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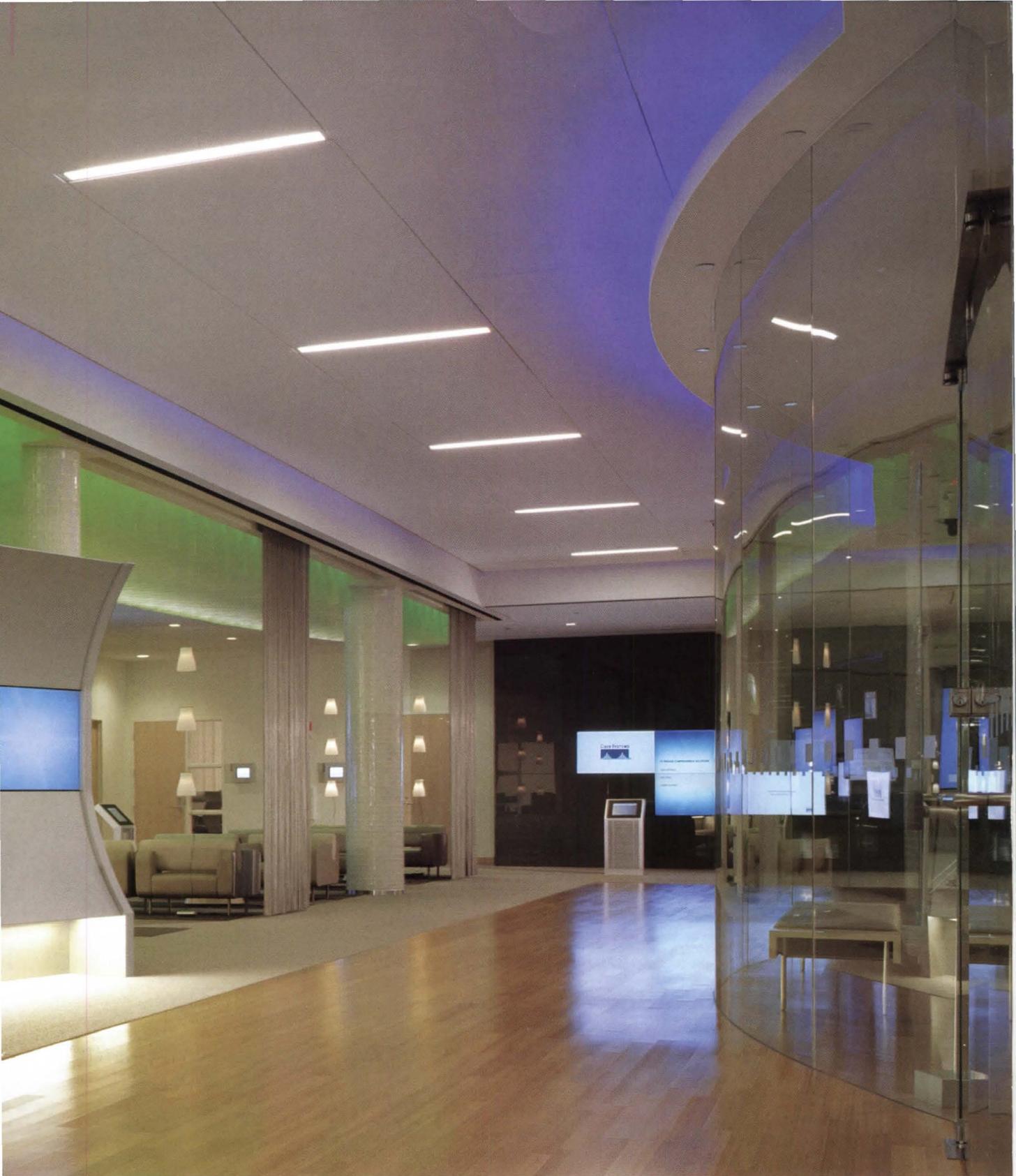
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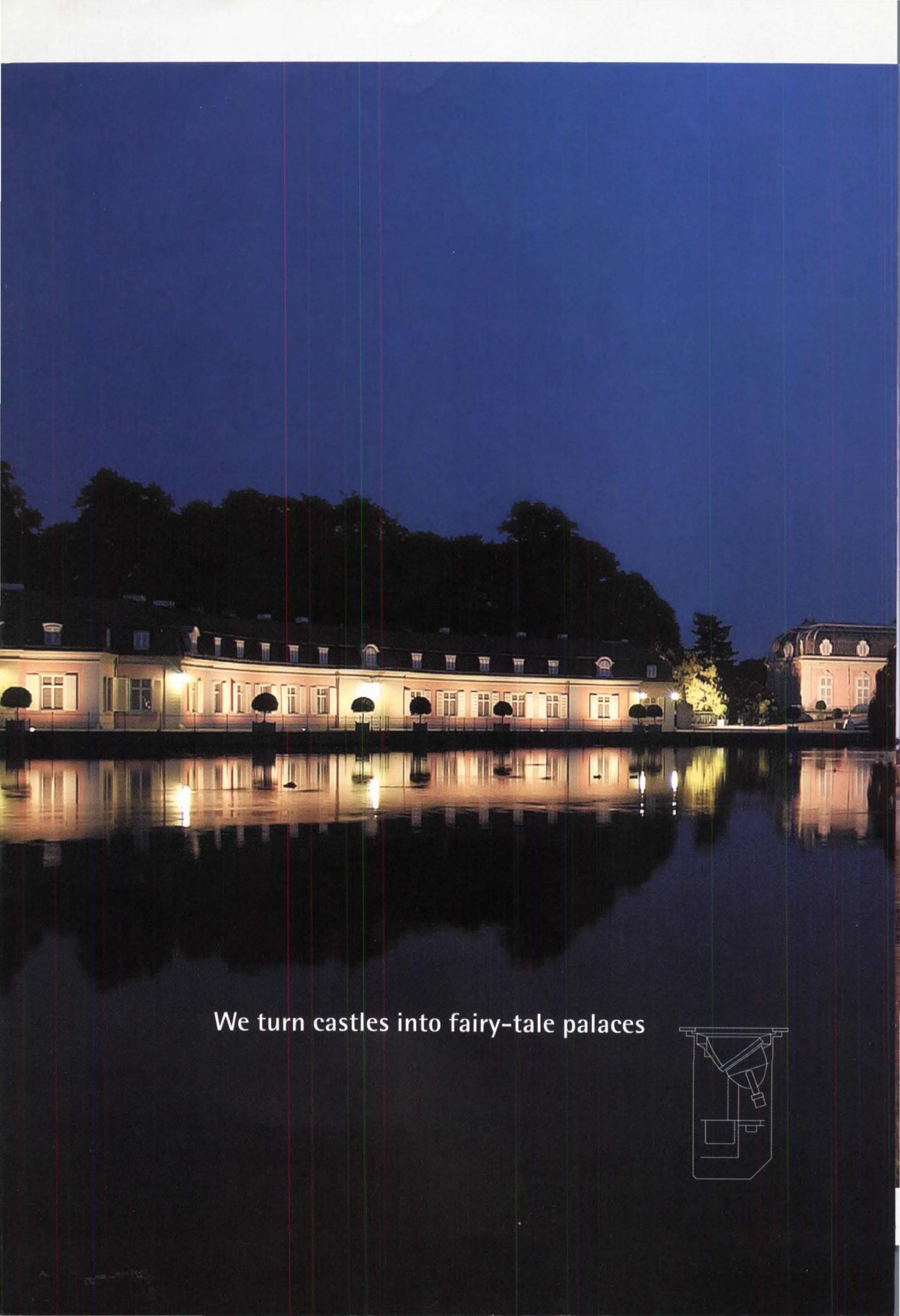
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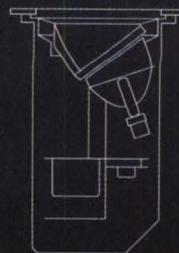
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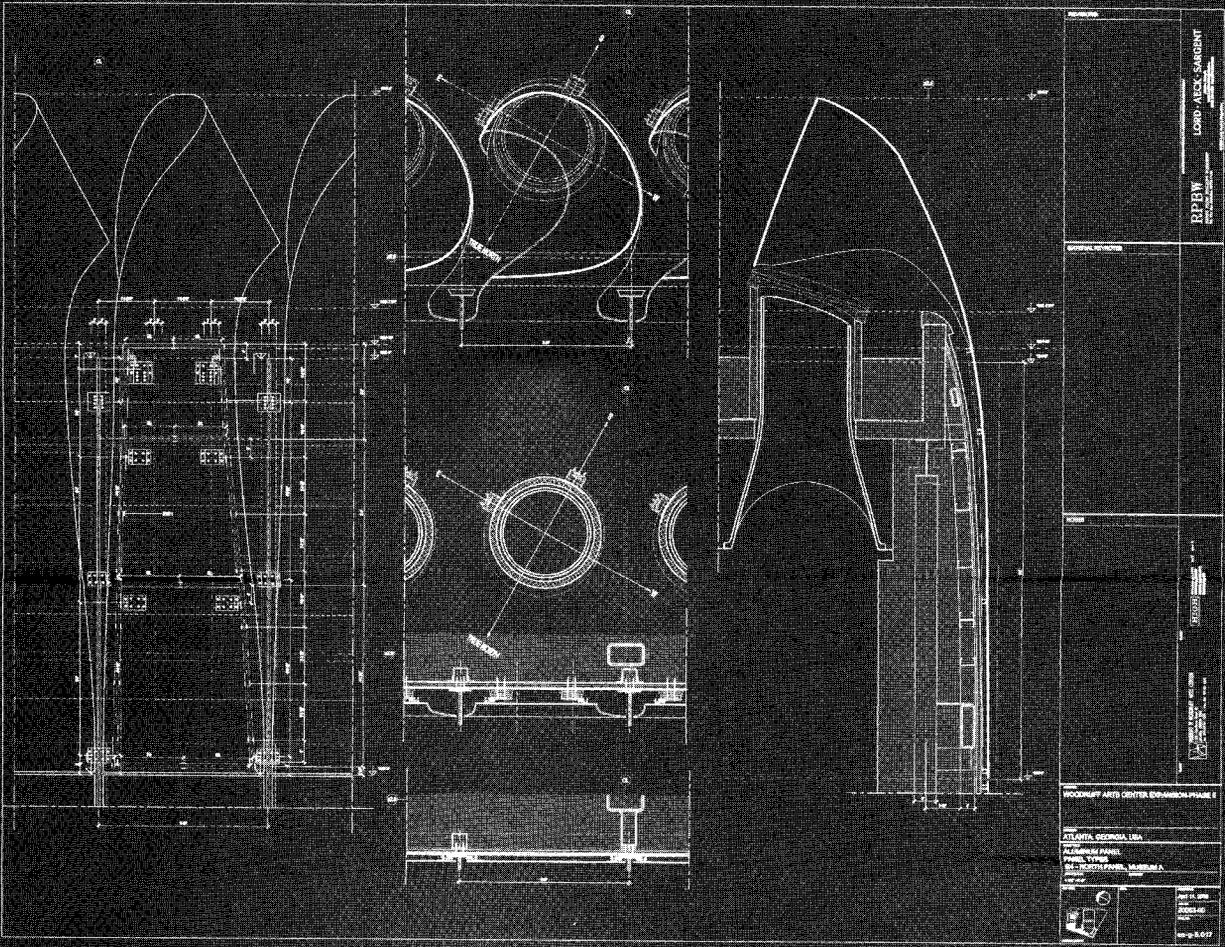
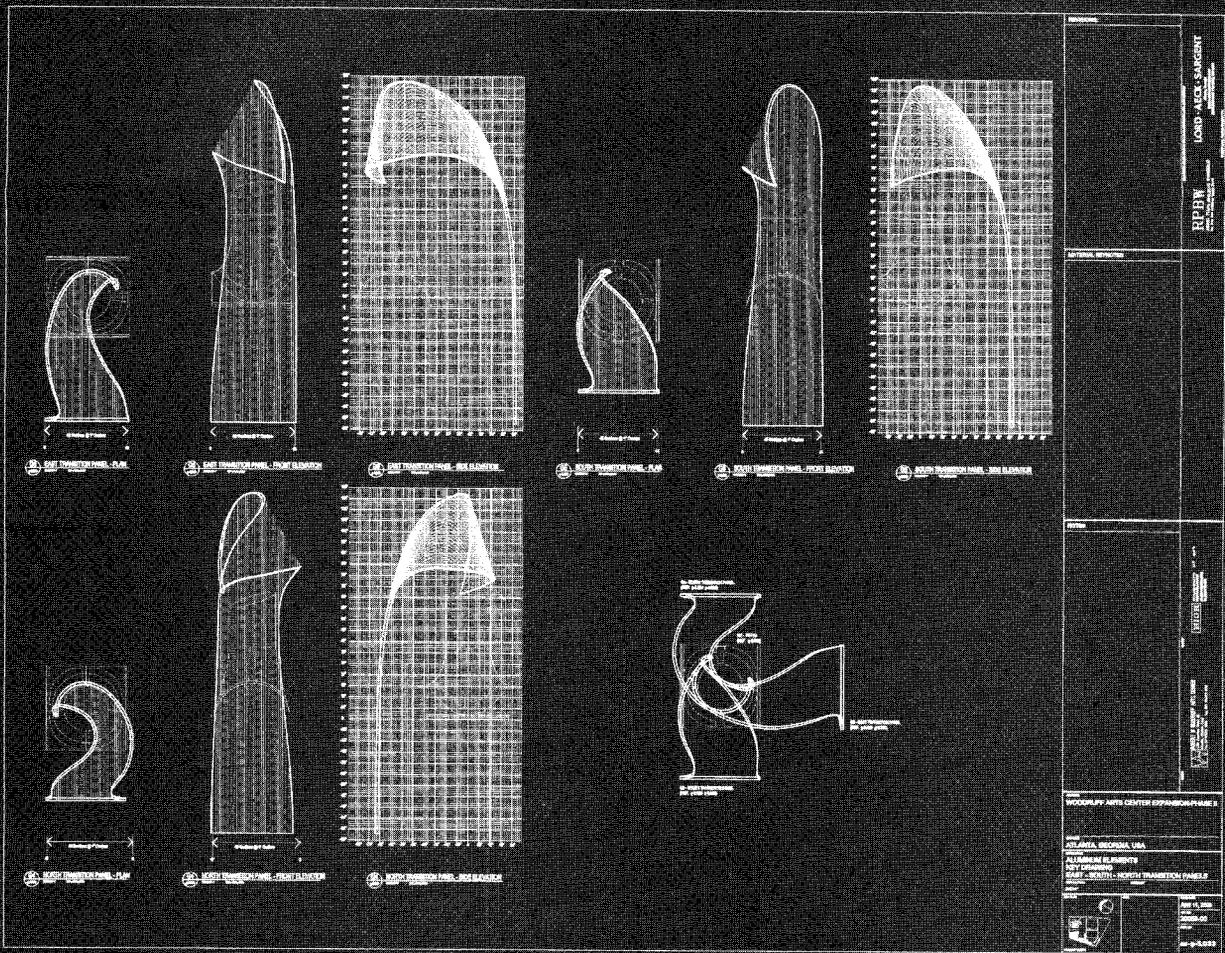
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41 **IN DREAMS BEGIN RESPONSIBILITIES**
Rebuilding New Orleans equitably will require much more than the kindness of strangers.
BY MAX PAGE

45 **SEEKING A SURE FOOTING**
Quality of life issues lead the planning agenda at the Louisiana Recovery and Rebuilding Conference.
BY RAINIER L. SIMONEAUX

46 **WASTE NOT, WANT NOT**
Gulf Coast agencies weigh the pros and cons of using hurricane debris in rebuilding efforts.
BY JUSTIN TYLER CLARK

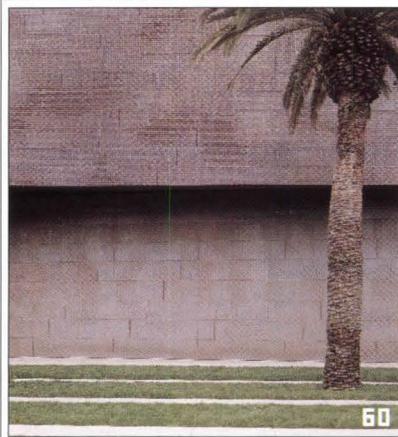
11 **EDITORIAL**

12 **LETTERS**

15 **NEWS**

74 **VIEWS**

80 **PROTEST**
Coming to a city near you: Another celebrity-designed museum expansion—and all the problems it might not solve.
BY JUSTIN TYLER CLARK



design

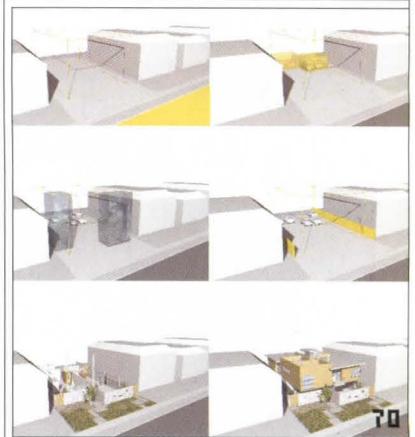
48 **ON THE BOARDS**
The Al-Rajhi Bank Headquarters in Riyadh by Skidmore, Owings & Merrill; Machado and Silvetti's Block 94 Citadel Square in Beirut.
EDITED BY JULIE SINCLAIR EAKIN

51 **INTERSECTIONS**

52 **PIANO'S FORTE**
In the light-filled spaces of his High Museum expansion in Atlanta, Renzo Piano attempts to balance art and the art of everyday living.
BY JULIE SINCLAIR EAKIN

60 **UP PERISCOPE**
The de Young Museum by Herzog & de Meuron is turning heads—and raising eyebrows.
BY SALLY B. WOODBRIDGE

64 **LIFE OF THE PARTY**
O'Donnell + Tuomey's university art gallery makes a respectful splash on a riverside campus in Ireland.
BY GREG DELANEY



process

70 **TECH | MODEL HOME**
Oft considered the high-tech tool for large commercial projects, 3-D modeling is enjoying smaller-scale, domestic uses.
BY KATIE GERFEN

71 **TECH REVIEWS**
A new program helps tailor 3-D modeling to structural engineering needs.
BY KATIE GERFEN

72 **SOURCES | DOOR HARDWARE**

73 **SOURCES | GLAZING AND WINDOWS**

79 **AD INDEX**

Volume 94 Number 12

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COVER | TABLE OF CONTENTS

Skylights on the roof (cover) of the new High Museum expansion in Atlanta, and associated light scoop details (facing page). Images this page (left to right): potential building materials in the Gulf Coast; San Francisco's new de Young Museum; a 3-D house rendered by Robert Sweet.

COMING NEXT MONTH

The 53rd Annual P/A Awards | Deyan Sudjic takes on the "edifice complex" | The politics of design competitions | A New York City subway station goes green

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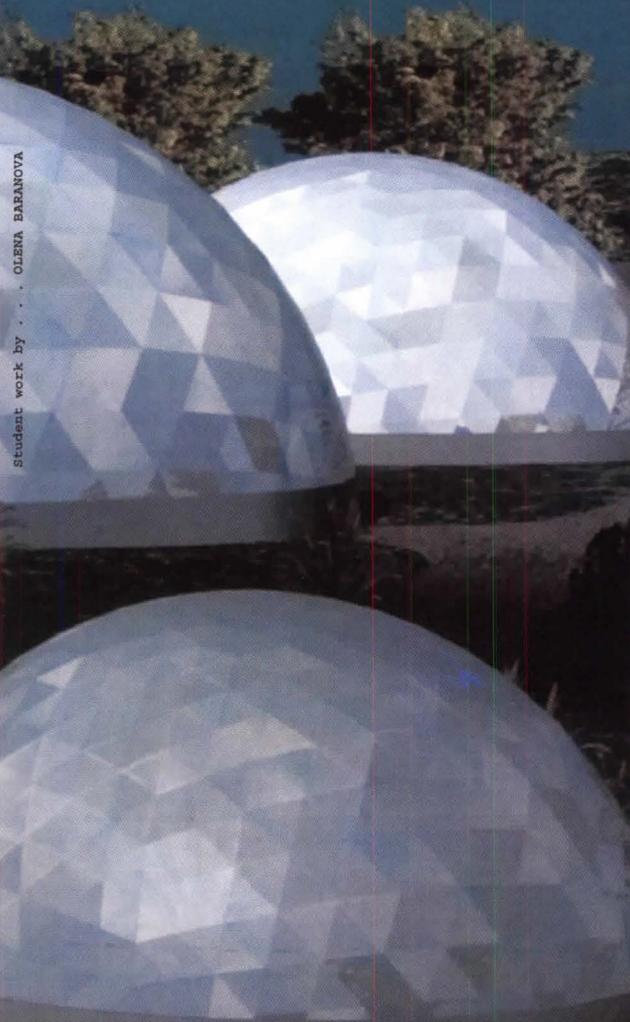
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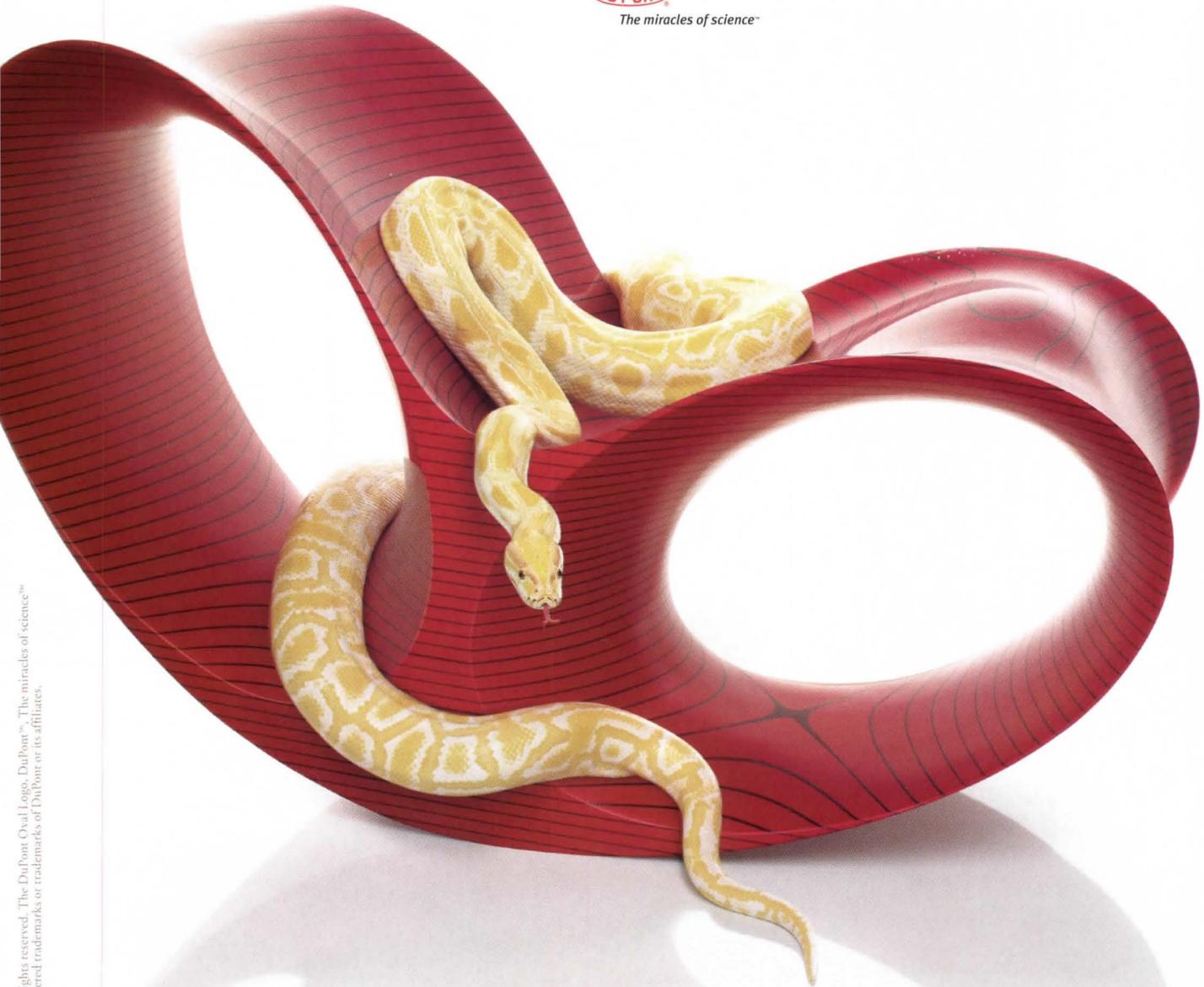
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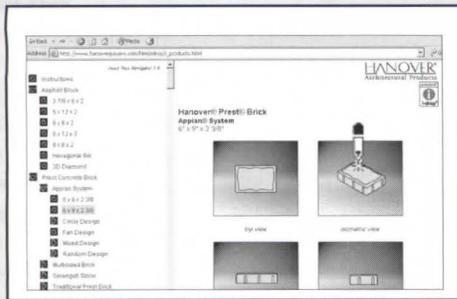
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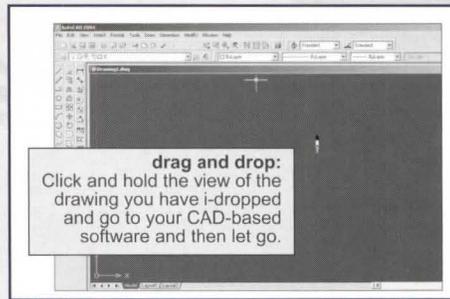
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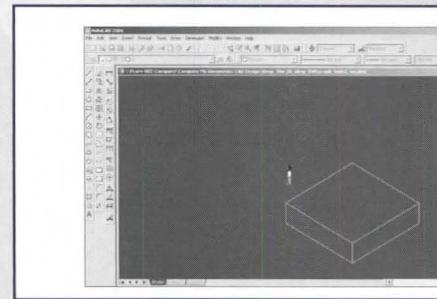
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PRESERVING THE PUBLIC PROCESS

BY EMILIE SOMMERHOFF

Last month when the scaffolding began to rise, it became clear that Manhattan's iconic 2 Columbus Circle was doomed. After years of protest and legal maneuvers by groups like Landmark West! to protect the Edward Durell Stone-designed building, the impending remodel of the structure and its famous façade is a stake in the heart of preservationists, and even more troubling, public advocacy.

Since 2002, activists have urged New York City's Landmarks Preservation Commission—first with postcards, then with lawsuits—to request, at the very least, a public hearing on the fate of the building, which supporters argue marks an important turning point in modernism's evolution. The commission has refused, stating flatly that 2 Columbus Circle does not qualify for landmark status. "That is the professional judgment of the 19 people, myself included, who have served on the New York City Landmarks Preservation Commission since 1996," wrote former chairwoman and architect Sherida Paulsen in a July 30 *New York Times* article. According to Paulsen, the 1964 building, while meeting the minimum 30-year age requirement for landmark consideration, does not in the eyes of the commission satisfy the other criteria: "It must have contributed to the city's development in the fields of architecture, history, or culture. Two Columbus Circle fails all but the age test."

So, it was decided. No landmarking. No public hearing. No doubt, this is a tricky case. The review process for 2 Columbus Circle occurred under the leadership of three different chairs, in two mayoral administrations over a period of nearly 10 years; if there were bias, one would hope it has been accounted for. The alternatives to the building's new owner, the Museum of Arts & Design (MAD), could have been much worse: Donald Trump reportedly made an offer. And, frankly, I find renderings of the remodeled building by Allied Works Architecture appealing. It could also be argued that rules are rules. The commission has a process; 2 Columbus Circle was subjected to that process, and the building did not make the mark. Noted Paulsen, "If we were to hold such hearings sim-

ply upon request, rather than reserving them for buildings that meet the criteria, they would become exercises in theater." Presumably, the commissioners are appointed because they know enough to make these decisions for the public.

But they should also know when to listen. Architectural critics, academics, preservation groups, and past landmarks commissioners have called for a public hearing. There have been editorials, demonstrations, and rallies. The Preservation League of New York State put 2 Columbus Circle on its "Seven to Save" list in 2003. The National Trust added the building to its list of the 11 most endangered historic places in 2004. And if the commission does not know when to listen, it should at least know when it looks bad not to. Uncovered by the Freedom of Information Act last spring, a series of emails suggested a less-than-impartial relationship between MAD representative Laurie Beckelman and current commission chair Robert Tierney, who offered his help "on the trouble ahead" in one note dated May 9, 2003.

When evidence like this and thoughtful calls for something as equitable as a public hearing are so bluntly dismissed, it makes one wonder what the real agenda is—and how many other buildings and neighborhoods could be lost to it.

It also makes one realize that the urgent need for remodeling lies not with 2 Columbus Circle, but rather with the commission's own structure and procedures. Toward that end, the "Landmarks Hearing Bill," introduced by council member Bill Perkins last August, will enable the City Council to vote in favor of a public hearing, as well as require the commission to "calendar buildings that have been determined eligible for the State Register of Historic Places." Kate Wood, executive director of Landmark West!, expects the bill to be voted on by the end of the year; the City Council's final meeting is December 22. While probably too late to save 2 Columbus Circle, the bill promises to give communities more sway in landmark designations and to establish a clearly needed balance of power in the decision-making process. ■

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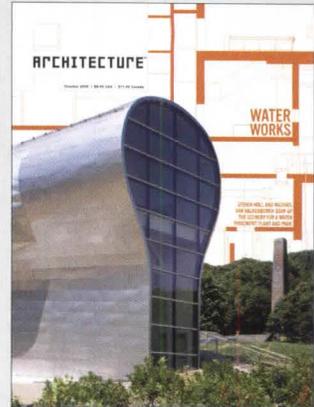
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10 | 2005 ↑

A change of plans

Building sustainable homes to withstand hurricanes and floods is sensible, but it's not enough ["Finding Shelter," October 2005, page 9]. In the Delta, we need to search for new housing types, organizations of settlements, and urban structures. The slate is clean and everything should be open for reexamination, including zoning. Nature keeps reminding us that the existing built world is not sustainable, yet we fail to listen and act. Architects need a forum for the presentation of alternatives, and a planning competition could generate serious and inspired proposals. Without such a plan, we rely on expedient solutions and replicating past patterns—and mistakes.

Guntis Plesums

Lorane, Oregon

More dark clouds

"A Flood of Liability Worries" [October 2005, page 26] is fair warning that trial lawyers will monitor the risky solutions that may incur the liability of architects. The greater parts of our cities were built under the old rugged rule of *caveat emptor*. Since the skyscraper, the rules were changed and the contractor emerged as the "master builder." The owner-contractor system has doubled the liability of the architect, and increased the risk of failure. A new architect-developer model must take the lead in the making of our cities, if the profession is to prosper.

Victor L. De Nigro

Tucson, Arizona

Fantasy island

I am a Florida landscape architect now but all of my 40-plus years of practice were in New York City. So I was delighted to see "Floating Island to Travel Around Manhattan Island by Robert Smithson" [October 2005, page 65] and the image of the little red tug towing a microcosmic "slice" of Smithson's homage to Frederick Law Olmsted behind it. What a great tribute!

Butch Paskey

Crystal River, Florida

WANTED: YOUR COMMENTS

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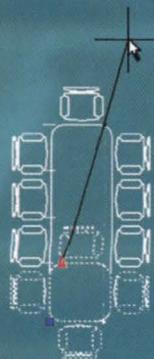
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NEW LIFE FOR AN OLD GEHRY BUILDING

Frank Gehry's 11-year-old American Center in Paris, long without an occupant, has a new purpose in life: La Cinémathèque Française. The national film center and archives now resides in Gehry's fantastical cubist affair described by the architect as looking like "a dancer lifting her tutu."

A major cultural institution situated in the city's eastern section, Bercy, the American Center's Gehry-designed home opened in 1994 to much ballyhoo. But the organization soon ran into serious financial difficulties. Nineteen months later, it was forced to close and the building was up for sale.

The \$41 million Gehry building was acquired in 1996 by the French government to house La Cinémathèque Française, which had been homeless for nearly a decade following a fire at its old address. The structure has been steadily transformed by l'Atelier de l'île, a local firm headed by Dominique Brard.

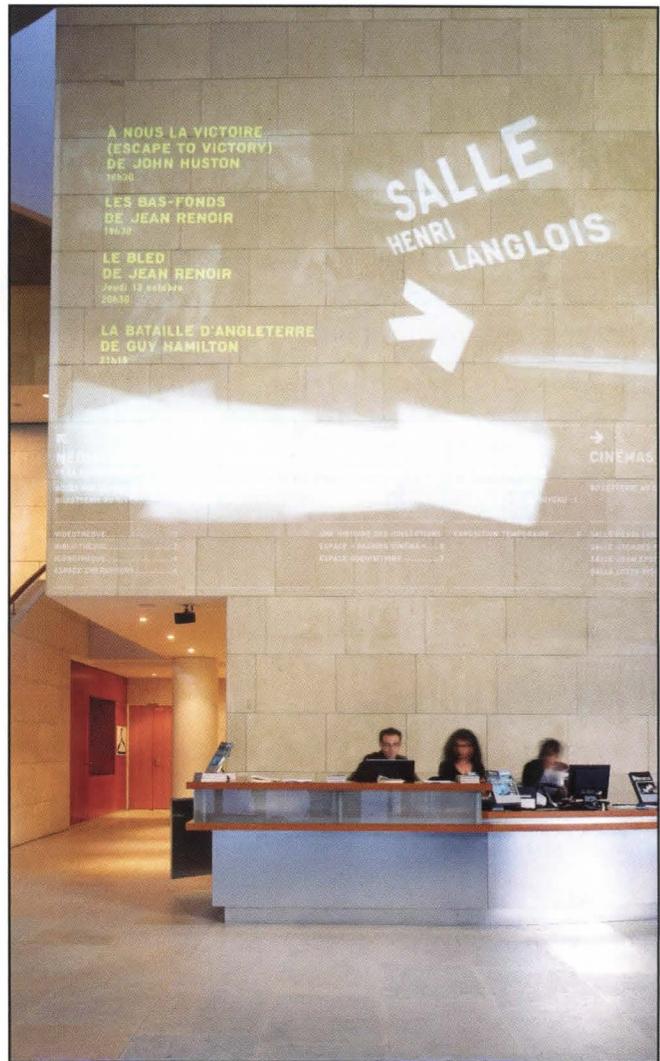
Surprisingly, Gehry did not want to alter the building for its new use himself. He did, however, have a say in the selection of Brard, who chose to conserve the greater part of the original design—the sculptural volumes and the glorious natural light flooding its overlapping interior levels. In addition, Brard strived to use the same material palette (limestone, zinc, clear and frosted glass, pine and beech woods), while developing a new and unique identity for the Cinémathèque.

Originally designed around exhibition spaces, artist studios, and a state-of-the-art theater, Gehry's building now accommodates four movie theaters of different sizes in addition to the National Film Library, which required some interior reconfiguration. But the original atrium has survived, and the passage to the exhibition levels has been made more user-friendly; Gehry's distinct exterior remains entirely unchanged. According to Brard, it's only "the more neutral parts that have been transformed."

The renovation of any structure designed with 3-D modeling software is relatively new. Certainly, this is one of the first high-profile 3-D-modeled buildings to reach a second-generation use. Dominique Brard and his team, however, preferred to work in 2-D, employing cardboard models. They did use 3-D modeling to transform the original Italian-style theater into a 413-seat cinema (and for a handful of other details as the renovation was drawing to a close).

To make way for the main cinema, the floors, concrete walls, and the entire backstage area of the original theater were removed to accommodate volumes more appropriate to viewing film. In addition, offices were created out of the American Center's accommodation quarters, and a restaurant and shop are now situated on the ground floor.

The essence of Gehry's original design remains, but if the crowds that now flock to the film center are any indication, Brard has injected it with new meaning and vitality, as if Gehry's work was always intended to be the Cinémathèque. **Greg Delaney**



MoMA ARCHITECTURE CURATOR STEPS DOWN

After a run of 14 years as chief curator of the architecture department at the Museum of Modern Art (MoMA), Terrence Riley will step down in March and pass the torch—first ignited by department founder Philip Johnson in 1932—to an as-yet-undetermined successor. In addition to raising the public's design awareness by showcasing international, leading-edge work, Riley played a key role in the recent expansion of the museum's midtown Manhattan facilities by Japanese architect Yoshio Taniguchi (February 2005, page 40). He was also instrumental in creating the MoMA/P.S.1 Young Architects Program, which has commissioned temporary installations by emerging talents for the past six years.

From the time he joined MoMA, Riley maintains that his primary goal was to debunk the popular 1980s rubric of post-modernism, which he judged to be "vastly incorrect and uninformed," and to "demonstrate that modernism was far more complex than it was perceived" to be at the time. After leaving his post, he will act as an advisor on the museum's architectural initiatives, including its in-progress education wing. And as an architect in his own right, Riley will be consulting on the development of a new architecture and design museum in Murcia, Spain; working on projects with K/R, the firm he cofounded 20 years ago with John Keenen; and teaching a design studio at Harvard in the spring. **Anna Holtzman**

⇒ New York City landmark hopeful 2 Columbus Circle, Edward Durell Stone's 1964 Venetian palazzo of an art gallery for supermarket heir Huntington Hartford, has been sold to the Museum of Arts and Design. A major architectural loss for New York City, the sale marks the end of a lengthy preservation battle over the museum's plan to replace the building's marble façade and "lollipop" columns with a terra-cotta-and-glass wrapper and to reconfigure the interior following a design by Allied Works Architecture.

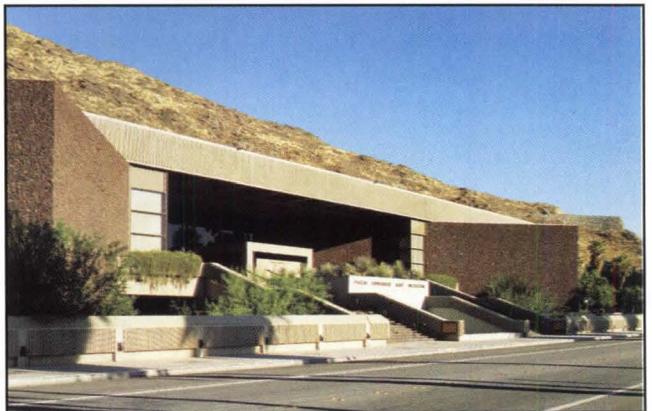
⇒ New Orleans Mayor Ray Nagin has appointed Reed Kroloff, dean of Tulane University's School of Architecture and former editor-in-chief of *Architecture*, to cochair the city's subcommittee on urban design with local architect Ray Manning. Despite not naming any architects to his original 17-member Bring New Orleans Back Commission, Nagin is now involving design professionals in the rebuilding and preservation process.

⇒ The National Building Museum in Washington, D.C., announced last month that Phyllis Lambert is the winner of the 2006 Vincent J. Scully Prize. Lambert, the founder and chair of the board of the Canadian Centre for Architecture, was chosen for her body of work, which includes a role in New York City's Seagram Building (1958), and her advancement of the public awareness of design.

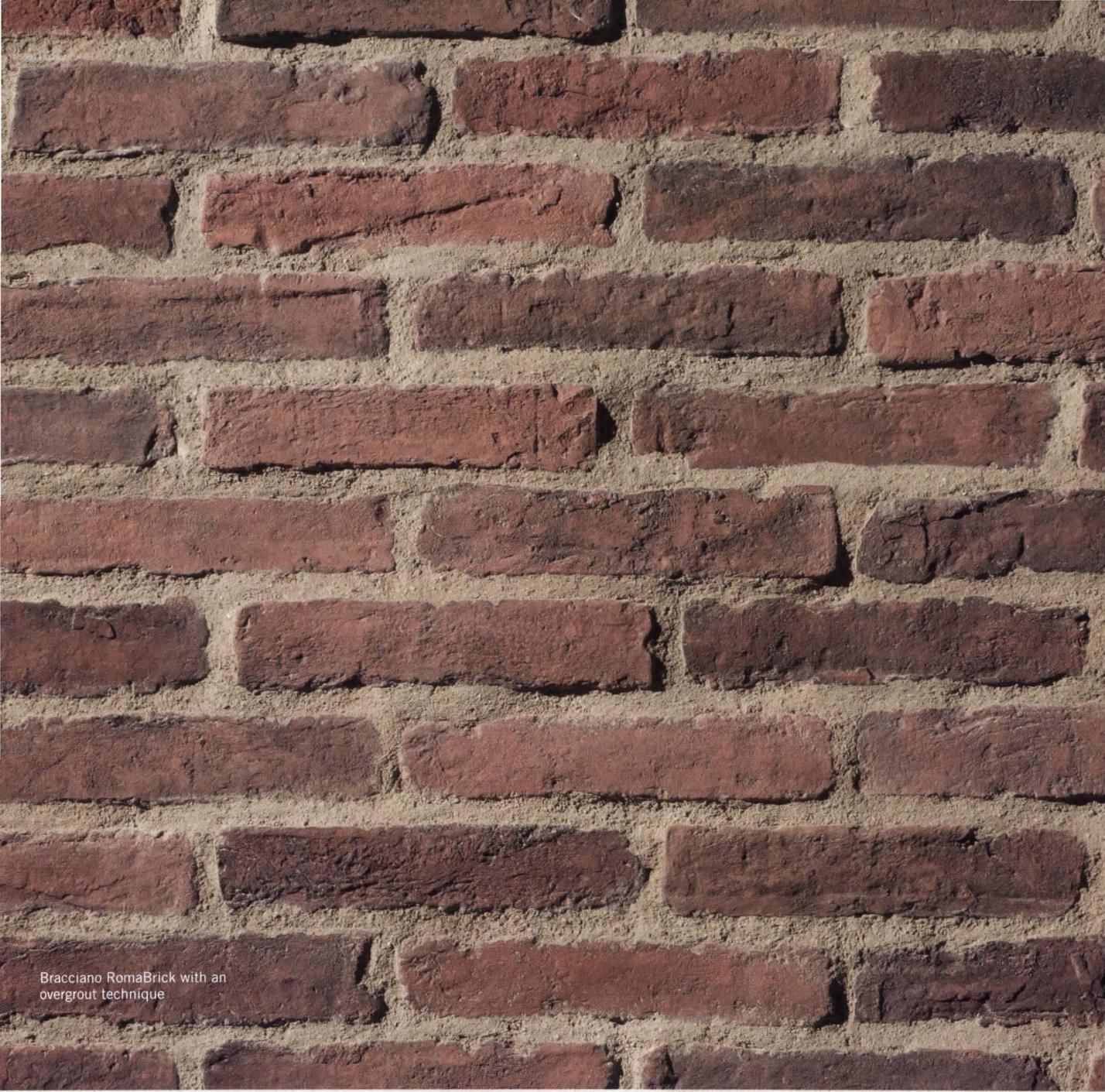
⇒ The National Association of Home Builders (NAHB) released a report in October suggesting that the housing bubble may be on the verge of popping. The Federal Reserve's efforts to slow the country's overheated housing market through fiscal policies and mortgage rate adjustments, the NAHB believes, will combine to level out the market over the coming years. The association forecasts a decline in the total number of housing starts in 2006 to 1.94 million from 2.03 million this year, and a further decline to 1.88 million in 2007.

⇒ Cesar Pelli announced this fall that his New Haven, Connecticut, firm has changed its name to Pelli Clarke Pelli Architects, to reflect the role of his partners Fred Clarke and Rafael Pelli.

THREE ARCHITECTS REMEMBERED



The architectural community sustained three significant losses this fall, with the passing of noted designer Emerson Stewart Williams and of practitioners and educators Robert Paschal Burns and Robert Timme. At age 60, Timme died of complications related to lung cancer, leaving empty his post of nearly a decade as dean of the University of Southern California (USC) School of Architecture, where he championed such platforms as affordable housing and community planning. Timme was also a founding partner of the Houston-based firm Taft Architects. USC plans to select a new dean by next fall. Burns, professor emeritus and former architecture department head at North Carolina State University, was killed in a car accident. A Fellow of the American Institute of Architects, Burns, 71, was a former president of the Association of Collegiate Schools of Architecture. The eldest of the three at 95, Williams enjoyed a prolific career in Palm Springs, California, where he was known for his contributions to the development of the desert-modern style with works characterized by spare forms and natural materials. These included a home for Frank Sinatra (1947) and the Palm Springs Art Museum (1979, above). **Anna Holtzman**



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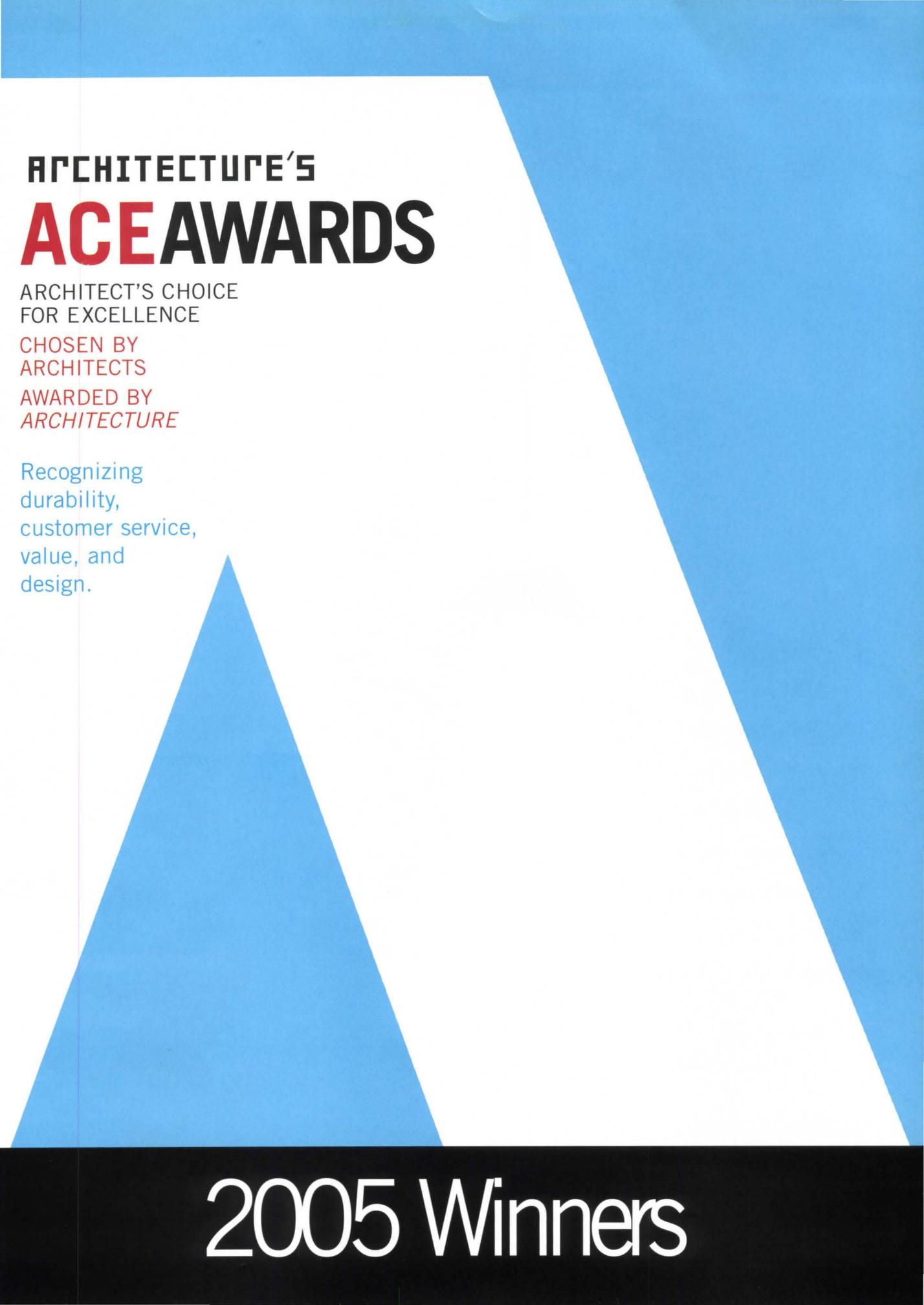
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2005 Winners



2005 ACE Award Winners

contents

CertainTeed Insulation24
Glen-Gery Brick26
Lehigh Cement Company28
Ludowici Roof Tiles30
Marvin Windows and Doors40
Schindler Elevator Corporation32
SCHOTT North America, Inc.38
The Vistawall Group34
Wilsonart Commercial Flooring36

It is with great pleasure that we announce the 2005 winners of *Architecture Magazine's* Architect's Choice for Excellence. The ACE Awards recognize manufacturers who have provided you and your projects with superior products and services. ACE ballots appeared in the April, May, and June issues of *Architecture*. The ballots were also made available to architects at the AIA and CSI conventions.

We salute all of the industry leaders, as voted by you, the readers of *Architecture*, for their commitment to product excellence in the areas of durability, customer service, value, and design. Innovation, customer collaboration, and superior performance are hallmarks of all winners as they strive to meet and exceed design expectation, cost criteria, and demanding deadlines. New this year, are three additional awards that recognize the Most Innovative, Most Respected, and the Most Specified suppliers for 2005. For a full list of winners, see pages 22-23.

We also extend our appreciation to those who took the time to select this fine group of winners. To provide a valuable resource for you, the ACE Award winners will be available on our Web site—www.architecture.com—throughout the year. Cheers, to the best in the business.

Gary Gyss
Publisher

Lead Times

Budget Pricing

Fixture Selection

Application Guidelines

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2005 ACE Award Winners

Most Innovative

1. Herman Miller
2. Armstrong
3. Knoll, Inc.

Most Respected

1. Herman Miller
2. Kawneer
3. Armstrong*
Knoll, Inc.*

Most Specified

1. Armstrong
2. United States Gypsum
3. Kawneer

MASONRY

Masonry/Brick

1. Belden Brick Co.
- Boral Bricks, Inc.
- Eldorado Stone
- Endicott Clay Products Co.
- Glen-Gery Brick
- Laticrete International, Inc.

Concrete/Concrete Materials

1. L.M. Scofield Co.
- Lafarge
- Lehigh Cement Co.
- MAPEI U.S.A.
- Master Builders, Inc.

THERMAL AND MOISTURE PROTECTION

Building Insulation

1. Owens Corning Fiberglass
- Celotex Ltd.
- CertainTeed Insulation Corp.
- Dow Chemical Corp.
- Johns Manville
- United States Gypsum

Shingles, Roof Tiles & Roof Coverings

1. CertainTeed Insulation Corp.
- GAF Roofing
- James Hardie
- Ludowici Roof Tile
- Tamko Roofing Products

Metal Roofing & Wall Panels

1. Alcoa Building Products, Inc.*
Centria*
- Follansbee Roofing
- Fry Reglet Corp.
- Kalwall Corp.
- Rheinzink America, Inc.

Membrane Roofing

1. Carlisle SynTec
- Duro-Last Roofing
- Firestone Building Products
- Johns Manville
- Sarnafil
- Stevens Roofing Systems

EIFS Systems & Stucco

1. Dryvit Systems
- Georgia-Pacific
- Parex
- Senergy
- Sto Corp.

Ventilation

- American Aldes Ventilation Corp.

DOORS & WINDOWS

Metal Doors & Frames

1. Kawneer
- Ceco Door Products
- EFCO Corp.
- Wausau Window and Wall Systems

Wood & Plastic Doors & Frames

1. Pella Corp.
- Andersen Corp.
- Algoma Hardwoods
- Eggers Industries
- Jeld-Wen Windows and Doors
- Kolbe Windows & Doors

Entrances & Storefronts

1. Kawneer
- EFCO Corp.
- Pilkington Building Products
- PPG Industries
- The Vistawall Group
- YKK AP America, Inc.

Metal Windows

1. Kawneer
- EFCO Corp.
- Hope's Windows, Inc.
- Jeld-Wen Windows and Doors
- Wausau Window & Wall Systems

Wood Windows

1. Marvin Windows and Doors
- Andersen Corp.
- Kolbe Windows & Doors
- Pella Corp.
- Pozzi Wood Windows
- Weather Shield

Skylights

1. Velux-America, Inc.
- Andersen Corp.
- Kalwall Corp.
- NaturalLight Systems Ltd.
- Solatube
- The Vistawall Group
- Wasco Skylighting Systems

Hardware

1. Schlage Lock Co.
- Construction Specialties, C/S Group
- Hafele America Co.
- LCN Closers
- Von Duprin

Access Doors & Panels

1. The Bilco Co.
- Milcor
- Nystrom Building Products

Window Treatments

1. Hunter Douglas Contract Levolor
MechoShade Systems, Inc.

Glass

1. PPG Industries
Joel Berman Glass Studios
Pilkington Building Products
Technical Glass Products, Inc.
Viracon, Inc.

Glazed Curtain Walls

1. Kawneer
PPG Industries
The Vistawall Group

Translucent Wall & Roof Systems

1. Kalwall Corp.
Major Industries
Polytronix

FINISHES

Gypsum Board

1. United States Gypsum
Georgia-Pacific
National Gypsum

Gypsum Fabrications

1. Formglas, Inc.
Pittcon Industries
Plastrglas, Inc.

Ceilings

1. Armstrong
Chicago Metallic
Owens Corning
United States Gypsum

Ceramic Tile

1. American Olean
Ann Sacks
Daltile
GranitiFiandre
Wausau Tile

Resilient Flooring

1. Armstrong
Azrock
Forbo
Mannington
Mondo USA, Inc.
Nora Rubber Flooring

Rubber Flooring

1. Roppe Corp.
Azrock
Johnsonite
Lonseal Flooring
Nora Rubber Flooring
R.C. Musson Rubber Corp.

Laminates, Plastic

1. Wilsonart International
Formica Corp.
Nevamar Co.

Laminate Flooring

1. Pergo
Bruce Flooring
Mannington
Wilsonart Flooring

Carpet Tile/Modular

1. Interface Flooring Systems
Mohawk Industries
Shaw Industries

Carpet Fibers

- DuPont Antron

Paint/Stains & Finishes

1. Benjamin Moore & Co.
ICI Paints
Sherwin-Williams Co.

Broadloom

1. Shaw Industries
Lees Carpets
Mohawk Industries

Solid Surfacing

1. DuPont Corian
Avonite Surfaces
Wilsonart International

Wallcoverings

1. Koroseal / RJF International
Designtex
Maharam

SPECIAL CONSTRUCTION

Fabric Construction/Cable Systems/Metal Wall Panels

1. Birdair, Inc.
Air Structures American
Technologies, Inc.
DuPont Building Innovations

Security Access & Surveillance

1. Schlage Lock Co.
IR Security and Safety
Von Duprin

MECHANICAL

Plumbing Fixtures

1. Kohler Co.
American Standard
TOTO USA, Inc.

Kitchen & Bath Hardware

1. Bobrick Washroom
Equipment, Inc.
Kohler Co.
Moen, Inc.

CONVEYING SYSTEMS

Elevators/Escalators

1. Otis Elevator Co.
Schindler Group
ThyssenKrupp Elevator

ELECTRICAL LIGHTING

1. Lightolier
Artemide
BEGA Lighting
Lithonia Lighting
Visa Lighting Corp.

FURNISHINGS

Furniture Systems

1. Herman Miller
Knoll, Inc.
Steelcase, Inc.

Seating

1. Herman Miller
KI
Knoll, Inc.
Steelcase, Inc.

Casegoods

1. Herman Miller
Knoll, Inc.
Steelcase, Inc.

Outdoor Furniture

1. Smith & Hawken
Brown Jordan International
Landscape Forms

COMPUTER/SOFTWARE

Computer/Software

1. Autodesk, Inc.
Dell, Inc.
Sketchup / @Last Software

METHODOLOGY

The official ACE ballot and manufacturer's list runs in the April, May and June issues of *Architecture*, each reaching the publication's full 88,000-plus nationwide circulation. In addition, e-mail campaigns are conducted to ensure the broadest base of response. Ballots are provided and collected at the AIA National Convention and other industry conferences. *Architecture* also does random sampling, consults with industry experts, and the list of nominated manufacturers is subject to review by an in-house publishing team. Hundreds of companies are nominated by *Architecture* readers, with the results tabulated by VNU's Marketing Research Department. There are 45 product categories. Depending on the number of votes received, there are generally between three to five winners per category, with the number-one choice indicated. Readers also have an opportunity to nominate companies not listed.

VOTING CRITERIA

Architects are asked to cast their votes for manufacturers that deliver:

- Outstanding Product Durability
- Exceptional Customer Service
- Superior Value
- Advanced, Innovative Designs

NEW FOR 2005

In addition to nominating manufacturers by product category, for 2005 architects were asked for their opinion as to which companies overall are known for being:

- Most Innovative
- Most Respected
- Most Specified

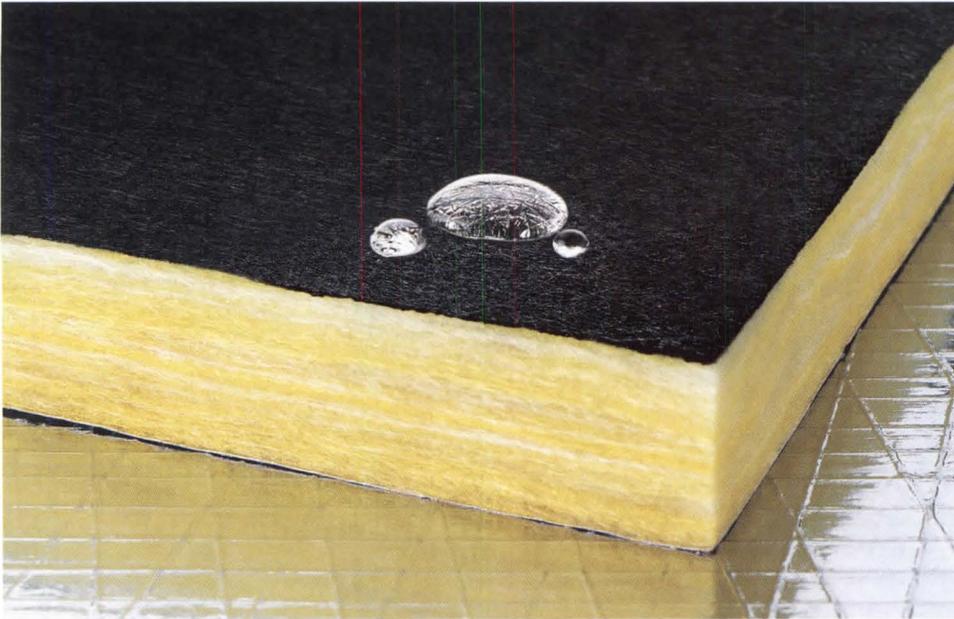
*Indicates a tie.



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The company's line of fiberglass insulation products contain 20 to 25 percent recycled glass and meet guidelines established by the EPA. In addition, CertainTeed fiberglass insulation is made from rapidly renewable raw materials including sand. The use of these materials require less energy, less demand on fossil fuels, less demand on natural resources, and contribute less to the Greenhouse Effect to manufacture its products. And, CertainTeed manufacturing plants are ISO 14000 certified for environmental standards.

From fiberglass batts and boards to mechanical insulation, CertainTeed produces a full line of residential, commercial, and HVAC insulation products. □

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CertaPro™ AcoustaTherm™ Batts



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Masonry: Masonry/Brick



Glen-Gery Brick

Industry Insight

"Glen-Gery not only offers high-performance products, but we help architects to use them in the best way," says Ben Hoenich, Glen-Gery marketing services manager. "In addition to programs and seminars educating professionals on masonry use, we maintain on-staff brickwork design professionals who will work with architects to review masonry details, develop custom shapes, and provide expert advice on design methods."

For over 100 years, Glen-Gery stands as an honored and trusted name in quality brickmaking. Glen-Gery is the premier choice among architects who require superior FBX brick that meets both innovative design challenges and demanding construction specifications. Recently, the company expanded the creative options available with the introduction of flashed FBX brick in smooth and wirecut textures. Their full architectural lineup offers an array of standard and custom colors in three textures and seven sizes, and includes engobe and glazed brick plus a complete line of brick shapes and custom shape units. Production is computer controlled and monitored for run-to-run consistency.

Glen-Gery's diverse lineup of more than 300 products represents extruded, machine molded, handmade, Thin Brick, and clay brick pavers. In particular, the Authentic Handmade series is celebrated for its unique look, the result of handcrafting in wooden molds with processes adapted from the traditional brickmaking of Colonial times. The building professional is offered unlimited design choices in the company's full spectrum of flashed and clearburn colors available in a wide range of surface textures including smooth, wirecut, velour, papercut, sand coated, tumbled, and simulated tumbled. Glen-Gery's products all exceed tough ASTM requirements for quality, durability, and consistency.

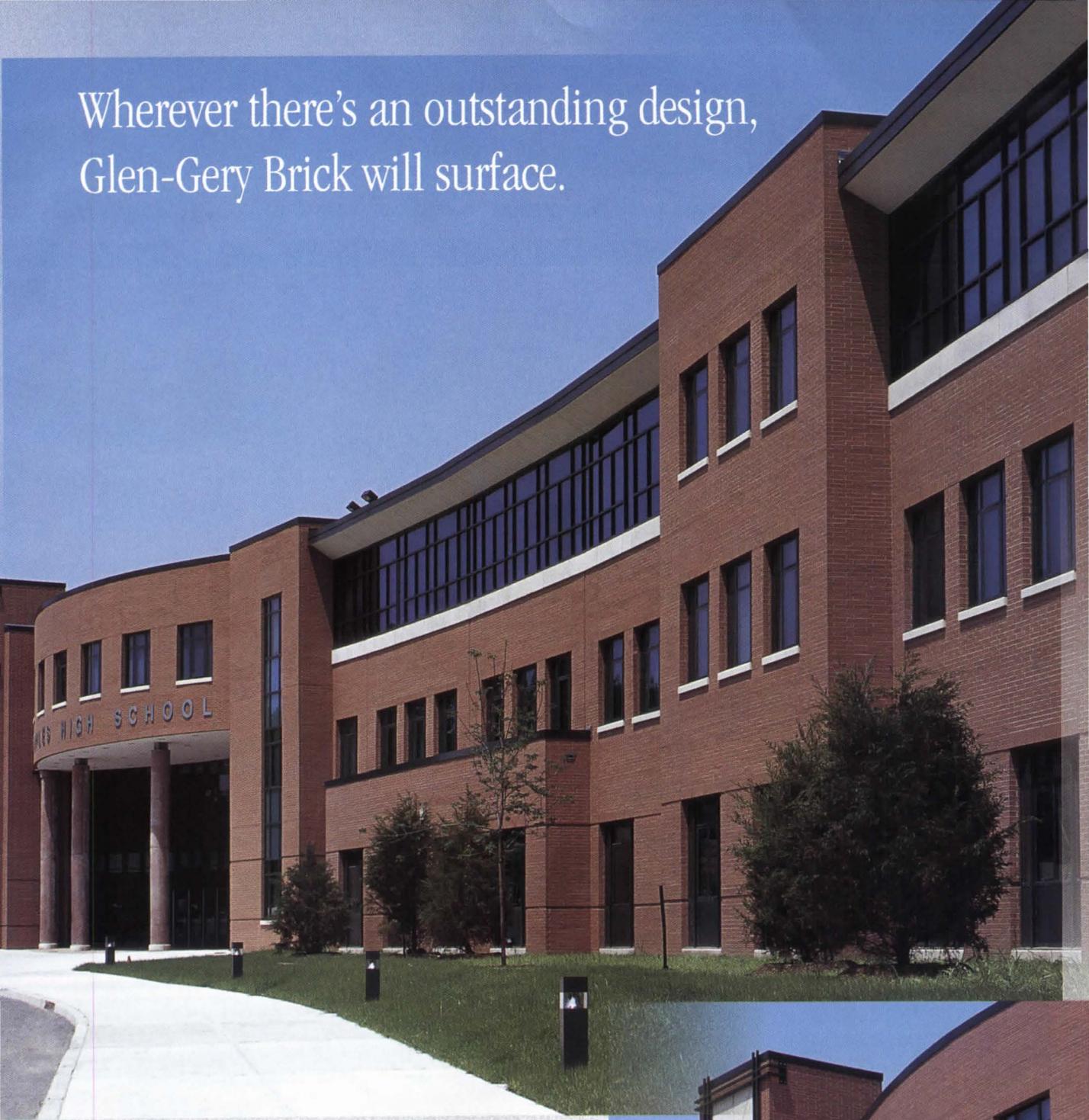
Brickwork Design Guide at www.glengerbrick.com offers a comprehensive product selection guide and searchable database of over 600 commercial and residential projects, many showing close-up details of brickwork. There is also side-by-side comparison viewing of mortared brick panels. CAD drawings of shapes and technical literature are available to download as well. Glen-Gery supports the architectural community by offering technical seminars on proper techniques for building with masonry.

Glen-Gery, an Oldcastle® company, is the nation's fifth-largest brick manufacturer and operates 10 manufacturing facilities throughout the U.S. □

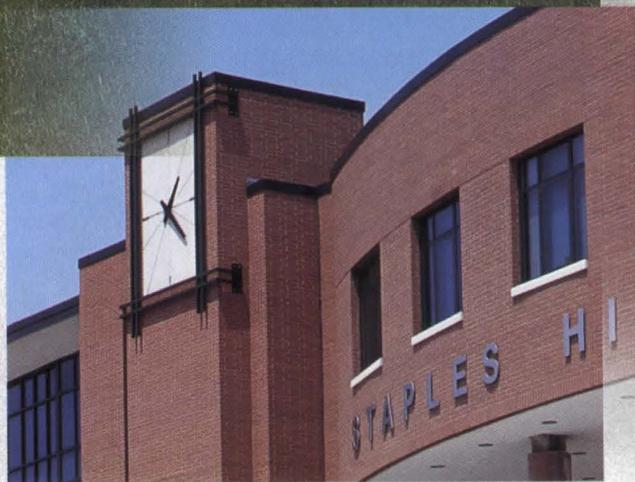
For more information: www.glengerbrick.com.

Photos: Parkland High School, Allentown, PA; (top right) Comerica Park stadium for Detroit Tigers, Detroit, MI; (bottom right) One Port Center, Camden, NJ.

Wherever there's an outstanding design,
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made, Authentic Handmade, glazed and FBX facebrick, Thin Brick, genuine clay brick
products, and a complete line of standard and custom shape units – quality craftsmanship
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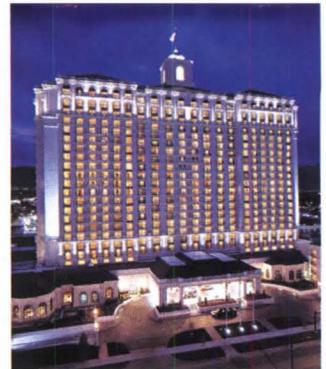
 **Glen-Gery Brick**

www.glengerybrick.com

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Masonry Concrete/Concrete Materials



Lehigh Cement Company

Industry Insight

"We are a company structured from top to bottom to address our customers' needs for products that are of the highest quality and are sustainable," says Larry Rowland, marketing and technical services manager. "Lehigh is constantly evaluating new products and manufacturing advantages, in addition to offering educational programs to its sales and technical services support staff, to remain current in the marketplace."

Serving the construction industry in North America for more than 100 years, Lehigh Cement Company is a producer of high quality portland, blended, and specialty cements and construction materials, widely used for numerous architectural, industrial, residential, and infrastructural applications. "The quality assurance systems used by Lehigh, plus the strong technical base of our partnerships, assures product availability across North America," says Larry Rowland, marketing and technical services manager. "Our quality control and assurance systems at our plants in Waco, Texas, and York, Pennsylvania, give us the highest order of product consistency." Lehigh Cement Company's advanced technical expertise and commitment to strict quality control allows it to meet the rigorous production demands imposed for white portland cement. Lehigh's extensive distribution system allows its customers to obtain white cement in a timely manner throughout the United States and Canada.

The White Cement Division produces and imports Lehigh white cement manufactured to exacting standards, and takes artistic expression to new heights with an unlimited range of colors, textures, shapes, sizes, and patterns to accommodate a multitude of applications. Lehigh white cement offers distinct advantages for today's projects: strength, moldability, and plasticity, as well as a superior consistency and color that remains beautiful for years. As an architectural design medium, concrete made with Lehigh white cement offers unparalleled opportunities for creativity, ingenuity, and superior building engineering. From glossy smooth to ruggedly coarse, white concrete offers unlimited potential for adding texture and character to an overall design.

With increasing emphasis on highway safety and roadway aesthetics through initiatives taken by State Departments of Transportation, the use of Lehigh white cement affords the transportation professional an opportunity to fulfill strategic plan objectives. At night or in inclement weather, the visibility of concrete surfaces can double or even triple with the use of Lehigh white cement. □

For more information: www.lehighwhitecement.com

Photos: Lehigh's white cement complements residential designs and provides overall stability and character to infrastructural applications and commercial projects.

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Thermal & Moisture Protection Shingles/Roof Tiles/Roof Coverings



Ludowici Roof Tile

Industry Insight

Ludowici clay roof tile is timeless and ageless, designed to delight and crafted to endure. Known and preferred by architects throughout the world, Ludowici is not just a name, but a legend. "After 100 years our slogan still holds true today 'If It Isn't Clay...It Isn't Tile,'" says Guillaume Latil, Ludowici's vice president.

The Ludowici legacy began over four hundred years ago in Italy where rich clay was combined with water, carefully shaped into roof tile and colored by skilled craftsmen. The tiles were subjected to intense fire, turning them into durable, strong, virtually impermeable works of art. Ludowici tiles, known for their beautiful shapes and colors, were shipped across Europe, gracing some of the most significant historical, political, and cultural structures throughout the continent.

Carl Ludowici immigrated to the United States and began producing tiles in 1888. In the U.S., Ludowici's work can be seen atop the Empire State Building, Colonial Williamsburg, Frank Lloyd Wright's Wingspread, Yale University, and Harvard University, just to name a few. Many Ludowici roofs have been around for over a century with the effects of time only enhancing their original beauty, and the company still has patterns and molds for nearly all of the profiles it has ever manufactured.

Many of the company's products are still made using the same techniques developed decades ago, and the company's plant in New Lexington, Ohio, combines an ideal mix of handmade tile-smithing and high-tech accuracy. Moreover, the plant's location remains one of the few places in the United States offering the best mixture of raw materials needed to make the highest quality ceramic products. And, Ludowici is well-known for creative expression—no other clay roof tile manufacturer offers more shapes, fittings, sizes, colors, textures, and surface treatments.

The company also manufactures a wide variety of standard roof tile products that are available in a broad range of colors and glazes. Two of the company's newest products include Imperial Slate and Celadon™ Ceramic Slate™, both of which replicate the look and feel of mined slate, but with longer-lasting performance. Ludowici can also readily produce custom products for specific applications, from artistic sculptured dolphins, seemingly leaping off gable ends to intricate dome roofs. □

For more information: www.ludowici.com.

Photos: Spanish Tile and a blend of Clay Red, Briar Brown, and Hawaiian Gold; (top right) Spanish Tile and Impressionist Blend—Old Siena; (bottom right) Spanish Tile in Forest Green.



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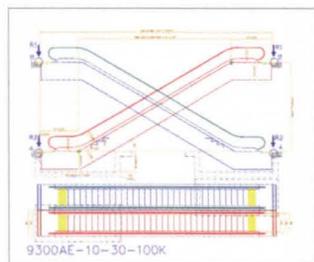
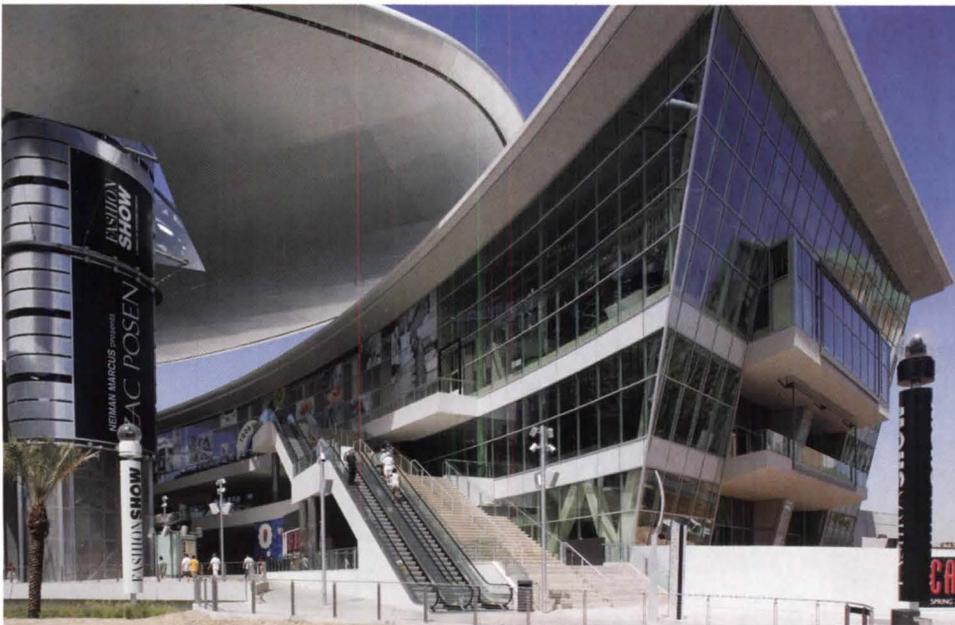

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Schindler Elevator Corporation

Industry Insight

Schindler continues to lead the industry with enhancements to the My Schindler™ interface on its website. Using SchindlerDraw® and SchindlerSpec®, architects and specifiers have around-the-clock access to drawings and specifications for Schindler elevators and escalators. Enhancements include a streamlined new design for easier navigation with a new, more intuitive interface.

Schindler, the world's largest escalator manufacturer and the second-largest elevator company, manufactures, installs, services, and modernizes a complete line of elevators, escalators, and moving walks. Schindler is the first elevator company in the U.S. to be ISO 9001-2000 certified.

Schindler offers products for offices, residential, retail, hotels, hospitals, and more. Schindler products meet all applicable governing codes, as well as ADA requirements. Special features for the handicapped, a variety of architectural features, state-of-the-art microprocessor controls, and ride quality and performance packages provide attractive, efficient solutions for any application.

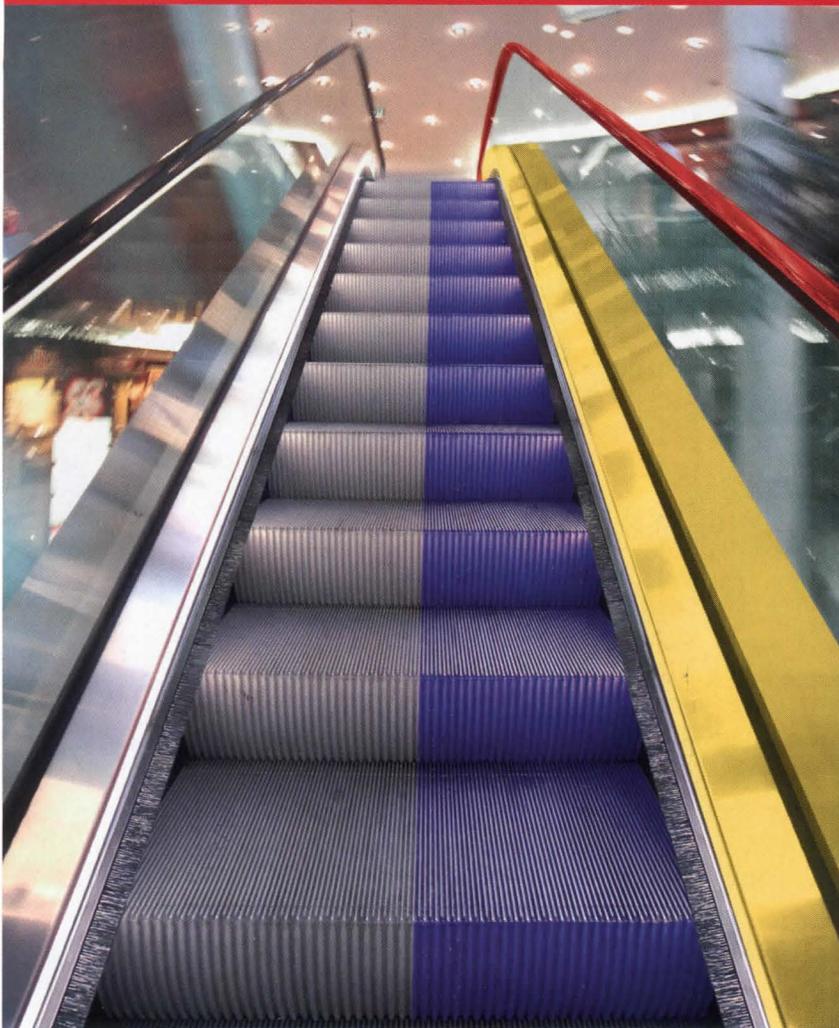
Schindler's major innovations include:

- Schindler 330A™ holeless hydrolic elevators for low-rise applications
- Schindler 400A™ traction elevator systems for buildings up to 20 stories
- Schindler 500A™ traction elevator systems for both mid- and high-rise applications
- Schindler Miconic 10® destination dispatch system to manage elevator traffic
- Schindler 9300® Advanced Edition escalators, rising up to 42 feet
- Schindler 9500® moving walks found in some of the world's busiest airports and exhibition halls.

Schindler products are designed for years of reliable operation. Schindler preventive maintenance, including Schindler Remote Monitoring™, as well as ongoing system upgrade programs, can further prolong the operation of existing equipment. Schindler's commitment to becoming the hassle-free elevator company is proven by its revolutionary e-tools, SchindlerDraw® and SchindlerSpec® automatic drawing and specifications programs, which eliminate hours of time-consuming manual work. They are available online from the Schindler Web site. □

For more information: www.us.schindler.com.

Photos: Fashion Show Mall, Las Vegas, NV; (top right) Schindler 300A™ hydraulic elevator; (bottom right) Schindler Draw® automatic drawing software.



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Add to this, the most advanced technology, including more than two dozen safety features, plus ease of installation and automatic drawing software and you have the Schindler 9300® Advanced Edition escalator. Schindler has always been the standard of performance. Now they're the standard for beauty. That, you can be sure of.

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Schindler

The Elevator and Escalator Company

www.us.schindler.com

Circle 65 or www.architecturmag.com/productinfo



Doors & Windows

Entrances/Storefronts, Glazed Curtain Walls



The Vistawall Group

Industry Insight

The Vistawall Group offers one-stop shopping—engineering, extrusion, fabrication, anodizing, painting and testing—all from one location. The company also can direct the entire material flow for a project, which can result in lower project costs, ease of installation, and fewer jobsite headaches.

Distinguished by its ability to offer a complete and innovative exterior package—including curtain walls, entrances, storefronts, skylights and windows—The Vistawall Group has emerged as a leading supplier of architectural products. Demonstrating its solid reputation for on-time delivery, quality products, outstanding service, and one-source responsibility, the company has supplied numerous projects around the globe, ranging from the Massachusetts Maritime Academy to the Radio Shack Corporate Headquarters campus.

Thanks to strategic acquisitions, internal expansion, and a staff 1,500 strong, The Vistawall Group provides architects in the United States and around the world with the benefits of their distinguished divisions: Vistawall Architectural Products provides storefronts, entrances, window walls, and high-rise curtain wall systems; Naturalite Skylight Systems offers an extensive line of skylight designs, as well as heat and smoke vents; and Moduline Window Systems provides high-performance, architectural-grade windows. Combined, these companies offer a package of building-envelope products from one recognized name and a single-source capability that allows for expanded convenience and value for architects.

Quality control is a top priority for the company, which maintains complete control through every phase of production, ensuring that only the best products are shipped to each job site. At the company's half million-square-foot production, fabrication, and distribution facility located in Terrell, Texas, Vistawall has the capability to direct the entire material flow for a project—engineering, testing, extrusion, anodizing, painting, and fabrication are all accomplished at this state-of-the-art facility. In addition, ongoing research and development keep Vistawall on top of a highly competitive and technically challenging market. Products such as the world's first pressure wall to the new Reliance™ Curtain Wall system have made Vistawall an innovation leader. □

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Industry Insight

The hottest color in architecture today is 'green,'" notes Donald Press, general manager of SCHOTT North America's Advanced Materials group, "and SCHOTT is a leading innovator offering products such as Amiran® anti-reflective glass and the Okalux® line of insulating solar control glasses. Our most recent 'green' product is our ASI® Thru semi-transparent photovoltaic glass for windows and skylights, with excellent shading coefficient and efficient power generation."

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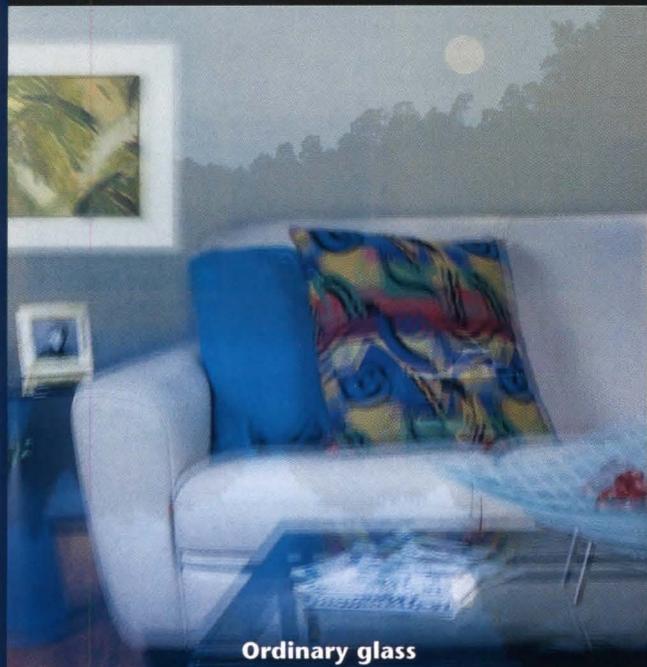
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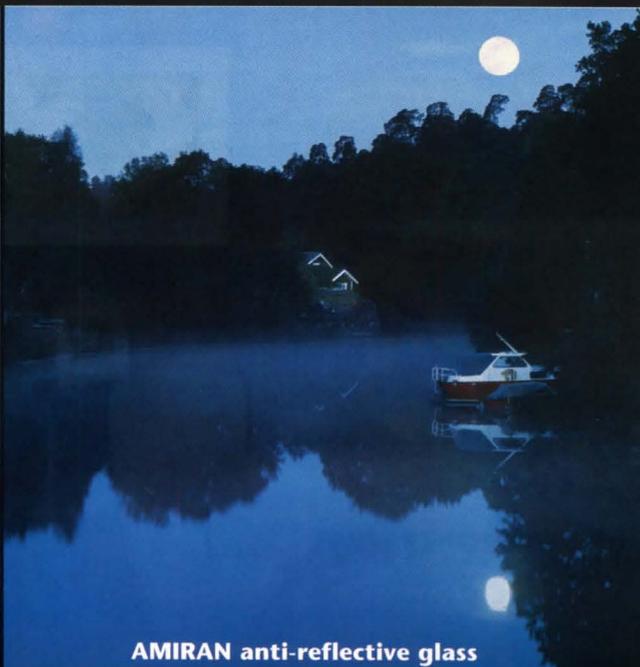
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Photos: ASI® Thru semi-transparent thin BIPV panels provide energy savings at the Stillwell Avenue train station in Coney Island, NY; (top right) Amiran® anti-reflective glass at 111 South Wacker Drive in Chicago; (bottom right) luxury boxes at the UT's Neyland Stadium in Knoxville, TN.

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Industry Insight

“Marvin Windows and Doors has a long-standing tradition of providing architects with the products they need to effectively innovate and inspire. Architects using Marvin enjoy the ultimate in design flexibility with products that fit their unique projects and styles with our *Made for you*® manufacturing philosophy,” says Susan Marvin, president.

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The company introduced several products this year to meet the increasingly sophisticated design demands of the architectural community. Marvin’s new Ultimate Double Hung Magnum offers incredibly large sizes with commercial performance, giving architects the opportunity to use huge wood windows without sacrificing function and durability. Beautifully designed shadow lines in either wood or extruded-aluminum clad exterior provide additional architectural appeal and historic detailing.

Marvin’s StormPlus™ line now includes swinging French doors in three shapes—rectangles, eyebrows, and half rounds in a new standard 10-foot rough opening height. StormPlus Impact Zone 3 products meet International Building Codes for many East Coast states and feature one-inch, impact-resistant insulating glass that is certified by the WDMA to sustain winds from 120 to 140 mph. The Impact Zone 4 products, designed for Florida, sustain winds in excess of 140 mph.

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Photos: Marvin’s new Ultimate Double Hung Magnum (left) allows architects to specify incredibly large wood windows that perform to commercial standards.



IN DREAMS BEGIN RESPONSIBILITIES

Rebuilding New Orleans equitably will require much more than the kindness of strangers. by Max Page

You could tell Katrina was going to be a different kind of political event when Ted Koppel, the most deferential of interviewers, eviscerated FEMA director Michael Brown on *Nightline* in the week after Katrina hit. Mercilessly interrupting him and rejecting the excuses for FEMA's incompetence, Koppel made Brown look like the failed horse show organizer that he was. We saw this repeatedly in the first weeks following the storm, as those who convey the news steadily became more deeply moved and enraged by the death and degradation unnecessarily set upon thousands of American citizens who had the temerity to be black, poor, and reside in New Orleans when a powerful hurricane came through.

But blaming the incompetence of

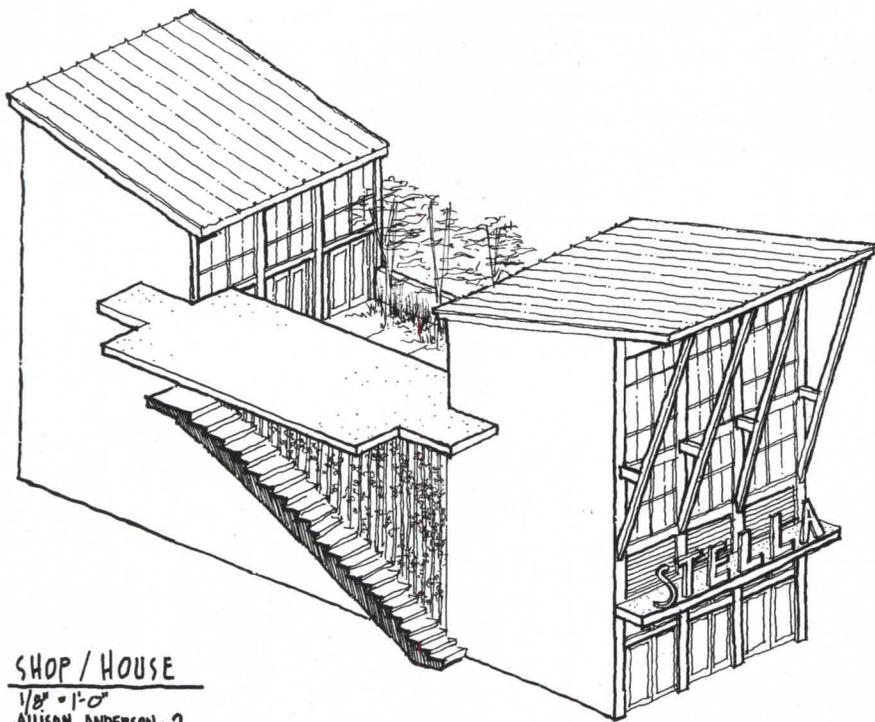
Brown, or FEMA, or even the whole Bush Administration, misses the essential point. The catastrophe was not fundamentally about failure. It was the direct result of success: the three-decades-long triumph of conservatives to undermine faith, and roll back investment, in government; the deteriorated pumps and levees; the lack of federal preparedness; the absence of public transportation to get people out; the decrepit public hospitals; and, yes, the worsening poverty and segregation of an obscene number of New Orleans citizens. All of it has flowed from or been exacerbated by the abandonment of public institutions and commitments in the past generation. Along with thousands of homes and hundreds of lives, Katrina may also

have struck a mortal blow to this anti-government edifice. This is potentially the significance of Katrina, for our political and architectural cultures.

BIG, BUT NOT EASY

As the waters have dissipated, the levees at least temporarily sealed, and New Orleans starts to rebuild, the central question is being asked with greater persistence: How far will the moral outrage generated by Katrina translate into a city rebuilt through common effort and on stronger, more just foundations? Cities are hard to erase. As Lawrence J. Vale and Thomas J. Campanella have shown in their recent volume *The Resilient City*, very few metropolises, especially in the past two centuries, have ever disappeared

The village of Itteren in the Netherlands erected temporary aluminum flood barriers following a near-evacuation event in 2003. Amsterdam and the surrounding area are more than eight feet below sea level at low tide.



SHOP / HOUSE

1/8" = 1'-0"
ALLISON ANDERSON - 2

At the Mississippi Renewal Forum, a recent New Urbanist conference in Biloxi, architect Allison Anderson proposed Shop/House (above), a departure from the region's typical vernacular shotgun houses (below).

as the result of a calamity. Indeed, they are usually rebuilt rapidly, sometimes gaining economic energy from the process. But how they get rebuilt, and who reaps the benefits, is as varied as a hurricane's capacity for making a mess.

There is a great bounce of hope in

and, usually, thoughtfully. Architects have called for a rebuilding that preserves what is best about New Orleans while using the moment of disaster to impose a new trajectory for the city, away from re-ghettoization and a narrow focus on saving and exploiting the

from the west coast of Africa to Haiti and then, after the Haitian revolution, to New Orleans, is the unique and endlessly varied building block of the Crescent City. In the face of the wish of state and federal leaders who want to wipe the slate clean, groups like Architecture for Humanity are providing local residents and community groups with professional support so that they might save and restore as many buildings as possible and resist the city's salivating bulldozers. Preservation Resource Center, a local nonprofit organization, is working in some of the poorest areas—those rarely visited by weekend conference visitors—to refurbish these vernacular structures for neighborhood people.

All this is good. But these efforts still play within the rules set by the conservative revolution. They imagine only minimal and temporary federal investment; they expect the private sector to dominate; they tie rebuilding to saving individual buildings or, in the case of the New Urbanists who have swarmed into the region, to stylized versions of the small southern town. The National Trust is working largely through persuasion and by urging modest changes to the tax code. The *New York Times* calls for more portable housing vouchers; Architecture for Humanity promises to



the wake of disaster, even one as horrific—in terms of the disaster itself and the failure of the response—as Hurricane Katrina. Millions around the country bond together. Promises to rebuild are made. Roadblocks seem to be pushed aside so that people can find homes, rebuild their lives, chart new directions. For a brief shining moment, citizens and politicians talk as if dreams could become reality. In the first weeks after a disaster whose scope few have been able to grasp, architectural organizations responded rapidly

tourist dollars of the French Quarter.

MISSING THE POINT

The National Trust for Historic Preservation, in collaboration with the AIA, has been out in front, making the argument not only for saving the seventeen hundred National Register buildings in the French Quarter, but for the many more thousands of buildings throughout the city that together comprise the richest collection of American vernacular architecture anywhere. The shotgun house, which made its way

hold a competition to design an updated version of the shotgun. These are the sounds of that brief shining moment passing away.

Doesn't the greatest disaster to one of America's most beloved cities deserve more than these piecemeal gestures? Where is the financial commitment to build a state-of-the-art flood control system that would rival, in beauty and effectiveness, the tidal gates Britain has constructed for the Thames, or that the Netherlands has built for, well, the whole country? Isn't

this the moment to propose something like the International Building Exhibition in Berlin, a \$1.5 billion program for resurrecting the vacant sections of war-torn Berlin that brought the very finest architects of the 1980s to the city to build low-income housing? We will spend that amount in the next two weeks in Iraq.

INFRASTRUCTURAL INTEGRITY

In the decades after the Great Flood of 1927, New Orleans gained a new levee

How do you measure the value of a city? To those who live there, any city can be invaluable. But in a nation rebuilt from the ashes of the Civil War on the ideal of equality, some cities are more equal than others. New Orleans is one of those essential places in American life. It was a city that had to be: From the beginning of the nineteenth century right up to today, the bulk of the product of America's agricultural heartland comes down the Mississippi River to the

geographer Peirce Lewis has written that New Orleans has an enviable "situation"—a perfect location for commerce—but a truly horrendous physical "site." New Orleans has survived by the kindness of strangers, including the gift of sediment from the great plains of the Midwest which are deposited daily on those fragile wetlands to the south and west. Iowa's dirt has wrapped its arms around New Orleans and helped hold back the worst of nature's wrath. In



A Mississippi Delta village near Port Sulphur, Louisiana, asserts its hold on a fragile ecosystem in 1998.

system, powerful pumps designed by Albert Baldwin Wood (many of which worked through Katrina even as newer ones failed), and well-built public housing, such as the 1941 St. Thomas Hope project. That almost all of those 1,500 historic, low-income housing units were razed in 2003 to make way for a Wal-Mart and luxury condominiums is a sign of how far we have moved away from the ringing call of the Housing Act of 1949 to build a "decent home and a suitable living environment for every American."

Port of New Orleans. There needed to be, and must continue to be, a port at the mouth of the Mississippi River.

But New Orleans is, of course, far more than a mere port. It is one of the country's great cultural hearths. It is not simply that Louis Armstrong or Walker Percy called it home. It is that in the mix and movement of races and ethnicities on a river of commerce linking Africa and the Caribbean to St. Louis and Chicago, we have gained much of modern American culture. The noted

return, the city has nurtured and then sent back up the river jazz and Zydeco, gumbo, and *A Streetcar Named Desire*. It has been a good bargain. New Orleans now needs far more than sediment. It deserves the kind of national investment we would give to our most cherished possession. ■■■

Author of *The Creative Destruction of Manhattan, 1900-1940*, Max Page is an associate professor of architecture and history at the University of Massachusetts.



Photographer: Barbara Kraft
Vera Wang Suite designed by Vera Wang
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SEEKING A SURE FOOTING

Quality of life issues lead the planning agenda at the Louisiana Recovery and Rebuilding Conference.

by Rainier L. Simoneaux | photo-illustration by Floto + Warner

Over 600 architects, planners, public officials, and business people attended the Louisiana Recovery and Rebuilding Conference held in New Orleans last month. Initiated and hosted by the AIA along with the American Planning Association, and cosponsored by the National Trust for Historic Preservation and the American Society of Civil Engineers, the gathering was conceived to create a set of planning principles; these are then to be submitted to the Louisiana Recovery Authority, the state's planning and coordinating body, for use in developing a master plan for rebuilding the affected region. U.S. Representative Bobby Jindal set an appropriate tone for the sessions with some cautionary words: "You don't get many chances to rebuild a major American city. The tragedy is too large in scope to call it an opportunity, but shame on us if we squander this one."

Participants over three days set out to meet Jindal's challenge with proposals incorporating both macro and micro solutions: mixed-income redevelopment to encourage the kind of diversity credited with bringing back distressed neighborhoods in Pittsburgh, Atlanta, and St. Louis; the need for increased opportunities for walking in a state whose mortality rate due to heart disease, lung cancer, and stroke ranks second in the nation; and a mandate for a new model for schools, directed away from the factory-based norm of the mid-1950s to a more integrated ideal that would encourage community use of educational facilities. Others focused on New Orleans's unique characteristics, such as the unusual rootedness of a population where 76 percent of residents (particularly African Americans) were born in the state. "The recent group of migrants is the largest group of reluctant migrants we have ever seen. This is a population that would really like to come back," noted William Frey, an academic demographer from the Brookings Institution and the University of Michigan. "But the longer it takes to offer them an opportunity to return, the fewer who will come back."

Another issue that precedes any of the above was the too-obvious need for construction of a levee system to withstand

a Category 5 hurricane, coordinated with the restoration of the coastal wetlands, a natural buffer against storm surge. The city's security and insurability (banks won't make loans in the area without it) depend on its realization.

Many of the conference speakers argued for a top-down-meets-bottom-up approach to planning, wherein private corporations and local individuals will have equal voices in what could otherwise become an unbalanced debate.



"Cities are like bodies, and like them, cities work as systems," contends Steve Bingler, founder and president of New Orleans-based Concordia Architects. His model includes physical, economic, social, cultural, organizational, human-capital, natural-resource, and lifelong educational domains. "You need steering committees that reflect the entire community—youth, seniors, and different ethnic groups. You need integration and participatory planning."

The overarching message behind Bingler's point, as well as those made by other participants, is that quality-of-life issues are the foundation upon which a later, more physical manifestation of a considered plan must rest—and that architecture has a responsibility to respond to those values, rather than invent its own agenda. Most importantly, state and local governments must become accessible and accountable to individuals. If that message is delayed by squabbling over federal funds or lack of political attention for long, or goes unheeded altogether, the most effective strategy for humanizing solutions may be the one offered by Eugene Cizek, director of studies at Tulane University School of Architecture, who said, "Louisiana may have to appeal to the national and international communities to make our plight known. This may require a massive march in Washington by thousands of people from here and those in other areas who have enjoyed New Orleans in the past."

Rainier L. Simoneaux is a licensed architect and a graduate of Tulane University.



WASTE NOT, WANT NOT

Gulf Coast agencies weigh the pros and cons of using hurricane debris in rebuilding efforts. by Justin Tyler Clark

Two months after Hurricanes Katrina and Rita, it's still unclear who's going to take out the trash. After previous disasters, such as 1992's Hurricane Andrew in Florida, authorities turned to incinerators and landfills to speed up the disposal of construction debris. Andrew, the second-most expensive hurricane ever, created 35 million tons of debris, removed at a cost of \$600 million. This time authorities are faced with 90 million tons of wreckage and lack both landfill space and new building materials. As of early November only two million of New Orleans's 50 million cubic yards of waste had been removed. The scale of the task has some disaster recovery experts arguing for the road less traveled: recycling and reuse.

"Conservatively, you could probably reclaim 25 percent of a 1,400-square-foot home," says Brad Guy, president of the nonprofit, Pennsylvania-based Building Materials Reuse Association, the organization now advising the Army Corps of Engineers on the cleanup. The other 75 percent, Guy explains, is damaged or contains toxins and molds making it unfit for reclaiming. Still, he's optimistic about reuse. "If you could do some kind of deconstruction on only five percent of 150,000 homes, salvaging 25 percent of that at 20 cents a board foot, you have \$60 million worth of lumber."

The scale and potential \$2 billion price of the clean-up task has given recycling advocates like Guy an opportunity to make their case. Preparing for demolition required by the 2005 Base Realignment and Closure proposal (the fifth such act since the first, in 1988), the Army Corps was already looking into reusing old materials when Katrina struck. With robust markets currently in place for reclaimed concrete, asphalt, and metal, Guy is focused on promoting the reuse of lumber, the material he feels is most needed for a historically appropriate reconstruction of buildings in the Gulf Coast.

The Army Corps is adding language to its contracts that will allow municipalities to incorporate recovery for reuse into their budgets, says Guy. Whether those municipalities will choose to do so is another question, according to Tom Napier, a research architect with the Corps. A crew of two can demolish a house in a day with heavy machinery, while deconstruction for reuse takes a crew of six about a week. "It would be easier to segregate construction materials at the site where they're found, but whether that can be done in a timely fashion is up for discussion," admits Napier. "The urgency of clearing the streets may override recycling efforts."

Guy acknowledges that time is a factor, but argues that deconstruction would create needed jobs and provide materials for housing organizations that employ them. Nonprofits such as Habitat for Humanity and North Carolina-based Design Corps, which creates affordable housing for migrant workers, are likely beneficiaries for any Gulf Coast recycling and reuse programs. But because municipalities must reimburse FEMA for any profits they make themselves from recycling, they may opt for quicker methods. New Orleans is currently studying the environmental effects of low-smoke incinerators that could save Louisiana up to \$200 million in landfill fees. But whatever route is taken, a nontraditional approach to debris cleanup is likely to have a long-term impact. "I think it could become a model for future disaster recovery efforts," predicts Guy.

In the meantime, waste disposal contractors such as North Carolina-based Prime Environmental International have their fingers crossed. The developers of a chipboardlike product made from construction debris, the company asked FEMA for a storm recovery contract in February. "The answer was no," says CEO Barry Fischer. Eight months and two storms later, negotiations have restarted. ■



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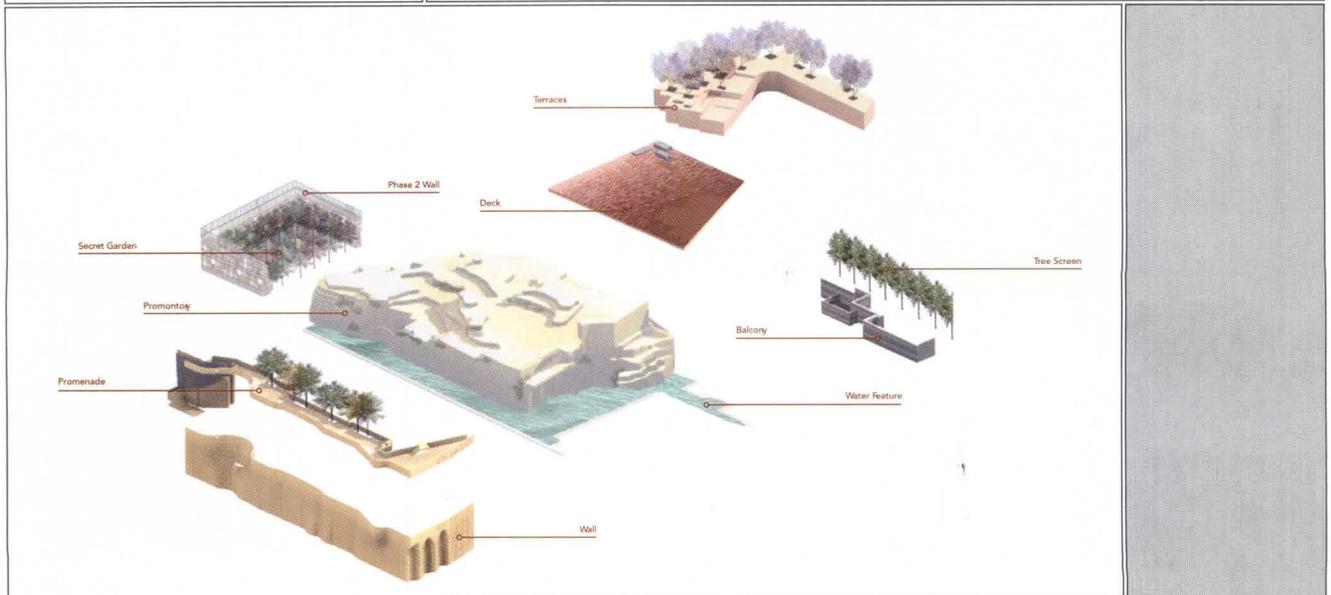
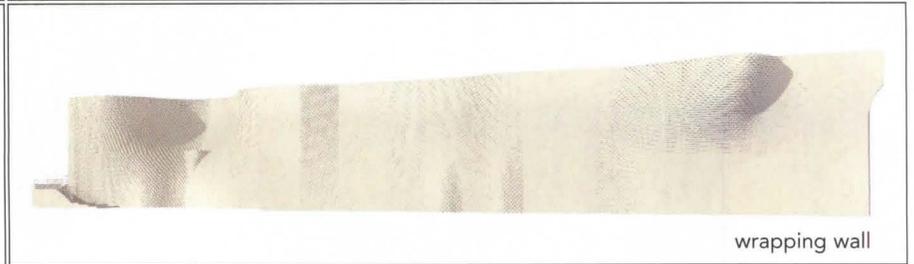
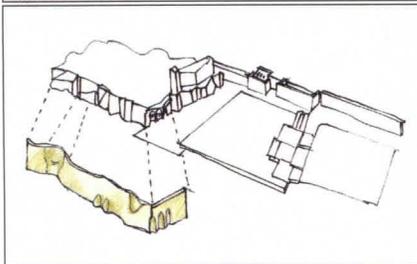
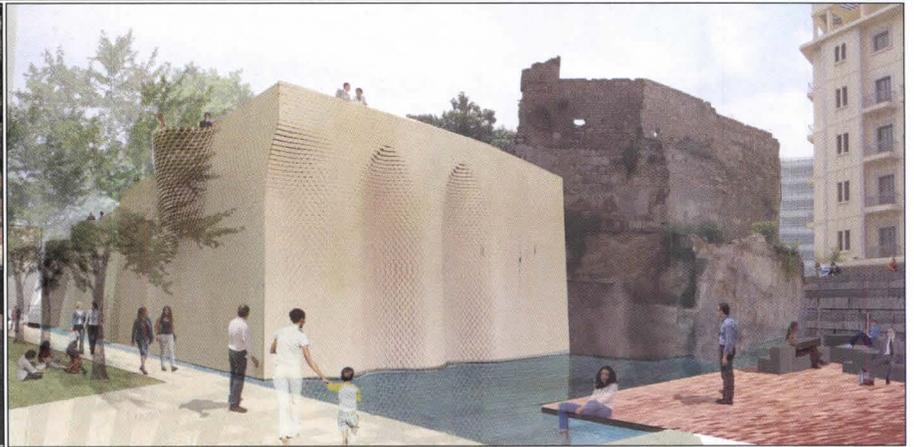
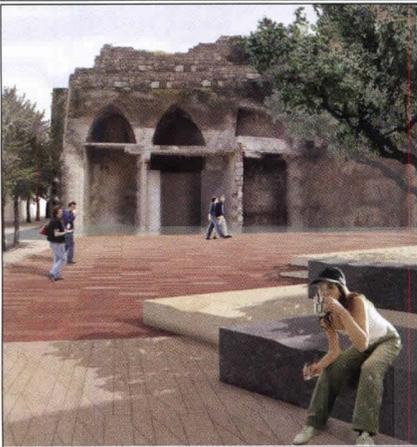
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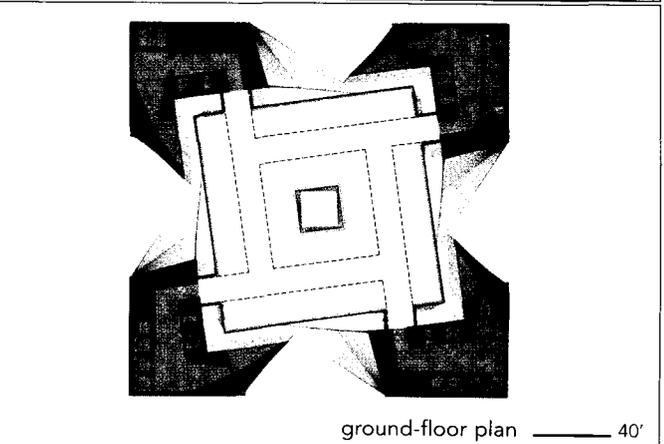
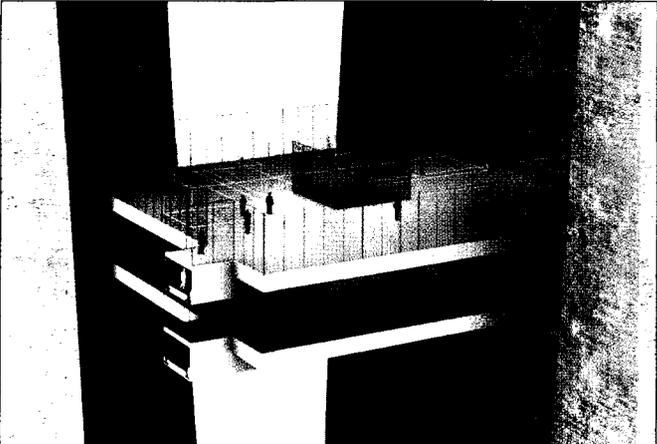
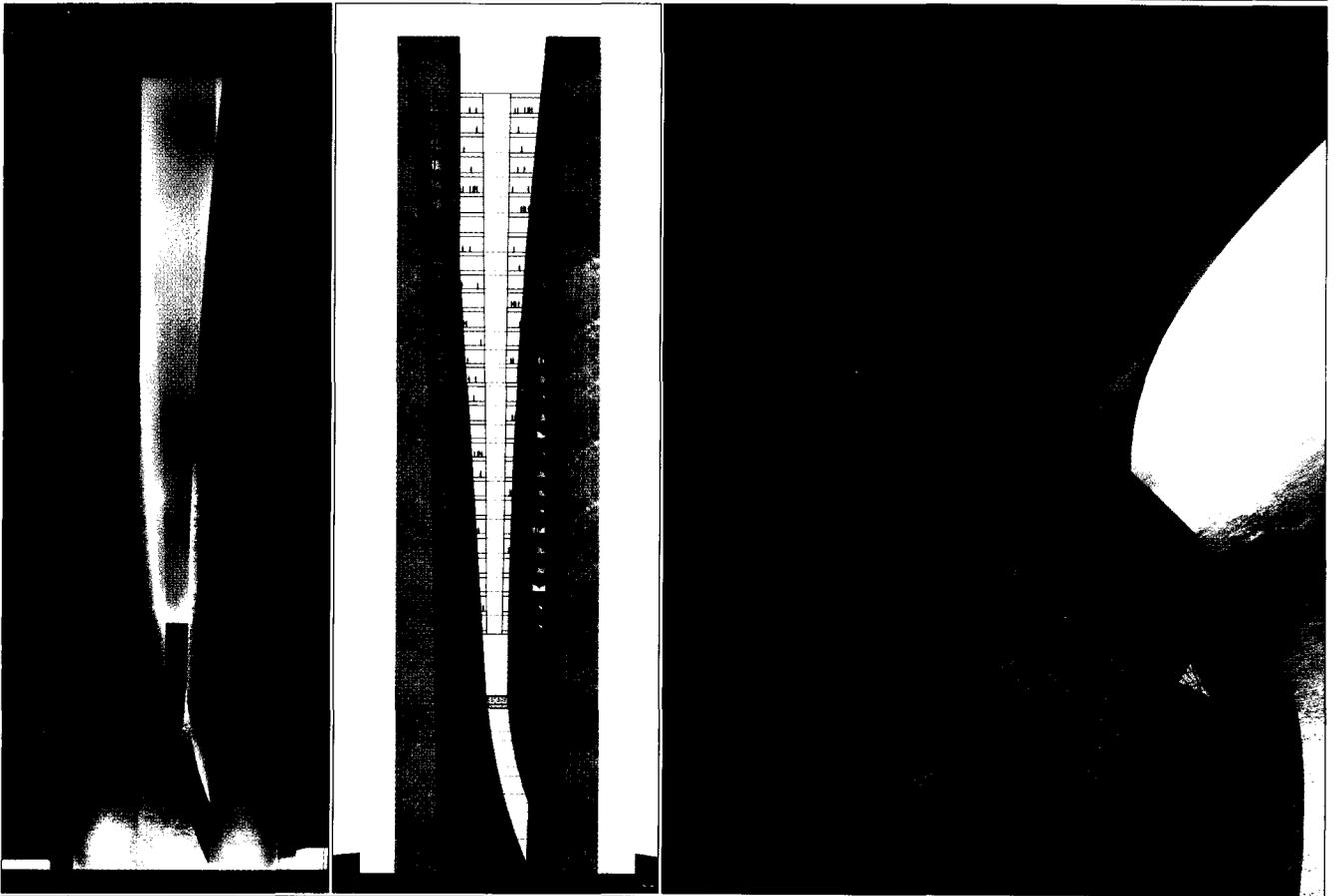
→ MACHADO AND SILVETTI | BLOCK 94 CITADEL SQUARE | BEIRUT, LEBANON

Rehabilitating war-torn Lebanon, the former so-called Paris of the East, requires a considered commitment to sensitive development over time. Boston-based Machado and Silvetti's master plan for Citadel Square, in the central business district of downtown Beirut, will transform a parking lot into an inviting pedestrian plaza. In this first phase, a new stone wall encircling the site's historic promontory protects valuable archaeological ruins while invigorating the presence of a major city square. This valued location overlooking the Mediterranean Sea is home to remains from civilizations over the last six millennia, including a Phoenician burial chamber, Hellenistic and Ottoman fortification walls, and the foundations of a crusader castle. The square is currently bordered by an apartment building and mosque, with additional luxury residences in the works. In Machado and Silvetti's scheme, an undulating 30-foot-high wall is composed of a single modular unit that functions as part of a building system reminiscent of the corbelling of vernacular architecture. It will encase and protect the artifacts integrated into the rock face until they may be removed and studied at a later time. A new stairway located behind the wall facilitates those desiring a view out over the harbor from the top of the promontory. Construction on the wall is to be completed in the summer of 2007.



3 SKIDMORE, OWINGS & MERRILL | AL-RAJHI BANK HEADQUARTERS | RIYADH, SAUDI ARABIA

Skidmore, Owings & Merrill has designed a skyscraper that harmoniously houses a temple to commerce and a temple to God. The 843-foot-tall bank headquarters contains more than a million square feet of glass-enclosed office space on slabs anchored within the folds of its dynamic concrete piers. It also features a mosque nested 164 feet above the lobby floor. References to the traditional Middle Eastern courtyard inform the building's plan diagram; the eastward direction of Mecca determines the orientation of the spiraling structure as it rises from a square aligned at ground level with the city's grid. Because temperatures in Riyadh vary widely from day to night, the architects' organization of the service and served dynamic reverses the classic American model: Here, the former program occupies the outer portion and the latter the structure's core. This inside-out massing means the tower's piers shade the interior zone's floor-to-ceiling glazing. The square floor plates expand from 98 to 118 feet per side as they near the structure's top; the more available light and heat at the higher levels are then counteracted when necessary by automated blinds. Construction on the 1,345,000-square-foot tower begins in 2007.



ground-floor plan 40'

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INTERSECTIONS

At the High Museum of Art in Atlanta, a glass-and-steel bridge links a 2005 Renzo Piano and a 1983 Richard Meier. A twisting tower by Herzog & de Meuron recon-

nects the de Young Museum to San Francisco's fogscape five years after the demolition of its earthquake-damaged home. On a midnineteenth-century campus in Cork, Ireland, a university art gallery rendered in glass, wood, and limestone by Dublin's O'Donnell + Tuomey mediates between the contemporary, the natural, and the historic.

Ellsworth Kelly doesn't like day-glow colors. "But they're fine for Andy," he says, smiling toward a series of Warhol's Marilyns in the gallery adjoining the room designed for his own paintings in Atlanta's newly expanded High Museum of Art. The dapper artist has only praise for the quality of the viewing experience in the 17-foot-high, upper level spaces, where the spectrum colors he favors are graced by northern light that echoes the studio conditions in which they were mixed. Imbedded in the roof above us are 1,000 round skylights with scoops directed northward, an elevated field of gigantic sun-seeking flowers. Capturing light, reflecting light, and representing the passage of light—arguably the ultimate subjects of art—will always be among the primary issues facing architects in housing it.

Too much light was a problem in Richard Meier's High of 1983. The restoration and expansion program that has since doubled the museum's exhibition space to 312,000 square feet addressed that situation while respecting the architect's original conceptual intent, so that sensitive works such as watercolors could finally be displayed in day-lit areas there. (After 20 years, Meier's spectacular atrium skylights, now muted, were again unveiled.) The High's chief curator David Brenneman told me that the Renzo Piano Building Workshop (RPBW) designers represented themselves during the search process as "being good at making beautiful containers for art," a claim that appealed to the building committee for its deference to their subject.

Seven years later, Piano and his teams in Genoa and Atlanta, where the local associate firm was Lord, Aeck & Sargent, have ensured that Kelly's reds, greens, and blues meet the approval of even their harshest critic in the home they now share with 11,000 other works collected here in the southeast's premier art institute.

"It's not just a museum, it's a place," says the architect of his latest endeavor. Piano's words may refer to the High's status as part of the Woodruff Arts Center complex, an 8.5-acre campus with an arts school and dormitory designed by him two years ago, plus performance spaces (including an eagerly anticipated symphony hall by Santiago Calatrava). But his proud message speaks more to the sense of urbanity he's managed to bring to the Midtown Atlanta site: It's intimate

piano's forte



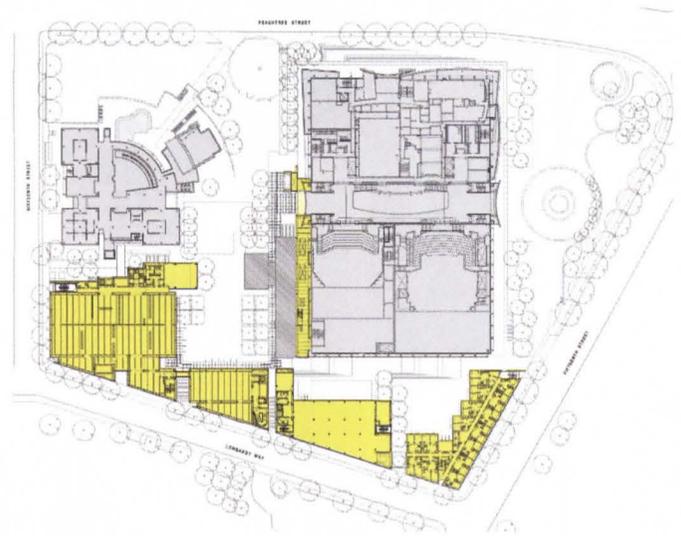
IN THE LIGHT-FILLED SPACES OF HIS HIGH MUSEUM EXPANSION IN ATLANTA, RENZO PIANO ATTEMPTS TO BALANCE ART AND THE ART OF EVERYDAY LIVING. BY JULIE SINCLAIR EAHN | PHOTOGRAPHS BY FLOTO+WARNER



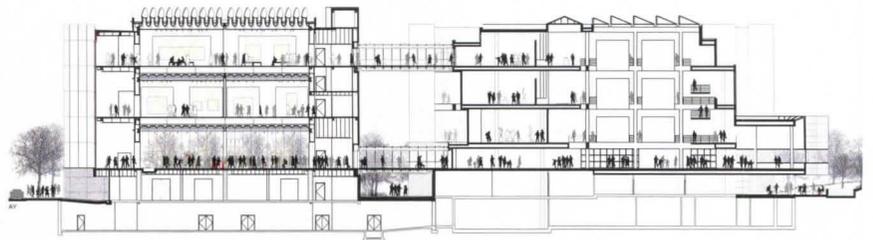
and permeable at the same time, with access granted from all four directions and a MARTA station on the street adjacent to the campus. Glass-fronted ground-level façades welcome the outdoors into each of three white, aluminum-clad museum structures—the Wieland Pavilion, where most of the art resides, the Chambers Wing, for special exhibitions, and an administration center—and provide views through them to the city beyond. The most potentially important civic benefit, however, is the provision of a public plaza for, as Piano puts it, “the pleasure of being together and alone.” The new buildings are placed at right angles to one another, forming a U-shape embracing a 160-foot-by-110-foot plaza, which opens eastward back onto the restored museum.

Ever since Meier’s contrived Getty Center piazza was touted as democratic space, when it actually contributes to the institution’s image of exile and privilege for most Angelenos, I have been wary of such gestures. How will the amenity play out in this other automobile-driven city? “Through use it will become more usual,” contends Piano. Sitting in a Bertoa armchair, taking some sun and listening to the regenerating planes of water in two concrete beds there (Piano’s “pink noise,” successfully designed to counter the “grey noise” of local traffic), I hoped his vision will prevail. The High’s staff was setting up for an event in the new restaurant facing the plaza and I was

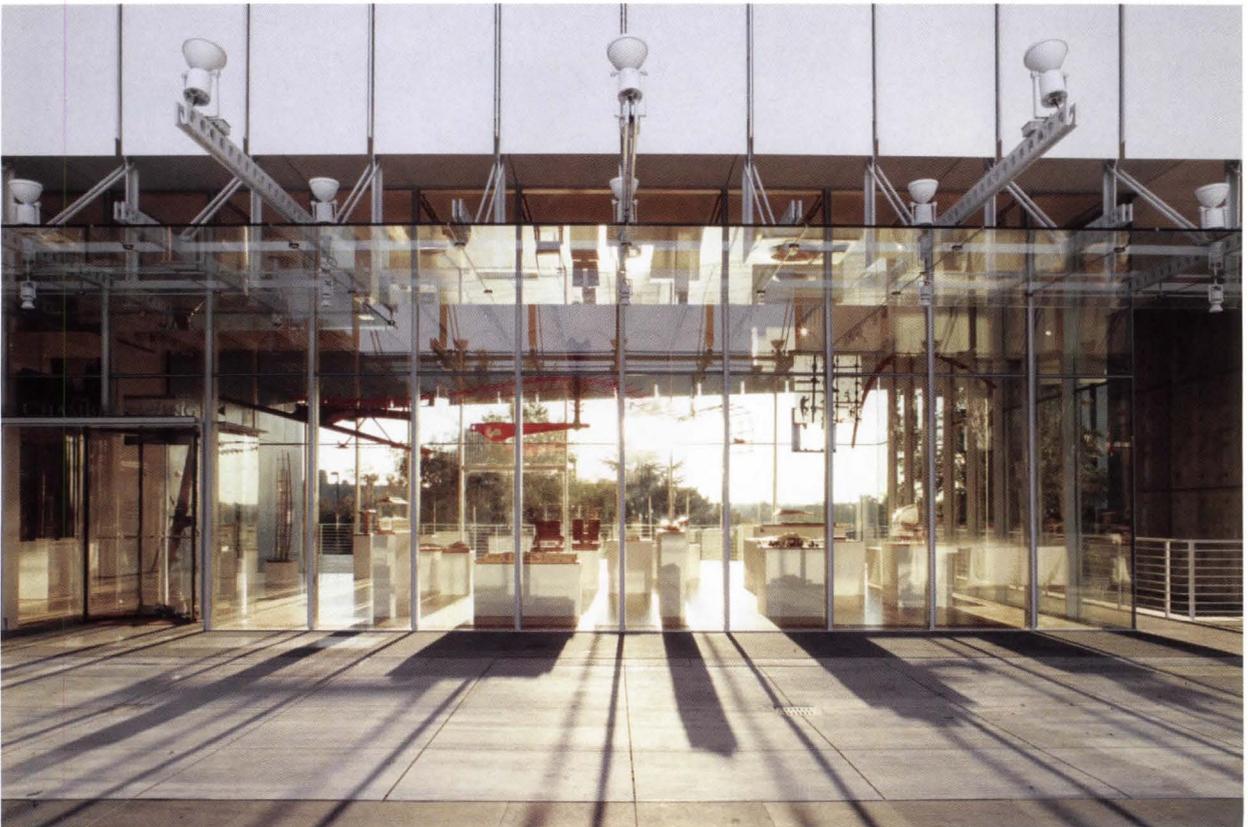
struck by the quick transformation of both the indoor and outdoor spaces, which so flexibly accommodated various functions. A local family heading elsewhere passed under the shade of the elm trees, its small children mesmerized by Roy Lichtenstein’s life-sized *House III*, and I realized that the piazza’s being unusual here didn’t make it wrong. Piano’s desire that it lend a humanizing aspect to its site is a European urban planning theory made canonical by his countryman Camillo Sitte’s 1901 book, *The Art of Building Cities: City Building According to its Artistic Fundamentals*. (Atlantans don’t seem worried about co-opting the continental form: donor gifts from locals numbered 5,400 and ranged from \$25



site plan ——— 125' ←



west-east section ——— 32'



The central addition to the new complex, the Chambers Wing, currently hosts a temporary exhibition displaying artifacts from Renzo Piano Building Workshop's worldwide architectural efforts.

to \$12 million for the \$109 million museum expansion.)

The transitions between old and new construction could have presented another potential false note, but proved instead to be a design asset. Meier's vision is honored and not overwhelmed. Glass bridges now connect the buildings at two levels, respectfully but without subjugating their own tectonic identity. The fresh language of these new components features steel support beams lightened with circular cutouts, a pattern repeated at a smaller scale in the horizontal white arms anchoring glass awnings above entryways for the new buildings. Piano's vertically aligned aluminum panels complement the enamel squares Meier selected, and his first-floor glass-fronted spaces offer a measure of partial, and welcome, transparency to the older hermetic jewel. The bridges also signal a symbolic passage through time, with the museum's collection rearranged chronologically so painting, sculpture, and decorative arts live together according to the era of their inception. Crossing into the new space represents advancing into the realm of art that was created from the 1960s onward, and the ease of passage between the objects afforded by wider and taller spaces enhances the experience of viewing these later, and mostly larger, works.

The Ellsworth Kelly room and the piazza demonstrate the contrast between Piano's versions of, respectively, the sacred and the profane, between Art, and the art of everyday living. The architect hopes to reestablish a natural balance between those poles that he feels the typical museum-going experience in this country has obliterated. He cherishes the silence of the indoor space as a place "out of the world and of perfect abstraction," and attributes his part in creating that feeling there to two immaterial conditions: light and sound. "You have to accept the imperfection of natural light," he says. "Change makes a room more interesting." Piano's favorite time of day is the "Magritte moment," in the early evening





The formal language of Meier's circulation ramp (facing page) is echoed in Piano's skylight designs, viewed from the interior (left) and exterior (above).

when you begin to need artificial light. (His upcoming designs for additions to the Whitney, the Art Institute of Chicago, and the Los Angeles Country Museum of Art collections will also catch light from above, but under varying conditions that lead to different solutions.)

The significance of the light in these galleries is indicated physically by myriad circular skylights within graciously vaulted forms above the art, and the condition of silence is hinted at by numerous cuts in the floor, where oak ventilation panels form regular stripes every few yards across the expanse below. Indeed, Piano's sophisticated acoustical knowledge isn't reserved for his seven symphony spaces. A foot below this exhibition floor is another plane, and between them air is collected under pressure. Its continuous but tremendously slow circulation up into this level happens at a slower rate than gravity causes the air particles to fall, thereby insuring a noiseless and virtually dust-free environment. The Menil Collection of 1986 was the first RPBW project to pioneer a form of this technology. A frequent visitor to that construction site was Piano's friend Reyner Banham, whose *Architecture of the Well-Tempered Environment*, from 1969, continues to inform the designer's efforts.

The four Ellsworth Kelly paintings on as many walls in his gallery were collected here in the new High Museum for the purpose of creating dialogue. In the piazza, Piano also seeks to convey "the sense of being in the middle of something." Whether the new building will become part of the day-to-day ritual of Atlanta, as Piano intends, remains to be seen. But with this expansion recognizing the multilayered character of the city as one of its strengths, the potential for conversation exists where it never did before. ■



High Museum of Art, Atlanta, Georgia

client: High Museum of Art and Woodruff Arts Center **architect:** Renzo Piano Building Workshop, Genoa, Italy—R. Piano (principal); M. Carroll (senior partner in charge); E. Trezzani (associate in charge); S. Ishida (senior partner) **associate architect:** Lord, Aeck & Sargent **engineers:** Arup; Uzun & Case; Jordan & Skala (structure and services); Arup (acoustics, façade, lighting); HDR (civil); Jordan Jones & Goulding (landscaping) **area:** 177,000 square feet **cost:** \$109 million



A new glass bridge (facing page and above) connects the upper levels of Renzo Piano's and Richard Meier's exhibition spaces, to the left and right, respectively.



UP PERISCOPE

The de Young Museum by Herzog & de Meuron is turning heads—and raising eyebrows.

BY SALLY B. WOODBRIDGE | PHOTOGRAPHS BY CHRISTIAN RICHTERS





The recently opened **de Young Museum** in San Francisco's Golden Gate Park reflects its natural setting in innovative ways, translating features such as the underlying sand dunes, the park's original landscape, into the building's mounded form. Modernism's unadorned hard edges define the building, while an embossed and perforated copper cladding simulating foliage softens its exterior surface. The architects made cuts in the museum's bulk, turning some of them into vitrines that landscape architect Walter Hood filled with ferns and eucalyptus trees to showcase the park's vegetation and bring the outside in. A low passageway introduces the entry court where a sculpture by Andy Goldsworthy is installed. Here, the large stone blocks that double as benches have the artist's trademark cracks echoing stylized earthquake faults that meander across the paving stones.

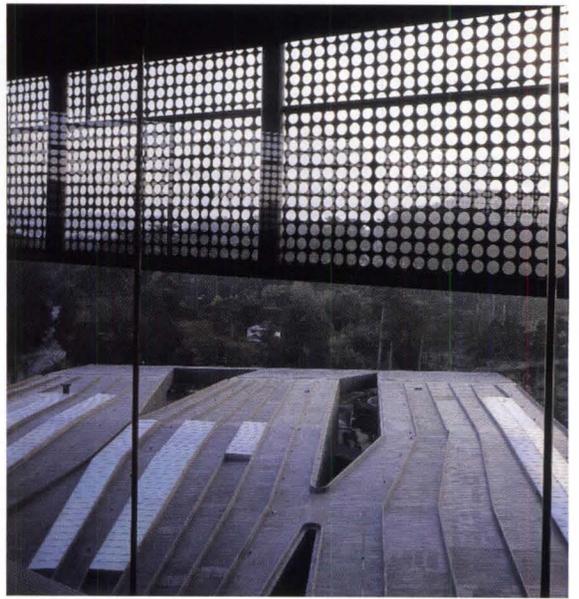
But not all of these efforts have been applauded: The copper cladding, for example, has been controversial to say the least. At present, its dark cinnamon color makes the building go dead on a foggy day, confirming the opinion of some that it looks like a rusted aircraft carrier. Still, the gradual greening, and the final mottled patina, will let the building take part in the natural cycle of the park around it.

Inside, the architects' goal was to house the de Young's diverse collections in one interrelated, but varied, architectural context. "We thought of a kind of organism with several limbs, like the fingers of a hand," they explained. At various

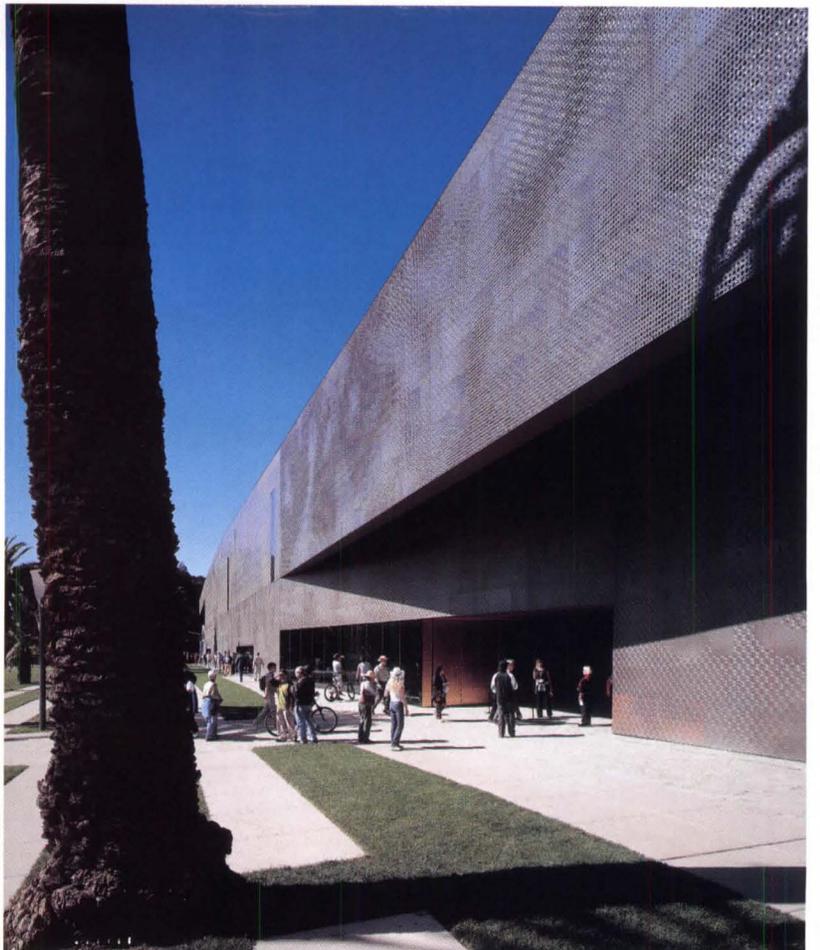
points, notably at the top of the main stairway, visitors may pause to view the main galleries stretching in both directions before choosing their path. There are two kinds of exhibition spaces laying in wait: classically proportioned rooms for the art of western culture, and free-flowing spaces with wood floors and ceilings for the ethnic arts of Oceania and Africa.

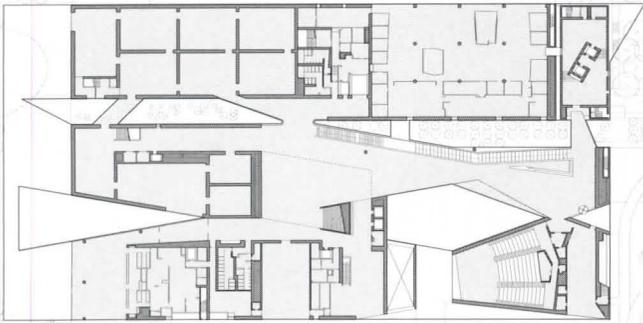
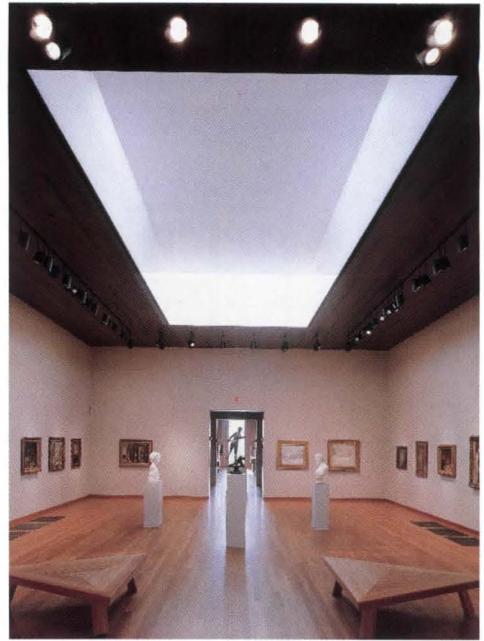
The climactic moment at the de Young, however, is not found in the galleries, but in the 144-foot-high tower, separate from the main building and located on the northeast corner of the site. It has a transparency the rest of the museum lacks, and is a dramatic form visible from afar. The first three levels share the museum's northeast-southwest orientation, but on the fourth, the form begins to change: The floor plates rotate clockwise until the rectangles become parallelograms, twisting 30 degrees at the ninth-level observatory, a move that causes the north and south end walls to tilt 16 degrees from vertical. To counterbalance this risky tilt, structural engineer Bret Lizundia of San Francisco-based Rutherford & Chekene designed a vertical system of post-tensioning cables housed in five ducts embedded in the concrete end walls.

The 360-degree view from the top floor is both an unrivaled visitor attraction and the boldest of the "bold strokes" that museum director Harry Parker says were what distinguished Herzog & de Meuron's initial design concept and survived myriad decisions made over the course of five years of construction. ■

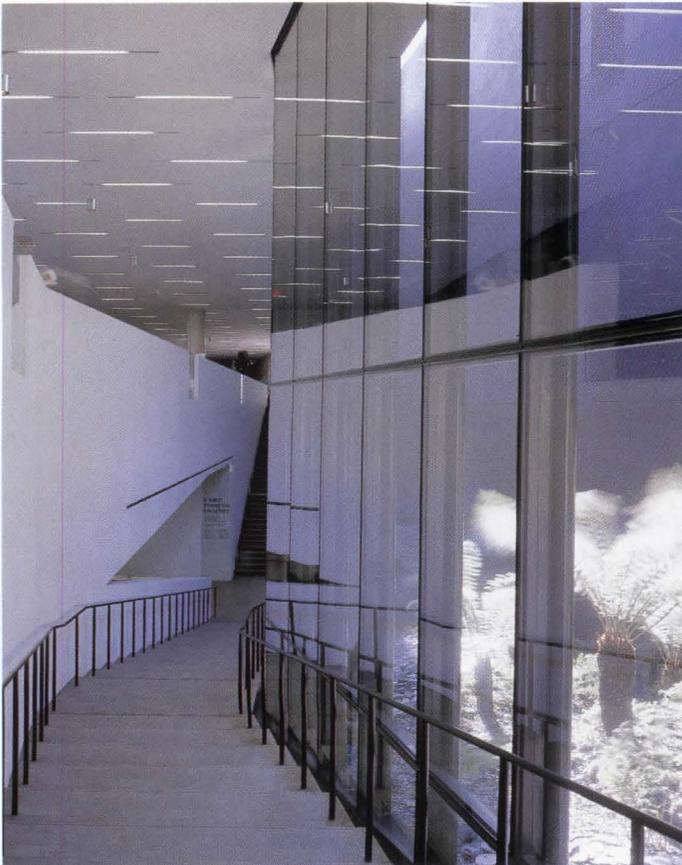


Along with the observatory (preceding pages and top right), interior (facing page bottom) and exterior courts (above and below) connect the museum to Golden Gate Park. Galleries are equally dramatic, if more insular spaces (facing page top).





ground-floor plan ——— 60' 



M.H. de Young Memorial Museum, San Francisco
client: Corporation of the Fine Arts Museums of San Francisco
design architect: Herzog & de Meuron, Basel, Switzerland—Jacques Herzog, Pierre de Meuron (principals); Ascan Mergenthaler (project architect); Jayne Barlow (project manager) **architect of record:** Fong & Chan Architects, San Francisco **conceptual collaborator:** Rémy Zaugg **engineers:** Rutherford & Chekene (structural) **landscape design:** Hood Design **consultants:** Arup (mechanical, lighting); A. Zahner (façade); Rolf Jensen & Associates (code, fire); Charles M. Salter Associates (acoustical) **general contractor:** Swinerton
area: 292,000 square feet **cost:** \$138 million

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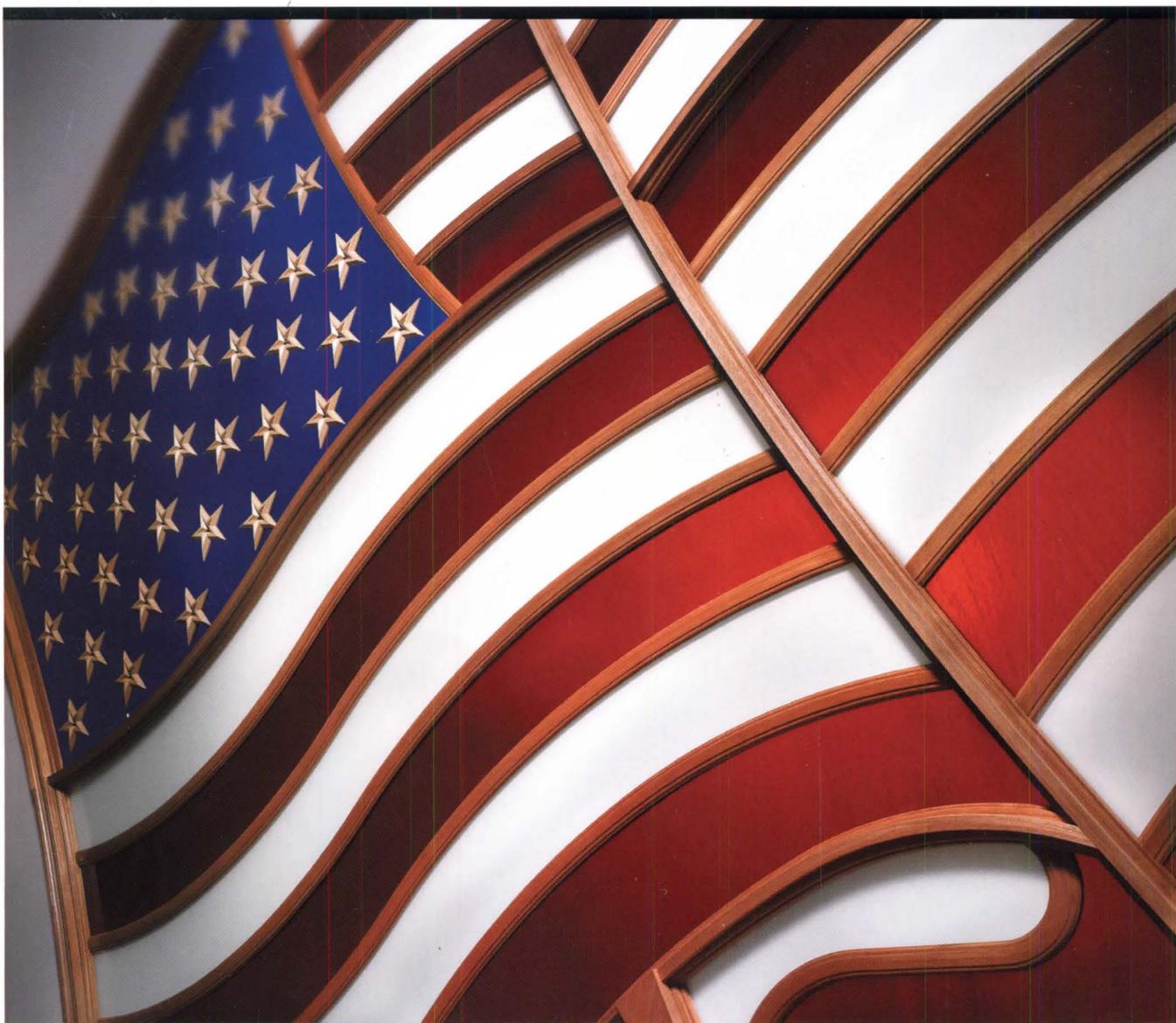


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