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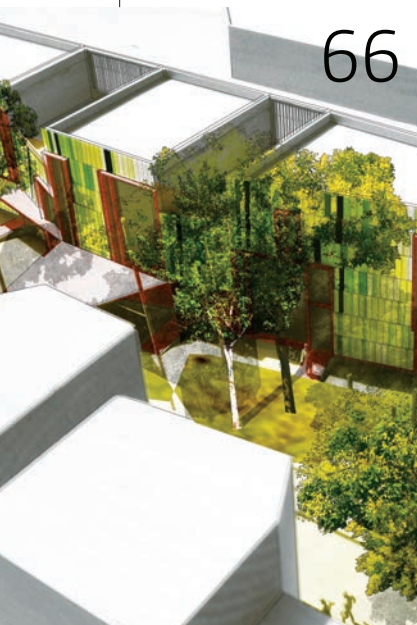
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The 57th Annual P/A Awards

Jurors James Richârd, Diane Hoskins, John Peterson, Sarah Dunn, Stan Allen, and Adele Chatfield-Taylor select the most progressive projects of the year. **KATIE GERFEN**

FIVE PRINCIPLES FOR GREENWICH SOUTH
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Nate Berg

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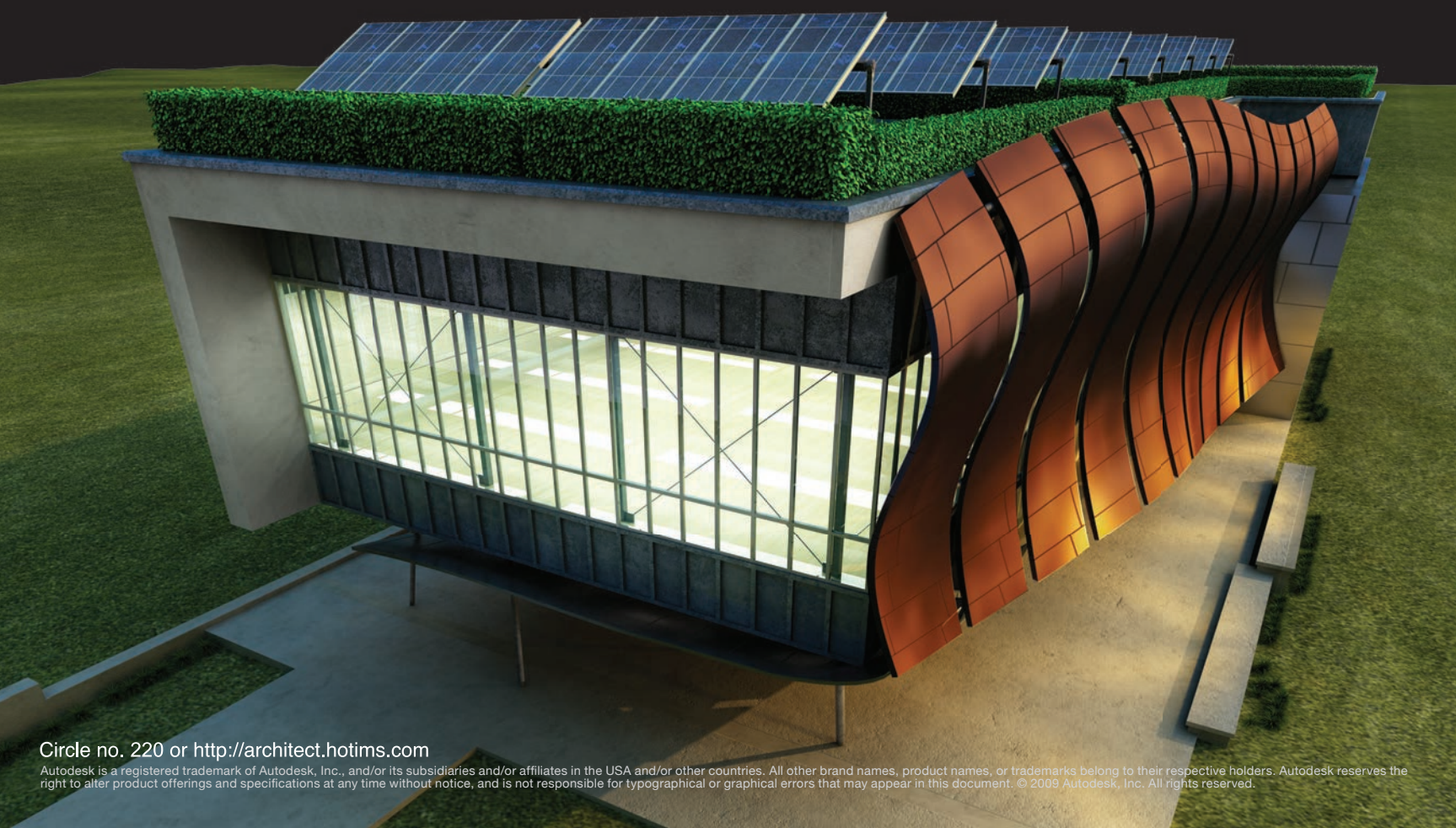
Nate Berg is a writer who covers urban planning, cities, architecture, technology, and the environment. He is also the assistant editor of the urban planning news website Planetizen.com, where he writes, blogs, and podcasts. His work has appeared on National Public Radio and in *Wired*, *Dwell*, and many other publications. Raised in Martinez, Calif., he now lives in Los Angeles.

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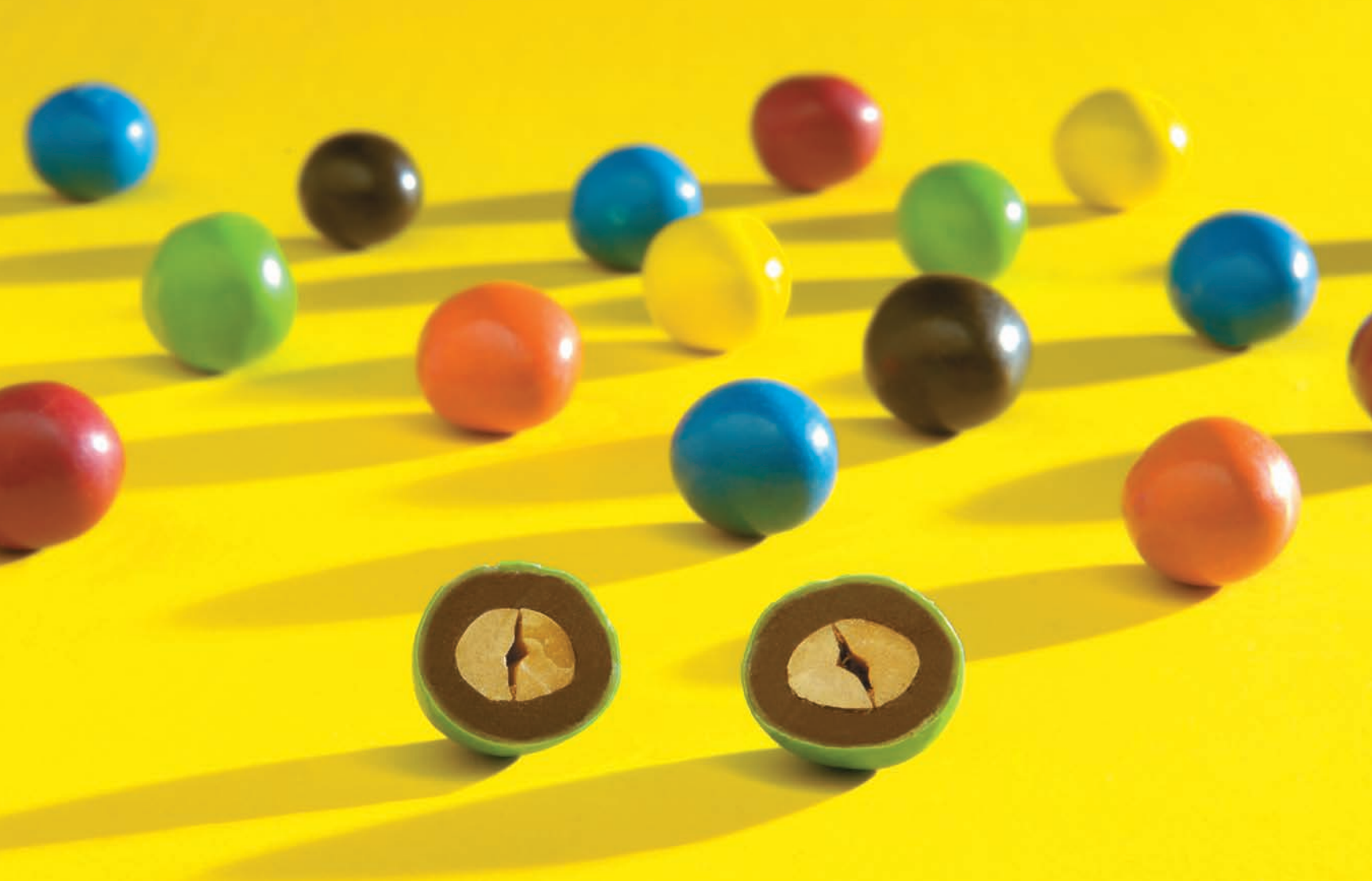
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I'M A Hardcore Bibliophile, so it follows that my favorite new title is a book about books: *Unpacking My Library: Architects and Their Books*, by Jo Steffens of New York's Urban Center Books (Yale University Press; \$20).

Unpacking reprints a charming Walter Benjamin essay about the pleasures of book collecting. It also includes transcripts of what Gore Vidal calls "book chat," between Steffens and some of the profession's big readers: Stan Allen, Henry Cobb, Liz Diller and Ric Scofidio, Michael Graves, Steven Holl, Toshiko Mori, Michael Sorkin, Bernard Tschumi, and Todd Williams and Billie Tsien.

Then there's what I consider the real, juicy meat of *Unpacking*: portraits of the architects in their libraries; close-up photos of individual shelves, with every spine legible; and lists of the architects' 10 favorite books.

People's libraries are, like their eyes, windows to the soul. *Unpacking* hints at the personalities and polemics of top architects, and it infers that all architects should keep their minds nimble by reading—not just by flipping through picture books, but by consuming criticism, history, and even literature.

I assume everyone probably could use a break from my usual finger wagging, so this month I'm taking a cue from *Unpacking* and sharing my own favorite books, along with a self-indulgent picture of me and my best friend Mortimer in my home library. (Yes, that's a Kindle I'm holding. Don't tell Walter Benjamin.)

L'Architecture • Claude-Nicholas Ledoux • 1847

You don't have to be a classicist to appreciate the elegantly engraved platonic geometries of Ledoux's *maisons de plaisance* and *hôtels particuliers*.

Architecture: Form, Space, and Order •

Francis D.K. Ching • 1979

Ching's hand-drawn and -lettered lessons awoke my 13-year-old brain to the design strategies of buildings that I loved from the gut.

A Rebours • Joris-Karl Huysmans • 1884

Revel in phantasmagoric details about the hero's decadent home. His bedroom carpet is woven to resemble the worn tile floor of a monk's cell.

Brideshead Revisited • Evelyn Waugh • 1945

The fictional Baroque pile named in the title (played in the BBC miniseries by John Vanbrugh's Castle Howard) does more than frame the action—it shapes it, hauntingly.

Complexity and Contradiction in Architecture •

Robert Venturi • 1966

I'm still waiting for the green-design equivalent of what Venturi describes as his "gentle manifesto," which, for better or worse, put the fun back in Modernism.

Dune • Frank Herbert • 1965

Herbert sets his sci-fi epic on a desert planet, the only source of a spice that enables space travel. The native sand-dwellers launch a guerrilla war against their off-world masters. Sound familiar?

Entwurf einer Historischen Architektur •

Johann Bernhard Fischer von Erlach • 1771

Who doesn't want to see Nanking or Mecca through the eyes of Austria's pre-eminent Baroque architect?

A History of Architecture: Settings and Rituals •

Spiro Kostof • 1985

If Ching introduced me to the formal guidelines of architecture, Kostof opened my eyes to its cultural and social import.

Mechanization Takes Command: A Contribution to

Anonymous History • S. Giedion • 1948

One chapter, "Mechanization and Death: Meat," includes a gruesome Berenice Abbott photograph of poultry depilation. Progress doesn't always make perfect.

Salammbô • Gustave Flaubert • 1862

In recreating the war-torn city-state of Carthage, circa 300 B.C., Flaubert's prose is better than CGI.

I doubt the contents of my library (or my brain) will be as meaningful to architects as, say, Steven Holl's. My collection's hardly as impressive as Bob Stern's; he keeps 11,000 volumes in his office as a staff resource (Best Practices, page 19). But just maybe you'll enjoy reading some of my recommendations, or offer your own by visiting the online version of this article at architectmagazine.com and posting a comment. We'll share the most compelling in an upcoming print issue.

Neil Crane



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LETTERS

STIMULUS FOR STUDENTS, December 2009, page 10

I enjoy reading ARCHITECT, and I am a registered architect in California and Hawaii and a former professor of architecture at the University of Hawaii at Manoa. I will retire this year, having closed up my practice due to lack of work—a common story throughout the profession. Your editorial is timely, sad to read, but a fine piece of focused thought on today's career picture. We seem to have lost our national interest in helping the design and construction industry to help itself to survive. *Terry Stephens, AIA, Palm Desert, Calif.*

WOMEN RULE, December 2009, page 31

I found the article "Women Rule" to be insulting to the profession. What type of response would you get if you published an article titled "Men Rule"? My guess is that the response would be negative. *Brian D. Leaders, Larry Warner Architect, Naples, Fla.*

ARCH ED 2009, December 2009, page 44

I have worked with many graduates of the so-called "Five Schools That Excel in Preparing Students for Practice," and I don't recall that they were any more well-prepared than any of the rest of us! None of us are taught business or accounting. That is the sole reason that this downturn in the economy is so hard on us and so many of us are unemployed (65 percent in Las Vegas as you stated in your Dialogue). I am only hopeful that the powers-that-be in the NAAB add a battery

of business and management courses to their requirements for accreditation so future graduate architects can make a decent living in the profession of architecture.

Neel Johnson, Brighton, Tenn.

Why not include associate degree architecture programs? Many (if not all) associate degree programs in architecture transfer students directly into bachelor degree architecture programs.

Brian J. Kelly, Jr., AIA, Morrisville State College, Morrisville, N.Y.

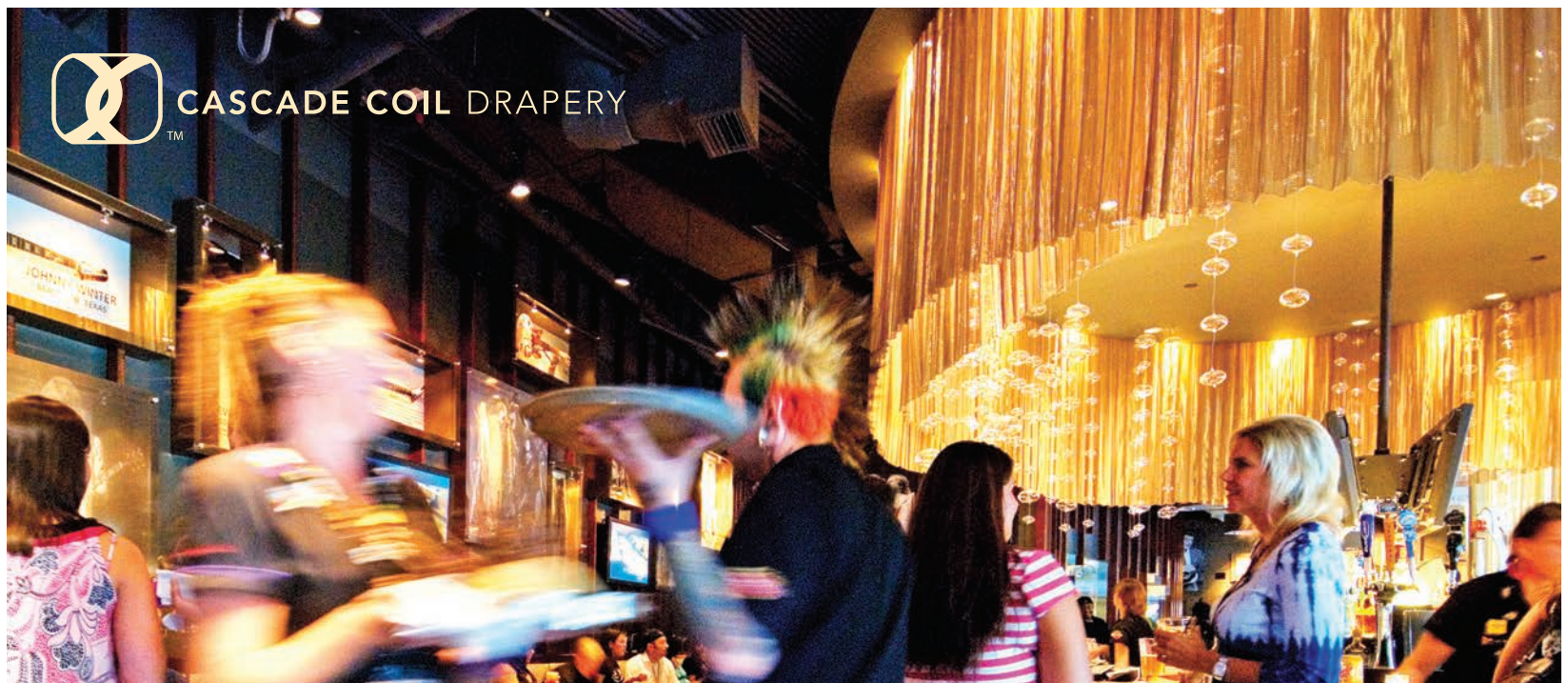
CORRECTIONS November 2009

The top item in the Links column (page 40) pointed to a .zip file on cben.net—a wiki-styled resource for free CAD files—called "Key Buildings of the Twentieth Century." The content of that file is a copyrighted CD-ROM included with the book *Key Buildings of the Twentieth Century: Plans, Sections and Elevations*, published by W.W. Norton. Our apologies to the publisher for linking to pirated material.

The Pro Bono article "Practicing Goodness" (page 22) incorrectly stated that the Malawi schools designed by John McAslan + Partners use cement blocks in their construction. In fact, they use soil-stabilized blocks. We regret the error.



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Architect **Neil Denari** was one of four designers to receive grants from **United States Artists**, a foundation that supports artists working in a spectrum of disciplines. In all, 50 grants of \$50,000 were awarded.



Publishing house **Actar**, based in Barcelona and New York, acquired the architecture and design division of Basel, Switzerland's **Birkhäuser Verlag**, creating the world's largest publisher of architecture books.



CityCenter—the \$8.5 billion, 76-acre, 18-million-square-foot, multi-building, multi-architect (and -starchitect) project in **Las Vegas** that broke ground in April 2006—opened its doors in mid-December.

NOVEMBER 2009
ARCHITECTURE
BILLINGS INDEX



- ↓ 40.7 commercial
- ↓ 47.0 institutional
- ↑ 42.8 mixed practice
- ↑ 45.8 multifamily residential

SOURCE: AIA



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Montenmedia Golf and Country Club, Cadiz, Spain

2010 Driehaus Prize Goes to Rafael Manzano Martos

THE 2010 WINNER of the Driehaus Prize—the traditionalist's answer to the Pritzker Prize—is Rafael Manzano Martos. The 73-year-old Spanish architect's practice has focused on historic restoration, primarily in southern Spain, in and around Seville and Córdoba. Many of the structures he has worked on date to the Moorish occupation of the country during the eighth through the 15th centuries, including the excavations of the City of the Caliphs in Medina Azahara, in Córdoba.

As the ninth Driehaus laureate, Manzano Martos is the first recipient to be honored for work that is primarily restoration rather than new construction. The Islamic flavor to Manzano Martos' work continues a theme set by

last year's award, which was given to Egyptian architect Abdel-Wahed El-Wakil.

Although the Driehaus often is considered something of a rearguard antidote to the better established Pritzker Prize—whose winner may get more prestige but receives only half of the Driehaus' \$200,000 honorarium—both Midwest-based programs are decidedly international in scope: Three of nine Driehaus winners have been American-born; for the Pritzker, the number is seven of 33.

The award will be formally presented at a March ceremony in Chicago. The 2010 Henry Hope Reed Award will be given at the same time to architectural historian Vincent Scully. **EDWARD KEEGAN**

CLOCKWISE FROM TOP LEFT: COURTESY NEIL DENARI; COURTESY CITYCENTER.COM; COURTESY PHU HOANG; ASSOCIATED PRESS (DUBAI); NIC LEHOUX PHOTOGRAPHY; COURTESY RAFAEL MANZANO MARTOS



Five **New York** practices (HWKN, L.E.F.T, PARA-project, the Phu Hoang Office, and WORKac) teamed up to take one of two top prizes in Amsterdam's **Open Fort 400 design competition**. Learn more at openfort400.nl.



The **golden ratio** exists in countless works of art and design. But there's nothing divine about phi, says **Adrian Bejan**, who thinks its ubiquity in the manmade world is a product of evolution. Read more here: bit.ly/5mQYSg.



Rechristened the **Burj Khalifa**, in thanks to the emir of Abu Dhabi for his government's \$10 billion loan to the financially ailing **Dubai**, the world's tallest building was finally "unveiled." Official height: 2,716.5 feet.

Peter Bohlin Receives 2010 AIA Gold Medal

PUGH + SCARPA ARCHITECTS GET FIRM AWARD;
TOPAZ MEDALLION TO MICHAEL GRAVES.



IN ITS ANNUAL rite of laurels, the American Institute of Architects announced on Dec. 3 the recipients of its 2010 Gold Medal, Firm Award, and Topaz Medallion for Excellence in Architectural Education.

Peter Bohlin, the 72-year-old Pennsylvania architect and principal of Bohlin Cywinski Jackson, known best for forging a diverse and profoundly personal modern idiom in wood, stone, and glass, has been named the recipient of the Gold Medal, the institute's highest honor for an individual and given for a lifetime of work.

"Peter is a true American original," said architect James Timberlake of KieranTimberlake in Philadelphia, who helped nominate Bohlin for the medal and counts him as a mentor. Timberlake praised Bohlin's architecture but emphasized his leadership and guidance of younger practitioners as well as what he described as his

native sense of sustainability. Bohlin "never had to find or embrace an environmental ethic, material sensitivity, sustainable practices, or deeply rooted tectonics," Timberlake said. "These ethics have always been there."

Though his custom houses in wood have received the most attention, over the years Bohlin has become revered for his ability to work critically from a broad palette of materials and marry them emotionally to a building's situation. A house built as a rustic retreat in the Connecticut woods shows the same degree of triumph as the gridded glass cube he completed for an Apple store on Fifth Avenue in New York City.

The Firm Award, the highest honor given to a group practice, goes to Pugh + Scarpa Architects, the Santa Monica, Calif.-based firm renowned for its intelligent experiments with urban building types, craft-intensive treatment of materials, and keen perceptivity of communities and the environment. Founding partners Gwynne Pugh and Lawrence Scarpa have worked together for 35 years, and Angela Brooks became

their partner in 2001. The recipient of 13 national AIA honor awards, Pugh + Scarpa has also drawn wide acclaim for its work in affordable housing.

Thom Mayne, of fellow Santa Monica firm Morphosis, supported Pugh + Scarpa's nomination. He described the architects as "[c]omfortable with aesthetic, practical, political, and functional issues," adding that they "have mapped an architectural path that is as didactic as it is successful." Steve Dumez, of Eskew+Dumez+Ripple in New Orleans, made the case to the AIA's board on behalf of Pugh + Scarpa, citing the principals' skepticism toward the norms of architectural practice in a search for inventiveness and substance in their work. Their design process, he said, "seeks to have us see something new in what is often considered mundane."

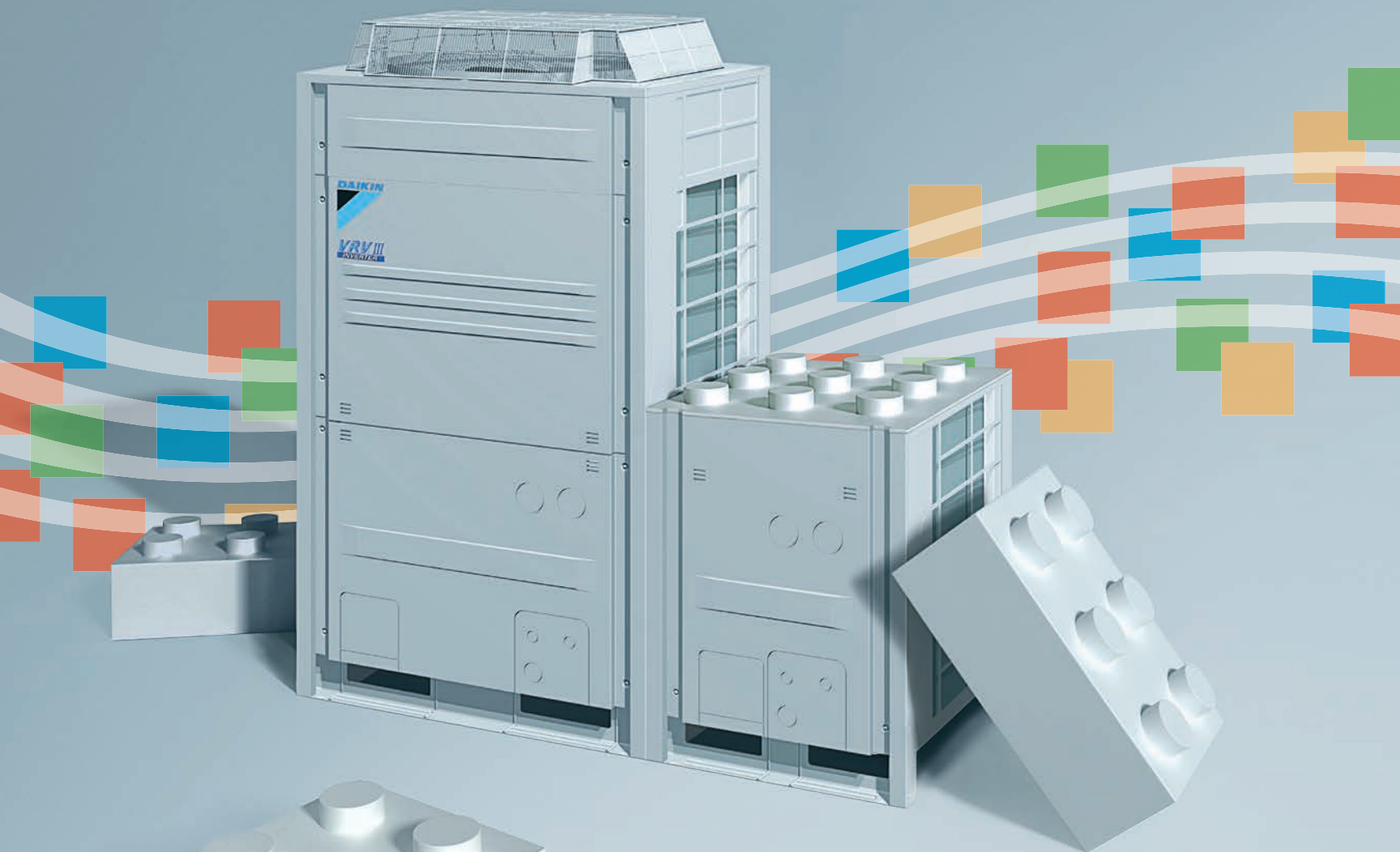
For the Topaz Medallion—given in conjunction with the Association of Collegiate Schools of Architecture—the AIA's board chose a sort of crossover winner. Michael Graves, famous for his good-humored takes on postmodern classical forms and popular product designs, was cited for his wide influence on architecture students during 39 years on the faculty of Princeton University. The New York architect Paul Segal, of Paul Segal Associates, said in his nomination of the 75-year-old designer and educator that Graves "provided for all the students the first and foremost template of a life that is centered on design issues, history, and culture-at-large."

The honorees will receive their awards in June at the AIA's national convention, which is being held in Miami. **BRADFORD MCKEE**

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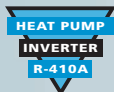


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ACSA ANNOUNCES 2009–10 ARCHITECTURAL EDUCATION AWARD WINNERS

THE ASSOCIATION of Collegiate Schools of Architecture (ACSA) announced in December the 2009–10 winners of its annual awards for architectural education. The awards are given to college and university faculty for teaching, design, research, and writing.

The ACSA's highest honor, the Topaz Medallion, given jointly with the AIA, this year goes to Michael Graves, who has taught at Princeton University for more than three decades. The Topaz Medallion honors "outstanding contributions" to architectural education over the course of 10 years or more.

ACSA president Thomas Fisher said that some of the more senior faculty award winners remind him of something a colleague has said: "The real young Turks remain young Turks, even when they're not so young."

Awards for distinguished professors went to Anthony Schuman at the New Jersey Institute of Technology, Chris Steis at Louisiana State University, Kathryn Anthony at the University of Illinois, Urbana-Champaign, and Thomas Hubka at the University of Wisconsin-Milwaukee.

Three awards were given for teaching excellence by new faculty. The recipients: Kiel Moe at Northeastern University, Tricia A. Stuth at the University of Tennessee, and Marshall B. Brown at the Illinois Institute of Technology.

The creative achievement awards recognize specific accomplishments in teaching and went to Thomas Fowler IV at California Polytechnic State University at San Luis Obispo and William H. Sherman at the University of Virginia.

Four ACSA Faculty Design Awards were given for work that helps promote the "general

understanding" of architecture. They went to Gail Peter Borden at the University of Southern California; Kevin Alter and Ernesto Cragolino at the University of Texas at Austin; Jeffrey L. Day at the University of Nebraska-Lincoln and E.B. Min at California College of the Arts; and Terry Boling at the University of Cincinnati.

The awards for collaborative practice highlight ways that faculty, students, and community or civic clients work together toward common goals. The were three winners: John Folan at Carnegie Mellon University, Michael Hughes at the University of Arkansas, and Susan K. Rogers and Rafael Longoria at the University of Houston.

One award, given to two recipients, is specifically for housing design education, for teaching that helps prepare students to design residential projects in a community-minded fashion. They went to David Hinson, Frederick Norman, and Justin Miller at Auburn University, and Elizabeth Roettger at the University of Virginia.

Two awards are given for writing in the *Journal of Architectural Education*. The Best Design as Scholarship Article Award was given to Gustavo Crembil for the article "No Resistance." He teaches at the Rensselaer Polytechnic Institute, the City College of New York, and Parsons The New School of Design. For Best Scholarship of Design Article, Avigail Sachs at the University of Tennessee-Knoxville won for the article "The Postwar Legacy of Architectural Research."

The awards will be presented formally at the ACSA's annual meeting, scheduled for early March in New Orleans. B.A.M.

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BUSINESS



INTERVIEW BY EDWARD KEEGAN
PHOTO BY SIOUX NESI

→ BEST PRACTICES

On the Bookshelf

A GOOD OFFICE LIBRARY CAN BE AN INDISPENSABLE RESOURCE FOR DESIGNERS. JUST ASK THE NAMESAKE OF ROBERT A.M. STERN ARCHITECTS.

"There are usually 50 or 100 books on people's desks at any given moment," says **Robert A.M. Stern** of his firm's collection of about 11,000 architectural tomes. "The library is the gateway to our architecture, conceptually. We do a lot of research—from both the aesthetic and technical points of view—in designing our buildings."

RARE IS THE ARCHITECT who lacks a cache of favorite books, often those picked up during school. But as New York-based designer and Yale architecture school dean Robert A.M. Stern notes, "You go to school for a long time, and then you go into an office, and you're often cut off from that stimulation." Stern's own firm library numbers in the five figures. The morning **ARCHITECT** spoke with him, he had received a call from Peter Eisenman, who was trying to find a copy of the 1979 **AD** monograph *Roma Interrotta* for Michael Graves. Even

though Graves had been the journal's guest editor, he was without a copy—and neither Eisenman nor Stern had one. "People call me," Stern quips about the chase. "I'm like a miniature Avery Library."

What were the beginnings of your office library?

When I started in 1969, it was the books I acquired during school. A few volumes of the complete works





of Le Corbusier, a book on Mies, Hugh Morrison's book on Louis Sullivan. There weren't a lot—maybe 25, 30 books. I've always had the architecture books in the office because that's where I like to look at them, and I like to have people working on projects look at them. It's grown to be quite sizable.

How sizable?

We have roughly 11,000 books. We might have a larger library than most architecture schools.

How is it organized?

Everything is on a computer system. Originally they were all on open shelves, and sometimes people loved them so much, they took them home and forgot to bring them back, which was painful. Now we have a lot of books on open shelves, but we have others locked away. We have a librarian, who will get the book for someone who wants it and then track it down to make sure it gets returned.

Was your librarian trained as such?

No, he's an actor, but he's been working here 10 years, and he knows our library and our system. We don't catalog the books like in a scholarly or public library. But we have a way of cataloging them. He can find them.

How has the library developed?

In the 1980s, an architect died and left a library of 2,500 books, and we bought it. It was filled with titles I'd never collected, but I was very interested in them: the White Pine Series, monographs on traditional architects of the early 20th century, and so on. That was a great boost.

What's the role of books in your office's culture?

The library is for everybody to be stimulated. Sometimes it's project-directed; sometimes it's general curiosity. We try to hire people interested in the culture of architecture.

Who gets to make additions?

The librarian goes through catalogs and submits them to me. I mark up what we should order—new as well as older books. I reserve that particular activity for myself. Although people often go to the librarian and request a book. He checks with me, and it's usually not a problem.

So you're the final arbiter for acquisitions?

Somebody has to be in control.

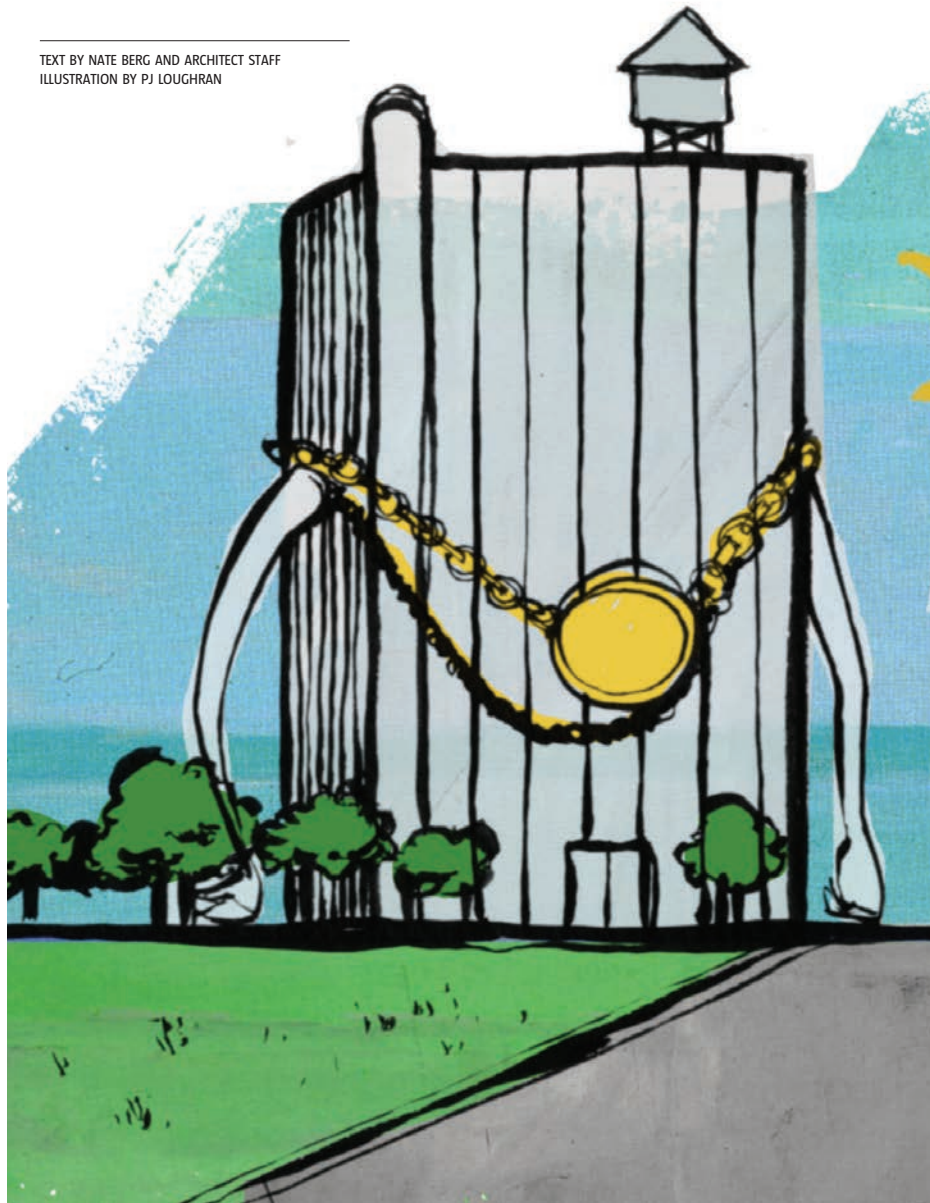
How quickly do the books you've authored make their way into the library?

Immediately! They sit behind me, so people meeting with me will be able to see them. If I want to describe a project we've done, I can grab the monograph that covers it.

How do you budget for the office library?

There are others here who take care of that, but I know my partners think the library is a very important part of how we do business—how we conduct ourselves artistically and professionally. □

TEXT BY NATE BERG AND ARCHITECT STAFF
ILLUSTRATION BY PJ LOUGHRAN



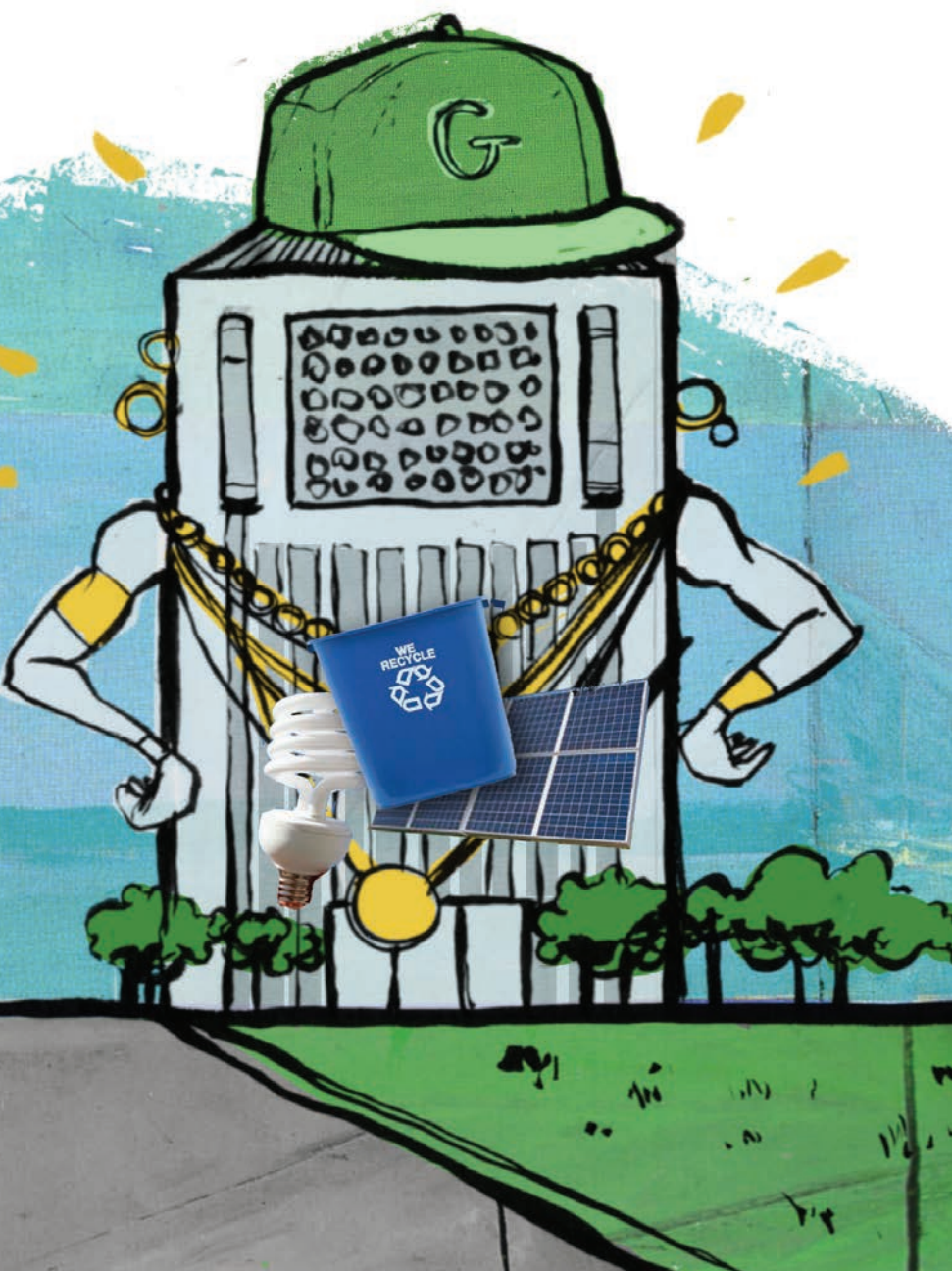
→ LEED 2009

Want the Medal?

IF YOU'RE BEING TAKEN FOR GRANTED, it can be hard to tell. Just ask the U.S. Green Building Council's (USGBC) LEED certification system. For years, as more and more flashy new buildings lined up for their bona fides, LEED routinely allowed them to stand on its shoulders and reap the benefits of sustainable credentials and higher property values. But once the certifications had been awarded, did those buildings look back? Did they keep the green promises they'd made?

"It's been like an arranged marriage. You go to the ceremony, then never see each other again," says green building consultant Jerry Yudelson about LEED, now in its third major iteration. "That's not the way it's going to be going forward."

With LEED 2009, which launched in April and applies to commercial and institutional buildings, the system has clearer language regarding credit interpretation and harmonizes credits across different ratings (LEED for New Construction and LEED for Existing Buildings, for example), says USGBC spokesperson Ashley Katz. But also, finally, it asks for a long-term commitment:



Keep the Metrics

The owners of new buildings seeking certification must now agree to share annual data on the projects' water and energy usage for a period of five years or risk losing the LEED stamp of approval.

On its announcement, this new requirement was hailed as a sign of LEED's maturity and a step toward greater energy efficiency and carbon reductions in LEED buildings. Several months down the line, though, how is it playing out? Are architects changing their designs, or clients their priorities, in light of the revisions?

"We don't really know what [a post-LEED 2009 world] is going to look like yet, or how clients are going to receive that and act on it," says Johanna Brickman, director of sustainability and associate partner at Zimmer Gunsul Frasca Architects in Portland, Ore. Brickman wonders about the logistics of the new system. "It's a challenge even for us to get that data from our clients, so I could imagine getting that from the

thousands of LEED projects every year would be an administrative headache." Brickman says that aside from stressing the importance of long-term data reporting, the new point distribution hasn't really changed the design recommendations her firm makes.

For architects, the most significant change may be a new emphasis on siting, with more points awarded for offering access to public transportation, maximizing open space, and other site-specific measures. Additional points also can be earned for addressing regional environmental priorities.

Stressing that it's too early to make broad conclusions, Daniel Mills, the sustainability manager in HOK's Houston office and a member of the firm's sustainability leadership group, predicts that as LEED 2009 becomes status quo, owners and developers likely will "engage architects very early in helping with site selection" because of this shift. "Owners will become much more savvy" about these credits, he says.

By contrast, Mills believes a third major change included in LEED 2009—the raising of the minimum water and energy-efficiency standards—won't be felt

so much by architects or their clients. "I don't foresee that being a big issue for owners to achieve," he says, because of the wider availability and lower cost of green products.

But the new requirements do mean it's important to ensure that your staff is up to date. For Denver-based Fentress Architects, says president and principal in charge of design Curtis Fentress, this means "more seminars and workshops to stay on the cutting-edge of evolving sustainable design and technologies."

Mills hails the new data-collection requirement, which, he argues, presents both a teaching and learning opportunity for the profession. "It's important for the owner to realize the full potential of what the design team has worked on for them; but it's also good because ... it makes us more accountable in our design," Mills says. "There's kind of a feedback loop. And then you can take it forward in your next project." □

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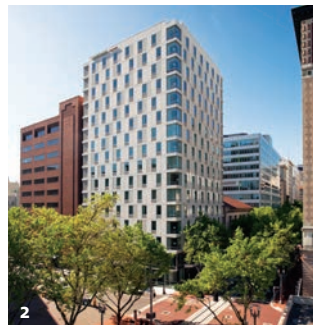
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business

→ LOCAL MARKET

Portland, Ore.

TEXT BY MARGOT CARMICHAEL LESTER



OREGON'S MOST POPULOUS CITY is fertile ground for sustainable design. With 82 LEED-certified buildings (at press time), Portland is second in the U.S. only to the much-larger Chicago, which has 88. Maybe it's the damp weather—the City of Roses averages 38 inches of rainfall and more than 150 days of precipitation annually—or the progressive leadership and critical mass of creative people.

"Portland is crazily dichotomous: fiercely entrepreneurial yet West Coast laid-back; liberal politically yet somewhat libertarian," says local developer Kevin Cavenaugh. "There is a strong can-do culture here. This has helped push more experimental programs and concepts and, ultimately, buildings out of the ground."

City Hall has made green design a priority, according to Alisa Kane, green building manager for the Portland Bureau of Planning and Sustainability. "The city's existing building codes and control over density, [as well as] many years of investment in sustainable strategies—renewables, stormwater management, water conservation—make taking the first green step easier," she explains. "Many developers have suggested that because our codes are already so stringent, achieving LEED Silver is a 'no-brainer.'"

As such, sustainable architecture is practically the industry standard here. "I see more and more designers working to integrate great, contemporary design with more climate responsive solutions specific to this place," says Clark Brockman, associate principal and director of sustainability resources for hometown firm Sera Architects. "This is particularly encouraging. It means that those looking in from the outside will see great examples of place-based design, something that must proliferate much more rapidly if we are to have any hopes of meeting the 2030 Challenge [developed by Architecture 2030] and leveraging buildings' ability to slow the effects of climate change." □

1. BurnsideRocket

ARCHITECT: FBD Architecture, Portland, Ore. **COMPLETION:** 2007. **BRIEF:** 16,000-s.f. LEED Platinum mixed-use building has a vegetated roof harvested by a restaurant and an open-loop geothermal HVAC system.

2. Marriott Courtyard

ARCHITECTS: Sera Architects, Portland. **COMPLETION:** 2009. **BRIEF:** \$39 million LEED Gold hotel offers 75% waste diversion, energy and water-use reductions of more than 25%.

3. Oregon Sustainability Center

ARCHITECT: GBD Architects, Portland, and Sera Architects. **COMPLETION:** 2012. **BRIEF:** \$120 million tower at Portland State University will house research, policy, business, and education facilities in a net zero water and energy building.

4. Project X

ARCHITECT: Path Architecture, Portland. **COMPLETION:** 2010. **BRIEF:** 78-space work/live business incubator recycled 95% of construction waste; on track for LEED Silver.

POPULATION/EMPLOYMENT

576,000 strong in 2008, the city has grown by 5.4% this decade; 2009 job growth: -6.6% at the start of the fourth quarter.

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RESIDENTIAL MARKET

Median home sale price, September 2009: \$241,400.

MARKET STRENGTHS

- Vibrant urban fabric
- Large creative class
- Public transit system

MARKET CONCERNS

- Economic malaise
- Increasing unemployment
- Impact of projected growth

FORECAST

"To remain on [our green] track, we need strong leadership, financial resources, and a commitment to walking our talk," says the Bureau of Planning and Sustainability's Alisa Kane. "[F]ive years from now, I see bike lanes wider than car lanes; buildings that produce their own energy and create no waste; [and] a healthy population that has their basic human needs met."



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TECHNOLOGY

→ DETAIL

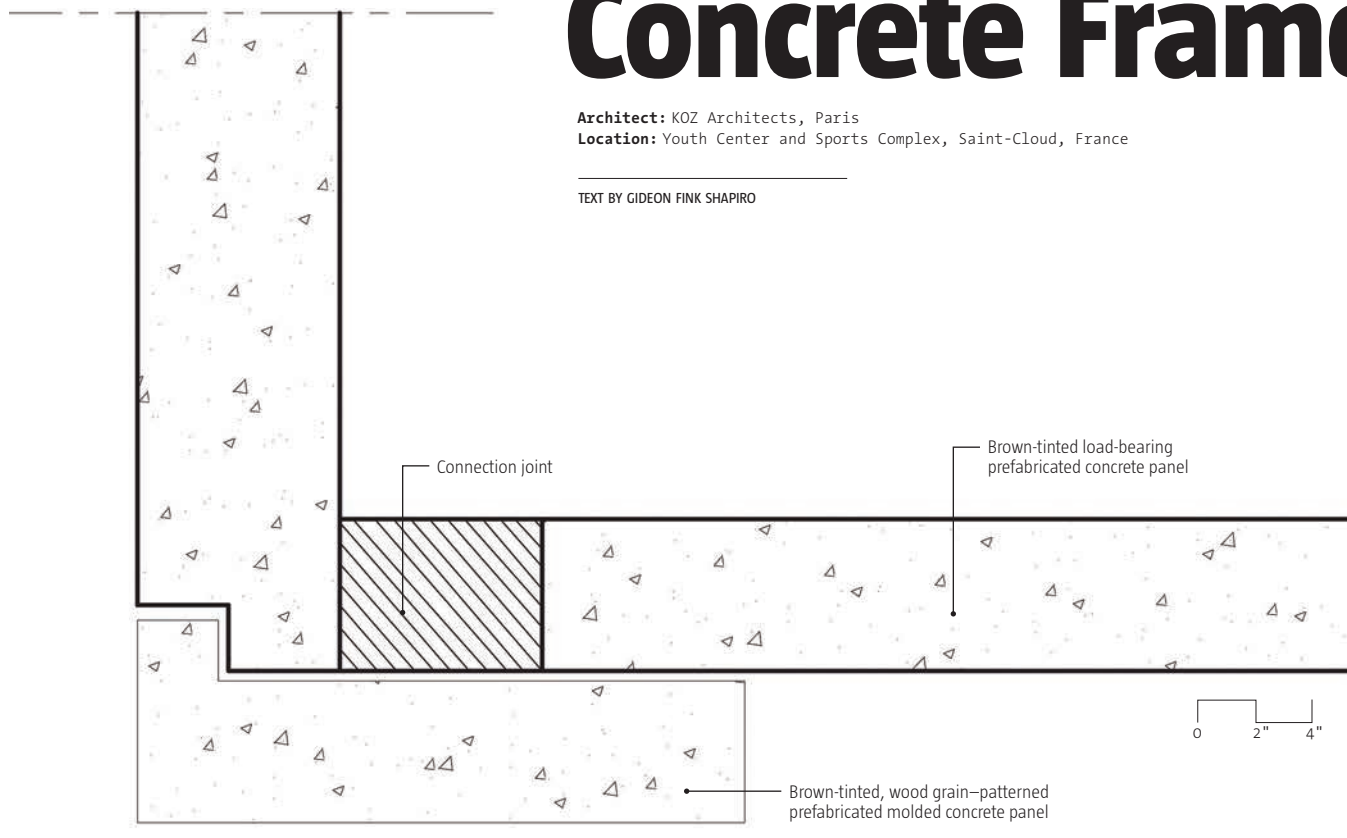
Prefabricated Concrete Frame

Architect: KOZ Architects, Paris

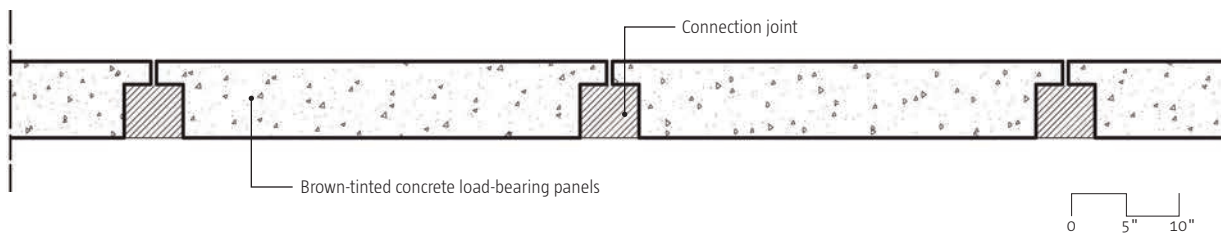
Location: Youth Center and Sports Complex, Saint-Cloud, France

TEXT BY GIDEON FINK SHAPIRO

Wall Section



Floor Section





The brightly glazed Youth Center and Sports Complex in Saint-Cloud, France, is constructed from an articulated ribbon of structural, load-bearing, prefabricated concrete panels. This allowed for quick construction and was an experiment for Paris-based KOZ Architects, which had not previously worked with the material.

THE STRUCTURAL CONCRETE FRAME is not the most eye-catching thing about the new Youth Center and Sports Complex in Saint-Cloud, France. The three-story fun palace designed by Paris-based KOZ Architects happens to be, well, colorful in the extreme. But it is the load-bearing concrete panel system that allows the building to read as a rainbow of vibrating color fields.

Prefabricated in Normandy, the panels are 8 inches thick. Their deep brown hue and textural grain evoke wood—a material that the architects originally wanted to use as cladding, but abandoned in order to improve fireproofing and acoustical performance.

The 17,000-square-foot, \$5.75 million recreation center was KOZ's first project in prefab concrete; everything had to be flawlessly planned and drawn in advance, with little scope for making adjustments later. Only the largest interior columns were poured on site. Despite significant challenges, partners Christophe Ouhayoun and Nicolas Ziesel say they would use the panel system again. "The production aspect is perfect," says Ouhayoun.

The goals of the project were to provide large, wide-open spaces; to separate the adolescent sports area from the children's play area; and to fit both programs on a tight lot. Commissioned by way of a public competition, KOZ was determined to do something more inventive than a typical box. The result, says Ouhayoun, surprised this well-to-do community outside Paris "like a revolution."

Other than the riotous use of color, the design is highly rational. Interlocking spaces are carefully configured to maximize usable area. The volume containing the stacked 49-by-72-foot athletic court and multipurpose space rises to the maximum permitted height. Giving shape to the semi-autonomous activity areas, large cut-outs funnel daylight into the box. Colors on the interior walls index the program: Red for the main gym and studio, yellow for circulation and skylights, and green for the climbing wall.

Load-bearing concrete panels were an alternative to a steel-frame structure with some form of cladding. While most of the panels are more than 12 feet high, those along the prominent gymnasium elevation are a whopping 26 feet high, creating a more monolithic surface. Exterior-facing panels surrounding the street elevation do not carry any structural load, but visually accentuate the frame as a continuous ribbon. This clear articulation allows the glazed inner volumes, by contrast, to dematerialize into voids of pure color.

Although the curtain wall may look like the vitrine of a candy shop at certain times of day, its detailing is straightforward. Glass panels are fixed to an aluminum frame, which is bolted to the concrete structure.

Inside, circulation space is conceived as play space. Triple-wide corridors extend an invitation for spontaneous activity. Leading to an open roof deck, one of these passage-spaces resembles a Corbusian ramp. But the Villa Savoye was never so much fun. □

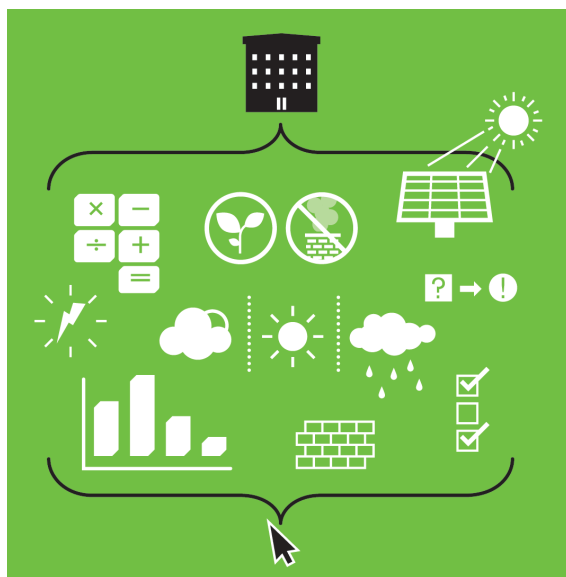
→ SUSTAINABILITY

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TEXT BY KATIE GERFEN

ILLUSTRATION BY FOLGELSON-LUBLINER



GREG MELLA

Sustainable Design Director, SmithGroup
Washington, D.C.

NASA WEATHER DATA

eosweb.larc.nasa.gov

The NASA weather service has detailed meteorological information for virtually any location in the world. “The truth is, we start to use this site before we even get the job,” says Mella. “When we talk about sustainable design in a client interview, we talk about how it is rooted in the [physical] site.” Mella cites this website as being “really good for 95 percent of the data we need.”

POWER PROFILER

epa.gov/cleanenergy/energy-and-you/how-clean.html

This online tool takes a simple zip code and tells you the mix of fuels used to generate electricity in that area. “In the end, [with both LEED and the 2030 Challenge] what we’re interested in doing is reducing carbon emissions,” says Mella. “With this tool, we know that in California [which has relatively clean power], you might want to reduce heating, and in Minneapolis [which uses coal

power], you had better look at reducing electricity consumption if you want to reduce overall emissions. It’s an important piece to have in the back of your mind.”

LORAX PRO

loraxpro.com

Designed as a supplement to the LEED online system, Lorax Pro consolidates all relevant information and charges a fee for access on a per-project basis. Mella’s team is testing this system with two projects currently under construction, and already the tool is proving useful: For the community connectivity LEED credit, team members simply typed the address of the building site into Lorax Pro to generate a map with all qualifying amenities—such as restaurants and retail—in a half-mile radius. “What used to take us four hours of Web searching now takes five minutes,” says Mella.

DATABASE OF STATE INCENTIVES FOR RENEWABLES & EFFICIENCY

dsireusa.org

This online database includes state and utility company grants, rebates, and tax incentives that can be used to offset the cost of renewable energies in a project if the client doesn’t have the money upfront. On a recent project, the client wanted solar panels on its building, but a calculated 60-year payback was prohibitive. Mella’s team used this tool to help the client, a university, find a grant; the photovoltaics are being designed as an add-on and will go ahead if the grant comes through.

CRAIG SCRANTON

Principal, BNIM Architects
Kansas City, Mo.

GREEN BUILDING STUDIO

www.greenbuildingstudio.com

A tool powered by Autodesk, Green Building Studio allows architects to upload a Revit model of their building during design development and get a sustainable analysis of the basic design. Noting factors such as heating and cooling degree days in the region, opportunities for solar energy collection, and whether



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major strategies like passive heating and cooling will be feasible, the tool will determine a very general energy estimate of how many Kbtus per square foot a building will consume based on its general massing.

PV WATTS

pvwatts.org

An online calculator to help with the design of integrated photovoltaic (PV) arrays, PV Watts can help determine the solar energy-generating potential of a project location. Embedded with data about solar angles and locations, the tool will calculate the appropriate size of a PV array. Scranton's team uses the tool to determine the square footage of panels required to generate the kilowatt-hours projects need to meet 2030 Challenge goals.

TYLER KREHLIK

Associate Principal, Anshen + Allen
San Francisco

PHAROS

pharosproject.net

This new subscription-based tool from the Healthy Building Network provides a database of building materials, including information on any and all toxic materials used in their fabrication. Anshen + Allen's clients often are concerned about materials toxicity, especially healthcare clients, who are faced with quite a conundrum: "When you are building a hospital that treats cancer [in California]," says Krehlik, "you have to put the Proposition 18 warning on the door that says the building can cause cancer because of the building materials used inside." Previously, the information could be found either by scouring Material Safety Data Sheets or by checking with the individual independent testing laboratories. "It's something that we have been doing manually," Krehlik says. "But this site has consolidated all of that material."

2030 TARGET TABLES

architecture2030.org/2030_challenge/targets.html

This set of online information tables outlines the various benchmarks of the 2030 Challenge. "Since we're trying to comply with the 2030 Challenge that says we have to be 50 percent better than a typical building, this allows us to pull up information about [the average standards] we're comparing against," Krehlik says.

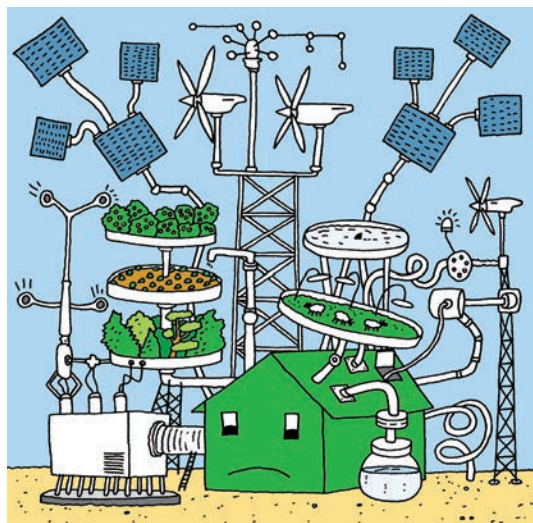
ENERGY STAR TARGET FINDER

energystar.gov/index.cfm?c=new_bldg_design.bus_target_finder

Often used by Krehlik's team in conjunction with the 2030 target tables, the Energy Star Target Finder is the more comprehensive tool of the two and can be used to help determine the projected energy load of a building during the design process. Krehlik likes that this tool "allows you to make adjustments based on the size, typology, location—those inputs that adjust what the building will look like."

→ECO

Gizmo Green



TEXT BY LANCE HOSEY
ILLUSTRATION BY PETER ARKLE

SUSTAINABLE DESIGN DESERVES MORE THAN BELLS AND WHISTLES.

IN THE MID-1990s, when Bill Gates announced that he planned to spend a fortune on a new house, a Seattle schoolteacher asked her fifth graders to draw what they thought such a house might look like. *Harper's Magazine* published one of the drawings, a multistoried shoebox that was architecturally blank but technologically fantastic. A corkscrew waterslide ran from the rooftop to a pool in the basement. One level had a desk with a computer, surrounded by an enormous library apparently containing "all the video games in the universe," and another level featured a small phone-booth-looking chamber topped with a blinking red light. A sign identified it simply as a "time machine."

The real Gates residence, by Bohlin Cywinski Jackson and Cutler Anderson, was big but rather modestly designed—a streamlined lodge that, for many, set the standard for bioregionalism. The architecture and landscape were a model of environmental sensitivity when few knew what that meant and LEED hadn't yet been created. Today, however, green has gone mainstream, but much of the resulting architecture bears less resemblance to the actual Gates house than it does to the child's fantasy house. **The popular image of green building, replete with solar panels and wind turbines, is like that drawing—dumb design with smart gadgets.**

A memorable example is the "Eco-House for the Future" concept that Diller Scofidio + Renfro developed for *The New York Times Magazine* in 2007. Located on an imaginary

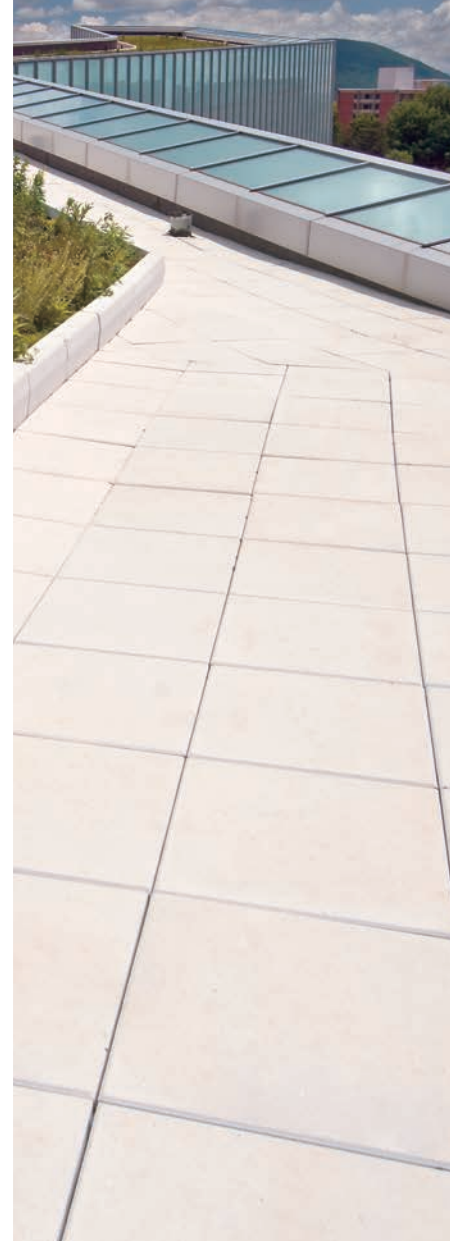
two-acre lot somewhere in the American Southwest, this "guilt-free, sustainable luxury house that thrives on excess" draws on existing technologies and "those that may come to be." As with the concept published in *Harper's*, the architecture itself is simplistic—a glass box propped on sculptural legs, like the love child of Mies van der Rohe and Marcel Breuer. With huge expanses of glass in a desert climate, the house is an expensive toaster oven.

But the technology pulls out the stops: photovoltaics, geothermal heating and cooling, a rain collector that deploys like a giant umbrella, a "piezoelectric bed," an energy-generating jogging treadmill, and a hydraulic swimming pool (but no slide). *The Times* claimed the house is a lesson in "how sustainability can have style," but really it's a master class in product placement for brands that don't exist. "RotoFridge" is a "conveyor refrigerator," "DryerCloset" is a mobile storage area, "DomestiSleep" regulates energy output, "EasyShower" essentially spits water instead of spraying it, "CoolingBlanket" evaporates heat from the body, and so on. Among the most intelligent and innovative practices working today, Diller Scofidio + Renfro here showed less imagination than that Seattle fifth grader. (What, no time machine?)

Futurist John Naisbitt distinguishes between "high-tech" and "high-touch"—quantity vs. quality. Green building is still laden with bells and whistles, but sustainable design deserves less tech and more touch. □

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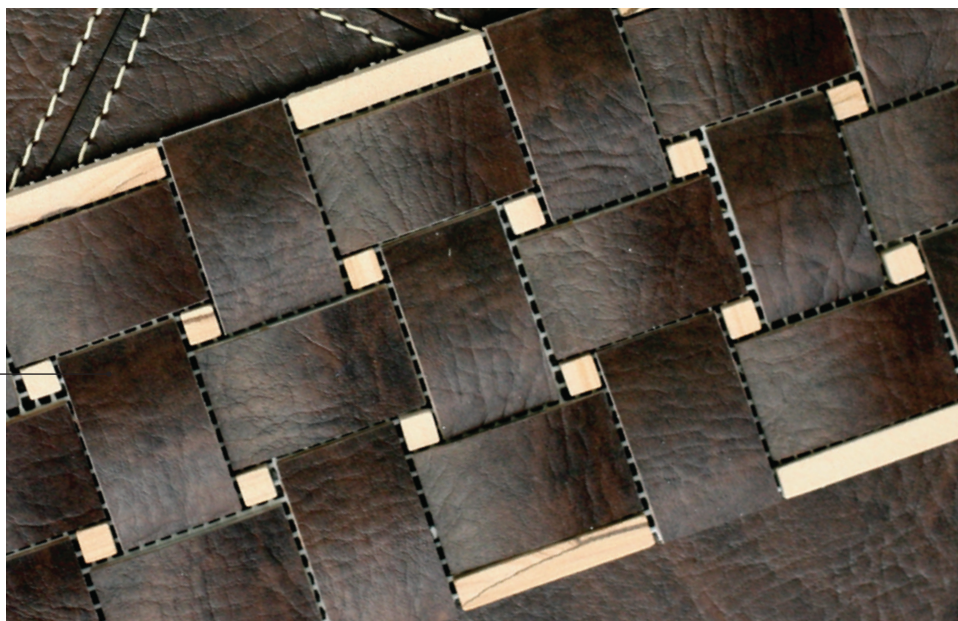
→PRODUCTS

Flooring

TEXT BY KIMBERLY R. GRIFFIN

Fusion is the latest collection from tile maker **Mediterranea**. Available in four colors—titanium, oxy copper, nickel, and chromium—the porcelain tiles have a subtle metallic finish. Sizes include 20" by 20", 13" by 13", 6.5" by 6.5", and 2" by 2" mosaics. Suitable for residential and commercial settings, Fusion tiles are said to exceed all ADA coefficient-of-friction requirements for slip resistance and may contribute to LEED certification. • mediterranea-usa.com • Circle 100

EcoDomo's new **M+E Collection**, made from a minimum of 60% pre-consumer recycled materials, combines stone, glass, and leather into durable floor and wall tiles for residential and commercial applications. (The recycled leather comes from tanneries that produce leather for BMW car seats.) Twelve trims and decorative borders are available in a variety of colors and can be used in high moisture areas such as bathrooms. M+E tiles can be customized in sheet format and have resistant wear layer. • ecodomo.com • Circle 101





Milliken Contract's Ghost Artist carpet collection takes its inspiration from architectural details by unknown designers. It is available in four patterns—Facade (shown), Semblance, Trace, and Shadowpoint—in 16 coordinating colors. Durable enough for high-traffic areas, the carpets come in 50-centimeter-square modular Underscore ES Cushion tiles. They are carbon neutral and PVC-free; certified Sustainable Platinum under the SMarT standards; and certified to Gold level under NSF 140.

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Cikel America's Cabo Collection of engineered exotic Brazilian hardwood flooring includes five different species: eucalyptus, natural-colored ipe, Brazilian cherry, tigerwood, and amendola (available in cappuccino light and natural). Each has a 1/2" sawn wear layer, a seven-ply hardwood core, and eight layers of oxide finish for protection. With micro-beveled edges and ends, planks have a face width of 7" and range in length from 1' to 6.6'. Cabo floors can be floated or glued down, directly on, above, or below grade. May contribute to LEED points. • cikel.com • Circle 103

The new **Slimtech Arenaria** tiles from **Lea Ceramiche** are made of lightweight porcelain stoneware laminate and measure only 3 millimeters thick. The Arenaria line has four earth-tone colors—avorio, sabbia, caramel, and brown—and features contemporary patterns as well as solid colors. More resistant to wear and tear than stone, Lea Ceramiche's Slimtech tiles come in formats as large as 3 meters by 1 meter and are well suited for public flooring applications. • ceramichelea.com • Circle 104



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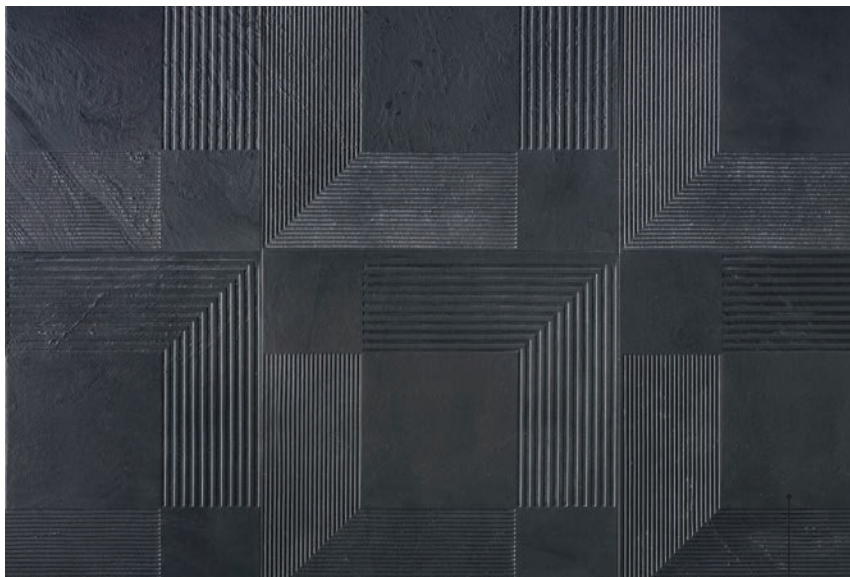


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3D is a floor and wall covering from **Q-bo**, a new brand of Italian natural stone and marble by Eurosab. As its name suggests, the pattern uses lines and squares of different sizes and thicknesses to create a three-dimensional effect. 3D is available in three stone choices—Bianco Carrara, Crema Luna, and Ardesia Ligure—with a brushed or polished surface. Q-bo's sandblasting technique creates gradual patterns in the materials, eliminating sharp edges from the tiles' designs. • q-bo-project.it • Circle 105



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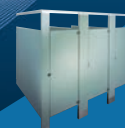
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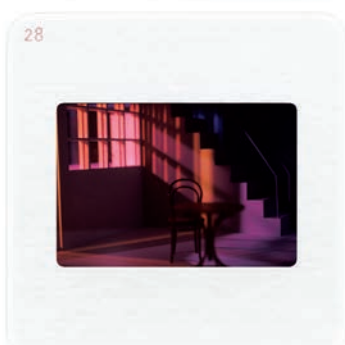


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CULTURE



→ARTWORK

Textile manufacturer Maharam has made big noise with upholstery fabrics by design superstars such as Hella Jongerius and Paul Smith. Now the company is moving into wallcoverings with **Maharam Digital Projects**, a series of archival-quality photo murals by noted artists including Dan Graham and Laurie Simmons. In *Kaleidoscope House* (above), Simmons reproduces slides of a modern dollhouse she designed with architect Peter Wheelwright. maharam.com

→BOOK

Architecture monographs used to adhere to a three-part formula: professional photographs of recent buildings, project descriptions written by the firm's marketing department, and an essay by a big-name friend of the principal. But ever since Bruce Mau and Rem Koolhaas published the iconoclastic *S,M,L,XL* in 1995, architects have been motivated to reinvent the monographic wheel.

Höweler + Yoon Architecture's new *Expanded Practice*, for instance, presents not a series of building projects but a series of research projects, which in the case of this technologically deft Boston firm amounts to much the same thing. \$40; Princeton Architectural Press

→BOOK

Judging **Eric Owen Moss's** *Construction Manual: 1988-2008* by its cover (faux-leather binding, gold-embossed type, and tabbed section markers), one could mistake it for a dictionary or encyclopedia. The detail drawings inside, some of them Moss' own sketches, prove he's not just an architect-cum-theorist who designs insanely complex buildings, but one who cares deeply about how those buildings get built. \$132.50; AADCU



→BOOK

As an exercise in sheer fun, the new monograph from New York architect Wendy Evans Joseph takes the prize. Sure, it's got an essay by Paul Goldberger, but the real attractions are implicit in the book's title: **Pop Up Architecture**. Paper engineer Kees Moerbeek pushed five of the architect's projects, including a private observatory (pictured), into another new dimension. \$75; Melcher Media



→EXHIBIT

The Cooper-Hewitt's National Design Awards has reached its milestone 10th year, and to celebrate, the museum is staging **"Design USA: Contemporary Innovation,"** a retrospective featuring the work of more than 75 past winners, among them the firm 2x4, which designed the exhibition. The objects on display—drawings, models, products, and gadgets of all kinds—mark accomplishments across design disciplines and are organized according to five themes: technology, material, craft, experience, and method. The craft section includes the above photograph from Stefan Sagmeister's series "Trying to Look Good Limits My Life." Visitors can check out an iPod at the ticket desk and use it to access digital information embedded at different points in the exhibition hall. Through April 4. cooperhewitt.org



→EXHIBIT

Its stunning iceberg of an opera house in Oslo made critics melt, but there's more to the firm **Snøhetta**, which has been around since 1989. Its diverse portfolio includes a neurobiology institute in Marseilles, France; a master plan for the University of Gambia in West Africa; and a giant tension-membrane structure, the "tubaloon" (shown at left), that was a venue for the 2006 Kongsberg Jazz Festival. Now the exhibition **"SNØHETTA: architecture-landscapes-interiors,"** at **Scandinavia House** on Park Avenue in New York, presents 11 of the firm's major projects via films, photographs, computer visualizations, drawings, and models. Feb. 4 through April 3. www.scandinaviahouse.org

CLOCKWISE FROM LEFT: MIKE MORGAN; STEFAN SAGMEISTER; ROBERT SANNES



Visitors relax in Dallas' new 10-acre Elaine D. and Charles A. Sammons Park, designed by French landscape architect Michel Desvigne. At right is the new opera house by Foster + Partners; its monumental canopy extends into, and provides shade for, the park.

→ CRIT

Enough Arts; More District

DALLAS SEEKS TO CREATE A VIBRANT URBAN NEIGHBORHOOD OUT OF A SLEW OF STARCHITECT BUILDINGS.

TEXT BY CATHY LANG HO

Site Plan



1. Winspear Opera House
2. Wylie Theatre
3. Future site of City Performance Hall (Skidmore, Owings & Merrill)

DALLAS IS NOT THE FIRST city to pin its hopes for a shot of urban adrenaline on dazzling new cultural buildings, but it's among the more ambitious. The Margot and Bill Winspear Opera House by Foster + Partners, the Dee and Charles Wylie Theatre by REX/OMA, and the Elaine D. and Charles A. Sammons Park by landscape architect Michel Desvigne are the latest additions to the downtown arts district, a 68-acre area that already includes structures designed by Edward Larrabee Barnes, I. M. Pei, Renzo Piano, and Brad Cloepfil.

The newly completed projects—along with an outdoor amphitheater by Foster and another theater by Skidmore, Owings & Merrill, slated for completion

in 2010 and 2011, respectively—constitute the AT&T Performing Arts Center, the largest and most costly performing arts complex built in the United States since Lincoln Center, which, of course, grandfathered the trend of arts districts doubling as urban development tools. **Thirty years in the making, the Dallas Arts District (of which the AT&T complex is one part) is more coherent as a concept or administrative entity than as an urban plan or spatial experience.** Realized piecemeal and spread out far too loosely over too many (19) blocks, the buildings until now have been stand-alone works,



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A beaconlike red drum (top) forms the core of the Margot and Bill Winspear Opera House, designed by Foster + Partners. The drum houses a traditional horseshoe-shaped theater (above) with an acrylic-rod chandelier that retracts when performances start.

each with a rather suburban relationship to its own site, with little common space and an overall urban design that lacks the forcefulness needed to overcome the scatter of the district's many pieces.

Lincoln Center's fortresslike compound also was anti-urban in many respects, with its high plinth and homogeneous travertine wrapper that cut the complex off from the street—creating an island of calm that is removed from its frenetic surroundings. The architecture of the Dallas Arts District, by contrast, seems intent on offering variegated high points in a banal landscape of endless parking lots, nondescript office and hotel towers, unsightly roadways, and deserted sidewalks.

Continuing in this vein, the bold Foster and REX/OMA projects are sure to quicken the area's pulse (even as they lessen the impact of some of their old neighbors). The larger of the two, Foster's Winspear Opera House, is a grand dame of a building, replete with an exaggerated chapeau. Its most noticeable feature is a towering red drum, an oval core that houses the 2,200-seat theater.

In a rare use of color by a firm famous for its transparent glass and metal façades, the architects invert a traditional theater aesthetic—red plush interiors—and turn the building into a lustrous beacon.

The surface of the drum has a glossy depth achieved by sandwiching a translucent red inner pane between layers of safety glass. For contrast, the theater's interior, which follows a classic horseshoe layout inspired by great 19th century theaters such as the Opéra Garnier in Paris, adheres to a pale palette of browns and beiges, plus shimmering white gold leaf applied to the balcony fronts. The red drum is encased in a majestic hexagonal glazed box, turning the 60-foot-high lobby into a terrarium. The view of people circulating across its multiple tiers

and crisscrossing staircases—a more sprawling take on the traditional opera house's grand staircase—is classic Foster, who introduced his concept of the egalitarian “urban room” in so many projects before.

The urban room spills out far beyond the building's perimeter, thanks to a monumental sun-shading canopy that extends to the lot line. A master of the dramatic, overarching shell/shed/bubble/canopy, Foster explored more than 40 possibilities before arriving at the design of panels of 4-by-28-foot louvers, arranged at fixed angles and varying densities to prevent direct sunlight from falling on the façade while providing shade to the open space below. It's this space, part of the 10-acre Sammons Park, that will likely give the arts district the focal point or sense of a center that it sorely misses.

While the Winspear is a contemporary interpretation of the great opera houses of the past, the Wyly offers a forward-looking vision of the theaters of the present. It literally turns theater design on its head, stacking functions that previously had been spread out, putting the lobby in the basement, the theater in the lobby—generally rearranging everything and allowing everything to be rearranged. But it's not radical for the sake of being radical: **The theater's history of experimental productions and its previous home, a makeshift industrial shed that gave its artistic directors the freedom to reconfigure or abuse the space as needed, were the Wyly's point of departure.** Joshua Prince-Ramus, partner in charge of OMA's New York office until he departed in 2006 to launch REX (the commission predates the split, explaining the joint credit), was insistent that the new building support the same



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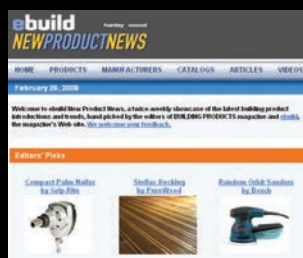


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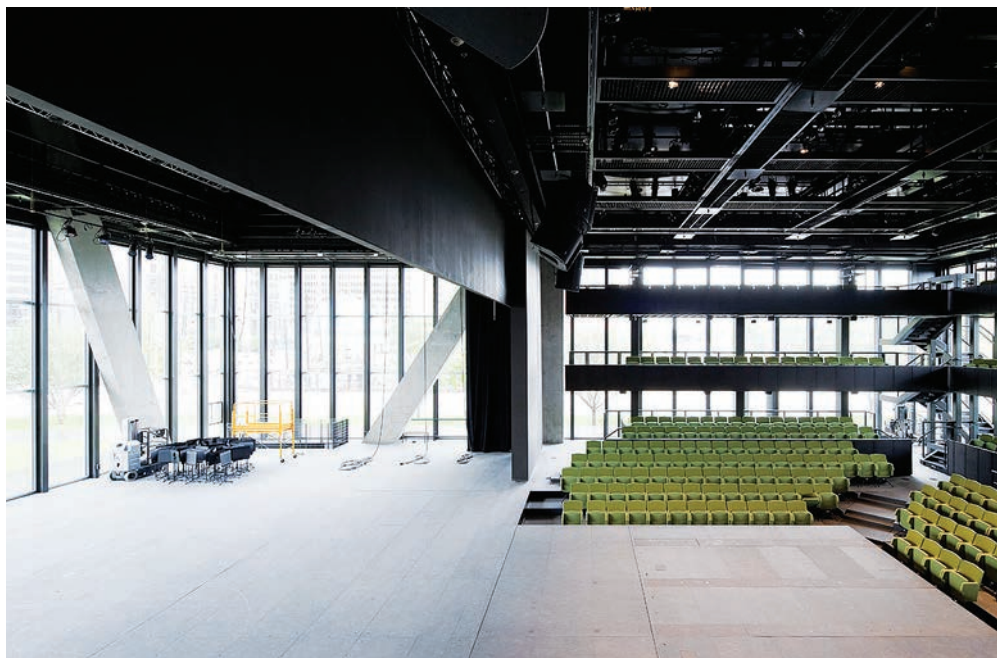
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At the Dee and Charles Wyly Theatre, Joshua Prince-Ramus of REX turns theater design on its head, putting the lobby in the basement and the theater itself—the Potter Rose Performance Hall, shown above—at street level, where the lobby typically would be.



Cathy Lang Ho is an independent writer and editor based in New York. She is the founding editor of *The Architect's Newspaper* and last year was the recipient of the Rome Prize in Design. She is a former editor at *Architecture* magazine and *Design Book Review* and has contributed to many design publications, including most recently *Arquitectura Viva* and *Blueprint*.

artistic freedom, generating the idea for what he calls a “theater machine,” a flexible performance hall that can, at the push of a button, transform from a flat floor to proscenium to thrust stage.

Recreating the warehouse feel of the old theater, the entire ground floor is given over to the performance chamber; traditional front- and back-of-house functions, along with mechanical and electrical systems and support spaces, are distributed above and below, driving the building's verticality. The theater floor is a checkerboard of panels undergirded such that they may be lifted, raked, or rotated, while additional tiers of balcony seating drop out of the fly space as needed. **It's striking to see a stage at street level, exposed on all sides, undaunted by the possibility of the outside world disrupting the fantasy of a performance unfolding.** This sort of storefront approach could work toward making theater more accessible while enlivening the street. Above all, however, the building's innovations surely will entice adventuresome artistic directors to take up residency, while providing a welcome added revenue stream as a grand rentable event space.

Materially, the building is rough and ready, with poured concrete walls, stainless steel paneling, and inexpensive recycled-plastic polyboard for the theater's floor, in anticipation of hard wear and quick replacement. And of course there's the façade, a rain screen of aluminum tubes, ranging in size from 1.5 to 5 inches in diameter, which give the otherwise basic box a surprising dimensionality. The inexpensive tubes (which cost the same per square foot as flat aluminum siding) have the added benefit of deflecting the region's famed golf-ball-sized hail. It's this inventiveness with industrial materials that gives the building so much personality: The tubes are crimped where there are window openings, which lends them a drippy, liquid look; cheap fluorescent



lights hung vertically give the lobby a space-age feel; a chain-link fabric blanketing the magnetized walls in one stairwell invites patrons to leave their imprint. **As the last holdover project that credits OMA and REX—and perhaps the first developed fully under the latter's direction—the Wyly proves that Prince-Ramus is a formidable talent.**

Michel Desvigne had the difficult task of designing a landscape that would knit two very different pieces of architecture together. Those expecting a European-style park from the celebrated Paris-based landscape architect will be disappointed, for the design is austere in form and detail. With patches of lawn interspersed among swaths of concrete, dotted by rows of young oaks and occasional raised planted beds, the park is an intellectual riff on the prosaic plinth that characterizes the surrounding blocks. A variety of “micro-gardens” are allotted across a strong ground, gridded to mirror the Foster canopy that shelters most of the park. Though the plantings are still young and do not fully reflect the design, the rigor of Desvigne's thinking is apparent.

Today, there are roughly 90 arts districts in cities across the United States, but they cannot succeed based on the consumption of art and culture alone. They need greater connectivity among their elements, as well as accessibility, density, and most importantly, diversity of uses. In Dallas, there are a few developments on the horizon that might help: The Winspear's café is intended to be open during the day, and the design features three operable, 23-foot-high window walls that will allow the café to spill into the park. The adjoining Woodall Rodgers Freeway is being transformed into a park that will link the arts district to uptown. And nearby, the newly completed One Arts Plaza mixes residential with office, plus ground-floor retail and dining. The area has a long way to go, but at least the AT&T Center has given it more of a sense of place. □



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Education	House of Worship
Entertainment/Arts	Museum
Government	Residential (new in 2010!)
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Details

Entry Deadline: March 1, 2010

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Visual Acuity
Wrightson, Johnson, Haddon
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Xerox Audio Visual Solutions

→ SCREEN GRAB

greenkonnnect.com

LEED-FOCUSED CONSTRUCTION CAN BE A LITTLE BIT LIKE LOVE: SOMETIMES, DESIGNERS AND MANUFACTURERS NEED HELP FINDING EACH OTHER.



TEXT BY MIMI ZEIGER
PHOTO BY NOAH KALINA

"I don't think about our environmental impact and believe that we have to save the world," says GreenKonnnect founder **Jameson Detweiler**. "It's just that the way we've been building is irresponsible. We need to do it in a different way."

JAMESON DETWEILER DIDN'T SET OUT to immerse himself in green design. Three years ago, the founder of the website GreenKonnnect was a material sciences and engineering undergrad at Drexel University. These days, he can quote LEED requirements at will. The transformation began when he helped start the Drexel Smart House, a program that renovated a former frat house in West Philadelphia into a model of sustainable living. "Somewhere along the line, I became passionate about sustainability in a way I never thought I would," he says.

Involved in all aspects of the Smart House construction, Detweiler spent many frustrated hours searching online for information on green products, finding that everyone made different claims for credits and performance. Vexed and puzzled, but not defeated, he developed greenkonnnect.com to bring together vendors and designers, projects and products. "As open and willing to share information as the community is, there wasn't anywhere to find the info in one place," he recalls. "As an amateur, I was facing the same problems as the professionals."

At press time, the site had 1,800 projects in its database, each searchable by type and including a comprehensive profile that lists LEED points and certification, as well as energy usage and green strategies. And the content will grow only more robust as users upload detailed information about projects. When the products component goes live next month, project profiles will link to building materials and products, which will be user-reviewed. The searchable product database will filter by, among other things, color and application (e.g., healthcare, hospitality). Because the site matches users with the most energy-efficient glazing or the ideal FSC-certified flooring, Detweiler describes GreenKonnnect as a "human-powered search engine," but given its rich criteria matrix and interactive potential, it's more like a dating site for eco-minded manufacturers and designers. □

LINKS

abitare.it

Turkish novelist Orhan Pamuk, who received the Nobel Prize for literature in 2006, wrote in the April 2008 issue of *Abitare* about why, after studying architecture at Istanbul Technical University for three years, he gave up designing buildings and turned instead to fiction. "I abandoned the great empty architectural drawing sheets that thrilled and frightened me, making my head spin, and instead sat down to stare at the blank writing paper that thrilled and frightened me just as much," Pamuk says. • bit.ly/66295U

bbc.co.uk

A lot of effort goes into archiving various aspects of the physical world, but what about the acoustic environment? The sounds of nature are increasingly drowned out by the manmade world, and even familiar mechanical noises eventually disappear as newer technologies replace outmoded ones. This past summer, BBC's International Radio Station launched the Save Our Sounds project to develop a "sound map of the world," and it would like everyone to pitch in. Submit your audio recordings, listen to sounds from around the globe, and learn more about "acoustic ecology." • bit.ly/4CUMcf

youtube.com

Charles and Ray Eames' *Powers of Ten* (powersof10.com)—a 1977 film short that explores magnitudes of size—gets something of a scientifically accurate update, thanks to the American Museum of Natural History. Unfortunately, *The Known Universe*, although beautiful and compelling, only moves from the Earth to the farthest reaches of space, not inward to the subatomic level. • bit.ly/6P7COW

modestoartmuseum.org

The Modesto Art Museum has created an online database, now more than 1,000 entries strong, for the California city's architecture. Information includes data such as construction date, architect, significance, and the like. Did you know that the Milton Pflueger-designed City Hall building (1960) appeared on the May 1961 cover of *The American City* as an example of progressive urban design?



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WHAT IF

THE 57TH ANNUAL P/A AWARDS RECOGNIZES NINE PROJECTS THAT EXEMPLIFY THE SPECULATIVE VALUE OF PROGRESSIVE DESIGN.

THE P/A AWARDS has always been a program with few set rules. Every year, the winners are chosen by a jury of distinguished peers, based on a set of criteria that they determine: a sense of social responsibility, for instance, or the development of new technologies. Underlying all such criteria is always an appreciation of design innovation.

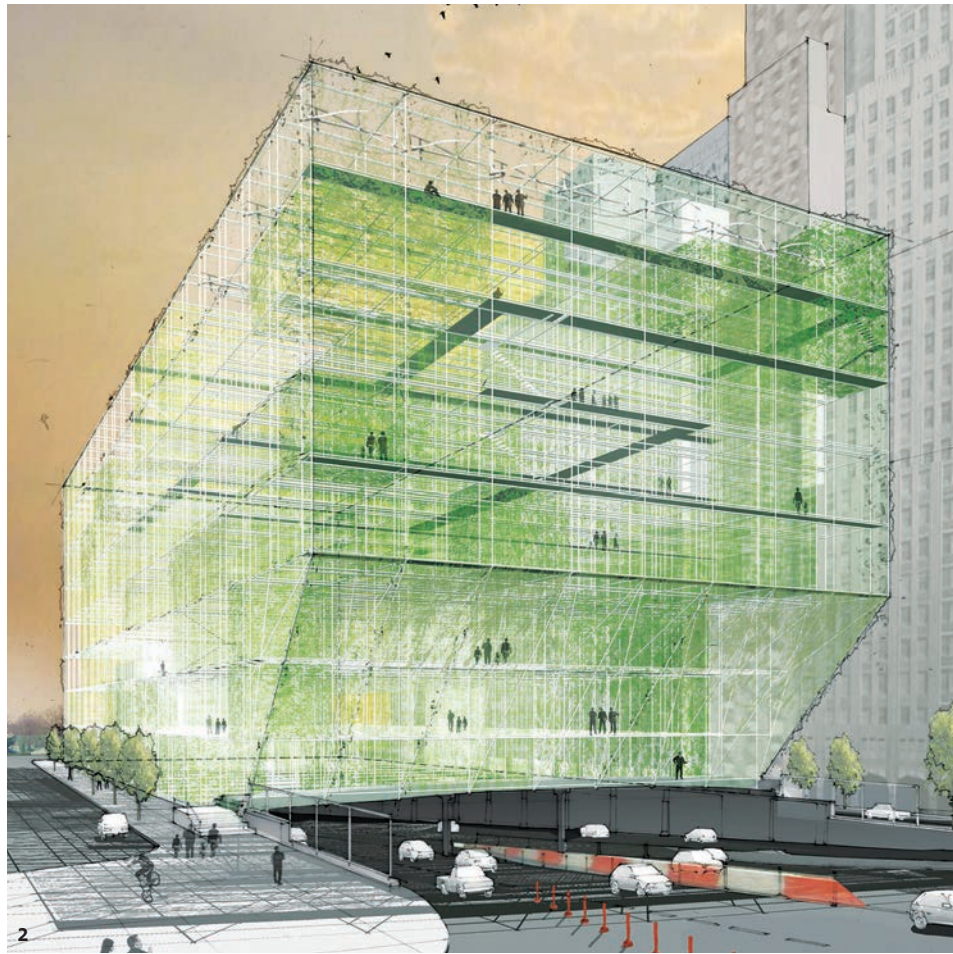
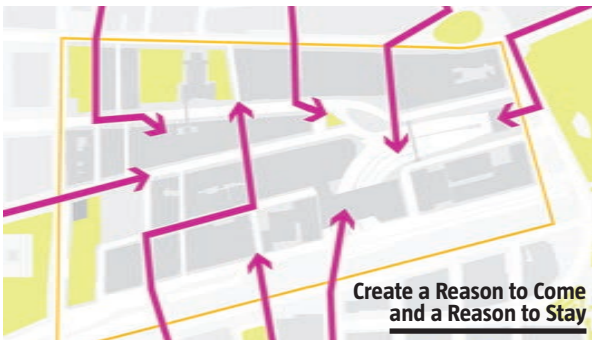
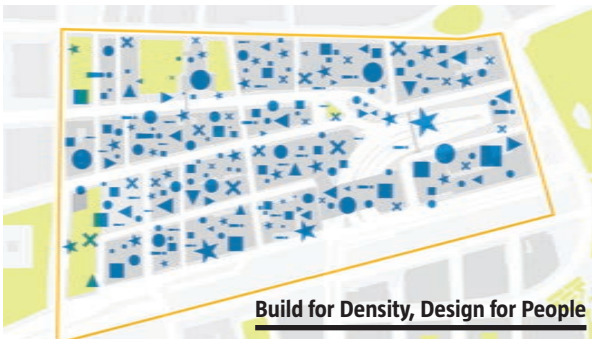
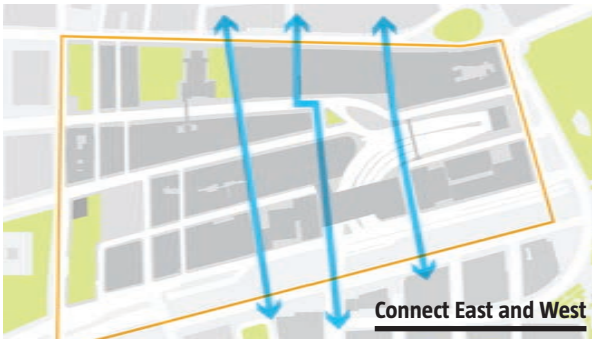
For this year's jury—Stan Allen, Adele Chatfield-Taylor, Sarah Dunn, Diane Hoskins, John Peterson, and James Richârd (see their bios on page 74)—the core value of progressive design itself overrode all other criteria. The jurors chose to honor nine projects out of a field of some 300, and their choices ranged in typology and scale from a small-but-inventive public library in Baton Rouge, La. (by Trahan Architects), to a 3-million-square-foot city-in-a-cube on the Dubai waterfront (by Adrian Smith + Gordon Gill Architecture).

Our job, as editors, is to package the winning projects into a compelling presentation that makes clear the jury's intentions. We latched onto one winner, the urban design study "Five Principles for Greenwich South: A Model for Lower Manhattan" (by Architecture Research Office), which posed a single question over and over again: "What if ... ?"

The question is so simple, yet so integral to the progressive practice of architecture, that we applied it to all the award recipients. Our intention is not to elevate the Greenwich South study above its fellow winners, but to acknowledge the simple truth that good design is no more or less than intelligent, bold speculation. Asking the right questions can lead to solutions that are worth celebrating.



1 <N





1. These visual representations of the plan's five principles—superimposed on a map of the area—demonstrate how they will be used to reinvigorate Greenwich South by reconnecting the streets to create increased through-traffic and vibrancy.

2. At the charrette, Lewis.Tsurumaki.Lewis proposed an “urban sponge” atop the Brooklyn-Battery Tunnel. Part sculpture, part infrastructure, the structure cleans the air using a combination of plants and wind turbines. It would be crisscrossed by pedestrian walkways so that area residents could enjoy the verdant space.

3. Open, a New York-based graphic design studio, proposes a districtwide wayfinding system. Using a typographic approach, these signs not only can provide directions but also tidbits about the area's history and what is coming up around the corner, giving the area a cohesive visual identity.

4. A scheme by Architecture Research Office covers the approach to the Brooklyn-Battery Tunnel with a public market hall—with a louvered roof for passive lighting and cooling—where local farmers can sell their wares. This market hall is connected to a green space and a public plaza, creating three separate-yet-connected spaces that will encourage tourists and residents to spend more time in Lower Manhattan.

5. Morphosis' approach is to sculpt the land and texture of the urban fabric, starting with the area above the Brooklyn-Battery Tunnel. The goal is to create a lush green space that connects with Battery Park, extending the park into the city and reworking the street connections to increase neighborhood connectivity.

WHAT IF AN URBAN PLANNING PROCESS WAS AS SMARTLY DESIGNED AS THE PLAN ITSELF?

FIVE PRINCIPLES FOR GREENWICH SOUTH

Architecture Research Office

SITE Lower Manhattan, specifically Greenwich South, which is bordered by the Financial District, the World Trade Center site, Battery Park, and Battery Park City.

PROGRAM This urban plan to reinvigorate the neighborhood is based on five overarching principles to improve connectivity and resident and business retention. From this plan emerged a 10-team charrette to develop specific building strategies and a list of action items to jump-start redevelopment.

SOLUTION Architecture Research Office (ARO) conducted and refined research—with the help of a brain trust of economists, engineers, entrepreneurs, historians, and theorists—that led to the development of five central principles for the master plan to redevelop Greenwich South. Some call for specific changes—such as reconnecting Greenwich Street through the World Trade Center site, which would immediately increase traffic through the neighborhood—while others are guidelines for development: “Encourage an Intense Mix of Uses,” “Build for Density, Design for People,” and “Create a Reason to Come and a Reason to Stay.” “The aggregate of it and then the product of what's coming out of this overall scheming are pretty rich,” juror James Richârd said.

These principles were then used as the basis for a charrette with 12 firms (including team leaders ARO and planning associate Beyer Blinder Belle) that created ideas for specific developments in the redefined neighborhood, an approach that juror Adele Chatfield-Taylor likened enthusiastically to “doing needlepoint” on the area. Ideas that emerged from the charrette included ARO's scheme to cover the Brooklyn-Battery Tunnel for a large-scale farmers market and the creation of a mixed-use tower with office, residential, and urban farming space (this was the brain child of WORKac). The ideas and research have been presented to the community with exhibitions at local Zuccotti Park and the AIA New York's Center for Architecture, a series of panel discussions, and a website.

As for more immediate change, the plan—which juror Diane Hoskins called “brilliant”—culminates in a 50-item action list of next steps for area development. First on the list: Turning a quiet fringe street into a public art gallery.

Project Credits

Project Five Principles for Greenwich South: A Model for Lower Manhattan

Client Alliance for Downtown New York

Architect Architecture Research Office, New York

Associate Firms Beyer Blinder Belle, Open, and Marc Kristal

Featuring Work By Architecture Research Office; Beyer Blinder Belle; Coen + Partners; DeWitt Godfrey; IwamotoScott Architecture; Jorge Colombo; Morphosis; Lewis.Tsurumaki.Lewis Architects; Open; Rafael Lozano-Hemmer; Transsolar Climate Engineering; WORKac

WHAT IF A MUSEUM TIED ITSELF IN KNOTS?

TAIYUAN MUSEUM OF ART

Preston Scott Cohen

SITE A riverside site in the cultural district of Taiyuan, in northern China.

PROGRAM This government-sponsored art museum has gallery, education, café, and administration spaces.

SOLUTION At the core of the museum's design is a desire to harness and respond to modern technologies for the control of both artificial and natural light. The building's curving, interwoven, and overlapping form creates ample opportunities for exploring the relationship of light and shade, and the architects employ multiple strategies—skylights, overhangs, and enclosed spaces—to choreograph the interplay. In so doing, they generate a form that flies in the face of the conventions of museum design and promises to redefine the visitor experience. "I think it's going to engage a larger audience with architecture," said juror Stan Allen.

Preston Scott Cohen—principal of his eponymous 10-person Boston firm—created five wings for the project that are intermingled like the strands of a knot, allowing visitors to either follow a curated path or move seamlessly back and forth between the galleries. The building's dynamic footprint creates vignettes so that a visitor in one gallery can look into another and into a small exterior green space simultaneously, without detracting from the experience of the art. "It's trying to create new audiences, and new possibilities for new types of space," said juror Sarah Dunn. "It has a certain publicness to it that makes it more interesting."

The knotlike plan drew widespread praise from the judges. "The museum is clearly a wonderful piece of architecture," Diane Hoskins said. "'Can it be done?' is the question. But I think it's a fantastic project."

Project Credits

Project Taiyuan Museum of Art, Taiyuan, China

Client Taiyuan City Government

Architect Preston Scott Cohen, New York—Preston Scott Cohen (architectural design); Amit Nemlich (project architect); Collin Gardner, Ruan Hao, Kanda Song (project assistants); Yair Keshet (1:500 model)

Model Fabricator Iconic Model (1:100 model)

Architect of Record Architecture Design and Research Institute of Southeast University

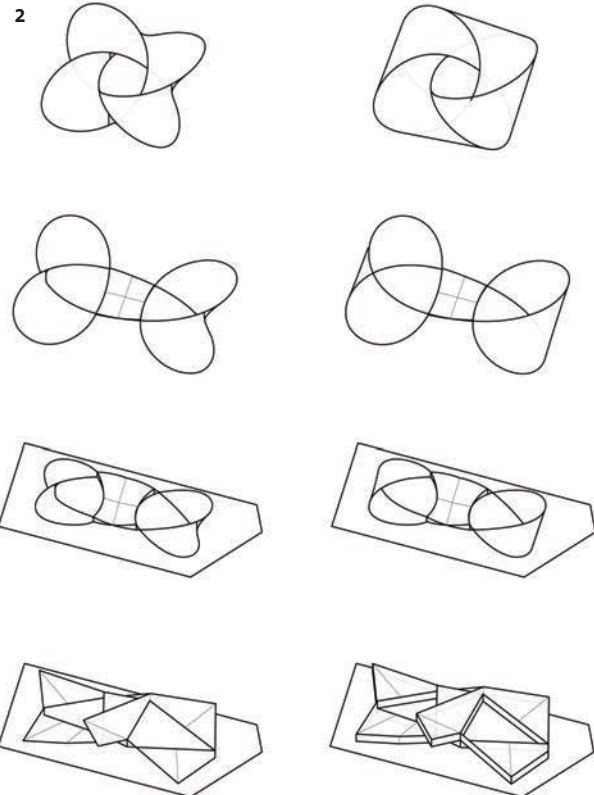
Size 435,940 square feet

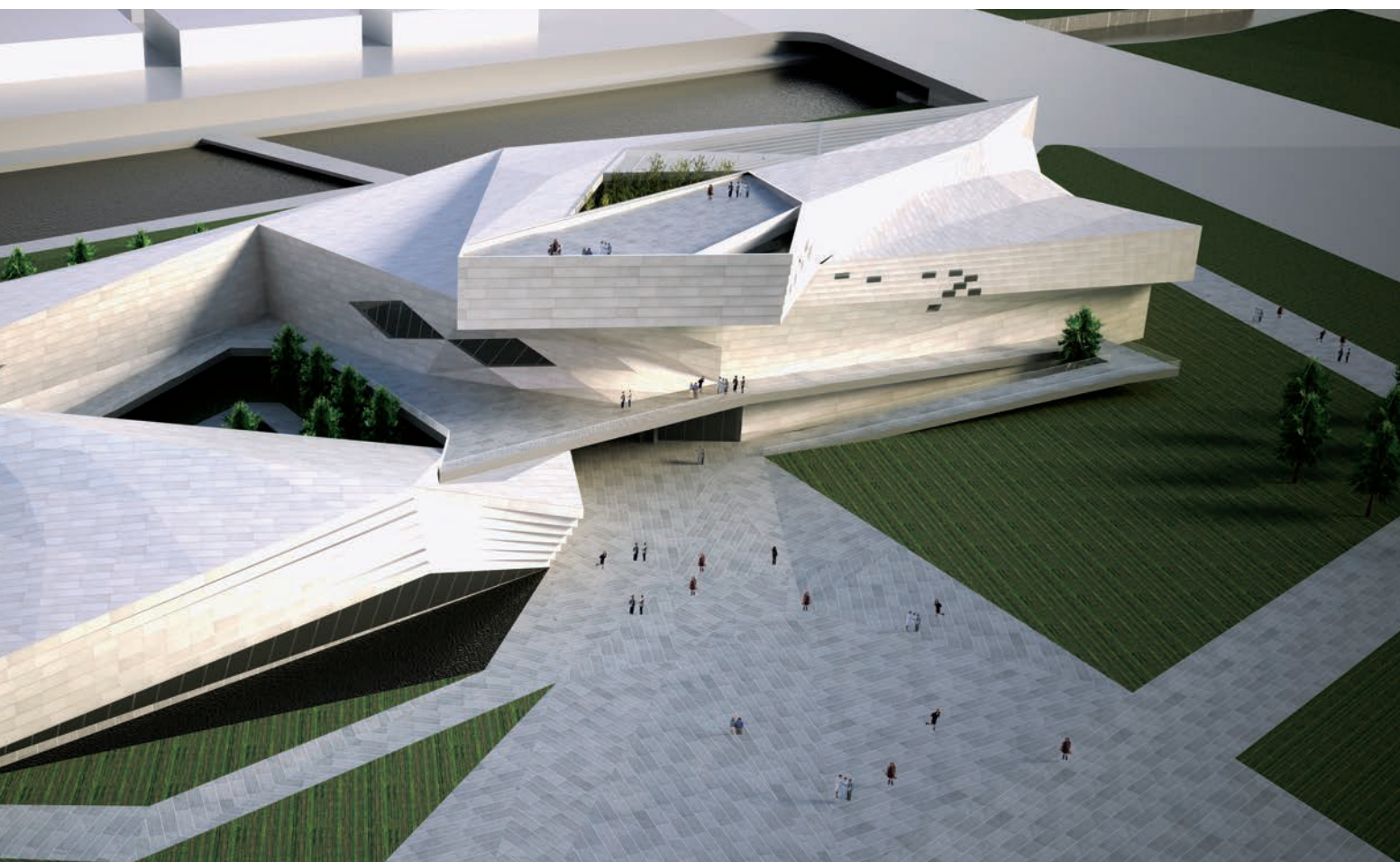
Cost \$29.3 million (200 million RMB)

1. The massing of the Taiyuan Museum of Art speaks to the building's unique plan, section, and gallery shapes. Courtyards and exterior spaces, worked into the core of the building, create opportunities for views to the outdoors from multiple galleries and other interior spaces. The careful shaping and patterning of the windows serve to choreograph a visitor's view experience.

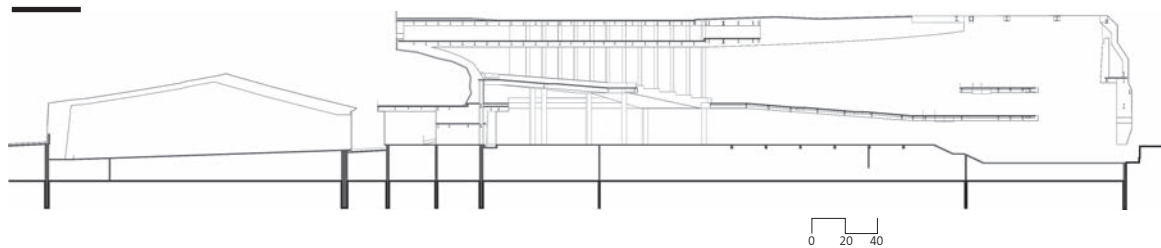
2. This diagram shows the development of the building massing and interior circulation paths. Starting with the concept of a simple knot, the architects morphed the form to create the final building shape and developed sinuous pathways through the interior space based on the interplay of forms.

3. The building has no fewer than five points of entry. This one, recessed into the building under a series of overhangs, signals the architects' wish for visitors to be enveloped by the space.





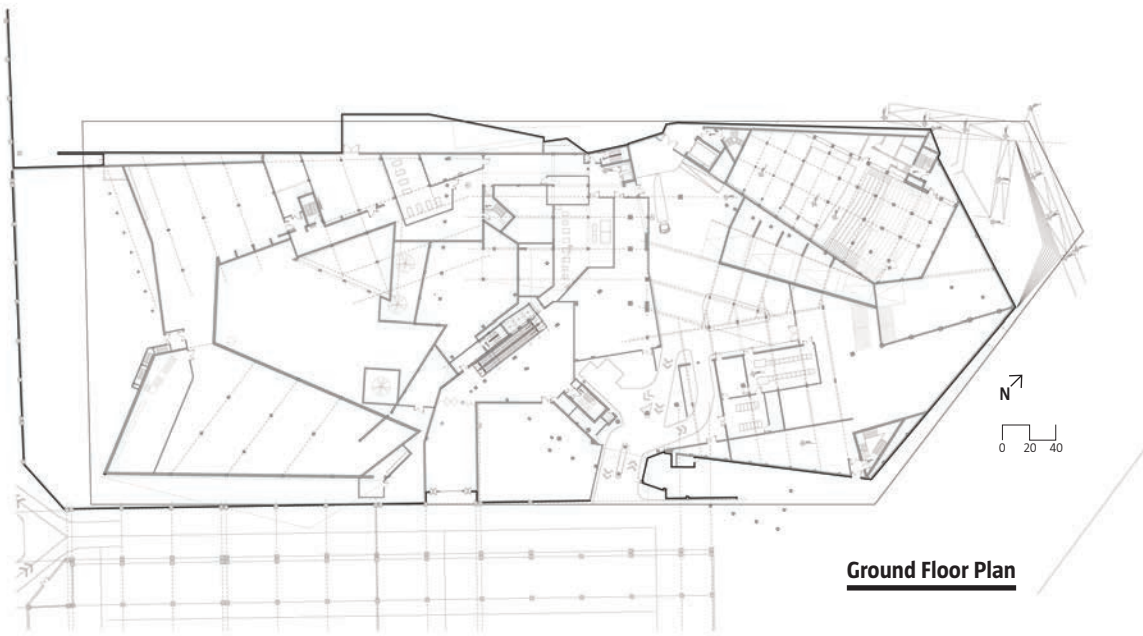
Section



**Flattened Wall
Panel Diagram**

1





Ground Floor Plan

1. The building's unique form produces irregularly shaped exterior walls. The architects played with the patterning and orientation of the wall panels, none of which—as this flattened wall panel diagram shows—is like the others.

2. This interior rendering shows the convergence of paths that lead to multiple gallery spaces. Light filters in through a central greenhouse. The view into this verdant space gives visitors a sense of openness despite being ensconced within the mass of the building.

3. Careful to manage light and sight lines in the museum, the architects created several spaces like this one, which allows views to the outdoors and into other galleries on multiple floors, all in a daylight-flooded, multi-story space.



1



2





1. The Langelinie and Marmormøllen towers form the LM Harbor Gateway, which serves as the new entry point to Copenhagen Harbor. The office towers are connected by a cable-stay bridge suspended 213 feet above the water's surface.

2. The tinted areas on this building section identify the spaces that are accessible to the public. Escalators rise from the ground level to elevators, which access the connecting bridge; a public observation deck tops each tower.

3. Because of the orientation of the two harbor piers and the massing of the buildings, the bridge meets at an angle, a move that the architects liken to a handshake.

4. Each side of the bridge is identified by a color (yellow for Marmormøllen, orange for Langelinie) on both the ceiling and the underside of the bridge. This color system indicates when visitors pass from one building to the next. At night, the bridge is lit from below, and its colors reflect onto the water.

5. This watercolor sketch highlights the Gateway's bridging of land and sea. The observation deck on each building is oriented toward the representative vista—the open water for orange Langelinie, the city skyline for yellow Marmormøllen.

WHAT IF THE QUICKEST WAY FROM POINT A TO POINT B WAS TO WALK ACROSS THE SKY?

LM HARBOR GATEWAY

Steven Holl Architects

SITE Two piers forming the entrance to Copenhagen Harbor.

PROGRAM A pair of towers with more than 600,000 combined square feet of office space, civic areas, and a suspension bridge providing a public circulation path 200 feet above the harbor.

SOLUTION Designed to create a dramatic new entryway to Copenhagen Harbor, this pair of towers designed by Steven Holl Architects symbolically represents the connecting point between the city and the water. The Langelinie Tower is located on a long, curving pier that serves as a berth for large ocean-bound ships. Its sister Marmormøllen Tower stands on a pier more directly connected to the city center. At 25 and 23 stories, respectively, the buildings provide a combined 624,500 square feet of space. But the hallmark of this complex is not the increased density or height in a relatively low-rise context. It is the grand gesture of the cable-stay bridge that projects from both buildings to meet at an angle in the center, 213 feet above the surface of the water. "It is a statement," juror Adele Chatfield-Taylor said.

More than just a way of connecting the two buildings for tenants, the bridge serves as a public circulation path, with escalators and elevators connecting it to ground level. The soffits under each side of the bridge will be vividly painted and lit at night to enhance the effect. Rather than write the bridge off as a gimmick, the jury was convinced that it is integral to the project's worth. "You can make a fantastic gesture, but then you have to actually be able to make it work," juror Stan Allen said. "And there's a level of development here that makes me convinced that that's possible."

Project Credits

Project LM Harbor Gateway, Copenhagen

Client ATP Ejendomme

Architect Steven Holl Architects, New York—Steven Holl (principal); Noah Yaffe (associate in charge); Chris McVoy (project adviser); Rashid Satti (competition project architect); Justin Allen, Esin Erez, Runar Halldorsson, Fiorenza Matteoni (project team)

Structural Engineer HNTB Corp.—Ted Zoli (bridge structural engineer)

Mechanical Engineer Niras

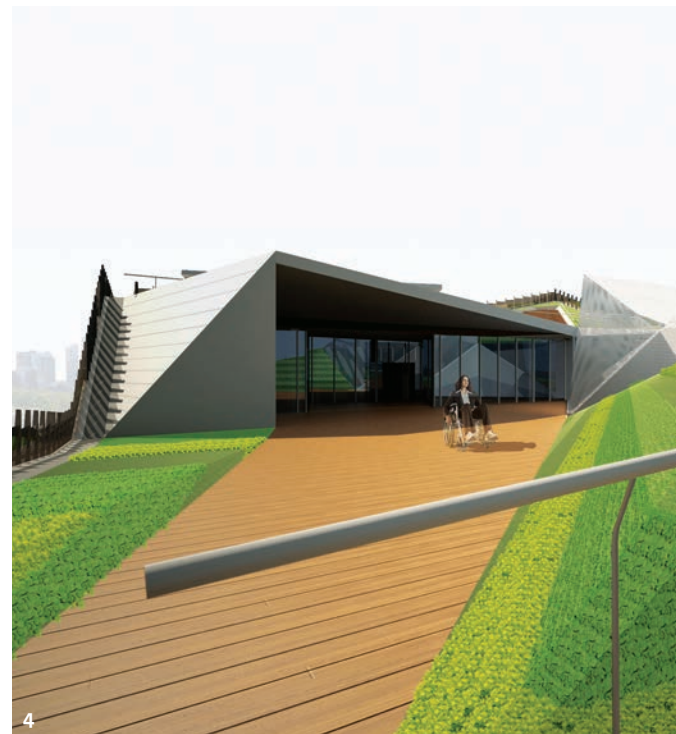
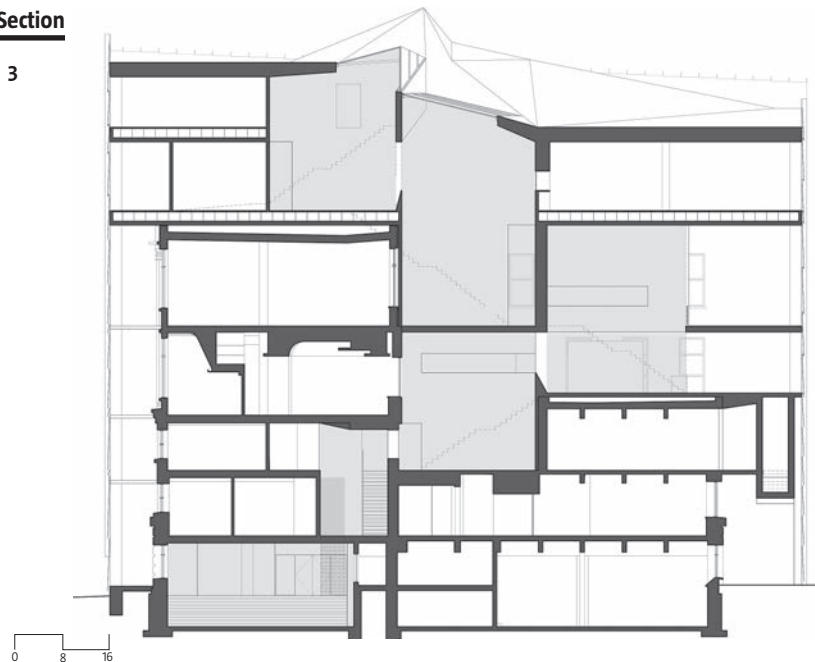
Climate Consultant Transsolar

Size 624,500 square feet

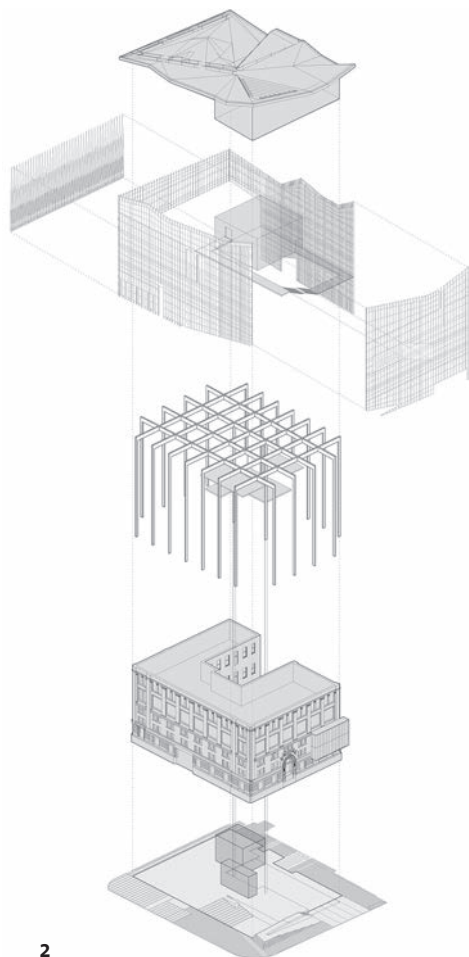


Section

3



Exploded Axonometric



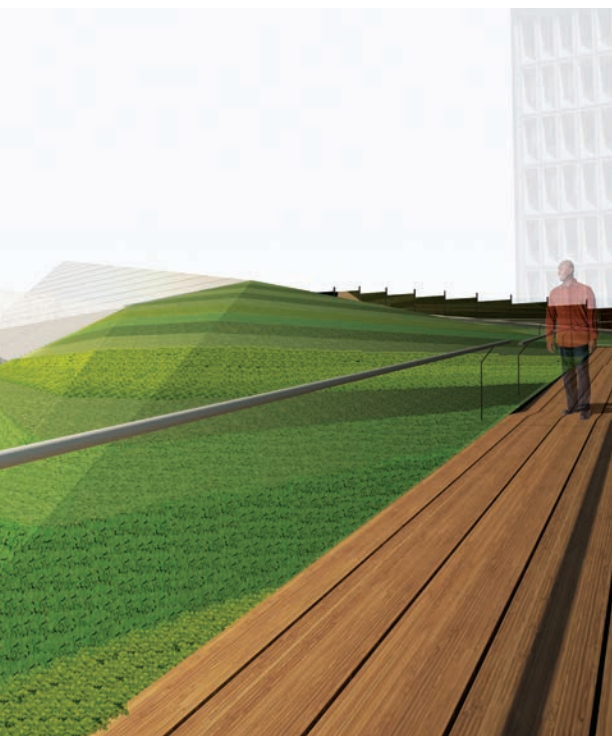
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1. A shingled skin wraps the original building, pulling up at the base to create a more dynamic entry sequence than existed previously. The move reorients the external circulation and engages with the surrounding campus streets and buildings.

2. An exploded axonometric shows how the skin and expanded academic spaces fit around the existing building.

3. A series of double-height spaces (highlighted in gray) spiral up the center of the building. Linked by staircases and largely unprogrammed, the spaces can be used for critiques, events, and as lounges.

4. In an effort to increase the energy efficiency of the building by reducing the heat island effect, the architects insulated the roof to R30 and then added a green roof to further improve performance. The green roof is accessible to the student body and will be used as a laboratory space where landscape architecture students can experiment with different plant species.



WHAT IF YOU ACTUALLY COULD TEACH AN OLD BUILDING SOME NEW TRICKS?

JOHN H. DANIELS FACULTY OF ARCHITECTURE, LANDSCAPE, AND DESIGN
Office dA with Adamson Associates Architects

SITE A 1909 masonry building, designed by Burke, Horwood & White, on the University of Toronto campus.

PROGRAM A new skin that reconfigures the building entry sequence and new spaces added onto and within the original building.

SOLUTION The building that houses the university's architecture school sits on a corner site at the edge of campus, but it doesn't engage with the streetscape effectively. Office dA (with architect of record Adamson Associates Architects) solved this problem with a skin of glass panels that reorients the entry sequence to the corner of two major streets, giving the building more prominence on both. At the entry point, the skin lifts to reveal the original building, and a combined stairway and ramp that snakes to the original main entrance. The double-skin system has insulated glass units that are engineered to optimize thermal performance.

Behind the new façade is an addition to the existing five-story building that adds another two stories of studio and library space. "It maximizes the density by building up. It's a good solution," juror Stan Allen said. Skylights installed in a green roof let ample daylight into the core, and a series of double-height flexible spaces are added onto and retrofitted into the original building. Usable for critiques and lectures and as lounges, these spaces also provide staircases, allowing for increased social interaction between staff and students, creating a greater sense of community than the existing building allows.

Project Credits

Project John H. Daniels Faculty of Architecture, Landscape, and Design, Toronto
Client University of Toronto

Design Architect Office dA, Boston—Nader Tehrani (design principal, principal in charge); Monica Ponce de Leon (design principal); Daniel Gallagher (project architect); Lisa Huang (project coordinator); Arthur Chang, Melissa Harlan, Natsuki Meada, Harry Lowd, Remon Alberts, Catie Newell, Rich Lee, Jonathan Palazzolo, Masoud Akbarzadeh, Sulaiman Albader, Abrar Al-Ebrahim, Jeff Dee, Brandon Clifford, Abdulwahab Almazeedi, Wadha Al-Massad, Ebrahim Alawadhi, Suzy Costello (design team)

Architect of Record Adamson Associates Architects—David Jansen (principal in charge); Ann Daniel, Dominic Virdo (project team)

Structural Engineer Halcrow Yolles—Barry Charnish

Sustainability Consultant Atelier Ten—Nico Kienzl, John An

Mechanical Engineer The Mitchell Group—Phil Bastow

Electrical Engineer Mulvey & Banani—Joe Berardi

Landscape Architect Coen + Partners—Shane Coen (principal in charge); Stephanie Grotta, Bryan Kramer (project team)

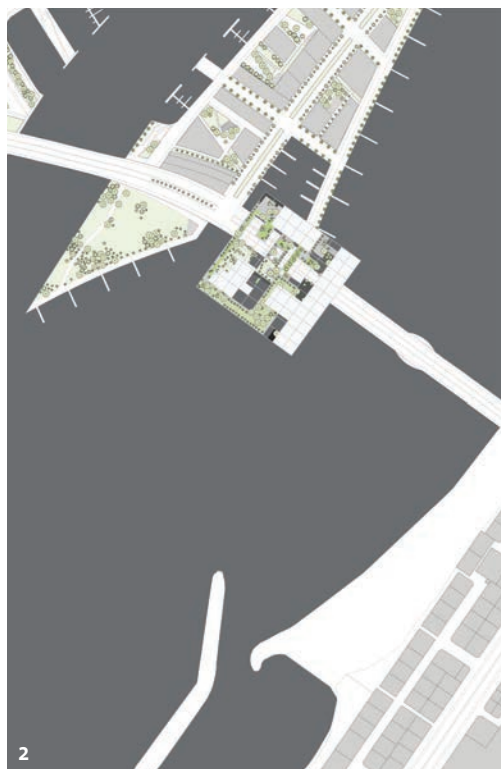
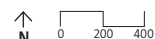
Code Consultant Leber|Rubes—Dave Syrett

Elevator Consultant Soberman Engineering—Jon Soberman

Size 71,365 square feet (existing) plus 20,990 square feet (new addition)

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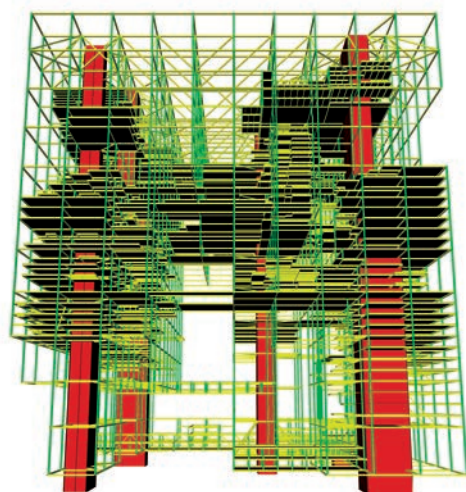
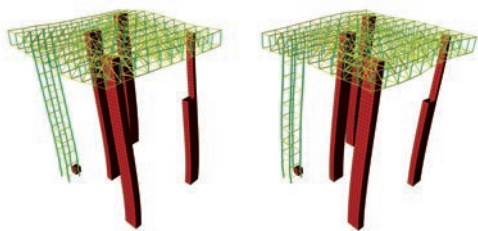
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1. Situated in a cove on the Dubai waterfront, the Matrix Gateway Complex is a 180-meter mixed-use cube that rests above the water and in between two landmasses. A road passes through the center of the mega-building, and boats can pass under the exterior walls of the cube, which is adjacent to a 1-million-square-foot park.

2. The roadway that cuts through the 3-million-square-foot structure connects the neighboring landmasses. Because the road is a main thoroughfare, it will ensure that the cube is an integral part of the local infrastructure.

3. A 3D model of the structure shows the network of concrete cores (red) and tension columns (green) organized into an 18-meter grid that supports the structure. To account for the high winds that are common in the region, team members conducted studies to visualize the truss and core deflection with high winds blowing from different directions.

3



WHAT IF AN ENTIRE CITY COULD BE HOUSED UNDER ONE ROOF?

MATRIX GATEWAY COMPLEX

Adrian Smith + Gordon Gill Architecture

SITE A cove between two landmasses in a cove on the waterfront in Dubai.

PROGRAM A 3-million-square-foot enclosed cube with urban infrastructure supporting residential, commercial, hospitality, and cultural uses.

SOLUTION It seemed until recently that Dubai was going to continue forever its quest to build taller, faster, better buildings. But the Matrix Gateway Complex, by Adrian Smith + Gordon Gill Architecture, while certainly no small project, seems to take a different tack. "I appreciate the sort of restraint of this, the notion of making a kind of interior world that might have potential for a new kind of experience. It's not simply about making some sort of icon on the skyline," said juror Stan Allen. The massive 180-meter (590-foot) cube is built on an 18-meter (59-foot) supergrid, with steel frame structures clustered around, and hung from, five vertical cores. Accessible via a roadway that passes through the center of the building, a helipad, and a boat dock, the cube has a hotel with conference facilities, retail and office space, residences, a museum, a school, and a prayer hall—all of the major elements of a small city.

The semi-transparent skin that covers the structure is embedded with shading screens and solar panels, which reduce heat gain while generating some electricity for the complex. Additionally, the condensate from the humidity in the air will be collected and converted into drinking water. The water from the adjacent Persian Gulf will help cool the complex, as will interior waterfalls and breezes flowing through the skin. Juror John Peterson appreciated the architects' approach and summed it up as, "We can do anything we want, so why not create something holistically?"

Project Credits

Project Matrix Gateway Complex, Dubai

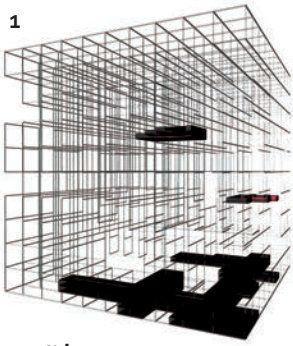
Client Meraas Development

Architect Adrian Smith + Gordon Gill Architecture, Chicago—Adrian Smith, Gordon Gill, Bob Forest (partners); Les Ventsch (director of design); Alejandro Stochetti, Dennis Rehill (senior project architects); Jeff Boyer (director of clean technology systems); Brett Bridgeland, Andy Leitz, Ben Loeffler (project team); Brendan Gibbon (model builder)

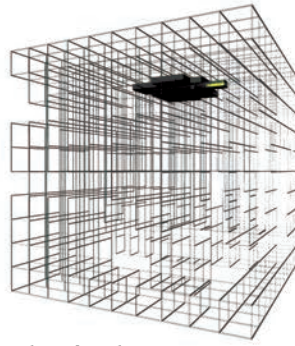
Structural Consultant Thornton Tomasetti

Size 3 million square feet, plus 1-million-square-foot external park

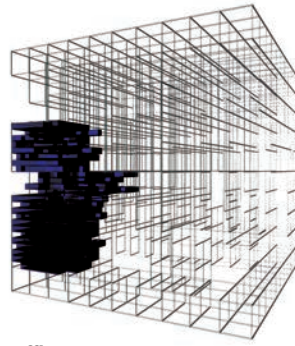
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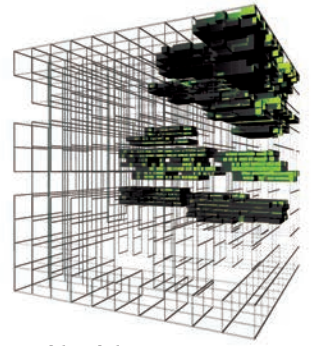
Retail/Restaurant



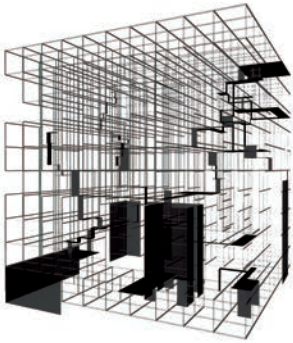
Educational



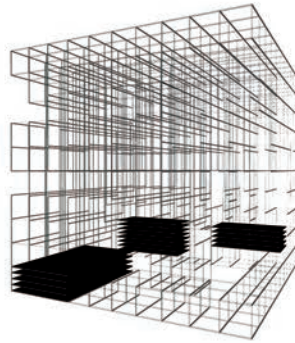
Office



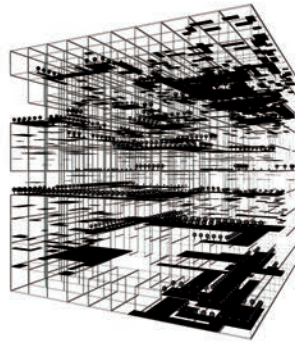
Residential



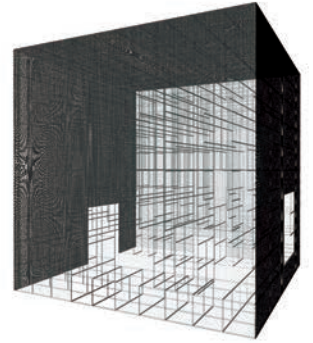
Waterfalls/Streams



Parking



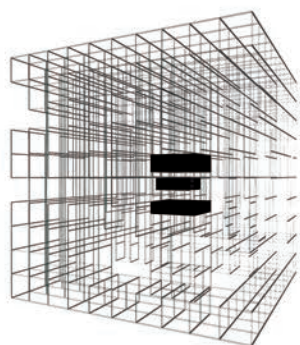
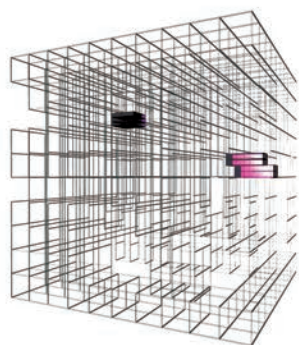
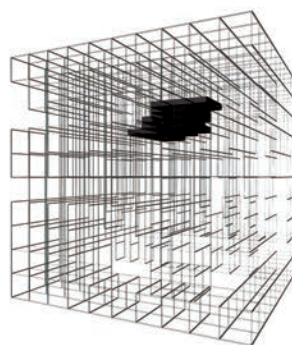
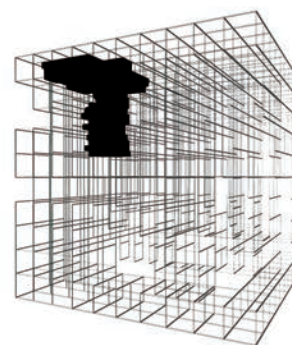
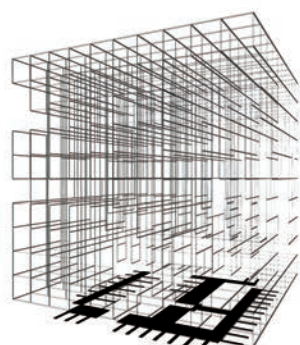
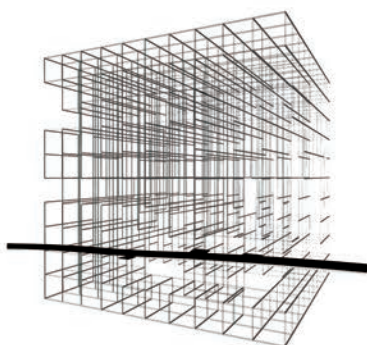
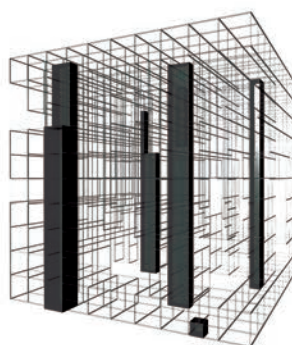
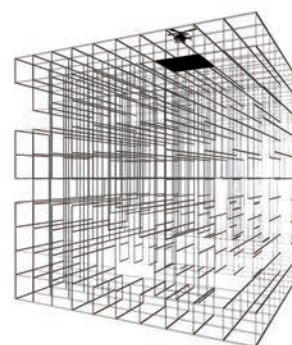
Green Space/Terraces



Solar Screen



2

MuseumAssembly Hall/Prayer HallFitness Center/AmenitiesHotel/Conference CenterBoat DockBridgeCoresHelipad

1. The interior is organized into a series of cores and terraces of space, organized by typology. Urban infrastructure includes the boat dock, roadway, parking, and a helipad. Beyond that, there also is space for office, hotel, residential, recreation, and cultural areas, essentially creating a small city—complete with green space—within the solar-screened walls.

2. The solar screening on the exterior walls helps filter the desert area's intense sunlight and limit heat gain, and solar panels embedded within the screens also generate energy. The cooling effects of the Persian Gulf and the system of waterfalls, combined with shading, will help control the temperature inside. Modules of programmed space hang from five central cores and are connected by walkways and green spaces.

WHAT IF RUBBER AND ROCK 'N' ROLL COULD SPARK A FRINGE NEIGHBORHOOD REVIVAL?

THEATRE 300B

Works Partnership Architecture

SITE A 100-foot-square plot near a major highway in an industrial neighborhood in Portland, Ore.

PROGRAM A 2,000-seat theater designed to hold rock concerts. The small footprint requires a vertical organization, and the stage and audience spaces are fronted by a series of ramps that provide circulation and informal gathering spaces.

SOLUTION Filling a void in Portland's thriving music scene for a venue bigger than a club and smaller than an arena—a need that was all too obvious to the client, one of the area's largest music promoters—the project combines the program of an old-school music hall with an innovative approach to public space. Circulation paths leading from the lobby to the hall itself are articulated along the façade and are studded with four large projecting windows, which offer views across the Willamette River to the downtown skyline and, at the same time, put the spectators on display. Juror Adele Chatfield-Taylor “loved the simplicity of it and the straightforwardness of it” and likened the choreographed effect of the façade to a stage set.

Recognizing the potential for wear and tear at rock concerts, the team at local firm Works Partnership Architecture chose a palette of materials that can take a beating—such as rubber, felt, and neoprene. Gritty chic is nothing new to this firm—its first project in 2005 was the adaptive reuse of an industrial cereal mill. The effect in this project—both with materials and siting—won over juror John Peterson: “It looks, to me, like what it should be. It's in the location that I think it should be, and it has the tone to it that I would imagine. It's just sort of rock 'n' roll,” he said.

Project Credits

Project Theatre 300b, Portland, Ore.

Client Randy Rapaport (private developer), Monqui Presents (Northwest music promoter)

Architect Works Partnership Architecture, Portland, Ore.—William Neburka (principal, project designer); Carrie Schilling (principal, project designer/project manager); Jennifer Dzienis (project architect); Lauren Hollinger, Benjamin Gray (project team)

Structural Consultant DCI Engineers

Mechanical/Electrical Engineer Alliant Technologies

Theater and Production Consultant Shalleck Collaborative

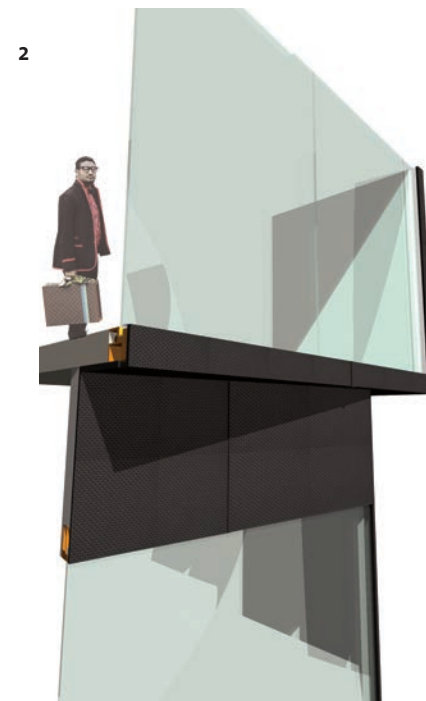
Size 40,000 square feet

Projected Cost \$8 million

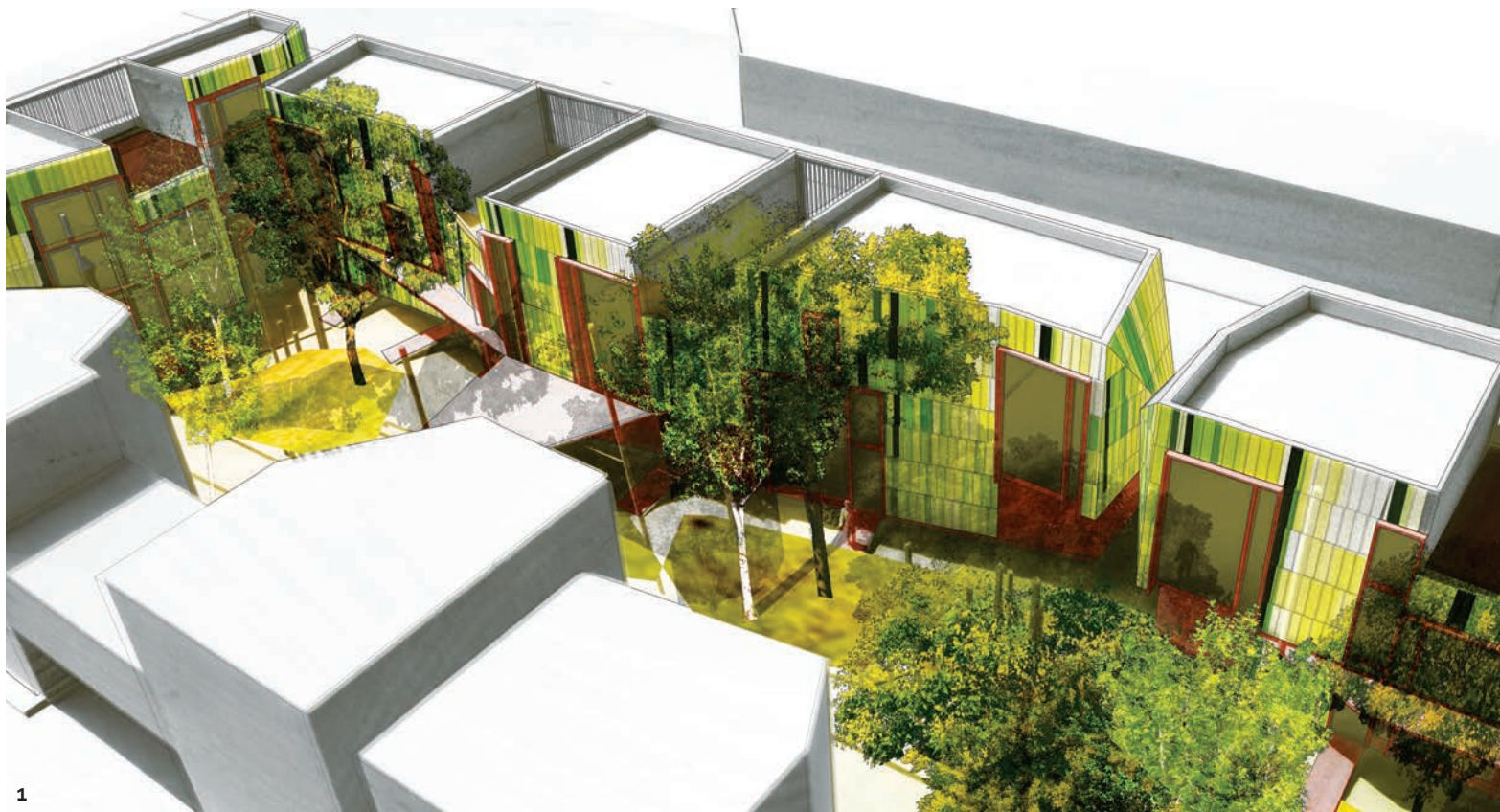
1. The ground floor entry space has a bar and lounge seating; it is from this point that the ramps begin to lead up to the venue floors above. In an effort to maximize durability and sound abatement while still maintaining the grungy rock-and-roll aesthetic, the architects decided to clad the ceiling in felt panels and the bar in neoprene.

2. The building's steel frame is clad in EPDM sheet rubber that is bonded to resin plywood panels. Large windows are formed from 1 3/4" insulated glazing units, canted 3 degrees, and fit into a stainless steel assembly.

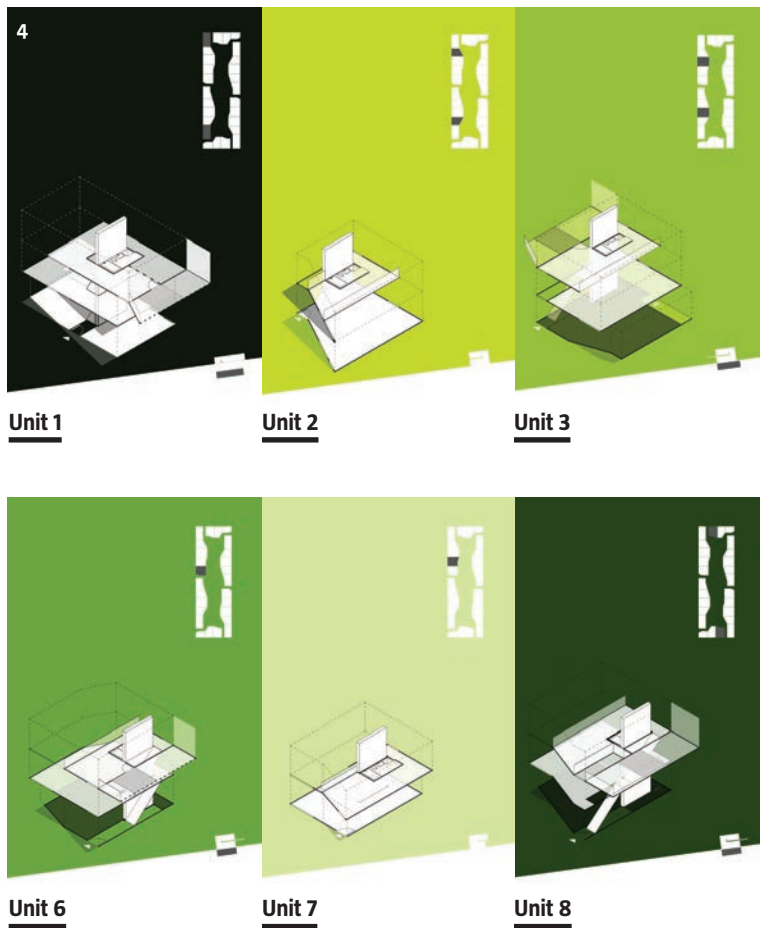
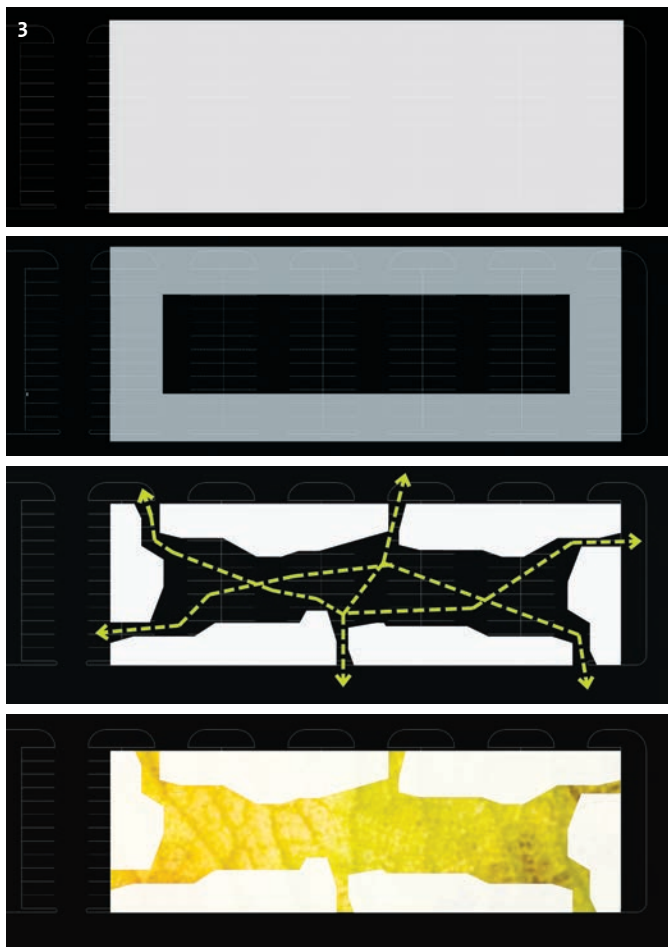
3. The four large projecting window bays on the south façade correspond to landing areas on the circulation ramps. When a concert is under way, the interior lighting creates a stark contrast against the black rubber siding and puts the spectators on display to drivers on the neighboring highway.



**First Floor****Second Floor****Third Floor****Fourth Floor****Roof Plan**

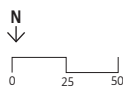


1



Site Plan

2

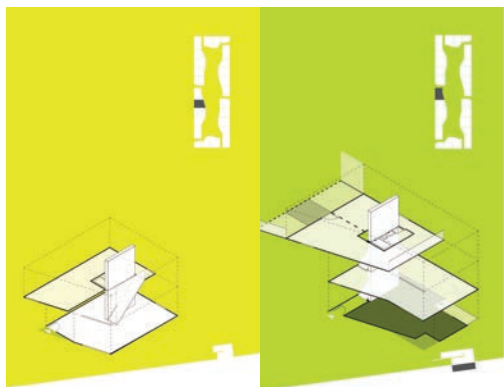


1. The courtyard-facing walls of the housing blocks are clad in concrete board panels painted with a pixelated image of a treescape.

2. The architects treat the courtyard as a bioswale, with plants and trees that create an ecosystem to filter stormwater runoff before it seeps back into the groundwater.

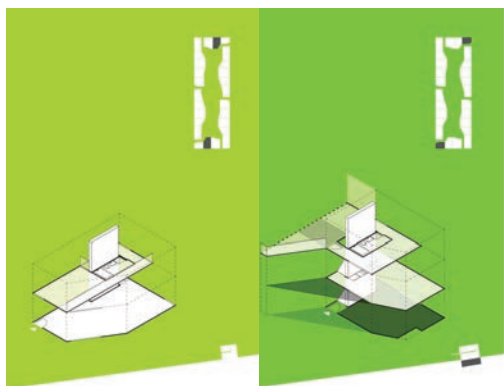
3. This diagram shows the architects' progression from a simple big box to the final scheme of six buildings. Pathways cut through the site to allow access to the perimeter, and the courtyard invites in both residents and the public.

4. The complex has 24 housing units with 10 configurations, ranging in size from 660 to 1,195 square feet. The structural and mechanical composition of each unit is determined by a modular system of 4-foot-wide hollow concrete slabs.



Unit 4

Unit 5



Unit 9

Unit 10

WHAT IF BIG BOX STORES INSPIRED A GREEN COMMUNITY?

BGBX

5468796 Architecture

SITE A 355-foot-by-97-foot vacant lot on an industrial strip in Winnipeg, Canada. The surrounding neighborhoods are residential.

PROGRAM Twenty-four units of housing, flexible commercial space, and covered parking arranged around a central bioswale courtyard, with public decks connected by circulation bridges.

SOLUTION To create a sense of community in an inhospitable environment, 5468796 Architecture turned to an unlikely source of inspiration: the big box store. Calling upon their experience with projects ranging in scale from private residences to airport hotels, this 12-person Winnipeg-based firm began the design process for BGBX with a simple volume that filled the site. From there, the team carved out pathways and a central courtyard, resulting in six discrete, but irregularly shaped, housing blocks. Contained within them are 24 residential units ranging in size from 660 to 1,195 square feet. While some jurors expressed concern about the scheme's inward focus and wondered if the architects missed an opportunity by turning the building's back on the neighborhood with anonymous corrugated metal cladding, juror John Peterson was taken with the approach. "I think it's pretty provocative," he said.

The courtyard is a public green space, accessible not only to residents but also to the surrounding community. A lush bioswale is accented with decks, a gazebo, and bridges to encourage open use of the park—the only one in the industrial neighborhood. The façades of the housing volumes facing the courtyard are clad in concrete board panels that are hand-painted with pixelated images of trees. This effect intensifies and blends with the summer foliage and provides a warm contrast against the bleak winter snowfall. "I like it," said juror James Richard, "and I almost wish the core had actually gotten even more playful."

Project Credits

Project Name BGBX, Winnipeg, Canada

Client Deer Meadows Condominium Services—Jeffrey Badger (president)

Architect 5468796 Architecture, Winnipeg—Johanna Hurme, Sasa Radulovic (principals); Sharon Ackerman, Michelle Heath, Cristina Ionescu, Colin Neufeld, Shannon Wiebe (project team); Mandy Aldcorn, Ken Borton, Aynslee Hurdal, Grant Labossiere (interns)

Developer CSB Management Corp.

Construction Manager Greenseed Development Corp.

Electrical MCW/AGE Consulting Professional Engineers

Landscape Architect Lynette Postuma

Mechanical G.D. Stasynec & Associates

Structural Hanuschak Consultants

Surveyor Barnes & Duncan Land Surveying and Geomatics

Projected Square Footage 24,000 square feet

WHAT IF YOU COULD WALK UP THE FACE OF A MUSEUM?

MUSEUM OF IMAGE AND SOUND

Diller Scofidio + Renfro

SITE A narrow infill site on the Roberto Burle Marx-designed promenade fronting Copacabana beach in Rio de Janeiro.

PROGRAM The six-story museum building houses exhibition space, administrative areas, and workshops, as well as a restaurant, piano bar, auditorium, and rooftop movie theater designed for a Brazilian contemporary arts and education nonprofit organization.

SOLUTION The façade and building massing are defined by a series of ramps that climb up from street level. This extends the beachfront promenade into a sort of vertical boulevard that serves a functional as well as programmatic purpose: The exterior ramps allow patrons to access amenities such as the restaurant and rooftop theater after the museum galleries have closed. This impressed juror Sarah Dunn, who said, “The level of ambition here is very high.”

The building skin features a choreographed progression of expanses of glazing and small apertures. Carefully arranged to curate the view from inside the building, these windows showcase views of the sky, water, beach, and street—four defining elements of the area. Aiding in this view strategy is the fact that the building's core is located at the western edge, allowing the bulk of the building facing the beach to be open to varied glazing.

The interior is organized around central voids. Ramps and stairs connect split-level exhibition spaces and a projection gallery. The intermingling of these display spaces with retail and entertainment areas creates a vibrant atmosphere. Which is fitting, because, as juror Stan Allen put it, “If there’s a place for exuberant architecture, it’s the beach in Rio.”

Project Credits

Project Museum of Image and Sound, Rio de Janeiro

Client Fundação Roberto Marinho

Designers Diller Scofidio + Renfro, New York—Elizabeth Diller, Ricardo Scofidio, Charles Renfro (principals in charge); Ben Gilmartin (project leader); Chris Andreacola, Charles Curran, Felipe Ferrer, Ben Mickus, Patrick Ngo, William Ngo, Matt Ostrow, Eric Rothfeder, Scott Shell (project team)

Size 73,500 square feet

1. The new Museum of Image and Sound in Rio de Janeiro sits on a narrow infill site on Copacabana beach. The architects took inspiration for the building's program and massing from the area's rich natural elements—sand, sea, and sky—as well as the streetscape and the beachfront promenade.

2. This building section shows the series of internal ramps that visitors will use to move around the building and access the split-level gallery spaces, the projection gallery, and the auditorium on the lower level. The museum sits above several levels of underground parking.

3. Climbing the façade is a series of switch-backing ramps that allow access to the after-hours restaurant, piano bar, and rooftop movie theater. The ramps draw the streetscape up the front of the building, creating a vertical boulevard.

4. On the roof of the museum is an open-air movie theater with riser seating. This area is open to the public and can be used for events or as an extension of the museum's exhibition space.



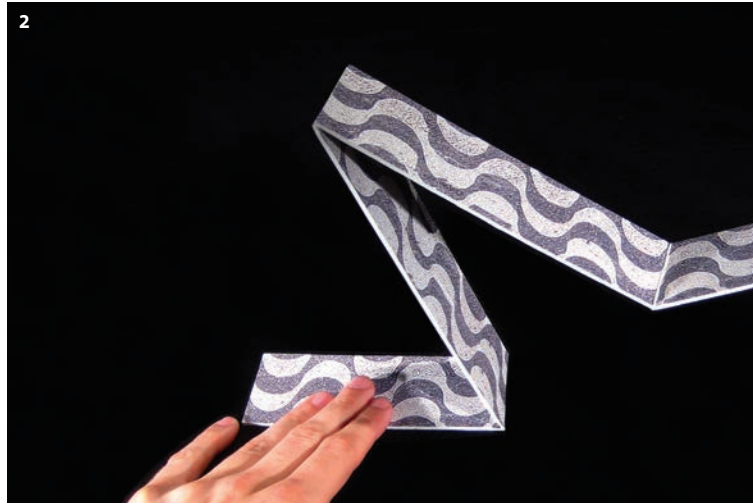
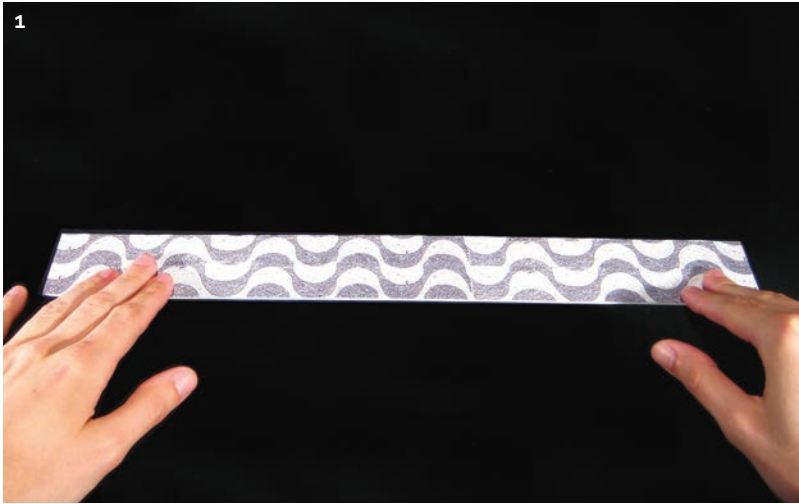
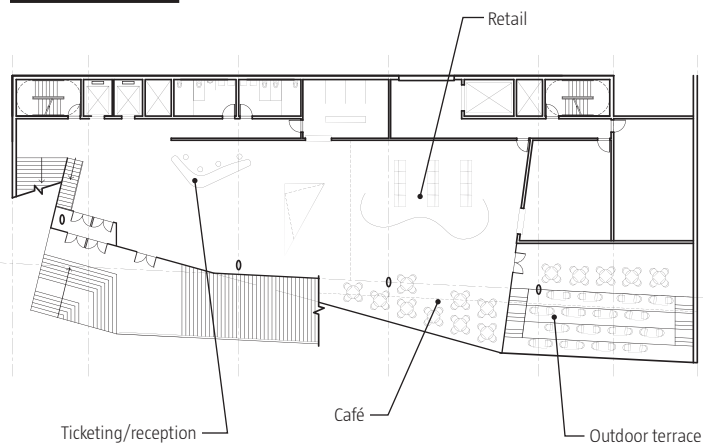
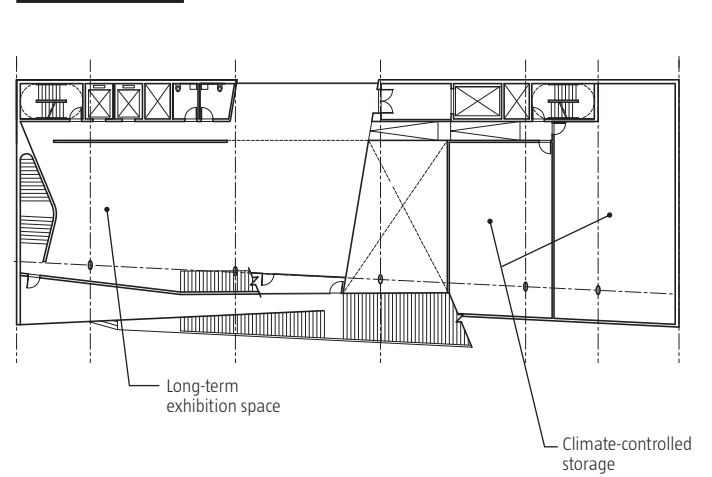
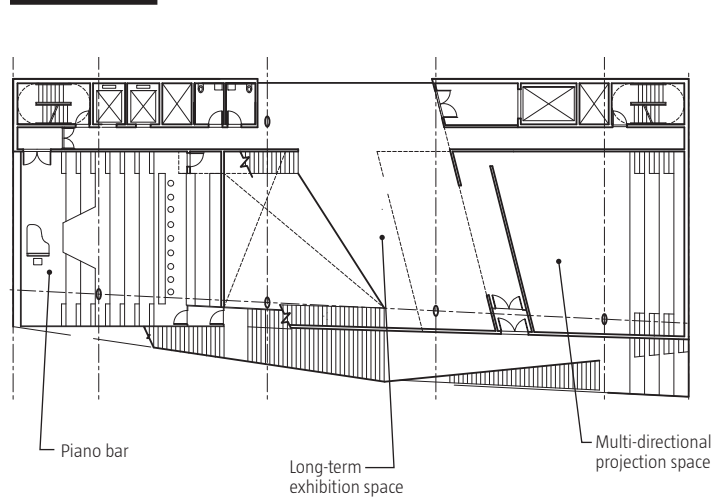
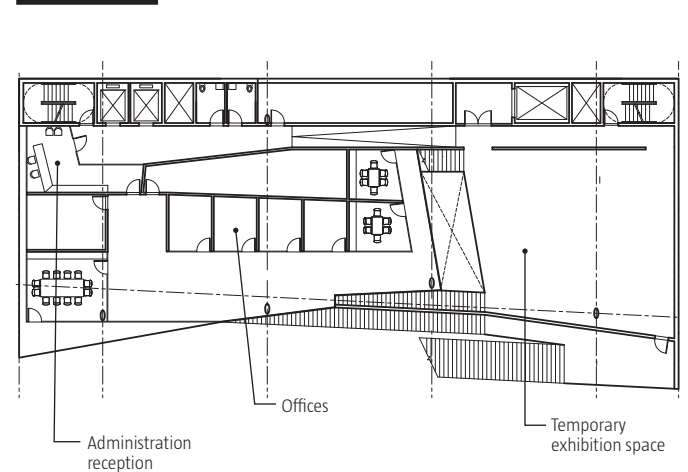
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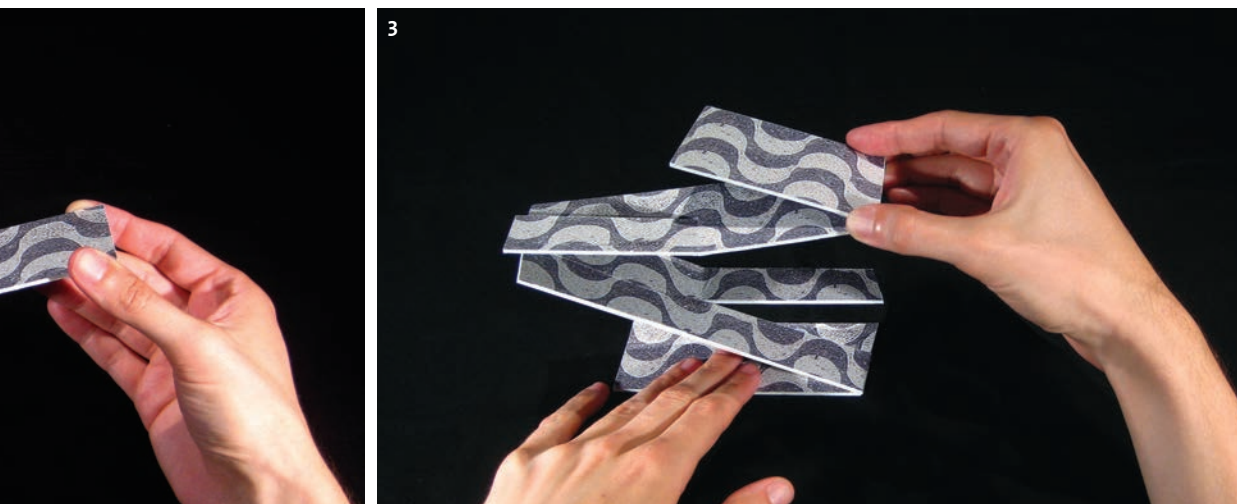


2





**Ground Floor Plan****Second Floor Plan****Third Floor Plan****Fifth Floor Plan**



1-3. This progression of images shows the development of the system of exterior ramps that ascend from street level to the roof of the museum. The concept begins with a flat boulevard, like the adjacent Copacabana beach promenade, with its wavy paving pattern, designed by Roberto Burle Marx. The boulevard is subjected to multiple folds and divisions, creating both a vertically oriented system of circulation and dynamic new spaces in the voids between the ramps.



4. A central void in the building will be broken up by a series of ramps that take visitors to split-level galleries, specialized exhibition rooms, and the public entertainment venues.

5. Exhibition display strategies are still under development, but one of them is to suspend the objects, such as shoes and hats of iconic film figures, on clear shelving, making them seem to float in air.



WHAT IF THE PAGES OF A BOOK OPENED INTO A BUILDING?

RIVER CENTER LIBRARY

Trahan Architects

SITE The Baton Rouge River Center, an urban area bridging cultural and civic districts, adjacent to a green boulevard.

PROGRAM A five-story public library with perimeter ramp circulation around central stacks.

SOLUTION The folded form of the library building is derived from sheets of paper, connected at the corners and then lifted to make a lattice. “It is interesting,” juror Diane Hoskins said. “It’s a play with the geometry.” But local firm Trahan Architects took this beyond a simple formal gesture, creating gently sloped stairs along the perimeter that provide circulation through, and determine the program of, the building.

The stacks are located at the center of the building on concrete slabs, and the edges of those slabs are finished and exposed to the visitors as they walk up the stairs to reach the next level. Each floor is accessible via both the stairs and a central elevator. “I think it’s pretty impressive,” juror John Peterson said. “For me, the challenge with libraries is the relationship between how one moves through the stacks and deals with access. This solution is pretty nice.”

A void between the perimeter ramps and the concrete slabs that support the stacks allows visitors to see multiple levels of the library at once, an effect that intrigued juror Adele Chatfield-Taylor. “I like the way it is porous going vertically,” she said. “That’s very attractive in a library, because it makes you curious about the rest, the way it gets used.”

Project Credits

Project River Center Library, Baton Rouge, La.

Client East Baton Rouge Parish Library—David Farrar (library director)

Architect Trahan Architects, Baton Rouge, La.—Trey Trahan (principal architect); Mark Hash (senior designer); Emma Chammah, Christian Rodriguez, Ivan O’Garro (project team)

Structural Engineer LBYD—Dennis Tow

M/E/P and Life Safety Engineer Associated Design Group—Larry Blanchette (mechanical); Tom VanDeventer (electrical); George Gregory (plumbing); Glen McBride (life safety)

Size 54,000 square feet

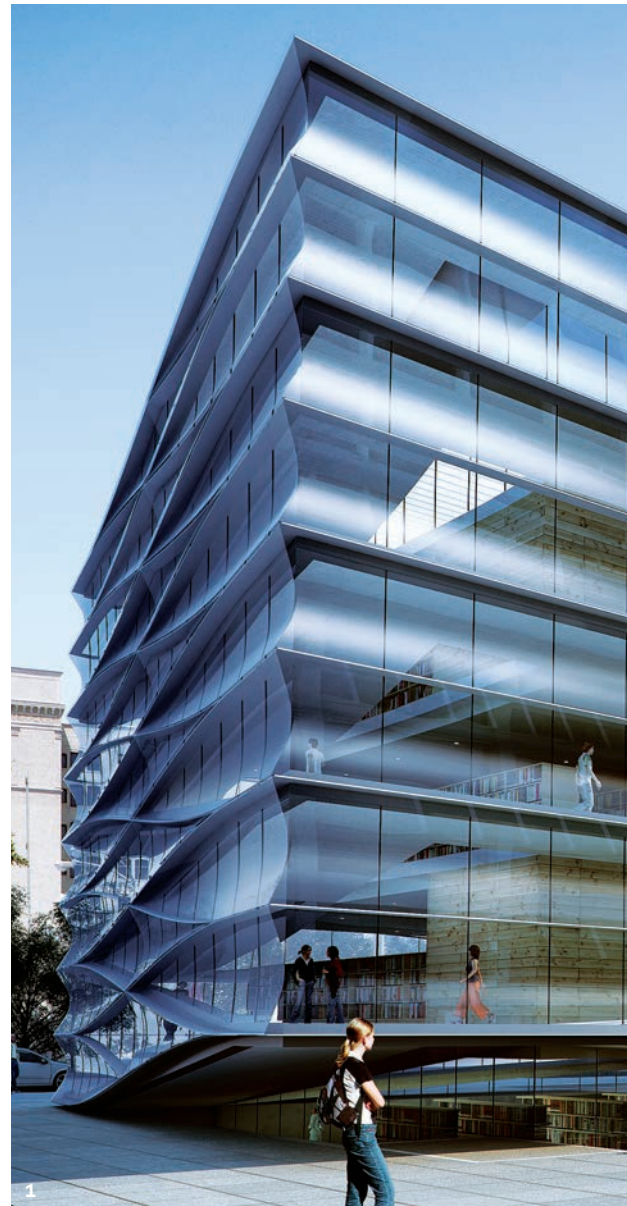
1. The façade of the River Center Library is formed from a framework of crisscrossing steel that is infilled with concave glass panels, which give the building an accordion-like appearance. The perimeter glazing allows maximum daylight into the interior while maintaining a transparency that allows passersby to see the people and books within.

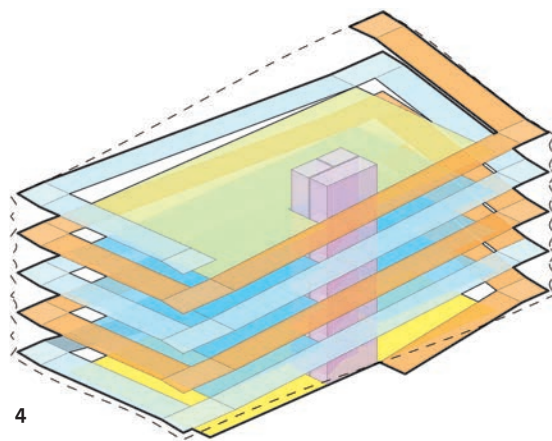
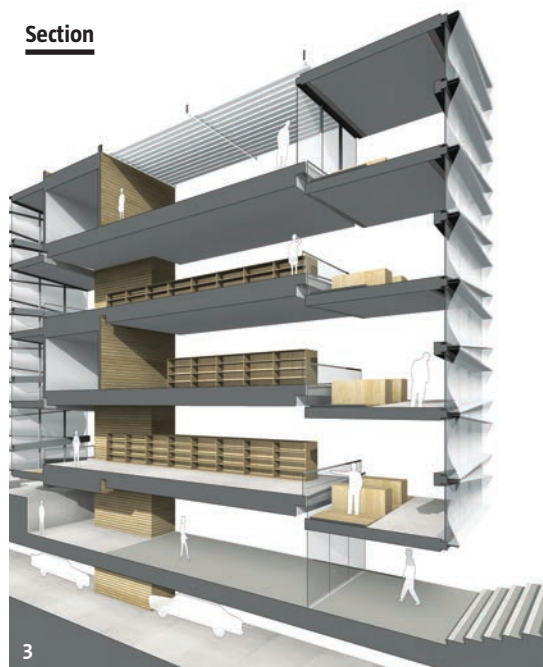
2. A void between the circulation ramps and the central floor plates allows visitors to take in multiple levels from one vantage point. Because the concrete floor slabs appear to float, their finished edges become part of the visual experience.

3. The section shows the stacks on thick concrete slabs, anchored by an off-center core that minimizes the need for columns. Encircling the central slabs are the gently sloped stair-step ramps that provide circulation through the building.

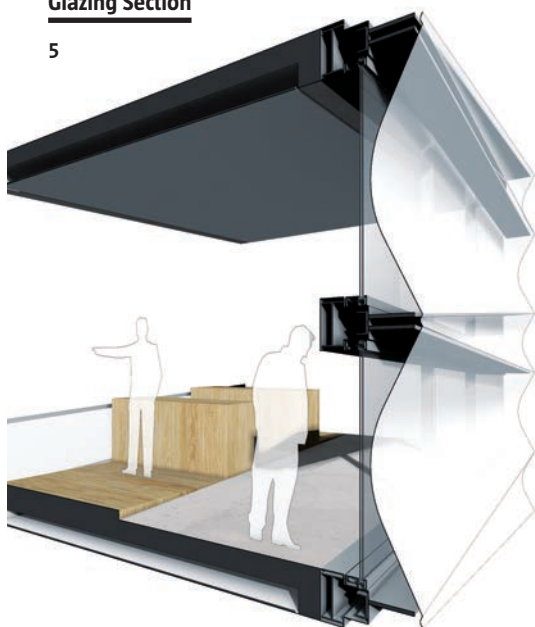
4. This circulation diagram shows a double helix of ramps that winds around the central stacks, choreographing the visitor experience and progression through the library.

5. Flat vision glass on the interior-facing side of the façade is paired with an exterior layer of concave glass. In addition to lending aesthetic interest to the front of the building, this material changes the focus and refraction of the light, controlling the intensity of natural light as it enters the building.



**Section****Glazing Section**

5



THE JURY

1. James Richârd founded Phoenix-based design firm Richârd + Bauer with interior designer Kelly Bauer in 1996. The firm's body of work includes residential, institutional, research, and higher education projects—with a specialty in library design—and most of its portfolio is located in the southwestern United States. The firm has won more than 50 local, national, and international awards for its work and was selected for the Architectural League of New York's Emerging Voices program in 2001. Richârd is a graduate of the University of Arizona.

2. Diane Hoskins is an executive director at Gensler and oversees the firm's professional development. Hoskins has a degree in architecture from the Massachusetts Institute of Technology and an MBA from the University of California, Los Angeles, and also serves as a regional managing principal at Gensler, in charge of six offices in the Southeast. She is a regent of the American Architectural Foundation and a member of the AIA College of Fellows.

3. John Peterson is the founder and president of San Francisco-based Public Architecture, a nonprofit organization dedicated to solving urban problems through design. He serves on several local committees and has mayoral appointments to both the San Francisco Green Vision Council and the Open Space Task Force. Peterson also maintains his own practice, Peterson Architects, which specializes in single and multifamily residences, light commercial, and pro bono projects, including operations and clinic space for the Homeless Prenatal Program.

4. Sarah Dunn founded Chicago-based architecture and urban design firm UrbanLab with Martin Felsen in 2000. It is the winner of the 2009 Latrobe Prize from the AIA for its research project "Grow Energy/Water: Using the grid to get off the grid." The recipient of a B.Arch. and M.Arch. from Columbia University, Dunn also is the director of research at Archeworks (Stanley Tigerman's alternative and multidisciplinary design school in Chicago) and an assistant professor at the University of Illinois at Chicago School of Architecture.

5. Stan Allen currently is serving as dean of the School of Architecture at Princeton University and as a principal at his eponymous Brooklyn, N.Y.-based firm, which was established in 1990. His portfolio includes projects ranging from a prototype for the Houses at Sagaponac in Long Island, N.Y., and a master plan for Taichung, Taiwan, a project that won a P/A Award in 2007. Allen has a B.A. from Brown University, a B.Arch. from the Cooper Union, and an M.Arch. from Princeton University.

6. Adele Chatfield-Taylor has served as the president of the American Academy in Rome since 1988. Chatfield-Taylor has made a career in historic preservation and arts administration; she previously worked with the New York City Landmarks Commission, served as director of the Design Arts Program for the National Endowment for the Arts in Washington, D.C., and taught as an adjunct professor at the Columbia University Graduate School of Architecture, Planning and Preservation.

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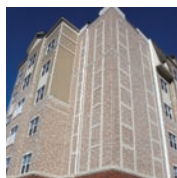
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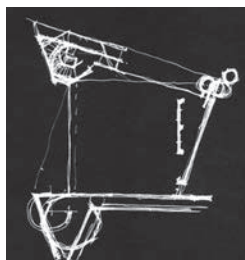
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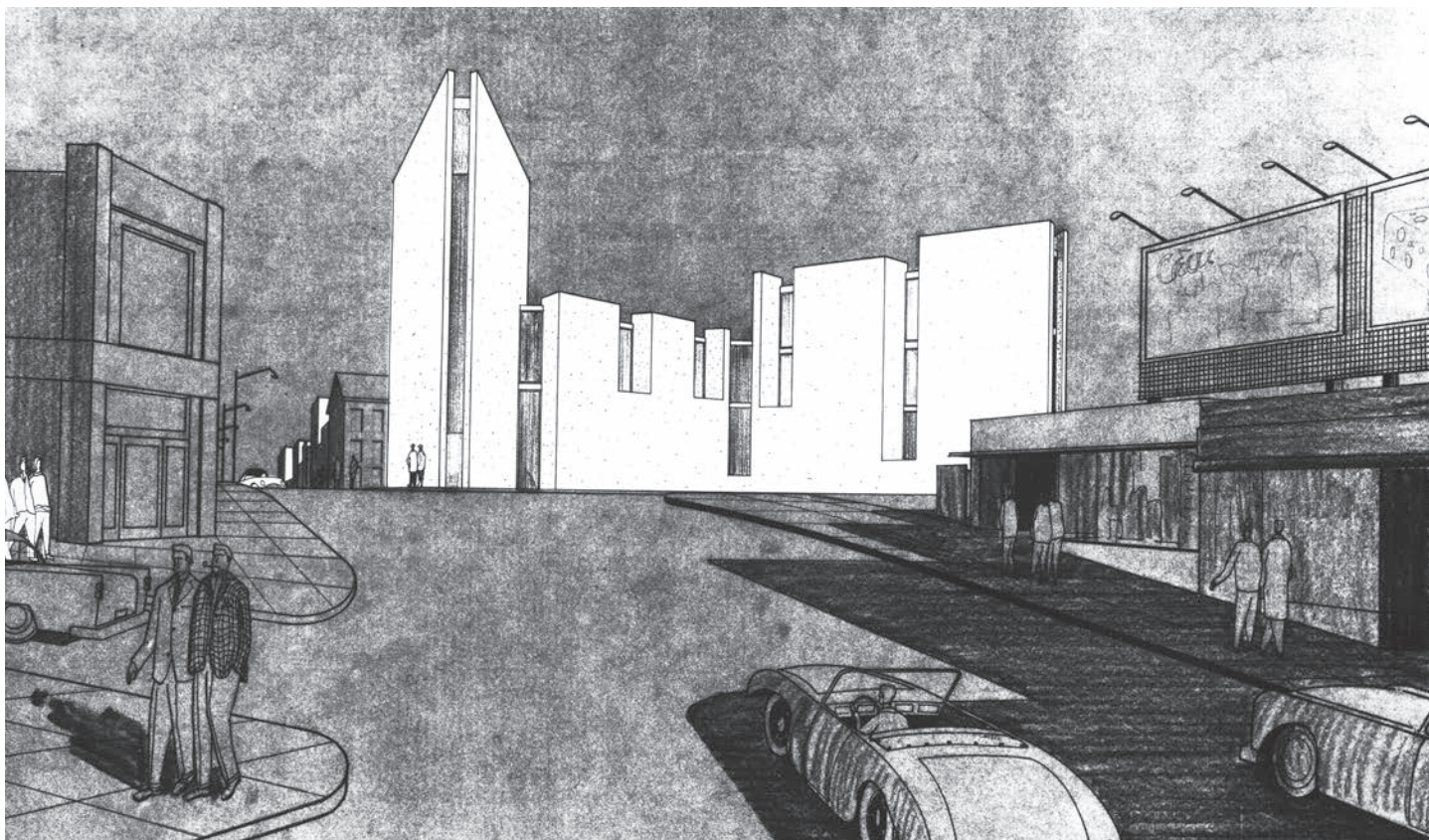
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→1961 P/A AWARD

UTILITARIAN LANDMARK



THE NEW HAVEN FIRE HEADQUARTERS BY EARL CARLIN, WITH PETER MILLARD AND PAUL POZZI, SPARKED A JURY DUSTUP OVER ITS PLACE IN THE CITYSCAPE.



TEXT BY JOHN MORRIS DIXON

1961 P/A Awards Jury

Charles Colbert
O'Neil Ford
Philip Johnson
Walter Netsch
Chloethiel Woodard Smith

THE DESIGN OF the New Haven, Conn., Central Fire Station won its award over the vehement objections of jury chairman Charles Colbert, then dean of architecture at Columbia University, who maintained that such a facility didn't call for "foreground architecture." Chloethiel Smith (the very first woman juror for the P/A program) countered that "a firehouse should be played up." While fellow jurors focused on the building's place in the community, Philip Johnson commented on the design's pedigree: "It is not easy for me to sympathize with this stage-set, Expressionist, New Brutalist, Yale approach, but I do defend their right to say this."

The city of New Haven envisioned this prominently sited project as a "gateway" to its Wooster Square redevelopment area. And the architects had produced a

vigorously sculptural—while functionally admirable—design. The facility was completed in 1962 and still serves as a bold introduction to its neighborhood. Its Brutalism is a lot less aggressive than that of Paul Rudolph's Art and Architecture building, which opened a year later on the nearby Yale campus.

The fire station's smooth concrete flanks are scored with subtle vertical grooves; today, its exposed concrete—inside and out—looks very good for its age. Remarkably few changes have been made: Air-conditioning improvements have added more exposed ducts; a top-floor recessed porch has been enclosed for offices. The sleekly detailed aluminum-and-glass overhead doors for the trucks are original, and fire-fighters still slide down the same brass poles. □

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