris (construction administration); Gloria Coleman, Larry Cotner, Paul Duffy, Greg Gibson, Bob Stocker, Raffi Tomassian, Quin Wichmann (project team) **ASSOCIATE ARCHITECT:** Moody/Nolan **LANDSCAPE ARCHITECTS:** NBBJ; Vivian Llambi & Associates **ENGINEERS:** Ove Arup & Partners (structural); Flack + Kurtz Consulting Engineers (mechanical/electrical/HVAC); JMA Consultants (civil) **CONSULTANTS:** Acoustic Dimensions (acoustics); Flack + Kurtz Consulting Engineers (sports lighting); Birdair (tension roof design); G. J. Thelen & Associates (geotechnical) **GENERAL CONTRACTOR:** Turner/Barton Malow/D.A.G., a joint venture **COST:** $310 million **PHOTOGRAPHER:** Tim Griffith/Esto

Breaking Open the Box

Hodgetts + Fung's new student pavilion at Art Center College of Design creates a dynamic counterpoint to its iconic Craig Ellwood building.
By Joseph Giovannini / Photography by Todd Hido

The new student center for the Art Center College of Design in Pasadena, California, by Los Angeles-based Hodgetts + Fung looks innocent and simple enough: A corrugated-metal roof hovers over concrete pads terraced into a grassy slope. But seldom have expectations per square foot been so high for what amounts to an open-air garden pavilion, and rarely have architects packed such density of thought into such a small building, itself only 2,600 square feet.

Academic politics in the United States can make the Balkans look tame, and the student pavilion represents the inaugural move on Art Center's academic chess board. It's the first building erected by the school's new president, Richard Koshalek, who directed Los Angeles's Museum of Contemporary Art for nearly two decades. For Koshalek, who commissioned the spirited Temporary Contemporary from Frank Gehry and oversaw the construction of Arata Isozaki's permanent building, architecture is an agent of change that can shape institutions. Art Center, famous for producing graphic artists and car and product designers, has long been captive to its reputation as a trade school. Koshalek tried to expand the school's academic focus by example, encouraging principals Craig Hodgetts and Ming Fung to create an exercise barre for stretching its curriculum and sensibilities.

The president also wanted to invite students into a room of their own. In a diplomatic overture signaling outreach to the student body, he held a charrette with the students that produced a simple wish list: an indoor-outdoor space with natural ventilation and light; a space wired and otherwise equipped for impromptu performances, coffee talk, and self-curated exhibitions; a space where students could escape the strict confines of the famous ravine-spanning black box that Craig Ellwood designed in the 1960s to house Art Center.

Hodgetts + Fung's small, tough, galvanized metal-and-concrete structure, walled in cement board and fitted with runs of natural plywood, offers students an interpretation of modernism more akin to ad-hoc industrial sheds than to Ellwood's classicized, Miesian modernism. "Ellwood's building is unbelievably rigid and regular," says Fung. "The students asked us to make [the new one] limber." Their material choices alone meant the architects were disturbing the dominant aesthetic, creating an architectural "other." But the overwhelming materiality of the pavilion also challenges the cyber visions now taking over design schools via the computer. "We didn't want to create an analog, push-button universe with LED screens and electronic paraphernalia that would always be breaking down," notes Hodgetts. "We wanted to encourage physical interaction and a tactile relationship with the building."

Planning strategically, the architects positioned the structure between the parking lot and Ellwood's building in order to capture students in that urban zone so typical of Los Angeles: the high-traffic pedestrian space between the car and the front door. Attaching the pavilion to an existing staircase and switchback ramp on the edge of a hillside overlooking downtown Pasadena, the architects intended to siphon passers-by while using the slope to create terraced spaces.

In another strategic move, the architects placed a cube containing a snack bar and bathroom at the center of the pavilion, to subdivide the space front and back. A forecourt flows from the stair and ramp into a café area sided with plywood panels (which will serve as bulletin and project pin-up boards). The cube also acts as a projection platform for an open-air theater on the other side the café. Rows of concrete seats step down the slope, facing a panorama of hills beyond downtown Pasadena. With computer and power outlets

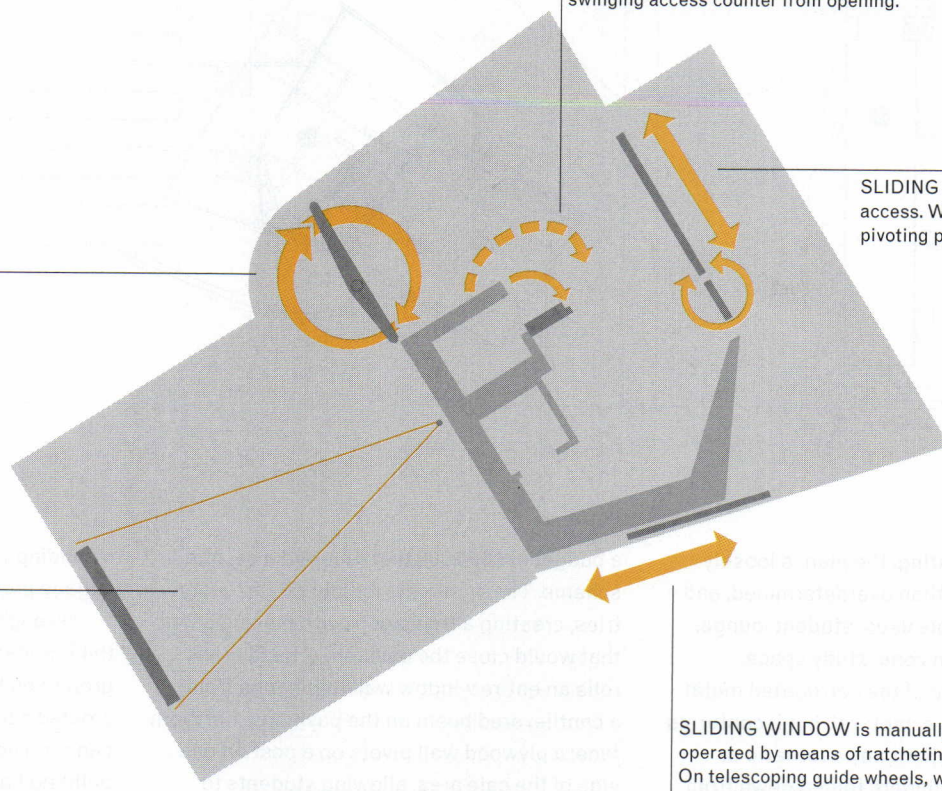
Art Center President Richard Koshalek commissioned the new Sinclaire Pavilion (facing page) so students could have a room of their own, a place free of the modernist rigors of Craig Elwood's original 1960s campus building.

The pavilion sits on a hilltop (facing page), with its open-air auditorium in line with a view of downtown Pasadena. The architects imbedded electrical outlets and Internet connections into the concrete seating (above) so that it can be used for casual study as easily as for performances. Along one of the pavilion's long faces runs an access road (below left, at left); the other opens onto Craig Ellwood's building (below left, at right). Corrugated metal encloses the auditorium, and a large window frames a café above it (below right).

PENDULUM DOOR secures coffee kiosk. When raised, counterweighted steel-and-aluminum door becomes canopy over service counters, open on two sides; when lowered, pendulum door prevents swinging access counter from opening.

SLIDING GATE controls airflow and access. When gate is closed, lockable pivoting panel permits passage.

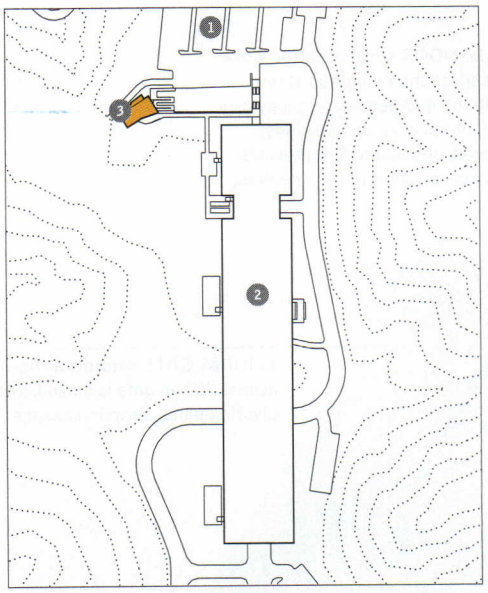
PIVOT GATE secures pavilion, provides movable display surfaces on both sides. Cantilevered steel tube frame uses circular profile of structural column as point of rotation.



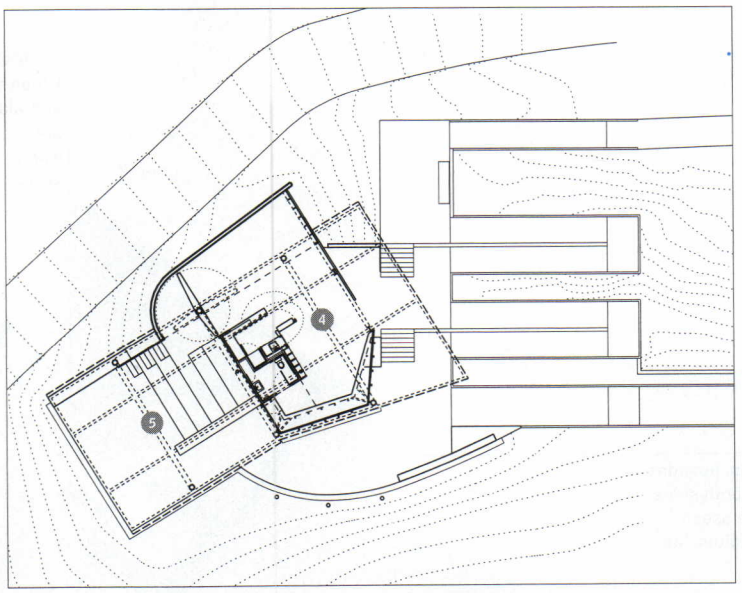
MULTIMEDIA takes place on terrace steps, where students may plug into electrical and data outlets embedded in concrete or watch projections on retractable screen.

SLIDING WINDOW is manually operated by means of ratcheting crank. On telescoping guide wheels, window ascends to enhance summer ventilation and descends to provide winter shelter.

As a foil to the increasing digitalization of design schools, Hodgetts + Fung incorporated several mechanical moving parts into the design of the pavilion (diagram, above). They include a diagonally pivoted door/canopy for the snack bar that separates the auditorium from a lounge area (facing page); a sliding glass door to protect the interior from the coyote and deer that roam the campus at night (below left); and a rotating wood-sided partition that can be used as a bulletin board and reconfigured to separate the café from the auditorium (below right).



Site plan



Floor plan 11'

1. parking lot
2. Craig Ellwood building
3. Hodgetts + Fung pavilion
4. café/lounge
5. auditorium

and its built-in seating, the plan is loosely configured rather than overdetermined, and encourages multiple uses: student lounge, theater, meditation zone, study space.

The figural form of the corrugated metal envelope may look sculptural, but it conforms to function rather than any aesthetic or geometric ideal. Blinders folded down from the roof help focus the theater; built-in banquettes at the side of the café double as a railing and offer an overlook to the seating below. The building is really a composite of landform and superstructure, and works as a hybrid of the two, each typology deforming and reforming the other. Formal beauty is not an objective, but a result.

The architects first proposed a building that looked arrested in motion—"like an insect walking across landscape," says Hodgetts, "animated in its posture." After the creation of a conceptual design, Art Center established a budget of $650,000 that required a second scheme. The architects simplified the geometries, creating a framework with moving parts that would close the pavilion. A hand crank rolls an entire window wall that hangs from a cantilevered beam on the pavilion's northern face; a plywood wall pivots on a post on one side of the café area, allowing students to configure the space for particular activities. But the virtuoso piece is the corner of the snack bar, which pivots up on a hinge set at a diagonal, so that the whole corner rises like the door of a gull-winged Mercedes or Lamborghini. An inventive apparatus ripe for a patent, the building itself serves as a didactic example to students. "We wanted to make an industrial design object, but in an architectural context," says Hodgetts, who once studied automotive design at the GM Institute (he won the Fisher Body Craftsman's Award for automotive styling as a teenager). "We felt a building with characteristics of a car would engage product designers."

Through design, the architects have laid the foundations for common intellectual ground on the campus, but they have also created a transformable building that students can tune up and, in a way, perform, like a one-building band that sets the tone for casual social events. Beautiful in its icy perfection, the Ellwood building breeds a hands-off attitude of aesthetic admiration, while Hodgetts + Fung's pavilion offers itself as a jungle gym of activities—this is an ingenious building of many parts whose movements encourage movement. The building, which teaches as it functions, has the wisdom to be participatory, and students become players rather than passive consumers and spectators. Its greatest success, however, is qualitative. If the classic mission of a garden pavilion is to delight, this building is a wit.

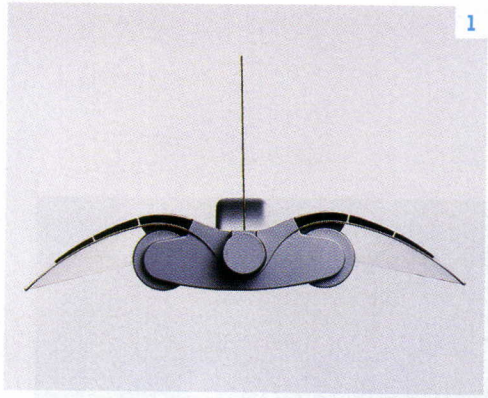
Hodgetts + Fung positioned the pavilion along an existing staircase and switchback ramp (facing page) that link the Art Center parking lot to Craig Ellwood's school building. Their canted metal roof form expands on the ramp's angular geometry.

SINCLAIRE PAVILION AT ART CENTER COLLEGE OF DESIGN, PASADENA, CALIFORNIA
CLIENT: Art Center College of Design, Pasadena, California—Richard Koshalek (president/CEO); Patricia Belton Oliver (senior vice president, architectural planning and special projects) **ARCHITECT:** Hodgetts + Fung Design Associates, Culver City, California—Craig Hodgetts, Hsin-Ming Fung (principals in charge of design); Michael Knopoff (project designer); David Wick, Greg Stutheit, Andrew Lindley, Chiaki Kanda, Curran Starkey, Neil Silberstein, Rafael Rosas (project team) **ENGINEERS:** William H. Koh & Associates (structural); Electra Systems & Service (electrical/design-build); KPFF Consulting Engineers (civil) **GENERAL CONTRACTOR:** Matt Construction **COST:** $650,000

SPECIFICATIONS
CMU: Angelus **CORRUGATED GALVANIZED STEEL:** Imsa **GALVANIZED STEEL STUDS:** Cemco **AUTOMOTIVE PAINT:** Carboline; Tnemec **CEMENT BOARD:** Plycem **ANTI-GRAFFITI COATING:** Prosoco **QUARTZ FLOOD LIGHTS:** Hubbell **HIGH BAY LIGHTS:** Lithonia

>ad index

FREE PRODUCT INFORMATION



For information on the products specified in this section, go to:
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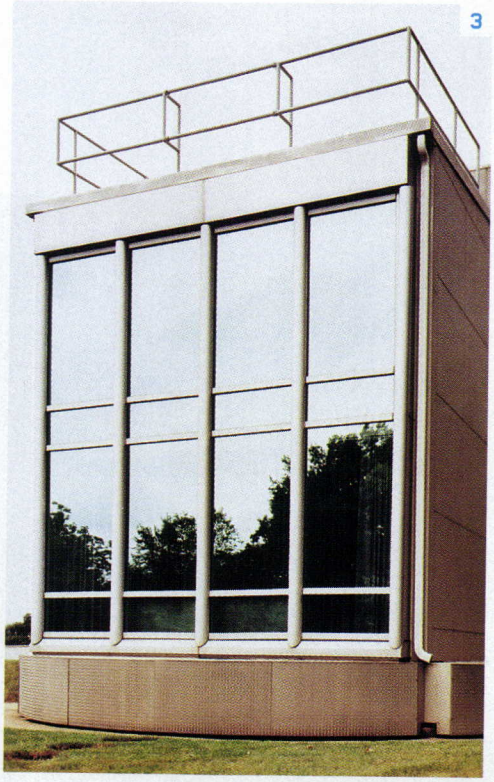

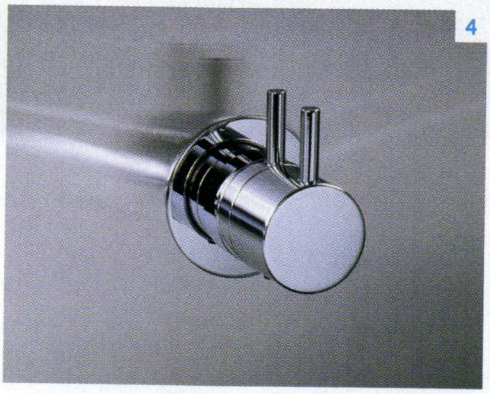

1 THE SOFT MACHINE

One of the most elegant ballast luminaires available, the **Expanded Line Soft** from **Flos** was designed by Perry Allan King and Santiago Miranda. Finished in matte gray, the fixture's extruded aluminum wings reflect a soft, even light. It is available in approximately 4- and 5-foot lengths in standard ballast or a smart-sensor, self-dimming mode.

2 EAMES MEETS AERON

Combining classic midcentury design with the latest advances in workplace materials, **Herman Miller** introduces a new **Cygnus** mesh, similar to that of the award-winning Aeron chair, for the **Eames Aluminum** seating group. Available in standard black or in white as a special color, Cygnus allows increased airflow, preventing heat from accumulating on the seat throughout the day, while emphasizing the delicate profile of the 1958 Eames design.

3 THE CHANGELING

PPG introduces **Solarban 80**, a new energy-efficient glass that combines solar control with generous light admittance. Solarban 80 has a matte finish that turns reflective in direct light and remains transparent in indirect light, maximizing visibility and minimizing heat absorption.

4 ET VOLA!

Vola, the line of bathroom fixtures and accessories designed by Arne Jacobsen in 1968 and is part of the MoMA design collection, is available in its entirety to the U.S. market for the first time. Also new to the U.S. and to the Vola line is Jacobsen's **Thermostatic Mixer**, which combines flow and temperature controls into one operating handle.

5 ROOFTOP LOCK

To maximize the public use of rooftops in high-wind areas, **Hanover Architectural Products** introduces **Ventloc**, a system of interlocking concrete roof pavers that provide a UV barrier, below-surface drainage, and pedestrian access. Ventloc weighs 17 pounds per square foot and has a spare, natural finish.

ROOM 144

PHOTOGRAPHY BY THOMAS STRUTH

In 1991, Swiss physician Heinrich Huber commissioned Thomas Struth to make photographs for 37 rooms in a new wing of the Lindberg Hospital in Winterthur, Switzerland. Huber felt that since most of the life of the hospital took place in the patients' rooms, the artwork there should be curative and not allow the patients to retreat too far into themselves. Struth's photography would offer the perfect dose of poetic realism.

A combination of various landscape and flower images—photographed in the surrounding Weinland countryside and a nearby abandoned garden—now hangs in every room. The landscapes, placed at the foot of the bed, allow a patient to wander mentally out of the hospital. Visitors, meanwhile, see a photograph of flora above the patient's head: a metaphor of life, lending hope to the sick. **JOELLE BYRER**

THOMAS STRUTH: DANDELION ROOM, ESSAY BY DIETER SCHWARZ (D.A.P., 2001)

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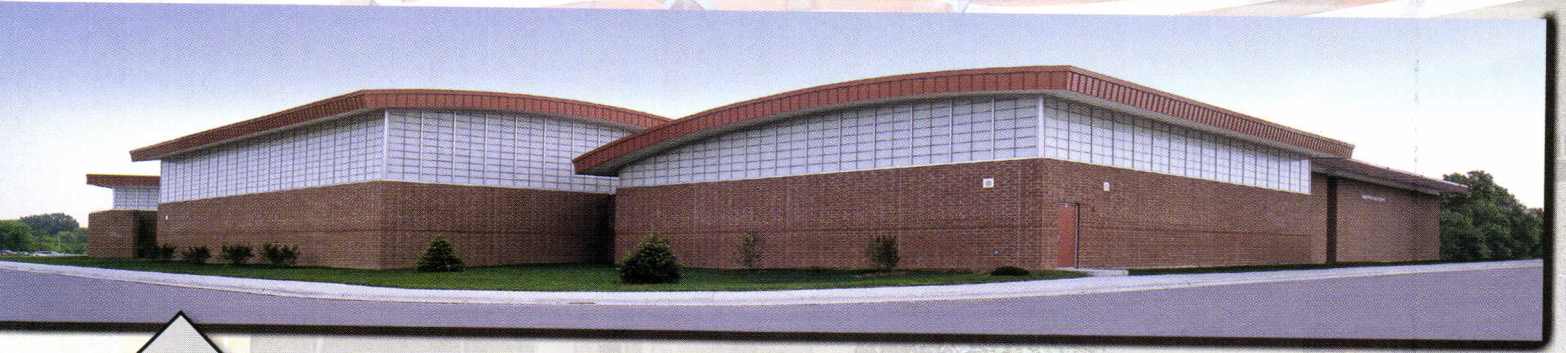

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