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GROUP PUBLISHER
Patrick J. Carroll
pcarroll@hanleywood.com
773.824.2411

PUBLISHER
Russell S. Ellis
rellis@hanleywood.com
202.736.3310

VICE PRESIDENT, SALES AND EDITORIAL, E-MEDIA
Paul Tourbaf
202.729.3629

REGIONAL SALES MANAGER, MID-ATLANTIC AND SOUTHEAST
Nick Hayman
nhayman@hanleywood.com
202.736.3457

REGIONAL SALES MANAGER, WEST
Mark Weinstein
mweinstein@hanleywood.com
310.820.4030

REGIONAL SALES MANAGER, MIDWEST
Michael Gilbert
mgilbert@hanleywood.com
773.824.2435

NORTHEAST AND INTERNATIONAL SALES MANAGER/NATIONAL ADVERTISING MANAGER, LIGHTING
Cliff Smith
csmith@hanleywood.com
212.686.3434, ext. 204

REGIONAL SALES MANAGER, SOUTH CENTRAL
Joe Tuttle
jtuttle@hanleywood.com
303.663.8252

REGIONAL SALES MANAGER, CANADA
D. John Magner
jmagner@yorkmedia.net
416.598.0101, ext. 220

ACCOUNT MANAGER, CANADA
Colleen T. Curran
ctcurran@yorkmedia.net
416.598.0101, ext. 230

E-MEDIA SALES MANAGER
Jim Philbin
jphilbin@hanleywood.com
773.824.2426

SALES MANAGER, ARCHITECTJOBSONLINE
Beth Dwyer
bdwyer@hanleywood.com
202.729.3575

FINANCIAL ANALYST/ SALES DATABASE MANAGER
Christina Covington

RESOURCE AND CLASSIFIED SALES ACCOUNT MANAGER
Drew Ferrara
aferrara@hanleywood.com
202.736.3343

MARKETING DIRECTOR
Alex Bowers

Hanley Wood Business Media

PRESIDENT
Peter M. Goldstone
202.736.3304

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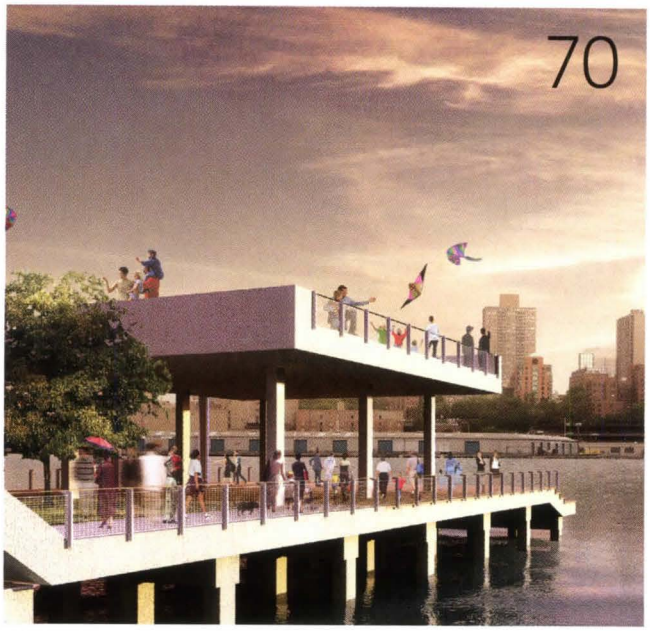

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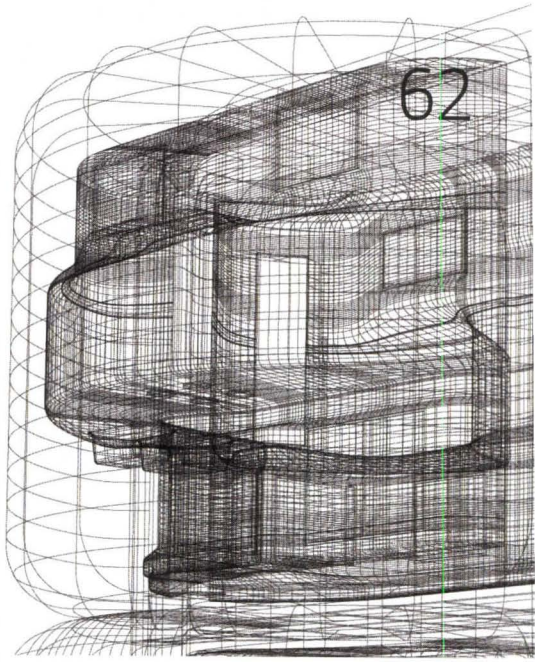
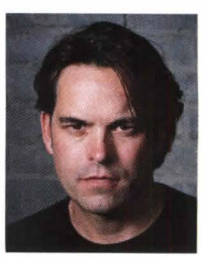


TIGHE ARCHITECTURE

THEY'RE DOING SOMETHING REALLY IMPORTANT FOR NEW YORK CITY.

Karen Van Lengen on SHoP Architects, page 70.



ON THE COVER
Patrick Tighe won a P/A Award for his Nodul(ar) House. Photo by Mark Heithoff.

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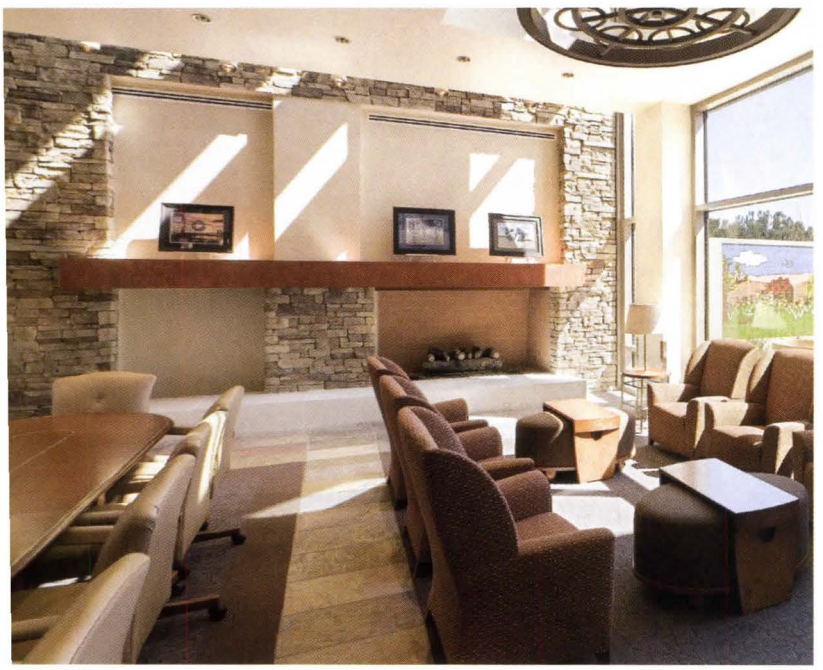
Landmark Library Features Beautiful Blend of Glass and Stone

Panoramic views and state-of-the-art technology are what visitors will find at this award-winning, 32,000 square foot library in Temecula, California.

The design of the library is based on a cathedral spine that divides the library into three main sections –administrative, a children's library and a large community room where a massive, 40-foot fireplace creates a beautiful focal point to the space.

The north side of the building is all glass with views that reach 20 miles. To complement and balance the use of glass, more than 10,000 square-feet of Eldorado Stone's Manzanita Cliffstone profile was used throughout the library.

Eldorado Stone is found on the fireplace, on accent walls as well as on the front entry and on battered exterior walls. "We originally considered natural stone, but we liked the look we achieved with Eldorado and it saved us a lot of money," says Bill McAteer, Construction Manager for the City. "Eldorado Stone blended beautifully with the hillside and gave us exactly the look we wanted."



"Our goal in using Eldorado was to find a stone that could replicate what is found naturally in the area, but in an economical fashion that could be used today," says Architect Craig Whitridge of LPA, Inc. the architectural firm that designed the project.

"The textural look and feel of stone adds a timeless sense of beauty to any space."

"To honor the unique history of this area, we also created a walkway that leads you to the library from the parking lot," says Jim Wirick, principal at LPA. "It provides information reflecting the days of the early Indians that inhabited the region all the way to the recent incorporation of the city. When one reaches the doors of the library is where you leave the known history behind and you cross the threshold from the past to a place where you can create your own future."

"We're honored that our stone was selected for this prestigious project," says Brent Spann, Vice President of Marketing for Eldorado Stone. "The textural look and feel of stone adds a timeless sense of beauty to any space. It's gratifying to know that so many people will enjoy this library and all the attention to detail that went into creating such a welcoming place to learn."

Builder: EDGE Development, Inc., Temecula, CA
Architect: LPA, Inc., Irvine, CA
Mason: Premier Tile and Marble Company, Monterey Park, CA
Interior Designer: LPA (in house designer was Chris Lentz)
Project Location: Temecula, CA
Eldorado Stone Profile Featured: Manzanita Cliffstone

Manzanita Cliffstone with a
dry-stack technique

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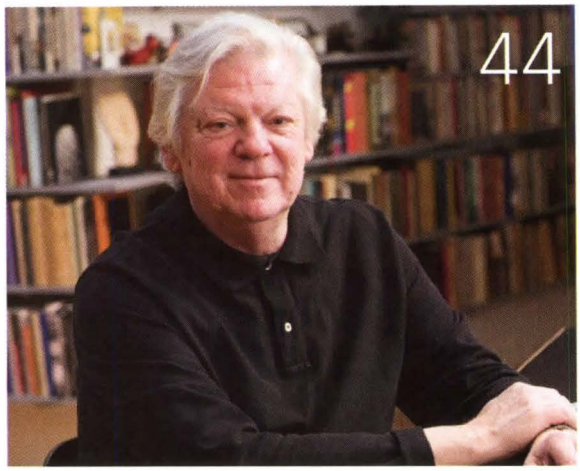

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RIGHT Schemes and musings from Lebbeus Woods online.

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BABY GOT BOTOX

TIMOTHY GREENFIELD-SANDERS

Ned Cramer
Editor in Chief

I'M NOT EMBARRASSED TO ADMIT IT. I had a little work done over the holidays. Nothing drastic, mind you, just a nip here and a tuck there. Take a close look at this issue of ARCHITECT, and you'll see the results.

What compelled me to go under the knife? ARCHITECT celebrated its first birthday in November—too young in most circles for plastic surgery, unless you live in Brazil or work in the entertainment industry. If I've learned anything during my career as a producer of archi-porn (as the community of architectural editors, journalists, and curators sometimes refers to its product), it's that you have to stay fresh for your audience.

Throughout the past year, said audience has taken the time to send us letters and e-mails expressing strong opinions about the magazine. We love the feedback, of course—whether positive or negative, it means the readers are paying attention—so we decided to solicit even more and meet with architects of all stripes this summer at lunches in Denver, Raleigh, N.C., and St. Louis.

"Treat this lunch like a design review in architecture school," we asked the participants. "Imagine that we, the editors of ARCHITECT, are the students, the magazine is our studio project, and you're the jury giving us a crit."

Did our freshman exercise earn us an A+? Actually, we were pleasantly surprised to find that all the architects in attendance had positive things to say about the magazine. Everyone seemed to appreciate our basic editorial premise: supplementing the conventional architecture magazine coverage of new projects with information about the people involved and the processes they undertake. They valued the focus on business and technology, the occasional looks back at the history of architecture. All in all, they seemed to find ARCHITECT both useful and entertaining. Or so they said.

But we were looking for more than a pat on the back. We were honestly expecting—even hoping for—a few jabs as well. So we pressed our lunch companions a little, and ultimately they opened up about what they wanted to see in the pages of ARCHITECT: more critical writing, livelier graphic design, bigger detail drawings, stronger distinctions between magazine departments.

We cross-referenced their comments with the results of an independent reader study that we conducted around the same time. And the quantitative responses to the survey corresponded directly with the qualitative feedback from our lunches. We had a mandate, and we got to work.

The news section is no longer pea green. The Q&A on the last page now has room for more lengthy interviews. And several individual departments have been reformulated, redesigned, and grouped together. Our art director, Aubrey Altmann, deserves high praise for taking the original design, by Abbott Miller of Pentagram, to the logical next level.

If we've done our jobs right, you'll barely notice a difference. Like good plastic surgery, changes to a magazine should be subtle: getting rid of a few wrinkles and emphasizing its very best features. This magazine might look a little fresher, more well-rested, but it should still look like the ARCHITECT you know and, hopefully, love.

Ned Cramer
Editor in Chief

Accommodating Desire

Thank you for your provocative editorial in this month's ARCHITECT ["I Want to Go to Yale," November 2007, page 16]. Though many of your peers will no doubt accuse you of betraying the cause, just as Modernism seems to have made a breach in the walls of popular taste, you suggest that something more profound is at stake than the simplistic modernist morality play that we all learned as students. Your pragmatic desire to understand and accommodate the desires of millions of people is admirable. What is needed is a systematic attempt at theory that actually explains the relationship of architecture to society in the real world rather than serving as a rationalistic justification for predetermined aesthetic desire—a theory that would explain why eclecticism is the language of modernity.

Michael Ytterberg
Principal
BLT Architecture, Philadelphia
mry@blta.com

Middle Ground

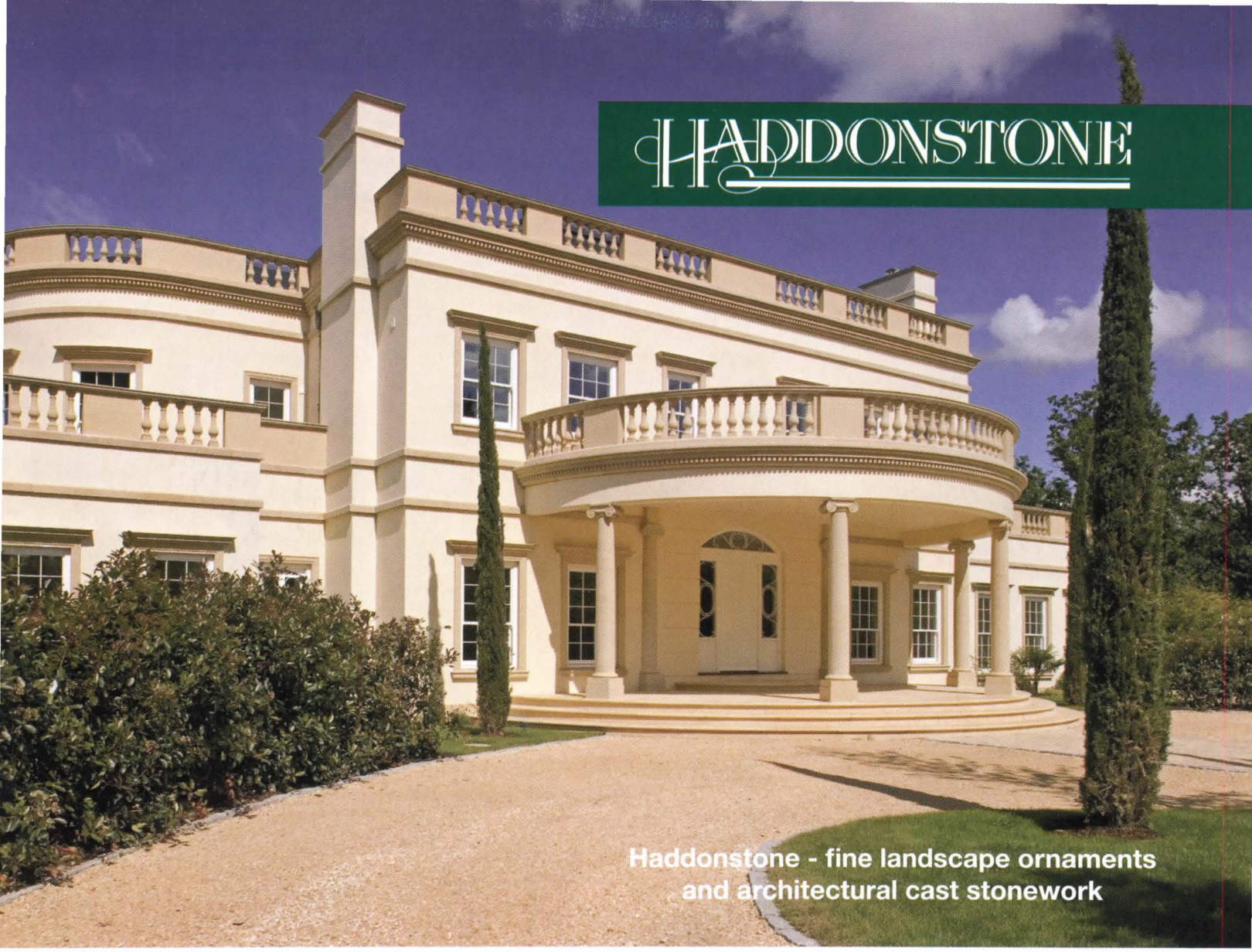
Thank you for your courageous editorial on traditional design in architectural education ["I Want to Go to Yale"]. It was not the standard editorial from an avant-garde magazine, but it was a necessary summary of the limitations of the dominant avant-garde ideology/pedagogy currently unchallenged in most schools of architecture. Your summary plea for an educational "middle ground" combining the two leading "traditions" of architecture should be considered as a standard goal for evaluating schools of architecture. But that won't happen until many more editorials like yours are written.

Thomas C. Hubka
Professor
Department of Architecture
University of Wisconsin-Milwaukee
thubka@uwm.edu

Fair Labor

I'd like to point out that while HOK manager of human resources, Jan Harmon, believes that "we've made a decision in our office that everyone—professionals and interns alike—gets paid" ["Career Day," November 2007, page 35], the federal government made the decision for them. I was taught that following the law (in this case the Fair Labor Standards Act) isn't a choice but a requirement.

Rachel Ahalt
AIAS National Vice President, 1997–1998
rlahalt@gmail.com



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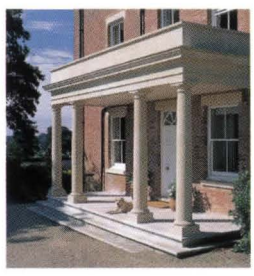
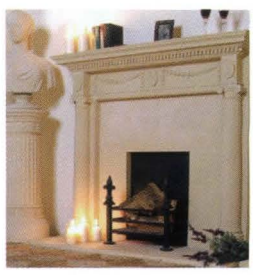
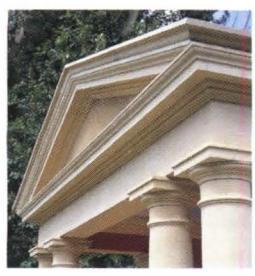

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In This Issue

Edward Keegan (Q&A, p. 104) is a Chicago architect who complements his independent practice by writing, broadcasting, and teaching on architectural subjects.

Jeffrey Lee (Products, p. 38), an associate editor at the Hanley Wood magazine BUILDING PRODUCTS, previously contributed to the product section for the Fall 2007 ARCHITECT PRODUCT SPEC GUIDE.

Margot Carmichael Lester (Local Market, p. 42) writes the Local Market department. When she's not covering development, she writes Ask Margot, a love advice column for msn.com.

Bill Millard (News, p. 20) is a New York–based writer who has contributed to publications such as *Oculus*, *Icon*, *The Architect's Newspaper*, and *Building Design*.

Gideon Fink Shapiro (News, p. 20) studied history and architecture at Columbia University; he now works at Gabellini Sheppard Associates and writes freelance.

New York–based photographer **Mark Heithoff**, who shot this month's cover, has worked with magazines including *Details*, *Dwell*, *Entertainment Weekly*, *Esquire*, *GQ*, *Outside*, *Newsweek*, and *Vanity Fair*.


Fred A. Bernstein

FRED A. BERNSTEIN HAS DEGREES in architecture and law—and both have come in handy as he works to distill professional expertise into the monthly Best Practices column, which he's been writing since ARCHITECT was launched in October 2006. So far, three of his subjects have been lawyers, notes Bernstein, who himself clerked for two federal judges before deciding that he preferred journalism as a career. "As a lawyer, you may be on one case for years, but as a writer, you're immersed in something new each week," he explains.

The most surprising thing he's learned on the Best Practices beat is "how little I know," Bernstein says. "And my favorite quote on that very subject is from this month's interview [p. 47], who borrowed it from Yogi Berra: 'You don't know what you don't know.'"

Bernstein lives in New York City with his two sons, Aaron and Jake.

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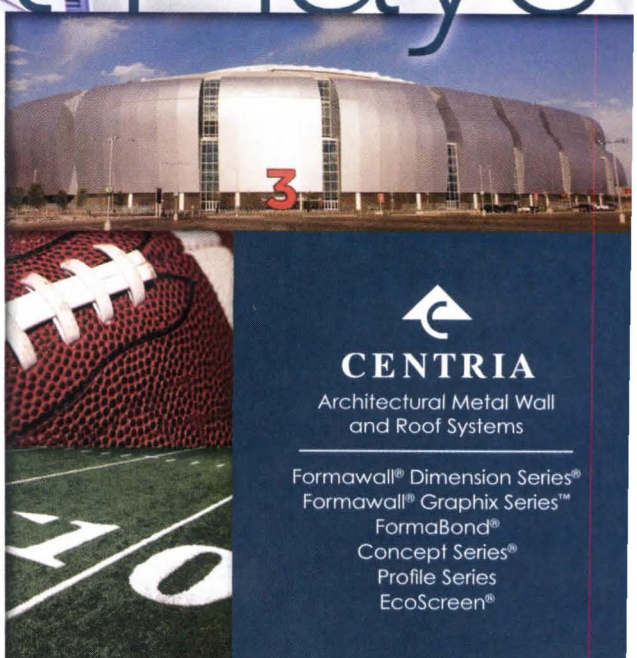

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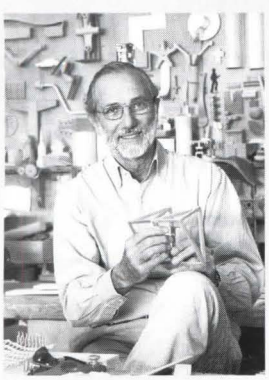


Renzo Piano

Recognition

Piano Grabs AIA Gold

Tigerman wins Topaz, and KieranTimberlake is Firm of the Year

IN DECEMBER, the AIA announced the winners of three of its major annual honors. Renowned Italian architect Renzo Piano is the recipient of the 2008 AIA Gold Medal, following last year's posthumous award to Edward Larrabee Barnes. The Firm of the Year Award goes to KieranTimberlake, a Philadelpha-based practice led by partners Stephen Kieran and James Timberlake and known for its development of innovative sustainable technologies. Chicagoan Stanley Tigerman of Tigerman McCurry Architects is this year's Topaz Medallion recipient, in recognition of his work as a practitioner and educator. Tigerman is co-founder, with Eva Maddox, of the Chicago alternative design school Archeworks. The winners will formally receive their prizes at the annual Accent on Architecture gala on Feb. 22 at the National Building Museum in Washington, D.C.

> "Piano's architecture is sculptural, technically accomplished, and sustainable."
> —Gold Medal Committee chair Thomas Howorth

Development

West Side Railyard Proposals Unveiled

Big-name architects and developers vie for ambitious midtown Manhattan project, but will any of it actually get built?

The master plan for Brookfield Properties' proposal (above) is by Skidmore, Owings & Merrill and Field Operations. Also on board: Thomas Phifer and Partners, SHoP Architects, Diller Scofidio + Renfro, SANAA, and Handel Architects.

MORE THAN 1,000 NEW YORKERS packed Cooper Union's great hall on Dec. 3 for the first public evaluation of midtown Manhattan's last development frontier: the West Side railyards. A stageful of leading architects defended five concepts for a new mixed-use district—designs that could make the difference between the same old, same old and a thriving city-within-the-city.

The 26-acre site, bounded by 10th and 12th avenues and 30th and 33rd streets, is currently a below-grade Metropolitan Transportation Authority (MTA) storage facility. A platform above the railyard could support a lucrative and/or publicly useful complex, provided it maximizes revenue and minimizes disruptions of train service to nearby Penn Station. The site will include both residential and commercial towers that extend Midtown's density to the Hudson River. The MTA's RFP also specifies a cultural facility, LEED Silver status, and connections to two new parks, the High Line and the proposed midblock Hudson Boulevard.

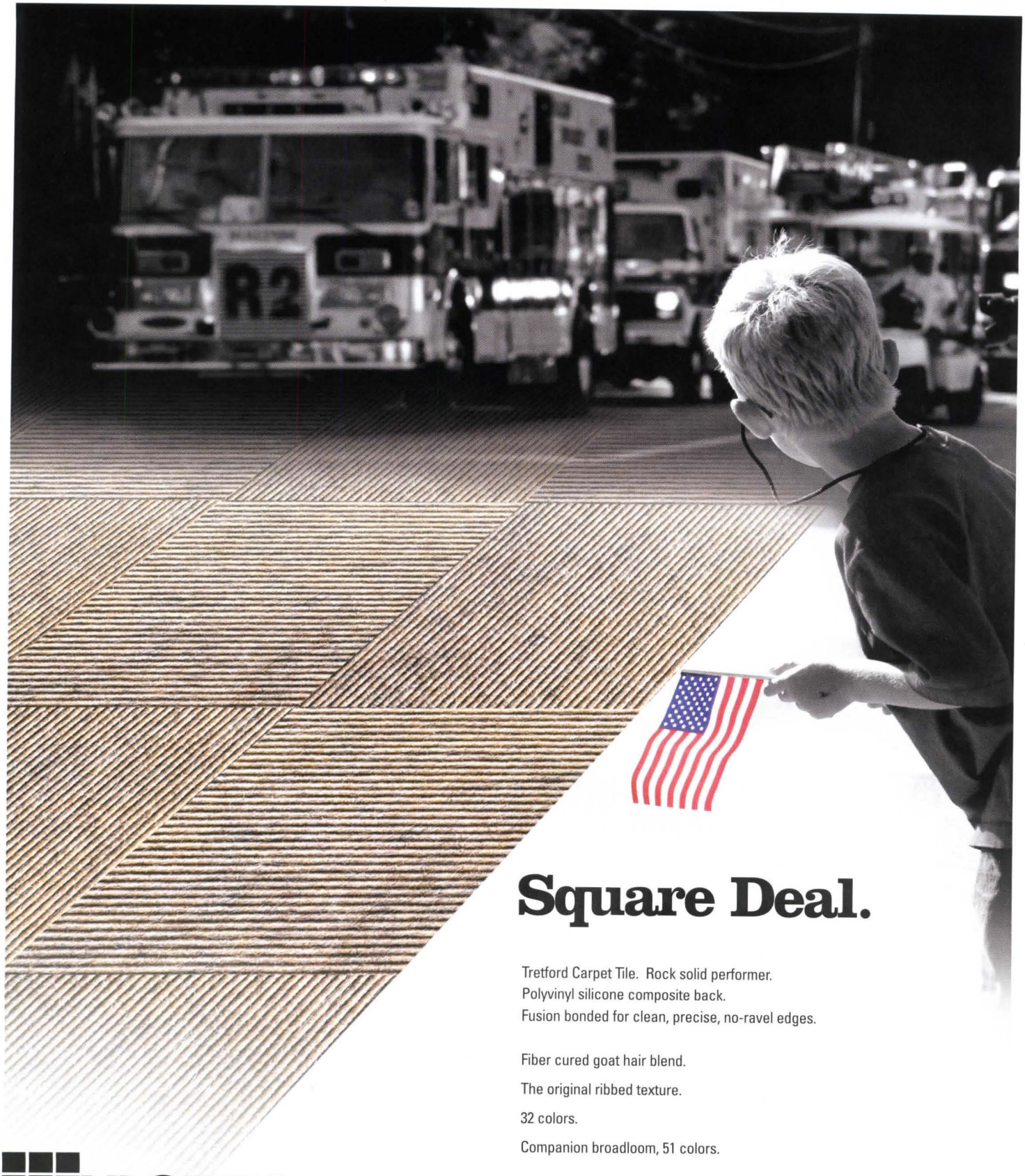
Three proposals include anchor tenants, a possible bargaining advantage. The Durst/Vornado partnership's FXFowle/Pelli Clarke Pelli design, which FXFowle senior principal Dan Kaplan described as strong on sustainability, green space, and aerial walkways, attracted publisher Condé Nast. Tishman Speyer joins Morgan Stanley for a Murphy/Jahn design organized around a circular recessed plaza. The Related Cos. and Goldman Sachs have partnered with News Corp. for a diverse, high-glamour project by Kohn Pedersen Fox, Arquitectonica, and Robert A.M. Stern.

The unanchored projects take more design chances. Brookfield Properties' team—Skidmore, Owings & Merrill, Field Operations, Thomas Phifer, SHoP Architects, Diller Scofidio + Renfro, Handel Architects, and SANAA—departed from the guidelines by placing landscaping along the southern edge at grade, not centrally on the platform; Field Operations principal James Corner stressed that literal adherence to the RFP would produce an isolated enclave. Steven Holl presented a more radical design for Extell Development, placing all towers on terra firma instead of the platform; suspension-bridge technology, not columns, would economically support 19.5 acres of parkland instead of the specified 12.

After public commentary—which can be made at mta.info/wsy—the MTA will choose a

→ *continued on page 22*

TOP: GIANNI BERGENGO CARDIN/RENZO PIANO BUILDING WORKSHOP; BOTTOM: BROOKFIELD PROPERTIES



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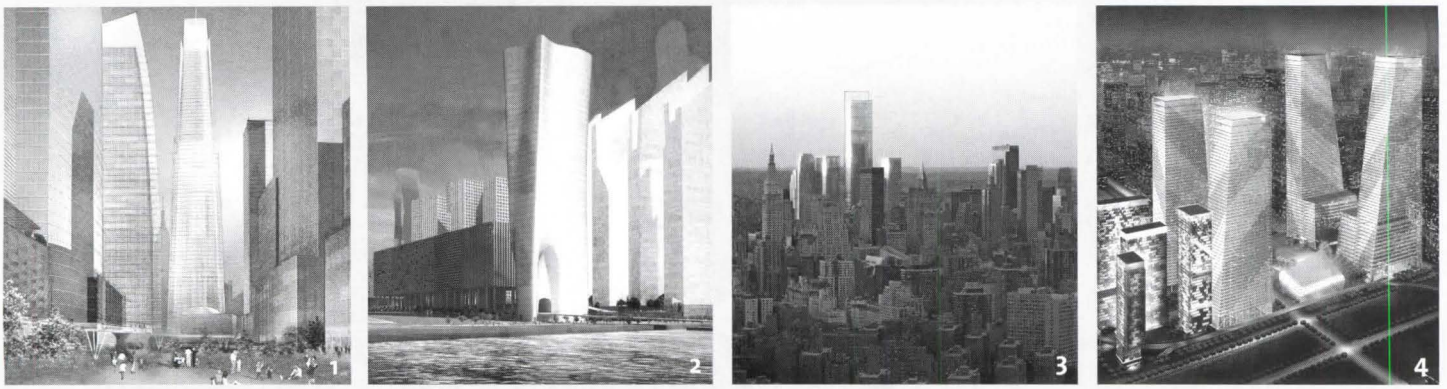
→ *West Side Railyard Proposals Unveiled (continued)*



Four more options for New York's MTA: (1) Developers: The Durst Organization and Vornado Realty Trust; architects: FXFowle Architects and Pelli Clarke Pelli Architects. (2) Developer: Extell Development Co.; architect: Steven Holl Architects. (3) Developer: The Related Cos.; architects: Kohn Pedersen Fox (lead architect), Robert A.M. Stern Architects, and Arquitectonica. (4) Developer: Tishman Speyer Properties; architects: Murphy/Jahn Architects and Peter Walker and Partners.

LEFT TO RIGHT: ZUM; EXTELL DEVELOPMENT CO.; THE RELATED COS.; TISHMAN SPEYER PROPERTIES

plan early in 2008 and initiate official review. "We're very happy to see that there's such strong interest from the public in the proposals for our railyards," says MTA spokesman Aaron Donovan. Juliette Michaelson, senior planner at the Regional Plan Association, a research and advocacy group for the New York/New Jersey/Connecticut region, expresses enthusiasm over the plans but notes that critical aspects remain shrouded in mystery. "We really wish the final elements of the plans were public," she says, "but the MTA is not allowing [the architects] to talk about the fiscal side of things. We've encouraged the MTA to not sell the entire land but to develop a long-term equity stake in the railyards."

Whether or not any of the plans gets built—New York's press has been rife with cynicism on that score—they do have the attention of a community acutely aware of opportunities unrealized elsewhere in the city. At the Dec. 3 event, Murphy/Jahn's Francisco Gonzalez-Pulido cautioned colleagues to remain visionary: "If we're short-sighted, we're going to make a big mistake." BILL MILLARD

COURTESY MAKEITRIGHTNOLA.ORG

Billes Architecture's house for the Make It Right project in New Orleans, one of 13 proposed designs. All of the houses hew to a strict set of safety and sustainability guidelines.

New Orleans

House Call

National and international architects contribute to Brad Pitt's project for affordable Lower Ninth Ward homes

A DIFFERENT KIND OF STAR ARCHITECTURE promises to transform a historic, low-income New Orleans neighborhood decimated by Hurricane Katrina. On Dec. 3, Brad Pitt's Make It Right (MIR) project unveiled 13 proposals for safe, affordable, and sustainable houses in the Lower Ninth Ward. The designs revisit traditional building types—such as the shotgun and the camelback—while introducing elevated frames, modern living spaces, climate-specific technology, and a variety of novel forms.

MIR was conceived in December 2006 as an experiment in the convergence of media, art,

→ *continued on page 24*

→ *House Call (continued)*

finance, community planning, and architecture to provide up to 150 new homes for displaced residents. Pitt commissioned Graft, the Berlin-based studio that designed his own house, to organize what has begun to resemble a latter-day Case Study House program for the Lower Ninth.

With the help of community members and sustainability guru William McDonough, Graft established stringent design guidelines ("Life Safety Standards") that exceed Federal Emergency Management Agency requirements. Each MIR home will cost $150,000 and have an area of 1,200 square feet; porch space, backup generator, rooftop flood refuge, and LEED certification come standard. Graft also designed a house and coordinated the selection of architecture firms, each of which received a $10,000 stipend. John C. Williams Architects of New Orleans is the executive architect.

A central challenge was elevating the houses 5 feet off the ground—a Life Safety Standard—while limiting construction costs and preserving the region's traditional affinity between porch and street. Trahan Architects' house exemplifies the creative splicing of old and new concepts: Having identified roof design and indoor/outdoor space as core provisions of Southern architecture, the firm has proposed a sculptural roof of prefabricated metal panels that provides a generous shade canopy, privacy, and passive thermal circulation, as well as fittings for a solar array and rainwater harvesting. Pugh + Scarpa Architects created a split-level scheme that maximizes interior public living space. A porch wraps around three sides, while the patchwork cladding of wooden pallets filters light and heat.

MIR's website (makeitrightnola.org) aims to "harness the potential of a global community that often doesn't have an outlet," says Alejandra Lillo, a partner at Graft. Website visitors can donate virtual lights, solar panels, low-VOC paint, and other components by pledging money. "Any donation, from a sink to an entire house," says Lillo, "will be the ultimate measure of success." At press time, 27 houses had been fully funded, with construction to begin by next fall. GIDEON FINK SHAPIRO

MAKE IT RIGHT ARCHITECTS

LOCAL
Billes Architecture, New Orleans
Concordia Architecture & Planning, New Orleans
Eskew+Dumez+Ripple, New Orleans
John C. Williams Architects, New Orleans
Trahan Architects, Baton Rouge, La.

NATIONAL
BNIM Architects, Kansas City, Mo.
KieranTimberlake Associates, Philadelphia
Morphosis, Santa Monica, Calif.
Pugh + Scarpa Architects, Santa Monica, Calif.

INTERNATIONAL
Adjaye Associates, London
Constructs, Accra, Ghana
Graft, Berlin
MVRDV, Rotterdam, the Netherlands
Shigeru Ban Architects, Tokyo

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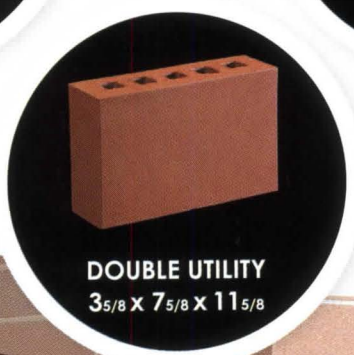
3 5/8 x 3 5/8 x 7 5/8

MONARCH
3 5/8 x 3 5/8 x 15 5/8

QUAD
3 5/8 x 7 5/8 x 7 5/8



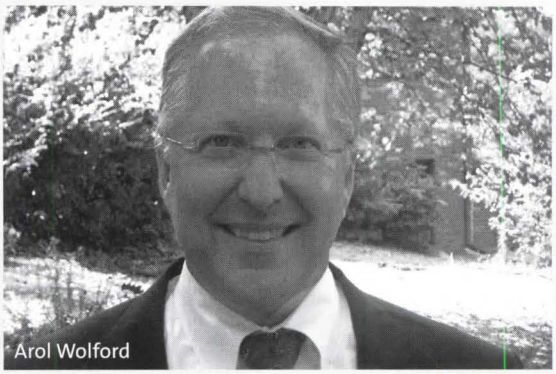
DOUBLE UTILITY
3 5/8 x 7 5/8 x 11 5/8

DOUBLE MONARCH
3 5/8 x 7 5/8 x 15 5/8

Comment

"In Japan, there's a much greater sense of collaboration with the builders and the architect, and that joint responsibility makes them have to become more innovative. Here, none of the different people working on a project want to have anything to do with each other—it's all liability worries." —Ryue Nishizawa of SANAA, as quoted in a *Men's Vogue* article about the Japanese firm's New Museum

Technology

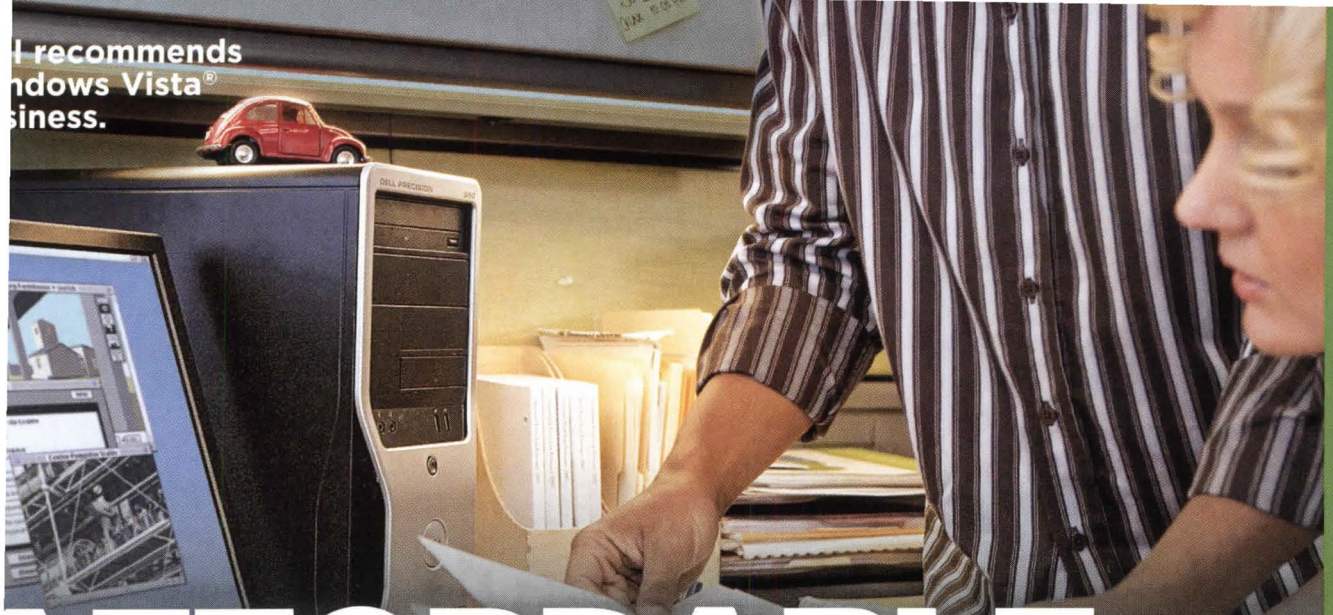

Arol Wolford

Reed's Acquisition of Tectonic Could Accelerate BIM Revolution

REED CONSTRUCTION DATA OF ATLANTA, a division of the $10 billion Reed Elsevier publishing empire, is acquiring another Atlanta company, Tectonic Partners. The purchase, for an undisclosed sum, will combine Reed's massive data and marketing resources with Tectonic's software, potentially expanding the efficiency of Autodesk's Revit building information modeling (BIM) system for architects and other professionals.

Tectonic's BIM Library Manager works with Revit—and now with Reed's cost-data supplier RSMeans—to embed models of building components, as well as cost estimates and other forms of metadata, within digital design processes. "More money is spent counting and measuring items in a building than all the architects [and] mechanical and electrical engineers get for designing the building," notes Tectonic CEO Arol Wolford, who will remain with the company. The system will be useful, he adds, in helping architects and product managers track components' sustainability features.

Increasing demand for green accounting is an important factor driving the adoption of BIM, says Iain Melville, CEO of Reed Construction Data, who estimates that BIM will penetrate 70 percent of the North American market by 2012. Tectonic's capacity to generate and manipulate high-quality generic and custom objects will help firms leverage skills in this digital environment, he notes: "It's not a good use of billable hours to be spending too much time designing and creating objects." The growing BIM market reminds Melville of analog-to-digital conversion phases in publishing and other fields. "Like any new technology," he says, "in a few years' time everyone will wonder what the fuss was about." BILL MILLARD



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List

20 Most Sedentary U.S. Cities

1. Memphis, Tenn.	6. Louisville, Tenn.	11. Houston	16. Indianapolis
2. New Orleans	7. San Antonio	12. Tampa, Fla.	17. Atlanta
3. Las Vegas	8. Jacksonville, Fla.	13. San Diego	18. Richmond, Va.
4. Detroit	9. Nashville, Tenn.	14. Pittsburgh	19. Cleveland
5. Birmingham, Ala.	10. Miami	15. Oklahoma City	20. Philadelphia

SOURCE: FORBES.COM

Clips

Leon Brand died on Oct. 24 at age 74. A founder of the architectural firm Brand & Moore, he also created and administered an architectural prize, the Albert S. Bard Award, which was given to municipal and commercial projects in New York. Born in Brooklyn, Brand studied architecture at the Pratt Institute and was a Fulbright scholar at the University of Rome.

In December, the Chicago chapter of the AIA presented its Firm of the Year award to **David Woodhouse Architects** and the Dobin Family Young Architect award to **Martin Felsen of UrbanLab.**

Looney Ricks Kiss has opened a new office in Boulder, Colo., to expand its environmental design and retail group. The new studio will work on projects around the country, including designs coming out of the firm's three Florida studios. At the helm is longtime LRK principal Rebecca Courtney.

Stanford University has selected a design team for a new concert hall slated to open in 2012. **Polshek Partnership Architects** (led by design partner Richard Olcott and partner in charge Timothy Hartung) will design the 900-seat venue in collaboration with theater consultants **Fisher Dachs Associates** and world-famous acoustician **Yasuhisa Toyota.**

The **U.S. Department of Energy** has announced the **2008 Solar America Cities** program, which will fund up to 12 cities—each of which must have a population of at least 100,000—that are integrating and promoting solar technologies. The total value of the awards may reach $7.8 million. Last year's Solar America Cities included Ann Arbor, Mich.; New Orleans; New York; and Tucson, Ariz.

Hollywood's famed Art Deco **Pantages Theatre** is finally going to get the office tower designed by its architect, **B. Marcus Priteca.** Working from Priteca's plans, which were approved in 1929, theater owner James Nederlander and developer The Clarett Group expect to start construction on the 10-story tower—which will rise atop the existing building—in two years, once an environmental impact report and the entitlement process are complete. Opened in 1930, the Hollywood theater was the last and largest of 22 theaters designed by Priteca for theater and film impresario Alexander Pantages. The Great Depression forced construction to stop at two stories. A project architect has not yet been named.

Greg Havens, a principal of Sasaki Associates, is serving on the implementation advisory committee of the **American College and University Presidents Climate Commitment,** a pact that seeks to reduce campus emissions and make them carbon neutral.

→ *continued on page 32*

ALWAYS ALUMINUM

Marriott Surfwatch Resort Condominums
Hilton Head Island, SC
Architect: NCG Architects Inc.
General Contractor: Hardin Construction Company
Roofing Contractor: Southern Roof & Wood Care Corp.
Profile: Snap-Clad
Color: Custom Color - Charlotte Slate

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Southern Roof & Wood Care Corp. installed 30,000 sq. ft. of .032 aluminum Snap-Clad Panels in a custom color, Charlotte Slate, on the Marriott Surfwatch Resort in Hilton Head.

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Film

New Documentary Focuses on Environmentally Sensitive Design

SUSTAINABLE ARCHITECTURE will soon be hitting the silver screen. *Last Call for Planet Earth,* a documentary that explores the environmental effects of building, will premiere on Jan. 31 in Brussels at the European Commission's Berlaymont Building. Conceived by Belgium-based filmmaker Jacques Allard, the movie features interviews with 12 leading architects around the world, including Thom Mayne, Kengo Kuma, Massimiliano Fuksas, and Christoph Ingenhoven.

Allard, who is not an architect, filmed over 38 hours of interviews in 12 different locations. "My father was an architect, so I've loved architecture my whole life," he says. "In the film, I let the architects speak for themselves—each of them has charisma and a new way of thinking about sustainability, so there is no voice-over done by a narrator."

Screenings are scheduled throughout Europe this winter and spring; an accompanying book is also due to appear later this year. Allard anticipates an American premiere in New York sometime in May. He hopes to organize it through the United Nations. More information will be available on the documentary's website, lastcallforplanetearth.eu. JOHN GENDALL

20%

THE PREMIUM THAT THE MAJORITY OF ENERGY CONSUMERS FROM SIX INDUSTRIALIZED NATIONS—INCLUDING THE UNITED STATES—WOULD BE WILLING TO PAY FOR CLEAN ENERGY.

(SOURCE: IBM GLOBAL BUSINESS SERVICES SURVEY)

Preservation

MICHAEL LUTZKY/THE WASHINGTON POST

Cossutta Church Saved

In a rare instance—in Washington, D.C., at least—of architecture trumping tenants' wishes, the D.C. Historic Preservation Review Board voted 7-0 on Dec. 6 to confer landmark status to the Third Church of Christ, Scientist and the Christian Science Monitor Building. Designed by Araldo Cossutta while the architect was working at I.M. Pei's firm, the church was praised widely for its brutalist form when it opened in 1971. In recent years, however, it has found few supporters outside the design community. Congregants have long complained about the upkeep costs for the church, which was sold to developer ICG last year, and have applied to the D.C. government for a demolition permit. Roger Severino, an attorney at the Becket Fund for Religious Diversity, says the church is also considering a lawsuit to challenge the historic designation.

Competition

History Channel Names Design Challenge Teams

Second iteration of 'City of the Future' focuses on Washington D.C., San Francisco, and Atlanta

FOR THE NEXT ROUND of its "City of the Future" design competition, the History Channel has concluded an open search for design teams in Washington, D.C., San Francisco, and Atlanta. The selected teams will be asked to envision what these cities will look like in 100 years' time and will present their designs at public events in January. Judges for this year's competition include David Childs of Skidmore, Owings & Merrill, ARCHITECT editor in chief Ned Cramer, and Jess Wendover, director of the Mayor's Institute on City Design. Go to www.history.com /minisites/cityofthefuture for more information.

City: Washington, D.C.
Date: Jan. 15
Place: Union Station
- Beyer Blinder Belle
- Christian Zapatka Architect
- CUP
- Grow:DC
- istudio/envision
- Maryland Urban Research Studio
- OBRA Architects
- Sorg and Associates

City: San Francisco
Date: Jan. 20
Place: Ferry Building
- Anderson Anderson Architecture
- Fougeron Architecture
- Gelfand Partners Architects
- Hargreaves Associates
- IF architecture
- IwamotoScott Architecture
- Kuth Ranieri Architects
- Pfau Architecture

City: Atlanta
Date: Jan. 29
Place: Underground Atlanta
- EDAW
- Georgia Tech
- HOK
- HollwichKushner
- NOX
- Perkins+Will
- plexus r+d
- Team Dewmac

"Money is not a determinant of architecture. If you give a poet more money, the poem he writes wouldn't be any better."
—Daniel Libeskind, answering a *Globe and Mail* question of whether more money would have led to a different design for his Royal Ontario Museum addition

→ Clips (continued)

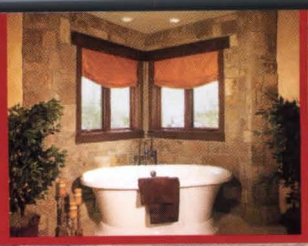
The **Cleveland Institute of Art** has unveiled plans for the $53 million expansion and overhaul of its McCullough Center. Architect Winy Maas of Dutch firm **MVRDV** will add an 80,000-square-foot structure to the west side of the existing center, a former Model T factory, which will undergo an extensive renovation. The project is scheduled for completion in 2009.

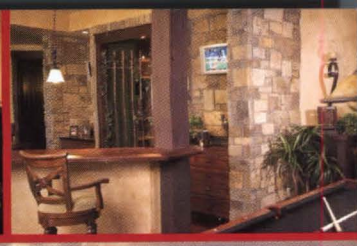
The **2007 Architectural Review Awards for Emerging Architecture** have been presented to three firms: **Taketo Shimohigoshi/AAE** for a vegetation installation at FLEG Daikanyama showroom in Tokyo; **Ecosistema Urbano Arquitectos** for the EcoBoulevard of Vallecas, Madrid; and **Far: Frohn & Rojas** for their Wall House in Santiago, Chile. Additionally, six projects were awarded high commendations, and nine received commendations. For more information about the winning projects, go to architecturalreview awards.com.

Pratt Institute and the **University of New Mexico** have been awarded NCARB Grants for the Integration of Practice and Education in the Academy. Each school will receive $5,000 in seed money from the **National Council of Architectural Registration Boards** to create programs that bring together architectural practice and education. The University of New Mexico's plan is to develop a series of professional-level courses for advanced students, interns, and practitioners. Pratt proposes the creation of a history/theory course that would take Master of Architecture students into firms to document the ways that theory is integrated into practice.

In November, international engineering and design firm **AECOM Technology Corp.** acquired **CityMark Architects and Engineers**—which opened in 1998 and is based in Shenzhen, China—for an undisclosed price. It is believed to be the first time that a non-Chinese company has acquired ownership of a Chinese design firm with a Class A architecture and engineering license.

Real vision.





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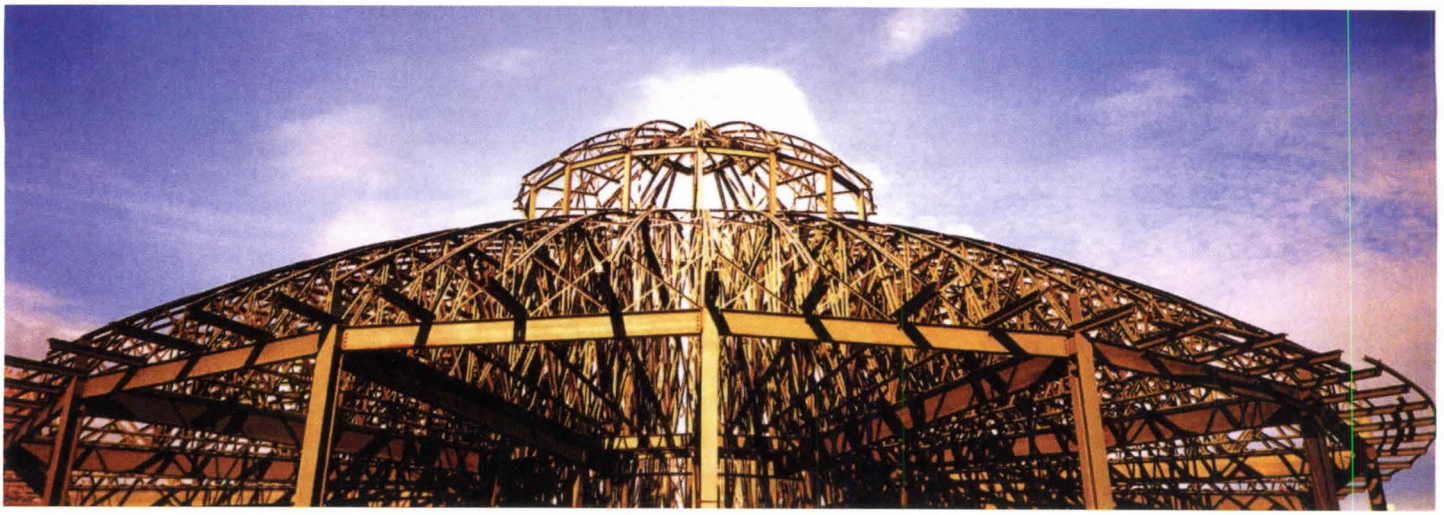

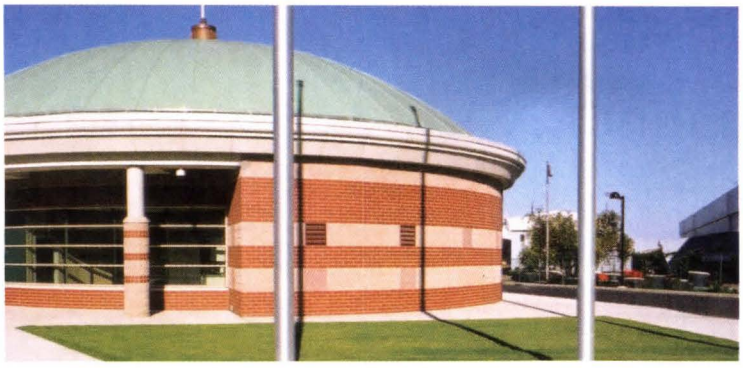

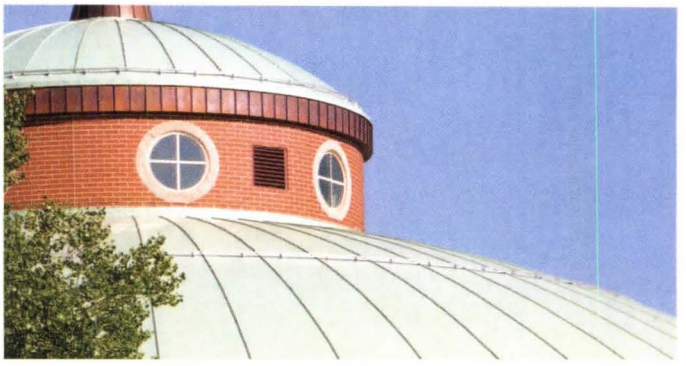

Erie Intermodal Transportation Center

Project	Erie Intermodal Transportation Center, Erie, Pa.
Owner	Erie Metropolitan Transit Authority
Architect	Roth Marz Partnership, P.C., Erie, Pa.
Roofing Contractor	A.W. Farrell & Son, Inc., Erie, PA
Roofing System	Sarnafil Décor Roof System in Patina Green vinyl membrane
Project Size	18,200 sq. ft.
Completed	June 2002

The Challenge

When the Erie Metropolitan Transit Authority (EMTA) began planning its Intermodal Transportation Center, they knew its services would be in high demand. Located on Lake Erie, the 56,000-square-foot structure would be a beacon to drivers of buses and limousines, water taxis and ferry boats. That meant it would need to be aesthetically appealing, durable, and resistant to moisture build-up.

Although the architect, Roth Marz Partnership, P.C., originally bid out the project to incorporate metal roofing, budgetary limitations forced them to reconsider—they would need to find a solution that was more affordable while remaining true to their client's aesthetic expectations.

The Solution

Research revealed the Décor Roof System from Sika Sarnafil—a durable solution that offered about $1 million in savings. Robert Marz, vice president at Roth Marz Partnership, reviewed photos of the Buffalo Niagara International Airport and some regional schools, which implemented Sika Sarnafil's roof system, and liked what he saw. "We thought Sarnafil would be a great alternative," says Marz. "Not only did it cut costs, but it was easier to install than the metal would have been."

The Décor Roof System from Sika Sarnafil offered many benefits. Paramount was its durability. Because of the structure's geographic location and proximity to the lake, the impact of weather could be severe. In fact, over 100 inches of snow fell in the first four months of the project's construction, which began in November of 2001. Fortunately, because the seams in the Sarnafil Décor Roof System were hot air welded together, they were watertight—even standing water wouldn't leak in.

Of course, with this structure that would not be a problem in any case. Water would roll right off the distinctive shape of the two domes, which posed a unique challenge to the roofing

The Décor Roof System combines the look of a metal roof with the long-term performance and watertight protection of a vinyl roofing membrane.

contractor, A.W. Farrell. In order to produce a truly rounded shape on the domed roof sections, workers had to cut the insulation and roof membranes into triangular components that fit seamlessly together. That called for a helping hand from Sika Sarnafil technical representatives, who assisted A.W. Farrell in designing special schematics and details. "Working with Sika Sarnafil's technical experts and documentation saved us countless hours of hand fabrication," says Will Davis, superintendent at A.W. Farrell & Son, Inc.

That said, the process was an improvement over what would have been required to build and install a metal dome. "The Décor Roof System was more adaptable to the dome's shape than the metal would have been," Marz notes. "And even though I hadn't planned to use it at first, I didn't need to make any adjustments to the plans to accommodate the new roof system. It was an easy change to make."

Visually, the roof system captured the metallic look that the owners and the architect hoped to achieve. The patina green color particularly suggests aged copper. Although they hadn't originally planned to incorporate extruded Décor Profiles, the contractor hot-air welded the Profiles to the membrane in the spring, completing the look of metal. "The Profiles create just enough shadow to break up the flat sheet, create the vaulted look, and simulate an architectural metal roof," says Marz.

The Performance

Since the completion of its new roof, the Erie Intermodal Transportation Center has become a fixture on the waterfront—and its owners are delighted. "Everybody in Erie knows exactly where the Intermodal Transportation Center is," says Lorene McGuire, grants/planning manager at the EMTA. "I understand that people who have viewed the bayfront from Presque Isle have commented that it really stands out."

Local building professionals have noticed as well. "Since we completed the transportation center with the Sika Sarnafil Décor Roof System," Marz reports, "some of our colleagues have used it in other projects in Erie."

Why We Love It

The patina green membrane provides the look of weathered copper—an aesthetic that fits well with the sensibilities of the waterfront area. The domed shape is just as classic. Finally, the hot-air welded seams provide a watertight application—a critical criterion for a quality roofing installation. All in all, this application of the Sika Sarnafil Décor Roof System is as attractive as it is smart.

Décor Design Awards Program

In the Jan – May issues of 2008, Architect will select and highlight a particularly striking application of the Sika Sarnafil Décor Roof System. Projects will be chosen on the basis of aesthetic appeal, technical merit, creativity in problem solving, and roof performance. Additional noteworthy projects and images can be found online at www.architectmagazine.com. If you would like us to consider highlighting one of your projects that incorporate the Décor Roof System, contact Stephen Burke at burke.stephen@us.sika.com.

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Edited by Andrew Slocomb West

CALENDAR

JANUARY & FEBRUARY

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
13	14	15	16	17	18	19
	↘ EXHIBIT Bring a buddy to **Best of Friends: Buckminster Fuller and Isamu Noguchi** to learn what the architect and the sculptor had in common. On view through Jan. 15 in Dearborn, Mich. *www.thehenryford.org*	DEADLINE The design competition **Re:Store by Urban Revision** asks for a mixed-use urban community. *urbanrevision.com*		FETE Party like a starchitect at ARCHITECT magazine's **P/A Awards Reception** at New York's Center for Architecture. *paawards.com*		
20	21	22	23	24	25	26
	LECTURE Deborah Nevins discusses **Changes in Scenery: Principles in Landscape Architecture** at Notre Dame. *architecture.nd.edu*				↗ OPENING Explore space and material at the reception for **Quasar**, Jean Michel Crettaz's exhibition at SCI-Arc. *sciarc.edu*	
27	28	29	30	31	1	2
↓ PERFORMANCE IIT students and the **Hubbard Street Dance** company present three collaborative works at Mies' Crown Hall. *hubbardstreetdance.org*				DEADLINE Been building green? Submit a project to the AIA's **Top Ten Green Projects** in 2008. *aiatopten.org*	→ TOUR Curator Louis Marchesano gives a tour of the Getty Villa exhibition **The Magnificent Piranesi**. *getty.edu*	
3	4	5	6	7	8	9
	↓ DEADLINE Want to design a monument to Mexico's independence? Registrations for *Arquine* magazine's **Bicentennial Towers Competition** are due today. *arquine.com*			← CONFERENCE Oregon Rep. Earl Blumenauer expounds on planning at the **New Partners for Smart Growth** meeting in Washington, D.C. *newpartners.org*	↓ WALK Trail a serial killer on CAF's **Devil in the White City Tour**. *architecture.org*	
10	11	12	13	14	15	16
			LECTURE Teddy Cruz wraps up the lecture series **30N 60S: Latin American Architecture Revisited**. *rda.rice.edu*			
17	18	19	20	21	22	23
		DEADLINE Registrations are due today for the **08 Skyscraper Competition**. *evolo-arch.org*	SYMPOSIUM A discussion of Prime Minister Gordon Brown's plan to build **3 million homes** in Britain by 2020. *newnewtown.com*		→ GALA Renzo Piano gets his medal at **Accent on Architecture** in Washington, D.C. *archfoundation.org*	
		← CONFERENCE Learn all about alternative power sources at **Power-Gen Renewable Energy & Fuels**, in the distinctly electric setting of Las Vegas. *power-gen.com*				

Looking Ahead:

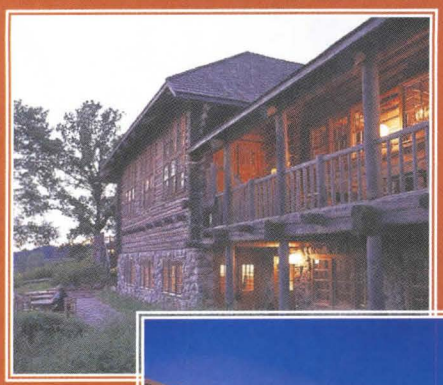
SUBMISSION DEADLINE
Holcim Awards for Sustainable Construction, Feb. 29
holcimfoundation.org

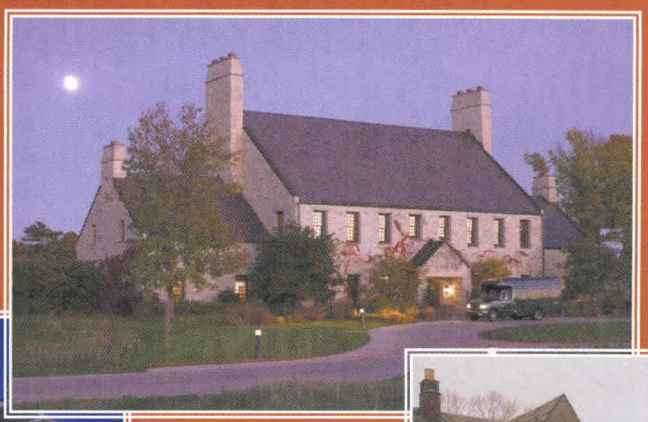
TRADE SHOW
Traditional Building
Boston, March 12–15
traditionalbuildingshow.com

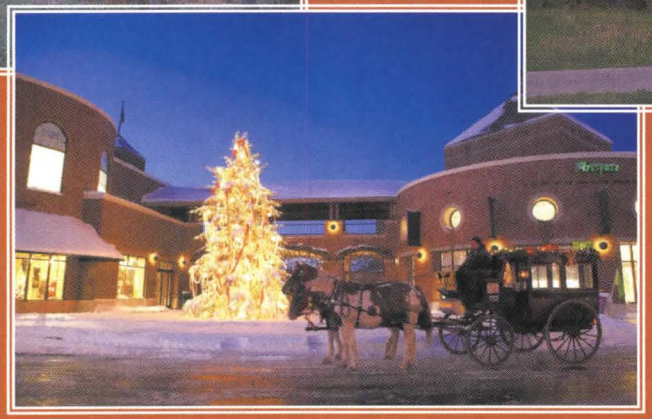
CONFERENCE
Sustainable Communities
Salt Lake City, March 27–29
aia.org/rudc_default

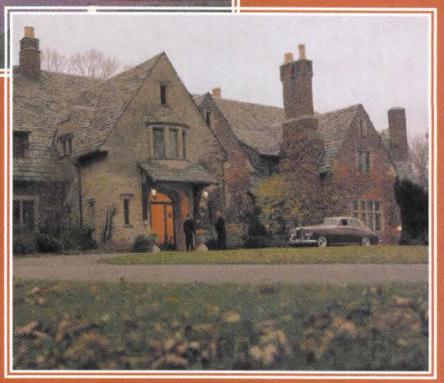
TRADE SHOW
Light + Building
Frankfurt, Germany, April 6–11
light-building.messefrankfurt.com

CLOCKWISE FROM TOP LEFT: COURTESY THE HENRY FORD MUSEUM; COURTESY SCI-ARC; COURTESY THE GETTY RESEARCH INSTITUTE; COURTESY RANDOM HOUSE; COURTESY ANTOINE PREDOCK; CORBIS; TODD ROSENBERG; CORBIS; COURTESY REP. EARL BLUMENAUER









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Text Jeffrey Lee Photo Charlie Brown

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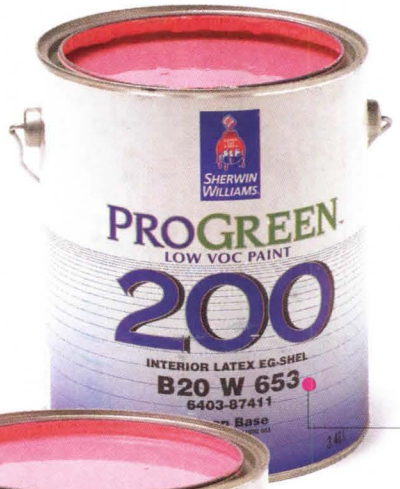
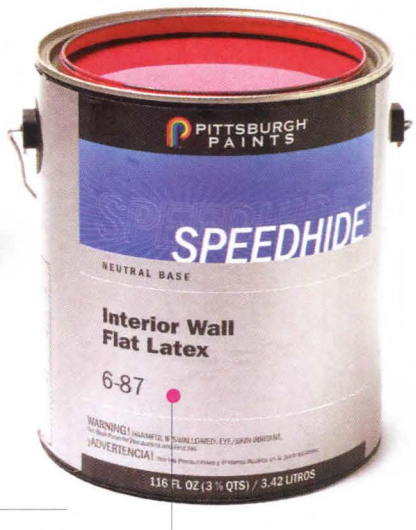


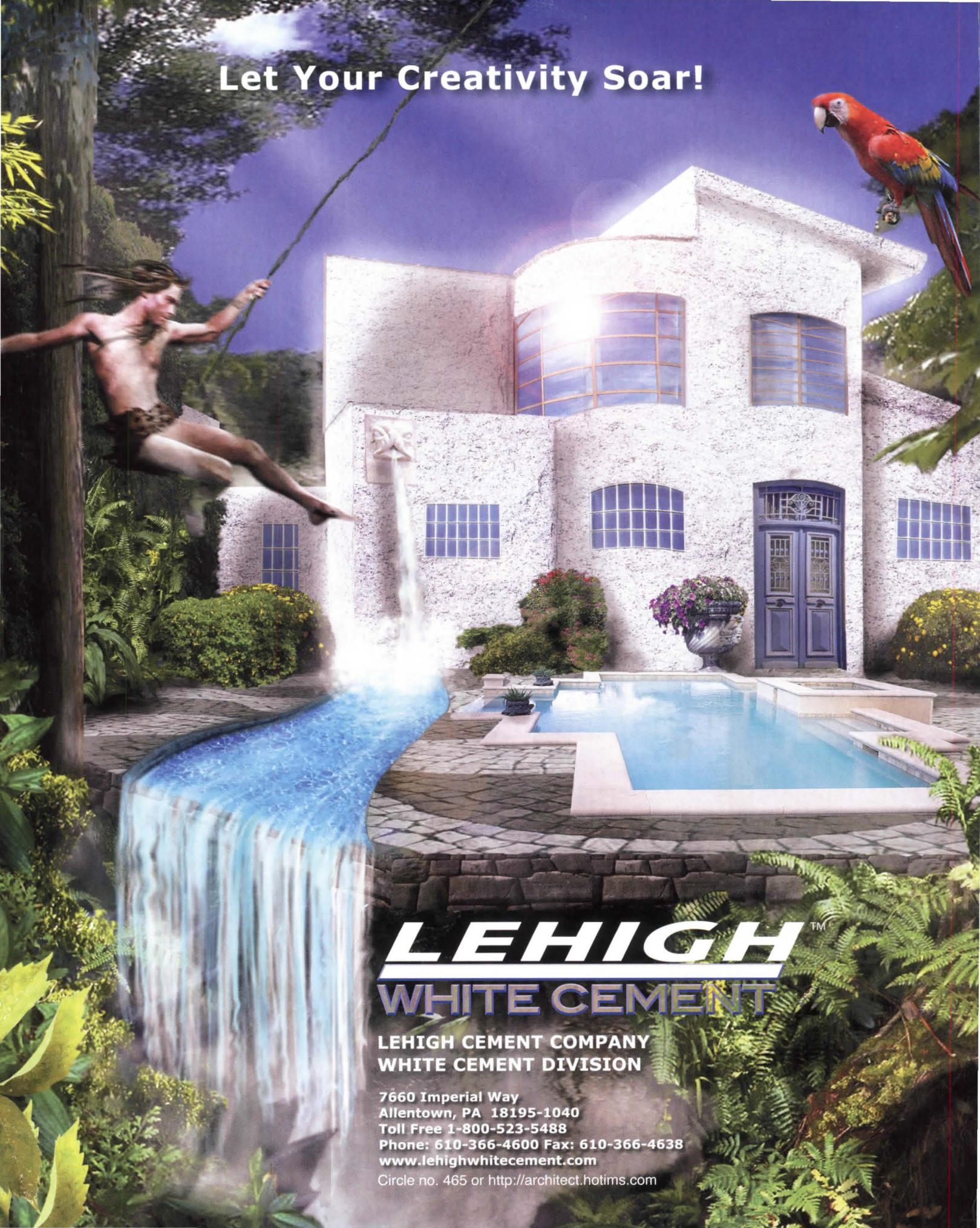
ProGreen 200 interior latex coating
Sherwin-Williams • *www.sherwin-williams.com* • Contains 50 grams of VOCs per liter • Meets Green Seal GS-11 and LEED standards • Complete line (including primer) has a range of finishes and hundreds of colors • ProGreen 200 Flat features the uniform characteristics of the other sheens with superior hide • Can be applied in occupied areas

EcoSpec interior latex paint
Benjamin Moore • *www.benjaminmoore.com* • Does not contain solvents that release VOCs into the air, making for an extremely low VOC content • Has virtually no odor during application • Dries within two hours • System includes a primer and three topcoat finishes: flat, eggshell, and semigloss • Offered in white and more than 1,000 custom colors



Speedhide interior latex paint
PPG/Pittsburgh Paints • *www.pittsburghpaints.com* • Product line meets LEED VOC requirements in all relevant classifications • Includes latex and alkyd products for interior and exterior use • Available in flat, eggshell, and semigloss finishes • Wide color selection • Interior Wall Flat Latex contains 17 grams of VOCs per liter

LiquaPearl pearlescent coating
MDC Wall Finishes • *www.mdcwallfinishes.com* • Contains fewer than 150 grams of VOCs per liter • Compliant with Green Seal GS-11 and LEED criteria for nonflat paints • Applied by roller or spray • PearlProtector Clear Coat topcoat available in gloss and satin • Scrub-test rating of more than 2,000 scrub cycles when PearlProtector Clear Coat is used • Available in custom colors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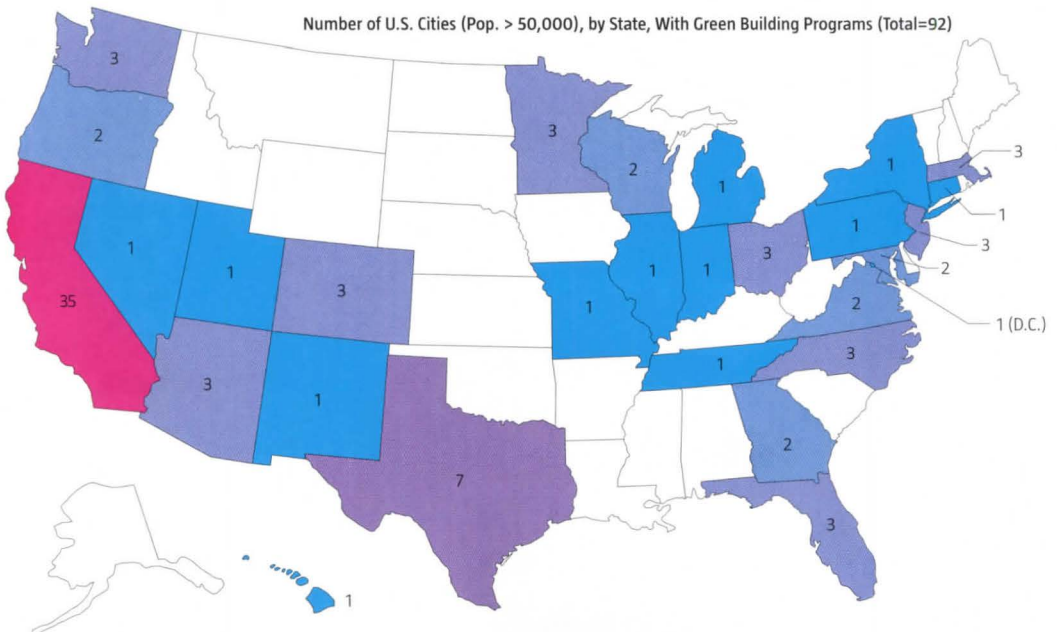
Text Kate Herman

NUMBERS

Number of U.S. Cities (Pop. > 50,000), by State, With Green Building Programs (Total=92)



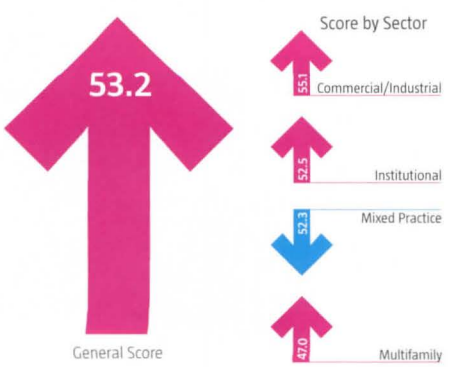
Of the 92 Green Building Programs Nationwide, the Number That Apply to:

SOURCE: AIA

Sustainable Cities

SPURRED BY PERVASIVE DISCUSSIONS among architects nationwide, the AIA recently conducted a survey to determine how far the green movement has come since 1997, and it seems that municipalities are firmly on board. "You have about 42 million people who live [in cities with] green building programs," notes Brooks Rainwater, the AIA's manager of state and local issues and programs and the primary author of the "Local Leaders in Sustainability" report, published in November. "From talking with architects throughout the country about ... green architecture, we saw what was happening, but there was no database that documented [all of it]." Of the 606 U.S. cities with a population of more than 50,000 that responded to the survey, 92 have a green program in place—in 1997 there were but two such cities—and another 36 have programs in the works. Architects were directly involved in creating at least 14 of the 92 existing programs. Regionally, the West Coast has made the most progress, with California alone accounting for 35 initiatives. Programs include tax credits, loans, and subsidies, as well as expedited permittings and other nonfinancial incentives. "We agree with the study's conclusion that local governments will continue to [find] effective green building policies as a way of addressing the issues of rising energy costs and climate change," says Jason Hartke, manager of state and local advocacy at the U.S. Green Building Council. "We hope this study will help inform localities and advocates alike as they consider creating green building policy." Rainwater, too, has high hopes. "You should get to a point where 'green design' doesn't exist," he predicts. "It'll just be the way things are done."

Architecture Billings Index, October 2007



SOURCE: AIA

Cost of Construction, October 2007

$647,033,000,000

VALUE OF NONRESIDENTIAL CONSTRUCTION PUT IN PLACE

Change from October 2006: ↑16.1%

SOURCE: U.S. CENSUS BUREAU

From the "Local Leaders in Sustainability" Report

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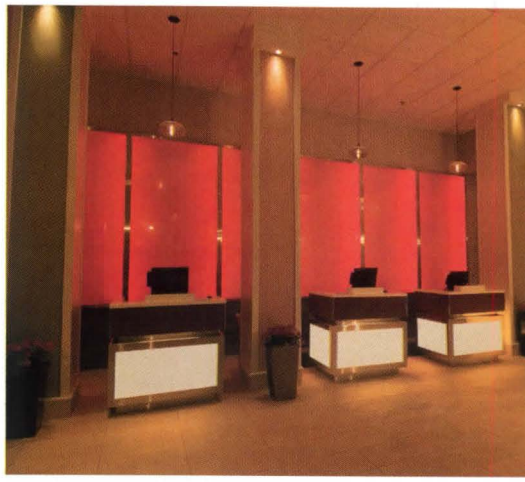

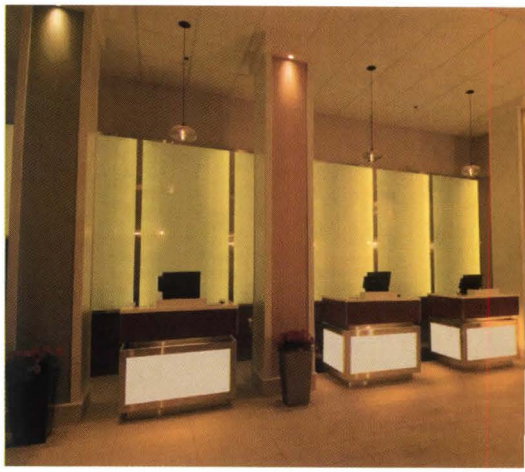

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INSIGHT

Text Margot Carmichael Lester

LOCAL MARKET

JUNEAU, ALASKA

Job Growth
In 2007: 5.46 percent.

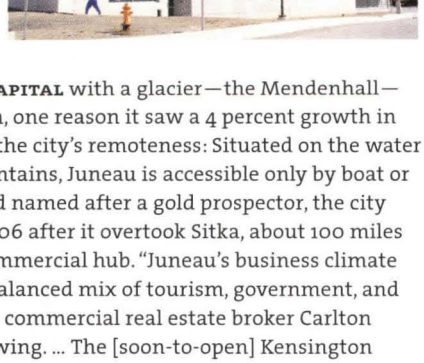
Office Market
Monthly rates: $2.10 to $2.45 per square foot, full service gross, for the past two years.

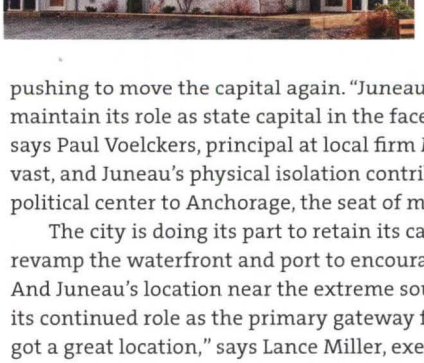
Residential Market
Median home sales price in 2007: $309,848.

Market Strengths
- 4.7 percent unemployment (state: 6.7 percent)
- Rising average income
- Increasing home values

Market Concerns
- Steep increase in inventory of homes for sale
- Efforts to move legislature
- Low housing affordability

Forecast
"As one of the largest municipal governments in the United States in total land area, ... Juneau will need to provide incentives for building affordable housing in partnership with local developers," says Carlton Smith, a local real estate broker. "Further, municipal planners must address the scarcity of industrially zoned land, which will soon limit business and service expansion."





TED STEVENS MARINE RESEARCH INSTITUTE

Architect: Livingston Slone, Juneau; **Developer:** NOAA; **Completion:** 2007; **Cost:** $51 million; **Size:** 69,000 s.f. • State's largest fisheries research facility (seafood is primary agricultural export).

THUNDER MOUNTAIN HIGH SCHOOL

Architect: MRV Architects, Juneau; **Developer:** City and Borough of Juneau; **Completion:** 2008; **Cost:** $55 million; **Size:** 167,000 s.f. • Will serve nearly half of city's high school student population.

BARTLETT REGIONAL HOSPITAL ADDITION

Architect: NBBJ, Seattle; **Developer:** City and Borough of Juneau; **Completion:** 2007; **Cost:** $25 million; **Size:** 55,000 s.f. • Addition more than doubled hospital size; facility serves 15,000-square-mile region.

EVERGREEN BUILDING

Architect: MRV Architects; **Developer:** Voelckers-Wyatt Properties; **Completion:** 2007; **Cost:** $1.3 million; **Size:** 5,000 s.f. • First Alaska commercial project slated for LEED certification; expected to receive silver rating.

JUNEAU IS THE ONLY STATE CAPITAL with a glacier—the Mendenhall—just minutes from downtown, one reason it saw a 4 percent growth in tourists last year. Another is the city's remoteness: Situated on the water and at the base of steep mountains, Juneau is accessible only by boat or by plane. Founded in 1881 and named after a gold prospector, the city became Alaska's capital in 1906 after it overtook Sitka, about 100 miles to the south, as the state's commercial hub. "Juneau's business climate today can be described as a balanced mix of tourism, government, and service industries," says local commercial real estate broker Carlton Smith. "Mining is on the upswing. ... The [soon-to-open] Kensington Gold Mine will provide over 225 full-time jobs for at least a decade."

Boosters expect economic diversification to continue, as some are pushing to move the capital again. "Juneau has a continuous struggle to maintain its role as state capital in the face of accessibility concerns," says Paul Voelckers, principal at local firm MRV Architects. "The state is vast, and Juneau's physical isolation contributes to efforts to shift the political center to Anchorage, the seat of most of Alaska's population."

The city is doing its part to retain its capital status, working to revamp the waterfront and port to encourage more cruise ship business. And Juneau's location near the extreme southeast of the state ensures its continued role as the primary gateway from the lower 48. "We've got a great location," says Lance Miller, executive director of the Juneau Economic Development Council. "We're only one hour and 50 minutes from Seattle. That's shorter than some people's daily commute."

SATELLITE IMAGE: GOOGLE EARTH; BUILDINGS (1–4): CHRIS ARENDT PHOTOGRAPHY; MRV ARCHITECTS; PETER METCALFE; MARK KELLY

Text Bradford McKee **Photo** Matt Greenslade

SCREEN GRAB

LEBBEUSWOODS.NET

Lebbeus Woods, shown here in his apartment, opens his archive of conceptual projects to public view on his new website. He's also started a blog.

ROVING ARCHITECT, ARTIST, AND EDUCATOR Lebbeus Woods has amassed three decades' worth of his tumultuous, fantastical work at his new website, lebbeuswoods.net, which amounts to a one-man museum without walls. "I look at it as more of an archive," says Woods. "There are lots and lots of projects that hadn't been published."

This electrifying trove includes drawings and models of Woods' theoretical constructions. Over time, Woods' precarious architecture has described the known world as vulnerable terra incognita and concerned itself not so much with buildings as with the latent spaces and—cryptically—unseen forces among them, us, and the groundscape. The site indexes his projects by year, letting you view designs that serve as provocative rejoinders to war in Sarajevo, disaster in San Francisco, disjuncture in Havana, or bourgeois stasis in Vienna. You can also see designs for which he's found patrons bold enough to build at enormous scales—most recently, an explosive stabile planned for a Steven Holl tower in Chengdu, China. Projects from studios at Cooper Union, where Woods is an architecture professor, and elsewhere are archived as well.

The most active section is Woods' blog, which he's developing as an opinion forum for readers in the belief that architectural criticism is dead. Woods' posts and the vigorous comments that follow confront the issue head-on (although all but the sharpest eyes may find the gray type on a white background hard to read). "Without [criticism]," Woods says, "the field kind of flattens out. There's nothing to learn except to look at pictures. There's no real exchange or thought."

Woods—who had help assembling the site from colleagues Christoph Kumpusch, a fellow professor at Cooper Union, and Christof Lang in Austria—hopes his viewers will build from the body of research that lebbeuswoods.net makes available and use it in their own work, but the text and images are poach-proof. In the '90s, Woods had to sue the producers of the film *12 Monkeys* for appropriating his work for their sets in what he calls "a clear case of copyright infringement." He won six figures and a film credit. If researchers would like to cite examples of his work, Woods says, he'd be pleased to send images—as long as requesters note the source.

LINKS

theverymany.net

Are you using the CAD software Rhino for your architectural designs? Then this blog by Marc Fornes is for you. Since late 2005, Fornes—who spent several years in Zaha Hadid's *London studio before moving* stateside—has been using the site to archive examples of complex computational geometries created via "Rhinoscripting."

sorryoutofgas.org

A companion website for the Canadian Centre for Architecture's current exhibit of the same name, 1973: Sorry, Out of Gas presents a slideshow of architectural responses to the energy crisis of the early '70s. The site also offers a look at *An Endangered Species,* a humorously illustrated book for young readers commissioned for the exhibit.

weburbanist.com

WebUrbanist is a collective blog about "all things urban—from urban design to subversive art and strange architecture." Post categories include "Subvertising" and "7 Wonders" (there are more kinds than you might think). Launched last June, the site has caught on quickly: According to Web info company Alexa, it has a higher traffic rank than Archinect.

john-law.org.uk

The panoramic photography of Briton John Law includes bridges, buildings, landscapes, and town views. Stitched together from multiple exposures, the full-screen, scrollable images offer an immersive experience. "It's almost like being there but without the biting insects or the jet-lag!" Law notes in the site's description of his work.

PARKADE

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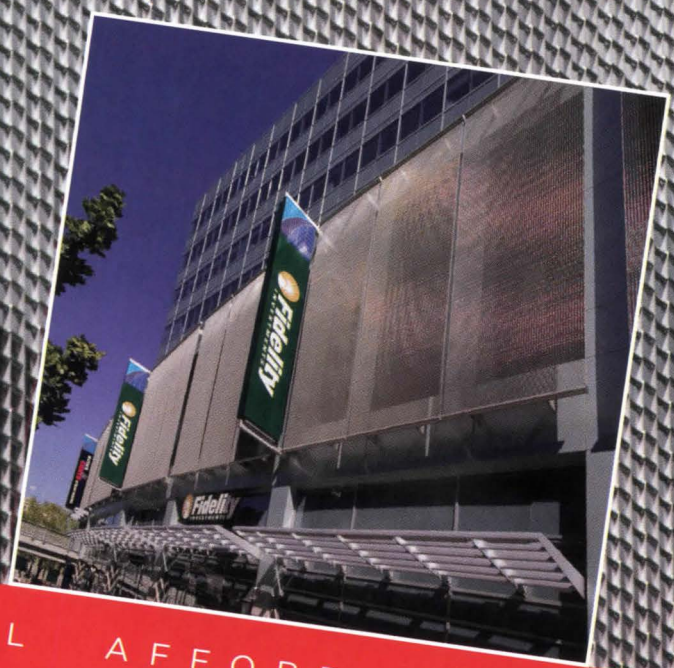

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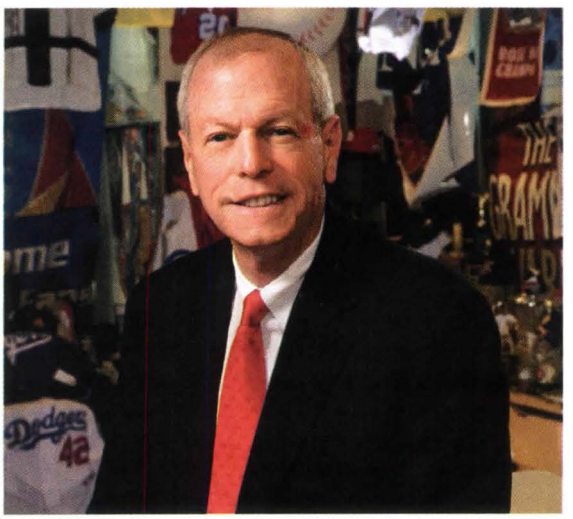
WHEN NEGOTIATING A LEASE, TRY TO KEEP YOUR OPTIONS OPEN AND YOUR LIABILITY TO A MINIMUM. **Text** Fred A. Bernstein **Photo** Mike Darter

OFFICE SPACE



Los Angeles attorney Michael E. Meyer helps architects negotiate a lease that has staying power.

ONE THING EVERY ARCHITECT NEEDS is an office, and getting one is likely to involve negotiating with a landlord. Michael E. Meyer, an attorney in the Los Angeles office of DLA Piper, says that once you find a space you like, "You'll always save money if you hire an experienced real estate leasing lawyer." That may sound like an ad for Meyer's services, but in a recent interview he more than proved his point, raising issue after issue that nonlawyers—and even lawyers without his specialized knowledge—might never think of when examining a lease.

Named one of the 100 most influential attorneys in California, Meyer has spent more than 25 years representing companies looking to lease as little as 2,000, or as much as 800,000, square feet. As for anyone tempted to lease space without expert help, Meyer paraphrases Yogi Berra's admonition: "You don't know what you don't know."

You might not stay for the full term of your lease ...
Which is why a good lawyer will focus on your exit strategy even while negotiating your entrance strategy, says Meyer. For an architect who doesn't have a crystal ball, the best thing may be a three-year lease with successive one-year options to renew, he says. But beware: The building owner will likely want a longer lease, which increases the value of the property if he wants to sell or borrow against it.

... and even if you do ...
Your firm may expand or contract. Says Meyer, "You want to have a realistic expansion option. That means a right of first offer—if space in the building comes open, the landlord has to give it to you at the market price." You also want to have a contraction right (the right to give back space with a certain number of months' notice). "There will be a penalty," says Meyer, "but it will be a penalty worth paying."

Sent packing?
Many leases give the landlord the right to relocate you to equivalent space, says Meyer. "If you love the space you're renting," he advises, "you either have to eliminate the relocation right or qualify it by requiring, for example, that the landlord has to give you space with the same layout and improvements and views and has to cover all your costs. That means the packing and unpacking and even changing the stationery."

Beware of hazard pay.
The lease will say that the tenant is responsible for removing hazardous materials. But, Meyer says, "the last thing you want to do, by signing a three-year lease for 5,000 square feet, is become responsible for hazardous materials that some midnight dumper put there or were there before you got there." That danger can be eliminated by inserting contractual language that limits your liability to situations in which you—and no one else—created the hazard.

Be code-compliant, not complacent.
Space in an older building may not be ADA-compliant. "If you're going to make significant changes, you may have to bring your space, and even other parts of the building, up to code," says Meyer. "The question is, who is going to pay to make those changes to the restrooms, drinking fountains, and elevator buttons?" Spell it out.

What is the meaning of "as is"?
Says Meyer, "You will be asked to accept the premises 'as is.' Don't. Instead, ask the landlord to deliver the space with mechanical, electrical, plumbing, and HVAC systems in good operating order and to ensure that the building is structurally sound." And it's not just old buildings that have problems. In a new building, it's possible that the floors will need to be leveled, Meyer says, "or else you'll have file cabinet drawers opening by themselves." He adds, "It can cost tens of thousands of dollars to level a concrete slab—and it may come out of your budget, if there's no provision for it in the lease."

Small is no excuse.
Even if the space you're looking at is small, you need a leasing lawyer to represent you, Meyer says. You'll have less leverage than a larger tenant, which means you won't be able to negotiate every provision of the lease. But luckily, "a good lawyer can zero in on what's important and obtainable," he says.

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IN THE HUMBLE STRIP SHOPPING CENTER, NEBRASKA ARCHITECT RANDY BROWN SEES A CANVAS FOR GOOD DESIGN—AND A CHANCE TO TURN A PROFIT. **Text** Amanda Kolson Hurley

STRIP MALL MAESTRO

The winner of seven national AIA Honor Awards—including those for a meat-packing plant and Omaha's Better Business Bureau—Randy Brown has set his sights on the retail strip as an architectural, and financial, opportunity. Backed by his own development company, Quantum Quality Real Estate, Brown has completed three strip malls, with another under construction and a fifth on the boards. "Strip malls are not going to go away," he says. "So how do we make [them] a better experience?"

DRIVING WEST ON DODGE STREET from downtown Omaha, Neb., skyscrapers give way to the rolling green turf of Memorial Park and a neighborhood of genteel but slightly worn early 20th century houses (any local will point out the one where Warren Buffett lives). Around the intersection with 70th Street, still inside the city limits, the sprawl starts in earnest, with rank upon rank of strip malls. You keep driving, then hang a right on 120th Street. And then, at Blondo Street, you do a double take.

Because what is *that*? A metal trapezoid, its base hovering several feet above the ground, juts up two stories—a compelling sight in the low-rise land of American retail. The floating form slices into a brown-gray stuccoed box. Down at ground level, a regular line of recessed doorways, each one crowned by a backlit, white polycarbonate sign with understated lettering, unlocks the mystery: This is a strip mall, too—a strip mall designed by Randy Brown.

When Brown, 41, completed the first phase of this office-retail strip back in 1998, "I didn't anticipate it having such shock value. It was on the radio," he remembers. (The *Omaha World-Herald* ran the headline, "Architect Plays the Angles in 'Weird' Office Building.") He built the initial phase to house his father's law firm, Brown & Wolff (his own architectural practice, Randy Brown Architects, subsequently moved in, along with other tenants). The project's second phase, the retail component, opened in 2003. Omaha has warmed to the "weird" structure, apparently: 120 Blondo is fully

Brown's first foray into strip-mall design and development was 120 Blondo (top), an office/retail center completed in 2004 and listed in *The Phaidon Atlas of Contemporary World Architecture*. Like all of Brown's malls, it is fully leased.

To maximize the square footage of Village Pointe East (bottom), Brown built a lower level into the sloping site. (That level now houses a daycare center.) The abundant use of copper, plantings of native grasses, and sleek lighting fixtures present a sharp contrast to the nostalgic "lifestyle center" across the street.

leased by tenants including a coffee shop, a carry-out, and a salon.

120 Blondo is listed in *The Phaidon Atlas of Contemporary World Architecture,* a first for Brown and for the state of Nebraska. But the retail phase was another kind of watershed for the architect: It was the first undertaking of his real estate development and management company, Quantum Quality Real Estate.

Quantum was formed in 2001 by Brown; his father, lawyer Paul Brown; brother Scott Brown, also a lawyer; and brother-in-law Rob Luellen, a real estate broker. "I was frustrated with the current developers I was trying to market," the architect Brown says. "And what the *developers* were doing, I didn't think was very good. My brother's a lawyer, my father's a lawyer, my brother-in-law's a real estate agent. We got together and said, 'Let's pool our resources.'"

Although the partners come from different professional backgrounds, what all their professions share, Brown points out, is a dependence on clients and client-driven work, which can be precarious in bad times. "But developers who own buildings are getting rent every month," he says. "The common denominator was that we thought owning property as an investment made long-term business sense."

Backed by the combined expertise and capital of Quantum, Brown has pushed his vision of high-design strip shopping into more locations around Omaha, continually refining it with an eye on tenants' needs and on Quantum's bottom line. The nuances of this balancing act are in evidence at his second strip-mall project, Village Pointe East, which opened in 2005.

The L-shaped mall, built into a slope, takes advantage of the terrain to maximize square footage—and Quantum's rental income—with a lower-level "walk-out basement" used by a daycare center. Among the other tenants are a doctor's office, a salon, a Subway, a Hertz, and, directly above the daycare center, a martini bar. "Day care with a bar above—that is what I call mixed use!" jokes Brown. But the arrangement "worked out well, because there are totally different times that [the businesses] operate," he adds.

How important is the architecture? "To tenants, it's all about location, signage visibility, and rental rates," says Brown. "The architecture, it's good if [tenants] like it or [think] it will help appeal to their clientele." Village Pointe East is in a high-traffic, visible location, directly across from a new "lifestyle center" (or Main Street–style mall) in an upscale part of Omaha, and the rental rates, at $18 per square foot, are competitive, Brown says.

Still, he had fun with the $2 million project, on which Randy Brown Architects served as general contractor (as on 120 Blondo and Monarch Place, finished in 2006). A ribbon of copper panels winds from the trash pen at

At Monarch Place (right), Brown tailored his design to a smaller budget, dictated by lower rental rates. Gone are the angles of 120 Blondo and the copper of Village Pointe East. Instead, a screen of inexpensive metal studs gestures to the wooden barns prevalent in the Midwest. Monarch Place II (above) is scheduled to open in late 2008.

What you can learn from Randy Brown:

1. **Capital isn't that hard to come by.** "You just borrow money—you use other people's money. That's the big secret, how little money you have to put in."
2. **Local roots count.** Brown worked in Los Angeles after completing his M.Arch. at the University of California, Los Angeles, but decided to move back to Omaha, his hometown. "Living in L.A., I was one of a thousand hungry young architects. I didn't think I was ever going to get anywhere." In Omaha, he makes the most of family connections.
3. **Get better as you go.** Brown says he's become a better general contractor and property manager—better at negotiating leases and at refining, for instance, store door systems—with each project.
4. **Become a developer to open up new practice areas.** Once Brown's firm, with Quantum, had built a small housing development, clients began to approach him with residential work.

the bottom of the hill (a Randy Brown signature is the care he takes to tidy away dumpsters), up a beacon that announces the center to passing cars on Dodge Street, and around the front of the building, which is also composed of sandy brick and aluminum storefront doors and windows. "We used the same materials [as other buildings in the area], but we just did it in a way that is more logical, more clean and modern, and not at all fussy," says Brown.

Beds of native grasses and pea gravel soften the concrete walkways and asphalt, while Z-shaped steel benches add grace notes of visual interest. "I know the design has worked," he says, "because of the outdoor space. We designed an outdoor space, then someone [Subway] came along and said they wanted it."

Brown also devised an alternative to the typical strip-mall store sign, stuck onto the façade like an oversized fridge magnet. He created gaps in the copper plating so that some signs, like the martini bar's, could be inset to lie flush with the copper. Why not a projecting steel frame to hold simple polycarbonate signs, like the one he used on the Blondo project? "We learned that tenants really want to have these canned letters," Brown explains. "They fought us night and day on [Blondo]. So it's one of the things we have to concede."

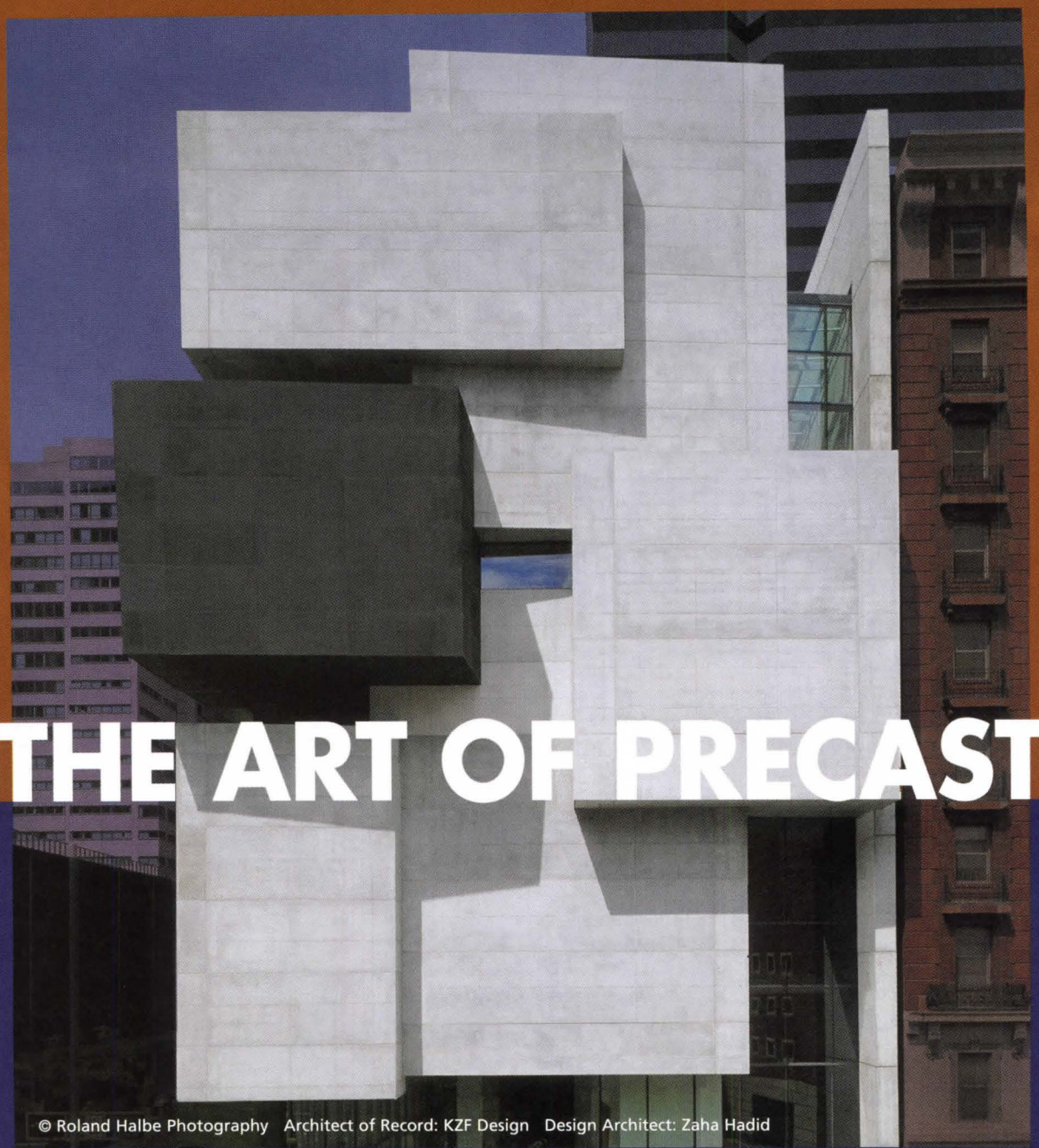
Randy Brown Architects and Quantum have collaborated on three further strip-mall projects: Monarch Place, in the Omaha suburb of Papillion (where "we could only get $10 to $12 a square foot, so [construction] had to be cheaper"); Village Pointe South, currently under construction; and Monarch Place II, across the street from Monarch Place, which will begin construction this month. Brown declines to reveal Quantum's gross annual profits from the malls but offers Village Pointe East as a telling example: In 2007, the partners together pocketed $100,000 after their expenditures (which included what they paid themselves in management fees).

However, Brown says, the real test will come when many tenants' five-year leases are up for renewal over the next couple of years. "We haven't lost one tenant yet, and [the malls] are 100 percent full. The challenge will be when we start having turnover." Quantum has kept its current tenants in place as long as it has, says Brown, partly by being selective: "We didn't rent to people we thought might be gone in six months." And as Quantum's reputation has grown, attracting tenants has become a little easier. "People know the name, so real estate agents who might be repping a Kinko's are thinking they want to bring clients to our centers."

For Brown the architect, strip malls represent an opportunity to revise and improve an inescapable feature of the suburban landscape. "Utopian architects would say that you shouldn't design strip malls," he says. "But [they're] a reality of who we are today and how we live. So how do we do the best ones we can possibly do?" Apart from this challenge, the strip malls also bring revenue that can be applied to other, riskier projects. Brown's firm and Quantum recently completed Hidden Creek, a small development of modern "eco-homes" backing onto a nature reserve on the western fringes of Omaha. "Another developer would never take a chance on a project like that," says Brown. What's more, Hidden Creek has opened up a previously untapped market for Brown's architectural practice: custom homes. "By being a developer and doing some [residential] stuff on our own, other people have seen it, and they want to hire us. It's worked really well from that standpoint."

But Brown is adamant that he will never give up outside clients—in fact, after a couple of years devoted mainly to Quantum-financed projects, he expects to do two or three times as much client work as Quantum work in 2008.

"We're limited with what we can do as developers," he explains. "We're never going to do a museum as a developer. We're never going to do a big cultural project. If you want to do that, you have to also work for third-party clients. That's why I'm trying to find a balance."



THE ART OF PRECAST™

© Roland Halbe Photography Architect of Record: KZF Design Design Architect: Zaha Hadid

Cutting-edge design meets innovative precast technology in the award-winning Rosenthal Center for Contemporary Arts in Cincinnati, OH. Architects chose High to execute the expressive, black and white, sculptural precast concrete facade because they knew High precast would be most effective in enhancing the dramatic play of light and shadow on the jigsaw puzzle-like facade. Using a blend of aggregates and a combination of innovative, high-range, water-reducing, and viscosity-modifying admixtures, structural needs were met and the finished product is stunning. High's unparalleled commitment to new technology and innovation has led to solutions like this and advancements including carbon fiber C-GRID® reinforced CarbonCast®—precast that's stronger, lighter, better insulating, and more durable, allowing a virtually unlimited selection of colors, textures, and finishes. And High's exclusive 15' and 16'-wide MEGA-Tee deck systems enable wider spans and more open plans with shallower tees in precast-framed buildings and parking garages. With expert technical assistance in all phases of a project, from design to erection, High gives architects and engineers the flexibility to explore unique solutions while ensuring a job is completed on schedule and on budget. Call High Concrete to learn more about the Art of Precast.

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A NEW EMBASSY USES STATE-OF-THE-ART TECHNOLOGIES TO EVOKE SCANDINAVIAN SIMPLICITY. **Text** Vernon Mays

SWEDISH LANTERN

The 85,000-square-foot House of Sweden (above) in Washington, D.C., which architect Gert Wingårdh intended as a metaphor for the Swedish landscape, with its plentiful water, light, and blond wood.

PHOTO COURTESY VOA ASSOCIATES

GIVEN THE CURRENT STATE of world affairs, one might conclude that a new embassy should be designed with a fortress mentality—that is, as a massive and inward-focused building providing safe haven from unpredictable attacks. Not so at the new House of Sweden, that country's secretariat and cultural center in Washington, D.C., which appears to have all the protective power of delicate crystal. "When we started out, we asked the clients about their security needs," says John Jessen, head of the D.C. office of VOA Associates, the project's architect of record. "But the Swedes said, 'No, we are friends to people. We want the building to be transparent.'"

That mandate produced a jewel that shimmers along the banks of the Potomac River, providing occupants with views of nearby Roosevelt Island and landmarks such as the Kennedy Center. In concept, the building was intended as a metaphor for Sweden's natural assets: clean water, crisp light, and blond wood. The embassy's lead designers, Swedish architects Gert Wingårdh and Tomas Hansen, won the commission in a competition among five of the country's top architects. Their charge was to bring all things Swedish into the project, resulting in a facility that incorporates Swedish building materials, highlights Swedish businesses and products, and even demanded the involvement of Swedish workers in the making.

Dedicated in October 2006, the 85,000-square-foot embassy is a symbol of Swedish hospitality. It provides administrative offices, exhibition space, a high-tech business event center, and 19 apartments that open onto balconies distinguished by dramatic, backlit, wood grain–patterned glass panels. The two lower floors—which house publicly accessible spaces for conferences, exhibitions, and special events—showcase an architecture of wood, glass, and stone. All of this is composed in the spirit of Scandinavian minimalism and bathed in natural light, which in the northern latitudes of Sweden is considered a luxury in itself.

Balconies

Viewed by day or by night, the most compelling aspect of the House of Sweden is the band of projecting balconies that wraps the building façade. Wingårdh first likened the balconies to a traditional Swedish lantern and initially designed their outer surfaces as a wood veneer sandwiched between sheets of tempered glass. Mockups of the assembly were ordered to gauge the cost, but the pricing exercise also raised concerns about fading, mold, delamination, and different rates of expansion between wood and glass. "The panels looked great, but we decided against them because the manufacturers wouldn't warranty the system," says VOA project manager Warren Wick.

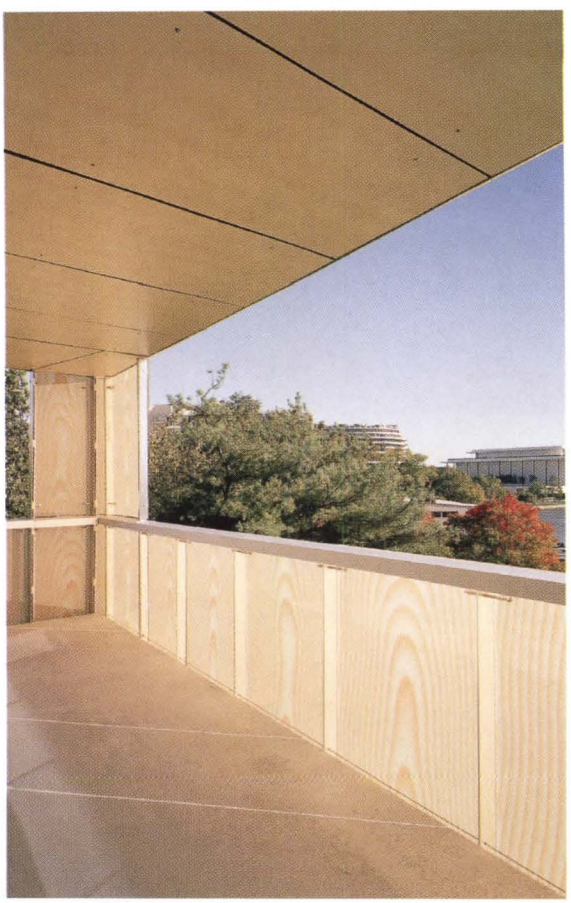
The alternative choice was to render the wood grain on a graphic film that had fewer maintenance concerns and offered a wide range of opportunities to manipulate the pattern's color and scale. For the wood-grain design, Wingårdh's firm enlarged a maple pattern. Scandinavian Glass Systems (SGS), a Swedish company, used a special PVB (polyvinyl butyral) film for digital printing. After printing, the film was placed between two tempered glass panes and baked at a high temperature in an autoclave. SGS manufactured as well as installed the ½-inch-thick panels.

To give the fourth- and fifth-floor balconies a uniform nighttime glow, linear fluorescent lights were concealed behind aluminum cover plates beneath the lower balcony floors inside the building's glass curtain wall. There is a circuit on each façade on every floor, so the building manager can independently control all the lighting fixtures in each face of the building. The balconies are post-tensioned concrete cantilevers.

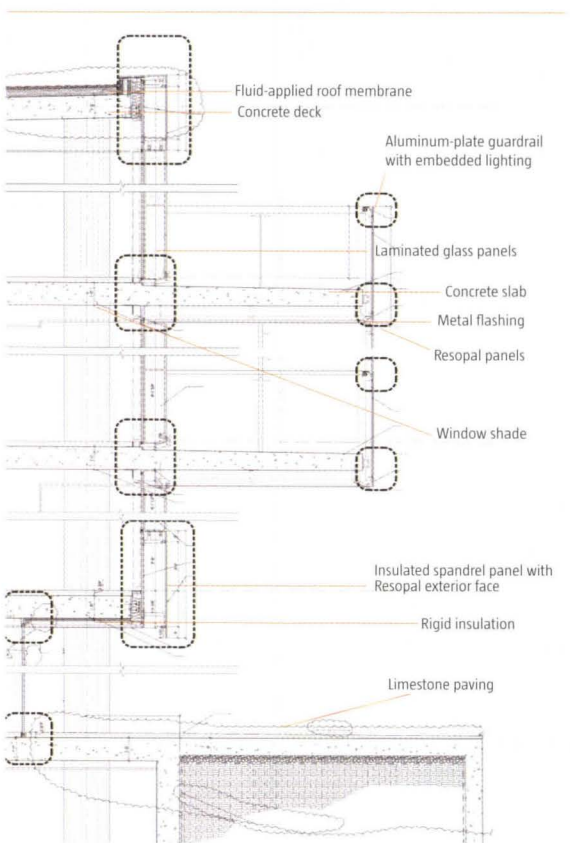
Rain Screen

Opaque sections of the building façade consist of a rain-screen assembly that highlights another Swedish building system. Made in Belgium and fabricated in Sweden by SGS, the glass panels extend from the building surface on a matrix of 12-inch stainless-steel pin mounts. Wingårdh specified a ceramic frit pattern on the glass that references Scandinavian winters. "It recalls a kind of fog, the condensation you get on glass in the Nordic region," explains Wick. Close inspection reveals that the rain-screen glass is transparent on the lower level, with panels that become increasingly opaque as they rise up the face of the building. (This pattern of increasing opacity contrasts with the glass stair tower on the north façade, which gradually turns transparent as it reaches the sky.)

Weather resistance for the building is provided by white plastic laminate panels made by German company Resopal. The Resopal panels sit behind the glass rain screen. Two Resopal panels sandwich a ¾-inch polyurethane foam core. The outer Resopal panel has a light wood pattern, while the inner one has a dark-gray finished surface. Resopal is insulated and nonfading, and the panels are customized to work with SGS's SG2000 system.



The subtle wood-grain pattern of the glass in the building's balconies (left) can look warm or cool, depending on the light level. To achieve the wood-grain effect, Scandinavian Glass Systems printed an enlarged maple pattern on special digital film, placed the film between tempered glass panes, and baked the assembly at a high temperature—a technique the company had used once before, in collaboration with a Korean artist.

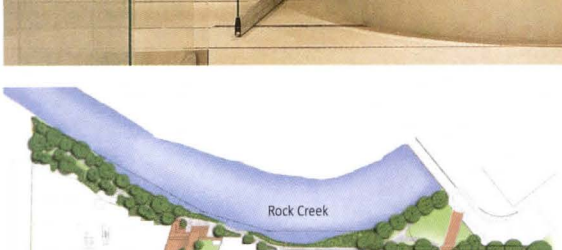


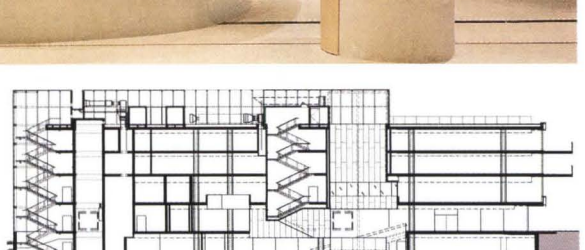
A section through the south façade (left) shows the balconies' wood grain–laminated glass topped by railings with embedded fluorescent lighting, as well as the Resopal panels that offer weather resistance for the façade.

ART COURTESY VOA ASSOCIATES

The perforated lobby ceiling (left) is Wingårdh's experiment with light and shadow. Light fixtures mounted above the maple-veneer panels, with a thin fabric scrim in between, make the irregular holes in the ceiling glow from within.

Sitting near the confluence of Rock Creek and the Potomac River (below left), the House of Sweden is susceptible to flooding on the second-floor lobby level, the conference level below, and in the parking area (see section, below right). Architects from VOA countered by using cable tie-downs to anchor the building to bedrock and creating jambs for incorporating Presray Stop Logs to build a temporary flood wall.





Site & Flood Control

Construction of the six-story building was complicated by a difficult 16-acre site, which sits near the confluence of Rock Creek and the Potomac River and lies squarely in a floodplain. Yet the client's desire to embrace the water's edge and allow unobstructed views of the natural landscape argued against a design that incorporated high, solid walls. To decrease the threat of flooding, the architects raised the lobby level 1 foot above the 100-year floodplain. But the lower level conference and exhibition floor, whose expansive plate-glass walls open to Rock Creek on the east façade, is exposed to rising waters. A single level of underground parking beneath the lower floor is even more susceptible.

The solution was to incorporate into the façade steel jambs that support Presray Stop Logs, aluminum beams that are stored on site and can be stacked horizontally to build a temporary flood wall. Rubber gaskets are integral to the design of the beams, to provide a seal, and the beams can be bolted together for extra strength as soon as a flood warning occurs. In addition, because the site surface is 6 feet below Rock Creek's 100-year floodplain, the embassy is anchored to bedrock with a complex system of 130 cable tie-downs and a solid mat foundation to resist the building's natural tendency to float. All of the mechanical systems are housed in the adjacent North Building (not on the floodplain), a sister project on which VOA also served as architect of record. VOA used the parking level shared by the two buildings to transfer the mechanicals, running them up through the shafts at House of Sweden.

Lobby

The architect's extensive use of maple paneling and an artful hand-carved door into the embassy reception area recall the importance of wood in Swedish interiors. But the emphasis is on the ceiling, where Wingårdh sought to produce a cloudlike effect of light and shadow. There, an irregular pattern of 1½-inch-diameter holes is drilled in the panels, which are maple veneer on a gypsum substrate, manufactured by Swedish company Gustafs. Above the holes is a scrim of translucent white polyester, which in turn is illuminated by 4-foot-long fluorescent strips mounted on the underside of the structural slab, about 18 inches above the ceiling panel. The lights share space with the M/E/P ductwork and electrical conduits, but this doesn't pose a problem, because the area is not used as a return-air plenum (all of the return air is separately ducted). Seeming to glow from within, the ceiling "was never meant to represent literal cloud formations, but to abstractly simulate the light conditions on the ground when clouds pass overhead," explains Wick.

Text Katie Gerfen **Jury Photos** Mike Morgan

p/a

THE P/A AWARDS ARE DESIGNED to change over time. Every year for the past 55 years, a jury of architects and architectural experts has accepted the herculean task of reviewing hundreds of submissions of unbuilt building projects to identify a handful that together embody the term "progressive architecture." No juror ever serves twice, new projects get submitted *every year*, and architecture itself is in a constant state of evolution, so each jury inevitably arrives at a different definition of progress. Last year's jury, for instance, favored projects with a sense of social and environmental responsibility, including an orphanage in Haiti, a school for working children and women in Lebanon, and a retirement community in Arkansas.

This year, by contrast, no single agenda dominated the jury's decision-making process. While clearly mindful of the critical issues in contemporary architecture, Coleman Coker, Sarah Herda, Thomas Phifer, Julie Snow, and Karen Van Lengen weighed each project according to its own individual strengths—whether those be social, environmental, technological, aesthetic, or otherwise. The results of their selection process are diverse, to say the least; the eight winning projects range widely in budget, location, program, scale, and architectural intent, from a high-rise in the Middle East to a modular house prototype, from an urban plan for a booming Chinese city to a university building on New York's well-established Upper West Side. For all their differences, then, just what is it that makes the 2008 winners worthy? They're quite simply the best of their kind.

award winners

jury members

Thomas Phifer

Principal of New York–based Thomas Phifer and Partners, Phifer worked as a design partner at Richard Meier & Partners and as a senior design associate for Gwathmey Siegel & Associates Architects before founding his own firm in 1996. Recent projects include the Salt Point House in Salt Point, N.Y., and the plan for a new 127,000-square-foot expansion for the North Carolina Museum of Art in Raleigh, N.C.

Karen Van Lengen

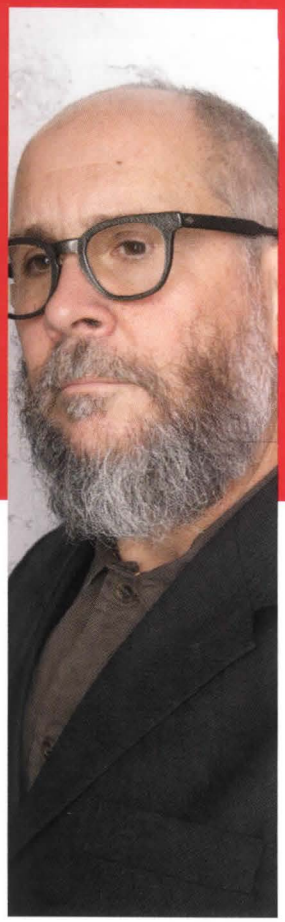
Dean of the School of Architecture at the University of Virginia, Van Lengen has also served as the chair of the Department of Architecture at Parsons the New School for Design in New York (where she founded the Design Workshop Program, a design-build studio) and has taught at Yale, Columbia, and Cornell universities. In her research, she is investigating the application of sound in relation to space.

Sarah Herda

Herda was appointed director of Chicago's Graham Foundation for Advanced Studies in the Fine Arts in 2006. Previously, she was the executive director and curator of the Storefront for Art and Architecture in New York, where she oversaw the mounting of more than 40 exhibitions. Herda has also served as the director of the Center for Critical Architecture/Art and Exhibition Space in San Francisco.

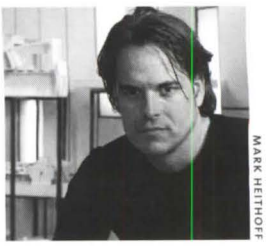
Julie Snow

As the leader of Julie Snow Architects, a studio-based practice in Minneapolis, Minn., Snow has worked on residential, corporate, and cultural projects nationwide. Recent work includes the award-winning Breck School Commons (2006) in Golden Valley, Minn., and the Museum of Russian Art (2006) in Minneapolis. Snow has taught at the University of Minnesota College of Architecture.



Coleman Coker

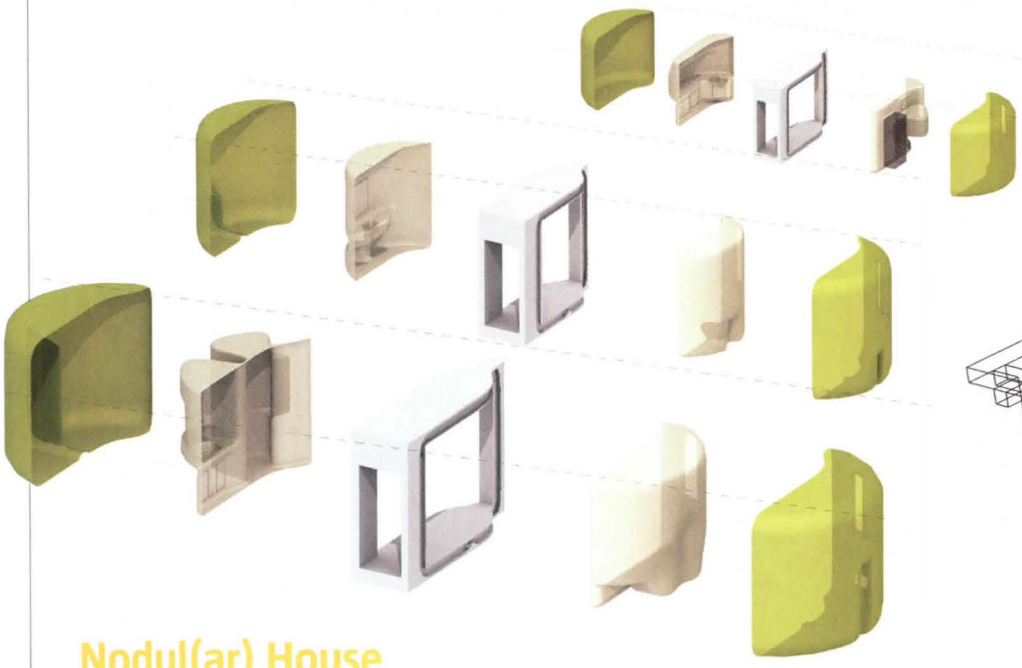
Coker holds the Favrot Chair in the School of Architecture at Tulane University in New Orleans, where he also maintains a practice, buildingstudio, originally established in Memphis, Tenn., in 1999. Coker has received the Rome Prize from the American Academy in Rome and a Loeb Fellowship from Harvard University. He is a former director of the Memphis Center for Architecture.

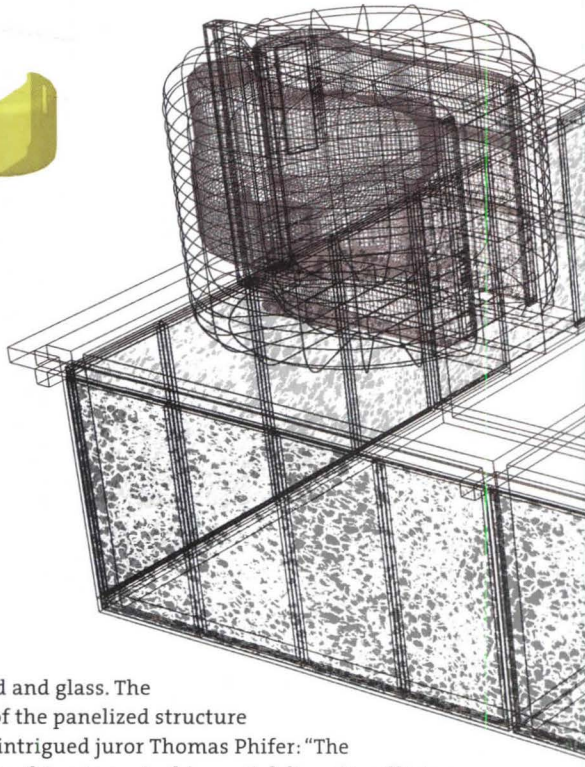


MARK HEITHOFF

PROJECT Nodul(ar) House
LOCATION varies
ARCHITECT Tighe Architecture, Santa Monica, Calif.—Patrick Tighe (above), Yosuke Hoshina, Risa Tsutsumi, Karla Mueller, Lisa Little (project team)
YEAR FOUNDED 2000
NUMBER OF EMPLOYEES 6
CLIENT Jeriko House
COST varies
SIZE varies

Readily attached to the main house structure (left and below) and stacked (opposite, at right), each node has a molded insert that determines its function.





Nodul(ar) House

INSPIRED BY THE CLEAN LINES and diverse forms of 1960s Italian product design, Nodul(ar) House puts the mod in modular housing. This series of four nodes connects to a kit of extruded aluminum parts and offers a systematic approach to the kitchen, the powder room, the full bath, and the staircase. The nodes are extremely versatile and surprisingly compact: the kitchen, bath, and stair nodes are circular in plan and roughly 12 feet in diameter, and the powder room is even smaller. The nodes can be stacked to service a second floor and placed at many points along the perimeter of the prefabricated aluminum structure (a system of 4-foot-by-8-foot panels). As a result, living space stays free for different configurations. Juror Sarah Herda appreciated that such options are "forcing people to come to terms with how they want to live."

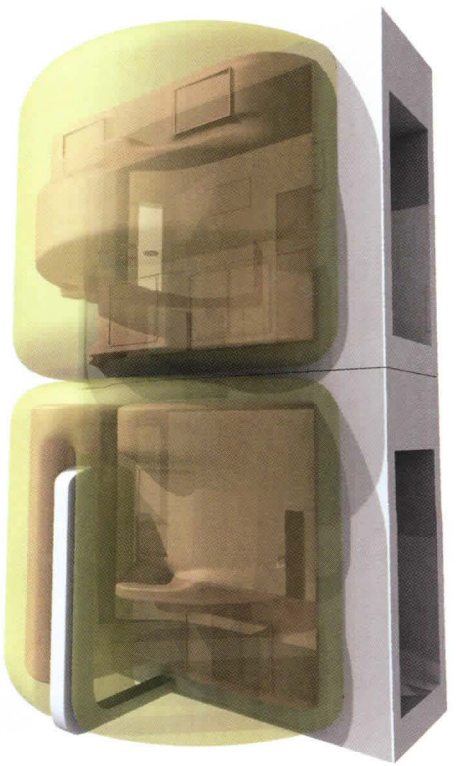
Another level of customization comes from panels cladding the aluminum frame, which are cut with a laser or water jet to provide shade and privacy. The panels can be made in a variety of materials, including wood and glass. The juxtaposition of the panelized structure and the nodes intrigued juror Thomas Phifer: "The most interesting thing to me is this spatial diversity of living in the glass building and then having a completely different spatial circumstance inside these pods."

The nodes are manufactured in a factory and then brought to the site and installed on the foundation. Each is structured like an onion, in layers, with a central spine that contains all utilities, including plumbing, electrical, and HVAC. When the pods are stacked, the utilities can be run together, like the plumbing in upstairs and downstairs bathrooms in a conventional house. The central core is enveloped by an inner liner of molded fiberglass, which determines the use of the space. A layer of insulation is added, followed by the outer fiberglass shell. The result is a standardized and compact volume that is as sleek as an iPod.

tighe architecture

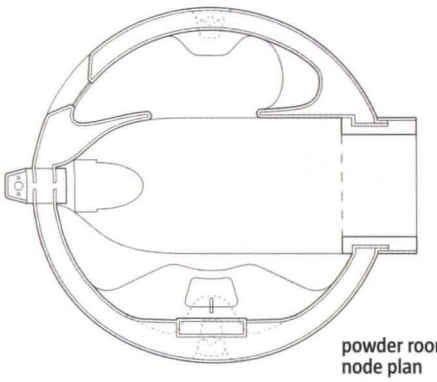
"THIS PROJECT IS FORCING PEOPLE TO COME TO TERMS WITH HOW THEY WANT TO LIVE."

SARAH HERDA

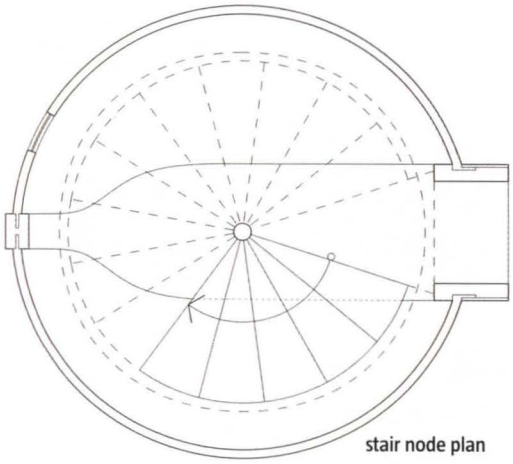


kitchen node stacked on full bath

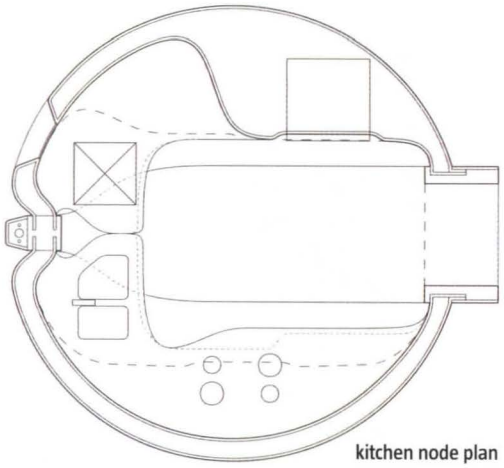
full house wireframe



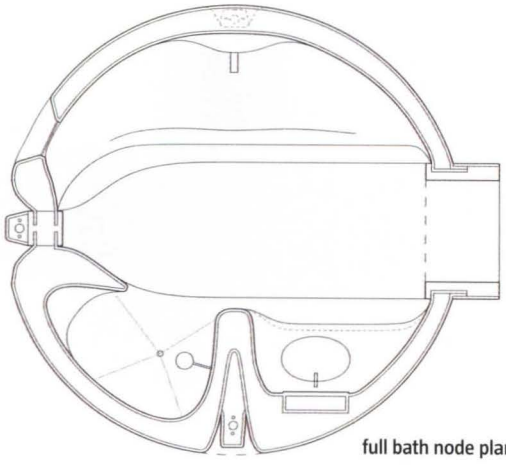
powder room node plan



stair node plan

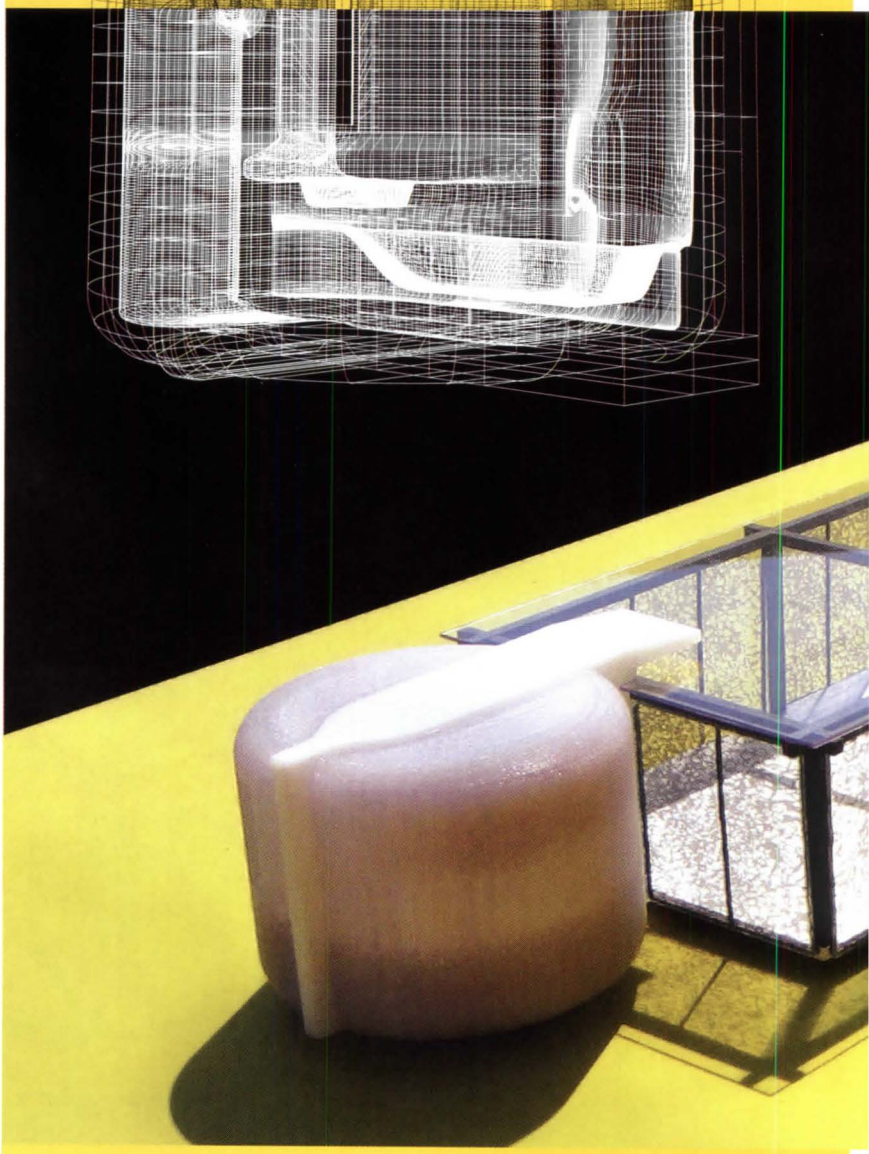


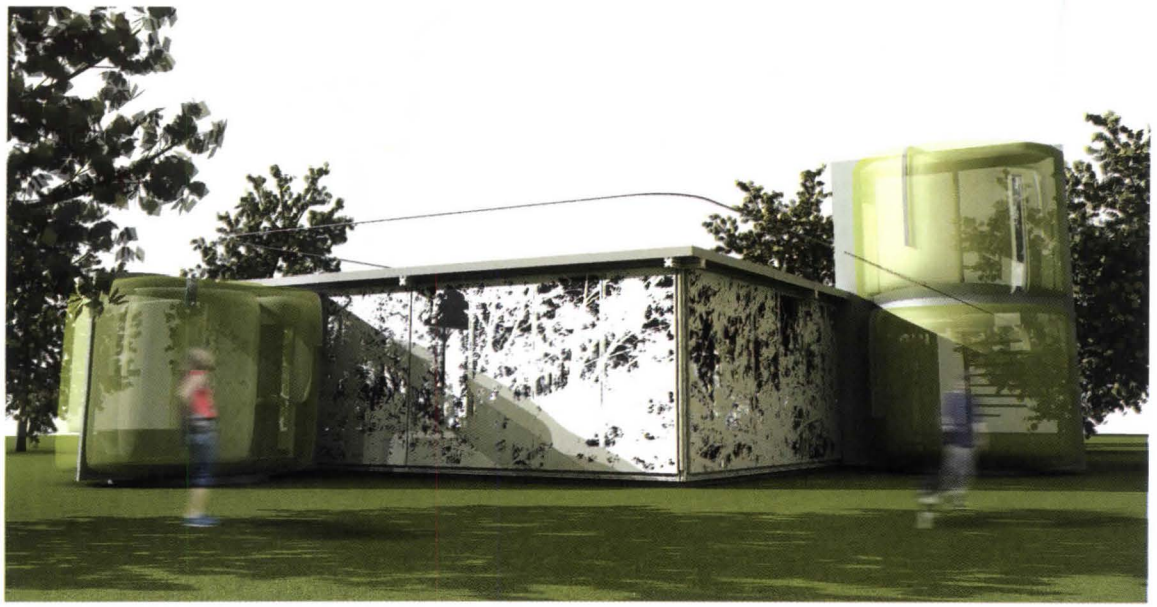
kitchen node plan

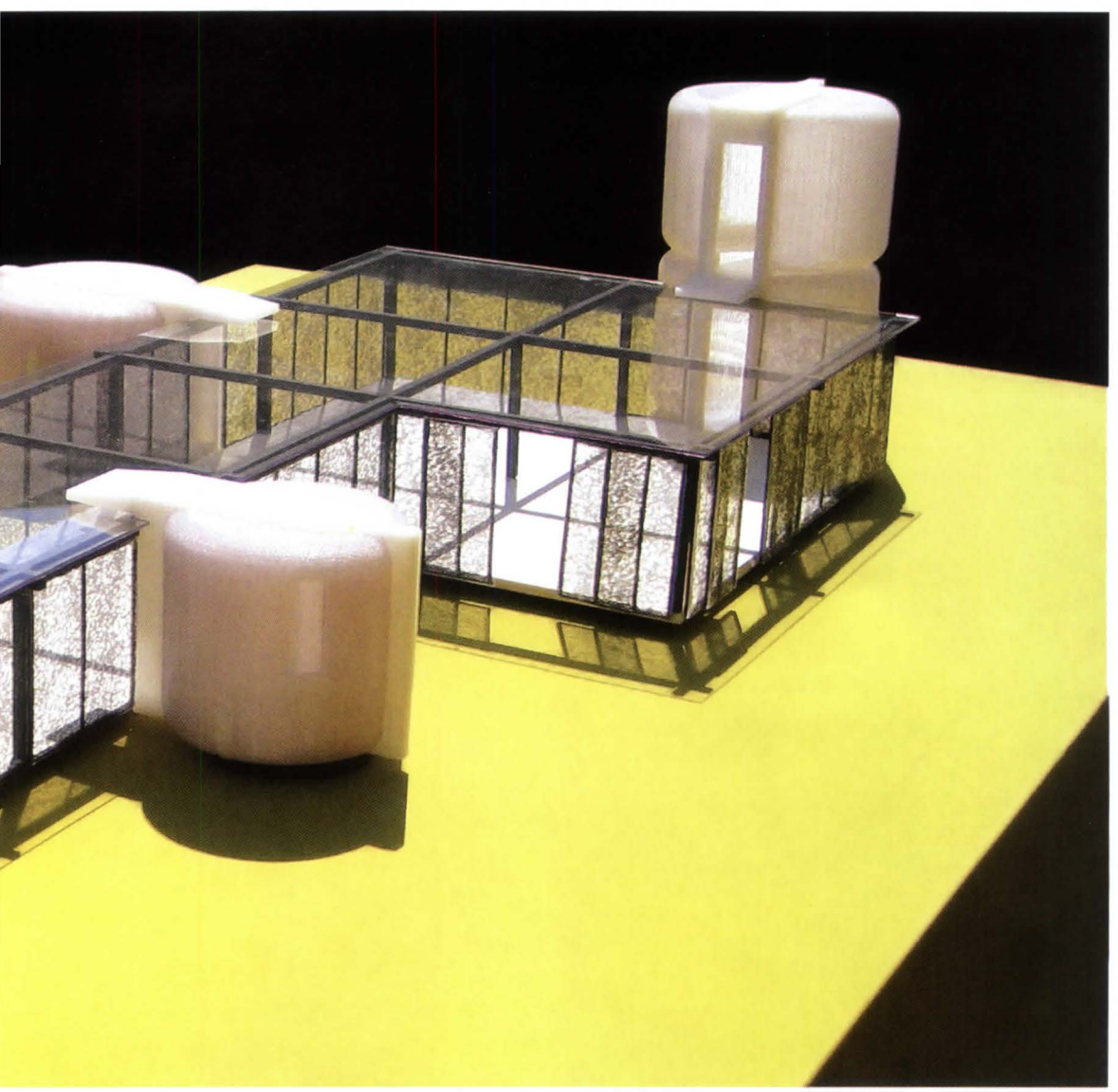


full bath node plan

powder room node stacked on full bath node







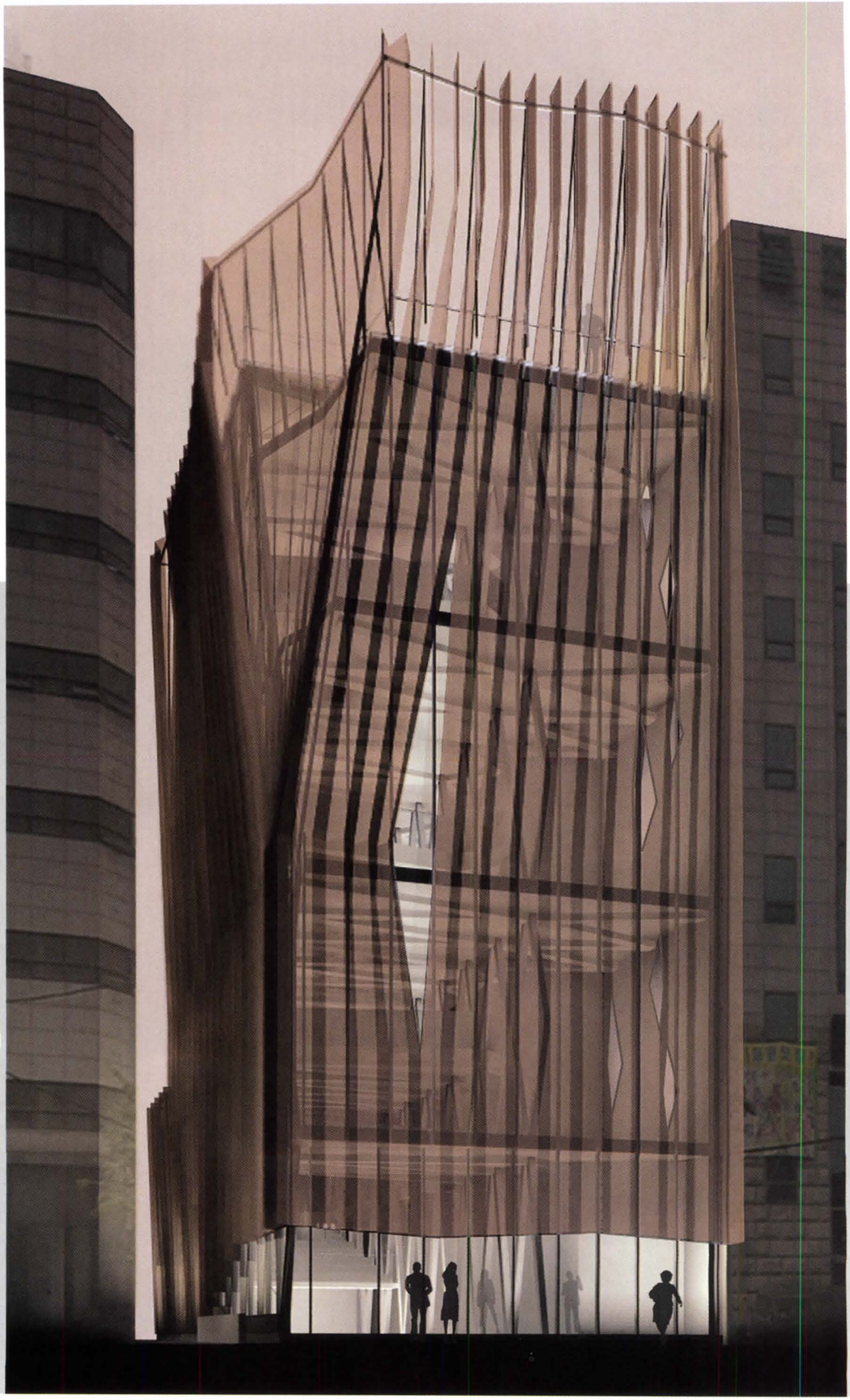
Molded and insulated inserts, placed between the nodes' core and shell, determine the use and floor plan of the space (see plans, opposite, at left). All fixtures come standard, and because of the nature of the nodes' mass production, elements are fixed in place.

Stacking nodes can help reduce the amount of pipes and wiring by combining all water-demanding rooms (such as a bathroom and a kitchen) into one unit (opposite, at right).

The kit-of-parts nature of the node system allows owners to configure their houses in a variety of ways (left and bottom left) to best accommodate their individual needs.

The building's skin was inspired by the client's own business: fashion. Reminiscent of a pleated skirt, down to the suggestion of a bent leg along the main façade (right), the screen wraps the building like a piece of clothing, masking a simple, clean-lined form. The polygonal "pleats" (opposite, at right) were inspired by such fashion elements as a dress pattern (opposite, at left).

himma / office dA

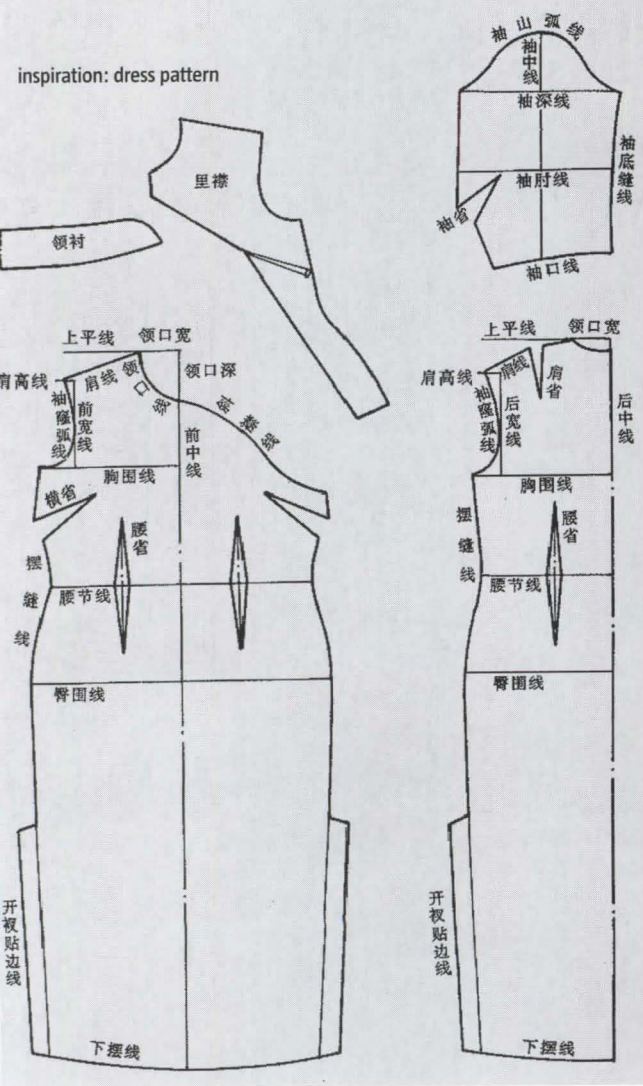


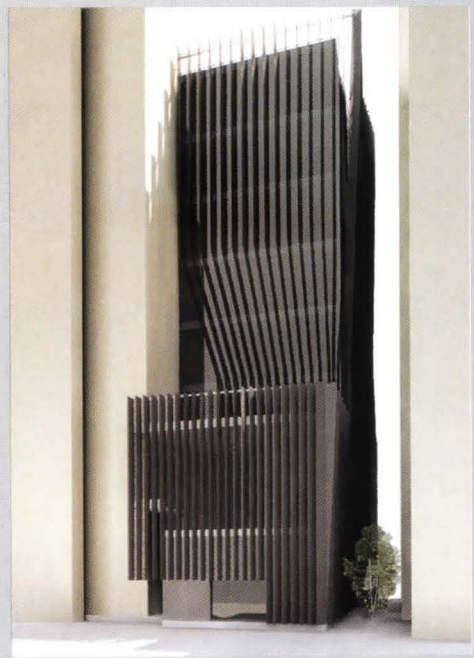
Obzee Fashion Headquarters

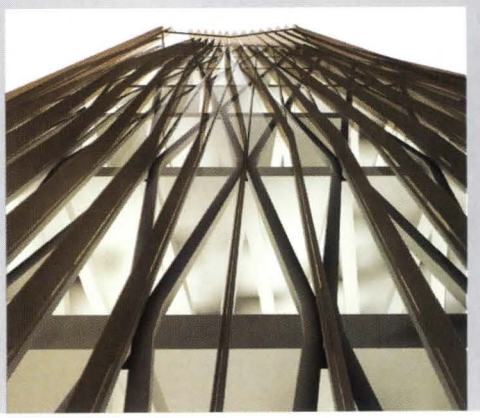
IT IS FITTING that the new headquarters for Obzee, a company that owns several fashion labels, is so influenced by the clothes designed within. Located on an urban infill site in Seoul, Korea, the building is an eight-story tower wrapped in its own piece of clothing: a pleated and perforated metal skin. The gathers and drape of the skin are heavily influenced by the architects' research into tailoring, down to the diamond-shaped perforations that resemble cutouts from a dress pattern and a supporting structure that is reminiscent in both form and principle to a crinoline. This support structure is anchored to a glass curtain wall that encloses the concrete structure, which retains a diamond pattern in the system of beams that support ascending floors. The fluidity of the skin belies the rectilinear form of the building underneath, a contrast that intrigued the jury. Julie Snow commented, "The interesting thing about the box itself is how it's structured, and the fact that the pleated exterior fabric works against those forms. That's probably the strength of the project—instead of it taking this sort of formal shaping, it took a structural shaping." Juror Thomas Phifer echoed her sentiment: "The way the volume finally behind all of these elaborate screens and structures is simple and doesn't respond to the different characteristics makes the skin objectlike and special, and I think it actually makes it stronger."

The interior program of the building combines spaces in an attempt to get the most out of a small floorplate. A double-height lobby combines the entry and the company's showplace: a theater and runway for fashion shows. Double-height atria on the upper floors, creating overlooks from one studio space (and clothing brand) into another, facilitate communication and maximize light. The top floor has clean-lined executive offices and space for parties and events. The geometry of the beams and the skin seen through windows serve as the main foci in an otherwise clean and open interior. This effect resonated with Snow, who said, "The skin and the volume and the restraint of this volume is very powerful."

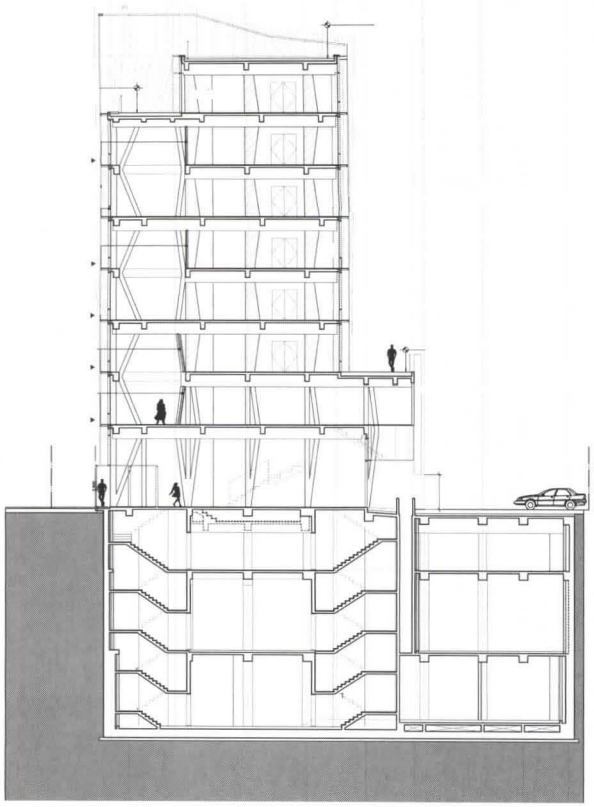
"THE SKIN AND THE VOLUME AND THE RESTRAINT OF THIS VOLUME IS VERY POWERFUL." JULIE SNOW



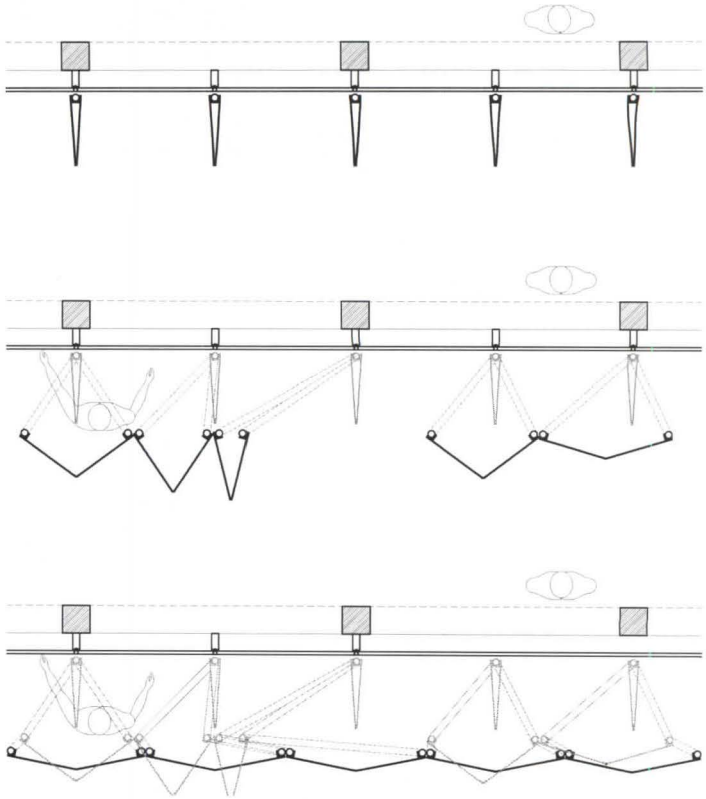




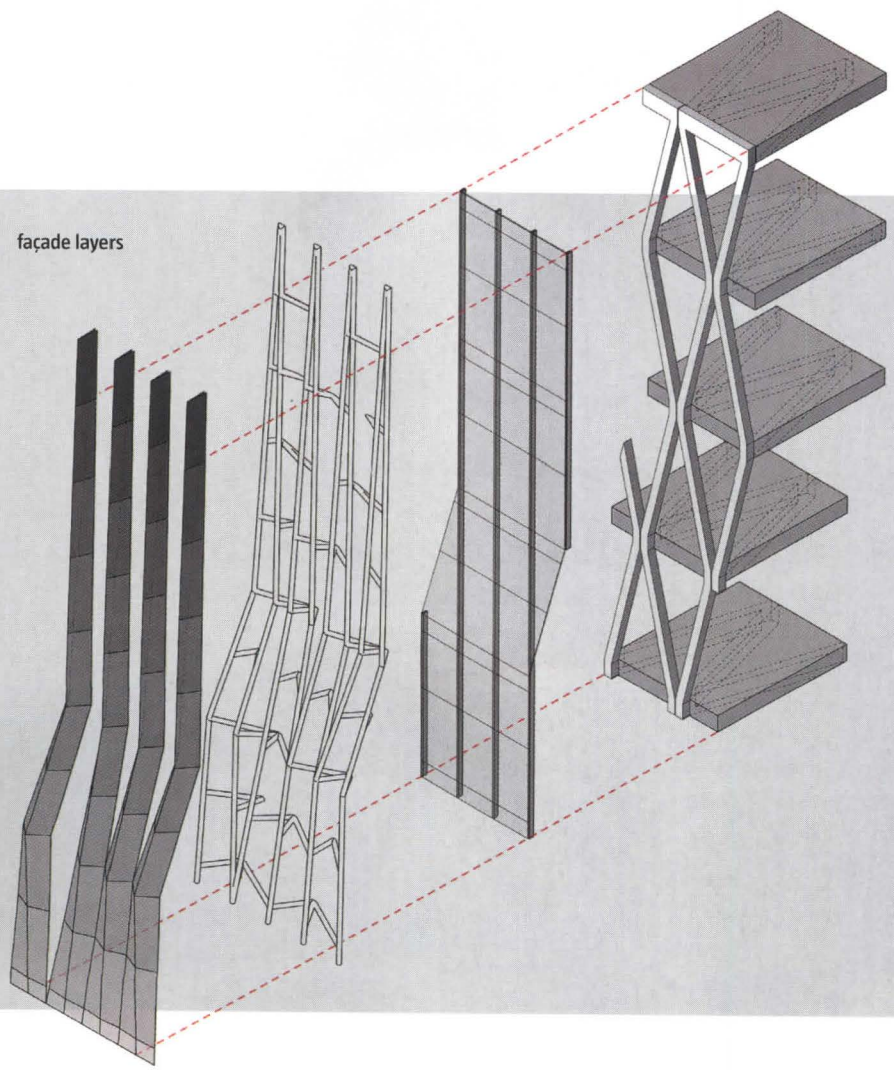
PROJECT Obzee Fashion Headquarters
LOCATION Seoul, Korea
ARCHITECT Himma Architecture Studio, Seoul and New York/Office dA, Boston—Hailim Suh (principal in charge, top)/Nader Tehrani (principal in charge, above right), Monica Ponce de Leon (principal, above left); Young-Il Park/Richard Lee (project coordinators); Seung-hyun Kim, Jae-hyung Park, In-su Zang/Brandon Clifford, Christian Ervin (project team)
YEAR FOUNDED 1997/1991
NUMBER OF EMPLOYEES 10/19
ENGINEERS TNI Stuctural Engineering (structural); SUN-WOO Engineering (mechanical); Jung-Myoung Engineering Group (electrical); GAYUN Engineering & Construction (civil)
CLIENT Obzee Co.
COST withheld
SIZE 25,726 square feet



section

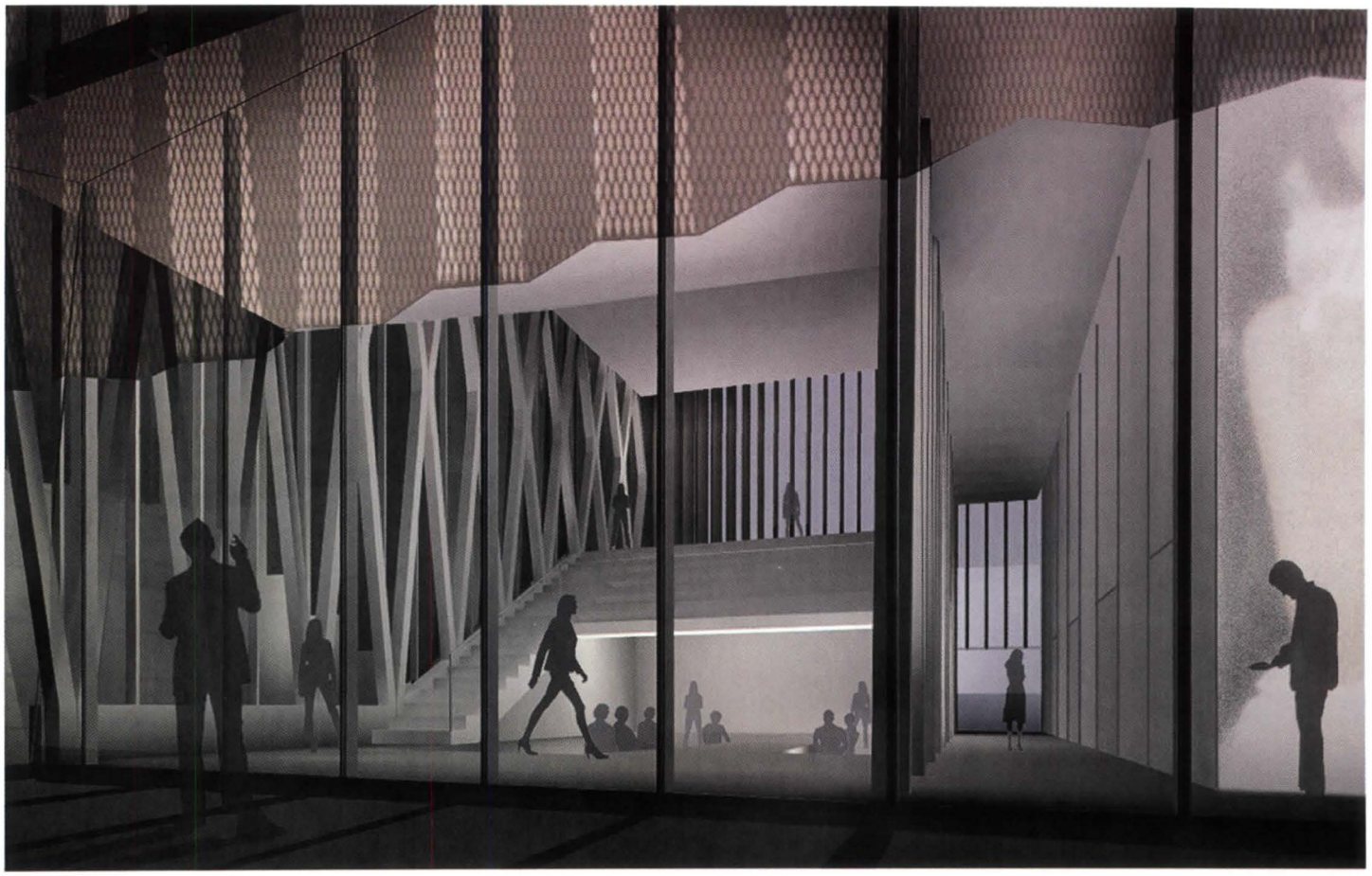


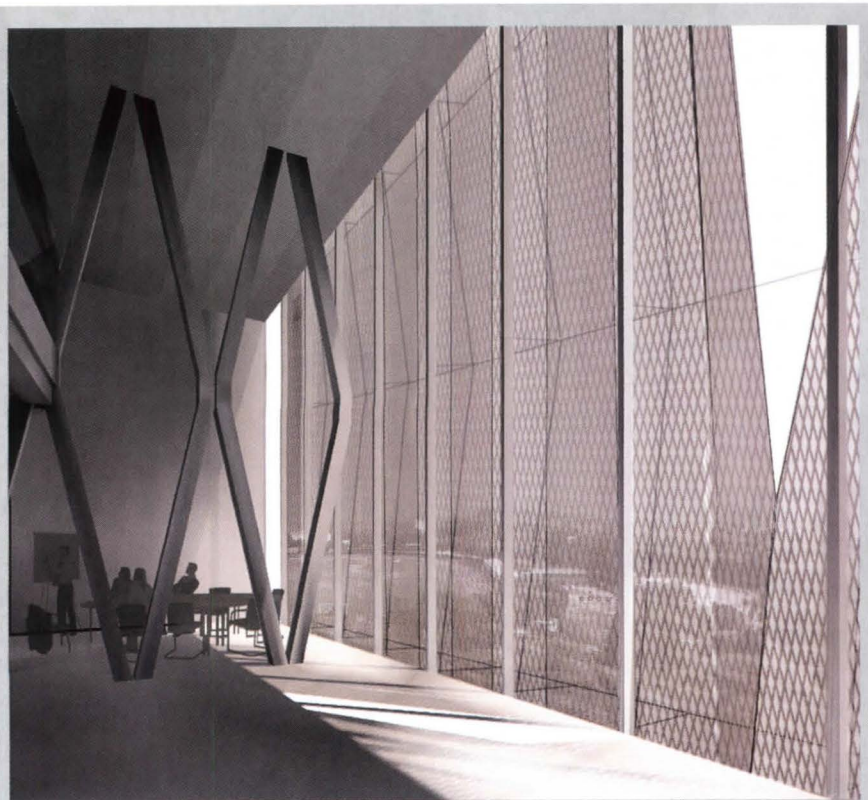
wall section



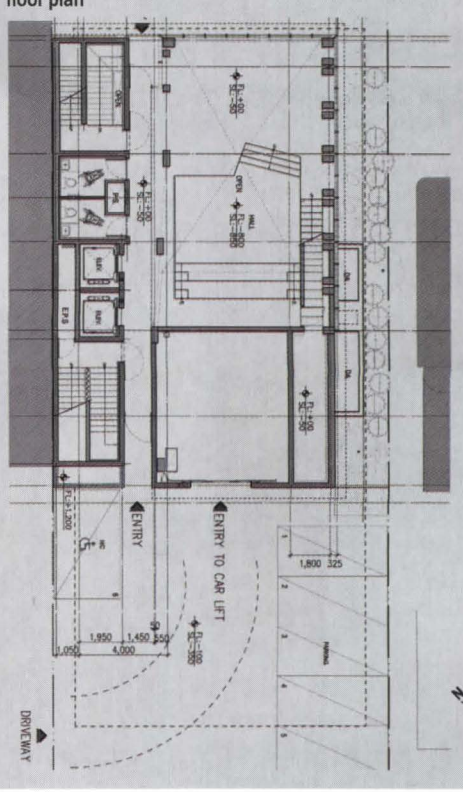
The section plan of the building (above left) allows maximum light into the entry spaces and fosters communication between the different clothing brands operating in the double-height studios. The perforated metal skin helps control glare without the need for shades, in part because of the angle of the pleating. Metal is laid over a support framework that is suspended from the glass curtain wall, which in turn attaches to the structural system of the building (left and above).

The size of the infill site informed several programming choices, including the combination of the building's lobby with one of its showcase spaces: the theater and catwalk (opposite, at top and bottom right). The visual connection to the sidewalk serves to remind fashion show viewers of the people the clothing is designed for. In the double-height spaces on the upper floors (opposite, at bottom left), the diamond shape of the structural columns is meant to reflect the pleating and perforations of the skin outside.





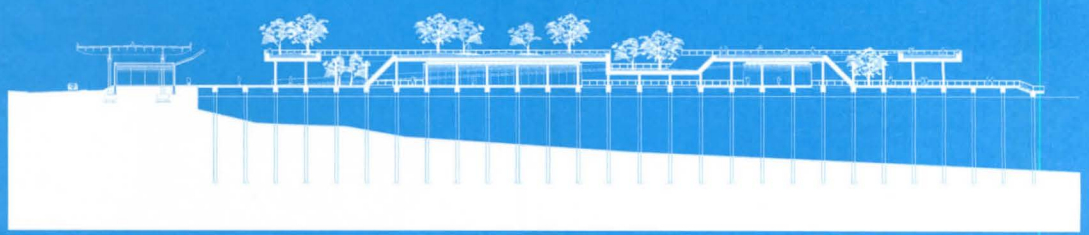
floor plan


ENTRY
ENTRY TO CAR LIFT
DRIVEWAY
1,800
325
1,950
1,450
4,000
1,050

shop architects

PROJECT East River Waterfront Esplanade and Piers Project
LOCATION New York
ARCHITECT SHoP Architects, New York—Coren D. Sharples, Gregg A. Pasquarelli, Christopher R. Sharples, Kimberly J. Holden, William W. Sharples (principals, above, left to right); Catherine Jones, Chad Burke, Vivian Lee, Carrie Norman, Matthew Liparulo, Angelica Trevino, Lisa Schwert (project team)
YEAR FOUNDED 1996
NUMBER OF EMPLOYEES 70
ENGINEERS Moffat and Nichol (marine); HDR/Daniel Frankfurt, Arup (structural, civil, M/E/P, sustainability)
LANDSCAPE ARCHITECT Ken Smith Landscape Architects
CONSULTANTS Tillotson Design Associates (lighting); Howard/Stein-Hudson with Allen Zerkin (public outreach)
CLIENT The City of New York, The New York City Economic Development Corporation and The New York City Department of City Planning
COST $150 million
SIZE 14 million square feet

The East River project seeks to re-establish broken connections and reinforce existing ones from city streets to the waterfront (opposite, at top). New materials and furniture will revamp the esplanade (right), and plans for Pier 15 call for a community gathering space (above right and below right) jutting out into the river on the existing pier, topped by a roof garden.



pier section

"I THINK THAT THEY'RE DOING SOMETHING REALLY IMPORTANT FOR NEW YORK CITY."
KAREN VAN LENGEN

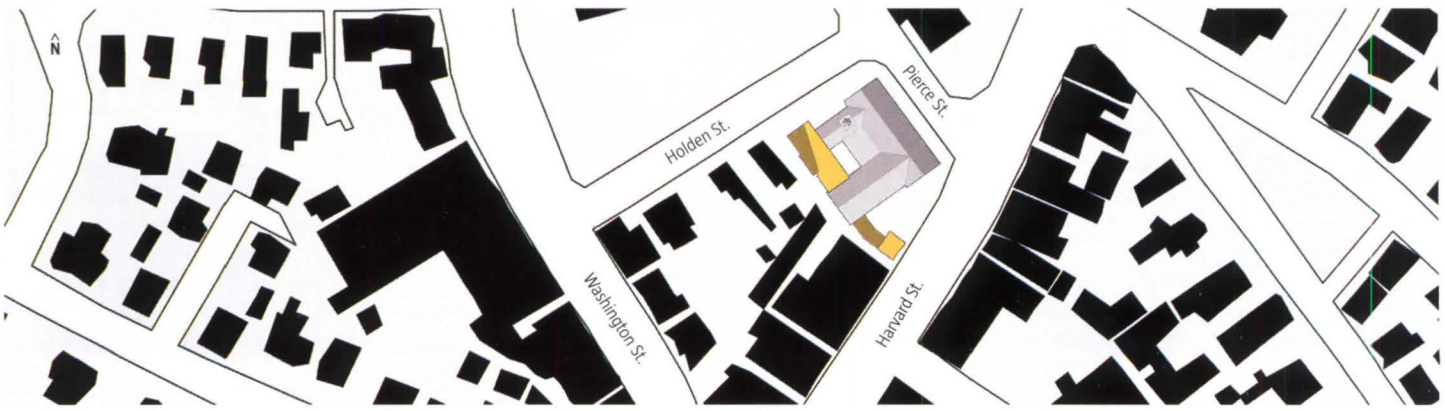
East River Waterfront Esplanade and Piers Project

FOR YEARS, ONE OF THE ONLY WAYS that Manhattanites could interact with the East River waterfront has been to look down on it from the deck of the Brooklyn Bridge. New York's East River Waterfront Esplanade and Piers project is seeking to change that by opening a two-mile-long stretch of riverfront property spanning from Battery Park north to the East River Park. The program calls for the revitalization of defunct piers, a series of pavilions to provide services to the new development's visitors, and better regulated and more-accessible seating areas. These spaces can be used to foster community and maritime activities and will reopen to the public real estate that has been lost to shortsighted city planning and deferred maintenance. "I think that they're doing something really important for New York City," said juror Karen Van Lengen.

The concept is to create a true urban park that embraces the site's history as a series of working piers and to integrate green space with all of the anomalies of a crowded urban fabric. Pavilions nestled under the elevated sections of FDR Drive (which hugs the waterline) will house cultural, community, and commercial programs, including a pool, meeting spaces, and stores that will be open year-round. The esplanade will be revamped with benches and furniture, new paving, plantings, lighting, and railings. Plans for Pier 15 at the end of Maiden Lane include a structure with community space on the pier itself—topped by a roof garden with trees and other plantings to allow visitors to sit surrounded by water—and commercial stalls and shops along the esplanade. It is the respect for the river that impressed juror Thomas Phifer. "It's interesting how some parts of the project really do participate in the tides and the river," he said.

"THEY WEAVE THE BUILDINGS TOGETHER. ... THAT WAS REALLY THE BRAVE THING TO DO." THOMAS PHIFER

brian healy architects

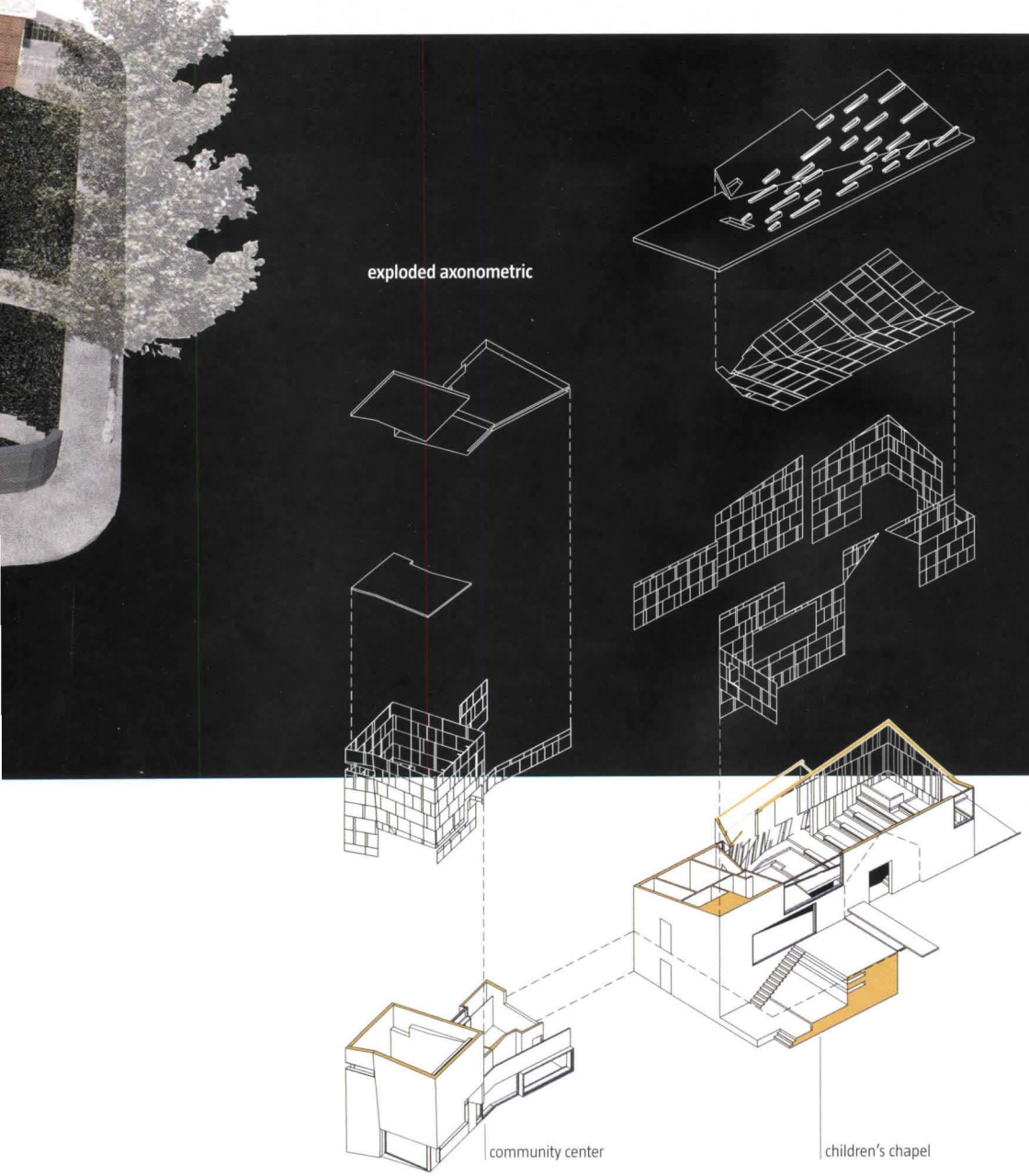


Children's Chapel and Community Center

THE RESULT OF AN OPEN ARCHITECTURAL COMPETITION celebrating the 50th anniversary of the Korean Church of Boston, the Children's Chapel and Community Center not only provides space for the next generation of parishioners but also acts as an entry point for the rest of the community. Instead of creating a building distinct from the 1950s-era brick church, Brian Healy Architects decided to weave old and new together, intersecting the long and narrow contemporary structure with the existing church. Juror Thomas Phifer found this strategy compelling: "I think the thing that you would think about doing in the beginning [of a project like this] is completely divorcing the addition—a modest addition away from a very traditional church. Here, they weave the buildings together and let the architectures come together. From a certain perspective, that was really the brave thing to do." The new building features CMU and steel-frame construction, and it is clad in glass, zinc, and cementitious panels, creating a textured surface that relates to the surrounding brick but does not sacrifice the new structure's simple modernity.

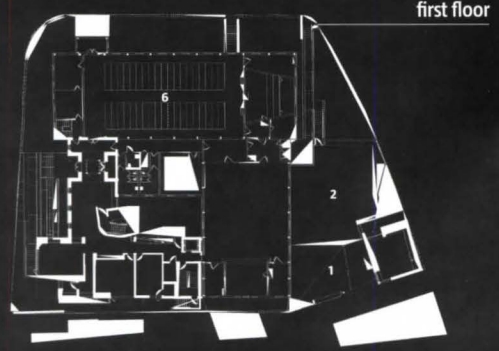
The community center boasts a sunken courtyard, a clever solution to a potentially difficult site. When the original church was constructed, land was built up into a plinth as a solution to the 9-foot differential between the flanking streets. The plinth will be excavated to create a courtyard and throughway across the church campus, with the added benefit of creating a welcoming façade as opposed to a forbidding retaining wall.

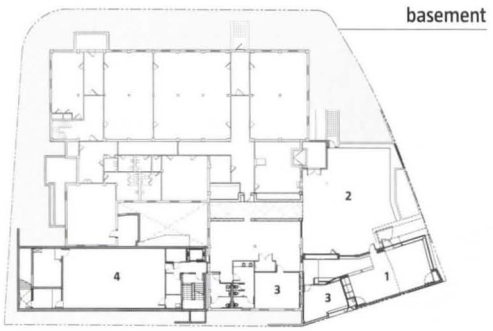
The Children's Chapel is a study in happy contrasts. Countering the dark exterior, the inside of the terraced main space is clad in wood panels to create a warm environment. A series of narrow skylights and an angled ceiling plane create a dynamic pattern of light in the space, which changes with the time of day and the weather. Juror Karen Van Lengen noted, "[What I like about] this space is the way that the light comes in from above and the sides, and it becomes this very animated space for children."



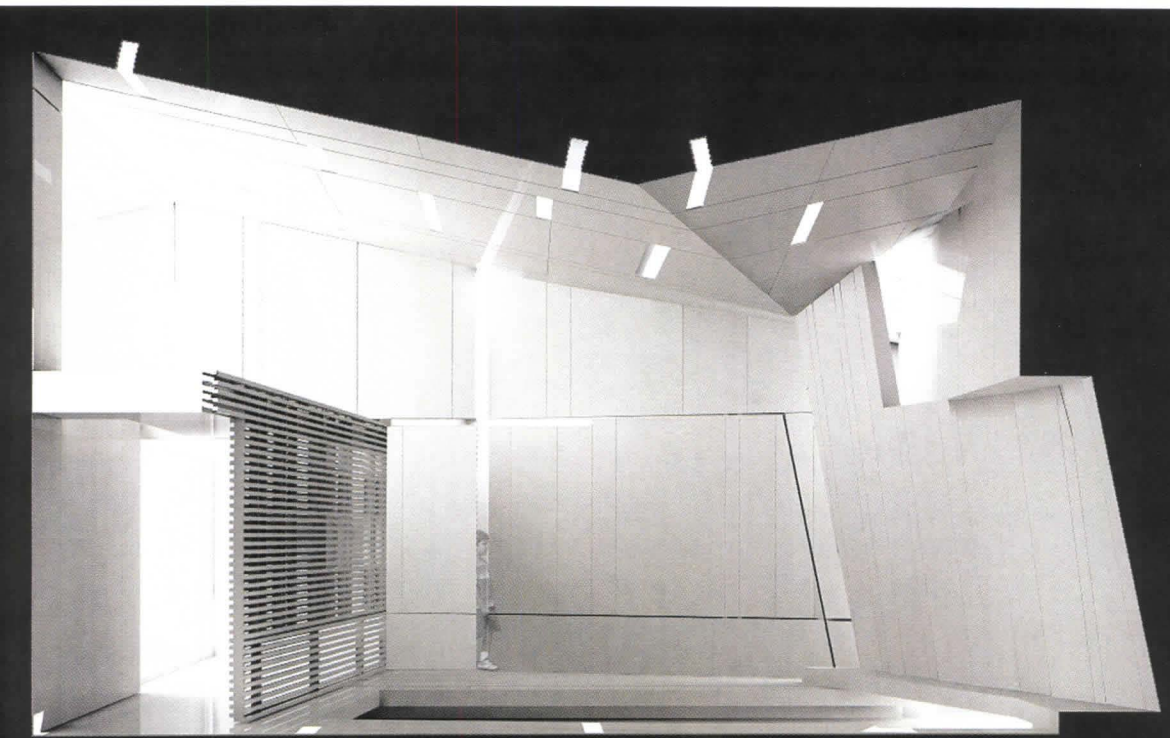
The new chapel and community center are woven together with the existing 1950s-era complex that houses the Korean Church of Boston. The goal was to use modern materials but nod to the texture of the traditional church's façades. Cementitious panels cladding the new structures are set in a bricklike pattern.

PROJECT Children's Chapel and Community Center
LOCATION Boston
ARCHITECT Brian Healy Architects, Boston—Brian Healy (principal, above); Paxton Sheldahl, Tom Rourke, Gerry Gutierrez, John McDonald, Steve Mayer, Matt Pierce, Chris Muskoft, Bohseung Kung, Tala Klinck, Heike Baraungardt (design team)
YEAR FOUNDED 1986
NUMBER OF EMPLOYEES 8
ENGINEERS Richmond So Engineers (structural); Allied Engineers (M/E/P); BSC Group (civil)
CONSULTANTS LAM Partners (lighting)
CLIENT Korean Church of Boston
COST withheld
SIZE 8,200 square feet





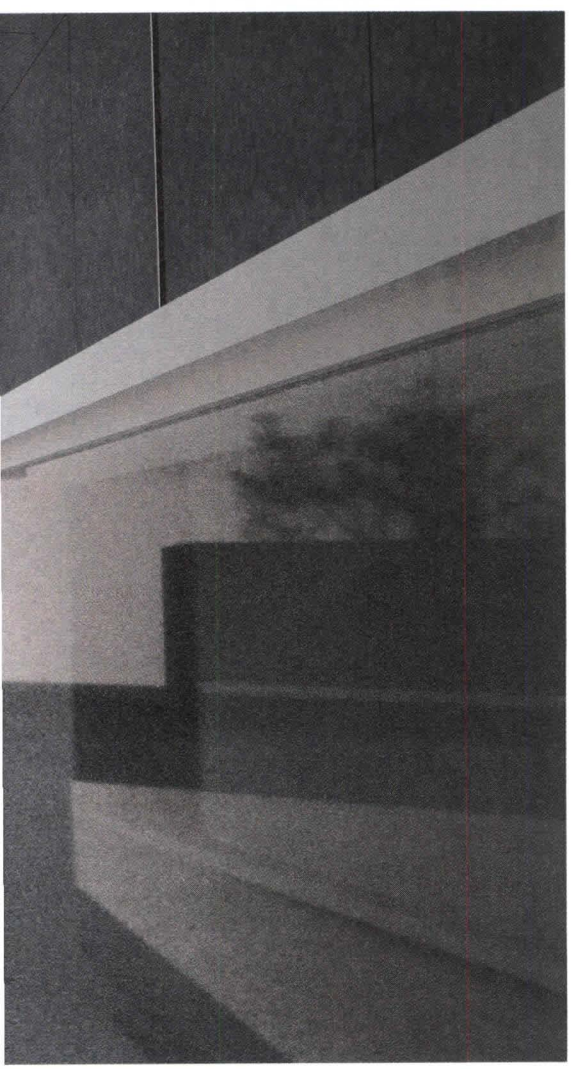
1. community center
2. courtyard
3. classroom
4. daycare
5. roof terrace
6. existing church
7. children's chapel

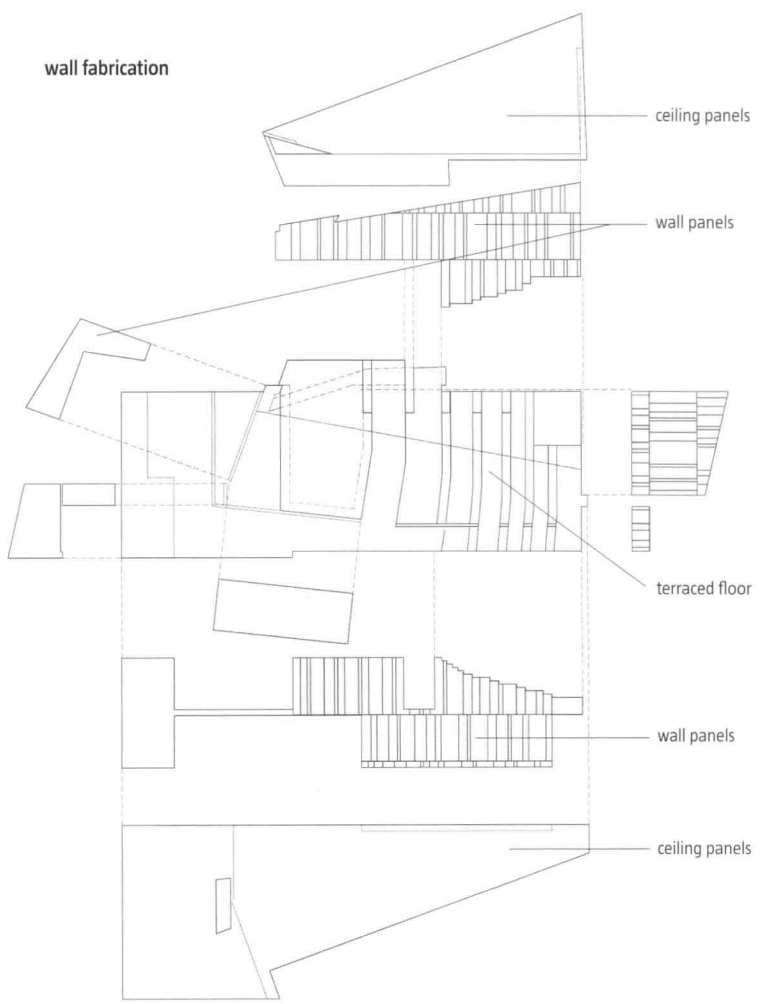


The children's chapel (opposite, at top) features a terraced floor instead of traditional pews to better accommodate a smaller congregation.

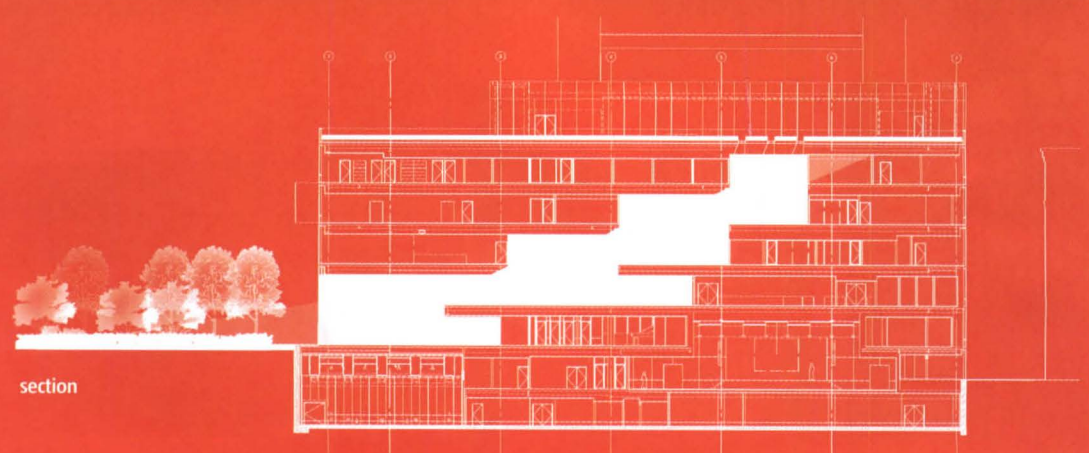
Warm wood panels line the floors and walls (below). A canted ceiling (left) has skylights that allow light to filter into the space in a very controlled and dynamic way.

The community center space (opposite, at bottom), on the opposite side of the church from the chapel, opens onto a partially sunken courtyard, a result of excavating part of the earthen plinth created in the 1950s to resolve a steeply sloped site. The courtyard serves as a gathering place for the congregation but also lends a welcoming presence to that side of the church property.





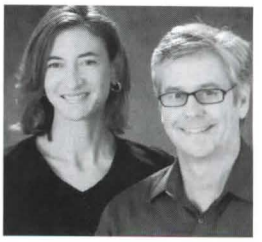
weiss/manfredi



section

The Nexus creates a striking profile along Broadway, a major thoroughfare that flanks the western edge of Barnard's campus (above). Colored glazing echoes the surrounding brick and stone buildings, but a bright green diagonal interrupts the façade. The green color denotes the series of stepped, double-height atria that slice through the entirety of the building (left and opposite), creating a sense of openness in the 110,000-square-foot mixed-program building.

"THE BUILDING HAS THIS REDDISH COLOR, EVEN AT NIGHT. AND THAT ALONE IS AN INTERESTING AND COMPELLING THING TO DO IN A MINIMALIST WAY" COLEMAN COKER



PROJECT Barnard College Nexus
LOCATION New York
ARCHITECT Weiss/Manfredi, New York—Marion Weiss, Michael A. Manfredi (design partners, above); Michael Harshman (project manager); Clifton Balch, Yehre Suh (project architects); Patrick Armacost, Michael Blasberg, Linh Dan Do, Sandy Ewen, Kian Goh, Hamilton Hadden, Patrick Hazari, Todd Hoehn, Anastasia Kostrominova, Justin Kwok, Lee Lim, Kim Nun, Nick Shipes, Michael Steiner (project team); Patrick Armacost, Kian Goh, Jason Ro, Yehre Suh, Tae-Young Yoon (competition scheme)
YEAR FOUNDED 1989
NUMBER OF EMPLOYEES 20
ENGINEERS Jaros, Baum & Bolles Consulting Engineers (M/E/P/FP and vertical transport); Severud Engineers (structural); Langan (civil)
LANDSCAPE ARCHITECT HM White Site Architects
CONSULTANTS R.A. Heintges Architects Consultants (curtain wall); Brandston

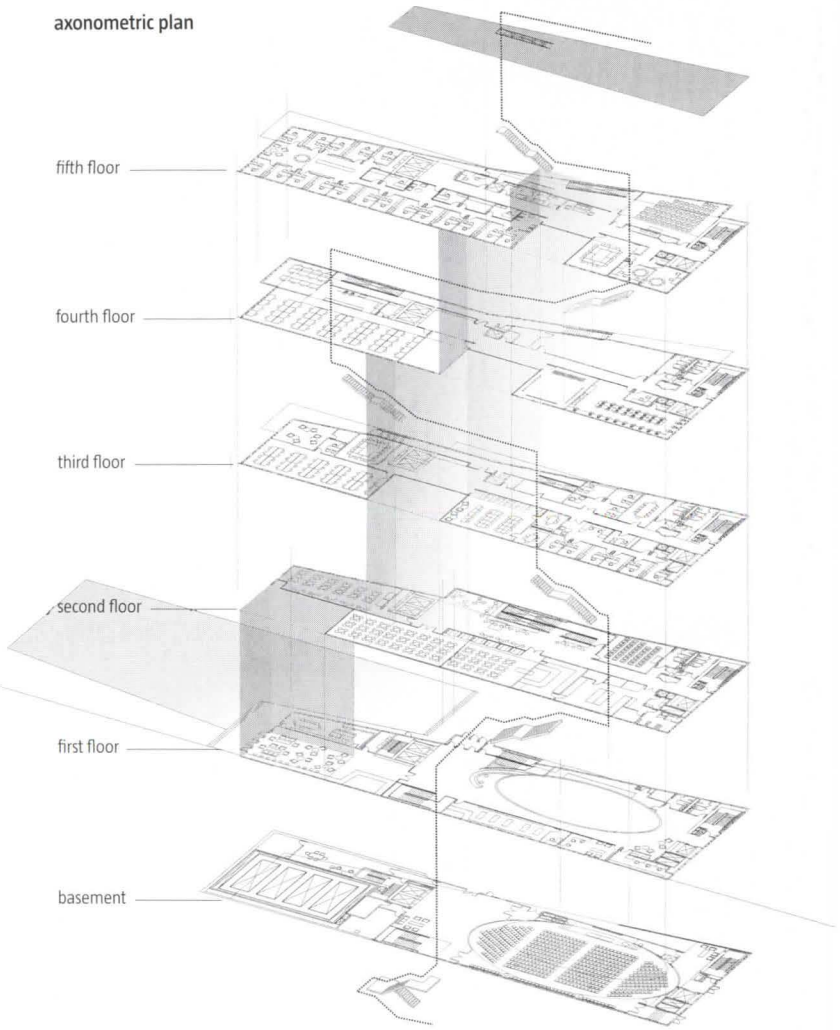
CONTINUED ON PAGE 79

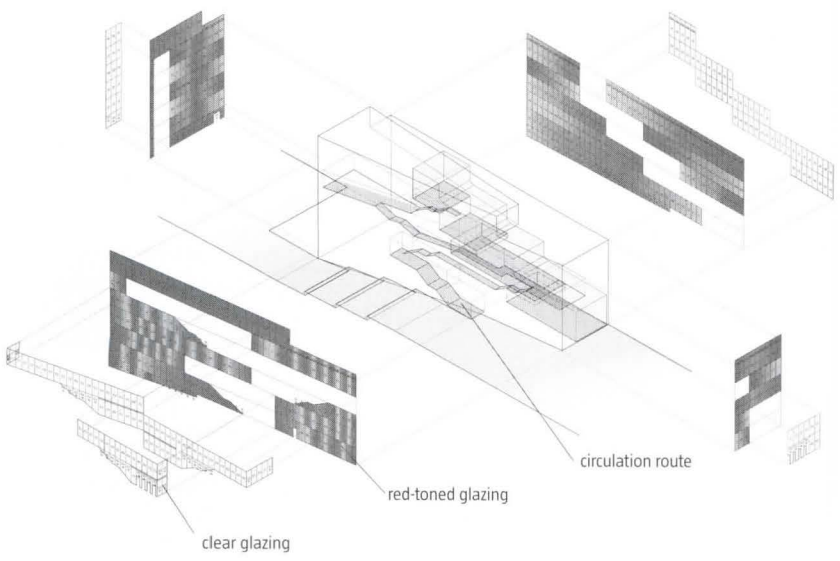
Barnard College Nexus

THE MIXED-USE BARNARD COLLEGE NEXUS connects a variety of uses—including offices, a cafeteria, events and meeting rooms, and computer facilities—and links the campus with the surrounding urban environment of New York. The glazed façades of the 110,000-square-foot building allow views from inside the building up and down the campus corridor and onto Broadway, which flanks the building's west side; the glazing also allows for views through the building from the outside. A sleek and modern update to a largely historic campus, the building was constrained by zoning that limited it to a five-story, 85-foot-high streetscape, with an additional story on the campus side. A series of slipped, double-height atria, rising throughout the height of the building and shifting laterally toward the quad side of the building with each level, creates a diagonal corridor throughout the structure, allowing light into the core of the building and providing another sightline axis. These atria are painted a vibrant green that can be seen from the street, a playful detail that highlights the flow of movement in the space. Inside, vertically patterned glass accents the main circulation routes.

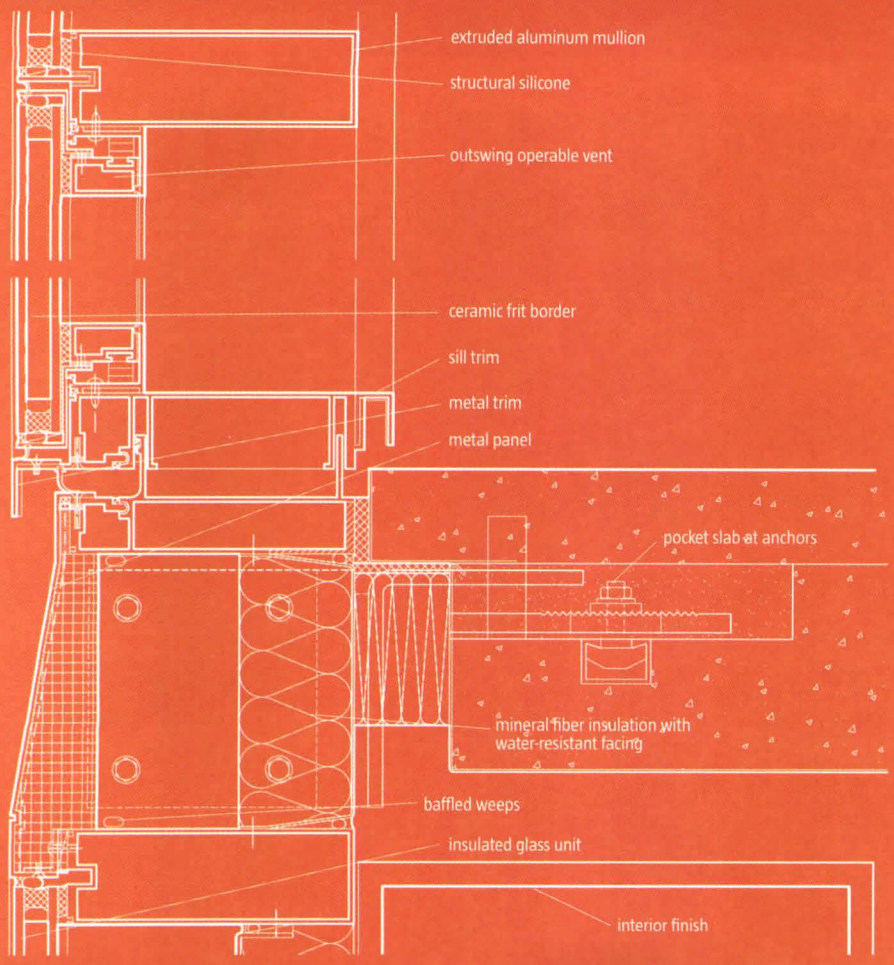
The façade treatment is a clever nod to the brick and terra-cotta that dominate the other campus buildings. Vertical panels of translucent white and reddish-hued glass recall the patterns of a brick façade, and a range of colors, patterns, and depths gives the building the slightly mottled appearance of natural stone and masonry. Juror Coleman Coker noted that "the building has this reddish color, even at night. And that alone is an interesting and compelling thing to do in a minimalist way." Translucent shadow boxes in the façade catch and reflect light, giving the treatment a depth and luminosity that go beyond that of a standard curtain wall. Thomas Phifer appreciated the repeated use of vertical glass elements, as well as the visible green atria: "This façade is a reflection of what's happening inside the building; it's almost like a cross section."

weiss/manfredi BARNARD COLLEGE NEXUS





curtain wall section detail



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Partners (Lighting Design); Cerami & Associates with T.M Technology Partners (AV/IT/general acoustics/security); Ricca Newmark Design (food service); Jeanne Giordano (retail); AMIS (cost estimator); Viridian Energy and Environmental (sustainability); Fisher Dachs (theater); Jaffe Holden Acoustics (theater acoustics)

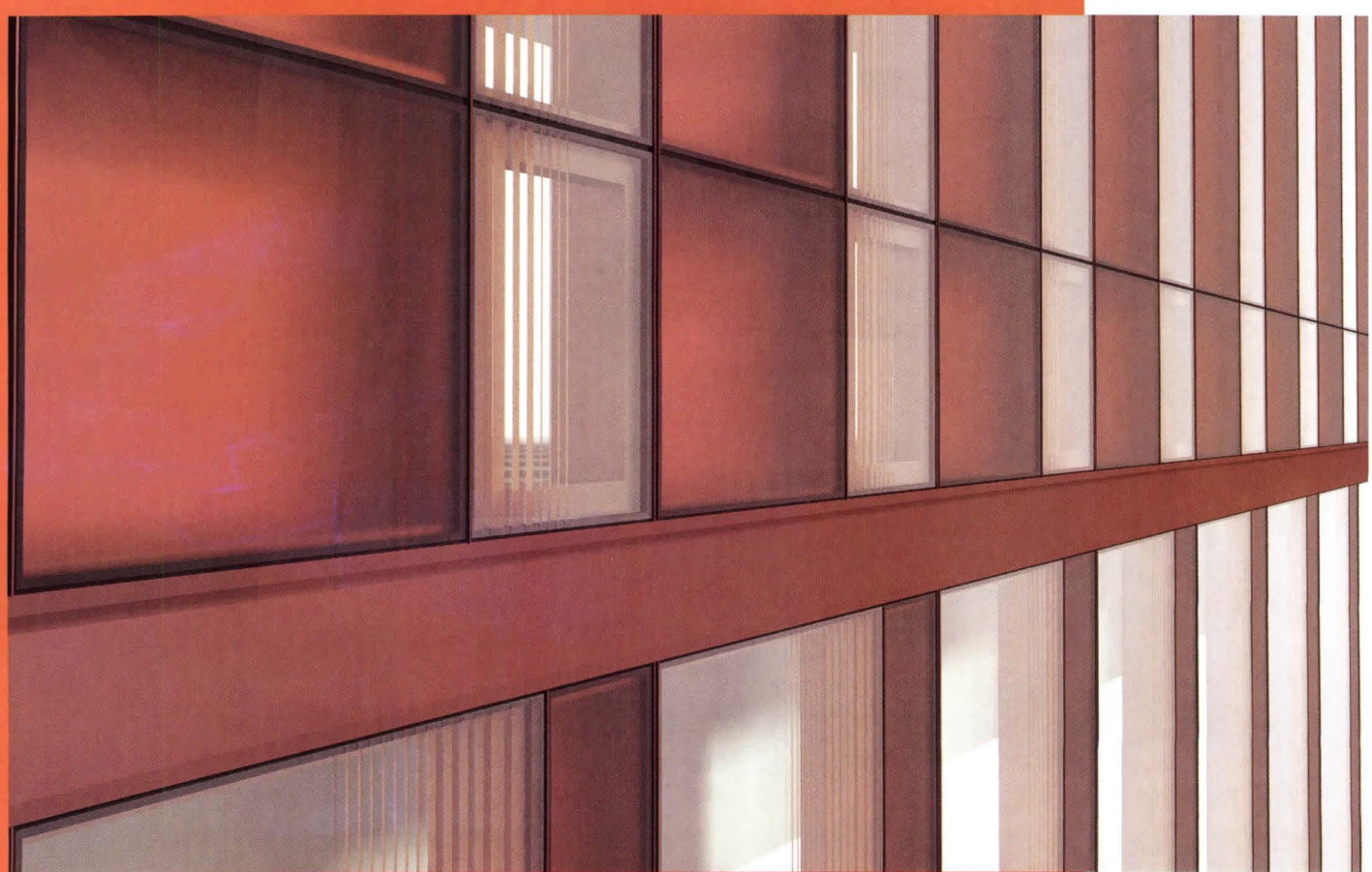
CONSTRUCTION MANAGER Bovis Lend Lease

CLIENT Barnard College

COST $42 million

SIZE 110,000 square feet

THE CURTAIN WALL system (left) allows for standard glazing and double-paned light boxes with a plenum that allows light to be refracted back out (below). A series of reddish-toned glass creates a varied appearance (opposite, at right). Clear glazing interrupts the red tones (opposite, at bottom) to denote the main circulation patterns within the building. (opposite, at top).



"AS A STRUCTURAL DESIGN, IT IS BEAUTIFUL." COLEMAN COKER

The cable structure on the surface of the eight perimeter tubes that make up the Al Sharq tower (left) comprises a series of individual cables—up to 2 inches in diameter and spaced 60 inches apart—that skim the surface and are anchored to the structural members of the shear walls extending out from the core. The tubes taper as the shear walls between them get thicker at the building's base, and the cables are gathered and attached in groups to the building's foundation.

BRUCE BAYERS

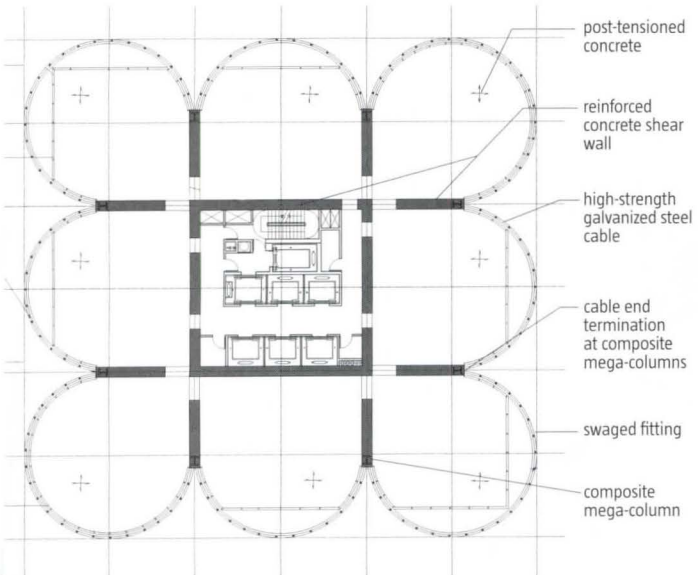
skidmore, owings & merrill

PROJECT Al Sharq Tower
LOCATION Dubai, U.A.E.
ARCHITECT Skidmore, Owings & Merrill (SOM), New York—Gary Haney (design partner, above); Peter Magill (managing partner); Mark Sarkisian (structural partner); Aybars Asci (senior designer); Chas Peppers, Dean Mckenzie, Yasemin Kologlu, Noppon Pisutharnon, Souraya Daouk (project team)
ASSOCIATE ARCHITECT Khatib & Alami, Dubai, U.A.E.
YEAR FOUNDED 1936
NUMBER OF EMPLOYEES 1,400
ENGINEERS SOM, San Francisco (structural); SOM, Chicago (M/E/P)
CONSULTANTS Shen Milsom & Wilke (A/V, security, acoustics); Van Deusen & Associates (vertical transport); Office for Visual Interaction (lighting); Mott MacDonald (quantity surveyors)
CLIENT Al Sharq Investment
COST withheld
SIZE 1 million square feet

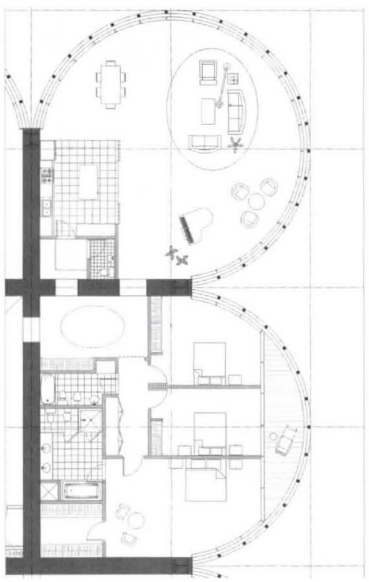
Al Sharq Tower

SKIDMORE, OWINGS & MERRILL is famous for building tall, but with the firm's new residential development in Dubai, it is building thin as well. The 1,180-foot Al Sharq tower has a shockingly sleek 1:10 aspect ratio (the Sears tower, for example, has a ratio of 1:5), which is achieved by gathering nine 40-foot-diameter tubes (each with a 1:30 aspect ratio) into a cell-like matrix. The center "tube" is a concrete core, with reinforced shear walls that are 50 inches thick at the base and taper to 23 inches thick at the upper levels. The shear walls extend slightly from the core to serve as support between each of the eight perimeter tubes, making the core resemble a slightly truncated tic-tac-toe board. Each of the eight surrounding tubes is wrapped on the bias in 0.6-inch- to 2-inch-diameter high-strength galvanized steel wire, spaced every 60 inches and anchored back to the shear walls that extend between each tube. Each floor plate is a nearly 8-inch-thick two-way slab of concrete, leaving an overall ceiling height in each unit of between 11 and 16 feet, depending on the floor level. "As a structural design, I think it is worthy, beautiful, and perhaps even innovative," said juror Coleman Coker.

floor plan



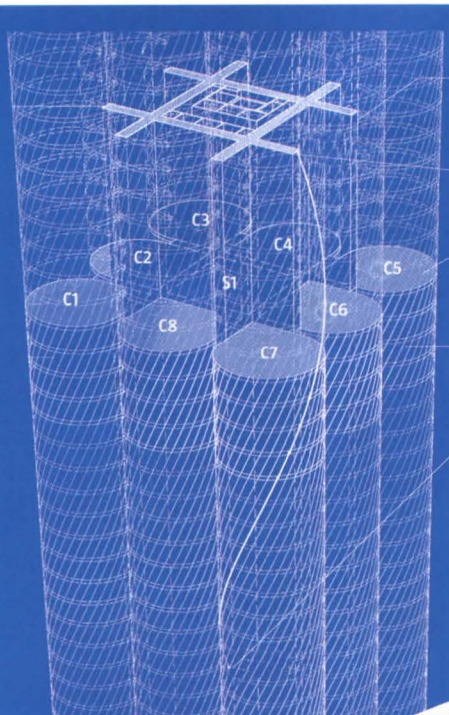
typical unit



The residential units (the lowest of which is 130 feet off the ground to ensure good views) can occupy multiple clover-leaf spaces created by the gathered tubes (above right). The building has amenities floors above the 82-foot-tall lobby and at the penthouse level, plus three full floors to accommodate the massive M/E/P system.

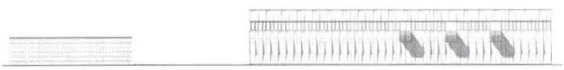
The core has reinforced concrete shear walls that extend out to the perimeter between each cable-wrapped tube (right). This extensive structural support is what allows the tower's height on such a small footprint.

structural cable system



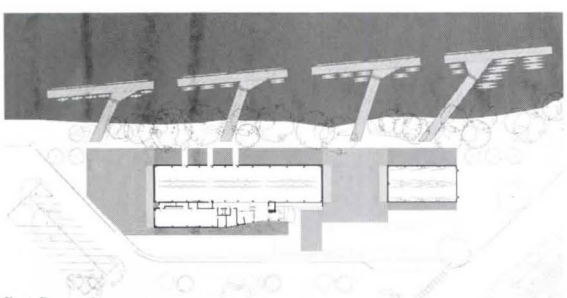
anmahian winton architects

site plan

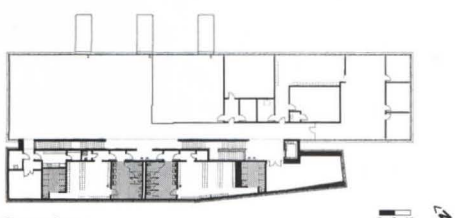


east elevation

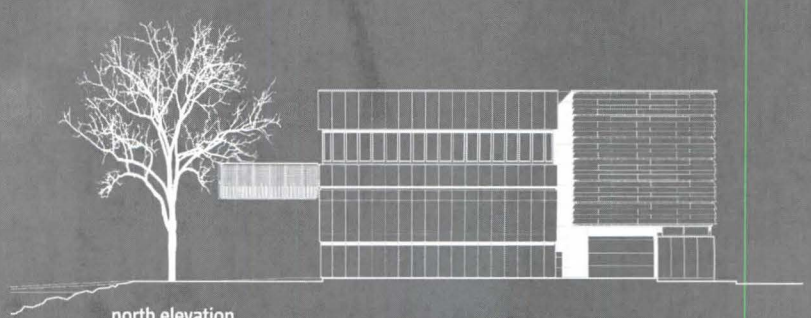
west elevation



first floor plan

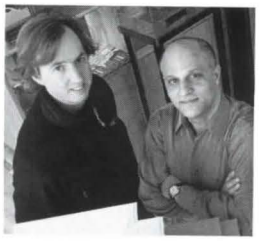


second floor plan



north elevation

'THE FORMAL SIMPLICITY OF THE BUILDING AGAINST THE BEAUTIFUL, SLEEK GEOMETRY OF THE BOATS IS VERY NICE." KAREN VAN LENGEN



PROJECT Community Rowing Boathouse
LOCATION Cambridge, Mass.
ARCHITECT Anmahian Winton Architects, Cambridge,—Nick Winton, Alex Anmahian (principals, above left and right); Todd Thiel, Sydney Schremser, Joel Lamere, Garth Goldstein, Makoto Abe, Mazen Sakr (project team)
YEAR FOUNDED 1992
NUMBER OF EMPLOYEES 14
ENGINEERS Richmond So Engineering—Richmond So, Martha Sullivan (structural); Childs Engineering Corp.—David Porter (waterfront structural); RW Sullivan Inc.—Paul Sullivan (M/E/P)
CONSULTANTS Stantec—Frank Holmes, David Nardone (landscape architect); The Green Roundtable—Kevin Settlemyre, Jelena Srebric (environmental, fluid dynamics); Harriman Associates—Clifton Greim (geothermal)
CLIENT Community Rowing
COST $10.5 million
SIZE 30,000 square feet

The site has two distinct buildings—a wood-louvered structure with boat storage and program space and a glass-shingled boat hangar.

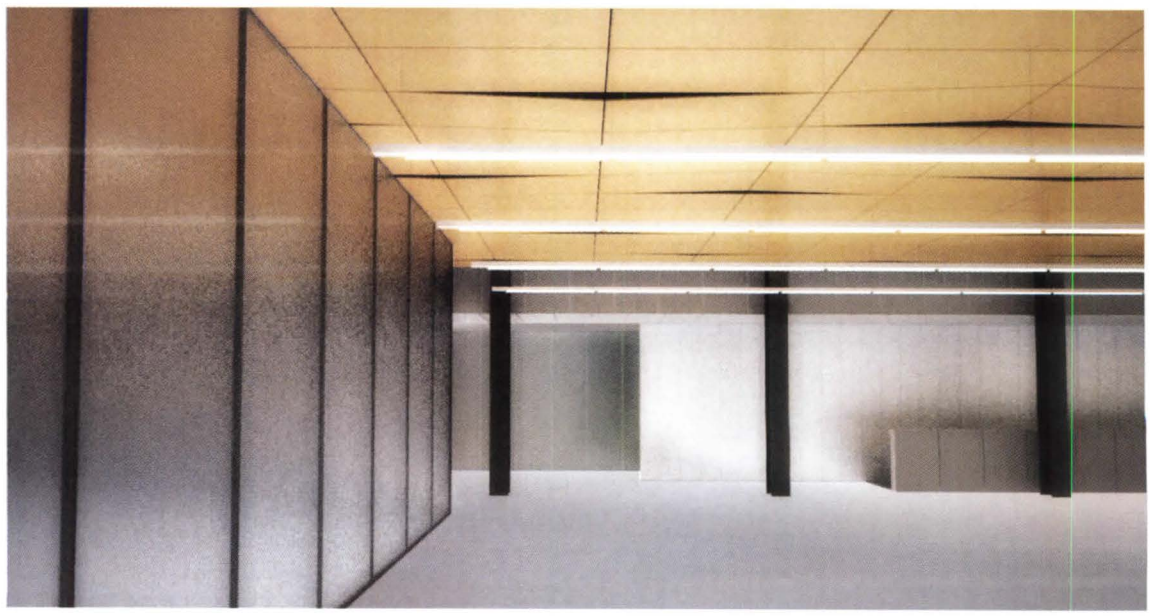
Community Rowing Boathouse

THE COMMUNITY ROWING BOATHOUSE offers access to the waters of the Charles River in more ways than one: It serves as the first riverside home for a largely volunteer-run nonprofit (which has been operating seasonally out of a nearby hockey rink for the past 20 years), and it is the only publicly accessible boathouse in the university-dominated world of crew. Located on a site leased from the state of Massachusetts and allowed to be built on the floodplain only because of its classification as a river-dependent building, the boathouse is a cleverly restrained project that is almost self-conscious in its simplicity.

The 30,000-square-foot facility offers storage space for more than 170 boats on the first floor of the two-story main structure and in a separate, single-story hangar; the upper level of the main building houses classrooms, exercise rooms, boat repair, and administrative spaces. Site constraints necessitated the storage of boats parallel to the river (rather than the traditional perpendicular). Operable composite wood veneer louvers—measuring 30 inches by 18 feet—on the perimeter of the main structure's ground floor allow for light and ventilation in the boat storage spaces. A ventilated system of open-joint laminated glass shingles mounted on aluminum clips serves the same purpose in the adjacent hangar, while placing the boats on display and saving them from potentially damaging UV rays. A further series of fixed composite wood veneer louvers allows light into the upper level of the main structure while still shielding locker rooms and hiding mechanical units from view.

One of the aspects of the project that the jury most appreciated was the textural quality of the buildings' surfaces. Juror Coleman Coker said that "[the building] has a tactile quality, and I like the way that it opens and closes feasibly. I think that's a really interesting thing for a building, particularly a building that has movement in it." Karen Van Lengen also appreciated the project as a whole. "It's a very simple, crafted structure that holds these very beautiful boats. And that sort of simplicity, the formal simplicity of the building against the sort of beautiful, sleek geometry of the boats, is very nice."

The two structures sit directly on the banks of the Charles River (top), and the operable vents on the first level of the larger building allow breezes off the water and natural light to permeate the boat storage spaces (above). The wood paneling continues on the ceiling of some of the interior spaces, lending warmth to an otherwise fairly utilitarian space (right).

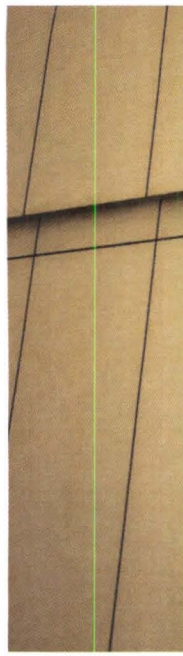


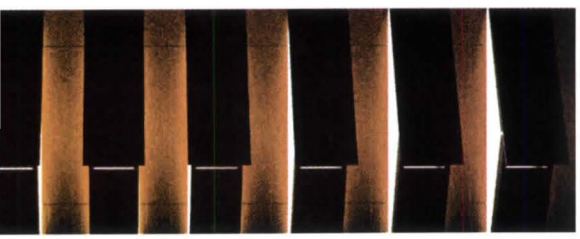
Three cantilevered bridges (left) protrude from the river side of the main building, allowing outdoor access for second-floor spaces and interrupting the texture of the wood louvers that make up the façade. Panels made from the same composite wood veneer material as the vents are fixed above the windows on the second story (above) and are alternately canted toward and away from the river to mimic the texture of the vent panels below.

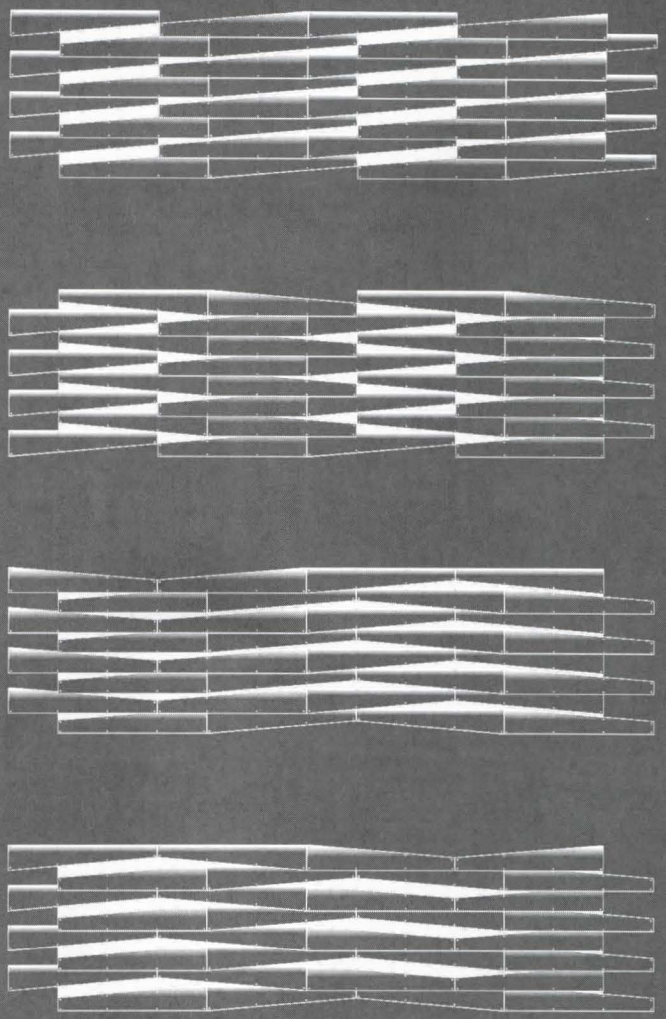
anmahian winton architects COMMUNITY ROWING BOATHOUSE

The configuration of the vents cladding the boat storage allows them to be shut tight for security and weather resistance (opposite, at top left); an extended tab hangs over the lower panel to shed rain (right). Along the river side of the structure, operable vents alternate with fixed panels (middle right and opposite), but on the perpendicular face, spans of vents open together to form a door through which boats can be removed and carried down to the river (bottom).

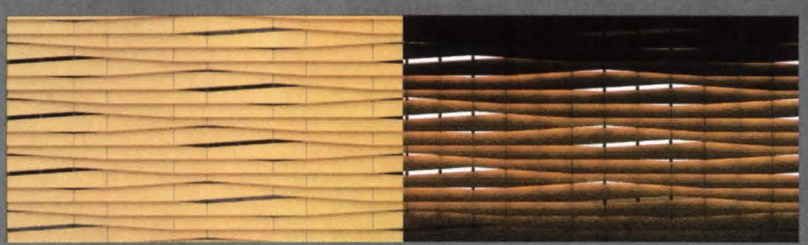
Louvers on the second story wrap the street side of the building (bottom) and are angled and lapped to create a textured surface (opposite, at right). These louvers are used as a sunscreen that shields locker rooms and other private spaces from the outside and conceal the mechanical and HVAC systems.

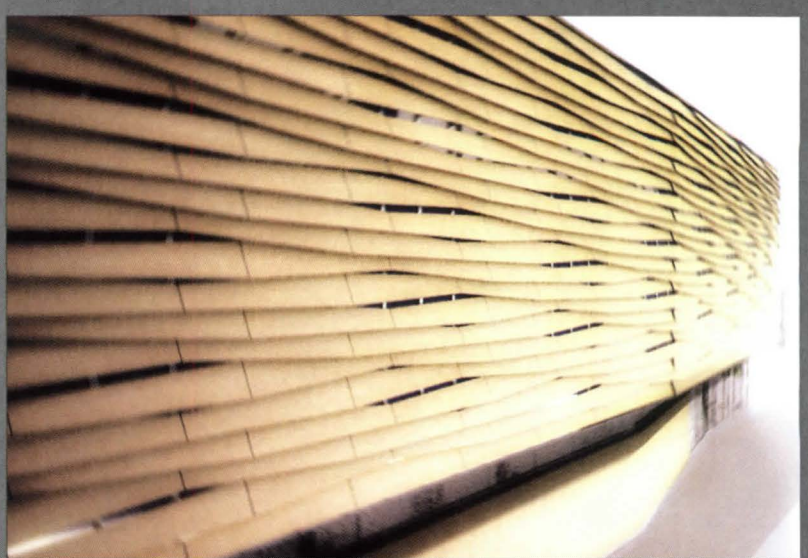


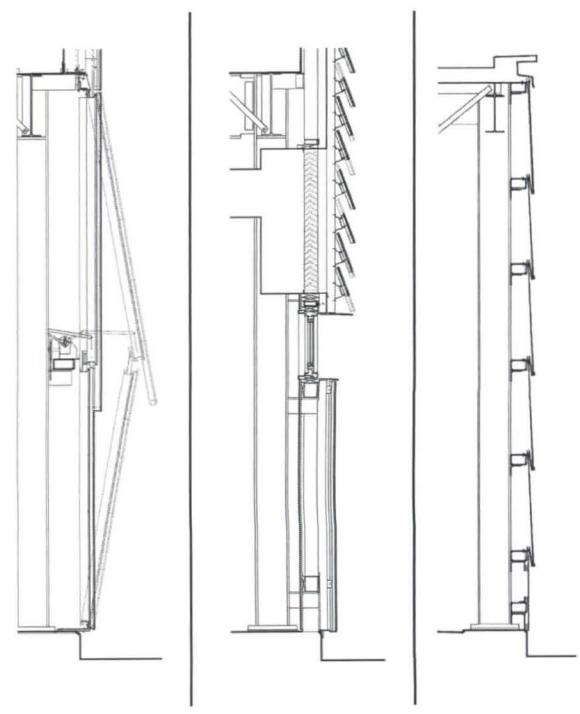




louver diagrams





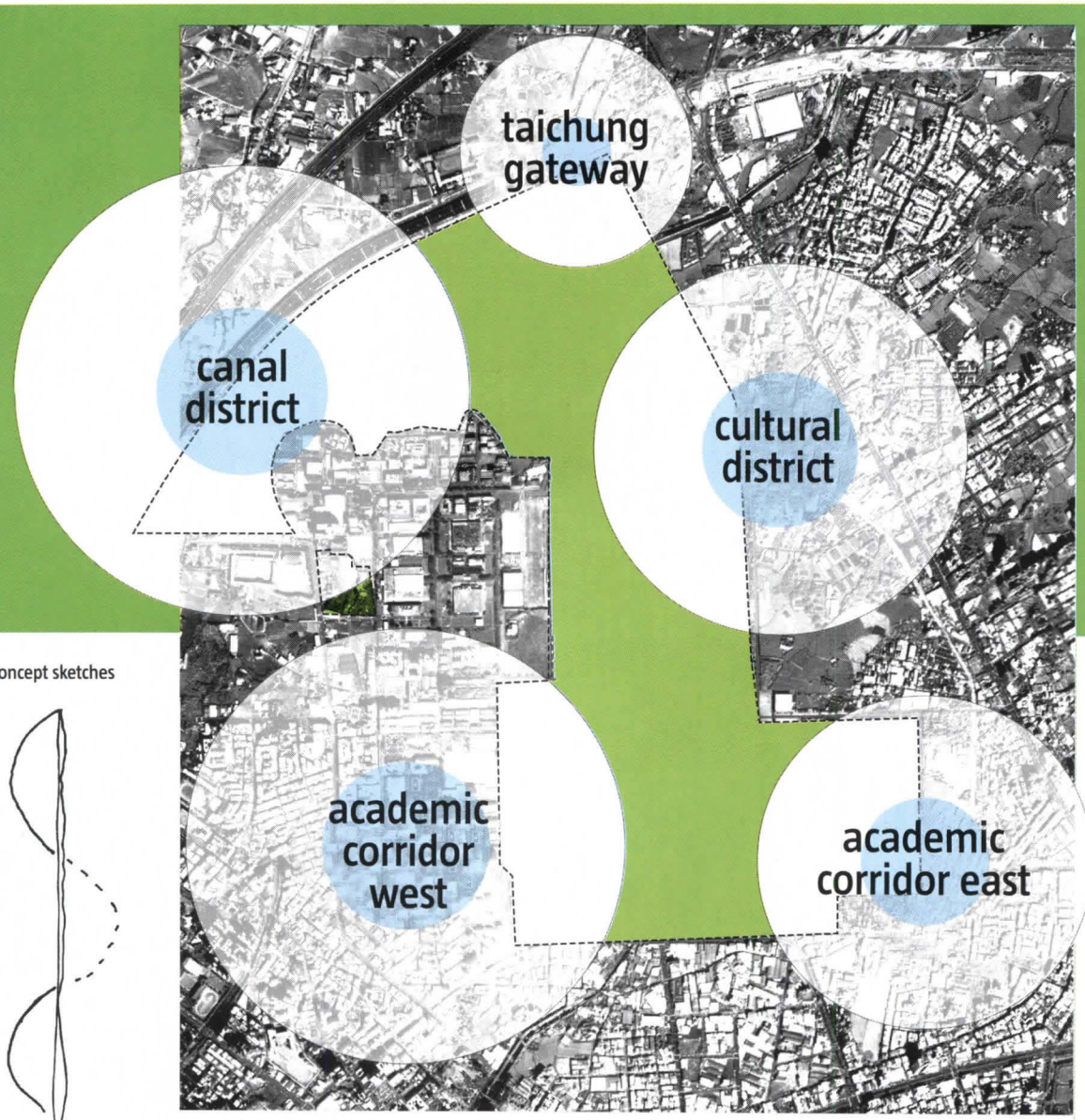


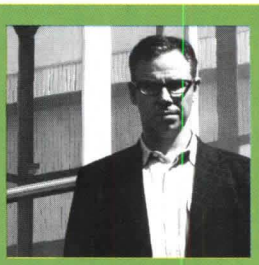
operable vents

louvers

glass shingles

stan allen architect

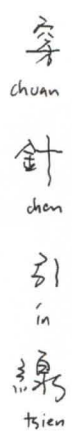




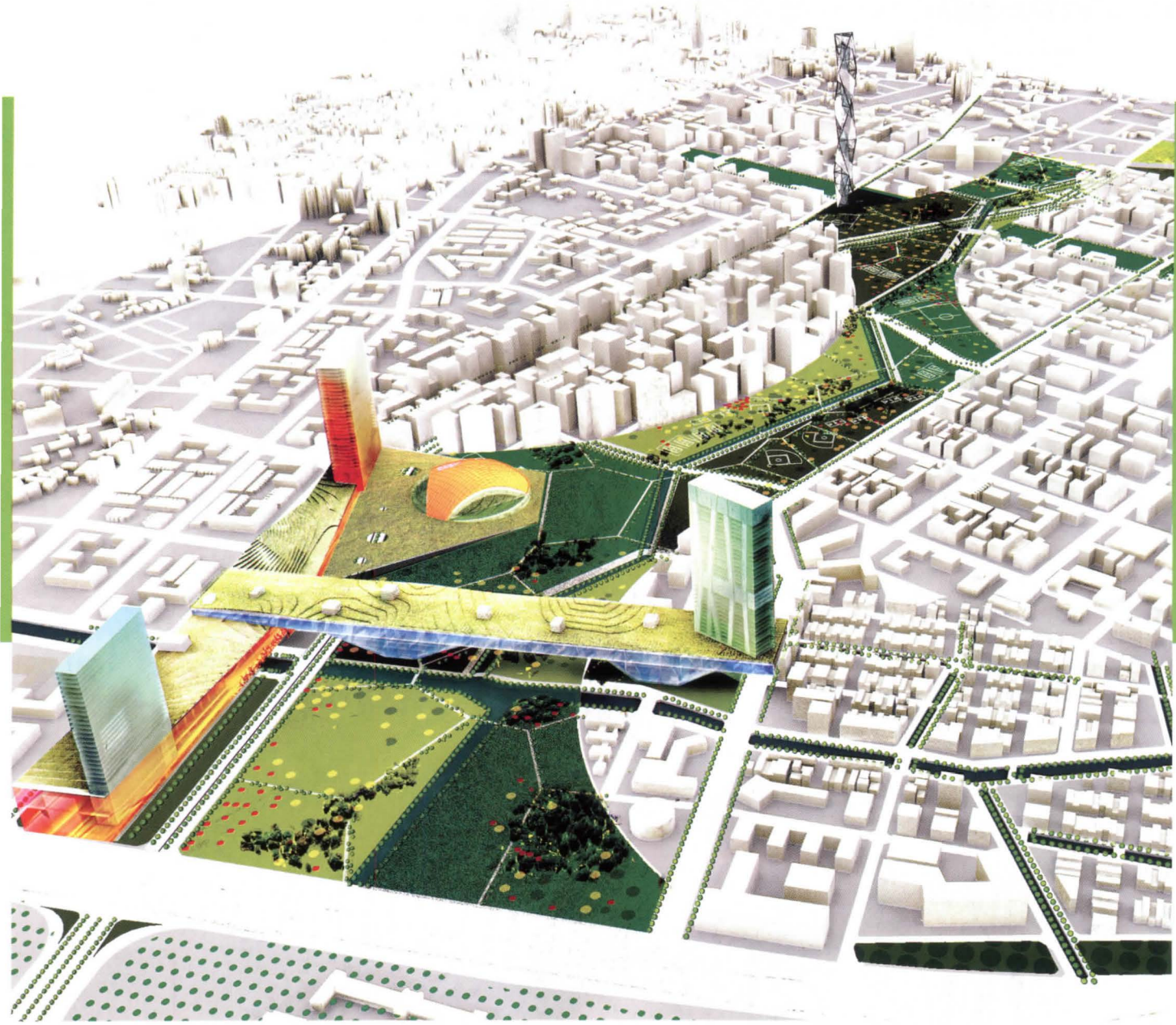
PROJECT Taichung Gateway Park
LOCATION Taichung, China
ARCHITECT Stan Allen Architect, Princeton, N.J.—Stan Allen (principal in charge, above); Carlos Arnaiz (associate partner and project designer); Benjamin Cadena, Marc McQuade, Rosalyne Shieh, Frank Mahan, Ryan Neiheiser (project team)
YEAR FOUNDED 2004
NUMBER OF EMPLOYEES 6
ENGINEERS Arup—Trent Lethco, Susan Lim (traffic)
CONSULTANTS Arup—Trent Lethco, Susan Lim (planning); Scape—Kate Orff, Daniela Fernanda Serna Jimenez (landscape); Drangonpolis—Carol Wang, Christina Liao, Ritchie Huang, Jing-Yao Chang (local planning); David Tseng (architecture and urban design adviser to the City of Taichung)
CLIENT City of Taichung
COST $95 million (first stage)
SIZE 620 acres

The Taichung Gateway master plan's centerpiece is the park (bottom left and opposite), which features a variety of different types of green space, a revitalized canal system, athletic fields, and public spaces. The larger master plan (top left) calls for the creation of several planned residential zones, primarily the canal district with light residential, the academic district near Feng Chia University with mid-density residential, and the cultural district with dense residential and commercial.

concept sketches



site plan



Taichung Gateway Park

URBAN EXPANSION AND DEVELOPMENT is occurring at lightning speed in China, and the Taichung Gateway Park master plan is a perfect example. The 620-acre site is being reclaimed from a former airport, a decommissioned air force base, and privately held agricultural land that has been cleared for development. Three diverse districts ("the college town," "the cultural district," and a primarily residential area known as "the canal district") will emerge on the site, knit together by a sinuous, 170-acre public park.

In plan, the park features scalloped edges, which increase the possible surface area for adjacent buildings. The architects are calling for the restoration and extension of a hydrological network that will help subdivide the enormous park into manageable parcels that complement adjacent neighborhoods.

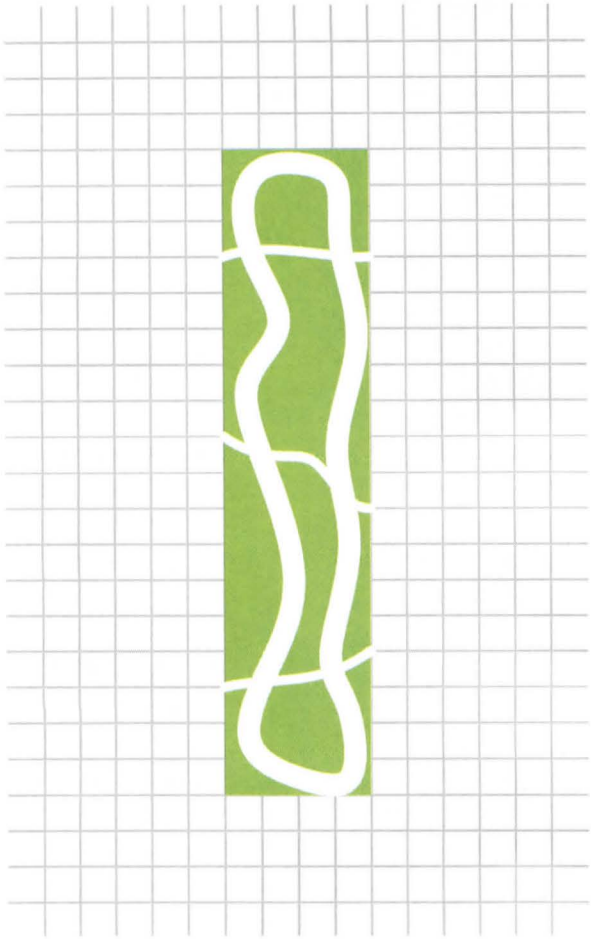
The plan calls for a layer of primary and secondary roads that will make the park easily traversable; connect anchor buildings, playing fields, an ecological reserve, and other program elements; and encourage connections with the surrounding new developments. Juror Sarah Herda was impressed with the project's foresight to address problems such as infrastructure several phases down the line. "I think this project is setting up the conditions [for future community development]. That is really important," she said.

Each of the surrounding districts will have its own character: The canal district will be characterized by quiet single-family homes, low-density apartments and condominiums, and light commercial uses. The cultural district will be much higher in density, featuring more and taller apartments and condominiums on a grid of avenues; the plan and density are intended to engender a lively atmosphere conducive to art galleries and creative living. And to explore creative energy in a different context, the academic district will build on the proximity of Taichung's Feng Chia University. Mid-density zoning will accommodate student facilities and amenities.

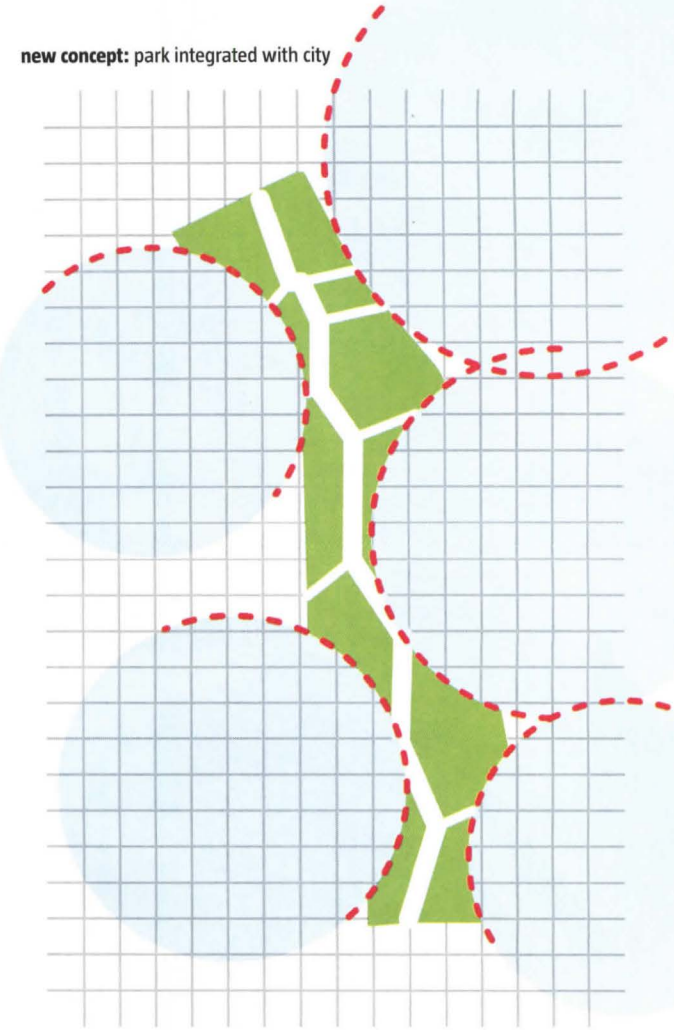
By necessity, the project will be completed over several phases, beginning with the ecological aspects (water regeneration, reforestation, and the greening of pocket parks), then moving on to infrastructure (primary and secondary roads, bike trails and footpaths), and then finally into the urban program (anchor buildings, then the cultural, academic, and canal districts). The first stage is slated to commence in the fall, and the entire scheme may take decades to complete.

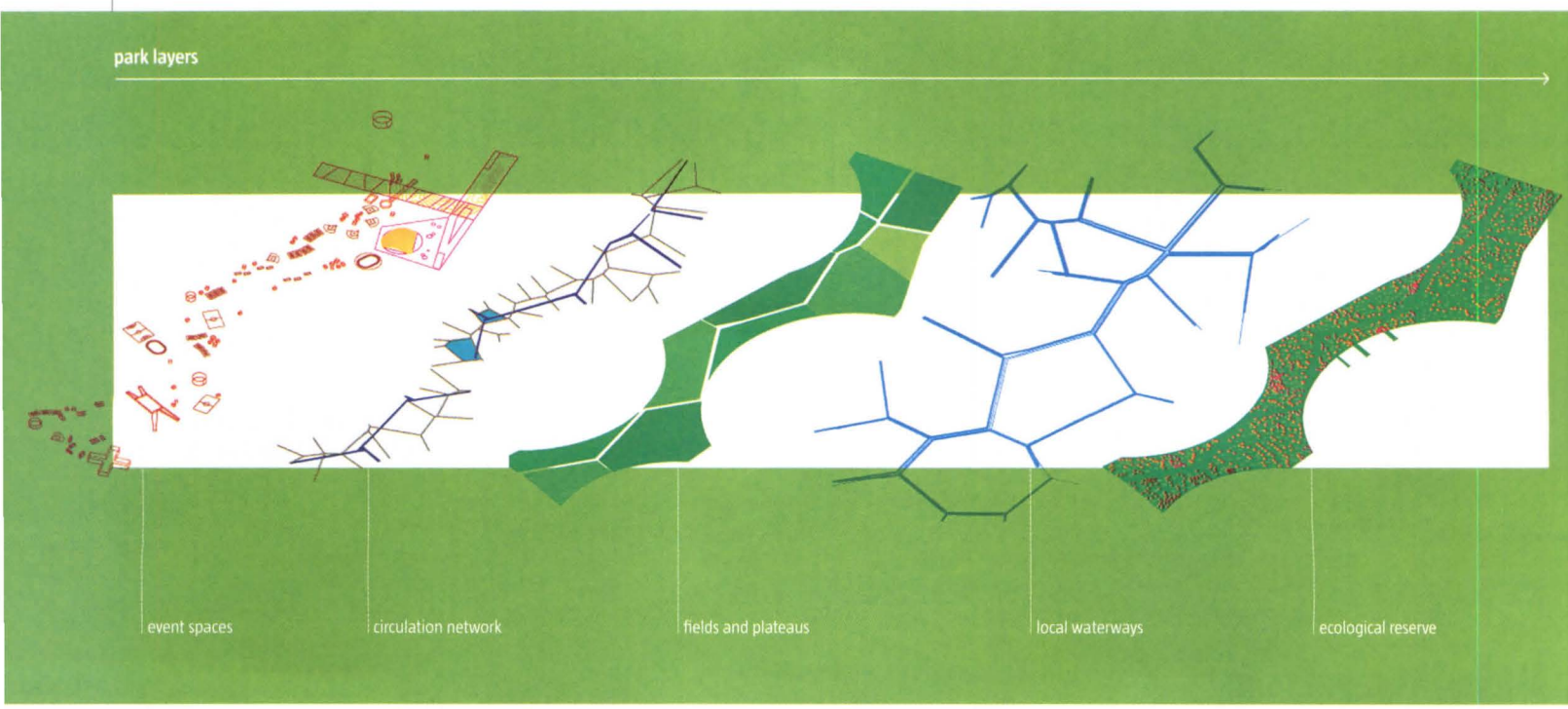
stan allen architect TAICHUNG GATEWAY PARK

old concept: park separated from city



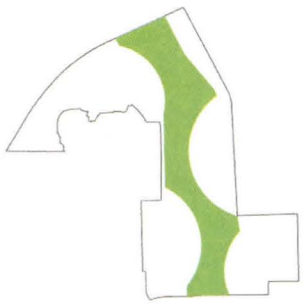
new concept: park integrated with city



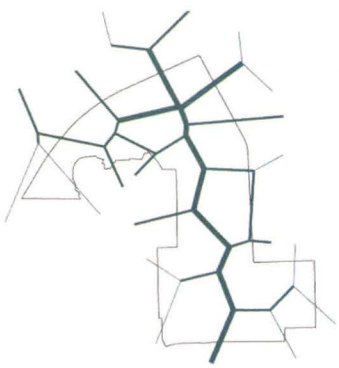


"THIS PROJECT IS SETTING UP THE CONDITIONS [FOR FUTURE COMMUNITY DEVELOPMENT]. THAT IS REALLY IMPORTANT." SARAH HERDA

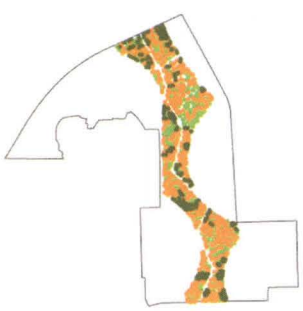
ecology



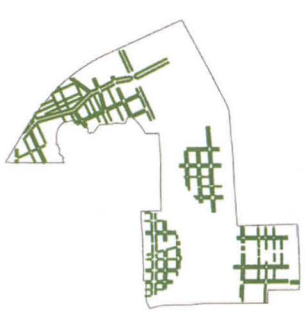
ecological reserve



water regeneration

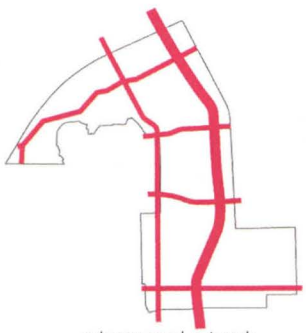


reforestation

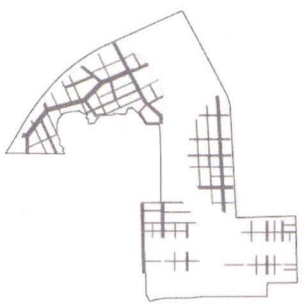


pocket parks street greening

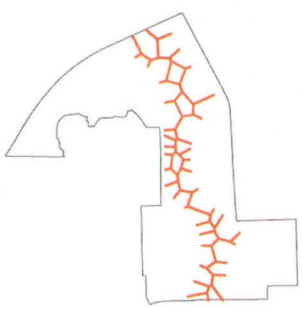
infrastructure



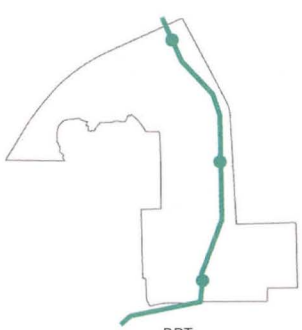
primary road network



secondary roads and BRT network



secondary roads and path network



BRT

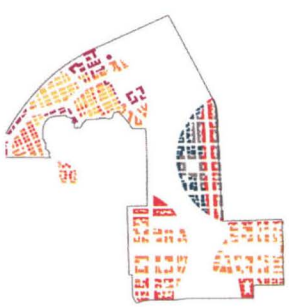
program

ownership

anchor buildings

initial build-out

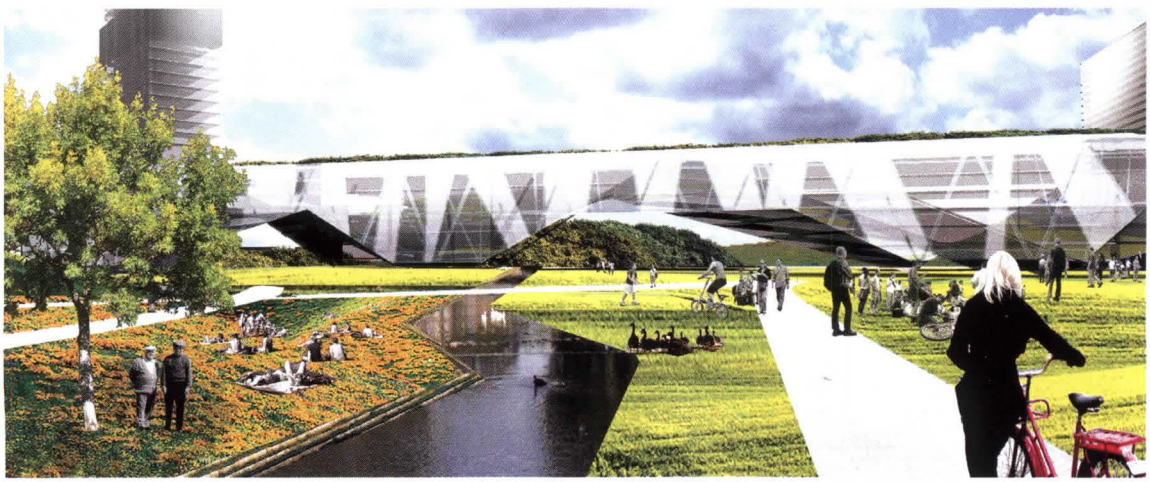
public park amenities



final build-out

Intentionally deviating from the Central Park model of green space—a long rectilinear form—the architects instead created a scalloped edge that increases the perimeter area and brings in the surrounding community, encouraging a higher level of interaction between the urban and green spaces (opposite, at top). But designing a park is not as simple as deciding on a general shape. The architects designed several layers, including circulation paths, waterways, fields, an ecological reserve, and event spaces (opposite, at bottom) that are layered to make a useful and easily navigable space.

The development of Taichung Gateway will occur in several stages, beginning with the park and the major roads and infrastructure. A space analysis (left) demonstrates all of the layers that will eventually be integrated, including building densities and plans for public transit across the 620-acre parcel.



A series of vignettes demonstrates how people will experience the canal residential district (above) and the park itself (left and below left).

One of the goals of the project is to increase access to the gateway site by having connections to other nearby developments as well as to the city center via both roads and public transit. An area map (opposite) shows how the existing infrastructure will meet proposed new routes to ensure easy access for commuters and visitors alike.


Taichung Airport
3
1
Central Taiwan Science Park
Metropolitan Park
site
Feng Chia University
Tunghai University
Taichung Industrial Park
New civic center
Taichung Precision Machinery Park
City center
High-speed railway station
transit sytem
proposed BRT line
proposed BRT stop
proposed MRT green line
proposed MRT red line
proposed MRT blue line
existing rail line
existing high speed rail line
existing highway
proposed highway
existing main road
proposed main road
proposed MRT stop
existing high-speed rail stop
2007 population density
no info
1–75
76–150
151–225
226–300
301–375
376–450

thank you

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Text Hannah McCann

CULTURE

COURTESY DENNIS SMITH; WWW.LEADHOLDER.COM

OBJECT LESSON

German manufacturer A.W. Faber introduced the first leadholder in an 1862 catalog advertising "New Artists' Pencils with Refillable Lead Suitable for Design, Architecture, and Office." The leadholder's popularity grew in the 20th century as reprographics improved, allowing architects to print directly from pencil drawings rather than inked sets.

Leadholders • circa 1950 • $20–$100

THE LEADHOLDER WAS REVOLUTIONARY in one small way: It didn't shrink. Before leadholders, most architects drew with pencils that got shorter as the day wore on. Wood pencils required near-constant whittling to expose the lead for sharpening. But leadholders, with spring-loaded engineering that reached perfection in the mid-20th century, kept lead exposed at a consistent length with no wood shaving required. Desks got a little cleaner too.

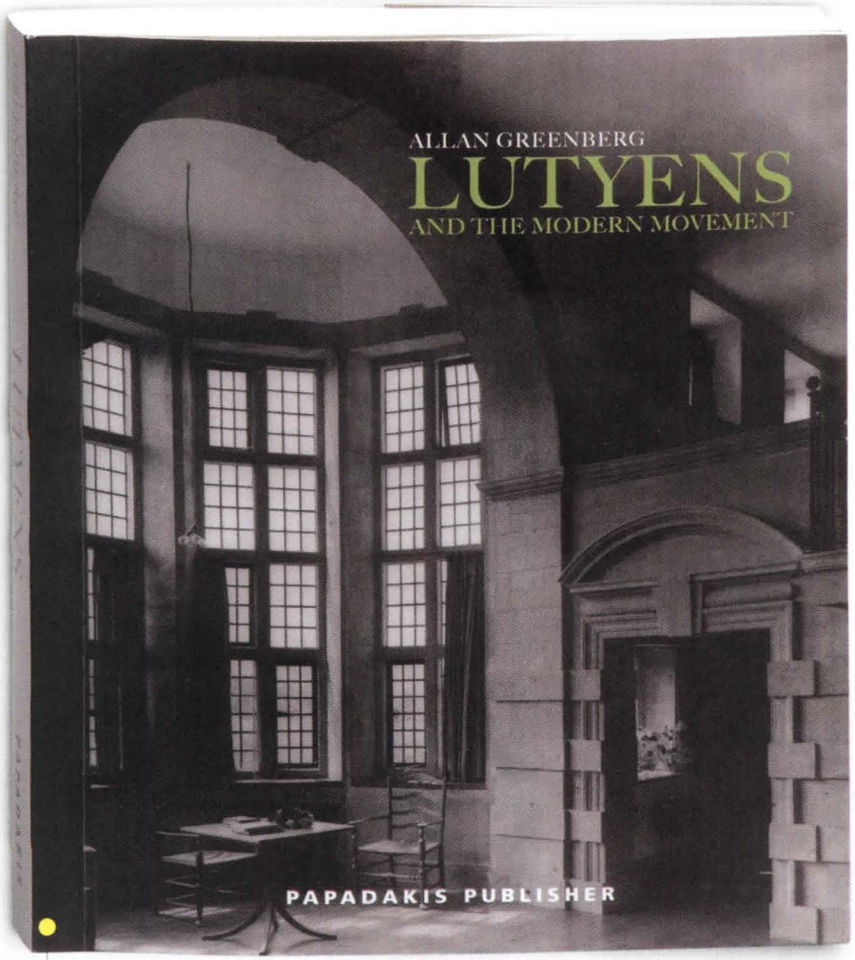
For a tool that transformed the day-to-day life of the architect, it is quickly being forgotten. In most architecture offices today, leadholders are about as common as bow ties. But a few fans of the instrument, scattered as far apart as the United States, Russia, and Japan, have set up websites devoted to collecting and cataloging leadholders.

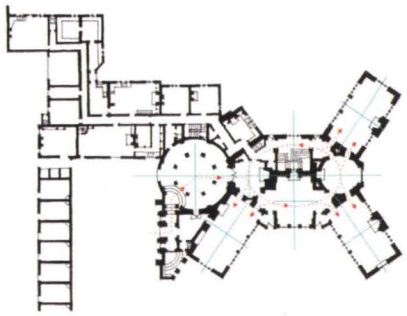
The appeal is not in ornamentation, which is usually limited to foil-stamped markings like those on classic wooden pencils, but rather in the leadholder's historic utility and retro cachet. Or so says Dennis Smith, an M.Arch. graduate of the University of Michigan and the founder of www.leadholder.com, an "online drafting pencil museum."

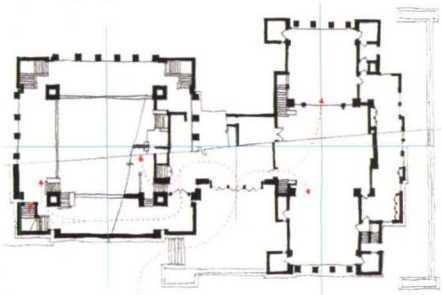
Smith believes the appeal is catching: "Leadholders used to be just part of the flotsam you'd get when you bought a lot of drafting tools off eBay. Now they are often the star of the show." Prices for a single mechanical pencil hover between $20 and $100. For certain rare leadholders, the price can reach up to $400.

Many pencil manufacturers claim to have invented the mechanical pencil, so Smith is spending his free time writing a history of leadholders: hunting down patent applications, translating vintage pencil catalogs from around the world, and pressing older architects to recall not what they drew, but what they drew with.

Lured from architecture practice to an internet startup, Smith still writes with a leadholder every day. "I just like using a good, sturdy instrument," he says. But he doesn't forecast a comeback for the humble tool, noting, "Drawing is a software problem now."





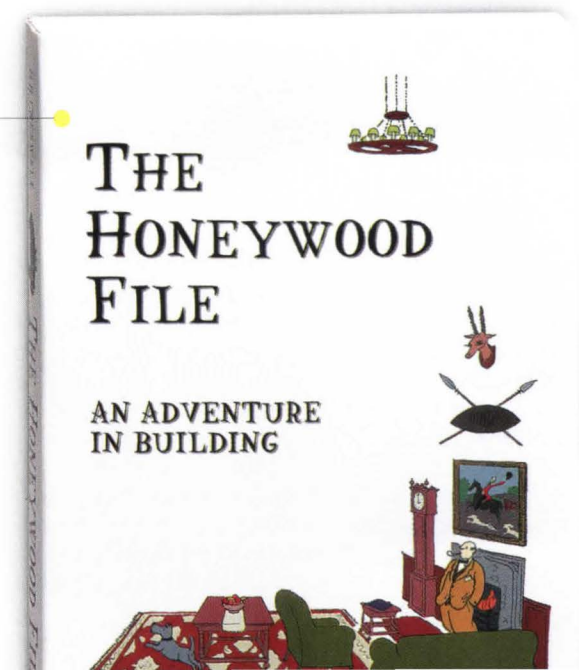


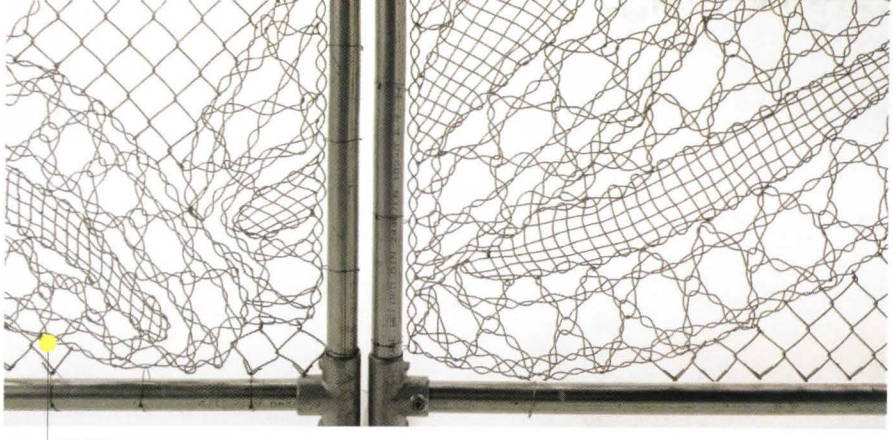
BOOK

Lutyens and the Modern Movement • *By Allan Greenberg* • In a 1969 edition of *Perspecta*, Allan Greenberg made the then-heretical assertion that Le Corbusier and Frank Lloyd Wright were influenced by British classicist Sir Edwin Lutyens. The idea was bold enough to keep that edition of the Yale architecture journal on certain architects' bookshelves for the next four decades. Now Greenberg's essay is reprinted with generous illustrations in a compact volume. It focuses on Lutyens' planning—residential layouts, urban designs for New Delhi (1913)—and shows Wright and Corbu borrowing his formulas. A separate essay argues that Lutyens' Memorial to the Missing of the Somme "quietly challenges the basis of post-1950s' modernist architecture. It is a challenge that remains unanswered." *Papadakis Publisher; £12.50*

BOOK

The Honeywood File • *By H.B. Creswell* • If the volley of e-mails that travels between architect, client, and contractor were collected and printed in linear order, would it be funny? British author H.B. Creswell predicted as much in 1929, when he created a fictional account of a house-building gone bad, told entirely through a mock correspondence, with the occasional narrative observation thrown in. Now available in paperback. *Academy Chicago Publishers; $14.95*



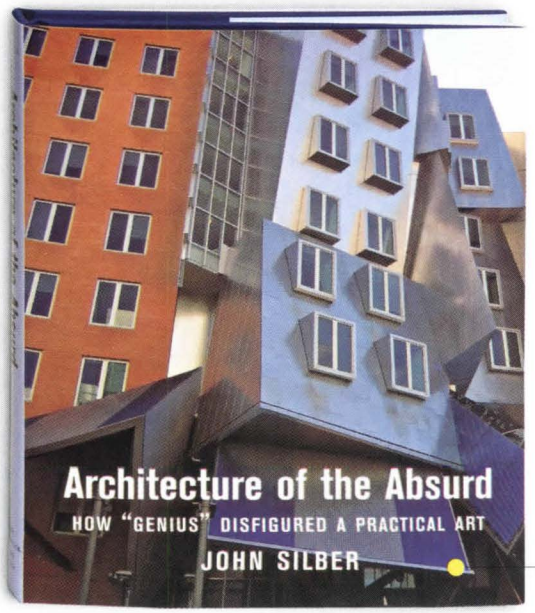


EXHIBIT

Figuration in Contemporary Design • *Art Institute of Chicago* • Through June 8 • Abstraction is so 20th century. The avant-garde of today is going ornamental, posits curator Joseph Rosa, as designers such as Herzog & de Meuron, Greg Lynn, Tord Boontje, Petra Blaisse, Abbott Miller, and 2x4 use new digital tools to tinker with long-overlooked notions of romanticism, nature, and subjectivity. • *www.artic.edu*

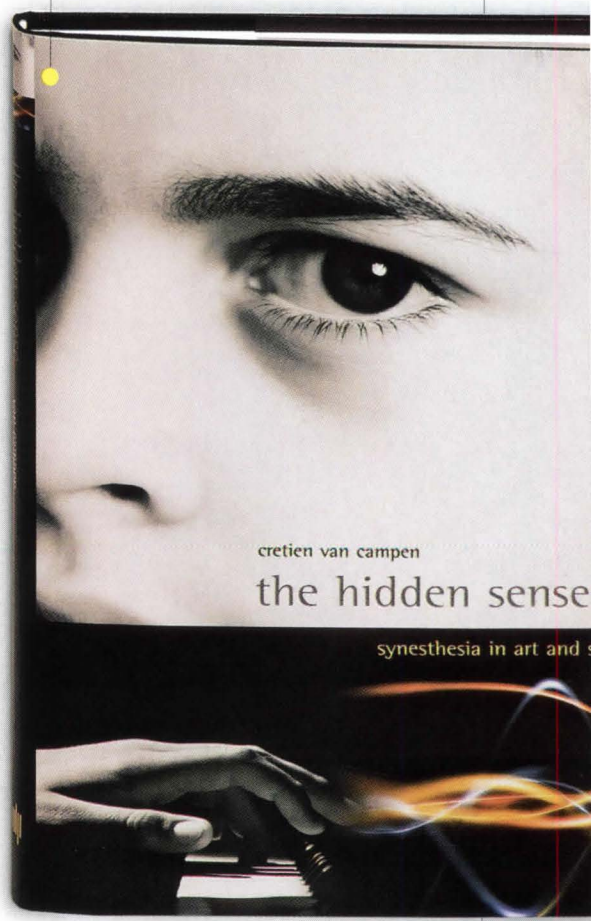
BOOK

The Hidden Sense: Synesthesia in Art and Science • *By Cretien van Campen* • It's a disorder people might want if they knew about it. For synesthetes, stimuli trigger more than one sense—so, for example, music makes them see color. Social scientist Cretien van Campen examines the experience of the 4.3 percent of people said to be synesthetic and the colorful history of manufactured synesthesia, from the 19th century "color organ" to Pink Floyd light shows. *MIT Press; $29.95*



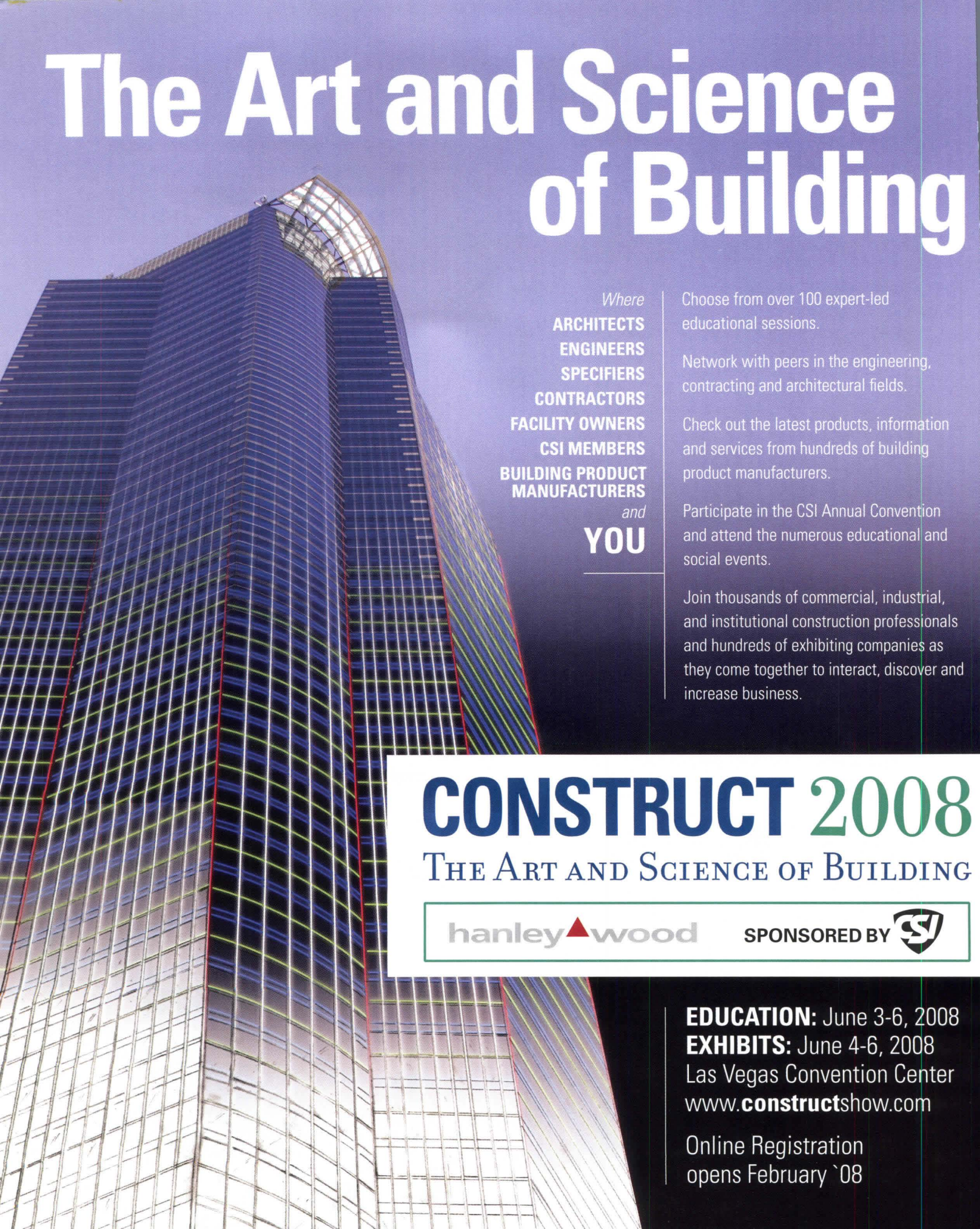
BOOK

Architecture of the Absurd: How "Genius" Disfigured a Practical Art • *By John Silber* • John Silber remembers visiting construction sites after hours with his architect father, who would scratch small pencil marks on freshly painted walls. On the next visit, the architect could verify there was indeed a finish coat as promised by the builder. Today's architects don't earn their fees, according to Silber, the former president of Boston University. With 102 illustrated examples, Silber raises the call for architects to meet clients' practical needs. In Silber's sights are, among others, Daniel Libeskind, Steven Holl, and, especially, Frank Gehry. Silber says, "Gehry's work brings to mind a comment attributed to Dolly Parton about her appearance: 'It takes a whole lot of money to look this cheap.'" *The Quantuck Lane Press; $27.50*



EXHIBIT

Truth: Choi Jeong Hwa • *Roy and Edna Disney/Calarts Theater, Los Angeles* • Through Feb. 3 • Seoul-based artist Choi Jeong Hwa explores preconceptions of South Korea as the origin of the world's disposable consumer goods. • *www.redcat.org*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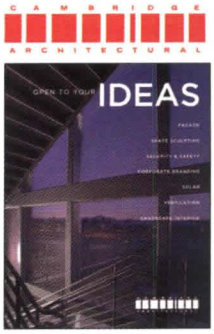

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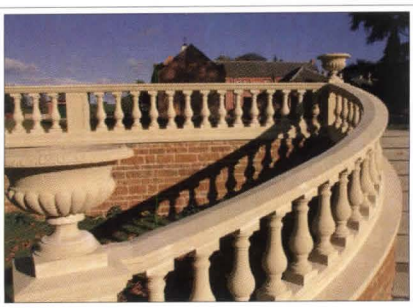

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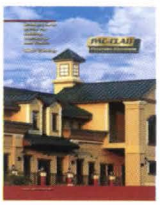

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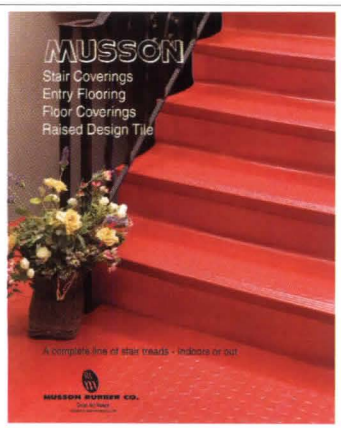

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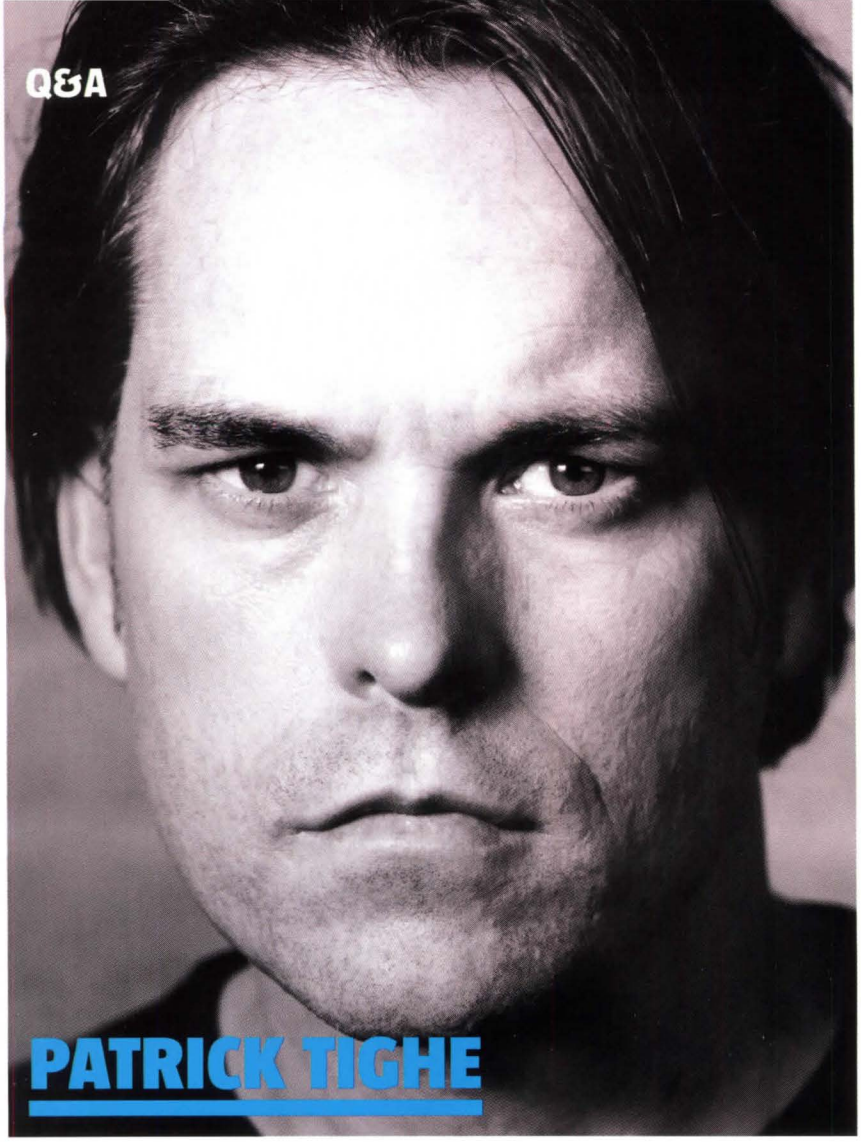

Interview Edward Keegan **Photo** Mark Heithoff

THE SANTA MONICA ARCHITECT DISCUSSES HIS P/A AWARD–WINNING PROJECT FOR MODULAR HOME MANUFACTURER JERIKO HOUSE AND THE CHALLENGES OF BRINGING PREFAB TO MARKET.

AGE 41
FIRM Tighe Architecture
TITLE Founder and principal
FYI The designer's many accolades include a 2006 Young Architects Award from the AIA.

→ Audio of this Q&A is available online at www.architectmagazine.com.

What brought Jeriko House to hire you to develop the Nodul(ar) House?
Last spring I received a call from Jeriko. They were looking for an architect to help them with their prefab homes, and they asked if we could work with them designing a prototype using the Jeriko system, a post-and-beam extrusion kit of parts. The problem we had when we started was that no matter how we tried to configure the parts, it always looked just like an assemblage of pieces. We re-evaluated that and wanted to rethink the system and the process. That led us to the Nodul(ar) House. I thought it was amazing that the Jeriko parts could be configured to give any number of configurations. We treated it like an open plan. We're providing utility nodes—pieces that are made off site, prefabricated, and then attached to the grid system. There's flexibility in design. It's a more cost-effective way of producing a home.

Why are the nodes attached only to the exterior of the standard system?
They wouldn't have to be. They could be internal. For ease and flexibility, they work better on the outside. These pieces could be changed over time. If someone wanted to add or take away a piece, they could easily do that. So the utility nodes—which are these service cores—represent bathrooms, kitchens, stair towers. The buildings could be used in any number of ways.

It's reminiscent of the bathroom and fireplace that Philip Johnson designed for the Glass House. Did that or Mies van der Rohe's Farnsworth House influence your design?
I didn't look at the Glass House, but Mies is a huge influence in my work. The Farnsworth House redefined residential architecture. Around the same time [that we were contacted by Jeriko House], I was living at the American Academy in Rome and studying Italian design from the 1960s—looking at designers such as Gio Ponti, Joe Colombo, and Gae Aulenti, who were using fabrication as a new way to make form through the use of new materials. That played an influence on the forms that we developed for Nodul(ar) House.

Other than bathrooms, kitchens, and stairs, are you looking at other options for use? There doesn't seem to be much closet space in the typical prefab house.
The nodes could be used for other purposes, but we always saw them as utility nodes, concentrated places that included mechanical, electrical, and plumbing.

If someone is to build a Nodul(ar) House, it's not just these nodes, but the basic structure itself. What price point would somebody be looking at to buy and build one?
That's the dilemma with prefab systems—that they are expensive. What we're trying to do is get the price point down, and that's affected by factors such as site, numbers of units, and size and all that. We're developing strategies to bring these to people at cost-effective prices.

What's the next step? Prefabricated, modular things have a long history of not making it beyond the initial test market.
We're making a prototype, and we have people that want to build these things. Hopefully we can develop them so that they can be available to more people.

The most successful recent prefab house has been the Katrina Cottage, which came out of post-Katrina charrettes and is now available from Lowe's. How would you compare the Nodul(ar) House with the Katrina Cottage?
The idea's fantastic. We hope that our Nodul(ar) House could be used in a similar way. It's a more progressive design, and we're rethinking the way one lives. There's a need for an affordable, efficient, smaller home that is easy to make and less expensive. Traditional means of construction are not available to everyone. The Nodul(ar) House is an effort to make good design more accessible to more people.

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