

ARCHITECTURAL RECORD

INTHELANDSCAPE

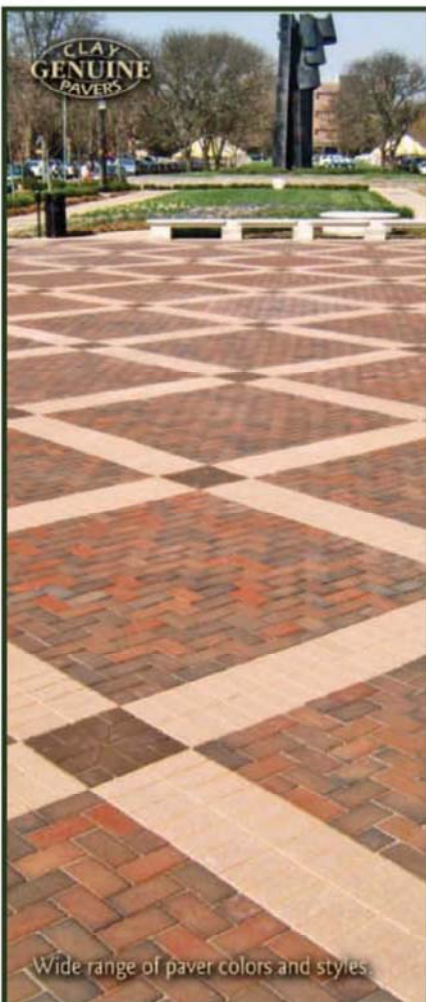
2009 AIA HOUSING
AND HUD AWARDS

PLUS
BUILDING TYPES STUDY
Private Schools

McGraw Hill
CONSTRUCTION

07
2009

\$9.95 A PUBLICATION OF THE MCGRAW-HILL COMPANIES
www.architecturalrecord.com



Wide range of paver colors and styles

Exceeds all ASTM C902 requirements.

Clay pavers can contribute to design strategies for LEED certification.

Size consistent and versatile - often reversible.

Extremely durable - strong and colorfast.

Low environmental impact for manufacturing and building operation and maintenance.

New Permeable Pavers Available:



P.O. Box 11044
Winston-Salem, NC 27116-1044
800.334.8689
www.americaspremierpaver.com

ARCHITECTURAL RECORD

VP, EDITORIAL DIRECTOR, EDITOR IN CHIEF Robert Ivy, FAIA, rivy@mcgraw-hill.com
MANAGING EDITOR Beth Broome, elizabeth_broome@mcgraw-hill.com
SENIOR GROUP ART DIRECTOR Francesca Messina, francesca_messina@mcgraw-hill.com

DEPUTY EDITORS Clifford A. Pearson, pearsonc@mcgraw-hill.com
Suzanne Stephens, suzanne_stephens@mcgraw-hill.com
Charles Linn, FAIA, Profession and Industry, linnc@mcgraw-hill.com

SENIOR EDITORS Jane F. Kolleeny, jane_kolleeny@mcgraw-hill.com
Joann Gonchar, AIA, joann_gonchar@mcgraw-hill.com
Josephine Minutillo, josephine_minutillo@mcgraw-hill.com

PRODUCTS EDITOR Rita Catinella Orrell, rita_catinella@mcgraw-hill.com
NEWS EDITOR Jenna M. McKnight, jenna_mcknight@mcgraw-hill.com
SPECIAL SECTIONS EDITOR Linda C. Lentz, linda_lentz@mcgraw-hill.com
ASSOCIATE EDITOR Sebastian Howard, sebastian_howard@mcgraw-hill.com

PRODUCTION MANAGER Juan Ramos, juan_ramos@mcgraw-hill.com
COPY EDITOR Leslie Yudell, leslie_yudell@mcgraw-hill.com

ART DIRECTOR Kristofer E. Rabasca, kris_rabasca@mcgraw-hill.com
ASSOCIATE ART DIRECTOR Encarnita Rivera, encarnita_rivera@mcgraw-hill.com

EDITORIAL SUPPORT Linda Ransey, linda_ransey@mcgraw-hill.com
Monique Francis, monique_francis@mcgraw-hill.com

EDITORIAL ASSISTANT Aleksandr Bierig, aleksandr_bierig@mcgraw-hill.com

CONTRIBUTING EDITORS Sarah Amelar, Robert Campbell, FAIA, Andrea Oppenheimer Dean, David Dillon, Lisa Findley, Sara Hart, Blair Kamin, Nancy Levinson, Jayne Merkel, Robert Murray, B.J. Novitski, Andrew Pressman, FAIA, David Sokol, Michael Sorkin, Michael Speaks, Ingrid Spencer

SPECIAL INTERNATIONAL CORRESPONDENT Naomi R. Pollock, AIA
INTERNATIONAL CORRESPONDENTS David Cohn, Claire Downey, Tracy Metz

EDITORIAL DIRECTOR, DIGITAL MEDIA Bryant Rousseau, bryant_rousseau@mcgraw-hill.com
WEB EDITOR William Hanley, william_hanley@mcgraw-hill.com
WEB DESIGN DIRECTOR Susannah Shepherd, susannah_shepherd@mcgraw-hill.com
WEB PRODUCTION Laurie Meisel, laurie_meisel@mcgraw-hill.com

ARCHITECTURAL RECORD: (ISSN 0003-858X) July 2009. Vol. 197, No. 7. Published monthly by The McGraw-Hill Companies, 1221 Avenue of the Americas, New York, N.Y. 10020. **FOUNDER:** James H. McGraw (1860-1948). Periodicals postage paid at New York, N.Y. and additional mailing offices. Canada Post International Publications Mail Product Sales Agreement No. 40012501. Return undeliverable Canadian addresses to: DPGM Ltd., 2-7496 Bath Road, Mississauga, ON L4T 1L2. Email: arhcustserv@cdsfulfillment.com. Registered for GST as The McGraw-Hill Companies. GST No. R123075673. **POSTMASTER:** Please send address changes to ARCHITECTURAL RECORD, Fulfillment Manager, P.O. Box 5732, Harlan, IA 51593. **SUBSCRIPTION:** Rates are as follows: U.S. and Possessions \$70.30; Canada and Mexico \$79 (payment in U.S. currency, GST included); outside North America \$199 (air freight delivery). Single copy price \$9.95; for foreign \$11. Subscriber Services: 877/876-8093 (U.S. only); 515/237-3681 (outside the U.S.); fax: 712/755-7423. **SUBMISSIONS:** Every effort will be made to return material submitted for possible publication (if accompanied by stamped, self-addressed envelope), but the editors and the corporation will not be responsible for loss or damage. **SUBSCRIPTION LIST USAGE:** Advertisers may use our list to mail information to readers. To be excluded from such mailings, send a request to architectural record, Mailing List Manager, P.O. Box 555, Hightstown, N.J. 08520. **OFFICERS OF THE MCGRAW-HILL COMPANIES, INC.:** Harold W. McGraw III, Chairman, *President and Chief Executive Officer*; Kenneth M. Vittor, *Executive Vice President and General Counsel*; Robert J. Bahash, *Executive Vice President and Chief Financial Officer*; Elizabeth O'Melia, *Senior Vice President, Treasury Operations*. **COPYRIGHT AND REPRINTING:** Title ® reg. in U.S. Patent Office. Copyright © 2009 by The McGraw-Hill Companies. All rights reserved. Where necessary, permission is granted by the copyright owner for libraries and others registered with the Copyright Clearance Center (CCC), 222 Rosewood Drive, Danvers, Mass. 01923. To photocopy any article herein for personal or internal reference use only for the base fee of \$1.80 per copy of the article plus ten cents per page, send payment to CCC, ISSN 0003-858X. Copying for other than personal use or internal reference is prohibited without prior written permission. Write or fax requests (no telephone requests) to Copyright Permission Desk, architectural record, Two Penn Plaza, New York, N.Y. 10121-2298; fax 212/904-4256. For reprints call 800/360-5549 X 129 or e-mail architecturalrecord@theygsgroup.com. Information has been obtained by The McGraw-Hill Companies from sources believed to be reliable. However, because of the possibility of human or mechanical error by our sources, The McGraw-Hill Companies or architectural record does not guarantee the accuracy, adequacy, or completeness of any information and is not responsible for any errors or omissions therein or for the results to be obtained from the use of such information or for any damages resulting there from.

EDITORIAL OFFICES: 212/904-2594. Editorial fax: 212/904-4256. Email: rivy@mcgraw-hill.com. Two Penn Plaza, New York, N.Y. 10121-2298. **WEB SITE:** ArchitecturalRecord.com.



The McGraw-Hill Companies

ARCHITECTURAL RECORD

07.2009

On the Cover: *Inujima Art Project*, by Sambuichi Architects; photo by Marc Cramer.
Clockwise from top: *Davidson Center*, by Kimmel Eshkolot Architects; photo by Amit Giron.
Cappellini's Bac chair, by Jasper Morrison. *Charles Jencks's Garden of Scottish Worthies*;
photo courtesy Charles Jencks.



News

- 19 **OMA breaks ground at Cornell**
- 20 **Vancouver 2010 Olympics**

Departments

- 15 **Editorial: Drawing, ca. 2009**
- 16 **Letters**
- 29 **Archrecord2: The emerging architect**
- 33 **Critique: New to New York** by Robert Campbell, FAIA
- 37 **Books: Two architects with staying power**
- 39 **Practice Matters: Top 250 firms** by Charles Linn, FAIA
- 41 **Trade Show: Milan Furniture Fair** by Josephine Minutillo
- 43 **Exhibitions: FLW at the Guggenheim** by William Hanley
- 47 **Snapshot: Wavefield** by Sebastian Howard
- 139 **Dates & Events**
- 156 **Backpage: Reader's Gallery**

Features

- 50 **Machine in the Garden: Charles Jencks's Garden of Scottish Worthies** by Paula Deitz
- A 2-linear-acre landscape acknowledges the hand of both man and nature.

Projects

- 59 **Terra Architectonica** by Suzanne Stephens
- Developments in landform buildings have a long history.
- 60 **Inujima Art Project, Japan** by Naomi R. Pollock, AIA
- Sambuichi Architects
- Submerged galleries bring life to a forgotten island of industrial ruins.
- 66 **Davidson Center, Jerusalem** by Ruth Jacobson
- Kimmel Eshkolot Architects
- A Modern museum tells the story of its site's transformations across time.
- 72 **Promenade Samuel-de Champlain, Quebec** by Joann Gonchar, AIA
- Daoust Lestage, Williams Asselin Ackaoui, Option Aménagement
- Along the Saint Lawrence, a park weaves together multiple narratives.
- 78 **The Chapel of the Deaconesses of Reuilly, France** by Tracy Metz
- Marc Rolinet & Associes
- Balancing transparency and opacity, technology and craft.



Building Types Study 890

- 87 **Introduction: Private Schools** by Linda C. Lentz
- 88 **St. Matthew's Parish School, California** by Sarah Amelar
- Lake/Flato Architects
- 92 **The Wheeler School, Rhode Island** by Linda C. Lentz
- Ann Beha Architects
- 96 **Oslo International School, Norway** by Peter MacKeith
- Jarmund/Vigsnaes

Architectural Technology

- 100 **Transparency: Literal and Sustainable**
- by Russell Fortmeyer
- Glass facades have come a long way since the days of early Modernism.

Housing Awards

- 122 **The AIA Housing and HUD Awards** by Aleksandr Bierig
- A range of winners: from frugal desert dwellings to urban infill projects.

Products

- 133 **Doors** by Rita Catinella Orrell
- 136 **Kitchen & Bath Industry Show** by Jen Renzi
- 148 **Reader Service**

Expanded coverage of Projects, Building Types Studies, and Web-only features can be found at architecturalrecord.com.

The emerging architect

archrecord2



design

Wilk-Salinas

Filling Berlin's lost spaces with realized visions

"Stupid projects." The phrase comes up repeatedly in conversation with German-born Gil Wilk and Spaniard Ana Salinas, whose studio, Wilk-Salinas, is based in Berlin. "It is something that is fun for us," Wilk explains, but he adds, "These are projects that everyone says will not work."

The architects teamed up earlier in the decade while both were working at Tenerife, Spain-based AMP Arquitectos, where they hatched eccentric ideas and entered competitions on nights and week-

ends. During normal business hours, Wilk oversaw a seemingly impossible AMP proposal to fruition in Berlin: the Badeschiff, a pool floating in the Spree River composed of a converted barge linked to two pine decks. After its successful launch in summer 2004, the client commissioned Wilk to create a removable cover that would permit the Badeschiff to stay open in winter. "Then Gil phoned me that I had to come to Berlin," Salinas recalls. "It is an accident that we are here, but a good one."

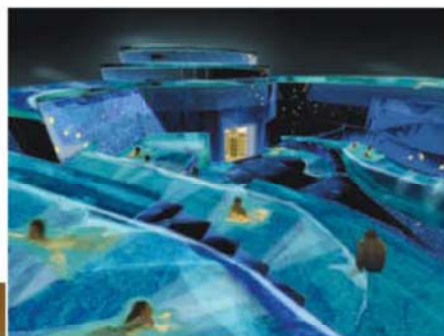
To transform the river pool into its cold-weather version, a series of bowed glulam beams line the long sides of each of the three floating platforms.

Two layers of PVC are stretched over that lightweight armature, and iron tubing and crisscrossing steel cables provide lateral bracing. Each piece (some comprising multiple components), can be assembled by hand, and the resulting loaf-shaped volumes enclose swimming pools as well as a sauna and cafeteria. Whereas working in the orthogonal geometry of the barge would have made patrons feel cramped, the Winterbadeschiff's elliptical form, Salinas says, "maintains the original relationship with the river." It began defying the elements in 2005.

Wilk-Salinas officially opened the following year, and today the firm employs four. The consortium of retired actors that owns and operates Badeschiff went on to commission the team to design Klangkörper, a temporary performance space for Berlin's Royal Court Opera while its original house underwent restoration. Before the project halted prematurely, the architects had planned to insert a dainty, paper-thin stage and cantilevered risers in an industrial-era shed. "Opera is very classical, and I think this would have been a kind of experiment," Wilk says of provid-

Admiralsbad, Berlin, Germany, 2011

A public pool on the roof of a theater in the center of Berlin is a terraced water landscape, with glass, water, and lights creating a glowing urban environment of shadows, reflections, and movement.



Winterbadeschiff, Berlin, Germany, 2006 With AMP Architects and artist Susanne Lorenz, Gilbert Wilk transformed a barge on the River Spree into a swimming pool, lounge, and sauna. To maintain the venue's business through the winter, Wilk-Salinas and Thomas Freiwald created a roof consisting of three connected tubes constructed from elliptical wooden trusses and a translucent PVC membrane.

ing an unpolished, almost tenuous context for the traditional entertainment. Meanwhile, other clients have approached the architects to design more pools – a crisp addition to a recreational lakeshore in Hamburg, for example, and a fanning, multilevel configuration of indoor pools inspired by the Fellini film *La Dolce Vita* and inserted into the upper floors of a historic Berlin theater.

The good accident suits Wilk-Salinas's creative process. "Berlin is full of lost spaces few people see the potential of," Wilk says of the firm's local work. Salinas says that, more generally, "We don't usually start with a form; we will work with an idea or a narrative from the beginning." In other words, a spirit of stupidity unites much of their oeuvre. Indeed, the duo recently won government approval to convert a historic, decommissioned railroad bridge into a hotel. In what may be its biggest what-if project yet, now all Wilk-Salinas has to do is to find a developer to realize it. *David Sokol*



Octopus, Berlin, Germany, 2008
Tentaclelike functional features—cabinets, bookshelves, a table, and bed—extend through this two-story home and serve as storage, light-bringing elements, and ways to separate public from private spaces.

View additional projects online at architecturalrecord.com/archrecord2.



work

Lukas Petrash's MCD House

Trash becomes a family's treasure

Petrash salvaged materials such as posts and beams, roofing, flooring, double-glazed windows, doors, tile, and framing lumber from Houston construction sites and contractors' rejects to construct the 484-square-foot home.

was only 23 years old when he finished it. The project began when local artist and president of the Sustainable Builder's Guild in Huntsville Dan Philips issued Petrash, then approaching his fifth year at the University of Southern California, a challenge: If Petrash would build a sustainable home only as big as the legal minimum size, Philips would give the student access to his cache of scraps. Calling MCD House the "culmination of a lifetime of making things out of nothing, and of wanting to design very nice houses at low cost," Petrash, now 26, signed on.

Accepting Philips's terms meant seeking his approval on design decisions. It also meant hitting the jackpot. "The scrap was basically leftovers from Houston homes – very expensive scrap, but scrap nonetheless," he says. Petrash estimates that purchasing these materials could have added roughly \$40,000 to the price. Yet he also concedes, "Building a house out of scrap is extremely labor-intensive, and you have to know how to, say, splice beams so they stand at the height you want." As well as splicing, Petrash also applied his expertise to the overall engineering. To provide Coronis-Dros with more usable space without crossing the 484-square-foot threshold, Petrash attenuated the volume to make room for a loft, and transformed the elevations into a zigzag of bay window-style projections that contain everything from bookshelves to a bathroom sink. He also rethought the domestic lifestyle, relegating the less frequently used dining room to the house's semi-enclosed southeast corner, and, in the opposite corner, placing the heat-producing refrigerator in a similarly exposed stairwell made of pallets. Additional outdoor decking hugs a 65-foot-tall sweet gum tree that shades the house; water from a bathroom sink runs through filtration pipes to a planter; the translucent marble that shields the bathroom from neighbors is actually a trombe wall; ventilation points all around the house sustain stacking and create Venturi effects. With occasional use of a bedroom-window air conditioner or a space heater, Coronis-Dros says her maximum monthly electricity bills range from \$45 to \$75. And Petrash? He just graduated from Harvard's GSD with a master's in design studies, he's involved in several Italian projects including developing a small ecofriendly village for a charitable organization near Milan, working on a book, starting his own architectural firm (called Adia), etc. His aunt's home may be his smallest project, but to her family, it's his best and brightest. *David Sokol*



View additional images and information online at architecturalrecord.com/archrecord2.

PHOTOGRAPHY: COURTESY WILK-SALINAS (TOP); LUKAS PETRASH (BOTTOM TWO)