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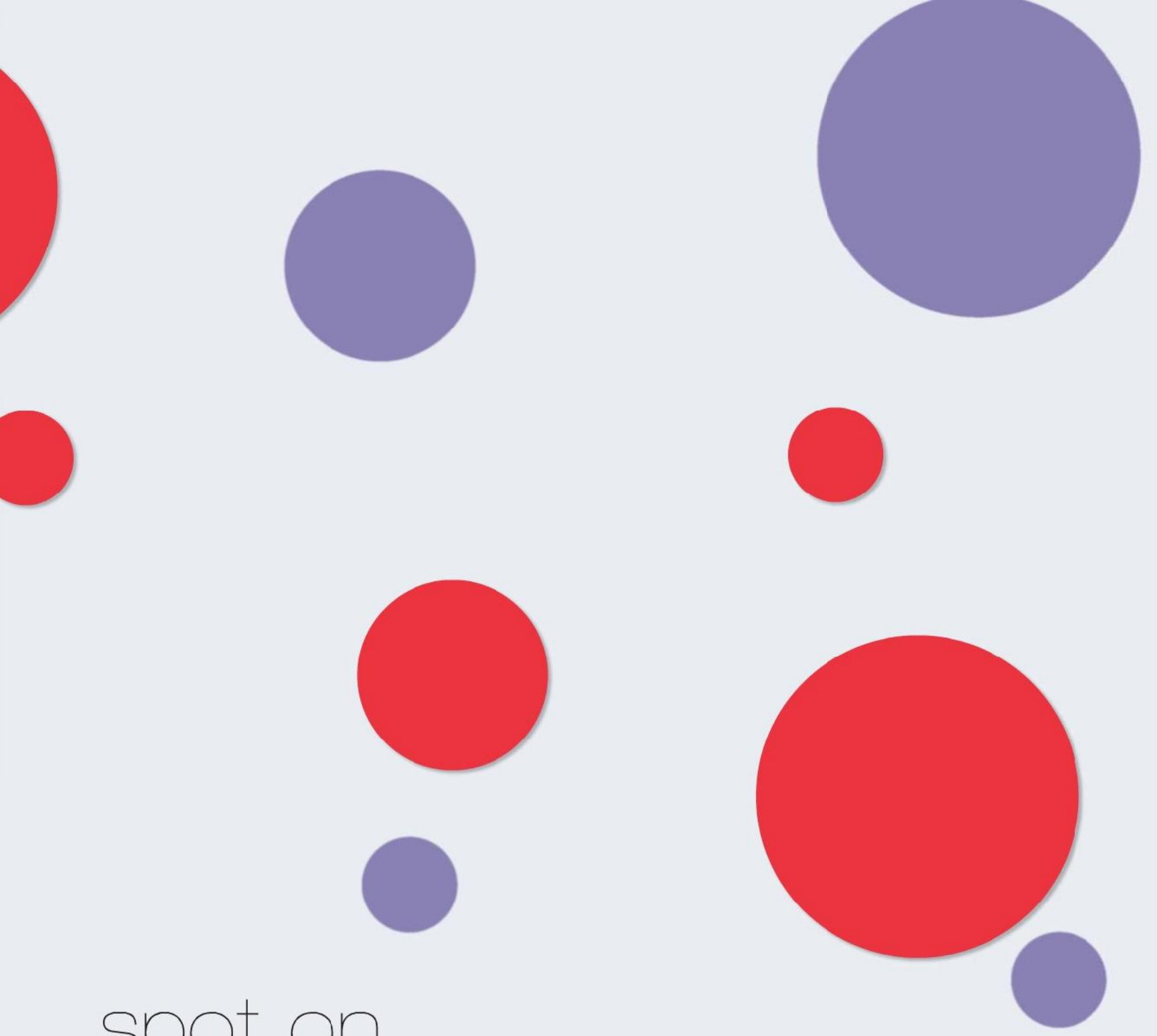

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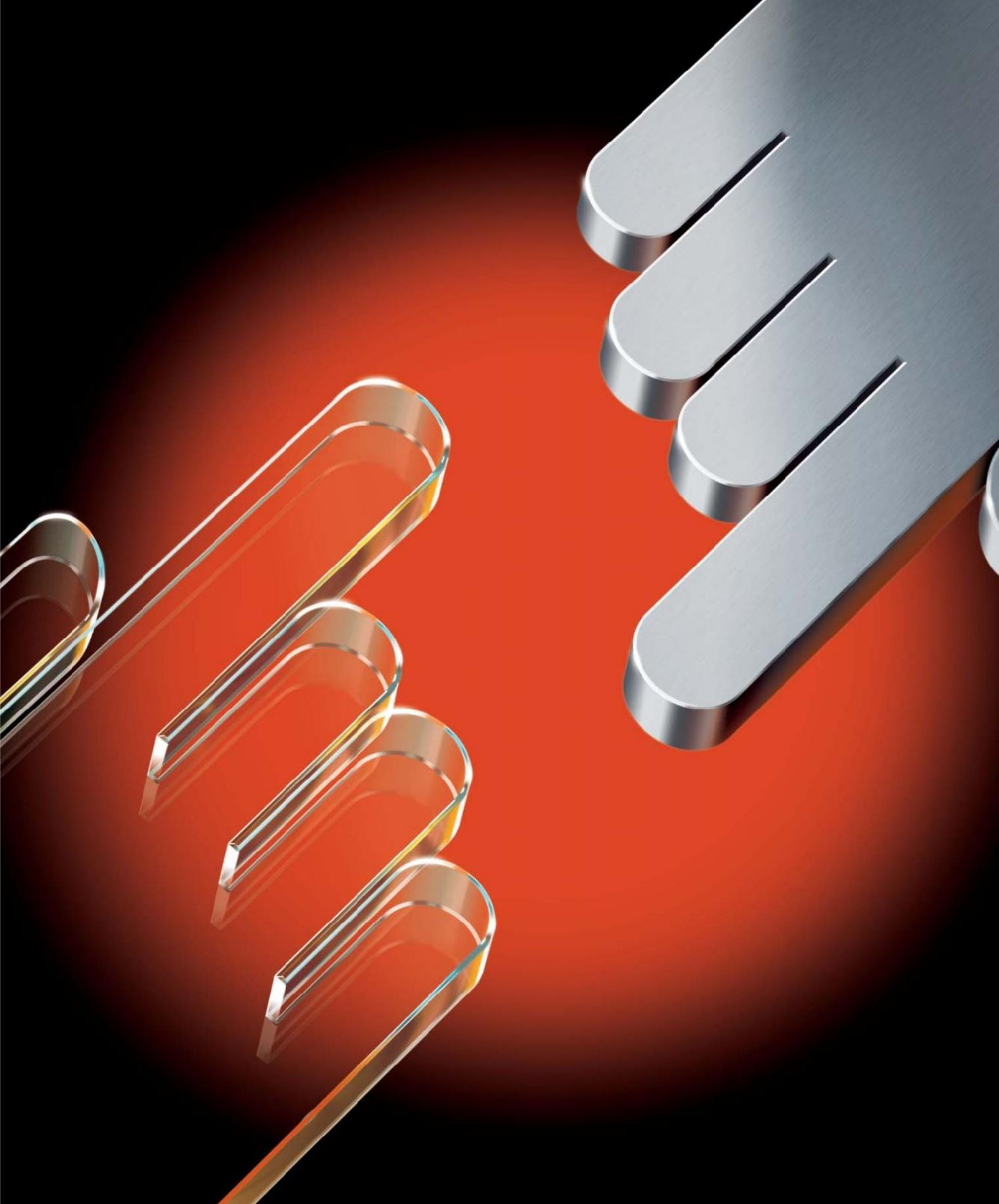

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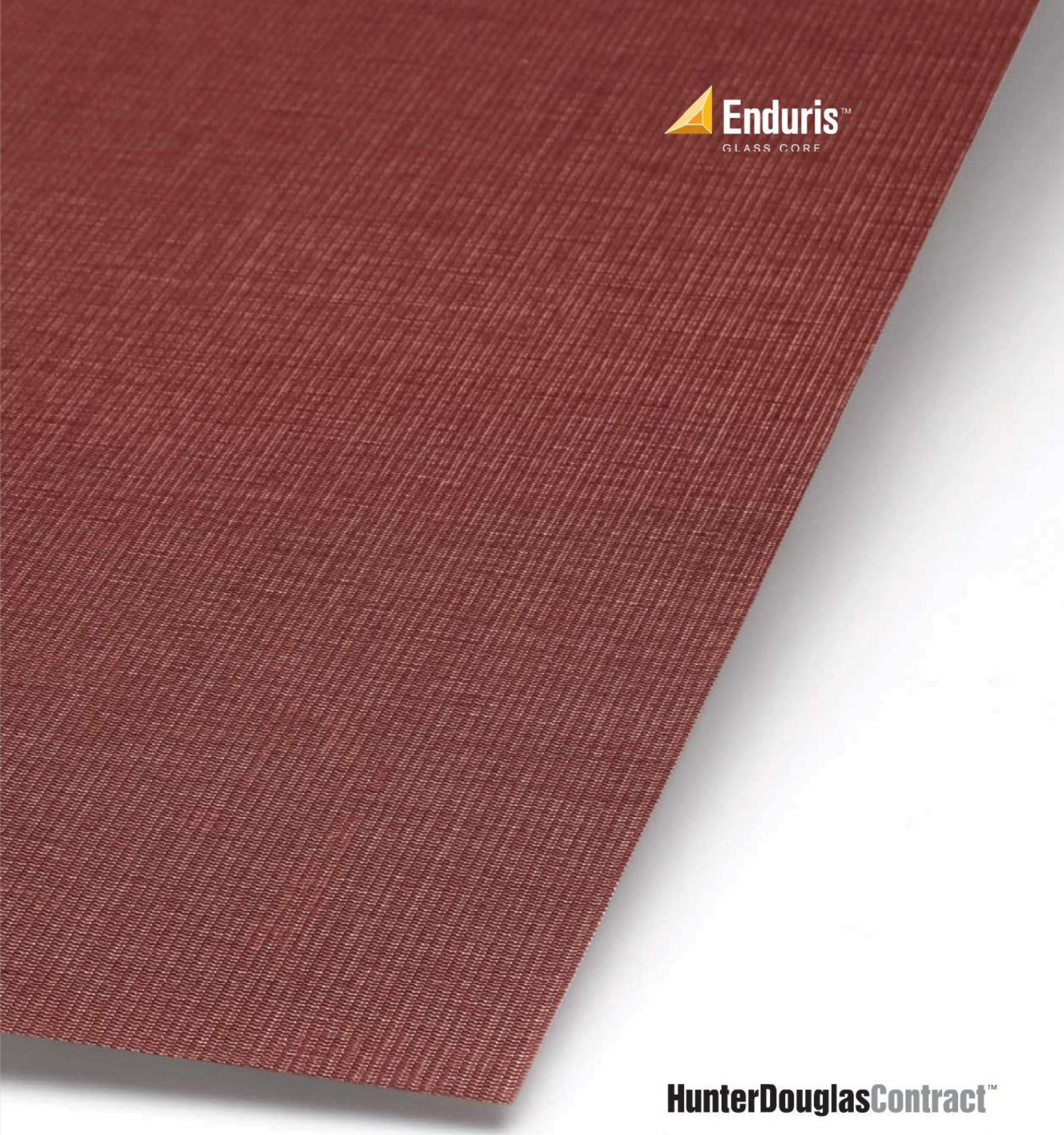

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CIRCLE 21

preferred the company of younger architects, he skipped the expected "their thinking keeps me youthful" folderol. I can still remember the steely look in Johnson's eyes when he replied that, "For my own contemporaries [who included Louis Kahn and Wallace Harrison], I feel only envy or contempt, and they're both very ugly emotions."

Johnson had given so many interviews by the time Rauterberg finally got around to him that it's no surprise their chit-chat sounds rather routine. But at least the German was spared Johnson's usurpation of the interviewer's role, as he once did with riveting audacity on *The Charlie Rose Show*. Clearly peeved by Rose's frequent interpolations – which often come just as his guests are about to arrive at some long-awaited illumination – Johnson announced that he would take charge, and did so for the remainder of the program.

READING GOOD INTERVIEWS OFFERS A MILDLY ILLICIT THRILL AKIN TO THAT OF EAVESDROPPING ON A SPICY CONVERSATION.

Among the few who have since circumvented Rose's interruptive urge as effectively as Johnson is Thom Mayne of Morphosis, though he prevailed through an altogether different technique. During my own interviews with Mayne, I have discovered that he can speak for an hour or even two virtually nonstop. Not all of what he says makes particular sense, but then there will come 3 or 4 minutes of utterly lucid brilliance, when he suddenly brings together random threads of conversation and weaves them into a tight tapestry of seamless thought. Soon things begin to unravel again, and that rhythm repeats itself over and over until both parties have had enough and call it quits. Mayne's manic modus operandi was on full view as Rose sat dumbfounded by his inability to wedge a single word in edgewise.

The imperative that practitioners explain themselves over and over again has its origins in two factors: the inherent social nature of architecture (which requires justification for a new building's rightful place in the public realm), but more important, the fact that architects must sell themselves in order to get work. And the interview is the ideal format for that never-ending pitch.

Architects from Vitruvius onward have written about the building art with the same promotional goal in mind, and modern masters, led by Frank Lloyd Wright and Le Corbusier, gave new impetus to the role of architect as self-publicist in print. But not every architect is a natural writer, and the interview can be a much more efficient method for putting one's point of view across to the public in general, and potential clients in particular.

Talking Architecture made me think anew of a better example of the genre, *Conversations with Architects* (Praeger, 1973), by John W. Cook and Heinrich Klotz. These two books overlap by including dialogues with Johnson, as well as with Robert Venturi and Denise Scott Brown. Klotz's long talk with Johnson has survived as a useful source for some of the architect's more outrageous assertions, including his claim that he and his coprofessionals are whores because they work only for hire. Although he had already tossed off that cherry bomb at several lectures and conferences, it was a boon to posterity that he here committed his most notorious aperçu to print.

Another gem buried in *Conversations with Architects* is Charles Moore's devastating little aside when asked if he would accept a commission for a private house from California's then-governor Ronald Reagan, who made Moore's life miserable when the architect served as dean at Berkeley. "Yes," Moore told Klotz. "Then I could put lead paint in the wall." Such flippancy aside, his remarks provide one of the most convincing records of Moore's political awareness, an aspect reflected in his designs for some of the last high-style public housing at the end of the Great Society, schemes no longer as familiar as his playful Pop high jinks.

The biggest surprises in *Talking Architecture* involve regrets expressed by architects often accused of indifference to humanist values. I.M. Pei, now in his 90s, sounds uncharacteristically rueful when he says of his buildings that "I'm really happy only with a handful.... I admit I don't have Breuer's warmth, they're probably too monumental for that. And that's a defect.... I never succeeded in getting the kind of thing that Louis Kahn, for example, achieved. But I didn't even want to."

I.M. Pei: *"Je ne regrette rien"?*

Although Oscar Niemeyer (who will turn 101 on December 15) has been a lifelong Communist and followed the Party line on social equality, critics have found his monumental capital city of Brasilia to be anything but hospitable to the needs of daily habitation. Now, apparently, Niemeyer feels the same: "If I could plan Brasilia all over again," he tells Rauterberg, "... there'd be extra apartment buildings and schools and shops. And I'd do without all the wide streets with all the cars. People would be able to walk everywhere."

No present-day architect is more disdained for allegedly sidestepping social issues than Rem Koolhaas, who has maintained that urban planners must take the world as they find it and not think they can reform it. But in *Talking Architecture* he sounds a very different note from such laissez-faire detachment, although whether or not his protestations are sincere only time will tell.

"These days everything is now decided by the last ideology we still have, the ideology of the market," says Koolhaas, who has been condemned for playing to those very market forces. "Fifteen years ago it was taken for granted that architects worked for public clients, i.e., their eye was on the public benefit. That social dimension of architecture has meantime almost disappeared, as the state has retreated.... Think of the fantastic new [housing] estates that J.J.P. Oud managed to build. He designed not just a few facades but also laid down how many schools, churches and shops were also needed in one area."

Reading good interviews offers a mildly illicit thrill akin to that of eavesdropping on a spicy conversation, just as reading books of famous figures' correspondence can give a frisson like opening other people's mail. As long as architects continue to speak, we will continue to listen, because the constructs they first sketch with words are the earliest evidence of the structures they bring to reality after all is said and done. ■

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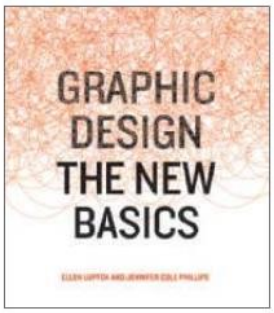
Learning from designers who aren't architects

Books

Graphic Design: The New Basics, *by Ellen Lupton and Jennifer Cole Phillips. New York: Princeton Architectural Press, 2008, 248 pages, $50.*



For the past two decades, design educators have challenged, if not rejected, the Modernist idea that there are fixed and universal design fundamentals. It was undermined first by Postmodernism, then by critical theory, and finally by the emergence of digital technologies. But in the absence of a Bauhaus-like discipline of abstraction, the new software's myriad opportunities for manipulating images left two-dimensional design basics adrift in a sea of cut, paste, and shuffle.

In 2005, Ellen Lupton and Jennifer Cole Phillips, graphic design instructors at the Maryland Institute College of Art, decided to address the situation. They once again made form the focus of the first-year design curriculum and resurrected the Bauhaus, viewing it through a contemporary filter. Instead of a universal visual language, they proposed a "common ground of visual principles that connects designers across history and around the globe." This book presents and refines what they learned teaching within this framework. Its chapters have familiar titles, such as "Point, Line, Plane," "Scale," and "Figure/Ground," but are richly illustrated with innovative work, mostly by students, that strongly validates the continued relevance of a Bauhaus model for the digital age. It is most certainly not your grandfather's Bauhaus, but Johannes Itten et al are surely somewhere smiling in approval.

Graphic Design: The New Basics is the essential new text for the fundamentals of graphic design education. It should become essential reading for architects as well. *John A. Loomis*

Seventy-nine Short Essays on Design, *by Michael Bierut. New York: Princeton Architectural Press, 2007, 272 pages, $25.*

Incredibly, there are no illustrations, just words in this collection from Michael Bierut's blog, *DesignObserver.com*. The only concession to the visual is the annoying conceit of employing 79 different typefaces. Beyond that, Bierut's book is a delightful compendium of observation and common sense, both wise and funny.

The great thing about graphic design, the noted image maven declares, "is that it is always about something else." In addressing his life in design, he is also talking about architecture ("the more things you are interested in, the better your work will be"). In discussing an "essentially value-free" modern design education, he laments the lack of cultural context and a troubling broader illiteracy.

Bierut, who did the graphics for Celebration, Florida, tells illuminating tales of the student paid $35 to create Nike's swoosh logo and of Thomas Watson ("Good design is good business"), who hired Eliot Noyes, Charles and Ray Eames, Eero Saarinen, and Paul Rand to transform IBM.

But he aims his sharpest arrows at architecture and architects. He recalls being dumbfounded when asked to design a poster for a conference called "Non-Standard Structures: An Organic Order of Irregular Geometries, Hybrid Members, and Chaotic Assemblies." Hence, his delight in the uncool Josef Albers ("I paint the way I spread butter on pumpernickel") rather than the out-of-scale personalities of the black-T-shirt-and-square-glasses gang ("Marxists at a pajama party"). Yet he knows it takes real "personal magnetism to make a bunch of suspicious people give you a lot of money to remake the world." He admonishes that we'd all be better off "if we spent less time worrying about the spotlight and more time worrying about all those people out there in the dark." *William Morgan*

Designing Design, *by Kenya Hara. Baden, Switzerland: Lars Muller Publishers, 2007, 467 pages, $50.*

The work of Japanese designer Kenya Hara has little to do with architecture per se – and even less to do with today's frenetic search for easily defined trends. Whether curating an exhibition on the redesign of daily objects (why not a tea bag shaped like a marionette?) or crafting snowlike puffy paper for the 1998 Nagano Winter Olympic programs, Hara's goal is a tactile clarity that can make routine moments shimmer and unfold.

"Creation of novel things is not the only creativity," Hara writes in *Designing Design*, a gorgeously spare book that's part manifesto and part monograph. "The sensibility that allows one to rediscover the unknown in the familiar is equally creative." This quest to distill design to its essence includes a preference for the color white that makes Richard Meier look like a Day-Glo groupie: Consider such proclamations as "white is a color from which

Books

color has escaped," or "white has risen from chaos and is the original form of life and information."

The weakest part of *Designing Design* comes when Hara lavishes 71 pages on his marketing campaigns for Muji, the Japanese retailer known for its "no-brand" aesthetic; it's advertising, nothing more. What shines elsewhere is the notion that the everyday can be charged with insight and grace. Hara's message connects with the architects who have contributed to his exhibitions – we're shown such whims as Kengo Kuma's paper towels embossed with ghostly snakeskin patterns and Toyo Ito's squishy gel doorknobs.

It's a worldview in which design isn't about grand gestures so much as the subtle satisfactions of stillness and touch. Hara's perspective resonates beyond the borders of his Japanese homeland and should register with architects as well as graphic designers. *John King*

Design and Art, *edited by Alex Coles. Cambridge: The MIT Press, 2007, 208 pages, $23.*

Only two architects and one architectural historian are among the 41 writers contributing to this anthology of brief articles and interviews about the intertwined relationship between contemporary art and design. Yet this engrossing jumble of insights from mainly artists, industrial designers, and art critics deserves attention from any architect seeking inspiration from offbeat interdisciplinary investigations.

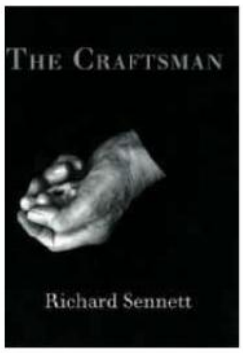
Endemic to this type of publication focusing on blurred boundaries among disciplines – in this instance, the dissolving lines between art, architecture, and graphic and product design – is a certain amount of wild speculation. The London-based art critic Alex Coles has bravely attempted to order the book's varied ruminations into broad categories: Paradigms, Utopias and Collectives, and Coordinators. It's probably best to ignore these categories and read randomly. Doing so offers some tremendously useful jolts to ordinary habits of architectural thinking.

Since architects are trained to think of design as a calculated, client-driven process to meet clear objectives, the notion of the architect as designer and artist has often been limited to "star" architects with protean personalities. The most bracingly provocative pieces in this book – those by architect/designer Charles Eames, furniture-maker Norman Potter, designer Kees Dorst, and architectural historian Mark Wigley – raise pertinent questions about whether anyone's architecture is ever less than a design process culminating in an artwork. The traditional notion of design as more commercially fettered than art is expertly ransacked by numerous writers. And the examples of architects who gloried in artfully designing objects (from teaspoons to cities) are thoughtfully analyzed.

In spite of some glib posturing by Andy Warhol, and some foggy forays by lesser-known figures into art-babble, this is a lively, intellectually vertiginous anthology opening vistas to architects who might wish to rethink their identity as designer-artists. *Norman Weinstein*

The Craftsman, *by Richard Sennett. New Haven: Yale University Press, 2008, 336 pages, $28.*

In this critical inquiry into intellectual or creative process, the sociologist Richard Sennett defines the craftsman by an ability to adapt and improvise. Drawing on anecdotal evidence from a range of disciplines, Sennett explores the nature and ingredients of craftwork – crude tools, sophisticated machines, tradition, community, and the transmission of knowledge – and he arrives at a surprisingly simple thesis about the way we work. Craft mastery, he



concludes, is a state of continuous refinement. Each achievement in the process of making presents another problem to be solved, and so on.

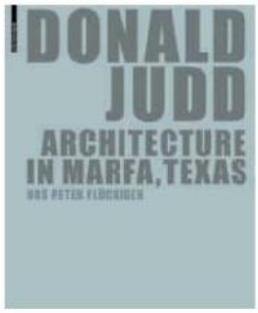
In a recent interview, Sennett likened this process to technique and outcome in music. The clarinetist, upon reaching the desired tone, realizes that her fingering is sloppy and sets out to correct it, thereby encountering a new problem with the tone. In another example, he describes the tendency of British nurses in the National Health Service to be naturally curious about the seemingly idle prattle of elderly patients who, if you listen long enough, often reveal very serious issues. Nursing, a craft like any other for Sennett, is defined by both problem-solving and problem-finding. For him, craftsmanship, as the evidence of craftwork, can exist in any discipline.

In architecture, he writes, Aldo Van Eyck, John Ruskin, and the CAD jockey all reveal some aspect of craft production's alchemy. He writes that the artistic craftsman is attuned to material, methods, and a characteristic rhythm that separates process from repetition and making from merely doing. *William Richards*

Donald Judd Architecture in Marfa, Texas, *by Urs Peter Flückiger. Basel: Birkhäuser Verlag AG, 2007, 150 pages, $45.*

In southwest Texas, a remote, dry, and dusty land where the distant Chinati Mountains contrast with stark flatness, the sculptor Donald Judd saw beauty and possibility. In 1979, he began construction on a complex at Marfa, blending art, architecture, landscape architecture, and furniture design. Thinking like an architect, albeit without the training and license, he transformed a rundown conglomeration of Main Street buildings and military structures, the former Fort D.A. Russell, into a model of adaptive reuse.

An old bank became Judd's architectural studio, and he transformed airplane hangars, ware-



houses, offices, and homes, often linked by courtyards and walls, into a library, studios, a compound for his family, and art galleries.

Judd's complex includes artworks by Dan Flavin and Frank Stella plus prints by Matisse and Josef Albers. A former office and warehouse is dedicated to the twisted metal sculpture of John Chamberlain, and Richard Long's *Sea Lava Circles*, meshing landscape architecture and art, sits on an old tennis court.

Judd used his own designs to furnish interior spaces. He also placed Modernist furnishings by Schindler, Aalto, Rietveld, and Mies throughout the complex, as well as his collection of Swedish furnishings and pieces by Stickley.

Photographs throughout the book convey the influence of light on mass and form – Minimalist art, architecture, and landscape – Judd's primary thesis. In this fascinating book, drawings by the author and his students at the College of Architecture at Texas Tech clarify the artist's conceptual thought process. *Barbara Karth*

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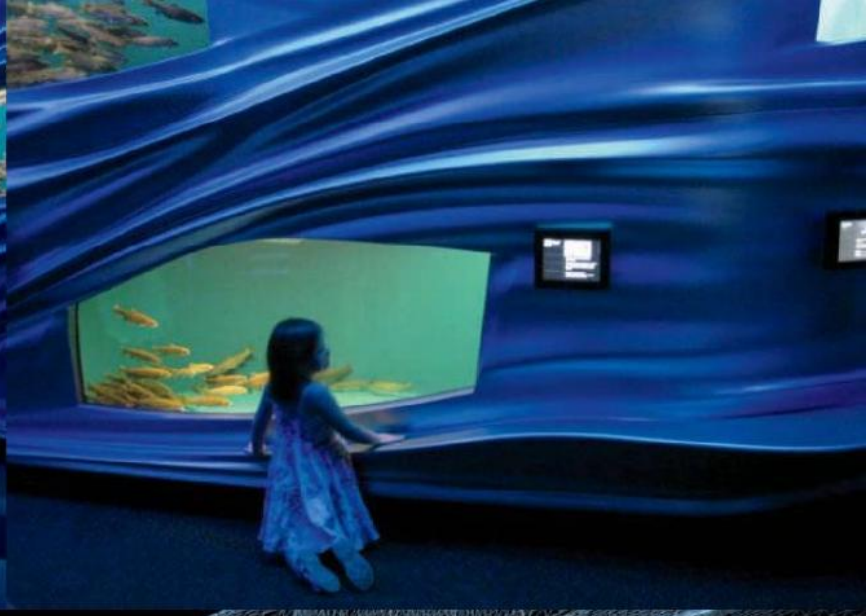
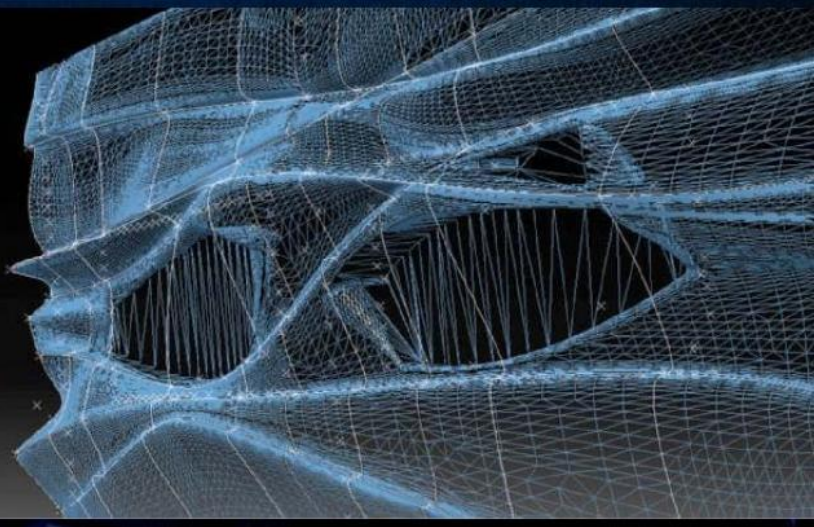


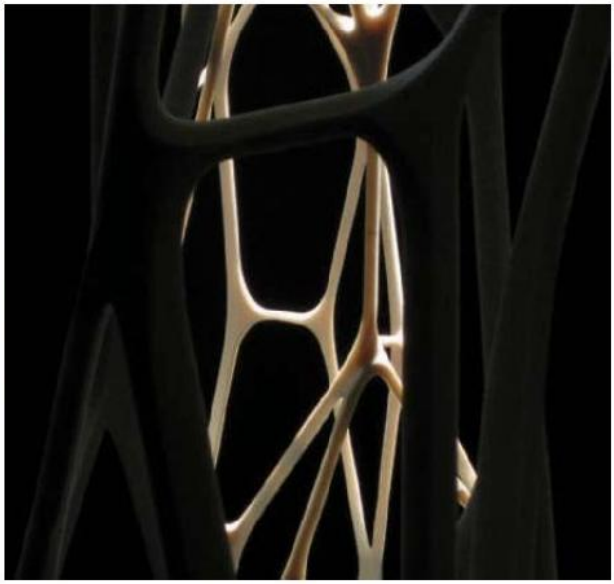
Water Planet
San Francisco

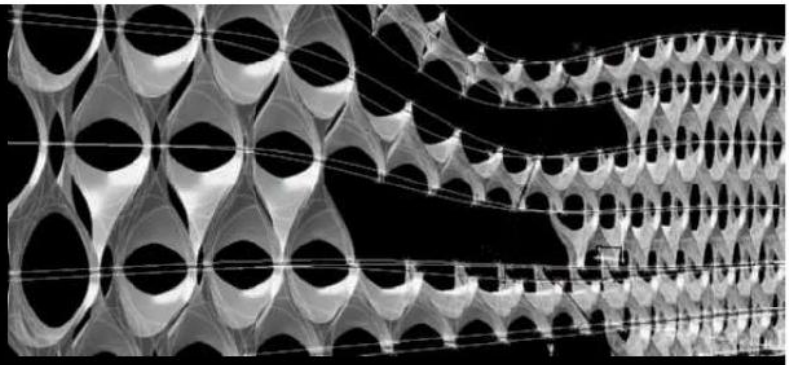
For a permanent multimedia installation at the Steinhart Aquarium in the recently opened California Academy of Sciences in San Francisco, A&O, along with collaborator Thinc Design, wrapped tanks with wavelike walls and created fluidly shaped interactive "islands." Fabricated from fiberglass, the flowing and creased forms were parametrically modeled with CATIA-based software.



Cairo Tower
New York City

As part of the New Practices New York 2008 competition sponsored by the local chapter of the AIA, A&O fabricated a delicate 19-foot-tall structure using 3D printing technology. The filigreelike object is made up of variously scaled, twisted, and nested hexagons. The architects printed the tower in 15-inch sections and spliced the pieces together with complex but ultimately invisible joints.





Bone Wall
New York City

Exhibited at New York City's Storefront for Art and Architecture, the 6-foot-tall and 14-foot-long Bone Wall is an undulating screen CNC milled from high-density foam. It is composed of 72 rotated and stretched parametrically linked cells. A&O's goals for the project were to explore surface and the play of light, in addition to incorporating programmatic elements such as seating.

Johnson & Johnson Olympic Games Pavilion
Beijing

This 25,000-square-foot exhibition pavilion for Johnson & Johnson at the 2008 Olympic Games is A&O's first freestanding building. Outside the fritted-glass-enclosed structure, a water garden and bamboo grove create a cool microclimate. The architects also brought the bamboo inside, connecting the building with its grounds. By way of an interior ramp, visitors travel through exhibits designed by A&O collaborator Thinc.

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By Leslie Yudell

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Education: Johannes Kuehn: Technische Universität Berlin, M.Arch., 1998; Universidade do Porto, Portugal, 1993–94; Malvezzi: Politecnico di Milano, Italy, M.Arch., 1994; Wilfried Kuehn: Politecnico di Milano, M.Arch., 1995; Universidade de Lisboa, Portugal, 1991–92
Work history: Johannes Kuehn: DKV Architecten, Rotterdam, the Netherlands, 1998–2000; Malvezzi: Hubmann&Vass, Vienna, 1998–2000; Berni-Leroy, Milan, 1995–97; Wilfried Kuehn: Adolf Krischanitz, Vienna, 1995–2000; Academic – Professor of Exhibition Design and Curatorial Practice, Karlsruhe University of Arts and Design, Karlsruhe, Germany, 2006–present
Key completed projects: Liebieghaus Sculpture Collection, Frankfurt, 2008; Lower Belvedere, Vienna, 2007; Galerie Neugerriemenschneider, Berlin, 2007; Julia Stoschek Collection, Düsseldorf, 2007; Mode Muehlbauer, Vienna, 2007; House in Vienna, 2006; Friedrich Christian Flick Collection, Berlin, 2004; Lauder Business School, Vienna, 2004; House in Berlin, 2004; Berlinische Galerie, Berlin, 2004; Galleria Gió Marconi, Milan, 2003; Galerie Vera Munro, Hamburg, 2003; Documenta 11, Kassel, Germany, 2002; Pavilion, Braunschweig, Germany, 2002
Key current projects: Health Center Wetzlgut hotel, Bad Gastein, Austria, 2008; Cap Vermell Estate, Majorca, 2009; MICAMOCA Berlin, 2010; Museum of Decorative Arts Berlin, 2010; Museum Berggruen, Berlin, 2011
Web site: www.kuehnmalvezzi.com/

Visitors get the red-carpet treatment at a theater festival in Braunschweig.

When the architects at Kuehn Malvezzi put on a show, they don't make a spectacle of themselves. The Berlin-based firm—founded in 2001 by German brothers Wilfried and Johannes Kuehn, and an Italian, Simona Malvezzi—has gained a reputation for deft, elegant art installations that focus not just on the display of objects but on the encounter between artworks and viewers that informs it. To shape this exchange, the team concentrates on modeling space, not crafting enclosures. "We design from the inside out, not the outside in," Wilfried Kuehn notes. "It's not about 'big' architecture," he adds, or projecting a signature style, but establishing connections between things by the simplest, unmediated means.

The team works closely with artists and curators on exhibition projects. In 2002, they won a competition to convert a 64,600-square-foot former brewery building into an exhibition venue for the Documenta 11 art show in Kassel, Germany. The winning scheme successfully addressed the curatorial vision of Okwui Enwezor, the director of the show—which embraced diverse cultures and broad political and social themes—as "constellations" of individual artists' works, not juxtapositions of single works by different artists. The architects configured the huge interior as a matrix of flexible, varied-size spaces, planned like a city, which gave visitors a choice of routes through the galleries: either "en suite," as in a maze, or by "shortcuts," targeting particular installations. To keep access to all the galleries open, the team devised an acoustical barrier embedded in the walls that allowed audible works to be placed near silent ones without closing off any areas.

Following its success at Kassel, the firm won the competition for an extension of Berlin's Hamburger Bahnhof museum, to exhibit, over seven years, the private Friedrich Christian Flick Collection of contemporary art. The annex, comprising eight linked galleries within a two-story former freight warehouse behind the museum, opened in 2004. Entered from the main building via a concrete bridge, the extension's original steel and red-brick structure was covered with new, corrugated-metal cladding enclosing a former loading ramp, now an interior corridor. Although the building opened amid controversy over the role of the Flick family in World War II, it has been so well received that the plan to raze it for residential and office development is being reviewed; it may spawn a new art district instead.

Wilfried Kuehn and Malvezzi's training in Italy focused on the study of architectural typologies as a basis for invention, and the firm's work reflects a keen awareness of historic precedents. The Kuehn brothers also studied in Portugal, where the emphasis was on the impact of context on design. Like the team's later projects, an early scheme for the entrance pavilion of a theater festival combines both approaches. Instead of a separate structure, they appended a staircase swathed in red carpet to the facade of the main theater, using its upper-level ballroom, usually inaccessible to the public, as the festival entrance hall. The scheme democratized the Baroque staircase, associated with privilege, by moving it to the street as open access to the building's private quarters and as bleachers overlooking the city. On display like a public artwork visible from afar, it also served as an apt logo for the event, linking it to the town's historic center. ■

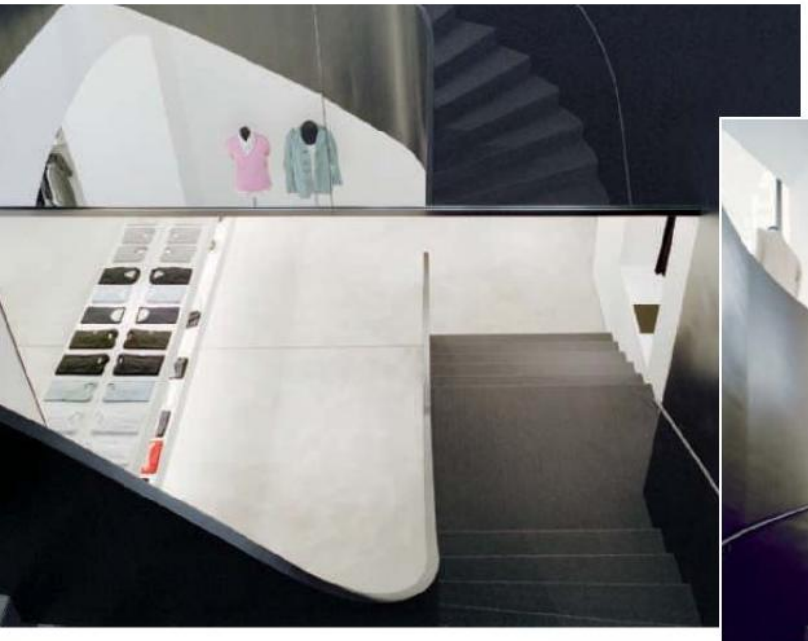
PHOTOGRAPHY: © ULRICH SCHWARZ; ARTWORKS (OPPOSITE): DAN GRAHAM (TOP LEFT); DOUG AITKEN (BOTTOM LEFT)

Julia Stoschek Collection
Düsseldorf

This combined public gallery and private residence for a contemporary-art collector is set within the shell of a landmark 1907 former factory building. The spacious interior ascends from exhibition areas on the lower floors to a two-level aerie suspended beneath a light-filled, 40-foot-high attic, culminating in a roof terrace for additional art display. A glazed lantern inserted in the roof where the original factory sign stood signals the building's new identity.

Berlinische Galerie
Berlin

When Berlin's Museum of Modern Art, Photography, and Architecture moved to expanded quarters, it held a competition to redesign the building's facade. Instead, aiming to connect the cultural center to a neighborhood of low-income housing, Kuehn Malvezzi's winning proposal was for a new forecourt. A bright field of black letters on a yellow ground, spelling out the names of artists in the collection, serves as a banner for the gallery while forming a lively plaza and welcome playground for local residents.



Mode Muehlbauer
Vienna

A family-owned Viennese millinery firm recently opened a clothing shop across the street from its flagship headwear store in the center of the city. The company, admiring Kuehn Malvezzi's art installations, had hired the firm to design its flagship store and sought it out again to create the new shop. To accommodate a two-level space with a very small ground floor and a basement five times its size, the architects placed the merchandise on the lower level and left the entrance just for window displays. A grand rosewood staircase beckons shoppers to the lower level, seen from the street in a mirror that presages and magnifies the space.

House in Vienna
Vienna

To fit a house onto a narrow hillside lot, the firm drew on Adolf Loos's *raumplan*, which gives the interior of the six-level dwelling an expansive, horizontal feeling in spite of its steeply vertical site. Laid out like platforms, or terraces, separated by a few steps, the floors are arranged in a continuous spiral, staggered laterally through the building rather than stacked on top of each other. The architects opened up the traditionally inner-oriented plan to light and views with generous glazing. The alternating floor levels put windows and furnishings in surprising perspective, transforming the residence into a gallery of remarkable images.

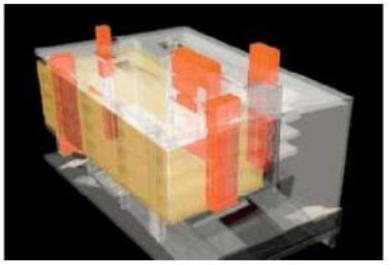
Vallecas
Madrid

This competition entry, which Bonilla submitted with Spanish architect Carlos Arroyo, proposes a design for social housing incorporated into the Madrid Ensanche, or grid-plan neighborhoods. The challenge was to invigorate an urban environment through a prosaic corner site. While the floor plans of the eight-story, stone-clad building's 45 units are identical, each apartment's unique fenestration lends the individual interior spaces a distinct character.

PHOTOGRAPHY: © ALBERTO FONSECA (BOTTOM LEFT); JUAN PABLO ORDÓÑEZ (TOP RIGHT); DANIEL BONILLA (BOTTOM RIGHT)

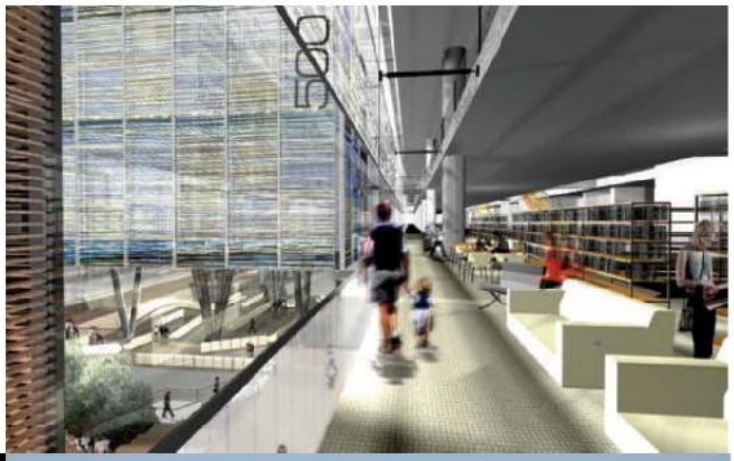
Bogotá Chamber of Commerce Building
Bogotá

Slated for completion in 2009, this building comprises a wood-screened box shielded by a granite frame, and illustrates Bonilla's interest in how architecture can relate to the city. By introducing a sloped topography to the flat site, he created two "ground floors," where the street leads into the building. Breaking up the required square footage for the main level also enabled Bonilla to free up space for a large ramp that functions as a public terrace.



National Library, Jose Vasconcelos
Mexico City

Bonilla collaborated with architects Isaac Broid and Giancarlo Mazzanti on this competition entry (a finalist) for a new central public library in Mexico City. To break down the scale of what would be the country's largest library, the architects created a series of small libraries within the large building. A single onyx-and-glass volume contains three pairs of boxes – each housing a particular collection – which are separated by courtyards.



PHOTOGRAPHY: © ANDRÉS ARENAS (OPPOSITE)

Julio Mario Santodomingo Building
Bogotá

This 268,000-square-foot building combines graduate classrooms and offices for the Universidad de Los Andes, with parking on the seven lower levels, and a restaurant, library, and terraces on the top floor. The east and west elevations are faced in translucent laminated glass with aluminum louvers over the apertures, while the north and south sides are clad with aluminum paneling. Inside, woven timber slats allude to Colombia's basket-weaving tradition.

Casa Kiké
Cahuita, Costa Rica

Constructed in corrugated steel and local timber using indigenous building methods, a writer's compound near the sea comprises two small pavilions connected by a walkway that divides studio and sleeping areas. Designed to maximize views and airflow, the structures are raised off the ground by wood stilts on concrete foundations. Insulated interiors are naturally vented by louvered glass end facades. The sum is a building that blends into its surroundings.

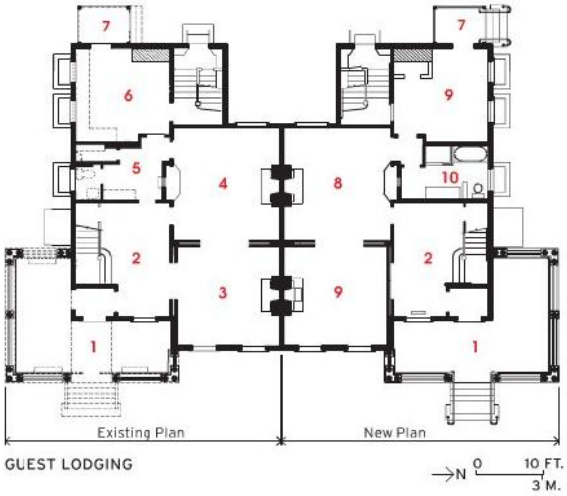
Light House
London

The key challenge of this constrained London home for a family of four was to maintain privacy while optimizing daylight. The concrete structure has a glass roof made of fritted, solar-control glazing with operable sections to circulate breezes. Open light wells create inner gardens and terraces bringing the outdoors into this private urban environment, which features bedrooms, baths, and a stainless-steel lap pool on the ground floor, and living areas above.

Prototype Sales Center
Persian Gulf

Planned as a prototype for a series of showcases for a Gulf-based developer, this 30,000-square-foot-building will include a full-scale model apartment, exhibition area, café, and offices. Botsford designed the project as a self-shading form constructed in exposed precast concrete, keeping in mind the need to adapt the scheme from location to location and use a number of repetitive features.

IMAGES: VIZAVIZ (BOTTOM TWO); PHOTOGRAPHY: © HÉLÈNE BINET (TOP THREE); EDMUND SUMNER (OPPOSITE)



GUEST LODGING

1. *Porch*
2. *Entry*
3. *Living room*
4. *Dining room*
5. *Pantry*
6. *Kitchen*
7. *Back porch*
8. *Sitting room*
9. *Bedroom*
10. *Bath*

The restored officers' quarters (above) yielded 68 units, with little change needed to convert old spaces to new ones (plan, left). The main dining room (below) retains its original pressed-tin ceiling and cast-iron columns.

Cars are stowed in small lots at the rear of the main buildings while electrically run carts shuttle hotel guests around. ARG converted a barracks to a dining facility (right), reinstalling two levels of porches removed in the 1950s. It kept the original moldings and sashes, for a bar (below) and the vestibule (bottom).

possible with the Environmental Impact Statement. Needless to say, it went over well with the surrounding community, which feared that a new lodge would chase away wildlife, change the character of the place, and add to the traffic congestion.

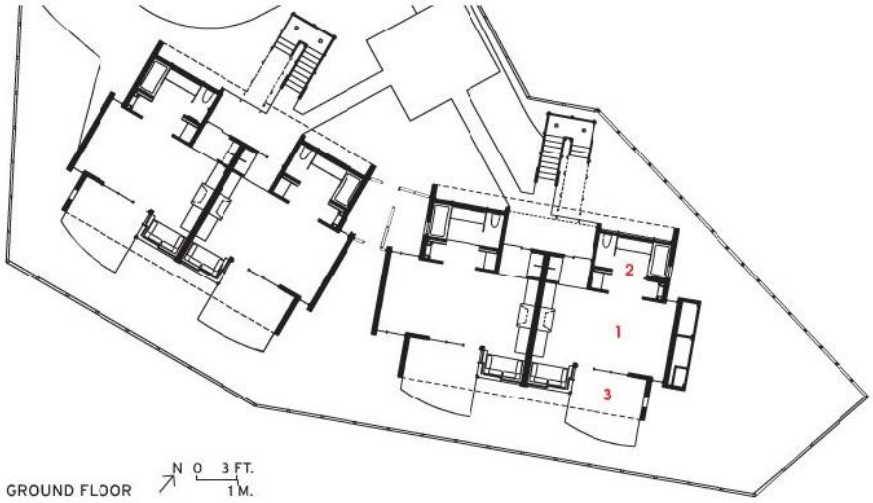
The plan called for ARG converting 21 original buildings to hotel uses. Thirteen of the historic buildings, replete with pressed-tin ceilings, wood floors, fireplaces, wood-sash windows, and porches, were to be turned into lodgings with one- or two-bedroom units, and in some cases single rooms. The various accommodations would range from 317 to 1,336 square feet.

Dominating the Parade Grounds are two large wood-frame structures, originally built as barracks. One, a 16,333-square-foot structure, would be devoted to hotel reception, a retail shop, and meeting spaces; the other, an 18,900-square-foot building, would contain the restaurant, bar, banquet rooms, and kitchen.

In addition, a chapel, built in 1941 with an early version of glue-laminated beams, was to be restored for various events, while a brick building, once housing the army's gym and Postal Exchange, would be renovated for conference use.

Any new construction had to occur on the footprints of nonhistoric buildings that were torn down. In this case, architects Leddy Maytum Stacy designed 13 two-story lodging units with 74 guest rooms, plus a new spa building. The

1. *Bedroom*
2. *Bath*
3. *Balcony*



GROUND FLOOR N 0 3 FT. 1 M.

In the new guest rooms, orientations to the bay (below left) are enhanced by balconies and window seats. Ceilings varying from 9- to 14-foot heights add to the drama. Clerestories in the bath (below right) offer glimpses of the mountains. The new lodgings (bottom) sit on a slope with panoramic views of the bridge.

team went after LEED certification for the entire complex, incorporating energy-efficient features for heating, cooling, and lighting, and using recycled materials, solar panels, and electric cars.

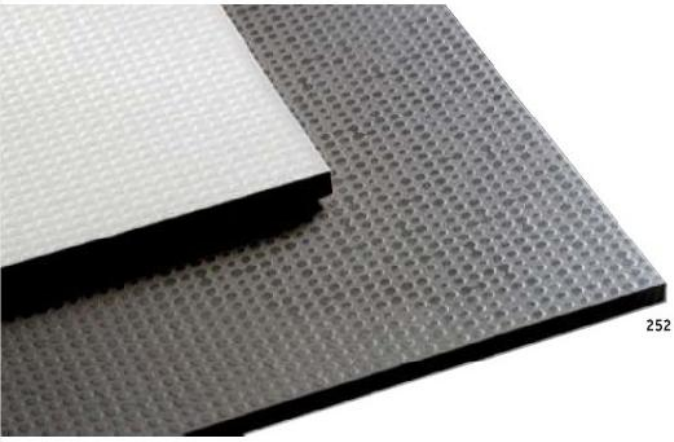
Solution

With the historic structures, ARG kept the building shells, plus about 75 percent of the interior walls and floors, while removing nonhistoric additions and partitions where needed. ARG removed the original tin ceilings and stripped them of chipped paint by freezing. In reinstalling them, the architects built an acoustical separation space between the floors containing batt insulation, resilient channels, and plywood.

Only fans and operable windows cool the lodgings, although air-conditioning is provided in the main buildings' dining and event spaces. Hydronic heating is supplied through radiators in the houses, and the original fireplaces are fitted with natural-gas-flame sources.

In designing the 13 new lodging structures and spa, Leddy Maytum Stacy wanted to avoid imitating the white clapboard, turn-of-the-20th-century look of the historic houses. While still using a wood-frame structure, it adhered to a Modernist vocabulary with plaster surfaces (for fire codes) and natural colors. The new lodgings are topped with painted standing-seam steel roofs fitted with thin-film solar panels. The spacious high-ceilinged interiors are

"The new drywall products are important in terms of pioneering sustainable substitutes for traditional drywall." JANE STAGEBERG, AIA



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Pixel perfect The dotted surface of Pixel from Fioranese evokes a pixelated computer image, or a large-scale mosaic. In addition to base tiles in neutral colors, the decorative Pixel Macro tile is available in lilac. Italian Trade Commission, Ceramic Tile Dept., New York City. www.italytile.com
CIRCLE 252

In the shade Each 1'-square sheet of Marfil porcelain stoneware mosaic tile from Ceramiche Coem comprises 81 1"-square tiles. Despite their consistent dimensions, the mosaic components are netted to create deep textures that cast shadows in spotlight. Italian Trade Commission, Ceramic Tile Dept., New York City. www.italytile.com **CIRCLE 253**

Get a clue Essay of Clues (top), from Shaw Contract, is a Cradle to Cradle–certified collection of carpets designed in collaboration with William McDonough. Each carpet's component materials – Eco Solution Q premium nylon and EcoWorx tile or broadloom backing – includes recycled content and is completely recyclable. The patterns in A Texture Study (bottom) are based on a study of contrasts, such as techno and organic or sleek and rough. The collection includes nine broadloom and three tile patterns backed with EcoWorx. Shaw will collect all EcoWorx products at no additional cost and recycle them into new backing. Shaw Contract Group, Cartersville, Ga. www.shawcontractgroup.com
CIRCLE 254

Certify this This year, the Forest Stewardship Council certified Smith & Fong's bamboo forest resource, making the company's well-known Plyboo the first-ever FSC-certified bamboo plywood and flooring on the market. (See Top Ten Green Products, page 165.) The new products are also available in a urea-formaldehyde-free version known as PlybooPure. The low-resin plywood can be cut and sanded using conventional woodworking tools, and used for cabinetry, furniture, and other applications. Available through New York City–based Robin Reigi. Smith & Fong, San Francisco. www.plyboo.com
CIRCLE 255

Finishes

Gypsum board • Ceramic & stone tiling • Resilient flooring • Carpeting • Wall coverings • Bamboo flooring • Painting • Lime-based plastering

Metropolitan home In the Metropolitan series of porcelain stoneware tiles, a field tile that looks like smoothed cement is complemented by a series of decorative tiles accented in wooden edges, metal strips, and glass bands. Ragno USA, Sunnyvale, Tex. www.ragnousa.com **CIRCLE 256**

Swept away Italian artisan Giovanni Barbieri created the undulating Ambra pattern by hand-carving marble tile and then alternating polished and matte finishes, which assume different tones of color. Artistic Tile, New York City. www.artistictile.com **CIRCLE 257**

Fade to black Melding fine art and product design, the Black Flower series of porcelain tile from Viva Ceramica features photographer Massimo Gardone's black-and-white depictions of roses in full bloom. Designed in collaboration with Moroso creative director Patrizia Moroso and available in 39"-square and 19"-square sizes. Italian Trade Commission, Ceramic Tile Dept., New York City. www.italytile.com **CIRCLE 258**

All natural Besides scoring eco points for its all-natural ingredients, Marmoleum Composition Tile requires little maintenance: Its Topshield finish is occupancy-ready, and its natural anti-static properties repel dust and dirt. Forbo Flooring Systems, Hazleton, Pa. www.forboflooringna.com **CIRCLE 259**

Lath liberation Plastermax-IND (left) is an abuse-resistant, Greenguard-certified veneer plaster designed to be applied over conventional gypsum board, cement board, brick, or block substrates. Fillers include limestone and recycled glass up to 80 percent by volume. The interior veneer plaster Plastermax-ICF (right) is applied directly to insulating concrete foam blocks, without lath. The abrasion-resistant surface replaces drywall as a fire-rated barrier. The Greenguard-certified material contains 50 percent recycled content and does not support fungus, mold, or mildew. Gigacrete, Las Vegas. www.gigacrete.com **CIRCLE 260**

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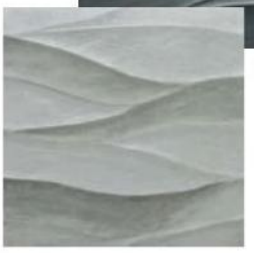

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STONE Q

CIRCLE 52

Finishes

Gypsum board • Ceramic & stone tiling • Resilient flooring • Carpeting • Wallcoverings • Bamboo flooring • Painting • Lime based plastering

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Dust might Mapei's new Dust-Free Technology reduces dust generation from Mapei products used on tile and stone installations by 90 percent. Mapei, Deerfield Beach, Fla. www.mapei.us/DustFree.htm **CIRCLE 261**

Strand together Synergy Strand Bamboo Floating Floor is manufactured in wheat, chestnut, java, and brindle hues with an eco-safe adhesive. Teragren, Bainbridge Island, Wash. www.teragren.com **CIRCLE 262**

Waste not Fabricating EcoRock drywall uses 85 percent less energy than manufacturing gypsum drywall. The no-VOC material also comprises 85 percent postindustrial recycled content, and it is fully recyclable. Serious Materials, Sunnyvale, Calif. www.seriousmaterials.com **CIRCLE 263**

High and dry In addition to its low water absorption and resistance to mold, ProRoc Moisture and Mold Resistant Gypsum Board with M2Tech is distinguished by its recycled face and back papers and use of reclaimed gypsum. CertainTeed Gypsum, Tampa. www.certainteed.com/gypsum **CIRCLE 264**

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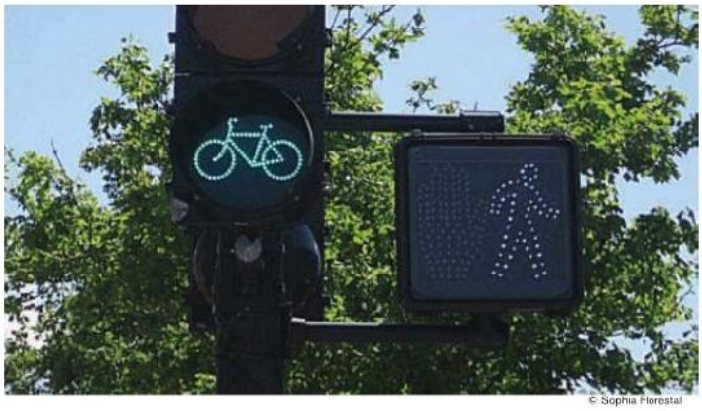

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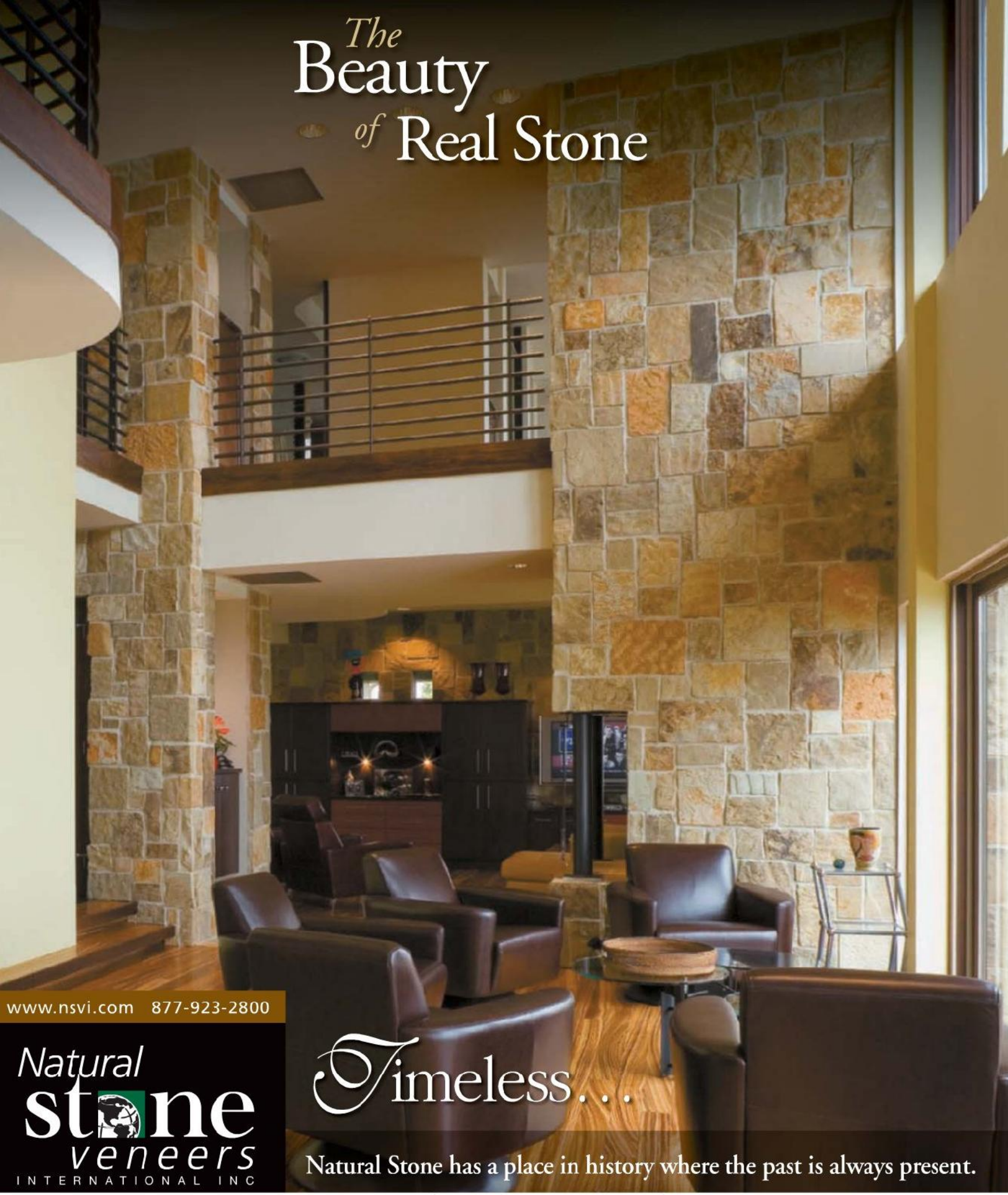

CIRCLE 55

Stone Veneer shown on this page is a Canyon Creek.

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Kitchen closet The b2 kitchen system includes a workbench that hosts cooking and plumbing equipment and a series of monolithic oak or walnut cabinets that open up to store tools, dry goods, and appliances. Bulthaup, New York City. www.bulthaup.com **CIRCLE 265**

Top tub The Ascenta dishwasher's washtub is made from stainless steel and a reinforced polypropylene base – a first in the U.S. and an exclusive to Bosch – that is more durable, food-proof, and colorfast than all-plastic versions. Bosch, Huntington Beach, Calif. www.boschappliances.com **CIRCLE 266**

Patient station The V3 Wall Station saves space in compact health-care environments, accommodates 99 percent of users in seated and standing positions, and boasts 75 percent recycled/95 percent recyclable content. Humanscale, New York City. www.humanscalehealthcare.com **CIRCLE 267**

Piece of art Developed by Unicel and Thomas Phifer and Partners, the exterior shading system for the North Carolina Museum of Art consists of curved aluminum blades that allow some light through while filtering exhibit-damaging UV rays. Unicel Architectural, Longueuil, Quebec. www.unicelarchitectural.com **CIRCLE 268**

Problem contained The Dock Retention Barrier holds back spills and fire water at loading docks that handle hazardous materials via a polyurethane- or PVC-sealed aluminum armature that clamps to an opening. Blobel Environmental Engineering, Wilmington, Del. www.blobel.us **CIRCLE 269**

Quick and quiet The G 2002 is engineered to be Miele's quietest dishwasher yet and offers a Turbo feature that speeds up wash programs by 10 to 15 percent. Miele, Princeton, N.J. www.miele.com **CIRCLE 270**

"Thomas Phifer's louvers for Unicel were among the best-looking products we looked at." DAN WOOD, AIA

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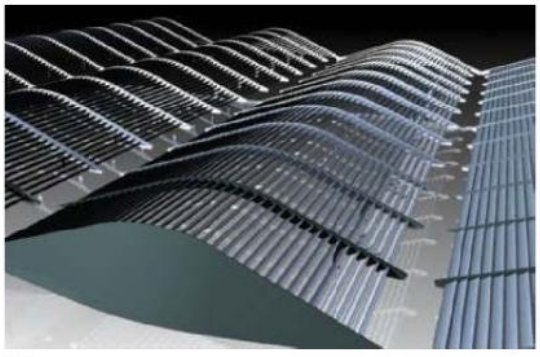

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Q iet and efficient Operating via a motion sensor, Panasonic's WhisperGreen Ventilation Fan is Energ Star rated. It includes a light, and maintains noise levels below 0.3 sones. Panasonic, Secaucus, N.J. www.panasonic.com/building **CIRCLE 299**

S nny forecast Notable for seamless integration with rooflines and the compan 's roof window, Velux Solar Water Heating S stems deliver up to 100 percent of a home's hot water with two to three rooftop collectors and 80- or 120-gallon holding tanks. Velux America, Fort Mill, S.C. www.veluxusa.com **CIRCLE 300**

Invisible tank The Geberit concealed tank and carrier s stem hides a toilet's functional apparatus so that the bowl appears to cantilever from the wall. Dual-flush technolog offers water-saving potential. Geberit, Des Plaines, Ill. www.geberit.us **CIRCLE 301**

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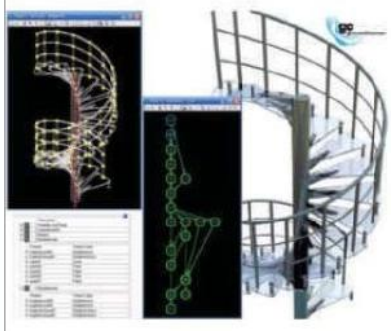

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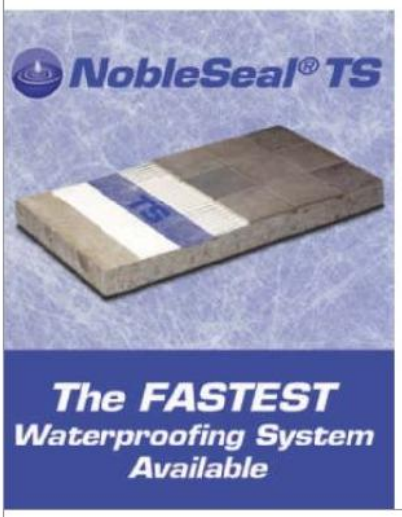

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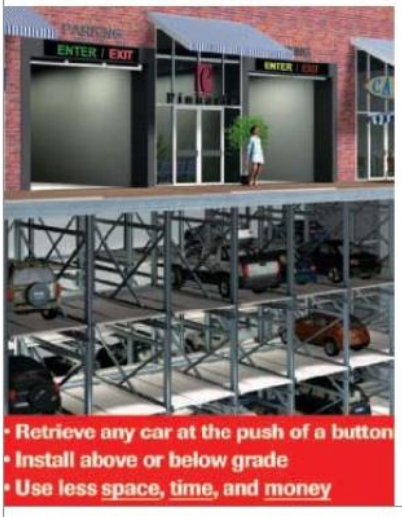

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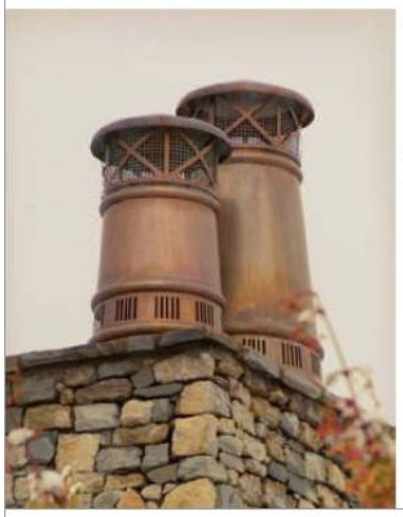

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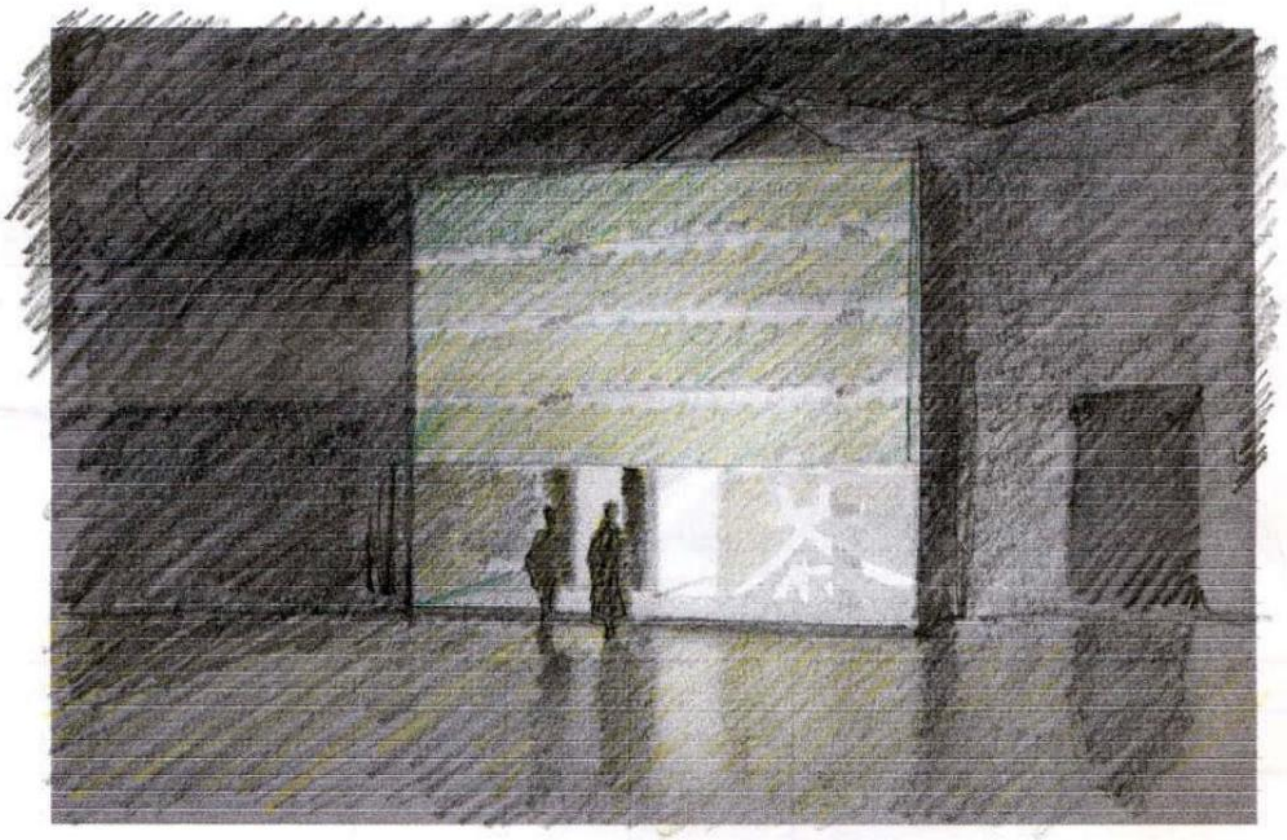
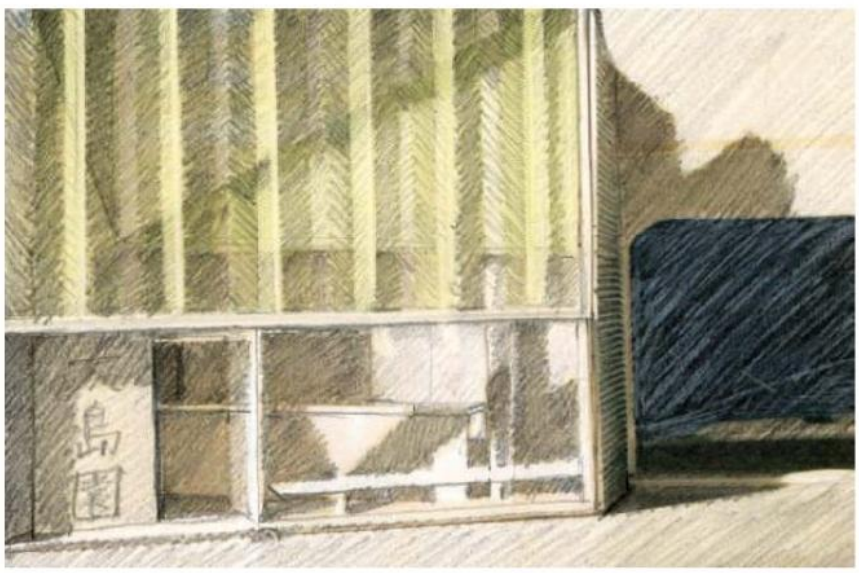
The Architect's Hand



Night View **(left), 2005; *Metal Screen Option* (below), 2005. Both images are in HB and Prismacolor pencil on recycled white paper over photographs.**

Message in a sketch



By Anya Kaplan-Seem

For Hiroki Yoshihara and Sandra McKee, the drawings they made of their Ohshimaen Tea Shop in Saitama, Japan, "became a real conversation, a way to explore and exchange ideas." After collaborating on the Tokyo International Forum while at Rafael Viñoly's office, the two architects formed their New York- and Tokyo-based firm, Yoshihara McKee Architects, in 2005. Key to the success of their cross-continental partnership is their use of drawing as a mode of communication.

To explore general themes and particular details of their tea-shop design, Yoshihara and McKee used a common underlay of model photographs to develop separate sketches they later shared. The drawings shown here were done by Yoshihara in HB and Prismacolor pencils on recycled white paper over photographs. They explore the transparency of the project's envelope. "We wanted to see if the facade would have the ephemeral quality we were going for," explains McKee.

Yoshihara's sketches exemplify drawing as thinking rather than as representation, and they appeared in a Fordham University exhibition in New York City, cocurated by McKee and Colin Cathcart, titled *Architectural Drawing: Thought, Conviction, Resolution*. The show displayed the paper trails – everything from napkin-back sketches to computer renderings – left by nine firms' design processes. As the show and Yoshihara McKee's practice both suggest, to draw is to design, and to design one must draw. ■

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