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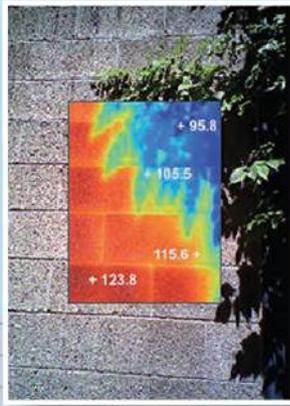
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Our jury—John Cary, Yolande Daniels, Scott Kilbourn, Donna Robertson, and Bill Valentine—select the best in American architecture in six categories. **KATIE GERFEN, WITH SARA HART, VERNON MAYS, LINDSEY M. ROBERTS, AND MIMI ZEIGER**

#### WORK

Award: 990, Tucson, Ariz.  
Citation: 200 Fifth Avenue, New York  
Citation: FDNY Rescue Company 3, Bronx, N.Y.

#### PLAY

Award: Yas Hotel, Abu Dhabi, United Arab Emirates  
Citation: The Ledge at Skydeck Chicago, Chicago  
Citation: Lanterns, Westport, Conn.  
Citation: 3.1 Phillip Lim Seoul Flagship, Seoul, South Korea

#### BOND

Award: New Cambridge Public Library, Cambridge, Mass.  
Award: Children's Chapel and Education Center, Brookline, Mass.  
Citation: Center for Global Conservation, Bronx, N.Y.  
Citation: St. Nicholas Eastern Orthodox Church, Springdale, Ark.  
Citation: Vancouver Convention Centre West, Vancouver, B.C., Canada

#### LIVE

Award: Brays Crossing, Houston  
Award: Weekend House on Lake Superior, Schroeder, Minn.  
Citation: One Madison Park, New York  
Citation: Shelter Island Pavilion, Shelter Island, N.Y.  
Citation: Haven for Hope, San Antonio, Texas  
Citation: Hancock Mixed-Use Housing, West Hollywood, Calif.

#### GROW

Award: Diana Center, New York  
Citation: Bagley Classroom Building, Duluth, Minn.  
Citation: University of Oregon John E. Jaqua Academic Center for Student Athletes, Eugene, Ore.

#### MOVE

Award: Warroad Land Port of Entry, Warroad, Minn.  
Citation: The Anne d'Harnoncourt Sculpture Garden and Parking Facility, Philadelphia  
Citation: Main Branch Riverwalk, Chicago



**Laurie Grant**  
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A graduate of Ohio University with a B.S. in Journalism, ARCHITECT's products editor Laurie Grant has been writing about the architecture and construction industry for four years. She lives in the Chicago suburbs, where she cheers on the Pittsburgh Steelers with her husband, dog, and cat.

Her job of writing about building products has revealed just how widely the products are used. "I notice them everywhere now. I'm constantly pointing out metal panels, green roofs, and solar arrays to my friends and family," Grant says.

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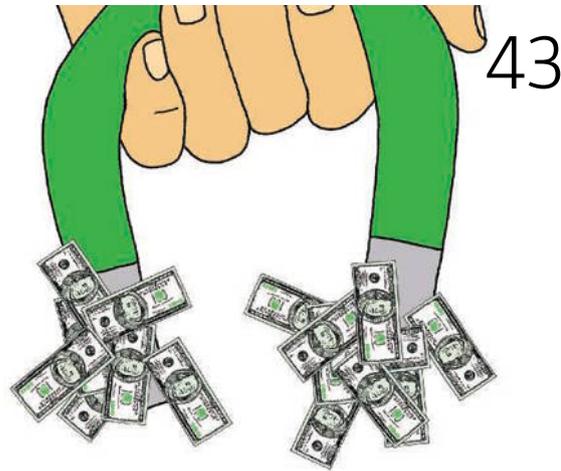


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**Far right** The longest green wall in North America is a feat of both engineering and experience.



PETER ARKLE



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IN FLORIDA, AS IN SO MANY AREAS OF THE U.S., A LONG-STANDING LAISSEZ-FAIRE ATTITUDE TOWARD DEVELOPMENT HAS RESULTED IN MAJOR ECONOMIC AND ENVIRONMENTAL DAMAGE.

# CHIMPANZEES ON LSD

**THIS ELECTION CYCLE**, as Republicans and Democrats duked it out once again for control of Congress, a smaller-scale but equally significant struggle played out in Florida over a proposed amendment to the state constitution, which would have required the approval by public referendum of all new municipal and county comprehensive land-use plans and of changes to them. Amendment 4 was defeated, but it raised some fascinating issues about public engagement in shaping the built environment.

Florida Hometown Democracy, the group that brought the amendment to the November ballot, describes it like this:

*Amendment 4 will give voters oversight control over how their communities grow. Under Amendment 4, your city or county commission will study and vote as usual on proposed changes to the local comprehensive land use plan, which is a blueprint for future development. Plan changes approved by the commission will then be submitted to you—the voter—on the ballot at the next regularly scheduled Election Day. You will either veto or approve them. It's that simple.*

Sound good? Not to everyone. According to the website of the primary opposition group, Citizens for Lower Taxes and a Stronger Economy, “[T]his ... amendment would force Floridians—not the representatives they elect—to decide hundreds of technical comprehensive plan changes each year,” based on a 75-word ballot description. Moreover, the group claims the amendment would “reduce Florida’s economic output by \$34 billion annually” and kill some 267,000 jobs, by discouraging development. “[I]n these tough times, the ... amendment would cause Florida’s economy to permanently collapse.” Hyperbole, perhaps, but the town of St. Pete Beach, Fla., did adopt a policy similar to the amendment in 2006, and found itself mired in lawsuits. The town government officially came out against Amendment 4.

Is it me, or is Citizens for Lower Taxes a funny name for a political action committee based in Florida—a state with no personal income tax? Despite the artificial grassroots handle, Citizens is all business. In addition to the town of St. Pete Beach and other municipalities, numerous business organizations have signed on with Citizens, including the Florida chapters of the AIA, American Planning Association, American Society of Civil Engineers, Building Owners and Managers Association, and AFL-CIO.

Add to that formidable coalition the Manufacturers Association of Florida, Florida League of Cities, Florida Chamber of Commerce, Florida Association of Realtors,

and Florida Association of School Boards. These groups, along with developers and other interests, spent some \$12 million to ensure the amendment’s failure.

You have to wonder who, if anyone, actually supported Amendment 4. Many environmental groups, according to the Florida Hometown Democracy website, along with a strange smattering of state politicians from the left and the right. An October *St. Petersburg Times/Miami Herald/Bay News 9* poll showed fairly considerable popular support: 33 percent in favor of the amendment, 36 percent opposed, and 32 percent undecided. When push came to shove, the swing vote swung straight to “no.” More than 67 percent of voters rejected the amendment, which would have required 60 percent approval to pass.

As I understand it, Amendment 4 was a deeply flawed proposition: It would have subverted representative government, and despite its limited scope (the amendment would have placed no limits on as-of-right development) it would have sent a strong anti-growth message and scared away investors. It follows that the state’s business community, including AIA Florida, was up in arms.

But beneath Amendment 4’s many flaws lies a worthy motive. In Florida, as in so many areas of the U.S., a long-standing laissez-faire attitude toward development has caused major economic and environmental damage. *Forbes* magazine’s 2009 top 15 list of America’s Emptiest Cities includes four cities in Florida, thanks to their exceptionally high vacancy rates. The state’s unemployment rate of 11.9 percent is one of the nation’s highest, a direct consequence of the real estate bust, among other factors.

Popular Florida novelist Carl Hiaasen heaps scorn upon the too-cozy relationship between some developers and politicians, and the lip service both pay to the public review process. “This cynical charade has been going on since the beginning of statehood,” he writes in *The Miami Herald*. “It’s the reason so many Florida cities look like they were planned by chimpanzees on LSD.” Hiaasen vividly channels the frustration that many Floridians and other Americans feel about the sorry state of their built environment, realizing with the benefit of hindsight the consequences of a burst real estate bubble.

The bottom line is this. Amendment 4 would have been lousy for business, and it would have subverted the role of elected officials. Yet there’s need for reform of the development process, not just in Florida, but in towns, cities, and states across the United States. It’s a good thing Amendment 4 is dead in the water. It’s an even better thing that the public is demanding change.

Neil Crane

## LETTERS

### FACING UP TO THE NUMBERS, September 2010

This article is a wake-up call for the architectural schools in this country. As an architect-developer during the '60s and '70s on Long Island, N.Y., and organizer of 14 corporations as owner-architect-developer, I had to know real estate, land acquisition, local economy, approvable design, estimating, finance, general contracting, advertising, and public relations. The successful architect must own and control the entire design and building process, with faith in his capabilities, and be able to persuade negative thinkers with facts and creative ideas that are feasible, and a business ethic that can be admired.

*Victor L. De Nigris, Tucson, Ariz.*

### DIALOGUE, October 2010

October's Letters to the Editor includes a letter from James R. Drebelbis stating, "I would ... remind my fellow professionals that you do not need to be licensed to do architectural design." In Drebelbis's home state of Texas you must be licensed to "do architectural design"; an unlicensed individual may "design" structures under very limited exemptions, but beyond that, you must be a licensed architect in order to perform architectural design services. Drebelbis notes, "You only need a license to seal a set of contract documents." Wrong again. The privilege of sealing documents is guarded by the Texas Board of Architectural Examiners, whose duty it is to ensure a safe built environment for Texas. That safe built environment is not created by simply sealing

documents. It is achieved by seeing that those who seal documents and generate architectural designs have the properly completed education, experience, and examination in architecture. I am reminded of a recent conversation where someone described an "unlicensed architect." There is no such thing—in our profession you are a licensed architect or you are a draftsman.

*Gordon E. Landreth, past chair, Texas Board of Architectural Examiners*

### NORMAN, OKLA., October 2010

You will have to do better than that superficial page on Norman, Okla. Except for possibly the hospital, nothing shown was worth the space. Norman is the home of some of Bruce Goff's important work, including the masterpiece Bavinger House. While you were sending out this issue, the University of Oklahoma's Fred Jones Jr. Museum of Art was presenting an exhibition on Goff, featuring models and automations of 10 of his unbuilt and/or lost buildings as well as conferences on Goff's work and teaching. And Norman has to have something better to show and to discuss business-wise than that trivia.

*Bob Tieger*

*In the August 2010 article on the North House, the architect was listed as RVTR Architects; it should have been listed as RVTR/Team North. Also, the Aware Living Interface System (ALIS) was part of a University of Waterloo-led project, built by a team at Simon Fraser University.*

## What *Do You See?*



*Daybreak Elementary School, South Jordan, Utah*



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EDITED BY BRAULIO AGNESE

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## NEWSWIRE

COMPILED BY EDWARD KEEGAN



### WORLD ARCHITECTURE NEWS

#### AIA receives international honor

The International Association for Public Participation gave the AIA its 2010 Organisation of the Year Award. The honor was presented at the group's Core Value Awards in Scarborough, U.K.



### CRAIN'S CHICAGO BUSINESS

#### R.I.P., Chicago Spire

Santiago Calatrava's 2,000-foot-tall tower will not rise on the shores of Lake Michigan. Anglo Irish Bank Corp. is foreclosing on the developer, Shelbourne Development.



### METRO (UK)

#### Take that, Burj Khalifa

The Council on Tall Buildings and Urban Habitat named Feilden Clegg Bradley Studios' Broadcasting Place, in Leeds, U.K., as the best new tall building in the world for 2010.

SEPTEMBER 2010  
ARCHITECTURE  
BILLINGS INDEX

↑ 50.4

- ↑ 56.3 commercial
- ↑ 47.9 institutional
- ↑ 44.2 mixed practice
- ↑ 47.0 multifamily residential

SOURCE: AIA

# Ehrenkrantz Eckstut & Kuhn Merges With Perkins Eastman

**ANOTHER MARRIAGE OF** big-name architecture firms occurred in October: Ehrenkrantz Eckstut & Kuhn (EEK) Architects has merged with Perkins Eastman.

Bradford Perkins and Stanton Eckstut have known each other for years, and their firms have participated in joint ventures several times, but they say the thought of merging never occurred to them until a mutual friend suggested it. Eckstut notes that EEK has been approached numerous times over the past decade by larger firms looking to join forces, but, until now, the proposals didn't make sense to him. "We're now part of an organization that allows us to implement our ideas with shared values on a big, bold basis," he says. "This is implementing our larger scale vision—creating not iconic forms, but iconic places."

Perkins mentions the cultural fit between the firms and their principals: "A lot of us come from a joint planning and architecture background." But opportunities to leverage their reputations still exist. Most of Perkins Eastman's large-scale urban design projects have been overseas, while EEK's reputation for such projects is primarily domestic. Both firms have significant portfolios of educational

projects. And Perkins notes that EEK maintains a strong historic preservation and adaptive reuse practice. "We'd like to make that more of our practice," he says.

Perkins Eastman has about 500 employees working in eight U.S. and six international markets, including India and China. EEK's 85 employees are spread across New York; Washington, D.C.; Los Angeles; and Shanghai. Initially, the combined offices will move into the Perkins Eastman offices in New York and Shanghai, while the D.C.-area offices will combine in EEK's space.

In discussing the merger, Perkins and Eckstut share an easy banter while explaining how complementary the arrangement will be. Perkins has been traveling monthly to Asia for years—and that's something that will continue under the combined firms. "I'd much rather go to Pittsburgh or San Antonio," Eckstut says. Both firm names will remain, although the general practice will be known as Perkins Eastman. "The EEK brand is valued and respected," Perkins says, adding, "It will remain in some specialties." Quips Eckstut: "We'll push both until we confuse everyone too much." EDWARD KEEGAN

THIS PAGE: SANTIAGO CALATRAVA (TOP MIDDLE); JAY LEEDS (TOP RIGHT); PAGE 18, LEFT TO RIGHT: VAXOMATIC; VANTAGEPOINTPHOTO.COM

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## GRIST

**Wrong-color turbines**

You've probably only ever seen wind turbines painted in light hues. Ashley Braun reports that those are the wrong colors for the behemoth producers of renewable energy. "A new study tested the rainbow and found that white and light gray turbine blades are a strong and lethal attraction for bugs and the wildlife that munch on them," Braun writes. Apparently, the best color to prevent unnecessary deaths is purple.

## 2010 AIA/HUD Secretary Awards

**THE AIA HOUSING** and Custom Residential Knowledge Community, in conjunction with the Office of the Secretary of the U.S. Department of Housing and Urban Development (HUD), has recognized four recipients of the 2010 AIA/HUD Secretary Awards. The recipient projects, which offer examples of important developments in the housing industry, make good design accessible and strengthen their communities.



**Category 1: Excellence in Affordable Housing Design**  
Paseo Senter at Coyote Creek (shown), San Jose, Calif.: David Baker + Partners

**Category 3: Community-Informed Design Award**  
Congo Street Green Initiative, Dallas: Building Community Workshop

**Category 2: Creating Community Connection Award**  
Arbor Lofts, Lancaster, Pa.: PSL Architects

**Category 4: Housing Accessibility—Alan J. Rothman Award**  
Madrona Live/Work, Seattle: Tyler Engle Architects

**THE JURY:** Andrew V. Porth (chair), Porth Architects; Natalye Appel, Natalye Appel + Associates Architects; Geoffrey Goldberg, G. Goldberg and Associates; Grace Kim, Schemata Workshop; Jane Kolleeny, *Architectural Record* and *GreenSource*; Luis F. Borray, U.S. Department of Housing and Urban Development; Regina C. Gray, U.S. Department of Housing and Urban Development.

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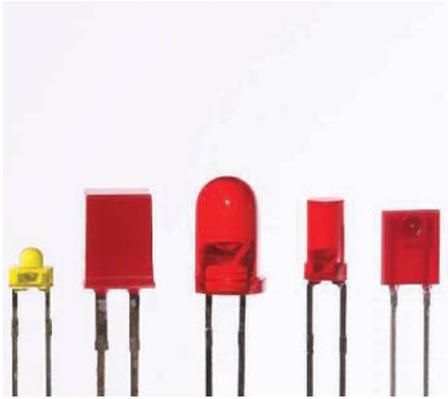
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## CNET

**LEDs not the only light of the future**

Most lighting stories tend to be about the impending obsolescence of incandescents and the rising supremacy of LEDs, but Martin LaMonica reports on the tech-head website CNET that it's going to take more to light the future. Pacific Northwest National Laboratory researcher Michael Myer says, "LEDs are great for certain things, but HID [high-intensity discharge] metal halides have some great advantages." He adds: "I really don't think in my lifetime we'll see a stadium lit with LEDs."

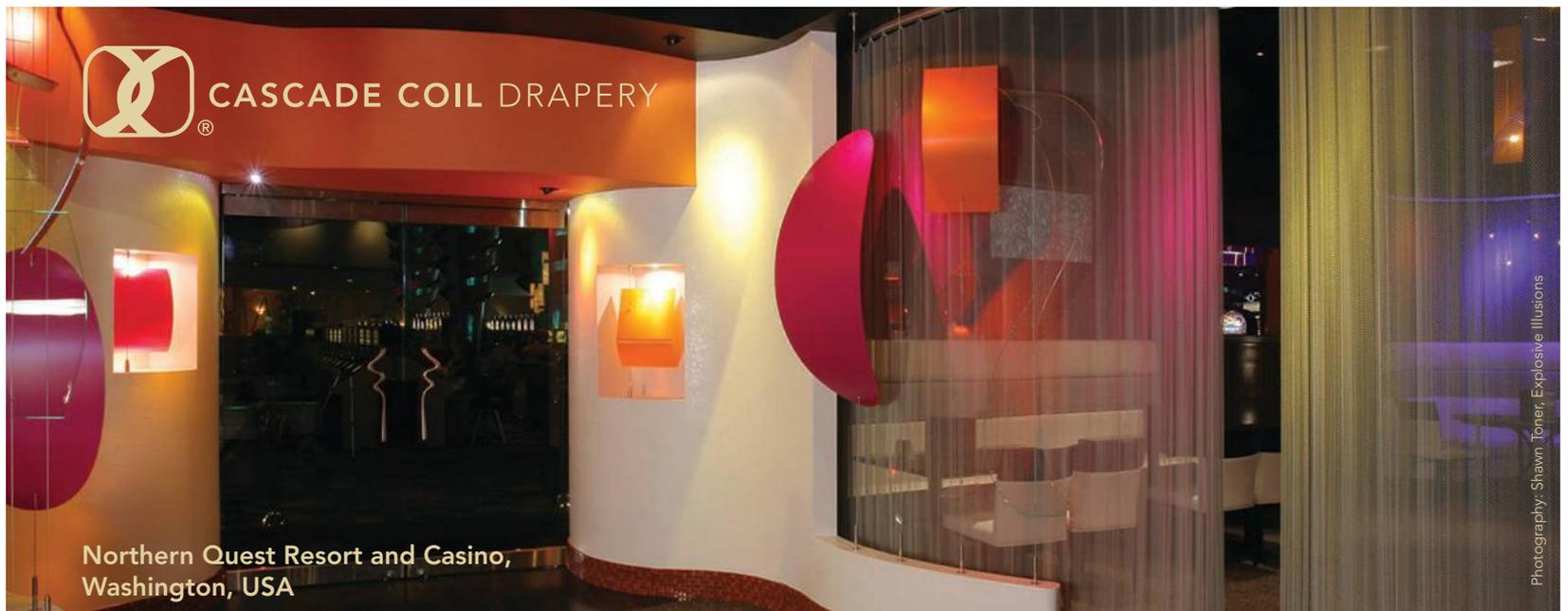
# Guggenheim and BMW Team Up for Architecture, Urban Thinking

**ON OCT. 1**, the Solomon R. Guggenheim Foundation announced a collaboration with the BMW Group. Called the BMW Guggenheim Lab, the initiative combines public activities around urban life with architecture that travels from city to city. Three consecutive labs, each reaching three major cities, will be created under the six-year-long collaboration. Each will be assigned a theme, an architect, and a graphic designer every two years. The debut theme is "Confronting Comfort: The City and You," and Tokyo-based Atelier Bow-Wow, chosen for its witty approach to everyday architecture, will design a structure that will open at a yet-to-be-announced North American city in mid-2011.

The Guggenheim Foundation's vision is as lofty and ambitious as it is on-trend,

as questions of the city—from small-scale urban agriculture to large infrastructural speculations—are being taken up by not only architects and urban planners, but by cultural institutions and corporations. Conceptualized as a combination of urban think tank, community center, and gathering space, the labs will also bring together interdisciplinary teams to tackle the issues facing cities today.

The Solomon R. Guggenheim Museum's David van der Leer, assistant curator of architecture and design, and Maria Nicanor, assistant curator, will oversee the mix of thinkers and designers. The goal, said van der Leer at the press conference, "is to go beyond the walls of buildings and ... into the realm of urban thinking and urban action." **MIMI ZEIGER**



Northern Quest Resort and Casino,  
Washington, USA

Photography: Shawn Toner, Explosive Illusions

## Woven Wire Fabric

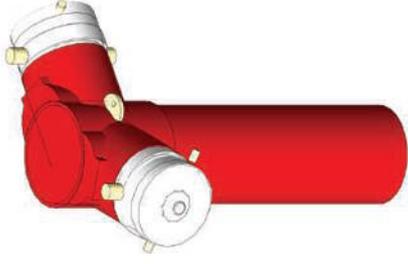
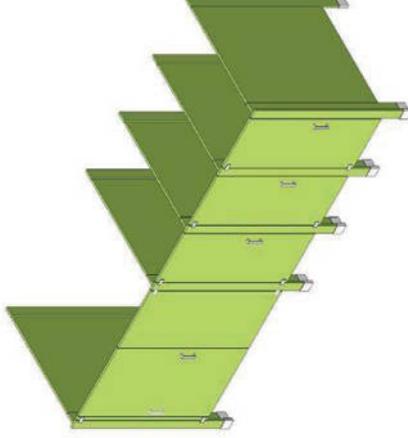
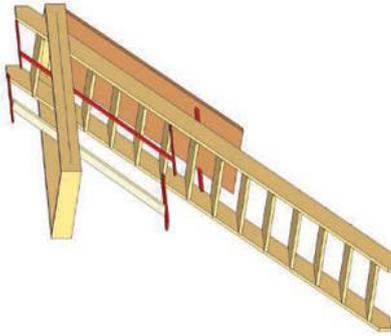
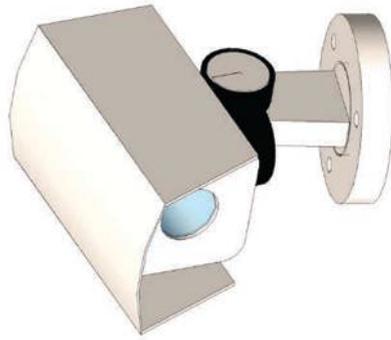
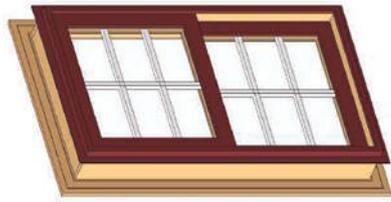
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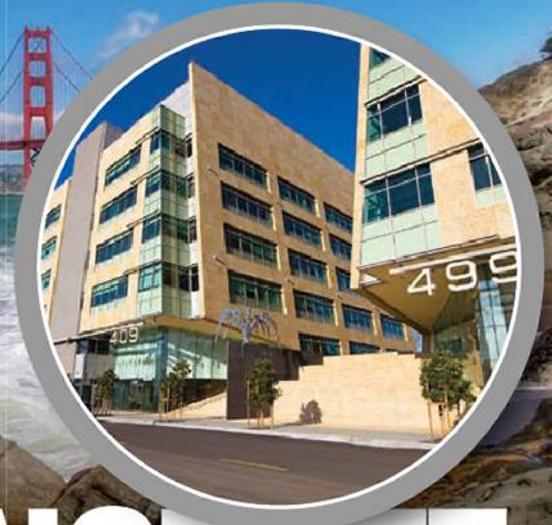
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# BUSINESS



INTERVIEW BY EDWARD KEEGAN  
PHOTO BY SIOUX NESI

→ BEST PRACTICES

## The Designer's Hand

EVEN IN THE AGE OF COMPUTER-AIDED DESIGN, PENCILS, PENS, AND PAINTBRUSHES CAN BE ESSENTIAL ARCHITECTURAL TOOLS.

For **Peter Pennoyer**, one of the most appealing things about handmade architectural illustrations is their uniqueness. "We don't try to make everything homogenous," says the founder of Peter Pennoyer Architects. "We encourage people to draw in different styles."

**IS THERE A PLACE** in the modern architecture practice for handmade design drawings? Peter Pennoyer—who leads an eponymously named New York firm that produces classically inspired designs for houses and apartments, as well as institutional and commercial projects—believes so. Pennoyer and members of his firm are active in the Institute of Classical Architecture & Classical America, for which Pennoyer serves as chairman; one colleague, senior associate Anton Glikin, taught drawing there. Pennoyer keeps a collection of hundreds of drawing instruments from the 18th to the 20th centuries at the office, and some still get daily use. "We still have

Maylines," Pennoyer says. "We still have charcoal." These tools help produce the firm's distinctive work.

**How much of your design work begins with sketches?**

Design in this office is done by drawing, period. We don't design things directly on the computer. I sketch some, as much as I'm able, but I'm really managing the firm. Gregory Gilmartin, our director of design, only draws. He never uses CAD, although he's very familiar with it and works with everybody else.



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business



### What techniques are used?

Gilmartin sketches in pencil, in felt-tip pen, and he drafts his designs using 2H lead on tracing paper with a Mayline parallel rule. Anton Glikin draws freehand first and then does pen-and-ink drawings. He also does watercolors and washes.

### Why rely exclusively on hand drawing at the design phase?

We believe the kind of design we do is best expressed in a direct connection from your mind to your arm to your hand to the paper. It's more fluid. We try to make each project different, so we like to have the freedom of the pencil. We work very closely with others in the office to put this into the computer.

### What computer drawing programs do you use?

AutoCAD and 3ds Max.

### How up-to-date are you with software?

We keep up with the latest versions of the software and have certain people in the office who know the latest techniques. Most of us in the office have a particular set of talents. We don't all try and learn the latest things. Somebody here knows them.

### Do you have people move between hand drawing and the computer?

Yes, but the people who are the principal designers constitutionally express themselves with pencil and pen.

### What's the role of beauty in drawing?

It depends on who's doing it. Gilmartin's drawings are exceptionally accurate and detailed. They're visions of what he's looking for, and he'll build up layers and layers of trace as he refines his designs. All the drawings that are done here for design look beautiful to me because they show a great passion. You can see the gesture and the physical act, as opposed to computer drawings that always look a little bit ossified.

### Does the computer have a role beyond construction documents?

We totally invite the computer. The 3ds Max stuff we do is extremely elaborate. We're pushing very hard to make it more realistic, warmer. We try to vary our presentations. We try to get the client to face a complete presentation—nothing tentative—so they can fully commit.

### What other rendering techniques do you use?

It's important to make a distinction between drawings and renderings. Rendering is a different step. We do paintings of our houses that are accurate in representing the building and that show shade and shadow and give a sense of materiality. When we've had a separate easel with a painting, the design is much easier for people to read.

### Do you hire specifically based on drawing ability?

I look at the range of skills. Great drawing skills aren't common these days. If someone brings a new kind of drawing style or media, we welcome that. The drawings are of different character, depending on who might have done them.

### So there's no office drawing style?

We try to make the designs personal to the designer. If you look at the work, you can see which partner or associate has worked on it. The work depends on the context, the style of the building, and the client. So there's a diversity of work, and that is also reflected in the diversity of drawing style. □

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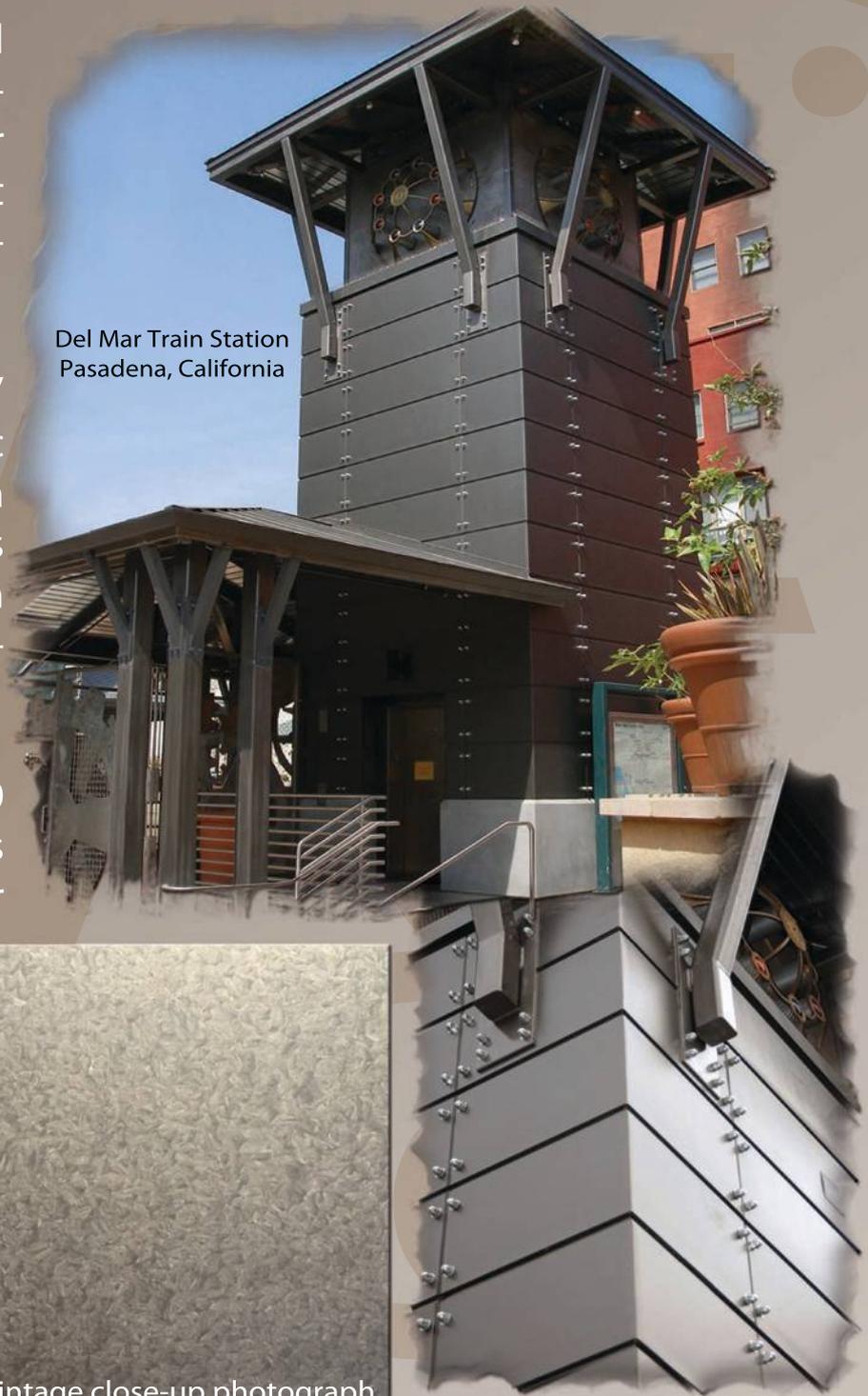
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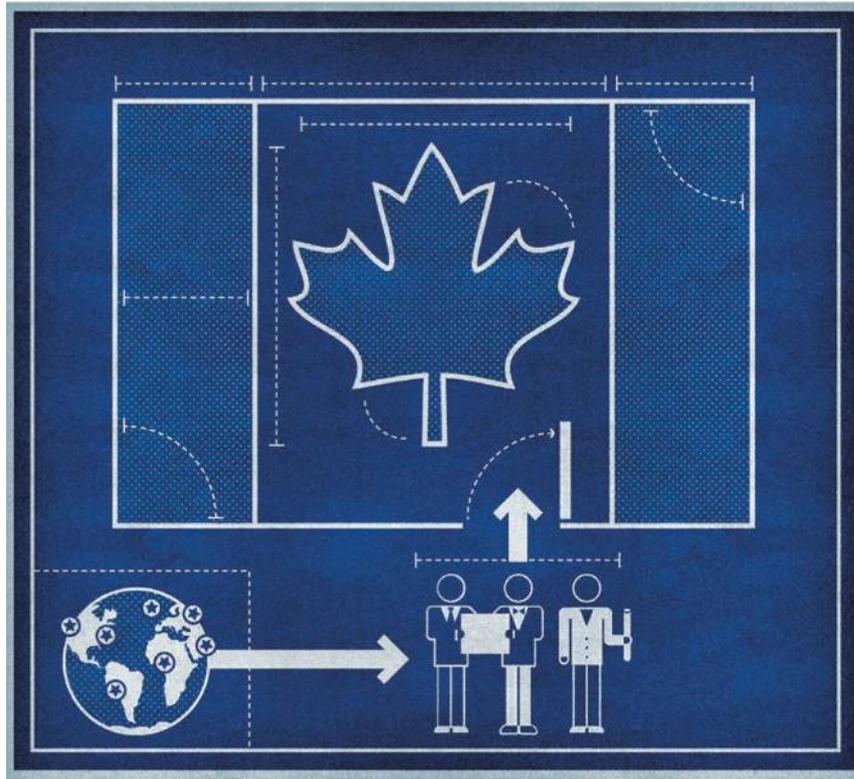
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→ LICENSING

# Welcome to Canada!



TEXT BY FRED A. BERNSTEIN  
ILLUSTRATION BY HEADCASE DESIGN

CONFRONTING A SHORTAGE OF HOME-GROWN ARCHITECTS, THE CANADIAN GOVERNMENT IS MAKING IT EASIER FOR FOREIGN-TRAINED DESIGNERS TO WORK THERE.

**“I’VE BEEN TELLING PEOPLE,** ‘If you want to work, try Edmonton,’” says Lenore Lucey, CEO of the National Council of Architectural Registration Boards (NCARB), which represents the licensing authorities of the 50 U.S. states as well as Washington, D.C.; Puerto Rico; Guam; and the U.S. Virgin Islands.

That may be a surprising piece of advice, coming from the head of NCARB. But it isn’t given lightly. “During this recession,” Lucey says, “while most U.S. firms have been laying off people, our Canadian colleagues have been looking to hire.” One possible reason: The Canadian housing market is still red hot. Indeed, two Canadian provinces have introduced new taxes meant to slow housing activity, at a time when housing starts in the U.S. have barely risen from their 2008 nadir.

Dave Edwards, a principal of DeLint + Edwards Architects, in Regina, Saskatchewan, says that he has been looking to hire architects with “four or five years’ experience”—jobs, he notes, that pay \$60,000 to start—but that “finding people has been a struggle.” (The Canadian dollar is nearly equivalent to the U.S. dollar.)

And the situation is expected to get worse. Bing Thom, principal of Vancouver, British Columbia’s Bing Thom Architects, says, “Like many countries, Canada has an aging population. And we’re not graduating enough architects to replace the ones that are going to be retiring. Long term, we know we’re going to have quite a shortfall.” Currently, there are about 9,000 architects in Canada, compared with some 233,000 in the U.S. (Canada’s population, at close to 35 million, is about a tenth that of the U.S.)

The country’s solution to its architect shortage? Make it easier for foreign-trained architects to work, and live, there. In a move that would be almost impossible to imagine in the recession-battered United States, the Canadian government has provided more than \$1.6 million to help the Royal Architectural Institute of Canada and the Canadian Architectural Licensing Authorities (CALA) streamline the process by which foreign architects can qualify to work in Canada.



# The Art of Metal



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—Dennis Mires, PA, The Architects, Manchester, NH

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—CANADIAN ARCHITECT BING THOM



The move is part of an overall government strategy, called the Pan-Canadian Framework for the Assessment and Recognition of Foreign Qualifications, announced in 2009. Under the framework, credentialing will be streamlined for eight priority occupations—including medicine, nursing, and, yes, architecture.

Foreign-trained architects looking to move to Canada will be advised within one year if they qualify for Canadian licenses. Those who don’t qualify “will be advised of additional requirements or be directed to alternative occupations that would benefit from their skills and experience,” according to a Canadian government press release. The agreement doesn’t affect U.S. architects, who are already covered by reciprocal licensing agreements.

The Canadian program is modeled, in part, on NCARB’s Broadly Experienced Foreign Architect (BEFA) program, which allows foreign architects with at least seven years of experience to become licensed in many U.S. jurisdictions. But NCARB can’t offer architects the right to live in the U.S. That may be one reason, Lucey says, why only 60 foreign architects have applied under the BEFA program since its 2003 inception.

Canada, by contrast, wants professionals to immigrate. And, once they do, they are encouraged to “use to the fullest their skills and experience within the Canadian labour market,” Human Resources and Skills Development Canada, a government agency, says on its website.

Thom, who was born in Hong Kong and has practiced in Vancouver for almost 40 years, applauds the new initiative. He says that two of his best employees are foreigners who were trained at universities that aren’t accredited by Canadian authorities, leaving them in a kind of limbo. Worse, he adds, “We have many qualified [foreign] graduates driving taxis or working in restaurant kitchens. It’s a tremendous waste of talented people.”

Edwards, in Regina, heads the CALA committee developing the new procedures, which he says will take 18 to 24 months to implement. He says that CALA “made an application to the federal government for funding, and they very kindly agreed to help.”

“Whatever we do,” Edwards adds, “has to be fair and equal to everybody, both Canadian architecture grads and foreign architects who come to our shores.”

Asked whether the U.S. would ever do what Canada is doing—make it easier for foreign architects to live and practice in the U.S.—Kermit Baker, the AIA’s chief economist, says, “Given that U.S. architecture firms have shed 25 percent of their positions since the recession began, I would expect that this would not go over well at all in the U.S.” □

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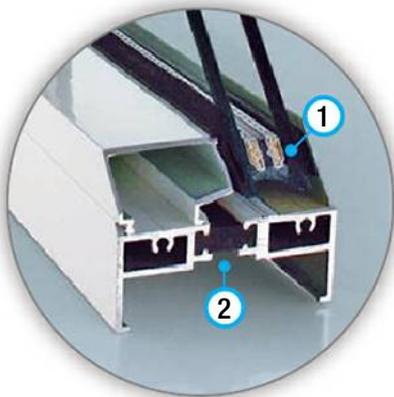
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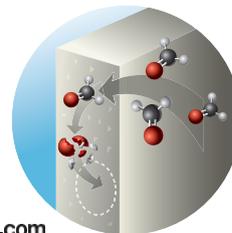


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→ LOCAL MARKET

# Ellicott City & Columbia, Md.

TEXT BY MARGOT CARMICHAEL LESTER AND CLAIRE PARKER



**THIS IS A TALE** of two Maryland cities. Ellicott City was established in the early 1700s, cut from the banks of the Patapsco River. The western end of the Baltimore & Ohio Railroad's first stretch of track, it grew organically and retains its historic core. Columbia, on the other hand, was among the first modern master-planned communities in the United States, designed in the 1960s by developer James Rouse as part of the New Town Movement. Yet the cities share schools and other infrastructure and drive most of Howard County's economic and real estate development.

"Ellicott's historic district held up fine as a destination because of its old-world character," says local architect Charles Alexander, principal of Alexander Design Studio. In Columbia, however, the original town center was a mall. "That is all being challenged by a desire to get more diversity of uses, as well as density, in the center of town," Alexander adds. Indeed, a 30-year master plan for Columbia was approved in February (see No. 2, above).

The cities also share an economic driver, says Christopher Lester, principal of Columbia's George Vaeth Associates: the federal government. Nearby Fort Meade is home to the National Security Agency's headquarters. The upcoming opening of the U.S. Cyber Command at Fort Meade means thousands more residents for the county, according to the Howard County Economic Development Authority. This will fuel demand for housing stock, amenities, and office space.

In addition to commercial development, Columbia is seeing a new kind of residential building. Its original "settlers" are now aging out of their homes, creating demand for active senior housing that will allow them to age in place (see No. 1). These folks like the current quality of life in the area—at least for now. □

**1. Alta at Regency Crest (Ellicott City)**  
**ARCHITECT:** Poole & Poole Architecture, Midlothian, Va.  
**COMPLETION:** 2011. **BRIEF:** \$30 million, 150-unit active senior development caters to aging residents.

**2. Downtown Columbia 30-Year Master Plan**  
**ARCHITECT:** Cooper, Robertson & Partners, New York.  
**COMPLETION:** 2040. **BRIEF:** Approved in February, the plan will bring 13 million s.f. of sustainably built development to the original downtown core.

**3. Franklin Center I (Columbia)**  
**ARCHITECT:** Morgan Gick McBeath & Associates, Falls Church, Va. **COMPLETION:** 2010. **BRIEF:** 209,000-s.f. LEED Gold building is home to tenants like cybersecurity firm Science Applications International Corp.

**4. Orthodox Church of St. Matthew (Columbia)**  
**ARCHITECT:** Alexander Design Studio, Ellicott City, Md.  
**COMPLETION:** 2008. **BRIEF:** \$2.5 million contemporary interpretation of a traditional Orthodox church.

**POPULATION/EMPLOYMENT**  
Howard County population in 2010: 281,884, an 11% growth in 10 years. Jobs grew about 9% over the same period.

**OFFICE MARKET**  
Class A office market was 14% vacant in September 2010; average asking rate: \$25.47/s.f.

**RESIDENTIAL MARKET**  
Median home sale price, September 2010: \$395,000.

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- Proximity to Baltimore and Washington, D.C.
- Good quality of life

**MARKET CONCERNS**

- Increasing sprawl
- Aging infrastructure
- Housing affordability

**FORECAST**  
"The major challenge," says Daniel Ball, president of Daniel Ball & Associates, in Columbia, "is the management of growth in a manner that keeps the spirit and character of the communities while adapting to the present and projected socioeconomic trends."

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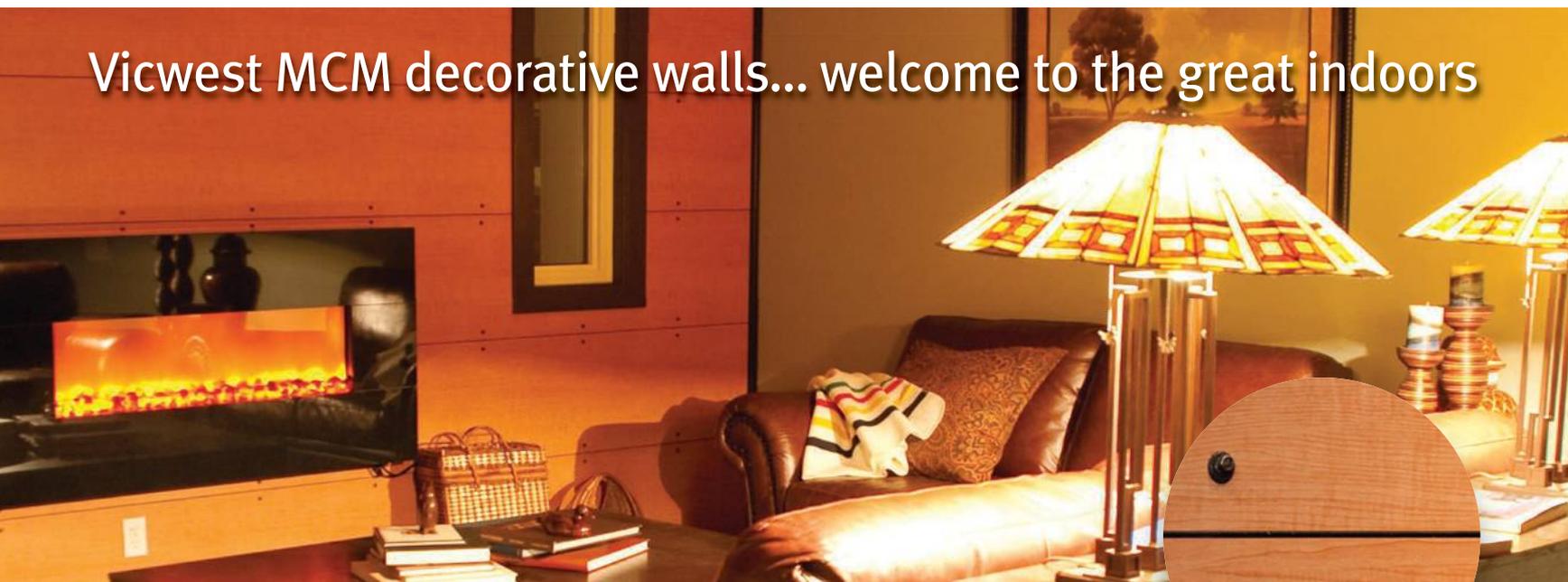


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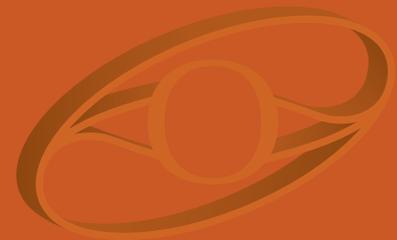
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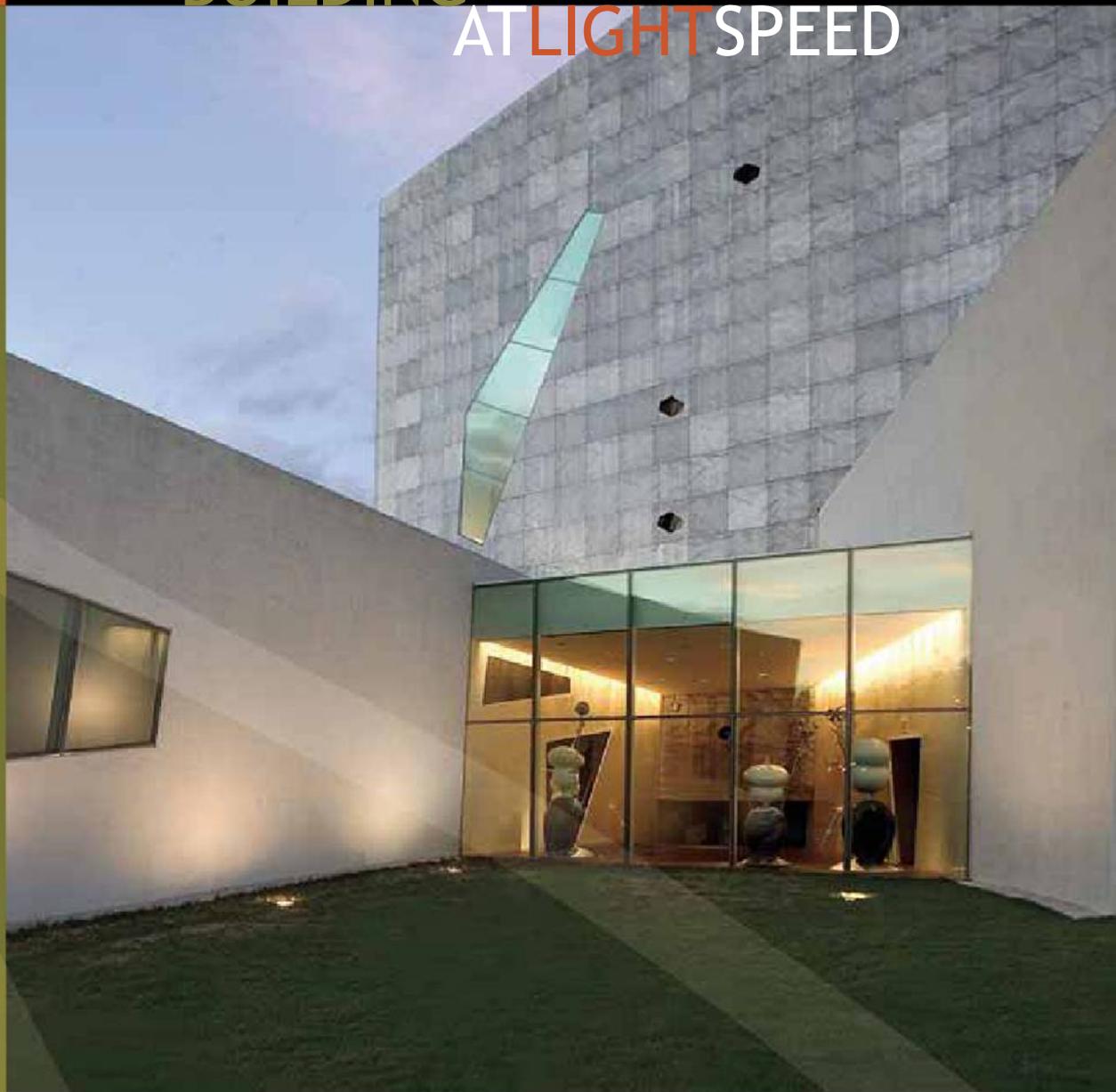
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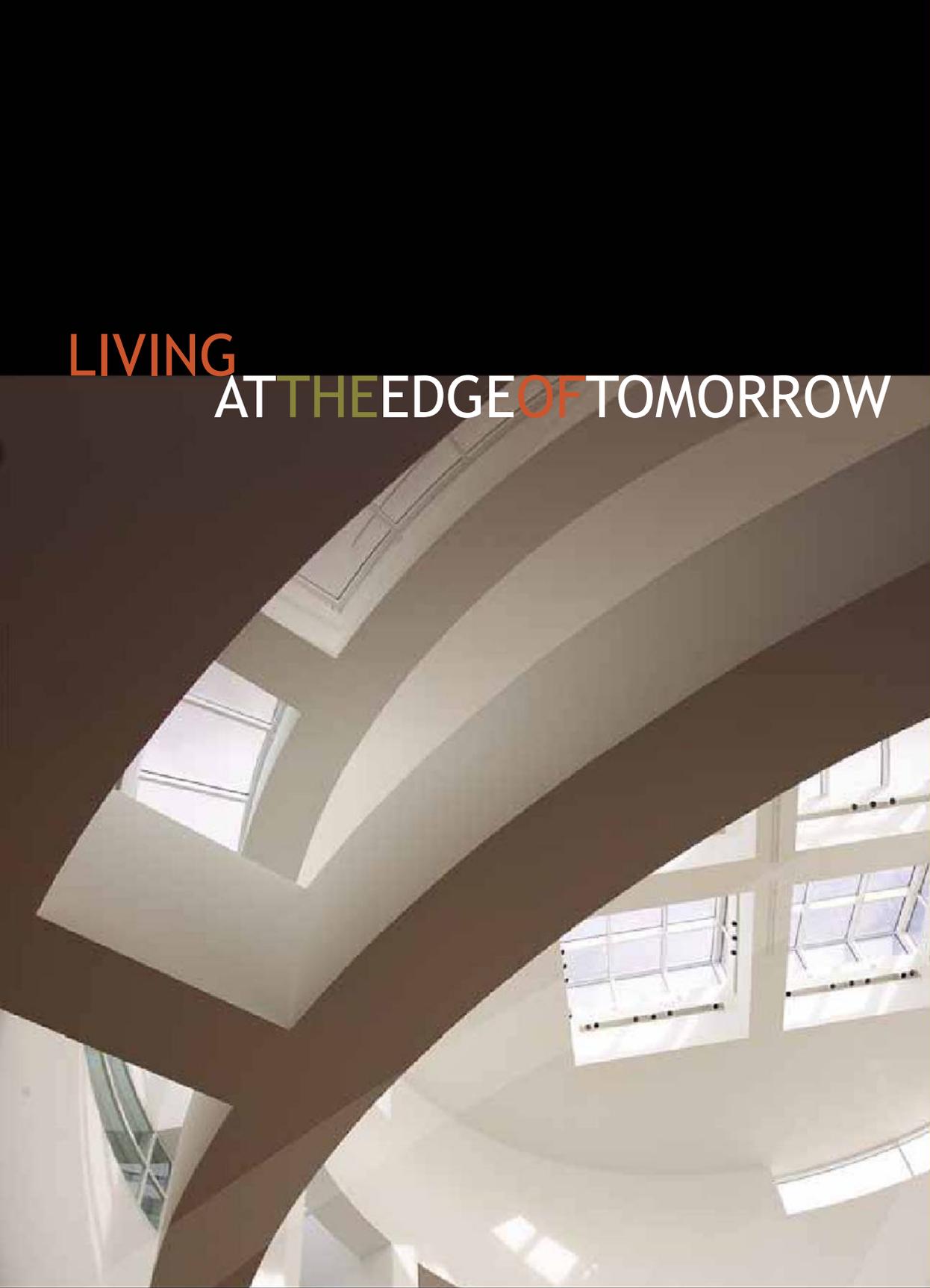


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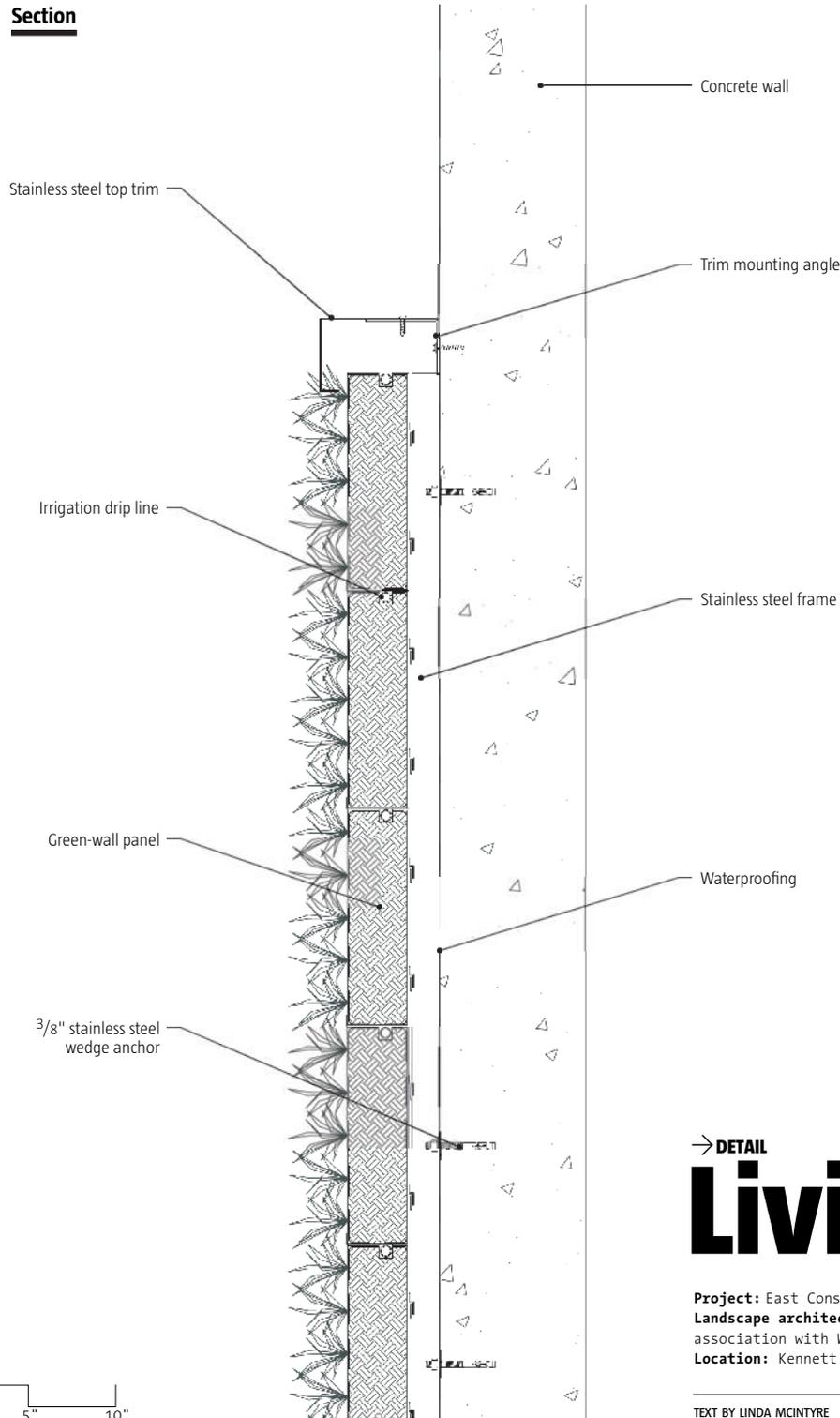
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# TECHNOLOGY

## Section



## → DETAIL

# Living Wall

**Project:** East Conservatory Plaza  
**Landscape architect:** Kim Wilkie Associates in association with Wells Appel  
**Location:** Kennett Square, Pa.

TEXT BY LINDA MCINTYRE





Part of Longwood Gardens' new East Conservatory Plaza, the green wall lines a covered walkway leading from the conservatory and housing eco-friendly public restrooms.



**GREEN WALLS ARE "IT" ACCESSORIES** in the sustainable design world. But a planted wall that doesn't stay green is neither beautiful nor sustainable; reinstalling or swapping out such a feature wastes materials and money.

Making sure that the green-wall technology worked was especially important for Longwood Gardens, a former Quaker farm and DuPont estate in Kennett Square, Pa. A constant stream of visitors expects to be wowed by a variety of flora, and environmental stewardship is an important part of Longwood Gardens' mission. The green wall in the institution's new East Conservatory Plaza, designed by British landscape architect Kim Wilkie in association with Philadelphia's Wells Appel, is the largest in North America, at more than 4,000 square feet.

Fortunately, the installers at interior landscaping firm Ambius have worked on green walls almost as long as the technology has existed—about three and a half years, long enough for senior project manager Denise Eichmann and her colleagues to learn a lot by trial, error, and close study. "You can't just install these systems and walk away," she says. "When you've lived through different cycles and seasons, you gain a lot of knowledge."

The biggest challenges in a green-wall project are water and light, both essential to plants' survival. Water can accumulate at the bottom of a system, says Ambius construction manager Mark Hawry, inundating some plants while leaving those in higher sections dry. Detailed

light studies are needed early in the design phase, says Eichmann. The information ensures that appropriate plants are specified and that the irrigation system delivers the right amount of water to keep them thriving.

The Ambius team is sold on the approach developed by Vancouver, Canada-based GSKy Plant Systems. Stainless steel panels, generally 1 foot square but customizable, are mounted on a stainless steel frame attached to the wall; they can be removed for inspection or adjustment. Prior to installation, bags made of landscaping fabric and filled with a proprietary non-soil growing medium are placed in the panels, and the plants are grown off-site, but horizontally, in conditions that mirror those of the green wall. The young plants acclimate as they grow and their roots intertwine with the fibrous medium, knitting the system together for vertical stability. When Longwood Gardens' wall was installed in October, the 47,000 plants, mostly ferns, were securely established.

Eichmann and Hawry also like GSKy's irrigation technology. Some systems run a single drip line over the top of the wall, but GSKy runs lines through every panel; irrigation zones are determined by site conditions and plant layout, says Eichmann, and flow rates can be adjusted from .5 to 3 gallons per hour, as needed. GSKy also provides 24/7 monitoring via a network of sensors embedded within the growth medium, helping ensure that a green wall stays verdant. □

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→ DAYLIGHTING

# Taming the Sun

WITH ITS EXPANSION OF THE ISRAEL MUSEUM, JAMES CARPENTER DESIGN ASSOCIATES DEvised A WAY TO WORK WITH JERUSALEM'S INTENSE DAYLIGHT.



TIM HURSELY/COURTESY ISRAEL MUSEUM

Clad entirely in glass, James Carpenter Design Associates' new pavilions for the Israel Museum are set within an envelope of custom-designed terracotta louvers that allow for the interiors to be lit naturally, with minimum direct sunlight and heat gain.

TEXT BY JOHN GENDALL

**AMONG OTHER THINGS**, Jerusalem is famous for its sunlight—its clarity, intensity, and shifts in color. So when Israel Museum director James Snyder set out to expand the museum in 2007, he wanted to showcase that environmental quality. He commissioned Olafur Eliasson to create an artwork representing the colors of Jerusalem light, and for the architecture, he hired James Carpenter Design Associates (JCDA), a New York firm that specializes in a material not often used in the city: glass.

Alfred Mansfeld designed the Israel Museum in the 1960s as a modernist take on an Arab village—essentially, a series of low-lying pavilions set on a hill and plugged into a geometric grid. Mansfeld clad them in local stone, glazing them only with a thin clerestory strip along the upper edges. The \$100 million campus renewal and expansion,

which opened in July, razed several ad hoc additions and added nearly 100,000 square feet of space, most of which organizes the visitor experience via three new pavilions (ticketing area, bookstore, café), a new volume to anchor gallery circulation, and an axial campus-circulation spine.

Whereas Mansfeld's buildings are hermetic exhibition spaces, JCDA's are glazed from floor to ceiling. The light in Jerusalem is delightful, to be sure, but it also presents significant architectural problems in the form of unforgiving heat gain and blistering glare. "The intensity is severe," Carpenter notes. So it fell to his firm to reconcile the desire for transparency with the environmental reality. The result is a series of glass pavilions, each set within an





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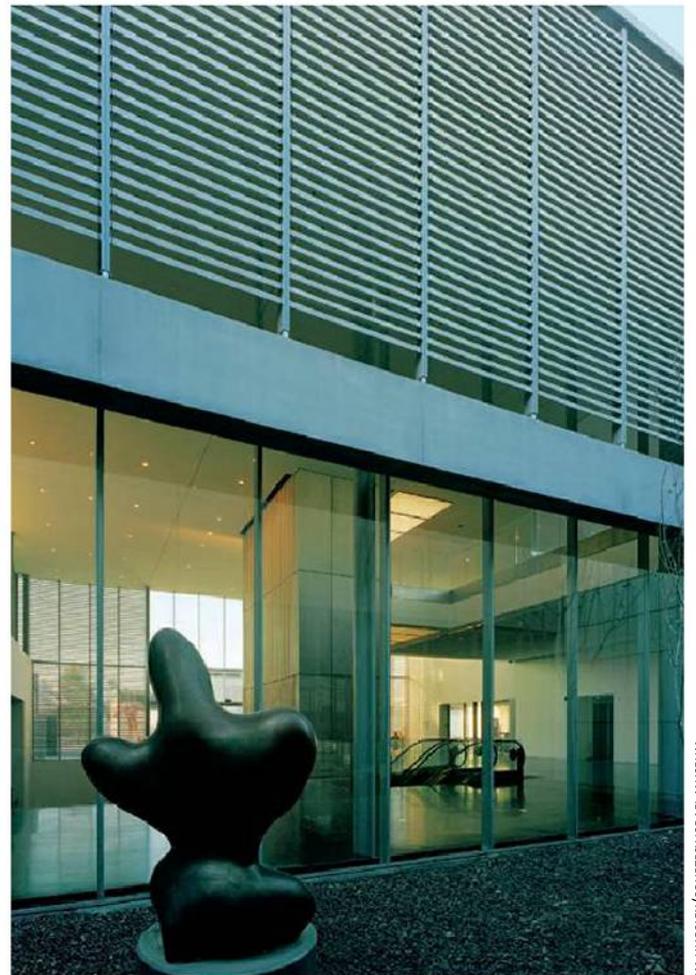
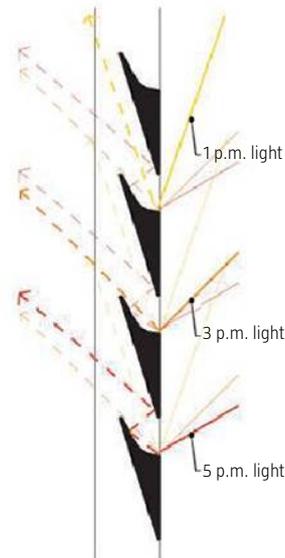
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## technology



The design team tested the light-reflecting capabilities of different louver shapes to find the best forms for maximizing diffused natural illumination, depending on whether the louvers were for the new structures' north-south façades (right and above) or east-west ones (above). Below, a study of the louver design for east-west façades.

### Louver Diagram



TIM HURSBLEY/COURTESY ISRAEL MUSEUM

## SUNLIGHT IN JERUSALEM POSES SIGNIFICANT ARCHITECTURAL PROBLEMS IN THE FORM OF UNFORGIVING HEAT GAIN AND BLISTERING GLARE.



envelope of custom-designed louvers. This outer surface bounces the sunlight upward to the spaces' ceilings, where it reflects down, creating a crisp, ambient natural light.

The architects used plaster models to develop the shape and curvature of the louvers, testing their performance through the energy-analysis software Ecotect. Then, using Radiance software, JCDA visualized interior light conditions and glare. "The museum's building committee was concerned we didn't understand Israel's climate when we showed them renderings of glass pavilions," says JCDA senior associate Reid Freeman, who oversaw the project. "We really had to demonstrate these buildings would perform."

To fine-tune the analysis, Carpenter Norris Consulting, a daylighting and glazing consultancy headed by JCDA's namesake and Davidson Norris, wrote software to introduce even greater specificity for Jerusalem's conditions, allowing the designers to understand the precise performance of each elevation every day over the course of a year. They learned, for example, that the glass in the retail pavilion's west elevation—the surface with the most direct sun exposure—received 454 watts per square meter of solar exposure without the louvers on Aug. 21. With the louvers, this value dropped to 5 watts per square meter. "We were really able to scale down the mechanical systems," says Carpenter.

Compiling their findings, the architects determined the louver shapes required to create interior spaces flooded with diffused natural light and to minimize heat gain. Working with Moeding, a cladding manufacturer based in Munich, JCDA developed extruded terra-cotta louvers with an integral color that corresponds with the color palette of the local stone used throughout the campus. The material has an organic appearance, which JCDA liked, plus the reflectivity to redirect sunlight and a robust tensile strength.

Set into custom aluminum clips, the louvers accomplish specific tasks. JCDA came up with two sets—one set for the east and west elevations and another for north and south. Each louver profile has a vertical surface to block direct light. A curved surface on top redirects light upward to the ceilings, while the slope underneath registers the light from the louver below, creating subtle ribbons of luminescence.

For the east and west elevations, which receive the most intense sun exposure, JCDA used louvers with an expanded profile and tightened the interval between them to eliminate direct sun penetration. For the north and south elevations, the architects opted for slenderer profiles and



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An axial campus-circulation spine was an integral part of the architects' design for the Israel Museum. At grade (above right), the path guides visitors from the campus entrance to the gallery-entrance pavilion. Below grade (right), along the same axis, a subterranean space leads to the exhibition galleries.

TOP: TIM HURSLEY; BOTTOM: ELIE POSNER;  
BOTH COURTESY ISRAEL MUSEUM

opened the gaps. In order to unify the pavilions, they locked all four elevations into a verticle module: one louver and a gap on the east and west sides, and two louvers plus two gaps on the north and south sides, equal 22.4 centimeters—the grid Mansfeld used to lay out the campus.

For the corridor connecting the campus entry with the gallery entrance, the architects had to negotiate a change in topography. They called for stacked axial paths: one outdoor and at grade, the other indoor and directly beneath it. To introduce natural light into the underground space, along the western edge of the upper path, JCDA introduced an in-grade cast-glass surface that serves as a ribbon of skylight glazing for the subterranean space, spanning a double-glass wall below. The surface of the wall running along the corridor is lightly acid-etched glass, which catches the light filtered through the cast glass above. Light is also brought into the subterranean space by a series of drilled-down courtyards, also along the western edge of the in-grade path, that house plants and sculpture.

"The way that the landscape and the museum architecture merge is an unbelievably powerful statement," says Snyder. With JCDA's additions, this merger takes on added significance. "Carpenter's translucent volumes allow for a resonance with the opacity of the existing buildings," Snyder adds. "He starts with glass, but it's really about light. It's about working with light, manipulating light." □



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→ECO

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TEXT BY LANCE HOSEY  
ILLUSTRATION BY PETER ARKLE

**"I AM SO SICK** of hearing about sustainability," gripes one of my readers on [architectmagazine.com](http://architectmagazine.com). "Our profession is on life support," writes another, "and I have to apologize to my clients for the ... fee for our professional services on a daily basis. ... Green hype doesn't matter to our clients and isn't turning into fee." And yet another comments, "The only green we should be talking about is how to get paid for practicing architecture." While some readers may see sustainability as a distraction from their economic woes, in actuality it can raise their billings—if they're smart about it.

First, LEED represents a big chunk of new work. One reader points out that three-quarters of the RFPs he's receiving come with LEED standards attached, so it's not just common, it's often compulsory—especially with public work. According to the USGBC, as of September, 14 federal agencies, 35 state governments, and 442 localities have LEED mandates or incentives, and nearly 30 percent of all LEED projects are government-owned or -occupied.

In fact, federal, state, and local governments have more than 1,500 certified buildings, with nearly 8,800 more registered with the USGBC or in the queue—all told, more than 1 billion square feet. Depending on costs, my own calculations suggest that volume could represent one-quarter to one-third of annual spending in the construction industry—just for

government-sponsored LEED buildings. That's a lot of work to turn down because you're "sick of hearing about sustainability."

Furthermore, architects can renegotiate the terms of their compensation to include, for example, performance-based bonuses. Last year, according to the USGBC, the real estate research company RREEF estimated that productivity benefits alone from LEED buildings to date represent up to \$450 million in additional revenues for companies, a figure that could climb to \$22 billion by 2020. Imagine collecting a percentage of that in royalties: Design a better building, get paid at a better rate. Make more money with fewer projects.

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→ PRODUCTS

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TEXT BY LAURIE GRANT

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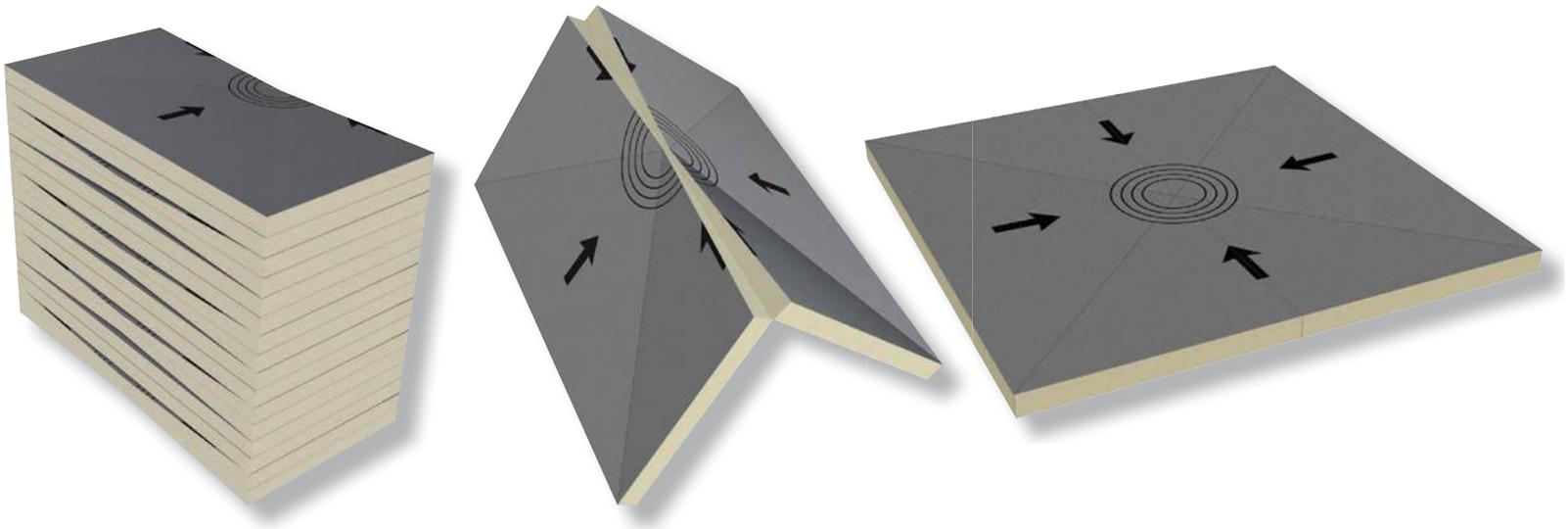


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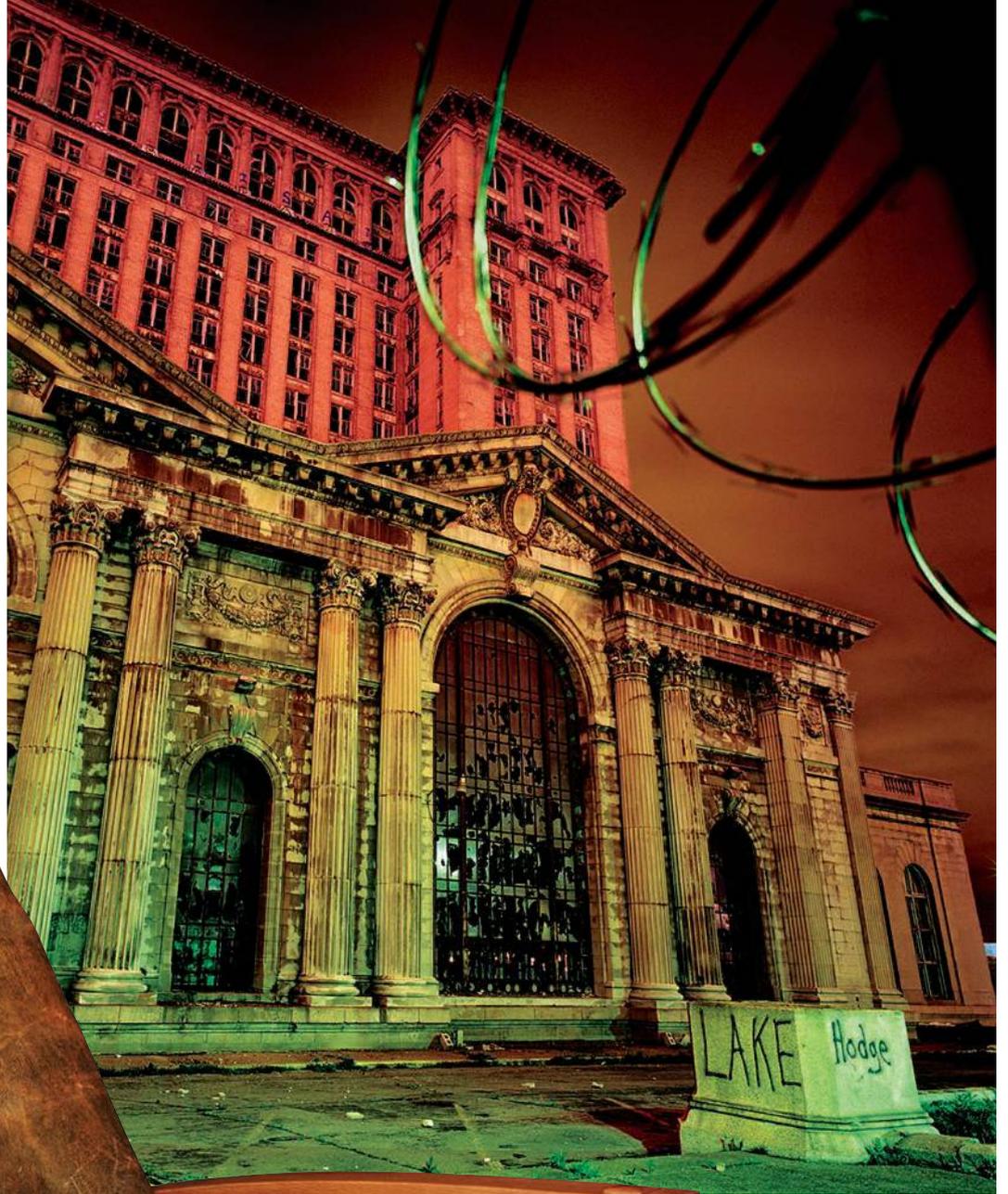
## → EXHIBIT

Immigration, we know, is a political issue as well as a personal one. But a new exhibition at the Canadian Centre for Architecture reveals that it's an environmental phenomenon, too. **Journeys: How Travelling Fruit, Ideas and Buildings Rearrange Our Environment** presents 15 stories of global movement, ranging in scale from a cucumber that crosses national borders to a whole town being relocated. One story in the show, concerning African-American immigration to Liberia in the 19th century, is accompanied by Max Belcher's photographs of Americo-Liberian houses, including the Reverend June Moore House (above). Through March 13. • [cca.qc.ca](http://cca.qc.ca)

## → EXHIBIT

Vacant lots, abandoned warehouses, broken infrastructure, and neighborhoods that have fallen into disrepair are the source materials for **Alleys & Ruins**, a photo series by Chicago-based Xavier Nuez. Using half-century-old Hasselblad cameras, and combining colored gels with long exposures, Nuez's images are vividly surreal representations of some of our most unloved places, such as Michigan Central Station (right), in Detroit, whose fate currently lies in limbo.

Nuez's photographs join those of three other contemporary shutterbugs in "Bending Reality," an exhibit at Highland Park, Ill.'s The Art Center showcasing unconventional methods of taking—and making—photographs. Through Dec. 18. • [theartcenterhp.org](http://theartcenterhp.org)



## → EXHIBIT

Featuring more than 100 examples of Gustav Stickley's work, from interior objects and furniture—such as the chair at left, which looks as fresh and inviting today as it did a century ago—to rarely seen architectural drawings, **Gustav Stickley and the American Arts & Crafts Movement** offers a comprehensive look at the designer's most productive years (1900–1913). Developed by the Dallas Museum of Art, where it will appear next spring, the show is premiering at New Jersey's Newark Museum, timed to coincide with the centennial celebration of the designer's home—now the Stickley Museum—in nearby Morris Plains. Through Jan. 2. • [newarkmuseum.org](http://newarkmuseum.org); [dm-art.org](http://dm-art.org)



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## culture

### → PUBLIC ART

A companion piece to Tacoma, Wash.'s recently opened Center for Urban Waters, which sits in a heavily industrial section of the city, Robert Horner's **Tidal Resonance Chamber** offers space to contemplate the effects of modern society on nature. Open to the sky, the chamber's 8-foot walls surround a platform overlooking a 2,500-gallon inground tank that draws water from, and mirrors the tidal movements of, the nearby Thea Foss Waterway. Because it is the first structure in the city to use rammed-earth construction, the artwork also serves as an example of eco-friendly architectural design. • [robertmhorner.com](http://robertmhorner.com)



### → BOOK

In 1953, architect Benjamin Thompson opened Design Research (D/R) in Cambridge, Mass. The business, which expanded to several U.S. cities before going bankrupt in 1978, was Thompson's devotion to adventure in interiors, as one early ad stated. His crusade: choose the best domestic products, then create vignettes full of joie de vivre, not minimalism. D/R, which Thompson ran until 1970 (he died in 2002), is the subject of **Design Research: The Store That Brought Modern Living to American Homes**, by his widow, Jane Thompson, and journalist Alexandra Lange. If the book's photos—such as those of D/R's Cambridge HQ (above)—seem familiar, they are: We get a taste of Thompson's legacy almost everywhere we shop for home goods today: Crate & Barrel, Design Within Reach, Ikea ... \$50; Chronicle Books

TOP: ROBERT HORNER; BOTTOM: COURTESY CHRONICLE BOOKS

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Anna Heringer and Eike Roswag,  
METI — Handmade School, Rudrapur, Bangladesh (2006)

TEXT BY MIMI ZEIGER

→ CRIT

# Small Scale, Minor Letdown

**MOMA'S NEW SHOW** FEATURES WORTHY HUMANITARIAN DESIGNS—ALONG WITH A TROUBLING HERO COMPLEX.

The latest exhibition organized by the Museum of Modern Art's (MoMA) Department of Architecture and Design, "Small Scale, Big Change: New Architectures of Social Engagement," opened in early October. The show, featuring 11 projects designed to improve conditions in underserved communities around the world, comes at a time when the discipline is particularly abuzz about socially conscious architecture and design: John Cary and Public Architecture's book *The Power of Pro Bono* just hit shelves, and *Design Like You Give A Damn Vol. 2*, the follow-up to Architecture for Humanity's

seminal primer, is in the works. And over the summer, just as the blogosphere was getting riled up over Bruce Nussbaum's charges of design "imperialism" in a post on *Fast Company's* website, the government of Haiti, with guidance from British architecture firm John McAslan + Partners, initiated the Building Back Better Communities program and is planning a prototype housing expo to take place in Port-au-Prince this fall.

So why is "Small Scale, Big Change" such a letdown?



Contributing editor Mimi Zeiger is a writer in Brooklyn, N.Y., and the founder of the zine *Loud paper*. She has contributed to *The New York Times* and *Metropolis*, and her most recent book is *Tiny Houses* (Rizzoli).

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UNEASINESS AROUND THE PROCESS OF SELECTION HAUNTS THE SHOW AND THE CATALOG. THE ANSWER MAY BOIL DOWN TO AESTHETICS: IT'S ARCHITECTURE THAT LOOKS LIKE ARCHITECTURE.

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The 11 projects on display are not at fault. Nor are three Web-based works included in the show: The 1%, Public Architecture's pro bono service website; the Open Architecture Network, an open-source, community-based platform; and Urbaninform, a collection of informal development best practices.

Take, for instance, the METI (Modern Education and Training Institute) Handmade School in Rudrapur, Bangladesh, by Anna Heringer and Eike Roswag. Completed in 2006, the earth, straw, and bamboo building exemplifies participatory design: Heringer studied the region while a university student in Linz, Austria; determined a school was needed there; liaised with NGOs; fundraised; improved upon indigenous building techniques; and trained local unskilled laborers. From the photographs presented, it looks great: smiling students, industrious workers, even a stray cow.

Likewise, Housing for the Fishermen of Tyre, Lebanon, by Hashim Sarkis A.L.U.D., represents more than brightly hued housing units spread over nine residential blocks. Ten years in the making, the project relies not only on design, but also on the strength and vision of the Al Baqaa Housing Cooperative (founded by the fishermen in 1998), a donation of a parcel of land from the Greek Orthodox Church, and funding from individual families and local and international NGOs. The architecture itself, a complex of single- and double-unit apartments around a central outdoor community space painted in shades of blue, yellow, and orange, is probably the least complicated part of the puzzle.

The designs in "Small Scale, Big Change" vary not only in location (Alabama, South Africa, Brazil), but also in program and size (house, housing, urban infrastructure). It seems that identification of a needy client or problematic societal condition binds these projects together. But it's hard to say whether this constitutes the making of an architectural movement or simply a groundswell of activist practice. In his wall text, exhibit curator Andres Lepik acknowledges his narrow selection from a broad pool, writing, "These projects have been selected from an increasingly large number of similar initiatives around the world because they exemplify the degree to which architects can orchestrate change, prioritizing work that has social impact but also balances very real concerns of cost, program, and aesthetics."

Uneasiness around the process of selection haunts the show and the catalog. The answer may boil down to the last point on Lepik's list, aesthetics. Or, rather,



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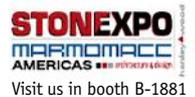
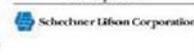


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Hashim Sarkis A.L.U.D., Housing for the Fishermen of Tyre, Tyre, Lebanon (2008)



# WHAT IS ROOFING FOR

architecture that looks like architecture. With few exceptions, the designs represented are good-looking and comply with our notions of contemporary architecture: bright colors, strong formal gestures, and clean lines (even when rendered in adobe brick).

There is also an attempt to position “Small Scale, Big Change” within MoMA’s history. In his introduction to the catalog, Barry Bergdoll, the museum’s chief curator of architecture and design, revisits the grand, socially transformative visions of Modernism as put forth by the Congrès International d’Architecture Moderne in the 1933 Athens Charter. “[T]hat influential document epitomizes the modernist ideal of the architect as the designer not of individual structures but of the whole framework of life,” reminds Bergdoll.

If an architecture of social engagement is a recovered memory, it comes with some gory mid-century planning mistakes. While the idea that the architect can exhibit some kind of transformative power still holds a spectral place in the profession, it’s hard to say that today’s social architects want to cling to a role model only Ayn Rand could love.

The reworking of modernist public-housing blocks is the focus of one of the few unbuilt designs in the show, Transformation of Tour Bois-le-Prêtre in Paris, by Frédéric Druot, Anne Lacaton, and Jean-Philippe Vassal. The

winning entry to a 2005 competition sponsored by the City of Paris, the scheme calls for prefabricated modules to be applied to the façade of low-income high-rises, expanding the apartment footprint and maximizing interior light and air in the process.

Returning to Bergdoll’s introductory remarks, he discusses Bernard Rudofsky’s famous 1964 MoMA exhibition, “Architecture Without Architects,” which featured a global selection of vernacular architecture. Here Bergdoll cites the critique most levied at the modern movement, “the hubris of heroic authorship.” And with that he defines what is wrong with “Small Scale, Big Change”: It can’t shake the hero complex.

In addition to the photographs, models, drawings, and multimedia displays, the gallery is filled with large vitrines displaying the architects’ sketches. Michael Maltzan’s design for the Los Angeles nonprofit Inner-City Arts uses sculptural geometries and landscaped outdoor spaces to create a safe and welcoming campus—but do we really need to see his sketchbooks in the gallery? According to the wall text, Inner-City Arts was in development from 1993 to 2008, so we’re way past the gestural concept. Wittingly or not, these sketches propagate a myth of singular authorship that runs counter to the altruistic, collaborative, community-driven nature of these projects. □



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TEXT BY BRIAN LIBBY  
PHOTO BY NOAH KALINA

Supermetric partners (from left to right) **Olaf Kreitz**, **Marco Raab**, and **Sidney Blank** designed the Stackd website with the idea that strangers would connect, then move offline for true interaction. “People sitting and talking together is still really important,” Raab says. “It’s experiential.”

**IT’S AN IRONY OF MODERN LIFE:** Every day we use social-networking tools to interact with people hundreds or even thousands of miles away from us, and yet we rarely get to know our professional neighbors in the office down the hall, on another floor, or in nearby buildings. New York communications design firm Supermetric has created a solution for combining the former with the latter.

Stackd is a free-to-use site designed to help people in office buildings get in touch—“for business or beers,” as its website says. Once a building signs up, all tenants who want to can provide basic descriptive and contact information as well as Twitter- or Facebook-like status updates. But the website’s structure is deliberately limited: It’s designed to encourage face-to-face interaction.

“We realized there was so little interaction between people in a dense area,” explains Marco Raab, a partner at Supermetric. “Here in New York, you spend a lot of time walking the streets, but the buildings are these iron curtains. It’s such a closed-off, private part of the city that you never get to experience. And even if you’re in an office building, you still have the hurdle of knocking on someone’s door to introduce yourself.”

So far, most of the buildings that have signed up are in New York (54 at press time), but there are also members in Brazil, Canada, and a handful of European countries. Although many of these buildings contain just a single user, certain addresses—such as 150 W. 28th St. in Manhattan and 10 Jay St. in Brooklyn, N.Y.—have accrued more. And given that the site is less than two years old, Stackd has spread rather quickly, with little effort. “It actually has a life of its own,” says Supermetric partner Sidney Blank. “Our colleagues in Dubai are showing it to real estate developers.”

Stackd was started in part to help Supermetric meet its own neighbors, but it also reflects the firm’s belief that physical location and proximity will play an ever-larger role in the online world. Both Raab and Blank were trained as architects, and they see little difference between physical space and virtual space. Executive partner Olaf Kreitz agrees. “Everything that we design, we think through as an interaction: an exhibition, a piece of print, something online,” he says. “There’s always a sequence of experiencing it.” □

## LINKS

### softwareadvice.com

Software Advice’s Construction Blog offers a roundup of 34 iPhone and iPad apps—including five CAD programs and 13 kinds of calculators—designed for architects, contractors, and project managers. • [bit.ly/iconstruct](http://bit.ly/iconstruct)

### mytechnologyworldg.blogspot.com

Can’t quite grasp how a constant-velocity joint works? Mystified by the steam engine’s reciprocating principle? Watch simple animations that illustrate the basics of these and six other mechanisms. • [bit.ly/mechvids](http://bit.ly/mechvids)

### quietbabylon.com

Inspired by the idea that architecture (adapting the environment to suit humans) could be considered the opposite of cybernetics (adapting humans to suit the environment), Tim Maly writes engagingly about both—as well as the continuum that connects them.

### townhousecenter.org

Every building typology has its fans. Andrew Frey, an urban planning lawyer and occasional architecture professor at the University of Miami, blogs about one he feels is crucial to livable cities: the small attached structures that once dominated urban streets and are known by various names, including townhouses, rowhouses, shophouses, and brownstones.

### architecturedraftsman.blogspot.com

Through an ongoing series of graphically bold black-and-white drawings, Italian architect Stefan Davidovici dreams up environments not bound by the realities of construction budgets and materials. Current categories include “Mars architectures” and “imaginary Jerusalem.”

### youtube.com

What does the world look like from the top of an antenna tower nearly 1,800 feet tall? More important, what would it be like to climb such a structure? Get the perspective from a repair technician as he works his way up, rung by rung. Warning: Not for the acrophobic. • [bit.ly/towercam](http://bit.ly/towercam)

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# ANNUAL DESIGN REVIEW

ART BY PABLO ALFIERI

**ASK ANY FIVE** people to identify the best building design of the year, and you will be presented with five very different opinions. Ask any five architects, and those opinions will be both informed and impassioned. So when we selected a jury for our second Annual Design Review, we cultivated a group with a broad spectrum of specialties—ranging from urban design to office towers, infill to education to art installations—that would analyze entries through different critical lenses.

Jurors John Cary, Yolande Daniels, Scott Kilbourn, Donna Robertson, and Bill Valentine (see page 100) were tasked with evaluating nearly 300 entries. The 24 projects selected across six categories range from a parking structure at the Philadelphia Museum of Art to the transformation of an auto body shop into an architect's office; from an amorphous hotel and race track in Abu Dhabi, United Arab Emirates, to a candy-colored affordable housing complex in Houston; from a convention center in Vancouver to a 1,995-square-foot outdoor classroom in Minnesota.

Some jurors were looking for sustainability, and others for restraint. Still others were seeking that ineffable "it" factor that makes for good design. Juror Bill Valentine focused on projects with a social and environmental conscience. "The whole idea of awarding excess strikes a bad chord with me," he said. And while green design and adaptive reuse were valued by all, Donna Robertson took a special interest in form, especially in the "Play" category. "I would like us to be able to choose some of these glitzy, goofy buildings," she said. This diversity of viewpoints produced the mix of projects in the following pages—some humble, some effusive. But the highest praise may not be the award itself: Each juror found projects that she or he wanted to visit in person. That in itself is a victory. **KATIE GERFEN**

WORK





## AWARD

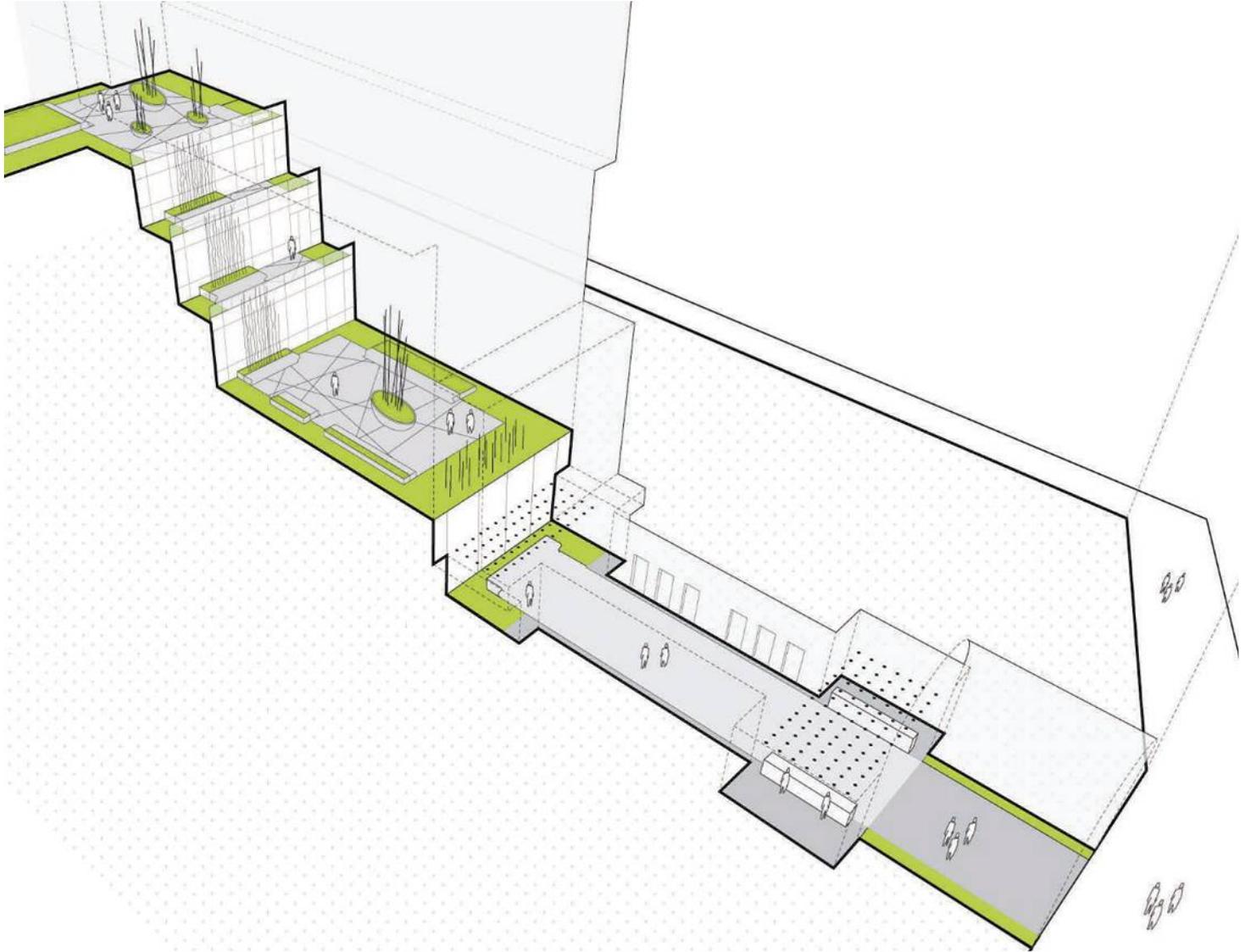
# 990 TUCSON, ARIZ.

**ROB PAULUS ARCHITECTS** • There's something inherently satisfying in a good makeover—the diamond in the rough, buffed and shined. If Eliza Doolittle had her Henry Higgins, then the disused auto repair shop on a dusty Tucson, Ariz., street had Rob Paulus. His design team adapted what was on site, transforming the utilitarian building surrounded by gravelly asphalt into a 4,300-square-foot design office with a landscaped courtyard for the firm.

Constructed in 1978, the existing metal panel building was never a beauty, but it did have an efficient steel structural system. Paulus kept the steel frame, added a new aluminum skin, and heavily insulated the walls against the brutal Arizona sun. There's also a new energy-efficient roof and shaded skylights. Along the north façade, large glass windows take the place of the roll-up doors that used to lead into what was the repair shop; CAD monkeys have replaced grease monkeys inside the modern, open office. An undulating wood-slat ceiling hovers over the workstations, mitigating sound and

taking the edge off of the angular steel structure that denotes the building's industrial past.

Calling the project “very intelligent,” the jury was struck by how much of the original structure was repurposed and up-cycled. “I thought they took sustainability really seriously on multiple levels, from adaptive reuse to the systems to the landscaping,” Yolande Daniels said. The roll-up doors and leftover structure became a fence on the property, and a demolished CMU wall and steel from an old overhang were transformed into organic garden beds planted with native species (and watered by an onsite water collection system). On-grade parking remained in place, while an old concrete apron was busted up and the pieces used as a mosaic sidewalk. Even the outdoor sculpture was reclaimed: A dramatic cylinder in the garden is actually an old jet cowling. “The thing that appeals to me so much about adaptive reuse is that it's a timely subject,” Bill Valentine said. “Frankly, it's a part of a cultural change toward not wasting.” MIMI ZEIGER



## CITATION

# 200 FIFTH AVENUE NEW YORK

**STUDIOS ARCHITECTURE** • Restoring old buildings to compete in Manhattan's aggressive real estate market—which is flooded with new construction—is always risky business. Footprints, heights, and setbacks are usually inviolate, and existing conditions are often problematic. This is what faced Studios Architecture when the firm began a restoration of 200 Fifth Avenue, a 101-year-old, 14-story commercial building overlooking Manhattan's historic Madison Square Park.

The restoration included the exceptional Neo-Renaissance façade and vaulted entries, as well as the redevelopment of the abandoned courtyard, enclosed by U-shaped floor plates, to its former glory. The heavy bronze curtain wall was replaced with three large panes of low-iron, antiglare glass, secured by four small

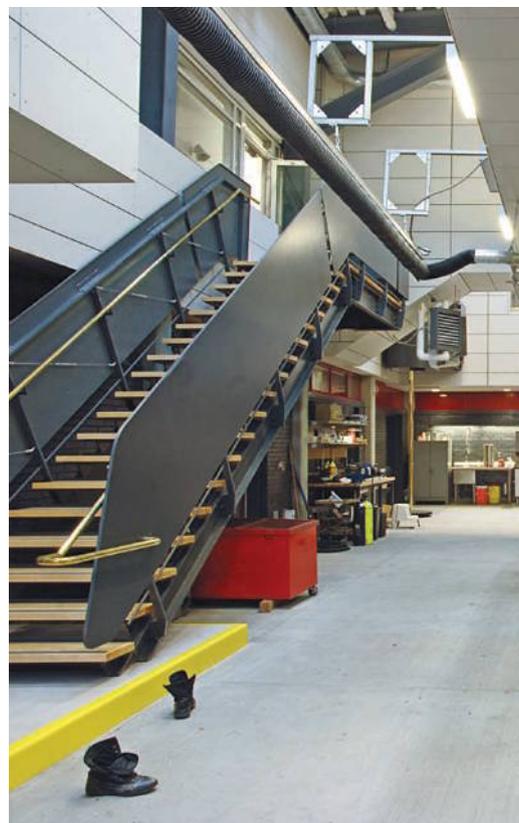
patch fittings and two high-tension cables. More than a thousand windows were replaced with high-efficiency models to match the original sight lines, and the original bronze-clad frames were maintained and restored.

Juror Bill Valentine commented, "It's a fascinating story about how they altered the space on the inside. It's adaptive reuse at close to its very best." The jurors were also impressed by the architects' redesign of the courtyard, which includes a new terra-cotta rainscreen and setbacks that allow natural light to reach the lower floors. The architects removed the courtyard's east wall, and by doing so were able to extend the floor plates 20 feet to the west. The addition of these long spans allowed the creation of column-free spaces for better circulation and outdoor terraces. SARA HART

## CITATION

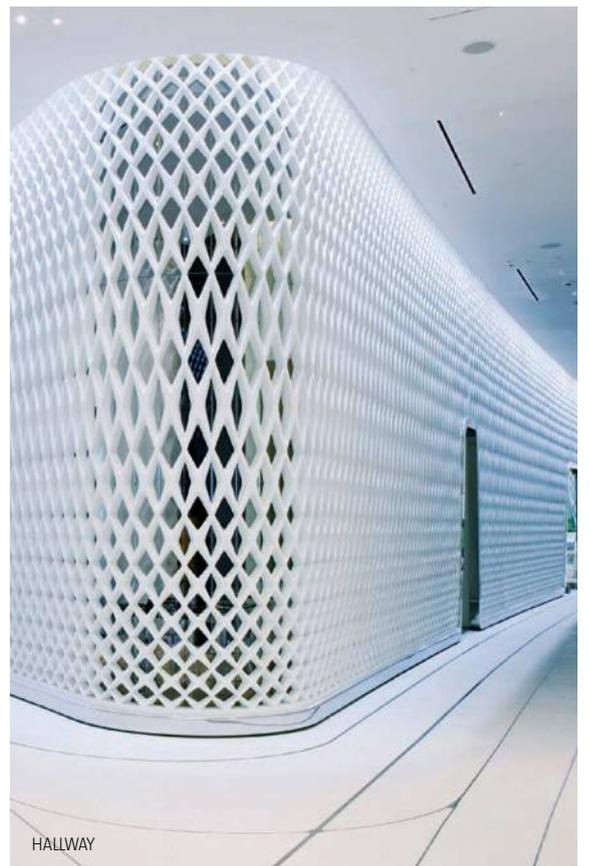
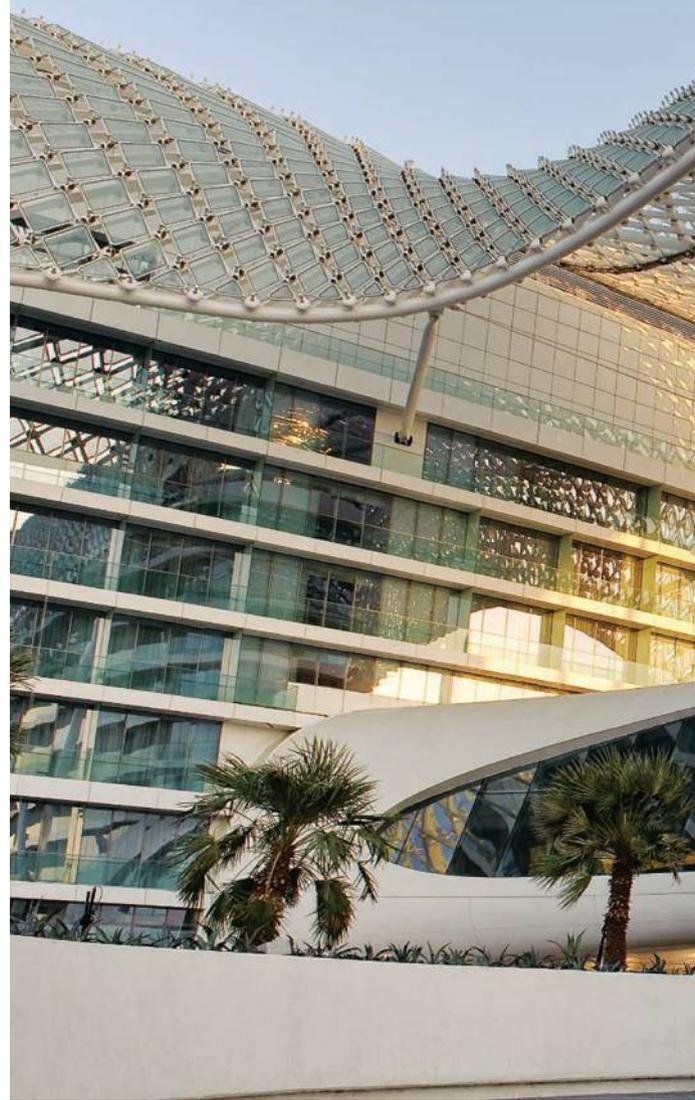
# FDNY RESCUE COMPANY 3

## BRONX, N.Y.



**ENNEAD ARCHITECTS** • Part of an ongoing series of modernization projects for the Fire Department of the City of New York, Ennead Architects' new Rescue Company 3 headquarters was designed to replace an outdated building and update the facilities to answer the department's changing needs. A Rescue Company—home to a first-response team in case of disaster, and different from a standard firehouse—requires specialized spaces to house equipment for everything from exposure to biochemical agents to propping up heavy loads in case of building collapse. It was these interior spaces that attracted the jury, even more than the angular concrete and red-painted steel exterior: "I did like the interiors; they're really dramatic. I've never seen another fire station like this," juror John Cary said. The jury appreciated certain aspects of the project, such as a carefully detailed stair in the main space, and juror Donna Robertson applauded the idea of recognizing public projects. K.G.

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ROOFTOP POOL

## AWARD YAS HOTEL ABU DHABI

**ASYMPTOTE ARCHITECTURE** • “It’s totally sci-fi,” said Yolande Daniels, summing up the project that had the jury feeling futuristic. The Yas Hotel in Abu Dhabi, United Arab Emirates, is at the cutting edge of both form and technology, with a weblike shade structure that cloaks the hotel’s two 10-story elliptical-shaped towers. The 500-room, 900,000-square-foot hotel straddles the Yas Marina Circuit Formula One race track, its two towers knit together by a steel bridge. The team at Asymptote Architecture designed the exterior steel-and-glass latticework, which it calls a gridshell, to mirror and capture the speed, streamlined form, and dynamic energy of Formula One racing. Inside the lobby, the expertly detailed all-white hotel resembles at once an ocean liner and an icy glacial formation.

The seemingly effortless curvilinear geometry comes from extensive laboring over BIM and parametric models, which were used to control both the form and the detailing, resulting in tight tolerances and the design of a universal joint connection. Additionally, they were able to reduce the number of structural members: Only 10 supports hold up the entire gridshell. LED luminaires are integrated into each of the 5,000 fritted glass panels that make up the faceted surface. Asymptote worked with Arup’s lighting team to program the façade so that at night, the geometry transforms into a full-spectrum light show.

The jury touted the combination of spectacle and performance. The gridshell is not only for projecting an idea about high-tech luxury; it also mitigates the demands of the intense desert environment. For instance, the rooftop swimming pool, a program nearly impossible if exposed to the desert elements, tucks easily under the steel-and-glass umbrella. “The thing I like about this project is this idea of dealing with the climate by having a big shade piece that is a universal grid,” explained Bill Valentine. M.Z.

## CITATION

# THE LEDGE AT SKYDECK CHICAGO CHICAGO



**SKIDMORE, OWINGS & MERRILL • SOM**, the original designer of the Sears Tower (now Willis Tower), was charged with enhancing the Chicago landmark with an innovative addition that wouldn't compromise its original spirit. A team of architects and engineers responded with a proposal for The Ledge at Skydeck Chicago, a set of four movable glass viewing platforms that extend beyond the building's west façade, 103 stories in the air. Each ledge moves in and out of the building: it can be recessed into the interior space, flush with the façade, or fully extended. The structural glass boxes can support the weight of an elephant and endure thousands of visitors daily. Jurors lauded the team for taking an experience—visiting the 103rd-floor viewing area—that was growing tired as a recreational destination and introducing a new “wow” factor. Now visitation has spiked. “The Willis Tower is trying to refashion itself ... to recycle a skyscraper,” said juror Donna Robertson, who has visited the project. “It’s a pretty thrilling experience.” Juror Scott Kilbourn, however, questioned whether the experience is merely a one-liner: “I mean, you go there and you stand—what do you do? You just stand for 30 seconds.” Robertson’s response: “Yeah, and your heart drops out of your throat.” **VERNON MAYS**

## CITATION

# LANTERNS WESTPORT, CONN.

**GRAY ORGANSCHI ARCHITECTURE** • Prefabricated in the architects' shop, the Lanterns are four small pool-side structures with a combined square footage of 235. Designed to provide a private house with seating areas, shading, dining space, and a changing room with a shower, the structures are composed of a laminated veneer lumber moment frame, and clad in cedar tongue-and-groove boards. Open in the summer—with the option for a canopy to be strung between them—the Lanterns are closed in the winter with panels that feature a cedar lattice over extruded polycarbonate. The Lanterns were built as prefab structures to minimize construction disturbance—and to exploit a local zoning loophole that would not allow more structures on the maxed-out site, but would allow “furnishings” that could be demounted and removed at any time. “It’s all about the detailing,” juror Donna Robertson said. “It’s a very elegant idea about creating an outdoor living room.” In praise of the strategy to use the enclosed Lanterns as landscape objects during the winter, Bill Valentine added, “They would be beautiful in the snow.” **K.G.**





## CITATION

### 3.1 PHILLIP LIM SEOUL FLAGSHIP SEOUL, SOUTH KOREA

**LEONG LEONG** • This flagship store for American clothing brand 3.1 Phillip Lim is located in Cheongdam-Dong, Seoul, South Korea's premier fashion district. And it went up quickly: In eight months, New York-based Leong Leong designed and supervised construction of a 5,850-square-foot store in an existing four-story building.

The architects' scheme acknowledges that, while repetition is key to reinforce the avant-garde fashion and lifestyle brand, each store

must have its own identity. The design team walked that line, creating a unique feel for the Seoul store that also worked with the brand's rollout campaign.

Leong Leong's design incorporates a 65-foot façade clad in pillowlike concrete tiles. Thickest at the base, the profile of these tiles slims as they reach the roofline, creating the effect of the building fading into the sky. The interior is a sequence of spaces framing the clothing with a lining of tactile materials.

Custom wallpaper—inspired by ancient Korean ceramics—was created in collaboration with artist Wook Kim. Other wall treatments include acoustical foam panels (extruded into cones) and peppered with a constellation of brass stars, leather herringbone tiles, and an oak floor that slowly transitions through a gradient of gray tones, all of which resonated with jury members. "I find it really remarkably restrained ... and very intelligent about the use of materials," juror Donna Robertson said. s.h.

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# AWARD

## NEW CAMBRIDGE PUBLIC LIBRARY

### CAMBRIDGE, MASS.

**WILLIAM RAWN ASSOCIATES AND ANN BEHA ARCHITECTS** • The new Cambridge Public Library stands cheek-by-jowl with the city's renovated 1889 Main Library—both set within a landscaped park that was expanded by relocating parking spaces underground. The complex expands the idea of “a library in the park” established by the historic Van Brunt & Howe library with a new, 77,000-square-foot wing by William Rawn Associates. The new wing visually draws the park into the library by means of a double-skinned curtain wall that is 45 feet tall and 180 feet long. Organized around books—rather than community spaces, which are the focal point of many contemporary libraries—Rawn's achieves a civic presence with its high-ceilinged ground floor.

The double-skinned façade and column-free perimeter maximize transparency from the park into the library, while filling the space with natural light—two attributes that caught the jury's attention. “I like the transparency,” juror John Cary said. “The interior is so light-filled.” This indoor-outdoor connection is strengthened by aligning the first floor with the ground plane, a clever architectural gesture that makes the park appear to extend from the rooms. Outside, a paved courtyard connecting the new and old buildings doubles as a reading room that fuses the elements of the program. The project scope also included renovation of the 27,000-square-foot original library, executed by Ann Beha Architects. Beha's studied restoration of the elaborately appointed reading room reinstated the rich, Victorian color scheme and revived the oak woodwork.

Jurors complimented the way the new building offers an elegant counterpoint to the Richardsonian Romanesque building it joins. “I've been there,” juror Bill Valentine said, “and it's an incredibly good building.” Others remarked on the consistency of expression in the new wing, the pleasing splashes of color, and the deft handling of wayfinding elements. “We looked at quite a few libraries,” said juror Yolande Daniels. “This is the first one that was really up to the bar.” v.m.





## AWARD CHILDREN'S CHAPEL AND EDUCATION CENTER BROOKLINE, MASS.

**BRIAN HEALY ARCHITECTS** • To celebrate its 50th anniversary jubilee in 2003, the Korean Church of Boston held a design competition. The brief: Design an infill structure on the church's existing site for the congregation's smallest members, children aged five through 12. Brian Healy Architects won the competition with a scheme for a two-story (plus basement) structure with a CMU-and-steel frame, clad in a wood-and-cement-panel rainscreen—a modern structure that is a far cry from its traditional New England surroundings. But instead of being an affront, the changes to the campus actually invite the neighborhood in, with a series of site and landscaping changes that excavated an existing plinth and retaining wall down to grade level, creating a public park for the community.

The 8,341 square feet of new construction and 2,133 square feet of renovated space include classrooms, a community hall, a fellowship hall, and a children's chapel. The chapel—which juror Bill Valentine “liked spatially”—features a faceted ceiling clad in acoustic panels. A CNC-fabricated bamboo screen allows people to enter the space without disrupting the proceedings and echoes the warmth of the wooden riser seating. The altar doubles as a stage area, so that the children can put on performances for their parents and the rest of the parishioners. Donna Robertson appreciated the woodwork, and although juror John Cary expressed some concern about the juxtaposition of the modern and traditional designs, he thought the project as a whole was “very, very nice.” K.G.

## CITATION CENTER FOR GLOBAL CONSERVATION BRONX, NEW YORK



CHILDREN'S CHAPEL AT NIGHT



CHILDREN'S CHAPEL DURING DAY



INTERNAL STAIR



**FXFOWLE ARCHITECTS** • The Wildlife Conservation Society is a nonprofit organization dedicated to protecting wildlife, and its new, 40,000-square-foot Center for Global Conservation at the Bronx Zoo will serve as the command center for the group's conservation work worldwide. The client wanted the facility to represent its commitment to sustainable practices by means of environmentally sound architectural design and operations.

To that end, the client worked with FXFowle Architects to integrate the building into the topography and ecosystem, after choosing a site on the northern edge of a clearing surrounded by deciduous trees. The center uses passive strategies, such as solar orientation and self-shading, to minimize energy use. A wood screen and concrete overhang shade the east façade from the summer sun. A double-glazed, low-E curtain wall minimizes thermal loss and solar gain. Juror Bill Valentine admired several features: "It's unbelievably simple ... and it just nestled right into the land. It's very open and unassuming."

The building's elongated form strengthens the connection between occupants and the landscape. Conference rooms and informal meeting spaces are located along the perimeter and open onto outdoor terraces on the upper floors. "And the detailing is very elegant," juror Donna Robertson added, noting "the edge of the stairs and the way they step down, this inside-outside move of the terracing." The center achieved LEED Gold certification. s.h.

## CITATION

# ST. NICHOLAS ANTIOCHIAN ORTHODOX CHURCH SPRINGDALE, ARK.

**MARLON BLACKWELL ARCHITECT** • Architecture is, at its best, transformative. In Springdale, Ark., Marlon Blackwell Architect took that idea to a new level, turning an existing metal shop into an Eastern Orthodox church. The design team extended the building (by only 10 feet), added a tower, and re clad it in box-ribbed metal panels, turning the humble structure into what juror Donna Robertson termed “a focal point for the community.” Juror Yolande Daniels appreciated the project’s restraint and “liked its simplicity. It’s like the America that doesn’t usually work with architects,” she said. And all of the jurors appreciated the design team’s out-of-the-box thinking, which allowed the project to be completed for \$100 per square foot and included another transformation: turning a defunct satellite dish (obtained in trade for two cases of beer) into a dome over the 100-seat sanctuary. K.G.





## CITATION

# VANCOUVER CONVENTION CENTRE WEST

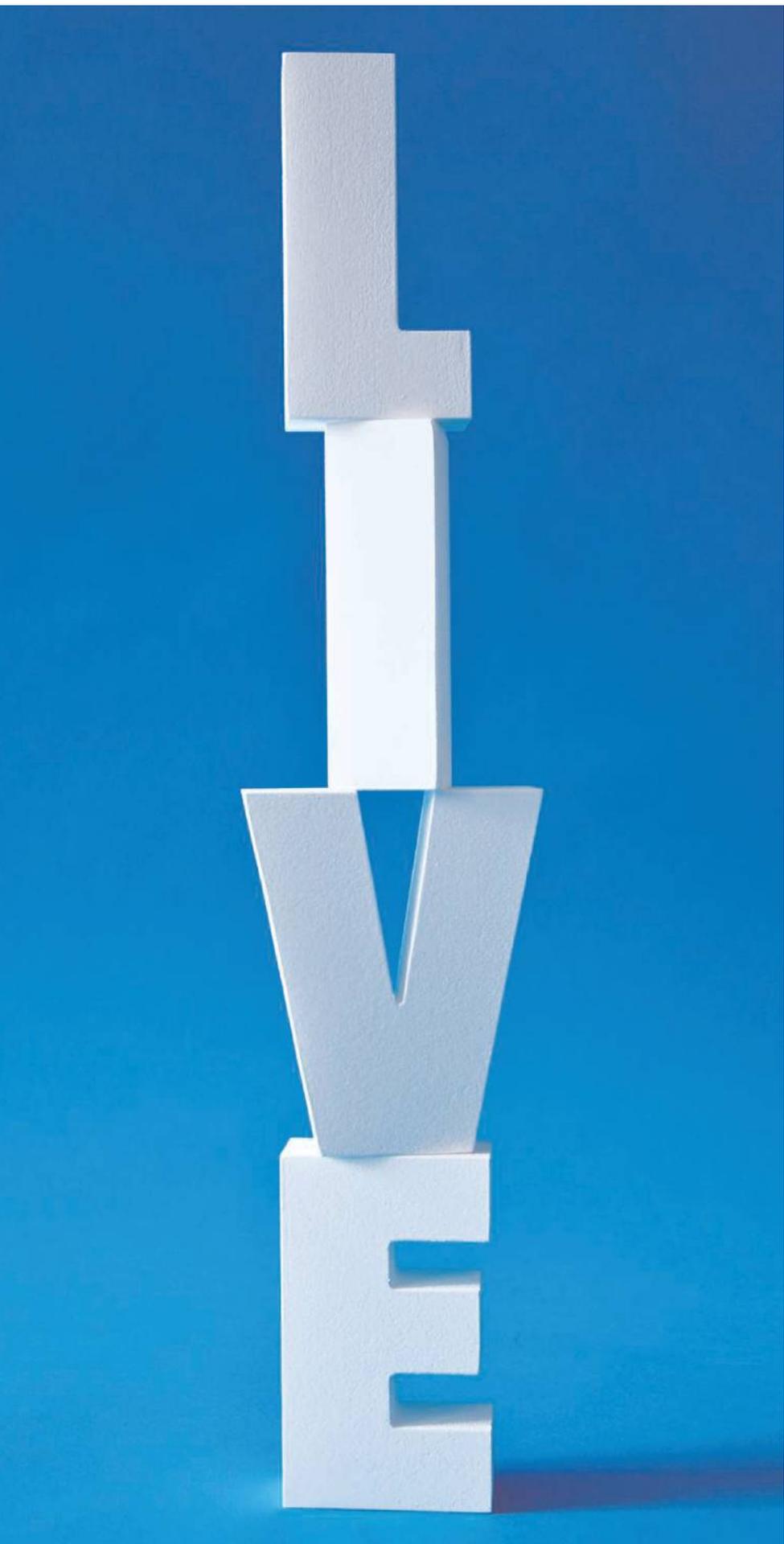
## VANCOUVER, B.C., CANADA

**LMN ARCHITECTS** • Just by the numbers, the Vancouver Convention Centre West—designed by Seattle-based LMN Architects—is impressive: 1.2 million square feet located on an 11-acre former brownfield site on the city’s waterfront, topped by a six-acre living roof that hosts 400,000 indigenous plants. The jury was wowed by how well the LEED Platinum building was integrated into its context and how it made links between the public space

along the harbor and the downtown urban fabric. “I thought it was a miracle to take a convention center, which is really a big blob, and to make it work in a city scale,” juror Bill Valentine said.

The Convention Centre site is more water than land, and the design team was conscious of the local subaquatic ecosystem. At high tide, two-thirds of the building’s footprint—which rests on a precast marine deck supported

by steel piles—hovers over the water of Vancouver Harbour. A sea-water pump system uses water from the harbor (which is at a constant temperature) for heating the building in winter and cooling it in summer. LMN collaborated with marine biologists to restore 200 feet of shoreline and develop an artificial reef, a five-tiered concrete-frame structure that will be soon be host to a convention of barnacles, mussels, and starfish. M.Z.



# AWARD BRAYS CROSSING HOUSTON

## GLASSMAN SHOEMAKE MALDONADO ARCHITECTS •

Houston firm Glassman Shoemake Maldonado Architects (GSM) succeeded at making affordable housing not just functional, but downright appealing: Brays Crossing in Houston is well-made, chock-full of green features, and pleasing to behold.

The most impressive part of the project, however, may be that it started with a 43,500-square-foot motel. The Houtex Inn near Brays Bayou was an apartment complex built in 1963 to house NASA contractors. It had a stint as a seedy motel in the '80s and was then bought by a nonprofit development corporation and handed over to GSM last year. Out of these less-than-ideal beginnings, GSM delivered the required program of 149 units of single-room-occupancy housing, common living areas, offices, a lobby, and a sound wall—to keep traffic noise from disturbing residents.

A new walkway links the seven buildings and gives the complex a sense of connectedness that it previously lacked. The outdoor cooking area and two courtyards give tenants space to interact with one another and form a sense of community. "I just love this. It's playful," said juror Bill Valentine of the project.

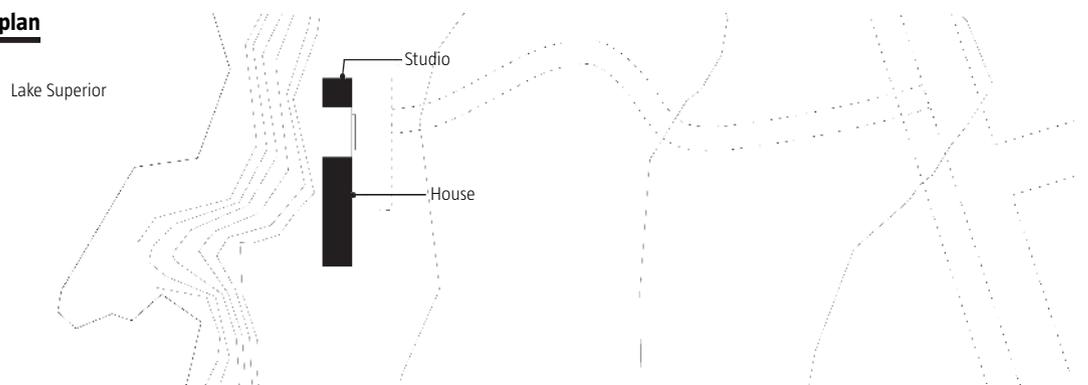
The buildings on the property are painted in colors bright in both name and hue: tangerine, glossy bluebonnet, and green. Native and noninvasive grass, trees, cactus, agave, and wall-hanging plants punctuate and enliven the palette. The king-sized eye-candy, however, is the colorful 500-foot-long sound wall on the south end of the site, a billboard for drivers on the nearby highway. GSM hired artist Carmen Lomas Garza to riff on the motif of *papel picado*, Mexican cut-paper folk art, for four plasma-cut galvanized steel murals integrated into the sound wall. Although not effective at blocking sound themselves, the perforated panels are carefully placed in spots where the buildings abutting the wall serve that function.

The murals give Brays Crossing that marquee touch for the client, but the jury united in recognizing that the project itself is a kind of banner for the building type. LINDSEY M. ROBERTS





**Site plan**





## AWARD

# WEEKEND HOUSE ON LAKE SUPERIOR

## SCHROEDER, MINN.

**JULIE SNOW ARCHITECTS** • On the north shoreline of Lake Superior, Weekend House is a quiet retreat for its owners. The owners—the architect and her husband—studied the site for years before deciding to build and their respectful relationship with the lake helped them imagine a home that would tread lightly on the pristine four-acre site, populated by spruce and birch trees along 240 feet of shoreline. The architect responded with a “stealthy” design, placing the 1,300-square-foot, one-story dwelling 40 feet back from the shore. Two black-framed glass structures contain the main house and a small studio, which are separated by an open deck. A single heat-circulating fireplace emerges from the living room.

The jurors were nearly unanimous in their praise of the aesthetics of “the chill house,” as they called it. They all thought it beautiful, and that “[the details] are so refined,” as juror John Cary said. It’s evident that the architects focused on material selection. The exterior panels are made of back-ventilated pre-drilled Skatelite, a material typically used for skateboard

ramps, that was chosen for its color and durability. Narrow argon-filled aluminum windows are supported on a steel ledge, allowing the sill and head to extend below the floor and above the ceiling, to enhance an uninterrupted connection to the exterior. The glazing details and the siting combine to make views of the lake and surrounding landscape an immediate panoramic experience. The black post-and-beam boxes rest lightly in the winter landscape of black and white tree trunks, while in the summer, they fade into the green foliage.

Weekend House is a stellar architectural interpretation of the ancient maxim, “First, do no harm.” In addition to its super-insulated floors, walls, and roof, the entire complex rests on a black platform raised just above the ground. The platform sits on wood piers, leaving a footprint measuring only 12 by 16 feet for mechanical equipment and storage. This allows critical runoff from the adjacent Sawtooth Mountains to continue to flow directly into the lake with minimal disturbance. s.h.



## CITATION ONE MADISON PARK NEW YORK

**CETRARUDDY** • Like a diagram of what a tall building should be, One Madison Park rises 620 feet in a single stroke: a stack of glazed boxes cantilevered off of a black spine. Retail space, a lobby, and high-end amenities, such as a spa and media room, fill the base of the lean 51-floor residential tower. Located on the southeast corner of Madison Square Park, just a block away from another iconic skyscraper, the historic Flatiron Building, CetraRuddy's design won over the jury with its striking form. "It's just a minimal gesture that has maximal effect," remarked Donna Robertson.

The building's skinny 12:1 proportion is the result of purchasing air rights for the narrow site. By applying a strategic approach to the structural system—interior reinforced concrete shear walls and a rooftop slosh tank mitigate any lateral movement—the architects were able to free up the exterior curtain walls so that each of the 71 luxury apartments comes with a sweeping view of Manhattan. M.Z.

# CITATION

## SHELTER ISLAND PAVILION SHELTER ISLAND, N.Y.

**STAMBERG AFERIAT ARCHITECTURE** • Stamberg Aferiat Architecture conceived of a fanciful retreat into a 1,100-square-foot quasi-Cubist crayon box for the most demanding of clients: themselves. Nicknamed “Maison Plastique,” this building on Shelter Island, N.Y., was intended to reference Mies van der Rohe’s Barcelona Pavilion, an allusion that Paul Aferiat and Peter Stamberg achieved “in a tongue-and-cheek sort of way,” juror Scott Kilbourn said. The architect-homeowners twisted the floor plan out of a right-angle rationality and used the project as an experiment in new industrial materials, such as a rubber roof and the multiwall polycarbonate that is used in place of glass—its two sheets separated by many perpendicular bracing pieces. Canted walls in painted corrugated aluminum dot the site, and the architects chose strong colors that Mies could only dream of. “It has very few forms, very few elements,” juror Yolande Daniels said. “It relies on color to give it psychology, but it works.” Kilbourn called the project “seductive,” “striking,” and “unique in punch,” but the jurors weren’t unified on whether these were good qualities. Bill Valentine said that the riot of color and angles was “frivolous,” but the appropriateness depends on the function, and most deemed it fair for a beach house. L.M.R.





## CITATION

# HAVEN FOR HOPE SAN ANTONIO, TEXAS

**OVERLAND PARTNERS** • Haven for Hope is a transformational campus for the homeless in downtown San Antonio, Texas. The 22-acre site, a former industrial park with six existing warehouses, is located near critical resources such as a hospital, a medical detox facility, and public transportation. The challenge for this project was to create public spaces that evoke a campus feeling. Three new structures were added, raising the total to 300,000 square feet of interior space. The buildings accommodate diverse functions that include housing, meal service, job-training sessions, and delivery of medical care, educational programs, and behavioral health services. "It's a good cause, and good design," said juror John Cary. Yolande Daniels expressed concern about the complex's layout, worrying that it could be construed as too institutional or even prisonlike. "That's funny, because the site plan is one of the things I really loved about it," said Bill Valentine. "Especially for that use, it's just warm and friendly." v.m.



## CITATION HANCOCK MIXED- USE HOUSING WEST HOLLYWOOD, CALIF.

**KONING EIZENBERG ARCHITECTURE •** More than 10 years in the making, the completed Hancock Mixed-Use Housing complex (see ARCHITECT's September 2010 issue) includes 31 condominiums, seven units of affordable housing, 156 parking spaces, and more than 10,000 square feet of ground-floor retail on a busy corner in West Hollywood, Calif. "It's very sensitive," juror Yolande Daniels said of the low-slung structure. Squeezed onto a narrow dog-legged site, the complex, which sits between a car wash and other, older apartment buildings, endeavors to create a pedestrian streetscape within a

very car-centric culture. The architects designed a cohesive building with a complex program that still gives a separate identity to each part: mangarish-wood slats for the condos; white vertical volumes for the townhouses; glass storefronts for the retail; and enclosed sidewalk patios for the affordable housing units. Parking is integrated into the building, with city-mandated spaces below grade and resident parking spaces on the second floor. The jury was impressed by these solutions: Scott Kilbourn called the project "elegant," and Bill Valentine termed it "beautiful." K.G.

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SLIPPED ATRIA



VIEW TO ATRIUM THROUGH WEST FACADE

# AWARD

## DIANA CENTER NEW YORK

**WEISS/MANFREDI ARCHITECTURE/  
LANDSCAPE/URBANISM** • Redefining an existing campus is difficult at the best of times, but more so when, as in the case of Barnard College, the framework dates back to the 19th century and had been expanded with an ad hoc assemblage of buildings and architectural styles. But the Diana Center has managed to both redefine and become the heart of this small women's college next to Columbia University. The transformation earned a "thumbs-up" from juror Donna Robertson.

The architects removed a Brutalist building on the northeast corner of the campus that cut it off from the bustle of Broadway. The new

building (seen in ARCHITECT's June 2010 issue) gives the campus a revived street presence; its trapezoidal floor plan allows space on the site for an expanded quad and restores a visual and pedestrian axis to the college's original brick building, which had been blocked from view.

The Diana Center itself is a six-story building clad in integrally colored insulating glass panels with varying degrees of opacity. In an homage to the campus' brick-and-terra-cotta vocabulary, the design team worked with manufacturers to create a copper-colored effect, achieved with light boxes (colored glass in front of painted metal) and ceramic frit on vision glass panels. The final effect won

over juror Yolande Daniels, who "thought the orange was a really nice way of relating to the brick without quoting it."

Inside, a series of slipped atria house a café, dining area, library, and gallery, all while allowing light to penetrate the building. A theater, performance hall, classrooms, studios, and offices complete the program. Interstitial spaces (such as nooks created by the projecting fire stair on the west façade) were outfitted with furnishings only after the building had opened, to allow time to see how students would use the space. Juror Scott Kilbourn thought the project was "very strong," and John Cary agreed. "I want to go visit it," he said. K.G.



# CITATION

## BAGLEY CLASSROOM BUILDING DULUTH, MINN.



**SALMELA ARCHITECT** • This new classroom building, situated on a 55-acre nature preserve with old-growth hardwood trees and a pond, is just shy of 2,000 square feet, but it serves no fewer than eight departments at the University of Minnesota Duluth. The university asked David Salmela to design a building that would have minimal environmental impact and would be, in spite of the harsh northern Minnesota climate, a net energy producer. To meet the German Passivhaus standard and attain LEED Platinum certification, Salmela designed the building as a superinsulated, virtually airtight shell made of 16-inch-thick structural insulated panel walls and roof, recycled wood beams, and partially recycled zinc siding. The south-facing orientation maximizes solar gain in the winter while also providing the best orientation for photovoltaic panels. “It’s environmental and clear and simple,” juror Bill Valentine said. Outside, Salmela added a plaza with a concrete fireplace on one side and a facing enclosure for firewood, creating an outdoor teaching space that can be used into the cooler fall months. “The way it makes a place, it would be an enormous asset to any school,” juror Donna Robertson said. v.m.

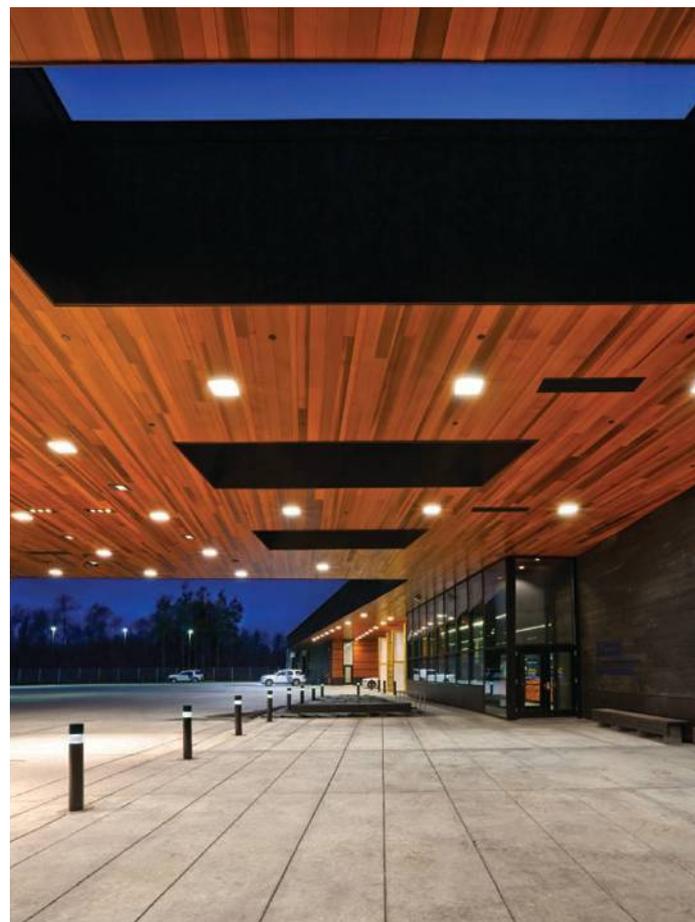


## CITATION

# UNIVERSITY OF OREGON JOHN E. JAQUA ACADEMIC CENTER FOR STUDENT ATHLETES EUGENE, ORE.

**ZIMMER GUNSUL FRASCA ARCHITECTS** • The jury was tiring of the all-glass building trend when it paused on the University of Oregon John E. Jaqua Academic Center for Student Athletes. Zimmer Gunsul Frasca Architects transformed a parking lot on the edge of campus into a glazed structure with four nearly identical façades situated in a reflecting pool. A custom curtain-wall assembly—a layer of monolithic glass separated from the interior insulating glass by a stainless steel screen—wraps the perfectly square floor plan.

Crystalline and elegant on the outside, the project offers 40,000 square feet of state-of-the-art learning facilities on the inside: an auditorium, study areas, offices, a library, a computer lab, and student lounges. Natural light bathes the carefully detailed and furnished spaces. Innovative art installations and eye-catching environmental graphics celebrate the achievements of UO alums—jocks and bookworms alike. “It’s a project that follows through on the interior,” juror Scott Kilbourn noted, with an unwitting sports reference. *M.Z.*





# AWARD

## WARROAD LAND PORT OF ENTRY

### WARROAD, MINN.

**JULIE SNOW ARCHITECTS** • Border stations serve as both figurative and literal gateways, and this U.S. Land Port of Entry in Warroad, Minn., takes that charge to heart. The 40,000-square-foot facility supports the demands of securing the nation's border and promoting legal trade and travel. The site design, in particular, manages a complex set of operational issues including the circulation of commercial trucks and passenger vehicles; technologically sophisticated vehicle inspection areas; and officer-training and work areas. Linking the port's three buildings is a continuous canopy that shelters the outdoor vehicle inspection areas, while still maintaining access to views of the landscape. "It does feel open," juror John Cary said.

Conceived as a response to the vast open landscape along this stretch of the U.S.-Canada border, the building form recalls the dominant horizon of the landscape while referencing the presence of the east-west borderline, an effect not lost on the jury. "The treatment of the landscape is very integrated into the building," juror Scott Kilbourn noted. Inflected building forms facilitate

an intuitive understanding and use by visitors. Likewise, shifts in the architectural envelope improve visibility of the site for armed officers and accommodate vehicular access to secondary and commercial inspection areas.

Sustainably harvested cedar siding encloses the entire facility—reinforcing the regional identity of the North Woods and contributing to the project team's hope of attaining LEED Silver status. Vehicle inspection areas and public spaces feature expanses of glass and warm stained cedar siding. The black-stained exterior presents a strong contrast with the landscape and reinforces the threshold, while cedar lining the underside of the canopy creates a material warmth and richness in cold winter months.

Jurors acknowledged the design team's success at overcoming the limitations of a challenging project type. "There are just so many different functions," Kilbourn added. "It's all vehicular and it's got to be a welcome sign, a holding tank, an inspection center, and a garage. So it's a very tough challenge. I think the unity of the expression helps this one." v.m.



## CITATION

# THE ANNE D'HARNONCOURT SCULPTURE GARDEN AND PARKING FACILITY PHILADELPHIA

WWW.ARCHITECTMAGAZINE.COM

**ATKIN OLSHIN SCHADE ARCHITECTS** • The Philadelphia Museum of Art sits in Fairmount Park, one of the city's most highly trafficked green spaces, but it has long been plagued by an all-too-urban problem: parking. Originally conceived as part of Jacques Gréber's 1917 plan for the Benjamin Franklin Parkway, the site had been encroached upon by unsightly surface parking and was partially overgrown. The team devised a plan to create a 442-spot underground parking lot, topped by a green roof. "The parking is really heroic," juror Bill Valentine said. "To do that, to get it underground so that [Philadelphia-based fellow juror] John Cary doesn't even notice it when he jogs by there, [is a feat]." The jurors were more taken with the parking below grade, but above ground, the green roof performs some heroics of its own: It has enough underlying structure to withstand the weight of monumental sculpture, giving the museum an outdoor exhibition space it had long been lacking. *k.g.*

# CITATION MAIN BRANCH RIVERWALK CHICAGO

**ROSS BARNEY ARCHITECTS** • Main Branch Riverwalk is a series of open, paved plazas and landscaped parks connected by river-level paths from Chicago's urban core to Lake Michigan. The concept is to create an uninterrupted pedestrian circulation route near the water, separated from automobile traffic on the upper level of Wacker Drive.

New canopies positioned on the underside of bridges protect pedestrians from falling debris. Their concave shape creates a natural reflector that catches light from the water. Where they can be touched, the metal tiles forming the canopy are sanded for pedestrian safety and easy maintenance. At higher levels, tiles are polished and reflect the water. New railings cantilever at the river's edge so that water seems to lap under the path. Where the path veers from the edge, it is lined with boulders and plantings.

Jurors thought that opening the riverfront to cyclists and pedestrians was an important addition to Chicago's urban fabric. "For one thing, it allows you to walk along that whole river's edge, which never happened before. You couldn't go under the bridges," juror Donna Robertson commented. Scott Kilbourn liked the fact that "people are using their legs to move."

The design varies the experience with "rooms" between the bridges, and there are destinations to draw people down to the river. The Wabash Memorial Plaza (pictured) is a focal point, providing a landscaped refuge and linking Wacker Drive to the riverfront development. The Vietnam Veterans Memorial Fountain on the plaza is a wall of water that cuts into the limestone and spills into a pool. A timeline of significant events during the war and the names of Illinois soldiers who died line the sides of the pool. s.h.



# JURY



**DONNA ROBERTSON** • Donna Robertson is a professor and dean of the Illinois Institute of Technology College of Architecture. During her tenure, she has started a graduate program in landscape architecture, spearheaded the restoration of Mies van der Rohe's S.R. Crown Hall, and brought the Council on Tall Buildings and Urban Habitat to the campus.

**SCOTT KILBOURN** • Scott Kilbourn is a vice president with RTKL Associates and currently works in the firm's Washington, D.C.–based Workplace Practice Group. Previously the director of the firm's Shanghai office, Kilbourn joined the firm in 1996 and spent 13 years working in Asia on projects ranging from environmental graphics to urban design.

**YOLANDE DANIELS** • A founding partner of Long Island City, N.Y.–based Studio Sumo with Sunil Bald, Yolande Daniels is also an assistant professor at Columbia University's Graduate School of Architecture Planning and Preservation. A graduate of that program, she is also a 2004 recipient of the Rome Prize from the American Academy in Rome.

**BILL VALENTINE** • Currently based in HOK's San Francisco office, Bill Valentine joined the firm in 1962 and became chairman in 2005. He is a long-time proponent of sustainability whose notable projects include Levi's Plaza and Moscone Center, both in San Francisco, and the King Khaled International Airport in Riyadh, Saudi Arabia.

**JOHN CARY** • Prior to becoming president and CEO of Philadelphia-based Next American City in July, John Cary served as the executive director of San Francisco–based Public Architecture. Cary is also a senior fellow of the Design Futures Council and a fellow of the American Academy in Rome. His book, *The Power of Pro Bono* is being released this month.

MIKE MORGAN

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# PROJECT CREDITS

## WORK

### 990 Offices, Tucson, Ariz.

**Client** Rob Paulus and Randi Dorman **Architect** Rob Paulus Architects, Tucson, Ariz.—Rob Paulus (principal-in-charge); Liz Farkas (project architect); Andrew Hesse, Bill Mackey (team members) **Structural Engineer** Schneider & Associates **Electrical Engineer** GLHN Architects & Engineers **General Contractor** Mega Trend **Construction Management** Rob Paulus Architects **Size** 4,292 square feet **Cost** \$80 per square foot **Photography** Bradley Wheeler

### 200 Fifth Avenue, New York

**Client** L&L Holding Company **Architect** Studios Architecture, New York—Todd DeGarmo (principal-in-charge); David Must (project manager); David Burns (project designer); Graham Clegg (project architect) **Construction Manager** Structure Tone **M/E/P Engineers** FMC Associates **Structural Engineer** Thornton Tomasetti **Project Manager** Gardiner & Theobald **Lighting Design** Johnson Light Studio; Kugler Ning Lighting Design **Landscape Architect** Landworks Studio **Expediter/Code Consultant** Charles Rizzo & Associates **LEED Consultant** CodeGreen Solutions **Geotech Consultant** Langan Engineering & Environmental Services **Preservation Consultant** Higgins Quasebarth & Partners **Acoustical Consultant** Cerami & Associates **Elevator Consultant** MJR Elevator Consulting Group **Size** 650,000 square feet **Cost** \$166.15 per square foot **Photography** Nikolas Koenig

### FDNY Rescue Company 3, New York

**Client** Fire Department, City of New York; The City of New York Department of Design and Construction **Architect** Ennead Architects, New York—Todd H. Schliemann (design partner); Timothy P. Hartung (management partner); Wm. Jack T. Phillips (associate partner for design); V. Guy Maxwell (associate partner for management); Anthony L. Guaraldo (project architect); Gary L. Anderson, Carlyle Fraser, Joerg Kiesow, Ryan P. Meeks, Si-Yeon Min, Yekta Pakdamani-Hamedani, Charmian C. Place, Gregory L. Smith, Todd Van Varick (project team) **Cost Estimator** M.T. Peters & Associates **Structural Consultant** Robert Silman Associates **M/E/P Consultant** WSP Flack + Kurtz **Specification Writer** Robert Schwartz & Associates **Building Department Expediter** Jerome S. Gillman Consulting Architect; Design 2147 **Elevator Consultant** Iros Elevator Design Services **Environmental Graphics** Poulin + Morris **Lighting** Brandston Partnership **Geotechnical/Civil** Langan Engineering & Environmental Services **Construction Manager** LiRo Program and Construction Management **General Contractor** Bricksen Construction **Plumbing** Ace Contracting **HVAC/Fire Protection** Northstar Mechanical **Electrical** MetroYork Electrical **Fuel Oil** Empire Environmental **Size** 21,749 gross square feet **Cost** Withheld **Photography** ©Jeff Golberg/Esto

## PLAY

### The Yas Hotel, Abu Dhabi, United Arab Emirates

**Client** Aldar Properties PJSC, Abu Dhabi, United Arab Emirates **Architect** Asymptote Architecture, Long Island City, New York—Lise Anne Couture, Hani Rashid (principal architects); Mick McConnell (project director); Andrew Drummond, Theo Sarantoglou Lalis (project managers); Chris Delusky (commercial director); Greg

Derrico, Constantin Doehler, Justine Groves, John Guida, Kurt Hanzlik, Robert Hendrick, Robert Ivanov, David Lessard, Brooks McDaniel, Klaus Ransmayr, Matthew Utley, (project architects); Keehyun Ahn, Reed Finlay, William Garcia, Armand Graham, Feby Kuriakose, Jonathan Podborske, Martin Zangerl, Christoph Ziegler (project designers); Danny Abalos, Manca Ahlin, Sebastian Andia, Phuttipan Askawool, Ali Baker, Michelle Bitner, Christoph Boeckeler, Julie Bogdanowicz, Alex Bulygin, Remi Chevillon, Bernardo Crespo, Josh Dannenberg, Brian Deluna, Claudia Friess, Hiroe Fujimoto, Daniel Angulo Garcia, Daniel Gillen, Avital Gourary, Moritz Greiling, Richard Heger, Katharina Hieger, Julia Hoins, Tyson Hosmer, Jeremiah Joseph, Kyungsi Kim, Ji Young Kim, Siyoung Kim, Jonathan Kleinhempe, Adam Koogler, Minsoo Lee, Rolando Lineros, Sophie Luger, Joshua Mackley, Brendan Maloney, Francisco Lopez Martinez, Mirai Morita, Tae-Hyung Park, Matthew Post, Tom Raymont, Mariana Renjifo, Isabelle Rijnties, Ben Ritter, Friedrich Rohde, Sander Schuur, Andreas Singer, Nathan Smith, Greg Spaw, Ariane Stracke, Kyle Stover, Tai Verley, Jeff Walker, Robert Wehinger, Michael Whalen, Ann Wright, Margaret Yoo (design team) **Local Architects** Dewan Architects & Engineers; Tilke & Partners W.L.L. **Structural Engineers** Dewan Architects & Engineers; Arup **M/E/P Engineer** Red Engineering Middle East **Façade Consultants** Front Inc.; TAW & Partner **Interior Architecture** Jestico + Whiles; Richardson Sadeki; De8 Architetti **Lighting Consultants** LAPD; Bartenbach LichtLabor; Red Engineering Middle East; Arup Lighting **Gridshell Engineers** Schlaich Bergermann und Partner; Waagner-Biro Group **Gridshell BIM Consultant** Gehry Technologies **Gridshell Lighting Consultant** Arup Lighting **Gridshell Wind Engineers** Wacker-Ingenieure **Gridshell Node Housing Consultant** Billings Jackson Design **Link Bridge Engineers** Arup Bridge; Centraal Staal **Landscape Design** Al Khatib Cracknell Landscape Design **A/V & IT Consultant** Cyber-Consult **Traffic Consultant** WSP Middle East **Water Feature & Pool Consultant** Belhassa Projects **Fire Safety** Wagner Fire Safety Management Consultants **Signage & Wayfinding Strategy** Fitch **Vertical Transportation** VDA **Security** Olive Group **Kitchen & Laundry** Tricon Foodservice Consultants **Food & Beverage** Future Foods **Size** 900,000 square feet **Cost** Withheld **Photography** Bjorn Moerman

### The Ledge at Skydeck Chicago, Chicago

**Client** U.S. Equities Realty **Owner** American Landmark Properties **Architect** Skidmore, Owings & Merrill, Chicago **General Contractor** Berglund Construction Co. **Structural Engineer** Skidmore, Owings & Merrill **Glass/Architectural Metal Contractor** MTH Industries **Lighting** Schuler Shook **Graphics/Renderings** ImageFiction **Size** 3,500 square feet **Cost** Withheld **Photography** Randy Stancik

### Lanterns, Westport, Conn.

**Client** Private Homeowners **Architect** Gray Organschi Architecture, New Haven, Conn.—Alan Organschi, Lisa Gray (principals); Aaron Weller (project manager) **Landscape Architect** Reed Hilderbrand Associates **Construction Manager** Jig design+build **Structural Engineer** Edward Stanley Engineers **Lighting** SM Lighting Design **General Contractor** Andy Fowler **Landscape Contractor** Christensen Landscape Services **Size** 235 square feet **Cost** Withheld **Photography** Bo Crockett

### 3.1 Phillip Lim Seoul Flagship, Seoul, South Korea

**Client** 3.1 Phillip Lim and Shinsegae International **Architect** Leong Leong, New York—Dominic Leong, Chris Leong (principals-in-charge); Debbie Chen, Christa Mohn, Scott Rominger, Cody Zalk (project team) **Executive Architect** Dadam S.D. **Structural Engineers**

Barun Structure Engineering **General Contractor** Sung Ho-yoon; Dadam S.D. **Acoustic Foam** Pinta Acoustic **Wallpaper** Wook Kim **Size** 8,960 square feet **Cost** Withheld **Photography** Iwan Baan

## BOND

### New Cambridge Public Library, Cambridge, Mass.

**Client** City of Cambridge **Lead Architect** William Rawn Associates, Architects, Boston—William L. Rawn, Clifford V. Gayley (principals for design); Philip Gray (project manager); Kevin Bergeron (project architect); Ken Amano (senior designer); Ned Baxter, Jesse Belknap, Thomas Brennan, Rob Chan, Yu-Lin Chen, Lauren Coles, David Croteau, Ann Dacey, Jose Diaz, Eric Gewirtz, Paul Governor, Andrea Hsu, Aaron Malnarick, Michael Mandeville, Jeff McBride, Sebastian Mendez, Vaughn Miller, Matt Osborn, Jean Perrin, Elijah Porter, Andy Rah, Peter Reiss, Grace Rudolph, James Saunders, Matthew Stymiest, Vivian Uang, Rob Wear, Timothy Wong, Qing Yang, Shiu Chie Yokoyama (design team) **Associate Architect/Historic Building Architect** Ann Beha Architects, Boston—Patricia W. Hawkes (principal-in-charge); Ann Beha (consulting principal); Wolfgang Rudolf (project manager); Michele Auer (project architect); Scott Aquilina, Nick Brown, Nicole Groleau, Andrew Grote, Richard Panciera (design team) **Contractor** Consigli Construction Co./J.F. White Contracting Co. (Joint Venture) **Structural Engineer** LeMessurier Consultants **M/E/P/FP Engineer** Vanderweil Engineers **Civil Engineer** H.W. Moore Associates **Façade Engineer** Arup **Façade Engineering** Double-Skinned Curtain Wall Gartner Steel and Glass **Interior Design** William Rawn Associates and Ann Beha Architects, with Lab [3.2] **Furnishings** Ann Beha Architects **Landscape Architect** Michael Van Valkenburgh Associates **Lighting Consultant** Horton Lees Brogden Lighting Design **Acoustical Consultant** Acentech **Size** 141,600 gross square feet **Cost** Withheld **Photography** Robert Benson

### Children's Chapel and Education Center, Korean Church of Boston, Brookline, Mass.

**Client** Korean Church of Boston **Architect** Brian Healy Architects, Somerville, Mass.—Brian Healy (principal); Paxton Sheldahl (associate); Heike Baraungardt, Gerry Gutierrez, Tala Klinck, Bohseung Kung, Steve Mayer, John McDonald, Chris Muskoft, Matt Pierce, Tom Rourke, Alec Templeton (design team) **Structural Engineer** Richmond So Engineers **Lighting** Lam Partners **Acoustics** Threshold Acoustic Engineers **M/E/P Engineer** Allied Consulting Engineering Services **Civil Engineer** BSC Group **Fabrication Engineer** Bill Bancroft **General Contractor** Kang Suk Construction **Size** 8,341 square feet new construction; 2,133 square feet renovated construction **Cost** Withheld **Photography** Paxton Sheldahl

### Center for Global Conservation, Bronx, New York

**Client/Owner** Wildlife Conservation Society **Architect** FXFowle Architects, New York—Sylvia Smith (senior partner); Susan Masi (associate); Thomas Fox, Nicholas Hollot, Paul Kim, Danny MacNelly, Dan Piselli (project team) **Construction Manager** Richter+Ratner **M/E/P Engineer** Kallen & Lemelson, Consulting Engineers **Structural Engineer** DeSimone Consulting Engineers **Civil/Geotechnical Engineer** Langan Engineering & Environmental Services **Landscape Architect** HM White Site Architects **Lighting Consultant** Brandston Partnership **Size** 35,146 square feet **Cost** Withheld **Photography** ©David Sundberg/Esto



## PROJECT CREDITS


**Saint Nicholas Antiochian Orthodox Church, Springdale, Ark.**

**Owner/Client** St. Nicholas Antiochian Orthodox Church  
**Architect of Record** Marlon Blackwell Architect, Fayetteville, Ark.—Marlon Blackwell (principal); Meryati Blackwell, Jon Boelkins, Bradford Payne, Stephen Reyenga, Gail Shepherd (project team)  
**Civil Engineer** Bates & Associates **Structural Engineer** Myers Beatty Engineering **General Contractor** Lourie Construction  
**Size** 3,052 square feet (ground level), 720 square feet (mezzanine)  
**Cost** \$100 per square foot **Photography** Timothy Hursley

**Vancouver Convention Center, Vancouver**

**Project Owner** BC Pavilion Corp. **Owner's Project Manager** VCCEP (Stantec) **Design Architect** LMN Architects, Seattle—Rob Widmeyer (partner-in-charge); Mark Reddington (design partner); Tom Burgess (project manager); Brian Tennyson (project architect)  
**Architects of Record** Musson Cattell Mackey Partnership—Jacques Beaudreault (principal-in-charge); DA Architects + Planners—Ron Beaton (principal-in-charge) **Contractor** PCL Constructors **Civil Engineering** Ausenco Sandwell **Electrical Engineering** Schenke/Bawol Engineering **Landscape Architect** PWL Partnership Landscape Architects **Marine/Foundation Consultant** WorleyParsons Westmar **Mechanical Engineering** Stantec **Structural Engineering** Glotman Simpson Consulting Engineers; Earth Tech (Canada) **Acoustic Consultants** Arup Acoustics; Daniel Lyzun & Associates **A/V** Sparling **Barrier Free** Barrier Free Design **Building Code Consultant** LMDG Building Code Consultants **Building Envelope Consultant** Morrison Hershfield **Commissioning Authority and Mechanical Commissioning Agent** KD Engineering **Communications Consultant** Pace Group **Cost Consultant** BTY Group **Design/Development Manager** K. Grassi Project Development **Electrical Engineering** Schenke/Bawol Engineering **Environmental Consultant** EBA Engineering Consultants **Ethics Adviser** Carol Roberts **Facility Operations Consultant** Buckley-Christison International **Fire Protection Engineers** GHL Consultants **Geotechnical Engineering** Golder Associates **Horticultural & Ecological Consultant** Rana Creek Habitat Restoration **Food Service Consultant** William Caruso & Associates **Materials Engineering** Levelton Consultants **Parking and Traffic Engineering** Bunt & Associates Engineering; ND Lea Consulting **Project Management** Stantec **Public Art Consultant** Public Art Management **Quality Management Consultant** Levelton Consultants **Retail Consultant** Urbanics Consultants **Revenue Maximization** Bell-Irving Grauer Enterprise Corp. **Security Advisor** 3Si Risk Strategies **Signage & Wayfinding Consultant** Gottschalk + Ash International **Specialty Lighting Consultant** Horton Lees Brogden Lighting Design **Structural Engineering** Glotman Simpson Consulting Engineers; Earth Tech (Canada) **Surveyors** Butler Sundvick & Associates **Sustainability Coordinator** BuildGreen Solutions **Telecommunications Consultant** RADA Technology Consulting **Value Engineering Facilitator** Olympic Associates **Vertical Transportation Consultant** John W. Gunn Consultants **Wind Consultant** DFA Engineering Services **Size** 1.2 million square feet **Cost** Withheld **Photography** Nic Lehoux

**LIVE**
**Brays Crossing, Houston**

**Client** FDI-Houston SRO—Tamara Foster (project manager) **Architect** Glassman Shoemaker Maldonado Architects, Houston—Tal Bizman, Laura Castillo, Ernesto Maldonado, Carrie Glassman Shoemaker, Shazi Tharian, Kevin Walton (project team) **Contractor** Camden Builders **Structural Engineer** Matrix Structural Engineers **M/E/P Engineer** Jones

Engineers **Civil Engineer** Brewer & Escalante **Landscape Contractor** Sea Breeze Landscape **Acoustician** CSTI Acoustics **Artists** Carmen Lomas Garza (murals); Kim Clark Renteria (stained glass) **Size** 43,500 square feet **Cost** Withheld **Photography** Bruce Glass

**Weekend House on Lake Superior, Schroeder, Minn.**

**Client** Jack Snow **Architect** Julie Snow Architects, Minneapolis—Julie Snow (principal-in-charge and project lead designer)  
**Contractor and Cabinetwork** Rod & Sons Carpentry—Brad Holmes  
**Structural Engineer** Mattson Macdonald Young—Dave Macdonald  
**Mechanical Engineer** Jack Snow **Size** 1,024 square feet (main house); 256 square feet (studio) **Cost** Withheld **Photography** Peter Kerze

**One Madison Park, New York**

**Owner** Slazer Enterprises **Architect** CetraRuddy, New York—John Cetra (design principal); Keith Goich (project architect); Ceacy Cook (project manager) **Interior Architect** Thomas Juul-Hansen  
**Construction Manager** Bovis Lend Lease **Structural Engineer** WSP Cantor Seinuk **Civil Engineer** Langan Engineering & Environmental Services **M/E/P Engineer** MG Engineering **Curtain-Wall Consultant** Israel Berger & Associates **Curtain-Wall Subcontractor** W&W Glass **Hoist & Scaffold** Atlantic Hoisting & Scaffolding **Demolition Contractor** Breeze National **Foundation Subcontractor (Phase 1)** Civetta Cousins **Concrete Subcontractor** Century-Maxim Construction Corp. **Mechanical Subcontractor** Epic Mechanical Contractors **Sprinkler Subcontractor** Federated Fire Protection **Electrical Subcontractor** Five Star Electric Corp. **Elevator Subcontractor** Fujitec America **Caisson Subcontractor (Phase 1)** Hayward Baker Geotechnical Construction **Plumbing Subcontractor** Pace Plumbing Corp. **Tile & Marble Subcontractor** Port Morris Tile & Marble Corp. **Drywall Subcontractor** R&J Construction **Vertical Netting Subcontractor** Universal Building Supply **Size** 180,431 square feet **Cost** \$725 per square foot **Photography** ©David Sundberg/Esto

**Shelter Island Pavilion, Shelter Island, New York**

**Client** Peter Stamberg, Paul Aferiat **Architect** Stamberg Aferiat Architecture, New York—Paul Aferiat, Michael Bardin, Adam Greene, Ryan Harvey, Joshua Homer, Josh Lekwa, Anna Portoghese, Jasmit Rangr, Peter Stamberg, Keith Tsang (project team) **Structural Engineer** Robert Silman Associates—Nat Oppenheimer **Mechanical Engineer** AltieriSeborWieber—Robert Hedman, Andrew Sebor **Construction Manager** deVries and Wallace—Tom deVries **Size** 11,000 square feet **Cost** Withheld **Photography** Joshua Homer

**Haven for Hope, San Antonio, Texas**

**Client** Haven for Hope—Bill Greehey **Architect** Overland Partners Architects, San Antonio, Texas—Rick Archer (managing principal-in-charge); James Andrew (principal-in-charge/project manager); Giorgio Colussi (project architect); TJ Steinkirchner (assistant project manager); Scott Adams, Mark Beavers, Jennifer Bishop, Scott Carpenter, Albert Condarco, Steve Kline, CJ MacQuarrie, Abdul Mansoor, Kyle Martin, Brad Nettle, Mark Quitierrez, Logan Steiner, Carolyn Warren, Dean Wiederstein (project team) **in association with** O'Neill Conrad Oppett Architects, San Antonio, Texas—Mark Hodges, Mark Oppelt **Associate Architects** Seventh Generation Design—Scott Carpenter; Drewry Martin Architects—Mike Drewry; Valla Design Group—JoAnn Sosa **Project Manager** Project Control **Programming** Facilities Programming and Consulting **Landscape Architect** Bender Wells Clark Design **M/E/P Design** Blum Consulting Engineers; DBR Engineering Consultants; Alderson & Associates **Civil Engineer** Pape-Dawson Engineers **Structural**

**Engineer** Jaster-Quintanilla **A/V, IT, and Security** Combs Consulting Group; Kroll **Lighting** Benya Lighting Design **Code** Aon Fire Protection Engineering Corp. **Kitchen/Food Service** Cosper & Associates **General Contractor** Zachry Construction **Size** 300,000 square feet **Cost** \$60 million (including site work and utilities) **Photography** Scott Adams

**Hancock Mixed-Use Housing, West Hollywood, Calif.**

**Client/Owner** CIM Group **Architect** Koning Eizenberg Architecture, Santa Monica, Calif.—Hank Koning (principal-in-charge); Julie Eizenberg (principal); Oonagh Ryan (project architect and manager); Paul Miller (job captain); Crystal Chan, Jason Kerwin, Scott Walter (project team) **Mechanical and Electrical Engineer** Antieri & Haloosim Consulting Engineers **Structural Engineer** Englekirk Partners Consulting Structural Engineers **Civil Engineer** Kimley-Horn and Associates **Geotechnical Engineer** Group Delta Consultants **Construction Manager** Jones & Jones **General Contractor** Lee Homes **Landscape Architect** Fletcher Studio **Lighting Designer** Lighting Design Alliance **Graphic Designer** Newsom Design **Waterproofing Consultant** Simpson Gumpertz & Heger **Acoustical Consultant** VSA n Associates **Size** 133,476 square feet **Cost** Withheld **Photography** Eric Staudenmaier

**GROW**
**The Diana Center, New York**

**Client** Barnard College—Lisa Gamsu (vice president for administration/project manager) **Owner's Representatives** Roland L. Ferrera, Patrick Muldoon **Architect and Interior Designer** Weiss/Manfredi Architecture/Landscape/Urbanism, New York—Michael A. Manfredi, Marion Weiss (design partners); Mike Harshman (project manager); Clifton Balch, Kian Goh, Kim Nun, Yehre Suh (Project Architects); Michael Blasberg, Beth Eckels, Hamilton Hadden, Patrick Hazari, Todd Hoehn, Bryan Kelley, Justin Kwok, Lee Lim, Nick Shipes, Michael Steiner (Design Team); Patrick Armacost, Jason Ro, Yehre Suh, Tae-Young Yoon (Pre-Design Team) **M/E/P/FP/Vertical Transportation Engineering Consultant** Jaros, Baum & Bolles **Structural Engineer** Severud Associates **Civil Engineer** Langan Engineering & Environmental Services **Curtain-Wall Consultant** R.A. Heintges & Associates **Lighting Designer** Brandston Partnership **Landscape Architecture Consultants** HM White Site Architects **A/V/IT/General Acoustics/Security Consultants** Cerami & Associates; TM Technology Partners **Food Service Consultant** Ricca Newmark Design **Retail Consultant** Jeanne Giordano **Cost Estimator** AMIS **Sustainability Consultant** Viridian Energy & Environmental **Theater Consultant** Fisher Dachs Associates **Theater Acoustic Consultant** Jaffe|Holden **Size** 98,000 square feet **Cost** \$570 per square foot **Photography** ©Albert Vecerka/Esto

**Bagley Classroom Building, Duluth, Minn.**

**Owner** University of Minnesota Duluth—John Rashid (project manager) **Architect** Salmela Architect, Duluth, Minn.—David Salmela (principal); Carly Coulson (project architect) **Mechanical/Electrical Engineer** Gausman & Moore—Jim Keller (principal) **Structural Engineer** Meyer Borgman Johnson—Paul Johnson (principal) **Energy Consultant** Conservative Technologies—Mike LeBeau (principal) **Civil Engineer** Sale Engineering—David Salo (principal) **Contractor** University of Minnesota, Duluth—John Rashid (project manager); Kevin Claus (project superintendent);



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# PROJECT CREDITS



Carly Coulson (post-construction certification consultant) **Size** 1,995 square feet **Cost** \$500 per square foot **Photography** Paul Crosby

## University Of Oregon, John E. Jaqua Academic Center For Student Athletes, Eugene, Ore.

**Client** University of Oregon **Architect** Zimmer Gunsul Frasca Architects, Portland, Ore.—Bob Packard (partner-in-charge); Gene Sandoval (design partner); Jan Willemsse (technical design partner); Robert Snyder (project manager); Jennifer Russina, Walker Templeton, Yoshiyuki Watanabe (project designers); Trent Thelen (landscape architect, “The Green”); Man Hui Chan (graphic designer); Larry Bruton, John Breshears, Dienne Kniffin, Rich Moore, Erica Rinella, Lee Kilbourn, Brian Stevens, Ryan Thomson, Robert Petty, Johah Ross (design team) **Interior Architect** Firm 151—Randy Stegmeier (principal interior architect); Jenn Ward (interior architect) **Contractor** Hoffman Construction Co. **Structural Engineer** KPFF Consulting Engineers **M/E/P Engineer** Interface Engineering **Facade Engineer** Arup **Civil Engineer** Harper Houf Peterson Righellis **Geotechnical Engineer** GRI Geotechnical & Environmental Consultants **Landscape Architect** Charles Anderson Landscape Architecture **Acoustics** Altermatt Associates **A/V Systems** Interface; Delta AV **Code Consultants** Rolf Jensen & Associates **Artists/Craftspeople** Rosa Serra, Basil Childers, Bob Lambie, Lamer Woodworking, Tice Industries **Size** 40,000 square feet **Cost** Withheld **Photography** Pete Eckert

## MOVE

### Warroad Land Port of Entry, Warroad, Minn.

**Client** GSA Public Building Service, Land Port of Entry Division—Dana Pionke-Garcia (project manager); GSA Office of Property Development, Region 5—Donald Melcher (project manager, programming through site investigation); Chenise Whitehead (contracting officer); Eduardo Libunao (contracting officer’s representative) **Architect** Julie Snow Architects, Minneapolis, Minn.—Julie Snow (design principal); Connie Lindor (project manager); Matthew Kreilich (project designer); Tyson McElvain (project architect) **Landscape Architecture** Coen + Partners **Civil Engineering** Jacobs **Structural Engineering** Meyer Borgman Johnson **Mechanical Engineering/Electrical Design** Sebesta Blomberg **Fire Protection Consulting** Futrell Fire Consultant & Design **Security Consulting** Global Defense Solutions **Cost Estimating** Faithful + Gould **Size** 40,108 gross square feet **Cost** \$845 per square foot (including site work, escalation, and construction) **Photography** Frank Ooms

### The Anne D’Harnoncourt Sculpture Garden and Parking Facility, Philadelphia

**Client** Philadelphia Museum of Art **Architect** Atkin Olshin Schade Architects, Philadelphia—Tony Atkin (design principal); Michael

Schade (managing principal); Jason Austin (project architect); Sara Patrick (staff architect) **Landscape Architect** Olin—Susan Weiler (partner-in-charge); Laurie Olin (partner); Bryan Hanes (associate); Brad Thornton (project manager); Elise Geyelin (senior landscape architect) **Construction Manager** L. F. Driscoll Co. **Civil Engineer** Pennoni Associates **Structural Engineer** CVM Engineers **M/E/P/FP Engineer** Spectra Engineering, Architecture and Surveying **Parking Consultant** Walker Parking Consultants **Lighting Consultant** George Sexton Associates **Security Consulting** Ducibella Venter & Santore **Geotechnical Engineer** Schnabel Engineering **Fountain Consultant** Blue Mesa Design **Size** 195,588 gross square feet **Cost** \$29 million total construction cost **Photography** Jeffrey Totaro

### Main Branch Riverwalk, Chicago

**Client** Chicago Department of Transportation—Michelle Woods (project manager); Daniel Burke (deputy commissioner) **Architect of Record** Ross Barney Architects, Chicago—Carol Ross Barney (design principal); John Alejandro Fried (principal-in-charge) **Landscape Architect** Jacobs/Ryan Associates—Terry Ryan (design principal) **Structural and Civil Engineering** Collins Engineers—Stan L. Kaderbek (principal-in-charge) **General Contractors** Walsh Construction (Michigan Avenue Riverwalk)—Jeff Tripp (project manager); Rausch Construction Co. (Wabash Avenue Riverwalk)—Danielle Dy Buncio (project manager) **Size** 70,000 square feet **Cost** \$300 per square foot **Photography** Kate Joyce, Hedrich Blessing Photographers



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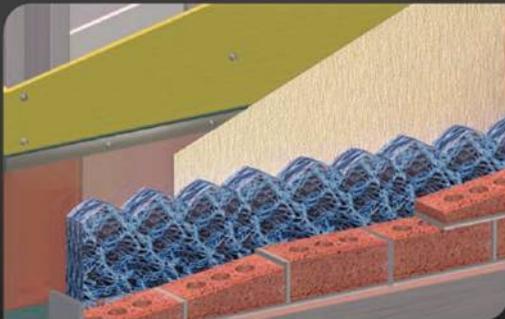


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# MODERNISM IN CLASSICAL ARMOR



**AT PRINCETON'S WHIG HALL, GWATHMEY AND SIEGEL CREATED A MODERNIST LANDMARK THAT IS REMARKABLY AT HOME IN A CLASSICAL REVIVAL SHELL.**

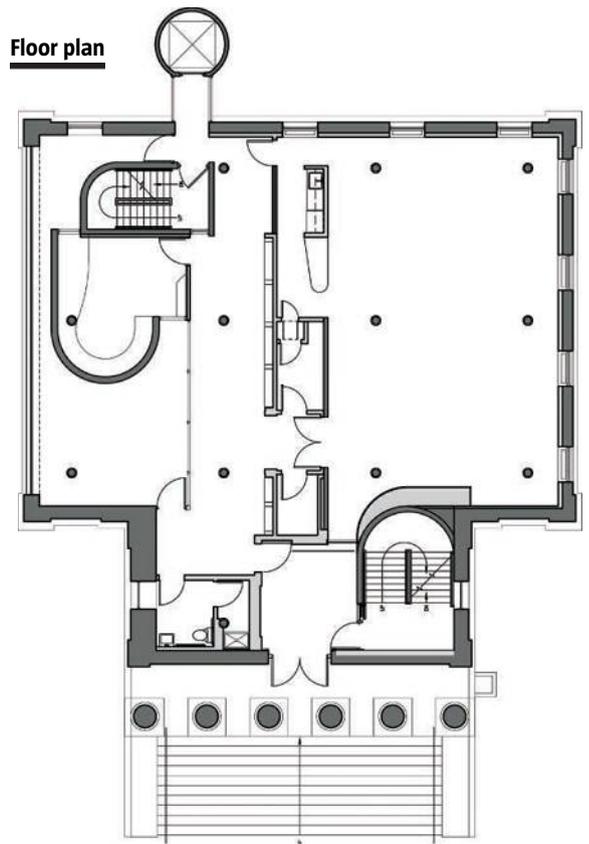
TEXT BY JOHN MORRIS DIXON

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**IT WAS AN UNLIKELY** setup for a design coup. Whig Hall, one of the twin temple-form structures built on the Princeton University campus in 1837, had been gutted by fire. In a prescient move, the university commissioned young architects Charles Gwathmey and Robert Siegel to supply new innards for its stately marble exterior.

Although the rebuilding called for increasing its square footage from 7,000 to 10,000, the structure's form and campus situation ruled out external additions. More space had to be developed above and below a reconfiguration of its double-height debating hall. To celebrate this internal transformation, the architects were able to cut out one flank of the building to create, quite literally, a showcase for an assemblage of glazed planes and Corbusian volumes.

A whole new structural system had to be inserted within the marble walls, which—as a result of the fire

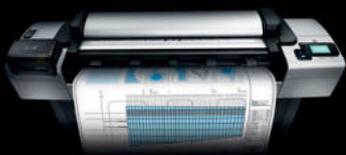
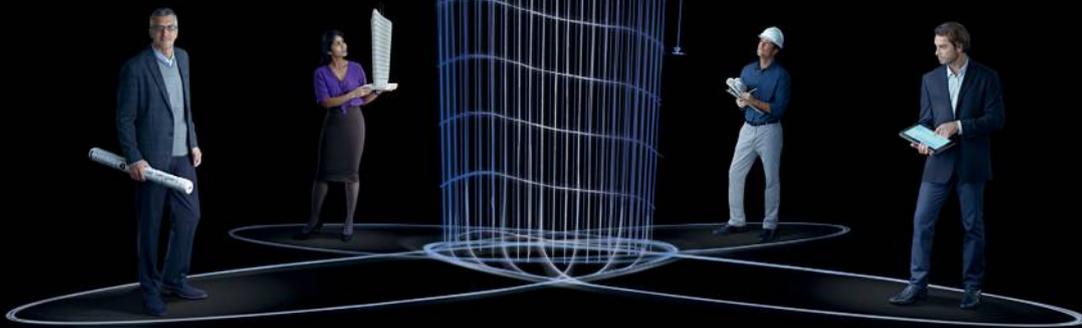


and subsequent stabilization efforts—had been exposed, unbraced, and were no longer reliable for support. A concrete column-and-slab system was devised. The need to keep column footings away from aged wall footings prompted the architects to emulate Le Corbusier's Maison Domino structural concept, with freestanding columns well separated from walls.

In the 1990s, Gwathmey Siegel & Associates Architects designed a cylindrical elevator tower, neatly attached to the rear wall, to meet accessibility standards. A thorough renovation of the building was completed last year by Farewell Mills Gatsch Architects. The main objectives were improvements in internal circulation, air conditioning, and acoustical performance, all accomplished with due respect for the deft combination of modernism and classicism that made Whig Hall a 1970s icon. □

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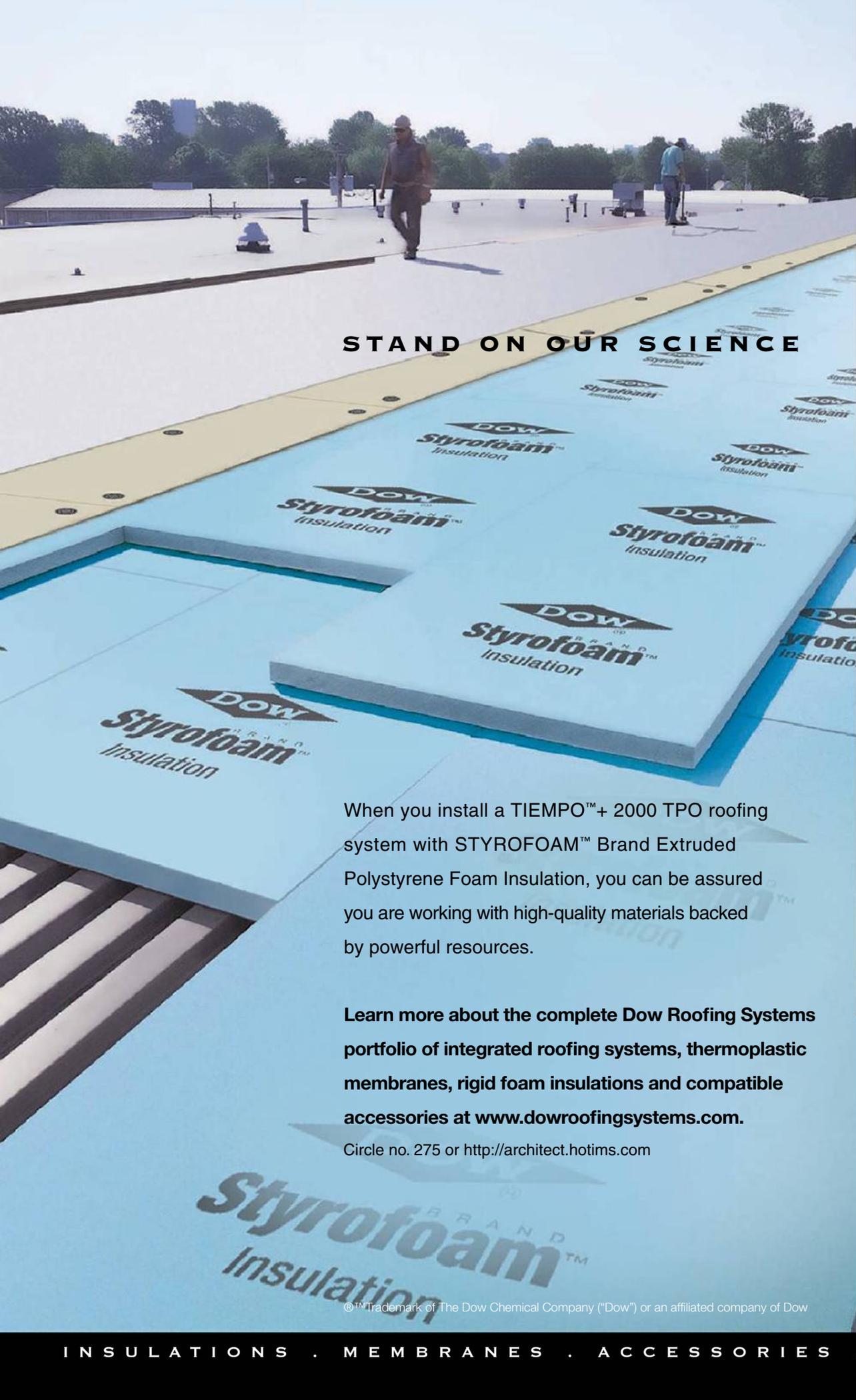
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