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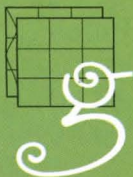
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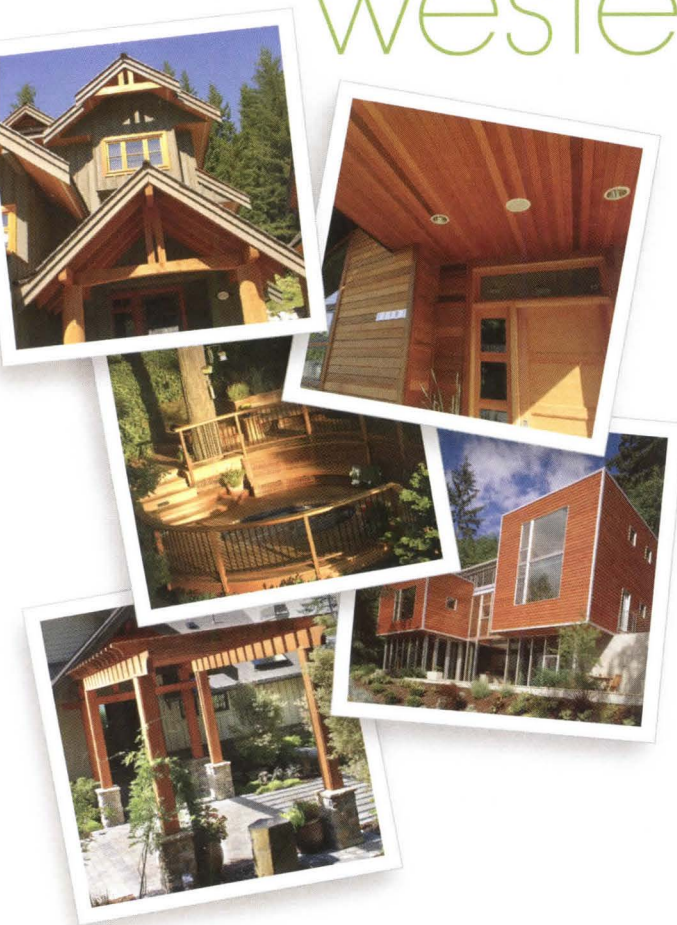
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The 56th Annual P/A Awards

The New Face of Progress

This year, the jury struggled through the uncertainty of the economic downturn to rethink what “progress” means for contemporary architecture. **KATIE GERFEN**

Awards

Porchscapes, Fayetteville, Ark. The University of Arkansas Community Design Center

The Ubuntu Center, Port Elizabeth, South Africa Field Architecture

Drive-in and Park, Marfa, Texas MOS

Taipei Waterfront, Taipei, Taiwan Stan Allen Architect

Citations

Nest House, disaster areas worldwide Naylor & Chu Architects

Bodega Bauer Winery and Vineyard Estate, Mendoza, Argentina Field Architecture

Alice Tully Hall, New York Diller Scofidio + Renfro (in collaboration with FxFowle Architects)

Mentions

Rapidly Deployable Inflatable Containers, disaster areas worldwide Viraline

Thunder Stadium, St. Paul, Minn. Office dA

Inland Steel Restoration, Chicago Skidmore, Owings & Merrill

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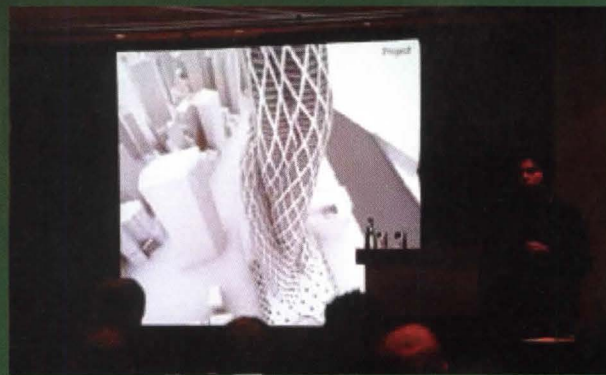
ERIC HÖWELER, discussing the P/A Awards jury’s redefinition of “progress.” Page 56.

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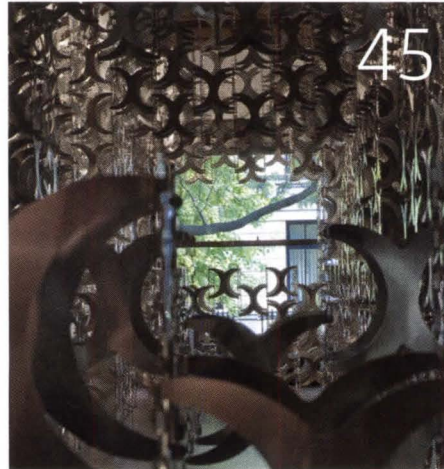
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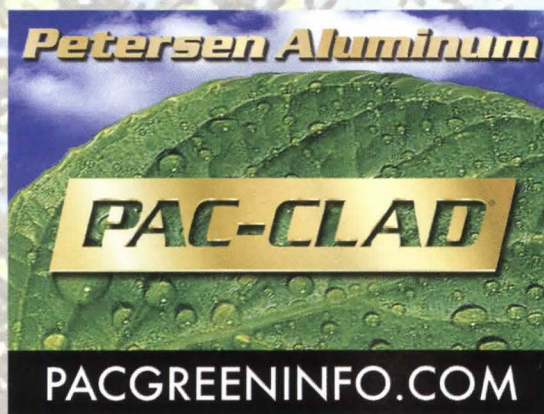
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NO MORE SURPRISES



Ned Cramer
Editor in Chief

PROFITEERS IN THE HOME BUILDING INDUSTRY HAVE LEFT THE U.S. HOLDING A STEAMING BAG FULL OF UNSUSTAINABLE COMMUNITIES.

MY IN-LAWS LOVE THEIR NEW HOME in Arizona. When I visited them last month, I began to understand why. After a lifetime in Connecticut, their new community, Sun City Grand, is basically a retiree's paradise. Located in Surprise, a 40-minute drive from downtown Phoenix, it has four golf courses, two community centers, a day spa, arts-and-crafts facilities, a lifelong-learning center, lap pools, and pickleball courts. The grounds are beautifully maintained, and the layout of their three-bedroom is spacious and livable. The place is fabulous, and it terrifies me.

Sun City Grand is one of dozens of wildly successful, age-restricted (55 and older) retirement communities built by Del Webb, a subsidiary of Pulte Homes. Building homes for hundreds of thousands of older Americans is a seemingly altruistic enterprise, like knitting sweaters for orphans, but unfortunately someone forgot to build towns to go with the houses. For all its amenities, Sun City Grand lacks essentials of urbanism like through-streets, offices, and retail. Don't get me started on the houses themselves: Green design? Forget about it.

The same failings stick to the other walled and gated developments I saw in Surprise (age-restricted and otherwise). The nation's five biggest builders—Pulte, Centex, D.R. Horton, KB Home, and Lennar—are all at work there, and the city that they've collectively built isn't worthy of the term. Surprise amounts to a giant strip mall, a hard-sell wrapper for the builders' massive, isolated housing developments. My in-laws drive five miles to buy milk, and during a three-day visit, much of it spent behind the wheel, I didn't see a single bus.

The population of Surprise has grown from 4,000 to 100,000 in 25 years. That kind of growth only happens when local government rolls over. Either development takes control, or it takes its money elsewhere, leaving

conscientious architects and planners with little room to negotiate. (See "Buckeye: Next Six Exits," June 2008, for a look at another booming Sun Belt settlement, and roles that architects take in the development process.)

For builders, control means adhering to a simple, inviolable set of planning principles—a formula that's been handed down, and watered down, for generations, starting with Frederick Law Olmsted's 1869 plan for Riverside, Ill., and winding up in the parking lot of a Walmart near you. Simple hasn't been good for Surprise, and it's been terrible for America, because simple, in this case, means shortsighted. The formula's got to change.

While we're busy pillorying investment bankers, automakers, and politicians for their roles in the current economic mess, let's make room in the stocks for builders. Not only did they push their product on millions of families that could ill afford the investment, turns out the nation can't afford it either. Profiteers in the home building industry have left the U.S. holding a steaming bag full of unsustainable communities.

The President's proposed stimulus package, with all its provisions for new infrastructure and green energy, could set the nation's place-making practices on a new course. Let's hope. Detroit is imploding because it refused to improve automobile fuel efficiency in the face of overwhelming evidence that oil supplies are dwindling. The home building industry has effectively done the same thing—not at the scale of a vehicle, but at the scale of a city. If only more builders had embraced Smart Growth, or even converted to the Church of the New Urbanism, before the bubble burst. I'd take a Celebration, Fla., over a Surprise, Ariz., any day.

Ned Cramer

LETTERS

MARXISM, SOCIALISM, DRIVEL

Bruce Brodt's letter ["Gas Attack," November 2008, page 14] in criticism of your editorial is the most exact example of the definition of "drivel" I have seen in print.

Harold Seckinger

Via e-mail

hseckinger1@tampabay.rr.com

I completely agree with your rebuttal editorial ["The Red Menace," November 2008, page 14] to Bruce Brodt's Commie diatribe. Not only does he sound like he's one of the ones who took advantage of the "privatized profits" of the Wall Street groups that got us in to this mess, he's also probably standing in the "socialized collapse" line

with both hands fully extended. As Lord Acton once wrote, "Absolute power corrupts absolutely." These guys need to be monitored, and closely. "*Mea culpa*, America," indeed.

Andy Hammer

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The condescending nature of your response to Bruce Brodt is telling. It shows that you are a Marxist, Brodt is correct, and you don't know what Marxism or socialism means. Anyone who believes that taxes on cigarettes are about discouraging smoking is truly living in La-La land, and hasn't a clue about the socialists' agenda.

→ Itching to share a thought?
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Your quote from Alan Greenspan is out of context and does not convey the message he was trying to send to Congress. You have created spin by lifting a statement to advance your point of view, which is totally dishonest. Citing the “spectacular failure” of Republican deregulation as contributing to the Democrat-caused global financial meltdown is certainly revealing of a biased, uninformed, and downright untruthful editorial view. Republican deregulation had nothing to do with it, and you know it. I am totally disgusted that an honored architectural publication would stoop to such low-level, socialist political drivel.

Jay Bannister

Dallas
jaybannist@cs.com

SEEN AND NOT HEARD

Let me confess: Just about every one of your editorials incenses me and contradicts many of the articles in the very same issue. You sit at the top, unreachable, and add your own opinion. This month [November 2008] you probably did the best and worst in the same article—reply to a reactive opinion and offer your own political opinion. The irony goes further because the letter sent in was truly degrading, and I agree with your critical analysis and opinion. You should either not write the editor's column or you should transcend your impulse and use the column to forecast issues or to invite forum topics so you can then apply your commendable ability at forming a broad-based magazine. Like good Vice Presidents, editors should be neither seen nor heard.

I am an aging educator and practitioner. When I retired, my colleagues were joyful, and few miss my clamoring for certain rigors of structures, construction, and art in the diet of the students. This last issue about schools [November 2008] was a wide brush stroke. Most of the buildings featured were truly awful glass boxes. Not uncovered were three looming issues: 1) selling thousands of naïve, idealistic youths about the possibility that they will ever design; 2) the unhealthy predomination of studio over the acquisition of other crucial university [learning] and social skills; and 3) [the fact that] engineering disciplines will systematically crowd architecture from its predominant role. Lawrence Speck's education survey [“A Higher Education,” November 2008, page 84] unfortunately celebrates the broadly based opinion. Speck walked through several generations of what is supposed to be the same profession and blessed the schools with an “all is well.” We should not be so glib and bright.

Tony Schnarsky

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FAILING ARCHITECTURE SCHOOL

I had a passing acquaintance with Lawrence W. Speck at MIT in the '70s, and I remember him with pleasure and respect. His catalog of the failures and follies of architectural education over the last five decades was startling, but his contention that all is now well does not convince. Special courses, interdisciplinary seminars,

and student research are nice ideas, but if they are not organized into a comprehensive, coherent, and connected curriculum, they will have little lasting effect.

Law schools, music conservatories, and plumbing academies long ago adopted a successful approach that has eluded most architecture departments: They built programs of learning around a rigorous, information-dense, cumulative, and well-monitored core. Architectural educators may wax poetic about the powers of their special initiatives, but no amount of self-congratulation will hide the following facts: Architects are consistently rated among the lowest paid professionals; architects are increasingly being overruled—or supplanted—by owner's representatives, construction managers, and value engineers; architects are all but invisible in politics and government; architecture schools are held in such low regard that they seldom rate even a mention in standard national rankings of graduate programs.

I am glad I am an architect, and I am in full agreement with Speck's notion that architecture offers an unparalleled framework for exploring art, science, economics, business, psychology, ecology. But unless students are given solid training in the basics of the profession—and then shown how that knowledge can be successfully deployed—the opportunities inherent in design study will continue to be squandered.

James Vincent Czajka

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OBAMA AS URBANIST

Concerning your opening remarks in the Nov. 25, 2008, e-mail newsletter, forgive me for saying so but I'm afraid you don't have a clue about Obama and his focus on cities and his urban policy. Nobody knows this guy. He was not vetted in this past election. His experience shows him to be a radical and we don't need this in our cities; we architects need business-friendly cities for growth and jobs. Let's hope we can get through the next four years without too much damage being done to our freedoms.

Haven Mankin

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LEARNING TO LOVE THE BOX

The reuse of big box stores should be accepted with less angst than the author/artist Julia Christensen suggests [“Big Box Reuse,” October 2008, page 84]. Adaptive reuse is an ancient technique. Religious basilicas we revere today were based on the Roman basilica—the office building/shopping mall of its day. They were the least expensive way to [contain] a lot of space under one roof, which was necessary for Christian liturgies. The more I practice architecture, the more I think Mies had it right at IIT: Build a big metal box and change the furniture as needed for the function.

Michael Molinelli

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UNLESS STUDENTS ARE GIVEN SOLID TRAINING IN THE BASICS OF THE PROFESSION—AND THEN SHOWN HOW THAT KNOWLEDGE CAN BE SUCCESSFULLY DEPLOYED—THE OPPORTUNITIES INHERENT IN DESIGN STUDY WILL CONTINUE TO BE SQUANDERED.

—JAMES VINCENT CZAJKA



Kate Herman
Contributing Editor, Numbers

SINCE ITS DEBUT exactly a year ago, in ARCHITECT's January 2008 issue, the Numbers department has been compiled by freelance writer Kate Herman. Every month, Herman unearths a set of revealing, and often startling, statistics on topics ranging from walkable urbanism to formaldehyde levels in FEMA trailers. She singles out "Curbing Carbon" (June) as a favorite assignment. "I've been fascinated by the industry's attention to green building—and the broad scope that term encompasses, depending on whose definition you use," Herman says.

Herman started her career as a reporter for the *Philadelphia Inquirer*, where she covered housing, business, politics, and more. She has also written for *Multifamily Executive* and *Developer* (sister publications of ARCHITECT) and various political and educational journals. She holds a B.A. from Wittenberg University and an M.S.J. in magazine publishing from Northwestern University. She and her husband, who live just outside Washington, D.C., spend their spare time cooking and traveling.

2 million

The number of U.S. jobs that could be lost in 2009 if the government does not pass a stimulus bill, according to the Portland Cement Association. PCA chief economist Ed Sullivan says that for every 10 construction jobs a project creates, 17 additional jobs stay in the region when the project is complete.

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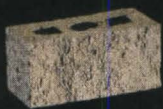
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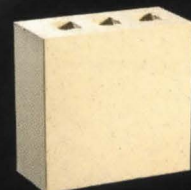
**MODULAR
ECONOMO**

$3\frac{5}{8} \times 3\frac{5}{8} \times 7\frac{5}{8}$



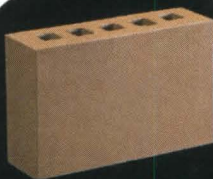
MONARCH

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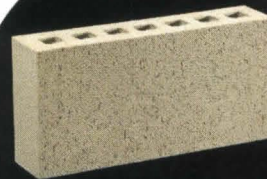
QUAD

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DOUBLE UTILITY

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DOUBLE MONARCH

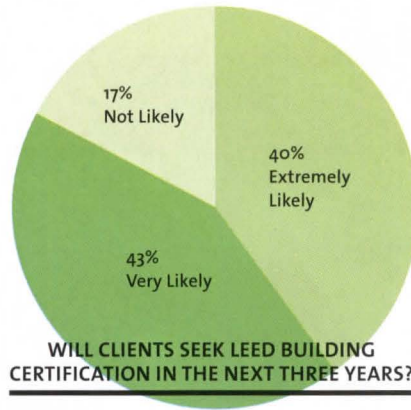
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EDITED BY ANDREW SLOCOMB WEST

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



IN ADDITION to announcing his infrastructure-heavy stimulus plan, President-Elect Barack Obama has named trained architect Shaun Donovan as his choice for HUD secretary.



TURNER CONSTRUCTION has released its 2008 Green Building Market Barometer. The forecast looks positive for green building, citing lower operating costs and higher building values, despite the credit crunch.



LOS ANGELES INTERNATIONAL AIRPORT is getting a face-lift from Fentress Architects. The new design features curved rooftops that not only recall the ocean to the west, but also reduce glare from the southwest.

Awards Aplenty

AIA, ACSA, AAF, AND USGBC PICK THE WINNERS, INCLUDING MURCUTT, SANTOS, AND FANEUIL HALL.

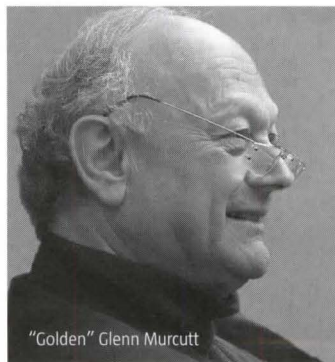
NOVEMBER 2008
ARCHITECTURE
BILLINGS INDEX

↓ 34.7

- ↓ 44.5 mixed practice
- ↓ 40.8 institutional
- ↓ 30.0 multifamily residential
- ↓ 26.7 commercial & industrial

For the second month running, the index has reached a record low, continuing four months of decline.

SOURCE: AIA



IT'S THAT TIME OF YEAR, when the associations—the AIA, the American Architectural Foundation (AAF), the Association of Collegiate Schools of Architecture (ACSA), and the U.S. Green Building Council (USGBC)—recognize the best and brightest in architecture.

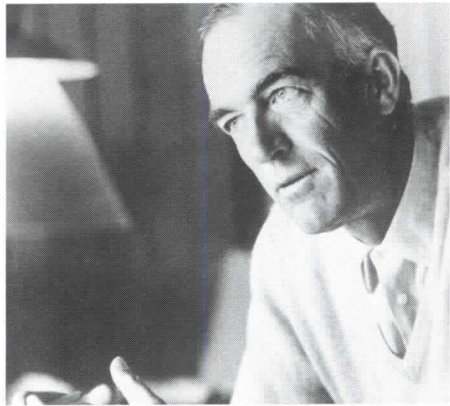
Some of the highest honors will be presented at the AAF's annual Accent on Architecture Gala, to be held at the Daughters

of the American Revolution Hall in Washington, D.C., on Feb. 6. The AIA will award the 2009 Gold Medal to **Glenn Murcutt**, the Australian architect and 2002 Pritzker laureate. Seattle-based **Olson Sundberg Kundig Allen Architects** will also step up to the podium to pick up the 2009 AIA Architecture Firm Award. The AAF will present its 2009 Keystone Award to Miami Mayor **Manuel A. Diaz** for his design leadership and encouragement of smart growth principles. The only building to be recognized at the gala, with the 2009 AIA 25-Year Award, will be **Faneuil Hall Marketplace**, the ur-festival marketplace and Boston historic landmark renovated in the mid-1970s by Benjamin Thompson & Associates.

The ACSA has announced its awards for educators and programs, singling out **Adèle Naudé Santos** of MIT for the Topaz Medallion

and **Judith Sheine** of Cal Poly Pomona and **Rafael Longoria** of the University of Houston as distinguished professors.

On the sustainability front, the USGBC announced its 2008 Leadership Awards, which recognize top companies and individuals in sustainable building. The President's Award went to **Alexander "Andy" Karsner**, assistant secretary for energy efficiency and renewable energy at the U.S. Department of Energy. Five other categories were recognized as well, putting the spotlight on **San Diego Gas & Electric** and its Sustainable Communities Program, **Alex Wilson** of *Environmental Building News*, consulting from **Davis Langdon**, sustainable materials consultant **Scot Horst**, the **AIA's National Committee on the Environment**, real estate services giant **CB Richard Ellis**, and Ohio Governor **Ted Strickland**.



JØRN UTZON, the 90-year-old Danish architect and 2003 Pritzker laureate who startled the world in 1957 with his competition-winning design for the Sydney Opera House, died on Nov. 29.



THE WASHINGTON HILTON and Beyer Blinder Belle received the green light from the Washington, D.C., Historic Preservation Review Board for an 11-story addition to the hotel that John Hinckley made famous.



U.S. NEWS & WORLD REPORT adds planners to its 30 Best Careers for 2009, alongside clergy, ghostwriters, hairstylists, and veterinarians. In the "most overrated" category: attorneys, chefs, farmers, physicians, and—yep—architects.

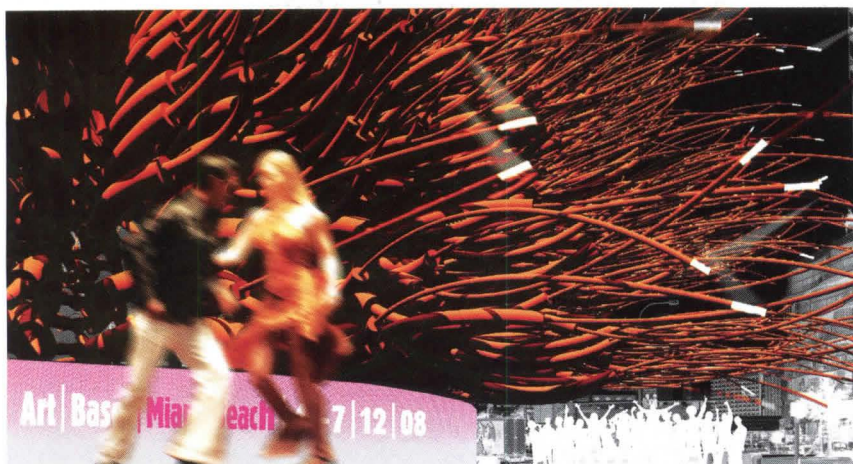
Twelve Cheers for Diversity

THE AIA HAS ANNOUNCED the recipients of its inaugural Diversity Recognition Program, which recognizes firms, schools, individuals, and initiatives that encourage diversity in architecture. Winners include firms that exhibit best practices for recruiting and retaining a diverse staff, AIA programs that give minorities a voice and opportunities to network, and individuals who have done research on diversity or worked to encourage diversity in the industry. The chosen few will be fêted at the AIA convention in San Francisco and be included in the AIA Best Practices Library.

- AIA Denver: Women in Design
- AIA Kansas City: Women in Design Committee
- BRR Architecture, Merriam, Kansas: Diversity Committee, Support Programs, Leadership Opportunities, and Community Caring Program
- Boston Society of Architects: Youth Programs
- Boston Society of Architects: Inclusive Networks
- HOK, nationwide: Diversity Awareness and Inclusion Initiative
- KKE Architects, Minneapolis: Architectural Youth Program
- Lori A. Brown, Syracuse, N.Y.: Gendered Landscapes
- Mehrnoosh Mojallali, Venice Beach, Calif.: Association of Women in Architecture Group Exhibit
- Oscar L. Harris, Atlanta: mentor in diversity
- PBS&J, nationwide: diverse practice
- David Goldstein, Santa Barbara, Calif.: Santa Barbara County High School Architectural Design Competition

"THE GRANITE BENCHES AT THE TORONTO-DOMINION CENTRE HAVE BEEN TRASHED. NOT BY ROAMING BANDS OF GRAFFITI ARTISTS OR RIPPER SKATEBOARDERS, BUT AS PART OF A LARGER 'COURTYARD IMPROVEMENT PROJECT' UNDERTAKEN BY THE SUITS AT CADILLAC FAIRVIEW, THE OWNERS OF THE TD CENTRE."

*Lisa Rochon, architecture critic for Toronto's *Globe and Mail*, writing about the incisions made in the Toronto-Dominion Centre's courtyard benches to deter skateboarders from using the benches. Designed by Ludwig Mies Van der Rohe in the mid-1960s, the complex is a Modernist icon.*



WATERWORLD

Miami's DawnTown Competition, **Waterworks**, invited architects and designers to generate proposals for the envelope of a water-pump station in downtown Bicentennial Park. The winner, **Pulse** by **Helena Pierce** of San Antonio, Texas, created a piece of public art that makes noises and moves in reaction to the pump's vibrations and to the weather. The design will undergo a feasibility study to determine if it will be built.

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BUSINESS



TEXT BY EDWARD KEEGAN
PORTRAIT BY MATT GREENSLADE

→ BEST PRACTICES

Growing Leaders

Name: Jorge Gomez

Firm: NBBJ

Bio: The delivery leader in NBBJ's New York studio, Gomez joined the firm in 2003 and is currently overseeing the incorporation of BIM into the studio's projects. He has degrees from the New Jersey Institute of Technology and Columbia University.

LEADING CHANGE was initiated by NBBJ in 2001 as a program to foster employees whom the firm identified as potential leaders. Jorge Gomez, a 46-year-old architect in NBBJ's New York City studio, has participated in the program as both a "leader" (an up-and-coming employee) and a coach. So, what makes for an effective leadership program? Gomez offers some pointers.

Prepare yourself.

"You take a survey before Leading Change: 'What's working? What's not working?' It gets personal. 'How do you see Jorge Gomez as a leader?' Everybody thought I had great technical experience that people wanted to tap into, but I needed to become more accessible."

Get out of the office.

"The kickoff is a three-day session at Sleeping Lady, [a nature retreat] about three hours outside Seattle. It's very structured. There are exercises with frank discussions that loosen you up—really heated discussions about what is working and what is not."

Tap into the resources around you.

"There were maybe 40–50 leaders [at the retreat], plus coaches. A lot of the issues we had in the New York studio were happening elsewhere. We weren't alone."

Stay in touch.

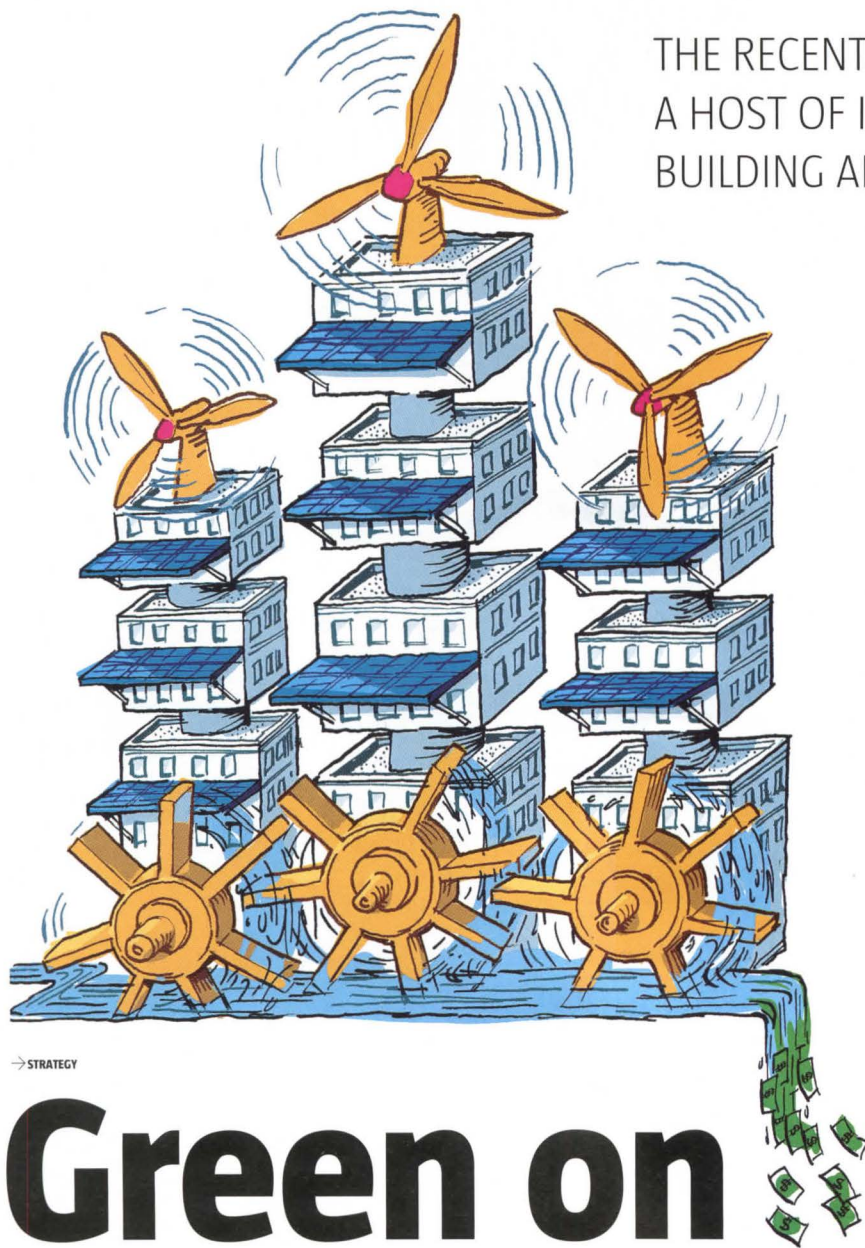
"You develop an action plan and [coaches and leaders] check in with a conference call every month or so. The outside consultants get in touch, too. They're the support mechanism for the program. They're vital."

Emphasize transformation over transactions.

"Transformational leadership inspires teams through good and bad times. Transactional leadership is easier. They stress in Leading Change how everybody falls back into the transactional, while transformation is the goal."

Practice what you preach.

"Before, we had one person driving the meeting each week. Now, we take turns." □



→ STRATEGY

Green on the Inside

TEXT BY AMANDA KOLSON HURLEY
ILLUSTRATION BY PAUL HOPPE

IN EARLY OCTOBER, President Bush (or former President Bush, by the time you're reading this) signed into law the Emergency Economic Stabilization Act of 2008, authorizing the U.S. Treasury to spend up to \$700 billion infusing cash into banks and buying up their troubled assets. While the financial bailout grabbed headlines, Division B of the same law, H.R. 1424, quietly ushered in a host of incentives for sustainable building and renewable energy. These could give a significant boost to green projects over the next several years.

For architects who do a lot of commercial work, the biggest news is that the energy-efficient commercial

THE RECENT **BAILOUT PACKAGE** USHERED IN A HOST OF INCENTIVES FOR SUSTAINABLE BUILDING AND RENEWABLE ENERGY.

buildings tax deduction of up to \$1.80 per square foot has been extended through 2013. This incentive, part of the Energy Policy Act of 2005, was originally in effect until the end of 2007 and then extended through the end of 2008. To qualify, the owner of a new or existing building must show that its interior lighting, envelope, or HVAC system reduces by 50 percent the minimum requirements set by ASHRAE 90.1-2001.

What matters is not just that the deduction has been extended, but that the extension is five years long. Before, says Anica Landreneau, the sustainable design practice leader of HOK's Washington, D.C., office, the tax deduction "wasn't really on track with the building design and construction cycle," because owners and their architects couldn't count on it still being law once a project on the boards had been completed (the deduction can be claimed only upon completion). Now, Landreneau says, "They've extended it to a long enough span that someone could design a more efficient building with this in mind, and deliver it by the date they need to [in order to] receive this benefit."

And here's a provision to make architects happy: In the case of a public building, owned by the government (which, of course, doesn't pay taxes), **the deduction goes to the designer of the energy-efficient feature.** This provision was in the original law, says Andrew Goldberg, senior director of federal relations at the AIA, but the Internal Revenue Service did not give clear advice on how to claim it. "We spent three years fighting to get the IRS to give specific guidance," Goldberg says, and in April 2008, the agency did state explicitly that architects were eligible.

Now that the provision has been both clarified and extended, expect to see "some really savvy public-sector clients, who say, 'Let's talk about an upfront reduction of fees.' It gives owners a little bit of bargaining power [with architects]," Landreneau observes. Yet it also spurs architects to design as efficient a building as possible, because the better it performs, the larger their tax deduction.

Another section in H.R. 1424 promotes renewable energy: The business tax credit for solar power and wind power will last through 2016. As before, **businesses can claim a credit equaling 30 percent of their expenditure on fuel cells or wind turbines,** and now the \$2,000 credit cap on residential solar installations has been removed altogether. (The \$4,000 cap on small wind turbines remains in place.) There is also a 10 percent credit for microturbines and geothermal and cogeneration systems.



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If an owner can slice 30 percent off initial costs, says Landreneau, they start to look more reasonable, and could pay for themselves in savings over perhaps 10 to 12 years, as opposed to 20 or 30. Also, **the federal law will have a compounding effect with local incentives:** For a courthouse project it designed in North Carolina, HOK will try to sell the client on a solar roof array, to take advantage of both state and federal incentives. Likewise, Brian Geller, the sustainability coordinator for Zimmer Gunsul Frasca Architects (ZGF) in Seattle, mentions incentives offered by Puget Sound Energy as potentially attractive partners to the new federal ones.

Of course, the question on everyone's mind is whether the terrible economy will stymie the law's potential. Opinions vary. Goldberg, of the AIA, concedes, "This helps, but ... the challenges of getting credit are probably bigger than any one incentive can fit." Yet Geller and ZGF partner Bob Zimmerman see a silver lining: The design process slows down, too, and sometimes "things become better considered" than during a fast-moving market, Zimmerman says.

Whatever happens, at least there's a nice perk for architects who bike to work. Thanks to the bailout, employers can get a tax break for offering a \$20 monthly benefit to employees who commute by bike. "Our HR group is looking to ... include it in the benefits package for next year," Landreneau says. □

\$62,246

The average annual income of an architect, according to a CareerBuilder.com survey. The website predicts that salary to increase by as much as 18 percent by 2016.

SOURCE: CNN, "WANT MORE MONEY?" 12/3/08

EVENTS

The 2009 International Builders' Show

Las Vegas hosts an industry in crisis, Jan. 20–23. On the bright side, the show will feature a 2,000-square-foot green, prefab show home designed by KieranTimberlake for *Builder*, ARCHITECT's sister magazine. buildersshow.com

Surfaces

Yet another reason to visit Sin City: carpeting, hardwoods, tile, and stone at the Sands, Feb. 2–5. surfacesexpo.com

World of Concrete

900,000 square feet of commercial concrete and masonry products, tools, and technologies at the Las Vegas Convention Center, Feb. 2–6. worldofconcrete.com

The Challenges of Leadership

The Harvard Graduate School of Design in Cambridge, Mass., stages a seminar Feb. 3–6 on leadership in practice. Gene Kohn, Ed Feiner, and six more alpha dogs lead the way. exceed.gsd.harvard.edu

The 20th Annual Accent on Architecture Gala

The American Architectural Foundation (AAF) is hooking up with the Daughters of the American Revolution—or, at least, using their building—on Feb. 6 in Washington, D.C. On the agenda: honoring the winners of the AAF's Keystone Award and the AIA's 25-Year Award, Architecture Firm Award, and Gold Medal. archfoundation.org

→ See architectmagazine.com for more event listings.

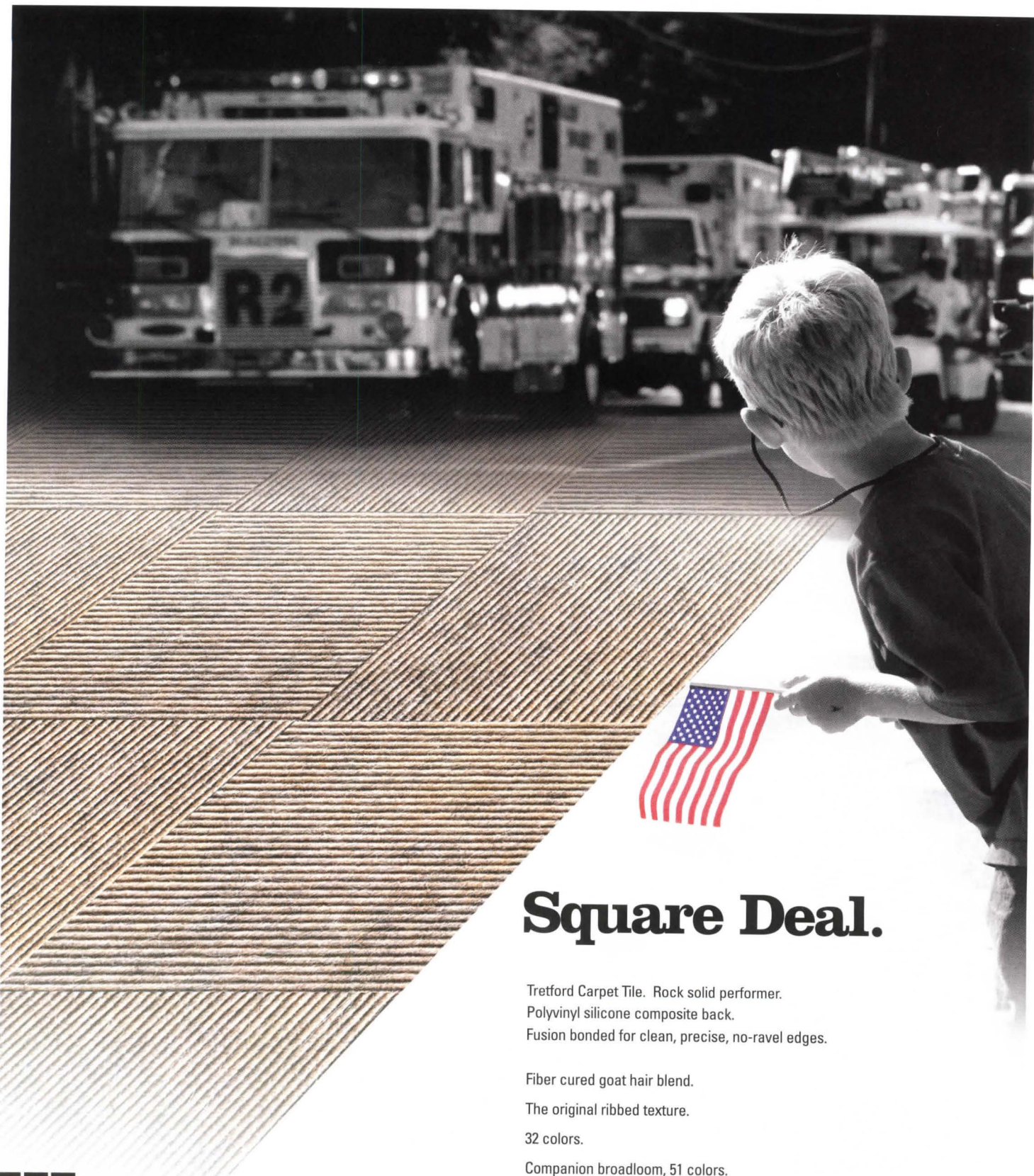
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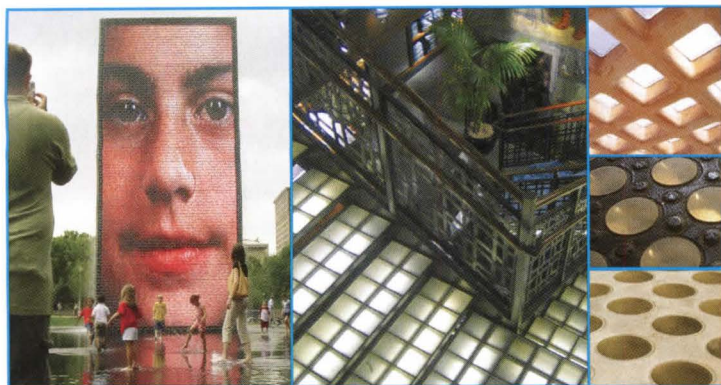
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DEADLINES

Woburn Public Library Expansion Ideas Competition

Generate an idea for adding 25,000 square feet to H.H. Richardson's public library in Woburn, Mass. Submit by Jan. 23 at woburnpubliclibrary.competition.com.

20 + 10 + X Architecture Awards Third Cycle

The WA Community Awards recognize projects that will create a dialogue about contemporary architecture. Submit by Jan. 23 at worldarchitecture.org.

2008 Shanghai Qingpu New City West Region International Competition of Conceptual Urban Design

Work with the city of Shanghai to rejuvenate a suburb that is quickly becoming urban. Submit by Jan. 31 at qpfuture.com.

World Space Creators Awards 2009

Show off your ideas for new retail spaces, in interior design, visual design, and student design. Submit by Jan. 30 at wsca.world.co.jp.

Ceramic Tiles of Italy's 2009 Design Competition

Ceramic Tiles of Italy invites architects and designers to submit their hottest designs completed with—what else?—Italian ceramic tiles. Submit by Feb. 6 at tilecompetition.com.

The Great Places Award

The Environmental Design Research Association recognizes projects that raise appreciation for the design and maintenance of the public realm. Submit by Feb. 9 at edra.org.

2009 Young Architects Forum: Foresight

The Architectural League of New York has issued its annual call for designs from the next generation of forward-looking architects who have been out of school for less than 10 years. Submit by Feb. 11 at archleague.org.

2009 Ideas Competition

The AIA Committee on Design has opened its 2009 ideas competition. This year's theme is "Listening to the Past, Looking to the Future: A House for Today." The committee seeks design proposals and sketches of how you would replace a 1931 house in Belmont, Mass.—built by early American modernist Eleanor Raymond—that was demolished in 2006. Submit by Feb. 13 at www.aia.org/cod_ideas.

Walt Disney ImagiNations

Send your projects to the Mouse and you could win a chance to present your designs and ideas to the Imagineering executives. All qualified applicants will also be considered for an internship with Walt Disney Imagineering. Register by Jan. 30 at disney.go.com/disneycareers/imaginations and submit by Feb. 28.

Caring for Older People

This international student design competition seeks entries that forecast the future of senior living, with a focus on social, economic, and environmental changes to come. Submit by Mar. 6 at architecture.com.

→ See architectmagazine.com for more deadlines.

-5%

The drop in residential housing construction in October 2008, according to the U.S. Commerce Department. Construction spending fell 1.2 percent that month, surpassing the 0.9 percent dip analysts had expected.

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business

→ LOCAL MARKET

Rochester, Minn.

TEXT BY MARGOT CARMICHAEL LESTER



1



2



3



4

ORIGINALLY HOME to nomadic tribes, the part of Minnesota that became Rochester was settled as a city in 1854 by George Head, who named it after his New York hometown. Over the following century and a half, the “Young Lion of the West” became a hotbed of scientific and technological research and development. In 2007, *Fast Company* named Rochester a “City on the Verge,” one of 20 world centers of opportunity, innovation, and creativity.

“Many local businesses are connected to the world market and need to be on the cutting edge of technology to compete for business and to deliver their services,” says Steven Sorensen, managing principal of architecture and engineering firm TSP’s Rochester office. Major employers include the Mayo Clinic and IBM, which combine to employ more than 34,500 people.

“We expect to see more growth in the medical industry as the nation changes and modifies the medical services delivery methods,” Sorensen continues. Rochester officials estimate that about 20 new technology companies have formed in the city over the past decade alone. This kind of rapid growth has spurred the city to erect the Minnesota BioBusiness Center (shown at top left), an office and lab building created specifically for startups and small companies, and has made the city ground zero for technology and bioscience architectural design.

But Rochester also remains tied to its Midwestern roots. “Though Rochester is a smaller city, this community has an eye for good architecture and an amazing infrastructure that gives us subways, skyways, and more,” notes Hal L. Henderson, principal and vice president of Minnesota-based firm HGA. “We understand the opportunity and potential of our combined ideas.” □

1. BioBusiness Center

Architect: HGA, Rochester
Completion: spring 2009
150,000-s.f. downtown office and lab building for small tech/science companies; seeking LEED Silver certification.

2. Broadway Plaza

Architect: Burt Hill, Pittsburgh, Pa.
Completion: 2004
146-unit apartment building for Mayo Clinic patients as well as business travelers.

3. Minnesota Energy Resource Corp.

Architect: TSP, Rochester
Completion: 2008
18,000-s.f. natural gas facility seeking LEED Silver.

4. University of Minnesota, Rochester Downtown Campus

Architect: HGA
Completion: 2007
Parts of a former downtown mall converted into 57,000 square feet of education space, services, and lounges.

POPULATION/EMPLOYMENT

2007 population: 181,536; job growth, last five years: 6.9%.

OFFICE MARKET

2.2-million-s.f. market about 15 percent vacant; asking rates around \$15/s.f.

RESIDENTIAL MARKET

Single-family home median sale price, October 2008: \$158,000.

MARKET STRENGTHS

- Strong local economy
- Diverse business base
- Revitalized downtown area

MARKET CONCERNS

- Pressure on transportation infrastructure
- Access to capital for emerging businesses
- Increasing suburban sprawl

FORECAST

“Partnerships and collaborations between world-class businesses will continue to grow and will result in the development of cutting-edge technologies,” predicts Gary Smith, president of Rochester Area Economic Development Inc. “As a result, our economy will continue to grow as companies form, expand, or locate here because they come to value our unique community culture.”



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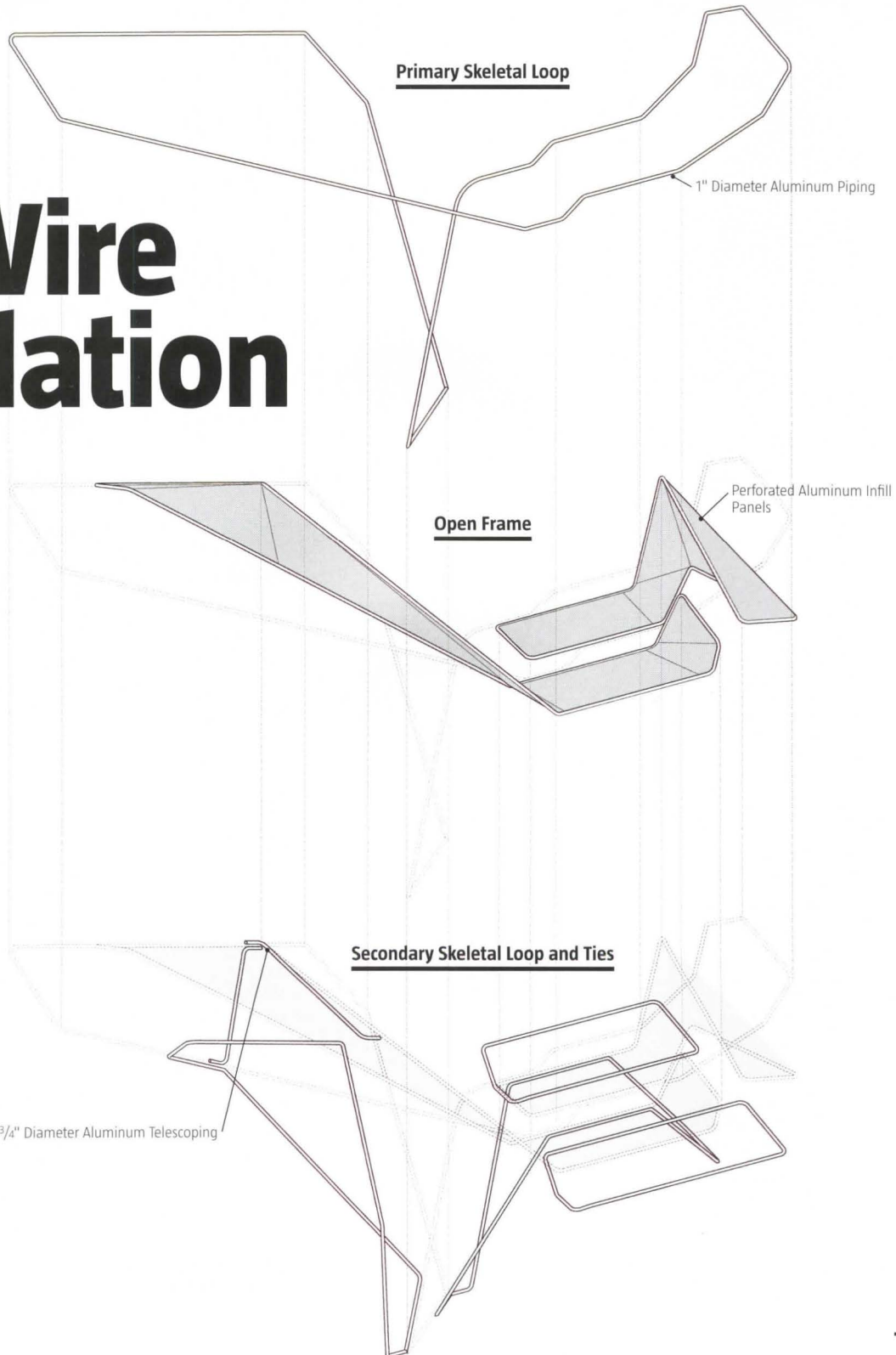
CONTINUING EDUCATION

TECHNOLOGY

→DETAIL

Live Wire Installation

Architect: Oyler Wu Collaborative
 Location: SCI-Arc, Los Angeles

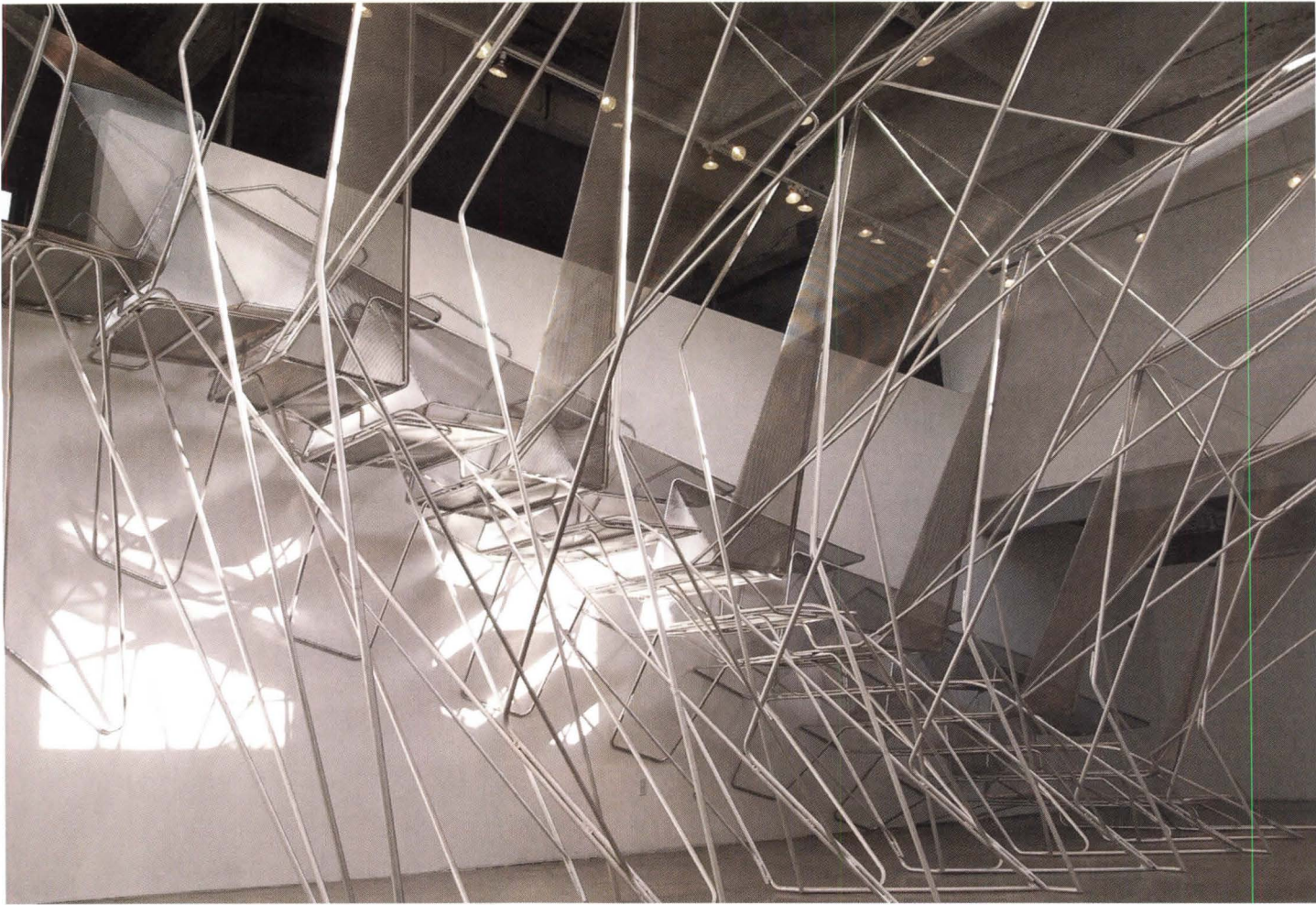


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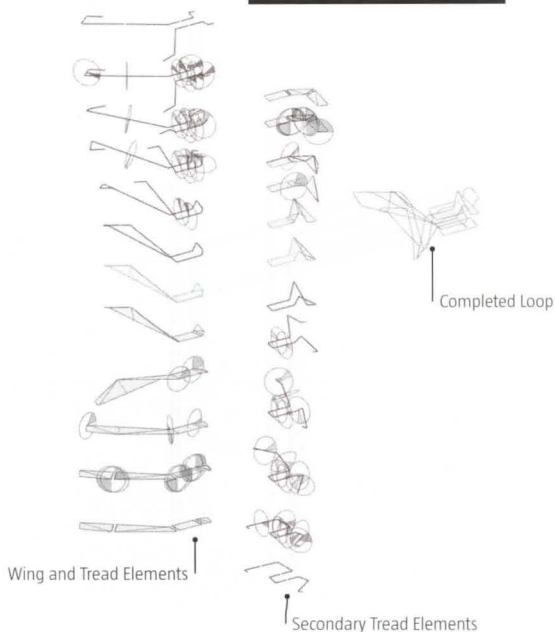
The index figure for manufacturing activity in November 2008, released by the Institute for Supply Management (any figure below 50 is an indicator that the segment that the segment is contracting). The reading is the lowest in 26 years.

SOURCE: THE INTERNATIONAL HERALD TRIBUNE, "MANUFACTURING INDEX DROPS TO 26-YEAR LOW," 12/1/08





Loop Deformation Diagram



TEXT BY KATIE GERFEN

IN THE SUMMER of 2008, SCI-Arc dean Eric Owen Moss invited faculty members Jenny Wu and Dwayne Oyler of Los Angeles–based Oyler Wu Collaborative to create an installation for the school’s gallery. The result was *Live Wire*, a functional staircase that connected the first floor to a second-story catwalk from Oct. 24 to Dec. 5.

The staircase’s construction is based on a series of loops created from bent 1-inch-diameter aluminum pipe that are welded together to form the stairs and supports. “The loop system starts as a tread and becomes a rail or starts as a tread and becomes a wing element and comes down to be a structural element below,” says Oyler. Two previous installations by the collaborative had used aluminum as a medium, but Wu notes that the choice of the specific pipe used in *Live Wire* balanced the needs for strength with the desire for a streamlined design. “The 1-inch aluminum pipe was chosen because we could achieve a tighter bend. Any bigger, the walls collapse,” she says. The team built an “insanely large” jig, Wu remembers, that was set up so that as each loop was constructed, it could be set in place before welding to ensure stability and strength.

Most SCI-Arc gallery installations are fabricated with the help of students, and *Live Wire* had one of the biggest teams ever—nearly 40 students in all, though never all at one time. “The students would come when they had free time,” says Oyler, “so it was important to set things up so that people who did not know the whole scope could come in and bend pipe. The fabrication drawings [done in CATIA and Rhino 3D] were very important.” The team also worked closely with engineering firm Buro Happold to identify trouble spots in the design, doubling up loops to add strength or creating new ones to shore up weaknesses. □



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TEXT BY JOHN GENDALL
PHOTO BY JOHN WRIGHT

Initially interested in purely structural engineering, London-based Hanif Kara has found success over the past dozen years working at the intersection of science and design. But he emphasizes that what he and his firm, Adams Kara Taylor, do is not architecture.

→ SPECIALIST

Engineering Success

ENGINEER HANIF KARA HAS MASTERED THE FINE ART OF WORKING WITH ARCHITECTS. HIS SECRET? RELAX, AND GET COMFORTABLE WITH THE IDEA OF BEAUTY.

EVER SINCE THE RENAISSANCE, when engineering and architecture split into separate disciplines, the relationship between the two has been plagued by competition and antagonism. And the digital age has made professional boundaries harder to distinguish.

Hanif Kara, a design engineer and principal of London-based Adams Kara Taylor (AKT), has become a leader in his field by successfully navigating this tenuous divide. He regularly works with some of the world's best-known architects, including Norman Foster, David Chipperfield, Foreign Office Architects, and Zaha Hadid. "Design engineering, from our point of

view, is about becoming an expert, not about becoming a second-rate architect," says Kara, acknowledging the line between the professions. "The trend of engineers becoming architects is a bad one."

It's the *design* in design engineering that is fundamental to AKT's practice. Structural engineers, notes Kara, "do things in a contained, technically competent way: they make buildings stand up. As a design engineer, you have to relax a bit more. And you can't be afraid to use the word 'beauty.'"

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This disposition hasn't always been the case. The mathematically inclined, East Africa-born Kara, who immigrated with his family to London in 1973, initially pursued a career in "pure" structural engineering: "I was interested in power stations and roller coasters," he comments. After graduating from the University of Manchester in 1982, Kara went to work at YRM Anthony Hunt Associates, a multidisciplinary firm in London.

Then his interests shifted. "I've grown an empathy for architecture and space," Kara says. "When an architect feels pain about a color or something, I should be able to feel that pain, too."

He also had something of an organizational epiphany. "During the last recession, 13 years ago, I saw the writing on the wall that the industry would move away from large, multidisciplinary firms," Kara explains. So, in 1996 he left YRM and founded AKT with partners Robin Adams and Albert Taylor to focus on design-led structural and civil engineering.

Since then, the trio has stayed busy working on numerous projects at a wide range of scales. Among the better-known structures AKT was involved with is Zaha Hadid's acclaimed Phaeno Science Center, in Wolfsburg, Germany, completed in 2005. AKT designed the 135,000-square-foot building's triangular structure from a single piece of concrete without movement joints. "In terms of concrete technologies," Kara notes, "we pushed forward what [Italian engineer Pier Luigi] Nervi left behind 30–40 years ago."

Hadid agrees. "We like structurally ambitious projects with slightly longer spans and cantilevers," the architect says, "and I think Hanif Kara's work is very much capable and geared up to what we are doing. He is always looking for the chance to innovate."

AKT operates with equal fluency at smaller scales. In 2006, for example, Kara assisted London's Architectural Association (AA)—where he has taught for the past 15 years—in creating a student-designed temporary pavilion that made use of fibreC, a glass-fiber-reinforced concrete panel manufactured by Rieder. AKT helped the students by developing a method for quickly performing structural analyses on proposed geometrical forms. For the pavilion that was ultimately built, according to a scheme by Alan Dempsey and Alvin Huang, the firm provided an efficient model of linking digital design to digital fabrication.

The Harvard Graduate School of Design recently named Kara professor of creative engineering, a position in which he will interrogate the role of engineers in the process of design. "A connection with education has been an important part in shaping the practice," says Kara. "In the past, with engineering, many teachers have stayed in academics, and many practitioners have stayed in practice. We have done both."

With a solid European reputation firmly in place, AKT is now eyeing the American market. "Lawsuits make the nature of U.S. markets challenging," Kara says. "We've been carefully studying the American system of architectural and engineering collaborations, and the seams, borders, and divisions are so clear. These gaps are where the lawyers work." It also happens to be the zone where AKT thrives. □

→ ECO

Tear Down This Wall

THE BARRIER GOING UP ALONG THE U.S.-MEXICO BORDER IS AN ARCHITECTURAL, ECOLOGICAL, AND FUNCTIONAL FAILURE.



TEXT BY LANCE HOSEY
ILLUSTRATION BY PETER ARKLE

ONE POPULAR DEFINITION of sustainability, based on the U.N.-commissioned Brundtland Report (1987), goes like this: "meeting the needs of the present without

compromising the ability of future generations to meet their needs." This oversimplifies the report and ignores its intent—to highlight the connections between natural resources, economic disparity, and social justice. Here's a full quotation: "Sustainable development requires meeting the basic needs of all and extending to all the opportunity to fulfill their aspirations for a better life."

The income gap along the U.S.-Mexico border is among the worst anywhere. Yet how are we addressing it? By building a wall: 700 disjointed miles of a 12-to-15-foot-tall barrier spanning parts of Texas, New Mexico, Arizona, and California. At \$1.2 billion, it costs nearly \$2 million per mile. A ragtag jumble of concrete, steel, and scraps, the completed segments look more like a detention camp than the entrance to a great nation. A far cry from the Statue of Liberty welcoming "huddled masses yearning to breathe free."

Worse, the barrier disrupts human communities. Nogales straddles the border between Arizona and Mexico, and for 125 years the only thing marking the line was a four-cable cattle fence. But now the wall cuts the city in half and isolates families and friends on opposite sides. At a hearing in Brownsville, Texas, that included U.S. congressmen as well as state and local officials, a resident pleaded, "It isn't really a border to most of us who live down here."

And by reshaping long stretches of wilderness, the wall could also have enormous ecological consequences. Parts cut through sensitive wildlife refuges and fracture the habitat and migratory routes of jaguars, pygmy owls, and many reptiles. But the Department of Homeland Security exempted the project from normally required environmental reviews—in order to speed up the process.

Reportedly, 60 percent of U.S. voters have a tolerant attitude toward immigration, favoring greater opportunity for citizenship. Still, if you prefer tighter borders, the fence doesn't work. Even children and seniors can scale it easily, and those who can't simply funnel through the gaps, rerouting rather than preventing the flow of traffic. Increasing the number of guards won't help; the Berlin Wall was manned by soldiers firing live rounds, yet thousands of people still managed to cross it. If the boundary doesn't function, costs a lot, looks terrible, upsets communities, and damages ecosystems, why are we building it? □



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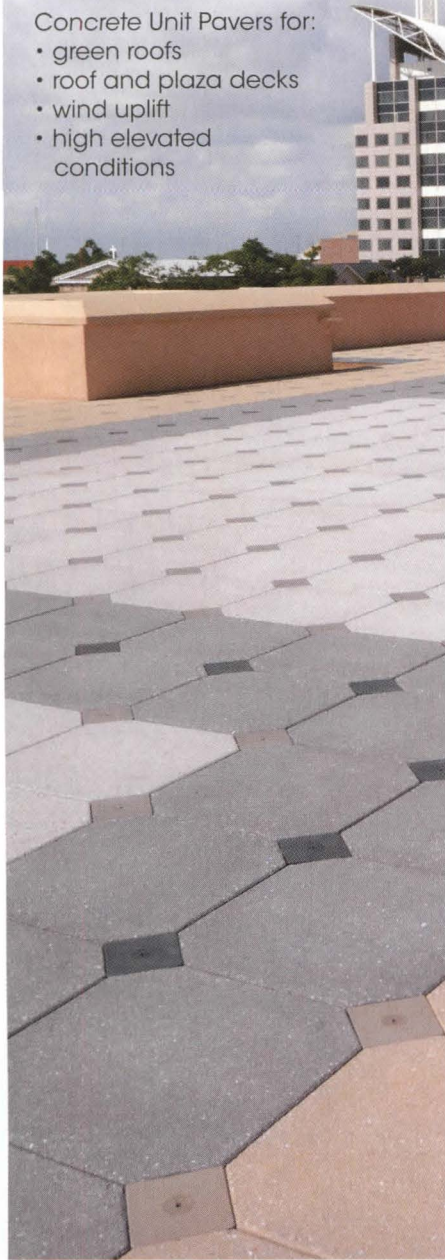
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→BIM

Role Models

A DIGITAL DESIGN GURU AT SOM LOOKS TO THE FUTURE OF BIM.

TEXT BY MIMI ZEIGER



Paul Seletsky

THERE ARE A COUPLE OF THINGS that, if not common parlance, are fairly well known about one of the architecture profession's top firms. First, Skidmore, Owings & Merrill (SOM) developed its own design software system, called AES, in the 1980s. Although the firm later moved on to Autodesk's AutoCAD, their homegrown, proto-parametric software is part of the firm's mythology.

The second, higher profile piece of information is that SOM used building information modeling (BIM) to create architectural and structural design documents for 1 World Trade Center (or the Freedom Tower), set to be completed in 2013. The building's subterranean complications—structure, subway tunnels, and utilities—prompted the use of Revit to coordinate all systems from basement to the

communications spire of the 1,776-foot-high tower. SOM and Autodesk even worked out a deal in which the software company would support SOM's use and development of Revit on the project.

Documents for 1 WTC were completed in 2007, and now **BIM is used on 15 percent of all SOM projects.** Integrated modeling changed how the firm works, but, according to Paul Seletsky, senior manager of digital design in the New York office, adopting BIM requires adopting "BIM culture"—a new way of thinking about building design based on performance, not just form. It also requires a different kind of practitioner, one who can shape-shift between the design and technical demands of any project. Digital Design Specialists, as they are called in SOM parlance, reside on several project teams at a time. They are architects (not "operators," Seletsky stresses) who know the tools: Revit, Digital Project, Rhino 3D, Ecotech, and a host of simulation software. Most important, they can think critically and holistically about a design.

"I wouldn't call them 'translators' as much as 'transformers'; they are there to transform the culture and to blur distinctions," says Seletsky, when asked to come up with a term to explain the Digital Design Specialists' role. "I equate them with those who fight guerrilla warfare, who blend in with the population—and you can't determine if they are design or technical."

Not surprisingly, **it all boils down to communication.** When offices in different cities work together on a single project, the 3-D model is constantly exchanged. Files fly over the wires and are updated at each end. Seletsky wants a web-based hosted model service, an idea that is inspired in part by Google Docs. Freeing BIM from individual client PC solutions will tap into its most collaborative applications. Multiple uses can work simultaneously. They can see the broad whole of a project, impart the results of analysis and experimentation, and test for interferences.

Moreover, as economic concerns dovetail with environmental concerns, building performance—embracing enclosures and structural, mechanical, electrical systems, and LEED compliance—becomes crucial. Here, the holistic 3-D model takes center stage. Proving BIM's import, organizations like the BuildingSMART Alliance have cropped up. BuildingSMART, a coalition of companies in building design, construction, and management (SOM is an active member), lobbies for integrated practices and open standards in light of technological change.

"We are seeing firms that are trying to incorporate BIM without fully understanding the cultural implications. They look at BIM not as ... an accelerated production mechanism. **If we only use it for production, we are going to be severely limited.**" Seletsky warns.

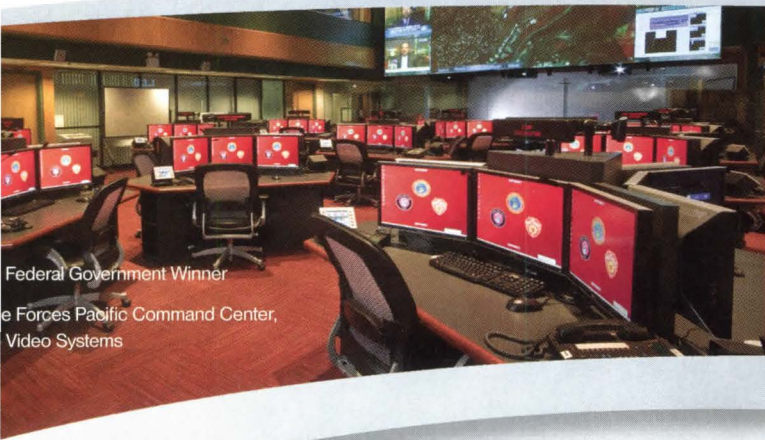
Seletsky is no utopian dreamer: SOM is already brainstorming with Google, a company that, Seletsky says, understands the value of being a gatekeeper of information—something architects, as the "gatekeepers" of BIM models, should be able to capitalize on. Given SOM's long history with innovation, it is interesting that Seletsky flags human issues, not software or hardware, as a primary challenge. His prescience hints at barriers not only the profession at large will face as it adapts to change, but individual architects will, too. □

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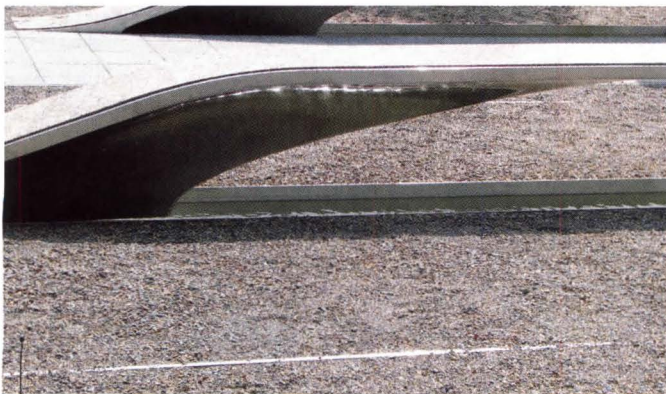
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Jürgen Mayer H.'s new design for **Bisazza Home** offers a literal twist on conventional glass tile. As shown here on a polyurethane chair, the glass mosaics are adhered to flexible sheets (the **Data** collection comes in black, red, and green). The tiles can be used on walls and furniture, as well as high-traffic floors. • Approximately 12 3/5" x 12 3/5" sheets • bisazzausa.com • Circle 101



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Trend USA's new mosaic tile collection, **Feel**, is made of 80 percent postconsumer recycled glass in 12 colors and 26 groovy, wallpaper-inspired patterns. The mosaics are made of 3/4" x 3/4" tiles. • 12 7/16" x 12 7/16" sheets •



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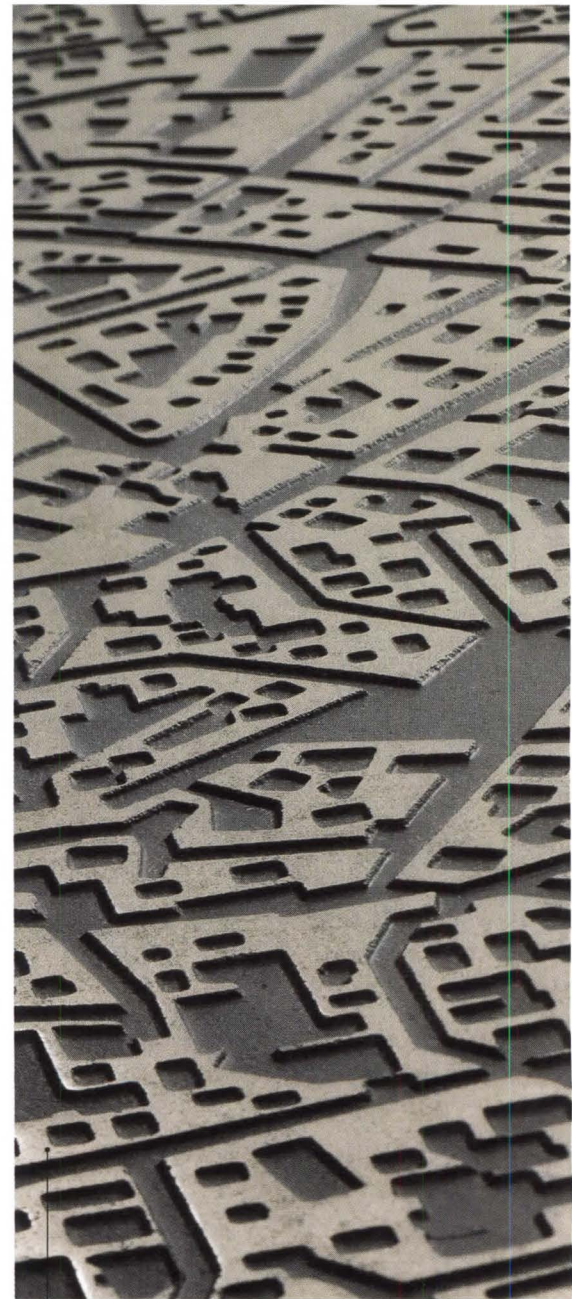
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USG has introduced **Logix Integrated Ceiling Systems**, a kit of grids, channels, and tiles. Logix promises greater leeway in the design and layout of a dropped ceiling and allows for the integration of lighting, sprinklers, and HVAC components for a clean installation. The system can be used with a variety of USG ceiling grids and lay-in panels. • usg.com • Circle 104



TexCote has adjusted its formula for **Coolwall**, improving upon the previous version. The manufacturer's studies have found the coating is impervious to water penetration, has low VOCs, and is capable of reflecting the sun's heat for a surface temperature of 40 degrees lower than competitors' products. • texcote.com • Circle 109



Lea Ceramiche has created two new tiles inspired by an urban map: **City** (above) and **Streets**. Embossed or bas-relief, depending on size, the raised pieces echo street patterns or a small-scale site map. • 23 3/5" x 47 1/4" or 23 3/5" x 23 3/5" • ceramichelea.com • Circle 108



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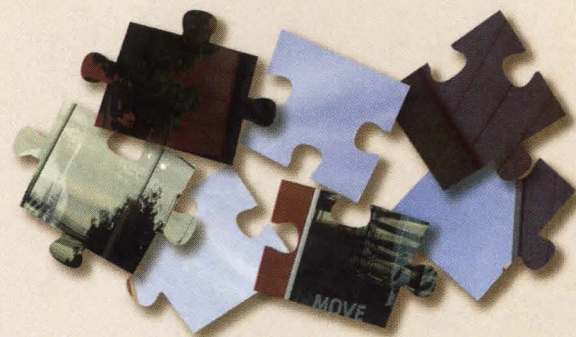
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CULTURE



→ EXHIBIT

"To every age its art and to art its freedom." This call was inscribed (in German) 111 years ago over the doors to the Secession building, an exhibition hall in Vienna for the reformist art and design movement of the same name. Rebel creatives were similarly engaged in the United States and England, bucking Victorian revivalism for the purity of arts and crafts. **The Arts and Crafts Movement: Masterworks from the Max Palevsky and Jodie Evans Collection at LACMA** features a selection from 45 promised gifts to the museum. The show includes usual American suspects (Wright windows and this Cube Chair designed by Harvey Ellis for Gustav Stickley) but also a few rarities from around the world. • Through March 10 • lacma.org

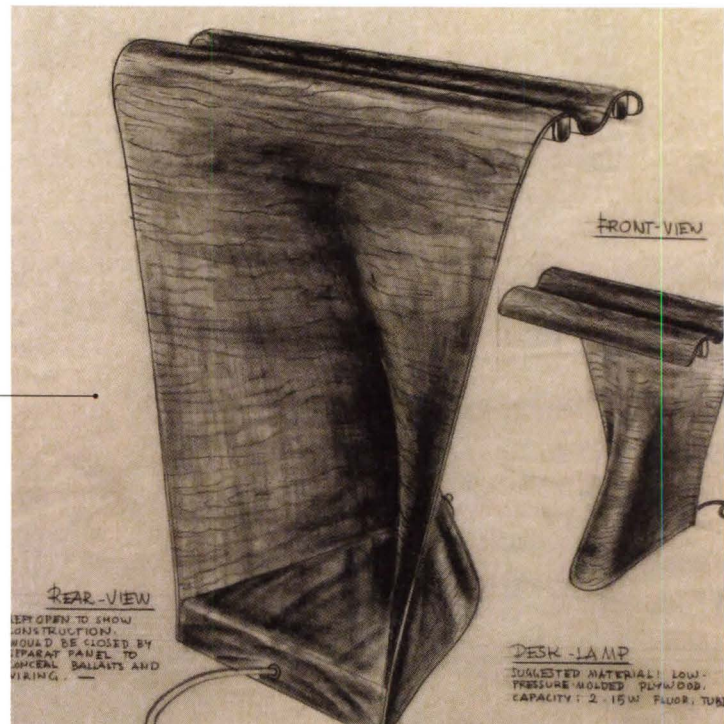


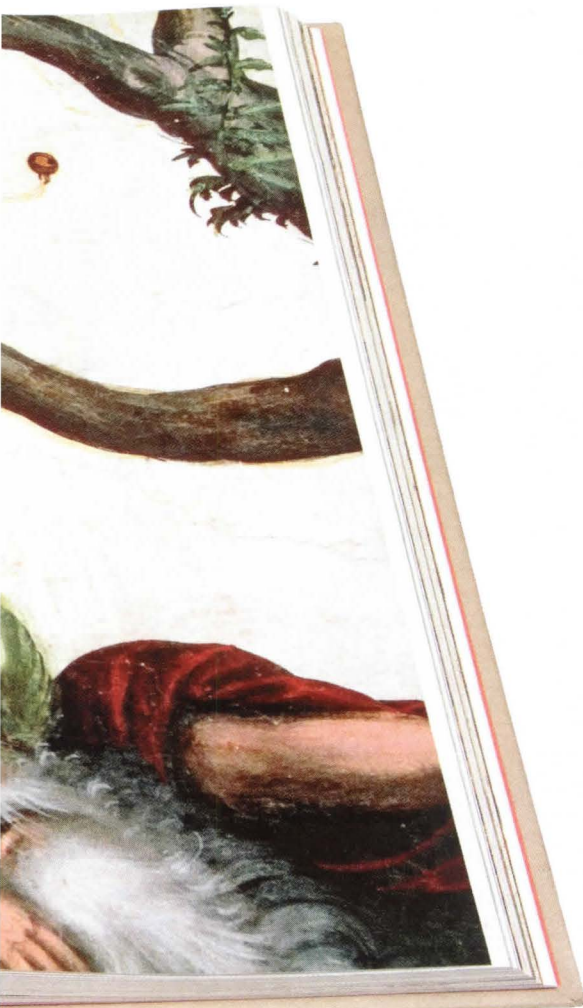
→BOOK

Fifteenth century Romans picnicked in the ruins of Nero's Domus Aurea, animated by *vino* and the grottoes' fanciful first century frescos, which they coined "grotesques." Despite the prevailing restrained classicism, the grotesques' visions of hybrid creatures and whimsical buildings didn't stay underground for long. **Ornament and the Grotesque: Fantastical Decoration from Antiquity to Art Nouveau**, a new book by Alessandra Zamperini, examines their countercultural staying power. • Thames & Hudson • \$95

→OBJECT

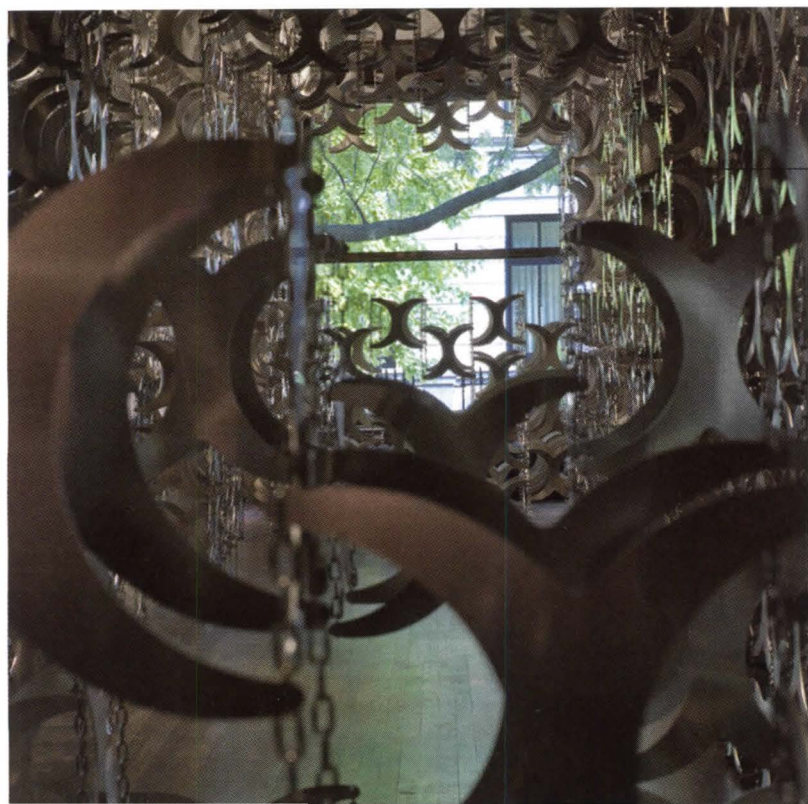
Henry P. Glass escaped the Nazis' Buchenwald prison camp and came to America in 1939 to apply his Bauhaus training to industrial design. After the war, consumerism was at a giddy high, and some designers could draw like salesmen talk. Glass' "Desk Lamp" (1946, \$1,500 at Chicago's ArchiTech Gallery) and other designers' drawings from the mid-1940s to the late 1960s are on display and for sale at ArchiTech. • Through March 28 • architechgallery.com





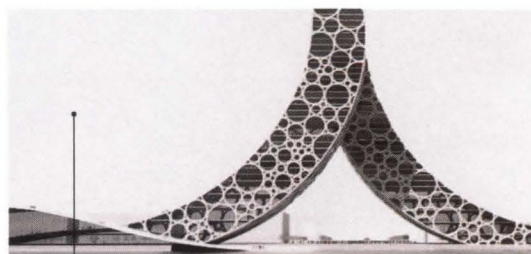
→EXHIBIT

Columbia University's Studio-X and curator Mimi Zeiger, an ARCHITECT contributor, open a time capsule from the mid-'90s—**A Few Zines: Dispatches from the Edge of Architectural Production**. The show features full runs of Zeiger's *loud paper* and other indy pubs, which lent the era's stuffy architectural discourse an edginess that still resonates. • Through Feb. 28 • www.arch.columbia.edu/studiox



→EXHIBIT

For one more month, see unexpected decorating in the Graham Foundation's Sullivan-esque Madlener House in Chicago: **5,000 feet of metal chain and other sculptures by engineer Cecil Balmond**. He uses mathematical principles, fine-tuned while running Arup's experimental Advanced Geometry Unit, to defy gravity—or at least make it look that way. • Through Feb. 14 • grahamfoundation.org



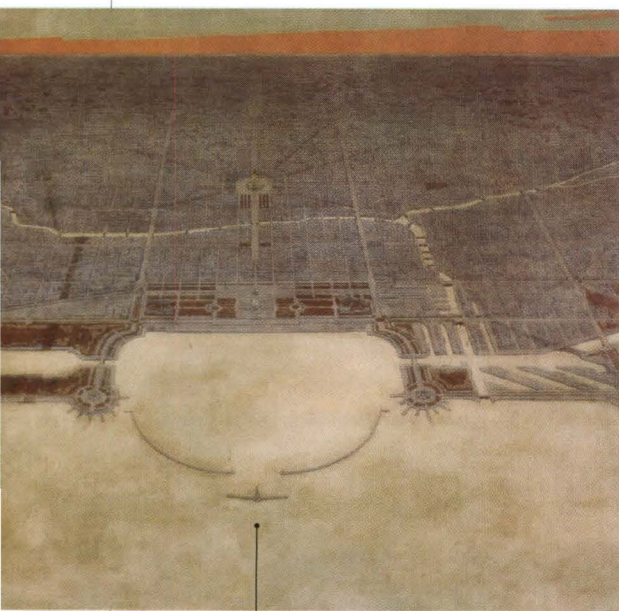
→EXHIBIT

Cecil Balmond already enjoys star status among architects, and the latest show at the Center for Architecture in New York may make stars out of several other engineers. **Make it Work: Engineering Possibilities** celebrates the science behind new designs by Foster + Partners, Zaha Hadid, Herzog & de Meuron, and other firms. The exhibition is curated by engineers who promise to change the way architects build and practice. • Jan. 22–April 25 • aiany.org • BY HANNAH MCCANN



→EXHIBIT

See the world through Renaissance eyes. German publisher Taschen takes a break from titles like *The Big Penis Book* to reprint *Civitates Orbis Terrarum*, or *Cities of the World*, produced by theologian Georg Braun and cartographer Franz Hogenberg between 1572 and 1617. A Grand Tour of communities in Africa, Asia, Latin America, and, of course, Europe, circa 1600, the new edition includes reproductions of 564 engraved plans, maps, and views, and a very, very brief introduction by Rem Koolhaas. • Taschen • \$200



→EXHIBIT

To celebrate the 100th anniversary of **Daniel Burnham and Edward Bennett's Plan of Chicago**, the Art Institute of Chicago is displaying 32 of Jules Guerin's spectacular Beaux-Arts renderings of "Paris on the Prairie." It's a don't-miss: The drawings are extremely fragile and rarely on view. Fortunately, the exhibit is up for the whole year. • Through Dec. 15 • artic.edu



→OBJECT

To comprehend the strange sensibility of designer, craftsman, and artist **Roy McMakin**, imagine Shaker furniture with an '80s Memphis twist: scales shifting, proportions distorting, and colors mixing. At last month's Design Miami/, Matthew Marks Gallery showed a group of McMakin's chairs, tables, bureaus, and other funny case pieces, including this "3D Chest" (2008, \$20,000). • matthewmarks.com



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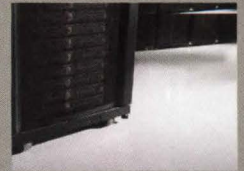
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→ HISTORY

The AIA Files

150 YEARS OF INSTITUTE HISTORY GO LIVE

TEXT BY VERNON MAYS

CREATED UNDER THE GUIDANCE of resident fellow James A. Scheeler, a new database of AIA history tracks the substantive discussions, resolutions, and debates that have occurred at AIA conventions, beginning with the first recorded meeting in 1867. The database will launch on Feb. 4 at aia.org.

In the e-history, nearly 3,000 entries—organized by year and cross-referenced by searchable categories—provide unique insights into American architectural culture. Sometimes comic in retrospect (for instance, members began complaining about the amount of dues payments as early as 1869), the entries also document the AIA's role as an advocate for architectural education, building codes, public outreach, licensure, and urban planning.

These few excerpts offer a sample from the mass of information that is sometimes tedious, often fascinating—but always germane to the formation of the profession.

THE WASHINGTON MONUMENT • The AIA has often assumed a position of authority on developments in the nation's capital. At the 1877 convention, trustees opposed the completion of the Washington Monument. Construction had ceased in 1854 when donations ran out, leaving the truncated obelisk at 152 feet. The resumption of the campaign after the Civil War was mired in controversy over the design. President Thomas U. Walter questioned whether it was "dignified for the institute to thrust itself forward without being invited." Following debate, a motion was made to offer the services of the institute to the Washington Monument Association. The motion was defeated, and the whole matter postponed indefinitely.

SOCIAL ISSUES • In the 1960s, conventioners often strayed from mundane business matters to confront difficult social issues such as civil rights, equality for women, and the Vietnam War. At the 1968 convention, Whitney M. Young Jr., executive director of the National Urban League, spoke of the disinherited poor and their demand for more equal opportunities. He condemned the AIA for its silence on the issue in a speech that was pivotal in focusing the profession on minority issues, and closed his remarks by saying, "By your invitation to me and by your attentiveness to an overly long set of remarks, I am convinced that you are well on your way to becoming as indignant as those who are hurt."

STAYING ON THE PRESIDENT'S RADAR • From early on, the AIA was keenly interested in urban renewal and the creation of low-cost housing. At the 1936 convention, the institute received high praise and encouragement for its efforts when a telegram arrived from President Franklin D. Roosevelt. It read, in part: "Long years of neglect of much of our older housing, followed by a severe depression during which the home building industry remained virtually at a standstill, has left us with an industrial and social problem of the first magnitude—the problem, namely, of providing enough housing both to replace an enormous accumulated obsolescence and to take care of a constantly growing population. ... If we are to avoid now both the excesses and shortcomings of previous building activities our architects can perform no greater service, it seems to me, than by directing their efforts toward a small house of moderate cost for occupancy by the wage earners and salaried workers in our urban communities."

TECHNOLOGY ON THE HORIZON •

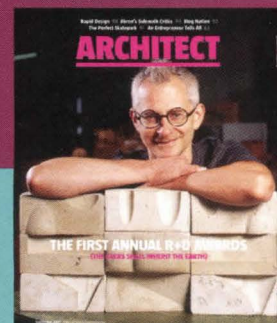
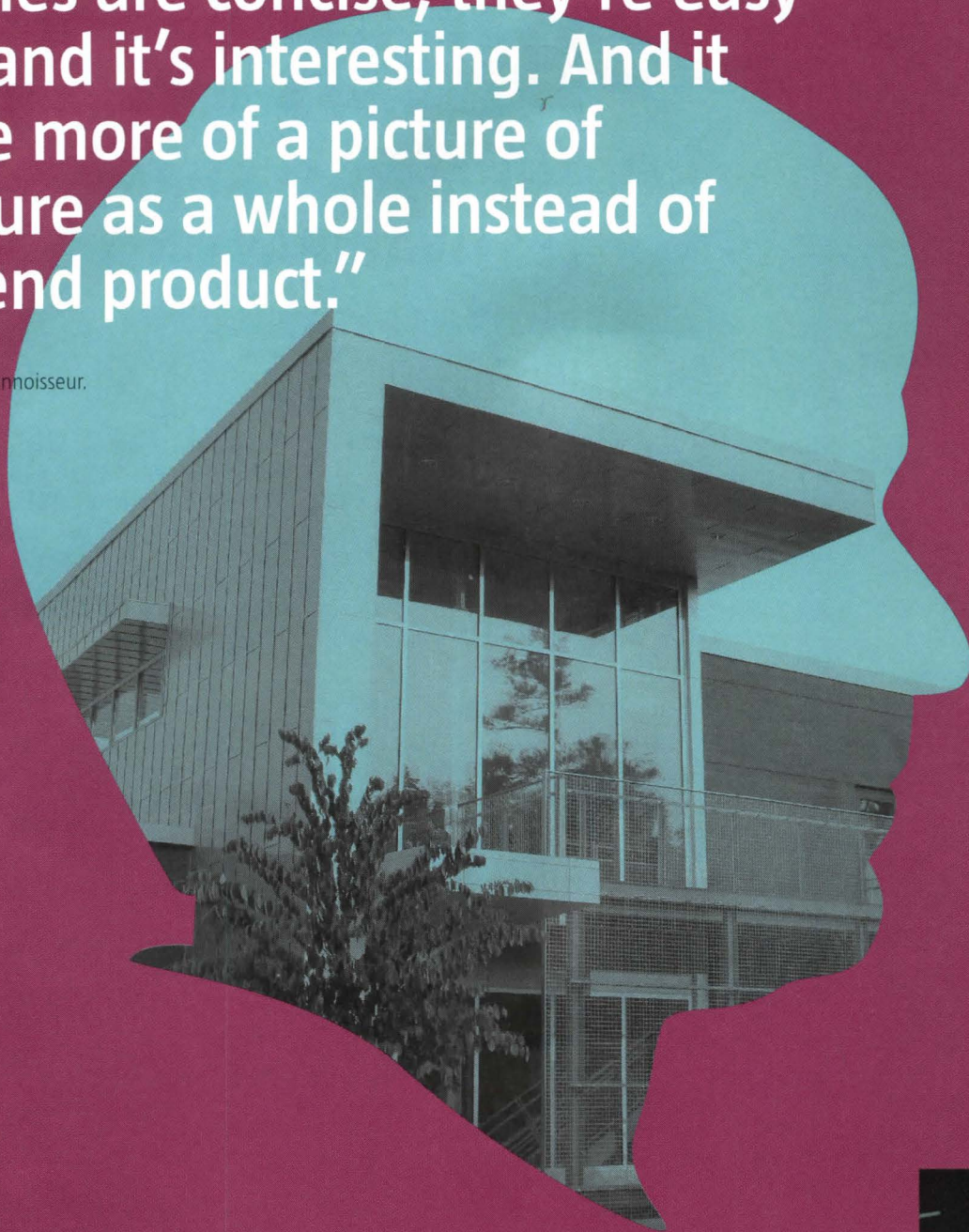
The 1964 Report of the Board warned AIA members of the rising need for more comprehensive and specialized information and data in the building industry. To prod the profession into taking a leadership role, the AIA's Office of Education arranged a data processing/computer demonstration for representatives of industry, government, and architecture. Two years later, no less an authority than Isidor Rabi, winner of the 1944 Nobel Prize for Physics, addressed the convention: "I do not think of the computer as anti-architect. I think it is quite the other way. I think the computer when it really blossoms forth into general use will free the architect of a great deal of drudgery. That's not so important. He ... can't be creative every minute. But he will be able to ... foresee the consequences of any design and changes he may make, see them immediately and be able to do his job more effectively."

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Learning From Black Rock

THE ANNUAL **BURNING MAN FESTIVAL** MAY ONLY LAST EIGHT DAYS, BUT ITS SUCCESS IS DUE TO SMART PLANNING.

TEXT BY FRED A. BERNSTEIN

Fred A. Bernstein has degrees in law and architecture and writes about both subjects for publications including *The New York Times*, *Interior Design*, and *Metropolis*. He lives in New York City.

PEOPLE DON'T BELIEVE I went to Burning Man to see the architecture and urban design: After all, the eight-day festival is known for pleasures far more outré. As it turned out, Burning Man's layout and structures—and even its infrastructure—are among its most compelling features.

The utopian festival began in 1986 with a gathering of 20 friends on San Francisco's Baker Beach and has mushroomed in size since its 1990 move to Nevada's Black Rock Desert. Some 50,000 "burners" participated last summer—making the settlement, briefly, the 10th largest city in Nevada. Burning Man is a utopian gathering around a giant effigy (which, famously, is torched on the Saturday before Labor Day). Money is more or less banned and self-expression is encouraged. Some participants turn their encampments into works of conceptual art; to help them along, the organizers give each festival a theme. This year, it was the American Dream, and many camps were designed as spot-on commentaries on sprawl and real estate mania. **Like the best urban planning, the layout of the festival is a kind of outline filled in by an enthusiastic and creative public.**

Black Rock City (the name given to the settlement) thrives, in part, because of smart design decisions. The city is laid out in a series of concentric circles; the largest is nearly two miles in diameter. The concentric streets are given different names each year; in 2008, in keeping with the American Dream theme, they were cars: Allanté, Bonneville, and Corvair to Hummer, Impala, and Jeep. The order is alphabetical, so the name of the street you're on tells you how far you are from the center of the circle.

The rings are intersected by radial roads identified by clock position—2:00, 3:30, 6:15—and any location can be instantly reduced to its coordinates: "I'm at 7:30 and Fairlane," or "Look for me at 4:15 and Dart." Together, the naming system and the circular design mean you always have a sense of where you are; what's more, you can get anywhere you want to go without directions.

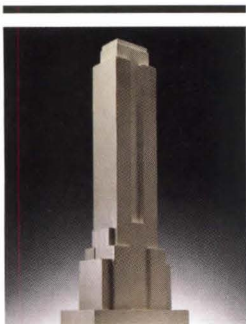
It helps that the festival's namesake is at the precise center of the circle, where it serves as a beacon 24/7. One-

third of the circle is set aside for art installations, which complements the "residential neighborhoods" in the way that urban parks make cities livable. Indeed, the layout is reminiscent of nothing so much as Manhattan's, with its grid system enhancing navigability, its juxtaposition of dense development with open space, and its tallest building visible (reassuringly) from every vantage point.

There is more to love. Black Rock City has no phone service (cell or otherwise), which means all conversations happen face to face. Communal facilities, including a vast café (coffee, tea, and ice are the only things for sale), are handily located in a giant, tent-like structure at 6:00. Private vehicles are banned—virtually everybody rides a bike. (It helps that the terrain is completely flat.) If real Sun Belt cities were laid out as cleverly, retirees could pedal from place to place.

Before 1996, Burning Man was a design free-for-all. Participants pitched their tents, or parked their RVs, anywhere they wanted. The results included traffic jams, confusion, and, perhaps most disappointingly, feelings of isolation. Then Rod Garrett, Burning Man's self-taught city designer, developed the circular layout. The basic concept, he says, grew out of the idea of circling the wagons against the elements, as well as the desire to "express and abet a sense of communal belonging." There were also security concerns, suggesting the need for a clear perimeter, and an expansion of emergency services, which required clear sight lines and agreed-upon street names. **Over the years, Garrett has refined the plan, even instituting zoning—yes, zoning—to separate potentially conflicting uses.** (Loud dance clubs are located at 2:00 and 10:00.) The influence of Jeremy Bentham (with his panopticon), Frank Lloyd Wright (Usonia), and Frederick Law Olmsted, whose social activism informed his park designs, is everywhere.

True, Burning Man is anything but sustainable: Everything required is shipped in, and everything left over is shipped out. But, this great urban planning experiment may succeed precisely because it doesn't have to last. □



\$352,820

The Dec. 11, 2008, auction sale total for items from a private collection of **Empire State Building archives** from Shreve Lamb & Harmon Associates. In all, 20 of 41 lots sold, most within or above the estimated price range. The most expensive item? Lot 619, a 32.5-inch massing model (c. 1930), which went for \$72,000, well above the \$30,000–\$50,000 estimate.

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Gendersite.org

COMPILING RESEARCH ON GENDER AND THE BUILT ENVIRONMENT—BECAUSE PLANNING AND ARCHITECTURE SHOULD ADDRESS WOMEN'S NEEDS, TOO.



TEXT BY ELIZABETH EVITTS DICKINSON
PHOTO BY PETER DENCH

Barbra Wallace (seated) heads the Women's Design Service, a London-based advocacy group founded by women architects, planners, and designers. The WDS partnered with Queen Mary, University of London to create Gendersite.org. Journalist Clare Melhuish (standing) is the site's academic researcher and tracked down the 5,000 documents in its database when it launched last July.

IN THE ARCHITECTURE COMMUNITY, awareness of social justice issues like race, age, and socioeconomic is definitely on the rise. But what about gender? Gendersite.org aims to answer that question. Launched last July as a joint effort between the UK's Women's Design Service (WDS)—an advocacy group that maintains the site—and Queen Mary, University of London, Gendersite connects researchers around the topic of gender equality and the built environment. The goal was to assemble “a whole range of knowledge, both at the theoretical level and the grassroots level, and to offer access to these materials in one place,” explains WDS director Barbra Wallace.

Journalist and architecture critic Clare Melhuish was hired in fall 2007 to gather information for the site from a broad range of disciplines and geographies. Gendersite went live with a database of some 5,000 works examining gender and architecture. (People are invited to suggest research not yet archived.) It also offers a series of original case studies examining the roles of women in the profession and their relationship to the built environment. In spite of the extensive research available, Melhuish—who will continue to work for the site while funding is available—found little communication within the planning and design professions. “Most of the issues addressed are obvious, and yet it is surprising how little they are discussed, especially in terms of policy making,” she says. “There is so much emphasis on community involvement in planning, and an emphasis on acknowledging the needs of ethnic differences and age differences, but it seems a bit taboo to acknowledge the specific needs of women.”

Gendersite aims to be a pivotal resource for planners and architects, but Melhuish also hopes the database simply gets folks talking. “We need to educate people broadly to think about these issues,” she says, “and to think about how to go about designing something that caters to everybody's needs equally.” □

LINKS

canopycanopycanopy.com/4/star_wars_a_new_heap

In the fourth issue of the webzine *Triple Canopy*, Brooklyn artist John Powers reflects on science fiction, contemporary art, and architecture and design. Complete with images and notes, it's possibly the headiest essay you'll read for some time.

playgrounddesigns.blogspot.com

By shining a light on creative, well-designed playgrounds around the globe, this blog makes the case that children need not be forced to frolic—if that's the right word—in lifeless, safety-engineered-to-the-max prefab structures.

fictionalcities.co.uk

Jeff Cotton's decade-old love note to London, Florence, Venice, and Berlin compiles lists and summaries of stories, books (including nonfiction works), and films that occur in, or mention, each of the four cities. Cotton also offers his own occasional reviews, travel reports, and photography.

images.google.com/hosted/life

In its ongoing effort to make the universe searchable, Google has scored a major coup: the photographic archives of *Life* magazine. The vast majority of the 10 million images—which date back a couple hundred years—have never been published before. Currently, only 20 percent of the collection is online, but Google is adding more each month. You might want to set aside an hour or two before diving in.

tabbloid.com

Want another way to organize your digital life? You select the RSS feeds, and this free service turns them into a “personal magazine” PDF, delivered on the schedule of your choosing.

arkitip.com/magazines/issue49.php

British graphic designer Peter Saville—best known for his Joy Division and New Order album covers—curates the latest issue of the art magazine *Arkitip*. You can watch a five-minute interview with Saville before deciding whether to plunk down \$50 for the issue, which comes with two prints by the designer.



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THE RESULTS ARE HERE...

See Which Suppliers Your Colleagues Choose To Use

First Annual Brand Preference Study Celebrates Market Leaders

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

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

The winning results of the "Brand Leader" study for each category are listed below. Upcoming issues of ARCHITECT (March, April and May 2009) will reproduce the results in limited sections for further review.

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

Product Category	Brand Familiarity	Brands Speced/Used in Past 2 Years	Brands Speced/Used the Most	Highest Quality Rating
ARCHITECTURAL MOLDINGS	Fypon	Fypon	Fypon	Chadsworth
BUILDING WRAP	Tyvek (Dupont)	Tyvek (Dupont)	Tyvek (Dupont)	Tyvek (Dupont)
CABLE/RAIL SYSTEMS	HDI Railing Systems	HDI Railing Systems	Feeney Architectural Products; HDI Railing Systems; Pfeifer Cable Structures	HDI Railing Systems
CARPET	Mohawk Industries	Shaw	Shaw	Interface Flooring Systems
CEILING SYSTEMS	Armstrong	Armstrong	Armstrong	Armstrong
CERAMIC TILE	American Olean	Daltile	Daltile	Ann Sacks
COMPUTER SOFTWARE	AutoCAD	AutoCAD	AutoCAD	Sketchup
COMPUTERS/PRINTERS	HP Printer	HP Printer	HP Printer	HP Printer
CONCRETE/CONCRETE MATERIALS	Bomanite	MAPEI	MAPEI	Hohmann & Barnard
DOORS & FRAMES: METAL	Kawneer	Kawneer	Kawneer	Kawneer
EIFS SYSTEMS/STUCCO	Dryvit Systems	Dryvit Systems	Dryvit Systems	Georgia-Pacific
ELEVATORS/ESCALATORS	Otis Elevator Co.	Otis Elevator Co.	Otis Elevator Co.	Otis Elevator Co.
ENTRANCES/STOREFRONTS	Kawneer	Kawneer	Kawneer	Pilkington Building Products
FLOORING: RESILIENT	Armstrong	Armstrong	Armstrong	Armstrong
FLOORING: WOOD	Bruce HardWood	Bruce HardWood; Shaw	Shaw	Bruce HardWood
GLASS	PPG Industries	PPG Industries	PPG Industries	PPG Industries
GLAZED CURTAIN WALLS	Kawneer	Kawneer	Kawneer	Kawneer
GYPSON BOARD	Georgia-Pacific	United States Gypsum	United States Gypsum	United States Gypsum
HARDWARE/LOCKSETS	Schlage Lock Co.	Schlage Lock Co.	Schlage Lock Co.	Hafele America
HVAC	Carrier	Carrier	Trane	Trane
INSULATION	Owens Corning Fiberglass	Owens Corning Fiberglass	Owens Corning Fiberglass	Owens Corning Fiberglass
INSURANCE	Aflac	Victor O. Schinnerer C N A	Victor O. Schinnerer C N A	Victor O. Schinnerer C N A
KITCHEN & BATH HARDWARE	Kohler Co.	Kohler Co.	Kohler Co.	TOTO USA, Inc.

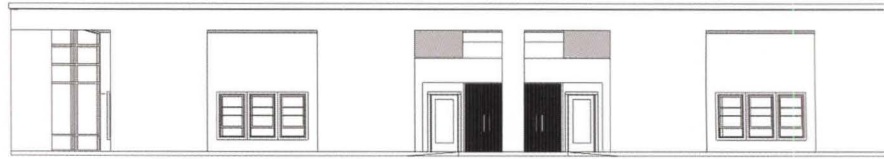
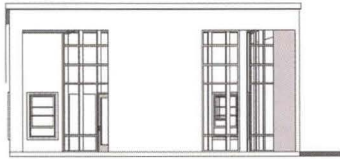
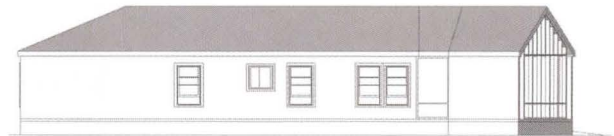
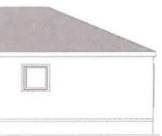
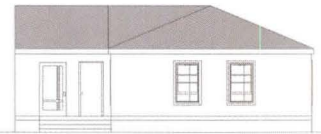
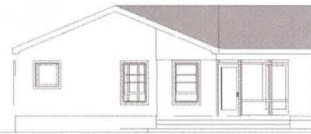
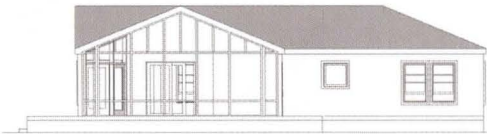
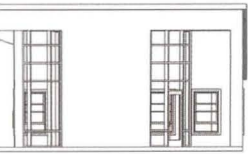
SURVEY METHODOLOGY: A random survey sample of 3,500 architects and designers readers was selected by Hanley Wood and Readex from the domestic circulation of ARCHITECT. Seven versions of a 4-page, mail questionnaire were designed by Hanley Wood and Readex. Data was collected from June 20 to August 4,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

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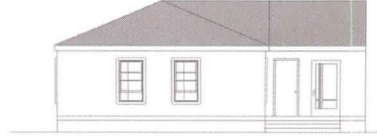
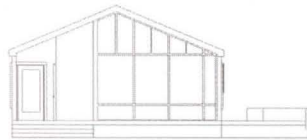
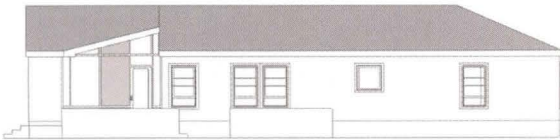
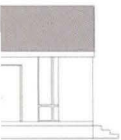
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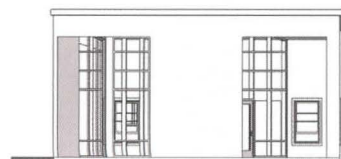
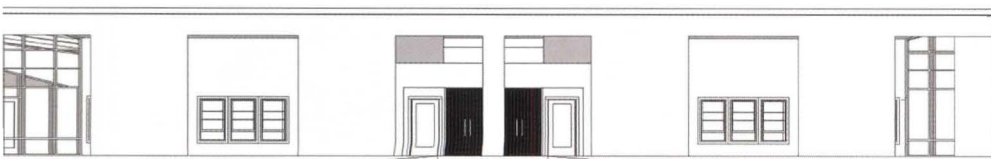
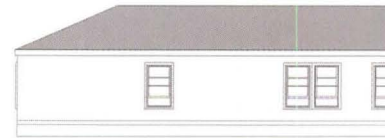
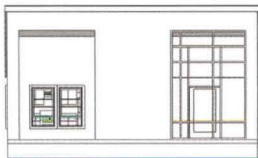
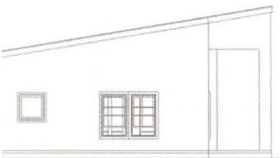
Product Category	Brand Familiarity	Brands Speced/Used in Past 2 Years	Brands Speced/Used the Most	Highest Quality Rating
LAMPS/LIGHT SOURCES	Philips Lighting	Philips Lighting	GE Consumer & Industrial Lighting; Philips Lighting	Philips Lighting
LIGHTING CONTROLS	Leviton	Leviton	Leviton	Lutron Electronics
LIGHTING FIXTURES: INDOOR: ARCHITECTURAL-TECHNICAL	Lightolier	Lightolier	Lightolier	Louis Poulsen Lighting
LIGHTING FIXTURES: INDOOR: DECORATIVE	Artemide	Artemide	Artemide	Artemide
LIGHTING FIXTURES: OUTDOOR & LANDSCAPE	Kim Lighting	Kim Lighting	Kim Lighting	Kim Lighting
MANUFACTURED STONE	Cultured Stone	Cultured Stone	Cultured Stone	Eldorado Stone
MASONRY/BRICK	Belden Brick Co.	Belden Brick Co.	Belden Brick Co.	Belden Brick Co.
METAL FABRICS	Dietrich Metals	Dietrich Metals	Dietrich Metals	N/A
PAINT/STAINS/FINISHES	Sherwin-Williams Co.; Benjamin Moore & Co.	Benjamin Moore & Co.	Benjamin Moore & Co.	Benjamin Moore & Co.
ROOFING/WALL PANELS: METAL	Alcoa Building Products; Kalwall Corp.	Fry Reglet	Fry Reglet	Fry Reglet
ROOFING: MEMBRANE	Johns Manville	Johns Manville	Carlisle SynTec	Carlisle SynTec
SKYLIGHTS	Andersen Windows	Andersen Windows	Velux-America, Inc.	Velux-America, Inc.
SOLID SURFACING	DuPont Corian	DuPont Corian	DuPont Corian	DuPont Corian
SYSTEMS FURNITURE	Steelcase	Herman Miller	Steelcase	Herman Miller
TRANSLUCENT WALL & ROOF SYSTEMS	Kalwall Corp.	Kalwall Corp.	Kalwall Corp.	Kalwall Corp.
WINDOW TREATMENTS	Hunter Douglas Contract; Levolor	Hunter Douglas Contract	Levolor	MechoShade Systems, Inc.
WINDOWS: VINYL	Andersen Windows; Pella Corp.	Andersen Windows	Andersen Windows	Pella Corp.
WINDOWS: WOOD	Andersen Windows; Pella Corp.	Andersen Windows; Pella Corp.	Pella Corp.	Marvin Windows & Doors

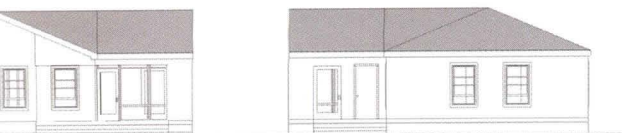


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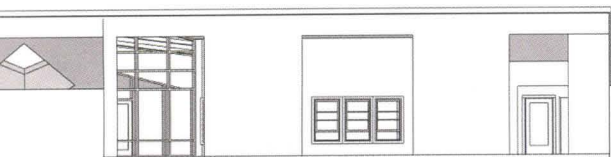


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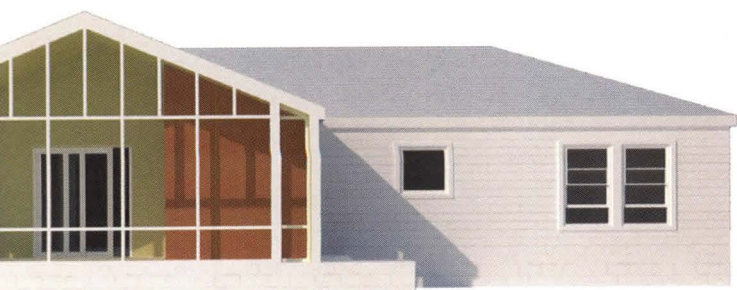
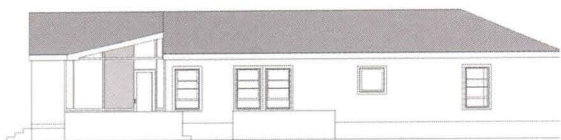
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GRESS



ILLER SCOFIDIO + RENFRO IN COLLABORATION WITH FXFOWLE ARCHITECTS



TEXT BY KATIE GERFEN

BANKS FAILING. The Dow sinking. Unemployment rising. Homeowners defaulting. An election looming. Such were the national concerns when the 56th annual P/A Awards jury met, on Oct. 16 and 17, at the ARCHITECT offices in Washington, D.C. The mood of the moment undoubtedly affected the decision-making process.

The task at hand—to identify the year's outstanding examples of progressive architecture—proved quite a challenge, given that jurors collectively bristled at the very term "progress." "It's hard to feel euphoric at this point," Lars Lerup said. "Architecture is about hope, about change—it makes life more exciting. But the times have to be exciting, too, and these are troublesome times. It's difficult to get the sense that we're going ahead."

Ultimately, the jury found a new sense of progress, beyond formal innovation, exemplified by 10 winning projects that address multiple matters of community, environment, technology, program, urbanism, and, yes, economics. "We're seeing a new synthesis of green ambitions, emerging technologies, and computational techniques," Eric Höweler said. "We're moving toward a new kind of complexity. It's not just single-issue buildings or users anymore, but multiple-issue buildings that incorporate and integrate these ideas."

JURY MEMBERS

Jeanne Gang, Principal, Studio Gang Architects
Eric Höweler, Principal, Höweler + Yoon Architecture
Lars Lerup, Dean, School of Architecture, Rice University
Georgeen Theodore, Partner, Interboro Partners; Assistant Professor, New Jersey School of Architecture, New Jersey Institute of Technology
Henry Urbach, Helen Hilton Raiser Curator of Architecture and Design, San Francisco Museum of Modern Art

AWARD

PORCHSCAPES, Fayetteville, Ark.

University of Arkansas
Community Design Center

SITE An 8.8-acre site south of Fayetteville bordered by drainage easements, a floodplain, and wetlands.

PROGRAM Forty-three affordable housing units based on four prototypes (ranging from 1,150 to 1,250 square feet) that comply with Habitat for Humanity guidelines for size and construction.

SOLUTION Facing environmental site constraints, including unique ecologies that have developed due to the water runoff that passes through the site from 220 adjacent acres, the University of Arkansas Community Design Center had little choice but to marry the needs of affordable housing with green strategies. The housing project, called Porchscapes, is designed as a case study of low-impact development for stormwater management as well as a pilot for LEED for Neighborhood Development. Single-story, three- or four-bedroom single-family homes—with an option for multifamily configurations as well—are clustered with greater-than-average density around common areas that foster community. A series of porches engages the landscape and extends private living space into the public realm. “It is an extremely interesting rethinking of the suburban cul-de-sac,” Henry Urbach said. “Multiple kinds of new collective spaces link people within their homes, through different layers of engagement with one another, and with the landscape.”

In place of standard road materials, the street system incorporates pervious paving. Combined with a soft-engineered system of bioswales and rainwater gardens in the surrounding landscaping, this infrastructure manages and filters water before returning it to the ground. “This project takes the water use of that particular area—all the runoff from the roofs, all the surfaces for walking and parking—and it lets that water permeate into the earth and cleans it through a system of landscaping elements,” Georgeen Theodore said. “So it’s not only rethinking the density and the clustering of the houses in suburbia, but it’s also taking this environmental approach to wastewater.”

Project Credits

Project Porchscapes, Fayetteville, Ark.

Client Habitat for Humanity of Washington County—Wendi Jones (executive director); Patsy Brewer (past executive director)

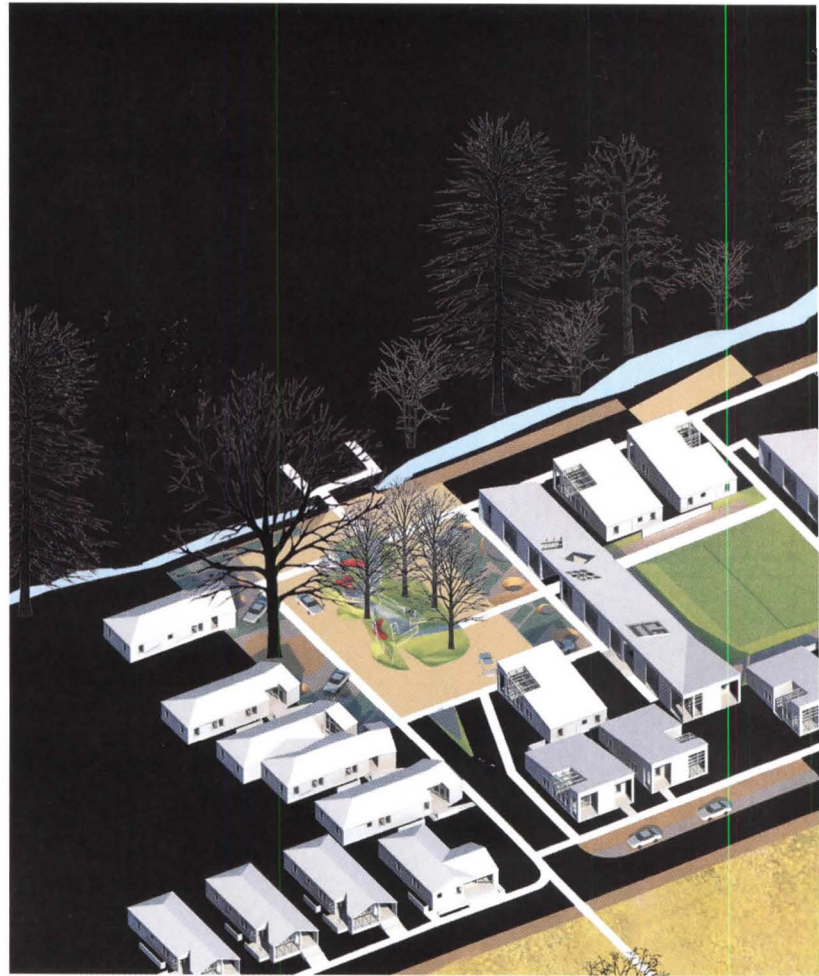
Architect University of Arkansas Community Design Center—Stephen Luoni (director); Aaron Gabriel (assistant director); Katie Breshears, Cade J. Jacobs, Jeffrey Huber, Peter Bednar, Aaron Gist, Laura Chioldi (project designers); Deborah Guzman, Jody L. Verser (student interns)

University of Arkansas School of Architecture—Jeff Shannon (dean); Tim de Noble (department head)

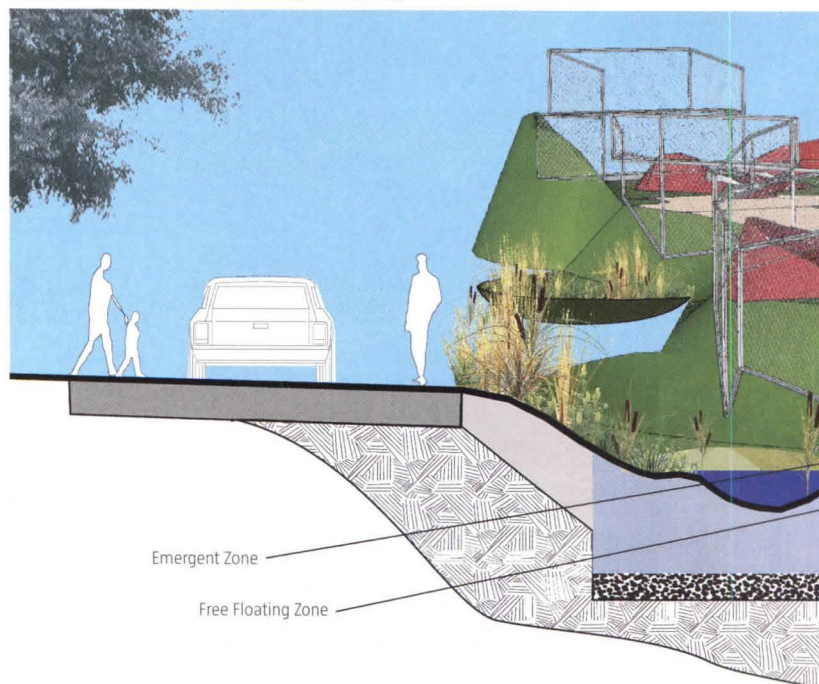
Ecological Engineering Consultant University of Arkansas Ecological Engineering Group—Marty Matlock, Eric Cummings

Civil Engineering Consultant McClelland Consulting—Chris Suneson, Wayne Jones

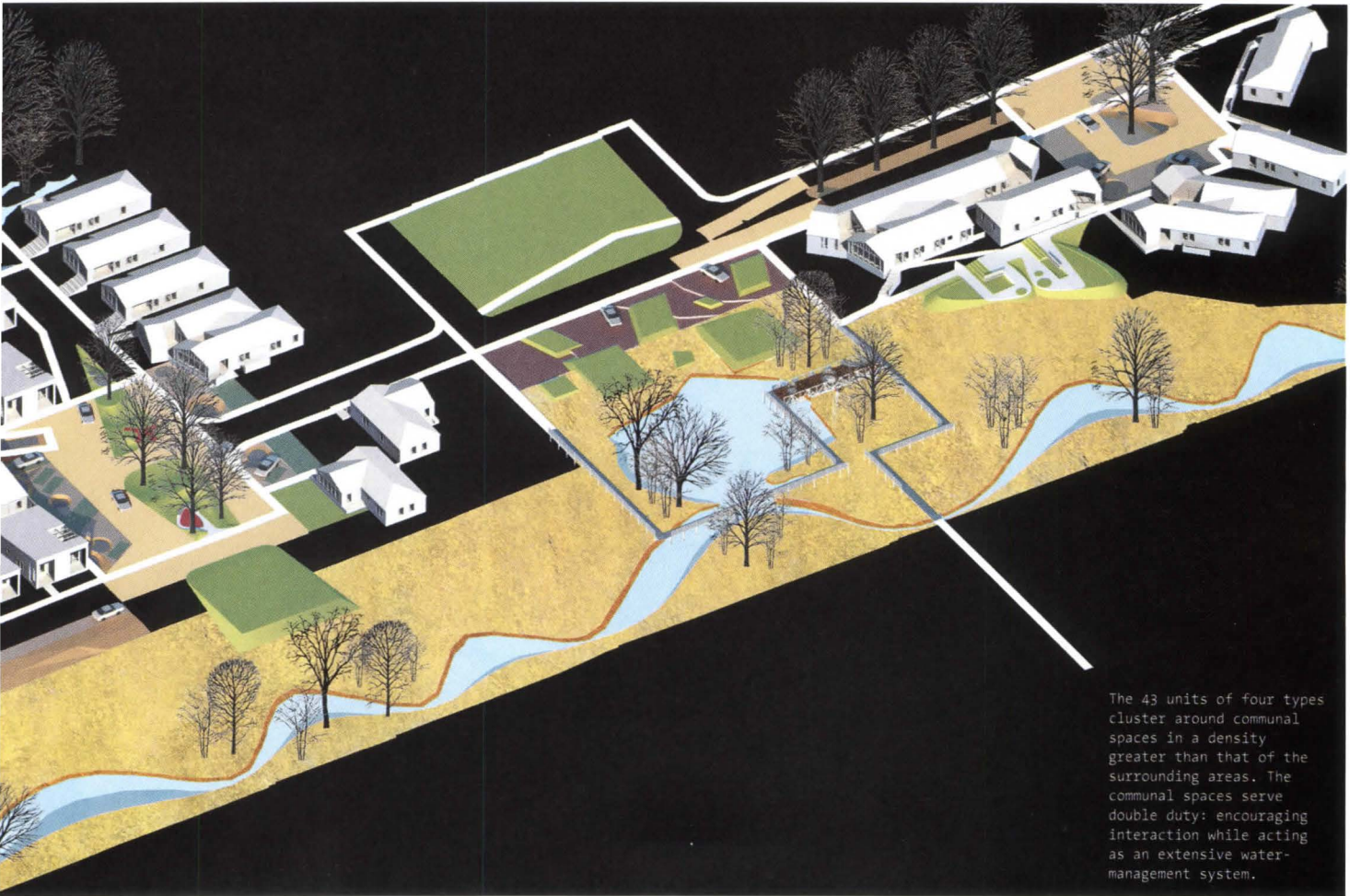
→ Full credits available at architectmagazine.com



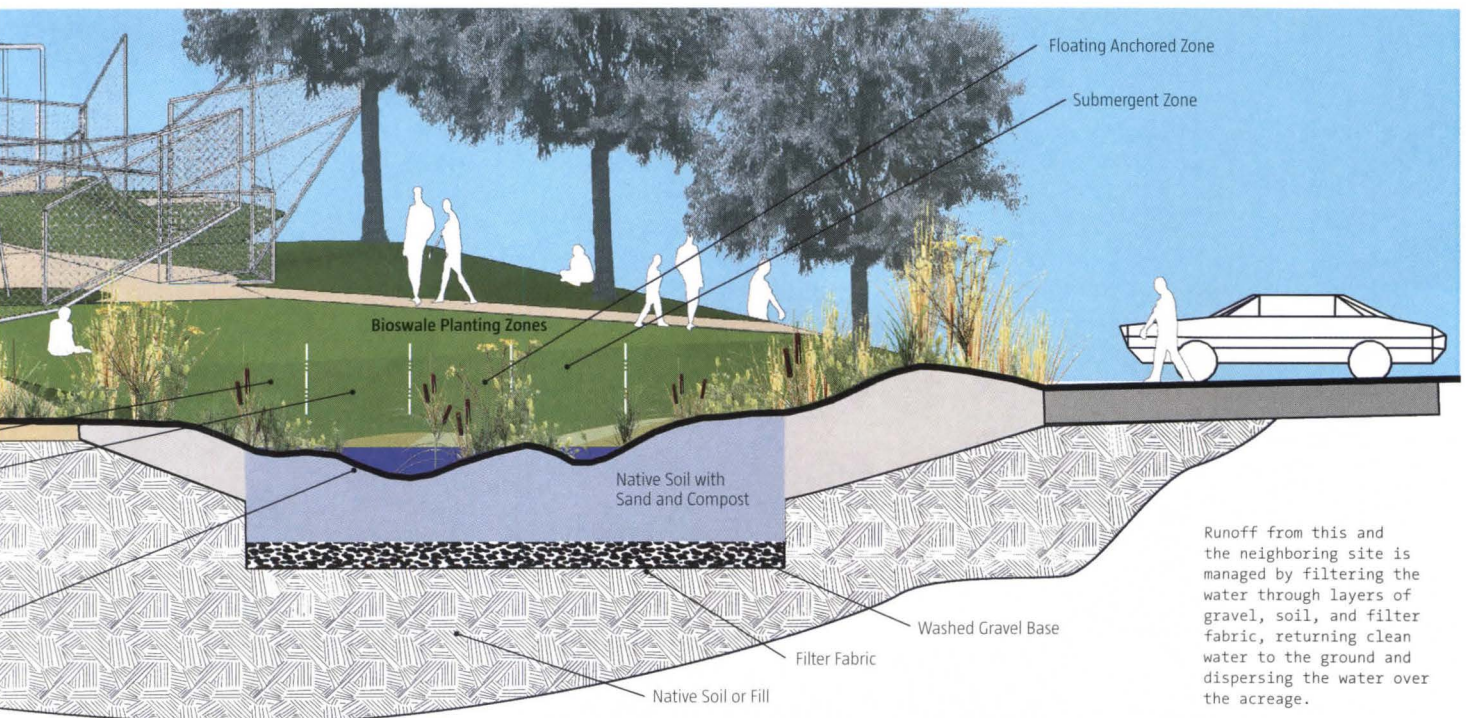
South Shared Street Plaza Sub-watershed



Conveyance Attenuation Diverters



The 43 units of four types cluster around communal spaces in a density greater than that of the surrounding areas. The communal spaces serve double duty: encouraging interaction while acting as an extensive water-management system.



Runoff from this and the neighboring site is managed by filtering the water through layers of gravel, soil, and filter fabric, returning clean water to the ground and dispersing the water over the acreage.

1. The complex is designed to encourage social interaction. Every unit has a porch that's intended to draw residents out of doors, and features such as athletic fields and community gardens promise to foster a spirit of engagement that many planned communities lack.

2-4. The public areas—including (from left to right) the North Shared Street Plaza, Mews Court, and the South Shared Street Plaza—also serve as sub-watersheds and incorporate bioswales and other landscaping that contributes to the stormwater-management system. But it is not only the planning of the plazas that garnered praise; the buildings themselves intrigued the jury. "It seems to me that Habitat for Humanity has evolved into something more interesting than it used to be," Lars Lerup said. "These buildings seem more innovative than those normally associated with the program. There is so little innovation in suburbia that this is quite exciting."



1



2



3



AWARD

THE UBUNTU CENTER, Port Elizabeth, South Africa

Field Architecture

SITE A flat and bare plot in Port Elizabeth, South Africa, a major seaport.

PROGRAM A \$6 million, 20,980-square-foot community center featuring an HIV and tuberculosis clinic, a general wellness center, career guidance and computer facilities, a soup kitchen, and multipurpose space.

SOLUTION Field Architecture created a series of connected, trapezoidal forms that house education, health, and social services for the 400,000 residents of Zwide Township, one of the ghettos where the South African government forcibly relocated nonwhites during the apartheid era. Working within a two-story height limit, the architects deployed a palette of construction materials including a cast-in-place concrete shell and an exterior sunscreen made from gum poles, a common local building material that helps make the center's unconventional

form culturally accessible to the community. "The complex of forms is sophisticated and articulate while nonetheless being friendly," Henry Urbach noted. Eric Höweler agreed, adding, "It is extremely elegant, but the formal moves are very instrumental."

While fulfilling the center's service-based mission, Field Architecture attempted to minimize the potential social stigmatization of users: the areas for HIV/tuberculosis testing and treatment, for example, are directly adjacent to community areas such as the cafeteria and the theater and multipurpose hall. "It makes an urban space, a collecting space, a place you would want to walk to even if you weren't going for an appointment," said Georgette Theodore.

The jury especially appreciated the project's public, architectural recognition of HIV and AIDS. "This is particularly relevant for South Africa, where there has been a denial of the AIDS crisis," Lars Lerup said. "So this is radical, both in its form and its placement in a community where AIDS is a real problem."

Project Credits

Project The Ubuntu Center, Port Elizabeth, South Africa

Client Ubuntu Education Fund

Architect Field Architecture, Palo Alto, Calif.—Stan Field, Jess Field (principals); Andy Lin, Jeff Pilotte, Mark Johnson (project team)

Project Manager/Local Architect John Blair/NOH Architects

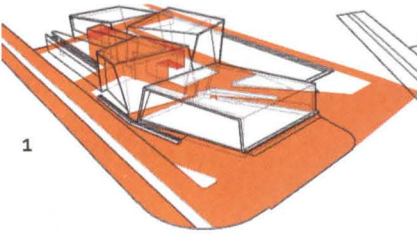
Contractor SBT Construction

Structural Engineer ILISO Consulting

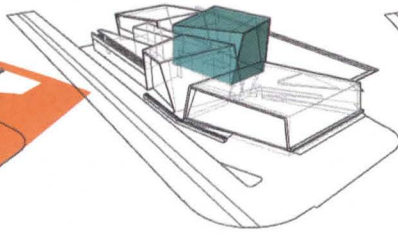
Quantity Surveyor Rousseau Probert Elliott



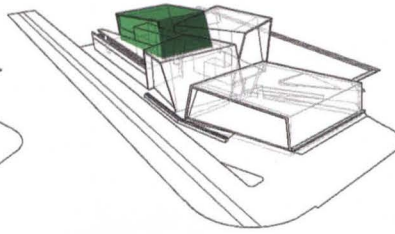
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Pedestrian Circulation

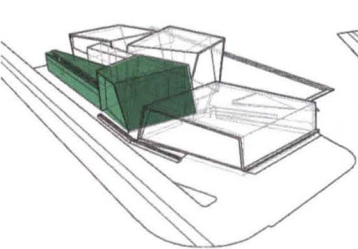


Community Theater and Multipurpose Hall

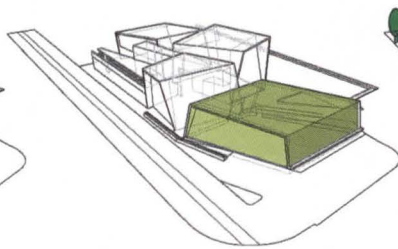


HIV/TB Clinic

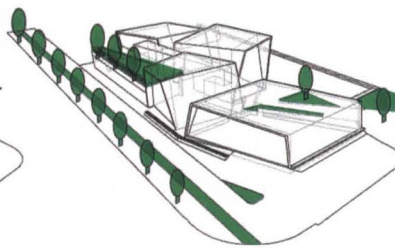
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Office Space



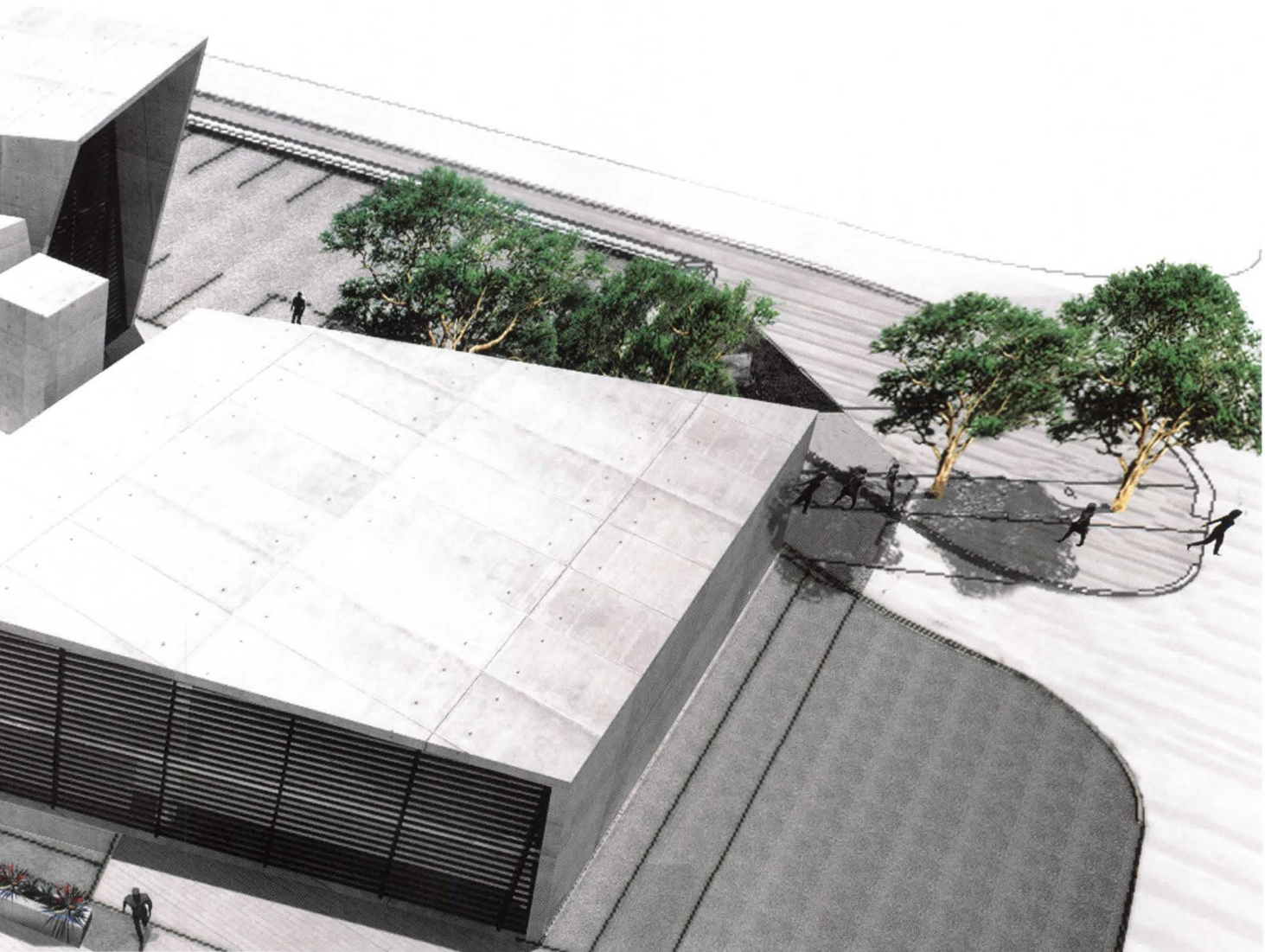
Empowerment Wing



Public and Rooftop Gardens

1. Part sustainability strategy, part organizational tool, the design of the Ubuntu Center consists of four connected trapezoidal forms and interstitial spaces. The forms are oriented to maximize daylight, and each contains different types of facilities and functions, ranging from study rooms and skills programs in the empowerment wing to treatment and counseling in the HIV/TB clinic. Thanks to the careful planning, no part of the center is marginalized.

2. To make the center approachable for residents, the architects used a locally familiar materials palette of concrete, glass, and gum poles. The materials also help to improve the building's environmental performance. The folded concrete skin adds passive solar heating, and a roof garden provides not only building insulation, but a food source.

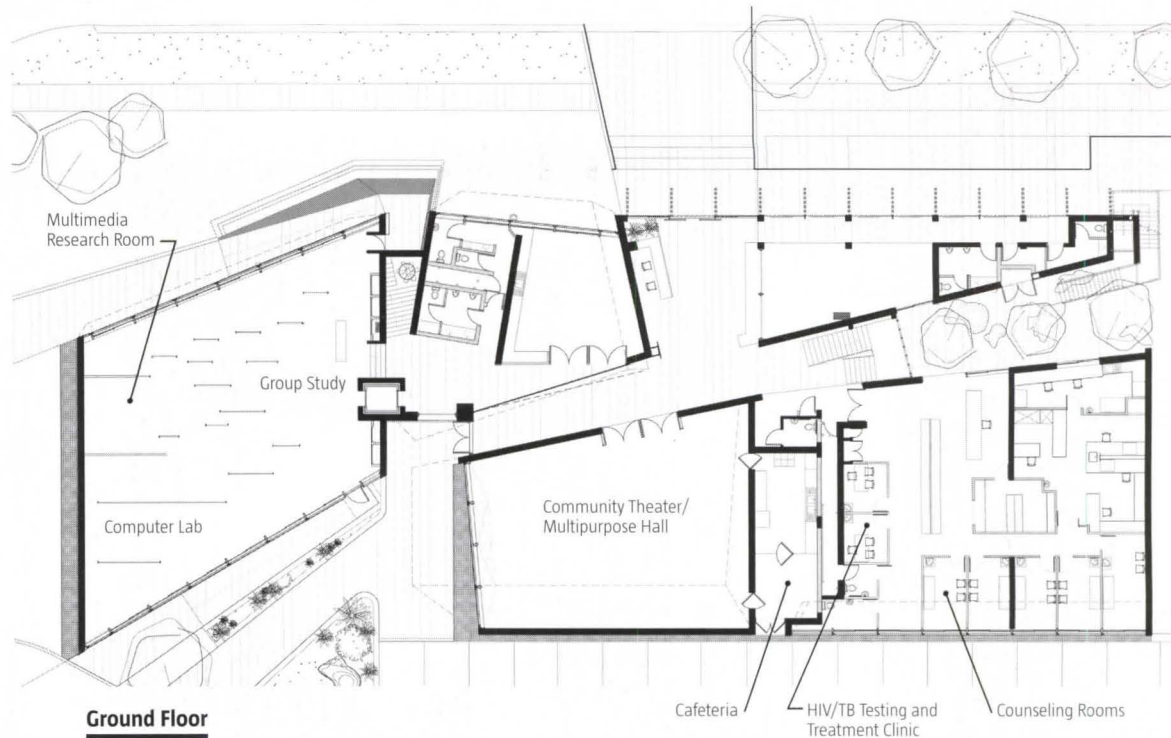


3. Translated into English, "Ubuntu" means "I am, because you are" and represents the idea of a community surviving and its members drawing strength from one another. In Zwide Township (seen here), grassroots community efforts are trying to answer the urgent needs for child healthcare, education, and counseling. Another vital need is the normalizing of HIV testing and treatment. A stigma still surrounds HIV, though it affects 40 percent of the local population. The Ubuntu Center addresses several of these needs and is a model that can be replicated in other towns in South Africa.

4. Before building on site, Field Architecture created mock-ups of the exterior wall system. A section of the concrete wall was cast (top) and raw gum poles (bottom) were finished and installed to form a section of the sunscreen (middle). The sunscreen functions as a security system while filtering the daylight that illuminates 90 percent of the building.

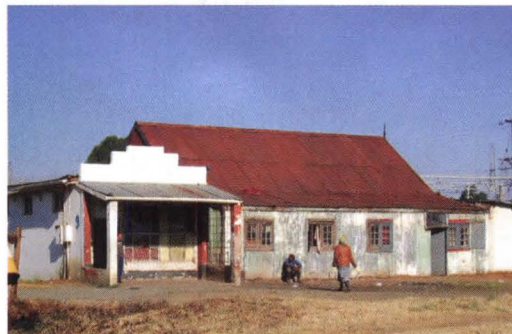
5. The community theater is a large room that can serve as a gathering space for cultural events, meetings, or educational sessions.

6. The Ubuntu Center is located along a major roadway, with access to public transportation and pedestrian walkways, making it a readily accessible resource for the residents of Port Elizabeth.

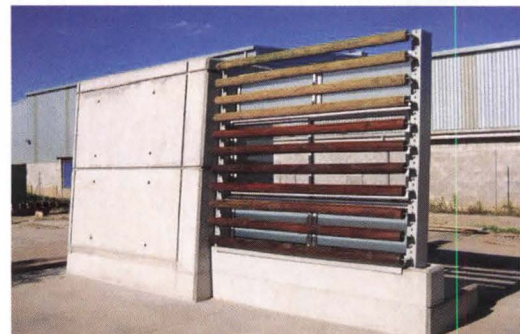


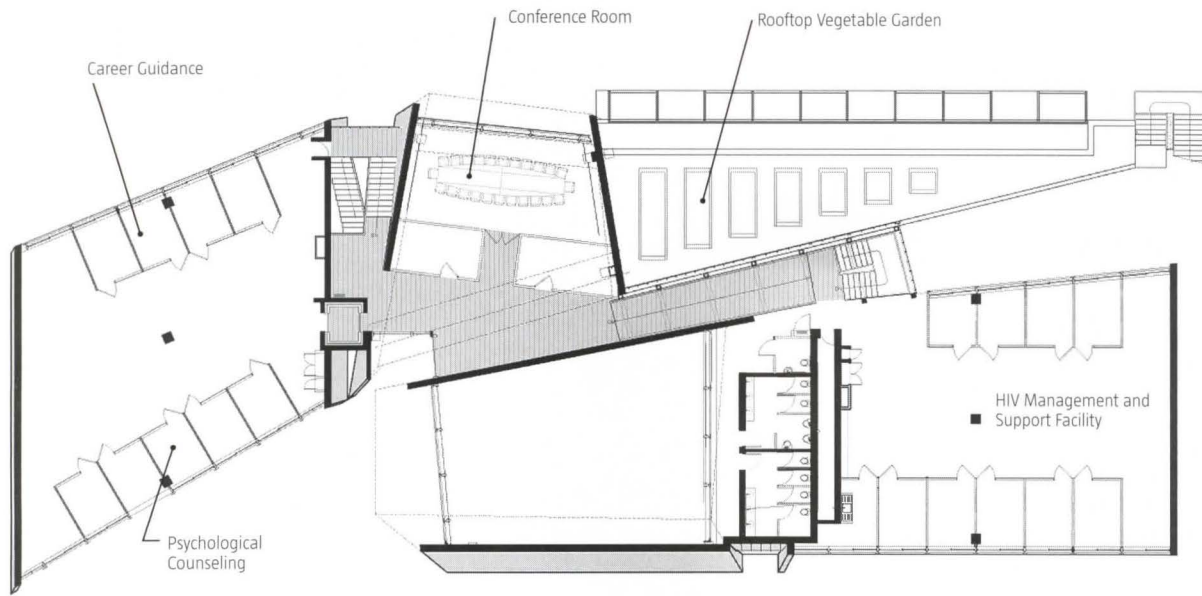
Ground Floor

3



4





Upper Floor

5



6



AWARD

DRIVE-IN AND PARK, Marfa, Texas

MOS

SITE A 3.5-acre parcel in Marfa, Texas, with views of the surrounding desert and a mountain range.

PROGRAM An arts park with a drive-in movie screen that doubles as a band shell; support structures; and two art installations.

SOLUTION It is no surprise that a nonprofit arts foundation in the town that Donald Judd made famous would have a nontraditional take on the drive-in movie theater. Connecticut's MOS provided the design: a modular assemblage of water jet-cut steel plates that combines concave and flat surfaces to serve as both a projection screen and a band shell. The same design and fabrication strategy dictates the form of the projection booth and the ticket and concession stands.

As a building program, the drive-in has a nostalgic quality that intrigued the jury, but it was the creation of communal space that caught their interest. "[The drive-in] is a typology that defined a kind of new collective experience in America in the early age of driving and cinema," Henry Urbach said. "There's so much about this project that I find extraordinarily sophisticated, but bottom line, it's the way that it produces an extremely rich, collective experience where there was none, by integrating landscape gestures that are subtle yet beautifully handled."

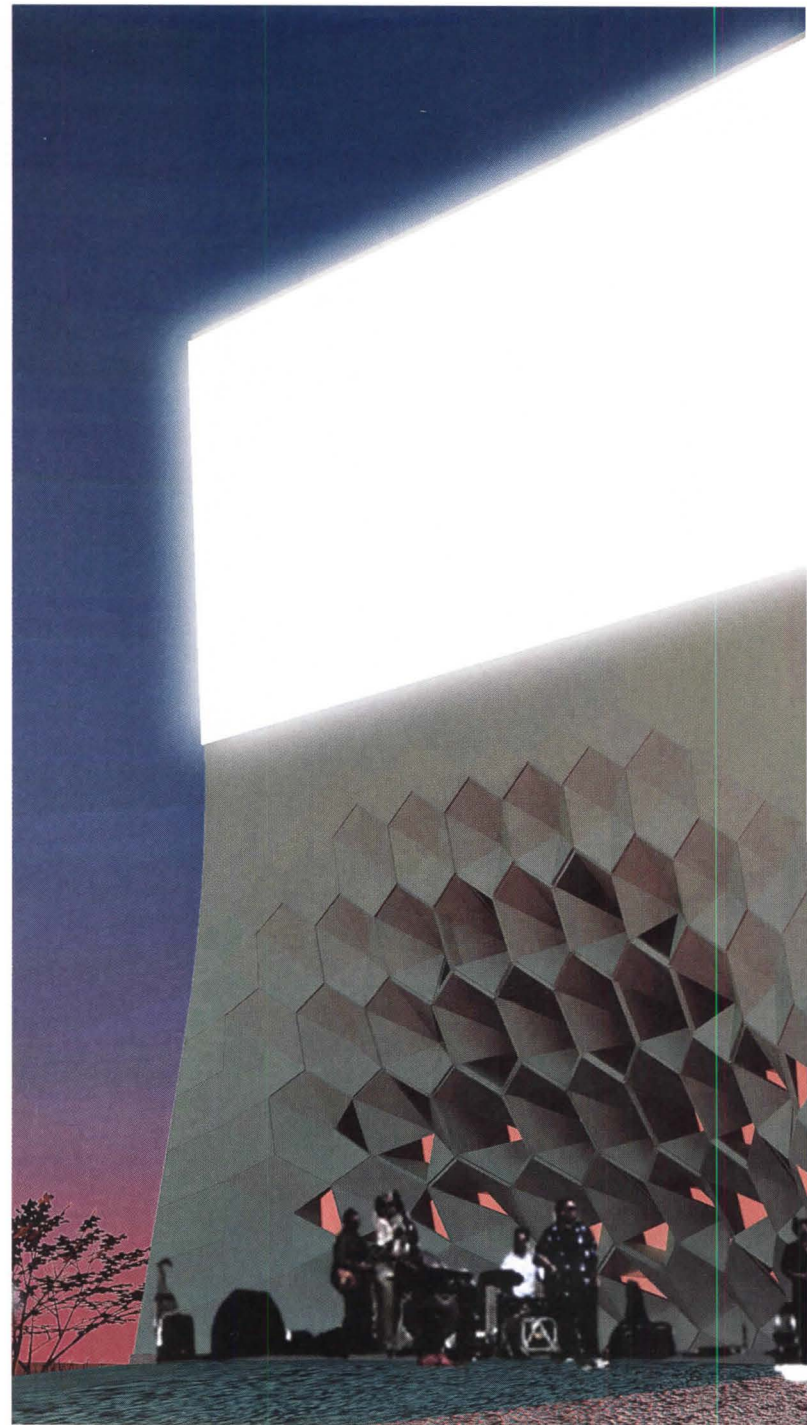
The materials and form of the band shell/screen were also much discussed. "I like the actualization—the material quality and structure that creates it," Jeanne Gang said. "It's a drive-in, a projection screen, and a band shell at the same time, so it programmatically does more than one singular element [would], and at the same time it really is working with the site and creating its own landscape of program." Lars Lerup agreed: "It has this abstract quality at the same time that it creates a collective experience. You can see it being lit up at night in this wonderful landscape."

One area where the project could have gone further, Urbach noted, is "rethinking the enclosure of the car and the mechanism of interface. Are there clip-on speakers, or is there an opportunity for cross-pollination among cars?"

Project Credits

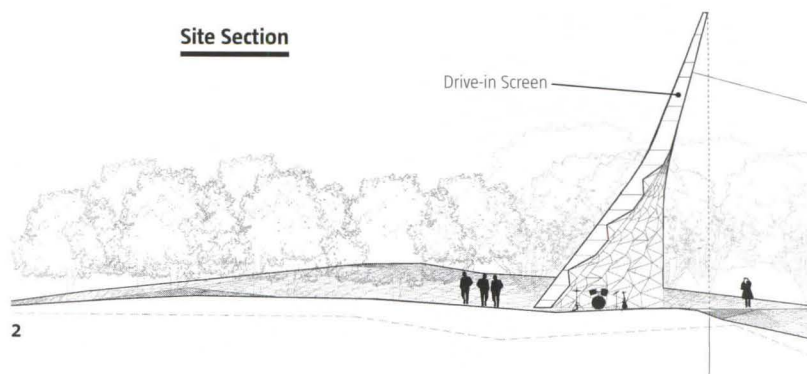
Project Drive-in and Park
Client Ballroom Marfa
Architect MOS, New Haven, Conn.—Michael Meredith, Hilary Sample (design principals); James Tate, Heather Bizon, Ryan Culligan, Maciej Kaczynski (project team)

Structural Engineer Simpson Gumpertz & Heger—Paul Kassabian
Lighting Engineer Atelier 10, New Haven, Conn.—Mark Loeffler, Chad Groshardt



1

Site Section

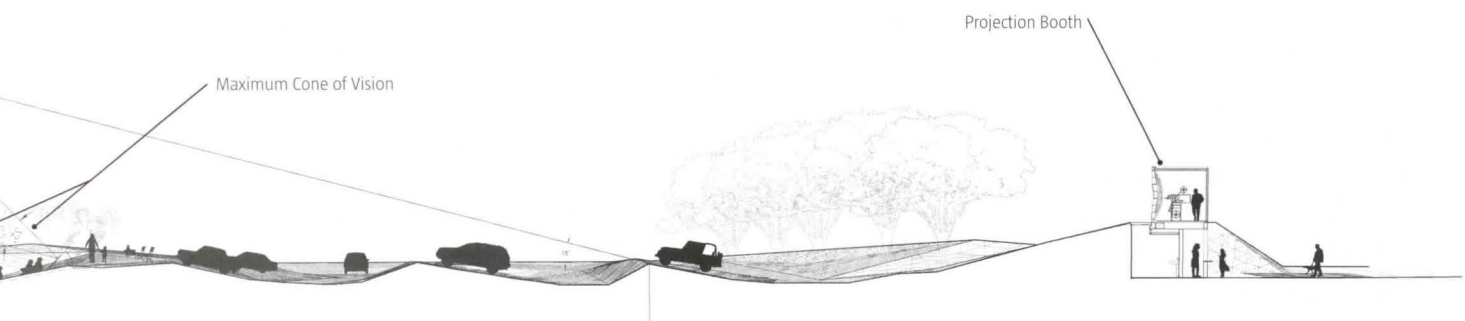


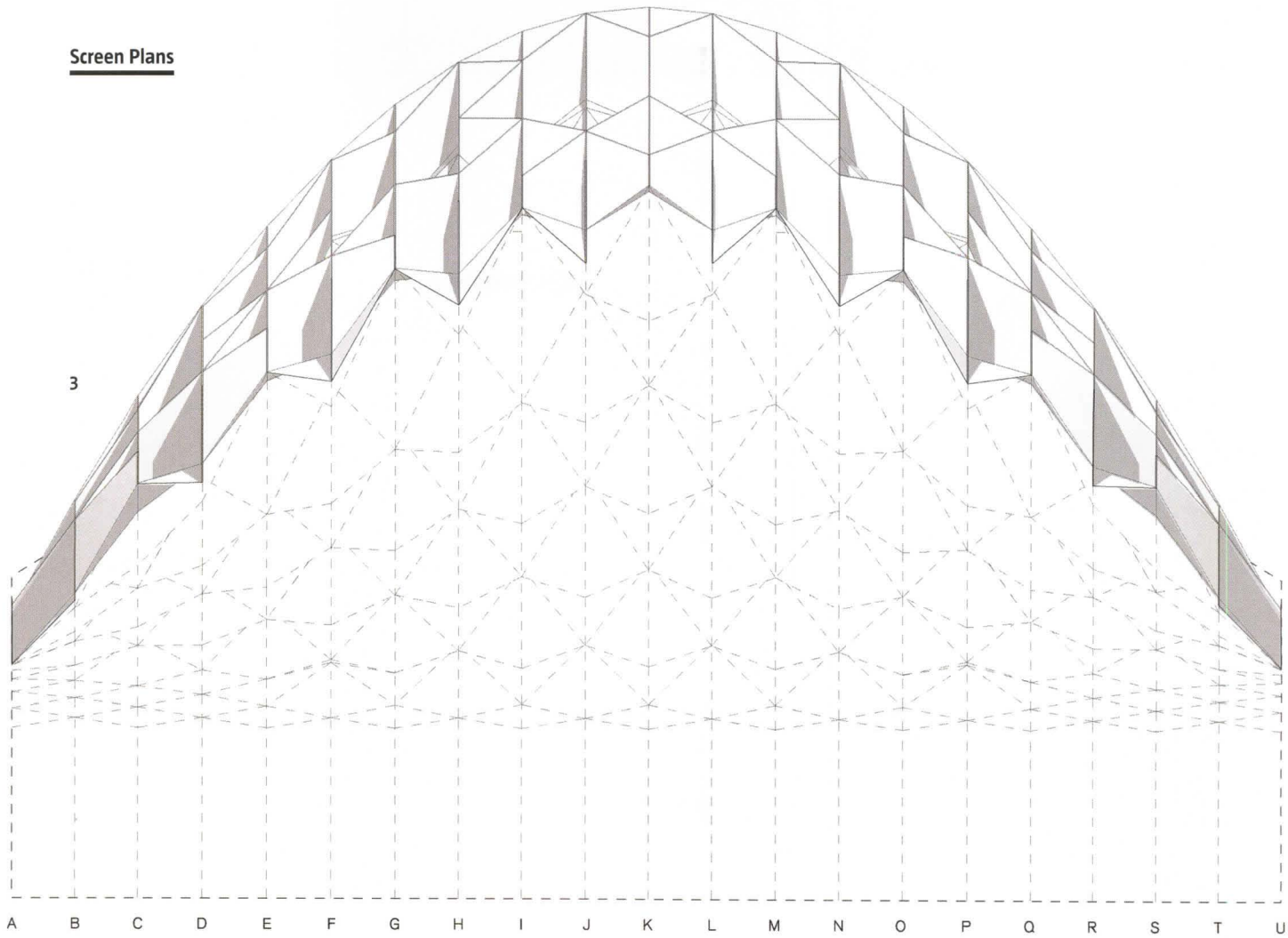
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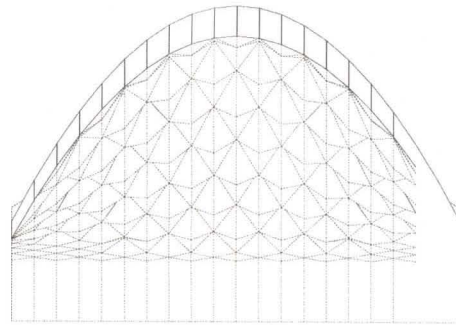
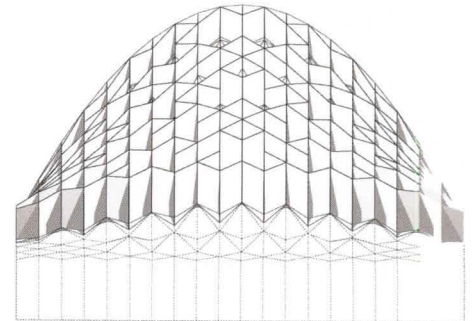
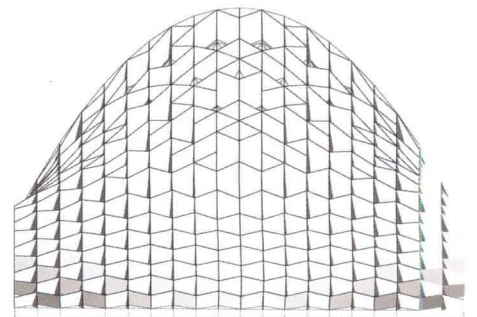
1. The main structure of Drive-in and Park is a 53-foot-tall band shell/ drive-in movie screen made from water jet-cut steel plates. The top portion of the structure is flat, allowing for the movie to be projected, but at the base, the triangular steel plates form a concave depression that acts as a band shell, taking advantage of lawn-style seating for intimate live performances.

2. The ground plane is graded to maximize sight lines: precisely angled slopes for pickup trucks and for compact cars (which have different ranges of vision, depending on the height of the vehicle); and a seating bowl up front for people who wish to sit outside.



Screen Plans**Reflected Plan at Elevation of 15'**

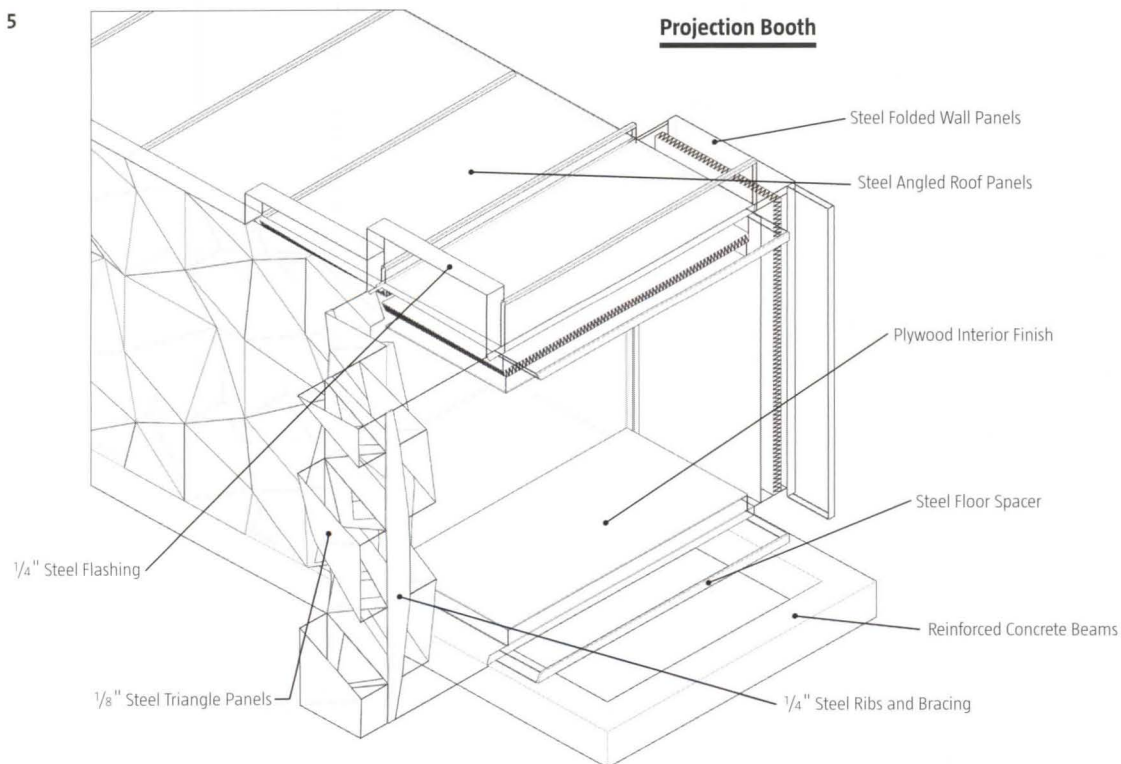
3. The concave portion of the band shell/movie screen is constructed from a series of triangular steel plates. Plans such as these will be used to help direct construction, as the water jet-cut pieces of steel will be welded on site.

**Plan at +0'****Plan at +35'****Plan at +50'**

4



5



4. For a refined design of the steel skin, the architects commissioned a full-scale mock-up of a section of the band shell/projection screen. The same material system encloses a multipurpose structure near the entrance to the site.

5. A two-story structure at the front of the site serves as a point of entry and a combined services center for the drive-in; it houses a ticket and concession stand on the first story and a projection room on the second.

AWARD

TAIPEI WATERFRONT, Taipei, Taiwan

Stan Allen Architect

SITE A 3,000-foot stretch of riverfront in Taipei, Taiwan, with existing conditions such as a parking garage, a bridge approach, and a nearly 30-foot floodwall.

PROGRAM A park that incorporates landscaping, pedestrian circulation, highway infrastructure, and public spaces and buildings such as an amphitheater, a sculpture park, and retail.

SOLUTION Cities around the globe suffer from languishing waterfronts. Asked to transform an infrastructure-laden stretch of Taipei's Danshui River into a civic amenity, Stan Allen Architect proposed a comprehensive redevelopment of the site, starting with its topography. The architects reshaped the coastline to negate sight-line and site-access problems posed by existing floodwalls and to better accommodate the planned program, which includes a sequence of green spaces, a network of pathways and boardwalks that engages the adjacent urban area, and revenue-generating restaurants and retail. The project also incorporates cultural venues such as an environmental learning center, a sculpture park, and an observation tower. Retail and other uses mix in surprising ways, in part to create urban density.

"It takes a condition that a lot of cities face—how to access the waterfront—not with a totalizing strategy, but with a variety of different conditions," Georreen Theodore said. "You can actually create both a barrier to flooding and an entrance for the public. The project is very strong in its use of infrastructure to increase public space."

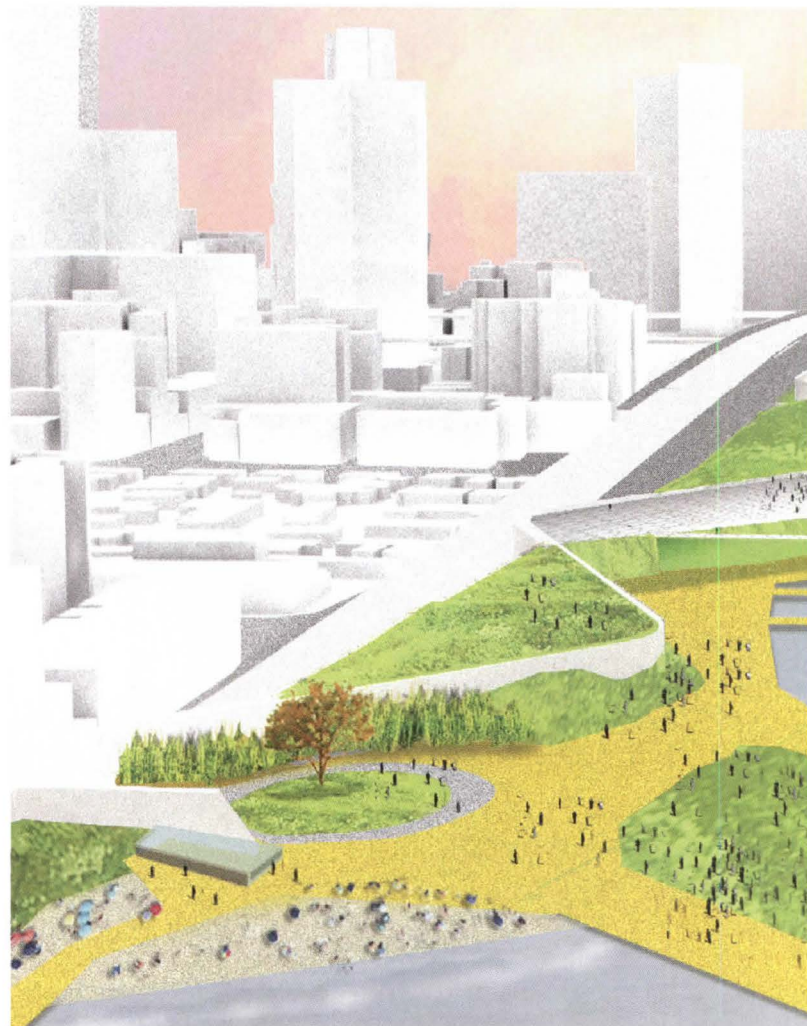
"There's a research component that supports the argument for this intervention," Eric Höweler added. "I think that is a trend nowadays. We don't just start designing, we start by researching." That research included studying site conditions and looking at landforming references such as Australian mangrove trails and Icelandic avalanche barriers in order to determine how to replace the existing floodwall with a serpentine levee that greatly opened the site.

Project Credits

Project Taipei Waterfront, Taipei, Taiwan

Client Taipei City Government

Architect Stan Allen Architect, Brooklyn, N.Y.—Stan Allen (principal in charge); Carlos Arnaiz (project designer); Marc McQuade, Rosalyn Shieh, Leo Henke, Giancarlo Valle (project team)



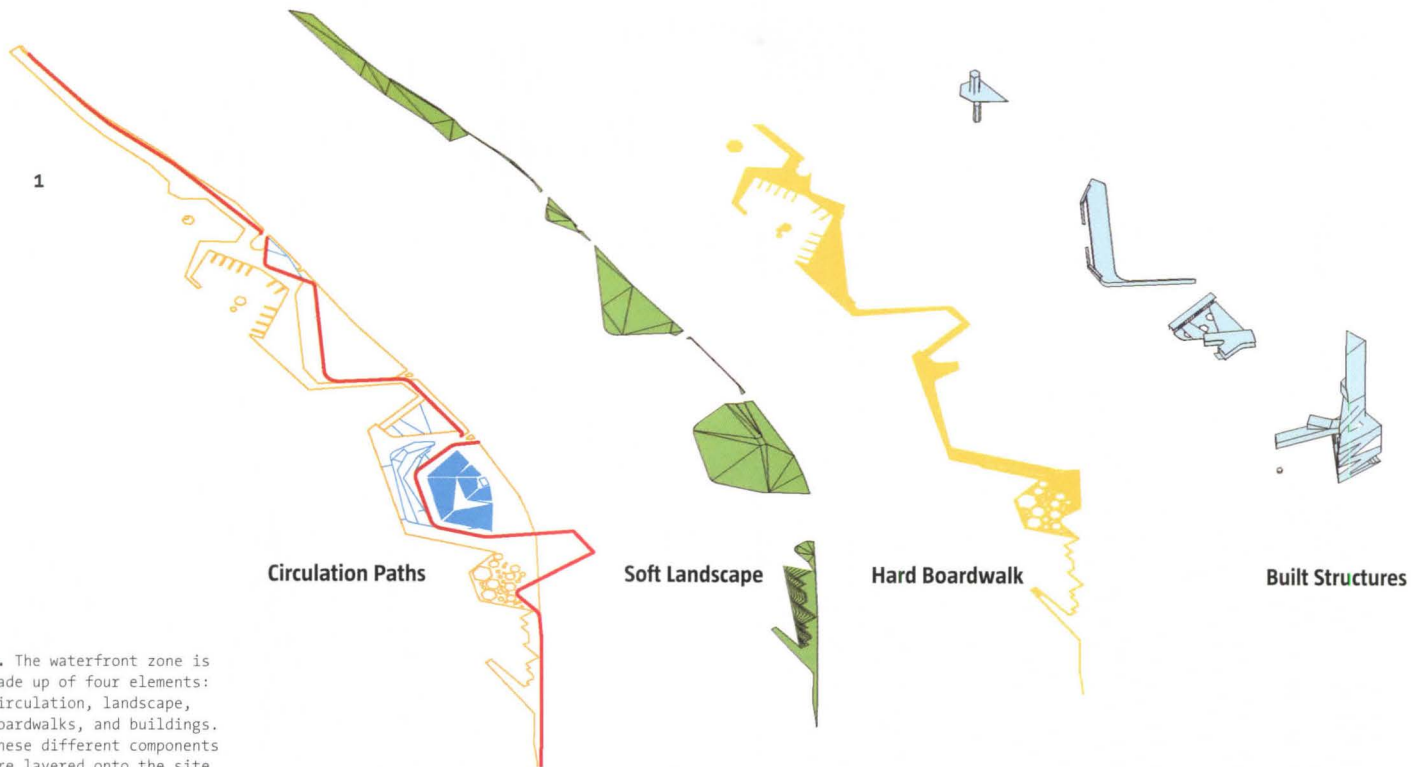
Site Plan

- | | |
|---------------------------------|-------------------------|
| 1. Eco-learning Center | 9. Historic Town Summit |
| 2. Seashell Park | 10. Restaurant |
| 3. Mangrove Forest | 11. Acacia Grove |
| 4. Aquaviary Tower | 12. North Entry |
| 5. Amphitheater | 13. Pier |
| 6. Visitors Center River Square | 14. North Beach |
| 7. Café | 15. Sculpture Park |
| 8. River Square | |



In order to create a bustling urban waterfront, Stan Allen Architect looked at reshaping the site and its connection with the rest of downtown Taipei. By adding more entry points, infrastructure, and activities—including athletic fields, restaurants, cultural centers, and nature parks—the architects created a master plan that promises to engage residents and visitors.

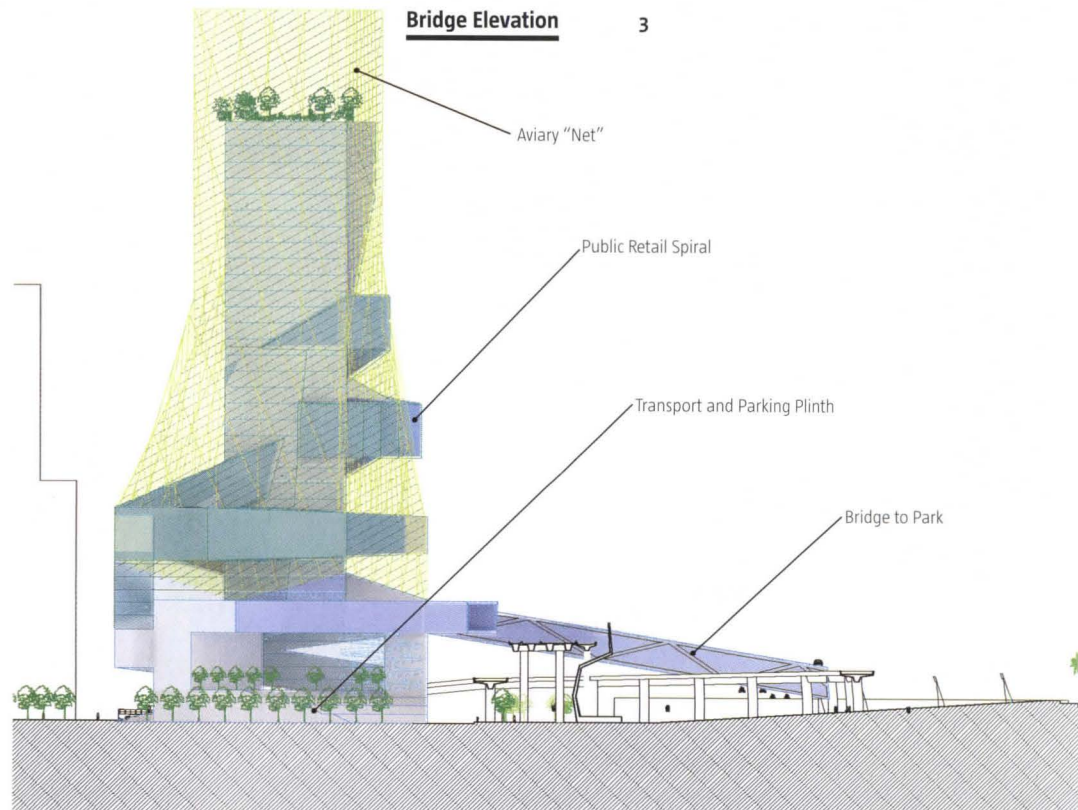
TAIPEI WATERFRONT



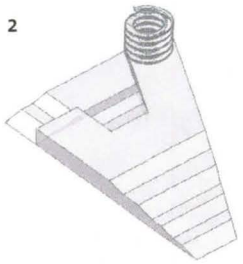
1. The waterfront zone is made up of four elements: circulation, landscape, boardwalks, and buildings. These different components are layered onto the site to create a dense urban waterfront that connects with the rest of the city.

2. The Aquaviary tower, one of the mixed-use structures in the park, features an aquarium at its core, wrapped with a coil of retail and draped with an articulated curtain wall that serves as the perimeter of an aviary. The tower, which sits across a road from the main park, also interacts with the urban infrastructure by accommodating parking and linking with a pedestrian bridge to the waterfront.

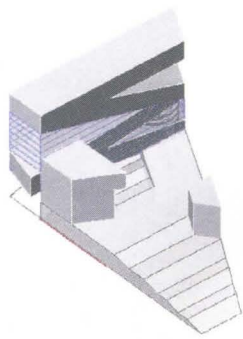
3-4. The structures on the waterfront are as layered as the site itself. The mixed-use Aquaviary tower does not just put infrastructure, retail, an aquarium, an aviary, and an eco-hotel in the same place—it encourages visitors to interact with each of those spaces as they move through the building.



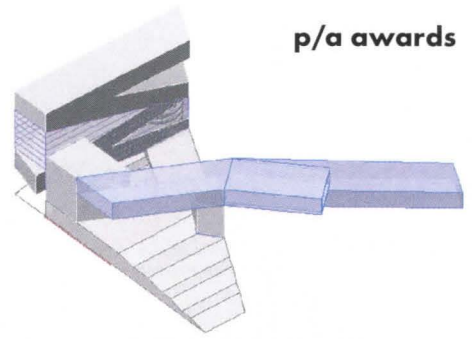
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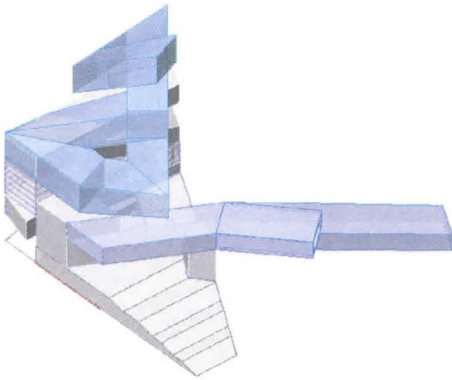
Public Plinth With Parking



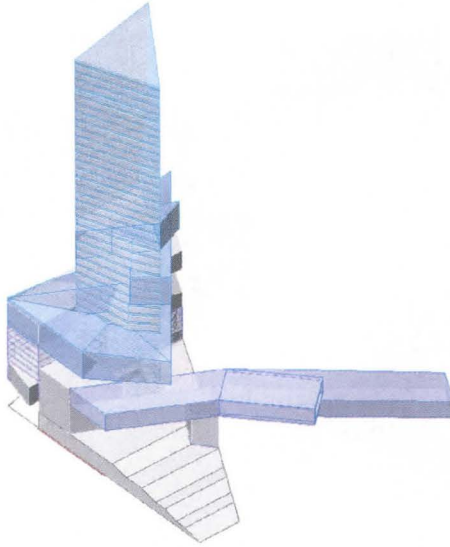
Service Cores



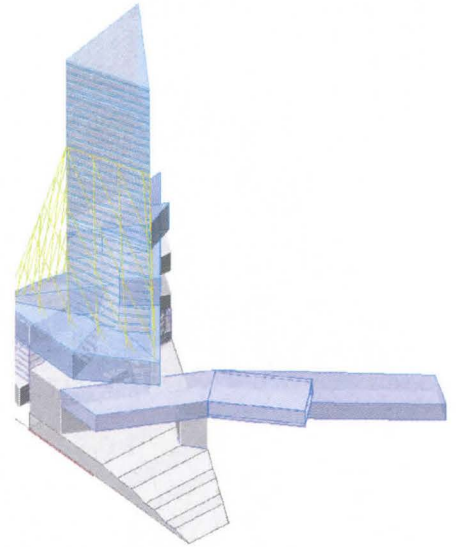
Bridge Concourse



Public Spiral



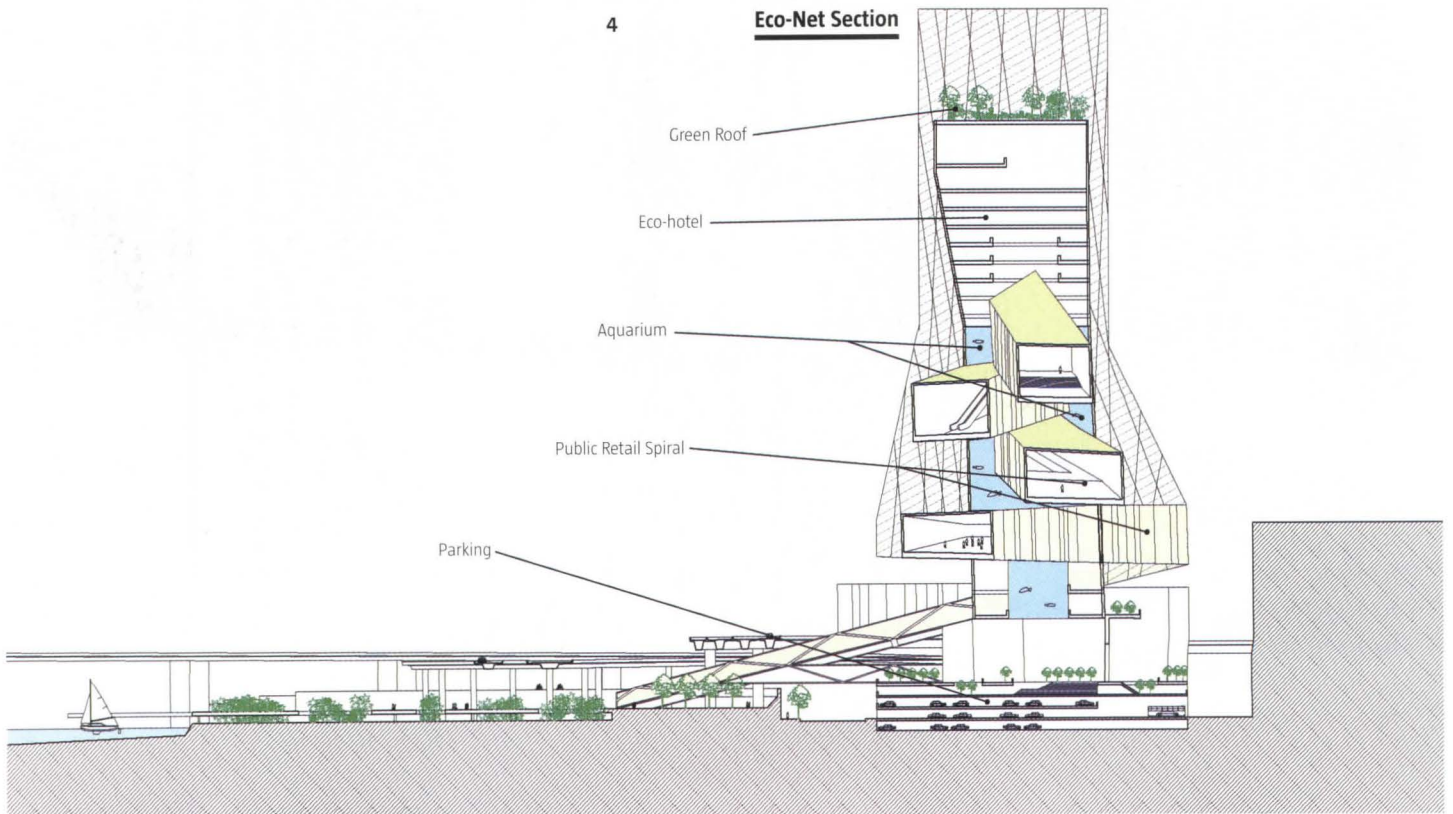
Tower



Aviary & Structure

4

Eco-Net Section



CITATION

NEST HOUSE, Disaster Areas Worldwide

Naylor & Chu Architects

SITE Wherever a disaster has destroyed local housing.

PROGRAM A two-bedroom, single-family house that can serve as temporary or permanent housing and can survive a repeat disaster.

SOLUTION Nest House, designed by San Francisco-based Naylor & Chu Architects, is a prefabricated, rapidly deployable housing unit that can be transported inside a single shipping container or semi-trailer truck. The units can be stacked for storage or transport.

Once the unit arrives on site, a pier foundation (which comes in the container) is laid with manually driven cross-pins that stabilize it in case of high winds or earthquake aftershocks. The house is removed

from the container and placed on the foundation, and an insulated, cast-fiberglass shell with an aluminum structure is pulled out from the main wood-clad volume like a matchbox and locked in place, creating a living space nearly double the width of the transport container it arrived in. A porch is folded down, adding an outdoor living space to the unit, which has two bedrooms bookending a bath and common living/kitchen/dining area.

"The idea of fabricated [disaster] housing has never really emerged as a viable possibility," Lars Lerup said. "But there's something very nice about this project that suggests we are moving into that phase." The jury was impressed by the design's ingenuity and the fact that it provides a viable alternative to FEMA trailers, but the jurors would've liked the project to address the urban fabric between the units. "That needs as much attention as the building itself," said Jeanne Gang.

Project Credits

Project Nest House, Disaster Areas Worldwide

Client Private Developer

Architect Naylor & Chu Architects, San Francisco—Russ Naylor, Heddie Chu (partners); Andrew Volckens (senior designer)



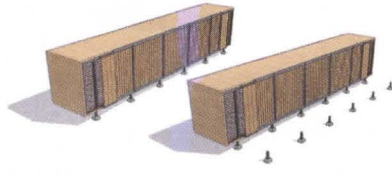
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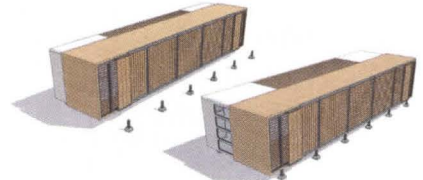
House is delivered



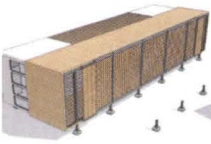
House is removed from shipping container intact



House is placed on pier foundations



Foundations are set and the exterior shell of the house is extruded



Pier foundations for deck are set



Deck is folded down



Stairs are dropped to existing grade level



Sunshades are folded up



The utilities are connected



Nest House is move-in ready

3



1. The Nest House provides prefabricated disaster housing that is a viable alternative to FEMA trailers. Each unit can be shipped in a single shipping container. When fully expanded, the house has two bedrooms and a sunshaded outdoor living space. Endeavoring to be environmentally responsible, the architects specified FSC-certified wood for the sunshades and decking.

2. Once delivered to the site, the house is easily unfolded and extruded to form a complete unit. Materials for the foundation and furniture can be packaged inside for transport. Once the house is set up, it is semipermanent. The sunshades fold down and the deck folds up to form secure storm shutters in the case of a repeat natural disaster.

3. Once installed, the unit contains two private bedrooms, with storage; a shared bathroom with a working shower; and a common space that includes a kitchen, room for a dining table, and a small living area. The porch adds an additional 350 square feet of outdoor living space.

4. Residents can easily move the sunshades up and down. The up position creates a shady living space in warm, sunny climates. The down position provides privacy in dense communities of Nest Houses.

4



CITATION

BODEGA BAUER WINERY AND VINEYARD ESTATE, Mendoza, Argentina

Field Architecture

SITE A vineyard at the foot of the Andes Mountains in Mendoza, Argentina.

PROGRAM A vineyard estate that includes a residence, winery production facilities, and barrel-aging, bottling, and tasting rooms.

SOLUTION By using an existing water channel bringing runoff from the Andes as an organizational basis for the design, Field Architecture master planned the site with minimal disruption to the existing vines. Roadways and utilities—as well as two buildings, a winery and a residence—are sited along this channel to fit within the harvesting and production system of the pre-existing vineyard, and the channel provides ready access to water for production and irrigation without the need for additional infrastructure. The concrete winery building is formed by two attached sloping volumes, which house, respectively, the tasting room and public areas and the wine production facility. In the building's barrel-aging room, concrete wall and ceiling panels—achieved using a digital pattern routed into the cast concrete—mimic the impression of the wooden staves that make up wine barrels. At the other building on site, the proprietor's estate, that material language is continued with a sunscreen made from old barrel staves that wraps the upper level of the two-story house.

"At every stage of its elaboration, the project demonstrates considerable depth," Henry Urbach said, "from the site analysis, to the elaboration of the building and the program, to construction details that are actually quite poetic." But one detail did give the jury pause: the decision to use a digital file to rout the stave pattern in the winery, rather than use real staves as formwork. "It does ultimately take it down a notch," Jeanne Gang said, "just knowing that it's not as authentic as it could be."

Project Credits

Project Bodega Bauer Winery and Vineyard Estate

Client Ron Bauer

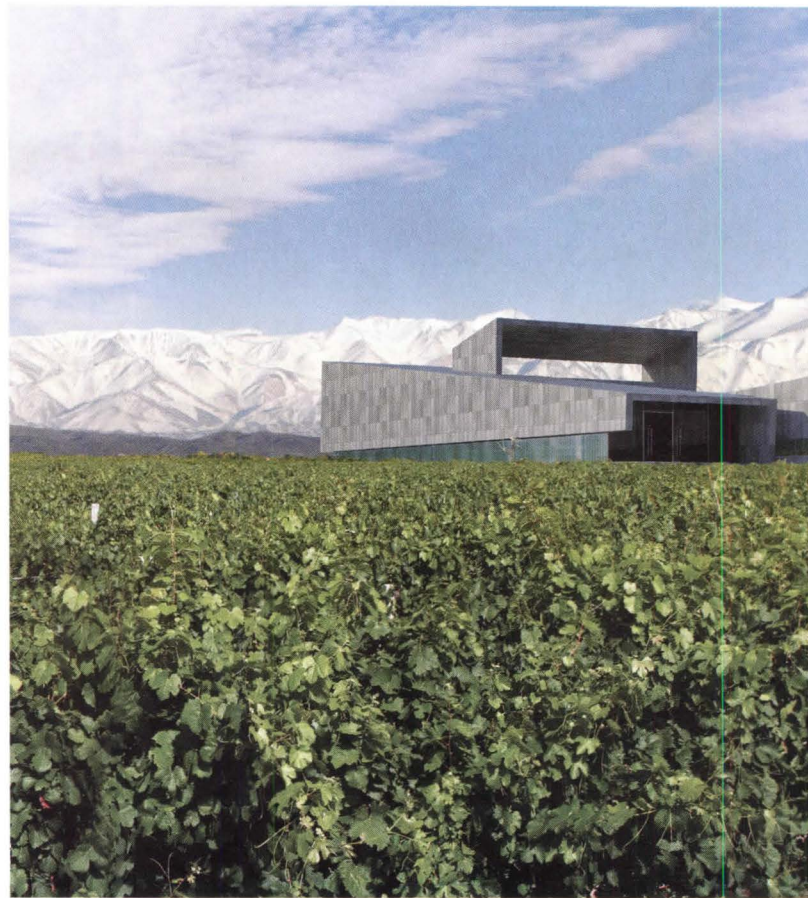
Architect Field Architecture, Palo Alto, Calif.—Stan Field, Jess Field (principals); Andy Lin, Jeff Pilotte, Mark Johnson (project team)

Project Manager Gontovnikas Arq.

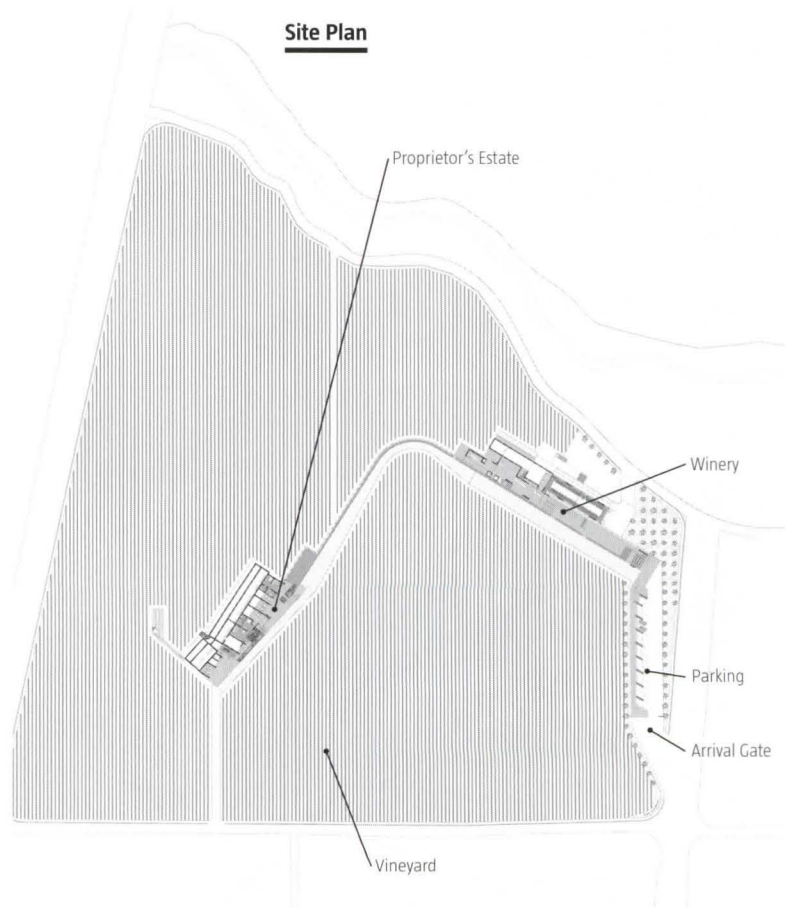
Structural Engineer Paisaje & Jardin

Wine Consultant Gruppo Matura

Visualization Field Architecture/SQimages



1





1. The winery building is split into two connected, barlike volumes—one contains amenities such as tasting rooms to entertain visitors; the other, the production facilities. The concrete structure does not include wood because any mold brought in on the wood could affect the winemaking process.

2. On another portion of the site, the proprietor's estate house does feature wood: Old barrel staves are fabricated into a sunscreen that wraps the upper level of the structure. Long and narrow, the two-story house contains six bedrooms and an indoor garden.

3. In the winery building, public areas such as an outdoor café and a tasting room were designed to accommodate visitors. A wine shop, a private tasting area in the barrel-aging room, and a viewing bridge into the manufacturing facilities were also incorporated into the design.

4-5. To unify the buildings on the estate, Field Architecture explored a material that could be used in a variety of ways and was unique to the vineyard's operation: wine barrel staves. Used as a finish material, for instance in the sunscreen on the proprietor's house, shown here in mock-up (5), staves were also the inspiration for the patterning of the concrete on the interior walls of the barrel-aging rooms in the winery building. With a digital file that took the basic form of a barrel stave, the pattern was routed into a specific mixture of cast concrete, resulting in seamless panels (4).

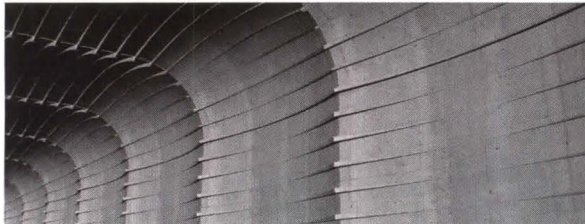
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5



CITATION

ALICE TULLY HALL, New York

Diller Scofidio + Renfro
in collaboration with FXFowle Architects

SITE An existing chamber music hall at the Pietro Belluschi–designed Juilliard School of Music, on the corner of 65th Street and Broadway in Manhattan. The hall is part of the Lincoln Center for the Performing Arts.

PROGRAM A complete renovation of the 1,100-seat music hall, with an expansion of lobbies and public spaces.

SOLUTION With the goal of elevating Alice Tully Hall to the level of Lincoln Center's premier performance venues, Diller Scofidio + Renfro and FXFowle Architects replaced the original opaque walls on the ground level with a cable-net glass façade, exposing the lobby to passersby. A new cantilevered grandstand outside the building faces the

lobby, putting the patrons in the role of performers. Under the cantilever, touchscreens give information about events at Lincoln Center.

Inside the hall itself, curving wall surfaces and a partial box-in-box construction combine to block out reverberation from the subway, creating acoustic intimacy. The interior walls of the auditorium consist of a micro-thin wood veneer adhered to 3form resin panels and outfitted with an LED lighting system with individually addressable fixtures. The result is a shadowless, tunable, glowing wall of wood.

The jury particularly appreciated that the design team rethought an existing building and its environs, proving the needlessness of tearing the place down and starting fresh. "This is a reuse of a building and a transformation of an urban space," said Jeanne Gang. "This is a project that invested effort in making something much more functional and usable and more exciting than it was before."

Project Credits

Project Alice Tully Hall, New York

Client Lincoln Center Development Project

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

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

Construction Manager Turner Construction Co.

Structural/M/E/P Arup

Lighting L'Observatoire International

Acoustics/Electroacoustics Jaffe Holden Acoustics

Theater Fisher Dachs Associates

Theater Woodwork Fetzer Architectural Woodwork

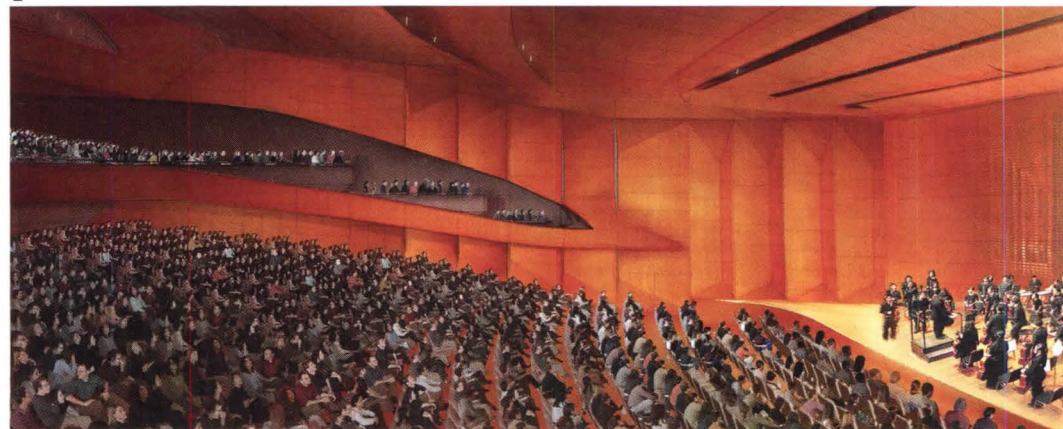
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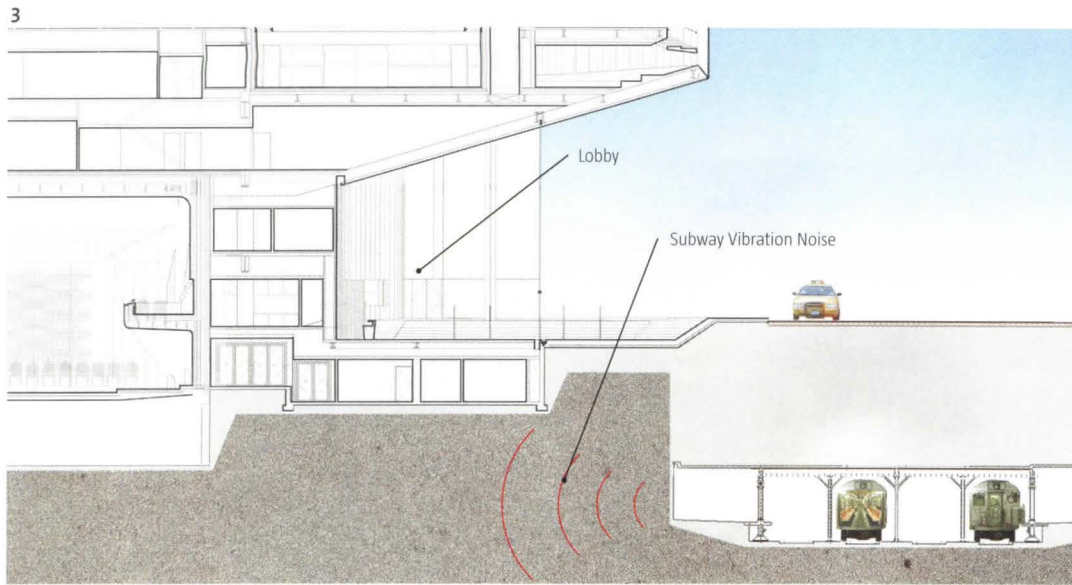
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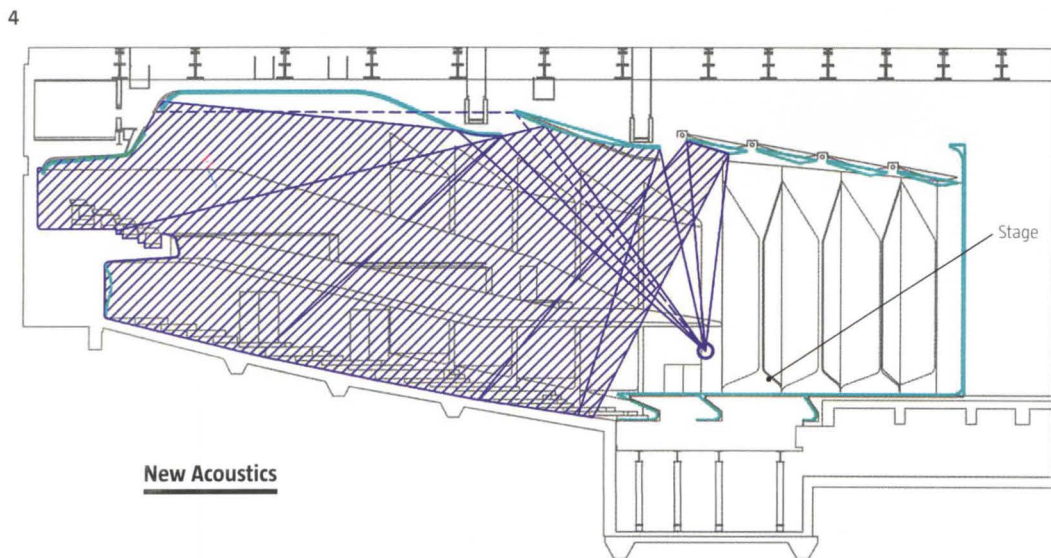


1. The new Alice Tully Hall strips away the lower portion of the existing walls in order to create a transparent lobby space. Interacting with the streetscape, a cantilevered bandstand on the corner looks in at the lobby, putting visitors on display, and touchscreens offer information on the events happening within.

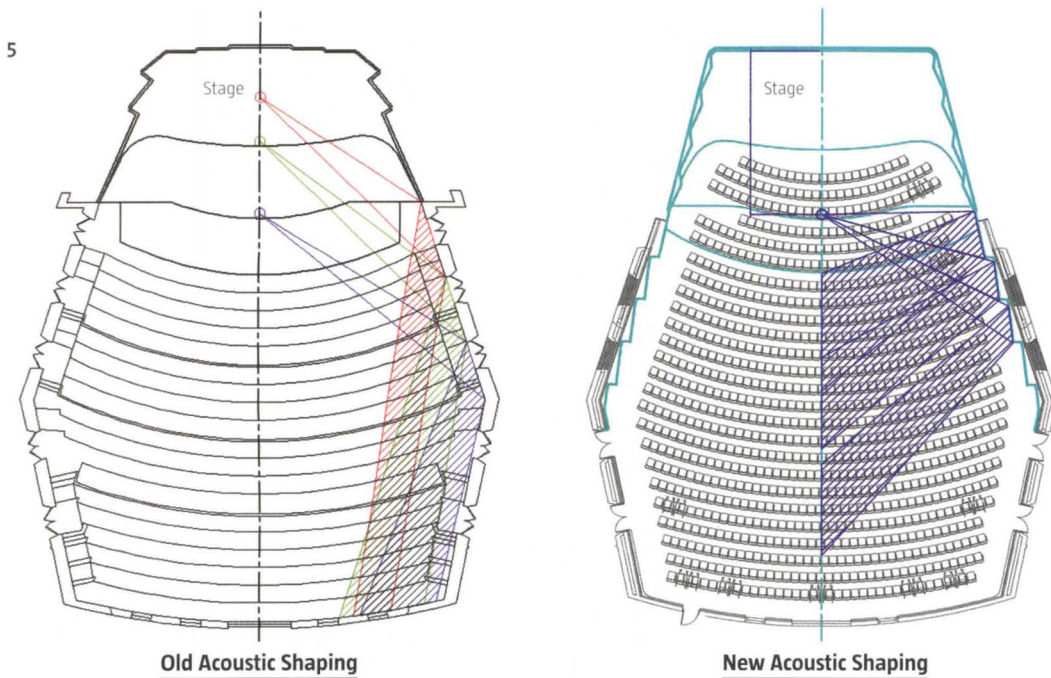
2. The curving wall system on the interior of the performance hall is composed of veneer-covered 3form panels attached to a series of one-directional structural trusses and laser-cut steel fins. This customized structural system allows Philips Color Kinetics LEDs, installed behind the resin panels, to create a uniform, shadowless glow across all of the hall's wall surfaces.

3. In addition to fine-tuning the acoustics within the music hall itself, the design team had to contend with another factor: the New York City subway, which runs along the eastern edge of the building. Special acoustic isolation measures had to be taken to prevent noise and vibration from entering the hall and lobby.

4-5. The existing hall has dry acoustics. The materials and curving form of the new wall system (5) disperse sound throughout the space, brightening the sound. The shape of the ceiling and directional surfaces (4) also help to distribute the sound more evenly than before. This makes for a very different, and more intimate, listening experience, even to those in the back rows.



New Acoustics



Old Acoustic Shaping

New Acoustic Shaping

HONORABLE MENTION

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Viraline



SITE Intended for sites that have been damaged by up to a Category 3 hurricane.

PROGRAM High-density, rapidly deployable disaster housing that can be used for up to five years.

SOLUTION Viraline's post-disaster housing ships in a special rigid container that is integral to the fully deployed unit, with all fixtures, furnishings, and components packaged together. A frame of cold-rolled steel and inflatable fabric walls allow the installed units to expand beyond the dimensions of the shipping container and to be stacked up to nine stories high. Sanitary risers installed in multilevel structures connect to a city's existing sewer system. "It's highly studied in terms of its structure and how different configurations could be created," Jeanne Gang said.

Project Credits

Project Rapidly Deployable Inflatable Container housing

Client New York City Office of Emergency Management

Architect Viraline, New York—James Vira, Jason Cadorette

Structural Engineering Dominic M. Cullen, Lanson Cosh

M/E/P Engineering DVL Consulting Engineers

Computer Visualization Brooklyn Digital Foundry

THUNDER STADIUM, St. Paul, Minn.

Office dA

SITE A steeply inclined plot on the north side of a former railroad yard, on the edge of downtown.

PROGRAM A 600,000-square-foot mixed-use development, including a 20,000-seat professional soccer stadium, offices, retail, restaurants, a hotel, an exhibition field, and parking.

SOLUTION With Thunder Stadium, Office dA aims to integrate a sports stadium into a dense urban context. Multiple points of entry respond to the site, and an integrated program allows for hotel rooms that look out onto the field. An iconic skin uses the shingle as a conceptual jumping-off point for a system of panels that curl, taper, bend, and spread in reaction to the spatial needs of the interior. Lars Lerup noted, "I know it's a most obvious use, a stadium. But I also find it beguiling and elegant and a beautiful skin."

Project Credits

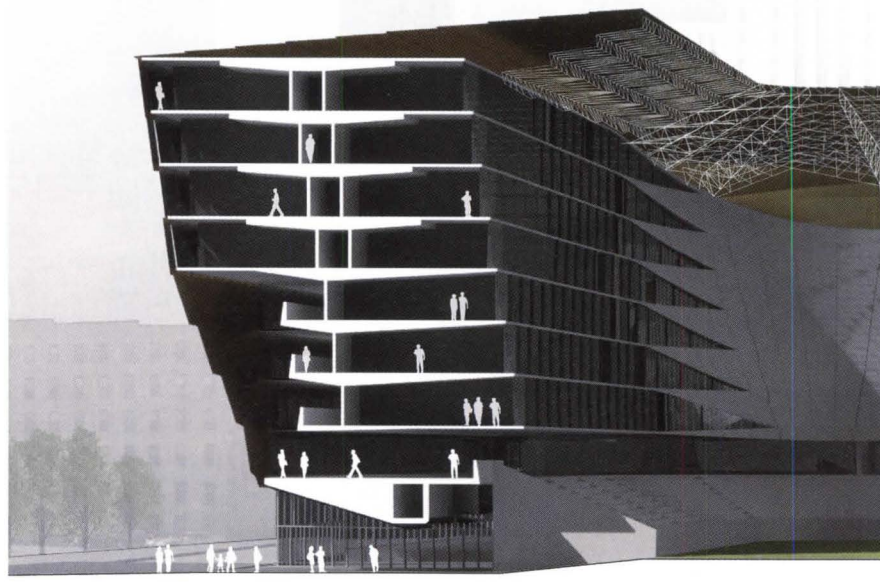
Project Thunder Stadium

Client Dean Johnson (Wingfield Corp.)
c/o Shane Coen, Master Planner (Coen + Partners)

Architect Office dA, Boston—Monica Ponce de Leon, Nader Tehrani, Daniel Gallagher (project design); Maria Gwest, Brandon Clifford (project

managers); Arthur Chang, Harry Lowd, Adam Fure, Ellie Abrons, Catie Newell, Lisa Huang, Jiyoung Park, Richard Lee, Remon Alberts, Melissa Harlan, Doug Shilo, Jessica Colangelo, Elizabeth Christoforetti, Mi Jung Lim (project team)

Structural/M/E/P Engineers Arup Sport—Stephen Burrows (principal)





INLAND STEEL RESTORATION, Chicago

Skidmore, Owings & Merrill

SITE The landmark Skidmore, Owings & Merrill–designed Inland Steel building of 1955.

PROGRAM A green office hotel: sustainable office space that can be rented out with a full package of furnishings and finishes.

SOLUTION SOM is revisiting its iconic Inland Steel building with an eye for sustainability. The project won an ARCHITECT R+D Award in 2008, in recognition of green strategies such as motorized shades to regulate heat gain, chilled beams to minimize the need for traditional HVAC, and a green roof to reduce the heat island effect. A suite of reusable partitions and office furniture made from sustainable materials answers the needs of most any tenant while reducing waste from repeated refits. “The most ecologically sensitive thing you can do is to not tear a building down,” Georreen Theodore said. “And to come up with a strategy that not only includes the interior partitions but also the family of furniture, made from sustainable materials—that’s a viable strategy, and a necessary one given our landscape.”

Project Credits

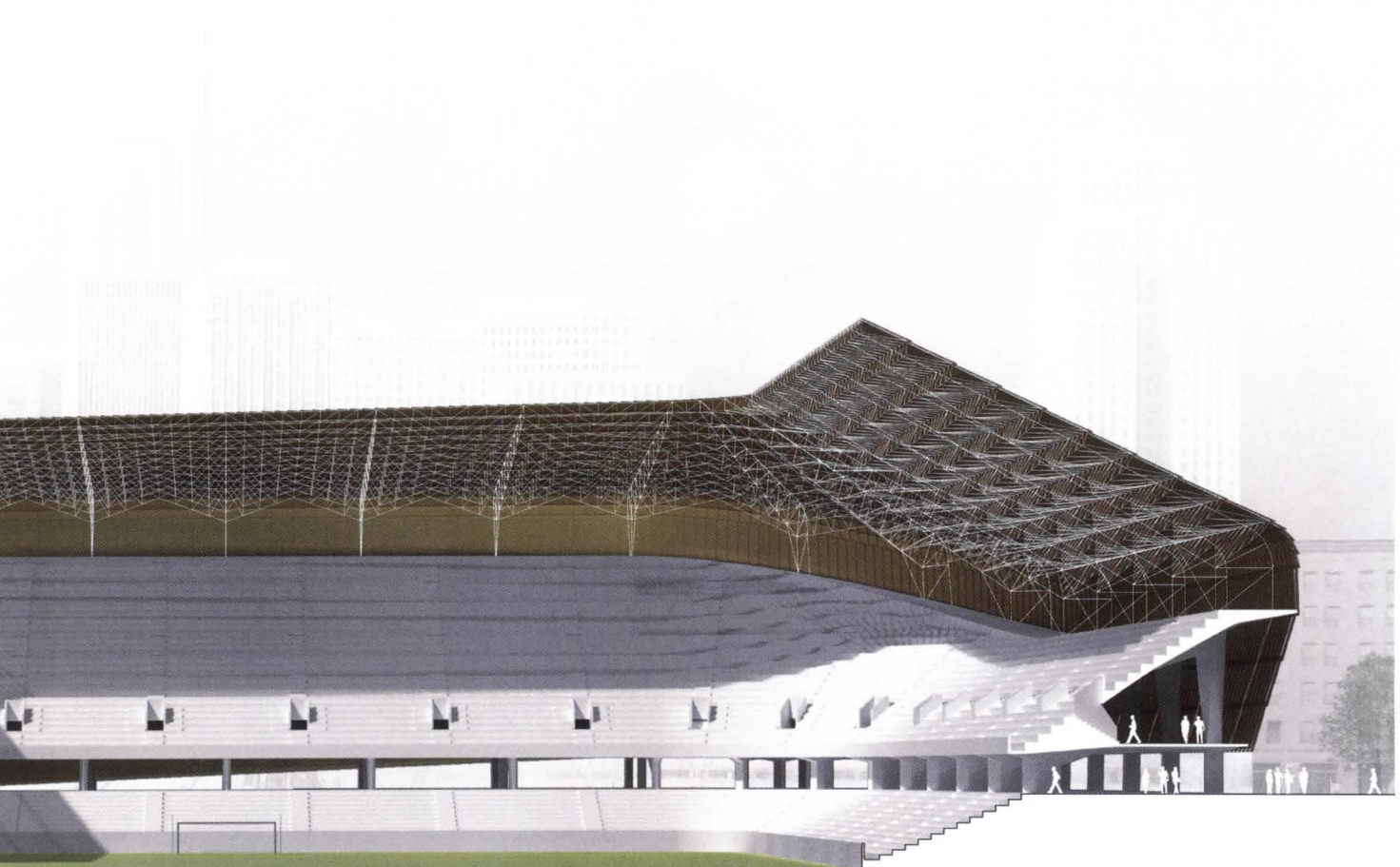
Project Inland Steel Building Restoration

Client Capital Properties

Architect Skidmore, Owings & Merrill, New York—Stephen Apking (design partner); Peter Magill (managing partner); Carl Galioto (technical partner); Richard Summa (project manager); Nazila Shabestari Duran (project manager); Claes-Henric Appelquist (senior designer); Jim Simmons (technical coordinator); Noboru Ota, John Darrow, Katherine Shen (designers); Ece Calguner Erzan, Fatmir Hodzic (technical architects); Jennifer Rainey (LEED specialist)

M/E/P/Structural Engineers Skidmore, Owings & Merrill, Chicago—Roger Frechette (HVAC/M/E/P director)

→ Full credits at architectmagazine.com



THE JURY



pictured left to right →

Lars Lerup

Dean of the School of Architecture and the William Ward Watkin Professor of Architecture at Rice University, Lerup has written several books—including *After the City* (MIT Press, 2001)—and over 50 essays on design. Lerup was named 2005 educator of the year by the Houston chapter of the AIA.

Georgeen Theodore

A cofounder of New York-based Interboro Partners, Theodore is also an assistant professor at the New Jersey Institute of Technology. Interboro, with its focus on contemporary urban dynamics, has been selected to sub-curate the 2009 International Architecture Biennale Rotterdam. Appropriately, the theme of the biennial is “Open City.”

Henry Urbach

Urbach is the Helen Hilton Raiser Curator of Architecture and Design at the San Francisco Museum of Modern Art. Before taking his current post in 2006, he owned and ran Henry Urbach Architecture, a contemporary art and architecture gallery in New York. Urbach has written numerous essays for books, exhibition catalogs, and design journals.

Jeanne Gang

Gang is a founding principal of Chicago-based Studio Gang Architects, a design firm that focuses on art, education, residential, community, and exhibition work, among other areas of practice. Before founding her practice in 1997, Gang worked extensively with OMA/Rem Koolhaas in Rotterdam.

THE WINNERS



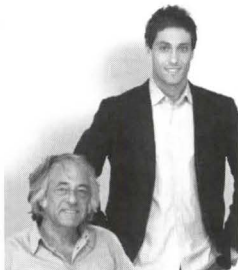
Stephen Luoni
Project Porchscapes, p. 58
Firm University of Arkansas
 Community Design Center,
 Fayetteville, Ark.
Year Founded 1995
Founder University of Arkansas
Number of Employees 5
Primary Areas of Practice
 Community design and urban
 planning



**Charles Renfro, Ricardo Scofidio,
 Liz Diller**
Project Alice Tully Hall, p. 78
Firm Diller Scofidio + Renfro, New
 York
Year Founded 1979
Founders Elizabeth Diller and
 Ricardo Scofidio; Charles Renfro
 became a partner in 2004
Number of Employees 50
Primary Areas of Practice Art,
 commercial, cultural, educational,
 landscape, master planning, media/
 technology, objects, performance,
 residential



Stan Allen; Carlos Arnaiz
Project Taipei Waterfront, p. 70
Firm Stan Allen Architect, Brooklyn,
 N.Y.
Year Founded 1996
Founder Stan Allen
Number of Employees 6
Factoid Allen is the dean of
 the School of Architecture at
 Princeton University.



Stan Field, Jess Field
Projects The Ubuntu Center, p. 62;
 Bodega Bauer Winery and Vineyard
 Estate, p. 76
Firm Field Architecture, Palo Alto,
 Calif.
Year Founded 2006
Founders Stan Field and Jess Field
Number of Employees 6
Factoid Field Architecture replaced
 Stan Field Associates, which had
 been practicing since 1993.



**Russ Naylor, Heddie Chu;
 Andrew Volckens**
Project Nest House, p. 74
Firm Naylor & Chu Architects,
 San Francisco
Year Founded 2001
Founders Russ Naylor and
 Heddie Chu
Number of Employees 14
Primary Areas of Practice
 Multifamily residential, prefabricated
 housing, commercial, mixed-use
 developments, products, graphic
 design, interior design



Michael Meredith, Hilary Sample
Project Drive-in and Park, p. 66
Firm MOS, New Haven, Conn.
Year Founded 2003
Founders Michael Meredith and
 Hilary Sample
Number of Employees 4
Factoid Meredith and Sample
 teach at Harvard and Yale while
 maintaining their practice.



Sylvia Smith
Project Alice Tully Hall, p. 78
Firm FXFowle Architects,
 New York
Year Founded 1979
Co-Founder Bruce Fowle
Number of Employees 200
Factoid FXFowle Architects began
 as Fox & Fowle Architects and
 changed its corporate identity in
 2005, following the departure of
 co-founder Robert Fox.



James Vira; Jason Cadorette
Project Rapidly Deployable Inflatable
 Container disaster housing, p. 80
Firm Viraline, New York
Year Founded 2003
Founder James Vira
Number of Employees 2
Primary Areas of Practice
 Institutional, residential



Stephen Apking
Project Inland Steel Building
 Restoration, p. 81
Firm Skidmore, Owings & Merrill,
 New York
Year Founded 1936
Founders Louis Skidmore and
 Nathaniel Owings
Number of Employees 1,300
Primary Areas of Practice
 Commercial, education, healthcare,
 hospitality, engineering, urban
 design



**Monica Ponce de Leon,
 Nader Tehrani**
Project Thunder Stadium, p. 80
Firm Office dA, Boston
Year Founded 1991
Founders Nader Tehrani, Monica
 Ponce de Leon
Number of Employees 18
Primary Areas of Practice
 Residential, institutional, commercial,
 urban design



Eric Höweler

Eric Höweler is a cofounder of Höweler + Yoon Architecture, a multidisciplinary practice based in Boston. Höweler is also a design critic at the Harvard University Graduate School of Design and the author of several articles, essays, and books, including *Skyscraper: Vertical Now* (Universe, 2004).

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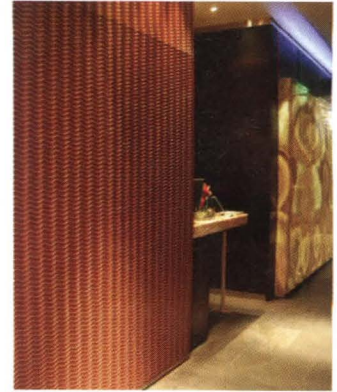
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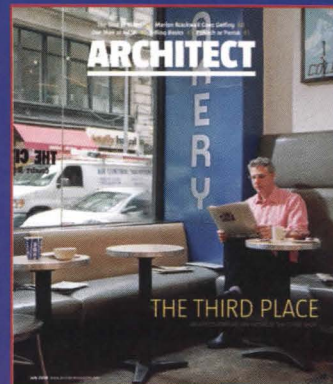
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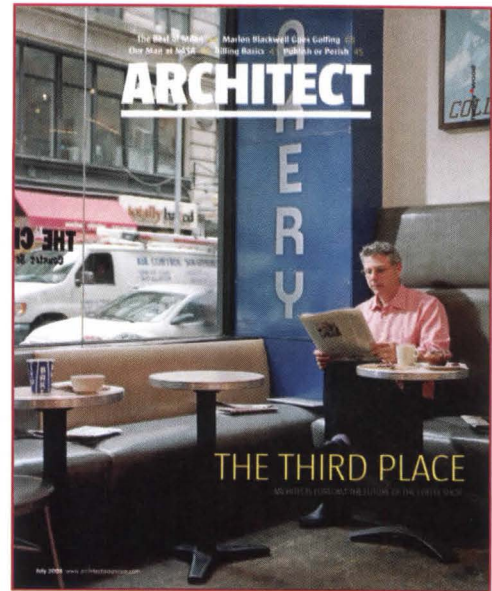
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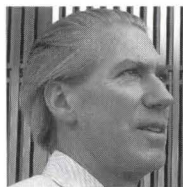
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What Got Built



James Carpenter

A 1994 DESIGN BY JAMES CARPENTER: THE FIRST IN A SERIES OF INVESTIGATIONS INTO THE FATE OF PAST P/A AWARD-WINNING PROJECTS



The Winning Scheme

1994 P/A Awards Jury: Rafael Viñoly, Andrés Duany, Christine Killory, Mary McLeod, Bill Mitchell, Sharon Sutton, and David Lee.

BRIDGES HAVE RARELY won P/A design awards, but James Carpenter Design Associates' 1994 citation-winning design for the V-masted, cable-stay Wabasha Street Bridge in St. Paul, Minn., had a particularly ironic fate. Like the Ruck-A-Chucky Bridge design, for which SOM and T.Y. Lin won a P/A first award in 1979, the Wabasha Street Bridge's cable-stay design never got built. Its \$55 million cost exceeded the \$32 million available from the federal and state governments for the project, and the city decided to construct a much-less-memorable and ultimately not-much-less-expensive concrete bridge, designed by engineering firms TKDA and Figg. The one idea that remained from Carpenter's design was the provision of pedestrian access from the bridge to the island in the Mississippi River over which the bridge

spanned. A decade later, Figg ended up designing the replacement for the collapsed I-35W bridge, upriver, in Minneapolis. Many in the community clamored for a cable-stay bridge, remembering Carpenter's bold design, but cost again drove Figg to create another concrete box-beam bridge. (Winning a P/A design award seems to sway bridge clients less than it does those of many buildings.)

Carpenter got the last laugh. On the Mississippi River island near where his V-mast would have stood (above), Carpenter completed, in 2002, the jewel-like Schubert Club Band Shell. The doubly curved glass-and-stainless-steel arc, designed with SOM engineers, is visible from the replacement bridge, a reminder that, while P/A award-winning projects don't always get built as designed, they can lead to impressive projects that do. ▢



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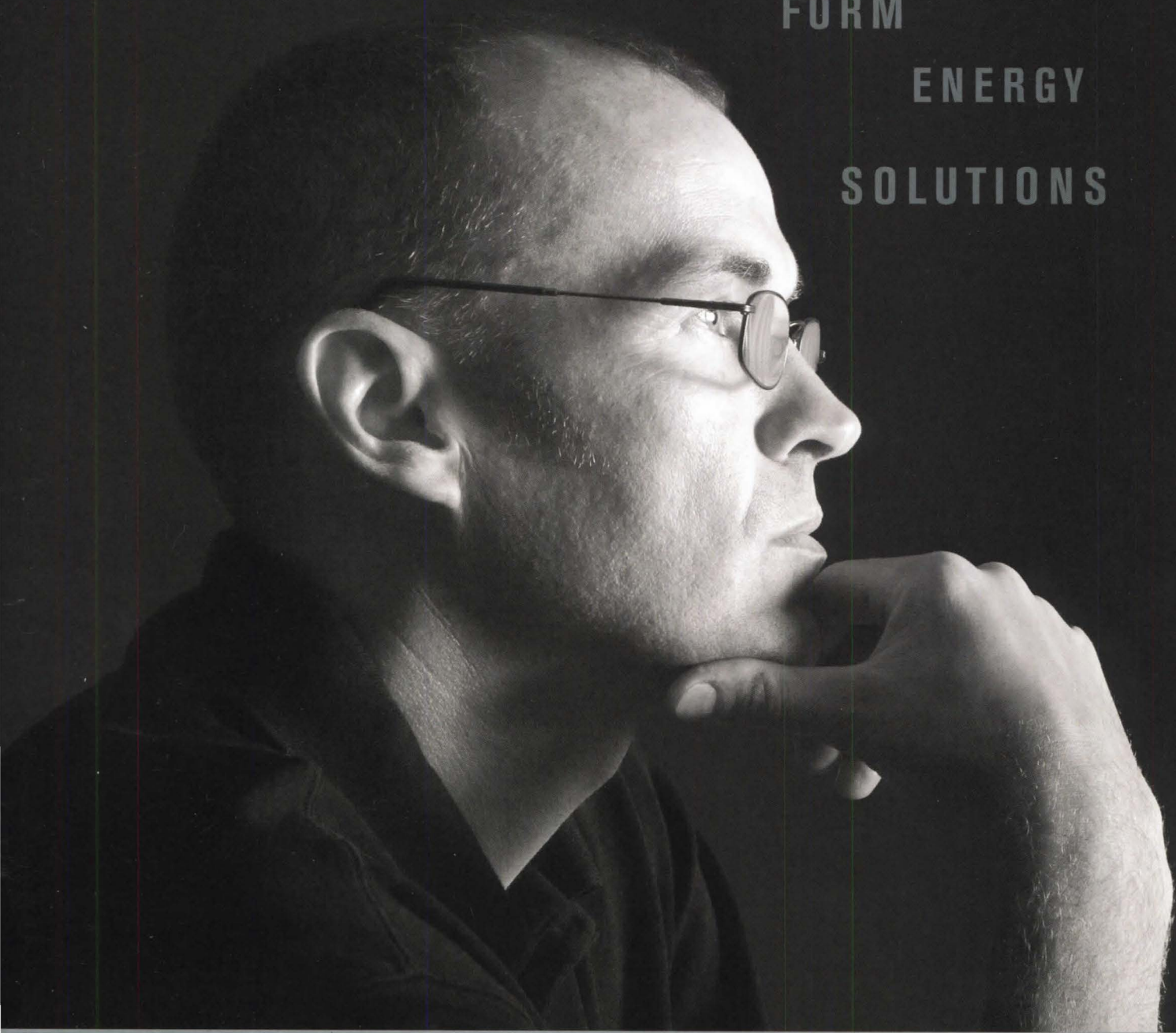
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