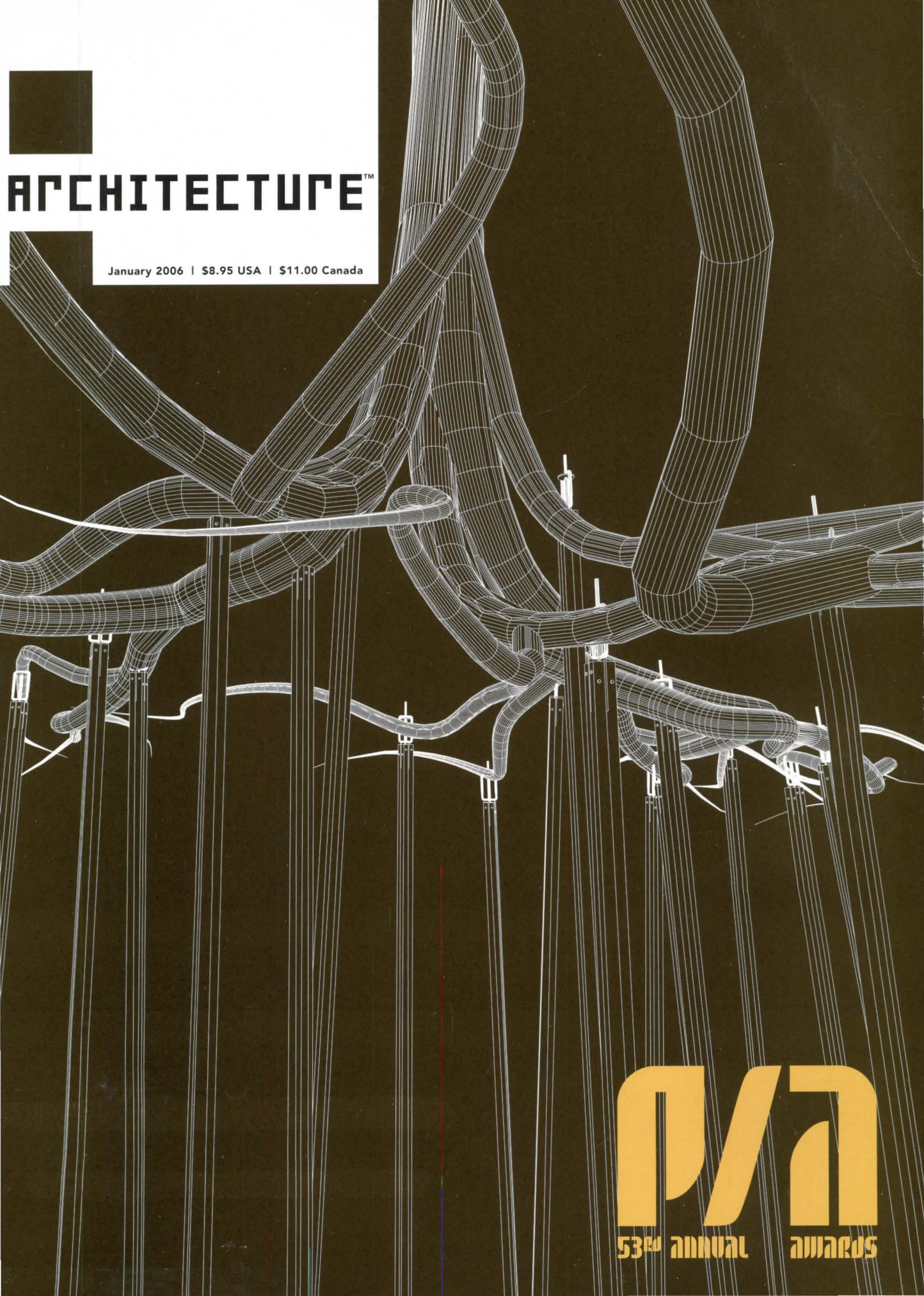




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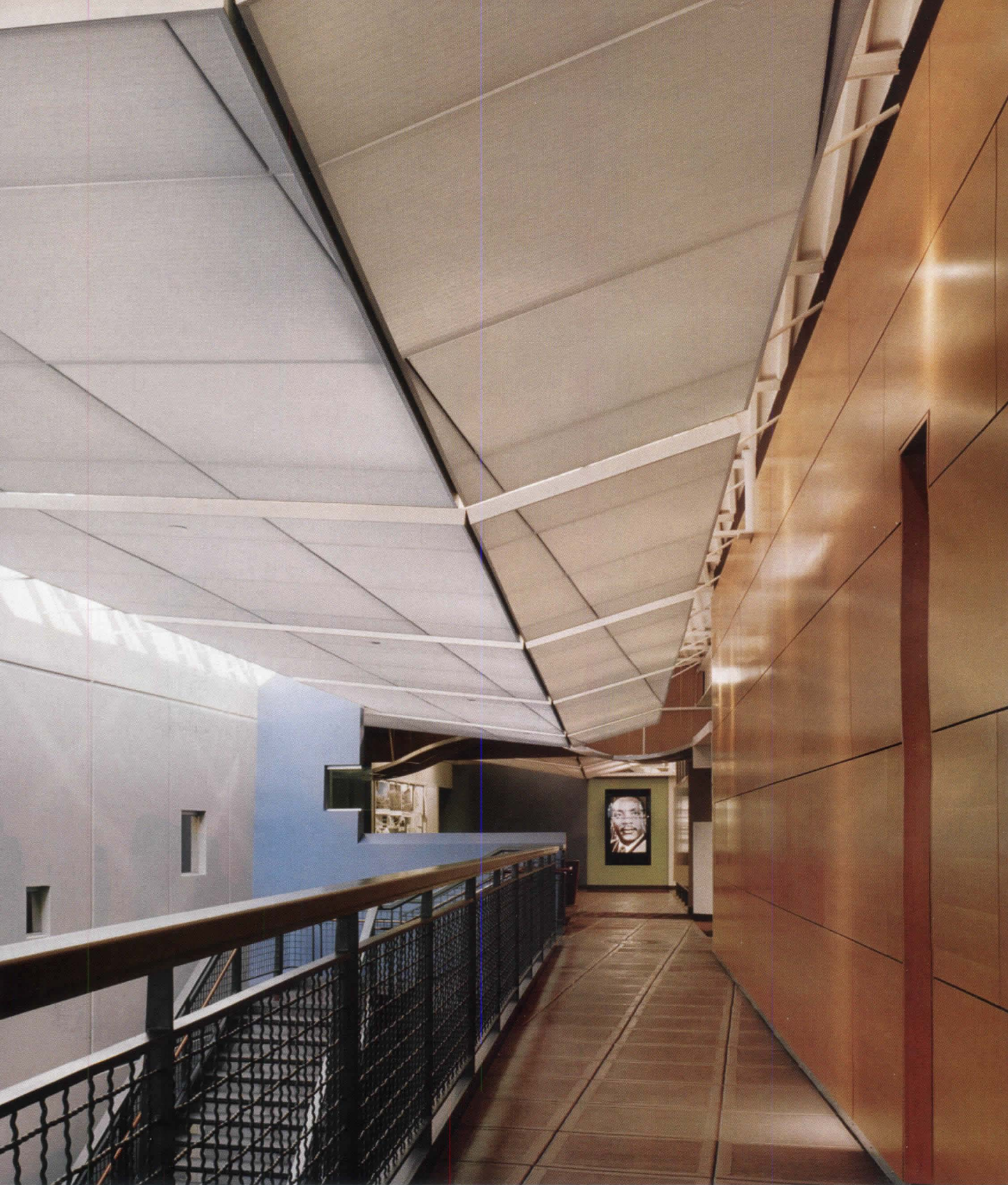
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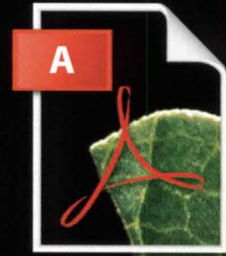
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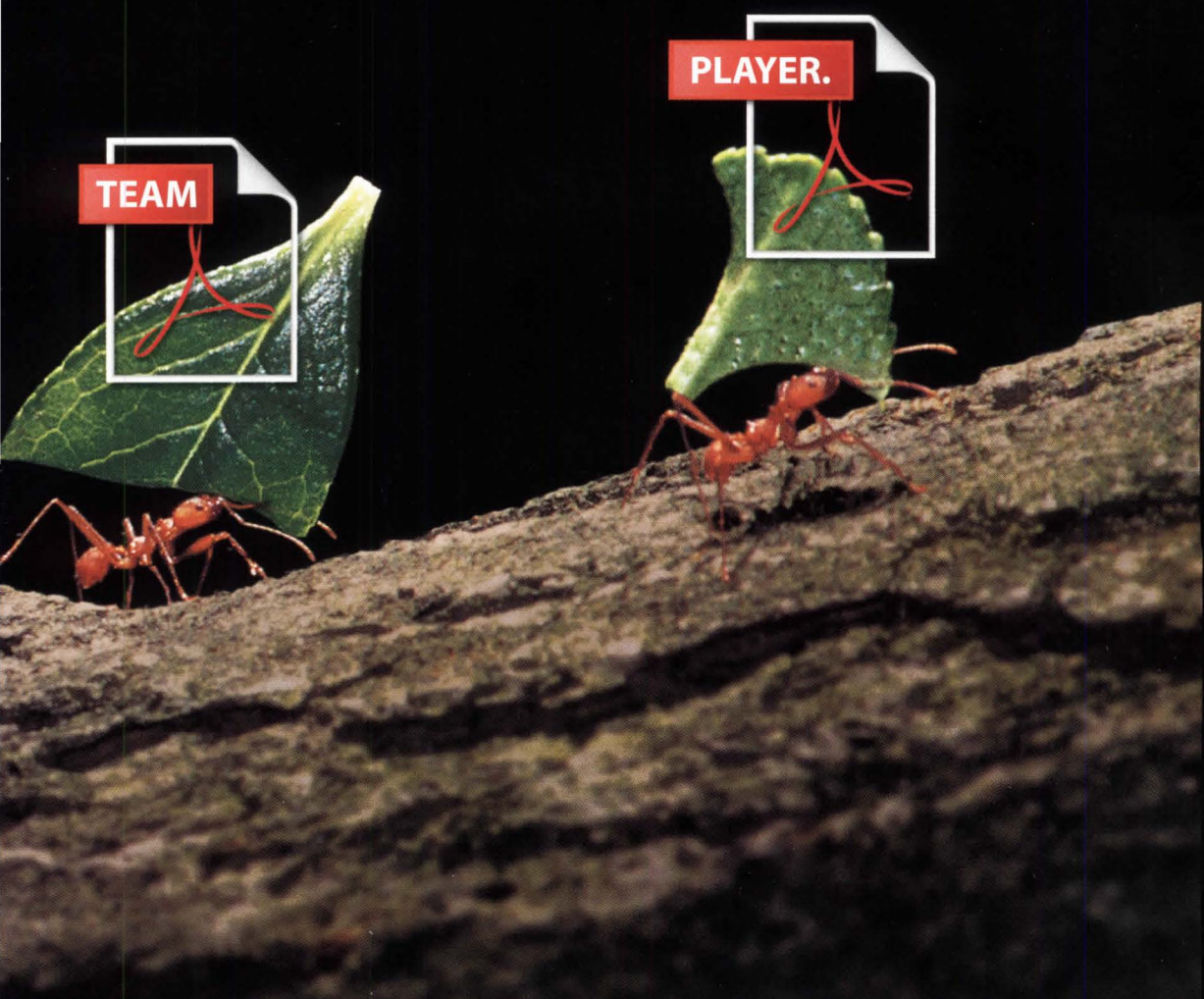
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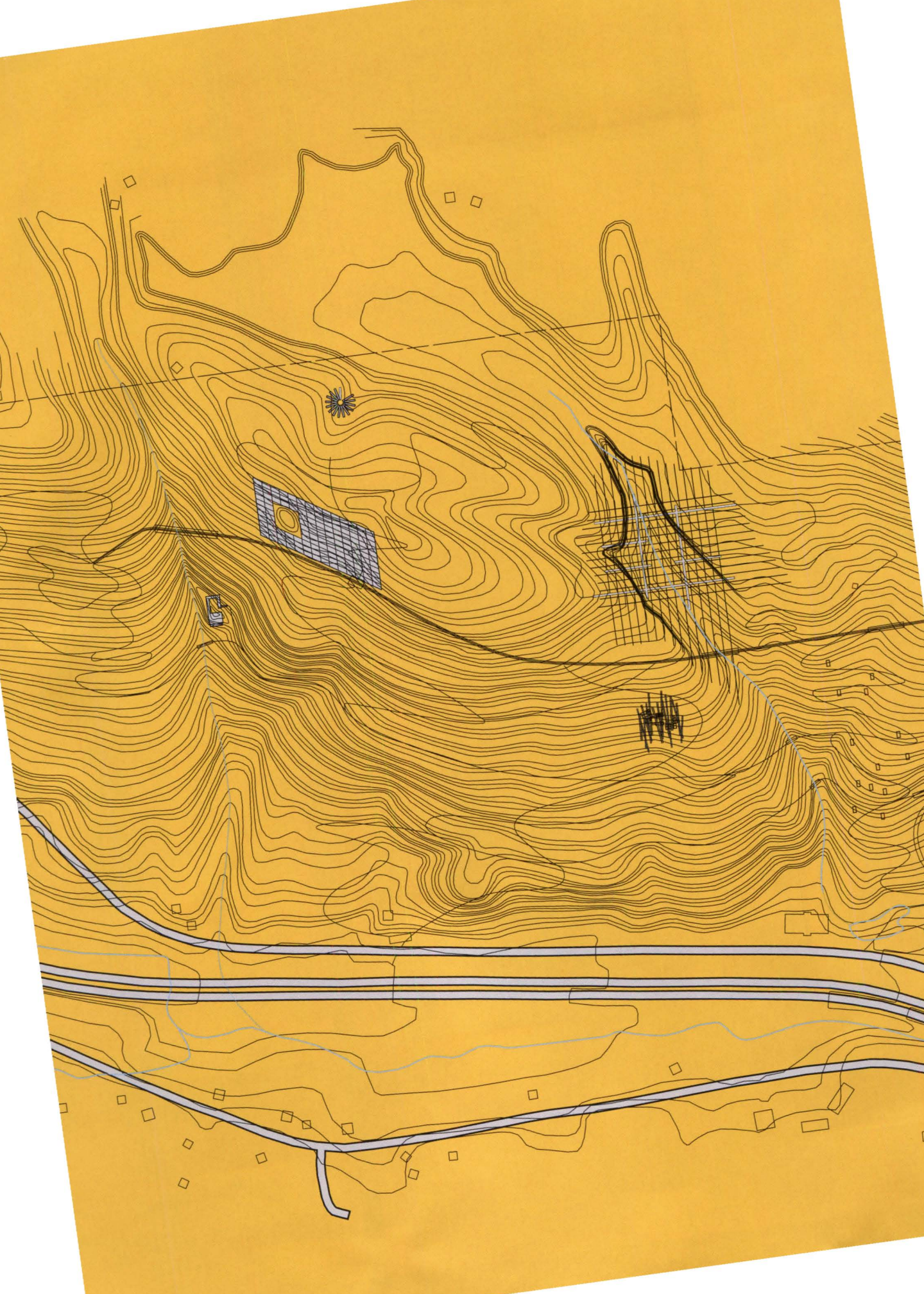
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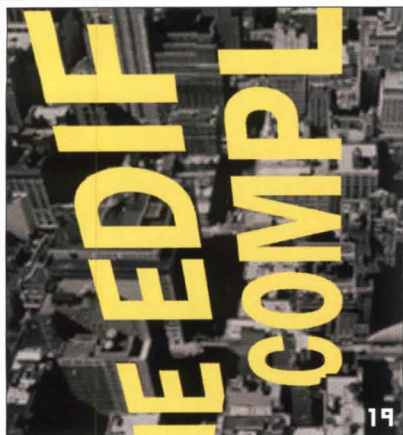
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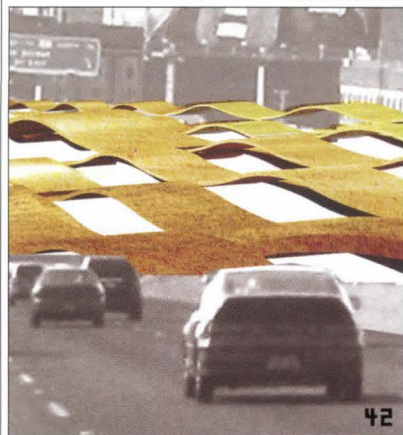




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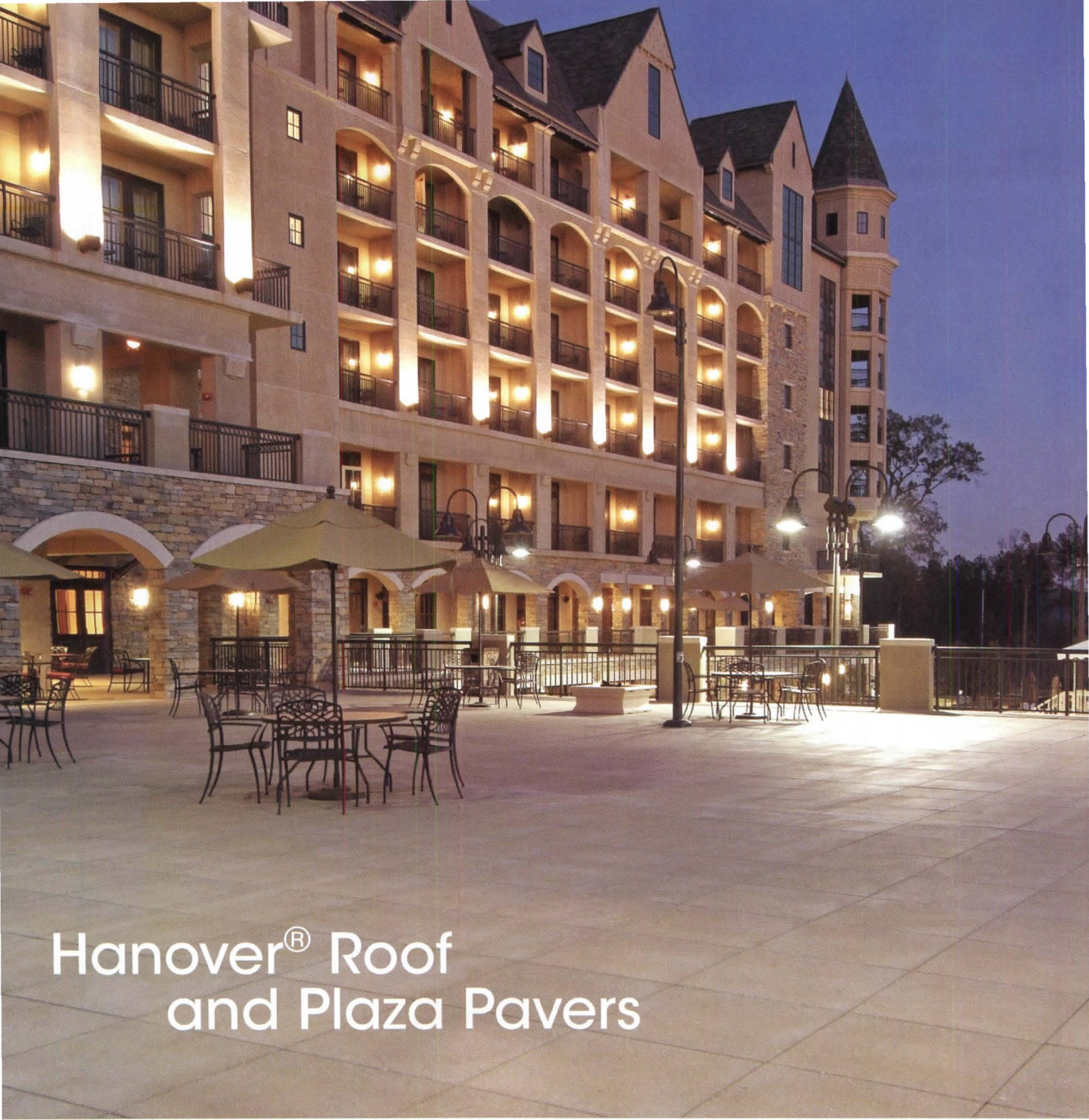


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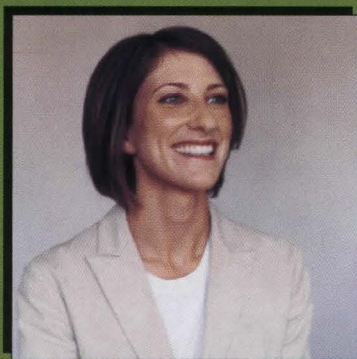
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CARRYING ON THE TRADITION

BY EMILIE SOMMERHOFF

The architectural community and the design press lost a worthy voice with the December 14 passing of Donald Canty, former editor of *Architecture*. Canty, who started his career at *Western Architect and Engineer* and later became senior editor at *Architectural Forum*, was intensely committed to the issues of urban planning, poverty, and social justice, and used his talents as a writer and an editor to bring them to notice. He founded a short-lived magazine in 1968 called *City* around this topic, and authored several books—among them *One Year Later* (1969) and *A Single Society: Alternatives to Urban Apartheid* (1969)—before joining *Architecture* in 1974, where he remained until 1989.

Canty's final editorial for the magazine, in August 1989, speaks volumes about his tenacity:

"There is something particularly obscene," he wrote, "about the recent revelations concerning the plundering of HUD resources by so-called consultants politically connected to the Reagan Administration. A panel of realtors, not a notoriously liberal group, placed the blame for the current housing crisis of the poor squarely at the feet of that Administration. The idea of on the one hand withdrawing funds for housing the poor and on the other letting these funds fall into the grasp of well-heeled friends is outrageous, even to those of us who have erected internal barriers to outrage in the '80s.

"The incumbent President has been preaching, with clear conviction, the virtues of volunteerism, and they are many. He is taking well-considered steps toward encouraging volunteer efforts in the housing area, and they already are starting to pay off. But there is just as clear a need for a strong federal role in housing the poor. This is a national problem, and it is only the national government, through the great vacuum cleaner of the federal income tax, that can muster the considerable resources necessary to deal with it.

"Of course, there is the budget deficit that is another legacy of the previous Administration. Those opposed to federal spending on the poor point to the financial debt that we are passing on to future generations. But we are passing on other debts as well—to the ill-housed, the underfed, the undereducated—that may be as dangerous and destructive."

Sixteen years later, Canty's point is still compelling, particularly in the wake of Katrina, which has left a vast population in need of satisfactory shelter, and under an administration that has consistently tried to cut federal assistance for public housing programs such as HOPE VI and Section 8. In the ongoing struggle to expose these wrongs, Canty's voice will surely be missed.

THE 53RD ANNUAL P/A AWARDS

This year marks the 53rd Annual P/A Awards, and while the program did not reside with *Architecture* during Canty's tenure (it was acquired by the magazine in 1996), we can't help but feel he would have appreciated the outcome of the recent judging. "What's exciting to me," noted juror Stephen Cassell, "is rather than just one formal agenda being pushed forward we're seeing architecture grappling with social issues." As always, we appreciate the vigorous efforts of our five jurors—who, in addition to Cassell, included Frank Barkow, Phyllis Lambert, William E. Massie, and Richard Weinstein. Their labors over two days last September resulted in selecting eight winning schemes, which are celebrated in this issue. The premiated projects will also be honored at New York City's Center for Architecture, with an exhibition and a party on January 26. We invite you to join us at the event (see architecturemag.com for details). And please mark your calendar with the entry deadline for the 54th Annual P/A Awards: September 8, 2006. ■

Wanted: home improvement

Montreal Multifamily: Nice Gray Box. Art Collectors' Residence: Nice Stone Box. Jai House: Nice Charcoal Box. Not to take away from these good designs [Home of the Year Awards, November 2005, page 41], but is a box all that modern architecture is about? Were modernist boxes the only good work submitted? And isn't it interesting that

the only house shown that was not a box ended up receiving a mere honorable mention, and yet it made the cover! I hope you get more varied work to consider next year. Come on, residential architects. Show us your stuff. Inspire us. Please, let's see variety. I know it's out there.

Paul Sheffield, Architect
Kailua, Hawaii

Why is it that honored projects so often have apparent code violations? I was very impressed with the Jai House [November 2005, page 50] but once again disappointed to see no handrails on the stairs.

Elizabeth Perez
Camarillo, California

I can't dispel a sense of dread to discover here a revival of houses of such an unwelcome, depressing aspect that I had managed to forget what "modern" was like back in the 1950s. But here they are populating your pages with the likes of a house "suspended in the landscape" and composed of "deliriously long Algonquin limestone blocks" ["Art Collectors' Residence, page 46]. I can't say this didn't make an impression: I've been trying to come up with tuneful names for the various rocks we have lying around on our property but can't get past "dementedly Napoleonic."

Frederick F. Bainbridge
Ivy, Virginia

More action needed

I applaud Andrés Duany for stepping up and offering his professional service ["Act Now," November 2005, page 17.] But there are many other international architects (Norman Foster, Richard Rogers, Ricardo Bofill) who should "act now" to meet the many incredible tasks in the wake of Katrina.

David Kaufmann
Melbourne, Florida

CORRECTIONS

The design for the World Trade Center Transportation Hub detailed in "Revised Calatrava Hub Ready for Takeoff" [September 2005, page 19] was a joint venture of DMJM+HARRIS and STV, in association with Santiago Calatrava. The landscape architect for the Art Collectors' Residence [November 2005, page 46] is Janet Rosenberg + Associates.

WE HEAR YOU

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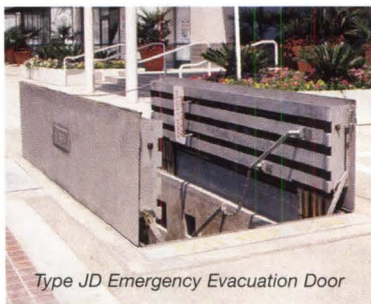


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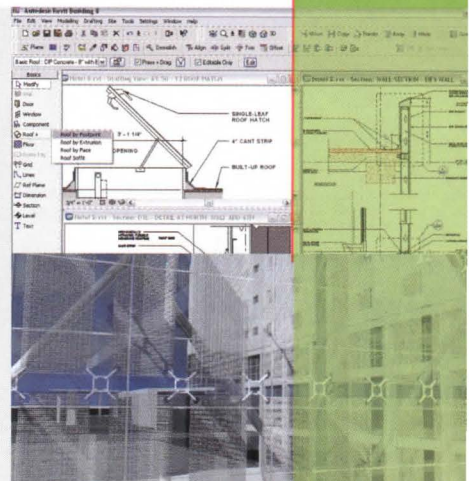
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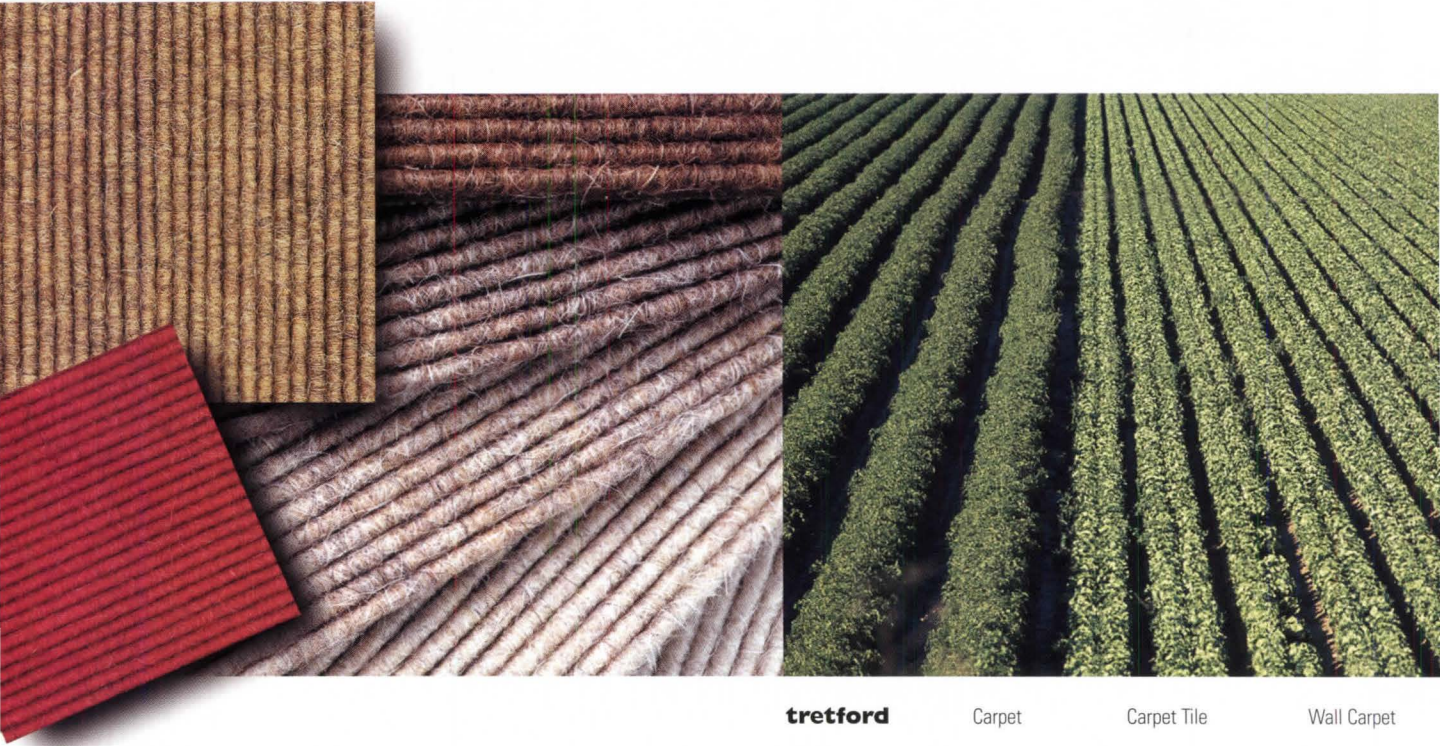
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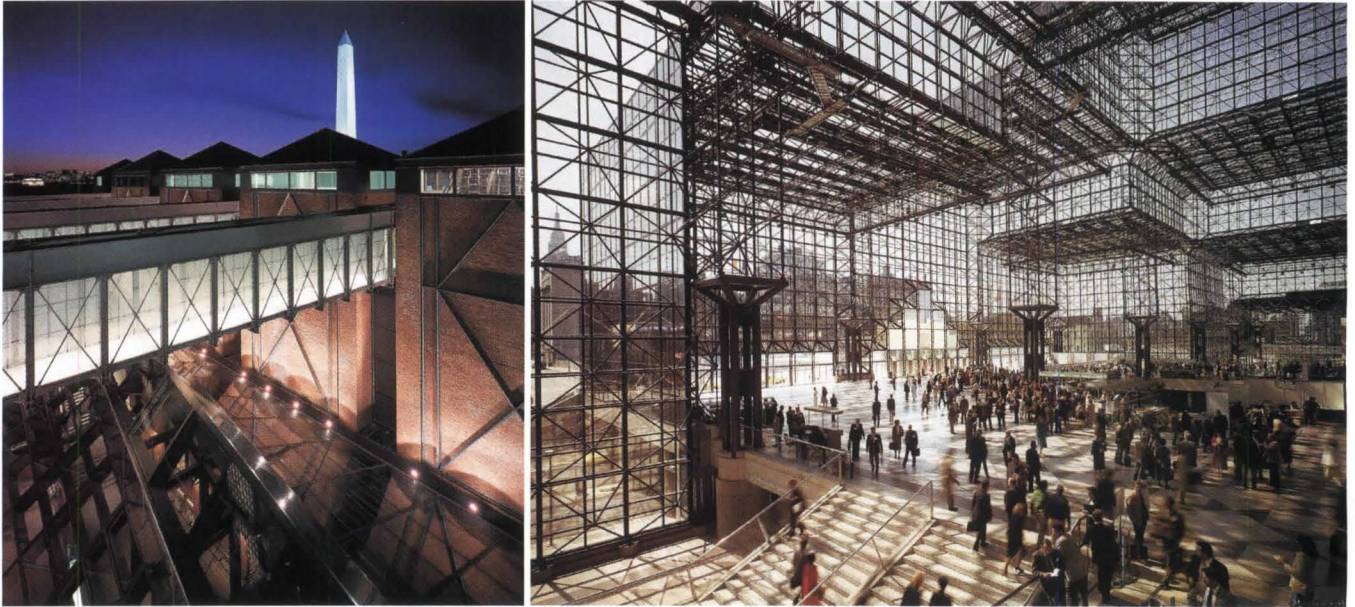
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JAMES INGO FREED, 1930-2005



James Ingo Freed, a principal of Pei Cobb Freed & Partners and architect of the United States Holocaust Memorial Museum and other notable institutional and commercial works in the nation's capital and elsewhere, died last month following a long battle with Parkinson's disease. He was 75.

Known not for a singular style but for a methodology that took each commission as an individual endeavor rather than as an opportunity to mark a site with an identifiable signature, Freed's portfolio is defined by a predilection for airy volumes, often sweeping in scale and intricate in detail. For the Jacob K. Javits Convention Center (1986, above right) on Manhattan's West Side, for example, he recast the shed typology of this industrial district as a series of interconnected, glass-enclosed boxes, their massive forms echoing the neighboring buildings' monumentality but not their monolithic aspect; while its below-grade exhibition spaces are artificially lit, the Javits's massive street-level interiors are saturated in natural light, filtered through an intricate web of exposed structure.

In 1989, I.M. Pei & Partners changed its name to Pei, Cobb, Freed & Partners to better reflect the contributions of its principal architects. Four years later, the opening of the Holocaust Memorial Museum (above, left) on the Mall in Washington, D.C., added an exclamation point to the revised shingle on the firm's door. As Benjamin Forgey noted in the *Washington Post*, Freed's "talent for expressive, architectural metaphor" is profoundly evident in the museum, where glass-and-steel bridges terminate between sentrylike, red-brick towers. In an interview recorded in *Assemblage 9* and excerpted in *Progressive Architecture* in 1993, Freed addressed the dilemma of the museum's design: "What we have tried to do is construct symbolic forms that in some cases are very banal, ought to be

banal, and in other cases are more abstract and open ended. People read different things into these forms, but they are not empty. The idiosyncrasies create something to jog the memory . . . Whenever the architecture became too concrete, whenever the metaphor became too insistent, we had to soften. We wanted an invocation of the incomplete."

Widely respected for its unflinching directness but also criticized for not being direct enough, the Holocaust Memorial Museum is among the works Freed received honors for during the latter part of his career, including the National Medal of Arts in 1995. A few years earlier, in 1987, he received the Arnold W. Brunner Prize in Architecture for his body of work from the American Academy of Arts and Letters, and in 1992 was the recipient of the AIA's first annual Thomas Jefferson Award for Public Architecture.

Freed joined Pei's firm in 1956, following his graduation from the Illinois Institute of Technology in 1953 (he returned to the school as dean, from 1975 to 1978) and a stint working in the Chicago studio of Mies van der Rohe. As a young architect in Pei's office, he contributed to prototypes for air traffic control towers (1962) commissioned by the Federal Aviation Administration and the Kips Bay Plaza residential complex (1965) in New York City, among other projects. More recent designs include the San Francisco Main Public Library (1996), the Ronald Reagan Building (1998), and an office building at 1700 K Street (2005), the latter two in Washington, D.C.

One of his current works, the 200-foot-tall-plus, stainless steel spires of the United States Air Force Memorial, which is slated to open in the capital city next fall, embodies Freed's penchant for symbolism—its formal gesture, derived from jet contrails, is both monument and metaphor. **Abby Bussel**

PREDOCK WINS AIA GOLD MEDAL



Antoine Predock is the recipient of the 2006 AIA Gold Medal, the association's highest honor. Among the many well-known works produced by the Albuquerque-based architect is the McNamara Alumni Center at the University of Minnesota (above). Also recognized were William G. McMinn—founding dean of Florida International University's School of Architecture—who was awarded the Topaz Medallion for excellence in architectural education; Santa Monica, California-based Moore Ruble Yudell Architects and Planners, which received the 2006 Firm of the Year Award; and the late E. Fay Jones's Thorncrown Chapel (1980), recipient of the Twenty-five Year Award, which recognizes influential works. **Katie Gerfen**

⇒ AIA leadership changes: Katherine Lee Schwennsen took office as the 2006 president of the AIA in December, succeeding Ohio architect Douglas L. Steidl. The 82nd person to hold the position, Schwennsen is the associate dean of the Iowa State College of Design. Christine McEntee will take over as the executive vice president and CEO of the organization effective February 1. Formerly the CEO of the American College of Cardiology and the first woman ever to hold this position in the AIA, McEntee takes over from Norman L. Koonce, who retired last month.

⇒ E. Thomas Casey, former dean of Taliesin West who won academic accreditation for the Scottsdale, Arizona-based school during the 1980s, died November 11. He was 81.

⇒ Pittsburgh architect Gerald Lee Morosco was elected chair of the board of the Scottsdale, Arizona-based Frank Lloyd Wright Foundation last November.

⇒ Real estate developer Harry Joe "Coco" Brown died November 23. Best known for his all-star-architect-designed Long Island, New York, subdivision, the "Houses at Sagaponac," he was 71.

⇒ The Friends of the Trenton Bath House (trentonbathhouse.org) is a nonprofit started last November to monitor Louis Kahn's Trenton Bath House (1955) and Day Camp (1957), which are likely to be sold in the next few years when the current owner, the Jewish Community Center of the Delaware Valley, moves to a new location near Princeton, New Jersey.

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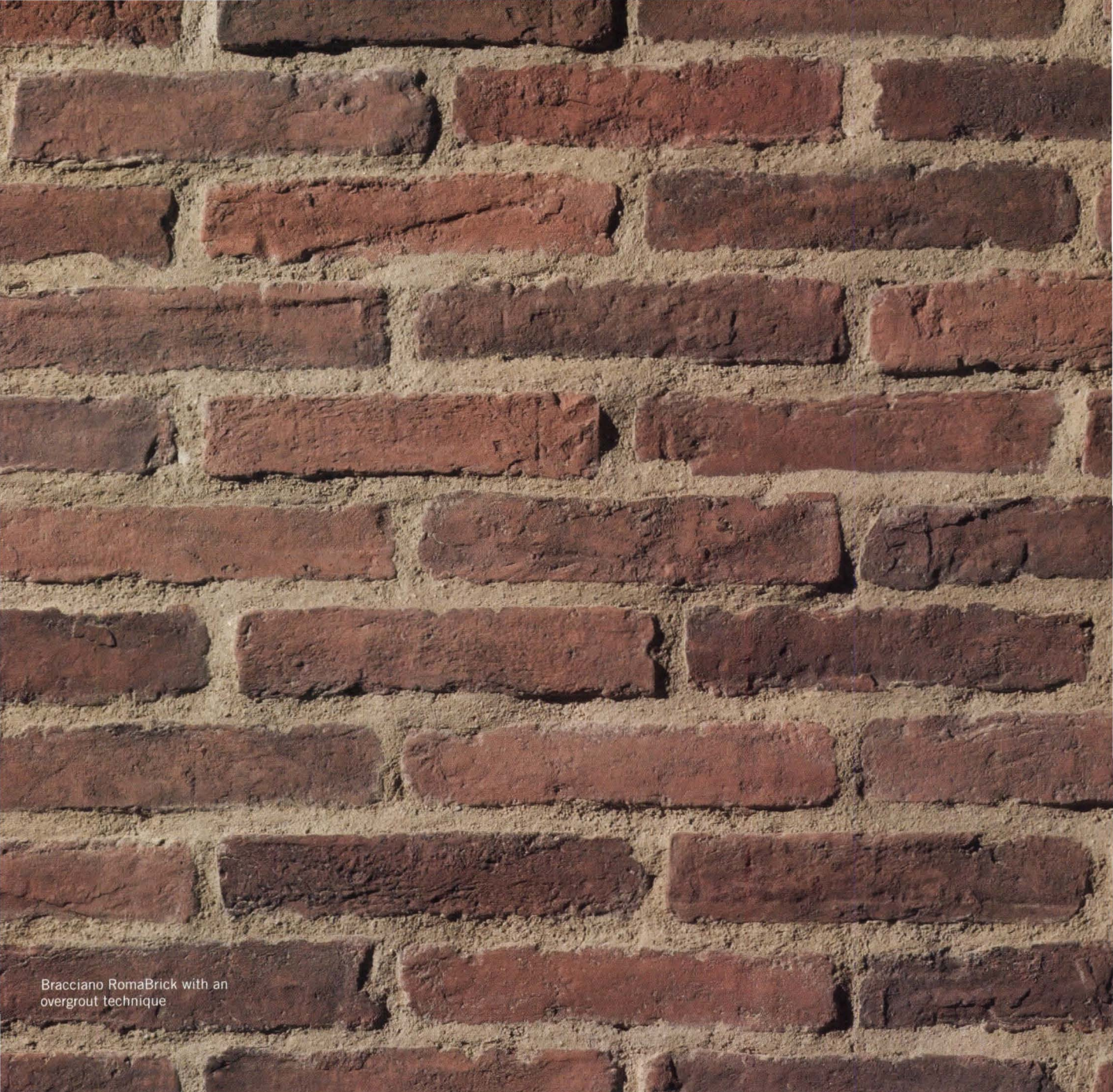


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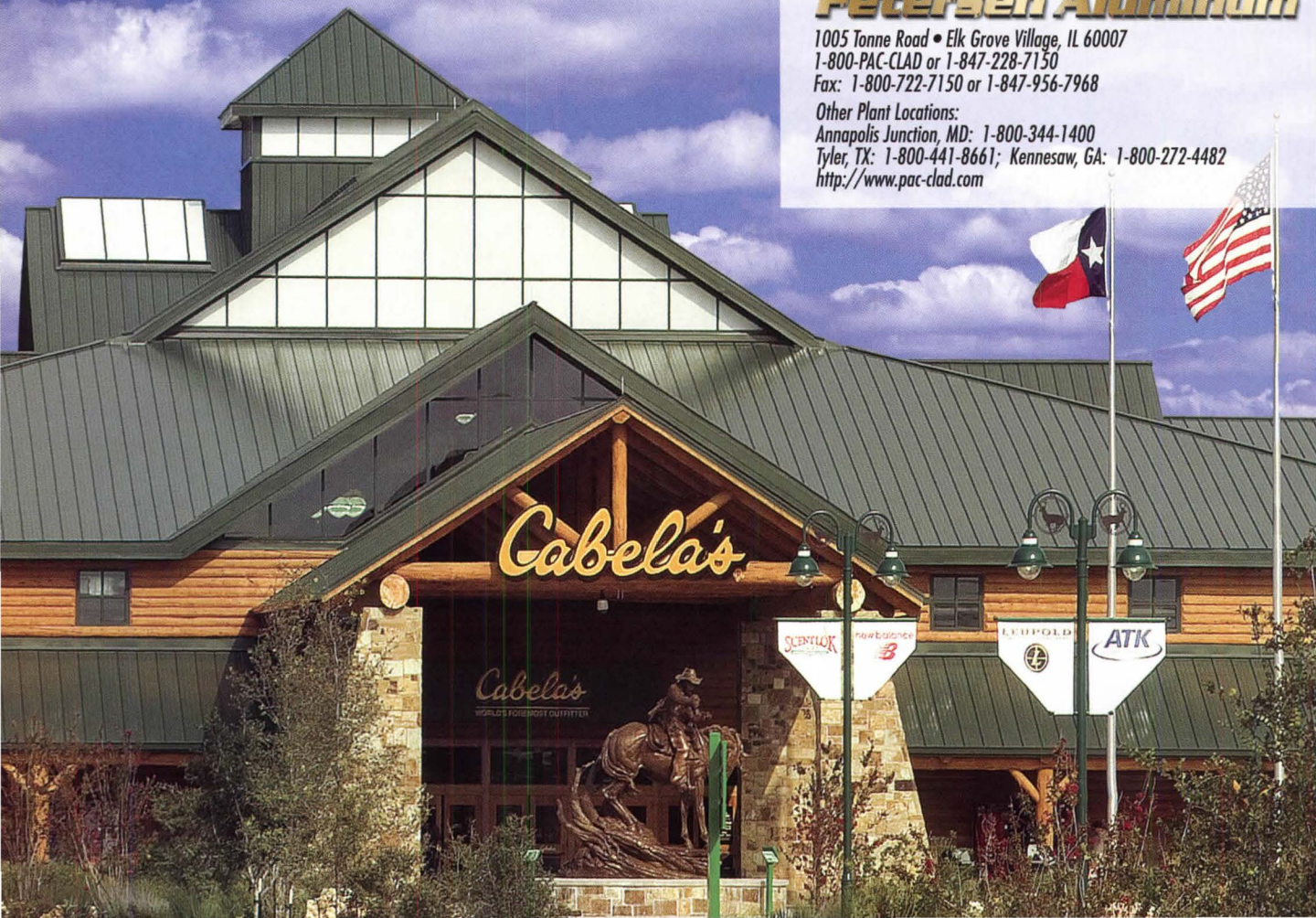
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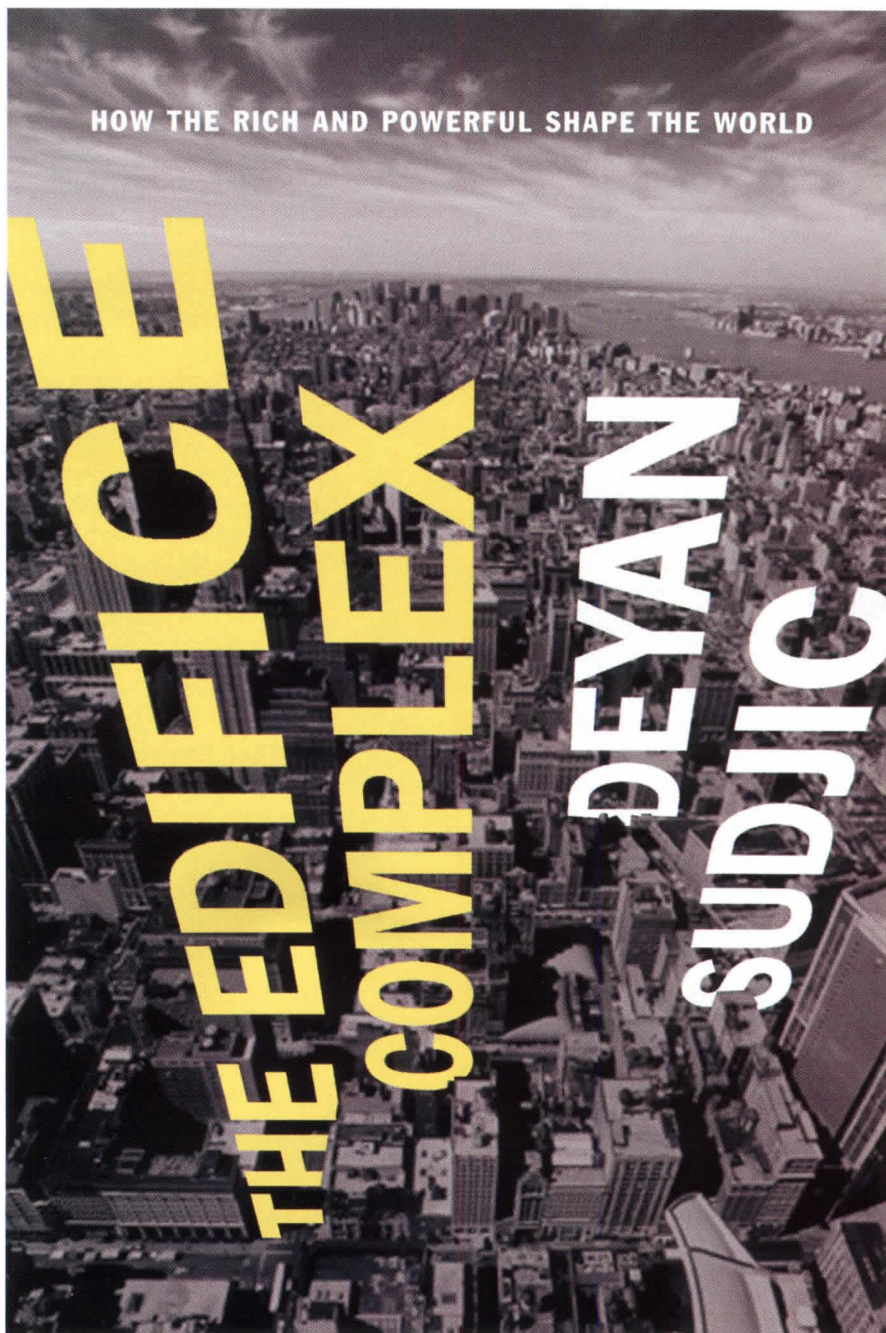
In his latest book, critic Deyan Sudjic locates architecture as both a mechanism of power and a bid for immortality shared by multimillionaires, mayors, and despots.

I used to keep a photograph torn from a tabloid pinned up over my desk. Through the blotchy newsprint you could make out the blurred image of an architectural model the size of a small car jacked up to eye level. Left to themselves, architects use noncommittal shades of gray for their models, but this one was painted in glossy lipstick colors, suggesting it was made to impress a client with an attention span shorter than most.

Strips of cardboard and balsa wood had been used to represent a mosque with a squat dome fenced in by concentric circles of spiky minarets. The gaudy shapes and the reduction of an intricate decorative tradition to a cartoon, not much different from a hundred other attempts at having it both ways, tried-and failed-to be simultaneously boldly modern and respectfully rooted in the past. The questionable architectural details weren't what made it such an unsettling image. What really grabbed my attention was the glimpse of the darker aspects of building that the picture captured.

None of the uniformed figures clustered respectfully around the model looked like the architects who usually feature conspicuously in this kind of picture, but there wasn't much doubt about the identity of the thickset man with the heavy moustache, looking disorientingly like a World War II British army major in his vintage khaki sweater and beret, or the unblinking fascination with which he was gazing so adoringly at his model.

Saddam Hussein, like many authoritarians, was an enthusiastic patron of architecture. Unlike Napoleon III, whose fastidious tastes are still clearly visible in the parade-ground tidiness of the boulevards of Paris, or Benito Mussolini, with his contradictory passions for modernism and Caesar Augustus, Hussein had no obvious preference for any spe-



cific architectural style. He did, however, have an instinctive grasp of how to use architecture to glorify himself and his regime and to intimidate his opponents.

From the moment of its conception, the Mother of All Battles Mosque had a very clear purpose: to claim the first

Gulf War as a victory for Iraq. Hussein was humiliated in that war. His army was expelled from Kuwait. Its desperate flight home left the highway disfigured by the grotesque train of incinerated Iraqi conscripts, trapped in their burnt-out plundered cars, the roadside strewn

with loot. Hussein wanted to build his own reality to try to wipe out that image of defeat, just as the Kuwaitis used their tame parliament—designed by Jørn Utzon, architect of the Sydney Opera House, no less—to suggest that they were a Scandinavian democracy rather than a Gulf oligarchy. Building anything at all while Iraq struggled with the deprivations brought by Hussein's manipulation of United Nations sanctions was a calculated gesture of defiance. And the mosque itself came loaded with an iconography that made this defiance all the more explicit.

The message of the newspaper picture of Hussein's mosque is unambiguous. Architecture is about power. The powerful build because that is what the powerful do. On the most basic level, building creates jobs that are useful to keep a restless workforce quiet. But it also reflects well on the capability and decisiveness—and the determination—of the powerful. Above all, architecture is the means to tell a story about those who build it.

Architecture is used by political leaders to seduce, to impress, and to intimidate. Certainly those were the underlying reasons for Saddam Hussein's building campaign. His palaces and monuments were tattooed all over Iraq, less indelibly than he would have liked, in an attempt to present the entire country as his personal property, both to his external and to his internal foes.

In the south, outside Basra, lines of bronze effigies ten feet tall follow the shoreline. They depict Iraqi officers killed in the meat-grinder war against Iran. The sculptures point across the Gulf toward the old enemy—an enemy with its own taste for monument building in the days of the Shah, the product of a failed attempt to construct a pedigree for the Pahlavi dynasty.

On the edge of central Baghdad, a pair of notorious outsize crossed swords span the highway, gripped by giant bronze hands modeled on Hussein's own but cast in the quintessentially English suburb of Basingstoke. In Saddam's day, nets filled with shoals of captured Iranian helmets dangled from the two sword hilts. Such monuments, kitsch as they are, are universal. They date from the victory memorials of the Peloponnesian Wars and the triumphs Imperial Rome granted its favored generals. The same ritual celebration of the defeat of an enemy is reflected in the monumental sculptures cast from captured Napoleonic cannon that adorn the centers of London and Berlin.

The idea of the crossed swords was filched without acknowledgment from Mike Gold, an architect based in London, who originally proposed it, minus the helmets, as an innocuously whimsical civic landmark for a motorway in Saudi Arabia. In Iraq, its meaning was completely transformed. Gianni Versace's inflammatory caricature of sex and money could be worn with a sense of irony in Milan, but not in Slobodan Milosevic's Belgrade, where the bandit classes took the glitter and leopard-skin look at face value. And in Baghdad, a piece of ironic postmodernism became the most literal kind of architectural propaganda.

But Hussein had an objective wider than celebrating his

questionable victories and intimidating his enemies. His mosque-building campaign can be seen as an overcompensation for the essentially secular nature of his regime; it demonstrates his credentials as a devout defender of the faith, despite his taste for whisky and murder.

Yet architectural propaganda is not the exclusive domain of those commissioning a building. As the United States dispatched two more aircraft carriers toward Iraq at the end of 2002, the *New York Times* published a photograph of Saddam Hussein's Mother of All Battles Mosque on its front page. Here, four years after the design was first unveiled, was the completed building. Without a hint of skepticism, the *Times* baldly repeated the conventional media wisdom that the minarets—an outer ring of four and an inner, slightly shorter group of four more—are representations of, respectively, Kalashnikov assault rifles and Scud missiles. This assertion existed mainly in the minds of the western media, and their taxi drivers, and might be a little more convincing if the minarets had tail fins, or were decorated with olive drab camouflage paint rather than white limestone embellished with blue mosaic. Nor does the outer ring come equipped with gun sights or the distinctive curved magazine and walnut stock of a Kalashnikov. They look much less martial—and much less elegant—than the pencil-slim Ottoman minarets of Istanbul, which certainly do look like rockets.

The *Times* reporter sounded disappointed after his tour of the mosque: "Where once visitors were told what seems obvious, how the cylinders of the inner minarets slim to an aerodynamic peak, like a ballistic missile tapering at the nose cone, they are now assured that no such references were ever in the architects' minds." But by then America already felt itself at war, and such a bombastic interpretation of the mosque was too much of a propaganda gift.

Although the mosque does not use literally militaristic metaphors, its underlying message is hardly reassuring. The image of the exterior is less a howl of defiance than a conventional piece of labored Gulf hotel glitz, looking more like a police academy in drag than a national monument. More telling was the paper's photograph of the glass showcase at the heart of the mosque, which contains a 650-page transcription of the Koran. According to the *Times*, the mosque's imam, Sheik Thahir Ibrahim Shammari, claimed that the calligrapher used Hussein's own blood, donated over a period of two years at the scarcely believable rate of a pint every fortnight, to fill his pen. Another photo accompanying the article showed the reflecting pool that encircles the mosque, allegedly shaped like a map of the Arab world. At one end a blue mosaic plinth juts out of the water to form an island. The *Times* claimed that this irregular mound took the shape of Hussein's thumbprint. The paper didn't go into how it could be so sure that it had correctly identified the thumb as Hussein's own. If true it carries a message that could not be clearer. The mosque's imam was disappointingly reluctant to confirm the warlike iconography of the mosque to the *Times*, but he was obligingly ready to spell out some of its more occult meanings. The outer minarets are

Are there, in fact, such things as totalitarian, democratic, and nationalistic buildings? And if they do exist, what is it that gives architecture such meanings?

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43 meters high, he pointed out, supposedly for the 43 days of bombing at the start of the first Gulf War. The four minarets of the inner ring, representing April, the fourth month, are 37 meters high, for the year 1937. The 28 water jets in the pool symbolize the 28th day of the month. Together they spell out April 28, 1937, Hussein's birthday.

In the flesh, the mosque is not a particularly effective way of demonstrating Iraqi defiance. And since Hussein's purpose was to present himself as a devout Muslim, it seems unlikely that he would have used the Christian calendar to do so. This emphasis on the power of numbers, if it really is intentional, was uncomfortably echoed in some of the seven finalists in the competition to rebuild the World Trade Center, revealed in New York in the same week that this story appeared. Richard Meier and Peter Eisenman's plan featured a tower 1,111 feet high, presumably on the basis that a mere 911 feet would have been too short to attract enough attention. Daniel Libeskind famously went for 1,776 feet.

One interpretation of Hussein's enthusiasm for building could be to see him simply as following in the tradition common all over Asia and the Middle East of employing fashionable western architects to design prestige projects to demonstrate how up-to-date he was. Indeed, Baghdad had a history of planning gargantuan architectural monuments throughout much of the twentieth century. In 1957 King Faisal II commissioned Frank Lloyd Wright to design an opera house in the manner of Moscow's unbuilt Palace of the Soviets. A colossal 30-story-high memorial sculpture of Iraq's greatest caliph, Haroun al-Rashid, grandson of Baghdad's founder, took Lenin's place as its centerpiece. It would have been a piece of nation building on an epic scale by an Iraq still emerging from British colonial rule. A commission for Walter Gropius to design a university actually was built. Le Corbusier also secured a commission in Baghdad from Faisal in 1956, designing an arena completed only long after Le Corbusier's death in 1965; it was then named the Saddam Hussein Sports Center.

Hussein wanted to do more than look modern. He was also attempting to co-opt a much older heritage of monument making that stretched back five thousand years to Ur and the first urban civilizations on the Euphrates. He initiated a series of damaging "restorations" of Iraq's ancient sites, not flinching from reconstructing the Hanging Gardens of Babylon using materials more commonly found in a suburban subdivision. He had each brick stamped with his own name in the manner of the ancient emperors, to demonstrate that he was their natural successor. He even posted guards in period costume, equipped with spears, at his version of Ishtar's gate in his Babylonian theme park.

Hussein's determination to use architecture as a propaganda tool to glorify his state and consolidate his hold on it was clear enough. Even though it was hardly effective, when measured against his objectives, architecture stands clearly incriminated for the part it played in his brutal regime. But what can you say about those commissioned to execute his ideas?

The mosque is certainly a banal piece of architecture. And those who designed it are guilty of a lack of imagination, but does the use to which Hussein has put it necessarily implicate

the architect in anything worse?

Architecture has an existence independent of those who pay for it. Simply because the architect of the mosque worked for one of the more brutal of recent leaders, there is no reason to assume that he is himself culpable, as we did of Albert Speer when he was convicted by the Nuremberg war crimes court. The mosque is not itself committing an act of violence; its architectural forms need not in themselves be the embodiment of a dictatorship.

Whether architecture can project an inherent meaning at all is still an open question, though one that is often asked. Are there, in fact, such things as totalitarian, democratic, and nationalistic buildings? And if they do exist, what is it that gives architecture such meanings? Can classical columns or glass walls really be described, as some have claimed, as the signs of fascist or democratic buildings? Are these fixed and permanent meanings, or can they be changed over time?

If Saddam Hussein had shown the wit, or the cunning, to invite Zaha Hadid, the most celebrated woman architect in the world, and herself born in Baghdad, to design that mosque, we might have been distracted enough to see his regime in a different light. If Hadid had accepted, we would certainly see her differently: at best a political innocent, at worst a naïve compromiser. Certainly her chances of getting to build anything in America would have been dramatically diminished.

A Hadid mosque would have sent another kind of message: still a glorification of Hussein's state, still an act of defiance, but a claim of the cultural high ground too. It would have suggested a regime more sophisticated than the one that countenanced the cold-blooded murder of Hussein's two sons-in-law and the gassing of thousands of its own citizens. But would Hadid—in the unlikely event that she had been asked, and the even more unlikely event that she had accepted—have been seen as playing a part in reasserting a more civilized Iraq? Or would she have been condemned as a pawn in a game of state, prepared to subordinate every other consideration in the pursuit of the chance to build?

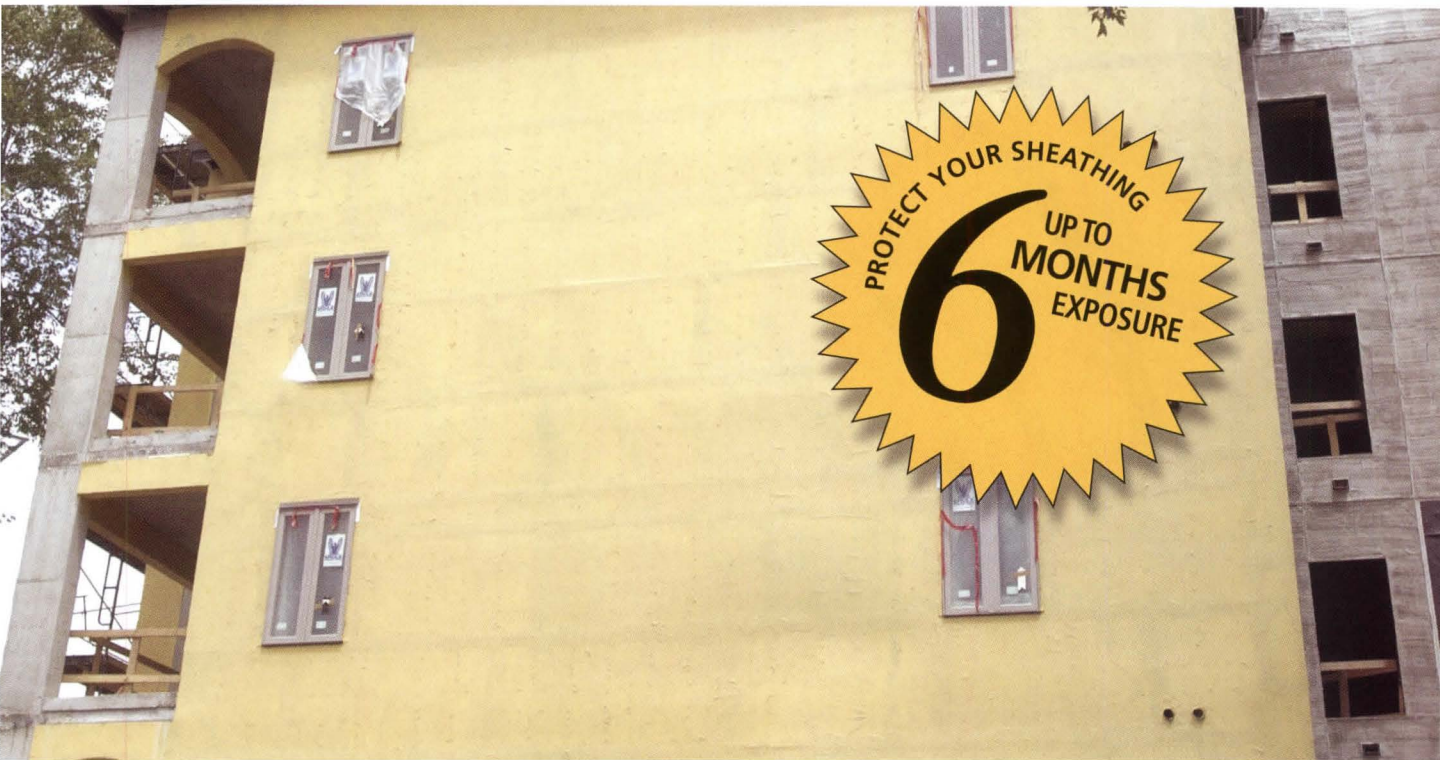
It is not only architects who are driven by the overwhelming urge to build at any cost. Saddam Hussein's obsession with building raises a series of questions about the psychology that motivated him. To explore the question of why he, and others like him, invested so much in building, we need to consider whether architecture is an end in itself, or a means to an end.

The author has worked as a journalist, critic, editor, and curator. He was the founding editor of *Blueprint*, the editor of *Domus*, the director of the Venice Architecture Biennale in 2003, and the director of Glasgow, UK City of Architecture and Design in 1999. He has been the architecture critic of the *Observer* newspaper since 2000, and was recently appointed dean of the Faculty of Art, Design & Architecture at Kingston University, London.

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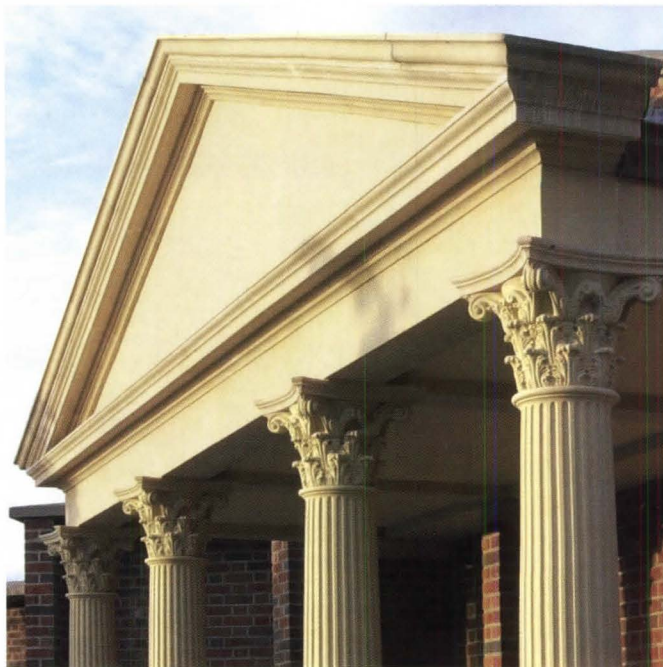
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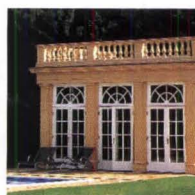
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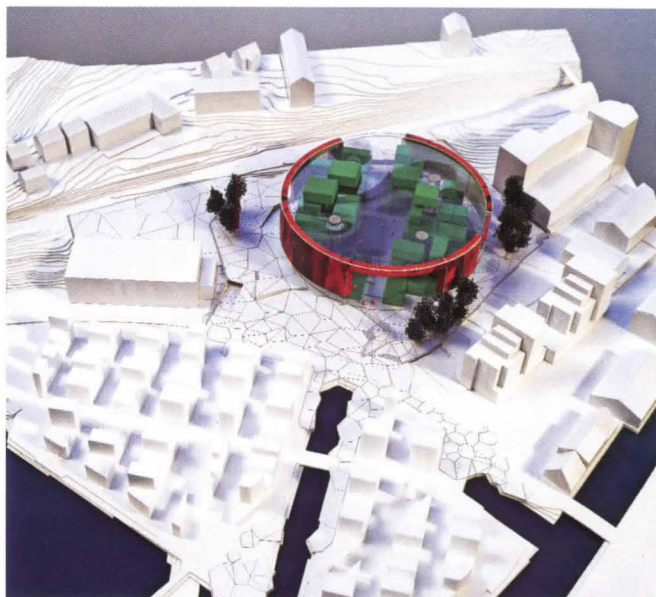
COMPETING AGENDAS

A recent conference performs a design competition state of the union. by Julie Sinclair Eakin

New York City's Central Park and the Gateway Arch in St. Louis exemplify the enduring rewards of public design competitions for our nation. Overall, however, the United States lags behind the rest of the world in producing great architectural and planning works as a result of competitions. There are just three regular sponsors here: The General Services Administration, the National Endowment for the Arts, and Van Alen Institute. *The Politics of Design: Competitions for Public Projects* conference recently held at Princeton University gathered architects, theorists, historians, planners, and clients to discuss ways to improve both the quality and the numbers. At issue was no specific problem, such as the belabored World Trade Center site; instead, participants reviewed the successes and failures surrounding various competitions (including those for Ground Zero), presented their experiences hosting, entering, researching, and funding competitions, and talked about what worked and what hadn't.

Sponsored by the Policy Research Institute for the Region at Princeton University, the Princeton School of Architecture, and Van Alen Institute, the conference investigated how "economic and political forces inform design competitions and how the best practices of other countries might be applied to the U.S. model to inform change." Within this context, the particular concerns raised included: why competitions matter; the architect's role in questioning program parameters; designers' unpaid time preparing submissions; how framing the competition problem determines the responses; the role of the media; the fairness of the jury processes; the failure of projects to materialize; and competition sponsors not keeping their promises.

While resolving those issues was not within the scope of this initial foray, attendees easily determined a few important matters. The potential value of competitions was uncontested: They're obviously a great way for young firms to build a body of work and garner attention. Stan Allen, dean of the Princeton School of Architecture, sees competitions as snapshots of the profession at a given time, or alternatively as a bellwether (he cited the Parc de la Villette competition, won by Bernard Tschumi in 1983, as signaling for him a general turning away from postmodernism), and as engines of innovation that drive the discipline forward. According to the High Line's executive director Robert Hammond, competitions were a vehicle for raising funds and awareness, and ultimately building support for the initially unpopular project, which will preserve and develop a 1.4-mile elevated swath along Manhattan's abandoned west side rail line. Cultural historian H el ene Lipstadt could locate no ideal competition model, either here or abroad, but credited the most successful competitions throughout time as "honoring the intelligence of design," and suggested that that quality serve as a measure in the future. Lipstadt applauded the role of competitions in asserting the "public-ness" of architecture.



Conference speaker Mels Crowel compared designs for the Academy of the Arts in Bergen, Norway, by Bentheim Crowel (top) and the winner, Sn ohetta (bottom).

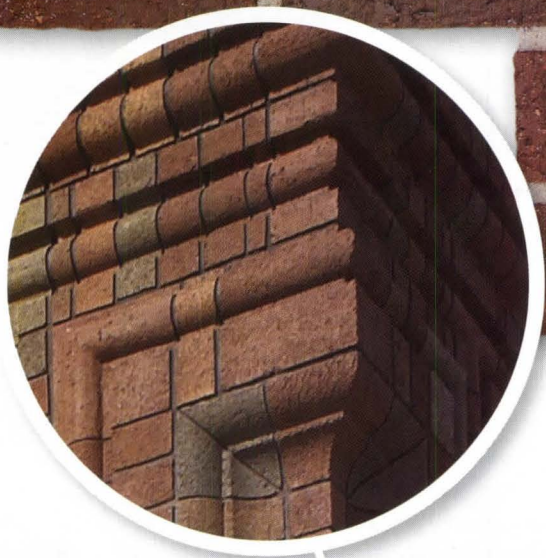


Lynne Sagalyn, a professor of real estate development and planning at the University of Pennsylvania, reminded her colleagues that "the real or symbolic redistribution of space is always a political decision." She spoke about design in competitions being secondary to securing a strategic agenda, and characterized the architects vying for work at the Trade Center site as actors in a political system. Sagalyn made a distinction between competitions for buildings and those for urban plans, believing they require *different skills and knowledge* on the part of sponsors and entrants.

Conference participants also distinguished invited competitions from open ones, outlining the benefits during the

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interview phase of the former in terms of learning about issues that could potentially direct their designs toward fulfilling specific agendas. It was agreed the selection ultimately came down to whom the client wanted to work with. The answer for Hammond's two-part High Line competition was Field Operations and Diller Scofidio + Renfro. Featuring a first segment soliciting ideas, and the second for a design team, it was a risky, but successful approach to put the design track ahead of the politics, said Hammond (who explained that his foundation didn't own the site at the time of the competition), because the attention gave the project momentum it needed. Not having a single winner was a positive aspect of the initial stage, he said, and community input sessions following each phase were invaluable.

Greg Pasquarelli, a principal with SHoP Architects, discussed the status of his New York City firm's 10 winning competition entries: two are built, two under construction, two more lost causes, and the rest mysteries. Pasquarelli also submitted the criteria his firm uses when entering competitions: The composition of the jury members topped the list—would these people likely be sympathetic to the work? The fairness of the rules and whether construction money was available rounded out their concerns. Program was surprisingly not a consideration: SHoP finds solving problems in the design for a teahouse as worthwhile as that required for a federal building or a parking structure.

▣ The real or symbolic redistribution of space is always a political decision.

Breaking a competition's rules was a topic debated with relish. Several architects present admitted to winning competitions only when they reframed the criteria. Larry Goldman, president and CEO of the New Jersey Performing Arts Center, insisted his committee knew exactly what it wanted when it sought a designer for its 1997 building, and wasn't interested in other interpretations. In response, architectural history and theory professor Andrea Kahn, who leads a seminar at Columbia University in the study of the competition process, suggested that architects are not only great problem solvers, but excellent problem framers, too, and that they are used too infrequently in that role.

It's unsurprising that design competitions mirror the messy reality of architecture as it responds to a variety of changing societal forces. The frustration seems to lie in the lack of consistency and the seeming arbitrariness of the competitions' structural devices to handle those vagaries. Architects, as Kahn pointed out, are trained to conceive logical solutions for just such problems. In keeping with Stan Allen's assessment of competitions as engines driving the discipline forward, the Princeton conference itself is best viewed as a snapshot of the multifaceted reality of architecture, and its occasional capacity to erase boundaries long enough to encourage a promising exchange—in the service of perhaps someday engendering an exceptional public work. ■



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P/A

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Form did not prevail over substance at the 53rd Annual P/A Awards. The jurors' selection of eight projects elevated ideas over designs and weighed heavily toward investigations of public terrain—a research study that explored expanded programming for infrastructure and a former logging site transformed into an interpretive park. The jury sought—and found—projects that offered intellectual, political, social, cultural, material, or technological stimuli. But its members also discovered environmental strategies to be only skin deep and the submitted private houses and housing schemes undistinguished as models of progressive thought. As with P/A juries past, Frank Barkow, Stephen Cassell, Phyllis Lambert, William E. Massie, and Richard Weinstein were discouraged by the submissions—their mixed reviews of the winning projects suggesting high expectations only partially met—but they also saw opportunity in the profession's increasing engagement with social issues, perhaps even a harbinger of things to come.

JURY



FRANK BARKOW

Frank Barkow (left)—who has taught and lectured at the Harvard University Graduate School of Design, Cornell University, and the Architectural Association—cofounded the Berlin-based Barkow Leibinger Architects with Regine Leibinger in 1993. The practice has long focused on building for industry, but more recently expanded its scope to include cultural projects such as the award-winning flower pavilion for the German Garden Show in Potsdam (December 2001, page 52) and a sustainable office building in Stuttgart (August 2004, page 44). Currently underway are an office/showroom mid-rise in Seoul and a campus restaurant and gatehouse in Stuttgart. Barkow Leibinger's work will be exhibited this year at Norsk Form in Oslo and the Venice Biennale.

STEPHEN CASSELL

Stephen Cassell (second from right) established the New York City-based Architecture Research Office (ARO) with Adam Yarinsky in 1993. The firm's work, compiled in *Architecture Research Office* (Princeton Architectural Press, 2003), includes the U.S. Armed Forces Recruiting Station in Times Square, a flagship store for Shiseido, and the Prada Epicenter, with Rem Koolhaas, all in New York City. Current projects include a study center at Brown University, the Princeton University School of Architecture renovation and expansion, a rare book

library and study center for New York University, and several residences. ARO has received awards from the AIA, the Architectural League of New York, and the *I.D.* Annual Design Review. Cassell has taught at the Rhode Island School of Design, the Harvard University Graduate School of Design, Tulane, Princeton, and the University of Virginia.

PHYLLIS LAMBERT

Architect Phyllis Lambert (middle) is founding director and chair of the board of trustees of the Canadian Centre for Architecture in Montréal, an international research center and museum predicated on the conviction that architecture is a public concern. She is recognized for her contributions in advancing contemporary architecture, the social issues of urban conservation, and the role of architecture in the public realm. Lambert's influence on the built environment began as director of planning of the Seagram Building (1954-1958). She is a fellow of the Royal Architectural Institute of Canada, an honorary fellow of both the AIA and the RIBA, a Companion of the Order of Canada, and an Officer of the *Ordre des Arts et Lettres* of France.

WILLIAM E. MASSIE

William E. Massie (second from left) is architect-in-residence and head of the architecture department at Cranbrook

Academy of Art in Bloomfield Hills, Michigan, having previously held the position of associate professor of architecture at RPI in Troy, New York; he has also taught at Montana State University and Columbia University. Massie himself is the recipient of four P/A Awards, including House for a Photographer in Ghent, New York (January 2002, page 86), and Big Belt House in White Sulphur Springs, Montana (April 2000, page 120). He has lectured and exhibited widely, including at the National Building Museum, the Shanghai Biennale, the University of Michigan, and SCI-Arc.

RICHARD WEINSTEIN

Richard Weinstein (right) earned a masters in architecture from the University of Pennsylvania, where he studied under Louis Kahn, Robert Venturi, and Robert LeRicolais. A Rome Prize fellow, Weinstein has played pivotal roles as an architect, educator, and urban designer: in 1960s New York City, as a founding member of Mayor John Lindsay's The Urban Design Group; in the following decade, as a coordinator of the Museum of Modern Art expansion; from 1985 to 1994, as dean of UCLA Graduate School of Architecture and Urban Planning, where he remains a professor; and as a competition administrator for projects such as the cathedral in Los Angeles by Rafael Moneo.

JURY COMMENTS



GENERAL DISCUSSION

RICHARD WEINSTEIN What emerged from over 300 submissions was not a series of remarkable signature buildings, but instead a series of projects that deal with complex problems in strong and interesting ways. **FRANK BARROW** Fifteen years ago, we probably would have ended up with 20 buildings. The range of projects we've selected is emblematic of what's happening in architecture today—landscape, research, fabrication. **WEINSTEIN** The [projects] all have a public component, which we were required to evaluate in order to make an assessment of the quality of the work. And that's really interesting, because a long time ago, careers were made on private houses. Now, careers are being made differently. **PHYLLIS LAMBERT** On much wider ideas. **STEPHEN CASSSELL** One reason there's no single-family house on the table is not because there weren't plenty of good, tight pieces of architecture, but because they didn't do anything beyond that. **WILLIAM E. MASSIE** And I think we've seen a lot of projects that were visually similar, but their formal manipulations weren't enough. When you look at that beautiful wall or that amazing twisted form, there's no larger result. **LAMBERT** We're giving awards for ideas. [We're not] awarding a building, or a garden, or a form. What we've ended up with [is a set of] issues that we must address now. **MASSIE** To me, the awarding of moments within a work is as significant as the rewarding of a total work. **CASSSELL** The projects all have to do with ideas, and how those ideas get pushed forward, from dealing with a 300-square-foot campus gatehouse to the development of a Palestinian state. What we didn't find was a project that had a clear idea manifested all the way through. **LAMBERT** I think it's good not to have definitive answers. Maybe the issues are more important than the solutions. **WEINSTEIN** To some degree, [the selected projects] deal with intractable, difficult problems. They're problems that we don't really know how to solve, but we

know that we must try. And in some ways, that accounts for the imperfections we see, because these are new problems, in some cases requiring new solutions that haven't yet been articulated completely. But there are little sparks of energy being put in that direction. **MASSIE** And some exhibited different ways of thinking and operating, broadening the field of architecture. **CASSSELL** What's exciting to me is rather than just one formal agenda being pushed forward we're seeing architecture grappling with social issues. **MASSIE** Right. We've had the subject/object relationship argument all day, and subject won at the end of the day. **WEINSTEIN** I think the interest in theorizing and designing is being replaced by a reengagement with the public—and the public's problems. Personally, I think it's long overdue. The evidence is on the table in front of us.

WINNING PROJECTS (IN ORDER OF PUBLICATION)

Arboretum of the Cascades, Preston, Washington

WEINSTEIN This seems to be a reaction against the tree-hugger sensibility. I'm impressed with the talent with which it was executed. **LAMBERT** They've made wonderful drawings, but [seeing] the root system [impinged upon by] sharp metal instruments pierced through me. **WEINSTEIN** The program requires the study of the forest—underground, floor, and canopy. One could make a case for separating the language of what is put there to study from what's being studied. The technological armature, with straight lines, bolts, and other apparatus, is contrary to natural forms, but draws one in. **CASSSELL** It's poetic, but the development of the idea overwhelms its initial intention, which is to understand how land is mistreated. One would hope that when it's developed further, that it will go back to the original ideas.



Wurster Workshop, University of California, Berkeley

BARROW One of the things I appreciate is its representation—the way it's conceived in terms of how it's made, how it would be affected by life, how it responds to its modular host building. **WEINSTEIN** Isn't it also about a kind of methodology? **LAMBERT** But it relies on this funny skin, which is going to become outdated. That's the flaw—it's a façade.

The Arc: A Formal Structure for a Palestinian State

CASSELL It has a clear, functional logic. **MASSIE** Except for one problem: As Frank Lloyd Wright said, If you build on top of a hill, you take away the hill. **BARROW** I think it's a great project. The arc organizes and anticipates phased development. The political boundaries pull it together. **MASSIE** I disagree. I don't think it's urban. It's a landscape strategy that's being wrestled into an urban [diagram]. The gesture comes from the geography.

Cranbrook Festival Project, Bloomfield Hills, Michigan

CASSELL What I like about this one is the materials experimentation and the form it generates, but when you move beyond that, it becomes problematic. **BARROW** It becomes a symmetrical, monumental piece. It loses the gestural aspect of the original idea. **WEINSTEIN** It's goofy. **CASSELL** But it's a charming goofiness.

(Infra)structural Opportunism, San Francisco, California

MASSIE I'm interested in ideas about sustainability that are not about plants but push into areas of adaptive reuse at an infrastructure scale. This [research project] involves highway overpasses. And for North American cities, it's a fascinating idea. **WEINSTEIN** It's making the statement that huge pieces of the city with a lot of space associated with them—above them, or under them—are too big and too important not to be used.

Fresno Metropolitan Museum, Fresno, California

BARROW I think it's one of the strongest formal projects we've seen. Its weakness is in elevation. **MASSIE** It's more heroic than other projects I've reviewed today. Maybe that's not so admirable. **LAMBERT** There's too much going on. It makes me think of the Museum of Modern Art in New York City, where there's always somebody looking down at you. And I don't think the [use of] light is terrific. It's got a system of roof monitors, but there's nothing in the submission that shows the quality of light when you're inside the building.

Clifton Arc Gatehouse, University of Cincinnati

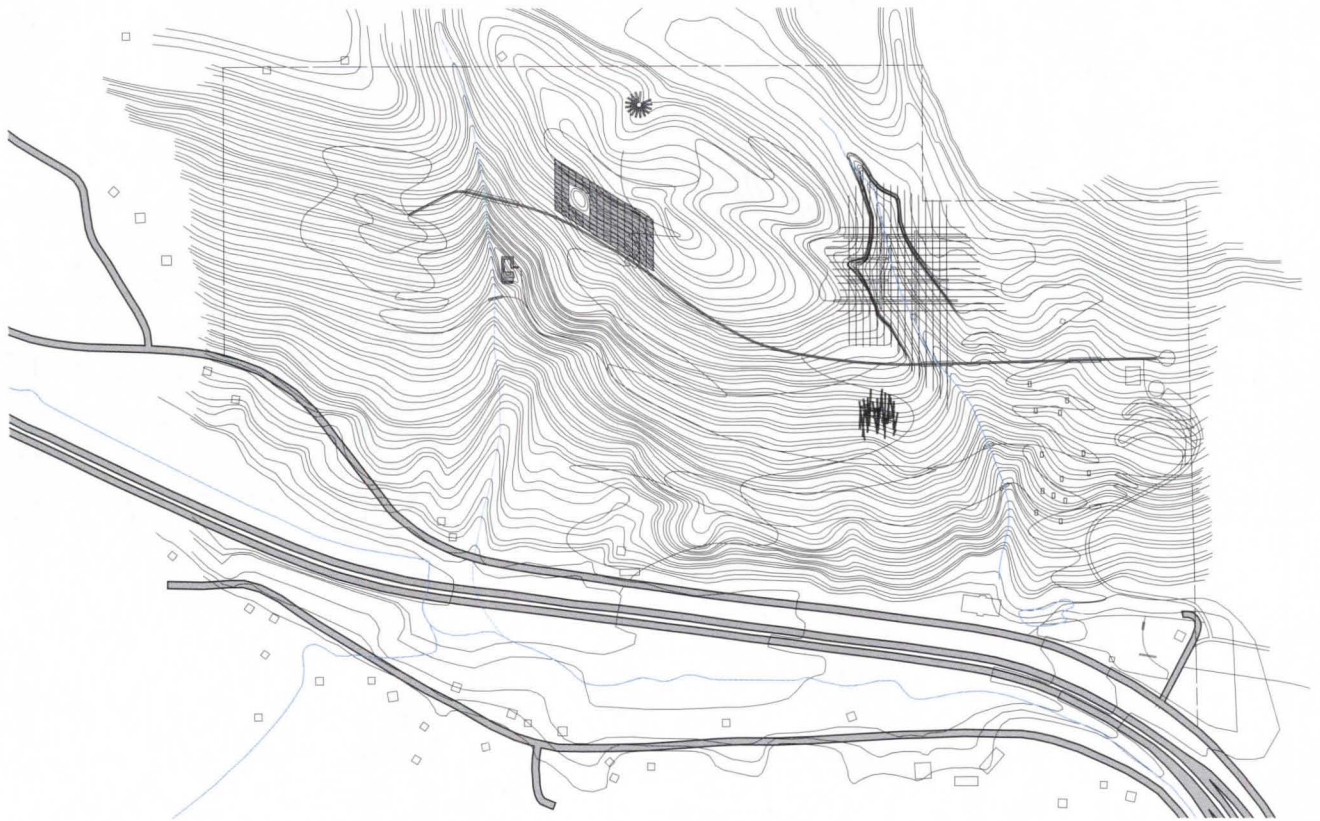
CASSELL Where Wurster Workshop is craft-based, the gatehouse is machine-based in terms of permeability and view. It transforms investigations [of manufacturing techniques] into a formal language, which is quite beautiful. **BARROW** Having looked at so many surface/skin projects, this one is farther advanced in dealing with geometry. **WEINSTEIN** Its main function is to provide an identifiable place to ask for information. And it does that directly and in a light-hearted way.

Hostler Student Center, American University of Beirut

CASSELL This is one of the few projects that has ideas about ventilation and sustainability. **BARROW** It's really strong in terms of organization and convincing in its "green" aspect. **LAMBERT** The landscape is excellent. **WEINSTEIN** But there's no evidence of cultural sensitivity to Beirut or its history. One has to be disappointed that what begins to look like an interesting analysis doesn't come out in the architecture. This is an anonymous architecture that presents an image contrary to what is unique about Beirut. **CASSELL** What's ironic is that it pays so much attention to the local climate but not to the local culture. ■■■

Arboretum of the Cascades

ANDERSON ANDERSON ARCHITECTURE



site plan — 450' ↗

site 300 acres of conservation parkland adjacent to an interstate freeway, in the foothills of the Cascade Mountains of Preston, Washington, 20 minutes east of the downtown Seattle district.

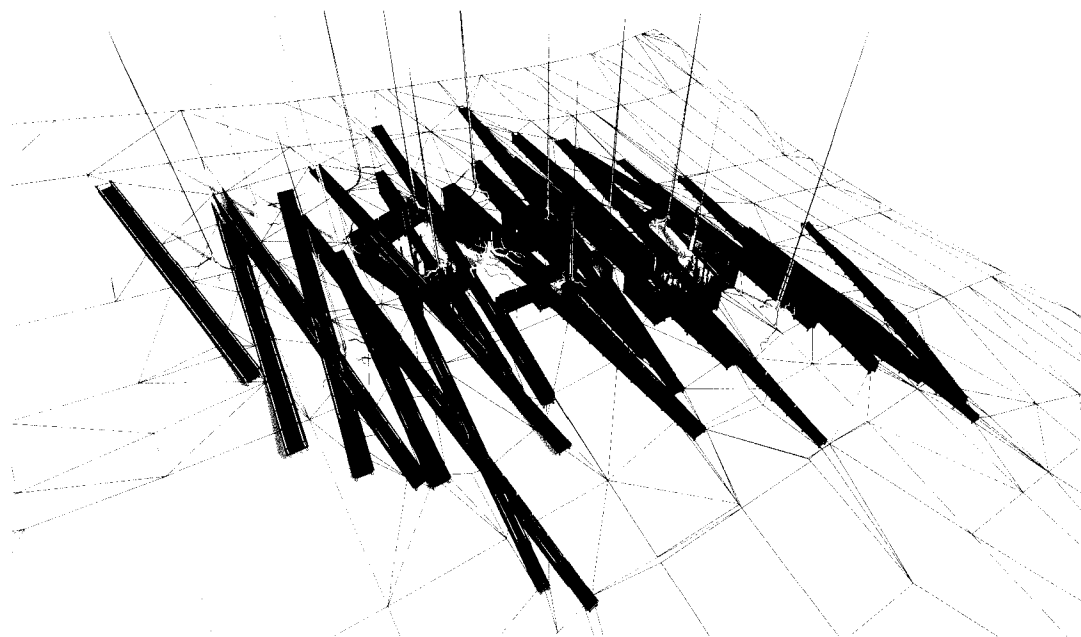
PROGRAM An arboretum with interpretive structures intended to examine, preserve, and display to the public a transitional, post-logging forest abutting an industrial site. The proposed program reveals an increasingly common intersection of man-made and natural systems, and highlights three distinct ecosystems: the underground tree roots, the forest floor, and the tree canopy above.



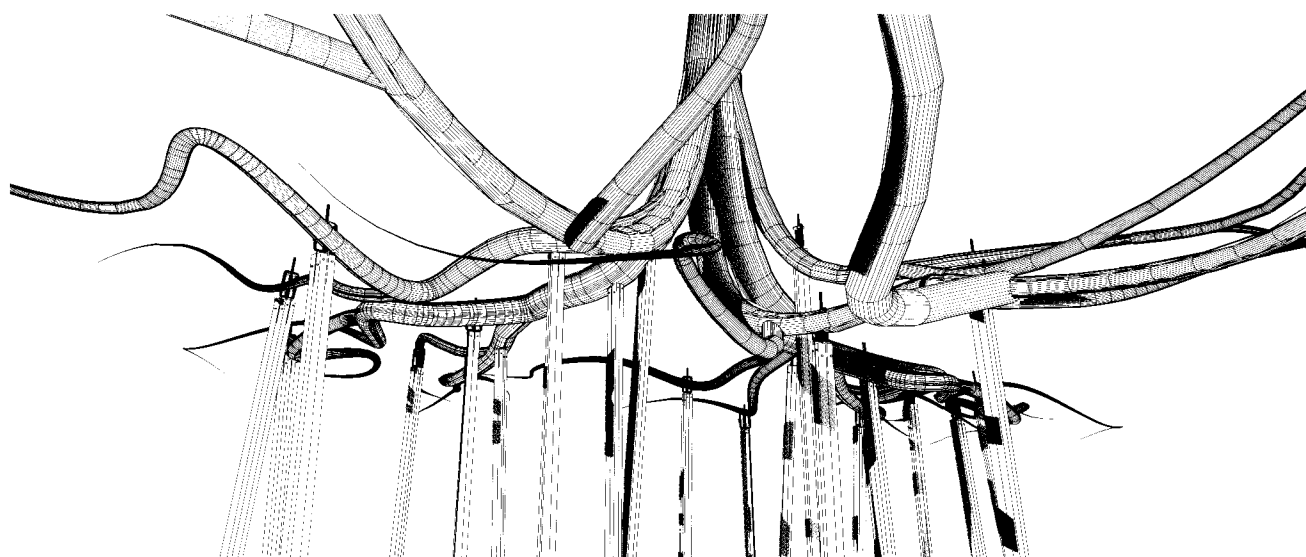
SOLUTION A network of trails mediates a series of interpretive components: "Roots Below" comprises a group of open-topped trenches, tunnels, and excavated rooms in which colossal tree roots are dug out and exposed, supported by armatures of steel rods and slender timbers. "Forest Floor" is defined by a low-slung, transparent polycarbonate roof that shelters ground plants while focusing visitors' attention on the sloping forest floor that rises and falls in relation to the fixed-height covering. A series of elevated wooden walkways allows visitors to traverse the "Canopy Above," walking among the treetops. Additional develop-

ments include educational pavilions, research tents, and a "Moss Pit Amphitheater." Materials are primarily traditional Douglas fir timber construction combined with industrial elements associated with the logging industry.

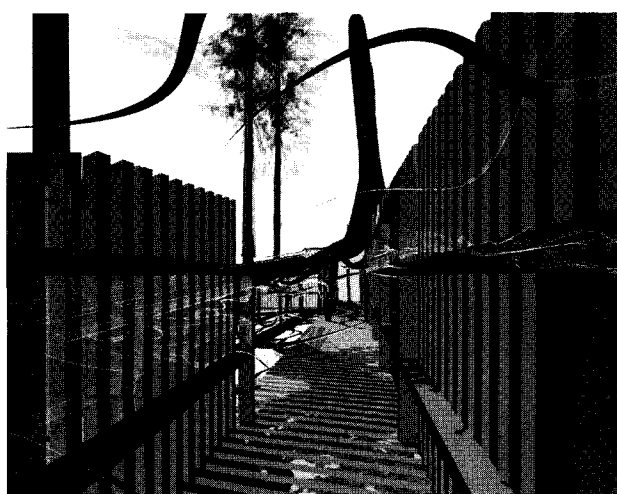
client: Preston Arboretum Foundation
architect: Anderson Anderson Architecture, San Francisco—Peter Anderson, Mark Anderson (principals-in-charge); Brent Sumida, Dennis Oshiro, Chris Campbell, Carla Dominguez, Emily Gosack (project team)
landscape architect: Charles Anderson Landscape Architecture
engineers: Terry Nettles (structural); KCM Engineering (civil)
area: 300 acres
cost: withheld



"Roots Below" conceptual axonometric



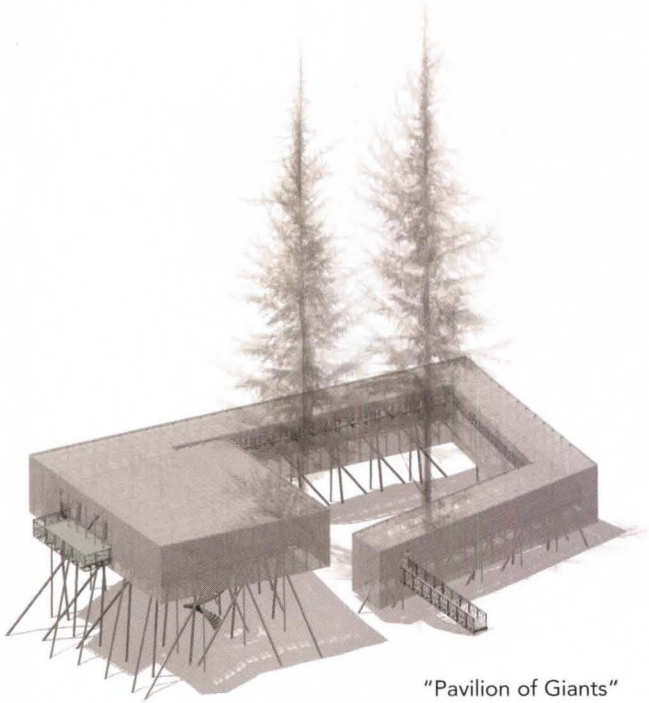
root propping mechanism



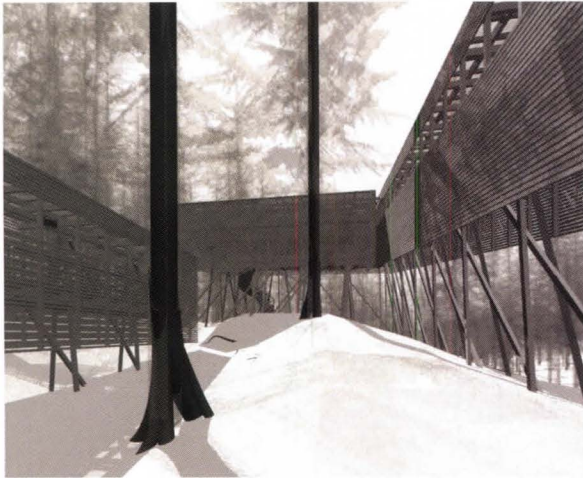
view through trench



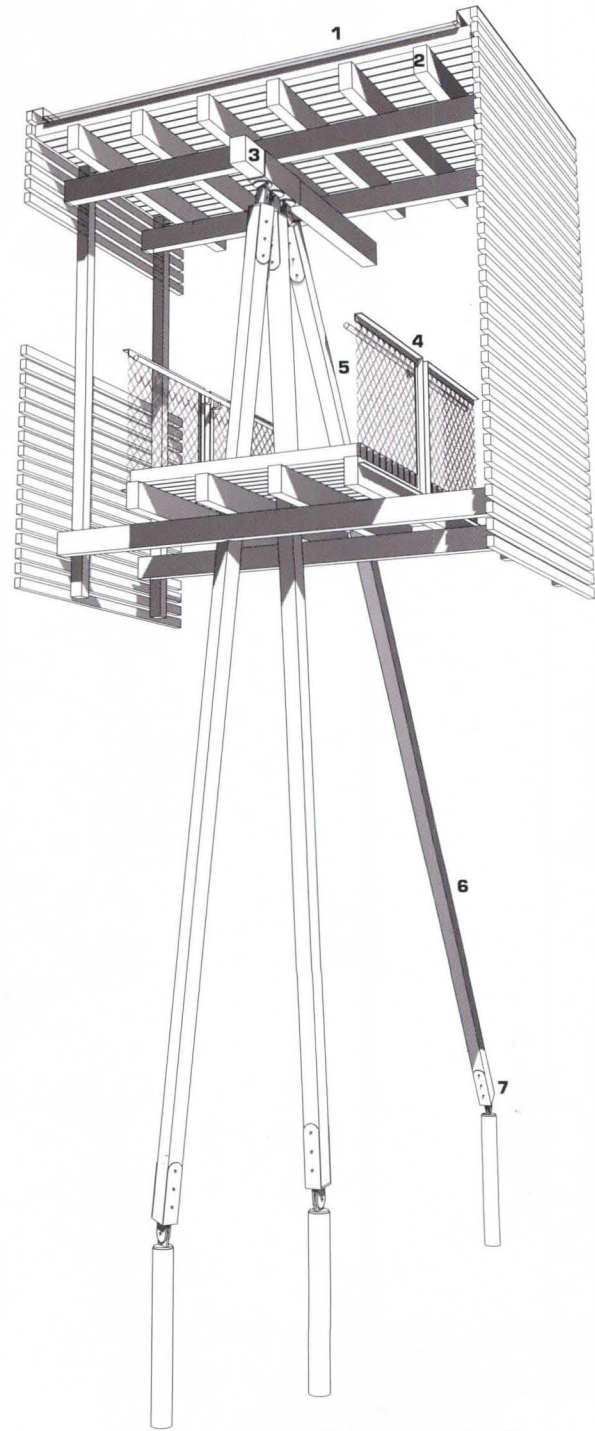
view into trench



"Pavilion of Giants"

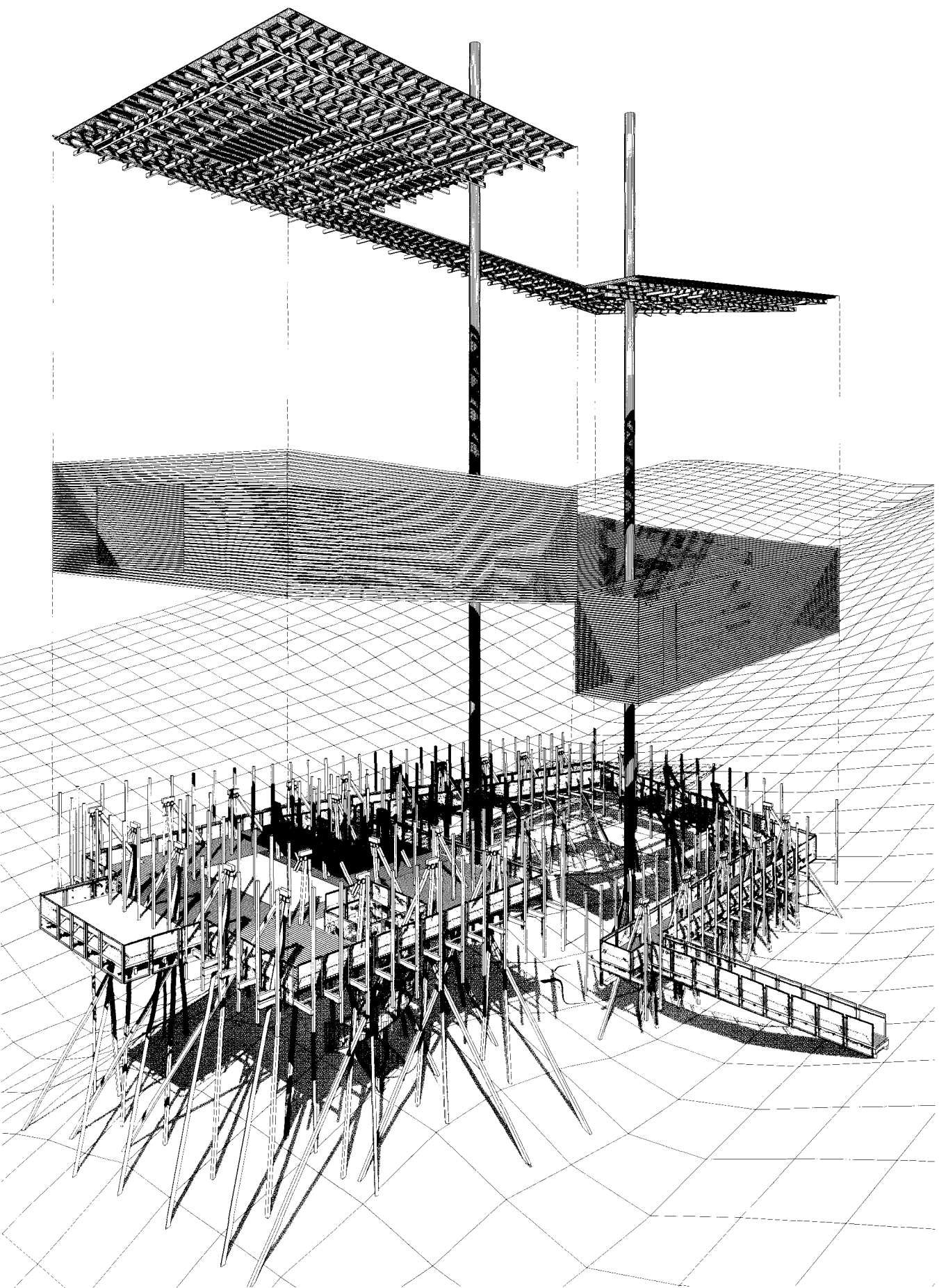


enclosed courtyard



walkway section detail

- 1 polycarbonate panels
- 2 Douglas fir beam
- 3 Douglas fir glulam
- 4 steel pipe handrail
- 5 chain link railing
- 6 glulam tripod
- 7 steel column base



Wurster Workshop

ANDERSON ANDERSON ARCHITECTURE

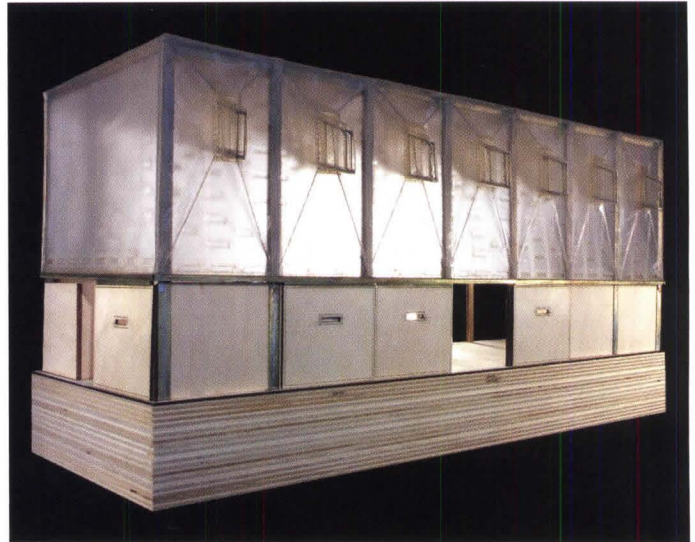


site An existing exposed-concrete complex with exterior courtyards designed for the College of Environmental Design at the University of California, Berkeley, by Joseph Esherick, Vernon DeMars, and Donald Olsen in 1964.

PROGRAM An expansion and partial renovation of the building and a 15,000-square-foot workshop addition intended to accommodate the school's need for increased CAD/CAM capabilities and to house milling, computer-controlled cutting, and 3-D composition machines for design/build projects.

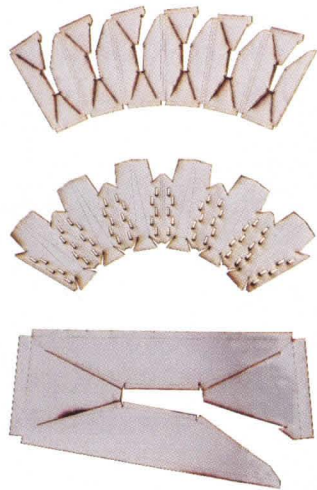
SOLUTION In an effort to maximize resources while creating minimal disruption to Wurster Hall itself, the two-story workshop addition abuts the existing fabrication shop and encloses a portion of an adjacent courtyard. Renovations include cordoning off nearby areas to form glass-enclosed "clean rooms" for CNC mills and other equipment that cannot tolerate contaminants. Since the addition is to be used for materials experimentation, the architects collaborated with students to develop a double skin of fiberglass-reinforced polyurethane panels and used a combination of cast, milled, lasercut, and vacuum-formed plastics to produce the molds from which the actual panels will be fabricated. Esherick's modular construction system is echoed in the workshop's exposed, repetitive steel frame—cross braced with tension rods—to fit with the late architect's vision of Wurster Hall itself as a learning tool for students. To this end, students will be involved in construction management and casting the panels. The double skin allows rain water to be collected and siphoned away from the roof and interior while still inviting air to vent through a series of apertures. Large doors lead out to an open-air courtyard where students can assemble project materials.

client: University of California, Berkeley **architect:** Anderson Anderson Architecture, San Francisco—Mark Anderson, Peter Anderson (principals); Brent Sumido, Dennis Oshiro, Aaron Bruno, Rita Sio, Lawton Eng, Hannah Brown (project team) **engineer:** Terry Nettles (structural) **area:** 15,000 square feet **cost:** \$2.25 million

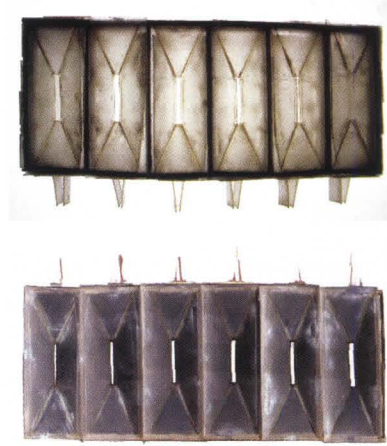




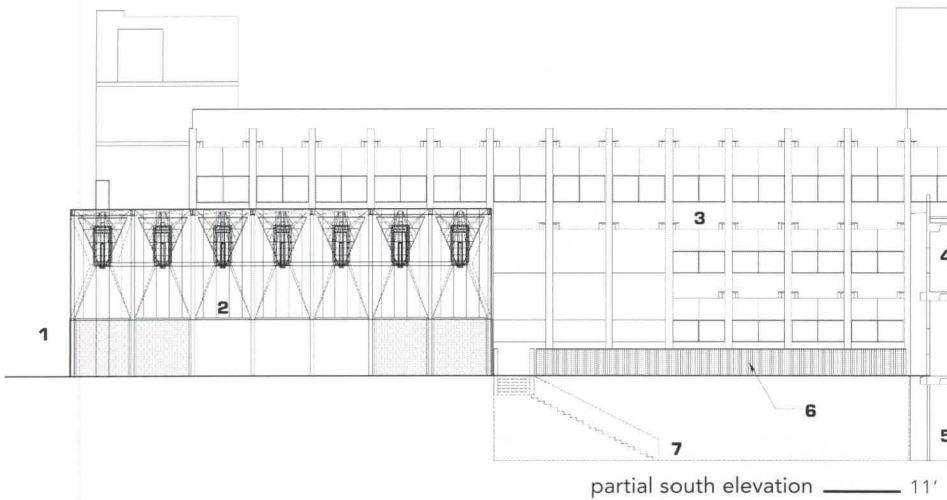
paper templates for structural studies



flat plates made with CAD/CAM milling machines



design studies



- 1 workshop addition
- 2 polycarbonate skin
- 3 classrooms
- 4 faculty offices
- 5 main lobby
- 6 trellis
- 7 courtyard

partial south elevation ——— 11'



view from the northwest



workshop model

The Arc: A Formal Structure for a Palestinian State

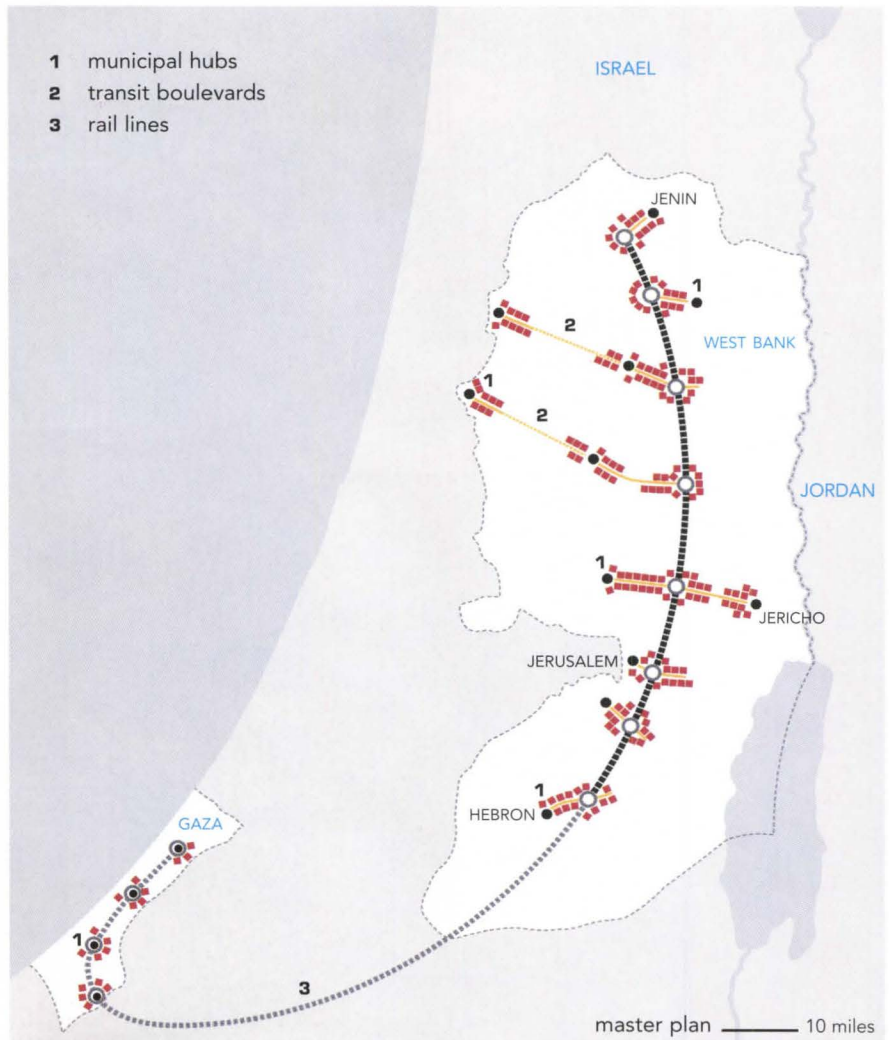
SUISMAN URBAN DESIGN



site The physical outline for the as yet to be determined state utilizes the “Green Line” parameters dating from the Six Day War of 1967.

PROGRAM The Arc: A Formal Structure for a Palestinian State recommends the housing, transportation, and infrastructure necessary for an independent Palestine by formally linking the major cities in coastal Gaza with those of the inland West Bank region. This urban gesture will effectively harness the area’s resources to enable it to function successfully and help project its legitimacy. Two private donations of one million dollars each funded the study. Construction costs would be shared by international entities.

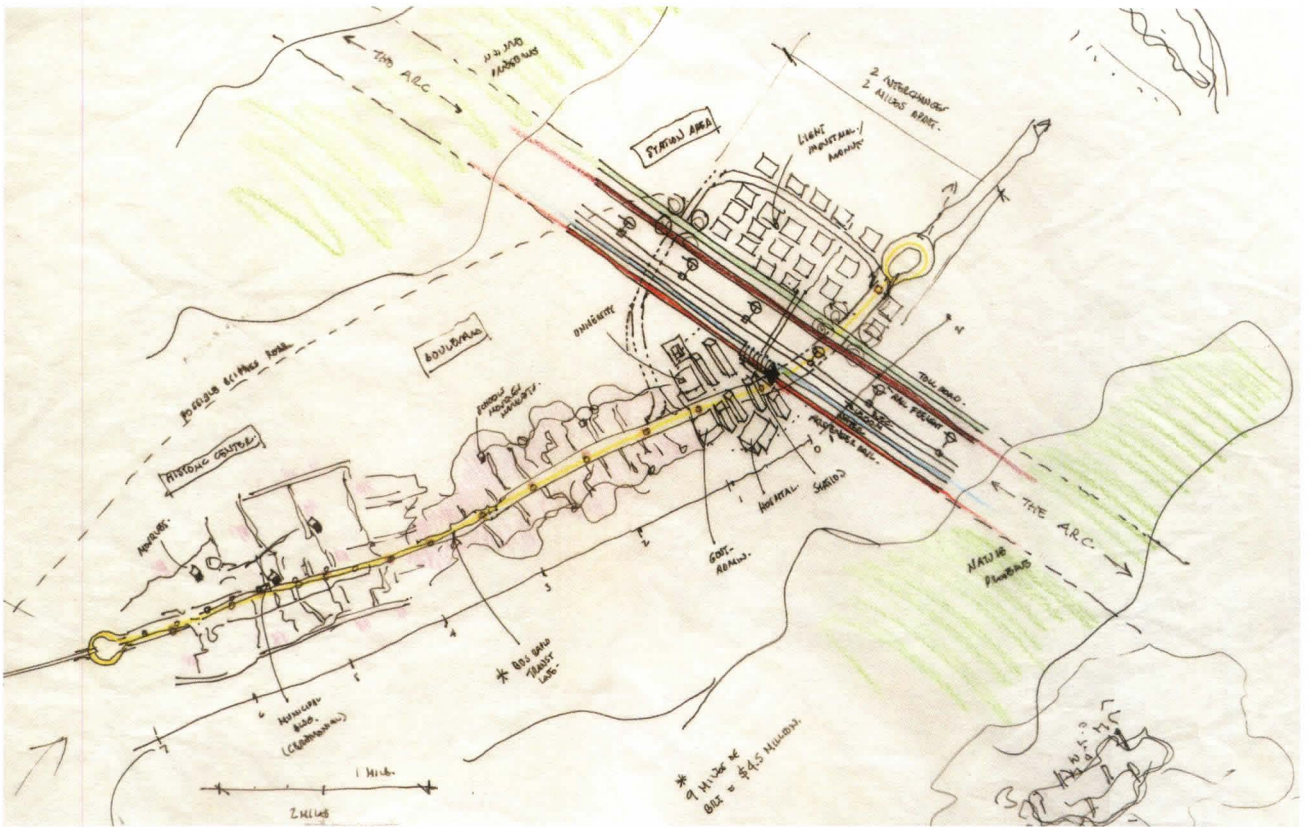
SOLUTION The proposed urban plan anticipates more than two million Palestinian refugees returning to constitute a projected population of 6.6 million people (slightly larger than that of Israel) by 2020. Seeking the most sustainable growth solution, comparative studies discovered the land required for low- versus high-density populations in other burgeoning regions around the globe. The new Palestinian state is envisioned to be 2,300 square miles (the size of nearby Brunei), with 30,000 people per square mile (close to the population of Brooklyn, New York) in the densest of West Bank cities. The Arc pattern represents a natural curve along the mountain ridges running the length of the proposed area, and serves as a template for establishing an infrastructure corridor for the efficient travels of goods and people. The proposed insertion would make possible the pursuit of healthcare, jobs, education,



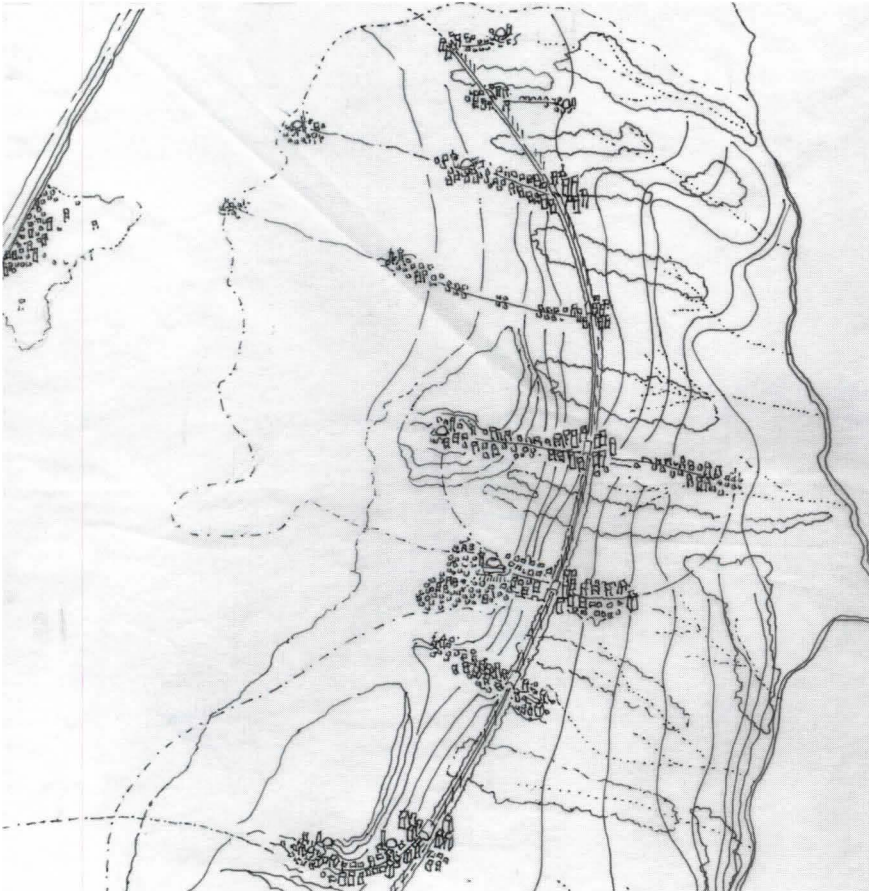
and public services, indicating the location of a rapid rail line and facilities for the delivery of water, energy, and telecommunications, as well as a linear park. Public transportation is prioritized. Historic cities such as Jericho and Bethlehem are linked by the system through the use of arterial boulevards. Most of the cities may be reached in 90 minutes of travel time. The construction project aims to promote economic stability by providing between 100,000 and 160,000 jobs

for Palestinians and represents the most comprehensive recommendations to date for the physical framework required by an autonomous Palestinian state.

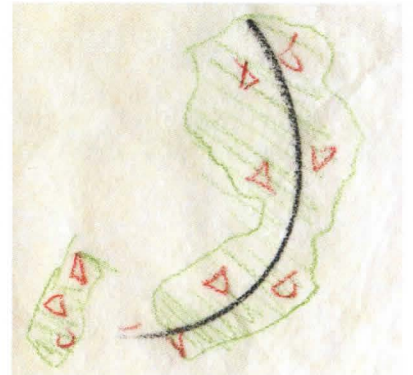
client: The Rand Corporation **architect:** Suisman Urban Design, Santa Monica, California—Doug Suisman (principal); Eli Garsilazo, Helen Choi, Kevin Short, Daniel Windsor (project team) **consultant:** Robert Lane, Regional Plan Association **cost:** \$8.5 billion



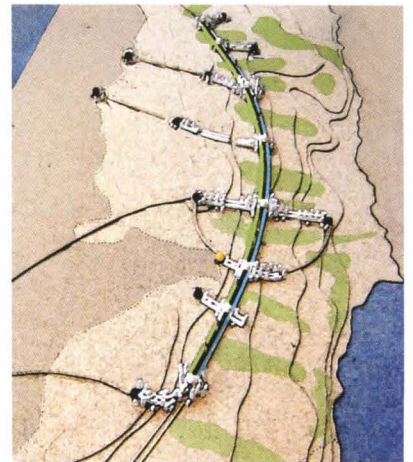
clustered service diagram



regional topography



mountain ridge arc



hubs and boulevards

Cranbrook Festival Project

PETER LYNCH, ARCHITECT AND HARRY GILES, STRUCTURAL DESIGNER



photo collage without seating (top); photo collage view from north (above)

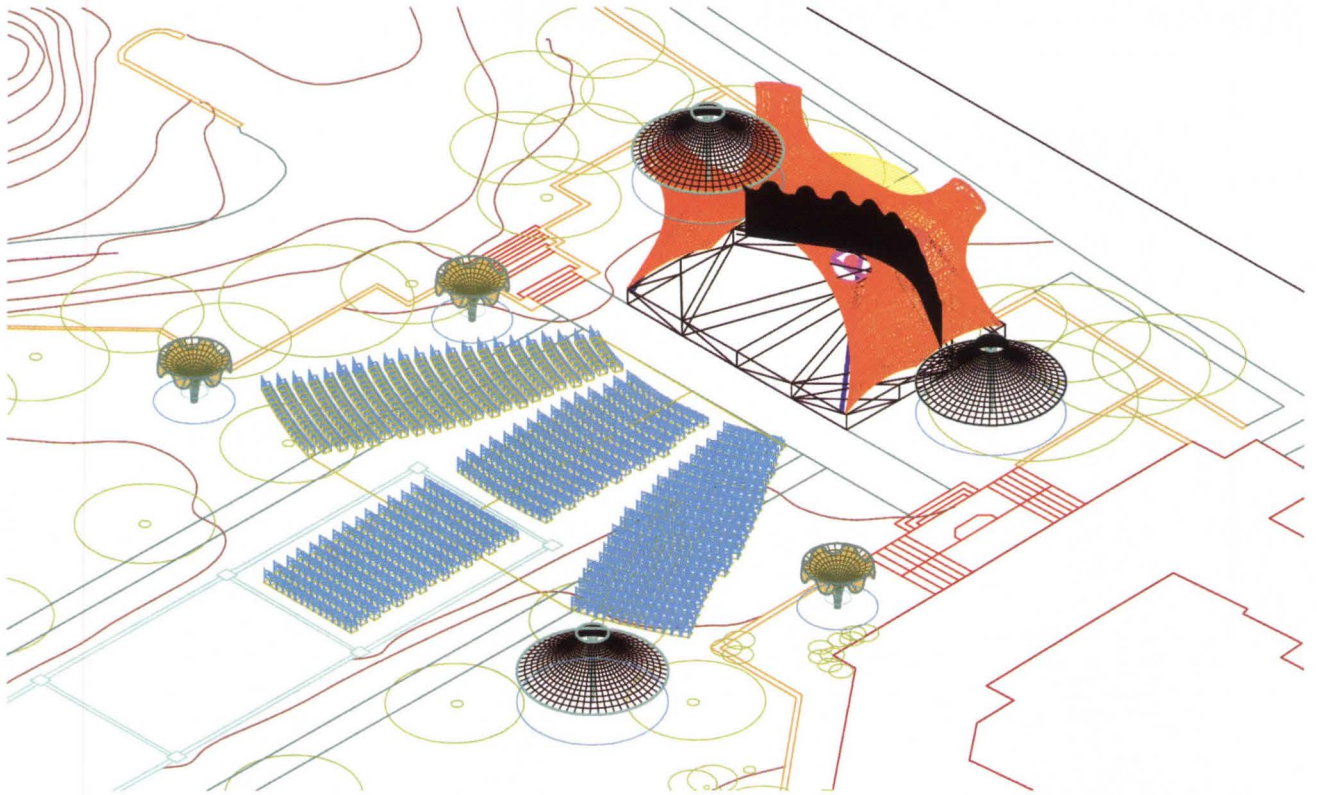
Site The south end of the Triton Pools Lawn—an axis of reflecting pools bordered by chestnut trees, and facing Eliel Saarinen’s Peristyle at the Cranbrook Academy of Art in Bloomfield Hills, Michigan.

PROGRAM Outdoor facilities for a new annual dance and music festival, including a 2,300-square-foot canopied, demountable stage; a tech-support pavilion; fixed seating for 900; and eight canopied pavilions accommodating corporate sponsors. Intended to realize Saarinen’s wish for music and dance at the art and design school he cofounded.

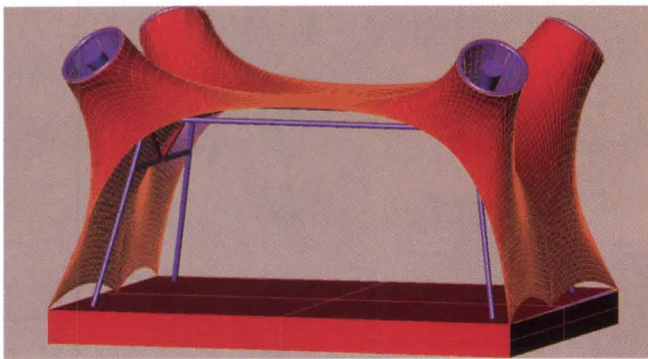
SOLUTION The main stage is sheltered by a 6,500-square-foot, cable tensioned, PVDF stressed-skin fabric canopy over a steel armature, which has four “horns” attached with ball joints at the corners of an internal trestle frame. The stage deck arrives preassembled, while A-frames with the horns attached are laid flat on the surface, to be lifted up with a crane on site. Sponsor pavilions are made of tubular-steel

frames with PET shells woven from recycled water bottles by craftspeople in Cordoba Province, Argentina; the “flaring trumpet” shape of the pavilions is achieved by joining identical, curving strips of a constant radius edge-to-edge. The free-spirited, whimsical forms are designed to attract younger audience members—and the public—to classical and avant-garde music and dance.

client: Cranbrook Educational Community **architect:** Peter Lynch, Architect, Bronx, New York—Peter Lynch (principal in charge); Gustavo Crembil (project architect); Pablo Capitanelli, Diego Dragotto, Alejandro Romanutti (assistants, Argentina); Bradford Watson, Mary Kim, Ginger Krieg (assistants, United States) **associate architect:** L+C Design Consultants, Secaucus, New Jersey **structural design:** HGDesign (Harry Giles) **consultants:** Buro Happold (fabric); Dagmar Frinta (fabricator); Copacabana Community of Weavers (weaving technology, prototypes) **area:** 3,500 square feet **cost:** \$330,000



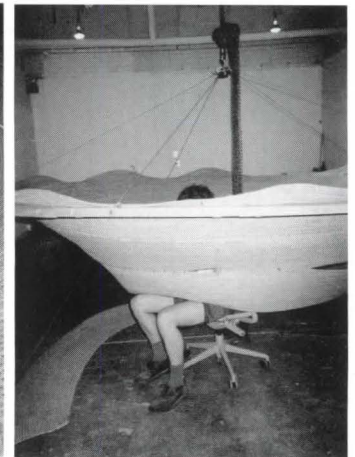
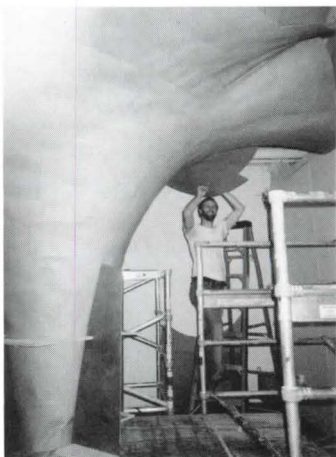
site axonometric



stage enclosure computer model



stage enclosure model



sponsor pavilion development (from left to right): full-scale mockup, prototype stitching of woven bands, prototype testing

(Infra)structural_Opportunism: Structural Productivity in Urban Space

JEANNETTE KUO

AWARD



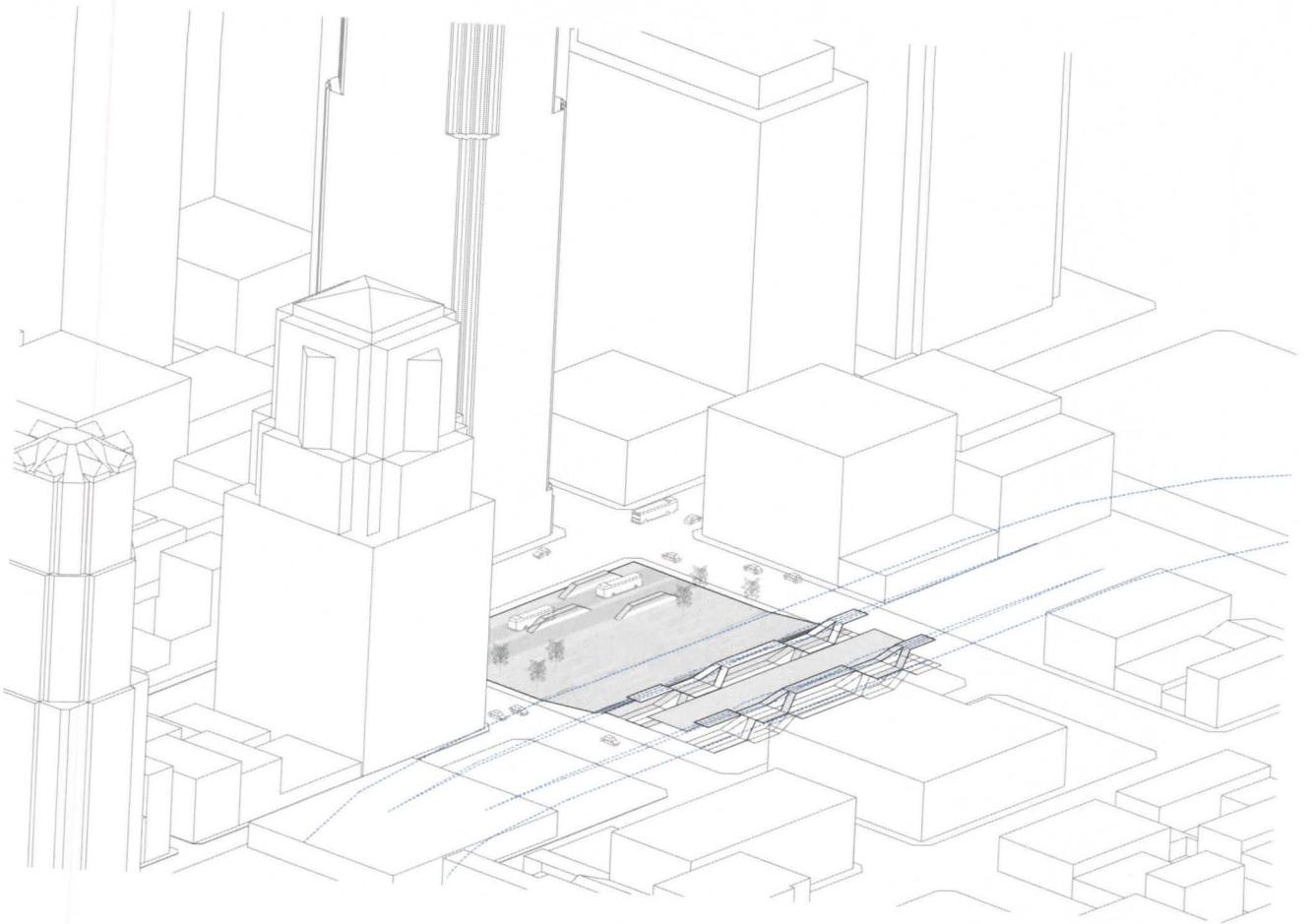
Bay Area sites

Site Three locales along Interstate 80 in San Francisco, including a bus terminal, a set of on-ramps, and the I-80 and U.S. Highway 101 interchange.

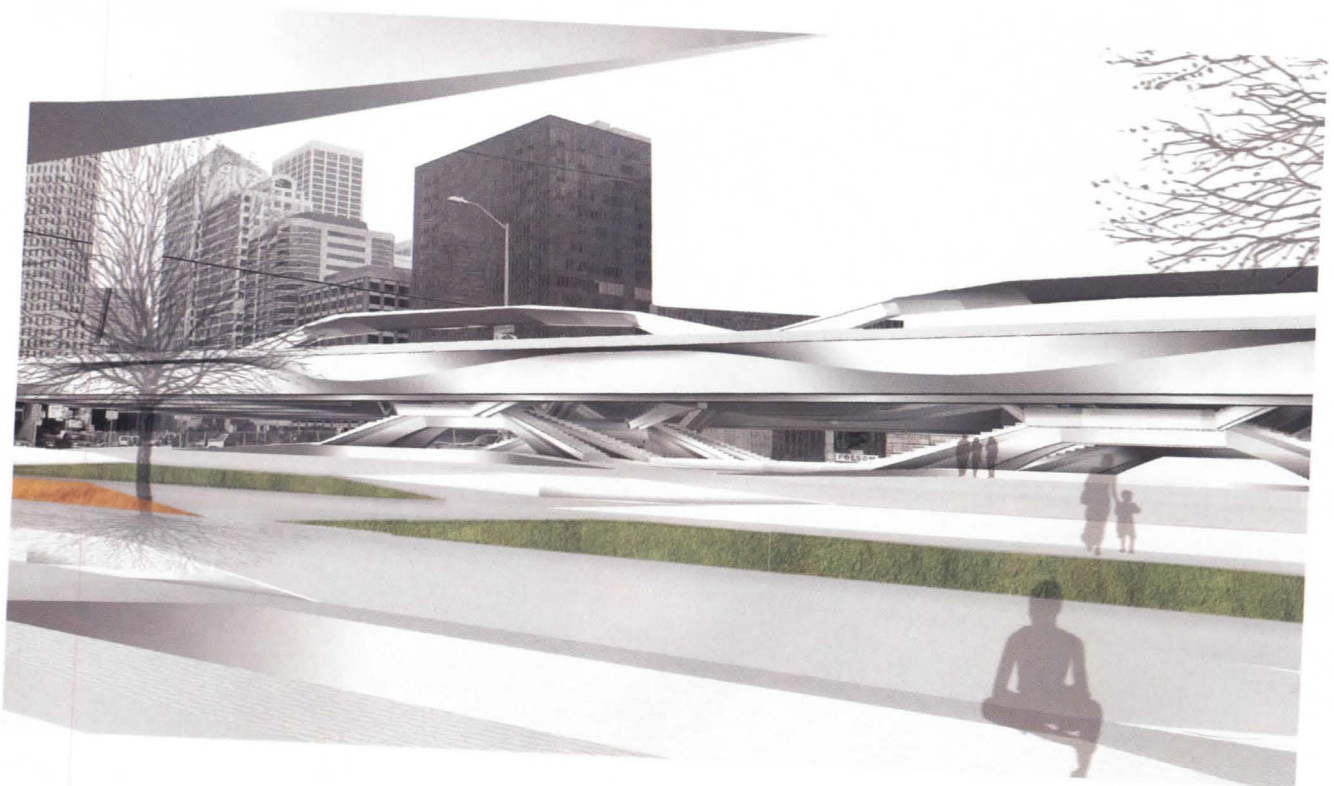
Program A research document that examines the current state of urban infrastructure and its historical precedents, investigates problems with the status quo such as city fragmentation and sprawl, and proposes prototypical solutions that interweave human and vehicular circulation while using infrastructure as a site for hybrid programming.

Solution At the downtown Transbay Commuter Bus Terminal, a folded slab structure merges pedestrian circulation with an elevated bus deck by pulling up the ground-level street and turning it into stairways and structural piers. At the 5th and 4th Streets on-ramps of I-80, where the freeway hovers over an entire city block, an undulating, perforated roof that shelters a "Hypostyle Flea Market" fills open spaces left between components of the overhead roadway. And at the I-80 and 101 interchange, a variety of leisure programs—cineplex, swimming pool, indoor ski training slope—inhabit an undulating, box beam-like structure nested beneath the highway, reinvigorating a post-industrial neighborhood.

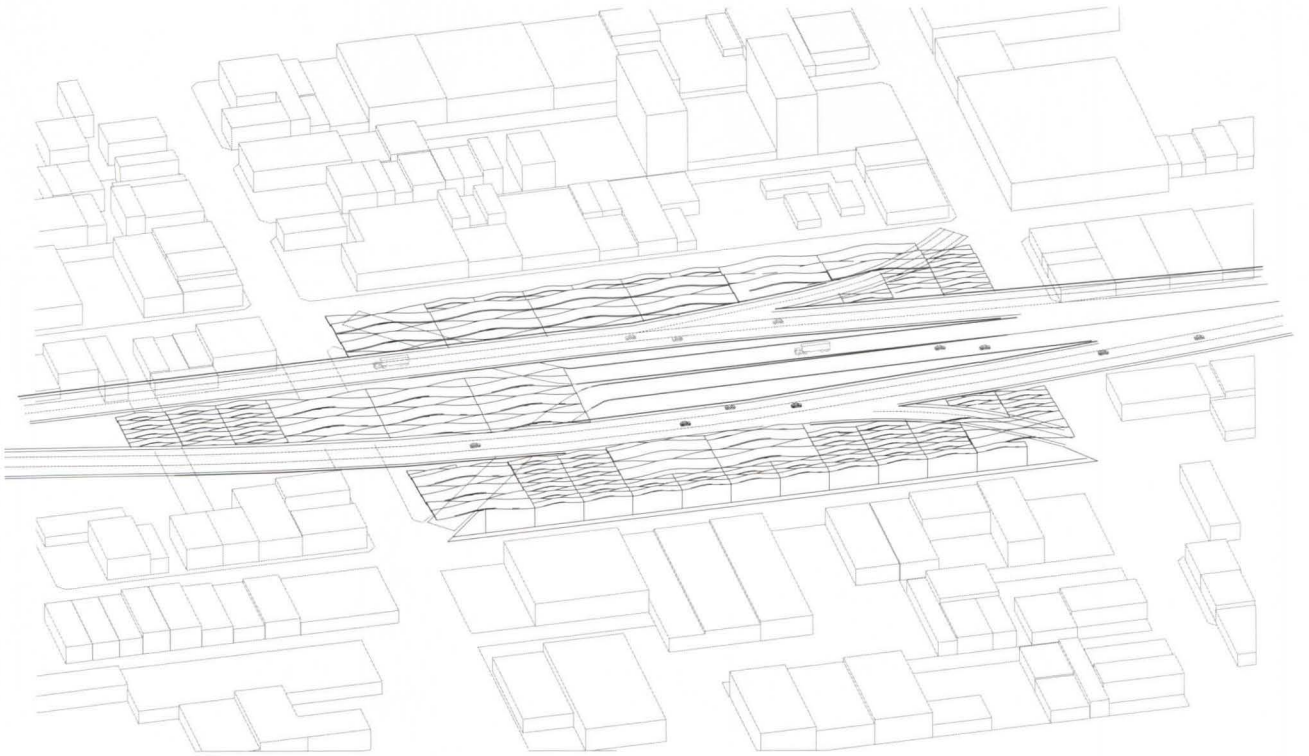
client: self-initiated project **architect:** Jeannette Kuo, New York City **advisor:** Nader Tehrani



"Transbay Terminal" site



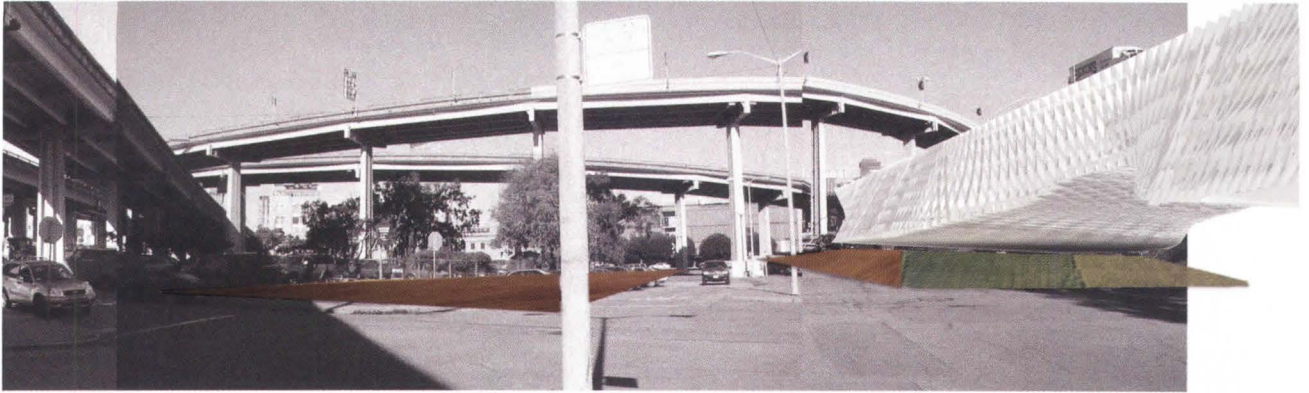
"Transbay Terminal" elevation



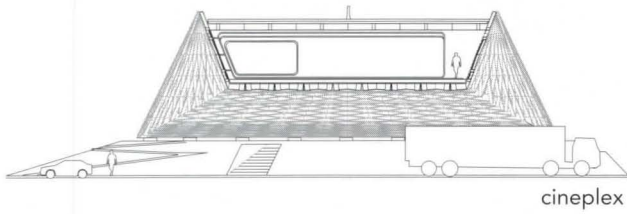
"Hypostyle Flea Market" site plan



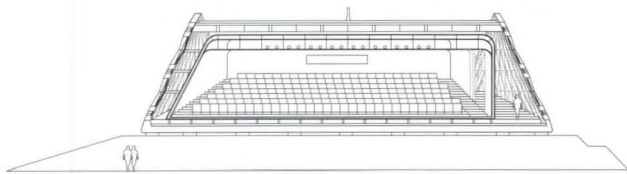
roof over "Hypostyle Flea Market"



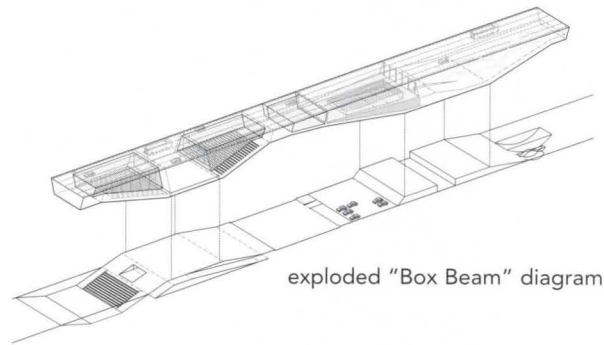
"Big Box" projection



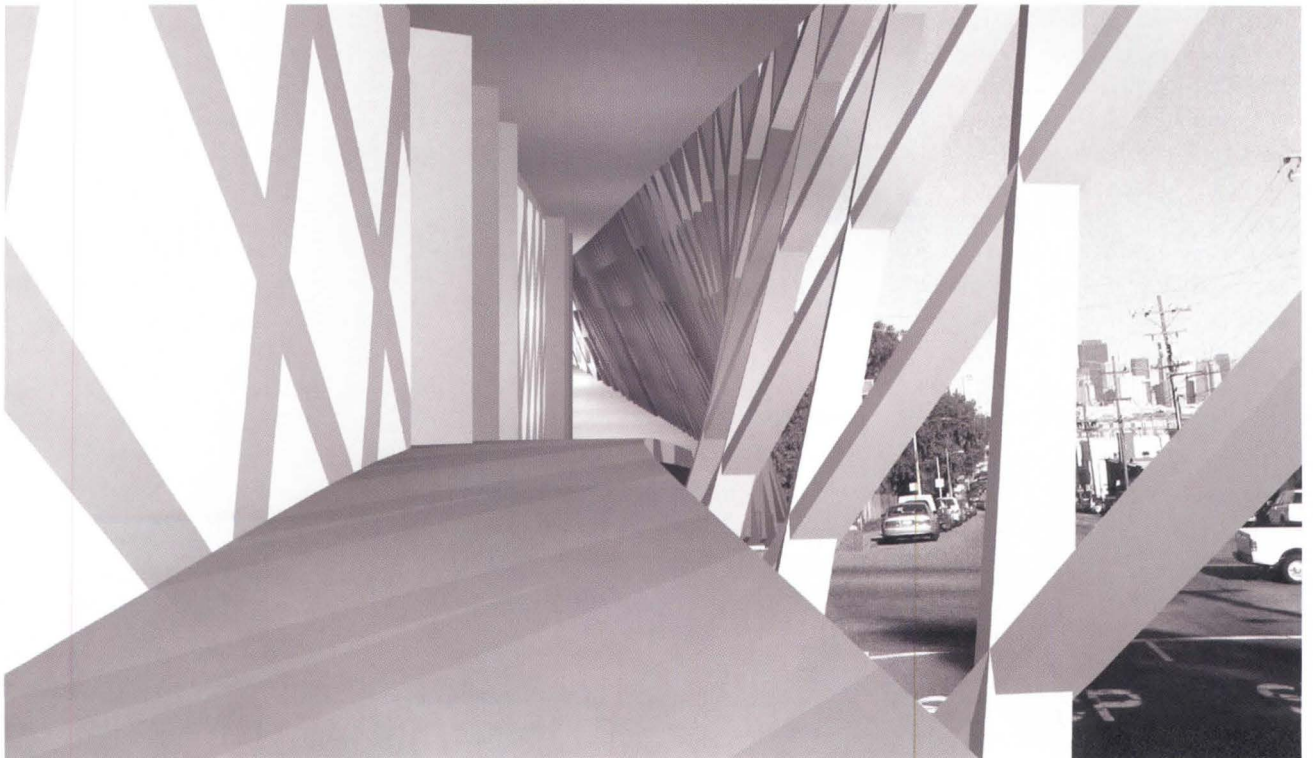
cineplex



outdoor theater



exploded "Box Beam" diagram



"Big Box" walkway

Fresno Metropolitan Museum

MICHAEL MALTZAN ARCHITECTURE



model from the northeast

site A 128,000-square-foot lot in downtown Fresno, California, bounded by three highways and a shopping mall, within an emerging arts district that's home to several theaters and museums.

PROGRAM Renovation of the art museum's current home in the 1922 *Fresno Bee Building*, and the creation of a 75,820-square-foot addition that reflects the city's growing cultural aspirations.

SOLUTION Countering traditional notions of urban public spaces delineated by perimeter enclosures, the architects sought to define the new museum through the idea of compression—resulting in an elongated yet highly compact structure that appears to float above the ground plane. This form (which connects to the older building via two flying bridges) encloses the museum's gallery spaces in a grid of two-way steel trusses whose forces are resolved into three faceted piers that contain the entrance and amenities including a café and store. An ethos of porosity and openness is embodied in features

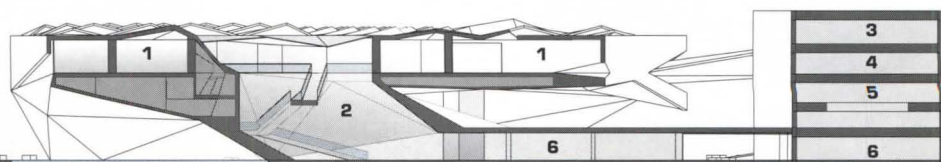
such as skylighted spaces, a rooftop amphitheater, and a double-height storage room that affords visitors a glimpse at curatorial endeavors through a large window. During harsh summer months, the building functions as a protective, shading canopy for the street-level plaza, where a reflecting pool accentuates the faceted underbelly.

client: Fresno Metropolitan Museum **architect:** Michael Maltzan Architecture, Los Angeles—Michael Maltzan (principal); Tom Goffigon (project manager); Steven Hsun Lee, Patrick Hwang, Gabriel Lopez, Wil Carson, Yong Kim, Bill Mowat, Tim Williams, Denitsa Todorova, David Gwinn, Stacy Nakano, Edward Ogosta, Nadine Quirmbach, Nick Sowers (project team) **engineers:** Guy Nordenson and Associates (structural); ARUP (M/E/P, structural); Provost Pritchard (civil) **consultants:** Tom Leader Studio (landscape); Lam Partners, Lighting

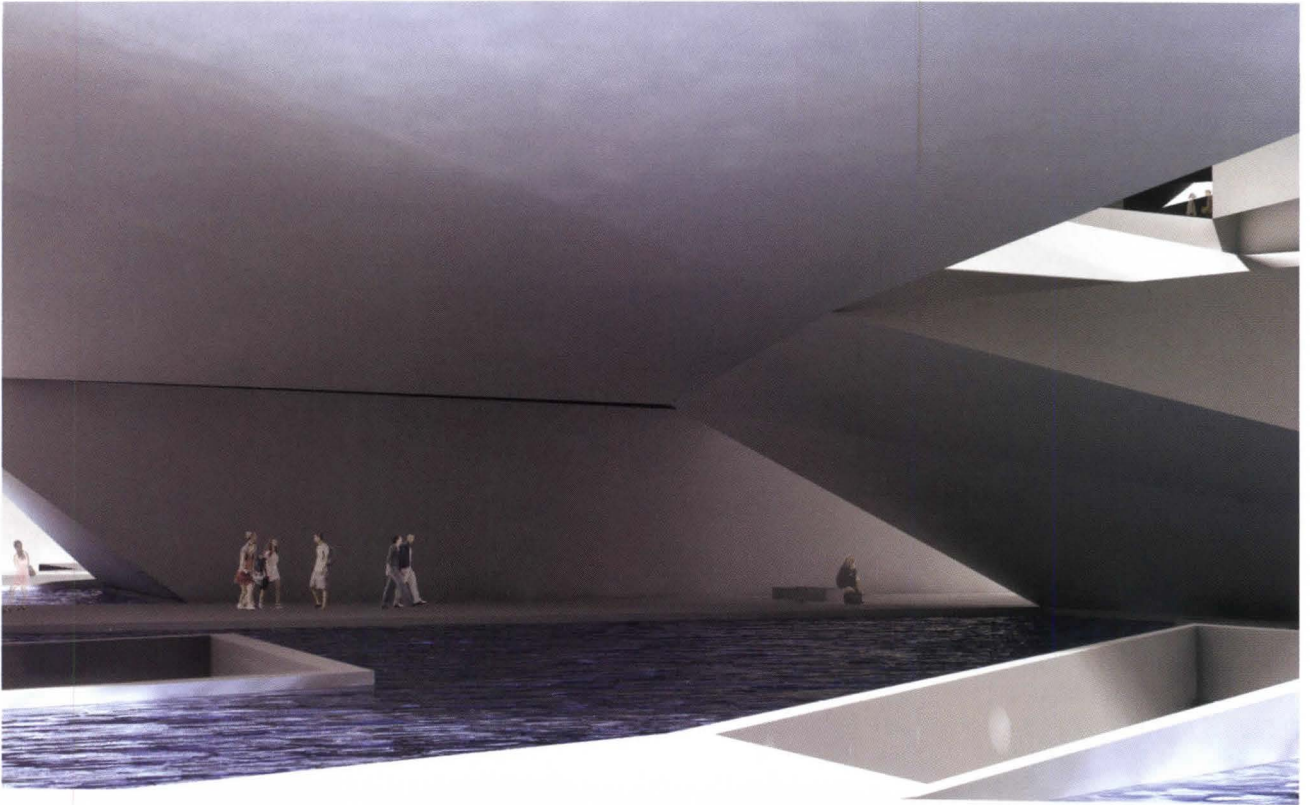


site plan ——— 320' ↙

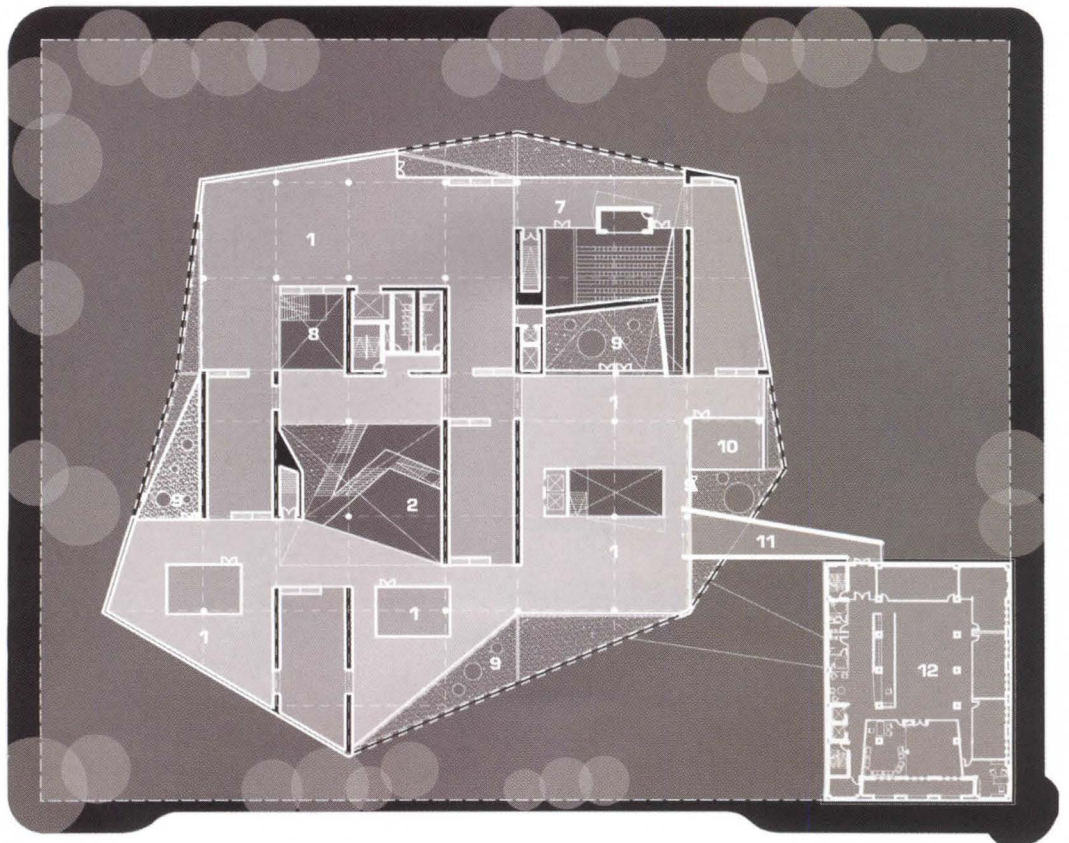
Design Studio (lighting) **general contractor:** Harris Construction **construction manager:** Cambridge CM **area:** 20,240 square feet (renovation); 75,000 square feet (addition) **cost:** withheld



section through observatory ——— 38'



perspective view of plaza level



- 1 gallery
- 2 observatory
- 3 administration
- 4 educational
- 5 banquet hall
- 6 lobby
- 7 media center
- 8 visible storage
- 9 outdoor gallery
- 10 lab
- 11 bridge
- 12 Fresno Bee Building

gallery-level plan ——— 35'

Clifton Arc Gatehouse

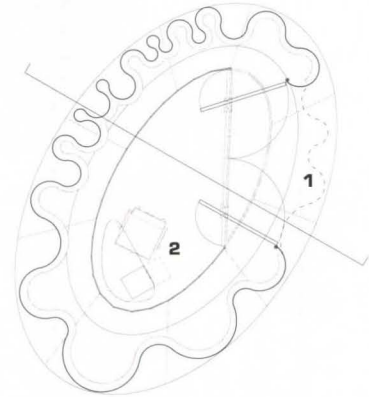
VJAA



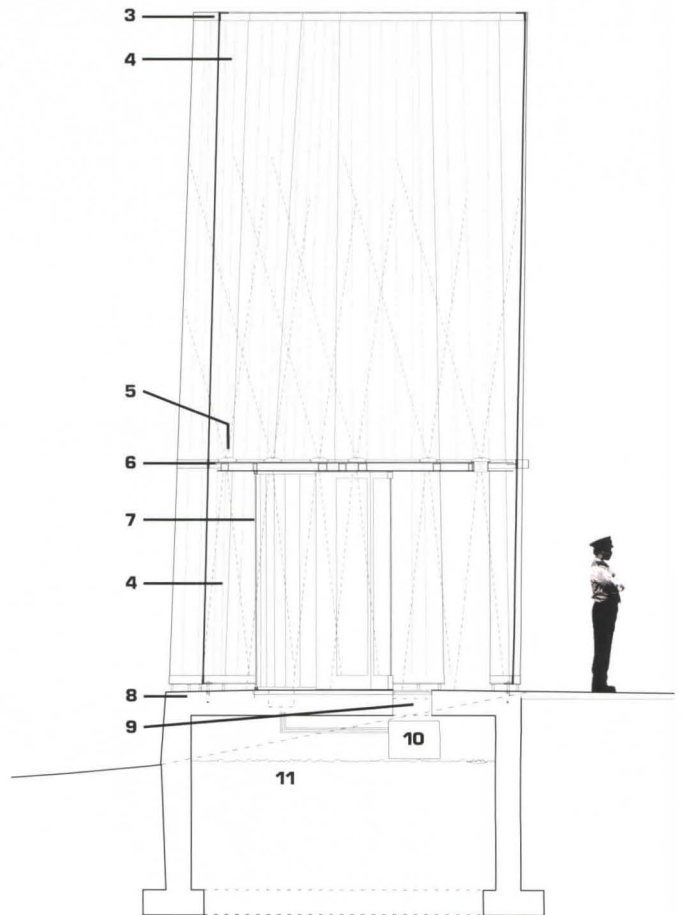
Site The main entrance to the University of Cincinnati's West Campus, overlooking a bowl-shaped landscape, three miles north of downtown Cincinnati.

Program A 400-square-foot guardhouse, which serves as an information booth and security checkpoint when occupied by an attendant from 8 a.m. to 8 p.m.; the guard must be visible from both arrival and departure paths, from the northeast and south-southwest, respectively; unobstructed views out in all directions are required. At night, the lighted tower provides a campus icon as part of the university's ongoing "Signature Architecture" program.

Solution A 28-foot-tall guardhouse with a modest footprint based on existing circulation patterns and topography, the project is conceived as a prefabricated kit-of-parts that can be easily assembled on site. Inspired by the work of Antoni Gaudí and Frei Otto, the architects developed an integrated skin and structure for the project: 1/8-inch-thick precut and perforated CAD/CAM-fabricated, stainless-steel plates are folded to create a pleated tower form braced by plasma-cut, stainless-steel reinforcing rings and a horizontal steel plate. The perforations, which reduce wind loads on the structure, are varied in spacing to create increasing transparency at the base and top of the gatehouse, while providing shade and glare control that are crucial to the south and west.



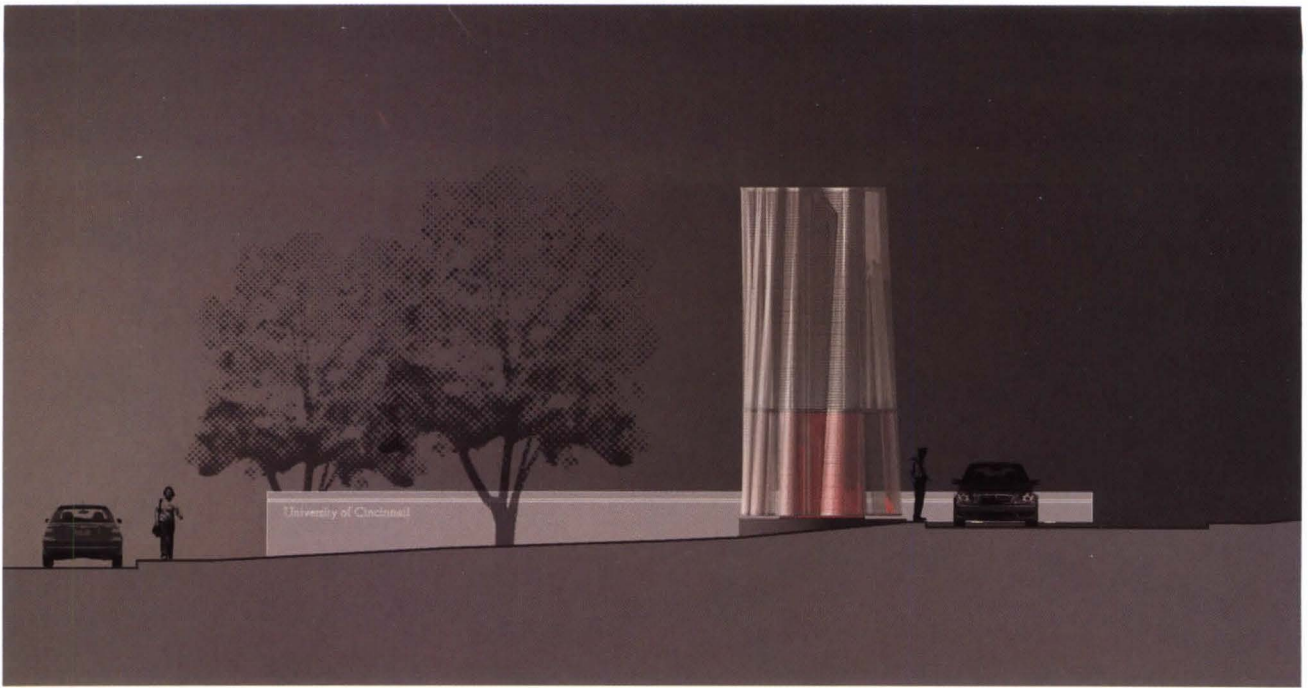
floor plan ——— 3' 9" ↑



transverse section ——— 5'

- | | | | |
|---|--|----|--|
| 1 | entrance | 7 | 1/2-inch clear tempered glass, butt-glazed |
| 2 | guard station | 8 | colored concrete |
| 3 | continuous steel band | 9 | mechanically fixed access panel |
| 4 | perforated and molded stainless-steel panels | 10 | ductless heating and cooling system |
| 5 | colored lighting system | 11 | gravel fill |
| 6 | plate and tube steel sandwich panel | | |

client: University of Cincinnati **architect:** VJAA, Minneapolis—Vincent James, Jennifer Yoos (design principals); Nathan Knutson (managing principal); Paul Yaggie (senior project architect); Carl Gauley, Casey Renner, Jay Lane, Donovan Nelson, James Moore (project team) **landscape architect:** Hargreaves Associates **engineers:** Van Sickle & Allen Engineers (structural); Fosdick & Hilmer (M/E/P) **metal fabricator:** Milgo/Bufkin **area:** 400 square feet **cost:** withheld



south elevation



from left to right (top and bottom): bundled tube geometry, surface path, pattern assembly, assembled tower

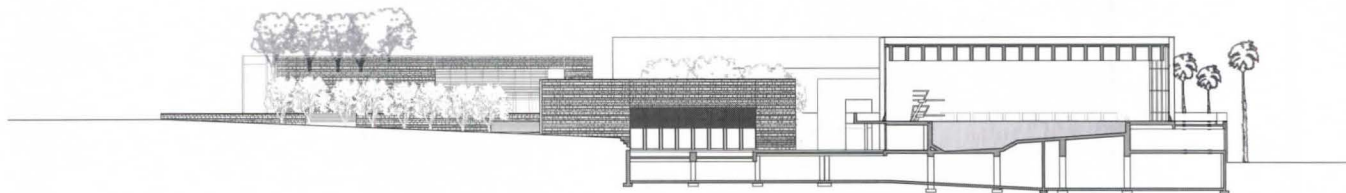


panoramic view shows shading and glare reduction

Hostler Student Center

VJAA

AWARD



north-south section through pool — 25'

site A lower-elevation, 100,000-square-foot land parcel in a terraced 73-acre campus located along the celebrated Beirut Corniche, a generous pedestrian walkway facing the Mediterranean.

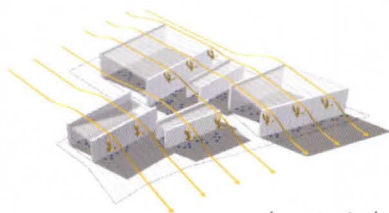
PROGRAM A 77,000-square-foot student center, incorporating an extensive athletics facility, theater, and parking for 200 cars at the American University in Beirut, a private secular institution drawing students from throughout the Middle East. A dual priority was to provide security for students and instructors while also establishing a visual connection to the city.

SOLUTION An acute sensitivity to location informs every aspect of this award-winning competition project. A major departure from the brief resulted in a cluster of five small buildings rather than the single large volume specified; this arrangement takes better advantage of prevailing microclimates within the terraced site for maximum access to sea breezes and shade. "We shifted the paradigm from architecture to urban concepts," the architects explain. In addition, orienting the buildings north to south, rather than following

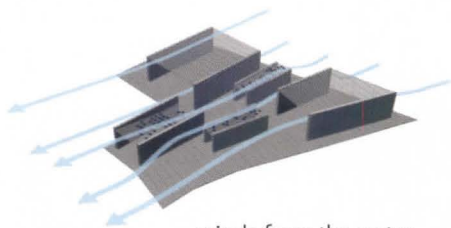
the master plan guidelines for the campus, capitalizes on views and ventilation seaward, and improves the shading potential during the warmest months. A series of courtyards, circulation paths, and three elevated gardens enhances the indoor/outdoor scheme. Structures are located at three levels, 5 feet, 18 feet, and 38 feet above the Corniche. Employing traditional techniques such as masonry construction and updated technologies like radiant cooling water walls resulted in the reduction of energy and water needs through natural cooling, ventilation, and shading.

client: American University of Beirut

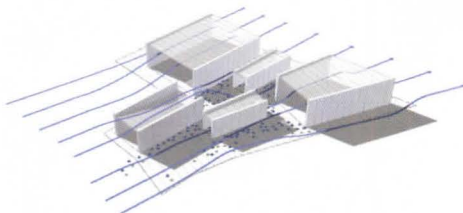
architect: VJAA, Minneapolis, Minnesota—Vincent James, Jennifer Yoos (principals); Nathan Knutson, Paul Yaggie, Jay Lane, Casey Renner, Andrew Dull, Mary Springer, Steven Philippi, Dzenita Hadziomerovic, Carl Gauley, Lev Bereznycky, Karen Lu, Jennifer Pedtke, James Moore, Bob Loken, Donovan Nelson (project team) **landscape architect:** Hargreaves Associates, New York City **engineers:** Samir Khairallah & Partners (structural); Barbanel Liban (M/E); Transsolar Energietechnik (climate) area: 77,000 square feet **cost:** \$13 million



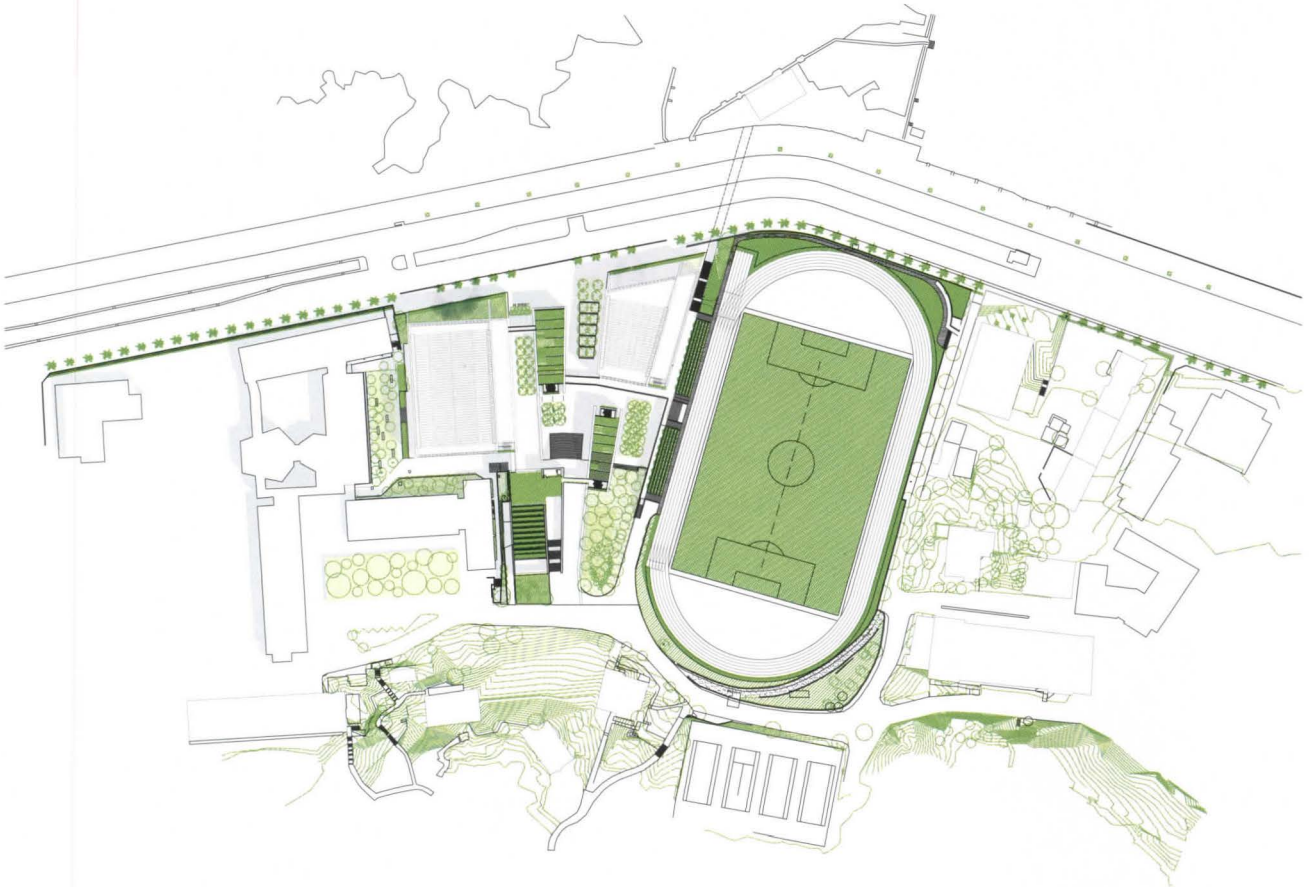
desert winds



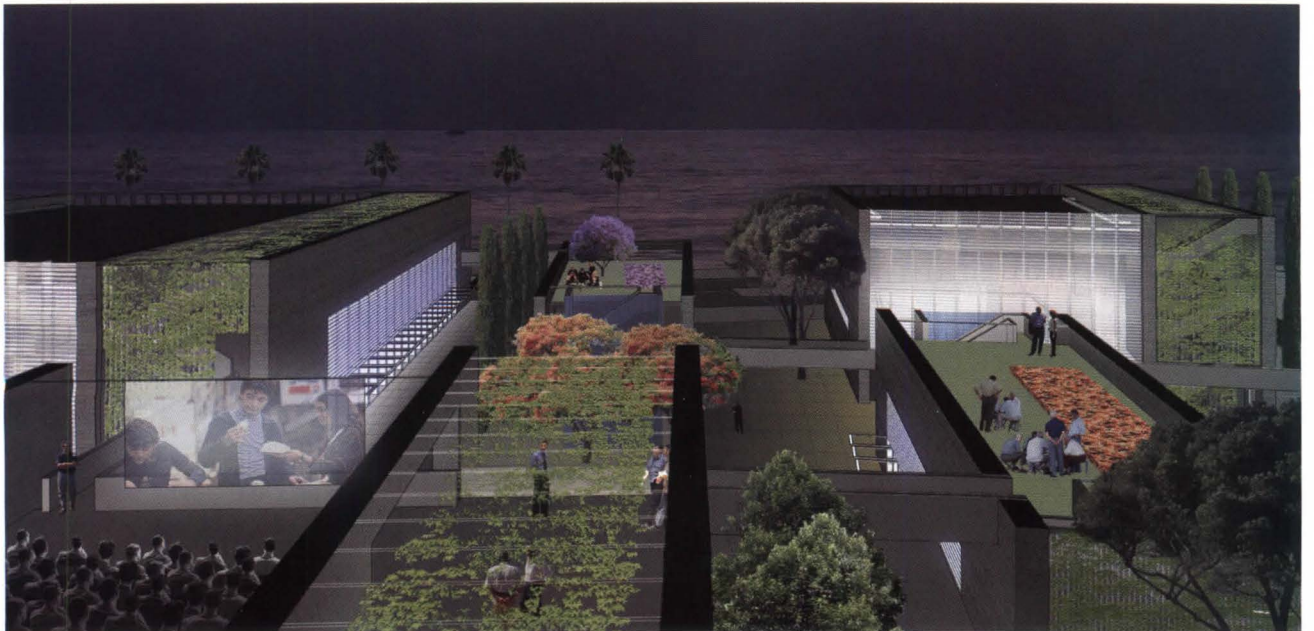
winds from the water



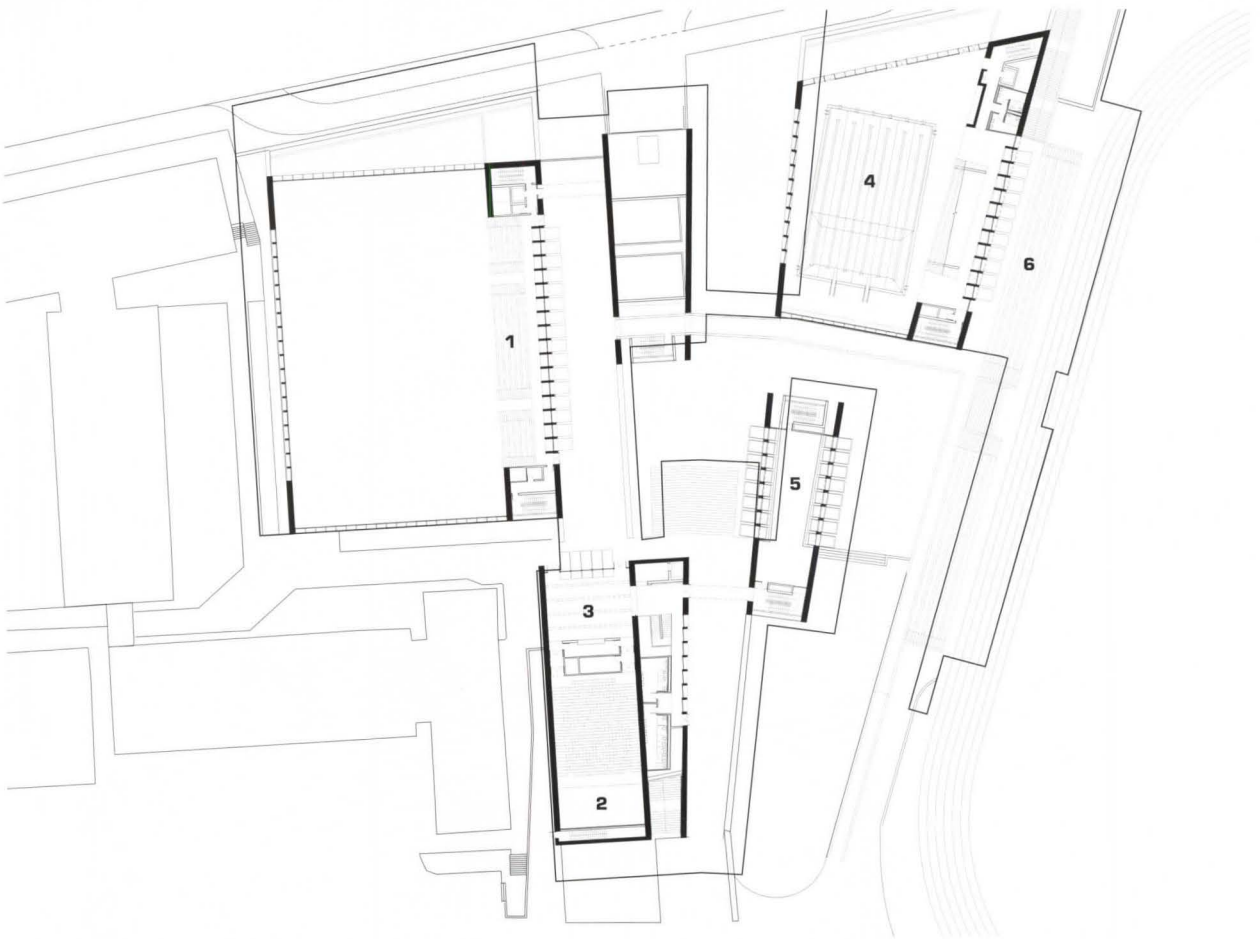
winds from the land



site plan ——— 65' ↑



garden rooftops at night



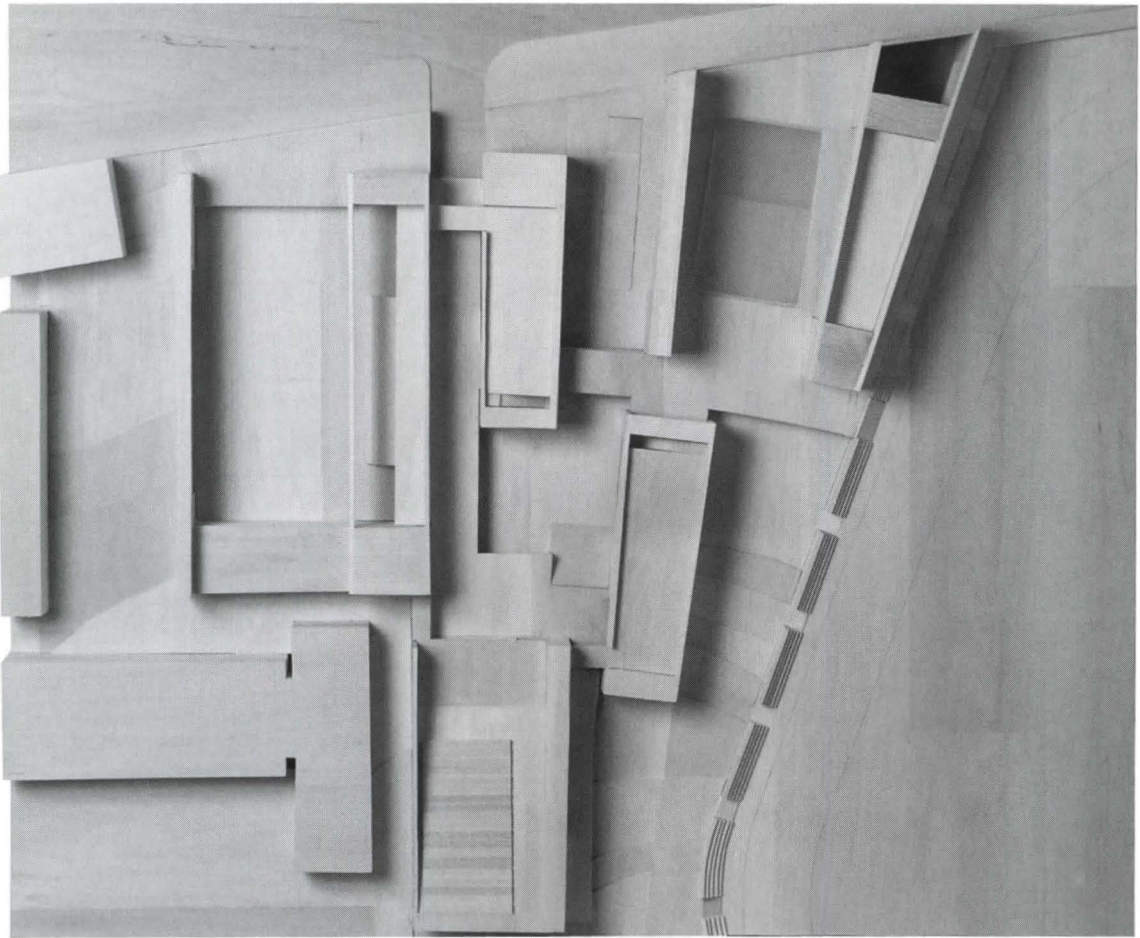
terrace-level plan ——— 30'

- 1 court seating
- 2 auditorium
- 3 gallery

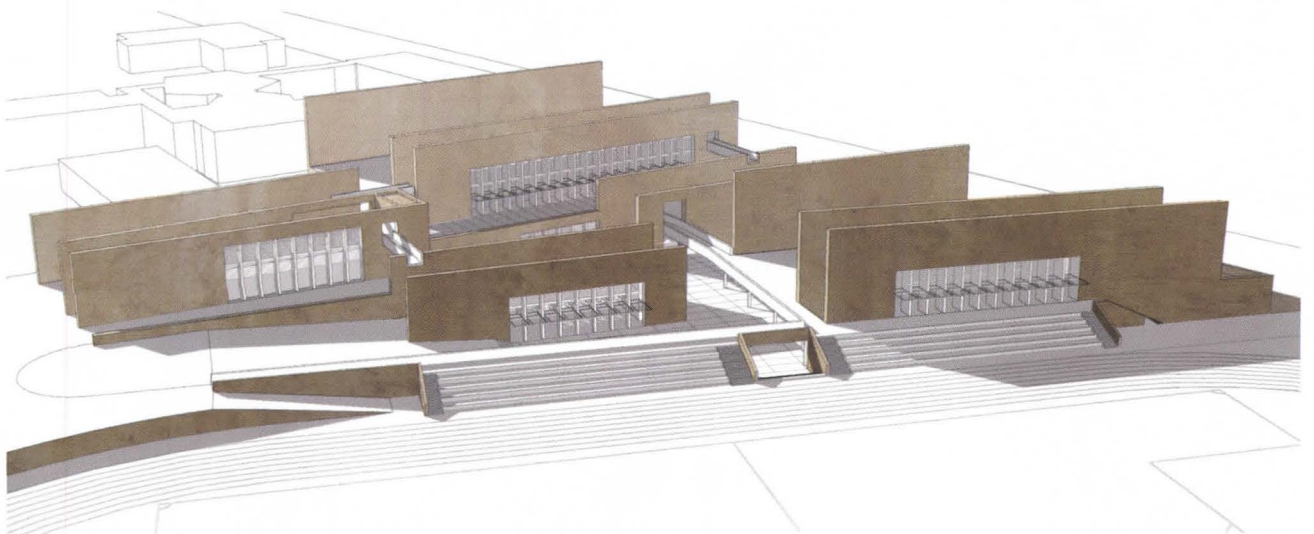
- 4 pool
- 5 café
- 6 field seating



terrace view facing north



presentation model



shading walls



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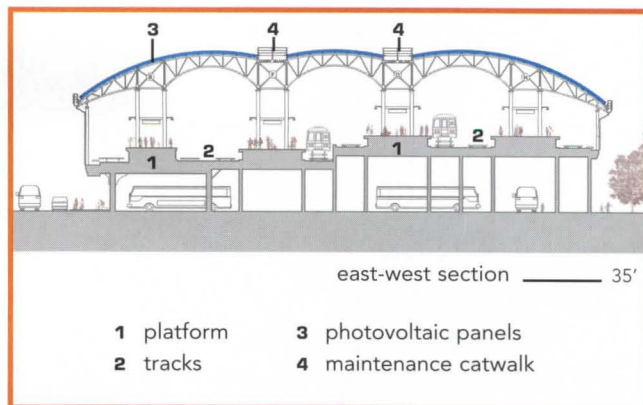
A decrepit 86-year-old train terminal cedes its place to a monolith of sustainable architecture.

by Robert Klara | photographs by Adam Friedberg

When Oscar Wilde was released from Reading Prison in 1897, his first brush with civilization was a trip back to London on the Great Western railroad. "Beautiful world! Beautiful world!" he uttered, responding to the simple presence of human activity. But he was also, no doubt, referring to Paddington Station, where sunlight slid down between the riveted tracteries of the iron-and-glass train shed, transforming a sooty, industrial space into something ethereal.

Such sentiments, until recently, could not have been applied to the Stillwell Avenue Terminal in Brooklyn, New York. Converging point of three of the city's major rapid transit lines, the station, built in 1919, was a shadowy concrete bunker seemingly beyond repair. But flush with \$283 million in capital funding, the Metropolitan Transportation Authority (MTA) reached for the sunlight—both in terms of design and sustainability. The wholly rebuilt terminal recalls grand Victorian rail sheds like Paddington with a 76,000-square-foot roof of glass that soars over eight tracks and three platforms. Embedded within all that glazing are 54,000 square feet of modern-day technology: enough photovoltaic (PV) panels to meet 60 percent of Stillwell's energy needs on sunny days.

"The fact that this got built is as interesting as the archi-



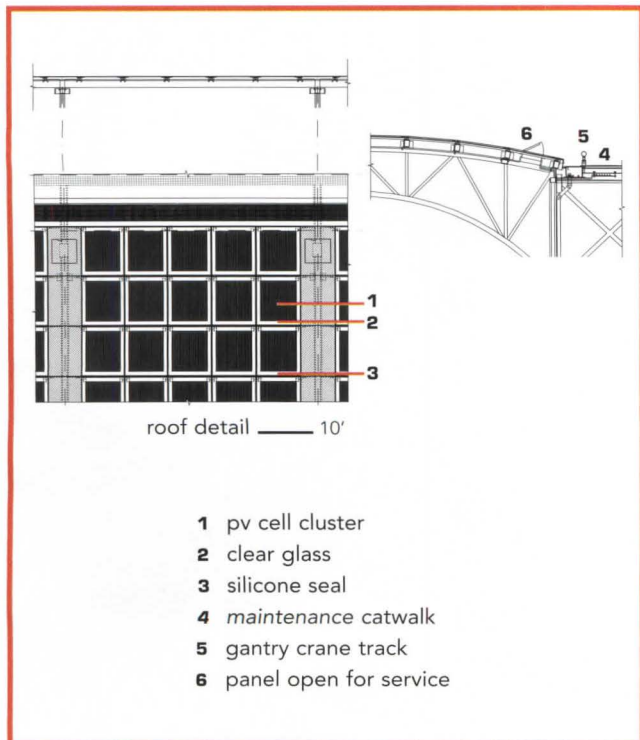
ecture," offers Greg Kiss, principal of the Brooklyn-based Kiss + Cathcart, which designed the Stillwell Terminal. "But if you're going to have a great glass train shed as a civic gesture, it's a waste not to capture the sun's energy from it."

Extrapolating from a canopy concept developed by the New York City-based firm of Jambhekar Strauss during the project's early stages, Kiss + Cathcart created the triple-arched, prefabricated tubular steel structure with trusses supporting 2,356 glass panels, each five feet square, laid into the framework and sealed with caulking. The PV modules sandwiched inside each panel leave a five-inch-wide border of unobstructed clear glass, forming a grid through which enough sun penetrates to allow a crepuscular light within the shed. While the generation of solar energy is not much to witness, Kiss + Cathcart deliberately left the modules' connective wiring exposed so passengers would have a visual reminder





The Stillwell Terminal rises amid the faded remains of Brooklyn's Coney Island, where the steel skeletons of the old amusement rides, including the Parachute Jump, converse with the station's exposed framework.



that Stillwell Terminal is a largely self-sustaining facility.

"People feel nice being beneath all the glass," observes the MTA's lead design manager Mike Kyriacou. "But the bottom line is that we're a public agency. We're generating our own energy and putting it to good use."

And that will make for a more "beautiful world," indeed.

Stillwell Avenue Terminal, Brooklyn, New York

client: Metropolitan Transportation Authority—Richard Miras (program manager); Mike Kyriacou (lead design manager); Fazla Hassan (project manager); Phil Cross (design manager); Tom Jablonski (deputy chief of capital planning); Gange Balagangayan (construction manager) **architect:** Kiss + Cathcart, Brooklyn, New York—Gregory Kiss (principal); Tony Daniels (project manager); Robert Garneau, Clare Mifflin (project team) **conceptual planning architect:** Jambhekar Strauss **engineers:** Jacobs Engineering Group (structural) **consultant:** Domingo Gonzalez Associates (lighting) **contractor:** Granite Halmar/Schiavone **subcontractor:** Michaelman-Cancelliere Iron Works (steel) **area:** 76,000 square feet **cost:** \$283 million

Specifications

photovoltaic units: RWE/Schott **fluorescent platform lighting:** Apogee/Translite **metal halide floodlights:** Gardco

RENDERING RECONSIDERED

This year's P/A Award winners employed new imaging techniques to realize their unbuilt projects on paper.

by Katie Gerfen



Without photographs or construction drawings as visual aides, designers presenting unbuilt projects—to clients or for awards programs—must use a variety of rendering techniques and up-to-the-minute technology to make their intentions clear. New formats and processes for creating wire frames, renderings, and other types of images are often the byproduct of this pursuit for conceptual ideas.

What's involved in creating these new imaging techniques? "A lot of trial and error," admits Peter Anderson, principal and a founding partner of San Francisco's Anderson Anderson Architecture, winner of two of this year's P/A Awards (pages 32 and 36). As in every good experiment, he believes there should be one constant—in his case, the printer. "The first thing we ask ourselves is: What is our end product and what machine are we printing it out on? Then we do our mockups on the final output system. This allows us to consider the color, the image quality, everything."

For the Arboretum of the Cascades, a 300-acre preservation project outside Seattle, Anderson's office realized that much of the submission entry would have

to focus on detail drawings, "particularly because we are so interested in how the thing is going to go together," he says. Concerned primarily with how to portray plans for maintaining the root structure of the large growth trees, Anderson's team took a layering approach, using several different programs to create varying types of images and then combining them. The process started in Autodesk's AutoCAD, where the basic drafting and geometry was completed for each drawing. That preliminary drawing was then exported into a 3-D modeling program, either form.Z by auto.des.sys or Rhino 3-D, depending on the desired effect. Rhino 3-D, Anderson found, was better for illustrating the tree roots because it can accurately and fluidly depict the necessary curves, whereas form.Z was more useful for drawings of structures in the project where hard-edged rendering was required. The goal was to achieve an aesthetic that was a combination of straight rendering or even photorealism. Anderson superimposed line drawings and wire frames on shaded renderings to achieve a greater sense of dimensionality

To detail the propping mechanism devised to support the roots of old growth trees in areas under excavation, the architects chose Rhino 3-D for its ability to render curves.

and to create the haunting, tonal images typical of the project's presentation. Final touches were made to the renderings in Adobe Photoshop and to line weights and vector lines of the wire frames in Adobe Illustrator, before the two were combined in a master file with Illustrator's final composition tool, and explanatory text added.

And with that dizzying catalog of steps, the question remains: Why go to all that trouble? "Because the work of architecture is not just the finished product but also the ideas embedded in the process of getting there," Anderson believes. "One of the things we really like about awards programs is the chance to take us out of our usual design process or our usual set of expectations. It's a chance to really do something different."

FOR MORE ON RENDERING SOFTWARE, CIRCLE 115 ON PAGE 65.

Carpet Samples Get a Thinner (and More Sustainable) Profile



With sustainability on the minds of most architects and clients today, companies like Chattanooga, Tennessee-based Tricycle are rethinking waste reduction when it comes to a textbook offender: carpet samples. Refining a technology originally developed by Apso, a 22-year-old French software producer, Tricycle created "SIM," a digital carpet prototyping system that weaves strings of code much like a tufting machine weaves yarn. The result is a color-accurate, 3-D image printed on regular paper that reduces the need for woven samples. (At left, a stack of traditional carpet samples stand alongside the corresponding SIM prototypes.)

Lees Carpets began to work with Apso nearly a decade ago, switching to Tricycle in 2002 when the Chattanooga company took over exclusive license and development of the software in the U.S. Lees now uses the technology on all fronts of its business, and its standard carpet lines, such as the new Thought Patterns series, are available in SIM samples. Milliken Carpets used Tricycle's services to create websites with tools for designers to interact with new products, such as its new healthcare line Sense, though the carpets shown on those sites use the manufacturer's own proprietary imaging.

But SIM samples are not only useful with standard carpet patterns and colorways. Companies like Shaw, manufacturer of the new L7 line, use the technology in their custom carpet divisions. Instead of rethreading a loom and running off samples every time a color change is made, custom carpet specifiers can approve Tricycle-generated printouts for color and pattern before any carpet is produced. This cuts down on the energy required to run the looms, the time required to rethread them, and the amount of yarn used.

SIM technology does not replace the need for standard carpet samples, cautions Caleb Ludwick, a Tricycle representative, but it can significantly reduce the number required. "The vast majority of designers are not ready to specify carpet off of a simulation," he concedes. "But our point is that you don't need 20 real samples [initially]; you can [ultimately] get away with two. Recycle 18 of ours and send two back to the manufacturer." According to Ludwick, the use of his company's simulations prevented 52,000 tons of carpet from going to landfill in the last 12 months. **Katie Gerfen**

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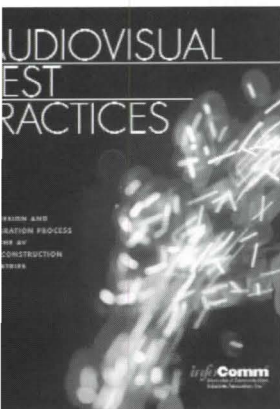
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CIRCLE 116 ON PAGE 65.

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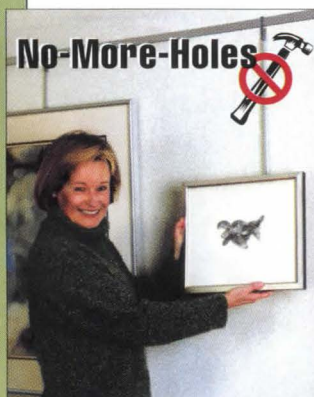
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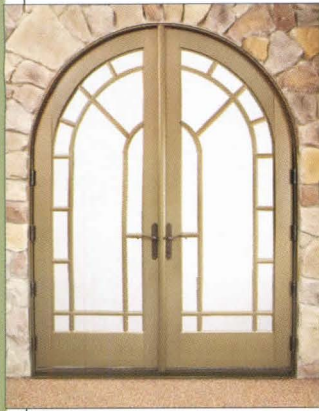
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of architecture. We seek two full-time senior professors (Full Professor or Associate Professor with Tenure) with the ability, character and energy to contribute to building the studio program and the design curriculum of the department, and to participate dynamically in the intellectual life of the school. Dedicated to a socially responsible, technologically sophisticated, environmentally sensitive, and culturally engaging vision of architecture, the department is uniquely positioned in a large institution that strongly supports innovation and entrepreneurship and is committed to excellence in both pedagogy and research. Believing that the cross-current between the two creates a charged atmosphere for study and a critical edge for research, we seek candidates with an ability to thrive within this context.

The department has a long international tradition of inquiry in two areas of architectural design that we would like to advance through these appointments:

One: the design of buildings where issues of material process and assembly, technological innovation, and sustainability present important opportunities to advance knowledge and innovation in architectural practice. It is expected that the successful candidate's built works will demonstrate a particular critical attitude to the application and integration of these issues.

Two: the design of housing as a contemporary issue in the city, manifest in a variety of cultural, social and economic contexts. It is anticipated that this appointment could be at the interface of an emerging research program in housing and will be complemented by ongoing work in practice.

The primary criterion for the positions is a proven and recognized excellence in the design and making of buildings. In addition, strong evidence of experience in the teaching of architectural design will be considered important. We would expect candidates to be informed and knowledgeable about, and be able to contribute to, the contemporary debates in their fields. A professional degree in architecture is required. Advanced academic qualifications in architecture or in allied disciplines, as well as professional registration, are desirable but not required.

Initial screening will be conducted on the basis of a letter of intent that also includes a curriculum vitae, a list of recent publications of built and unbuilt work, and the names of at least three possible referees with contact information. Review of applications will begin in March and continue until the positions are filled. Please send all materials to: Chair, Design Search Committee MIT Department of Architecture 77 Massachusetts Avenue, Room 7-337 Cambridge, MA 02139 FAX: 617-253-8993 MIT is building a culturally diverse faculty and strongly encourages applications from women and minority candidates.

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SEVEN STATES EMPOWER INTERNS TO COMPLETE THE A.R.E. CONCURRENT WITH I.D.P. IT'S TIME THE OTHER 43 DO THE SAME.

BY JOHN CARY AND CASIUS PEALER

Late last year, the AIA National Board voted unanimously in support of a policy statement advocating that state licensing boards offer the Architect Registration Examination (ARE) concurrent with the Intern Development Program (IDP), both of which are administered by the National Council of Architectural Registration Boards (NCARB) on behalf of state licensing agencies. Although such a change might seem radical, the really radical change happened nine years ago when NCARB launched the computerized ARE.

In an instant, what had been a single-seating exam with a few sections changed into a series of nine separate tests that can be taken individually over a long period of time—two years on average. A number of states have availed themselves of this new technology, allowing the ARE to enrich the internship experience rather than to finalize it: As interns gain experience they also have the chance to gain confidence and benchmark their progress toward licensure by taking divisions of the ARE.

NCARB, however, has resisted this change. According to an October 5, 2005, letter from council president Carleton Godsey to his board members, the “health, safety, and welfare of the public is [sic] jeopardized when candidates are allowed to sit for the ARE prior to completing education and internship requirements.” Although this change had been recommended by collaborative national task forces almost annually since 1999, NCARB first appointed two internal task forces last year to study the issue. A report to the NCARB board is due later this month. Meanwhile, NCARB has continued to certify individuals for national reciprocity—regardless of when those individuals sat for the ARE.

Godsey's letter did not explain his concern about public health and safety with any particularity, nor did it point to any information or data on which that concern was based. Presumably, NCARB is worried that otherwise unqualified individuals may be able to pass the ARE; but if that is an issue, then the health and safety of the public is jeopardized regardless of when candidates sit for the exam. The irony is that NCARB's certificates are facilitating this reciprocity, even as NCARB itself

warns state boards that allowing the ARE concurrent with IDP jeopardizes public safety.

It is, in the end, state boards that decide what jeopardizes public health and safety. Currently, seven states—Arizona, California, Florida, Kentucky, Texas, Vermont, and Wisconsin—empower interns to sit for the ARE, and those seven happen to be home to over 30 percent of the country's architects. (Additionally, all of the interns in each Canadian province now have the opportunity to complete the ARE concurrent with IDP.)

Interns across the country are actively seeking initial licensure in those states that currently allow the ARE concurrent with IDP and then applying for reciprocity in their own states. Young practitioners simply expect to be subject to the same local requirements applied to out-of-state interns and Canadian architects.


In his essay submission to the AIA/NCARB-sponsored 2005 Internship Conference, Association of Collegiate Schools of Architecture president and Florida Board of Architecture member, Stephen Schreiber, described the licensure process as a “three-legged relay race”—education, internship, and examination—with internship the forgotten middle leg. He suggests that the requirements instead be thought of as a three-legged stool: nonhierarchical, but each of equal importance, with the result strengthening the licensure process by making each requirement for licensure stand on its own.

We agree. Allowing the ARE concurrent with IDP is not about short-changing the internship process, but about emphasizing the interdependence of the current requirements and enriching the entire licensing process. Those states that continue to focus on sequencing over substance will continue to see young professionals seek initial licensure in other states. Concurrency is pro-test, but it is also pro-IDP, pro-intern, and pro-licensure.



John Cary and Casius Pealer are cofounders of ArchVoices, a nonprofit organization and think tank focused on education, internship, and licensure. More on this issue can be found at archvoices.org/advocacy.

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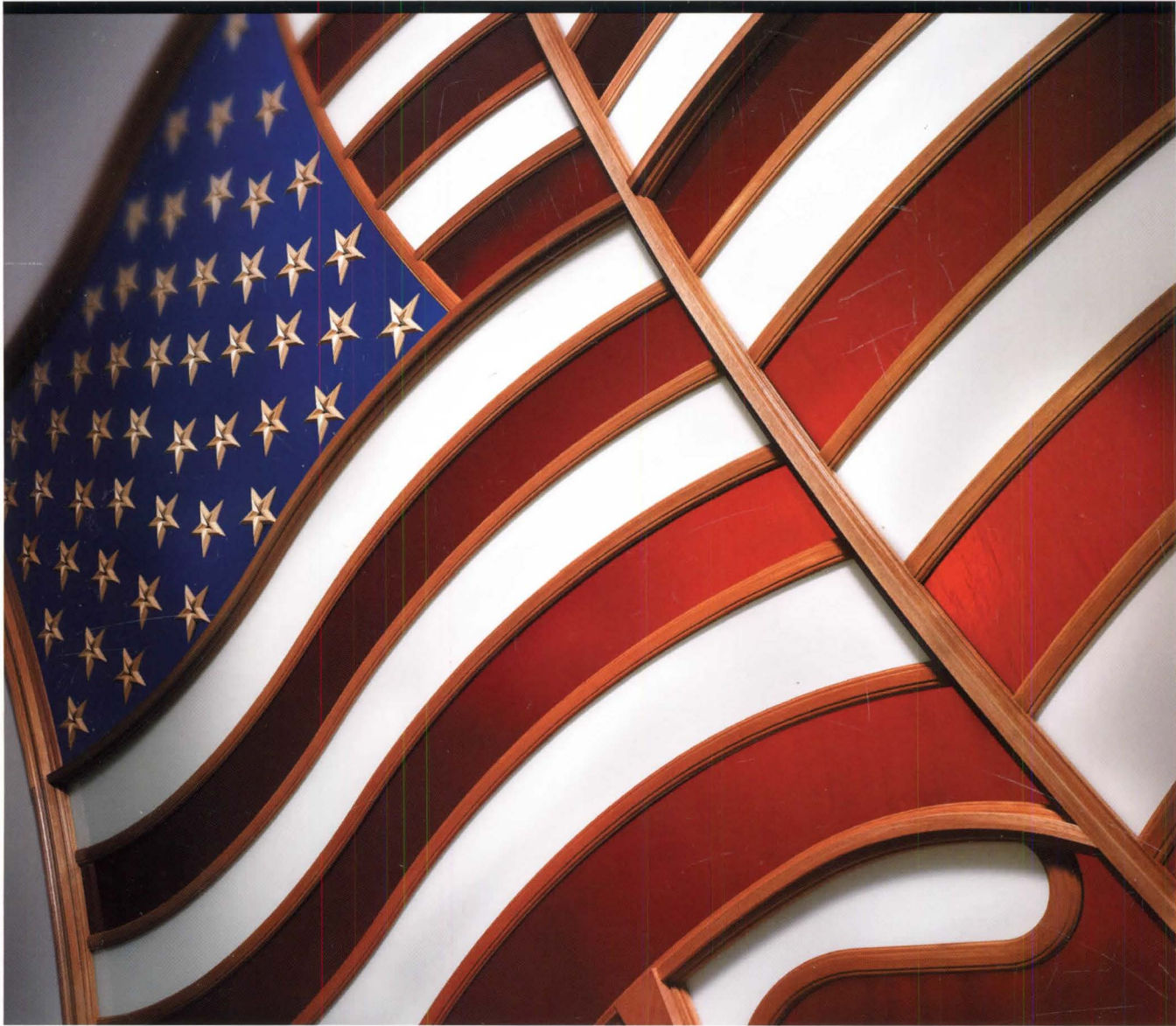
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