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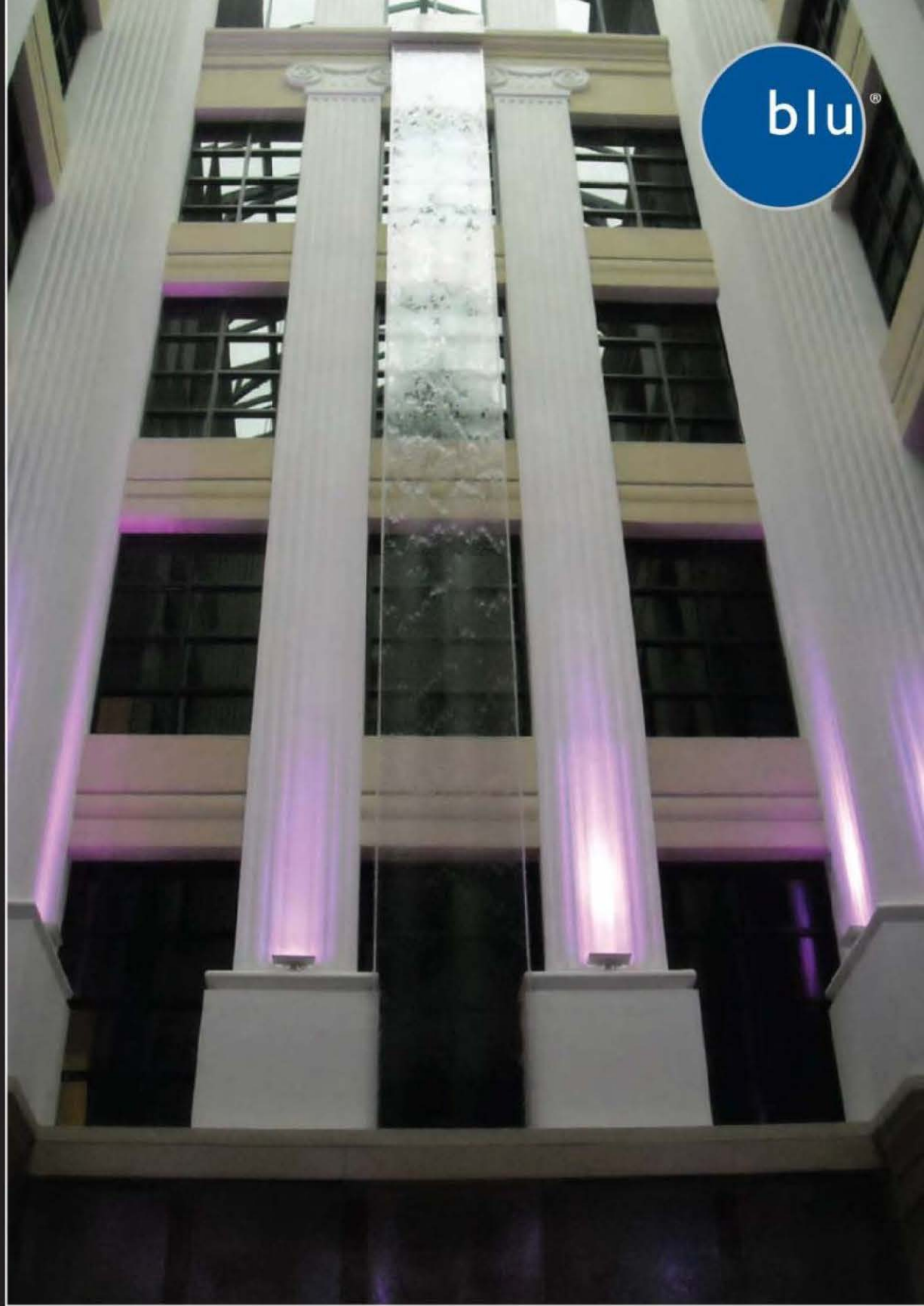
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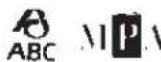
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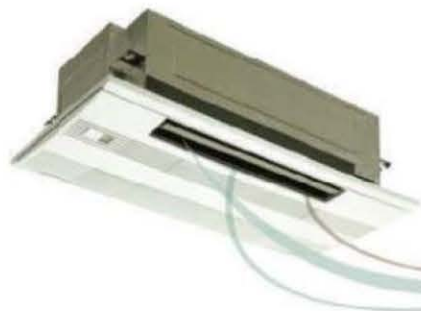
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On the Cover: *Espace 400e*, by Dan Hanganu + Côté Leahy Cardas. Photo by Michel Brunelle.
This page (clockwise from top): *Our Lady of the Conception Chapel*, by Paulo Mendes da Rocha; photo by Leonardo Finotti. *Paloma Pewter appliqués*. *Charity Hospital*, courtesy RMJM.



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

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On the Web [↗](#)

This month, we continue our coverage of **preservation** and **adaptive reuse** on our Web site. View photos, watch video, discuss preservation projects and best practices, and share your own work at architecturalrecord.com.



Reader Photo: This image of the Meadowcroft Rockshelter in Avella, Pennsylvania, is one of more than 2,000 reader-submitted images in ARCHITECTURAL RECORD's online galleries.

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Record TV

New in our video library: Watch the many stage configurations possible in Diller Scofidio + Renfro and FXFOWLE's new Alice Tully Hall.



Newsmaker Interviews

Monica Ponce de Leon of Office dA discusses her first academic year as dean of the architecture school at the University of Michigan.



House of the Month

A casual, simple, functional house by CCS Architecture becomes a beach retreat for a three-generation San Francisco family.

Your Comments

"Black architects [need] to be more instrumental in recruiting and teaching. We need to engage our communities and open more black-American firms to be an example."

—Anonymous, on "Breakthroughs and Obstacles: Architecture's Evolving Complexion."

Expanded Coverage



Project Portfolio

Browse images of the preservation and reuse projects shown in this issue (Zurich's Rietberg Museum, above), plus Web-exclusive project profiles.



Historic Preservation

View photos of Charity Hospital and compare before and after shots of projects in this month's preservation feature (Century Plaza Hotel, above).



AR2

New York's Gage / Clemenceau blend modern technology and Classical training. Also, IDP's director talks about changes at NCARB.



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Daylight Savings: Window Systems Deliver Light and Reduced Energy Costs

Architecture: Renzo Piano Building Workshop with FXFowle Architects; Architectural Interiors: Gensler; Photography: Bernstein Associates. ©2009 MechoShade Systems, Inc.



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Why I Tweet, and Other Digital Musings

Editorial

By Robert Ivy, FAIA

The world unloads so much information on us today that communicating with just 140 characters – no more, no less – feels like massive relief. -0

Twitter comes with its own counter, so that every one of your postings keeps score of the total characters that remain. It's hard to miss. -0

You can follow insipid things like when a famous celebrity brushed her teeth, or you can post when you brush your own. Lead or Follow? Pick. -0

Architecture fans register their own reactions to buildings and places, up to the minute, close and personal. Read two from Twitter's site: -0

RT @anneegibson New modern wing of Art Institute unveils this weekend. Designed by Renzo Piano it bridges to Gehry's Millennium Park. Big. Bold. Thrilling. -0

RT @camilleking Not content with just designing buildings, Gehry is now doing shoes. I just hope they don't leak like the Stata Center. -4

ARCHITECTURAL RECORD is there already. Look for us, search, and you'll find that people are writing about RECORD, for a rainbow of reasons. -0

RT @poetarchitect Just saw myself in an ad on page 228 of the may arch record. Now if only they would feature something I designed. -8

We tweet, too, usually to lead you to a piece of news or information that gets to you as quickly as a text to your cellphone. Not all fluff. -1

RT @archrecord: Round Three for Green Building Standard, <http://tinyurl.com/q9v4td>. -58

Link Twitter to your Facebook page and find us, too, along with 147 of your closest friends who care about architecture. We're everywhere. -1

On Facebook, you'll escape the rigors and restrictions of the Twitter word count, and tell the universe of friends "What's on Your Mind." -3

Furthermore, on Facebook, you can join affinity groups like "My Next Car Will Not Run on Gas," or "Women in Green." They come with pictures. -0

Santiago Calatrava has 14,072 fans on Facebook. They share

information, images, points of view about the architect. They respond to forums. -0

Facebook can be more relevant than Twitter on given subjects like architecture, with supporting arguments, images, videos, even in French. -0

"Moi Aussi, J'ai Donné Ma Vie a l'architecture." -90

I try to distill a thought from my own day into a few words, like the color of light; I'm still looking for a critical stream of projects. -0

Sure, Facebook has high school friends & design acquaintances, but in the last months, more serious architects seem to be showing up online. -0

Honestly, though, you can do as much with social media on our site, archrecord.com, where you can post your own information, even projects. -0

Our editors are writing blogs as if the Macs might melt, witness Sebastian Howard, who wrote a critique of the new Frank Lloyd Wright show: -0

"Wright's drawings are stunning. Large format, rich in detail, and often bursting with color, they've been preserved beautifully." -10

Scott Horst, the VP of the US Green Building Council, has recently been hosting a forum on LEED 3.0, and getting lots of questions from you: -0

"If a project is close to transit, presumably fixed-rail or more than one bus line, Transit-Oriented Developments can pursue many of the credits within the Sustainable Sites category in New Construction or Core & Shell." -0

Our video library is groaning under its own weight, with freebie movies of cities and interesting people and work—Meier's model storehouse. -0

I tweet; I'll admit it. I'm not looking for someone to follow my daily musings, but I love to write these nouveau haiku. How about you? -5

Follow us on Twitter [@archrecord](https://twitter.com/archrecord): <http://twitter.com/archrecord>. -77

Letters

Looming icons

Kudos for your "Death of the icon" editorial [April 2009, page 17]. Icon-ism and stand-alone bravado have been a decade-long concern, especially during our teaching gigs. The students seemed mesmerized by it, but I am delighted to hear them rebelling at last. I sensed the change this year during recent Yale juries. Our own focus on sustainability, community, and place has felt eclipsed, and it has been disheartening. Your comments seem to offer a light at the end of a tunnel. I applaud your suggestion that your magazine content will move that way, too.

*Mark Simon, FAIA
Centerbrook, Conn.*

Where do these students get off thinking that the real issues in architecture are the social/political ones and not simply designing good buildings that are efficient, responsive to the needs

of the users, and that make a positive aesthetic contribution to their surroundings? Many architects and artists of the Modern movement in the period between the wars were very vociferous about their political views. The reconstruction of Europe and the refashioning of the political systems provided ample reason for their speculation. But, in the final analysis, it was their work that mattered. We can learn from these (and have), but there is precious little we can take away from their talk. Icons are important, since they are generally successful buildings, and can be a source of inspiration and direction.

*Joseph La Rocca
Boulder, Colo.*

Sweet preservation

To paraphrase Jackie Gleason, "How sweet it is!" I refer, of course, to your timely coverage of the still-unfashionable subject of preservation [March

2009, "Making the Most of It," page 19]. That it is unfashionable is demonstrated by the fact that it is only during times of crisis that it receives coverage comparable to that enjoyed by new construction. Robert Ivy's editorial was music to my ears. As a partner in one of the firms that was a founding member of a field that has remained out of favor for too long, his words were very welcome, and I am most appreciative of his support. It is true that the contemporary practice of planning and designing existing buildings "makes up roughly 50 percent of what architects traditionally do anyway," so a little more space dedicated to the subject would be appropriate.

*John Belle
New York City*

Come together

I was very excited to see RECORD's March issue dedicated to surviving the


economic crisis, but disappointed at the kind of stories and advice offered. Not that it was bad advice. It was very good advice for those having to look out for themselves. But are there really no stories of people looking out for each other anymore? Could this be the right time to ask ourselves if our profession is going to become increasingly internally competitive, or could this be the time when architects come together to weather the storm and come out on the other side as a stronger whole?

*Peter Adams
New York City*

Corrections:

In May News [page 32], a proposed site for the Eisenhower Memorial in D.C. was cropped out of an image. For the full image, go to archrecord.com/news/daily/archives/090415gehry.asp.

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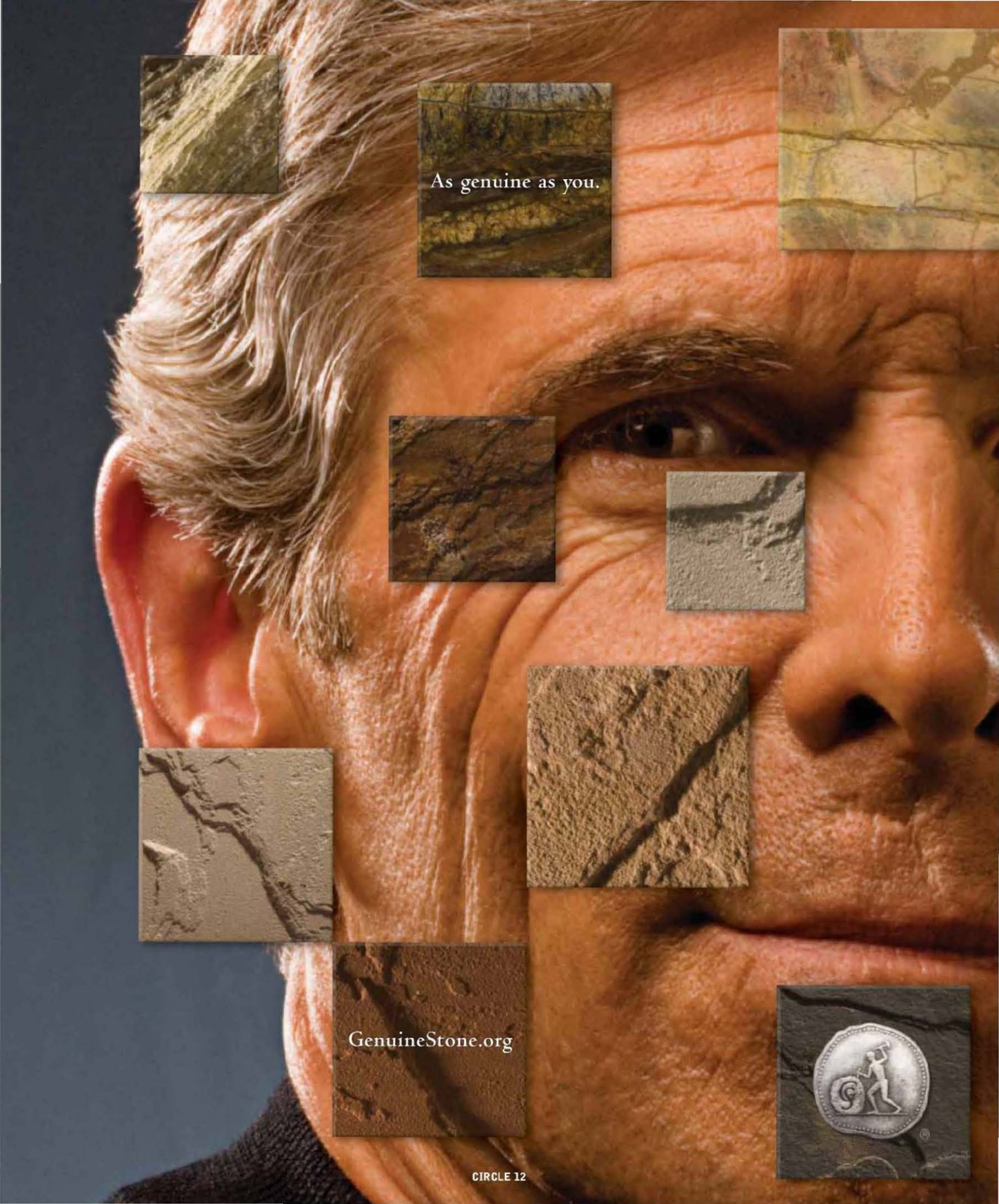
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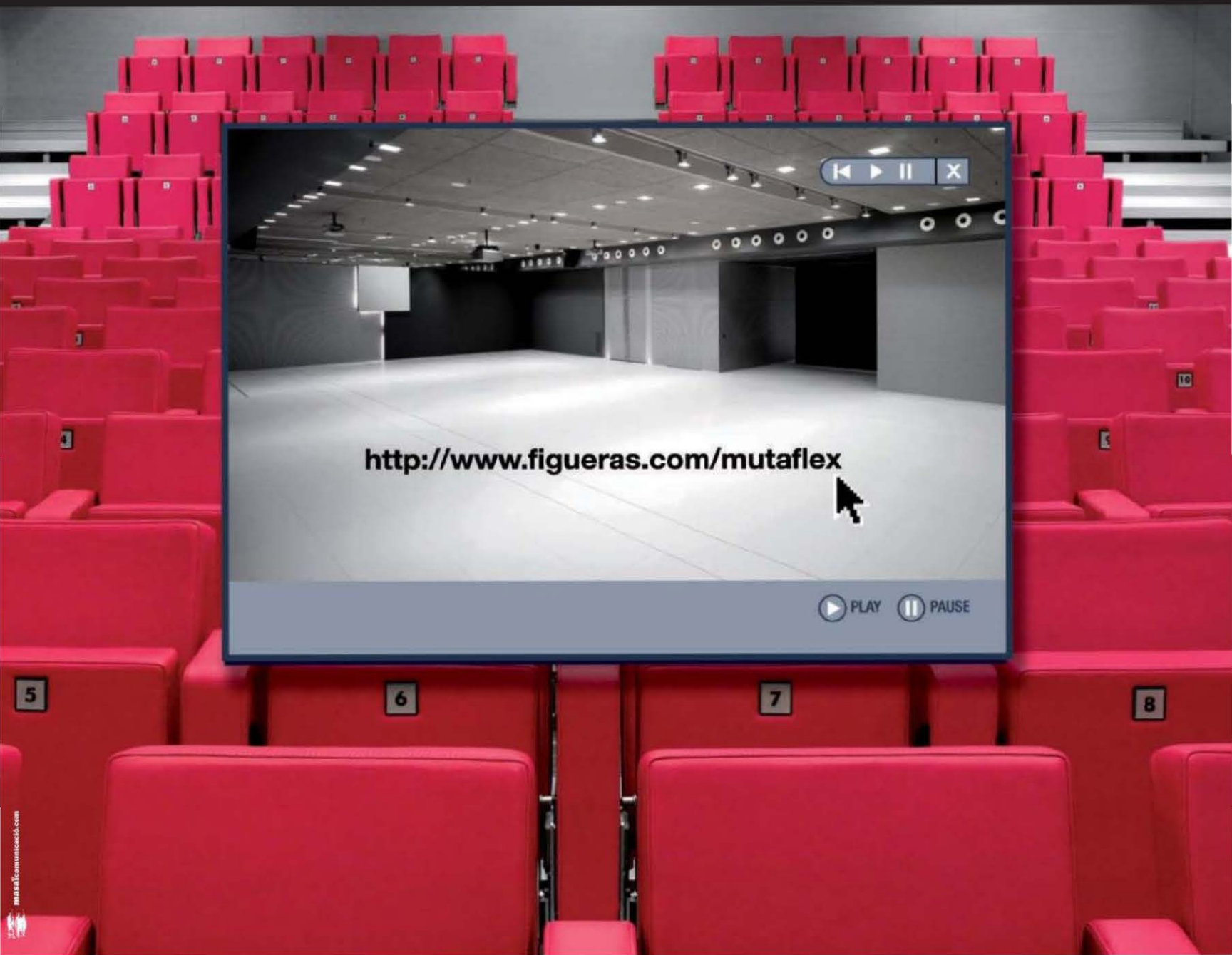
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National Trust announces 11 most endangered sites

The National Trust for Historic Preservation (NTHP) has revealed its list of America's 11 Most Endangered Historic Places for 2009. On April 28, NTHP president Richard Moe and actor Diane Keaton, an NTHP trustee, delivered the announcement in Los Angeles while standing near the Century Plaza Hotel (1966), a 19-story building by Minoru Yamasaki that is one of the sites on this year's list. The others include:

- Ames Shovel Shops, Easton, Massachusetts
- Cast-iron architecture of Galveston, Texas
- Dorchester Academy, Midway, Georgia
- Human Services Center, Yankton, South Dakota
- Lana'i City, Hawaii
- Enola Gay Hangar, Wendover Airfield, Utah
- Memorial Bridge, Portsmouth, New Hampshire, to Kittery, Maine
- Miami Marine Stadium, Virginia Key, Florida
- Mount Taylor, New Mexico
- Unity Temple, Oak Park, Illinois

The sites on this 22nd annual roster represent various points in American political and social history. The 75-year-old Greek Revival dormitory at Dorchester Academy, for example, is the last building at the school, founded for freedmen in 1868 and later a center for civil rights-era voter registration drives. Seemingly untouched but threatened by development, the Ames buildings provide a snapshot of New England industry in the 19th century, and the plantation town Lana'i City was pineapple baron James Dole's version of Pullman, Illinois.

Several endangered places also represent 20th-century innovation.



Memorial Bridge was the first major lift bridge in the eastern U.S., although cash-strapped state governments have neglected its maintenance; NTHP senior vice president

— which was one of the first public buildings to feature exposed concrete. Miami Marine Stadium was built entirely of poured concrete and features a cantilevered folded-plate roof.

The sites include: (1) Unity Temple, by Frank Lloyd Wright, in Illinois; (2) Enola Gay Hangar, in Utah; (3) Miami Marine Stadium, by Hilario Candela, in Florida; (4) Cast-iron architecture of Galveston, Texas.

BRINK CALLS THE CURRENT ECONOMIC CONDITIONS "A DOUBLE-EDGED SWORD IN TERMS OF PRESERVATION."

Peter Brink calls current economic conditions "a double-edged sword in terms of preservation," because the recession has relieved certain development pressures but has also complicated fund-raising.

More definitively Modernist endangered places include Unity Temple — designed by Frank Lloyd Wright for his Unitarian congregation in Oak Park, Illinois, and dedicated in 1909

— which was one of the first public buildings to feature exposed concrete. Modernism's expansive presence on the watch list dovetails with NTHP's growing interest in recent design and technological feats, and particularly with its Modernism + Recent Past Initiative. Unveiled in mid-April, the initiative will focus on elevating public understanding of architectural works and landscapes created within the past 50 years. NTHP's efforts come at a time when one of the most

prevalent concerns of contemporary architecture, sustainable design, is being deployed by developers to justify teardowns. The new owners of Yamasaki's Century Plaza Hotel, for example, intend to demolish that signature midcentury building for two green towers. "But it is more sustainable to save and retrofit older buildings," Brink says, "than it is to demolish them, even when building something very green." *David Sokol*

[View additional images online.](#)

Demolition day nears for Rudolph's Riverview High School

On May 23, admirers of Riverview High School in Sarasota, Florida, planned to spend the day meandering among its rooms and hallways, paying their final respects to the Paul Rudolph-designed building. The gathering was prompted by a May 5 decision by the Sarasota County School Board to approve funds to demolish the structure, which will take place some time during summer break.

The pending teardown culminates a years-long debate over the merits of the building and the likelihood of its rescue. When it was completed in 1958, Riverview High School was hailed as a paragon of regionally specific, Modern architectural principles and progressive educational

space. Yet school officials subsequently handled the advent of air-conditioning, as well as maintenance, clumsily – some would say maliciously – and tacked upgrades onto the building with little sensitivity to Rudolph's design. A visit last December revealed dark hallways that were once open to daylight and breezes: only shading devices edging the U-shaped entry courtyard appeared unchanged.

A small number of Sarasotans, many of whom own homes designed by Rudolph or other Sarasota School architects, looked past the decades of neglect when, in early 2006, the school board announced its intention to build a larger school designed by BMK Architects and plunk a parking lot on the site of the original. These concerned residents set up the nonprofit organization Save Riverview and enlisted champions in the architecture



On May 5, the school board approved funds to demolish the building.

community such as Toshiko Mori, FAIA, to raise awareness of the threat.

Their advocacy work culminated in a National Trust for Historic Preservation charrette in April 2007 and, the following year, a design competition to reuse the school. The winning concept by New York-based Diane Lewis, AIA, imagined the building as a campus for professional musicians as well as the high school's own music program. Yet the so-called Riverview Music Quadrangle plan ultimately did not win over the school

board, largely because its proponents did not have immediate access to funding. Last June, the board voted 3 to 2 to demolish the Rudolph building.

According to Paul Rudolph Foundation volunteer Sear Khorsandi, environmental abatement may delay the wrecking balls slightly, and Lewis is still working to raise money for the Music Quadrangle scheme. Meanwhile, the new school, which appears to dwarf Rudolph's structure, is nearing completion on an adjacent site. *David Sokol*

Lawsuit aims to prevent razing of New Orleans historic district

In 2008, the National Trust for Historic Preservation put New Orleans's Charity Hospital and the neighborhood surrounding it, the Mid-City Historic District, on its list of America's most endangered historic places. Now, the trust is taking its protective efforts a step further. (See page 54 for more on the story of Charity Hospital.)

On May 1, the trust filed a lawsuit against the Federal Emergency Management Agency (FEMA) and Department of Veterans Affairs (VA), claiming that their involvement in a plan to bulldoze part of the historic

district to make way for two new hospitals is illegal and immoral. One of the facilities will be owned by the state and will serve as a Louisiana State University teaching hospital. It is being partly funded by FEMA. The other facility is to be built by the VA. The projects were jointly announced last November, with the enthusiastic support of New Orleans mayor Ray Nagin.

The lawsuit, filed in a federal district court in Washington, D.C., holds that the governmental agencies violated the National Environmental Policy Act (NEPA) by

failing to adequately analyze the impact of the medical complex on the Mid-City district. The two projects would mean the loss of 165 homes within 15 square

Approximately 165 homes may be torn down to make way for two new hospitals.

blocks, according to the trust.

"Historic properties are within the scope of NEPA and must be considered in the environmental review process," says Elizabeth S. Merritt, deputy general counsel for the trust. "They avoided the requirements of the process by splitting the review into phases rather than evaluating the impact of the entire development."

Spokesmen for FEMA and the VA declined to comment, citing a policy not to publicly speak about active litigation. According to Michael DiResto, a spokesman for the state of Louisiana, the state is confident that the two agencies are fully compliant with federal law. "This attempt to interrupt these critically needed projects is both untimely and without basis," says DiResto.

While not widely known outside of New Orleans, the Mid-City district is rich in iconic New Orleans architectural styles, such as Creole cottages and shotgun houses. Since the neighborhood was identified as the probable location of the new

hospitals, preservationists and community advocates have rallied against the plan and urged the state and the VA to consider alternative options.

The LSU facility would replace the university's former teaching hospital, Charity Hospital (1939), designed by Weiss, Dreyfous and Seiferth. The Art Deco-style building suffered severe flood damage during Hurricane Katrina and never reopened. The proposed new facility is being designed by the local firm Blich Knevel Architects and Seattle-based NBBJ. FEMA is providing partial funding for the \$1.2 billion, 1.1-million-square-foot project as compensation for the loss of Charity Hospital.

The \$925-million VA facility, already funded by Congress, will replace a VA hospital that also was damaged beyond repair by Katrina. The new, 1-million-square-foot facility is being designed by Studio NOVA – a team of architects from NBBJ's Columbus, Ohio, office and two New Orleans firms, Eskew + Dumez + Ripple and Rozas Ward Architects. Construction is scheduled to start in 2010. *Shawn Kennedy*





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Wrecking ball to swing on "Mission 66" visitor center

For the past three years, visitors to Dinosaur National Monument, which straddles the border of Utah and Colorado, have been unable to enter one of the park's top attractions: the Quarry Visitor Center.

Designed by the San Francisco firm of Anshen and Allen and completed in 1958, the Modernist structure features a round concrete-block administrative building with a sinuous ramp leading to a glass-walled exhibition hall, which contains a quarry of Jurassic-period dinosaur bones and other fossils. But the visitor center was built on unstable bentonite clay, causing it to shift and sway. Photographs on the monument's Web site show uneven door frames, cracked exterior walls, and detached support columns. In 2006, structural engineers deemed the landmark unsafe and recommended that it be closed.

Now, due in part to \$13.1 million in federal stimulus funds, portions of the visitor center will be demolished and a new building, designed by Barker Rinker Seacat Architecture, of Denver, will be constructed nearby. Another Colorado firm, Andrews & Anderson Architects, of Golden, will renovate and reinforce the exhibition hall, with its distinctive butterfly roof, that encloses the quarry.

The Quarry Visitor Center was constructed as part of the National Park Service's Mission 66 program,

which during the late 1950s and early 1960s resulted in a number of Modernist-style visitor centers. In recent years, preservationists have sought to prevent the demolition or alternation of some Mission 66 buildings, most notably the Richard Neutra-designed Cyclorama building in Gettysburg National Military Park.

Only a handful of Mission 66 structures, including the Quarry Visitor Center, have been designated as National Historic Landmarks, according to architectural historian Christine French, director of the National Trust for Historic Preservation's Modernism + Recent Past Initiative. But even landmark status isn't enough to preserve a building deemed structurally unsound, as is the case with the Quarry Visitor Center. "It was too far gone and only getting worse," says Chris Hansen, a preservation specialist with the Utah State Historic Preservation Office.

Monument superintendent Mary Risser says the Park Service had hoped to preserve the entire visitor center, but she's pleased the exhibition hall will be renovated. Mostly, she's glad the public will once again be able to see the park's famous quarry – by 2011, if all goes according to schedule – discovered in 1909 by paleontologist Earl Douglass. Since 2006, visitation to the national monument has dropped by one third. "It's really been tough having it closed for the past three years," she says. *David Hill*



Part of the Quarry Visitor Center, by Anshen and Allen, will be torn down.



The idea for the Athens museum first surfaced three decades ago.

Tschumi-designed Acropolis museum opens

The New Acropolis Museum, Bernard Tschumi's Minimalist counterpoint to one of the world's great archaeological sites, opens officially June 20, eight years after he won an international competition to design it, and three decades after the idea for a new Acropolis museum first surfaced.

"The design was chosen for its simple, clear, and beautiful solution that is in accord with the beauty and classical simplicity of the museum's unique exhibitions," says professor Dimitrios Pandermalis, president of the private organization overseeing the project. The original Acropolis museum, completed in 1873, will reopen as a gallery.

Tschumi's challenge was to honor the historic importance of the site while accommodating the demands of contemporary Athens, with its hellish traffic, swarming tourists, and frequent seismic rumblings.

"People said, 'You have to be contextual; it ought to be in the Doric style of traditional Greek temples,'" the architect recalls. "Forget it!" he answered. "You can't do Doric as well as the ancient Greeks did it. Instead, I aimed for the same precision, the same clarity as the original temple."

Tschumi's museum is a three-story concrete, marble, and glass trapezoid, topped by a cantilevered glass rectangle containing sections of the original Parthenon frieze.

The first level, floating above the ruins of an ancient Athenian city, includes a lobby, temporary

exhibition galleries, and retail spaces. A glass floor gives visitors close-up views of the excavated city, which was discovered in 2002 and forced major changes to the original design.

The second and third levels, connected by curving glass ramps, house the museum's permanent collection of 4,000 objects from the Archaic to the Late Roman period, including many sculptures that once decorated the temples of the Acropolis. All are seen in natural light, as originally intended. Greek officials hope that the new museum will accelerate the return of other lost treasures, especially the fabled Elgin marbles that have resided in London's British Museum since 1817.

The museum culminates in the glass-walled Parthenon Gallery, which Tschumi rotated 23 degrees to parallel the Parthenon itself, only 800 feet away. Here, visitors can enjoy panoramic views that encompass Athens's past and present, its ancient and modern history.

At 226,000 square feet, the New Acropolis Museum provides ten times more exhibition space than its 19th-century predecessor, while including a bar, restaurant, shop, and other essential amenities for contemporary museums. Total construction costs approached \$175 million, a huge investment that officials hope will pay off not only in increased tourism but also in the reclamation of Greece's cultural patrimony. *David Dillon*

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Record News

SCAD comes to the rescue of Atlanta's Ivy Hall

Ivy Hall in Atlanta, Georgia, has witnessed some dramatic changes in its 127-year history.

Upon its 1883 completion, it was a stately and lonely mansion sitting on a dirt road, surrounded by acres of farmland. Designed by architect Gottfried Norman, a Swede-turned-Atlantan who designed homes for wealthy Southerners during the post-Civil War "New South" period, the Queen Anne-style house was built for Edward Peters, financier and president of the Atlanta Railway Company. It stayed in the family until the death of Peters's daughter-in-law, Lucille, in 1970.

Without a caretaker, developers soon threatened to demolish the building. The Victorian Society of America intervened and, with its help, the house was added to the National Register of Historic Places. It served briefly as a drug rehabilitation center and then, for almost 20 years, as the Mansion Restaurant. When a fire seriously damaged the structure in 2000, the restaurateurs abandoned their lease, and many preservationists worried for Ivy Hall's future, placing

it on Atlanta's "most endangered structures" list.

Enter the Savannah College of Art and Design (SCAD): In 2005, the mansion's then-owners, the S.D.H. Investment Corporation, donated it to SCAD. With the goal of transforming it into an academic building and community center, with accommodations for a resident artist, the school set out to meticulously restore the 4,400-square-foot building to its original condition. It was a long process that involved scores of craftspeople, historians, and students.

While SCAD has restored numerous properties on its main Savannah campus, Ivy Hall is the school's first preservation project in Atlanta. "The community really embraced us coming in and saving it," explains Glenn Wallace, SCAD's senior vice president of college resources. "It's one of the most impressive buildings I've been in."

The school researched the property for 18 months before beginning work. Every measure taken was ex-



Once endangered, Ivy Hall has been returned to its original condition.

ecuted with great care. For instance, the graceful brick porte cochere had held off collapse for many years with ungainly steel ties. After some study, restorers dismantled it, numbering each brick for reuse, and installed new foundations that allowed a hidden steel beam to be threaded through the reconstituted entrance.

Another challenge was the smoking room's wall paneling made of rare "curly" pine, which has a distinctive circular grain pattern caused by a parasitic disease. Fortunately, SCAD was able to salvage the original panels.

The detailed restoration even extended to an analysis of the mortar between the exterior bricks, which

revealed a large amount of the mineral mica. Its effect was replicated by adding dirt from the site to the new mortar mixture.

After more than three years of work, Ivy Hall opened last October, and classes were held there during the spring. Wallace says the house gives students a sense of life in 19th-century Atlanta, and also exposes them to significant historic architecture. "We believe students should be surrounded by good design," he says, "because your environmental influences who you become." *Aleksandr Bierig*

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Record News On the Boards [Read the full stories online](#)



Beyer Blinder Belle Architects & Planners (BBB) is designing a major renovation and **adaptive reuse of Exchange Palace**, a historic landmark occupying two city blocks in central Budapest. The 1905 building was designed in the Hungarian Secessionist style by Ignacz Alpar and once housed the largest stock exchange in Europe. The ravages of the 20th century

— World Wars, the Depression, and Soviet occupation — took their toll on the grand structure. BBB, which restored New York City's Grand Central Terminal, plans to completely overhaul the Hungarian building. *Sebastian Howard*

Despite delays and the cancellation of high-profile plans, the **BAM Cultural District in downtown**



Brooklyn is slowly but surely moving forward. Envisioned as a hub of artistic activity clustered around the existing Brooklyn Academy of Music, four projects are scheduled to break ground later this year. These include a new 299-seat Theater for a New Audience, designed by H3 Hardy Collaboration, and a Leeser Architecture-designed renovation (left) of the Strand Theatre, a 1919 Neoclassical building. *Tim McKeough*

In 1978, artist squatters took over **P.S. 122, an abandoned school** in New York's East Village, and eventually transformed it into a popular performing arts center. Now, three



decades later, the five-story building is getting a face-lift. Currently it is wrapped in scaffolding as part of a phase-one undertaking to secure the envelope. And beginning in fall 2010, the city's Department of Design + Construction is scheduled to start a \$13 million renovation of the interior designed by Deborah Berke & Partners Architects, a New York-based firm. *David Sokol*

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In the western U.S., architects hit hard by recession

When Mark Baker started his small Albuquerque, New Mexico, firm Baker Architecture + Design, in 2002, he focused on small-scale projects: home additions, kitchen remodels, garages, and the like. In more recent years, Baker's work has grown to include restaurants, spas, high-end custom homes, and elementary schools for Albuquerque's public school system. Then the recession hit. "We had three big projects canceled at the same time," Baker says. "February was horrible. We didn't have any jobs that month."

Baker and his two full-time employees went to a four-day work week, and when projects started trickling back in, they were the kinds of jobs Baker thought he had moved away from: mostly home additions and garages. "We're doing jobs we're overqualified for," Baker says. "But it's nice to have a job of any kind."

Baker's story is typical. Architecture firms in the western United States have been hit hard by the financial crisis. Work has dried up, and many firms have responded with layoffs and other cost-cutting measures. Commercial work, in particular, has fallen off dramatically, so firms are turning to public-sector projects to stay afloat. In March, the Architectural Billings Index for the West was 37.0; last November, it hit an all-time low of 34.9. (A score above 50 on the index indicates an increase in billings; below 50, a decrease.)

"What we're going through is nothing short of brutal," says Herbert Nadel, FAIA, chairman and C.E.O. of Los Angeles-based firm Nadel. "It's far and away the worst I've seen in my 48 years in the business."

In 2007, Nadel had 260 employees in seven offices in California, Nevada, and Arizona, and the firm ranked No. 70 on RECORD's list of the



One of RNL Design's current projects is a research support facility for the National Renewable Energy Laboratory in Colorado.

Top 150 Architecture Firms. The bulk of its work was retail and residential, two sectors that have seen dramatic declines. With new construction at a standstill, Nadel closed its Ontario, California, office and laid off nearly half of its staff. "And we may have to reduce even more," Nadel says. Salaries of remaining employees have been reduced by 20 percent, and all bonuses, profit-sharing, and retirement contributions have been eliminated.


A thousand miles to the north, in Seattle, global giant NBBJ has reduced its local staff by 30 positions, to 386; companywide, the firm has eliminated 7.5 percent of its workforce and now has about 680 employees. Managing partner Scott Wyatt, FAIA, says a number of the firm's projects were simply put on hold, instead of being canceled outright, when the economy tanked. In January, NBBJ was in the process of designing three new office buildings for Microsoft's Redmond, Washington, campus when the software company announced cost-cutting measures. The Redmond buildings were postponed. "It's really hard to have a project put on hold through an afternoon phone call and suddenly have 30 people with nothing to do," Wyatt says.

In Denver, OZ Architecture has laid off about a third of its employees, leaving a staff of about 150. Professional development has been curtailed, and hours for some employees have been reduced. RNL Design has gone from about 180 employees a year ago to the current 138. For both firms, the biggest drop

has been in the commercial sector. "The commercial mixed-use market is pretty much gone," says Michael Brendle, FAIA, RNL's director of design. The firm has found a "safe haven" in government projects, including buildings on military bases around the country and maintenance facilities for bus and light-rail systems. "Those are the kinds of things that are getting funding," Brendle says.

OZ, too, is focusing more on public-sector projects, such as libraries and schools. "The size of job we will consider has definitely gotten smaller," says managing principal Jim Bershof, AIA. "But we're definitely happy to have some of those projects."

One western firm that hasn't had to lay off any employees is Seattle's Olson Sundberg Kundig Allen Architects, winner of the 2009 AIA Architecture Firm Award. With 85 employees, the firm specializes in museums and high-end homes, often built for art collectors. While it has seen about 10 projects canceled in the past six months, enough new projects have come along to keep everyone busy, says principal Jim Olson, FAIA. And in the current economy, no net loss is about the best one can hope for. "Last fall," Olson says, "we were really, really worried. But now we're cautiously optimistic. I think we'll be okay. We're just taking it one month at a time." *David Hill*

 Read about market conditions in other U.S. regions – the North, South, and Midwest – in our special online section, *Recession and Recovery*.

AIA cuts expenses

The American Institute of Architects has announced sweeping plans to cut costs as a means of combating slumping revenues. "The institute is feeling the impact of the recession just as we are in our firms and practices," said Marvin Malecha, FAIA, 2009 AIA president, in a March 23 statement.

In the first quarter of the year, the AIA saw a shortfall in membership dues, as some architects deferred payments and others ceased membership completely. Malecha also cited a decrease in revenues for its online Career Center. Plus, attendance for the 2009 national convention was down; the event drew 22,400 people, about 2,000 fewer than last year.

To meet its 2009 operating budget, the AIA is focusing on trimming expenses without cutting its head count. It will institute a mandatory two-week unpaid furlough of all national staff "from the C.E.O. down."

The furloughs are planned for the first week of June and the first week of August. During that time, staff will not be able to provide member services, answer phone calls, or e-mail messages. "We will structure implementation of the furloughs to ensure the least disruption of member services," Malecha said.

Reductions in staff travel and face-to-face committee meetings are among the other cuts. Staff and board members will rely more heavily on technology for communication.

Despite the recession, the AIA's finances are in "good condition," Malecha said, adding, "I am confident we will maintain our focus on providing service to our members during the economic downturn and, working together, emerge a stronger Institute and profession." *Bruce Buckley*

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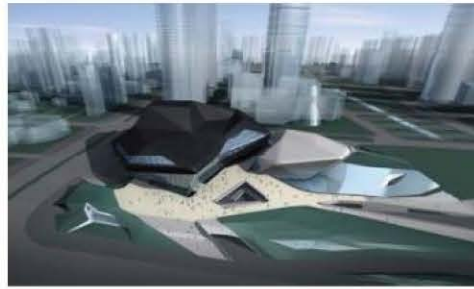
Record News

In China, Hadid's opera house catches fire

A fire has charred part of an opera house designed by Zaha Hadid currently under construction in Guangzhou, China. It is the second major building blaze in the country this year.

While the fire appears to have caused minimal structural damage, investigators are still trying to determine how extensive the damage was to the 753,000-square-foot, steel-and-concrete complex. There were no injuries or casualties, according to a spokesman for Hadid.

Based on accounts from people at the scene, the fire began around 7:30 a.m. on Saturday, May 16, and may have been ignited by welding operations, reports Sina, a Chinese



The complex contains two venues shaped like river stones.

the Pearl River in a new business and cultural district for Guangzhou, the relatively affluent capital of the province of Guangdong, or

Internet news portal. Firefighters arrived at approximately 7:50 a.m. and extinguished the blaze in 20 minutes. In a statement released on May 17, the construction company indicated that the fire originated on scaffolding outside the larger of the complex's two theater buildings and said an investigation was under way. "We must wait for these investigations to be completed before we know if the opening date will need to be altered," said a statement from Hadid's firm.

The opera house, scheduled to open in late 2009, sits on the banks of

Canton. Composed of two central buildings that resemble water-carved stones – an 1,800-seat opera house and a 400-seat theater – the \$200 million complex would be Hadid's largest project to date.

The building was seen partly as vindication for the British Pritzker winner, after one of her first projects, the Welsh National Opera house in Cardiff Bay, was nixed in 1994 amid political and economic concerns. More recently, an opera house that Hadid designed for Dubai and a theater for Abu Dhabi have been put on

hold due to the global credit crisis.

The fire in Guangzhou is the second this year to afflict a foreign-designed building under construction in China. In February, a blaze ignited by fireworks engulfed Beijing's Television Cultural Center (TVCC), designed by Rem Koolhaas's OMA. Although the building was near completion, fire-suppression systems were not in operation at the time of the fire. An investigation determined that the building did not suffer heavy structural damage.

On Internet message boards, citizens have pondered the ominous symbolism of the fires, and raised questions about building safety in China. To add to the debate, the government recently confirmed that the collapse of school buildings last year during the May 12 earthquake in Sichuan province resulted in the deaths of more than 5,000 children. *Alex Pasternack*

Record News Online

Below is a roundup of stories recently posted to our online news section. Read the complete versions at architecturalrecord.com/news.

The actor Brad Pitt has tapped an additional eight firms to contribute designs to his "Make It Right" project, which aims to build 150 homes in New Orleans' Lower Ninth Ward following Hurricane Katrina. The new schemes are slated to be released on June 20. *David Sokol*

This year marks the 50th anniversary of the completion of Frank Lloyd Wright's **Solomon R. Guggenheim Museum** in New York – a landmark structure often condemned by artists but extolled by architects. To commemorate the anniversary,



the Guggenheim Foundation has joined with the Frank Lloyd Wright Foundation to present **Frank Lloyd Wright: From Within Outward**, an exhibition that features more than 200 of Wright's original drawings and a number of historic models. The show opened May 15 and runs through August. *Suzanne Stephens*

The winners of the 10th annual **National Design Awards** were announced April 30 by the Smithsonian's Cooper-Hewitt, National Design Museum. The recipients include SHoP, Tsao & McKown Architects, and HOOD Design. Visit us online to view the full list of winners and a slide show. *Aleksandr Bierig*

Entries are now being accepted for a competition to identify the best new buildings around the globe. Organizers of the **World Architecture Festival**, held for the first time last fall, have announced

that this year's event will take place in Barcelona, from November 4 to 6. The main component of the event is an **international awards program** judged by notable architects, writers, and editors. Among the big-name jurors this year are Kengo Kuma, Peter Cook, Will Alsop, Rafael Viñoly, and Lee Polisano. Submissions are due June 26. *Tim McKeough*

RMJM has been setting up global practices in education, health care, and transportation infrastructure since 2007. Now, it has **launched a sports-design studio**. Based in Hong Kong, the studio will be helmed by new hire John Pauline, who oversaw all of PTW Architects' projects for the Beijing 2008 Olympic Games, including the Watercube. *David Sokol*

On April 30, during its annual convention in San Francisco, the American Institute of Architects released new **construction manager documents**, which replace those introduced in 2007 and 2008. The institute also unveiled an updated version of AIA Contracts Documents software. *Nadine Post*



The **Architectural Billings Index** dropped to 42.8 in March, down slightly from February's 43.7. The inquiries score for March was 56.8. "The most encouraging part of this news is that this is the second month with **very strong inquiries** for new projects," says Kermit Baker, the AIA's chief economist. *Jenna M. McKnight*

In Austin, construction of a \$107 million federal courthouse designed by Mack Scogin Merrill Elam Architects, with Paige Southerland Paige, will soon get under way thanks to **federal stimulus funds**. Visit us online to read about the project and other news related to the American Recovery and Reinvestment Act.



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The emerging architect

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Gage / Clemenceau Architects

Making their Mark(c)s



While many emerging architects feel they wear their hearts on their sleeves, Mark Foster Gage and Marc Clemenceau Bailly display theirs in Times Square. Commissioned to design a valentine to the famous intersection, Gage and Clemenceau created an intricate, 12-foot-tall, stainless-steel and luminescent Corian heart lit with pink and violet LED fixtures. "It provides a 'happy' distraction in a down economy," Clemenceau Bailly explains.

Winners of the AIA New York New Practices citation in 2006 and the Architectural League of New York's Young Architects Forum in 2008, Gage / Clemenceau Architects (G/C) have established a distinc-

tive aesthetic, at once belying and reflecting their traditional backgrounds. Mark and Marc met in Indiana as undergraduates in Notre Dame's architecture program, known for its Classical emphasis. After working in different New York architecture firms learning how to detail and manage projects, they joined forces to collaborate on freelance work, making their own firm official in 2002.

Often operating with limited budgets, G/C's strategy is to create one feature element within each project, from a liquidlike CNC-milled black walnut wall within a compact studio apartment to contoured pods lined with lush ferns and vines within a corporate Midtown office, while keeping the remainder of the design relatively simple. However, do not mistake G/C for Minimalists – their Classical backgrounds undoubtedly influence their design aesthetic. While their practice is thoroughly modern



P.S.1 MoMA, New York City, unbuilt
With the aquatic world as inspiration, 16 modular structures of carbon-steel tubing were designed to curve above P.S.1's courtyard, while metal-mesh and light metal sheets, painted gold and uplit, provide shelter and seating.

in terms of technology – they develop 3D models of their signature sculptural, organic forms in Maya and build physical models with the aid of laser cutters – they do not shy away from ornament, often a verboten term in Modern architecture. "We strive for beauty," Clemenceau Bailly explains. "For us, architecture is about emotional impact," whether designing a Manhattan apartment, a freestanding house in Queens, a modeling agency, a furniture showroom ... or a heart in the middle of Times Square.

With many firms struggling to find work in this difficult economy, G/C has developed several survival strategies. Clemenceau Bailly's number one rule: "I don't hang out with architects," who may make good friends but aren't a potential source for project leads. Another important marketing tool for G/C is the team's Web site (www.gageclemenceau.com), which they designed to reflect their unique design sensibilities, allowing them to stand out from other emerging firms. "People seek us out for a reason, because of what we do," Clemenceau Bailly says. Additionally, G/C has developed relationships with vendors, including CAD software

companies: They receive free software in exchange for providing the companies with product feedback. Finally, the visibility of their office – a storefront in Manhattan’s hip Lower East Side – has proved an asset in attracting clients, even if by accident. Once, a man chased his dog through the studio’s open door, and it just so happened that he was planning to renovate his nearby loft apartment. Sometimes, success comes in unexpected ways. *Murrye Bernard*



(1) **Valentine to Times Square, New York City, 2008** *The Times Square Alliance’s first commissioned public art project, a shimmering, 12-foot-high heart, was meant as a rethinking of the relationship between technology and public art. The sculpture was formed from robotically carved translucent pink Corian panels, covered in laser-cut and patterned stainless steel, and lit by shifting, colored LED lights.* (2) **Estonian Academy of Art, Estonia, unbuilt** *With a facade entirely wrapped in surfaces that produce the maximum aesthetic effect with a minimum of mathematical description, this building contains purely aesthetic contours as well as performative scoops, tunnels, and vents that funnel fresh air throughout the structure.* (3) **Soho Residence, New York City, 2006** *This loft renovation involved dividing a large space into smaller rooms without losing the ambience of a single large space. A sliding acrylic screen, lit from an embedded channel, accomplishes the task and creates a glowing feature in the space.* [View additional projects online.](#)

work

Changes at NCARB

The Six-Month Rule and other news



AR What is the Six-Month Rule and to whom does it apply?

HARRY FALCONER

It means that interns can only report their training units in periods of no more than six

months, and within two months of completion of each reporting period. It applies to interns who establish their NCARB record on or after July 1, 2009. If an intern establishes an NCARB record before July 1, 2009, they have until July 1, 2010, to report their previous IDP experience. Beginning July 1, 2010, all interns must submit their experience in accordance with the Six-Month Rule.

AR There’s been no time-limit requirement in the past. Why implement this now?

HF Look, some people would wait three years to report. They’d do a whole lot of work at the end only to find out that what they thought was eligible experience did not meet the IDP requirements. The Six-Month Rule, as well as the

July 1 marks the first deadline for the Six-Month Rule – a new training-unit reporting requirement at NCARB. RECORD spoke with the agency’s Intern Development Program director Harry M. Falconer, AIA, about the new Six-Month Rule and other “IDP 2.0” changes at NCARB that affect interns on their way to becoming licensed architects

new online reporting system, e-EVR, is designed to keep that scenario from happening. It’s meant to encourage better supervision, encourage interns to target their needed experience sooner, and encourage better reporting practices.

AR How will interns know that these changes are in effect?

HF Well, you’re helping with that. But NCARB is doing a lot of outreach. There are free Webinars on NCARB’s Web site, and whenever an intern logs on, they’ll see information about the changes.

AR Will exceptions be made?

HF Of course. Birth, adoption, military service – we’ll look at each case that arises.

AR What if interns have setbacks due to a problem with supervisors not cooperating?

HF It’s rare, but it happens. NCARB wrote the supervisor guidelines, but we don’t regulate the behavior of registered architects. A complaint would have to go to the state licensure board or

the AIA’s National Ethics Council. But we encourage interns not to be timid when discussing their training reports and what kind of experience they need. Hopefully, the shorter reporting time will push interns and supervisors to communicate more closely.

AR What other changes are part of what you call “IDP 2.0”?

HF Beginning July 1, interns – employed or not – can earn some training units. The specifics are all on the Web site. In the next two years, we’ll be expanding the definition of “direct supervision” and making other changes that reflect current architectural practice and will make the reporting experience easier and more accurate for interns. As far as the Six-Month Rule, I want to stress that six months is the maximum amount of time in which to report. We always encourage interns to report more frequently. We’ve gotten a lot of good feedback on the rule. It’s a good thing, not a punishment.

For links to information about all the changes at NCARB and IDP, visit archrecord.com/ar2.



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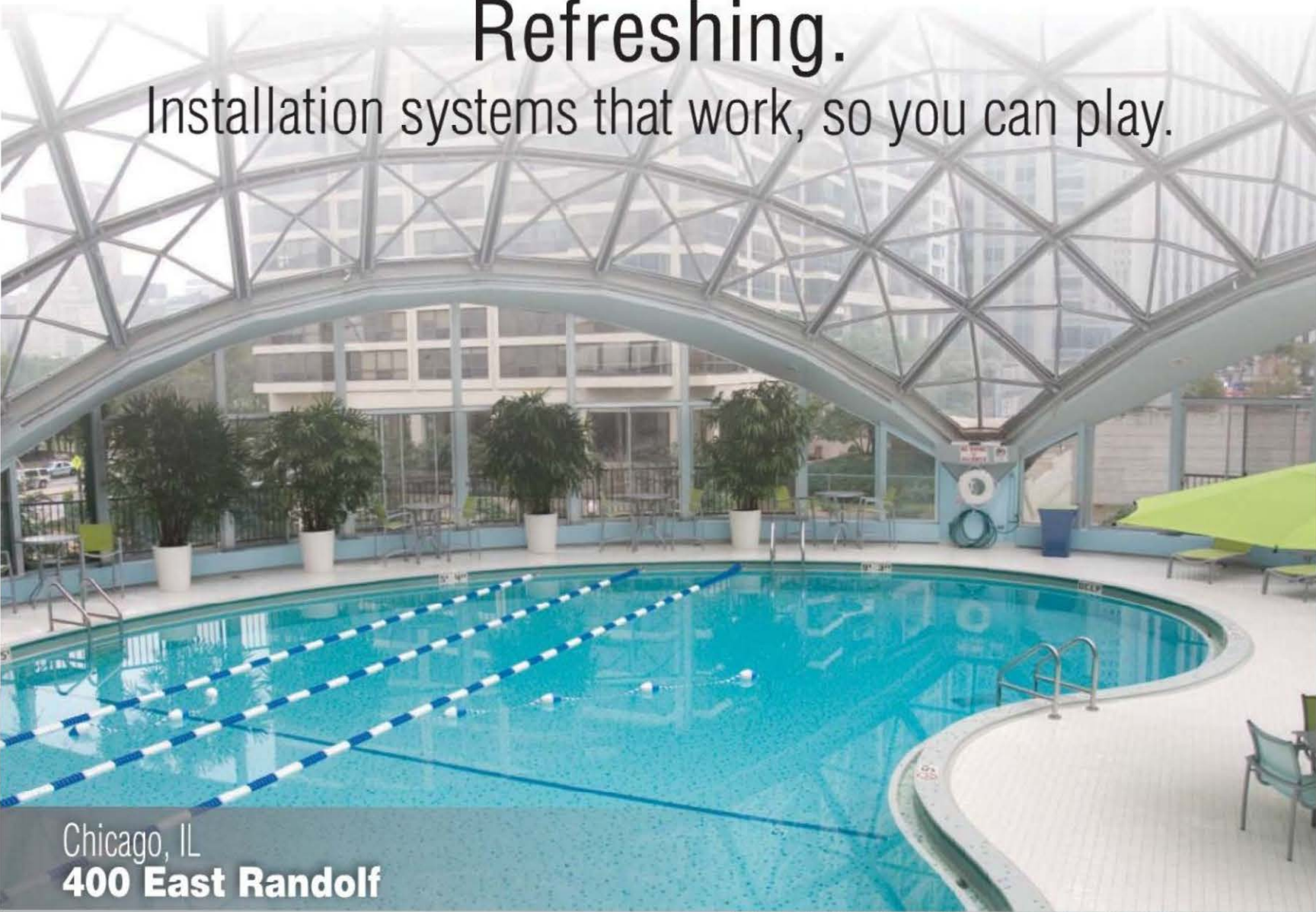
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CIRCLE 20

After 50 years, Lincoln Center still offers plenty to criticize

Critique

By Martin Filler

There's a grotesque disproportion between the 10 years it can take to execute a major architectural project and the 10 minutes it can take to read a review that demolishes it. But a more cautionary chronological measure is the veritable life sentence imposed upon the public by poorly designed civic architecture too conspicuous to ignore but too costly to replace, like New York's Lincoln Center for the Performing Arts, parts of which annoy me more and more as time goes by.

Fifty years ago, President Dwight D. Eisenhower – whose pet *grand projet* was the interstate highway system and whose musical taste ran to Fred Waring and the Pennsylvanians – attended the ground breaking for Lincoln Center. Masterminded by America's most powerful Republican dynasty, the Rockefellers, this cultural one-stop-shopping center launched a nationwide boom in performing- and visual-arts complexes and exhibited its patrons' characteristic mix of civic uplift, stealth entrepreneurship, and ruling-class clout.

The Rockefellers' half-century urban-planning saga – which started with their terrific namesake center in Midtown Manhattan and ended less happily with New York's World Trade Center and Albany's Governor Nelson A. Rockefeller Empire State Plaza – now appears quaintly dated and impossibly ambitious, just as the pharaonic infrastructure initiatives

Martin Filler writes for The New York Review of Books and is the author of Makers of Modern Architecture.



Team of rivals: By the time this photograph was taken of John D. Rockefeller III (front) and the architects of Lincoln Center, everyone was fighting one another.

Manhattan's West 6Cs was nothing less than a modern acropolis. What stood there before Ike turned his

of Robert Moses still evince both awe and loathing. However, the comprehensive vision shared by those mid-20th-century master builders has been conspicuous by its absence amid all the talk about a national public works campaign that might help lift America out of the current economic crisis.

The idea that inspired Lincoln Center began during the Roaring 20s, when John D. Rockefeller, Jr. – pious and penitent son of the rascally robber baron – hoovered up blocks of Midtown Manhattan for a state-of-the-art Metropolitan Opera House. That improvement was intended to make adjacent property values soar and make Rockefeller, Jr., a killing: his ideal of doing well by doing good. Inconveniently, the 1929 Crash forced Mr. Junior (as he was known within the Rockefeller organization) to adopt Plan B, a more commercial version that supplanted grand opera and its Valkyries with Radio City Music Hall and its Rockettes. Against all odds, Rockefeller, Jr., created the city-within-a-city immortalized by Ira Gershwin's lyric, "They all laughed

at Rockefeller Center/ Now they're fighting to get in."

Rockefeller Center (begun in 1932 and completed in 1940) was the collaborative product of a multifirm task force originally headed by Raymond Hood. After Hood's death, in 1934, Wallace K. Harrison (who married a Rockefeller in-law) emerged as the project's first among equals and cemented his lifetime sinecure as the sponsor's de-facto court architect. Sadly, the twin secrets of Rockefeller Center's success – seamless integration into the existing urban fabric and attentiveness to human scale – were lost on Harrison and the family's rising generation, which included John D. III, who led the Lincoln Center enterprise, and Nelson, elected governor of New York a year before the 1959 ground breaking.

John D. III was determined to realize his father's dream of a new opera house, but whereas the abandoned Met scheme used cultural prestige to dignify a buy-low-sell-high speculation, the complex his son planned for a runcorn chunk of

spade can be glimpsed in the opening scenes of the movie of *West Side Story* (1961), which appropriated the changing neighborhood's half-demolished tenements as ready-made sets for Jerome Robbins's silly gangland balletics. Today, that 19th-century housing would be gentrified before you could say Jane Jacobs, but in the 1950s, tabula-rasa development was standard operating procedure.

Lincoln Center's architectural commissions were divided among an all-star roster that included Harrison; his partner, Max Abramovitz; Pietro Belluschi; Gordon Burshaft of Skidmore, Owings & Merrill; Philip Johnson; and Eero Saarinen. All were instructed to toe a modernized Classical line and use travertine cladding to bring unity to the ensemble. Not surprisingly, the dream team soon devolved into a nightmare of disgruntled divas, vividly recalled in *The Philip Johnson Tapes: Interviews by Robert A.M. Stern* (Monacelli, 2008).

In that book, Johnson, reminiscing in 1985, conceded that "... you cannot do a job as big as Lincoln

Critique

Center, I suppose, without this kind of recrimination and backbiting. So everybody pretty well hated everybody. And you've seen that picture with Johnny Rockefeller in the middle of the model with all of us sitting around just blissful? We weren't speaking by then. We just sat there glaring at the camera."

He also implied that the project's leader was in way over his head: "Johnny had to fill up that site that he'd rashly started out to develop. Now that was another whole story that I knew nothing of at the time, the Moses-and-Johnny-Rockefeller-and-whoever-the-heads-of-the-Met-were deal." And to make matters worse, according to Johnson, "[Nelson] didn't like Johnny; nobody liked Johnny. Nothing is more disruptive than a family problem."

The first of Lincoln Center's buildings to be completed was Abramovitz's Philharmonic (now Avery Fisher) Hall, in 1962. Instantly decried as an acoustical disaster, it was subjected to a series of piecemeal adjustments and finally a gut-job remake. But Avery Fisher never became anyone's favorite concert venue, let alone a challenge to the city's incomparable Carnegie Hall.

Johnson's New York State (now David H. Koch) Theater opened next, in 1964. Does anyone else find this



Philip Johnson's New York State Theater never earned rave reviews.

building as deeply weird as I do? Its stone-cold entry hall and monumental stairways put me in mind of Third Reich architecture, but those authoritarian steps lead up to a swoozy piano nobile that the composer/critic Virgil Thompson definitively likened to a women's prison in New Orleans because of its peripheral walkways gussied up with lacy grillework.

The auditorium within functions adequately for its intended purpose as a dance theater, offers decent sight lines, and transmits sound better than its luckless neighbor. Johnson's updated Belle Epoque luxe – gold leaf, red plush, and faceted crystal galore – seems pretty tame after his bizarre channelings of Albert Speer and Blanche du Bois.

For me, the hands-down dud

at Lincoln Center is Harrison's Metropolitan Opera House, finished in 1966. It's not so much the cheesy facade's five attenuated arches, or the surfeit of vulgar decorative flourishes – topped by Marc Chagall's mawkish murals and J. & L. Lobmeyr's Vegas-worthy starburst chandeliers. What maddens me is the most inept circulation I've ever encountered in a major public building: the ignoble burrow that leads down to the orchestra seats, the spatially wasteful and laughably pompous grand staircases, and the chronic crowding that can break the spell of a rapturous performance.

None of Lincoln Center's Big Three theaters received a good review upon its debut, and rightly so. In contrast, Bunshaft's Library for the Performing Arts (1964), Eero Saarinen's Vivian Beaumont Theater (1965), and Belluschi's Juilliard School of Music and Alice Tully Hall (1969) were generally praised. Once impressed by the Miesian restraint of the Beaumont, I'm less fond of it now, and the yawning pit of the depressed lobby seems as wrong as the sunken plaza surrounding Saarinen's CBS headquarters further downtown. Bunshaft's handsome library, banished to the outer reaches of the property and virtually invisible atop the mute podium facing Amsterdam Avenue, highlights Lincoln Center's besetting sin: its utter refusal to engage the street on three sides of the 16-plus-acre site (roughly the

same size as Ground Zero).

Belluschi's Juilliard (which incorporates Alice Tully Hall in its lowest level) takes optimum advantage of its noncontiguous plot across West 65th Street. It makes none of the half-hearted curtsys to Classicism that doom its neighbors to the south. And though Belluschi's brawny Brutalist massing would be better without the mandated travertine veneer, it projected a powerful presence nonetheless. However, many people found the Juilliard-Tully building forbidding, which prompted Diller Scofidio + Renfro's recent reworking (see page 62). This new incarnation pulls off the near-impossible feat of improving a good building without subverting its finer traits.

Among the many remedial proposals for Lincoln Center that were never implemented, one particularly misguided idea was Frank Gehry's 2001 plan to cover the main plaza with a glass-and-steel canopy. That space, among the few portions of the complex that needs no help, has evolved into an undeniable popular hit, as seen on summer nights when swing dancers turn the piazza into a joyous open-air ballroom unlike any in America. Italianate public squares were a cliché of 1960s city planning, yet few built examples here caught on as intended, for various climatic, sociological, and logistical reasons. At Lincoln Center, however, quibbles of architectural quality are rendered effectively moot.

The New York Philharmonic would surely have had a better half-century with an acoustically superior home, and nonstentorian opera stars might have conquered New York but for the Met auditorium's excessive dimensions. Overall, though, Lincoln Center's benefits far outweigh its faults. Artistic pleasure would have been enhanced by a first-rate architectural landmark on the level of Gehry's Disney Concert Hall in L.A. or Jean Nouvel's Guthrie Theater in Minneapolis. But Lincoln Center has given generations of never-satisfied New Yorkers something to complain about without fear of contradiction. One cannot imagine life in America's cultural capital without it. ■



The Lincoln Center campus occupies 16 acres, the same as Ground Zero.

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Preservation battles, past and present

Books

Preservation of Modern

Architecture, by Theodore H.M. Prudon. New York: John Wiley & Sons, 2008, 592 pages, \$99.

The future isn't what it used to be. Anyone who doubts that need only look at the buildings of the mid-20th century. Once slick and audacious, and imbued with aesthetic and social promise, they slid into middle age when we weren't looking. Many are now forgotten, misused, or threatened. Too many have already been lost (one sad example is Neutra's 1962 Maslon House in Palm Springs, California, razed in 2002).

Time marches on, of course, and so does the preservation movement, which is taking up the cause of Modern architecture with great zeal – an irony, since the objects of this passion were often damned at birth for unseating earlier buildings.

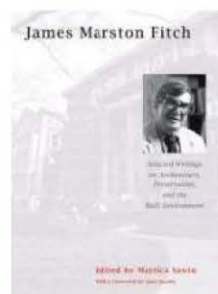
To help it grow beyond protests and seminars, any cause worth its salt must have its big book – a wide-ranging and authoritative source of information, values, and techniques. For buildings of the recent past, this volume fills that role well. Prudon, an architect and president of DOCOMOMO/US, which promotes the preservation of Modern architecture, gives us two tomes in

one. The first is an overview of the history and philosophy of Modernism and its preservation; the second offers 31 case studies of types of 20th-century landmarks: houses, hotels, factories, schools, and more. Many are in Europe and less familiar but just as instructive as native examples.

The book is especially deft in its handling of the philosophical and practical issues of preserving Modernism. "It would only be fitting," Prudon writes, "for an architecture that once sought to change the world to also effect changes to the perceptions and methods of preservation." Notwithstanding the need to accept Modern structures as worthy in the first place – good luck, Brutalism – we must work with their innovative design language, materials, modes of construction (including prefabrication), and links to the landscape, to ensure a tomorrow for buildings born yesterday. *Arnold Berke*

James Marston Fitch: Selected Writings on Architecture, Preservation, and the Built Environment, edited by Martica Sawin. New York: W.W. Norton, 2007, 312 pages, \$35.

One of preservation's great polymaths, James Marston Fitch (1909–2000) was an architect and teacher, critic and activist, who helped broaden preservation from a slender preoccupation to the movement it is today. He is known as a founder and the director (1964–77) of the nation's first university preservation program (at Columbia) and for his books on the historical and environ-



mental influences on American building. But his full contribution to, and beyond, preservation is less familiar. This collection of essays, articles, talks, and other writings from 1933 to 1997 includes a biography tracing the Tennessee-born Fitch's nomadic early career, among whose way stations were designing revival-style houses, studying with planner Henry Wright, working with conservationist Benton McKaye, and editing and writing for ARCHITECTURAL RECORD.

One theme that informs much of Fitch's writing is energy conservation. With everyone going "green" today, including preservationists, it is enlightening to read Fitch in "The Philosophy of Restoration: Williamsburg to the Present," a talk he gave in 1992: "The 'old' building ... is a reservoir of energy. To demolish it will require additional energy. The new building proposed to be built in its place will require still more energy."

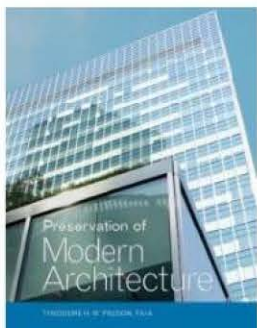
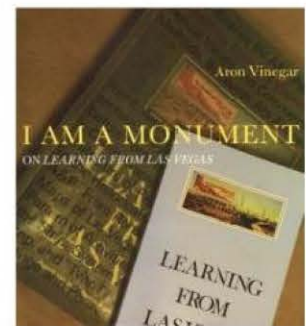
Among the gems in this book is the foreword by Jane Jacobs, who recalls Fitch at a rally against the proposed Lower Manhattan Expressway, standing on a chair "happily stunning his rapt and motley audience" rallying them to a just cause. Preservationists (and others) should take a breather from their daily tasks and read this

book. They'll learn where they came from and might be heading. *A.B.*

I Am a Monument: On Learning from Las Vegas, by Aron Vinegar. Cambridge: The MIT Press, 2008, 209 pages, \$30

In 1968, Robert Venturi and Denise Scott Brown took a third-year Yale design studio to Las Vegas. Teachers and students drove up and down the strip, Scott Brown remembers, "dazed by the desert sun and dazzled by the signs, both loving and hating what they saw. We were jolted clear out of our aesthetic skins." For the Philadelphia architects, the neon city became what Manhattan had been for Le Corbusier: In 1972, Scott Brown and Venturi, along with Steven Izenour, published *Learning from Las Vegas*, a polemic against the heroism and originality of Modernism in favor of the ordinary and the ugly.

I Am a Monument! is a literary analysis of *Learning from Las Vegas*. Aron Vinegar argues, "Uncritical devotees and unforgiving critics have not demonstrated a sufficient respect for the unthought dimension of the subject." The canonic Postmodernist book, for him, is a "dialectic between expression and inexpression."



Books

Perhaps so. But the engaging story here is the comparison of the original *Learning from Las Vegas* with the subsequent edition. The Venturis disavowed the “white-page aesthetic” of designer Muriel Cooper’s hardback edition (which they labeled a “duck”) and were given complete control over the revised version. They eliminated all color images, cut more than half of the pictures, and transformed the urban study of the Las Vegas strip into a treatise about symbolism in architecture. Even so, the affordable 1977 paperback sold over 80,000 copies and made its authors famous.

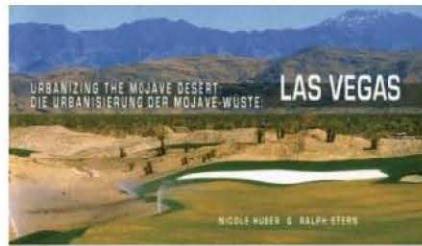
Vinegar seems incapable of saying anything without support from theoretical heavyweights. On a typical page, he makes reference to Freud, Nietzsche, Thoreau, Ed Ruscha, Gertrude Stein, and Wittgenstein. Not unlike *Learning from Las Vegas*, Vinegar’s book analyzes to death a relatively simple idea to demonstrate the author’s putative erudition. *William Morgan*

Urbanizing the Mojave Desert: Las Vegas, by Nicole Huber and Ralph Stern. Berlin: Jovis Verlag, 2008, 192 pages, \$35.

Academics Nicole Huber and Ralph Stern move beyond the well-studied casinos of the Las Vegas strip to address the city’s rapid expansion. They don’t so much theorize as describe the golf communities, gravel quarries, and off-road recreation now overtaking the suburban periphery.

“We learned from our journeys ... that these sites offer far too many perspectives and insights to serve as a single model of urbanization or to fit into categories of praise or dismissal,” write the authors.

This uncritical approach turns *Urbanizing the Mojave Desert*, published in English and German, into a mere compendium of research and writings by others. Eulogized in the first chapter are two of the most seminal of these publications: *Learning from Las Vegas*, by Robert



Venturi, Denise Scott Brown, and Steven Izenour (who isn’t credited by Huber and Stern) and *Scenes in American Deserts*, by the English historian Reyner Banham.

Between the sign-laden strip and austere landscape examined in those books lies what Huber and Stern call a transitional “third site” of high-end subdivisions built on mountain ridgelines and federal lands once used for rocket testing. The authors matter-of-factly describe the effects of such developments on natural resources, but without passing judgment on their ruinous consequences.

Their pictures, however, tell a different story. Unflattering snapshots of trailer parks, utility plants, and identical homes fill the second half of the book to present a negative view of the desert’s edge. This ode to ugliness recalls Peter Blake’s 1964 book *God’s Own Junkyard*, while underscoring the absurdity of lawns and putting greens in the arid landscape.

For Sin City worshippers, Huber and Stern provide a succinct history of the boomtown and the environmental problems associated with its growth. But in learning from Las Vegas, they don’t teach us anything new. *Deborah K. Dietsch*

Brooklyn Modern: Architecture, Interiors & Design, by Diana Lind and Yoko Inoue. New York: Rizzoli, 2008, 226 pages, \$45.

Not long ago, I met an acquaintance – a 30-year resident of Brooklyn’s Park Slope – at the Grand Army Plaza Farmers Market. He asked if I liked the Richard Meier condominium tower recently completed across the street. I do. “But it doesn’t fit in,” he sniffed. I hadn’t realized, I replied, that Brooklyn was about fitting in. My sense is that Diana Lind agrees, and she puts the sentiment at the heart of

Brooklyn Modern, her gauzy and affectionate look at the residential architecture of Brooklyn’s “renaissance.”

The last time Brooklyn inspired noteworthy architecture was about 150 years ago, when the borough was transformed from farmland into

blocks of brownstones. Lind’s subject is, mainly, the changes homeowners and their architects have made recently to those brownstones. With crisp and chatty project descriptions, she leads a brunch-time tour of my neighbors’ renovated houses, giving each project’s backstory, offering a few personal tidbits about the owners, and appreciating design details.



The infrequent appearance of plans and sections makes the obvious point that this book is more about lifestyle than history or theory – a fact not countered in the breezy essay by Robert Ivy, *RECORD*’s editor in chief. Only in the final batch of projects, when Lind looks at new buildings, do things stray from the soft-but-Modern domestic tastes of what one writer has called Brooklyn’s “New Victorians.”

Brooklyn Modern is an ode to the quiet dynamism and creative destruction of domestic city life. Where it excels is with Yoko Inoue’s original photographs, beautifully printed, often full-bleed, on soft matte paper. In them, everything is bathed in morning light, making it seem as if Brooklyn were in the midst of a perpetual spring. So, perhaps, it is. *Andrew Blum*

Evil Paradises, edited by Mike Davis and Daniel Bertrand Monk. New York: The New Press, 2007, 352 pages, \$19.

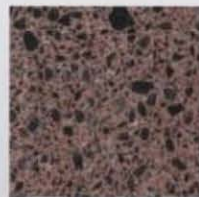
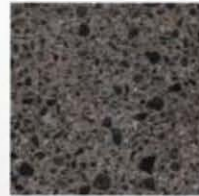
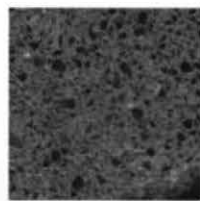
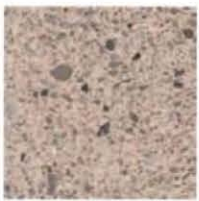
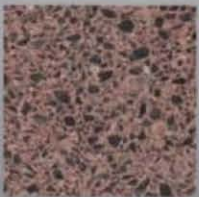
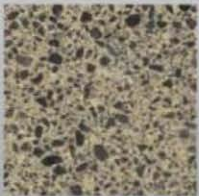
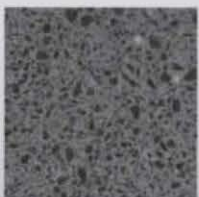
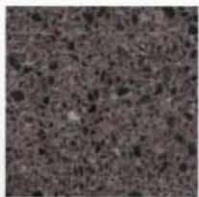
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Benjamin” (says *Dwell*), Mike Davis has spent the past two decades rattling our cages, shaming us into action, and scaring the hell out of us. The city has been the primary object and vessel of his critique; as in his searing analyses of Los Angeles and Las Vegas, he cuts the city open and rears the rings, revealing layer upon historical layer of trauma, tragedy, and struggle.

Evil Paradises is a jet-borne panorama of the Davis-esque, a cycle of essays from 19 writers making a grand tour of global dystopia. Favelas and gated suburbs, desert skyscrapers and ocean-liner communities, every grotesquerie and phantasmagoria of the modern imagination is sussed out and mined for alarming statistics and harrowing anecdotes. Some of them, like Sarah Lipton’s description of high-end monastery resorts, read like savage social satire. Others – China Miéville’s piece on floating libertarian city states, or Laura Ruggieri’s contribution on Hong Kong – are so implausibly byzantine you might wonder if they’d been ripped from Jorge Luis Borges or Ray Bradbury.

Indeed, that’s precisely what the writers want you to wonder, as the whole collection is placed in a novelistic frame. As Davis and coeditor Daniel Bertrand Monk observe in their introduction, their agon is “the *Atlas Shrugged*, winner-take-all ethos”; on occasions throughout, the authors have recourse to Ayn Rand, J.G. Ballard, and Philip K. Dick. While this psychedelic swirl of the real and unreal is mesmerizing, it’s also suspicious: not because it clouds the issue – Davis has always made fiction serve his critical enterprise – but because certain of the contributors allow this technique to slide into a misleading determinism. We know how novels end. We don’t know if, or when, our cities will. *Ian Volner*



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Preparing for that make-or-break job interview

Practice Matters

By C.J. Hughes

In the current troubled economy, a powerful one-two punch has stung architects searching for work. First, there are few openings at firms, many of which have laid off workers in droves in recent months while also imposing hiring freezes. Plus, competition for those few spots is fierce, as tens of thousands of out-of-work architects do battle with thousands of recent graduates.

But among those who aren't enrolling in graduate school to ride out the storm, unemployed architects are hardly acting cowed. If anything, they're redoubling their efforts to find work – including, of course, prepping for interviews, which traditionally have been any applicant's best opportunities to sparkle in the course of a job search.

Expand your skill set

Realizing that interview opportunities are few and far between, though, many applicants may now be forced to take a more muscular approach to the process. In a more encompassing style, they're promoting themselves well before actually sitting down in the interview chair, according to firms, recruiters, and business-school professors, as well as long after that face-to-face moment has passed.

To secure the coveted interview in the first place, many for-hire architects are rushing to become LEED-accredited professionals, a designation that indicates proficiency with the sustainable-building standards issued by the U.S. Green



Building Council. Once the province of a select group of cutting-edge designers, LEED standards have been embraced by the general public over the past few years, so that clients who want their buildings to be certified often come to seek architecture firms who can do the work. Having employees who can satisfy their demands for green buildings and shepherd the projects through the step-intensive LEED process has become important for architects, firm owners say.

Older architects, meanwhile, are increasingly being told they should familiarize themselves with newer design software that wasn't in use when they attended architecture school, such as AutoDesk Revit, a building information modeling enabler. "These skills make people at all levels so much more marketable," says Kerry Harding, an architect and recruiter with the Talent Bank in Bethesda, Maryland.

But getting in the door can also require more knocks on it, sometimes quite literally. For instance, at HOK, the global firm, office tours, which are essentially informal networking sessions, occasionally produce interview opportunities – a benefit that the firm freely promotes, says Nikki Duffner, HOK's chief corporate recruiter.

In fact, even though HOK has drastically scaled back hiring in recent months, including reducing campus recruiting by 15 percent, it has still encouraged interested applicants to drop by. And they've come: HOK's had a 20 percent increase in tour attendance in a year, says Duffner, adding, "Everyone should have their own personal marketing campaign when it comes to finding a job in this marketplace."

Once that foot is in the door, be careful about misrepresentation, says Rich Weinman, a recruiter with

Kimmel and Associates in Asheville, North Carolina. In the boom times, a résumé that was thick with references to brand-name clients but had little in the way of relevant experience might have been enough to seal the deal. Now, though, credentials that highlight, say, luxury condos for a position that involves hospital design will probably be useless. "I tell my candidates, 'There's no winging it. Unless you've done this, don't even try,'" says Weinman, adding that relevant references are also more important.

Know your portfolio

When candidates finally get to the hot seat they should know their portfolios – the square footage of selected projects for example – and supply three references, says Larry Ball, a principal at Johnson Fain, a midsize Los Angeles firm. "But they should also be presentable and be able to communicate well," says Ball, who, despite his firm's current hiring freeze, will still meet with candidates, since, he notes, "We are always interested in good people." In fact, Ball has steered job seekers to other firms.

Even when there are openings, some applicants may need to manage expectations in this economy, as the deck seems stacked against them from the start. Among this group are foreign-born workers who require H-1B visas, according to architects and recruiters; even in upturns, firms often shy away from sponsoring these visas, with their high costs and involved paperwork.

Younger applicants may also be vulnerable, as they become crowded

Practice Matters

out of the marketplace by older job seekers who are more skilled but also willing to work far below their pay grade just to score a job. Indeed, faced with a choice, a firm might decide that a senior-level architect with a decade of experience who will settle for a \$70,000 paycheck, rather than the \$100,000 he might have earned a few years earlier, is a better deal than a wet-behind-the-ears rival with the same salary ambitions. "It's toughest for people in the zero-to-two-year experience range, and they need that experience to qualify for the NCARB exams, so it just prolongs their marketability," Harding says.

Marketability can also take a hit if architects settle for a job in an unrelated field, like banking, sales, or food service. Rather than flee the profession, architects should consider working in the not-for-profit

sector, if they can afford the low pay. That's especially important if they want to be hired by a firm where not-for-profit work makes up a chunk of its commissions, says Morgan Hare, a partner at Manhattan's Leroy Street Studio (the 20-employee firm includes a not-for-profit arm called Hester Street Collaborative that designs public schools and city parks).

While applicants may bemoan the current job search after a string of dead-end leads, firms may have found some silver linings; for example, they are suddenly able to have their pick of résumés from a welter of top candidates without having to lift many fingers. Though firms are being careful not to gloat about the emergence of a veritable buyer's market for labor so as not to seem insensitive to the plights of the unemployed, the advantages seem fairly apparent. "I have five top-notch people for one

position versus maybe one a few years ago," Duffner says.

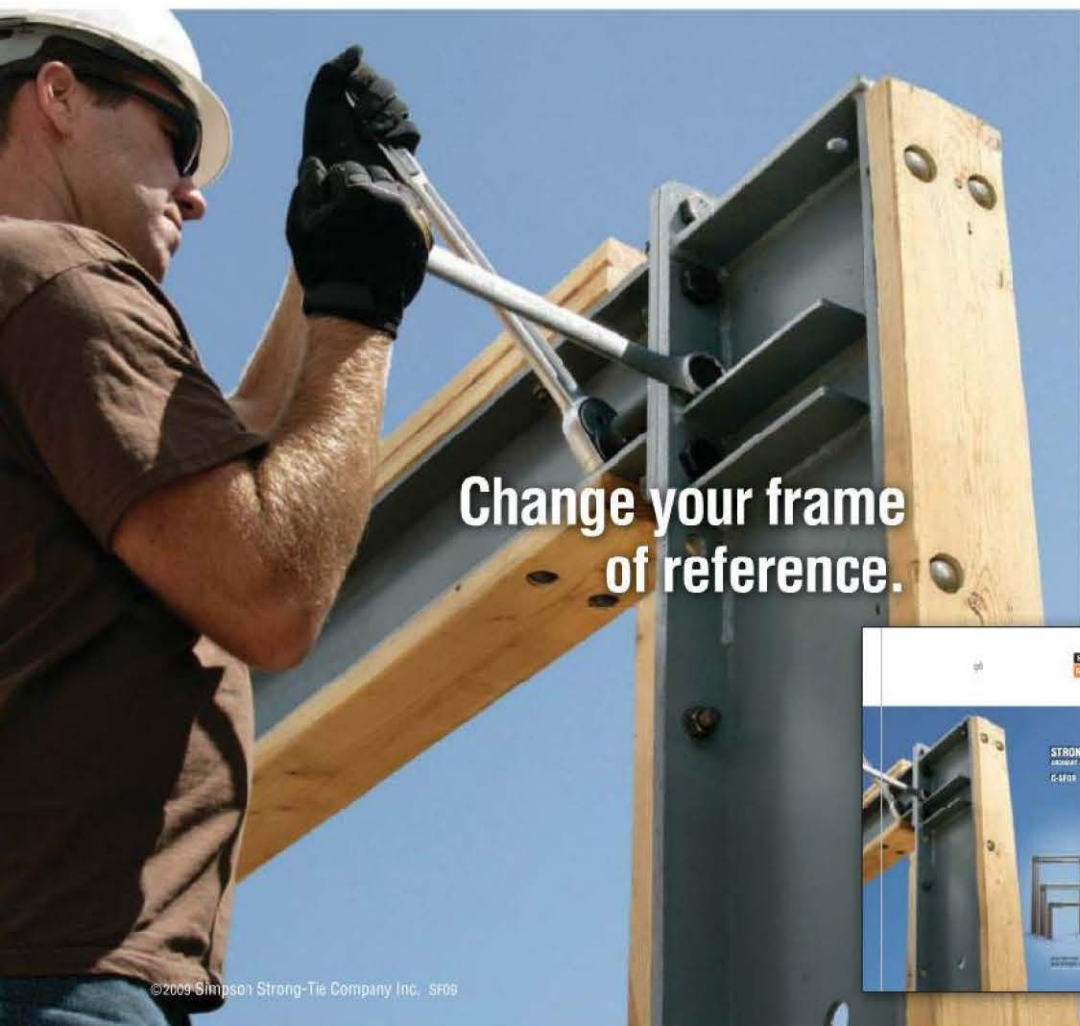
Facing a deluge of talent, Weinman advocates that firms use more recruiters, not fewer, to help sort through the tall piles of similarly qualified candidates. Yes, it can be pricey to use outside recruiters – their fees can be 30 percent of the base salary of whoever is hired – but the cost could seem negligible at large firms. "This can be like a parking ticket when all is said and done," he says. But Ball, who handles 95 percent of his firm's interviewing responsibilities, says, "We've never had much luck with recruiters, and they are fairly expensive."

If the search process drags on, and interviews aren't forthcoming, job seekers may not want to entirely abandon their relationships with the firms that rejected them, since the economy's fortunes will eventually turn. HOK, for one, recommends regularly checking the Weblog the firm launched this year; it announces news about college-campus vis-

its, which can present opportunities for applicants of all types to hobnob with firm employees.

If rejected applicants should grin and bear it, human resources might take pains to be civil, too. Compassionately worded rejection letters coupled with personalized explanations of why a match couldn't be made could go a long way to promoting strong working relationships down the line, says Steven Blader, an associate professor at New York University's Stern School of Business, who adds that "many you don't hire today might end up with a company you want to do business with. If people see that your hiring process is fair, they will walk away with a positive image of the firm."

When times get tough, firms may jettison fair treatment in their interviewing practices, "because they are under a lot of stress and worried about the company's survival," Blader says. "But those who are getting rejected care more about fairness than ever." ■



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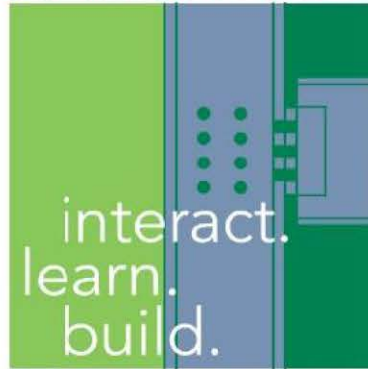
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Trade Show Review Chicago • Coverings

This year's Coverings began with bleak news, as the Tile Council of North America reported that 2008 sales totaled only 2.1 billion square feet of surfaces, a 21.5 percent – and \$2.4 billion – **decline from 2006 highs**. Responding to the recessionary climate, exhibitors embraced conservatism. Tile makers showed off restrained patterns and color palettes **or banked on enduring trends, like sustainability**. *David Sokol*

1 Affordable appliqué Domestic companies played to smaller purses with products such as solid pewter appliqués that embellish an installation with construction adhesive or epoxy, and minimal labor. Paloma Pewter, Eagle, Idaho. www.palomapewter.com

CIRCLE 200

2 Artisanal classics Hudson, a wavy, highly dimensional 4" x 10" tile, is one example of the trend toward handmade tile reminiscent of art potteries ranging from Pewabic to Heath. ModCraft, Beacon, N.Y.

www.mod-craft.com **CIRCLE 201**

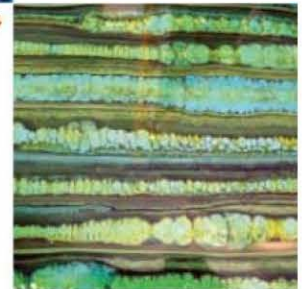
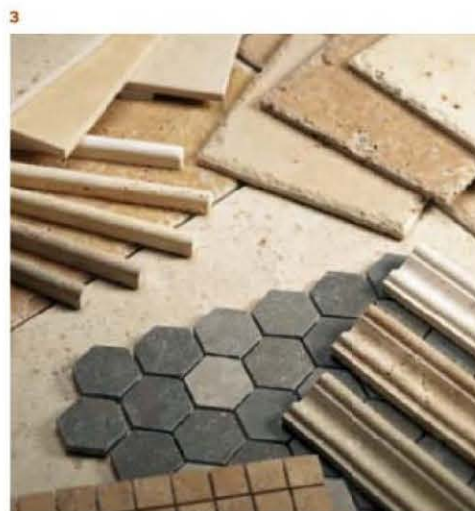
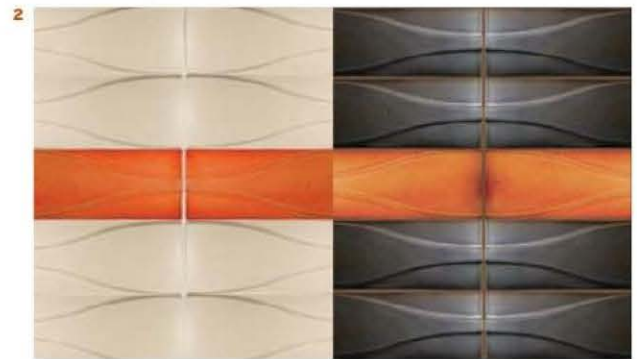
3 Rock on a roll Crossville, which has only produced stone accents since 1999, introduced Bella Via, a new nine-color collection of stone suited for interior and exterior wall applications that ranges in size from mosaics to 18" square. Crossville, Crossville, Tenn. www.crossvilleinc.com **CIRCLE 202**

4 Some assembly required The undulating stripes of the Ribbon glass surface material comprises slivers removed or left over from other fabrication jobs; the salvaged material is fused together in flat-bed kilns and colored. Available in lengths up to 14'. Interstyle, Burnaby, British Columbia.

www.interstyle.ca **CIRCLE 203**

5 Thin skin The tile industry has begun releasing myriad veneerlike products that promise to eliminate demolition of existing tile surfaces. Slimtech achieves its 3-millimeter (.12") thickness by rolling and compression methods new to porcelain. Resembling basalt, it is available in slabs as large as 3 x 1 meters (10' x 3'), while smaller, matchstick-proportioned tiles may be applied to curved surfaces. Lea North America, Charlotte. www.ceramichlea.com **CIRCLE 204**

 For more information, circle item numbers on Reader Service Card or go to architecturalrecord.com/products.





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Snapshot

Children seek shade from the midday sun. Cooking-oil cans were perforated (bottom), creating a pattern of stippled light.



By Aleksandr Bierig

Jugaad, explains the young, New Delhi-based designer Sanjeev Shankar, is a Hindi term that means “to cook something out of nothing.” It implies resourcefulness and taking action against long odds. The word, then, made a natural title for Shankar’s project: in the 48°C public art festival, held last December in New Delhi. With a modest \$7,000 production budget from the Goethe Institute, he constructed a canopy made from about 700 discarded cooking-oil cans. Cleaned and perforated to allow light to pass through, the cans were stitched together with rope and suspended from two salvaged steel girders. A separate top layer consisted of almost 1,000 oil-can covers threaded with small halogen lights and painted dark pink with a pigment, called *gulal*, used in local festivals. The canopy provided shade and a gathering place for three weeks, before being dismantled and recycled.

Through the process of building a mock-up of the structure with about 110 cans, Shankar gained the trust and collaboration of roughly 80 inhabitants of nearby Rajokri. The designer describes this impoverished enclave within the city as adjacent physically but completely separate from the burgeoning modernity of globalized India. Being involved in a public art project was unexpected for a population that, Shankar says, is usually worried about its daily survival. The entire endeavor had a profound casualness about it; the varying sizes of the cans; the improvisatory construction methods; the use of local *gulal* paint; and the interaction with the surrounding community. Everything combined to create a beautiful yet informal structure that reflects its origins. Shankar explains the project as representative of his perspective on the position of design in society: “I’m a great believer that the future of design is about involving every single person, not sitting in boardrooms and talking about how the planet will be saved. It’s about working with a community, not handing down some kind of vision.” ■

In India, putting the can in canopy



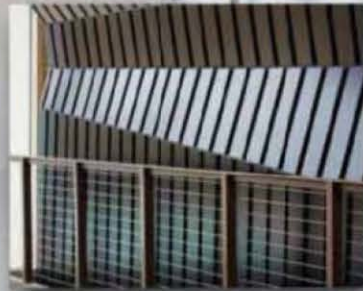
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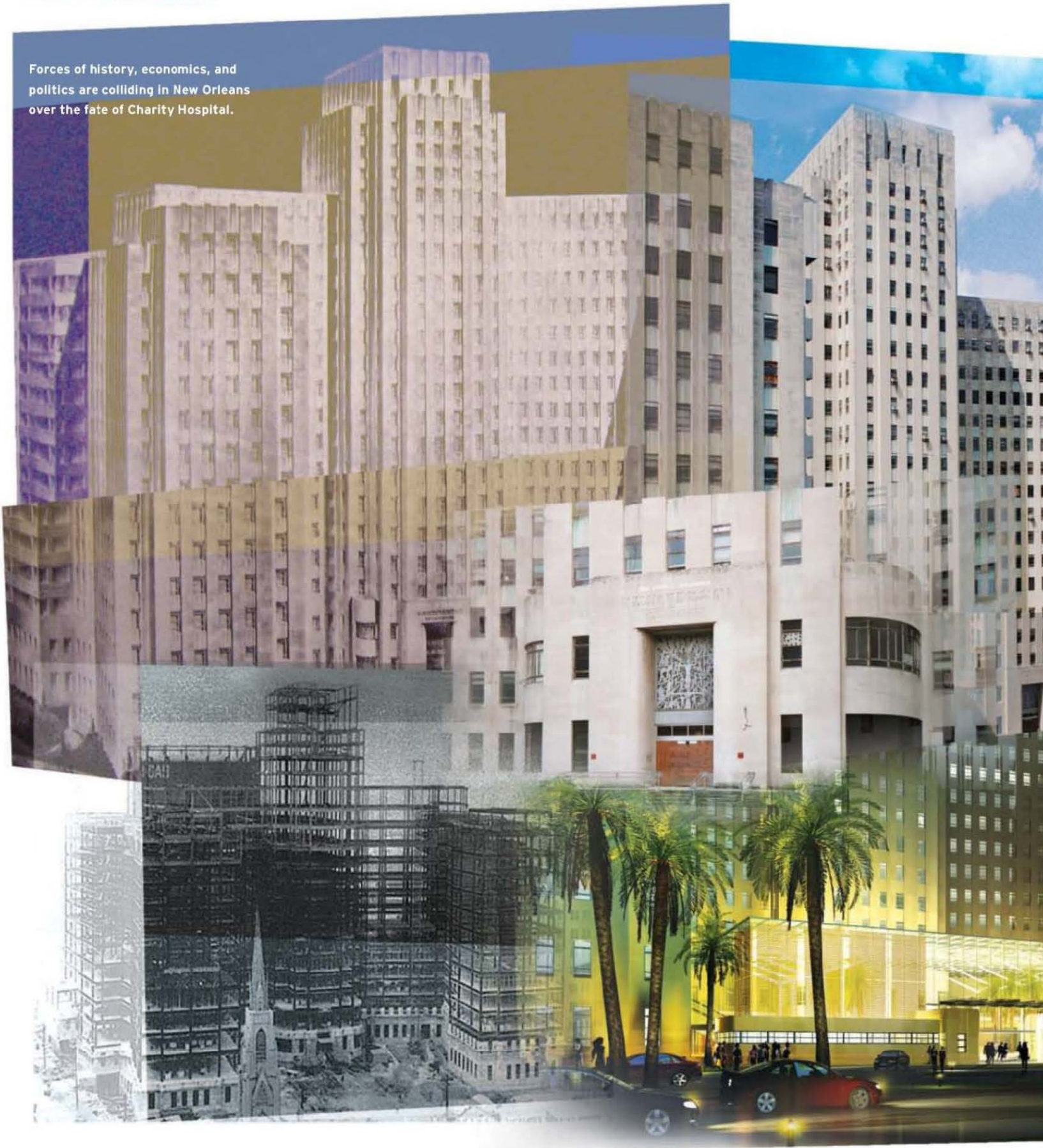
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CIRCLE 29

Forces of history, economics, and politics are colliding in New Orleans over the fate of Charity Hospital.





[What will happen to Charity Hospital and other endangered projects?]

A fresh look at the state of **Historic Preservation**

BY ROBERT IVY, FAIA

After decades of gaining strength as a movement, the battle lines have been drawn again, with a significant structure in peril. The Medical Center of Louisiana at New Orleans, popularly known as Charity Hospital, a looming Art Moderne presence in the Deep South, battered by Hurricane Katrina but apparently structurally intact, now faces a more insidious foe—abandonment—together with the demolition of more than 120 structures in a nearby neighborhood currently listed on the National Register of Historic Places. But not without a fight.

The contemporary drama pits big money (\$2 billion in much-needed investment for New Orleans to become a 21st-century medical Mecca) and power (the Veterans Administration and the Louisiana Office of Facility Planning and Control) against a hard-hit community, organizing and finding its voice after the hurricane, asking to be heard. No one denies that the city needs the capital investment, or that a medical campus would benefit the larger city and state economy. As in many preservation arguments, however, the value and

PHOTOMONTAGE: MARGARET RIEGEL

“I cannot imagine a more important case for historic preservation.” **JACK DAVIS**



HOUSE MUSEUMS Mount Vernon, Va.

relevance of an existing property lies at the core of the debate, in this case the 1-million-square-foot hospital designed by Weiss, Dreyfous, & Seiferth and built from 1937 to 1939. Should it be retained or jettisoned? Is any sort of compromise scheme possible?

Today, architects on both sides of the divide are playing a central role at Charity once again. The Foundation for Historical Louisiana partnered with the National Trust for Historic Preservation in commissioning a \$600,000 evaluation of the core property by the firm RMJM, which maintains an active practice in both historic preservation and health care (with local architects Waggoner & Ball, and structural engineers Robert Silman Associates, among others). A respected national firm, NBBJ, and local partners have been employed by state authorities responsible for planning entirely new facilities for Charity and the VA on another 70-block campus—located in midtown, and farther away from the central business district—carved, in part, from an existing neighborhood.

“I cannot imagine a more important case for historic preservation,” states Jack Davis, a New Orleanian and member of the board of trustees of the National Trust for Historic Preservation. He cites the RMJM study that shows how transforming the existing structure makes sense economically, reducing costs by \$283 million dollars compared to the current plan; saves time (two years, by renovating an unoccupied structure); and keeps New Orleans’s urban core intact while delivering the sought-after, contemporary medical complex.

But Louisiana officials in charge of the proceedings aren’t convinced. In a letter to the state legislature, Jerry Jones, an architect and assistant commissioner of the state’s Office of Facility Planning and Control, wrote that building a hospital that does not equal the programmatic goals set for the new campus “does not make long-term sense.” Jones and others argue that renovating Charity would provide comparatively inadequate parking and ambulatory-care space. It would also preclude flexibility in future building and expansion of the medical center. Ultimately, the state legislature will decide if the plans for the alternate site—and the

continued neglect of Charity—proceed as previously planned.

Given the iconic stature of the hospital (founded in 1736) in the history of health care, the building’s importance in the Louisiana landscape, and the ramifications of demolishing houses currently listed as “contributing” on the National Register—as well as the immediate need for medical care—the outcome matters for the city’s, the state’s, and the region’s future. An outside arbiter, such as a university, might bring clarity and credibility to the issues, though in this case, most of New Orleans’s prodigious educational establishment has a vested interest in the outcome.

The Charity dilemma, still unresolved as of this writing, illustrates how preservation has evolved into a vital and necessary discussion in contemporary urban environments. It also demonstrates how, in a French phrase familiar in New Orleans, “Plus ça change, plus c’est la même chose” (“The more things change, the more they remain the same,” for non-French speakers). For centuries, the links to our past and the past’s relationship to our present have provoked heated argument, even passion, which can sometimes galvanize a community and on occasion occlude its vision. The term *preservation*, and the discipline and movement that accompany it, has shifted with time: Today’s preservationist occupies a different landscape than our grandmother’s.

Preservation’s History

And “grandmother” is right, because women constituted many of the first highly visible preservationists. Independence Hall in Philadelphia may be the first nationally important building saved, but The Ladies, with a capital L, of the Mount Vernon Ladies’ Association organized by Ann Pamela Cunningham resolutely raised \$200,000 in 1853 to save George Washington’s home, Mount Vernon, Virginia, which had fallen into disrepair by the mid-19th century. Their accomplishments spurred oth-



NEIGHBORHOOD CONSERVATION Charleston, S.C.



A historic landscape is saved, but the future of Richard Neutra's 1961 Cyclorama building (background right) is still in jeopardy.

PRESERVING LANDSCAPE Getty, Pa.

ers to action and set a pattern for preserving historic properties.

Today, according to Dennis Pogue, associate director for preservation at Mount Vernon, not enough people are grounded in history, nor do they know much about George Washington—who he was or how he lived. An education center and an orientation center recently added to the property now help tell our first president's story. In addition, using contemporary archaeology as a guide, Mount Vernon has added a reconstructed slave cabin, as well as a blacksmith's shop and whisky distillery, all aimed at broadening the view of Washington's world and increasing its relevance to contemporary audiences. "Our sites, if they hope to be relevant today, need to understand and respond to changes," Pogue states. Plans are under way for a library, in tune with 21st-century needs for scholarship.

While Mount Vernon remains popular with the public, America's estimated 8,000 house museums and historic properties in general are experiencing a downward trend in visitors. Ron Bogle, Hon. AIA, who heads the American Architecture Foundation, says that house museums have relied on a model drawn from other museums, a "template that doesn't make sense anymore." Bogle cites a "shifting ethic for stewardship" of historic properties, such as the Octagon—a building saved in 1897 by the AIA, housing the oldest architecture and design museum in the U.S., currently maintained by the American Architectural Foundation. Historic properties will need to continually change in order to meet new audiences and find new methods of governance and funding. They require a future vision, Bogle declares, not solely a focus on the past.

Since the mid-19th century, preservation has moved far beyond the house museum. Charleston, South Carolina, and New Orleans (again) count as two cities where preservation jumped in scale from individual property to precinct. In 1931, Charleston initiated a process that resulted in historic district zoning, an action that was followed by the establishment of New Orleans's Vicux Carré Commission in 1936. Local forces such as the American Institute of Architects backed the movement, which flowered, ultimately, into national legislation: the National Register of Historic Places, the National Trust (1949), and the

National Historic Preservation Act (1966).

With the Main Street program, started in the late 1970s, preservation became a community development tool, engaging chambers of commerce, mayors, and community development organizations to preserve historic buildings and districts as a catalyst for urban redevelopment. The program, which has strengthened and enriched neighborhoods across the country, now counts over 1,600 communities among its beneficiaries. Subsequently, preservation escaped its urban boundaries and spread into entire landscapes, preserving the larger natural world in a fight against sprawl, conserving parkland and a more complete understanding of context, urban and rural, all the while engaging more people.

[Today's Challenges]

Far beyond the small, precious numbers who initially saved individual houses, today's preservation movement has been radically democratized. With the shift in demographics of the United States, and a wider visibility of Hispanic, Asian (see page 68), and African-American populations, preservation has had to address the philosophical questions of representation, with an increasing need to clearly answer the question: Who is telling the story? Richard Moe, the longtime president of the National Trust for Historic Preservation, underscores this fact by saying that "preservation is threatening to become mainstream."

With each generation, the rationale for preservation tends to shift to reflect changing perceptions and needs. For today's audience, Moe mentions a plethora of reasons, including sustainability. "Preservation is the most sustainable of the building arts," he says. Preservationists cite the embodied energy present in existing structures as one rationale that allies their cause with the green movement. In addition, they sometimes refer to a historic property's regional and climatic adaptation, such as its thermal mass derived from thick brick walls, or its overhanging roofs. As an example of preservation's relevance for a more recent project, Moe gives the example of a property currently on the trust's 2009 "11 Most Endangered Places" list—the Century Plaza Hotel in Century City, Los Angeles.

“Buildings from the 1950s and '60s require more scientific thinking.” JOHN MOTT, FAIA



PRESERVING MODERNISM Century City, Calif.

A classic Midcentury Modern building, this geometric arc of a structure was built in 1966 and designed by the Japanese architect Minoru Yamasaki, who would later design the twin towers of the World Trade Center in New York City (1975). Developers hope to demolish the original hotel and erect two 600-foot towers in its place, a wasteful action, according to Moe: “If we calculated the 800,000 square feet in that building, and the energy it took to manufacture it, the result would be 7 million gallons of gasoline.” He also points out the energy that would be required to tear down, cart off, or rebuild the Century Plaza. At this frugal moment, when economies and limited energy are combining in a perfect storm, and buildings produce an estimated 43 percent of all carbon emissions, sustainability may prove to be preservation’s strongest new argument.

The Century Plaza illustrates the conundrum of scores of buildings from the recent past—those typically averaging 50 years old or less that have been threatened with demolition. Midcentury Modern buildings, which occasionally rose to high standards of design, tend not to be designated on historic resource lists. John Mott, FAIA, a principal at the firm John Milner Associates, which specializes in historic preservation, admits that the problem of buildings from the 1950s and '60s is often compounded by their construction. “Buildings from the 1950s and '60s require more scientific thinking,” he says, than comparable structures from the 19th century. The new, flat-roofed buildings often were “not that well built,” requiring our creativity to arrive at new materials and methods to bring them to contemporary standards. One example is Modernist architects’ attempts to blur the line between indoors and out. Their technological means weren’t always up to the task, and old glazing systems often require reconsideration and reconstitution with improved thermal characteristics.

Mott’s remarks on construction quality hark back to the basic arguments propounded by the dean of 20th-century preservationists, James Marston Fitch (see page 41). Fitch, who

would have turned 100 this year, was a writer for this magazine and for *Architectural Forum*, as well as the founder of Columbia University’s master’s degree program in historic preservation, the country’s first. He propounded basic environmental and construction principles in his seminal work, *American Building: The Environmental Forces That Shape It* (1948/1972). In his preface to the 1972 edition, he decried the fact that “American architecture today pays less attention to ecological, microclimatic, and psychosomatic considerations than it did a quarter of a century ago.”

While Fitch espoused an approach to preservation that avoids too heavy a reliance on sheer technology to solve preservation’s problems, in the ensuing years, large teams of experts routinely address preservation’s current techno-heavy questions. For complex or important projects, such as Mount Vernon, the actual number has swollen to include not only architects, but archaeologists, material conservators, architectural historians, interior designers, and others—all of whom share a preservation background. Frederick Bland, FAIA, the managing partner at Beyer Blinder Belle, the firm Fitch joined after leaving Columbia, amplifies preservation’s role when he says that, ideally, preservation should not be a specialty, but an integrated part of urbanism, in which architecture, urban design, and planning all coincide.

Fast forward to New Orleans. George Skarmeeas, AIA, a student of Fitch, served as the preservation architect for the team from RMJM given the task of assessing the existing Charity Hospital structure. Skarmeeas, together with structural engineer Robert Silman, proved the building’s structural stability with a thorough “nondestructive” analysis, which used high-tech means such as thermal imaging, ground penetrating radar, and ultrasound. Further questions lay in its adaptability as a state-of-the-art hospital, a question answered in the affirmative by other architects in his company. Skarmeeas admits that today, preservation may rely on technical advances and specialized training to address “how historic buildings behave and how to treat them.” Like Fitch, however, he maintains that preservation still involves architecture, “with the same challenges to do good design, sensible design, sustainable design.” He decries a “dogmatic” approach and relies instead on “facts, not emotions.”

Despite technological advances, emotions run high when community development and power politics collide over historic properties. At a time of climatic and economic change, when the built legacy of this country, and the larger world, offers a wealth of preexisting structures in need of adaptation for a new generation, architects will find themselves increasingly called into the fray. Regardless of the outcome in New Orleans for Charity Hospital, and despite the shifting role of professionals in historic preservation, architects will be party to the solution—for good or ill. Richard Moe has the last word: “The important thing is that the ethic for preservation is growing, and it hasn’t always been there.” ■

 To view additional images and information on national and historic institutions worth preserving, visit architecturalrecord.com.

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**"He who controls the present controls the past.
He who controls the past controls the future."**

So wrote George Orwell in his novel 1984. This dyspeptic observation explains why historic preservation so often kick-starts intellectual, political, and financial battles. What we tear down and what we keep from the past define who we are and what we value, so they're worth fighting for.

The landmarks preservation movement in the United States began with protests over the destruction of McKim, Mead & White's Pennsylvania Station in New York City in 1965, and battle lines have been drawn all over the country ever since. Deciding what to save, though, is just the first step; figuring out what to do with the buildings we save often elicits another wave of debate. How much can we change a building before it loses the very qualities we hope to preserve? Such was the question driving the controversy over Allied Works' recent transformation of 2 Columbus Circle into the Museum of Art & Design [RECORD, February 2009, page 80], and that lies behind Diller Scofidio + Renfro's renovation of Alice Tully Hall discussed in this issue.

We live in a hybrid world these days, so it is not surprising that we have become more comfortable combining different periods in one project. The architects of the projects covered here – Wing Luke Asian Museum, the Fulbright Building, the Rietberg Museum expansion, Espace 400e, and Our Lady of the Conception Chapel – all wrestled with ways to combine old and new. Read the stories and see how well they succeeded. *Clifford A. Pearson*

PHOTOGRAPHY: © MICHEL BRUNELLE

BUILDING TYPES STUDY 889

Diller Scofidio + Renfro and **FXFOWLE** give a
bravura performance with the expansion and
renovation of New York's **Alice Tully Hall**





The new expansion and renovation of Pietro Belluschi's 1969 original (left) involved adding a wedge-shaped addition (opposite) with new travertine on West 65th Street, and glazing (far left) on Broadway.

By Suzanne Stephens

Pietro Belluschi would probably roll over in his grave if he could see Alice Tully Hall today. But not necessarily with good cause. In 1969, Belluschi (along with Eduardo Catalano and Helge Westermann) designed the Juilliard School building, which encompasses Alice Tully Hall, in a somewhat muscular, but still watered-down rendition of the poured-concrete Brutalism made popular by Le Corbusier's late, rugged Modern architecture [RECORD, January 1970, page 121]. Belluschi softened the Juilliard building with a travertine coating that matched the rest of Lincoln Center. At the time, it still appeared more macho than the tepidly Modern Classical buildings of the 16-acre complex. (See page 37 for Martin Filler's critique of Lincoln Center.)

Since 2003, Diller Scofidio + Renfro (DSR) has been in charge of reconfiguring and generally spiffing up the public spaces of the Lincoln Center campus (working with Beyer Blinder Belle on one portion). Now, Juilliard is being renovated and expanded by DSR with FXFOWLE, and its first phase, Alice Tully Hall, which opened in February, demonstrates the teams' stunning, but let's say unusual, \$157 million effort. The architects brought their own neo-Modernist vocabulary and gravity-defying vision to the job, enabled by sophisticated engineers (Arup), not to mention three-dimensional computer modeling and advanced materials fabrication.

The project, which increases the hall from 125,000 to 150,000 square feet, involved a radical amputation, extension, and renovation within Belluschi's 500,000-square-foot structure. DSR and FXFOWLE removed his original monumental stair on Broadway and the second-level balcony and bridge over 65th Street (a lighter one is planned) linking to Lincoln Center's main plaza, and stripped off the south- and east-end walls.

In adding the extra square feet, the team expanded horizontally, owing to an 85-foot-high cap for Lincoln Center buildings. But instead of staying with the orthogonally determined volume of the original, they made the extension a trapezoid in plan to align with Broadway on the east, where it slices on a diagonal through the New York City grid. In an operation that could be described as surgically Frankensteinian as well as structurally mind-boggling, the team placed the new school spaces in a cantilevered wedge that forms a prowlike canopy,

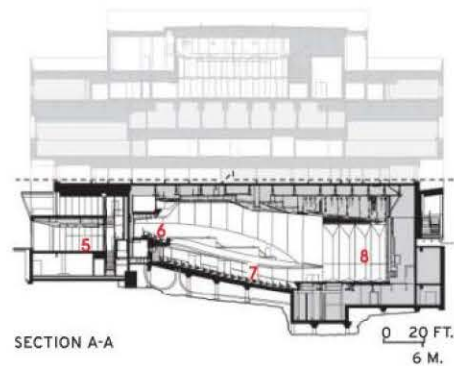
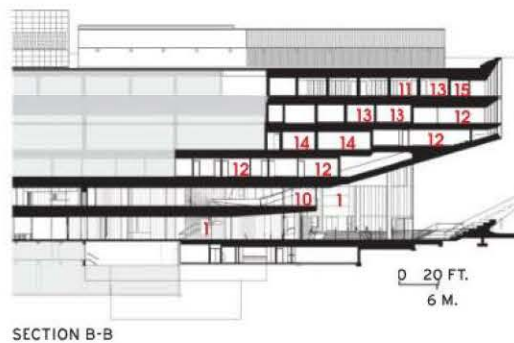
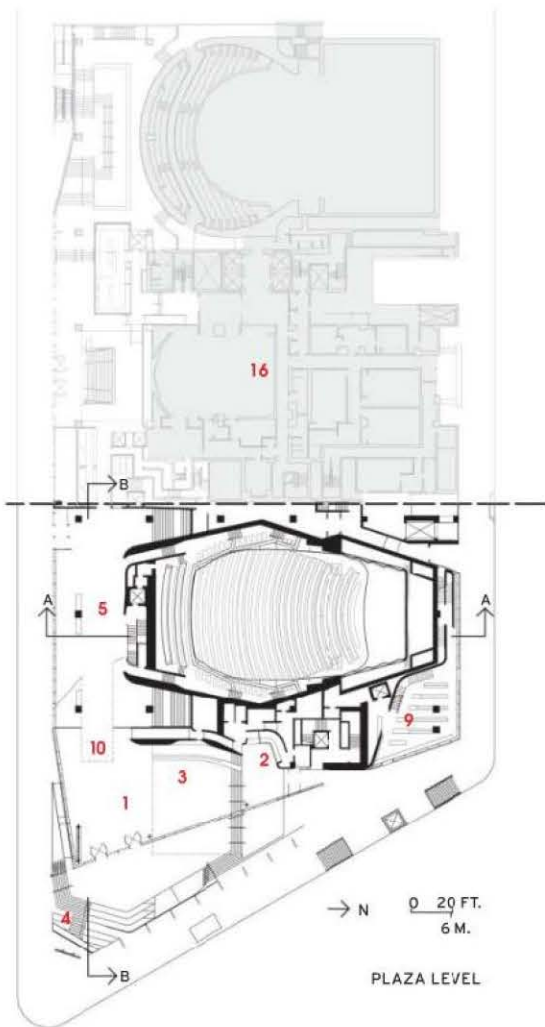


PHOTOGRAPHY: © IWAN BAAH, EXCEPT DAVID SUNDBERG/ESTO (TOP RIGHT)

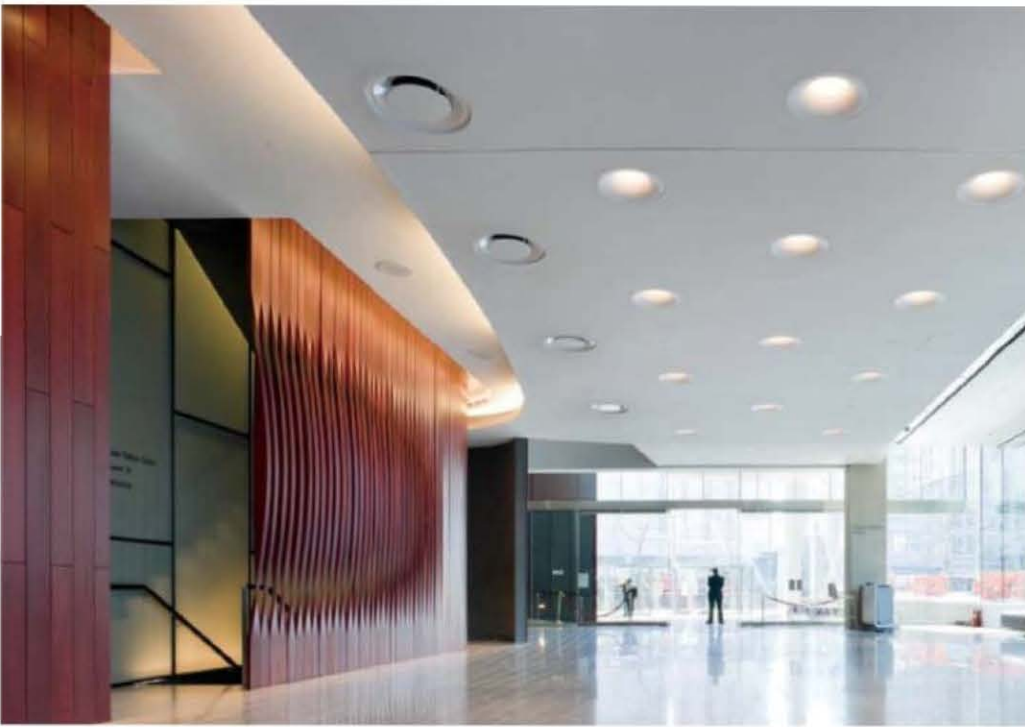
zooming out to Broadway and West 65th Street above the new 38-foot-6-inch-high glazed lobby, and designed so that the prow's underside tilts up at a 16-degree angle. (A small outdoor "grandstand" at the southeast corner echoes the tilt.) Structural glazed walls bring daylight into three stories of rehearsal space and classrooms in the wedge, as well as a dance studio suspended beneath its soffit. As Liz Diller, principal of Diller Scofidio + Renfro, puts it, "We were trying to work with the DNA of what was there, yet subvert the language to a new idiom." While either genetic or linguistic metaphors seem apt to describe the process, the end result hardly seems an organic or syntactic extrapolation of the code governing the original design.

Putting in place the elements to graft the wedge onto the orthogonal structure did require unconventional moves: The team installed trusses running east-west between the third and sixth levels to carry the load for the four floors of the expansion, the longest of which has a 75-foot back span with a 50-foot cantilever. Some of the trusses' diagonals needed to be offset to accommodate doors, passageways, and other obstructions. And to account for lateral loads, steel diagonal brace frames (of which only one is visible) extend from the ground to the roof.

The original lobby for Alice Tully Hall was depressed below grade, with the entrance underneath the monumental

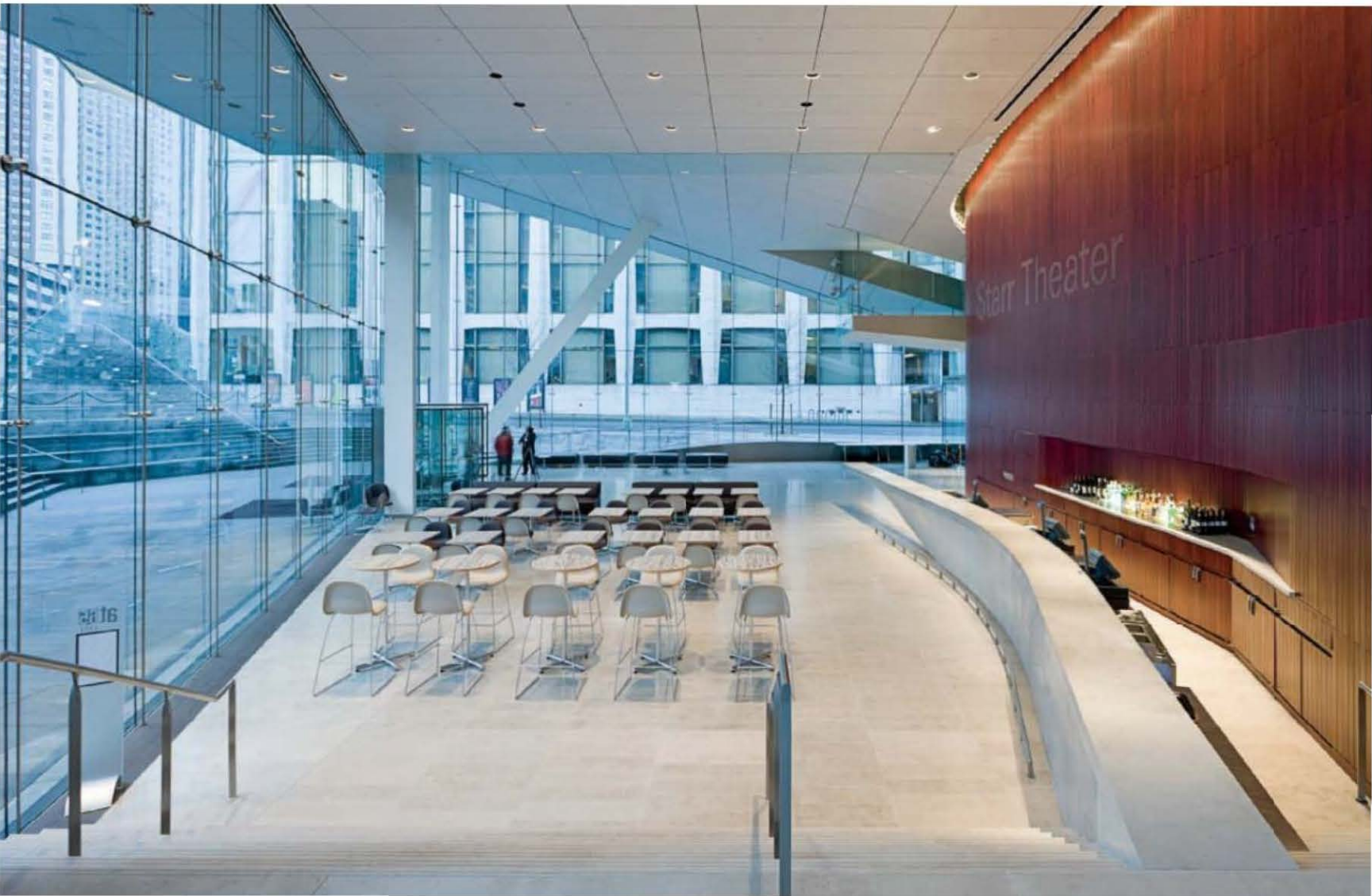


- | | |
|------------------|----------------------|
| 1. Public lobby | 9. Library |
| 2. Box office | 10. Donor balcony |
| 3. Café/bar | 11. Classrooms |
| 4. Grandstand | 12. Offices |
| 5. Theater lobby | 13. Teaching studio |
| 6. Balcony | 14. Rehearsal room |
| 7. Auditorium | 15. Faculty lounge |
| 8. Stage | 16. Juilliard School |



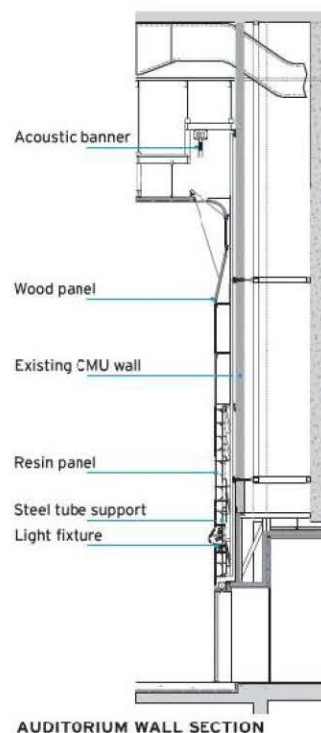
A glazed dance studio (opposite) projects beneath the cementitious panels of the canopy's soffit. The lobby and café, with a limestone bar (below), features mullionless glass window walls

with vertical one-way steel cables. Tongue-and-groove muirapiranga wood and floors surfaced with limestone (left) transform the formerly lackluster lobby (above) on the south.





The walls and parts of the auditorium ceiling (left) are surfaced with a paper-thin veneer of African moabi wood, all cut from one 40-inch-diameter log. DSR and FXFOWLE, with consultants JaffeHolden, designed the organically fluid shell to offer a rich acoustical reflectivity.



stair, while the school's entrance occurred on West 65th Street at the bridge. Now the architects have brought light and space to the lobby by sheathing Tully's east and south elevations with a mullionless glass, one-way-cable wall system. The Juilliard School's new entrance, also at street level, opens onto a dramatically steep, stadiumlike stair leading to the second level. Sylvia Smith, FAIA, partner of FXFOWLE, notes the "incremental renovation," which is still going on, has allowed musicians to practice while construction crews hammered.

In almost doubling Tully's lobby from 5,157 to 9,468 square feet, including a 3,600-square-foot patron's salon on the mezzanine, DSR and FXFOWLE included a visible public café in the lobby along Broadway, backed by blood-red walls of Amazonian muirapiranga wood. Portuguese ataija azul limestone floors extend through the auditorium lobby proper, where narrow passageways take visitors to the side entrances of the concert hall. Here the architects simply lined the walls in dark gray felt and covered the floor with gray industrial carpeting. This "sensory deprivation space," as Diller describes it, is meant to heighten the drama of coming into the auditorium with its sinuous walls of a warm African moabi. This transition space turns out to be one of the few missteps: Its darkness makes it hard for visitors to navigate, and its black-hole effect cuts off the sense of procession established by the gleaming lobby.

The auditorium, now named the Starr Theater, on the other hand, is smashing. The team was required to keep the size of the original, while increasing the number of seats from 923 to 1,087. Although the earlier stage could be expanded and the first three rows of seats removed for performance flexibility, now the stage provides three configurations, with front rows sliding down and underneath it when desired.

The coup de théâtre, however, is the sinuously curved

moabi paneling covering the walls and parts of the ceiling of the auditorium. Some of the wood panels are opaque, with a moabi veneer over reconstituted wood. But the most noticeable panels at the back of the stage and on the side walls are translucent, bonded to resin with LED lighting embedded in them to emit a warm, rosy glow. The only problem is, now that opening festivities are over, visitors may find that this panel lighting is used in a limited way. Not all who control the switch seem to have fully bought into the concept.

The acoustics for the original hall, sheathed in wood batten with dampening behind it, had satisfied audiences, although not without complaints. Since the expansion brought the building even closer to a subway line, the acoustical consultants, JaffeHolden, called for isolating the floor and the seating slab with rubber, and worked with the architects to calculate the curves of the 1-to-1½-inch-thick moabi panels for reflectivity. Adjustable acoustic banners over side walls, plus rotating wood stage panels and movable ceiling panels, provide absorptive surfaces for amplified music. The entire effort, urbanistically, aesthetically, and acoustically, has met with deserved success. The architects proved they could carry off this bold operation with bravery, skill, and panache. ■

Project: Alice Tully Hall, Lincoln Center, New York City

Architects: Diller Scofidio + Renfro with FXFOWLE—Liz Diller, Charles Renfro, AIA (DSR); Sylvia Smith, FAIA (FXFOWLE), principals in charge

Consultants: Arup (structure); JaffeHolden (acoustics)

SOURCES

Moabi panels, auditorium: 3Form
Glass curtain wall: Seele; W&W; Pilkington

Watch video of Alice Tully Hall at architecturarecord.com/projects.



The wood battens of the original auditorium (inset) were replaced with moabi wood panels, many of which are backed by resin and embedded with LED lighting to emit a warm glow (below).

Olson Sundberg Kundig Allen

turns the prosaic into the memorable at the **Wing Luke Asian Museum** in Seattle

By Clifford A. Pearson

A no-nonsense brick structure built in 1910 to house Chinese laborers, the East Kong Yick Building lacked the kind of architectural features that provide excitement when an old building becomes a museum. No grand staircases, gorgeous detailing, or lovely materials here. Yet the simple building and its cramped rooms for struggling immigrants represented treasured assets of the new Wing Luke Asian Museum, a community-based institution in Seattle's Chinatown/International District dedicated to examining diverse Asian cultures and named after the first Asian-American elected to citywide office in the Pacific Northwest. Capturing the meaning of these spaces while carving out modern facilities for a 57,000-square-foot museum was the key challenge facing Olson Sundberg Kundig Allen (OSKA) Architects as it renovated and converted the old building.

Built by a group of 170 Chinese Americans who pooled their resources, the East Kong Yick and its sibling structure just to the west of a narrow lane called Canton Alley, provided housing for immigrant workers on their upper floors and retail space

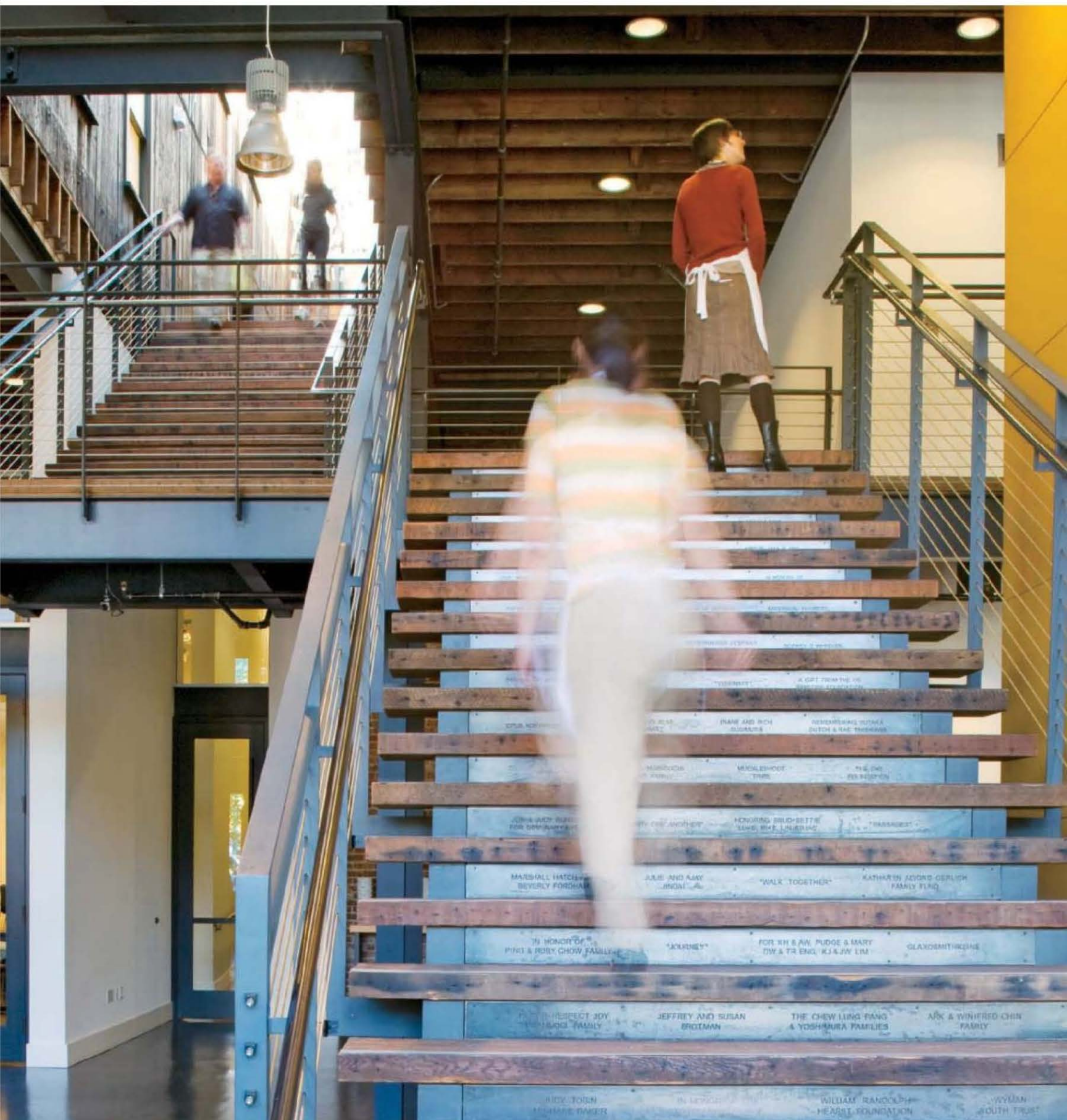
at street level. Waves of Chinese, Japanese, and Filipino laborers lived there between jobs in Alaska's fish canneries, on Washington farms, and on construction projects throughout the West. The men booked passages across the Pacific at the shipping-line counter in the Yick Fung Co. shop on the ground floor of the west building and gathered at a family association hall on the third floor of the east building. By the 1970s, though, the living accommodations upstairs in the east building no longer met the city's building code, so they were boarded up; for nearly 30 years, only the ground-floor shops remained in use.

When Rick Sundberg, FAIA, the OSKA principal in charge of the project, first toured

The architects mostly repaired the old building's exterior (bottom left) and kept the original fenestration as much as possible (top left). They removed most of the second floor to accommodate a new double-height lobby with a grand stair (opposite).



PHOTOGRAPHY: © LARA SWIMMER, EXCEPT AS NOTED; WING LUKE MUSEUM (BOTTOM LEFT)



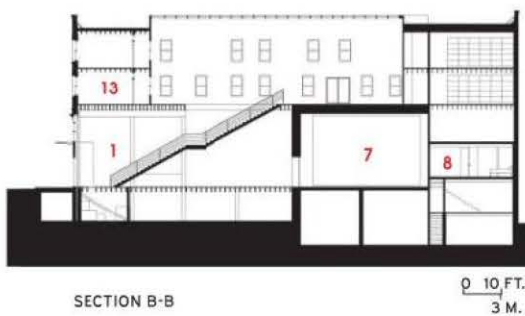


SECOND FLOOR

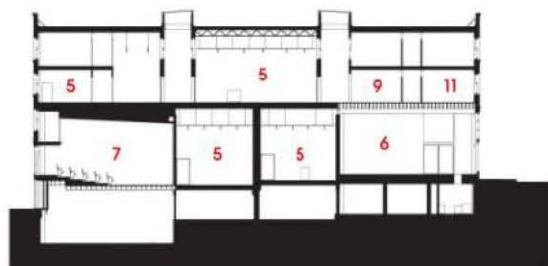
1. Lobby
2. Yick Fung Co. store
3. Rental space
4. Museum shop
5. Exhibition gallery
6. Community hall
7. Story theater
8. Immersion exhibit
9. Community exhibit
10. Storage
11. Administration
12. Conference
13. Learning studio



FIRST FLOOR



SECTION B-B



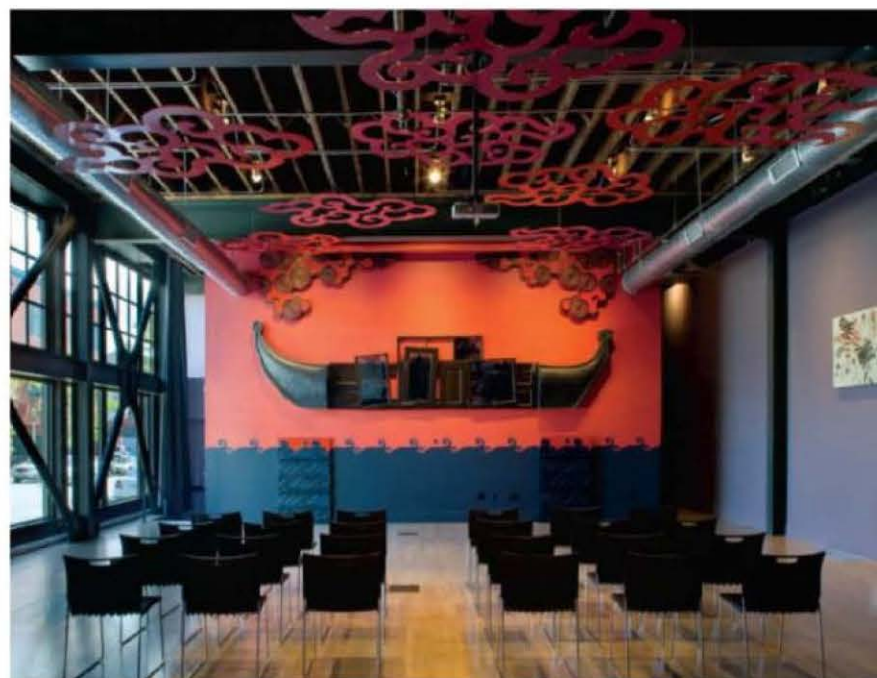
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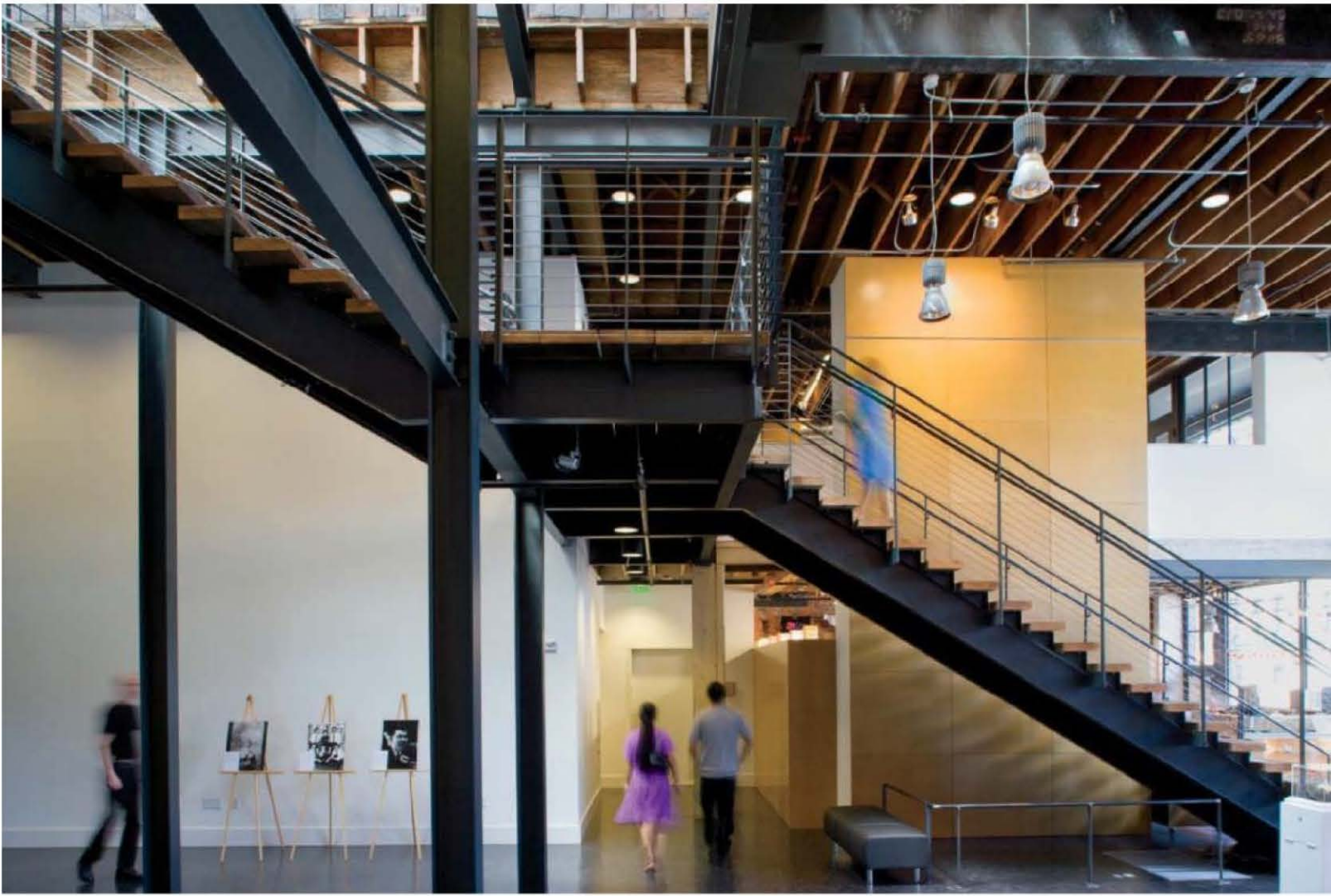
the derelict upper floors of the East Kong Yick Building, he noticed the two boarded-up light wells and told himself, “If we win this project, we’re going to use those light wells as key elements in our design,” he recalls now. He also determined he and his team would try to preserve as much of the old building as possible and reuse everything that had to be replaced or changed.

While an earlier design for the project proposed essentially a gut renovation, Sundberg called for less radical measures. His scheme removed most of the second floor to make room for a double-height entry lobby and a dramatic steel stair, but used the light wells as circulation and orientation spaces, and recycled old materials. “I told everyone, ‘Nothing leaves the building,’” says Sundberg. So his team used discarded floorboards as treads on the new grand stair and tin from old fire doors as cladding for the ticket counter in the lobby. Contractors installed skylights over the light wells, turning them into indoor spaces, but kept the original wood windows with their rough charm.

The museum felt it was important that its new facility offer “immersion” spaces where visitors could experience the lives of the building’s inhabitants. So Sundberg visited the Lower East Side Tenement Museum in New York City and watched as its historic rooms elicited strong emotions in visitors. “I’m from Scandinavian stock, so I don’t get choked up. But I couldn’t help but notice how these spaces moved people,” says the architect. As a result, he developed an approach to preserving the East Kong Yick Building’s old rooms and original features (such as a long, straight stair) that doesn’t clean up history. He and his team stabilized walls and ceilings but kept the peeling paint and tattered surfaces.

To upgrade the building’s structure and keep it standing as most of its second floor was removed, OSKA added exposed steel cross bracing inside its two street facades (north and





Contractors had to weave new steel members inside the old building's envelope, especially in the new lobby (above). OSKA exposed the new structure's seismic bracing on the front of the lobby and in the community hall (left). An old curtain from a Japanese theater adorns the museum's Tateuchi Theatre (right). Spaces for exhibitions were kept simple (far right two).



east), built a new concrete core at the back (south) side, and inserted steel beams running north–south to tie it all together. “The building was a seismic wreck,” says Sundberg, “so we had to take it apart and thread a lot of new structure inside it.”

On the outside, OSKA retained the original appearance of the building as much as possible. The architects re-pointed bricks, replaced glass in repaired wood windows, and restored the terrace set into the second level of the main (King Street) facade. They had to change the glazing on the ground floor of the King Street elevation to accommodate the new lobby, but they kept the fenestration’s proportions. Sundberg wanted to put back the original balconies that once projected off the upper floors and the flagpoles he saw in old photographs, but they had been lost long ago, and the \$12.1 million construction budget wasn’t big enough to pay for re-creating them.

To engage local artists, the museum commissioned a series of pieces, the most prominent being a fan-shaped steel canopy by sculptor Gerry Tsutakawa above the building’s main entrance. Meanwhile, curators moved the Yick Fung Co. store—including all of its shelves, counters, and canned goods—from down the block to the museum’s ground floor. Visitors on immersion tours get to experience the historic store, the building’s original stair, and the sparsely furnished apartments.

OSKA created a series of new facilities to complement the restored old spaces—including a gift shop, the 60-seat Tateuchi Story Theatre, an 1,800-square-foot community hall, and two contemporary exhibition galleries on the first floor; art galleries and community exhibition spaces on the second floor; and a library and collections storage space on the third. The architects didn’t design any of the exhibition galleries, but they placed the community exhibits in spaces that follow the footprints of the old apartments, subtly evoking a previous era.

As Sundberg had hoped, the restored light wells serve as the museum’s physical and mnemonic anchors—double-height spaces that connect old and new. He stripped the wells of their original tin cladding, exposing rough fir boards that add warmth to the setting. In the west light well, in particular, visitors tend to linger—sitting on a bench, staring at a suspended artwork called *Letter Cloud*, by Erin Shie Palmer and Susie Kozawa, or just figuring out where to go next.

The Wing Luke acts as a portal to a group of cultures that have made significant marks on Seattle, says Beth Takekawa, its executive director. By weaving new elements and a Modern sensibility into its historic fabric, its new home looks back at a rich history and forward to new contributions. ■

Project: *Wing Luke Asian Museum, Seattle*
Architect: *Olson Sundberg Kunáig Allen Architects Rick Sundberg, FAIA, Stephen Yamada-Heidner, AIA, Martha Rogers, John Kennedy, Misun Chung Gerrick, Debbie Kennedy, project team*

Engineer: *Coughlin Porter Lundeen (civil and structural)*
Preservation consultant: *Leavengood Architects*
General contractor: *Marpac*

SOURCES

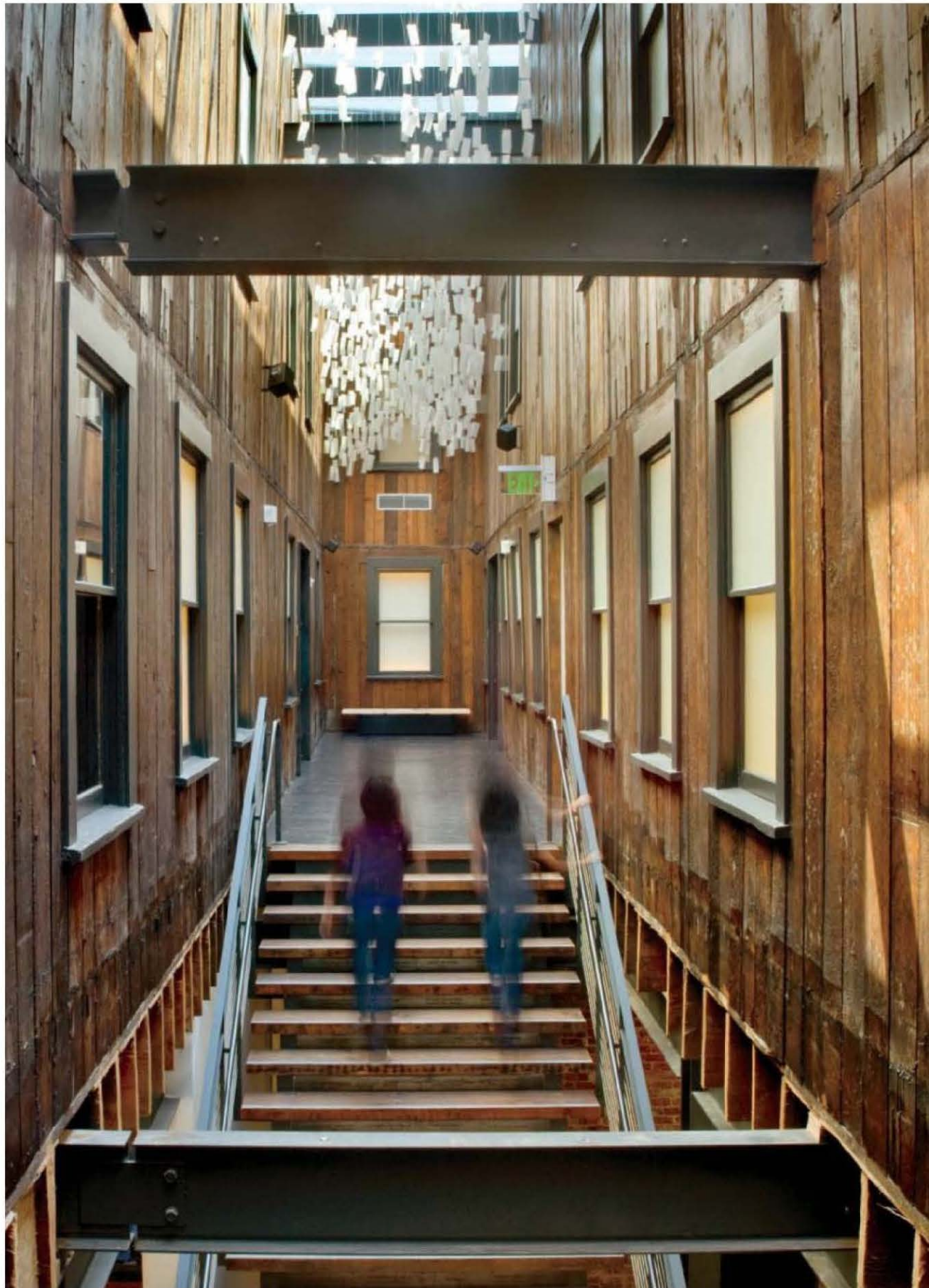
Wood windows: *Jeld-Wen*
Downlights: *Halo; Lightolier*

Historic immersion exhibits include the Yick Fung Co. store (right), which was moved from a building down the block; apartments where Asian immigrants had lived (below); and the meeting room used by a Chinese family association (bottom). In all of these spaces, the architects preserved old surfaces, including peeling paint and holes in ceilings.



 To comment on this project and rate it, go to [architecturalrecord.com/projects](https://www.architecturalrecord.com/projects).

From the lobby, visitors climb a new stair and arrive in the west light well (right), now covered by a new skylight. An artwork called *Letter Cloud*, by Erin Shie Palmer and Susie Kozawa, helps animate the space.





The structural glass entrance of the new addition to the Rietberg Museum (opposite, top) nestles into a hill between two concrete retaining walls. The enamel pattern of the facade (opposite, bottom) complements the ornament of the Wesendonck Villa (right), which also houses the museum's collection.



ARGE Grazioli Krischanitz creates a lushly Modern underground addition to a historic villa in Zurich's **Rietberg Museum**

By David Sokol

In 1849, Richard Wagner fled Germany for Zurich, escaping retribution for his political involvement in the May Uprising against the Saxon government. Although the composer and Dresden Opera conductor finished the libretto for his *Ring Cycle* at the start of his exile, the period was volatile, marked by poverty and his wife, Minna's, worsening depression. Yet in 1852, Wagner met silk merchant Otto Wesendonck, who took him under his wing, and by the middle of the decade Wagner was residing at his wealthy benefactor's villa—designed by architect Leonhard Zeugheer in 1857 on 16.5 acres overlooking Lake Zurich.

Today, the Wesendonck Villa is known as the Rietberg Museum, founded in 1952 to house the collection of banker Eduard von der Heydt at the estate, now owned by the city of Rietberg. The collection of art and artifacts gathered outside Europe ranges from 3rd-century Indian religious figurines to 16th-century Persian illustrations to paintings from China's Qing Dynasty. Over time, the permanent collection grew to

nearly 4,000 objects, and the historic building proved too small to accommodate the institution's artifacts as well as traveling exhibitions. In 2002, museum officials, working with Switzerland's Land Bureau for the Conservation of Historic Monuments, held a competition for the design of an addition. The firm of Berlin-based architect Alfred Grazioli and Viennese architect Adolf Krischanitz, both professors at the Berlin University of the Arts, was selected. The architects' foremost concern was to leave Zeugheer's original architecture and landscape largely undisturbed, even though they proposed adding 17,000 square feet to the museum, twice the area of the Wesendonck Villa. But in the manner of Renzo Piano's expansion of the Morgan Library and Museum in New York City [RECORD October, 2006, page 93], or the Steven Holl–designed wing for the Nelson-Atkins Museum of Art in Kansas City, Missouri [RECORD July 2007, page 92], Grazioli and Krischanitz chose to submerge 80 percent of the addition. Buried underground, except for one visible glass elevation, today the Emerald, as it is called, plunges 39 feet below the surface of Moränen Hill, a slight bump adjacent to the former main residence. The

David Sokol is a contributing editor for RECORD.



The Emerald's 2,000-square-foot entry level contains ticketing and retail functions. Visitors proceed from a foyer with a backlit onyx ceiling and a concrete-and-gold-foil bas relief by Helmut Federle to a crafted oak stair (opposite two) leading to the two levels of the expansive underground galleries.

scheme allows visitors to stroll around the parklike grounds much as the Wesendoncks once did.

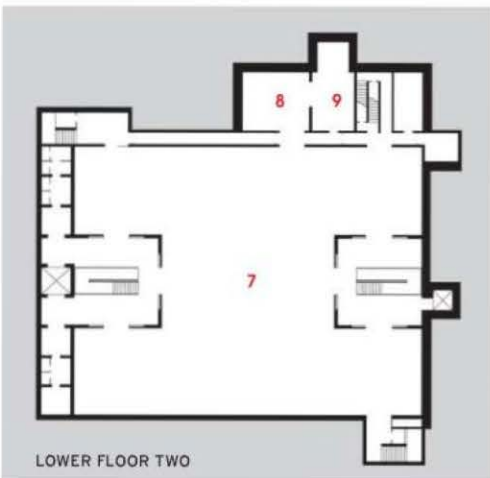
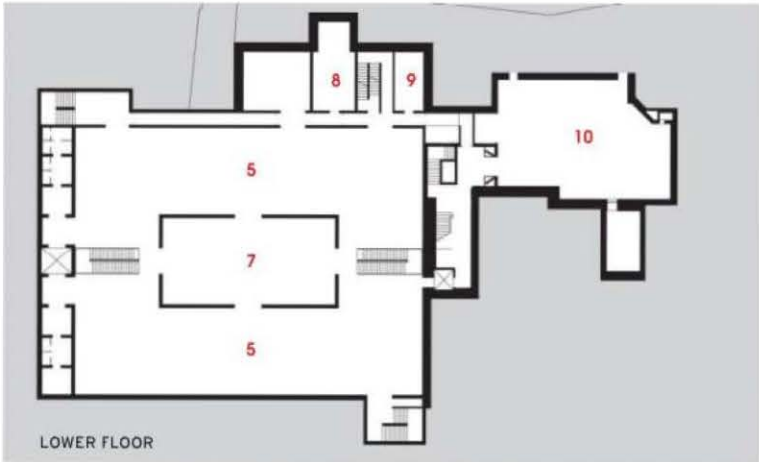
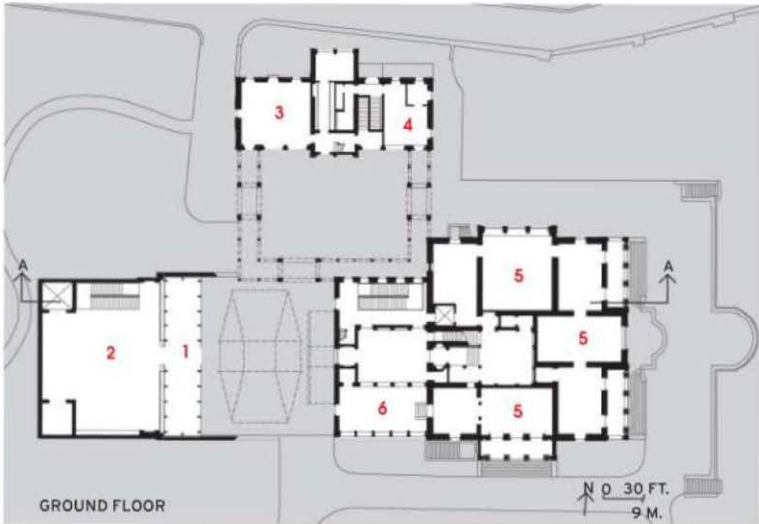
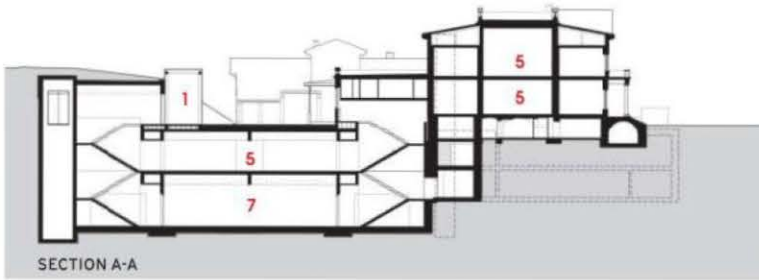
Although the parti is unassuming, its execution was anything but. In order to construct the subterranean structure, crews excavated the swath of land separating Moränen Hill from the western elevation of the Wesendonck Villa, partially removing the hill itself, and propping the historic house on a steel armature. Once braced, the addition was erected in poured-in-place reinforced concrete, the only evidence of which are two crisp concrete retaining walls built into the hill. These wedges also frame the addition's entry elevation, a series of highly ferrous (hence green) glass panes held tight by structural-glass fins.

Moreover, while the diminutive scale of Grazioli and Krischanitz's visible strokes pay homage to the original estate, exterior details suggest other associations. The glass facade, for example, features an enamel pattern of darkened triangles radiating from hexagons. The west elevation of the villa is distinguished by a lacy iron canopy sheltering an equally ornate balustrade, and Krischanitz wanted the glass pattern to contrast

with the historic building, yet demonstrate "a strong connection between the refinement of detail in the villa and the pavilion." The geometry of the glass pattern, which matches the scale of the balustrade, also suggests crystalline facets, or even the historic Persian decoration seen in paintings on view in the museum.

Such richness of detail recurs inside the new addition. The courtyard connecting the original villa and the Emerald is covered in end-grain acacia pavers, which continue into the Emerald's spacious, all-glass antechamber. The main room that sits immediately behind it—loosely divided into coat-check, retail, and ticket-sales spaces—terminates in a concrete bas relief with gold-leaf imprints by artist Helmut Federle, which runs the width of the space. This foyer's cavelike atmosphere prepares the visitors for the galleries underground. The ceiling, composed of fluorescent-backlit panels of highly figured onyx, reinforces the subterranean ambience.

Two gallery floors stacked beneath the Emerald's introductory level display works in the permanent collection and temporary exhibitions. Besides multiplying the Rietberg Museum's exhibition space, this area introduces a new para-



1. Glass pavilion vestibule
2. Foyer
3. Seminar room
4. Gardener quarters
5. Collection
6. Café
7. Special exhibition
8. Storage
9. Workshop
10. Engineering





Cellings with integrated illumination in the addition's galleries (above) evoke the backlit onyx that covers the foyer. Ceiling and floor channels guide exhibi-

tion designers in partitioning the new galleries (below left) and displaying items in the permanent collection and temporary exhibitions (below).





The rooms of the Wesendonck Villa present only objects from the Rietberg Museum's permanent collection (above). Architects Krischanitz and

Grazioli undertook a cosmetic restoration of the historic house, limiting themselves to upgrading vertical surfaces (above right).



digm for exhibiting the collection. The permanent collection shown in the Wesendonck Villa, which received new paint and plaster for the reopening, is arranged as miniature essays responding to the proportions of the home's original rooms. Pieces displayed among the new addition's expansive exhibition spaces, on the other hand, are not scaled to a domestic context, and uninterrupted sight lines and circulation allow visitors to forge linkages between artifacts from disparate cultures. Krischanitz and Grazioli achieve this more detached arrangement without asceticism. The rooms are divisible, ceilings are brilliantly backlit, end-grain oak floors provide warmth, and a dramatically illuminated stairwell sheathed in an oak screen punctuates the galleries. A second set of stairwells connects the expansion to the original villa from below.

Wagner's stay at the Wesendonck Villa in the 1850s was tumultuous. There he grew infatuated with Otto Wesendonck's wife, Mathilde; abruptly interrupted composing the *Ring Cycle*; wrote the *Wesendonck Lieder*, music for five of Mathilde's poems (which make reference to emeralds); and began work on *Tristan und Isolde*, his renowned interpreta-

tion of the medieval adultery legend.

As the home of the Rietberg Museum, the Wesendonck Villa is no less charged than when Wagner was there. With a design that embraces contrasts, from the precise facade set against the lush topography to the different styles of exhibition display, Grazioli and Krischanitz's addition acknowledges the contradiction between the historic Swiss setting and the exotic nature of its collection. And like Wagner, the architects have tapped into this electricity to produce a self-confident work of art. ■

Project: Rietberg Museum expansion, Zurich
Architect: ARGE Grazioli Krischanitz — Alfred Grazioli and Adolf Krischanitz, principals
Consultants: Ernst Basler

und Partner (structural); Ludwig und Weiler (glass pavilion)

SOURCES

Glass: GLASBAU Oswald
Lighting: Zumtobel

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Dan Hanganu + Côté Leahy Cardas transforms a former warehouse on Quebec's waterfront into the lanternlike **Espace 400e**

By Joann Gonchar, AIA

Quebec City, famous for its cobblestone streets and 17th- and 18th-century architecture, is one of the few places in North America that might be mistaken for Old World Europe. But beyond Old Town's historic fortifications, there is plenty of evidence that Quebec is more than a charming relic. While the banks of the nearby Saint Lawrence are not as active a transport hub as they were in their 19th-century heyday, they are dotted with signs of industry, such as grain silos and smokestacks.

This still-working waterfront is quickly becoming part of an urban recreational network of linked parks and trails. For this reason, Canada's public works and parks agencies decided to locate the headquarters for the festivities surrounding the 400th anniversary of Quebec's founding on

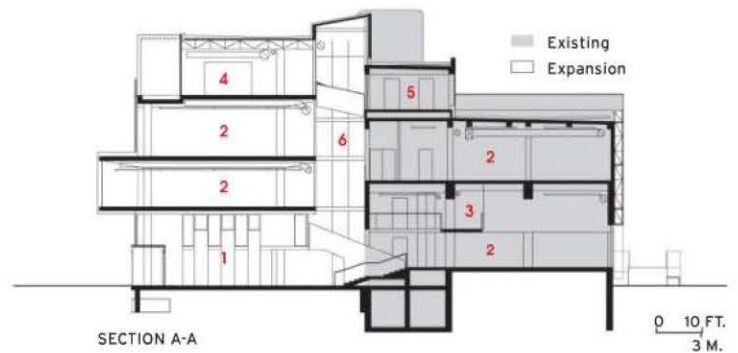
a pier at the edge of a man-made harbor just to the north of the walled city. The facility, known as "Espace 400e," was conceived to house anniversary-related exhibitions, performances, and other events throughout the summer of 2008. Once the celebrations were over, it would become the home of a permanent exhibition examining the history of immigration to Canada.

Since the mid-1950s, the site had been occupied by a three-story, poured-in-place concrete structure built as a warehouse and converted to a small museum devoted to the history of Quebec's port three decades later. Rather than demolishing the building to make way for the new program, the project's designers, a consortium comprising Montreal-based Dan Hanganu Architects and local firm Côté Leahy Cardas, proposed enlarging and transforming it.

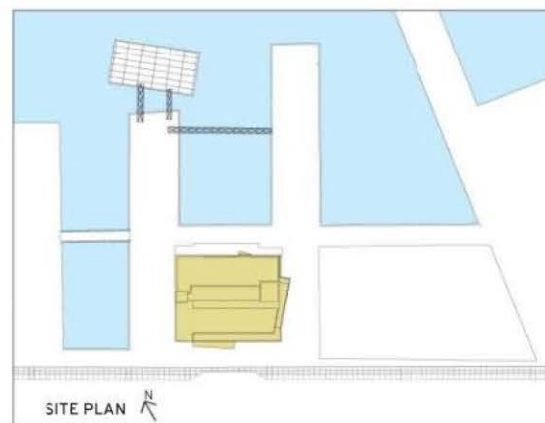


To create Espace 400e, the architects enlarged a warehouse-turned-museum already on the site (opposite, bottom). Between the new and existing structure, they inserted a narrow atrium (this page). They wrapped the expanded building in a new curtain wall (opposite, top).





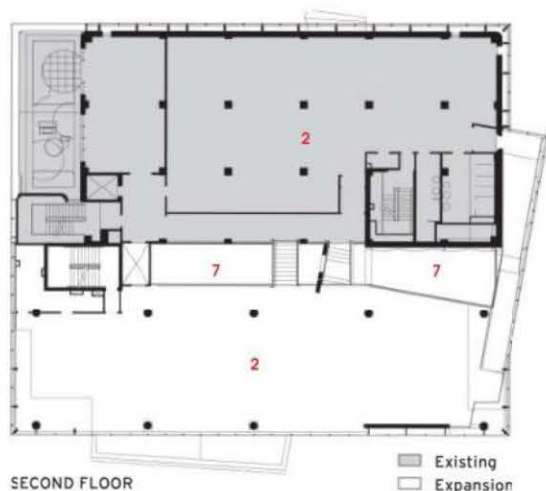
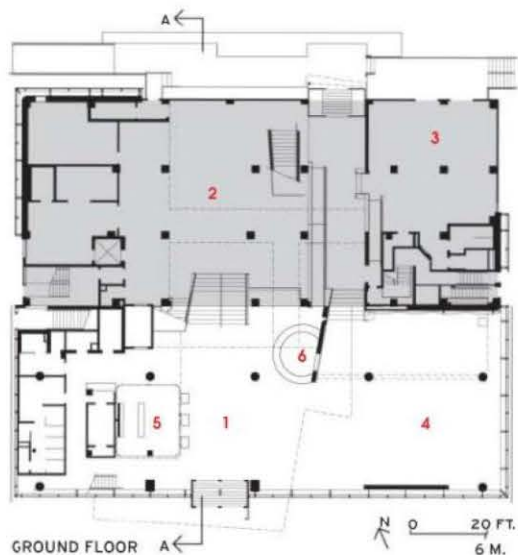
- | | |
|---------------|----------------|
| 1. Lobby | 4. Event space |
| 2. Exhibition | 5. Lounge |
| 3. Mezzanine | 6. Atrium |



Visitors travel between old and new structures by way of ramps (left) or short runs of stairs spanning the atrium (opposite), where crisscrossing balustrades, a concrete shear wall, and a sculpture by local artist André Dubois create spatial dynamism.

For this recent, \$7.2 million (U.S.) adaptation completed last May, the two firms doubled the existing museum's size to about 47,000 square feet, with the addition of another poured-in-place concrete structure to the south. Between the old and new construction, they inserted a 10-foot, 6-inch-wide sliver of space, daylit from above, wrapping the complete composition in a glazed curtain wall. Inside the facade, the architects preserved the original building's aluminum panel cladding. The double-skin approach minimized demolition debris and improved the thermal performance. It also provided cohesion between the original structure and the addition.

But even with its new envelope, Espace 400e is not a homogeneous glass box. Through the curtain-wall panels that surround the older portion of the building, the original cladding is visible. The panels on the new half are transparent or opaque, depending on programmatic requirements of the interior. Much of the glass skin is imprinted with a repeated image of tall ships taken from a 19th-century archival photo-

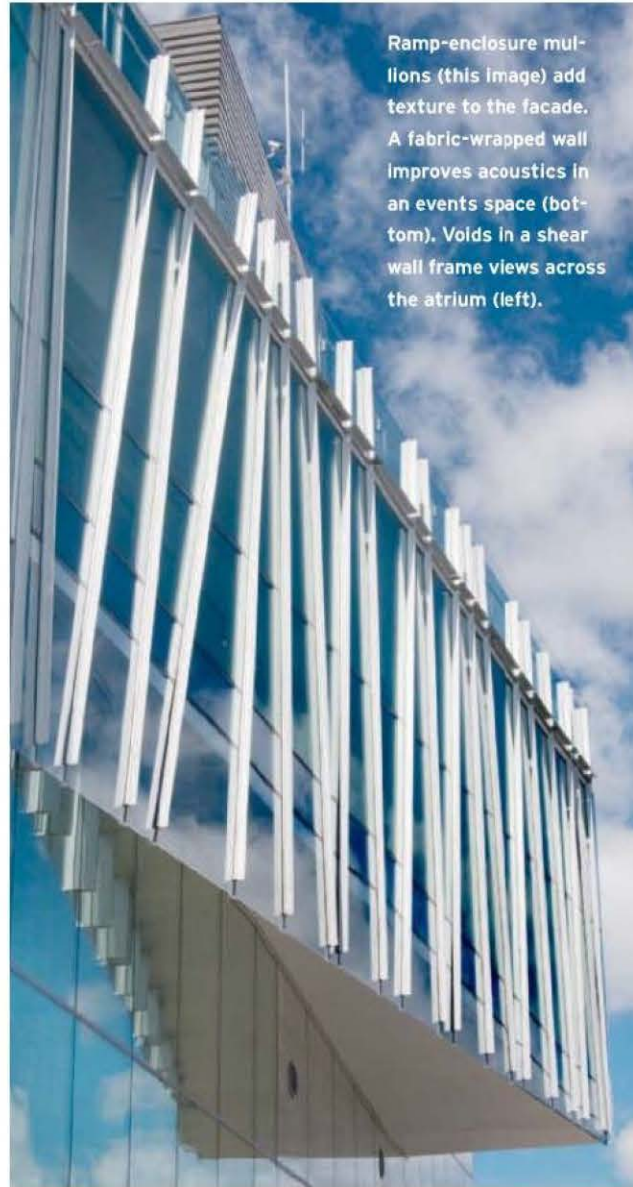


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|----------------|--------------|
| 1. Lobby | 5. Gift shop |
| 2. Exhibition | 6. Reception |
| 3. Café | 7. Atrium |
| 4. Event space | |

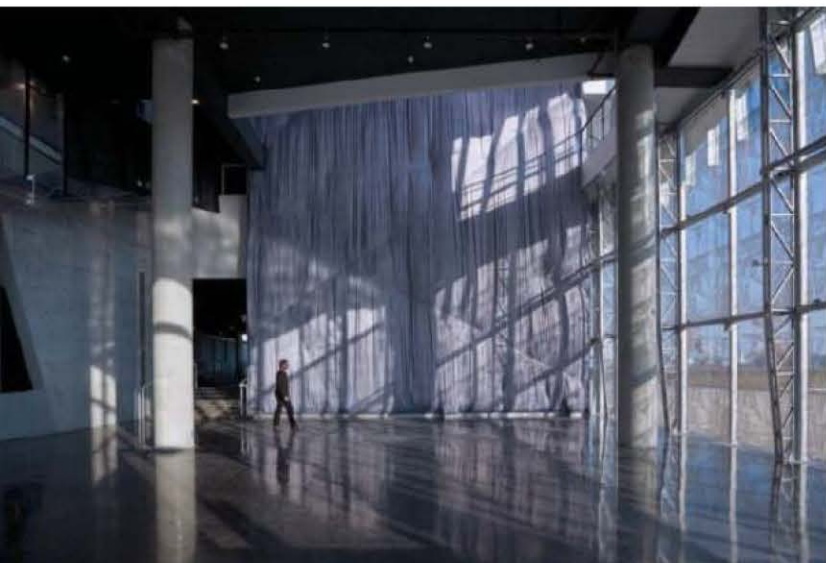
graph—one of the building’s few literal references to the maritime context. And in several places, such as the balustrade of a top-floor terrace, the glazing extends vertically beyond the interior enclosure. The strategy makes the limits of the building ambiguous, according to Gilles Prud’homme, project architect from Hanganu’s firm. “We started with a system that was very straightforward. Then we played with it,” he says.

This playfulness is also evident in elements that pop out and protrude from the facades. For example, a portion of the second-floor exhibition area cantilevers from the front face of the building. Covered with a perforated-metal scrim, it marks the entrance below, especially when dramatically illuminated at night. From a side elevation, a ramp linking exhibition areas in the new and old structures juts out at a slight angle. Its glass enclosure has aluminum mullions that seem randomly canted in different directions. These projecting pieces provide “texture,” and are like “*bijoux*,” or jewelry, on 400e’s otherwise smooth silicone-gasket curtain wall, says





Ramp-enclosure mullions (this image) add texture to the facade. A fabric-wrapped wall improves acoustics in an events space (bottom). Voids in a shear wall frame views across the atrium (left).



Côté Leahy Cardas principal Jacques Côté.

The building is now closed while the permanent exhibition is fabricated and installed. But when it reopens next spring, visitors will be able to travel through the lobby en route to the end of the pier, or linger in an adjacent event space that has a tactile fabric-wrapped wall. They will also be able to ascend the elevator to view the exhibition, in a Guggenheim Museum-like sequence, starting with the upper-floor galleries.

On their way back to the lobby, museumgoers will traverse the slotlike atrium, where most of the surfaces are light-reflective white or muted gray. Short runs of stairs bridge the space, while perforated-metal balustrades layer against a sculptural exposed-concrete shear wall that structurally links the old and new construction.

The bright and spatially dynamic atrium contrasts sharply with the almost black-box environment found inside the adjacent galleries. Since they are now empty, their functional success is difficult to evaluate. However, the rooms seem




Original cladding on the building's older half is visible through the new glazing, especially at night when illuminated from within

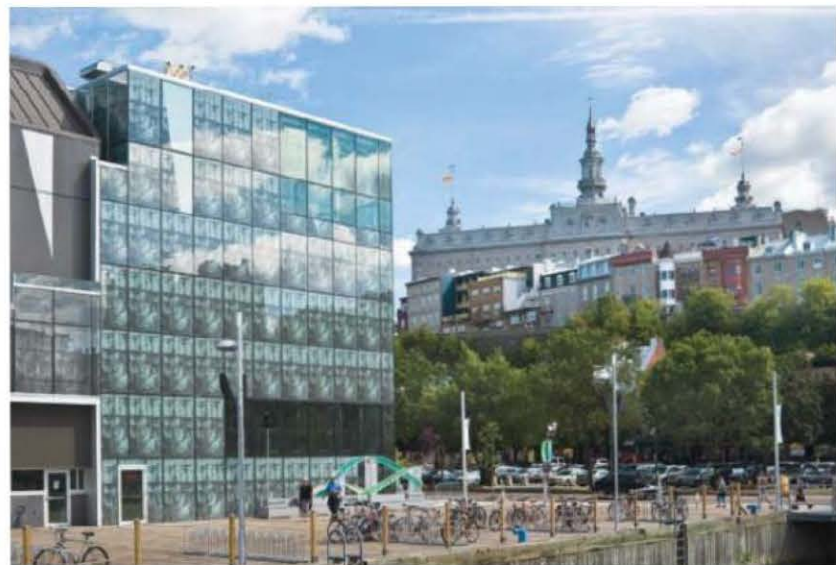
the double-skin cavity (below). Glazing on the new structure (bottom) is transparent or opaque, depending on the interior program.

configured to keep visitors' attention focused. The simple spaces have exposed mechanical systems, dark-gray epoxy-coated floors, with black walls and ceilings. Views of Old Quebec's fortified walls and the port are provided from a few carefully selected vantage points. This controlled contact with the exterior is one of the 400e's chief achievements, creating an expressive and contemporary building that acknowledges its rich context. ■

Project: *Espace 400e, Quebec*
Architect: *Dan Hanganu + Côté Leahy Cardas—Dan S. Hanganu, Gilles Prud'homme, Diana Cardas, Jacques Côté, project team*
Consultants: *SNC Lavalin (structural)*

SOURCES
Curtain wall: *Gamma Industries*
Glass: *Prelco (exterior); Vitralum (interior)*
Fabric acoustical wall: *Draperies Commerciales*
Elevators: *ThyssenKrupp*

 To comment on this project and rate it, go to [architecturalrecord.com/projects](https://www.architecturalrecord.com/projects).







Wrapped in steel grating and painted red, an exterior stair (far left in photo) acts as a joint between old and new. The original building (top right) was designed by Warren Segraves as a library.



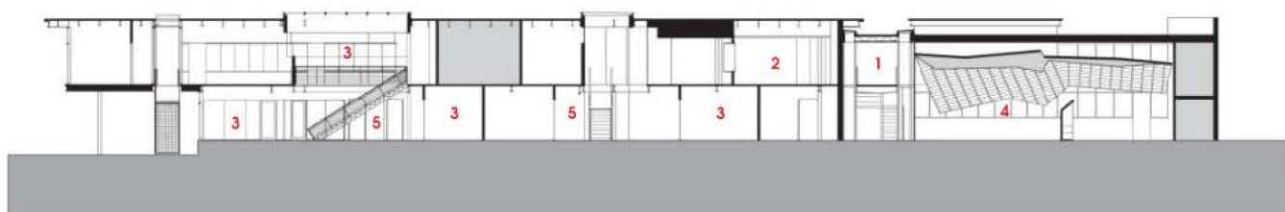
Marlon Blackwell renews the dignity of the aging **Fulbright Building**

By Beth Broome

Built in 1962 to house the Fayetteville, Arkansas, Public Library, the Fulbright Building sits in a leafy residential neighborhood on the edge of the city's historic district and to this day is surrounded by Victorian houses and Craftsman-style cottages. "It has always been my favorite building," says Marlon Blackwell, whose Fayetteville-based practice recently completed the conversion of the library into offices. "It is sleek and classically Modern," he adds, pointing to the way it ever-so-slightly floats above the gently rolling terrain in the front and reveals its two-story height in the back. Designed by Fayetteville native Warren Segraves, a contemporary of E. Fay Jones with a more Meisian sensibility (on whom Blackwell is currently writing a book), the building—which was expanded in 1970 and again in 1992—epitomizes the architect's idiom of expressed structures, universal grids, and flat roofs.

In 2004, having finally outgrown its space, the library moved to a new facility downtown. Recognizing the Fulbright Building's value, the community looked for ways to reuse, rather than raze it. Eventually, a group of local developers with a commitment to preservation (one a former student of Blackwell's) approached the architect. Staging a major intervention was a weighty charge. "My first thought was: All I can do is screw it up," Blackwell says. The building's greatest strengths, he noted at the time, were the way it sat on the site and how it expressed its structural bones on the interior as well as exterior. Blackwell explains how, partly based on these observations, he developed a "ship in a bottle" design concept, clearly defining interior spaces in relation to the envelope and the existing steel structural grid.

Completely retaining the original structure, the architects gutted the building's interior, with the exception of the main stair, which they refurbished. Borrowing Segraves's language to add an upper-floor extension on the east side, they created covered parking below and the opportunity for



SECTION A-A

0 10 FT.
3 M.

- | | |
|-------------------------|-----------------------------------|
| 1. Entry | 8. Restrooms |
| 2. Reception | 9. Mechanical |
| 3. Office | 10. Storage |
| 4. Conference | 11. Break room |
| 5. Lobby | 12. Corridor |
| 6. Stair and light well | 13. Open to conference room below |
| 7. Elevator | |

Butt-glazed glass encloses a formerly exterior drop-off area, bringing light into the ground-floor offices that look out onto a common courtyard.



FIRST FLOOR

0 20 FT.
6 M.

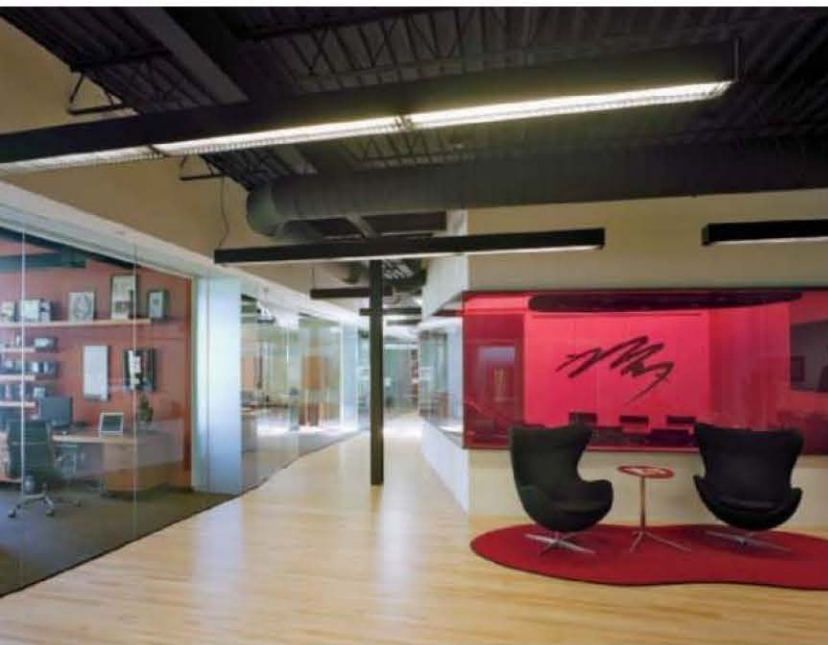


The architects replaced brick infill with a storefront system. An acoustical "shroud" appears as a mysterious figure floating in a glass box (at the lower right).





To bring light into the building, the architects carved openings around the structure, creating skylights and light wells.



an exterior entry stair—a requirement of one of the tenants—which acts as a spatial joint between the old and new parts of the building. A second addition (which brought the project to a total of about 29,000 square feet), affectionately called the “fishbowl,” encloses a formerly exterior drop-off area. Butt-glazed walls wrap the space, resulting in a light-filled, open office environment that looks out onto a common courtyard. The building’s north and south facades, which originally consisted of brick infill between the exposed structure, with glass transoms and narrow vertical panes, are now wrapped in a custom storefront system. Translucent and transparent glass, installed in a seemingly random arrangement, allows light in and views out while providing controlled privacy, and frames accent colors on the interior, patterning the building’s facade with blocks of varied hues.

To make the basementlike ground level more marketable, the architects surgically cut openings between the structural steel elements, creating skylights with staircases inserted below, rendering small interior courtyards, or light wells. Zigzagging corridors wend their way between stacked suites with their glass-fronted offices, introducing dynamism within the context of the grid. With this move, Blackwell hoped to establish an informal setting that would result in a more relaxed way of moving through the building, while providing stable points of orientation with the courtyards.

Blackwell’s “ship in a bottle” approach is most literally distilled and dramatically exemplified in the double-height conference and community room, which was carved out of the 1992 addition for handicapped access and is dominated by an amorphously shaped, wood-framed acoustic canopy clad in black zinc. Hoping to create a street presence and preserve a connection to the public, Blackwell envisioned a figure that would be visible through the vitrine of the space’s glazed front. In his quest, he played with forms that were a combination of machine and nature. The resulting “shroud,”

Colored glass, zigzagging corridors, and transparent angular office walls (above two) loosen up the interiors, tempering the formality of the building’s original grid.

built on-site by local artists Bill Ward and Eugene Sargent, has, describes Blackwell, “the tectonics of a boat hull, while from the outside it bears more of a resemblance to a fish carcass.”

Ironically, while Blackwell was converting the library into offices, he was also busy in nearby

Gentry creating a library out of a former hardware store [RECORD, October 2008, page 138]. He finds the practice of adaptive reuse to be complementary with his general approach to architecture. “I am stubbornly not an idealist. I am more of a situationalist—I have always been interested in hybrids and mixing,” he says, alluding to the transformative power of architecture to allow the old to be read as new again. “I call adaptive reuse the architecture of unholy unions: The new programs don’t necessarily align themselves with the existing structure. There is an oscillation between what was and what can be—and I get to play with that.”

Through much of his work, Blackwell is, in a way, carrying on the legacy of Segraves, a small-town architect working in a universal, Modern idiom, and bringing it to everyday programs. ■

Project: *The Fulbright Building*, Fayetteville, Arkansas
David Tanner, Mark Rukamathu, Angie Carpenter, project team

Architect: Marlon Blackwell
Architect—Marlon Blackwell, FAIA, principal; Gail Shepherd, AIA, project manager; Axi Blackwell, Matt Griffith, Chris Brown, Chris Baribeau,

SOURCES

Curtain wall: Kawneer
Built-up roofing: Firestone
Glass: Oldcastle
Acoustical ceilings: Armstrong

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The zinc-clad acoustical "shroud" dominates the conference/community room, which is wrapped in maple plank.





Paulo Mendes da Rocha juxtaposes the past and present for a personal work, **Our Lady of the Conception Chapel** in Recife, Brazil

By Philip Jodidio

Ten miles from the city of Recife on Brazil's northeast coast, Our Lady of the Conception Chapel, completed by Paulo Mendes da Rocha in 2006—the year he won the Pritzker Prize—shows a reserve that came to the 80-year-old architect late in his career. At the same time, this adaptive renovation, carried out with Eduardo Colonelli, echoes the bold simplicity of the numerous Brutalist buildings Mendes da Rocha designed in his native São Paulo (for the most part) during the latter half of the 20th century.

Commissioned by Brazilian ceramic artist Francisco Brennand, a contemporary and longtime friend of the architect, this eloquent work (also known as Brennand Chapel) was built from the roofless brick ruins of a 19th-century structure on the grounds of the artist's workshop, the Oficina Brennand, an old family estate and former brick factory that the artist began to redevelop in 1971. Indeed, the two-and-a-half-level, 3,230-square-foot chapel sits on a site of approximately 14,000 square feet in a whimsical complex of lush gardens and restored buildings that includes a museum and sculpture park devoted to the client's rather extravagant ceramic art.

"The place has a particular monumentality," says

Philip Jodidio is the author of more than 50 books on contemporary architecture, including Architecture Now! 6 (Taschen).

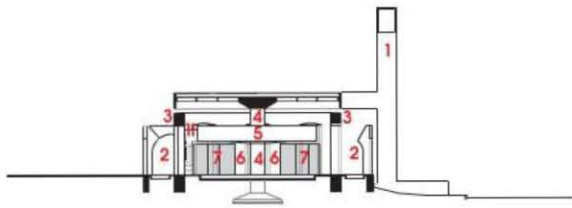
Mendes da Rocha, citing the locale and its proximity to the banks of the Capiberibe River, its soft topography, and dense native vegetation. According to Brennand, the chapel was originally a two-story residence. Subsequently, it served as a school, cinema for factory workers, and shop. To establish a foundation for its new role as a house of worship, Mendes da Rocha collaborated with architect Jorge Passos to restore the masonry. The team removed layers of dirt, moss, plaster, and other coatings from the original walls and partially rebuilt what remained of a surrounding arcade, leaving it open above. A layer of white plaster was applied to both. Mendes da Rocha also designed a concrete bell tower and integrated it with the restored remnants of the arches, recalling the power of his earlier architecture.

The interior manifests a serene transparency, created by an independent glass envelope that wraps the perimeter of the sanctuary 31 inches in from the outer wall. A new, prestressed-concrete slab roof hovers above the masonry wall, resting on two circular pillars positioned on the longitudinal axis of the nave and creating a narrow aperture that's open to the outside. One of the 31-inch-diameter pillars intersects and braces a raised choir at the back of the room. The choir and the floor, inside and surrounding the chapel, are surfaced with Brennand ceramic tiles fabricated on the property. One level below grade, down a flight of stairs, the architect carved a machine room,

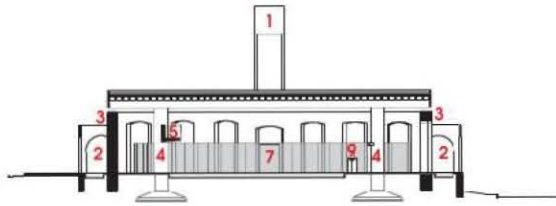


A view of the chapel's western facade reveals the distinct contrast of the old masonry structure with its new white cladding and raised concrete roof (opposite). A concrete bell tower serves as a portal, an iconic gesture of Mendes da Rocha's pivotal work (this page).

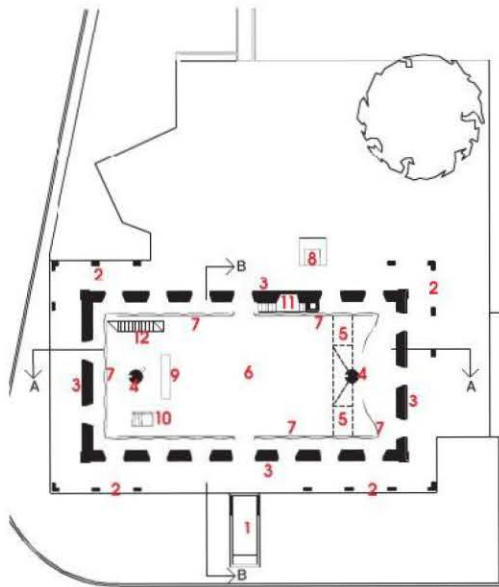




SECTION B-B

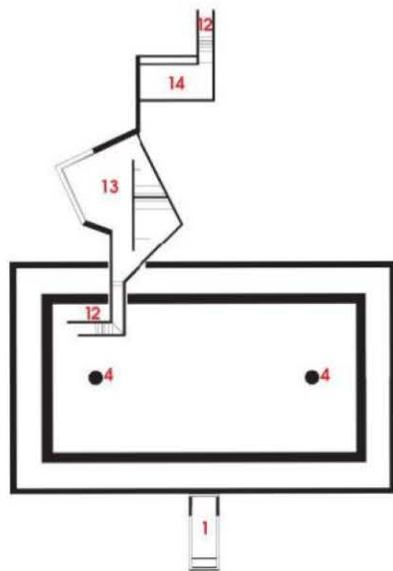


SECTION A-A



FIRST FLOOR

10 FT.
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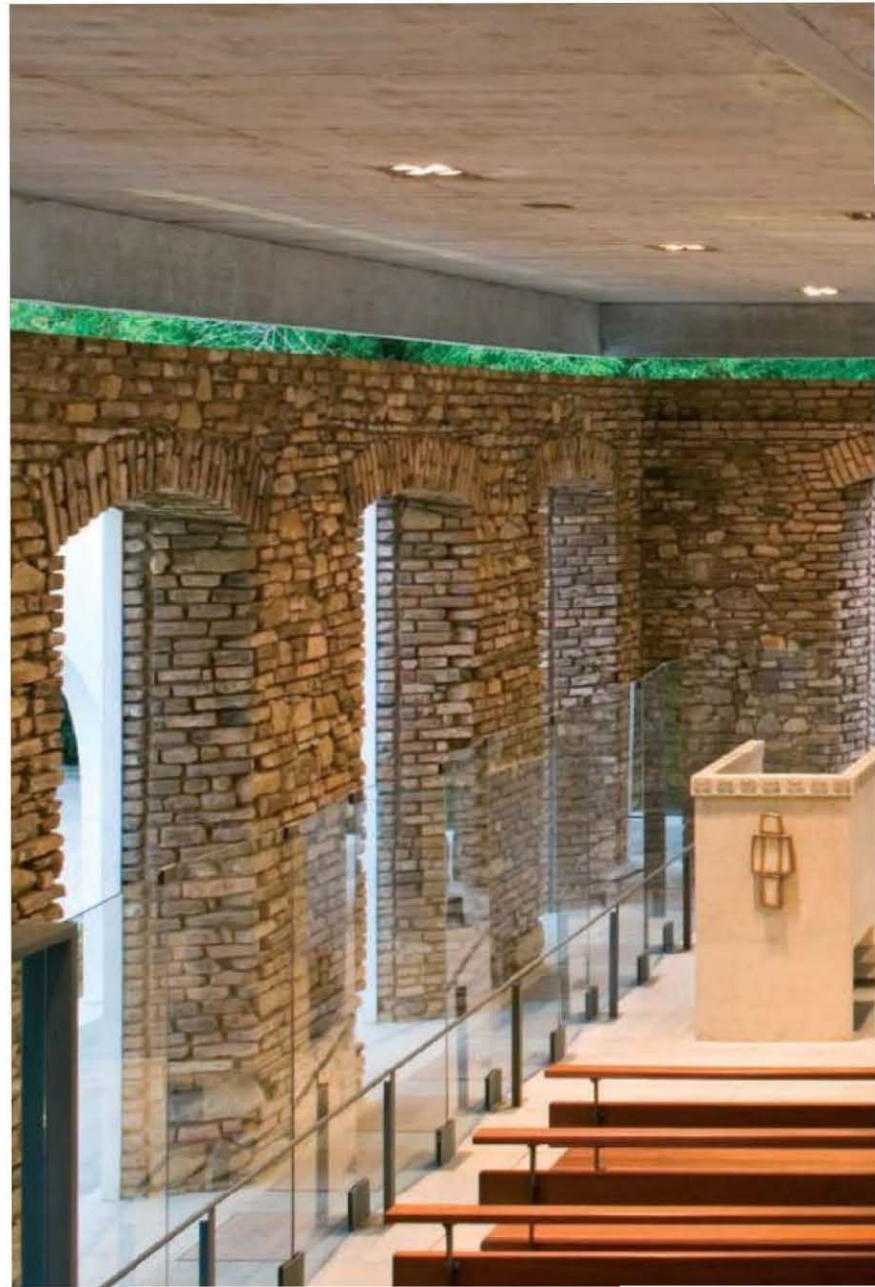


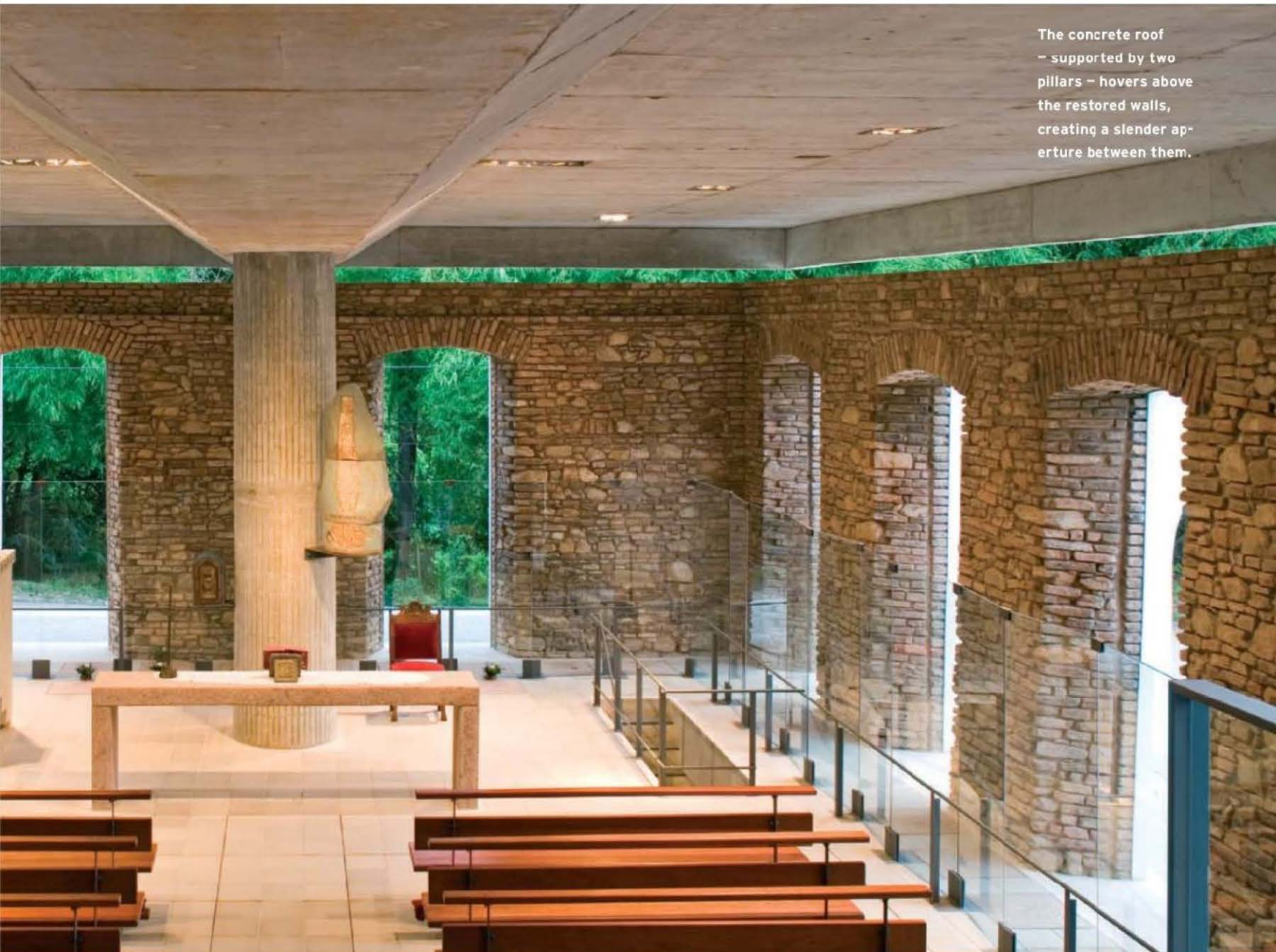
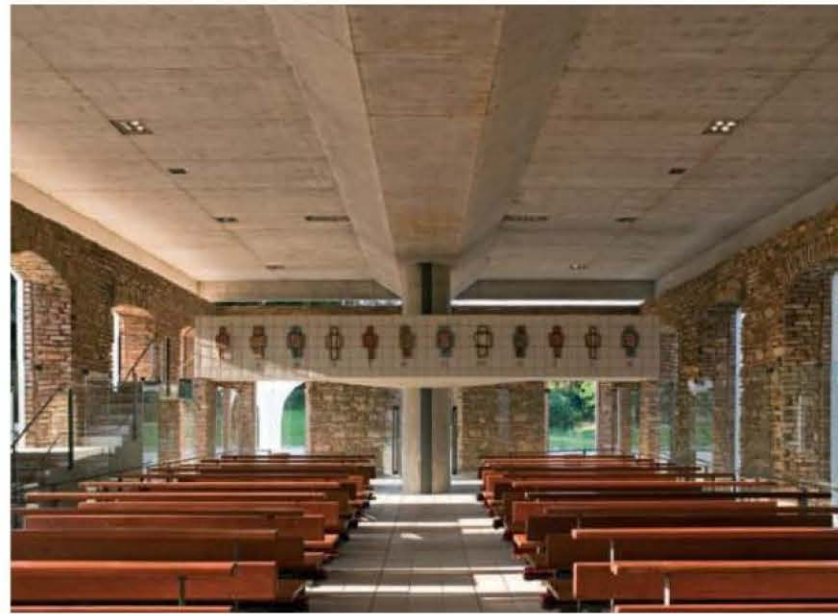
UPPER FLOOR

1. Bell tower
2. Arcades
3. Masonry well
4. Structural column
5. Choir
6. Nave
7. Glass envelope
8. Baptistry
9. Altar
10. Pulpit
11. Stair to choir
12. Stair to sacristy
13. Sacristy
14. Machine room



Our Lady of the Conception was built on the crumbling vestiges of a 19th-century house with an open porch (left two). Set on a tiled quadrangle, the open-air chapel is flanked by a salvaged arcade and a new baptismal font (opposite, top left). The central rear column intersects the back of the tiled choir chancel, which is accessible by means of a stairway located on one side of the nave (opposite, top right).





The concrete roof
- supported by two
pillars - hovers above
the restored walls,
creating a slender ap-
erture between them.

The crystalline glass partition allows light to penetrate into the new chapel interior, yet detaches it from the building's older elements (below).

Tile from Cerâmica Brennand surfaces the floor as well as the fascia of the choir, which is also decorated with the artist's reliefs (right).



and sacristy beyond the footprint of the main body of the chapel. The ceiling's support system compromises too much of the area below it. Plus it was easier to bring daylight and air to these rooms if they were situated outside the footprint. "What we could maintain of the ruins we did," explains Mendes da Rocha. "The new is detached from the old in a clear way. Here in the tropics, we didn't need to enclose the sanctuary totally, so we brought in light and air just below the roof," says the architect. A baptismal font stands outside the main structure on the side opposite the entrance. Inside the chapel, "there is fresh air and a magnificent silence," says Mendes da Rocha. "The choir and the belfry sound perfect. The image of the saint on the altar is a very beautiful ceramic by Brennand."

In plan, the architect's scheme accommodates the irregularity of the crumbling original walls, while imposing a rectangular rigor on the composition. The massive roof "floats," separated from a place that is older in its essence. Mendes da Rocha handles the complex task of converting a ruin to a new purpose with a deftness that avoids both historical pastiche and heavy modern intervention. He also exploits the texture of materials—contrasting smooth glass, poured-in-place concrete, and rugged masonry. Such manipulation of materials is nothing new for Mendes da Rocha. At the State Museum of São Paulo (1993), for example, he skillfully juxtaposed old brick walls and modern interventions, converting a

late-19th-century school to a new use. At the Brazilian Museum of Sculpture (São Paulo, 1988), he contrasted the heaviness of a cantilevered concrete slab with an open space below. And at the residence he designed for Mario Masetti (São Paulo, 1988), he willfully combined concrete with a rough stone wall.

A "late" work in the career of Mendes da Rocha, the Brennand Chapel shows the architect mastering the art of understatement, something not always found in his earlier buildings with their grand formal gestures. According to the architect, his keen interest in the Brennand Chapel stemmed from the challenge of reviving a building found in ruins and charged with history and emotion, as well as a desire to create a discourse between different eras. Talking about the chapel, he explains, "The new part is an entirely distinct design—two columns and a roof in prestressed concrete. The old remains as it was. It is a collage of the past, the present, and the future." ■

Project: *Our Lady of the Conception Chapel, Recife, Brazil*

Architects: *Paulo Mendes da Rocha, Eduardo Colonelli*

Consultant: *Jorge Passos (restoration)*

Engineers: *Engedata (structural)*

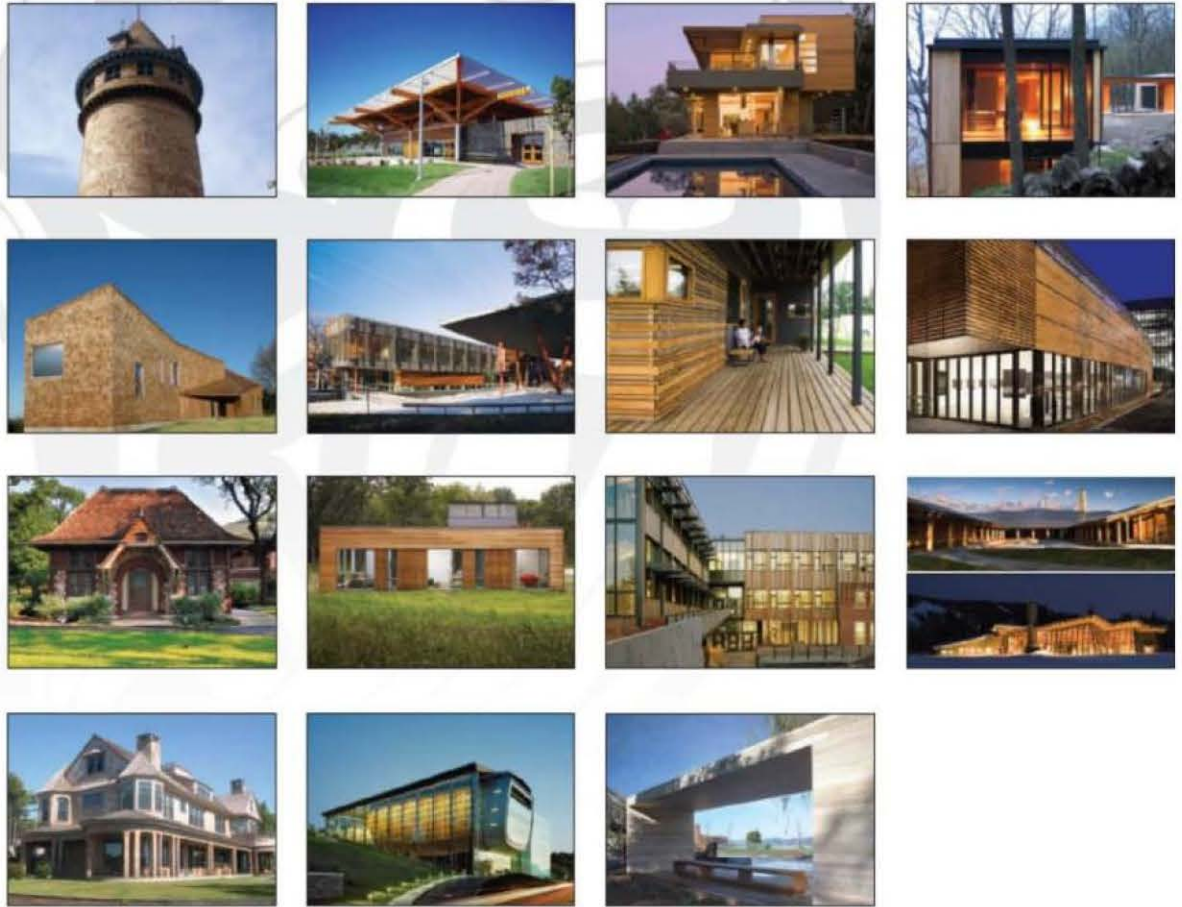
SOURCES

Ceramic tile: *Cerâmica*

Brennand

Lighting: *Lumini*

To comment on this project and rate it, go to architecturalrecord.com/projects.



WESTERN RED CEDAR
ARCHITECTURAL

Design Awards 2008

Sponsored by the Western Red Cedar Lumber Association (WRCLA) and the Cedar Shake and Shingle Bureau (CSSB) and hosted by Architectural Record, the Western Red Cedar Architectural design awards specifically recognize innovative design using one of the world's most unique building materials, Western Red Cedar.

This year's winners were selected by a jury of renowned architects: Daniel Bernstein, Archterra Inc.; Jim Cutler, Cutler Anderson Architects; Martin Finio, Christoff; Finio Architecture. The jury selected three honor award winners in each of the two primary categories: Western Red Cedar Lumber applications and Western Red Cedar Shake and Shingle applications. In addition, the jury recognized excellence in architecture with Merit and Citation awards. The two sponsors each selected a project to be recognized with a "Sponsor Award".

Call for entries to the 2010 Western Red Cedar Architectural Awards will be open as of June 1, 2009. If you are interested in submitting a project, contact the Western Red Cedar Lumber Association at 1 (866) 778 9096 or via email wrcla@wrcla.org



Design Awards 2008 _ **WRCLA Winner**



Jury Award

Orange Memorial Park
Marcy Wong & Donn Logan Architects

Orange Memorial Park in San Francisco is the context for the new 6,400 sq. ft. recreation building which is encircled by soccer, basketball, picnic and other outdoor amenities. The recreation building is conceived as a pavilion in a park and an icon for the community. Towards that goal, the use of natural materials that are sustainable, that have a sense of quality and longevity, that are complementary to each other and to the park context, and that are attractive, was of fundamental importance both to the designers and the client. For that reason, wood - in particular Western Red Cedar - and natural basalt stone are two of the most prominent materials in the building's materials palette. Western Red Cedar wood grilles form a rain screen of longevity and beauty for the walls, while evoking the sense of lightness, transparency and horizontality.



Jury Award

Queens Botanical Garden
BKSK Architects LLP

The Queens Botanical Garden is a nexus of botanical and cultural exploration for one of the most ethnically diverse neighborhoods in Queens County. The new Visitor & Administration Center is a built extension of the Garden's mission: to demonstrate environmental stewardship while celebrating the cultural connections between people and plants. The Visitors' Center is LEED® Platinum certified - the first public building in New York City to achieve this rating. The Center is composed of a forecourt and dramatic roof canopy, a central reception and administration building clad in Western Red Cedar, and an auditorium space tucked into the landscape itself, sheltered by a sloping green roof. FSC Certified Western Red Cedar was chosen for its performance and aesthetic characteristics. Cedar is durable and stable, and will naturally weather over time, a reflection of the passage of seasons in the surrounding garden landscape.



Jury Award

The Coffou Cottage
Brininstool + Lynch

The woods and fields of Southwestern Michigan and Northwestern Indiana have offered Chicagoans weekend reprieves from urban intensity. To gain a sense of rural privacy, the owners were looking to experience pastoral views of nature and foliage, more than lake views. The cottage was designed with a simple structure, a horizontal rain screen of Western Red Cedar to privatize the entry sequence on the North, and a wall of operable glass on the South. The open plan of the kitchen, dining, living area and porch as one room intensifies the views to meadow and woods to the South and maximizes the solar gain in the winter. Radiant heat in the ground concrete floors is enhanced by passive solar gain, and runs throughout the three-bedroom cottage. The arrangement of the rooms and glass are to maximize views, while providing the most energy efficient operation.



Sponsor Award Winner

Experimental Media and Performing Arts Center
Grimshaw Architects

Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute in Troy, NY is a laboratory for both performing arts and science and provides state-of-the-art immersive environments for the senses of seeing and hearing including a concert hall, a theater, three performance studios and recording and editing facilities. The concert hall is the centerpiece of the building and is contained inside an enormous three-dimensionally curved wooden "hull", clad entirely in Western Red Cedar tongue-and-groove planks sourced from sustainably managed forests in British Columbia. Grimshaw, selected Western Red Cedar for its superior technical performance characteristics in addition to its beautiful aesthetic qualities. The hull was subjected to a stringent series of flame spread tests and the Western Red Cedar was judged to inherently conform to the Class B rating required, including the applied finish which met with the architect's demanding and diverse requirements.

Design Awards 2008 _ **CSSB Winner**



Jury Award

Lawson Tower
CBI Consulting Inc.

Lawson Tower has been a beautiful sight for Scituate residents since the early 1900's. Lawson Tower is also known as the most photographic and expensive water tower in the world. The Tower is on the National Register of Historical Places. CBI was engaged to evaluate the conditions of this historic structure. The scope of the work for repair included the removal and replacement of all cedar shingles, copper flashing, waterproofing, and painting of the wood trim. All new work matched the original in every way. New shingles were applied "green" or wet so that they would conform to the tapered cylinder. The Tower is tapered so each shingle had to be scribed to eliminate gaps between. Custom cuts were required at every condition especially at the dormers. The bottom 40' of the Tower has a double layer of shingles to create deep shadow lines.



Jury Award

Eskylane
Robert Jamison Architects

This environmentally conscious two-storey dwelling rests in harmony with the landscape whilst meeting ambitious sustainable objectives. Timber frame and Western Red Cedar shingle cladding to wall and roof planes is employed as the language of construction. The external surface envisaged as a taut skin, folds and wraps, expressing a dynamic form in response to internal spatial conversations. Western Red Cedar was selected as principle material to meet design ambitions of materiality, character, longevity and contextual relationships. Rising above the heated in-situ concrete plinth, the rich shingle hue will eventually weather to silvery grey. The weathered timber tone will merge with the grey concrete and natural anodised aluminum finish of glazing frames. Completing and reinforcing the architect's conceptual aspiration of new vernacular dwelling responding to studies of timber agrarian architecture of yesteryear, the dwelling will sit in harmony with landscape, offering a contemporary rural aesthetic.



Jury Award

Carlson Cottage
Interactive, Design, Inc (Paul Steinbrecher)

The exterior of the Carlson Cottage, was rehabilitated in accordance with the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. The original portion of the building dates from 1888, with an addition from ca. 1908. The exterior work included complete restoration of the existing historic brick and stone masonry walls, repair of the existing historic windows, and the installation of a new cedar shingle roof with Terne-coated stainless steel ornamental elements, flashing, gutters, and downspouts. Cedar shingle was the obvious choice for the roofing, since a section of the existing historic roofing from the early twentieth-century was visible in the building attic. Western Red Cedar, CSSB No. 1 Grade; 16 inch long, standard straight butt style was specified. The aesthetic impact of the installation was of immeasurable value in presenting an authentic historic view of the landmark structure.



Sponsor Award Winner

Private Residence
Siemasko & Verbridge

Located in Manchester, Massachusetts and sitting atop a bluff overlooking the Atlantic Ocean, this new residence adds a modern twist to the classic Shingle style. Clad almost entirely in certi-label Western Red Cedar shingles, the house will weather to a classic grey. Cedar shingles were used for this design project for three simple reasons – durability, aesthetics, and the client's vision. The New England region is known for its ever changing, and sometimes harsh, climate. These cedar shingles are not only extremely versatile and weather resistant, but also provide useful thermal insulating characteristics. The traditional and custom look of the cedar shingles creates a pleasing view of the home. Over time, the different exposures on each side of the house will provide a unique and classic Shingle style appearance. All of the exterior design goals have been met thanks to the use of cedar shingles.

Design Awards 2008 _ Merit Award



Merit Award

Camouflage House
Johnsen Schmalig Architects

The Camouflage House sits on a steep lake bluff, its narrow body nestled into the hillside. Echoing the trees' arresting verticality and the rhythmic shifts between the trunks as one moves through the site, the building skin is composed of solids and voids – wall and glass panels – whose organization overlaps with the building's exposed structural grid. The first façade layer is a durable wrapper of untreated vertical Western Red Cedar boards, serving as the backdrop for a series of polychromatic wood veneer panels that reverberate the ever-changing hues of the surrounding forest. Over time, the cedar walls will weather to a silver-gray, echoing the muted color palette of the surrounding tree trunks, while the veneer panels retain their original color and pristine finish. With its simple plan, restrained use of materials, and precise detailing, the house achieves an elegant clarity and rustic warmth.



Merit Award

Sculpture Gallery
KieranTimberlake

The Yale Sculpture Gallery sits at the end of a row of two-story 19th century houses. Scaled to fit this streetscape, the gallery is a taut wood box with side walls that subtly bow out. The warm Western Red Cedar cladding contrasts with the glass walls of the adjacent studio building and the cement cladding of the parking structure. The entrance is set within a recessed glass enclosure along the north end of the gallery, where an open screen of spaced cedar slats is suspended veil-like from the roof plate. The gallery's exterior wall is a ventilated wood rain screen. Strips of glass at open corners and the clerestory admit daylight. The cedar cladding pulls back at the corners to reveal narrow slit windows, while bands of horizontal metal wrap the walls at intervals, forming a visual strapping to hold the wall planes together.



Merit Award

The Craig Thomas Discovery and Visitor Center
Bohlin Cywinski Jackson Architects

The use of wood in the Craig Thomas Discovery and Visitor Center pays homage to the strong tradition of rustic architecture in the national parks while remaining fully modern in its design, execution and interpretive mission. Clear Western red cedar, selected for its warmth and rustic nature, is used throughout the interior as wall panels and casework. The building exterior evokes historic National Park architecture and the materials were selected for durability in an alpine climate. The clear cedar siding, board-formed concrete walls and wainscot and Douglas fir log columns will weather naturally and complement the colors and patterns of the Wyoming landscape. At the courtyard, the cedar siding is protected by deep roof overhangs and will retain its rich, warm color to welcome visitors to the facility.

Design Awards 2008 _ Citation Award



Citation Award

Hudson-Panos House
Swaff Architects

The Hudson-Panos House is a vacation home located in Healdsburg, California. The plan of the house consists of two parallel wings which are slightly offset to create a linear courtyard. A detached carport anchors the east side of the house, while a swimming pool terminates the linear composition to the west. A large, two-story volume with clerestory glazing creates an exciting vertical counterpoint to the mostly horizontal design, and bathes the interior with natural light. The exterior is clad in clear finished 1X4 Western Red Cedar boards, along with gray integral colored stucco and silver painted aluminum-clad windows. To add warmth to the home, Western Red Cedar was also selected for soffits, ceilings, overhangs and trellises, which combined with interior exposed glue-laminated beams extending views outward, blurring the boundary between interior and exterior spaces.



Citation Award

InfoWash
The Design Workshop, Parsons The New School for Design

Designed and constructed by students in an academic design/build program, 39571 InfoWash is a direct response to the devastation caused by Hurricane Katrina in DeLisle, Mississippi. The project houses both a 24-hour laundromat and an organization which provides rebuilding assistance to local residents. Composed of two volumes connected by a covered breezeway, the southern side of the building is sheltered by a deep overhanging roof, while a translucent polycarbonate northern wall provides ample daylight to interior spaces and allows the building to glow at night. A panelized wood slat screen attached to aluminum straps wraps both the opaque and translucent walls tying together the program elements while adding a degree of warmth and familiarity to the expression of the facades. Western Red Cedar was chosen as the primary exterior material because of its resistance to insects, its workability, and its natural weathering characteristics.



Citation Award

Sidwell Friends Middle School
Kieran Timberlake

The addition and renovation to the Sidwell Friends Middle School transforms a fifty-five year old facility into a school that teaches environmental responsibility by example. Sustainable principles guided the design of the building and landscape as a demonstration of the school's commitment to the Quaker ethic of environmental stewardship. Western Red Cedar cladding, reclaimed from fermentation barrels, integrates the existing brick building with the addition. Selected for its high durability and appearance, the cedar will weather naturally to a silver gray. The exterior sunscreens are configured to balance thermal performance with optimum daylighting. At the north, no shading is needed and high windows admit diffuse light. At the south, screens are placed horizontally above windows. At the east and west, cedar fins are arrayed vertically and angled at 51 degrees north of west for minimal solar heat gain and maximum penetration of daylight.



Citation Award

Marin Country Day School Entry Building
Mark Cavagnero Associates (Jay Kammen)

The building essentially had 2 programmatic needs: a shelter for children waiting for their parents and storage for athletic equipment, however the building wasn't meant to be purely utilitarian. It had a broader purpose that made it an essential component of the master plan. It was intended to serve as the point of arrival for the school located across the road from the parking lot and drop-off. The building's simplicity lends it an iconic yet understated street presence, referencing with respect the large campus of wood buildings on the other side. The 1x6 horizontal Western Red Cedar siding boards with custom milled v-grooves were an overage from another project. The color variation of the boards, which weren't acceptable on the original project, were stained with a semi-transparent stain. They emphasized the individuality of each board providing interest to its monolithic form.

About Western Red Cedar

Western Red Cedar is one of nature's truly remarkable building materials. Not only does it have distinctive beauty, natural durability and centuries of proven performance, Western Red Cedar is the ultimate green product. It produces fewer greenhouse gases, generates less water and air pollution, requires less energy to produce than alternatives and comes from a renewable and sustainable resource. Equally important, Western Red Cedar is carbon neutral.

About The Sponsors

Cedar Shake & Shingle Bureau (CSSB)

The Cedar Shake and Shingle Bureau ("CSSB") is a not-for-profit trade association founded in 1915. It represents hundreds of Certi-label™ cedar shake and shingle manufacturers, distributors, approved installers and other associates. Much of the CSSB's work involves teaching architects, custom home builders and building officials about cedar's naturally "green" benefits and proper installation techniques. The CSSB is an AIA CES provider. Seminars include; information regarding product details, historical specifications, building code requirements and finishing, wind and impact resistance data as well as factory applied pressure-impregnated preservative and fire resistance treatments.

CSSB member manufactured cedar shakes and shingles are the only products labelled with the "Certi" brand name, your assurance of quality. These cedar shakes and shingles are made by experienced craftsmen who take pride in their trade, using knowledge acquired by past generations.

Educational and informative literature is available from the head office or on line at www.cedarbureau.org.

Western Red Cedar Lumber Association (WRCLA)

The Western Red Cedar Lumber Association is a non profit trade association of Western Red Cedar producers, distributors and retailers throughout North America. Founded in 1954, the association is known worldwide as "the voice of the cedar industry." Its members account for more than 65 percent of the world's production of Western Red Cedar and have an annual volume of nearly 1 billion board feet.

The WRCLA works closely with architects, designers and builders to ensure the right product is specified and utilized for each project. The association offers extensive resources for architects, builders and installers including installation guides and DVDs available in English, Spanish and Russian, specification information and technical support. The WRCLA also offers two education programs eligible for AIA Learning Credits and a free of charge Architect Advisory Service to assist architects and designers with technical and sourcing questions.

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Technology

PRESERVATION

- 104 **Lieb House**, New Jersey
- 107 **185 Post Street**, San Francisco
- 110 **Docks de Paris**, Paris
- 113 **240 Central Park South**, New York City
- 116 **Montpelier**, Virginia

Building preservation, strictly speaking, usually entails meticulous attention to detail by specially trained architects and historians, skilled craftsmen, and an engaged public, in the hopes of returning a decaying structure to its former glory. But sometimes, the white-glove treatment just won't do. We feature four projects that take different approaches to preservation. From bulldozers and barge voyages to "Plug-Overs" and plantings, forward-looking designers reinvent the past with innovative solutions meant to update old structures – 185 Post Street, 240 Central Park South, and Docks de Paris – or, with Lieb House, save one from the wrecking ball. In the extreme case of Montpelier, nearly two thirds of the existing building is "deconstructed" to restore it to its presidential beginnings. Josephine Minutillo

ARCHITECTURAL TECHNOLOGY

The iconic **Lieb House** finds a new home up the coast

A FAVORITE EARLY WORK BY VENTURI, SCOTT BROWN NARROWLY ESCAPES DEMOLITION

By Aleksandr Bierig

Before last December, the large "9" painted in black on the front of an odd-looking house in Barnegat Light, New Jersey, was a rarely noticed anomaly in an ordinary beach community. Only when the house was scheduled for possible demolition by its new owner, a developer, did the public find out that number 9 was the address of Lieb House, designed by the groundbreaking firm Venturi and Rauch in 1969, the same year Denise Scott Brown was added as a third partner. Built after Robert Venturi's famous home for his mother (1964), it is a seminal work of Pop architecture. Using cheap materials such as asbestos siding and off-the-shelf windows in ironic ways, it brings attention to its own ordinary qualities while subverting those same conventions. "It's a real dumb house, just a box, but it's gorgeous," its owner, Judy Lieb, stated in a 1970 *New York Times* article, impervious to her neighbors' occasional objections.

Concerned about its fate, Sheila Ellman, who subsequently owned the house for nearly 30 years before selling it to the developer, frantically called New York architect (and former Venturi, Rauch and Scott Brown employee) Frederic Schwartz. He contacted James Venturi (working on a documentary about his parents' career, *Learning from Bob and Denise*), who then rang up Robert Gotkin and Deborah Sarnoff, patrons of his film and owners of a 1985 house designed by Venturi and Scott Brown



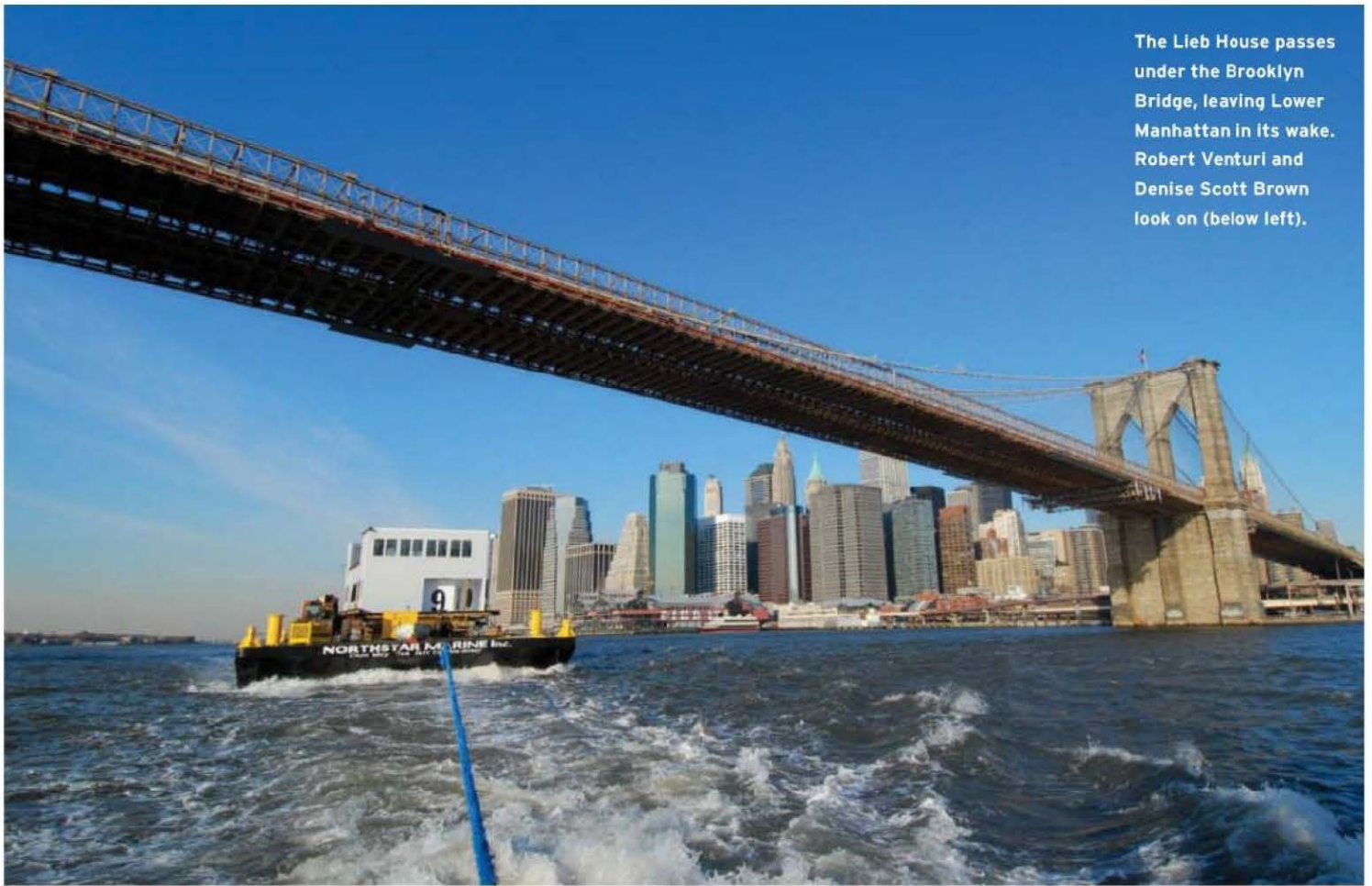
The Lieb House when it was built (above), and on its trip (top right and opposite) up the coast and arriving in Long Island, the existing house waiting in the background.



in Glen Cove, New York. They agreed to take the Lieb House onto their land on the Long Island Sound, where it would form a pair with its younger relative. The team worked quickly to save the house, which, due to the developer's existing contracts, needed to be off-site by February 1, 2009.

The younger Venturi and Schwartz soon found Wolfe House Movers, a Pennsylvania-based company that conducts about 100 house moves a year, often of historic or endangered structures. They were satisfied with the reasonable, low-six-figure price and impressed with the thoroughness of Wolfe's approach (the firm designs and manufactures much of its own equipment). The operation involved removing the skirting wall that obscured the house's crawl space, which left the pilings and undercarriage exposed. The movers put steel I-beams between the 8-foot on-center pilings, severed the house from those pilings along its main beam, and lifted it incrementally over the course of two days. A hydraulic jacking machine allowed a uniformly level lift, causing only minimal stress damage throughout the process. A power dolly moved the house

The Lieb House passes under the Brooklyn Bridge, leaving Lower Manhattan in its wake. Robert Venturi and Denise Scott Brown look on (below left).



PHOTOGRAPHY: © PAUL FITTIPALDI (BOTTOM LEFT); JESSIE VAN BENSCHOTEN (BOTTOM MIDDLE); EKATERINA CHOUTOVA (BOTTOM RIGHT AND TOP)

off the site and down the road, where it encountered low-hanging telephone wires that required the dolly to be lowered to just 2 inches off the ground. The 1,835-square-foot house arrived in a waterside parking lot, where it sat for a few weeks before taking to the water for its 16-hour trip up the eastern seaboard, passing Lower Manhattan’s Pier 19 and a crowd of spectators and the media. According to Jamin Buckingham, Wolfe’s project manager, it was a very routine operation—even though he hadn’t moved a house by barge before—even easier, weather-permitting, than dealing with power lines and traffic lights on roads.

A final obstacle was the new site: It sits on a shoreline area classified as wetland. New York’s Department of Environmental Conservation (DEC) required a permit to unload the house at that location, approval of which can take months. A key drawing produced by Schwartz’s office persuaded the DEC that the house could be brought onto land at high tide without damaging the shoreline. A ramp was assembled to negotiate the 10-foot height difference between the barge and the higher

land, with the dolly tilting against the grain as the slope increased.

Schwartz’s firm is taking charge of the restoration—which includes replacing the removed skirting and concrete stairs, repainting the lost two-tone color scheme, and adding a fresh number 9—but it is proceeding intentionally slowly. “We’re going to let the clients live with the house a little,” he says. Placed onto pilings in early April, it now sits on the circular driveway of the site’s existing house, 90 degrees off of its original orientation, but with distant views of Manhattan visible from the second-floor deck. Schwartz found a material that is identical to the original asbestos siding (minus the asbestos) to begin the exterior restorations. Changes are also expected for the interiors. The four narrow bedrooms on the first floor, originally designed for a young family, may become two. “That’s the fate of architecture,” Robert Venturi says. “I call it the most fragile medium. Unlike the Parthenon or the Pantheon, it doesn’t necessarily last very long. But we’re lucky, it’s a wonderful circumstance, and the fact that it’s a different context, that happens to work okay.” ■

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Installation / visiting assistant professor Tristan Al-Haddad
Photo / Martin Jacobson



San Francisco's 185 Post Street gets a luminous lift

A FRITTED-GLASS WALL CONCEALS A SCARRED FACADE AND MAKES AN OLD GEM GLOW

By John King

If the national economy had been stronger a few years back, the six-story brick building at 185 Post Street in San Francisco would be long gone, replaced by a Rem Koolhaas–designed Prada boutique with thick walls of bead-blasted steel.

Instead, the masonry structure from 1908 has been restored to house offices above shops. Architecturally, though, the result is anything but a fastidious bow to the past. Quite the opposite: 185 Post Street is wrapped in a shroud of fritted glass set 9 inches out from the brick shell, which is now painted white.

“I go to museums and see glass encasements over beautiful artifacts, and I thought, ‘Why not try that?’” says Koonshing Wong, a principal in the San Francisco office of Brand + Allen Architects. “The goal was to touch the existing structure as lightly as possible with a new one.”

Brand + Allen was the architect of record for Koolhaas on his Prada “epicenter” that was to rise 10 stories as a provocative counterpoint to the Beau-Arts-flavored landmarks of San Francisco’s retail district. That project was approved in 2001 but fell victim to changing times, and Prada finally sold the site to Grosvenor Properties in 2005.

In purchasing a prime commercial corner one block from Union Square, Grosvenor inherited an oft-altered 1908 building scarred finally by a 1950s tile facade. But because of budget, Brand + Allen’s marching orders were to work with what was there rather than start from scratch. That’s what led to Wong’s allegorical curtain wall, a glass case seemingly detached from the display inside.

Wong conceived of the glass as a sort of veil, opaque from some angles and transparent from others. After ruling out translucent glass, Wong settled on two patterns of fritted glass—a 60 percent transparency running horizontally beneath the windows and 40 percent in the vertical space between each opening.

The technical challenge was to translate an artistic notion into a physical element discreet and durable at once: “The thing that made us think a lot was how to have the connections dictated by the facade, rather than the structure behind it,” said David Murphy of Murphy Burr Curry, the project’s structural engineer. Tests determined that lightly braced panels could be no larger than 6 by 12 feet if they were to withstand the site’s wind

An archival photo of 185 Post Street (right) reveals the original facade and cornice. Its luminous presence as seen today (below).

1. Curtain-wall support
2. Existing brick facade
3. Airspace
4. Vision glass
5. Fritted-glass pattern



WINDOW LINER SECTION



load and a “maximum seismic event”—a euphemism for the tumultuous earthquake forecast to strike the Bay Area at some point in the future. The silver lining was that the need for seismic bracing offered an alternative to tying the new glass directly to the original walls. Instead, horizontal steel brackets are bolted to rods that extend from a new moment frame installed behind the 1908 walls. Except for the drilled holes that the rods pass through, the two systems are distinct.

While most of the glass is fritted, the square directly in front of the original window openings is clear. The openings are emphasized in another way, by glass frames that span the 9-inch gap between the two walls. The perpendicular pieces serve a structural role—subtly helping to tie back the new wall and offer reinforcement.

Because so much of the visual impact rides on the details, the team made alterations throughout the construction process. The design initially called for white caulking, for instance, but what looked



Glass frames span the 9-inch gap between the fritted-glass wall and the original brick facade. Clear glass is used over the existing window openings (above and right).

subdued in the office drew attention to itself in full-scale mock-ups, catching sunlight with a vengeance. Black caulking is used instead, a steady presence that doesn't jump out.

The biggest change involved the masonry: Instead of being left bare, it is now covered in a white epoxy paint that seals small fractures and gives the wall a uniform appearance.

“That's not what we had planned—fritted white against heavy red would have been an interesting contrast,” Wong says with regret. “But the original walls were so beaten up, they had to be stabilized.” It also turned out that while most of the walls were red, the bricks around the windows were yellow.

Inevitably, the question that Wong hears most about 185 Post Street has nothing to do with design. It's something more basic: How do you clean the space behind the glass?

You don't.

The cavity isn't airtight; there's a vent with particle filters at the bottom of the curtain wall, above the ground floor. On the roof,



the glass skin extends above the original brick structure and has fans attached to the back. They circulate air that prevents the cavity from heating up and warping the glass, but also keeps dust and dirt from settling down. ■

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The utilitarian **Docks de Paris** makes a fashion statement

A PIONEERING CONCRETE STRUCTURE MAKES WAVES AS A DESIGN CENTER A CENTURY LATER

By Aric Chen

Built in 1907 on the left bank of the Seine, the Docks de Paris is a narrow, 525-foot-long former depot for goods brought up the river by barge. It was also one of Paris's first reinforced-concrete buildings, lending it historical significance despite its neglected state and somewhat nondescript, utilitarian design. So when the Paris-based firm Jakob + MacFarlane won the competition to transform it into a new fashion and design center, "We chose to conserve the structure, take it right back to the skeleton, and propose a new skin," says Brendan MacFarlane, the firm's principal with Dominique Jakob. "It created an opportunity to give a new face to a faceless building."

The "new face" would take the form of what the architects call the "Plug-Over"—a structure that wraps over the top of the building, appearing as a warped and faceted protuberance of green-fritted glass that snakes across its river-facing facade. Housing a new staircase providing vertical circulation, it links the building's original three floors while morphing into a spectacular new rooftop level of undulating, landscaped, and oak-decked surfaces.

What's more, as part of a broader redevelopment strategy, Docks de Paris was seen "as a new gateway into the 13th arrondissement," MacFarlane says. Abutting the Quai d'Austerlitz, and connecting new river-bus and water-taxi stops to the higher street level, the 170,000-square-foot project is located just to the east of the Pont Charles de Gaulle bridge as the latter leads toward the Gare d'Austerlitz train station. "The views of the facade from the water and bridge were quite important," the architect says.

To start with, MacFarlane stripped the building—which over the years housed everything from "an exotic Hawaiian nightclub" to "places selling cheap carpets"—to its bare bones. (Retaining the existing

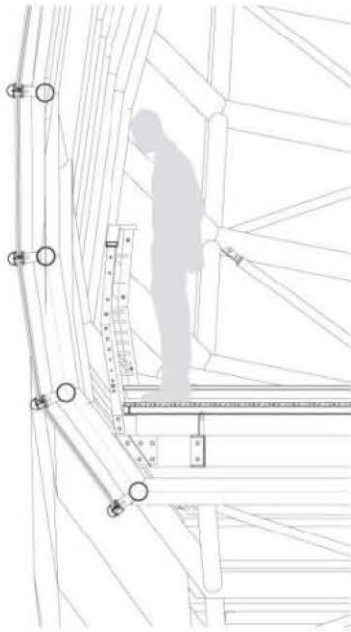


The 1907 building as it looks today (above), and prior to Jakob + MacFarlane's intervention, when the reinforced-concrete structure served as a depot on the left bank of the Seine (left).

frame also served an environmental, waste-reducing purpose.) What was left was sandblasted, leaving a grid of raw concrete within which new perimeter glazing and facades would be installed. Meanwhile, the program, labeled the City of Fashion and Design, called for shops, cafés, and studios alongside a rooftop restaurant, a 43,000-square-foot exhibition space, and a new home for the prestigious Institut Français de la Mode fashion school at the building's western end, which opened last December.

Tying everything together is the Plug-Over. Evoking the Seine, the wavelike addition was both the project's signature feature and its greatest challenge. To derive its form, the architects began by dividing the building's repeating chain of four 25-foot bays separated by a single 33-foot bay into increments of 8 feet each. They then extrapolated this applied grid into an "arborescent" system that "creates a volumetric deformation from the existing geometry of the building," MacFarlane says, adding that the site's zoning envelope also informed the Plug-Over's shape.

With its overall form determined, a way of attaching the new 330-ton addition to the original structure had to be devised. On the one hand, the structure was quite sturdy, having been designed for loads of 190 pounds per square foot. On the other, its smooth, mild-steel rebars



SECTION DETAIL

A section drawing and photo of the new wrapping staircase (above). One of the skeletal frames before installation (right).



The green-fritted glass snakes across the building's river-facing facade.

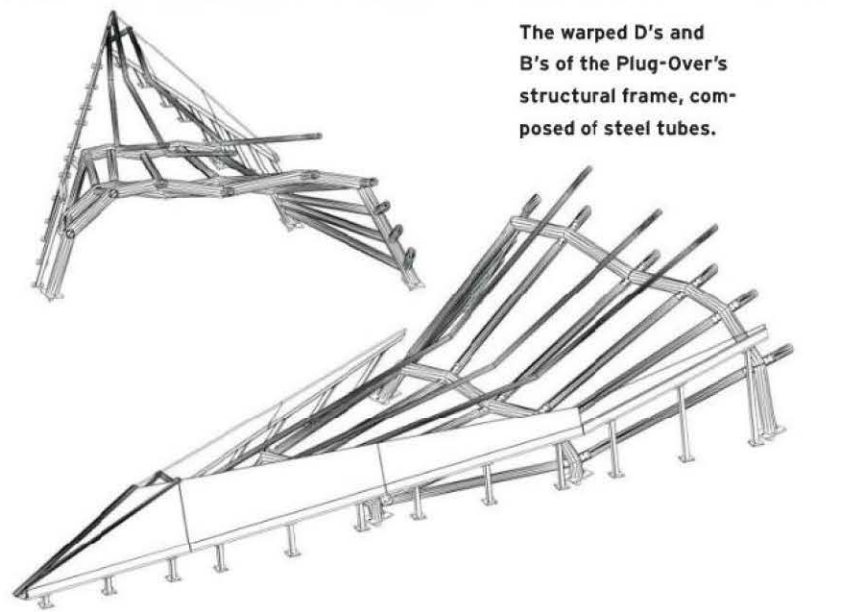
and some fragile column-beam connections posed weaknesses. “The question was how to load up the building without necessitating huge interventions on the concrete,” says Mitsu Edwards, a director at RFR, the project’s engineer.

The solution lay in installing the Plug-Over as a sequence of vertical slices—a series of portal frames (picture warped Ds and Bs) constructed of 6.6-inch-diameter steel tubes that are hung, at Jakob + MacFarlane’s 8-foot intervals, off the building’s newly rebuilt top edge beam. With its vertical load thus distributed, the Plug-Over’s lateral wind and dead loads could then bear horizontally against the lower floor plates.

The other challenge came from the geometry of the Plug-Over itself. Because the ends of the portal arches—the Ds and Bs—naturally want to spread out, vertical steel support tubes help maintain their curvature, acting in tension like the cord of an archer’s bow. Smaller, 4-inch-diameter steel tubes were added along the length for longitudinal stability, while wind trusses were also incorporated at the bottom.

Meanwhile, ensuring that all 630 glass panels were planar and fit together required considerable tweaking of the parametric modeling. Keeping the panels flat was not only a design prerogative, but also a cost-cutting measure. “The trickiest part of the project was retaining its architectural ambition within what was a very tight budget,” says Edwards. To further reduce costs, the double-laminated panels are held in place along the top and bottom only, rather than on all four sides, while their thicknesses were allowed to vary between 0.5 and 1 inch; any resulting color variations were mitigated by, among other things, the green frit.

To be sure, getting everything right was a delicate dance. Yet the result is a dynamic example of adaptive reuse that “takes the industrial history of an existing structure and proposes something into the future,” MacFarlane says. “It was a structure ready to take more building, and that’s what we gave it.” ■



The warped D's and B's of the Plug-Over's structural frame, composed of steel tubes.

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240 Central Park South completes Columbus Circle

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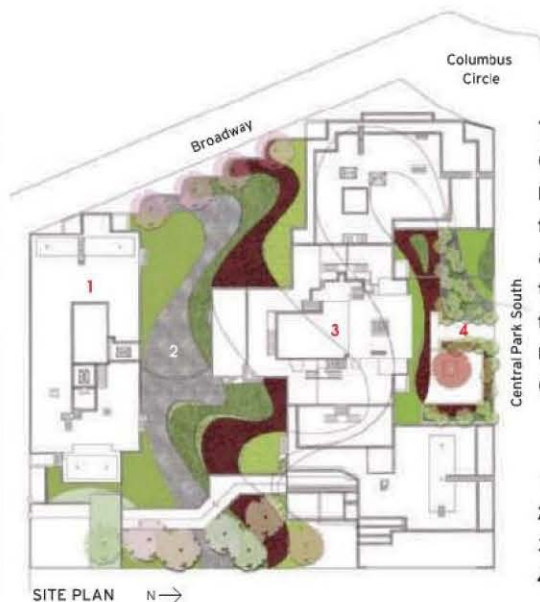
By Stephen Zacks

It was state-of-the-art green architecture before the term was coined: a 325-unit luxury apartment building across from Manhattan's Central Park occupying less than half of its site and punched with planters meant to extend the foliage of the park into the high-density development. Completed in 1940 by Albert Mayer and Julian Whittlesey—known for Modern, middle-class apartments that self-consciously vied with the emergence of suburban housing—240 Central Park South featured two towers (the larger one arranged in a horseshoe plan to maximize airflow and views), cantilevered balconies, and generous steel casement windows to reinforce a connection to the landscaped pathways, fields, and ponds across the street.

Over the years, everyone from Lewis Mumford to Robert Stern had praised the building as one of the period's best examples of high-density housing [RECORD, January 1941, page 68]. In 2002—a year before the competition to renovate Edward Durell Stone's 2 Columbus Circle made the area a preservationist battleground—it was designated a New York City landmark. Today, 240 Central Park South is the only fully restored landmark on Columbus Circle, and with the help of an artfully landscaped green roof by Balmori Associates and some loving updates by architect Douglas J. Lister, its ideas remain as current as when it was built.

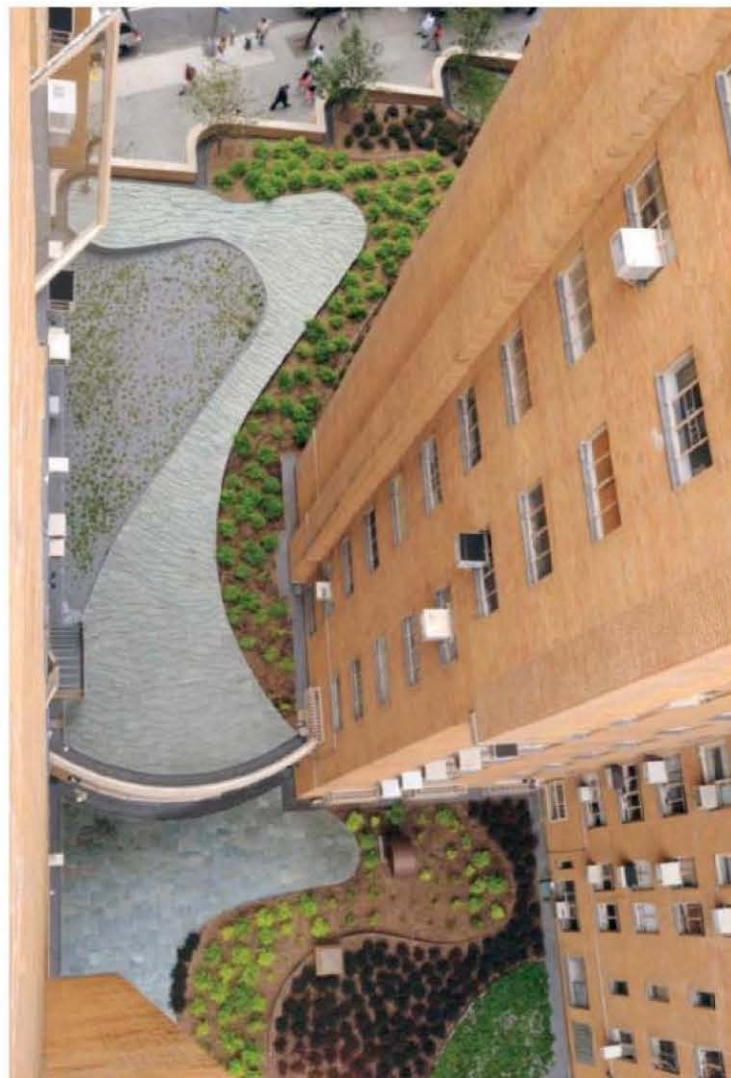
When Lister was hired in 2001, the yellowish-orange brick facade had been badly discolored by previous waterproofing efforts, and he quietly began working with the original manufacturer, Belden Brick, to match the former bright hues of the brick. They spent a year

Stephen Zacks is a contributor to Monocle, Print, and The New York Times.



The main tower sits on Columbus Circle (far left). Balmori's design for the green roof (left and below) extends to the entrance, which features a mosaic by Amédée Ozenfant (below left).

1. Low-rise tower
2. Green roof
3. High-rise tower
4. Entry courtyard



PHOTOGRAPHY: COURTESY DOUGLAS J. LISTER, ARCHITECT (TOP LEFT); © MARK DYE (BOTTOM TWO)

ARCHITECTURAL TECHNOLOGY



calibrating current gas-fired technologies to allow for the color variations that coal-fired factories once produced, eventually reskinning much of the towers' main facades. Lister also had to upgrade electrical service to the apartments to accommodate today's IT needs, running new lines through hallways and decorating them with historic Art Deco carpet patterns. On the street level, Bronx-based Diversified Glass replaced the custom-fabricated curving storefronts projecting onto Broadway with a thicker, more resilient black spandrel glass and substituted white LEDs above the bronze sign-bands for the original neon tubes.

But the biggest chance for a contemporary upgrade was on the ground-floor rooftops, where gigantic planters above the storefronts expressed the original marketing motto of the building, "Where the Park is Part of the Plan." The roof was engineered to support an ample load of 150 pounds per square foot—four to six times the strength required for most green roof installations—but over the years, ginkgo trees in the planters had grown to a height of 30 feet and overwhelmed the structure. The repair became an opportunity to introduce a true green-roof system that would absorb rainwater, reduce heat, and provide an aesthetic boost to residents.

Balmori composed a three-dimensional rolling landscape of barbary, spirea, and slate quarried upstate, using polystyrene foam underneath the drainage mat and soil layer to vary its slope. The rooftop

is not accessible to residents, but from the towers it appears as gently curling bands of green, purple, and gray that form continuous swaths across several levels of the building and extend into the courtyard. In place of the hardy ginkgoes, cherry trees in the curved bastions above the storefronts connect the rooftop landscape to the street, supplemented by a garden at the entrance featuring red and Japanese maples.

Preserving the building while reconciling it with contemporary standards is an ongoing project: Lister is currently studying how to improve its mechanical systems to reduce energy consumption. The owners also plan to eventually replace the steel casement windows with better-insulated replicas, which would vastly improve the building's efficiency—a process delayed by the need to do in-frame rather than the more ideal brick-to-brick installation, difficult when a building is occupied. For now, its restoration is a great reference point for condo designers and advocates of sustainability alike, currently squaring off over what architecture should look like in a period of economic retrenchment. ■



In recent years, the Broadway storefronts featured a cacophony of colorful signage and awnings. The architects have restored the spandrel glass and uniform appearance of the original storefronts (top) using white LED signs (left).

PHOTOGRAPHY: COURTESY DOUGLAS J. LISTER, ARCHITECT (TOP); © TRIX ROSEN (BOTTOM)

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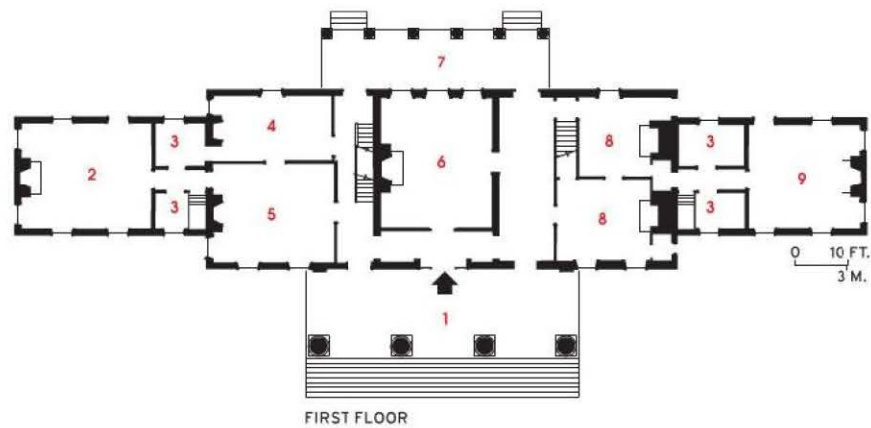
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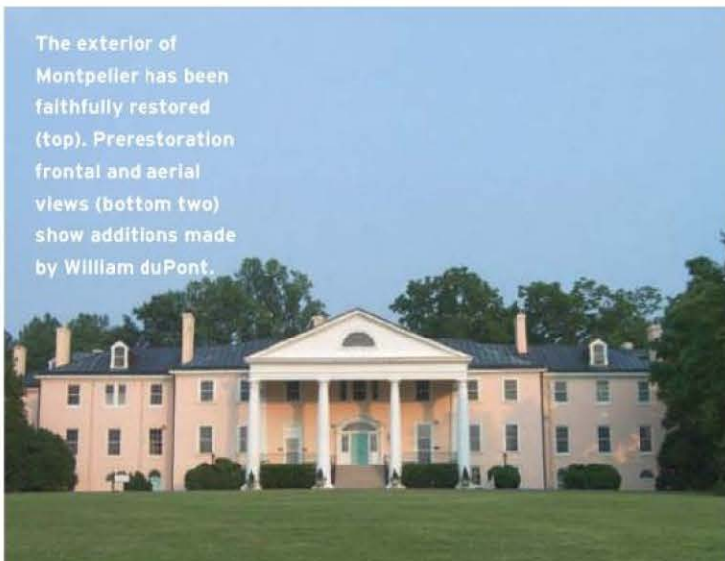
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The exterior of Montpelier has been faithfully restored (top). Prerestoration frontal and aerial views (bottom two) show additions made by William duPont.



A drawing shows the house as it was during Madison's presidency, in color, and later additions (right). Workers install a cellar window (below left) and pull a screed along the capital of one of the portico columns (below right).



Montpelier's Shrunken State Is Fit for a President

AN UNUSUAL RESTORATION PEELS AWAY THE LAYERS TO REVEAL JAMES MADISON'S HOME

By Josephine Minutillo

Most restoration projects involve a fair amount of detective work to determine a building's original condition. The absence of early photographs and detailed architectural drawings can turn the sleuthing into a Sherlock-Holmesian task. But the restorers of Montpelier, James Madison's lifelong home in Orange, Virginia, faced even greater challenges than such missing clues. In the century and a half since Madison's wife, Dolley, was forced to sell the beloved residence—where the “Father of the Constitution” carried out much of his exhaustive research—subsequent owners made drastic changes and massive additions to the historic house, burying the Neoclassical structure within what ultimately became a grandiose mansion for William duPont and his family at the turn of the 20th century.

Following the death of Marion duPont Scott, Montpelier's final resident, in 1983, the building was handed over to the National Trust for Historic Preservation. The decision to restore it was not taken lightly: Work to return the house to the one the Madisons created during James's presidency (1809–17) commenced nearly 20 years later under the stewardship of The Montpelier Foundation.

“There was plenty of skepticism before the restoration began; we were completely challenged to find anything in the building that related to James Madison,” recalls John Mesick of Mesick, Cohen, Wilson, Baker Architects (MCWB), who was initially hired to assess the feasibility, cost, and duration of such an undertaking, and later served as the restoration architect. But underneath the added rooms and plastered-over bricks, the Madison home had survived largely intact.

Demolition, or “deconstruction,” of 23,739 square feet of living space—including 29 rooms composing two thirds of the house—were

done without compromising any original building fabric, all of which was protected and analyzed. By the end of deconstruction, 10 windows, 17 of the 37 surviving doors, and two fireplace mantels were identified as Madison-era items. Recycled wood panels and boards also gave clues to the appearance of the Madison home. “Despite the DuPont's wealth, they were very frugal—reusing many of the house's original elements in new locations,” says Mesick.

When the nearly 2,000 tons of rubble were removed—a foot of soil and a geotextile fabric protected the area around the house for archaeological digs—masons began the exterior resto-



CONTINUING EDUCATION

Use the following learning objectives to focus your study while reading this month's ARCHITECTURAL RECORD/ AIA Continuing Education article. To earn one AIA learning unit, including one hour of health, safety, and welfare credit, turn to page 122 and follow the instructions. Another opportunity to receive AIA/CES credit begins on page 125.

LEARNING OBJECTIVES

After reading this article, you should be able to:

1. Understand the importance of preserving historic structures.
2. Identify various tools used in restoration projects.
3. Describe the process of Montpelier's restoration.
4. Describe how modern systems are integrated into historic structures.



The DuPont additions, two thirds of the 36,000-square-foot, prerestoration mansion, were carefully deconstructed (above), with elements re-created in exhibits at Montpelier's adjacent visitor center. Each of the 30,000 reproduced Madison-era roof shingles, made from old-growth cypress, were hand-scalloped to match the originals (top and bottom right). Exterior restoration began by stripping off stucco that had been applied over the outer brick walls about 1855, and again in the 20th century (right).



ration by chiseling off stucco that had been applied over the outer brick walls, using hand tools to minimize damage. The first stucco application, believed to have occurred in 1855, consisted of a lime base, causing less damage to the bricks it concealed. Later applications, containing impermeable portland cement, were not as forgiving to the bricks, which were also scarified to accept plaster, particularly on the rear facade.

Original bricks—archaeological discoveries of kilns confirm they were made on-site—were retained wherever possible; new hand-molded bricks replicating the colors and size of the originals replaced damaged ones. Masons used mortar made from local limestone with added sand from the nearby Rapidan River floodplain—almost the identical ingredients and sources that both James Madison and his father (who built the core of the Montpelier house in the 1760s) had used.

Other major alterations to the exterior, including replacing the wood roof shingles with metal ones, came early on. One of the first owners after Dolley Madison—the property changed hands six or seven times before the DuPonts bought it in 1901—retracted the front porch so that it sat behind the portico's plastered-over brick columns, which were then elongated to meet the ground. Madison, who had consulted often with Thomas Jefferson when he was adding onto Montpelier (Jefferson was renovating Monticello at the same time, and shared the same

master builder, James Dinsmore), specified Tuscan columns based on Palladian proportions. “You don’t have to know the mathematics behind it to realize what an egregious error it was to lengthen the columns,” says John Jeanes, Montpelier’s director of restoration.

Jefferson was instrumental in convincing Madison about many of the building elements. One in particular was a sawtooth-shaped metal roof developed by Jefferson himself. It was installed over the north- and south-wing rooms. The serrated form, like a pitched roof, allows water to easily flow away from the building, but has the advantage of permitting a flat deck to be applied over it, creating terraces for the second-floor bedrooms. Later additions placed over these terraces have been removed, and the zigzagging roof replaced. “We wanted in every respect to be faithful to the original building technology,” Mesick says, though he added an EPDM rubber membrane between the wood framing and sheet metal “as a belt-and-suspenders approach.”

The practical-minded Madison drew the line, though, on some of his presidential predecessor’s suggestions. When Jefferson advised lifting the floor above the drawing room to accommodate a semicircular window over the main entrance, Madison opted for a smaller, elliptical window, keeping the floor as it was. “The house is a great autobiography of the man,” Jeanes says. “He was a pragmatic, smart guy. The same sen-



The house was open for public tours daily throughout the nearly five-year-long restoration process (top left), which celebrated its completion on Constitution Day, September 17, 2008. A worker uncovers a decorative wall painting that dates back to circa 1764 (top middle). The area around the house continues to be an archaeological site (top right). In the cellar, archaeologists reveal the herringbone pattern of Dolley Madison's brick kitchen floor (left).

sibility he brought to the Constitution, he brought to building his house. Visitors can see that now without the later architecture clouding it.”

Madison’s correspondence with Jefferson was one of the many tools restorers used to connect the dots during the restoration process. Madison also kept meticulous building records, documenting all of his building-supply purchases. (In one telling anecdote, the restoration team eventually located 3 feet of wood that was accounted for in Madison’s records when they found a door opening that had been filled: The missing wood formed the lintel.) Restorers also referred to early lithographs

**“THE SAME SENSIBILITY MADISON
BROUGHT TO THE CONSTITUTION, HE
BROUGHT TO BUILDING HIS HOUSE.”**

and paintings of the house, always confirming what was illustrated with archaeological or other evidence in case the creator of the image had taken artistic license. For instance, a well-known watercolor depicted a dark-colored, or “invisible,” fence around the house, rather uncommon for that time. The charred remains of the pales, or pickets, were found in holes in the ground, verifying the type, location, and paint color of the fence, as well as the species of wood used (white oak and walnut).

As the exterior restoration progressed, provisions for a climate-control system—sufficient to meet the curatorial requirements for collection care and visitor comfort—were considered. MCWB worked with Quantum Engineering to devise a system which would cause minimal intrusion upon both the historic fabric of the structure and archaeological resources, ultimately agreeing on a remote system similar to the one they had installed for the restoration of Poplar Forest, Jefferson’s second home. All equipment for mechanical, electrical, security, and fire suppression and detection systems was located in a 1,000-square-foot utility vault situated 18 feet below the rear lawn. Geothermal power provides efficient heating and cooling. Located beside the vault, 12 wells—four groups of three—are buried 400 feet deep. “This is a more desirable system for a historic site,” admits Curtis Wilsey, a principal at Quantum. “There is no noise, and no visual clutter.”

From the three air-handling units in the vault, conditioned air is conducted to the house via two large, buried conduits that are threaded under the cellar floor. The air is then distributed vertically to the upper floors. Two of the largest vertical risers, conducting supply air for the second floor, pass upward through a series of DuPont-period doorways that needed to be filled in to restore original layouts. In the attic, the air is distributed horizontally, then directed down through the ceilings of the



A view of the estate's rolling hills from a second-floor window (top left). President Madison's room (top right). A master mason carves the egg-and-dart pattern into red sandstone around the drawing-room fireplace (right). Detail of the mantel in a second-floor bedroom (left).



second-floor rooms. Return air is drawn from the fireplace in each room and rises vertically in the original chimney flues to the attic, where it is collected and redirected down through a reconstructed chimney stack to another buried conduit leading back to the utility vault. Seven heat pumps, used in a variety of heating or chilling combinations, help control air temperature and humidity while allowing for a broad range of conditions. “We weren’t constrained by a meager budget. The funds were there to do the job right,” says Wilsey, whose work was just a small part of the \$24 million overall restoration project, made possible largely by an \$18 million grant from the estate of Paul Mellon.

Once the installation of these systems concluded, the restoration of interior finishes could be accomplished. Only five photographs exist of the pre-DuPont interiors. Guided by careful “reading” of surviving evidence, the architects developed drawings for all the lost elements. These included the four original stairways, interior trim, doors, fireplace surrounds, and hardware. As layers of history were peeled away, new details were revealed, such as the imprint of an original roofline buried behind a plaster wall or Madison-era paint hidden behind a molding.

Restorers initially feared that the two original, central staircases—which were removed during later renovations—would forever be “black holes.” They eventually discovered just enough physical evi-

dence to understand their form and placement. For one, the exact location, width, and rise and run were preserved in original framing outlines.

The DuPonts replastered the interior walls in the Madison-era house, where the layout of rooms changed dramatically. While the original lath was mostly intact, restorers removed the 20th-century plaster and replaced it with a recipe similar to the one used by Madison—one that once again consisted of lime (which would not hold moisture in the

“WE WEREN’T CONSTRAINED BY A MEAGER BUDGET. THE FUNDS WERE THERE TO DO THE JOB RIGHT.”

walls as the modern formula had). Fifty-six pounds of horsehair were incorporated into the scratch coat. Extensive paint analysis determined colors. Painters applied hand-ground pigments using round and oval-shaped animal-hair brushes to re-create the authentic sinewy texture and gloss. Investigations to determine original wall coverings are ongoing.

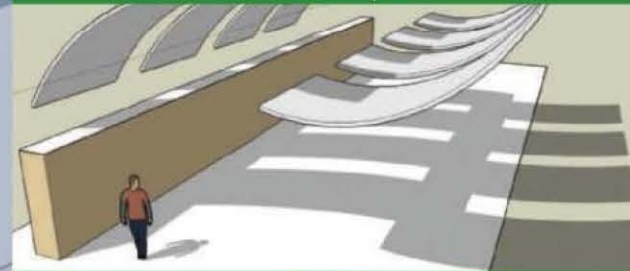
Much of the original heart-pine floors survived and were re-finished by hand rather than with a sander. Unlike modern wood floors, whose planks are uniformly sized by machine, these floors contain boards of random widths. If one needed to be replaced, a comparable

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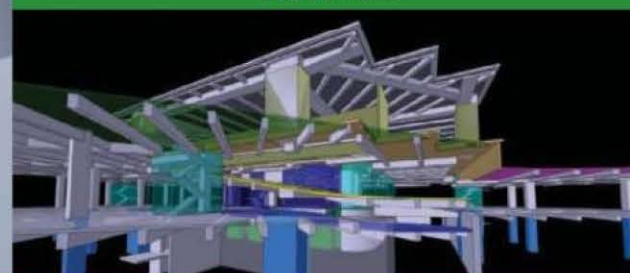
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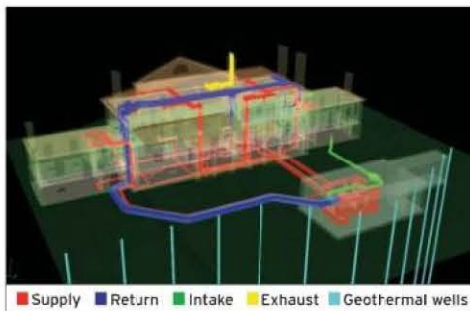
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old-growth board would replace it. These were either found recycled in other parts of the house or on the property. In one case, a recycled baseboard was discovered holding laths supporting 20th-century ceiling plaster. In another, a nearby bowling alley—one of the oldest in the country—was found to contain original wood from the house. In other instances, restorers acquired salvaged timber from old, disused New England mills. Where necessary, original floors were patched with carefully fitted plugs, or “dutchmen,” repairing damage caused by insects and installations of heating and plumbing.

The concrete over the cellar floor was removed to reveal the herringbone brick pattern of Dolley’s kitchen floors. (The cellar is the only spot in the house where a new steel beam had to be inserted. Throughout the rest of the house, steel is used sparingly for connections only.)

Most of the Madison-era woodwork, including mantels, door frames, cornices, and window surrounds, survived. Even many of the original window panels withstood the test of time, their wavy glass providing warped views of the rolling hills beyond. To restore interior



An off-site bunker controls and monitors airflow.

framing and partitions, architectural investigators looked at mortises in floors and ceilings that once held wall studs in place. Surviving nail holes and paint colors also provided clues.

More difficult to determine is the look and arrangement of Madison’s furniture. Historians and curators continue to research and analyze data that gives insight into room use, furnishings, and the Madisons’ lifestyle.

“Prior to the restoration, we were essentially giving tours of the DuPont mansion,” says Jeanes. “You would walk past the room where Madison died and it had been transformed into a hallway. It was almost impossible to see Madison in this house. All that has changed.” As one of the last of the founding fathers’ homes to be restored, Montpelier now gives a more complete picture of this country’s pivotal, early days. ■

For this story and more continuing education, as well as links to sources, white papers, and products, go to architecturalrecord.com/mech.



AIA/ARCHITECTURAL RECORD CONTINUING EDUCATION

INSTRUCTIONS

- Read the article “Montpelier’s Shrunken State Is Fit for a President” using the learning objectives provided.
- Complete the questions below, then fill in your answers on the next page.
- Fill out and submit the AIA/CES education reporting form on the next page or take the test online at continuingeducation.construction.com/ to receive one AIA learning unit.

QUESTIONS

- The total size of Montpelier’s restored structure is which?
 - two thirds of the preresoration mansion
 - one third of the preresoration mansion
 - 23,739 square feet
 - none of the above
- A screed is used in which of the following scenarios?
 - as structural timber
 - as a patch for holes found in floors
 - as a guide for making a level surface
 - as a mold for a fireplace mantel
- The mortar recipe includes which of the following?
 - limestone and sand
 - portland cement and sand
 - stucco
 - rubble
- Stucco and plaster caused which damage when applied on the brick?
 - they sealed in moisture within the brick
 - they forced shallow cuts to be made on the brick
 - a and b
 - none of the above
- Which was not a major alteration made to Montpelier’s exterior?
 - wood tiles were replaced with metal ones on the roof
 - the front porch was enlarged
 - the portico’s columns were elongated
 - a second story was added over the north and south wings
- Which of the following did not provide completely reliable evidence about Montpelier’s early condition?
 - Madison’s records
 - correspondence between Madison and Jefferson
 - lithographs and paintings of the house
 - archaeological findings
- All of the following are advantages of the off-site mechanical system except which?
 - it creates less noise
 - it is less costly
 - it creates less disturbance to the original building fabric
 - it is less visible
- Why did the restorers utilize salvaged timber from disused mills?
 - they were not permitted to use steel in any part of the house
 - the old growth wood was desirable
 - both a and b
 - none of the above
- Which is not a modern insertion in the restored historic house?
 - EPDM rubber roofing membrane
 - steel connections
 - lime plaster
 - vertical risers for supply of conditioned air
- The geothermal energy source works in conjunction with which?
 - three air-handling units
 - twelve wells
 - seven heat pumps
 - all of the above



069EDIT1

AIA/ARCHITECTURAL RECORD CONTINUING EDUCATION

Program title: "Montpelier's Shrunken State Is Fit for a President," ARCHITECTURAL RECORD (06/09, page 116).

AIA/CES Credit: By reading this article and successfully completing the exam, you can earn one AIA/CES LU hour of health, safety, and welfare credit. (Valid for credit through June 2011.)

Directions: Select one answer for each question in the exam and circle appropriate letter, or take this test online at no charge at continuingeducation.construction.com/. A minimum score of 80% is required to earn credit.

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- 2. a b c d
- 3. a b c d
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Material resources used: Article: This article addresses issues concerning health and safety.

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Daylight Savings: Window Systems Deliver Light and Reduced Energy Costs

CONTINUING EDUCATION

Use the learning objectives below to focus your study as you read **Daylight Savings: Window Systems Deliver Light and Reduced Energy Costs**. To earn one AIA/CES Learning Unit, including one hour of health safety welfare/sustainable design (HSW/SD) credit, answer the questions on page 132, then follow the reporting instructions or go to ce.ArchitecturalRecord.com and follow the reporting instructions.

Learning Objectives

After reading this article, you should be able to:

- Explain the latest technology in low-emission (Low-E) glass
- Identify the characteristics of channel glass
- Discuss between-the-glass blinds
- Describe the workings of motorized shades

Presented by

- Guardian Industries Corp.
- MechoShade Systems, Inc.
- Pella Corporation
- Technical Glass Products (TGP)

The New York Times Building in New York City embraces daylighting in its signature urban headquarters. Architecture: Renzo Piano Building Workshop with FXFowle Architects; Architectural Interiors: Gensler. Photography: Bernstein Associates. ©2009 MechoShade Systems, Inc.

Daylight Savings: Window Systems Deliver Light and Reduced Energy Costs

Daylighting — the use of natural light through skylights and windows to complement or replace interior electric light — has become as desirable an asset as fresh air or sunshine. It is a linchpin of green building and according to studies by the Heschong Mahone Group and the California Energy Commission, proper daylighting strategies are beneficial for nearly every human endeavor. Students concentrate better, workers are more productive, patients recover quicker, and stores register more sales. And an effective daylighting design can go a long way toward reducing energy costs for lighting and climate control — a worthy goal in view of the 77 million MWh of electricity the California Institute for Energy and the U.S. Department of Energy estimate is consumed annually. All that to illuminate buildings' perimeter zones where daylight is already present.

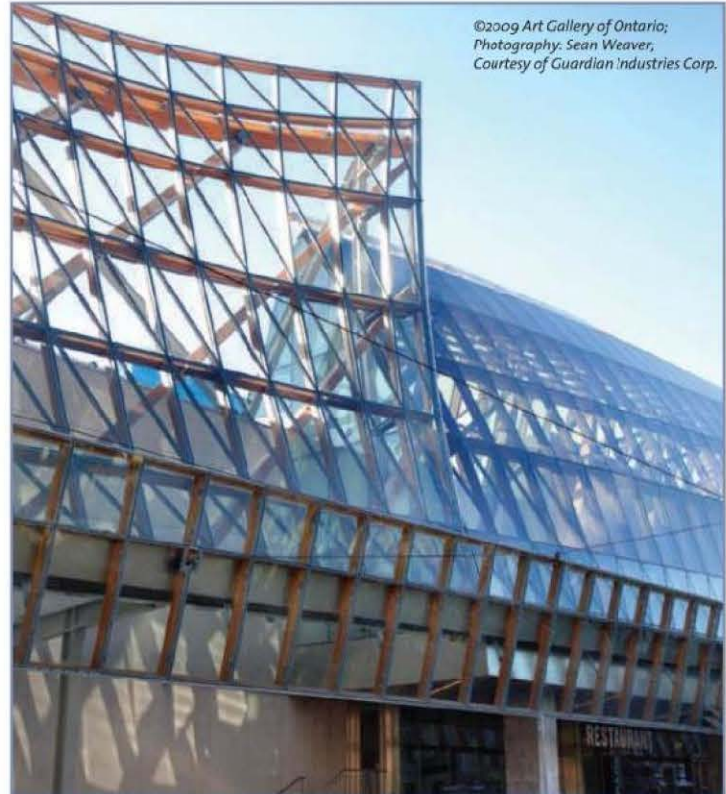
But daylighting is hardly a “one-size-fits-all” solution. There are many factors involved in an effective daylighting design. A building's location, design, architectural elements, mechanical-electrical systems, and myriad other factors can make or break energy savings, occupant comfort and productivity.

Key among these factors is the window. “The window is the first line of defense for energy savings,” says Jan Berman, President of MechoShade Systems, Inc., a New York City-based provider of solar shading systems. “When daylight is controlled at the window wall, the need for artificial lighting and heating, ventilation and air-conditioning is far less.”



Lakeside Nature Center, Kansas City, MO;
International Architects Atelier;
Courtesy of Pella Corporation

At the Lakeside Nature Center in Kansas City, Missouri, floor-to-ceiling glazing rises 28 feet to promote daylighting and enhance the feeling of being in nature.



©2009 Art Gallery of Ontario;
Photography: Sean Weaver,
Courtesy of Guardian Industries Corp.

High performance Low-E glass was specified for the Frank Gehry-designed Art Gallery of Ontario.

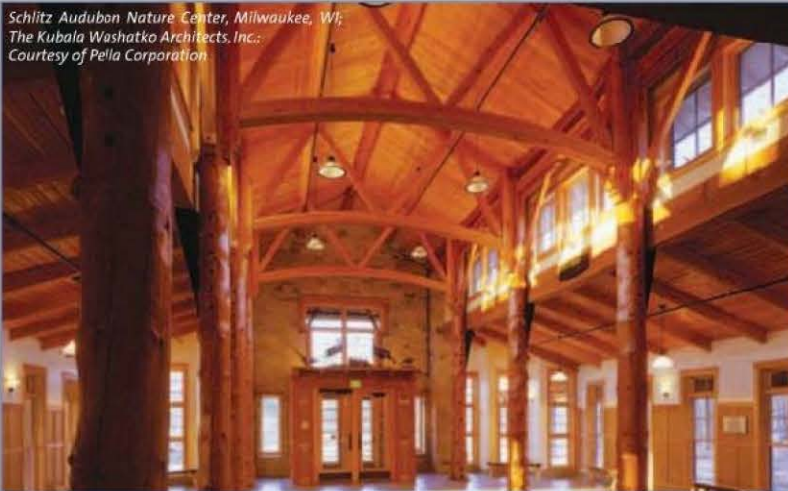
This article will discuss how window systems contribute to daylighting, focusing on fenestration solutions that have proven to be effective in admitting natural light without excessive heat and glare — all while driving down the cost of a building's energy costs.

WINDOWS AND DAYLIGHTING

“The central challenge of effective daylighting design is allowing natural light to penetrate deep into interior spaces, while eliminating glare and heat gain or loss,” says Jeff Razwick, vice president of Technical Glass Products (TGP), a supplier of fire-rated glass, framing systems and specialty architectural glass products. It's also important to ensure that the light admitted to the building's interior is high-quality, spectrally neutral and, ideally, integrated with the electric lighting design. Daylighting strategies contribute to earning U.S. Green Building Council Leadership in Energy and Environmental Design (LEED) points in four of the six categories: Indoor Environmental Quality, Energy and Atmosphere, Materials and Resources, and Innovation and Design Process.

What effective daylighting does not mean is merely increasing the number of windows in a building. “A lot of confusion revolves around the appropriate level of light,” says Chris Dolan, Director of Commercial Glass Programs at Guardian Industries Corp., manufacturers of float glass and coated glass products. “More windows do not automatically equal more daylighting.” According to the Daylight Collaborative in Wisconsin, the sun provides 7,000 to 10,000 foot-candles of light, while indoor office spaces need only

Schlitz Audubon Nature Center, Milwaukee, WI;
The Kubala Washatko Architects, Inc.;
Courtesy of Pella Corporation



The extensive use of natural light streams through strategically placed window systems at the Dorothy K. Vallier Environmental Learning Center, reducing the need for artificial light.

about 50 foot-candles. Too much light causes glare, encouraging people to close the blinds and turn on the lights, which is obviously a counter-productive move.

“One of the most common failures in daylighting strategies today is glare control,” says Terry Zeimetz, AIA, CSI, CCPR, Commercial Marketing Manager at Pella Corporation. “Large window areas provide generous amounts of daylight to the task area, but if it’s not properly regulated glare results, particularly in today’s computer environments.”

WINDOW CONSIDERATIONS

In achieving daylight-friendly windows, the following areas should be carefully explored and analyzed:

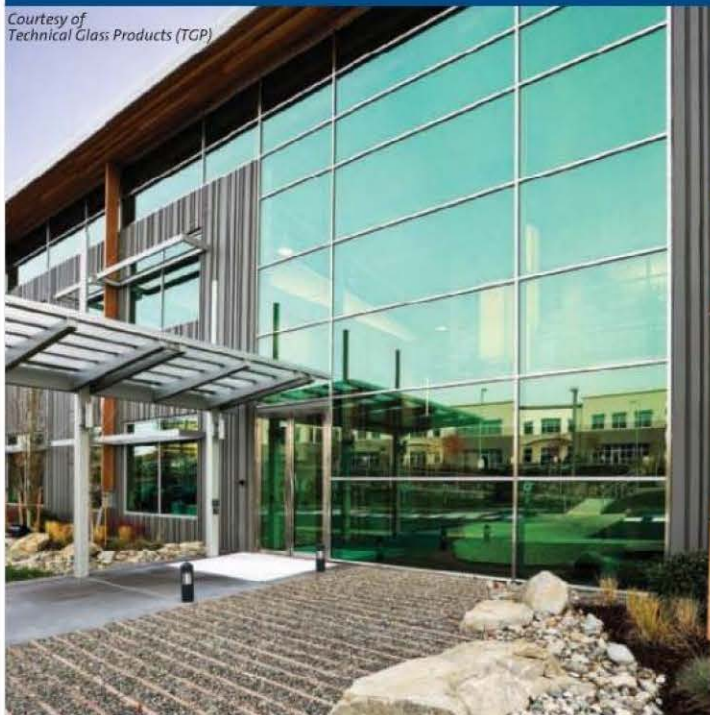
Window Design. Generally, windows on the north and south faces receive moderate, constant light throughout the day rather than extreme glare in the morning and afternoon. Placing windows at eye level allows for a view to the outdoors. Shading windows at and above eye level avoids excessive brightness and direct sunlight streaming in on visual tasks. These and other basic design principles should be fully understood and applied.

Thoughtful examination of window placement was critical in the design of the Dorothy K. Vallier Environmental Learning Center at the Schlitz Audubon Nature Center, the first new construction Gold LEED-certified building in Wisconsin. “The windows were a huge decision,” says Joel Krueger, Green Building Specialist / Associate / Project Architect, of the Kubala Washatko Architects, Inc. who was the key architect on the project. “In designing a building, you tend to look at the sun. Then, you want to combine the openings with the views and vistas. It all works together at the same time. You also have to decide what needs to operate or be fixed and what types of windows are needed,” he says.

Window Glazing. According to the Efficient Windows Collaborative, there are three approaches to improving the energy performance of glazing products. The glazing material may be tinted

Framed by Steel

Courtesy of
Technical Glass Products (TGP)

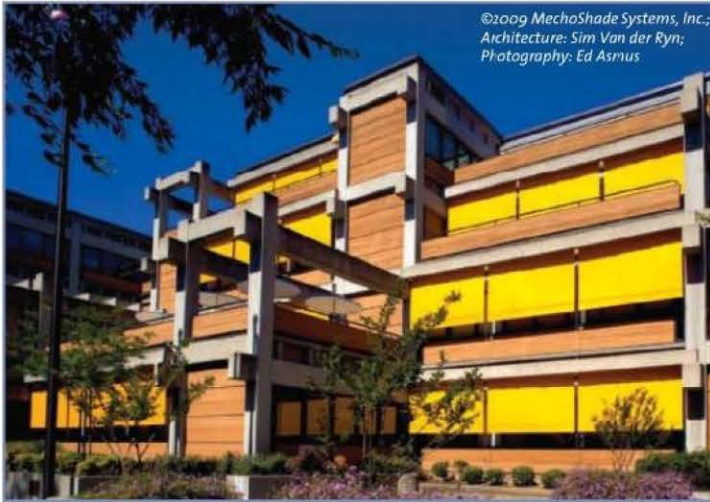


TGP's headquarters incorporate a steel-framed curtain wall.

Typically, there’s so much focus on the type of glass used, that it can be easy to overlook ways that framing can support daylighting. The strength of the frames affects how large an uninterrupted glazed area can be provided. The size of the frame profile also determines how crisp and clean sightlines are, and defines the extent of cast shadows.

American designers are accustomed to working with aluminum frames for windows, doors, and curtain walls, but steel curtain wall is popular in Europe with a strong track record of successful installations.

Modern steel frames are approximately three times stiffer than aluminum, enabling large glazed free spans with fewer horizontal and vertical framing members, yet they can be customized around various curtain wall shapes, members, spans, anchoring conditions, etc. And steel framing systems also have significantly lower potential for heat gain and loss. Compared to aluminum, steel conducts about 74 percent less heat. In an indoor ski area in Dubai, the aluminum framed curtain wall was replaced with steel frames. Despite the temperature difference between the cooled interior and an adjacent indoor eating area, there was no condensation on the steel frames, a common problem with some aluminum frames.



©2009 MechoShade Systems, Inc.;
Architecture: Sim Van der Ryn;
Photography: Ed Asmus

At the Gregory Bateson Building, in Sacramento, California, motorized external shades help protect occupants from the sun's rays and heat.

to block out unwanted solar energy. Coatings may be applied to the surface of the glazing material. Reflective coatings and films, or low-emittance (Low-E) coatings were developed to improve both heating and cooling season performance. Alternatively, double- or triple-glazed windows may be assembled and films or gas fills inserted between the layers. "Typically, an architect selects the glass first and then proceeds to consider the various shading options," points out Zeimetz.

Shading Options. Interior, exterior and between-the-glass shade options can protect windows not otherwise shaded from the sun. According to the Florida Solar Energy Center, exterior shades catch the sun and reflect some of it away from the window. Because some exterior shades are partially transparent, a portion of the incident radiation will pass through to the window, with the rest absorbed

by the shade and carried away from the window by radiation and airborne convection currents. Exterior or interior awnings and light shelves above or below windows can block sun and bounce light up to the ceiling, allowing it to penetrate deeper into the space and controlling glare.

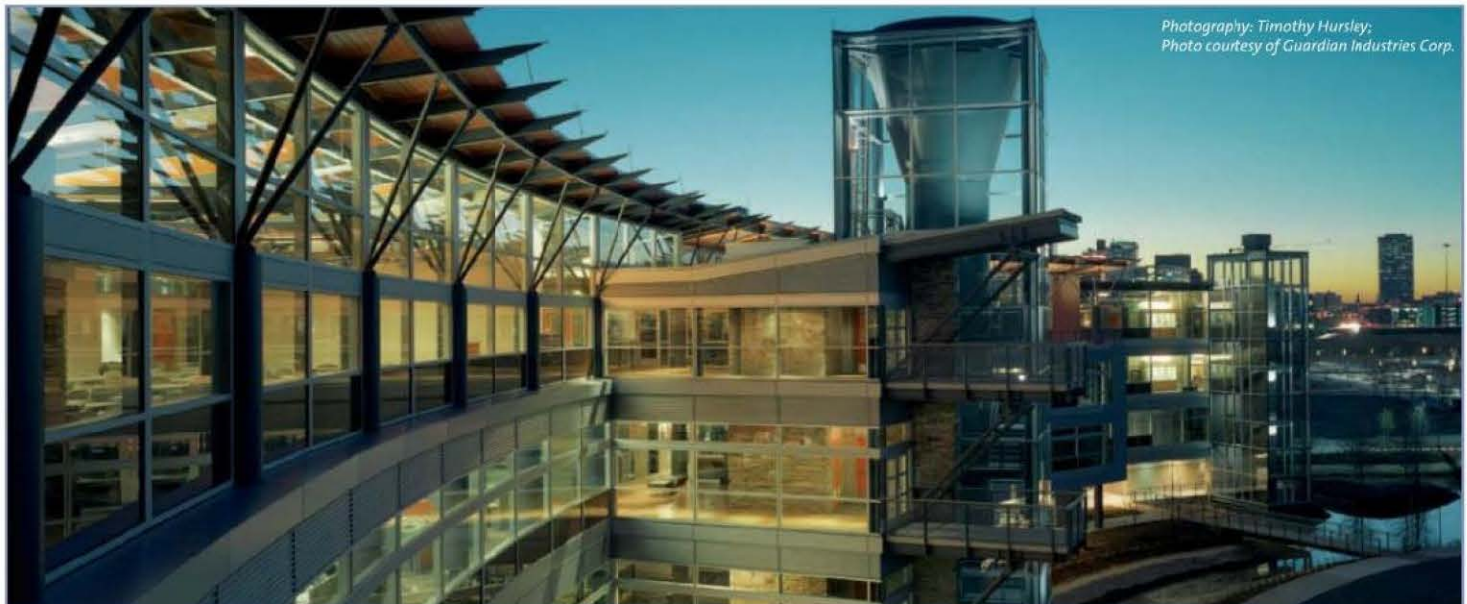
LOW-E GLASS AND HOW IT WORKS

Traditionally, architects have relied on tinted or highly reflective products to achieve energy performance. Even energy-wasting single-glazed, clear float glass has a shading coefficient of .86. Most designers have had to choose between a variety of dark tinted glazing to achieve desired energy savings. The allure of a glass that is neutral in color with natural light transmittance and without the heat and glare is strong.

The glass industry responded with high-performance Low-E products that use a super-thin metallic coating to allow natural light in while reducing heat transfer. Emissivity is the measure of the glass's ability to radiate energy, and the lower the emissivity, the less heat is transferred in or out. "Low-E glass is becoming more common on projects today," says Zeimetz.

Low-E products are continually evolving. The newest generation of Low-E technologies is spectrally selective coatings that filter between 40 to 70 percent of solar radiation normally transmitted through clear glass, while still allowing in large amounts of light. Advanced glazings with spectrally selective coatings can reduce cooling requirements hot climates by some 40 percent.

Two spectrally selective Low-E options are sputter-coated (also known as soft coat) glass, and pyrolytic-coated (also known as hard coat) glass. To create sputter Low-E coatings, optically transparent silver is deposited on the float glass off-line, after the base glass is manufactured. Sputter low-E includes one or more layers of silver between layers of metal oxide in a vacuum. Pyrolytic Low-E is produced by applying metal oxides during the molten stage of float glass manufacturing. Sputter-coated glass



Photography: Timothy Hursley;
Photo courtesy of Guardian Industries Corp.

Insulated Low-E glass was the choice for Heifer International Headquarters in Little Rock, AR.

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Courtesy of Guardian Industries Corp.

The Western Carolina Regional Sewer Authority headquarters features the latest in spectrally selective Low-E glass.

provides high visible light transmission and optimal transparency, and dramatically lowers heat gain or loss, while pyrolytic Low-E coatings typically allow more solar heat to be transmitted than the latest generation of sputter-coated glass.

Manufacturers offer improvements over the standard, widely used commercial spectrally selective Low-E glass with solar heat gain coefficients (SHGC) as low as 0.28. Given the same U values, decreasing the SHGC from the .37 of the standard commercial Low-E glass to .28, and the visible light transmittance from 67 percent to 54 percent adds up to significant savings.

An independent study by engineering company Enermodal Engineering Inc. pegs the potential savings generated by the lower SHGC glass at as much as \$2.50 a square foot due to downsizing the chilled water and air distribution systems. And when compared to traditional high-performance Low-E glass, operational costs



Courtesy of Technical Glass Products (TGP)

Channel glass is composed of linear cast-glass channels.

savings of up to \$1.60 per foot of glass can be achieved by the newer glass in buildings with glare and daylighting controls. The glass effectively blocks 72 percent of solar energy, while transmitting 54 percent of natural light. "That's about the right amount of light for a building interior," says Dolan. "And the cost differential over standard high-performance Low-E glass can be measured in pennies."

OPTIONS IN GLASS

In the quest for a distinctive aesthetic, architects seek out different types of glass products. "Design professionals are increasingly seeking alternatives to window glass and glass block, and, among these, channel glass is one unique product we're seeing specified in daylighting designs for both hot and cold climates," says TGP's Razwick.

Channel glass is composed of long, narrow "U"-shaped linear cast-glass channels. It is suitable for daylighting because the glazing can be installed vertically or horizontally with an extruded metal frame around the perimeter, enabling uninterrupted vertical spans of up to 23 feet. Manufacturers offer the glass in a range of colors

and textures with varying translucency, allowing for the passage of natural light without loss of privacy, and with either tempering or filming options available to meet impact safety requirements. Channel glass provides warm, diffuse light for interior spaces and, because of its shape, the glazing system can achieve very tight radiuses or can be used in curving or serpentine applications. Intermediate vertical mullions are generally not required for vertical installations. Additional benefits include adaptability to seismic code requirements.

For the Scottsdale W Hotel and Residences, Starwood's first W Hotel in Arizona, San Francisco-based Hornberger + Worstell Architects were tasked with creating a state-of-the-art hotel living room, a signature feature of W Hotels worldwide. A key design challenge was creating a space that flows well from the porte cochere entry and incorporates natural light while keeping out the Arizona heat, which often hovers above 100 °F.

"We wanted to find a contemporary looking translucent material without a metal frame to create a pattern of glazing and diffuse the light in interesting and changeable ways throughout the day and night," says Christian Low, AIA, ANZIA, principal and senior vice president of Hornberger + Worstell Architects. "We also wanted some transparency, but not a clear fish bowl glass effect, because we were trying to visually invite the guests into the hotel lobby living room, yet also screen the cars and activities outside in the porte cochere."

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See Quiz on Page 132

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Program title: "Daylight Savings: Window Systems Deliver Light and Reduced Energy Costs" (06/09, page 125). AIA/CES Credit: This article will earn you one AIA/CES LU hour of health, safety, and welfare/sustainable design (HSW/SD) credit. (Valid for credit through June 2011). **Directions:** Refer to the Learning Objectives for this program. Select one answer for each question in the exam and fill in the box by the appropriate letter. A minimum score of 80% is required to earn credit. **To take this test online and avoid handling charge, go to ce.ArchitecturalRecord.com**

1. **The central challenge of effective daylighting design is allowing natural light to penetrate deep into interior spaces:**
 - a. and eliminate glare.
 - b. while eliminating glare and heat gain or loss.
 - c. while reducing heating costs.
 - d. and illuminate computer areas.
2. **Shading windows at and above eye level:**
 - a. causes glare.
 - b. adds to heat loss.
 - c. is the prime daylighting strategy.
 - d. avoids excessive brightness and direct sunlight streaming in on critical visual tasks.
3. **Solar Heat Gain Coefficient (SHGC) indicates how:**
 - a. effective the product is at blocking the heat caused by the sun.
 - b. well the product transmits heat.
 - c. hot the room interior will be.
 - d. well a material resists heat flow.
4. **Sputter-coated glass provides high visible light transmission, optimal transparency and:**
 - a. raises heat gain.
 - b. raises heat loss.
 - c. dramatically lowers heat gain or loss.
 - d. none of the above.
5. **Channel glass provides:**
 - a. Low-E spectrally selective ratings.
 - b. warm, diffuse light for interior spaces.
 - c. harsh, concentrated light.
 - d. mid-range values in interior situations.
6. **Ordinary room-side blinds:**
 - a. accumulate 100 times more of certain airborne allergens than between-the-glass blinds.
 - b. are harder to clean than between-the-glass blinds.
 - c. have better shading capabilities than between-the-glass blinds.
 - d. accumulate 200 times more of certain airborne allergens than between-the-glass blinds.
7. **Some automated shade systems work:**
 - a. off transmitted light.
 - b. based on a computerized history.
 - c. according to the percentage of visually transmitted light.
 - d. with the dynamics of the sun.
8. **Light shelves bounce the sunlight up onto the ceiling:**
 - a. where it bounces back out the window.
 - b. so it can reduce glare.
 - c. where it is reflected down deeper into the interior space.
 - d. so it can backlight computer installations.
9. **Light shelves work best to deflect:**
 - a. the high solar angle of the summer sun.
 - b. the low angle of the winter sun.
 - c. afternoon sun.
 - d. mid-morning sun.
10. **Modern steel frames are:**
 - a. not as stiff as aluminum.
 - b. twice as stiff as aluminum.
 - c. approximately three times stiffer than aluminum.
 - d. not conducive to daylighting.

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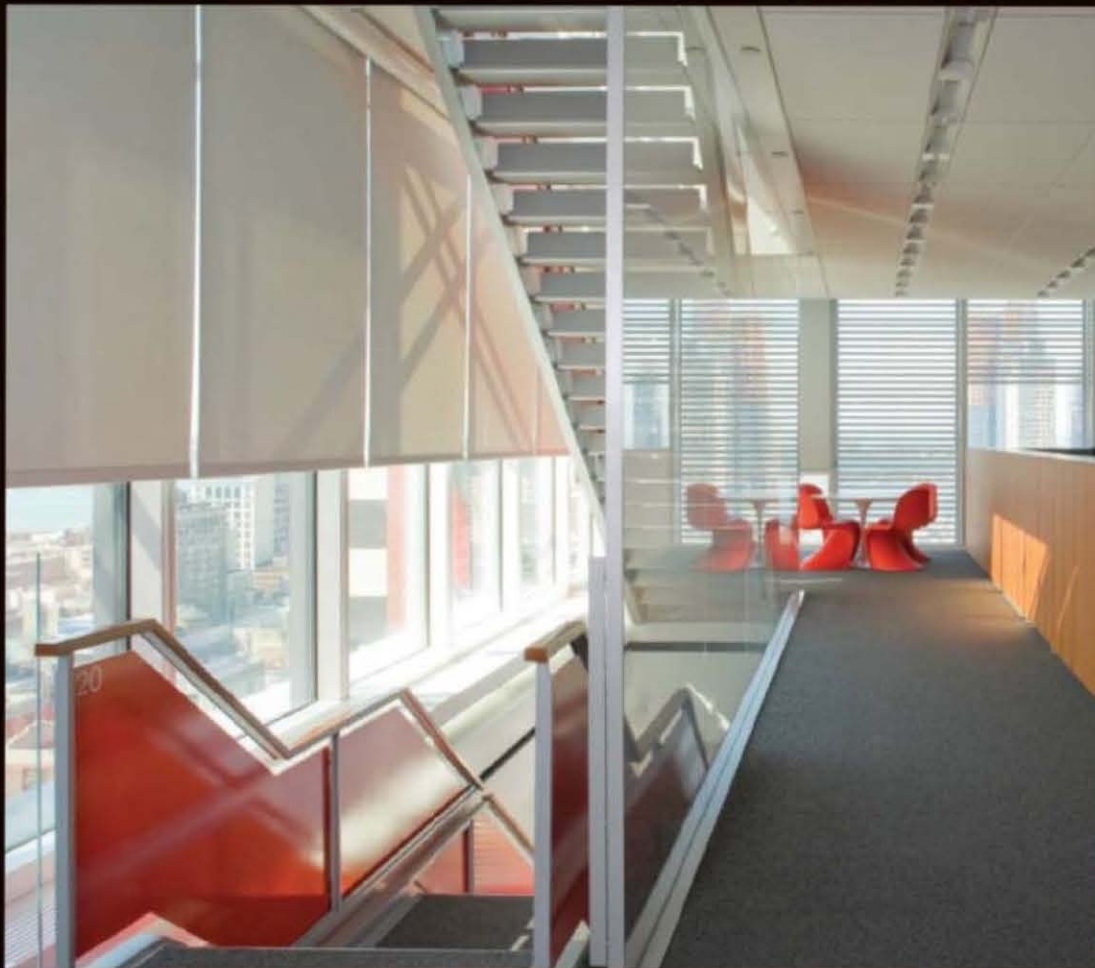
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Daylight Savings: Window Systems Deliver Light and Reduced Energy Costs

Product Review



Guardian Industries Corp.

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Technical Glass Products (TGP)

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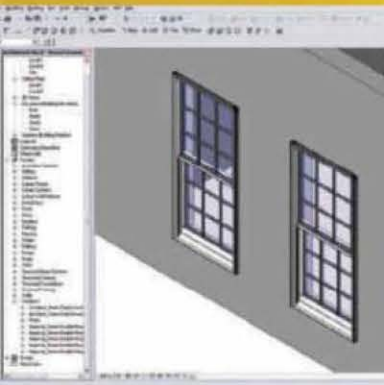
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CIRCLE 49



COMMERCIAL

Presenting the 2009 Excellence

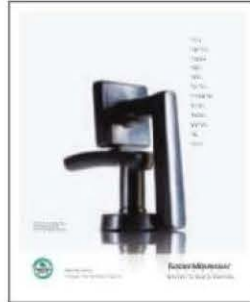
We are pleased to announce the Best-of-Show and Winners' ad campaigns from the 2009 *Architectural Record* Excellence in Advertising Awards selected by a panel of nine architects and designers representing the breadth of the profession.



Photo: Cindi De Channes



Knauf Insulation



Rocky Mountain Hardware



Rocky Mountain Hardware



Armstrong Ceiling Systems



Hunter Douglas Contract

2009 *Architectural Record* Advertising Awards Jury

Back row: (left to right)

Robert A. Bracamonte, AIA, LEED AP, Principal, Ellerbe Becket

Melissa Duffy, AIA, Associate Principal, Studios Architecture

Randy Guillot, AIA, Principal, OWP/P

Front row: (left to right)

Todd DeGarmo, FAIA, Principal, Studios Architecture

Anne Fougeron, Principal, Fougeron Architecture

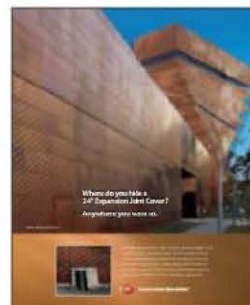
Tom Kundig, FAIA, Principal/Owner, Olson Sundberg Kundig Allen Architects

Not shown:

Mark Cavagnero, FAIA, Principal, Mark Cavagnero Associates Architects

Rebecca Binder, FAIA, Binder Architects

Robert Goodwin, Design Principal, Perkins + Will



Construction Specialties, Inc.



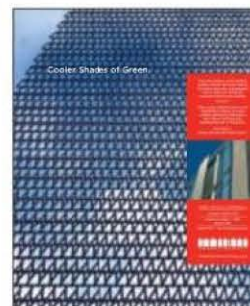
Construction Specialties, Inc.



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BEGA-US



Cambridge Architectural



Simpson Strong Tie

in Advertising Award Winners

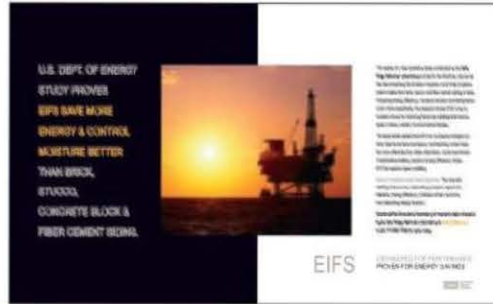
“The winning characteristics are – less text, a big picture of the project, a small picture of a detail and naming the architect. Yes, strong graphics stop us.”



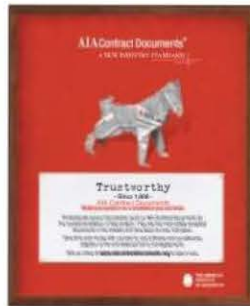
Phaidon Atlas



ThyssenKrupp Elevator Corporation



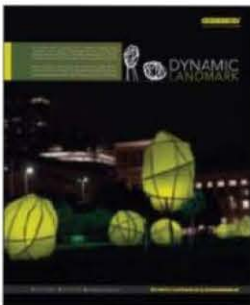
EIMA



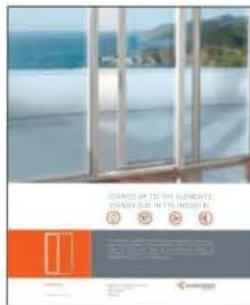
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Product Focus Ceilings

Among the design features called out in our roundup of new ceilings products are **simplified mounting**, improved noise reduction, seismic solutions, low emissions, high-recycled content, and even an **MRI-safe option for health care**. *Rita Catinella Orrell*



The tile has been specified on the wall and ceiling of this fitness center lobby in Hollabrunn, Austria (far left), and on the ceiling of this department store café in Hamburg, Germany (above). A detail of Phonstop V (left) shows the unpainted texture of the 100 percent recycled glass tile.

New recycled acoustic product breaks free of the stereotypical glass ceiling

One of the intriguing new products introduced at last month's surprisingly busy AIA Conference & Expo in San Francisco was Phonstop ceiling and wall tile from Minneapolis-based pinta acoustic (formerly illbruck acoustic). "The response was very, very good," says Joerg Hutmacher, business unit manager for pinta acoustic. "Of the products pinta featured at AIA, Phonstop received the most attention."

Phonstop ceiling and wall tiles are made from 100 percent post-consumer recycled glass sintered to form rigid, lightweight, and porous sound absorbers. Phonstop V tile is made for adhesive applications on walls and ceilings and offers a noise-reduction coefficient (NRC) of up to 0.90 to reduce reverbera-

tion and echo. Tiles can be adhered directly to walls and ceilings without subconstruction or wall cavity. Panels are available in 24" x 24" x 2" and 24" x 48" x 2" in two edge options: One face of the tiles features $\frac{3}{8}$ " chamfer beveled edges, while the reverse face has square edges. Tiles are temperature- and weather-resistant; in weather-exposed conditions they require a sealer.

The tiles are available in natural gray but can be painted on-site with a nonbridging paint applied with an airless sprayer. For a seamless, monolithic look, tiles should be primed first and then followed by two layers of plaster applied before painting.

Phonstop E tiles are made for ceiling grid applications and feature an NRC of up to 0.70. The natural

gray tiles can be mounted in pinta acoustic's or any standard ceiling grid system and are available in 24" x 24" x 1" and 24" x 48" x 1" dimensions. The product is Class A fire rated, and resistant to chemicals, moisture, mold, and impact. It is also easy to cut and drill to accommodate fixtures, and is suitable for use with antigraffiti systems.

Both products can contribute to points for LEED-NC and LEED for Schools, including points for recycled content, construction waste management, innovation and design process (for acoustical properties), and indoor environmental quality. "The tiles can even be made into the same product again," says Hutmacher, although pinta acoustic does not currently have a recycling program in place.

The tiles are ideal for new and renovation projects – including, but not limited to, offices, schools, staircases, transit stations, religious facilities, and multifamily buildings. Recent installations reflect the diverse potential for the product: the lobby of a fitness center in Hollabrunn, Austria; a department store café in Hamburg, Germany; and stateside, an installation at Mortenson Construction in Minneapolis that was designed by the Minneapolis firm RSP Architects. pinta acoustics, Minneapolis. www.pinta-acoustic.com/phonstop

CIRCLE 205

 For more information, circle item numbers on Reader Service Card or go to architecturalrecord.com/products.

Products Ceilings



◀ **Take flight** Armstrong has expanded its portfolio of clouds and canopies with MetalWorks Wings, a new line of accent and acoustical clouds. MetalWork Wings consists of a center spine with multiple metal panels extending out at a slight 3-degree angle or an optional 10-degree angle. Made of lightweight aluminum, the 8' x 10' cloud is suspended from above with minimal points along the spine. An acoustical fleece is offered for use behind microperforated panels for areas where spot acoustics are desired. Armstrong Ceilings, Lancaster, Pa. www.armstrong.com/wings **CIRCLE 206**



▲ **Green boost from above** Approximately 13,000 square feet of CertainTeed Ecophon Focus D and Ecophon Focus DG ceiling panels were installed in the executive conference room and two on-site restaurants – including the Table 31 Steakhouse Bistro (shown above) – at Philadelphia's Comcast Center, designed by Robert A.M. Stern Architects of New York City. At 73 percent, both ceiling panels offer the highest recycled content of any ceiling panel in North America. CertainTeed, Valley Forge, Pa. www.certainteed.com **CIRCLE 207**



▲ **Shapely solutions** The CurvGrid metal ceilings (left) from Chicago Metallic are now available with EZ-Flex Panels with integral tabs to allow on-site assembly without special tools, which can reduce installation cost by as much as 50 percent. Also new from the company is the Seismic Separation Cross Tee (right), a one-step solution that meets IBC requirements for separation joints that allow ceiling components to move laterally during a seismic event in suspended ceilings that exceed 2,500 square feet. Chicago Metallic, Chicago. www.chicagometallic.com **CIRCLE 208**



◀ **MRI-safe and energy-efficient** MedLux XLS I is a recessed, LED luminaire that is MRI-safe for health-care facilities. The new system uses less than 60 watts of electrical energy to deliver 50 foot-candles of light at task level, equivalent to the amount of light produced by a 150-watt incandescent fixture. The fixture does not use filaments, which are prone to early failure due to high magnetic fields, or create radio frequency noise, which may create artifacts on patient scans. Everbrite Lighting Technologies, Milwaukee. www.e-l-t.com **CIRCLE 209**



◀ **New, improved model** Techstyle E ceiling panels from Hunter Douglas are the next generation of the company's Techstyle acoustical ceilings. Retaining the aesthetic and noise-reduction features of the original model (NRC of 0.85), Techstyle E panels offer an improved environmental index and a new snap-on attachment for simplified mounting. The panels also meet the more stringent fire testing of the European market and are Greenguard Children and Schools Certified. Hunter Douglas Contract, Norcross, Ga. www.hunterdouglascontract.com **CIRCLE 210**

▶ **Single panel option** The Frost ClimaPlus High-NRC/High-CAC panel offers a combination of noise reduction (NRC of .75) and sound attenuation (CAC of 40) for use in open-plan/closed-plan office design. This single-panel solution can be used throughout an entire building to solve the acoustical requirements. The panels offer integral color to reduce the overall cost of ownership, have a high light-reflective finish of .88, and offer zero VOC emissions that exceed even the most stringent air-quality standards. USG, Chicago. www.usg.com **CIRCLE 211**



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Photography: Tom Coore

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Product Briefs



◀ **Woven banister** Performing both as a grand central staircase and dynamic sculptural element, this project for a residence in northern New Mexico demonstrates the steel craftsmanship and expertise of the artisanal collective Kason Group. By working closely with a structural engineer, Kason Group was able to make the cantilevered staircase appear as free-floating as possible. The twisting handrail needed to be torqued and welded on-site, after which it – and the interweaving metal strips – were given patina treatments and a final protective coat. Kason Group, Tijeras, N.M. www.kasongroup.com **CIRCLE 212**



▶ **Resin facade** Trespa has launched four new design concepts for building facades using Meteon panels. The panels offer a highly workable, durable, and waterproof material fabricated of thermosetting resins reinforced with wood-based fibers at high temperatures and high pressures. The result is a pore-free surface that resists dirt and debris. Panels are thin and versatile enough to create dynamic layering and shading devices; pictured here is the Rhythm decorative skin concept. Trespa North America, Poway, Calif. www.trespa.com **CIRCLE 214**



▼ **Reclaimed history in stone** Yellow Mountain StoneWorks president John Williams calls a newly uncovered Chinese limestone “the finest quality reclaimed antique stone we have ever seen.” The reclaimed Grand Tortoise Limestone was buried in the Yangtze riverbed until late 2008 and features a rich brown color with a mottled pattern similar to a tortoise shell. Yellow Mountain StoneWorks, Seattle. www.yellow-mountain.net **CIRCLE 216**



▲ **Rack 'em up** Forms+Surfaces has turned a fresh eye toward an overlooked piece of urban furniture, introducing six new designs for bike racks. Each is designed to prevent damage to wheels and frames with multiple locking points and many possible bike configurations. The Bike Garden (above left) is fabricated of stainless steel with a bead-blasted finish. The rest of the five designs, including the Bay City model (above right), are made of aluminum with a no-VOC powdercoat finish. Forms+Surfaces, Pittsburgh. www.forms-surfaces.com **CIRCLE 213**



▲ **Recycled countertop** The new ECO by Cosentino countertop is made of 75 percent recycled material, including salvaged mirrors, glass, granulated glass, and porcelain. Its hard, durable surface is nonporous and available in a range of colors, finishes, and thicknesses. The material is bonded together with a resin that is 22 percent corn oil. Use of the countertops, which come in large slabs (63" x 128") as well as standard tile sizes, will help specifiers gain points toward LEED certification. Cosentino, Stafford, Tex. www.cosentinonorthamerica.com **CIRCLE 215**



◀ **Greener soundproofing** The new Eco Sound Barrier from Centria is a Cradle to Cradle-certified alternative to heavier precast concrete barriers. Made of composite material and significantly lighter (2.25 to 4.25 pounds per square foot) than concrete, the Eco Sound Barrier is 100 percent recyclable and comes with a 20-year finish warranty. The material is often less expensive than concrete barriers, and requires less time and labor for installation. Centria, Moon Township, Pa. www.centria.com **CIRCLE 217**

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When possible, entries should reflect and demonstrate the AIA's commitment to reduce energy use in buildings by 50 percent by the year 2010 and should address ecological issues, social responsibility, and/or energy reduction.

For more information or to submit an entry for the 2010 Institute Honors Awards, visit www.aia.org/awards.

Submission Deadline:
August 28, 2009



THE AMERICAN INSTITUTE OF ARCHITECTS

2010 honor awards call for entries

call for entries

architecture
interior architecture
regional & urban design
twenty-five year award

PHOTO: Faneuil Hall Marketplace, Boston; 2009 AIA National Twenty-five Year Award recipient; architect: Benjamin Thompson + Associates; photo: © Steve Rosenthal

Dates & Events

New and Upcoming Exhibitions

Modern Wing of the Art Institute Chicago

Ongoing after May 16 opening

In partnership with the Art Institute of Chicago, CAF docents reveal the context for the Renzo Piano-designed addition and show how it fits into the overall design of the campus. Visitors will see how Piano's vision pushes the limits of modern museum design while respecting its neighbors. At the Art Institute of Chicago. Call 312/922-3432 or visit www.architecture.org for times.

Rumble

Los Angeles

June 8-13, 2009

The year-end show of UCLA's architecture and urban design faculty and students' work redefines the provocative opportunities confronting the next generation of architects. At UCLA's Department of Architecture and Urban Design Perloff Gallery. Call 310/267-4704 or visit www.aud.ucla.edu.

Charles Kaisin: Design in Motion

Hornu, Belgium

June 20-September 27, 2009

This exhibition will present all the work and research of Charles Kaisin from 1999 to 2009 linked to two themes: motion and recycling. Each subject will be presented by explaining the process of conception, the way of developing the objects, and their production process. At the Site of the Grand-Hornu. Call +32 (0)65/ 65.21.21 or visit www.grand-hornu-images.be.

Young Architects Program 2009

New York City

June 26-September 14, 2009

This exhibition features the proposals of the five finalists of the MoMA/P.S. 1 Young Architects Program. The program calls on emerging architectural talents to design a temporary installation for P.S. 1's outdoor courtyard, with the winning design serving as the backdrop for *Warm Up*, P.S. 1's summer music series. At the Museum of Modern Art (MOMA)/P.S. 1 in Queens. Call 212/708-9400 or visit www.moma.org.

Ongoing Exhibitions

4 Salvaged Boxes: WHY Architecture Louisville, Kentucky

Through June 14, 2009


This exhibition documents the approach of WHY Architecture, design architect for the Speed expansion and renovation, toward quality design and environmental sustainability. *4 Salvaged Boxes* was created from materials

salvaged from the construction of the Grand Rapids Art Museum in Michigan. When closed, the boxes function as their own traveling crates, protecting their inner contents. Once open, the boxes unfold to reveal their materials and information about the sustainable design features that the Speed hopes to incorporate into its expansion plans. At Speed Museum. Call 502/634-2700 or visit www.speedmuseum.org.


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Dates & Events

Winners of the 2009 Design Awards and Building Type Awards New York City

Through June 30, 2009

AIA New York's annual Design Awards Program recognizes excellence in architectural design by New York City architects and for work done in New York City. The purpose of the awards program is to increase awareness of outstanding design and to honor the architects, clients, and consultants who work together to improve the built environment. The AIA New York's Building

Type Awards is a collaborative program with the Boston Society of Architects (BSA) that honors excellence in architectural design for specific typologies. This year, achievement in Health Facilities and in Housing was recognized. At the Center for Architecture, 536 LaGuardia Place. For more information, visit www.aia.org.

Santiago Calatrava: World Trade Center Transportation Hub New York City

Through August 31, 2009

Santiago Calatrava will be the subject of a new exhibition showcasing architectural models along with a multimedia presentation. At the Queen Sofia Spanish Institute. For more informa-

tion, call 212/628-0420 or visit the institute's Web site, www.queensofiaspanishinstitute.org.

Richard Neutra, Architect: Sketches and Drawings Los Angeles

Through September 6, 2009

This exhibition presents a selection of Neutra's travel sketches, figure drawings, and building renderings. The works range from early drawings of his student wanderings in 1913 to later renderings of his Los Angeles houses from the 1950s. At the Central Library's Getty Gallery. For more information, call 213/228-7500 or visit www.lfla.org.

Lectures, Conferences, and Symposia

CAF Evening River Cruise Chicago

Thursdays, June 4–November 21, 2009

The cruise highlights 53 historic and architecturally significant sites including the Trump Tower, Merchandise Mart, 333 W. Wacker, the Wrigley Building, the Tribune Tower, the Sears Tower, and Marina City. The cruise also includes the North Branch of the Chicago River. All CAF cruises depart from the lower level and southeast corner of the Michigan Avenue Bridge at Wacker Drive. Call 800/982-2787 or visit www.ticketmaster.com/rivercruise or www.architecture.org.

Housing Series: Delivering Homes for Londoners London

June 11, 2009

Housing continues to be a key priority for London's future prosperity. The decline of the market calls for a radical rethink of financial models, delivery, and ownership. At NLA, Building Centre. Visit www.newlondonarchitecture.org.

The Hidden Risks of Green Buildings Seminar Chicago

June 17, 2009

Architects can learn how to avoid catastrophic mold and moisture problems in green buildings and earn three AIA-approved health, safety, and welfare (HSW) and sustainable design (SD) continuing-education credits at the National Council of Architectural Registration Board (NCARB)'s first continuing-education seminar. At the Renaissance Chicago Hotel. Visit www.ncarb.org.

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**China Eco Expo:
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Beijing

June 18-20, 2009

Held in conjunction with the China Ministry of Construction's 14th Annual Trade, this expo is a high-level and highly promoted showcase for advanced green products, technologies, and services from around the world. At the Beijing International Exhibition Center. For more information, visit www.ecoexpo.com.

Common Boston Weekend

Boston

June 18-21, 2009

Boston's only free, public festival of community and design will feature open buildings and street tours in four Boston neighborhoods (Fort Point Channel, Chinatown, Jamaica Plain, and Ashmont), as well as a forum and a Design-Build challenge, all addressing this year's theme of "Designing a Livable City for Families." Visit www.commonboston.org

**River North: Transformation
of a Neighborhood**

Chicago

June 20, July 19, August 19, September 26,
and October 25, 2009

After many years of transformation, River North has regained its neighborhood character and is home to thousands of new residents who have been attracted by its unique mix of old and new. This walking tour surveys an area that retains architectural gems from its residential and industrial golden age, alongside cutting-edge designs from the 21st century. Call 312/922-3432 or visit www.architecture.org.

**Planning in London
2nd Annual Conference**

London

June 23, 2009

With keynote speaker Simon Milton, deputy mayor for policy and planning, the 2009 conference brings together key players to review the implications of the major planning-inquiry decisions that have taken place over the past 12 months, identifies the priorities and opportunities that are likely to emerge in the year to come, asks how the Councils Charter will affect the balance of power, and debates whether London's property and planning community is ready to rise to the challenges ahead. To be held at NLA, The Building Centre. Visit www.newlondonarchitecture.org.

**CA Boom Design Show
Beverly Hills**

June 26-28, 2009

In its 6th year, CA Boom is a favorite place for incubating companies and products to make their debuts. The show draws both the design trade and design savvy consumer, and has become a must-attend event for specifiers of quality design and architecture. At the former Robinsons department store in Beverly Hills. Visit www.caboomshow.com.

DesignDC 2009

Washington, D.C.

July 14-16, 2009

Attendees have the ability to satisfy all 18

continuing-education units required each year as an AIA member through seminars and tours while browsing through a trade show with more than 60 exhibitors and vendors. At the Walter Washington Convention Center. Visit www.aiadesigndc.org.

**11th International Alvar Aalto
Symposium: Edge - Paracentric
Architecture**

Finland

August 7-9, 2009

A group of African, Asian, South American and Finnish architects embark on a joint search for new architectural approaches to improving living and housing conditions around the world.



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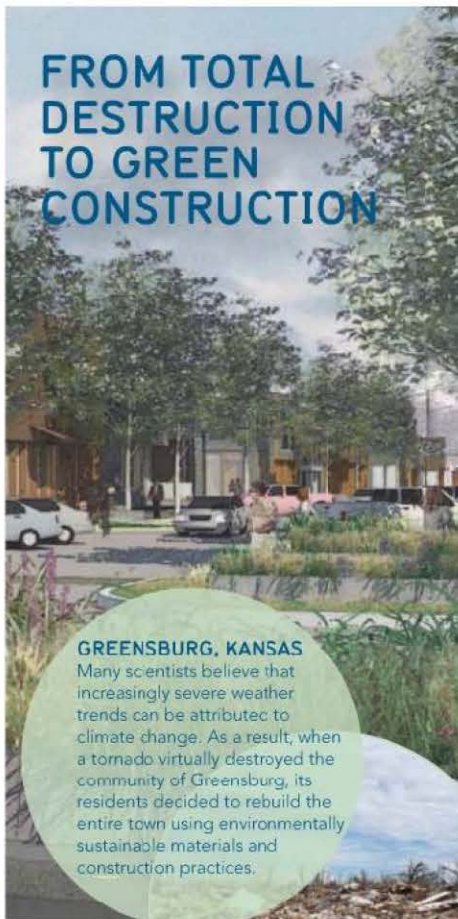
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Dates & Events

The Symposium will take place in the main auditorium of the University of Jyväskylä which was designed by Alvar Aalto. Visit www.alvaraalto.fi.

Competitions

Women in Design Network (WID) Annual Exhibit and Awards Program

Exhibition entries and award nominations details are available June 1.

Built, unbuilt, and student work in all design disciplines are invited; the design team must include a woman designer, planner, engineer, project manager, researcher, artist, or student. Visit www.architects.org/wid.

The 4th Nitōri One-House Total Coordination Competition 2009

Entry Deadline: June 20, 2009

Submission Deadline: June 30, 2009

In this competition, Nitōri invites the public to propose totally coordinated designs of fabrics, furniture, and interior accessories. The competition aims to commercialize excellent designs and sell them at Nitōri stores as well as identify up-and-coming designers. Visit www.nitori.co.jp/english/contest2009/.

Honor Awards for Design Excellence

Deadline: June 25, 2009

Projects of any type anywhere in the world designed by Massachusetts architects and projects built in Massachusetts designed by architects throughout the world are invited. Visit www.architects.org/awards.

Rising Tides Idea Competition

Deadline: June 29, 2009

An international design idea competition aimed at generating innovative solutions that deal with adapting shoreline areas to sea level rise. The competition is a response to scientific estimates that global warming may raise water levels in the Bay over 4 feet by the end of the century. Visit www.risingtidescompetition.com.

Pamphlet Architecture 30 Competition: Investigations in Infrastructure

Deadline: July 1, 2009

At a time of new government leadership committed to investing in the United States' infrastructure, architects, engineers, and artists should propose new directions for transportation, energy, and agriculture at a continental scale. In

this spirit, no visionary dimension is too large, no inventive proposal too ambitious to consider. Visit www.pamphletarchitecture.org.

Juried Photo Exhibits at Build Boston and Residential Design and Construction

Deadline: July 31, 2009

All New England architects, landscape architects, and interior designers who are members of the AIA, ASID, ASLA or IIDA are eligible. Visit www.architects.org/photoexhibit.

The Deutsche Bank Urban Age Award

Deadline: September 11, 2009

The Deutsche Bank Urban Age Award recognizes and celebrates creative solutions to the problems and opportunities that face more than half of the world's population that now lives in cities. Accordingly, the award focuses on projects that benefit communities and local residents by improving their urban environments. Visit www.urban-age.net.

BSA Research Grants in Architecture

Application deadline: September 18, 2009

Designed to expand the architectural knowledge base, grants may be made to individuals, collaborative teams, students, or organizations and institutions. Visit www.architects.org/grants.

The AIA Diversity Recognition Program Call for Submissions

Deadline: September 16, 2009

The program seeks exemplary efforts to diversify the architecture profession. The jury will select up to 12 submissions each year as diversity best practices. For more information on the program, call 202/626-7352 or visit www.aia.org.

Benjamin Moore Hue Awards

Deadline: October 9, 2009

In its fourth year, the Benjamin Moore Awards honor architects and interior designers who have masterfully and innovatively used color consistently throughout their work. Visit www.benjaminmoore.com.

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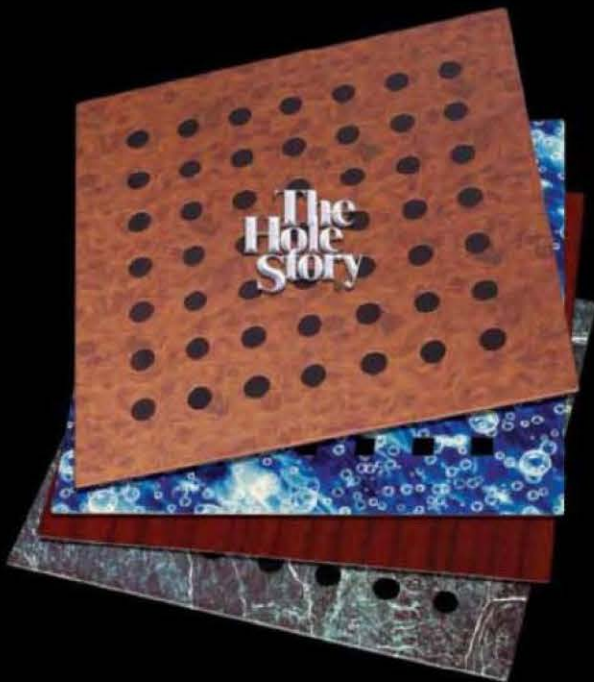
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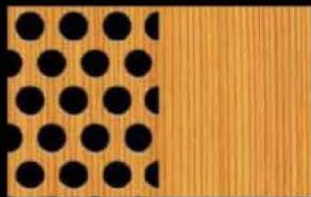
Contact us by phone at (800) 421-6144
and ask for the Architectural Metals Dept.
at extension 7770. Fax (866) 921-0532



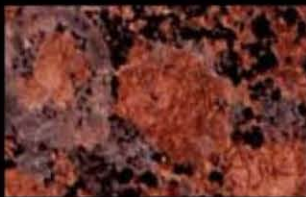
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CIRCLE 57

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CONVENTION 2010 JUNE 10-12 MIAMI

CALL FOR PRESENTATIONS

DESIGN FOR THE NEW DECADE

CONVENTION DESTINATION 2010: **MIAMI**

MIAMI IS ONE OF NORTH AMERICA'S MOST ENERGIZED GLOBAL CITIES—A LIVING URBAN LABORATORY OF DIVERSE CULTURAL TRADITIONS, ARCHITECTURAL TRENDS, PLANNING DILEMMAS, DISASTER-RECOVERY EFFORTS, AND ENVIRONMENTAL CHALLENGES.

Miami attests to the power of design on every level. Likewise, the AIA 2010 convention theme presentations will speak to an ever-widening scale or context.

Building design. The architect focuses primarily on the scale of individual buildings—housing, schools, health facilities, public and private projects—where *materials, technologies, typologies, sustainability, and preservation* come most specifically into play.

City design. Architects' decisions affect physical space far beyond any one site, involving myriad *infrastructure, planning, and ecological issues* to serve clients in a range of civic capacities on the neighborhood, community, municipal, and regional scales.

Global design. Many architects, *from sole practitioners to those in large interdisciplinary firms*, now work internationally. Emerging digital technologies, global talent pools, and the changing political landscape will reinforce the worldwide value of architects' design expertise.

WANTED: YOUR KNOWLEDGE, YOUR EXPERIENCE, YOUR VOICE

The AIA is now accepting proposals for workshops and seminars at the 2010 National Convention, "*Design for the New Decade.*"

For complete details, to submit your proposal online, or to download the Call for Presentations (PDF), visit www.aia.org/conferences.

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	Architectural Record <i>archrecord.construction.com</i>	12	50	Holcim (US) Inc <i>holcim.us</i>	138	38	SageGlass <i>sage-ec.com</i>	109
1	Armstrong World Industries <i>armstrong.com</i>	cov2-1	145	Hunter Douglas Contract <i>hunterdouglas.com</i>	18-19	57	Salsbury Industries <i>mailboxes.com</i>	150
3	Benjamin Moore <i>benjaminmoore.com</i>	3		Kim Lighting <i>kimlighting.com</i>	27	16	Schott Corporation <i>us.schott.com</i>	29
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51	Doug Mockett & Company Inc <i>mockett.com</i>	145	60	Modern Fan Co, The <i>modernfan.com</i>	153	6	ThyssenKrupp Elevator Corporation <i>seewhatwebuilt.com</i>	7
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greenhouse gases,
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When you specify fly ash as replacement for cement in concrete, you help reduce CO₂ emissions from cement production, conserve landfill space, and decrease water usage. You also enhance workability and chemical attack resistance, increase strength and produce more durable concrete.

Contact Headwaters Resources for free technical literature and information on how fly ash use benefits the environment and produces better concrete.

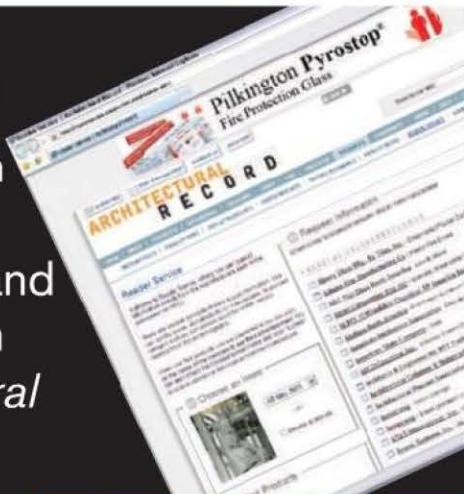


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CIRCLE 58

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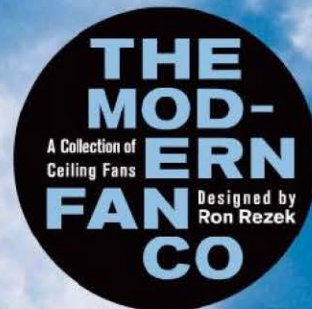
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CIRCLE 60

DOORS, WINDOWS

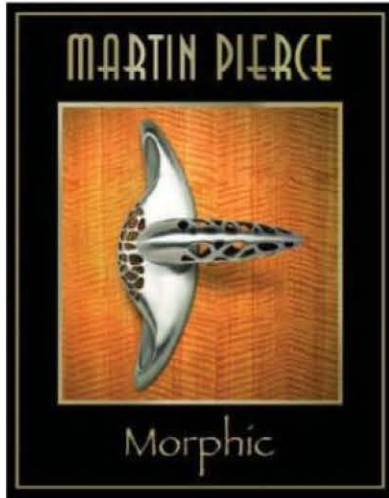
NOT YOUR AVERAGE DOOR HANDLES

MARTIN PIERCE

▲ They make exceedingly beautiful, tasteful, original, artistic door handles and cabinet pulls. Worth taking a look at.

Performance Data:

- Many are ADA compliant.
- Made in Los Angeles



www.martinpierce.com
800.619.1521
Contact: Anne Pierce

Circle 150

DOORS, WINDOWS

DOOR HARDWARE & SPECIALTY GLASS DOORS

WR | NEW

Specialty Doors

▲ Interior sliding glass doors and stainless steel German made hardware. Together at last.

Product Application:

- Offices
- Condos
- High-end houses

Performance Data:

- Weight Capacity: 550 lb.
- Silent and smooth



www.specialtydoors.com
866.815.8151

Circle 151

DOORS, WINDOWS

EUROPEAN GLASS WALL PARTITIONS & GLASS DOORS

\$\$\$ | NEW

Avanti Systems USA

▲ Innovative architectural Glass Wall and Glass Door Systems available for high-end applications

Product Application:

- USS Intrepid Sea-Air-Space Museum, New York, NY
- UFC Headquarters, Las Vegas, NV
- Brown University, Providence, RI

Performance Data:

- Relocatable, dry-jointed partitioning glass walls
- Freestanding Glass Walls, LCD Glass Walls & Doors



www.avantisystemsusa.com
877.282.6843
Contact: Stephen Mordaunt
on sweets.com

Circle 152

DOORS, WINDOWS

TRANSLUCENT SKYLIGHTS & CANOPIES

WR | G

CPI Daylighting Inc.

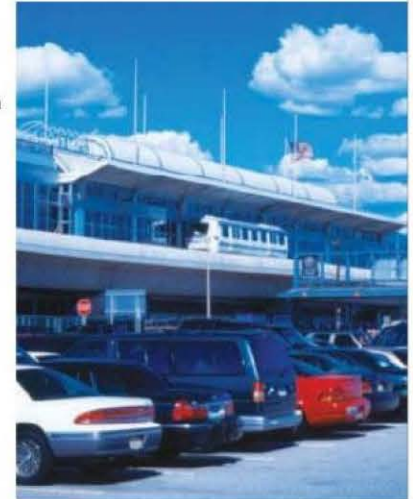
▲ Translucent canopies provide natural light and durable shelter from the elements at LiteRail stations.

Product Application:

- JFK Airport, nine AirTrain stations
- Over 60,000 square ft. of Quadwall glazing
- Natural sunlight without glare

Performance Data:

- High insulation values – suitable for LEED projects
- Durable Nano-Cell glazing is maintenance-free.



www.cpidaylighting.com
800.759.6985
Contact: Brian Cain
on sweets.com

Circle 153

DOORS, WINDOWS

UNIQUE DAYLIGHTING SYSTEMS

WR | G

Major Industries, Inc.

▲ Guardian 275 translucent panel skylights and curtainwall save energy and eliminate glare.

Product Application:

- System shown: Guardian 275 polygon skylight
- Sandwich panel design for enhanced thermal performance
- Economical solution for both new and retrofit applications

Performance Data:

- Guardian 275 can be configured for blast and hurricane protection.
- Field-tested results backed by industry-long warranties



www.majorskylights.com
888.759.2678
Contact: info@majorskylights.com

Greenbuild Booth # 5244

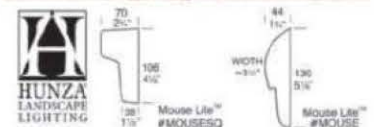
Circle 154

ELECTRICAL, LIGHTING

SURFACE-MOUNT OUTDOOR LIGHT

Hunza Lighting USA

▲ The Hunza Mouse Lite is a true surface-mount outdoor luminaire that is ideal for situations where a recessed fixture is not practical. Available in solid bronze, stainless steel or square profile, the Mouse is a versatile option for steps, decks, posts and many other applications.



www.hunzausa.com
310.560.7300
on sweets.com

Circle 155

ELECTRICAL, LIGHTING

ARCHITECTURAL CEILING FANS & LIGHTING

G

G Squared Art

▲ San Francisco ceiling fan, GOOD DESIGN Award winner. Quiet, powerful, reliable, an energy saver.

Performance Data:

- Suitable for sloped ceilings up to 29 degrees, can be used on 8 ft. ceilings or cathedral ceilings with optional downrods up to 6 ft. long
- Lifetime warranty



www.g2art.com
877.858.5333
Contact: info@g2art.com

Circle 156

ELECTRICAL, LIGHTING

LED SOURCE

\$\$ | G | NEW

Teka Illumination

▲ Wall or path, BKSSL™ technology, long life, significant energy reduction, exceptional thermal management, LED source

Product Application:

- Architectural lighting
- Interior design
- Landscape design

Performance Data:

- Exclusive 360 side-emitting 1.12 watt LED with BKSSL technology
- Wall and path luminaires constructed from pure copper and brass
- Also available in LV G4 Xelogen 10 or 20 watts, 20,000 or 10,000 hour rated life, 100 or 250 lumens

www.HighLightSeries.com
559.438.5800

Contact: Becky Carlson



Circle 157

ELECTRICAL, LIGHTING

UNIVERSAL POWER MODULE

\$\$\$ | G

B-K Lighting

▲ UPM is a robust, water-tight housing option for transformers and ballasts. Patented Knockouts can be re-inserted after removal again and again.

Performance Data:

- Tree strap-mounting system facilitates non-invasive installation.
- Surface mount includes stainless steel mounting brackets.
- Monument Mount provides a clean concrete water-tight installation for ground level luminaire applications. Designed with a stability flange for easy installation and an ASV (anti-siphon valve).



www.bklighting.com
559.438.5800

Contact: Becky Carlson

Circle 158

INTERIOR FINISHES, FURNISHINGS

DYNAMIC CUSTOM CEILINGS

WR | NEW

Eventscape Inc.

▲ Custom ceiling solutions in any material, any form, and any scale to meet your specifications

Product Application:

- Cineplex, Fairview Mall, Toronto, ON

Performance Data:

- High-gloss fabric custom panels
- CAN/ULC S109

www.eventscape.net
416.231.8855

Contact: Steve Haniewicz



Circle 159

INTERIOR FINISHES, FURNISHINGS

DECORATIVE METAL CEILINGS

\$\$\$ | G

The Gage Corporation, Int.

▲ Gage ceilings are visually rich, functional, and versatile as a design medium.

Product Application:

- Planet Hollywood, Westgate Resorts
- Destiny New York Cruises, Directions in Design
- Foxwoods Casino, Wilson Associates

Performance Data:

- Class A ASTM E-84
- Feature more than 50% post industrial recycled aluminum



www.gagecorp.net
608.269.7447, 800.786.4243

Circle 160

INTERIOR FINISHES, FURNISHINGS

GENUINE STONE TILES

\$ | G | NEW

Architectural Products by Outwater, LLC

▲ Offered as a time- and cost-saving alternative to labor-intensive piecemeal fabrication, Outwater's Genuine Stone tiles comprise 100% natural stones.

Product Application:

- Vertical or horizontal applications
- Commercial or residential new construction or renovations

Performance Data:

- 12 x 12 and 4 x 12 interlocking tiles
- Numerous styles and colors in mosaic and stacked patterns

www.Outwater.com
800.835.4400



Circle 161

INTERIOR FINISHES, FURNISHINGS

ORNAMENTAL PLASTER CEILING TILES

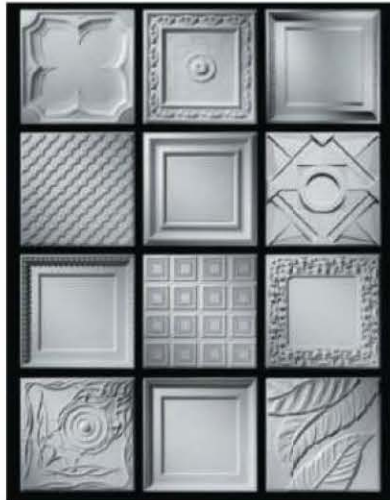
G

Above View Mfg., By Tiles, Inc.

▲ Ornamental plaster ceiling tiles fabricated from a non-toxic, non-combustible, proprietary composition

Performance Data:

- The tiles drop into any standard 15/16-in. T-Bar grid system.
- The design line consists of more than 60 standard designs.
- Custom design work, custom colors and faux finishes are available.



www.aboveview.com
414.744.7118

Circle 162

INTERIOR FINISHES, FURNISHINGS

VANITY BRACKETS

NEW

Rangine Corporation/Rakks

▲ Rakks Vanity Brackets simplify and reduce the cost of installing sinks with millwork enclosures.

Performance Data:

- Manufactured to order; can be easily customized to meet specific project or accessibility requirements
- Supplied with wooden strips on the front faces to provide convenient mounting, or removal, of laminated or solid surface panels
- Manufactured from TIG welded structural aluminum
- Can support loads up to 450 lb. and counter depths up to 30 in.



www.rakks.com
800.826.6006
Contact: sales@rakks.com
on sweets.com

Circle 163

LANDSCAPING, SITEWORK

PAVING SYSTEM

\$ | G

Soil Retention

▲ Drivable Grass® is a permeable, flexible and plantable concrete pavement system.

Product Application:

- Red Bull Headquarters, Santa Monica, CA
- Arlington National Cemetery, Arlington, VA
- Ferndale Preserve, Ferndale, FL

Performance Data:

- Flexibility without memory
- Proven for daily use



www.soilretention.com
800.346.7995
Contact: Jim Engelke

PCBC Booth # 1032

Circle 164

LANDSCAPING, SITEWORK

MODULAR GREEN WALL TRELLIS

\$ | G

greenscreen

▲ Use for green walls, freestanding fences, and landscape elements.

Product Application:

- U.S. Census Bureau parking structures, Suitland, MD
- Valley Metro light rail, Phoenix, AZ
- Stanford University, Palo Alto, CA

Performance Data:

- Recycled content steel
- Complete system of attachment hardware



www.greenscreen.com
310.837.0526
Contact: sales@greenscreen.com

Circle 165

MATERIALS

ARCHITECTURAL NATURAL STONE

\$\$\$ | G

Vermont Structural Slate Company

▲ Quarrier and fabricator offering select slates, quartzites, sandstones, marbles, limestones, granites and basalts

Product Application:

- St. Thomas More Chapel, Yale University, New Haven, CT
- Architect: Pelli Clarke Pelli Architects
- Unfading Green Slate flooring



www.vermontstructuralstone.com
802.265.4933
Contact: Craig Markcrow

Circle 166

MATERIALS

FIBERGLASS-FACED INTERIOR GYPSUM BOARD

G | NEW

Temple-Inland

▲ New GreenGlass® interior gypsum board, the third addition to their GreenGlass family of products, sets the industry standard for recycled content—at least 90%. It delivers the proven mold and moisture resistance you expect from fiberglass, a smoother surface for improved finish, plus it's as green as it gets. GreenGlass satisfies the most demanding design requirements and can contribute valuable credits in environmental rating systems such as LEED and NAHB's Green Building Standard.



www.GreenGlassInfo.com
800.231.6060

Circle 167

MATERIALS

FIRE-RATED VERSION

G | NEW

Technical Glass Products

▲ Technical Glass Products offers a valuable course for AIA HSW credit: "Burning Issues: Understanding Today's Fire-Rated Glass and Framing."

Products featured:

- FireLite® family of fire-rated glass ceramics
- Pilkington Pyrostop™ safety-rated glass firewal's

Also contains:

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- Project assessment and liability issues
- Recent code changes and how they impact design

www.fireglass.com
800.427.0279



Circle 168

MECHANICAL SYSTEMS, HVAC, PLUMBING

SOLAR HOT WATER

WR | G

HELIODYNE Solar Hot Water

▲ Heliodyne, Solar Hot Water since 1976. Innovative design, superb product lines. Made in the USA.

Product Application:

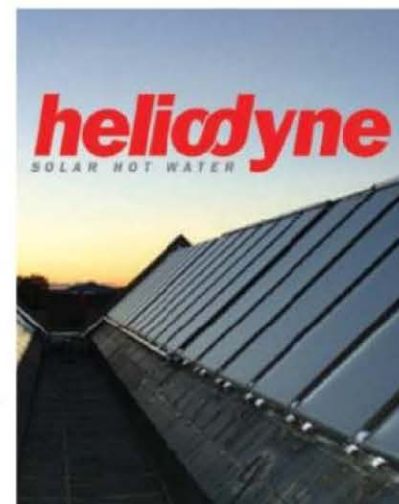
- Commercial: Fenway Park, Boston, MA
- Commercial: Stanford University, Palo Alto, CA
- Single family to residential developments

Performance Data:

- Collectors with sleek design and outstanding durability
- Unique plug & play components for ease of installation

www.heliodyne.com
888.878.8750

Contact: Alexandra Wexler



ASIS Booth # 1007

Circle 169

ROOFING, SIDING, THERMAL & MOISTURE PROTECTION

BUILDING INTEGRATED PHOTOVOLTAIC SYSTEM

WR | G | NEW

ATAS International, Inc.

▲ ATA-Soar is a thin-film solar laminate applied to standing seam roofs to generate renewable solar power.

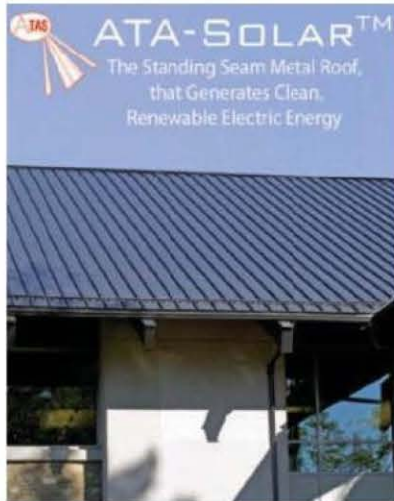
Product Application:

- Residential homes
- Commercial buildings
- Schools and universities

Performance Data:

- ATA-Solar comes in a variety of systems: 1.5, 5, 10, 15, 30, and 120kW.
- Thin-film solar laminate is applied in a factory-controlled environment.

www.atas.com
800.468.1441
Contact: info@atas.com
on sweets.com



Circle 170

ROOFING, SIDING, THERMAL & MOISTURE PROTECTION

SUSTAINABLE METAL ROOFING & WALL SYSTEMS

WR | G | NEW

Fabral, Inc.

▲ Fabral, a premier supplier of metal roofing and wall systems, brings a new vision to architectural metal with a new array of specialty colors and finishes on aluminum.

Performance Data:

- The natural beauty of aluminum in a wide range of color tints
- Semi-transparent clear coats and extraordinary metallics
- Iridescent finishes that combine the reflection and refraction of light
- Varying patina, natural wood, stone and nature-inspired designs

www.fabral.com
800.884.4484
Contact: Donna Berryhill
on sweets.com



Circle 171

SPECIALTY PRODUCTS

COLUMNS, BALUSTRADES & CORNICES

Architectural Columns & Balustrades by Melton Classics

▲ Melton Classics provides the design professional with an extensive palate of architectural columns, balustrades, cornices, and millwork. They invite you to call their experienced product specialists to assist you with the ideal products for your design, application and budget. Columns are available in fiberglass, synthetic stone, GFRC and wood. Their 80 plus durable, maintenance-free balustrades feel substantial yet have reduced weight. Also, ask about their low-maintenance fiberglass and polyurethane cornices and millwork.

www.meltonclassics.com
800.963.3060
Contact: Mike Grimmitt
on sweets.com



Circle 172

SPECIALTY PRODUCTS

COPPER CHIMNEY POTS

\$\$\$ | G

European Copper

▲ UL-listed, 100% recyclable chimney pots fit all leading fireplace systems.

Product Application:

- Utica Place, Tulsa, OK
- Cacia Hall Preparatory School, Tulsa, OK
- Private residence, Tulsa, OK

Performance Data:

- UL-listed for both masonry and pre-engineered fireplaces
- Certified by OMNI Testing Laboratories

europeancopperchimneypts.com
800.391.0014
Contact: Pat Keegan



Circle 173

SPECIALTY PRODUCTS

CREATIVE SIGNAGE

Dale Travis Associates, Inc.

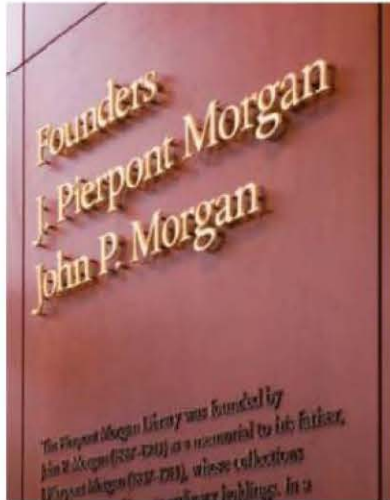
▲ Founded in 1969, Dale Travis Associates, Inc., a creative signage company, caters to architects, designers, and corporate facility managers nationwide.

Product Application:

- The Folk Art Museum, New York, NY
- All 550 offices of UBS around the country
- Hayden Planetarium, New York, NY

Performance Data:

- Installation available in all states and territories
- Pictured: Morgan Library, gold leaf and oxidized bronzed letters



www.daletravis.com
212.243.8373

Circle 174

SPECIALTY PRODUCTS

FRAMELESS BRACKETS SYSTEM

\$ | NEW

Glass and Glass

▲ Flextech Brackets System for handrails and any other straight and curved frameless application. For commercial and residential use. Suitable to hold glass, wood and stainless steel. Dade County approved.

Product Application:

- Certified green mansion, Palm Beach County, FL
- Commercial "Latitude on Brickell," Miami, FL
- Grimpa Steakhouse Restaurant, Miami, FL

Performance Data:

- Concentrated load test ANSI Z97.1 CPSC 16 CFR 1201



www.glassandglass.com
305.416.5001

Contact: Rolando Serra

Circle 175

SPECIALTY PRODUCTS

INCREASE AESTHETIC OPTIONS

G | NEW

Kalwall Corporation

▲ Verti-Kal is a unique variation on the traditional grid layouts of Kalwall translucent wall systems. Internal, continuous supports provide a vertical emphasis. As with all Kalwall systems, any building interior can be filled with balanced, useable, natural light. U-value options range from .53 to .10. Light transmission of 3% to 50% and shading coefficients from 1.0 to under 0.4 are possible. Verti-Kal can be supplied in panels up to 5 ft. wide and up to 10 ft. high, minimizing the number of joints.



www.kalwall.com
800.258.9777
on sweets.com

Circle 176

SPECIALTY PRODUCTS

INFECTION CONTROL DISPENSER

WR | G | NEW

APCO Signs

▲ HealthView Dispenser is designed for infection control products including wipes, hand foam, tissues, and masks.

Product Application:

- Chevron Corporate, Concord, CA
- Prentice Women's Hospital, Chicago, IL

Performance Data:

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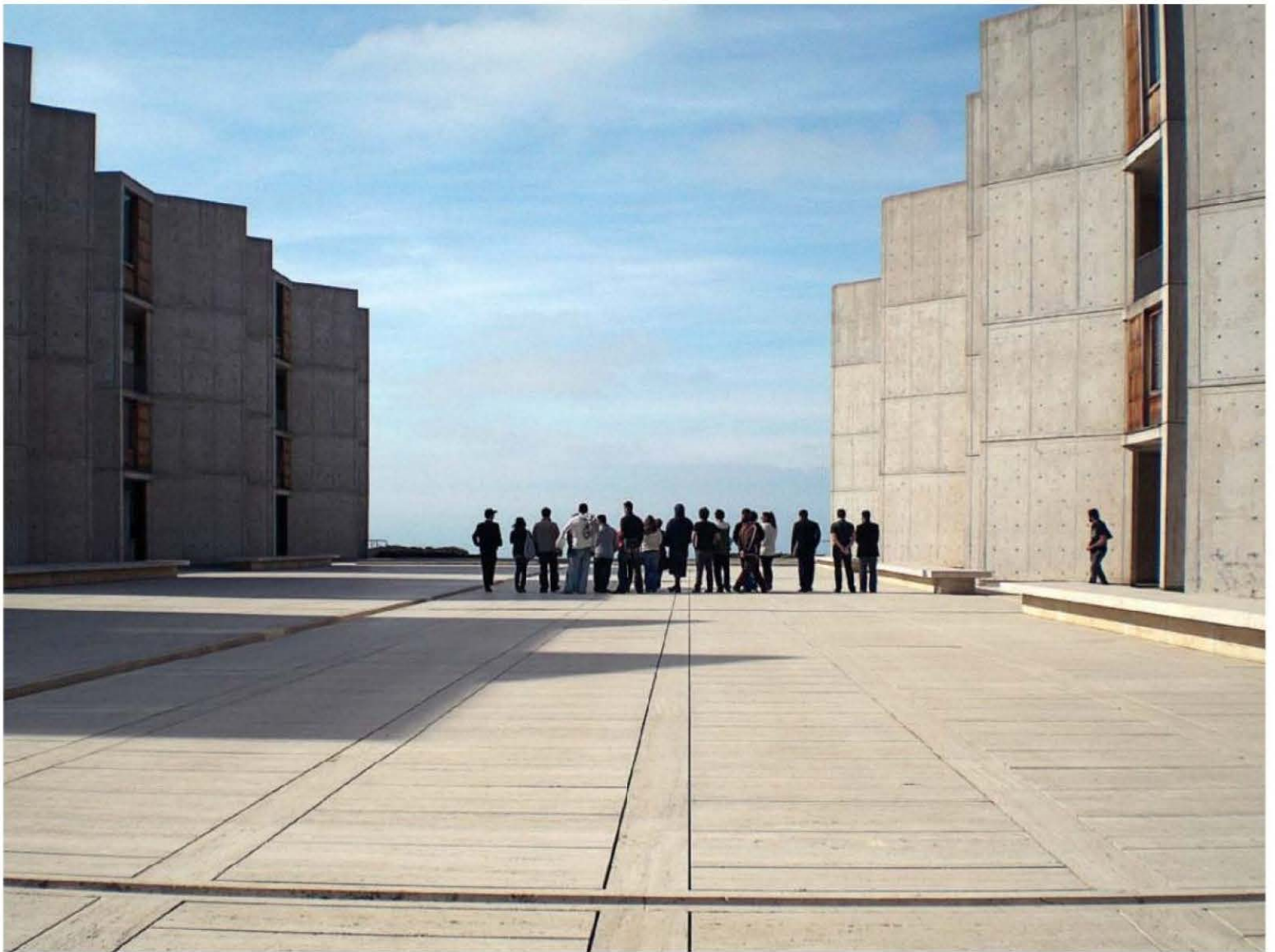
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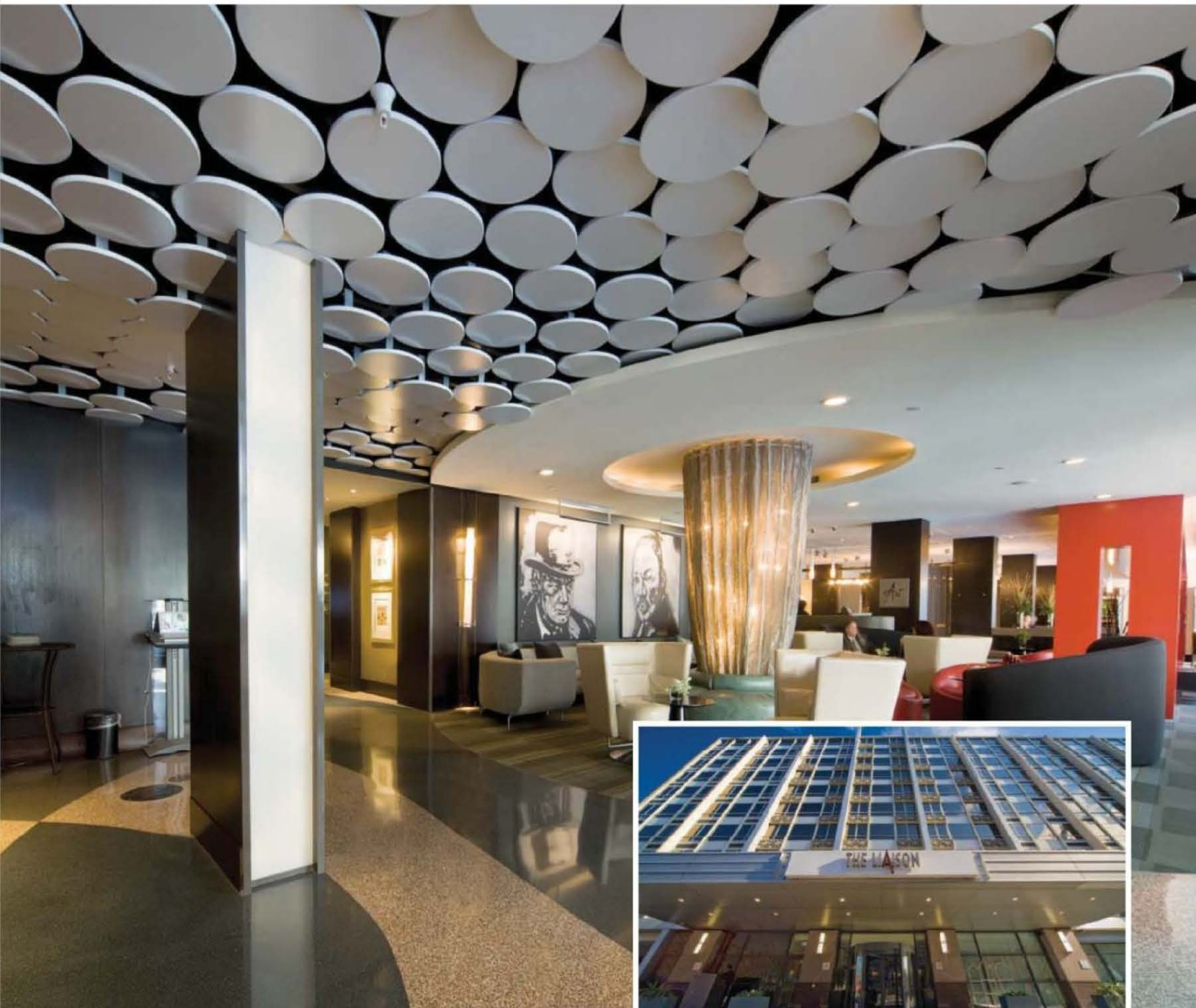
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Liliana Gonzalez was photographing the Salk Institute for Biological Studies in La Jolla, California, when a group of architecture students from Woodbury University filed out of a building to study the light in the plaza and the sight line to the ocean. The World Monuments Fund placed the Salk complex, designed by Louis I. Khan and completed in 1966, on its 2008 Watch List, saying a proposed addition to the campus would obscure Khan's views to the Pacific. The expansion remains the subject of an ongoing preservation debate.



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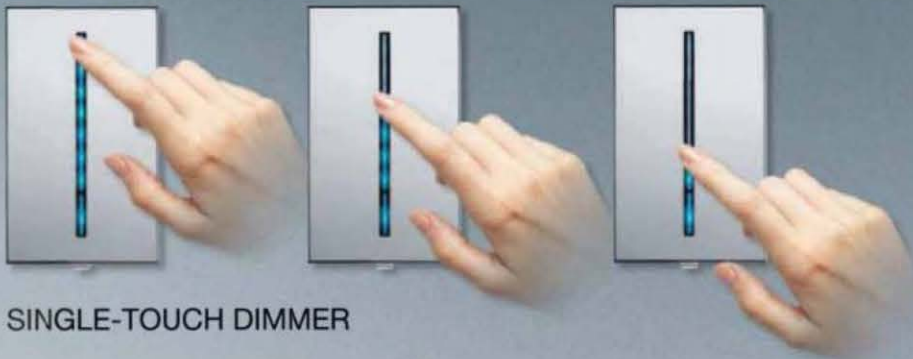
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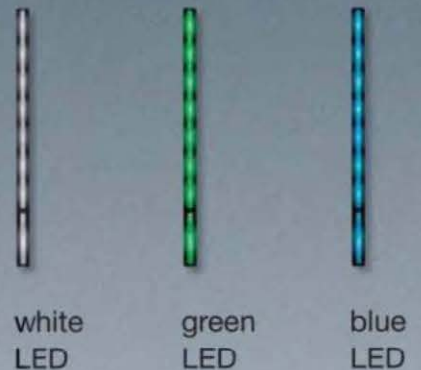




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