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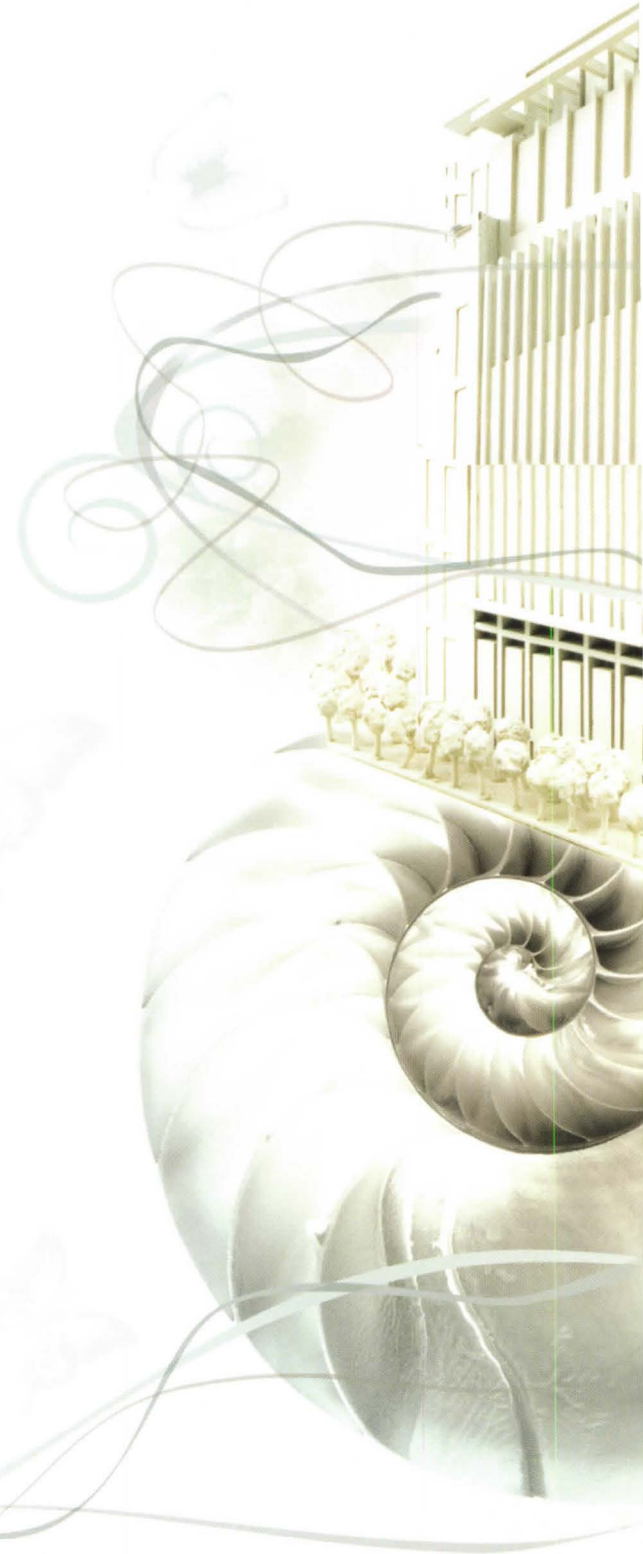
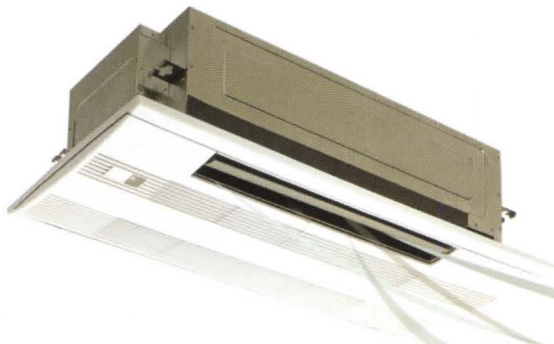
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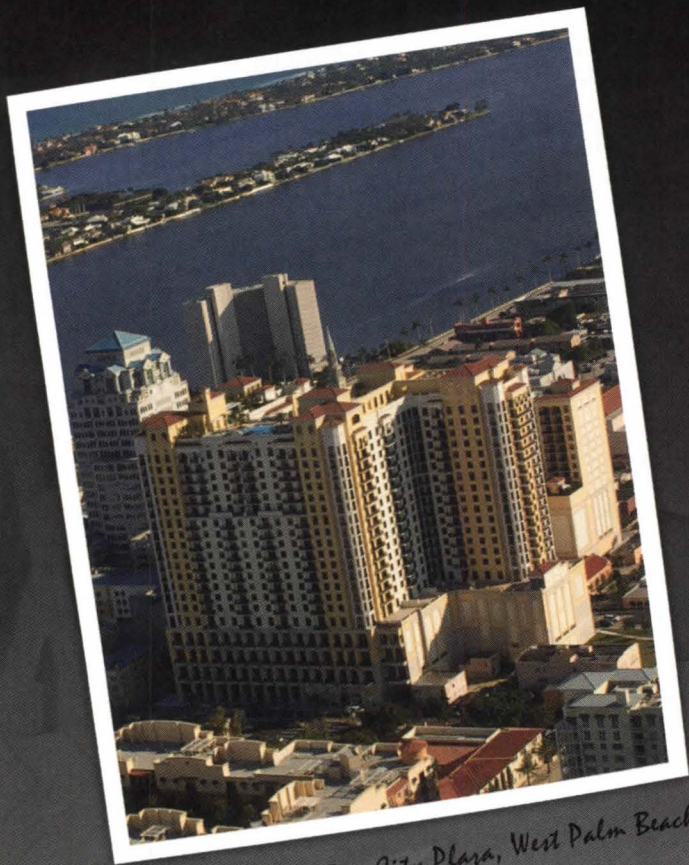
Toshiko Mori Architects enlivens the Darwin D. Martin complex in Buffalo, N.Y., rebuilt by Hamilton Houston Lownie Architects, with an inventive visitor's center that is a destination of its own. **KATIE GERFEN**

"THERE IS NEVER ANY FAT SITTING AROUND, SO WHEN WE COME TO A CHALLENGING TIME, WE'RE ALREADY DISCIPLINED."

**CHASE RYND**, president of the National Building Museum in Washington, D.C., explaining that museums and nonprofits are used to working with tight budgets. From "Survival.org," page 92.

**ON THE COVER**  
DATA FROM OUR ANNUAL SALARY SURVEY.  
RESEARCH BY NEIL KARLIN AND ELDA VALE;  
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**Far Right** Pedestrians take a break from the sensory overload of New York's Times Square on the glowing steps of the TKTS booth.



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PAUL RIVERA

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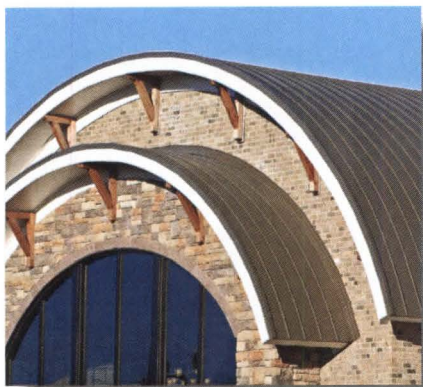


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WHEN FACED WITH A HISTORIC PROPERTY, SOME DEVELOPERS SEE JUST ONE PATH TO PROFIT—A PATH CLEARED BY A WRECKING BALL.

# OBJECTION!

**DO WE REALLY** need to have this argument again? Everyone seemed to be in agreement: Some buildings and groups of buildings have an architectural or historic significance that renders them worthy of legal protection against demolition and significant alteration. I thought Philip Johnson and Jackie Onassis chaining themselves to New York's Grand Central Terminal in the late 1960s made the case once and for all.

Apparently three Illinois appellate court judges never got the message, because they ruled on Jan. 30 that the seven criteria in the City of Chicago's landmark ordinance are "vague, ambiguous, and overly broad." (The city is appealing the ruling to the Illinois Supreme Court. Lord help us if it loses.) What's vague about the criteria? According to the ruling, terms like "value," "important," "significant," and "unique." The judges also have trouble with the Chicago landmark commission's membership qualifications:

*We are uncertain as to what the Ordinance means when it provides that Commission members shall be selected from professionals in disciplines of history, architecture, historic architecture, planning, etc.; or persons who have demonstrated a "special interest, knowledge, or experience" in architecture, history, neighborhood preservation, or related disciplines.*

I fail utterly to see what's vague about being a professional, or a person with "special interest, knowledge, or experience," or why someone from either category would be incapable of determining a building's historic or architectural value. They're called experts, Your Honors, whether professional or no, and their role plays out something like this: Martin Luther King Jr. lived here; he was an epochal figure in our nation's history; we should designate the place as a landmark. Obviously, not every evaluation can be so straightforward—witness the battle over Edward Durrell Stone's 2 Columbus Circle in Manhattan, now the Museum of Arts and Design—but the process itself couldn't be more clear. So what's the problem?

In a word, greed. The Chicago landmarks ordinance is more than 40 years old. It and others like it in municipalities around the country have withstood dozens of legal assaults by disgruntled property owners and developers using the same "vagueness" charge. Legal minutiae aside, their beef typically boils down to this: Landmark status impedes easy development. When faced with a historic property, some developers see just one path to profit—a path cleared by a wrecking ball. No surprise, then, that the two individuals who brought the case in Illinois are a real estate agent and an employee of a major development company.

The economic benefits of preservation have been exhaustively documented. (Donovan Rypkema's *The Economics of Historic Preservation* is one excellent resource.) Those who won't believe the numbers, who still think that preservation is necessarily bad for the pocketbook, should talk to a landlord in New York's SoHo, where rents are through the roof, or check out the breathtaking property values near my office in Washington, D.C.'s Logan Circle, which was a slum just 10 years ago. Making money off a landmark often takes little more than patience—at some point, a charming, down-at-heel neighborhood will begin to attract bargain hunters.

Call me a socialist (you wouldn't be the first), but I believe that the greater good should occasionally trump individual property rights. You can't site a toxic waste dump near a school any more than you can build a high-rise within spitting distance of the U.S. Capitol. For good reason: Both toxic waste and a misplaced high-rise would cause certain harm to the ones we love.

Some older buildings, like the Capitol, are sacred cows, others are white elephants, and we can show our affection for them in many different ways. A landmark designation shouldn't amount to a pair of handcuffs, and this is where preservationists sometimes love too much, strangling the life out of landmarks by holding them so close to the chest.

The three projects in this issue of ARCHITECT exemplify the range of ways we can care for a building and still make it work for the 21st century—an essential task in an age of depleted resources, when ground-up is decreasingly an option. Frank Lloyd Wright's masterpiece, the Martin House in Buffalo, N.Y. (page 115), demanded respectful restoration, but it neatly accommodates, even benefits from, the introduction of a minimalist entry pavilion by Toshiko Mori. A doo-wop coffee bar in downtown Detroit (page 111), by contrast, practically begged Andrew Zago to remove the kid gloves; his lively renovation stands as a 3,000-square-foot case study of how the old Motor City really can bounce back. But arguably the thorniest challenge arose at New York's Lincoln Center (page 101), a love-to-hate-it monument of Brutalism. In their remodeling of Alice Tully Hall, architects Diller Scofidio + Renfro and FXFowle managed to prove that old and new can make excellent playmates. The trick is ensuring expert supervision.

*Neil Crane*



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### Sobering Reminder

As an architect with a 2-year-old (there are others in our office with young children), the image of a young man looking for a job while holding his baby is a sobering reminder of the fragility of everyone's current economic condition and the heartache that many in our profession are now enduring. I commend you and the staff for having the courage to run the February 2009 cover of ARCHITECT magazine.

**H. Ross Clements**

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### Star Power

Thank you for your recent editorials and your analysis of the failure of starchitects ["Heroes, Not Stars," March 2009, page 10]. I think many in the profession feel that way. Hopefully some good will come out of this downturn, such as the profession returning to its senses and to its vocation of service to people, the city, and future generations. Thanks for calling McDonough for what he is—a good businessman but no designer. Keep up the good work. Your magazine is the one that practitioners turn to in this environment!

**Duncan G. Stroik**

University of Notre Dame  
South Bend, Ind.

### British Invasion

It was a kick to happen upon your Kinks article ["The Bard of Muswell Hill," March 2009, page 38]. I've always felt a strong architectural theme to their music. Their records were often spinning on my turntable during late night sessions in architecture school at LSU in the mid/late '70s. Your article brought back some very melancholy memories.

**Kevin Gallagher**

Dick Clark Architecture  
Austin, Texas

### Continuing Continuing Education

I was disappointed that NCARB's monograph program was not mentioned in "School Yourself" [February 2009, page 52], in light of the article's coverage of practitioners who cannot find geographically accessible, affordable [continuing education] programs. Your readers can find information about our monographs at [ncarb.org](http://ncarb.org).

**Lenore Lucey**

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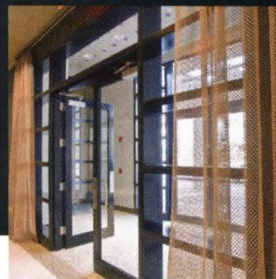
**CORRECTION:** The February 2009 Screen Grab ("reallifeled.com," page 50) incorrectly stated that Joel McKellar works in LS3P Associates' Charlotte, N.C., office. He works at the firm's Charleston, S.C., office.



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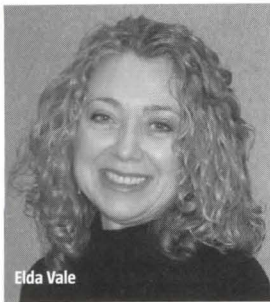
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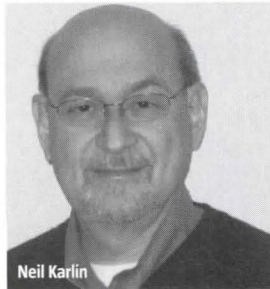
Elda Vale

*ARCHITECT's 2009 Salary Survey (page 82) is the result of a collaboration between the magazine staff and two of the best research professionals in the business, Elda Vale and Neil Karlin.*

**Project Adviser: Elda Vale**

Elda Vale is president of EV Associates, a research consulting firm in New York City whose clients, in addition to Hanley Wood (*ARCHITECT's* publisher), are companies in the financial, technology, pharmaceutical, and media industries. In election years, she is also a data analyst for the CNN presidential election decision team. She has more than 20 years of research expertise.

Vale worked at Ziff Davis Media for 13 years, most recently as senior vice president, research and corporate marketing. Before joining Ziff Davis, she was director of readership studies at McGraw-Hill Research for five years. She began her career at the CBS News election & survey unit, where she was responsible for managing the design and implementation of the CBS News/*New York Times* surveys. Vale is an active member of several professional associations, was the chairperson of the American Business Media research committee, and has authored nearly 20 published articles.



Neil Karlin

**Project Lead: Neil Karlin**

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Prior to forming Karlin Associates, Karlin served as group research director at Ziff Davis Media, where he worked for a wide variety of consumer, business, and technology-oriented publishing companies in both the United States and Europe. Karlin Associates is a member of the Council of American Survey Research Organizations and the American Marketing Association.



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EDITED BY JENNIFER LASH

# Top Stories → For these stories and more, see architectmagazine.com.



Giving back: **Bernard Spitzer**, a 1943 engineering graduate of the **City College of New York**, is giving \$25 million to benefit CCNY's School of Architecture.



**Richard Meier's** firm is one of four on the short list to design the new U.S. Embassy in London: **KieranTimberlake**, **Pei Cobb Freed**, and **Morphosis** round out the pool.



Zenith Music Hall, designed by **Massimiliano Fuksas Architecture**, is one of five finalists for the 2009 **Mies van der Rohe Award**.



**Phil Freelon's** firm has been named the architect for Atlanta's **Center for Civil and Human Rights**.

## → FEDERAL UPDATE

# White House Efforts Help Small Firms

## PLANNED HEALTHCARE SYSTEM OVERHAUL AND NEW FOCUS ON SBA LOANS ARE GOOD NEWS.

### Feb. 23–27

On Feb. 26, President Barack Obama released to Congress his proposed 2009 federal budget. Of interest to architects, says Andrew Goldberg, AIA senior director of federal relations, is the planned healthcare system overhaul. "Architects are ... small-business people," he notes, and "one of the biggest financial burdens on a lot of firms is the cost of healthcare."

### March 2–6

For those in urban planning and design, there is a silver lining in the recession, says Christopher Leinberger, director of the University of Michigan's graduate real estate program. Leinberger points to an increasing focus on "walkable urbanism"—pedestrian-oriented, mixed-use development based around local and regional transit. He says the stimulus plan and the yet-to-be-approved funding for transportation, housing, and urban development will allow planning for new walkable urban areas, meaning opportunities for firms. He also notes how transportation spending is divided in the stimulus package. "Historically, we spend 15 percent of our transportation dollars ... on transit and bike trails and so-called alternative transportation. In this stimulus bill, it's 40 percent."

### March 9–13

Recent studies show that even in this down economy, businesses and homeowners are likely to keep building green, and architects are appealing to consumers with dollars and cents. "It doesn't appear to be a tough sell because the investment will lead to lower utility costs," says Scott Frank, AIA director of media relations. There is a growing sense that government mandates and tax incentives will spur even larger investments in green design and construction. "There are tax credits for residential green building practices that cover windows, doors, insulation, and HVAC," Frank says.

### March 16–20

The White House unveiled plans for the U.S. Treasury to buy securities backed by Small Business Administration loans, expand loan guarantee limits, and reduce fees, all in an effort to restore lender confidence. The government hopes the move will free up banks and credit unions to make more loans, loosening credit to small companies. "With architecture billings at historic lows, small design firms need every tool they can get to keep cash flowing," said AIA president Marvin Malecha in a statement.

ETHAN BUTTERFIELD

# GSA Honors Design

18 AWARDED IN 15TH ANNIVERSARY OF GSA DESIGN PROGRAM.

**EIGHTEEN PROJECTS** were honored by the U.S. General Services Administration on March 19 for its Design Excellence Program. More than 80 projects were submitted in 13 categories.

The Wayne Lyman Morse U.S. Courthouse in Eugene, Ore., designed by executive architect DLR Group, cleaned house, winning honor awards in the architecture, construction excellence,

preservation, and art in architecture categories, in addition to a citation award for graphic design/signage.

The San Francisco Federal Building received honor awards for architecture and sustainability, and the U.S. Post Office in Brooklyn, N.Y., got honors in the preservation category.

A full list of award categories and winners is available at [gsa.gov](http://gsa.gov).

FEBRUARY 2009  
ARCHITECTURE  
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**↑ 35.3**

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↓ 36.8 institutional

↑ 33.3 multifamily residential

↓ 32.0 commercial & industrial

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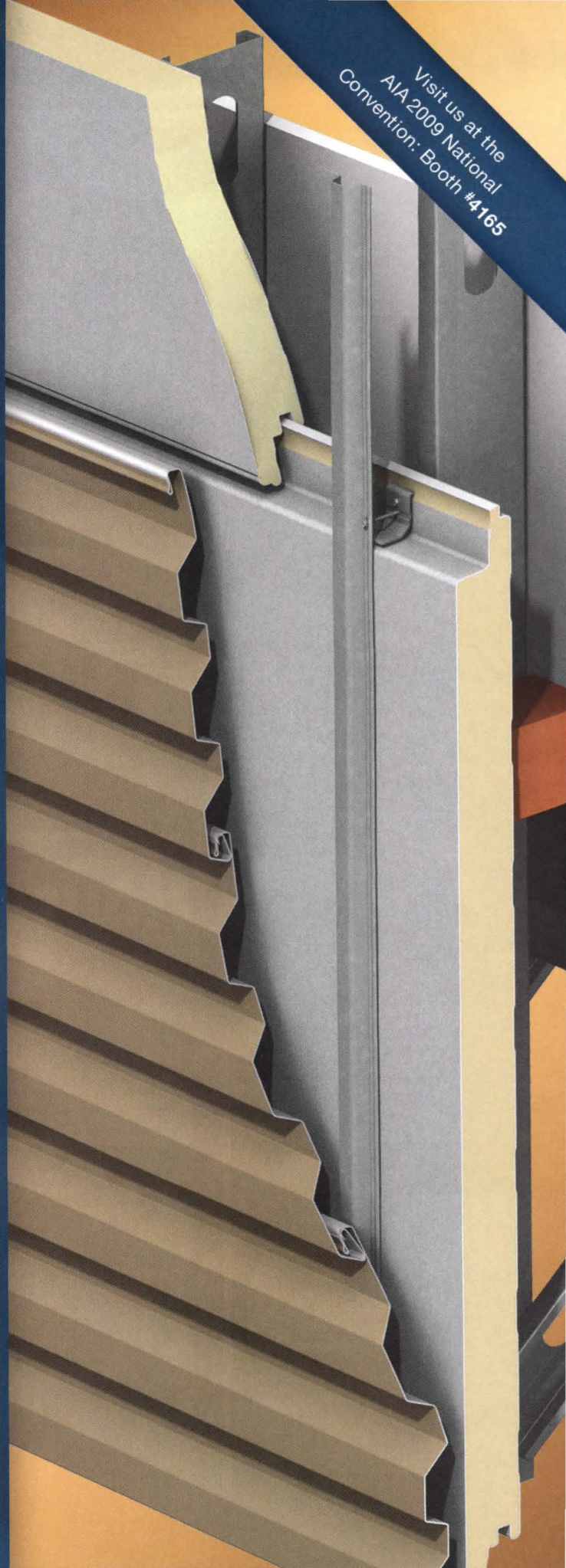
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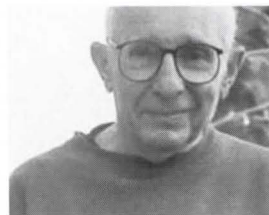




Bill Guerin will head the GSA's Recovery Act Program Management Office, focusing on the American Recovery and Reinvestment Act of 2009.



No, the buckets collecting water at the Frank Gehry-designed Art Gallery of Ontario aren't an artistic display. The AGO blames faulty glass, airflow, and heating for leaks and interior condensation.



Marvin Rand, architectural photographer and honorary member of the AIA, died on Feb. 14 at his home in Marina del Ray, Calif.



At least they can't move it: Insurance broker Willis Group Holdings has been given the naming rights for Chicago's iconic Sears Tower.

# Classical Achievement

RECIPIENTS ANNOUNCED FOR THE 2009 ARTHUR ROSS AWARDS.



Chris Pellettieri, winner of the artisanship award, specializes in freehand sculpture, design, portraiture, and lettering.

**HONORING EXCELLENCE** in the classical tradition, the 2009 Arthur Ross Awards, sponsored by the Institute of Classical Architecture & Classical America, will be presented May 4 in New York. This year's winners are:

- **Architecture:** John Milner Architects, Chadds Ford, Pa.
- **Artisanship:** Chris Pellettieri, New York
- **History/Publishing:** Library of American Landscape History, Amherst, Mass.
- **Landscape Architecture:** Perry Guillot, Southampton, N.Y.
- **Patronage:** Robert and Daryl Davis, Seaside, Fla., and San Francisco

"From the beginning of our practice, the inspiration for our work has always been historic buildings and the architects and craftsmen who created them," says principal John Milner, who will receive the award in the architecture category with firm partner Mary Werner DeNadai.

## Houseboat, Briefly



Robert Venturi's Lieb House was moved by barge on March 13-14 from Long Beach Island, N.J., to Glen Cove, Long Island. The 1967 beach abode was Venturi's second residential commission and a favorite destination for design students. Threatened with demolition in late 2008, it was saved through a concerted effort by Jim Venturi, the architect's son, and many others. The house was purchased for \$1 by Debbie Sarnoff and Robert Gotkin, who already own one Venturi-designed home. The couple also paid in the low six figures to have the Lieb House moved to their Glen Cove property.



## PASSENGER OVERLOAD

It's back to the drawing board for the design of the planned high-speed rail station in San Francisco's new Transbay Terminal. State transportation officials say the proposed station would be obsolete within two decades, as it wouldn't be large enough to accommodate half the passengers who are expected to be using the system by 2030. Officials now are hurrying to fix the problems to ensure the terminal is eligible for stimulus funds.





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# BUSINESS



TEXT BY EDWARD KEEGAN  
PHOTO BY MIKE MORGAN

Jane Cady Wright of Hanbury Evans Wright Vlattas + Co. says a rich program of incentives attracts talent to the Norfolk, Va.-based firm.

## → BEST PRACTICES

# Get Incentivized

SURE, IT'S TEMPTING TO CUT COSTS BY SCRIMPING ON EMPLOYEE INCENTIVES. BUT IF THEY HELP YOU HOLD ON TO GREAT STAFF, THEY'RE WORTH THE OUTLAY.

**HANBURY EVANS** Wright Vlattas + Co., a firm based in Norfolk, Va. (with offices in Tampa, Fla., and Wytheville, Va.), offers exceptional incentives as part of what it describes as a "learning culture." Jane Cady Wright, the firm's CEO and president, discusses the approach and explains why spending a little more to motivate staff now can reap dividends later.

### How did you conceptualize incentives within the firm?

We tried to be competitive on the basics—salary, benefits, learning credits. Then we asked, "What could we do to increase the professional nourishment of the individual, beyond basic expectations?" We fostered the

idea of a learning culture. "What is it that people really miss [in the workplace routine]? What nourishes their spirit?"

### What is "the Academy"?

The Academy takes care of the basics; it's kind of a school for getting your [continuing ed] credits. It's done in-house, and lunch is provided. It's probably not that dissimilar from what other firms do, except it's a very rigorous curriculum. It's a couple of times a week, so if you miss it, you can go another time.





**There's also the Summer Design Scholars program.** We [host] four to six [intern-level] scholars each summer. We provide their housing. They come internationally. We provide their housing. They come internationally. It's different than an internship. Everyone will work embedded in a team, but we have a curriculum: sketching classes, Revit classes. They learn every aspect of the profession. They go on a field trip to Washington, D.C., or New York with architects from the office. They come back and share what was important about those experiences. They're so young; they have video or Flash presentations—it's a totally creative event.

**And the Virginia Design Medal ...**

We have [college architecture] faculty come in and give a few lectures to the whole office. It's research-based, and learning through engagement. Six to 12 people will work with the faculty member for the three weeks. They lead design critiques of our work—it's awfully humbling. It builds relationships between us and academia.

**And the International Design Retreat ...**

We give people the time off, and we have faculty [from architecture schools in Virginia] plan a definitive curriculum with a course of intensive study. It's always 10 to 15 people at one time—always two principals and a cross section [of employees at different levels]. For a firm of 85 to 90 people, that's a lot offline, but everyone will participate in it at one point.

**What's the selection process for Design Retreat?**

In the past five years, I've just selected [staff] and created a cross section. This year, we solicited. We asked, "Why would it be meaningful [for you]?" We're going to tour Peter Zumthor's work in Switzerland.

**Do these programs attract talent?**

We don't have young talent popping in our door. We're not in Boston or San Francisco. When you look to recruit in a location like ours, it creates a magnet. [The programs] definitely attract people to the firm. A lot of people who interview are interested in the Design Retreat. They're interested in a culture that's willing to invest in this.

**What do all these incentives cost?**

These are all significant financial commitments.

**Do the programs help retain talent?**

We've retained three of our scholars in the last five years. We were able to attract them initially, and retain them, keeping them meaningfully engaged in the firm.

**What are people bringing back to the firm?**

We're looking [for them] to come back and ask deeper questions about our work. As a young firm that's trying to build a national market, that's important for us. □

→ PRO BONO

# Space to Learn

**HICKOK COLE ARCHITECTS** HELPS TURN A FORMER SHOE WAREHOUSE INTO A NEW HOME FOR A WASHINGTON, D.C., NONPROFIT.



TEXT BY MIMI ZEIGER

The new SED Center, housed in a converted shoe warehouse from the 1940s, offers a light, bright space for kids to learn and play yet retains some industrial touches (such as an exposed brick wall on the ground floor).

**THE SPANISH EDUCATION DEVELOPMENT (SED) CENTER** is a hub of Washington, D.C.'s Hispanic community. For 37 years, the nonprofit in the Adams Morgan neighborhood was the place where low-income residents turned for bilingual preschool and adult education programs. While the center has always been big on outreach, it was short on room for classes and day care. Cramped quarters limited the number of programs it could offer. "In the beginning, my wish list was mostly for space," recalls SED program director Martha Egas. "Space to accommodate our 88 children, and then some space for dreaming."

Designed by local firm Hickok Cole Architects, the new, 22,500-square-foot SED Center not only provides dedicated facilities for the preschool and adult education program, but expands the nonprofit's scope adding space for infant care and community events. Located in a renovated 1940s shoe warehouse in D.C.'s up-and-coming Petworth neighborhood, the new center, which opened



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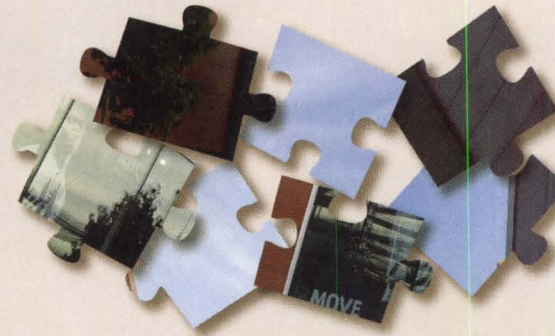
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Rolling garage doors separate the center's preschool classrooms (one is shown at right) from the main play area (opposite). With all the doors opened, the combined space can be used to host events.



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Brightly colored paint and numbers on the stair treads are among the inexpensive measures used to make the space child-friendly.



Interior designer Dana Mathews and project manager Gavin Daniels at the center's dedication, flanked by D.C. Councilwoman Muriel Bowser and Mayor Adrian Fenty.



its doors on Feb. 2, is the result of a close collaboration among the city's design, development, and construction leadership. Spearheaded by Boston Properties, Clark Construction, and Hickok Cole, the project team also included the law firms Pillsbury Winthrop Shaw Pittman, DLA Piper, Arnold & Porter, and Goulston & Storrs; real estate companies CB Richard Ellis and Jones Lang LaSalle; and contract furnishings dealer Washington Group Sales.

According to Hickok Cole principal Michael Hickok, his firm gave "three times the effort" in pro bono services in exchange for the small fee received. "Our firm has a give-back culture," he explains. "We find ourselves working on a lot of nonprofits, charter schools, and low-income housing—not necessarily because we seek it out, but because people on staff are emotionally invested in those projects." Project manager Gavin Daniels and interior designer Dana Mathews juggled billable-hour projects and their own personal time in order to give their best attention to the SED Center design.

**The pair's scheme transformed the gritty warehouse into a warm, colorful education space, even as it retains utilitarian details like existing brick**



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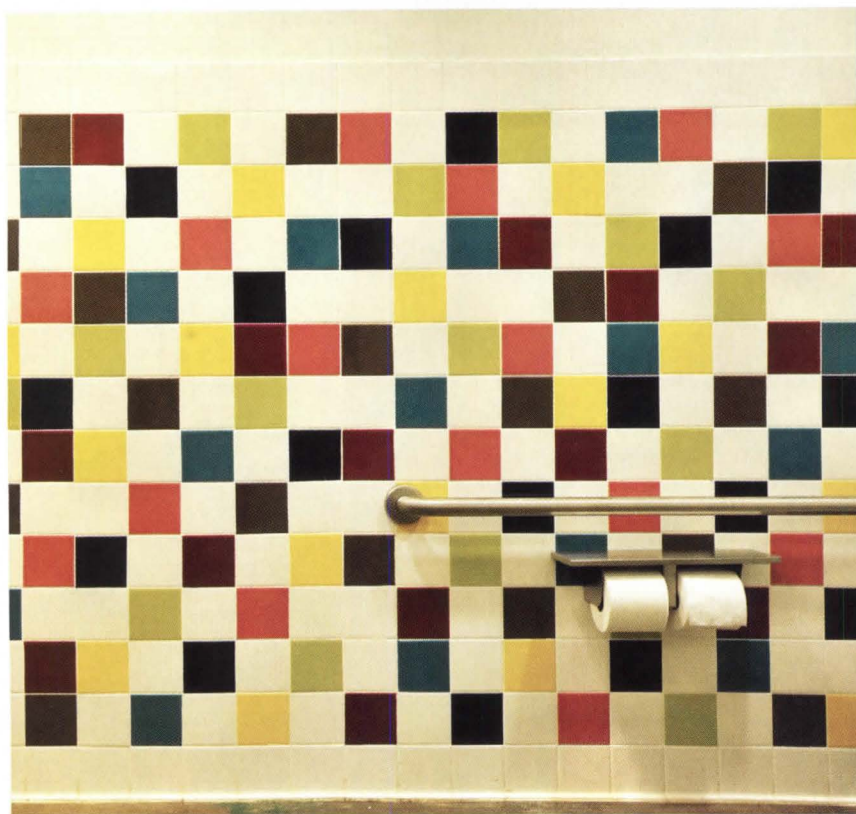
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The tropical color scheme extends to the center's six restrooms, all of which have multicolored tiles.

walls and industrial windows. The ground floor houses a street-level community gathering area, fronted by large storefront windows, with offices and infant care spaces toward the rear of the floor plate. A first for SED, the adult education classrooms, in the basement, are equipped with computers and full-sized furniture. (Previously, adult students in evening or weekend classes had to meet in preschool rooms, sometimes using children's chairs.)

Up a flight of stairs, with each tread numbered to catch the eyes of kids learning to count, are the five preschool classrooms. These, along with the rest of the building, are decorated in bright paint and colorful finishes. **SED clients come from many countries—Brazil, Puerto Rico, El Salvador, Mexico—and the center's palette evokes the tropicalia of Central and South America without falling into kitsch.** Daniels and Mathews looked to the artwork of D.C. painter Pepa Leon to get an authentic sense of color and light. In keeping with the structure's original, industrial aesthetic, rolling garage doors separate the classrooms from the central play area. It's an inspired move. When the doors are all open, the whole floor becomes an event space, perfect for holidays and performances.

Although the SED Center, like other nonprofits, is facing a grim economic climate, its services are more in need than ever before. Egas is philosophical, and hopeful. "It is very fearful what is happening right now, but when the whole community—real estate, construction, local neighborhood—comes together, we can overcome obstacles. It says a lot about America: If you want to make a difference, you can." □

## DEADLINES & EVENTS

### ICSC 'Future Image' Architecture Competition

The International Council of Shopping Centers (ICSC) invites industry professionals who are ICSC members to envision the shopping environment of the future. Submissions will be exhibited and winners announced at the ICSC's annual convention May 17–20 in Las Vegas. Entry deadline is April 20, and more information is available at [icsc.org](http://icsc.org).

### ARCHITECT's Third Annual R+D Awards

ARCHITECT's R+D Awards honor innovative materials and systems of every scale, and are open to architects, designers, engineers, manufacturers, researchers, and students. Submit by April 23 at [rdawards.com](http://rdawards.com)

### AAMA National Summer Conference

The American Architectural Manufacturers Association is holding their summer conference in Minneapolis this year. May 31–June 3. For more information, visit [aamanet.org](http://aamanet.org).

### The Grand Concourse Beyond 100

Built in 1909, the Grand Concourse was conceived as the Champs-Élysées of the Bronx in New York City. With increased development and investment in the Bronx, this competition seeks out new ideas for how to best develop this roadway to fit the future of the borough. Submit by May 1 at [grandconcourse100.org](http://grandconcourse100.org).

### International Reflective Insulation Manufacturers Conference

RIMA International hosts its I-RIM Conference 2009 in Barcelona, Spain. The keynote speech will be from Andrew Bowerbank, executive director of the World Green Building Council. June 3–4.

### Construct 2009

Held in Indianapolis in conjunction with the CSI Annual Convention, Construct 2009 offers education, networking, and a full exhibit hall floor for the commercial building industry. (Construct 2009 is an event of Hanley Wood, ARCHITECT's publisher.) June 16–19.

### Emirates Glass LEAF Awards

The 2009 LEAF Awards, sponsored by Emirates Glass, will take place in Berlin on Sept. 4. The entry closing date is June 26, and forms are available for download at [leaf-awards.com](http://leaf-awards.com).

### Uncharted Waters Design Competition

Open to all residential and commercial interior designers in the United States, Cifal USA is looking for the best projects that use Cifal products to push the boundaries of design. Submit by June 30 at [cifalusa.com](http://cifalusa.com).

### Camerino 2009 Seminar; Architecture and Urban Planning Award

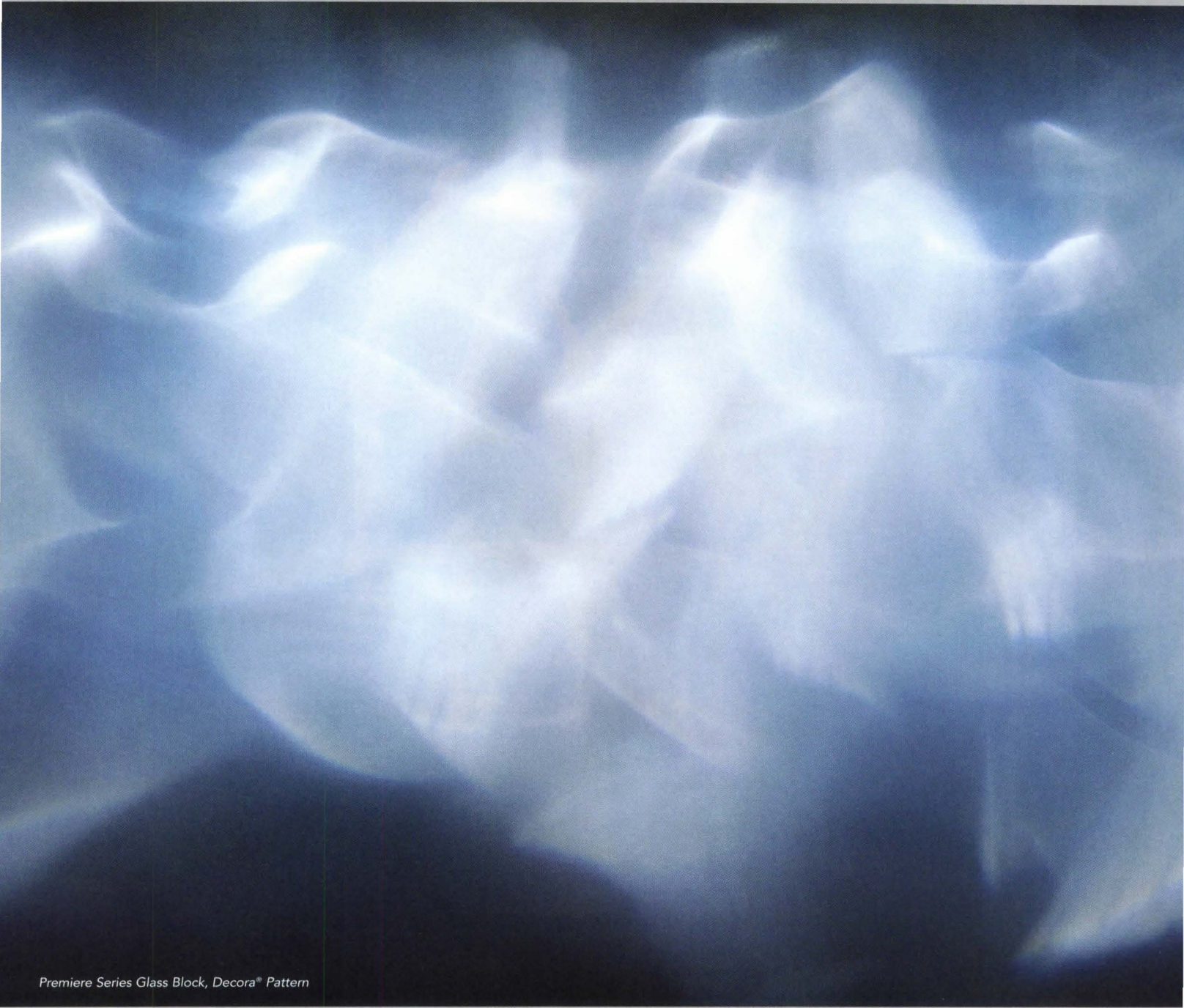
The goal of the Camerino 2009 seminar, Aug. 2–6, is to update, increase, and improve research and practice between the University of Camerino, the architecture profession, and the general public. Registration deadline is July 29. In addition, seminar participants have the opportunity to submit work for the Architecture and Urban Planning Award. Registration for both the seminar and award consideration must be completed by July 3. Details can be found at [www.unicam.it/culturaurbana](http://www.unicam.it/culturaurbana).

### Lifecycle Building Challenge

In its third year, this competition seeks to influence green building and stress the reuse of local building materials. You and your team can be from any profession, but must be U.S. residents. Submit by July 31 at [lifecyclebuilding.org](http://lifecyclebuilding.org).

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→ LOCAL MARKET

# South Bend, Ind.

TEXT BY MARGOT CARMICHAEL LESTER

**1. Eddy Street Commons**

**ARCHITECT:** Looney Ricks Kiss Architects, Memphis, Tenn. **COMPLETION:** 2011. **BRIEF:** \$200 million mixed-use, New Urbanist redevelopment of a deteriorated neighborhood by Notre Dame.

**2. Huron Building**

**ARCHITECT:** David J. Sassano, South Bend. **COMPLETION:** 2007. **BRIEF:** Part of the 450-acre Prairie Portage development on city's northwest side; area will include 200 acres of light industrial, medical/R&D, hotel, retail, and residential.

**3. Innovation Park at Notre Dame**

**ARCHITECT:** CSO Architects, Indianapolis. **COMPLETION:** 2009. **BRIEF:** Phase one of a two-site tech park will house the Midwest Institute for Nanoelectronics Discovery; pursuing LEED Silver.

**4. Memorial Health System North**

**ARCHITECT:** BSA LifeStructures, Indianapolis. **COMPLETION:** 2009. **BRIEF:** \$80 million downtown surgery center includes sustainable energy power plant; roadways realigned for future expansion.



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**MARKET CONCERNS**

- Suburbs siphoning residents
- Falling home values
- Attracting higher-paying jobs

**FORECAST**

"If the efforts to build an intellectual infrastructure of nanotechnology take hold, this could be a boon" for growth, says local architect David Sassano. "There will also be people looking for technical training, second degrees, and supplemental education."

**SITUATED AT THE SOUTHERNMOST** curve in the St. Joseph River, South Bend, Ind., has seen its fortunes turn over the decades. At its birth in the 1820s, it was a fur trading post. Later, factories and mills sprang up along the river, including the Singer Sewing Co. and the Studebaker wagon shop (which later evolved into the automobile company). For nearly a century the city was a thriving manufacturing hub. But when imports slowed the demand for U.S.-made goods in the early 1960s, things went south in South Bend.

People followed industry out of town, so to keep revenue flowing, the city fell back on healthcare and higher education. It's home to the University of Notre Dame and Indiana University–South Bend, among other colleges and universities, and to a regional healthcare system and a growing bio- and nanotechnology industry.

Developments are creating homes for new businesses and the executives and employees who work in them. Many, like Notre Dame's Innovation Park (see above), are related to the universities. "We are developing in partnership with the city a technology park that is intended to incubate new businesses born from research in our laboratories," explains Doug Marsh, associate vice president and university architect at Notre Dame.

Another, Eddy Street Commons (see above), is a \$215 million project that, notes Marsh, "epitomizes a turning point in the region's history—a reorientation back to the city." □

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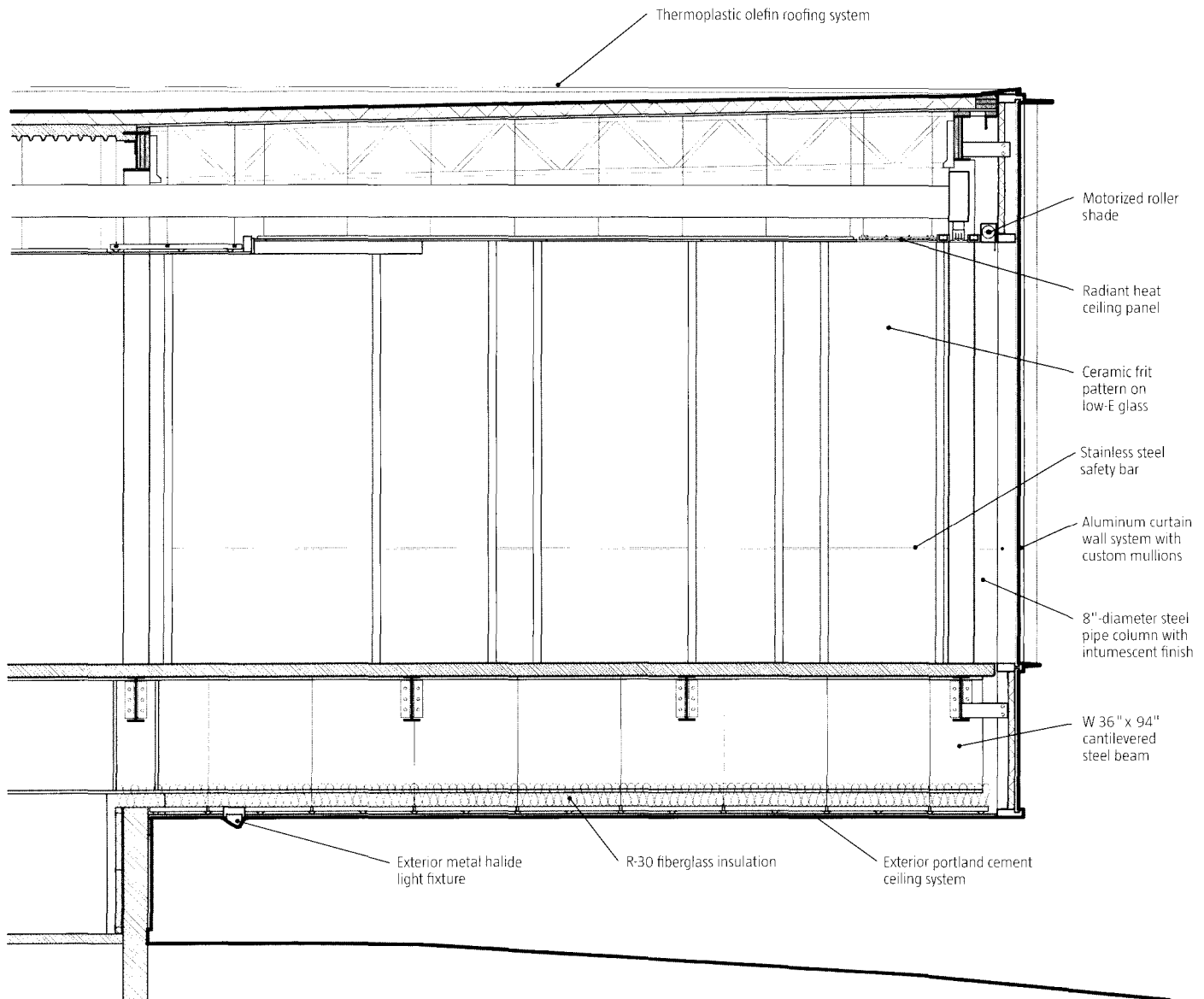
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# TECHNOLOGY



→DETAIL

## Hockessin Library Children's Reading Room

Architect: ikon5 Architects  
Location: New Castle County, Del.





TEXT BY KATIE GERFEN

Highlighting the cantilever of the new children's reading room at the Hockessin Public Library is a metal halide wall washer mounted on the underside of the cantilever and directed at the foundation wall. "There is a very nice architectural effect to it," says ikon5 principal Joe Tattoni, "but it was added for very practical security reasons"—namely, keeping local teens from using the space as an after-hours hangout.

**BORDERED BY A STATE ROAD**, a parking lot, wetlands, and a 100-year floodplain, the 15,000-square-foot Hockessin Public Library in New Castle, Del., didn't have much room to expand to meet the state's guideline of 25,000 square feet for branch libraries. So the design team at ikon5 Architects decided on a somewhat radical solution: cantilever out over the floodplain to increase square footage.

The cantilevered volume houses a glass-enclosed children's reading room, filled with soft seating and a bevy of kid's books ranging from *Goodnight Moon* to *Frankenstein Makes a Sandwich*. The architects knew they wanted to glaze the exterior, to maximize views of the neighboring park, but also "didn't want to turn it into an oven," says ikon5 principal Joe Tattoni, so they turned to a custom ceramic frit to minimize heat gain.

The pattern was designed in-house. The inspiration came from the drooping branches of nearby willow trees, styled into what Tattoni refers to as "a highly machined gesture of nature." To get the design from desktop to glass, the firm turned to their local Viracon technical representative, who helped them streamline the process and manage costs.

The end result is only two ceramic frit patterns that are screened onto eight different widths of glass units. The finished pieces—47 of them—were then arranged so that the pattern appears to be completely random.

A final addition to the curtain wall is a thin stainless

steel bar threaded horizontally through the interior vertical mullions. This detail was added for the peace of mind of the library staff, who were nervous about library carts harming the glass.

"Because it's a kids library," says Tattoni, "there is the possibility that a hyper 5-year-old will get a hold of one [of the carts] and turn it into a projectile. Not that a kid is ever going to be able to go through tempered glass, but it was a very small thing to add." Placed at the height of the library's existing stock of carts, the bar acts as a buffer, both for the windows and for the librarians' nerves.

The structure of the cantilever itself was also calculated to keep costs down. To support the cantilever, the steel beam had to be 36 inches wide, nearly double the width that would be required if the reading room were supported on the other end. Wider steel normally means higher costs, but the particular 36-inch-flange steel beams are a standard size used in long-span ceiling systems, and therefore less expensive than other options. "It is a readily available material," says Tattoni. "We just used it in the floor instead of the ceiling."

The project included renovation of the interiors and exteriors of the original 1980s building and the addition of a new community room and lobby. "Our contribution," says Tattoni, "was to take the external forces on a very real program on a very real site and make it as meaningful as possible." □



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TEXT BY EDWARD KEEGAN  
 PORTRAIT BY JEFF SCIORTINO

→ SPECIALIST

# The Preservationist

CHICAGO'S GUNNY HARBOE BRINGS MASTERPIECES BACK TO LIFE.

As a preservationist, Gunny Harboe has worked with some of Chicago's greatest architects, including Holabird & Roche, Daniel Burnham, and Louis Sullivan, but he says that he's just as happy working on an old barn as a National Historic Landmark.

**T. GUNNY HARBOE'S** six-person Chicago office occupies a narrow space on the second floor of the Holabird & Roche-designed Marquette Building. Completed in 1895 and long considered a classic of the first Chicago school of architecture, the 17-story terra cotta and brick structure spent the second half of the 20th century without its cornice—a situation that Harboe remedied during a 2003 restoration. Six years later, most locals don't recall that the cornice was ever missing, which is exactly how Harboe wants it. "When the average person says, 'I never knew that was gone,' that means you've done a good job," says the 53-year-old architect.

Harboe grew up in the Chicago suburb of Northfield, but he didn't spend his childhood prowling the old buildings of the city. His interest in old things was cultivated in a household filled with family heirlooms, each with its own story. For a short time the family moved to New Jersey—where Harboe dug up old

bottles in the backyard of their Revolutionary War-era home. As an undergraduate at Brown, he majored in history and took American civilization courses. After a wide variety of experiences—including interning at the Rhode Island Historic Preservation & Heritage Commission, working at the Mystic Seaport museum, and doing carpentry in Vermont—Harboe ended up studying building technology and conservation in the graduate preservation program at Columbia University.

All of these experiences built on his interest in all things related to "material culture," but, Harboe notes, "buildings are the biggest remnants that you get." After Columbia, he was able to neatly mate his preservation credentials with his carpentry craft when he was part of the four-person crew that rebuilt Frank Lloyd Wright's Little House Living Room at the Metropolitan



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Museum of Art. He considered a career in museums, but the Wright project made a strong impression. “The carpenters and craftsmen were important, but they weren’t making the big decisions,” Harboe says. “If you wanted to be directing the work, it was the architect.”

Thus he headed back to school, this time for an M.Arch. from MIT. After graduating in 1988, he returned to Chicago and was one of the first architectural hires at the then-new design/build firm McClier. When the firm received the job to renovate Burnham & Root’s Rookery a few months later, Harboe was the natural lead for the project—which took three and a half years to complete, including almost two in the field, learning from Daniel Burnham, John Wellborn Root, and Wright (who had renovated the original lobby during the first decade of the 1900s).

McClier was eventually acquired by Austin/AECOM, and Harboe continued to head the firm’s preservation and renovation work until founding Harboe Architects in March 2006. All of the firm’s employees have a formal education similar to Harboe’s—both an M.Arch. and preservation training. It’s a deliberate move that underscores his desire to get it right. “Nobody in Chicago does preservation with Gunny’s quality,” says Landmarks Illinois president Jim Peters. “He has a tremendous appreciation for materials and accuracy.”

Harboe’s résumé includes such seminal Chicago buildings as Holabird & Roche’s Marquette Building, Burnham’s Reliance Building, Louis Sullivan’s Carson Pirie Scott building, and Ludwig Mies van der Rohe’s 860–880 Lake Shore Drive and Crown Hall. The Carson Pirie Scott work has continued in phases—the colonnade and cornice were restored in 2006, and a few minor façades were revealed late in 2008. Coming this fall is the complete renovation of the exuberantly ornamented metalwork on the first two floors facing State and Madison streets—the first time the intricate storefront has been disassembled and completely repaired since its initial installation over a century ago.

“A lot of architects react to things purely on an aesthetic level,” Harboe says. His practice draws on his wide experience as a generalist and tries to address a structure’s cultural meaning, beyond just what it looks like. Harboe considers himself an advocate for old buildings. “I understand we can’t save everything, but I’m not going to be the one to go against a building.”

Increasingly, he is working on newer buildings—in particular, classic Mies structures from the mid 20th century—because he sees it as a developing market. “Less was not always enough,” Harboe quips, noting that much of that era’s best work was designed with improperly vetted technology. “The Mies buildings are aesthetically elegant,” he says, “but they’re pragmatic nightmares.” Figuring out how to restore these structures—which often used materials that are no longer available, technologies that were insufficient to the task, and techniques that may no longer meet today’s building codes—is at the heart of Gunny Harboe’s work as a restoration architect. □



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**2010 Software Releases • Autodesk • autodesk.com** • The software giant has gotten a jump on things by releasing the 2010 versions of all their major A/E/C programs. Included are upgraded versions of Revit Architecture, Structure, and M/E/P; AutoCAD Civil 3D; Navisworks; Inventor; and 3ds Max Design. Revit Architecture has a new user interface, a purportedly more intuitive conceptual design workspace, and improved interoperability with the other 2010 releases—to try and better the workflow between the disciplines. BIM workflow was also improved for AutoCAD Civil 3D, which has a new function called Intersection Wizard, allowing civil engineers and planners to calculate and recalculate the structure and flow of new traffic intersections with fewer clicks than it takes to buy a pair of jeans online.

**SketchUp 7.0 • Google • sketchup.google.com** • The whiz kids at Google have released a major overhaul to their SketchUp software. Now, more attribute data can be tracked and stored within the models themselves. Improved collaboration and sharing tools allow more than one user to work on a model, and additional tools have been added to improve presentation quality. The new edition of the program might be familiar to some—it has been in beta since the program’s last release.

**Flash Media Interactive Server 3.5 • Adobe • adobe.com** • In an economic climate where racking up frequent flier miles no longer has enough value to off-

set the cost of a plane ticket, this program update from Adobe increases capabilities for computer-based video chats and interactive videos, for both single and multiple users. Show clients construction progress, fly engineers through a 3-D model, or take a meeting in another hemisphere, all without having to endure airplane food.

**ArchiOffice Version 8.5 • OrangeLoft LLC • archioffice.com** • This company of architects-turned-software developers is releasing a new version of its office- and project-management software. No longer married to the FileMaker Pro platform, the program allows employees to track their billable hours to keep within individual project budgets. Other new features include project-file indexing, billing and workforce records, and individualized employee-efficiency reports—which allows partners to keep tabs on their staff, but also means employees should confine Xeroxing their behinds to personal time.

**Project Center Sixth Edition • Newforma • Newforma.com** • This new version of Newforma’s project information management software facilitates integrated project delivery by allowing multistep, multiparty access to information. It has been reworked to better serve the needs of BIM and LEED projects, automating some tasks to cut down on the amount of document management that can accompany these projects. To track changes made during projects, the software allows users to view and track





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markups made in Adobe Acrobat, Bluebeam, and Autodesk Design Review. The program incorporates more than 60 customer suggestions, but if there is functionality that is still missing, blame the early reviewers—the software was released as a trial to nine companies to give it a test run.

**HOBOWare Data Logger Trial Version • Onset Computer Corp. • [onsetcomp.com/products/software](http://onsetcomp.com/products/software)** • A 30-day trial version of the building monitoring software is available for download at the company's website. The program manages environmental and energy data from a building, such as electrical use and heat gain, and it charts and logs the information for future analysis. All data can be exported to Excel with one click.

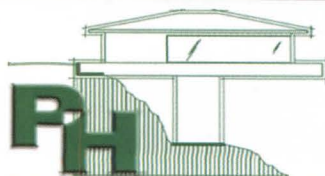
**BIM Review • Avatech • [avatech.com](http://avatech.com)** • Intended for use with Autodesk's Revit family of products, this plug-in finds inconsistencies in BIM models and provides automatic corrections, filling in the gaps left by tight deadlines, late nights, and too many cooks in the kitchen. The plug-in promises to streamline the design review process, as well as to ensure the completeness of the model. Once launched, it is almost invisible to the user, as it operates entirely within the Revit platform.

**eLibrary v3.0 • MADCAD • [madcad.com](http://madcad.com)** • Now in its third iteration, eLibrary is an online database of thousands of standards and codes

that can be searched, cross-referenced, and organized based on an individual user's needs. The database contains information from over 7,000 source books, without relying on PDFs. Also included in the new version is a collection of over 10,000 product manufacturer links. So say goodbye to too-small type, oversized volumes, and paper cuts. Subscriptions can be purchased for between \$57.50 and \$2,500 per year.

**MEP Modeler • Graphisoft • [graphisoft.com](http://graphisoft.com)** • An extension of the most recent ArchiCAD release, version 12, this program allows architects to import 3-D models of M/E/P networks like ductwork, piping, and cable trays into a BIM model. One in place, the network can be edited, and it may benefit from Graphisoft's library of standard parametric products and components, which can be customized. Automatic correction helps to ensure contractors aren't confronted with pipes punching through ductwork, and the same user interface as ArchiCAD makes for a smooth transition for new users.

**PDF Revu v7.0 • Bluebeam Software • [bluebeam.com](http://bluebeam.com)** • A professional PDF editor that competes with Adobe Acrobat, PDF Revu helps alleviate the avalanche of paper that can be generated by projects in A/E/C firms. A special CAD edition of the software creates PDFs of AutoCAD and Solidworks documents, and supplements the standard edition that manages Microsoft Office and Tablet PC documents. Given the slogan "We do PDF better," Bluebeam seems fairly confident that they can find a solution for every firm's needs. □



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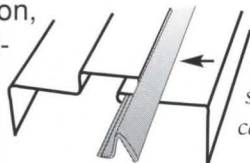
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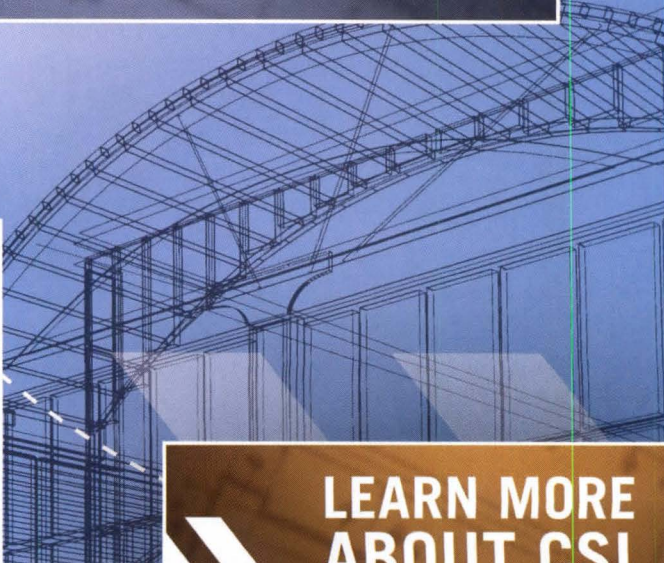
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→ LIGHTING

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THE NEW PERKINS EASTMAN-DESIGNED TKTS BOOTH BRINGS EVEN MORE LIGHT TO TIMES SQUARE.



TEXT BY EDWARD KEEGAN  
PHOTOS BY PAUL RIVERA

Perkins Eastman principal Nick Leahy, the lead designer for the TKTS booth, was taken by the nighttime rendering of Australia-based Choi Ropiha's original competition scheme. That image showed a glowing red ribbon of resin plank stairs illuminated by fiber optic lighting. "They wrote the short story that inspired the movie," says Leahy of the relationship between the original scheme and Perkins Eastman's newly completed structure. "They're based on the same concept, but our design is different."

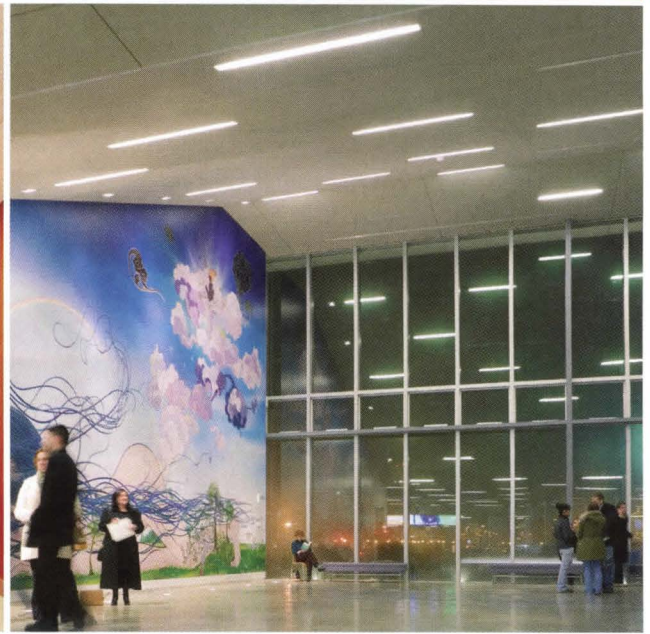
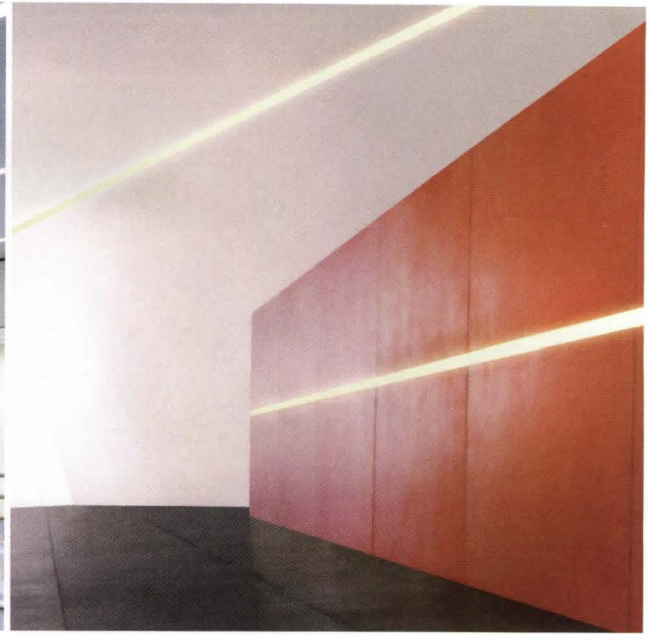
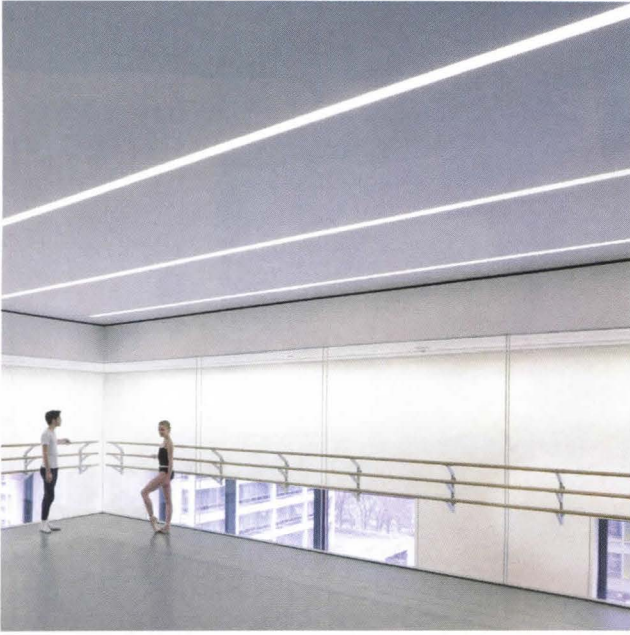
**THE TKTS BOOTH**—a cut-price box office for day-of-show Broadway theater tickets—has been a staple of New York's Times Square since its establishment in 1973. The "temporary" structure built at the time, with that era's supergraphics taking the place of any real architecture, was still around some 25 years later, prompting a 1999 ideas competition for a replacement. The winning scheme by Australia-based Choi Ropiha languished for years, until Perkins Eastman was hired to design a new booth.

The New York-based firm built a theatrical tour de force, the largest all-glass public structure in the world—according to the architects—using Choi Ropiha's design for a giant glowing staircase as inspiration. Risers and treads, and even the supporting stringers, are constructed of a low iron, heat strengthened clear glass. Twenty-seven steps provide seating for as many as 500 people in an amphitheater shape that reflects the bow-tie footprint of Times Square. The width of the treads varies from 32 feet at the base to 45 at the summit. Each step comprises three layers of laminated glass with five interlayers of red and translucent films that produce a warm glow. The light source is strips of red iLight LEDs that sit in an aluminum reflector pan under the sandwich of glass and film.

Perkins Eastman and lighting consultant Fisher Marantz Stone chose the iLight product for its durability and ease of installation. It is manufactured for wet locations—a necessity, since the reflector pans act as gutters as well. The glass steps are installed as a simple rain screen atop the pan.

Nestled under the glass structure is a freestanding fiberglass shell that encloses 12 ticket windows. Simple downlights within the shell provide task lighting. Elliptical wall washers illuminate the exterior and the underside of the stairs, but there's still tweaking planned for this area. "We're trying to get a sparkle to the beams," says Perkins Eastman principal Nick Leahy.

The first electrical advertising appeared in Times Square in 1904—weeks after the public space adopted the name of the newspaper whose offices had just relocated to Broadway and 42nd Street—and the area since has become a cacophony of light and sound. In the new TKTS booth, Perkins Eastman has deployed a more subtle type of lighting magic—inviting people to sit and watch the show of urban life.



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Getting the red color right for the glazing was a tricky task. "I have the red glass museum in the office," Leahy jokes: His team assembled more than 100 samples, and mock-ups were prepared to study the effects. "Times Square is visual cacophony," says Leahy of the surrounding context. "We tried to make this the eye in the storm—a very quiet thing." The red glow is intended to attract people to the steps, but achieving an even texture to the light was essential in creating a warm beacon.

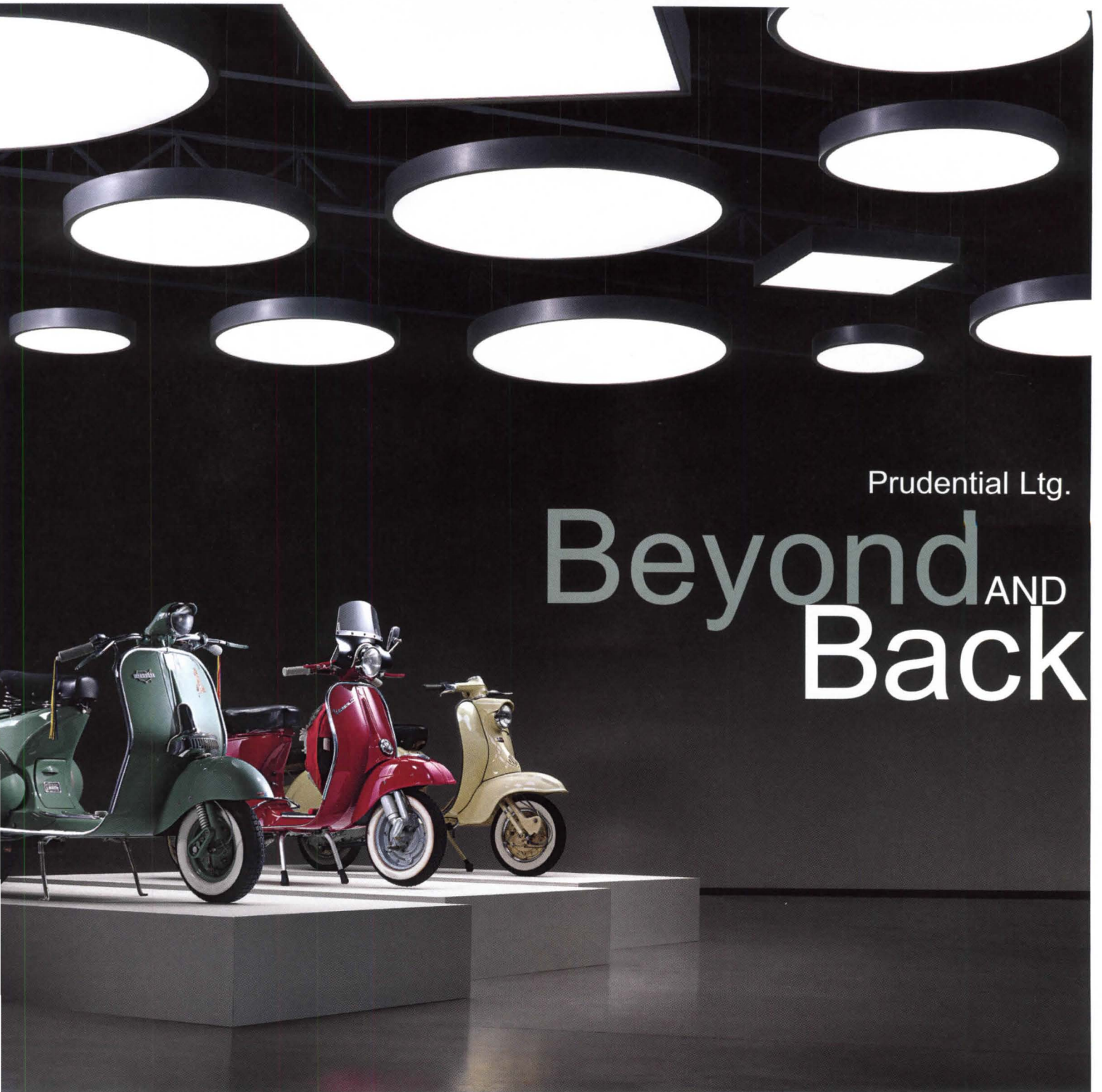


  
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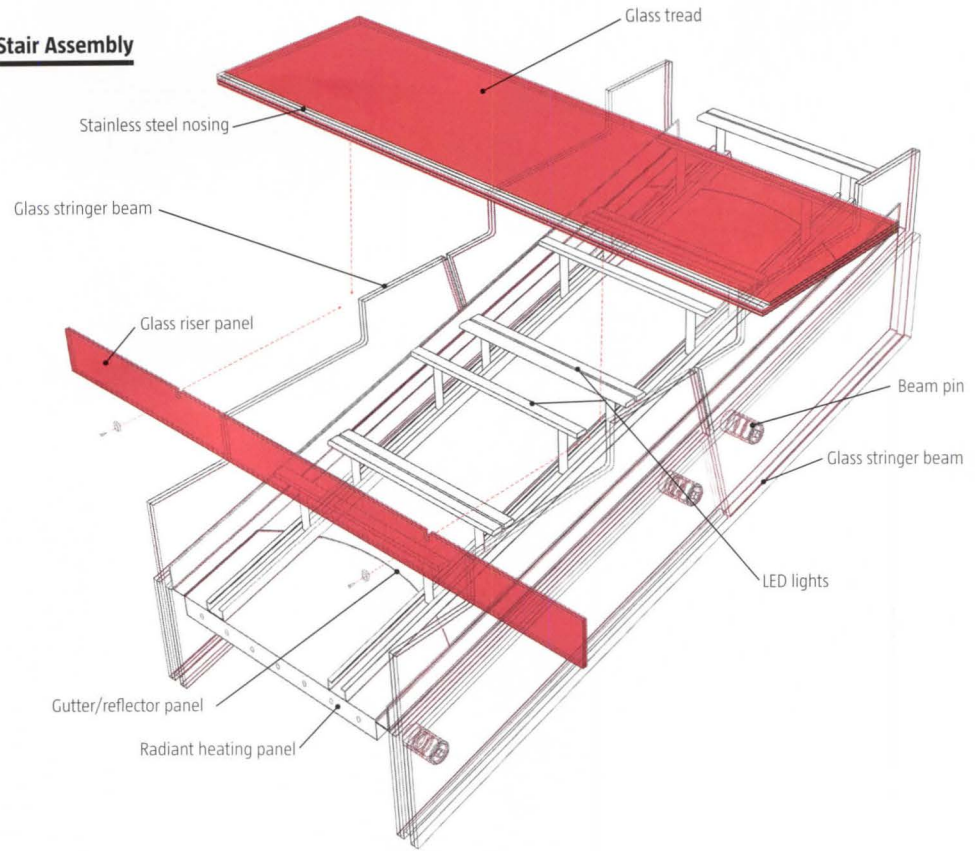
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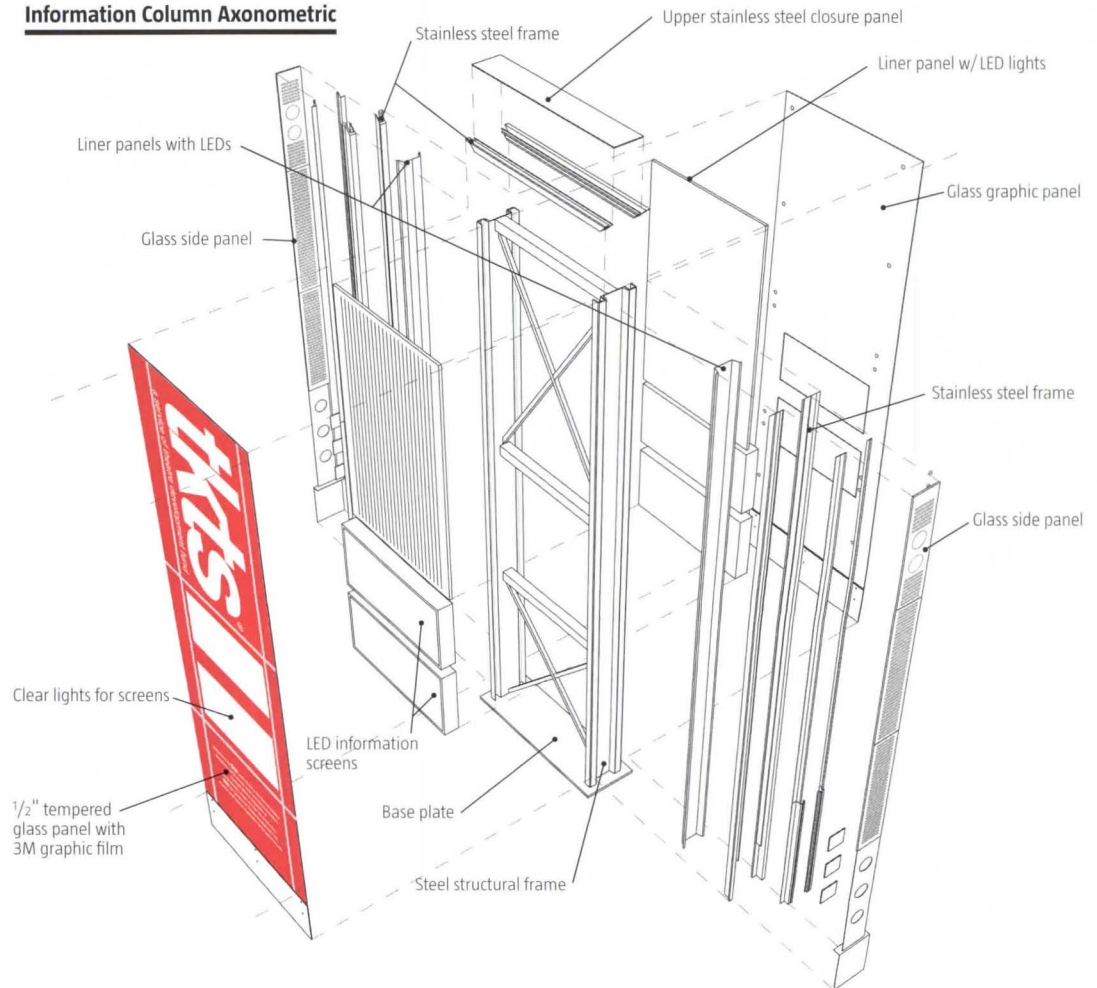
The red staircase is constructed entirely from glass elements held together by metal fittings (right). The structure is backed by a metal reflector panel that radiates the light outward.

The information column (below) serves the dual purpose of alerting customers to what tickets are available and serving as signage for the site. Encased in glass, the panel has a stainless steel frame for support and is lit with LEDs.

**Stair Assembly**



**Information Column Axonometric**



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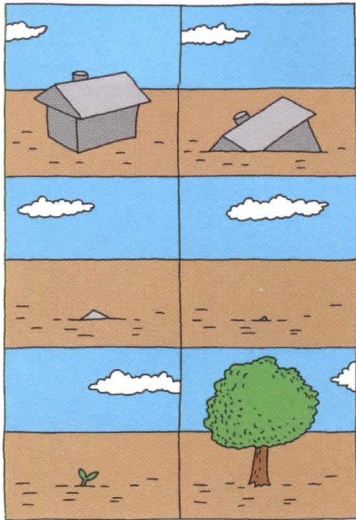
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→ECO

# Off Spec



THERE'S NO DEARTH OF HOUSING RIGHT NOW, SO LET'S TAKE THIS CHANCE TO MAKE DEVELOPMENT A SMARTER, MORE SUSTAINABLE BUSINESS.

TEXT BY LANCE HOSEY  
ILLUSTRATION BY PETER ARKLE

**CONVENTIONAL WISDOM SAYS** there's a simple way to kick-start the economy: build more. Housing starts—the number of homes begun in a given period—is a leading index of fiscal health, and now the National Association of Home Builders (NAHB) is calling for a federally funded plan to revive residential building.

**"[T]o successfully pull our nation out of recession,"** NAHB president Jerry Howard said in December, "we must address housing first."

Because new construction tends to take over suburban greenfield sites, growth often exacerbates sprawl, increases emissions, and destroys habitats. In other words, standard economic principles actually encourage overdevelopment and environmental damage. **A better measure of ecological health would be the number of housing stops, since slower growth is an environmental upturn.**

Independently of the environment, more housing isn't needed now. According to the U.S. Census Bureau, annually the number of homes built "on spec"—without a homeowner already lined up—is up to five times the number built to suit, so supply increasingly outpaces demand. Today, an estimated 1.3 million units remain vacant, many of them in suburb-heavy cities like Phoenix, Atlanta, and Dallas, where new real estate spurs new freeways, infrastructure, and retail strips.

In *The New York Times* last October, Harvard economist Edward Glaeser estimated that even

if construction halted altogether, the number of households wouldn't catch up to the number of houses for two or three years. Unless the pace slows drastically, this imbalance will continue. **Virginia Tech's Metropolitan Institute forecasts a surplus of nearly 25 million homes over the next couple of decades.** "The sharper the decline now," Glaeser writes, "the faster the construction downturn will be over."

So should builders just hang up their hard hats? No, but **the current slowdown should challenge the industry to rethink how and where to build.** The fastest-growing communities have been bloating for years, but designers, builders, planners, and policymakers can help trim the fat by limiting growth and increasing density.

New development can revitalize inner cities by reclaiming neglected neighborhoods and restoring older housing stock. **More-compact communities promote health, encourage socializing, preserve habitats, curtail energy consumption, and conserve resources.** New York City's density and shared infrastructure make it the most resource-efficient city in the country. Such benefits have led the states of Oregon, Washington, and Tennessee to require cities to adopt urban growth boundaries to curb expansion—like cinching up a city's belt.

Economically, environmentally, and socially, we don't need more houses right now. We need smarter development. □

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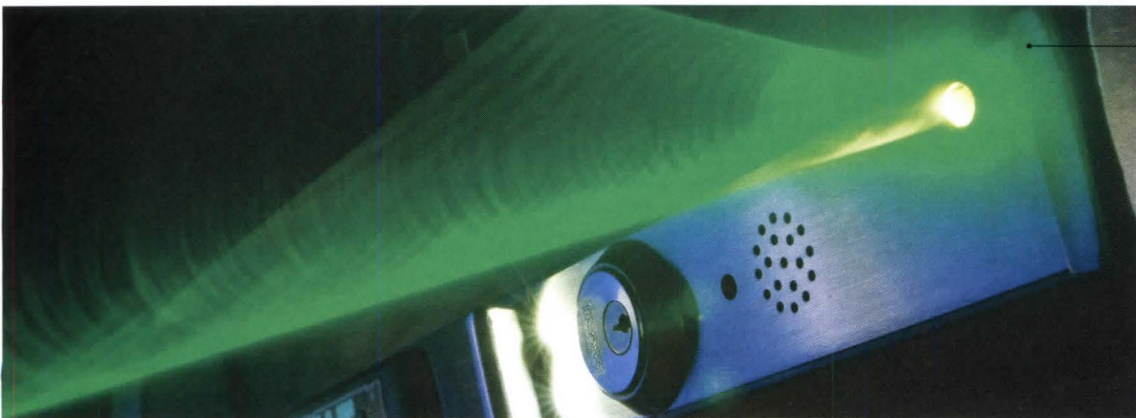
→ PRODUCTS

# Safety & Security



The **MIC Series** from **Bosch Security Systems** delivers high-quality surveillance in demanding environments. The MIC400 Underwater (shown) produces distortion-free underwater images, making it ideal for applications such as hydroelectric dams. The sweetly anthropomorphic casing, in aluminum or stainless steel, protects against corrosion, and the pressure-resistant seal allows operation to a depth of 82 feet. • [boschsecurity.com](http://boschsecurity.com) • Circle 100

The **Image Icon** is the latest design from **B.I.G. Enterprises**. Serving as a welcoming point for employees and visitors, the booth is also designed to be a perimeter checkpoint. The Image Icon features dual-pane insulated glass windows and two steel doorways. The interior is equipped to handle major electrical needs, including provisions for security camera systems, data, and communication. The booth is delivered prefabricated and ready for installation. • [bigbooth.com](http://bigbooth.com) • Circle 101



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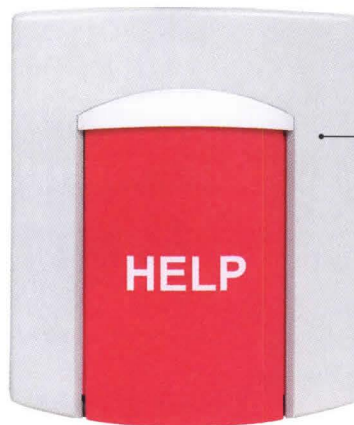
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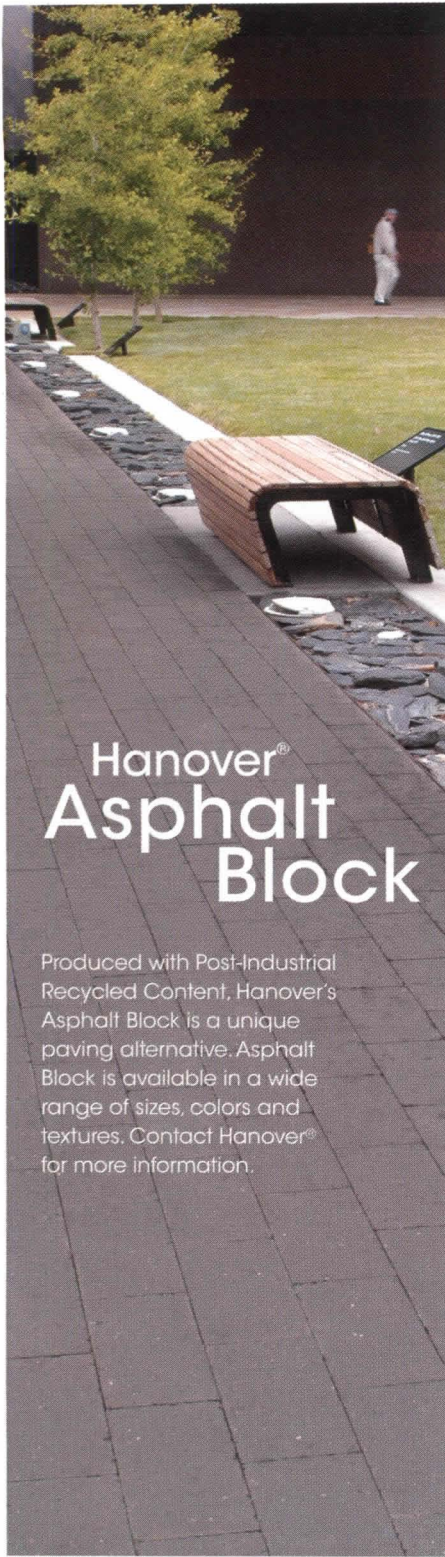
technology



Saving time and aiding in safety and efficiency are the advantages of the **CLD Camera Lowering Device** from **Metrolux**. Designed for area-lighting applications such as highways, bridges, overpasses, and recreational areas, the CLD allows security cameras to be mounted to a high-mast lighting system, resulting in a greater field of view. The housing's small size and light weight provide a low-profile installation. The CLD is compatible with most major camera systems and can retrofit to most existing poles. • [metrolux.com](http://metrolux.com) • Circle 103



The easy-to-read "help" button on **Linear's DXS-65** speaks for itself. The water-resistant supervised emergency alarm transmitter has a snap-on mounting bracket, allowing it to be installed in the home, or as a silent alarm activator in an office or store. The 2.5-inch-wide unit uses two lithium batteries and has a supervisory status timer that checks battery life. • [linearcorp.com](http://linearcorp.com) • Circle 104



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When substituted for dual-pane tinted glass in a standard, window-walled, eight-story building, energy modeling studies show that it can lower initial HVAC equipment costs by \$400,000 and annual energy costs by nearly \$100,000. Even better, the same building glazed with *Solarban 70XL* glass emits 200 to 500 fewer tons of carbon per year, depending on its location.

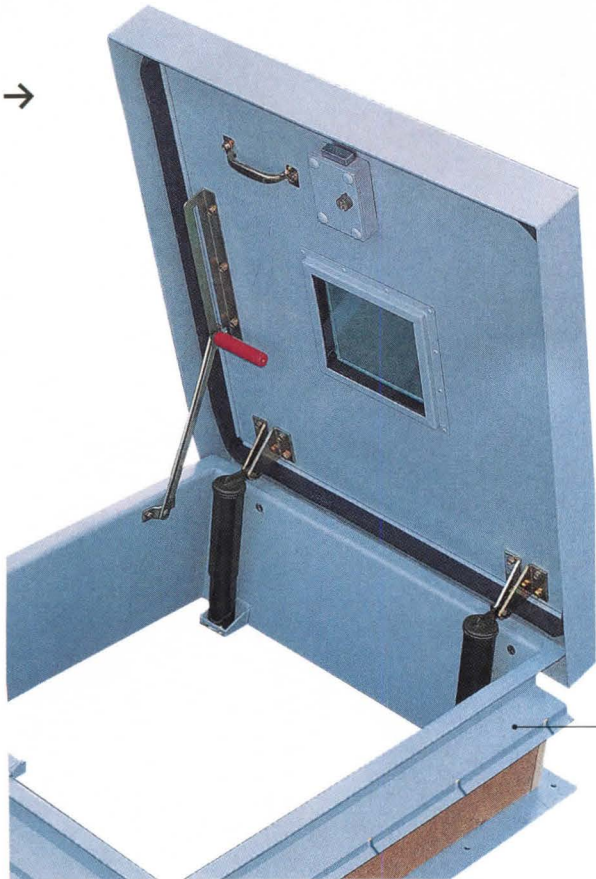
Because of its extraordinary clear glass appearance, *Solarban 70XL* glass can be combined with an array of tints from the *Oceans of Color* collection to give architects a comprehensive palette of aesthetic and performance options.

In addition to *Solarban 70XL* glass, the *Solarban* family of products encompasses *Solarban z50* glass, which features a distinctive steely-blue appearance that generates LSG ratios up to 32 percent better than similarly tinted glasses. There's also classic *Solarban 80* glass, a proven favorite among architects for more than a decade, which can now be coated on stunning *Optiblue* glass to deliver an appealing metallic-green gray appearance and an LSG ratio of up to 1.70.

Beyond *Solarban* glass, architects are free to select *Starphire* glass, the industry's most transparent glass, or from the *Vistacool* collection of subtly reflective, color-enriched glasses, highlighted by their low reflectivity and rich, luxurious tints.

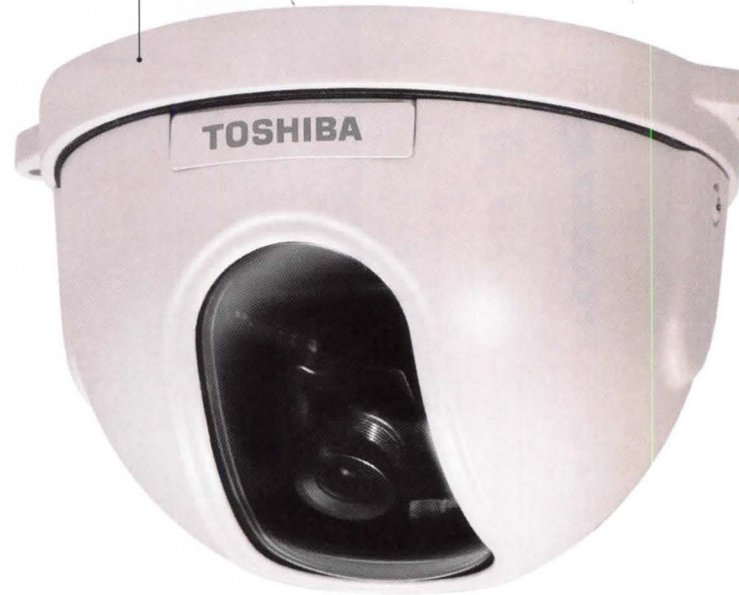


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The **Security Series** roof hatch from **Bilco** is suitable for use in high-security applications such as banks, pharmacies, and correctional facilities. The design prevents unauthorized building access, and tamper-proof hardware and security fasteners are used throughout. The hatch, made of heavy-gauge materials, is fully insulated and gasketed, and it features engineered lift assistance to allow for easy, one-handed operation. • [bilco.com](http://bilco.com) • Circle 106

Be on the lookout for the **IK-DF03A** minidome surveillance camera from **Toshiba**, which comes in three designs, each with a different fixed lens (3.6 mm, 8 mm, and 12 mm). The wall- or ceiling-mount camera features an all-metal housing, and the pan direction is adjustable up to 350 degrees by rotating its cover ring by hand. • [toshibasecurity.com](http://toshibasecurity.com) • Circle 105



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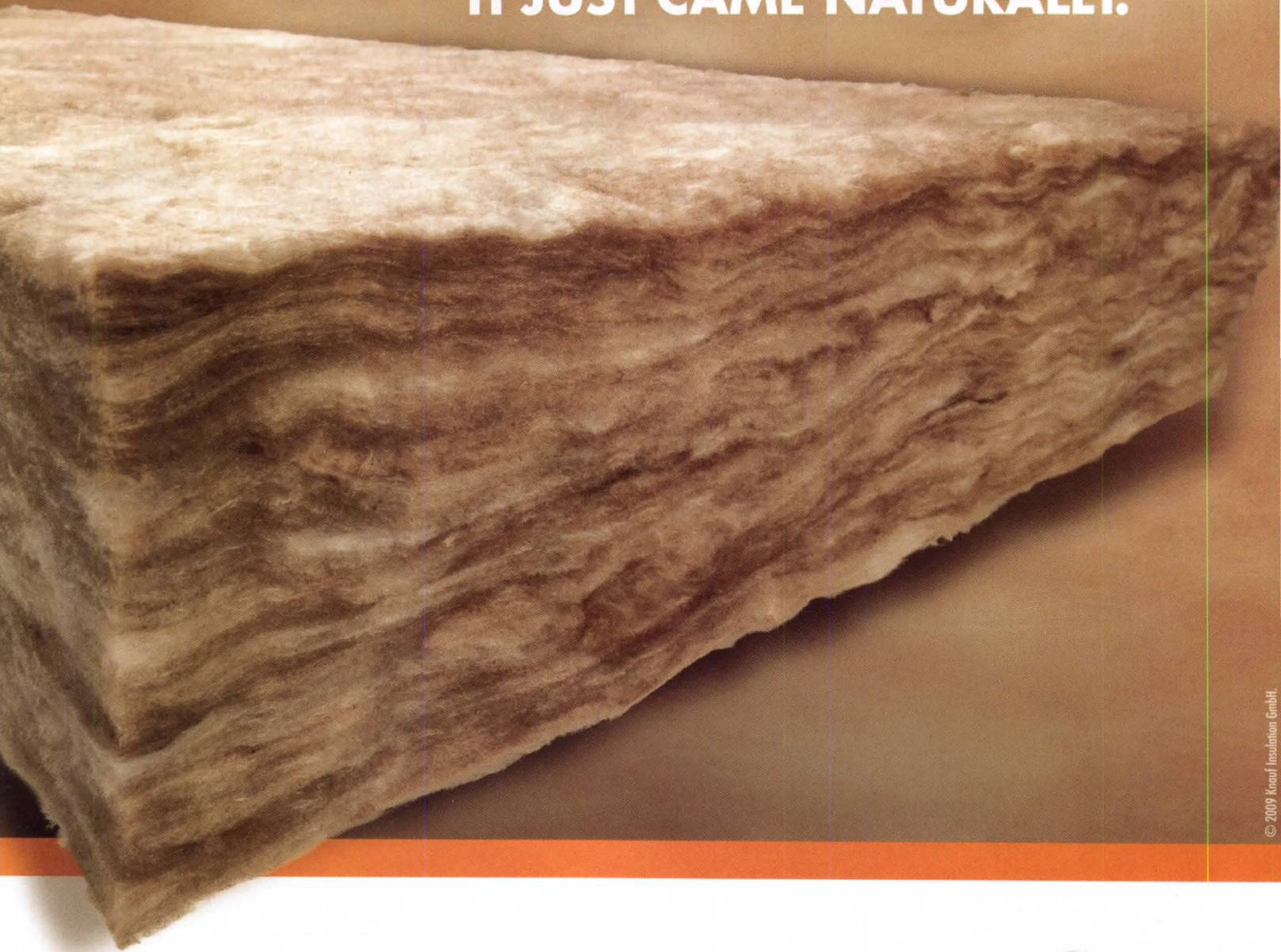


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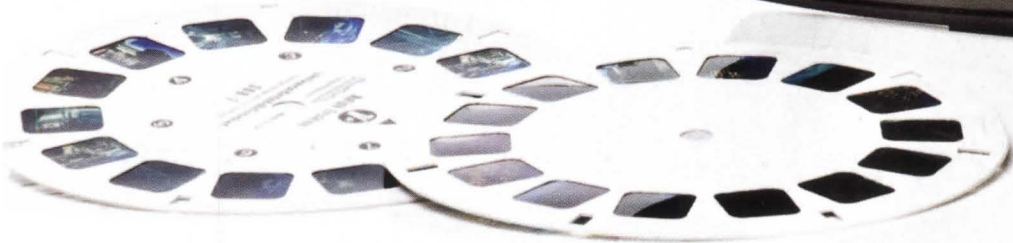
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# CULTURE

ARCHITECT APRIL 2009



## → OBJECT

Sometime between ages 10 and 20, you probably forgot how to use a View-Master, or what's so great about its low-tech slide shows. Point it at the light, keep both eyes open, and voilà!—pictures in 3-D. University of Tennessee at Knoxville architecture professor Michael Kaplan is out to reclaim the device as an ideal way to show architecture. The newest title in his series of architecture publications is **Ralph Erskine: Buildings in Stockholm**. The book is only 3¾ inches square and neatly holds three discs of stereoscopic photographs of the Swedish architect's work. The price includes a sleek black Fisher-Price View-Master. \$55; View\*Productions

## → EXHIBIT

A French gilt-bronze wall clock (shown here), 4 feet tall with nary a flat surface, is one of 40 works of 17th and 18th century decorative arts that the **Getty Museum** has selected from its own holdings and from a historic English country house for the exhibit "Taking Shape." Displayed in one of Richard Meier's pavilions, the pieces find new consideration as works of sculpture. Through July 5. [getty.edu](http://getty.edu)



## → EXHIBIT

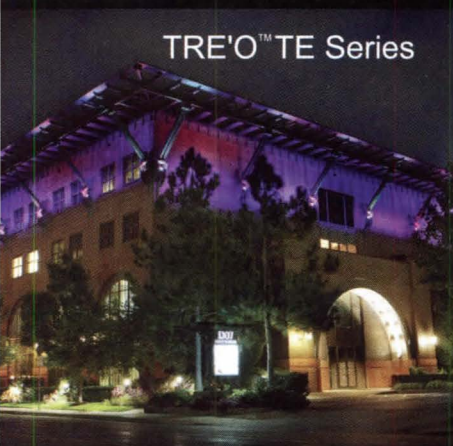
Italian architect Arturo Vittori and Swiss architect Andreas Vogler form Architecture and Vision—and we have liftoff. Their prototype for a protective desert tent, part of MoMA's permanent collection, joins a roster of sci-fi constructions with real-life utility, including the inflatable Moon Base Two and a tourist space-plane. Their work is on exhibit at the **Italian Cultural Institute of Chicago** through April 24 and at **Swissnex** in San Francisco April 30-May 20. [architectureandvision.com](http://architectureandvision.com)

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## → EXHIBIT

Le Corbusier built only one structure for himself, the Cabanon, a seaside hut on the Côte d'Azur that he called "my castle in the Riviera." The Royal Institute of British Architects presents a 1:1 reconstruction of the 1952 building's interior as an offshoot of a massive Corbu retrospective at the Barbican Art Gallery in London. Through April 28. [architecture.com](http://architecture.com)



## → BOOK

In **Footprint: Our Landscape in Flux**, documentary photographer Stuart Franklin presents 85 portraits of the European landscape without comment. The kicker is in the back of the book: 85 notes identifying, inarguably, the environmental degradation on display. \$60; Thames & Hudson • HANNAH MCCANN

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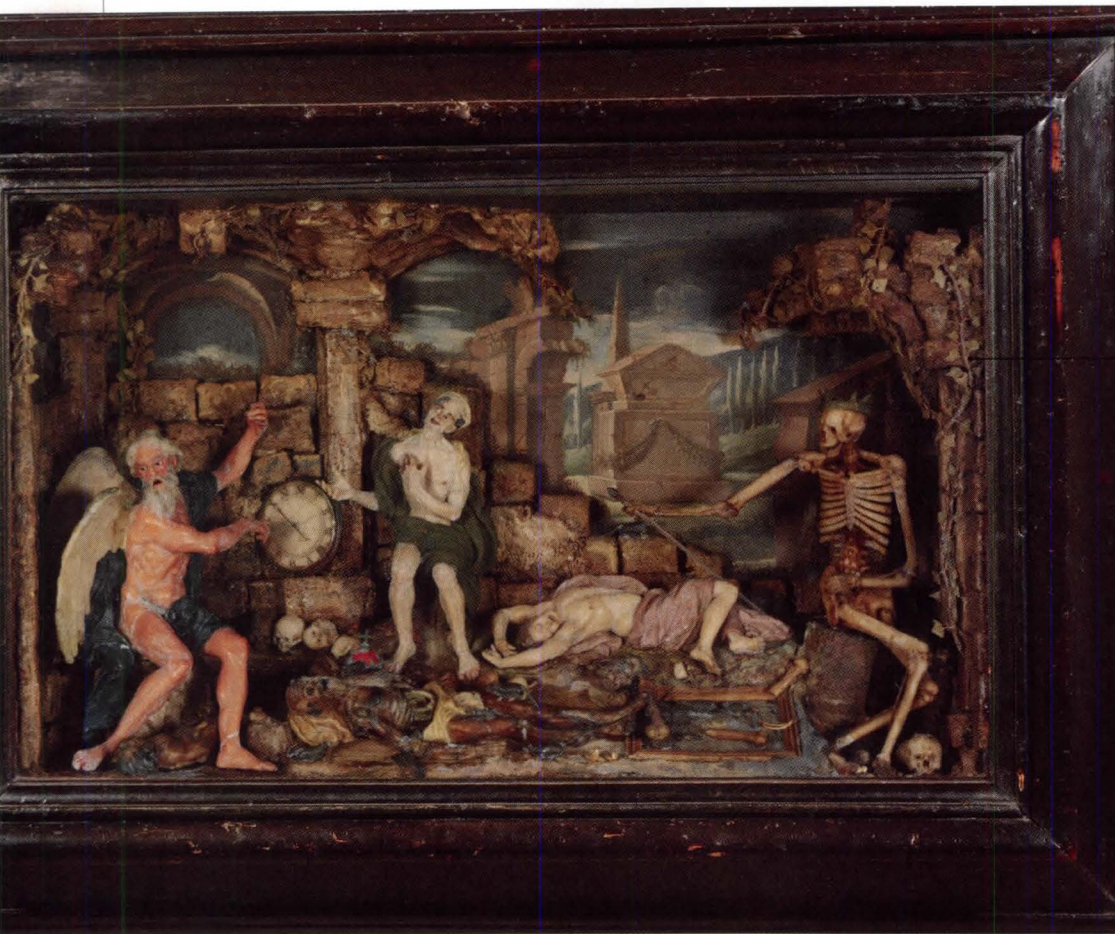
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#### → OBJECT

An allegory in colored wax of **Death and Time** cavorting around two youths in a classical landscape: Within the shallow space of a small wooden box, an early 18th century Italian nun named Caterina de Julianis managed to encapsulate the complex and contradictory worldview of the pre-Enlightenment age. Now, the Victoria and Albert Museum attempts something similar in the exhibition *Baroque 1620-1800: Style in the Age of Magnificence*. Through July 19. [www.vam.ac.uk](http://www.vam.ac.uk)

#### → EXHIBIT

Conceived in the late 19th century as the Champs-Élysées of the Bronx, the four-mile-long Grand Concourse fell on hard times in the 1960s, as middle class residents fled New York City for suburbia. **Intersections:** **The Grand Concourse at 100**, a yearlong exhibition series at the Bronx Museum of the Arts, celebrates the boulevard with a design competition (see page 34 for info on submitting), rich archival material, and contemporary artworks, like Jeff Liao's panoramic view of the new and old Yankee Stadiums (detail below). [bronxmuseum.org](http://bronxmuseum.org)



#### → OPENING

In 1855, Prussian royal architect Friedrich August Stüler, a student of Schinkel, completed his best-known work, the **Neues Museum** on Berlin's Museum Island. Built to house the national antiquities collection, the museum was heavily bombed during World War II, and its neo-Pompeian and Egyptian-revival interiors remained in a ruinous state until British architect David Chipperfield completed his unsentimental renovation last month. The building is momentarily open to visitors in an empty state, scars of war honestly exposed, before the antiquities go back on display. [smb.museum](http://smb.museum)

→ For more news from the culture front, visit Hannah McCann's blog at [architectmagazine.com](http://architectmagazine.com).

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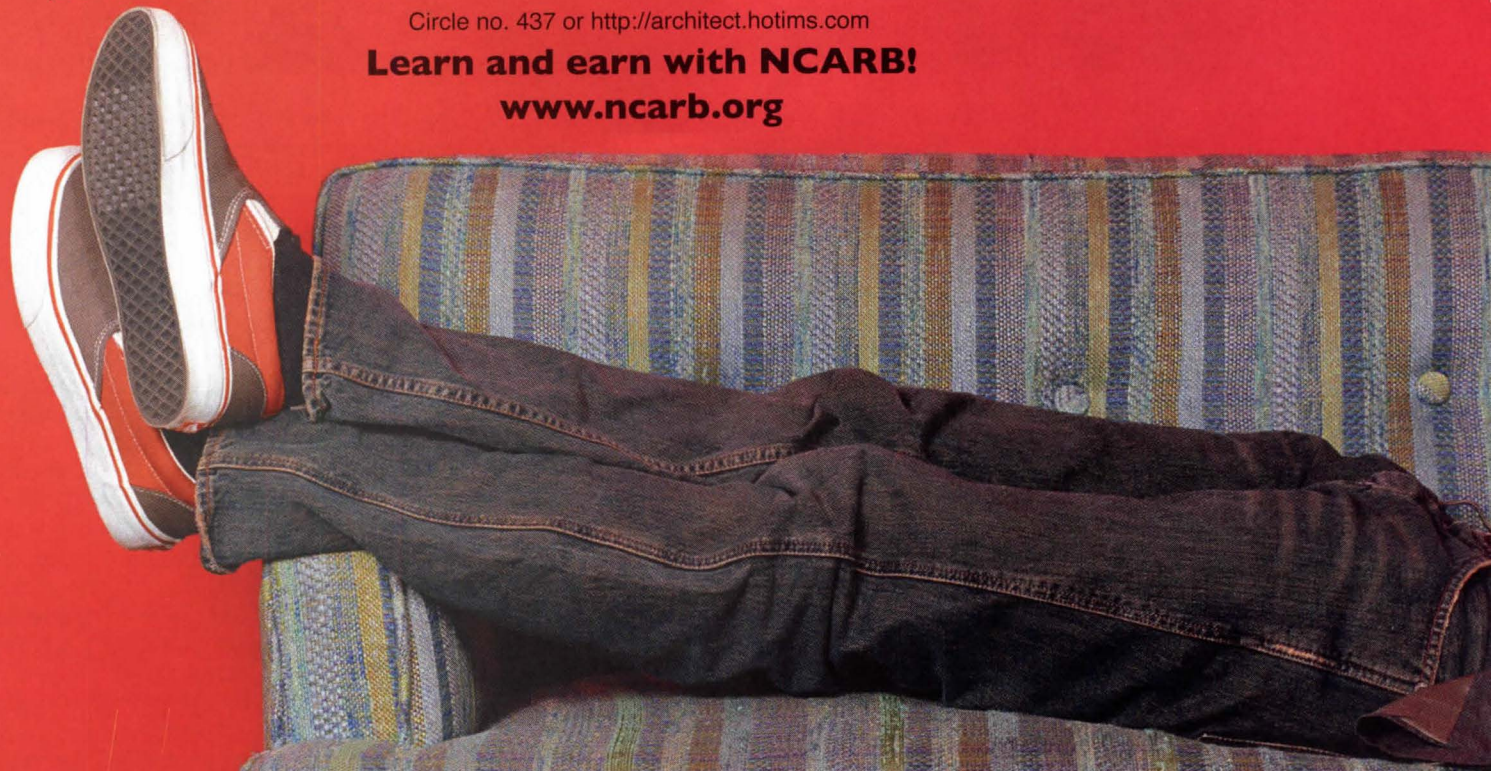
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TEXT BY JULIE TARASKA

→ POSTCARD

# Greensburg, Truly

PARCEL BY PARCEL, THE KANSAS TOWN THAT WAS REDUCED TO RUBBLE TWO YEARS AGO IS ERECTING A SUSTAINABLE FUTURE.



Downtown Greensburg as it appeared two weeks after a May 2007 tornado (above), and a vision of what the town—working from a master plan developed by BNIM—could look like when the rebuilding is done (above right).



**IN LATE FEBRUARY**, two days after President Barack Obama cited Greensburg, Kan., as a beacon of green development in his address to a joint session of Congress, the cell phone of the town's mayor, Bob Dixon, will not stop vibrating. "They all know about us," he says of Greensburg, a soft hint of pride in his voice. "They're all keeping an eye on us." We're sitting in the living room of Dixon's year-old ranch home, which he uses to receive guests. He prefers it to the beige FEMA trailer that is his office until City Hall is finished in May. As we talk, a French film crew sits patiently in the chairs by the front door. A *Wall Street Journal* reporter is arriving at noon.

Why so much attention to this one-stoplight town? On May 4, 2007, a class EF-5 tornado (the highest rating, indicating winds of more than 200 miles per hour) destroyed 90 percent of Greensburg's buildings. When the storm passed and the town's 1,200 residents emerged from their basements, they faced a choice: Abandon Greensburg—which, like many rural Midwestern hamlets, had been dying for decades—or rebuild it in a way that would make sense for the future. Picking the latter, the town opted to become a model green community.

Working with Kansas City, Mo.-based design firm BNIM, town leaders adopted a sustainable master plan and mandated that all municipal buildings larger than 4,000 square feet be built to the equivalent of LEED Platinum, an eyebrow-raising decision for a state that, at the time, had none. (The plan also includes stormwater mitigation, a low-flow irrigation system, and the use of native plantings. And in an effort to address broader issues of sustainability, BNIM placed all civic

buildings and activity generators along Main Street and recommended smaller lot sizes within a quarter mile of the thoroughfare.) Now, nearly two years on, the first results of this eco-experiment are tangible. The initial wave of green buildings has gone up. The breadth of participants—private businesses, residents, nonprofit art centers, civic entities—remains formidable. And the world's gaze continues to be fixed on this tiny town.

Greensburg's boldest addition is the 5.4.7 Arts Center, built by Kansas State University students as part of Dan Rockwell's Studio 804 program. Finished in May 2008, the 1,670-square-foot structure, which boasts wind turbines, photovoltaic panels, and geothermal climate control, received its LEED Platinum certificate a month later—the first for the town and the state. Soon after, the first townhouses in the Prairie Point development (LEED Gold) began rising along Main Street; they're now housing elderly residents and working-class families. The February 2009 opening of Dillon's Quik Shop drew Secretary of Homeland Security Janet Napolitano. While not up to LEED standards, the grocery and convenience store, which contains an ICF wall system and LED lighting, brought a modicum of normalcy along with its Yoplait. Finally, residents didn't have to drive 30 minutes, to neighboring Dodge City or Pratt, to get fresh fruit and a box of cereal.

Another slate of buildings should be finished by the storm's second anniversary. Among them will be the BNIM-designed City Hall; the BTI-Greensburg John Deere



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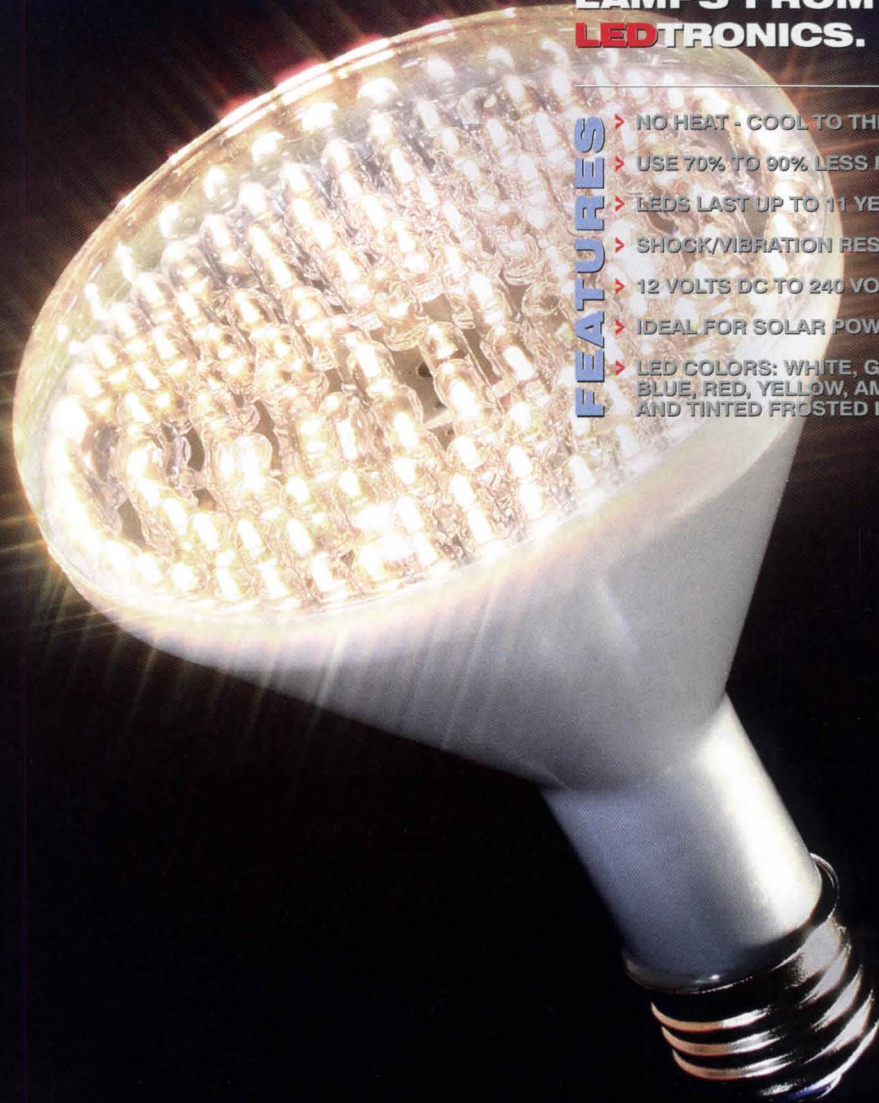
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“WE IN THE MIDWEST ARE THE ORIGINAL GREEN PIONEERS,” SAYS MAYOR BOB DIXSON. “OUR ANCESTORS KNEW ABOUT THE WIND, THEY KNEW ABOUT SOLAR.”



Among the new Greensburg buildings already completed is the 5.4.7 Arts Center (top), which opened in May 2008. City Hall (above) and a handful of other structures should be finished by the second anniversary of the storm.

dealership, on track for LEED Platinum; and the SunChips business incubator, started with \$1 million donated by Frito-Lay. In addition, the concrete Silo Eco-Home, the first in the Chain of Eco-Homes—11 sustainable houses intended for education and eco-tourism—will be up.

Daniel Wallach, co-director of the Chain and founder of nonprofit Greensburg GreenTown, sees the homes as a “living laboratory” where people can experience different types of green building. “It’s a way the town could thrive,” he says of the structures, which are relying on corporate donations to cover construction costs. “It can keep Greensburg as a place where media and tourists want to come, especially those interested in sustainability.”

Wallach, like Dixson, acknowledges that press attention and donations—money, building materials, goods, and services—remain critical to Greensburg’s green growth. The town’s civic buildings, including the USD 422 Greensburg K–12 School and the Kiowa County Memorial Hospital, both of which have just broken ground, can rely on federal money for their rebuilding. Homeowners face a different story. Few had stick-for-stick replacement insurance, so their payouts were enough to buy a comparable house in the county—but one-third the amount needed to rebuild what they had. To bridge the difference, many have drawn upon a patchwork of low-interest loans from the Small Business Administration, USDA Rural Development funds, state of Kansas grants, and those donations.

Given the financial challenges, it’s amazing how many houses have been rebuilt. Dozens dot the dirt lots around town, with 20 or so more in different stages of construction. Many are ranches and bungalows, styles typical for the area. But make no mistake, says Dixson: Beneath the traditional exteriors are energy-efficient elements, including passive solar heating, geothermal pumps, berm construction, and extra layers of insulation.

Dixson is a clear believer in sustainability and its role in Greensburg’s future. He sees his next step as using the town’s focus and buzz to entice eco-minded corporations to relocate to Greensburg. Perhaps these companies could set up research and development centers here—or open a factory that would create green-collar jobs for residents.

Such a turn would bring things full circle, according to Dixson. “We in the Midwest are the original green pioneers,” he says forcefully when I ask him if sustainability was a hard sell to the townsfolk. “Our ancestors knew about the wind, they knew about solar. ... They understood these concepts that the East and West coasts think that they invented.” He pauses to collect himself, and then pulls the corner of his blazer over his cell phone, which is vibrating again. “I’m just telling you,” he says with a smile, “it was no great leap.” □

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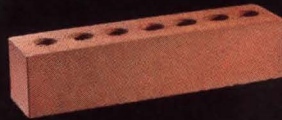
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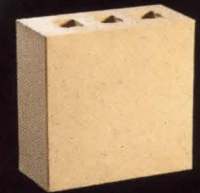
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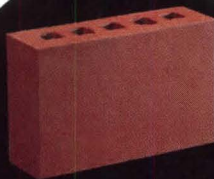
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ECONOMO**  
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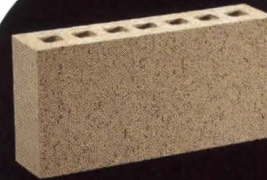
**MONARCH**  
3<sup>5</sup>/<sub>8</sub> X 3<sup>5</sup>/<sub>8</sub> X 15<sup>5</sup>/<sub>8</sub>



**QUAD**  
3<sup>5</sup>/<sub>8</sub> X 7<sup>5</sup>/<sub>8</sub> X 7<sup>5</sup>/<sub>8</sub>



**DOUBLE UTILITY**  
3<sup>5</sup>/<sub>8</sub> X 7<sup>5</sup>/<sub>8</sub> X 11<sup>5</sup>/<sub>8</sub>



**DOUBLE MONARCH**  
3<sup>5</sup>/<sub>8</sub> X 7<sup>5</sup>/<sub>8</sub> X 15<sup>5</sup>/<sub>8</sub>



Pritzker Prize winners Renzo Piano, Frank Gehry, Zaha Hadid, and Jean Nouvel (left to right) consider a question from host Charlie Rose during a taping of *The Charlie Rose Show*, held in Washington, D.C., in June 2008.

→ CRIT

# Fix the Pritzker

AN ARCHITECTURAL PRIZE THAT CELEBRATES THE INDIVIDUAL GENIUS HAS ITS PRIORITIES WRONG.

**THIRTY YEARS AGO** in May, Philip Johnson was awarded the first Pritzker Prize, an honor often called—need I say it?—the Nobel of architecture. But which Nobel? The prize for literature, a solitary pursuit? Or peace, which sometimes goes to individuals, but just as often to organizations?

It's an important question, because it gets to the heart of the problem plaguing the Pritzker. The prize, worth \$100,000, is narrowly constructed to recognize the singular genius of the designing mind—so narrowly that in 1991 it went to Robert Venturi but not his partner Denise Scott Brown, with an explanation that the prize could only go to one person.

Presumably this glitch was fixed by 2001, when it went to Pierre Herzog and Jacques de Meuron. But the fact remains that by highlighting a single architect—rather than a team, or a building—the prize grossly distorts the reality of the architectural endeavor. As the country goes through all sorts of economic and social tumult, architecture should clean house, too, starting with the Pritzker.

The prize's well-intentioned namesake, the late hotel mogul Jay Pritzker, believed, according to his son, "that a meaningful prize would encourage and stimulate not only a greater public awareness of buildings, but also would inspire greater creativity within the architectural profession."

But what do those goals mean? In a way, architecture is perfectly, even banally, visible. We live in houses and work in office buildings. Granted, that's not what Pritzker meant. He meant architecture as a practice and an art—though more the latter than the former. No points for building a successful firm; what counts in the Pritzker race is aesthetic vision. Picasso was a great and famous painter, but Álvaro Siza, a great architect, is hardly known outside the profession. The Pritzker tries to rectify that (not that it always works—sorry, Sverre Fehn).

Is this the right way to look at architecture? According to the Pritzker (and its older cousins, the AIA Gold Medal and the Royal Institute of British Architects' Gold

TEXT BY CLAY RISEN



Clay Risen is the managing editor of *Democracy: A Journal of Ideas*. He has written about architecture for *Metropolis*, *The New Republic*, and *Slate*. He lives in Washington, D.C.

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Medal), architectural excellence is one and the same as individual vision. But is it? Especially today, architecture is a collaborative undertaking; we maintain a collective illusion when we say the name on the front door is also the wellspring of a firm's ideas. Some firms recognize this, which is why we have UNStudio instead of van Berkel & Bos.

Moreover, by treating architectural excellence strictly as a question of vision, we make architecture an end in itself, like art, when it's just as much a means to an end.

## NO POINTS FOR BUILDING A SUCCESSFUL FIRM; WHAT COUNTS IN THE PRITZKER RACE IS AESTHETIC VISION. IS THIS THE RIGHT WAY TO LOOK AT ARCHITECTURE?

We don't just build structures to look at, but to live in and use, and that utilitarian function brings with it a slew of social and moral questions that a narrow focus on aesthetics so often avoids.

Yet the Pritzker—and, let's be honest, most of the profession—draws no distinction between luxury condos and homeless shelters. And because high-rent condo projects pay better, that's where the talent, and the recognition, go. Which is the real tragedy of the Pritzker. It's an award with a big name and a lot of money behind

it, but instead of correcting for architecture's flaws, it reinforces them.

Compare it with three other prizes. The Aga Khan Award goes to buildings, not architects, and to qualify, a structure has to be at least three years old, so judges can evaluate how well it functions. The premium is on utility and strength as much as beauty.

Or consider the Vincent Scully Prize, which sometimes goes to architects but more often to teachers and activists and emphasizes scholarship, preservation, and advocacy. It places architecture within a social and moral context, and it recognizes that shaping the built environment is about more than crafting pretty objects. And there's the AIA Firm Award, which honors a firm's collaborative skills as much as its final products.

Unlike its 20th anniversary—accompanied by books, galas, and exhibits—things are pretty subdued on the Pritzker's 30th. The economy is down, architects are going jobless, and everyone is reflecting on why they got involved in the field in the first place. There's a real opportunity to reorient architecture toward more humane, socially engaged goals. Getting rid of the Pritzker—at least as we know it today—would be a good start. □

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TEXT BY MIMI ZEIGER  
PHOTO BY MIKE MORGAN

GeoEye's photographs offer a unique perspective on the built environment, says Mark Brender, vice president of corporate communications and marketing. "With imagery comes insight," he notes, "with which architects can make better decisions."

**ON JAN. 20, 2009, AT 11:19 EST**, the GeoEye-1 Earth-imaging satellite was 432 miles above and 198 miles west of Washington, D.C. On the ground, thousands gathered for the inauguration. To capture a now-iconic image of the National Mall filled with people, the GeoEye control team tilted the satellite to the east and snapped the shutter.

GeoEye, based in Dulles, Va., specializes in geospatial information—bird's-eye views taken by aircraft or one of its three satellites: IKONOS, OrbView-2, and GeoEye-1. If you've used GoogleEarth or GoogleMaps, then you've experienced GeoEye's handiwork. While the company's images of more than 300 million square kilometers forms the backbone of those Internet services, the same data are used by scientists and governments around the globe. Which is no surprise, considering GeoEye's work is derived from Cold War technology first commercialized in 1994.

The company isn't in the spy business, but it can gather intelligence and monitor places over time. GeoEye-1, for instance, can see any point on Earth every three days—and distinguish ground features as small as .50 meters square. For architects and urban planners, GeoEye offers heady looks at cities and construction hotspots.

Subscribers get access to the company's archives and can use site tools or GoogleEarth to find imagery and GIS (geographic information system) data. "We provide a context you can't [otherwise] get," explains GeoEye's Mark Brender, vice president of corporate communications and marketing. As an example, he cites the images commissioned by a successful retail chain: Views revealed the trends—orientation, parking lot layout, and freeway access ramps—that made for a successful location. Brender also notes the client could peek at nearby competitors and gather similar information. Indeed, the "Spy vs. Spy" era may be over, but operating in nonsovereign outer space, GeoEye is changing the way we look at the world. □

## LINKS

[imageschooldesign.org](http://imageschooldesign.org)  
Managed by the Bureau of Design Research at the University of Sheffield (UK) School of Architecture, Imagine is a database of good school design from around the world. The bureau's staff conducts new research every three months to keep the archives, now 135 schools strong, current.

[vbs.tv/search.php?search=vito+acconci](http://vbs.tv/search.php?search=vito+acconci)

VBS.TV, an online video network run by the alternaculture mag *Vice*, offers a six-part interview with artist, designer, and all-around provocateur Vito Acconci.

[tjout.tumblr.com](http://tjout.tumblr.com)

Urban spaces are replete with the workaday signage of business. In his *Journal of Urban Typography*, a photoblog, New York graphic designer Bryan Collins documents those that strike his fancy.

[shtetlhood.com](http://shtetlhood.com)

Although many of the schools, synagogues, and other Jewish institutions built in Detroit still stand, nearly all have been converted to secular uses or evolved into Christian houses of worship. Detroit resident Lowell Boileau, who created the locally popular *Fabulous Ruins of Detroit* (a photographic tour of the city's moldering industrial spaces that has morphed into a chatboard for those concerned with the future of Motor City), offers a place for people who knew, or still use, the structures to record their own stories.

[architexploitation.blogspot.com](http://architexploitation.blogspot.com)

Started in January by an unemployed M.Arch., this blog offers brief skewerings (and the occasional bit of praise) for movies in which at least one of the primary characters is an architect. (Whoa—Charles Bronson's character in *Death Wish* was an architect?)

[technologyreview.com/computing/22110](http://technologyreview.com/computing/22110)

What is the next scientific or engineering advance that might change our lives? *Technology Review* offers its yearly roundup of 10 emerging technologies, including a battery that could store enough solar energy to help power cities at night and a new design for nuclear reactors. From the March/April 2009 issue.



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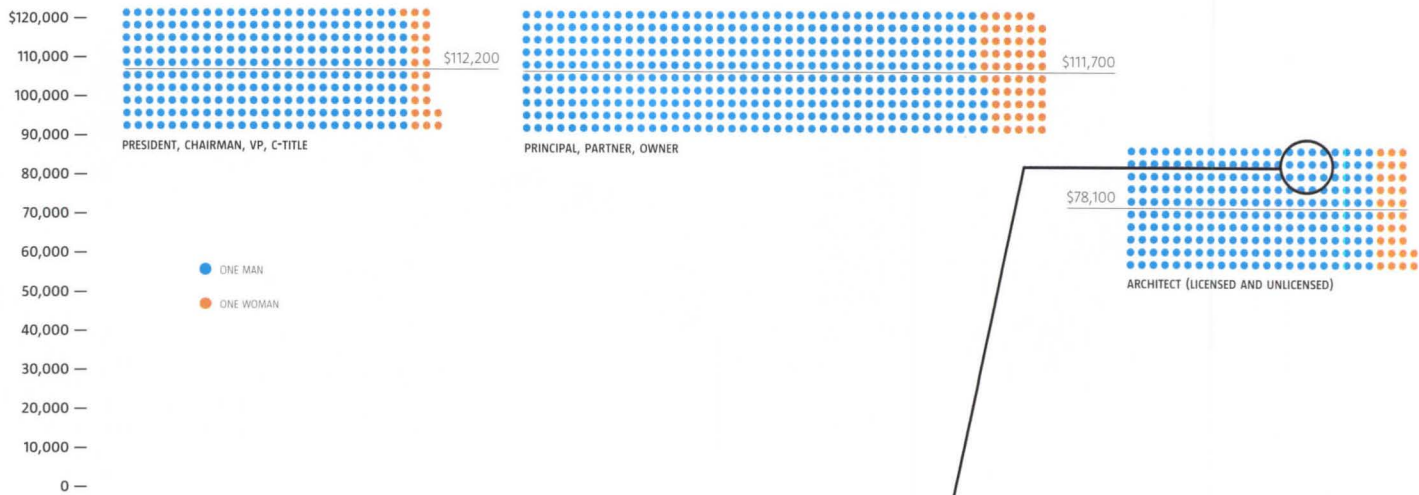


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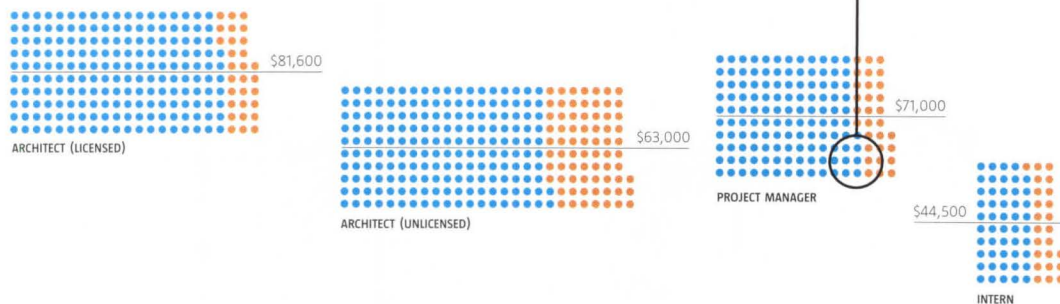
# HOW MUCH DO

## MEDIAN SALARY BY JOB TITLE



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# YOU MAKE?



Salary-wise, it's a steady climb from intern to licensed architect, then a leap of about \$30,000 up to management level. The median base salary of all our 1,392 respondents is \$88,800.

EDITED BY AMANDA KOLSON HURLEY  
RESEARCH BY NEIL KARLIN AND ELDA VALE  
INFOGRAPHICS BY CATALOGTREE

FOR THE FIRST TIME EVER, THE **ARCHITECT ANNUAL SALARY SURVEY** POLLED YOU—OUR READERS—ABOUT WHAT YOU'RE MAKING, WHERE YOU'RE WORKING, AND WHETHER YOUR JOB MAKES YOU HAPPY.

**IF YOU'VE STILL GOT A JOB**, and we hope you do, 2009 may well be the year to count your blessings: a regular paycheck, health insurance (perhaps), and someplace besides your couch to go in the morning. Even so, work anxieties and office politics haven't gone away. They're still there, just bubbling a little deeper below the surface. The guy down the hall feels unappreciated; your cubicle mate *knows* she's underpaid. And how did that dolt from the branch office get a promotion?

In this, our third salary survey—but the first that draws exclusively on our own readership—we present the results from an online survey that 1,392 of you

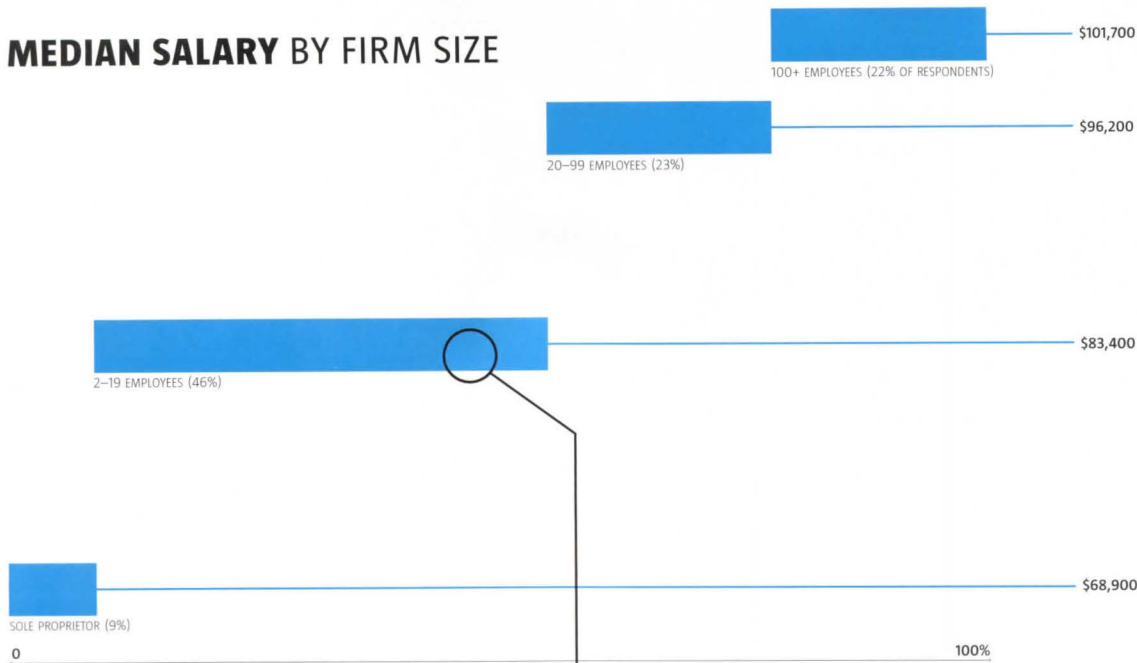
completed in December and January. (We e-mailed a random sample of readers, promising that for every completed survey, we'd donate \$2 to Architecture for Humanity—a promise we stand by.) All respondents included in this survey are full-time employees of firms that do primarily nonresidential architecture.

And what did we find? On the whole, you're making decent money, although it's true that a high percentage of principals and other management responded to the survey. The big question, of course, is: What will you be making next year, and the year after, given the economy?

Let us know—we'll be asking. And read on ...

# SALARIES ...

## MEDIAN SALARY BY FIRM SIZE

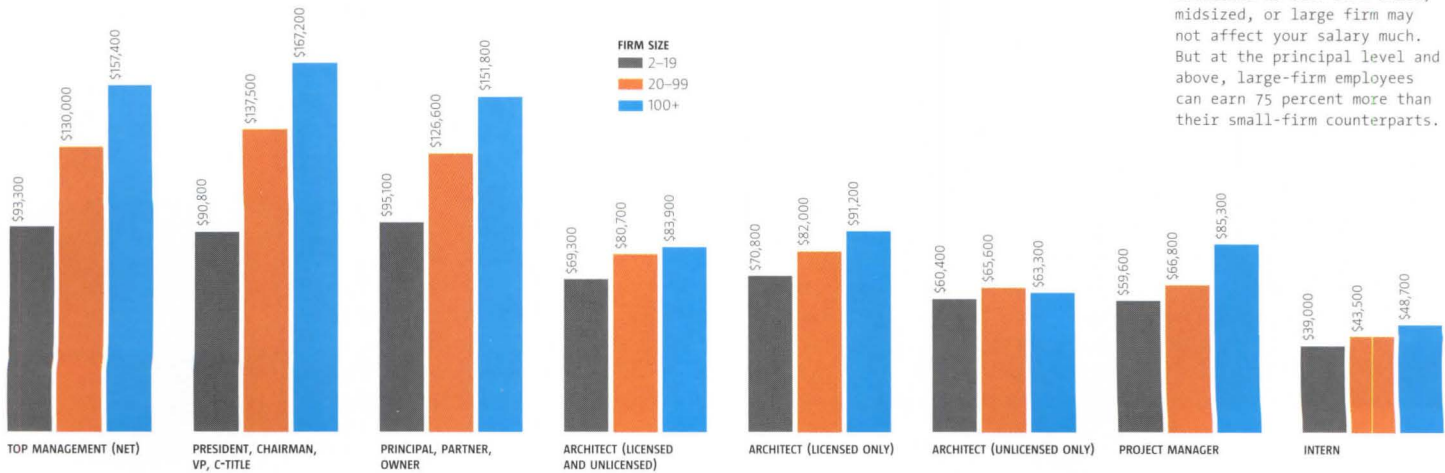


The bar chart couldn't be clearer: Work at a bigger firm and you'll likely take home a bigger paycheck. Interestingly, though, the most significant jump in pay is from sole proprietor to small (2-19 person) firm. There's strength even in low numbers, it seems.

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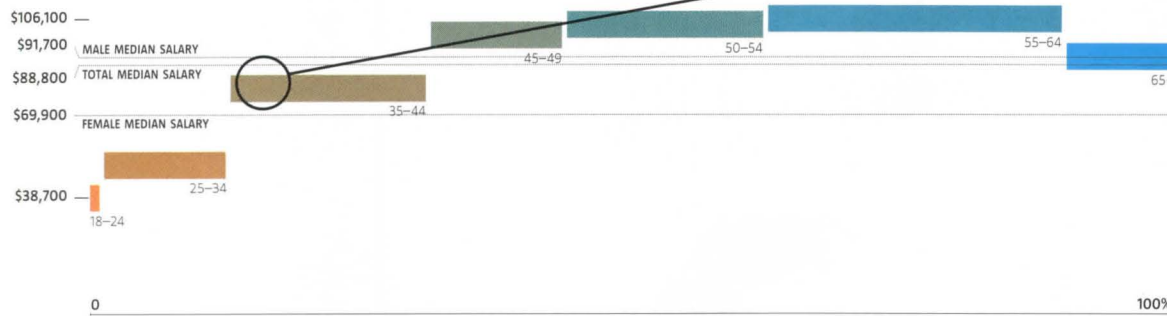
## MEDIAN SALARY BY FIRM SIZE WITHIN JOB TITLE



Whether you're an intern or an architect or work at a small, mid-sized, or large firm may not affect your salary much. But at the principal level and above, large-firm employees can earn 75 percent more than their small-firm counterparts.

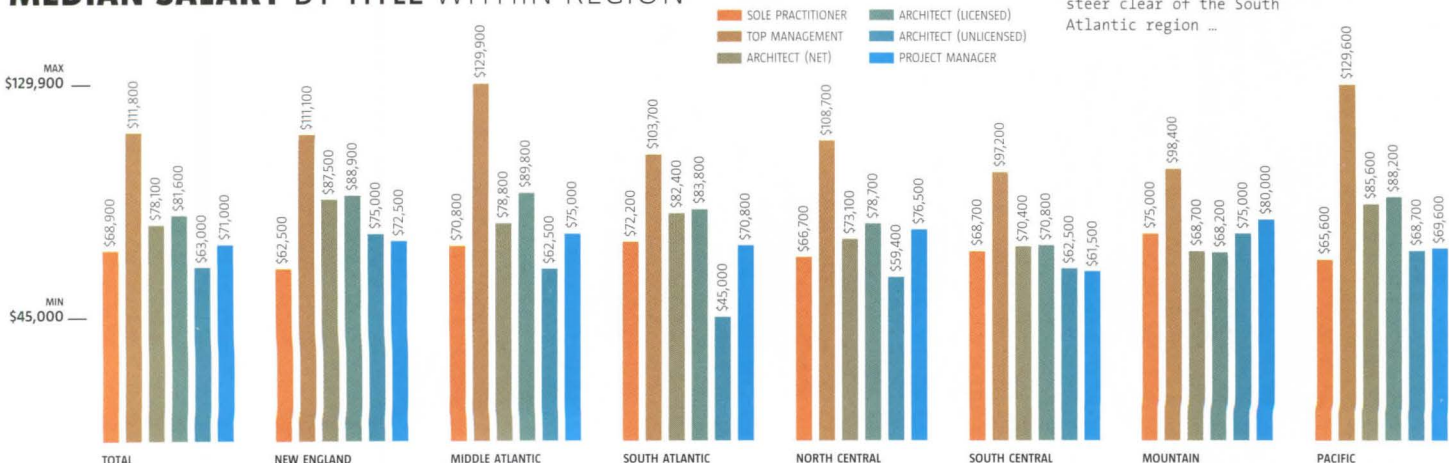
# WHAT HAPPENED TO EQUAL PAY FOR EQUAL WORK?

## MEDIAN SALARY BY GENDER AND AGE



File under News You Already Knew: Male respondents earn a higher median salary than female respondents. Men are also more likely to be licensed and/or in management positions, raising the question—which comes first, the chicken or the egg? Young people, male and female, should see a glimmer of hope here: Salaries take a big upward jump between 25-34 and 35-44, right in time for you to have kids and spend all your money on them.

## MEDIAN SALARY BY TITLE WITHIN REGION



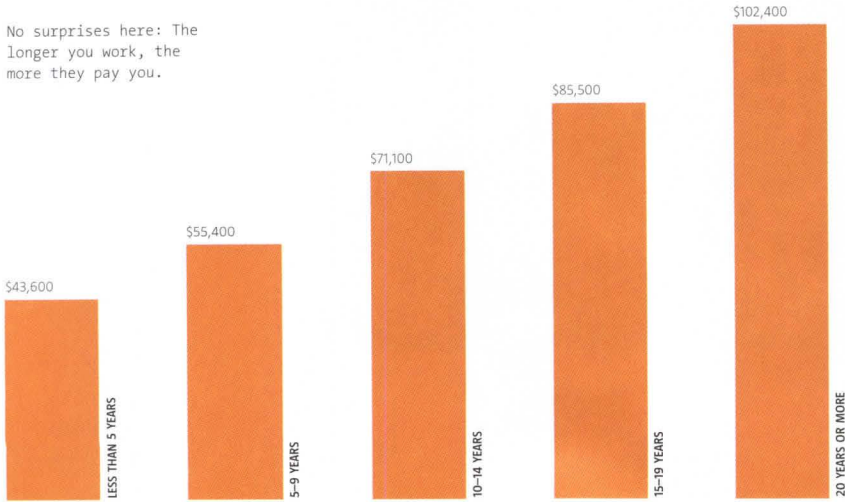
Unlicensed designers, steer clear of the South Atlantic region ..

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 MOUNTAIN (MT, ID, WY, CO, AZ, NM, UT, NV) PACIFIC (CA, WA, OR, HI, AK)

# SALARIES (CONT.) ...

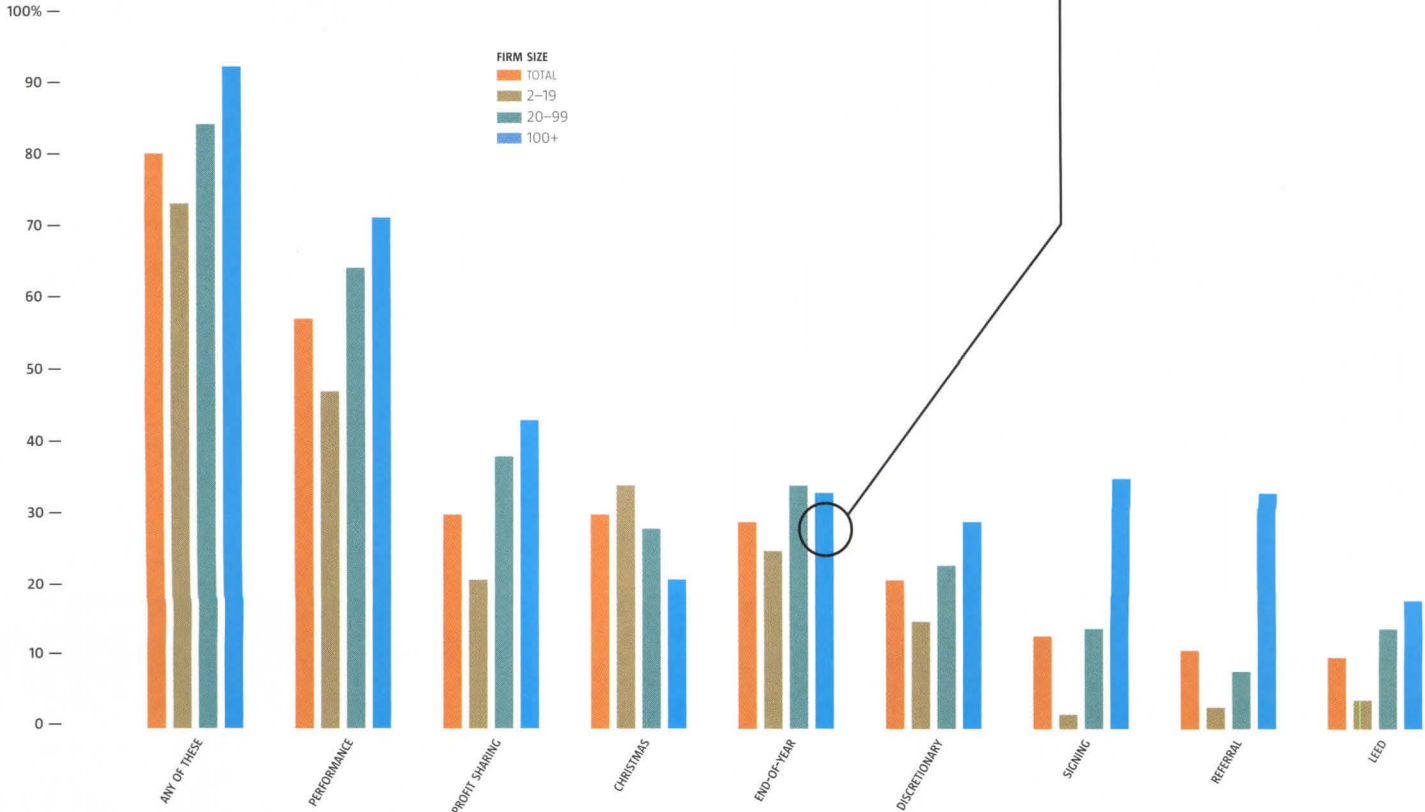
## MEDIAN SALARY BY YEARS OF EXPERIENCE

No surprises here: The longer you work, the more they pay you.

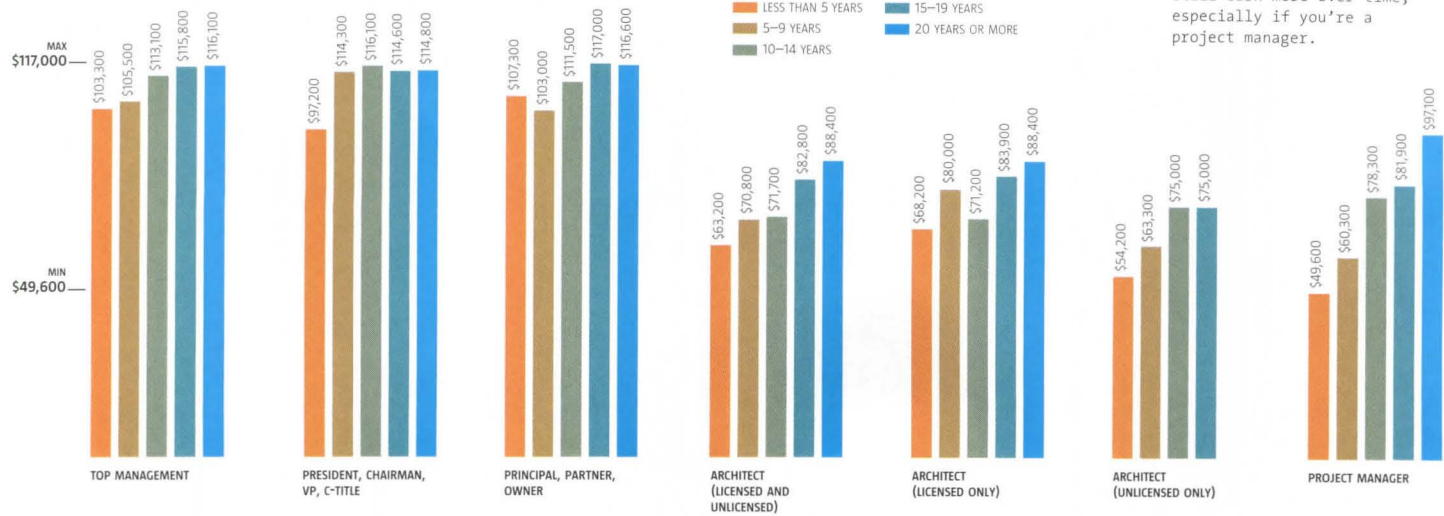


DID YOU GET A BONUS THIS YEAR?

## BONUSES BY TYPE



## MEDIAN SALARY BY JOB TITLE WITHIN YEARS IN POSITION



Maybe you didn't get that corner office. But stay in your current job and you'll still earn more over time, especially if you're a project manager.

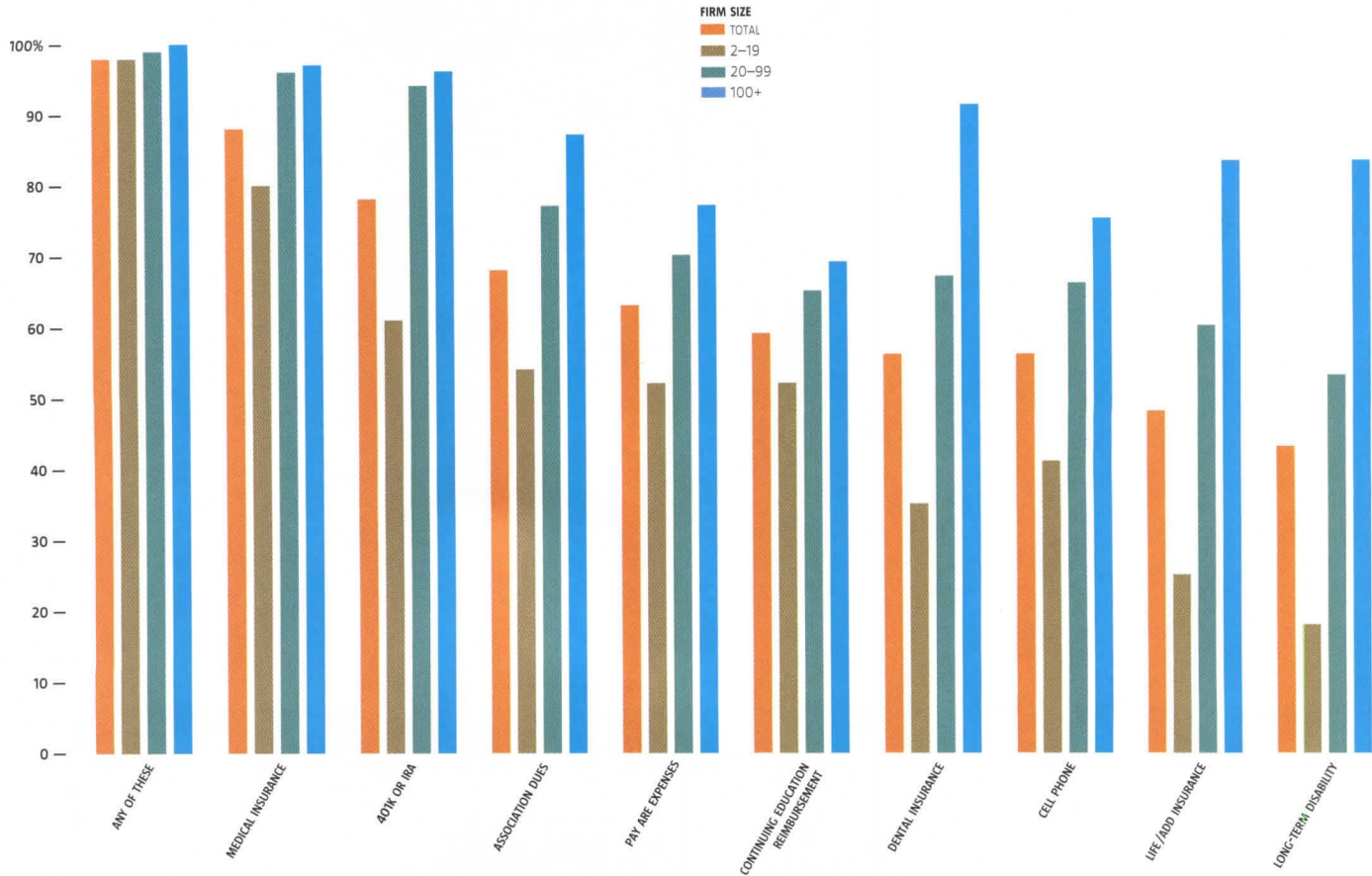
**"BONUSES WERE NOT PAID THIS YEAR DUE TO THE ECONOMIC CLIMATE ... THIS IS THE FIRST TIME IN OUR FIRM'S HISTORY THAT WE DID NOT PAY A YEAR-END BONUS."**

—PRINCIPAL, FIRM OF 5-9 (BASE SALARY: \$200,000-\$249,999; 20+ YEARS OF EXPERIENCE)



The vast majority of you get some type of bonus, and employees of large firms may be offered a menu of them. At all types of firms, though, bonuses for passing the LEED exam or the ARE, or for the completion of five years' service, are relatively rare.

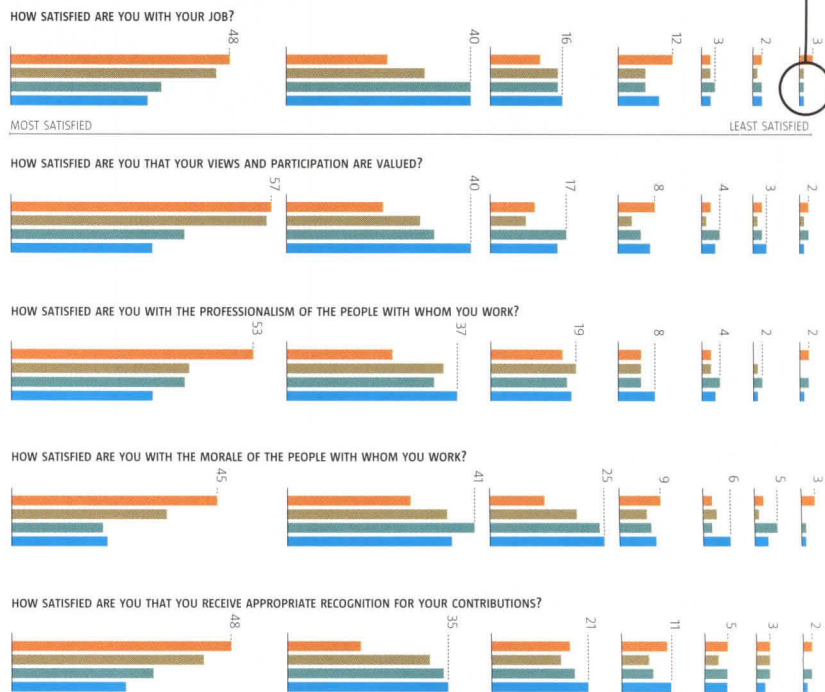
# BENEFITS



“AT MY LAST FIRM, THE OWNER OFFERED TO PAY FOR MY IDP REGISTRATION BUT NEVER DID. HE WAS A JERK WHO STILL OWES ME AND OTHERS MONEY.”

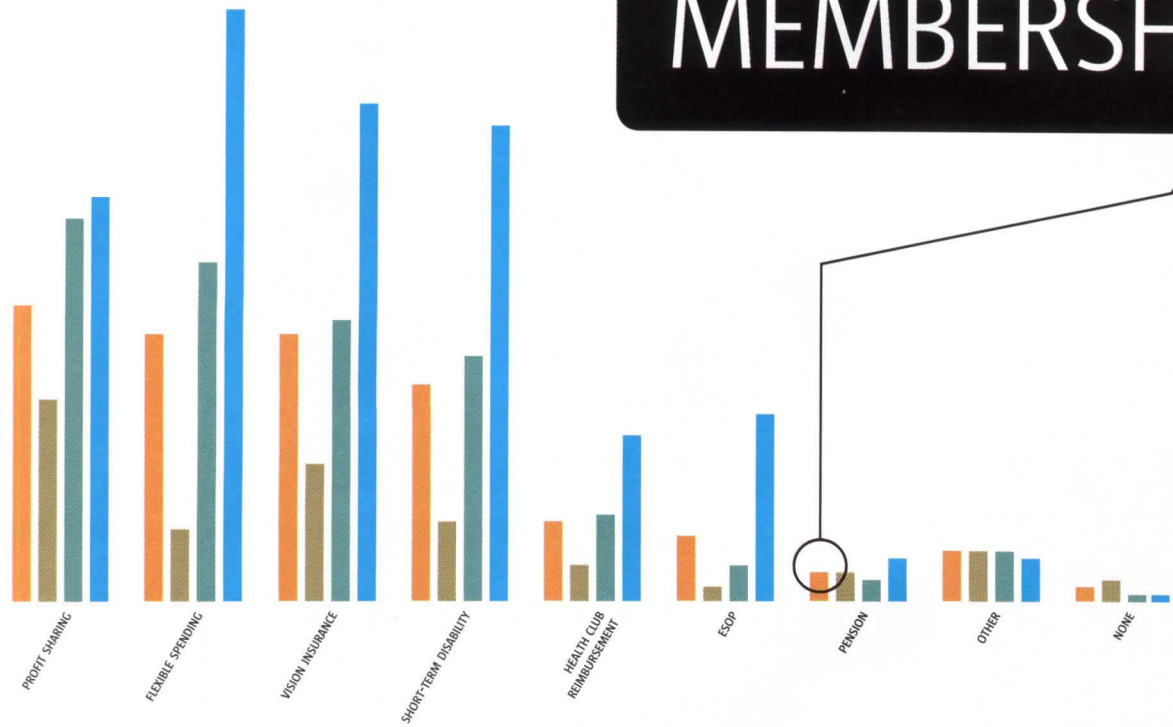
—INTERN, FIRM OF 5-9 (BASE SALARY: \$30,000-\$34,999; 4 YEARS OF EXPERIENCE)

## JOB SATISFACTION BY FIRM SIZE



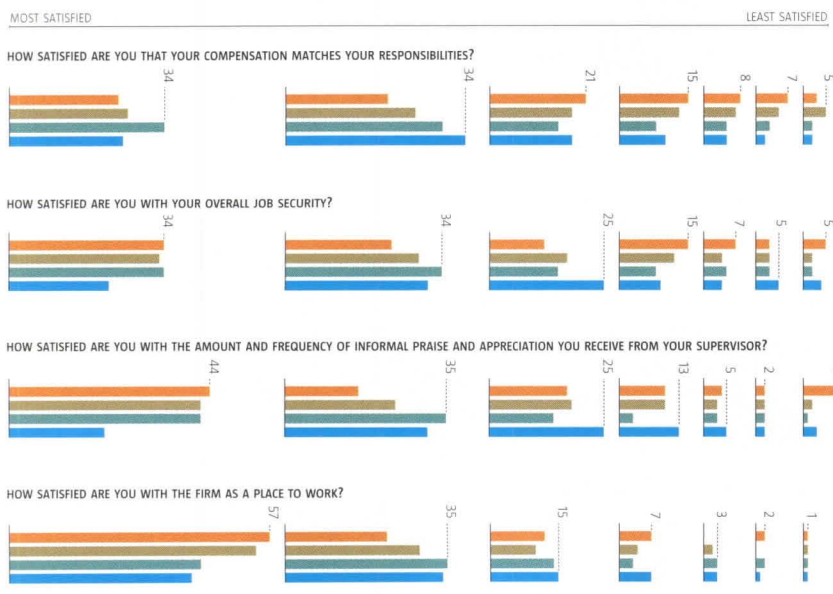


# YOUR FIRM PAYS YOUR GYM MEMBERSHIP?!



Happily, most respondents do have health insurance. When it comes to additional benefits—dental insurance, flexible spending, and disability, for example—small-firm employees fare worse than their large-firm peers do.

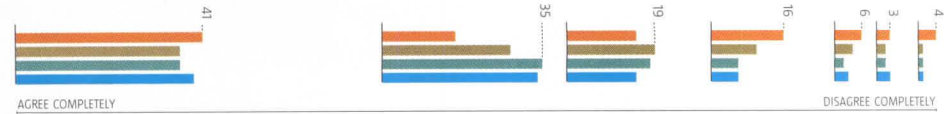
SOLE PRACTITIONER  
2-19  
20-99  
100+



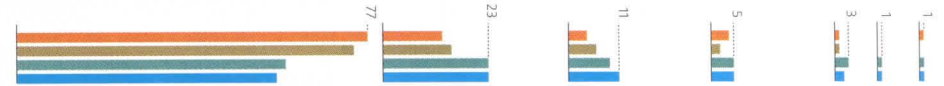
The smaller the firm, the happier the architect. Despite earning higher salaries across job titles, large-firm employees report lower satisfaction with their pay than respondents who work in both mid-sized (20-99 person) and small (2-19 person) firms. On all other measures, sole practitioners report the highest job satisfaction.

## RATING YOUR FIRM BY SIZE

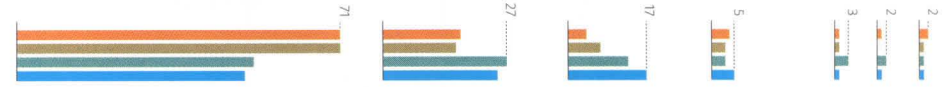
I AM OPTIMISTIC ABOUT THE FUTURE OF THE FIRM.



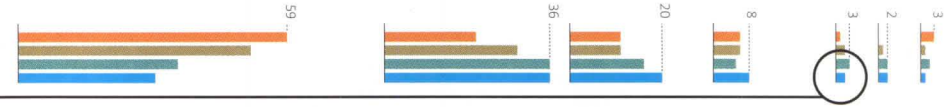
I AM PROUD TO WORK FOR THE FIRM.



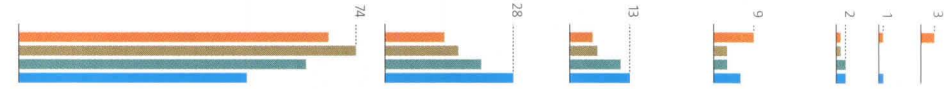
I FEEL THAT THE FIRM CARES ABOUT ITS PEOPLE.



I FEEL THAT PEOPLE GET AHEAD PRIMARILY ON THE MERITS OF THEIR WORK.



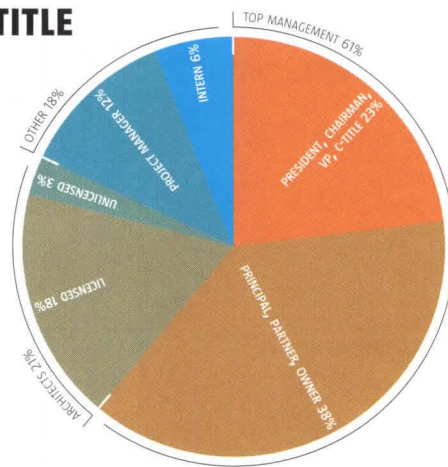
MEN AND WOMEN ARE PROVIDED WITH EQUAL CAREER OPPORTUNITIES IN THE FIRM.



HOW COME SHE GOT PROMOTED, BUT I DIDN'T?

## ABOUT THE RESPONDENTS ...

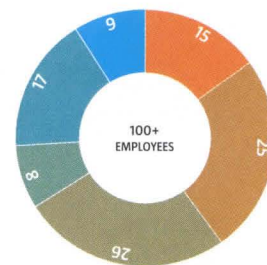
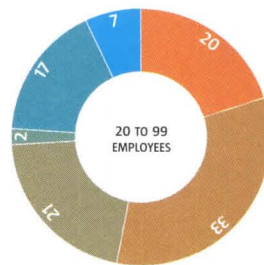
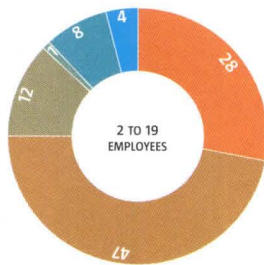
### JOB TITLE



NOTE: Marketing, IT and other support staff responded in statistically insignificant numbers.

### TITLE BY FIRM SIZE

- TOP MANAGEMENT**
  - PRESIDENT, CHAIRMAN, VP, C-TITLE
  - PRINCIPAL, PARTNER, OWNER
- ARCHITECTS**
  - LICENSED
  - UNLICENSED
- OTHER**
  - PROJECT MANAGER
  - INTERN

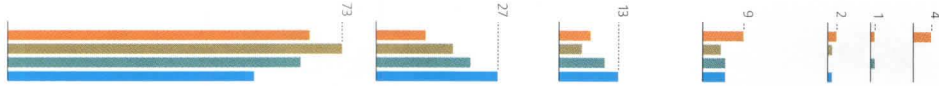


SOLE PRACTITIONER  
2-19  
20-99  
100+

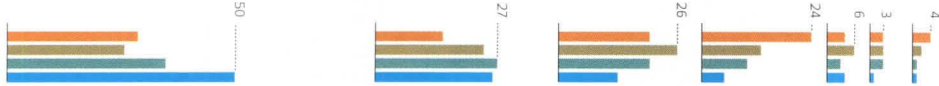
AGREE COMPLETELY

DISAGREE COMPLETELY

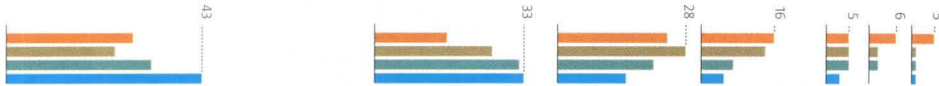
PEOPLE OF DIFFERENT RACES AND ETHNIC GROUPS ARE PROVIDED WITH EQUAL OPPORTUNITIES AT THE FIRM.



THE FIRM IS A LEADER IN THE INDUSTRY IN IMPORTANT WAYS.



THE FIRM IS A STRONG COMPETITOR IN KEY GROWTH AREAS.



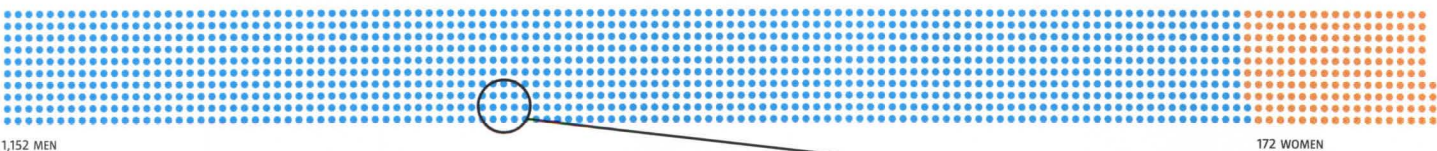
THE FIRM'S LEADERSHIP HAS A CLEAR VISION OF THE FUTURE.



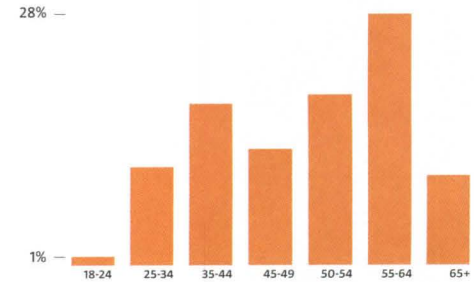
Hmm. Taking pride in one's employer, believing that it cares about its people and that it rewards them based on merit—these feelings seem to *decrease* as the size of the firm grows. On the other hand, large-firm respondents are more likely to describe their firms as competitive and industry leaders.

## GENDER

NOTE: Some respondents did not indicate their gender.

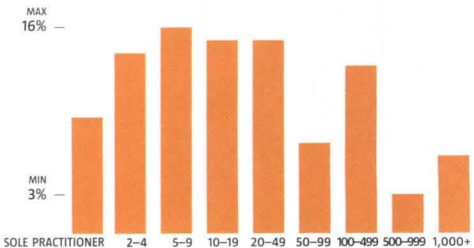


## AGE

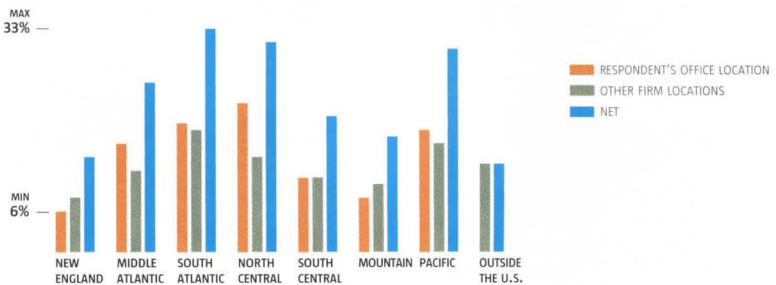


**“ARCHITECTURE IS A WONDERFUL PROFESSION; IT IS, HOWEVER, A LOUSY BUSINESS.”**  
— PRINCIPAL, FIRM OF 50-99 (BASE SALARY: \$125,000-\$149,000; 20+ YEARS OF EXPERIENCE)

## FIRM SIZE



## FIRM LOCATION BY REGION





## Recession Survival: Part 3

TEXT BY ELIZABETH EVITTS DICKINSON  
 PORTRAIT BY MIKE MORGAN

# SURVIVAL.ORG

DESIGN CENTERS, ARCHITECTURE SCHOOLS, THE AIA: HOW ARE THEY DOING? **NONPROFITS AREN'T INSULATED FROM FOR-PROFIT PROBLEMS, ESPECIALLY IN A RECESSION LIKE THIS ONE.**

**YOU KNOW THINGS HAVE REALLY** gone askew when an architect sets up shop in a lemonade stand. Seattle-based John Morefield made news this winter when he began selling design advice from a stall at a local farmer's market—for a nickel. "I was laid off twice this year, and I decided to open my own design firm, and I needed a way to meet people," Morefield told a local reporter.

It may be unorthodox, but in tough economic times, what's an architect to do? The question is just as pressing for the dozens of institutions that support and promote the architecture profession—museums, design centers, foundations, and colleges and universities. Endowments have been decimated; state budget cuts are forcing layoffs, furloughs, and hiring freezes; and shrinking credit lines are jeopardizing financial aid and scholarships.

While many architecture institutions are struggling, they also are busier than ever, as perceived safe harbors in the current economic storm: Applications to U.S. architecture schools are up by as much as 60 percent, and the design division of the National Endowment for the Arts (NEA), a federal grantmaking agency, is seeing a dramatic rise in proposals. The division's applicant pool doubled in the third quarter of 2008. "I can't tell you how many nonprofits were born when people got laid off and saw it as an opportunity to become a design entrepreneur," says Maurice Cox, the NEA's director of design.

## At the Institute

Amid the hand wringing, there is some hopeful news. This winter, the national AIA galvanized a massive political advocacy campaign called Renew and Rebuild to support funding of architecture in the stimulus package. "We didn't get everything we wanted, but it does represent the largest investment in green buildings in history," says Marvin Malecha, the AIA's president.

Malecha credits the stimulus success to the mobilization of architects. "We could see the effect of our members on what actually was accomplished on the Hill," he says. "Eleven thousand AIA members sent messages to Congress. Architects' voices were heard."

**The AIA, at least in the first quarter of this year, is seeing its membership hold steady at about 87,000, in spite of a rash of layoffs,** and is anticipating slightly lower revenue than in 2008. "When we prepared our 2009 operating plan and budget," notes executive vice president and CEO Christine McEntee, "we prepared a plan that could be well executed with less revenue. We [focused] on keeping certain programs really strong, and some areas where we saw we had duplication, we consolidated"—for example, separate committees on education that were combined into one.

**Meanwhile, AIA components are trying to broaden the help they provide for members, even as they work harder to secure funding for their programs.** By September of last year, Margie O'Driscoll, executive

Left to right: Maurice Cox of the National Endowment for the Arts, Christine McEntee of the AIA, and Chase Rynd of the National Building Museum talk recession and stimulus.

director of AIA San Francisco, was fielding daily calls from principals looking to place employees they'd had to lay off with other firms. "I was amazed by their concern and care," she says. "They were trying to be proactive, but not many people were hiring."

O'Driscoll and her staff began pondering how their Center for Architecture + Design, which opened in 2005, could evolve to serve this emerging reality. "We decided that we needed to think holistically about the profession, and become the place where people could go in this difficult time."

They developed a series of free and low-cost events, such as roundtables at which emeritus members counsel young architects about riding out a recession. **Programs that would have attracted 50 people in the past are now seeing audiences of 150 and more.** Membership is higher than projected, and the number of volunteers has "grown

#### Museums, Etc.

Lynn Osmond, president and CEO of the Chicago Architecture Foundation (CAF), is seeing a decline in sales at CAF's retail store and predicts a 20 percent decline in outside donations, factors behind a hiring freeze and no raises for staff this year. Yet architects are still supporting the organization. "Architects in this community are fabulous," she says. "They are not able to donate at the same level, but they are trying to remain involved." The CAF puts on more than 100 programs a year, many of them free, and Osmond says that every program for 2009 will be planned with the new economy in mind.

The National Building Museum, in Washington, D.C., instituted a hiring freeze this fall, leaving 14 staff positions unfulfilled. It also eliminated two positions and cut travel budgets. Another cost-cutting measure will see exhibitions extended by several months. Yet

THE NONPROFIT  
CONUNDRUM



# ATTENDANCE: UP

dramatically," according to O'Driscoll. She believes this has to do with the role that a design center can play during a downturn.

"Say you are in your 20s and you lose your job. Your connection to architecture [was] your firm. So now, how do you keep that passion alive? You go to your Center for Architecture + Design."

As with all AIA-affiliated centers for design, San Francisco's is a separate, nonprofit entity. Unlike AIA San Francisco—a 501(c)(6) organization—the center is a 501(c)(3), and therefore eligible for foundation dollars. Its \$45,000 annual budget is composed of grants and individual sponsorships. "We're at the point where we are going back to funders and asking to renew our grants, so we are hopeful that we will stay on track this year," O'Driscoll says, though she notes that competition is likely going to be more intense. (Of course, foundation income is usually tied to endowments, which are invested in various financial instruments; if endowment value sinks, giving may sink along with it.)

**AIA North Carolina members are also attending programs in higher numbers, according to executive director David Crawford, but they are expressing concerns over dues.** "If we have to work with them on dues reduction, we will. We want to keep all of our members in the family." A proposed new headquarters designed by Frank Harmon is still going ahead, albeit with caution. Some prospective donors are asking if their pledges to the project could be spread out over a longer period of time, Crawford says. "Everyone is walking on eggshells, but everyone is still behind it."

Chase Rynd, the museum's president, remains optimistic about the future, in spite of the cuts. Rynd, who used to work in the financial services sector, sees nonprofits as lean and mean—in other words, well positioned to survive a down economy.

**"What serves a lot of nonprofits and museums well is that it's pretty rare for a nonprofit to ever be totally flush," Rynd says.** "We are used to having tight budgets and still producing great results. I have never, in my entire career in museums, had the staff size that I am supposed to have. There is never any fat sitting around, so when we come to a challenging time, we're already disciplined."

New York's Storefront for Art and Architecture had a stellar 2008 that included restoration of its famous façade on Kenmare Street and the White House Redux competition, which drew an international roster of participants. Year-end contributions were good. "The economic downturn is a very complex affair, and the way that it trickles down to Storefront is very different from the way it affects the larger institutions, like the Guggenheim," says director Joseph Grima.

Storefront doesn't have an endowment, something Grima considers "a blessing and a curse" because he and his three full-time staffers are accustomed to raising money on their own. Most of their \$500,000 annual budget comes via small contributions from individuals, as well as the dues of about 200 members. "We haven't yet had any specific alterations to our budget. We are simply hoping to maintain the level of funding last year, and so far, we have succeeded in that. We've had to make more personal telephone calls," he says.

## School Daze

You might think that the construction slowdown would deter people from getting a degree (or a second one) in architecture, but so far, that hasn't been the case: quite the opposite. Thomas Hanrahan, dean of the School of Architecture at New York's Pratt Institute, says applications for the next academic year are up 40 percent. "We are through the roof," he says.

Seems like a good problem to have, right? Well ... "Recessions have a predictable effect on architecture schools: Admissions usually goes up," Hanrahan says. "This one is odd, in that we don't know if people have access to money or lines of credit." We won't know until September what the effect will be on admissions."

With tuition bills of \$32,000 a year, many Pratt students look to student loans, financial aid, scholarships, and parental support to cover costs. But one popular

close to 400 students, we have to do it with 20 people."

Ellen Dunham-Jones, director of the architecture program at Atlanta's Georgia Institute of Technology, had to trim at least 3.5 percent of her budget this year, or up to \$90,000. **The College of Architecture is considering if and how it might legally eliminate tenure-track faculty slots.** Dunham-Jones is also exploring the idea of splitting the cost of practitioners who might otherwise lose their jobs at local firms. "If a firm has someone they might have to lay off, we could share that person, so that they teach with us. We pay the firm instead of the person, and the firm gives us their time," she says.

## Looking Ahead

Michael Lykoudis, dean of the University of Notre Dame School of Architecture, says he is very frank with his students: "This is a sobering time. And it calls

# DONATIONS: DOWN

way to pay for school—the home equity line—has fallen victim to the credit crunch. Lenders are capping or even closing these lines, which were frequently used as low-interest loans for college tuition. "We've had a couple parents say that they were using their equity lines to fund their kid's education, and now they are not sure what they will do," Hanrahan says.

This is compounded by the fact that Pratt's endowment, invested in the stock market, supports many of its scholarship programs. "We're fine, financially, but we've taken a hit [on the stock market] with everybody else," Hanrahan says. "Our primary focus now is finding funding sources for scholarships."

Applications to graduate programs in the School of Architecture at the University of Texas at Austin spiked by 30 to 40 percent, according to Frederick Steiner, the school's dean. **The other thing that's increased significantly at UT Austin is the competition for teaching slots, by about 10 or 15 percent.** Some of these applicants are adjuncts hoping to score more permanent positions; the others, Steiner says, come from two groups: "Faculty at other schools in states with more serious economic challenges, and practitioners ... facing downturns in their businesses."

Many schools, especially state-funded institutions, won't be able to capitalize on this influx of new teaching talent. Hiring freezes are affecting schools across the country. The College of Architecture, Planning, and Design at Kansas State University is waiting on the state budget to be finalized this summer, but, says Peter Magyar, head of the architecture department, "we could face a situation where instead of 30 people teaching

for a change in psychology of how you see yourself in the world." But **Lykoudis finds promise in the Obama administration's emphasis on infrastructure.** "The next decade is going to be critical, and we would like to position our students where they can make a difference," he notes. "They may be going into preservation; they may be going into adaptive reuse. It may be that they have to look to government positions to see how they can serve."

Cox of the NEA agrees that definitions are shifting. "Students are redefining how they want to practice," says Cox, who is on leave from the University of Virginia School of Architecture. "It will be interesting to see if this downturn may accelerate the process of designers recasting themselves as social entrepreneurs."

**Cox notes that 2008 saw an "unprecedented spike" in grant applications to his NEA division from community design centers.** His division gave out \$1.1 million in direct, design-related grants last year; this year, it will see its overall budget increase, in addition to a separate, \$50 million injection from the stimulus. With the stimulus promising major infrastructure dollars, with an urban president committed to rebuilding our nation's cities, there is a chance for architecture to expand its reach.

"Designers possess the ability to problem-solve and offer real solutions to many of the underlying challenges that our cities are facing," Cox points out. "Designers can become confidants and advisers to our decision-makers."

"If adversity really forces people to think in innovative terms, then this is going to unleash an enormous amount of creative energy," Cox adds. And if you've got a good idea, he's all ears: "The next deadline for grant applications is Aug. 13." □

# THE BUILDING SLEUTHS

TO SUCCEED IN THEIR HIGHLY SPECIALIZED PROFESSION, **FORENSIC ARCHITECTS** MUST HAVE A DESIGNER'S EYE, A SCIENTIST'S BRAIN—AND THE NOSE OF A DETECTIVE.

TEXT BY EDWARD KEEGAN  
ILLUSTRATIONS BY PJ LOUGHRAN

**WIKIPEDIA DEFINES FORENSICS** as “the application of a broad spectrum of sciences to answer questions of interest to the legal system.” In popular culture, detective and police shows form our most common experience of the field. Forensic architecture often involves a legal case, and a forensic architect can be your best defense for your building’s alleged or real failings. But the deep knowledge of these specialized practitioners also can be tapped in a variety of ways to help keep you out of trouble before disaster strikes. **ARCHITECT** spent time with one practice—ELB Forensic, based in New York—to see what this hyper-

specialized field is like from the inside.

ELB was founded in 2006 by three principals: Don Erwin, Sharon Lobo, and Ronald Bielinski. Bielinski is an engineer and an architect, with an environmental specialization dating back to his undergraduate studies in chemical engineering at Brooklyn’s Polytechnic Institute of New York. Lobo is an architect with a degree from The Cooper Union; Erwin is an architect educated at the University of Pennsylvania.

Erwin and Lobo met while working together at Fox & Fowle (now FXFowle). The duo became a trio when Erwin



→ Based on an actual case handled by ELB Forensic.



"Ugh, that smell again!"

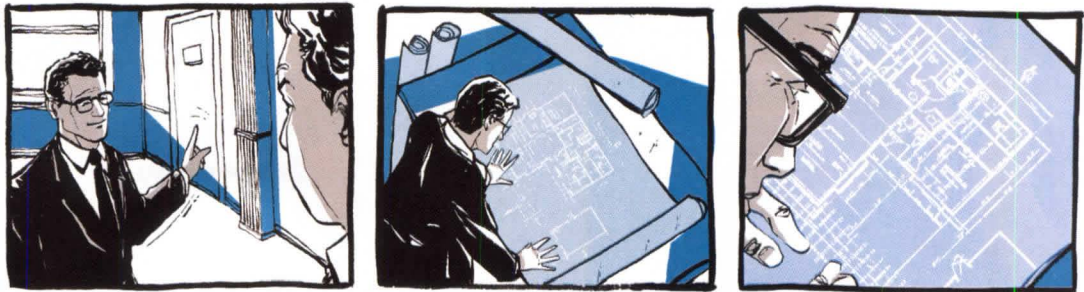
When residents on one floor of a new apartment building complain of a persistent spicy-food odor, the building's management calls in the specialists ...



"That smell ... it seems to be coming from the picture? Huh, there's an electrical panel back here."

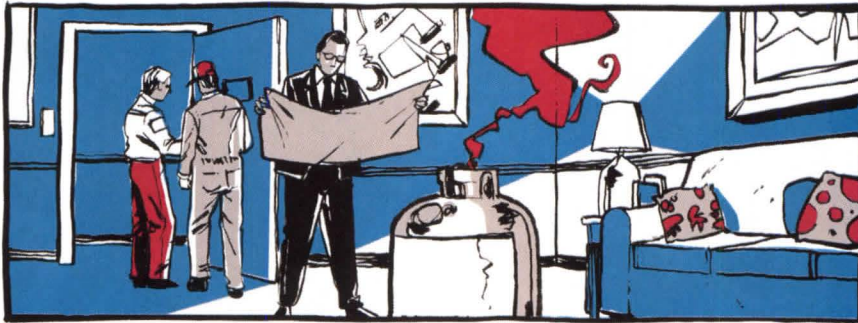


"No odor out in the hallway. Wait, I'm getting warmer ..."



"That's where the spicy smell is coming from!"

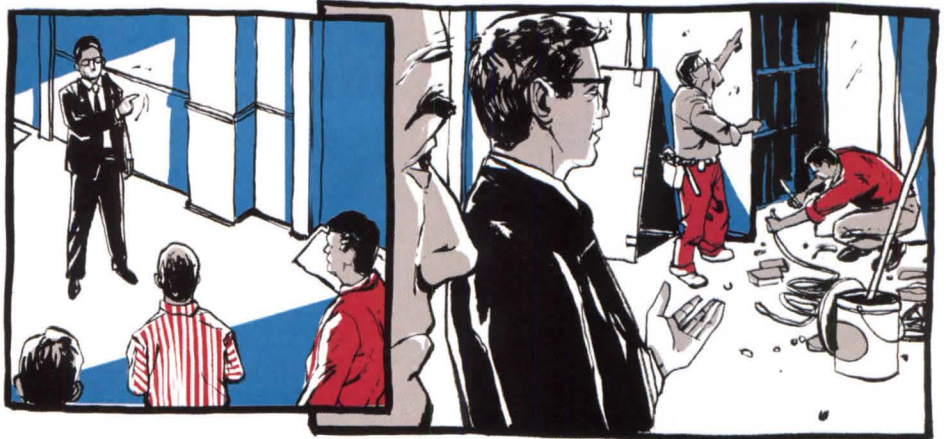
"Doesn't seem to be anything amiss with the dividing walls."



"The tracer gas will tell us what's going on."



Ready and waiting, with sensors ...



"The odor was moving through the stud partition here—the electrical panels are on the other side, which is why they smelled! We opened up the wall and completely firestopped and sealed between the units."

and Lobo met Bielinski while all three were practicing forensic architecture at the New York office of Thornton Tomasetti. "They were primarily a structural engineering firm with a few architects on staff," Lobo says. LZA Technology—a division of Thornton Tomasetti—was one of the first firms to investigate the catastrophic failures of buildings and structures. That focus was a bit limiting for the future ELB partners, who were approached by many clients to deal with primarily architectural failures in buildings. Size matters, too. "We better serve our clients with a small firm structure," says Lobo: The firm has 10 employees, including a bookkeeper, field technicians, junior architects, and a senior architect.

ELB Forensic often assesses the overall condition of an existing building's envelope: the roof, exterior walls, and foundations. But just these "bones" of the building don't tell the whole story. "There's a strong connection between the performance of the outside of a building and the performance of the mechanical system," says Lobo, noting that the structural engineering is a lesser consideration for the firm. The interrelated nature of the envelope and the HVAC is such that an obvious failure in one often traces back to the performance of the other. That's why ELB's partners are specialists in architecture and mechanical engineering, rather than sharing the structural focus of their previous employer.

The firm's work is split equally among three kinds of work: building failure investigations, peer review consulting, and litigation.

#### Building Failures: Investigation

Bielinski characterizes ELB's work as involving either very old or fairly new buildings with problems. The older cases are predictable—failing masonry and other symptoms due to weathering and deferred maintenance. Newer examples follow their own logic, fitting within certain categories—assembly failures due to moisture or humidity conditions; and problems due to incorrect design, detailing, or installation of various sealants. Bielinski notes, "Most of the new buildings have fire protection—fire separation—and sealing wasn't done properly or was unconstructable, because they physically couldn't put a finger in somewhere to seal something."

One of the most common ways that building occupants come to notice these failings is via odor migration throughout a new or recently renovated building. "I bought this brand new apartment for \$3 million, and I can't stand this cigarette smoke," is the refrain that Bielinski and his partners hear the most.

For architects as a profession, an oft-shallow knowledge of the building sciences is the source of many building failures. "We see the same 10 or 12 things going wrong all the time," Lobo says. The top of the list includes control joints and allowing for the proper movement and breathing of the building envelope—"in a word, flashing," Lobo says.

#### Consulting: Averting Failure by Design

While the sleuthing nature of forensic architecture may seem its sexy side, ELB markets its construction knowledge by working as consultants to firms during the

design phases. These gigs generally fall into three categories: waterproofing, roofing, and mechanical. "We'll look at an early building section," Lobo says. "Where should we put the vapor barrier in the outside wall?" This discussion can get into the pros and cons of various options: wood vs. aluminum windows, for example.

"It's good for architects to be pushed into thinking about waterproofing early in the process," Lobo says, who often finds designers talking about color or doorknobs long before considering what kind of roof the building should have. ELB positions itself outside the aesthetics of the building, aiding the architects in achieving whatever look they want with appropriate means.

"A lot of the time, architects don't want joints anywhere in the building," says Lobo—and this leads to a discussion on how a control joint-free building will inevitably crack. That's part of the education process that ELB supplies through its consulting service. Context matters, too. "I had an architect who wanted to use a nice Japanese rice paper on the outside of a building," says Lobo, who responded: "Are you going to put it in the desert? It will last there!"

#### Expert Witnesses: Litigation

The principals provide their knowledge as expert witnesses in a variety of situations, including mediation, arbitration, and trials. Lobo admits they're aware of the ambulance-chasing suspicions. "It's got a bad reputation," she says, noting that 99 percent of their expert-witness work is for insurance companies defending architects and builders.

"We're not eager to jump on every case as a billing opportunity," Lobo says. ELB is frank with potential clients. "We sometimes tell them, 'You don't have a case,'" she says. They're equally honest when an architect is on the losing end of an argument. "Settle now," they advise—and typically don't charge for the single consultation, in hope that the good will engendered by this service will lead to future work.

Lobo has four points of advice for the architect facing a legal challenge on a project:

1. *Be part of the solution, not part of the problem.*
2. *Call your attorney.*
3. *Document everything.*
4. *Don't take it personally.*

#### Putting It All Together

Asked whether she's ever seen a building actually constructed to match the drawings, Lobo laughs and suggests, "We've found buildings that were constructed in the spirit of the drawings." She notes that architects most often seem to get into trouble when they don't factor in the location of a particular design. ELB's partners recently put up a map of the country with a stickpin in each city where they've done work. The majority of the pins were on the Eastern seaboard. "People who design along shorefronts design as if they're inland," Lobo says. "They don't go the extra mile to see that the building is waterproofed." □

## THE FORENSIC ARCHITECT'S TOOLKIT

**Forensic architects get to work with some sophisticated gizmos and gadgets, although Sharon Lobo cites knowledge as the most important tool. That said, here are a few of the cool devices that ELB utilizes in its investigations:**

#### • Digital moisture meter

Materials like wood, sheathing board, gypsum board, and EIFS can be poked with a probe, and the meter displays the moisture content.

#### • Infrared thermography

Identifies problems by detecting the thermal performance of assemblies.

#### • Borescope

Explores conditions in tight places like wall cavities, chases, and ductwork. ELB has one with an infrared meter.

#### • Tracer gas

A nontoxic gas, sulfur hexafluoride, is released, and a refrigerant leak detector picks up its presence. A needle-valve release can be used inside spaces as small as a lock opening to see if air infiltration is occurring through a door frame.

"These tools need to be used carefully," says Lobo. "What are you trying to prove with [them]?" In fact, ELB's best knowledge source—beyond the principals' experience—is an extremely well organized databank of their photographic and video explorations that is categorized through keywords to show different conditions.

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# 'ALL-GLASS' ENTRANCE SYSTEMS

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① 2 3



TEXT BY ANNE GUINEY

## **ALICE TULLY HALL**

LINCOLN CENTER, NEW YORK

DILLER SCOFIDIO + RENFRO IN COLLABORATION WITH FXFOWLE ARCHITECTS

Alice Tully Hall's dramatic new profile along Broadway and 65th Street heralds some of the many changes under way at Lincoln Center, where Diller Scofidio + Renfro and FXFowle are remaking the complex to make it more accessible and welcoming to the public.

**THE ARCHITECTURE AND PLANNING** of the 1960s certainly has its detractors, but Liz Diller is not one of them: “Perhaps I have an affection for ugly things, but Lincoln Center is a real part of New York City iconography,” she said. “It is the kind of place that architects love to hate, but we wanted to give it a second chance.” In their renovation of Alice Tully Hall, Diller and her partners Ricardo Scofidio and Charles Renfro, along with Sylvia Smith of FXFowle Architects, have gone one better and given Lincoln Center another life. Their renovation and expansion of Pietro Belluschi’s 1969 design reverses some of its bunker-like attitudes towards its patrons and the surrounding city.

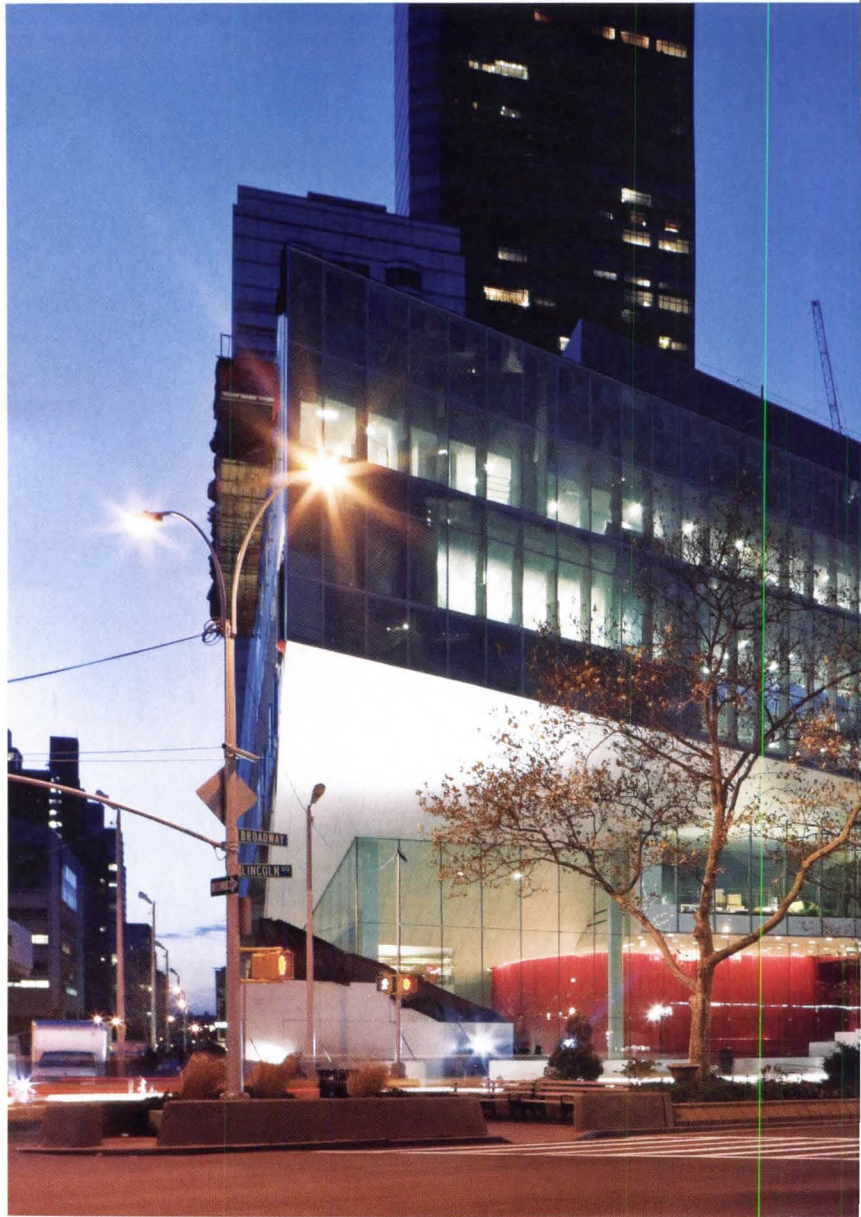
The project’s scope was two-fold: The Juilliard School, which occupies the building’s top three stories, needed another 45,000 square feet, and the auditorium’s interiors and public spaces needed to be more welcoming. Diller Scofidio + Renfro (DS+R) and FXFowle accomplished both by extruding the upper floors out to the sidewalk, covering a rarely-used plaza, and then slicing off one corner to create a lobby and café. A dance studio punches through the one-way cable-net glass curtain wall, and the entry feels like an extension of the sidewalk.

If the goal with the lobby was to bring the city inside, the hall itself must keep it out, especially the rumble of the subway. According to acoustician Mark Holden of the firm JaffeHolden, his team measured every surface of the old hall to determine which were re-radiating the subway’s noise, and found that the stage and seating floors were big contributors, as were vertical panels on the proscenium stage. To mitigate the problem, the new floors sit on a floating concrete slab with a rubber pad, and the spin walls are mounted on giant rubber isolators.

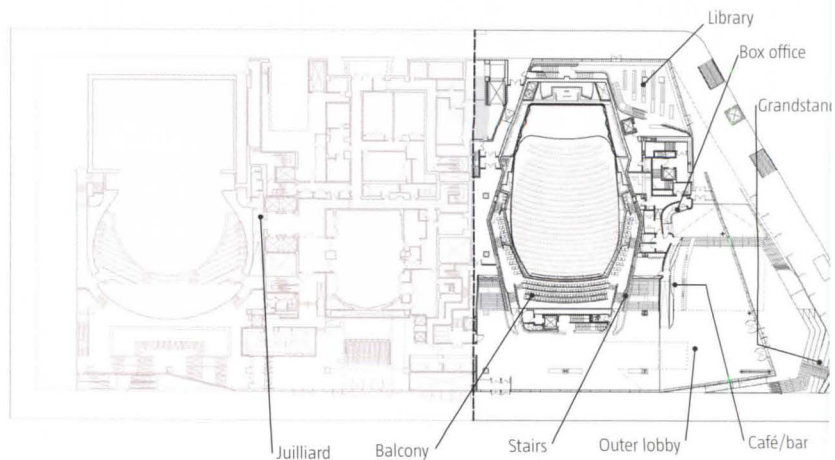
Even with the trains banished to their lair under Broadway, DS+R still faced some real constraints. “We sometimes call it an architecture of 18 inches,” said Diller, “because we couldn’t change the bones at all—we were only contouring the cavity.” After a back-and-forth process with Holden to develop a form that would foster a brighter, more evenly distributed sound, DS+R decided to incorporate everything into the skin— aesthetics, acoustics, and lighting—in order to eliminate visual clutter and fulfill their brief of creating an inviting space.

The auditorium skin consists almost entirely of translucent wood veneer-and-resin panels that DS+R developed specifically for the project with 3form. Panels peel out to form gill-like acoustic baffles along side walls, form a compound curve around the base of the stage, or become pivoting pyramid shapes that bounce sound. At the rear of the stage, a pattern that looks decorative turns out to be a mechanism for diffusing high-frequency sound. Most strikingly, sections of the balcony and side walls give off a soft pinkish light as LEDs hidden behind them turn on. Concertgoers have burst into applause as the theater lights dim and the walls begin to glow.

Concert halls are ultimately judged by the way they sound, but this spontaneous enthusiasm suggests that the architects succeeded in creating the warm and intimate space the client hoped for. And paired with the lobby’s airy bustle and embrace of street theater, the *building is the best argument for second chances* that New York has seen in some time.



### Plaza level





While the original approach to Alice Tully Hall (above) was reticent to the point of being hard to find, the new one (left) makes visibility a priority, and uses two types of curtain wall to achieve it. The lower lobby level is a one-way cable-net system by W&W Glass, and the Juilliard expansion on the upper floors is clad in a glass-fin curtain wall designed by R.A. Heintges & Associates and manufactured by Seele.

#### Project Credits

**Project** Alice Tully Hall, New York

**Client** Lincoln Center Development Project

**Architect** Diller Scofidio + Renfro, New York—Liz Diller, Charles Renfro (principals in charge); Ben Gilmartin, Anthony Saby, Robert Condon, Gerard Sullivan (project leaders); Kevin Rice, Rainer Hehl, Frank Gesualdi, Filip Tejchman, Gaspar Libedinski, Shawn Mackinnon, Chiara Baccarini, Stefan Gruber, Michael Hundsnurscher, Kristis Karlkins, Mateo Antonio de Cardenas, Ben Mickus, Josh Uhl, Eric Höweler, Felipe Ferrer, Sebastian Guivernau (project team)

**Architect** FXFowle Architects, New York—Sylvia Smith (principal in charge); Heidi Blau (project director); Peter Pesce, Ronald Gabel, Mark Nusbaum, Heng Choong Leong, Douglas Muir (project architects); Zen Chen, Lisa Cheung, Aaron Dai, David Glick, Theresa Genovese, Adam Griff, Surawat Hant, Rod Hammer, Ben Ives, Paul Kim, Brenda May, Steve Melke, Colin Montoute, Craig Morton, Pedro Pachano, Raphael Pereira, Dan Piselli, Krishna Rao, Anthony Saby, Michael Sanchez, Monika Sarac, Catherine Selby, Tim Sudweeks, Michael Syracuse, Eric Van Der Sluis, Conrad Talley, Andrew Varela, Raquel Vasallo, Jeff Yu, Lauren Zailyk (project team)

**Construction Manager** Turner Construction Co.

**Structural/M/E/P** Arup

**Lighting** L'Observatoire International  
**Acoustics/Electroacoustics** JaffeHolden Acoustics

**Theater** Fisher Dachs Associates

**Theater Woodwork** Fetzter Architectural Woodwork

**Curtain Wall** R.A. Heintges & Associates

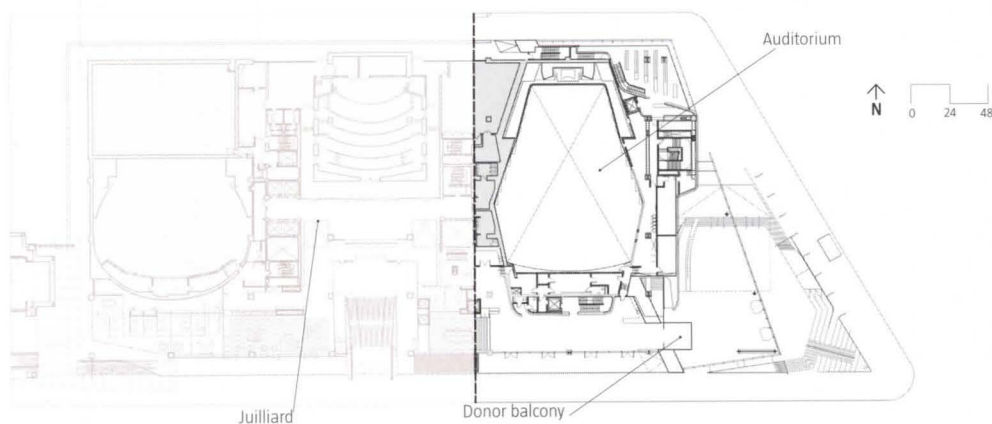
**LED Lighting** Encore/Color Kinetics

**Data/Telecom** Shen Millsom Wilke

**BIM** Gehry Technologies

**Graphics** 2x4, Inc.

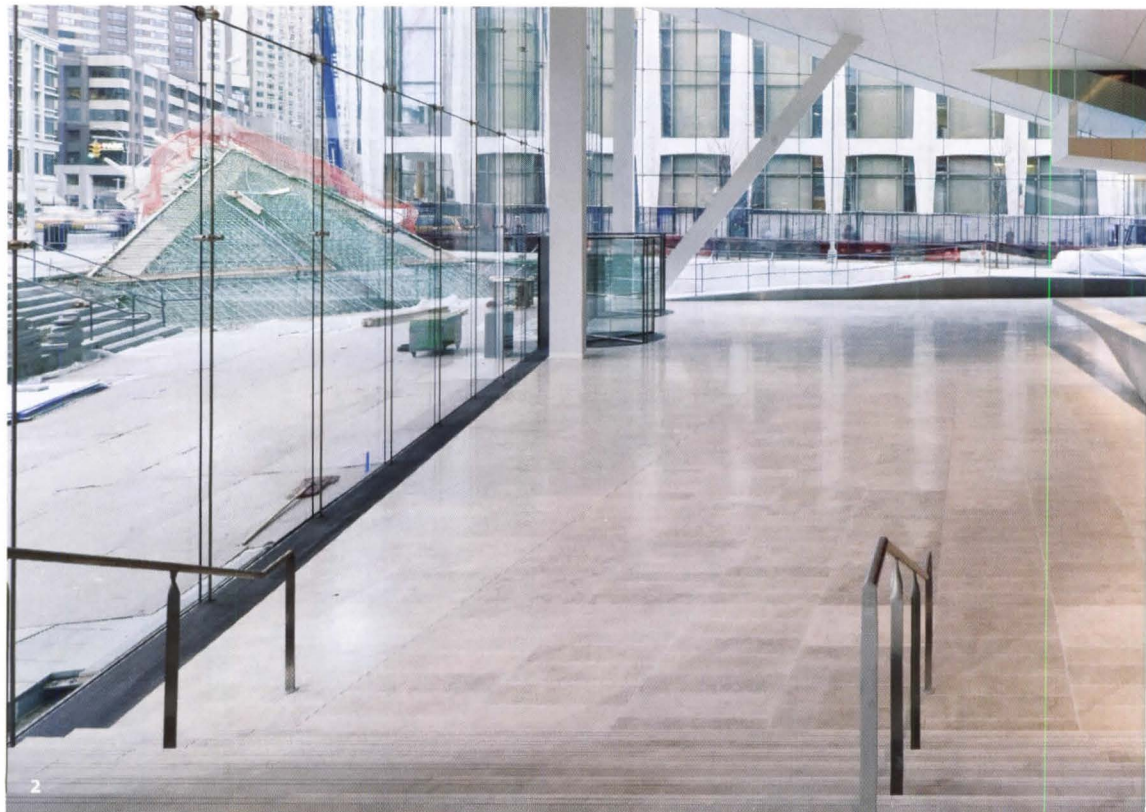
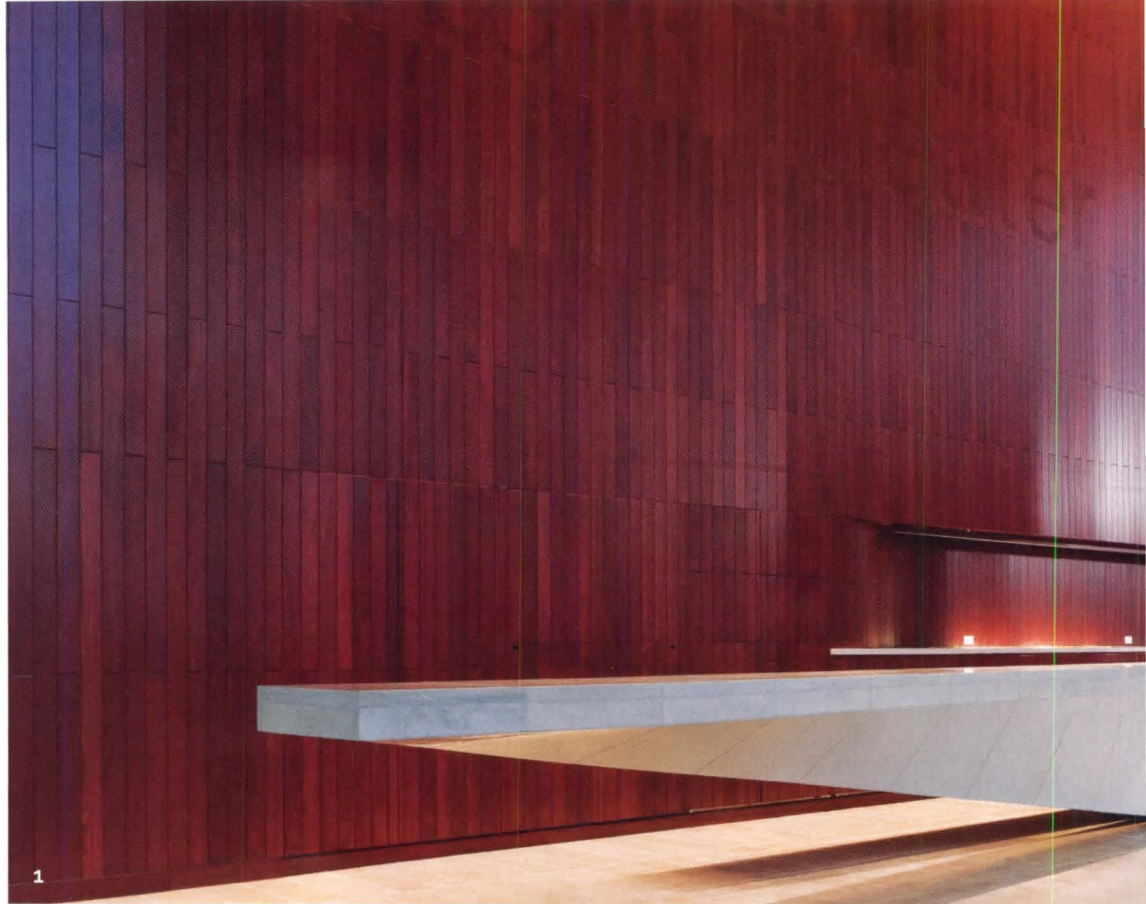
#### First Level



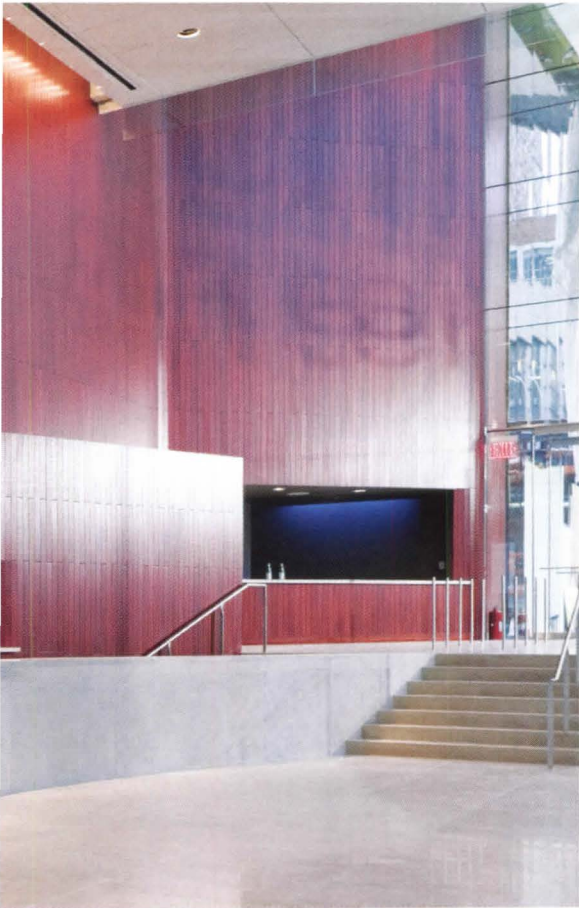


1. The paneling in the lobby is FSC-certified tongue-in-groove muirapiranga. The wood surface incorporates the back of the bar and box office, covers up doors, and includes light locks where they are needed. Similarly, floors of Portuguese azul ataija limestone seem to morph into the 45-foot-long cantilevered bar counter.

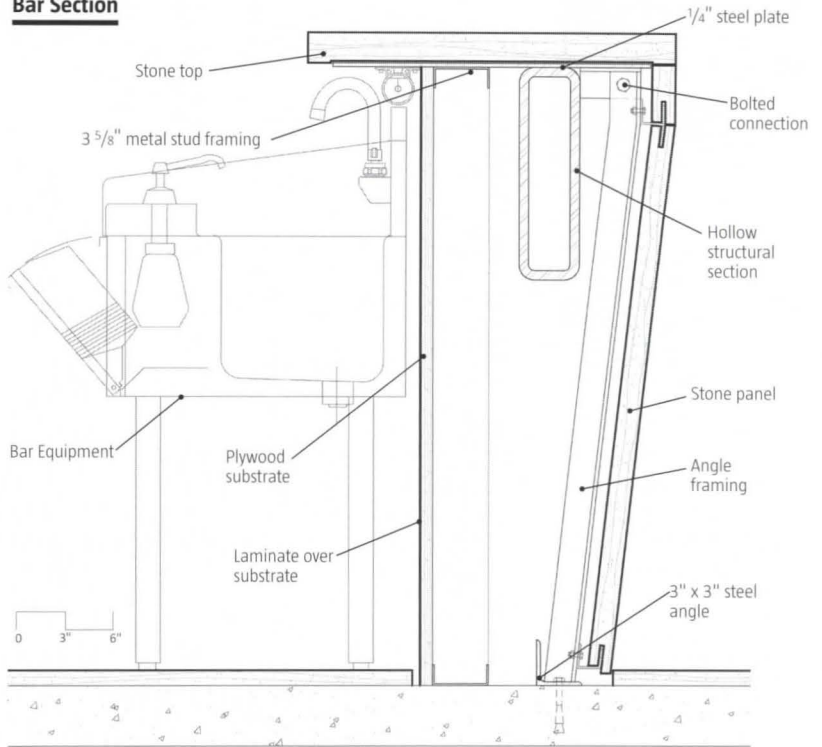
2. Early on, DS+R decided to draw many of the features in the new interiors out of the bones of the old: The original lobby (above) was four feet below street level, and the team exploited this to turn the space into an informal theater-in-the-round for passersby, who can sit on a grandstand or on shallow steps outside to watch the goings-on.



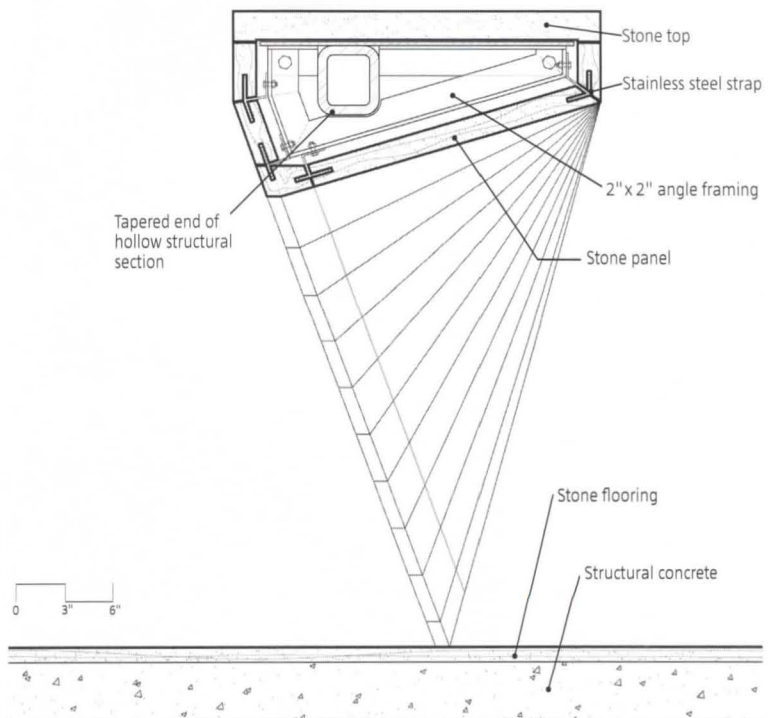




**Bar Section**



**Bar Cantilever Section**





**1.** The warmth of the moabi veneer-and-resin panels is the hall's defining feature; they clad everything from the walls and balcony to the tip-and-fly panels on the ceiling and the pivoting stage panels. The latter can be easily moved to change the acoustics for different types of musical performances, as well as film, theater, and dance events.

**2.** When the panels at the back of the stage are closed, a grid of perforations is evident. Not only do these perforations form a decorative pattern, they also allow sound to be absorbed and modulated by the backing acoustic material during certain types of performances and stage configurations.

**3.** At the beginning and end of a performance, sections of the paneling, including the curved lip of the balcony, begin to glow as LEDs behind them turn on.



PHOTO ON OPENING PAGE: DONNA POLLATA; RENOVATED BUILDING PHOTOS: IWAN BAAH; HISTORICAL PHOTOS (IN ORDER OF APPEARANCE): SANDOR ACS, DAVID LAMB, AND MARK BUSSELL; ALL PHOTOS COURTESY LINCOLN CENTER.



## TOOLBOX

### Auditorium seating

Poltrona Frau  
[frauusa.com](http://frauusa.com)

To maintain a unified and simple aesthetic in the auditorium, DS+R worked with the Italian contract furniture company Poltrona Frau to develop custom seating that is covered in suede and backed in plywood. The generous spacing between each row is a happy legacy of the original auditorium's layout, which is said to have been designed to accommodate patron Alice Tully's long-legged boyfriend.

### Varia Ecoresin Paneling

3form  
[3form.com](http://3form.com)

To clad the auditorium walls, DS+R and 3form developed a material with acoustic properties that would be both translucent and heat-moldable. Each panel consists of a single rotary-carved log of moabi veneer, which is backed with a material that allows it to be shaped into compound curves and then bonded to several layers of quarter-inch ecoresin. The panels' 1¼-inch thickness has an acoustical profile remarkably similar to heavy plaster, making it ideal for a concert hall.

### Cable-Net Curtain Wall

W&W Glass  
[wwglass.com](http://wwglass.com)

Project architect Robert Condon explains that his team wanted to use larger lites than is typical in a cable-net glass curtain wall to encourage a sense of openness. To avoid the appearance of pillowing, the outer layer of each 15-foot panel is thick glass, while the inner layer is a thin sheet of laminated glass. According to Condon, "When there is a temperature buildup in the inner cavity, it is the thinner, interior layer that pillows, so that the glass still seems amazingly flat when you look down Broadway."

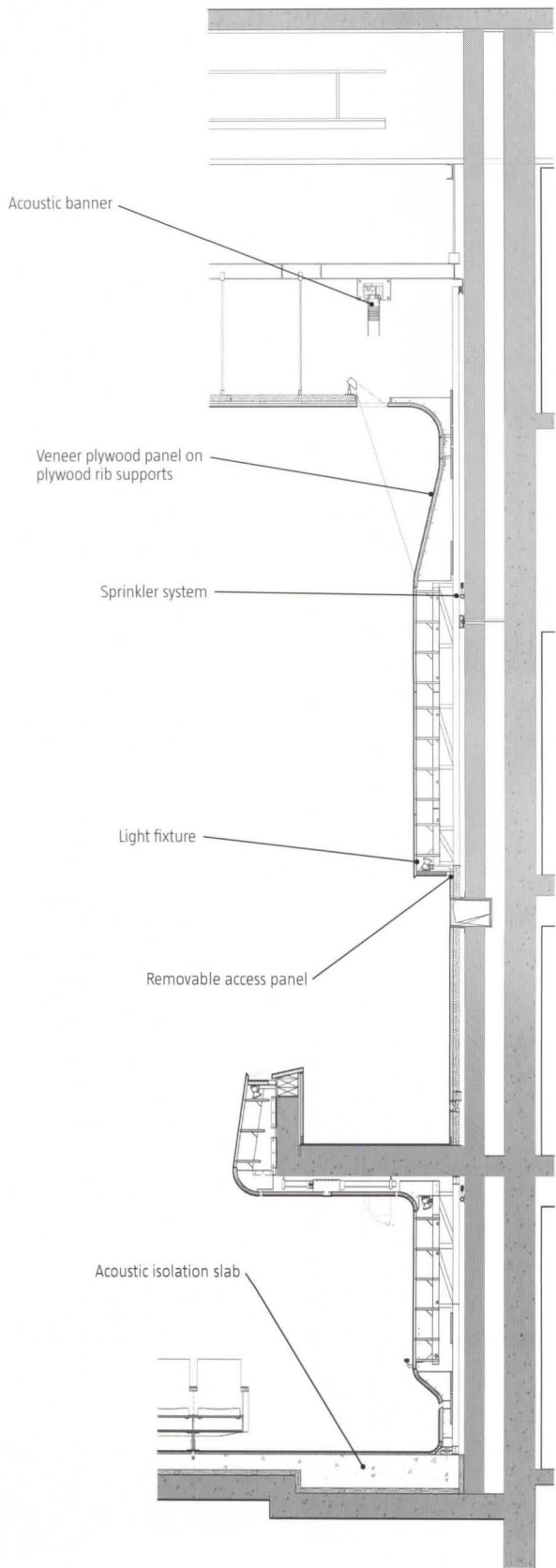
### LEDs

Philips Color Kinetics  
[colorkinetics.com](http://colorkinetics.com)

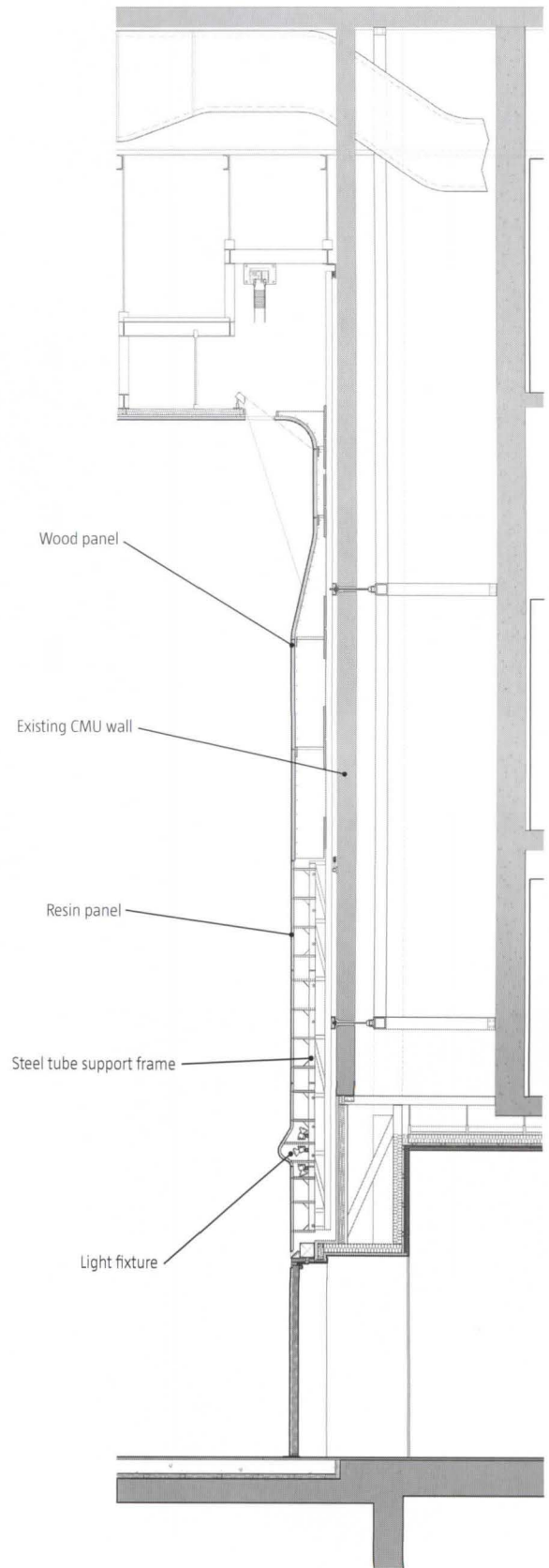
Originally, DS+R planned to use halogen bulbs to illuminate the auditorium's veneer panels, but halogens required far more air circulation than the space allowed. Instead, LEDs were set back roughly 12 inches from the veneer, and reflect off a fireproof glass-bead fabric from Draper that is typically used for projection screens.



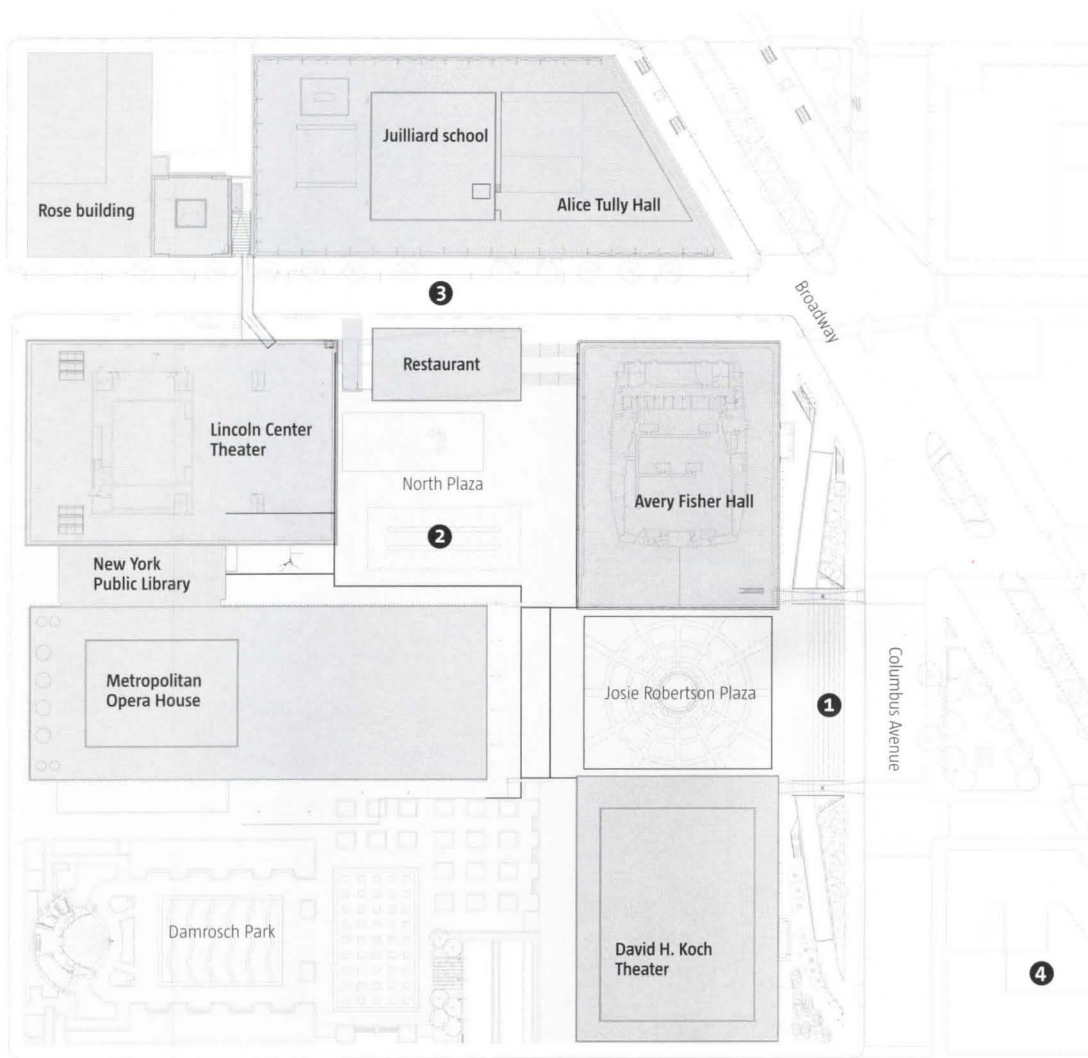
**Auditorium Wall Section at Balcony**



**Auditorium Wall Section**



## Site Plan

**Lincoln Center Master Plan**

Alice Tully Hall is the first completed element of an ambitious plan to revitalize the 50-year-old Lincoln Center cultural complex according to Diller Scofidio + Renfro's 2004 master plan. The plan's primary goals include giving the 12 constituent organizations a stronger public presence and reintegrating the 16.3-acre campus into the urban fabric. All projects are scheduled for completion by 2011.

**1. Promenade, August 2009**  
To reconfigure the campus' main entrance at the Josie Robertson Plaza, DS+R and Beyer Blinder Belle submerge the vehicular access road that separates it from Columbus Avenue below. A broad travertine staircase features risers with scrolling LED panels to broadcast event information.

**2. Morphing Lawn, Fall 2010**  
The hyperbolic paraboloid form of the public lawn on the North Plaza is so dramatic that it is easy to forget it is a green roof. It sits atop a new restaurant pavilion that overlooks 65th Street, and touches ground at the edge of the renovated reflecting pool; a thin glass barrier keeps people from wandering too close to the edge.

**3. 65th Street, Fall 2010**  
DS+R will remove a 210-foot-wide concrete pedestrian bridge over 65th Street, and use the resulting openness to give a fresh public face to each institution on the block. Wider sidewalks accommodate crowds and provide continuity with the revamped North Plaza across the street. A new, more delicate pedestrian bridge will be put in place to ensure that Alice Tully Hall and Juilliard remain readily connected to the main Lincoln Center campus.

**4. Visitor Center, Fall 2009**  
Harmony Atrium, an open-air passage connecting Columbus Avenue and Broadway, will give way for a Visitor Center designed by Tod Williams Billie Tsien Architects. The long and narrow space is lit by 16 large oculi, and houses a café and discount ticket booth.



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TEXT BY BAY BROWN  
PHOTOS BY CORINE VERMEULEN-SMITH

# MERCURY COFFEE BAR

DETROIT  
ZAGO ARCHITECTURE

If Edward Hopper had painted *Nighthawks* in 2009, it might have looked a little something like Zago Architecture's new Mercury Coffee Bar, a renovation project that brings vibrancy—both literally and figuratively—back to this corner of Detroit.

**ON DETROIT'S MICHIGAN AVENUE**, next to Warren & Wetmore's now-decrepit Beaux-Arts Michigan Central Depot, is the Mercury Coffee Bar, a local hot spot that is a sign of the hopefulness of a younger generation of Detroiters intent on repopulating the city. It is a whimsical space that at once evokes a fun house and an Art Deco train car. In fact, Zago Architecture's design cue for the café comes from the very trains that once rolled in from Cleveland to the depot. Principal Andrew Zago's team channeled Henry Dreyfus' iconic 1936 Mercury train in particular, whose streamlined profile was the steel incarnation of speed. To that end, Zago uses metallic, angular surfaces throughout in a nod to the machine age.

Another major component of the space is color. Pink and blue racing stripes across the ceiling shift into bright CMYK colors on the walls, a palette and application that collectively suggest the printing of a misregistered cartoon. For Zago, this whimsy stylistically liberates the

space: "It creates a freedom to introduce various pieces."

The ground floor of the bar has an open plan, with a custom central steel counter that serves as the focal point. Zago designed the folded patterns with a fairly straightforward combination of FormZ and AutoCAD. Those files were used by the laser cutting shop, and then a small local manufacturer bent and welded the steel. Lacquered wood inserts and counters were added on site.

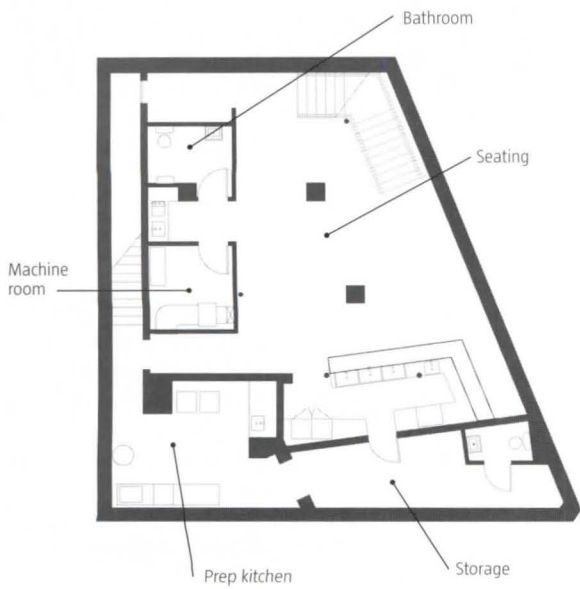
White stairs descend to the basement level, opening up another seating area. The stairs and their grid-like enclosure are made of laser-cut steel that was slotted together like the partitions in a case of wine. The basement's brick walls create a more subdued atmosphere than the technicolor wonder of the ground floor and are lit by a narrow clerestory where the storefront dips below grade.

Cartoonish glee and Art Deco trains may seem discordant, but with whimsy and great lattes, Mercury Coffee Bar is bringing life back to the neighborhood.

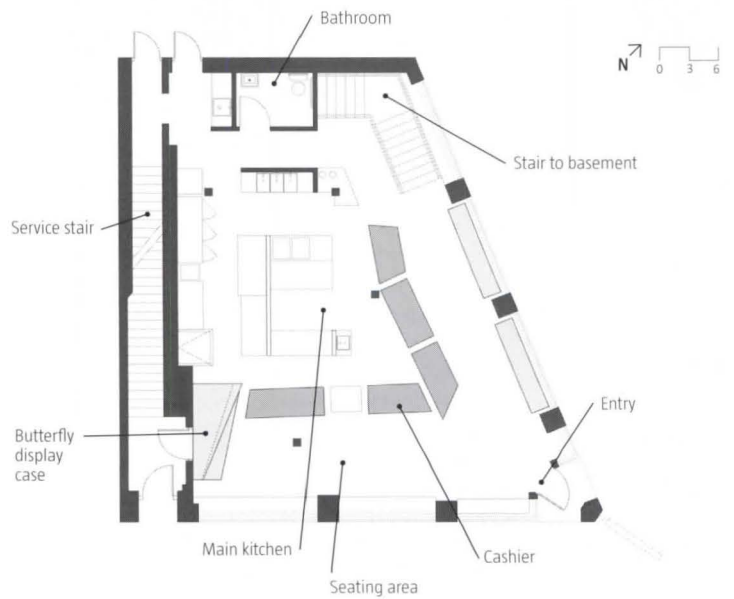


1

**Basement**



**Ground Floor**

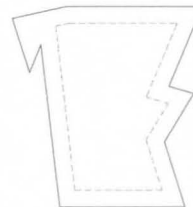
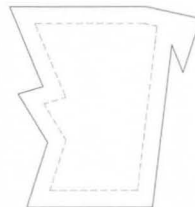
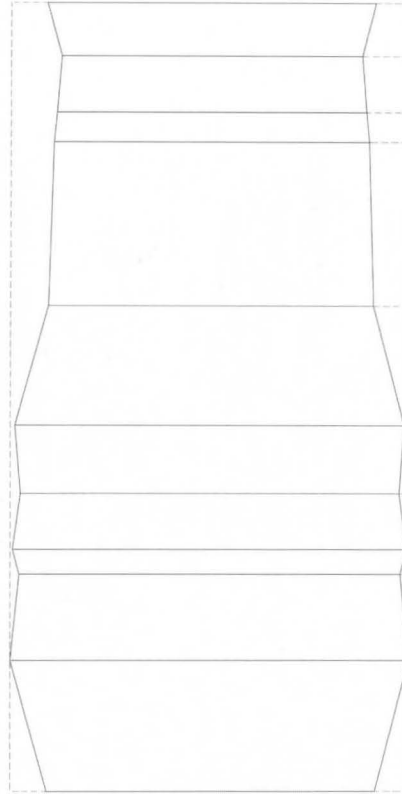






### Counter Detail

2



1. The custom counters were designed by Zago Architecture and fabricated locally. The laser-cut steel was powder-coated silver to give it a shine that reflects the surrounding colors, without resorting to a more expensive material that would have taken the project over budget. They also designed the butterfly display case on the back wall to ply the café's wares.

2. The steel counters were formed from one sheet of laser-cut metal (seen unfolded in this diagram). The sheets were then taken to a shop that bent and welded them into their final form.

3. The staircase leading down to the basement level is also made from laser-cut steel, this time coated white. The angular construction of the risers mimics the geometry of the counters and color fields in the ground floor space—which were achieved using an epoxy coating from Kwasny Flooring and Lining Systems—while the more sedate palette of black and white transitions into the less visually energetic brick space below.



### Project Credits

**Project** Mercury Coffee Bar, Detroit

**Client** Todd Wickstrom

**Architect** Zago Architecture, Detroit—Andrew Zago, Laura Bouwman (project architects); Kanwal Aftab, Christopher Norman (project assistants)

**Contractor** Los Pistoleros

**Size** 2,986 square feet

**Cost** \$300,000

→ For more about the products and technologies used in the café, visit [architectmagazine.com](http://architectmagazine.com).

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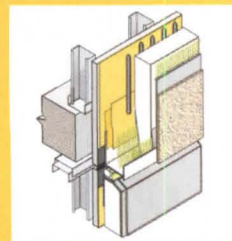
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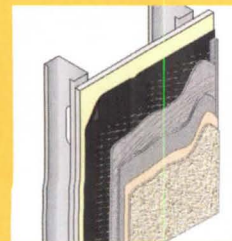
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TEXT BY KATIE GERFEN  
PHOTOS BY BIFF HEINRICH

# MARTIN HOUSE VISITOR'S CENTER AND RESTORATION

BUFFALO, NEW YORK  
TOSHIKO MORI ARCHITECTS AND HAMILTON HOUSTON LOWNIE ARCHITECTS

Toshiko Mori Architects' design for the new Eleanor and Wilson Greatbatch Pavilion at the Martin House complex in Buffalo creates a public face for the house museum and provides education space and ticket concessions.



#### Project Credits

**Project** The Eleanor and Wilson Greatbatch Pavilion  
**Client** Martin House Restoration Corp.  
**Architect** Toshiko Mori Architect, New York—Toshiko Mori (principal); Sonya Lee (project architect); Alexandra Barker (designer)  
**Structural Engineer** Skidmore, Owings and Merrill  
**M/E/P and Fire Protection Engineer** Landmark Facilities Group  
**Facade Consultant** Front  
**Landscape Architect** Quennell Rothschild & Partners  
**Civil Engineer** Watts Engineers  
**Lighting Consultant** Arup Lighting  
**Environmental Consultant** Transsolar Energietechnik  
**Specifications Consultant** Donald Baerman  
**Graphic Designer** 2x4  
**Construction Manager** LPCiminelli  
**Size** 7,775 square feet  
**Cost** \$5 million

**IN 1903**, entrepreneur Darwin D. Martin brought Frank Lloyd Wright to Buffalo with the idea of having the 35-year-old architect design a headquarters for his soap company. But to land the job, Wright had to pass a test—he had to design a house for Martin. The resulting compound—which includes a main house, a pergola, a conservatory, and a carriage house—has long been an object of study for architecture students, albeit as a distant memory. Much was deliberately destroyed or lost to neglect over time, and the house was never open to the public. But through the efforts of a local university, a conservancy, and numerous architects and craftsmen, the Martin House complex has been rebuilt.

Not only have the house and outbuildings been resurrected, they have been enhanced, with a new visitor's center designed by Toshiko Mori Architects. The center serves as an entry point to the complex and sits adjacent to the main house, but it stands on its own as an architectural destination. "Trying to emulate [Wright's] style," principal Toshiko Mori says, "is a battle you can never win."

A deceptively simple-looking glass pavilion, the visitor's center is engineered to the hilt. To shield

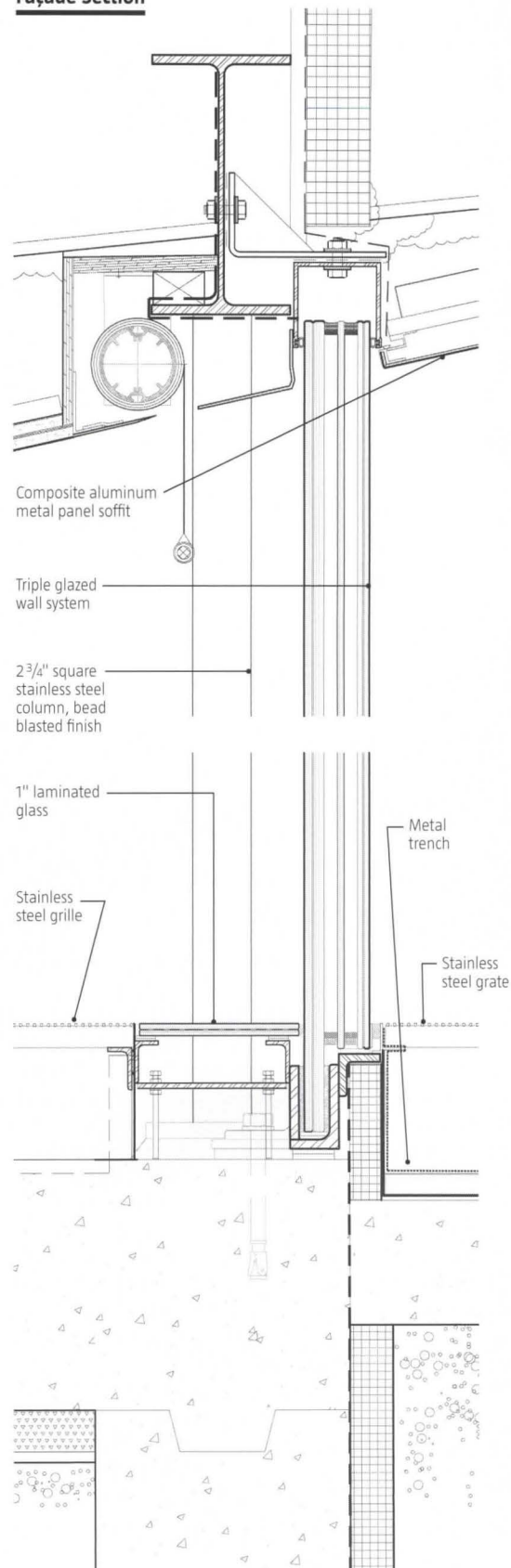
against Buffalo's harsh winters while still maintaining clarity of views, the architects developed a triple-glazed curtain wall that was then manufactured in China. The roof forms an angular bowl with a skylight at the low point in the center of the interior, and it projects beyond the facade as a sunshade. A few central columns provide support, working in concert with thin stainless steel columns at the perimeter.

Mori won an invited competition to design the visitor's center, and one of the things that set her design above the others was its dialogue with Wright's work. "It was not only a design challenge," says Mori, "but an intellectual one, because there is a very precise analytical discourse." To that end, the inverted shape of the visitor's center roof mirrors the pitch of the roof of the main house. The spacing between the steel columns matches the distance between the columns of Wright's pergola. And a donor wall features acrylic bricks that match the dimensions of Wright's masonry bricks.

Such details speak to the complexity of the original Martin House complex, the restoration of which began in 1992. The only piece still standing was the main house, which had been broken up and reworked through



### Façade Section

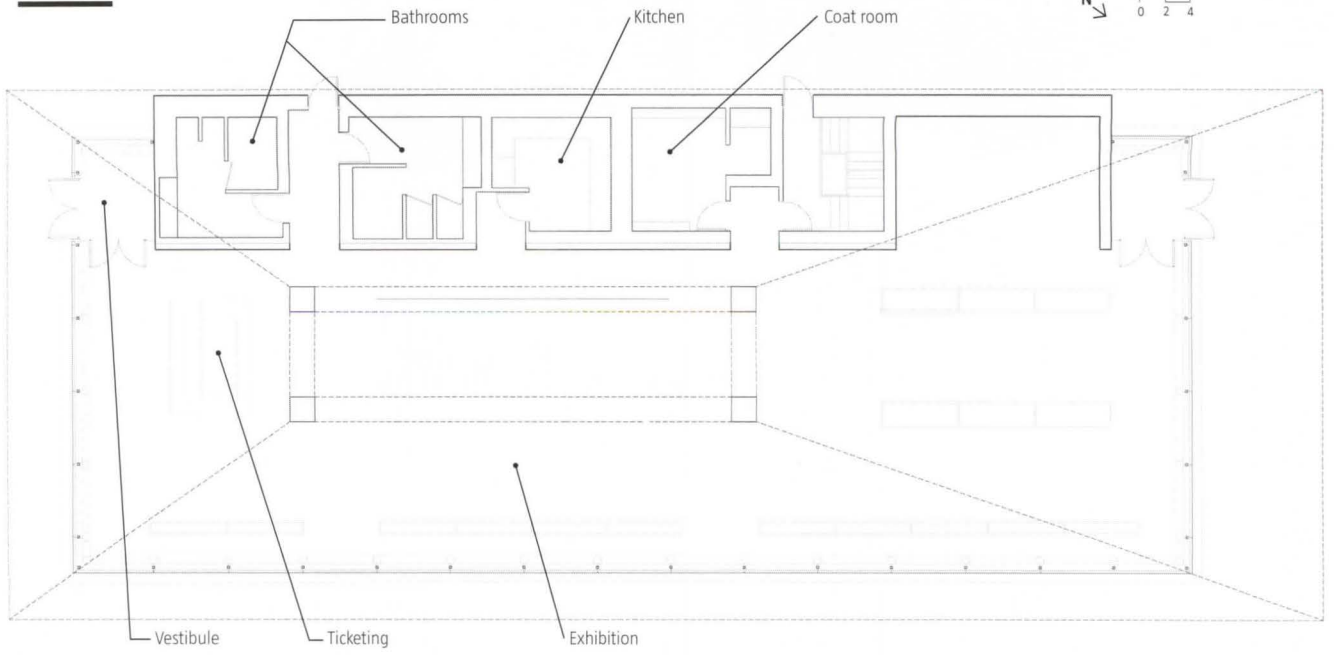


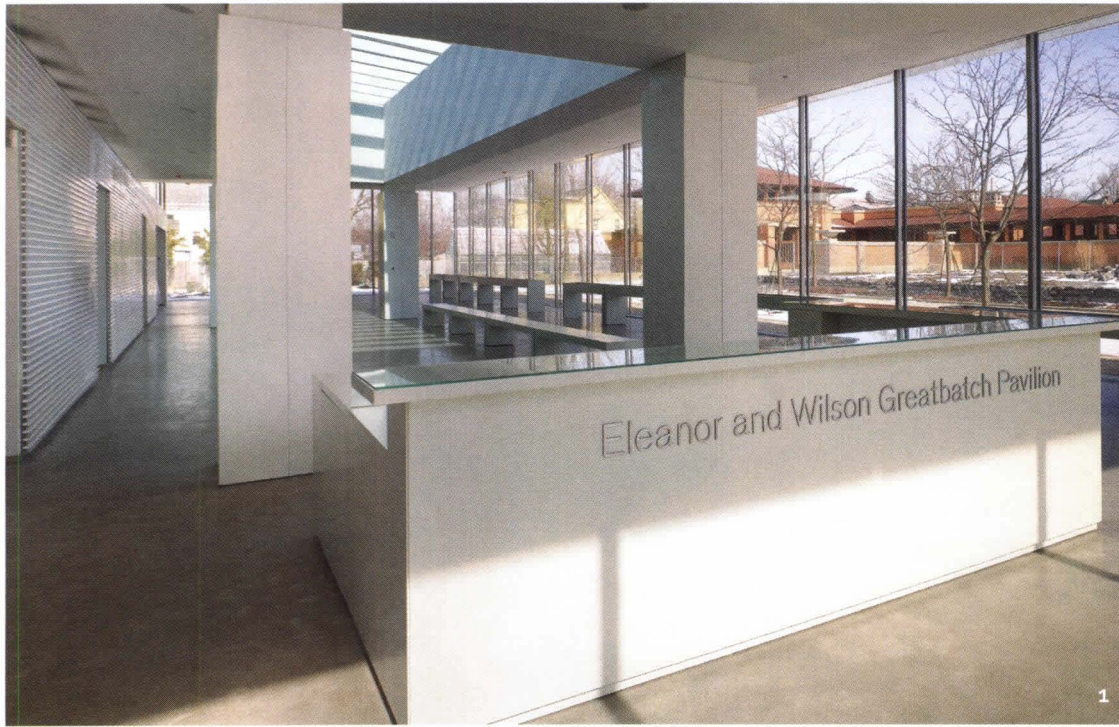
1. Mori's design was selected through an invited competition, from a pool of finalists that included Office dA, Brian Healy Architects, Schwartz/Silver Architects, and Architecture Research Office. At night, the pavilion glows from within, but all the light comes from uplights in the floor and the illuminated donor wall. No downlights mar the ceiling plane. The light also reflects off composite aluminum soffit panels on the underside of the roof cantilever, increasing the foot candles on the pathway around the building exterior.

the years. Local firm Hamilton Houston Lownie Architects had to reconstruct the plans for the outbuildings from Wright's original drawings (which were light on construction details), says principal Theodore Lownie, who also turned to photographs and thousands of letters that Wright and Martin wrote to each other during the construction process. The rebuilding of the complex occurred in several phases, starting with the reconstruction of the main house's original roof, foundation, and exterior. Then came the rebuilding of the pergola, conservatory, and carriage house. The next step is the restoration of the main house's interior—the completion of which is dependent on further fund raising.

Darwin Martin was clearly pleased with his house. He gave Wright the commission for the soap company headquarters, the Larkin Company Administration Building, his first commercial project. And the Martin House Restoration Corp., the nonprofit responsible for restoring and maintaining the complex, credits Martin with directly or indirectly winning some 15 jobs for Wright. The Larkin Building was demolished in 1950—one of architectural history's great losses. Thankfully, the Martin House and its new visitor's center are here to stay.

**Floor Plan**





1

1. The ticket counter is the first stop for visitors before they enter the visitor's center education center. To enhance the daylight admitted by the curtain wall, a skylight runs down the center of the space. "Glass pavilions are very nice from the exterior, but they also tend to be dark at the heart," Mori says. The skylight makes it easier to read displays, by graphic design firm 2x4, especially during one of Buffalo's 310 cloudy days each year.

2. Marking the perimeter of the space are thin 2<sup>3</sup>/<sub>4</sub>" stainless steel columns, engineered by Skidmore, Owings & Merrill, that help carry the load of the roof and support the region's heavy snow loads. Far from encouraging the snow to run off, the inverted slope of the roof retains the snow, which acts as an insulator to help offset heat loss through the glazing. The columns are so thin that, although they support the roof, they do not disrupt the view. And working in dialogue with Wright's complex, the columns are spaced the same distance apart as the columns on the pergola.



2

## VISITOR'S CENTER TOOLBOX

### Triple-Glazed Units

SGT

After consultations with engineering firms, it was determined that triple-glazed curtain wall units would be the best option for maximizing clear views while keeping out the Buffalo cold. No U.S. manufacturer could manufacture units as large as the architects wanted, so they turned to a Chinese company, in what was Mori's first experience specifying product from that country.

### In-Ground Metal Halide Uplight

WE-EF Leuchten

[we-ef.com](http://we-ef.com)

The architects chose fixtures from German manufacturer WE-EF because of their long and wide throw. Light from these fixtures reflects on the white ceiling plane, providing all of the visitor's center's illumination at night and keeping the ceiling plane free of disruption. Placed in the floor in front of each stainless steel column, the fixtures make it possible to read displays even after sunset.

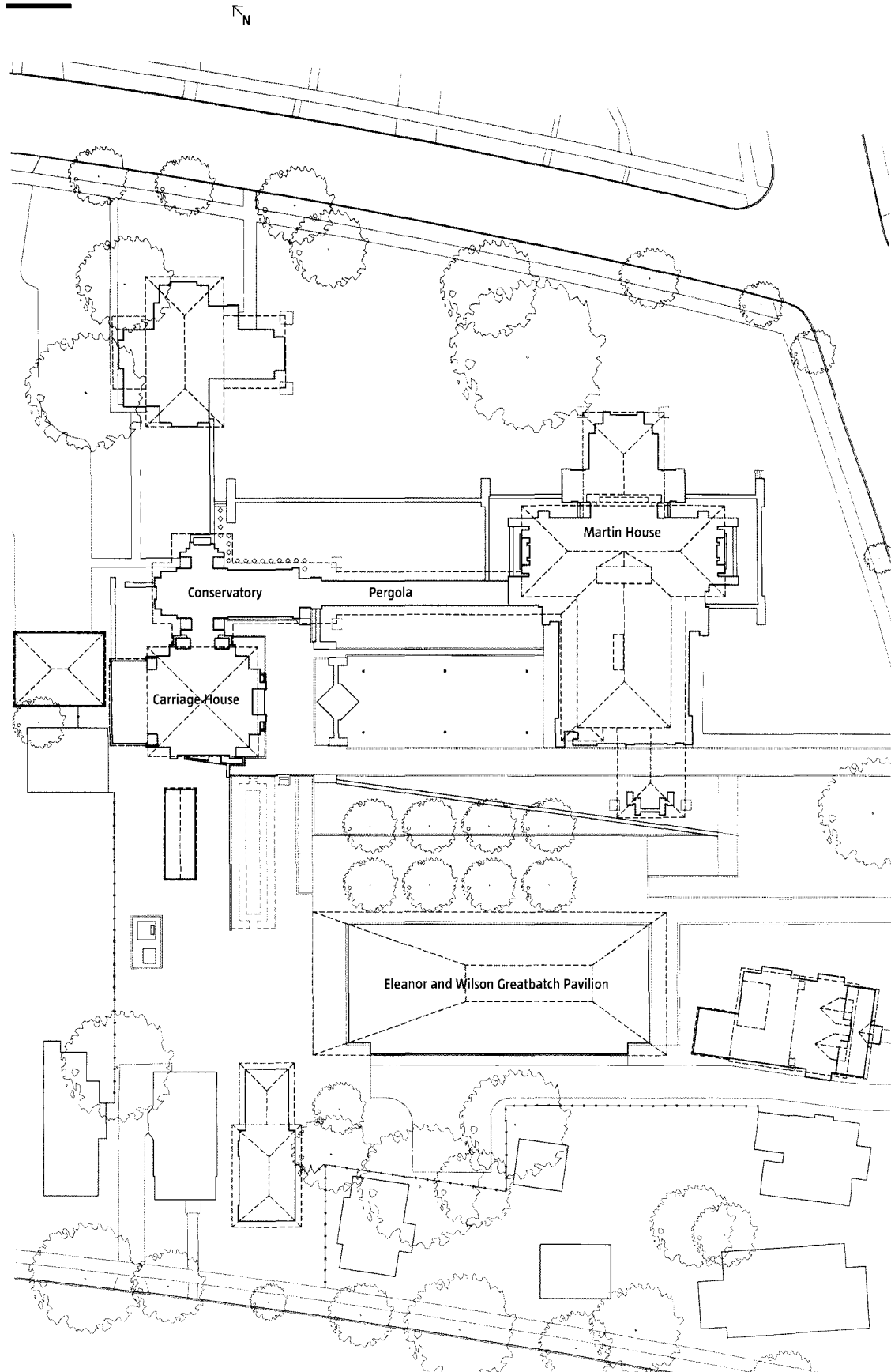
1. The reconstruction of the carriage house, conservatory, and pergola was guided in part by evidence from thousands of archival letters and photographs. Selecting accurate reproduction products and materials involved lots of trial and error, and extra work on the part of multiple manufacturers (see toolbox, facing page). The landscape plan was also reconstructed according to Wright's specifications, including the lawns and fountain.

2. The overall restoration of the complex has been bookended by work on the Martin House proper. The first order of business was emergency repair work to the roof, which included stabilization of structural beams—using a “sistering” approach of placing new beams next to old to preserve the original structure—as well restoration of one of the cantilevered corners, which was filled in with a trunk room (yes, a room to store trunks) by the original owners. The final phase, which is now under way, is restoration of the building's interior, including finishes and art glass such as the famous tree-of-life windows.

3. Wright designed the conservatory—much to Mrs. Darwin's chagrin—not as a place to sit and spend a quiet afternoon, but as the terminus of a visual axis from the main house, along the pergola, and to the statue of Nike (now a replacement from the original manufacturer). A window crank system was salvaged from a period greenhouse slated for demolition and installed to manage opening several windows at once for cross ventilation.

4. The rebuilt carriage house now houses the museum shop, and a display that shows the sheer number of glass pieces that go into one of the main house's tree of life windows. A back room was restored with stalls such as those that would have held the carriage horses. The ceiling was one of the few that was impossible to reconstruct from period documents, but the architects made an educated guess that board-formed concrete was the way to go.

## Site Plan







### Project Credits

**Project** Darwin D. Martin Restoration  
**Client** Martin House Restoration Corp.

**Architect** Hamilton Houston Lowrie Architects, Buffalo, N.Y.—Theodore Lowrie, Matthew Meier (partners-in-charge); Jamie Robideau (project manager and designer); Tobias Westermann, Michael O'Hara (project designers)

**Martin House Curator** Jack Quinan

**Frank Lloyd Wright Architectural Adviser** John Eifler

**Structural Engineer** Robert Silman Associates

**M/E/P, Geothermal, and Fire Protection Engineer** Landmark Facilities Group

**Civil and Environmental Engineer** Watts Architecture & Engineering, PC

**Historic Paint Finishes Analysis** Robert Furhoff

**Historic Paint Finishes Reproduction** Chicago Architectural Arts—Jo Hormuth

**Historic Furnishings Consulting** Cheryl Robertson

**Historic Masonry Consulting** U.S. Heritage Group

**Hazardous Materials Engineering** Chopra-Lee

**Security Telecommunications and A/V** Convergent Technologies Design Group

**Construction Cost Consulting** Baer and Associates

**Construction Manager** LPCiminelli

### TOOLBOX

#### Brick

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After requesting samples from nearly every brick manufacturer in the U.S., the design team worked with Belden Brick to create a series of reproduction bricks fired in kilns, similar to how they would have been manufactured in Wright's time. Each brick was split lengthwise by hand by a local mason to achieve Wright's signature thin brick.

#### Roof tiles

Koramic Industries  
[koramic.com](http://koramic.com)

To recreate the period roof tiles, the designers turned to Koramic, a centuries-old, family-owned French business, where they handmade every roof tile for the project to Wright's original specifications. Using original tiles as a guide, the shop recreated their color and texture.

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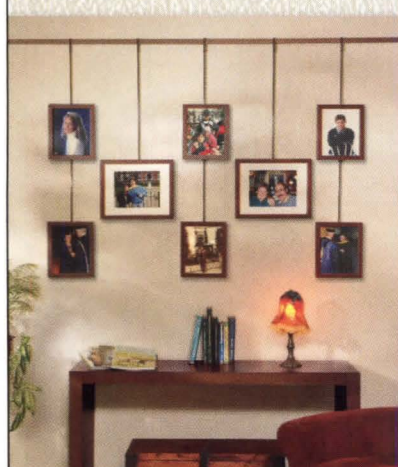
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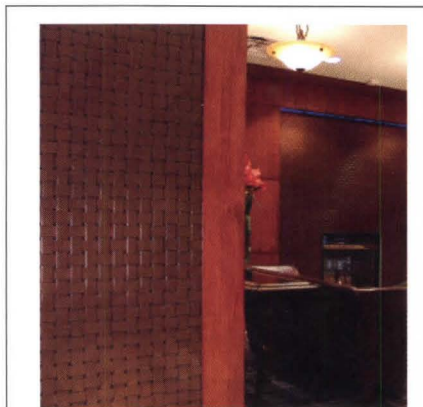
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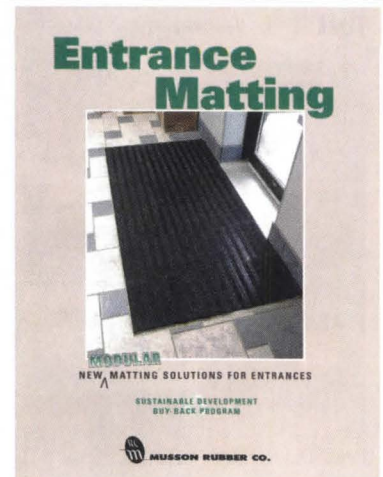
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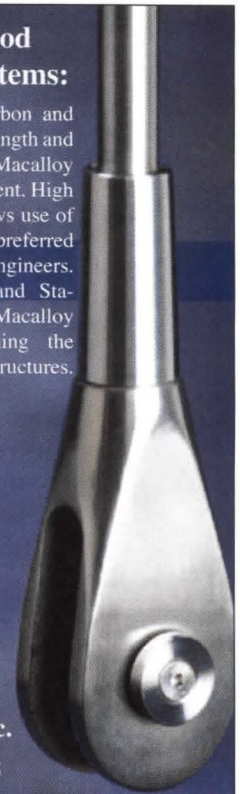
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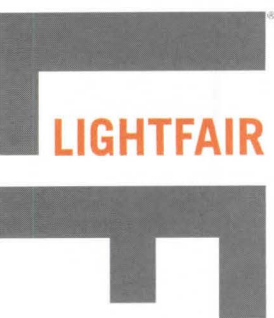
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# ARCHITECT brandLEADER

## THE RESULTS ARE HERE... See Which Suppliers Your Colleagues Choose To Use First Annual Brand Preference Study Celebrates Market Leaders

This year, ARCHITECT conducted its first brand preference survey to determine how its readers—your colleagues—rate the industry's foremost suppliers. Over 700 brands within 41 product categories were rated through an extensive mail survey of randomly selected readers, conducted by an independent research firm.

Specifically, the survey wanted to determine which brands were most familiar, specified most frequently over the past 2 years, used most and were the best quality among all product categories.

Part two of a three issue partial listing of the winning results of the "Brand Leader" study for each category are listed below. For a full listing, please refer to the January 2009 issue. Look for part three of the series in the May 2009 issue.

Thanks to all for participating. Don't forget to contact each manufacturer directly if you would like to obtain further information on the winning products.

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<b>FLOORING: RESILIENT</b>	Armstrong	Armstrong	Armstrong	Armstrong
<b>INSULATION</b>	Owens Corning Fiberglass	Owens Corning Fiberglass	Owens Corning Fiberglass	Owens Corning Fiberglass
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**SURVEY METHODOLOGY:** A random survey sample of 3,500 architects and designers readers was selected by Hanley Wood and Readex from the domestic circulation of ARCHITECT. Seven versions of a 4-page, mail questionnaire were designed by Hanley Wood and Readex. Data was collected from June 20 to August 4, 2008. The survey was closed for tabulation with 1,242 usable responses (a 35% response rate). The margin of error for percentages based on all 1,242 usable responses is ±2.8% at the 95% confidence level.

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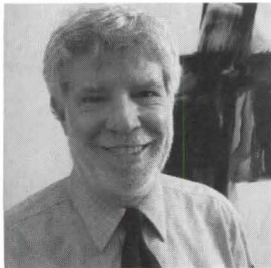
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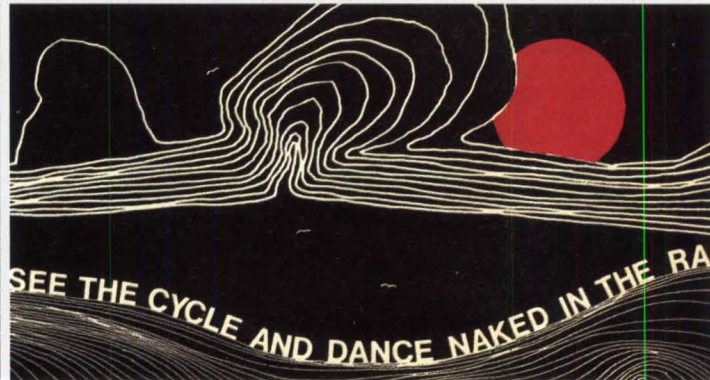
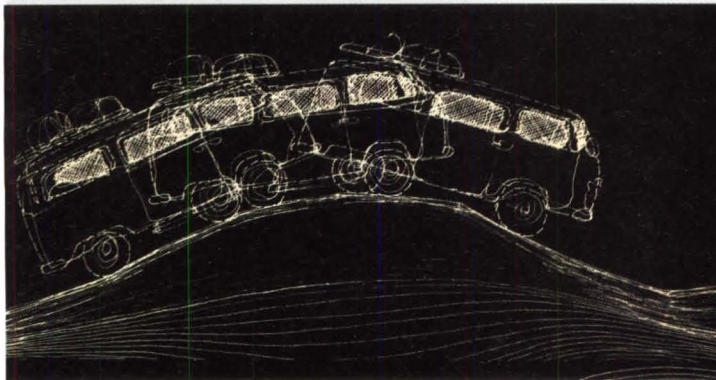
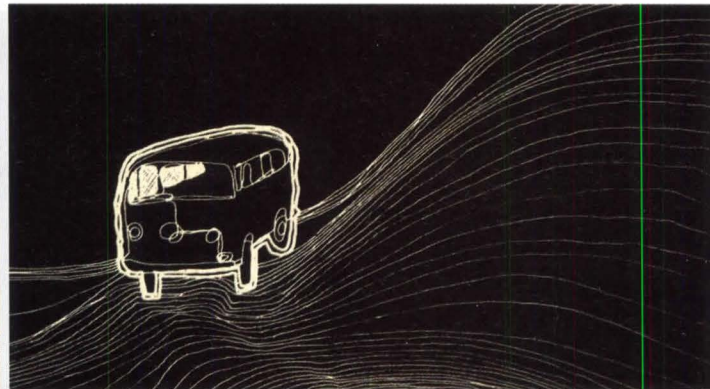
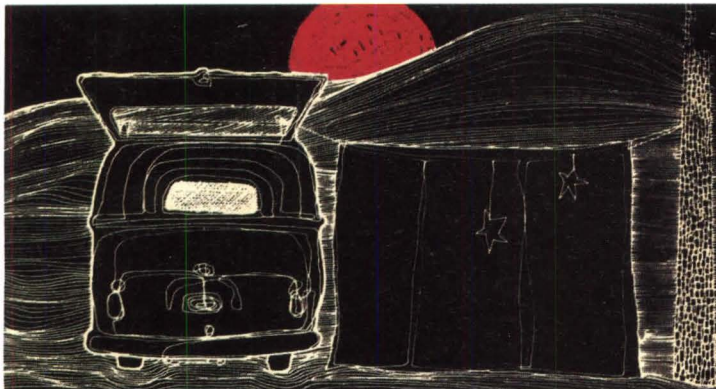
→1971 P/A CITATION

# TAKE ME TO THE MOUNTAIN



Joseph Mashburn

**A GROUNDBREAKING 1971 PROPOSAL BY CHARLES TAPLEY & ASSOCIATES SUGGESTED THAT THE CLIENT NOT BREAK GROUND AT ALL.**



**1971 P/A Awards Jury**  
Edward Larrabee Barnes  
John A. Kouwenhoven  
Ulrich Franzen  
Ezra Ehrenkrantz  
Myron Goldsmith

**AMID ALL OF THE DESERVED ATTENTION** sustainability has received in recent years, we often overlook the movement's earlier incarnation 40 years ago, epitomized by the 1971 P/A Awards Citation to "Take Me to the Mountain." Designed by Charles Tapley & Associates, the project called for not building on the 55-acre, hilly, Texas property owned by the client, Camille Waters. Instead, the designers showed how she could temporarily inhabit three sites with a combination of a VW van, tent, hammock, fire pit, and outdoor gear.

People camp like this all the time, of course. What makes the project so radical and so relevant to our own time is the idea of an architect and landscape architect like Charles Tapley recommending that a client not disturb a site with a building. According to Joseph

Mashburn, who worked on the project and who is now dean of the Gerald D. Hines College of Architecture at the University of Houston, Waters did eventually build "a very small, un-plumbed cabin," but she "kept the site largely unbuilt across the 38 years of her ownership" before selling the land two years ago.

The submission's hand-drawn graphics evoke the early 1970s back-to-nature quality of the project, as does its name, recalling the 1969 album *Take Me to the Mountains*, by the Austin, Texas, country-rock group Shiva's Headband. But the idea of design professionals recommending not building on a site, and finding nonarchitectural means to meet a client's needs—that remains absolutely current, part of a do-no-harm ethic that remains our profession's first responsibility. □



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**MBCI NuRoof® Retrofit Systems**  
**just might be what you need.**



The MBCI NuRoof® Retrofit System combines expert design with all of the framing components and metal roof systems from the broad product offering of MBCI. This means you get a new, worry-free, dependable roof system that will last for years to come.

The NuRoof® system has earned the respect of architects demanding maximum design flexibility whether the project is a high-slope architectural application or a low-slope utilitarian job. Your client can potentially realize significant long-term savings with reduced maintenance, insurance costs and increased energy efficiency compared to other types of roofs.

In addition, the NuRoof® system offers many Green advantages including the fact that our metal roofing is manufactured from 25 – 35 percent recycled steel and that metal is 100 percent recyclable. Metal roofing is a sustainable product, and every color that MBCI offers qualifies as a Cool Roof on high sloped roofs above 2:12.

If you need to retrofit a school, church, office, manufacturing plant or a retail project, feel assured that the NuRoof® is adapted specifically for that particular project. Each retrofit project is designed to satisfy the loading commanded by the current codes and specifications.

For new construction projects, the NuRoof® system is an economical and competitive alternative to prefabricated truss construction.

For more information on the MBCI NuRoof® Retrofit System, go to our website or contact the nearest MBCI plant location.

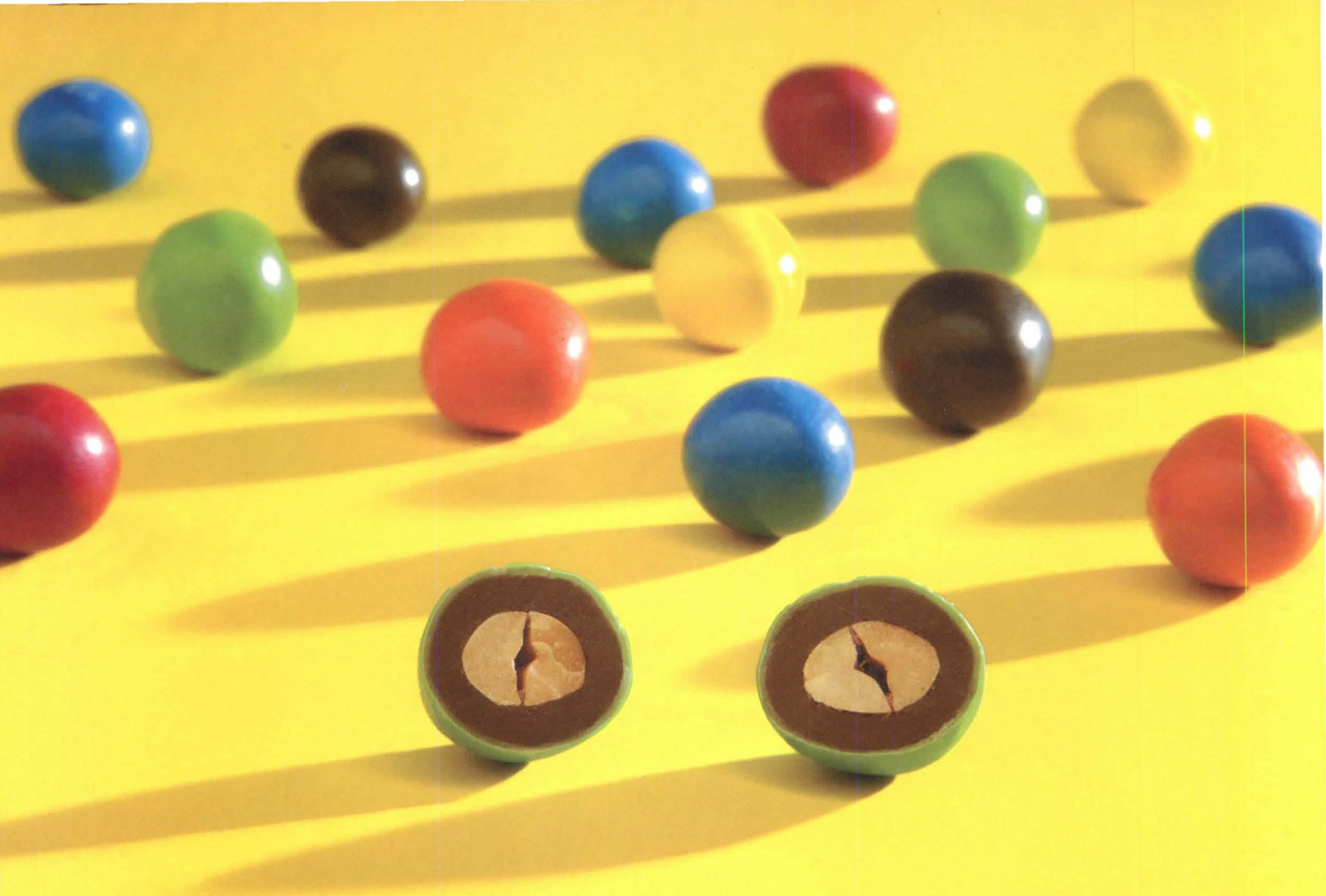


For the most current information available, visit our web site at [www.mbc.com/arch](http://www.mbc.com/arch)

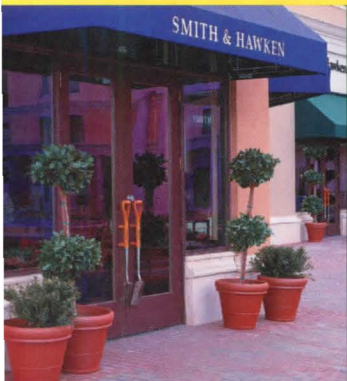
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