

AIA Salary Survey 54 Felix Salmon on Cooper Union's Finances 19
Cao | Perrot Studio 60 Kohn Pedersen Fox 88 Studio 804 96

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CONTENTS



Hysan Place

78

Hall of Fame

Trahan Architects' design for the Louisiana Sports Hall of Fame and Northwest Louisiana History Museum brings the modern to Natchitoches, La.

88

Hysan Place

A perforated Hong Kong high-rise, designed by Kohn Pedersen Fox, brings gardens and fresh airflow to a crowded skyline.

96

EcoHawks Research Facility

Architecture professor Dan Rockhill explains how the University of Kansas's Studio 804 designed and built the Hill Engineering Research & Development Center, which aims to build a better electric car.



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The Louisiana Sports Hall of Fame and Northwest Louisiana History Museum in Natchitoches, La. Photo by Timothy Hursley.

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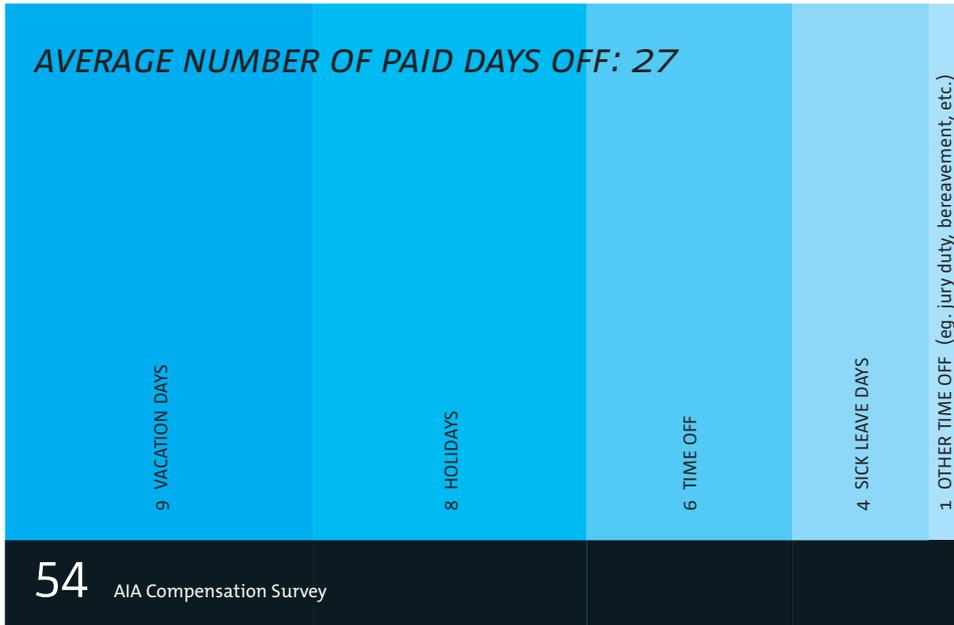
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08.13



FRONT

14 THE BEST TEACHER I NEVER MET

Artist Walter De Maria, who died last month at the age of 77, leaves us with powerful lessons about the virtues of hard-won simplicity.

19 FRONT

Cooper Union's tax problem, Laurie Olin recognized with the National Medal of Arts, MoMA P.S.1's installation too heavy on the party, a chat with Joan Blumenthal from Perkins+Will New York, and more ...

29 AIARCHITECT

Engaging with the public and the building community, the impact of the Architects' Resistance, and doing the right thing. Also, how restrictive should AIA membership be?

43 PRODUCTS

Six architects and designers tell us what tools and objects inspire them and help them work, the hexagonal design of the Contemporary Art Center by Nieto Sobejano Arquitectos, the secrets to what made Roman concrete great, and lots of new products.

CENTER

54 IT PAYS TO BE SENIOR

As the recovery limps along, the AIA Compensation Report has good news for senior designers—and those with architecture degrees.

60 MATERIAL GUYS

Andy Cao and Xavier Perrot blend common and high-end objects to create arresting landscapes.

66 RADICAL REVIVAL

Harbor Point was failed public housing—until Joan Goody rebuilt it as the first mixed-income community. Twenty-five years later, Witold Rybczynski asks, what can we learn from this visionary project?

BACK

112 A SIXTIES SYNTHESIS

Werner Seligmann's Beth David Synagogue in Binghamton, N.Y., inventively combines the ideas of Wright and Corb.



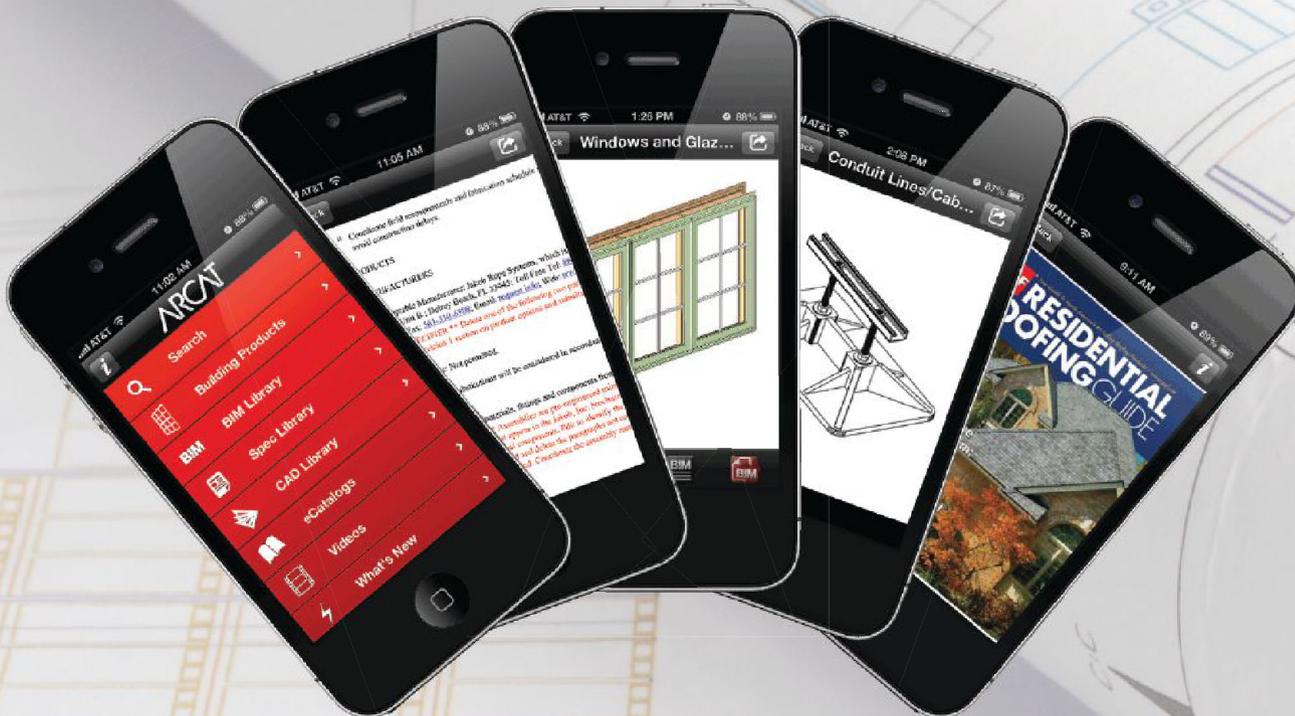
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IT'S A BIG WHITE-PAINTED ROOM IN AN OLD SOHO INDUSTRIAL BUILDING FILLED TO ABOUT KNEE-HEIGHT WITH DIRT. SIMPLE? SURE. STUPID? HARDLY.

THE BEST TEACHER I NEVER MET

ARTIST WALTER DE MARIA, WHO DIED LAST MONTH AT THE AGE OF 77, LEAVES US WITH POWERFUL LESSONS ABOUT THE VIRTUES OF HARD-WON SIMPLICITY.

MY FIRST ENCOUNTER with the work of Walter De Maria occurred in an intro to modern art class at Rice University. The instructor, Bill Camfield, was a Yale art history grad lured back to his native Texas by that inimitable talent-magnet, Dominique de Menil (whose Menil Collection museum by Renzo Piano just won the AIA's 25-Year Award). Professor Camfield's focus was Dadaism; his research on Marcel Duchamp's *Fountain*, the famous urinal signed "R. Mutt," is still canon. But his passion for every breed of modern art shone through in his lectures. The one on De Maria's *The Lightning Field* practically knocked me out of my seat.

Imagine the force of will necessary to engender such a thing: a 1-mile-by-1-kilometer grid of 400 stainless steel poles embedded into the dry New Mexico earth with such precision that the top of each aligns at the exact same height above sea level as all the others, the undulation of the ground plane notwithstanding. So pure of concept, so laborious to realize.

I can't speak to the actual experience of walking through *The Lightning Field*, never having been there. But I imagine it causes one to oscillate wildly between phenomenological and conceptual extremes: simplicity and complexity, form and meaning, order and chaos. Such is the effect of another work by De Maria, which I have visited: *The New York Earth Room*.

The name pretty much says it all: It's a big white-painted room in an old SoHo industrial building filled to about knee-height with dirt. Simple? Sure. Stupid? Hardly. The room and its contents amount to an extreme juxtaposition of the manmade and the natural—one that operates on all of one's senses simultaneously. The rich smell of the earth, the muffled acoustics, the elevated humidity—these subtleties hit hard in contrast to the intense sensory experience of the New York street. Through such works, De Maria charted a new course to the sublime.

Hopefully I will make it to *The Lightning Field* someday. It's a major stop on my "Monsters of Nature" dream tour of the Southwest, along

with those other landmarks of the Minimalism and Land Art movements: Donald Judd's Marfa, Texas, compound; Michael Heizer's *City and Double Negative* earthworks, both in Nevada; James Turrell's Roden Crater complex north of Flagstaff, Ariz.; and Robert Smithson's *Spiral Jetty* on the shore of Utah's Great Salt Lake.

All of these artists worked (or work, in the case of Heizer and Turrell) at scales and in modes that can be described quite accurately as architectural, or even urban. The oeuvre of each has its particular strengths and areas of focus—light in Turrell's case, form in Judd's. But together, they offer a lesson of supreme value:

Do more with less.

I can think of no better credo for architects and designers in this age of diminishing resources. Do not confuse it with Ludwig Mies van der Rohe's famous saying, "Less is more." Sustainability was not a concern for Mies's generation. His "less" was a matter of form, not performance; his reductivist tendencies were more academic than ethical. Energy came cheap back then.

De Maria and his fellow earth artists, along with architectural contemporaries such as James Wines of SITE, began a slow cultural shift in emphasis toward the environment. Aesthetics will always be a central pursuit for architects, but the net-zero-energy building just might be replacing the perfect corner detail as the most rewarding outcome.

There's a second, equally important but often-overlooked takeaway worth mentioning in passing: Accomplishing a lot with a little is much harder than it looks. Unfortunately, that's a lesson one can only absorb through experience. The road to the sublime—and the sustainable—is never easy.

Eli Kaplan

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LETTERS



Lost Amid the Algorithms, June 2013

Is parametric design necessary? Frank Lloyd Wright based organic architecture on nature and the human being. Mies was once asked why he never used a curve in his designs, to which he replied that he'd use a curve if it was necessary. Parametric design seems to imply that every other design strategy is "been there, done that." I'm not convinced of the justification for additional expense and potential construction problems. Just because we can create complex/complicated building shapes doesn't mean we necessarily should.
COLIN EDWARD SLAIS, AIA, SCOTTSDALE, ARIZ.

The Lady & The Piano, June 2013

I read the article about Dominique de Menil with both interest and admiration. She was truly the definition of "patron of the arts." I was surprised, though, that there was no mention of her project to resurrect the frescoes that had been stolen from a Byzantine chapel on Cyprus and nearly destroyed by art thieves. She not

only liberated the pieces from the thieves, but she also hired experts to restore the frescoes to their former glory. She then had her son design a glass chapel to display the restored frescoes in Houston, for a limited time. All the while she acknowledged that they truly belonged to the Greek Orthodox church. This project represents to me the essence of "art patron."
TIM ELIASSEN, BOSTON

Le Corbusier, At Last

The volume of this show's original material was exciting, but I think the curators' approach was insufficiently critical. Many of the featured projects reflected an insensitivity to landscape; and some seemed almost Albert Speer-like in their megalomaniacal scale and disregard of context. I was bothered by some particulars of the design, such as the overly high placement of the video screens and the large-scale, contemporary photos. I emerged impressed by the assemblage of so much rarely seen material, but also unconvinced of the show's premise and disappointed in its execution. **ONLINE COMMENT**



Have you heard: @OldSpice has found "the worst architect in the world" via @architectmag bit.ly/12P3700

— @tmsarch23

#Cronut meets the #MOMA #RainRoom pic.twitter.com/WhWN0ZLUYg

— @DominiqueAnsel

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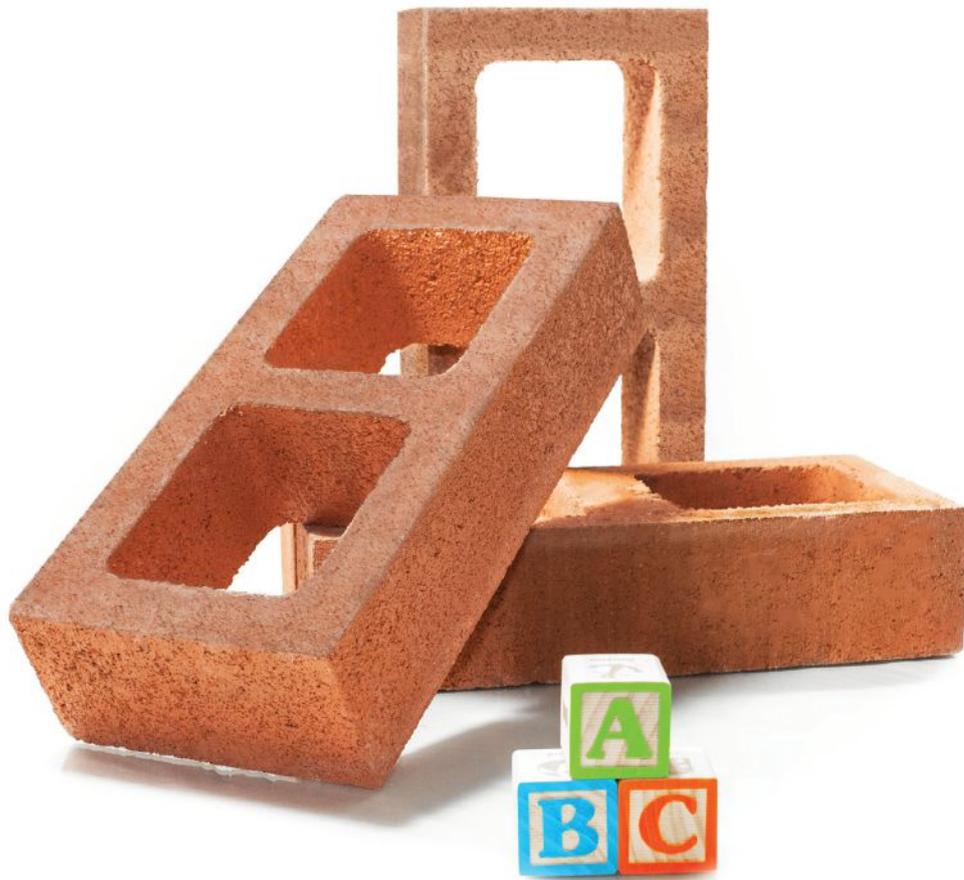
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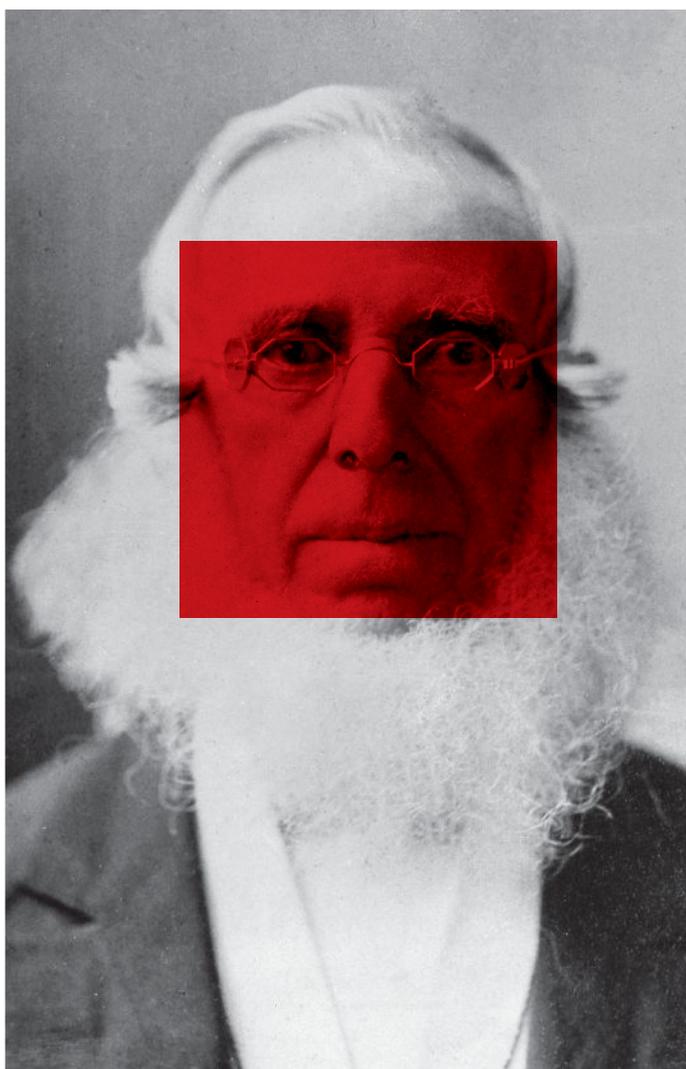
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FRONT



Students at the beleaguered Cooper Union have turned to a familiar image to express their disdain for the school's administration: the red square. Seen above (over a portrait of Cooper Union founder Peter Cooper), the red square is a symbol of protest first adorned by Québécois students in 2005, when thousands turned out to protest cuts to government loans for students implemented by the Jean Charest administration. Today, the red square represents frustration with the soaring costs of higher education: Since 1980, the rise in costs for education have dramatically outpaced the Consumer Price Index—and even the rise of home prices at the height of the housing bubble. Over the course of the last year, Cooper Union students and sympathizers have donned the now-traditional red square to symbolize their fears that introducing tuition at the historically free institution will invite the same crushing student loan debt that increasingly hampers the prospects of college graduates across the nation. **KRISTON CAPPS**

DEATH AND TAXES

BY INTRODUCING TUITION, THE COOPER UNION'S LEADERS MAY HAVE GAMBLLED WITH THE SCHOOL'S MOST SIGNIFICANT SUBSIDY.

Cooper Union doesn't charge tuition—or at least traditionally has not charged tuition, until now. In April, Cooper's Board of Trustees announced that it would start charging tuition with the class entering in the fall of 2014, thereby demolishing with a single stroke the defining characteristic of one of the most idiosyncratic colleges in the nation.

The decision was met with dismay among most of Cooper's stakeholders. Faculty, alumni, and students found themselves joined by a broader group of people who were shocked and appalled by what had happened to this venerable institution. Now, in a move which is likely to be particularly troubling to Cooper's trustees, New York City's Independent Budget Office (IBO) has weighed in as well.

At risk is nothing less than Cooper's entire financial model. The school has been run mainly on the income generated by Cooper Union's largest and most important asset: the land under the Chrysler Building. But, in fact, the rent on that land accounts for less than half of Cooper's Chrysler Building income. Most of it comes from something called tax-equivalency payments. Basically, the operators of the Chrysler Building pay an amount of money equal to the amount of money they would normally pay in property taxes—but instead of writing checks to the city and state of New York, all of that money goes to Cooper Union—to the tune of \$18 million in 2013.

Now that the school is going to charge tuition, says the IBO's Doug Turetsky, "the public purpose of the unusual tax breaks" received by Cooper Union is "mostly a thing of the past"—and as a result, the city and state might start wondering whether and why they are effectively continuing to subsidize Cooper as they have done up until now.

After all, New York City's own City University of New York (CUNY) system is charging ever-higher tuition rates; it's a bit weird that the city effectively subsidizes Cooper Union's students more generously than it subsidizes its own. Now that the very soul of Cooper Union has been

nuked by a cash-strapped board, New York has the opportunity, should it be so inclined, to go back to the various agreements it made with Cooper over the years, and to start trying to collect property taxes—for the first time—from one of the city's most iconic skyscrapers.

The most recent such agreement was signed in 2006. The *cy-près* petition, as the legal procedure is known, allowed Cooper—in contravention of the letter of its bylaws—to borrow \$175 million against the value of the Chrysler Building land, and to use that money to build a \$160 million building designed by Thom Mayne, FAIA, for the engineering faculty. The faculty itself, it should be noted, voted against the move: They were happy where they were. But Cooper's president and trustees pushed on, seduced by the promise that the site of the old engineering building could be razed and replaced with another gleaming new office building, this one by Furnihiko Maki, Hon. FAIA.

As part of the 2006 agreement, Cooper Union made a series of promises, most of which it failed to keep. It promised to raise \$250 million in a capital campaign, it promised to "eliminate operating deficits by 2013," and, most importantly of all, it promised that "all students admitted to The Cooper Union's degree programs receive a full-tuition scholarship, which allows talented students of all economic backgrounds to attend, in accordance with Peter Cooper's vision."

A transcript of Cooper Union's September 2012 board meeting shows that when Jamshed Bharucha took over as president from George Campbell Jr., Campbell informed him that if Cooper were to start charging tuition, that would "risk the tax equivalency"—in other words, it would put at risk the tax-equivalency payments that Cooper gets from the Chrysler Building. The Cooper board then managed to obtain a legal memo saying that charging tuition should not actually cause those payments to cease. But, as Bharucha said in the meeting, the memo and four dollars is enough to get you a cup of coffee. (Besides, the law firm that wrote the memo no longer exists.)

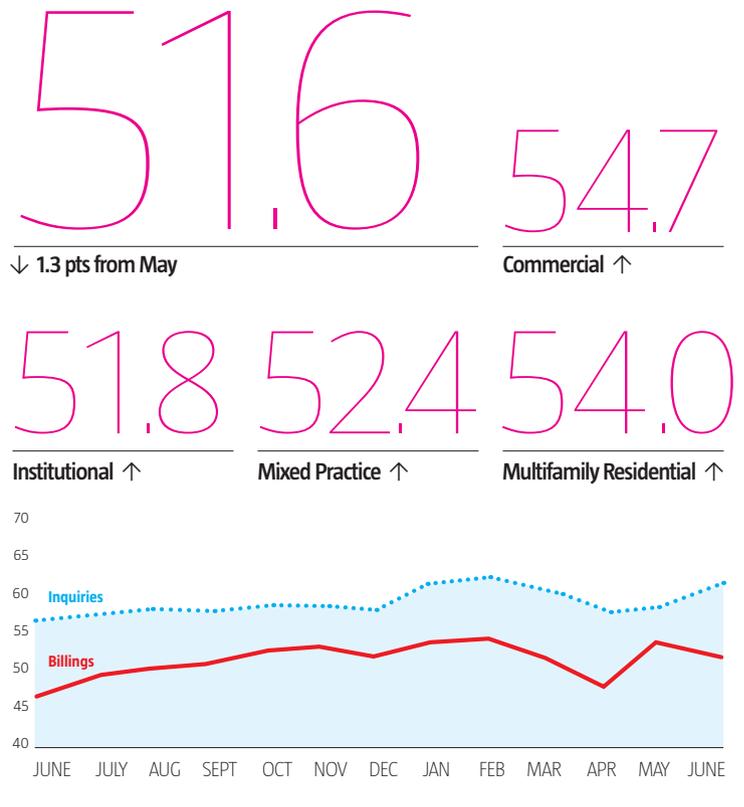
The stated position of Cooper Union is that charging tuition makes it more charitable: The school takes money from those able to pay, and uses that income to subsidize students in need of aid. Rather than showering every student with a full-tuition scholarship, it gives that aid only to the neediest. Whether anybody at Cooper actually believes this argument is rather beside the point; what's certain is that no one particularly wants to get to the point at which they would be forced to argue it in a legal setting.

Realistically, and the IBO notwithstanding, the chances are that they won't. If New York's attorney general were to actually bring this case, it would be in the knowledge that a victory would mean the end of Cooper Union. The college is in dire financial straits as it is; it simply could not operate without its tax-equivalency payments, and would be forced to shut down (a nuclear option that trustees in fact discussed in 2012). For all that New York's politicians would love to be able to get a little more tax revenue onto their books, it's hard to imagine that any of them have the stomach to close down a world-renowned, 150-year-old institution in the service of little more than fiscal zeal.

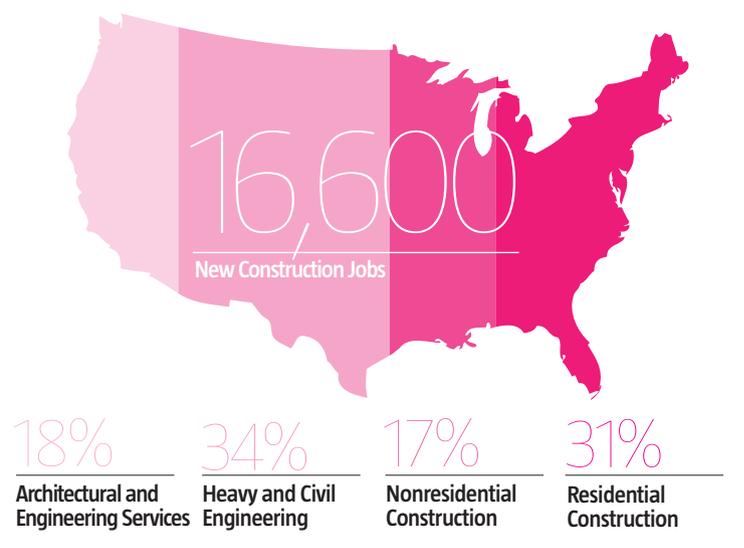
The time for New York's public servants to take a stand on Cooper Union is not today; rather, it was in 2006, when they had a choice as to whether or not to sign off on the *cy-près* petition. They could have asked some simple questions, like where the money was meant to come from to pay \$10 million per year in mortgage payments. And they could also have asked, if the answer was that ultimately the \$250 million capital campaign would pay for the new building, why in that case Cooper Union needed to take out a \$175 million fixed-rate 30-year mortgage with a prepayment penalty of as much as \$80 million. They could have asked; they could have said no. But they didn't. And now it's too late. **FELIX SALMON**

June 2013

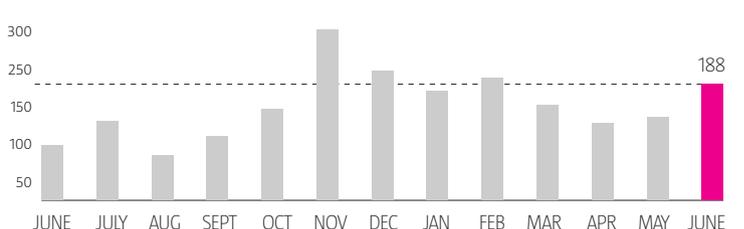
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BIG MOVES ON THE CAREER LADDER

Mark R. Griffith, AIA
Director
HLW Los Angeles



Jeffrey Deitch
Director
Museum of Contemporary Art (Los Angeles)



Elizabeth Plater-Zyberk
Dean, School of Architecture
University of Miami



A faculty member when the School of Architecture was established in 1983, Plater-Zyberk has served as its dean since 1995. A major proponent of the New Urbanism movement, Plater-Zyberk worked to build a program at the University of Miami that incorporated New Urbanist ideals.

Through such programs as the Master in Real Estate Development + Urbanism, she implemented an educational strategy reflecting a focus on community planning and traditional architecture. She brought on classical architect Léon Krier to build the architecture school's new home in 2005.

In her place, associate dean Denis Hector will serve as acting dean.

John L. Knott Jr.
Executive director
Health Product Declaration Collaborative



Paul Gunther
President
Institute of Classical Architecture & Art



Gunther, who has served as the president of the Institute of Classical Architecture & Art for 10 years, saw the organization through a period of institutional reorientation. His tenure began just after the 2002 merger of Classical America with the Institute of Classical Architecture, nonprofits created in 1968 and 1991, respectively.

Gunther expanded the reach of the conglomeration through a nationwide network of chapters, which now number 16 in all. In addition, he inaugurated the annual National Curriculum Conference, which is now in its second year.

Ashley Cook
Manager of business development
SmithGroupJJR



Laurie Olin, Patriot

THE DECORATED LANDSCAPE ARCHITECT IS THE FIRST DESIGNER IN A DECADE TO WIN A NATIONAL MEDAL OF ARTS.

In a July ceremony at the White House's East Room, President Barack Obama awarded Laurie Olin, Hon. AIA, and 11 others the 2012 National Medal of Arts. Olin is the fourth landscape architect to receive the honor, and only the 10th designer.

Olin's eponymous firm won the Cooper-Hewitt National Design Award for Landscape Design in 2008. In 2010, Olin and architecture firm KieranTimberlake were named as the winning team in a bid to design the U.S. Embassy in London. Olin—both the firm and the founding partner—have received numerous other awards. Olin the man won the American Society of Landscape Architects Medal in 2011; Olin the firm won the ASLA Landscape Architecture Firm Award in 2006.

The White House citation says, "Renowned for his acute sense of harmony and balance between nature and design, Mr. Olin has dedicated his energy to shaping many iconic spaces around the world and to educating new leaders in his art."

Among Olin's many noteworthy landscapes are Battery Park City, Bryant Park, and Columbus Circle in New York; the J. Paul Getty Center in Los Angeles; and the National Gallery of Art Sculpture Garden in Washington, D.C.

Other landscape designers to receive the National Medal of Arts include Ian McHarg and Daniel Urban Kiley. Landscape architect Lawrence Halprin received the award in 2002. K.C.



STACKS ON STACKS

A renewed interest in prefabricated housing is yielding its first real fruits: The Stack, a seven-story, 28-unit apartment building going up this summer in Inwood in Upper Manhattan. The 38,000-square-foot project is the product of a partnership between Peter Gluck, of design/build firm Gluck+, and independent developer Jeffrey Brown, who turned to Berwick, Pa.-based DeLuxe Building Systems to turn out the building's 56 structural modules. The results promise to be fairly astounding: a contemporary, upscale-looking project. The apartment building comprises 56 modules, with reported cost savings over comparable buildings of between 15 and 20 percent. IAN VOLNER

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Block Party

IS PARTY WALL TOO MUCH PARTY AND NOT ENOUGH WALL? OUR QUEENS PARTY CORRESPONDENT HEADS TO MOMA P.S.1 TO FIND OUT.

As it has every summer for the past 15 years, MoMA P.S.1 is hosting “Warm-Up” dance parties each week in its giant courtyard. I arrived at one in July’s sweltering heat, having already given up and pinned my bangs back as a lost cause. But perusing the young people lined up around the block, I couldn’t help but notice the many intact salon-fresh hairstyles, and more than a few people who look like they’ve never known the curse of sweat. This is marvelous and enviable and therefore, of course, kind of infuriating. With an \$18 admission price, and the hypergentrified scene in Long Island City, it’s a bit churlish to express surprise at the expensiveness of the faux-grunge outfits topped by Tory Burch thongs that predominate here. But the body’s response to the heat ought to be the great equalizer.

The goal of the Warm-Up parties is pretty simple, and even noble: to get lots of people out to P.S.1 to look at a large architecture installation in the courtyard. This was a more pressing concern back when Long Island City was more of a deserted urban hinterland than it is now, but it still can be hard to yank Brooklynites out of their bubble and into Queens, so it still makes sense. P.S.1 kicked off the parties back in 1998, but it was Philip

Johnson’s 1999 pavilion design—to say nothing of his DJing of that summer’s inaugural party—that brought the kind of press coverage that transformed it into an instant fixture for what *The New York Times* dubbed at the time the “fashion-art-collegiate-dance-nexus.” So from the beginning it was the kind of public-architecture project that can only happen in New York, where “public” can be (and usually is) construed to mean the rich exclusively.

In 2000, the newly merged Museum of Modern Art P.S.1 launched the Young Architects Program, an annual competition for young architects to design the backdrop for the party. This year, the winner is Caroline O’Donnell, a young architecture professor from Cornell University and the founder of the architecture and research firm, Coda.

Her design, “Party Wall,” is a 40-foot high sculpture composed largely of scrap wood (from an eco-friendly skateboard company, more on that shortly), steel, and large bags of water that weigh the thing down. There’s a misting nozzle to keep the crowd cool, and a few jacuzzi-like pools of water where you can dip your feet. When I arrived for the party, a few children were using the water as entertainment. Everyone else was wandering laconically around, scarcely

glancing up at the architectural intervention. The beer and M. Wells corn-dog menu were subject to much more intensive scrutiny.

In truth, I could understand why. There’s something about the wood scraps, their natural-wood finish, that makes the color bland. From close up it’s impossible to see how the overall design spells out “wall,” or the way it supposedly blends with the billboard-dominated Long Island City skyline. There are apparently detachable elements, but if people were using them in the crush of the dance party, I confess, I didn’t see them doing so.

As such, it’s not surprising that all most people can see to do with the structure is buy a beer at a tent and then sit in the shade, or maybe in one of the pools, though it’s impossible to do so without asking yourself what kind of foot-grunge has been tracked in from Williamsburg to greet your feet. And these are goals (or outcomes) that, regrettably, could be accomplished by way of kiddie pools and a couple of canopies.

The use of the reclaimed-wood skateboard offcuts seems at first glance like a nice touch. Then, you realize that the skateboard company in question sells itself as eco-friendly to begin with (though, to be sure, it wasn’t doing anything with its offcuts before Coda came along). And you read in Gizmodo about whether transporting all that wood from Ithaca to Queens really falls into the rubric of “eco-friendly.” And that many of the skateboards were in fact “longboards,” which presumably did not make the press release because “longboard” just doesn’t sound as hip and with-it.

And being hip and with-it does, after all, seem more like the point of this year’s design than most. Last year’s temporary summer pavilion, “Wendy,” designed by the New York firm HWKN, at least boasted a structure with an innovative feature: a nylon fabric cover treated with a titania nanoparticle spray that scrubbed away air pollution.

It possessed this feature in addition to its provision of shade and spray to partygoers. It was also a lot more striking-looking from the ground, styled as a sort of giant puppy squeeze toy with soft-looking blue spikes. It gave you something to look at as well as sit near.

Which, it seems to me, ought to be the very least that we ask of innovative, sustainable, temporary architecture that makes intelligent use of otherwise odd or inconvenient spaces. But then maybe only the rubes look at the structure, rather than gauge the outfits or catch the music or, as one young man appeared to be doing, simply move around the shadows until you have found the best angle to casually observe the women straying close to the mist.

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A TALK WITH ...

JOAN BLUMENTHAL, FAIA, GLOBAL INTERIOR DESIGN DIRECTOR FOR PERKINS+WILL NEW YORK, ON ACTIVE DESIGN AND MAYOR BLOOMBERG'S PLANS FOR NEW YORKERS TO TAKE THE STAIRS.



New York Mayor Michael Bloomberg issued an executive order requiring agencies to implement "active design strategies." Why now? He's been doing a lot but hasn't publicly spoken about active design for quite a while. He had the New York City Department of Health and Department of Design and Construction prepare the active-design guidelines. Those were completed in 2010. But [Bloomberg] speaking out about it—that was a major thing. That caught people's attention in a way those other things could not.

Beyond encouraging New Yorkers to take the stairs, what are ways that the Bloomberg administration can promote active design? Mayor Bloomberg's strategy is about changing the building codes. Changing the rules at the building department is one thing. Fire-rated glass is becoming less expensive, and it's an appealing option for encasing stairwells.

Where does your research in active design come from? There's been a huge amount of research. We have a planning and strategies group, and we do conduct research in the workplace.

Which typology stands to gain the most from active design? A lot of our large healthcare clients are looking at sustainable and healthy design, not just in the patient rooms but where doctors work. Hospitals are not designed as very healthy buildings. But once they really focus on this, they can be quicker to change, because they control large blocks of space and large buildings to be renovated. *x.c.*

➔ Full interview at architectmagazine.com



AEC Cares Helps Beacon Place Shine

The one-day blitz began on a bright day in Denver. With local news teams on hand, AEC Cares and a force of 130-plus volunteers, most in town for the AIA National Convention, worked to transform a turn-of-the-century structure into a serene, home-like environment.

In the world of architecture and construction, a renovation project of this type is not typically newsworthy. This project stands out because the work brings together diverse groups of industry professionals, working side by side, free of charge, to create a comfortable and healing environment for homeless and disabled women in need.

The Beacon Place transformation—a joint effort by Reed Construction Data, the AIA, and Hanley Wood—is AEC Cares' third annual project.

PORTFOLIO

After working on such notable projects as the Seattle Public Library for the New York offices of OMA, founding partner Joshua Prince-Ramus split off to start his own firm, REX, garnering commissions like the AIA 2011 National Honor Award-winning Dee and Charles Wyly Theater in Dallas (pictured), a collaboration with OMA. See REX's latest work in ARCHITECT's online Firm Profile.

DEANE MADSEN



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AIA VOICES

EMBEDDED PRACTICES | RESEARCH, OUTREACH, AND DESIGN

Alex Gilliam is the director of Public Workshop in Philadelphia, through which he runs Tiny WPA (Tiny Works Progress Administration). This program places youth at the forefront of stimulating community engagement and civic engagement in their neighborhoods by empowering them to design and build improvements to the public spaces, schools, and parks in their communities. A 2010–11 National Building Museum Field Fellow, Gilliam has worked with the Rural Studio at Auburn University, the Chicago Architecture Foundation, and the University of Pennsylvania to develop outreach strategies for architects to engage their communities. He was also instrumental in launching Philadelphia’s Charter High School for Architecture + Design (CHAD) in 1999.

ONE OF THE BEST PIECES OF ADVICE I HAVE EVER RECEIVED WAS “Go where the feedback is good.” In other words, choose your battles wisely but, more importantly, seek out the people who want to work with you, make the most of that desire, and invest time in growing a community around your work. Although it is easy to get excited about the beautiful youth-led design/build improvements that are the product of each Tiny WPA project, the most important end result is the community that develops throughout the process.

A lot of the language around design thinking and public service at the moment has to do with parachuting into a situation for two or three days and then leaving. That’s not how we work. We begin by

partnering with a community organization, a school, or a government agency, to leverage their networks to bring the necessary local youth and assets to the table. From day one, we’re building, working, meeting, and problem solving, and we do everything on site, which creates an efficient feedback loop that is much more effective than the way we typically work as architects. Design becomes a conversation where community members are empowered by the immediate impacts of their on-the-ground expertise. This process makes it much easier to openly and freely collaborate, to know when it’s most appropriate to speak, listen, or do.

No matter the end objective of a project, we start with making and doing. Everyone likes to work with their hands, and by working this way they not only feel more engaged, but are more able to give their very best to a project, designers included. Sometimes this means building a temporary structure on site, sketching, or mocking up ideas with wood at full scale. Maybe it’s not precisely what we came to do, but the first 30 minutes of a project are critical to creating a sense of ownership for the challenge at hand within the kids, their communities, and the design team. “Doing” is contagious.

Working in this way, design is not a simulation, but a course of action. With over 10 Tiny WPA projects lined up this year—only a year after starting the program—clearly we’ve tapped into a much deeper desire for action. —As told to William Richards **AIA**



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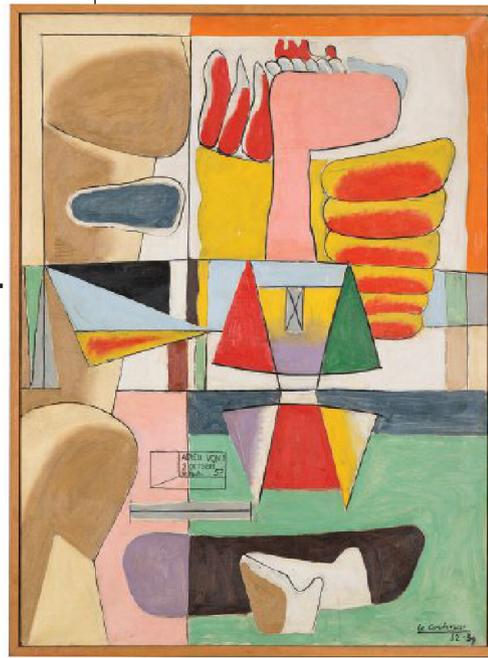


1 Brussels Sprouts
Sept. 5–30

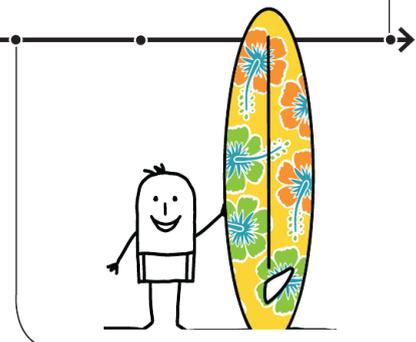


2 Dallas Divided
Sept. 19

3 Art Parts
Philadelphia
Sept. 2–27



5 Designs for Durban
Oct. 31



4 Going Out West
Sept. 27–29

1 Brussels Sprouts. The city of Brussels was a pretty big deal in the late 19th century, and you can still visit many of the buildings designed by Art Nouveau architects Paul Hankar, Victor Horta, and Henry van de Velde. Brussels' design renaissance has been in full swing for a number of years now, with the month-long "Brussels Design September" standing as its centerpiece. Over 100 events and exhibitions, spread out over 62 square miles, will bring together industrial artists, architects, interior designers, and craftspeople.

➔ [Learn more at designseptember.be](http://designseptember.be).

2 Dallas Divided. If there isn't an old riddle that starts "How do you walk from downtown Dallas to the Trinity River?" then there should be. The Eisenhower Interstate Highway System carved up many American cities in the 1950s and 1960s, but Dallas has yet to knit its city back together. Right now, if you want to walk from Dealey Plaza to wrangle some Trinity River catfish, it's less than a mile; but unless you're willing to jump off the Commerce Street viaduct, you'll have a hard time getting to the riverbank on foot. The Connected City Design Challenge, an ideas competition sponsored, in part, by AIA Dallas and the Dallas Center for Architecture, aims to change all that by soliciting strategies for access, connectivity, and long-term livability.

➔ [Learn more at connectedcitydesign.com](http://connectedcitydesign.com).

3. Art Parts. The Swiss architect Charles-Édouard Jeanneret-Gris (Le Corbusier to you) is known to have spent the first half of each day painting and the second half designing buildings, without fail, for the better part of his adult life. Forget about right-brain or left-brain dominance—lateral integration is an occupational requirement for architects. The Philadelphia Center for Architecture will explore that integration in "Art by Architects" (Sept. 2–27), an annual exhibit of painting, sculpture, and photography. Sales of the exhibited works support the center's educational programming.

➔ [To learn more, visit philadelphiafca.org](http://philadelphiafca.org).

4 Going Out West. Thirty years ago, the Monterey Design Conference (MDC) began with one simple objective: provide a forum for architects to get together in a directed, if informal, way to talk about design. It's a simple format that may seem commonplace today, but MDC did it first and continues to do it best—a fact buoyed, in part, by its beachside location, the Asilomar Conference Grounds in Pacific Grove, Calif. MDC's 2013 lineup, hosted by the AIA California Council, includes architects Marlon Blackwell, FAIA; Odile Decq; Marcio Kogan, Hon. FAIA; Kengo Kuma, Hon. FAIA; Jack MacAllister, FAIA; Thomas Phifer, FAIA; and Jennifer Yoos, AIA.

➔ [Learn more at aiacc.org](http://aiacc.org).

5 Designs for Durban. The Union Internationale des Architects (UIA) calls for undergraduate and graduate students of architecture to submit design plans for Warwick Junction in Durban, South Africa—a major hub that hosts almost 500,000 people each day. Competition organizers are not just looking for static proposals, though—entrants are required to show the short-, medium-, and long-term impact on the historic transportation and market center that is just outside the city's central business district.

➔ [Register by Oct. 31 and learn more at uia2014durban.org](http://uia2014durban.org).

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AIAPRACTICE

AN ETHICAL INQUIRY, PART 1 | MR. GROUCHO MARX, HON. AIA



ILLUSTRATION: VIKTOR KOHEN

“I DON’T WANT TO BELONG TO ANY CLUB THAT WILL ACCEPT ME AS a member,” Groucho Marx claimed. So would he have joined the AIA? If the AIA asked him only to pay his dues, the answer would still be “No.” Marx gets interested only if there are higher standards than that. If the AIA wants to really capture the interest of existing and potential members in the interests of a higher standard, it must resolve a deep philosophical rift that has developed within its membership.

One faction of members believes that the AIA should have a low threshold for membership and welcome as many licensed architects as possible. That’s strength in numbers. Another faction thinks the AIA should have a high threshold and welcome architects willing to get behind certain, shared values. That’s strength in unity.

Before an organization can successfully reposition, it helps to understand its starting position. The case for strong numbers means that members practice according to whatever individual values they may have and that the AIA merely endorses the resulting collection of practices. Yet, early outcomes from the AIA’s Repositioning research point to a consequence of this fragmented organizational stance: “Providing professional support for the practice of architecture ... has not been enough to make the organization truly remarkable or distinctive.” But what if increased numbers also meant increased unity, and both factions could have what they want?

In 1990, a college student named Wendy Kopp decided she would turn her senior thesis on the problems of American public education into a solution. She asked 500 graduating seniors to spend two years teaching in the toughest classroom conditions imaginable. How did Kopp manage to attract anyone to this unattractive task? She used a counterintuitive strategy: Instead of making it easy to be selected, she

made it difficult, requiring all applicants to meet very strict standards and effectively making it a privilege to teach under those conditions. Today, Kopp’s organization, Teach For America, recruits around 5,000 college seniors every year but receives nearly 50,000 applications, suggesting that raising the threshold may actually increase the crowds wanting to come through the door.

Couldn’t the same hold true for thresholds at the AIA? In fact, rejecting a great rift can not only strengthen a professional organization internally, it also secures its moral power and therefore its external relevance and power. This multiplier effect relates to the ethical obligation of all professions to define shared values. Ethically speaking, a true profession is not just a collection of people, but a covenant among them.

It is the power of this covenant that allows an ethically unified profession to assert its values over ethically diffused political and economic forces that would otherwise have far more power. The moral values of architecture certainly deserve this kind of authority, since they safeguard the public welfare. The profession, of course, already has unity around licensure standards. An architect joins the profession by attaining those standards. Joining something presumes there is something to join. So would standards above licensure inspire architects to join the AIA? Marx is giving us the answer. People want to be part of something bigger than themselves. Inspiration comes from aspiration. If the AIA can agree to take a position, it may just become a club that even Groucho Marx would want to join.

—Victoria Beach, AIA [AIA](#)

➤ Learn more about the 21st century AIA at aia.org/repositioning.





Change Agents

The Architects' Resistance helped shift the national conversation about social equity.

BY BILL MILLARD

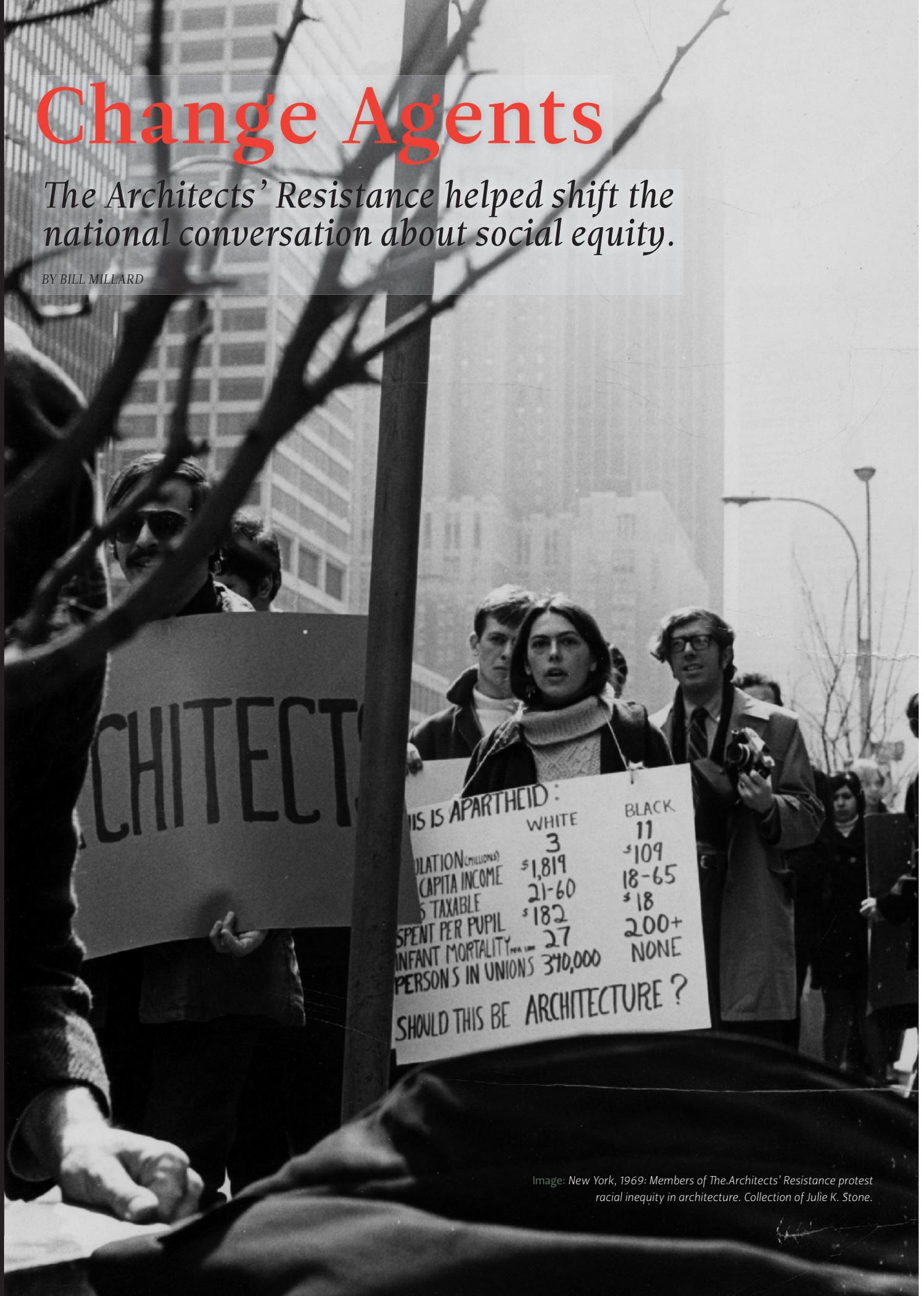


Image: New York, 1969: Members of The Architects' Resistance protest racial inequity in architecture. Collection of Julie K. Stone.



NO PERIOD IN AMERICAN HISTORY IS EASIER TO MYTHOLOGIZE, or harder to understand, than the late 1960s. “If you can remember the 1960s, you probably weren’t there” remains true of Woodstock, perhaps, but it’s a glib phrase that belies a lot of the resonant work that architects, for one, did in the name of creating memorable change.

Beginning in 1969, a loose network of students, practitioners, and faculty who operated as The Architects’ Resistance (TAR) called attention to the social ethic of architectural practice. As a forthcoming book, *The Architects’ Resistance* (Common Room, 2014) by Christopher Barker and Anthony W. Schuman, AIA, will detail that ethic was the seed for today’s emphasis on public interest design.

“We wanted to be the conscience of the profession,” says Schuman, who co-founded TAR while a student at Columbia University in 1969, and who is currently an associate professor of architecture at the New Jersey Institute of Technology. “That’s probably exaggerated, but we wanted to raise those issues.”

TAR’s motivations included the antiwar and civil rights movements, along with what Schuman calls “the early stirrings of the community-design movement and the environmental movement.” TAR members critiqued the institutions of its profession—universities and architecture firms—for what they perceived to be systemic injustice that was keeping minority and disadvantaged students and workers out of the mainstream.

Their arguments did not appear in isolation. Whitney M. Young Jr., president of the National Urban League, chided the AIA in his keynote address at the 1968 AIA National Convention for its almost complete lack of diversity among members. “You are not a profession that has distinguished itself by your social and civic contributions to the cause of civil rights,” Young intoned. “You are most distinguished by your thunderous silence and your complete irrelevance.”

The AIA established the Whitney M. Young Jr. Award four years later, in 1972, to recognize those who challenge the profession to assume responsibility for social issues. But Young’s stinging indictment made it clear that the Institute was losing ground as a professional force. “There was a feeling that the AIA had been kind of asleep at the switch,” Schuman says. “A lot of us were radicalized while we were in architecture school, and our first impulse was to help improve society through our profession.”

Although Schuman characterizes TAR as more of “a floating meeting” than an organization with formal leadership, it had roots in campus activism and neighborhood advocacy. Barker, the book’s lead author and a doctoral student at Columbia University, points to the student occupation of buildings and general strikes at Columbia in April 1968 as a starting point, based in part on the university’s plan to build a gymnasium on public land in the adjacent Morningside Park.

TAR’s official formation occurred six months later at the AIA New England regional conference in New Haven, Conn. Colin “Topper” Carew was a visiting instructor at Yale—someone who, according to Schuman, “challenged students to probe the ethics of the profession they were about to enter”—and students from his fall seminar organized a walkout of the conference, unbeknownst to the AIA.

“The AIA was pleased to have them,” Barker notes, “but during the conference one of the students read a position paper on the importance of social justice, arguing that the profession needed to respond to this far more vigorously than it had been doing.” The walkout happened after the paper was read and TAR, for all intents and purposes, was born.

TAR held meetings, both formal and informal, but its main output

remained sobering position papers such as “Architecture and Racism,” “Architects and the Nuclear Arms Race,” and “Architecture: Whom Does It Serve?”—their authors striving for a “very buttoned-down, white-paper format, carefully typeset and footnoted,” Barker says.

What gave these position papers teeth, ultimately, was the fact that they were pinned to very real and urgent actions of architecture firms as well as the AIA. TAR members picketed the New York offices of Skidmore, Owings, & Merrill (SOM) in 1969 for its design of the Carlton Center in apartheid-era Johannesburg, South Africa. They also organized counter-conferences, such as the one that took place in 1969 at the Boston Architectural Center on the same day a Boston workshop sponsored by the AIA and the Department of Defense’s Office of Civil Defense addressed the design of fallout shelters.

“We didn’t think the AIA’s participation was necessarily an endorsement of nuclear war,” Schuman recalls, “but it was both a practically and politically inadequate response.” Barker hastens to add that, in retrospect, SOM shouldn’t be reduced to the role of collaborationist villain in the 1960s. Its firm members were known to work with the Architects Renewal Committee for Harlem, a non-profit community design firm led by J. Max Bond Jr., FAIA, among others. SOM also sponsored internship programs for disadvantaged minority youth at a number of their offices.

Within a few short months, however, TAR became a credible voice in the national debate about design, diversity, and social ethics—applying pressure and gaining student participation. In 1969 the AIA ran a full-page ad in *The New York Times* opposing America’s presence in Vietnam, and in 1970 a group of 10 architecture deans flew some of TAR’s organizers to Chicago to consult on ways to make the nation’s architecture schools more attuned to social change.

“TAR was very much of its time,” Schuman recalls—a time of nuclear dread, urban upheaval, storefront activism, and social division. TAR’s contribution centered on participatory democracy and “all the baggage that comes with endless meetings that were often very frustrating,” Schuman says. “It was a principled performance of what a democracy should be,” and its members grappled with the era’s persistent questions centered on whether to remain engaged with mainstream institutions or to create alternatives to organizations seen as out of touch. Those divergent tendencies eventually dispersed TAR’s energies and personnel, and the core group centered at Yale, Columbia, and MIT quietly disbanded in late 1969, although some TAR chapters continued for another year.

Four decades later, the approaches to practice that TAR fought for have become more common. Schuman downplays credit for this on behalf of TAR, but he acknowledges that in today’s practice landscape, there are echoes of the group’s platform to make architecture more equitable. To see that, all you have to do is survey some of the drivers of architectural discourse: exhibitions like “Small Scale, Big Change” at MoMA; initiatives such as the 1% through Public Architecture; conferences like the AIA Women’s Leadership Summit; and accessibility initiatives including the American Institute of Architecture Students’ Freedom by Design program.

“The bottom line,” says Schuman of what the past 40 years of architecture culture has produced, “is the impulse toward activism. And even if the task at hand seems enormous, it doesn’t mean you don’t engage it.” **AIA**

➔ Learn more about how the architecture profession can support diversity and inclusion in the 21st century at aia.org/repositioning.

AIAPERPECTIVE

DOING THE RIGHT THING



AIArchitect AUGUST 2013



PHOTO: WILLIAM STEWART

THERE'S A STORY (OR MAYBE SOMETHING OF A MYTH) THAT TAKES place back in the 1960s, when the urban cores of America's cities were being pulled apart by the interstate highway program. In Washington, D.C., the U.S. Department of Transportation's Federal Highway Administration had drawn up an ambitious plan to impose a network of freeways on top of Pierre L'Enfant's 170-year-old plan for the new nation's capital.

One stretch of highway would have tunneled under the Lincoln Memorial to emerge on a bridge that crossed the Tidal Basin. The planners behind the scheme knew this much: Anything built close to the Jefferson Memorial had to aim for a higher aesthetic standard than a deck supported by a series of piers. So, the story goes, they invited one of the country's leading design experts to come up with a recommendation.

What an opportunity to design something extraordinary that would leave one's signature among the capital's monuments! However, the recommendation was as unexpected as it was decisive: Don't build anything. Any proposal, regardless of its creativity, would compromise L'Enfant's vision. Whether or not this anecdote is based on fact, it does illustrate an important point, which is that our work not only has an aesthetic, practical, and economic impact, but what we design inevitably has an ethical dimension. What do we owe the client who pays the bill, and what do we owe the users and the general public who will live with the outcome of our work?

In the case of preserving L'Enfant's vision, one could say it was relatively easy to do the right thing. But what if taking on a controversial project is a matter of survival for a firm?

Should that historic structure be torn down to accommodate a proposed development being pushed by local government to

help spur economic growth; will the beauty of a sensitive site be preserved; is our role to persuade government to mandate storm shelters in schools in regions prone to damaging storms—and, if not successful, to walk away from the project? What are the risks of stepping forward as an advocate for what we believe is best for our community?

Doing the right thing is not always clear-cut, which is why the AIA Code of Ethics and Professional Conduct is a valuable resource. Within its pages are guidelines to consider in our quest to attain the highest standards of professionalism, integrity, and competence. In the end, it falls on each of us to determine the appropriate ethical path when faced with difficult decisions, even when we encounter political pressure, differing public opinion, or special interest groups trying to force their agenda on everyone. That's the challenge of leadership.

Thoughtfully assessing competing values is the bedrock of our profession. Carefully considering the ramifications of our actions is essential to carrying out our ethical responsibility as stewards of the built environment, not to mention our responsibility to the spirit that motivates and inspires our work culture, whether it's a small or large firm. Yes, it can be challenging. Yet such challenges are invitations to take leadership roles in our dealings with the design and construction team, our clients, and our ultimate client—the public. The choices we make will resonate long after we leave the jobsite. How we act will determine if communities are healthier, more sustainable, productive, and livable. Dare to be a leader. The public, our communities, and the reputation of our profession are counting on us. **AIA**

Mickey Jacob, FAIA, 2013 President



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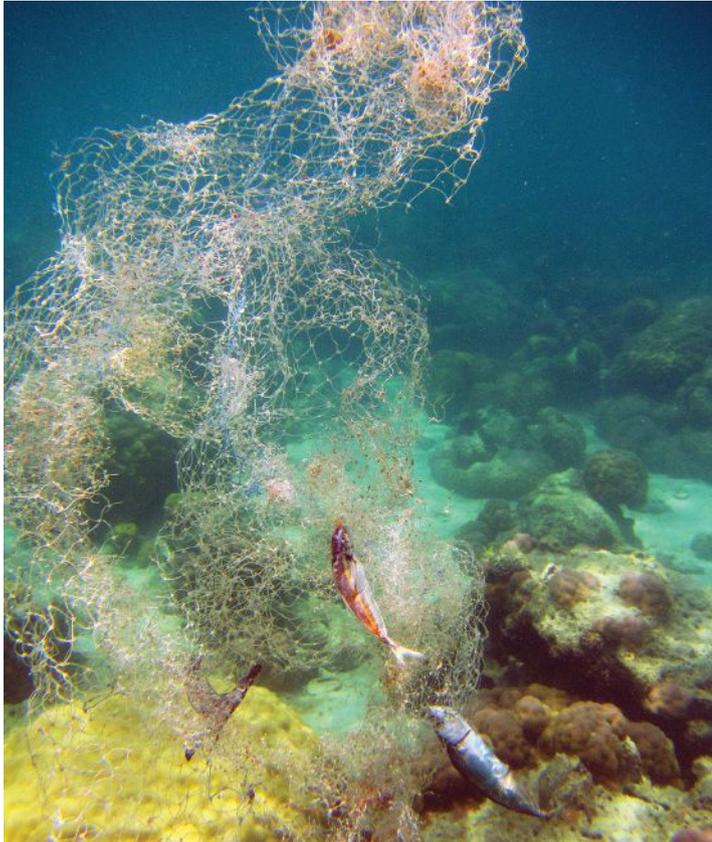
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Recycling and Flooring

AN ARCHITECT'S PERSPECTIVE



By Bill Worthen, FAIA, LEED AP BD+C
Founding Principal, Urban Fabrick, Inc.

In the very diverse world of flooring products, not all recycled content is created equal. When most architects and designers (myself included) walk to their firm's sample library or head to a manufacturer's show room in search of that perfect flooring product, selecting flooring with high recycled content probably isn't a high priority. Color, finish, pattern; the overall beauty of a product and to a lesser degree the performance and durability of the flooring are where most A&D professionals start. Unless your design team happens to be pursuing a LEED or Living Building Challenge certification; or the project must be in compliance with a local green building ordinance, the International Green Construction Code (IgCC) or CALGreen, most of us will not think to ask about recycled content. It's not a material quality that gets a great deal of

consideration on the design side and that's probably okay.

Trying to understand and value exactly what 'recycled' means in the context of all the flooring materials a designer can choose is not easy. Even for the experts, sorting through the spectrum of manufacturer claims that attempt to quantify the importance of recycled content in their product and what makes their product better than their competitor, can be extremely difficult. Even if you can get recycled content data, it's not likely you will be able to make a balanced apples to apples comparison of different types of recycled flooring materials in any meaningful way. Ten years ago, almost no one was even asking the question. Wood, ceramic tile, resilient flooring and carpet for example, all have very different manufacturing processes. Each manufacturer

may have a notably different perspective on what the term 'recycled' means.

The flooring industry has a long way to go to reach a state of recycled-material nirvana, but we are heading in the right direction. Many manufacturers and industry groups are actively pushing and pulling the market, inspiring some very creative solutions to complex problems. Much time and effort is being spent behind the scenes in many R&D labs to figure out exactly how to make the flooring industry more sustainable. Recycled content is part of the solution.

WHY DO WE RECYCLE?

Perhaps a better question to ask is why *should* we recycle? Recycling is really a proxy for environmental impact. There is no real benefit to using a recycled material simply

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LEARNING OBJECTIVES

- Understand how recycled content is used in flooring products.
- Examine recycled content as a single attribute of a product's life cycle assessment.
- Discuss the technical challenges to manufacturing recycled content in flooring materials.
- Identify market factors that have led to an increase in recycled content flooring products.

CONTINUING EDUCATION

CREDIT: 1 AIA HSW hour
1 GBCI CMP hour



Use the learning objectives above to focus your study as you read this article.

To earn credit and obtain a certificate of completion, visit http://hanleywooduniversity.com/files/upload/Architect_Mag/August_2013/dupont_and_VT_article_august_2013.pdf and complete the corresponding quiz. If you are new to ArchitectCEUniversity, create a free learner account; returning users log in as usual.

RIGHT: Danajon Bank area of the Philippines: A view of how a discarded fishing net damages local marine life. Once fishing nets are no longer useful or are irreparably damaged, disposal options for fishers in the Danajon Bank of the Pacific Ocean are typically to discard them on the beach or in the ocean, or else to burn them. Recycling the discarded nets and turning them into a carpet material is a better option. Source: Interface



Recycling process for 100% FSC certified Teak. Source: Indoteak Design.



because it is recycled. Using a recycled flooring material should have a measurable and positive environmental impact. Yet many people seem to attach some form of cultural meaning to the promise recycling offers: A chance to feel good about throwing something away. Using recycled materials also seems to make us feel less bad about the resources we are consuming when we design and renovate our built environment. Is that really the reason why design professionals should care about the recycled content of flooring products?

What most people don't realize is that the amount of energy it takes to turn natural gas or oil into plastics like Nylon 6 or Nylon 6-6 for carpet. Nor do they realize the energy intensive processes required to extract virgin raw materials and process them into finished flooring products. Recycling in the flooring industry replaces the need for virgin materials and the energy required to produce them. When done properly, recycling finds new uses for materials that have reached the end of their useful life. Recycling takes the leftovers from industrial processes and consumer waste and finds useful second and third lives in new flooring products.

Manufacturers are also looking for recycled content alternatives to help minimize the impact of fluctuations in the raw material markets they depend on and to manage supply chain difficulties that can occur unexpectedly when sourcing materials from areas of conflict. If the main ingredients of your floor product are dependent on fossil fuels, then your entire company's profitability

can be thrown into a tail-spin if the price of oil spikes; or during a raw material shortage, your competition corners the market on a commodity you need. However, finding alternate supply chains and sources can be tricky. Many recycling haulers have found it hard to find dependable sources and markets for their products. When done properly, recycling can present a manufacturer with options. But the primary reason why we are seeing more and more effort to provide recycled content in flooring materials is simply because some of the flooring industries biggest consumers are asking for it.

HOW DID WE GET HERE?

Ten years ago, if you asked a product supplier for information on the recycled content of their material, chances are you would literally get a deer in the headlight stare. Many sales representatives simply had no idea how to respond to the question. Today, when you receive a flooring product submittal, most manufacturers include recycled content data whether you ask for it or not. Manufacturers responded to the green building movement when consumers began to ask about recycled content and they continue to do so today. Until third-party green building rating systems, including the earliest versions of LEED, required recycled content data, recycled material questions had never really been asked in any meaningful way.

From experience, suppliers that could document the recycled content of their product lines, even if the data was limited, got

specified. The market began to evolve. Then, several large-scale, class A office developers, in an effort to differentiate themselves in their markets, publically announced that all their new buildings would be designed and built to be LEED certified. Green building certifications began to have value. Many product suppliers simply were caught off guard when they came to the realization that recycle-content products were gaining market share. Even if most A&D professions aren't choosing to make recycled content a priority in their selection process, there is a very good chance that your flooring representative has the data—just in case you are curious.

"I really think that the product manufacturers and materials supplier who did not get on board with tracking their recycled content fell behind," says Theresa Lehman, Director of Sustainable Services at Miron Construction "They couldn't compete and I think many product manufacturers remember that lesson." Behind the scenes, many manufacturers are spending a great deal of R&D resources to better understand what recycled content means in their supply chains. The market leaders are positioning themselves to be ahead of the next big shift in the green building market. If you think recycling is a complex process, get ready for more. Product Category Rules (PCR), Environmental Product Declarations (EPD), and Life Cycle Assessment (LCA) make the recycling process look easy.

Product transparency is moving the flooring industry in new directions. It's changing



Miron Construction Co., Inc. Regional office, Milwaukee open conference room with cork flooring. Source: Miron Construction

the way we think about recycled content in many building products.

MARKET MOTIVATORS

Several years ago I had the opportunity to work on project City Center in Las Vegas; a \$9 billion dollar complex of hotels, casinos, retail and restaurants on the Vegas Strip, all certified LEED Gold. At the time, no one had attempted to achieve LEED certification on a project of this scale and complexity. As one of the project's sustainability consultants, my responsibilities included working with and educating some of the most pre-eminent architects and interior designers in the luxury hotel and restaurant industry about the LEED materials and resources credit requirements that applied to their scope work. I was

to assist them in making sure all finishes, including all the flooring materials, complied with City Center's sustainability goals and LEED requirements. It was a challenging and fascinating task. Some designers were simply afraid of green materials requirements, either because they simply didn't understand them or had the impression that meeting LEED requirements were somehow going to limit their ability to do their job. In my experience, the best designers realized this simply wasn't true.

Unlike most LEED projects back then, City Center had purchasing power and cachet. Imagine calling a product representative circa 2006 and explaining to them that MGM Mirage would like to use your flooring material in 4,000 guest rooms. But, in order for your product to be considered, you need to provide the recycled content data for the product. Do you want the order? The pause on the other end of the phone was usually quite long. At that point, you might get transferred to a variety of marketing, sales and technical representatives. For the first time, a high-end, high-profile project seriously cared about the sources and content of the building and finishes materials used in its design. Sustainable product attributes suddenly made business sense. That was a game changer for many of the higher-end finish material and carpet suppliers.

HOW RECYCLING WORKS

To understand how the term 'recycled' applies to the diversity of flooring products on the market, there are generally three stages of a flooring product's life where recycled content considerations come into play. Listed below are the types of questions that can apply to a material at each stage.

Stage 1: What is the source of the recycled content?

This is the first question to ask about any flooring product. Where does the recycled content come from? You will get a diversity of answers. Is it reclaimed timber, post-industrial waste or recycled nylon 6 or 6-6? What percentage is good, or good enough, depends on what is important to you and your client.

Stage 2: What is the recycled content?

The next question you should be thinking about is what is the recycled content? Where did it come from in the environment? Once you know that, consider if the use of this material is solving a problem. Is it taking a problematic material out of the waste stream? Is this a safe material to use? No matter how great the sales pitch, specifying a material that used post-consumer lead is still specifying a material that uses *lead*.

Stage 3: What does the recycle content become?

What is your intended use for this material? When you client remodels again in five years, what can this material become? Is the material reusable and as what? Can it be upcycled, downcycled or reprocessed into the same material? If you discover that the recycling process used to manufacture the material brings it to a dead-end use, then it's probably not the best product.

RECYCLE SPEAK

There are two basic categories of recycled content. The source of the recycled material defines the type of recycled content you have. Whenever you see data that includes the percentage of recycled content it should always be clearly noted as a percentage of Post-Consumer Recycled content (i.e.



Vinyl Composite Flooring (VCT) Reclamation and Recycling Process. Source: Armstrong

aluminum cans, plastic bottle and packaging etc.). Or, as a percentage of Post-Industrial Recycled Content (i.e. saw dust, trimmed materials and obsolete inventory). If you don't see this information in your product data, ask.

POST-CONSUMER

Waste generated by end users (households or commercial, industrial and institutional facilities) of a product no longer able to be used for its intended purpose that is recycled into raw material for a new product. Source: LEED User

POST-INDUSTRIAL

Refers to material diverted from the waste stream during a manufacturing process. Excluded from this category is reutilization of materials such as scrap that are generated in a process and capable of being reclaimed within the same process. Generally synonymous with "pre-consumer." Source: LEED User

UP AND DOWN CYCLING

In addition to understanding the source of recycled content, it is also important to understand if the new use of that material is adding to its environmental value or making it a problem for the next guy. The term upcycling was first coined in the early 1990s and then used by William McDonough and Michael Braungart in *Cradle to Cradle: Remaking the Way We Make Things*. Downcycling is when a material can only be processed into lesser valuable material.

UPCYCLING

Upcycling is the process of converting waste materials or useless products into new materials or products of better quality or for better environmental value.



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http://hanleywooduniversity.com/files/upload/Architect_Mag/August_2013/dupont_and_VT_article_august_2013.pdf

QUIZ

- Why did flooring manufacturers increase recycle content in their products?
 - It's easy to do
 - Recycled content is easy to find
 - Customers are asking for it
 - Recycled content improves material stability
- Ten years ago how many flooring manufacturers included recycled content data in their standard product literature?
 - Almost no one
 - Almost everyone
 - What's recycled content?
 - Only residential product lines
- An example of post-industrial recycled content is?
 - Plastic bottles
 - Carpet trimmings
 - Packaging
 - Wine bottles
- An example of an upcycled recycled material is?
 - Carpet becoming car parts
 - VCT tile being recycled in VCT tiles
 - Composting linoleum
 - Orchard walnut trees becoming wood flooring
- Nylon 6 is used in which flooring product?
 - Wood
 - Linoleum
 - Carpet
 - Tile
- Many recycling haulers are having difficulty with:
 - Finding dependable sources for raw materials from existing waste streams
 - Finding consistent markets for their products
 - The cost of tipping fees for materials they can't use or sell
 - All of the above
- Recycling is really a proxy for:
 - Smog
 - Composting
 - Environmental Impact
 - Toast
- The Spanish tile industry uses a
 - A closed loop production process
 - A computer tool to facilitate obtaining Environmental Product Declarations (EPDs)
 - Inert raw materials
 - All the above
- Which industry pioneered recycled content in flooring materials?
 - Tile
 - Carpet
 - Stone
 - CMU
- What can architects or designers do to encourage recycling content in flooring materials?
 - Nothing
 - Buy a recycling bin
 - Include Reclamation of Flooring Material Specifications on every project
 - Lobby Congress

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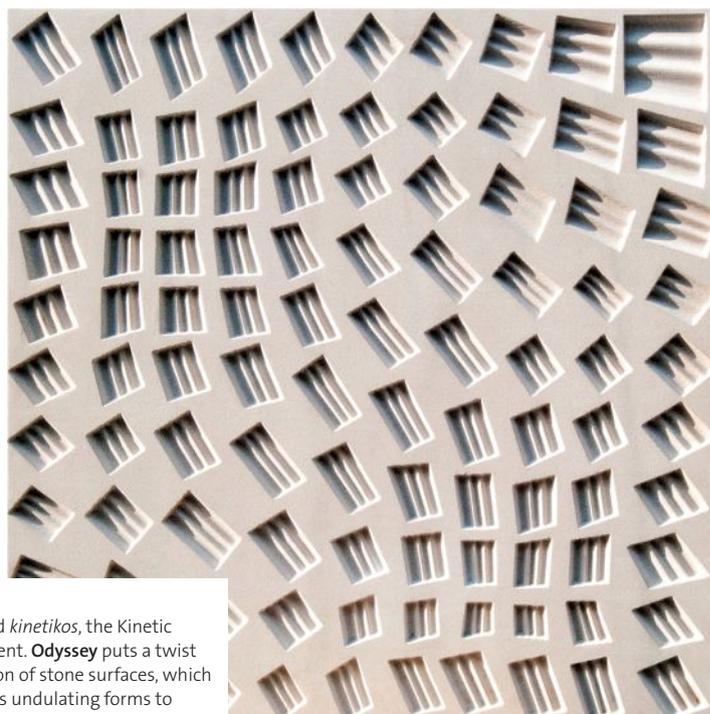
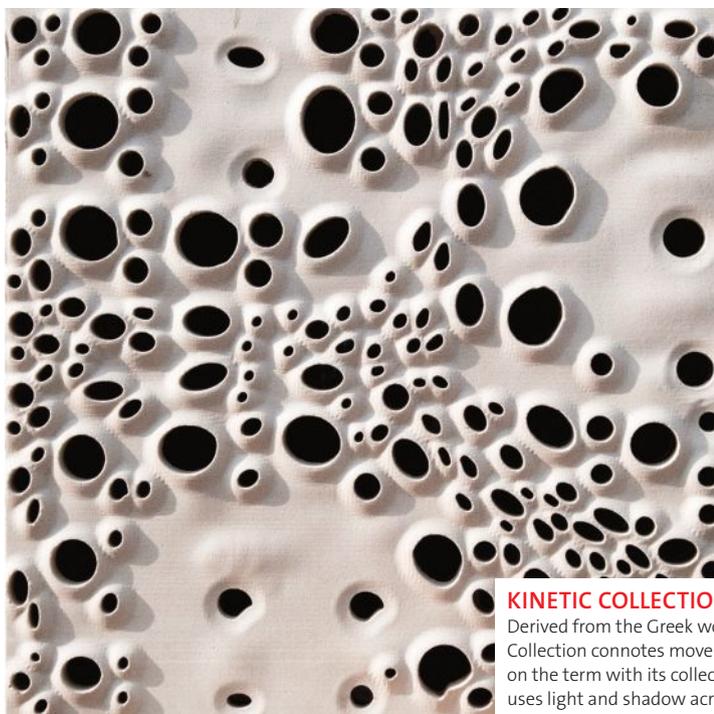
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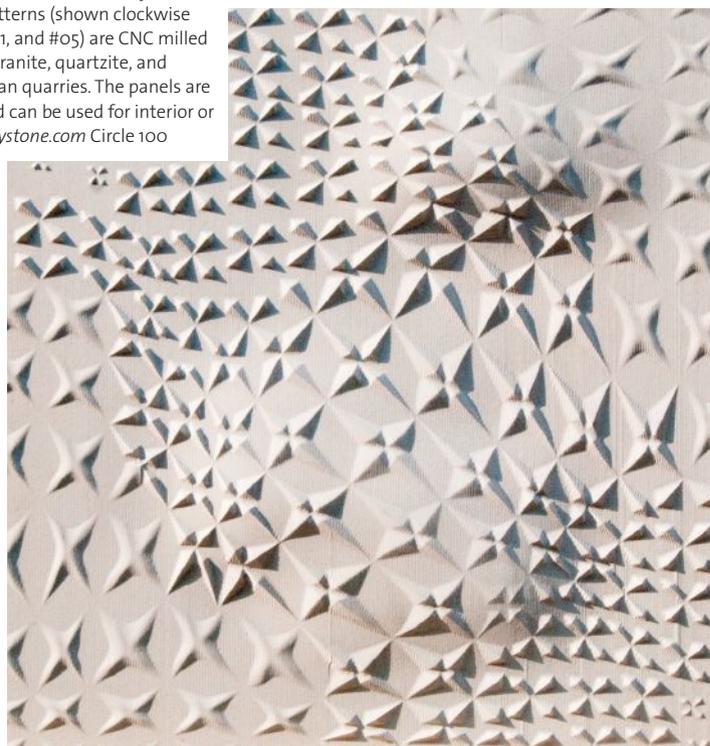
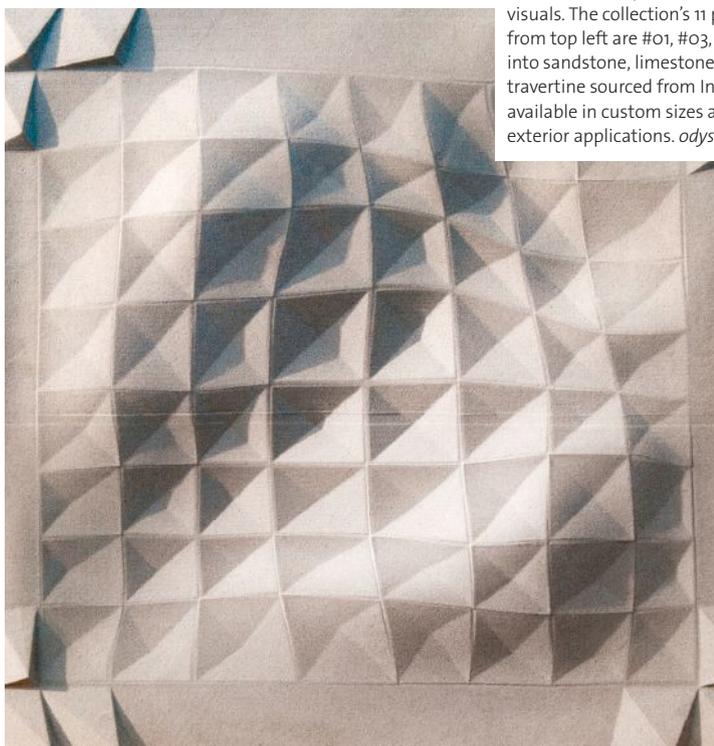
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PRODUCTS



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Derived from the Greek word *kinetikos*, the Kinetic Collection connotes movement. *Odyssey* puts a twist on the term with its collection of stone surfaces, which uses light and shadow across undulating forms to bolster static façades and feature walls with dynamic visuals. The collection's 11 patterns (shown clockwise from top left are #01, #03, #11, and #05) are CNC milled into sandstone, limestone, granite, quartzite, and travertine sourced from Indian quarries. The panels are available in custom sizes and can be used for interior or exterior applications. odysseystone.com Circle 100



PARAAF

Created from a single strip of stainless steel, this curvy light fixture is inspired by the flourishes found on the ruff collars worn during Elizabethan times. Designed by Netherlands-based designer Jacco Maris for **Global Lighting**, Paraaf is 27½" wide by 5⅛" tall and 17½" deep. It uses two 75W incandescent lamps. globallighting.com Circle 101



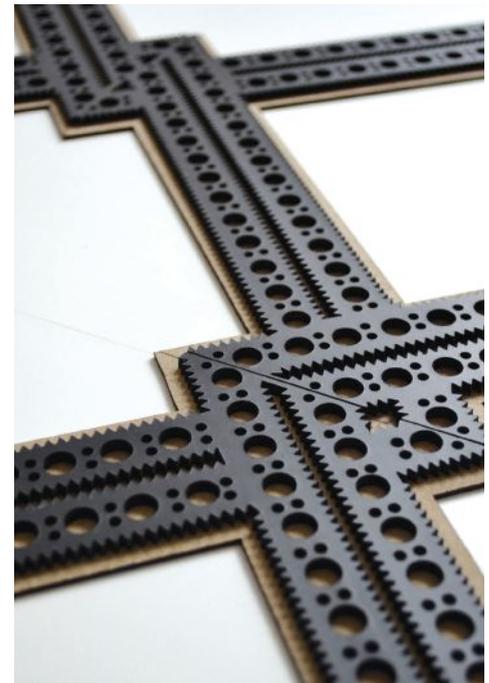
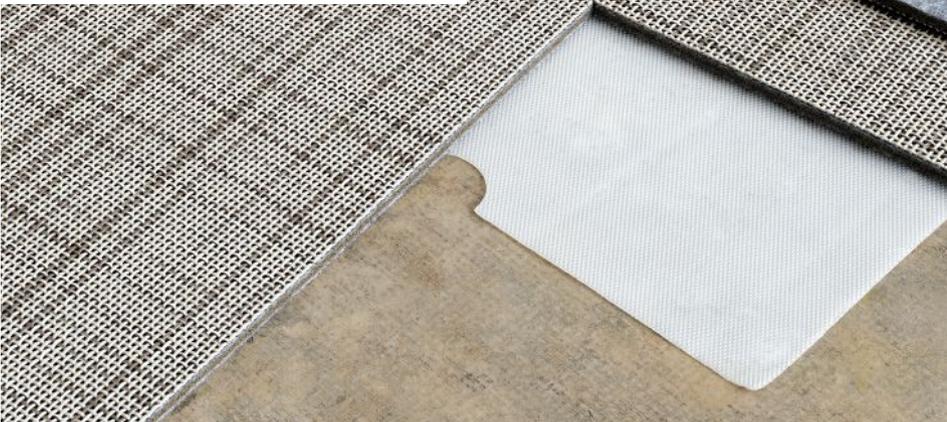
Text by **Hallie Busta**
Edited by **Wanda Lau**

**APPS**

Square icons with rounded corners are familiar to nearly every smartphone user. That geometry also forms the basis for Apps, a seating collection by Dutch designer Richard Hutten for **Artifort**. Apps is available in both one- and two-person versions and measures 90cm wide and 144cm wide, respectively. The chairs' wooden internal frame can be upholstered in one or two fabrics. artifort.com Circle 102

BIOFELT

Chilewich designed a PVC-free backing with 82% recycled content for use with its low-VOC Plynyl tile. BioFelt can be installed with adhesives or modular Velcro Brand Hook Squares, which use Velcro to connect tiles to each other as well as to the floor. chilewich.com Circle 103

**LAYERED TILES**

Geometric detailing on London-based leather designer Genevieve Bennett's Layered Tiles collection for **Spinneybeck** puts a fresh twist on leather wall tiles. Three patterns are available, including Harlequin (shown), in which the arrangement of holes is inspired by traditional Irish and Scottish brogue shoes. The tiles are made from the company's Greenguard-certified, VOC-free belting leather. spinneybeck.com Circle 104

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DETAIL

Six Sides to a Story

FOR CÓRDOBA'S CONTEMPORARY ART CENTER, NIETO SOBEJANO ARQUITECTOS SCULPTED A FACETED CONTAINER OUT OF HEXAGONS.

Text by **Shonquis Moreno**

Photos by **Roland Halbe**



Polygonal perforations, abstracted from the building's hexagon-based design, cascade across the exterior of the Contemporary Art Center in Córdoba, Spain, allowing natural light to dapple its interior.

A VAUNTED, WHITE BOX for a museum can seem neutral, austere, and aloof. But add design gestures that toe the line between calculated and random, and the result can be emphatically engaging. The Contemporary Art Center by Nieto Sobejano Arquitectos, located at a crook in the Guadalquivir River in Córdoba, Spain, showcases the complexity of the city's Hispano-Arabic history with spontaneous, but deft, geometric insertions that permeate its entire form.

In 2006, Fuensanta Nieto and Enrique Sobejano's office in Madrid won the commission for the 12,000-square-meter (129,167-square-foot) museum for virtual objects, audiovisual installations, and digital technologies. They envisioned the building as a container made from three materials: concrete for the structural walls and slab; white, prefabricated, glass-fiber-reinforced concrete panels for the roof and exterior skin; and galvanized steel for interior elements, such as doors.

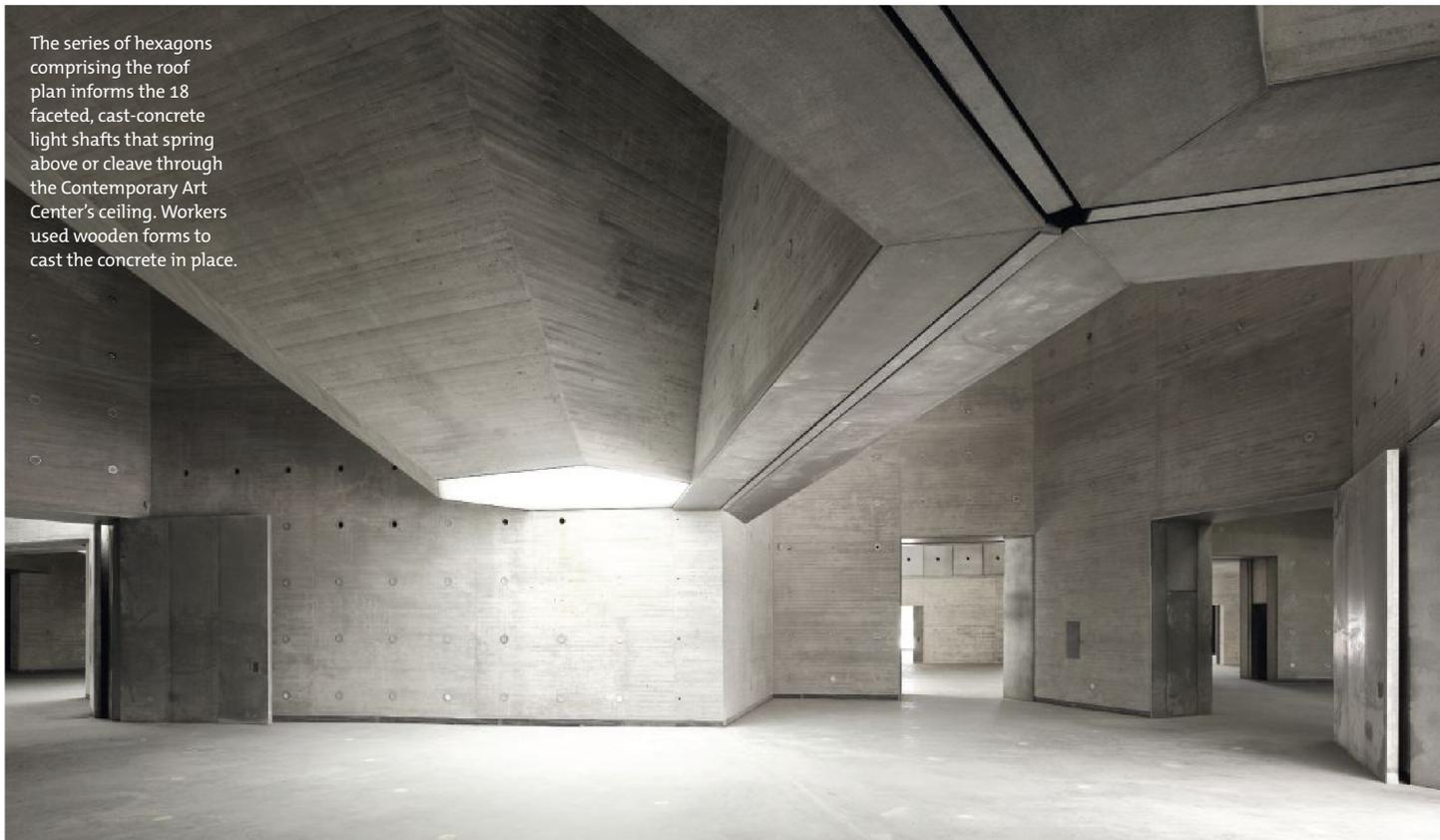
The limited material palette suits the center's sculptural aesthetic. To give each building component and space a unique form and scale, the designers looked to the work of Islamic craftsmen: carved *mashrabiya* screens for the building's elevations, faceted systems of projecting niches called *muqarnas*, vaulted ceilings, lattice windows, and the sublimely abstracted ornament of traditional Arabic architecture. "Just like those literary

structures that included a story within another story, we took a system as a starting point for the project—a law generated by a self-similar geometric pattern that originated in a hexagonal form," Nieto says.

Articulated further in AutoCAD and Microstation, the hex-based system generates an intricate building plan comprising 14 interior partitions and four courtyards along the circulation spine. With areas of 150, 90, and 60 square meters (1,615, 969, and 645 square feet, respectively), the partitions can be clustered to accommodate a dynamic program of workspace, public space, and exhibitions.

Nieto and Sobejano have long lamented the flatness of contemporary roofs. To counter this modern orthodoxy, the museum's roof is a simultaneously exuberant and rational expression that follows the hex-based patterning, but with an added dimension. "These rooms generate the geometry of the roof, which is a direct translation of the hexagonal floor plan," Sobejano says. The resulting 18 faceted, cast-concrete light shafts form a series of skylights that spring above or cleave through the roof plane. "The skylights are sometimes very compressed, low, or very high, thus producing a changing spatial sequence inside," Sobejano says. "It is all part of a combinatorial thought, in which everything in this project seems to be similar and different at the same time."

The series of hexagons comprising the roof plan informs the 18 faceted, cast-concrete light shafts that spring above or cleave through the Contemporary Art Center's ceiling. Workers used wooden forms to cast the concrete in place.



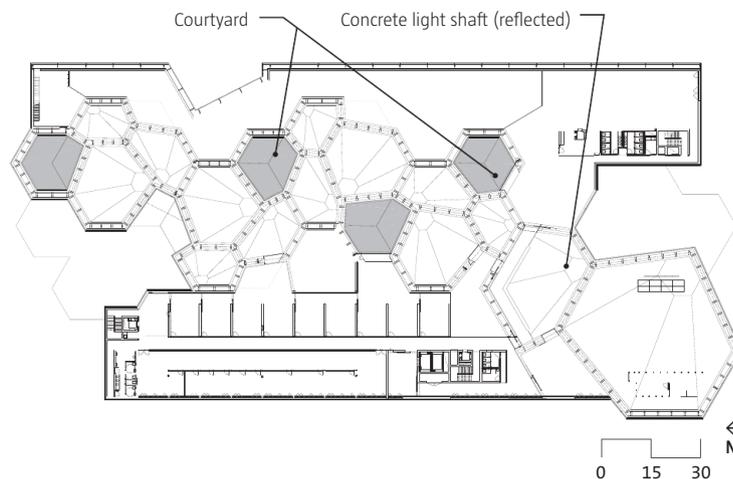
The carved light silos were cast in place using wooden forms. During the three-year construction period, up to 100 workers were on site daily, due in large part to the complexity of the center's roof and ceiling. The roof's voids and berms, which the designers called "bowls" or "pixels," range in span from approximately 5 feet to 16 feet, and in depth from roughly 5 feet to 26 feet. Rainwater running down the skylight shafts collects in perimeter gutters at their base, and drains into leaders inside building chases.

From the center's roof, the hex-based openings transition into an assortment of polygonal perforations that cascade across the exterior walls like lace, allowing daylight to dapple the interior. Taken holistically, the Contemporary Art Center's hex-derived patterns appear almost viral—and virile, no less, suggestive of their own reproduction. It's evident why the designers describe the museum façade as "a true mask that protagonizes [sic] the exterior."

Made from industrial but visually light GFRC panels and illuminated with monochromatic LEDs, the exterior thus doubles as a canvas. Artists transform it, broadcasting their work in light and color to the facing city and onto the surface of the adjacent river below. "The relationship with the river is self-conscious, and creates an ancillary canvas as big as the building itself," Nieto says. This may lead visitors to wonder: Which one is the work of art?



Plan Level 14.8'



DESIGN CATALOG

A Few of Our Favorite Forms

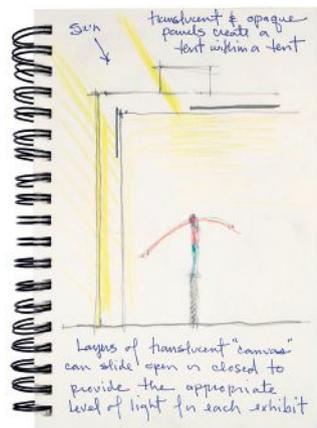
SIX ARCHITECTS AND DESIGNERS REVEAL THE PRODUCTS THAT HAVE EARNED A PERMANENT PLACE IN THEIR WORKFLOW AND LIVES.

Text by **Ali Morris**



SHARPWRITER WITH #2 LEAD, PAPERMATE

PICKED BY: Ann M. Beha, FAIA, principal, Ann Beha Architects **WHY I LOVE IT:** This is a staple of my daily world. You can buy it everywhere, and use it on trace, paper, or the Sunday crossword. Smooth, perfectly sized for my hand, with a soft eraser and good lead, this pencil moves across paper with speed and no resistance—it may have a mind of its own! The language of drawing requires simple tools. As you hold it, you gently rotate the combed plastic head to lengthen the lead. I have dozens.



7" x 10" FIELD SKETCHBOOK, CANSON

PICKED BY: Jim Olson, FAIA, founding partner, Olson Kundig Architects **ACQUIRED:** From an art store **WHY I LOVE IT:** I love these sketchbooks because they are spiral bound and lay flat. I use the 7-inch-by-10-inch size because I can take it everywhere, including air travel where space is limited. The paper is of nice quality and available without lines. I use them for everything—pencil, pen, watercolor, pastel. I am never without one.



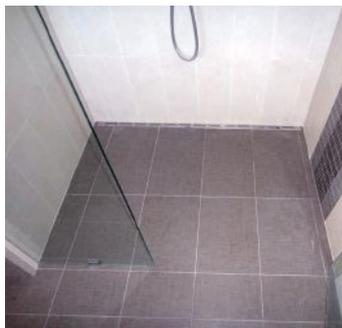
VILBERT CHAIR BY VERNER PANTON, IKEA

PICKED BY: Rafael de Cárdenas, founder, Rafael de Cárdenas/Architecture At Large **ACQUIRED:** From a secondhand shop in Stockholm **WHY I LOVE IT:** I've never met anyone else who has this chair or knows of it. Apparently it was a huge commercial failure for Ikea. Its design is simple but quite ingenious—just four planes of MDF braced together. The only thing that dates it are the laminates' colors. As a design object, it's had huge ramifications on my work and speaks to my interests directly.



SKETCH, LE CORBUSIER (CIRCA 1962)

PICKED BY: J. Robert Hillier, FAIA, principal, Studiohillier **ACQUIRED:** From a Paris gallery in 2005 **WHY I LOVE IT:** This maquette sketch was done as a test sample for the porcelain pilgrimage entry door at La Chapelle de Ronchamp. Corbusier painted the sketch on a steel plate in the shop where the door was made. To have the test sketch that led to that door's creation is very, very special. It is the one and only piece, which makes it significant—it inspires me, but then, all of what Corbusier has done inspires me.



PROLINE UNIVERSAL SHOWER, QUICK DRAIN USA

PICKED BY: Karen L. Braitmayer, FAIA, architect and accessibility consultant **WHY I LOVE IT:** I am a wheelchair user—as is my daughter—and this is the first wheelchair-accessible shower that we've ever had. It's nice for two reasons: First, the floor slopes backward toward the wall so that water doesn't leak under the door, and second, the single-slope floor provides a stable surface—perfect for my shower bench. The showers are also stylish.

PARENTESI LAMP BY ACHILLE CASTIGLIONI AND PIO MANZÙ, FLOS (CIRCA 1972)

PICKED BY: Lorenzo Apicella, AIA, partner, Pentagram

WHY I LOVE IT: It's minimal and elegant but not too stylized. It offers ultimate flexibility: You can decide how high and in what direction to set the light, and you can deploy it anywhere close to a wall outlet. I also love that it becomes part of the architecture—that it connects the ceiling plane and the floor plane. It somehow inhabits the room rather than just being an object.



SPOTLIGHT ON A CLASSIC REVIVAL

Few would argue that the design of Pio Manzù and Achille Castiglioni's iconic 1972 Parentesi lamp needs much improvement. Nevertheless, advances in lighting technology led Flos to enlist German designer Konstantin Grcic in updating the classic design for 2013.

While retaining the lamp's functionality and poise, Grcic replaced the adjustable spotlight with a flat LED disc that rotates 360 degrees and switched the cylindrical cast-iron counterweight for a conical-shaped, easy-to-install version. However, the curved, parenthesis-shaped tubular support that gave the original lamp its namesake was omitted.

As a result, the new version is called OK, a nod to its O-shaped LED disc and the initial of its esteemed designer's first name, Konstantin.

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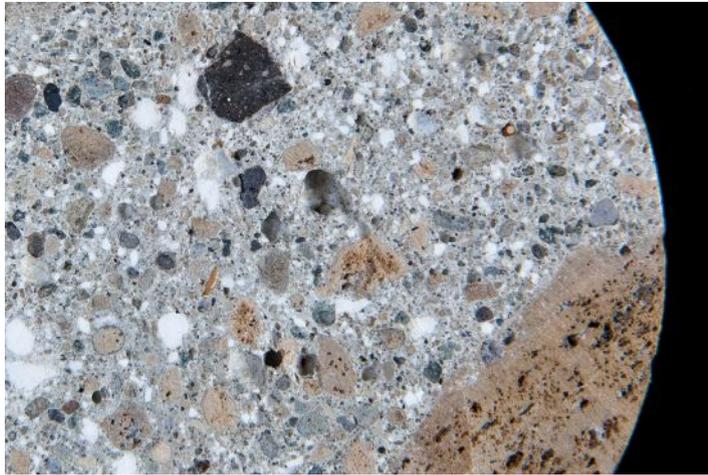
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MIND & MATTER

Stuck in the Past

SCIENTISTS UNLOCK THE SECRETS OF ROMAN CONCRETE TO FIND A CLEANER AND TOUGHER BINDER FOR MODERN MIXES.

Sampled from ancient Roman maritime concrete near Naples, Italy, this 9-centimeter-diameter drill core comprises lime (white spots), lava (dark fragments), pumice (yellowish inclusions), volcanic ash, and other volcanic crystalline materials.



IN DE ARCHITECTURA, Vitruvius described with amazement a building material mastered by the Romans: “There is also a kind of powder which from natural causes produces astonishing results. ... This substance, when mixed with lime and rubble, not only lends strength to buildings of other kinds, but even when piers of it are constructed in the sea, they set hard under water.”

Today, concrete continues to enjoy unprecedented popularity in building construction. It is the most common manmade material on earth, the second most consumed substance after water, and the veritable foundation of contemporary society. Although modern concrete may be considered an advanced building material, it pales in comparison to the original Roman formulation. Simply compare today’s version—which often shows degradation after 50 years—with the Roman monuments that still stand after two millennia and the underwater Roman structures that show little decay despite their harsh marine environments.

Scientists at the University of California, Berkeley, recently studied Roman marine concrete to understand the ancient material’s secrets. Using X-ray spectroscopy on samples excavated from a harbor near Tuscany, Italy, they found evidence of the stable compound calcium-aluminum-silicate-hydrate (C-A-S-H). By contrast, modern Portland cement contains calcium-silicate-hydrate (C-S-H). The researchers allege that the addition of aluminum and the reduced amount of silicon in the Roman

version result in its superior longevity. They also found that Roman concrete contains crystal lattices made of aluminum tobermorite, a hydration product that improves stiffness—and which modern Portland cement lacks.

Roman concrete is also less carbon intensive. In Portland cement, the limestone and clay mixture must be heated to 1,450 C (2,642 F). The fuel required to reach this temperature—coupled with the carbon released from the resulting calcium carbonate—emits significant amounts of greenhouse gas. Meanwhile, Roman cement used less lime, which was made from limestone heated at 900 C (1,652 F). This reduction in processing temperature and lime content may be the key to reducing concrete’s high carbon footprint.

By incorporating pozzolan or volcanic ash materials from regions with large natural deposits, neo-Roman concrete could offset 40 percent of the Portland cement used today, the Berkeley researchers estimate. However, mining more pozzolan is not the only answer. The industrial waste products flyash, slag, and silica fume, which are used to offset Portland cement, perform similarly to natural pozzolan. The research suggests that a more thorough study of the C-A-S-H compounds in these materials would determine which most closely approximate the binding characteristics of Roman concrete. Such research could lead to improvements in the longevity and environmental footprint of concrete without the need for additional mining.

38

The percent reduction in processing temperature for the limestone in Roman cement in comparison to that for the limestone and clay in modern Portland cement.

SOURCE: UNIVERSITY OF CALIFORNIA, BERKELEY



Text by **Blaine Brownell, AIA**
Illustration by **Peter Arkle**

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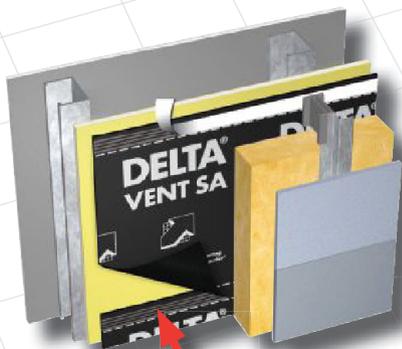
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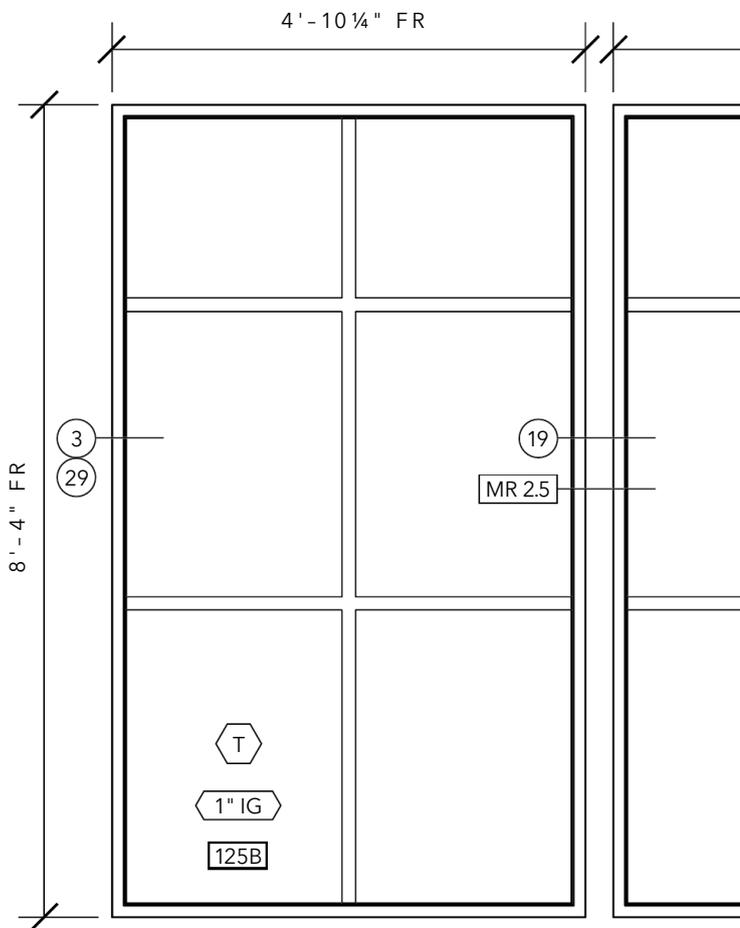
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Business **Who Makes What: AIA's Salary Survey 54** Next Progressives **Cao | Perrot's Otherworldly Landscapes 60**
 Post Occupancy **Rybczynski Revisits a Pioneering Mixed-Income Community Designed by Joan Goody 66**



A permanent willow-like "tree" that Andy Cao and Xavier Perrot created for a city park in Grand Prairie, Texas, was fabricated using stainless steel and 80,000 handmade mother-of-pearl leaves. For more of the duo's landscape projects, see page 60.

IT PAYS TO BE SENIOR

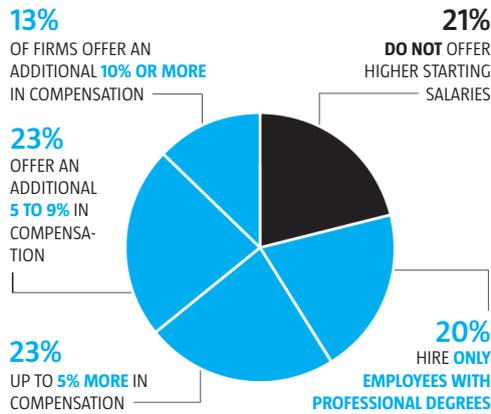
AS THE RECOVERY LIMPS ALONG, **THE AIA COMPENSATION REPORT** HAS GOOD NEWS FOR SENIOR DESIGNERS—AND THOSE WITH ARCHITECTURE DEGREES.

Text by **Eric Wills**
 Infographics by **Nicolas Rapp**

IT'S NO LONGER SO BLEAK. For all the dispiriting data in the 2013 AIA Compensation Report, there are plenty of reassuring numbers, too. Although overall architecture salaries barely inched up since the last AIA report, in 2011, and salaries for most positions again failed to keep up with the pace of inflation, senior design and project management staff enjoyed a nice bump in compensation. Moreover, 20 percent of firms reported that they do not hire employees without a professional degree in architecture, up from 15 percent in the 2011 report—a sign that after the spate of recessionary layoffs, firms are now tapping into a pool of qualified candidates when they are hiring. The rate of voluntary turnover also picked up, especially at large firms, a reflection of how business conditions have stabilized. To see how your salary stacks up to the report average, turn the page.

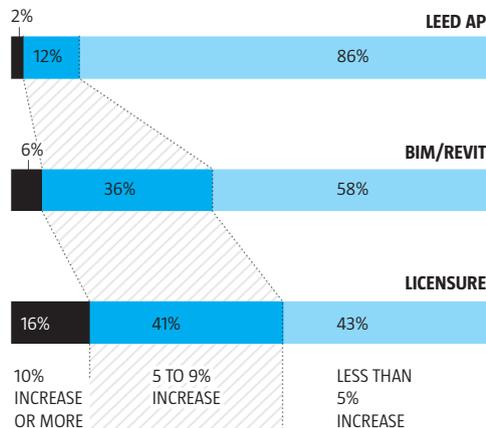
1 FEWER FIRMS ARE HIRING EMPLOYEES WITHOUT A PROFESSIONAL ARCHITECTURE DEGREE

STARTING SALARIES FOR EMPLOYEES WITH PROFESSIONAL ARCHITECTURE DEGREE



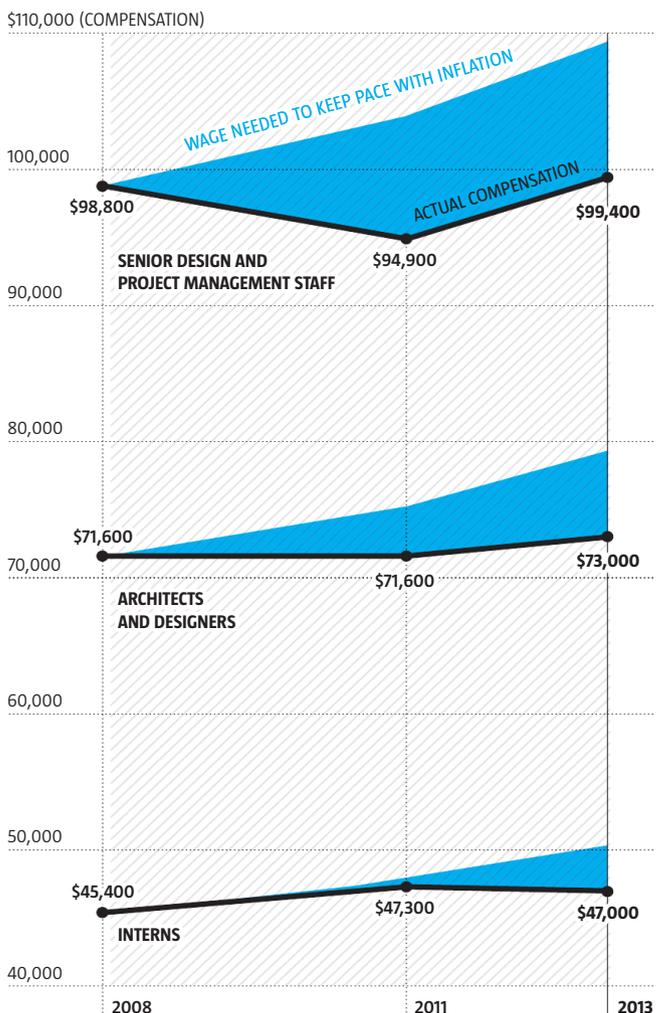
- 1 Twenty percent of firms said they only hire candidates with a professional architecture degree, up from 15 percent in the 2011 survey.
- 2 Senior design and project management staff enjoyed the biggest increases in compensation, but their average salaries still lag behind inflation. Average compensation includes overtime, bonuses, and incentive compensation. Inflation was measured as the annual change in the Consumer Price Index.

3 MOST FIRMS OFFER A SALARY INCREASE FOR LICENSURE



- 3 Sixteen percent of firms offered a salary increase of 10 percent or more for licensure, down from 23 percent in 2008. Thirty-six percent of firms offered a 5 to 9 percent increase in salary for BIM experience, an increase from 32 percent in 2011.

2 SENIOR ARCHITECTURE POSITIONS SEE THE BIGGEST PERCENTAGE INCREASE COMPARED TO 2011



➔ See more salary data by region and firm size at architectmagazine.com

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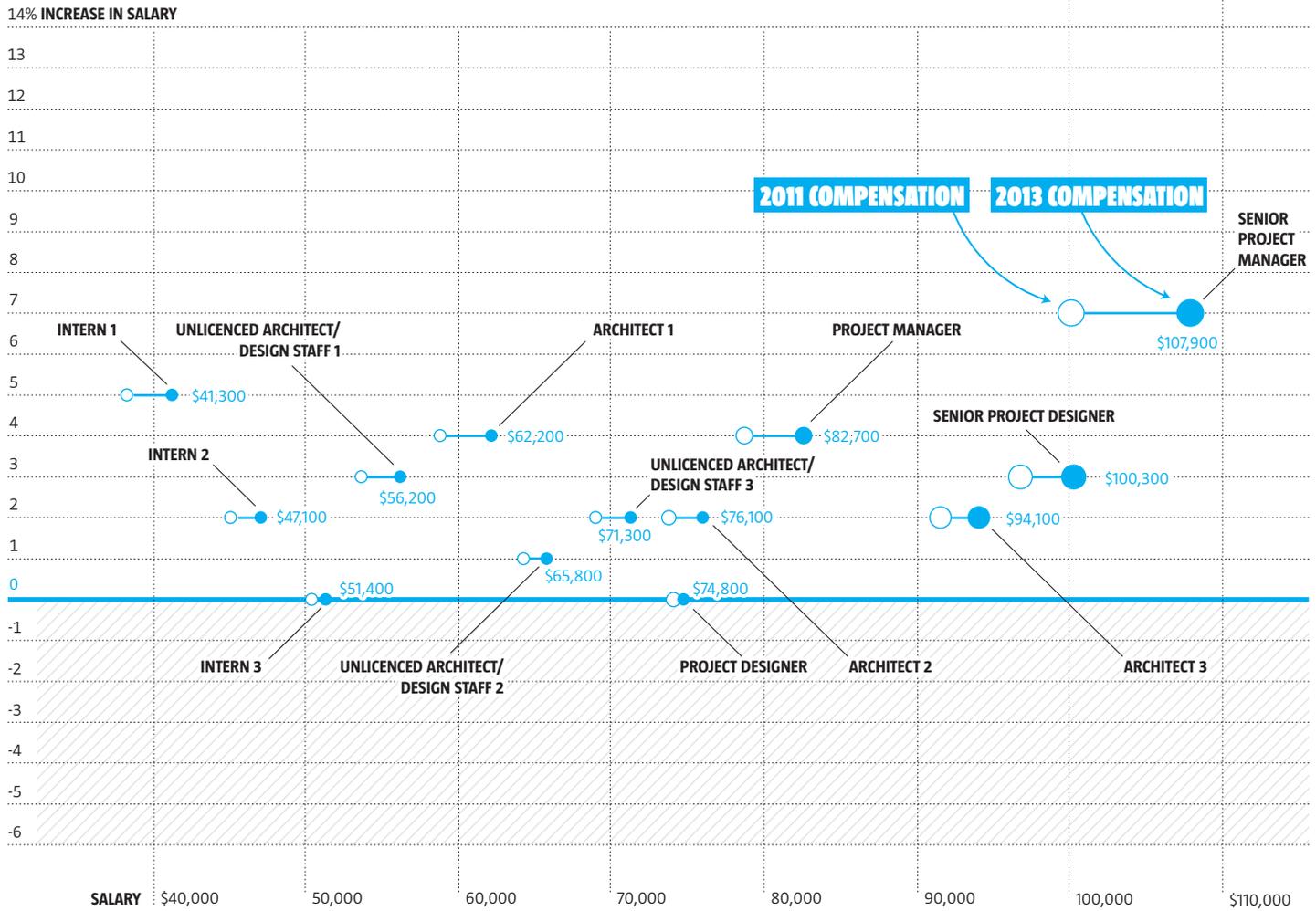
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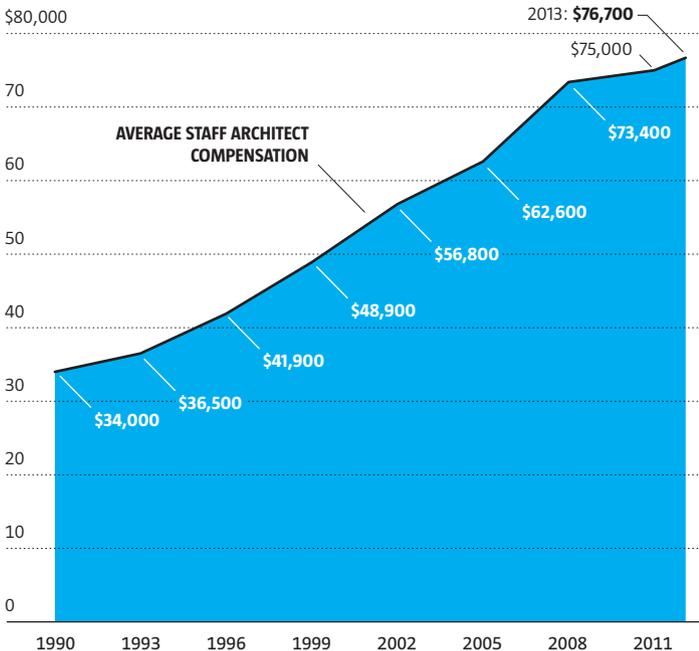
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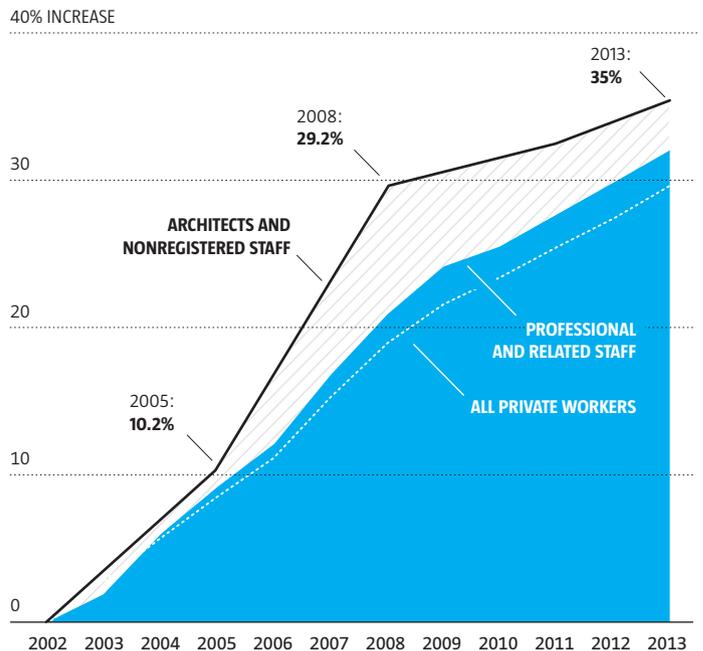
1 AVERAGE COMPENSATION INCLUDING OVERTIME, BONUSES, PROFIT SHARING, AND OTHER CASH COMPENSATION

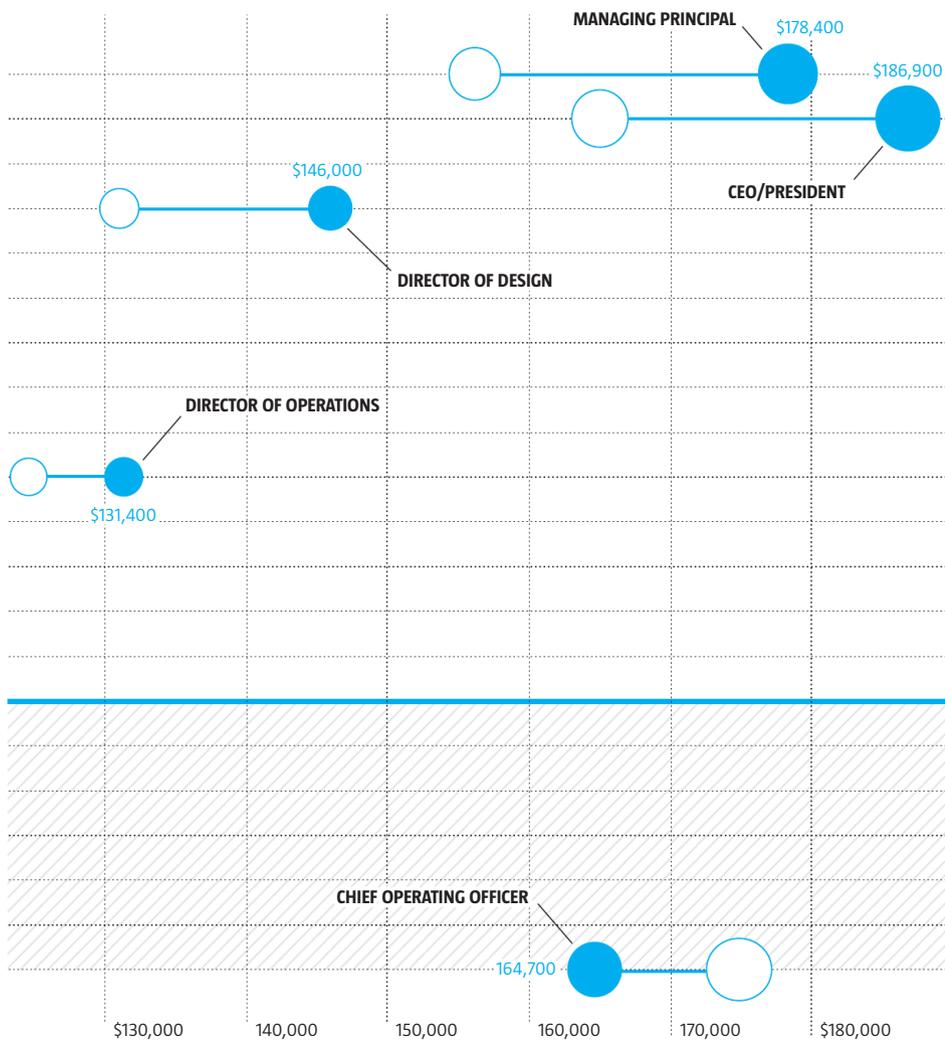


2 AVERAGE COMPENSATION FOR ALL POSITIONS AT ARCHITECTURE FIRMS



3 ARCHITECTURE COMPENSATION HAS OUTPACED GENERAL COMPENSATION GAINS IN THE ECONOMY OVER THE PAST DECADE





1 CEOs (13 percent), managing principals (14 percent), and director of design (11 percent) enjoyed the biggest percentage increases in compensation compared to 2011. For interns and architects, however, pay remained largely stagnant, with modest gains for most positions.

2 Average compensation at architecture firms for all positions combined hasn't improved much now that the recession is over. Compensation inched slightly higher in 2013 from 2011 levels, an increase of just over 1 percent per year, roughly the same rate of increase as during the midst of the recession. Average compensation includes overtime, bonuses, and incentives.

3 If there's any consolation in the moderate uptick to architecture salaries, it's that the profession has outpaced compensation gains for other professional and private workers. The scale is based on figures from the first quarter of 2002, equaling 100. Compensation for private workers and professional and related staff includes wages and incentive pay but not overtime and bonuses. Data is from the U.S. Department of Labor Employment Cost Index and the AIA.

4 Voluntary turnover is increasing now that the economy is in recovery. The overall rate of turnover increased to 5.6 percent, up from 4.5 percent in 2010. Rates especially increased at large firms: Those with 250 or more employees saw turnover increase from 8.3 percent in the 2010 survey to 9.6 percent in 2013.

METHODOLOGY/DEFINITIONS

The AIA Compensation Survey was last published by the AIA in 2011, and before that it was published in three-year increments. The survey was administered by Readex Research of Stillwater, Minn. The AIA sent survey invitations to 10,059 architecture firms. Of those, 1,023 submitted valid surveys by the Feb. 25, 2013, deadline. The data was screened, with the top and bottom 1 percent trimmed to enhance reliability.

The following definitions were used for architecture positions:

Architect 3: Ten or more years of experience; licensed architect who plans medium- and large-scale projects and may oversee a staff of designers.

Architect 2: Eight or more years of experience; licensed architect with responsibility for finished plans who may oversee a small staff of designers.

Architect 1: Five or more years experience; licensed architect who exercises independent judgment on projects but receives guidance on complex ones.

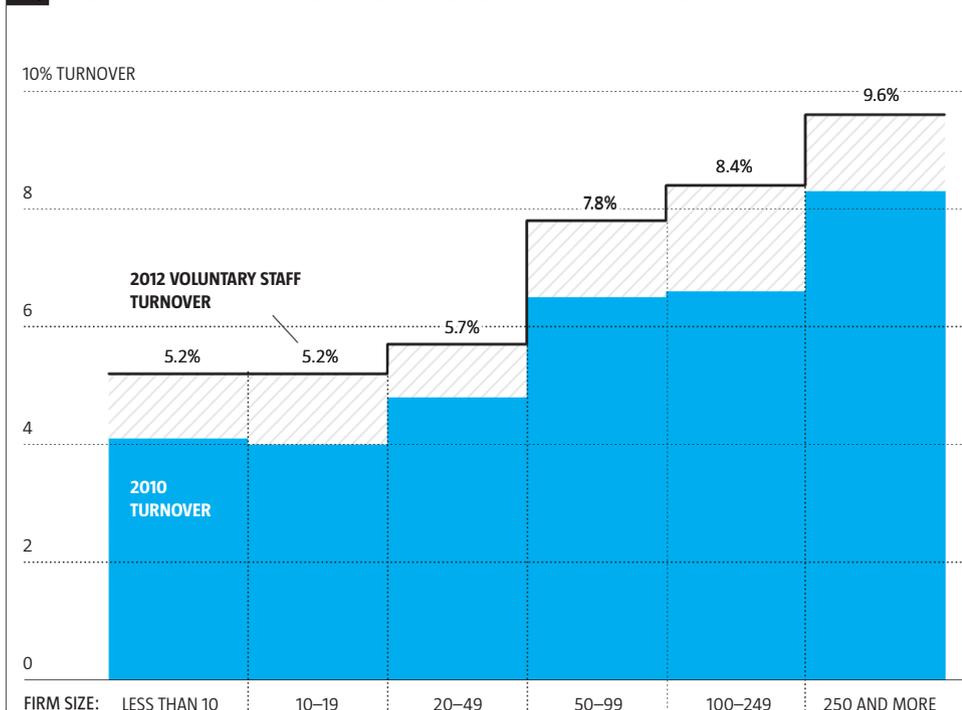
Intern 3: Full-time intern on the path to licensure with three to six years experience; responsible for technical design on projects.

Intern 2: Full-time intern on the path to licensure with two or three years of experience; works from the designs of others and under supervision.

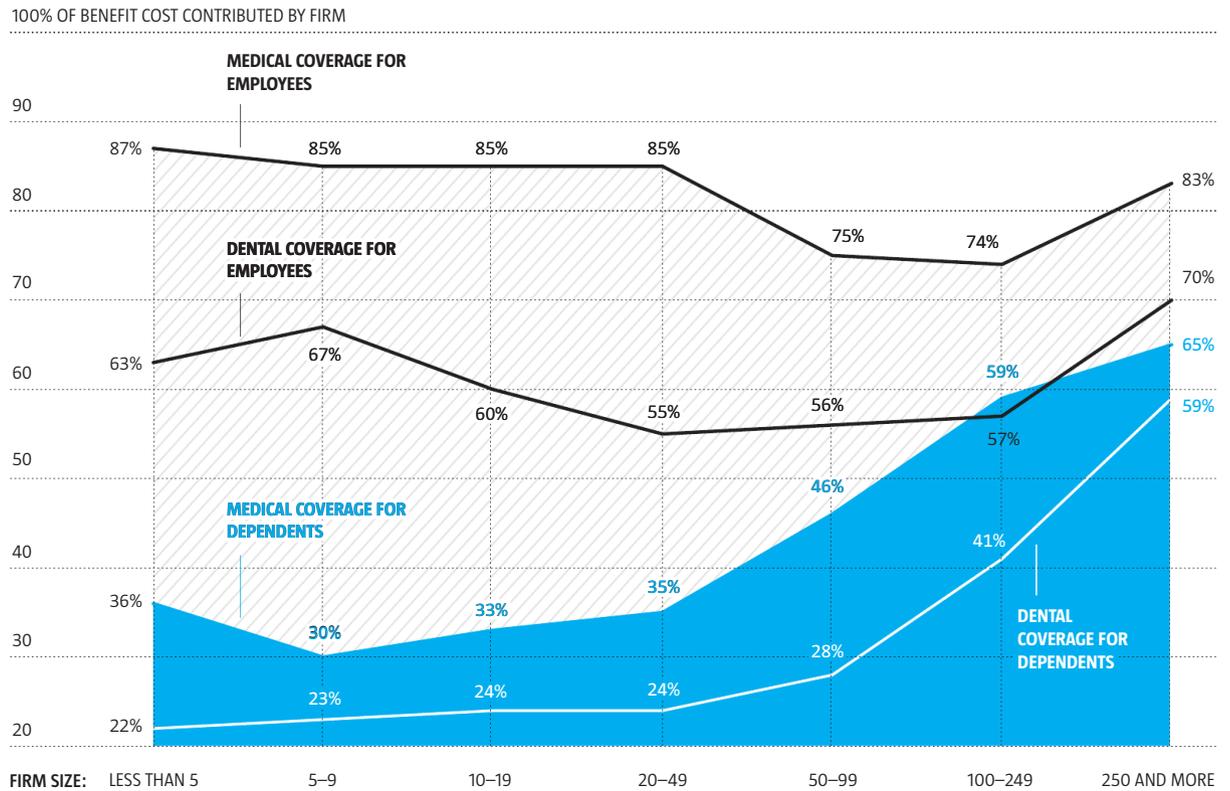
Intern 1: Full-time, entry-level intern on the path to licensure.

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4 VOLUNTARY STAFF TURNOVER RATES INCREASED WITH IMPROVING ECONOMY



1 OF FIRMS THAT OFFER MEDICAL COVERAGE, SMALLER FIRMS CONTRIBUTE A LARGER SHARE OF THE COST THAN DO LARGER FIRMS



2 MEAN COMPENSATION FOR ALL ARCHITECTURE FIRMS

POSITIONS	MEAN BASE PAY	MEAN ADDITIONAL CASH	# OF POSITIONS	# OF FIRMS
CEO / PRESIDENT	\$131,800	\$55,100	933	796
MANAGING PRINCIPAL	133,000	45,400	1,294	641
CHIEF OPERATING OFFICER	126,300	38,400	125	125
DIRECTOR OF OPERATIONS	112,100	19,300	218	194
DIRECTOR OF DESIGN	124,400	21,600	277	223
SENIOR PROJECT DESIGNER	91,100	9,200	865	435
PROJECT DESIGNER	69,800	5,000	629	295
SENIOR PROJECT MANAGER	99,700	8,200	1,776	586
PROJECT MANAGER	77,800	4,900	1,211	480
ARCHITECT 3	88,200	5,900	1,583	408
UNLICENSED ARCHITECTURE/DESIGN STAFF 3	68,400	2,900	761	324
ARCHITECT 2	72,500	3,600	933	321
UNLICENSED ARCHITECTURE/DESIGN STAFF 2	62,900	2,900	950	355
ARCHITECT 1	59,700	2,500	703	295
UNLICENSED ARCHITECTURE/DESIGN STAFF 1	54,100	2,100	1,233	451
INTERN 3	49,200	2,200	1,134	449
INTERN 2	45,400	1,700	999	395
INTERN 1	40,000	1,300	907	393

1 Firms with fewer than five employees contributed the greatest share of the cost of medical coverage for their employees, outpacing all other firm sizes. Overall, 48 percent of firms reported paying for medical coverage in full, an increase of 3 percent from 2010.

2 The mean (average) compensation for positions at all architecture firms. Mean additional cash includes overtime pay, bonuses, profit sharing, and other cash compensation.



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NEXT PROGRESSIVES

MATERIAL GUYS

ANDY CAO AND XAVIER PERROT BLEND COMMON AND HIGH-END OBJECTS TO CREATE ARRESTING LANDSCAPES.

Text by **Amanda Kolson Hurley**
Photos by **Stephen Jerrom**

FOR A RECIPIENT of both the prestigious Rome Prize and a Harvard Loeb Fellowship, landscape designer Andy Cao isn't very academically minded. Cao (pronounced "Gow") describes himself as a "bad student" at Cal Poly Pomona, where he got a bachelor's degree in landscape architecture in 1994. His creative coming-of-age happened after graduation, he says, when he was casting around for meaningful work and settled on the backyard of his own rental house in Los Angeles.

Two-and-a-half years and 45 tons of glass pebbles later, Cao had created the Glass Garden, an homage to the rice paddies and salt farms of Vietnam, where he was born. (He and his family left Vietnam after the fall of Saigon; he was 13 years old when they immigrated to the United States.) The project made his name and clarified his approach. Instead of narrative, he shifted

his focus to materials and how they affect our immediate, sensory experience of place. "Through that process, I learned so much about myself—and I learned about landscape," Cao says.

Soon after, at a garden festival in France, Cao met Xavier Perrot, a student from Brittany. "Something about his sensibility just clicked with me," Cao remembers. In Perrot's telling, they bonded over their shared old-fashioned pursuit of beauty and in wanting to expand the definition of what a garden can be.

Cao hoped to work with Perrot, and he got his chance in 2001, when he spent his prize year in Rome and Perrot joined him as his assistant. They continued to collaborate on and off for several years and formalized their partnership in 2006. This February, their firm, Cao | Perrot Studio, was included in the Architectural League of New York's Emerging Voices program. Cao still lives in L.A., while Perrot is based in Rennes, Brittany. They bridge the distance with Skype and lots of emails.

Next Progressives is a monthly section that looks at an emerging designer or practice.

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Cloud Terrace



In 2012, Cao and Perrot did a temporary installation at Dumbarton Oaks, the research library and museum in Washington, D.C., in the gardens originally designed by Beatrix Farrand. On a paved terrace, the designers floated a free-form cloud comprising wire mesh and Swarovski crystals over a reflecting pool set in pebbles. Cloud Terrace was the third of the studio's cloud installations; Bow Lake Cloud, planned for a site in Washington state, will use pieces of glass salvaged from a landfill, stainless steel mesh, and felt.

Cao credits their “almost effortless” working relationship to similarities in their backgrounds, and Perrot agrees. “We had a common childhood,” Perrot says. “We [both] grew up not far from the sea, so we have this sensibility to changing light in our work.” Both designers spent some of their early years on farms, too, which may explain why they reject digital design in favor of the handmade.

In recent projects, Cao | Perrot has combined everyday materials like chicken wire with refined ones—such as Swarovski crystals—to otherworldly effect. The studio will often bend and ply materials until they seem transformed. For example, the designers recently fabricated a willow tree in a Texas lake out of stainless steel and 80,000 handcrafted mother of pearl leaves. “How the artificial works on the natural,” in Perrot’s words, is a constant preoccupation, but so is its inverse: a project

made of steel mesh that the studio is working on now in Washington state, Bow Lake Cloud, may eventually be overgrown with moss.

Cao has more or less stopped drawing so that he can fully visualize a project in his head, then proceed to fabrication as soon as possible. Consistent with this design-by-the-gut philosophy, the studio avoids research, he says, preferring the freedom of trial and error. Perrot clarifies: “We do some research. He [Cao] just doesn’t want to talk too much about it, because that’s what everybody does.”

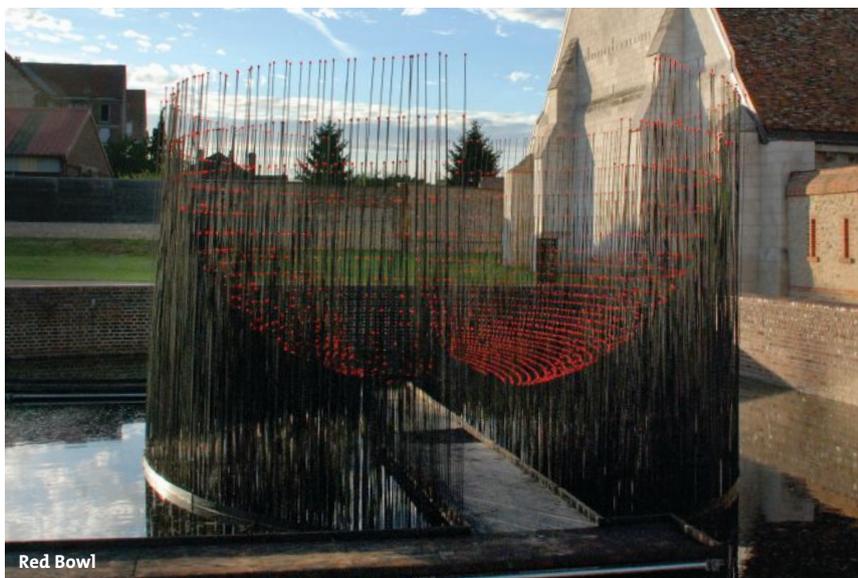
Indeed, Cao laments that designers spend too much time explaining their work as opposed to letting people experience it. During his Loeb Fellowship, he kept hearing the word “pedagogy,” and decided his practice would be devoted to “reverse pedagogy.” People “spend so much time trying to learn things,” he says. “At the end of the day, it’s harder to unlearn them.”



Aerial Garden



The champagne maker Laurent-Perrier asked Cao | Perrot to create an installation for a garden festival in the Tuileries in Paris in 2009. Hoping to represent champagne bubbles visually, the studio fabricated a steel tree with a 35-foot span and a profusion of champagne-colored, mother-of-pearl leaves. Here the wire-mesh clouds are around the base of the piece, anchoring grasses and flowers.



Red Bowl



At the Maladrerie Saint-Lazare, a 12th-century hospital for the treatment of leprosy in Beauvais, in northern France, Cao | Perrot designed a temporary installation that hints at the suffering of former inhabitants. The balls of red glass allude to a medieval belief that lepers could be cured by bathing in blood, Perrot says. Visitors walk over a pond on burnt-wood ramps through a bowl formed of steel rods. “When the sun hits, you will see these little drops of blood,” Perrot says. “Also, the movement: It’s a windy site, and the whole installation will move, like wheat.”



Pillow Field



The studio is adept at using manmade, often highly refined materials, to evoke natural forms, but here, Cao | Perrot sculpted the humblest natural material—earth—into an undulating, quilted field. The design team used compacted earth and thyme to create more than 200 land-pillows on a site located between mixed-income housing and the White Center, Wash., business district. The City of White Center was the client; Cao | Perrot Studio accepts commissions from public agencies as well as luxury brands like Kenzo.

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POST OCCUPANCY

RADICAL REVIVAL

HARBOR POINT WAS FAILED PUBLIC HOUSING—UNTIL IT WAS REBUILT AS THE FIRST MIXED-INCOME COMMUNITY. TWENTY-FIVE YEARS LATER, WHAT CAN WE LEARN FROM THIS VISIONARY PROJECT?



A model of Harbor Point, a mixed-income community in Boston that was transformed from public housing in the early 1980s by a developer named Joe Corcoran and the architecture firm Goody, Clancy & Associates.

Text by **Witold Rybczynski, Hon. FAIA**
Photos by **Brad Vest**

ALTHOUGH AMERICANS regularly pay lip service to the value of diversity, the truth is that people of different incomes generally choose—for a variety of reasons—to live apart. Nevertheless, since 1992, the federal government has spent more than \$5 billion to encourage the rich and poor to live side by side. The so-called Hope VI program has awarded several hundred block grants to scores of cities around the country to replace the barracklike public housing projects of the 1950s with a blend of subsidized and market housing.

Replacing the projects, which concentrate the poor in isolated enclaves, with mixed-income neighborhoods certainly sounds like a great idea. But what does it take to make a

successful socially engineered community that departs so radically from the American mainstream? The model for the Hope VI program was a pioneering housing experiment in Boston called Harbor Point, the nation's first attempt to transform a large dysfunctional federal public housing project into a mixed-income planned community. Now 25 years old, Harbor Point, perhaps more than other projects, can help answer that difficult question.

Harbor Point occupies 50 acres on Columbia Point, a peninsula jutting into Dorchester Bay, just south of downtown Boston. Today, Columbia Point is best known for I. M. Pei's John F. Kennedy Presidential Library and Museum, but for three decades it was the site of the city's largest—and most notorious—public housing project. In 1954, M. A. Dyer, a local firm, designed 27 nearly identical three- and

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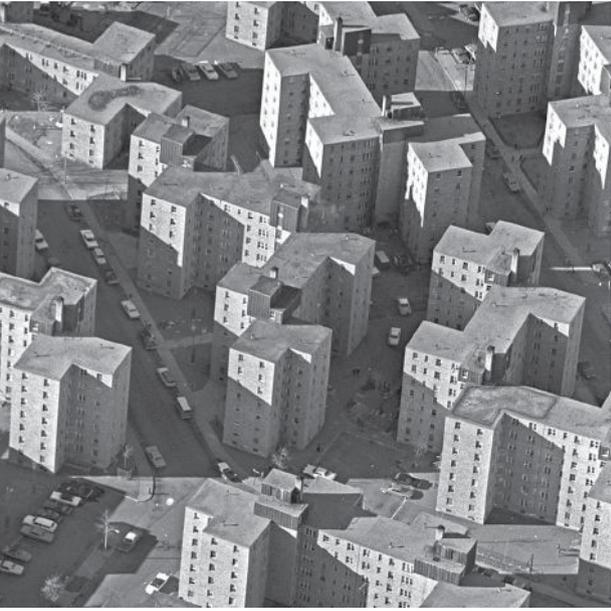
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Clockwise from top left: The original public housing project at Columbia Point; children playing in the Harbor Point mixed-income community; a park in Harbor Point offers views of the old harbor.



seven-story apartment buildings, deployed on super-blocks à la Ville Radieuse. The architecture followed the no-frills style of public housing of that era: utilitarian, flat-roof boxes. Although the project functioned reasonably well at first, by the 1970s, thanks to the absence of screening, lax management, and general neglect, it had become a no-man's land of crack houses, street crime, and lawlessness. By 1979, things were so bad that three-quarters of the 1,504 housing units were boarded up and vacant. In 1980, the Boston Housing Authority, which had been successfully sued for dereliction by the remaining tenants, was placed in receivership.

Two years later, the City of Boston did something unexpected. With federal approval, it leased the whole project to a real estate developer to rebuild as a privately managed residential community. Two-thirds of the new units would be market rate, but the remainder would be subsidized social housing. Simply put, the idea was that the former would cross-subsidize—and stabilize—the latter. This was, in many ways, a desperate gamble: Blending public housing into a commercial development had never been tried before on this scale; in addition, it was unclear if middle-class

tenants would want to live in an isolated site in a distinctly unfashionable part of the city. On the other hand, the waterfront location was attractive and only 10 minutes from downtown on the T.

HARBOR POINT IS THE BRAINCHILD of a developer named Joe Corcoran, who founded Corcoran Jennison Companies in 1971. As Jane Roessner recounts in *A Decent Place to Live*, a history of the project published in 2000, it was Corcoran who first approached the U.S. Department of Housing and Urban Development with the idea of turning Columbia Point public housing into a mixed-income community. The son of Irish immigrants, Corcoran had grown up in Dorchester, attended Boston College High School at Columbia Point, and watched the construction—and eventual decay—of the public housing project there. “I hated public housing,” he told me when we met in his Columbia Point office. “Warehousing low-income families all in one place was a formula for social disaster.”

He and his partners, Joe Mullins and Gary Jennison, developed an unusual solution for integrating public housing into a market-

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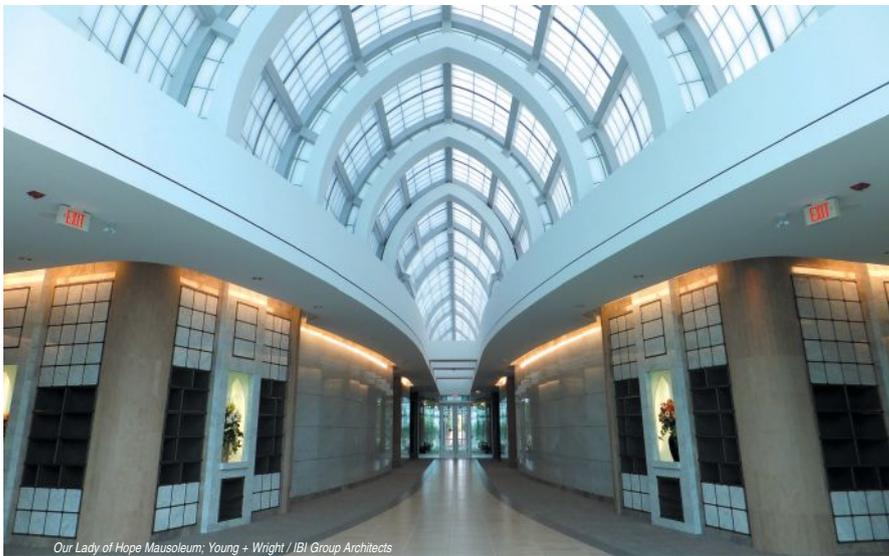


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oriented residential community: They made the public housing tenants partners in the project. Corcoran admits that there were practical advantages to this arrangement. “When you show up at a meeting with a group of poor people on your side, it’s hard for the politicians to turn you down,” he says. But more important, sharing responsibility was a way of ensuring the continued success of a mixed-income community.

The unprecedented tenant control that Corcoran advocates includes full and equal partnership during the design phase—both sides must agree on all decisions—active participation in day-to-day management, as well as a stake in the financial success of the development. “The tenants’ council gets 10 percent of the cash flow to finance its operations,” he says.

The council has 12 elected members, seven from the subsidized tenants and five from the market tenants—the disparity reflecting that subsidized tenants tend to be long-time residents (eight years on average at Harbor Point), compared to market tenants (less than two years). Every month, representatives from the council and from the developer meet to discuss ongoing problems such as tenant complaints, maintenance issues, and evictions. “After our experience, we won’t do a mixed-income project unless the tenants are partners,” Corcoran says.

Corcoran Jennison today owns and manages more than 24,000 residential units, mostly affordable and mixed-income rentals. Like all of the company’s properties, Harbor Point has rules of behavior: no pets, no repairing or washing cars on site, no consumption of alcoholic beverages in public areas, no loud noises after 11 p.m., and so on. In addition, car access is restricted to residents and guests (while the streets are publicly owned, they are maintained—and patrolled—privately). “We are able to relax some rules as the property matures, and in other properties we make them more strict as the resident population evolves,” says Miles Byrne, who managed Harbor Point for seven years. “There is so much distrust in the early years of any mixed-income community, in large part because we inherit a resident population that has only known the public housing universe, where promises were broken, properties were neglected, and decisions were reached without resident input.”

Corcoran Jennison is strict about enforcement, but Byrne emphasizes that, in the case of subsidized tenants, eviction is a last resort. “Guns and drugs are the third rail, but on everything else, we—the developer and the council—try to make it work. After all, subsidized tenants have many fewer housing options than market tenants.” He emphasizes that managing low-income housing is more demanding than

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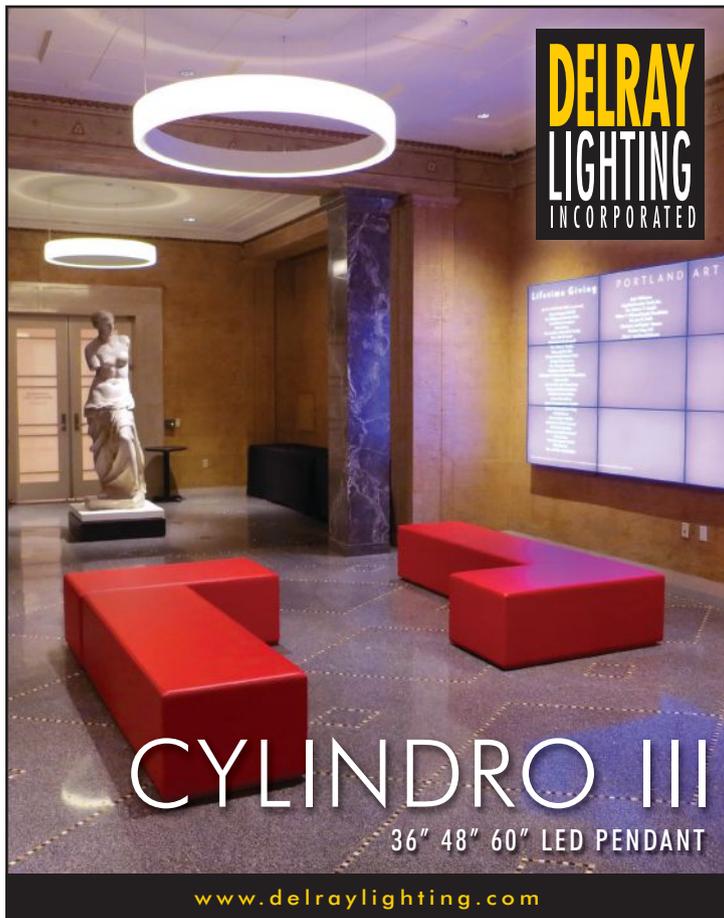


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CENTER



The Rodriguez family at Harbor Point. Residents here are a heterogeneous mix. Less than half the market tenants are white, and there is a large Asian population. The majority of the subsidized residents are Hispanic.

managing simple market housing, and that many municipal housing bureaucracies are bad at it. "They're not very entrepreneurial," he says. "And they often develop an adversarial relationship with their tenants."

Sound management and tenant control are crucial, but urban design is important, too. The plan for Harbor Point was the work of the late Joan E. Goody of Boston-based Goody, Clancy & Associates. She sympathized with the demands of the public housing occupants. "They wanted to live in a 'normal' neighborhood," she wrote in a 1993 article in *Places* magazine, "one that didn't look or work like a project, one that felt safe for walking around and letting their children out to play."

To achieve normality, the Ville Radieuse plan was converted into a street grid with sidewalks, on-street parking, and no cul-de-sacs. Seventeen of the original buildings were replaced by new five-, six- and seven-story brick apartment blocks oriented to the street; the rest of the structures were renovated and given pitched roofs and bay windows. Among the apartment buildings, Goody placed groups of two- and three-story townhouses—modest, New England-style buildings of painted clapboard with stoops and picket fences. All the ground floor apartments were given their own front doors—a simple feature "that nurtures pride and identity," as the architecture critic of the *Boston Globe*, Robert Campbell, wrote in a 1990 article.

Although this sounds a lot like what would later become known as New Urbanism, the first designs for Harbor Point predate Seaside and call for none of the decorative

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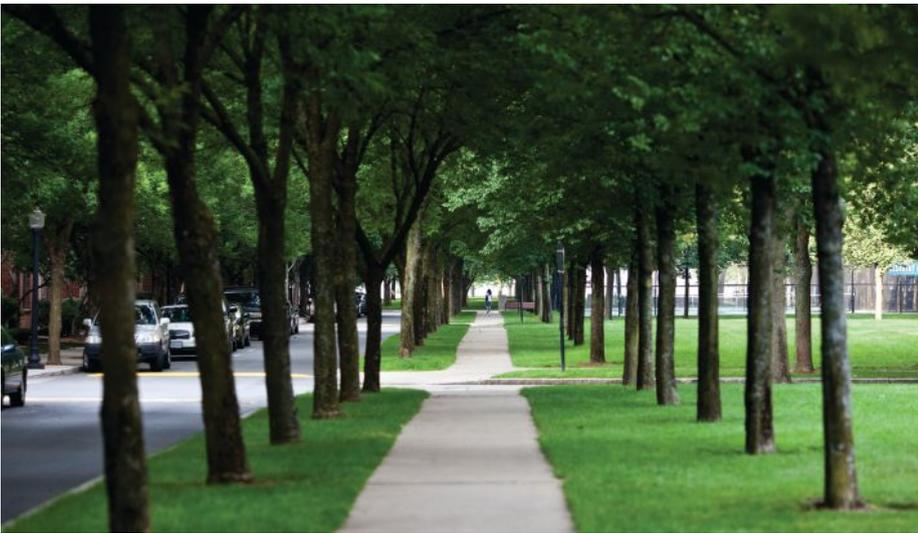
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charm of that seminal project; this is New Urbanism on a diet. In any case, Goody, a Harvard-trained modernist, did not consider herself a New Urbanist. "Joan was a humanist rather than a traditionalist," says David Dixon, FAIA, principal in charge of urban design at Goody Clancy. "She was more interested in how people live today than in how they wanted to live in the past. That's why she looked to nearby Boston neighborhoods such as Dorchester, rather than to old New England towns."

IN HIS 1990 ARTICLE, Campbell concluded that "Harbor Point will flourish if it begins to grow at its edges and mesh with its surroundings." The 10 lanes of Interstate 93 are a formidable barrier between the site and the rest of Dorchester, but the immediate surroundings are being filled in, and Harbor Point itself is flourishing. There are two schools and a church across the street, the adjacent University of Massachusetts campus has expanded, and the projected Edward M. Kennedy Institute, next to the JFK Library, is in the works. Corcoran Jennison has built an apartment building, an office building, and a hotel next to the housing development, and although its plans for a new residential community were scotched by the recession—the university acquired the land—a \$60 million apartment complex is on the boards for another neighboring site.

On a recent warm and sunny day in June, I walked over to Harbor Point from the nearby MBTA station and discovered a surprising number of people on the street. "Surprising" because a typical planned community of 9-to-5 white-collar workers is usually empty at noon on a weekday. Since many of the subsidized tenants at Harbor Point work at nontraditional jobs—night-shift cleaners, taxi drivers, security guards—they are around during the day. Another result of the mixed-income community is greater heterogeneity. There are mothers with strollers (a third of the subsidized residents are children), and elderly bench-sitters from the seniors' residence. A large number of the market tenants at Harbor Point are college students, and while there are fewer of them today than when regular classes are in session, they are a presence, too.

Harbor Point is a walkable community: The buildings are close to the sidewalks and the mature trees offer plenty of shade. It's leafy green, but at 30 units per acre, the impression is urban. Goody, whose sensible, low-key architecture has stood the test of time, oriented the streets so that they terminate in views of either the harbor or the Boston skyline. Along the water's edge is a public promenade with a spectacular vista of downtown across the bay. The other major landscape feature of Harbor Point is a 1,000-foot-long mall modeled



From top: Harbor Point residents Tommyette McKoy and her two daughters pose in front of neatly landscaped front lawns; a pair of tennis courts occupy a block of the community's central tree-lined mall; the mall is modeled on Boston's Commonwealth Avenue.

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CENTER



John Cole, a University of Massachusetts student, mans the Harbor Point Market (top), and Shara Clarke works in the Harbor Point Hair and Nail Salon (above), two of the businesses located in the community's small commercial strip.

on Boston's Commonwealth Avenue in Back Bay. This kind of mimicry doesn't always work—many neotraditional developments have “boulevards” weakly defined by single-family houses—but here the apartment buildings, barely visible behind a line of street trees, are exactly the right scale for the long green space.

The base of one of the apartment buildings facing the mall houses a small commercial strip containing a convenience store, dry cleaner, hair salon, daycare center, and Fiskie's Café, whose tables and chairs spill out onto the sidewalk. I ordered a Buffalo chicken wrap at the café for lunch. At the table next to me, three East Asian kids were having a snack; another table was occupied by a group of Hispanic men.

Harbor Point is as ethnically diverse as Boston itself. Although the one-to-two ratio between subsidized and market units remains, the last 25 years have seen changes in the population. The majority of the subsidized residents today are Hispanics, rather than African-Americans as in the past; family size has dropped, leading Corcoran Jennison to convert some of the four- and five-bedroom apartments into smaller units. Less than half of the market tenants are white, and there is a large Asian population. There are also more college students sharing apartments, as well as retirees and young professionals.

“We attract out-of-towners who like coming here because of the racial mix,” Corcoran told me. In a Yelp review, a University of Massachusetts student from the Bay Area who identified herself as Katy H. wrote that she enjoyed her year living in Harbor Point: “Lots of residents were students, but in addition to that, there were families, single adults, elderly couples, you name it—they lived here.” She added, “If you consider yourself to be close-minded or intolerant of different cultures and people—this is NOT the neighborhood for you.”

Most of the Yelp reviewers seemed unaware that many of their neighbors were low-income families. This is not surprising, since the units occupied by subsidized tenants are indistinguishable from the rest, inside and out. But reading between the lines, I sense occasional tensions: complaints about scratched cars, noisy parties, teenagers acting up. This might dismay social activists who imagine mixed-income housing to be some sort of happy melting pot. On the other hand, the market rents that Corcoran Jennison is able to charge (a one-bedroom apartment is currently about \$2,400 a month, up from \$800 15 years ago) and the satisfaction expressed by most of the Yelp reviewers lays to rest skeptics' fears that rich and poor can't live together. At Harbor Point, the two groups share amenities, exercise in the same fitness center, swim in the same pool,

shop in the same convenience store, serve as building captains, and deliberate together on the tenants' council. Given the disparity among different income groups today, a degree of social distance would hardly be surprising. But with American society economically polarized as never before, creating an environment in which rich and poor live amicably side by side is no mean accomplishment.

So, what did it take to make Harbor Point a success? A visionary and committed developer + a responsive architect + the active participation of low-income residents + an experienced property management team. Not a simple formula. But to paraphrase Winston Churchill: It could be said that Harbor Point is the least likely model for public housing, except for all the others that have been tried.

TOP 5

FEATURES THAT MAKE TRI-UMPH™ HAND DRYER THE BETTER HAND DRYER



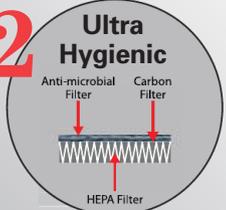
- 1

Energy Efficient

55% less energy use
- 2

Ultra Hygienic

Anti-microbial Filter Carbon Filter



HEPA Filter
- 3

Owner Adjustable

Internal heater and air speed switches
- 4

No Excess Water


- 5

Ergonomic



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HALL OF FAME

TRAHAN ARCHITECTS BRINGS A REGIONALLY INFLECTED MODERNISM TO THE SMALL TOWN OF NATCHITOCHE, IN THE FORM OF THE LOUISIANA SPORTS HALL OF FAME AND NORTHWEST LOUISIANA HISTORY MUSEUM.

Text by **Aaron Betsky**

Photos by **Timothy Hursley**

In Louisiana's heartland, where rivers writhe around each other like watery snakes, sits the town of Natchitoches (pronounced nak-a-tish), population 18,270. The oldest municipality in the state, it was founded by the French in 1714 as a fort to stem the tide of Spanish settlers; its buildings front the Cane River Lake with porches and verandas reminiscent of New Orleans's French Quarter. Almost every structure—homes and businesses alike—is a picture-postcard version of antebellum grace. And now, in the middle of all this, sits a 28,000-square-foot, two-story box, with copper cladding that swirls around its sides and reaches out toward the lake to become an abstracted version of those shaded porches. Within, the building houses the Louisiana Sports Hall of Fame and Northwest Louisiana History Museum. Designed by New Orleans-based architect Trey Trahan, FAIA, it is as surprising for its Modernism in the historic context of Natchitoches, as Natchitoches is an oasis of urbanity in one of the poorest regions of the United States.

The project's anchor is the Sports Hall of Fame. As Sam Rykels, the former director of the Louisiana State Museum, who helped initiate the project, puts it: "The people who run the Hall of Fame are the journalists who have had inductions there for over half a century, and they have powerful voices in every media outlet in the state." When Rykels proposed combining a permanent display for the organization with a museum that would highlight local history, state funds became readily available. "Sports are grassroots here, that's why people are so fanatical about them," Rykels says. "They even light bonfires around the basketball courts when they don't have lights."

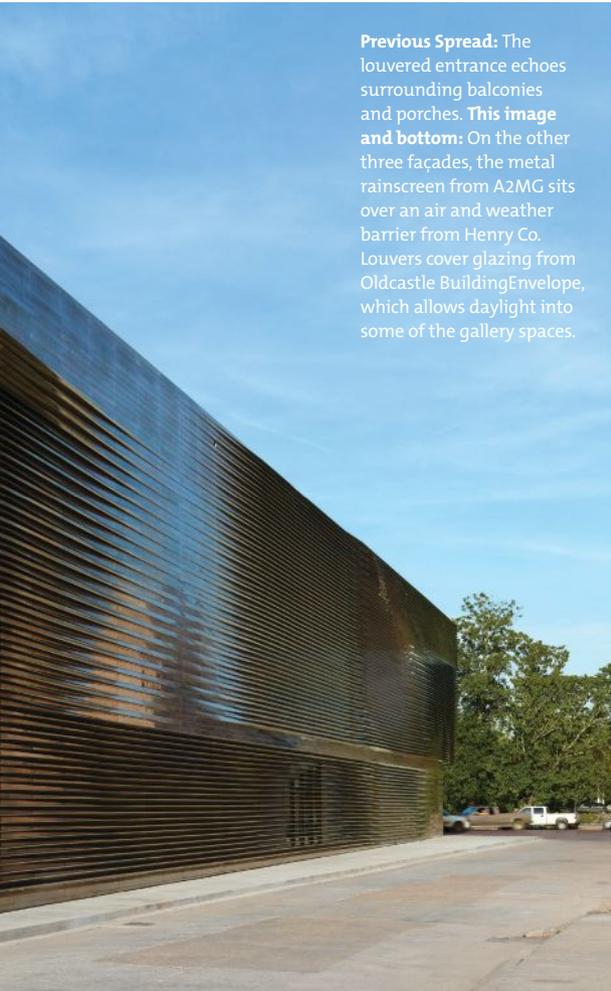
Athletics provide an important route to success for many of the region's young people, as Rykels's successor, Mark Tullos, points out: "It is their way up and out." Tullos claims that close to half the parish's adults have never left the state, and therefore the Sports Hall of Fame is also a way to bring the world to Natchitoches. "Most of the kids here have never been to a museum," he explains, "and we believe that sports will get them—and the tourists—into this building."

After the state decided to fund the \$12.6 million cost of the building's construction in 2007, Tullos gained access to a list of architects who had done other designs for the state. Trahan had created several sports facilities for Louisiana's educational institutions, and seemed to Rykels and his colleagues to be a logical choice. Once Trahan obtained the commission, however, he opted for a different approach than he had used previously. He felt he had to push himself, both because of the site and the program, but also because, as he says, "I was bored with designing cast-in-place concrete churches and stadia."

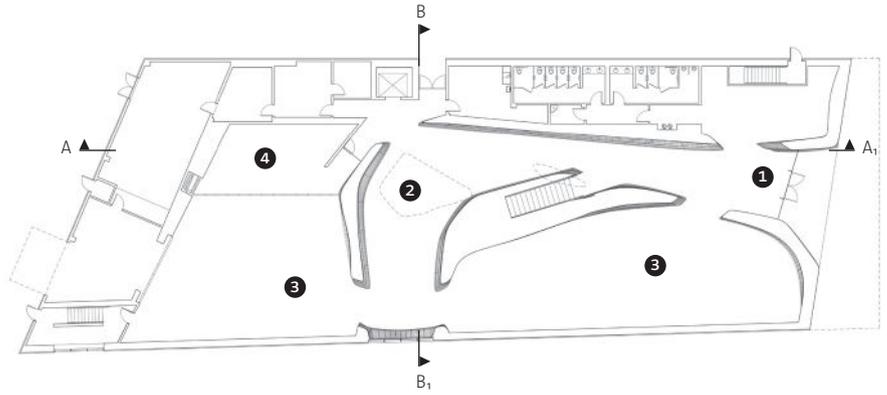
Trahan grew up in the small Louisiana town of Crowley, where he would "go playing in the bayou behind the house," he says. "It was dry, but periodically it would flood. Only later did I realize what an impact that had on me, and how important the water of the rivers and the Gulf are for Louisiana." He decided to marry his sense of the importance of water with his developing fascination with complex geometries by making the building's core a cast-stone, computer-milled interpretation of those sinewy watercourses. The form also responds to the deformations of the urban grid at the site, where the commercial core of Natchitoches gives way to a residential neighborhood.

To house this expressive shape, which forms the building's main circulation space, Trahan designed a container whose simplicity aims to recede next to the surrounding historic structures. While he explored more elaborate trellises for the entrance front, he felt that the building had to respond to, not mimic, the existing street façades. "We had seven community meetings in which we showed important buildings in historic contexts, and made it clear that the best ones did not try to hide themselves.

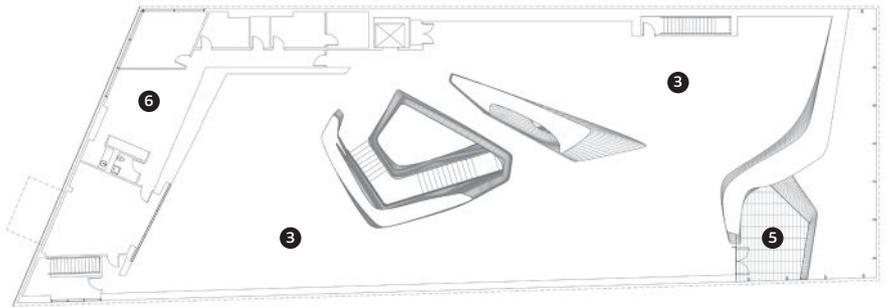




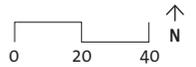
Ground-Level Plan



Second-Floor Plan



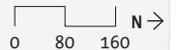
- 1. Entry
- 2. Foyer
- 3. Gallery
- 4. Classroom
- 5. Terrace
- 6. Administration



Downtown Plan of Natchitoches



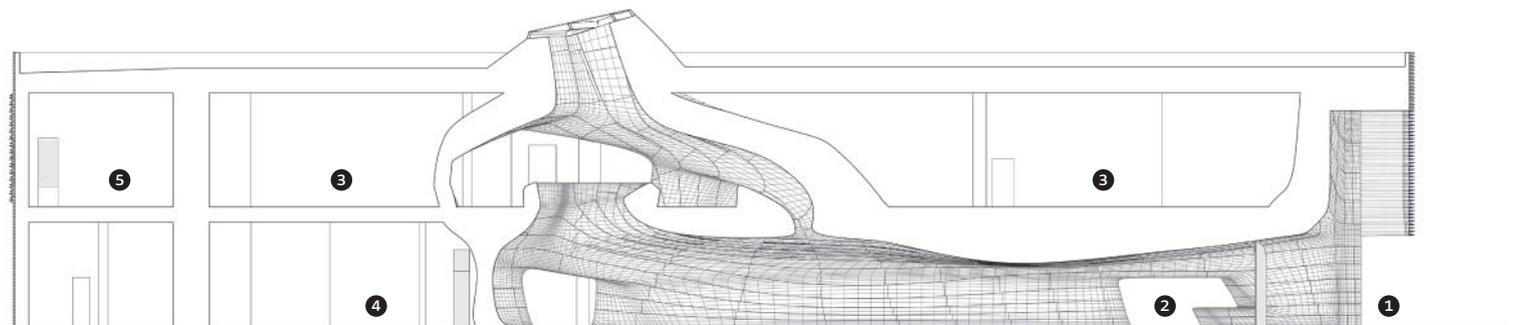
- 1. The Louisiana Sports Hall of Fame and Northwest Louisiana History Museum
- 2. Pioneer Pub
- 3. Residential
- 4. Antoon's Riverfront
- 5. Cane River Lake
- 6. Vintage Magnolia Boutique
- 7. Cane River Kitchenware
- 8. Exchange Bank
- 9. City Bank and Trust Co.



Inside, in the public spaces, cast-stone walls give way to Italian floor tile from Flor Ges. In the first-floor galleries, which hold exhibits related to the Sports Hall of Fame, the tile transitions to warm wood from Allegheny Millwork.



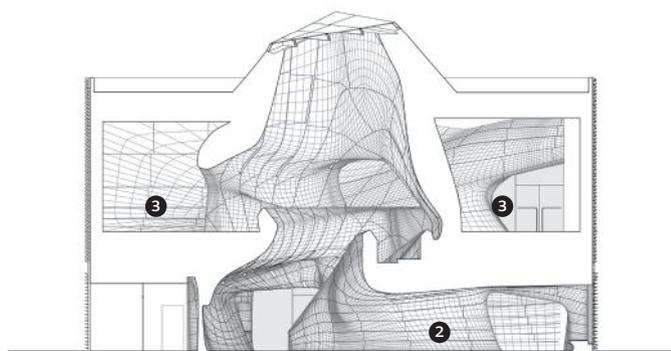
West-East Section A-A,



- 1. Entry
- 2. Foyer
- 3. Gallery
- 4. Classroom
- 5. Administration



North-South Section B-B,



0 10 20

Eventually, we convinced the town,” Trahan says. The people who didn’t need convincing were the clients, who were in favor of a contemporary approach from the beginning. “What you get is a modern interpretation of the historic fabric on the outside,” Rykels says, “and then on the inside you get the wow.”

Trahan fitted the program on a lot that is set back from the main commercial frontage which faces the river. He then wrapped this steel structure with a white stucco façade over which he stretched the thin copper strips. The hope is that these will oxidize and mottle “in unpredictable ways, so you get a lot of variation,” he says. Approaching the colors of the painted metalwork, wood, and earth-toned stucco of the surrounding structures, the twists in the copper strips evoke river flows while also shading interior openings. In the front, the façade projects out toward the river, protecting a small balcony overlooking the water while acting as a signboard for the museum. Though this cultural building is slightly larger than the surrounding commercial ones, its reserve—as well as its setback—give it a sense of deferential modesty, especially in comparison with the decorative balconies and other flourishes of some of the more flamboyant storefronts on the lakefront strip.

You enter the museum through a maw where the façade dips back and in, moving past a set of glass doors and into a modest lobby area that houses the requisite gift shop and control areas. While the Sports Hall of Fame has galleries that are immediately accessible on this level, the exuberance of the cast-stone staircase draws you in and up toward the second-floor galleries, where the continuation of the Sports Hall of Fame and the historical displays blend in to each other. A skylight helps, but it is the curves themselves that lead you to the second floor—they race ahead of you, lapping around each other and the stair, and flow with a sophistication that is unusual for built examples of complex geometries.

This is, in part, a result of an ingenious system of fastenings that clip to the back of the panels and in to the supporting structure; during installation, each one of the 1,100 cast-stone pieces—no two of which are alike, and some of which are up to 5 inches thick—had to slide by each other like an organic puzzle. As they did, their weight slightly deformed the steel frame, causing the task of installation to be an exacting one. Still, Trahan is proud of the fact that he was able to create the building for \$430 per square foot—a fact that shows only in the plainness of the black box interiors that house some of the exhibits. Those fairly straightforward displays, by Virginia-based Explus, cost \$2 million.

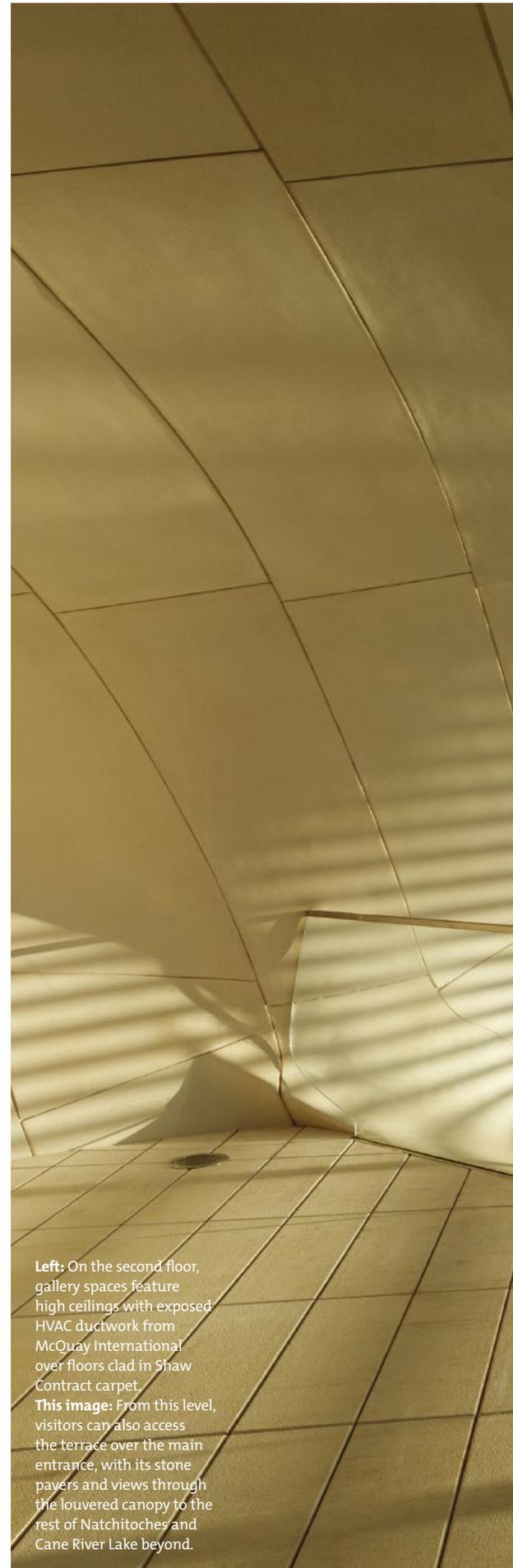
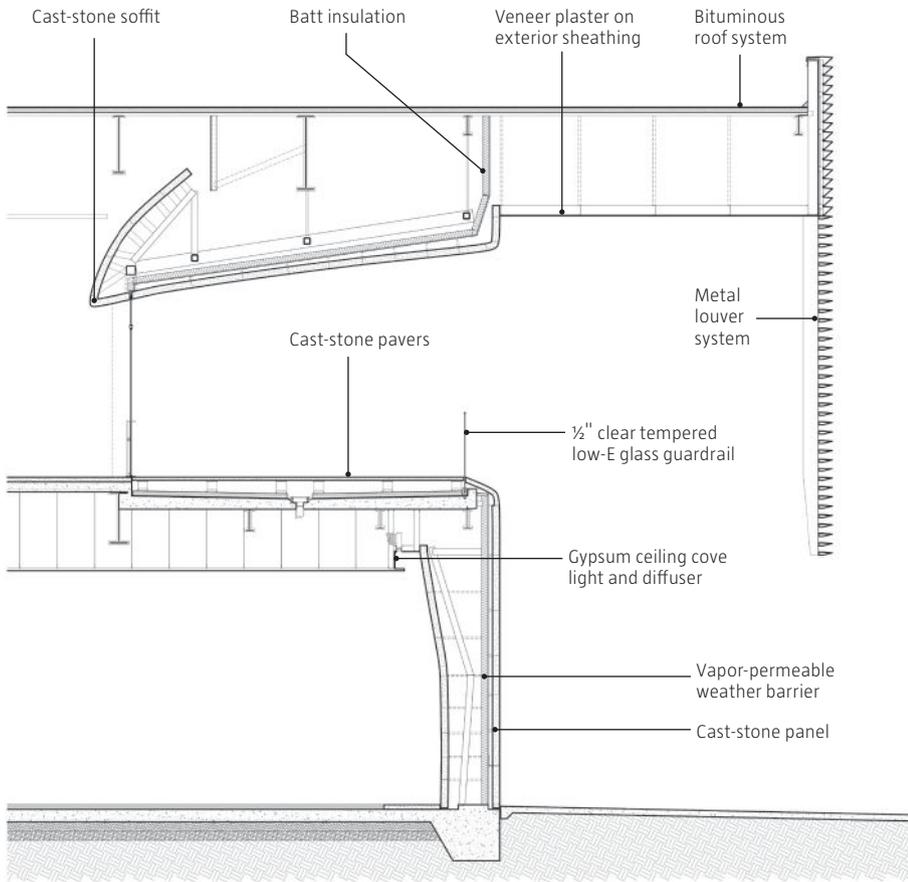
A major reason for the success of the sculptural circulation is Trahan’s obsession with this project, which is so unlike his usual work. Though the building has some discordant notes—such as the harsh, fluorescent lights mounted diagonally on the ceiling and walls around the central staircase and the stair’s handrails—it is convincing as a singular piece that marries contextual evocation with form-based seduction. “Not everybody will see the connection to the river and town, but then our docents and staff will have a chance to introduce them to a new language,” Tullos says. If all of this works, the Louisiana Sports Hall of Fame and Northwest Louisiana History Museum will draw the community into their new, and only, cultural anchor. Visitors may come for the sports, and by moving up and through this remarkable piece of architecture, they will be exposed to new interpretations of the area’s past, and future. Trahan remembers one high-schooler, a first-time museumgoer, exclaiming upon entering the facility, “There is no other building like this in the world.”

This spread: At the center of the building is a curvaceous atrium with a staircase leading to the second-level galleries. Clad in cast-stone panels, the space is topped by a skylight from Sunshine Rooms. Inset custom grilles, which curve with the wall panels, incorporate fixtures from Cooper Lighting, as well as sprinklers and air diffusers.





Entrance Section Detail



Left: On the second floor, gallery spaces feature high ceilings with exposed HVAC ductwork from McQuay International over floors clad in Shaw Contract carpet.

This image: From this level, visitors can also access the terrace over the main entrance, with its stone pavers and views through the louvered canopy to the rest of Natchitoches and Cane River Lake beyond.





Hyatt Regency

KITCHEN eleven
Food Court

KAP

Hysan PLACE

ROLEX

TSINGTAO BEER

網Party
網地 網家 網家



HYSAN PLACE

A PERFORATED HONG KONG HIGH-RISE, DESIGNED BY KOHN PEDERSEN FOX, BRINGS GARDENS AND FRESH AIRFLOW TO A CROWDED SKYLINE.

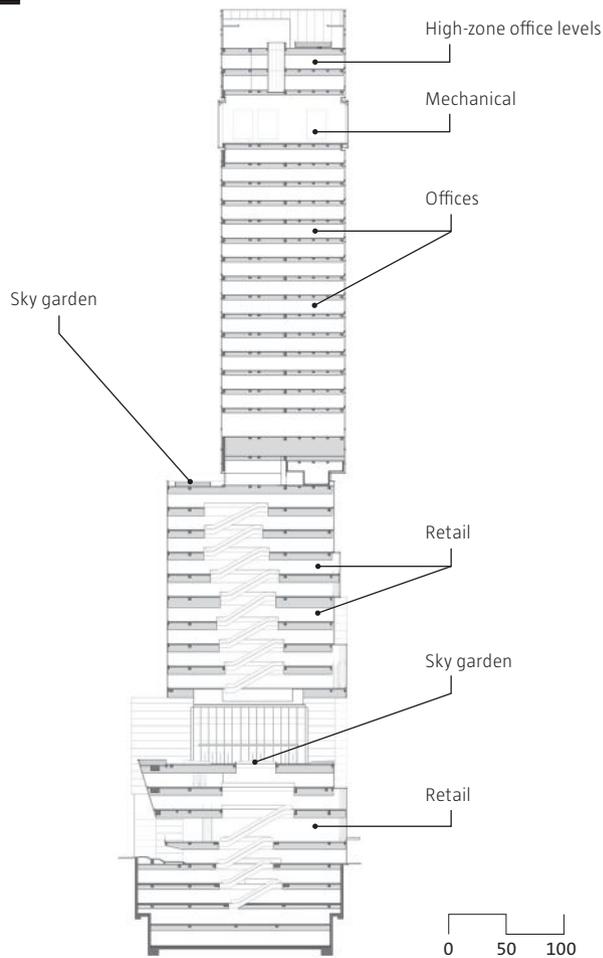
Text by **Joseph Giovannini**

IN A DESIGN WORLD abuzz with the comings and goings of starchitects, the unusual design of Hysan Place would seem to be the result of one architect's stroke of inspiration jotted in a notebook between films on a flight to Asia. Elevated gardens break through the mass of the 716,000-square-foot, 36-story skyscraper, dislocating blocks of offices and stores, in a new high-rise paradigm—the first of its kind built in Hong Kong, and maybe the world.

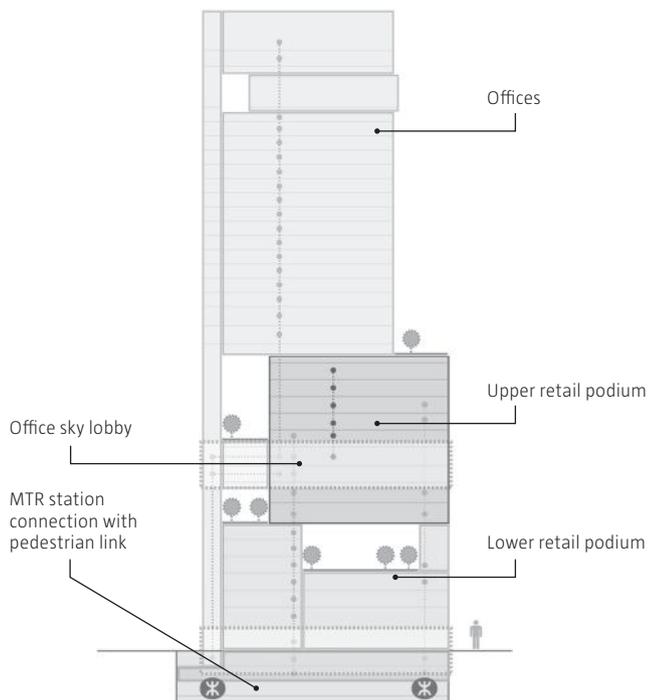
But the architects at Kohn Pedersen Fox (KPF) operate by the service rather than the genius principle, and rather than issuing take-it-or-leave-it design ultimata to clients, the architects listen—absorbing feedback in a dynamic design process of many iterations. Reacting to an earlier proposal, their client, Hysan's late chairman Peter Lee, said he wanted the most sustainable building in Hong Kong. Was there a solution that would move air through the building to refresh the surrounding streets? He wanted to summon the breezes of more verdant times when the Causeway Bay neighborhood, now densely packed and stacked with offices and stores, was called Lee Gardens.

In a collaborative effort, KPF principals Bill Louie, FAIA, Paul Katz, FAIA, and Rob Whitlock, AIA, proposed sky gardens that penetrate the LEED Platinum building on several levels: The floor area ratio would stay the same, but the building would grow taller in the Z dimension, stacked with cubes of retail, office, and open space. All the blocks are served by outdoor spaces, which give each a separate identity; users can escape the office or shopping for the pleasures of an urban garden with a breeze and a

Section



Program Distribution Diagram



view. The building would not just be a single-use monolith punctured by a couple of holes.

Hong Kong itself is a 19th century colonial creation, but Hong Kong as a commercial pressure cooker is a recent phenomenon, and the city's rapid and rabid urban development from semirural environment to hyper urbanization has generated new building types. Escalating land values have accelerated the urban and architectural evolution of the city. High real estate values drove developers to build up, creating a dominantly vertical city, with a premium on retail. "Shopping in Hong Kong is basically a sport," Louie says. A new network of bridges between recently constructed buildings added value to upper stories and have created opportunities for retail where retail had never gone before.

Primarily because of the value of retail space reaching many stories above grade, architecture in Hong Kong is a matter of complexity in the vertical dimension, and not just a matter of extruding up from a floor plan. "People in Hong Kong accept complicated vertical routes," says Whitlock, who served as the project architect.

Absorbing the suggestion of their client, the architects broke the tight, closed mass of the typical point tower, endowing the building type with a Swiss cheese section. The simple program of an office tower sitting atop a commercial base had a long precedent in Hong Kong that was already written into zoning. In Causeway Bay, it was the context that was complex, exerting multiple demands on the design.

The trapezoidal site fronts busy Hennessy Road to the north, dense with commercial high-rises, and a narrow lane, crowded with low-rise structures built in the '30s, to the south. The site lies between two busy MTR stops along Hong Kong's main subway line, which regularly flushes the area with people. The building needed easy access to each stop as well as a clear, accessible path between them. "Ninety percent of the people come up from the MTR," Whitlock says. The architects had to make sure the access to and from the subways was open, fluid, and direct, so that flows of people could surge into the building, infusing the base with shoppers.

The first area of spatial negotiation was the surgical separation of workers headed for the office tower from shoppers moving toward the nine floors of retail in the lower podium. Those going to the offices embark on dedicated elevators placed at the edge of the floor plate, rising up to a sky lobby that acts as a transfer floor to the office tower.

Shoppers entering from the subway are immediately greeted by escalators in an inner courtyard of the basement that leads up to the retail levels. Shoppers can also take skip-stop elevators, or express, skip-stop escalators superimposed on the front façade of the building, à la the Pompidou Center in Paris.

The retail podium has the porosity of a sponge. The designers subdivided the shopping mall into two sections, nine stories in the lower podium (including two basement levels) and nine in the box above. In one of the great spatial teases of modern shopping, escalators move up and through the podiums, which are designed with curving organic floor plates around central atriums to avoid the monotony of stacked floors. The architects shifted these retail floor plates, creating the effect of terraces that overlook a void with a morphing vertical profile, resulting in a "labyrinthine quality that makes it Piranesian," Katz says. Visitors move through the space via escalators, which move to another position in the plan midway up the podium, resetting the experience and starting the shoppers' climb over again.

Each of the shopping levels is unique in plan, with smaller, more expensive stores in the lower block. A two-story, 24-hour bookstore acts as a magnet in the upper podium, but the ultimate draws are the restaurants on the top three floors and a food court a floor below, which work two ways: Restaurants draw people up through the retail and office workers down from the offices above. "Eating is everything in Hong Kong retail," Louie says. Visitors can exit the building at the sky gardens adjacent to the stores to sit in a parklike setting.



Previous spread: Located in busy Causeway Bay, Hysan Place is readily accessed by public transit.
This image: Punctuated by voids that promote airflow through the building mass, the tower, clad in glazing from China Southern Glass, holds a multistory retail center topped with offices.

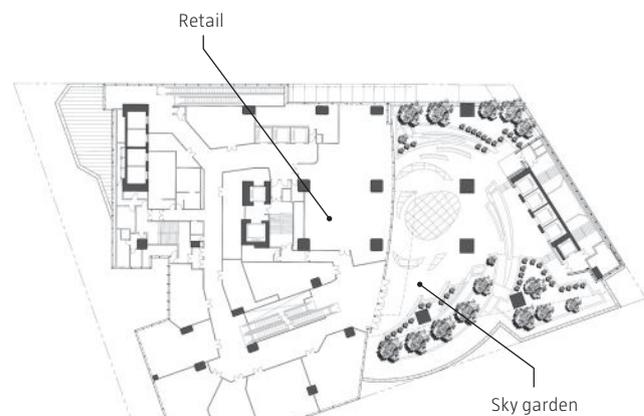
This image: A sky lobby has dedicated elevators that access the office levels in the tower above. **Opposite:** A network of escalators that shift in location from level to level drive shoppers through the multilevel retail podium. Glass doors, by Dorma and Kaba, grant access to the gardens.

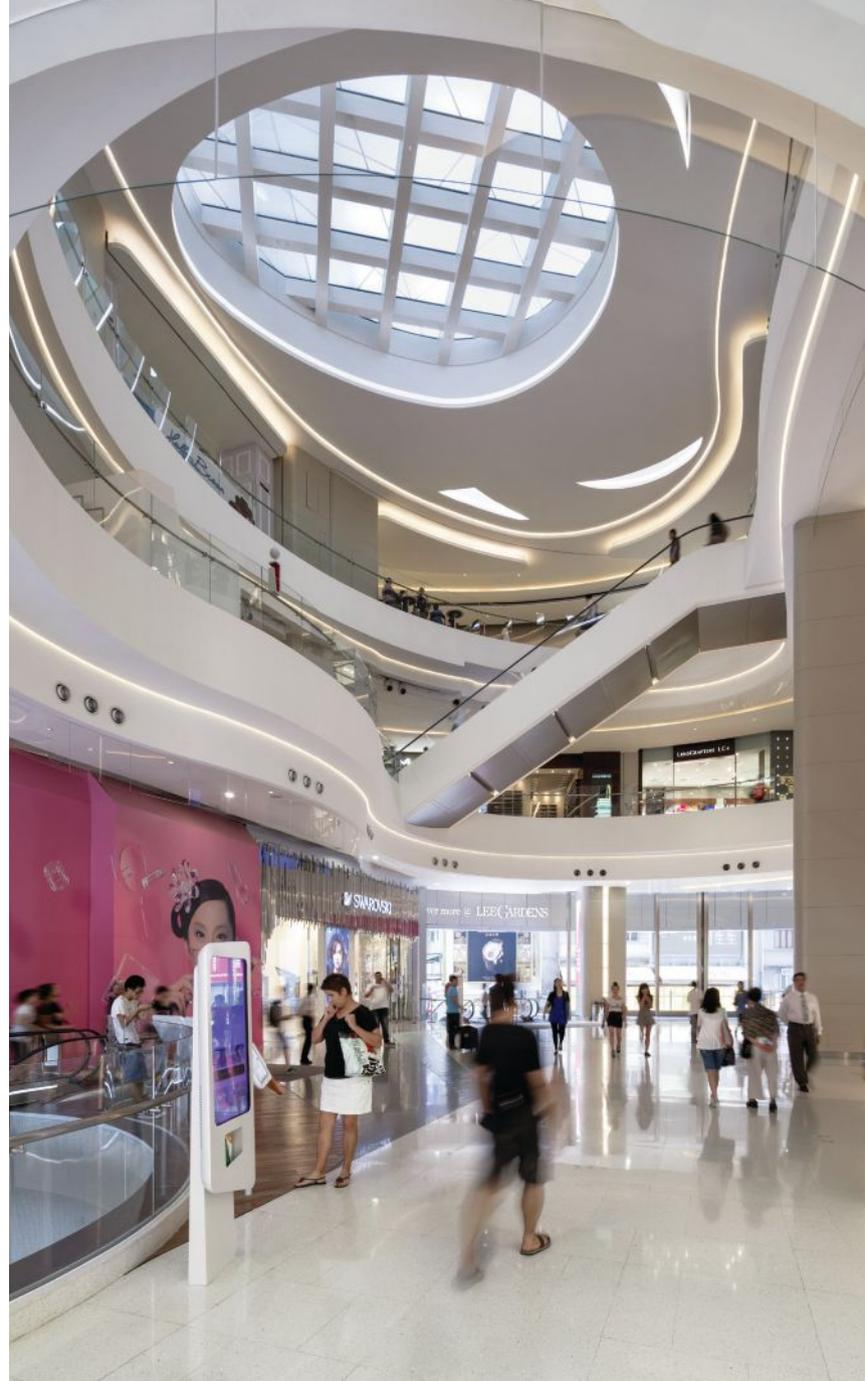


Ground-Level Plan

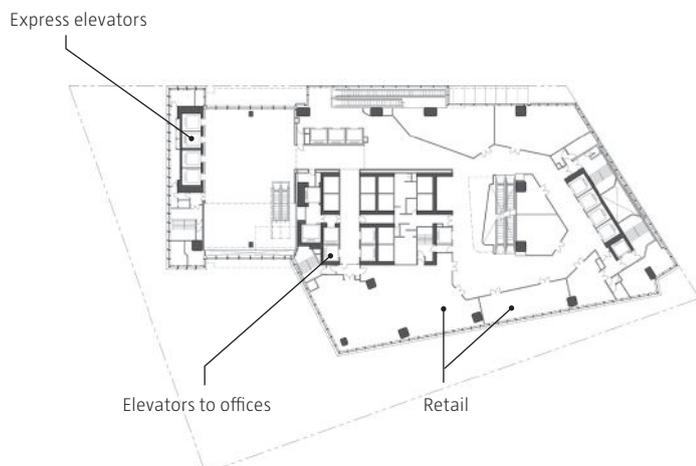


Level 4 Plan: Sky Garden

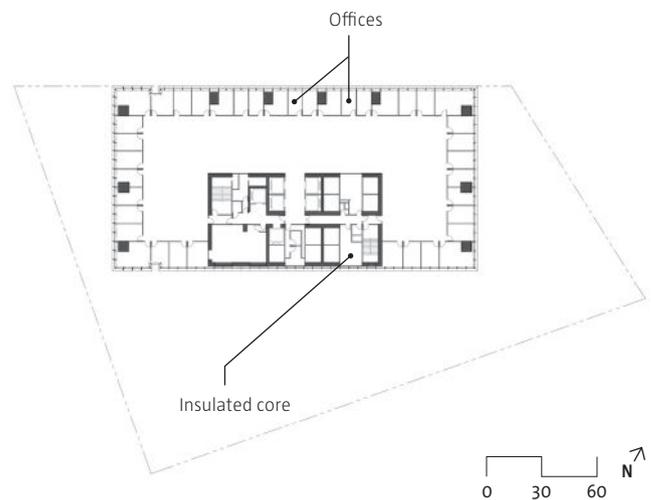




Level 9 Plan: Sky Lobby

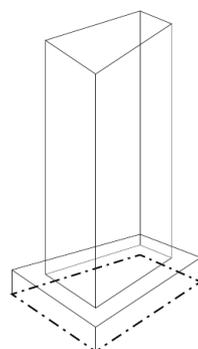


Typical Office-Level Plan

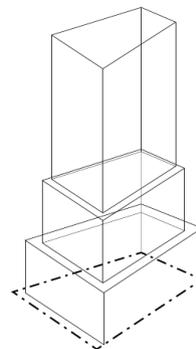




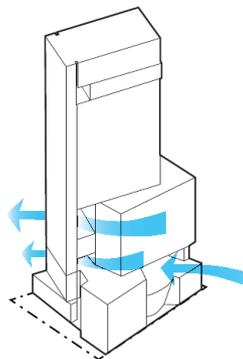
Tower Volumes Diagram



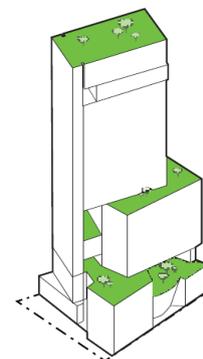
Traditional site coverage options



Setbacks allow increased site coverage



Added porosity induces ventilation



Public green space is reintroduced in urban setting

Left: One factor driving multistory retail centers in Hong Kong is the need for air-conditioned public spaces to escape modern tenement-style dwellings, such as those that surround Hysan Place. Here, sky gardens also offer much-needed green space. Operable spandrels in the Permiesteelisa curtainwall ensure that air flows not only through the voids in the building, but also into the interior.

TIM GRIFFITH

The developer wanted to be able to program the upper podium, which is now used for retail, for offices as well, depending on market opportunities. The architects designed it as fungible swing space. Similarly flexible, the office tower above was structured so that if the developer should acquire air rights from neighboring buildings, more floors could be added simply by extending the elevator core. “The idea about sustainability is to transform over time so it doesn’t have to be rebuilt,” Whitlock says.

KPF has often used collage as a strategy to build flexibility into its buildings, breaking monolithic masses into parts so that interior functions can be separated and identified. At Hysan Place, the lower podium denotes shopping and the tower offices, but parts of the upper podium can accommodate either use. The building is like a piston of uses that can go up or down, depending on the relative markets for retail and office: Currently stores are at a premium, so they are pressuring retail up.

It’s a measure of the building’s success that Apple, with its nose for cool locations, now occupies the most prominent corner cube near the street. “So many people wanted to come [to Hysan Place] when it opened, that they had to issue tickets: It was an event,” Whitlock says. “In a city of just 7 or 8 million, a half million people came to visit in the first 24 hours. The whole building became a civic place.”



ECOHAWKS RESEARCH FACILITY

ARCHITECTURE PROFESSOR DAN ROCKHILL EXPLAINS HOW THE UNIVERSITY OF KANSAS'S STUDIO 804 DESIGNED AND BUILT THE HILL ENGINEERING RESEARCH & DEVELOPMENT CENTER, WHICH AIMS TO BUILD A BETTER ELECTRIC CAR.

Interview by **Katie Gerfen**
Photos by **James Ewing**

Studio 804 takes on a new project every school year. How did this particular commission come about?

Dan Rockhill: This is a small part of a larger expansion by the School of Engineering—they're going to start construction on a giant engineering testing facility and the EcoHawks were initially going to be part of that development. Studio 804 did the Center for Design Research two years ago on campus, and I convinced everybody that we might be a student-based organization but we'll design and build faster than professionals and deliver without a lot of whining—I know the rules of the game. So they sliced off this little EcoHawks space and said: "This might be something you'd be interested in."

Who are the EcoHawks?

The EcoHawks are part of the mechanical engineering program in the School of Engineering, and their research focuses on finding alternative methods of charging electric vehicles. The vehicles you see have been converted from gasoline to battery power, and the EcoHawks research charging systems. For instance, they'll mix propane and glycerin to run a synthetic gas engine and use that to charge the vehicle. It's all high-tech stuff.

Who were the Studio 804 students who designed the EcoHawks facility?

We had 20 this year, and I'm very proud of the gender mix—nine women and 11 guys. Maybe half came to KU to get a masters degree after spending

six years in the program. The rest chose to come to KU, I like to think, because of the Studio 804 program, so I have graduates from all over.

How does the design process for a Studio 804 project begin?

I start design the first day of class in late August. The goal is to lock down the design as soon as possible, begin construction documents, and get consultants involved. We're required to have consultants—we're not treated differently than any other professional firm working on a project on campus. I start by asking every student to declare an area of interest. So somebody will rather meekly say "I'll sign up for structure" or "I'll sign up for siding"—basically you take Master Format and dice that up. But it's not as though if you signed up for structure you sit back in your lounge chair after we get the frame up. Everyone is a part of everything.

And how did the design for the EcoHawks facility develop?

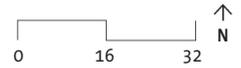
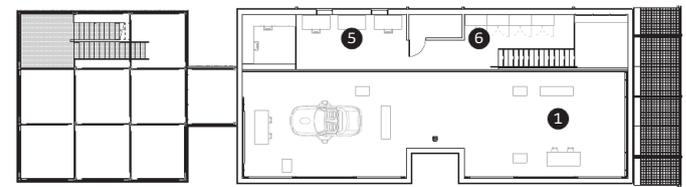
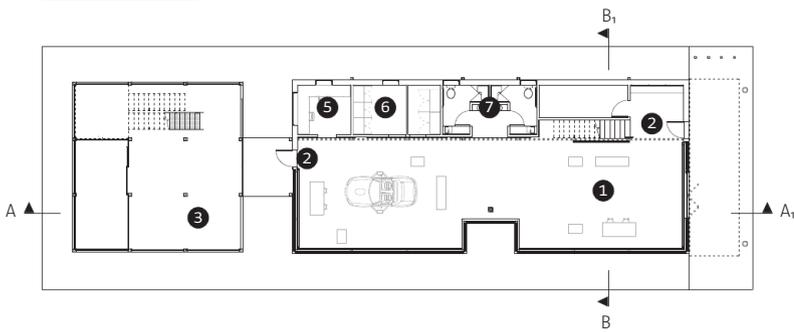
I joke that I can teach anybody how to weld, but dealing with these fragile young egos is the art of doing this. It is their baby, and the genesis is obviously from them. But I will let them swim around in the design sea for a while and then I'll bring something in and show it to them—the form of it will come through [my firm] Rockhill & Associates. The design studio experience drives me mad, because the whole idea of doing something simple is not in their DNA. We get these complex, convoluted, ridiculous designs that they cling to—but we've got to build this! And so I'll show

Previous spread: The main entrance to the EcoHawks facility is marked by a glass canopy with integrated photovoltaics from Suniva. **This image:** The facility is one continuous structure split into three pods: two enclosed spaces for working on electric vehicles, and an open-air volume.

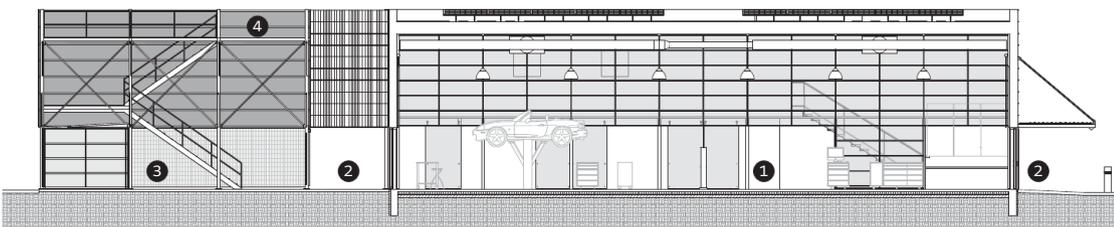


First-Floor Plan

Second-Floor Plan

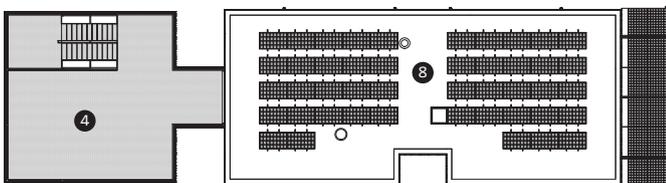


West-East Section A-A

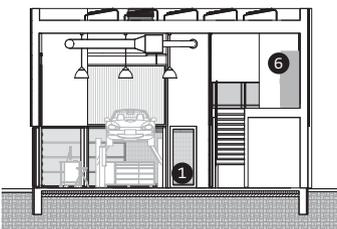




Roof Plan



South–North Section B–B,



1. Double-height student research room
2. Entrance
3. Open-air research area
4. Elevated research area
5. Workstations
6. Storage
7. Restrooms
8. Photovoltaics

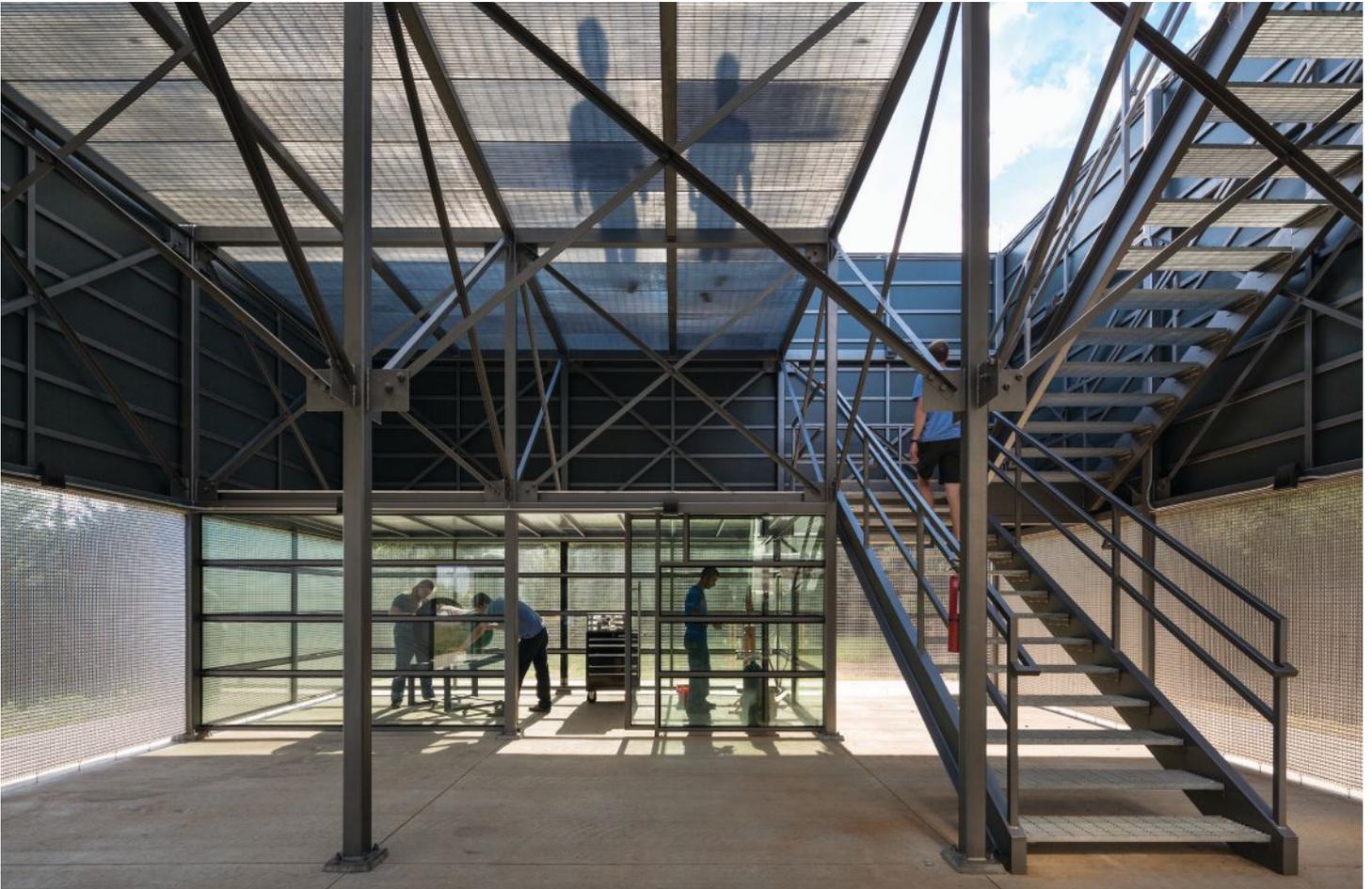
them something simple and say: “I guarantee you if we start with something simple like this, when we’re done, it’s going to be your building completely. You’ll never think that there was some intrusion on my part.” Again, I’ve got to be very delicate in the way I handle this. So I turn them loose. These are smart kids. They start doing research and somebody finds an image of a woven screen. It went through easily a half dozen iterations and soon we’re building a full-scale mock-up and then there’s another half-dozen iterations and we’re finding sources for the material. It evolves.

How do you build a project like this in the second semester of the Studio 804 program with only 20 students?

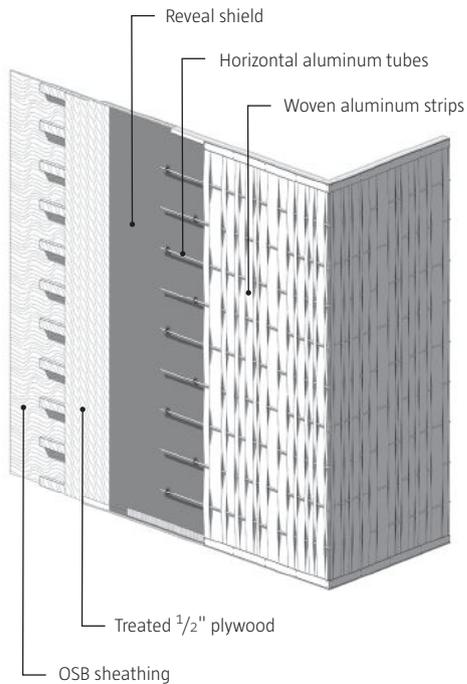
They all know that they signed up for a gauntlet. As you understand, it’s not easy, and I’m a monster. You’ve got to meet me at 7:00 every morning, six days a week, and you’ve got to be ready to work. It takes them three or four weeks to figure out, first of all, that their mother’s not going to do it for them. In this case, I broke ground on a Monday after Thanksgiving, and we had all the foundation walls in before they left for Christmas. On the third of January we started doing all the concrete flat work. I don’t sub any of that. I do the excavation. I’m on a lot of equipment—I have to do something while I’m there. They joke about it being Dan’s toys, and they’re absolutely right. It’s in concrete work where I can just see the wheels turning in their minds, like “Oh my God, this is real.” Right after that, we started framing—everybody is part of that. There’s always something to do and it’s large scale, and so that helps bring the group together. Working together and collaboration are very unique aspects of this.



Top: Researchers test alternative car-charging methods in the main bay, which is shielded from the sun by Aerogel panels that raise and lower over the windows. **Bottom:** Stairs lead to a second level with workstations and storage space. **Opposite top:** The strips of aluminum on the skin were hand-woven by Studio 804 students; the opaque base is clad in Hardie board from James Hardie. Many materials were donated by the manufacturers. **Opposite bottom:** A second level in the open-air volume allows access to the rooftop photovoltaic array, which contributes to the building being 12 percent net positive.



Façade Detail



This is Studio 804's sixth LEED Platinum project in a row. How do you engage the students in the process?

I introduce LEED the first week of studio and encourage them to see the importance of it. I think the seeds of change that need to be planted in this profession are going to start with these young people. The students I did this with at Greensburg, Kan., six years ago, now they run the sustainability aspect of the offices where they're working. That's how we're going to bring about change. So I am very adamant about the need for everybody to try to participate. I send them all to Greenbuild, which just blows their minds. You walk out on that exhibit floor and you realize the scale of this effort. I think it's really important. So like everything else, I casually harass them, making sure they understand the value of it. Fortunately, they follow through.

Studio 804 began with houses and has recently started designing more public projects. Is that a conscious progression?

I would prefer to keep in the public arena. When I did the Center for Design Research, we purposely made that a building that would be available to everybody in the community, and it has become that. We have to keep a schedule for that building. It has a living wall with 10,000 plants that's the talk of the town. And that rubs off on people. And so in some way we take a leadership role in the conversation about sustainability. Little by little you start to convince the public of how important it is. And it's through these public buildings that we're able to do this.



The aluminum strips of the building's upper skin were woven between horizontal aluminum tubes that had to be hand-welded at the corners to maintain a continuous surface. The Studio 804 students researched the alloys of the metal to make sure that the surface will weather evenly.



Louisiana Sports Hall of Fame and Northwest Louisiana History Museum

Project Louisiana Sports Hall of Fame and Northwest Louisiana History Museum, Natchitoches, La.

Client State of Louisiana, Office of Facility, Planning & Control

Architect Trahan Architects, New Orleans—Victor F. “Trey” Trahan, III, FAIA (design principal); Brad McWhirter, AIA (project architect); Ed Gaskin, AIA, Mark Hash, Michael McCune, AIA (designers); Sean David, Blake Fisher, Erik Herrmann, David Merlin, Assoc. AIA, Benjamin Rath, Judson Terry (project team)

Interior Designer Lauren Bombet Interiors

M/E/P/FP Engineer Associated Design Group

Structural Engineer LBYD

Civil Engineer CSRS

Geotechnical Engineer GeoConsultants

General Contractor VCC

Landscape Architect Reed Hilderbrand Associates

BIM Manager and Technology Consultant Case

Cast Stone Support Steel Geometry and Detailing Method Design

Cast Stone Support Steel Engineer David Kufferman

Acoustics SH Acoustics

Waterproofing Water Management Consultants & Testing

Size 28,000 square feet

Cost \$12.6 million

Material and Sources

Acoustical Systems Whisper Walls whisperwalls.com

Acoustical Tile Ceilings Armstrong armstrong.com

Carpet Shaw Contract Group shawcontractgroup.com

Cast Stone Advanced Cast Stone (manufacturer) advancedcaststone.com; Masonry Arts (installer) masonryarts.com

Elevator Kone us.kone.com

Exhibits Explus www.explusinc.com

Exterior Air and Weather Barrier Henry Co. us.henry.com

Exterior Rainscreen Manufacturer AzMG azmg.com

Exterior Rainscreen Installer F.L. Crane & Sons flcrane.com

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HVAC McQuay International daikinmcquay.com

Manufactured Quartz Dupont Zodiaq zodiaq.com

Operable Partitions Hufcor hufcor.com

Plumbing Fixtures Toto totousa.com

Roofing Johns Manville johnsmanville.com

Sealants Tremco tremcosealants.com

Skylights Sunshine Rooms sunshinerooms.com

Tiling Floor Gres floorgres.it

Wayfinding ASI Signage Innovations asisignage.com

Hysan Place

Project Hysan Place, Hong Kong

Client Hysan Development Co.

Architect Kohn Pedersen Fox Associates (KPF), New York—Robert Whitlock, AIA, William Louie, FAIA (design principals); Paul Katz, FAIA (managing principal); Bruce Fisher, AIA (senior designer); Charles Ippolito, AIA, Nathan Wong (project managers); Fernando Flores, Florence Chan, AIA (job captains); Daniel Dadoyan, AIA (senior designer, interiors); Roland Kang

Associate Architect Dennis Lau and Ng Chun Man Architects & Engineers

Interior Designer Benoy (retail interiors)

M/E/P and Vertical Transport Engineer Parsons Brinckerhoff Asia

Structural Engineer Meinhardt

Sustainability Engineer Arup

Landscape Design Urbis

Lighting Design Lighting Planners Associates

Exterior Walls ALT Cladding & Design; Permasteelisa—Joseph Gartner

Acoustic Consultant Shen Milsom Wilke

Signage Consultant Graphia Brands

Quantity Surveyor David Langdon & Seah

General Contractor Gammon Construction

Renderers Visualhouse, Superview

CAD System Autocad, Rhino

Size 66,511 square meters (715,917 square feet)

Cost Withheld

Material and Sources

Adhesives, Coatings, and Sealants PPG ppg.com

Curtainwall Permasteelisa permasteelisausa.com; Gartner

Doors Dorma dorma.com; Kaba kaba.com

Glass China Southern Glass Architectural Glass csgglass.cn

Hill Engineering Research & Development Center

Project Hill Engineering Research & Development Center (EcoHawks), University of Kansas, Studio 804

Client KU Endowment, School of Engineering

Architect Studio 804, University of Kansas, School of Architecture, Design & Planning, Lawrence, Kan.—Hayder Alsaad, Max Anderson, Melanie Arthur, Liz Avenius, Ryan Barry, Matthew Bethel, Ashlee Burleson,

Mark Hageman, Hunter Hanahan, Kelli Hawkins, Hannah Hindman, Owen Huisenga, Mike Kelly, Rachel Mattes, Kate Medin, Mandy Moore, Matt Patterson, Ryan Shults, Bryan Stockton, Assoc. AIA, and Mark Zeitler (project team)

Architect of Record Rockhill and Associates, Lecompton, Kan.—Dan Rockhill and David Sain

Mechanical Engineer Bartlett and West, Hughes Consulting, Studio 804

Structural and Electrical Engineer Bartlett and West, Studio 804

General Contractor Studio 804, Rockhill and Associates (contractor of record)

Commissioning Agent Henderson Engineers

Size 4,350 square feet

Cost \$822,000

Material and Sources

Concrete Underslab Vapor Barrier Stego Industries stegoindustries.com

Exterior Wall Systems DCI Products dciproducts.com; JamesHardie jameshardiecommercial.com; Jamsill jamsill.com

Flooring Insulite Glass Co. insuliteglass.com; Tennant (epoxy) tennantco.com; USG usg.com

Garage Door Assembly Aerolenz (consulting) aerolenz.com; Amarr (hardware) amarr.com; Amerilux (polycarbonate) ameriluxinternational.com; Cabot (aerogel granules) cabot-corp.com; Duo-Gard (aluminum frame) duo-gard.com; GDI (operators) gatesanddoorsinc.com

Glass and Lighting Controls PlanetReuse planetreuse.com

Gypsum CertainTeed certainteed.com

Insulation Central Fiber centralfiber.com;

Hunter Panels hpanels.com

Lighting Cooper Lighting cooperlighting.com; Philips colorkinetics.com; Sunlite Science & Technology poweredlighting.com

Metal Mandel Metals mandelmetals.com

Photovoltaics and Other Renewables AET aetenergy.com; Cromwell cromwellenv.com; Enphase enphase.com; Lumos lumossolar.com; Suniva suniva.com

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Special Construction Rotary (car lift) rotarylift.com

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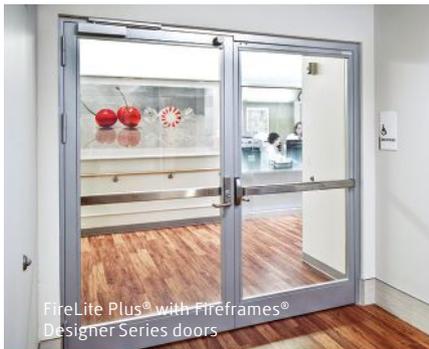
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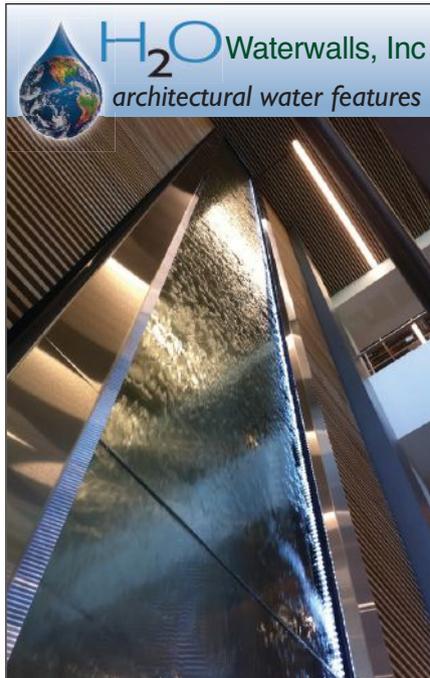
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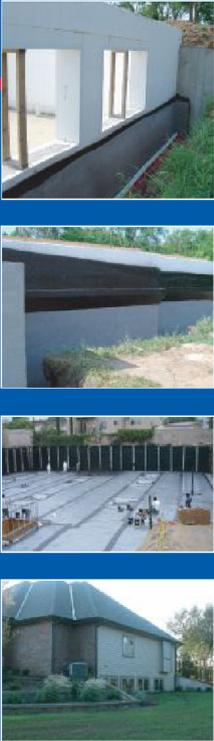
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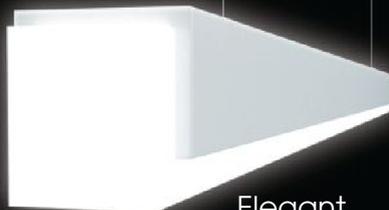
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John Skilling

A Sixties Synthesis

WERNER SELIGMANN'S BETH DAVID SYNAGOGUE IN BINGHAMTON, N.Y., INVENTIVELY COMBINES THE IDEAS OF WRIGHT AND CORB.

Text by **Thomas Fisher, Assoc. AIA**

IN THE EARLY 1960s, architects often disagreed over which modern master to follow: Frank Lloyd Wright or Le Corbusier. But one architect, Werner Seligmann, who had a noted career as a Cornell University professor and Syracuse University dean, combined ideas from both. This was evident in his first major building, the Beth David Synagogue, which was cited by the P/A Awards jury in 1963.

The synagogue's main, secular floor has classrooms, offices, a kitchen, and a chapel divided into two wings that flank a central bay containing an entry courtyard, glass-walled lobby, and social hall. Parallel, concrete-block walls recall the late work of Le Corbusier, while the blank exterior chapel wall echoes his Villa Turque in La Chaux-de-Fonds, Switzerland. And the roof terrace, accessible from both exterior and interior stairs, adhered to one of Corb's "five points."

The upper, sacred floor has a lobby providing access to the roof garden, with a sanctuary that has separate seating areas for men and women. That worship space, with its centralized plan, continuous glass walls, and broad roof planes, brings to mind the work of Wright. An angled stair connects the two levels, while 11 skylights, symbolizing the 11 tribes of Israel, illuminate the central platform and adjacent ark.

Syracuse professor Bruce Coleman, who has written about the synagogue in a yet-to-be-published manuscript on Seligmann's work, thinks the building has been "badly mauled" by renovations over the intervening years, such as the added air conditioning equipment that defaces the roof and sanctuary as well as wood beams that cover the entry court. Nevertheless, the clarity and consistency of Seligmann's design has endured.

COLOR TRANSFORMATION



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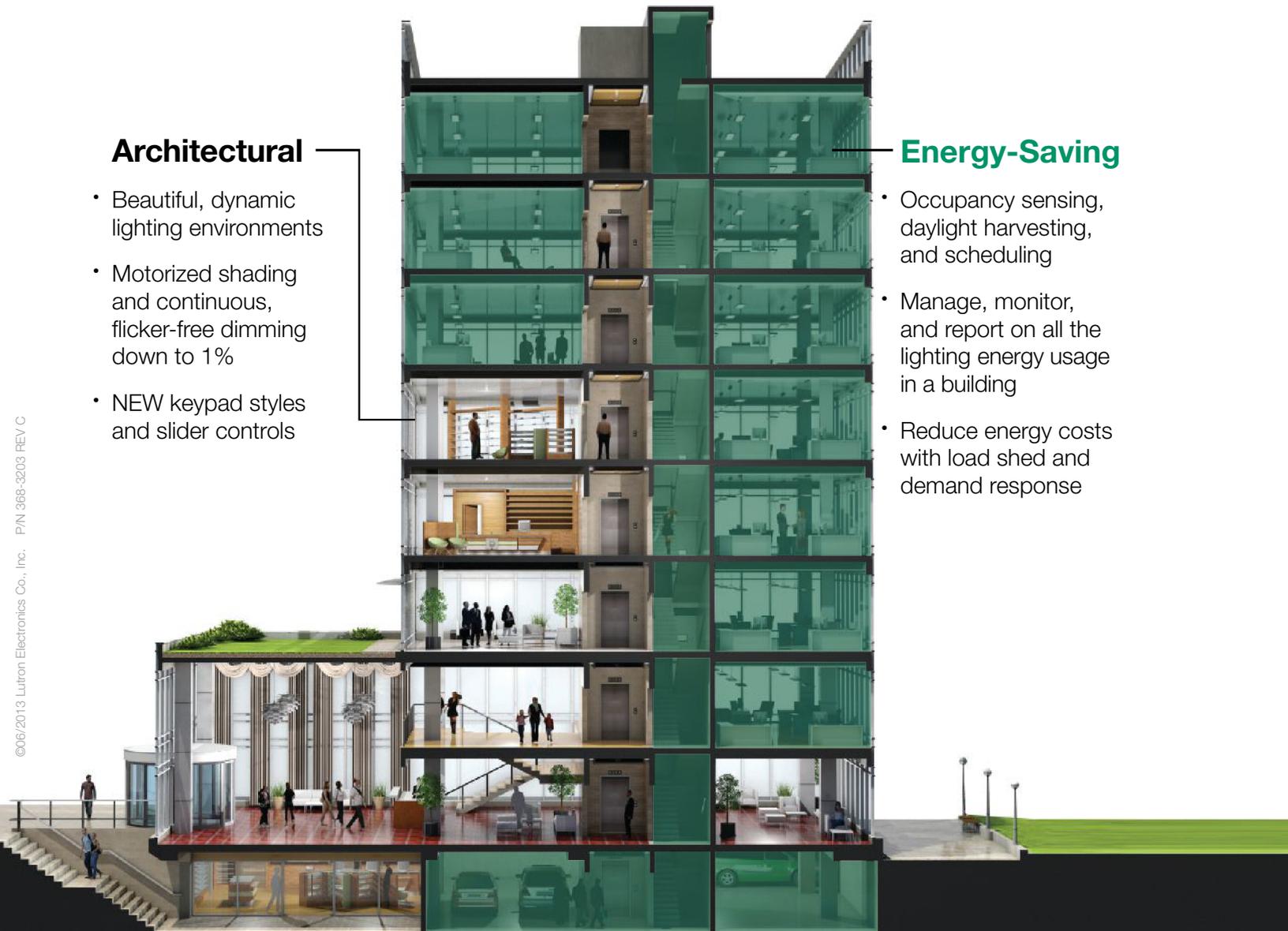
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