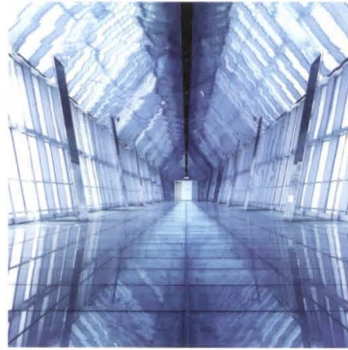
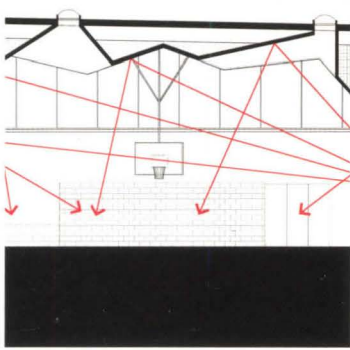
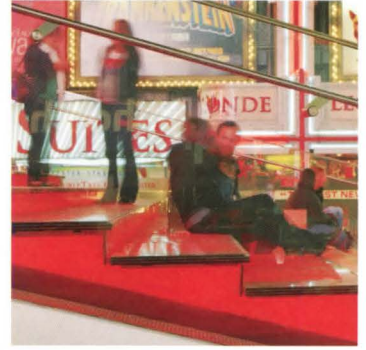
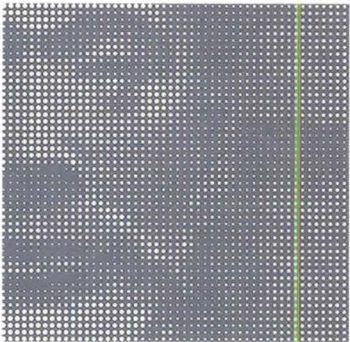
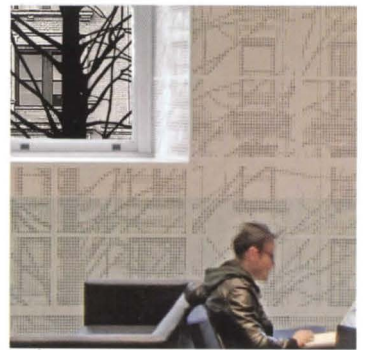
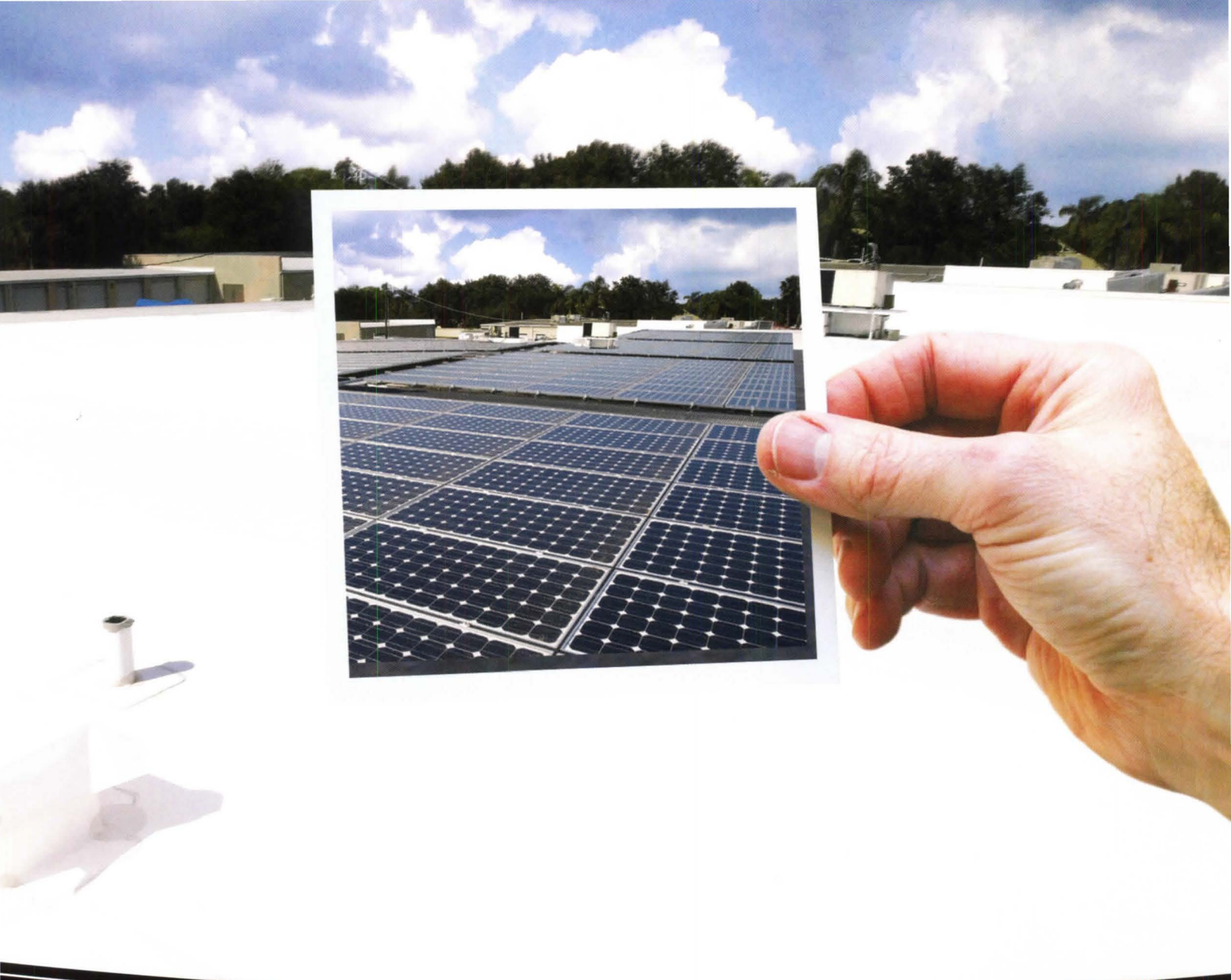


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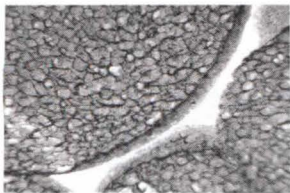
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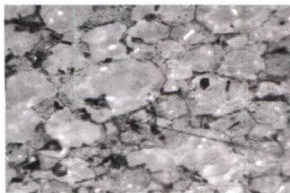
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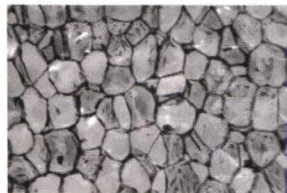
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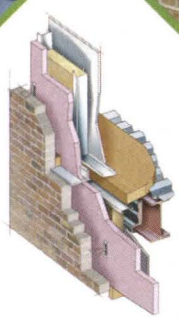
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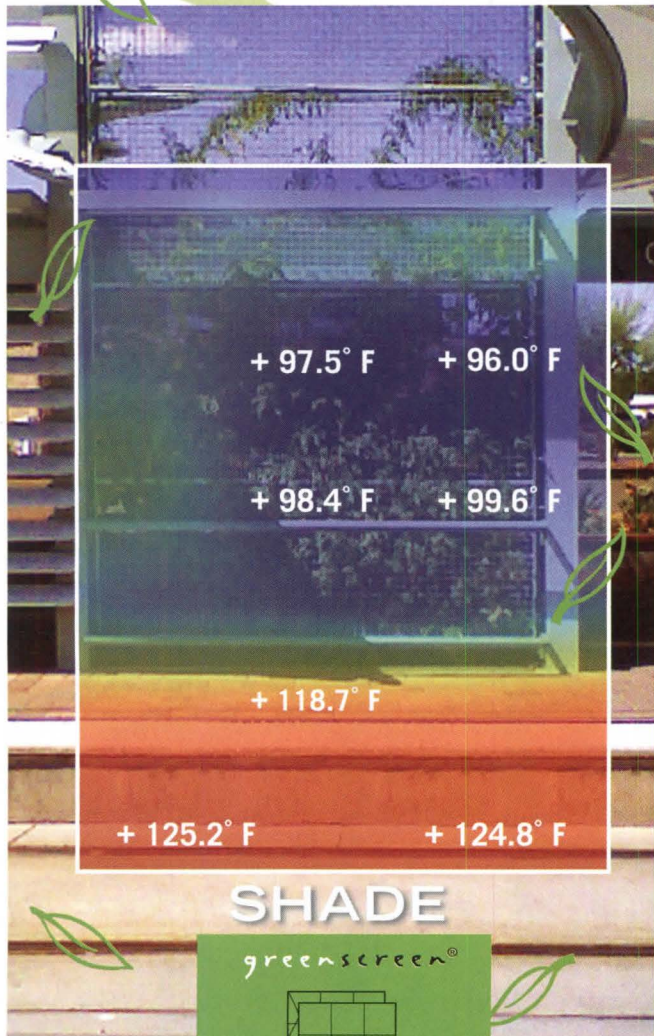


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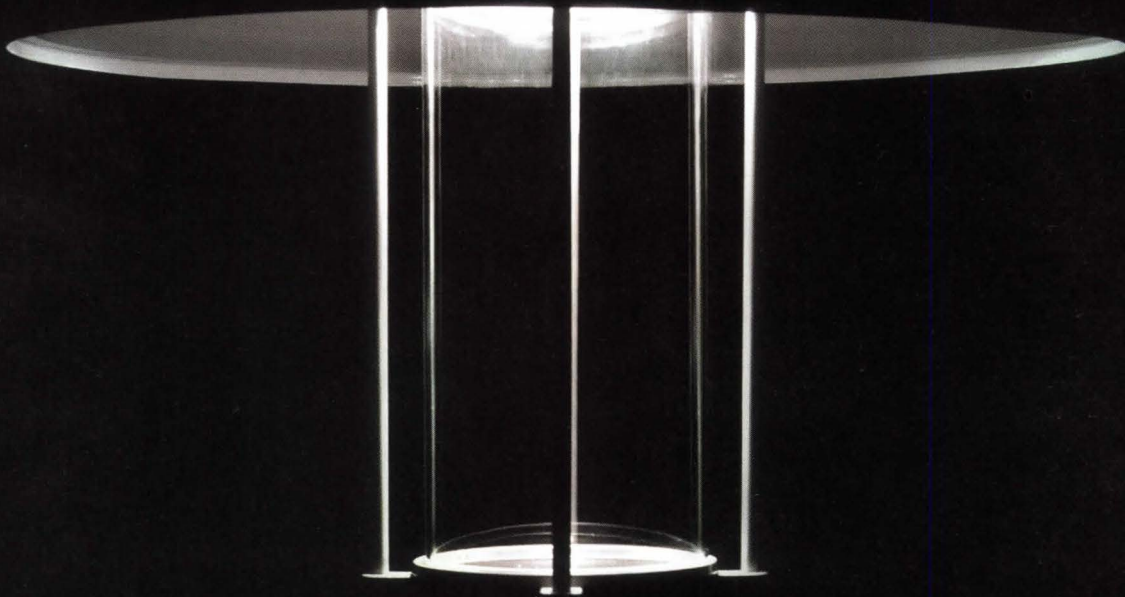
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FEATURES

The Annual Design Review

Jurors Aaron Betsky, Ellen Dunham-Jones, Carlos Jimenez, Marion Weiss, and Ralph Johnson select the best in American architecture in six categories. **KATIE GERFEN, EDWARD KEEGAN, VERNON MAYS, BRADFORD MCKEE, AND MIMI ZEIGER**

LIVE: Single-Family Housing, Multifamily Housing, and Residential Mixed-Use

48 Award: Y House

48 Award: 459 West 18th Street

51 Citation: Cottage

51 Honorable Mentions: Formosa 1140, Aqua, Jackson Homes, Urban Infill Houses

WORK: Office, Government, and Commercial Mixed-Use

54 Award: Shanghai World Financial Center

55 Citation: Serta Center

55 Honorable Mention: County Clerk Elections Operations Center

PLAY: Sports, Hospitality, and Retail

58 Award: The Standard, New York

GROW: Education, Science, and Healthcare

62 Award: Toni Stabile Student Center

63 Citation: Exeter School

64 Citation: Graduate Aerospace Laboratories

64 Citation: ASU Polytechnic Campus

65 Honorable Mentions: Green Dot, West Adams Prep High School

MOVE: Infrastructure and Transportation

68 Award: Storage Barn

BOND: Institutional, Cultural, and Religious

72 Award: TKTS

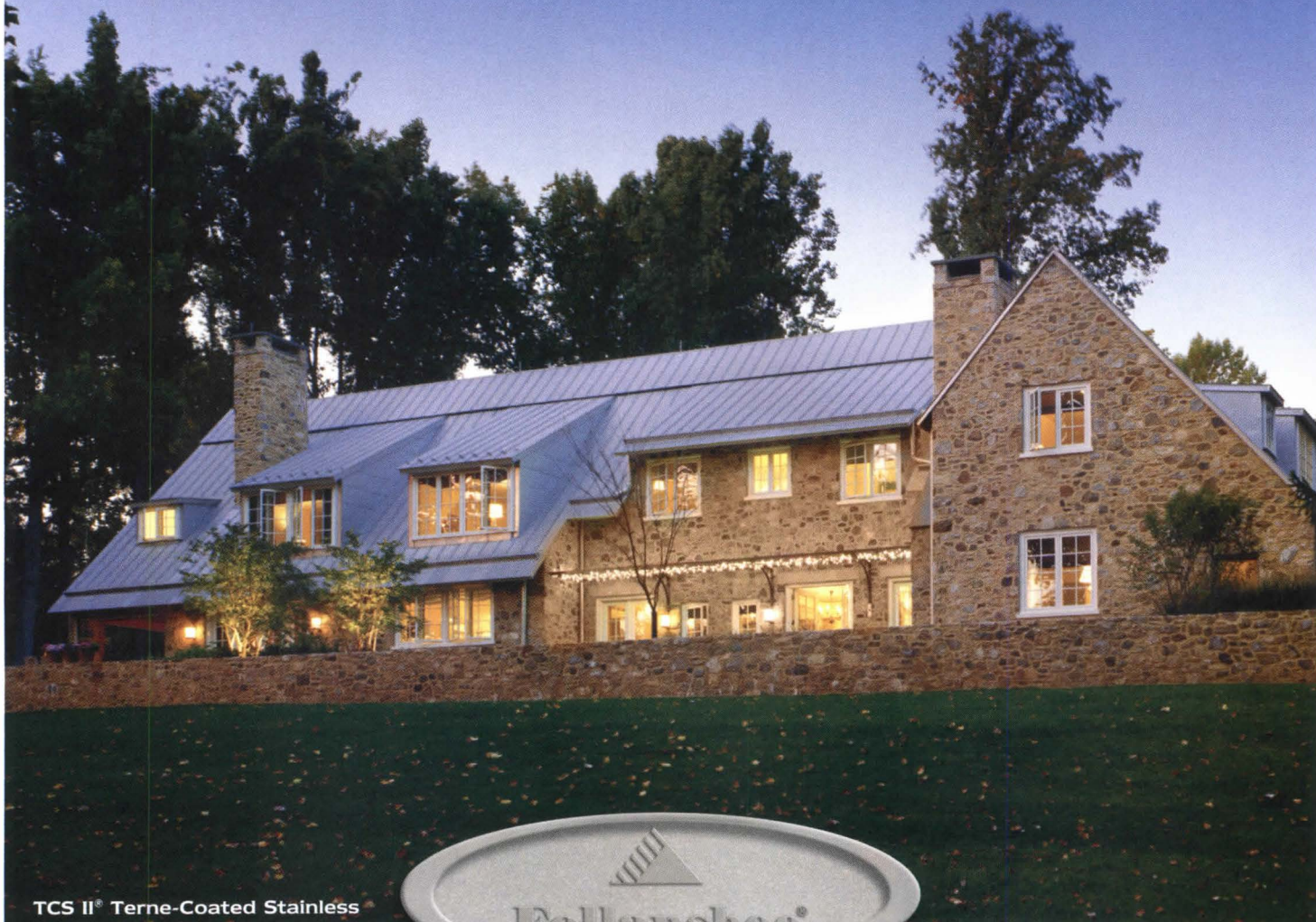
72 Award: Cathedral of Christ the Light

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JUROR AARON BETSKY on *The Standard, New York hotel*, in “*The Annual Design Review*,” page 44.

ON THE COVER
SELECTED WINNERS FROM ARCHITECT'S ANNUAL DESIGN REVIEW. FOR PHOTO CREDITS, PLEASE TURN TO PAGE 74.

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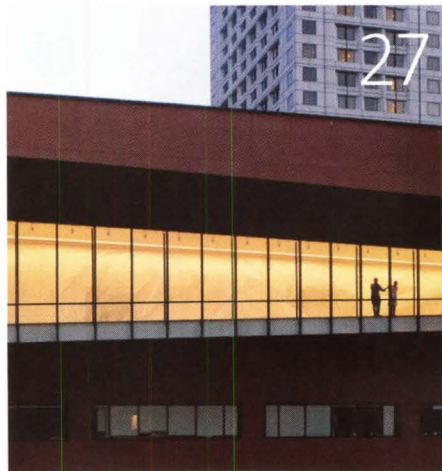
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Right Jensen Architects created a minimalist bridge to reach the San Francisco Museum of Modern Art's new sculpture garden.

Far Right The Neno Schools Project in Malawi, Africa, one of several current pro bono efforts by UK firm John McAslan + Partners.



HENRIK KAM



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WE ARE NOT AMUSED



BOTH FANS AND FOES OF ROGERS' CHELSEA BARRACKS SCHEME ARE MISTAKEN IN THINKING STYLE IS THE CENTRAL ISSUE.

I'VE HELD MY TONGUE for too long on the subject of Chelsea Barracks, the London development that has architectural conservatives and progressives on both sides of the Atlantic locked in yet another titanic struggle, and my colleagues in the press crowing at every turn. I'm flabbergasted. Is it an overblown catfight between rival design camps? A vital public debate? Or simply great theater?

One thing's certain, the stakes are high: the design of a 13-acre site in tony West London, a shuttered army barracks next door to Sir Christopher Wren's Royal Hospital Chelsea. The property is owned by the Qatari government, which hired Rogers Stirk Harbour + Partners to prepare a plan for some 550 market-rate and affordable flats, in Richard Rogers' signature high-tech idiom. The results were not well received. The audience apparently wanted a costume drama, not a space opera.

Neighborhood groups and celebrity locals such as pop star Bryan Ferry and actor Rupert Everett balked at the prospect of so much glass and steel looming over their Georgian townhouses—just one gripe on a long list of NIMBY-isms: blocked sunlight, excessive density, insufficient green space, and so forth.

Prince Charles, famously not a fan of modern architecture, shared his own disgruntlement with Rogers' design in a private letter to the ruler of Qatar. The letter has never been published, and Prince Charles' handlers refuse to confirm or deny whether he actually wrote it, but I like to think that the prince used the alleged occasion to quote his formidable ancestor, Queen Victoria: "We are not amused."

One of Prince Charles' favorite architects, Quinlan Terry, released an alternative design (at the prince's secret request?), in an idiom reminiscent of Wren. When *Building* magazine staged an online face-off between Terry's guerrilla traditional scheme and Rogers' official modern one, nearly 70 percent of the 1,000-odd respondents voted for Terry.

Ultimately, all that pressure had an effect: In June, the Qataris fired Rogers. Cue the backlash. The Royal Institute of British Architects and Culture Secretary Ben Bradshaw rallied behind Rogers and upbraided Prince Charles for interfering. Rogers himself went further, calling the prince's letter-writing "unconstitutional" and "an abuse of power," and he is suing the Qataris for a reported £2 million in back pay.

The story to date blows my mind; it's like a postmodern remix of Ayn Rand's *The Fountainhead* and Oscar Wilde's *The Importance of Being Earnest*,

with Rogers playing Howard Roark, full of righteous indignation, and Prince Charles in drag as the cantankerous Lady Bracknell.

"A monstrous carbuncle on the face of a much loved and elegant friend," the prince famously complained of a 1984 proposed addition to the National Gallery, in words so purple that Wilde could have written them. I see little value in upbraiding the prince for his long-standing, vocal opposition to modern architecture. He has been criticized for it ad nauseam. And aren't we all entitled to an opinion, even the Prince of Wales?

Rogers' claim of unconstitutionality is pure bunkum: No British law prohibits Prince Charles from taking the actions he supposedly did. By crying foul, Lord Rogers of Riverside sounds suspiciously like a poor loser—a peer who got an unpleasant lesson in realpolitik. Listen up, milord: The strong have used their power to get what they want ever since the big caveman conked the little one on the head and took his meat.

The prince chose to exercise his influence on Chelsea Barracks in much the same way that Brad Pitt has adopted New Orleans as his personal playground for modern architecture. Pitt happens to look good on camera; Charles, who decidedly does not, happens to have been born in a palace. The two men, the prince and the pretty boy, use their respective hereditary benefits to advocate for the architecture they love.

Rogers has his own gifts—his Madrid airport blew me away—but critics of his Chelsea Barracks scheme had reason to complain. He proposed a row of nine parallel blocks of glass and steel, with planted walkways between them. The pattern looks beautiful in plan, the blocks deployed in perfect Bauhaus marching order. And the buildings as rendered exhibit all of the fine-grained structural detail one would expect of Rogers.

But, as many have observed, at nine stories the blocks are too tall in contrast to their surroundings, including Wren's Royal Hospital; their tight parallel placement would likely result not in delightful interstitial green spaces, but dark and gloomy slivers. The excessive density of the project is hardly Rogers' fault; it must have come from the developer, who naturally would want to squeeze every last buildable square centimeter out of the £1 billion site. But Rogers singularly failed to ameliorate the situation.

Both fans and foes of Rogers' Chelsea Barracks scheme are mistaken in thinking that style is the central issue. I personally love both old- and new-looking architecture, so long as it's well-done, but the opposition

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is mistaken in thinking that traditional architecture, for all its merits, is a panacea. After all, plenty of classicists have demonstrated insensitivity to fine-grained locales, especially when working for clients like Stalin, Hitler, and Ceaușescu. On the flip side, modern architecture isn't inherently unneighborly. Even the most iconoclastic of architects have proved perfectly capable of designing materially and formally appropriate designs in sensitive historic contexts, like Gehry's DG Bank on the Parizer

Platz, with its creatively massed, solid-masonry façade.

But Gehry was working on a tight infill site at the DG Bank, not 13 acres. Rogers' fans should remember that planning at a large scale has been a weak spot for progressive architects since the collapse of Urban Renewal in the 1970s, and Rogers' scheme was no improvement. The look-back-with-love Congress for the New Urbanism found a mass audience in part because the movement's modernist counterparts failed to develop an alternative. This is one of the great, universal lessons of Chelsea Barracks. Rogers' planning failure was modern architecture's planning failure.

Now the Qataris have generated a new, schizoid shortlist of 10 design teams for Chelsea Barracks, in consultation with The Prince's Foundation for the Built Environment (notably absent from the list: both Rogers and Terry). The team approach lumps together firms with seemingly irreconcilable sensibilities: classicist Demitri Porphyrios with avant-garde Allies and Morrison, New Urbanists Duany Plater-Zyberk with corporate modernists KPF. What good can come of such pairings? Locals are already voicing their concerns. Stay tuned: The winning design is supposed to be announced next month, though there's talk of delays.

Reel Crane

SURPRISING SHADES OF GREEN, Oct. 2009, Page 60

I try to design items in an environmentally/energy responsible way. However, if I were to answer the survey from your October issue, I might very well have chosen, "I'm not sure that building green in the U.S. will help the environment when China and India are becoming industrialized so rapidly." I believe the question might be confusing and poorly worded. Just because there are those of us who believe that efforts to curb global warming should have an international focus to be effective doesn't mean we don't believe global warming is a threat, and it doesn't mean we won't try to build green here in the United States. We just think that unless everyone is on board our efforts might go for naught.

Matt Berge

Brost Architects & Planners, Cedar Rapids, Iowa

Mojib Latife, a leading climate modeler and member of the UN Intergovernmental Panel on Climate Change, has conceded that the Earth has not warmed for nearly a decade and that we are likely entering a decades-long cooling period. These results do not necessarily negate the negativity of man-made CO₂, but they do beg the question as to whether "global warming" is an appropriate term. If I were a journalist I would not want to represent scientific theories as facts, but as working theories. It's not only good journalism, it's good science. We need only remember all of the nonsense reported during Y2K, or the Bush administration's insistence on WMD in Iraq.

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EDITED BY BRAULIO AGNESE

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AECOM Acquires Ellerbe Becket



Rick Lincicome
President/CEO, Ellerbe Becket

ELLERBE BECKET is celebrating its 100th anniversary this year, and now it is toasting another milestone: The firm announced on Oct. 26 that it was acquired by AECOM, the global technical services firm, which

previously had purchased DMJM, Spillis Candela, and EDAA. Details of the transaction were not disclosed.

"We were doing very well," says Ellerbe's president and CEO, Rick Lincicome, "but we knew we were too focused on healthcare," which represented 80 percent of the firm's practice. "We also needed to grow more quickly geographically." Two years ago, Ellerbe's directors and principals began looking at both acquiring businesses and being acquired as possible next steps. Then the recession hit hard in late 2008, and exploratory talks with several other firms were suspended.

By this past spring, Ellerbe's directors felt the firm—an employee-owned venture with about 450 people in seven offices, five in the U.S. and two in the Middle East—was sound enough to go back to talking with AECOM, which employs 44,000. "We have complementary expertise," Lincicome says. "We've got sports. They have urban planning and master planning. They've got seven provinces in China. They're in Australia and the Middle East. It would have taken [Ellerbe] a long time to develop such a platform."

BRADFORD MCKEE



Skidmore, Owings & Merrill's Chicago and Beijing offices teamed up to win (surprise, surprise) an invited competition among seven firms to **redesign Shanghai's central business district**, which is expected to double in size over the next eight years.



Michael Winstanley was named the managing principal of New York-based Mancini Duffy's Washington, D.C., office, now dubbed **Mancini Duffy/Winstanley**, after Mancini merged with his eponymous firm and D.C.'s Still & Svitchan Associates.



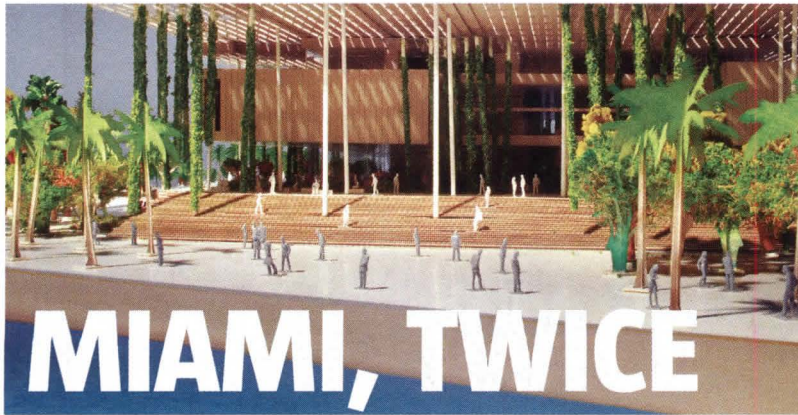
Maggie's Centre in London, the Rogers Stirk Harbour + Partners-designed outpost of the organization that supports cancer patients, received the **2009 Stirling Prize**. At least one thing has gone Rogers' way this year.

SEPTEMBER 2009
ARCHITECTURE
BILLINGS INDEX

↑ 43.1

- ↓ 39.0 commercial
- ↑ 43.9 institutional
- ↓ 36.3 mixed practice
- ↑ 45.1 multifamily residential

SOURCE: AIA



MIAMI, TWICE

ON OCT. 21, the Miami Art Museum (MAM) unveiled Herzog & de Meuron's design for the institution's new home (above). Part of the Museum Park Master Plan, a revitalization of Bicentennial Park being led by Cooper, Robertson & Partners, the 120,000-square-foot building will offer three times the space of the museum's current digs. It is expected to be completed by 2013, at a cost of \$220 million.

Within days, MAM director Terence Riley had news of his own: He was stepping down after nearly four years at the helm. Riley—who will return to his firm, Keenen/Riley Architects, and also serve as a building consultant for MAM—stressed in an interview with *The New York Times* that his departure had nothing to do with funding difficulties. Only \$100 million of the new museum's construction costs will be covered by a bond; the rest will come through fundraising. And as anyone in the nonprofit business can tell you, it's tough to come by dollars these days. **BRAULIO AGNESE**

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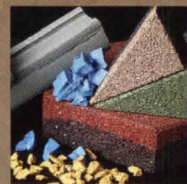
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BUSINESS



INTERVIEW BY EDWARD KEEGAN
PHOTO BY SHANE KISLACK

Getting your firm clearance to practice in another jurisdiction can mean fulfilling more than just licensing requirements, says attorney **Sam Karnes**. Some states—including Alaska, Virginia, and Washington—“require you to have certain provisions in the internal operating documents of your company.”

→ BEST PRACTICES

The Multistate Firm

SO YOU'D LIKE TO PICK UP WORK—OR OPEN AN OFFICE—IN A PART OF THE COUNTRY OTHER THAN YOUR OWN. WHAT HOOPS DO YOU NEED TO JUMP THROUGH?

IN THE UNITED STATES, the licensing and certification requirements for practicing architecture are determined by each state, territory, and the District of Columbia. So if your firm is eyeing work in another jurisdiction, be prepared to meet demands—including ones you might not expect. “In architecture, you often run into arcane requirements,” says Sam Karnes, speaking from experience. A lawyer in the Fort Worth, Texas, office of Winstead, Karnes represented local AEC firm Carter & Burgess (C&B) for a decade and a half prior to its purchase by Jacobs Engineering Group in late 2007.

During that time, C&B expanded its business through acquisitions to practice in almost every state.

Isn't having a license to practice in your home state and NCARB certification enough to practice elsewhere? Practicing as a firm involves different rules on licensing and certification. If you go outside your state, you get into rules that encompass ownership, management, name, and other characteristics.



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business



Who do you need to deal with?

There are two levels in each state: the secretary of state and the architecture board.

Who do you go to first?

Contact the architecture board. Call and ask what you need to do. Corporation parameters are separate from practicing architecture. In some states, you have to present certification from the secretary of state to the design board before registering. In other states, it's the opposite.

What is the least onerous situation?

In some states, you don't have to get a license. The base is that you have one person in your firm licensed in that state. For a lot of states in the West and South, you just need to notify the board that you want to practice. They may not require any formal license or certification.

And the other extreme?

You might have a state that requires a certain percentage of your owners or directors to be licensed to practice in that state—and they may have additional rules as to the name you can have as a firm and how you can present yourself in your stationery and letterhead.

How can a firm name be a problem?

North Carolina and Nevada have specific requirements if your firm name includes an individual not licensed in that state. [In some states,] if your name includes someone who's deceased, that may cause a problem. Or you may have the name of an engineer, not an architect, in your corporate name, and you're asking to practice architecture.

How can letterhead be a problem?

A few states require you to list licensure information. In Pennsylvania, you have to submit proposed letterhead to the licensing board. In Mississippi, all stationery, printed matter, title blocks, and listings of the firm must contain the name of at least one Mississippi-licensed architect.

What if you're doing just one project?

States normally have an exception for occasional projects. If it's a one-time deal and you're not actively marketing or doing business, they will give you a free shot, though you might have to jump through a few hoops.

What if you're soliciting business?

In a number of states, the rules don't just apply to designing a building, but to offering design services.

What's the level of enforcement?

The regulatory staffs in most states are inadequately manned. There's very little enforcement in a lot of states unless competing firms report somebody.

What are the penalties?

There are civil penalties and, in some cases, criminal penalties if you don't comply. You have to be concerned—the state could suspend your license to practice there. □

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*The Museum at Bethel Woods, Bethel, NY
AT-3 Frame curved with masking panels: 19' 1 1/4" x 35' 11 1/4"
GrayMatte LS Cinema Perforated material curved to a 17' 7 1/4" radius
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Flashback

Creating exciting, engaging, and interactive displays that bring back memories of the 60's

As one might imagine, media played a critical role in the development of The Museum at Bethel Woods, the site of the original Woodstock Festival in upstate New York. Creating the exciting, engaging and interactive displays that brought back memories of the 60's for the museum's visitors required nothing less than state-of-the-art technology.

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COMMERCIAL

→ PRO BONO

Practicing Goodness



TEXT BY ELIZABETH EVITTS DICKINSON

FOR THE ARCHITECTS AT U.K. FIRM JOHN MCASLAN + PARTNERS, PRO BONO PROJECTS AREN'T AN AFTERTHOUGHT—THEY'RE A FUNDAMENTAL PART OF THE BUSINESS MODEL.

The Neno Schools Project, in Malawi, is an effort by John McAslan + Partners to develop an inexpensive school prototype for one of Africa's poorest countries. The firm, which has created a department for pro bono work, also has projects in Rwanda and Haiti.

IN MALAWI, GETTING A BASIC EDUCATION is not a given. This southeast African nation lacks the resources and infrastructure to serve its school-age children, a challenge that U.K.-based John McAslan + Partners (JMP) hopes to help remedy. In 2007, the architecture firm partnered with the Clinton Hunter Development Initiative to bring new schools to one of the world's poorest areas. Their Neno Schools Project (named after a rural area) aims to help Malawi provide 1,500 schools for the 1.7 million children without access to education.

JMP was tasked with rethinking the typical rural school found throughout Malawi. These buildings—which usually comprise two teaching blocks—are little more than concrete bunkers with pitched corrugated roofs. JMP worked to design a prototype building that could be replicated for the same cost as existing schools, about \$12 per square foot.

Upon discovering that nearly 50 percent of the average school budget was poured into the foundation, the firm used a thinner slab. JMP's school is made from

cement blocks fabricated on site. Large windows and doorways provide breezes and light, and the roof was engineered to encourage ventilation. The floor plan was altered as well: classrooms were pulled apart, and an exterior space was placed at the end of the structure. On a trip to Neno to assess the design, firm founder John McAslan was surprised to see how the new buildings—10 of which have been built to date—have affected locals. In addition to children's education, the schools host informal classes for adults, social gatherings, and healthcare clinics.

The Malawi project is just one of many pro bono initiatives spearheaded by JMP. The firm also is partnering with the Clinton Global Initiative and the Aegis Trust to design a master plan for the School of Genocide Studies in Kigali, Rwanda. And in Haiti, JMP is engaged in several projects: the preservation of the UNESCO World Heritage



Site known as the Citadel; the creation of affordable single-family housing; and an initiative, in conjunction with local development group Yéle, to create better schools.

Pro bono has been a cornerstone of JMP's business for more than a decade. McAslan started by giving 5 percent of the firm's profits to charitable work; that amount has grown to about 10 percent. In addition, he's instituted a formula to help fund pro bono work. It's called "The Thirds": one-third comes from the client as a donation to JMP's costs; one-third is donated by JMP through the contribution of time at a heavily subsidized cost; and one-third is contributed by staff members working off-hours.

This month, JMP formalizes its pro bono component with the establishment of the Initiatives Unit. The firm will now have two full-time staff, plus a rotating group

of part-timers, dedicated to pro bono. In a firm of more than 100 employees, "there is a queue of staff wanting to donate their time," McAslan says. "There's great interest from young architects to get involved in this type of work."

At the core, McAslan wants to provide not just aid but answers. He uses Haiti as an example: "This is about raising skills and resources, not about handing money over. Haitians are a proud people. They want their independence, but they need some help." □

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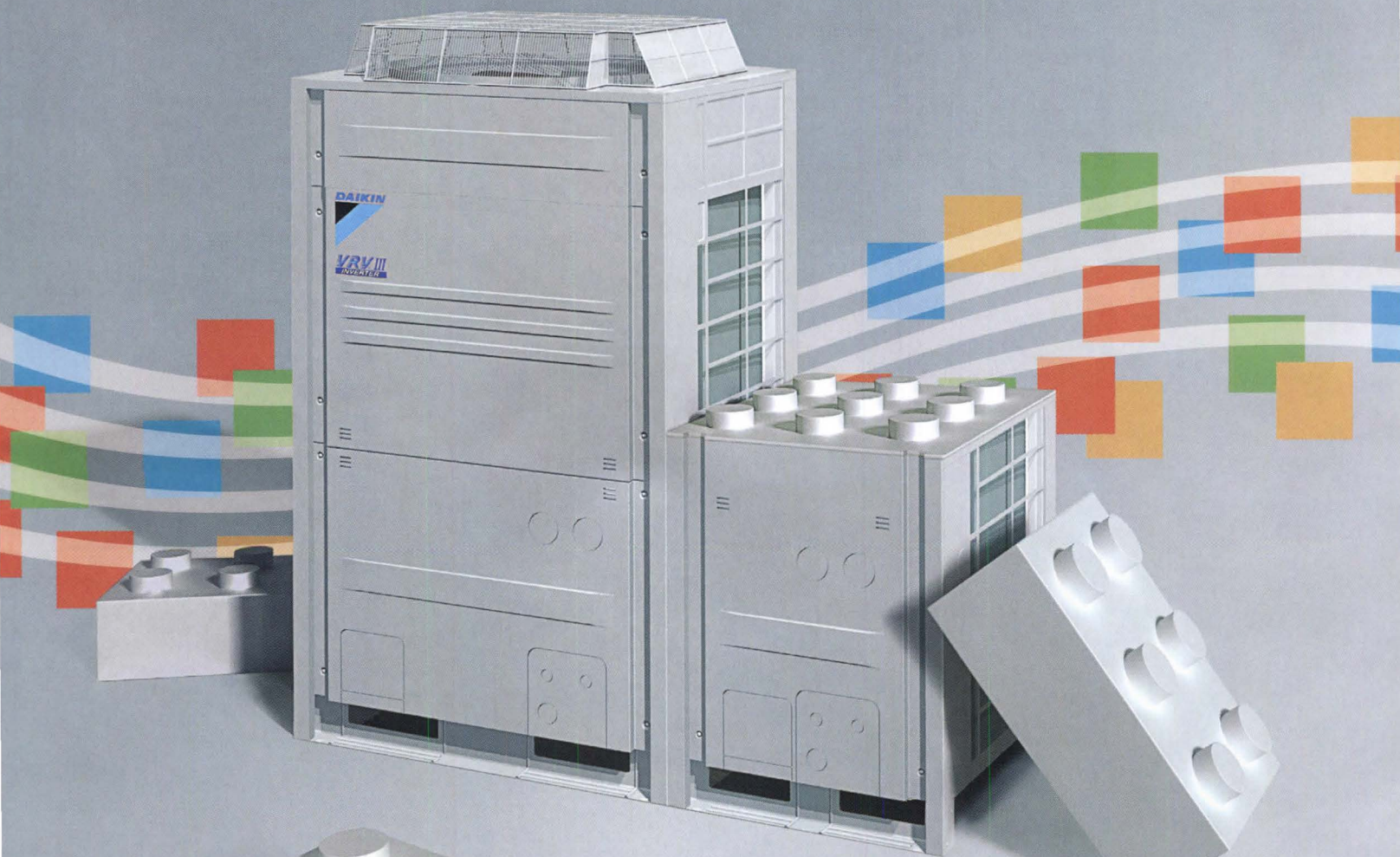
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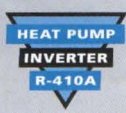
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→ LOCAL MARKET

Stamford, Conn.

TEXT BY MARGOT CARMICHAEL LESTER

1. Harbor Point

ARCHITECTS: Sasaki Associates, Boston, and Cooper, Robertson & Partners, New York.

COMPLETION: 2019. **BRIEF:** 80-acre, LEED-ND project has 4,000 residences, 400,000 s.f. of retail, office, and hotel space.

2. Metro Green Apartments

ARCHITECT: Perkins Eastman Architects, New York.

COMPLETION: 2009. **BRIEF:** 50-unit multifamily project is the state's first LEED Gold affordable housing.

3. Old Town Hall

ARCHITECT: Fuller and D'Angelo, Elmsford, N.Y. **COMPLETION:** 2010. **BRIEF:** \$14.5 million renovation/expansion holds museum, commercial space.

4. Stamford Courthouse

ARCHITECTS: Ehrenkrantz Eckstut & Kuhn Architects, New York, and Preiss Breismeister, Stamford.

COMPLETION: 2007. **BRIEF:** \$93 million, 252,000-s.f. facility has 24 courtrooms; largest, most technologically advanced justice building in the state.

POPULATION/EMPLOYMENT

Current population: about 120,000. Job growth is flat.

OFFICE MARKET

Office vacancy: 24%–26%; average asking rate: \$40/s.f.

RESIDENTIAL MARKET

Median home sale price: around \$600,000, down more than 7% in the past year.

MARKET STRENGTHS

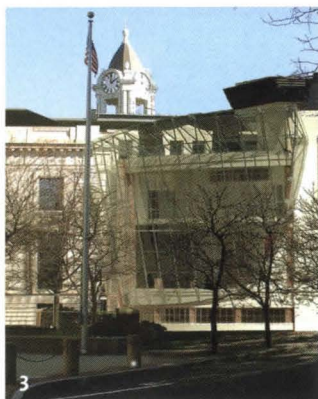
- Proximity to New York City and Boston
- Vibrant entertainment industry presence
- Downtown revitalization under way

MARKET CONCERNS

- Transportation integration
- Little affordable housing inventory
- General economic malaise

FORECAST

"I hope we'll see more housing development than offices," says Kip Bergstrom of the city's Urban Redevelopment Commission. "We do have the first inclusionary zoning ordinance in the state. But the city will need to proactively work to preserve and develop affordable and workforce-affordable housing."



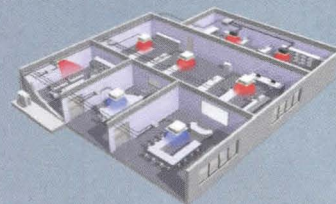
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STAMFORD, CONN., isn't just a bedroom community or summer-home place for New York City, a mere 45 minutes to the southwest. It comes by its nickname, the City That Works, honestly. The fourth-largest city in Connecticut is a thriving outpost for entertainment companies such as NBC Sports, World Wrestling Entertainment, and the A&E Television Networks, which seek refuge from Manhattan's sky-high rents. And Stamford has its share of corporate headquarters, too—most notably, the Royal Bank of Scotland, which located its North American operations there earlier this year.

The strength of the commercial sector is driving a demand for workforce housing. "Stamford's a major employment center, and many people who are now commuting to work here would rather walk, bike, or bus to work," says Kip Bergstrom, executive director of the city's Urban Redevelopment Commission. "There are so many people who 'drive till you qualify,' who live all the way out in Bridgeport and further east. They'd rather live in town, but they can't afford to."

The housing demand is a big factor in a downtown construction boom that is continuing despite the sour economy. "There are limited development opportunities in surrounding no-growth towns," says Michael Freimuth, director of Stamford's Office of Economic Development. "That's why growth is projected—both in population and in the number of units and residences—in the downtown core." □



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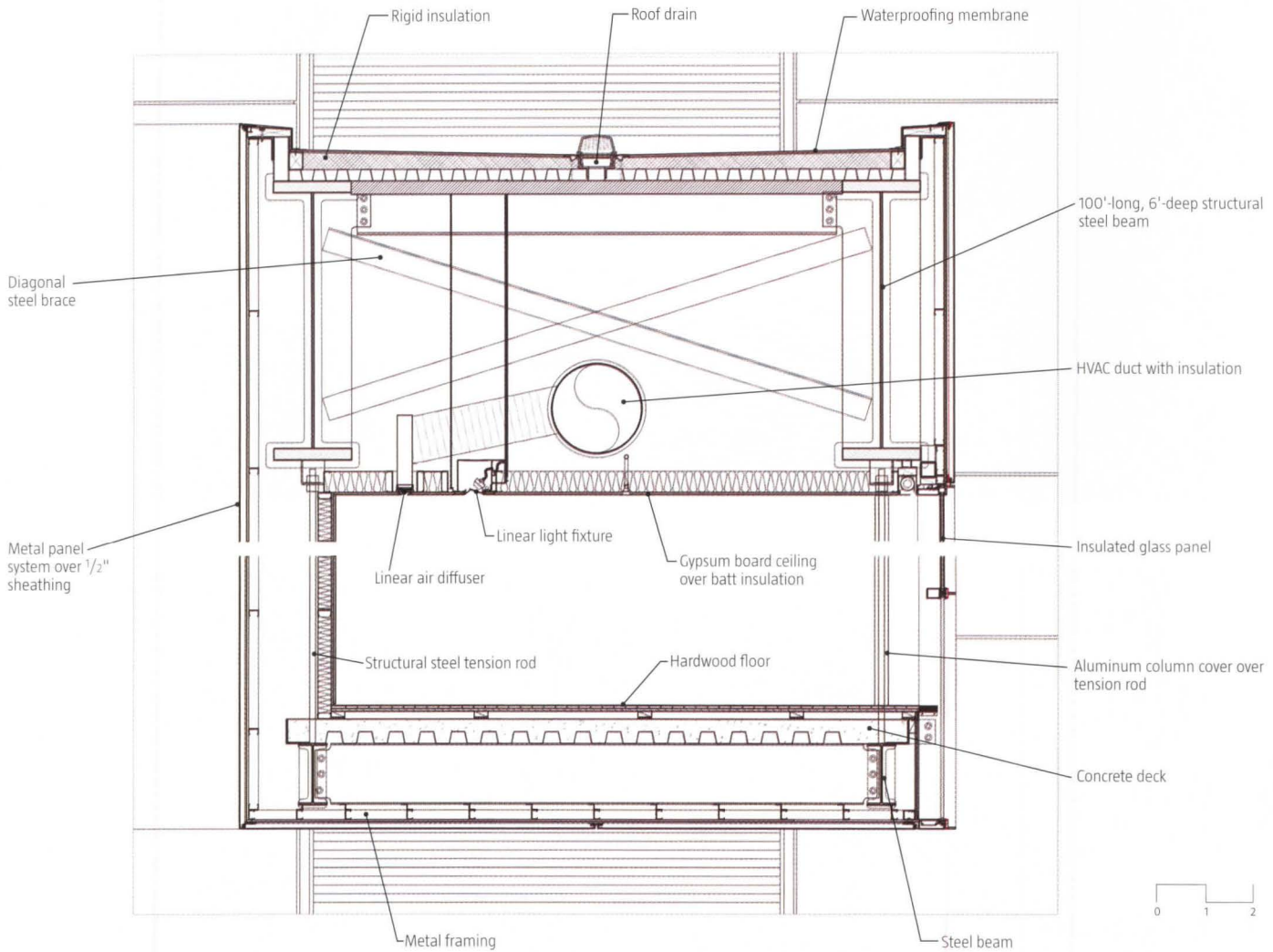
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TECHNOLOGY



→ DETAIL

Sculpture Garden Bridge

Architect: Densen Architects,
San Francisco

Location: San Francisco
Museum of Modern Art

TEXT BY KATIE GERFEN



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technology

→ ECO

If a Tree Falls



TEXT BY LANCE HOSEY
ILLUSTRATION BY PETER ARKLE

USING LOCAL MATERIALS IS NO JOKE.

COMEDIAN BRIAN REGAN has a joke about log trucks: "Sometimes, you'll be out on a highway, and you'll see two big trucks, each loaded up with logs, and they pass each other. I don't understand. I mean, if they need logs over here, and they need them over there, you'd think a phone call would save a whole lot of trouble."

That phone call could save not only trouble, but also a whole lot of fuel, emissions, erosion, and road damage, which is why green building standards such as LEED encourage the use of local and regional materials. Yet LEED accepts anything within a 500-mile radius—which means an area of nearly 800,000 square miles. If you're building in Denver, you can ship in anything between El Paso, Texas, and Billings, Mont., two cities that are hardly in the same region, much less the same locality.

Imagine collapsing that radius to include only your immediate surroundings. How would the construction industry change if builders were limited to what's in their own backyards? Far from a radical proposal, this is in fact how vernacular structures, so loved

by "green" architects, have always been built.

The ice for igloos, the mud for adobe, the stone for cliff dwellings, and the thatch for huts are all drawn from within more like 500 yards, not 500 miles. Log cabins aren't made from

imported logs. I once worked on an education center in a large woodland preserve where the annual number of naturally fallen trees could produce 3,000 board-feet of lumber. (If a tree falls in a forest, and no one's there to haul it ...)

In Costa Rica, I stayed at an eco-lodge that had been built from the timber of a forest planted 35 years earlier by the owner, who had the time and patience to wait for the trees to mature. If every project benefited from the kind of foresight and planning it takes to grow materials on site, the results would include not just a reduction in transportation damages but also the kind of long-term commitment that builds lasting communities.

Another joke, this one from *Saturday Night Live's* old "Deep Thoughts" segment: "If trees could scream, would we be so cavalier about cutting them down? We might, if they screamed all the time, for no good reason." □

Royal Botania's striking Wave is an elliptical, canopied hammock measuring 12' by 9¹/₂' by 8'. Made of electro-polished stainless steel with perforated, semi-transparent fabric, the Wave was designed by Erik Nyber and Gustav Ström and is suitable for hospitality environments. It rests on one slender support, and the fabric blocks 86% of the sun's rays. • royalbotania.com • Circle 100



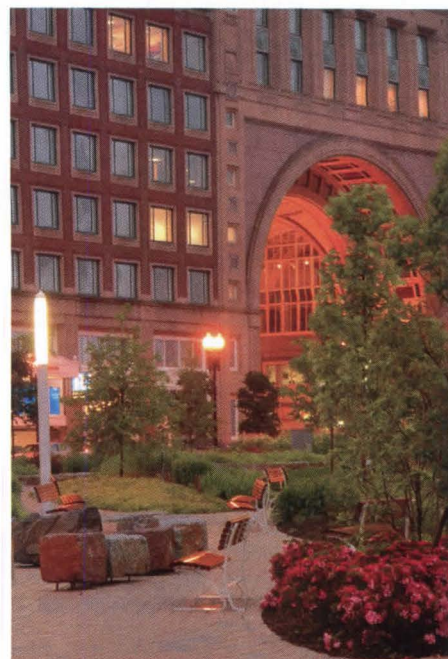
→ PRODUCTS

Outdoor

TEXT BY KIMBERLY R. GRIFFIN



Forms + Surfaces' new LightScale Bollard was designed as a path light but also can be used as exterior lighting for parklands, campuses, hotels, or any other public environment. The fixture stands 42" tall and uses white acrylic lenses over a 55W or 40W compact fluorescent lamp. The housing is a formed aluminum extrusion with a choice of two zero-VOC powdercoat finishes: aluminum texture and slate texture. Custom colors also are available. The bollard is made from 68% recycled content and is 90% recyclable. • forms-surfaces.com • Circle 101



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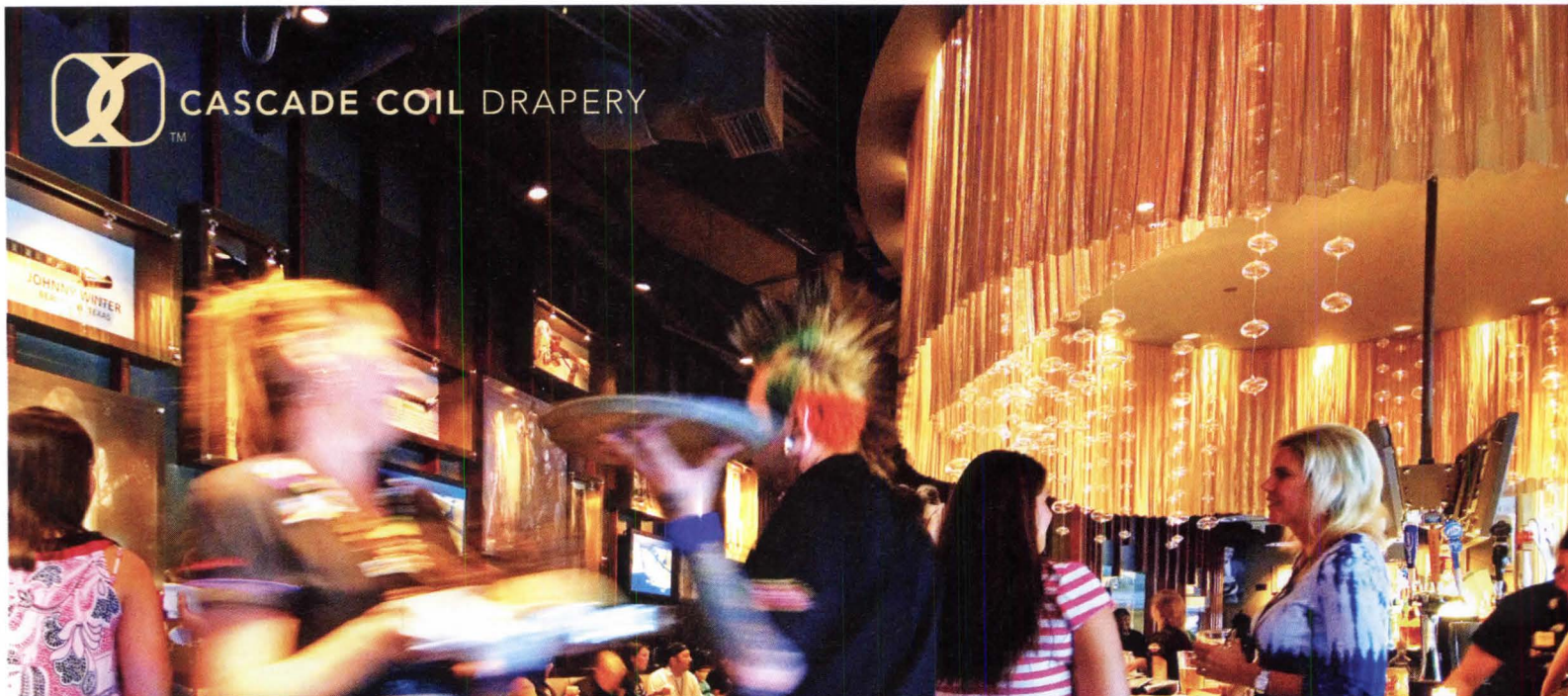
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CULTURE

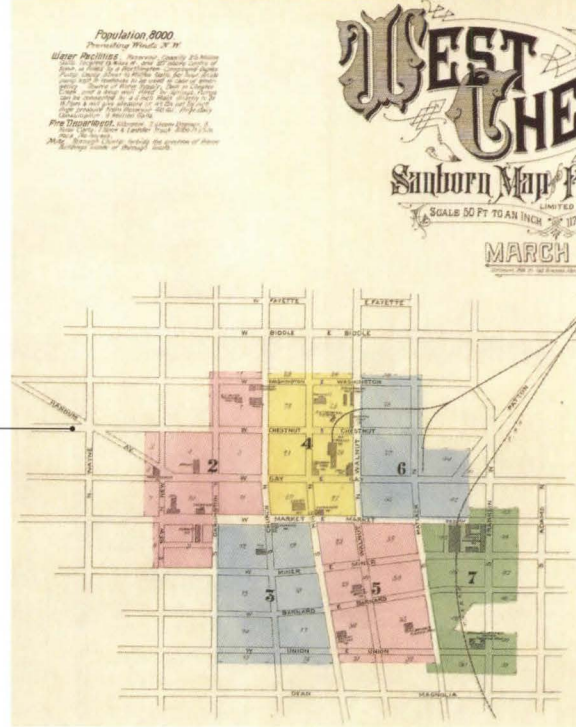


→ BOOK

In *A Common Destiny*, photographer **Cédric Delsaux** shows a world in which humans and nature are increasingly at odds. But these images—including a series from the ghost town of Pripyat, Ukraine (above), where the Chernobyl disaster occurred—are not about journalism or polemics. In an interview printed in the book, Delsaux says of his yearlong photographic journey around the globe, “I am filled with admiration, hatred, fascination, and disgust all at once.” Paging through image after image of terrible beauty, one cannot help agreeing with him. \$75; The Monacelli Press

→OBJECT

For more than a century, the Sanborn Map Co. produced detailed urban maps for the fire insurance industry. (Shown at right, West Chester, Pa., circa 1886.) The Library of Congress has the largest collection of these maps, which have proved invaluable to historians of the built environment: almost 700,000 sheets of paper representing 12,000 North American cities. Sanborn still works in the increasingly high-tech geospatial industry, but these documents are a reminder that paper and ink can convey a wealth of information. loc.gov/rr/geogmap/sanborn



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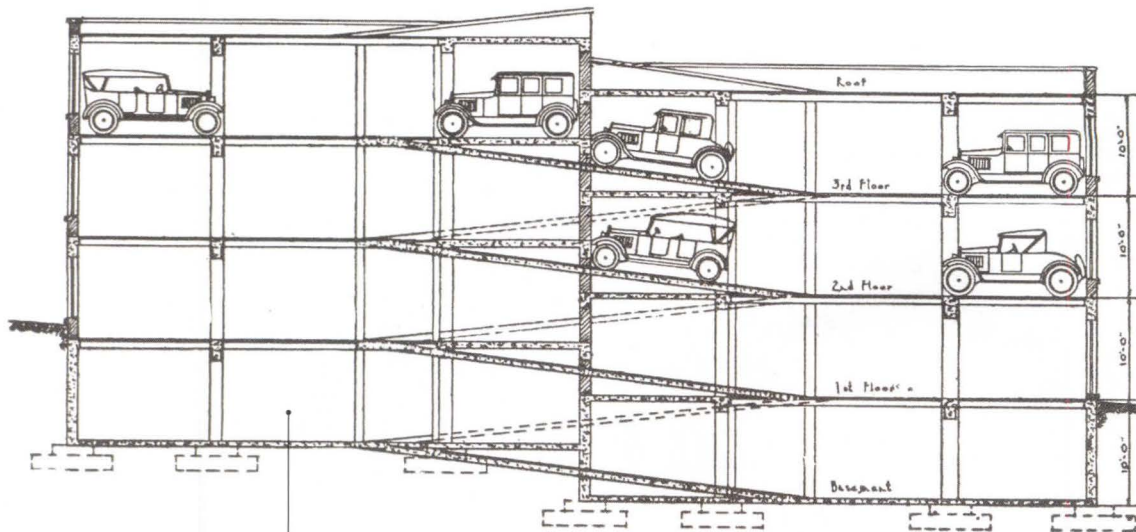


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→BOOK

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→ EXHIBIT

Despite—or because of—its ubiquity, the parking garage doesn't get much love. Decried by Smart Growth-ers and aesthetes, it's taken for granted by everyone else. But **"House of Cars: Innovation and the Parking Garage,"** the first major exhibition devoted to the typology, reveals a 100-year history marked by innovations such as the D'Humi ramp system (shown above), which introduced split-level floors to maximize spaces back in 1918. The show at the National Building Museum, in Washington, D.C., includes parking designs by luminaries such as Bertrand Goldberg, Frank Lloyd Wright, and Santiago Calatrava. Through July 11, 2010. nbm.org

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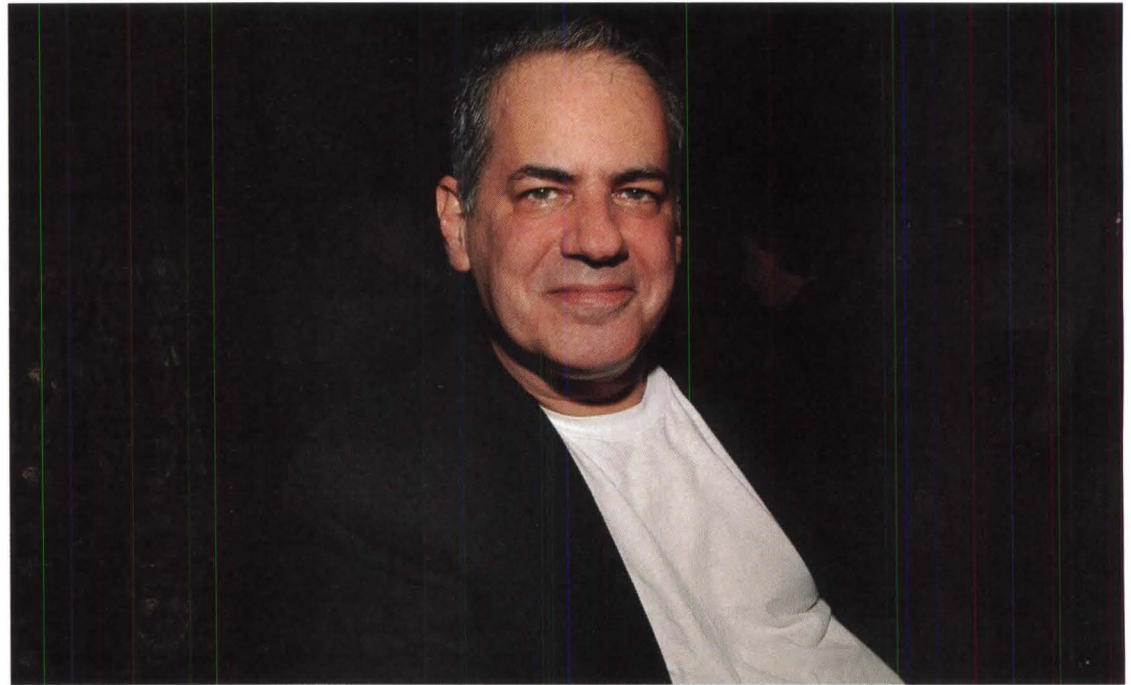
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Critical Disjuncture

A NEW COLLECTION OF WRITING BY THE LATE **HERBERT MUSCHAMP** REVEALS, BENEATH HIS LAVISH PRAISE FOR GEHRY & CO., A SURPRISING (AND AMBITIOUS) READING OF 20TH CENTURY CULTURE.



TEXT BY CLAY RISEN



Clay Risen is the managing editor of *Democracy: A Journal of Ideas*. He has written about architecture for *Metropolis*, *The New Republic*, and *Slate*. He lives in Washington, D.C.

LIKE THE MAN HIMSELF, *Hearts of the City: The Selected Writings of Herbert Muschamp* (Knopf, \$50) is going to offend a lot of people. The book is nearly 900 pages long, the vast bulk of it in the form of 1,500-word articles written during Muschamp's 12-year stint as *The New York Times*' architecture critic. Who deserves 900 pages? How dare he?

Nevertheless, *Hearts of the City*, edited and with an introduction by Muschamp's *Times* successor, Nicolai Ouroussoff, is worth reading for three reasons. First, because it preserves at least some of Muschamp's writing from *The New Republic*, some of the sharpest and most morally attuned architectural criticism ever written. (Full disclosure: I also once worked at *The New*

Republic, though we missed each other by a decade.) In one essay, included in the book, Muschamp denounced the then-hot trend of critical theory: "The sad thing about theory," he wrote, "is that what could have been a valuable tool for analysis ended up instead as just another means of production, a mechanism for grinding out dissertations, pictures, art criticism, careers."

But through the 1990s, Muschamp's voice grew less clear, less assertive. He began to slather praise on a klatch of architects—Frank Gehry, Rem Koolhaas, Renzo Piano, Jean Nouvel—and virtually ignore the rest. By 2004, when he was eased out of the critic's desk at the *Times*, only his diehard friends—the few he hadn't alienated with his erratic social behavior—were sad to see him go.

Those are the standard criticisms of Muschamp, and those looking for supporting evidence will easily find it in the book. But there is a second reason to read *Hearts of the City*. Muschamp, the collection illustrates, was only incidentally focused on architecture. His real project was to document the imprint left on late-century urban life by gay culture.

Over the course of his career, Muschamp constructed a reading of 20th century social and art history linking urban gay culture, non-Bauhaus Modernism, Surrealism, and psychoanalysis, one he explicitly outlines in his lengthy essay "The Secret History of 2 Columbus Circle," the "white marble bonbon" of a Manhattan museum that had so often—and with good reason, he argues—been called a "queer building." The essay comes at the end of the book, and on reading it, one realizes how prevalent these themes are in all of Muschamp's work. It's like a magician finally revealing his secrets.

Muschamp believed that gay culture is the dark matter of urban life: Often invisible, it nevertheless holds the whole thing together. Throughout the 20th century, he posits, gay culture aligned itself with "alternative" modernisms, including surrealism and expressionism, in part because they, too, existed in a subaltern state relative to aggressive (but safe) movements like the International Style and Abstract Expressionism. All were at one point labeled and dismissed as "alternative," even as they provided vital energy to mainstream society: 2 Columbus Circle, he writes, embodied "a willingness to accept the idea that many different approaches to painting, writing, or architecture can flourish at the same time."

For Muschamp, it is no accident that the end of doctrinaire Modernism in the 1960s coincided with gay America's emergence from the urban closet—both were made possible by the implosion of the dominant culture. **Then, in the same way that an emancipated gay culture began to rebuild urban spaces during the 1970s, alternative Modernisms began to regain momentum in the early work of Peter Eisenman, Gehry, Nouvel, and Koolhaas.** Both movements, he writes, pursued "the rebuilding of continuity with past forms that were still viable, above all the form of the urban center itself." And both were aligned against the dehumanizing effects of corporate capital, expressed in the '70s and '80s in the form of massive real-estate speculation, itself closely aligned with business-friendly Postmodernism.

The story of this struggle—between corporatized urban spaces and the new urban flowering seeded by gay urban pioneers, between soulless Postmodernism and the humanistic, socially engaged work of Gehry & Co.—is the story Muschamp wants to tell us, the conventional obligations of the architecture critic be damned. It is a great story, but is it accurate? Have these architects, like urban gay culture, actually made the city better?

Early Muschamp would have said no, for the same reasons he savaged Postmodernism. Later on, though, he was unable to see that no matter how good Gehry or Nouvel might be, their projects are not exempt from the privatization of public space, the impoverishment of civil society, or any of the other social ills Muschamp linked to their stylistic predecessors.

This, then, is the third reason to read *Hearts of the City*: as the tragic story of a critic who becomes so emotionally invested in a cause that he loses the ability to do his job effectively. Muschamp had his reasons, of course. But as the critic for the nation's most esteemed newspaper, he had an obligation to maintain an analytical distance, or at least to respect the line between advocacy and sycophancy. □



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TEXT BY BRAULIO AGNESE
PHOTO BY TRACY POWELL

"I really love crossing disciplines—neuroscience, nanotechnology," says **Maria Lorena Lehman**. "I love going outside architecture and finding things to bring back to architecture."

HOW DOES MEMORY play a role in the way we experience buildings? Or sound? Or optical illusions? What do advances in computing, power generation, lighting, materials, etc., mean for building design? How can "smart" environments affect our behavior or our mood for the better? And what about biomimicry? These are the kinds of issues Maria Lorena Lehman blogs about at Sensing Architecture.

The name, she points out, has a double meaning. "On the one hand, it's about how we perceive architecture," she says. "On the other hand, technology is becoming embedded in architecture," and thus—slowly but surely—giving buildings the ability to respond to the people who occupy them.

Just a year old, Lehman's website is the latest expression of a passion she has followed since her undergraduate days at Virginia Tech's architecture school. "I was always interested in how architecture affects people," she says. She did spend six years as a junior partner at the Annapolis, Md., firm Boggs & Partners designing buildings, including the Uriah P. Levy Center and Jewish Chapel at the U.S. Naval Academy, but the pull of academia proved stronger. Lehman moved on to study at the Harvard Graduate School of Design (GSD)—where she focused on the intersection of digital media, building technology, and neuroscience—and received a Master of Design Studies with Distinction in 2004. Afterward, she spent time at the GSD as an instructor in digital media.

For now, Lehman is content to work on the informational side of architecture, advancing her knowledge and posting what she's learned on Sensing Architecture. But she foresees a return to the tectonic world by way of consulting: offering tactics for firms' projects, helping architects embrace what science can do for their buildings—and what it can tell them about those buildings' occupants. The time is ripe for it. As she notes, "A lot of the research I did at Harvard is coming true." □

LINKS

cben.net

The CAD Block Exchange Network—a wiki-styled resource for uploading and downloading free architectural CAD files—offers "Key Buildings of the Twentieth Century," a ZIP file containing plans, sections, and elevations of 100 structures, including work by Corbu, Wright, Aalto, Moneo, Ito, Koolhaas, Gehry, Kahn, Rietveld, Gaudi, Isozaki, Nervi, and many others. • bit.ly/4ESSiG

richardgalpin.co.uk

Working from his own photographs of cityscapes, British artist Richard Galpin creates architectural abstractions by slicing and peeling away pieces of the images' surfaces. The results? Colorful, dynamic geometric forms—further evidence that less can be more.

greenfootstep.org

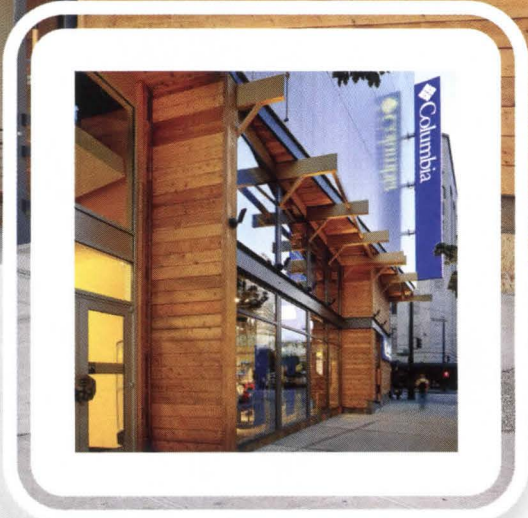
Ed Mazria's Architecture 2030 and the environmentally minded Rocky Mountain Institute have teamed up to offer *Green Footstep*, an online tool for calculating the carbon footprint of your construction project—whether residential or commercial, new or retrofit—from pre-design through occupancy.

lac.laconservancy.org/sixties

The 1960s were a particularly fruitful decade in the greater Los Angeles area for interesting and important architecture. In 2010, the oldest of those structures turn 50, the generally accepted threshold for considering a building historic. To celebrate the decade's design heritage and advocate for architecture at risk of being lost, the Los Angeles Conservancy and its Modern Committee have launched an education and outreach program, for which this site serves as the central repository of information.

scoutingny.com

Nick Carr, a film-location scout in New York, blogs about the interesting things he sees and learns doing his job. In this entry for his occasional "New York, You've Changed" series—which compares, shot by shot, the New York depicted in movies with the city of today—he breaks down Martin Scorsese's 1976 classic, *Taxi Driver*. • bit.ly/4deHzm



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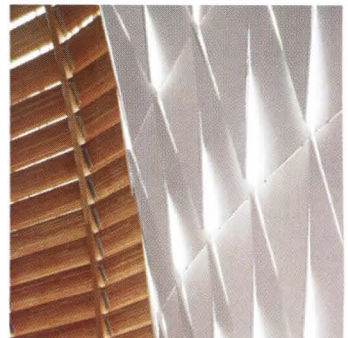
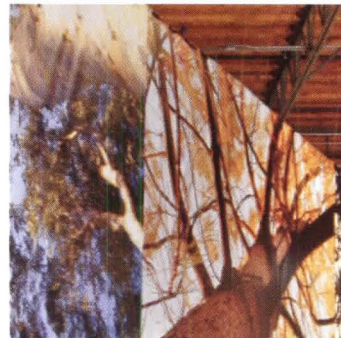
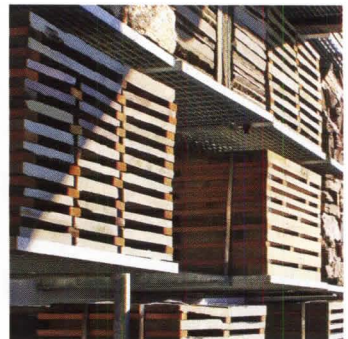
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ANNUAL DESIGN

LIVE WORK PLAY



TEXT BY KATIE GERFEN

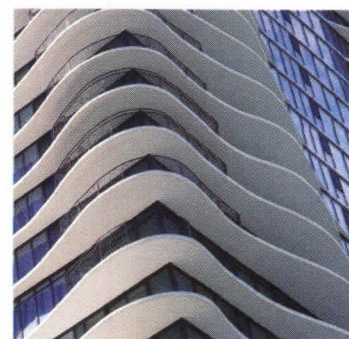
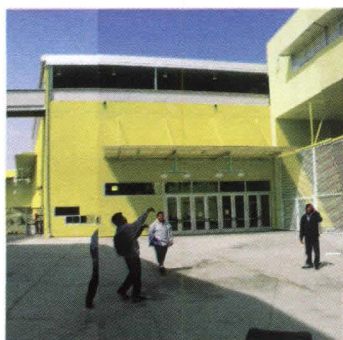
A NEW AWARDS PROGRAM SHOWCASING THE BEST AMERICAN ARCHITECTURE OF THE YEAR.

A WELL-KNOWN FACT about the design industry is that there are a lot of award programs. ARCHITECT already has two—the P/A Awards, recognizing innovative unbuilt work, and the R+D Awards, celebrating advances in building technology. Even so, we wanted a way to honor built projects as well. Thus was born the Annual Design Review.

What sets the program apart is its U.S. focus, and its strict timeline: Eligible projects had to have been completed after June 30, 2008, and

DESIGN REVIEW

ROW MOVE BOND



before June 30, 2009. The goal is to create a snapshot of a moment in time and celebrate its achievements in design. The door was open for work by U.S.-based firms in locales at home and abroad, and for projects completed in America by international firms. To compare like with like, we created six categories—live, work, play, grow, move, and bond—with the intention of awarding projects in each. (Altogether, the categories encompass 17 building typologies.)

And award them we did, with the help of a jury of peers—Aaron Betsky, Ellen Dunham-Jones, Carlos Jimenez, Ralph Johnson, and Marion Weiss (see page 74)—whose various specialties created a well-rounded evaluating body. They recognized 20 projects (out of a field of more

than 200) with awards, citations, and honorable mentions.

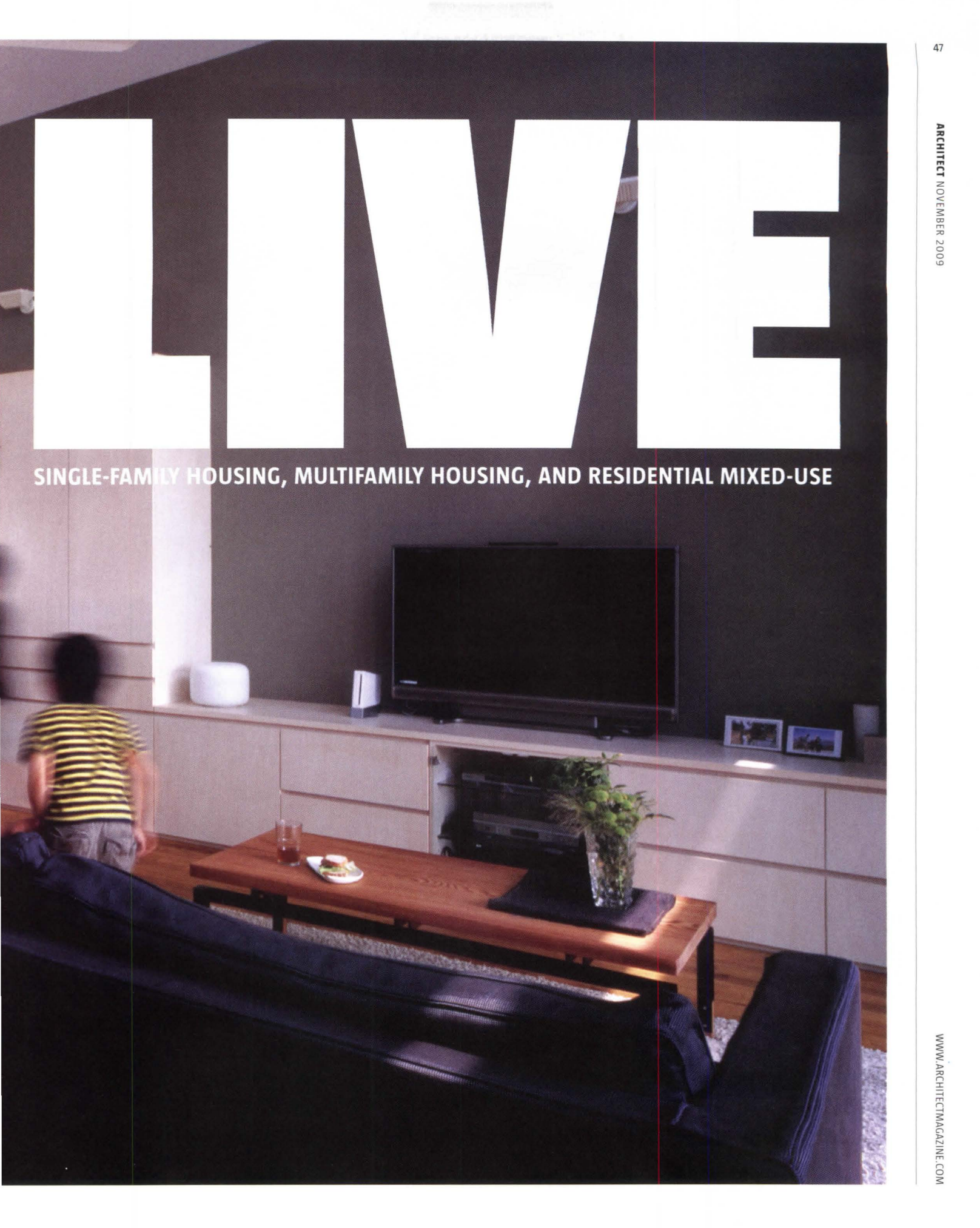
With no precedent to draw on, the jury members had their work cut out for them. The it-factor that cemented an award-winning project wasn't always easy to define, but it was easy to spot. "I'm looking for a project that rocks my socks," Betsky said. "One that makes me look at a building and the activity inside in a new way."

The final group, presented on the following pages, ranges from LEED Platinum town homes in Philadelphia to a commercial tower in Shanghai. The projects showcase sustainability, innovative thinking, and social awareness. More than that—they represent the best of a year in American architecture.



LIVE

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AWARD ENTRY #1295 Y HOUSE

IDEA OFFICE • When a couple with two young children decided to build a home on a 10-meter-square site in Saitama, Japan (northwest of Tokyo), they weren't choosing lightly. The site had been in the family for generations, and they were, in fact, rebuilding on the site of the husband's childhood home. The goal: To create a peaceful family dwelling that maintains privacy while not cutting off natural light or ventilation in an increasingly dense urban neighborhood.

The design team at Los Angeles-based Idea Office answered the challenge by creating a folded façade of insulated metal panels that creates space for courtyards and balconies between the skin and the mass of the house. "It's a beautiful object, first of all," said Aaron Betsky, "then it makes some very nice spaces with minimal means."

Carlos Jimenez agreed, and liked the contrast between the spaces created. "What's interesting is the way the project turns what is perhaps a threatening

object from the outside into something inside that is quite subtle, even the way they leave the galvanized steel exposed." And leaving the steel exposed was intentional—it was fabricated in the client's factory, so that the family could have a hand in crafting its new home.

The interior space is divided into three levels, all visually connected by central open staircases and double-height ceilings. The result is a densely programmed but airy 1,050 square feet, which includes three bedrooms, a kitchen, living-dining space, and a carport for two vehicles.

The carport's relationship to the façade garnered praise from the jurors, who were weary of seeing enclosed garages. "I think what's really lovely about it is that it has the risk of being just a volumetric thing that's sort of gravity bound," Marion Weiss said. "But instead of just being gravity bound, it actually pulls up to allow the garage in. It's very skillfully done." **KATIE GERFEN**



LIVE WORK PLAY C



EXPOSED STEEL



COURTYARD

AWARD ENTRY #1221 459 WEST 18TH STREET

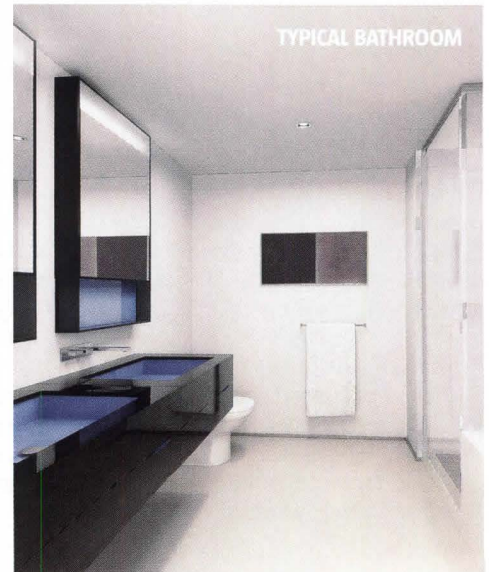
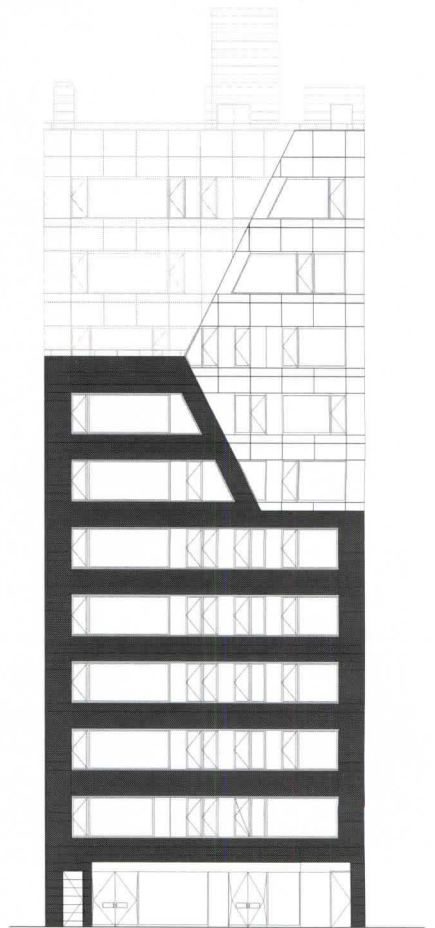
DELLA VALLE + BERNHEIMER • Home to chic boutiques and edgy galleries, Chelsea was prime real estate for new condominiums during the recent New York City building boom. Developers couldn't build fast enough, but the results left only a banal impact on the arty West Side neighborhood. Not so with Della Valle + Bernheimer's 11-story luxury condominium, 459 West 18th Street. A sculptural study in black and white, the 27,900-square-foot building is topped by an asymmetric profile. Its unusual form responds to a tight, L-shaped site and the complex allowances and restrictions of New York City's zoning regulations. Architects Jared Della Valle and Andrew Bernheimer maintained design control not by working closely with the developer, but by becoming the developer: Della Valle is co-owner of Alloy Development, and 459 West 18th Street is the company's first project.

Dubbing the designers' two-toned façade "jacket and pants," the jury was impressed by how the structure reads as individual pieces and fits neatly into its context while still retaining a contemporary aesthetic, especially when viewed from the nearby High Line. "In that area, you have old, low buildings and new, high buildings, so it really reflects that contrast," juror Ralph Johnson noted.

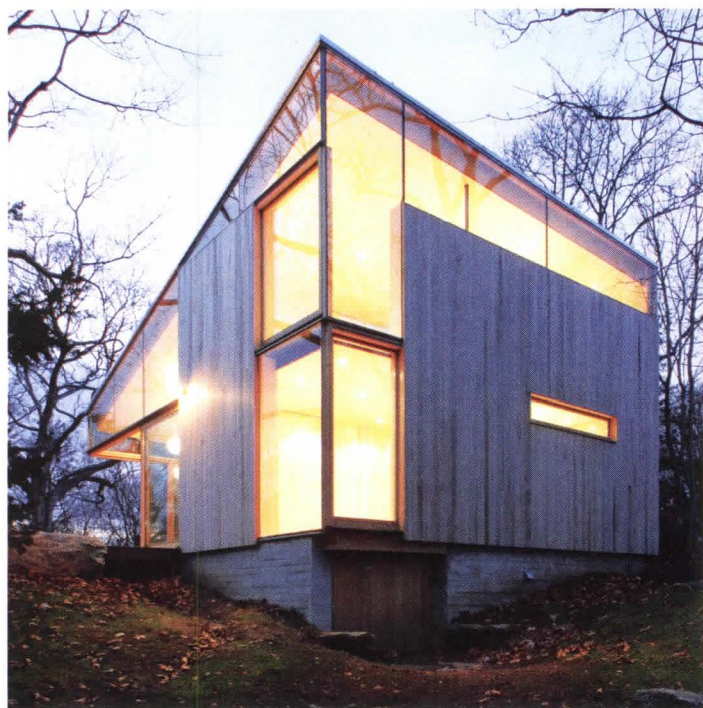
The building is skinned in a pre-assembled aluminum and white-glass panel system—some panels measure up to 16 feet high by 50 feet wide—and large horizontal windows punctuate the tuxedoed façade. "The chromatic choices are actually very important," juror Marion Weiss explained. "They've made the chromatic separation of these volumetric Lego-like pieces lead to something unique against the skyline." **MIMI ZEIGER**

#1221 CONT. →

ROW MOVE BOND



LIVE WORK PLAY G



CITATION ENTRY #138 COTTAGE

GRAY ORGANSCHI ARCHITECTURE • Architects Elizabeth Gray and Alan Organschi's design for a 950-square-foot guesthouse overlooking Long Island Sound fits a full program—a living/dining room, a bedroom, bathroom, and kitchenette—within a limited footprint.

Tucked behind the client's Guilford, Conn., home, the cottage is carefully integrated into a garden site dotted with large oaks and granite outcroppings. Local zoning regulations designated the little house an "accessory building," curtailing both height and square footage.

Unfazed by the strict codes, the architects created a structure that employs environmental solutions such as a geothermal HVAC system and a sedum-covered shed roof, which pitches rainwater back into the landscape. FSC-certified bamboo is used exclusively inside the cottage to line the walls, ceiling, and floor. When sunlight pours in through the large windows, the space glows. Where two panes of glass come together at the corner, the jamb nearly disappears, visually erasing the threshold between inside and out, contributing to an overall design that Marion Weiss called "incredibly elegant and lovingly detailed." M.Z.



HONORABLE MENTIONS ENTRIES #668, #1132, #601, #1138 FORMOSA 1140, AQUA, JACKSON HOMES, URBAN INFILL HOUSES

LORCAN O'HERLIHY ARCHITECTS [LOHA] • The 11-unit Formosa 1140 housing complex in West Hollywood won the jury over with its façade. A perforated, candy-apple-red metal screen—which Marion Weiss referred to as "a chromatic play within a kind of monochrome"—creates an exterior circulation path for residents. The jury did worry about the quality of space created, but ultimately, as Aaron Betsky said, "It's a pretty cool façade."

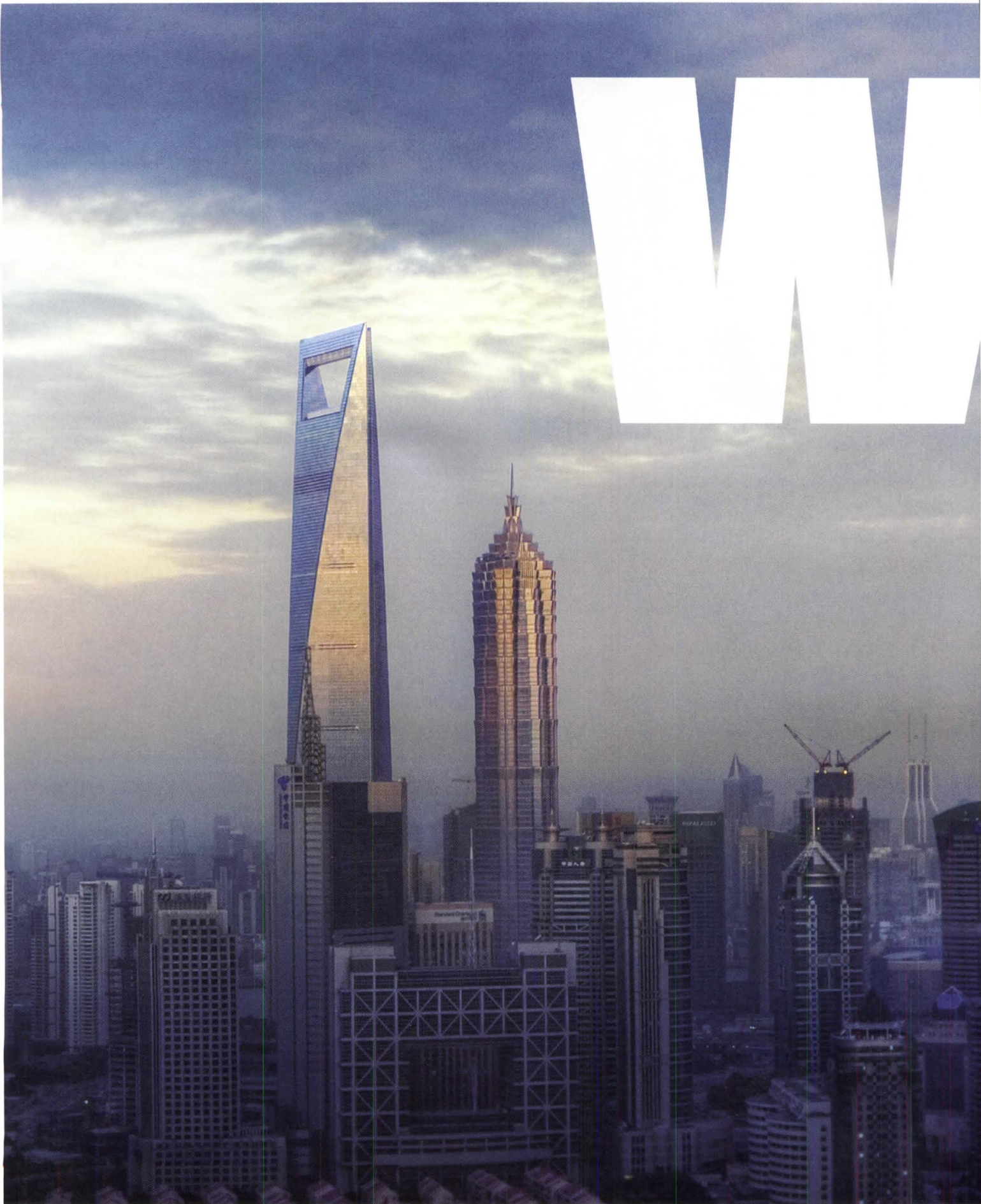
STUDIO GANG ARCHITECTS • With square floor plates already a foregone conclusion, the design team for Chicago's Aqua Tower played with the façade, creating extruded balconies that make the building's surface ripple. The judges were impressed by both the simplicity of the concept and the achieved effect—Ralph Johnson called it "super clever."

STUDIOMET • Jackson Homes consists of three two-bedroom town homes in Houston, built for \$79 per square foot. The jurors were not all convinced that the project pushed the design envelope, but Ellen Dunham-Jones lauded the results given the ultralow budget. She thought the project was on par with ones "at four times the dollar figure."

INTERFACE STUDIO • The Urban Infill House 001 + 002 is a pair of LEED Platinum houses constructed for \$100 per square foot in Philadelphia. The project uses SIPs and includes a solar-powered hot-water heater and a gas-fired furnace, among other efficiencies. Marion Weiss liked "the fact that you could pull off something with that kit of parts and achieve something pretty singular and memorable on that budget." K.G.

ROW MOVE BOND

W



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OFFICE, GOVERNMENT, AND COMMERCIAL MIXED-USE



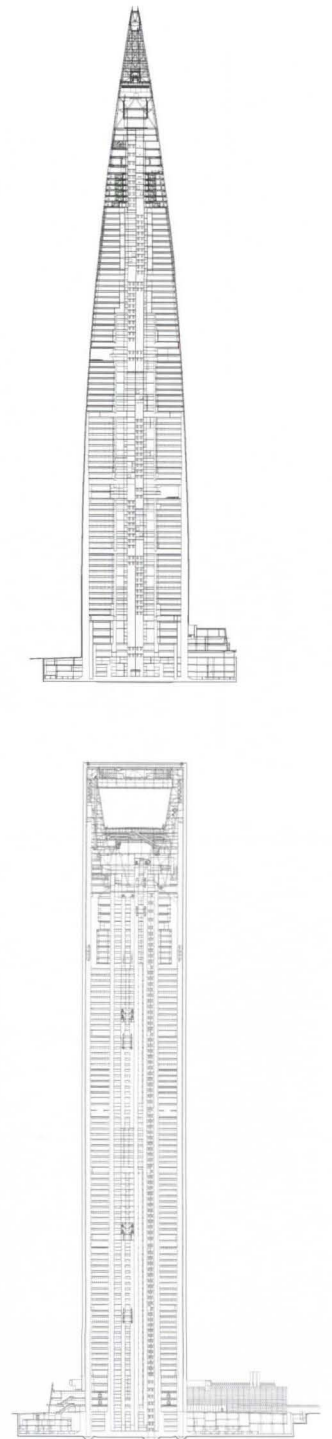
AWARD ENTRY #708

SHANGHAI WORLD FINANCIAL CENTER

KOHN PEDERSEN FOX ASSOCIATES • The Shanghai World Financial Center isn't just well known—it's been making headlines for more than a decade. Its original 1993 design was halted after foundations were completed, just before the Asian financial crisis of the late 1990s. Subsequent engineering innovations replaced a concrete structure with a diagonal-braced frame with outrigger trusses coupled to the columns of the megastructure. This reduced the weight of the overall building by more than 10 percent and added an additional 32 meters to the building's height without changing the existing underground work.

The 4.1 million-square-foot tower's form is derived from a square prism—an ancient Chinese symbol of the earth—intersected by two “cosmic arches,” described by the architects as representing the heavens. The resulting mass provides large floor plates for offices on the lower levels (the total office space is 2.4 million square feet over 70 floors). Footprints get considerably smaller on the upper levels, where the Park Hyatt hotel occupies the 79th to 93rd floors. The building's signature cutout top provides expansive views of the Chinese financial capital from the 100th-floor Skywalk.

The podium at the building's base incorporates retail, conference space, and other public functions in a design whose overlapping circles, squares, and resulting angles are intended to evoke the same heaven-and-earth dynamic as the tower. The jurors criticized it for its “edge city” qualities, although they agreed to overlook this shortcoming since it's endemic to the surrounding Pudong district. Aaron Betsky praised it as “one of the most elegant skyscrapers of recent years” while Marion Weiss referred to its memorable form as “the blonde girl.” Ralph Johnson admitted his sole experience of the building is observing it from cab rides across the city. He said, “You really can see it's the tallest building in Shanghai,” adding, “it goes from very thin to very wide. Every angle of the tower is different as you go around the city.” EDWARD KEEGAN



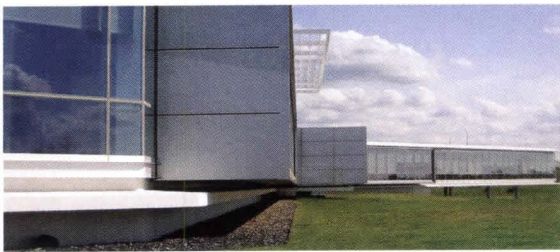
LIVE WORK PLAY G

CITATION ENTRY #722 SERTA CENTER

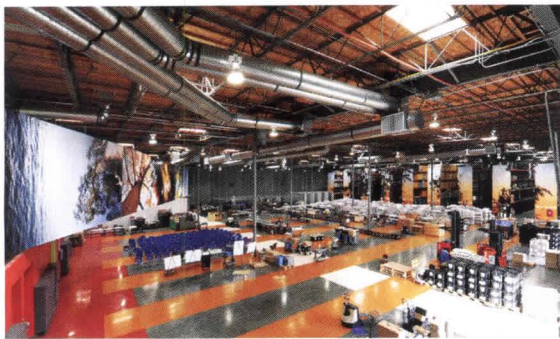


EPSTEIN | METTER STUDIO • This 90,000-square-foot corporate headquarters for mattress manufacturer Serta International occupies a 17-acre parcel adjacent to a protected wetland in a suburban Chicago office park. The low-slung building snakes along the edge of the wetlands, seeming to hover in the prairie grass, and concrete shelves along the top and bottom of the curtain wall reinforce the building's horizontality. Projecting bays differentiate the façade and provide additional square footage for conference rooms and executive offices—the largest, extending 14 feet, houses a training room. An attached steel-framed, high-bay structure houses R&D space and a public showroom. Clad in channel glass, the R&D volume incorporates a metal-grate awning that shades a roof deck outside the second-floor cafeteria.

Jurors admired the quality of interior light afforded by the narrow floor plate and agreed that the building was well-executed, but some questioned whether it really breaks new ground. Ralph Johnson defended the project, calling it “a gem in the desert of suburban sprawl.” Carlos Jimenez agreed, complimenting the lightness of the structure and the design team's success at advancing the client's agenda. “Knowing how difficult it is to achieve that level of quality in those environments, it sends a message of optimism,” Jimenez said. **VERNON MAYS**

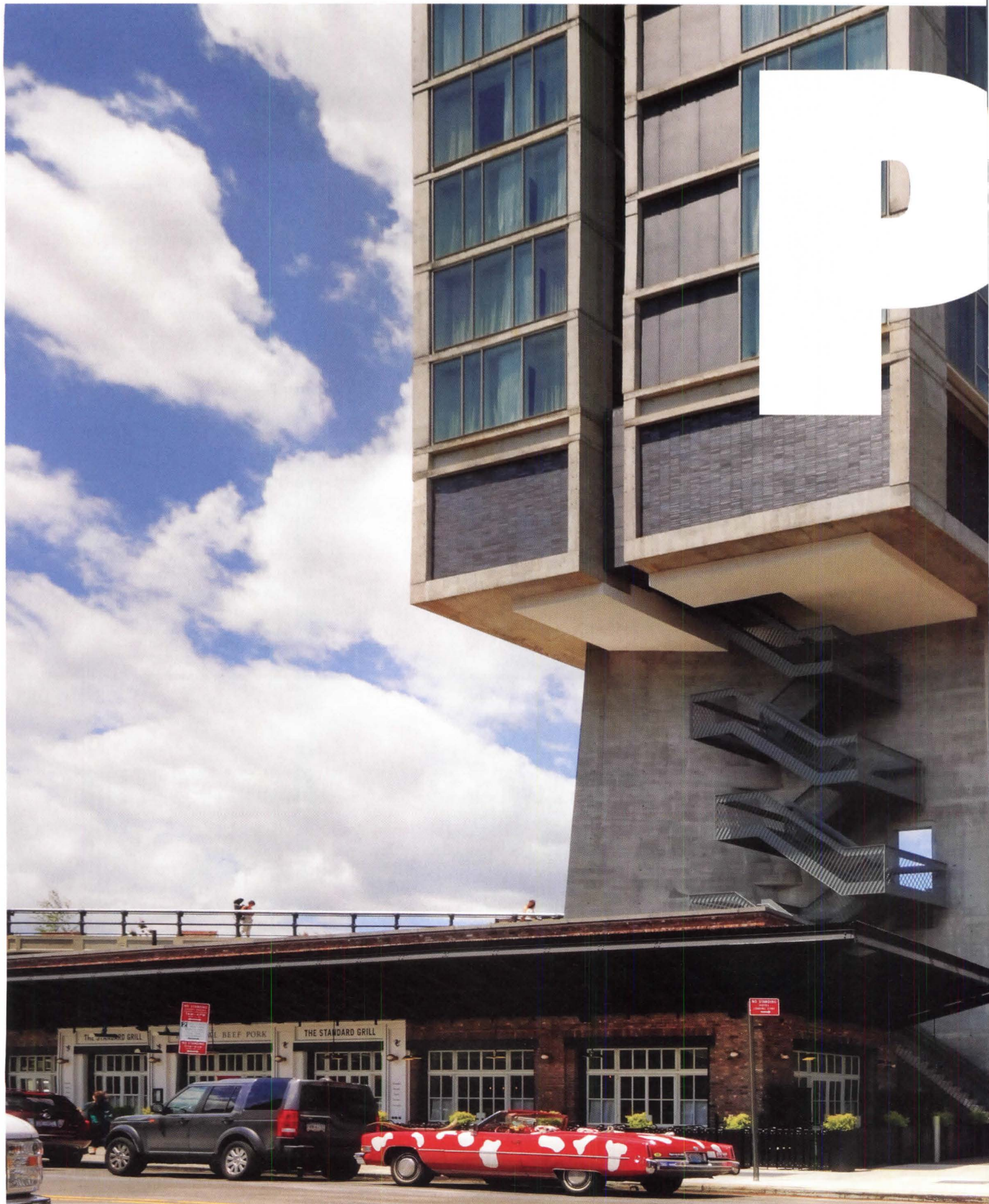


HONORABLE MENTION ENTRY #1172 COUNTY CLERK ELECTIONS OPERATIONS CENTER

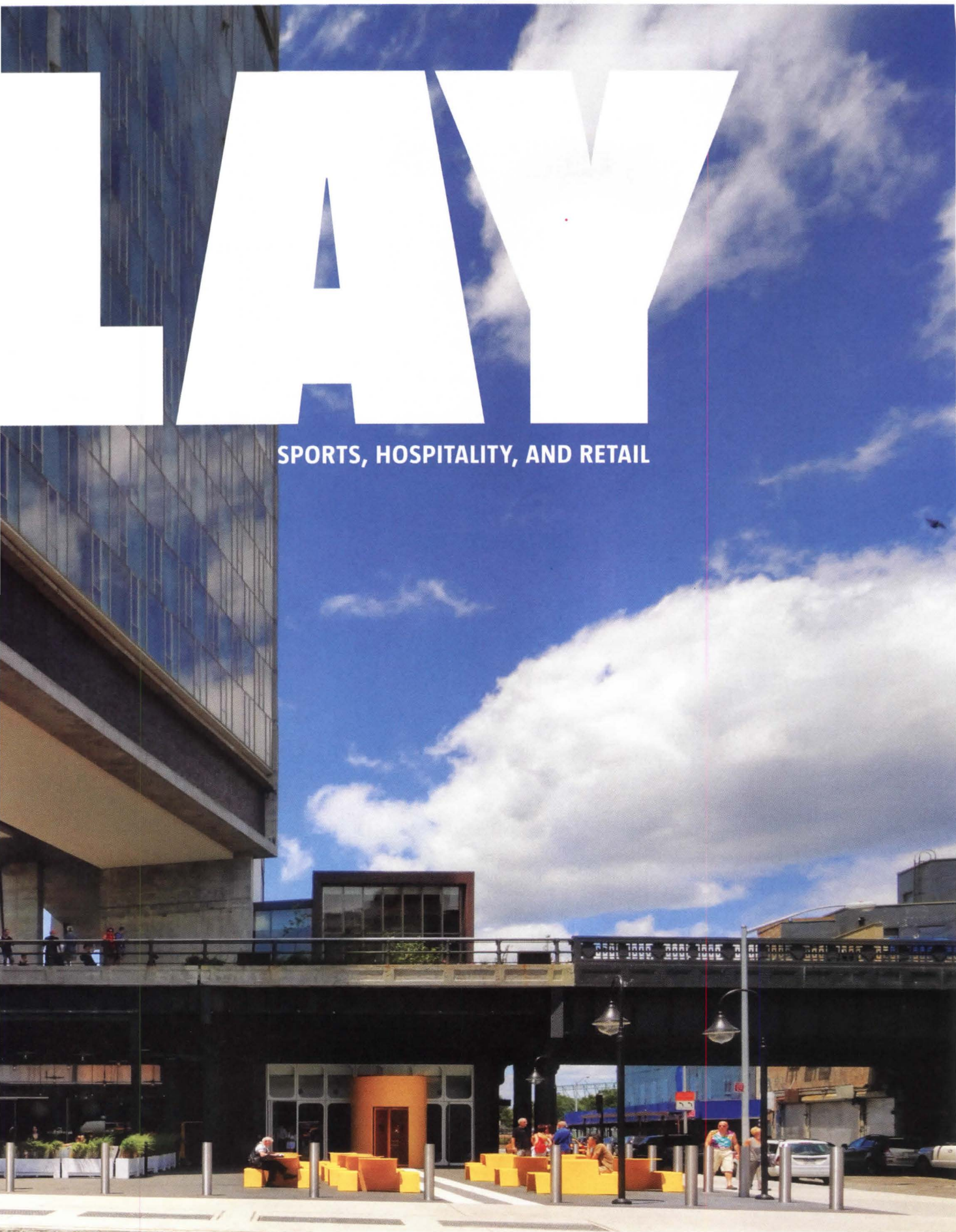


LEHRER ARCHITECTS • A facility to prepare, distribute, and store the elections materials for all 5,000 of Los Angeles' voting precincts, the County Clerk Elections Operations Center is located in an existing 11,000-square-foot warehouse in a suburban office park, a building type that juror Marion Weiss calls “deadly.” The design team at Lehrer Architects took a novel approach, using supergraphics—bold floor stripes in pop colors and large-format photographs of a beach at sunset and other natural settings—to enliven the massive shelving units that hold boxes of ballots and voter guides and to lend a sense of place to the cavernous room. “It's a reinvention of a tired type,” juror Ellen Dunham-Jones said—and one done for an incredibly low \$50-per-square-foot budget. “I like that it's really inexpensive stuff,” said Weiss, while juror Ralph Johnson appreciated the design team's “strategy of doing more with less.” **K.G.**

ROW MOVE BOND



P



LAW

SPORTS, HOSPITALITY, AND RETAIL

AWARD ENTRY #1335

THE STANDARD, NEW YORK

TODD SCHLIEMANN/POLSHEK PARTNERSHIP ARCHITECTS • Rising 20 stories above the once-mirry Meatpacking District on Manhattan's West Side, the recently opened New York branch of the Standard Hotels offers some brazen contradictions. Designed by Polshek Partnership design partner Todd Schliemann for boutique hotel impresario André Balazs, the robust concrete structure lightly spans the High Line park. And while the hotel's form is thoroughly contemporary, it begs comparison to the city's modernist icons. "Heroic" is exactly the right word to describe it," juror Aaron Betsky said. "Here is a building that makes the kind of sculptural urban gesture that we haven't seen in Manhattan since the UN Building."

Yet the project isn't limited by the purism of previous eras. Its façade inflects slightly, distinguishing the hotel from its neighbors. The kink in

the plan also enabled the architects to squeeze in more rooms, 337 in all.

The building's monumentality comes from a massive structural system that raises the tower 57 feet off the ground: a concrete pier (5 feet thick by 50 feet wide and 60 feet tall) paired with five 2-foot-by-6-foot columns. Fourteen-foot-deep steel trusses allow the hotel to straddle the High Line, thanks to a floating easement.

At ground level, the architects created a nuanced entry experience. Sequences of public spaces (the entrance plaza) and semi-public ones (dining patios for the restaurant, lounge, and beer garden) spill out from the base of the hotel. "It's so rare to see hospitality architecture actually be this restrained and inventive at the same time," juror Ellen Dunham-Jones noted. "It's very urban." M.Z.



LIVE WORK PLAY C



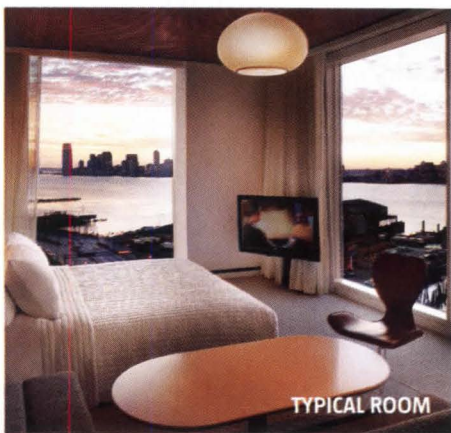
NORTH FAÇADE



ROOF DECK



LOBBY



TYPICAL ROOM

ROW MOVE BOND



GRO

EDUCATION, SCIENCE, AND HEALTHCARE



AWARD ENTRY #480

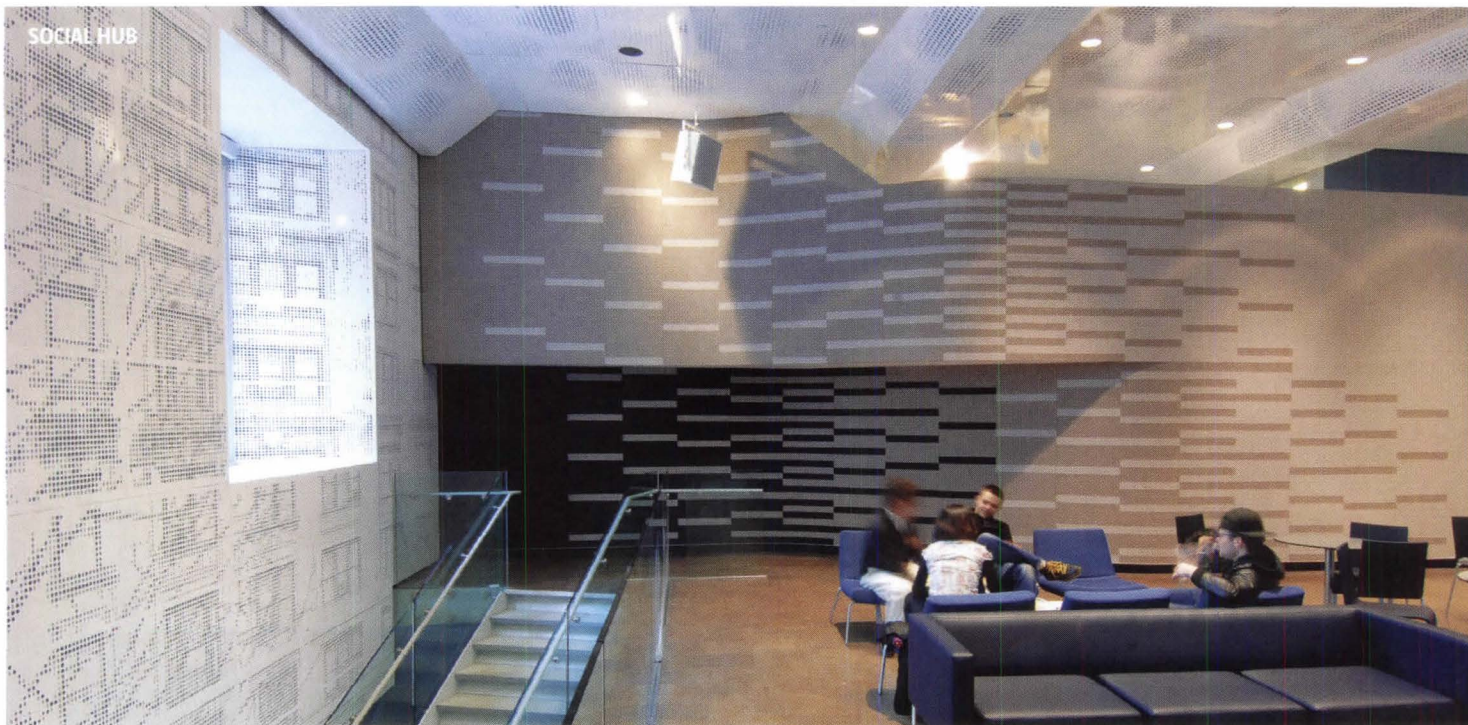
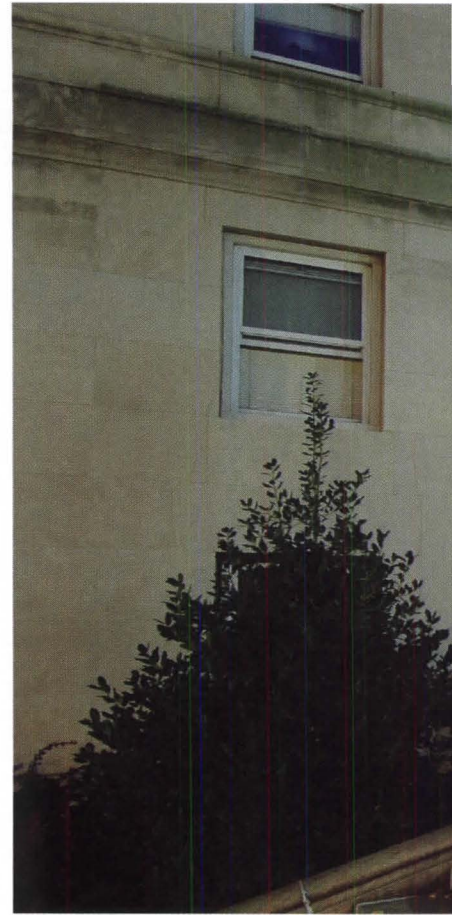
TONI STABILE STUDENT CENTER

MARBLE FAIRBANKS • A new gathering space (dubbed the “social hub”) and café for Columbia University’s renowned Graduate School of Journalism uses digital fabrication techniques to tell the story of its own conception and construction. The client specifically asked for a combination of tradition and innovation that would reflect the history and mission of the school. The 9,000-square-foot remodel is spread across two floors of an original McKim, Mead & White building and a 1,000-square-foot glass addition, which includes a daylit café.

The focus of the renovation is the double-height social hub. The public spaces are highlighted by four primary surfaces whose design parameters are distinct. Marble Fairbanks defined different “performance” criteria for each that could be used to create digital patterns that relate specifically to different programmatic spaces. The design of the social hub’s ceiling is driven by “acoustical” performance; that of its west wall by “cultural” performance. The ceiling of the café takes

its cues from “environmental” performance; its east façade from “dynamic” performance. The first three surfaces are metal panels whose elaboration employs digital design and fabrication techniques. For each, the designers chose appropriate images and wrote computer scripts that created perforated palimpsests of that imagery while simultaneously accommodating the surfaces’ structural, lighting, mechanical, and fire protection needs. The dynamic façade is an operable glass wall, which raises and lowers slowly, allowing access to an adjacent courtyard.

Ralph Johnson saw references to Alvar Aalto’s variegated brick walls in the undulated steel scrims, saying, “It’s like an experimental room of textures of metal.” Jurors noted the now-ubiquitous laser cutting method of production—a trend that’s even more popular with students than practitioners. Marion Weiss summed the design up as an ethereal space, whose experience “is not to notice the thing of it, but the effect of it.” E.K.



LIVE WORK PLAY C

CITATION ENTRY #535

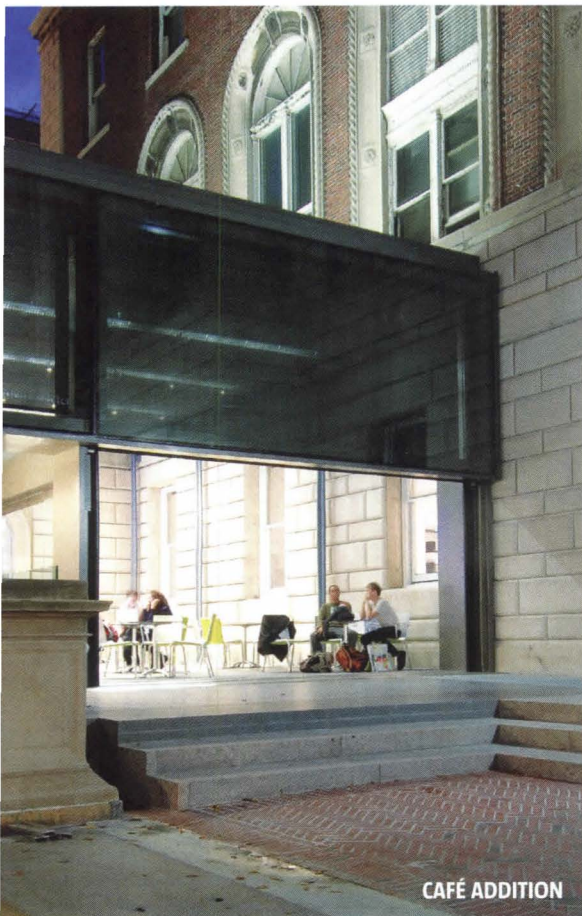
EXETER SCHOOL

DAKE WELLS ARCHITECTURE • This school in Exeter, Mo.—population 749—is small in comparison to others in Barry County, but it has the same programmatic requirements. Dake Wells Architecture took the need for a new gymnasium, cafeteria, and theater and created a centrally located multi-use space in what was once a courtyard between five buildings.

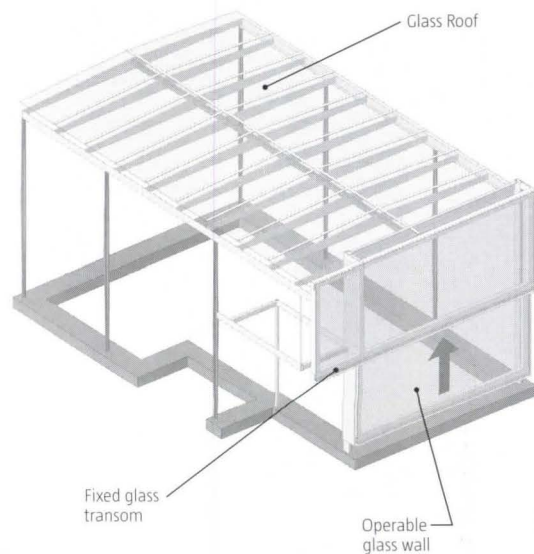
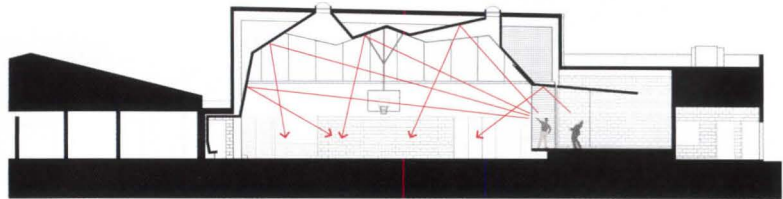
The walls of the distinctive interior are clad in sound absorbent tectum panels, and a wooden “wrapper”—inspired by sushi—focuses attention on the stage while diffusing the sound during performances. The stage can serve as a drama classroom—its space is acoustically isolated from the gymnasium by an insulated overhead garage door emblazoned with the school’s “Tigers” moniker.

Ellen Dunham-Jones was impressed by the response to the acoustical challenges, while Carlos Jimenez lauded the aesthetic of the folded plane.

Forced by a \$2.2 million budget to be modest, the architects embraced the multi-faceted challenge with a simple solution. Aaron Betsky noted the importance of this lesson for other architects: “If you’re going to make a difference, this is how you can.” E.K.



CAFÉ ADDITION



ROW MOVE BOND

CITATION ENTRY #822

GRADUATE AEROSPACE LABORATORIES

JOHN FRIEDMAN ALICE KIMM ARCHITECTS • Caltech's Graduate Aerospace Laboratories sought to transform its outdated, 18,000-square-foot lab building into a dynamic environment that would reflect the new modes of research going on there. In response, the architects developed formal and spatial analogies to reflect the nature of this research. Leveraging the concept of flow—how solids, liquids, and gases behave under differential pressure—the design team renovated the lobby and created new teaching and research labs, exhibition areas, conference rooms, offices, and interactive spaces. The lobby incorporates a suspended plastic ceiling

articulated in response to the light sources above. One former lab houses a small museum for research artifacts, and a second-floor conference room features a sound-absorbing felt ceiling. "What I liked is that they took a series of highly worked objects and wove them around the existing structure," Aaron Betsky said. "They let those objects define different aspects of the building and give them identity." "I love the enthusiasm of it," Marion Weiss said. "But I was hoping for a more rigorous variation of the playful graphic objectives they sought—some have stepped up, but others seem too much like retail architecture." **V.M.**



CITATION ENTRY #417

ASU POLYTECHNIC

LAKE|FLATO ARCHITECTS • Three new academic buildings on the Arizona State University Polytechnic campus are configured around landscaped courtyards, and a series of covered walkways, building portals, and arcades strengthen the campus-wide pedestrian circulation network. Each building—constructed primarily of locally manufactured masonry, weathered corrugated-steel siding, and glass—embraces an open-air atrium, shaded by a perforated metal screen, that plays an important role in a hierarchy of interior/exterior spaces. These spaces blur the line between inside and out through their scale, sense of enclosure, and naturally tempered air. "It's a very simple set of objects clad in different public spaces that are both places to circulate and places to hang out," said Aaron Betsky, who thought it appropriate for the desert environment. Ellen Dunham-Jones added: "The degree of difficulty is high. Going from [the existing conditions] to a place that seems really inviting is quite a remarkable achievement." **V.M.**



LIVE WORK PLAY C



CONFERENCE ROOM



INTERACTIVE STUDY AREA



LABORATORY INSTRUCTIONAL AREA



GREEN DOT



WEST ADAMS PREP HIGH SCHOOL

HONORABLE MENTIONS ENTRIES #653, #1115 GREEN DOT, WEST ADAMS PREP HIGH SCHOOL

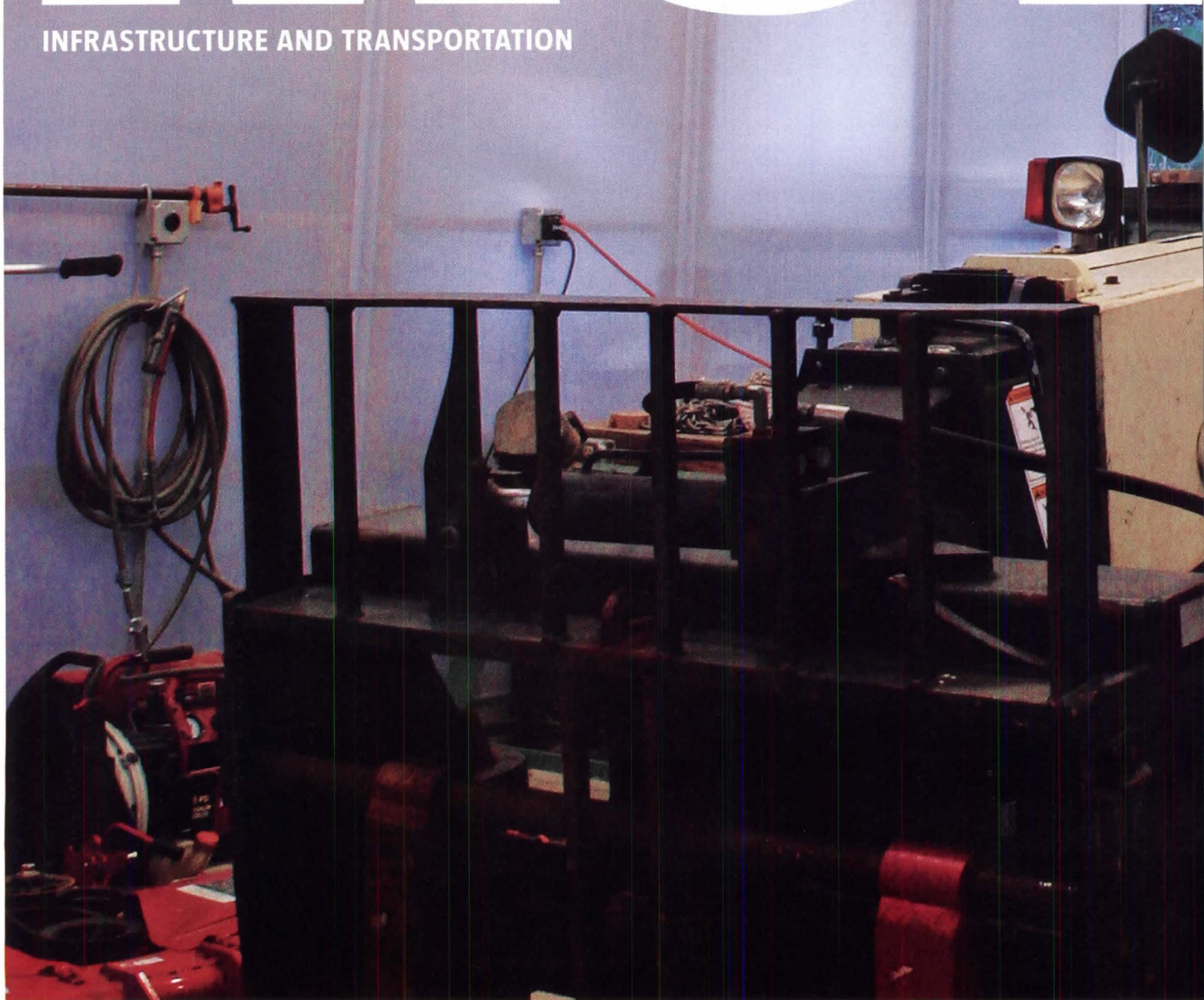
JOHN FRIEDMAN ALICE KIMM ARCHITECTS • On the border between a residential neighborhood and an industrial zone, the Green Dot E. 27th St. charter high schools turned two warehouses in South Los Angeles into a two-school \$13.1 million, 77,000-square-foot campus with 50-plus classrooms and community and administrative spaces. "It has real merit," said Marion Weiss. "You're in an environment that's all about walls and somehow, in the legibility of that urban environment, the walls begin to do something entirely different."

STUDIOWORKS • Located near South Los Angeles, West Adams Prep High School is a \$95 million, 290,000-square-foot campus that includes specialized facilities like a film school and performance theater in addition to classrooms and administrative space. Marion Weiss called it "raw and fresh," Carlos Jimenez appreciated its "toughness," and Ralph Johnson lauded the "refreshing and straightforward LA construction." k.g.

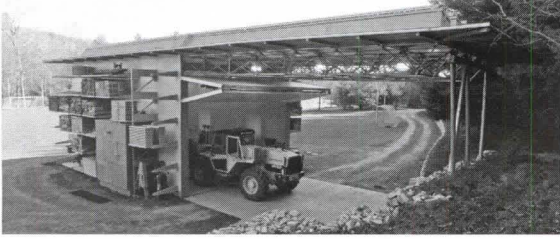
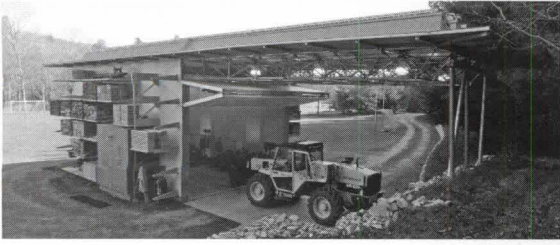
ROW MOVE BOND

MOW

INFRASTRUCTURE AND TRANSPORTATION







LIVE WORK PLAY G

AWARD ENTRY #129 STORAGE BARN

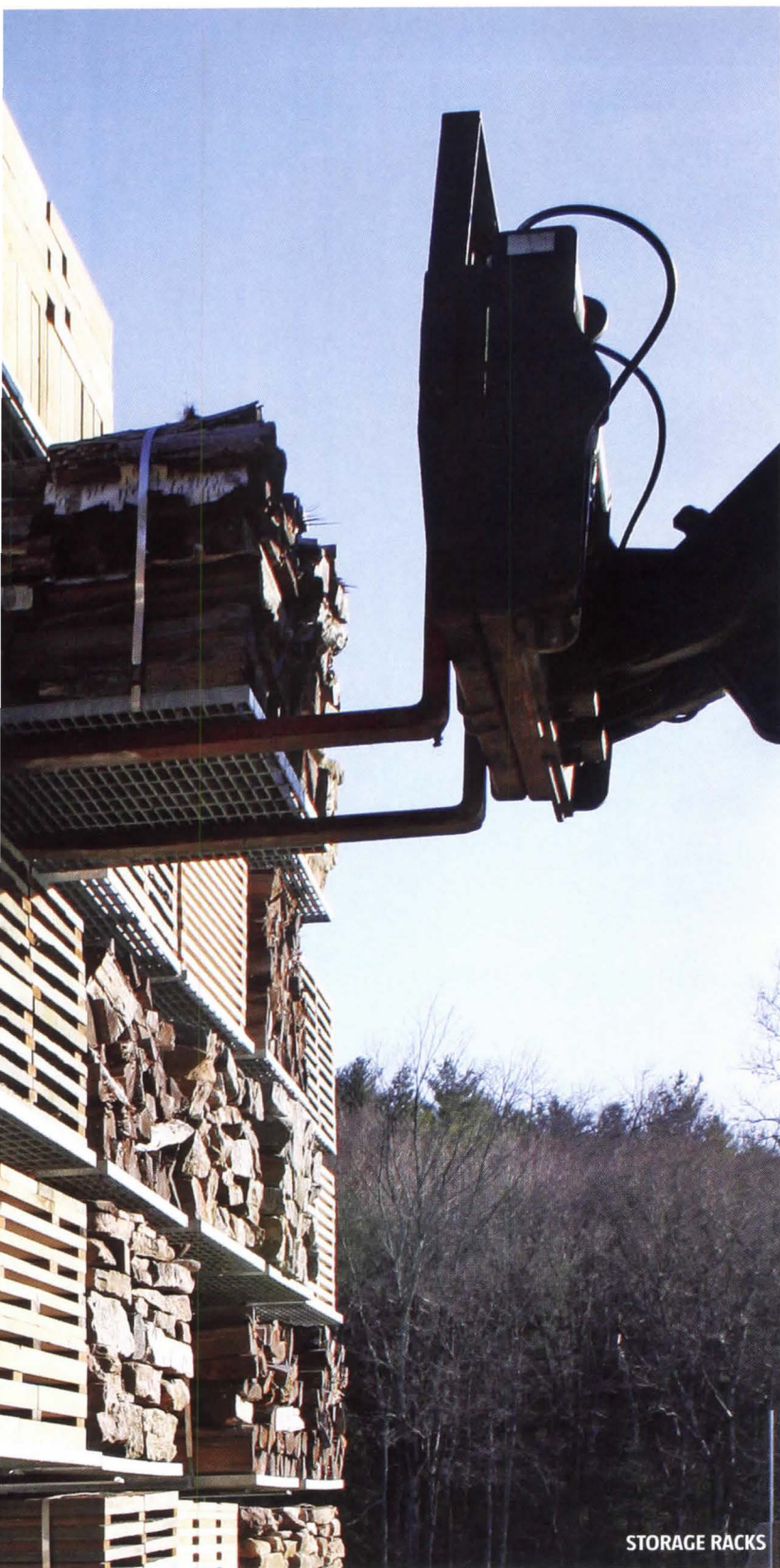
GRAY ORGANSCHI ARCHITECTURE • This compact, self-sufficient little building in Washington, Conn., started out as a way to rationalize a sloppy work yard on a sensitive watershed site. But what it became was a beguiling essay in the expressiveness of ordinary materials, both architectural and not, that form its exterior.

The client is a landscape maintenance company that had its materials—palettes of stone and wood, and piles of sand and mulch—strewn across its property. Environmental officials asked the company to clean the place up to protect the watershed. The result is a simple enclosed work bay with an extended canopy, inside of which is space to park a forklift and store heavy equipment. More storage space and the mechanical units are located on the basement level.

The structure is one of basic tubular and structural steel, with a bolted node-and-chord space frame supporting the roof. A bi-folding door encloses the shed. Outside, polycarbonate-paneled walls carry heavy-duty cantilevered shelving with galvanized steel-grate racks for palettes of stone, tile, and firewood. Mulch (in warm seasons) and sand (in cold) are stored beneath the canopy against walls of caged Gabion baskets, which suit the aesthetic of utility well.

Because this is a working building, it needs energy, all of which comes directly from nature. On the roof, translucent solar panels generate enough power for lighting, tools, and a heat pump—extra power is sold back to the local utility company. Heating and cooling come from a ground-source geothermal system that plunges as far as 400 feet beneath the surface.

This is one of those projects whose virtues are simple and self-evident—so much so that it took the category with little discussion. “It’s highly inventive,” said Ellen Dunham-Jones. And Aaron Betsky found himself a gem: “It really rocked my world,” he said. **BRADFORD MCKEE**

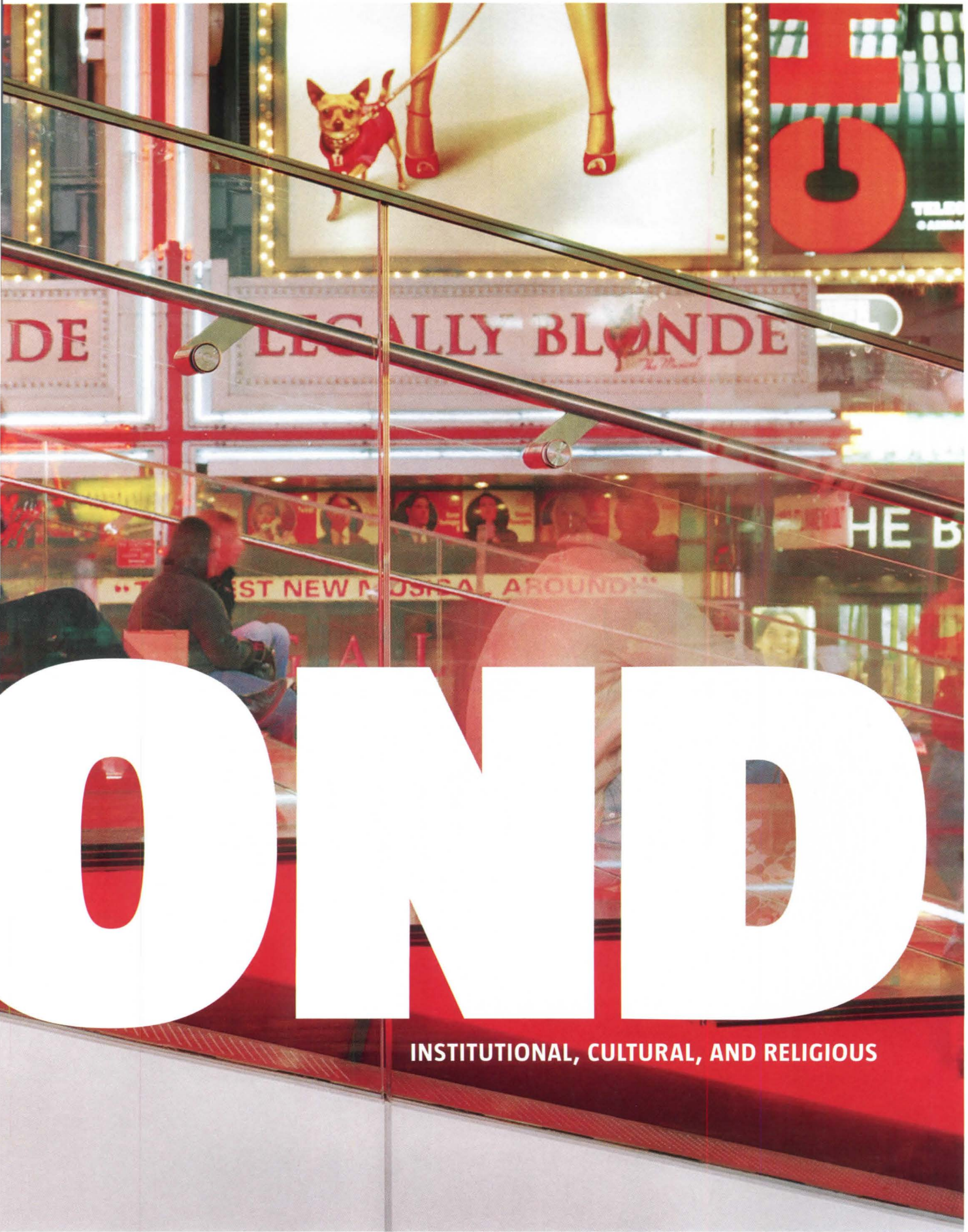


STORAGE RACKS

ROW MOVE BOND



B



INSTITUTIONAL, CULTURAL, AND RELIGIOUS



LIVE WORK PLAY G

AWARD ENTRY #1353 TKTS

PERKINS EASTMAN ARCHITECTS • In the heart of New York City's Times Square, the new TKTS booth is a marvel of structural and material innovation and has become an instant civic magnet in one of the world's busiest public spaces. These qualities take it beyond its main purpose, which is to sell same-day discount tickets to performances on and off Broadway.

Inspired by a competition-winning scheme by Australian architect Choi Ropiha, the building was conceived as a kind of outsized vending machine—one that would generate a public brand of theater of its own. Passersby can stop to lounge upon a broad flight of lighted red glass steps that sweep upward across its roof, providing a generous, groovy perch for people-watching and taking in the excellent diverging views down Broadway and Seventh Avenue.

Most of the building's structure is made of glass, using advanced materials engineering and off-site prefabrication that allowed extremely heavy load-

bearing glass wall pieces to be dropped into place during construction with minimal disruption to the building's hectic surroundings.

Also, in considering the extraordinary site, the architects employed geothermal ground-source heat and prepackaged mechanical systems to reduce the amount of heavy equipment needed to keep the building running. The heating system is energy efficient but offers a way to melt snow on the stair treads. The treads are lit 24 hours a day by the glow of red LEDs, which are expected to last seven years.

The jury members were unanimous in their praise of this project, whose inventiveness surpasses its purpose in numerous unexpected ways. "It leverages the public space of a major city," said Aaron Betsky. And Carlos Jimenez called it "tiny, but so consistent." Marion Weiss said, "It's a really productive building, and the solution is amazing." At its heart, "it's simply about signage," she remarked. "It's an inhabitable sign." B.A.M.



AWARD ENTRY #255 CATHEDRAL OF CHRIST THE LIGHT

SKIDMORE, OWINGS & MERRILL • The Cathedral of Christ the Light serves as the new seat of the 500,000-parishioner-strong Roman Catholic Diocese of Oakland, Calif. The animating force of this 1,500-seat cathedral is light, a perfectly universal choice given the multicultural makeup of the diocese. Otherwise, the cathedral's composition becomes its own overarching religious symbol.

The shape of the building's footprint derives from the union of two interlocking circles, a "vesica piscis," and represents the idea of congregation. The soaring structure itself is a kind of inverted double-hulled ark resting on an austere base of concrete. (Given that the diocese's previous home was lost to the Loma Prieta earthquake, the base has been isolated to hold up during a once-in-a-millennium temblor.) Inside the nave, 26 curving Douglas fir ribs support horizontal fir louvers, framing the ocular roof and monumental end windows. The exterior is clad in a shell of green fritted-glass panels. Light diffuses in through triangular aluminum panels that baffle the petal-shaped windows at either end of the nave. And on the north end, the Omega Window has been perforated to reveal a 12th century representation of Christ copied from Chartres Cathedral in France.

Carlos Jimenez admired the cathedral's poetic form and called it "beautifully detailed," and Marion Weiss observed how "gravity-bound" the building appears. "It's very symmetrical," she added, "and, boy, has symmetry gone out of style." B.A.M.

ROW MOVE BOND

JURY



MIKE MORGAN

AARON BETSKY • Betsky was appointed director of the Cincinnati Art Museum in 2006, after having spent five years as the director of the Netherlands Architecture Institute. He holds an M. Arch from Columbia University; worked for architects such as Frank Gehry and Craig Hodgetts and Hsin Ming Fung; and has written on architecture for numerous journals. Betsky served as the director of the 2008 Venice Biennale of Architecture.

ELLEN DUNHAM-JONES • Currently the director of the architecture program and an associate professor at the Georgia Institute of Technology, Dunham-Jones also is a registered architect and practiced for many years as a partner in Dunham-Jones and LeBlanc Architects. She has taught at the University of Virginia and the Massachusetts Institute of Technology, and served as chair of the Education Task Force of the Congress for New Urbanism from 1998 to 2001.

CARLOS JIMENEZ • After graduating from the University of Houston School of Architecture, Jimenez formed Carlos Jimenez Studio in 1982. In addition to winning honors for his practice such as The Architectural League of New York's Young Architects award, selection for the league's Emerging Voices lecture series, and the Chicago Athenaeum American Architecture Award, Jimenez has served

as a visiting professor at universities such as Rice, Harvard, and the University of California, Los Angeles. His work has been exhibited at museums and galleries in more than 20 cities around the world.

MARION WEISS • Weiss is a founding partner with Michael Manfredi at New York-based Weiss/Manfredi, which has a focus on cultural and institutional projects that integrate architecture, art, infrastructure, and landscape design. Notable recent projects include the Seattle Art Museum Olympic Sculpture Park and a design for Taekwondo Park in Muju, Korea. Weiss also serves as the Graham Chair Professor of Architecture at the University of Pennsylvania's School of Design, and has taught at Yale and Cornell universities.

RALPH JOHNSON • Johnson is a firm-wide design director based in the Chicago office of Perkins + Will. He also serves on the firm's board of directors. Notable projects include the Chicago O'Hare International Airport terminal building, the Los Angeles Federal Courthouse, and the 11-story Contemporaine condominium tower in Chicago. Johnson received his B. Arch from the University of Illinois at Urbana-Champaign and his M. Arch from Harvard, and worked for Stanley Tigerman & Associates, also in Chicago, before joining Perkins + Will in 1976.

PROJECT CREDITS

LIVE

Y House, Saitama, Japan

Client Motoshi and Yukiyo Yatabe **Architect** Idea Office, Los Angeles—Eric A. Kahn, Russell N. Thomsen (principals); Ron Golan, Keith Gendel, Adrian Ariosa, Rinaldo Perez (project team) **Associate Architect** Masao Yahagi & Associates, Tokyo, Japan—Masao Yahagi (principal); Jun Nakashima, Hideaki Takenaga (project team) **Structural Engineer** Yumiko Koya **Size** 1,050 square feet **Photos** Torimura Koichi

459 West 18th Street, New York

Client Level 6 Development **Architect** Della Valle + Bernheimer Design, Brooklyn, N.Y.—Andrew Bernheimer (partner); Jared Della Valle (partner-in-charge); Burck Schellenberg (project manager); Garrick Jones (project designer); Andrew Willard, Cathy Braasch, Brian Butterfield, Adam Ruedig (project team) **Contractor** TG Nickel **Size** 29,700 square feet **Photos** Della Valle + Bernheimer Design; Blip Studio; Frank Oudeman

Cottage, Guilford, Conn.

Client Brooks & Suzanne Kelley **Architect and Construction Manager** Gray Organschi Architecture, New Haven, Conn.—Alan Organschi, Lisa Gray (principals); Kyle Bradley (project architect); Thom Sawyer (project manager) **Structural Engineer** Edward Stanley Engineers **General Contractor** Andy Fowler **Size** 950 square feet **Photos** Gray Organschi Architecture

Formosa 1140, West Hollywood, Calif.

Client Habitat Group Los Angeles **Architect** Lorcan O'Herlihy Architects [LOHA], Culver City, Calif.—Lorcan O'Herlihy (principal-in-charge); Katherine Williams (project manager); Kevin Tsai, Evan Brinkman, Kevin Southerland (project team) **Contractor** Archetype **Structural Engineer** Simpson Gumpertz & Heger **M/E/P Engineer** Debibi & Associates **Civil Engineer** Seaboard Engineering Co. **Size** 16,000 square feet **Photos** Lawrence Anderson

Aqua, Chicago

Owner/Developer Magellan Development Group **Architect** Studio Gang Architects, Chicago—Jeanne Gang, Mark Schendel (principals); Margaret Cavenagh, Lynda Dossey, Mauricio Sanchez, Kara Boyd, Yu-Ting Chen, William Emmick, David Gwinn, Claire Halpin, Jay Hoffman, Thorsten Johann, Heather Kilmer, Phillip Leers, Miriam Neet, Federico Diaz de Leon Orraca, Angela Peckham, Sophia Sebt, Schuyler Smith, Yuki Toyama, Kimberly Tseng, Hannes Wingate, Weston Walker (project team) **Architect of Record** Loewenberg Architects **Contractor** James McHugh Construction Co. **Structural Engineer** Magnusson Klemencic Associates **Civil Engineer** IE Consultants **Mechanical Engineer** Advanced Mechanical Systems **Energy Consultant** Khatib and Associates **Electrical Engineer** Gurtz Electric Co. **Lighting Consultant** Hugh Lighting Design **Plumbing Engineer** Abbott Industries **Fire Protection Engineer** McDaniel Fire Systems **Landscape Architect** Wolff Landscape Architecture **Foundation Contractor** Case Foundation **Photos** Steve Hall ©Hedrich Blessing

Jackson Homes, Houston

Developer Metropolitan Design Group **Architect** StudioMET, Houston—Stephen Andrews (principal-in-charge); Yoonchul You, Morgana Davila (project team) **General Builder** Metropolitan Design Group **Size** 6,894 total square feet **Photos** StudioMET

Urban Infill House 001 + 002, Philadelphia

Client Postgreen **Architect** Interface Studio Architects, Philadelphia—Brian Phillips (principal); May Narisaranukul

(associate); Morgan Ellig, Justin Diles (designers) **Builder** Manor Hill Contracting Services **LEED Consultant** MaGrann Associates
Size 1,100 and 1,300 square feet **Photos** Sam Oberter

WORK

Shanghai World Financial Center, Shanghai, China

Client Mori Building Co. **Architect** Kohn Pedersen Fox Associates, New York—Eugene Kohn (principal-in-charge); William Pedersen (design principal); Paul Katz (managing principal); Joshua Chaiken, Ko Makabe, David Malott (senior designers); Roger Robison (job captain); John Koga (project manager); Michael Bentley, Keisuke Hiei, James Jenkins, Kazuki Katsuno, Americo Soza, Shinichiro Yorita, Christopher Knotz, Kuninori Maeda, Jonathan Wall, Marisa Yiu, Anna Crittenden, Kakuen Lai, Peter Epstein, Chloe Li, Kristen Wiese, Shig Ogyu, Jason Zerafa, Hisaya Sugiyama, Trent Tesch, Mabel Tse, Vicky Cameron (project team) **Project Architect and Engineer** Mori Building Co. **Local Design Institute** East China Architectural Design & Research Institute **Executive Architect** Irie Miyake Architects & Engineers **Architect of Record** Shanghai Modern Architecture Design Group **Contractors** China State Construction Engineering Corp.; Shanghai Construction **Structural Engineering** Leslie Robertson Associates **Landscape Design** Mori Building Co. **Curtain Wall Engineering** ALT Cladding **Lighting Design** Motoko Ishii Lighting Design **Fire Safety** Rolf Jensen & Associates **Wind Engineering** Alan Davenport Wind Engineering Group **Geotechnical** Shannon & Wilson **M/E/P Engineer** Kenchiku Setsubi Sekkei Kenkyusho **Facade Maintenance** Nihon Bisoh Co. **Size** 4.1 million gross square feet **Photos** Jun Kumagai; Tim Griffith; Noboru Inoue

Serta International Center, Hoffman Estates, Ill.

Client Serta International, Hoffman Estates, Ill. **Architect** Epstein | Metter Studio, Chicago—Andrew Metter (principal designer); Daesun Park (design architect); Doug Fullick (project manager) **Landscape Architect** Jacobs/Ryan Associates Landscape Architects—Terry Warriner Ryan **Engineers** Epstein Engineering—Bernardo Remo (structural); David Hilty (civil); Tod Soukup, Joe Romano, Paul Valente (M/E/P) **Interior** Epstein Interior—Stella Volkman **A/V** Allen Visual **Security** Engineering Plus **Contractor** G.A. Johnson & Sons **Size** 90,000 square feet **Photos** Andrew Metter; Mark Balloug

County Clerk Elections Operations Center, Sante Fe Springs, Calif.

Client County of Los Angeles, Community Development Commission **Owner/Developer** Los Angeles County Department of Public Works **Architect** Lehrer Architects, Los Angeles—Michael B. Lehrer (principal-in-charge); Steve Deyer (project architect); Travis Frankel (project manager); Nerin Kadribegovic **Engineer** John Labib + Associates **General Contractor** MTM Construction **Mechanical and Plumbing Engineer** Airplus Engineering Consultants **Electrical Engineer** Vector Delta Design Group **Artist** Rebeca Mendez Design **Size** 11,000 square feet **Cost** \$5.6 million (\$3.6 million general, \$2 million racking system) **Photos** Lehrer Architects

PLAY

The Standard, New York

Owner André Balazs Properties **Developer** The John Buck Co. **Equity Partners** Dune Capital; Greenfield Partners **Architect** Todd Schliemann/Polshak Partnership Architects, New York—Todd Schliemann (design partner); Kevin McClurkan (management partner); Amy Lin (project designer); Megan Miller (project architect); Tara Leibenhaut-Tyre (project architect for construction administration); Michael O'Meara, Frederick Tang, Gary Anderson, Maya Weissman-Ilan (project team) **M/E/P Engineer** Edwards & Zuck **Structural Engineer** DeSimone **Geotechnical Engineer** Langan Environmental **Environmental Engineer** H.A. Bader **Facade** R.A. Heintges **Lighting** L'Observatoire International **Acoustics** Cerami & Associates **A/V** Audio Unlimited **I.T. and Security** Edwards & Zuck **Cameras/Security** Peace of Mind Technologies **Expeditor** Jerome S. Gillman **Fire Department Expeditor** Fire Professional Associates **Zoning** Michael Parley **Surveyor** Stantec Consulting Services **Graphics** Thirdmark Studios **Food Service**

Commercial Kitchen Design **ADA Consultant** LCM Architects **Pool Consultant** Joel Trace Architects **Interior Design** Shawn Hausmann; Roman and Williams **Purchasing Agent** Purchasing Associates **Construction** Pavarini McGovern **Size** 204,500 square feet **Photos** ©Jeff Goldberg/Esto; Nikolas Koenig/Hotels AB

GROW

Toni Stabile Student Center, New York

Client Columbia University Graduate School of Journalism and Columbia University Facilities **Architect** Marble Fairbanks, New York—Scott Marble, Karen Fairbanks, Adam Marcus, Mallory Shure, Eric Ng, Stacey Murphy, Robert Booth, Darren Zhou, Katie Shima (project team) **Structural Engineer** Robert Silman Associates **M/E/P Engineers** Plus Group **Facade Consultant** Front **Lighting Design** Richard Shaver Architectural Lighting **Graphic Design** Thumb Projects **Fabrication Consultant** Proxy Design **Geometry Development** Stevens Institute Product Architecture Lab—Will Corcoran, Oleg Byashirov, Jonatan Schumacher **General Contractor** Structure Tone **Facade Contractor** A-Val Architectural Metals **Metal Panel Fabrication** Maloya Laser **Photos** Jongseo Kim

Exeter School, Exeter, Mo.

Client Exeter R-VI School District **Architect** Dake Wells Architecture, Springfield, Mo.—Brandon Dake (architect, principal-in-charge); Andrew Wells (architect, principal); Joshua Harrold, Emily Harrold (architectural interns) **Structural Engineer** Jones & Associates **M/E/P Engineers** Genesis Design Group **Acoustical Consultant** Bruce E. Moore **Daylighting Consultant** EMSI **Photos** Gayle Babcock/Architectural Imageworks

Graduate Aerospace Laboratories, Pasadena, Calif.

Client California Institute of Technology **Architect** John Friedman Alice Kimm Architects, Los Angeles—Alice Kimm (principal-in-charge); John Friedman (supporting principal); Claudia Kessner (project architect); Bob McFadden, Garrett Belmont, Brendan Beachler (project designers); Casey Hughes, Pamela Schriever (project assistants) **Structural Engineer** TMAD Taylor & Gaines **Mechanical and Plumbing Engineer** MEDG Engineers **Electrical Engineer** Pacific Engineers Group **General Contractor** Del Amo Construction **Lighting Design** Fire Ltd. (Jack Lue); Light Vision (Allan Leibow) **Photos** Benny Chan

Arizona State University Polytechnic Campus Buildings, Mesa, Ariz.

Client Arizona State University **Design Architect** Lake|Flato Architects, San Antonio—Ted Flato, Andrew Herdeg, Chris Krajer, Matt Wallace **Architect of Record** RSP Architects, Tempe, Ariz.—Joe Tyndall, Beau Dromiack, John Williams, Chris Doran, John Grosskopf **General Contractor** DPR **Landscape Architect** Ten Eyck **M/E/P Engineer** Energy Systems Design **Structural Engineer** Paragon **LEED Consultant** Green Ideas **Civil Engineer** Wood Patel & Associates **Acoustics** McKay Conant Brook **A/V** Jeremiah & Associates **Cost Estimating** Rider Hunt Levett & Bailey **Fire & Life Safety** Rolf Jensen & Associates **Geotechnical** Speedie & Associates **Lab Consultant** RFD **ADA** Robert Lynch **Photos** Bill Timmerman

Green Dot E. 27th St. Charter High Schools, Los Angeles

Client Pacific Charter School Development **User** Green Dot Public Schools **Architect** John Friedman Alice Kimm Architects, Los Angeles—Alice Kimm (principal-in-charge); John Friedman (supporting principal); Sameena Sitabkhan, Vu Nguyen, Manuel Rohrhofer, Kazushige Shichishima, Emmet Ashford-Trotter (project team) **Structural Engineer** Mackintosh + Mackintosh Structural Engineers **Mechanical and Plumbing Engineer** Han Engineering **Electrical Engineer** Pacific Engineers Group **Landscape Architect** Mia Lehrer & Associates **Civil Engineer** Paller-Roberts Engineering **Sustainability Consultant** Global Green **Acoustics** Jaffe Holden **General Contractor** Del Amo Construction **Photos** Benny Chan

West Adams Preparatory High School, Los Angeles

Client Los Angeles Unified School District **Architect** Studioworks, Los Angeles—Robert Mangurian, Mary-Ann Ray (lead designers); William

Hogan II, Earl Tres Parson, Stefan Scheide (senior project managers); Samuel Barclay, Ellen Kuch, Catherine Pack, Poonam Sharma (project team) **Consulting Architects** The JERDE Partnership, Venice, Calif.—John Alessich (lead designer) **Structural** Englekirk & Sobol **Mechanical** The Sullivan Partnership **Electrical** Nikolakopoulos & Associates **Landscape** Katherine Spitz and Associates **Civil** Delon Hampton and Associates **Photos** Studioworks

MOVE

Storage Barn, Washington, Conn.

Client Kevin McGarry, Catalpa Land Management **Architect** Gray Organschi Architecture, New Haven, Conn.—Elizabeth Gray, Alan Organschi (principals); Thomas Sawyer (project architect) **Structural Engineer** Edward Stanley Engineers **Mechanical and Geothermal Engineer** Beacon Mechanical Service **Solar Energy Design** Spire Solar **Construction** Catalpa Land Management **Size** 1,200 square feet (including basement) **Photos** Gray Organschi Architecture

BOND

TKTS Booth, New York

Clients Times Square Alliance; Theatre Development Fund; Coalition for Father Duffy **Architect** Perkins Eastman, New York—L. Bradford Perkins, Nicholas Leahy, Charles Williams, Kazuki Iwamoto, Shang Shuri, Zhanxi Fang, Philip Tidwell, Virginia Shou, Luke Yoo, Amra Kulenovic, Jessica Dorf, Meredith Harmon, Giaa Park (project team) **Concept Architect** Choi-Ropiha Architects **Plaza Architect** William Fellows Architects **Structural Engineer and Facade Consultant** Dewhurst Macfarlane and Partners—Timothy Macfarlane, Michael Ludvik, David Shea, Peter Arbour, Lawrence Dewhurst, Radhi Majmudar **Preservation Architect** Bresnan Architects **Construction Manager** D. Haller **M/E/P Engineer** Lewis Engineers **Civil and Geotechnical Engineer** DMJM Harris **Lighting Consultant** Fischer Marantz Stone **Design and Fabrication Engineer** Haran Glass, with IG Innovation Glass **Glass Installation** David Shildiner; Innovation Glass **Booth Fabrication** Merrifield Roberts **Mechanical Subcontractor** Trystate Mechanical **Electrical Subcontractor** ASR Electrical Contractors **Pylon Fabrication** Lettera Signs **Size** 2,200 square feet (booth and steps) **Photos** Paul Rivera

Cathedral of Christ the Light, Oakland

Client Roman Catholic Diocese of Oakland—Bishop Allen H. Vigneron, Rev. Paul Minnihan (provost), John L. McDonnell, Jr. (project director) **Architect, Structural Engineer, Interior Designer, Graphic and Product Designer** Skidmore, Owings & Merrill—Craig Hartman (design partner); Gene Schnair (managing partner); Mark Sarkisian (structural engineering director); Keith Boswell (technical director), Raymond Kuca (project manager); Patrick Daly (senior design architect); David Diamond (technical coordinator); Peter Lee, Eric Long (senior structural engineers); Eric Keune, Lisa Gayle Finster, Christopher Kimball, Jane Lee, Christina Kyriou, Elizabeth Valadez, Denise Hall Montgomery, Mariah Neilson, Peter Jackson, Surjanto Surjanto, Gary Rohrbacher, Ayumi Sugiyama, Liang Wu, Katie Motchen, Matthew Tierney, and Henry Vlanin (design architects); Aaron Mazeika, William Bond, Ernest Vayl, Feliciano Racines, Jean-Pierre Michel Chakar, Lindsay Hu, Rupa Garai, and Sarah Diegan (structural engineers); Lonny Israel, Alan Sinclair (graphic and product designers); Douglas Smith (digital design coordinator); Tamara Dinsmore, Chanda Capelli, Susanne LeBlanc, Carmen Carrasco, and David Loo (interior design architects) **Architect of Record** Kendall/Heaton Associates **Project Management** Conversion Management Associates **General Contractor** Webcor Builders **Mausoleum Contractor** Oliver + Co. **Landscape Architect** Peter Walker and Partners **Civil Engineer** Korve Engineering **Mechanical and Plumbing Engineer** Taylor Engineering **Electrical Engineer** The Engineering Enterprise **Lighting** Claude R. Engle Lighting Consultants **Acoustical** Shen Milsom & Wilke **Liturgical Consultant** Brother William Woeger **Theater** Auerbach Pollack Friedlander **Building Maintenance** C.S. Caulkins Co. **Organ Consultant** Schoenstein & Co. **Organ Construction** Letourneau Pipe Organs Ltd. **Construction Renderer** Douglas Jamieson **Security** HMA Consulting **Elevator** Persohn/Hahn Associates **Code Consultant** Rolf Jensen & Associates **Foodservice** Cini-Little International **Soils** Treadwell & Rollo **Photos** Timothy Hursley

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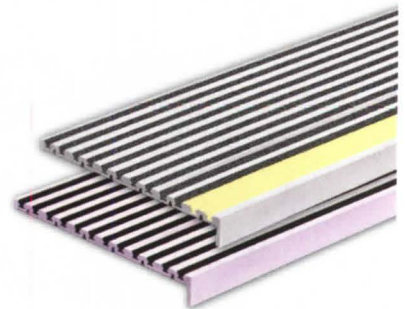


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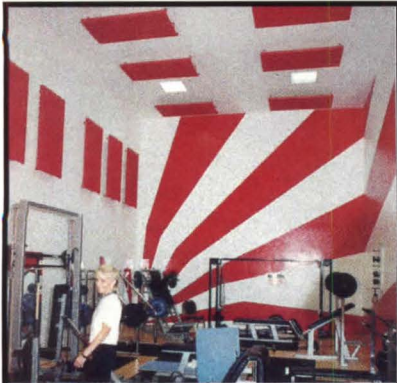
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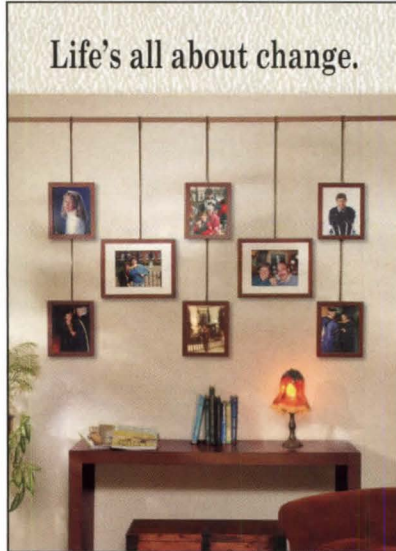
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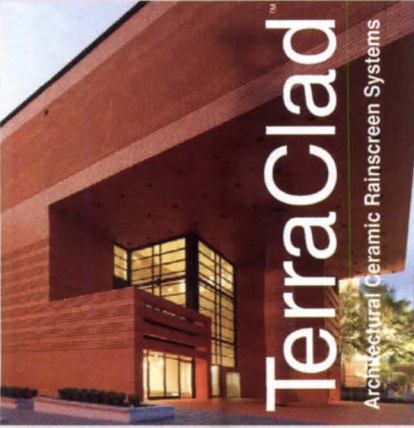
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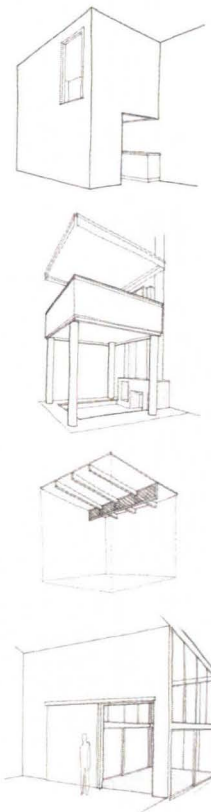
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Condominium Elevations



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THE SEA RANCH CONDOMINIUM COMPLEX BY MOORE LYNDON TURNBULL WHITAKER WAS **HAILED AS A PARADIGM OF ECOLOGICALLY SENSITIVE DESIGN**—AND REMAINS SO TODAY.

SEA RANCH GREW OUT of a remarkable commitment to the 1960s cause of ecology. An enlightened land developer, Oceanic Properties, commissioned the environmentally conscious landscape architect Lawrence Halprin (who passed away last month) to plan the development of a 4,000-acre ranch near Gualala, Calif., some 115 miles north of San Francisco. A low-key second-home community was to be inserted into sheep-grazed grasslands sloping down to surfside bluffs.

As part of the sensitive program, which won a P/A citation in 1965, sites for single-family houses were supplemented by more compact condominium structures on 35 oceanfront acres. The design of this condominium cluster, intended as a model for others, was entrusted to the new firm of Moore Lyndon Turnbull Whitaker (MLTW), the first of several partnerships launched by Charles Moore. In that period

of searching for alternative modernisms, MLTW's design offered a version of the Bay Area idiom that recalled old farming and mining structures.

Beneath the condominiums' angular silhouette was a modular plan with 10 units, each 24 feet square, laid out around a courtyard sheltered from the wind. Carefully placed square bays took advantage of outward views, with numerous skylights illuminating interiors. In each unit, loft bedrooms sat atop "four-poster" constructions that created cozy shelters-within-shelters for living areas below. Unit 1 in this structure was Charles Moore's own retreat until his death in 1993.

Although no additional condominiums were built at the Sea Ranch, the iconic stature of this work endured. In 1991, it was singled out for AIA's annual Twenty-five Year Award. No history of American architecture is complete without it. □

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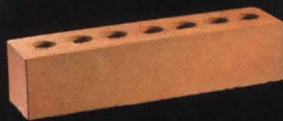
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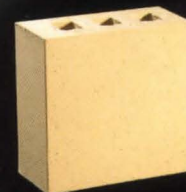
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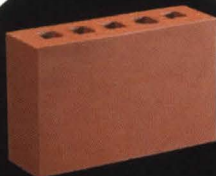
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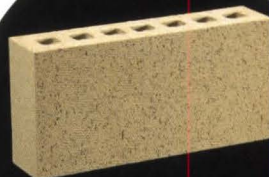
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