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In this issue

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Letters

Louisiana's low point

If I'm reading this news report correctly [May 2006, "Fema releases flood elevation guidelines," page 32], it appears that FEMA is issuing elevation guidelines that are premised on Congress appropriating \$6 billion beyond what has already been approved for levee reconstruction and strengthening. Pray tell, what happens if people rebuild to these optimistically low new elevations and Congress balks at the additional funding, or, as is also likely, the project runs way over budget or takes much longer than anticipated and, in the meantime, another major hurricane hits this area and again overtops or breeches these levees? Are the rest of us taxpayers on the hook for funding the flood-insurance claims that will result? When will somebody in

charge figure out that rebuilding in areas already well below sea level on sinking land is basically a really dumb idea?

—*Bill Prelogar, Jr., AIA*
Via e-mail

Is this justice?

I am surprised and disappointed by your news coverage of Richard Rogers's involvement with the Javits Center expansion project [April 2006, page 33], which seems to suggest a positive outcome from his continuation on the job. From my perspective, Rogers's decision to dissociate himself from the movement for justice in Israel-Palestine is not only a deep embarrassment to himself but also a powerful blow to the profession of architecture as a whole. Far from demonstrating that

architects with the best design credentials (which Rogers undoubtedly has) deserve prestigious commissions, Rogers has shown that even the most highly regarded architects (which Rogers undoubtedly is) will subjugate themselves and their consciences to any significant client at the first sign of displeasure.

Ironically, the meeting of Architects and Planners for Justice in Palestine—which didn't even need to adopt a formal platform to be denounced by Rogers's clients—ruffled far fewer feathers in England, where the meeting was held, or in Israel, where you'd think people have more reason for concern. The New York overreaction to the APJP meeting was outdone only by Rogers's pathetic disavowal of the discussion, which might actually constitute

progress in the conflict. As for the New York power brokers who called Rogers onto the carpet, what's next—a blacklist of all architects who choose to speak their consciences? And can I, as a New York City-born Jewish American who thinks that Palestinian people deserve full protection of their human rights and that the Israeli occupation of their land is a profound violation of international law, ever hope to design a public building in my hometown without facing a political inquisition?

Otherwise, please continue to keep us informed of the developments in the profession, and thanks for a consistently refreshing magazine.

—*Raphael Sperry, AIA*
President, ADPSR
San Francisco

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Letters

Communing without nature

Your April issue's Record Houses was another stellar roundup of eight gorgeous, well-crafted, high-end houses, that, as Robert Ivy notes in his editorial [page 21], "reflect the deep-seated desire for dwellings with a symbiotic relationship to the out-of-doors that is transparent and in harmony with nature." One can trace this desire from Italian Renaissance villas to English country estates, and then over 300 years of settlement in North America. What is problematic is that your most recent coverage really translates this desire into so many austere boxes whose only relationship with nature is that they exist in it. The lone house in a wilderness clearing is a settlement pattern that most of the world can no longer support. Rather than so many reinterpretations of the Villa Savoie, perhaps your next offering

could inspire us with new houses that are located in the messy, scarred, and challenging world of our cities, towns, and suburbs—where most new residential construction occurs. Residential architecture, in the form of the single-family house, has been the feature building block of American urbanism, and has always had the capacity to contribute to a streetscape or neighborhood. Even Corbu did a half-dozen town houses! Surely the subscribers to your magazine could answer the call to illustrate such a volume.

—Christopher Pizzi
San Francisco

A return to architecture

Thanks for another great Record Houses issue. It occurred to me that what made these particular houses noteworthy was the fact that they bucked the trend toward computer

generated architectural imagery. The designs would probably not stand out as computer renderings—against the nurb-driven madness of Form Z and other programs—but, in the end, they work spectacularly as buildings. I hope this portends a return to architecture, leaving Common Gateway Interface to Hollywood.

—Tom Marble, AIA
Los Angeles

An A for effort

Morphosis's Science Center School in Los Angeles [May 2006, page 132] is a very interesting building that made me rethink my perceptions about school design in general. This is not your typical elementary school—it is devoid of bright colors and origami decoration. At first glance, the choice of materials (concrete, metal lattices, and welded-wire panels) may appear cold and the scale of the structure may overwhelm a typical six-year-old. However, I am open to new ideas on how educational facilities can be

designed to produce positive results. Perhaps a school should be a blank canvas where the students themselves become vibrant colors and bring life to the space. Thom Mayne, FAIA, of Morphosis may be on the road to an innovative design solution that could redefine how we build schools in the future. Some years from now we may find out whether or not this type of setting leads to better results than the cookie-cutter schools most of us attended.

—Adrienne Batson-Cooper,
Assoc. AIA
Brooklyn, N.Y.

Congrats

I wanted to comment on Robert Ivy's wonderful editorial, "Keep the Pressure On" [March 2006, page 17]. It was an impressive and bold piece of writing that is long overdue. I congratulate him.

—Liane Nouri
Via e-mail

Write to rivy@mcgraw-hill.com.

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- p.42 **WTC Memorial price may reach \$1 billion**
- p.46 **New Orleans planning team in doubt**
- p.50 **Israel Museum expansion design**
- p.53 **National Trust names most endangered**

Author Jane Jacobs dies

Writer and activist Jane Jacobs, who was best known for her book *The Death and Life of Great American Cities* (1961), a scathing critique of mid-20th-century urbanism, died on April 25 in Toronto. She was 89.

Jacobs, from Scranton, Pennsylvania, moved to New York City in 1934. She took classes at Columbia University and worked for newspapers and magazines before becoming an editor at *Architectural Forum* in the 1950s. While there, she began to explore subjects like the polarization of rich and poor in cities, the inhumanity of public housing, and the monumentality of government projects. In 1959, she took a leave of absence to write *Death and Life*, which became one of history's most influential books on



urban planning. In the book, she critiqued automobile-centric urban planners like Robert Moses, whose transportation and public-housing projects destroyed neighborhoods and transformed the New York City region.

Commenting on her era's grand, utopian planning ideals, she wrote in one passage, "To approach a city or even a city neighborhood as if it were a large architectural problem capable of being given order by converting it into a disciplined work of art is to make the mistake of substituting art for life."

In contrast, Jacobs praised the vitality of historic, mixed-use, pedestrian-friendly areas like her beloved Greenwich Village, and SoHo. Her writing and activism helped engen-

der an appreciation of these organically developing neighborhoods and spared countless others from the threat of urban renewal. Thanks largely to her efforts, Moses's plans to build a highway through SoHo and high-rises throughout much of Greenwich Village failed. Jacobs was also a strong supporter of community-based planning, and her influence helped lead to the establishment of many preservation, healthy-city, and planning groups.

Longtime *Boston Globe* reporter David Warsh summed up Jacobs's influence in a 1993 article: "Probably no single thinker has done more in the last 50 years to transform our ideas about the nature of urban life."

Not all agreed with this assessment. Moses, whose battles with Jacobs were legendary (she is said to have once hit him with her purse), dismissed her as an uneducated

housewife with little knowledge of architecture and planning. Lewis Mumford said that she displayed "aesthetic philistinism with a vengeance." Indeed, Jacobs never earned degrees in architecture or urban planning, but she was often praised for basing her ideas on experience and observation rather than abstract theories.

The breadth of her subjects was wide. Her other books tackled topics such as city planning, politics, sociology, economics, and morality. They include *The Economy of Cities* (1969); *The Question of Separation* (1980); *Cities and the Wealth of Nations* (1984); *Systems of Survival* (1992); *The Nature of Economies* (2000), and *Dark Age Ahead* (2004).

Jacobs, her husband, architect Robert Hyde Jacobs, and two sons moved to Toronto in the late 1960s to protest the Vietnam War, and they lived there since. *Sam Lubell*

Port Authority and Silverstein settle lease at Ground Zero

After weeks of stalled negotiations, New York developer Larry Silverstein in late April accepted a deal in principle with the Port Authority of New York and New Jersey regarding development rights at Ground Zero. Under the agreement, Silverstein will develop three of the five buildings planned for the World Trade Center site, but will cede rights to the 1,776-foot Freedom Tower, which he will still build.

The developer also gave up rights to Tower 5 (which will be located on the northeast corner of the site), much of the \$2.9 billion in insurance proceeds he is expected to collect, and millions of dollars in tax-free New York State Liberty

Bonds. Silverstein obtained his lease to the towers from the Port Authority just two months before the September 11 terrorist attacks.

"Failure is not an option here. We need to get this done now," said Silverstein at a press conference. "We owe it to the people of New York, who are tired of seeing a hole in the ground where the World Trade Center once stood."

Silverstein and the Port Authority had been discussing the deal for several months. New York Governor George Pataki had set a March 14 deadline for the parties to resolve the issue, but state officials walked out of talks just before the deadline.

A recently released New York City report claimed that Silverstein would likely run out of money and default on his lease after building only two out of Ground Zero's five planned towers. Silverstein spokesman Bud Perrone called the analysis "misleading and at times outright wrong."

It has now been almost five years since 9/11, and construction is still barely underway at Ground



Freedom Tower construction under way in April.

Zero. Construction work on the Freedom Tower did begin at the end of April, within days of the agreement. *S.L.*

REBUILDING LOWER MANHATTAN

7 World Trade Center completed, first major development at Ground Zero

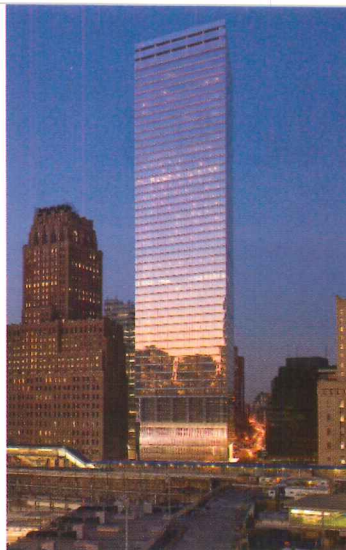
Almost five years after the attacks of September 11, the first major project at Ground Zero is about to open. Seven World Trade Center (7 WTC), a 52-story tower designed by Skidmore, Owings & Merrill (SOM) and developed by Larry Silverstein, was at press time set to be completed on May 23. It is located just north of the World Trade Center site.

The 1.7-million-square-foot, \$700 million building stands out downtown largely because it does not stand out. Its glass curtain facade is made of ultra-clear, low-iron glass, making it much lighter in color than the area's surrounding buildings. Behind the glass, curved stainless-steel spandrels reflect skylike blue light back onto the windows. The relatively narrow building was pulled back from its eastern property line while adhering to the street grid, which gives it an irregular-shaped floorplate. The setback allowed room to build a small but lovely park, designed by Ken Smith. This acts as an entryway to the rest of the Trade Center site,

which unfolds in front of it in dramatic fashion.

Like the 1,776-foot Freedom Tower, also designed by SOM and developed by Silverstein, 7 WTC has a concrete base, in this case to provide security, and to house a Consolidated Edison electrical substation and the building's mechanical systems. The 11-story base's surface is fitted with an installation of reflective metal panels designed by New York artist James Carpenter with SOM. During the day, the surface reflects outside light, and at night it is animated by LED projections that mimic the movement of passersby. A glass ceiling in the lobby changes color throughout the day. The lobby also features an installation, with projected moving text about New York, created by New York artist Jenny Holzer.

Above the lobby, most floors, which are column-free and fairly lofty, are still bare because tenants will not move in until the fall. The most dramatic element is the view: Floor-to-ceiling glass reveals



Ground Zero's first permanent building.

cityscapes on all sides. One can look down from the south side at construction on the Freedom Tower site, which recently began. To the west is construction on the Goldman Sachs building, and condominium projects seem to be going up everywhere else.

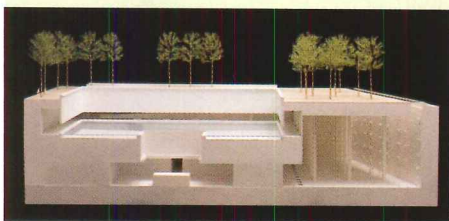
The building, the first high-rise in New York to complete LEED certification, is one of the greenest skyscrapers in the U.S. Rainwater is collected for irrigating the park and cooling the building; recycled steel was used in construction; and high-efficiency cooling, heating, and plumbing systems were installed. Daylight is provided to about 90 percent of the building's occupied space. Not surprisingly, the building also contains myriad safety features. Besides the concrete base, the building rises

around a concrete core. If any exterior columns are compromised, the load will shift elsewhere. Exit stairwells are much wider than those in the old 7 WTC, and fans and vents ensure smoke won't fill these areas. Since fuel tanks for diesel generators were thought to have stoked the fires which caused the original 7 WTC to collapse on 9/11, emergency power supplies for the building have been located away from the footprint.

The project still has few tenants, a sign that Manhattan office properties are not filling as quickly as residential ones. Most tenants of the old World Trade Center signed 10-year leases when they relocated after 9/11, says Silverstein Spokesman Dara McQuillan, so they can't consider leaving until 2011. Major tenants of 7 WTC are Ameriprise Financial, China-based Beijing Vantone Real Estate, the New York Academy of Sciences, and Silverstein's offices. New York Mayor Michael Bloomberg has called for more residential development at Ground Zero, as have many planners and critics. But McQuillan says the Trade Center will be successful as a business complement to the area's residences, a "21st-century Rockefeller Center." Officials from the Lower Manhattan Development Corporation say that demand will increase once transportation facilities here are completed. *S.L.*

World Trade Center Memorial cost predicted near \$1 billion

According to a confidential report compiled for the World Trade Center Memorial Foundation, which had been overseeing fund-raising and construction at the memorial, the estimated total cost for the memorial and its museum (model, left) has ballooned to about \$972 million.



In response, the Lower Manhattan Development Corporation (LMDC), which oversees construction at Ground Zero, has insisted that the cost remain at \$500 million, while Governor Pataki has formed a committee made up of local design, construction, and community leaders to guide the memorial's progress. The LMDC selected the project's designer, Michael Arad, in January 2004 and originally estimated its cost at around \$500 million.

The new cost estimate was produced by project management company

Bovis Lend Lease on behalf of the Memorial Foundation. Bovis's report estimates the cost of the memorial and its related museum at \$672 million, and the cost of related buildings and infrastructure at \$200 to \$300 million.

The LMDC noted in a statement that the budget for the memorial must remain \$500 million, suggesting that there might be "appropriate strategies" to build the project at that figure. It did not specify what those strategies might be.

The Memorial Foundation says the projected \$672 million price for the plan was higher than anticipated because the project was more complex and larger in scope than intended, while the increased amount of construction in the area had driven up costs. A source at the foundation says that \$672 million, not \$1 billion, is the only relevant cost estimate, since the foundation "should not have to pay for sitewide infrastructure costs, which include structural systems, mechanical fit-out of the central chiller plant, and a police and emergency operations center."

The Memorial Foundation has thus far raised \$130 million in private donations and \$200 million in committed funds from the LMDC. *S.L.*

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REBUILDING LOWER MANHATTAN

Rogers, Maki to design towers at Ground Zero

Just days after beginning construction at the World Trade Center Freedom Tower, developer Larry Silverstein announced on May 3 that architects Richard Rogers and Fumihiko Maki will each design high-rise office towers at the World Trade Center site.

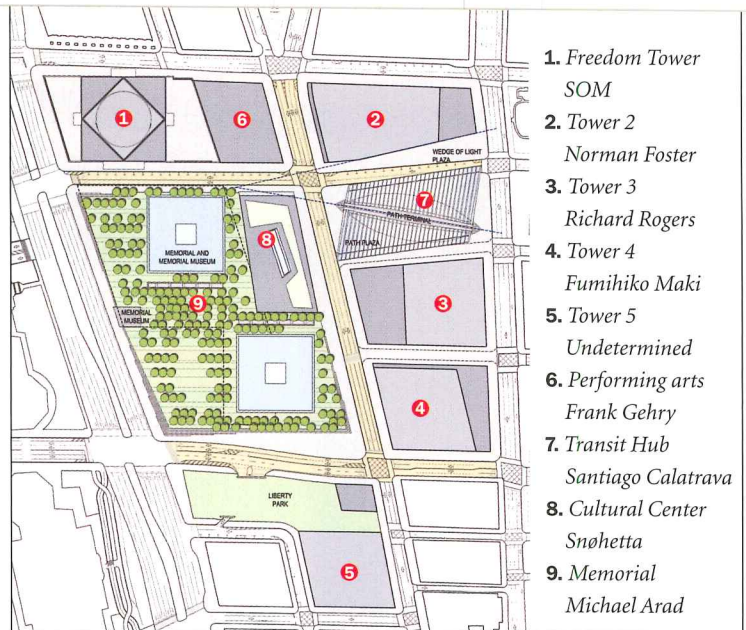
The architects will join a list of architectural stars working at the complex (see site plan, right). They include Daniel Libeskind, FAIA, SOM's David Childs, FAIA, Santiago Calatrava, FAIA, Frank Gehry, FAIA, Snøhetta, Michael Arad, Peter Walker, and Norman Foster. Many have wondered how all their designs will interact, since Libeskind's commercial design guidelines for the site have not yet been officially released.

Libeskind's master plan calls for five office towers, which would replace the 10 million square feet of office space lost on September 11. Silverstein had expressed an intention

to hire Foster and Maki back in 2003, but Rogers is a new addition to the group. Silverstein's spokesman, Bud Perrone, says that the 2003 announcement was "less official" than the current one. Silverstein also said that the Freedom Tower would be completed by 2012.

Rogers will design Tower 3 on the eastern side of the site, which will contain 2 million square feet of office space. In New York, Rogers is also designing an addition to the Javits Center, an East River waterfront park in Manhattan, and new towers for Silvercup Studios in Queens. Next door, 1993 Pritzker Prize winner Maki will design Tower 4 for the site's southeast corner. It will contain 1.8 million square feet of office space. Maki is also working on a new space for the United Nations in Manhattan.

French architect Jean Nouvel was originally tagged by Silverstein



1. Freedom Tower
SOM
2. Tower 2
Norman Foster
3. Tower 3
Richard Rogers
4. Tower 4
Fumihiko Maki
5. Tower 5
Undetermined
6. Performing arts
Frank Gehry
7. Transit Hub
Santiago Calatrava
8. Cultural Center
Snøhetta
9. Memorial
Michael Arad

to design one of the towers, but he was not available soon enough, says Silverstein spokesman Dara McQuillan. The Port Authority of New York and New Jersey will decide who designs Tower 5.

The astonishing amount of star power at Ground Zero has prompted many to call for the release of Libeskind's design guidelines for the site, which they say could help the architects' disparate styles fit together. The guidelines, which have been distributed in draft form, have yet to be officially released, and the delay has angered many local

designers, planners, and activists.

"To have come up with a master plan selection and not go through with it seems like a real undermining of public trust," says Frank Sanchis, senior vice president at the Municipal Art Society, a nonprofit group that advocates innovative urban design in New York. "There needs to be a common thread there," says Sanchis.

Perrone says that Silverstein's architects will follow the draft guidelines, and that Libeskind's original concept, an ascending spiral of buildings, will remain intact. S.L.

Trade Center design guidelines could be released

Daniel Libeskind's commercial-design guidelines for the World Trade Center site, which were released in draft form more than two years ago, have yet to be formally approved by the Port Authority of New York and New Jersey (PA) or the Lower Manhattan Development Corporation (LMDC), which are overseeing construction on the site. The lack of approval has drawn the ire of many in New York's planning and design community. Yet now that the contentious negotiations between developer Larry Silverstein and the PA have been settled, the guidelines may finally get their due. According to PA spokesperson Steve Coleman, "The board could conceivably vote on them in May or June." LMDC communications director Kori-Ann Taylor commented,

"We are in the final stages of formulating design guidelines consistent with recent developments at the WTC site, and we will adopt and enact them in the near future."

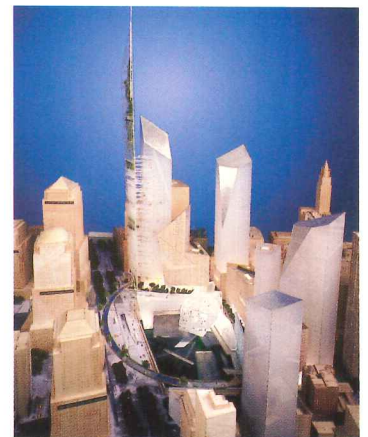
The guidelines "describe the form, character, and standards of development that will support the master plan." Some of the topics covered by the draft chapters include overall site development, open space guidelines, and building design. Without formal approval, though, the guidelines have carried no official weight, and there is no scheme to control how the many elements at Ground Zero would interact.

Coleman says the draft guidelines have been "refined" since they were originally released. They would be released to the public after

approval, he adds.

While it is unclear whether the guidelines will be approved soon, their formal release could—depending on their content—be a relief to designers and activists in New York, who have long been concerned that little attention had been paid to establishing connections between the various elements on the site. Yet final public judgement on the plans will not be made until after they have been formally approved.

Margaret Helfand, FAIA, a New York architect and a member of New York New Visions, a group of design advocates in Lower Manhattan, says the PA has been acting "more like a private developer than in the private interest." She is worried about what the final guidelines will look like, say-



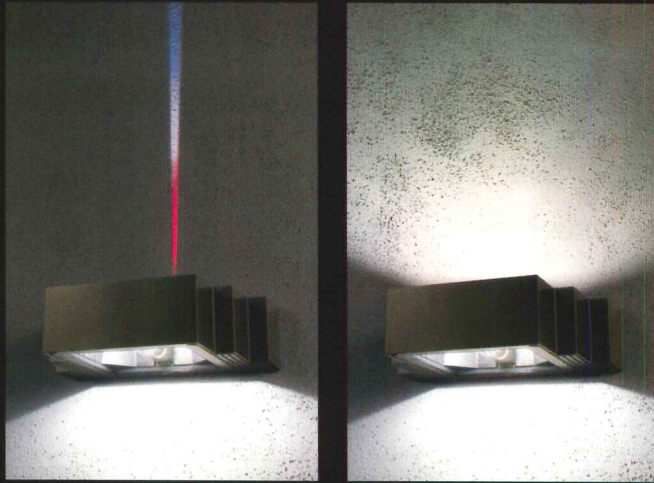
Recognize Libeskind's model?

ing they could go in any direction. She also has concerns about the placement of a mall at the base of one of the towers (across from the memorial) and the planned closure of several streets in the area for security purposes. S.L.

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SPECIAL HURRICANE REPORT

New Orleans planning team now uncertain

New Orleans Mayor C. Ray Nagin's Bring New Orleans Back Commission's proposed city master plan, which is being designed by Philadelphia-based architecture and planning firm Wallace Roberts & Todd (WRT), was supposed to be the definitive document for rebuilding. But now there is another major player vying to get involved. The Greater New Orleans Foundation (GNOF), a local public charity, was at press time soon to oversee a Request for Qualifications (RFQ) seeking planners for many of the city's neighborhoods. The Foundation's recently established Rebuild New Orleans Fund, along with a \$3.5 million grant from the Rockefeller Foundation, will help pay for the effort.

Wallace released the initial draft of its plan in January. The

report focused on a "neighborhood-center model," an integrated urban plan organizing neighborhoods around central focal points such as public squares, main streets, schools, and community centers. The draft also incorporated environmental and economic assessments, and pointed out prime rebuilding zones. The plan recommended a temporary moratorium on building in some of these areas, but after sharp public criticism those suggestions were scrapped. It appears the plans were troubled from then on.

After failing to receive FEMA funding earlier this year, Nagin's BNOB Commission was assured support from the state-run Louisiana Recovery Authority (LRA) for its planning process. But the LRA now appears to be teaming up with part-

ner organization GNOF to start another planning process. LRA board member Donna Fraiche says her organization supports the GNOF's efforts, but the choice of the new planners is up to the GNOF board. LRA spokesperson Catherine Heitman says that the LRA will not be funding the Wallace plan, but that all planners would "be working together." A source close to the LRA did say that elements of the Wallace plan would likely be incorporated into any future planning proposals.

Like the Wallace plan, the GNOF's will focus on a neighborhood-center model, developed by New Orleans-based planners Concordia Architecture & Planning, who are helping develop the Foundation's RFQ. Concordia principal Steven Binger says he informally advised WRT on the concept last year. Ben Johnson, C.E.O. of the GNOF, said that an RFQ would likely be released shortly after the New Orleans mayoral runoff on May 20.

Meanwhile, a lack of funding for the Wallace plan would put that proposal in dire straits. BNOB urban

planning committee member Reed Kroloff, who is also the dean of the Tulane School of Architecture, says that "there's no answer" yet and that any major decisions about his team's plan will also be made after the mayoral runoff. "It's a mess," says Kroloff. "There are too many cooks in the kitchen."

Regardless of what scheme eventually moves forward, the city's leaders will have to coordinate with planning initiatives already underway in several New Orleans neighborhoods working independently with the advice of institutions like MIT and Harvard. What's more, the New Orleans City Council recently hired Miami-based consultants Paul Lambert and Sheila Danzey to help develop neighborhood plans for the 49 neighborhoods in New Orleans that took on 2 or more feet of water during the Katrina crisis. But Lambert told the *New Orleans Times-Picayune* that his efforts will not conflict with other schemes, saying "our goal is to respect the planning that has already gone on in the city." S.L.

Gulf residents rush to save valuable architectural materials

Still reeling from the effects of Hurricanes Katrina and Rita, historic preservationists and salvage workers are now fighting to keep thousands of tons of building materials from being heaped onto landfills, stolen, or otherwise lost. At stake are period doors and trim, floor-to-ceiling shutters, windows, wood trim, hardware, plumbing, light fixtures, lumber, and other materials.

Since it is unclear whether forthcoming legislation will address architectural salvage, it appears most residents are taking the issue into their own hands before their homes are gutted, demolished, or picked apart by thieves. To New Orleans locals like Nathan Favaro, it seems like a race between the debris removal crews and the criminals to see who will get a bigger chunk of his home first. "The guy was picking up



Valuable materials can be found curbside.

stuff with a bulldozer and tore that up," he says, pointing to the broken stoop of his 100-year old Lower Ninth Ward home. Angry that two decorative metal registers were stolen, Favaro spray painted the side of his house with a message, daring the criminal to take the remaining one.

David Reynolds, who is the assistant director of The Green Project, a local, nonprofit that salvages recyclable materials, says he

has heard of people removing truckloads of architectural elements from the area, even though the Louisiana Department of Agriculture and Forestry issued a quarantine on wood in the hurricane-affected areas of the state to prevent the spread of termites.

Sue Sperry, with the New Orleans Preservation Resource Center (PRC), says that many well-meaning volunteers have been instructed to gut houses down to the studs. During spring break, when student volunteers were present in highest numbers, tons of historic elements were placed curbside, she says.

The PRC has been working with neighborhood associations to educate homeowners about the value of historic materials, and its members have been sifting through curbside debris and storing treasures in the

PRC warehouse for future renovations. The Green Project is working to expand its role as salvager and reclaimer to include deconstruction, in which unsalvageable homes are taken apart piece by piece. This alternative to demolition employs more people, slows the waste stream to landfills, and provides affordable materials for those in the community who are rebuilding.

The Green Project has only deconstructed a handful of buildings, Reynolds says. The agency has five new employees and the capacity to deconstruct one home a day, but most houses slated for demolition are still headed for landfills. Meanwhile, Mercy Corps, an international relief organization, is organizing a coalition of salvage companies and contractors for a deconstruction training session sometime in May. *Angelle Bergeron*

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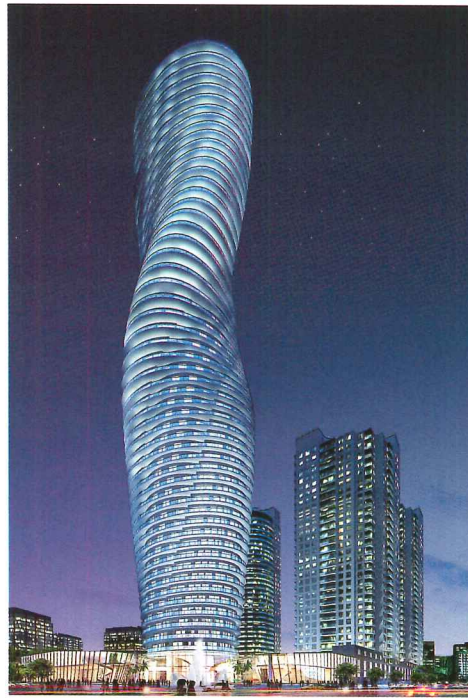
Twisting tower could put city near Toronto on the map

A twisting and undulating tower designed by Beijing-based MAD Architectural Design Studio has won a competition for a 50-story condominium in Mississauga, Ontario, a fairly nondescript city of 700,000 on Toronto's western flank. A nine-member panel of architects, urban planners, and urban design experts, as well as 6,000 ballot-casting residents, chose the winning design.

The \$114 million concrete-and-glass condo promises to be one of Canada's most adventurous-looking buildings. This is ironic for Toronto, whose main architectural

credits are its aging civic and performing arts centers, central library, and Pearson Airport. Mississauga had been a low-rise bedroom community for Toronto, but recently began sprouting office towers, businesses, industrial parks, and high-rise condos.

Toronto-based Fernbrook Homes and Cityzen Development Group say construction will begin in six months. Burka Varacalli Architects, a Toronto firm, will be MAD's local partner. The Canadian firm already has three condos under construction in Mississauga's city center.



The curvaceous tower planned for Toronto.

The developers say that when the high-rise is completed in 2010 it will be the flagship for their five-tower "Absolute Community." It is the first project in Canada for MAD, which has an office in Ann Arbor, Michigan, and is also busy in China and Dubai. MAD principal Yansong Ma told the Toronto-based *Globe and Mail*: "My work has always tried to develop something more organic, more close to nature ... High-rises have close relations with technology and culture. High-rises are landmarks of culture." *Albert Warson*



Viñoly proposes warped tower in London

Rafael Viñoly's proposed 45-story Fenchurch Street Tower in London could give the city's skyline a distinctive new look.

Viñoly says the building, which would be located near the Tower of London in the city's historic center, "appears to lean toward the river as if emerging from the outcrop of

Viñoly's building would complement an emerging new skyline.

the site topography, focusing its views to the Thames." He adds that the facade's slight curves complement the curvature of the river and follow the geometry of the medieval streets around the site.

If construction of the 630-foot tower is approved, it would provide around 850,000 square feet of office space and 12,000 square feet of retail space. Viñoly's design proposal also includes a ground-level public park, a restaurant,

and a bar.

The developer, Land Securities, invited Viñoly to propose a design for the tower a year ago, and at the beginning of March the company submitted its application for planning permission.

The plans will be reviewed by a city planning committee near the end of this year. Construction could start next year, with a provisional completion date of 2011. *Robert Such*

Pei Cobb Freed designing Charlotte's NASCAR Hall of Fame

Charlotte, North Carolina, is hoping to capitalize on the popularity of NASCAR by attaching a new museum dedicated to stock car racing to its convention center. The city worked with Pei Cobb Freed & Partners (PCF) to prepare a preliminary design for their city's bid.

The \$150.5 million, 200,000-square-foot project will include a hall of fame and a new ballroom. A parabolic form, which wraps the building, dominates the design.

According to Yvonne Szeto,

a design partner with PCF, the curving form "expresses the speed and spectacle of the sport." Szeto and others attended several races and

were impressed with the steeply angled tracks. "It was a fascinating topic for us to learn about," she says. "We were struck by the bank-

ing of the track. It is nearly 30 degrees in some places, which makes it hard to walk across. You really have to be moving fast."

Szeto says that PCF is looking at how the project can include both the entertainment aspects of the sport using virtual rides and simulators, as well as making tributes to racing figures. "Cooperstown is the cathedral for baseball," she says. "We are looking for an appropriate expression for NASCAR." *Alan G. Brake*



The NASCAR Hall of Fame's shape is inspired by stock car racing's steeply angled tracks.

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Record News



The intermodal space will include a sharply curving canopy.

architects at New York City's planned Moynihan Station. Yesterday, the architects revealed their third design for the \$800 million-plus project, located inside the Farley Post Office on 8th Avenue, west of Penn Station in Midtown Manhattan.

Last summer, the project's developers, The Related Companies and Vornado Realty Trust, unveiled a design featuring a large, undulating glass canopy supported by thin steel

columns by James Carpenter Design Associates and HOK's New York office. But the developers, and the Empire State Development

Corporation (ESDC), which is coordinating public funding for the project, announced yesterday that they had switched to a plan by SOM. SOM had released plans for the station in 1999.

The developers could not be reached for comment on the scrapping of their most recent design, but Childs speculated that the plan might have been criticized because its steel columns would limit space on train platforms and be complicated to construct at that level. He also suspects that it may have been cost-prohibitive.

SOM's earlier versions of the station employed a parabolic, projected glass-and-steel canopy nicknamed "The Potato Chip." The firm's latest version alters that form, which Childs says would have forced changes to the building's facade and hindered the ability of the developers to qualify for over \$100 million in historic preservation tax credits. The newest scheme has a vaulted glass canopy resting over the station's massive train hall, supported by a very thin steel skeleton, held in place by steel cables. Over the project's intermodal space, between the Farley Building and its

western annex, that canopy will have a much steeper curve. The facade where passengers will enter the intermodal space, which is likely to be used for passenger check-in, will be replaced with a modern, but contextual, surface, he adds.

The 1910, Beaux-Arts-style Farley Building was designed by McKim, Mead and White, the same architects who built the original Pennsylvania Station across the street. That much-loved building was torn down in 1963.

Moynihan Station, which will contain train platforms for Long Island Railroad and New Jersey Transit, is being named for the late New York Senator Daniel Patrick Moynihan, an enthusiastic proponent of the project. The ESDC plans to buy the Farley Building from the United States Postal Service for \$230 million. The new building will be divided into a 300,000-square-foot station, with 100,000 square feet of transit-related retail space, a 250,000-square-foot post office, and a 750,000-square-foot commercial complex. The commercial area is expected to include a 150-room hotel, a large retail zone, and restaurants. S.L.

SOM back in at New York's Moynihan Station

For now, it seems that Skidmore, Owings & Merrill (SOM) and David Childs have claimed the last chair in an ongoing game of musical

Carpenter chosen for Israel Museum expansion

Officials from the Israel Museum in Jerusalem, an icon of Israeli architecture and the country's premier showcase for art, archaeology, and Judaica, recently announced plans for a \$50 million expansion (rendering, right). The project, which is being led by New York-based designer James Carpenter, will include four main elements: a covered entrance path, a new main entrance hall, reorganized and expanded galleries, and a new space for temporary exhibitions.

The 20-acre museum complex opened in 1965. Alfred Mansfeld and Dora Gad designed the Modernist, terrain-hugging museum, which is mostly clad in Jerusalem limestone. The campus includes a sculpture garden by Isamu Noguchi, as well as Frederick Kiesler and Armand Bartos's Shrine of the Book, which houses the Dead Sea Scrolls.

"One of the complexities of the existing campus is that it has grown significantly over the past 40 years," says Carpenter. "Our work is to ease people's sense of where they are going." The new elements, including the flat-roofed entrance path and rectilinear entrance hall, will be largely made of glass. Exterior shading, which is still being developed, will minimize glare and solar heat gain. Carpenter says the design, while "respecting the existing language" of the Modernist-style museum, will better integrate the buildings with Noguchi's

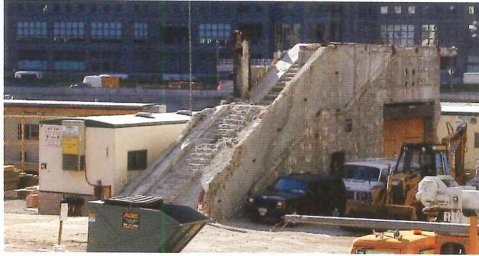
sculpture garden.

Israeli architects Zvi Efrat and Meira Kowalsky were hired to develop the conceptual plan and to reorganize the museum's existing public and gallery spaces. Lerman Architects, based in Tel Aviv, are the project architects.



The program includes 80,000 square feet of new construction and 140,000 square feet of renewed gallery space. A previous expansion plan by James Freed that was seen as violating the museum's architectural language was canceled in 2002. The museum will remain open throughout the expansion, which is to begin in 2007 and be completed in 2010. Esther Hecht

Record News



National Trust names 2006 Most Endangered

On May 11, the National Trust for Historic Preservation released its annual list of America's 11 Most Endangered Places. The list, first issued in 1988, is a public cry for help on behalf of sites considered endangered due to "neglect, insufficient funds, inappropriate development, or insensitive public policy," according to the trust. On this year's list are the World Trade Center's Vesey Street Staircase, the only remaining above-ground remnant of the Twin Towers (above lower left); the historic neighborhoods of New Orleans (example, top right); and the historic communities of the Mississippi Gulf Coast (example, above lower right), many of which were badly damaged or entirely destroyed by Hurricane Katrina; and the Arts and Industries Building (top left), the first museum of the Smithsonian Institution in Washington, D.C. The National Trust is a nonprofit group dedicated to saving historic places and revitalizing communities. The list's power to promote response is evidenced by two of last year's entries: Frank Lloyd Wright's textile-block Ennis House, damaged by an earthquake in 1994, is now going through its first phase of renovation; and Finca Vigía, Ernest Hemingway's home in Cuba, has benefited legislation that would make it part of a National Heritage Area. S.L.

Smithsonian Arts and Industries Building, Washington, D.C.:

The 1881 building was the first museum structure on the National Mall. Shuttered in 2004 after years of neglect.

Blair Mountain Battlefield, Logan County, W.Va.: Site of an armed insurrection by unionized coal miners fighting for better working conditions. Now threatened by strip mining.

Doo Wop Motels, Wildwood, N.J.: U.S.'s largest collection of mid-20th-century resort architecture. More than 100 of these funky, neon-covered hotels have already met the wrecking ball.

Fort Snelling Upper Post, Hennepin County, Minn.: Its Upper Post area, which contains 28 brick buildings constructed between the 1870s and the early 1900s, has been long vacant.

Historic Communities and Landmarks of the Mississippi Coast: When Hurricane Katrina hit last August, the historic communities and landmarks here suffered incalculable damage.

Historic Neighborhoods of New Orleans, New Orleans, La.:

Hundreds of these homes are tagged for demolition, and the future of America's most distinctive city is at stake.

Kenilworth, Ill.: Teardowns in this architecture-rich town have leveled many historic homes and replaced them with McMansions.

Kootenai Lodge, Bigfork, Mont.: The rustic wooden lodge and 20 other buildings are threatened by pending condominium development.

Mission San Miguel Arcangel, San Miguel, Calif.: A superb example of mission architecture, the 1821 complex was closed after a damaging December 2003 earthquake.

Over-the-Rhine Neighborhood, Cincinnati, Ohio: Famous immigrant neighborhood now plagued by crime and disinvestment.

World Trade Center Vesey Street Staircase, New York, N.Y.: It offered many a path to safety on September 11. Now threatened with demolition.



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Record News

New York's High Line spurring innovative buildings and planning



On April 10, workers began construction that will result in the conversion of Manhattan's High Line into a 6-acre public park. Trains once used the now-abandoned rail trestle, which snakes 1.5 miles across city streets, to deliver freight to buildings on the city's far West Side.

The park will occupy the trestle's elevated rail deck, which rises between 18 and 30 feet above street level. The first section of the park, by the team of Field Operations and Diller Scofidio + Renfro, runs from Gansevoort Street to West 20th Street, and is scheduled for completion in spring 2008.

The High Line's redevelopment—spurred by a June 2005 rezoning for residential development—is triggering a construction boom in its surrounding neighborhoods. Prominent architects working here include Jean Nouvel, Frank Gehry, Richard Rogers, Annabelle Sel Dorf, Robert A.M. Stern, Audrey Matlock, Polshek Partnership, and Gwathmey Siegel.

Matlock's planned condominium on 447 West 18th Street, with its unevenly stacked envelope and irregularly angled bands of facade glass, is typical of many of these designers' edgy approach in this now-ultra-chic neighborhood.

Not just the architecture here is progressive. Urban design controls for the area ensure that adequate light and air reach the new elevated park. And in contrast to other parts of Manhattan, where current zoning generally mandates



Big-name architects (map, above) are dominating the area around the High Line (rendering, above left).

a continuous street wall, in the rezoned area along the High Line new buildings will be arranged in a staggered fashion. On certain large lots, up to 40 percent of a building's surface area can rise up next to the High Line.

"Building around the High Line requires architects to be more innovative than in other parts of Manhattan," says Amanda Burden, chair of the New York City Planning Commission. To preserve open space here, the new zoning rules permit property owners to sell their development rights to building sites anywhere within the rezoned district. In most areas of Manhattan, development

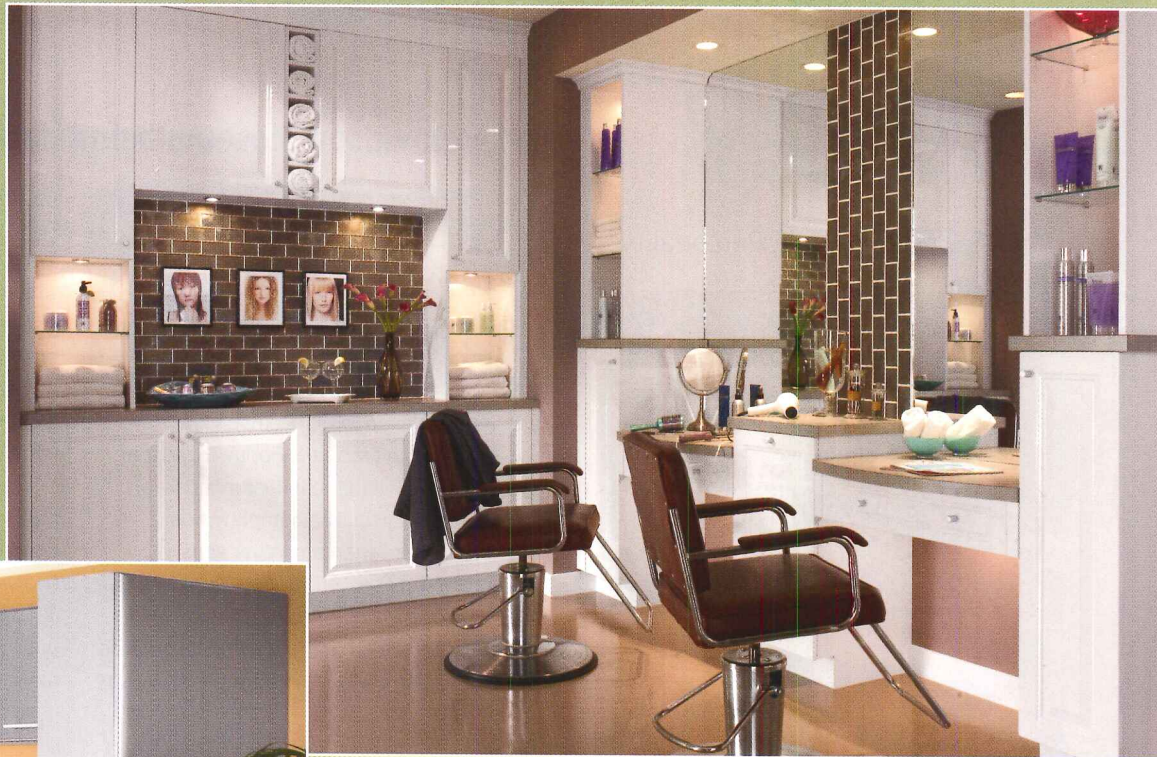
rights can be sold only to adjacent property owners.

"We want to make sure that it doesn't turn into an elevated street," says James Corner, director of field operations. "Part of the magic of the thing is its complete separation from the city. It is completely severed from everything around it, and that is what makes it an interesting place to walk." Alex Ulam

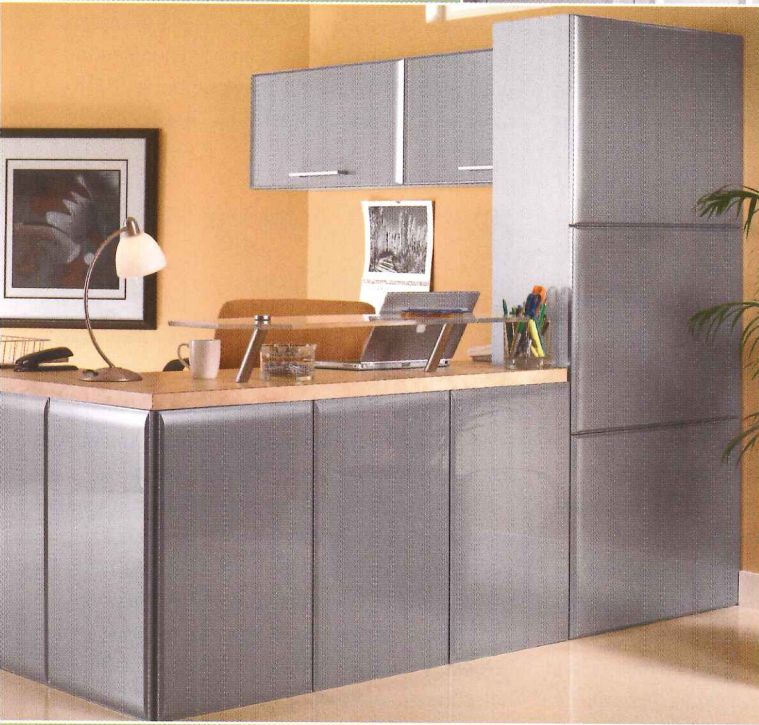


Matlock's proposed condo.

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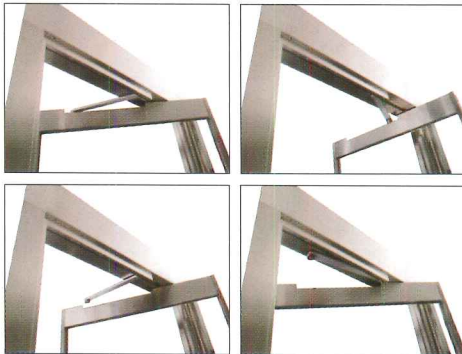
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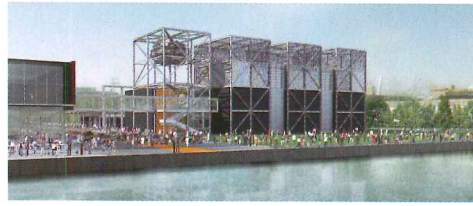
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Record News On the Boards

Harley-Davidson Museum being designed in Milwaukee



The Harley-Davidson Motor Company has unveiled its design for a new Harley-Davidson Museum, to be built in the industrial heart of Milwaukee, Wisconsin. The company was founded here more than a century ago.

Pentagram's New York office is designing the project's structure, exhibitions, and graphics. The museum will be spread over three buildings, which will contain shows, company archives, a retail shop,

and restaurants. The project will evoke the gritty heritage of the company's motorcycles, and the industrial past of Milwaukee's Menomonee Valley. It will be located on the Menomonee River just south of downtown, and be largely composed of black brick, glass, and exposed structural steel. Glass-and-steel skywalks will connect the three buildings, and three steel towers will hide mechanical equipment while supporting Harley-Davidson signage.

Hammel, Green and Abrahamson is the architect of record. Oslund and Associates developed the landscape plan, which includes a riverwalk, greens, and terraces. The \$75 million, 130,000-square-foot museum is scheduled to open in 2008 in time for the company's 105th anniversary. *John E. Czarnecki, Assoc. AIA*

Normandy center will tell story of D-Day heroes

The American Battle Monuments Commission (ABMC) is developing the Normandy Interpretive Center (NIC), near the site of the Normandy American Cemetery. Designed by SmithGroup, it will tell the story of the American soldiers who died during the World War II coastal invasion.

Noting that the French and Germans already have centers documenting the battle, David Greenbaum, FAIA, a SmithGroup principal, says it was time for an American interpretation. To determine the program and style of the project, the ABMC convened historians, museum directors, and the architects for a charrette at Omaha Beach,



France. One of the objectives was not to "steal the thunder" of the cemetery, but to "create something interesting in its own right," Greenbaum says.

Another goal was to stress U.S. troops' varied approaches in invading the coast, so the building will hug the landscape and offer views of a field, the sea, and the sky. The NIC's design draws on 1950s Neomodernism, with simple materials and colors. Due to the site's sensitivity, Greenbaum notes, "restraint was in order." *Diana Lind*

Hadid designing building at her Alma Mater

Zaha Hadid Architects has won an international competition for a building to house the Issam Fares Institute of Public Policy and International Affairs at the American University of Beirut. The school is Hadid's alma mater.



The institute, founded in 2004, is an international think-tank for Middle Eastern affairs.

The competition called for a contemporary structure that would fit in with the landmarks of the century-old campus, located in the heart of the city on a site that slopes down to the Mediterranean.

The six-level project has been conceived to reflect the undulating topography of the site, and the existing network of pathways around it. Its upper levels, comprising researchers' offices, seminar rooms, and the main reading space, extend over the site's boundaries. Bridges, running through the building's atrium, connect the third and fourth stories. In order to keep the academic spaces quiet, the main auditorium and its amenities have been located underground.

The 21,500-square-foot building is expected to be complete by October 2008. *Seif El Rashidi*

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News Briefs

Green documentary on PBS

What does Brad Pitt know about sustainable architecture? After narrating a six-part series entitled *e2*, the *Economics of Being Environmentally Conscious*, more than we may have thought. From the star's own mouth: "By employing the intelligence of natural systems we can create industry, buildings, even regional plans that see nature and commerce not as mutually exclusive but mutually coexisting."

The six-part series, scheduled to air on PBS in June, examines built and planned green buildings in New York, Chicago, China, and elsewhere, and explores the tenuous state of the environment. It addresses what architects have long known about the ecological importance and economic benefit of sustainable design. *Sarah Cox*

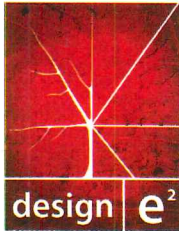
Holocaust Memorial in Vienna

Stuttgart-based Fischer, Naumann (FN) and Partners and artist Kirstin Arndt have won an international competition to build Vienna's "Memorial for the Deported

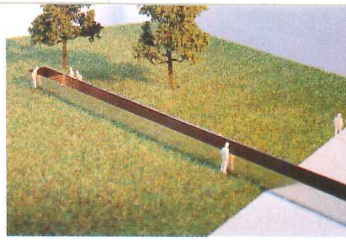
Neighbors," to commemorate the suffering of the Jewish community during the Second World War.

The memorial will be located in a park that is part of Norman Foster's redevelopment plan for the area around the demolished Aspengasse Railway Station. The

design calls for a 98-foot-long by 7-foot-wide trench cutting through the park. Engraved in the sunken stainless-steel walls of the 16-foot-deep trench will be the names of thousands of deportees. Visitors will wear a path on the ground up to and around the memorial that FNP part-



The documentary will air in June.



A model of the Vienna memorial.

ner Martin Naumann says will have "poetic value." Completion of the approximately \$490,000 memorial is set for 2008, although this could be delayed because Foster's master plan is currently on hold. *R.S.*

New Mets stadium The New York Mets announced in April that Shea Stadium will be demolished and a new ballpark, designed by HOK Sport, will replace it. Following recent trends in ballpark design, the stadium will evoke early 20th-



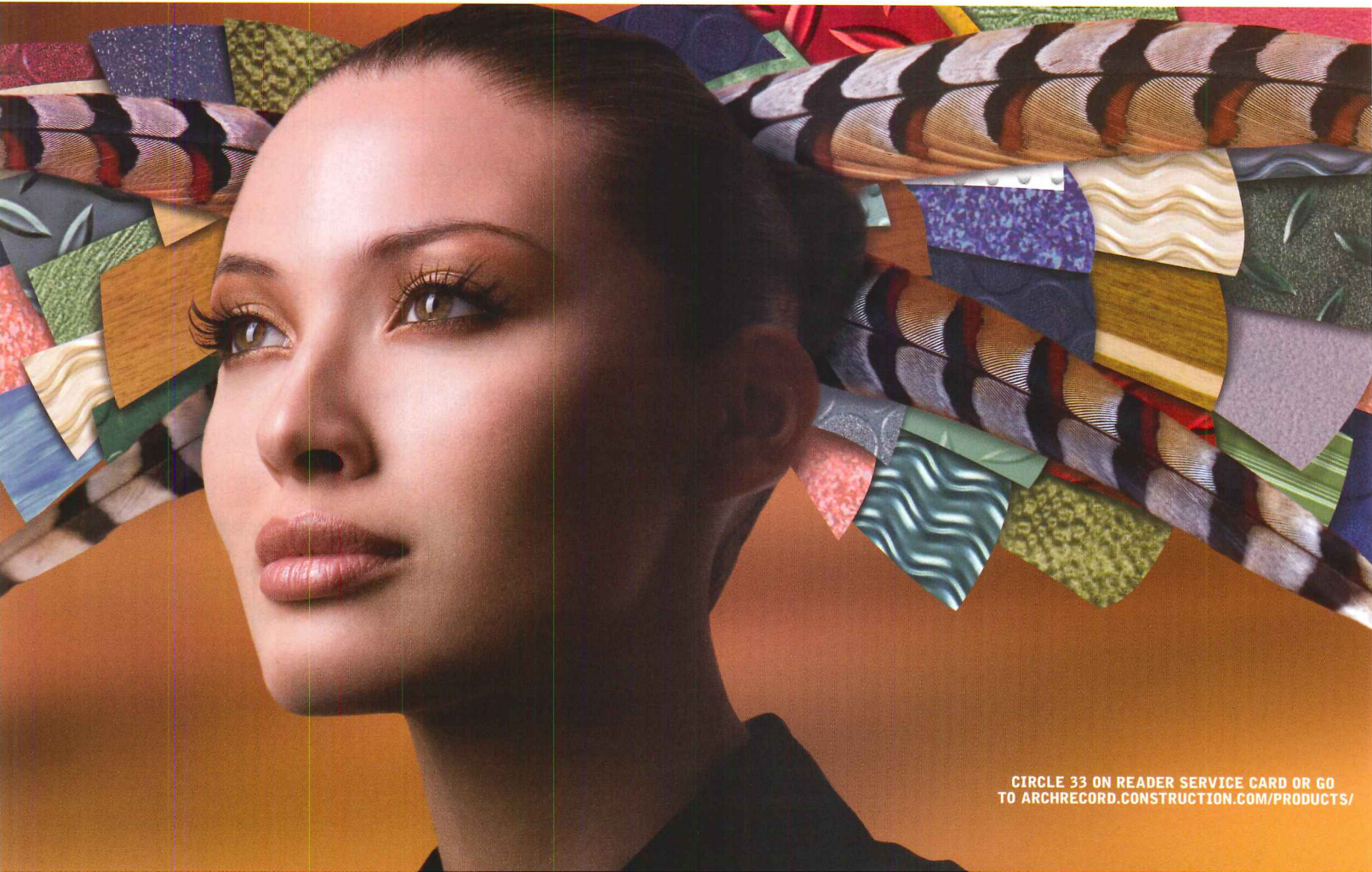
Rendering of the new Mets stadium.

century ballparks and will be dedicated to baseball. The new ballpark will be smaller than Shea, reducing seating from about 57,000 to about 45,000. The stadium will also have 58 luxury suites; Shea currently has 45.

The new ballpark is meant to evoke memories of Ebbets Field, the former home of the Brooklyn Dodgers, particularly through an entry rotunda that will serve as the main entrance to the new park. Exposed steel girders will also remind Mets fans of the bridges that bring them to Queens. Besides steel, the main building materials will be limestone, granite, brick, and cast-stone. *Kevin Lerner*

10th Anniversary for RECORD Ad Jury

After the redesign of ARCHITECTURAL RECORD in 1997, it became clear that the advertisers needed to give their pages a facelift, too. To tackle this challenge, the publishers founded an annual ad jury, which marked its 10th anniversary on April 25th, with a panel in Los



Angeles. Each jury, made up of accomplished architects, rates ads in terms of design and content.

"The idea," says RECORD associate publisher Laura Viscusi, "is to educate advertisers about what architects respond to positively, and to honor those who've done a good job." Viscusi adds that ads have "evolved aesthetically, with less text and better photos," and more often support causes like sustainability.

This year's jury included Stephen Ehrlich, AIA, Lorcan O'Herlihy, AIA, Michele Saeed, AIA, and Frederic Schwartz, FAIA. Winners included ads by Adobe, Hunter Douglas, Alcoa, and Dupont Tyvek. *Sarah Amelar*

Gehry adjusting plans in Brooklyn On May 11, Frank Gehry, FAIA, unveiled new models for his 22-

acre Atlantic Yards development in downtown Brooklyn. He says the latest work is more sympathetic to the scale and character of the residential area that the project borders. Some of the buildings are shorter and less bulky than those that were previously



Gehry's project is less bulky, but still huge.

presented. Many of them will have glass walls at street level, and others will not be built so closely together.

Most of the buildings will be clad either in metal, glass, or brick, and their designs are generally more orthodox than the models presented last July. For instance, many buildings that had been

tilting in various directions in the prior models are now standing straight up. *S.L.*

Fabric design pioneer dies

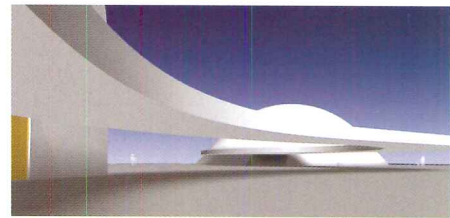
Walter Bird, a pioneer in the design of air-supported structures and tensioned membranes, died on April 6. He was 94. Bird, an aeronautical

engineer who studied at MIT, founded Birdair, which manufactures lightweight fabric structures, in 1956.

Birdair has developed fabric roofs for the Metrodome in Minneapolis, Reliant Stadium in Houston, Atlanta's Georgia Dome, Olympic Stadium in Rome, the Denver Airport, London's Millennium Dome, and the Haj Terminal in Saudi Arabia. *Brian Carter*

Niemeyer designing in Spain

Brazilian architect Oscar Niemeyer, 1989 recipient of Spain's Prince of Asturias Prize, is designing a cultural complex dedicated to the prizes. The \$30 million, 100,000-square-foot complex will be a key element in the revitalization of Avilés, located on Spain's northern coast. Prince of Asturias Prizes comprise several fields, and are handed out in an annual ceremony in nearby Oveido. The complex, financed by the Principality of Asturias, will occupy a 150,000-square-foot plaza at the head of Avilés's narrow bay. A concrete hemisphere containing an



Rendering of Niemeyer's museum.

auditorium will be connected via a serpentine canopy to a concrete arch housing a museum. *David Cohn*

ENDNOTES

- Nonresidential architecture billings in the U.S. have been positive for 18 straight months, says the AIA.
- The Municipal Art Society, a non-profit urban planning group, and the Hells Kitchen Neighborhood Association, are suing to stop the expansion of the Jacob Javits Convention Center in New York.
- For the third time, ARCHITECTURAL RECORD will curate the U.S. Pavilion at the Venice Architecture Biennale. The pavilion will focus on RECORD's housing design competition, "Designing the Future of New Orleans."

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For and about the emerging architect

archrecord2

DEPARTMENTS

Designing palaces for wealthy clients is fine, but the three architects in this month's archrecord2 aren't especially interested in that kind of work. For the principals of ESKYIU, design and technology are tools to engage the public in shaping the environment. For Josh Galloway, staff architect for Richmond, Virginia's Better Housing Coalition, creating better neighborhoods has built him a rewarding career. There's more about these talented architects at www.archrecord.com/archrecord2/.

Design

ESKYIU: Taking it to the street



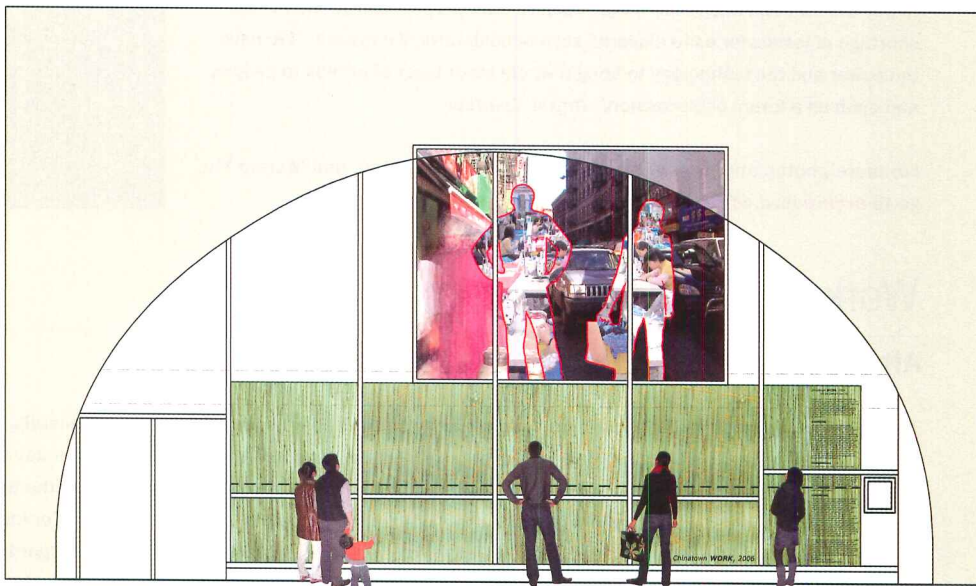
There are some people who just can't stop asking questions. Eric Schuldenfrei and Marisa Yiu are two of those people. Recognizing their inquisitive natures led

them to create a design collaborative, called ESKYIU, to focus on finding an intersection between art, architecture, and global politics, and expressing it through design—in other words, while on the one hand seeking answers to solve problems, the two are also using design to entice the community to ask the questions as well.

"We're intrigued by and curious about how things work, where things are made, and the dynamics of our day-to-day," says Yiu. "We want to use architecture as a vehicle to explore these issues."

ESKYIU's current project, called *Chinatown WORK*, is a traveling interactive public art installation that incorporates passersby by mixing their silhouettes with footage of factory workspaces and time-lapse street images of New York City's Chinatown. As pedestrians' silhouettes are projected on an ecofriendly fabric-and-resin screen depicting a sewn map of Lower Manhattan, they become part of the installation, reflecting the even deeper part they play as members of the community and consumers of the goods produced within buildings they walk by every day without a thought to what goes on within.

For Schuldenfrei and Yiu, this engagement of technology, design, and public participation makes them tick. "It's thinking about the way the world is linked," says Schuldenfrei, who says he's always been interested in site-specific work that brings those global links to the fore. One of Schuldenfrei's recent projects, *Alladeen*, examined the contemporary phenomenon of international call centers where Indian operators in Bangalore, India's fifth-largest city, often pass as



Chinatown WORK, New York City, 2006

Incorporating time-lapse images, real-time video processing software, unique sewn material, light, and public participation, ESKYIU collaborated with 3-form Material Solutions and October AI to create this participatory street installation that focuses on the contemporary work culture of New York City's Chinatown. The installation celebrates the people who made and still contribute to Chinatown.



American. The project was a cross-media performance combining music, video, animation, an architectural set, and live performance. “The fact that a city is a back office to another country through simple phone lines is fascinating,” he says. *Alladeen* has traveled across the world, including performances at the Walker Art Center in Minneapolis, the Singapore Arts Festival, and London’s Barbican.

With grants (*Chinatown WORK* was sponsored by a grant from the Lower Manhattan Cultural Council), community support, and collaboration with product manufacturers and technology innovators, Yiu and Schuldenfrei have been able to keep ESKYIU creating these kinds of projects, while teaching gigs and their private design practices—Yiu’s firm is called Mksyiu Studio and Schuldenfrei’s is Eric Schuldenfrei Animation: Art + Architecture—enable them to pay the rent and keep their minds open to the next possibility. “There’s no shortage of issues for us to explore,” says Schuldenfrei. Yiu agrees: “We have the power and the technology to bring a whole other layer of access to people, and open up a forum of discussion.” *Ingrid Spencer*

For more photos and projects by ESKYIU, Eric Schuldenfrei, and Marisa Yiu, go to archrecord.com/archrecord2/.

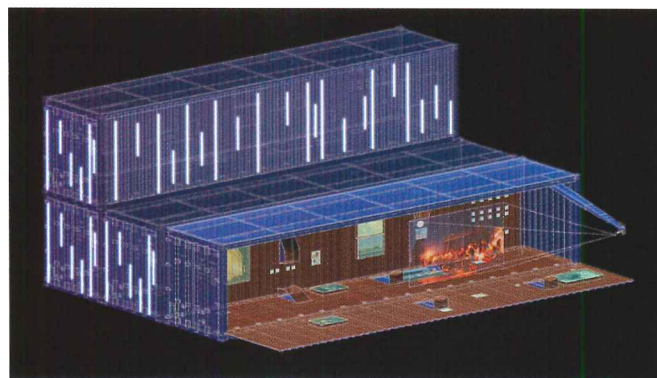


Chinatown Design Lab, New York City, 2006 (ongoing)
Marisa Yiu is one of five design panelists invited to participate in the Rebuild Chinatown initiative’s Chinatown Design Lab. The project brings artists, architects, community activists, and landscape architects together to create urban design initiatives to reflect the values and history of the area.

Byproduct (unbuilt)

Byproduct is an ongoing exploration of how to use discarded containers found in port terminals

for housing or community centers by outfitting them with reclaimed wood, recycled glass, and salvaged technology products.



Work

After architecture school: Joshua Galloway

Joshua Galloway spent his initial post-graduation energy seeking a Frederick P. Rose Architectural Fellowship, designed to promote architecture and community design in low-income neighborhoods. But when that did not pan out, Galloway, who graduated from the University of Virginia’s School of Architecture with a master’s degree in 2004, was not deterred. In effect, he created his own fellowship by partnering with Richmond, Virginia’s Better Housing Coalition (BHC) to build 80 affordable energy-efficient homes.

The BHC usually helps create affordable housing by buying properties, hiring architects, and then managing the final product. But with Galloway as their first staff architect, they are creating 10 to 15 prototype homes for the 80-home subdivision that will sit 8 miles south of downtown Richmond, Virginia.



Infill housing in Richmond’s Church Hill neighborhood, by the BHC with Glavé & Holmes Associates.

With a bachelor’s degree in landscape architecture from the Rhode Island School of Design, Galloway can’t be kept designing inside

all day. Recently, he and a team of volunteers held a community work day to clean up the park surrounding 15 homes that the BHC built in the Carver Neighborhood of Richmond. For the next landscape project, the coalition will install a garden in Winchester Greens, a neighborhood that was just selected as a Blue Ribbon Community by the National Public Health Association because it promotes a healthy lifestyle through sidewalks, parks, a community center, and street trees.



To create a wider impact on home construction, Galloway does consulting work on existing projects and holds training sessions for builders and contractors. These sessions teach techniques for more resource and energy efficient-building and are co-hosted by the BHC and Local Initiative Support Corporation (LISC), a national nonprofit which provides grants, loans, and equity investments to Community Development Corporations for neighborhood redevelopment.

Galloway may not have high-profile clients or his name on a shingle, but knowing he’s making an immediate impact on the living conditions in many people’s lives is satisfying to him. “I figured I could go and work for a firm or I could go and work for the government, but if I go and work for affordable housing, I’d be using my skills for a worthy cause.” *Sarah Cox*

For more information on Joshua Galloway and Virginia’s Better Housing Coalition, go to archrecord.com/archrecord2/.

Two critics assess Jane Jacobs and her legacy

Critique

Jane Jacobs: Fighting Back Until the Very End

By Michael Sorkin

Jane Jacobs will forever be remembered as the woman who stopped Robert Moses in his tracks. When the city's planning czar set his sights on New York's Greenwich Village, with designs to bulldoze a boulevard through Washington Square and an expressway across Canal Street and replace blocks of vibrant life with his beloved towers-in-a-park, Jacobs, indefatigable organizer of local fight-back, proved his deft antithesis. Her success came from knowing what she was attacking and, more crucially, what she was defending. *The Death and Life of Great American Cities*—her first masterpiece—is not simply a screed against the ravaging simplifications of urban renewal, but a brilliant account of the intricate ecology of good neighborhoods. Like no one else, Jacobs was able to understand and describe the interaction of the social and physical components of rich community life, the dialectical bulwark of the good city.

Over the years, the idea of a Manichean struggle between Jacobs and Moses has become a fairly sorry trope. As New York passes through a long period of brisk prosperity—much of it focused on the same historic neighborhoods once considered so blighted—the relationship between the city's social and physical architectures has been transformed for both better and worse. Although preservation has emerged as the planning equivalent of motherhood (tellingly, Moses had

disdained Jacobs and her cohorts as “nothing more than a bunch of mothers”), its spawn—gentrification—has become the soft form of urban renewal, still removing the poor but lovingly restoring their former homes. And the hard version of the big plan is making a major comeback in a new wave of jumbo projects emerging on sites of more ostensible dereliction, or at least with smaller populations. These enormous initiatives include the reconstruction of Ground Zero, the redevelopment of the rail yards on the West Side of Manhattan and in downtown Brooklyn, and the transformation of the Brooklyn waterfront in Greenpoint-Williamsburg.

The presence of Jane Jacobs in all of this is palpable. Paradoxically, the design rhetoric of these megaschemes ritualistically evokes principles Jacobs so strongly defended—the importance of the street and its life, the advantages of short blocks, and the need for a mix of uses, for density. Urban design, a discipline born in rebellion against the received wisdom of Modernist planning, derives many of its central formulations from their articulation by Jacobs, if too often dumbing them down to meet the bottom line or max out FAR. But Jacobs's influence is more genuinely present in the vociferous opposition to these projects; in the grassroots defense of threatened textures and prospects for local life; in suspicion of big, single-sourced plans; and in anger at the unyielding imperatives of profit in a city that seems bent on running its poor and middle class out of town.

In the past year or so, there has even been a marked rise in criticism of Jacobs herself, more and more widely denigrated as a relic of an outlook that's outlived its relevance. The terms vary slightly but almost invariably evoke the standard Jacobs/Moses duality. Vishaan Chakrabarti, former director of the Manhattan office of the Department of City Planning (now an operative for the developer The Related Companies) assails both Jacobs and Moses as evil twins, thwarting the enlightened operations of today's planning's post-planning “third way.” Rem Koolhaas snidely dismisses Jacobs as an obstructive anachronism out of touch with the global urban inevitable. Even Nicolai Ouroussoff, *The New York Times* critic, in a commentary entitled “Outgrowing Jane Jacobs and Her New York” published following her death, suggested that Jacobs's influence had “distorted the public's understanding of urban planning” and offered that we might want to “mourn a bit for Mr. Moses as well.”

This opposition is both dangerous and misleading, suggesting a false dichotomy between modernity and community and casting Jacobs's arguments as antithetical to vision. There's a confusion of categories here. Jacobs's beef wasn't with any particular style, and her formulations were not those of an architect; it was never her intention to fix the particulars for the design of new cities but to locate, in the fabric of the old, a more

general set of values that were conducive to community and that might be extrapolated to many different urban situations. Jacobs was an advocate for choice, not someone to insist that everyone live in any one way—including hers—and she argued against the imposition of one-dimensional planning ideas on living urban tissue. The depth in her critique grew from the way her close and sympathetic reading of a beloved and familiar place excavated issues



Greenwich Village has retained its identity.

that extended far beyond it. It's simply wrong to convert this revelatory particularity into a deficit in her analysis. Hers was too fine a mind to think that the empty reproduction of forms, traditional or Modern, could be the vehicle for creating community life. She spent her life opposing the myopia of all such prescriptive singularities. Jacobs's famous comment that “a city cannot be a work of art,” far from suggesting that cities not be beautiful, was her way of insisting that any uniform reading of the city imposed an order that obscured a view toward its true complexity.

Jacobs spent more than half a

Critique

century making New York neighborhoods better places to live, not trying to preserve them in amber. Among her many achievements was the work she undertook on behalf of the construction of the West Village Houses, a series of small-scale (and Modernist!) apartment buildings with a total of 420 units, dotted through her old neighborhood. Although their architecture is perhaps modest to a fault, the apartments are spacious, and the project as a whole—quite large in aggregate—fits unobtrusively within the intimate weave of its surroundings. It's a model piece of urbanism because of this careful integration; because its architectural expression is not treated as a big, determining deal; and because it grew out of the self-organized impetus to provide new and better housing for people of modest means for whom the market had little empathy. The lesson for planning and design is about both basic physical harmonization and the clarity and value of the social interests embodied in these buildings. Every project, whether in the historic city or out on its fringes, embodies a compendium of such interests. Too often, architecture is complicit in obscuring the worst of these, through preservation that reveres old buildings extravagantly while driving out their inhabitants or by hyping the art-for-art's-sake pose of new developments that—however fab their stylings—press the same up-market homogeneities all around them.

Jacobs may not have been a conventional connoisseur of the fine points of architectural history and form, but nobody had a keener eye for architecture's effects. A little over a year ago, she wrote a letter to Mayor Michael Bloomberg to protest the city's plans for a massive makeover of a stretch of the Brooklyn waterfront with luxury high-rise apartment buildings. Her objection had nothing to do with tall buildings facing the water per se (the city is rich with brilliant examples of such projects,

like Riverside Drive), but with their likely consequence for the ecology of the community behind them. She was worried about their effects. And she wrote as an advocate, as always, for the right of communities to steer their own destinies. The letter, an eloquent summary of Jane Jacobs's life and values, was published in *The Brooklyn Rail* and is worth quoting. Like everything she wrote, it is passionate, clear-eyed, and gets right to the point.

Dear Mayor Bloomberg,
My name is Jane Jacobs. I am a student of cities, interested in learning why some cities persist in prospering while others persistently decline; why some provide social environments that fulfill the dreams and hopes of ambitious and hardworking immigrants, but others cruelly disappoint the hopes of immigrant parents that they have found an improved life for their children ...

What the intelligently worked-out plan devised by the [Brooklyn] community itself does not do is worth noticing. It does not destroy hundreds of manufacturing jobs, desperately needed by New York citizens and by the city's stagnating and stunted manufacturing economy. The community's plan does not cheat the future by neglecting to provide provisions for schools, daycare, recreational outdoor sports, and pleasant facilities for those things. The community's plan does not promote new housing at the expense of both existing housing and imaginative and economical new shelter that residents can afford. The community's plan does not violate the existing scale of the community, nor does it insult the visual and economic advantages of neighborhoods that are precisely of the kind that demonstrably attract artists and other live-work craftsmen, initiating spontaneous and self-organizing renewal. Indeed, so much renewal [is happening] so rapidly that the problem converts to how to make an

undesirable neighborhood into an attractive one less rapidly.

Of course the community's plan does not promote any of the vicious and destructive results mentioned. Why would it? ...

But the proposal put before you by city staff is an ambush containing all those destructive consequences, packaged very sneakily with visually tiresome, unimaginative, and imitative luxury project towers. How weird, and how sad, that New York, which has demonstrated successes enlightening to so much of the world, seems unable to learn lessons it needs for itself. I will make two predictions with utter confidence: 1. If you follow



The West Village Houses in New York.

the community's plan, you will harvest a success; 2. If you follow the proposal before you today, you will maybe enrich a few heedless and ignorant developers, but at the cost of an ugly and intractable mistake. Even the presumed beneficiaries of this misuse of governmental powers, the developers and financiers of luxury towers, may not benefit; misused environments are not good long-term economic bets.

Come on, do the right thing. The community really does know best. Sincerely, Jane Jacobs

Placing Jane Jacobs in a Larger Cultural Context

By Robert Campbell, FAIA

"When principle is invoked, common sense flies out the window." That's a quote from the autobiography of the great British novelist Doris Lessing.

The 20th century was notable, in architecture and planning, for people who invoked principle all

over the place. The era was a snow-storm of gassy manifestoes and pompous all-governing principles.

Jane Jacobs stuck with common sense. She was, in the best sense, an unprincipled person. Jacobs was a pragmatist as William James defined pragmatism: The attitude of looking away from first things, principles, "categories," supposed necessities; and of looking toward last things, fruits, consequences, facts.

In other words, as she liked to say, "I always ask, What works?"

James liked to refer to pragmatism as "she," and sometimes he sounds exactly as if he's writing about Jacobs:

"She unstiffens our theories ... She has in fact no prejudices whatever, no obstructive dogmas, no rigid canons of what shall count as proof. She is completely genial. She will entertain any hypothesis, she will consider any evidence."

Jane once wrote that if we don't keep our eyes on reality, "We will be lost in fogs of our own making." She belongs in a small class of people who look at reality directly, rather than through the lens of concepts, values, and ideas. She reminds me, in that regard, of the Yale historian Vincent Scully and the Berkeley, California, theorist Christopher Alexander. All three spend zero time worrying about their place in the history of ideas. They simply go out into the world, see what they see, draw their conclusions, and publish them. Such people write as if they'd never read a book. Agree with them or not, they are the originals; they are invaluable.

There's another trio Jane belongs in. Her book of 1961, *The Death and Life of Great American Cities*, was one of three that appeared within a few months of each other. *Silent Spring*, by Rachel Carson, arrived in 1962, and *The Feminine Mystique*, by Betty Friedan, in 1963. Each book changed the world. Each energized a revolution that continues to this day.

Friedan's revolution was feminism, sometimes called in the 1960s "women's liberation."

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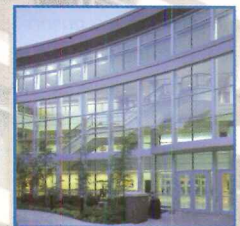
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Carson's was environmentalism, the realization that human beings are brainlessly destroying the planet that supports our life. (Global warming is only the latest stage in a crisis Carson identified almost half a century ago.)

Jacobs, of course, created a revolution in architecture and city planning. I was living in New York when I first read *Death and Life*. New York was my first experience of a real city. Reading, I felt as if Jacobs were translating from a foreign language. She made legible the hidden social and economic mechanics of the mysterious city I was daily experiencing.

Years later, when we'd become friends, I asked her if she thought the burst of three great books by American women had anything to do with the repression of women in the period after World War II. Those were the years when Rosie the Riveter and other career types were sent back to the suburban kitchen. Were these women authors energized by the need to push open a prison door?

It wasn't the kind of question Jane cared for. She rarely thought about herself, and she ignored it. But I think the answer is yes, and I think all three books should be seen as interlocked—as, in a sense, facets of the same impulse—a feminine, humanitarian impulse, one based on experiencing the world as it is, rather than trying to shape it by abstract theories like those of Le Corbusier and other principled moderns.

Not just an urbanist

Jane wouldn't have said so, but she was an environmentalist, too. The environment she cared about was the one we build for ourselves, not the one created by nature. She was a feminist as well, although she couldn't have cared less about feminist politics.

I was lucky enough to witness her classic confrontation, in Boston's Faneuil Hall, with James Rouse, the developer of Columbia, Maryland,

and of the "festival marketplace" concept. Even in appearance, they were opposites: Rouse, a big man in golf-course lime-green slacks; Jacobs, exaggeratedly modest in what appeared to be a home-sewn granny dress. Rouse spoke first, quoting the famous words of Daniel Burnham: "Make no little plans; they have no magic to stir men's blood." Jane brought down the house when she quietly announced, "I'm not sure big plans ever did have the magic to stir women's blood." Did they jointly script the moment? I never asked.

Jane believed in a world not of grand plans, of interstate highways and urban renewal projects, but rather in a world created by many independent initiatives unfettered by government. Good cities were made by the neighbor, the entrepreneur, the corner grocer, multiplied by millions. Good planning should support the spontaneous, interactive life and growth of such initiatives. Master plans (note the masculine language), handed down from above, were usually stupid and brutal.

She was an activist as much as a writer. In Greenwich Village, she joined a protest that killed a plan to push Fifth Avenue through Washington Square, then helped stop the egregious Lower Manhattan Expressway. In some ways her New York career damaged her reputation. She was seen as a fetishist of the West Village way of life. I remember my old boss Jose Luis Sert, an AIA Gold Medalist and Corbu disciple, once dismissing her as a Romantic. I bite my tongue to avoid saying, "If Jane Jacobs is a Romantic, what does that make you?" Compared to her, Sert was a dreamer.

New York is a provincial town, and New Yorkers still see Jane as frozen in that West Village image of the 1960s. But when she left the Village and moved to Toronto so her sons could avoid the Vietnam draft, she became equally active there.

Jane was a national figure in Canada, consulted by everyone

from prime ministers on down. Recently she helped persuade Toronto to create a new zoning district in which virtually all uses are permitted, almost none banned. The only restraints are on the size and shape of the building envelope. She believed such a district would nurture her kind of urbanism: the unplanned, entrepreneurial mix of all kinds of people and purposes.

Impact in Canada

For years, she worked with the so-called C-5 group—the mayors of Canada's five largest cities—in a "New Deal for Cities" campaign. The goal was to persuade Canada, where political power lies largely with the provinces, to recognize the economic value of cities and free them to chart their own destinies.

The enduring fame of *Death and Life* annoyed Jane in her later years. She thought she'd written more important books. She would name *The Economy of Cities* (1969) and *Cities and the Wealth of Nations* (1984). The latter eerily predicts many aspects of the global economy of today. Another must-read is *Systems of Survival* (1992), a brilliant discourse on the different kinds of ethics with which we organize society—although it's written in a fictional form for which Jane had little talent.

With characteristic modesty, she also took the time to produce a book hardly anyone read: *A Schoolteacher in Old Alaska*, which chronicles the life and adventures of a great-aunt of Jane's, who taught on the islands off the Alaskan coast.

Jane was modest in other ways. Once I was asked by a couple of AIA board members to sound her out about receiving the Gold Medal, which had never been given to a woman or a nonarchitect (and still hasn't). Jane, whose husband was an architect, knew perfectly well the prestige of the Gold Medal. But my phone call was a comic disaster. Why, she wanted to know, was I interrupting her morning's work with something so unimportant?

A year or so later I got a call

from Bill McDonough, then dean of architecture at the University of Virginia. He wanted to give Jane the Thomas Jefferson Medal and he understood I had her phone number. Would I...?

Lots of luck, I thought, and made the call with trepidation. But this time Jane was delighted. "My father and both my brothers went to UVA," she said happily. "I'd love to do it, as long as I can spend my time there talking with students."

I remember best a visit to Jane at her Toronto house, when we spent a long Sunday afternoon on the front porch eating pastries she'd bought at some ethnic grocer. She was overweight by then, but she moved quickly, even friskily, as she climbed up and down staircases to show me the house. At every level, on a yard or deck or counter, there was some kind of modest garden. In her workplace stood the small portable manual typewriter on which she did her writing. A son, who lived near by, dropped over to see how she was doing. Her quiet street was a short walk from a university and a downtown bus. It was the life of an urban villager at its best.

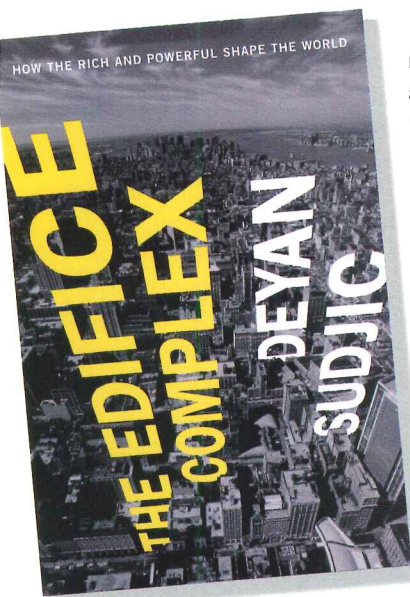
All revolutions breed excess, and Jane's is no exception. Citizen activism has its limits. It's not her fault, but we're now too often governed by the tiny minority of citizens who are willing to drink stale coffee out of Styrofoam cups at 11 P.M. at a planning meeting. Often they do a better job than the master planners of old. Often they don't.

We still need big plans. We need experts and professionals. How about a national high-speed railroad system? How about a vigorous exploration of urban growth boundaries? How about a TVA-type planning agency to deal with the hurricane coasts, from Cape Cod to Texas? We've let the balance dip too far toward piecemeal amateur planning.

Last December, I got a holiday card from Jane. You could tell, from what she wrote, that she was failing a little. Together with a Toronto friend, I planned a dinner with her for this spring. We didn't make it soon enough. ■

Thinking big: buildings, reputations, and egos

Books



The Edifice Complex: How the Rich and Powerful Shape the World, by Deyan Sudjic. New York: Penguin, 2005, 416 pages, \$28.

Ayn Rand meet Deyan Sudjic! Sudjic, architecture critic for the *London Observer*, cheerfully shatters ideas about architects' individualism and integrity. In lively, literate language, he details why famous clients commission major projects and why famous architects accept such commissions. It's not a pretty picture.

Clients build, he says, "to seduce, to impress, to intimidate," sometimes to nation-build, and usually to assure their legacy. All architecture, he argues, is political and an expression of power. Among many other examples, he cites Napoleon III's rebuilding of Paris, Hitler's overpowering government buildings, and Saddam's Mother-of-All-Battles Mosque. Totalitarians and

monomaniacs, Sudjic writes, "offer architects more opportunities for 'important' work than the liberal democracies."

But, adds Sudjic, "to work at all in any culture, the architect has to establish a relationship with the rich and the powerful. There is nobody else with the resources to build." Power and riches spawned Mies's early Modern towers, Mitterrand's Grands Projets, and Gehry's swooping museums. Architects who claim their work is autonomous or neutral or that political design is confined to "an isolated ghetto" delude themselves, Sudjic believes.

As a result, he thinks architects are more lapdogs than great artists. Their work may give them an intimate relationship to power, but "they have remained powerless in the hands of those who wield it." Because architects want, above all, to build, they will do almost anything to be able to build. Had Hitler wanted Modernism instead of Classicism, Sudjic argues, Albert Speer would certainly have given it to him.

In a well-researched tour from Baghdad to prepartition Pakistan to 21st-century New York and back, Sudjic writes about what makes societies build as they do and what a society's buildings mean. A sort of Truman Capote of architectural authors, Sudjic loves the juicy, behind-the-scenes anecdote and tells it in sparkling prose. For most architects, Sudjic's book goes down like a perfectly turned-out soufflé,

but you'll want to deflate it occasionally to safeguard your self-image from collapse. *Andrea Oppenheimer Dean*

The Iconic Building, by Charles Jencks. New York: Rizzoli, 2005, 224 pages, \$35.

After decades of critiquing Postmodernism's rise and fall better than anyone else, Charles Jencks would seem the ideal observer to make sense of the riotous structures now transforming our urban landscapes—what he describes as "the emergent zoo of contemporary architecture, an extraordinary liberation of the imagination unprecedented in its scale and virtuosity (and lack of taste)." He's also a writer with the clarity to capture in a phrase the essence of work by Zaha Hadid ("her buildings seem to

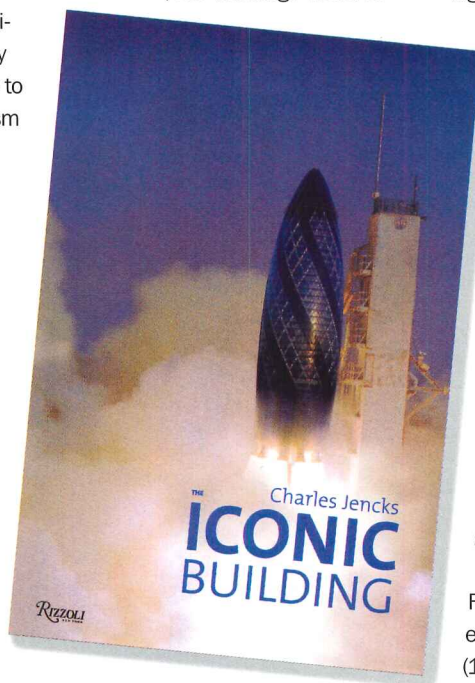
rush off the ground like rockets leaving at twenty degrees from a tilted launch pad") or Santiago Calatrava ("a media-driven engineering that appeals more to the public than to those interested in complex architecture").

Unfortunately, in *The Iconic Building*, Jencks seems to have his hands tied by the fact that for years he championed many architects, such as Frank Gehry and Daniel Libeskind, who are gathering acclaim and commissions, and whom he might otherwise now criticize. The result is an oddly naive book. There are artistic insights, such as Jencks's definition of a successful icon as something "both enigmatic and expressive, (and) it must suggest much more than it names"

But Jencks disregards a vital ingredient in today's architectural equation: publicity-hungry clients and status-seeking governments often use celebrity architects as marketing gimmicks. This doesn't necessarily make the buildings any better or worse, but they aren't isolated works of art. Commercial and political motives are at the core of why they exist—and that aspect of the "emergent zoo" is one that Jencks prefers to brush aside. *John King*

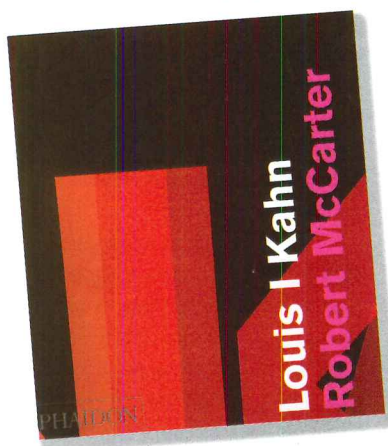
Louis I. Kahn, by Robert McCarter. New York: Phaidon Press, 2005, 512 pages, \$85.

For most designers, image is everything. For Louis Kahn (1901–74), arguably the most influ-



Books

ential architect of the second half of the 20th century, image—or beauty—was an unplanned outcome that evolved from the design process. Robert McCarter writes, “For Kahn, architecture was not to do with what a building looks like but to do with how its spaces are ordered, with how it is built, and how these affect what is experienced by those who inhabit it.” McCarter uses



Kahn’s own criteria when examining the architect’s major works, including the capital complex in Dhaka, Bangladesh; the Salk Institute in La Jolla; and the Kimbell Art Museum in Dallas.

For many years after his death, Kahn, who built big heavy buildings of bricks, stone, and mortar that evoked a sense of spirituality, was ignored. It’s probably no coincidence that interest in him has revived at a time when building materials have become ever thinner and more disembodied.

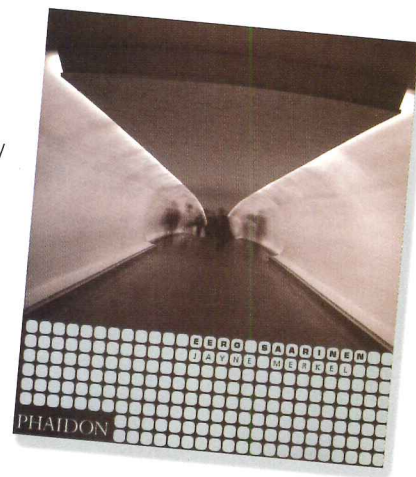
Appropriately, McCarter’s book is square and hefty. If Nathaniel Kahn, the architect’s son, was in search of a father he did not know in his film *My Architect*, McCarter is in search of Kahn’s approach as an architect whose influence we’re again beginning to feel. Kahn, who spent his adult life in Philadelphia, indirectly inspired “both the (his-

toricist) post-modernist and (urbanist) neo-rationalist critique of modernism,” writes McCarter, “and demonstrated that a critically developed modern architecture is the only viable mode of construction for our time, directly inspiring the contemporary return to modern tectonic and material order in architecture.”

McCarter thoughtfully teases out major themes of Kahn’s work, analyses his major buildings, offers computer-generated likenesses of unbuilt projects, and presents a selection of the architect’s writings and a year-by-year list of projects in appendices. Kahn would be pleased. A.O.D.

Eero Saarinen, by Jayne Merkel. *New York and London, Phaidon, 2005, 256 pages, \$75.*

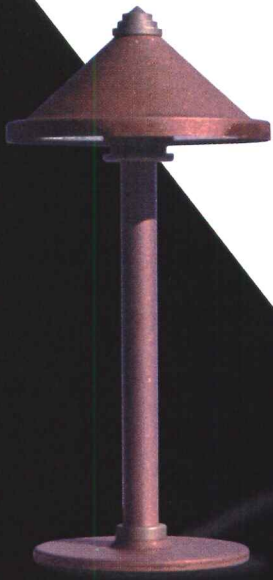
Some architects are wildly famous during their lifetime, fall out of favor, and are all but forgotten. Eero Saarinen has not been forgotten, but



he did fall out of favor, and even today not many architects or students of architecture seem all that interested in him. (Actually, Rem Koolhaas is, I suspect Santiago Calatrava might be, and, plenty of other architects are influenced by Saarinen, albeit almost unknowingly.) Saarinen’s works remain among the icons of American Modernism and are wildly popular among the public. To wit: Dulles Airport, TWA at JFK, and the St. Louis Arch.

What made him so popular? Was it his unwavering need to

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eschew stylistic consistency and search for the perfect and unique solution to each architectural problem? Was it his pushing of the technical envelope? Perhaps it was his unabashed interest in the associative symbolism of buildings at a time—the 1940s and '50s—when Modern architecture was supposed to disavow the rhetorical?

Saarinen's oeuvre typifies the aesthetic experimentation of the "second phase" of the Modern movement, during the immediate postwar era. Jayne Merkel's complete and clearly written tome provides excellent insights into Saarinen's method and intentions. Most important, however, are Merkel's biographical chapters concerning young Eero's education, his relationship with his father Eliel, and his collaboration with artists and designers such as Charles Eames. Merkel's strong suits are her limning of Saarinen's connec-

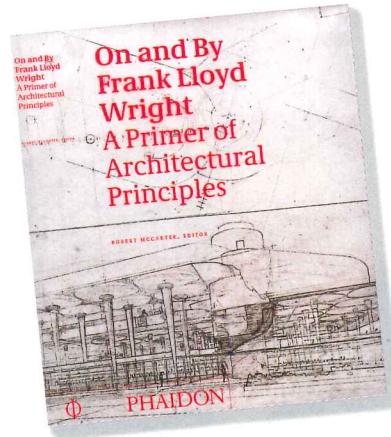
tions to his collaborators and patrons, and how she shows his independence from the crosscurrents of theory and practice during his all-too-short career (He died in 1961 at the age of 51). Other recent books on Saarinen are heavy on illustrations and light on substantive text, and are inadvertently dismissive of him as an Expressionist. Merkel's text corrects that. Her book can't possibly be the last word on an architect of Saarinen's significance, but it is the best we have.

Thomas L. Schumacher

On and By Frank Lloyd Wright: A Primer of Architectural Principles, edited by Robert McCarter. London: Phaidon Press, 2005, 372 pages, \$60.

The centerpiece essay of this fine collection is "Chicago Frame," from 1956, in which Colin Rowe

(1920–1999) convincingly speculated why Wright shunned steel frame construction. "Unlike Sullivan, who had approached architecture primarily with the object of realizing an expressive structure," Rowe wrote, "Wright was, from the first,



abnormally sensitive to the demands of an expressive space." And so, while the mentor refined the facades of Chicago's office buildings, the protégée pursued interlocking interiors in Oak Park houses.

It isn't surprising that the other essayists here—mostly academ-

ics—fail to match Rowe's intellectual precision and readability. The writers, including Kenneth Frampton and David Van Zanten, however, do well in bearing down on specific ideas found in Wright's work. On the other hand, the great architect himself, in three essays, one each from his early, middle, and late periods, is irritatingly self-serving and vague. "What is needed most in architecture today is the very thing that is most needed in life—Integrity," he writes at the beginning of a 1954 tract, echoing a 1932 essay included here and adding little to flesh it out.

We learn best not from reading Wright but by looking at and analyzing his work, and allowing us to do so is the whole point of this collection. Although most of the essays have been published elsewhere, many employ drawings only recently made available from Wright's archives, and while small, the illustrations are readable and informatively integrated with the text. *Allen Freeman*

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The New York Hall of Science, Polishek Partnership, Architects



Product View



By Rita Catinella Orrell

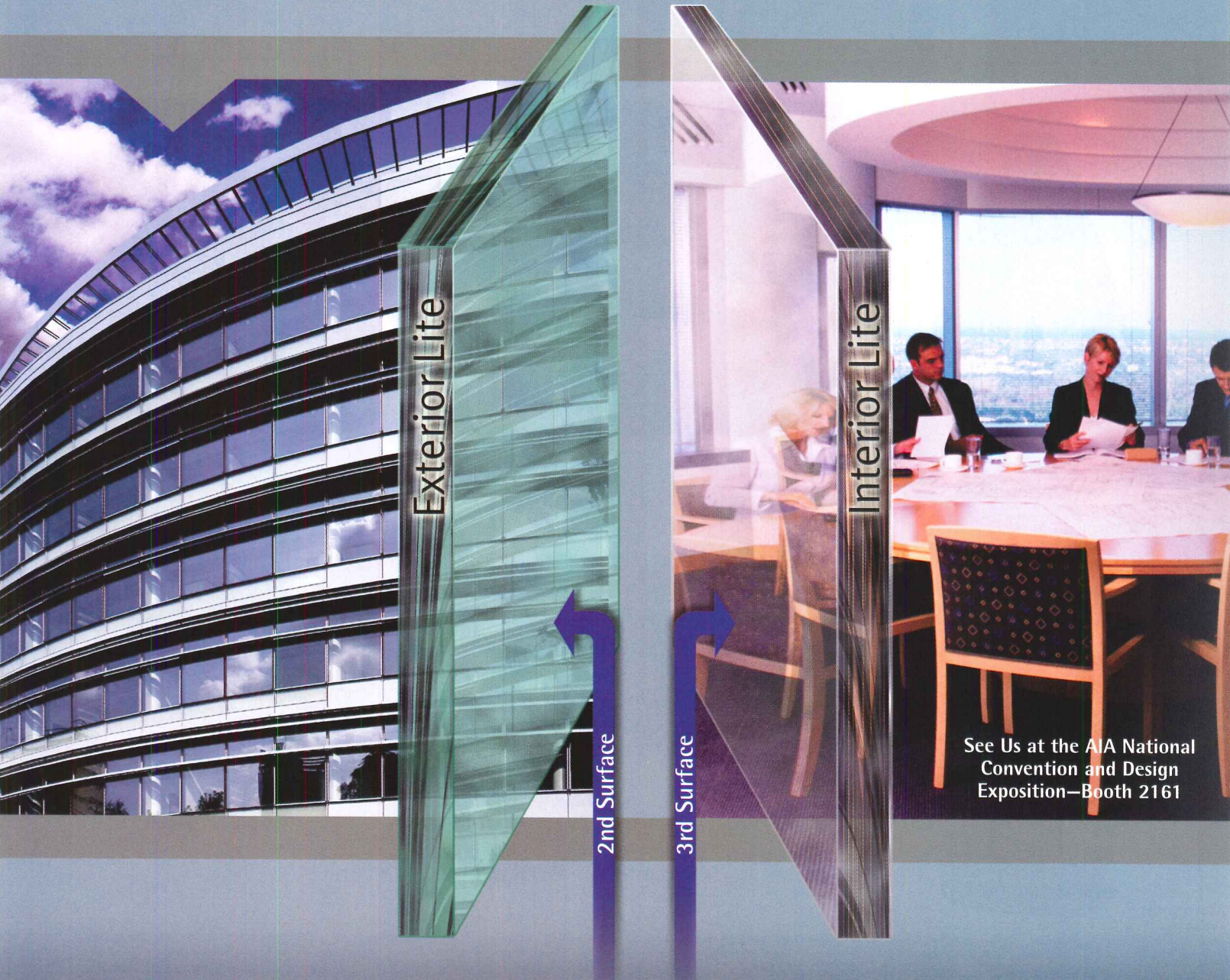
Dedon furniture is handwoven by Filipino craftsmen of a washable, nontoxic, 100 percent recyclable polyethylene fiber called Hularo, developed by the German company's founder, Bobby Dekeyser. After a severe field injury, the former professional soccer player left the game to enter the outdoor furniture business. The career change was a success, and Dekeyser, who is Belgian, was named one of Germany's "Businessmen of the Year" in 2005. Dedon's pieces range from otherworldly to comfortably familiar—as seen in Obelisk and Hemisphere, two recent introductions. Designer Frank Ligthart was inspired by ancient standing stones in Carnac, France, to create Obelisk, an 8'-tall structure formed by stacking four chairs and a table together. Hemisphere, designed by Richard Frinier, includes seating, tables, and a footstool with a more subtle surprise—several pieces swivel to allow for multiple views. Janus et Cie, Montecito, Calif. www.janusetcie.com **CIRCLE 200**

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Counterclockwise from left: Obelisk stacked and unstacked (three of four chairs shown); Hularo fiber; Hemisphere.

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Snapshot



By Kelly Beamon

Brummies, as the locals in Birmingham, England, are called, have shopped at the city's 40-acre Bullring Shopping Center under the spire of St. Martin's Church since it actually hosted bull baiting contests in the 16th century. The baiting, of course, has abated, but shopping at the intersection of the city's four major roads has survived, to a greater or lesser extent. Crowded with market stalls in the 1800s and updated with a rotunda in the 1960s, the square faltered in the 1980s when the number of large outlets dwindled to a single department store.

Rather than erase the past, the latest revamp, which has once again revived the square as a commercial destination, aspires to a sublime vision of urban planning where the ancient and the boldly modern coexist. At its center, nestling comfortably between the old and the new, is a nautiluslike nugget called the Spiral Café. Designed by London-based Marks Barfield Architects, the café combines high-tech building methods with an organic aesthetic invoked by weathered copper and a mollusk's shape.

A little café washes in on a square's new tide



Snapshot



It was just the thing for the developers, The Birmingham Alliance, who had already commissioned both a gleaming ultramodern Selfridges department store by the London firm Future Systems [RECORD, June 2004, page 234], and the restoration of St. Martin's 12th-century facade next door. For the café, Marks Barfield first had to conquer the awkward site—a series of plateaus joined by steps—by expanding one of its flat planes of yorkstone. Then the architects turned to the Fibonacci series and the spiraling geometric growth patterns in nature for the sculptural curves the client was looking for.

A smooth, hand-finished copper skin clads a base frame of eight steel ribs that form the shell. Visible through two glass sidewalls, the ribs, which are covered with plywood along the ceiling, form the building's exposed lateral supports. The whole thing was constructed off-site before being disassembled and brought to its new home in sections. Despite its earthy patina, the building owes a debt to 3D CAD software used for its construction templates. Principal Julia Barfield says conventional renderings would never have allowed them to achieve the spiral shape.

The seashell references continue inside the café with a shimmering ceiling made of thin bronze sheets that mimic a mother-of-pearl interior, and globe-shaped pendant fixtures that emulate pearls. "The developers asked for something between a building with revenue potential and a sculpture," Barfield says. "We gave them a thing between God and Mammon." ■

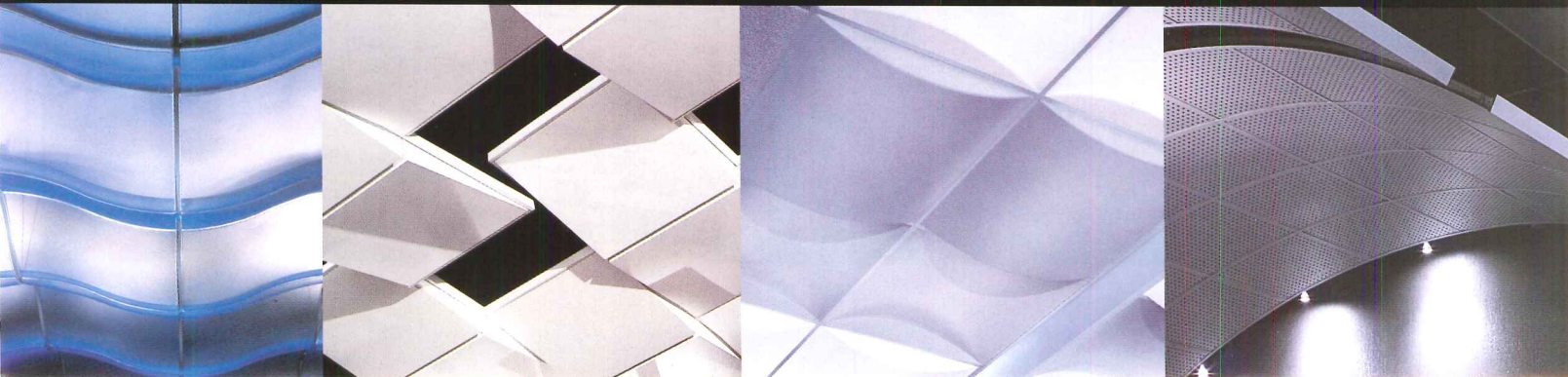
The Spiral Café, which makes seashell references on both the inside and out, functions as public art and inserts a hint of the organic world into a bustling urban center.

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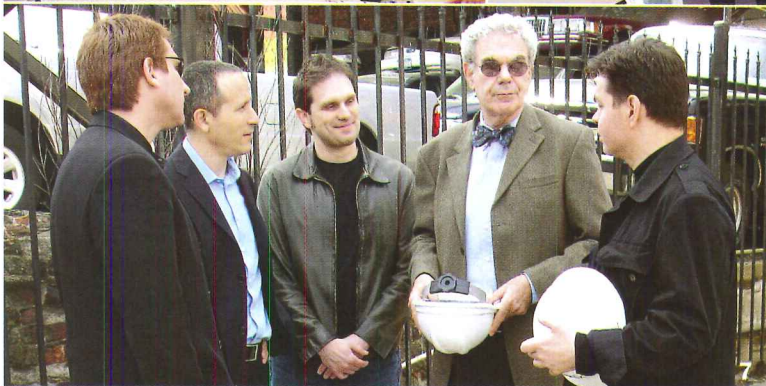
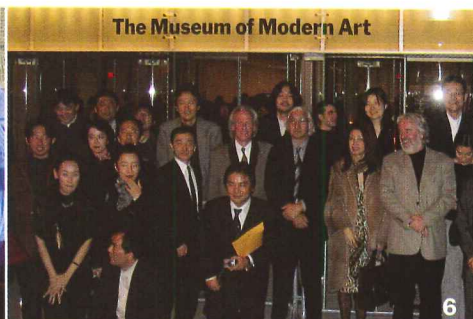
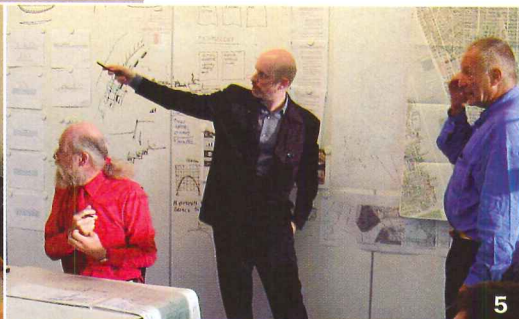


Specialty Ceilings





Crowding



1. Beyer Blinder Belle and Renzo Piano Studio; 2. Fong and Chan (collaborators with Herzog & de Meuron, not shown); 3. Adamson Associates and Foster and Partners; 4. Helfand Architecture and Einhorn Yaffee Prescott; 5. Sharples Holden Pasquarelli (SHoP) and Richard Rogers; 6. Yoshio Taniguchi and Kohn Pedersen Fox; 7. Gruzen Samton and Zapata Studio; 8. OMA and LMN

Unless you have been living in the Truk Islands, you have noticed (or even been a part of) the varied range of collaborations occurring among architectural offices in recent years. We're not talking about collaborations between architects and landscape architects, engineers, or artists—that's another story. Just looking at collaborations between different architectural practices reveals not only certain trends but some particular problems that warrant attention, in order to help create better relationships—and architecture. Up until 15 or so years ago, it was common for many large architectural offices to promote themselves as "full-service" firms handling all phases of the project from design through construction. Smaller offices, usually oriented to design, would join with a production firm for large-scale projects. The collaboration wasn't so collaborative: The design architects would pass the drawings along to the production firm and the two would work out any questions.

But things began to change as the geographic scope and stature of the design architects grew. Today numerous full-service firms ally themselves with a floating *crème de la crème* of the design world, the so-called "starchitects" from out of town or overseas, who need to work with architectural

Way back when

Just when did this all begin to shift around? Was it when back in 1987 when Gehry, known then for his "chain-link architecture," and David Childs, of Skidmore, Owings & Merrill's New York office, went after the Madison Square Garden competition? The scheme didn't go anywhere, but the architectural community took note of the new bedfellows.

The appearance of the high-design architect—say Frank Lloyd Wright or Le Corbusier—being summoned to take up a major commission in foreign city is hardly new; it happened with Wright in the Imperial Hotel in Tokyo in 1915, and Le Corbusier, in a diminished role at the United Nations headquarters in New York from 1947 to 1953. Nor is the cobbled-together collaboration novel: Around 1954, when Mies van der Rohe came to New York City from Chicago to design the Seagram Building, Kahn and Jacobs was brought in as associate architect to oversee the production phase, and, in an unusual move, Philip Johnson was hired as a "co-design architect." Since Mies didn't have a New York State license at that time, he needed Kahn and Jacobs to sign the drawings. And Johnson, himself in the process of getting his license, was perceived as a proper enough Miesian disciple to carry

out the master's design in the event the 68-year-old architect had a tough time making the long commute.

In the post-World War II decades, Eero Saarinen, Edward Durrell Stone, and Louis Kahn famously exported their architecture abroad, and by the 1980s, American architects had taken over the world. Then the tide began to turn in the 1990s, as

European and Asian architects invaded the U.S., with museums as their noticeable foothold. Added to this has been the desire for American cities and towns—and those abroad—to repeat the Bilbao experience, where Frank Gehry's Guggenheim Museum in 1997 transformed a decrepit downtown into a tourist attraction. Now both American and European superdesigners are airlifted into U.S. cities and towns to revitalize them with spectacular architecture. These "names" seek to ally themselves with an office they can trust to carry out their ideas, while their clients naturally want someone at their beck and call.

Box office bonanza

Today's clients of architecture, like Hollywood studios, find great appeal in box-office names and, as several architects note, are more willing to pay higher architectural fees when a star is involved. It makes it easier to raise money for cultural projects, and private developers are even betting on name designers to sell condominiums.

The joined-up architects can do well financially: A fee for architectural services could be, for example, 6 percent of construction plus 15 percent over prime because, so the argument goes, the client is getting two

The nature of collaboration in U.S. architectural practice can be fraught with ambiguity. A look at firms engaging in new alignments reveals sensitive areas that need to be addressed.

the Marquee

offices familiar with local building codes, zoning regulations, and construction practices, besides knowing how to manage the design process and execute well-detailed working drawings. And now boutique operations show a deeper interest and savvy about building techniques and materials, and want to be involved in the construction-document and construction-administration phases. As for the associated full-service firm, it often likes to get in on the schematic design phases. Still, in 2005, when Frank Gehry, FAIA, joined up with Hugh Hardy, FAIA, and his new firm H3Hardy Collaborative, to design the Theater for a New Audience in downtown Brooklyn, the pairing raised eyebrows in the architecture community. Since Hardy has a strong reputation for theater design, not to mention imaginative renovations, and the job was small (299 seats), some wondered why the union was needed.

Hardy explains that Gehry had been recommended by Rem Koolhaas in 2002 when he and his Office of Metropolitan Architecture (OMA) executed a master plan for the Brooklyn Academy of Music Cultural District with Diller Scofidio + Renfro, of which the theater is a part. Although the Theater for a New Audience came to Hardy, he called Gehry and proposed an alliance. "It's good to be challenged by others—it stimulates ideas," says Hardy. Even though Gehry's name comes first in the billing, Hardy claims he doesn't mind: "The alphabetical arrangement helps, of course, but I also know it's sexy for fund-raising."

The various alliances strike many as enlightening and good for business. They also create tensions, misunderstandings, and sometimes out-and-out fights. Yet the new alignments form a trend significantly coloring architectural practice today. Collaborations between the high-design architect and the local architect or a specialist in a building type owe everything and more to increasing economic globalization, and to the glitter effect of a name architect in a celebrity-immersed culture.

quality architects almost for the price of one.

It should be underscored that box-office architecture hardly means the star architects get tons more money than anyone else. Indeed, the supporting cast—the collaborating architects—often get 60 percent of the architectural fee, compared to the design architects' 40 percent. In many cases that fee is split 50-50, with the associated architect in charge of



check writing. Says David Fong, AIA, of Fong & Chan, in San Francisco, which has associated with Norman Foster, Robert A.M. Stern Architects, and lately Herzog & de Meuron on the de Young Museum, “Herzog & de Meuron was a bit reluctant about our getting more money. But we held the contract and we get the lawsuit if anything goes wrong.” Ronnette Riley, FAIA, whose design-oriented New York firm has collaborated with other design offices, adds, “The pay scale and rent in a particular city like New York add to the cost of doing business. You have to factor this into your calculations when splitting the fee with an out-of-town architect.”

Embedding architects

Electronic mail may help in overseas working relationships, but it isn't everything: design architects and their collaborating architects often place their respective staffs in each other's offices during the phases of schematic design, design development, construction documentation, and construction supervision. Gruzen Samton, which associated with Bernard Tschumi, AIA (then dean of Columbia University's Graduate School of Architecture, Preservation and Planning), for Columbia's Lerner Hall [RECORD, November 1999, page 94], sent architects to Tschumi's office at the beginning of the schematic-design phase. “We were all looking at various alternatives, with lots of sketches,” says Samton. “Bernard had a lot of former students from Columbia who could work on one project at a time, 24/7.” During the middle of design development, Tschumi sent architects over to Gruzen Samton. “We use a form that indicates who is going to spend how many hours, with the rates and the profits. It was eye-opening to encounter design architects with the luxury of having more time per project, and staffed with young architects willing to work weekends and nights without extra pay.”

The sharing procedure gets more complicated if the star architect only has overseas offices. Bruce Fowle, FAIA, whose firm FXFowle

(formerly Fox & Fowle) is the executive architect for Renzo Piano Building Workshop for the New York Times tower, now in construction in New York City, reports that the two firms set up a schedule where they would meet one month in Piano's Paris office and the next month in FXFowle's New York office. Piano placed two or three people in Fowle's office in the construction document phase and at least one person in construction administration phase, mainly to check shop drawings.

A similar embedding of staff occurred when Beyer Blinder Belle (BBB), architects whose design reputation is built on the renovation of major landmarks, collaborated with Piano on the newly expanded Morgan Library and Museum. BBB had already come up with a master plan and programming for the Morgan in 1998, which also sought its expertise in restoring three historic buildings in the Morgan complex and in getting the project through potentially contentious landmark hearings. During the schematic design phase, BBB went to Piano's office every six to eight weeks. At the end of the design development, BBB sent two people over for a week just to make sure the development drawings contained the amount of detail Americans like. During the construction document phase, visits

For the newly expanded Morgan Library and Museum, in New York City, Renzo Piano Studio was designated the design architect, and Beyer Blinder Belle Architects and Planners, the executive architect/architect of record.


reversed: Piano partner Giorgio Bianchi was in BBB's office one week every month, and a younger architect from Piano's office came to BBB full-time during this and the construction administration phase. Piano got more than half of the fees, BBB partner Richard Southwick, AIA, recalls. But then the Morgan had separate contracts with each architectural office, so that there was no

prime architect (in the sense of holding the contract), nor a sub (in the sense of being paid by the architect who held the contract). Leo A Daly's experience as executive architect to Rafael Moneo for the Cathedral of Our Lady of the Angels in Los Angeles [RECORD, November 2002, page 124], included providing Moneo's Madrid office with computers, recalls Leo A. Daly III, FAIA. “We also had a Spanish-speaking team from Daly working with Moneo in Madrid before the operation moved to our L.A. office.”

Terms of engagement

Obviously, collaborating architects such as Gruzen Samton, FXFowle, and Beyer Blinder Belle, all with solid design reputations in the commercial buildings, or in the case of BBB, restoration, would want a title that reflects the scope of its input. But the titles are ambiguous, and not systematically codified. Furthermore, they have been shifting in nuance over the past 30 or 40 years. In the old days, collaborating architects were called the *architect of record*, or the *associate architect*. It generally meant the architect stamped the drawings and acted as the local representative, while being liable for any failures in the building. And even though the design architect's name came first, the architect of record or associate architect would usually hold the contract with the client. “The title ‘associate architect’ proved semantically fuzzy,” says BBB's Southwick, although it sounds to him more involved in the process than architect of record.

But now executive architect is the “term du jour,” Southwick says, who thinks it implies a slightly larger role. (With the Morgan, the firm opted for both executive architect and architect of record.) Alex Ward, AIA, until recently with Leo A Daly, feels that associate architect typically means “two firms are sharing responsibility more equally from start to finish.” Firm principal Daly explains that his firm uses executive architect quite often: “We think of ourselves as the lead architect, since we take responsi-



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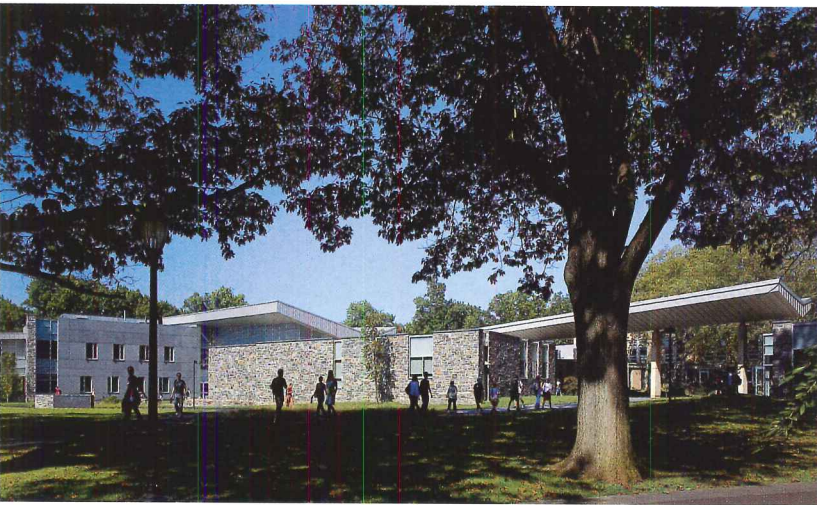
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bility, and the design architect is the sub.” Doug Frey, AIA, of Herbert Lewis Kruse and Blunck in Des Moines observes that executive architect strikes some as better for marketing, even though his firm, HLKB, opted to be called architect of record on the Figge Museum in Davenport Iowa [RECORD, November 2005, page 116], designed by English architect David Chipperfield. HLKB teamed up with Chipperfield again for the recently opened Des Moines Library, still with the same title. Executive architect sounds too administrative for Frey. “We had a hands-on kind of collaboration with Chipperfield,” he says.

When it comes to titles, it’s a *ragoût ambigu*, although architect of record clearly defines the party with the liability—and often the sole con-



tract with the client. Another working relationship that is very defined but rare because of the hassle involved in setting it up is the joint venture, a legal entity in which the design architect and the collaborating architect form a separate business for their joint firms, which has its own contract with the client, its own accounting setup, plus highly detailed stipulations of the services provided by each party. In the Seattle Central Library [RECORD, July 2004, page 98], Rem Koolhaas and his Rotterdam-based firm OMA hooked up with Seattle architects LMN in a joint venture. “It was Rem’s preference,” says LMN’s John Nesholm, FAIA, about the idea. “He wished to have both firms involved for the entire duration and felt the joint venture would assure this.” Nesholm wonders if the legal twinning is an unnecessary complication, and notes that when LMN Architects, a firm known for convention centers, works with architects outside Seattle, it is called the design architect, while “the other title is up to the home firm.”

Unusual titles appeared in the credits for the de Young Museum in San Francisco designed by Swiss architects Herzog & de Meuron [RECORD, November 2005, page 104]. The Basel-based firm was called the *primary design architect* and Fong & Chan, with whom it associated, was labeled *principal architect*. No wonder things are confusing. David Fong insists the museum wanted the title to relate to Fong & Chan’s responsibilities. “We do large work on time, on budget, and with a tiny percentage of change orders because we know how to manage a project,” he emphasizes, explaining that the museum was naturally nervous about the budget. “The change orders for de Young were a low 2.8 percent—unheard of,” he adds.

Credit: a sticky wicket

Credits can be a source of contention, and it is more than wise to clarify them from the beginning. But even then there are problems. When

Margaret Helfand, FAIA, a New York-based architect with her own office took on the role as the design architect for the Unified Science Center at Swarthmore College in Swarthmore, Pennsylvania, Einhorn Yaffee Prescott (EYP), a Boston-based a/e firm, had already been contracted to do the programming, and because of its expertise in lab design, had embarked on some early planning for the center. The college, for which Helfand had already designed a building, wanted Helfand to be brought in on the design for the center. In her discussions with Cahal Stephens, AIA, principal in charge of the project for EYP, Helfand turned down the role of “design consultant,” since she felt her firm should be involved equally all through construction documents and construction administration, to fully implement its concept and details. At the outset, she agreed to the credit line, “Einhorn Yaffee Prescott and Helfand Architecture, architects in association.” Soon Helfand realized this was a mistake: “When our name comes second to EYP on the credits, there is confusion about who deserves credit for the design. We have already experienced disbelief at interviews when we present the science center to selection committee members who have seen the project published with EYP’s name first. Obviously they assumed EYP was the lead designer.”

At Swarthmore College's Unified Science Center in Swarthmore, Pennsylvania, the credits read "Einhorn Yaffee Prescott and Helfand Architecture, architects in association"—although Helfand is design architect.

Helfand enjoyed working with EYP and notes that the firm “was always very respectful of us during the design process.” But she confesses, “I was more concerned with building a strong working relationship with EYP than with the marketing consequences of the project credits.” A recent promotional postcard sent out by EYP touted the building’s publications and awards, but EYP got the large type

while Helfand Architecture is mentioned only in a credit line in six-point type at the bottom right-hand corner of the elongated card. It isn’t just about ego, says Helfand. “For design firms, this is about earning access to opportunities to design more buildings.” Cahal Stephens replies that EYP was “prime in terms of the agreement with the client.” Although prime architect does not mean design architect, he feels the two firms had worked out the wording very carefully. Meanwhile, EYP has agreed to collaborate with Studio Daniel Libeskind for an arts center project in Boston. This time, it is a joint venture, and EYP has second billing. “Libeskind won the competition and it was his idea to do the joint venture,” Stephens explains.

Problems with the press

No matter how often architects work out the credits for a job, they find that the press ignores all names except the most famous one. Case in point: The actual architect listing for the Seattle Central Library reads OMA/LMN, a joint venture. Few people would be able to say they knew that, since Rem Koolhaas, principal of OMA, is cited to the exclusion of anyone else. When Ronnette Riley decided to collaborate with Bohlin Cywinski Jackson on the Apple Store in New York City’s SoHo [RECORD, October 2002, page 156], she found two magazines, *Business Week* and *Contract*, neglected to mention her firm. Peter Samton still smarts over Gruzen Samton’s being left out of the credits for Columbia’s Lerner Hall in a book, *New New York, Architecture of a City*, edited by Ian Luna (Rizzoli, 2003). The complaints go on. Even when the collaborating firm is listed, it is assumed the second firm played a lesser role—especially in design. Says Riley about the Apple Store, “Apple is the most collaborative project we have ever worked on—from concept through construction ... This is the reason credit should be a number one concern with the AIA.”

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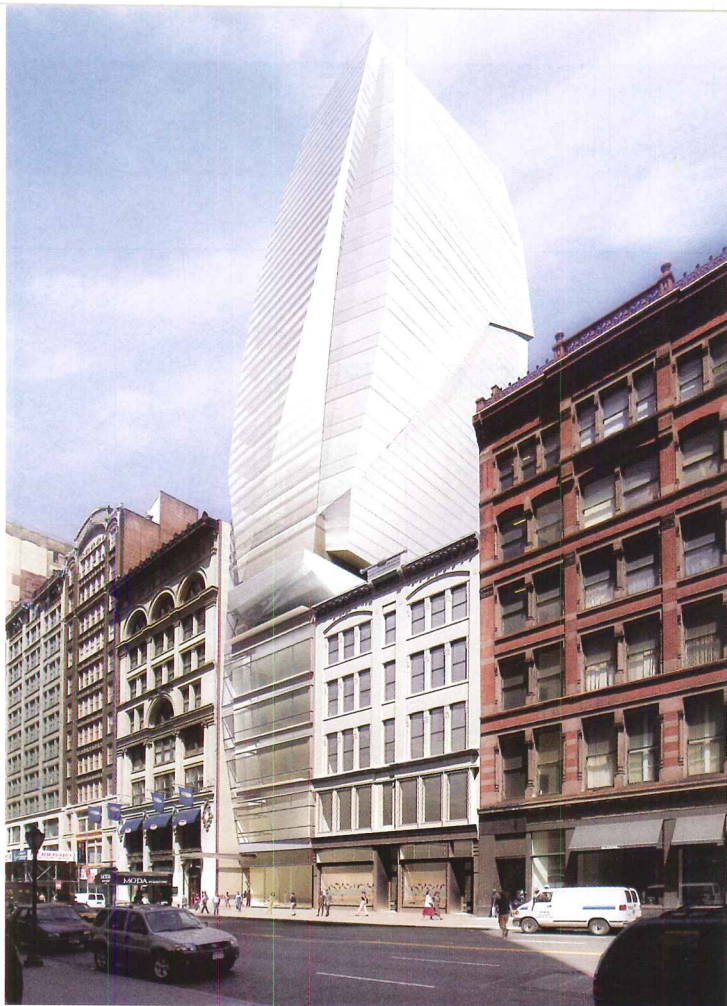
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Riley, who serves on the AIA National Design Committee, is spearheading an effort by the committee to produce a book advising architects about collaboration—with advice not just about credits and listing in promotional materials, but the entire scope of the working process. “There are other issues that need to be resolved,” she says. “For example, who is going to have the relationship with the client? And when you have a disagreement over a certain point, say on the detailing, who has the final say, and when?” Riley maintains the main problem is developing an understanding of what was the creative element in the project—and who was responsible for it.

The upside of marriage

Other architects emphasize that a successful collaboration does depend on how much is understood and spelled out from the beginning. (One architect, who wishes to remain anonymous for business reasons, relates that some firms require the Myers-Briggs psychological testing before engaging in a collaboration.) In spite of pitfalls, including working with architects who are in the air all the time, the advantages of collaborating with a “star” include the chance to be involved in the creation of a major landmark of the era. A small design firm may choose to ally itself with a mega-star to get on a larger playing field. In 2004, the Richard Rogers Partnership of London agreed to team up with a young innovative design firm, Sharples Holden Pasquarelli (SHoP) of New York, and engineers at Buro Happold’s New York office, in going after the city-sponsored East River Waterfront Study. As SHoP principal Gregg Pasquarelli explains, “We wanted the job, and Rogers had a great office and name, so some engineers at Buro Happold, who knew him, called him up. He looked at our work and agreed.”

Many large, full-service firms view conjunctions with the stars as advantageous in attracting a plum commissions, and whether they sell themselves as design architects or not, admit that joining up with star archi-

itects makes a difference. According to Alex Ward, “The star phenomenon is getting stronger: it is the new reality.” Large firms also find that the uninhibited nature of the avant-garde architects, European or American, is energizing: As Alex Richter of Adamson Associates of Toronto, which is the associate architect for Foster and Partners on the Hearst Tower, says, “How many people can say they have crawled into the heads of these innovative architects?” Brian Klipp, FAIA, whose Denver firm, Klipp, functions as a design architect but has associated with out-of-towners Michael Graves, FAIA, and Robert A.M. Stern, FAIA, and Steven Holl, FAIA (the last on the just-announced Denver Justice Center Courthouse for which Ricci Greene Associates, a New York specialist in court house design, is also on board), says simply, “Our staff is exposed to minds of architects who are not in Denver.” Klipp also adds, “Not only do our employees learn from the exchange, but the ‘name’ architects are often surprised that they learn from us.” Samton, whose firm has teamed up with the New York-based Carlos Zapata Studio on a residential tower called Horizen [sic] in Manhattan—as well as Thom Mayne for a new academic building at The Cooper Union for the Advancement of Science and Art, also in the city—says it’s enlightening to see how the different minds work.

For Horizen, a residential tower in Manhattan, Carlos Zapata Studio, newly located in New York, teamed up with Gruzen Samton. Zapata is the design architect; Gruzen Samton the architect of record.

Collaboration is definitely a trend, most feel, although some look forward to the day when the backlash hits. So what’s the best way to be happy if you team up but come second in the credits? It depends to a large degree on your firm image. Richter of Adamson says, “It’s only a problem if the ego gets involved. We try to enhance the vision of the name architect and keep the integrity of the concept.” He also observes that some architects “go into associations for the wrong reason; for example, to open up new markets. You need to love to collaborate—to support, not compete.” This would not sit well with some of his colleagues.

When Kohn Pedersen Fox (KPF), which has strong design reputation in the commercial world, signed on as executive architect with Yoshio Taniguchi on the Museum of Modern Art [RECORD, January 2005, page 94], the architecture community wondered why. Would they be good at this sort of thing, others mused. It was the first time, says managing principal Gregory Clement, FAIA, and probably the last that KPF would do this. KPF was convinced to come in largely because of its relationship to Jerry Speyer of Tishman Speyer who was a trustee of the museum and head of its building committee. Clement argues that his firm saw this as a “tremendous opportunity to work on a great museum” and thought it might give the firm an edge to design more museums. (“The results aren’t tangible yet,” he notes.) While the two firms had separate contracts with the museum, and Clement describes the relationship as great, “Credits are still a sore point—especially on a high-profile project,” he says. He is one of many to voice a fear of being typecast as a supporting player. Samton remarks that the firm’s younger staff doesn’t always like to “play second fiddle.”

It’s still about credits. It won’t be resolved easily—especially in situations where design architects decide to act as associate architects to other design architects. It takes serious discussion and thinking from the beginning. Although the AIA has guidelines on crediting, they are limited. As Riley sums it up, “The AIA should develop a standardized form for the provision of credit, and the recognition for intellectual property provided by the architects.” And then you just have to make sure everyone follows it—but you also have to face the fact that no matter how you try to resolve the credit situation, one name comes first and the press tends to glom onto that. ■



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Architects and related professionals have found themselves both heroes and victims in the storms of emotion and politicking that have engulfed rebuilding after Hurricane Katrina, whether amid the flooded streets of New Orleans or the flattened 70-mile swath of the Mississippi Gulf Coast. RECORD recognizes the rebuilding's challenges, both for the nation and for the profession, in an editorial effort that extends well beyond the pages that follow. With the vastness of the destruction and the predictable recurrence of storms, RECORD conceived two ideas competitions to spur rebuilding that fully engages what promises to be a difficult future. Tulane University became our willing partner. On the following pages, we present 10 winners in one contest asking professionals to rethink multifamily housing for today's New Orleans (page 116), and another inviting students to propose a prototype infill house (page 124). New Orleanians have already expressed gratitude for the wealth of insight in the contest's 544 entries. In two feature stories, we show how professionals are dealing with the post-Katrina era's dilemmas. "Can New Orleans and the Gulf Coast Face the Hard Questions?" (page 130) shows architects themselves caught between their ideals and the present's more pressingly mundane demands—like where to find kitchen cabinets for a homeless family. Holland has long been the world's flood-control expert, but in "Why the Dutch are Dismantling Their Famous Dikes" (page 140), Tracy Metz explains how the Netherlands will try to live with—or in—water. Most importantly, rebuilding the Gulf Coast after Katrina will demand America's compassion and its ingenuity for years to come. *James S. Russell, AIA*

In two groundbreaking housing competitions, RECORD presents winning projects that tackle the diverse design and planning issues that challenge America 10 months after its worst modern disaster. Two feature stories explore the questions that remain.

Building a Better

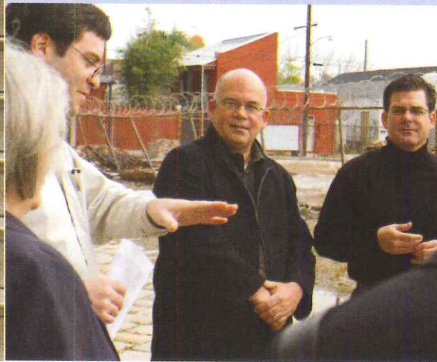


Aerial photographs of New Orleans taken on May 31, 2001 (left), and September 2, 2005 (right).

Gulf South



Robert Ivy led a jury discussion (above), and Tulane's Scott Bernhard answered the multifamily jury's questions at the site (below left). Both juries posed (left) with Tulane's Dean Reed Kroloff.



Designing the Future of New Orleans

ARCHITECTURAL RECORD and Tulane University host two ideas competitions

Can houses and apartments rise gracefully above floodwaters while maintaining New Orleans's famous neighborliness? Can higher ground successfully accommodate more of the city's citizens in an environmentally sustainable way? Both students and professionals offered a wealth of answers in the 544 entries for two competitions initiated by ARCHITECTURAL RECORD in a partnership with Tulane University's School of Architecture. The High Density on the High Ground Competition asked professionals to propose a 160-unit housing project on an actual development site, while student competitors in the New Orleans Prototype House Competition designed a three-bedroom house that could adapt to a variety of conditions. Tulane architecture dean Reed Kroloff presided over

the judging, while Scott Bernhard and Carrie Bernhard wrote the programs and co-coordinated the competitions, aided by numerous student volunteers from Tulane. For two days, the nine-member jury winnowed entries in galleries provided by the New Orleans Museum of Art. Almost every scheme took seriously the request to eschew visionary ideas in favor of practical ways to address the city's real housing crisis. The winners, a group of citations, and additional selection of projects proposed by the jury went on exhibition in New Orleans in April and May at the Ogden Museum of Southern Art. Some will travel to the AIA National Convention in Los Angeles this month and will be displayed in the fall in the U.S. Pavilion at the 10th International Architectural Exhibition, in Venice, Italy. *J.S.R.*

High Density on the High Ground Competition

New Orleans may need to incorporate high-density housing if certain parts of the city prove unsafe to build back. A city-block-size site in Bywater, a mid-19th-century neighborhood downriver from the French Quarter, offered a suitably challenging site for this competition. It's a bit elevated and hard against the Mississippi levee; north, across Chartres Street, a mix of shotgun houses and Creole cottages has only begun to see gentrification. The program included 160 units, which could vary widely in size from 700 to 2,100 square feet, as

well as 15,000 square feet of retail and a 5,000-square-foot "city center" studio space for Tulane. Open to everyone, the competition drew entries from students and professional design firms. One team, among those cited in the following pages, were simply three friends who recently graduated from Harvard's Graduate School of Design and decided to collaborate. Juror Mario Gooden said, "I was looking for moments that spoke to how people live next to each other, how they watch out for each other." *J.S.R.*

"YOU FEEL THAT THE HOUSING IS EMBEDDED IN THE COMMUNAL SPACES, EVEN WHEN IT IS ELEVATED."

—DUMEZ



"I was looking for projects that get you up to the river," commented Juror Mabel Wilson.



"I've learned a lot about how hispanics use housing," said Juror Eric Naslund. "But good housing works for everyone."

"IN HOUSING, SEEING THE KIDS OUTSIDE THE KITCHEN WINDOW IS VERY IMPORTANT."

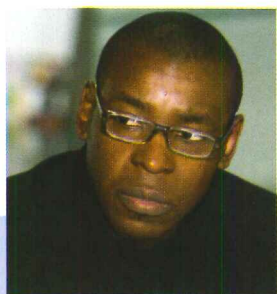
—NASLUND

The Jurors



Eric Naslund, FAIA

A design partner in Studio E Architects in San Diego, Naslund has designed numerous award-winning affordable and infill housing projects. He teaches at Woodbury University, San Diego.



Mario Gooden

Gooden, who has worked for both Zaha Hadid and Steven Holl, is now a partner in Huff and Gooden in Charleston, S.C. He also teaches at Yale University.



Steve Dumez, AIA

A partner in New Orleans-based firm Eskew+Dumez+Ripple, Dumez collaborates on environmentally oriented projects ranging from laboratories and museums to interpretive centers and aquariums.



Mabel Wilson

In San Francisco, Wilson is a professor at the California College of the Arts, and she is also a principal at KW:a in Oakland.



Sean Cummings

A real estate developer, Cummings is president of Ekistics, Inc., in New Orleans. He will develop the site of the competition. He has also worked for a lower-income neighborhood foundation in London.

HONOR AWARD

Eight Inc.

San Francisco

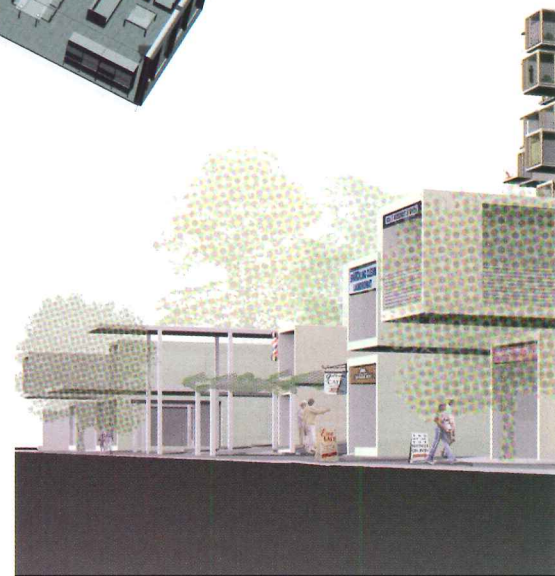
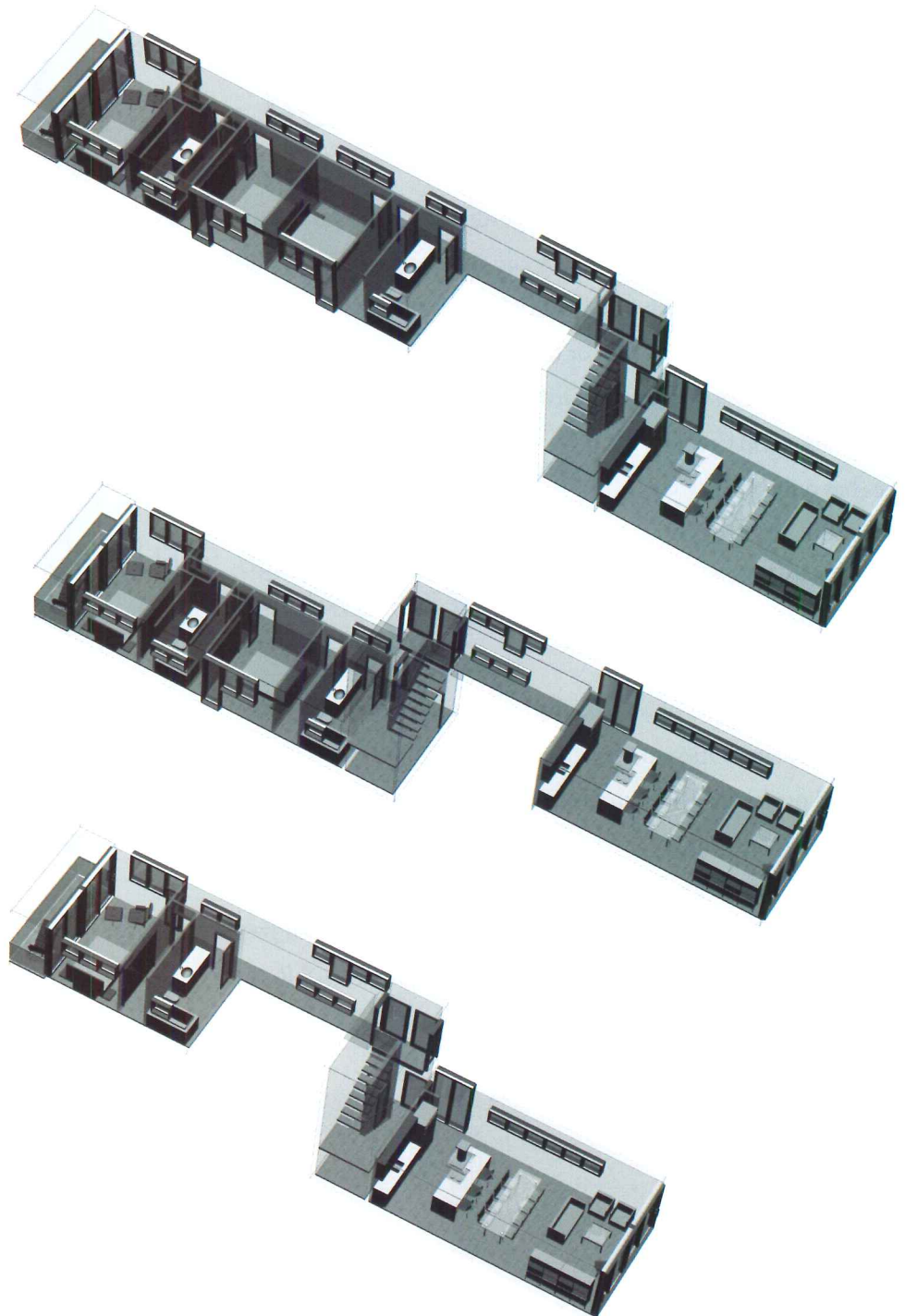
Tim Kobe, principal, with Doo Ho Lee, Ryoji Karube, Jeff Straesser, Jie Siang Yong, David Herman, BJ Siegel

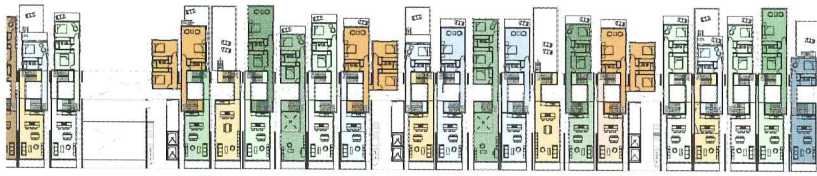
Concept: A slab tower places all 160 units next to the levee, moving the bulk away from low-rise Bywater, and offering every unit a river view—a rarity in New Orleans.

Each unit can be unique because prefabrication would lower the costs of customization. Fabricated off-site, the units fit within the 12-story framework. The variety accounts for the “sawtooth” nature of the north elevation, which faces the neighborhood. Some units are left out to bring breezes and views of the sky through the long slab structure. According to Eight, Inc., the scheme’s diversity and additive quality reflects the variety found in the nearby streets, while the tough simplicity of its expression “draws inspiration from its river-front site, with its tough physical elements: flood walls, train tracks, and remnants of the old wharf structures.”

The sawtooth scheme recurs at street level, where low, projecting structures, containing retail and institutional areas, alternate with ball courts and small public plazas. The plazas access a riverfront terrace. The low-rise “makes a fine-grained relationship between neighborhood and site,” said Steve Dumez. “Allowing the public spaces to filter into the site is a significant virtue.” Though the units “string out long rooms,” taking “the shotgun idea too far,” said Eric Naslund, he admired the way “every unit has a city side and river side.” *J.S.R.*

“PUBLIC SPACES
FILTER INTO THE SITE.”
— DUMEZ

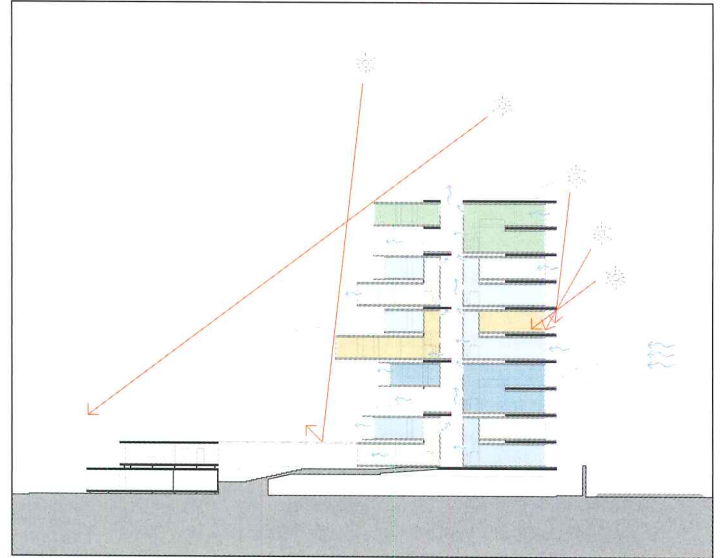




typical floor plan @ non-elevator landing level 50'



typical floor plan @ elevator landing level 50'



Low-rise retail and university uses face Chartres Street (below), while the south-facing tower orients to the river (opposite, bottom). Corridors and an open stair (plans) serve varied duplex units (opposite).



HONOR AWARD

Anderson Anderson Architecture

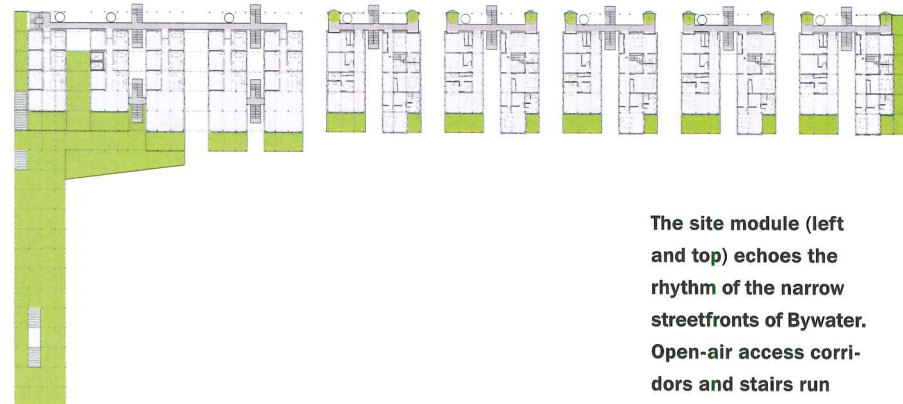
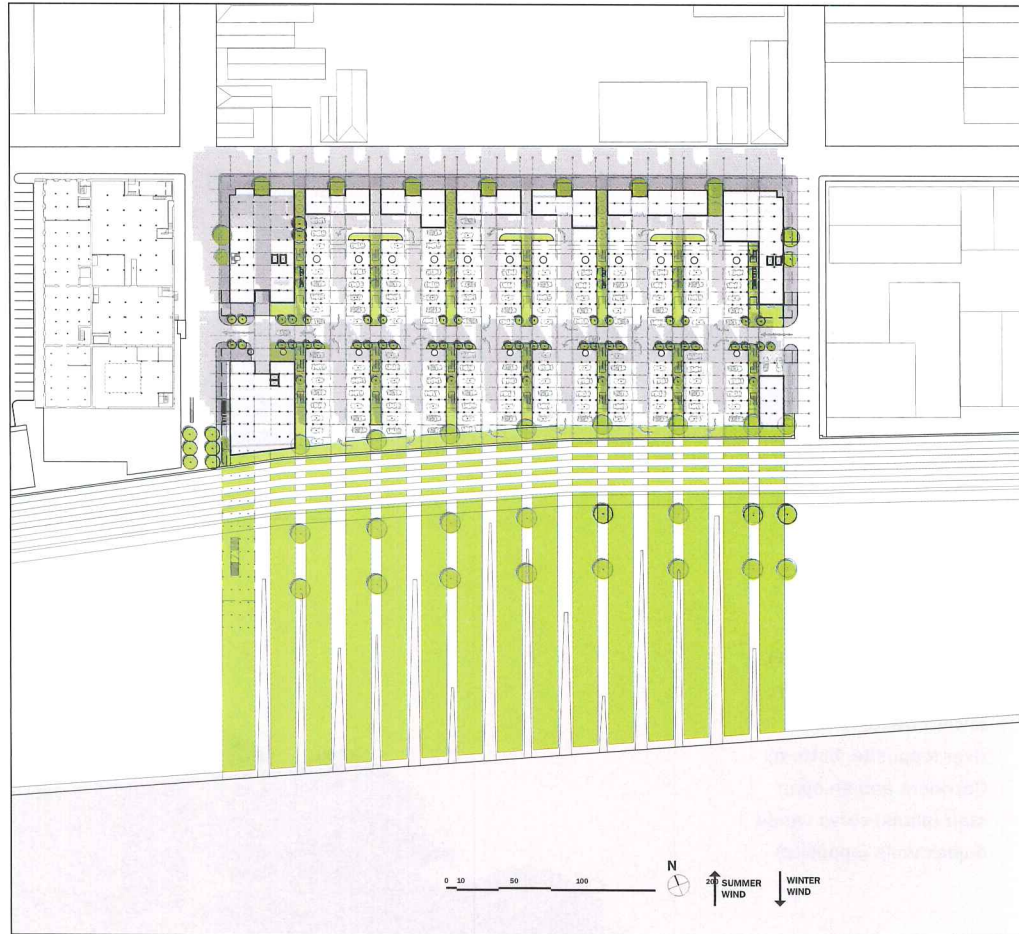
San Francisco

Mark Anderson, Peter Anderson, Kylie Moss,
Aaron Brumo, Alan Owings, Brent Sumida,
Dennis Oshiro, Ji young Chung, Rita Sio

Title: Camel Back Shot Gun Sponge Garden

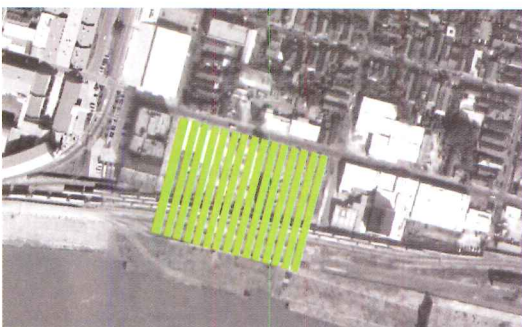
Concept: The team gridded the site into one-unit-wide modules that alternate with narrow, full-height light courts so that filtered light and ventilation can reach all four sides of every unit. The module extends south across the levee as an “alluvial comb,” an armature that captures sediment from the river, allowing reestablishment of a natural river edge. Retail and institutional uses face Chartres Street at grade and wrap the block to the west, stepping up to a pedestrian bridge that spans the rail right of way.

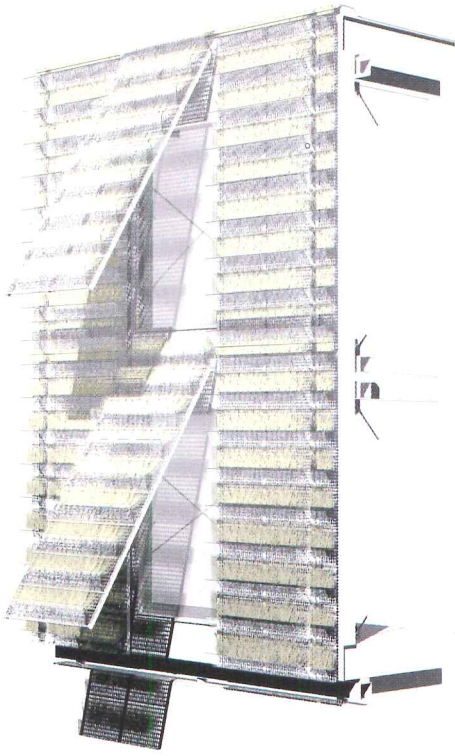
Both the lower-level concrete structure and the steel-framed residential units would be prefabricated. Roofs and walls route rain-water to planted decks (evoking the gardened upper-level porches of the French Quarter) to absorb runoff. The louver-faced, structurally insulated panel system also filters rain and supports planting, eventually literally becoming a “green” wall. The extensive greenery and many open porches dissolve the structure’s bulk. Dumez appreciated the “porosity of the grain across the site. The narrow, deep spaces and the play in the overhanging, cantilevered parts are like those found in New Orleans types.” Added Naslund, “Light filters down from top to bottom,” which, Mabel Wilson agreed, makes it “more porous” and, said Mario Gooden, adds “variability and ambiguity.” *J.S.R.*



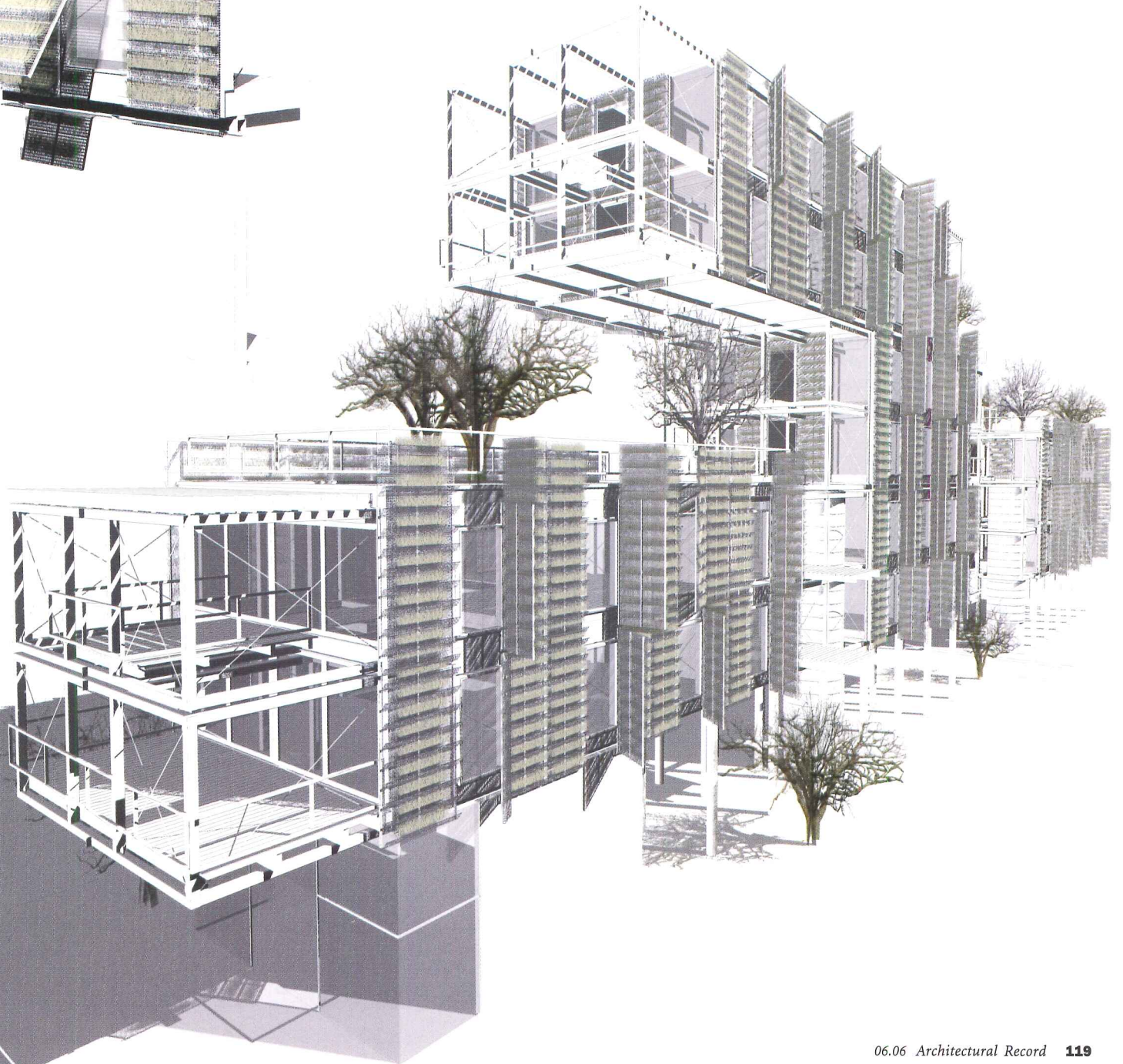
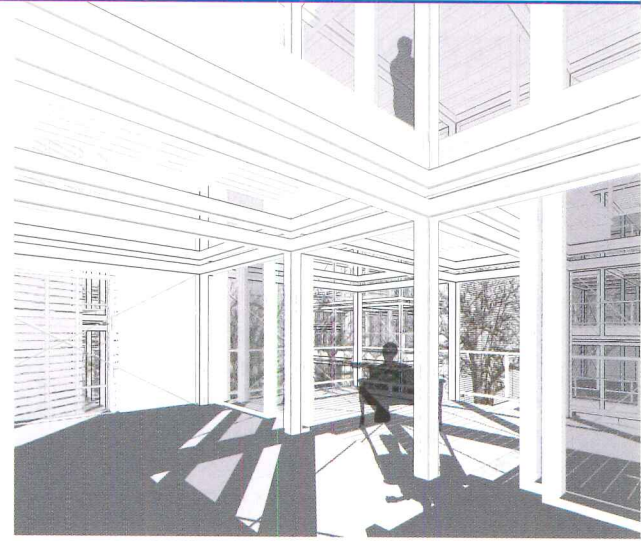
The site module (left and top) echoes the rhythm of the narrow streetfronts of Bywater. Open-air access corridors and stairs run in the narrow courts between the units.

“ADMIRABLE MOVEMENT
OF AIR AND LIGHT.”
— CUMMINGS





The cantilevered wings, plant-supporting wall panels, and numerous covered porches (left and below) create a rich dappling of sun and shade (right).



CITATION

Justin Laskin and Kathleen Mark

University of Virginia, Charlottesville,
with Maurice Cox, studio instructor

Title: neighborhood_river_place

Concept: In low-rise blocks facing Chartres Street, residential units share street frontage with “corner store” retail spaces. Two broad open stairs and a ramp interrupt the street frontage and lead up to a planted public courtyard terrace over the parking area. It’s enlivened by a market, restaurant, and outdoor cafe.

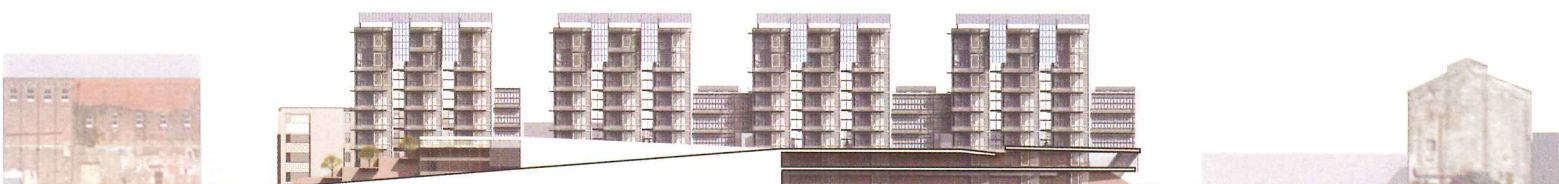
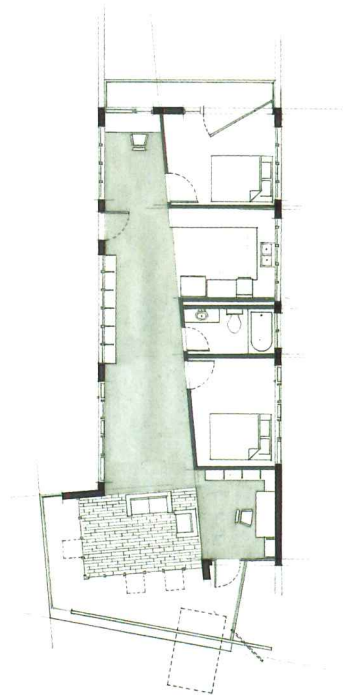
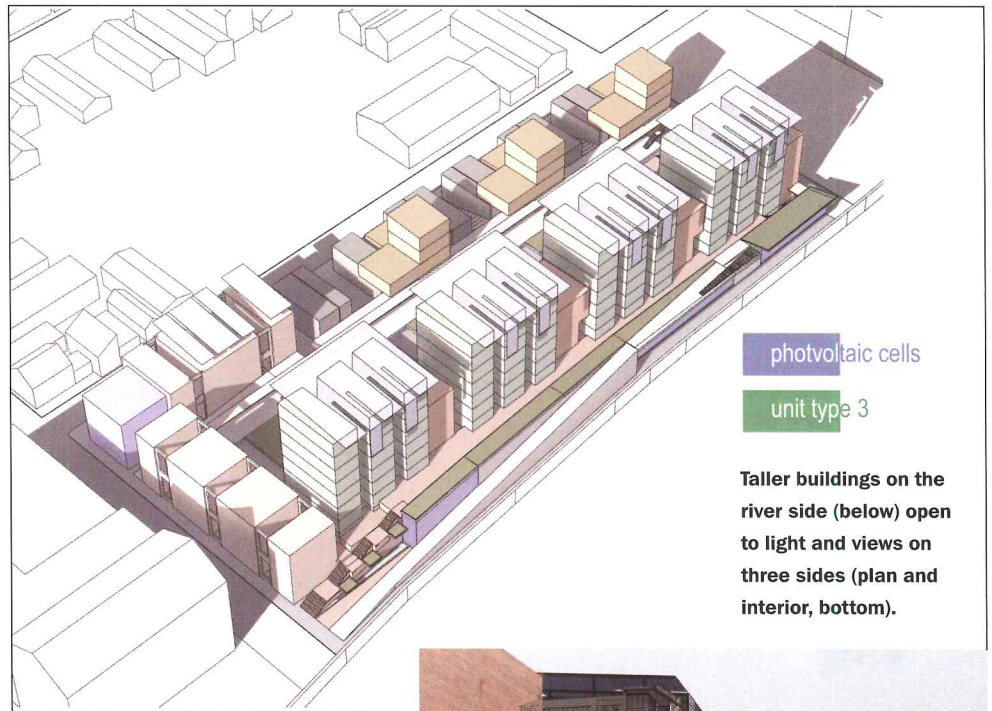
Four mid-rise residential blocks face the river. Passages from the courtyard open to a public space lining the river that ramps up to a terrace overlook.

Each tower is slotted to expose every unit to light and air on more than one side. A roof-mounted photovoltaic array offers shading, while louvered panels protect the river-facing interiors from sun while letting in breezes.

“Some winners raised more questions and pushed innovation harder,” said Naslund, “but this one has a clear diagram, a sensitive placement on site, and intriguing use of cross ventilation.” Added Gooden, “Lots of things about this are familiar, but it had a much stronger resolution than others that went in the same direction.” Wilson described the design as “very livable.” *J.S.R.*

“IT OFFERS A PRETTY GOOD WAY TO GET TO THE RIVER.”

—NASLUND



CITATION

**Duong Bui, Erkin Özay,
Pars Kibarer**

Cambridge, Mass., and Istanbul

Concept: The Bywater neighborhood opens into the development through three generous courtyards, lined by multilevel town houses. The ground level can be used for a home business and opens to the public courtyard through a small private loggia. The configuration of the landscaped courtyards offers augmented stormwater retention. The widest, northern courtyard terraces up to a broad river-facing public deck. Along with river viewing, the deck offers access to a play area, community center, and the architecture-school space.

Eight-story towers, in which two units per floor hang from the core, open to the river. A slitlike recess in each brings breezes into the rearmost rooms and allows glass on three sides of each living room.

The straightforward, modular plans are intended to aid in use of prefabrication, for speed of erection. River water would be sourced for a radiant cooling system involving a mat of tubes embedded in the unit ceilings.

"The courtyards are a very good idea," commented Naslund, "wrapped by housing, yet opening to the street and the community. Similar bungalow courtyard complexes are much beloved in California." *J.S.R.*



**"THE BELIEVABILITY
OF THE TOWER
LAYOUT IS EXCITING."**

— GOODEN

**Generous courtyards
open from Chartres
Street (top and section),
lined by town
houses (below left
and interior, right).
They lead to the river.**



CITATION

workshop/apd

New York City

Andrew Kotchen, Matthew Berman with Stephan Thimme, Andrew Hart, Zachary Helmers, Matthew Miller, Steven Thrasher

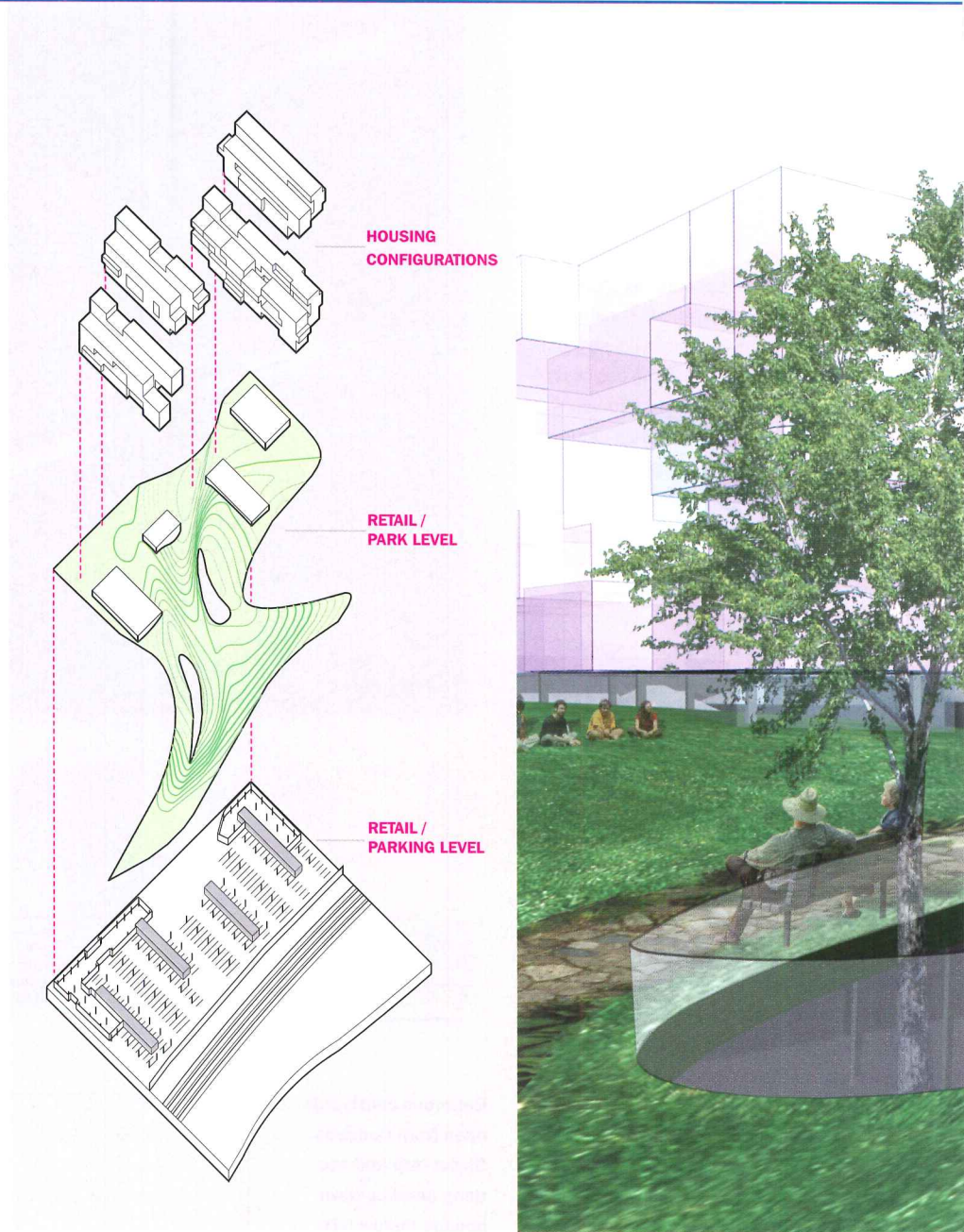
Title: Mod Set: From Transience to Permanence

Concept: A topographic roof structure warps up from Chartres Street to make a continuous storefront and access to the parking, retail, and institutional space it covers. Planted, it becomes a public park to serve the neighborhood and a landscaped setting for four double-loaded slab structures containing apartments. The landscape spans the railroad right-of-way and the levee, folding down to augment a planned riverside promenade.

The angle of the residential buildings minimizes heat gain. Workshop/apd plans prefabricated, modular construction to economically build units that step in and out around a central circulation "chimney" that aids natural ventilation and offers sun-dappled views to the river from inside rooms.

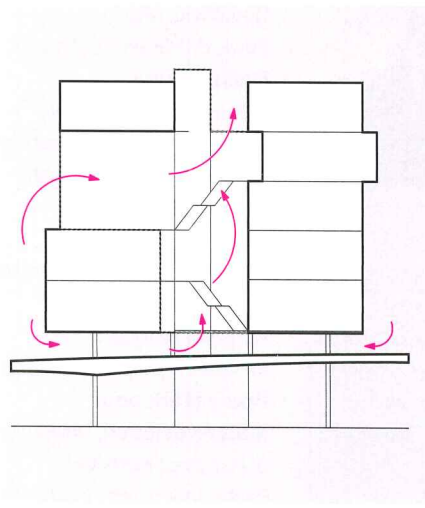
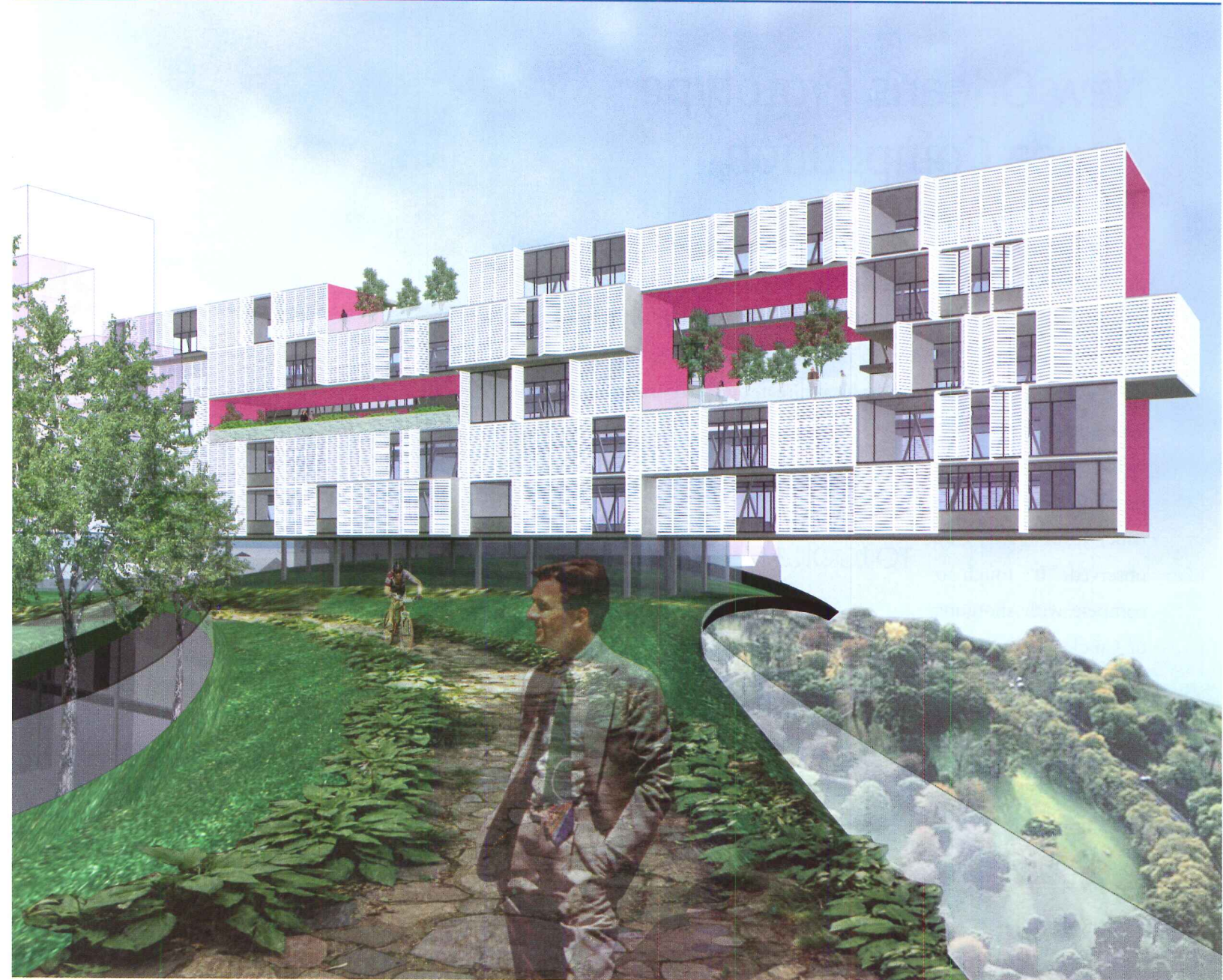
Louvered panels shade windows or swing out to catch breezes. Heavy slabs suspended from the ceiling use radiant cooling, drawing off condensation for use as "gray water" irrigation.

"This is a very aggressive take on the river," commented Naslund. "but it did certain things better." Carrying the landscape over the flood wall "reconnects the river with the city," said Dumez. "You feel that the housing units are embedded in the communal spaces, even when they are elevated." *J.S.R.*

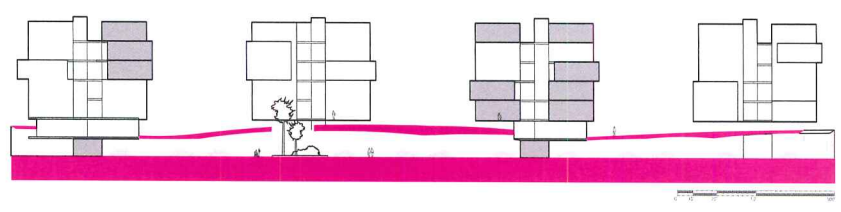
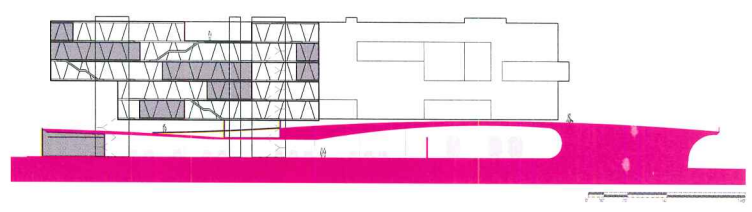


"THIS PROJECT MAKES ROOM FOR THESE UNITS TO BREATHE."
— WILSON





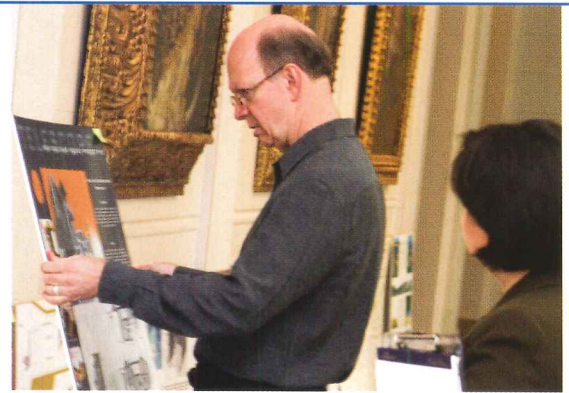
A warped, parklike topography blankets the levee (right and opposite, top left), topped by slab buildings (above), with chimneys and openings for ventilation and views (left and opposite, bottom).



New Orleans Prototype House Competition

As New Orleans faces a future in which widespread abandonment is a real possibility, this competition, open only to current architecture students, sought designs for a three-bedroom house that responds to the city's new circumstances: one that's easy to install on an infill site, that rises above flood waters, and that respects the local climate and environment. Since historic house types in New Orleans have proved to be highly adaptable over time, juror Patty Gay observed, "It's tough to compete with shotguns or Creole cottages" in the design of a new prototype. That said, the five Honor Award projects on these pages, submitted by students from Bozeman, Montana, to Cambridge, Massachusetts, did an admirable job. The jury felt five additional projects deserved a citation (below right). "Lots of entries were interesting in the way they were built," commented Brian MacKay-Lyons. "This is surprising because students don't necessarily know much about construction." *J.S.R.*

THERE'S "LATENT OPTIMISM" IN THE SCHEME. "IMPLICITLY, IT HOPES FOR A POSITIVE WAY TO LOOK AT WHAT WE FEAR."
—MACKAY-LYONS



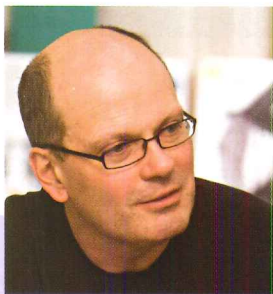
Robert Ivy sought entries "that were thought through for modern life."



Brian MacKay-Lyons focused on entries that expressed "a succinctness and fitness for the budget."

"IT SPEAKS TO THE IMPACT OF THE FLOOD. IT BEGINS TO EXPRESS HOW PEOPLE DEAL WITH WHAT TOOK PLACE."
—TRAHAN

The Jurors



Brian MacKay-Lyons, FAIA

A principal at MacKay-Lyons Sweetapple Architects of Halifax, Nova Scotia, he directs Ghost Lab, a summer design-build internship program.



Patty Gay

Involved in New Orleans's Preservation Resource Center since its 1974 founding, Gay is now its executive director, a voice on behalf of the city's 38,000 historic structures.



Robert Ivy, FAIA

A Tulane graduate, Ivy is RECORD's editor in chief and vice president and editorial director of the McGraw-Hill Companies' construction publications.



Trey Trahan, FAIA

Principal of Trahan Architects, Baton Rouge, he has won three national design awards in recent years and is leading the renovation of the hurricane-damaged Louisiana Superdome.

CITATIONS

- **Carlos Lopez**, Lawrence Technological University, Southfield, Mich.; Edward Orłowski, instructor
- **Dallas Huard**, Montana State University, Bozeman; Ferd Johns, instructor
- **Tyler Call**, Montana State University, Bozeman; Ferd Johns, instructor
- **Lincoln Lewis, Jared Bertel, Dani May**, University of Kansas, Lawrence; Paola Sanguinetti, instructor
- **Brady Mark and Matt Friesleben**, University of Kansas, Lawrence; Paola Sanguinetti, instructor

HONOR AWARD

Michelle Jellison

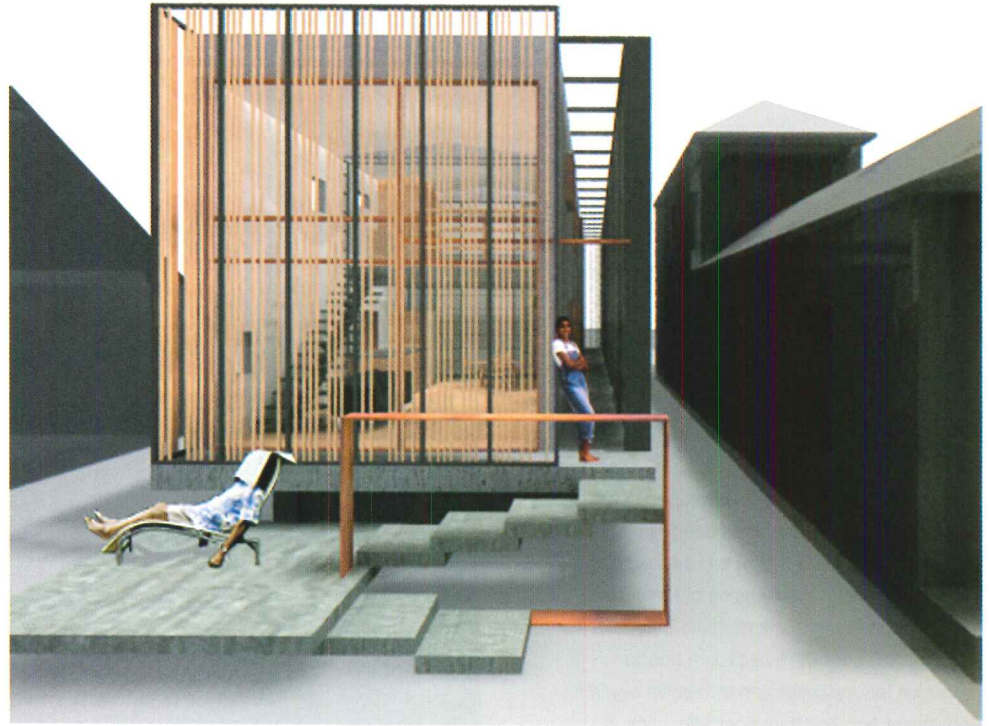
Montana State University, Bozeman
John Brittingham, instructor

Concept: In her modular scheme, Michelle Jellison updates aspects of two traditional New Orleans types. It has the linear, single-loaded layout of the shotgun, but it includes a much more generous inner courtyard than is usually found in the type. She has also placed a second floor on the front, rather than at the rear, which is conventional for “camelback” types. This allows her to provide a high-ceilinged living/dining area, and exposes an upper-level loft to a wall of daylight from the street.

The modular nature of the construction offers many possible variations on the layout, however. Its height off the ground can be adjusted according to flood risk. Also, it can start small and accept additions as a family and its resources grows.

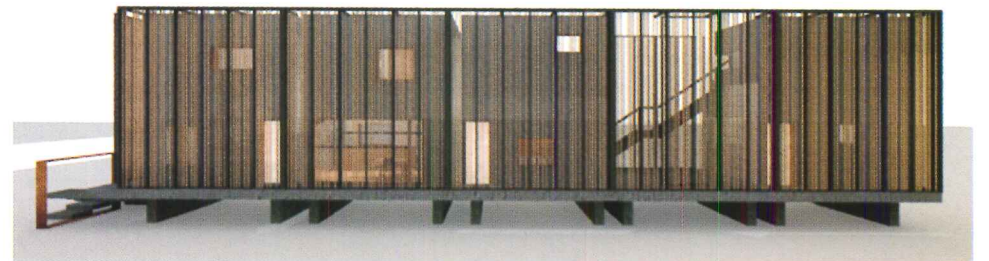
Glass walls on the street and the corridor side of the house provide ample natural light. Wood louvered panels mounted outside the glass can be adjusted to calibrate levels of shade, ventilation, and privacy.

According to juror Brian MacKay-Lyons, “This project came closest to solving the problem. The modular elements elegantly express how it is built. It resonates with traditional types.” Trey Trahan admired the inventive but simple layering of the walls to both let in ample light and filter it. *J.S.R.*



“MODEST AND
APPROPRIATELY SCALED.”
—MACKAY-LYONS

Modules are added
as space is needed
(below). Louvered
panels screen glass.



HONOR AWARD

Amin Gilani and Josh Spoerl

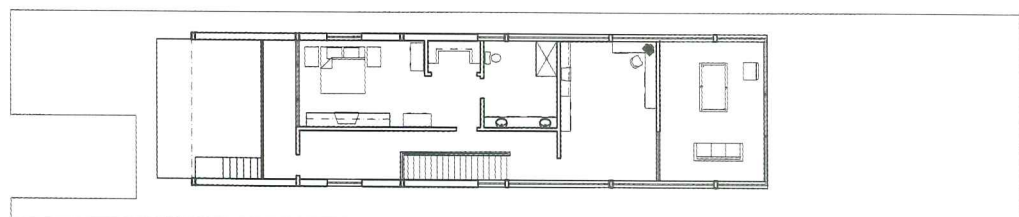
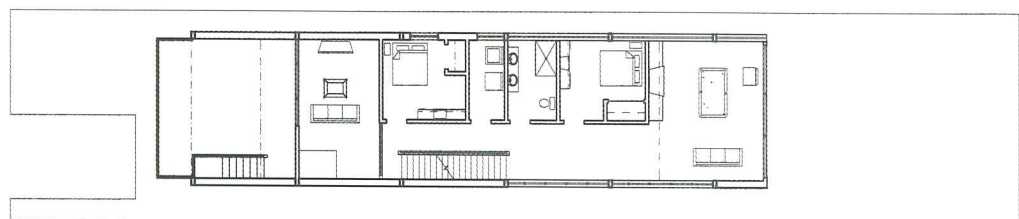
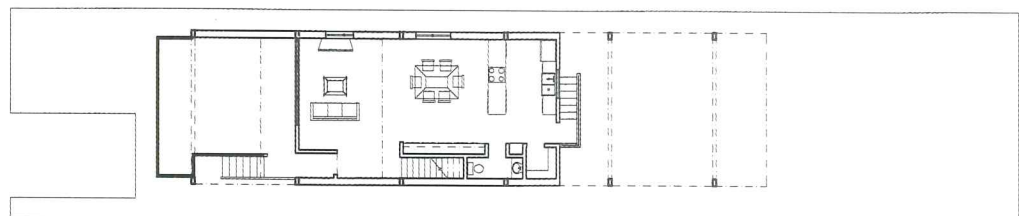
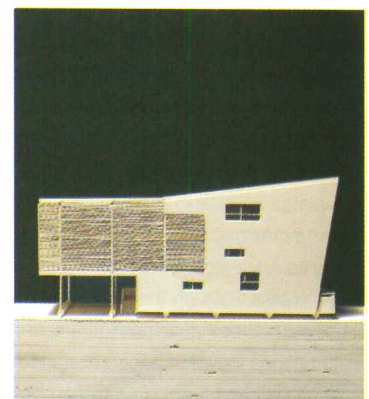
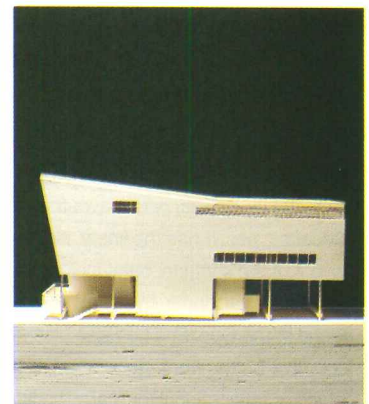
University of Texas, Arlington
 Heath McDonald and Bijan Youssefzadeh,
 instructors

Title: The Porch House

Concept: Metal frames at modular intervals support a panel system that extends beyond the building volume at the street-facing side to shade porches at the main level and the top level. At the rear, the panels become glass, protected by louvers, to offer light with privacy to sleeping areas.

With a straight run of circulation on the south, the plan resembles a shotgun house type. It is much more richly developed spatially, however. On the ground floor, living, dining, and kitchen areas open to an outdoor space covered by an extension of the second floor. That floor sets back to make a double-height space over the living room and to permit an internal bedroom to receive daylight from the street. The third floor sets back at the rear to create a high master bedroom.

In choosing winners, the jury found itself focusing on the degree to which designs enlivened the street. Mackay-Lyons was concerned that "this entry could be regarded as a custom solution rather than a prototypical one, but I fell in love with the formal skill. Execution does matter." Trahan appreciated "the front porch that uses different levels and an urban facade that is open, yet partly enclosed; punched, yet filtered. It would be interesting to investigate how this one and [Jellison] work in daytime versus nighttime." J.S.R.



**"THIS IS ACTIVATING,
 LIVELY, RICH."
 — TRAHAN**

Double-height spaces front and back (plans) are expressed in the dramatically hooded front porch (top left).



HONOR AWARD

Zui Lig Ng

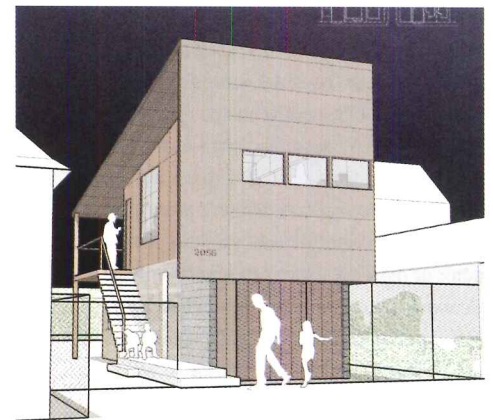
University of Houston; Rafael Longoria and Fernando Brave, instructors

Title: Shotgun Chameleon

Concept: Aptly titled, this simple shed-roofed volume adapts to circumstances in several ways. The street-facing ground floor room can be used as a garage or for a home-based business, depending on the neighborhood and codes. Closing off the internal stair (plans) would permit the ground floor to be rented out as a separate living unit or used for less essential functions akin to “basement house” types that are used in especially flood-prone areas of New Orleans.

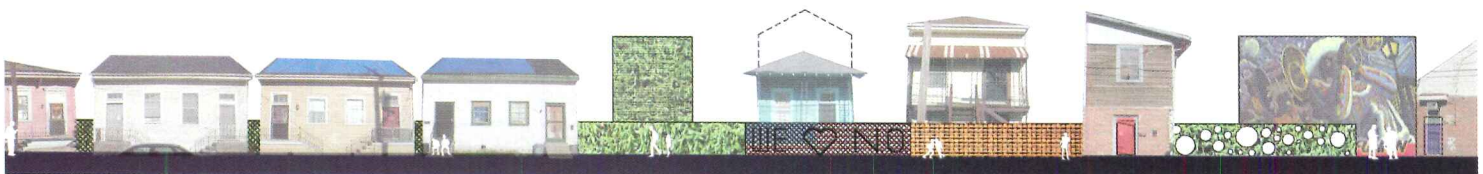
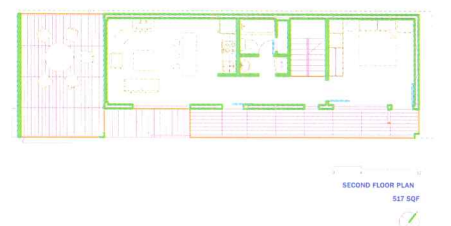
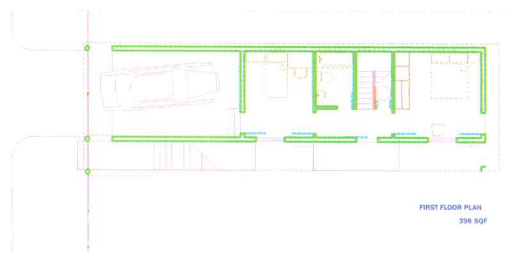
The scrimlike surface that folds down from the roof on the street side can reflect varying uses. Twined with vines, it can become a literally green shade. It can support louver panels for ventilation and privacy, or even accept signage or advertising for the ground-floor business. A glazed, garage-type door extends the living area onto the porch.

For flood resistance, the ground floor would be framed in concrete block, while the upper level would be clad in structural insulated panels. Since chain-link fencing is ubiquitous in New Orleans neighborhoods, Ng proposes to use it too, but hopes it can “become a blank canvas, where individuality can be expressed through planting or decorations.” Juror Patty Gay complimented the way the entry “used the front porch to be sociable, to see what’s going on, to be able to talk to neighbors.” *J.S.R.*



The porch screen can support greenery (top), advertising (above left), or it can shade and ventilate (above right).

“I ADMIRE THE VERSATILE PORCH SCREEN.”
—TRAHAN



HONOR AWARD

**Mark D. Stankey and
John A. Kucharski**

Montana State University, Bozeman;
John Brittingham, instructor

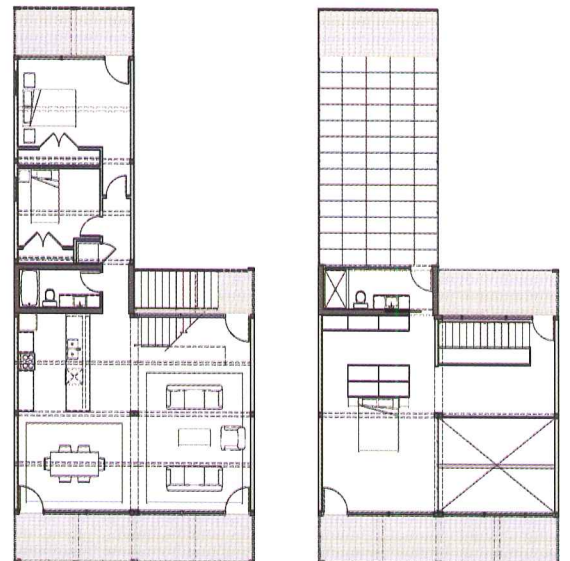
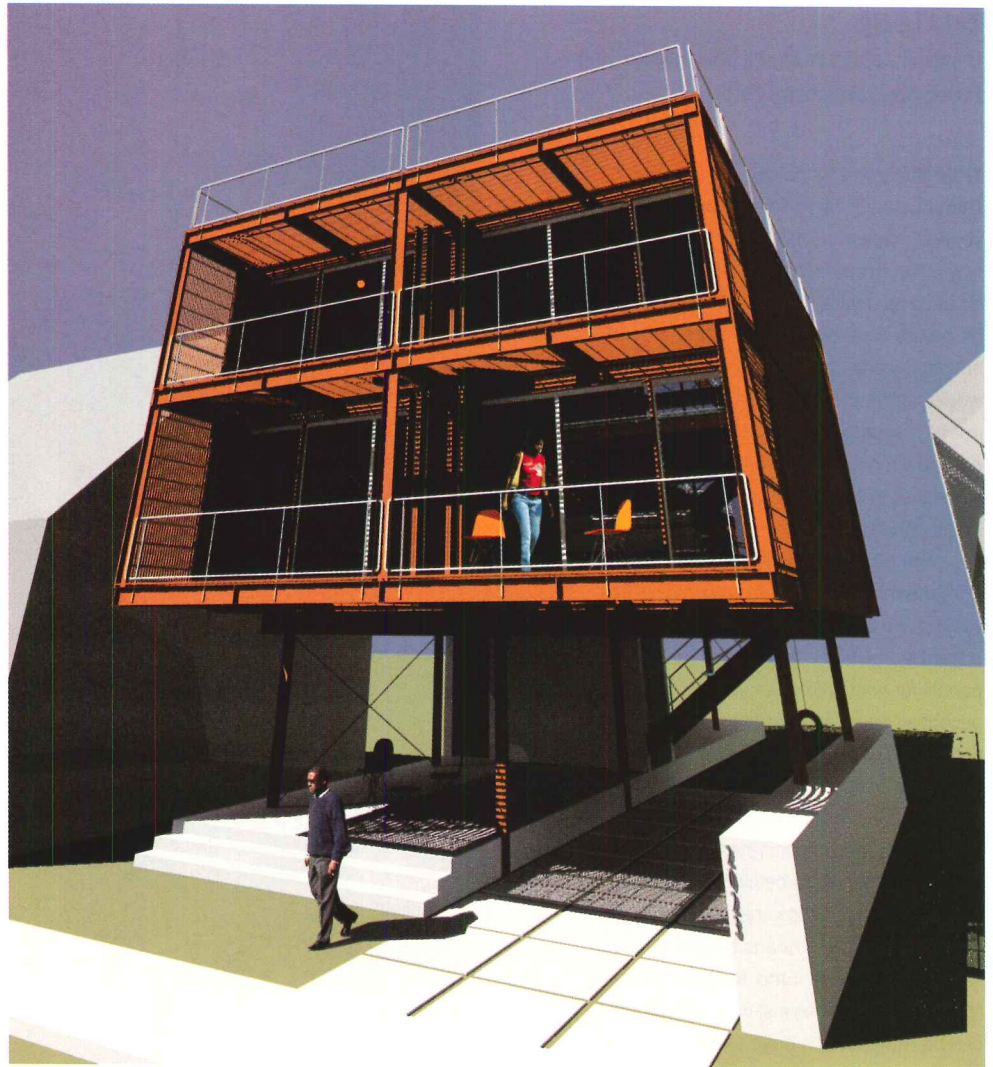
Concept: The team devised a plan based on a 25-foot-by-15-foot module to take advantage of prefabrication. The modules stand above potential floodwaters on steel columns and plug into a central, concrete-framed core containing mechanical systems.

The L-shaped plan has the kitchen, dining, and living areas running parallel to the street. Spaces on the street side open to balconies faced on the top, bottom, and sides in steel grating to filter light, which Stankey and Kucharski see as an updated version of French Quarter “balcony architecture.” Steel shutters pull down for both privacy and protection against hurricane winds.

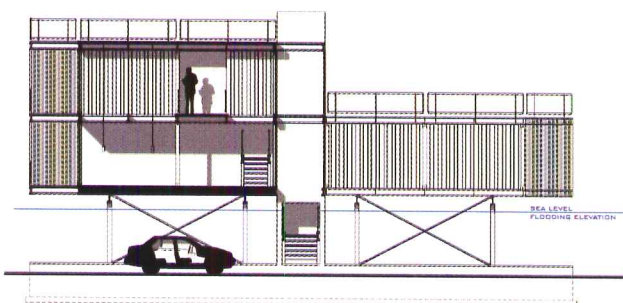
This configuration, by placing most of the living space near the street, leaves a larger rear yard than the long, narrow shotgun plans typical of the city. The modular planning would permit other configurations, according to the entrants.

They also propose different assemblies depending on whether cost was the driving factor or more robust construction. While the “economic” exterior relies on wood studs, cement-composite siding, and glass-fiber batt insulation, the “enhanced” version anticipates steel studs, metal siding, and sprayed polystyrene insulation. Trahan admired the way the project engaged the system by which it would be built. *J.S.R.*

“THIS DESIGN WAS
REALISTIC IN THE WAY
IT CONSIDERED
MATERIALS.”
—GAY



Primary spaces line the street above an open ground floor (top). Modules, made off-site, would be craned into place (above).

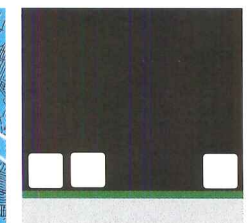
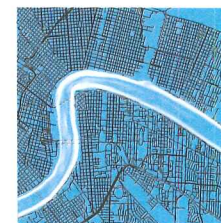
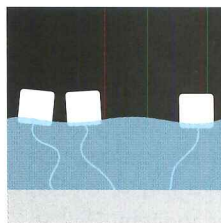
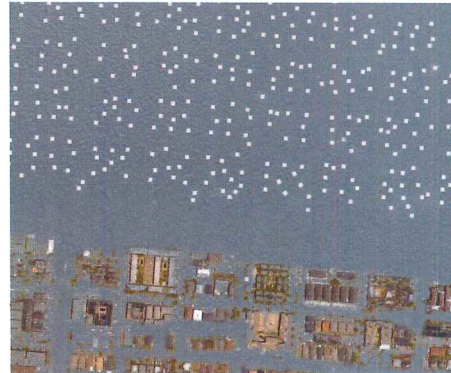
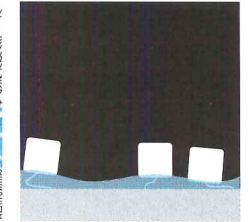
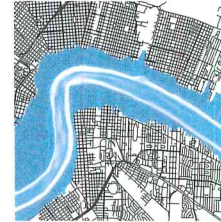
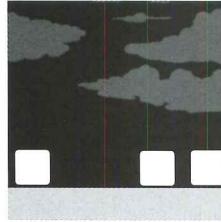
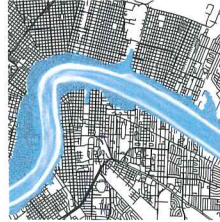
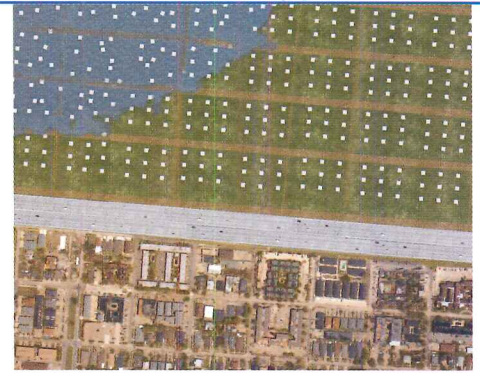


HONOR AWARD

Kiduck Kim and Christian Stayner
Harvard University, Cambridge, Mass.

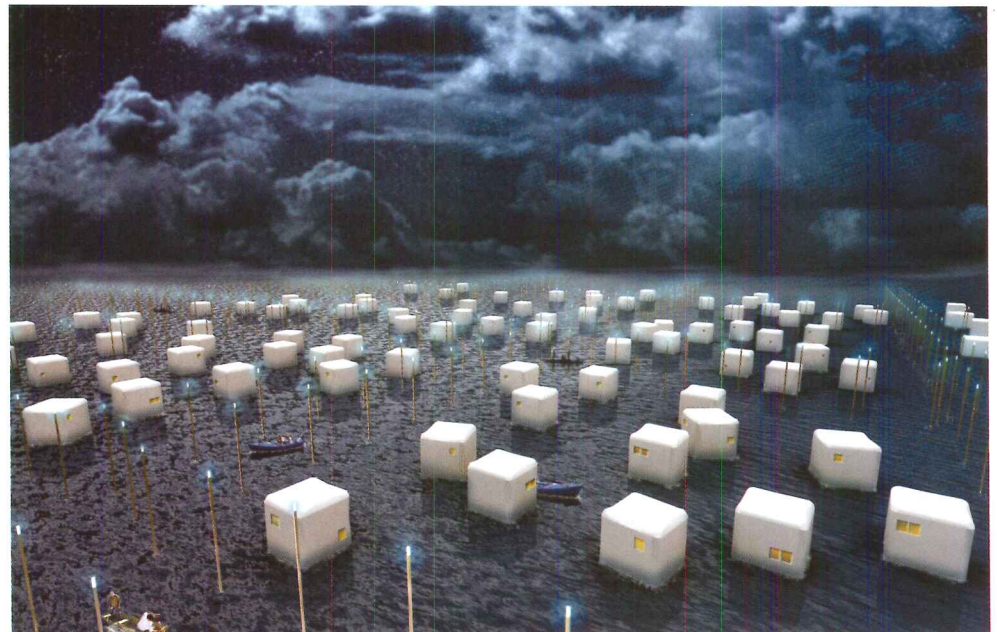
Concept: Citing “a losing battle between elevation and economics,” Stayner and Kim propose to “welcome the river in” rather than treat it as “an unwanted guest.” (They are Harvard students but entered on their own.) When floodwaters threaten, residents could take refuge in truckable, two-level emergency modules pontooned to float up with rising waters. While solar-powered poles would delineate submerged streets and property lines, the modules would be permitted to drift, tethered to utilities through unfurling umbilicals. As the water level recedes, the modules would settle in a new pattern “and a post-diluvial landscape would emerge,” blurring, they hope, old economic stratifications. (The sequence is portrayed in the four images at right, from upper left—as floodwaters begin—to lower right, when they have receded.)

“This says we’re still dealing with the terror of the tragedy,” commented juror Gay. “It speaks to the impact of the flood,” added Trahan. “The images convey what it felt like. It begins to express how people deal with what took place. When you consider the idea of waters penetrating the city and redistributing it, it makes you ask who are we and how do we come back.” There’s a “latent optimism,” in the scheme, said MacKay-Lyons. “Implicitly, it hopes for a positive way to look at what we fear.” For Gay, “It’s a lest-we-forget statement.” *J.S.R.*



**“THIS, WHICH SEEMS
OUTRAGEOUS NOW,
MAY TURN OUT
NOT TO BE.”**
—MACKAY-LYONS

**Emergency modules—
like marshmallow
lifeboats—keep resi-
dents safe during what
the entrants regard as
inevitable floods.**





Can New Orleans and the Gulf Coast Face the Hard Questions?

By James S. Russell, AIA

In the chaotic weeks that followed the devastation of Hurricane Katrina, volunteers from all over the country kept stopping Bill Stallworth on the streets of Biloxi, Mississippi, and asking him if he needed help. Stallworth, a city councilman, was amazed that volunteers would show up without knowing where to go or how to pitch in. “There’s got to be a better way to channel this,” he thought. He had met Sherry-Lea Bloodworth when both assisted hundreds to evacuate the city before the storm. With her two young children safely at her parent’s home an hour and a half away in Mobile, Alabama, Bloodworth was hired by Architecture for Humanity to become its Gulf Coast coordinator. With a grant, some donated air-conditioning units, and some of the wandering volunteers, she and Stallworth set up the East Biloxi Coordination and Relief Center in a flooded AME church.

With Stallworth’s knowledge of the community, Bloodworth and a horde of volunteers in short order divided the blasted blocks of East Biloxi into a grid, so that the center could systematically organize and deploy teams from what became dozens of organizations from all over America. The Hurricane Relief Corps worked with Buddhist, Latter-Day Saint, and Islamic Relief groups. Their first task was to help homeowners assess damage. Aid groups assisted homeowners of modest means—many of them residents for generations, drawn to harvest the Gulf’s seafood bounty—in removing ruined possessions, ripping out damaged finishes to dry the ubiquitous mold, and preparing homes for restoration.

By January, the center had coordinated the cleanup of 1,000 homes and was able to send volunteers to help those of limited means

rebuild. Many could not afford adequate insurance or were not eligible for flood insurance.

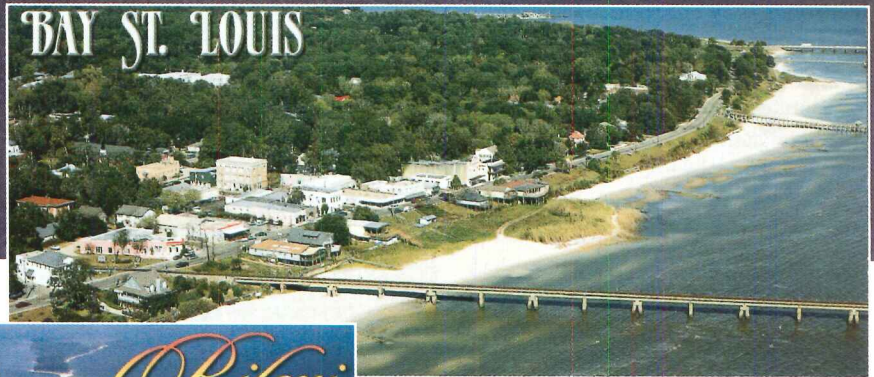
On a reporter’s visit to one modest bungalow, Marshall Johnson, a barber and waiter, was keeping close tabs on a group of volunteers from Michigan who were applying new drywall to studs scrubbed of mold. Johnson expected to be back in his house only about 13 weeks after volunteers began.

The East Biloxi Coordination Center demonstrates just how much well-organized volunteers can accomplish. Regrettably, the planning process for New Orleans and most of the Gulf Coast is not readily transcending such ad hoc efforts.

Biloxi: cottages, condos, or casinos?

Infused with ready cash and battalions of imported workers, three of 11 heavily damaged Biloxi casinos quickly reopened after the storm. They swarm with gamblers cocooned from the landscape of devastation in hastily constructed beige-painted halls jammed with slot machines. With visions of a rebuilding bonanza, officials rapidly approved expansive gambling growth, which may lead to 20 new facilities. (Before the storm, the state had limited the number of casinos by confining them to a few sites along the city’s oceanfront and mandating floating gaming barges in spite of their known vulnerability to storms. The barges that did not sink in the storm tore loose from their moorings, battering adjacent blocks to smithereens.) A charrette conducted last October by the Congress for the New Urbanism (CNU) proposed infilling the flattened blocks of East Biloxi with cottages at

Communities of the Gulf South (above) aspire to retain their low-rise character (postcards), but may instead see a wall of Florida-style condos.



much the same scale that existed. But the casino land rush has targeted the same streets. Modest plots worth perhaps \$50,000 began selling for five times that.

At the time of the charrette, some thought that casinos and high-rise condominiums could encircle the peninsula on which Biloxi sits, creating a storm-surge-

resistant fortress. While naive at best, the perception of casinos and condos as hurricane bastions persists, even though rains as well as floodwaters made most of the city's existing high-rises uninhabitable.

Many long-time residents realize that a city walled off from the sea by towers sitting on parking ramps isn't much of a city. They remember a low-rise community of porched homes and modest motels facing the gulf through the entwined branches of ancient live oaks. On the other hand, observes David Hardy, AIA, of Biloxi-based Guild Hardy Architects, "When Harrah's casino wants to do a billion dollar project, that's hard to ignore." The official acquiescence to a future that may bring a Florida-style wall of high-rises caused Moule & Polyzoides, who had led planning after the CNU charrette, to resign. In too much of Biloxi, Elizabeth Moule, explained, "instead of building to the 20-foot height of a cottage, you are now allowed

to build upwards of 20, 25, or 30 stories." She fears the upzoning will lead to "a disjunctive mess," that won't bring as much development as anticipated. "You've dislodged all the citizens who need to get back to their houses," she explained, "while speculators sit on land waiting for what they think will be full market value. So you'll see a tower here, a cottage there, and six parking lots."

Distrust stalls New Orleans planning

In New Orleans, the blocks of intact-looking but empty houses seemed to stretch endlessly in the months after Katrina, as uncertainty about the prospects for rebuilding dragged on. Even as residents began gamely throwing out mold-encrusted furniture and carpets, the streets, lacking electricity, fell into a darkness only occasionally dispelled by headlights. By late March, however, many neighborhoods bustled with cleanup activity, the narrow yards jammed with FEMA trailers propped on wobbly piles of concrete blocks. Indeed, spring estimates of New Orleans's permanent population exceeded levels not expected until September.

As recovery quickened block by block, the city's official planning process, undertaken by the Bring New Orleans Back Commission (BNOBC), floundered under a national spotlight. Its urban-planning committee, led by Philadelphia-based Wallace Roberts & Todd (WRT), in January proposed a moratorium on building in the hardest-hit neighbor-

hoods until some clearer picture developed of how many people would come back. Enraged residents, exhausted by government failures and broken promises, declared the moratorium a death knell to their neighborhoods, and Mayor C. Ray Nagin rapidly abandoned the idea. “The word ‘moratorium’ was an unfortunate use of nomenclature,” explained William Raymond Manning, a local architect who cochaired the urban planning committee. “It was not intended to prevent anything from happening. It was a period to do some planning and data gathering, so that people could be advised on the most prudent way to proceed. We need to create scenarios about what growth might be like, and what we can depend on in terms of the strengths and weaknesses in our city.”

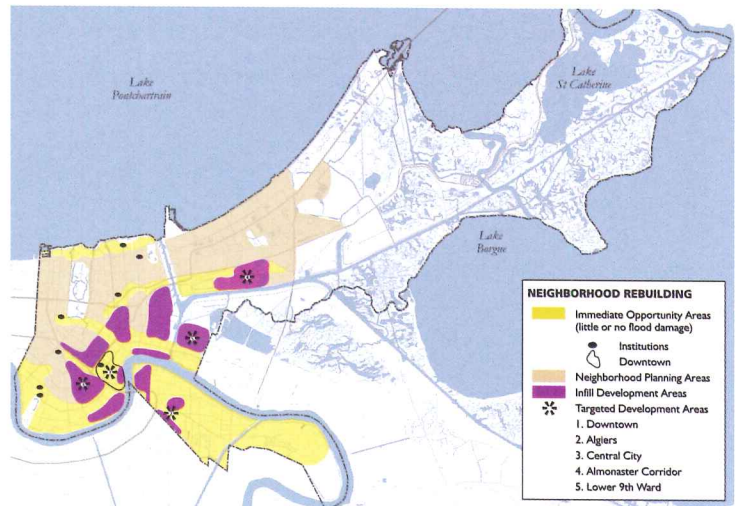
The BNOBC plan, however, inherited anger from an earlier Urban Land Institute recommendation that the city shrink its physical footprint so that it could efficiently serve—and levees could protect—what is predicted to be a far smaller population. Allen Eskew, AIA, of locally based architect Eskew + Dumez + Ripple, described the dilemma: “Prestorm, the city held 480,000 people, which was down from a 630,000 peak footprint in the late 1960s. With the RAND Corporation projecting a stable population of only 250,000, this is a huge infrastructure to maintain in a city with limited resources for a such a diminished population.”

Though Eskew’s formulation was a rational one, it was foreign to a city where people had gotten used to making their own way, and where neighbors had long depended on each other. You were expected to call out to your neighbor, asking if she needed anything when you went to the corner store. If you didn’t wave hello as you passed by people beating the heat on the city’s ubiquitous porches, you were considered to be “walking over them.” On one desolate street, a woman had taken up her customary perch on her porch in spite of the fact that there were no passersby to greet and no neighbors to talk to. Under such circumstances, the fierce desire of residents to return to exactly their own street and to exactly their own house—one that their family may have owned for generations—was not surprising.

“Look and leave”—for good?

As it happened, many people who wanted to come back were forced to wait anyway. A gap housing-finance plan for Louisiana failed in Congress, while a similar program moved ahead in Mississippi. Efforts to deliver permanent housing short-term (focusing on the substantial stock of housing that could be readily and quickly renovated, and getting little-damaged public housing back on line) fell victim, at least temporarily, to Congressional budget battles.

As late as the end of April significant parts of New Orleans still lacked fully functioning utilities (and hookup backlogs stretched for weeks). No one in government sped the restoration of electricity by pressuring power-supplier Entergy’s parent company to underwrite its bankrupt New Orleans subsidiary, or made sure the job got done some other way.



Cleanups (left) fed optimism, but residents feared that areas tinted beige in the BNOBC plan (above) would see no rebuilding, in spite of assurances.

Unserved areas remained officially designated “look and leave,” which stalled serious rebuilding and further delayed the return of even those who could face the gruesome cleanup tasks. (Many residents looked and walked away from those lost possessions, leaving behind the X-crossed-circle

ideogram spray-painted by searchers in the days after the storm, a few grimly recording the discovery of a body.)

In Holy Cross and New Orleans East, where water faucets only dripped and downed power lines still draped backyards, an eerie quiet remained like a smothering blanket, in contrast to the constant tattoo of hammers heard in most of the city. For literally powerless residents, the lack of services had the same enervating effect as the moratorium they’d fought so hard against.

As on the Gulf, volunteers and individuals streamed into the debris-filled streets while officials squabbled. Volunteers helped the Preservation Resource Center resurvey more than 500 historic properties at risk for demolition. The center persuaded the city that more than half of those slated for bulldozing could be saved. Acorn, a community organization serving low- and moderate-income families, surveyed, cleaned, and gutted more than 1,000 houses. But no clearinghouse or coordinating agency for the wave of volunteers has developed in New Orleans along the

lines of the East Biloxi Coordination Center. Three dozen schools of architecture headed to New Orleans in winter and spring, both to expose their students to a first-hand understanding of the disaster, and in many cases,

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to lend willing backs for cleaning up. At spring break, they were joined by additional thousands of students from all over the country.

As it happened, circumstances made the long-delayed release of the flood advisories late in April almost a nonevent. First of all, FEMA required raising damaged houses only at most three feet or so—much less than many experts anticipated. Secondly, all the volunteer rehabbing created a consensus that even severely flooded, mold-encrusted homes could be restored for far less money than had been estimated immediately after the storm. Perhaps only 3,000 homes out of the 122,000 damaged in New Orleans would have to be torn down. According to Kevin Mercadel, the New Orleans program officer for the National Trust for Historic Preservation, “From a purely structural point of view, a cogent argument can be made that the overwhelming majority of damaged homes are less than 50 percent damaged.”

What this means is that relatively few homes would have to be raised to the new flood elevations. The good news is that many more homeowners can afford to rebuild in the short term. The bad news is that a high percentage of the housing stock may prove just as vulnerable as it was pre-Katrina.

“Freelance visioning”

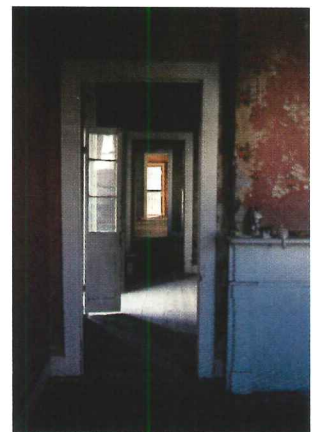
FEMA withdrew promised funding for the BNOBC planning effort, so the second phase, intended to involve every neighborhood, stopped. The city council went its own way, authorizing some neighborhoods to start planning on their own. Other neighborhoods with resources brought in their own consultants. But such “freelance visioning,” as one local participant called it, left behind “neighborhoods that don’t have access to resources or organizations,” as Beckman explained. Finally, state and federal agencies commanded the city to unite behind one planning process, and the Rockefeller Fund, a private foundation, helped bridge the funding gap, spurring a reunited effort that began in May.

The neighborhood process, Beckman explained, could address some significant unmet needs, such as “a lack of parks and local convenience stores. People can think about where the center of the neighborhood could be, and deal with trouble spots and abandoned buildings.” Ultimately, those plans will have to come to terms with what is possible in a city that’s lost many of its important businesses, where most of its hospitals are out of service, and its school system is in shambles. That will mean returning to the politically explosive question of how to physically consolidate a city where many streets may still end up with just a couple of houses occupied. Dealing with shrunken neighborhoods is not only racially charged, but may entail the government taking of private property that in many cases has been a family’s only source of wealth for generations.

Through a concerted and persistent promotional effort (as well as some success in disaster-preparedness planning after Florida’s Hurricane Andrew), architects and planners with a New Urbanist bent



Despite 30-foot wave damage (above), coast residents resisted razing houses. Rebuilding started slowly in Arabi (left). A gutted New Orleans shotgun awaited renovation (below).



“PLANNING IN NEW ORLEANS
MUST ONE DAY RETURN TO A
DEBATE ON CONSOLIDATING
A SMALLER CITY.”

—DAVID PERKES

have brought the SmartCode (that controls architectural form) and the Transect (that recreates traditional gradations of density from city center to rural edge) to towns in Mississippi that have never before regarded planning as particularly useful. Similarly, in Louisiana, the governor hired Duany-Plater Zyberk (to conduct local design charrettes), Pittsburgh-based Urban Design Associates (to develop a New Urbanist-style “toolkit” for residential and commercial architecture), and Calthorpe Associates to create a long-term regional vision. But few questions seemed to have been asked about how such “neighborhood-based” planning techniques could be scaled up to meet the

challenges of an environmental disaster that touched four states, a dozen counties, and turned the lives of millions upside down.

Bridging the vision gap

In the short term, though, the charrettes dramatically changed the terms of the rebuilding discussion. To Biloxi architect Hardy’s amazement, “charrette is now a household word on the Gulf Coast.” He

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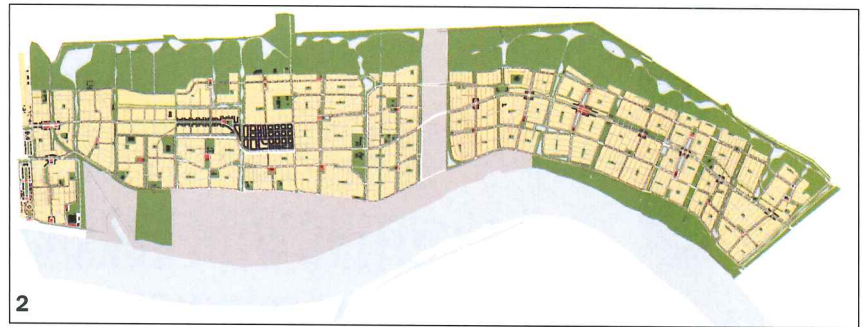
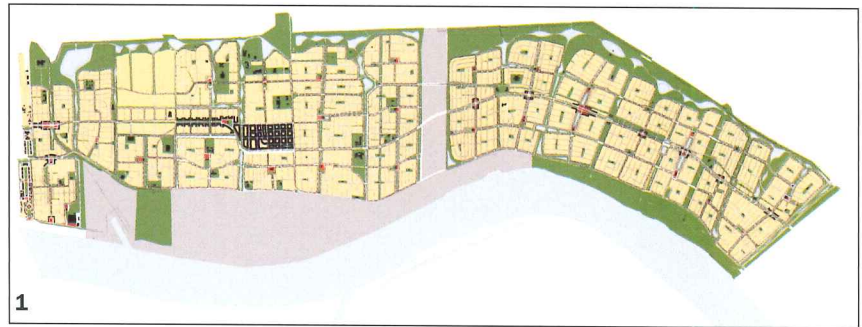
was referring to the workshops in which he participated, undertaken by the Congress for the New Urbanism in 11 Mississippi towns only six weeks after the hurricane. “The community at large now recognizes the value of what architects do and the importance of good design.” Added Ricky Matthews, publisher of the Gulfport *Sun-Herald* (which just won a Pulitzer Prize for its Katrina coverage), “The real value of what they did was to develop a sense of hope in these communities.” David Perkes, AIA, who has been doing follow-up planning as director of the Gulf Coast Community Design Studio formed out of Mississippi State University, noted further, “The charrettes got a lot of people in motion, if for no other reason than that they did not want to get left out.”

As months have passed, however, even enthusiasts have a hard time imagining those sketches turning into reality. “The houses they were drawing would be in the \$100,000 to \$200,000 range,” said Councilman Stallworth. “If that’s the model, all bets are off.” Soft-focus renderings depicted 1920s-style Spanish Colonial casinos (the pre-storm reality resembled oversized highway hotels). Planners sketched a Mediterranean-style fishing village in place of hangarlike fish-processing factories. Perkes, who works with both Stallworth and the East Biloxi Center, explained, “The gap between what’s here and what those plans depict is really big, and for many people it’s hard to bridge that gap.”

The risk of planners promising too much also applied to the unveiling with much media fanfare of several Katrina Cottages, which were intended as a dignified and potentially permanent alternative to the much-derided FEMA trailers. One model, designed by a team working with Andres Duany, of the Coral Gables, Florida-based firm, Duany Plater-Zyberk, was unveiled in severely devastated St. Bernard Parish, southeast of New Orleans. It was made of a water-resistant, insulated-panel system. Duany touted it as deliverable for as little as \$70,000, comparable, he said, to costs for installing the much smaller, problem-plagued Katrina trailer. But the independent research that would verify whether this cost was realistic, or that the technologies could be scaled-up to deal with large-scale devastation, had not been done.

FEMA trailers actually were supposed to cost on the order of \$20,000. To the degree they cost more, it is because of procurement boondoggling, and Katrina Cottages would not be immune to similar mismanagement. Officials have asked the federal government to make the cottages an accepted alternative to trailers (a proposal to add money for 20,000 cottages was floated in Congress), but now that politicians have got their photo ops and the trailer program is winding down, the cottage idea will vanish if they don’t live up to their promise, becoming for traumatized residents yet another example of hopes dashed.

The Katrina Cottages was a privately financed effort, however, and it laudably opened peoples’ eyes to the fact that the grim and frag-



A land-banking scheme proposed by a team working in St. Bernard Parish would rebuild first in the higher, southern areas (3), moving north (2, 1) as the population grows.

“THE SIMPLE ANSWER TO HURRICANES IS TO KEEP PEOPLE FROM BUILDING ON THE OCEANFRONT.”

—ROBERT YOUNG

ile Katrina trailer—the product of a military-style civil-engineering mindset—need not be the last word in emergency housing. If FEMA was open to outside ideas for improvement, it would be possible to involve a wide spectrum of architects and tenants alike in finding the best form for temporary housing.

Neighborhoods on stilts?

The October charrette participants in Mississippi had an especially hard time coming to terms with FEMA advisories that demanded raising houses 15 feet or more—especially as many homes that had been raised according to earlier advisories were swept away by the 30-foot-high storm surge. The Biloxi charrette proposed rejecting the FEMA elevations (which are, at least for a year, advisory) in favor of as-yet-unproven “submersible” construction. “My personal opinion,” said Harvey, “is we’ve got to build to the FEMA elevations. My house survived 5 feet of water, but it’s the spirit that can’t.” In



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any event, FEMA does not accept the notion, much-discussed locally, of “houses that can take a swim.”

This meant that the plans that people know now, with their classical town squares and trolleyed boulevards lined with trees, don't offer a realistic way to face the key rebuilding question. “It's one thing to make places physically attractive, but one of the messages I am delivering is, can these plans make towns that will survive future storms?” asked Gavin Smith, the director of Mississippi governor Haley Barbour's Office of Recovery and Renewal. “They must marry the mitigation element to the design element.” He advised that coastal communities consider not only elevating buildings but “relocating vulnerable properties or guiding development away from hazardous areas.”

The idea of entire neighborhoods perched on stilts, hard to take as it may be, has spurred almost no consideration locally of the obvious alternative: setbacks and no-build buffer zones advocated by planners and coastal geologists since Hurricane Camille smashed into the Gulf Coast in 1969. “The simple answer to hurricanes is to keep people from building on the oceanfronts,” says Robert Young, an associate professor in the department of Geosciences at Western Carolina University in Collowhee, North Carolina. “Setbacks would reduce a lot of damage, especially from smaller hurricanes.” The rub, adds his colleague Joe Kelly, a geologist at the University of Maine who researched the vulnerability of the Mississippi River and the Gulf Coast for the National Academy of Sciences, is “that this is a very political realm, where there are a lot of displaced and financially injured voters, and politicians who want to help them, even if it's not in the public good in the long run.” For this reason, says Young, “You'll notice that scientists are rarely invited to participate in the rebuilding commissions.”

The extraordinary cost of Katrina may force a paradigm shift on coastal development, especially if the number of violent storms continues to grow, as many scientists predict. Rebuilding also is highly dependent on the continued availability of federal flood insurance, which is supposed to pay for itself but saw a staggering \$23 billion loss for Katrina alone—costs taxpayers have had to pick up. This figure does not include the tens of billions paid out by private insurers, as well as rebuilding aid that could total more than \$34 billion once Congress finalizes its latest package (it had not yet done so at press time).

Reinventing storm resistance

Even with the new aid funding in the billions, it is likely that some communities will not fully recover, which makes the formerly unthinkable thinkable. Using government power to buy demolished properties at pre-Katrina values and bank them as a flood buffer has often been broached but has never been taken seriously. Buyouts using eminent domain were rejected in New Orleans's “shrinking footprint” debate. Land banking also was proposed in a recent CNU charrette, in the hard-hit St. Bernard Parish, a New Orleans suburb. Properties at the vulnerable north end of the town of Arabi would in the short term become public-domain wetlands and excavated flood-retention waterways, supplying fill so that the more heavily built-up and less vulnerable southern end of town could be raised to a higher elevation and rebuilt at a higher density.

The plan initially floundered on exactly the same concerns that

put the “shrinking footprint” idea off limits in New Orleans. Duany, who led the effort, backed off. “In our research, going back to Christopher Wren's plan after London's Great Fire, we found no precedent for erasing old ownership patterns.” But, according to Ben Brown, a spokesman for CNU, some middle ground may be possible. “As reality sets in, and residents start moving a little farther from paralytic denial, they seem more open to clustering development, reserving open space, and other ideas that recognize that not everyone is going to move back exactly as before, and that not everyone should.”

Young suggests taking the buyout process out of politics by establishing a commission along the lines of the one (known by its acronym BRAC) used to decide which military bases should be closed as obsolete. “It would decide what should be rebuilt and what shouldn't,” he said, adding that there is precedent for these actions in England and Wales. He also proposes that residents who insist on living in areas of known vulnerability assume the entire costs of insurance and of rebuilding public infrastructure, which in too many locales has been replaced again and again. “The people building are not the ones paying. It is the taxpayers.”

Architect James Dart, a New Orleans native who is now based in New York, sees New Orleans's salvation in, of all things, its much maligned drainage and pumping systems. “It's ingenious, actually, in the way high street curbs hold water until the pumps can catch up,” he explained. Many of the planted medians of the city's boulevards (in New Orleans they're called “neutral ground”)

already roof underground drainage canals, which Dart figures could be reconfigured to retain much of the future floodwaters he sees as inevitable even with the promised sturdier levees. His students at the New Jersey Institute of Technology, in Newark, have studied an idea called “every yard a wetland,” which would add enormous (and wildlife-enhancing) capacity to the city's system of open storm ditches and canals.

An appealing story can be assembled from the enormous dedication and accomplishments of the many small-scale efforts, whether Dart's through an architecture school or the East Biloxi Center. But the people on the ground are quick to say such efforts are not enough to add up to a sustainable recovery. WRT's Beckman describes a scenario he's heard a number of times. “A family fixing up their house is told by a neighbor that he intends to let his home sit while he waits and sees. Essentially he is saying, ‘I'll leave this mold-infested wreck next door to you.’” It's not a recipe for a robust rebuilding.

New Orleans, Louisiana, and the Mississippi Gulf still struggle to build trust and convene leadership in a way that takes seriously a necessity for change while respecting peoples' values and desires. Almost nothing was done to improve hurricane readiness after the devastation of Camille, and that pattern, without credible leadership, threatens to repeat itself. For many, a path-of-least-resistance rebuilding that avoids the hard questions looks like the only rebuilding alternative. Perkes, on the ground in Mississippi, finds himself pulled in opposite directions daily. “We're exploring innovations and new practices,” he says, working with Mississippi State and other colleges. “We're looking at opportunities to build differently. But sometimes you just want to help people make sure they've got a good kitchen layout, even if Home Depot cabinets are the best they can get.” ■

“IT'S HARD TO BRIDGE
THE GAP BETWEEN WHAT
PLANS DEPICT AND
THE REALITY HERE.”
—DAVID PERKES



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Why the Dutch are dismantling their famous dikes

As Americans look to the Netherlands, which has developed the world's most sophisticated flood-control structures, the Dutch have decided they've got to live with—even in—the water

By Tracy Metz

The curving gates and three enormous trusses of the Maeslant Barrier are as tall as the Eiffel Tower and as technologically daring as this cast-iron extravaganza was in the late 19th century. Yet rather than standing in the city, they lie in the river—in Holland's New Waterway, to be precise. When storm-driven waters rise too high, the two curved arms of the Maeslant storm-surge barrier swing into place on ball bearings to block the channel and protect Rotterdam from flooding.

The Maeslant Barrier was a high point in a tour conducted for a delegation from Louisiana, including governor Kathleen Blanco. The officials came to have a look at the Dutch system of keeping out the sea in the wake of the disastrous performance of Louisiana's levee system during Hurricane Katrina. They were visibly impressed, both by the scale of the structures and by the level of government involvement and investment in flood control. They learned that dikes in Holland are designed to resist floods that may occur once in 1,250 or 10,000 years. The Dutch were shocked to learn that levees surrounding New Orleans were only intended to survive a miserly 30-year flood, an especially optimistic risk profile, it seems, given their poor state of maintenance.

Ironically, the storm-surge barrier that so impressed the American

visitors may well be the last generation of Holland's technological water management solutions. The Dutch are now looking for less defensive ways to deal with water—not as a foe, but as they now say in Holland, a friend.

One of the first projects to show this new accommodating approach is in the town of Schoorl, amid the dunes northwest of Amsterdam. In the mid-1990s, a notch was cut into the dunes to allow the sea to flow in at high tide and out again at low tide. The idea was to relieve the pressure of the rising sea on the dunes, like the valve on a pressure cooker, as well as to rehabilitate the flora that flourish on the borderline between freshwater (underground) and salt. Simple as it sounds, the idea of cutting into the country's key lines of defense against the sea went contrary to a long history.

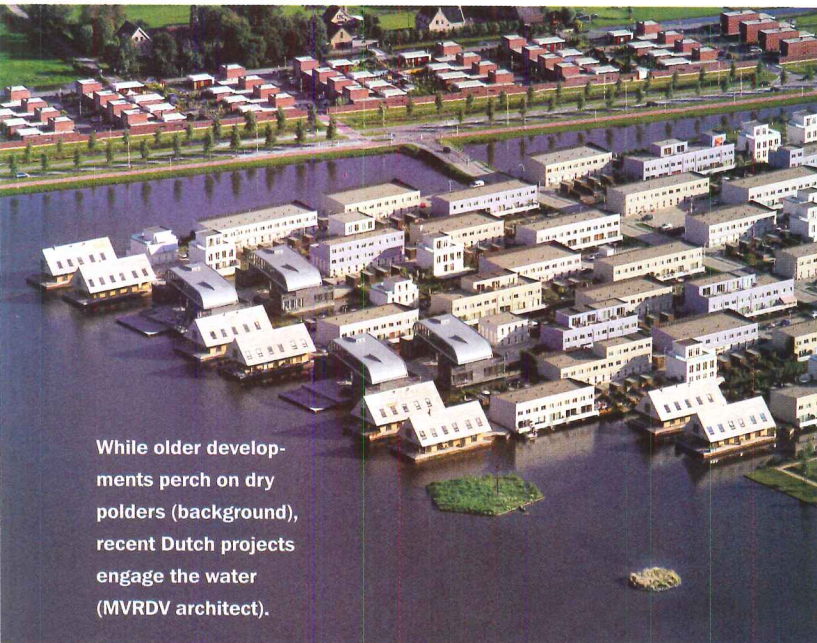
As a nation sinks, seawaters rise

Holland's tradition of water management is symbolized by the tale of Hans Brinker with his finger in the dike—a story unknown in Holland itself, interestingly. That is a matter of sheer survival: Without the complex system of dikes, sluices, pumps, and polders (land reclaimed, usually for agriculture), a good half of the country would be submerged. The lowest inhabited area in Holland lies 7 meters (about 23 feet) below sea level, and for centuries planning has revolved around the separation of land and water. Ever since humans began to settle in this soggy delta in the Middle Ages, the Dutch have shoveled to keep the water out; it is even said that the cooperative effort this required laid the foundation of Dutch democracy. The necessity continues to grow: two thirds of the gross national product is earned in the flood-prone areas of the country.

In 1953, 1,800 people died in the Great Flood that inundated the southern archipelago-like province of Zeeland. After the disaster, the nation built a network of dams between the islands called the Deltaworks. The Maeslant Barrier was the last piece of this massive engineering puzzle.

But now, after centuries of pumping, a number of factors are forcing the Dutch to come to terms with water in a different way. The reclaimed land of the polders has continued to sink for a variety of reasons. Outside the levee systems, the waters are rising. Europe is subsiding just as river systems that drain into Holland carry more water from heavier rainfalls. The U.N. Intergovernmental Panel of Climate Change predicts more extreme and unpredictable weather patterns. Rainfall in the Netherlands could increase by up to 25 percent and the sea level could rise 43 inches in this century.

Tracy Metz, an international correspondent for RECORD, lives in Holland.



While older developments perch on dry polders (background), recent Dutch projects engage the water (MVRDV architect).

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Making “Room for the River”

With the immediate problem being the rising river waters, the Dutch government abandoned the centuries-old policy of raising the dikes. In 2000, making “Room for the River” became the new mantra. It involves moving the dikes back to widen the flood plain, and lowering the forelands (the land on the riverbed side of the levees). Though most of the forelands are government-owned, it has been necessary to buy out some inhabitants, usually farmers. In one unusual case, the Ministry of Transport made a deal with seventeen farmers to give up their land on condition that they could keep dry homes in the flood plain. The ministry dismantled the farmhouses, then rebuilt them, each on its own hill. More often, making additional space for floodwaters means removing riverbed obstacles. The agencies have relocated raised roadbeds that carry tracks and highways (which otherwise act like levees) or cut openings into the them. They have dug extra channels for water, and they have let water into formerly reclaimed polder land. This paradigm shift is made possible by a budget of 2.2 billion euros, on condition that the prescribed level of protection be achieved by 2015.

Another stipulation of the Room for the River program was that its work should not come at the sacrifice of valuable features of landscape, nature, and cultural history, which has inspired a holistic (but time consuming) regional planning approach, taking into account not just settlements but recreational opportunities, transport infrastructure, and natural reserves.

Amphibious houses and “calamity polders”

As in America, alternative flood-control measures can be controversial. One government committee proposed “calamity polders”—areas set aside for emergency water retention. Municipal governments are not at all eager to remove lands from profitable uses that voters clamor for, like housing or business, for what they perceive as a vague threat of inundation that may or may not materialize, at least during their time in office.

What’s called The Blue City, in the northern province of Groningen, suggests that long-held Dutch attitudes about living with water are changing. The economy of the region had been declining for years. As a last-ditch attempt to bring in new inhabi-

tants and—it was hoped—new jobs, local officials decided to dig out an old field for a big new lake with housing around it. The project is not so much about environmental restoration—although the water will provide a more diverse natural environment—as it is about using water, and its attraction for development, instead of land.

Such a turnaround still shocks many people: Hadn’t the sweat of their grandfathers’ brows reclaimed this very land so it could feed their families? The debate went on for years, but last year Queen Beatrix ceremonially opened the pipes to let the water in, and some of the housing is now on the market. Whether The Blue City will indeed be able to turn the economy of this part of the country around remains to be seen.

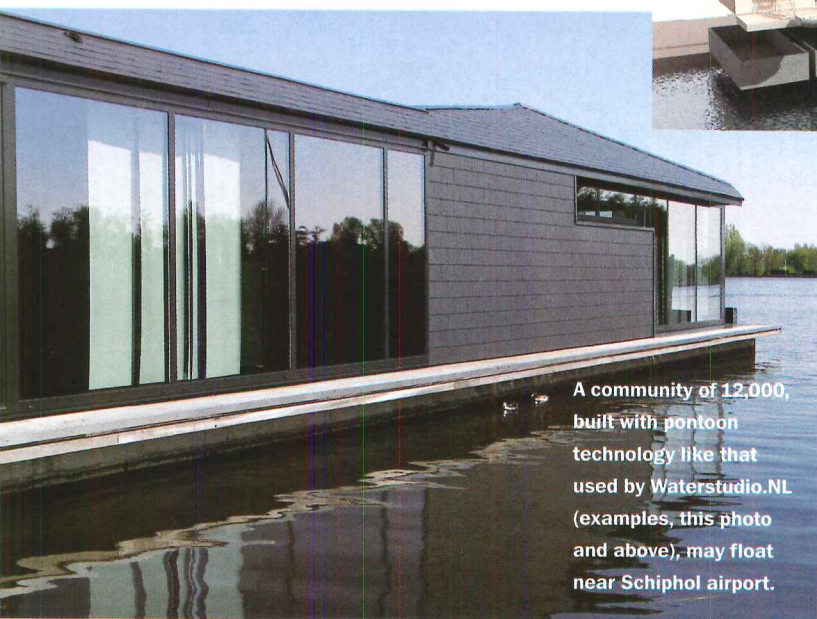
Nevertheless, rising waters are spurring the creation of a new niche market in floating housing. After three years of negotiations with Rijkswaterstaat (the Dutch equivalent of the American U.S. Army Corps of Engineers), the construction company Dura Vermeer was given a permit for the construction in the Maasbommel River of some 40 “amphibian” houses designed by Factor Architects. The same company has also begun a pilot project to develop a floating greenhouse (essential to agriculture in a cloudy climate), and has started planning a city for 12,000 inhabitants that would float near Schiphol airport. Dura Vermeer believes that 40 percent of Holland’s building needs over the next 50 years could be met by building on water.

The 35-year-old architect Koen Olthuis focused on floating architecture when he started Waterstudio.NL three years ago. Business really picked up for him after Katrina. Some private floating homes have been completed—he worked with Dura Vermeer on a completely “waterproof” neighborhood near Gouda. They differ from conventional houseboats in being able to rise to a considerable height on floodwaters, using umbilical connections for utilities.

Olthuis’s ambitions reach further. He has imaginative plans for floating parking garages, vacation complexes, and apartment buildings. He has taken out a patent on a procedure for the construction of a floating building pontoon made from Styrofoam wrapped in concrete. At the moment, he is one of two runners-up for the construction of a string of islands that would be built with this new technique to form a circle of Arabic words in the new super deluxe Palm Island development off the coast of Dubai.

The Dutch are far from being fully converted to the cause of living with the capricious ways of water. Both insurers and mortgage bankers, for example, are not yet fully convinced that the problems of water dwelling have yet been solved. Like their U.S. colleagues, Holland’s water-management professionals worry that the general public has yet to come to terms with the seriousness of the issue that lies ahead. Most of the people now alive have never experienced a serious flood and blithely assume that government and the engineers have solved the problem. For many, the struggle against water is little more than a picturesque national symbol, along the lines of tulips, clogs, and windmills. However long the dikes were supposed to have lasted on paper, the experts warn, practice in this era of rising waters may trump old assumptions.

In 1993 and 1995, the serious threat of tragic floods was a nasty surprise, a wake-up call many fear has yet to be heeded. Water may have gone from being a foe to a friend, but it’s rather a fickle one. ■



A community of 12,000, built with pontoon technology like that used by Waterstudio.NL (examples, this photo and above), may float near Schiphol airport.

American Institute of Architects

2006 Honor Awards

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Gold Medal	p. 212

There's a heady dose of Modernism in this year's AIA Honor Awards. Clean lines and restrained material palettes are evident in both the architecture and interior design categories. One can even detect a whiff of Brutalism in the bold, expressive work of Antoine Predock, FAIA, this year's Gold Medalist. This may sound like a series of design flashbacks, if we can call them that, to the 1950s and '60s—but neither spare lines nor compositional rigor seem to have gone out of style in the past 60 years. Jurors also praised the way projects respect, and in many cases help heal, their surrounding neighborhoods—a hallmark of much 21st-century design.

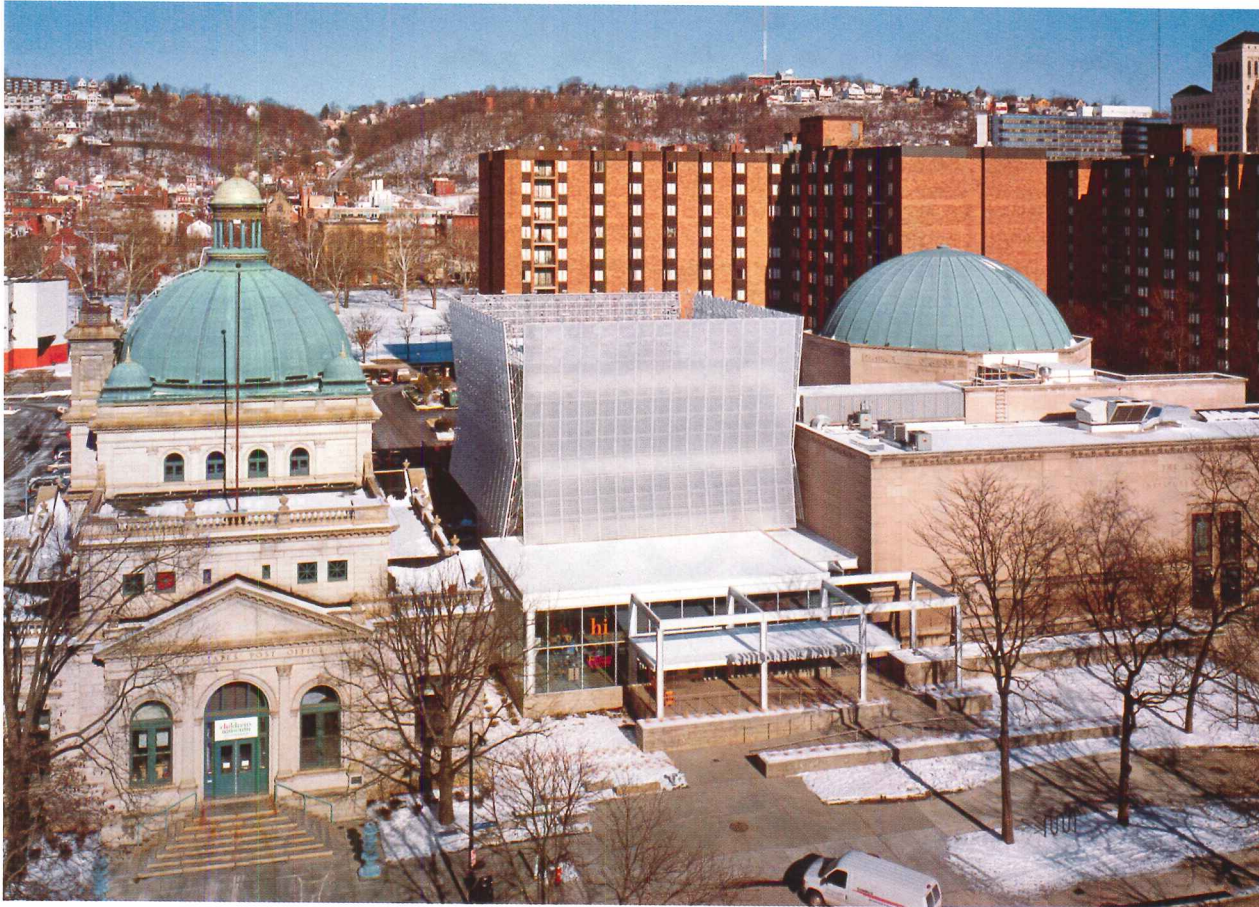
Another very contemporary characteristic that this year's projects share is a sensitivity for ecologically sound schemes. Sustainability is especially evident in the urban design category. Moore Ruble Yudell's University Square, for instance, features an "eco-stream"

to capture and recycle rainwater at the campus of the University of British Columbia. Moore Ruble Yudell, incidentally, also snagged the Firm of the Year Award.

Even the old-timers among this year's winners showed they're green at heart. In the architecture category, SRG Partnership and associate architect Einhorn Yaffee Prescott proved that LEED standards can be applied successfully while rehabilitating an 80-year-old building—in this case, the Washington State Legislative Building. And Fay Jones & Associates' Thorncrown Chapel, which won the 25 Year Award, remains a study of how a building can harmonize with the landscape, and reflect the sublime.

On the following pages, we present the 2006 Gold Medalist, the winners of the 25 Year Award and the Firm of the Year Award, and the 11 architecture, 11 interior design, and eight urban design honorees. For those who keep score, all categories totaled 685 entries. *James Murdock*

ARCHITECTURE

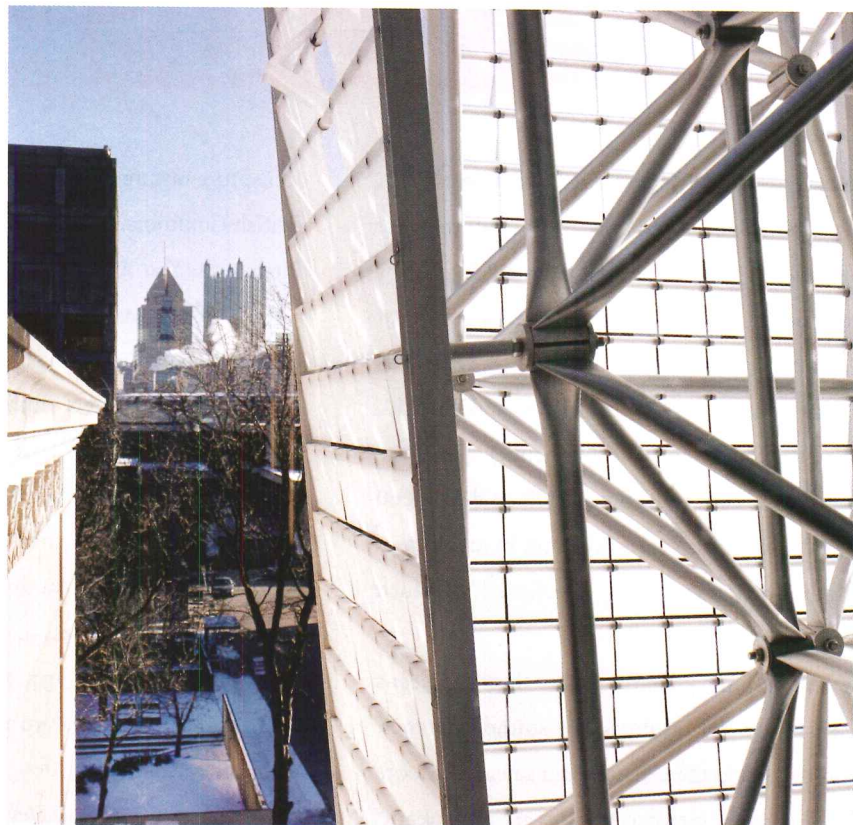


Children's Museum of Pittsburgh
Pittsburgh

Architect: Koning Eizenberg
Architecture; Perkins Eastman
Architects (architect of record)

A 1930 planetarium was adapted and merged with an 1897 post office to form 80,000 square feet of museum space. A new, three-story contemporary steel-and-glass structure joins them. This addition houses exhibition space and is encased in a shade composed of thousands of 5-inch translucent panels that flutter in the wind and provide cover during the day. At night the skin becomes an illuminated lantern. Inside, a plethora of interactive exhibitions encourage children to take part. This “playing with real stuff” philosophy asserts the value of experiential and hands-on involvement. Steel grate

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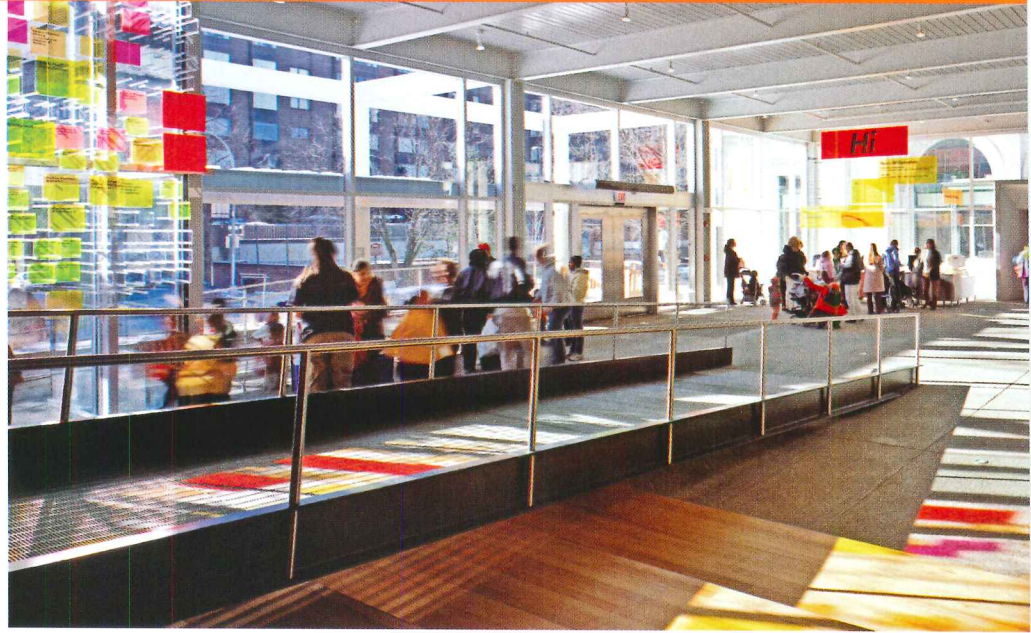


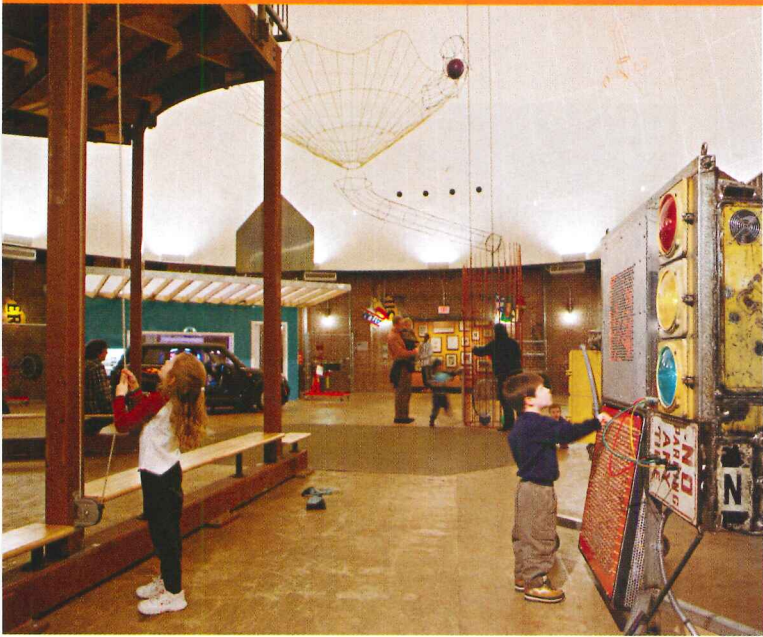
PHOTOGRAPHY: © ALBERT VECERKA/ESTO (CHILDREN'S MUSEUM)





ramps heighten the sense of travel and engagement, contributing to the building's role as a vessel for discovery. From the east end of the post office, a tunnel provides a view into the veranda and beyond to the planetarium building, which unites both new and old elements as well as inside and outside spaces. This is the first LEED-certified children's museum in the U.S.







Washington State Legislative Building Rehabilitation

Olympia, Wash.

Architect: SRG Partnership;
Einhorn Yaffee Prescott (associate architect)

Originally designed by architects Wilder and White, built in the 1920s, and damaged by an earthquake in 2001, this capitol building is now restored to its original grandeur and prepared to weather the next 50 years. Interior improvements to the 300,000-square-foot brick-and-stone structure included restoring a skylight in the state reception room, repairing intricate plaster detailing, and enclosing an existing stair in fire-rated glass to meet fire safety requirements while maintaining openness. LEED standards were applied to the renovation of this historically significant building. The architects thoroughly documented their design process in an effort to further the understanding of reconciling LEED parameters with the challenges of historic-building renovation.







Frieder Burda Collection Museum
Baden-Baden, Germany
Architect: Richard Meier &
Partners; Freier Architekt
(associate architect)

The jury praised this project as an example of how Modern architecture can fit within historic places, noting the harmonious scale of the new, 21,000-square-foot building in context with a nearby city park and adjacent building. The older structure, known as the Staatliche Kunsthalle, was completed in 1909 by the architect Hermann Billig. The new steel-and-glass building, clad in white enamel metal panels, connects to the Kunsthalle with a glass bridge. Situated along the town's most famous avenue, Lichtentaler Allee, on a site rich with aged trees, the task was to blend in with history
(continued on page 160)







while forging a Modern identity for the building and the 500 paintings it houses. The lobby of the museum enjoys clerestory light, owing to recessed floor plates. From this space, visitors progress either to the ground-floor exhibition area or onto the vertical-ramp hall that leads to the mezzanine and upper-level galleries. Louvered skylights allow adjustable amounts of daylight into the upper floors so that the impact on the art collection, which ranges from classic Modernist works to contemporary art, can be carefully controlled. A reflecting pool sits to the south and east of the building, reinforcing its connection to nature.







TRUMPF Customer and Administration Building
Ditzingen, Germany
Architect: *Barkow Leibinger Architects*

The client, a high-tech machine tool company, required a new, 100,000-square-foot building to be located in their existing office ensemble, designed in the 1970s. The three first-floor volumes of the building house the lobby, auditorium, and exhibition space, while five floors of office space tower over them. To link the work spaces for 300 employees, the architects eschewed full floor plates in favor of a split-level plan with shifting floor plates. The jury found this system inventive because it allows the stairs to serve as interactive places as well as circulation routes. Keeping the number of doors and partition walls to a

(continued on page 164)

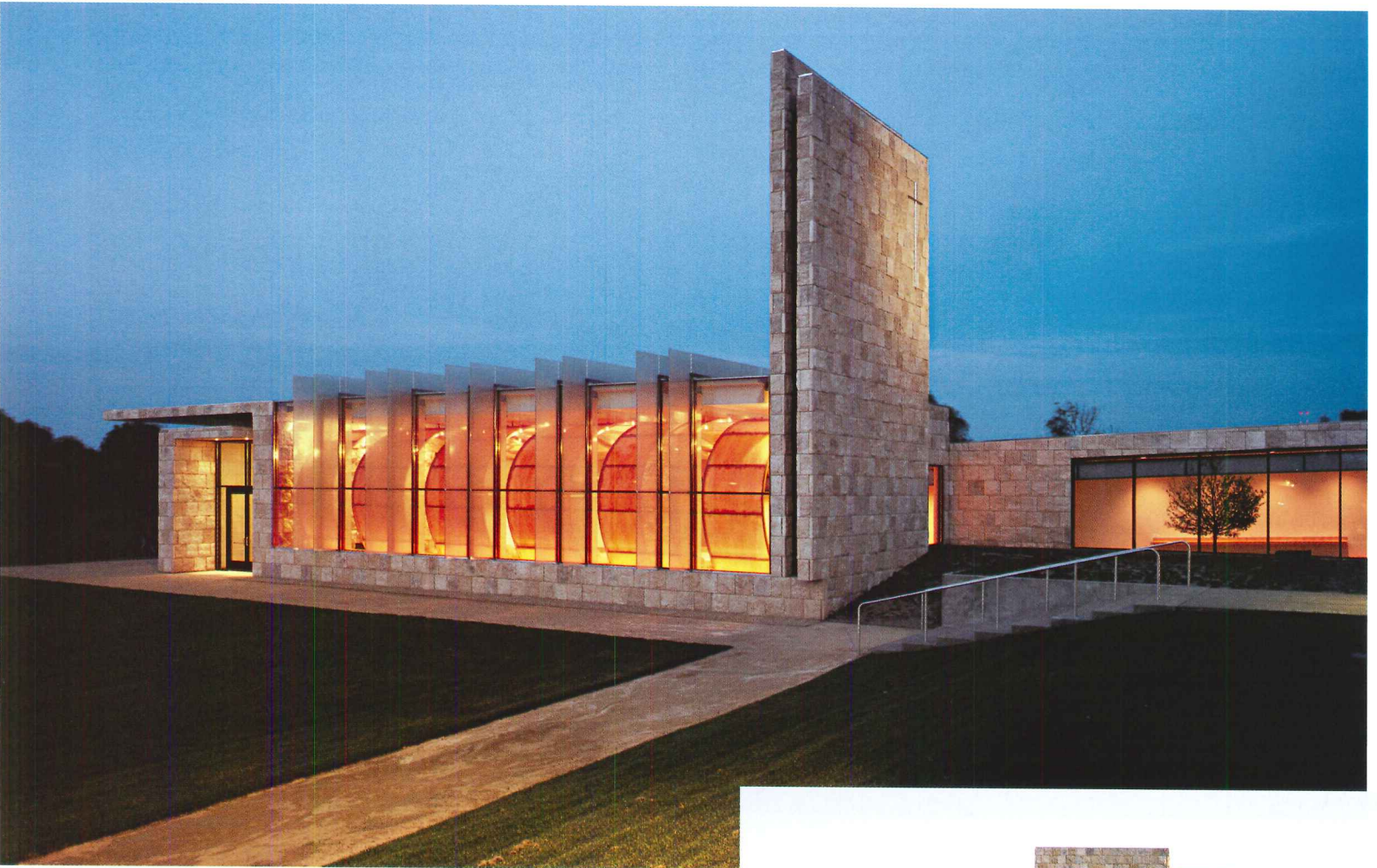






minimum allowed for an open plan that promotes a team-oriented work environment. The building's double-glass curtain-wall facade provides a thermal buffer zone that expels hot air in the summer and retains warmth in the winter while also providing an acoustic barrier to the nearby autobahn, even when the windows of the inner facade are open. Between the two layers, the sunshades are protected from the elements. The transparency of the facade allows the building a unique visibility and permeability, especially at night.





Bigelow Chapel

New Brighton, Minn.

Architect: Hammel, Green & Abrahamson [RECORD, May 2005, page 236]

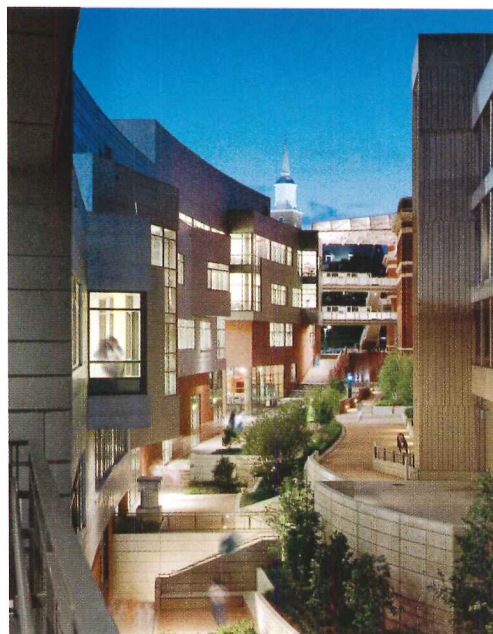
On an 11-acre religious campus, the architects designed a 5,300-square-foot chapel that serves a multid denominational community. In this Modern structure, a curving wood frame wraps the interior of the sanctuary and allows sunlight to enter through

maple veneer panels; the exterior cladding is composed of precast concrete panels that look like stone. A bell tower stands 42 feet high and responds to the height of the library that sits across the lawn to the west. The tower rings with five chrome-plated-bronze chimes and anchors the building to the rest of the complex. Three gardens function as transitional spaces between the chapel and the neighboring buildings on campus.

Joseph A. Steger Student Life Center, University of Cincinnati Cincinnati

Architect: Moore Ruble Yudell Architects & Planners; Glaserworks (associate architect)

By restoring a 1920s brick classroom and designing new spaces for administrative classrooms, computer labs, retail, and food service, the architect (this year's Firm of the Year Award winner, page 202) created a 114,700-square-foot building, functioning as a spine of campus activity organized along major pedestrian and topographical paths. Part of a multibuilding "main street," the project's ground-level arcade offers a "front-porchlike" space for student groups to gather in. Views toward the campus gardens and terraces enliven the indoor space, while large windows, bays, and galleries allow the social activities inside to remain visible to those on the outside traversing the adjacent walkways.





**William J. Clinton
Presidential Center**
Little Rock

Architect: *Polshek Partnership Architects; Polk Stanley Rowland Porter Architects, Wistell Evans Rasco Architects & Planners, Woods Caradine Architects (associate architects)* [RECORD, January 2005, page 111]

In a radical departure from the more traditional presidential libraries, the bridgelike form of this glass-and-metal building reflects a progressive approach to defining the eight-year tenure of its patron. Conceived as a metaphor for the city's "six bridges," the upper por-

tion of the 80,000-square-foot structure extends to the river by cantilevering over an earthbound section below it. By elevating the main body of the library, the designers were able to create a park with the land underneath. The upper portion of the building houses interactive exhibitions. Below grade, an archive shelters documents and artifacts in a stone-and-concrete structure. The site, east of downtown, was selected in order to rehabilitate and revitalize the area and anchor plans for more development. As part of this initiative, the riverfront park will link to and extend a group of parks along the river.





**Ballard Library and
Neighborhood Service Center**
Seattle

Architect: Bohlin Cywinski
Jackson [RECORD, May 2006,
page 158]

The 15th branch to be built under Seattle's "Libraries for All" bond measure, this 15,000-square-foot library with a 3,600-square-foot neighborhood service center includes such sustainable design elements as a green roof, photo-voltaics, and recycled materials for interior finishes. It forms a powerful civic face along the street with a huge, upwardly arched roof supported by enormous wood rafters, which cantilever out to cover the building, the attached neighborhood center, and an outdoor community space. A tall, curved structure covered in galvanized-steel shingles creates a meeting room and anchors the northwest corner of the building.





Visiting Artists House

Geyserville, Calif.

Architect: *Jim Jennings Architecture [RECORD, April 2003, page 146]*

A Record House of 2003, this 17,000-square-foot structure, located on a former sheep ranch, features two poured-in-place concrete walls that slice through a hill and serve as retaining walls. The walls appear parallel at first, but diverge as they stretch toward a lake on the property and con-

verge in the opposite direction to frame a view of a statue by David Rabinowitch. In between the two 14-inch walls, two suites, designed as residences for artists commissioned to work on-site at the ranch, are composed of glass curtain walls, steel cross beams, and metal roof decking. Narrow skylights allow light inside, while separate roofs bridging the walls create dual glass-and-steel pavilions for outdoor living, which share a subterranean central courtyard.



Museo Picasso Malaga

Malaga, Spain

Architect: *Gluckman Mayner Architects; Camara/Martin Delgado Arquitectos (associate architect)* [RECORD, October 2004, page 132]

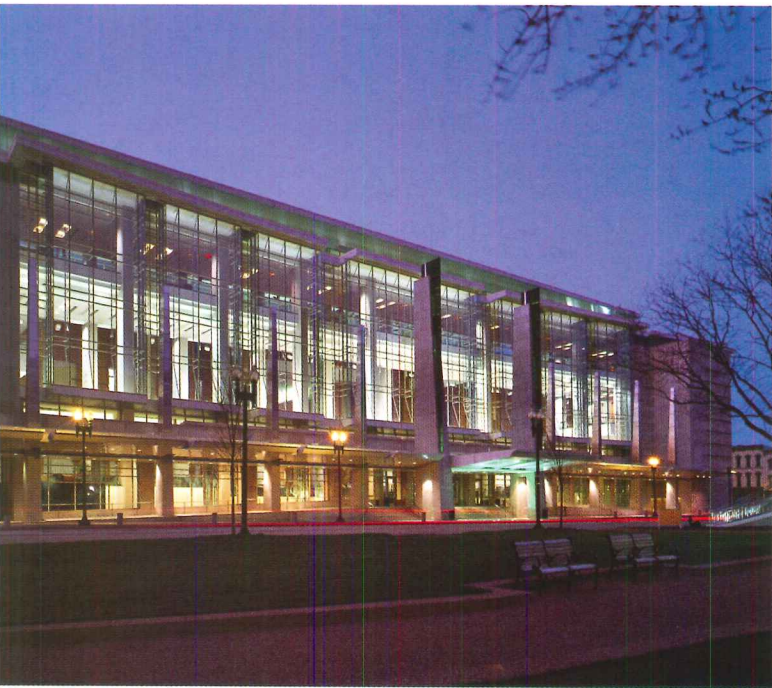
The historic city center of Malaga was Pablo Picasso's birthplace and is home to a new museum dedicated to his work. Consisting of six new buildings in addition to a restored 16th-century structure, the museum totals 80,000 square feet. A series of outdoor areas orients visitors and assists them in navigating through the spaces. This includes a new public park, a cloistered courtyard, and a public plaza. The lower level of the museum houses Phoenician ruins, uncovered in preconstruction excavations and now preserved for guests to view. In addition to both temporary and permanent exhibition areas, a café, reading room, theater, education center, and bookstore contribute to the multifaceted building complex.



Washington Convention Center
Washington, D.C.

Architect: TVS - D&P - Mariani;
Thompson, Ventulett, Stainback
(associate architect)

As the largest enclosed gathering place in our nation's capital, this project consists of 2.3 million square feet of building space sited on six contiguous vacant lots. Fitting all program elements into the building envelope required a vertically stacked structure using long-span steel trusses. Excavating 60 feet into the earth created below-grade exhibition space. Above the street level, which contains the lobbies, registration areas, and meeting rooms, a second story of exhibition space is stacked. This siting allowed cross streets to continue uninterrupted on the ground level of the building. The architects created a monumental facility respectful of the changing scales of the immediate neighbors, but remaining cohesive as a single complex.





INTERIORS



**Woolly Mammoth
Theatre Company**
Washington, D.C.
Architect: *McInturff Architects*

This theater company, known for controversial productions, never had a home until a publicly funded arts-developer competition offered them an opportunity. A 30,000-square-foot theater space 14 feet below grade in a 400-unit residential/commercial building was given to the company for \$1 a year. The developer provided finished exterior facades and a concrete shell, leaving the designers to work with the interior on a minimal budget. The walls, stairs, and ceilings blend seamlessly into this tough shell of a space, with a rawness that is pleasant, and as edgy as the productions themselves.



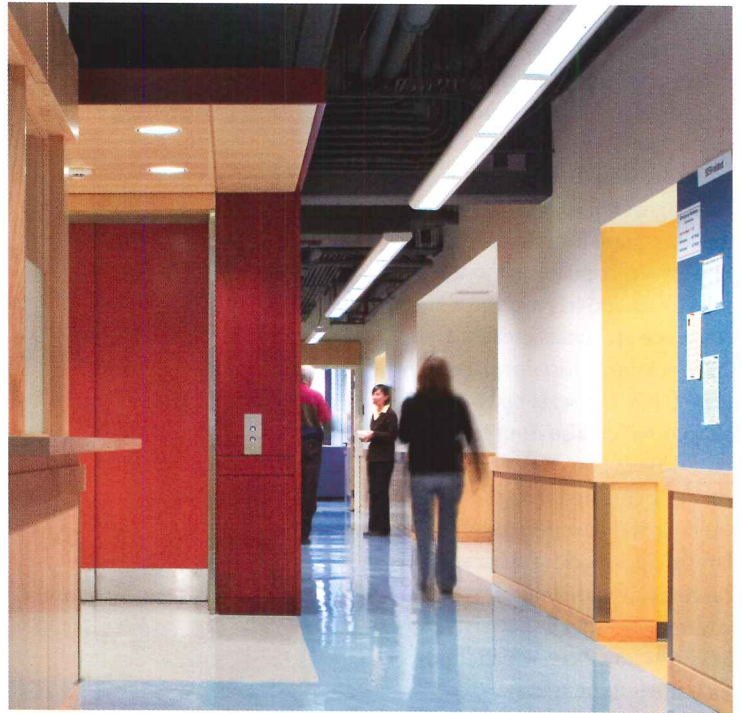
Mother London

London

Architect: Clive Wilkinson Architects; Allford Hall Monaghan Morris Architects (architect of record)

The client, an advertising agency, had grown from a six-person boutique firm to being the U.K.'s top ad agency. This growth necessitated a new headquarters, which they found in three floors of an existing warehouse totaling 42,000 square feet. Since the firm had grown accustomed to working collaboratively around a large table, the architects created a 250-foot-long, cast-in-place concrete table that seats up to 200 people, which also doubles as a broad extension of the central stairway cutting through the office space. Seven-foot-long lampshades, padded with acoustical foam, house 50 light fixtures covered in different patterns of Marimekko fabric, which illuminate the unique space.





**Schepens Eye
Research Institute**
Boston
Architect: *Payette*

A 64,000-square-foot gut renovation transformed three floors of a 1960s research building into a new research facility for this eye

institute. The main lobby invites visitors in from the street with large-pane glazing and bright primary colors. The open-plan, loftlike laboratory spaces employ modular, adjustable casework systems and continue the vibrant color scheme and Modern aesthetics that define the lobby space.

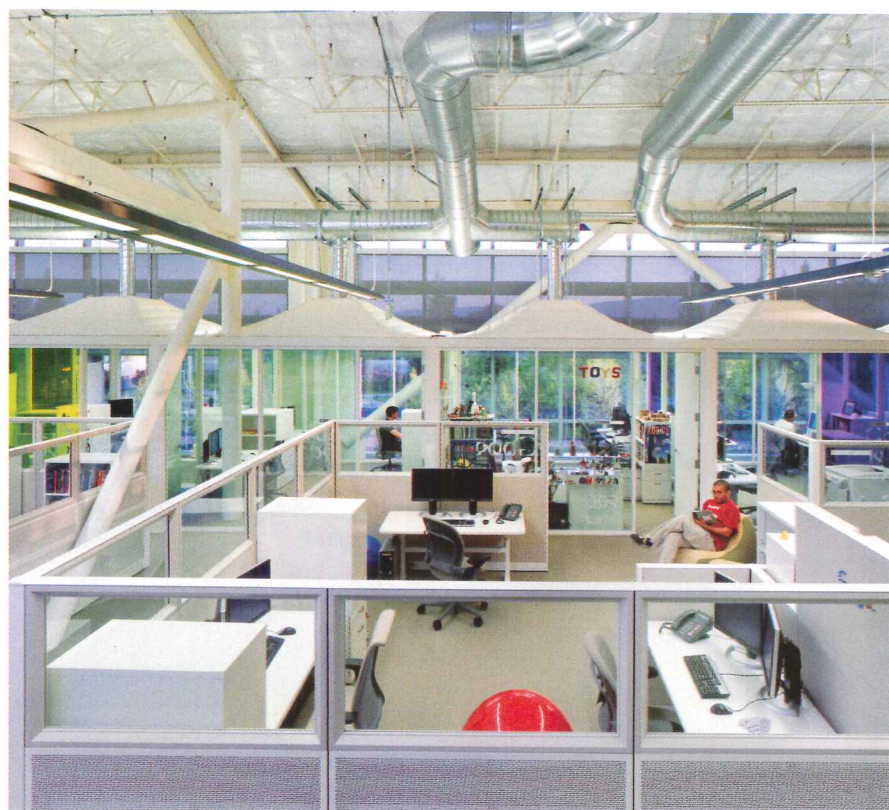
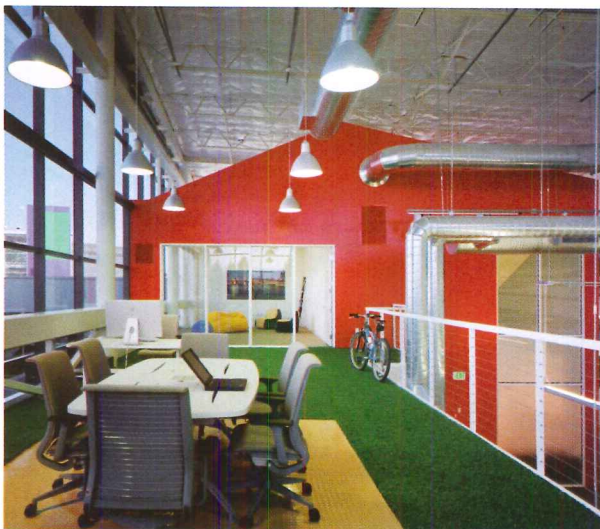
Bizarre*Omaha***Architect:** *Randy Brown*
Architects

This 2,700-square-foot boutique illustrates a conceptual design focus developed from experiments with the cutting and folding of paper. Two airy and light areas resulted—one, an enclosed space that houses the checkout, restrooms, and stairs; the other, an open space where a series of pods display the merchandise.

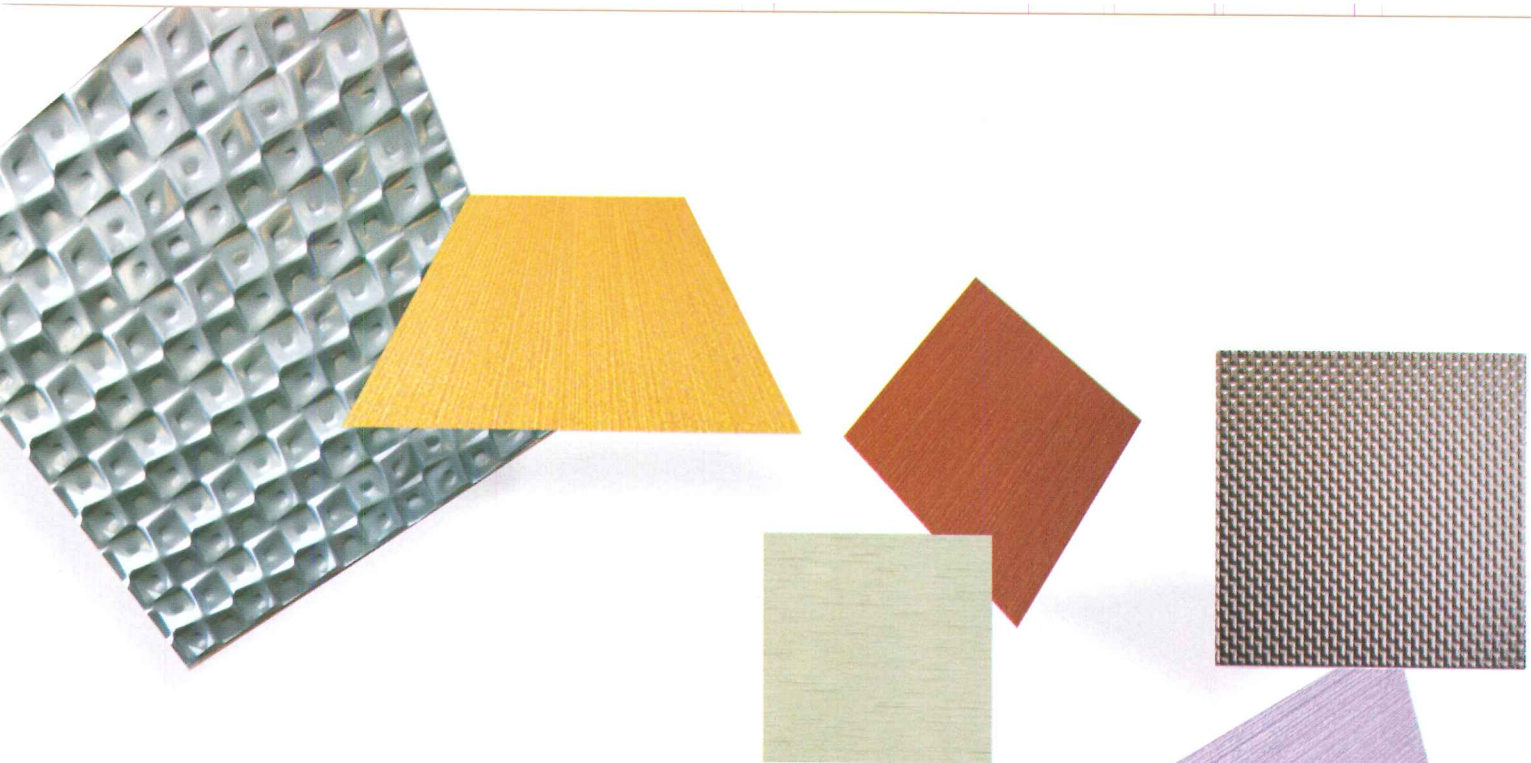


**Google Headquarters—
Mountain View**
Mountain View, Calif.
Architect: *Clive Wilkinson
Architects*

Working with a team that included workplace strategists and environmental consultants, this forward-looking company set ambiguous goals for the design of its 500,000-square-foot Silicon Valley campus. Selecting the architect in an invited design competition, the clients sought a diversified campus environment with work space, meeting rooms, recreational facilities, dining, social areas, and courtyards. Shared resource areas are located on a main corridor with groupings of secondary spaces flanking this main street. The designers sought to use green materials with a high percentage of recycled content where possible.







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The Royal Bank of Scotland
Houston
Architect: *DMJM Rottet*

When the offices for 35 employees of the bank were restructured and divided into two separate departments totaling 12,850 square feet, the two parts needed to share conference rooms, visitor offices, reception areas, administrative areas, and a hospitality bar. The spaces were combined to reside in a 4,600-square-foot glass “box within a box” that allows impressive views out from the 65th floor of the building. The designers wove subtle hints of a Scottish tartan into benches and walls, and displayed art from local artists and galleries on the walls of the Zen-like space.



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Nissan Design America
Farmington Hills Michigan
Farmington Hills, Mich.
Architect: *Luce et Studio*
Architects; Albert Kahn Associates
(executive architect) [RECORD,
December 2005, page 78]

This new, 45,000-square-foot, state-of-the-art automobile styling studio provides space for engineers and designers to conceive and design automobile prototypes in preparation for production. The building includes a public entrance area with a 20-foot-high pivoting, stainless-steel door; a modeling studio where cars are displayed; and workstations. The centerpiece of the facility is an outdoor courtyard enclosed by a stainless-steel-mesh wall called "the egg," which is for viewing the vehicles in daylight.



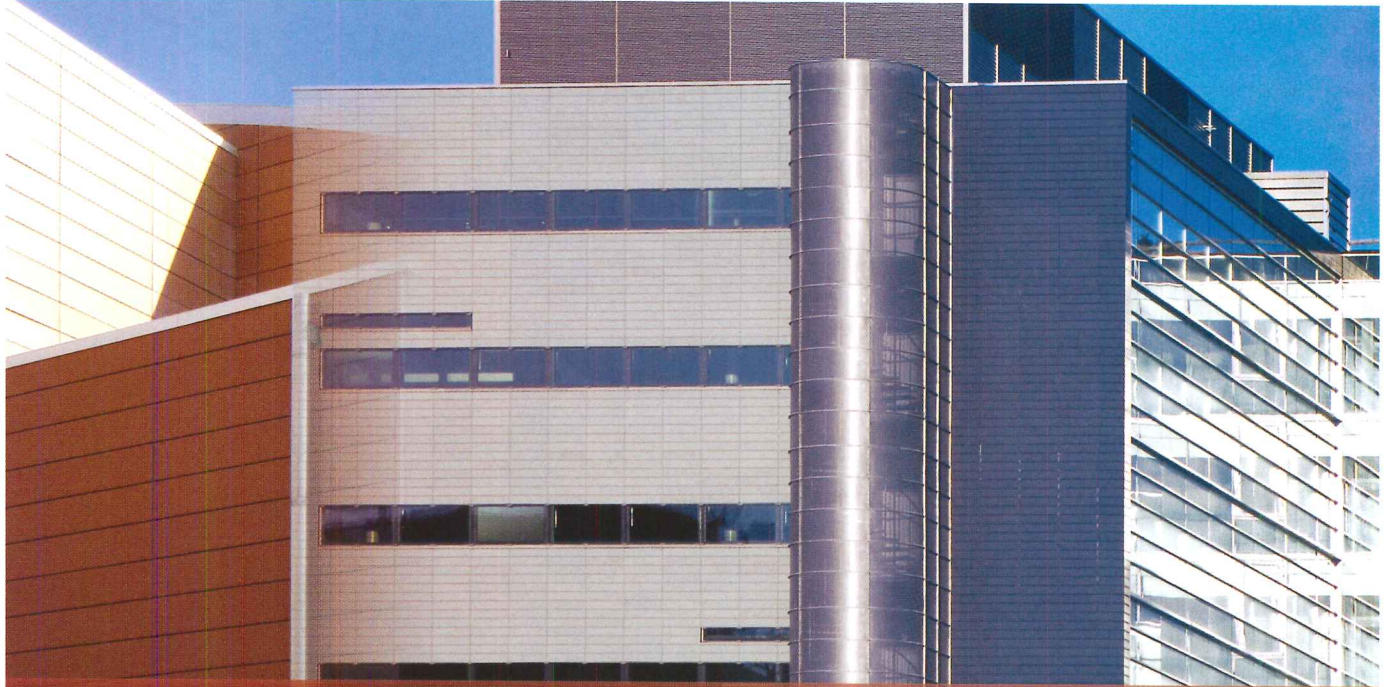
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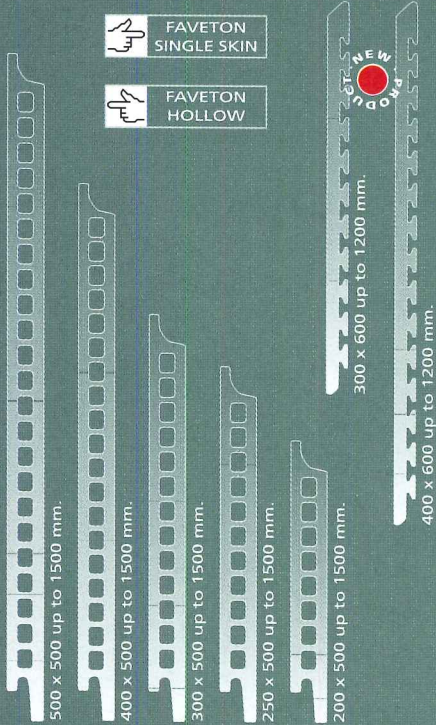
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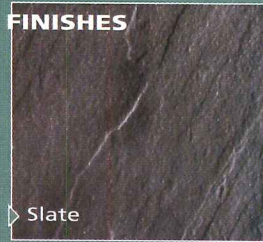
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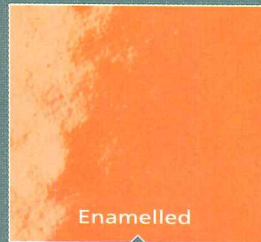


Antigraffiti Treatment

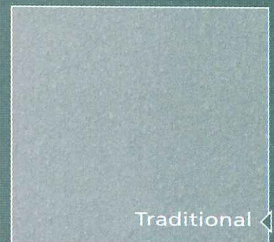
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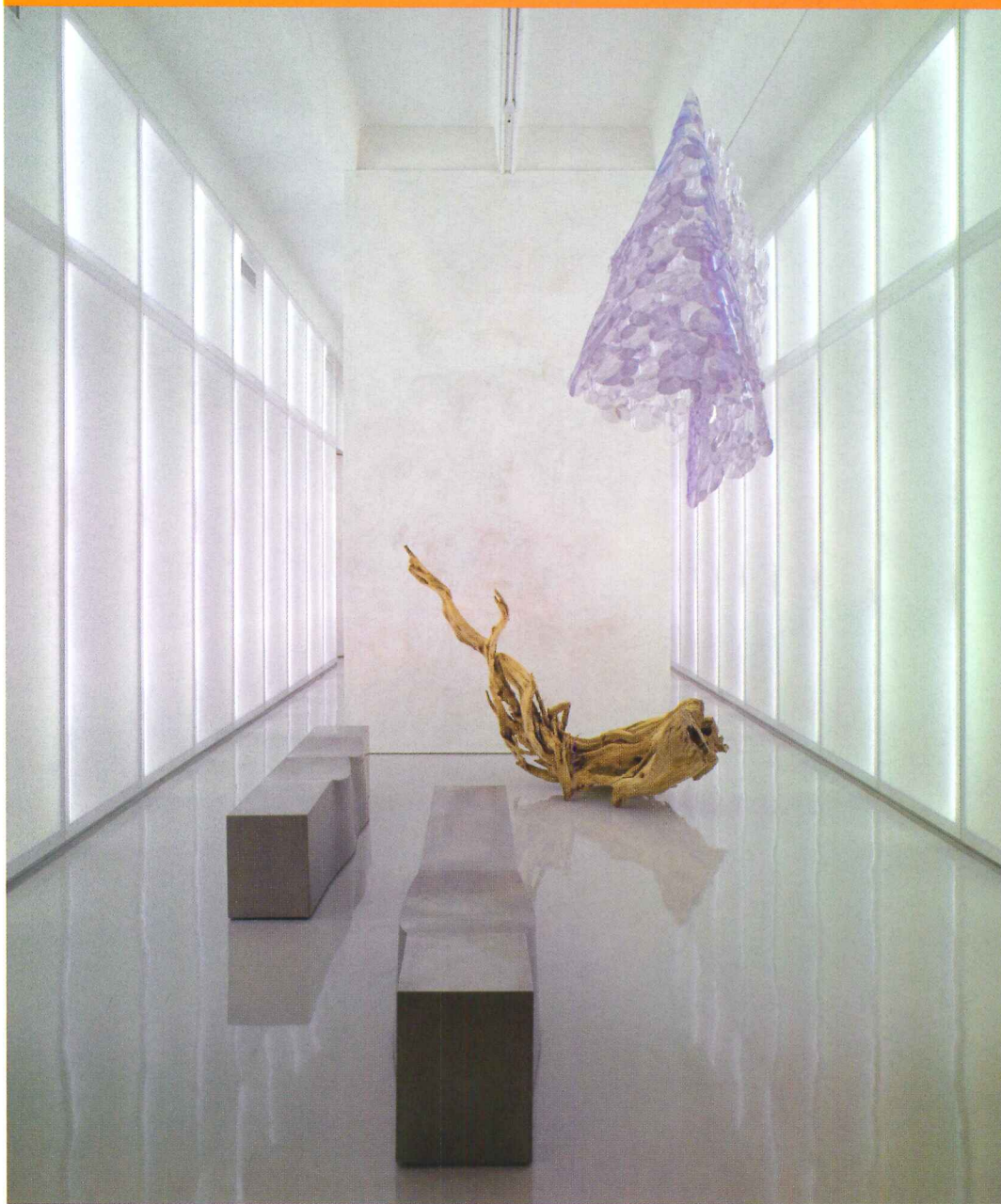
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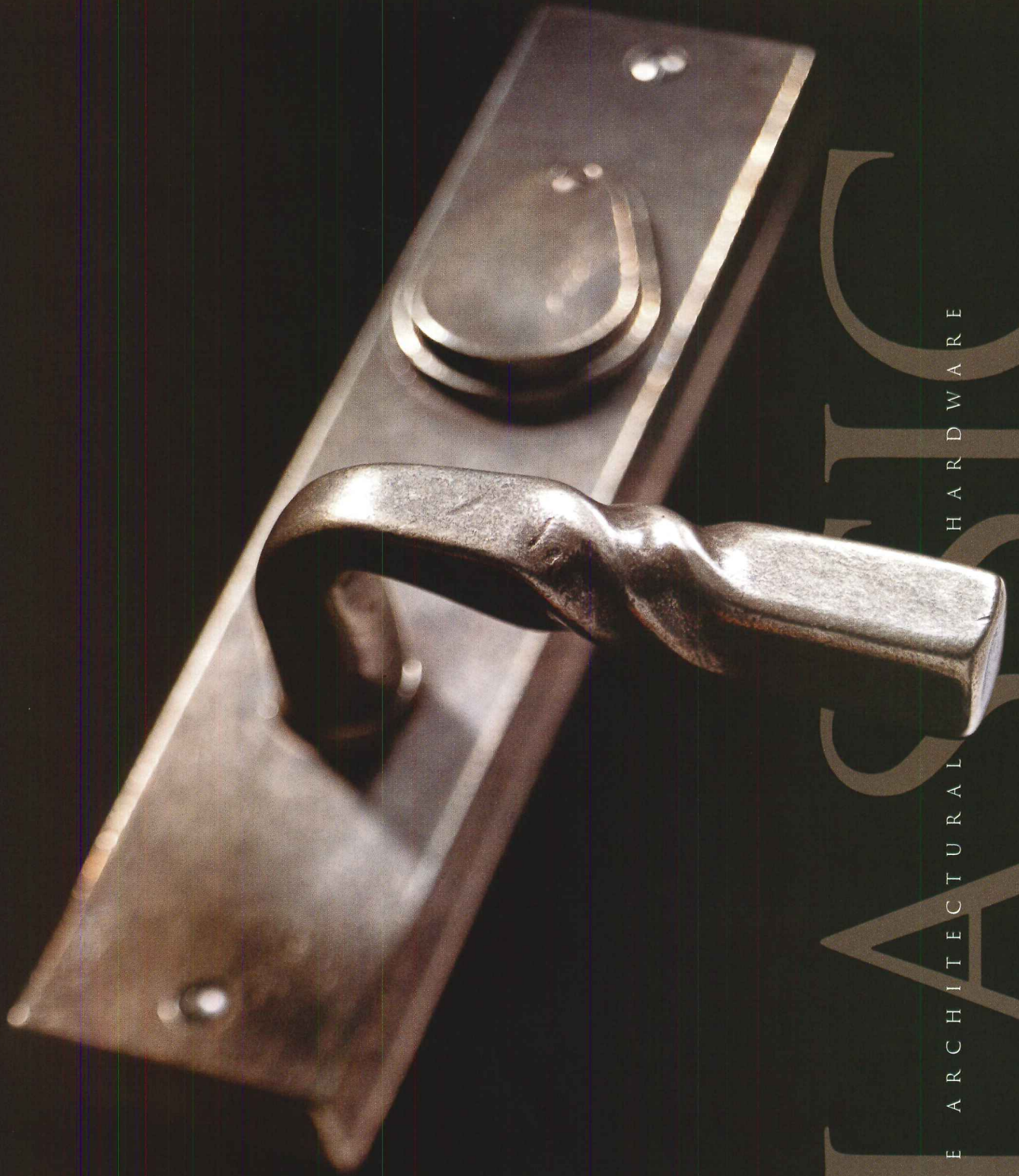
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Karla
Miami, Fla.
Architect: Rene Gonzalez
Architect

An 11,500-square-foot industrial warehouse was adapted to serve both as a space for producing large-scale floral arrangements and as a location for hosting entertainment functions. Simple and elegant materials and forms characterize this multipurpose interior, which includes spaces for reception, a production studio, installation and staging, executive offices, and food preparation. In an adjacent vacant lot made private by a Cor-Ten steel wall, flexible garden spaces were designed for outdoor entertainment events.





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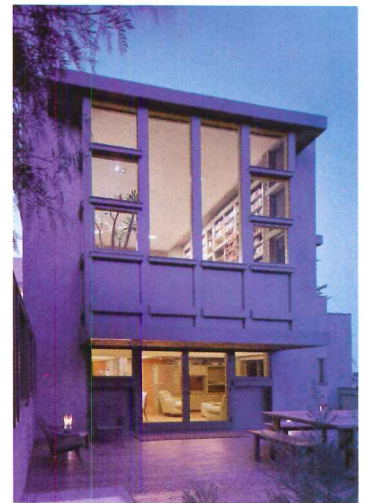
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B R O N Z E A R C H I T E C T U R A L

CLASH

English House*Beverly Hills, Calif.***Architect:** *Chu + Gooding Architects; Kay Kollar Design*

Harwell Hamilton Harris designed this 9,900-square-foot Modern classic in 1950. Abandoned, in severe disrepair, and stripped down to the drywall, the house lacked much of the original millwork and cabinetry. The architects restored and expanded the house to accommodate the new owner's growing family. Interior walls were reconfigured to accommodate a kitchen, family room, breakfast room, and a guest wing with two bedrooms and a bath. A master bedroom suite with sitting and dressing rooms was designed in the existing bedroom wing. Although most of the original detailing had been removed, the architects reinterpreted these elements, bringing life back into the house in the spirit of Harris's original design.





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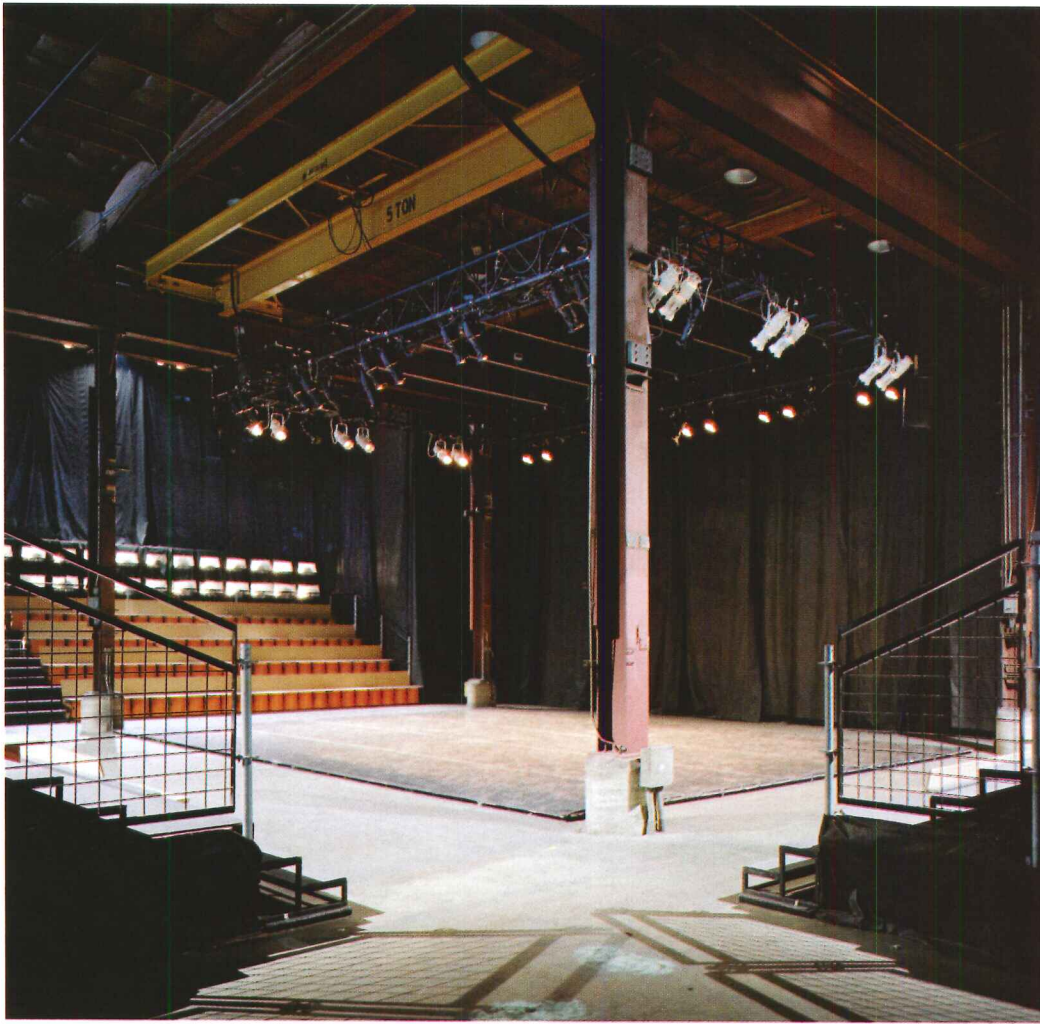
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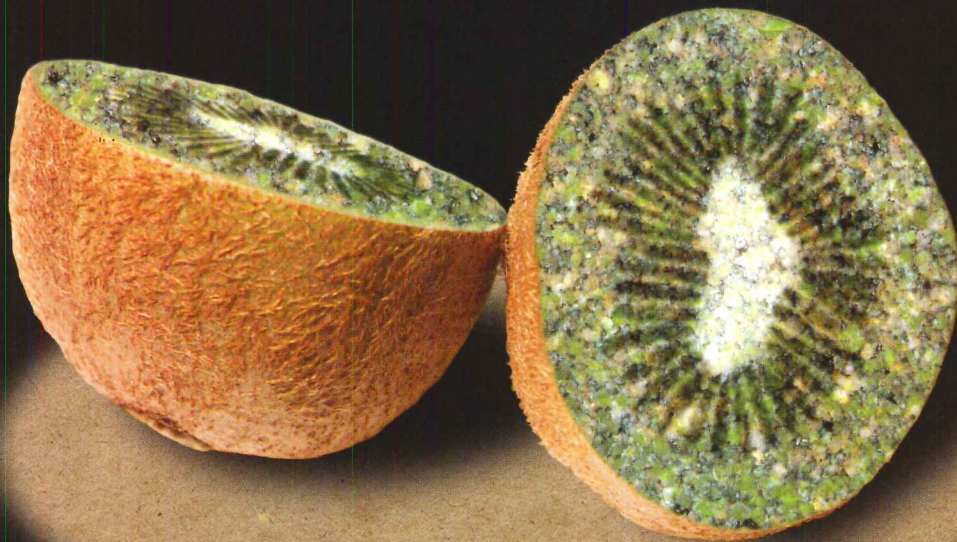
Temporary Theater

Portland, Ore.

Architect: BOORA Architects

A nonprofit owner that sponsors an annual international arts festival required a temporary 200-seat theater on a budget of \$10,000. Using recycled, recyclable, recovered, and resalable materials in the design, the architects (who worked pro bono) inserted a 7,000-square-foot theater into an empty, 25,000-square-foot warehouse. A wall of scaffolding conceals the backstage equipment and separates the theater from the rest of the building. Existing offices were turned into back-of-house support spaces, and a large open space in the warehouse served as a cabaret, bar, and café for theatergoers.





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Skillman Library*Easton, Penn.***Architect:** *Ann Beha Architects*

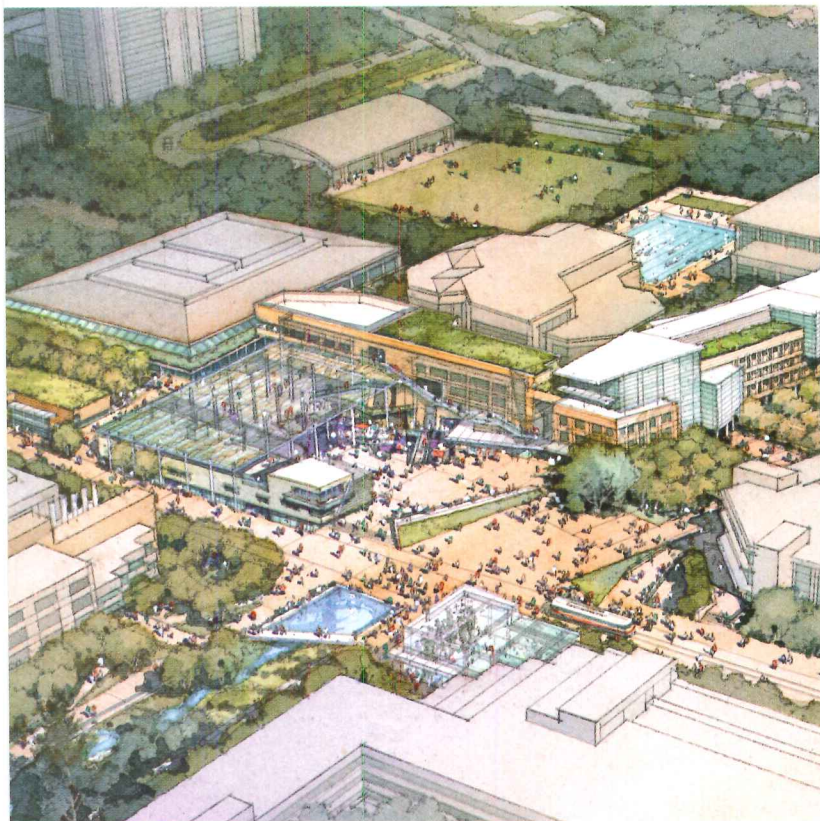
The Lafayette College campus 1964 library building had served merely as book storage. Renovation of this 75,000-square-foot facility and 30,000 square feet of additions to it resulted in a contemporary, light-filled, and welcoming learning center. Such natural materials as cork and stained concrete were used for flooring. Furnishings include industrial materials such as aluminum and brushed stainless steel, while cherry wood was used for tabletops and case work. The additions are scaled to reflect the proportions of the surrounding buildings, knitting the campus together .



URBAN DESIGN

Lloyd Crossing Sustainable Urban Design Plan
 Portland, Ore.
 Architect: *Mithun*

With this 35-block, mixed-use neighborhood plan, the designers sought to prove that negative environmental impacts can be reduced, even as an area becomes more populated. The architects focused on three environmental concerns—water conservation, green space, and renewable energy. The plan specifies that storm and wastewater will be collected for treatment on-site, reducing the need for imported water. Preserving the parks and woods will create a luscious tree canopy to mimic the predevelopment air quality. Using solar- and wind-power energy systems will increase renewable energy sources. All buildings constructed in the neighborhood will aim for LEED Silver certification.



University Square, University of British Columbia
 Vancouver, B.C., Canada
 Architect: *Moore Ruble Yudell Architects & Planners*

On a site consisting of five development parcels, open spaces, and 415,000-square-foot of buildings, this year's Firm of the Year (see page 202) designed buildings, water systems, and a landscape plan for the University of British Columbia. Two new buildings,

positioned over an underground transit station, will help define the open space. An "eco-stream" linked to a fountain will collect and purify water. Paths, courtyards, and roof gardens will offer ample outdoor space for students living in the dormitories. A landscaped promenade, stretching beneath a canopy of elms, offers daytime diversion, while the new, 24/7 atrium for cultural, academic, and social activity will provide opportunities for nighttime social interaction.



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When the new San Francisco-Oakland Bay Bridge opens in 2012, it will have to do more than merely support traffic. To comply with a new state program, it also has to resist earthquake damage.

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Millennium Park

Chicago

Architect: Skidmore, Owings & Merrill (master architect and planner); Gehry Partners; Gustafson Guthrie Nichol; Hammond Beeby Rupert Ainge; Harley Ellis Devereaux; Krueck & Sexton Architects; McDonough Associates; Muller & Muller Architects; OWP/P; Renzo Piano Building Workshop; Teng & Associates

The redevelopment of the Millennium Park transforms an eyesore into a showplace for art, music, architecture, and outdoor activities. Sited in the heart of

Chicago, it represents the fruition of a 100-year effort. The 16.5-acre project includes the work of Frank Gehry, who designed the Pritzker Pavilion, and Renzo Piano, who conceived two south pavilions now under construction. The project aimed high for public art with Spanish artist Juame Plensa's spitting fountain and Anish Kapoor's reflective kidney-bean-shaped sculpture. The Great Lawn stretches across the park to the north, and the Lurie Garden occupies 2.5 acres on the southeast side, with Gehry's undulating bridge as the main eastern entry point.



Martin Luther King Plaza

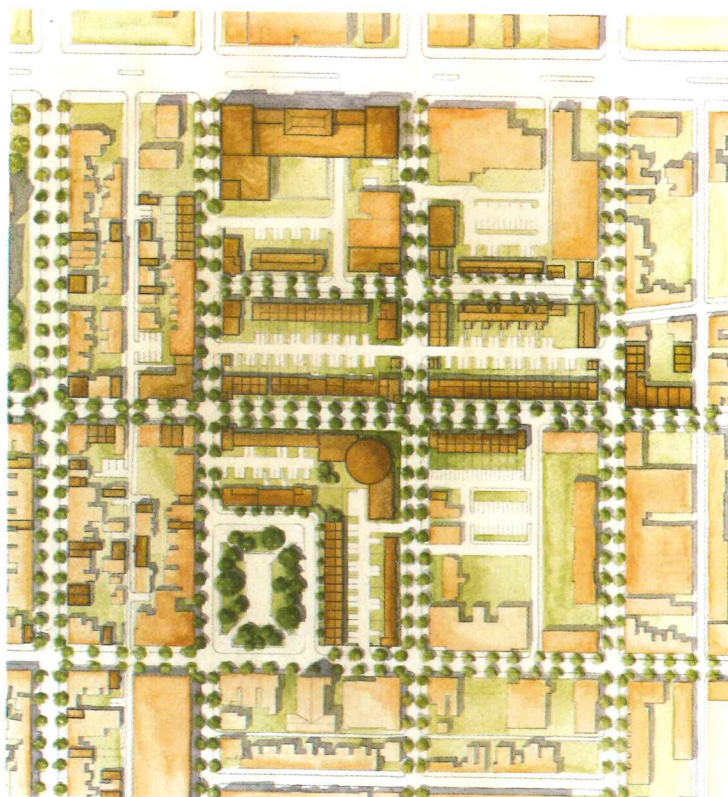
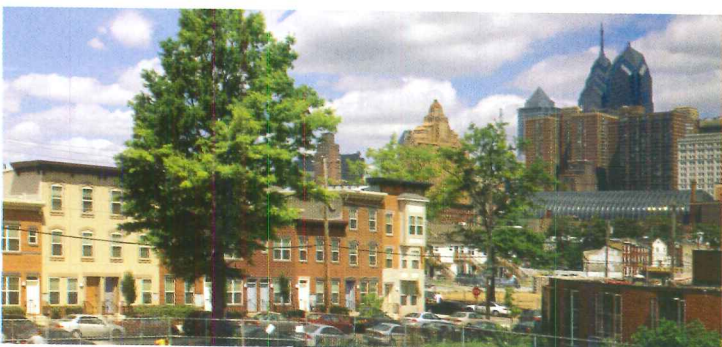
Revitalization

Philadelphia

Architect: Torti Gallas & Partners

Decades of disinvestment and disrepair plunged the Hawthorne neighborhood, south of downtown Philadelphia, into poverty. Fortunately, by the fall of this year, carefully balanced urban-renewal efforts should reinvigorate the

area. This 5-acre scheme involves replacing a public-housing high-rise with a mixed-income, mixed-use neighborhood. Extensive renovation and infill in the surrounding community will extend streets of row houses, live/work units, and mixed-use apartment units. Three-hundred-thirty units of housing, a community center, and a park all contribute to propelling the community back to health.



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The Arc: A Formal Structure for a Palestinian State
West Bank and Gaza, Palestine
Architect: *Suisman Urban Design*

This ambitious proposal, linking Gaza and the West Bank (approximately 154 miles long and 72 miles wide) could eventually support 2 million new residents at a density of 30,000 people per square mile. The project, expected to be completed in 2016, envisions railways, rail stations, transit boulevards, toll roads, and 100,000 units of housing. The plan will be crucial for the success of an independent Palestinian state, which must address waves of returning refugees and rapid neighborhood development while protecting its open spaces.



North Point
Cambridge, Boston, and Somerville, Mass.
Architect: *CBT/Childs Bertman Tseckares; Greenberg Consultants (associate architect)*

By converting a 42-acre former railroad yard into a mixed-use community, this scheme will introduce 2,700 residential units, 2.2 million square feet of office space, and 150,000 square feet of retail space to three municipalities. The project's environmental goals are foregrounded by its close proximity to mass transit stations (MTBA), an extension of the Minutemen bike trail, 10 acres of green space, and improved pedestrian walkways. The main entry into the site is currently a busy intersection, which will be reorganized for pedestrian access and the addition of a new Green Line Train Station nearby.

ARCHITECTURAL MESH SYSTEMS


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Attachment: Modified Frame
Metal Fabric: Grid

Project: Commodore Uriah P. Levy
Center and Jewish Chapel
U.S. Naval Academy, Annapolis, MD
Architect: Boggs & Partners

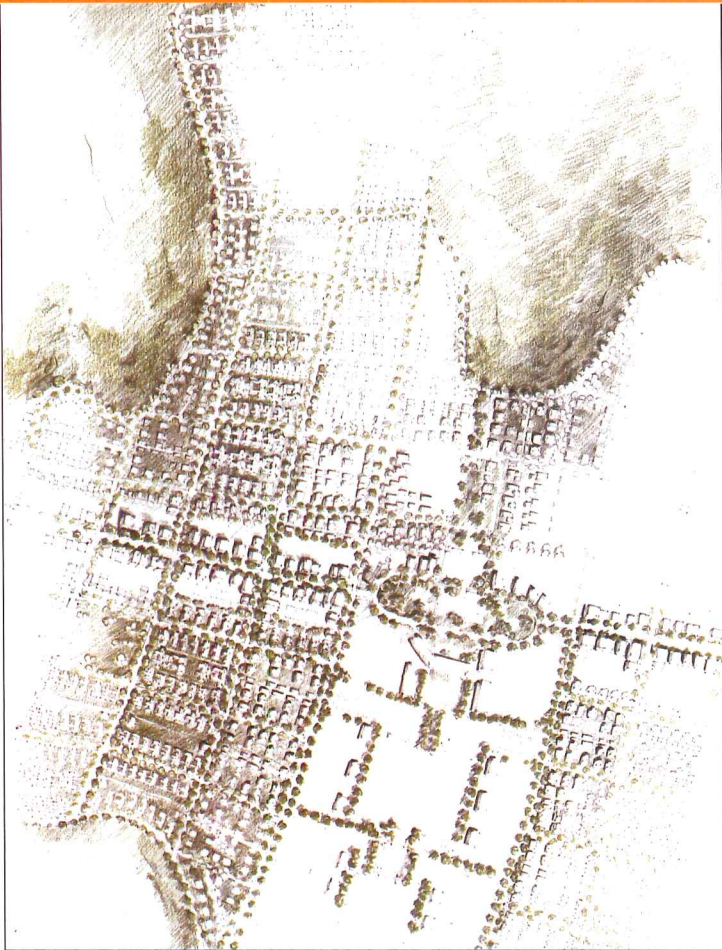
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Chippewa/Cree Reservation Plan
Box Elder, Mont.

Architect: Ferdinand S. Johns, AIA, with Allison Orr; Community Design Center (associate architect)

Tribal elders helped strategize the development of this 130,000-acre, Native American–owned property, an abandoned military reservation, whose residents have experienced financial strain in the recent past. Since the population

of the tribe is expected to grow from 3,000 to 19,000 by 2050, long-term growth with a focus on sustainability propelled the planning. Five alternative scenarios based on community input, physical environment, and economic parameters were proposed. Incorporating feedback from the tribal community, a direction emerged that was the result of combining elements from all five plans.



Swiss Government Plaza
Bern, Switzerland

Architect: Lee & Mundwiler Architects; Stauffenegger & Stutz Visual Design (associate architect)

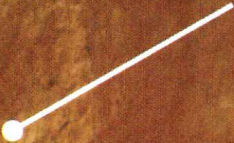
When automobiles hit the city of Bern (which, incidentally, did not have a tradition of protecting open space), a former plaza in the center of town became a parking lot. The task of bringing a plaza back to this site, which is adjacent to the historically significant capitol building and other Neoclassical structures, took more than half a century. To create the 100,000-square-foot “Bundesplatz,” the designers cut off vehicular access, created curbs, arranged stone in symmetrical patterns, and reintroduced a fountain with 26 water jets in the exact location where one had been removed long ago.



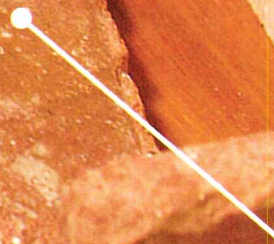
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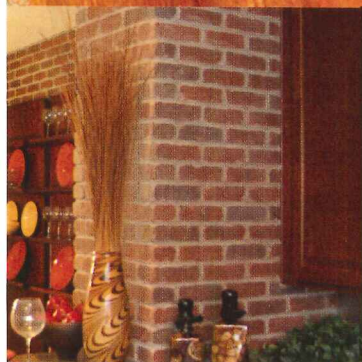
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25 YEAR AWARD

Thorncrown Chapel still beckons

Thorncrown Chapel [RECORD, March 1981, page 88], the diminutive masterpiece built in 1980 by the late AIA 1990 Gold Medalist E. Fay Jones, FAIA, shows how severe constraints can provoke greatness. Built on a miniscule budget of \$180,000 in woodland beside an active highway near Eureka Springs, Arkansas, this tiny (24 feet wide, 60 feet deep, 48 feet tall) structure has beckoned legions of visitors with irresistible force.

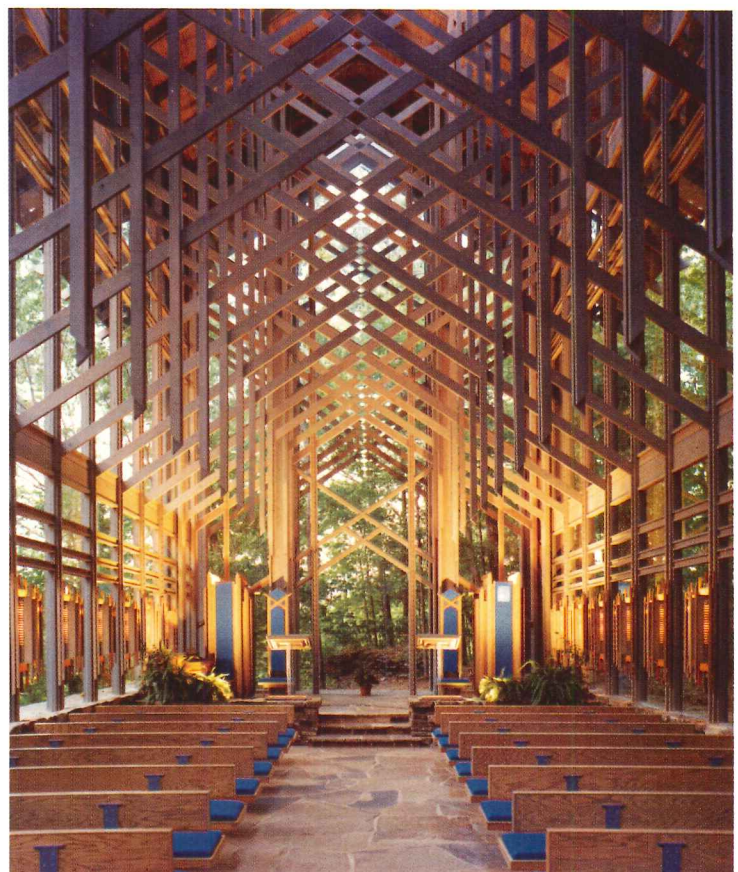
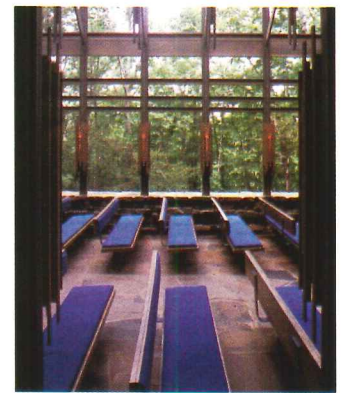
Constructed of southern pine two-by-fours, two-by-sixes, and two-by-twelves, the simple, gabled shed rises from a stone base into the tree canopy. Early in the design process, the architect determined that no trees should be cut; trusses, assembled in situ, were simply lifted into place. From the

interior, the visitor is both bound within nature and set apart. While the architect mentioned the influence of the Gothic Sainte Chapelle, in Paris, the Wrightian influence on Jones's work seems clear, with a nod to Bernard Maybeck and the Japanese tradition. Jones's own hand produced a distinct essay in organic architecture that emphasizes clarity of structure while concurrently achieving a sense of the infinite through repetition and detail. Particularly noteworthy is the steel oculus that links high cross-braced members, substituting void for mass, light for substance.

The tiny building with a single room has brought Jones international recognition. The 1981 AIA Honor Award jury singled out

Thorncrown, as did *Newsweek*, which called it "metaphysical." In 2000, members of the American Institute of Architects voted the chapel one of the top 10 buildings of the 20th century. So successful in attracting weddings and worship services was the entire site that in 1989 the owner commissioned a second Jones structure down the hillside, the Thorncrown Worship Center, to accommodate larger crowds.

In accepting the award during ceremonies at the 2006 Accent on Architecture event, Jones's widow, nicknamed Gus, recalled her husband's modest exclamation on returning from the beautiful natural setting of the future chapel: "Gus," he said, "I just hope that I don't mess it up." *Robert Ivy, FAIA*





FIRM AWARD



According to Charles Moore's biological clock, he needed to start a new firm every 10 years. But he kept ties all across the country, and the different practices became an 'extended family,' recalls Buzz Yudell, FAIA, a founding partner of Moore Ruble Yudell Architects & Planners (MRY), recipient of the 2006 AIA Firm Award. "Charles always liked launching small practices with protégés, often partnering with his former students," adds John Ruble, FAIA, "but when the offices got big, he moved on."

Before joining Moore to found MRY in Los Angeles in 1977, Yudell and Ruble studied under him: Yudell at Yale, while Moore was its dean of architecture (1965–70), and Ruble at UCLA, where Moore headed the architecture and urban design programs in the late '70s. Although MRY began modestly, designing a private Los Angeles home—Rodes House [RECORD, mid-May 1981, page 126]—larger commissions soon followed, establishing the firm's talent for juggling an impressive variety of building types, programs, and venues.

In 1979, the team began designing St. Matthew's Episcopal Church, in Pacific Palisades, California—the first of MRY's many cultural, religious, and institutional projects—and in 1980 won a design competition for Berlin's Tegel Harbor Housing. This commission propelled the firm into an international arena, taking it from a six- to a 15-person practice, now up to 60 (a trend that perhaps prompted Moore's flight, in 1985, to Texas, where he started a small firm while remaining an MRY partner until his death, in 1993).

Though Moore's work had been known for its bold colors, supergraphics, and mix of historical and pop references, MRY as a team has tended toward a subtler, more contextual, even vernacular sensibility. The practice's strong ongoing themes—centering on sustainability, affordable housing, and community involvement—emerged early on. Such concerns can be traced to the 1960s and '70s, when Moore began

Moore Ruble Yudell enlightens a vast body of work with social values and sustainability



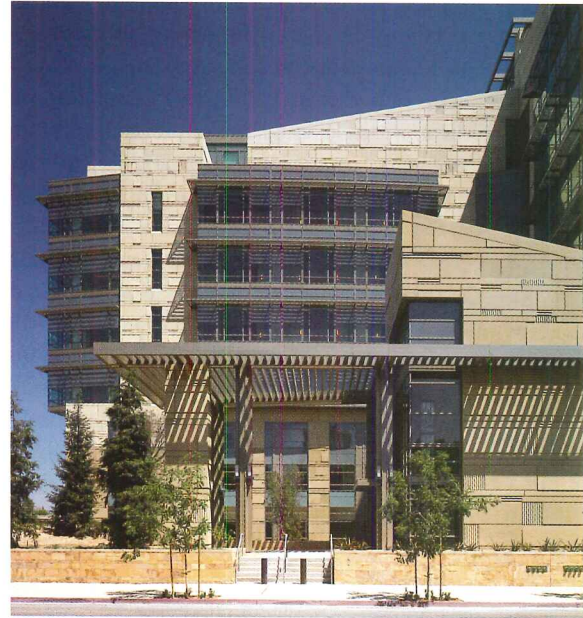
St. Matthew's Episcopal Church, Pacific Palisades, California, 1983.

Manzanita Village Housing, University of California, Santa Barbara, 2002.

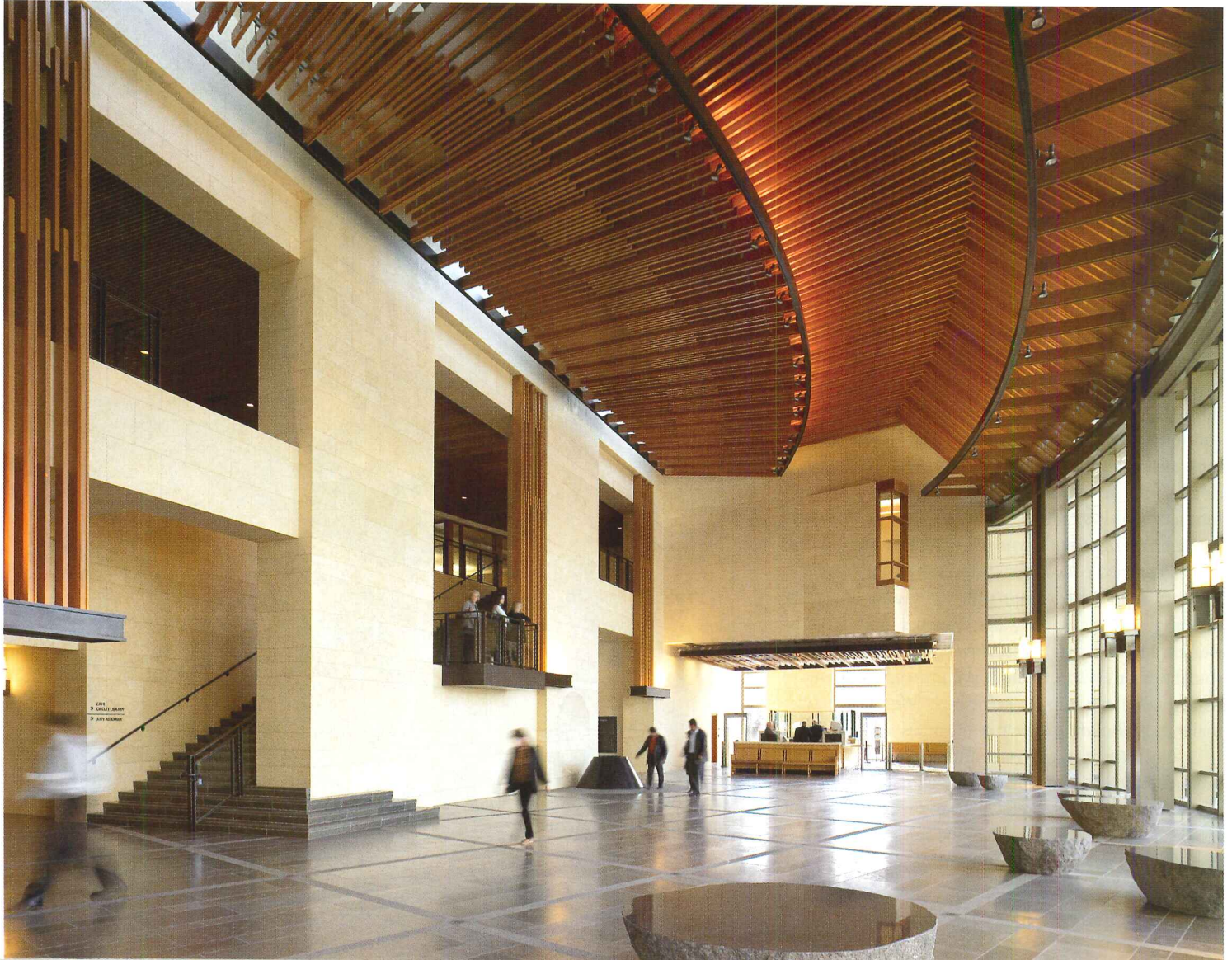




Yudell/Beebe House, Sea Ranch, California, 2001.



U.S. Courthouse, Fresno, California, 2005 (below and above right).



actively encouraging students to take on social issues.

With St. Matthew's Church, MRY first applied Jim Burns's and Lawrence Halprin's "Take-Part" planning process. The idea was to engage the community in workshops or charrettes, getting all relevant parties (including a project's future users) to help shape the key ideas, rather than positioning architects opposite "client/critics." Though this approach is common now, Yudell says, "people were skeptical of it then, suggesting that architects were either pandering to the community or abdicating their responsibility to it." But at St. Matthew's, he adds, "many congregants said, in the end, the process had helped heal the wounds of a divided parish." Although the partners do not consider this method suitable for every project, they continue to find it valuable. "That way, you get to see the contradictions early on," observes Ruble. "Nothing is held back."

Other lessons came to MRY from Ruble's days, at the outset of his career, as a Peace Corps architect and planner in Tunisia. There, he saw economically, culturally, and environmentally attuned responses to energy conservation—and, he says, really began to understand the importance of place in design.

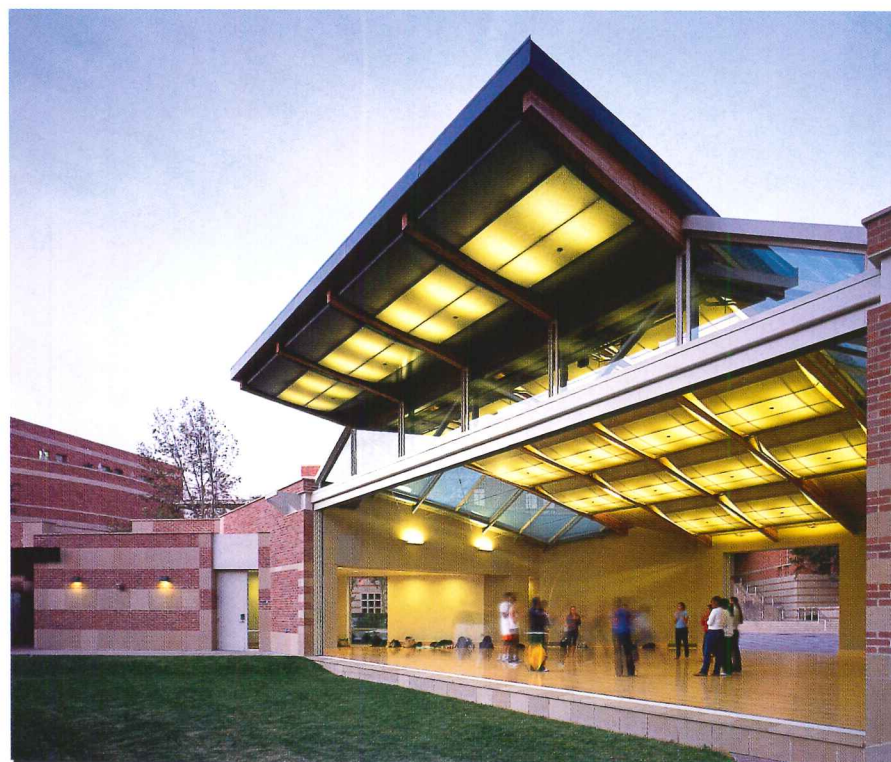
Those values are particularly apparent in such projects as Tango housing, which MRY built in partnership with SWECO FFNS Arkitekter AB for the 2001 housing exposition in Malmö, Sweden. Tango's forms subtly evoke the country's Modernist traditions, while the brilliant hues (fine-tuned by MRY's color expert Tina Beebe) allude to Swedish fishing villages. Rooftop photovoltaic panels, surrounded by insulating grasses, convert solar energy into heat, while the self-sufficient project's wind turbine plant generates electricity. Each apartment, unique in its design, has its own "intelligent wall" system, controlling everything from room temperatures to door locks. And a community garden, lush with marsh vegetation, forms the heart of the complex.

Through public and private housing in Europe, Australia, Asia, and the United States, the firm continues to investigate sustainability, density, urban infill, affordability, and income integration. Still building single-family homes, MRY aspires to translate a sense of intimacy and individuality into the multifamily work. While planning entire towns and urban sectors, the firm has also tackled educational projects ranging from elementary schools to campus planning and university buildings for performing arts, sciences, and business studies. MRY's federal structures have included a 2004 courthouse in Fresno, California, and an embassy, under construction in Berlin. As Ruble says, "We'll take on virtually every building type but hospitals and airports."

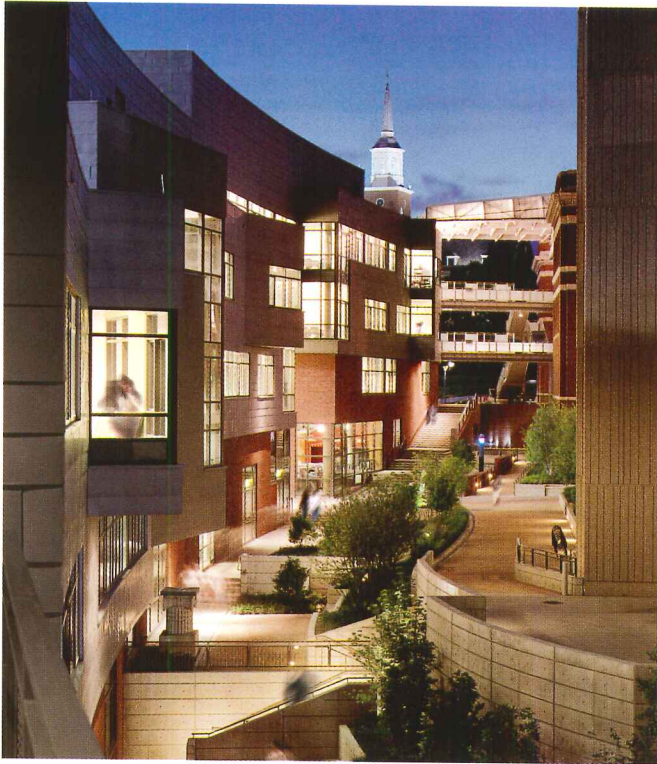
Twenty-nine years after its founding, the practice has grown exponentially, with many award-winning projects to its credit. True to the firm's original ideals, the partners still aspire to the spirit of collaboration—within MRY and beyond. *Sarah Amelar*



Tango, Bo01 Housing Exposition, Malmö, Sweden, 2001.



Gloria Kaufman Hall, UCLA, Los Angeles, 2005.



Joseph A. Steger Student Life Center, University of Cincinnati, 2004.

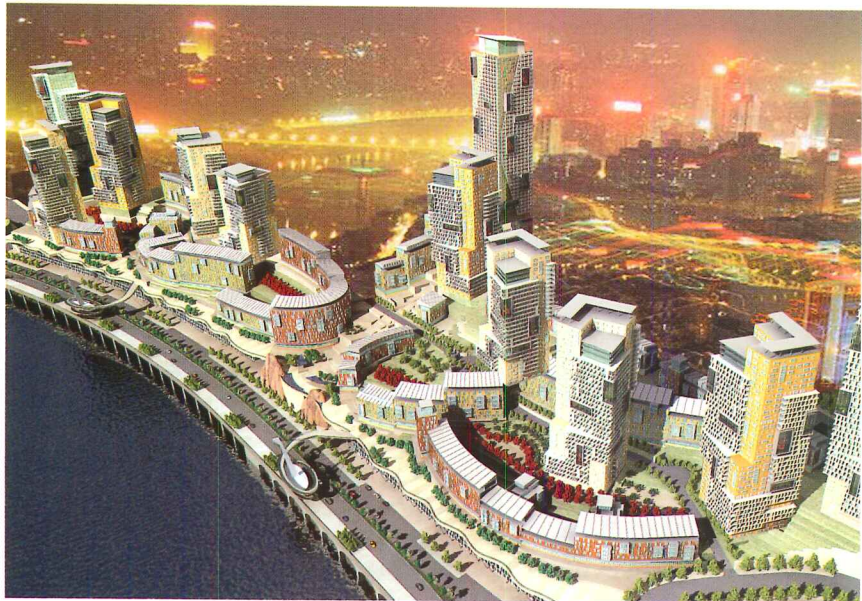


Clarice Smith Center for Performing Arts, University of Maryland, College Park, 2001.

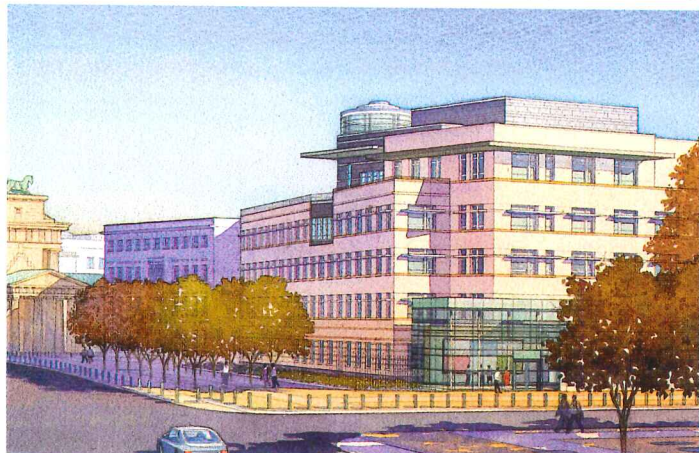


Tegel Harbor Phase 1 Housing, Berlin, 1988.

United States Embassy, Berlin, Germany (in construction).



Chun Sen Bi An Master Plan and Housing, Chongqing, China (in construction).



American Institute of Architects

Winners and Jurors 2006

WINNERS

Architecture (page 152)

Children's Museum of Pittsburgh: Koning Eizenberg Architecture; Perkins Eastman Architects (architect of record); **Washington State Legislative Building Rehabilitation:** SRG Partnership; Einhorn Yaffee Prescott (architect of record); **Frieder Burda Collection Museum:** Richard Meier & Partners; Freier Architekt (associate architect); **TRUMPF Customer and Administration Building:** Barkow Leibinger Architects; **Bigelow Chapel:** Hammel, Green & Abrahamson; **Joseph A. Steger Student Life Center:** Moore Ruble Yudell Architects & Planners; Glaserworks (associate architect); **William J. Clinton Presidential Center:** Polshek Partnership Architects; Polk Stanley Rowland Porter Architects; Wistell Evans Rasco Architects & Planners; Woods Caradine Architects (associate architects); **Ballard Library and Neighborhood Service Center:** Bohlin Cywinski Jackson; **Visiting Artists House:** Jim Jennings Architecture; **Museo Picasso Malaga:** Gluckman Mayner Architects; Camara/Martin Delgado Arquitectos (associate architect); **Washington Convention Center:** TVS – D&P – Mariani; Thompson, Ventulett, Stainback (associate architect)

Interiors (page 174)

Woolly Mammoth Theatre Company: McInturff Architects; **Mother London:** Clive Wilkinson Architects; Allford Hall Monaghan Morris Architects (architect of record); **Schepens Eye Research Institute:** Payette; **Bizarre:** Randy Brown Architects; **Google Headquarters–Mountain View:** Clive Wilkinson Architects; **The Royal Bank of Scotland:** DMJM Rottet; **Nissan Design America Farmington Hills Michigan:** Luce et Studio Architects; Albert Kahn

Associates (executive architect); **Karla:** Rene Gonzalez Architect; **English House:** Chu + Gooding Architects; Kay Kollar Design; **Temporary Theater:** BOORA Architects; **Skillman Library:** Ann Beha Architects

Urban Design (page 192)

Lloyd Crossing Sustainable Urban Design Plan: Mithun; **University Square, University of British Columbia:** Moore Ruble Yudell Architects & Planners; **Millennium Park:** Skidmore, Owings & Merrill (master architect and planner); Gehry Partners; Gustafson Guthrie Nichol; Hammond Beeby Rupert Ainge; Harley Ellis Devereaux; Krueck & Sexton Architects; McDonough Associates; Muller & Muller Architects; OWP/P; Renzo Piano Building Workshop; Teng & Associates; **Martin Luther King Plaza Revitalization:** Torti Gallas & Partners; **The Arc: A Formal Structure for a Palestinian State:** Suisman Urban Design; **North Point:** CBT/Childs Bertman Tseckares; Greenberg Consultants (associate architect); **Chippewa/Cree Reservation Plan:** Ferdinand S. Johns, AIA, with Allison Orr; Community Design Center (associate architect); **Swiss Government Plaza:** Lee & Mundwiler Architects; Stauffenegger & Stutz Visual Design (associate architect)

25 Year Award (page 200)

Thornycrown Chapel: Fay Jones & Associates

Firm of the Year (page 202)

Moore Ruble Yudell Architects & Planners: Buzz Yudell, FAIA, John Ruble, FAIA

Gold Medal (page 212)

Antoine Predock, FAIA

JURORS



Architecture

Jury Chair

Robert E. Hull, FAIA

The Miller|Hull Partnership has received more than 70 awards, including the AIA Architecture Firm Award in 2003, since Robert Hull cofounded it in 1980. Its work has been credited with redefining Pacific Northwest Regional Modernism. Hull is a past president of the Seattle Architectural Foundation.

John J. Castellana, FAIA, Bloomfield Hills, Mich.; **Jacob Day, AIA's Representative, College Park, Md.;** **Brian Ferriso, Tulsa;** **Eleanor Esser Gorski, AIA, Chicago;** **Everardo Agosto Jefferson, AIA, New York;** **Harry G. Robinson III, FAIA, Washington, D.C.;** **Clark P. Stevens, AIA, Los Angeles;** **Katerine R. Williams, Assoc. AIA, Richmond, Va.**



Interior Architecture

Jury Chair

Linda Searl, FAIA

Linda Searl has served on the AIA's Strategic Planning Advisory Committee since 2000 and has also served on the AIA's Board of Directors. Recently, she was named vice chair of the Chicago Planning Commission. Her firm, Linda Searl and Associates Architects, works with a number of commercial, residential, and educational clients.

Andrea P. Leers, FAIA, Boston; **Mark D. L'Italien, AIA, San Francisco;** **John I. Mesick, AIA, Schodack Landing, N.Y.;** **Herman Mhire, Lafayette, La.**



Regional and Urban Design

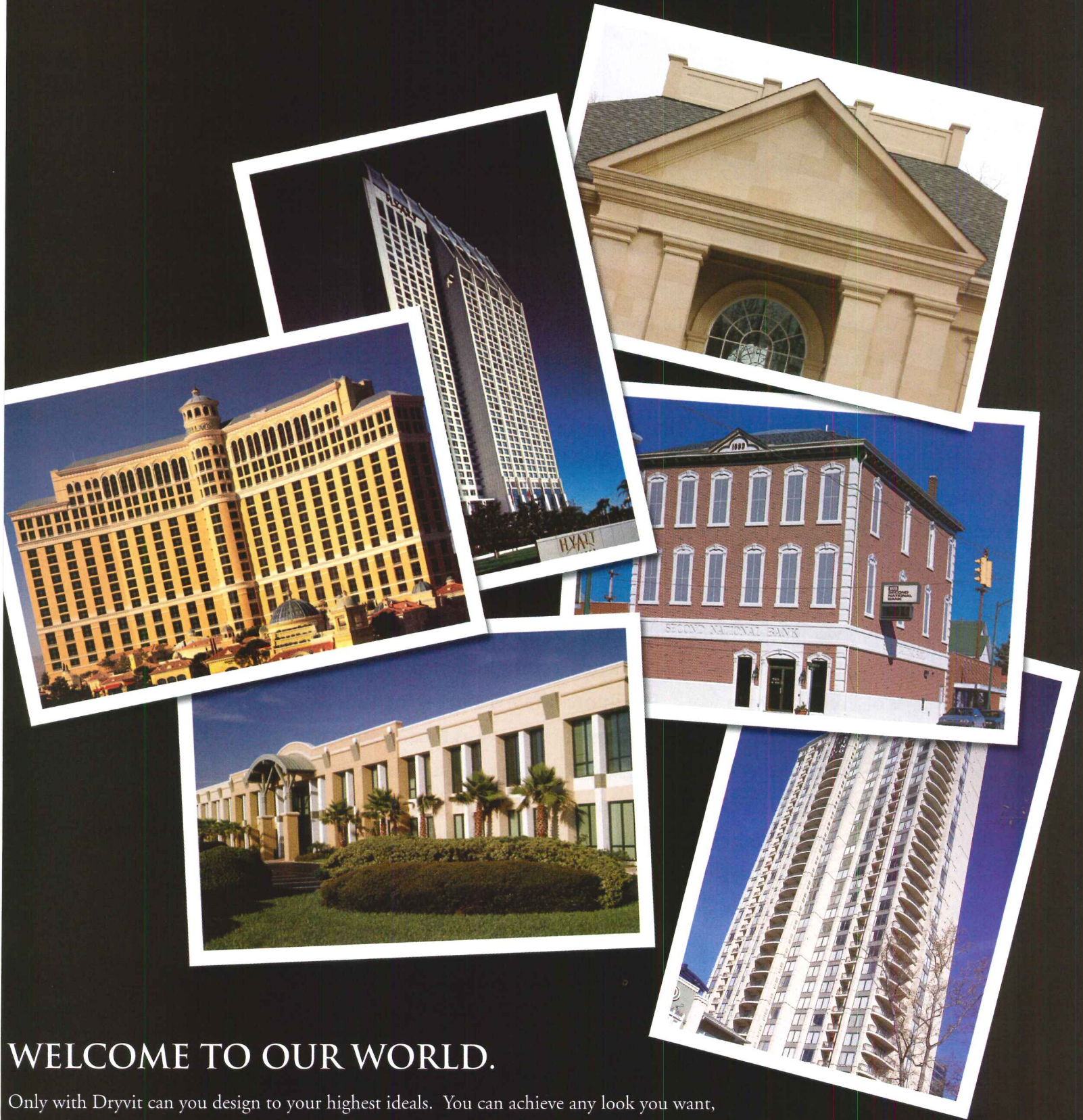
Jury Chair

Diane T. Georgopoulos, FAIA

Diane Georgopoulos won the American Institute of Architects Thomas Jefferson Award for Public Architecture in 2005. She has co-chaired the AIA Center for Communities by Design and has chaired the AIA Housing Committee. Georgopoulos works at MassHousing, an affordable housing finance lender, reviewing housing and transit-oriented development proposals.

Michael A. Mense, FAIA, Anchorage; **Lisa M. Padilla, AIA, Los Angeles;** **Nora Patterson, Sarasota, Fla.;** **E. Crichton Singleton, FAIA, Kansas City, Mo.**

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By Clifford A. Pearson

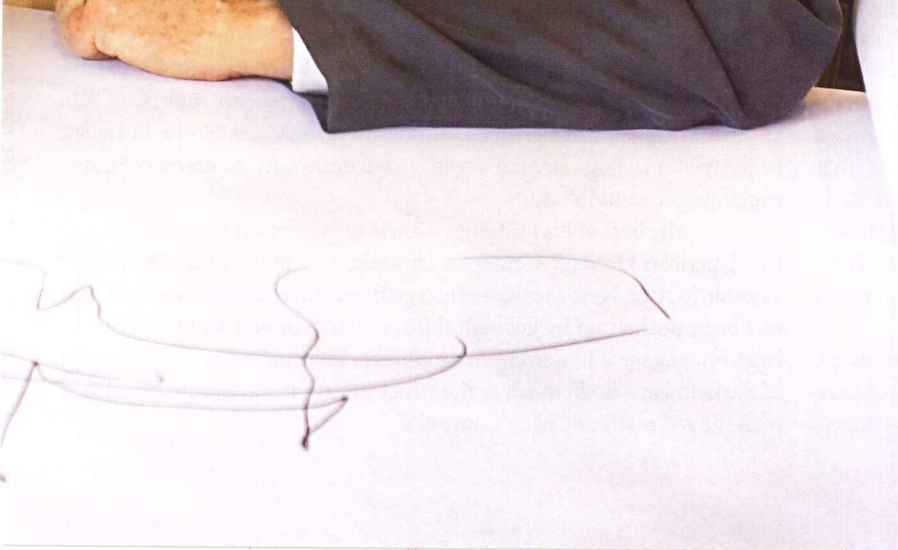
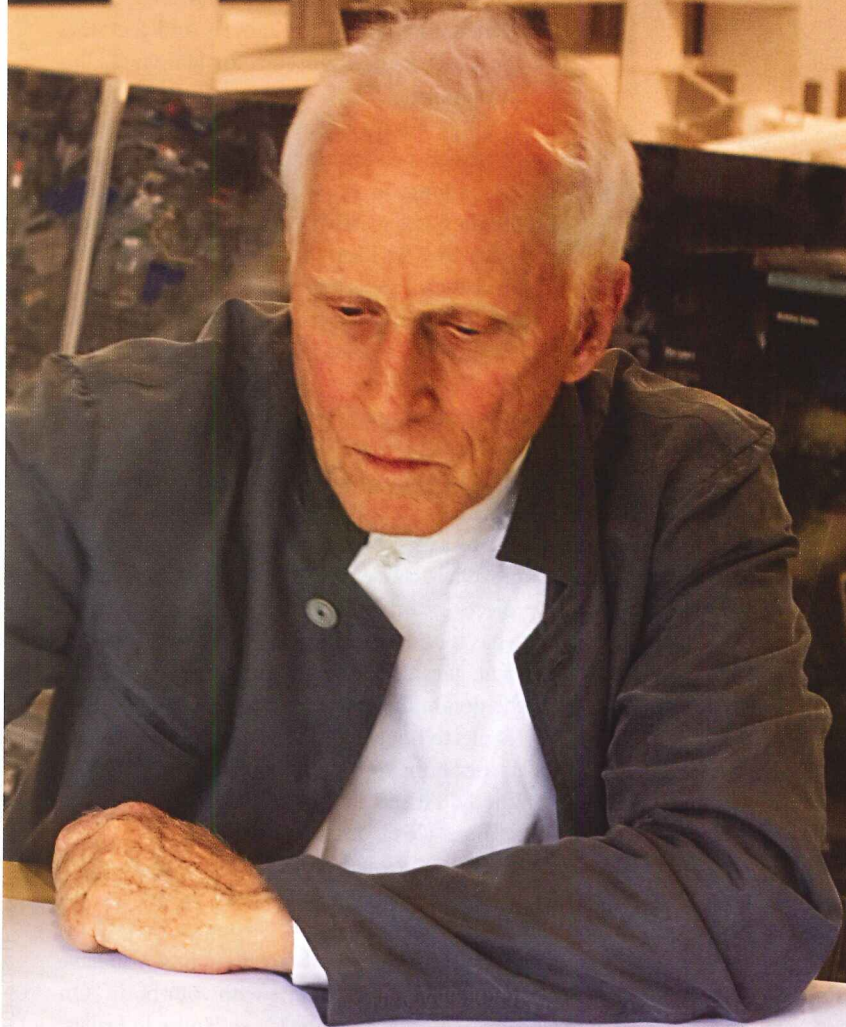
Like his buildings, Antoine Predock has always strived to both fit in and stand out. Riding one of his vintage motorcycles on a dusty back road or skiing a deep-powder mountain trail, he cuts a maverick figure—the lone man set within and against a backdrop of rugged, natural beauty. His buildings too want to have it both ways: to be part of the landscape, yet also attractions within it. At their best, Predock and his architecture pull off this neat balancing act with a sense of formal daring and a deference to context.

On the wall behind the reception desk in his studio in Albuquerque, two large, black-and-white photographs of Chaco Canyon and the Pueblo Bonito ruins anchor a collection of drawings and images of Predock's own work. The impressive masonry structures built by the Anasazi Indians between 850 and 1150 serve as touchstones for Predock's architecture: assemblages of iconic elements (circular kivas, cubic houses, thick walls) that seem to have grown out of their high-desert sites. Predock's buildings share the same architectural DNA, manifesting function as a series of recurring forms (cones, pyramids, boxes) that have become a design vocabulary both universal and intensely personal.

Standing along one wall of the main studio building, a line of classic motorcycles expresses Predock's fascination with motion. "Architecture is a ride," he asserts, "a physical ride and an intellectual ride." Born in Lebanon, Missouri, in 1936, he moved to the Southwest to attend the University of New Mexico. Studying mechanical engineering, he took summer jobs working for the aviation industry around

PHOTOGRAPHY: © ROBERT RECK

ANTOINE PREDOCK rides high with the gold medal



Albuquerque. "I like to think about machines and technology in relation to landscape and architecture," he says. While taking an architecture class taught by Don Schlager, Predock decided to leave engineering. "Schlager became my mentor, showing me what architecture could be."

Schlager also encouraged him to look beyond New Mexico. Although he had never been east of the Mississippi, Predock moved to New York and enrolled at Columbia University, where he hung out with dancers and watched performances by Merce Cunningham and John Cage. At Columbia, he met Jennifer Linnell, a dancer who became his first wife and muse. Watching her dance and eventually collaborating with her on performances, he learned about the human body in motion through space. "My buildings are processional," states Predock. "Watching Jennifer, I started thinking about the choreography of architecture."

After graduating, Predock and Linnell moved to Albuquerque and set up a small compound where they lived and each had a studio. Over the years, that compound grew in an ad hoc, opportunistic way, as if it were a physical expression of Cage's theories of chance and encounter. "We wanted to create a place that was inclusive of many disciplines and broke down borders between living and working," says the architect. Although Predock and Linnell are no longer together and neither lives at the walled compound, it remains the architect's studio, sprawling over a cluster of small buildings that are connected by rough-sawn-fir canopies and brick-paved courtyards dotted with cottonwood trees. Today, Predock is married to Constance DeJong, a sculptor with whom he has collaborated on projects such as the Minnesota Gateway Landmark, a folded-Cor-Ten monument adjacent to Predock's Minnesota Gateway building at the University of Minnesota in Minneapolis.

Starting with La Luz Community, an artificial escarpment of town houses built in 1970 on a mesa along the Rio Grande River in Albuquerque, Predock's work has addressed the issue of place. Because La Luz employs adobe construction and appears as an integral part of its landscape, Predock quickly developed a reputation as an architect wedded to his home turf. Everyone thought of him as a regional architect. While this helped him establish an identity distinct from other Modernists, it also became a straight jacket from which he has worked hard to break free.

Subsequent projects, such as the Rio Grande Nature Center in Albuquerque (1982) and the Nelson Fine Arts Center at Arizona State University in Tempe (1989), again fused strong connections with their particular sites—the nature center acting as a concrete viewing blind nestled in a wildfowl habitat, and the art center forming a surrogate mountain range of stepped buildings, masonry terraces, and cool, cavelike spaces.

Predock often likens his notions of place to a road cut that exposes many layers of influences, from deep bedrock and ancient artifacts to newer accretions of asphalt and structure. "I try to understand place on a deeper level than just the physical or environmental aspects," he explains. "It includes cultural and intellectual forces, too. It's an inclusive approach that brings in many disciplines and sees place as a dynamic thing."

While New Mexico has helped shape Predock's concept of place, he doesn't see it limiting his architecture. "The lessons I've learned here about responding to the forces of a place can be implemented anywhere,"

he says. "I don't have to invent a new methodology for new contexts. It is as if New Mexico has already prepared me."

Predock's design process begins with research and sketches that get combined into a large, often scroll-like collage created by him and his project team. Then his staff assembles cardboard blocks for each functional element in the program, and he uses these to make a clay model of the project. Carving and cutting the clay, Predock starts shaping the design, working much as a sculptor does. Then his team photographs the model with a digital camera and uses these images to create digital drawings and models. "The computer has allowed the process to become way richer, more complex," he states.

Now 70, he shows no signs of slowing down. He currently has about 20 active projects and 35 people working in Albuquerque and smaller outposts in Indiana, Los Angeles, and Taipei, Taiwan. In the past year and a half, he has won two international design competitions: one for a branch of the National Palace Museum in Taibo City, Taiwan, and the other for the Canadian Museum for Human Rights in Winnipeg.

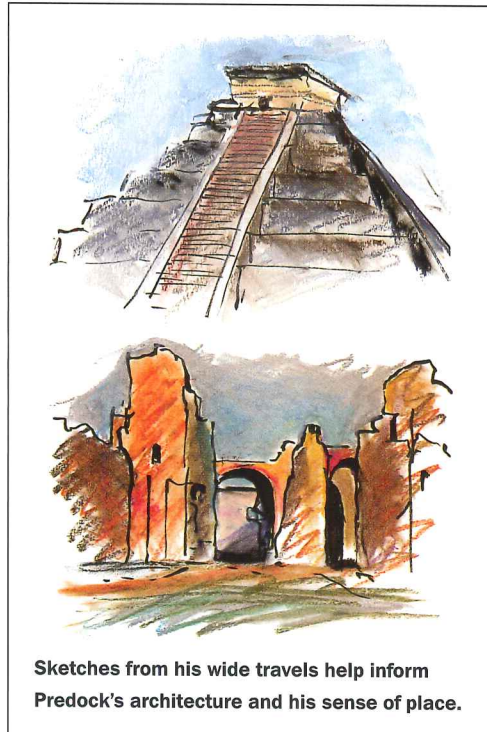
For his National Palace Museum entry, he created a 22-foot-long collage scroll depicting his building as an abstracted landscape. The building has a marble base, a soaring central space that he likens to a jade mountain, and bronze-clad galleries spiraling around the central hall and connected by ribbonlike bridges. "As a gringo architect, I wasn't going to make a Chinese building or do a Chinese garden," he says. But he used water, stone, and an episodic approach to space, which refer in a modern way to Chinese building traditions. His design for the Canadian Museum for Human Rights calls for a

pile of stone galleries wrapped by a glass cloud. To create the cloud, he will use shingled glass with photovoltaic cells embedded in some places. Both the Taiwan and Canada projects are scheduled to be completed in 2009.

In recent years, he has found new influences. An inveterate traveler who sketches wherever he goes, Predock says the chaotic energy of Asian night markets and the dreamlike imagery of underwater habitats are seeping into his work, thanks to frequent trips to China and his wife's encouraging him to take up her hobby of scuba diving. "Underwater, I experience space with my body. I'll see a school of fish gathering and moving together and I'll exclaim, 'This is architecture.'"

No matter what he's doing—whether it's designing or diving—Antoine Predock makes visceral connections. To fully appreciate his buildings you must touch them, kick them, walk through them, sit on them. Years ago, he told this writer, "Before you start designing, you have to get your bony ass on the ground and feel the site with your body." On another occasion, while giving a tour of his Turtle Creek House in Dallas, he jumped on a large circular skylight to demonstrate its strength. Simply explaining it wouldn't do.

The best of his buildings—such as the Nelson Fine Arts Center; the American Heritage Center in Laramie, Wyoming; and the Spencer Theater in Alto, New Mexico—emerge from their rugged sites as if they had been pushed up by geological forces. They do not sit lightly on the land, but engage it in a strenuous embrace. Eventually, they become part of the landscape itself, much as the structures at Pueblo Bonito have fused with the red earth of Chaco Canyon. ■



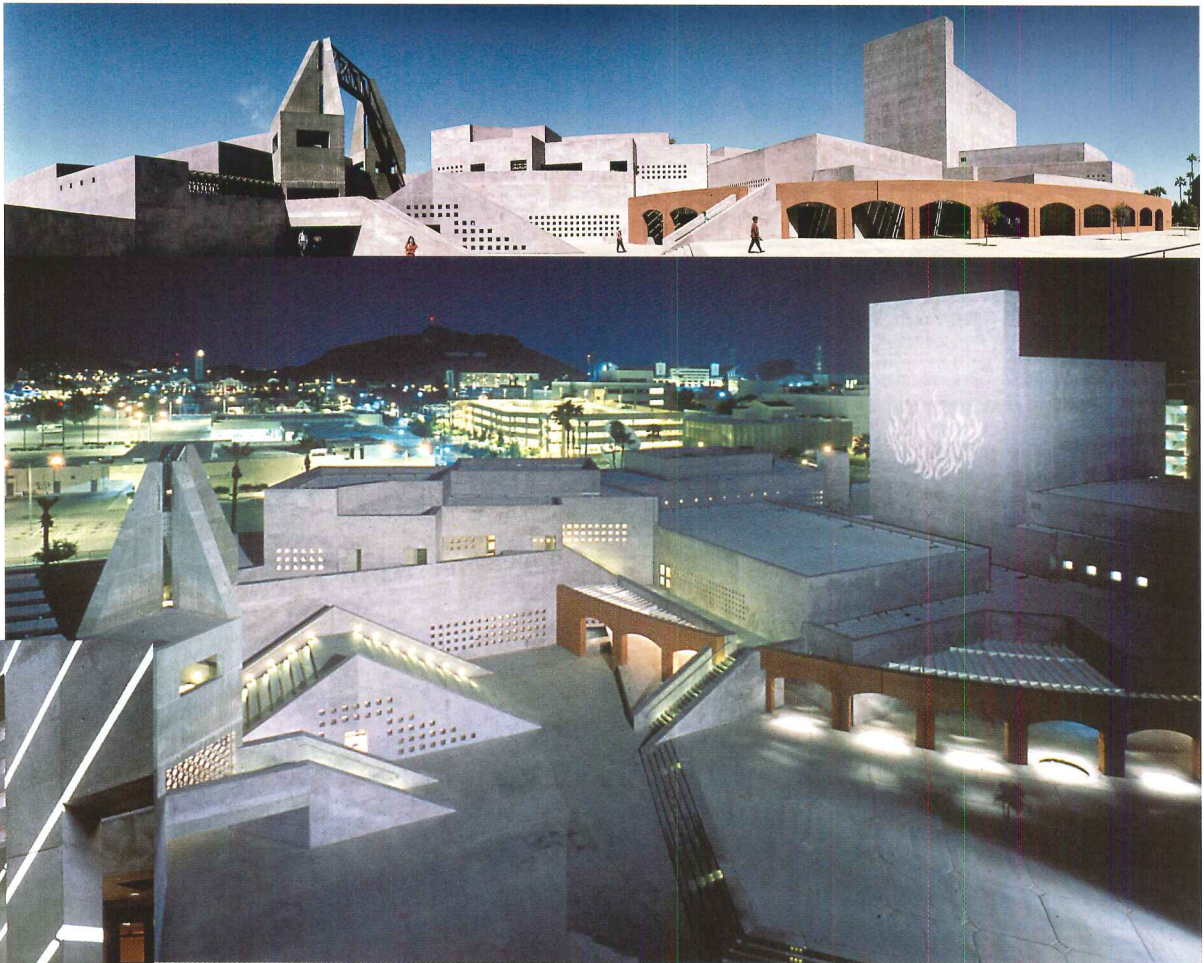
**La Luz Community,
Albuquerque,
1970**

One hundred town houses follow the contours of a semi-arid mesa, stepping down the slope to optimize views of a nearby river and distant mountains. The plan kept 200 acres of the site free to work as a flood plane.



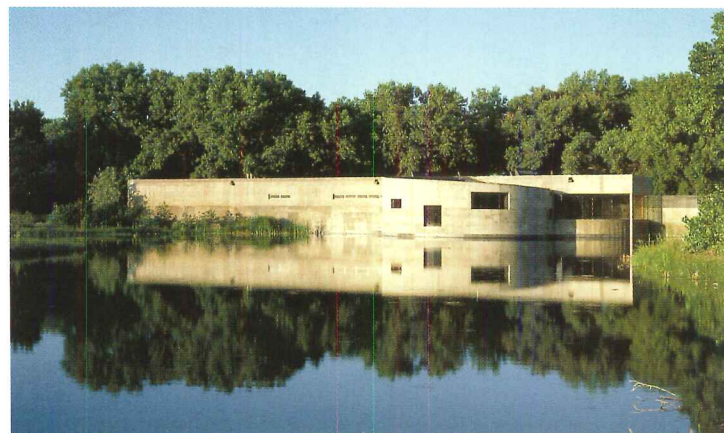
**Nelson Fine Arts Center,
Arizona State University,
Tempe, 1989**

Housing a museum as well as departments of theater arts and dance, this complex works as an artificial landscape that students walk through, climb over, and retreat into for refuge from the sun. It is architecture as processional.



**Rio Grande Nature Center,
Albuquerque, 1982**

Set on a 160-acre wild-fowl nature preserve, this poured-in-place concrete building offers controlled views over marshland where migratory birds stop each year.





Las Vegas Library and Children's Museum, Las Vegas, 1990

Since this library complex sits adjacent to the place where two historic trails converge, Predock designed it as a cross-roads building. Its angular alignment receives visitors coming from different directions.



Venice House, Venice, California, 1991

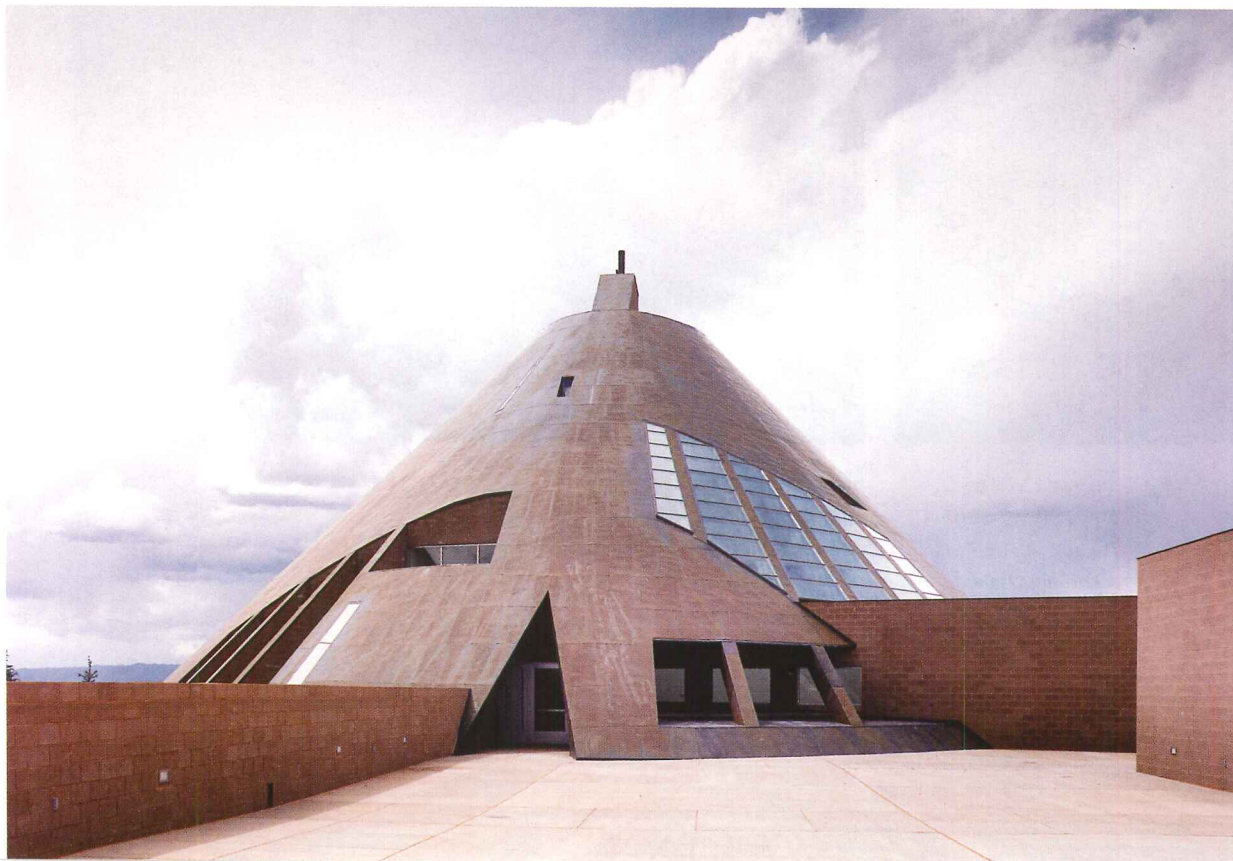
This concrete-frame house turns its back on the land and all the things built by man.



Instead, it focuses on the ocean, drawing attention to it with an 8-by-14-foot window that rotates on roller bearings, and an adjacent sliver opening.

**Turtle Creek House,
Dallas, 1993**

Built for clients with a passion for bird-watching, this house presents a solid limestone front to its neighbors but opens up to a ravine in the back and offers residents a sloping "sky ramp" for engaging in their favorite activity.



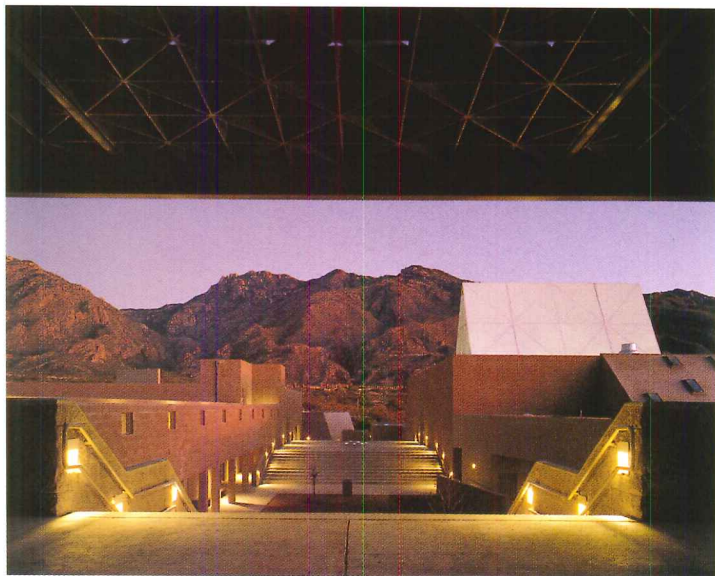
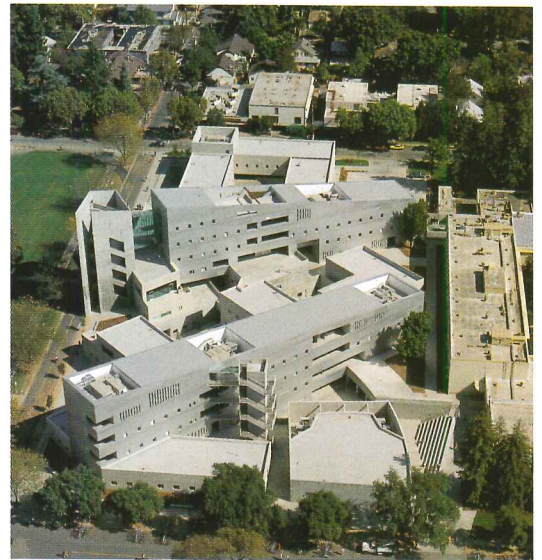
**American Heritage
Center and Art
Museum, University
of Wyoming,
Laramie, 1993**

Set on a man-made mesa on axis with two distant mountains, the building evokes an "archival" mountain detailed like an airplane wing and positioned to deflect the area's strong winds.

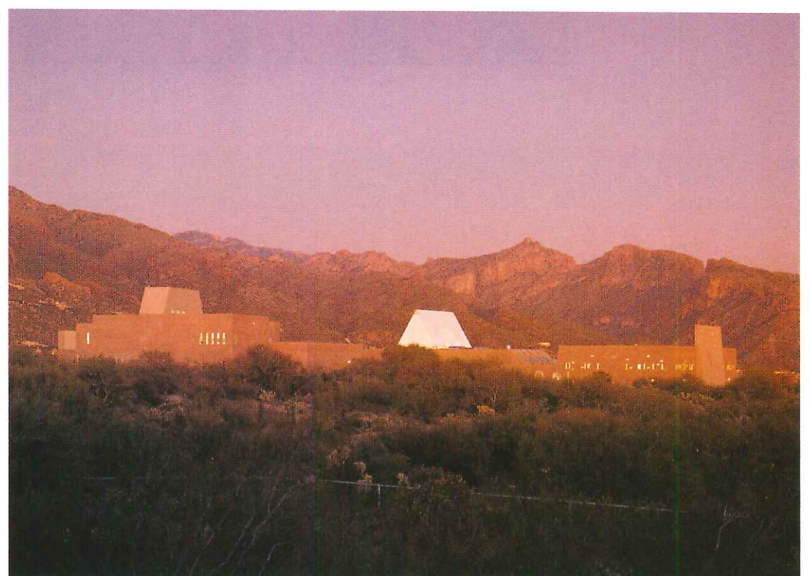


Social Sciences and Humanities Building, University of California, Davis, 1994
 Predock aligned the low buildings in the complex to refer to

watercourses that run through the area's agricultural fields. Taller, metal-clad blocks house offices and offer distant views of the Central Valley.



Ventana Vista Elementary School, Tucson, 1995
 A series of linked courtyards helps establish "neighbor-

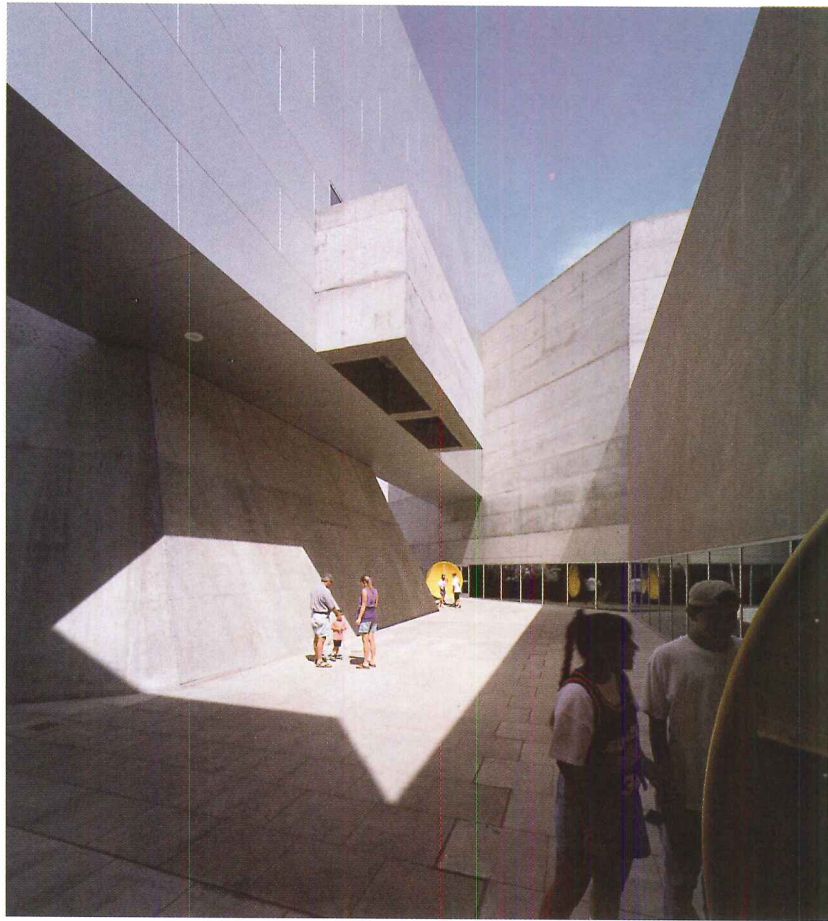


hoods" within this sprawling school, and each neighborhood is scaled to the size of the children using it.

Arizona Science Center, Phoenix, 1997

Shadow and light animate the angular forms of this complex where

exhibition space, two theaters, and a planetarium come together. Much of the building sits below grade to reduce solar loads.

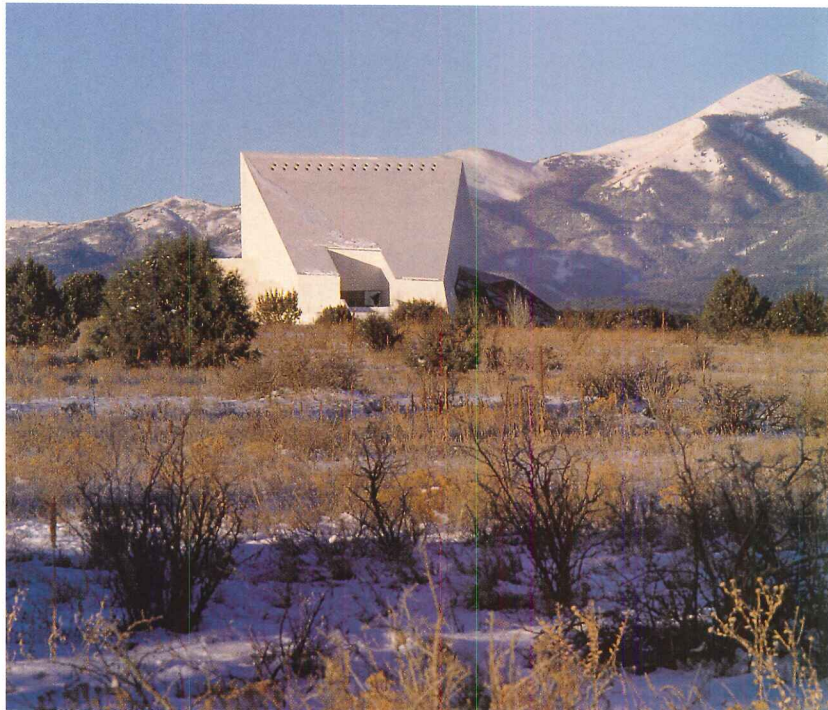


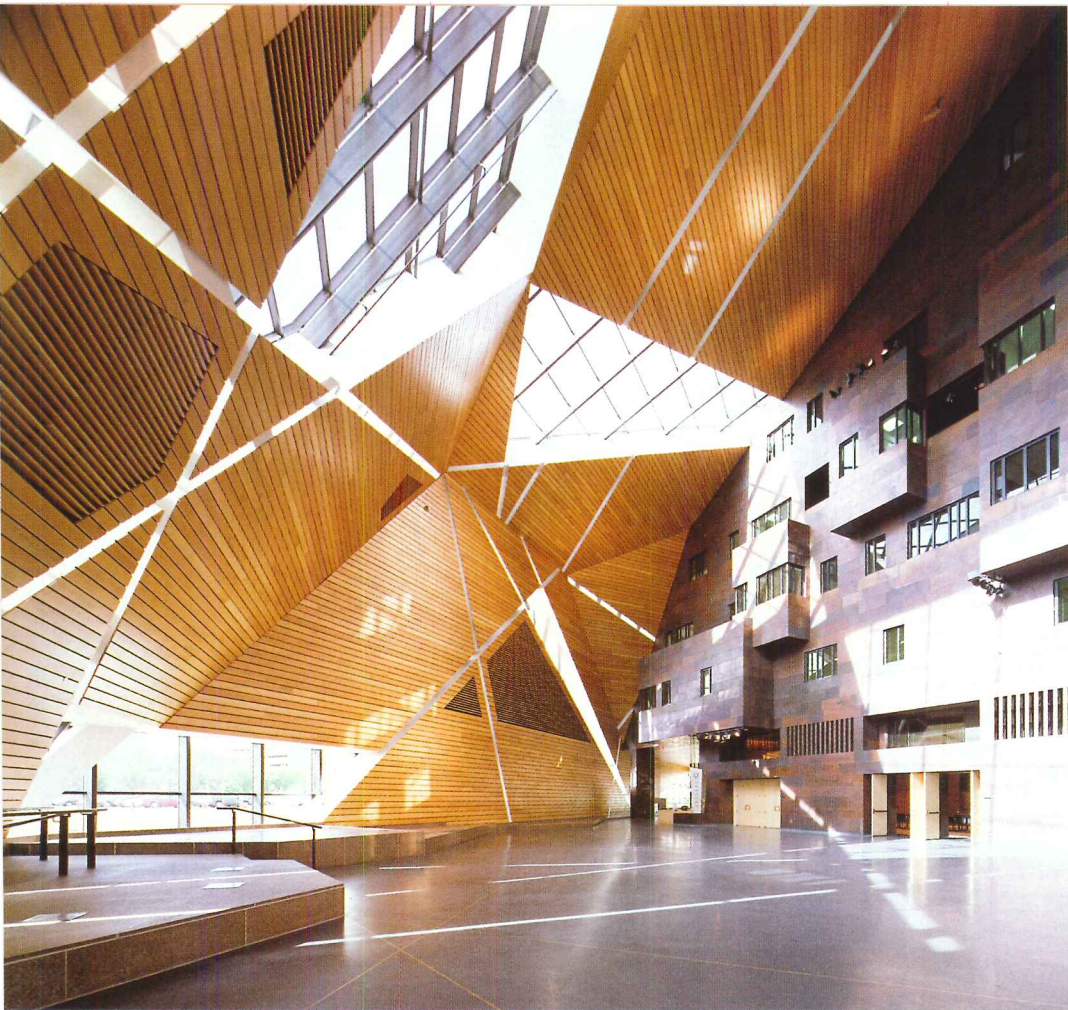
Spencer Theater for the Performing Arts, Alto, N.Mex., 1997

[RECORD, May 1998, page 152]

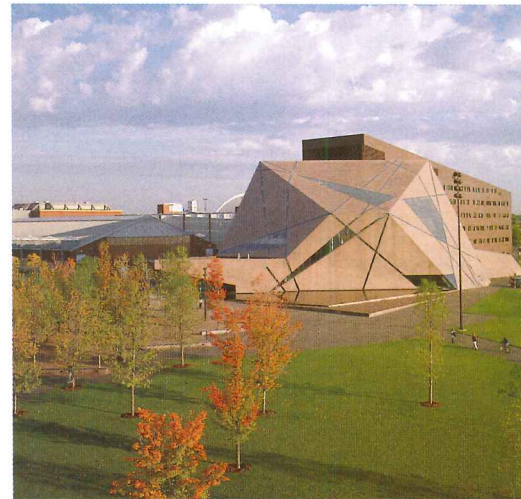
The wedgelike form of this limestone-clad building suggests a

sculpted stone monolith emerging from the earth. A faceted shell of glass and steel protrudes from the main structure to serve as an entry lobby and gathering space.





**Gateway Center,
University of
Minnesota,
Minneapolis, 2000**
Located at a key
campus entrance, this
project serves four
different departments,
allowing them to have
their own identities
yet share common
public spaces.



**Tang Teaching
Museum, Skidmore
College, Saratoga
Springs, N.Y., 2000**

[RECORD, May 2001,
page 224]

Embodying an interdis-
ciplinary approach, this
project brings together
teaching, exhibition,
and support spaces in
a fluid arrangement.





**San Diego Padres
Ballpark, San Diego,
2004**

Surrounded by stepped
terraces where people
can eat and socialize
between innings or

before games, this
baseball stadium
breaks the old design
formula by letting the
sun shine on conces-
sion stands and
perimeter circulation.



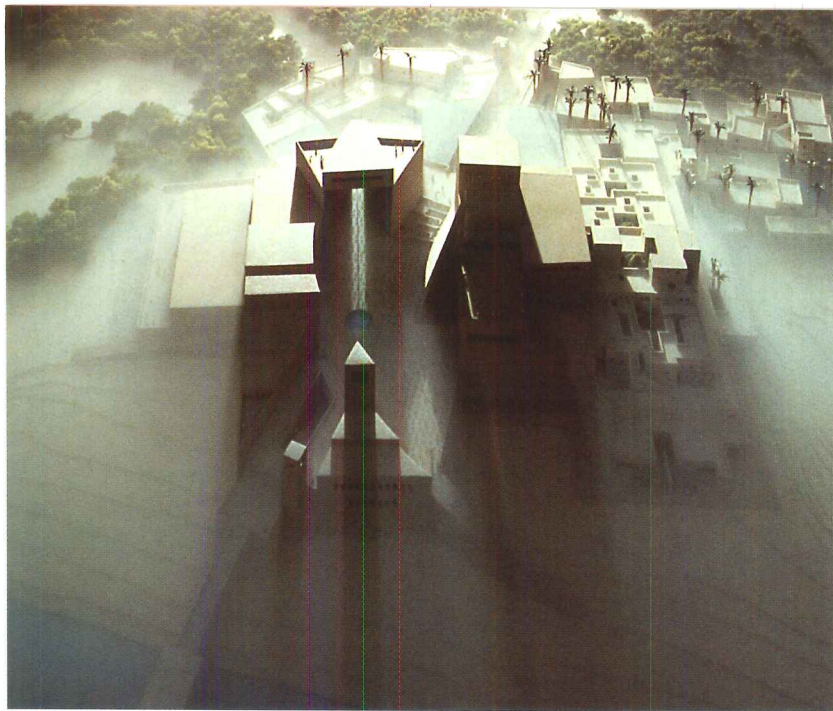
**Flint RiverQuarium,
Albany, Georgia,
2004**

[RECORD, May 2005,
page 218]

Predock's design

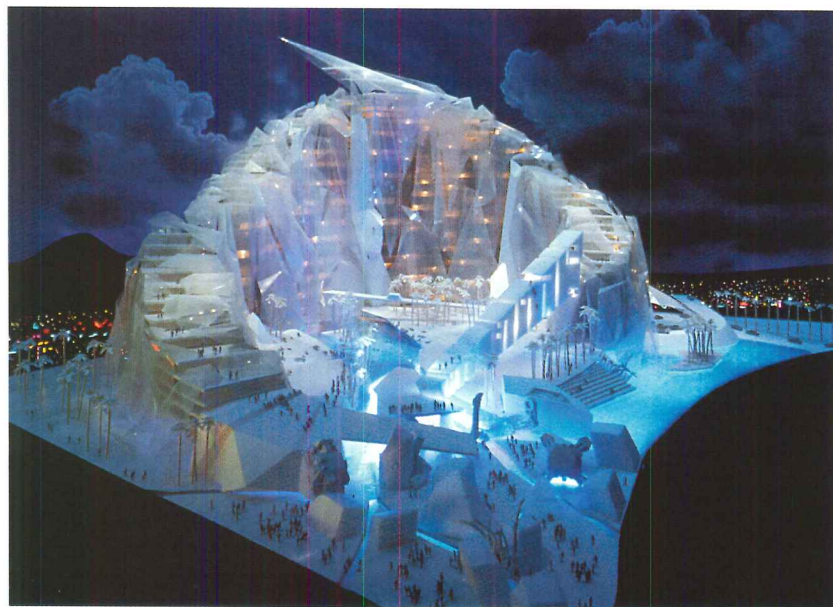
weaves building, land-
scape, and exhibitions
together in this nature
center devoted to the
ecology and geology of
the Flint River basin.





**Palm Bay Resort,
Agadir, Morocco,
1990**

Although not built, Predock is proud of the way this convention resort would have integrated a eucalyptus forest, sand dunes, water, and a long string of gardens and low-rise buildings.

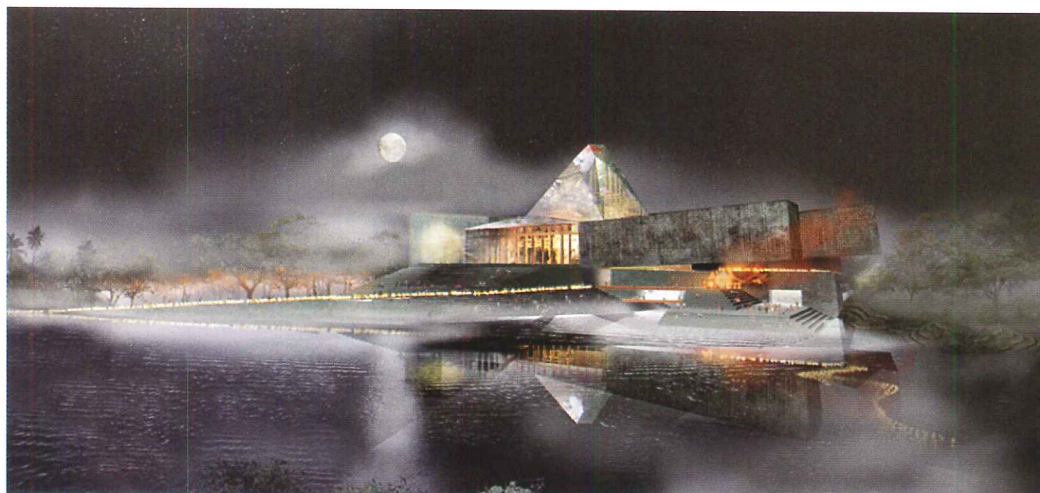


**Atlantis Hotel and
Casino, Las Vegas,
1994**

Instead of a dark, windowless environment, this casino (also unbuilt) would have offered gamblers a setting where light filters through a giant glass shell and emanates from a realm below.

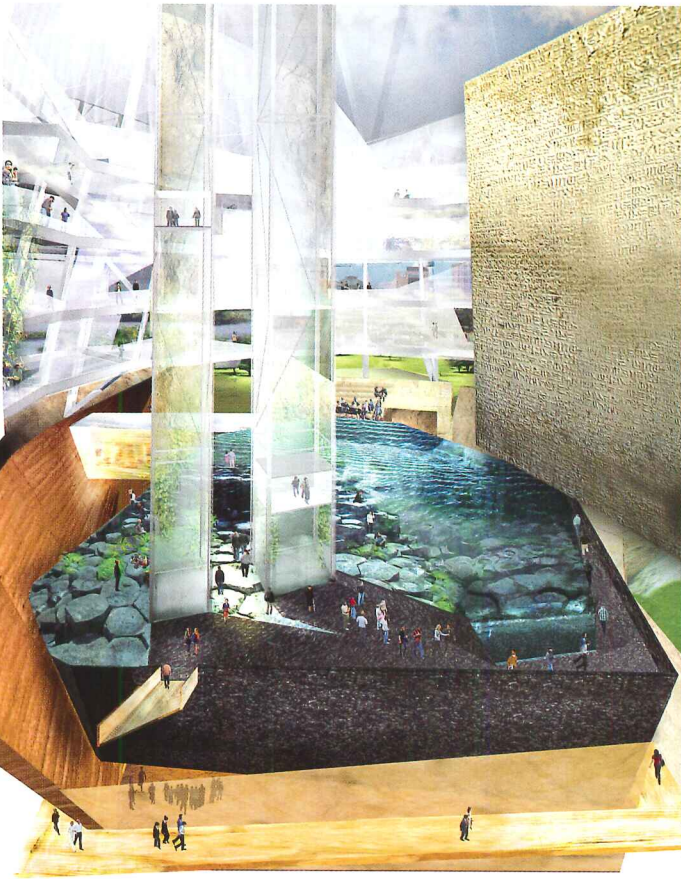
**National Palace
Museum, Taibo City,
Taiwan, 2009**

Using abstract references to Chinese culture, the design for the southern branch of the Palace Museum calls for a "jade" mountain, gardens, and ribbonlike circulation.



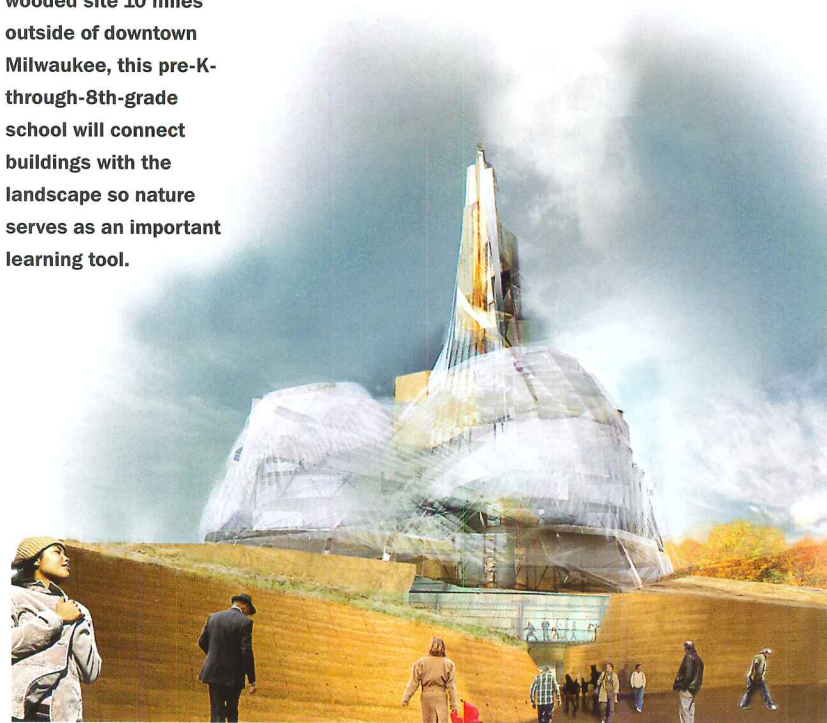
**On the boards:
past and future**

Predock currently has about 20 active projects going in his main office in Albuquerque and satellites in Indianapolis, Los Angeles, and Taipei, Taiwan. Like every architect, he has some favorite projects that never got built, including an ecologically sensitive resort in Morocco and a 3,500-room hotel and casino in Las Vegas that would have used Plato's Atlantis as its theme. Although he doesn't enter many competitions, he won two international ones in the past two years: for a southern branch of the National Palace Museum in Taiwan, and the Canadian Museum for Human Rights in Winnipeg. Both of these projects are moving forward and promise to be major additions to his body of work. As he has throughout his career, Predock mines his fascination with geology, landscape, and culture in these designs.



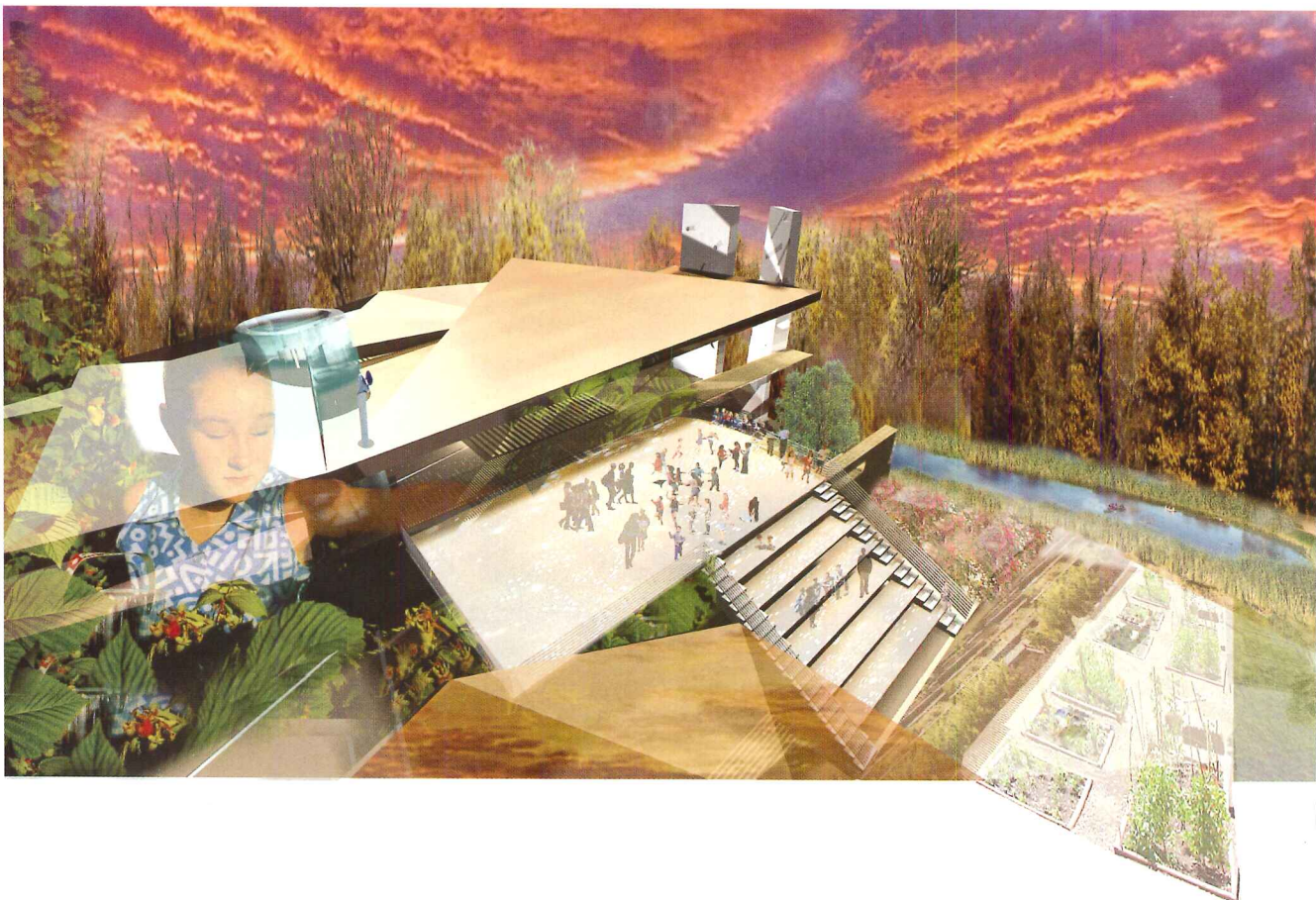
Indian, Community School, Milwaukee, 2007

Set on a 200-acre wooded site 10 miles outside of downtown Milwaukee, this pre-K-through-8th-grade school will connect buildings with the landscape so nature serves as an important learning tool.



Canadian Museum for Human Rights, Winnipeg, 2009

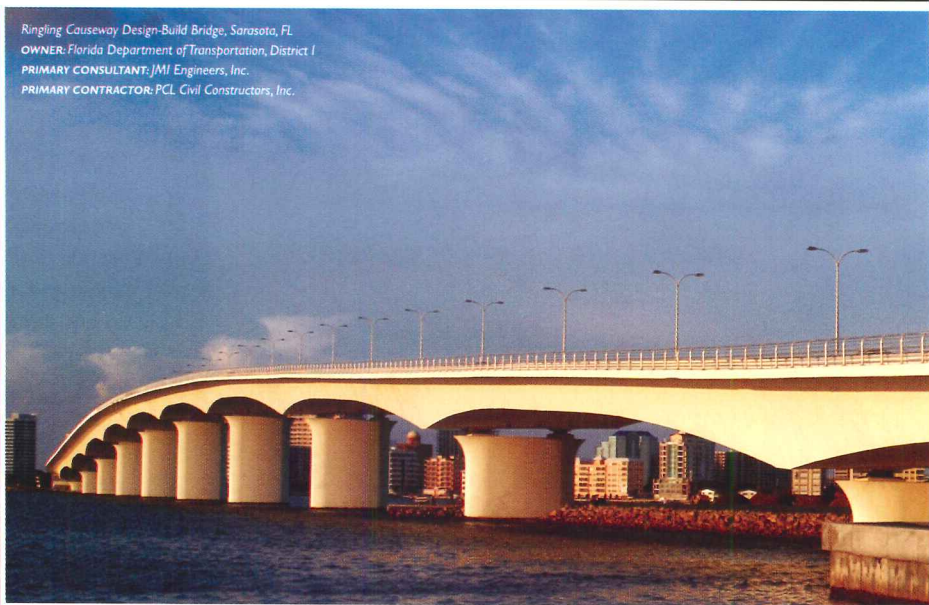
The competition-winning design for this museum features a shingled-glass "cloud" with photovoltaic cells embedded in some areas, a Garden of Contemplation, and a Tower of Hope.



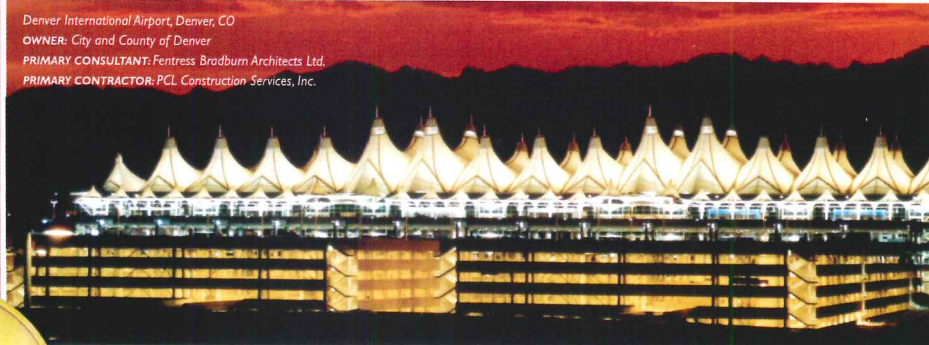
ONE VISION. ONE HUNDRED YEARS. ONE CHOICE



STAPLES Center, Los Angeles, CA
OWNER: LA Arena Development Company LLC
PRIMARY CONSULTANT: NBBJ
PRIMARY CONTRACTOR: PCL Construction Services, Inc.



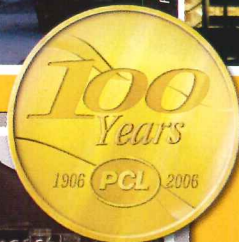
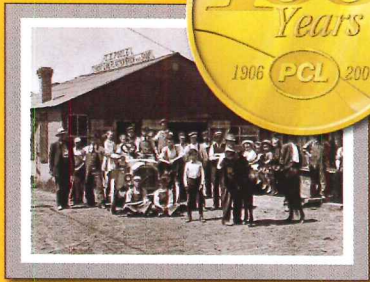
Ringling Causeway Design-Build Bridge, Sarasota, FL
OWNER: Florida Department of Transportation, District I
PRIMARY CONSULTANT: JMI Engineers, Inc.
PRIMARY CONTRACTOR: PCL Civil Constructors, Inc.



Denver International Airport, Denver, CO
OWNER: City and County of Denver
PRIMARY CONSULTANT: Fentress Bradburn Architects Ltd.
PRIMARY CONTRACTOR: PCL Construction Services, Inc.

Photo: John Edward Linden

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2006

Stadiums

Let the games begin

AS THEY COMPETE TO HOST SPORTING EVENTS, CITIES ALLOW ARCHITECTS TO FLEX THEIR CREATIVE MUSCLE



1.

Athens, Greece

With a soaring feat of engineering, Santiago Calatrava sculpts a new symbol for an already historic and iconic landscape.



2.

Munich, Germany

Herzog & de Meuron stretch, inflate, and illuminate ETFE foil to create a stadium curtain wall that floats and pulses like a jellyfish.



3.

Turin, Italy

Attention to detail, such as an ovoid pattern stamped on stainless-steel facade panels, makes all the difference in Arata Isozaki's arena.

By James Murdock

Stadiums and arenas demand bold, even courageous ideas from those who build them. For too long, though, timidity has ruled and these buildings have prompted more raspberries than cheers from architecture fans.

In the United States, at least, a failure of political imagination is often to blame. With privately held sports franchises such as the New York Yankees increasingly unwilling or unable to pay for expensive new facilities, cities are sharing their expenses or offering generous tax breaks—but failing to demand better architecture in return. And team owners, reluctant to jeopardize municipal incentives, stick to tried-and-true designs: big, dumb boxes or twee throwbacks to the days of Babe Ruth (inspired by HOK Sport's highly lauded Camden Yards in Baltimore, which opened in 1992).

Today's most exciting stadiums and arenas are being built in Europe and Asia, where, fittingly, the competitive spirit spurs innovation. As cities jockey globally for the right to host the Olympic Games and soccer championships, they've learned that exciting architecture can sway decisions in their favor—and that encouraging architects to vie energetically for a commission guarantees fresh ideas.

The projects in this month's Building Types Study illustrate how competition fuels creativity. In Munich, Germany, Herzog & de Meuron—aided by a slew of engineers—stretched the limits of a new material to create an otherworldly curtain wall for their Allianz Arena. In Athens, Santiago Calatrava sculpted an urban landscape, crowned by the Olympic Stadium, that marries theater and engineering. And in designing the Ice Hockey Stadium for Turin, Italy, Arata Isozaki proved that attention to detail and materials can save any box, no matter how big, from banality.

In addition to looks, the stadiums on these pages, and on RECORD's Web site, share convertibility. If necessary, seating sections fold out of the way to make room for a convention hall or concert stage, while retractable roofs and sunshades—made possible with new eco-minded products and technologies—enable efficient, year-round use of outdoor stadiums.

But what of the United States? After years of Camden Yards copycats, some cities are finally dreaming bigger: Chicago has settled into Wood + Zapata's nervy transformation of the historic Soldier Field [RECORD, May 2004, page 114]; Phoenix is nearing completion of Cardinals Stadium, Peter Eisenman's metallic changeling; and San Diego is enjoying Antoine Predock's muscular Padres Ballpark (see www.archrecord.com). Let's hope that they're only the first competitors out of the starting gate. ■

James Murdock is a New York-based writer on architecture and real estate.

For more information on these projects, go to Building Types Study at www.archrecord.com.

Olympic Stadium

Athens, Greece

1

SANTIAGO CALATRAVA MAKES A GIGANTIC STRUCTURE SEEM WEIGHTLESS AND CREATES A TELEGENIC NATIONAL SYMBOL IN THE PROCESS.

By Sam Lubell and Joann Gonchar, AIA

Architect/Engineer: *Santiago Calatrava, FAIA*
Client: *Ministry of Culture, Greece*
Consultant: *Topiodomi (landscape)*
General contractor: *Elliniki Technodomiki/AKTOR*

Size: *1.374 million square feet*
Cost: *\$350 million*
Completion date: *July 2004*

Sources

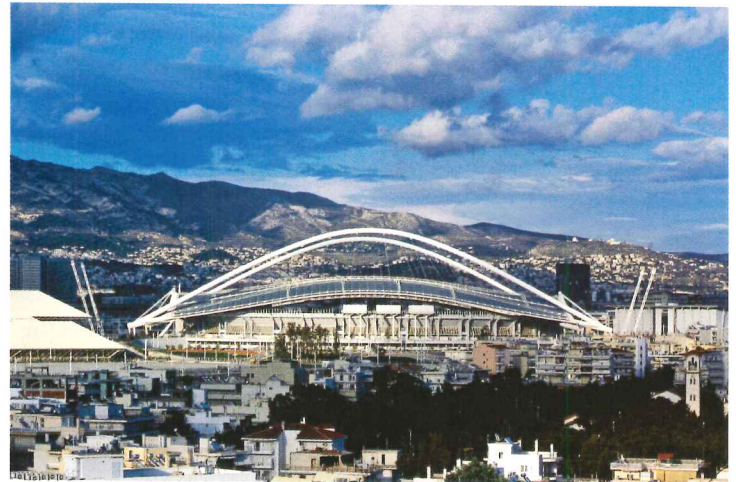
Steel: *Costruzione Cimolai Armando S.p.A.*
Roof glazing: *Palram Polycarb/GALLOP*
Field turf: *Greentech*
Lighting: *Phillips lighting*

With about 3.9 billion people watching the 2004 Athens Olympic Games, the Olympic Stadium was, for two weeks in August, likely the most widely televised building in the world. The global exposure gave Greece, host of the first modern Olympic Games in 1896, and a country that has experienced new political stability and increasing prosperity in recent decades, a chance to demonstrate its growing prominence in Europe. Therefore, the stadium needed to serve as a dynamic symbol, not only for the games, but for Greece as a whole.

Program

The Greek Ministry of Culture chose Spanish architect Santiago Calatrava, FAIA, who has designed innovative, Olympic-size projects, such as the City of Arts and Sciences in Valencia, the Milwaukee Art Museum, and countless elegant bridges, as the stadium's architect. His assignment was to transform—with the addition of a roof—a fairly conventional 75,000-seat open-air stadium built in 1979. The new roof was to provide shading and a signature element visible miles away. In addition to being the site of the lavish opening and closing ceremonies, the stadium hosted track and field events and soccer games.

Besides designing the \$350 million main stadium, Calatrava was in charge of unifying and reorganizing the surrounding 250-acre Olympic Sports Complex, which already contained some sports facilities. Although



Athens was selected as host city in 1997, political, legal, and bureaucratic obstacles prevented award of the design contract until October 2001, leaving less than three years to design and build the complex.

Solution

Calatrava saw his main role as that of urban planner. "It is a small city—a city of sports," he says of the complex, located in Marousi, a northern suburb of Athens. To give the site cohesion, he established a central pedestrian route linking the stadium and an existing velodrome, for which he also designed a new roof. He also created a Plaza of Nations, a curved, amphitheaterlike gathering place; the Agora, a modular, light-steel-vaulted structure defining the plaza's northern perimeter; the Wall of Nations, an 856-foot-long kinetic screen; as well as entrance canopies, pools, and

tree-lined walkways.

The stadium roof is this composition's most striking element. Calatrava topped the stadium with a pair of 997-foot-long steel, and polycarbonate-clad, "leaves," which join at a single point at each end of the field. Each leaf is composed of a 236-foot-tall arch attached by cables to a lower torque tube, which in turn supports a series of transverse ribs. The new structure touches the ground at only four points—at massive "shoes," more than 21 feet tall and 36 feet long, where the upper arch and torque tube merge.

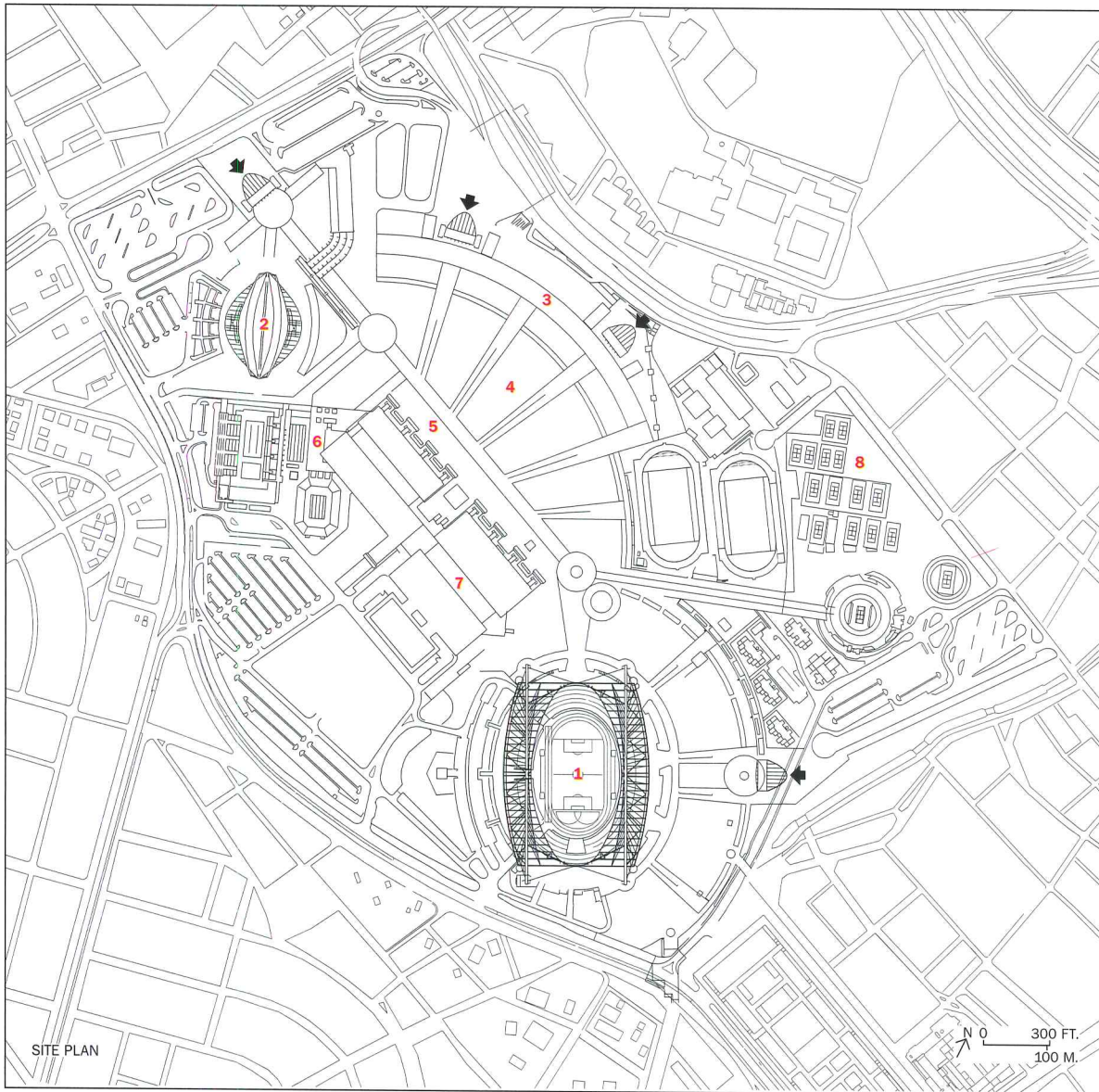
The contractors assembled the roof in halves directly to the east and west of the stadium and then used horizontal jacks to slide each leaf about 200 feet over the seating bowl on stainless-steel tracks [see story on page 258].

According to Calatrava, the

For more information on this project, go to Building Types Study at www.archrecord.com.



The steel, and polycarbonate-clad, "leaves" join at a single point at each end of the field (this page). Their undulating shape echoes the slope of the nearby mountains (opposite).

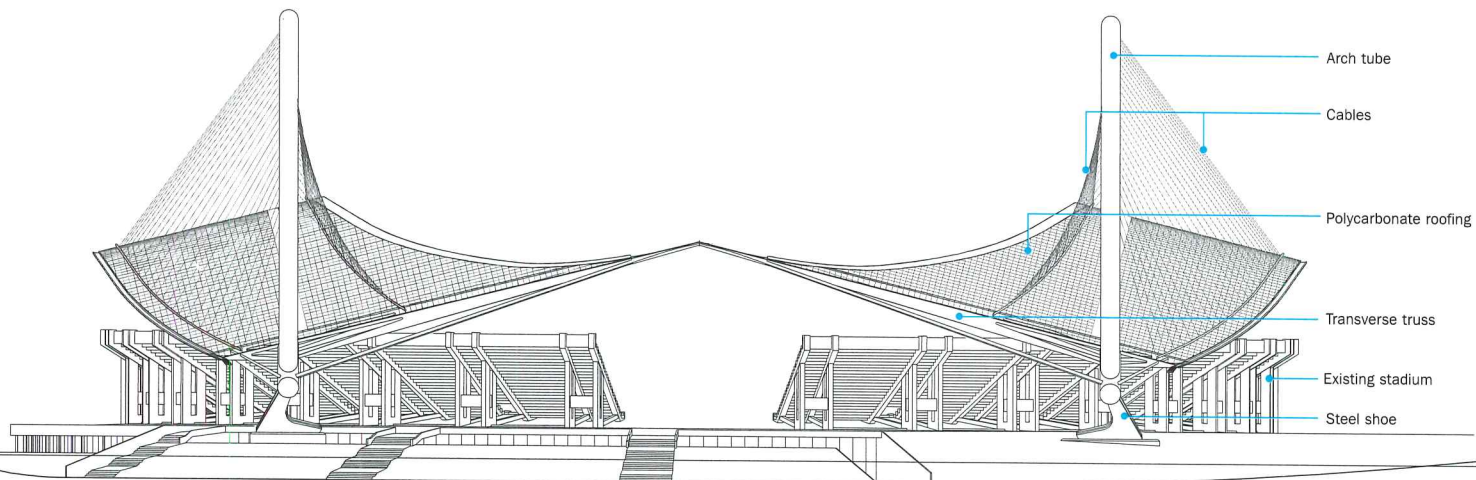


1. Olympic Stadium
2. Velodrome
3. Agora
4. Plaza of Nations
5. Wall of Nations
6. Aquatics center
7. Indoor sports center
8. Tennis center

Calatrava master planned the Olympic Sports Complex and designed the stadium and velodrome roofs; the Plaza of Nations, an amphitheaterlike gathering space; the Wall of Nations, a kinetic sculpture; and the Agora, an arch-covered walkway.

SITE PLAN

N 0 300 FT.
100 M.

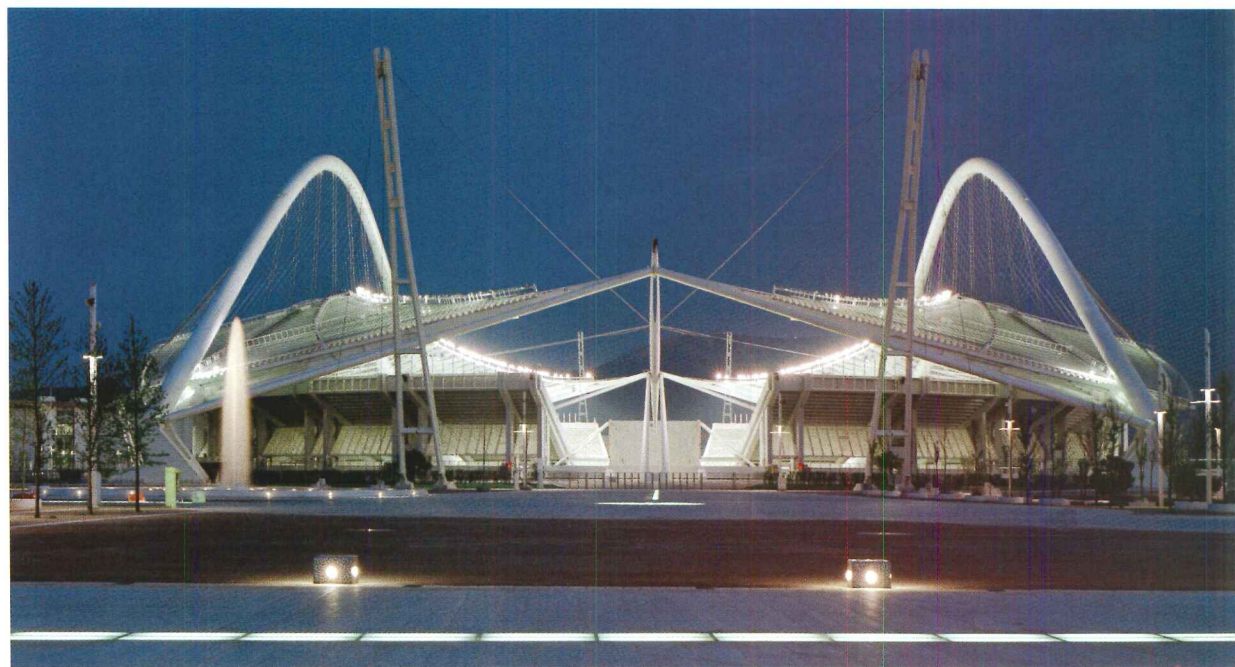


EAST ELEVATION

0 50 FT.
15 M.



The new winglike roofs (above) partially shade the field and spectators, a necessity in Athens, where daytime summer temperatures often reach above 100 degrees. Dramatic lighting makes the stadium glow from within at night (right). Its upper arches can be seen from miles away. Local residents refer to the stadium as "The Calatrava."



The roof leaves (right), similar in structure to one of Calatrava's bridges, are supported via massive "shoes" (below), more than 21 feet tall and 36 feet long, where the upper arch and torque tube merge.



roof's form is intended to evoke the arches and vaults of Greek Byzantine architecture, often overlooked in favor of the "overused" Classical Greek vocabulary of columns, architraves, and pediments. He also wanted the style to be contemporary, and found an appropriate precedent in his own Campo Volantin pedestrian bridge in Bilbao, Spain, a swooping, high-arched suspension structure that spans the Nervión River.

Commentary

For anyone who attended the 2004 Olympic Games or followed them on television, it was apparent that the stadium not only satisfied practical requirements, but also played a starring role. Photos and videos of events frequently used the elegant arches of "The Calatrava," as the stadium became known, as a vibrant backdrop. Although the stadium's roof is immense—it covers 250,000 square feet and weighs 20,000 tons—the structure is graceful. It is endowed with a lightness that even survived a design change increasing the diameters of arch and torque tubes to enhance buckling resistance.

Although the roof is stationary, the limited number of points where it meets the ground create the impression that it floats and has the ability to move. This quality was inspired, says Calatrava, by the undulation of the nearby mountains and by the agility of an athlete in motion.

In the months before the games, the pace of construction on the stadium spurred dire predictions from the press that it would not be ready. But contractors finished just in time, building the complicated roof in only a year and a half. They slid the second half of the roof into place on June 4, 2004, and completed construction a few weeks later.

The stadium's only notable problem is that it is now underutilized. Two Greek soccer teams play there, and it will be the site of the 2006 Track and Field World Cup, but such events are limited. Unfortunately, this is a legacy Athens shares with many host cities, which often neglect to adequately plan in advance for facilities' use after the Olympics are over. ■



The roof leaves span 997 feet and shelter the seating bowl of a 1979 stadium. Each is composed of a 236-foot-tall arch joined by cables to a lower torque tube, which in turn supports a series of transverse ribs.

Allianz Arena

Munich, Germany

2

HERZOG & DE MEURON'S CUSHIONY CHAMELEON GLOWS WITH RIVAL TEAMS' COLORS.

By Tracy Metz

Architect: Herzog & de Meuron—Jacques Herzog, Pierre de Meuron, Harry Guggler, Robert Hösl, Tim Hupe, Martin Fröhlich, Nikolai Happ, Christoph Röttinger

Client: Allianz Arena - München Stadion GmbH

Consultants: Arup, Sailer Stepan Partner, Kling Consult, Walter Mory Maier, IB Haringer (structural engineers); R+R Fuchs (facade); Werning Tropp Schmidt (lighting); Vogt (landscape)

General contractor: Alpine Bau

Size: 404,723 square feet

Cost: \$360 million

Completion date: May 2005

Sources

Ethylenetetrafluoroethylene (ETFE)

foil: Asahi Glass

Metal spring fitting for skin:

Covetex

Sheet-metal drainage installation:

Geberit (Pluvia)

Membrane lighting: Siteco

Concrete block: Xella



Architect Jacques Herzog has called soccer public opera on a grand scale. Surely that makes the Allianz Arena, which he and Pierre de Meuron designed for the city of Munich, a stage on which high drama unfolds. Its nickname, “Ring of Fire,” has an epic quality reminiscent of Wagner or Tolkien—and, just like Alberich’s or Frodo’s ring, the stadium is so luminous, tactile, and enchanting, one can hardly resist reaching out to touch it.

Program

In the fall of 2001, Munich residents voted enthusiastically to have the arena built—to the tune of \$360 million for 66,000 seats—as a new home for the city’s two rival soccer teams, the Bayern and the 1860s. The stadium is meant to serve not

only as a sports venue but also as a commercially viable “geschäftshaus” (business center). It contains 106 skyboxes that businesses rent for \$100,000 to \$300,000 a year.

Solution

Despite its international stature, Herzog & de Meuron entered the competition for the design with Alpine Bau, a German construction firm. This move linked the fate of the firm’s scheme to the contractor’s ability not only to build the arena, but Alpine’s skill at convincing the city and soccer teams that it could be built at all—something that was not immediately apparent, given the building’s oval shape (in which almost no two cross sections are the same), its cantilevered steel roof, and its novel skin.

Herzog has said that the arena’s rounded contours were intended to soften the aggression that so often

accompanies soccer matches. From a distance, the building’s skin resembles blown glass, reminiscent of Herzog & de Meuron’s Prada store in Tokyo. But up close, the arena reveals itself to be covered in plastic cushions made of ethylenetetrafluoroethylene (ETFE) foil a mere 0.2 millimeters thick, inflated by a constant stream of warm air. No two of the 2,784 diamond-shaped cushions are alike—each fits in one spot and one spot only, a feat of mass customization made possible thanks to computer modeling—and their installation required the talents of 35 mountain climbers.

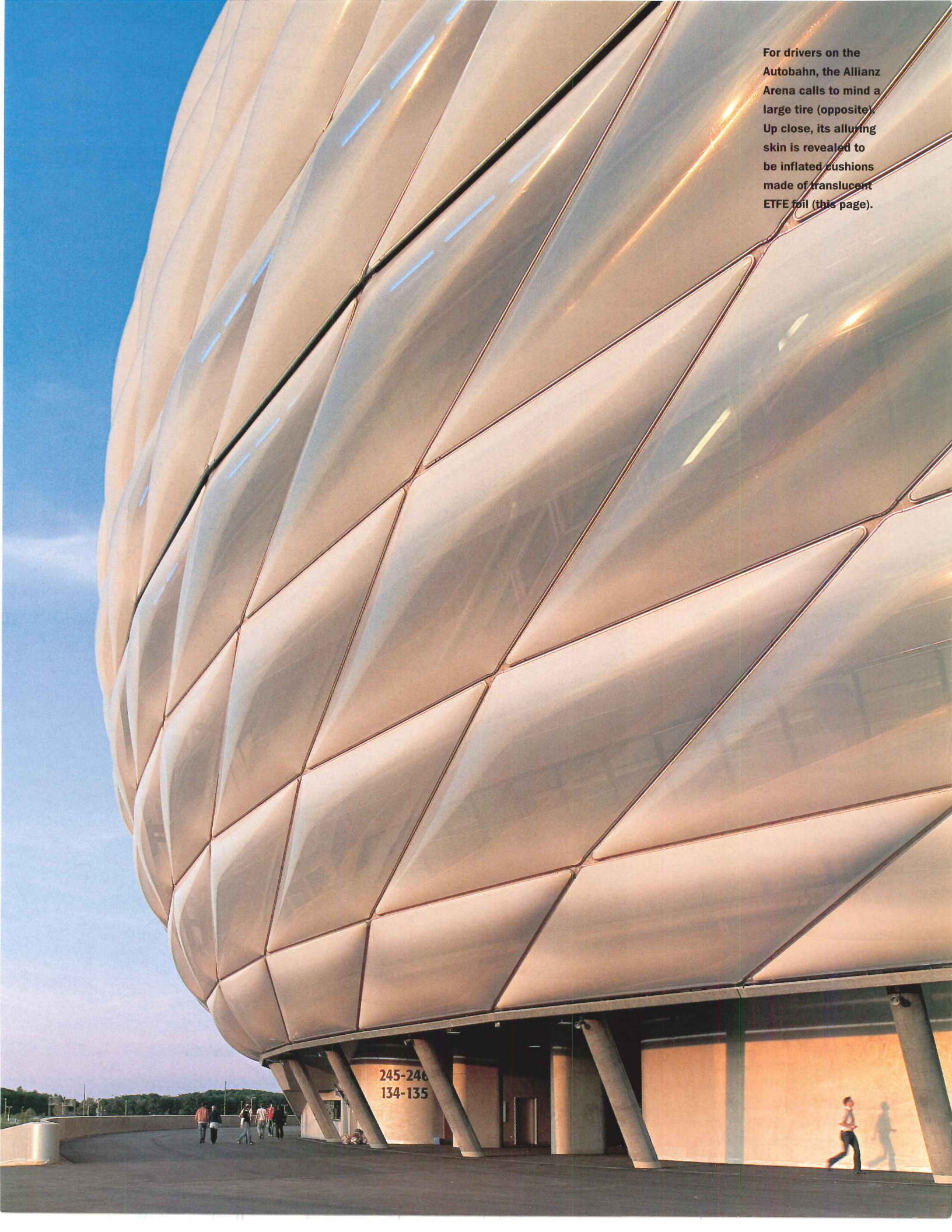
The cushions are illuminated by 5,344 lamps. On game nights, depending on which team is playing, the entire building glows: red for the Bayern, blue for the 1860s—and sometimes white, when the arena hosts Germany’s national squad. All

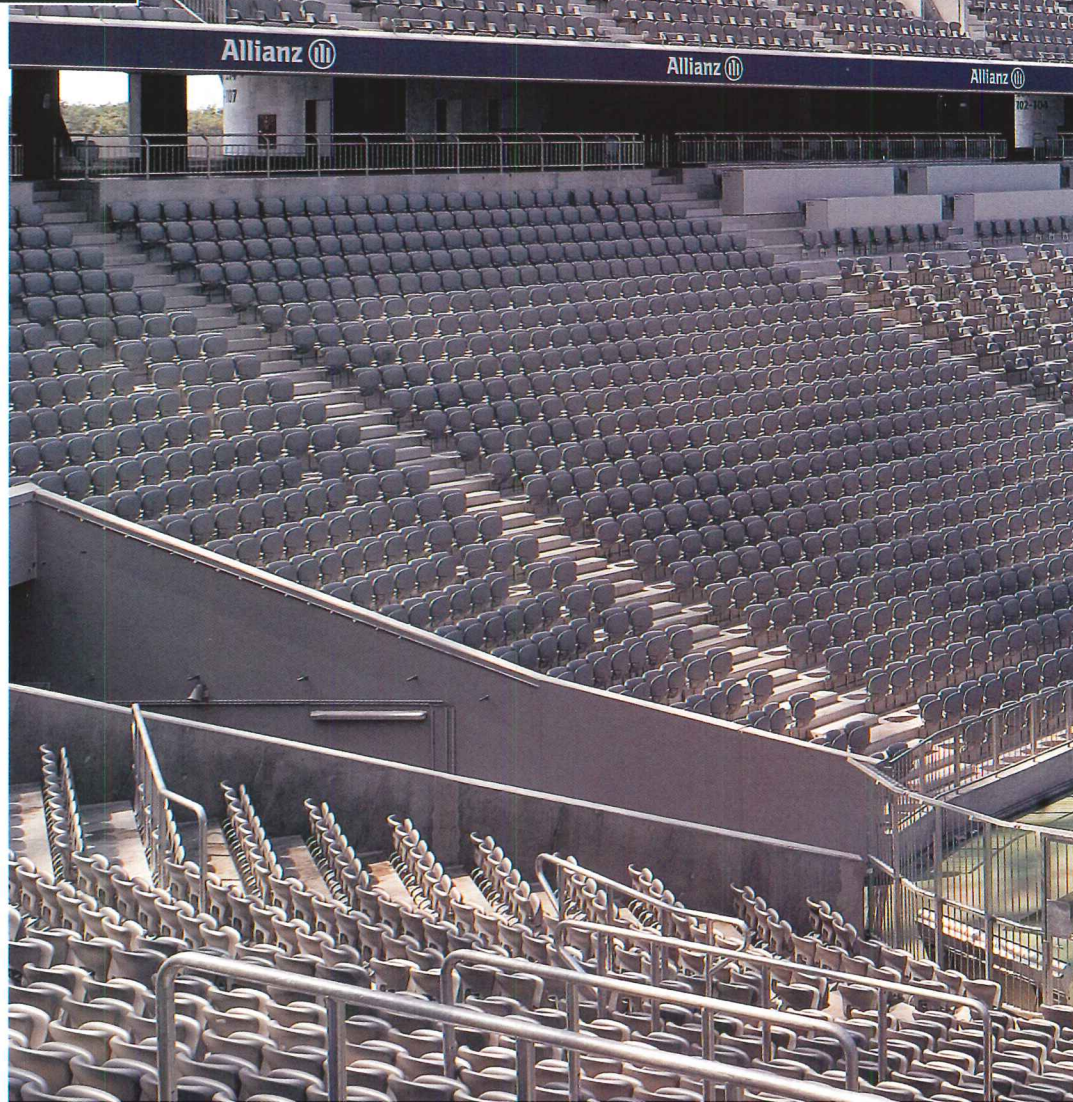
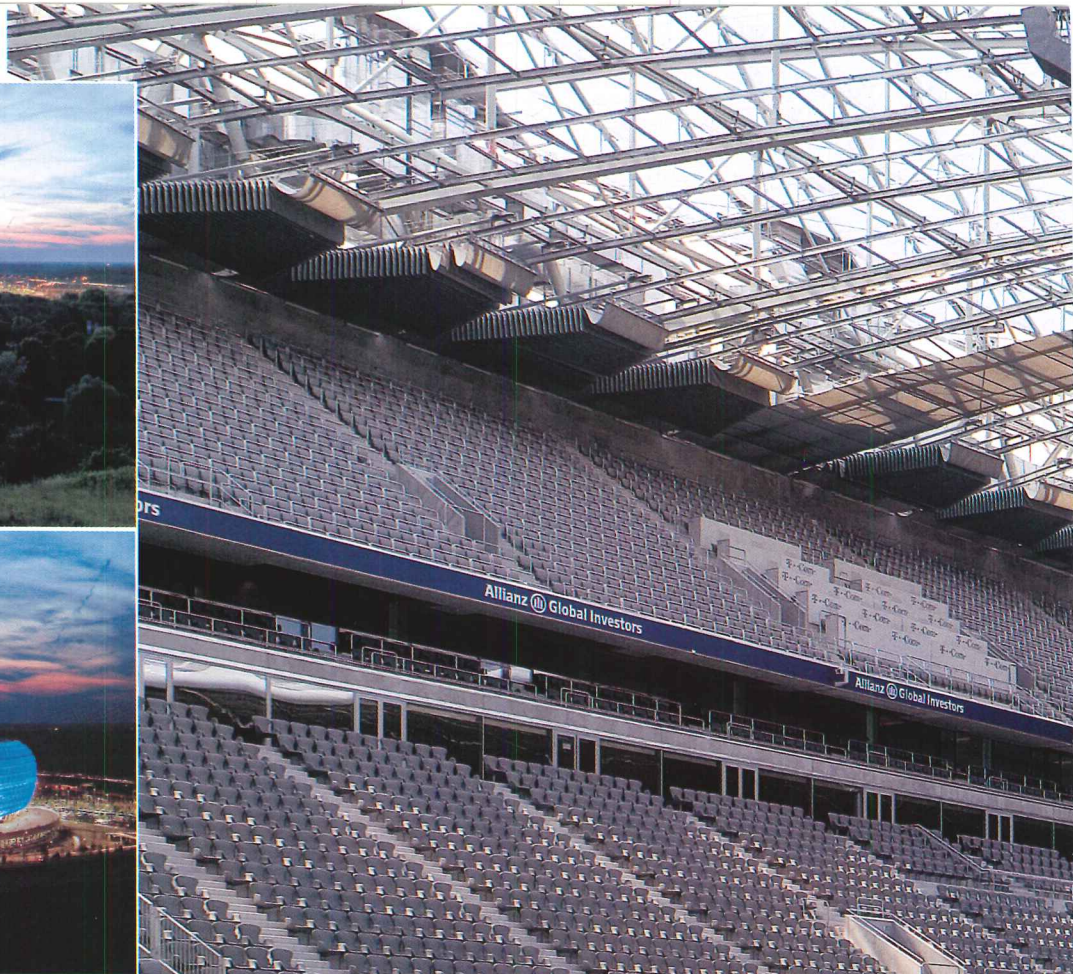
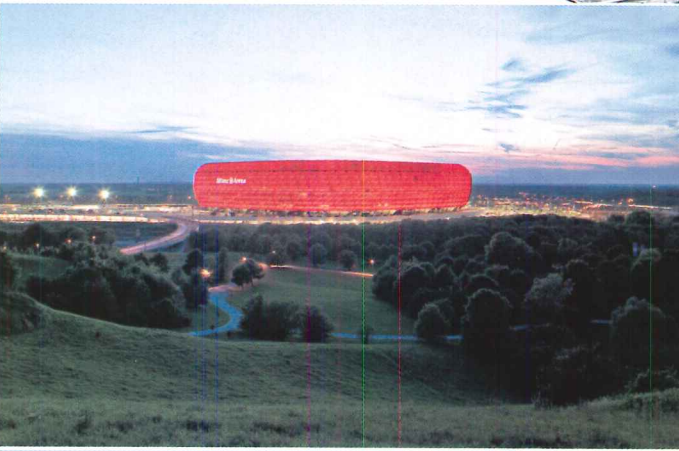
For more information on this project, go to Building Types Study at www.archrecord.com.

Tracy Metz, an international correspondent for RECORD, lives in Holland.

For drivers on the Autobahn, the Allianz Arena calls to mind a large tire (opposite). Up close, its alluring skin is revealed to be inflated cushions made of translucent ETFE foil (this page).

245-246
134-135



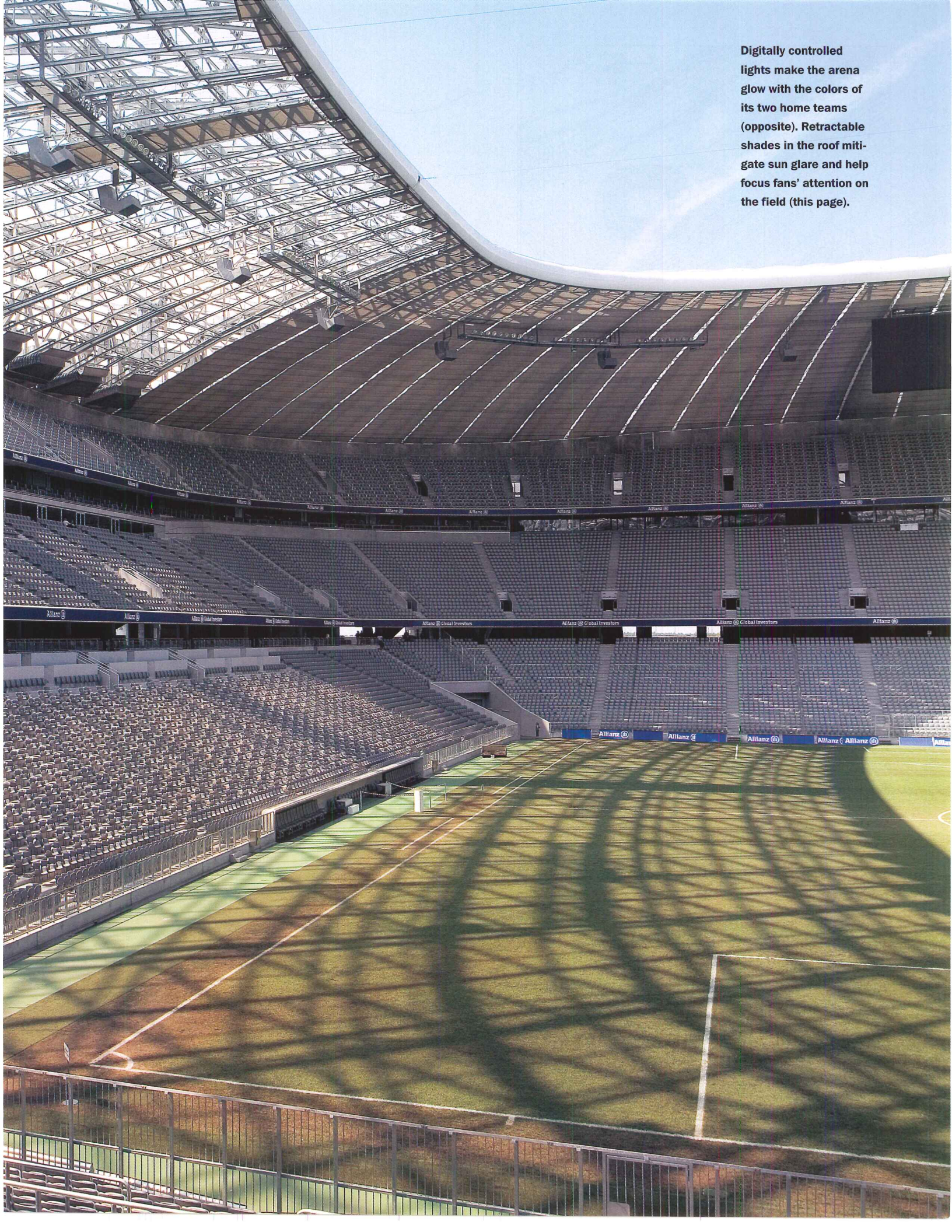


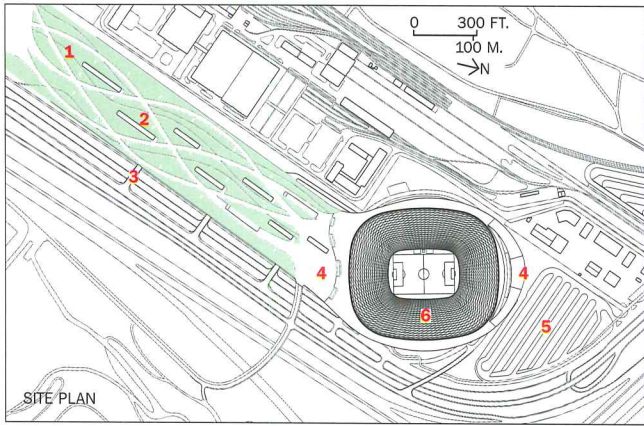
other evenings, it alternates between the colors on half-hour intervals. Public areas in the interior are silver paint on concrete, and even the plastic molded seats are silver: a color scheme neutral enough to satisfy the different groups of fans.

The arena's glowing skin of ETFE foil cushions is anchored by a steel framework that is itself cantilevered from a series of steeply pitched precast-spun-concrete columns, which account for the building's curving shape. The facade, then, is independent of the structure, giving it an extraordinary lightness.

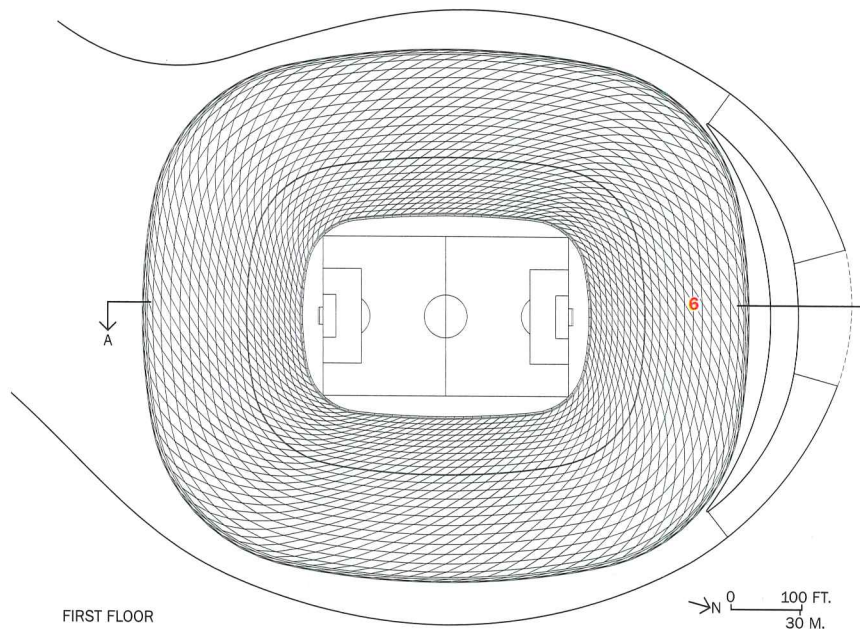
The steel roof, built to bear a load of nearly 5 feet of snow, is hidden from view during matches by retractable textile strips and sunshades. This is part of Herzog's strategy to prevent vandalism by heightening concentration on the game, as is the increasing steepness of the incline of the three seating rings from bottom to top. Spectators sit close to the playing field, separated by a distance of just 230 feet in the top stands and a mere 26 feet at

Digitally controlled lights make the arena glow with the colors of its two home teams (opposite). Retractable shades in the roof mitigate sun glare and help focus fans' attention on the field (this page).

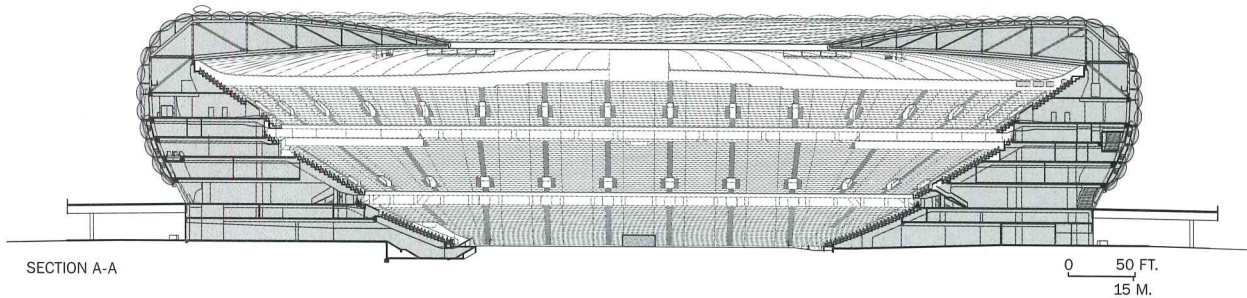




1. Esplanade
2. Light well
3. Access to underground parking
4. Entrance barrier
5. Bus parking
6. Arena



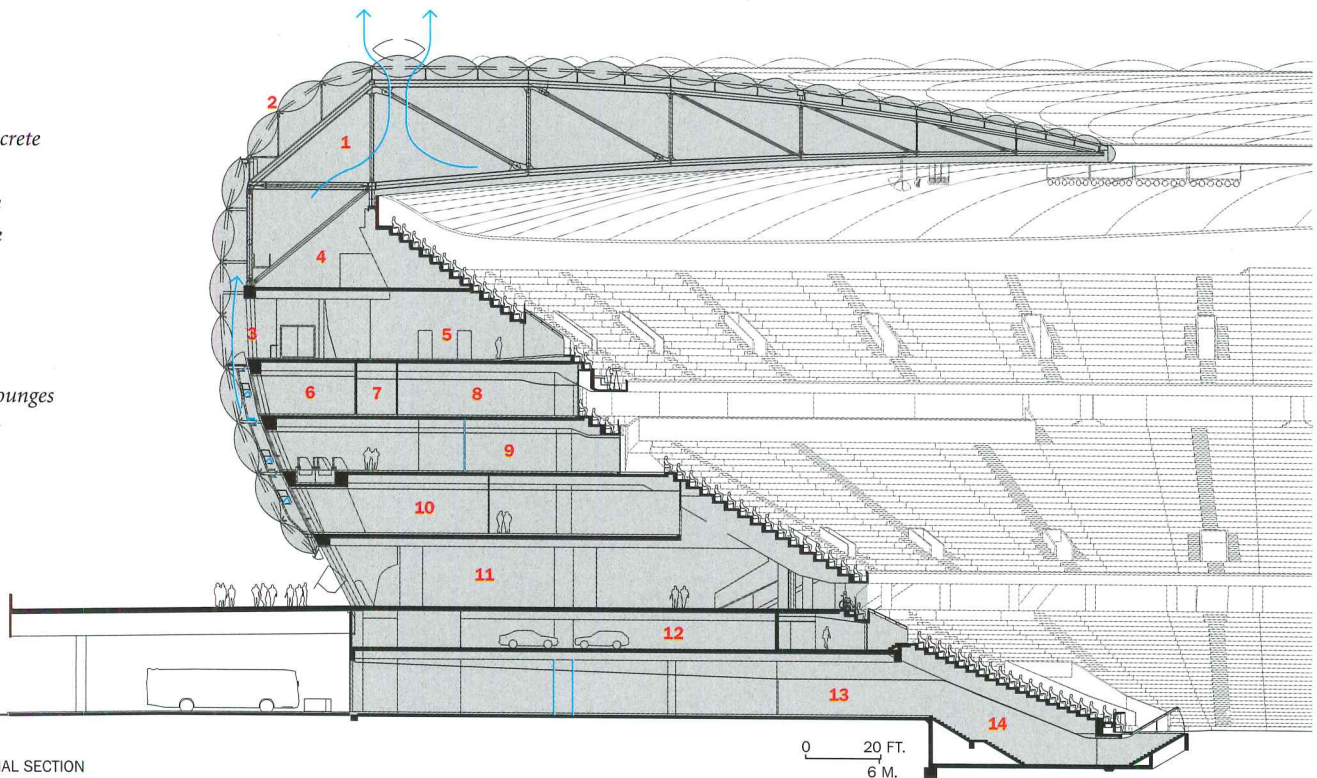
FIRST FLOOR



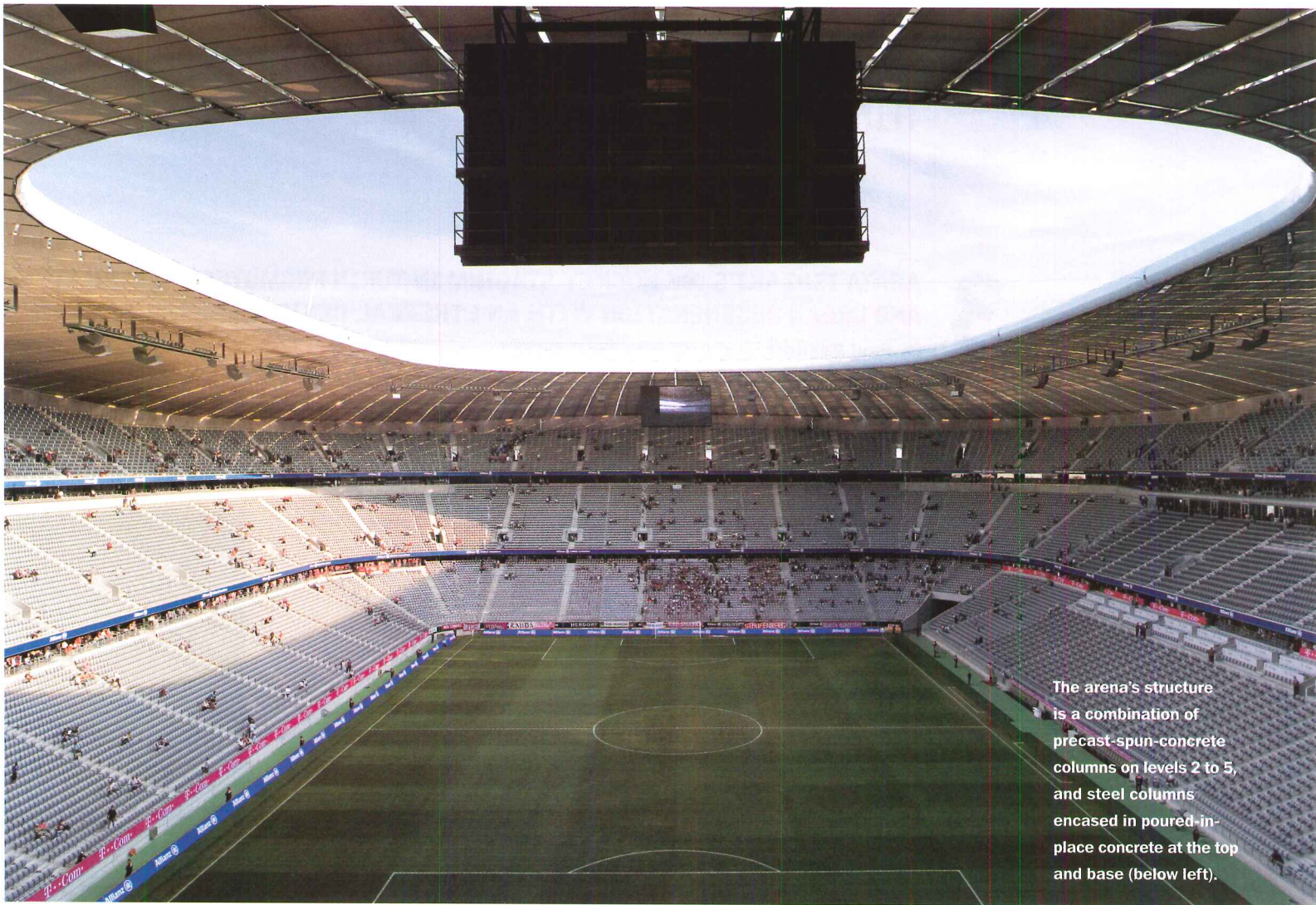
SECTION A-A

Spectators approach the arena from asphalt paths on a grassy esplanade that covers underground parking (site plan, above) contained in a poured-concrete base.

1. Steel truss roof
2. ETFE skin
3. Precast-spun-concrete columns
4. Mechanical space
5. Small promenade
6. Foyer
7. Hall
8. Boxes
9. Business club
10. Sponsors' lobby/lounges
11. Large promenade
12. Parking
13. Mixed zone
14. Players' tunnel



PARTIAL SECTION



The arena's structure is a combination of precast-spun-concrete columns on levels 2 to 5, and steel columns encased in poured-in-place concrete at the top and base (below left).



pitch level, and they have an unimpeded view of both the game and a massive wall of video screens.

Herzog & de Meuron designed the arena's approach as a public procession, befitting a stage of high drama. An underground parking garage, containing spaces for 9,800 cars and 350 buses (making it the largest in Europe), serves as a podium: an artificial grassy hill to heighten the procession. Exiting the garage, crowds mix with people coming from a nearby train station, then wend their way along meandering asphalt paths toward their destination—a stream of devotees coming together in this most contemporary of urban monuments to witness an ancient ritual of combat.

Commentary

Since the Allianz Arena opened in

2005, Munich residents have embraced it as a symbol of their city, a sentiment reflected by T-shirts that read "65.999 und ich," a reference to the number of seats. The arena's proudest moment will surely come this month, when it hosts the opening game of the 2006 FIFA World Cup Championship.

For passersby, especially those traveling on the highway between Munich and Nuremberg, the building resembles nothing so much as an oversize lifesaver, or a tire that rolled off a larger-than-life truck. But no matter what associations its novel shape and skin bring to mind, the Allianz Arena is an exemplar of the sports venue as the new iconic civic architecture. This Ring of Fire is not cursed in the least—the Rhine maidens, and maidens of Munich's River Isar, can sleep peacefully. ■

Ice Hockey Stadium

Turin, Italy

3

ARATA ISOZAKI'S ICE HOCKEY STADIUM IN TURIN PROMOTES FLEXIBILITY AND URBAN REGENERATION WITH AN ETHEREAL DESIGN.

By Paul Bennett

Architect: Arata Isozaki & Associates—Arata Isozaki, principal; Andrea Maffei, Stefano Tozzi, Hidenari Arai, Hiroshi Yoshino, Takeshi Miura, Yoshitoki Iijima, Norimitsu Sukeshima, Claudia Tinivella, Wataru Ishikawa, Shinobu Hashimoto, Marco Folke Testa, Yuzaburo Hori, Kazunori Yokotsuka, design team

Associate architect: ArchA

Client: Agenzia Torino 2006

Engineer/consultants: Arup (structural, m/e/p, fire, acoustics, lighting, communications)

Size: 462,332 square feet

Cost: \$115.5 million

Completion date: December 2005

Sources

Glass facade: Lorenzon Techmec System SpA

Concrete: Italcementi

Formwork: PERI SpA

Polymer seats: DuraStar

For more information on this project, go to Building Types Study at www.archrecord.com.

Turin, Italy, was ecstatic on being selected host city for the 2006 Winter Olympic Games—until it realized that the only place to hold this event was in a forgotten industrial zone on the southwest edge of town. Although a few interesting remnants of 1930s-era Fascist architecture littered the site, including a municipal stadium and the Torre Maratona, a 147-foot-high Art Deco tower built to signal the stadium, it was mainly a no-man's-land—hardly a place to accommodate and thrill large crowds, or advertise Turin to the world.

Program

Arata Isozaki won the competition to redesign the entire 43-acre area, including the construction of a new 15,000-seat ice hockey arena, a landscaped plaza, and, initially, the renovation of the existing municipal stadium to serve as a venue for opening and closing ceremonies. This element was later farmed out to an Italian contractor. The Olympics committee wanted something eye-catching and identifiable for the games, while the city needed a building that could easily adapt to different uses in the future.

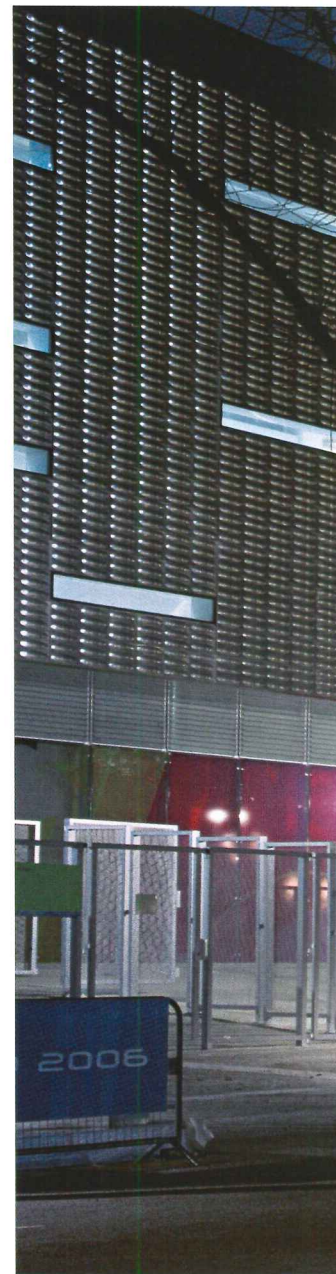
Solution

Isozaki looked to the past for inspiration: specifically, the Palau St. Jordi

Paul Bennett is the Italian correspondent for RECORD. He divides his time between Paris and Rome.

sports palace, which he designed for the 1992 Summer Olympics in Barcelona. Like that space, which is now used as a convention hall and concert venue, the ice hockey arena in Turin was designed to be completely transformable. On the ground floor, stands of seats along the building's two long sides are fixed. But the three sections of seats at each end—constructed as light, steel-framed apparatuses with plastic panels and polymer seats—roll out of the way to create a spacious empty hall, whose defining feature becomes an enormous fiberglass-and-sheet-metal roof. Some 450,000 square feet, it rests on a mere eight steel pylons pushed out to the edge. With steel trusses painted gray, and fitted with skylights and gymnasium lights, the warehouselike roof appears to float over the arena.

At the same time that Isozaki was thinking about future concerts and conventions taking place here, he needed to make sure that the space was unmistakably suited for Olympic ice hockey competitions. During the master planning and competition phase, he decided that his arena shouldn't be any higher than the existing stadium. To fit 15,000 people in the arena, he'd have to build down, not up: The entire footprint was excavated to a depth of 23 feet. Most of the subterranean space is staging area for storage, locker rooms, VIP lounges, and the like. But in the center, the

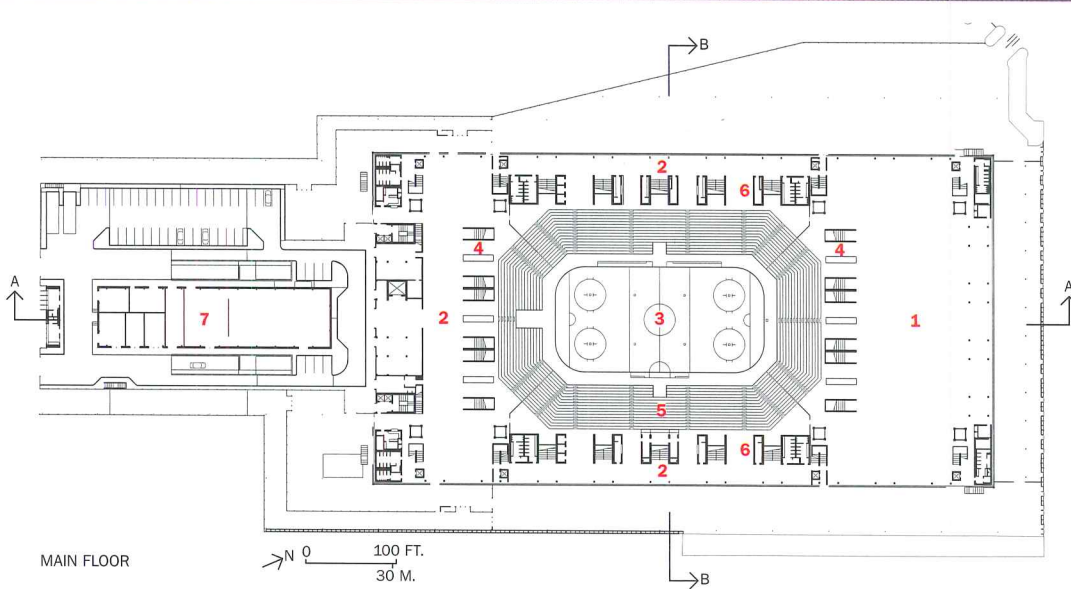


PHOTOGRAPHY: © ALESSANDRA CEMOLLO



The arena shimmers in a reflecting pool, part of Isozaki's landscape plan (above). Stamped stainless-steel panels clad the building, and thin windows allow ample amounts of light to enter (below).

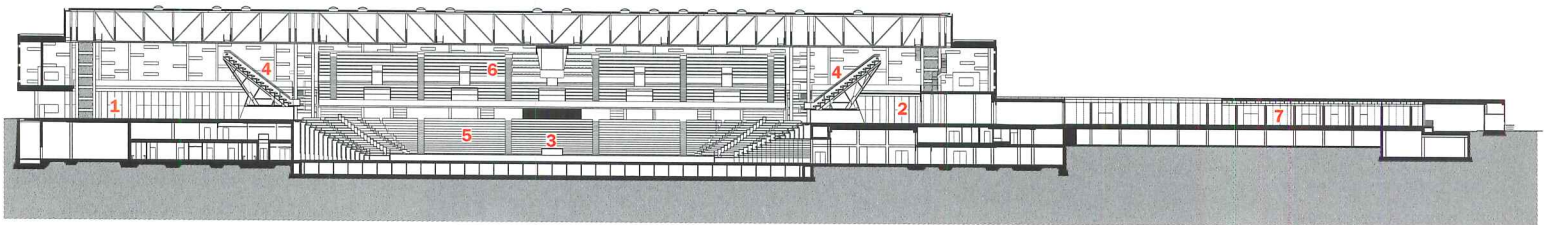
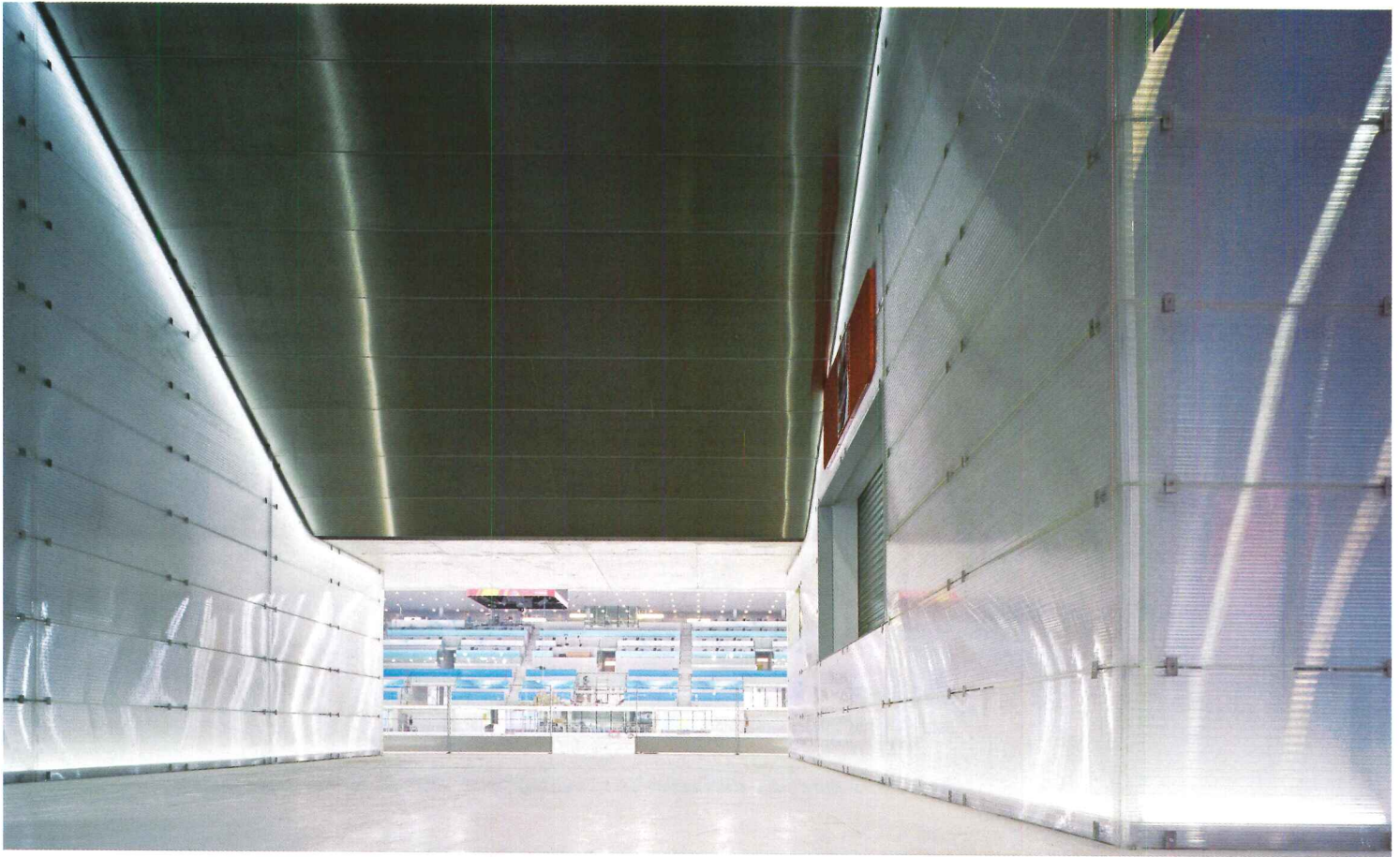




1. Entrance hall
2. Foyer
3. Ice rink
4. Movable stands
5. Roll-back stands
6. Fixed seating
7. Power center



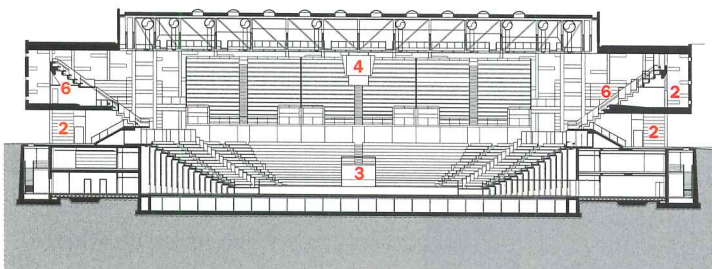
White plastic panels sheathe interior concrete walls (above and opposite), giving the corridor and entries leading to midlevel seating sections a luminous sheen. The arena abuts a 1930s-era stadium recycled for the Olympics (left).



SECTION A-A

0 30 FT.
0 9 M.

1. Entrance hall
2. Foyer
3. Ice rink
4. Movable stands
5. Roll-back stands
6. Fixed seating
7. Power center



SECTION B-B

0 30 FT.
0 9 M.

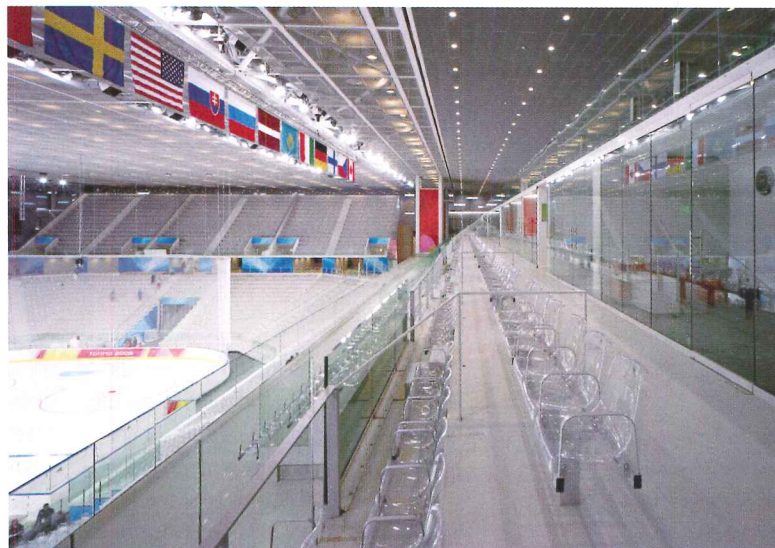
arena drops down with four stands of seats and a rink in the middle. The rink can be completely dismantled, and the stands can be pulled back into a 3-foot-deep cavity at the edge of the space—a nifty operation in which the polymer seats flip down, en masse, to create a huge, open space under the entire roof for large-scale conventions and industrial shows. Glass wraps the entire ground floor, while white plastic panels cover concrete interior walls. Along with the restrained gray-to-white color scheme and the 15,000 clear polymer seats, you almost think you are standing in a large igloo.

Outside, the project included a large landscaped component, giving Isozaki the opportunity to make a sig-

nificant urban gesture. The rectangular site is bisected in the east-west direction by a wide promenade, paved in a pebbled concrete. To the east sit a large square and a landscaped park, halved by a reflecting pool on axis with the Torre Maratona, establishing a ceremonial approach to both stadiums. The flat topography of Turin sets up strong vistas of the buildings from a distance. In contrast to the graceful curve of the concrete Modernist municipal stadium, the ice hockey arena is a simple rectangular prism, sheathed in stainless steel brushed to a brilliant sheen. Each panel was pressed with ovoid patterns, giving the facade a scaly reptilian or robotic look. The arena might resemble an IKEA big box retail



Turin's ice hockey arena (above) can be turned into a venue for concerts and conventions. Stands of seats along the two long sides of the building are fixed (right), while seating at the hall's ends (below) swings out of the way, and lower rows of seats along the sides fold up, creating a large open hall. The floor can be raised.



store, if it weren't for the weightlessness of its shimmering stainless-steel against Turin's gray skies.

Commentary

Like other Olympic cities, Turin hoped that its two weeks on the world stage would be transformative. Beyond the influx of visitors and tourist dollars during the games, the city anticipated its large public works would give the city a new lease on life. This is always a big thing to ask of architecture, and—Barcelona and a few other examples notwithstanding—the Olympic Games often leave a mixed legacy of urban renewal. Not the case here. By reusing an old stadium for the opening and closing ceremonies, the city invested smartly in an eye-catching new ice hockey structure that should offer a source of constant income in the future. The inclusion of a large landscape component in the project helped avoid the common problem of having a great work of architecture sitting in a void. Isozaki developed a setting that makes his building better while also serving the surrounding community's needs. Bravo. ■

Stadium Roofs Offer Much More Than Shelter

A GROUP OF RECENT INNOVATIVE PROJECTS DEMONSTRATES THAT A LONG-SPAN ROOF CAN PROVIDE THE PRIMARY OPPORTUNITY FOR EXPRESSION AND A KEY DESIGN AND CONSTRUCTION CHALLENGE

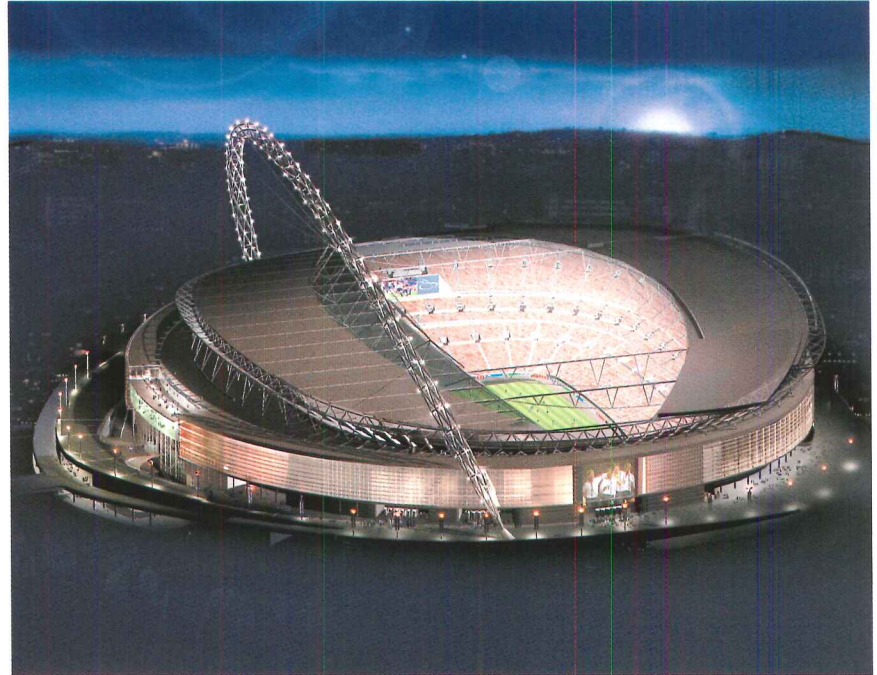
By Joann Gonchar, AIA, and Peter Reina

Stadiums for professional sports and world-class competition are increasingly technically complex and high profile. Project teams design and build these facilities under the glare of the media, on tight schedules, and with financing often dependent on the largess of voters. "These projects are built in a fishbowl, especially if they are publicly run," says Dennis Wellner, AIA, a senior principle at HOK Sport, one of a handful of firms specializing in stadiums and arenas.

The addition of a roof to a stadium, along with the long-span structure required to support it and maintain clear sight lines from the stands to the playing field, compounds the pressures on the design and construction team responsible for an already challenging project. And an operable roof, which necessitates an enormous mechanical device at the top of the building, adds yet another layer of complexity. "Hire a good structural and mechanization consultant," advises one architect.

A roof, of course, can keep sports fans comfortable by keeping the elements out and conditioned air in. It provides a more flexible facility and allows owners to generate additional revenue by hosting a variety of events year-round. But it is much more than a means of satisfying these practical requirements. It

Peter Reina is London-based correspondent for Engineering News-Record, the McGraw-Hill Companies' weekly construction magazine.



Wembley Stadium has a roof supported by a 400-foot-tall lattice arch visible from distant parts of London. It is the longest single-span roof structure in the world.

also serves, in many cases, as the building's signature element.

A stadium with such a roof structure is under construction in London. There, architects Foster and Partners, along with HOK Sport, are replacing the 1920s era Wembley Stadium with a 90,000-seat facility with an iconic steel arch 400 feet tall and spanning 824 feet. Although the opening of the almost \$1 billion soccer facility is still several months away, the arch is already serving as a landmark, and has been visible from distant parts of the city since its erection two years ago.

The lattice arch, which Wembley officials say is the longest single-span roof structure in the world, is made of 41 circular stiffening diaphragms linked by more than 500, 1-foot-6-inch-diameter spiraling steel tubes. The assembly, generally 24 feet in diameter, tapers to its supports on either side of the stadium. Cables anchored to the stadium's perimeter steelwork hold the arch with a slight northward lean.

Two roughly quarter-moon-shaped fixed-roof sections shelter the stadium interior. The arch supports the leading edge of the northern-roof section. From there, steel trusses span across the stadium, helping to support the southern roof. The roof over the field is open to the sky, permitting natural ventilation and sufficient sunlight for the natural grass turf to grow. However, the stadium can be completely enclosed in about 15 minutes with operable panels that extend from the southern fixed roof.

The contractor, Multiplex Construction U.K., is now due to hand over the stadium to the owner, Wembley National Stadium Ltd., this September, many months late. The construction process has suffered a litany of setbacks since the arch was assembled on the field and jacked

CONTINUING EDUCATION



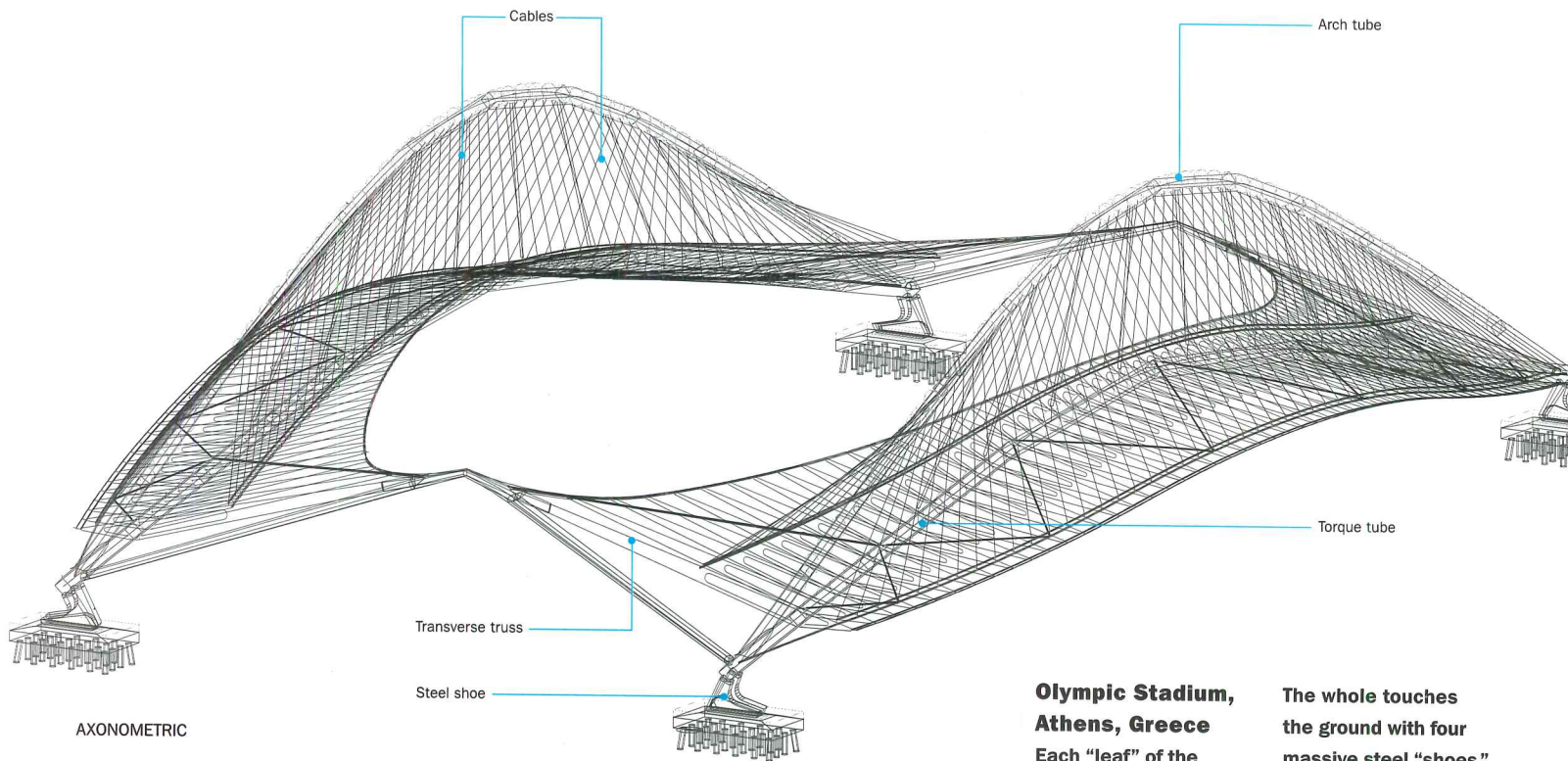
Use the following learning objectives to focus your study while reading this month's ARCHITECTURAL RECORD/AIA Continuing Education article. To receive credit, turn to page 264 and follow the instructions. Other opportunities to receive Continuing Education credits in this issue can be found in the sponsored section beginning on page 275.

LEARNING OBJECTIVES

After reading this article, you should be able to:

1. Discuss the configuration of several stadium roofs.
2. Explain the structural components for various stadium roofs.
3. Describe the design and construction challenges of an operable roof.

For this story and more continuing education, as well as links to sources, white papers, and products, go to www.archrecord.com.

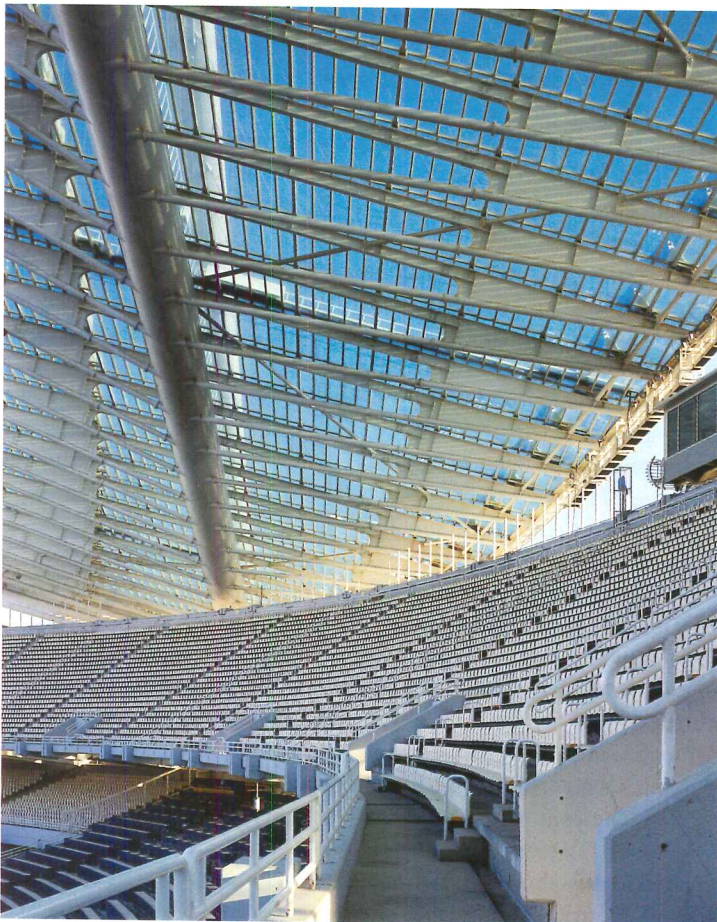


AXONOMETRIC

**Olympic Stadium,
Athens, Greece**

Each "leaf" of the winglike structure (above and opposite) spans 997 feet and consists of a 236-foot-tall upper arch connected to a lower torque tube by cables. Bolted to this lower torque tube are a series of transverse truss ribs.

The whole touches the ground with four massive steel "shoes." Erectors assembled the roof in halves directly to the side of the stadium site (below). Crews then used jacks to move the leaves to their final positions sheltering the existing stadium bowl (left).





into place two years ago, including a legal battle between Multiplex and a subcontractor, and skyrocketing steel prices. Earlier this year, Wembley officials decided to transfer last month's Soccer English Cup Final to another venue, since the stadium's completion looked uncertain.

Olympic feat

To anyone who followed press coverage of the preparations for the 2004 Olympics held in Athens, the facilities and infrastructure required for those games also seemed destined for late delivery. Although Athens won the Olympic bid in 1997, legal and bureaucratic obstacles delayed the start of construction on many projects until 2002. But in spite of the slow start, builders and organizers did make it to the finish line in time, with the bridgelike roof of the main stadium providing the games' most recognizable feature (see Building Types Study, page 232).

To shelter the seating bowl of this 1979, 75,000-seat open-air stadium, Santiago Calatrava, FAIA, designed a roof composed of a pair of striking steel suspension structures, which Calatrava calls "leaves," spanning 997 feet. The polycarbonate-clad fixed covers join at a single point at each end of the field. Each leaf is composed of a 236-foot-tall and 10-foot-6-inch-diameter steel arch joined by cables to a lower arched tube almost 12 feet in diameter. This lower tube counters, through torsion, out-of-balance loads from the curving roof.

Bolted to the torque tube are a series of transverse truss ribs, 16 feet 6 inches on center. The length of the ribs increases from midspan outward, with an average length of 165 feet. The structure touches the ground at only four points—at massive steel "shoes," more than 21 feet tall and 36 feet long, where the upper arch and torque tube merge.

To finish the main stadium's complex structure on an ambitious timeline of about 18 months, Greek contractor Aktor built the roof in

halves directly to the east and west of the stadium site, rather than assembling the roof in its final position over the seating bowl. The process allowed renovation of the existing stadium to move forward unimpeded by falsework and competing construction crews.

The steel erector assembled the top arch and torque tube sections, supporting them on temporary towers. After the upper and lower arched tubes were welded together at their ends, the ribs were bolted to the torque tube, and the cables partially stressed. Crews then used horizontal jacks to slide each assembly on stainless-steel tracks more than 200 feet over the stadium bowl. The last half was slid into place on June 4, 2004, leaving only several weeks for the roof's polycarbonate installation, final cable stressing, and other preparations before the August 13 opening ceremonies.





Cardinals Stadium, Glendale, Arizona
 Inside the steel-panel-clad skin designed by Peter Eisenman to resemble a barrel cactus (above) is a reinforced-concrete stadium. Erectors built the 5,400-ton steel roof assembly (left) on the ground in seven months. Then, over the course of several days, they jacked the entire assembly 120-feet in the air through C-shaped slots in its four supporting corner supercolumns.



Construction crews followed a similar sequence for a Calatrava-designed covering for an existing velodrome that is part of the same sports complex. The 4,000-ton, metal-clad roof, consisting of a pair of double inclined arches joined by cables and supporting transverse ribs, was built in one piece on a site adjacent to the cycling track and then moved to its final position using jacks.

Raising the roof

Because Calatrava began with an existing facility, design and construction of the roof was the primary construction project at the Athens Olympics Stadium. But even with entirely new facilities, the complexity of the long-span structures that top them sometimes drives the whole construction sequence. At the \$450 million stadium for the National Football League's Arizona Cardinals under construction in Glendale and on track for completion in time for a preseason game with the Pittsburgh Steelers on August 12, "the roof structure dictated the way things were to be built," says Robert Aylesworth, Jr., executive vice president for Hunt Construction Group, the project's design-build contractor.

The 63,000-seat stadium, designed by Eisenman Architects with HOK Sport, is clad in insulated steel panels to resemble a barrel cactus. It

has an operable roof and the first field in North America to roll out of one end of the stadium on a 44-foot-long, 230-foot-wide, and 40-inch-deep "cake tray." This arrangement will ensure sufficient sunlight for the natural turf and also provides a floor surface suitable for events like conventions and concerts. According to the owner, the roll-out field was about \$50 million less than a retractable roof with a large enough opening to allow necessary sunshine to reach the turf.

The 5,400-ton roof assembly was built on the ground and, over the course of several days, jacked 120 feet in the air to its final position on

THE PRIMARY MOTIVATION FOR BUILDING THE 5,400-TON ROOF ASSEMBLY ON THE GROUND WAS WORKER SAFETY.

top of four corner-reinforced concrete supercolumns, each 20 feet by 17 feet in plan. The motivation for building the 5,400-ton roof assembly on the ground was primarily worker safety, says David Schuff, chairman of the project's steel fabricator and erector, Schuff International.

The process also saved time and money. Crews began building the roof in August 2004 and lifted it seven months later. The contractor

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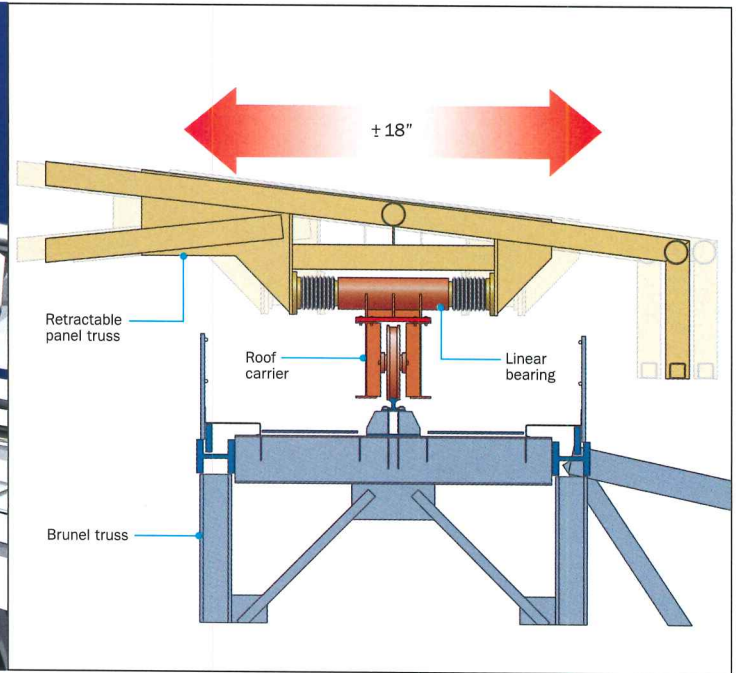
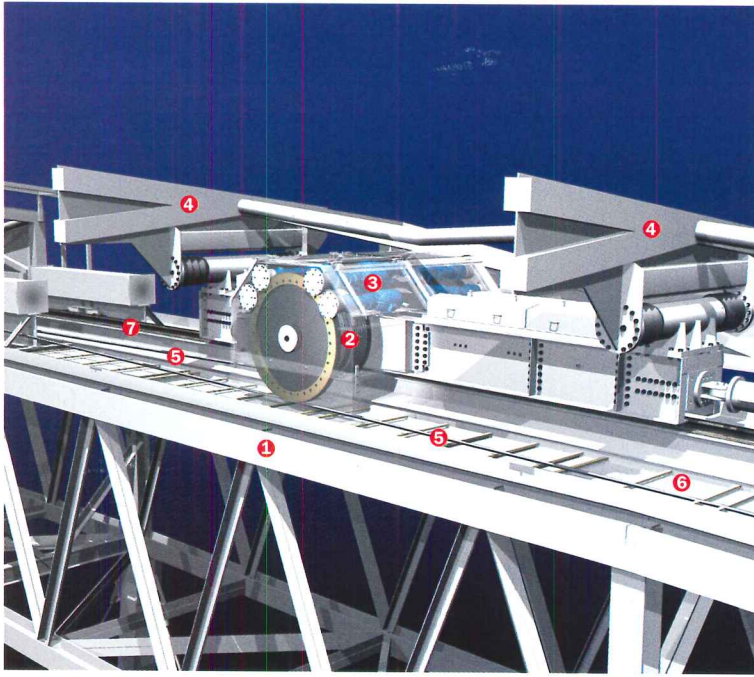
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1. Brunel top chord
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4. Panel truss
5. Cables
6. Cable trough
7. Crain rail

Cardinals Stadium, Glendale, Arizona Two panels retract to create a 240-by-360-foot opening in the stadium roof (right). Each panel is supported by eight sets of “carriers,” or wheeled transporter assemblies (above left). These ride on crane rails that sit on top of the Brunel trusses top chords. To allow for thermal expansion and prevent panel binding during operation, one end of each of the 16 panel trusses incorporates a linear bearing. The collarlike fitting allows movement of 18 inches in either direction.



estimates that avoiding the use of shoring and multiple lifts shaved 10 weeks off the construction schedule and saved about \$2.5 million. “If we built it in the air, we would still be out there with shoring,” says Schuff.

The construction and design team decided to build the roof assembly on the ground early in the design process, allowing incorporation of several features in the structure to facilitate the lift. For example, the supercolumns are C-shaped in plan and have 15-foot-wide slots through which the roof structure bearing was lifted.

In addition, because the 156-foot-tall supercolumns were required to perform the lift, they had to be built before much of the seating bowl, and to withstand the forces of the jacking process. “We needed to consider the supercolumns as freestanding elements and had to consider them at every stage [of construction] for stability,” says Dean Purdy, president of TLCP Structural, engineer for the concrete stadium. “The critical design considerations were the forces and moments imposed at the top of the supercolumns due to jacking.”

The 500,000-square-foot roof consists of two 87-foot-deep, lenticular-shaped Brunel trusses that span 700 feet. Spanning between these are eight Vierendeel trusses for each of two operable panels that bipart to create a 240-foot-wide-by-360-foot-long opening in the roof. The

Brunels support three fixed trusses at each end of field. Five secondary trusses on each side of the field span from the Brunel to perimeter.

In spite of its name, the Brunel is not technically a truss, according to Mark Waggoner, an associate with Walter P Moore, the roof’s structural engineer. Instead, the top chord works much like an arch, with constant compression along its length. The bottom chord works like a catenary cable to carry constant tension. “When combined,

THE BRUNEL IS TECHNICALLY NOT A TRUSS, BUT IS MORE LIKE AN ARCH COMBINED WITH A CATENARY CABLE.

they create a system that works efficiently and requires only slender struts between them, versus the heavy diagonal elements of a traditional truss,” he says.

The roof has two retractable panels, 185 feet long and 285 feet wide. Each panel is supported by eight sets of “carriers,” or wheeled transporter assemblies, controlled by four, 7½-horsepower motors. These ride on crane rails that sit on top of the Brunel top chords.

The Cardinals Stadium roof will be the first roof in the U.S. to

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operate on an incline. Each panel must traverse an incline varying from zero to 14 degrees as it moves from the closed to open position along the curved top chords of the Brunel trusses. Because the impact of gravity becomes greater on the system's cables as the roof nears the completely open position, the speed of the roof slows from a rate of 6 inches per second to a rate of 3 inches per second. "This is so we will never have inertial problems and trouble stopping [the roof in case of emergency]," explains Cyril Silberman, C.E.O. of Uni-Systems, the project's mechanization consultant.

Lucas Oil Stadium, Indianapolis

The roof's two operable panels are supported by five peaked box trusses spanning 300 feet between two 752-foot-long superframes.



AIA/ARCHITECTURAL RECORD CONTINUING EDUCATION

INSTRUCTIONS

- ◆ Read the article "Stadium Roofs Offer More Than Shelter" using the learning objectives provided.
- ◆ Complete the questions below, then fill in your answers (page 361).
- ◆ Fill out and submit the AIA/CES education reporting form (page 361) or download the form at www.archrecord.com to receive one AIA learning unit.

QUESTIONS

1. A roof on a stadium provides for which of the following?
 - a. keeps rain out
 - b. keeps conditioned air in
 - c. provides the building's signature element
 - d. all of the above
2. Why did contractors choose not to build the roof of the Athens Olympic Stadium in its final position over the seating bowl?
 - a. to shorten the time required to install polycarbonate cladding
 - b. to allow renovation of the seating bowl to move forward simultaneously
 - c. to reduce insurance risk
 - d. to allow testing of roof operation
3. Which facility has a retractable roof that operates on an incline?
 - a. Athens Olympic
 - b. Wembley
 - c. Arizona Cardinals
 - d. Reliant
4. Why is each roof panel at the Lucas Oil Stadium supported by five rails instead of the more typical two?
 - a. to allow for clear sight lines
 - b. to allow for quicker construction
 - c. to allow a thinner frame
 - d. to allow a larger opening at lower cost
5. Which is not true for the Wembley Stadium arch?
 - a. it has a southward lean
 - b. it supports a part of the roof
 - c. it was assembled on the field
 - d. it serves as a landmark
6. The speed that the roof of the Cardinals Stadium opens and closes varies to counteract what force?
 - a. time
 - b. gravity
 - c. velocity
 - d. relativity
7. What was the critical design consideration for the Cardinals Stadium 156-foot-tall supercolumns?
 - a. compression in the Brunel truss top chord
 - b. tension in the Brunel truss bottom chord
 - c. the forces and moments imposed due to jacking
 - d. lateral forces
8. How did designers of the Cardinals Stadium prevent thermal expansion from interfering with roof operation?
 - a. by reducing the number of trusses
 - b. by reducing the number of movable parts
 - c. by allowing movement through a linear bearing
 - d. by designing a roof that reflects the sun's heat
9. The roof structure of the Cardinals Stadium was built on the ground to achieve all of the following except which?
 - a. to improve worker safety
 - b. to speed construction
 - c. to improve roof operation
 - d. to save money
10. Which is not true for the Cardinals Stadium?
 - a. an artificial turf field will roll out of the stadium
 - b. it is clad in insulated steel panels
 - c. it is designed to resemble a barrel cactus
 - d. it has an operable roof

Lightening up the court system

MITCHELL/GIURGOLA ARCHITECTS TRANSFORMS AN INHOSPITABLE BRUTALIST COURTHOUSE IN LOWER MANHATTAN INTO A LIGHT AND AIRY STRUCTURE MORE IN TUNE WITH ITS NEIGHBORS



The Manhattan Family Courts building's original black granite panels (below), which were already falling off when the building opened, were replaced with a light granite unitized-curtain-wall system (left).



By Russell Fortmeyer

The Manhattan Family Courts building, designed by Haines, Lundberg and Waehler, was built in 1975 as a Brutalist concrete structure. Clad in forbidding black granite, it had few windows, an almost total lack of street-level transparency, and was an intimidating presence for families undergoing emotional court proceedings. The building had even been dubbed “Darth Vader.”

Black granite was famously used in Manhattan on Eero Saarinen’s building for CBS, an early 1960s example of a concrete skyscraper where the structure defined the limitations of the exterior perimeter cladding system. While Saarinen’s building relied on wedged columns to expand the amount of sunlight on each floor, the Family Courts building’s structural system was angled at 45 degrees as a way to visually connect the interior to Foley Square to the south. Both projects’ angular plans succeeded in making the windows virtually disappear when viewed at certain approaches, further accentuating the buildings’ fortresslike appearance.

Compounding the 460,000-square-foot Family Courts building’s ghoulish presence in Lower Manhattan, on the day it opened its granite cladding system was already in the process of falling off the concrete structure. The city responded by constructing a covered walkway around it—intended to be temporary, but ultimately permanent—which added to its unwelcoming presence. The ground-floor lobby posed a number of

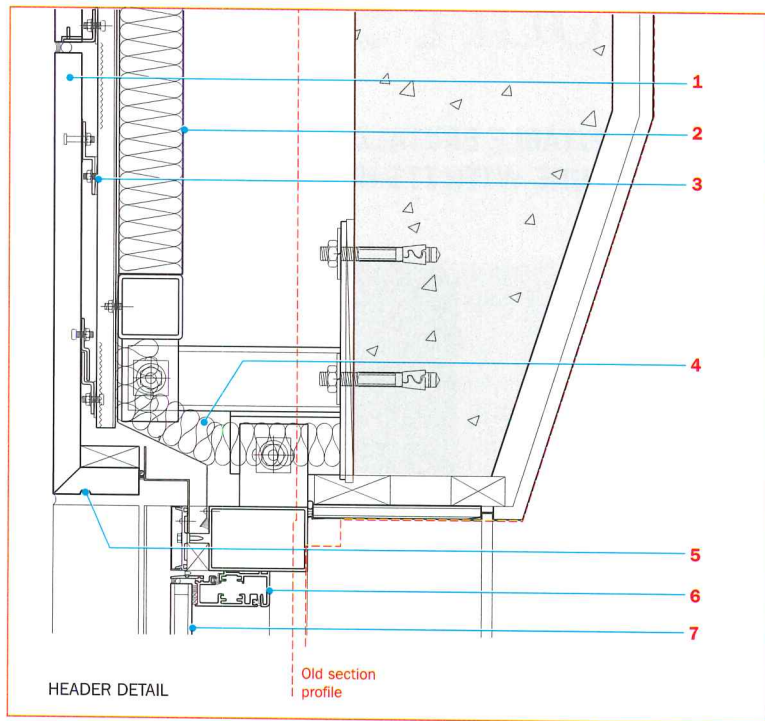
problems, including poor mechanical systems, harsh lighting, a proliferation of confusing signage, and deficient space for security equipment.

In 1999, the city and state agencies responsible for the building asked Mitchell/Giurgola Architects to undertake an assessment of the its structural, systems, and programming deficiencies in an effort to begin rectifying its sad legacies. What began as a study eventually evolved into a complete reclad project that allowed the architects to reconsider the building’s appearance with a more contemporary understanding of justice in mind.

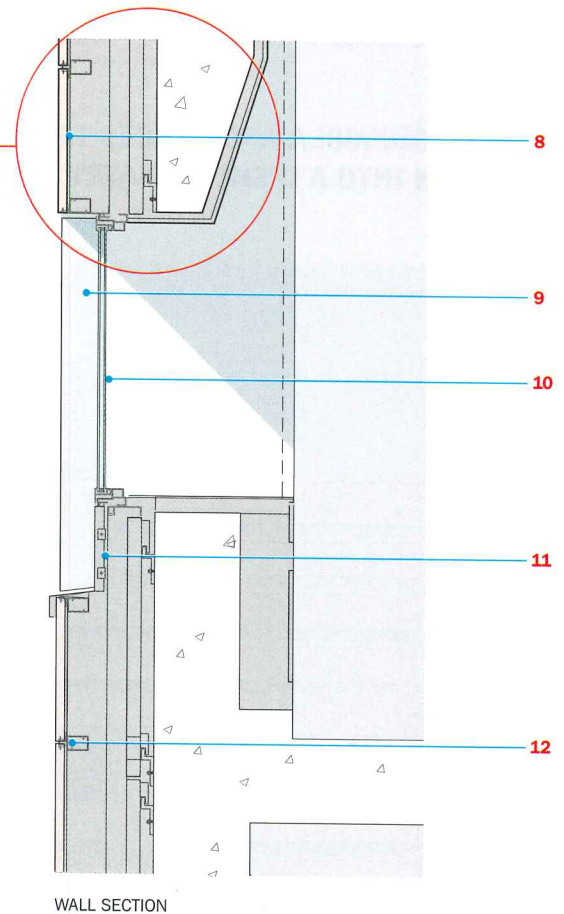
Steve Dietz, AIA, of Mitchell/Giurgola, considers the original design a product of an aesthetic moment that gave little consideration to the site or the context of the client’s business. “The judges [felt] the building was not what people expected,” Dietz says. “We wanted to upgrade its sense of authority.”

Mitchell/Giurgola has undertaken a number of similar projects, most of which were built in the post-World War II era with new products and techniques that have wilted after years of use. These projects, which they refer to collectively as “Boomer Buildings” (referring to the years in which the population boomed after the war), have a number of problems in common: poor curtain-wall systems, deficient m/e/p systems, lack of neighborhood context, and obsolete program configurations.

Since many of the other court buildings in the area are



- | | | |
|------------------------------|---|--|
| 1. Granite panel | operable window frame | 9. Vertical glass fin |
| 2. Galvanized steel back pan | 6. Continuous drip edge | 10. Operable aluminum window |
| 3. Unistrut mounting device | 7. Structurally glazed insulated glass unit | 11. Aluminum panel |
| 4. Mineral wool fireproofing | 8. Granite panel on an aluminum frame | 12. ½-inch caulk joint at granite panels |
| 5. Painted aluminum | | |



Neoclassical-style stone temples, the Family Courts's glaring Late Modernist facade, with a random pattern of punch-card windows, stood apart. It differs starkly from recent courthouse design that depends on sweeping expanses of glass to bring a perceived transparency to the justice process. Mitchell/Giurgola's Carol Loewenson, AIA, sees the shift to glass as a product of society moving away from an unquestioning faith in the courts. "Now they want to know more," Loewenson says. "The building makes a difference to their perception of that."

Lightening the facade

The building's original construction, as well as better-than-expected as-built documents, gave Mitchell/Giurgola some advantages despite the need to replace the exterior while the courts were still in daily use. The 14-inch-thick concrete shear-wall shell was entirely waterproof, so the removal of the black granite could occur without the need for time-consuming and expensive temporary interior walls. The robustness of the structure also allowed the architects to consider multiple envelope concepts, including an all-glass curtain-wall system, before settling on a larger-veined, gray-white granite, which Dietz says minimized the possibility that the building would still have the single-volume appearance that the original glossy black granite had created.

The project's structural engineer, Ysrael A. Seinuk, concluded that the existing configuration of windows had to remain, and new windows could not be added. The original openings conform to a 3¾-foot-9-inch grid that, also for structural reasons, the architects had to continue using for the new curtain-wall system. Dietz says a unitized-curtain-wall system was preferred because it could be applied easily and quickly, causing minimal

disturbance to the client. Removing the existing black granite was no problem, Dietz says, as each panel shattered like tempered glass, sparing the client a potentially noisy removal process.

The windows, which are operable, were reconfigured as strips across the facade. Metal sills step the glass back from the surface of the facade and accommodate decorative glass fins that arrange the existing openings and infill metal panels into even divisions. "We wanted to bring back the level of detail you see in the neighboring buildings," Dietz says. The removal of a series of concrete fins that enclosed an upper-floor waiting room allowed the installation of a glass curtain wall, bringing more natural light into the building and helping to reduce the prisonlike aspects of the original design.

The construction of the curtain-wall system occurred off-site. The stone was shipped from a Georgia quarry to Canada to be cut and assembled with the glass on an aluminum framing system of 3¾-by-9-foot panels. From there it was shipped to Pennsylvania to be tested prior to arriving on-site to be hung on the building. Proceeding from top to bottom and left to right on each face of the building, the installation of the panels was easily achieved by connecting three steel tabs to clip angles mounted to the concrete shell.

A new angle for the lobby

Significant structural changes needed to be implemented before Mitchell/Giurgola could begin to plan a new distribution of program spaces and an entirely new entry procession for the lobby. A city agency was relocated to another building in order to provide the architects flexibility in accommodating the additional space requirements for a security equipment and queuing area not originally necessary in the 1975 plan.

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Location: Carmel, Indiana

Architect: Meyer, Scherer, & Richards, Ltd.

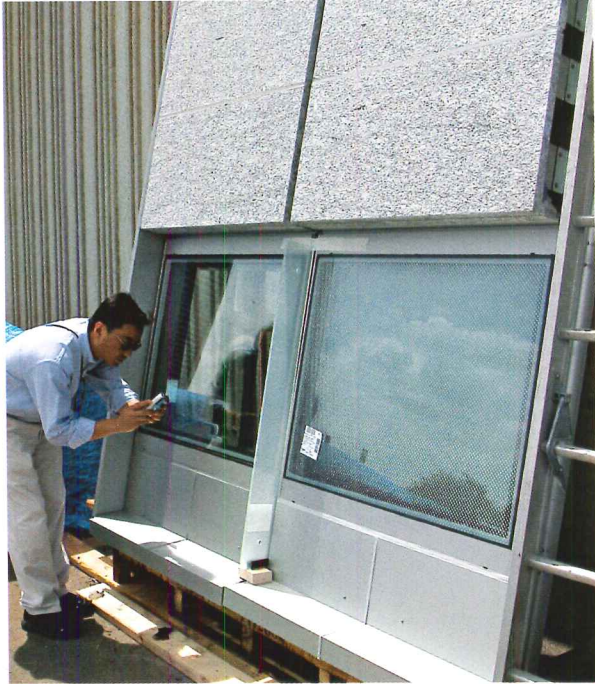
Designer: Browing Day Mullins/Dierdorf, Inc.



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Each curtain-wall panel consists of windows, aluminum infill pieces, and stone units. The panels were fabricated onto a unitized aluminum frame in Canada (right) and then shipped to site. Contractors then lifted

each panel into place and attached three steel tabs to steel clip angles affixed to the underlying concrete shell (below right). An early mock-up was made (below) to test the curtain wall before construction.



Reconfiguring the main entrance on Lafayette Street was key to achieving the architects' objective of transparency. The seven original concrete fins, rotated off-axis at 45 degrees, had the effect of screening the lobby from direct views, so visitors had a hard time finding the lobby from the street, and once inside, could not easily see outside. The interior was dark and defined by orange ceramic-tile floors and a heavy, suspended precast-concrete coffered-ceiling system, each coffer filled with lensed fluorescent fixtures. Finally, the underperforming mechanical system ensured that the lobby was also physically uncomfortable.

To address the fins, the structural engineer installed a temporary steel structure comprising a large beam and several columns that could support the cantilever of the building above. Once this was in place, the architects and engineers demolished the wedge columns and poured in place seven new columns, oriented on the grid of the building and perpendicular to the facade. "We had to poke holes in the third floor to pour the concrete down into the columns," Dietz says. The entrance was further enhanced by a new canopy that swings upward, floating off the new columns. By relocating a children's room from the immediate lobby to an adjacent space, the architects created a larger triangular lobby of 15,000 square feet that, coupled with a glass curtain wall, provides a "see-through" condition around the corner of the building and gives the lobby a unified 45-degree plan. Additionally, an ill-used light well into the base-

ment along the south side of the building was covered over to provide a secondary grade-level entrance for staff.

To remediate the lobby's thermal comfort issues, the engineers designed a new mechanical system installed adjacent to the lobby at the front of the building. Louvers for supply air are tucked on the facade to the north side of the new entrance canopy. The architects further lightened the mood in the lobby with a new suspended ceiling of Makore wood configured in a triangular pattern within the original grid and punctuated at intersecting corners with downlights. The architects provided a new reflected ceiling plan for all contiguous lobby spaces, making the contrast between the renovated lobby and the first-floor waiting room—still in the original finishes—all the more jarring.

To renew or demolish

While Manhattan Family Courts represents a success story for Mitchell/Giurgola, especially since the firm's work on the building will continue with further interior renovations, the project is a study of how architects will have to adapt existing buildings as the original technology employed in constructing them becomes outmoded. The robust concrete structure, long held as a disastrous legacy of Brutalism, in fact argues for the renewal of the building through its ability to be easily adapted to changing circumstances. ■

Practical, theoretical takes on materials

A comprehensive catalog on architectural materials would be almost unthinkable in print today given the ever-shifting landscape of design knowledge on the Internet. Instead, two of these new books explore particularly innovative materials, while the other offers a treatise on the methodology of materials itself. Russell Fortmeyer

Transmaterial: A Catalog of Materials that Redefine Our Physical Environment, edited by Blaine Brownell. New York: Princeton Architectural Press, 2006, 237 pages, \$24.95.

Material ConneXion: The Global Resource of New and Innovative Materials for Architects, Artists, and Designers, by George M. Beylerian and Andrew Dent. Hoboken, N.J.: John Wiley & Sons, 2005, 289 pages, \$80.

Transmaterial, edited by Blaine Brownell, avoids obsolescence by structuring itself around categories configured to provide architects some breathing room in the under-appreciated realm of new materials. Brownell publishes the popular *Product of the Week* e-mail (transstudio.com/tm/), which feeds much of the material in the book.

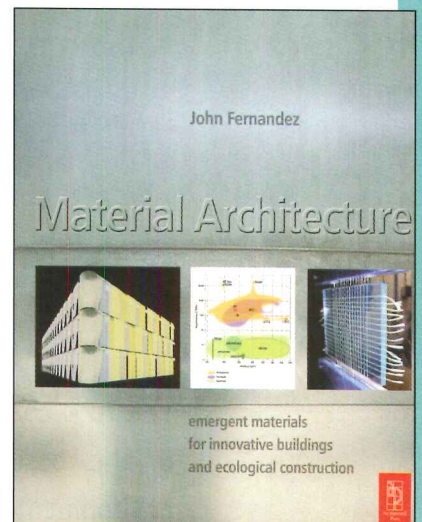
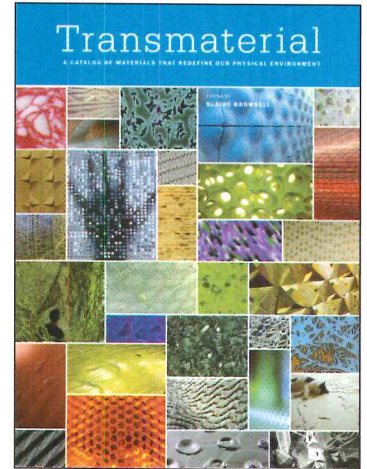
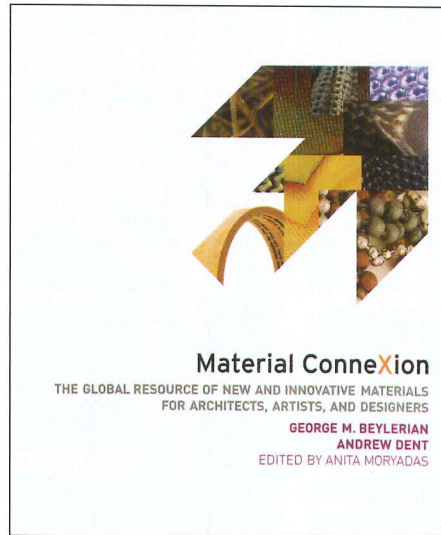
Though still organized by the new CSI divisions, the author places each product or material in seven classes, such as multidimensional, recombinant, intelligent, or interfacial. It's a compact book, thankfully, so you won't have to second-guess yourself to find something like spherical micro-solar cells, used in building-integrated photovoltaics, under the minerals division, and further classified as an intelligent material.

Brownell's somewhat fuzzy sys-

tem notwithstanding, *Transmaterial* is useful as a materials book for the architect who would never think of leaving such matters to a consultant, but instead would rather dive into the research directly.

While *Transmaterial* offers practical information, such as Web sites for each product manufacturer, *Material ConneXion* is much more of a beautifully illustrated thought-piece on the base materials themselves. The main author, George M. Beylerian, runs a subscription Web site and a consultancy that promote the use of new materials (www.materialconnexion.com). The book explains the properties of each material, leaving its use as an open-ended question for the designer. The book answers some of those questions by illustrating how a few of the materials have been applied to products or buildings, while also including testimony from some of today's most materials-conscious designers. All in all, this book is less a resource than an abstract mine of inspiration. *R.F.*

Material Architecture: Emergent Materials for Innovative Buildings and Ecological Construction, by John Fernandez. Oxford: Architectural Press, 2006, 332 pages, \$49.95.



If you are in search of a certain material for a specific design solution—say unusual cladding for the facade of a hospital, or environmentally friendly floor tile for a residential project—you are unlikely to find it in the pages of *Material Architecture*. However, if you are looking for a thoughtful and systematic approach to material evaluation and selection, John Fernandez's book should fit the bill.

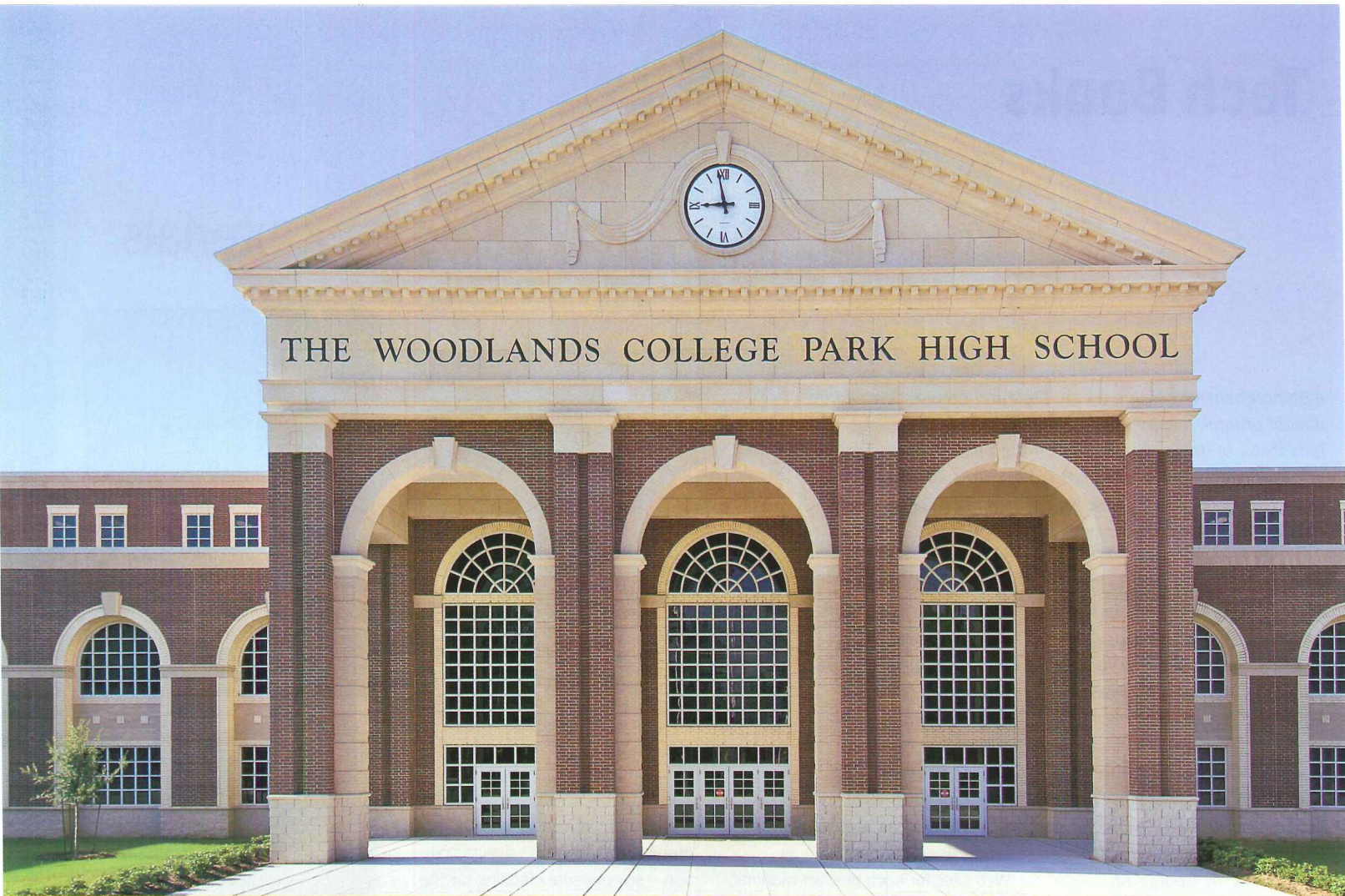
Fernandez, an associate professor at the Massachusetts Institute of Technology, urges architects to consider the cultural, scientific, and environmental ramifications of material choices and provides many of the tools necessary. He examines material families such as metals, polymers, and composites, and discusses their development, the ecological impact of their manufacture and use, and physical properties such as tensile strength and thermal performance.

The book is thorough and scholarly but does not aim to provide the only criteria for selecting materials. It is intended to contribute to rather than replace "actual physical, tactile

contact" with materials or "a deeply intuitive sense of [their] behavior or presence," says Fernandez. He advises architects to step outside their offices, interact with material experts, and visit manufacturers and fabricators.

Material Architecture is not easily accessible. Fernandez's text can be challenging, and the idiosyncratic graphs intriguing but difficult to decipher. However, even though it is demanding, readers interested in a new way of thinking about material selection should find this book well worth their effort.

Joann Gonchar, AIA



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Interiors

A hotel lobby morphs into a gallery, while a pathway to a skyscraper's pinnacle is part of the show

BRIEFS

Honored in May with the James Beard Foundation Award

as best new restaurant in the U.S., The Modern in New York City also won the top prize for best restaurant design. Bentel & Bentel Architects/Planners designed the restaurant at the Museum of Modern Art [RECORD, September 2005, page 124]. Other restaurant design finalists were Il Fornello Church Street in Toronto, by Giannone Associates, and Haku (which closed in summer 2005), designed by Evan Douglas Studio.

Established in 1990 to honor legendary food writer James Beard, the awards recognize excellence in the categories of books, restaurants, chefs, broadcasting and print journalism, restaurant design, and industry achievement. For more information on the 70 winners, go to www.jamesbeard.org.

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The title of the inaugural exhibition on view through September at the new 21C Museum Hotel in Louisville, Kentucky, is *Hybridity: the Evolution of Species and Spaces in 21st-Century Art*. Awaiting guests in a gallery visible from the registration desk, the show includes challenging—and often surreal—sculptures, paintings, and photography by leading contemporary artists including Grant Hayunga, Nicolas Lampert, and Patricia Piccinini. The notion of hybrid is a fitting metaphor for the property, which combines a nonprofit museum and a 91-room hotel within the walls of five renovated 19th-century warehouses. Designed by Deborah Berke & Partners, the 21C does not employ art as a decorative backdrop. Rather, hotel guests and museum patrons are welcomed into an environment that makes encounters with colorful collages and paintings seem inevitable. From a 6,000-square-foot atrium gallery to artful chandeliers and display vitrines gracing each elevator lobby (right), the entire hotel presents a primer on how art is evolving in the 21st century.

Top of the Rock in New York City presents a different kind of insightful journey. Renovating under-used spaces at the base and top of the landmark 30 Rockefeller Center, Gabellini Sheppard Associates has created a procession of lobbies and galleries that are a dramatic prelude to viewing Manhattan from observation decks perched 70 floors up. While respecting the building's original Art Deco details, the architects introduced Modern edges and luxe materials (crystal, terrazzo, and art glass) to reinforce a sense of spectacle. Along the way, visitors are treated to a multimedia overview of the urban center's history.

In Seattle, the restaurant Veil is a notable adaptive reuse that plays with the expectations of arriving patrons. Renovating a ground-floor space in a 1930s building that once housed a grocery store, Arai Jackson Ellison Murakami introduced precise geometry and an air of mystery within a monochromatic backdrop for progressive American cuisine. Illuminated fabric scrims and translucent glass walls create a gossamer interior landscape just beyond the rough brick facade. *William Weathersby, Jr.*



Gabellini Sheppard Associates creates an elegant route ascending to the **Top of the Rock**

By **Leanne French**

When it debuted in the midst of the Great Depression, the observation deck of 30 Rockefeller Center in New York City was a symbol of modern American progress, the pinnacle of developer John D. Rockefeller Jr.'s inspired urban complex that wed art, architecture, and commerce. Evoking an Art Deco luxury liner, the observatory was outfitted with lawn chairs, umbrellas, and gooseneck fixtures to welcome fashionable visitors who gathered to admire each other and the cityscape below. The original grandeur was sadly lost when the viewing platforms were closed in 1986 for the renovation of the Rainbow Room. Now, after a \$75 million renovation and expansion by architect Gabellini Sheppard Associates, the renamed Top of the Rock is a reinvented destination for a new generation of visitors.

Commissioned by Rockefeller Center co-owners Tishman Speyer Properties, the project went beyond renovating the existing viewing decks to create new entry and exhibition spaces within a three-level area at the base of the building, replacing streetfront retail tenants. The challenges were to carve a memorable experience out of an unwieldy space and to visually connect the entry with the spectacular outlook perched 70 floors above. The architects orchestrated a sense of procession in keeping with the original stateliness of the building's architecture (designed by a team helmed by Raymond Hood). "This project is about transporting more than two million people a year—physically to the top of the tower and imaginatively through visual imagery," says principal architect Michael Gabellini.

The new entrance features a three-level atrium with a helical spiral stairway that introduces the idea of ascent. Suspended, overlapping plaster walls soar upward along the stair's profile and appear to float, backlit by recessed lighting. Terrazzo stair treads that progress in gradations from dark to light also subtly express the journey from the ground to the sky.

The centerpiece of the lobby is a cascading crystal chandelier, designed by the architects in collaboration with Swarovski, one of the project's corporate sponsors. The sculptural piece comprises 600 strands

Leanne French is a freelance writer based in New York City. She is a frequent contributor to the Interiors and Lighting sections of ARCHITECTURAL RECORD.

Project: *Top of the Rock, New York City*

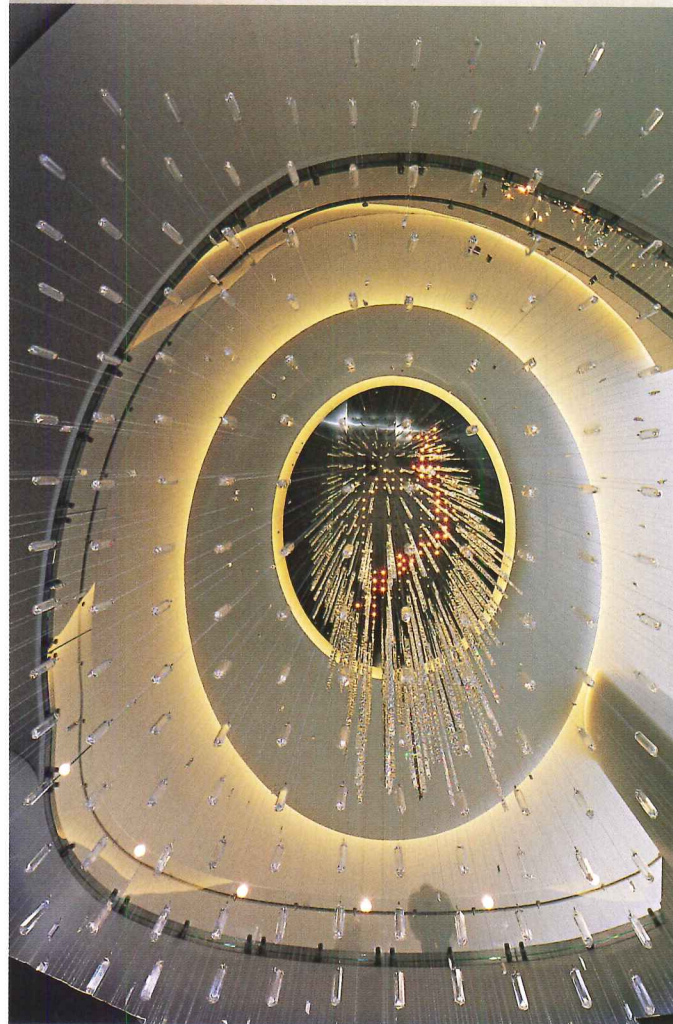
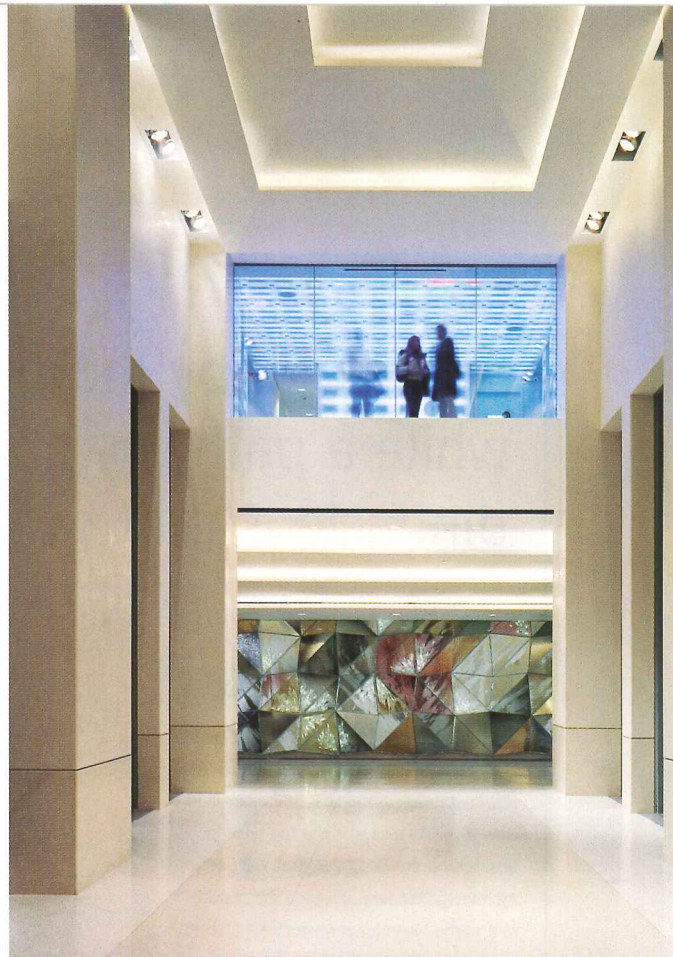
Architect: *Gabellini Sheppard Associates—Michael Gabellini, FAIA, Kimberly Sheppard, AIA, Daniel Garbowit, AIA, partners; Blandine*

Seguin, project manager

Architect of record: *SLCE Architects*

Engineers: *ADG (structural); Edwards and Zuck (m/e/p)*

Lighting designer: *William Armstrong Lighting Design*



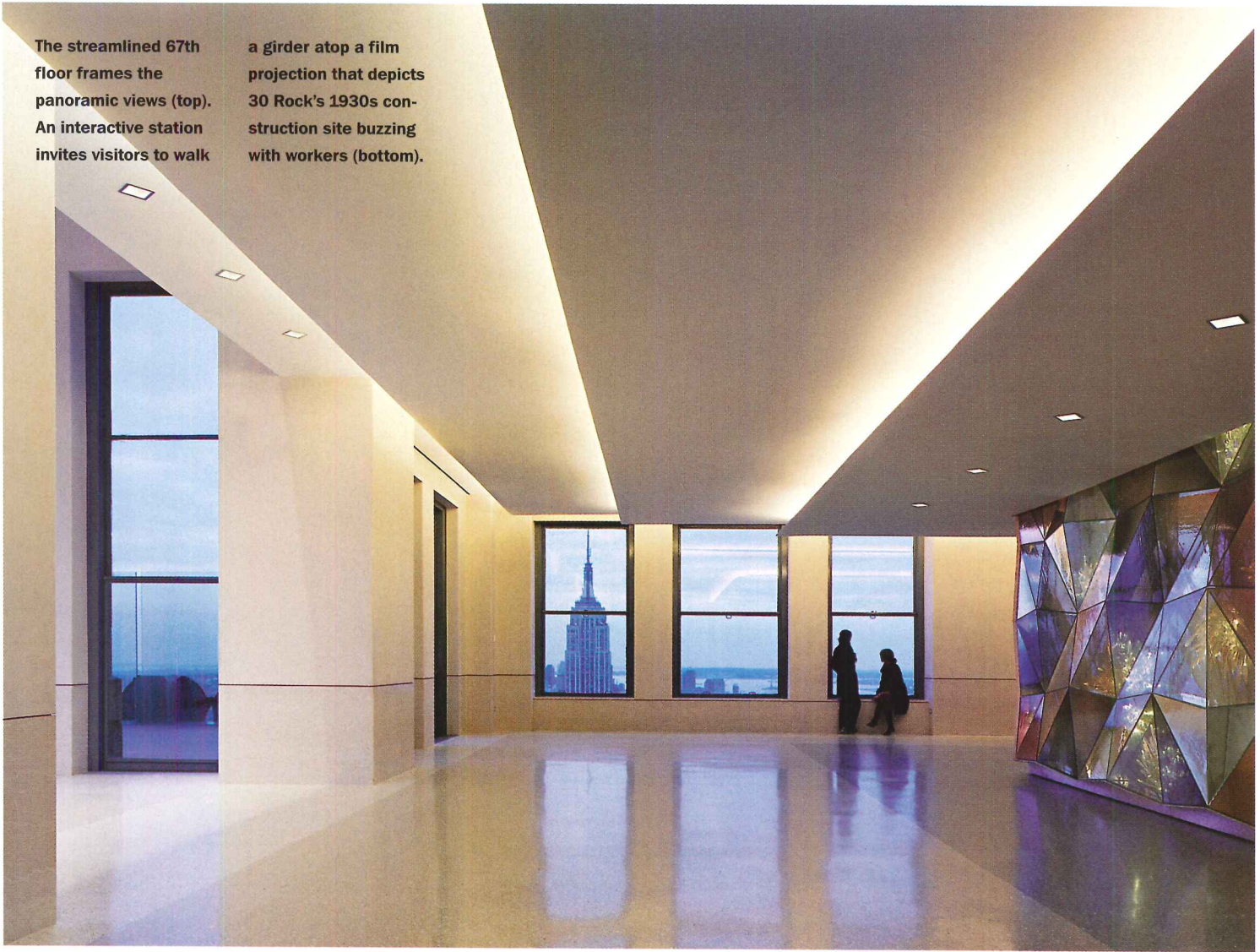
PHOTOGRAPHY: © PAUL WARCHOL

A grand staircase rises from the below-grade level up three floors. The crystal chandelier presents a pixelated abstraction of the skyscraper viewed upside down (this page and opposite, bottom). Offices on upper floors were removed to create double-height elevator lobbies and event spaces (opposite, top).



The streamlined 67th floor frames the panoramic views (top). An interactive station invites visitors to walk

a girder atop a film projection that depicts 30 Rock's 1930s construction site buzzing with workers (bottom).



of 15,000 prismatic crystals, based on an Art Deco form created by Swarovski in the 1930s. Hanging 35 feet down from a mirrored ceiling disc and illuminated by fiber optics, the crystals form a pixelated abstraction of the skyscraper viewed upside down.

The staircase leads visitors to a mezzanine exhibition level. The elliptically shaped space, designed in collaboration with Bob Weis Design Island Associates, encourages visitors to stroll past graphic and text panels, archival images, and video screens that illustrate the history of Rockefeller Center. A cocoon-shaped theater is the last stop on the mezzanine before one takes a dramatic elevator ride up to the Top of the Rock.

Conceived as time capsules, black Corian-clad elevators transport visitors up to the 67th floor in 20 seconds, while zooming through seven decades of Rockefeller Center history. Overlapping historic images are projected on the elevators' acrylic ceilings, which also provide a view into the illuminated elevator shafts during the ride.

All is prelude to arrival on the upper-level observation decks on floors 67 through 70, where the interior architecture steps back and allows the panorama to take the lead. Rather than fencing or railings, the decks' safety enclosures are cantilevered, 8.5-foot-tall glass panels designed to be unobtrusive to the landmark Indiana limestone and cast-aluminum parapet. The double layers of laminated, UV-shielding glass serve as a wind barrier while offering virtually unhindered viewing.

On the 67th floor, the 7,700-square-foot Grand Viewing Room,





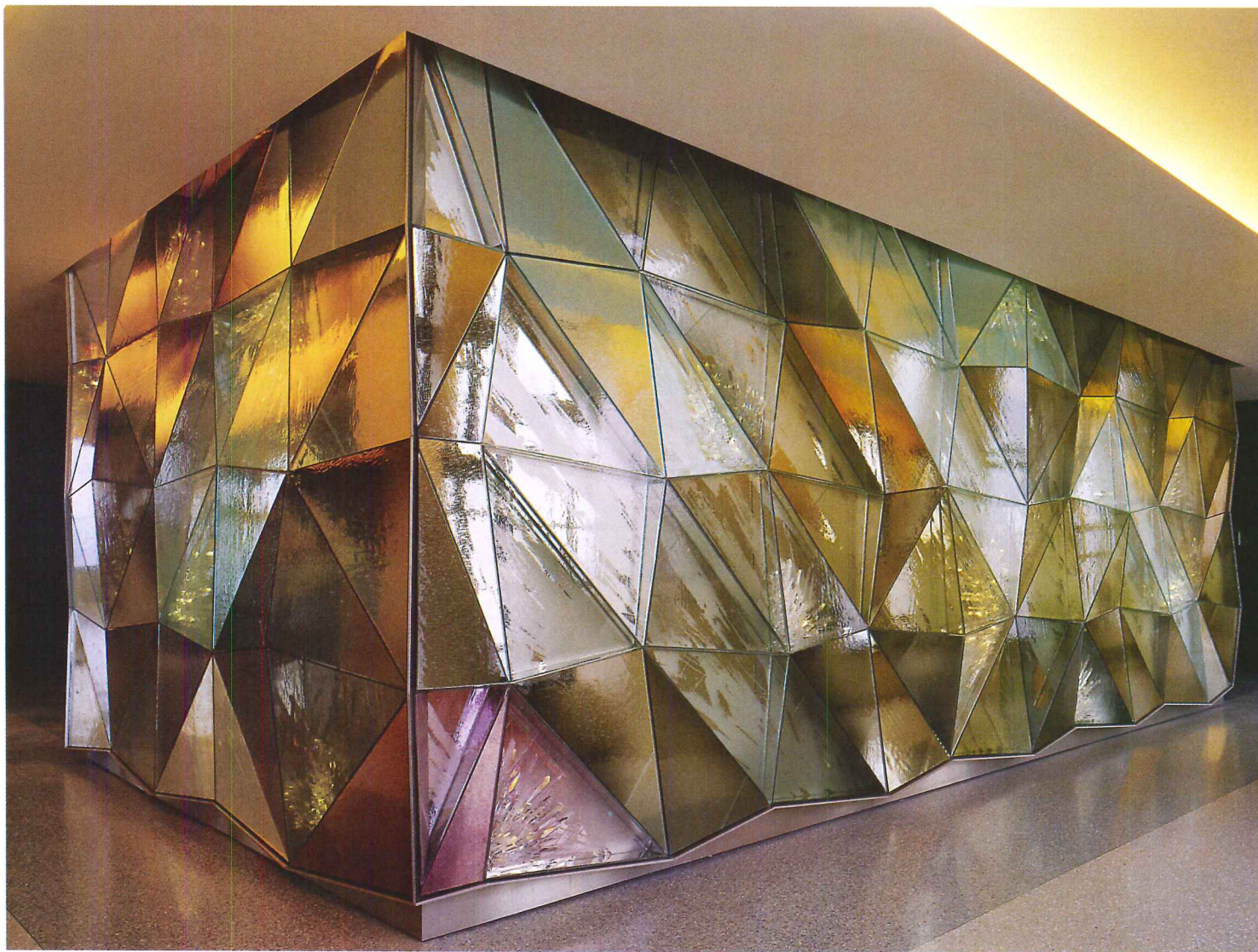
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previously housing utility functions, was opened to the public as part of the Top of the Rock experience. Geodelike walls wrap the elevators and mechanical core, abstractly recalling the building's geological foundations. Composed of 600 triangular facets of crystals and etched art glass affixed to an optical mirror backing, the walls serve as a Cubist frieze whose surfaces reflect and refract changes in natural light.

At the east end of the 67th floor, a triple-height space dubbed the Weather Room is proportioned like a chapel and infused with natural light from 12-foot-high windows. One story above, the Skyroom evokes a choir loft and incorporates programmed LED illumination. Additional observation decks wrap the 69th floor, with a restored exterior stairway leading to a smaller perch one floor above.

The Top of the Rock once again offers a soaring urban experience. "By day, the view is quintessential Gotham," says Gabellini. "By night, it's celestial. You feel like you are at the center of the universe." ■

Sources

Atrium stair structure: *Empire City Iron Works*

Architectural glass and metal:
Architectural Metal Group Design;
Coordinated Metals

Chandelier: *Nagel Hammers Studios*

Crystals: *Swarovski*

Interior stone: *Continental Cast Stone*

For more information on this project, go to Interiors at

www.archrecord.com.

Geodelike walls mask the mechanical core and serve as a backdrop for event spaces (above). The southern

view from the observation deck features the Empire State Building, unobstructed by the glass barrier (below).



f a s h i o n u n d e r f o o t TM



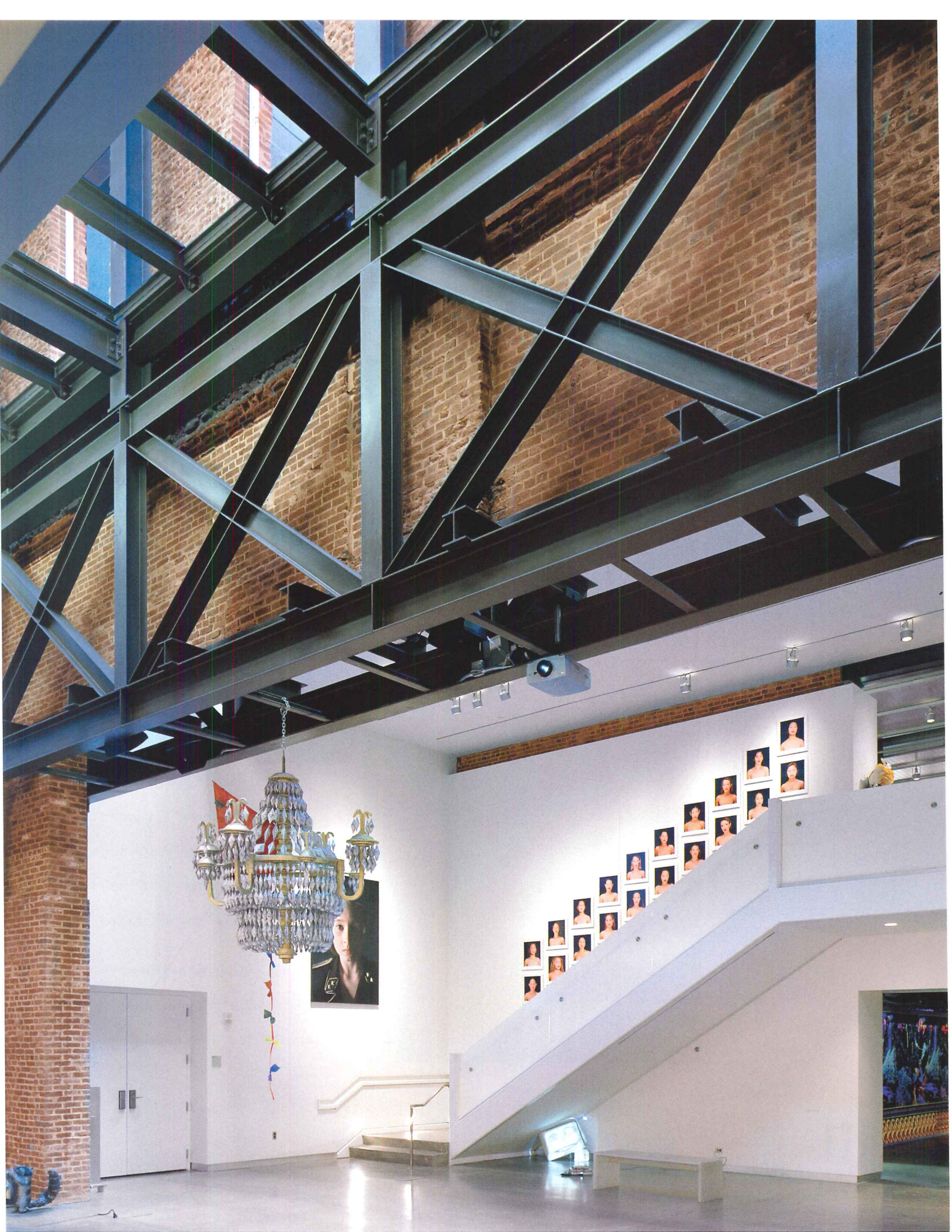
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Deborah Berke adapts historic warehouses to nurture a hybrid of art and commerce at **21C Museum Hotel**

By William Weathersby, Jr.

Boutique hotels filled with arresting artwork and furniture have been a mainstay since the early 1990s, but a new property in Louisville, Kentucky, reaches further in its embrace of world-class contemporary art. The 21C Museum Hotel, designed by architects Deborah Berke & Partners, is a hybrid building that blurs the distinction between gallerygoing and overnight lodging. Carved from historic tobacco and bourbon warehouses on West Main Street, the complex accommodates 91 guest rooms, a bar and restaurant, and more than 9,000 square feet of exhibition space. Creatively balancing art and commerce, the hotel is a community crossroads that breathes new life into a rebounding urban corridor.

The hotel is the brainchild of Louisville investors and art patrons Steve Wilson and Laura Lee Brown, who say they wanted to catalyze a renaissance of downtown while pursuing a passion for collecting new works by living artists including Chuck Close, Red Grooms, and Andres Serrano. (The couple is also behind a proposal to build a 60-story, mixed-use complex nearby designed by the Office of Metropolitan Architecture [RECORD, March 2006, page 34].) Amassing an art collection valued at more than \$10 million while operating a bison farm outside the city, they decided to create a nonprofit museum and foundation after exploring other redevelopment options for the site, including high-end apartments. Because the combined free-admission museum and commercial hotel adapts five 19th-century brick-and-cast-iron warehouses on the National Register of Historic Places, the 21C (for 21st century)

Museum Hotel qualified for city, state, and national tax credits.

Although the disparate programs of a museum and hotel required some discrete, dedicated spaces, the challenge was to merge the functions into a unified whole, according to principal architect Deborah Berke. Integrating modern architectural spaces within the historic shell was also a balancing act. "We didn't want to lose touch with the character of the 19th-century buildings, but wanted the 'newness' of the contemporary architectural spaces to be completely clear to guests," she says. "The areas available for back-of-house functions for both museum and hotel were also tight."

Four of the narrow warehouses line up side by side, with a fifth situated at the south end of the site. Historic preservation guidelines required the architects to retain some original brick walls and timber trusses, and local codes mandated a window in each guest room. To solve the programmatic puzzle, Berke inserted two stacked volumes as an atrium within the center of the two easternmost warehouses. Excavated below grade, the lower volume is a double-height, 6,000-square-foot main

Project: 21C Museum Hotel, Louisville

Architect: Deborah Berke & Partners Architects—Deborah Berke, principal; Stephen Brockman, project architect; Terrence Schroeder

Architect of record: K. Norman Berry Associates Architects

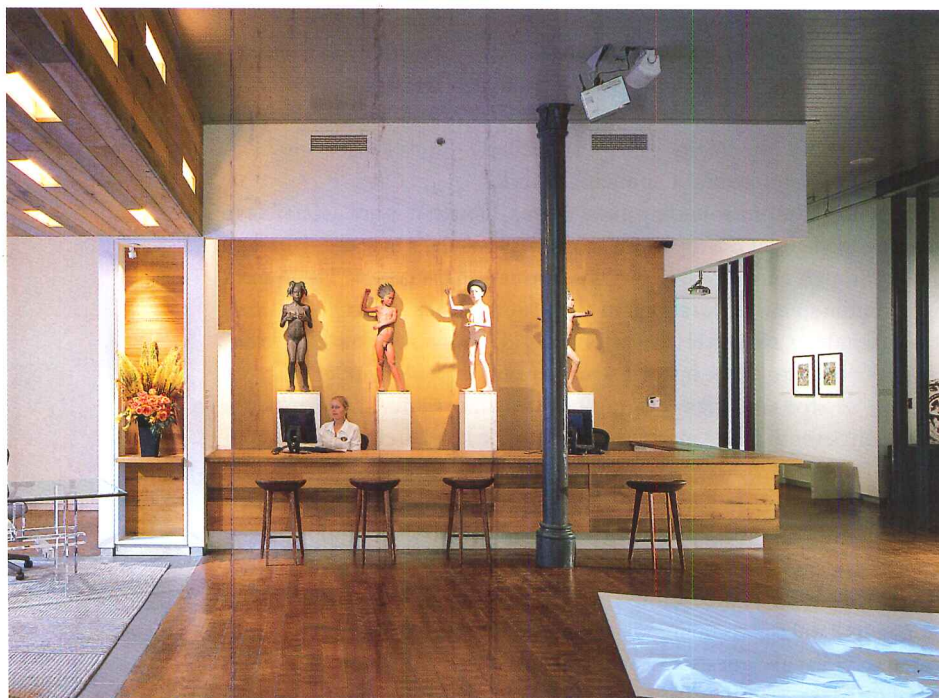
Engineers: Stanley D. Lindsey and Associates (structural); Kerr-Greulich Engineers (mechanical/electrical)

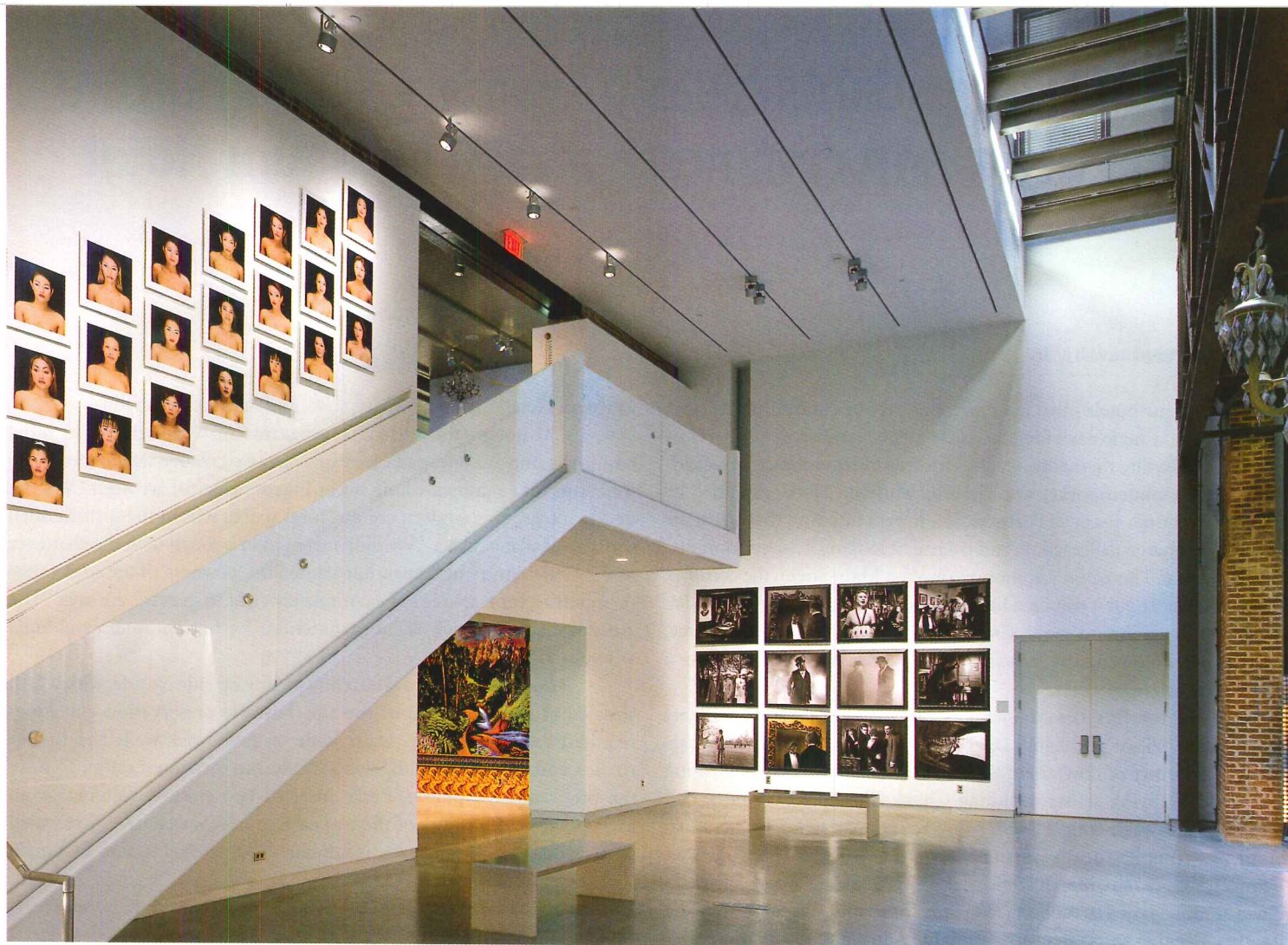
Contractor: James N. Gray Company



Four of the hotel's five restored 19th-century facades front Main Street (above). The guest-registration desk merges with art exhibition spaces (right). Accessed off the lobby,

a cantilevered stairway enters the main gallery space (opposite). A new structural-steel truss bears the weight of historic brick walls that frame the glass-topped interior atrium.





gallery that accommodates installations of large-scale art. The space is topped by a new, massive steel truss that distributes the weight of the load-bearing brick walls on upper floors. The lower level contains additional galleries, meeting rooms, a fitness center, and support areas. New concrete slabs tied into bearing walls form the upper guest-room floors.

Above the main gallery, a second enclosed volume creates a dramatic interior space visible from surrounding guest rooms, though it is not accessible to guests. A skylight at the top of this atrium allows light into the space and down through another layer of glass into the main gallery. Fluorescent lights outline new perforations in the original brick bearing walls that mimic windows. New steel trusses form a grid. The enclosure artfully overlaps a pentimento of the historic structure with a new surreal effect.

A steel-and-glass canopy inserted into the original cast-iron facade on Seventh Street marks the entry to the hotel. In the lobby, sculptures of children by artist Judy Fox serve as bold sentinels behind a low-slung check-in desk faced with reclaimed wood. Punctuated by cast-iron columns and end-grain flooring, an adjacent loftlike lobby gallery features selections from the foundation's collection and will host rotating exhibitions. Visitors descend to the main gallery via a stair to the west framed by a milk-glass railing. To the north, beyond a viewing room dedicated to video art, guests enter through glass doors into the restaurant, Proof on Main. Fronting West Main Street, the restaurant is divided into

The main gallery accommodates art in many media (above). Above the gallery, an enclosed volume framed by sections of the original buildings (right) can be viewed from guest rooms.





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The restaurant, **Proof on Main**, is divided into a bar and two dining rooms with ample wall space for displaying art (left). Berke designed custom furniture for guest rooms (below), for a softer edge than the gallery spaces.

two dining areas and a bar that hew to the footprints of the original storefronts. Wall partitions provide more surfaces for showcasing art.

Artists designed chandeliers for elevator landings on each of the guest-room floors. Vitrines display art against fragments of the original brick walls. Guest rooms feature smaller framed works, while black headboards made of recycled bottles are backdrops for museum posters and prints. A calm color palette and streamlined furniture designed by Berke create an ambience quieter than that of the public spaces. “It’s a visual rest from the provocative art downstairs,” Berke says. You may not be sleeping in a gallery, but contemplation within a museum is only steps away. ■

Sources

Furniture: Bassam Fellows; Design Within Reach; Janus et Cie; Herman Miller; Knoll Studio; Charter Furniture; Kimball Hospitality
Blinds: Hunter Douglas
Rugs, carpets: Tai Ping Carpet;

Templeton Mills

Wall covering: MDC Wallcoverings

Lighting: Baldinger; Niche Modern

For more information on this project, go to Interiors at www.archrecord.com.



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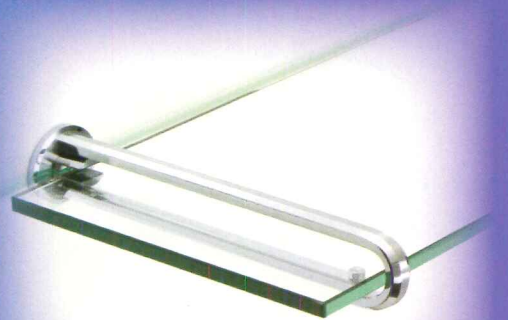
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Arai Jackson Ellison Murakami conjures a gossamer lightness for the new **Veil** restaurant in Seattle

By John Peter Radulski

As its name implies, the restaurant Veil is an interior cloaked in mystery. Designed by architects Arai Jackson Ellison Murakami, the Seattle venue employs translucent glass planes, gossamer fabric sheers, and partially obscured sight lines to impart a sense of discovery as patrons navigate through the mostly monochromatic space. The Minimalist backdrop supports a menu of progressive American cuisine while introducing refined simplicity to this outpost in the up-and-coming neighborhood of lower Queen Anne.

The restaurant represents a clean slate of sorts for both architect and clients, according to project principal Richard Murakami. Restaurant partners Erik Lindstrom and Shannon Galusha were childhood friends who decided to open an eatery after becoming reacquainted at a high school reunion. Lindstrom was a New York City advertising executive,

and Galusha a chef who had established a following in Seattle but had not owned his own place. Arai Jackson, meanwhile, was making its hospitality design debut. Almost 90 percent of its projects derive from government contracts for airports and fire and police stations. At a time when the architects' office temporarily housed the local chapter of the AIA, the clients were intrigued by their portfolio and commissioned Veil.

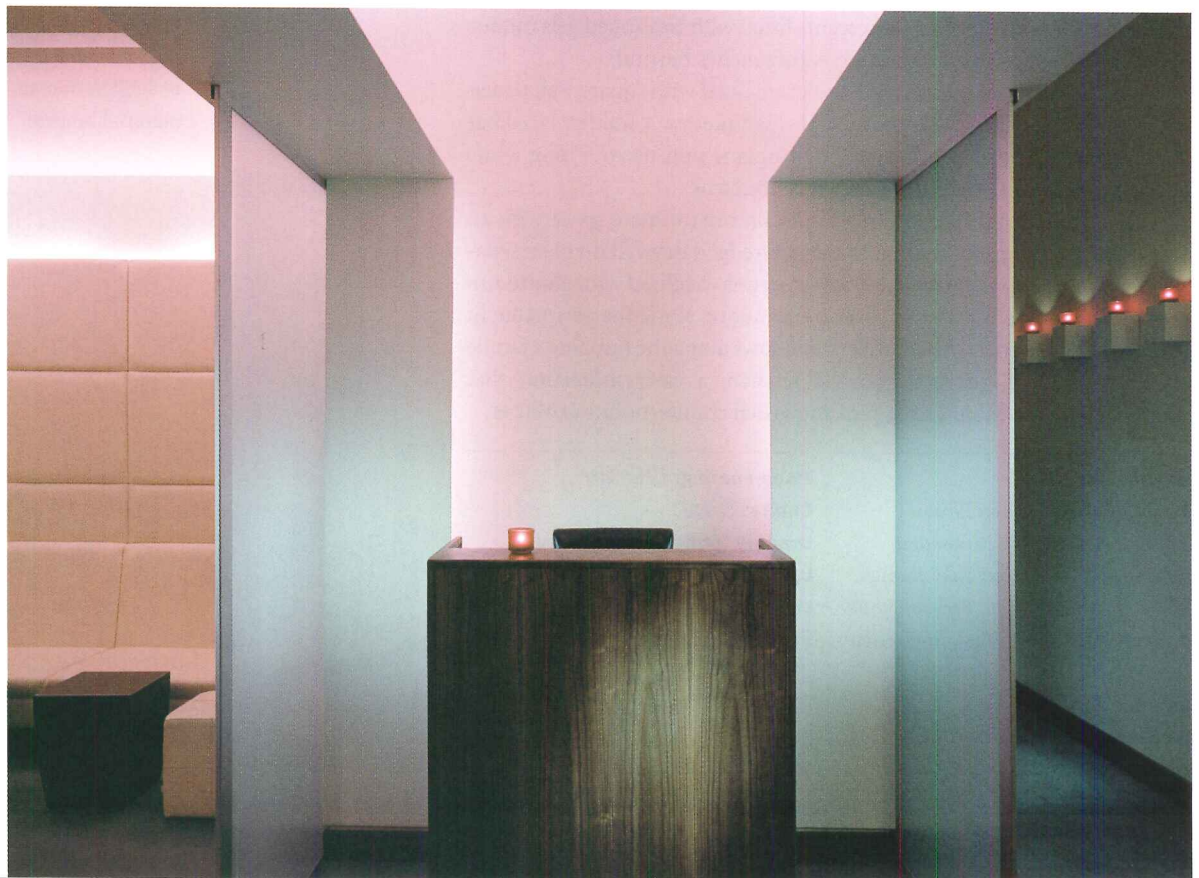
Gutting the streetfront space, a former grocery in a dilapidated 1930s brick building, the architects annexed an adjacent apartment to create a total of 2,500 square feet for front- and back-of-house use. Within a tight budget of \$150 per square foot (including furnishings and kitchen equipment), they installed new mechanical systems and replaced glazing along the north and west facades. A new floor of waxed and sealed concrete established an easy-to-maintain, spartan look.

Guests enter Veil within a narrow space that bisects the dining and lounge areas. Bracketing a dark walnut reception podium, "wing wall" partitions of ½-inch-thick translucent glass frame and partially

John Peter Radulski is a freelance writer based in Westport, Conn. He frequently writes about interior design and architecture.



The entry frames the view on either side with translucent glass panels (right). Pink-gelled fluorescent lighting emphasizes intersecting planes. Fabric scrims separate the dining areas (opposite). Faux-leather panels, uplit coves, and a long table create a visual play of geometry in the lounge (above).





obscure views into the 40-seat lounge to the left and the 52-seat dining room on the opposite side. Fluorescents fitted with rose-hued gels outline the reception desk and the bar and seating niches beyond.

In the lounge, U-shaped nooks are lined with square wall panels of faux leather, which also upholsters the banquettes. A walnut-faced bar anchors one end of the room, while ottomans pull up to a long white Parsons table that defines the lounge's central axis.

The main dining room adjoins a more intimate space with an 18-seat table for private dining. Mahogany-edged drywall dividers separate the rooms, topped with sheer fabric scrims weighted with aluminum rods. Additional fabric panels cover the windows along the perimeter, lit to create a moiré effect. Alternatively, windows along the building's facade allow passersby a glimpse into the kitchen, a clear indication that voyeurism and restraint create pleasing visual counterpoints at Veil. ■

Project: Veil, Seattle
Architect: Arai Jackson Ellison Murakami—Richard Murakami, AIA, partner in charge; Yuko Kunugi, designer; Bruce Ellison, Ben Pongprot
Consultant: Lumena Lighting Design

Fixed seating: J.H. Carr
Chairs: Driade
Drapery fabric: JF Fabrics
Upholstery: Nassimi
Lighting: Studio Italia Design; Birchwood Lighting; Cooper Lighting

Sources
Translucent panels: Panelite
Tables: Heartwood

For more information on this project, go to Interiors at www.archrecord.com.

Italian pendants hang above a long communal table constructed of solid surfacing material (above).

Chairs designed by Philippe Starck complement banquettes upholstered in faux leather (below).



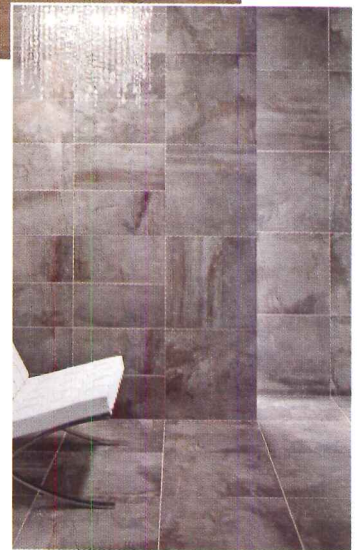
▼ Seamless fabric patterns

Tension fabric leader Transformit has developed a new proprietary technique to create tension fabric skins with subtle integrated patterns. The new technique produces surfaces with varying translucence, resulting in a tone-on-tone effect that can be combined with any custom design, pattern, or logo desired by the designer. Since the pattern is imbedded within the fabric, the appearance is smooth and seamless on both the interior and exterior. Shown below is the new technique applied to a dressing room at the Louis Vuitton store on 5th Avenue in New York City. Transformit, Gorham, Maine. www.transformitdesign.com **CIRCLE 201**



▲▶ Slatelike porcelain tiles

Vesale Stone from Marazzi Tile captures the rich tonal ranges and dramatic streaks of natural slate into the medium of glazed porcelain. Asynchronous glaze applications create dramatic pattern diversity, while a final granular frit application enhances slip-resistance and textural appeal. Available in four earth tones in 6½" modulares and mesh-mounted mosaics in three incremental sizes, the tile is suggested for residential, medium-commercial, and light-institutional floor and wall applications. American Marazzi Tile, Sunnyvale, Tex. www.marazzitile.com **CIRCLE 202**



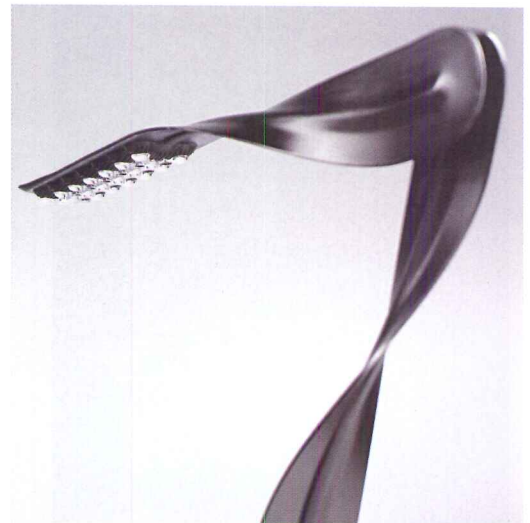
▼▶ Thinking outside of the cubicle

According to My Studio designer Douglas Ball, his new system for Herman Miller is not a cubicle but "an enclosure that makes people feel good." Designed specifically to attract and support "knowledge workers"—highly creative and independent employees who are in high demand—My Studio features an inverted systems landscape where the high walls are on the aisle side and the shortest walls are at the back, fostering conversations between people who work closer together. Best of all, it offers the most coveted feature of a private office—a door. My Studio is the first system designed according to the McDonough-Braungart Cradle-to-Cradle protocol. It consists of 74 percent recyclable components, is made from 28 percent recycled materials, and is GreenGuard certified. Herman Miller, Zeeland, Mich. www.hermanmiller.com **CIRCLE 203**



▶ A cooler LED task light

Commissioned by Herman Miller to design the "Aeron chair of lights," Yves Béhar created the Leaf LED task light. The result of over three years collaboration between Herman Miller and Béhar's San Francisco-based studio fuseproject, Leaf features a thin profile derived from a vertical blade that extends and swivels up to 180



degrees while supporting a matching horizontal blade that can be folded closed for ambient light. Leaf keeps its LEDs cool to the touch through the use of an internal printed circuit board, engineered heat sink, and the stamp-formed, sculptural aluminum blade that allows heat to be dispersed without a cooling fan. An iPod-like control on the base manages both the light intensity and warmth of the LEDs at the stroke of a finger. Leaf's LEDs consume less than 12 watts of power and cut energy use by 40 percent compared to compact fluorescent task lights. Herman Miller, Zeeland, Mich. www.hermanmiller.com **CIRCLE 203**



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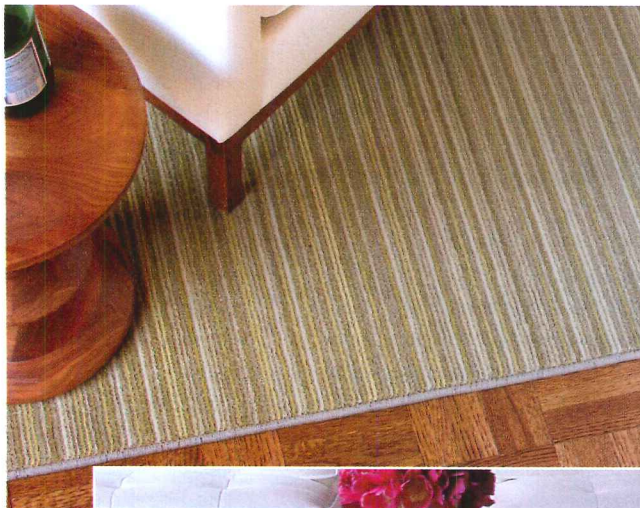
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Interiors Products

► For laid-back types

Headline, a new office chair developed in collaboration with Mario Bellini and Claudio Bellini for Vitra, extends support beyond the traditional lumbar zone to the often neglected shoulder, neck, and head areas. A flexible plastic panel is suspended from the frame at the critical points of the lower back and neck by means of articulated joints. This allows Headline to support the body not only in an upright position, but also in a reclined position. In addition, Headline's backrest and headrest interact so that a person can lean back and still maintain a direct line of vision to a computer monitor or another person. Vitra, San Francisco.

www.vitra.com **CIRCLE 204**



◀ Entering a new area

In response to customer requests, Bentley Prince Street has extended its product offering to include a new collection of designer area rugs for commercial and residential spaces. Bentley Prince Street will now offer broadloom products in a variety of rug styles, colors, and sizes through its Web site. A choice of seven styles, ranging from contemporary to classic, comes in six different colorways and three size options.



Specifiers can also order samples via the Web site to see rug options before they order. Shown here is the Scan rug, in Checkout Line (top), and Crepe Suzette, in Cupcake (bottom). Bentley Prince Street is a subsidiary of Interface, Inc. Bentley Prince Street, Los Angeles. www.bentleyprincestreetrugs.com **CIRCLE 205**

For more information, circle item numbers on Reader Service Card or go to www.archrecord.com, under Products, then Reader Service.

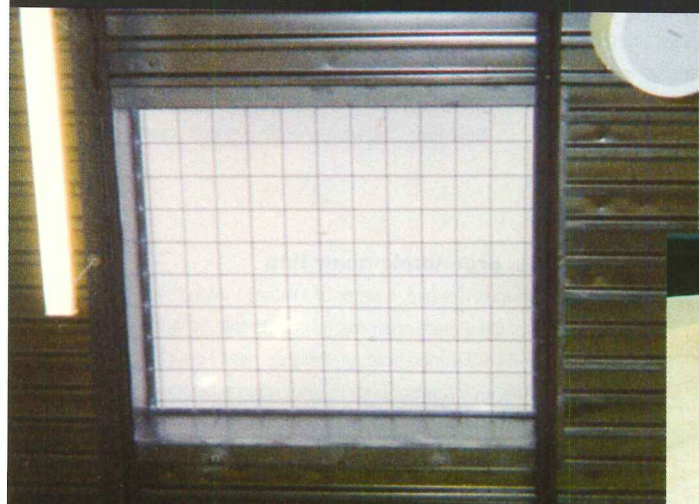
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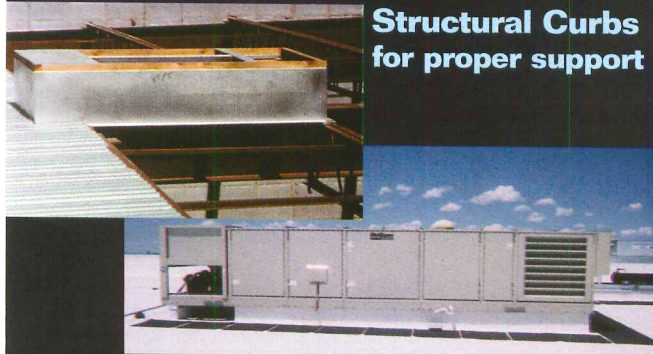
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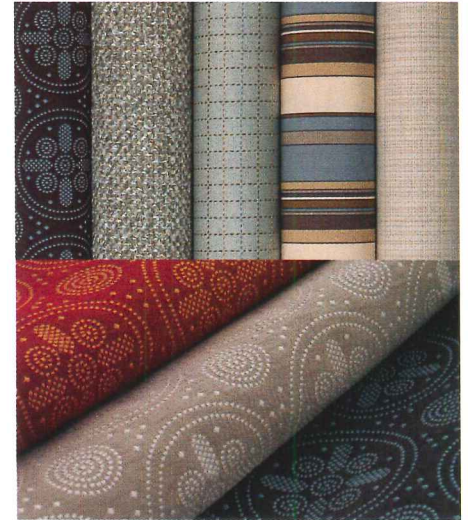
▼ Sounds racy

Ferrari has licensed David Wiener Ventures to create Art.Engine, a limited edition audio system that combines twin speaker arrays, wireless signal input, and digital electronics in a single tower designed specifically for the home or office. Inspired throughout the



development process by Ferrari's engineering and standards, the speaker system features racing-style NACA cooling ducts, carbon fiber baffles, and a racing-carlike paint finish. Pressing the red "Engine Start" control button beams music wirelessly from a computer or from a plugged-in MP3, CD player, or satellite radio system. Art.Engine stands 47" tall, 16" wide, and 6" deep. David Wiener Ventures, Park City, Utah. www.dwartengine.com

CIRCLE 206



▲ Well dressed

Dorothy Casonas has introduced her first upholstery collection for KnollTextiles since taking over as creative director last year. The five-part collection follows in the footsteps of Florence Knoll, who turned to fashion for inspiration. Coco is based on the rich, nubby texture of classic Chanel suiting, while Icon is inspired by current ethnic and embroidery trends found in fashion. Cross Stitch, woven in Scotland, is inspired by a men's windowpane plaid, while the final two patterns find inspiration in classic Glen Plaid and men's striped shirting. KnollTextiles, New York City. www.knolltextiles.com CIRCLE 207

◀ Flexible, ergonomic chair line

Designed by Marcus Koepke, creator of Allsteel's award-winning #19 and Sum chairs, the Relate chair family is a flexible collection of task, stool, guest, and conference seating. Relate's newly developed Body Adaptive Control system integrates a pivoting back working with the chair's synchro tilt mechanism:

The synchro tilt senses the user's weight and tensions the control automatically; the pivoting back supports the spine in a variety of positions to then encourage movement. Relate's replaceable seat and back upholstery, arm pads, and overall back assemblies make it practical for education or health-care environments. Allsteel, Muscatine, Iowa.

www.allsteeloffice.com CIRCLE 208

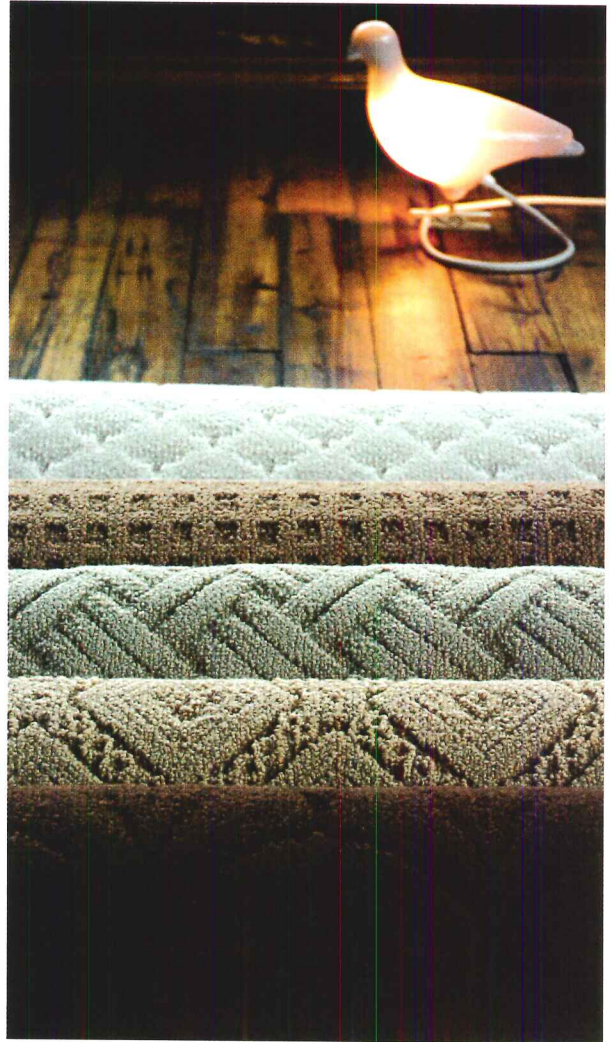


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Products **Carpet**

While the majority of carpets featured this month are for **contract applications**, we kick off with a residential product from a company familiar to the hospitality market. This year, expect to see several introductions made with **Antron Brilliance**, a new fiber innovation offering more vibrant color. *Rita Catinella Orrell*



A residential wool broadloom with low environmental impact

A 25-year veteran of the hospitality and corporate carpet industries, Clayton Miller has entered the residential market with Nest Carpets, a new brand of textured wool broadloom. Constructed exclusively of Wools of New Zealand fibers, the carpets are produced on the high-end Infinity tufting machine, which has the ability to create more than 250 pile heights within 1 square inch.

Sixteen textured, multilevel

loop broadloom patterns, including repeats of organic and geometric designs, are available in eight colors ranging from white to chocolate.

Nest is the first residential brand to offer Tricycle's SIM digitally modeled carpet samples that use 95 percent less energy and water than required to create a real carpet sample. Each SIM comes as a realistic paper print that is 100 percent recyclable. SIM prints are not

intended to replace the final sample but to reduce the number of traditional samples produced. In addition to employing virtual sampling, Nest Carpets' wool is harvested from free-grazing sheep, is naturally biodegradable, and employs preparation and spinning methods that use ⅓ to ⅔ of the energy required to produce polypropylene and nylon fibers. Nest Carpets, Dalton, Ga. www.nestcarpets.com **CIRCLE 209**

Left, top to bottom: Tricycle's SIM virtual, paper-print samples are shown here in Nymph (Chocolate), Aurora (Vintage White), and Intaglio (Lemongrass). Right, top to bottom: Real samples of the carpet line in Aurora (Vintage White), Crosscombe (Mushroom), Occurrence (Sage), Morris (Oat), and Coquette (Chocolate).

Products Carpet



◀ Good companions

Realm and Radius are two of the latest offerings from J&J Commercial. Realm is a subtle wave that spans the width of the carpet and features a tailored pinstripe running perpendicular to the wave. Paired with Realm is Radius, a simple stripe that mimics the background of Realm and works as a companion. Constructed with Encore SD Ultima nylon, both products are standard as broadloom and offered in a Nexus modular option. J&J Invision, Dalton, Ga.

www.jj-invision.com **CIRCLE 210**

▶ A tailored fit

Tailor-Made, Classic Fit, and Everywear are three new solutions for corporate and retail market applications. The three coordinating designs include a plaid, geometric, and tweed pattern in a range of scale and color options for multiple design possibilities. Each is available in a 12' width with UltraBac Plus and a 24"-square modular. Available in 16 colorways, custom colors can be specified for a 133-yard minimum. Mannington Commercial, Calhoun, Ga. www.designline.mannington.com **CIRCLE 212**

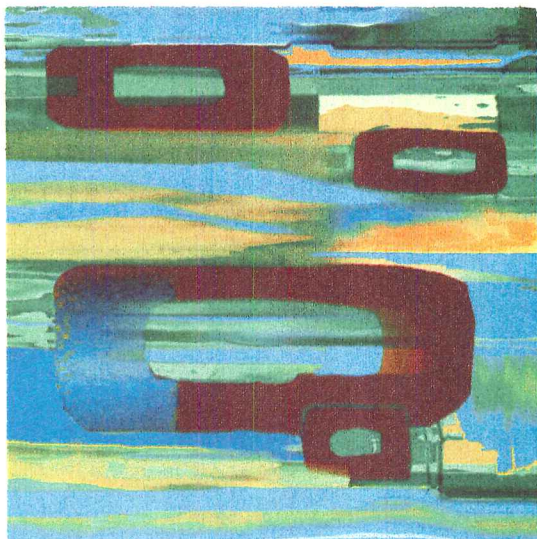


▲ Healing pathways

Designed by Linda Porter Bishop, a senior interior designer and health-care specialist at Houston-based WHR Architects, the Moments Collection, from Lees' NeoFloor brand, showcases a naturally inspired design, while its dense construction facilitates the easy movement of wheelchairs and gurneys. Offered in a 6' width, the collection comprises designs inspired by bamboo, roses, pine cones, and ginkgo leaves in five colorations. Lees Carpets, Kennesaw, Ga. www.leescarpets.com **CIRCLE 211**

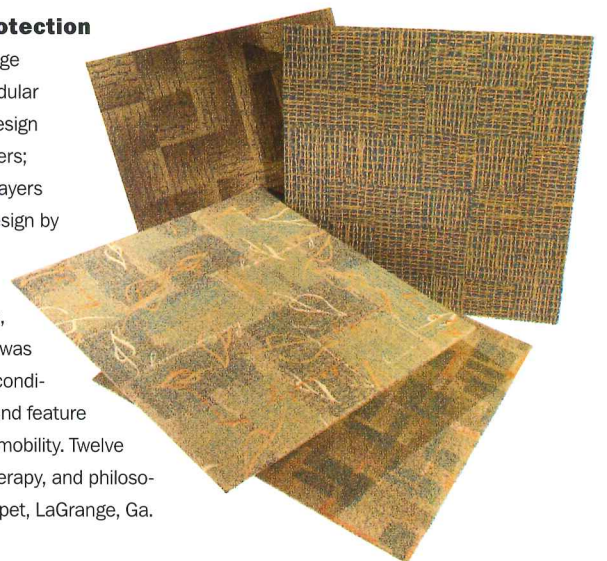
▼ Chameleon carpet tiles

The Cocoon carpet-tile collection is specifically designed to allow multiple patterns (or no pattern at all) to emerge, depending on the way the tiles are arranged on the floor. The stain-resistant, Class I-rated, 36"-square tiles feature the TractionBac nonadhesive installation system, which allows the tiles to be moved at any time. Several color combinations are possible (yellow/purple shown, left, in a classroom environment). Binvetec, Tustin, Calif. www.binvetec.com **CIRCLE 213**



◀▶ Layers of color and protection

Milliken Hospitality has launched Etagé (left), a new layered approach to modular carpet design. The collection's five design packages are created in multiple layers; designers simply select the pattern layers they want and then build the final design by overlaying one on top of another. Designed by HDR, a leading health-care firm in the United States, the Sense modular collection (right) was created to stand up to the extreme conditions of a health-care environment and feature stain- and soil-resistance and roller mobility. Twelve patterns draw from nature, aromatherapy, and philosophies of holistic healing. Milliken Carpet, LaGrange, Ga. www.millikencarpet.com **CIRCLE 214**



Product Briefs

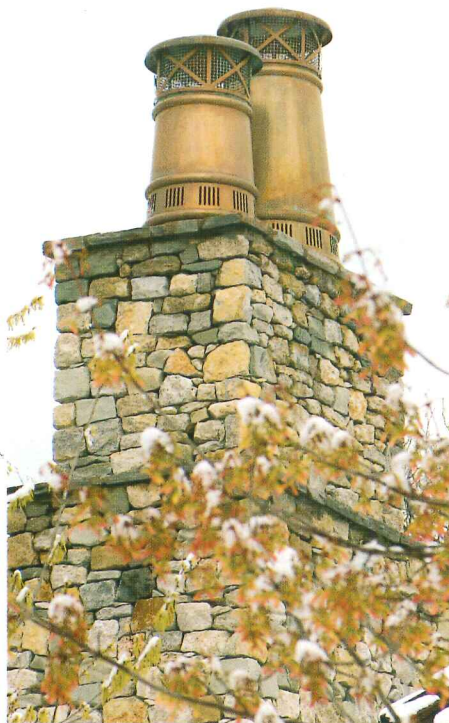
▼ Anniversary present

To mark its 10th anniversary, Henry Hall Designs introduced the limited-edition Monolith Bench. Combining the warmth of plantation-grown teakwood with marine-grade SikaFlex adhesive and sealant, the bench measures just over 8½" long, 22" deep, and 26" high. Designed by Belgium-based Wim Segers, Monolith is being manufactured in an exclusive production run of 25; each bench will be branded with its series number. A natural unfinished teakwood or a sealed teakwood finish are available. Henry Hall Designs, San Francisco. www.henryhalldesigns.com **CIRCLE 215**



► Pots of gold

To offer a solution for well-designed homes that have chimneys with unsightly metal caps exposed at the top, architect Jack Arnold created European Copper chimney pots. UL-listed and International Building Code-compliant, the pots are the only models compatible with both masonry and pre-engineered fireplaces. A patented vent system at the base of each pot improves airflow while keeping out rain and pests. Made of stainless steel and copper, the lightweight pots can withstand hurricane-force winds, seismic shifts, and extreme heat and cold. They are available in round, square, or octagonal shapes in a range of sizes in either a New Penny or Patina finish. Depending on the width of the chimney, one, two, or even three chimney pots are suitable. Shown above is the Bishop pot next to the larger-size Bishop II model. European Copper, Tulsa. www.jackarnold.com **CIRCLE 218**



▲ Putting the kitchen on display

In March, Poggenpohl opened its flagship New York showroom and introduced the Plusmodo kitchen system to the U.S. market. Designed by renowned product designer Jorge Pensi, Plusmodo is claimed to be the world's first hingeless-cabinet-door kitchen. Clear glass pullout trays in the base unit, illuminated satin-glass parallel shelves in the wall unit, and vertical lighting elements in the appliance area turn even mundane kitchen items into art objects. Poggenpohl U.S., Fairfield, N.J. www.poggenpohl-usa.com **CIRCLE 216**

▼► Into the woods

British-born, L.A.-based sculptor and furniture maker Martin Pierce has introduced a new collection of bronze cast hardware and cabinet pulls. Trained as a wood carver, Pierce begins his process by sculpting designs (based on original sketches) into bass wood or blue jewelers wax. Utilizing the lost-wax casting method, he creates pieces with extreme detail and character. The Hedgerow collection was inspired by the hedges found in the English landscape and includes Heroic door pulls (bottom) and a passageway lever (below right). The Willow collection captures the movement of willow leaves and stems bending in the wind, and includes a passageway knob on a 3" rose (above). Finally, the Lizard collection features a bronze reptile in repose on levers, pulls, and knobs. Martin Pierce Hardware, Los Angeles. www.martinpierce.com **CIRCLE 217**





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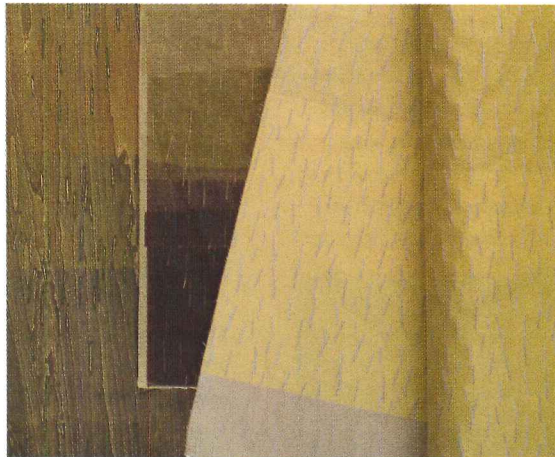


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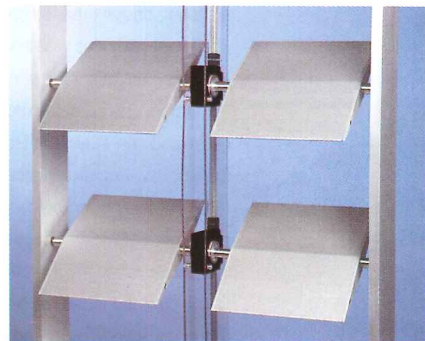
Product Briefs



▲► Luxurious textile collection

Based in Vermont, Laura Lienhard Textiles offers a collection of contemporary high-end fabrics for residential and commercial interiors. Distinctive weaves, textured plains, jacquards, and sheers remain true to their hand-loomed beginnings. Inspired by the

image of rain falling against the landscape, the Rain-Stripe pattern (left, shown in Turquoise) was developed from a series of Laura Lienhard's original woodcuts. Woven in Switzerland in a poly/cotton blend, the jacquard comes in four colors and two coordinating solids. Mesa (right, shown in Cayenne) is a handwoven modern interpretation of a traditional flame-stitch pattern woven domestically in cotton and wool. Laura Lienhard Textiles, Burlington, Vt. www.lauralienhard.com CIRCLE 219



◀ Heavy duty actuator system

Elero, a newcomer to the U.S. building-products market, has specially developed the Vitroline rack and pinion actuator system for high dynamic forces and high static loads. The system's highly efficient drive solution allows for entire banks of facade elements to be actuated synchronously along a single glass frontage, controlling the glare intensity of a complete floor area or atrium in unison. Featuring a corrosion-proof and lubricant-free track, Vitroline is well suited for harsh climates. Elero, Poesneck, Germany. www.elero.com CIRCLE 220

► Resilient flooring extension

Armstrong has updated four of its homogenous and inlaid sheet vinyl lines—Medintech, Medintech Tandem, Possibilities Petit Point (right), and Connection Corlon—and introduced a new visual called Royal. The most significant improvement is the conversion from felt-back to fiberglass backing on Connection Corlon and Possibilities Petit Point that enhances their flexibility for easier handling, simpler installation, and greater dimensional stability. Possibilities Petit Point provides the soft textural visual of carpet with the benefits of resilient flooring. Its expanded palette of 28 health-care-focused colors provides easy coordination with other Armstrong lines.

Armstrong, Lancaster, Pa. www.armstrong.com CIRCLE 221



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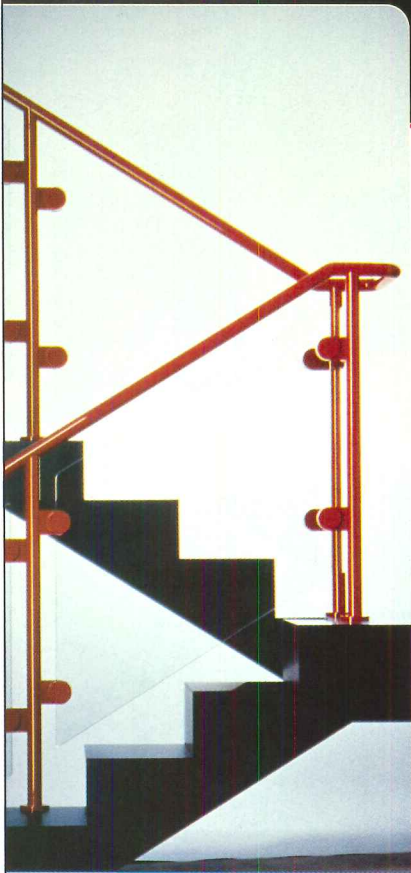


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Product Briefs

▼ New draperies for indoors and out

Conrad introduces two new custom handwoven window coverings, Sahara (left) and Scirocco. Sahara is a honey-hued textile with a quiet sheen that is available as a traditional Roman fold shade with textured horizontal banding, or as a rich drapery with subtle vertical striping. Scirocco, available as a Roman fold shade, is created by weaving



strands of sun-bleached hemp with a continuous warp that lends a smooth, supple texture. Also new from Conrad is the Tahoe Collection of drapery for outdoor living spaces, including loggias, terraces, or poolside cabanas (Alpine in Aspen, right). Three new outdoor draperies feature resilient, solution-dyed acrylic that can weather the elements. Conrad, San Francisco. www.conradshades.com

CIRCLE 222

► Motorized drapery family

MechoShade Systems has introduced the WhisperTrak family of motorized drapery products. Available in lengths up to 59', WhisperTrak can be installed in either curves or straight configurations. The system's three interchangeable motor models vary in price, performance, and control. The 6200 system, the most powerful drapery system, can carry a maximum weight load of 220 pounds and is programmable up to five stop positions; 6302 is medium duty and is capable of handling 88 pounds of drapery over 32' with curving ability; while 6300 is lighter-duty, economical, and capable of handling 44 pounds of drapery over 18' for straight tracks only. MechoShade Systems, Long Island City, N.Y.

www.mechoshade.com **CIRCLE 223**

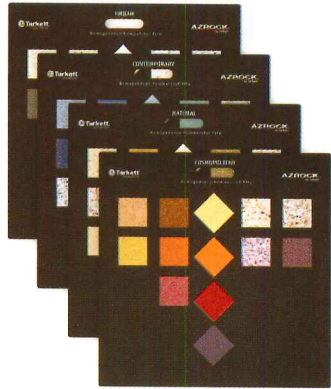
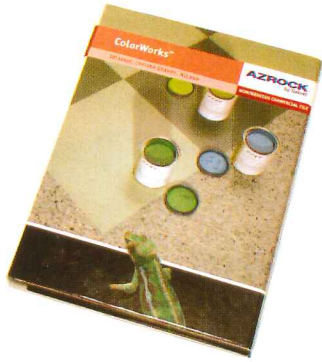


◀ Time-saving prefab wood backers

Manufactured by Dietrich Metal Framing and marketed by Arch Wood Protection, the Danback wood backing system for steel-framed construction claims to save 90 percent of the time required to install individual backers. Danback units are 48" precut assemblies suitable for 16" or 24" on-center framing. They are intended to help anchor shelves, counters, sinks, and other wall fixtures. Plywood sections of the Danback system are made of termite- and fungus-resistant Dricon fire-retardant-treated wood. Arch Wood Protection, Smyrna, Ga. www.dricon.com/danback **CIRCLE 224**

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Product Resource: Literature



Easier on the color palette

With the the launch of Azrock's ColorWorks system and SolidAire tile, the brand offers a more user-friendly series of collateral materials, including an architectural binder, a set of carry boards, and a brochure. The materials feature all of the products within the ColorWorks system at once. Tarkett Commercial, Houston. www.tarkett.com **CIRCLE 225**

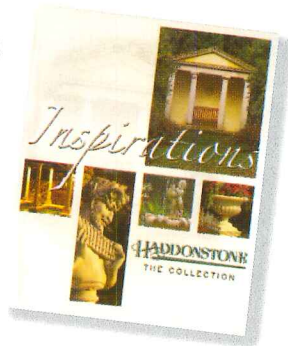


Refreshed lighting catalog

The Ultralights 2006 catalog features a few updates, including a new collection of sconces, brackets, and pendants; the phasing out of older finishes and the introduction of new options; new fixture additions interspersed throughout existing collections; and a "Design Your Own Light" feature that provides specifiers with more color, lamping, and diffuser alternatives than before. Ultralights, Tuscon. www.ultralightslighting.com **CIRCLE 226**

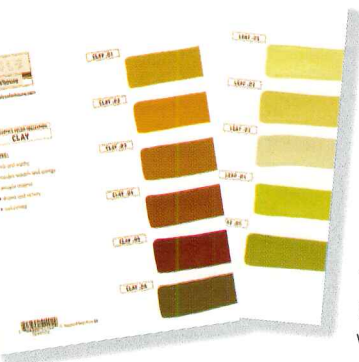
Comprehensive cast-stone catalog

Haddonstone, a supplier of cast-stone architectural features and landscape accents, has launched a new 200-page catalog marking the first time the entire range of Haddonstone companies (including Haddonstone, Haddoncraft Forge, and Glass Houses) has been grouped together. Haddonstone, Pueblo, Colo. www.haddonstone.com **CIRCLE 227**

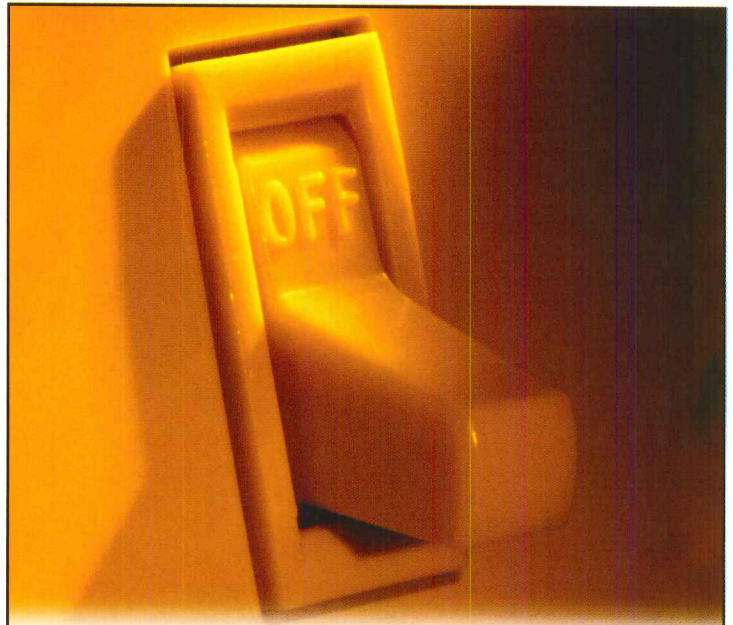


Real paint swatches

Yolo Colorhouse offers cards for each of its seven paint collections that feature strips of real paint. The company also offers giant reusable and repositionable color swatches made with real paint that eliminates the design challenge of choosing from tiny ink-printed color chips, and the issue of disposing of sample quarts of paint. Yolo Colorhouse, Portland, Ore. www.yolocolorhouse.com **CIRCLE 228**



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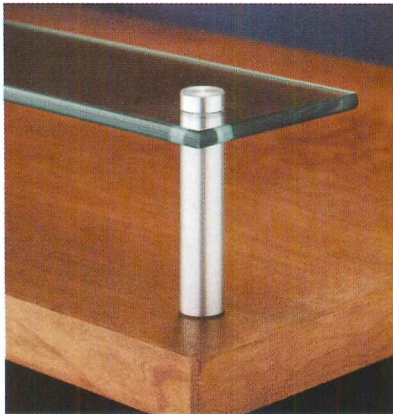
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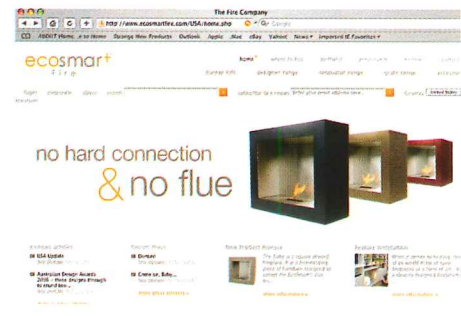
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Product Resource: On the Web

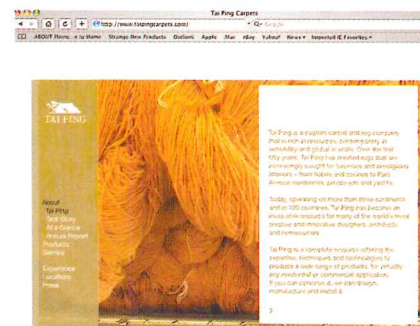
www.ecosmartfire.com

Intended to showcase the diversity of its flueless fireplace range, Ecosmart Fire has given its site a complete facelift. A "back end" FTP library resource for specifiers gives 24/7 access to technical information, drawings, price lists, images, and more. Upon entering the site, users are given the option to subscribe to an e-newsletter, which will be localized to individual countries in the near future.



www.taipingcarpets.com

Tai Ping's beautifully illustrated new site includes background information on the company—including the story behind its tent logo—as well as a roundup of products and services. The products section features a collection of custom carpet and rug images worthy of any magazine spread, although it would benefit from the addition of a description of the items on display.



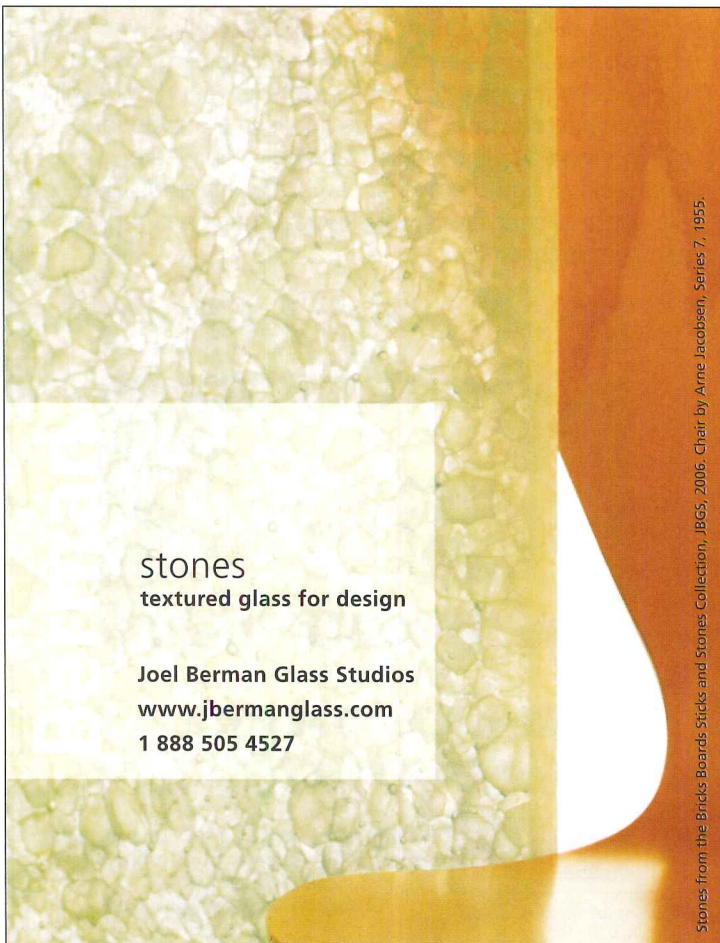
www.harmoninc.com

Specialty glazing contractor Harmon has launched a new site for its New Construction, Glass Services, and Renovation lines. The straightforward site doesn't offer a lot of fancy touches, but its clear navigation allows visitors to quickly find out what Harmon does and where it is doing it.



http://saveenergy.owenscorningblog.com

The Pink Panther Energy Blog, launched in April from Owens Corning, is intended to be a blog by the company's corporate mascot that will discuss the issues of saving energy through proper home insulation. While professionals might find some parts frivolous—an "About Me" link includes a list of the Panther's favorite movies—the regular postings on home insulation and energy-efficiency issues could be of interest.



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Stones from the Bricks, Boards and Stones Collection, JBGS, 2006. Chair by Arne Jacobsen, Series 7, 1955.

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Dates & Events

New & Upcoming Exhibitions

Zaha Hadid New York City

June 3–October 25, 2006

The first woman to be awarded the distinguished Pritzker Architecture Prize, which she won in 2004, Hadid is internationally known for both her theoretical and academic work, as well as a portfolio of built projects that have literally “shifted the geometry of buildings.” Each of Hadid’s and innovative projects builds on over twenty years of experimentation and research in the interrelated fields of urbanism, architecture, and design. This exhibition will provide a comprehensive look at her projects worldwide. True to Hadid’s interdisciplinary approach to architecture, there will be a wide range of mediums on display, including painting, drawing, large-scale urban plans, proposals for international design competitions, building designs for contemporary cultural and sports facilities, and documentation of current projects under construction. At the Solomon R. Guggenheim Museum. Call 212/423-3500 or visit www.guggenheim.org.

2x8: Swell Exhibit Los Angeles

June 6–14, 2006

This annual exhibition sponsored by the AIA/L.A., showcases exemplary student work from architecture and design institutions throughout California. At the Gas Company Lofts. Visit www.aialosangeles.org.

AIA/LA Tours Los Angeles

June 7–11, 2006

With over 100 tours of diverse and complex architecture, AIA/L.A. has gathered top professionals, world-renowned artists, and a variety of design and architecture styles to innovate, engage, and inspire. For a full list of both professional and guest tours, visit www.aialosangeles.org.

Seattle Architecture Foundation Ideas in Form 9: Architectural Model Exhibit Seattle

June 9–July 8, 2006

Seattle Architecture Foundation (SAF) uses its annual *Ideas in Form* architectural-model exhibi-

tion to educate the general public about the creative process. The show features 80 to 100 projects still on the boards, under construction, and recently completed by Northwest architects or architects designing projects in the Northwest. This year’s exhibition will be open daily in the Rainier Square Atrium in Downtown Seattle, 1333 5th Avenue, First Level. For additional information, call 206/667-9184 or visit www.seattlearchitecture.org.

Cantilever-Chairs: Architectural Manifesto and Material Experiment Vienna

June 14–October 29, 2006

The Cantilever-Chair represents one of the most significant products of avant-garde design in the 1920s. These steel tube chairs stem from the Bauhaus movement and the German Werkbund, and still challenge architects and designers today to experiment anew with their form and material.

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Dates & Events

The exhibition covers more than 80 years of innovative suspension design with chairs by Marcel Breuer and Ludwig Mies van der Rohe, right up to Tom Dixon and Ross Lovegrove. In the MAK Study Collection Rooms. Visit www.mak.at.

Prairie Skyscraper: Frank Lloyd Wright's Price Tower

Washington, D.C.

June 17–September 17, 2006

Organized by Price Tower Arts Center (Bartlesville, Oklahoma) in cooperation with The Frank Lloyd

Wright Foundation (Scottsdale, Arizona), Prairie Skyscraper will present for the first time a comprehensive selection of the Arts Center's collection of historic artworks and objects relating to the Price Tower, including never-before-exhibited Wright documents and drawings from its own holdings and from those of the Wright Foundation's archives. On view will be approximately 108 drawings, models, photographs, documents, building components (such as exterior copper panels and louvers), and furnishings. The latter objects—including desks,

chairs, tables, and textiles that were designed for the Price Tower by Frank Lloyd Wright—reflect the architect's conception of the building as an integrated work of art. At the National Building Museum. For more information, call 202/272-2448 or visit www.nbm.org.

Artist's Choice: Herzog & de Meuron New York City

June 21–September 25, 2006

The 7th exhibition in MoMA's Artist's Choice series, in which contemporary artists are invited to select, juxtapose, and comment on works from the museum's collection. Drawing from across the museum's departmental collections, the internationally renowned architects Jacques Herzog and Pierre de Meuron approach the collection not as conventional curators, but as architects. At the Museum of Modern Art. Call 212/708-9400 or visit www.moma.org.

Young Architects Program Long Island City, Queens

Opens: June 22, 2006

The New York City-based firm OBRA, led by Pablo Castro and Jennifer Lee, has been selected as the winner of the seventh annual MoMA/PS.1 Young Architects Program, which invites emerging architects to propose a building project for PS.1's courtyard. The OBRA installation will open in June. The objective of the Young Architects Program is to identify and provide an outlet for emerging young talent in architecture. At PS.1. Call 718/784-2084 or visit www.ps1.org.

AIA New York Chapter Design Awards Exhibition

New York City

Opens: June 29, 2006

Award recipients will be invited to exhibit presentation boards, models, and videos. The luncheon honoring the recipients will be held June 28 at 7 World Trade Center. At the Center for Architecture. Visit www.aiany.org/designawards.

Gritty Brits: New London Architecture Pittsburgh

September 30, 2006–January 28, 2007

In recent years, a new generation of architects, operating from London's postindustrial East End, has become intimately engaged with England's contemporary urban condition. The exhibition comprises key works in recent English architecture by these "Gritty Brits," together with aspects of urbanization and visual culture (music, literature, film, fashion) in contemporary London. Participating architects include David Adjaye, Caruso St John, FAT, Niall McLaughlin, Muf, and Sergison Bates. Also included is an appraisal of



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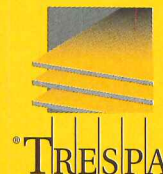
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Dates & Events

the architecture of the 1950s, which has reemerged as an influence to this generation. At the Heinz Architectural Center. Call 412/622.3131 or visit www.cmoa.org.

Ongoing Exhibitions

Barcelona in Progress

New York City

Through June 11, 2006

An exhibition presenting Barcelona's dramatic

post-Franco transformation, through the present. Architectural models, renderings, and photographs outline a framework for the progressive urban trajectory this city has chartered, and a global context for evaluating developments in large-scale metropolitan planning. At the Center for Architecture. Call 212/683-0023 or visit www.aiany.org.

Ettore Sottsass

Los Angeles

Through June 11, 2006

Italian designer and architect Ettore Sottsass is internationally acclaimed for his contribution to product design, furniture, ceramics, glass, jewelry, silverwork, and architecture. This retrospective exhibition of his work includes approximately 100 objects arranged chronologically and by specific media, in an installation conceptualized by Sottsass himself. At the Los Angeles County Museum of Art. Call 323/857-6522 or visit www.lacma.org.

Instability: Young Architects Forum 2006

New York City

Through June 14, 2006

In its 25th year, the exhibition provides a forum for the discussion of the entrants' ideas and work. This year's theme, "Instability," questions how young architects define their practice in the midst of shaken institutions, weakened states of normalcy, and defunct analytical models. Participation is open to designers 10 years or less out of school and exhibitors are chosen by a portfolio competition juried by distinguished architects, artists, critics, and the Young Architects Committee, comprising previous entrants, who develop the theme. At the Architectural League's Urban Center Gallery. Call 212/753-1722 or visit www.archleague.org.

Southpoint: From Ruin to Rejuvenation—ENYA International Ideas Competition Exhibition

New York City

Through June 17, 2006

The Emerging New York Architects (ENYA) Committee presents an exhibition of the second biennial International Ideas Competition. The exhibition features 77 visions for a Universal Arts Center at Southpoint Park on Roosevelt Island. ENYA Prize recipient, second place, third place, student prize, and historic preservation award, along with 42 selected entries, are included in the accompanying catalog. At the Center for Architecture. For more information, call 212/683-0023 or visit www.aiany.org.

Secret Cities: Extraordinary Urban Photography

Chicago

Through June 17, 2006
The contemporary photographers in this exhibition are poets of light and shadow. Included in the show are works by Christophe Valsecchi, John Kimmich-Javier, Darris Lee Harris, Alex Fradkin, Jay King, Tony May, and Madeline Doering. At ArchiTech. For more information, call 312/475-1290 or visit www.architechgallery.com.

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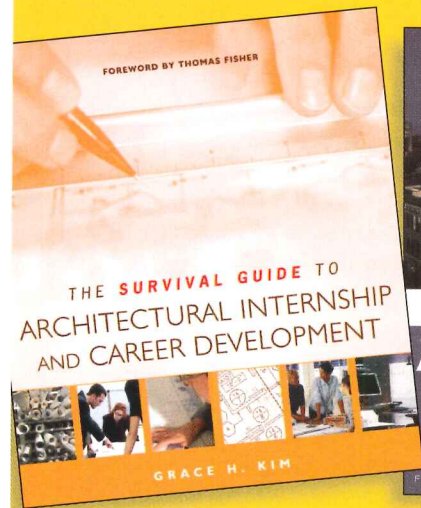
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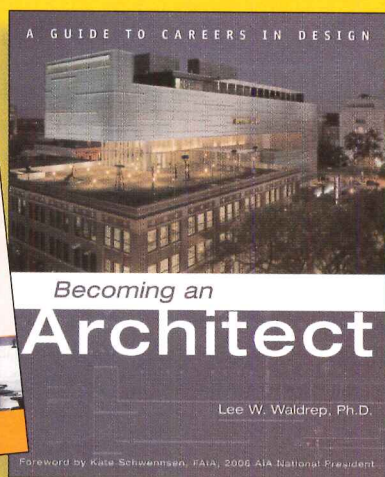
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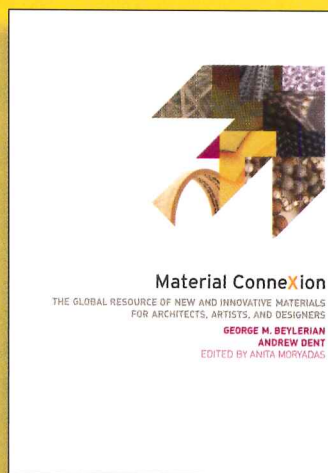
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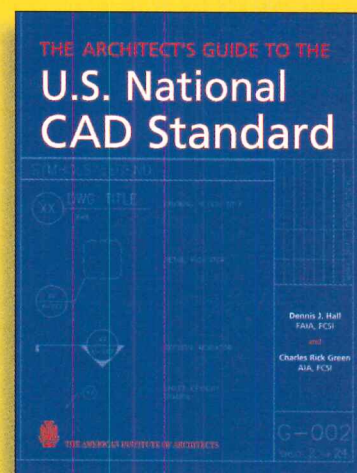
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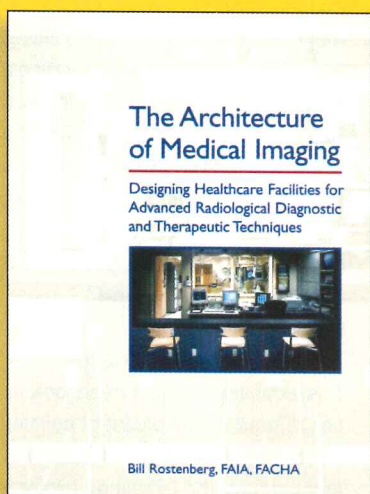
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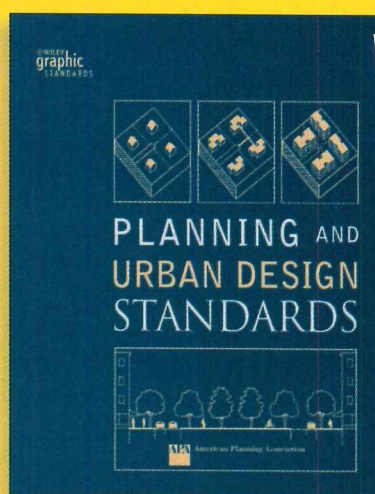
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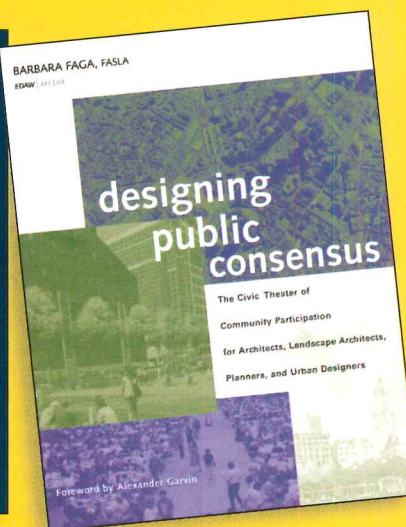
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Dates & Events

Norman Foster: Space and Time Moscow

Through July 2, 2006

A major new exhibition on the work of Foster and Partners explores key themes in the firm's work, encompassing a diverse range of international projects over a number of years. The subjects include historic and cultural buildings, towers, sustainability, and infrastructure. At the Pushkin State Museum of Fine Arts. Call 203-79-98 or visit www.museum.ru/gmii.

Morphosis Paris

Through July 17, 2006

Sixteen projects (layouts, drawings, photographs, etc.) from Morphosis, currently involved in the construction of numerous buildings, are on view to convey the idea of architecture as "in the act." Screens and Web cams open windows onto buildings in operation or sites under way in order to follow their evolution. At Centre Pompidou. Visit www.cnac-gp.fr/pompidou.

Vaults of Heaven: Sanctuaries of Byzantium New York City

Through July 28, 2006

An exhibition of 30 large-format color photographs of some of the greatest examples of Byzantine architecture. Captured by the renowned Turkish photographer and architect Ahmet Ertug, the striking images reveal in astonishing detail the extraordinary churches and sanctuaries of ancient Byzantium. At the World Monuments Fund Gallery. For additional information, call 646/424-9594 or visit www.wmf.org.

Julius Shulman, Modernity and the Metropolis Washington, D.C.

Through July 30, 2006

This exhibition offers highlights from the recently acquired archives of Julius Shulman, the internationally renowned photographer whose iconic images helped to define Modern architecture. His photographs, such as those of Richard Neutra's Kaufmann House in Palm Springs (1947) and Pierre Koenig's Case Study House #22 in the Hollywood Hills (1960), transcend mere documentation of steel and glass. They reveal the essence of the architects' visions and capture the spirit of the eras when the structures were conceived. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Newer Orleans—A Shared Space Washington, D.C.

Through July 30, 2006

In response to the need to rebuild New Orleans, the Netherlands Architecture Institute (NAI) and the Tulane School of Architecture, together with the magazine *Artforum*, invited six architecture firms from the Netherlands and the United States to envision shared spaces and symbols for the city. Their proposals consider a future for the city in which architecture serves to create a new sense of social commitment, political involvement, and engagement with the landscape. The Dutch firms are MVRDV, UN Studio, and West 8; Morphosis, Hargreaves Associates, and Huff + Gooden Architects represent the U.S. This exhibition has been curated by NAI. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Alvaro Siza/Architect: Drawings, Models, Photographs Santa Monica, Calif.

Through August 19, 2006

The first museum survey in the United States to explore the distinguished 50-year career of preeminent Portuguese architect and Pritzker Prize-winner Alvaro Joaquim de Meio Siza Vieira. The exhibition's drawings, models, and photographs will illustrate the attention to spatial relationships, sensitivity to material and texture, and use of light as an expressive and active element that transforms Siza's buildings into remarkable embodiments of grace and beauty. Awarded the highest honors in his profession, Siza teaches at the Oporto School of Architecture in Portugal. At the Santa Monica Museum of Art. Call 310/586-6488 or visit www.smmoa.org.

From Wood to Architecture: Recent Designs from Finland New York City

Through August 25, 2006

This exhibition takes a fresh look at the possibilities offered by the oldest of building materials: wood. Organized by the Museum of Finnish Architecture, the exhibition explores the current resurgence of wood as a building material. The show presents 17 recently constructed buildings in Finland, ranging from cultural centers to summer cottages to churches. The architects include established, internationally known figures such as Kristian Gullichsen, Mikko Heikkinen, and Markku Komonen, as well as a new generation of young designers, including



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Dates & Events

Anssi Lassila and Ville Hara. At Scandinavia House: The Nordic Center in America. For more information, call 212/879-9779 or visit www.scandinaviahouse.org.

Best of Friends: Buckminster Fuller and Isamu Noguchi **Long Island City, N.Y.**

Through October 15, 2006

The relationship between Noguchi and visionary designer and inventor Buckminster Fuller are illuminated in this special exhibition, which includes models, sculptures, drawings, photographs, film footage, and letters. At the Noguchi Museum. Call 718-204-7088 or visit www.noguchi.org.

Seattle Architecture Foundation Tours **Seattle**

Through October 28, 2006

Seattle Architecture Foundation connects people to architecture through popular guided walking tours, exhibitions, youth programs, and public forums—programs that inspire participants to engage in shaping their community. For more information, visit www.seattlearchitecture.org.

Lectures, Conferences, and Symposia

ENIE 2006: The 11th National Electrical Installation Conference and Exhibition **São Paulo, Brazil**

June 6–8, 2006

ENIE is the biggest meeting point for companies and professionals of electrical installation, equipment, and building and industrial electric systems. Some themes that will be discussed are new concepts, techniques and products for industrial and building electrical installations, protection against lightning and over-voltages, and new constructive processes. It will be an excellent opportunity to acquire information and to learn about new projects in this area. At the Blue Building, Expo Center Norte. For more information, e-mail enie2006@arandanet.com.br or visit www.arandanet.com.br/evento_enie2006/enie_ingles/enie06_presentation.htm.

Eric R. Multhauf Lunchtime Lectures **Chicago**

June 7, 14, 21, 28, 2006

Free lectures include Lyman Shepard, *Frank Lloyd Wright Now: The Challenges of Modernism*; Joseph Schwieterman, *The Politics of Place: A*

History of Zoning in Chicago; Julia and Charlie San Fratello, *Turning Alta Vista Inside Out: Victorian and Modern Desires in a Landmark Row House*; Mary B. Brush, *French and American Heritage and Preservation Values: What Can We Learn from Each Other?* At the ArchiCenter. Call 312-922-3432 or visit www.architecture.org.

Exit Strategy: The 4th Annual Art & Structure Exhibit for Common Ground **New York City**

June 8, 2006

A reception and exhibition hosted by Joan and Marc Sherman to help solve homelessness through an innovative program. Calvin Tsao, of Tsao McKown, collaborates with war artist Steve Mumford at this year's exhibition dedicated to raising money for Hope for New Veterans, which helps identify and assist returning veterans at risk of becoming homeless. The exhibition comprises installations that use spatial relationships to communicate emergence and re-assimilation that veterans go through upon returning to civilian life. At 135 Greene Street. Call 212/471-0886 or visit www.commonground.org.

World Party & 06 AIA/L.A. Design Awards Program **Los Angeles**

June 8, 2006

The official welcome party of the 2006 AIA Convention. At El Pueblo de Los Angeles, Olvera Plaza. For more information, call 213/639-0777 or visit www.aiaconvection.com.

The AIA 2006 National Convention and Design Exposition **Los Angeles**

June 8–10, 2006

The premier event for architects and building-industry professionals, with over 150 continuing education programs, 100 professional tours, 75 special events, and 800 leading-edge companies exhibiting their products and services. At the Los Angeles Convention Center. Call 213/639-0777 or visit www.aialosangeles.org.

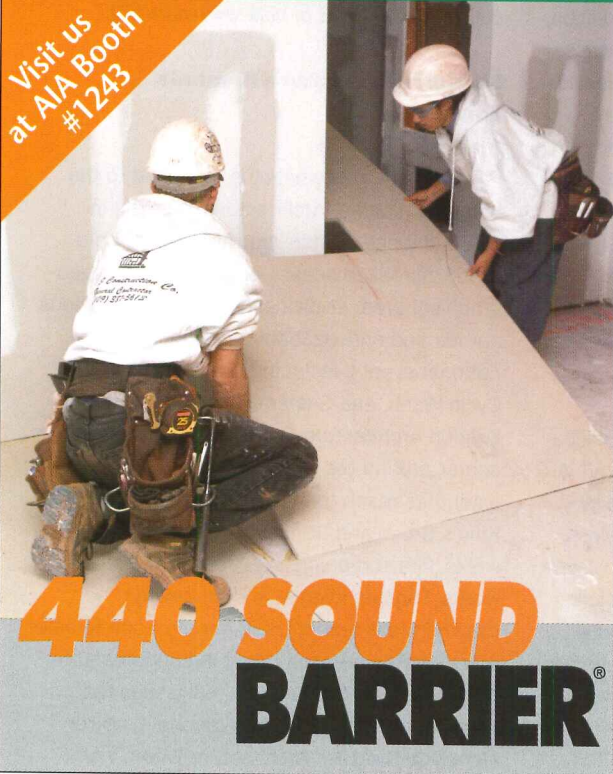
Residential Contractors **Cleveland**

June 8–9, 2006

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Who Says What Architecture Is?

Los Angeles

June 9, 2006

A debate on the various definitions and ramifications of today's architecture will use the AIA/L.A. Design Awards as background. Moderated by architect and SCI-Arc director Eric Owen Moss, FAIA, the panel comprises architect Thom Mayne, FAIA; architect Wolf Prix; architect and AIA/L.A. President William Fain, FAIA; and architecture writer and radio host/producer Frances Anderton. At the Southern California Institute of Architecture (SCI-Arc). Call 213/639-0777 or visit www.aialosangeles.org.

Dining by Design—LA Style

Los Angeles

June 9–10, 2006

AIA/L.A. has hand-picked some of L.A.'s hottest restaurants to offer you an unforgettable dining experience. Consider joining the architect/designer at one of our Dining by Design events during your convention visit. 13 restaurants are featured as part of this program. For a full list of participating restaurants, visit www.aialosangeles.org.

Symposium: Prefabricated Houses— Good and Green Design

Washington, D.C.

June 13, 2006

Significant efforts are under way to improve the reputation of prefabricated, or modular, housing. A growing number of architectural firms now combine the economic and construction efficiencies of factory-built homes with the benefits of customized, green designs. The result is sophisticated architecture and interior design that can be offered at reasonable prices and that incorporates many environmentally friendly features. Michelle Kaufmann, Joseph Tanney, AIA, and Michael Sylvester will discuss this growing housing trend. This symposium complements the exhibition *The Green House* which will be open before and after the program. At the National Building Museum. For information,

call 202/272-2448 or visit www.nbm.org.

London Architecture Biennale London

June 17–25, 2006

Following the overwhelming response to the inaugural London Architecture Biennale in 2004, the celebration returns in 2006 on a vastly increased scale—covering a wider geographical area, involving even more prestigious names and organizations, and linking with national events, including Architecture Week, Cycle Week, and Sustainability Week. The London Architecture Biennale will once again center around the Smithfield area but will extend its reach to include a route connecting King's Cross and Bankside. Talks, exhibitions, walks, film screenings, parties, debates, artworks, Thames events, and an awards ceremony will reflect the Biennale's aim to celebrate diverse creative talent in London and to bring that talent to bear on real issues that confront the city today. The Biennale will run alongside the 10th Architecture Week. Visit www.londonbiennale.org.uk <http://www.londonbiennale.org.uk/> or www.architecture-week.org.uk for details of more than 350 events around the country.

The 2nd International Summer School: Designation—Tradition and Creativity North Cyprus

June 19–30, 2006

The summer school scheduled for this year at the Faculty of Architecture, Eastern Mediterranean University, with the topic of "designation," aims to gather interdisciplinary ideas and works focusing on tradition and creativity. Call 90 392 630-2252 or visit www.emu.edu.tr.

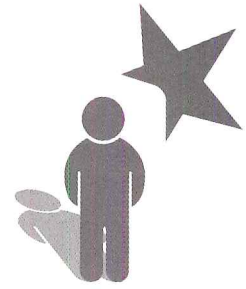
Architecture Camp Pittsburgh

June 19–August 18, 2006

Architecture Explorations, a series of one-week and two-week camps dedicated to architectural design, construction, form, and function, and presented in collaboration with Carnegie Mellon University's School of Architecture, are available for children ages six to 13, as well as high school students. The architecture camps will be held at Carnegie Mellon University's architecture studios and in Carnegie Museum of Art's Heinz Architectural Center. Call 412/622-3131 or visit www.cmoa.org.

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Dates & Events

Lecture: Pinwheel on the Prairie: Frank Lloyd Wright's Price Tower **Washington, D.C.**

June 19, 2006

Frank Lloyd Wright designed several skyscrapers, but the Price Tower in Bartlesville, Oklahoma, is the only one ever constructed. The 19-story, 57,000-square-foot high-rise, incorporating office, retail, and residential space, served as the corporate headquarters for the H.C. Price Company. The iconic building was designed to resemble a tree in form and function, with branchlike, cantilevered floors that "broke the box" of conventional construction. Anthony Alofsin—professor of art and art history at the University of Texas at Austin, guest-curator of the exhibition *Prairie Skyscraper: Frank Lloyd Wright's Price Tower*, and editor of the accompanying catalog of the same

name—will discuss Wright's use of "rotational geometry" as the key to understanding the form of the building. At the National Building Museum. For more information, call 202/272-2448 or visit www.nbm.org.

NCARB 2006 Annual Meeting and Conference **Cincinnati**

June 21–24, 2006

The National Council of Architectural Registration Boards (NCARB) Annual Meeting offers informative workshops, business sessions, and networking opportunities. Richard L. Rundell, AIA, NCARB, LEED, of Building Solutions Division of Autodesk, in Boston, will be the keynote speaker. The 87th Annual Meeting and Conference will be at the Hilton Netherland Plaza. For more information, call 202/783-6500 or visit www.ncarb.org.

Re-floatin' NOLA: A Better Future for New Orleans **Washington, D.C.**

June 27, 2006

For years, New Orleans, Louisiana ("NOLA"), has struggled to maintain its day-to-day existence in the face of outdated infrastructure and persistent social and economic stratification. Hurricane Katrina and the subsequent levee collapse have exacerbated this situation and caused civic leaders across the country to reexamine the often unstable and fragile foundations in their own communities. University of Virginia School of Architecture professor William R. Morrish will explore NOLA's historic roots and sift through the debris of renewal efforts to identify critical pivot points and initiatives that can be used not only to rebuild damaged areas, but also to "re-float" the idea of New Orleans as a culturally rich, vital city. At the National Building Museum. Call 202/272-2448 or visit www.nbm.org.

Design and Health: 5th World Congress and Exhibition **Glasgow**

June 27–July 1, 2006

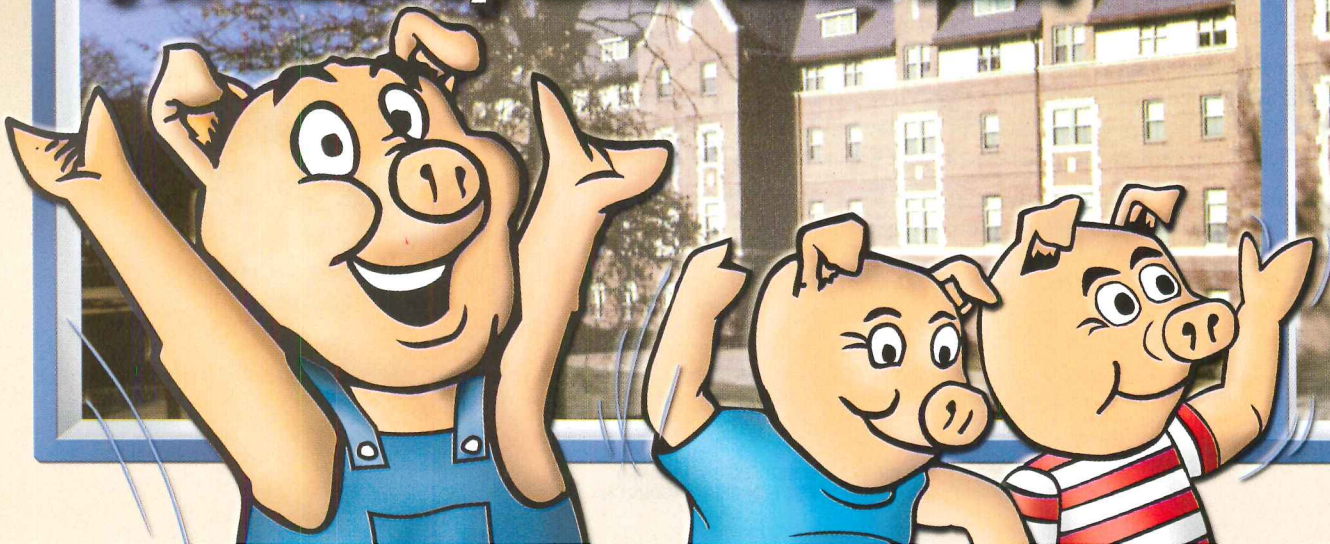
An international forum for continuous dialogue between researchers and practitioners. Presentations focus on the practical importance of workplace design qualities that reduce stress and promote health. At Glasgow Hilton Hotel. Call 46 8 689-9355 or visit <http://www.hilton.com/>.

Design-Build for Federal Facilities: Command and Control in Project Delivery **Arlington, VA**

June 28–30, 2006

Join DBIA for its first conference focused on the project delivery needs of the federal government. Government agencies will learn how to maximize the success of design-build projects through discussion of case studies, and learn about various procurement methodologies, contracting approaches, and best practices. Practitioners will learn

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about the many opportunities available in the public sector, as well as what agencies are looking for when hiring design-build teams. Call 202/682-0110 or visit www.designbuildfederal.com.

International Summer Academy

Southwest France

June–September 2006

A total of 25 workshops addressing topics from the fields of product design, exhibition design, jewelry design, graphic work, architecture, and art will be offered at the Domaine de Boisbuchet, a country estate in Southwest France. The courses will be headed by renowned designers, architects, and artists, such as Humberto and Fernando Campana, Alexander Brodsky, Dinie Besems, Stephen Burkes, Bruckner + Bruckner Architects, and Ico Migliore. For further information, call 49 7621 702 35 74 or visit www.boisbuchet.org or www.design-museum.de.

Washington: Symbol and City Washington, D.C.

Long-term

This exhibition reveals how the built environment of the national capital reflects the complex relationship between Washington's role as a national symbol and seat of government and Washington's day-to-day life as an evolving municipality. At the National Building Museum. For more information, call 202/272-2448 or visit www.nbm.org.

Competitions

New Orleans Reconstruction Exhibit Invitation

Deadline: June 10, 2006

All student design studios working on projects for the reconstruction of New Orleans are invited to enter this competition to exhibit their work. For more information, visit the Gulf Recovery page at <http://www.acsa-arch.org/>.

Home of the Year Awards

Deadline: June 26, 2006

Categories include single family, multifamily, renovations/additions, emergency shelter, and individual apartments/condominiums. For further information, visit www.architecture.com.

Unbuilt Architecture

Deadline: June 26, 2006

Architects, architectural educators, and architecture students throughout the world are invited to submit real or theoretical projects. Visit www.architects.org/awards.

The Vetter Inspired Project (VIP) Call for Entries

Deadline: July 1, 2006

A project may be entered by any project team member—architect, builder, remodeler, designer, or general contractor—but it must feature Vetter windows and/or patio doors. For more information, call 715/693-8407 or visit www.vetterwindows.com.

Honor Awards for Design Excellence

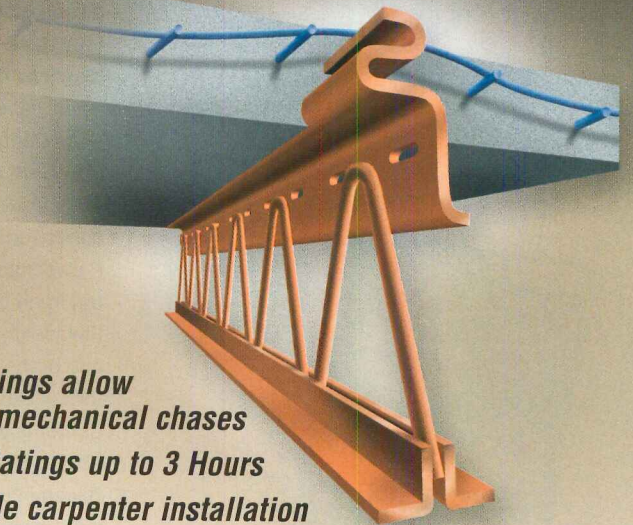
Deadline: July 6, 2006

The annual Boston Society of Architects (BSA) honor awards program invites submissions of projects of any type anywhere in the world designed by Massachusetts architects, and also invites architects throughout the world to submit projects built in Massachusetts. For more information, visit www.architects.org/awards.

The Craftsman's Challenge 2006: The Search for the Golden Touch

Deadline: July 15, 2006

Veneer Tech's competition aims to recognize excellence in woodwork and architectural woodwork that features natural edgebanding applications. Awards will be officially announced in August at the International Woodworking Fair (IWF) in Atlanta. Call 800/593-5601 or visit www.veneertech.com.



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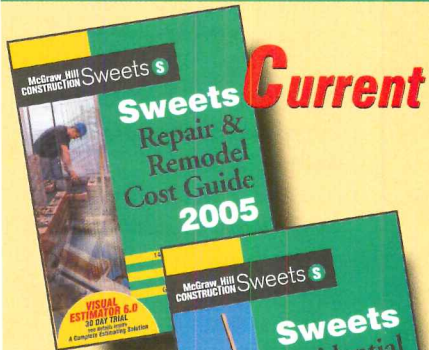
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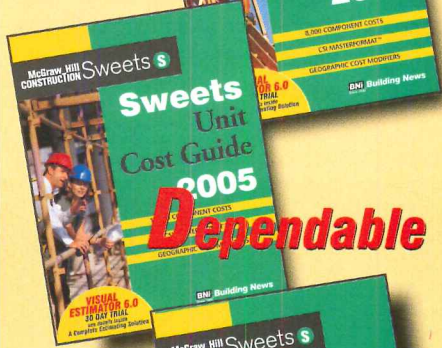
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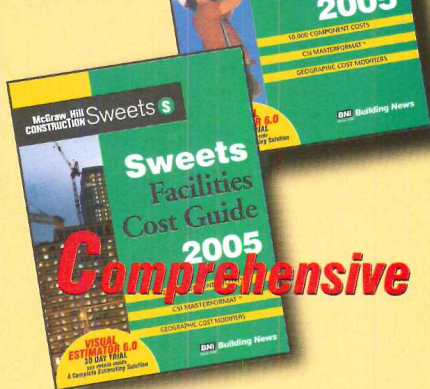
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Dates & Events

A Bridge Museum

Deadline July 17, 2006

This architectural contest promoted by Architectum seeks design entries for a new bridge to replace the Academy Bridge in Venice, Italy. The bridge is intended to become a city museum as well as a connecting bridge and entry to the Rio Alto. Visit www.architectum.com.

Juried Photo Exhibits at Build Boston

Deadline: August 1, 2006

All New England architects, landscape architects, and interior designers who are members of the AIA, ASID, ASLA, or IIDA are eligible. For more information, visit www.architects.org/awards.

Ceiling Installation Excellence Awards

Deadline: August 30, 2006

Open to all installation professionals who have completed a project where the ceiling system comprises at least 50 percent Chicago Metallic products, the contest is established to honor exceptional craftsmanship. To enter, projects must have been completed between January 2002 and July 2006. Winners will be announced in January 2007. For more information, call 800/323-7164 or visit www.chicagometallic.com.

Imagining Penn Center: A National Student Design Competition to Plan New Life for Philadelphia's Central Civic Space

Deadline: September 15, 2006

Penn Center is one of Center City Philadelphia's important spaces, housing Suburban Station, office towers, retail, and public plazas. Originally conceived by the late Edmund N. Bacon, Philadelphia's renowned former planning director, Penn Center changed the face of Philadelphia when it was built in the 1960s as one of the largest and most ambitious downtown redevelopments of its time. Today, Penn Center is vastly underutilized by the public, yet it holds great potential for revitalization. The Ed Bacon Foundation challenges students to imagine the site's potential and to generate ideas for restoring this important space as a modern Philadelphia epicenter and icon. For more information, visit www.edbacon.org/penncenter.

E-mail event and competition information two months before event or submission deadline to elisabeth_broome@mcgraw-hill.com.

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Programs

FAMILY DAY A Towering Challenge with KEVA™ Planks

June 17

FILM Frank Lloyd Wright

June 18



PHOTO BY LIZ ROLL

LECTURE Pinwheel on the Prairie: Frank Lloyd Wright's Price Tower

June 19

DROP-IN YOUTH PROGRAM Wednesdays with Wright Summer 2006

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FILMS An Evening with Frank Lloyd Wright

Frank Lloyd Wright: The Mike Wallace Interviews

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Damaged by Katrina



Early signs of a campus in recovery



The DUICEF had opened in 2005 (top and above). Flooding has required extensive renovation, now begun in the meeting room (below).



In comparison to the overall devastation, Dillard University's International Center for Economic Freedom (DUICEF) was relatively unscathed by Hurricane Katrina. But like the rest of the 55-acre campus along Gentilly Boulevard in the eastern part of New Orleans, it suffered severe water damage from flooding of the nearby London Avenue Canal. The two-story, 30,000-square-foot structure, designed by Max Bond, FAIA, of the New York firm Davis Brody Bond, had only opened in 2005. Marked by a gracefully high portico, where attenuated lally columns gently support a flat, overhanging roof, the gleaming glass and white-painted, brick-walled center was the first Modern-style building to be added to the 1930s campus. The private college for black students was initially designed by Moise Goldstein as a Classical-style white brick ensemble, where buildings are only two to three stories high. Before Katrina, large oaks and magnolia trees dotted the grassy lawns in a manner reminiscent of Thomas Jefferson's University of Virginia in Charlottesville.

Now Dillard awaits funding from delayed insurance and federal monies for a comprehensive renovation project. Although the flooding ruined the DUICEF's finishes, including wood paneling, and the electrical system and computer room, the steel-framed structure did not lose its glass curtain wall or many of its windows. With the pro bono consulting help from Bond, and Jon Hlafter, the university architect for Princeton, the campus's program manager, Arthur J. Clement, of Clement & Wynn—who had been overseeing the renovation of the older campus structures pre-Katrina—is putting the center back in working order.

Since Bond's father was a dean and his mother an English professor at Dillard during the 1930s, the New York architect's ties to the campus are strong. Furthermore, Bond's elegantly rectilinear structure occupies the site where his family once had a house. Needless to say, getting the center (and the campus) back to its pristine condition means a lot. *Suzanne Stephens*



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