ARCHITECTURE™

May 2005 | $8.95 USA | $11.00 Canada

CHANGE AGENT

SCHWARTZ/SILVER'S ART HOUSE ILLUMINATES THE BATON ROUGE SKYLINE

The new office ethic
bright, airy, roomy

Venturi and Scott Brown
a no-holds-barred memoir-manifesto

Unsung buildings sing
a recycling plant and bridge-keeper's house

A bright idea.

A clean, monolithic look. An NRC of 0.85. Easy downward access. Form and function. Style and substance. Techstyle® Acoustical Ceilings are sure to make your project shine.

For literature and our email newsletter,
call toll-free 866-556-1235
or visit www.hunterdouglascontract.com

Installation: John and Mary Pappajohn Center
for Higher Education, Des Moines, IA
Architect: Herbert Lewis Kruse Blunck Architecture
4′ x 4′ panels

HunterDouglasContract

CEILINGS

Circle 155 or www.architecturemag.com/productinfo


Light defines space

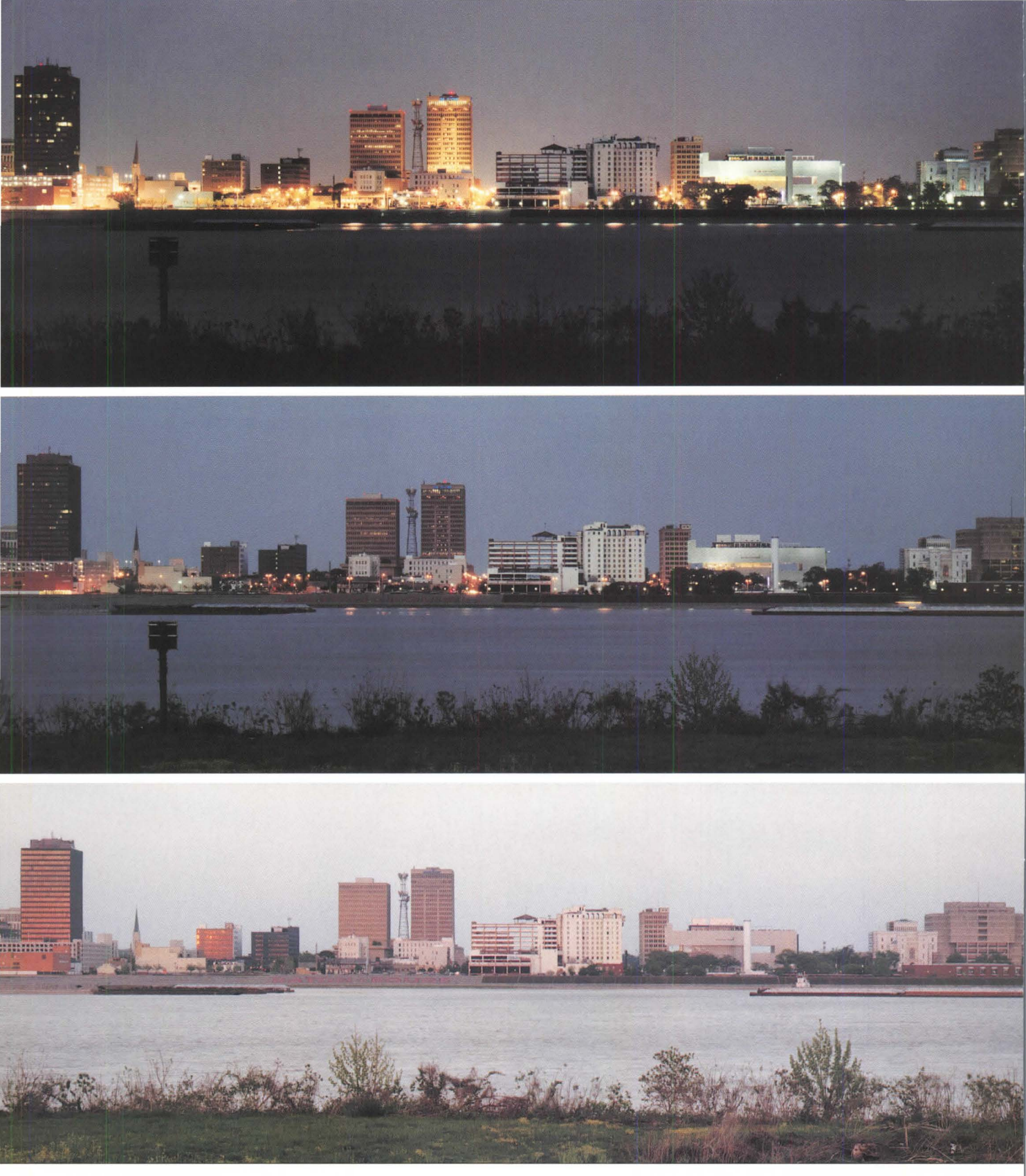

ERCO
Le Corbusier defined architecture as "the masterly, correct and magnificent interplay of masses brought together in light". His skill in the use of space and volume was consummate – but he would envy the technology we have today for shaping and forming light itself as a medium. With light, spaces can be defined and reinterpreted time and time again. Looking only at the walls and other surfaces, decisive for the appreciation of architectural form: illuminated walls allow us to perceive the form and dimensions of a space; they make the entire space seem bright. A wall which is evenly illuminated gives an impression of being almost intangible. This is the function of wallwashers. ERCO has been developing and perfecting these specialized instruments for decades. The result is a wallwasher range which is hard to equal in terms of range and variety, which will provide you with the optimum instruments for your lighting tasks.
Light is the fourth dimension of architecture: www.erco.com
BP Lecture Theatre
Circle 47 or www.architecturemag.com/productinfo

You can already tell exactly what kind of house it's going to be.

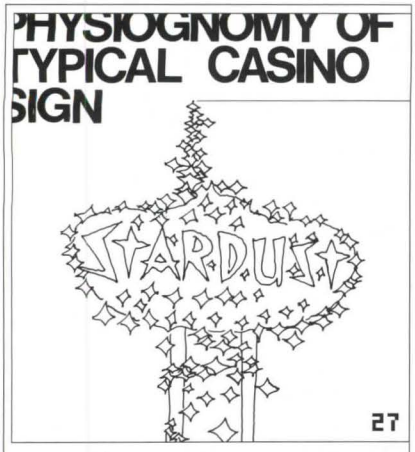
The right windows and doors help bring your plans to life beautifully. Specify Marvin, and you're assured of complete design flexibility and better-performing windows and doors with superior aesthetics. That includes furniture-grade interiors, consistent sight lines and the tightest tolerances possible — along with countless design options, from cladding profiles to hardware choices.
Call 1-800-236-9690 or visit **marvin.com**

MARVIN®
Windows and Doors

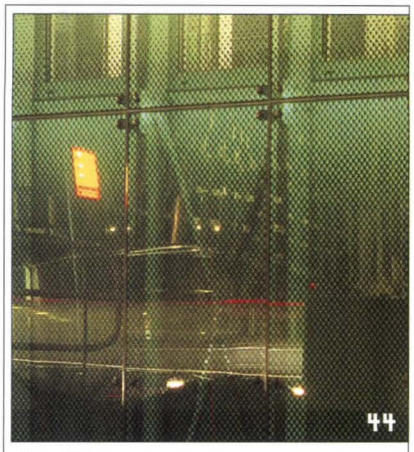
Circle 33 or www.architecturemag.com/productinfo



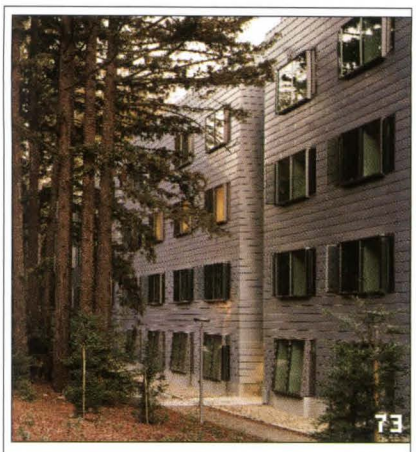
52 Baton Rouge's sprawling skyline is anchored by Schwartz/Silver Architects' new Shaw Center for the Arts, which lights up the Mississippi waterfront from dawn to dusk.



practice



design



process

Volume 94 Number 5
Architecture® (ISSN 0746-0554; USPS 009-880) is published monthly by VNU Business Media, Inc., 770 Broadway, New York, NY 10003-9595. Copyright 2005 by VNU Business Media, Inc. For subscriptions: Single copies [USA]: $8.95. Single copies [Foreign]: $11.00. 1 year: $59.00. Canada: 1 year: $69.00. Foreign: 1 year: $199.00. Allow 4–6 weeks. Periodicals postage paid at New York, NY, and at additional mailing offices. Canadian Post International Publications Mail Sales Agreement No. 40031729. Printed in the U.S.A. **POSTMASTER:** Send address changes to *Architecture*, P.O. Box 2099, Skokie, IL 60076-7999. Send undeliverable Canadian Addresses to Deutsche Post Global Mail, 4960-2 Walker Road, Windsor, ON N9A 6J3

COVER | TABLE OF CONTENTS
The Shaw Center for the Arts aims to transform the once-downtrodden center of Baton Rouge into a 24-hour activity zone (cover). Images this page (left to right): the Las Vegas Strip, dissected by Robert Venturi and Denise Scott Brown; BAR Architects' bridge-keeper's house in the Netherlands; and Anshen+Allen's engineering school in Santa Cruz.

COMING NEXT MONTH
Suburban villages | Working with consultants | Berlin's Holocaust memorial | Herzog & de Meuron's Walker Art Center | specialty glass | digital fabrication

PHOTOGRAPHS ON COVER AND FACING PAGE: ADAM FRIEDBERG; ABOVE LEFT: COURTESY VENTURI SCOTT BROWN ASSOCIATES; ABOVE MIDDLE: ROB 'T HART; ABOVE RIGHT: TOM BONNER.

PUBLISHER
GARY J. GYSS
ggyss@vnubuspubs.com
(646) 654-5756

SALES COORDINATOR
LISA Y. HANUKA
lhanuka@vnubuspubs.com
(646) 654-5754

ADVERTISING SALES
MIDWEST
DAVE HAGGETT
dghaggett@aol.com
(847) 934-9123

SOUTH
REGGIE LAWRENCE
reg_lawrence@msn.com
(404) 327-7770

SOUTH CENTRAL/MIDATLANTIC
TODD TIDMORE
attidmore@yahoo.com
(512) 477-3806

NORTHEAST
DAN BURKE
BurkeMediaGroup@msn.com
(732) 229-2771

EAST COAST/CENTRAL LIGHTING ACCOUNTS AND INTERNATIONAL
CLIFF SMITH
csmith@vnubuspubs.com
(646) 654-4478

WEST COAST
JON AND PATRICIA HENG
patsbea@msn.com
(626) 799-3610

CLASSIFIED/PRODUCT REVIEW
ROBYN GRANEY
rgraney@vnubuspubs.com
(646) 654-4492

NATIONAL ACCOUNTS MANAGER
BONNIE WATTS
bawatts51@aol.com
(360) 546-0391

ADVERTISING INQUIRIES
(646) 654-5754

CUSTOMER SERVICE AND SUBSCRIPTIONS
(847) 763-9050
(847) 763-9037 fax
architecture@halldata.com

FOREIGN AND CANADIAN SUBSCRIPTIONS
(847) 647-7987

BACK ISSUES
(847) 763-9050

ADVERTISING/EDITORIAL REPRINTS
For details please contact:
Jackie Day
Valeo Intellectual Property
(651) 582-3800
jjday@valeoip.com

PERMISSIONS
For one-time use of our content, as a full article, excerpt, or chart please contact:
Barbara Grieninger
(646) 654-4675
bgrieninger@vnubusinessmedia.com

LIST RENTAL MANAGER
JOHN LOGIUDICE
Edith Roman Associates
Blue Hill Plaza, 16th Floor
P.O. Box 1556
Pearl River, NY 10965-8556
(800) 223-2194
(845) 620-9035 fax

SEND ADDRESS CHANGES TO:
Architecture, P.O. Box 2099,
Skokie, IL 60076-7999

EDITOR-IN-CHIEF
C.C. SULLIVAN
csullivan@architecturemag.com

EXECUTIVE EDITOR
ABBY BUSSEL
abussel@architecturemag.com

SENIOR EDITOR
BAY BROWN
bbrown@architecturemag.com

MANAGING EDITOR
ROBERT KLARA
rklara@architecturemag.com

ASSISTANT EDITOR
KATIE GERFEN
kgerfen@architecturemag.com

CONTRIBUTING WRITER
ANNA HOLTZMAN

EDITORS-AT-LARGE
AARON BETSKY
CATHY LANG HO
BRADFORD MCKEE

CONTRIBUTING EDITORS
LAWRENCE W. CHEEK
ANDREI CODRESCU
THOMAS FISHER
RICHARD INGERSOLL
EDWARD KEEGAN
STEVEN LITT
VERNON MAYS
JOAN OCKMAN
CATHERINE SLESSOR
MICHAEL Z. WISE

EDITORIAL INQUIRIES
(646) 654-5766
(646) 654-5817 fax
info@architecturemag.com

Real Estate and Design Media Group

Publications: Architecture, Architectural Lighting, Commercial Property News, Contract, Hospitality Design, Kitchen and Bath Business, Multi-Housing News

ART DIRECTOR
CASEY MAHER
cmaher@architecturemag.com

GROUP MARKETING MANAGER
KEVIN MARTY
kmarty@vnubuspubs.com
(646) 654 7369

PRODUCTION MANAGER
VINCE HABICK
vhabick@vnubuspubs.com
(646) 654-7238

PRODUCTION INQUIRIES
(646) 654-7308
(646) 654-7318 fax

INFORMATION MARKETING MANAGER
MIA SHELTON
mshelton@vnubuspubs.com
(646) 654-7268

INFORMATION MARKETING COORDINATOR
BRIAN ALEXANDER
balexander@vnubuspubs.com
(646) 654-7208

vnu business publications usa

President & CEO: Michael Marchesano
Chief Operating Officer: Howard Lander
Group Presidents: Robert Dowling (Film & Performing Arts); Mark Holdreith (Retail); John Kilcullen (Music & Literary); Richard O'Connor (Travel, Performance, Food Service); Michael Parker (Marketing/Media & Arts)Vice Presidents: Joanne Wheatley (Information Marketing); Karen Palmieri (Manufacturing and Distribution)

vnu business media

President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Chief Financial Officer: Joe Furey; President – VNU Expositions: Greg Farrar; President – eMedia and Information Marketing: Toni Nevitt; Senior Vice President/Human Resources: Sharon Sheer; Vice President/Business Management: Joellen Sommer; Vice President/Communications: Deborah Patton; Vice President/Licensing and Events: Howard Appelbaum; Director of Business Planning and Development: Jonathan Gordon; Editorial Director: Sid Holt

MAKE THE WORLD GO AWAY. OR NOT.

Privacy versus light on an inside office can be a major debate. Now, with our new Variable Privacy™ Door, you can offer the best of both worlds. With blinds built right into the glass, simply slide the lever and have instant privacy, or added light with a view. Part of our Marshfield Signature Series.™ Marshfield DoorSystems, **Opening Doors to Unlimited Possibilities** for over 96 years. 1-800-869-3667 ext. 2322. marshfielddoors.com

Marshfield® DoorSystems

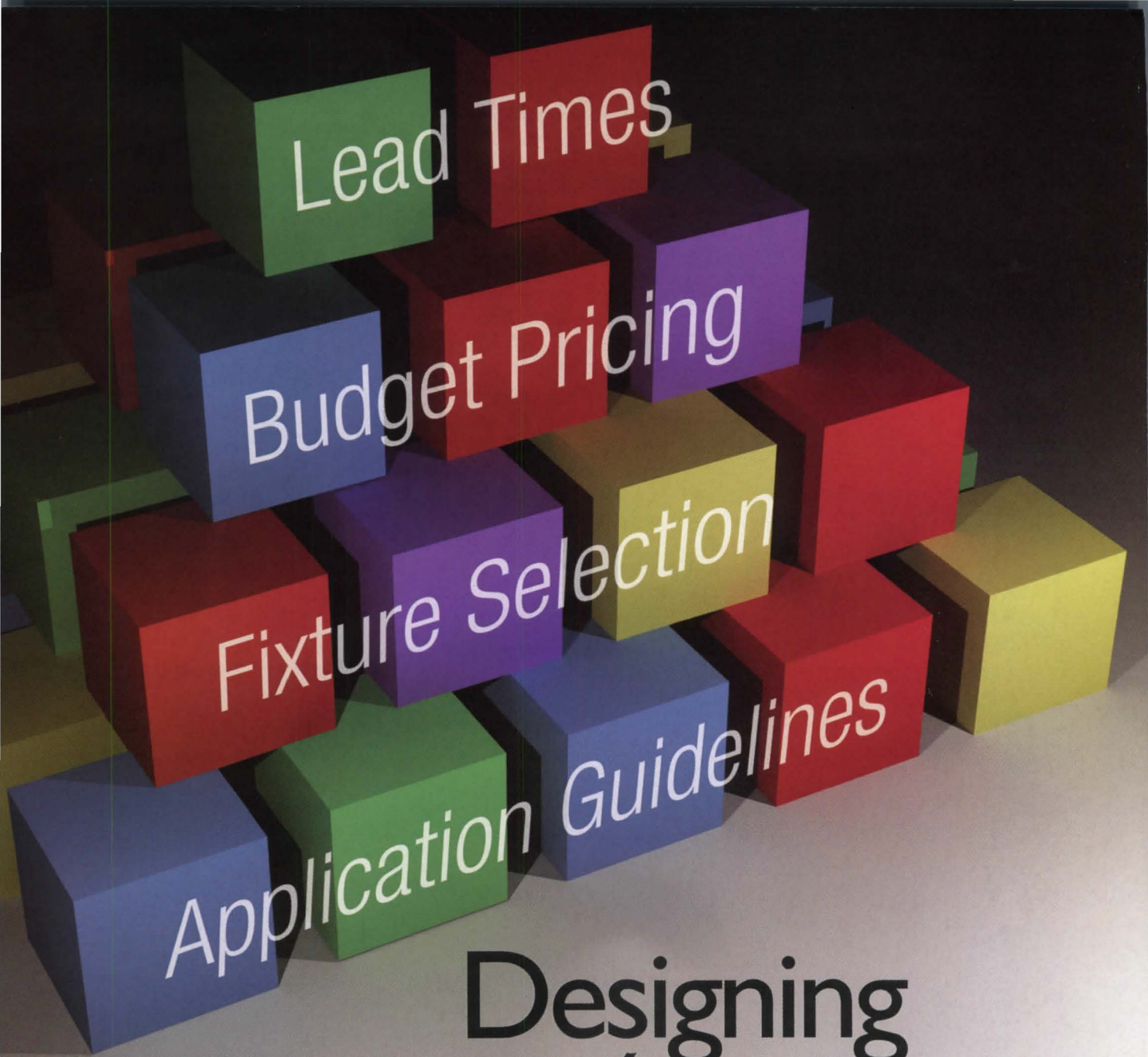
Circle 161 or www.architecturemag.com/productinfo

A NEW PERSPECTIVE ON MODULAR

proven durability

Call 800-299-4663 x304 or visit WWW.MOHAWKCOMMERCIAL.COM. Product Shown: Initiatives Collection, 24"x24" Tiles.

Circle 154 or www.architecturemag.com/productinfo



Designing *with* LIGHT

Are you designing with light?
Now there's an easier way. At **www.designingwithlight.com** you can explore architectural lighting solutions, get budgetary pricing, lead times, fixture schedules and application guidelines – all in a personalized project workspace.

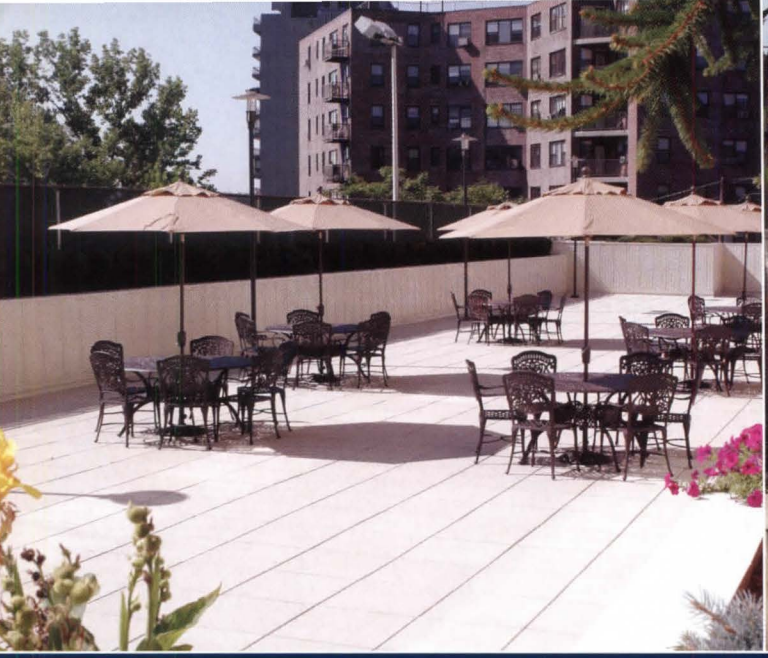
While visiting, also request our new visual selection catalog for **Designing With Light**.

Visit us at the AIA 2005 National Convention and Expo, Booth #1657.

LIGHTOLIER®

 www.lightolier.com

Circle 56 or www.architecturemag.com/productinfo



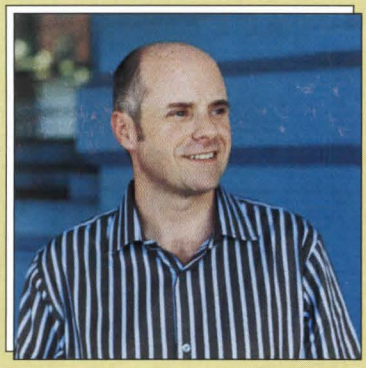
Concrete Pavers for Roofs and Decks... ballast and performance come together

The concept of using concrete pavers as roof ballast, plaza deck and terrace pavers has created new opportunities for otherwise lost space. Roofs and Decks can now be functional, as well as, attractive when viewed from higher elevations. Hanover® Prest® Pavers provide durability, protection and performance for the roof system from harsh weather conditions.

Hanover® offers a solution for all roofing/waterproofing needs — from Standard Walkway and Roof Ballast to Architectural Roofs and Decks. Roof ballast, functional design, color and durability all come together with Hanover® roof and deck pavers.

HANOVER®
Architectural Products
www.hanoverpavers.com • 800.426.4242

Circle 71 or www.architecturemag.com/productinfo



YOUNG FIRMS, OLD WAYS

BY C.C. SULLIVAN

Young firms tend to bring fresh and often surprising ideas to the table. That's one reason why supporting emerging architects is integral to our editorial mission at *Architecture*. Whether scouting new projects, reporting from the field, or working on our world-renowned awards programs, we have an eye out for new names and affiliations, which invariably point to a budding nexus of originality and vitality.

This year we've applied that philosophy to our roundtable series. Rather than inviting the largest or fastest-growing firms, we sought talented, influential up-and-comers from around the country (see page 20). Looking back on our wide-ranging discussion, I'd argue that practitioners like the eight who joined us are most deserving of the profession's resources and support.

Why? Because, as Olivier Touraine remarked, "professional survival" is often the overriding focus of small firms, especially those that pursue a leadership position in design. New practices must carefully weigh every short-term move—what's bought, what's billed, what's built—against long-term aims, a perpetual collision of the ideal and the real. Too frequently, the hard economics obscure the best blue-sky thinking.

Launching a firm in pursuit of design excellence demands endurance and optimism, and our participants depicted many ways to stay focused. For example, all the panelists maintain some contact with academia; more tellingly, many have professional partners who also happen to be their life partners. The academia-practice feedback loop remains well established, but as Touraine noted, 20 years ago such mergings of practice and the private realm—such as with married partners—were extremely rare; 50 years ago they were nonexistent. Today, studio life and home life commingle in part to help us rise to the daily trials (and emotional extremes) found where design pursuit confronts market reality.

This trend made me think of the family farm, where subsistence has meant that every family member pitches in to help get through the winter. Could the design studio be the family farm of the Information Age? Touraine was quick to mention the role of federal subsidies in saving small-scale agriculture—although the billions spent have done little to stem farmland consolidation by corporate growers—and that there's no analogous state support benefiting architects. But there's a promising countertrend to inspire principals of new practices: Organic farming, the most innovative area of agriculture today—and one dominated by small, mom-and-pop businesses—is spreading like wildfire.

DESIGN MATTERS TO MRS. BUSH

Clearly there's something beyond making money that motivates architects to form new practices (although that's certainly part of the attraction). Almost as important is public recognition, and that's why I visited the White House last month for a ceremony honoring winners of the Cooper-Hewitt museum's National Design Awards. Architects were among the honorees: winners Rick Joy and Jim Polshek, and finalists Rafael Viñoly and Joseph E. Spear, a principal with HOK's sports group. William McDonough won for "environment design," a category shared with finalists Ned Kahn, an artist, and landscape-architecture firm Andropogon Associates.

While I relished meeting some of the brilliant minds behind the works, just as intriguing were First Lady Laura Bush's comments on the importance of design. Instead of raising some tired political theme like the American economy or patriotism, Mrs. Bush zoomed in on how "functional and eye-catching design [has] improved the lives of millions of people," adding that, "Good design provides the social cement that nurtures families, schools, and communities." These words rang true but also made me wonder about the missions behind many awards programs. The Cooper-Hewitt initiative "honors contributions to the design world" at least partly as a "humanistic tool in shaping the world." While many of the honorees clearly used design to address pressing social concerns, others seemed driven by a somewhat less righteous agenda. Perhaps Mrs. Bush's remarks will give impetus for even stronger future candidates for this young awards program—one born in the White House only five years ago.

Get your best work published. Great house? The deadline for *Architecture*'s 4th annual Home of the Year Awards is July 15. Great idea on the boards? The 53rd annual P/A Awards are due by August 26.

BJÖRN WALLANDER

letters

Ralph redux

Ralph Rapson is both on the cover of and featured in *Architecture* [March 2005, page 40]—finally! I had the good fortune to study at the University of Minnesota (class of 1961). Ralph—no student ever referred to him as Mr. Rapson—introduced the thesis studio. Only decades later did I realize how profoundly he had influenced my own direction. He left me with a commitment to design and architecture that honors our own time—and a healthy skepticism of dogmas.

Guntis Plesums
Eugene, Oregon

Ralph Rapson's former MIT students surely remember the speed with which he would turn out perspectives (despite his handicap), which became known as Ralph R. Rapson's Rapid Renderings! I am delighted to see he is still at it.

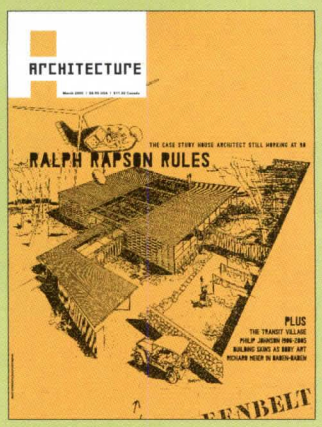
Kenneth Kruger
Cambridge, Massachusetts

Late, but great?

I was intrigued by your magazine's diverse viewpoints of the late Philip Johnson's career [March 2005, pages 13 and 24]. C.C. Sullivan decried the loss of an influential tastemaker, while Abby Bussel's more incisive analysis of Johnson's career pointed out his lack of consistency, [and image as] a self-promoter who frequently exploited the stylistic direction of the day. I agree with the latter opinion: I think of him as a dilettante, a privileged son of wealth, who dabbled in the fields of art, architecture, and occasionally Nazism; and who capriciously shifted his style the way a fashion designer adjusts hemlines.

William R. Shoken
Baltimore

C.C. Sullivan's editorial in which he pines for another star prankster to replace Philip Johnson leaves me dumbstruck. When I reflect on the damage done to this profession by



50 years of stunt architecture (reducing it to fashion) and this nation (civic spaces killed by aggressively confrontational "interventions"), and Sullivan's apparent obliviousness to this, Napoleon's pronouncement against the Bourbons comes to mind: "They forget nothing and learn nothing."

Milton Wilfred Grenfell
Charlotte, North Carolina

The price isn't right

I very much enjoy your publication, but I have some issues with the view of affordable housing shown in "Quilting Home" [April 2005, page 46]. A home that costs $150,000 does not seem to meet the criteria of affordability.

Walter S. Anderson
Binghamton, New York

CORRECTIONS

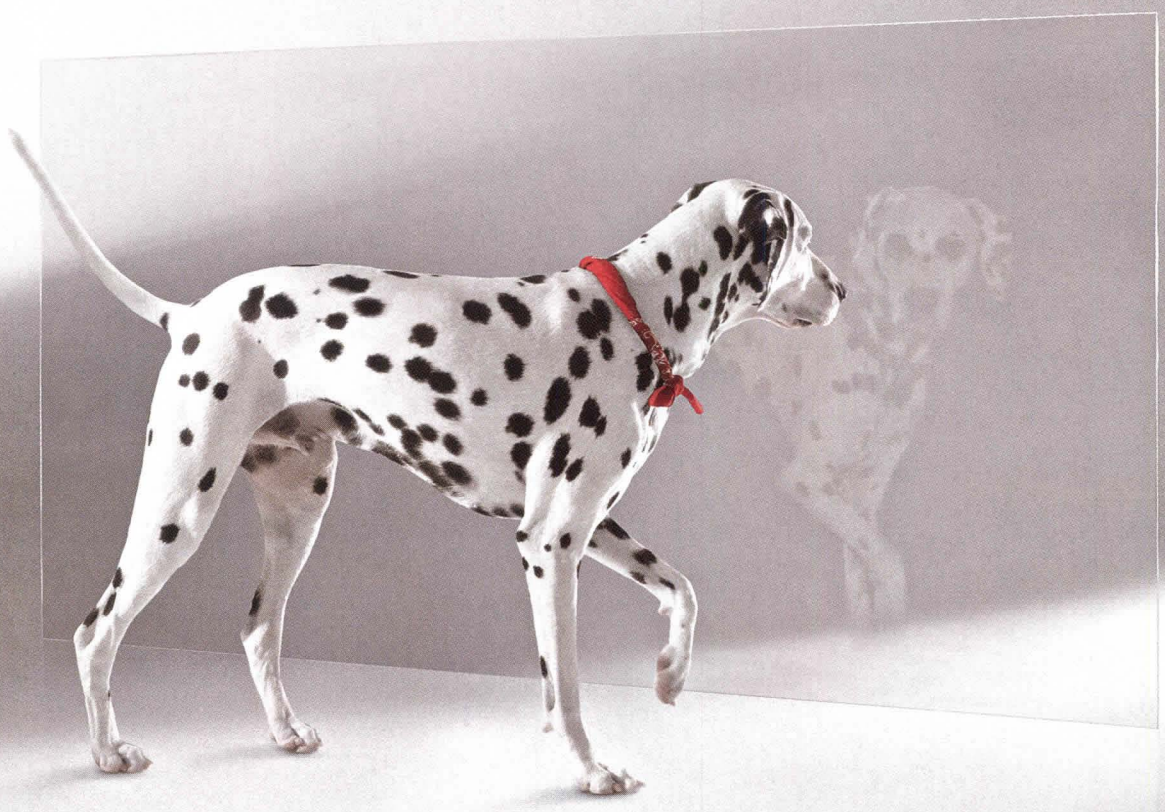
The caption in "The Transit-Village Timetable" [March 2005, page 27] should have credited the design of Plano's Transit Village to Womack + Hampton Architects. "Instant Gratification" [March 2005, page 65] pictured the personal digital assistant PalmOne Treo 600, though some attributes discussed refer to a newer model, the 650.

WHAT DO YOU THINK?

Send letters to: Managing Editor, *Architecture*, 770 Broadway, New York, New York 10003. Or e-mail: rklara@architecturemag.com.


The biggest difference between your office and this one?
You can change this one without a sledgehammer.
© 2004 Steelcase Inc.
Pathways® Architectural Solutions
Walls, floors and wiring that are moveable, sustainable, economical.
Truly, the smarter way to build for the future.
800.333.9939 www.steelcase.com
Steelcase
Do what you do better.™

If you look real close you can see 25 years of fire-rated glazing experience reflected in it.



SCHOTT PYRAN® fire-rated glass-ceramics are an architect's best friend.

PYRAN® is everything you've been looking for in fire-rated glass. It's fire-protective, impact-resistant and, aesthetically speaking, quite fetching. PYRAN® Crystal offers the highest standard of clarity, transmission and true color rendition. And PYRAN® Star is both beautiful and economical. PYRAN® is available with a surface applied film, laminated or polished. It comes in large sizes and is easily accessible through distributors, fabricators and glaziers. For new construction or retrofit, spec the glass with a loyal following among fire professionals – PYRAN®.

Home Tech
SCHOTT North America, Inc.
Phone: 502-657-4417
Fax: 502-966-4976
E-mail: pyran@us.schott.com
www.us.schott.com/pyran

CLASSIFIED UL

SCHOTT
glass made of ideas

KENZO TANGE, 1913–2005

The Japanese architect and educator who transformed a devastated swath of postwar Hiroshima into the Peace Memorial Park (1949-1955) has died. Kenzo Tange was 91. The Osaka-born architect rose to international prominence with the citywide replanning effort that included the park, a hyperbolic-paraboloid concrete monument, and a museum (below). Heavily influenced in his early work by Le Corbusier, he developed a design philosophy all his own: a dynamic, structurally adventurous modernism infused with Japanese tradition. Tange in turn influenced the Brutalists in the 1960s with what were widely considered masterful works, in bare concrete; advanced the ideas of the Metabolists, who favored urban megastructures; and mentored the likes of Maki, Kurokawa, and Isozaki in his own office. Among the Pritzker Prize-winner's career highlights are two stadia for the 1964 Tokyo Olympics; St. Mary's Cathedral, built in Tokyo that same year; the Yamanashi press and broadcasting center in Kofu (1967); and Tokyo City Hall (1991). **Abby Bussel**

MAYNE TO DESIGN 50TH STATE CAPITOL

This year, Thom Mayne—the 2005 recipient of the Pritzker Prize and the reigning king of *Architecture*'s P/A Awards—adds another to the list of his achievements: the design of the Alaska state capitol in Juneau. (Though incorporated in 1959, Alaska remains the only U.S. state without a capitol building.) The competition, initiated by the city of Juneau, came after years of foot-dragging by state officials over whether to let the capital remain in its remote city, which is accessible only by boat or plane, or move it to a more populous location in south-central Alaska. It now remains to be seen whether state lawmakers will approve funding for the estimated $100 million project. Currently, government officials are housed in a federal territorial office building.

Of the four finalists—including Moshe Safdie & Associates, Yazdani Studio of Cannon Design, and NBBJ—Mayne's firm Morphosis was the only one to employ a dome in its proposal (above), a nod to tradition that sources imply won over the jury. As Maria Gladziszewski, a spokesperson for Juneau's mayoral office, explains, "Mayne's team understood that the building had to be a capitol, and not a convention center or office building." Says Mayne, "We did a survey of state capitols, and 40 out of 49 have domes. The dome, objectively, was the accepted language."

Mayne will be working with Anchorage, Alaska–based architect Mike Mense of mmenseArchitects to meet Mayor Bruce Botelho's proposed project completion deadline of 2009, Alaska's 50th birthday. **Anna Holtzman**

OSAMU MURAU/COURTESY PRITZKER PRIZE

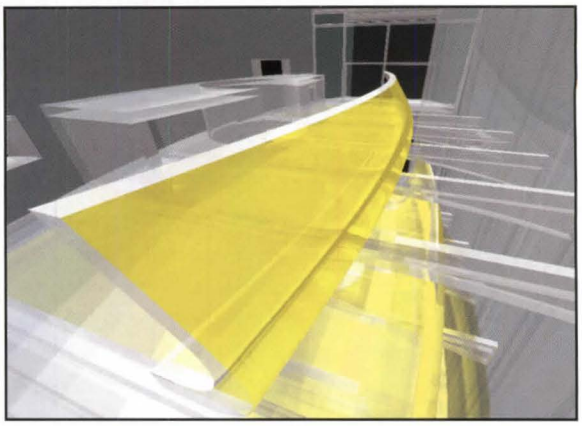
→San Francisco-based nonprofit Public Architecture launched the "1% Solution" program (www.theonepercent.org) last month, encouraging architects to devote 1 percent of their billable hours to pro-bono or public-interest work. The program, supported by the National Endowment for the Arts, contends that the combined resources (an estimated 20 hours per year per person) would be equal to a 2,500-person firm working full time for the greater good.

WAL-MART'S GREEN GAMBIT

In Vancouver, British Columbia, objections to traditional Wal-Mart stores may have spawned a model for big-box retailers to come. Designed by Vancouver-based Peter Busby of Busby Perkins + Will, the new store, up for city approval this month, boasts the latest in sustainable design, including windmill turbines to power on-site mechanical systems and custom-designed skylights to minimize the use of electric lighting. The store also features an orchardlike setting with shade trees, native landscaping, and a storm-water retention pond.

While Wal-Mart has used skylights for several years to boost sales, the big question is: Will Wal-Mart replicate the Vancouver model? According to company spokesperson Kevin Groh, the cost of this store will greatly exceed that of its others, but through energy savings and other efficiencies the company expects to recoup the initial outlay. "However, this specific design has not been pegged for replication," adds Groh. "It's one of a kind." **Bay Brown**

MASSIE TAKES THE HELM AT CRANBROOK



Architect and digital savant William E. Massie has been named the new head of the School of Architecture and architect-in-residence at Cranbrook Academy of Art in Bloomfield Hills, Michigan. His term begins this month. Massie says he will also continue with his 12-year professional practice, Massie Architecture, based in New York and Montana. With four P/A Award–winning projects and research awards to his credit, including his House for a Photographer in Ghent, New York (January 2002, page 86) and Big Belt House in White Sulphur Springs, Montana (April 2000, page 120), Massie currently serves as an associate professor of architecture at Rensselaer Polytechnic Institute in Troy, New York. He is well known for his innovative use of CAD/CAM and CNC milling in the fabrication and construction of his built work, as at his Big Sky House (above).

The 15-student master-of-architecture program at Cranbrook is largely self-directed. Massie will help advise students as they choose their own projects. His predecessor at Cranbrook, Peter Lynch, is stepping down after nearly a decade in the position to return full time to his architecture practice. **Katie Gerfen**

- Maurice F. Childs, cofounder of Boston-based CBT/Childs Bertman Tseckares, died March 3 at the age of 72. A fellow of the AIA, his last major project was the renovation and restoration of his city's John Adams Courthouse.

- Rem Koolhaas's Office for Metropolitan Architecture (OMA) earned the biennial Mies van der Rohe Award presented by the European Union and the Barcelona-based Fundació Mies van der Rohe for its design of the Netherlands Embassy in Berlin.

- Los Angeles-based architect William Hablinski has won a $5.9 million verdict in a lawsuit over copied plans. Plans for a multimillion-dollar residence developed by William Hablinski Architecture (now DBA Hablinski + Manion Architecture) were reproduced and used to replicate the design on another site (November 2003, page 17). The award was made under the auspices of the 1990 Federal Architecture Copyright Act.

Stop focusing on the command line.

Introducing AutoCAD 2006.

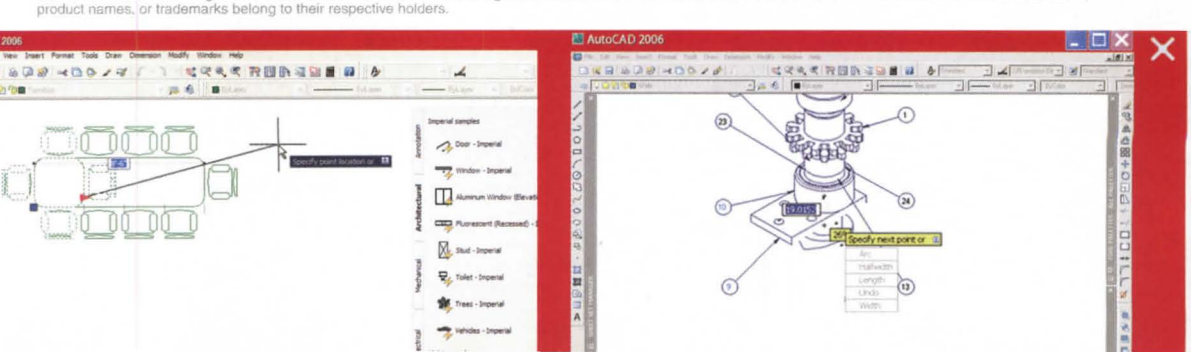
Idea:

Bring the power of the command line to the graphics cursor.

Realized:

Introducing AutoCAD® 2006 software. Now you have the choice of creating within your design or at the command line. No more wasting time. No more sore eye sockets. And no more headaches. To see how heads-up design, Dynamic Blocks, and all the other new features make this the best and most productive AutoCAD ever, get a full-version trial CD at autodesk.com/autocadtrial

Autodesk



THE OPEN HOUSE AND THE THREE-WEEK UTOPIA

Architects from emerging firms discuss the promises and perils of design leadership—and see light at the end of the tunnel. moderated by C.C. Sullivan | illustrations by Saro Jane Laska

Design leadership is a challenge for any practice, but the hazards are magnified for the small firm: Margins are tighter, projects more scarce, and relationships more critical. Yet it is often emerging designers who make the greatest impact on the future of the built environment, especially on the local level. To consider what design leadership means for today's budding practitioners, Architecture *invited principals from some of the country's most promising young firms for a frank discussion.*

C.C. SULLIVAN: You tend to use your practices as vehicles for accelerating innovation, encouraging social progress, or for offering pure aesthetic guidance. Why do architects take on such missions?

ZOKA ZOLA: I feel that there is a call, a craving, for innovation in design, but the producers—the whole building industry, including all professionals—are not prepared to take it on. So leading is the most effective thing to do.

PABLO CASTRO: They say that you can recognize the leaders by the number of arrows in their backs.

MARIO GOODEN: The public doesn't ask us to be design leaders; it's more complacent now than it's ever been. And the profession is complacent and passive. Everyone's just kind of sitting back, saying, "Feed me information, let me watch television or the new DVD, let me play my Game Boy." It's for us to find a way to challenge the status quo.

RON WITTE: We run a huge risk in underestimating the public and its interest in design. Generalizing a negative sentiment only precludes our ability to be proactive.

CASTRO: And the public as such doesn't really exist. So is it legitimate to base our work on the stated opinion of the public as gathered by statistics, and adjust ourselves to the preconceptions of the day in order to get built?

GOODEN: Leadership implies to me that we should be out in front, not sitting back taking the temperature. It involves working with people and negotiating, but I don't necessarily see that happening anywhere.

TERESA ROSANO: It's not the vast public but the neighbors [of project sites] we have most difficulty with, who are the most complacent—about sprawl, the wastefulness of always using air conditioning—and along with that is fear of change; they go hand in hand. The neighborhoods have quite a bit of power, not so much to do good but to stop projects—to keep the status quo. That's difficult to combat, because you don't have a direct relationship with them.

VINCENT SNYDER: A lot of the disciplinary territories have shifted, and now the contractor is really in the position of having a dialogue with the client.

PAUL ENDRES: There's a big gap right now between the design and what's built. You don't often get much more from the owner than a desire for a project that's economic but still provides some life.

SULLIVAN: It sounds like the client often impedes progress.

WITTE: In fact, clients are quite interested in getting good design, and they'll play an alpha role in the process.

OLIVIER TOURAINE: But we have to force that, no?

WITTE: It's simply a matter of doing it. Everything we do is seeded in a kind of fiction: Somebody says, "I have $10 million to build a building" and there's nothing there, it's vapor. And you say, "Well, here's what that vapor might produce if I were given the commission." That's what I mean by fiction; if we simply learned how to write better fiction, we'd be a lot better off.

TOURAINE: For single-family housing, clients are sometimes ready to go for whatever you design. But then they say, "Well, wait a minute, if we move to Kansas City in five years, we'll need to be able to sell it at market price." This market condition—it's like a retirement fund—makes even audacious people kind of stuck.

ROUNDTABLE PARTICIPANTS

Pablo Castro
Obra Architects
Established in New York City with Jennifer Lee, 2001

Paul Endres
Endres Ware Architects Engineers
Established in Berkeley, California, with John Ware, 1996

Mario Gooden
Huff + Gooden
Established in Charleston, South Carolina, with Ray Huff, 1997

Teresa Rosano
Ibarra Rosano Design
Established in Tucson, Arizona, with Luis Ibarra, 1999

Vincent Snyder
Vincent Snyder Architect
Established in Austin, Texas, 1995

Olivier Touraine
Touraine + Richmond Architects
Established in Venice, California, with Deborah Richmond, 1998

Ron Witte
WW Architecture
Established in Somerville, Massachusetts, with Sarah Whiting, 1999

Zoka Zola
Zoka Zola Incorporated
Established in Chicago, 2004

C.C. Sullivan (moderator)
Architecture

THE VIRTUAL "OPEN HOUSE"

ROSANO: The client might have that mindset when it's just drawings, renderings, and models. But once it's built, and they're in the space and it feels great, they never want to move. Just last weekend we had an open house for our latest project, and it played a big part in allowing everybody to understand where we were going and why.

TOURAINE: That kind of open house should be open not only to friends and architects, but also to the neighbors.

ROSANO: We had, in fact, given them a presentation on what we were planning on doing, and we invited comments. And when those who were protesting it for months visited it, they understood why it was there—although there's still that resistance to change. But you have to actually build something before you get to that point.

ZOLA: The best would be if people could experience the benefits of architecture on other already-built projects. That way more people would understand what is lost, even in financial terms, without it. Achieving this critical mass should be our common cause.

WITTE: That kind of dialectical model—about what gets produced and its impact on what might be produced down the road—makes me skittish. That's what feeds our own internal restraints and makes us anxious creatures. We've learned a lot from theory over the years and we've learned a lot from practice. It's time to do something with those lessons.

SNYDER: I agree that the polarizing terms frequently used—theory versus practice, rational versus irrational—can be pretty destructive. But the discussion so far has occupied a middle ground requiring both physical and intellectual production, just as the open house presents a physical reality of innovative work that can then be evaluated.

GOODEN: In general, it's a false dichotomy: What appears theoretical at one moment in architectural history may actually have had much more practical implications.

SULLIVAN: What other mechanisms work in support of design leadership?

ZOLA: I'm interested in the Internet for the distribution of ideas, like websites where people log on to find new work and share ideas. They're getting more nimble and organized, producing a more meritocratic system. Architecture is such a visual medium, so on the Internet we could communicate easily and quickly.

GOODEN: Technology offers a fantastic opportunity for us to talk about what's important and to challenge the complacency within the profession.

CASTRO: One wonders if actively networking equates with actually expressing anything meaningful.

SNYDER: What Zoka is talking about is awareness, which goes back to the open-house idea, but this kind of exposure happens much more globally, so a variety of cultures gets engaged very quickly, triggering other design ideas. That's really exciting—and unlike the actual open house, which is very localized.

THE DOWNSIDE OF TECHNOLOGY

CASTRO: Speed is a double-edged sword. We need a little bit of friction in the process, because some things are happening too fast.

TOURAINE: Sometimes there's so much sound that it just becomes noise.

ZOLA: The speed can be adjusted. And people self-adjust.

CASTRO: I don't think that you can control it, or that people are in control.

ENDRES: We need to educate not only ourselves in working with new technology but also our clients and the contractors—everyone we work with. There's a huge technical opportunity for the building process, but the human side hasn't caught up with it.

WITTE: Technology is simply fact: It resides and hums away within the discipline. And of course we're exploiting it. But there is no dark specter or panacea there.

CASTRO: Isn't the destruction of the environment the dark side of technology? And culturally—the way the mass media tries to control how people think, for example.

WITTE: The kind of technology that we traffic in is entirely benign. Its use in our discipline is far behind the use of technologies in the aerospace industry, for example.

ZOLA: Technology can give us not only truly sustainable buildings, but buildings that produce energy and sustain life.

WITTE: Even very small practices can now maintain control over information: Where products come from, how far they're trucked in, what kinds of thermal characteristics they have …

SNYDER: We can even consider the entire life cycle of materials, like what happens after the building is built or when the building is demolished.

CASTRO: The way sustainability has become mainstream has been by legitimizing the continuation of current modes of

Discussing the challenges facing emerging firms today are, from left to right: Pablo Castro, Vincent Snyder, Teresa Rosano, Mario Gooden, Olivier Touraine, Paul Endres, Zoka Zola, and Ron Witte.

consumption. I mean, if every country were engaged in the same level of consumption as the United States, we would run out of natural resources very fast.

WITTE: One thing that concerns me is that we not put architecture in the position of being apologetic: What we produce is good, pure and simple.

INNOVATION AND EXPERIMENTATION

SULLIVAN: Then why are many architects reluctant to offer themselves as leaders?

ZOLA: The modernist concept of leadership—of putting ourselves forward to give direction to all the others—may be desired but not necessary. Leadership can be something small, like one project or action that opens doors to something not yet done that leads toward other, sometimes better, things.

SNYDER: Part of the problem is terminology. When we consider innovation, we don't talk about originality, novelty, or invention: Those terms are now somewhat pejorative because of their heroic, modernist origins. So we talk about other characteristics, such as influence.

GOODEN: When did originality become pejorative? Then we settle for mediocrity.

CASTRO: Architecture can be integrated with life in such a way that they become one and the same. Maybe the architect as leader is somebody who has effected that kind of integration in a way that cannot be imitated.

GOODEN: What motivates our work is not to solve problems but to instrumentalize architecture to ask certain questions of the context we find ourselves in—questions that are culturally relevant and have political and social implications. We design and construct the conditions that people live in, and while none of us can solve these problems individually, we have some ethical responsibility as a profession to ask these questions.

CASTRO: George Bernard Shaw said, "The reasonable man adapts himself to the world; the unreasonable one persists in trying to adapt the world to himself. Therefore all progress depends on the unreasonable man."

ENDRES: Architecture is really about the process of compromise; to search for one particular idea or one form exclusively really leads you down one track. But there are cases where you end up going off track, where you might have to veer away from something that you feel is not going in the right direction. I can lay out a variety of choices for the client and try to steer him, but if the client chooses another way, there's not much I can do.

SULLIVAN: So is design leadership about experimentation?

CASTRO: The notion of experimenting has prestige because it's an accepted scientific method. Yet it's very different in architecture, because in the sciences, experimentation never addresses the "why," only the "how"; so the ultimate intentions—which a morally responsible practice has to address—are never part of the experiments themselves.

ENDRES: When you go out on a limb and bring something radical and new, you have to go five steps beyond that to really understand it and educate everyone as to how it will benefit them and how it can be done. Experimentation is really just the first step.

WITTE: Experimentation is a pretty open-ended term. We often struggle to make sure we're correctly editing out 95 percent of what we could expend effort on, because it's such a complex discipline. We have particular focus areas: materials, programmatic organization, related research.

ZOLA: Architects, like physicians and scientists, can't do experiments that are tested in the field. Every single angle has to be researched and predicted during the design process, so by the time a project is realized it can hardly be called experimental.

CASTRO: Part of leadership is charting unknown territory. But you have to mediate that with a core of moral intention that pervades everything else. We experiment in our office by

BEATING THE TRAP OF SPECIALIZATION

Is specialization a good thing? Not for architects hoping to make a substantial impact on their communities, contend participants in *Architecture*'s emerging-firms roundtable.

Calling it a "trap," Vincent Snyder observed that architects "are asked more and more what our specializations are, yet we've all been educated to operate as generalists, to control large amounts of information and build those into design opportunities." So while architects need the requisite expertise to produce responsible and innovative solutions, it's their broader backgrounds that allow them to orchestrate their resolution, Snyder argued.

The trend toward specialization potentially narrows a firm's purview, said some panelists. "We're really trying to be eclectic with our projects—not in terms of expression, because that's very consistent, but in terms of topics," noted Olivier Touraine. "We're concerned with being stuck with one type of construction, one type of function."

"An architect has to be able to do many things—such as making cultural connections—to propose a better future," added Pablo Castro, arguing that the question of specialization "has to do with separation."

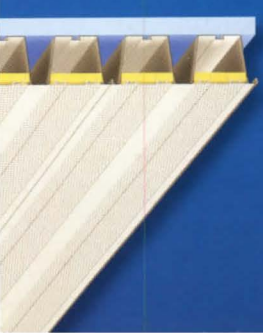
Drawing a parallel with the traditional division of architectural and engineering services, Paul Endres, whose firm offers both, criticized the lack of integration between the two disciplines at most universities.

"One of the reasons I wanted to teach was to try to integrate the two," he explained. "In my education in the engineering department there was no real discussion; everyone was searching on one path for the ultimate economic and efficient solution. In the architecture department, everybody seemed to be off in his or her own direction."

Castro reminded the panel that even this seemingly normal partition of duties is a relatively recent one. "It's only been this way for about 200 or 250 years," he observed. "Before that, for thousands of years, the disciplines had been one and the same." C.C. Sullivan

World Trade Center PATH Station, New York, NY
Architect: Santjago Calatrava

inspiration



Looking like they might soar away at any moment, the futuristic, cantilevered steel gull-wings of the new World Trade Center PATH Station canopy are a tribute to imagination. Helping make them possible is EPIC Metals' Wideck EDP structural roof deck ceiling system. With a flush surface appearance and strength to clear span from 10 to 34 feet, the Wideck EDP and WP systems help architectural vision become reality.

Circle 45 or www.architecturemag.com/productinfo

For more information call 877-696-3742, or visit epicmetals.com

EPIC® METALS CORPORATION

means of projects that aren't client-based. Eventually you couple these experiments with your intentions and create a narrative that furnishes the "why" in the context of a new "how."

SNYDER: We have projects we designed for ourselves that remain unbuilt or ever evolving; these serve as a common thread, another dialogue, that we have with ourselves and our colleagues. Much of our practice is about experimentation, and the risk is indeed financial. That's where the money goes, right?

RECOGNITION AND REWARD

SULLIVAN: Speaking of which, how are you paid for your work?

ROSANO: We charge residential clients hourly with a not-to-exceed fee for the schematic design, and then set a fixed fee once we know the project scope. But not-to-exceed doesn't mean that we don't exceed: We consistently exceed, and we absorb that cost. Every project is such an opportunity; we don't want to stop before we feel we've found the best idea.

ENDRES: If a project really pushes the edge, you can lose quite a lot of money or go way over budget. But if it's the second or third project in that vein, you can actually realize an economic benefit.

ROSANO: But with each project being unique it seems as though that's never going to happen.

Private clients come to us because they recognize the value of what we do. But our public clients don't always value our investment—unless there's an advocate.

ENDRES: Right. You go on another tack and you're down the road again.

TOURAINE: The process of selection by RFP is often pathetic. We look at those and say, "Does it really make sense to build a team and write a proposal when we don't know who's going to judge it, or what criteria they'll use?" We try to target the good clients.

WITTE: If the client wants a cheap building, and wants it now—

SNYDER: —and they also want five examples of that same type of project—

WITTE: Yeah—we tell them that we aren't the correct match for them. In public work in particular, this is an issue.

GOODEN: In general, our public clients do not necessarily value our investment in time and in how much we're thinking about them. Our private clients come to us because they recognize the value of what we do. It's a big dilemma unless there's an advocate; for a while, the General Services Administration was the only public advocate for good design.

WITTE: Absolutely. The authority of the design disciplines comes from some kind of verification by armatures like that. It's extremely valuable for a practice to have that kind of recognition.

CASTRO: Visibility helps us build a community and recognize other people working on the same issues.

TOURAINE: I wonder if we're really in search of design leadership or just pure survival, professionally speaking. In the United States, conditions are very difficult for small firms.

SNYDER: There's been tremendous growth in design-build firms, and that's a way that many architects have reclaimed territory that has shifted into the realm of the contractor. But the architect traditionally has operated as a check and balance between client and contractor, with our first priority for the public interest, and then for the interests of the client.

ROSANO: And then there's the interest of the site, which we should consider our other client: the people living there, and the site itself.

TOURAINE: Even beyond design-build, a lot of our colleagues think we should be developing more projects ourselves. We're building our own house this way, as client, user, and developer.

In the United States, conditions are very difficult for small firms. A lot of our colleagues think we should be developing more of our projects ourselves.

ROSANO: We are doing a bit of speculative work as well.

THE THREE-WEEK UTOPIA

SULLIVAN: So the pay is bad and the dangers are rife. Then why do you do it?

CASTRO: It's true that it is a struggle, not least financially. But the fact that it is so difficult can be frustrating while at the same time stimulating. It creates a backdrop of possibilities.

WITTE: Seventy-five years ago architecture was undertaken with a very utopian predilection. As taboo as it has become, that driver remains an important catalyst to our professional advancement. It's just reframed: We now work toward, say, a three-week utopia as opposed to a thousand-year utopia.

ENDRES: It's the explorations that really keep you young.

TOURAINE: We're training ourselves, spending all our money on the competitions that we brilliantly lose—or win, but then don't get built. But we need that, even though it's almost masochistic behavior.

SNYDER: It's a huge undertaking, since architecture's always been about slow maturation. But you get to a point where you understand that with recognition come more opportunities, which is great. On the other hand, you become comfortable doing what you do, and know you'll be doing it regardless of recognition.

ZOLA: I think it's our inner makeup: It's good for us.

TOURAINE: We're architects until we die, obviously; recognition and success are secondary.

GOODEN: The largest reward for me is feedback from the user, the client, or the kid in her new school—to see them really enjoying what they now have. The kid says, "Thanks, this is a fantastic new building."

ROSANO: Thoreau said, "To affect the quality of the day, that is the highest art." There's no question that it's a huge struggle, but there are moments when you really feel appreciated and it's worth it. ▬

Arts & Crafts™

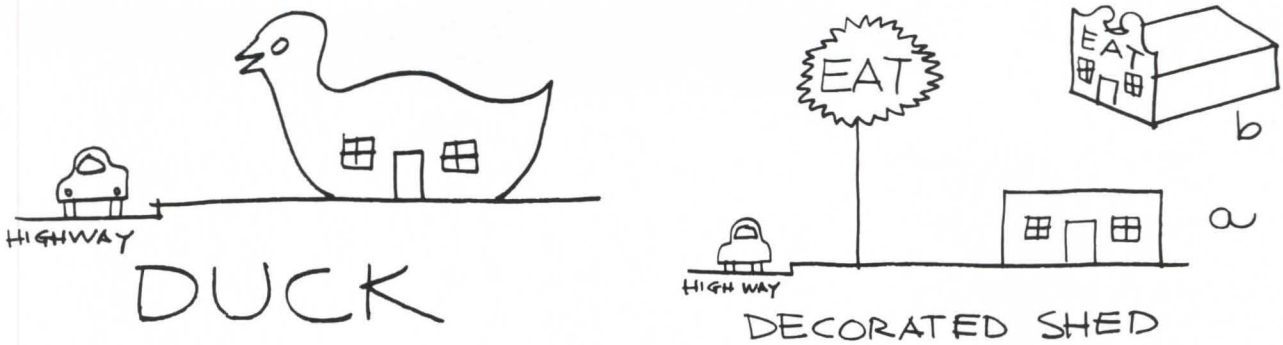
Designed with the energy efficiency and optical performance of a modern luminaire, the Arts & Crafts reflects the style and warmth of the Craftsman era.

AAL Architectural Area Lighting

HUBBELL®
Hubbell Lighting, Inc.

www.aal.net

Circle 52 or www.architecturemag.com/productinfo

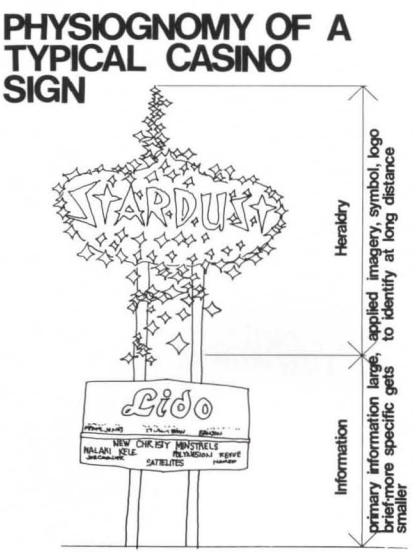


WHAT'S THE MATTER WITH MANNERISM?

In an excerpt from their new memoir-manifesto, Robert Venturi and Denise Scott Brown, the architects who read the Strip and decorated the shed, tag neomodernism as a revivalist style.

Classic modern architecture of the early and midtwentieth century is a valid precedent for our time. It engaged (implicitly but not explicitly, and ironically but not manneristly) ideal if contradictory combinations of abstract form on the one hand and industrial symbolism on the other. Its ideological functionalism prescribed designing from the inside out, with no accommodation to context or with an assumption of context as being inevitably an ideal kind of park—but never a parking lot! Le Corbusier's Villa Savoye (my favorite building of the twentieth century) is the prototype of this period: It engages eloquently abstract form and space in a parklike setting, whose composition becomes a kind of Mondrian painting par excellence (but without Mondrian's use of color!) and exemplifies Le Corbusier's famous definition of architecture as being "the masterly, correct, and magnificent play of masses brought together in light."

[Such] architectural precedents contrast vividly with the architecture I describe as relevant for today, but they were essentially valid for their time. When we turn to early modern urban design rather than architecture, what we find is invalid—revolutionary/utopian at all costs rather than evolutionary/pragmatic. This is exemplified by Le Corbusier's Ville Radieuse, which proposed the demolition of the center of Paris except for the Isle de la Cité and a few buildings like the Pantheon and the church of the Sacré Coeur. Or by Frank Lloyd Wright's equally simplistic, purist ideal as expressed in the snobbish/segregated suburbanism of Broadacre City or the pompous megastructural urbanism for Pittsburgh Point.



Sketches of a duck, a shed, and a casino sign explore the "communicative aspects of architecture."

COMMUNICATIVE ARCHITECTURE

May I now suggest that an architecture afflicts us in our own time that is the equivalent of the city planning that afflicted us 50 years ago—heroic-original, purist-utopian, extravagant, and invalid within the context of architecture as communication? I refer to the superficially complex and contradictory manner that distinguishes the neomodern style of today—with its metallic combinations of exposed Victorian trusses, sagging/decorative guy wires, and obsolete/decorative rivets—the latter symbolizing exotic teats, as a perverse equivalent of classical egg-and-darts ornament? *Viva* electronic pixels over decorative rivets! *A bas* an eclectic aesthetic that recombines abstract expressionism, industrial symbolism, electric glow, and aesthetic excess into a revival of early modernism—a style that is no less historical than that of the Renaissance! Is the neomod of the beginning of the twenty-first century our Ecole des Beaux Arts—our equivalent of the revivalist style that twentieth-century modernism explicitly reacted against? It was the ironical Henry-Russell Hitchcock who wrote as early as 1936: "What we know as modern architecture has reached completion and is applicable as an academic discipline."

Irony par excellence: The avant-garde architects of the early twentieth century could acknowledge and appreciate the American *industrial* vernacular architecture as relevant and could integrate it within an avant-garde architecture for the time. But the proclaimed avant-garde architects of the early twenty-first century cannot acknowledge and appreciate the American *commercial* vernacular architecture of their time as relevant and integrate it within a new architecture for their own time. Americans are snobbishly paranoid when it comes to an arguably vital everyday American architecture.

ENGAGING SIGNAGE

A valid architecture as sign for today derives mostly from America's automobile-driven commercial-vernacular

COURTESY VENTURI SCOTT BROWN ASSOCIATES

precedent—as architecture for an Automobile Age, an Electronic Age, an Information Age—and engages vernacular loft architecture which is conventional and ordinary.

And for Denise and me it ultimately involves evolving and then involving iconography and electronics that engage digital media as a significant element of architecture. An architecture and urbanism that engages signage evolves from Main Street to the strip to Interstate 95—where billboards serve as an equivalent of craft art today. While Main Street has evolved into a pedestrian mall—a polite version of Main Street, with its signage control, surrounded by barren parking areas—the essentially automobile-scale commercial strip is evolving into a Disneylandlike scenographic setting for commerce, as in the new Las Vegas. But now is the time for the electronic rather than for the scenographic!
—Robert Venturi

For the provincial capitol of Toulouse, France, Venturi and Scott Brown's Hotel du Departement de la Haute-Garonne (1990-1999) comprises two "generic slab buildings" that embody civic and contextual aspirations.

IS COMMUNICATION A FUNCTION?

Architecture's communicative function was disregarded throughout the first half of the twentieth century. During the 1950s, Bob and I independently developed a strong interest in it. In the mid-1960s we looked for a site where we could study architectural communication somewhat separately from architecture's other functions and away from complex urban patterns that would make the communication systems less clear. We found it in the Nevada desert on the Las Vegas Strip.

The idea of a building as a shed with communication on it has influenced all our work and particularly our civic buildings. The changeable nature of LED permits quick shifts in communication, almost as events happen. Its electronic banners have the same immediacy as flags or flowers. They stand in contrast to the masonry of the buildings, much as the blossoms on the altar stood against the thousand-year-old temple, and they permit an immediacy and variability of urban communication that would astound architectural propagandists of earlier eras, who incised their messages in stone.

A question for the future might be whether architects will be prepared to surrender the creative tasks of symbolic communication via architecture to the graphic artists who design the LED messages. Will we (or our clients) want this major element of the building to be expressed through a medium that is innately not subject to control? Will we abrogate, to this extent, our own expressive and decorative needs—needs that eventually led us away from the abstractions of modernism? Will designing the shed and the frame that holds the decoration be enough for us?
—Denise Scott Brown

This text is adapted from *Architecture as Signs and Systems for a Mannerist Time* by Robert Venturi and Denise Scott Brown (The Belknap Press of Harvard University Press, 2004).

EMBRACING DISSONANCE IN CONTEXT by Robert Venturi

- **Context** is an essential architectural element because meaning can derive from context, as Gestalt psychology emphasized.
- **Context** is important because it acknowledges the quality of a place, of a whole beyond the single building, and enhances an extended unity.
- **Context** does not mean the new has to look like the old—the old architectural vocabulary or urban composition or symbolic vocabulary.
- **Harmony** in context can derive from contrast as well as from analogy.
- **Complexity** engages a range of contexts: cultural, aesthetic, sociological, and urbanistic, rather than just the formal or ideological.


Where do you Rock?

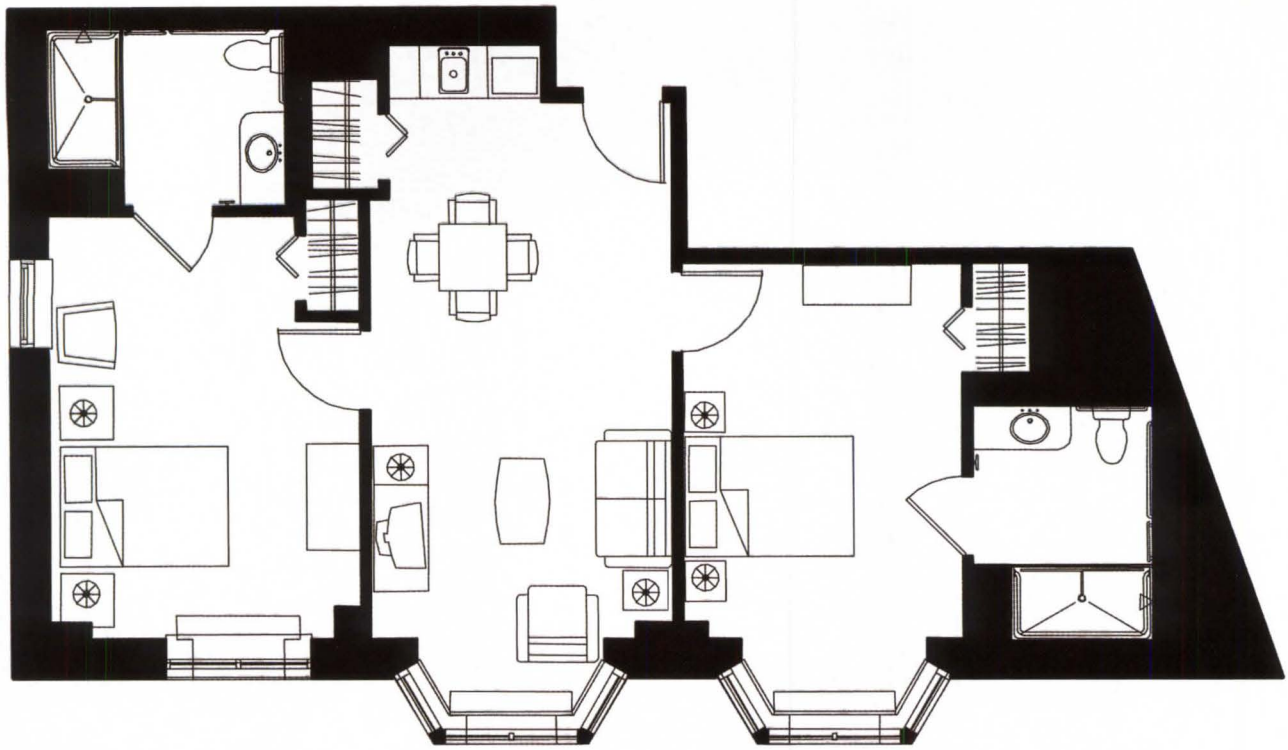
Grand Entrances
Wine Cellars
Outdoor Living Spaces
Porte Cocheres
Kitchens
Living Rooms
Breakfast Nooks

Your imagination and Eldorado Stone. It's a really good fit. For a quick tour of innovative Eldorado installations, go to eldoradostone.com/walkthrough.

See it. Believe it. Spec it.
800.925.1491

ELDORADO STONE®
A HEADWATERS COMPANY


Durango Mountain Ledge with a
dry-stack grout technique
The Most Believable
Architectural Stone Veneer
in the World.™



SENIOR CLASS

New trends are taking senior living from an institutional model to an all-inclusive lifestyle. by Katie Gerfen

In the year 2000, about 35 million people in the United States were over the traditional retirement age of 65, and nearly 83 million baby boomers were waiting in the wings. Many of those people will eventually require some level of specialized care, and this impending influx of patients is sparking an ideological overhaul of the senior-living industry.

"Until 15 years ago, the only option for a frail elderly person was a nursing home built on a hospital model, which has always been inappropriate for people who don't need 24-hour skilled-nursing care," says Bradford Perkins, a founding partner of New York City-based Perkins Eastman and coauthor of *Building Type Basics for Senior Living*. The new goal, say architects in the know, is to replace institutional models with a "lifestyle-and-wellness approach" that addresses the specific needs of key slices of our aging population.

One model outside of the institutional framework is the continuing-care retirement community (CCRC), offering a "continuum of care" in a range of residential settings on a single campus: cottages for active adults, assisted-living apartments, and options for the elderly requiring full-time skilled care. Seniors can opt for more care as they need it.

Of course, it is not just the lifestyle that makes CCRCs popular: It is also its hugely successful business model—nearly 4,000 facilities employing 300,000 people have opened in the last 15 or so years. Today, the menu of living options is bringing in a "younger" set, the 55- to 75-year-old active adults. "Moving into the active-adult market gets people into these communities younger, which feeds developers' CCRCs," notes David Segmiller, a principal at Charlotte, North Carolina–based A/E firm FreemanWhite. The CCRC model also allows the residents to maintain their independence for as long as possible, says Segmiller. "Everyone wants to know the care is there, but it's not in your face every day; it's down the road somewhere," he adds.

Many architects, however, avoid this market because of the perceived disinterest by clients in cutting-edge design. Nostalgic domestic settings, rendered in tarted-up low-rise timber and light-gauge-steel constructions, often betray their limited budgets. "They can be very kitsch, but it's home to them, and it's what's familiar," says Tim Mueller, another FreemanWhite principal. And the taste of typical CCRC residents may preclude certain aesthetics, Perkins believes, suggesting that "the International Style would be a hard sell, but that doesn't mean you can't design good, modern buildings."

SPECIALIZED CARE, SPECIALIZED DESIGN

In the specialized-care arena, operators are searching for ways to improve the quality of life for dementia patients or those with severely impaired vision. Advances in medical research are informing design in a more granular way. For example, "We use carpets that don't have much pattern to them because seniors tend to look at the floor so they don't trip," explains Martha

Perkins Eastman-designed CCRCs include one- and two-bedroom assisted-living apartments (a typical layout is shown above) so that seniors can have ample space and maintain their independence as long as possible.

The most dramatic of entrances are departures from the ordinary.

build for life

www.kawneer.com

architectural aluminum systems • entrances and framing • curtain walls • windows

Kawneer
An Alcoa Company

ALCOA

HIGH ENERGY EFFICIENCY FOR YOUR CUSTOMERS. HIGH PRAISE FOR YOU.

ENGLERT ULTRA-COOL™ METAL ROOFING.

Now, one product seamlessly combines beauty, energy efficiency and accolades. Englert Ultra-Cool™ metal roofs are tested systems that offer all the profiles, finishes and textures you could want in standing seam. Each style comes in virtually unlimited panel lengths from eave to ridge, without end laps or splicing. And a concealed fastener system means the only thing you notice is the cool design. Best of all, every roof is backed by a 35-year warranty, and is Energy Star® and LEED® compliant. Englert Ultra-Cool Metal Roofing. Tops in efficiency, design – and referrals.

Images, Private residence by architect Hugh Newell Jacobson in Washington, DC.

ENGLERT™

Call 1-800-ENGLERT (364-5378) or visit www.englertinc.com for more information

Circle 100 or www.architecturemag.com/productinfo

FreemanWhite's Aldersgate project in Charlotte, North Carolina, employs a "Main Street" theme in its dementia facility. The town-square atmosphere is believed to comfort residents by surrounding them with familiar settings.

TIM BUCHMAN

Child of Martha Child Interiors, a subsidiary of McLean, Virginia–based Sunrise Senior Living, one of the largest builders of assisted-living facilities in the country. Other touches include decorative chair rails that double as handrails and outlined shower seats that help seniors see surface changes in what otherwise tend to be monochromatic environments.

Another design point for specialized-care facility operators concerns dementia patients: As many as "50 percent or more of the people who are moving into housing for the frail elderly are coming in with some level of dementia," says Perkins. "It might be age-related senility or actual Alzheimer's. There has been a real concerted development of housing types that have allowed people who would typically live in very institutional settings to live in residential ones."

Such settings often include a nostalgic design in common areas, an approach that is clinically thought to be comforting and familiar for dementia patients. Dining areas at Sunrise facilities typically employ a "country kitchen" atmosphere—ruffled curtains, wooden furniture, and pastels—because, argues Child, it is reminiscent of an idyllic family setting.

DESIGN FORECASTING

Baby boomers have already started to influence the design vocabulary of senior living by making decisions about the facilities and environments they think best suit their parents' needs. But architects predict that vocabulary will change even more. "As people who grew up in the 1950s and 1960s start to occupy these spaces, you're going to see more acceptance of different kinds of architecture," suggests Segmiller.

Also coming into play will be a more widespread focus on design solutions for affordable alternatives, believes Perkins, citing sky-high costs for rent and medical services in most senior communities. "There's not an effective way of dealing with the situation right now," he notes. "There are a lot of one-off successful experiments, but no standard model or solution."

MOLD GROWS; LAWSUITS DON'T

firm

About a decade ago, architects in the know started whispering about the next big thing: Have you heard? Mold is the new asbestos.

It was hardly fashion-trend talk. Lawsuits brought over mold—toxic varieties of which can grow anyplace where moisture builds up, often around plumbing and ductwork—were expected to join the ranks of other legal nightmares plaguing many firms. And, indeed, there was no reason not to think the worst. Mold-related insurance claims exploded from 129 brought in 1998 to over 9,500 filed in 2001. Building occupants who claimed to have gotten ill from mold were already suing the owners and constructors of buildings—so why not the architects?

Yet today, much of that threat has yet to materialize—at least as far as personal-injury suits go. "The steam has been taken out of the movement because there's **no scientifically valid evidence** to suggest that mold could create serious illness," says New York City–based attorney Larry Schnapf, who traditionally represents property owners. Personal-injury lawyers issued a collective groan following last year's National Academy of Sciences report that stated that, apart from irritating people with preexisting asthma, mold couldn't be linked to any serious health problems. As Edison, New Jersey–based insurance lawyer Eric Harrison puts it, "Mold has not become the next asbestos because most of the bodily injury claims are grounded in soft, questionable science."

There is, however, no questionable science involved when a building owner decides to sue an architect over the cost of cleaning up the mold.

> Today, much of the legal threat of mold has yet to materialize—at least as far as personal-injury suits go.

Most commonly they allege deficient design, even though the actual cause of the mold might be a **high-humidity location** and not a building component. And here, firms can be vulnerable: "We were not necessarily trained to understand the relation between the building and the way we put mechanical equipment into it," says architect Betsy Petit, who owns Building Science Corporation in Westford, Massachusetts. "It's called physics. Air flows, moisture condenses—mold develops."

The issue for firms, then, becomes not only one of avoiding lawsuits, but of being steeled for them. During the early days, many commercial-property insurers instituted exclusions for mold. Today, according to Loretta Worters, vice president of the New York City–based Insurance Information Institute, most liability policies that architects buy do **include a mold provision**, "but make sure with your company," she suggests.

Typical policies, Worters adds, will cover up to a million dollars in damages. But that's small change in the world of lawsuits—such as the one that North Carolina Central University threatened against architectural firm Gantt Huberman in 2003, after it got a $7 million bill to clean up the mold in one of its new dorms. (Citing still-pending litigation, partner Harvey Gantt declined to comment for this story.) A recent mold-abatement bill for a hotel in Hawaii came in at $56 million—and the architect was sued in that case, too. (The AIA's official position on these suits is to encourage "legislative and regulatory reforms that curtail the cost and risks of professional liability for architects," according to the organization's literature.)

But for now, Harrison counsels architects to closely examine the policies they have and to consider purchasing more coverage just for mold. "These suits are **expensive to defend**," he says. "Pay the extra dollars to get better coverage. Don't just go for the lowest premiums."

Prevention isn't a bad idea, either. "There's an opportunity for architects to get continuing education on mold," Petit says, "so they can understand and learn this thing." **Robert Klara**

ECLIPSE™ DRYER WITH VANDAL-RESISTANT, ENAMELLED STEEL COVER.

PROVIDES DEPENDABLE, TROUBLE-FREE, AUTOMATIC HAND DRYING.

Values you find only with Bobrick.

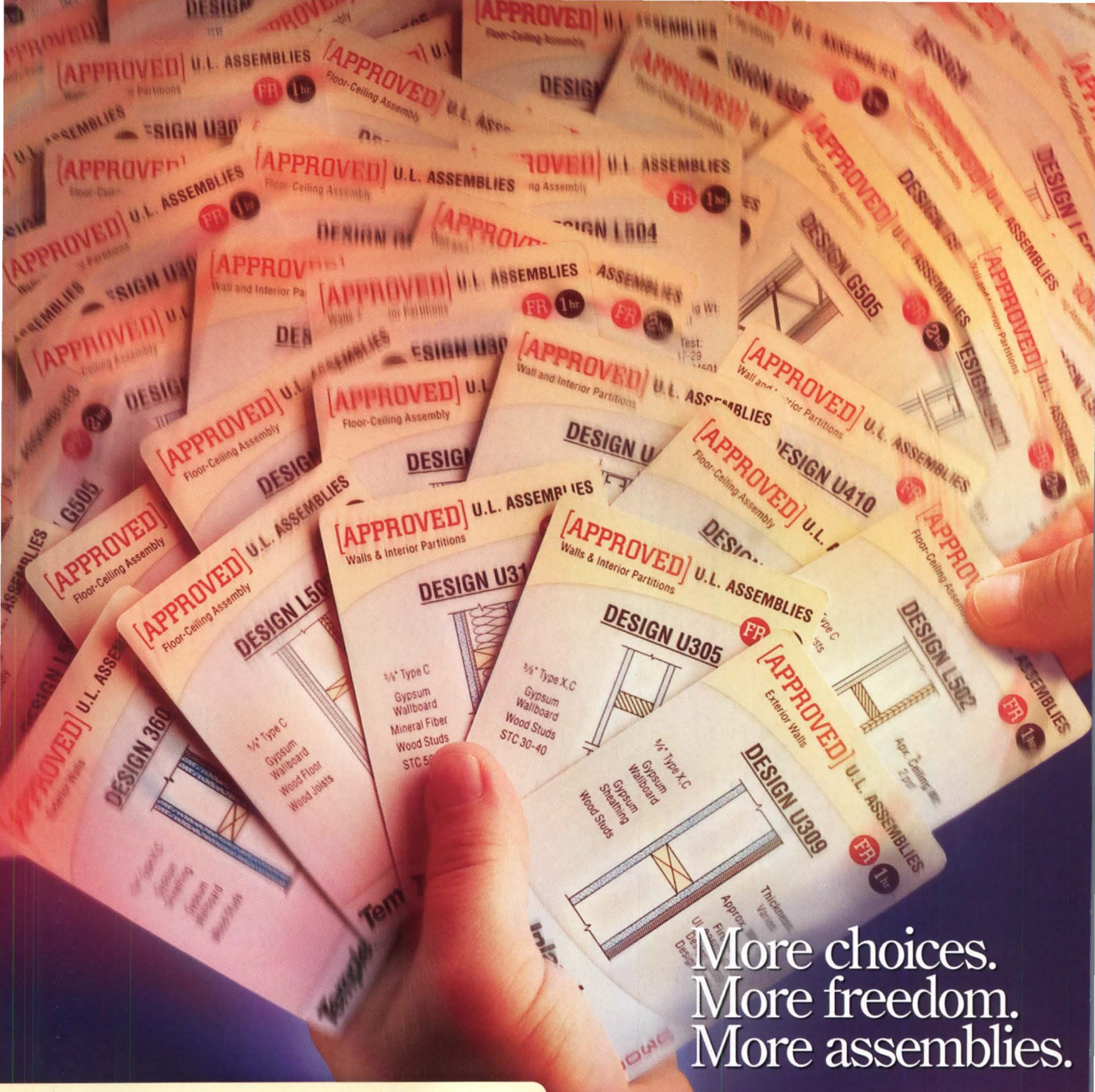
MODELS DESIGNED FOR ALL BUDGETS; MOLDED PLASTIC TO CAST IRON.

THE DRYER COMPANY WITH INNOVATIVE STYLING AND PERFORMANCE.

BOBRICK

ANYTHING LESS COSTS MORE.™

WWW.BOBRICK.COM



GYPSUM WALLBOARD a Temple-Inland product

Type TG-C Fire-Rated Drywall Panels

SCS Certified Product Available

Our new TG-C formula is approved in almost twice as many assemblies.

Your options for using Temple-Inland® gypsum wallboard in UL-approved wall assemblies have just increased significantly. Almost doubled in fact. Our new and improved Type TG-C formula recently passed additional UL testing, adding nearly 200 more assemblies to your arsenal of fire-rated designs featuring our board. As a result, our new TG-C panels will take the place of our old Type C and Type T formulas offering the same performance and finishing properties without sacrificing any specification flexibility. Available in a range of dimensions and also several specialty products upon request, Temple-Inland continues to expand your gypsum wallboard product choices, application freedom and assembly options.

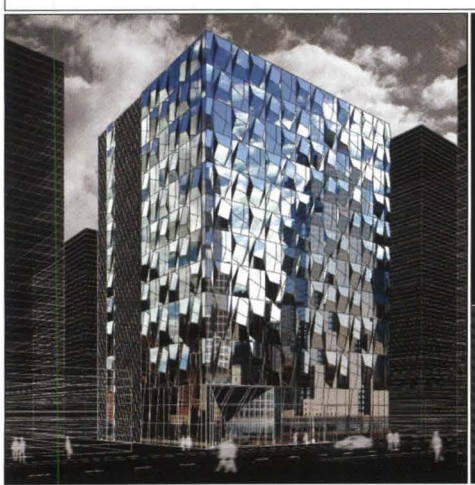
Temple-Inland

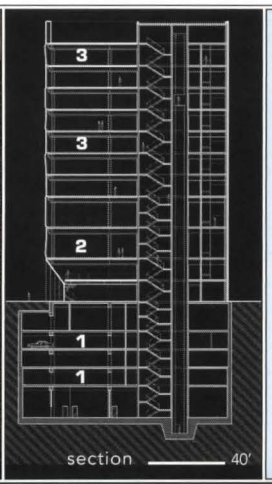
www.templeinland.com | 800-231-6060

Circle 34 or www.architecturemag.com/productinfo

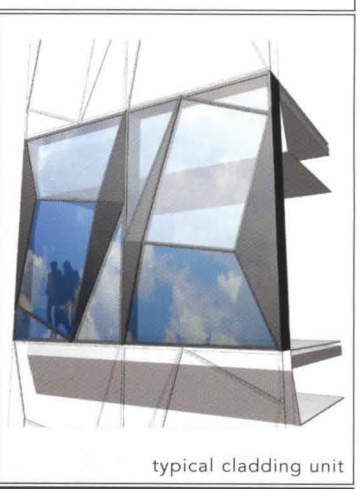
BARKOW LEIBINGER ARCHITECTS | DIGITAL MEDIA CITY OFFICES AND SHOWROOMS | SEOUL, SOUTH KOREA

Feet firmly planted in its practice in Europe, the Berlin-based firm of Barkow Leibinger was in a unique position with a new office building in Seoul, South Korea. The firm's European commissions, say its designers, are often constrained by existing aesthetic context. So when provided a lot in Digital Media City, a new high-tech urban quarter near Seoul's international airport, the practice saw an opportunity for architecture to inform a landscape instead of the more common reverse dynamic. Because no other structures yet hem its site, the firm decided on an "unabashedly self-referential" solution and cladded an 11-story, 130,000-square-foot building in faceted, mirrored glass, divided into polygonal bays. Visitors approaching the $40 million structure, set to be completed in June 2006, are treated to an optically mesmerizing effect: Its environs (and, presumably, surrounding buildings one day) are dashed to "fragmented pixels." The crystalline windows afford occupants sweeping views of the area, where Barkow Leibinger's design may soon have something new to reflect: neighbors. **Robert Klara**





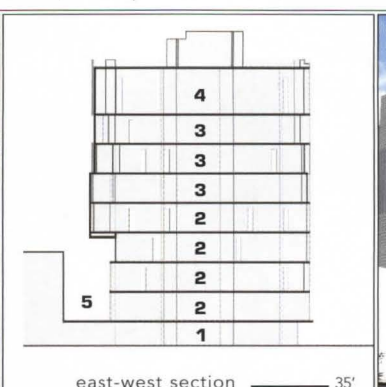
1 parking
2 showroom
3 offices



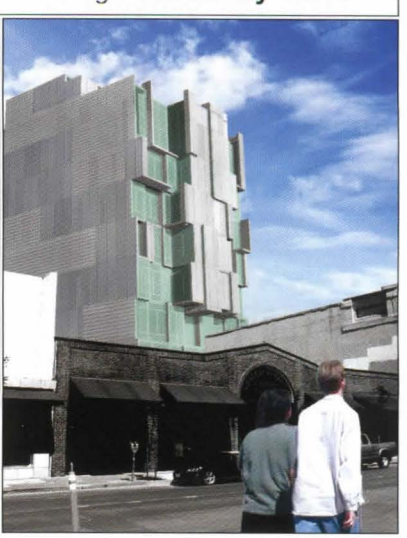
GOULD EVANS ASSOCIATES AND KELLOGG ARCHITECTS | RILEY STREET CONDOMINIUMS | SANTA ROSA, CALIFORNIA

In collaboration with Santa Rosa-based Kellogg Architects, Gould Evans' Phoenix office has made lemonade out of lemons with its $10 million, nine-story mixed-use infill project located in the heart of this wine country town. This is a tall building by Santa Rosa standards, and code constraints required setbacks on its east and west exposures. As a result, the architects created an engaging façade rhythm of glass panels set in layered planes with a metal-paneled mass jutting further out. The city also restricted the amount of fenestration on the north and south sides, leading to narrow vertical bands of glass randomly punched through the envelope on those sides. The overall sense is of an object that was pushed and pulled.

The ground floor houses parking and retail, with the next four stories slated for offices and the top four for open-plan residential condominiums, collectively totaling about 50,000 square feet. Construction is to begin this fall. **Bay Brown**



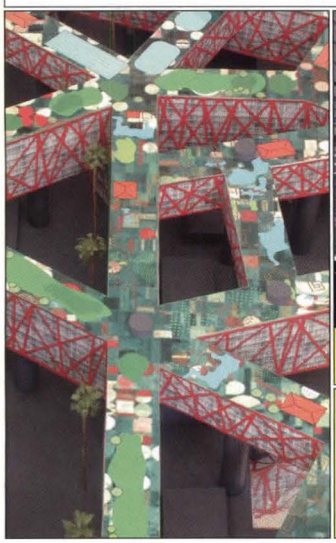
1 garage
2 office
3 condominium
4 penthouse
5 courtyard

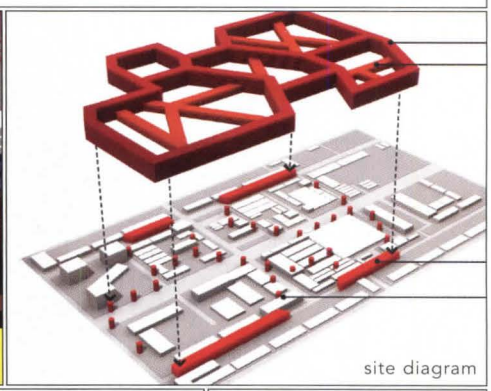


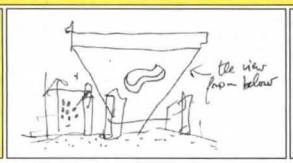
BERNARD TSCHUMI ARCHITECTS | FACTORY 798 HOUSING | BEIJING

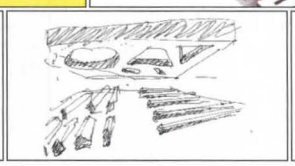
With more and more exposure to the outside world, Chinese artists are experiencing a renaissance of sorts, their work featured in exhibitions and publications worldwide. Among the arts communities emerging in China is an enclave of artists' studios, lofts, galleries, and bookstores that's transforming a 1950s manufacturing facility in a mixed-use neighborhood in northeastern Beijing. But this cultural community is threatened by private developers who want to replace the factory with nearly 11 million square feet of residential towers. After meeting with some of the artists and gallery owners last fall, Bernard Tschumi produced an alternative proposal that allows the existing fabric to remain at ground level, while accommodating new high-density housing in "a horizontal city" 80 feet above the street. Openings between the hovering bars of apartments bring natural light into the artists' quarters below.

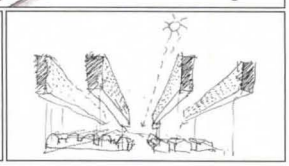
As of last month, demolition of Factory 798 has been postponed and the architect is working with several developers to realize a prototype project in the area. **Abby Bussel**











Vintage™ - Introducing a family of Steelscape TruZinc® Hot Dip Galvanized steel products for architectural applications which exhibit an as-manufactured aged appearance. Vintage I is intended for non-warranted applications where "natural aging" will occur after an initial period of time. Vintage II & III were developed for "higher-end" applications where an appearance warranty is required. Please contact a Steelscape representative for product information, availability and warranty details. 1.888.285.7717 www.steelscape.com

Circle 171 or www.architecturemag.com/productinfo

steelscape

Great people behind great steel.

LEADING THE WAY AND

LIGHTING IT™

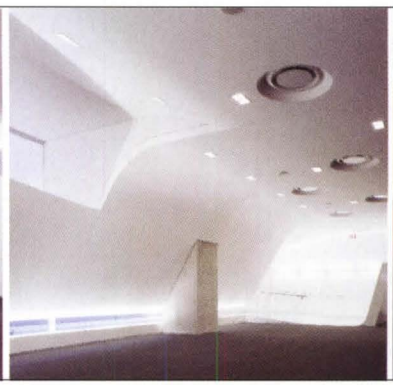
architect: Neil M Denari Architects, Inc. lighting design: Lighting Design Alliance photography: Benny Chan/Fotoworks

bartco LIGHTING
leading the way and lighting it.™

- retail
- hospitality
- commercial
- institutional
- residential

YOUR **VISION.** YOUR **PROJECT.** YOUR **LIGHTING SOLUTION.**



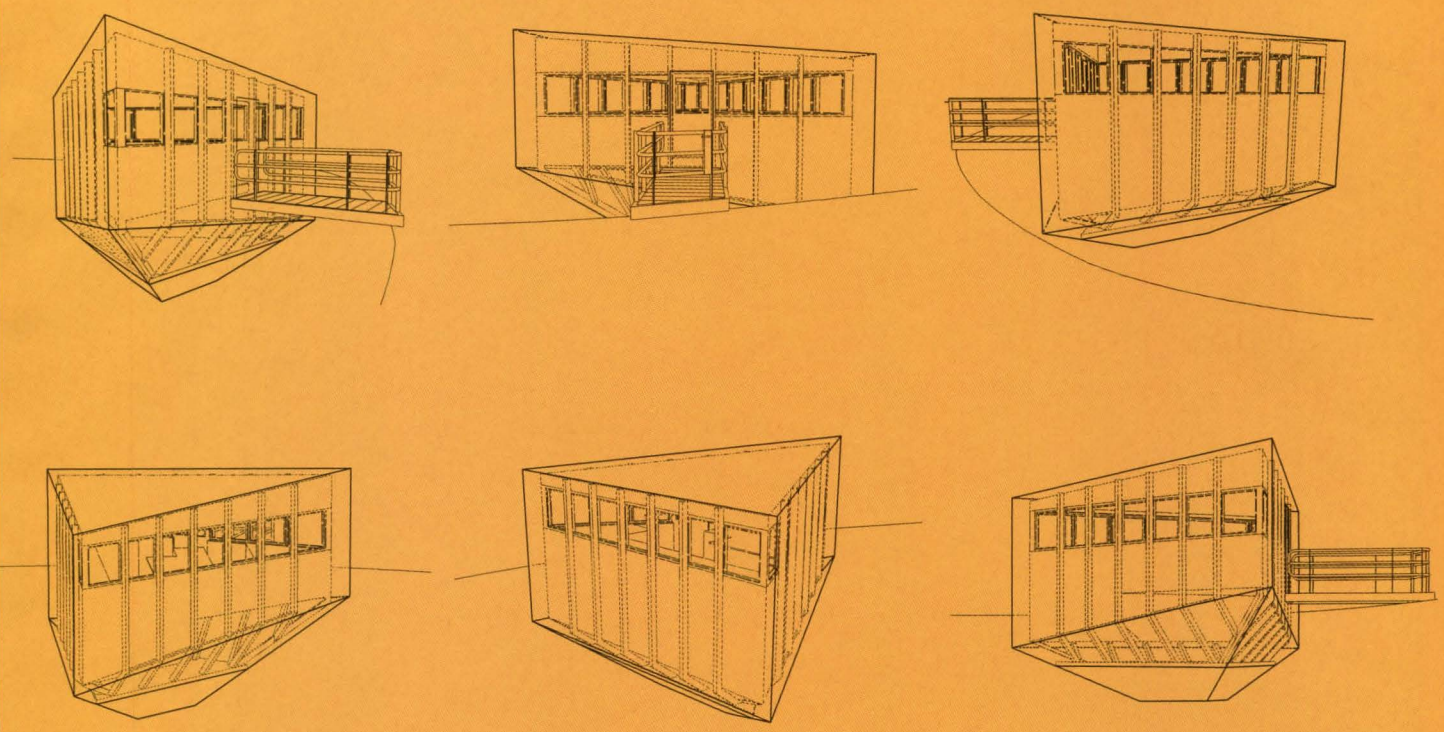



bartcoLIGHTING.com

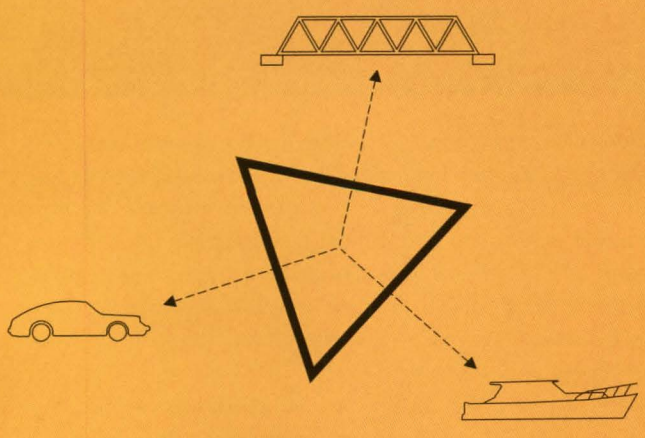
tel 714.848.0892 fax 714.848.6843

manufacturers of quality lighting products

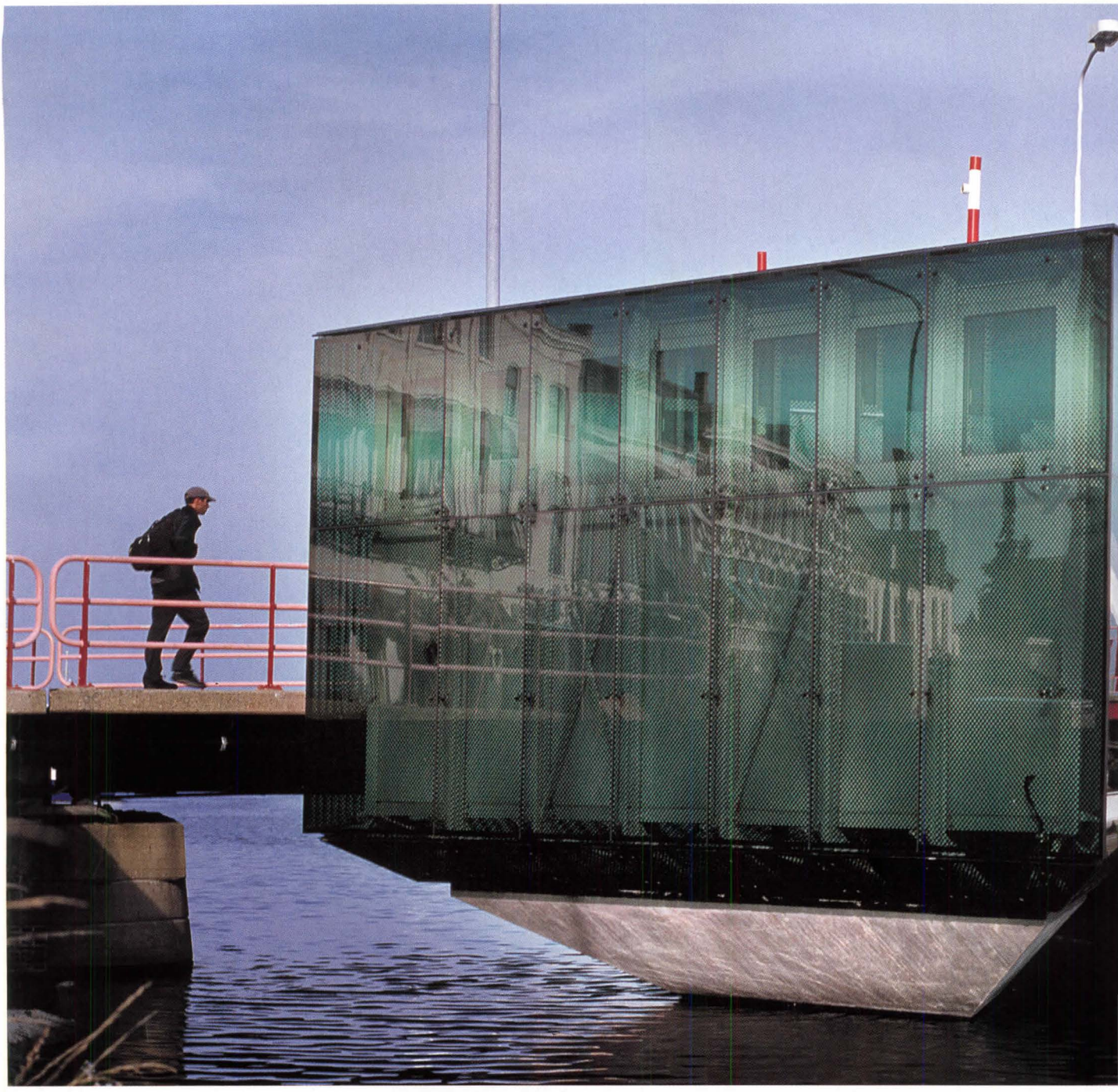
Circle 213 or www.architecturemag.com/productinfo



double duty



Bridge-keeper and transformer station. Parking and recycling. Art museum and performing-arts hall. Call it dual-purpose design, but by whatever name and for reasons economic, civic, or political, the hybridization of the built landscape is on the rise. There are double-duty pieces of infrastructure, such as BAR's transformer station (this and following pages) in a small Dutch city that is also a bridge-keeper's house and a knuckle between Middelburg's historic core and its modern edge. There are income-generating program extras, such as the rentable parking spaces on the roof of a Swiss recycling plant (page 58) suggested by architects oos ag open operating system. And on a larger scale, there are new spins on the mixed-use model, including Schwartz/Silver's Shaw Center for the Arts (page 52), a pan-arts complex that also serves as an instrument for downtown revival in Baton Rouge. The multitasking building is here to stay.



With crystalline clarity, the bridge-keeper's house-cum-transformer station in the tiny Dutch town of Middelburg fuses old and new into a single shape. Sited at the southern edge of this ninth-century town, facing an area of new commercial development, the 324-square-foot structure manages to respond to both its two-scaled setting and its simple function using only one material and one geometry. "It's almost a functional folly, a piece of engineering that is also a jewel for the city," claims one of its designers, Joost Glissenaar of the young firm BAR in Rotterdam.

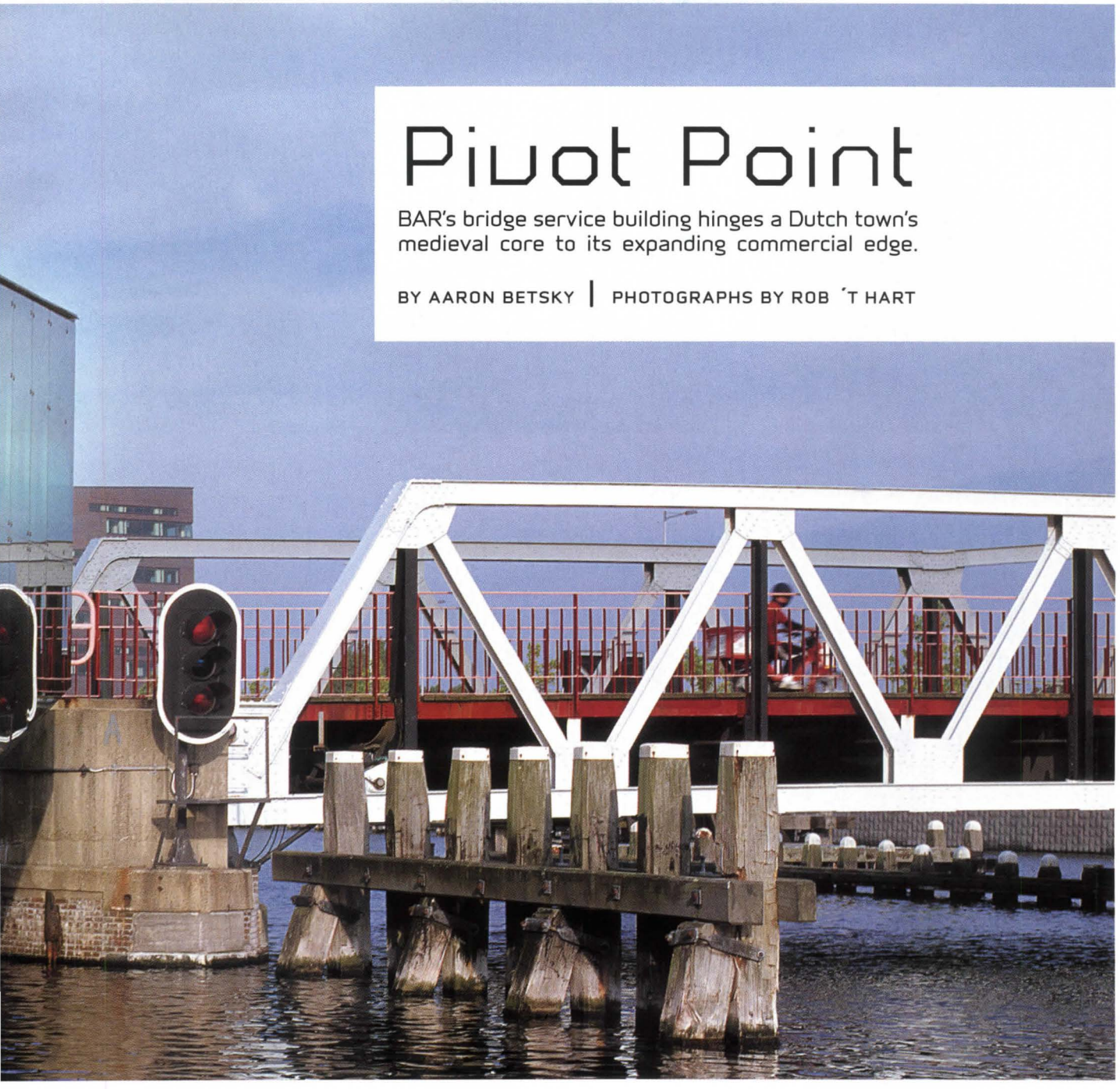
The capital of Zeeland, an island province in the southwest of the country, Middelburg has transformed itself from a maritime fortress and trading post into a tourist center with a beautiful "historic" core, much of it rebuilt following extensive bombing in World War II. To the south, where the train station is located along a nineteenth-century canal, the town has found room for new office buildings of a much larger scale. The urban planning for the area also foresees changing traffic patterns to reroute vehicles away from downtown. As part of the scheme, the city and province realized they needed a small service building to allow the bridge to be opened on the few occasions when boats pass through the now largely disused canal.

At first glance, the result does not seem to reference any of these conditions. Glissenaar describes the genesis of the form with a shrug: "It's really a ridiculous program, a bridge that needs to be opened six times a year. We just built a model of the area, looked at the functional requirements—which are not much more than an equipment box, a desk with a monitor, a window, and a toilet—and made models until we

Pivot Point

BAR's bridge service building hinges a Dutch town's medieval core to its expanding commercial edge.

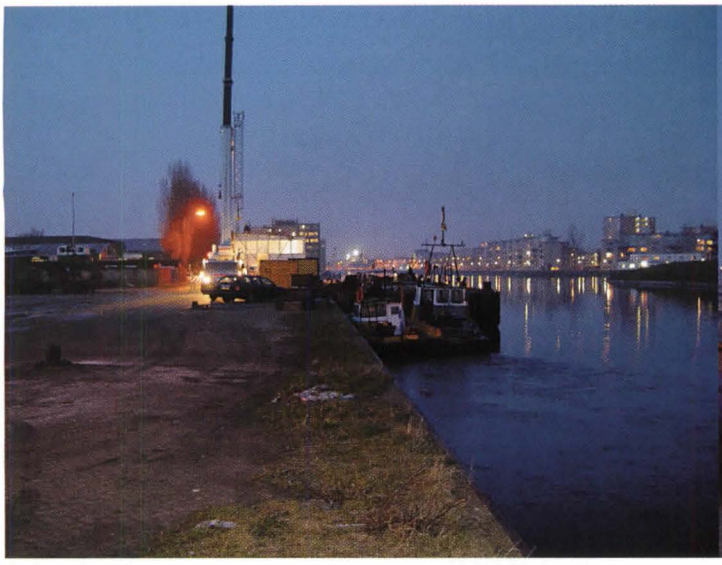
BY AARON BETSKY | PHOTOGRAPHS BY ROB 'T HART



came up with one that fit the situation." The final form is a triangle clad in transparent green safety glass sitting on a sharply tapered concrete base that makes the house appear to float in the canal. Because of its complex form and carefully calibrated proportions, the little building stands strong against the metal struts of the adjacent bridge, the historic façades of the old city edge behind it, and the larger masses of new office buildings on the opposite side of the canal.

BAR addressed this context by designing a white-dot pattern that was silk-screened onto the inside of the curtain wall, which is in turn tied to a steel-cage frame, establishing a visual relationship to the struts of the bridge. The pattern also has a rhythm that responds to that of the windows and ornament of the area's older buildings, while giving the glass monolith a changing sense of depth as one moves around the site. "It shows itself, but then also defers to its surroundings and then hides, seducing you into looking at it more carefully," says Glissenaar.

BAR is fascinated by the relationship between the freedom and adaptability they believe modern technology provides, but also by the familiarity more traditional forms can offer. In Middelburg, as in several of its housing projects, the firm combined the two by indirect reference. The little green service building was inspired by the expressive bridge-keeper houses that were part of Amsterdam's 1920s *Plan Zuid*—a major southward expansion of the city conceived by H.P. Berlage—but also by the abstract functionality of the adjacent bridge and nearby modern buildings. The result is reflective, in more ways than one, of its surroundings and its sources.



The building was prefabricated about a mile upstream from the building site in a vacant yard along the canal, where the prefabricated parts of the steel cage were assembled and then outfitted with rough carpentry. Next, a crane was used to transfer the structure onto a pontoon that was pushed by a tugboat to the site, where the cage was placed on a concrete socle. The precast concrete base had been mounted on a steel column a few weeks earlier, when the water level in the canal was low. The glass skin was installed on site.

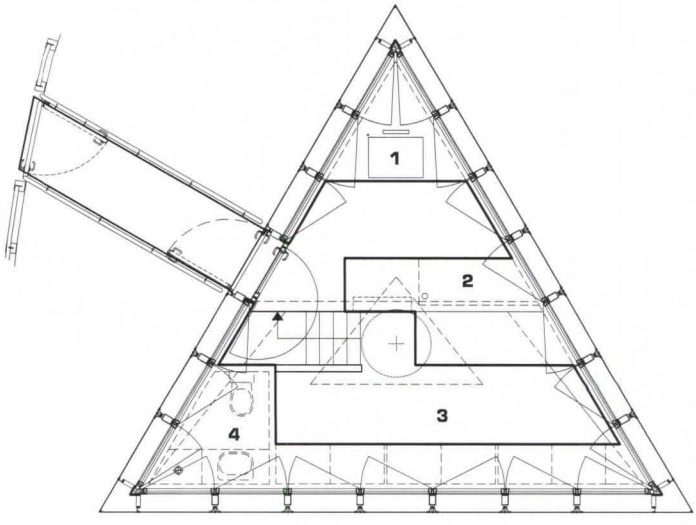
BAR/JORIS GHYSSAERT


HOTEL
sport
Stationsbrug

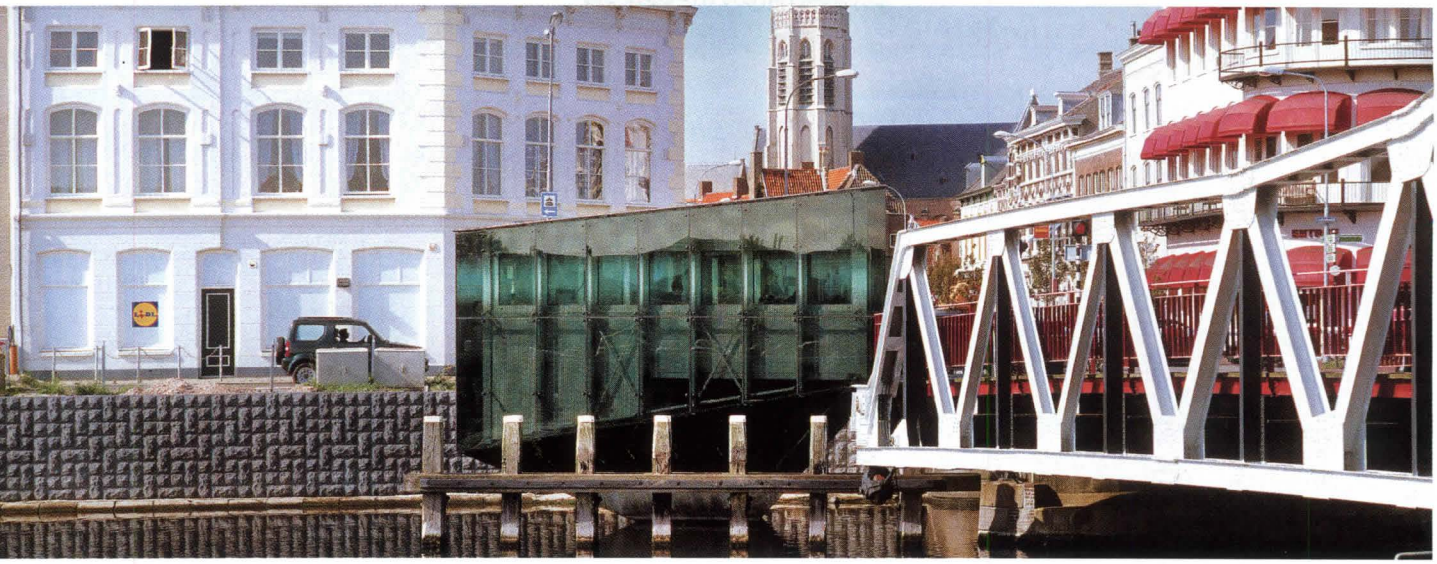
Conceived as a functional sculpture, the three façades of the bridge-keeper's house face the bridge, the canal, and the street. Its green safety glass refers to the copper roofs of early-twentieth-century Dutch bridge buildings.

1 control panel
2 writing desk
3 technical services
4 toilet
5 green safety glass
6 point fixing for glass
7 black silicone joint
8 aluminum tube
9 folded aluminum profile
10 insect wire mesh
11 glass-fiber lighting system
12 square steel tube
13 ventilated space
14 stone panel fiber
15 plywood with melamine laminate
16 aluminum window frame
17 insulating glass
18 precast concrete socle

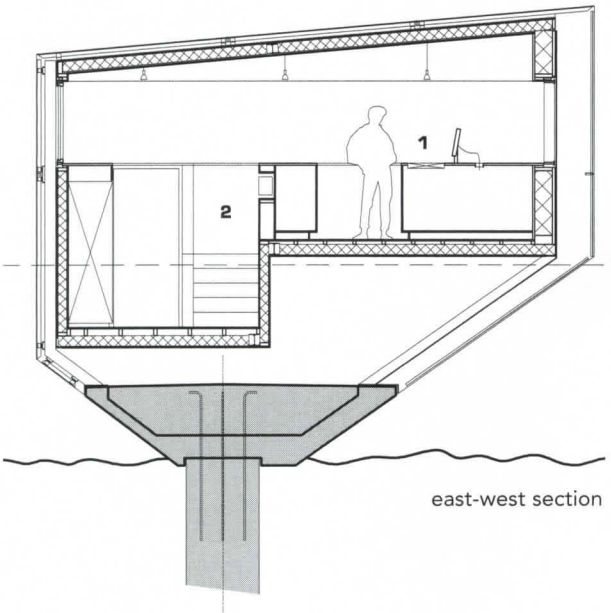
site plan ——— 65′



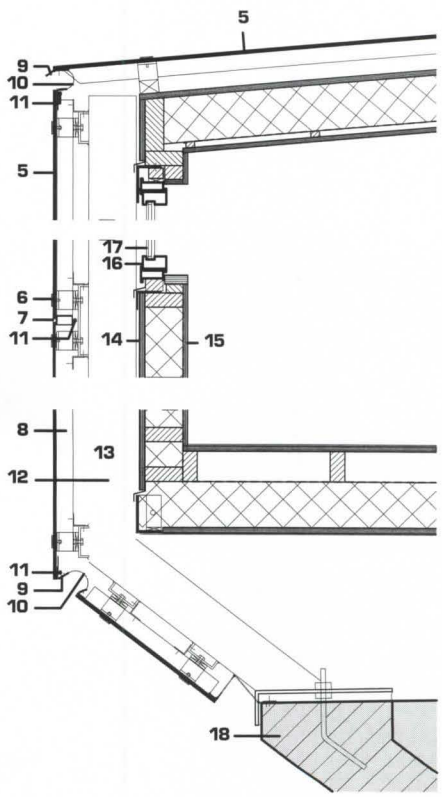
plan ——— 3′



Mechanical and electrical infrastructure and a toilet are located in the lower half of this split-level design to provide a 360-degree view for the bridge keeper, whose control panel faces the bridge itself.



east-west section



wall section ——— 10"

Bridge House, Middelburg, The Netherlands

client: City of Middelburg **architect:** BAR, Rotterdam, The Netherlands—Joost Glisenaar, Klaas van der Molen (partners); Joris Ghyssaert, Max Zolkwer (project team) **engineers:** Pieters Bouw Techniek (structural); DGMR (M/E/P) **landscape architect:** Palmboom Van den Bout **general contractor:** Fraanje **area:** 324 square feet **cost:** $380,000

Specifications and Suppliers

concrete: precast with black/green additive **metal:** steel frame **curtain wall and roof glazing:** Saint-Gobain; Van den Heuvel **wall sheathing and roof cladding:** Rockwool "Rockpanel" **aluminum window frames:** Reynaers **ceilings and walls**: plywood covered with melamine laminate **flooring:** Nora **lighting:** Philips (exterior fiber optics); Fagerhult (interior)

LOW RIDER

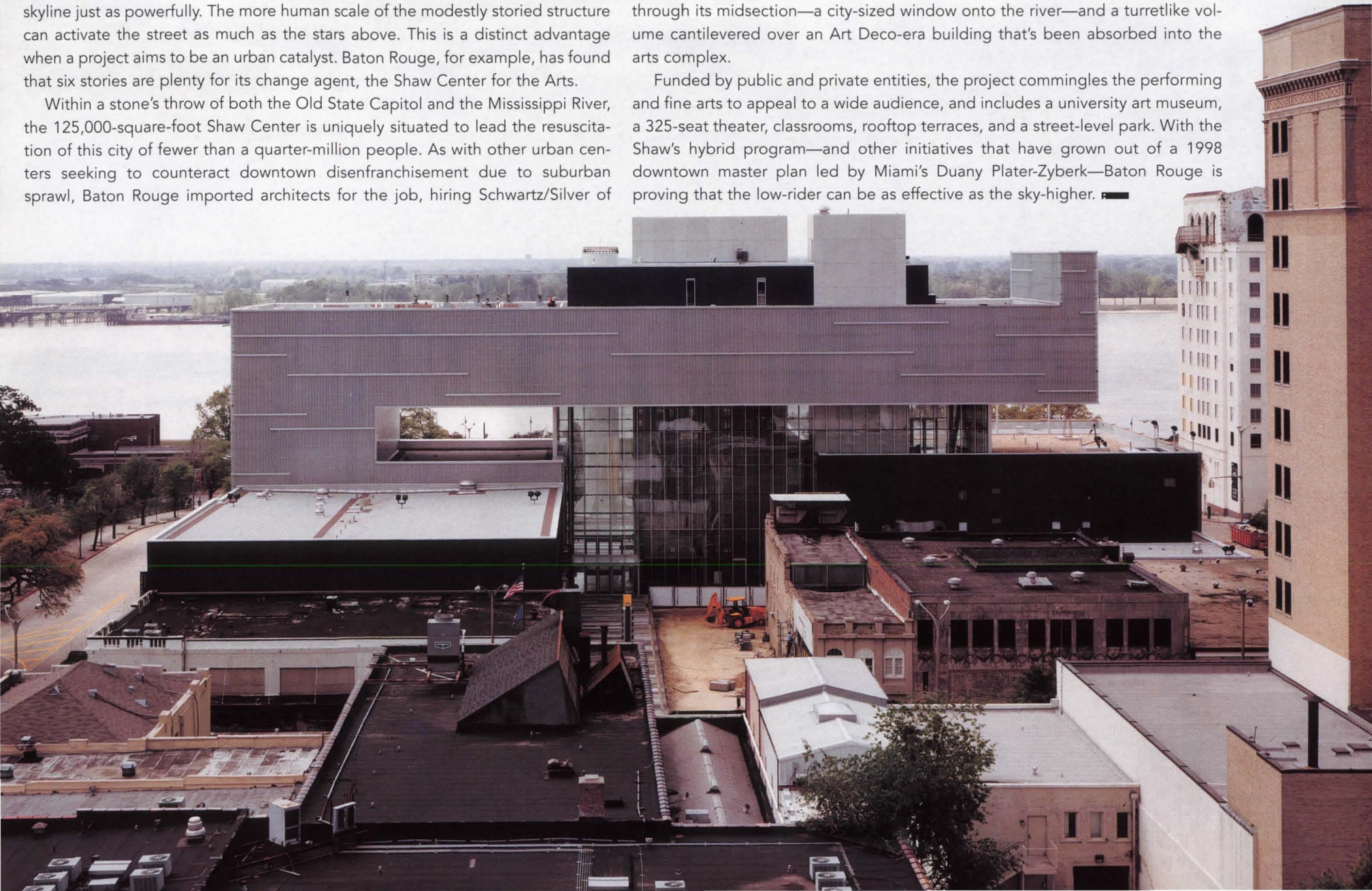
BATON ROUGE HAS A NEW SKYLINE-CHANGING MONUMENT TO THE ARTS—AND A DOWNTOWN ON THE CUSP OF REVIVAL.

BY ABBY BUSSEL | PHOTOGRAPHS BY ADAM FRIEDBERG

While big cities around the world continue their breathless race for the tallest-building title, their smaller brethren are finding that low-riders can transform a skyline just as powerfully. The more human scale of the modestly storied structure can activate the street as much as the stars above. This is a distinct advantage when a project aims to be an urban catalyst. Baton Rouge, for example, has found that six stories are plenty for its change agent, the Shaw Center for the Arts.

Within a stone's throw of both the Old State Capitol and the Mississippi River, the 125,000-square-foot Shaw Center is uniquely situated to lead the resuscitation of this city of fewer than a quarter-million people. As with other urban centers seeking to counteract downtown disenfranchisement due to suburban sprawl, Baton Rouge imported architects for the job, hiring Schwartz/Silver of Boston to produce an iconic image for its skyline. Clad in a novel single-glazed rain screen of channel glass, the building is articulated by a rectangular incision through its midsection—a city-sized window onto the river—and a turretlike volume cantilevered over an Art Deco-era building that's been absorbed into the arts complex.

Funded by public and private entities, the project commingles the performing and fine arts to appeal to a wide audience, and includes a university art museum, a 325-seat theater, classrooms, rooftop terraces, and a street-level park. With the Shaw's hybrid program—and other initiatives that have grown out of a 1998 downtown master plan led by Miami's Duany Plater-Zyberk—Baton Rouge is proving that the low-rider can be as effective as the sky-higher.




LSU MUSEUM OF ART

Shaw Center for the Arts, Baton Rouge, Louisiana
clients: Louisiana State University, City of Baton Rouge, State of Louisiana, Baton Rouge Area Foundation, The Arts Block **design architect:** Schwartz/Silver Architects, Boston—Warren Schwartz (design principal) **architect of record:** Eskew + Dumez + Ripple, New Orleans—Allen Eskew (principal in charge) **associate architect:** Jerry M. Campbell & Associates, Baton Rouge—Jerry Campbell (principal) **landscape architect:** Hargreaves Associates **engineers:** McKee & Deville (structural); M&E Consulting (M/E/P); Ferris Engineering (civil) **consultants:** Rolf Jensen & Associates (codes); Robert Long & Associates (theater programming); Theater Project Consultants (theater); Acentech (A/V, acoustics); M. Goodwin & Associates (museum programming); Garrison/Lull (museum conservation); Steven R. Keller & Associates (museum security); H.M. Brandston & Partners (lighting); Lerch Bates & Associates (elevator); Oppenheim Lewis (cost estimator) **general contractor:** The Lemoine Company **area:** 125,000 square feet **cost:** $65 million

The architects of a Swiss recycling plant expand the client's facilities and program. BY NINA RAPPAPORT | PHOTOGRAPHS BY DOMINIQUE MARC WEHRLI

SHOPPING IN REVERSE

The postindustrial city doesn't manufacture much more than waste these days. But mounting piles of refuse from goods made elsewhere have inspired recycling plants to find creative ways to collect today's detritus. While recycling has for decades been a visible part of daily life in Switzerland—with specified bins designated for each material and color of glass, and large sorting "factories" located in industrial zones—a Swiss company in the town of Winterthur has recently built a new facility that integrates the recycling process directly into the community fabric.

For more than 60 years, Maag Recycling, which organizes the recycling and collection of industrial and postconsumer goods and materials—glass, plastics, paper, and metals—has been located along the commuter and commercial train lines at the edge of a residential area. Initially, Maag had wanted to build a roof over an uncovered yard where containers were stored, but its architects at Zurich-based oos ag open operating system (also known as "oos") had other ideas. The firm proposed a hybrid design that would improve the recycling process and produce rentable rooftop parking and a public garden, all within an open-air, exposed-concrete plant.

To accommodate the diverse needs of commercial, municipal, and individual clients, the 69,000-square-foot facility juxtaposes closed and open spaces and public and private functions. The roof deck extends from a preexisting

Containers of sorted metals, paper, plastics, and glass waiting to be shipped or trucked to production-side customers are held in Maag's storage depot (above). A stairway wrapped in galvanized metal mesh and cantilevered from the prefabricated concrete structure leads to a rooftop garden and parking (facing page).

berm at the back end of the property over the main recycling hall and links to an existing bridge that spans the adjacent train tracks. On the south side of the site is the *recy-hof*, where individuals go "reverse shopping," returning used products and materials into the production stream. They use flatbed carts to move disposables from their cars to the warehouse, "giving back" the waste by placing it in containers identified by hanging signage made of the material that is to be recycled. When their cart is empty, the reverse shopping is complete. (The deposit of some items, such as tires, concrete, and furniture, requires a fee based on weight.) At the opposite end of the concrete shed is a loading dock where commercial trucks deposit large quantities of refuse into containers. Maag sorts the material by type and destination and transport it by truck or train to local gravel pits, plastics factories, steelworks, and other sites of reuse.

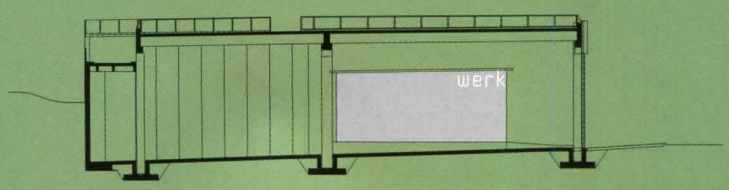
On the west façade, which addresses a residential neighborhood, translucent channel glass provides a noise buffer. This wall, which is wrapped in what the architects call a "negligée" of metal mesh, lends contrast to the exposed concrete structure, while it secures the building from illegal dumping. The parking deck, or fifth façade, has nearly 100 rentable parking spaces for local residents and businesses. The deck's bright-green, waterproof surface is painted with big, bold graphics, as are the building façades. A lower portion of the roof, accessible from an exterior metal stairway, doubles as a quiet oasis for workers and Winterthur residents; in this concrete-floored park, low, circular mesh forms show off the materials that the company recycles. Other planters hold trees, contrasting the recyclables with the natural world.

The building's essential transparency expresses the process within, and its materials, such as the panelized concrete system, are themselves recyclable. With Maag's new facility, oos has produced a vibrant spatial experience that strengthens the community's relationship to the environment. In most cities, waste disposal is an unremarkable, often hidden process. But it doesn't have to be.

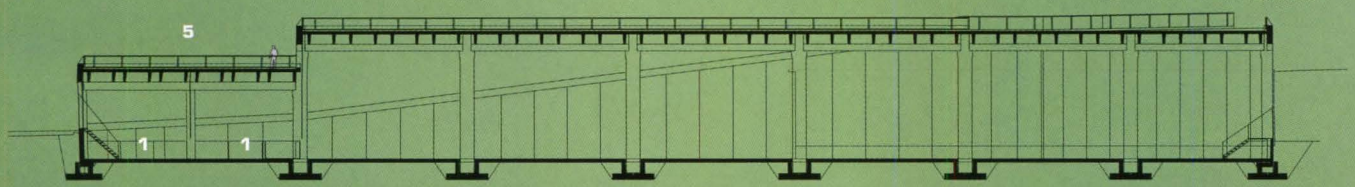
Nina Rappaport is publications editor at the Yale School of Architecture and an adjunct professor at City College School of Architecture in New York City, where she has taught a seminar on "The Post-Industrial Factory."

The architects proposed several possible uses for the large roof deck, including tennis courts and a driving range, but settled on rentable parking spaces to bring in additional revenue for the recycling company. A lower portion of the roof is used as a public garden, an amenity for both Maag staff members and local residents. Here, mesh-enclosed containers display the types of materials collected in the building.

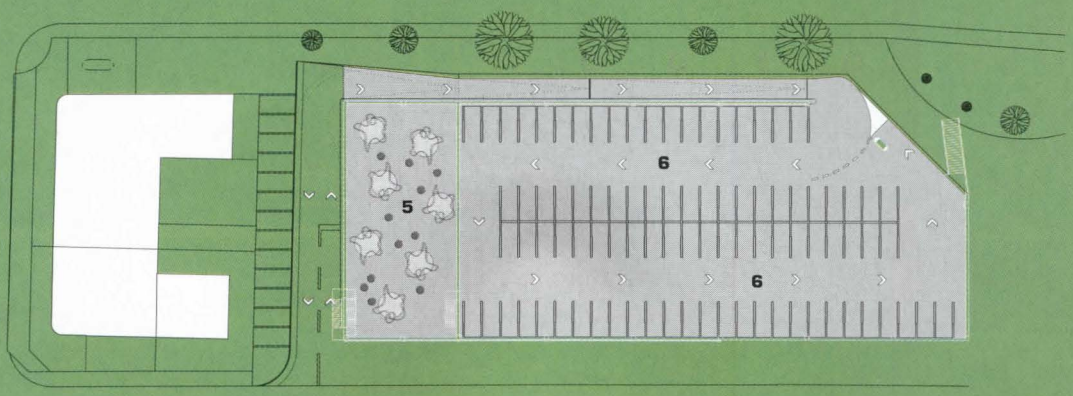
1 *recy-hof*
2 recyclables storage
3 loading dock
4 workshop (existing building)
5 roof garden
6 parking



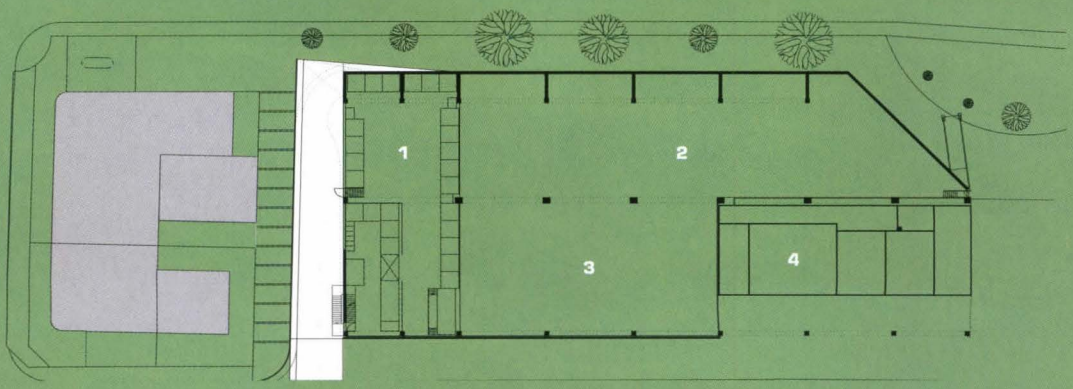
north-south section



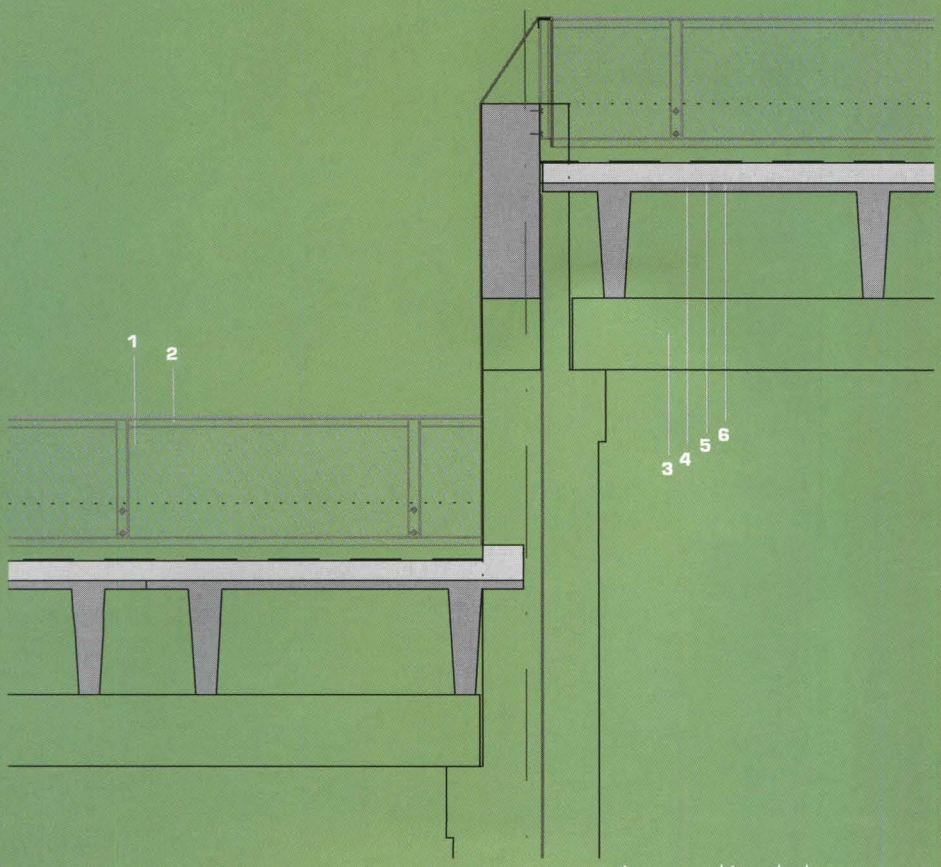
east-west section 16'



roof plan



ground-floor plan —— 36'



1 galvanized mesh
2 galvanized metal frame
3 precast main beam
4 precast ribbed slab
5 poured concrete slab
6 two-component surface coating

section at parking deck —— 2'

In contrast to other recycling plants, Maag's new building employs bright lights, supergraphics, and a rooftop garden to make itself an integral—and welcoming—part of the community, while it also converts 60,000 tons of waste each year into raw material for delivery back into the production stream.

Maag Recycling, Winterthur, Switzerland

client: Maag Recycling **architect:** oos ag open operating system, Zurich—Christoph Kellenberger (project manager); Andreas Derrer, Severin Boser, Lukas Bosshard, Joanna Radimska (project team) **civil engineer:** BRB Ingenieurunternehmung **landscape architect:** Rotzler Krebs Partner **contractor:** Lerch Bauunternehmung **construction manager:** oos ag open operating system **area:** 69,000 square feet **cost:** $2.7 million

Specifications and Suppliers

precast concrete: Saw Spannbetonwerk **galvanized metal mesh:** Jacot des Combes Cie **metal façade, framing, and stairs:** Geilinger **flooring, roofing, waterproofing:** Degussa/Conica Systems **glazing:** Profilit **gates:** TS Tor & Service **lighting:** Tulux

A NEW AGE OF OFFICING

RECENT OFFICE BUILDINGS BODE WELL FOR WORKER HEALTH—AND THE PLANET. BY C.C. SULLIVAN

The office building has changed for good—and for the good. While the standard fare of outmoded, ill-considered worker-warehouses is still far too prevalent, a crop of postmillennial facilities sports surprisingly humble, contextual demeanors. More important, these recent buildings project a new attitude toward today's *knowledge worker*. Focusing on basic human needs—daylight, fresh air, elbowroom—and on our society's often-tenuous relationship with the outdoors, the solutions don't astound so much as edify, nourish, and coax. Of course, the designs also appeal to current philosophies of high-performance organizations, but they tame the inevitable production mindset with the means for stress reduction: exercise, socializing, and interacting with nature. Wherever they are, these contemporary workplaces take cues from the natural aspects of their sites, by asserting a neighborly proximity to forest or farmland or by engineering an oasis from swampland or an urban pocket park. Whether they are speculative, built-to-suit, or a new twist on the corporate headquarters, today's most effective buildings capture the sensory and moral climate of a new age of officing.

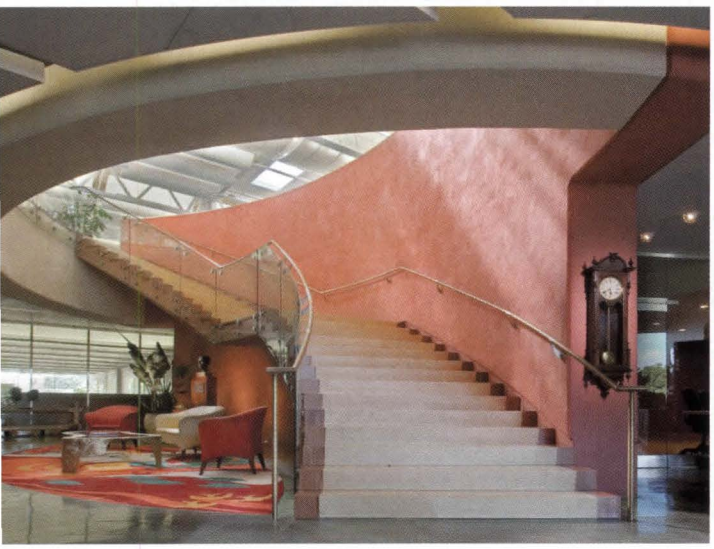
credits and specifications at www.architecturemag.com

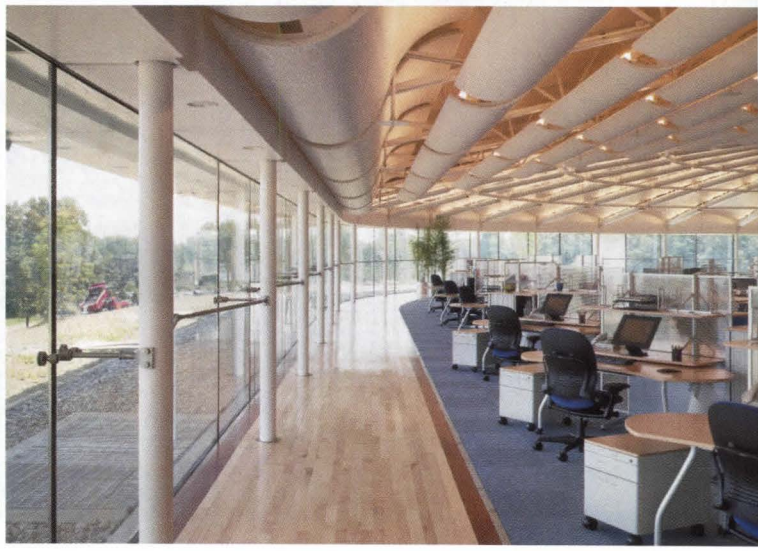
THE NEW-AGE CORPORATE CITADEL

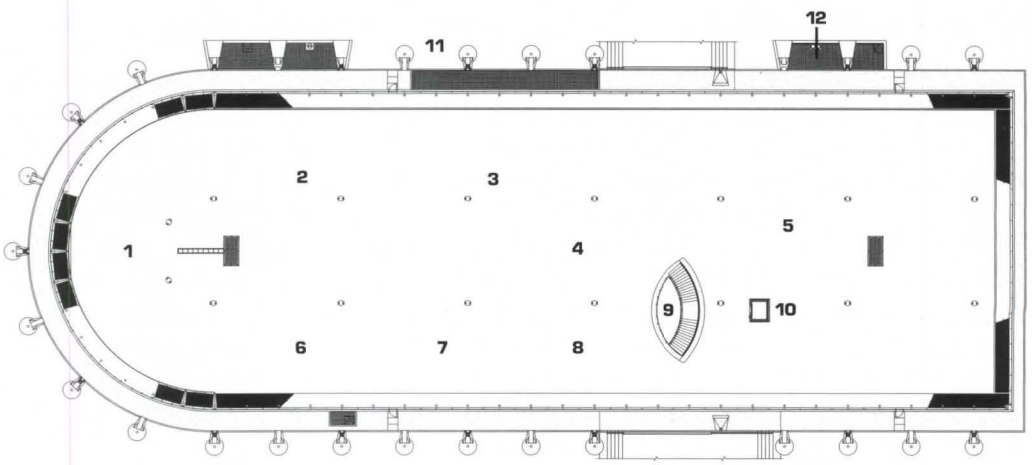
FLETCHER-THOMPSON—TIMEX WORLD HEADQUARTERS, MIDDLEBURY, CONNECTICUT

Inspired by a distinctive drumlin—an oval glacial ridge—in western Connecticut, A/E firm Fletcher-Thompson envisaged an expansive, shallow barrel vault echoing the crest of the landform as the home base of watchmaker Timex. On approach, the unobtrusive, arcing structure resembles not so much hilltop as tortoise shell, but inside its connection to the landscape becomes clear. From the 45,000-square-foot main floor, on grade with the land, employees enjoy 360-degree views of native meadow grasses and abstracted farmland. The lyrical space, with an oculus that serves as sundial, is infused with a highly integrated environmentalism that actively and passively exploits the earth, sun, and rain. (Some elements seem overdesigned, such as the clunky "rain ladders" at every other scupper.) Most persuasive are the human aspects of its sustainability—personal controls for supply air from an 18-inch underfloor plenum, for example—and its highly democratic workplace. "All the details, from the open floor plan to the extra-wide central staircase, are designed to break down the usual barriers to open communication," explains Jose Santana, Timex CEO and open-workstation occupant. The entrance and more normative spaces (conference rooms, cafeteria) are found below grade, rendered in vibrant colors. This separation—like the remote location of the parking lot—preserves the viewshed from the offices while also implying a physically active workforce.

PHOTOGRAPHS BY DAVE SUNDBERG/ESTO







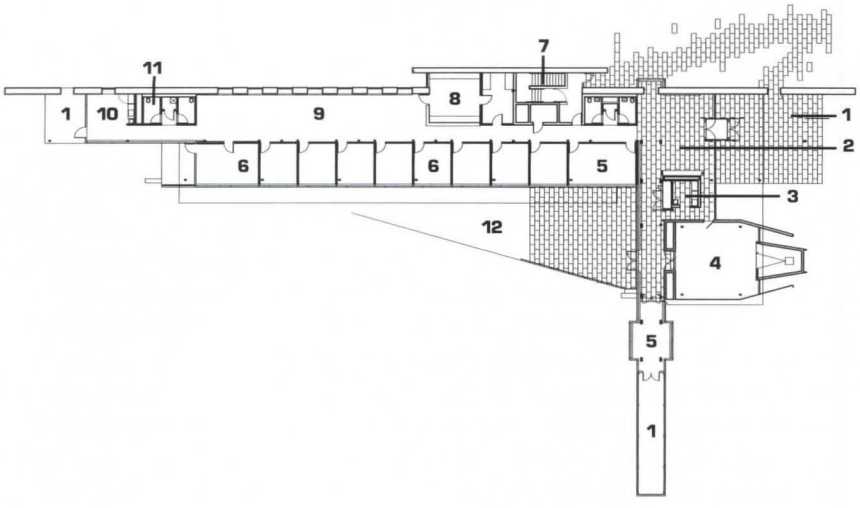
upper-level plan ——— 27′

1 executive offices
2 legal
3 credit/finance
4 business development
5 design and sales
6 human resources
7 information technology
8 research/development
9 stair and lobby below
10 elevator
11 scupper and rain ladder
12 gravel and vent grates

THE ENTREPRENEUR-OCCUPIED

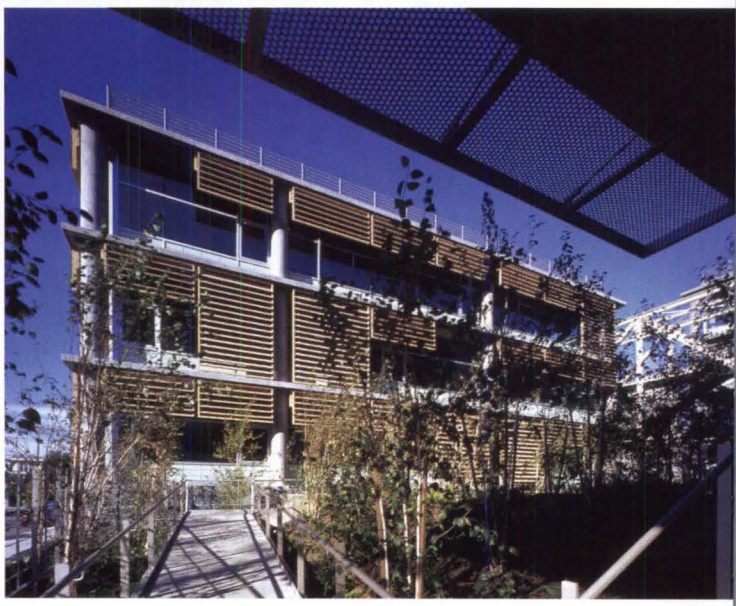
BOHLIN CYWINSKI JACKSON—THE FINANCIAL CENTER, MILFORD, PENNSYLVANIA

On seven wooded acres in the Pocono Mountains marked by a 40-foot-deep ravine, Joe Biondo found the special combination of dappled light and impressive topography he felt could, respectively, soothe his busy days and wow his high-powered visitors. After rejecting advice from two architects to place his investment-management offices close to the road, Biondo found kinship with Peter Bohlin, who suggested etching a horizontal line of offices across the ridge, projecting a conference room out into the gully, and sharing clear, broad views into the forest among the building's 15 occupants and regular visitors. The resulting composition—exposed steel and a prominent brick wall, with large roof overhangs—suggests an updated Case Study house. Two exaggerated circulation axes define the spaces: One, mainly for employees, runs from the entry along the brick datum some 275 feet past open and private offices to an employee lounge and deck; the cross-axis ties together a public sequence of lobby and meeting rooms, culminating in a glass-walled space practically floating among the trees. A trim, triangular lawn set between the wings contrasts with the site's natural boundaries. In sum, this unusually personal setting reflects Biondo's conception of his business niche and role as employer. "We're in a business that's very entrepreneurial and client-oriented. Clearly, impressions count," he explains. And as for his team? "People never leave us."



1 terrace/deck
2 reception
3 kitchen
4 auditorium
5 conference room
6 offices
7 stairs to fitness room
8 operations/mailroom
9 open workstations
10 staff lounge
11 washrooms
12 lawn

main-floor plan ——— 24′

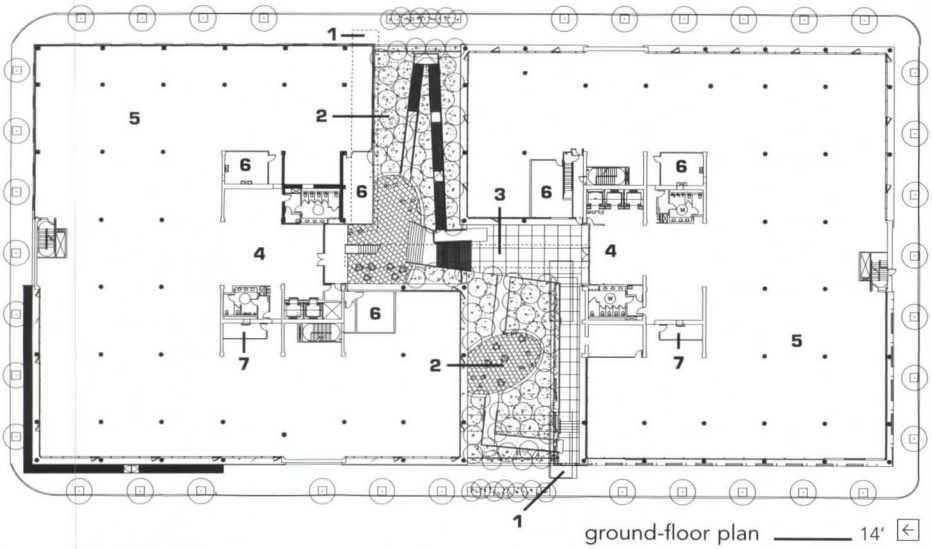


THE FLEXI-SPEC

PFAU ARCHITECTURE—350 RHODE ISLAND, SAN FRANCISCO

Deferring to the scale and palette of its neighborhood—a turn-of-the-century San Francisco industrial zone that began to attract furniture showrooms in the 1960s and became Showplace Square—developer SKS Investments sought an "honest, gritty" image for its 400,000-square-foot speculative office building, 350 Rhode Island. The aim was to avoid both the stuffiness of class-A polish and the clichéd stucco-and-corrugated-steel that had overrun the hipster-infested South of Market Area in the late 1990s. Instead, architect Peter Pfau contrived an original "urban corduroy": a patterning of luminous spandrel, glass-fiber-reinforced precast ribs, glass wall, and painted louvers inspired by the granularity and scale of the site's Potrero Hill district. To lure dot-com tenants (when there *were* some) and to win over its neighbors, Pfau sheared the large block open with an ample garden, stitched back together by a metal bridge and stairs to connect potential full-floor tenants. (This element wasn't just for fun: It also helped handle major grade changes, both south to north and west to east.) It was, by all accounts, a hot new cool property, with a warehousey feel, flexible modules, and, most critically, built-in areas specifically for socializing. But before leasing cranked up, the market crashed. As it turned out, the pocket park was the saving grace for the $39 million property: Its openness and multilevel interlock must have suggested a campus to the culinary school that now anchors the building.

PHOTOGRAPHS BY TIM GRIFFITH



ground-floor plan

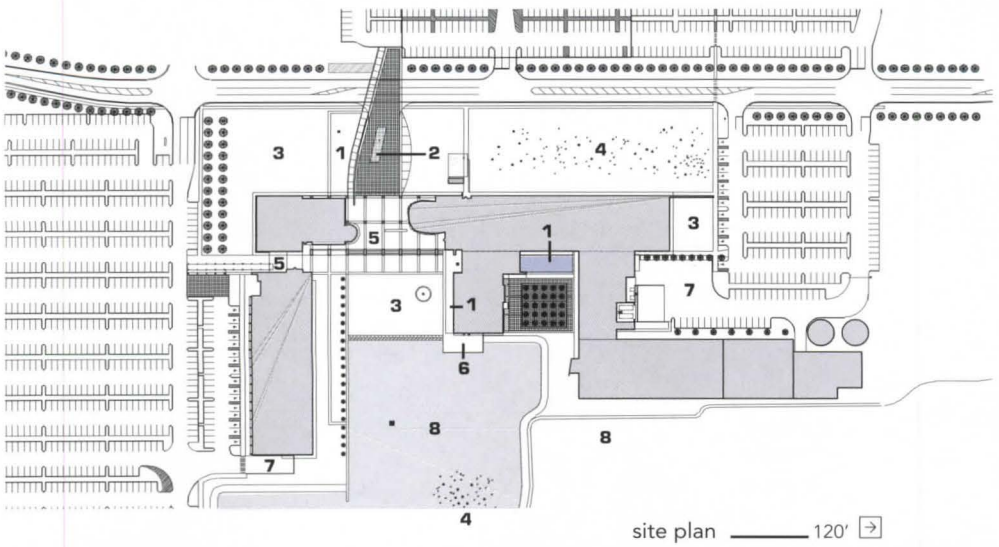
1 entry
2 public court
3 footbridge above
4 lobby
5 workspace
6 mechanical/ventilation
7 telecommunications

THE MASS-CUSTOM CAMPUS

ALFONSO ARCHITECTS—NIELSEN MEDIA RESEARCH, OLDSMAR, FLORIDA

A world-class image without ostentation, a friendly demeanor for the skunk works of TV-ratings technology: Such were the oppositional goals for a technology center for Nielsen Media Research, a business born from ACNielsen, now owned by Dutch media conglomerate VNU (which also owns *Architecture*). In the company's self-developed solution for a plot of groomed former swampland near Tampa, local architect Albert Alfonso aptly merges a European corporate sensibility with Floridian indoor-outdoor thinking to produce a tech-savvy but quiet, Miesian appeal. Treating the offices, data center, and demonstration areas as parts of a campus, Alfonso breaks down the 650,000-square-foot program into two primary masses split by a large breezeway embracing a lawn, decks, and a pond. (And rather than an auditorium, a courtyard accommodates town-hall meetings for up to 2,000 employees.) For the 600-foot-long patterned bar of offices, a standard 16-foot storefront floats on a perimeter steel flange, an unusual detail (by U.S. standards) that hides floor lines and exposes every inch of glazing. Organic open areas, eclectic artwork, and a cafeteria pavilion with 25-foot-high glass walls punctuate the orthogonal interiors, where a European-style, low-partitioned open office contains such American flourishes as 20-square-foot "touchdown spaces" for visiting employees. "Everyone has proximity to views," says Alfonso. "This marks a cultural shift: a conscious break from the old school of big offices, high walls, and closed doors."

PHOTOGRAPHS BY GEORGE COTT/CHROMA



1 reflecting pool
2 paved courtyard
3 lawn
4 existing cypress head
5 breezeway
6 outdoor seating area
7 service area
8 wetlands/pond

site plan ——— 120′

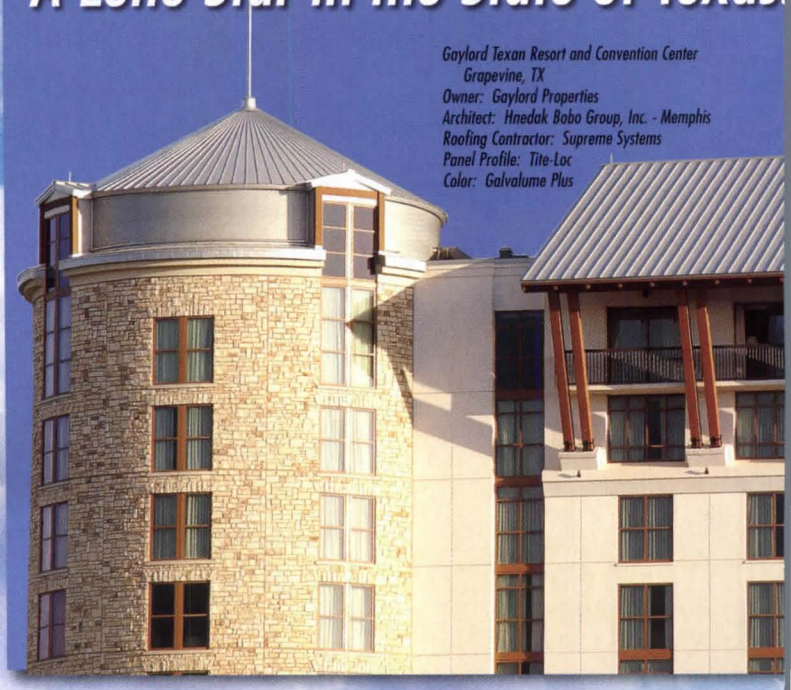
TITE-LOC
Metal Roofing Panels

The grand Gaylord Texan Resort of the Lone Star State, references the natural materials rooted in the architecture of Texas. The Hnedak BoBo Group, Inc. chose the Tite-Loc Metal Roofing Panel in Galvalume Plus to mirror the metal roofs used throughout the region. The roofing contractor, Supreme Systems, installed 163,261 square feet of Tite-Loc Panels over this expansive roof.

Our newest roofing profiles, Tite-Loc and Tite-Loc Plus, have been designed for structural and architectural metal roofing applications and are available in a variety of materials including 22 and 24 gauge steel, and aluminum. Both profiles feature factory-applied hot melt sealant to insure weather tight performance. Panels are corrective-leveled during fabrication to provide superior panel flatness. Both profiles feature our PAC-CLAD® Kynar 500® finish, now available in 42 standard colors on steel and 37 standard colors on aluminum.

For more information regarding our complete line of metal roofing products, please call us at 1-800-PAC-CLAD or visit our website @ www.pac-clad.com.

A Lone Star in the State of Texas.



Gaylord Texan Resort and Convention Center
Grapevine, TX
Owner: Gaylord Properties
Architect: Hnedak Bobo Group, Inc. - Memphis
Roofing Contractor: Supreme Systems
Panel Profile: Tite-Loc
Color: Galvalume Plus

PAC-CLAD
Petersen Aluminum

1005 Tonne Road • Elk Grove Village, IL 60007
1-800-PAC-CLAD or 1-847-228-7150
Fax: 1-800-722-7150 or 1-847-956-7968

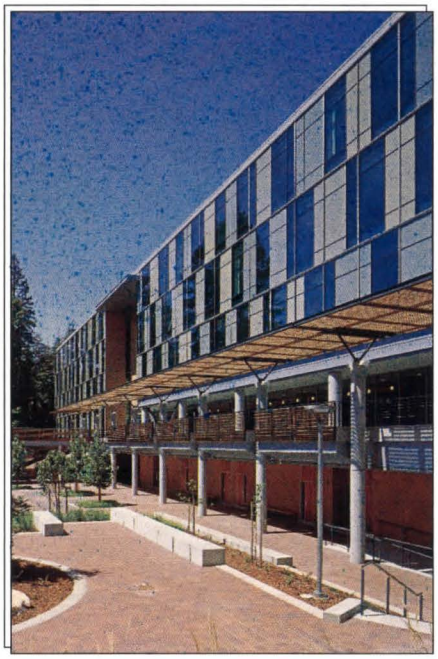
Other Plant Locations:
Annapolis Junction, MD: 1-800-344-1400
Tyler, TX: 1-800-441-8661
Kennesaw, GA: 1-800-272-4482

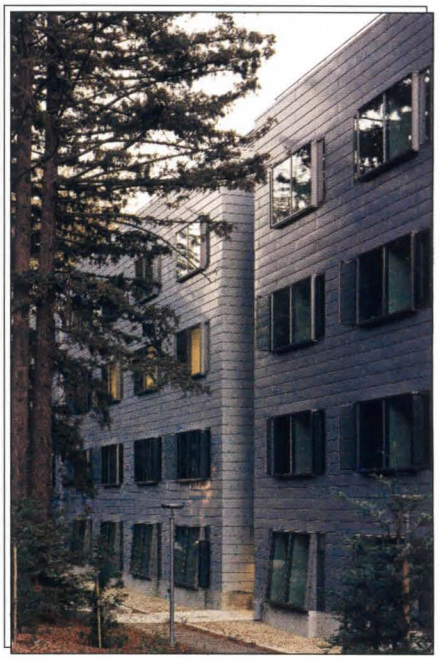
http://www.pac-clad.com
Circle 220 or www.architecturemag.com/productinfo

SECOND SKIN

A new engineering building in Santa Cruz addresses its programmatic differences with two distinct façades.

by Anna Holtzman





Programmatic differences on the north and south sides of the engineering building are expressed with distinct façade treatments: Colored-glass curtain wall sheaths the south-facing labs, while the northern faculty offices turn a zinc-clad face to the forest (see drawing below).

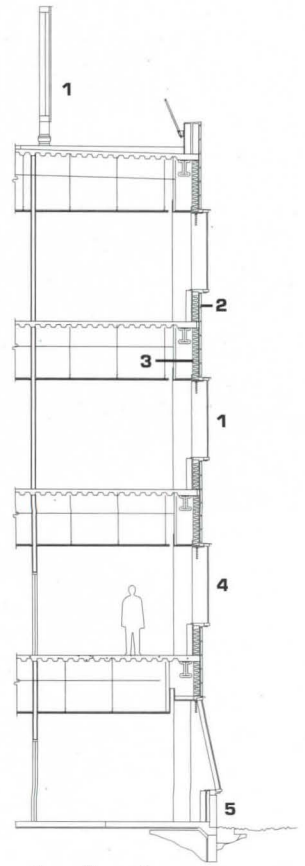
Situated in the foothills above the coastal town of Santa Cruz, a University of California campus is nestled into a second-growth redwood forest on the site of a former ranch. There, charged with creating a second engineering facility for a school whose structures include a performing-arts center by Ralph Rapson and a music center by Antoine Predock, Los Angeles-based architects Anshen+Allen balanced the competing mandates of good land stewardship and an ambitious new building program. Dennis McFadden, design principal at Anshen+Allen, explains, "We wanted to carve a bit of public area out of the forest that would bring sunlight into it and would draw you through the trees to the new building."

Planning the project was a challenge, however, due to the time constraints of a state funding opportunity that required construction to be underway within eight months of the first schematic designs—as opposed to the usual 18-plus months for similar projects. This required the architects to work on different phases of **multiple specialty contracts** simultaneously. The programmatic mandates included a number of spacious dry laboratories, a lecture hall, classrooms, flexible space for computer science labs, and faculty offices. During its development, the project also grew to include several state-funded institutes as well as a temporary location for the school's economics department.

TWO-FACED

The architects conceived the building in two facets—one, the south side, harbors the lab spaces, which are clad in **curtain wall** and face a new public plaza. The north side of the building, which contains the faculty offices, looks

The zinc cladding for the engineering building comprises horizontal breakformed planks that are 12 inches high, 10 feet long, and 1 inch deep, with 1/2-inch horizontal reveals between them. The panels have top and bottom flanges, with the top flange screwed directly through the zinc into a vertical, galvanized-steel hat channel. These vertical hat channels are attached to horizontal hat channels—forming a lattice—which are supported by a metal-stud backup wall. The configuration creates ventilation space behind the zinc; vents at the top and bottom of the wall result in a chimney effect that circulates air and keeps the assembly dry.



north wall section 6'

1 corrugated metal panel
2 metal wall panel
3 cold-formed metal framing
4 aluminum window-wall system
5 exposed concrete

TOM BONNER

out onto the forest through windows that punctuate a zinc skin. With the south-facing glass cladding, says McFadden, "We were trying to give a luminous presence to the building, so that it was a glowing object in the forest that you saw from a distance. The curtain wall is a series of different-colored glass panels that were factory built." Because the shedding redwood trees would fill any shading devices such as louvers or overhangs with needles, the architects instead used high-performance, **low-emissivity glazing** to control solar heat gain. The panels are fixed, and a mechanical system provides ventilation. With the aid of a color consultant, the designers derived a palette of hues from bark, leaves, and lichens found in the forest. In order to vary the sense of visual depth in the curtain wall, they intermittently employed **shadowboxes** consisting of a layer of glass with a sheet of aluminum behind it and 6 inches of air space in between.

"On the north side," relays McFadden, "we wanted the building to recede into the forest, so that's wrapped in a **medium-gray zinc panel**. On that side, faculty offices are ventilated through operable windows." Adds project architect James Simeo, "We chose zinc because we needed a material with a long lifespan comparable to that of glass. Also, it's recyclable and requires no maintenance." Simeo also notes that the material weathers to a "velvety finish" and changes color as the sun moves.

With the aid of a color consultant, the designers derived a palette of hues for the glass panels from bark, leaves, and lichens.

GROUNDED IN HISTORY

A trickier task than specifying façade materials was engineering a solid foundation. "On the campus, the soils are really bad," explains McFadden. "The whole site was a ranch where they used to mine limestone, which is a very poor foundation," because it can be eroded by water runoff, creating underground cavities. "Basically we were building on top of Swiss cheese," jokes Simeo. "So we pumped concrete into the cheese cavities." At the base of the structure they employed a **raft footing**: a 4-foot-thick foundation, spanning the entire footprint of the building, that bridges the cavities, should any of them give way.

Dealing with the site's physical history while producing something worthy of the school's built legacy—all within a fast-track timeframe—was a challenge for the architects. Yet the time constraints also led to certain benefits, such as having direct access to specialty contractors as a result of the multiple-contract process, as well as the meticulousness of factory assembly on such shop-built components as the curtain wall. The architects were able to achieve a level of craftsmanship that makes this building shine among its natural and architectural neighbors on campus.

credits and specifications at www.architecturemag.com

RUGGED, RUSTIC –AND REFINED

A new museum for wildlife art pays an up-to-date homage to the High Plains prairie.

by C.C. Sullivan

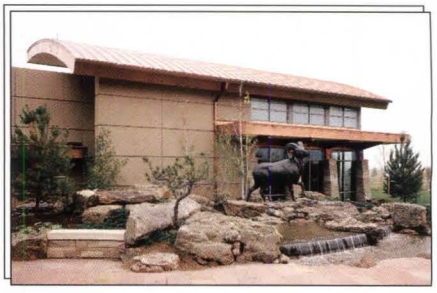
To increase awareness and appreciation of the High Plains prairies, visitors to The Wildlife Experience just southeast of Denver in Parker, Colorado, follow a choreographed approach to the wildlife-art museum that reveals not only didactic landscaping but also a composition of evocative building materials.

"We worked with enduring materials like **sandstone, copper, and wood** in a refined yet rough and raw way," says Brian Klipp, a principal with Klipp Colussy Jenks DuBois Architects, Denver, which designed the 117,000-square-foot facility with lead architect Overland Partners of San Antonio. In its double-height lobby, for example, museumgoers encounter a 30-foot-high sandstone wall that is fractured in plan to suggest canyon tectonics and to open up entries and views to the outside. Each wall plane sports a unique texture, the varying coarseness reinforcing the geological metaphor; functionally, the massive wall also integrates a grand staircase and **niches for sculpture**.

Elsewhere, the architects' "interpretation of landscape becomes very broad," says Klipp, focusing on "strong forms and shapes" and such materials as copper roofing, roughly textured concrete panels, **exposed timber beams**, Kansas limestone lintels, wood wall panels, and hardwood and stone floors. Hidden behind many of these surfaces are more prosaic but functional choices: structural steel and precast and poured concrete.

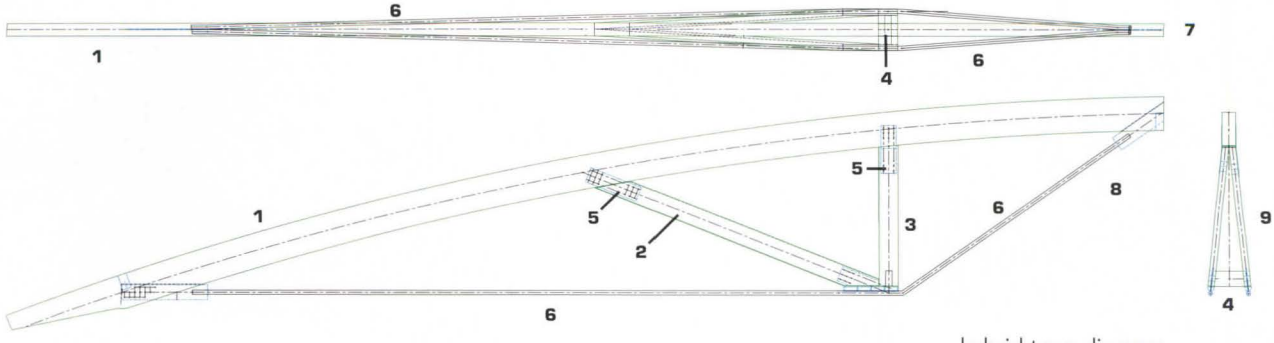
The roof trusses literally bridge the design team's twin focus on the natural world and up-to-the-minute engineering in a suitable idiom combining Prairie Style organicism with the rugged rural West. The flaring hybrid members of tapering glue-laminated timber and **steel pipe** are visible in many rooms, some 55 feet above the floor, as well as outside, where they create deep overhangs above glass walls. The result yields the multiple roof elevations the designers sought, but with the flexibility to swap glulam for pipe where the trusses would be visually intrusive, as at the 90-foot spans over the great hall. "It's kind of a futuristic-looking truss," says Joe Rapp, project manager with the Denver-based structural and civil engineer, S.A. Miro, noting that some visible purlins are load bearing and others are false. "Frankly, it wasn't a structurally efficient truss, but it fit what they wanted well," adds Joe Huckey, an executive with Columbus, Montana-based Timberweld, which built and installed the hybrid framing. "It's a complicated **3-D truss structure**, so our structural detailers built a model to make the geometry work."

No matter: For Wildlife Experience—largely funded by real estate franchise RE/MAX—the $35 million cost was not as critical a consideration as an authentic and appropriate materials palette. "We handpicked the trades based upon skill, not pricing," explains Klipp. "We wanted a finely crafted building, so we went after the finest stonework and woodwork."



Broadly interpreting the Colorado prairie with strong forms and materials, The Wildlife Experience museum features a 30-foot-high wall of sandstone and exposed glue-laminated timber trusses (below). The flared trusses, which have top chords and diagonals of tapered wood, transition to bottom chords of steel pipe—exposed in some rooms and, in others, hidden behind nonstructural timber (bottom).

1 glulam top chord
2 glulam diagonal web
3 glulam vertical web
4 spreader web
5 plate connection
6 steel pipe
7 view from below
8 side view
9 cross section



hybrid truss diagram 5'

PAUL BARDAGJY

Hi-Impact® BRAND XP® Wallboard.

The right combination for extra protection.

When you need a rugged wallboard for high-traffic areas, you want Hi-Impact XP. It's the only wallboard that resists abuse, impact, mold and moisture. No other wallboard combines all this protection and installs like standard wallboard. For schools, dorms, healthcare facilities and other critical areas, play it safe and specify Hi-Impact XP.

National Gypsum®

TECHNICAL INFO: 1-800-NATIONAL

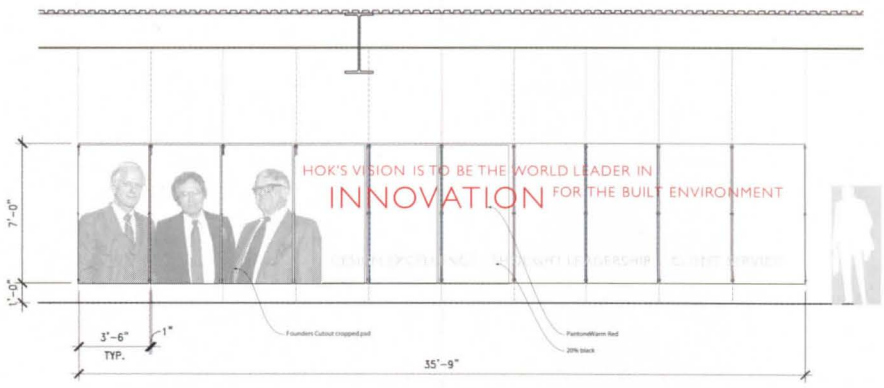
Excellence Across The Board®

nationalgypsum.com

GETTING WITH THE ENTIRE PROGRAM

Adobe's relaunched suite simplifies and organizes desktop publishing.

by Bay Brown



In the graphic-design community there have been an increasing number of defections from the Quark camp to Adobe System's InDesign desktop publishing software. Some designers prefer the ease of use afforded by a program that integrates with other commonly used Adobe products. Now with the launch of Creative Suite 2 (CS2), Adobe's revamped collection of design programs—InDesign, Photoshop, and Illustrator—architecture firms have added reason to switch camps for the preparation of presentations, proposals, and marketing materials.

KIT-OF-PARTS

Those who have converted to InDesign can use the same commands, tools, palettes, and **keyboard shortcuts** they've learned for other Adobe applications and, as a result, can work much more quickly. Jill Hick, a graphic designer in Hellmuth Obata + Kassabaum's (HOK) St. Louis office, has been using InDesign for three years for marketing materials. For Hick the advantage of the program is that she can make changes to images in Photoshop and Illustrator and they automatically show up in her InDesign document.

Katie Gillen, a graphic designer with Perkins Eastman's New York City office, whose firm uses both InDesign and Quark, likes the seamless integration of the Adobe products. "It takes a lot less clicking to get things done," she says. Firmwide, she sees InDesign as having the added advantage of little training once a person is familiar with one of Adobe's products. For Gillen's colleague, marketing manager Steven Yates, InDesign has the benefit of supporting the **Chinese language**. The firm does a significant amount of work in China, and most of its multimedia projects are created there, so it is a big plus for them.

For Michael LaForte, a graphic designer with Rafael Viñoly Architects in New York City who has been using Quark for ten years, a switch to InDesign might be preferable, but the logistics of a firmwide transition are daunting. In a firm where the architects do a lot of presentations themselves, the jump from Quark 6 to InDesign is problematic. While InDesign can read Quark 4 files, it doesn't register Quark 6, so, LaForte estimates, the firm would have to hire an army of interns to **convert existing files**. New projects would be fine, but the designer also sees the cost of new software as a deterrent.

STAYING ON TRACK

Image management is a tedious fact of life for firms, essential when there are a number of different hands in the pot. And these days the ease of change allowed by digitization has made **version control** imperative. As part of their springtime relaunch of CS2, Adobe offers a new **file-management system**: Version Cue, their file-version manager introduced in 2003, is integrated with a new visual file browser, Adobe Bridge, making the suite more dynamic.

Version Cue is a collaboration tool that allows users to visually preview, track, and access **historical and alternate versions** of files. Workgroup users can easily share their data and initiate Web-based collaborative reviews of PDF project files. Used in conjunction with the visual Adobe Bridge, Version Cue differs from other file managers in that a user can both browse and search linked version comments and "metadata," detailed descriptions of document attributes that can be accessed and modified without opening the document. The contents and current status of a file (such as who is currently editing it, or whether it is the latest version, and which colors, fonts, and resolution are being used), thumbnails, and previews of different historical versions and alternates are all displayed. If it stands up to Adobe's expectations, Version Cue has the potential to be extremely useful for architects in the design phase as they try out different scenarios.

CS2's InDesign enabled HOK graphic designer Jill Hick to conceptualize the freestanding promotional placard (above). CS2 will be available in the United States and Canada this month for Mac OS X version 10.2.8 through 10.3.8, Java Runtime Environment 1.4.1, and Microsoft Windows 2000 or Windows XP. The recommended price for the standard edition is about $900. A "premium" version will include Acrobat 7.0 Professional and GoLive for website design for about $1,200 per seat. Adobe also offers upgrades for those who currently own one or more of the suite's softwares.

FOR INFORMATION ON PRESENTATION TECHNOLOGIES, CIRCLE 120 ON PAGE 105.

Presentations on the Road

- product: **TC1100 Tablet PC**
- manufacturer: **HP Compaq**
- web: **hp.com**

When architects work with clients, the TC1100 with an Intel Pentium M processor can function like a piece of paper when used with a stylus. At just 3 pounds—4 if you add a keyboard—it is very handy in wifi environments, but with a maximum memory upgrade of 2,048 megabytes it can't replace more powerful machines.

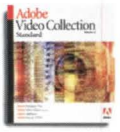
- product: **PowerLite 745c**
- manufacturer: **Epson**
- web: **epson.com**

At just under 4 pounds, the PowerLite 745c has a powerful brightness given its weight. With 2,500 ANSI lumens that can be adjusted downward, the diminutive unit works well in challenging lighting situations. It also has wireless capability as well as a computer-free option for use with video and digital cameras.

- product: **cordless presenter**
- manufacturer: **Logitech**
- web: **logitech.com**

With its two-button design, Logitech's presenter can control digital presentations within a 30-foot wireless range; can be used as a laser pointer; and with a flick of a switch can transform into a cordless optical mouse. For now, it works only with Windows operating systems. **Bay Brown**

Work without boundaries.
Create without boundaries.



Dell recommends Microsoft® Windows® XP Professional

Adobe® Video Collection Standard
Software, documentation or packaging may vary from retail version.

Say goodbye to creative constraints. Dell™ and Adobe® have joined forces to help provide solutions for your creative needs. Dell Precision™ workstations feature the latest Intel® processors, loads of memory, and PCI Express™ x16 2-D and 3-D graphics cards, making them powerful enough to handle large graphics files quickly and deliver stunning visual effects. Best of all, Adobe has a range of Dell ISV-certified software options, including the new comprehensive Adobe® Video Collection 2.5 Standard. Simple solutions, so all you have to do is be creative.

Limited time offers.

DELL PRECISION™ 470 WORKSTATION

Maximum Performance, Single Processor Workstation
- Intel® Xeon™ Processor (2.80GHz, 1MB Cache, 800MHz FSB)
- Microsoft® Windows® XP Professional
- 1GB Dual-Channel DDR2 SDRAM
- 160GB* (7200 RPM) SATA Hard Drive
- 128MB ATI FireGL™ V3100 PCI Express™ x16 Graphics Card
- 48x CD Burner/DVD Combo Drive
- 3-Yr Economy Service Plan (Ltd. Warranty,* On-Site Service,* Tech Support)

$1699 Monitor Not Included
Lease as low as **$45**/mo. (48 pmts.*)
E-VALUE Code: 03116-S40516m

Recommended Upgrades:
- 3-Yr Business Essential Service Plan (includes 24x7 On-Site Service,* advanced Tech Support), add $408
- Dell™ UltraSharp™ 1905FP 19" Flat Panel Display, add $499

DELL PRECISION™ M20 WORKSTATION

Workstation Performance, Notebook Mobility
- Featuring Intel® Centrino™ Mobile Technology with Intel® Pentium® M Processor 730 (1.60GHz, 2MB L2 Cache, 533MHz FSB); Intel® PRO/Wireless Card
- Microsoft® Windows® XP Professional
- 14.1" SXGA+ Active Matrix Display
- 512MB DDR2 SDRAM
- 60GB* (5400 RPM) Hard Drive
- ATI Mobility™ FireGL™ V3100 64MB PCI Express™ OpenGL Graphics
- 8x DVD-ROM Drive
- 3-Yr Economy Service Plan (Ltd. Warranty,* Tech Support)

$1999 Monitor Not Included
Lease as low as **$53**/mo. (48 pmts.*)
E-VALUE Code: 03116-S40519m

Recommended Upgrades:
- 80GB* (5400 RPM) Hard Drive, add $80
- 3-Yr Business Standard Service Plan (includes On-Site Service,* CompleteCare™ Accidental Damage Service,* advanced Tech Support), add $278

Dell recommends Adobe® software with Dell Precision™ workstations.

Adobe® Video Collection 2.5 Standard

- Package includes Adobe Premiere® Pro 1.5, Adobe After Effects® 6.5 Standard, Adobe Audition™ 1.5, and Adobe Encore™ DVD 1.5.

Special Offer with Purchase of Select Dell Precision™ Workstations*
Only **$599** Great Value!

Adobe® Photoshop® CS 8.0

Operate with powerful, next-generation digital imaging features that are the professional standard for graphic and web designers, photographers, and video professionals.

$649 SKU A0176740

Adobe® After Effects® 6.5

Add stunning 2D and 3D compositing, animation, and visual effects as well as motion tracking and stabilization to production.

Standard Version
$728 SKU A0369456

Adobe® Premiere® Pro 1.5

Revolutionizes non-linear video editing with real-time tools that provide precise management of virtually every aspect of video and audio editing.

$729 SKU A0356041

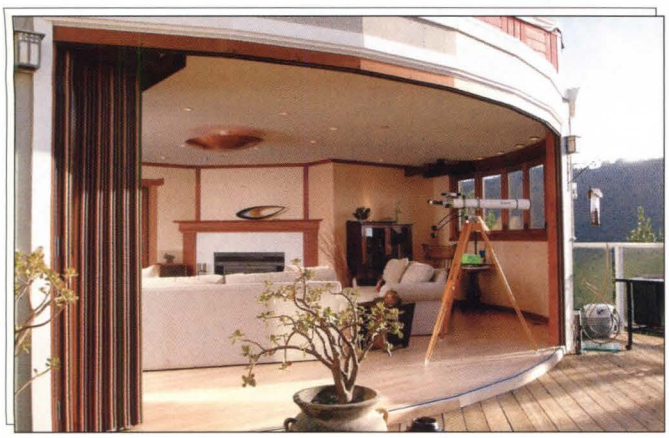
FREE 3-5 Day Shipping* with purchase of select business systems. Call or go online for eligible systems.

Adobe

Get more out of creativity. Get more out of now. DELL

CALL 800.627.1420 CLICK www.dell.com/SMB/DCCsolutions

Call: M-F 7a-8p Sat 8a-5p, CT
***Pricing/Availability:** Pricing, specifications, availability, and terms of offer may change without notice. Taxes, fees and shipping and handling charges, except for free shipping offer, extra, vary and are not subject to discount. May be combined with other select offers or discounts. U.S. Dell Small Business new purchases only. LIMIT 5 DISCOUNTED OR PROMOTIONAL ITEMS PER CUSTOMER. In case of customers leasing under these promotions, please note that items leased will be subject to applicable end-of-lease options or requirements. Dell cannot be responsible for pricing or other errors, and reserves the right to cancel orders arising from such errors. **Warranty:** For a copy of our Guarantees or Limited Warranties, write Dell USA L.P., Attn: Warranties, One Dell Way, Round Rock, Texas 78682. For more information, visit http://www.dell.com/warranty. **On-Site Service:** Service may be provided by third-party. Technician will be dispatched, if necessary, following phone-based troubleshooting. Subject to parts availability, geographical restrictions and terms of service contract. Service timing dependent upon time of day call placed to Dell. **Leasing:** Monthly payment based on 48-month Fair Market Value ("FMV") QuickLease and does not include taxes, fees and shipping and handling charges. Your monthly payment may vary, depending on your creditworthiness. QuickLease arranged by Dell Financial Services L.P. ("DFS"), an independent entity, to qualified Small Business customers. Minimum transaction size of $500 required. At the end of the FMV QuickLease, you can: purchase the equipment for the then FMV, renew the lease or return the equipment to DFS. Please contact your DFS representative for further details. All terms subject to credit approval and availability, and are subject to change without notice. **CompleteCare Accidental Damage Service:** CompleteCare service excludes theft, loss, and damage due to fire or intentional damage. CompleteCare not available in all states. Customer may be required to return unit to Dell. For complete details, visit www.dell.com/servicecontracts. **Hard Drive:** For hard drives, GB means 1 billion bytes; actual capacity varies with preloaded material and operating environment and will be less. **Free 3-5 Day Shipping:** Free shipping is lowest cost (3-5 day) shipping. Valid for U.S. Small Business new purchases only. Available in Continental (except Alaska) U.S. only. To qualify for free shipping, minimum purchase thresholds may apply. Call or go online for details. Systems free shipping offers exclude Software and Peripheral (S&P) orders under $59, all S&P orders placed by phone, and S&P orders placed in systems configurator pages. S&P free shipping offers apply to S&P orders purchased in the S&P Online store and/or by phone. Free shipping on S&P does not apply to S&P in the online system configuration pages, but can be combined with other offers.



- product: **fire doors**
- manufacturer: **TruStile**
- web: **trustile.com**

In offering fire doors in 20- to 90-minute fire ratings in most of its panel door styles, TruStile supports design consistency with its other interior doors throughout an installation. Available in paint-grade MDF and stain-grade wood, 20-minute fire doors come in both positive and negative pressure, whereas the doors rated for 45, 60, and 90 minutes are positive pressure only. Every rated door is available in full panel relief.

- product: **WD66 Folding System**
- manufacturer: **Nana Wall Systems**
- web: **nanawall.com**

Tested for its ability to withstand everything from burglars to hurricanes, the WD66 system (left) allows for large expanses of exterior glass doors in varied environments. Openings can range from 2 panels (6 feet) up to 12 panels (36 feet). The weather-tight units can be top- or bottom-hung on a track and are available in straight or angled track configurations. Specifiers can choose from a range of custom sizes and glazing options, as well as three different cross-grained, triple-layer wood options—douglas fir, meranti, and pine.

- product: **exterior wood doors**
- manufacturer: **Jeld-Wen**
- web: **jeldwen.com**

Available in Craftsman, French, and panel-door styles, these exterior doors are made with Jeld-Wen's AuraLast wood, a paint- and stain-grade wood that is fully penetrated with a proprietary chemical treatment for protection from decay, termites, and weather damage. This process allows for nail and screw holes in the wood without compromising the integrity of the treatment, a potential problem with some surface-treated products.

FOR MORE INFORMATION ON DOORS AND DOOR HARDWARE, CIRCLE 121 ON PAGE 105.

Pilkington **Pyrodur™**

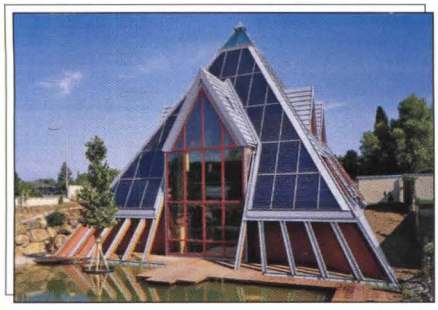
Specifically designed to meet your requirements for 20 minute applications.
The great advantage compared to the majority of other glass types in this class is that it also offers a bonus of better thermal protection during a fire.

- Available in 7 mm and 10 mm thickness
- Combinations with Low E and Solar Control glass
- Listed with Underwriters Laboratory (UL)
- Category I and II (ANSI Z97.1 and CPSC 16CFR1201)
- Short lead times through regional cutting stations

For additional information, contact TGP at 800-426-0279
or visit TGP's website at www.fireglass.com

Pilkington Fire Protection Glass NA
www.pilkington.com/fire

PILKINGTON



product: **Quick Step**
manufacturer: **Rheinzink**
web: **rheinzink.com**

Made of preweathered, blue-gray zinc, this system of stepped horizontal panels boasts a prefab installation system that allows sections to be snapped into place without soldering or seaming, using only light manual pressure. Individual profiles are installed using concealed clips connected to the supporting structure with wedge-shaped wood strips. Suitable for 10- to 75-degree slopes, standard lengths are 6.5 feet and 9.8 feet.

product: **Elk Cool Color Series**
manufacturer: **ElkCorp**
web: **elkcorp.com**

These colored asphalt shingles with 3M Cool Roofing Granules meet the initial performance levels of the federal EPA's Energy Star Program. Using a color palette of earth tones with the reflective granules, the shingles absorb 85 percent less solar energy than traditional dark-colored shingles.

product: **Centennial Slate**
manufacturer: **CertainTeed**
web: **certainteed.com**

This synthetic shingle simulates the natural color variations of blended slate at a lower cost than the real deal. The two 18-inch-by-36-inch base shingles laminated together in a "Super Shangle" construction provide four layers of shingle protection and 8-inch exposure rather than the more typical 5 inches. The product is available in six colors, including black, slate, fieldstone, and smoky quartz.

FOR INFORMATION ON ROOFING, CIRCLE 122 ON PAGE 105.

Design. Create. Inspire.

Creating inspiring spaces since 1905.
Douglas Fir, Mahogany, 36 exterior clad colors, extraordinary aesthetic plenitude - trillions of variations.
Visit www.loewen.com to download CAD drawings or contact the Loewen Architectural Help Desk for more information.

Discover the world's most inspiring windows and doors at www.loewen.com | 1.800.563.9367
Circle 17 or www.architecturemag.com/productinfo

product: **Neutraface numbers**
manufacturer: **House Industries**
web: **customhousenumbers.com**

Neutraface, the font inspired by the work of California modernist Richard Neutra, emerges in 3-D with these building numbers. Neutra coined the term biorealism to define his philosophy, which he saw as man's inextricable relationship with nature. In his holistic, regionalist work, Neutra's attention to detail often extended to his selection of signage. Designed by Christian Schwartz in consultation with Neutra's son, Dion, these numbers are made of hollow-channel stainless steel or aluminum and are available in any of 15 standard sizes or through custom order.

product: **Curved wall brackets**
manufacturer: **Vista System**
web: **vistasystem.com**

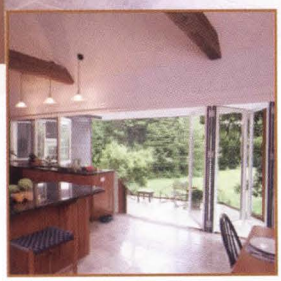
These wall-mounted interior signs give new meaning to the learning curve. Users can insert any flat, flexible material into the sign housing, and change it out when needed. The convex profile keeps materials in place and provides easily discernable directions from a range of angles. Mounting brackets connect to walls with double-sided tape, self-drilling screws, or both. Signs are available in four sizes (from 4-inch to 12-inch extrusions), and come in a black powder finish.

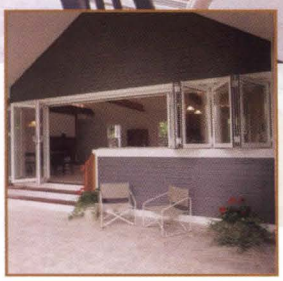
product: **Edge-lit signs**
manufacturer: **Carmanah**
web: **edgelit.com**

These long-life, maintenance-free signs make for light reading—literally. Cutting-edge light-emitting-diode (LED) technology produces bright, attention-grabbing colors for virtually any wayfinding purpose. Signs can be specified with lettering or universal symbols. LEDs eliminate the need to change bulbs, and give these placards an estimated life of 10 years. The low-voltage power source is also energy-efficient and low-heat.

FOR INFORMATION ON SIGNAGE, CIRCLE 123 ON PAGE 105.

When is a wall not a wall?





When it's a vanishing NanaWall.™

Experience alfresco dining like never before when you make your windows and walls...disappear. If you can imagine it, you can create it with a NanaWall. Enjoy the best of both worlds: a room that blurs the line between indoors and outdoors and the peace of mind that comes from the security and safety of the independently tested weather-tight NanaWall.

Choose from window-sized panels, wall-height panels, or both (as shown here). Available in a full palette of colors, configurations and finishes – including durable aluminum cladding – your NanaWall is limited only by the boundaries of your imagination.

It's more than your home. It's your life. Don't close it in; open it up, with a NanaWall.

For more information call
888.411.NANA *(6262)*
or visit us on the web
www.nanawall.com

Stop by and see us at AIA booth #1049

Circle 78 or www.architecturemag.com/productinfo

NanaWall
Bringing the Outdoors in

EXHIBITION

***Ashes and Snow* | Nomadic Museum | New York City | Through June 6** New York City may have been plastered with myriad posters for Canadian photographer Gregory Colbert over the past two months, but the real work of art at his travelling exhibition *Ashes and Snow*, which is sponsored by Rolex, is its container. Colbert—whose cloyingly beautiful images of elephants, whales, and other wild animals cavorting with humans first surfaced at the Venice Biennale's Arsenale in 2002—commissioned Japanese architect Shigeru Ban to design a moveable gallery to house his photo show, which will tour the world after its Big Apple debut. Ban responded with a "Nomadic Museum"—a structure made of stacked cargo containers, topped by a 56-foot-high, peaked PVC membrane roof, with a double row of the designer's signature cardboard columns inside—that currently occupies an entire pier on the Hudson River. Once the show is dismounted, it will be packed and transported to its next location, Los Angeles, inside several of the 148 8-by-10-foot containers (the remaining containers will be rented locally at each destination.) Through an economic use of materials and simple expression of structure, Ban's statement renders the artwork within—200 6-foot-by-9-foot images that are dwarfed by the soaring space—almost beside the point. **Anna Holtzman**

BOOK

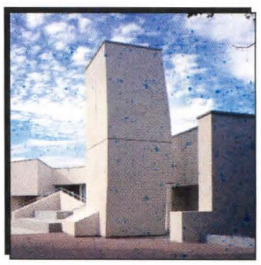
***10x10_2: 100 Architects, 10 Critics* | Phaidon** Hoping to duplicate the success of *10x10*, a survey of contemporary architecture published five years ago, *10x10_2: 100 Architects, 10 Critics* focuses on nearly 250 works by 100 emerging architects (including Walther House by Swiss firm Bearth+Deplazes, right). The selection jury included Frédéric Migayrou of the Pompidou Center and critic Deyan Sudjic, as well as Toshiko Mori, Zaha Hadid, and Kurt Forster. Selections were based on the jury's own "cultural references"—ranging from the sonnets of William Shakespeare to the fashion designer Issey Miyake. And what does this battery of references imply? Apparently the clean lines of neomodernism across the board, outweighing a few examples of "blobitecture." Hardly portable reading, the 468-page book can be difficult to navigate, with little white space, small type, and obscured page numbers. **Katie Gerfen**

EXHIBITIONS

MINNEAPOLIS
Urban Cocktail
Cartographers explore materials and ideologies while representing marginalized or forgotten aspects of urban history.
WALKER ART CENTER
walkerart.org
Through July 17

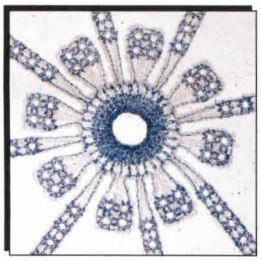
NEW YORK CITY
Extreme Textiles
Technical fabrics make waves in architecture, medicine, aerospace, transportation, and the environment.
COOPER-HEWITT
ndm.si.edu
Through October 30

PITTSBURGH
Michael Maltzan: Alternate Ground
This exhibition's hundreds of models covering 16 projects document Maltzan's design process.
CARNEGIE MUSEUM OF ART
cmoa.org
Through June 12



EVENTS

CHICAGO
NeoCon
Annual conference and exhibition for new products and furnishings in the contract design market.
MERCHANDISE MART
merchandisemart.com/neocon
June 13-15



LOS ANGELES
Mixed-Use West
Architecture, *CPN*, and *Multi-Housing News* focus on the design and management of mixed-use projects.
WESTIN CENTURY PLAZA HOTEL & SPA
mixedusewest2005.com
June 13-14

SALT LAKE CITY
Rail-Volution
Conference on community planning with transit, sponsored by transit industry organizations.
RAILVOLUTION.COM
September 8-11

COMPETITIONS

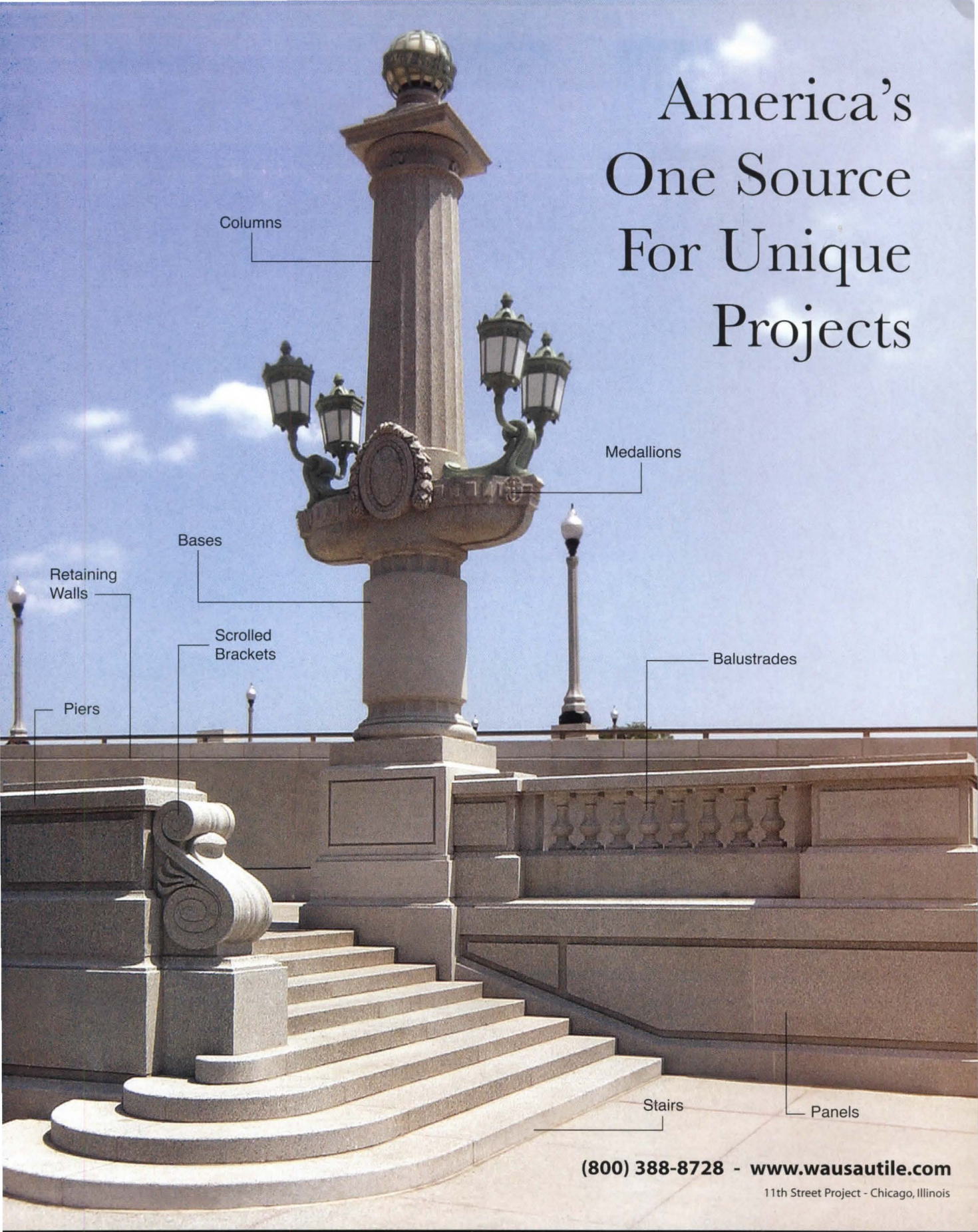
Home of the Year Awards
Architecture's annual juried program for residential projects (see entry form on page 99).
architecturemag.com
Submission deadline: June 25

53rd Annual P/A Awards
Architecture's annual P/A Awards for unbuilt projects.
architecturemag.com
Submission deadline: August 26

Urban Habitats
Habitat for Humanity and the Charlottesville Community Design Center's call for ideas to transform a trailer park into an urban community.
urban-habitats.org
Registration deadline: June 17

Barbara Cappochin Prize for Architecture
The Padua, Italy, Biennale award recognizing the synthesis between project, client, and realization of architectural vision.
Postmark deadline: September 23

FROM TOP: COURTESY BIENNALE FOUNDATION; COURTESY PHAIDON; COURTESY CARNEGIE MUSEUM OF ART; COURTESY COOPER-HEWITT


America's
One Source
For Unique
Projects
Columns
Medallions
Bases
Retaining
Walls
Scrolled
Brackets
Balustrades
Piers
Stairs
Panels
(800) 388-8728 - www.wausautile.com
11th Street Project - Chicago, Illinois
SINCE 1953
Wausau Tile
America's One Source
Circle 164 or www.architecturemag.com/productinfo

BELDEN

THE BELDEN BRICK COMPANY

Canton, Ohio / (330) 456-0031

www.beldenbrick.com

An ISO 9001:2000 Registered
Quality Management System

Colors

Belden Brick is available in a world of colors including soft whites and creams, golden buffs and dusty tans, delicate pinks and cinnamon reds, chocolate browns, pewter grays and coal blacks. With so many colors to choose from your options are truly endless. Here is a small sample of over 200 color ranges, 13 textures and 16 different sizes.

Landmarks in Brick

Sizes & Shapes

More sizes mean lower wall costs. With as many as sixteen different sizes to choose from Belden has the size you need. Plus, Belden has made thousands of special shapes to provide special details for individual projects. Need an "impossible" shape for your project? Then call Belden Brick and learn how the impossible can become reality.

Textures

Belden Brick offers thirteen different textures that range from silky smooth finishes to rugged randomly textured styles. Each texture can make its own distinctive contribution to the visual impact you seek.

attention attendees

Get involved in today's hottest real estate opportunity!

- Leaders Assess the State of Mixed-Use Development
- Case Studies in Success
- Focus on Financing: Where's the Mixed-Use Money?
- Hot Trends in Design, Construction & Entertainment/Amenities
- What Tenants Want: How to Attract the Right Mix of Occupants
- Determining the Right Product Mix for the Marketplace
- Design Desires
- Come Together: How to Work Successfully with Government Agencies

Pricing:
- Early bird (prior to May 27) $450
- AIA member rate $350
- Regular registration (applies after May 27) $550

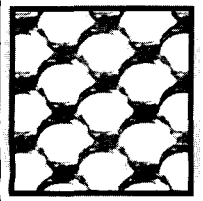
For more information or to register visit our web site at **www.mixedusewest2005.com** or call **(646) 654-4583** (9am-5pm EST)

Presented by

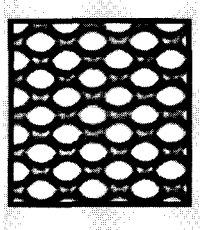
ARCHITECTURE

CPN

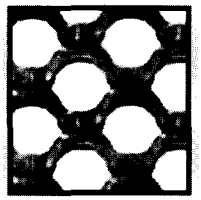
MULTI-HOUSING NEWS



EXPERF
The Perforated Metal Alternative



- Is Interchangeable with most perforated patterns, has comparable strength, open area and acoustic & filtration properties.
- **Offers Design Features** that are only available from expanded metal.
- **COST SAVINGS -** Expanding the material, rather than punching or perforating the openings, saves on the material costs.



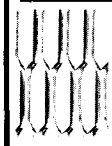
Certified ISO 9001:2000

NILES

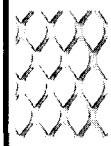
NILES EXPANDED METALS & PLASTICS
ph. 800-321-2727
experf@nilesexpandedmetals.com
www.experf.net

Circle 8 or www.architecturemag.com/productinfo

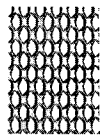
Expanded Metal Yields A Cost Savings Of Up To 50% Over Perforated



- Solid areas within the sheets
- Virtually no scrap
- Stretches the metal rather than punching holes



- Makes a stronger product
- Use in place of your perforated
- Great for security uses such as window guards, gates & fencing



Expanded Metal Manufacturers Assoc.

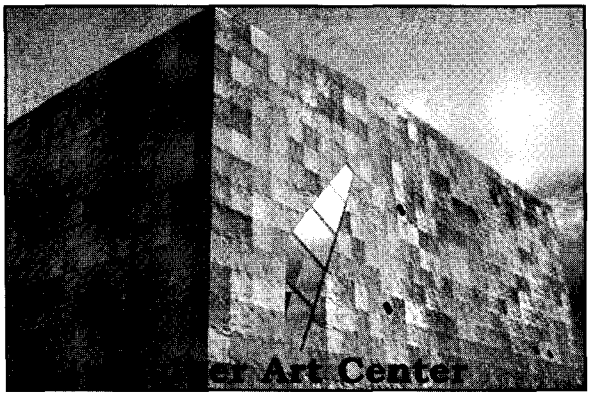
Alabama Metal Industries Corp.
Exmet Industries, Inc.
Expanded Solutions L.L.C.
Fisher & Ludlow
New Metals, Inc.
Niles Expanded Metals & Plastics
Spantek Expanded Metal

www.emma-assoc.org
or call NAAMM
312-332-0405

EMMA

Circle 6 or www.architecturemag.com/productinfo

Expanded Metal Project



Architect Herzog & de Meuron
Fabricator/Installer M.G. McGrath
Completion: Spring 2005

SPANTEK
EXPANDED METAL

Minneapolis, MN 800-828-7785
Greensboro, NC 800-421-8356
sales@spantek.com
www.spantekcom

Circle 15 or www.architecturemag.com/productinfo

RAFAEL VIÑOLY ARCHITECTS

Circle 152 or www.architecturemag.com/productinfo

sponsorship opportunities

A unique opportunity for architectural and design firms to develop new business.

Architectural Firm Sponsorship Packages are available within the conference's Architectural Gallery...

A great opportunity to network with real estate developers, investors, builders and other mixed-use project decision-makers!

Sponsorship Packages include:

- **Tabletop booth, including signage, for product display and company materials**
- **Logo and link on Mixed-Use Conference website**
- **Post-conference attendee profiles and contact information for sales/promotional follow up**
- **Two (2) complimentary registration passes to event for sponsor company executives**
- **Opportunity to distribute a company premium with logo at the registration desk (premium supplied by sponsoring company)**

For information on attending the conference, go to **www.mixedusewest2005.com**

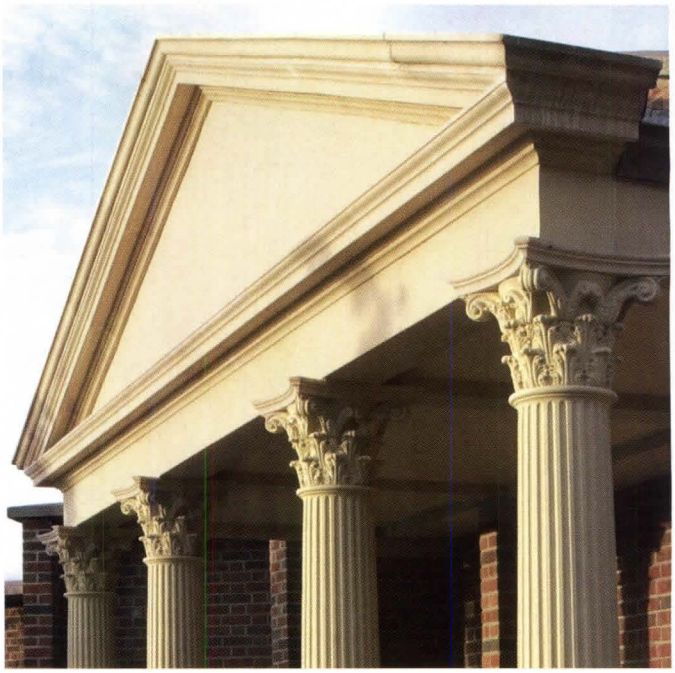
Contact
Bonnie Watts, *Architecture*
phone: (360) 546-0391
e-mail: bawatts51@aol.com

Presented by

ARCHITECTURE
CPN
MULTI-HOUSING NEWS

"Just as the proportions of voices are harmony to the ear, those of measurement are harmony to the eye."

Andrea Palladio
1508-1580



Harmony

Haddonstone designs range from balustrading, porticos and window surrounds to quoins, copings and landscape ornaments. And they all display classically harmonious Haddonstone proportions.

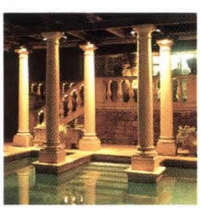
For details of our extensive cast stone range, contact us for our 172 page catalog. We even offer a CD Rom which contains our full catalog, technical specification sheets, assembly advice, CAD drawings and video.

We also pride ourselves on our custom architectural cast limestone designs ~ being experienced at working in harmony with architects, designers and contractors to produce enduring classics.

HADDONSTONE

Visit us at www.haddonstone.com






Haddonstone (USA) Ltd, 201 Heller Place, Bellmawr, NJ 08031 Tel: 856 931 7011 Fax: 856 931 0040 info@haddonstone.com

Offices also in: California and Colorado.

ARCHITECTURE'S

4th ANNUAL ACE AWARDS BALLOT

ARCHITECT'S CHOICE
FOR EXCELLENCE

CHOSEN BY
ARCHITECTS

AWARDED BY
ARCHITECTURE

Recognizing exceptional product durability, customer service, value and design.

Now in its 4th year, *Architecture's* ACE Awards have become the mark of distinction and dependability.

Cast your vote and honor those manufacturers who offer product durability, excellent customer sevice, superior value and advanced designs.

Cast your vote!

FAX YOUR THREE BALLOT PAGES TO 646-654-5816
DEADLINE: JULY 8, 2005

HOW THE PROGRAM WORKS

1. Take a few minutes to review the list of manufacturers.
2. Circle the manufacturers that meet or exceed your standards, as indicated in voting criteria.
3. Of the companies you've selected, indicate your choices for Most Innovative, Most Respected, and Most Specified.
4. Fax your ballot page to 646-654-5816 no later than July 8, 2005.

VOTING CRITERIA

Select the manufacturers who have provided you and your projects with:

- Product Durability
- Exceptional Customer Service
- Superior Value
- Advanced Designs

METHODOLOGY

The ACE ballot and manufacturers list runs in the April, May and June issues of *Architecture*, each reaching the complete 88,000+ nationwide circulation. In addition, e-mail campaigns are conducted to ensure the broadest base of response. Ballots are provided and collected at Lightfair and other industry conferences. *Architecture* also does random sampling, consults with industry experts, and the list of nominated manufacturers is subject to review by an in-house publishing team.

Results will be announced in the December 2005 issue.

Your votes must be received by July 8, 2005

CIRCLE THE MANUFACTURERS THAT YOU NOMINATE FOR THE ACE. FAX YOUR THREE BALLOT PAGES TO 646-654-5816

MASONRY

Masonry/Brick
Belden Brick Company
Boral Bricks
Boston Valley Terra Cotta
Bowerston Shale Co.
Carolina Ceramic
Clayton Block Company
Eldorado Stone Corporation
Elgin-Butler Brick
Endicott Clay Products
Envirospec
Eurocobble
Glen-Gery Corporation
Haddonstone
Hanover Architectural Products
Hanson Brick and Tile
Hy-Lite Products, Inc.
Kepco+
Laticrete International, Inc.
Lehigh Cement
Mortar Net USA
Real Brick
Rictex Brick
Shildan
Spectra
Trenwyth Industries Inc.
The Proudfoot Company
Vetter Stone Company
York Manufacturing, Inc.

Concrete/Concrete Materials
Bomanite
Davis Colors
Haddonstone
Invisible Structures
Lafarge
L.M. Scofield
Lehigh Cement
MAPEI Corporation
Master Builders, Inc.
Maxxon
Patterned Concrete
Solomon Colors
The Proudfoot Company
Xypex Chemical Corporation

THERMAL & MOISTURE PROTECTION

Building Insulation
Atlas Roofing Corp.
Bayer Corp.
BBR Remay
Celotex Corp.
CertainTeed Insulation Corp.
Dow Chemical Corp.
DuPont
G-P Gypsum Corp.
Homasote Company
Insulation Corp of America
Johns Manville
Knauf Fiber Glass
Marathon Roofing Products
Owens Corning Fiberglass
Pactiv
Typar Housewrap
U.S. Gypsum

Shingles, Roof Tiles & Roof Coverings
Atlas Roofing Co.
Bird Co.
Birdair
Celotex
CertainTeed
Envirospec
Eternit
GAF
James Hardie Building Products
Ludowici
Monier Lifetile
North Country Slate
Tamko Roofing
U.S. Intec Inc.
U.S. Tile
Vande Hey- Raleigh Architectural Tile
Vermont Structural Slate Inc.

Metal Roofing & Wall Panels
Alcan Composites
Alcoa Building Products
American Buildings/AMS
Benchmark Architectural Systems
Bethlehem Steel Corp.
Butler Manufacturing
Centria
Copper Sales
Englert
Epic Metals
Follansbee Steel Corp.
Fry Reglet Corp.
Garland Co.
Hunter Douglas Contract Facades
Integris Metals
Kalwall
Lantor
MBCI
McElroy Metals
Merchan & Evans
Metecno-Aluma Shield
Metecno-API
Metecno-Morin
Metl-Span
Petersen Aluminum Corp.
Revere Copper Products
RHEINZINK America, Inc.
Varco Pruden

Membrane Roofing
Burke Industries
Carlisle SynTec Systems
DuPont Dow Elastomers
Duro-Last
Firestone Building Products
GenFlex Roofing Systems
Johns Manville
Sarnafil Roofing
Stevens Roofing Systems

EIFS Systems and Stucco
Dryvit Systems
Finestone
Georgia-Pacific
Parex Inc.
Senergy Inc.
SonoWall
Sto Corp.
TEC Specialty Products
TEIFS Wall Systems

Ventilation
American Aldes Ventilation

DOORS & WINDOWS

Metal Doors & Frames
Adams Rite Mfg.
Ceco Door Products
Chase Doors
Chicago Metallic
Cline Aluminum Doors
Eckel Industries
EFCO
Ellison Bronze
Essex Industries
Forms+Surfaces
Hope's Windows
I-R Security and Safety
Kawneer Company
Overhead Door Corporation
Peachtree Doors & Windows
Premdor
Simonton Windows
Technical Glass Products
Timely
Traco
Tubelite
Wausau Window & Wall Systems
YKK AP America

Wood & Plastic Doors & Frames
Acorn Window Systems
Algoma Hardwoods
Alterna
Andersen Windows
Chase Doors
Cline Aluminum Doors
DoorCraft
Eagle Window & Door
Eckel Industries
Eggers Industries
Graham Architectural Products
Hy-Lite
IWP
Jeld-Wen Windows & Doors
Kolbe & Kolbe Millwork
Loewen
Marlite
Marshfield DoorSystems
Masonite
Morgan
Nord
Pella Corporation
Pozzi Wood Windows

Reilly WoodWorks
Rubbair Door
Therma-Tru
Traco
VT Industries

Entrances & Storefronts
Acorn Window Systems
Ceco Door Products
CertainTeed
Cline Aluminum Doors
Cornell Iron Works
Crittal Windows
Dorma Glas
EFCO
Ellison Bronze
Essex Industries
HDI Railing Systems
Hope's Windows
Kalwall
Kawneer
Major Industries
Marshfield Door Systems
O'Keefes
Pilkington
PPG Industries
Robinson Iron
Solutia
Technical Glass Products
Traco
Tubelite
Vistawall Architectural Products
Visteon
Wausau Window & Wall Systems
YKK AP America

Metal Windows
Crittall Windows
Crystal Window & Door
Custom Window Company
EFCO
Graham Architectural Products
Hope's Windows
Jeld-Wen Windows & Doors
Kalwall
Kawneer
Moduline Window Systems
Peerless Products
Timely Industries
Traco
Tubelite
Wausau Window & Wall Systems
YKK AP America

Wood Windows
Andersen Windows
Caradco
Case Window and Door
CertainTeed
Custom Window Company
Eagle Window & Door
Hurd Millwork Company
Jeld-Wen Windows & Doors
Kolbe & Kolbe Millwork
Marvin Windows & Doors
Megawood
Norco
PBC Clad
Peachtree Doors & Windows
Pella Corporation
Peter Kohler Windows
Pozzi Wood Windows
ReillyWoodworks
Summit
Tischler und Sohn
Weather Shield
Windsor Windows & Doors
Zeluck Incorporated

Skylights
Andersen Windows
Construction Specialties, C/S Group
Duo-Guard Industries
Extech
Fabric Structures
Kalwall
Major Industries
Naturalite Skylight Systems
Polygal U.S.A.
Schott
Solatube International
Structures Unlimited
Suntuf Inc.
Traco Skytech Systems
Velux-America
Vistawall Architectural Products
Wasco Products

Hardware
Accuride International
Adams Rite Mfg.
Arakawa
Construction Specialties, C/S Group
Dorma Architectural Hardware
Dorma Glas
Dor-O-Matic Closers
DynaLock Corporation
Essex Industries
Forms+Surfaces
Hafele America
Hager Companies
Hewi
I-R Security and Safety
Jackson Corporation
LCN Closers
Marlite
Nanz Custom Hardware
Pemko
Rixon Specialty Door Controls
Rocky Mountain
Schlage Lock
Sugatsune America
Valli&Valli
Von Duprin
Yale Commercial Locks & Hardware
YKK AP America
Zero International

Access Door & Panels
Acudor Products
Cierra Products
Karp Associates
Milcor Inc.
Nystrom Products
Precision Ladders
The Bilco Company
Window Treatments

Amoco
Draper
Hunter Douglas Contract Window Coverings
Levolor
Mecho Shade Systems, Inc.
Shade Techniques

Glass
Cesar Color
CertainTeed
General Glass
Joel Berman Glass
Leucos USA Inc.
Madico
Meltdown Glass
O'Keefes
Pilkington
PPG Industries
Schott
Solutia
Technical Glass Products
Viracon
Visteon Corporation

Glazed Curtain Walls
Benchmark Architectural Systems
EFCO
Kalwall
Kawneer
Major Industries
PPG
Tubelite
Vistawall Architectural Products
Wausau Window & Wall Systems
Westcrowns

Translucent Wall & Roof Systems
Duo-Guard Industries
Kalwall
Major Industries
Polytronix
Suntuf Inc.

FINISHES

Gypsum Board
BPB Celotex
Collins-Truwood
Georgia-Pacific
Johns Manville
Lafarge Gypsum
National Gypsum
Temple Inland
USG
W.R. Bonsal Company

Gypsum Fabrications
Custom Castings Northeast
Formglas
Hyde Park Fine Art of Mouldings
Monumental Construction & Moulding Co.
Pittcon Industries
Plastglas, Inc.

Ceilings
Alpro
Altro
Armstrong
BPB Celotex
Ceilings Plus
Chicago Metallic
Eckel Industries
Ecophon
Epic Metal
Fry Reglet
Gage Corp.
Georgia-Pacific
Gordon
Hunter Douglas Contract Acoustical Ceilings
Luxalon Metal Ceilings
Illbruck Architectural Product
Johns Manville
National Gypsum
Novawall Systems
Owens Corning
Sound Seal
USG

Ceramic Tile
American Marazzi Tile
American Olean
Ann Sacks
Ceramic Tiles of Italy
Crossville Ceramics
Datile
Florim, USA
Graniti Fiandre
Imagine Tile
Laufen
Stone Source
Tile of Spain
Wausau Tile

Resilient Flooring
Amtico
Armstrong
Azrock
Burke Mercer
Centiva by International Floors of America
Ceres
Colbond
Congoleum
CSSI Resilient Surfacing
Domco
Endura Flooring
Flexco
Forbo
Johnsonite
Kentile
Lonseal Flooring
Mannington
MAPEI
Marley-Flexco
Maxxon Corp.
Mondo USA
Nora Rubber Flooring
Pacific Polymers International
R.C. Musson Rubber Co.
Roppe
Tarkett
Toli

Rubber Flooring
Azrock
Burke Mercer
Dodge Regupol
Endura
Johnsonite
Lonseal Flooring
Marley Flexco
nora Rubber Flooring
Pawling
R.C. Musson
R.C.A. Rubber
Roppe
Tuflex

Laminates, Plastic
Abet
Formica
Georgia-Pacific
Nevamar
Wilsonart International

Laminate Flooring
ABET Laminati
Arborite
Bruce Commercial
Formica Flooring
Lamin-Art
L.M. Scofield
Mannington Commercial
Nevamar
Pergo
Pionite
Wilsonart International

Carpet Tile/Modular
Bentley Mills
Bonar
Collins & Aikman
Flexco
Interface Flooring Systems
J&J (Invision)
Lees
Mannington Commercial
Milliken Carpet
Mohawk Industries
Shaw

Carpet Fibers
Antron
Monsanto Contract Fibers
Wools of New Zealand
Zeftron

Paint/Stains & Finishes
Benjamin Moore & Co.
Carlisle Coatings & Waterproofing
Devoe Paint
DuPont
Duron Paints & Wallcoverings
ICI Dulux Paint Centers
PPG Paints & Coatings
PROSOCO
SealMaster
The Sherwin-Willams Co.
Valspar

Broadloom
Beaulieu
Bigelow
Blue Ridge
Durkan
Harbinger
Invision Carpet Systems
J & J Commercial
Karastan
Lees
Mannington
Masland
Milliken
Mohawk
Monterey
Patcraft
Prince Street
Shaw

Solid Surfacing
Avonite
DuPont Corian
Formica
Fountainhead
Nevamar
Swanstone
Wilsonart

Wallcoverings
Bolta
The Designtex Group
Eurotex
Genon
Innovations in Wallcoverings
J.M. Lynne
Koroseal
Lanark
Maharam
Wolf Gordon

SPECIAL CONSTRUCTION

Fabric Structures/Cable Systems/Metal Wall Panels
Air Structures American Technologies
Birdair
Cambridge Architectural Mesh
Cascade Coil Drapery
Chemfab Corp.
Clamshell Buildings
DuPont
Feeney Wire Rope and Rigging
Jakob
Niles Expanded Metal & Plastics
Pfeifer Cable Structures
Seco South
Shade Concepts
Span Systems
Spantek Expanded Metal
Sprung Instant Structures
Structures Unlimited
Sullivan & Brampton
Walker Display

Security Access & Surveillance
Ademco
Alvarado Manufacturing Co.
Automatic Control
Byan Security
Checkpoint Systems, Inc.
Controlled Access
Dynalock Corp.
Elbex America
Essex Industries, Inc.
FAAC International
I-R Security and Safety
Schlage
Sensormatic Corp.
Siedle Company
Von Duprin

CONTINUED

Cast your vote!

FAX YOUR THREE BALLOT PAGES TO 646-654-5816
DEADLINE: JULY 8, 2005

CONTINUED

MECHANICAL

Plumbing Fixtures
Acorn Engineering
American Standard
Bobrick
Bradley Corp.
Chicago Faucet
Curvet USA
Duravit
Geberit Manufacturing
GROHE America
Hansgrohe
Haws Corporation
Johnson Controls
Kohler
Kroin
Rohl
Sloan Flushmate
Sloan Valve Company
Toto USA
Waterworks

Kitchen & Bath Hardware
Bobrick
Dornbracht
Ginger
Hafele America
Hansgrohe
Kohler
Kroin
Moen
Price Pfister
Rohl
Sloan Valve Company
Soho
Toto USA
Valli&Valli
Waterworks

CONVEYING SYSTEMS

Elevators/ Escalators
Access Industries
Atlantic Lifts
Atlas Elevator
Concord Elevator
Fujitec America
Inclinator Company of America
Infinite Access
KONE
National Wheel-O-Vater
Otis Elevator
Pflow
Schindler Elevator
ThyssenKrupp Elevator

ELECTRICAL

Lighting
Advent
Alkco
Allscape Lighting
A.L.P. Lighting
ALS- Architectural Lighting Systems
Altman Lighting
American Glass Light
Amerlux
Architectural Area Lighting
Ardee
Artemide
Baldinger
Bartco Lighting
Bega
Beta Lighting
Birchwood Lighting
B-K Lighting
B-Light
Boyd Lighting
Bruck Lighting
Capri
Jack Chandler Associates
Charleston Gas Light
Color Kinetics
Columbia Lighting
Conant Custom Brass, Inc.
Con.Daz
Contrast Lighting
Cooper Lighting
Crestron
CSI
D'ac
Davis Muller
Day-Brite Lighting
Dernier & Hamlyn
Designplan Lighting, Inc.
Dialite
Donovan Lighting
Elite Bohemia
Elliptipar
Engineered Lighting Products
ERCO Lighting USA, Inc.
ESTILUZ, Inc.
Eurofase, Inc.
Exceline
Fabbian USA
FAD/Delta Light USA
Fine Art Lamps
Flos
Focal Point
Forecast
Foscarini
Framburg Lighting
Gamma 3 Luce
Gardco Lighting
GE
HADCO
Halo
Hoffmeister
Holophane
Hubbell
Hunter Douglas Contract, Solar Control by Nyson
ILEX
Insight Lighting
IO Lighting, LLC
Iris
Ivalo Lighting
Juno
Kim Lighting
Kramer Lighting
Lam
Ledalite
Leucos USA
Leviton
Lightolier
Litecontrol
Lithonia
Lighting Services Inc.
LSI Industries
Luceplan USA, Inc.
Lucien GAU
Lucifer Lighting
Lumca
Lumen Center Italia
Luminis
Lutrex
Lutron
Luxo Corporation
Luxo Italiana
Martin Architectural
MechoShade Systems, Inc.
Metalumen
James R. Moder Crystal Chandelier
Nessen
Newmat USA
Nora Lighting
NouVIR Research
Oggetti Luce
O Luce
The Original Cast Lighting
Osram Sylvania
Peerless
Philips Lighting
Planlicht
Prescolite
Prisma
Prudential Lighting
Renova Lighting Systems, Inc.
Rotaliani
Selux
Serien
Serralunga
Sill
Sirmos
Spark Lighting
Specialty
SPI
Spring City Electrical Manufacturing Company
Studio Italia Design USA
Supervision
Targetti North America, Inc.
Tech Lighting
Tivoli, LLC
Traxon USA
Trilux Lighting Limited
Unilight
Vantage Controls
Viabizzuno
Visa Lighting
Visio Lighting
Vossloh-Schwabe Inc.
WAC Lighting
The Watt Stopper
Weaver & Ducre
Winona
Zoltan
Zumtobel Staff

FURNISHINGS

Furniture Systems
Allsteel
American Seating
Brayton International
Hale Manufacturing
Haworth
Herman Miller
HON
KI
Kimball Office
Knoll
Nova
Paoli
Poliform
Spacesaver
Steelcase
Stone Dimensions
Teknion

Seating
Allsteel
American Seating
BioFit Engineered Products
Haworth
Herman Miller
HON
Humanscale
Keilhauer
KI
Kimball Office
Knoll
Steelcase
Stylex
Vitra

Casegoods
Allsteel
Bernhardt
Bretford
Hale Manufacturing
Harden Contract
Haworth
Herman Miller
HON
KI
Kimball Office
Knoll
Meridian
Paoli
Steelcase

Outdoor Furniture
Barlow Tyrie
Brown Jordon
Earth Care
Knoll
Landscape Forms
Lloyd Flanders
McGuire
Smith & Hawken
Wabash Valley
Weatherend
Woodard

COMPUTER/SOFTWARE

Computer/Software
Alias
Architectural Data Systems
@Last Software
Autodesk
Autodessys
Bentley Systems
Building Systems Design
CAD-1
Datacad
Dell Computer
Form Z
Graphisoft
Nemetchek
Revit Technology
Sketchup
Wind-2 Software

OTHER

Renewable Choice Industry

NEW FOR 2005

Of the companies you have selected, which in your opinion is the:

Most INNOVATIVE

Most RESPECTED

Most SPECIFIED

I would also like to nominate these manufacturers (not listed) for the ACE.

Your name

Title

Company

City/State

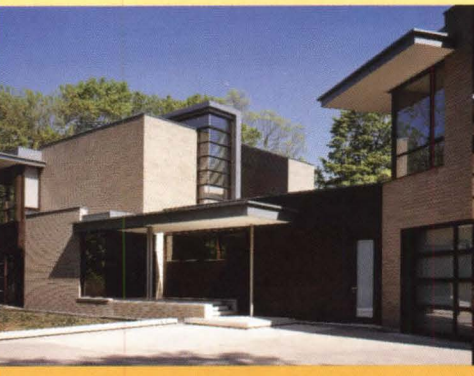
ARCHITECTURE MAGAZINE'S FOURTH ANNUAL

Home of the Year Awards

Honoring Outstanding and Innovative Residences

Deadline: July 15, 2005

CALL FOR ENTRIES



A five-member jury of distinguished professionals will choose award-winning projects based on:

■ overall design excellence ■ creativity ■ programmatic and site sensitivity ■ formal expression

Jurors include: ■ **Mario Saia**, Saia Barbarese Topouzanov Architects, Montreal ■ **Zoltan Pali,** SPF:a, Los Angeles ■ **Marilys R. Nepomechie**, Coconut Grove, Fla. ■ **Peter Q. Bohlin**, Bohlin Cywinski Jackson, Wilkes-Barre, Pa.

ELIGIBILITY

1 The contest is open to architects and other design professionals practicing in the United States, Canada, or Mexico for projects completed only in those countries.

2 There is no limit to the number of projects that any firm or individual may enter. HOWEVER, any project that has previously appeared in a national design publication is NOT eligible and will be disqualified if submitted.

3 Employees of VNU Business Publications are not eligible.

4 Architects and designers must be willing and able to certify that any work they submit is their own creation.

WINNING ENTRIES

5 An independent panel of judges will select projects, at their sole discretion, based on: overall design excellence, including creativity, programmatic and site sensitivity, and formal expression.

6 Winners of *Architecture*'s Home of the Year Awards program agree to grant *Architecture* magazine first publication rights for their winning projects.

7 Winners must also agree to have their projects, names, and portraits published in *Architecture* magazine and in any other media, and must secure permission for publication from their clients. Entrants must be willing to provide materials necessary for publication and exhibition of winning projects, including finished photography.

AWARDS

8 Judging will take place in July 2005. Winning entrants will be notified in August 2005, and their projects will be published in the November 2005 issue of *Architecture*. Winning projects may subsequently travel as a curated exhibition.

SUBMISSION REQUIREMENTS

9 All projects must have been completed after July 2003.

10 All entries must include clear, comprehensive images of both the interior and exterior of the house (no more than 24 photographic images) and presentation-quality plans and sections.

11 All entries must include at least one photographic image documenting the physical context surrounding the project.

12 All entry material must be firmly bound in binders no larger than 11 inches by 17 inches (9 by 12 inches preferred). (Entrant must supply binder; please avoid fragile or sharp materials, etc.) Slides should be submitted only as supplementary material. Videocassettes, CD-ROMs, models, and any unbound material will not be considered.

13 Project Facts Page. To ensure clear communication to the jury, the first page of each entry binder must list project facts under the following headings: Location/Context, Site Characteristics, Zoning Constraints, Client/Program, Construction Systems, Sustainable Features (if any), Schedule, and Costs per Square Foot. This information must include square footage, overall cost, and specific construction materials and systems. All project facts should fit on one page.

14 To maintain anonymity in judging, names of entrants or collaborating parties may not appear on any part of the submission except the entry forms. Do not, however, conceal the identity or location of the project.

15 Please do not send original drawings; *Architecture* accepts no liability for submissions.

16 Each submission must be accompanied by a signed entry form and a check for the entry fee ($150 for the first entry, $125 for each additional entry). Reproductions of the form are acceptable. Complete the entire form and put it in an unsealed envelope attached to the binder's back cover.

17 Entrant MUST enclose one bound set of 8-1/2-by-11-inch photocopies of each entry. The first two pages should be copies of your entry form and the Project Facts Page, in that order. Secure the photocopies to the inside of the back cover of your binder.

ENTRY CATEGORIES

18 Identify each submission on its entry form as ONE of the following categories (mandatory):

A. 1,500 square feet (140 square meters) or smaller
B. 1,500 square feet to 5,000 square feet (465 square meters)
C. More than 5,000 square feet
D. Apartment/condominium (individual residences)
E. Multifamily building (2–10 units)

ENTRY FEES

19 An entry fee must accompany each submission. The fee for the first entry is $150; subsequent entries are $125 each.

20 Make check or money order payable to *Architecture*. (Canadian and Mexican entrants must send drafts in U.S. dollars.)

21 Fee must be put in an unsealed envelope with the entry form.

RETURN OF ENTRIES

22 *Architecture* will return entries ONLY if they are accompanied by a self-addressed, stamped envelope. *Architecture* assumes no liability for loss or damage.

ENTRY DEADLINE

23 All entries must be received by 5 p.m. EDT on July 15, 2005. To ensure timely receipt, *Architecture* recommends using a carrier that guarantees delivery time.

trant

ntact Name

dress

one Number Fax Number

nail Address

ject Location Entry Category

ent

ent Phone Number

Fee: $150 (first entry) $

$125 (subsequent entries) $

Total $

(Make check payable to *Architecture*.)

I certify that the parties credited executed the submitted project and that it meets all eligibility requirements. I understand that *Architecture* may disqualify any entry that fails to meet submission requirements. I grant *Architecture* magazine sole first publication rights to the project. (Signer must be authorized to represent those credited.)

Signature

Name Date

SEND ENTRIES TO:
Home of the Year
Architecture
770 Broadway
New York, NY 10003

Judging will take place in July 2005. Winning entrants will be notified in August 2005 and their projects published in the November 2005 issue of Architecture.

Photographs (left to right): Tom Arban; Nic Lehoux Architectural Photography; Matthew Millman Photography

ARCHITECTURE PRODUCT REVIEW

BIOFIT CHAIRS FOR HARSH SETTINGS

BioFit® Engineered Products' durable UU Series chairs are great for harsh industrial settings, laboratories, or anyplace requiring frequent cleaning. Seats and backrests of molded urethane are easy to wash down and resist damage from water, lubricants, chemicals, inks, paints, coatings and resins. Ergonomic features provide comfort. For more information, visit www.biofit.com/uu/uu_series.html call 800-597-0246 or email biofit@biofit.com. **Circle 101**

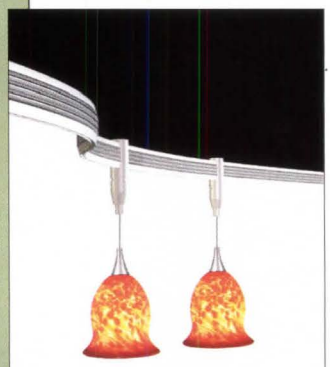
GRAND MANOR SHANGLE®

Grand Manor Shangle® is beautiful in form and function. With shingles available in earth tones and subtle hues, its design and shadow lines create a depth and dimension that mirror the natural appearance of wood or slate. Grand Manor is one of the heaviest asphalt shingles ever produced and comes with a 15-year algae-resistance warranty, 10-year SureStart™ protection and a 10-year warranty against winds up to 110 mph. For more information, visit www.certainteed.com or call 800-233-8990. **Circle 102**

PRESIDENTIAL TL™

Presidential TL™, with its sculpted rustic edges, is constructed using three laminated layers of the industry's strongest, most durable materials, making it one of the thickest, toughest and best looking shingles on the market. The beauty of a wood shake with less cost and better performance. Contact CertainTeed at 800-233-8990 or visit www.certainteed.com. **Circle 103**

HALO ARCHITECTURAL FLEXIBLE TRACK SYSTEM



Offering true innovation and flexibility, the new Halo Architectural Flexible Track System consists of a 3-circuit (2-120 volt and 1-12 volt), hand-bendable track, along with five completely new families of creatively designed lampholders (Connetix, Concentrics, Synchro, Stasis, and Span Series) and beautiful hand-made pendants (Art Glass Family) in bold, brilliant colors. The lampholders encompass a variety of lamp options for every track lighting scenario. Visit www.cooperlighting.com. **Circle 104**

EUROTEX WALL CARPET

Wall carpet muffles sound. Its durable construction reduces operating costs by protecting walls. Lanai wall carpet, the newest addition to the Eurotex collection, is woven wool with a compact, linear surface texture. Class A rated for resistance to smoke and fire. Occasional light maintenance preserves its crisp, new look. Studies prove life-cycle savings vs. painted surfaces. Rolls and cuts may ship within 24 hours. Tel 800.523.0731, fax 215.423.0940, or go to www.eurotexinc.com. **Circle 105**

FAAC INTERNATIONAL, INC.

Invisible Swing Gate Operators -- FAAC is the world's largest specialized manufacturer of operators for swing, slide and barrier gate systems. The Model 760 hydraulic swing gate operator is designed specifically for in-ground residential applications. It's power and invisibility make the 760 ideal for large, ornate gates. For more information of the 760 and other FAAC products, visit www.faacusa.com. **Circle 106**

ARCHITECTURE PRODUCT REVIEW

To advertise contact Fatima Ruiz at 646 654 5763 (phone) or 646 654 4417 (fax) fruiz@vnubuspubs.com

GAGECAST™

Gagecast™ is a cast metal wall surfacing material suitable for a variety of interior architectural applications where patterns that feature high luster, relief, durability, and cost effective installation are a requirement. Twenty-four designs are standard, however, custom collaboration is encouraged. Gagecast™ is one component of Gage Vertical Surfacing. Contact the factory for product literature and selected samples. 800.786.4243.
www.gageverticalsurfacing.com
Circle 107

INCLINATOR'S SPECTRALIFT WHEELCHAIR

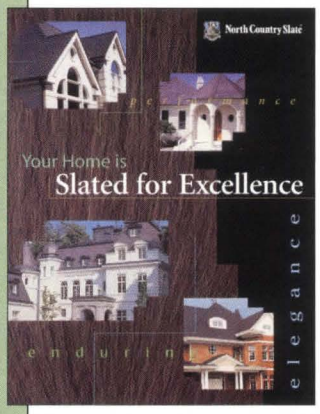
Inclinator's SpectraLift Wheelchair Lift is the ONLY fiberglass wheelchair lift, so it won't rust, dent or make those rattling metal noises. It also has rounded corners and recessed panels for a more attractive look. SpectraLift comes in 28 standard colors and with an industry-leading 2-year warranty.
Inclinator Company of America
800-343-9007, Dept. 96
E-mail: isales@inclinator.com
www.inclinator.com
Circle 108

JUXTAFORM - VALENTE CMYK ONE PANEL

A collection of versatile design elements used to define, reconfigure or highlight interior space.
Cost-effective and easy to use, these fire-retardant stretched fabric panels are available in variety of shapes, sizes and colors.

www.juxtaform.com
888-juxtaform (589-8236)
Circle 109

NORTH COUNTRY SLATE

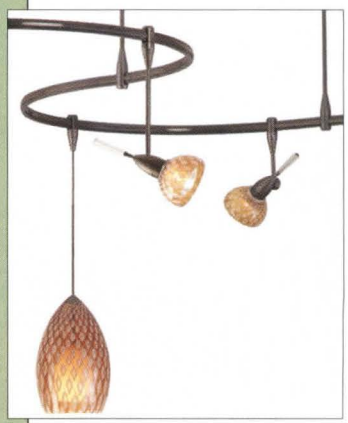


North Country Slate offers a new brochure explaining the design and performance advantages of their remarkable roofing material to your residential customers. In six glossy pages, "Slated for Excellence" presents all the features and benefits to your client, the homeowner. Make sure you have this brochure on hand for your next discussion on slate roofing. For more information, call 800-975-2835, e-mail us at info@ncslate.com or visit our website at www.northcountryslate.com.
Circle 110

ATTRACTIVE IMPACT TRAFFIC DOORS

Rubbair's rugged, yet handsome Quantum Door provides an excellent means for safely expediting material flow & personnel movement in retail, commercial, & industrial facilities. This versatile bump-open/self-closing, shock-absorbing door combines advanced panel design & construction with low-wearing cam hinges & corrosion-resistant mounting hardware to achieve long-term durability & structural integrity. Quantum offers superior sound & thermal insulation properties. Rubbair Door Div. 800-966-7822; Fax: 978-772-7114.
Circle 111

TECH LIGHTING MONORAIL

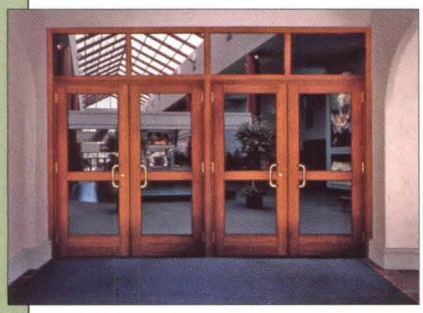


Tech Lighting MonoRail is now available in a new Antique Bronze finish. It is a great way to integrate a modern system into any traditional interior. Select from a range of elements that include decorative pendants and architectural heads. For more information call 800.522.5315 or visit techlighting.com.

Come see us at HD Expo 2005 - May 5-7, Sands Expo and Convention Center, Las Vegas. Booth #1062.
Circle 112

ARCHITECTURE PRODUCT REVIEW

VISTAWALL



Nature™ is a new aluminum finish, from Vistawall, that looks like wood. Close-up you notice the intricate grain pattern and the warmth of wood. The design is applied directly to the metal and baked to be durable and virtually maintenance-free. Architect and owners now can have the best of both worlds - the beauty of wood and the durability of aluminum. The Vistawall group Tel: 800-869-4567 www.vistawall.com

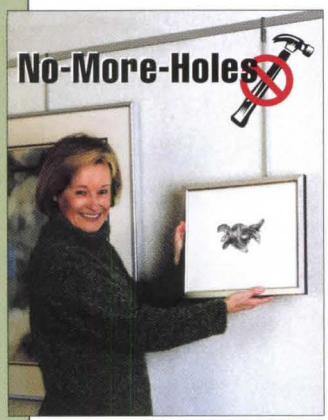
Circle 113

W.A.C. LIGHTING "PRECISION DOWNLIGHTS"

Designed for high perform ance and elegance in nearl any location, W.A.C. Lighting' Specification Grade 3" and 4 Precision Downlights are craft ed of Die Cast Aluminum, an feature decorative, adjustabl and wet locations trims i Cobalt Blue, Amber and Whit glass. Offered with easy t install housings for remodeling and new construction, and in Brushe Nickel, Black, White, and Polished Brass finishes. T. 1.800.526.2588 www.waclighting.com

Circle 114

WALKER DISPLAY



Walker Display helps you design an efficient system for exhibiting artwork anywhere. The functional no-nails design works on all wall surfaces, allowing creativity and easy rearrangement of artwork.

COMPLETE FREE CATALOG AVAILABLE
Walker Display Incorporated
PO Box16955
Duluth, MN 55816-6955
800-234-7614
www.walkerdisplay.com

Circle 115

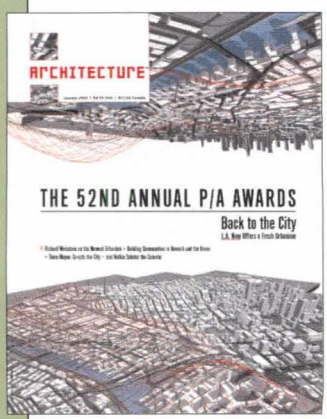
WEATHER SHIELD

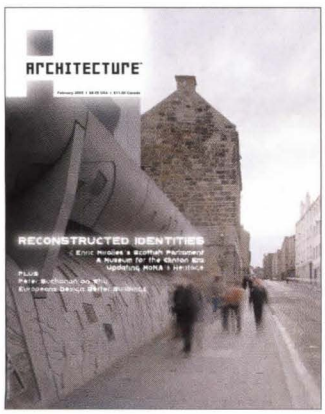
Weather Shield's new Telescoping Patio Doo ranges from 19' wide to 24 wide and heights of 6'10" 8'2" or 10'0". Its worthy o the view it frames, whethe landscape, seascape o mountainside panorama This door's design has over looked nothing so its view can overlook everything

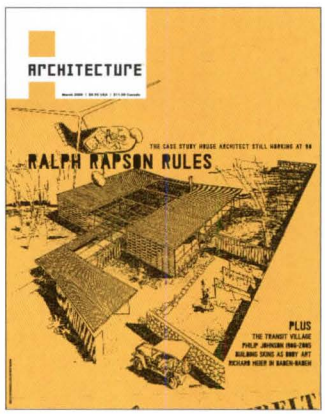
Visit the Web site at www.weathershield.com or call 1-800-477-6808

Circle 116

ARCHITECTURE CLASSIFIED ADVERTISING







To advertise contact Fatima Ruiz at 646 654 5763 (phone) or 646 654 4417 (fax) fruiz@vnubuspubs.com

ad index

FREE PRODUCT INFORMATION

DON'T BE SUPERFICIAL. APPEARANCES AREN'T EVERYTHING. BY NOUSHIN EHSAN

How important is the judgment of a passerby who sees a building only for its façade? Should architects focus on creating designs that are pleasing to citizens and a city's image, or on the experiences of the actual inhabitants? During a recent trip to Boston, I was struck by these questions while visiting Steven Holl's new dormitory, Simmons Hall.

Approaching the structure, I encountered myriad feelings. My first sighting of the MIT building confirmed the results of a *Cambridge Chronicle* survey of 55 people, which rated it the second ugliest structure in the city. "Yuck," I thought, as I glanced at the large mass, with its meaningless voids, oddly shaped penetrations, and spongelike surface of pigeonhole windows. The cold, industrial details and cladding—perforated metal and brushed aluminum over bare concrete—added to my dismay. I was reluctant to open my mind to any potentially relevant philosophy behind this primary-colored, out-of-scale architecture. But as an architect, I also felt obligated to explore the spaces created by a world-renowned designer.

SURPRISES WITHIN

Unfortunately, it seemed there was no proper entrance to welcome a person. An obvious choice, large glass doors with a canopy atop a massive stair, was locked. A security guard pointed out a smaller, less identifiable entry at the building's corner, where a caretaker showed me in.

Inside, however, I was in for some surprises. Common terraces brought the space down to a human scale, shortening the corridors and explaining the odd voids I'd already critiqued. The terraces seemed to encourage community interaction, and they celebrated marvelous city views. The student lounges protruding into otherwise tedious hallways were organic in form, yielding casual and intimate settings. The ungainly façade openings that at first seemed contrived became meaningful.

The oddly shaped penetrations on the outside were actually windows responsive to the shapes of the lounges. The proportions, soft colors, and even the furniture within contributed to a relaxed, friendly ambiance; skylights lent tranquility. The tall, shaftlike lounges reminded me of cooling towers in the desert cities of Persia—an enchanting image of my homeland, Iran. I wanted to see more. A few students in the lounge invited me into their rooms, where I could experience the view from the pigeonhole windows that had so disturbed me from the outside. From within, they became a display of picture frames, portals to a view of everyday life. My experience quickly became one of joy.

⊗What really matters? Good appearances or good feelings?

Is such a change of heart a common occurrence? Or is it specific to architects seeking a more soulful approach to architecture than the rigid, controlled vocabulary taught in many schools? Why do so many of us have such difficulties tapping into the feelings that architecture elicits?

CHANGE OF HEART

In a recent article in *Architecture Boston*, MIT student Anne Bruchez bemoaned the lack of function within these residences: Sterile concrete walls and floors that offer little sound insulation and, with the windows, "suck warmth" out; windows that are hard to reach, even with the cumbersome cubes furnished for the purpose.

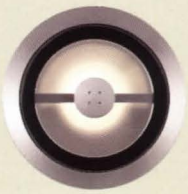
There's no justification for sacrificing comfort and functionality in architecture, but in the case of the nine windows in each dorm room, what's wrong with bending the rules if the result is something that charges our emotions? New ideas, no matter how grand, may disturb our comfort zone, forcing us to protest. But the same innovative thinking creates change in the built environment (and moves us away from revivalist campus housing designs).

Still, the question persists: How much design emphasis should be placed on creating good appearances versus good feelings? The focus of architecture should be on designing interior spaces that are soulful in experience while also serviceable in operation. And in spite of its minor functional hiccups, the important matter is that Simmons Hall inspires emotion: This is architecture that triggers true feelings in all who observe or experience it. And our responsibility as architects is to realize that the value of our work lies in its spirit of service to humanity—something not often evident on a building's surface.

New York City–based Noushin Ehsan is a lecturer, teacher, and architect.

ABBY BUSSEL

A H W a l l



AH Wall Mini
4.8″

AH Wall Maxi
6.9″

Design: Alfred Homann

Introducing AH Wall — an affordable family of indoor and outdoor wall luminaires. Created in two sizes, the functional and logical design creates a friendly light while being conscious of the environmental needs of the surroundings.

With a full 7-year warranty, AH Wall Maxi is available with up to a 35W Halogen light source in addition to the energy-saving Ceramic Metal Halide in 20W or 39W versions. AH Wall Mini is available with a 20W low voltage Halogen Light source.

For more information and to download your AH Wall brochure, visit us at www.louispoulsen.com

louis poulsen

Louis Poulsen Lighting, Inc. · 3260 Meridian Parkway · Fort Lauderdale, FL 33331
Tel: (954) 349-2525 · Fax: (954) 349-2550 · info@louispoulsen.com · www.louispoulsen.com

Circle 20 or www.architecturemag.com/productinfo

Sometimes, a spectacular finish is the start of a **GREAT DESIGN**.

Shown above: Anodized dark bronze aluminum exterior Weather Shield® casement windows. This is one of seven anodized colors offered by Weather Shield. Each provides lasting beauty that resists chipping or peeling, even under intense exposure to the sun. For complete sizing and ordering information, call **1-800-477-6808** or visit **weathershield.com/A**

Demand better. Compromise nothing.

WEATHER SHIELD WINDOWS & DOORS SINCE 1955

Want More™

Weather Shield® Premium Windows and Doors