

The image features a modern, silver-colored ceiling fan with six blades, set against a background of blue acoustic foam. The fan's central hub is cylindrical and metallic. The blades are long and narrow, with a slight curve. The background consists of a grid of blue, pyramid-shaped acoustic foam tiles.

MacroAir
engineers of air™

SOMETHING NEW IS IN THE AIR.

The all-new AirElite™ utilizes the genius of our patented 6ixBlade™ HVLS technology and packages it into an ultra-sleek aluminum power unit housing. Incredibly efficient, AirElite offers unsurpassed air movement for the ultimate in minimalistic industrial design. Want to learn more about the numerous benefits of MacroAir's HVLS technology? [Download our whitepaper "How HVLS Technology Works" at macroairfans.com/cooler.](https://macroairfans.com/cooler)

A 20' AIRELITE CAN COOL

10,000 sq ft

MOST SAVE **30%**

INSTALLATIONS or more on cooling costs

FACT CUSTOMERS REPORT ADJUSTING
A/C SET POINTS BY 5-15 DEGREES.

NASA
DESIGNED AIRFOIL

INCREDIBLY
QUIET  **<45 DB**

 **FEELS**
15°
COOLER

THE ONLY
HVLS FANS
to earn AMCA
certification



© 2013 MacroAir Technologies, Inc. 1995 - 2013 All Rights Reserved

COSTS PENNIES AN HOUR TO OPERATE.



FLOOR JET CIRCULATION =
**360 DEGREE
COOLING**

LIFETIME WARRANTY 
ON HUBS, BLADES AND FRAME

FACT FEWER BLADES CREATE THE SAME
AIR MOVEMENT AS TEN BLADES.

**CUSTOMIZE WITH YOUR FAN
WITH POWDER-COATED**

COLORS

FACT A SINGLE MACROAIR FAN CAN
SUPPLEMENT OR REPLACE AN
HVAC SYSTEM.

Transit-Oriented Denver 70 Bob Stern's Bush Library 110
Paper Miracles 66 David Benjamin, Scientist 78 L.A. on L.A. 92

ARCHITECT

THE MAGAZINE OF THE AMERICAN INSTITUTE OF ARCHITECTS

THE NEW RIJKSMUSEUM

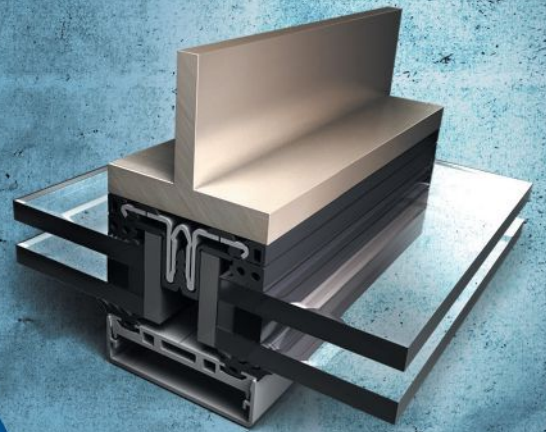


Project: Dallas City Performance Hall

Location: Dallas, TX

Architect: Skidmore, Owings & Merrill LLP
and Corgan Associates

Product: SteelBuilt Curtainwall Infinity™ System
and SteelBuilt Window & Door® Systems



BEST SUPPORTING ROLE IN A DRAMATIC PERFORMANCE

Build your supporting cast without the limitations of traditional aluminum frames. Open with taller free spans and larger lites of glass. The unobstructed views, smaller frame profiles and thinner profile depths of steel deliver an artistic vision that blends the indoors and outdoors. Set the stage with durable steel curtain walls and window & door systems.

STEELBUILT

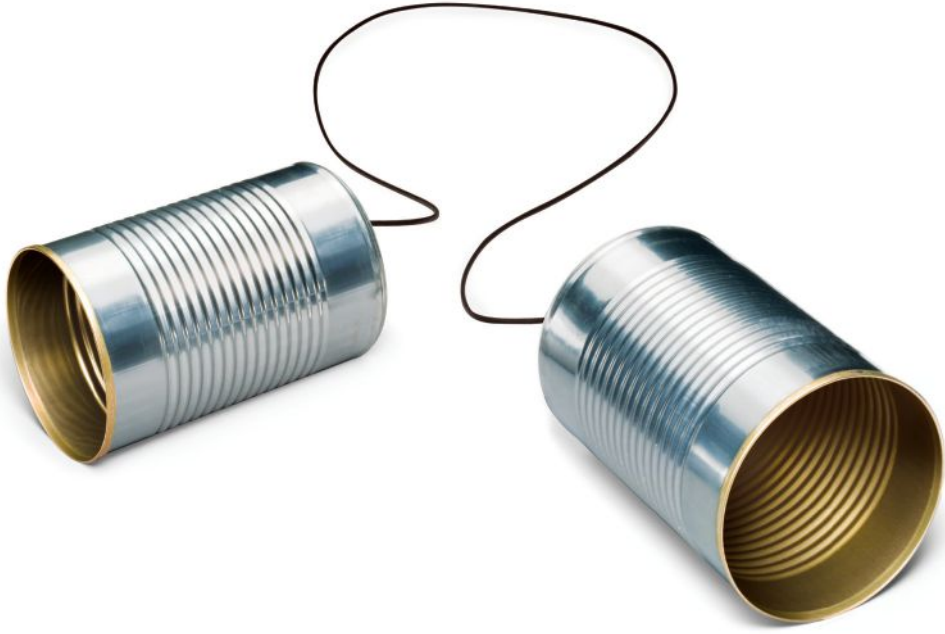
Where Strength Meets Design™



THE NEW tgpamerica.com | 800.426.0279



ARCHITECTURAL
one source. many solutions.®



BIM



BIM IQ®

Like smartphones have revolutionized how people communicate, BIM IQ® will revolutionize Building Information Modeling (BIM). How does it differ from BIM? Change the glass option or mullion design—only BIM IQ® will show you that change from any view of your project, interior or exterior, in its precise location, on any day of the year! That's right, and you not only see what it looks like, BIM IQ® calculates the energy data based on your selections—no waiting. **Visit BIMIQ.com** and submit your project to see if it is a candidate for BIM IQ®.



Oldcastle BuildingEnvelope®

Engineering your creativity™

Circle no. 217 or <http://architect.hotims.com>

CONTENTS

100 RIJKSMUSEUM RENOVATION

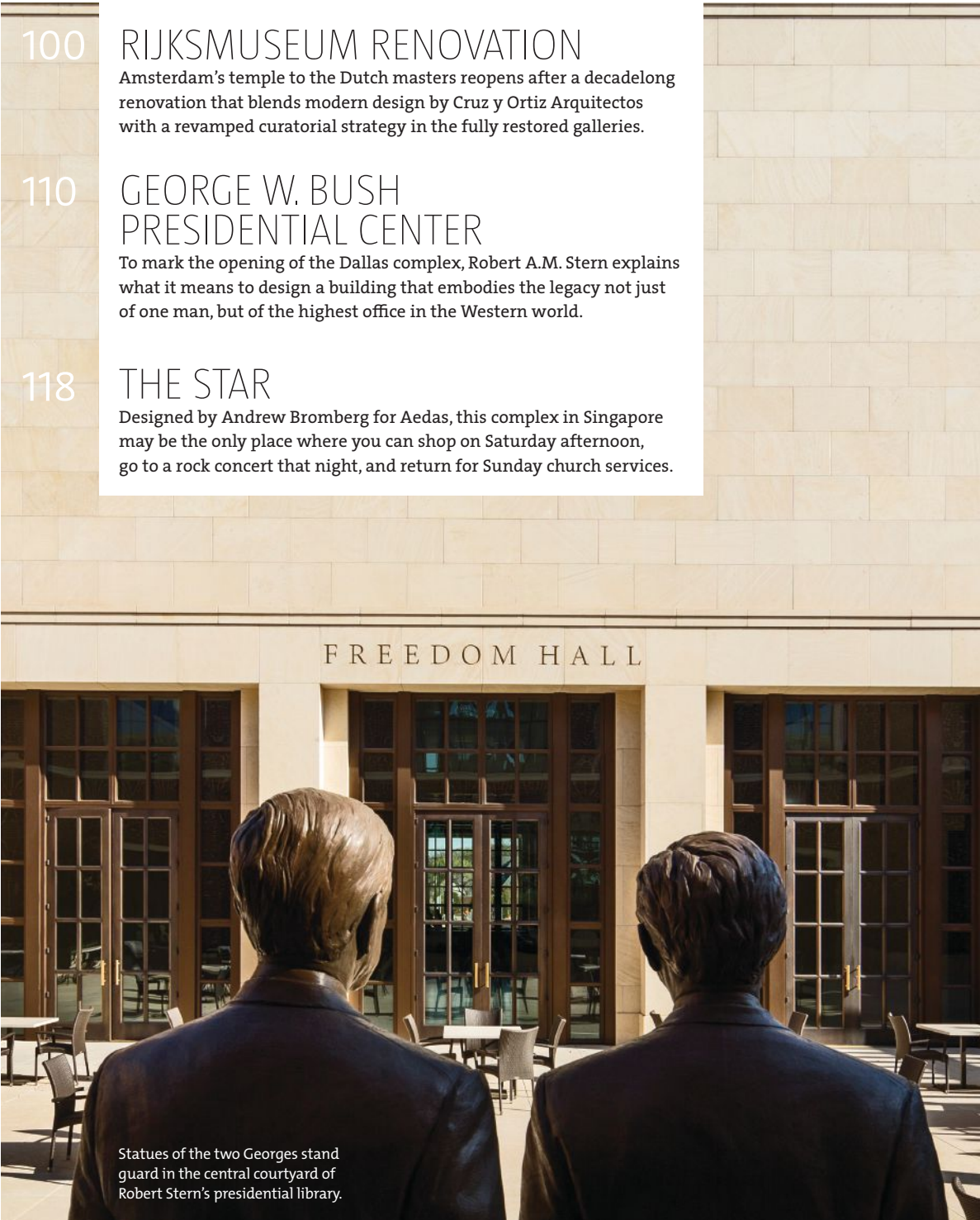
Amsterdam's temple to the Dutch masters reopens after a decadelong renovation that blends modern design by Cruz y Ortiz Arquitectos with a revamped curatorial strategy in the fully restored galleries.

110 GEORGE W. BUSH PRESIDENTIAL CENTER

To mark the opening of the Dallas complex, Robert A.M. Stern explains what it means to design a building that embodies the legacy not just of one man, but of the highest office in the Western world.

118 THE STAR

Designed by Andrew Bromberg for Aedas, this complex in Singapore may be the only place where you can shop on Saturday afternoon, go to a rock concert that night, and return for Sunday church services.



Statues of the two Georges stand guard in the central courtyard of Robert Stern's presidential library.

ONLINE

FRESH ARCHITECTURE, EVERY DAY

Want more coverage of design, products, culture, technology, and business? We are so darn productive that it's impossible to fit every word and image into the monthly print edition of ARCHITECT. If you like the magazine, then you'll find even more good stuff online at architectmagazine.com.

CONTACT US

We want to hear from you. On pages 8 to 12, you'll find all of the contact information for our editors and sales representatives—as well as where to send information about changing your address, ordering back issues, uploading your projects to our website, and more. If we feel your correspondence would benefit the rest of the readership, we may publish it in our Letters section, which is on page 18 in this issue.

ON THE COVER

The new Rijksmuseum. Photo by Pedro Pegenaute

You can never have too much of a free thing.

Request a free sample and learn more about RAB's
full line of outdoor LED luminaires at RABLED.com

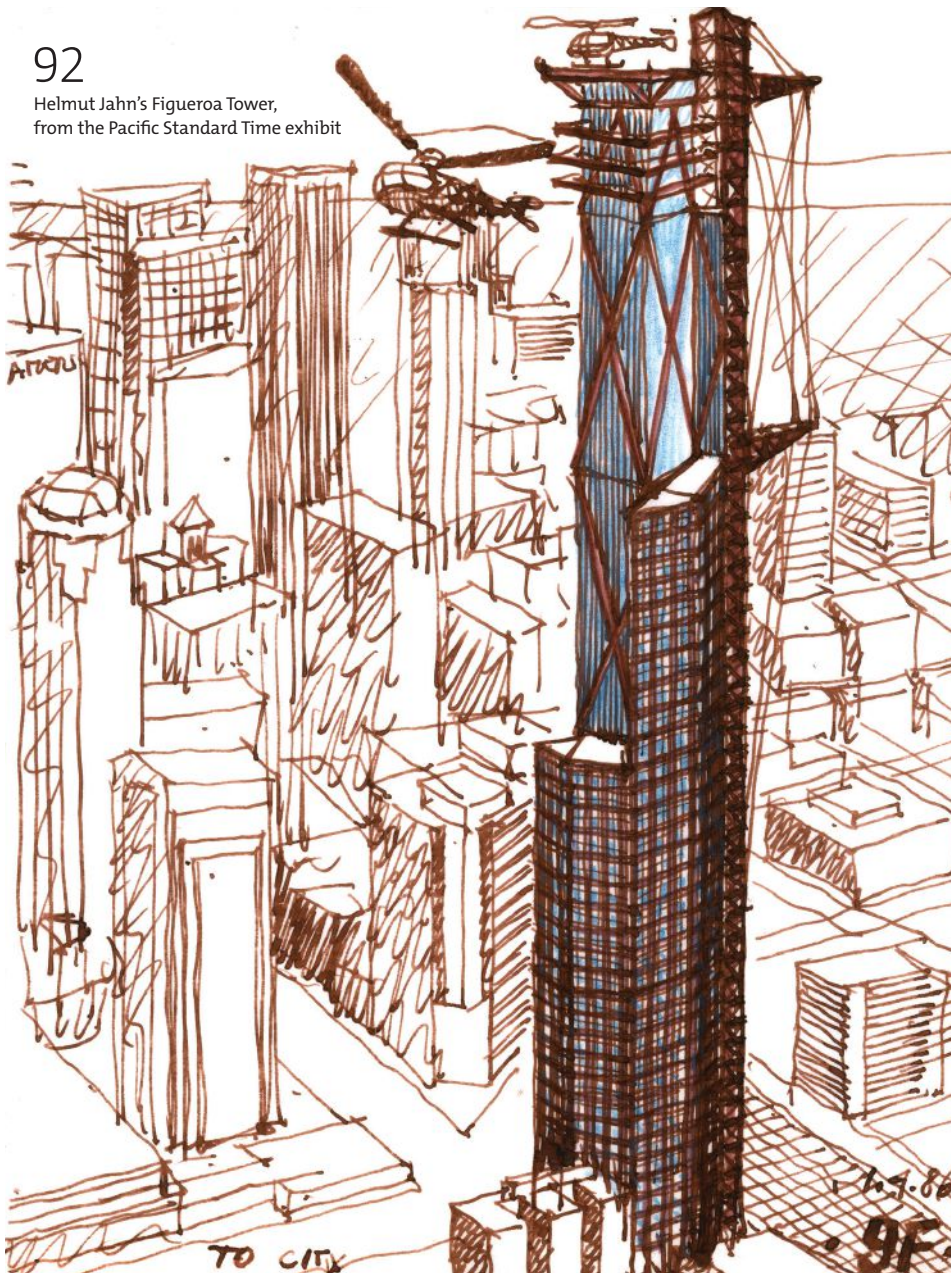


*Winner of Three NGL Awards—
The Most Won by a Single Lighting Brand in 2012!*
Circle no. 435 or <http://architect.hotims.com>

RAB[®]
LIGHTING
Designed beyond standards.
Engineered to perform.

92

Helmut Jahn's Figueroa Tower,
from the Pacific Standard Time exhibit



FRONT

14 DIALOGUE

On the fate, and merits, of Tod Williams Billie Tsien Architects' American Folk Art Museum.

23 FRONT

A farewell to Paolo Soleri, the 2013–14 Rome Prize Fellows, speaking with Denise Scott Brown, the AIA's Small Projects winners, Weiss/Manfredi gets Kent State, positive indicators for intern employment, and more ...

43 AIARCHITECT

Educating the next generation of architects, bringing performance metrics to the forefront, and evaluating evidence-based design.

53 PRODUCTS

Historic renovations, a green façade as object lesson for students of sustainability, wallpaper makes an extremely useful comeback, and lots of new products.

CENTER

70 MILE HIGH ON RAIL

Denver's close relationship with the car isn't over, but transit-oriented development is starting to take the city in a new direction.

78 SHAPE SHIFTER

David Benjamin extols the virtues of bacteria as building blocks for the architecture of the very near future.

84 DON'T FORGET THE BURBS

This is the global age of the city. But June Williamson's new book, *Designing Suburban Futures*, reminds us that there are plenty of good reasons not to give up on suburbia.

92 L.A. HISTORICAL

Pacific Standard Time, an ambitious series of shows, attempts to unravel the complicated architectural legacy of Los Angeles. Is the city of eternal youth finally embracing its past?

BACK

136 PAST PROGRESSIVES

For an art center in Mansfield, Ohio, Don Hisaka created an enduring example of design clarity.

53

Knox Innovation Training Opportunity
and Sustainability Centre



inspired to create the nation's largest Net-Zero community

Architect:
Studio E Architects - San Diego, CA

Details:
40,000 LF total coverage
Magna-Loc 180 Roof
7/8" Corrugated Wall
Vertical Seam Canopy
7 custom colors

When architects of UC Davis West Village set out to raise the bar on sustainable design, they turned to Metal Sales™ roof and wall systems.

With panels formed from just a single sheet of the world's most recycled material – steel – and protected with durable cool coatings, Metal Sales™ roof and wall systems represent the ultimate in material and energy efficiency. Simply sustainable.

Circle no. 287 or <http://architect.hotims.com>

Be inspired.

ms metal sales[™]
manufacturing corporation

InspiredBuilding.com



THE BEAUTY OF RESISTANCE

Everyday protection from mother nature. **ANYWHERE.**

Let MBCI show you how a beautiful metal roof can be designed to withstand some of the most extreme natural conditions.

- High Wind Loads – roof systems can be designed to resist up to 175 mph wind speeds
- Fire Resistance Ratings
- Highest Rating for Impact Resistance
- FM Rated
- Dade County Approved – the most stringent requirements in the nation
- Desirable Aesthetics

* Contact your local MBCI representative for more information on designing a metal roof to withstand extreme conditions.



Visit www.mbc.com/aresistance to learn more!
877.713.6224 • info@mbci.com

 [facebook.com/mbci.metal](https://www.facebook.com/mbci.metal)

 [@MBCImetal](https://twitter.com/MBCImetal)

Circle no. 248 or <http://architect.hotims.com>

CONTACT

Want to get in touch with an editor or sales representative? Order a back issue? Change the address for your subscription? Find all of the information you need on this and the following pages. Or, if you'd rather, go to architectmagazine.com and click "Contact" at the top of the page.

Submissions

LETTERS TO THE EDITOR

Send us an email. You can reach us at letters@architectmagazine.com. Letters may be edited for length, content, and style, and published in a future issue.

PROJECTS

If you have a building project that you think would be of interest to our readers, please go to architectmagazine.com, click "Projects," select "Add a Project," and upload images, project credits, and a description directly to our website. Our design editors review every submission for possible publication in print and for promotion online.

ARTICLES

ARCHITECT does not accept unsolicited articles. If you have an idea for a story, please email a brief description and writing samples to senior editor Eric Wills at ewills@hanleywood.com.

PRODUCTS

To submit a product for consideration for publication, please email a press release and at least one image of the product to products@architectmagazine.com.

Edit Calendar & Media Kit

Please visit architectmediakit.com.

Subscriptions, Customer Service, and Back Issues

Email arch@omeda.com or call 888.269.8410 (toll-free in USA or 847.291.5221). You can also visit architectmagazine.com and click on "Subscribe" (subscriptions only). Allow six to eight weeks for the first issue.

ANNUAL SUBSCRIPTION RATES

US: \$59; Canada: \$69;
Other countries: \$199 (12 monthly issues)

SINGLE-COPY PRICES

US: \$10; Canada: \$15; Other countries: \$20

Continuing Education

We have more than 200 free courses to help you stay current with your learning requirements: To register, please visit architectmagazine.com and click "Continuing Ed" at the top of the page.

Newsletters

ARCHITECT produces two free email newsletters: the ARCHITECT NEWSWIRE, which is a daily compilation of our top stories, and the ARCHITECT WEEKLY, which keeps you current on all of the top stories from architect and its Hanley Wood sister publications. Subscribe to one or both at architectmagazine.com by clicking "Newsletter" at the top of the page.

Digital Edition

You can read any issue of ARCHITECT on your computer. Read it while online, or download the PDF of the issue to read offline. Go to architectmagazine.com and click on "Magazine" at the top of the page.

Architect on Mobile

In addition to visiting our website, architectmagazine.com, there are two ways that you can read architect on your iPad or iPhone. With our ARCHITECT MAGAZINE READER app, download the digital version of our latest print edition or go back through our archives to find an issue you missed. With our ARCHITECT NEWS app, keep up with all of the news, products, and projects as they go live on our website.

Reprints

Wright's Media
877.652.5295 ext. 102
niademarco@wrightsmedia.com

Address Changes

AIA MEMBERS
Call 800.242.3837, and press 2

ALL OTHERS

ARCHITECT
P.O. Box 3494
Northbrook, IL 60065-9831

Hidden in Plain Sight

Clear fire rated solutions that blend seamlessly



Products: SuperLite II-XL 60 in GPX Framing
Project: CCTC Health Sciences Building (Sumter, SC)
Architect: LS3P Associates Glazier: Charlotte Glass

Visit us at Booth 1347 at the AIA Convention



888.653.3333
www.safti.com/am



SAFTI FIRSTTM
FIRE RATED GLAZING SOLUTIONS

© 2013 SAFTI FIRST

Circle no. 404 or <http://architect.hotims.com>

Big fans
Small fans
Award-winning fans
Quiet fans
Efficient fans
Stylish fans
Tough fans
Powerful fans

We've designed the right fan for your project.

Although they're whisper quiet, Big Ass Fans® make a bold statement about your commitment to sustainability and design. Whether you're working on a restaurant, university or your own office, Big Ass Fans has the product line and expertise to enhance the project. Our project consultant team offers design support and assistance while LEED® Accredited Professionals can tell you how Big Ass Fans contribute to LEED certification.

"We didn't specify Big Ass Fans for aesthetics, but they turned out to be the centerpiece of the project."

—Jason Gamache, Architect/Sustainability Coordinator, McCool Carlson Green



Call or visit us online to learn about CE credits or to schedule a lunch and learn. Or get a free Big Ass Fans coffee mug when you use promo code ARCH513.
888-958-6525 | bigassfans.com/arch



BIG ASS FANS®
No Equal.

MANUFACTURED IN  LEXINGTON, KENTUCKY

Circle no. 72 or <http://architect.hotims.com>

ARCHITECT

THE MAGAZINE OF THE AMERICAN INSTITUTE OF ARCHITECTS

EDITOR-IN-CHIEF
Ned Cramer, Assoc. AIA
ncramer@hanleywood.com

MANAGING EDITOR
Greig O'Brien
gobrien@hanleywood.com

ART DIRECTOR
Robb Ogle
rogle@hanleywood.com

DESIGN AND TECHNOLOGY

SENIOR EDITOR, DESIGN
Katie Gerfen
kgerfen@hanleywood.com

ASSOCIATE EDITOR, TECHNOLOGY
Wanda Lau
wlau@hanleywood.com

ASSISTANT EDITOR, DESIGN
Deane Madsen, Assoc. AIA
dmadsen@hanleywood.com

MULTIMEDIA

VIDEO PRODUCTION MANAGER
Kaitlyn Auchincloss
kauchincloss@hanleywood.com

COLUMNS AND FEATURES

SENIOR EDITOR, FEATURES
Eric Wills
ewills@hanleywood.com

ONLINE
SENIOR EDITOR, ONLINE
Kriston Capps
kcapps@hanleywood.com

ASSOCIATE EDITOR, ONLINE
Lindsey M. Roberts
lmroberts@hanleywood.com

SENIOR WEB PRODUCER
Armando Manzanares
amanzanares@hanleywood.com

ART

SENIOR GRAPHIC DESIGNER
Melissa Meyers
mmeyers@hanleywood.com

GRAPHIC DESIGNER
Jessica Rubenstein
jrubenstein@hanleywood.com

COPY AND RESEARCH

QA/COPY EDITOR
Alexandra Rice
arice@hanleywood.com

PRODUCTS

Jennifer Brite

CONTRIBUTING EDITORS

Aaron Betsky; Blaine Brownell, AIA;
Elizabeth Evitts Dickinson; John Morris Dixon, FAIA;
Thomas Fisher, Assoc. AIA; Joseph Giovannini;
Cathy Lang Ho; Vernon Mays; Mimi Zeiger

CONTRIBUTING ARTISTS

Ian Allen, Peter Arkle, Catalogtree,
Jason Fulford, Noah Kalina

EDITORIAL ADVISORY COMMITTEE

Fredric M. Bell, FAIA; Renee Cheng, AIA; Ned Cramer, Assoc. AIA; Yolande Daniels, Assoc. AIA; Sarah Dunn;
Andrew Freear; George H. Miller, FAIA; Randy Peterson, FAIA; James Timberlake, FAIA

COMMERCIAL DESIGN

EXECUTIVE VICE PRESIDENT
Ron Spink
rspink@hanleywood.com 202.736.3431

EDITORIAL DIRECTOR
Ned Cramer, Assoc. AIA
ncramer@hanleywood.com

GROUP PUBLISHER
Dan Colunio
dcolunio@hanleywood.com 202.736.3310

ADVERTISING

REGIONAL SALES MANAGER, NORTHEAST, SOUTH CENTRAL
Michael Lesko
mlesko@hanleywood.com
203.445.1484

REGIONAL SALES MANAGER, CANADA
D. John Magner
jmagner@yorkmedia.net
416.598.0101, ext. 220

GROUP PUBLISHING SUPPORT MANAGER
Angie Harris
aharris@hanleywood.com

REGIONAL SALES MANAGER, MID-ATLANTIC, SOUTHEAST
Michael Boyle
mboyle@hanleywood.com
773.824.2402

ACCOUNT MANAGER, CANADA
Colleen T. Curran
ctcurran@yorkmedia.net
416.598.0101, ext. 230

INSIDE SALES
AD TRAFFIC MANAGER
Annie Clark

REGIONAL SALES MANAGER, WEST
Mark Weinstein
mweinstein@hanleywood.com
562.598.5650

REGIONAL SALES MANAGER, CHINA, HONG KONG, TAIWAN
Judy Wang
judywang2000@yahoo.cn
0086.10.64639193

MARKETING
MARKETING DIRECTOR
Stephen Roche
sroche@hanleywood.com

REGIONAL SALES MANAGER, MIDWEST, FL
Michael Gilbert
mgilbert@hanleywood.com
773.824.2435

REGIONAL SALES MANAGER, UNITED KINGDOM, EUROPE
Stuart Smith
stuart.smith@globalmedia-sales.co.uk
44.020.8464.5577

AUDIENCE MARKETING DIRECTOR
Mary Leiphart
mleiphart@hanleywood.com

NATIONAL ADVERTISING MANAGER, LIGHTING
Cliff Smith
csmith@hanleywood.com
864.642.9598

REGIONAL SALES MANAGER, DIGITAL MEDIA
Adam Mowrey
amowrey@hanleywood.com
724.612.9319

PRODUCTION
PRODUCTION MANAGER
Paige Hirsch

AD TRAFFIC MANAGER
Pam Fischer

EDITORIAL AND ADVERTISING OFFICES
One Thomas Circle, NW, Suite 600, Washington, DC 20005. Phone: 202.452.0800. Fax: 202.785.1974.

Copyright 2013 by Hanley Wood, LLC. Reproduction in whole or in part prohibited without written authorization. All rights reserved. Printed in the USA.

COLLABORATE IN BED

...OR AT WORK.

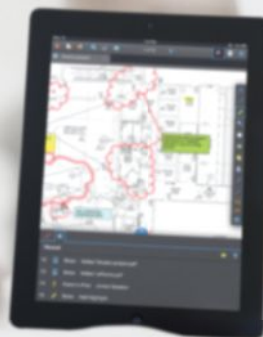
Sometimes your best work happens away from the office. Included in Bluebeam® Revu®, Bluebeam Studio™ allows you to store, access and edit an unlimited number of PDFs or any other file type in the cloud, for free. Use Studio Projects to go it alone and check out and edit files, regardless of your Internet connection. Or, start a Studio Session with project partners around the world and easily collaborate in real time, or any time, with shared PDF comments and markups.

Anything is possible.

www.bluebeam.com/accessanywhere



bluebeam®
NO LIMITS™





ARCHITECT

THE MAGAZINE OF THE AMERICAN INSTITUTE OF ARCHITECTS

HANLEY WOOD MEDIA

PRESIDENT, CONTENT
Bob Benz

SENIOR VICE PRESIDENT,
AUDIENCE OPERATIONS
Sarah Welcome

SENIOR DIRECTOR,
MEDIA SERVICES AND
ACCOUNT COORDINATION
Mari Skelnik

SENIOR DIRECTOR,
PRINT PRODUCTION
Cathy Underwood

EVENT PLANNER
Kristina Reardon

GENERAL MANAGER, ONLINE
Kim Heneghan

PREPRESS COORDINATOR
Betty Kerwin

HANLEY WOOD, LLC

CHIEF EXECUTIVE OFFICER
Peter Goldstone

VICE CHAIRMAN
Frank Anton

CHIEF FINANCIAL OFFICER
Matthew Flynn

CHIEF CUSTOMER OFFICER
David Colford

PRESIDENT, DIGITAL
Andrew Reid

PRESIDENT, EXHIBITIONS
Rick McConnell

PRESIDENT, METROSTUDY
Christopher Veator

EXECUTIVE VICE PRESIDENT,
CORPORATE SALES
Paul Tourbaf

EXECUTIVE VICE PRESIDENT,
EXECUTIVE PROGRAMS
Warren Nesbitt

EXECUTIVE VICE PRESIDENT,
STRATEGIC MARKETING SERVICES
Tom Rousseau

SENIOR VICE PRESIDENT,
STRATEGIC MARKETING SERVICES
& CONSUMER MEDIA
Jennifer Pearce

VICE PRESIDENT, MARKETING
Sheila Harris

VICE PRESIDENT, FINANCIAL
PLANNING & ANALYSIS
Ron Kraft

VICE PRESIDENT,
GENERAL COUNSEL
Mike Bender

EXECUTIVE DIRECTOR,
CORPORATE MARKETING
John Crosby

EXECUTIVE DIRECTOR, ACCOUNT
MANAGEMENT GROUP
Stuart McKeel

VICE PRESIDENT, CONFERENCES
AND EVENTS
Mike Bendickson

SENIOR DIRECTOR,
HUMAN RESOURCES
Curtis Hine



THE AMERICAN INSTITUTE OF ARCHITECTS

2012 BOARD OF DIRECTORS

OFFICERS: Mickey Jacob, FAIA, President; Helene Combs Dreiling, FAIA, First Vice President; Donald C. Brown, FAIA, Vice President; Susan Chin, FAIA, Vice President; Russell A. Davidson, AIA, Vice President; Debra S. Kunce, FAIA, LEED AP, Vice President; Richard DeYoung, AIA, Secretary; Gabriel Durand-Hollis, FAIA, Treasurer; Vicki Long, CAE, CACE Representative to the Executive Committee; Ashley W. Clark, Assoc. AIA, LEED AP, Senior Associate Director; Robert A. Ivy, FAIA, EVP/Chief Executive Officer.

DIRECTORS: David A. Argano, AIA, LEED AP; Matthew Barstow, Assoc. AIA; William J. Bates, AIA; Caroline E. Boyce, CAE; William J. Carpenter, PhD, FAIA; Sho-Ping Chin, FAIA, LEED AP; Stuart L. Coppedge, AIA, LEED AP; Mary P. Cox, FAIA, LEED AP; Miguel A. Del Rio, AIA; Nicholas Docous, AIA, LEED AP; Julia A. Donoho, Esq., AIA, LEED AP; Jerome L. Eben, AIA; Carl Elefante, FAIA, LEED AP; Mohamad Farzan, AIA, RIBA; Stephen Fiskum, AIA; L. Jane Frederick, FAIA, LEED AP; Mindy Fullilove, PhD; Steve Jernigan, FAIA, LEED AP B+C; Thad R. Kelly III, AIA; Gregory A. Kessler, AIA; George Kunihiro, FAIA; Glen S. LeRoy, FAIA; Michael Malinowski, AIA; E. Lanny McIntosh, AIA, LEED AP BD+C; Wayne Mortensen, Assoc. AIA; James Nader, FAIA; John V. Nyfeler, FAIA; Wendy Ornelas, FAIA; Francis Murdock Pitts, FAIA, FACHA, OAA; Larry C. Quenette, AIA; Elizabeth Chu Richter, FAIA; Burton L. Roslyn, FAIA; Anthony P. Schirripa, FAIA, IIDA; William D. Seider, FAIA; Bruce W. Sekanick, AIA, OAA; Steven Spurlock, FAIA, LEED AP; J. Cyril Stewart, AIA; Walter D. Street III, AIA; Mark G. Swenson, FAIA, LEED AP; Martha R. Tarrant, AIA, LEED AP BD+C; David Zach.

NATIONAL STAFF

EXECUTIVE TEAM: Robert A. Ivy, FAIA, Chief Executive Officer; Richard James, CPA Chief Operating Officer; Kathron Compton, Vice President, Marketing, Communications & Convention; Lisa Green, Vice President, Finance & Accounting; Susan McDaid, Hon. AIA, Vice President, Member & Component Resources; Paul T. Mendelsohn, Vice President, Government & Community Relations; Kevin Novak, Vice President, New Business Development & Digital Strategies; Ken L. Ross Jr., FAIA, Vice President, Design & Practice; Jay A. Stephens, Esq., Vice President & General Counsel.

MANAGEMENT TEAM: Marlene Bohn, SPHR, GPHR, Managing Director, Human Resources; Paula Clements, Hon. TSA, CAE, Managing Director, Component Resources and Collaboration; Kenneth Cobleigh, Esq., Managing Director & Counsel, Contract Documents Content; Pam Day, Hon. AIA, Corporate Secretary & Managing Director, Governance Administration; Andrew Goldberg, Assoc. AIA, Managing Director, Government Relations & Outreach; Christopher Gribbs, Assoc. AIA, Managing Director, Convention; Maan Hashem, PMP, CAE, Managing Director, Software & Products Services; Suzanna Wight Kelley, AIA, LEED AP BD+C, Managing Director, Organizational Strategy & Alliances; Kyle McAdams, AIA, Managing Director, Marketing & Business Development; Philip O'Neal, Managing Director, Information Technology; Jeffrey Raymond, Managing Director, New Business Development Technology; Cedric Rush, Managing Director, Member Support; Phil Simon, CAE, Managing Director, Communications & Publishing; Carolyn Snowbarger, Managing Director, Professional Development & Resources; Terri Stewart, CAE, Managing Director, Design & Practice Operations.

WHERE VINTAGE *and* MODERN COLLIDE®

BARN LIGHT ELECTRIC



Circle no. 71 or <http://architect.hotims.com>

800-407-8784 BARNLIGHTELECTRIC.COM

hanleywood



MADE IN AMERICA

***"If you can draw it,
we will build it. In steel."***

Dakota Brewer. Dale Brue. Steel Fabricators. "You got to appreciate what you do, and like doing it," Brue says. "Otherwise, what's the purpose? We're tryin' to teach the new guys what we do, and we do it in steel." They lay out beams, holes, cuts, angles and where the plates go on. Fabricate big box beams with three-, four-inch flanges. A 29-ton piece not uncommon. Couldn't even tell you how many tons fabricated since 1976 when Dale started at Zalk Josephs Fabricators. He gets up early. 3 AM. Never been late. Never.

They say compound miters are tough, but they handle them. Steel's forgiving. Weld it up, fill in little gaps. Proud of every one of their jobs. Like Ann & Robert H. Lurie Children's Hospital of Chicago. When the boss sold the project, Zalk came up with an innovative scheme: using cables to support the 14th, 15th and 16th floor. Shaved a couple of months off the duration of the project because of it.

Dakota Brewer. Dale Brue.
Made in America.
Like the steel they fabricate.



There's always a solution in steel.

312.670.2400
www.aisc.org/madeinamerica

Circle no. 45 or <http://architect.hotims.com>



IT'S AS THOUGH
THE MUSEUM
BOARD VOTED
TO INCINERATE
A GERHARD
RICHTER
PAINTING
BECAUSE IT
DIDN'T MATCH
THE DRAPES.

THE DAY MOMA DIED

BY CHOOSING TO TEAR DOWN TOD WILLIAMS BILLIE TSIEN ARCHITECTS' AMERICAN FOLK ART MUSEUM BUILDING, THE MUSEUM OF MODERN ART WRECKS ITS OWN CREDIBILITY AS A CULTURAL INSTITUTION.

THE MUSEUM OF MODERN ART in New York has announced that it will demolish Tod Williams Billie Tsien Architects' American Folk Art Museum by the end of the year. The museum (MoMA) bought the neighboring West 53rd Street building in 2011. The plan is to replace it with new galleries, which will link to yet more exhibition space in the base of a proposed mixed-use high-rise designed by Jean Nouvel for Hines, the development firm. No architect has been chosen to design the replacement, but it is difficult to imagine that MoMA will gain a finer work of museum architecture than the one that they are going to tear down.

What could possibly justify the demolition of this critically acclaimed building (which, by the way, is only 12 years old)? "MoMA officials said the building's design did not fit their plans because the opaque façade is not in keeping with the glass aesthetic of the rest of the museum," *The New York Times* reported on the day of the announcement. "The former folk [art] museum is also set back farther than MoMA's other properties, and the floors would not line up."

MoMA took some flack for choosing restrained modernist Yoshio Taniguchi to design its 2004 expansion, over short-listed provocateurs such as Rem Koolhaas and Herzog & de Meuron. Critic Paul Goldberger gave a largely favorable review of the completed facility in *The New Yorker*, with the following caveat: "The decision [to hire Taniguchi], I suspect, was based in part on disappointment with the avant-garde architects' proposals but mostly on the realization that the Modern is fundamentally a conservative institution."

The decision to tear down the Folk Art Museum exposes MoMA to far less flattering characterizations than conservatism. It's as though the museum board voted to incinerate a Gerhard Richter painting because it didn't match the drapes. MoMA must find a way to incorporate the folk art building into its expansion plans. What's at risk is not only a magnificent work by important contemporary architects, but MoMA's credibility as a champion of architecture.

I WROTE THE PRECEDING on April 10, the day the *Times* broke the news. Since then, petitions have appeared on Change.org calling for MoMA to reverse its decision, designers have begun to post reuse concepts at folkmoma.tumblr.com, and numerous individual and institutional voices have joined the chorus of protest.

I'm still floored by MoMA's anonymously stated concern about an aesthetic clash. As though visual juxtaposition and conceptual confrontation are somehow antithetical to modern art. *New York* magazine critic Jerry Saltz voices the opinion that Williams and Tsien's densely layered, highly textured interiors are "absolutely unusable." As though art cannot thrive in habitats with the slightest sensory interference. What nonsense.

Many profoundly affective art museums are the environmental opposites of the vast and austere post-expansion MoMA. I'm thinking, for instance, of eccentric historic house museums such as the Frick Collection in New York, the Musée Gustave Moreau in Paris, and Sir John Soane's Museum in London. These are the proper museological precedents for the Folk Art building, which occupies the footprint of a New York City rowhouse.

Such places can only spring from the visionary sensibilities of an artist, an architect, or a collector (or some combination thereof). How wonderful it is to view William Hogarth's celebrated series, *A Rake's Progress*, in Soane's tiny, skylit Picture Room, where the paintings hang salon-style on layers of hinged wooden panels. How tragic it would be to stick them in some white-painted drywall box.

MoMA possesses many collections that could benefit from the rich confines of the former folk art building. For example, those famous Mies drawings would look fantastic. (Hint.) Alas, the Modern seems determined to banish idiosyncrasy from the premises.

Reed Crumriddle



AS REAL AS IT GETS.

It's no easy feat to make the world's most believable architectural stone veneer. To get the whole story on how we do it, visit EldoradoStone.com/SeeAndBelieve

ELDORADO  STONE

A HEADWATERS COMPANY

Circle no. 296 or <http://architect.hotims.com>



COLOR: MONTECITO | PROFILE: CLIFFSTONE

LETTERS



Front, March 2013

The number that sticks out to me in the March edition is 53,000: the number of jobs lost as a consequence of the sequester's impact on cuts to HUD programs. This incredibly high number doesn't even include other job cuts due to the sequester. Federal projects are on hold and healthcare construction is in an abyss. This is unconscionable and should not be happening. The AIA and architects throughout the land need to make it known that this adolescent behavior of one-upmanship by our elected leaders is not to be tolerated.

LAWRENCE C. WITKOWSKI, AIA, ATLANTA

Dialogue, March 2013

I commend you for having come to grips with the absurd modernist association of classicism with fascism. Yes, Hitler and Mussolini liked the Classical, but, as most Americans ought to know, so did Jefferson and the rest of our founding fathers. As a contemporary classicist, I am deeply resentful of the many modern

architectural historians who branded the Classical as Fascist while the Bauhaus masters, driven out by Hitler, came to the States to totally subvert our own Classical tradition in the wake of World War II. Why then, do you find it "difficult to separate the architecture of National Socialists from the clientele"? In referring to Léon Krier as a Luddite, you do nothing to encourage the careful sense of "balance" that you recommend.

ALVIN HOLM, AIA, PHILADELPHIA

Hives for Minds, February 2013

For a magazine that claims to channel innovation, I expected the tone on this subject to be critical of the bloated economics of student housing—now a marketing tool, without regard to continued costs for maintaining these spaces. I always find it a bit uncomfortable to view the latest image of a university's new three-story space, fully glazed, containing a ping-pong table or lounge seating. Where is Ned Cramer's liberal guilt when you really need it? MIKE RYAN, AIA, PHILADELPHIA

Contact Us:

Letters, c/o ARCHITECT
Hanley Wood
One Thomas Circle N.W.
Ste. 600
Washington, D.C., 20005

letters@
architectmagazine.com



More good news for our graduating students & alumni: Intern architect employment numbers are up, via @architectmag <http://ow.ly/ka01j>

— @ND_ARCH

The dream of #Arcosanti will live on. RIP #architect Paolo Soleri: <http://z.umn.edu/dar>

— @UOFMDESIGN

Architecture profession is like "19th-century upper-middle-class men's club." —Denise Scott Brown in @architectmag

— @JOHNCARY

Project: Oregon Employment Department
Location: Salem, Oregon
Architect: Hennenbery Eddy Architects
Photographer: Sally Painter

Woven Wire Fabric

Manufacturers of woven wire fabrics for lighting effects, partitions, window treatments, and other ornamental metal applications. For over 25 years, Cascade Coil has offered round weave woven wire fabrics that have fueled the imagination of architects, designers and other creative people around the world.



www.cascadecoil.com | 800-999-2645

Circle no. 57 or <http://architect.hotims.com>

UNIVERSITY LEADER



See us at the AIA Show!
Booth 803

An Academic Center that makes the grade.

Tite-Loc Plus Metal Roofing combines sustainability with weather resistance to earn extra credit in resourcefulness.

The 36,000-square foot Academic Center built for New College of Florida in Sarasota includes ten classrooms, 36 faculty offices, a computer lab, and common spaces. Envisioned as a hub for learning and social interaction, the building focus is on sustainability. Tite-Loc Plus aluminum roofing panels, with high recycled content, helped New College achieve a LEED Gold rating. Tite-Loc Plus is equipped with Florida Product Approvals and Miami Dade NOA, sending this academic center to the head of the class.



WWW.PAC-CLAD.COM | IL: 1 800 PAC CLAD
MD: 1 800 344 1400 | TX: 1 800 441 8661
GA: 1 800 272 4482 | MN: 1 877 571 2025



New College of Florida Academic Building, Sarasota, FL Architect: Moule & Polyzoides Architects, Pasadena, CA
Roofing Contractor: Murton Roofing, a TECTA America Company, Miami, FL Material: Tite-Loc Plus, PAC-850 in Zinc Metallic

Circle no. 383 or <http://architect.hotims.com>

CONTRIBUTORS



JENNIFER BRITE

JENNIFER BRITE is a design journalist and public-health scientist. She graduated with honors from New York University with a bachelor's degree in journalism. She has held editorial positions at numerous design and home-remodeling publications, including *Architecture*, *Architectural Lighting*, *Kitchen and Bath Business*, and *This Old House*. Her work has also appeared in such magazines as *EcoStructure*, *EcoHome*, *Residential Architect*, and *CMYK*. Her byline can be found on CNN.com, RealSimple.com, and other sites.

More recently, Brite embraced her inner science nerd and decided to study how the built environment and urbanism affect public health. After receiving a master's

degree in public health with a concentration in epidemiology from Columbia University, she completed a summer fellowship at the National Institutes of Health. She is currently pursuing a doctorate in public health with a concentration in epidemiology and demography at the City University of New York.

For ARCHITECT, Brite writes about and scouts products. When she is not surveying new materials or running regression models, she can often be found admiring the architectural details of the historic Tudor homes in Forest Hills, a neighborhood in Queens, N.Y., where she lives with her husband, cat, and two dogs.

 JENNIFER BRITE NOW COVERS PRODUCTS FOR ARCHITECT. CHECK OUT HER WORK THIS MONTH STARTING ON PAGE 53.

IT'S ALL ABOUT
THE VIBE

PEOPLE OFTEN LOOK
RIGHT PAST OUR
CABLE RAIL FITTINGS

It's what you don't see that makes Ultra-tec hardware so amazing. At Ultra-tec we make to suit your needs. Our Invisiware product is engineered to all but disappear to make way for whatever it is people want to see. In other cases our fittings serve as an elegant accessory that whispers to be noticed. Every project is about something more important than us...and we're just fine with that.

WAGNER
wagnercompanies.com © 2013 The Cable Connection

Ultra-tec®
CABLE RAILING SYSTEM
ultra-tec.com

You've Got Projects. You Need Products.

BPM SELECT®

The Premier Building Product Search Engine

Enter Search Term



Browse by CSI Classification

The most targeted, comprehensive
building product manufacturer search on the web.

This is Your Source.



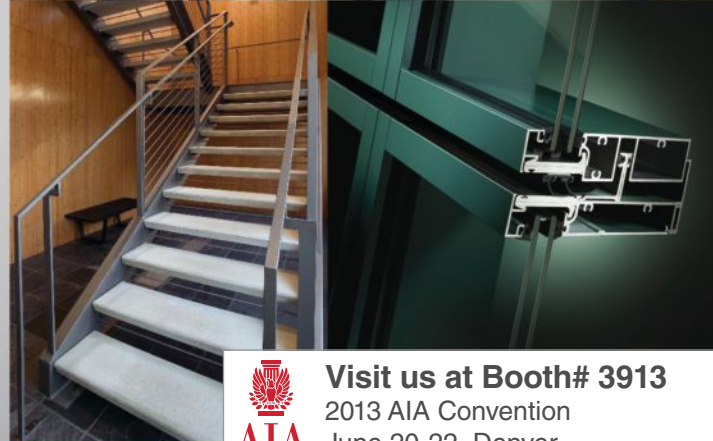
Now more than ever, *BPM Select* is your *unequaled* solution for finding the building product information you need AND putting it to work the way you want! Based on industry feedback, *BPM Select* now presents results in a clearer, more concise and still complete format. In addition to providing targeted search access to nearly 15,000 building product manufacturer websites, *BPM Select* enables you to *save, sort and share* your product information – *your way*.

www.bpmselect.com



Scan this code and take
the *BPM Select* Video Tour!

Circle no. 446 or <http://architect.hotims.com>



Visit us at Booth# 3913
2013 AIA Convention
June 20-22, Denver



THE ESSENTIAL FIRE RESOURCE SPEC BOOK



The latest product listings, specifications and ratings. All in one place.

The 2013 UL Fire Resistance Directories are now available in print and on CD, with the latest information on UL certified fire protection products and systems. From details on fire-rated structures to fire-stopping systems and doors, this is everything you need to be in the know. Now.

Hurry and order today — supplies are limited!
UL.COM/FIREDIRECTORIES



Circle no. 195 or <http://architect.hotims.com>

UL and the UL logo are trademarks of UL LLC © 2013 BDI 30214-ARCHMAG-2013-05

FRONT



STARING AT THE SUN

PAOLO SOLERI, THE ARCHITECT AND THEORIST WHO ENVISIONED ARCOLOGIES AS LABS FOR SUSTAINABILITY, LEAVES IT TO THE REST OF US TO CARRY ON HIS GREAT EXPERIMENT, ARCOSANTI.

Paolo Soleri, the architect who refined his vision for ecologically responsive architecture in a utopian development in the desert of Arizona, died in April at 93.

Soleri is best known for Arcosanti, the experimental city he founded some 70 miles north of Phoenix as a laboratory for exploring concepts in sustainability and design. He coined his own term for those ideas with “arcology,” a system for understanding how architecture and ecology can coexist in the context of the city. Now such a pressing concern in building design and construction, sustainability—or Soleri’s vision of sustainability—has drawn thousands of adherents and admirers to Arcosanti over the years.

Soleri’s work has garnered some of the most prestigious accolades in architecture. In 2006, he was awarded the National Design Award for Lifetime Achievement from the Smithsonian Cooper-Hewitt, National Design Museum in New York. He received the AIA Gold Medal for Craftsmanship in 1963 and the Venice Architecture Biennale’s Golden Lion for Lifetime Achievement in 2000. Soleri was named an honorary fellow of the Royal Institute of British Architects in 1996.

Soleri, an Italian architect, worked with Frank Lloyd Wright at Taliesin West in Arizona during the late 1940s before permanently settling in Scottsdale, Ariz., in 1955. There, he began planning Mesa City, a vertical desert city for 2 million people, a scheme that would eventually inform the plan for Arcosanti. Soleri’s passing comes 54 years to the date of Wright’s death. **KRISTON CAPPS**

“THE MAIN FAULT IS ME. I DON’T HAVE THE GIFT OF PROSELYTIZING. FOR YEARS AND YEARS, THEY RESPONDED TO ME LIKE, ‘THAT CRAZY GUY, WHAT IS HE DOING OUT THERE?’”

—SOLERI, IN RESPONSE TO *THE GUARDIAN* IN 2008, WHEN ASKED WHY ARCOSANTI HAD NOT BEEN COMPLETED

“IT WOULD BE TOO SIMPLE TO SAY THAT SOLERI LOST AND THE MCMANSIONS WON, OR THAT THE ARCHITECT’S IMPASSIONED IDEAS ABOUT THE RELATIONSHIP BETWEEN ARCHITECTURE AND THE NATURAL WORLD HAVE GROWN IRRELEVANT.”

—CHRISTOPHER HAWTHORNE, *LOS ANGELES TIMES*

“ARCOSANTI FELT LIKE AN ANACHRONISM, A PERMANENT REPRESENTATION OF A DIFFERENT TIME AND A DIFFERENT IDEOLOGY.”

—JAMES MCGIRK, *WIRED*



FIGHTING A MEGACITY'S POLLUTION, MEGA STYLE

ELEGANT EMBELLISHMENTS' SCULPTURAL FAÇADE DOES DOUBLE DUTY AS AN AIR FILTER.

The United Nations dubbed Mexico City “the most polluted city on the planet” in 1992. With an estimated 35,000 hospitalizations ascribed to dirty air per year, Mexico City had become “Mexsicko City.” Thus the completion of Berlin-based design studio Elegant Embellishments' sculptural, bad-air-busting façade across the city's Manuel Gea Gonzalez Hospital next month cannot come fast enough.

As part of a two-decade-long effort to clean up the megacity, the Erwin Hauer-esque screen covers 26,900 square feet and runs 328 feet long. The façade comprises Elegant Embellishments' white Prosolve 370e tiles—three-dimensional X- and I-shaped modules that attach to a steel substructure. Each lightweight, thermoformed plastic tile is coated with powdered, photocatalytic, air-scrubbing titanium dioxide (TiO₂), a nanomaterial patented by Millennium Chem (now Cristal Global) in 2007.

Elegant Embellishments co-directors Allison Dring and Daniel Schwaag ran with Millennium's innovation to create sculptural tiles that would not only serve as, well, an elegant embellishment, but also maximize surface area, direct natural light into the building, and slow wind flow to generate turbulence that distributes air pollutants better across the tiles' surface. A smart ornament? Take that, Adolf Loos.

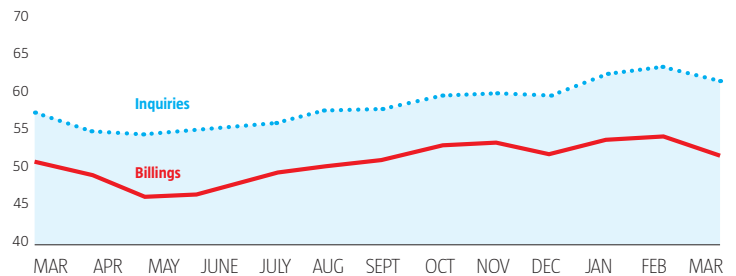
The tiles' irregular and biomimetic pattern derives from a penrose grid based on sponges and corals. The forms were drawn first in 2D CAD programs and then modeled in Rhino. Prosolve's hollow modules are made from an ABS-polycarbonate plastic sheet, vacuum-formed over aluminum tools, then cut and coated by a robotic sprayer with layers of TiO₂ and primers that adhere to the plastic substrate.

Beyond the impressive geometry of the system is its pollutant-reducing capability. When UV rays excite the electrons in 20-nanometer TiO₂ particles—just one gram of these particles has a whopping surface area of 5,382 square feet—in the tiles' coating, the electrons break down nitrogen oxides and VOCs on contact. The byproducts are water and a small amount of calcium nitrate, a common ingredient in fertilizer that washes away with the first rain.

Today, Mexico City's air quality has climbed to rival that of Los Angeles. That's not stopping Dring and Schwaag, who are busy researching material maximization. Generating more material would mean “that more carbon is scrubbed from the atmosphere, which inverts the current eco-philosophy of leanness, efficiency, and so on,” Dring says. “We are imagining a material-opulent future.” WANDA LAU

March 2013

Architecture Billings Index



ABI Up for Eighth Straight Month

BEST RUN FOR ARCHITECTURE BILLINGS SINCE 2007.

In March, the American Institute of Architects' Architecture Billings Index marked its eighth consecutive month of growth in the demand for architectural design services. While the national score of 51.9 is down three full points from February's score of 54.9, the architecture industry is still seeing continued strength nationwide, and across all regions and industry sectors.

The score for project inquiries came in at 60.1, down from 64.8 in February. Still, March marked the third straight month that the project inquiries score topped 60. The project inquiries index has now been over 50 for more than four years.

The ABI's data continues to march in step with the U.S. Department of Labor's Bureau of Labor Statistics' employment reports. Despite the weak overall labor market reported in early April by the BLS, the architectural and engineering services sector of the economy added 2,100 architectural and engineering services jobs in March. Before that, February had seen 3,100 new jobs, January saw a small dip of 300 jobs, December had seen 3,800 new jobs, November 2,400, and October 1,500.

All four of the nation's regions and all four of the industry's sectors showed growth for the sixth straight month. This is the best run of national growth since before the financial crisis and the downturn of the construction industry. GREIG O'BRIEN



BEYOND GLASS™

Introducing **ENERGY***Select*™ Low-e Glass

Architect:
Giovanna Mar
TISF Ingegneria
Padova, Italy



Learn more about
Energy Select

For Every Region. For Every Code.

Advanced glass coating technology from AGC gives new Energy Select the perfect balance of light and solar control to deliver maximum energy performance in every region of the country. The result is a product offering that not only provides the performance required by code, but also delivers the aesthetics you demand.

That's the beauty of new Energy Select.

Find out more at us.agc.com

or email us at info@us.agc.com.
Circle no. 290 or <http://architect.hotims.com>

©2013 AGC Glass Company North America, Inc. All rights reserved

ENERGY*Select*™

25 | 28 | 36 | 40 | R42 | 63



New York's City Hall Subway Station

FROM THE VAULTS

The next time you walk into a space exuding a sense of history and grandeur, look up. If the ceiling over your head comprises masonry tiles arranged in a herringbone pattern and raised mortar joints, take a breath, then consider looking up the work of MIT architecture professor and 2008 MacArthur fellow John Ochsendorf, the organizer behind **Palaces for the People: Guastavino and America's Great Public Spaces**. Now on view at the National Building Museum, the exhibition is the first major show about Rafael Guastavino Sr.'s legacy in American architecture. Through Jan. 20. • nbm.org W.L.

FELLOWS NAMED FOR 2013 ROME PRIZE

THE AMERICAN ACADEMY IN ROME ANNOUNCES THE RECIPIENTS OF THE 2013–14 ROME PRIZE.

Every year, a lucky group of American creative types are tapped to spend six months or more in a 17th-century villa overlooking the heart of Rome. The Rome Prize, as the honor is known, is administered by the American Academy in Rome, an organization founded in part by J.P. Morgan, William K. Vanderbilt, and architect Charles F. McKim of McKim, Mead & White.

More than a century has passed since the academy was founded, yet the Rome Prize remains one of the most prestigious accolades for architects, designers, artists, and scholars in many fields.

Among this year's 31 recipients are nine winners whose work deals with the built

environment—from designers to historians to preservationists.

Rome Prize fellows concentrating in architecture include Thomas Kelley, a visiting assistant professor at the University of Illinois at Chicago School of Architecture, and Catie Newell, founding principal of Alibi Studio and assistant professor of architecture at the University of Michigan's Taubman College.

Nicholas de Monchaux, architect, critic, and assistant professor of architecture and urban design at the University of California, Berkeley, is another winner who works in design, as is Catherine Wagner, an artist and professor at Mills College.

STEP UP, STEP DOWN

BIG MOVES ON THE CAREER LADDER

Hsinming Fung, AIA

President-elect, Association of Collegiate Schools of Architecture



Gene Lawrence

Founder, Lawrence Group Architects



T. Christopher Cooper

Principal, Cannon Design



Marlyn Zucosky

Partner, Joshua Zinder Architecture + Design



Yvonne Thurman-Doğruer

Executive Director, BAAF



The Beverly Willis Architecture Foundation (BAAF) cited “deep philosophical differences” in announcing the departure of its recently hired executive director, Yvonne Thurman-Doğruer. BAAF has opened the search for a new director.

BAAF named Thurman-Doğruer executive director on Jan. 30. She took over from Wanda Bubriski, who had held the job since 2004 and stepped down last August. Thurman-Doğruer joined BAAF from the Women Builders Council, where she was executive director since 2011.

Beverly Willis, FAIA, chair of BAAF's board of trustees, told ARCHITECT that Thurman-Doğruer had been hired on a 90-day probationary consultancy and completed 60 days of that term. Willis said Thurman-Doğruer's lack of a background in architecture factored into her departure.

Thurman-Doğruer clarified that she had been hired not as executive director but as a consultant “to act within the capacity of a director.” Not having a background in architecture did not factor into her decision, she said, in an email citing “professional differences.”

Willis hopes that the next director will have “an architectural background or an architectural degree, but also might have an MBA.” AMANDA KOLSON HURLEY

Tommy Linstroth

Co-chair, U.S. Green Building Council





RE:defined™



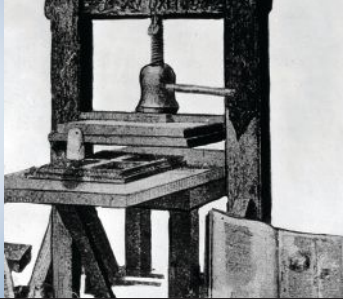
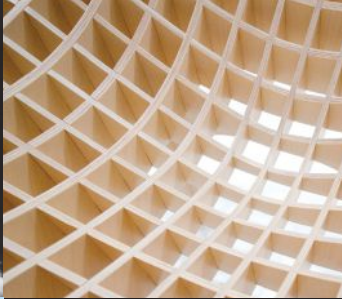
At Mitsubishi Electric, we know new technologies and new ideas have driven huge improvements in our lives. Now, we are transforming HVAC with advanced VRF zoning solutions that merge energy savings, simplified design and lower lifecycle costs to totally *redefine efficiency*. To learn more, visit mitsubishipro.com/redefined.



AMERICA'S #1 SELLING BRAND OF VRF TECHNOLOGY

Circle no. 289 or <http://architect.hotims.com>

© 2012 Mitsubishi Electric & Electronics USA, Inc.





Q & A

DENISE SCOTT BROWN

THE CO-FOUNDER OF VENTURI, SCOTT BROWN AND ASSOCIATES (NOW VSBA) DISCUSSES A PETITION TO PUT HER NAME ON THE 1991 PRITZKER ARCHITECTURE PRIZE, SEXISM IN ARCHITECTURE, AND HER MARRIAGE AND PARTNERSHIP.

Why raise the issue of the Pritzker at the *Architects' Journal* luncheon?

They asked me on camera about it as part of this video they were making. They had called me and said will you please come and talk at this luncheon we're giving. I said, "I'm going to Mexico City, I can't be in both places at once." So they said, well, will you make a video? When they asked me about the Pritzker Prize, I just told them what the story was. So they played the video and then they ballyhooed it in the *Architects' Journal*.

During an interview at Drexel University in 2008, you said of the Pritzker committee: "It took 23 years for them to find a woman [2004 Pritzker Prize winner Zaha Hadid, Hon. FAIA] who fits the mold that, to them, means great architecture. Now I criticize their criteria enormously. But the fact that they couldn't bend their criteria—they couldn't see other ways of being an architect. They couldn't say, 'Maybe there are various streams.'" What are the various ways of being an architect?

There's a million ways to be a woman. There's a million ways to be a mother. And there's a million ways to be an architect. There's a book that came out recently where they go into four different projects run by four different architecture firms—and they show how they're differently organized. In some cases, one designer is the complete boss and everyone else is kind of a peon. In others, consensual design goes all the way and it's very difficult to tell who did what. And there's a range in between. Within our office, there was a range, too.

The issue of being overlooked professionally is something you address in your 1989 essay "Room at the Top? Sexism and the Star System in Architecture." In it, you write, "I watched as

[Bob] was manufactured into an architectural guru before my eyes and, to some extent, on the basis of our joint work and the work of our firm."

My ideas went where I couldn't go, you could say. My ideas were credited, but they were credited to Bob. Nancy Trainer describes how she was the project manager at a meeting we had with a client's group where we were talking with the board about a stadium and it had to have six seats added to it all around. I had an idea about how to do it, and I whispered something to Bob about it. And he said, "Yes, I agree with you. It's a good idea." Then I said the idea to the client. Bob had not said anything, but by the end of the meeting, they were referring to it as Bob's idea.

You wrote "Room at the Top" in the 1970s, yet it wasn't published until the late 1980s. What inspired you to write it? And then to hold back on its publication?

I wrote it because I was very angry. I'd been an associate professor at UCLA. I'd been with powerful people. But all of a sudden, I am told things like, "This is Bob's writing, he is just using your name." Or: "Would the ladies please move out of the picture so we can have the architects?" I would say, "I am an architect." And they'd say, "Would you move out of the picture, please?" That was when the first bad news came out about how angry I was making some people. I began thinking, "This could be really bad for Bob and also for our office."

What happened when you spoke openly about being left out?

[Architectural historian] Colin Rowe got furious with me. He once said to me, "Denise, you must admit that I was Mr. Mannerist of the 1950s." He felt that Bob was taking his role. I said to

Colin, "If you are criticizing Bob, you should be criticizing me, because we both did this stuff." He looked at me totally unbelievably. Then, at a party, he put his arms around me holding his whiskey glass, spilling his whiskey down the back of my neck, and said, "Denise, *cara mia*. Fuck you, bitch!"

A lot of the men were very angry. Another angry New Yorker was Philip Johnson.

How so?

Philip Johnson used to say, "We're all going to go to the Century Club—the architects, but not their wives. And we're going to wear evening dress and we're going to talk about architecture." So they invited Bob. The person who called said, "I'm embarrassed to have reached you, Denise, I wanted Bob. You can't come to this meeting because you're a wife."

In light of the issues with the Pritzker, I want to better understand your collaboration with Mr. Venturi. In many articles, he is listed as the designer and you as the planner. Is that description accurate?

It's very, very difficult to define us. I'd say that Bob is a very focused person who is surprisingly broad. And I'm a very broad person who is surprisingly focused. Bob is one of the few architects who I feel has a real understanding for urban design.

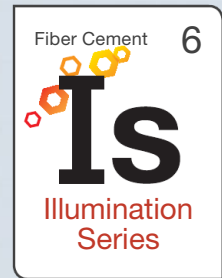
Do you design the buildings together?

We sure do. The process of joint creativity, which is what I like to call it, is: One has an idea, the other sees its relevance. The other then produces something and the first says, I could add to it this way. CAROLINA A. MIRANDA

This interview has been edited and condensed.

➔ FULL INTERVIEW AT ARCHITECTMAGAZINE.COM

Total control *meets* the Element of Surprise

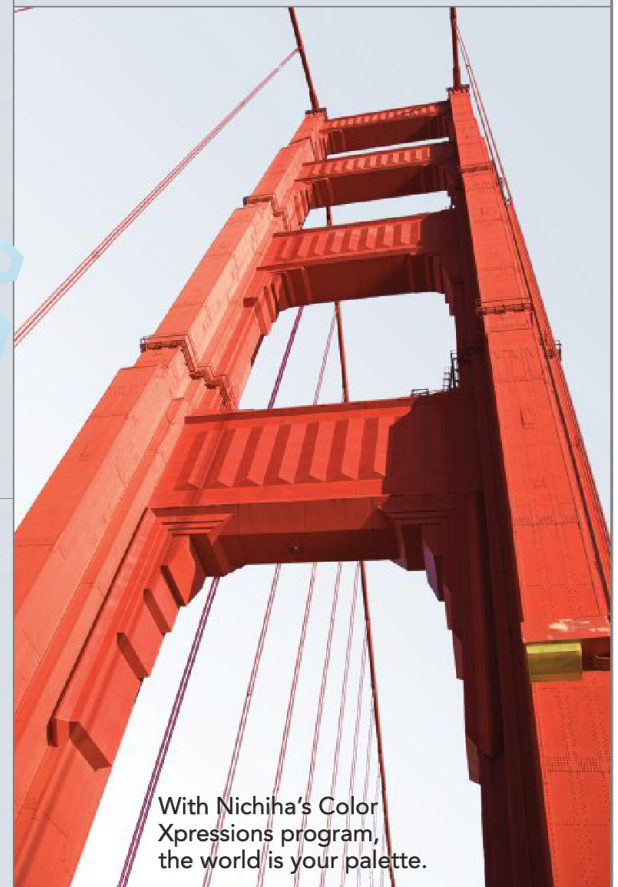


GOLDEN GATE BRIDGE PAVILION

Architect of Record: Jensen Architects
Component Building: Project Frog
Product: Illumination Series

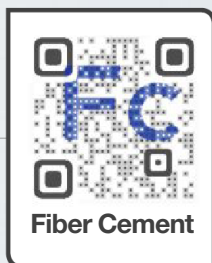
"The Illumination Series system delivered performance, vibrant color and a sustainable alternative to metal panels."

John Jackson
Director of Architecture at Project Frog



With Nichiha's Color Xpressions program, the world is your palette.

A quantum leap ahead of other rainscreens. Don't let its pretty face fool you. Behind its virtually endless color palette and sleek, modern appearance Illumination Series is concealing a meticulously engineered drained and back ventilated rainscreen system. Its hidden fasteners, corner pieces and wall system ensure Illumination goes up quick, looks great and effectively manages air flow and moisture. It's more than a building product... **it's an element of surprise.**



nichiha.com/elementofsurprise
Circle no. 233 or <http://architect.hotims.com>
© 2013 NICHIBA USA, INC.



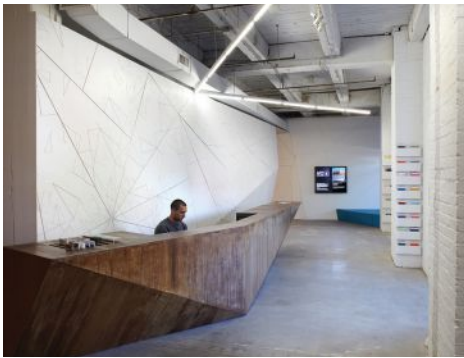
The power of possibilities



10TH ANNUAL AIA SMALL PROJECT AWARDS

THE AIA AWARDS PROGRAM HONORING THE BEST IN SMALL-SCALE OR LOW-BUDGET PROJECTS UNVEILS 10 WINNERS FOR 2013.

CATEGORY 1 A small project construction, object, work of environmental art, or architectural design element, up to \$150,000.



Bemis Info Shop

Min | Day



Studio for a Composer

Johnsen Schmalig Architects



Cemetery Marker

Kariouk Associates

CATEGORY 2 A small project construction, object, work of environmental art, or architectural design element, up to \$1,500,000.



Nexus House

Johnsen Schmalig Architects



Pavilion at Cotillion Park

Mell Lawrence Architects



Webb Chapel Park Pavilion

Cooper Joseph Studio

CATEGORY 3 A project less than 5,000 square feet in size designed and constructed or fabricated by the architect.



Tahoe City Transit Center
WRNS Studio



Nevis Pool and Garden Pavilion
Robert M. Gurney, FAIA



308 Mulberry
Robert M. Gurney, FAIA

CATEGORY 4 Unbuilt architectural designs less than 5,000 square feet in size for which there is no current intent to build.



Four Eyes House
Edward Ogosta Architecture

JURY

Leonard Kady, AIA (jury chair)
Julie Beckman
Christopher Herr, AIA
Laura Kraft, AIA
Rob Yagid

SELECTED JURY COMMENTS

Pavilion at Cotillion Park: “There is an elemental treatment of water that allows this simple structure to remind us of our connection to basic elements—water, earth ... The contrast of the light structure overhead with the bounding and seating elements also makes a place that is wonderfully occupiable.”

Tahoe City Transit Center: “A remarkable piece of regional architecture that is overwhelmingly successful in its design and construction. This is timeless design, executed with materials and a construction approach that rightfully suggests permanence and longevity.”

Nexus House: “As the name Nexus suggests, this house is very well connected. Composed of a brick podium and a wood clad block on top, it masterfully accomplishes a variety of experiences in a compact footprint.”

Four Eyes House: “One can find minimalist, modern architecture easily these days – design blogs, glossy magazines, and so on. However, minimalist, modern architecture that is referential to the cosmos, the horizon, and the sun is rare indeed.”

Webb Chapel Park Pavilion: “The scale of the work leads me into the project; first I understand what appears to be a conventional form as an object in a field, then I understand its levitation, then upon approach I understand its texture from the formwork, and finally, when I’m in, the warm glow and softness of being ‘in.’”

TWITTERVERSE

#DENISESCOTTBROWN

I mean, really. Denise Scott Brown absolutely deserves recognition alongside Venturi. Come on now, @PritzkerPrize!

— @KJERSTIMONSON

Renzo Piano is the 8th Pritzker recipient to sign the petition for Denise Scott Brown @PritzkerPrize

— @WID_GSD

#FOLKMOMA

Bottom line with the #folkmoma: no moma dept head wants it, including arch/design

— @MARKLAMSTER

Here's what a clever person could do: Install a virtual Folk Art with all those small, early 20c works that look terrible at MoMA.

— @LANGEALEXANDRA

#ARCHITECTBANDNAMES

Pet SHoP Boys — @GARY_HUSTWIT
Mos Def Safdie — @STUDIOGABE

Adjaye-Z — @ITEETH
Modest Mies — @PRESNATION

R.E.M. Koolhaas — @DOORSIXTEEN
HOKRS-One — @MAXAKCARR

LEED Zeppelin — @BALLYHOOMEDIA
Pearl Jamb — @H2MGROUP

WORKac/dc — @ACORN_FACE
Mies Van Halen — @SANDIBETZ

Julie Snow Patrol — @AMANDAKHURLEY
Shigeru Ban Iver — @BRYAN_SHIELDS



WELCOMING MAHARAM INTO THE FOLD

HERMAN MILLER HAS ACQUIRED THE FAMILY-OWNED TEXTILE MANUFACTURER IN A \$156 MILLION DEAL.

The furniture brand Herman Miller announced that it has acquired Maharam, the textile manufacturer launched by Louis Maharam in 1902 and run by the Maharam family for four generations.

The \$156 million deal furnishes Herman Miller with a studio that has distinguished itself not just by its products but by its interdisciplinary and research-oriented approach to design. Pictured above is a typically atypical Maharam jacquard, patterned after the ruins of Dresden, Germany.

The New York studio will remain under

the leadership of Michael and Stephen Maharam for the next two years, according to a studio release. The brothers have run the studio for the last 15 years.

Maharam, whose designs are included in the collection of the Museum of Modern Art, introduced Tek-Wall in 1984, then the first high-performance textile wall application. The studio employs textile and R&D engineers.

The studio is perhaps known best for its design collaboration with Charles and Ray Eames—whose furniture is distributed exclusively by Herman Miller. k.c.



WEISS/MANFREDI STATE
Kent State University has selected Weiss/Manfredi Architecture/Landscape/Urbanism and Richard L. Bowen & Associates to design a new Department of Architecture and Environmental Design building for the university's campus in Kent, Ohio. The university chose the proposal, dubbed "Design Loft," for its visibility, both from within the building and from the surrounding campus, and for its tiered design. Construction is set to begin in spring 2014.
KATIE GERFEN



Masner Panoramic Bar, Serfaus Austria NanaWall Aluminum Framed Thermally Broken Folding System SL70 with triple glazing Elevation 8,038 feet

Performance and Weather Resistance at 8,000 Feet

When closed, the NanaWall system creates a refuge against extreme weather while maintaining comfort and a beautiful view.



NanaWall: 25 years of engineering excellence with over a million panels installed

- Benefit from a single-source product built as a complete system of unparalleled quality with superior long-term weather performance.
- Choose from over 20 different systems with hundreds of options for configurations, inward or outward openings, materials, glazing, and finishes. NanaScreen collapsible insect screen is also available.
- Contact the NanaWall dedicated architectural support team for concept to completion evaluations and design guidance.

Circle no. 163 or <http://architect.hotims.com>



Showrooms Nationwide
888 868 6643
nanawall.com

NanaWall[®]
Engineering the Exceptional



Campbell Sports Center
New York, N.Y.

PORTFOLIO

STEVEN HOLL

The collaborative practice of 2012 AIA Gold Medal winner Steven Holl, FAIA, revolves around the nonlinear path toward structures that often stem from a singular concept—as seen in this portfolio of offerings from ARCHITECT's online project gallery. Be it a separation between ground and air (Linked Hybrid and Horizontal Skyscraper) or a mediation between mind and body—as with the Campbell Sports Center at Columbia University—the projects begin as watercolors. In a review for ARCHITECT's website, Thomas de Monchaux calls the sports center, Holl's latest U.S. project, “a constellation of smart decisions.” DEANE MADSEN



Horizontal Skyscraper
Shenzhen, China



Linked Hybrid
Beijing



VCU Institute for Contemporary Art
Richmond, Va.

WANT TO SEE YOUR PORTFOLIO FEATURED IN ARCHITECT MAGAZINE? PUBLISH YOURSELF AT ARCHITECTMAGAZINE.COM/PROJECTS

CONTINUING EDUCATION

HOT UNITS

SUSTAINABLE CUSTOM IRONWORK

Despite wrought iron's rigidity and strength, it can be molded into graceful and elegant shapes with beauty that endures. (1 AIA/ASLA)

FOLDING DOOR SYSTEMS

Folding door systems can transform and enhance open spaces while balancing energy efficiency and fresh air ventilation. (1 AIA)

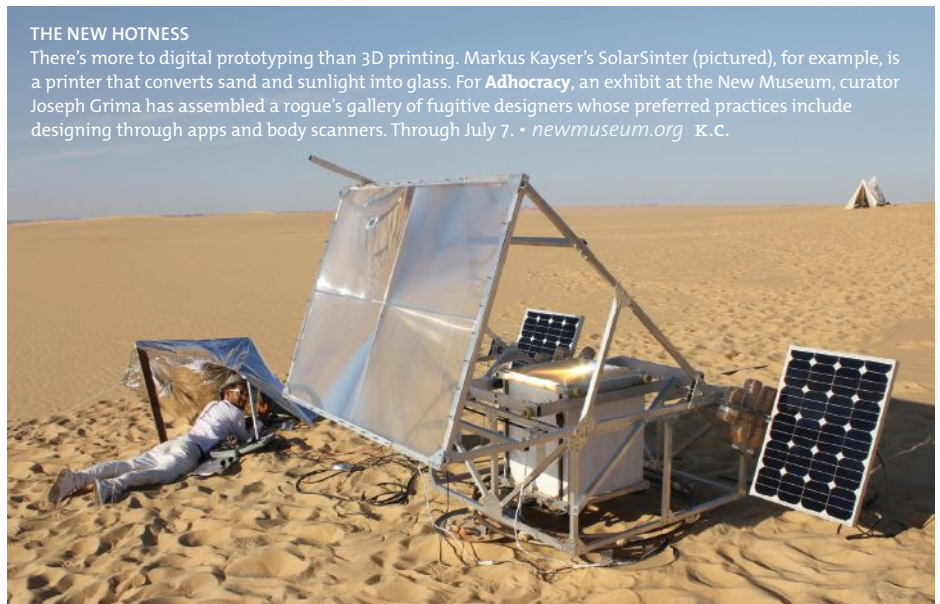
BECOMING SEALER SAVVY

Proper curing and sealing of concrete decelerates all of the mechanisms that cause concrete to deteriorate. (1 AIA)

➔ MORE COURSES AT ARCHITECTMAGAZINE.COM

THE NEW HOTNESS

There's more to digital prototyping than 3D printing. Markus Kayser's SolarSinter (pictured), for example, is a printer that converts sand and sunlight into glass. For *Adhocrcy*, an exhibit at the New Museum, curator Joseph Grima has assembled a rogue's gallery of fugitive designers whose preferred practices include designing through apps and body scanners. Through July 7. • newmuseum.org K.C.



ARCAT[®]

The Building Products App



People are flippin over the Android version.

Use the ARCAT app to find building products, specs, CAD, BIM and more.
FREE to use, and no registration required.



ARCAT



INTERN EMPLOYMENT UP, SAYS AIA, NCARB SURVEY

BIENNIAL SURVEY SHOWS THAT MORE YOUNGER ARCHITECTS ARE EMPLOYED IN THE PROFESSION THAN IN 2010.

The latest glimmer of post-recessionary good news for the profession comes in a new career survey of interns, jointly released by the AIA and the National Council of Architectural Registration Boards (NCARB).

Seventy-eight percent of respondents to the online survey, conducted in 2012, reported that they were employed in professional architecture work, up 8 percent from the last time the survey was conducted in 2010. Six percent of respondents stated that they were unemployed, down 11 percent from two years before. And among respondents who were laid off from a position, 68 percent indicated that they were likely to stay in the profession, a slight uptick from the 64 percent who said that they would in the previous survey.

The Rickinson Group, an independent marketing research company, administered the 2012 survey, which had 10,003 eligible respondents from the more than 95,000 invitations that were sent out.

Aside from the slightly better economic conditions suggested by the data, the survey also explored the progress and attitudes of interns toward licensure. Thirty-four percent of respondents said they had completed the

Intern Development Program (IDP), with another 43 percent saying they are currently participating in the program. Forty percent of respondents said they were taking the Architect Registration Examination (ARE) concurrently with IDP.

The data showed that for some interns, completing the ARE was taking longer than indicated in previous surveys. Thirty-five percent of respondents who had completed the ARE said it took three or more years, up from 31 percent in 2010. And 46 percent of respondents who hadn't yet completed the exams indicated that they expected it to take more than three years to complete them, a figure up from the 27 percent who said the same in 2010.

Among interns, the perception of the test's difficulty has risen in the last decade: 66 percent of respondents rated the ARE as difficult (on a scale of "too difficult" to "too easy"), about the same percentage as in 2010 but a significant increase from the 2003 survey, in which almost half the respondents rated it "too difficult." In fact, 20 percent of respondents to the 2012 survey said they had taken some portion of the ARE but had not passed at least one part, up from 7 percent in 2010. ERIC WILLS

ESTO GALLERY: PRESIDENTIAL LIBRARIES

To complement ARCHITECT's coverage of the George W. Bush Presidential Library opening, Esto's photographers assembled a collection of photos from three other sites: the Lyndon Baines Johnson Presidential Library (designed by SOM), the William J. Clinton Presidential Library (by Ennead Architects), and the Franklin D. Roosevelt Presidential Library's Henry A. Wallace Visitor and Education Center (by R.M. Kliment & Frances Halsband Architects). D.M.



Lyndon Baines Johnson Presidential Library



Now Hiring: McArchitect

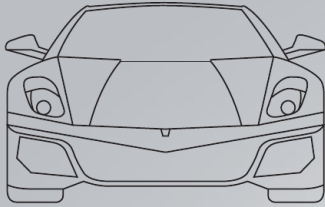
McDonald's seeks an architect director to steer building standards and site planning for its vast empire, which spans more than 100 countries and 34,000 locations. Don't laugh! Mickey D's has a more distinguished architectural pedigree than you'd imagine.

Cooper Union professor Grahame Shane, for example, traces the history of pop-up architecture back to the wood-framed buildings that housed the first McDonald's restaurants. Those were situated in commercial strips that abutted industrial production-line housing tracts. Just like public opinion on the McRib, the McDonald's typology evolves over time: from industrial satellites located near airports and factories and their attendant housing tracts to suburban staples such as drive-thru stores and strip-mall outlets.

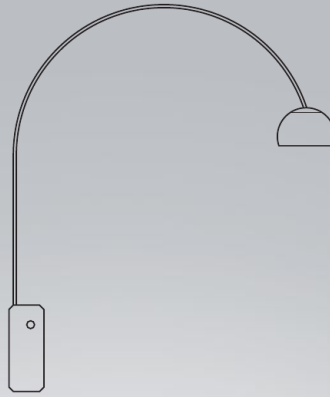
Some of the earliest buildings remain great. I'm lovin' the oldest, still-operating McDonald's store, in Downey, Calif., a solid example of Google architecture. That store was designed by Stanley Meston, the first Architect of the Arches, and opened in 1953. When Ray Kroc opened his own franchise in Des Plaines, Ill. (pictured), he took Meston's so-called Golden Arches with him, if not the architect himself.

McDonald's corporate offices are every bit as distinctively American as its drive-thrus. The McDonald's Corp.'s world headquarters in Oak Brook, Ill., was designed by Dirk Lohan, FAIA, grandson of Ludwig Mies van der Rohe.

McDonald's changed food forever. But now it must catch up to the fast-casual standard set by Chipotle or Shake Shack. It will be the architect director's job to design the stores that serve the next billion. K.C.



Sports cars of Italy



Design of Italy



Fashion of Italy



Ceramics of Italy

Ceramics of Italy. The mark of excellence recognized around the world.



Ceramic tiles, sanitaryware and tableware signed with the Ceramics of Italy trademark come with the Made-in-Italy promise of exceptional quality, innovative design, unparalleled technical performance, decades of ground-breaking R&D and production methods that are deeply respectful of the environment. Building professionals, designers and consumers across world, should insist on products bearing the Ceramics of Italy logo – an unquestionable mark of excellence.

Follow us on  Ceramics of Italy

www.italiantiles.com

VISIT US AT **ICFF**, BOOTH 1432
May 18-21, 2013 - New York, USA

Ceramics of Italy is a trademark of Confindustria Ceramica - the Italian Association of Ceramics - and Edi.Cer, the organizer of Cersaie, the world's largest international exhibition of ceramic tile and bathroom furnishings (Bologna, Italy - September 23-27, 2013) - www.cersaie.it.

For more information, please contact: Italian Trade Commission – Ceramic Tile Department – 33 East 67th Street – New York, NY 10065-5949
ph (212) 980-1500 – fax (212) 758-1050 – newyork@ice.it

Circle no. 238 or <http://architect.hotims.com>

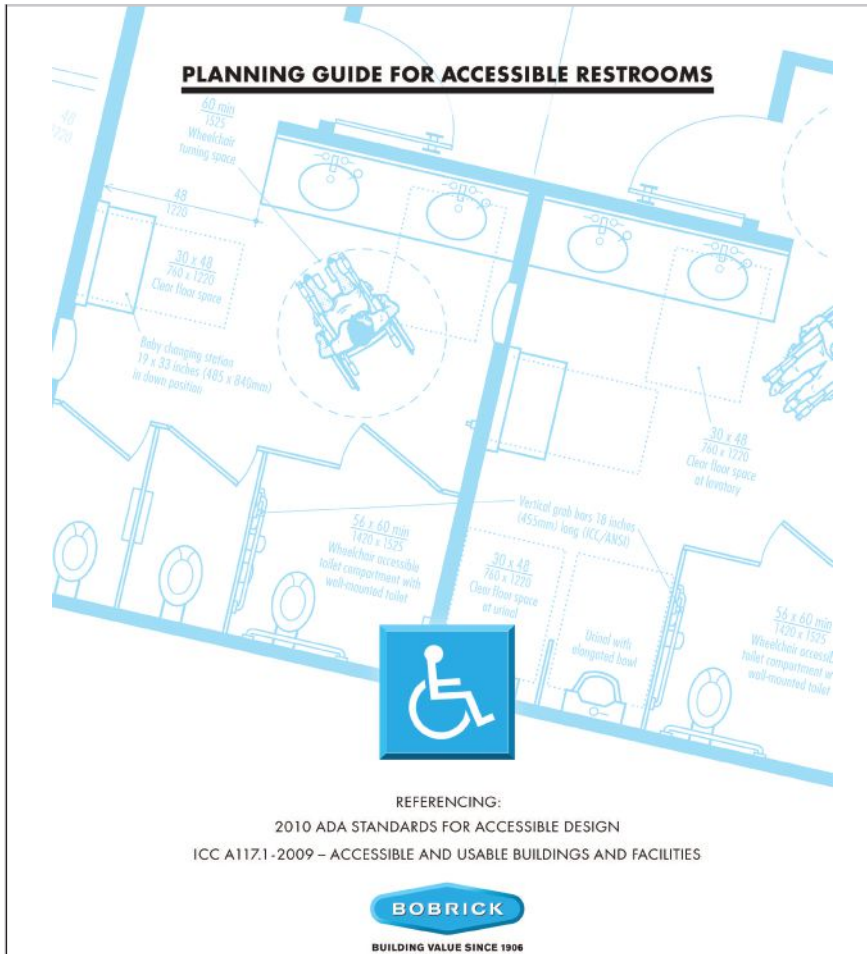


BUILDING VALUE SINCE 1906

Presents:

A Planning Guide for Accessible Restrooms

By: Paige Lozier



LEARNING OBJECTIVE 1 – IDENTIFY HOW ACCESSIBILITY STANDARDS ACCOMMODATE A DIVERSE SET OF USERS AND THE GENERAL PRESCRIPTIVE REQUIREMENTS FOR ACCESSIBLE RESTROOM DESIGN MANDATED BY ADA.

Accessibility Standards Accommodate Diverse Users

The Americans with Disabilities Act (ADA) is a federal civil rights law that prohibits discrimination against people with disabilities by ensuring equal access to goods and services. It recognizes inaccessible facilities as a form of discrimination, since these facilities can prohibit participation by people with disabilities. The regulations for implementing the ADA include both scoping and technical specifications for new or altered state and local government facilities, public accommodations and commercial facilities to be accessible to and usable by individuals with disabilities. This means in restroom design some of each type of fixture or feature – as well as the installation location – must meet accessibility requirements contained in the newly published 2010 ADA Standards for Accessible Design. In addition, many projects must also follow the provisions of the 2009 revision of ICC A117.1, Accessible and Usable Buildings and Facilities (produced by the American National Standards Institute or ANSI).

The 2010 ADA Standards are the latest in a series of guidelines and standards that have been issued by the United States Access Board (the Access Board) and adopted by the Department of Justice to enforce the ADA. The law applies to most buildings and facility types nationwide regardless of state or local code requirements, but it is not a building code. Facilities that were newly constructed or altered on or after March 15, 2012 must comply with the 2010 ADA Standards.

Because the 2009 ICC/ANSI Standards will soon be adopted by many states and local jurisdictions, there will be significant jurisdictional overlap with the 2010 ADA Standards for many projects. The 2010



Credit: 1 HSW LU

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

To earn credit and obtain a certificate of completion, visit http://hanleywooduniversity.com/files/upload/Architect_Mag/May_2013/Bobrick_Article_ARCH.pdf and complete the quiz for free as you read this article. If you are new to Hanley Wood University, create a free learner account; returning users log in as usual.

LEARNING OBJECTIVES

By the end of this educational unit, you will be able to:

1. Identify how accessibility standards accommodate a diverse set of users and the general prescriptive requirements for accessible restroom design mandated by ADA.
2. Describe requirements for accessible lavatories and restroom accessories.
3. Describe requirements for toilet compartments of varying sizes and the accessories needed to complete their specification.
4. Discuss requirements for accessible bathing facilities, whether individual shower compartments or combination tub/shower units.



Public restrooms are one of the most critical building amenities because they need to be responsive to a wide range of human needs and abilities. Credit: Bobrick Washroom Equipment, Inc.

- People with stability and balance issues
- Children and people who are short or tall
- People who are large or heavy
- People with temporary health problems, such as broken bones or those who are recovering from surgery
- Older people
- Individuals who need assistance with their restroom activities
- Parents attending to their children using strollers and baby changing activities.
- Users of mobility equipment such as manual or power wheelchairs, scooters, crutches, canes and walkers.

Also important are the sensory aspects of a person's abilities that include people with visual impairments such as low vision and/or those who are blind as well as individuals who are hard of hearing or deaf. Designing restrooms to avoid protruding objects and providing strobe lights on the fire alarm system are examples that support safety for users with sensory disabilities.

Often overlooked in these considerations are the families, companions, or caregivers who may accompany an individual who expects and relies on accessibility features in restrooms. One trend that recognizes the need for assistance for many restroom users is the increased presence of family restrooms. These restrooms will accommodate diaper changing and children and older individuals who need assistance, particularly from opposite gender caregivers.

Prescriptive ADA Space Requirements and Reach Ranges

The Standards designate clear floor space to accommodate a single wheelchair of at least 30 inches by 48 inches. The space can be positioned for a forward or parallel approach to restroom elements. A portion of the clear floor space may be located under fixtures, lavatories, or accessories as long as the required knee and toe clearance is provided. If properly centered in front of controls and operating mechanisms, the clear floor space will allow both left- and right-hand access.

Reach ranges and mounting heights for restroom accessories may vary within a facility depending on the location of

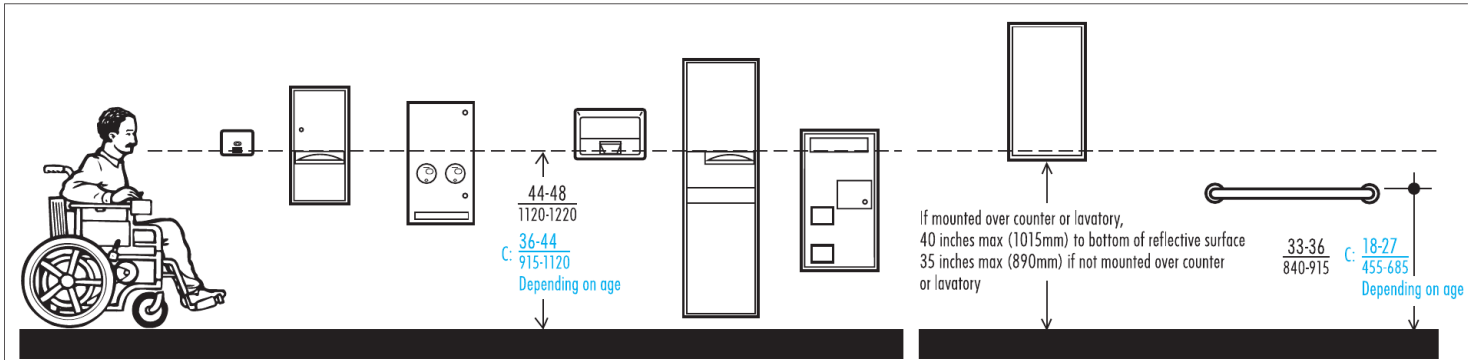
ADA standards and the 2009 ICC/ANSI Standards are similar; however, there are some differences in the scope of their requirements and in technical specifications. Therefore, it is imperative that all relevant standards be used in conjunction with this Planning Guide to ensure compliance with both accessibility standards. When working on projects with both ANSI and ADA jurisdiction, the more stringent of the two standards should be followed.

Public restrooms are one of the most critical building amenities because they need to be responsive to a wide range of human needs and abilities. The needs of a person using a wheelchair and the space the wheelchairs require are used as a primary source of design information for accessible restrooms in terms of amount of space and paths of travel. The fixed nature of the equipment imposes finite space requirements and limits reach ranges of users.

The number of individuals who use wheelchairs has grown considerably in recent years, as has the variety of wheelchair types and sizes. The trend has been dwarfed by the growth in the number and variety of people who

use scooters, which have different sizes and use parameters. Scooters can be larger and need even more space to maneuver. The accessibility standards have not reflected these trends. Designers should provide extra space that mobility equipment devices require and not rely on minimum standards.

The 2010 ADA Standards require the provision of ambulatory accessible toilet compartments to support the needs of individuals who are ambulatory and may require the use of a cane, walker or crutches. Mounting locations and the proximity of equipment are important for people who use wheelchairs and who may have limited reach range. The design standards reflect the users' needs in the mounting heights for common accessories, such as mirrors, paper towel dispensers, waste receptacles, soap dispensers, sanitary napkin/tampon vendors, and toilet partition-mounted equipment, including grab bars, toilet tissue dispensers, seat cover dispensers, and sanitary napkin disposals. While the 2010 ADA Standards are principally intended to benefit people with disabilities experience has shown that environments built with accessible and universal design features often benefit a wide range of users, including:



To allow use by people with limited reach range, it is required that accessories be mounted with their "operable parts" – dispensing mechanisms, start buttons, coin slots, or dispenser openings – located no more than 48" above the finish floor. Credit: 2010 ADA Standards for Accessible Design

individual accessories and the direction of reach required for their use. To allow use by people with limited reach range, it is required that accessories be mounted with their "operable parts" – dispensing mechanisms, start buttons, coin slots, or dispenser openings – located no more than 48 inches above the finish floor. Where accessories are mounted over obstructions such as counters, depending on the nature and depth of the obstruction, it is required that they be located between 44 inches to 48 inches maximum above the finish floor.

The operable portions of any accessory should be mounted no lower than 15 inches above the floor. However, the 2009 ICC/ANSI Standards limit the operable portions of dispensers in toilet compartments to no lower than 18 inches. When determining the mounting location of restroom accessories, make sure to account for side and forward approaches. The 2009 ICC/ANSI Standards require that soap dispenser controls and faucets that serve certain accessible lavatories need to be installed with a reach depth of 11 inches maximum. The need for enhanced reach ranges is determined by scoping requirements.

The 2009 ICC/ANSI Standards require altered installation heights and locations for towel dispensers and hand dryers where reaching is obstructed, such as units mounted on perpendicular walls adjacent to accessible lavatories. The operable portions of these elements may need to be installed as low as 34 inches, depending on how far back from the

front edge of a lavatory or counter a unit is mounted.

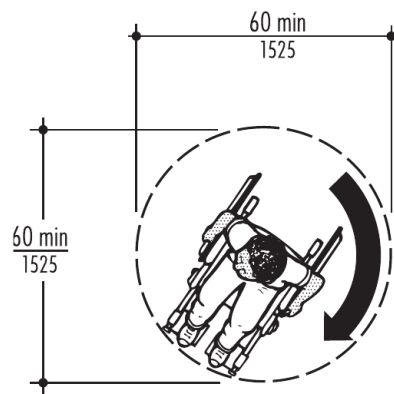
Turning spaces in restrooms may be either a 60 inch circular space or a T-Shaped turning space within a 60 inch square minimum with arms and base minimum 36 inches wide. The circular space allows a person using a wheelchair to make a 180-degree or 360 degrees turn. The T-Shaped space allows for a three-point-turn and may be used to conserve space in some installations. A portion of the 60 inch diameter or T-Shaped turning spaces may be located under fixtures, lavatories, or accessories as long as the required knee and toe clearance is provided.

When designing restrooms primarily for children's use, select the dimensions that are most appropriate for the specific children's age group for which you are designing. Mounting heights for children vary depending on age. The age groups are three and four, five through eight,

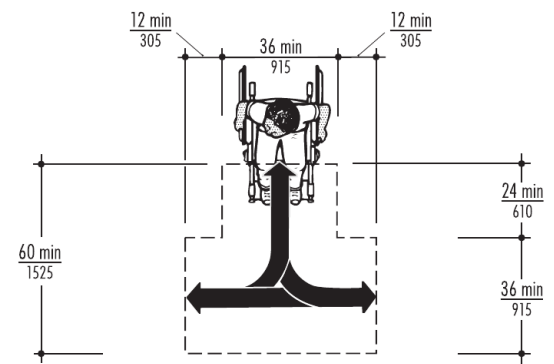
and nine through 12 years. Children's Reach Range Tables are available.

Universal Design Improves Usability for All

The accessibility standards are often described as minimums and contain numerous minimum requirements. These minimum requirements are often usability minimums as well, with requirements below which many cannot operate easily, safely or at all. In spite of this, nationwide accessibility mandates have created the widespread expectation for more usable environments. In the interests of an even wider reach for more accommodating designs, and to extend those designs beyond accessibility minimums, the concept of universal design arose. A universal approach includes improved usability characteristics and/or options in all products, building elements, and spaces to ensure that they are usable to the greatest extent possible by people of all ages and abilities. A universal



60 inch diameter turning space.



T-shaped turning space.



For large public restrooms passageways and access aisles are a minimum 42 inches to 48 inches to allow people using wheelchairs to maneuver around obstructions, such as sight-barriers, and to accommodate simultaneous in and out traffic. Credit: Bobrick Washroom Equipment, Inc.

approach will also produce improved usability features that are integrated with the overall design of a facility, even if a particular element or feature clearly has a more limited target group.

Universal design can be accomplished in some instances by simply using the same item for everyone; positioning an item differently; modifying or replacing a single manufactured feature of an item; or replacing an item with one that is more adjustable or adaptable. In most cases a universal approach mainstreams universal features by eliminating radically different looking items and the stigma associated with them while providing choices for all users.

Some people with disabilities can only use certain features of fixtures and accessories if they can approach them from the left or right side. This limitation affects the usability of toilet and shower compartments and restroom accessories that are not symmetrical. Both the 2010 ADA and the 2009 ICC/ANSI Standards require both left- and right-handed facilities be available in restrooms. The concept of universal design suggests that when restrooms are planned, both

left- and right-handed versions should be provided to the greatest extent possible.

LEARNING OBJECTIVE 2 – DESCRIBE REQUIREMENTS FOR ACCESSIBLE LAVATORIES AND RESTROOM ACCESSORIES.

Planning an Accessible Restroom

Now we will describe requirements for accessible lavatories and restroom accessories. We begin with the restroom entrance and exit. For all restroom entries, note the importance of approach direction and the presence of closers or latches in determining minimum clearances. The accessibility standards should be studied carefully because they offer numerous dimensional options to consider. Meeting or exceeding the minimum maneuvering clearances at doorways is an important aspect in design to ensure proper access.

Single-door entries, where the door swings into the restroom, are common. A level and clear corridor or passageway leading to the door is recommended to be 48 inches minimum wide. The doorway must have a clear opening 32 inches minimum wide when the door is open


90 degrees. A minimum access aisle 48 inches wide is also recommended inside the restroom to allow people using wheelchairs to maneuver around obstructions, such as sight-barriers, and to accommodate simultaneous in and out traffic.

Opposing doors, one for entrance and the other for exit with an alcove between them, is another popular configuration. In this instance, make sure no hazard is created in the alcove by the simultaneous entry and exit of two people. The width of the alcove must be a minimum of 48 inches plus the width of the door. It is difficult for a person using a wheelchair or crutches to back up and pull open a door, so it is recommended that opposing doors swing in the same direction. This opposing door layout provides doors that always open in the direction of travel, for restroom entrance and exit.

This article continues on http://hanleywooduniversity.com/files/upload/Architect_Mag/May 2013/Bobrick_Article_ARCH.pdf
Go online to read the rest of the article and complete the corresponding quiz for credit.

FOR SIGHT

the possibilities of your cash flow.



Cash Flow Insight™ | for the achiever in you*

Introducing Cash Flow Insight powered by PNC CFO — a suite of user-friendly online tools that can help you understand and project your firm's cash flow, so you can turn insight into action. Try it at no cost today*: Call the Cash Flow Insight Center at **855-762-2361**, stop by any PNC branch or go to pnc.com/cashflowinsight

PNC | **CFO**SM
Cash Flow Options



*Offer valid during your current statement cycle period and two additional statement cycles. Offer requires a PNC Business Checking account and enrollment in PNC Online Banking. Prior to any charges being made to your account, you will receive a notification stating the trial period is ending. At that time, you can continue with Cash Flow Insight for \$10/month. If you do not take any action to continue the service after the trial period ends, you will revert back to your current free business online banking service. Beyond the trial period, certain account types have Cash Flow Insight for no additional monthly fee, including Business Enterprise Checking, Industry Solutions Checking and Retail Businesses Checking. Cash Flow Insight and CFO: Cash Flow Options are service marks of The PNC Financial Services Group, Inc. ©2013 The PNC Financial Services Group, Inc. All rights reserved. PNC Bank, National Association. Member FDIC

Circle no. 222 or <http://architect.hotims.com>



PHOTO: DWIGHT CENDROWSKI

AIA VOICES

DETROIT'S DEAN | OPTIMISM FOR EDUCATION'S FRONTIER

Will Wittig, AIA, LEED AP, is the dean of the School of Architecture at the University of Detroit Mercy, a school that offers degrees in architecture as well as a Master of Community Development and Bachelor of Digital Media Studies. It's not as much of an unconventional mix as you might think. Taken together, the school's offerings acknowledge two things: that architecture continues to be a holistic enterprise, and that the transferable skills of an architect who graduates this year—or in 10 years—center on consensus-building as well as digital aptitudes.

THE MASTER OF COMMUNITY DEVELOPMENT DEGREE WAS BORN here in the School of Architecture some years ago as a way to recognize the breadth of expertise at the university in that discipline, even if it was scattered in different departments—disparate expertise that could serve the real need for leadership development in Detroit's public and private sectors. It's great training for an architect or a planner, but it's also been great training for executive directors of local nonprofits. We've had 40 graduates in that program so far, so it's growing.

Digital Media Studies is a little different in that it first existed in the Communications Department in the College of Liberal Arts and Education—and was moved into the School of Architecture. It's been

a natural fit for us, even if it attracts a different cohort of students outside of architecture. But it's proving to be a very valuable part of the culture here, and there's a lot of crossover, shared faculty, and that sort of thing.

We want our students to excel at work after graduation—and I think these programs help them. Right now, the job prospects for architecture students are great, even in spite of a lot of the press we've seen over the last 15 months that's derivative of the Georgetown study, which ranked majors by unemployment rates. What's frustrating is that the data in that study were from 2009 and 2010—and our prospective students now will be out and practicing by 2019. So that data will be a full decade old at that point, even if it remains central in the public's imagination today.

In the meantime, we've got to tell our story, as architects, more broadly. Regarding our local market here in Detroit, I'd say that most firms here are very busy and working very hard, if a little gun-shy in hiring. So I'm very optimistic. But the big picture here is not the job market, for me, which is a short-term and cyclical set of economic conditions. The big picture is about instilling the value of the built environment in the public over the longer term.

—As told to William Richards **AIA**

NOTICE



THE AMERICAN INSTITUTE
OF ARCHITECTS

OF AIA CANDIDATES AND CONVENTION BUSINESS ITEMS

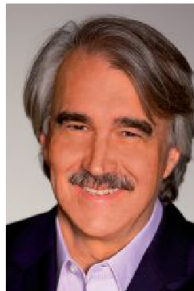
CANDIDATES FOR INSTITUTE OFFICERS

Elections for the Institute's 2014 First Vice President/2015 President-elect, two 2014–2015 Vice Presidents, and 2014–2015 Treasurer will be held at the 2013 AIA National Convention and Design Exposition, which will take place June 20–22, 2013, in Denver. If no candidate for First Vice President or Treasurer obtains a majority of the votes cast during the initial round of voting on June 20–21, a run-off election will take place on June 22, 2013. The following members have declared themselves candidates for national office.

2014 First Vice President/2015 President-elect



Dennis A. Andrejko, FAIA
AIA Buffalo/Western
New York



Kevin J. Flynn, FAIA
AIA St. Louis



Debra S. Kunce, FAIA
AIA Indianapolis



Elizabeth Chu Richter, FAIA
AIA Corpus Christi

THE INSTITUTE'S ANNUAL BUSINESS MEETING WILL BEGIN PROMPTLY ON SATURDAY, JUNE 22, AT 8:15 A.M. DELEGATES WHO FAIL TO CLAIM THEIR VOTING KEYPADS AND TO USE THEM TO REGISTER THEIR PRESENCE AT THE START OF THE MEETING WILL NOT BE ABLE TO VOTE AT THE MEETING.

PROPOSED BYLAWS AMENDMENTS

The AIA Board of Directors is sponsoring several amendments to the Institute's Bylaws, and those amendments are scheduled for consideration by the delegates at the annual business meeting in Denver on June 22, 2013. Bylaws amendments require approval by an affirmative two-thirds majority of the votes cast (or accredited to be cast) by delegates at the meeting, determined in the manner prescribed in Section 9.011 of the Bylaws.

Bylaws Amendment 13-A—Associate and International Associate Members as Component Officers

This amendment would authorize components (if they chose to do so) to have Associates and International Associates as officers.

Bylaws Amendment 13-B—Component Allied Members

This amendment would permit Allied individual component members to use the phrase, "Allied Member of the [Name of Chapter] Chapter of the American Institute of Architects" to describe themselves.

RESOLUTIONS

The delegates at the 2013 AIA National Convention and Design Exposition will also be asked to consider resolutions, which require approval by a majority vote of the delegates present and voting.

Review candidates' speeches and statements, and the full text of the proposed Bylaws amendments and resolutions.
www.aia.org/convention

2014-2015 Vice Presidents (two will be elected)



Nicholas D. Docous, AIA
AIA Central Valley



Sean M. O'Hara, AIA
AIA Denver



James E. Rains Jr., FAIA
AIA North Carolina



Thomas V. Vonier, FAIA
AIA Continental Europe

2014-2015 Treasurer



T. Gregory Ames, AIA
AIA Connecticut



John P. Grounds, AIA
AIA DC

AIA NOW

ACROSS THE INSTITUTE

Compiled by William Richards

1. Dallas Duo. The Nasher Sculpture Center in Dallas, designed by Peter Walker, and the Dallas Museum of Art, designed by Renzo Piano, Hon. FAIA, have been cited as transformational projects by scores of art institutions during the great museum boom of the last 20 years. The Nasher continues to hold collaboration as the basis of its public programming, and in its current installment, “Design Dialogue at the Nasher,” the museum hosts Brent Brown, AIA, and Dallas-based designer Noah Jeppson, who will talk about the importance of community engagement in urban environments. The talk is slated for May 9 at 6:30 p.m.

➤ To learn more, visit dallascfa.com.

Image: Max Ernst, *The King Playing with the Queen*, 1944. Raymond and Patsy Nasher Collection, Nasher Sculpture Center, Dallas. Photo: David Heald. © ARS NY/ADAGP, Paris

2 The Devil Is in the Details. Steve Badanes, AIA, is a busy guy. He co-founded the groundbreaking (and still active) design/build collective Jersey Devil 41 years ago, and he continues to teach at the University of Washington (UW), all while lecturing widely, directing the Neighborhood Design/Build Studio in Seattle (through UW), and running design studios in Canada, Cuba, Finland, Ghana, India, and Mexico. Badanes will recount some of his adventures in “Architect as Artisan and World Citizen,” a lecture for the Wright Design Series in Madison, Wisc., on May 7, sponsored in part by AIA Southwest Wisconsin.

➤ Learn more at aiawi.org.

4 Tiny Furniture. It’s the little things that drive you crazy. But the tiny-spaces craze that has dominated blogs for the last two years may center on a rather sane idea, in fact—what the Denver Architectural League (DAL) is calling “thriveability,” which combines “natural ecologies” and “human modes of life.” This month DAL announces the winners of its Micro House Ideas Competition for an eight-unit, prefabricated, affordable development on a semi-industrial site adjacent to the Mile High City’s TAXI community. Submissions are due May 9 and winners will be announced on May 17.

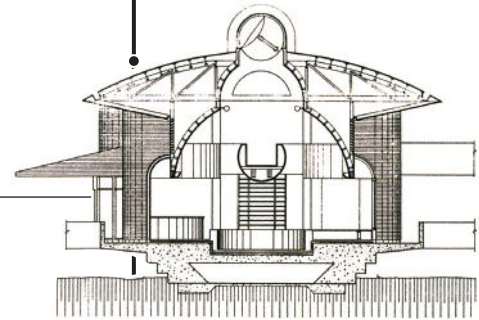
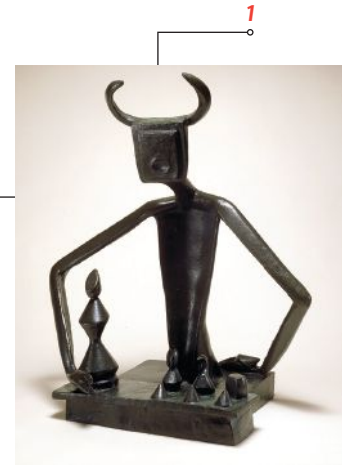
➤ Learn more at sites.google.com/site/microhousingcompetition.

3 Building Trust. Where are you likely to find an architect if not in their studio or on site at one of their projects? On site at someone else’s project, naturally—and if it happens to be one of the Historic Sites of the National Trust for Historic Preservation, there’s a new twist this year. AIA members can obtain continuing education credits for taking both general tours and special building tours at participating sites. “We have a lot of truly amazing properties that architects, and a lot of other people, love to tour, such as the Farnsworth House, the Glass House, and Drayton Hall,” says Ashley R. Wilson, AIA, Graham Gund Architect for the National Trust. “And the tours can go a long way toward fulfilling an AIA member’s yearly obligation.”

➤ Learn more at preservationnation.org.

5 Hitting the Pavement. Architecture tours by boat, a live/work design contest, textiles-as-space-makers, rugs designed by architects, AIA New York’s Fit City 7 conference (co-sponsored with the New York City Department of Health and Mental Hygiene), and lots of cubed cheese and white wine. What’s not to like about Design Week NYC? With 123 events (some of which offer discounts for AIA members) at dozens of venues across New York City, there’s something for every architect (and designer). Design Week NYC will be held May 18–22.

➤ Learn more at designweeknyc.org.



BUILDING LEADERS

2013 AIA Convention
June 20-22, Denver



Blake
Mycoskie

TOMS Founder
and Chief Shoe
Giver



Cameron
Sinclair

Architecture
for Humanity
Co-Founder
and Chief
Eternal
Optimist



General
Colin L.
Powell, USA
(Ret.)

leadership
for architecture

leadership
beyond architecture

Our keynote speakers at the AIA National Convention are leaders who, like you, build a better world—one day, one project at a time. Come to the AIA convention, and develop the knowledge and professional contacts you need to elevate your practice and your career.

REGISTER NOW
www.aia.org/convention



THE AMERICAN INSTITUTE
OF ARCHITECTS

AIADesign

PLUS ÇA CHANGE | FOREGROUNDING PERFORMANCE METRICS WITH THE COTE TOP TEN PLUS AWARD



ILLUSTRATION: MICHAEL KIRKHAM

IT'S HARD TO MEASURE WEIGHT LOSS WHEN YOU DON'T OWN A scale. Likewise, without accurate metrics, trimming the fat out of buildings to make them truly green can be an elaborate game of guesswork for architects. With this in mind, the AIA Committee on the Environment (COTE) debuted its new COTE Top Ten Plus award this year to recognize outstanding achievement in design and efficiency based on performance data after a building has been occupied.

“For many years, COTE has been advocating better building design through its Top Ten awards, but green design has historically focused on predicted performance metrics,” explains William Leddy, FAIA, of San Francisco-based Leddy, Maytum, Stacy, and the 2013 chair of the AIA COTE Advisory Group. “The next step is to be able to prove that buildings are performing as well as predicted. As the industry and the market shift to encourage outcome-based design approaches, this new award will highlight that buildings can indeed perform as predicted and even better—and that beautiful design and excellent performance can go together.”

While some buildings do perform as predicted in terms of drastically reducing resource consumption, many—despite everyone’s best intentions—fall short because of factors that include inaccurate energy-modeling software, unrealistic use projections in the design phase, overly complicated building systems, or low user engagement in post-occupancy.

These shortfalls will become more evident in light of a growing demand for performance-data transparency; a number of cities are starting to require that commercial-building owners report their energy data.

To get a jump on the learning curve, savvy architecture firms are already tracking performance data against predictions. By focusing on excellent architecture that also meets advanced resource reduction

goals over time, the industry can expect to gain valuable information about the interconnection between successful design strategies, improved occupant experience, and the wider community and global benefits that they may provide.

“And at a more visceral level, if we are to meet the AIA’s 2030 Commitment goals—all new buildings to have zero carbon emissions in only 17 years—the profession needs inspiring case studies now,” Leddy says. “Key to this inspiration, and another impetus behind this award, is the realization that we can no longer afford to think of deep resource efficiency and resiliency as an ‘extra’ design feature.”

In applying for consideration, several previous COTE Top Ten award recipients submitted energy, water use, and transportation data for a full year of their building’s occupied usage, as well as a client statement about perceived benefits over time.

Lance Hosey, AIA, chief sustainability officer for RTKL, was a member of the 2013 COTE Top Ten Green Projects Awards jury. “The ‘Plus’ category is a smart and much-needed way to encourage providing more information on performance,” he says. “Without verifying the outcome of projects, we remain trapped in the realm of hope and speculation. The Top Ten Plus award is an opportunity to put ourselves to the test by showing the ties between great design and green design.”

The new award is also a reminder that the industry continues to evolve rapidly. “Architecture is indeed about form and materials and the crafting of well-designed spatial experiences,” Leddy says. “But it should also connect us more closely to the natural world that sustains us all. An important part of that connection is the ability to make buildings that deliver on their promises of high performance and reduced carbon emissions.” —Ben Ikenson **AIA**

➔ To see the 2013 AIA COTE Top Ten Plus award recipients, visit aiatopten.org.

AIA FEATURE

DIRECT CORRELATIONS | DESIGN AND DATA AT THE CENTER OF A GEORGIA TECH PH.D. PROGRAM



DEPENDING WHERE YOU ARE STANDING, BAD NEWS CAN SEEM EVEN worse. Just ask a medical social worker.

“If I told a patient’s loved one in a hallway that the patient was dying, I would get a much more adverse reaction than if I took them into a nice, quiet, calming room with a view,” says Lorissa MacAllister, AIA, an architect and former medical social worker who began to see how the physical environment could affect people’s emotions and reactions—in good ways and bad.

And, she’s not the only one.

In recent years, academics and practitioners in the fields of architecture and healthcare have become acutely aware of the relationship between design and health. Sterile white rooms with buzzing lights are not only unpleasant, they can actually be unhealthy.

“We’re needlessly harming hundreds of thousands of Americans due to infections and preventable medical errors in hospitals, and are spending far too much for healthcare, but there’s evidence that the built environment can play a role in addressing those problems,” says Craig Zimring. An environmental psychologist and professor

of architecture at the Georgia Institute of Technology, Zimring has helped to pioneer the concept of evidence-based design, an approach to architecture that uses data to guide the design process. Often, it’s an approach taken in the healthcare setting with one main goal in mind: Let the design help, not hurt.

Under the leadership of Zimring—who also sits on the board of the Center for Health Design—the Georgia Tech College of Architecture is at the forefront of this work. Through a Ph.D. concentration in evidence-based design, doctoral students are developing new ways to understand and address architecture’s potential to heal patients through a building’s impact on the behavior, satisfaction, and performance of individuals and organizations. Gathering evidence can tell designers, for example, that workers are likelier to be happy in rooms with more natural light. Or that fewer mistakes occur in quiet rooms. Or that fewer patients will fall through the cracks if facilities are designed to encourage more coordination between healthcare providers.

But this is not new information in healthcare, the spaces of which have been transformed by evidence-based design over the last



Evidence gatherers (L-R): Ph.D. candidates Altug Kasali and Lorissa MacAllister, and environmental psychologist and professor of architecture Craig Zimring.

Photo: Dana Hoff

20 years. Outside of healthcare, however, evidence-based design is just now starting to influence the ways in which architects approach a range of typologies.

Buildings such as prisons, courthouses, and embassies—what Zimring calls “high-stakes buildings”—as well as schools and office buildings can benefit from this type of design. Students in the evidence-based design concentration are looking at things such as the importance of wayfinding, the measurable benefits of natural light, environmental contributors to stress, and the ways people relate to complex building forms and layouts.

And because the concept of evidence-based design can cross disciplines, the Ph.D. students in Georgia Tech’s evidence-based design concentration are exposed to a wide variety of coursework and classmates in industrial design, health systems engineering, applied physiology, mechanical engineering, and city planning. Specialists in architecture, healthcare management, nursing,

medicine, and psychology typically sit side by side in lectures and labs, a unique approach that Zimring says is representative of the multifaceted design challenges that the field faces. He argues that by emphasizing outcomes, such as improvements in patient health or workplace productivity, a focus on evidence-based design helps prove the value of architecture to clients.

“Often, it’s an approach taken in the healthcare setting with one main goal in mind: Let the design help, not hurt.” —Craig Zimring

And the clients do seem to be receptive. Students work on research funded from a range of sources, such as the National Institutes of Health, the Robert Wood Johnson Foundation, the Military Health System, and the Global Health and Safety Initiative. The program has also been intimately involved in various military hospital designs, including the newly opened Fort Belvoir Community Hospital in Virginia.

Forming a Hypothesis

MacAllister, the former medical social worker now two years into her Ph.D. at Georgia Tech, focuses on the relationship between user satisfaction and the way that people experience the physical design of medical settings. Her research shows significant correlations between the two, and she’s hoping to work with the planners and designers of healthcare environments to improve the sometimes unpleasant experiences of hospital visits.

Altug Kasali, another Ph.D. candidate in the evidence-based design program, has taken a more localized approach by correlating data and design’s intent in a medical facility under construction in Georgia. Kasali’s research draws from a number of sources—both scientific and anecdotal evidence proffered by senior healthcare executives, designers, engineers, doctors, and nurses.

Since Hui Cai graduated from Georgia Tech’s evidence-based design program last year, she’s led research at the Health+Science Practice Group in RTKL’s Dallas office. The firm has instituted a new initiative, “Performance-driven Design,” and Cai says she’s analyzing architectural, clinical, environmental, and financial performances of the firm’s previous best practices, and conducting Post Occupancy Evaluation (POE) to help develop a database of guidelines for future projects. “The hope is that with the accumulation of projects, we’ll gradually build more and more knowledge around what we know about design and what we can do better,” Cai says.

Zimring says the evidence-based design concentration is purposely preparing doctoral students for leadership positions such as Cai’s. Other graduates are in similar leadership positions, both in practice and academia, which Zimring and others see as key to the future of the architecture profession. The evidence-based approach, Zimring argues, “adds value to a field constantly pressed by economic concerns.” —Nate Berg **AIA**

➔ Learn more at gatech.edu.

AIA PERSPECTIVE

MAKING A LIVING AND A LIFE



PHOTO: WILLIAM STEWART

SHORTLY AFTER I BECAME AIA PRESIDENT, WILL WITTIG, AIA, dean of the School of Architecture at the University of Detroit Mercy, shared with Association of Collegiate Schools of Architecture president Donna Robertson, FAIA, and me a letter he wrote to Anthony Carnevale. Wittig was troubled by the negative fallout of a Georgetown University study published last year that was co-authored by Carnevale, entitled “Hard Times.” The widely read study raised questions about the value of an architectural education, because employment opportunities for those holding a degree in architecture ranked appreciably lower than general skills majors.

Although the study contained an implicit caveat—the data were collected at the height of the recession—the public perception created by the media buzz has likely turned off some talented young men and women who might have considered architecture as a career. This obviously hurts our profession. Moreover, ours is a cyclical industry; trying to make a prediction about economic conditions five or six years out based on what is happening at a particular point in time is questionable, at best. But I have a deeper quarrel with studies like this.

Whenever I see data that seem to quantify the value of architecture education only in terms of future dollars and cents, I’m bothered. Of course we have to make a living. Having navigated my own firm through the recession, I have no illusions about the value of making payroll and struggling to find new projects. Still, even under the most challenging circumstances, I would be willing to bet that most of us who choose a career in architecture do so, yes, to make a living, but even more so to make a life.

I was reminded of that by a recent AIA video that profiled this year’s recipients of the AIA Young Architects and Associates awards. In a series of interviews of the 18 individual award recipients, not one

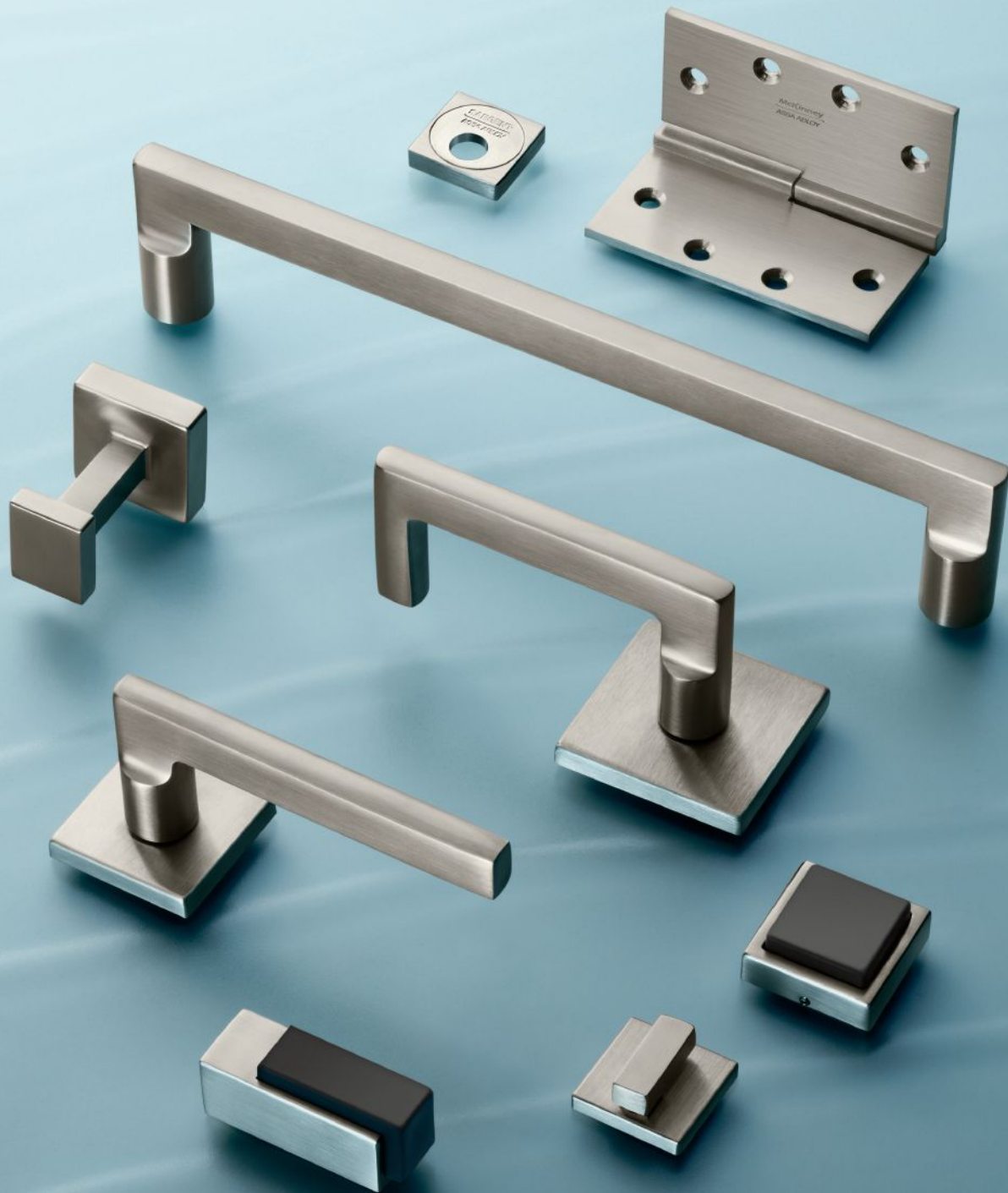
of them monetized their work; they were motivated by mission—a passion to make a positive difference in other people’s lives, and in doing so, finding a meaning or purpose in their own. Watching them describe their experiences and their beliefs was inspirational. They reminded me why I went to college and chose to be an architect.

Last month, I received an email from Adrian Carter, whom I met a few years back while he was an undergraduate student in architecture at Florida A&M University. He wanted to tell me how excited he was that he had just successfully defended his thesis at Virginia Tech and would be graduating in the spring. He wrote that he would “love the opportunity to be a voice for architecture,” and that he was “willing to do whatever it takes to make that happen.”

I thought back to the first time we met, at AIA Florida Legislative Day, where Carter shadowed me as we visited lawmakers to discuss issues. I heard his passion then. What’s different now is that his educational experience has equipped this eager and curious student to be a creative, energetic leader who is ready to make a difference in the world. Engaged educators like Wittig, the Young Architects and Associates award recipients, and future leaders like Adrian Carter demonstrate by their own lives and their contributions to the profession that choosing architecture as a field of study is more than just pursuing an occupation. It’s about building a career which enables you to make the world a better place. That passion, that optimism about the future, and that commitment to making a positive difference are why we become students of this profession. It’s why we’re architects. **AIA**

Mickey Jacob, FAIA, 2013 President

➤ Learn more about emerging architects at aia.org/professionals.



Scan this Microsoft® Tag using your mobile phone. Download the free mobile app at <http://gettag.mobi>

Copyright © 2013 ASSA ABLOY Inc. All rights reserved

Sweet Suites

United in beauty, ASSA ABLOY presents complementary levers, pulls, stops and hinges to enhance the design of your commercial interiors.

ASSA ABLOY

Learn more at suites7.thegooddesignstudio.com

the good design studio

The Good Design Studio, your resource for beautiful doors, frames, & hardware from ASSA ABLOY Group brands. Be inspired. Visit www.thegooddesignstudio.com. Circle no. 205 or <http://architect.hotims.com>

Corbin
Russwin

McKinney

ROCKWOOD

SARGENT

The global leader in
door opening solutions



Soap, sink and dryer, all in one.
The word 'finally' comes to mind.



Clean + Rinse + Dry = A Sink That Makes Sense

Introducing the first completely touchless, all-in-one lavatory system. By placing a more efficient soap dispenser, faucet and hand dryer side by side, we've given users more personal space, while keeping water off the floor. Sometimes the best ideas are simple ones.

Advocate

Exclusively Bradley

clean + simple



1.800.BRADLEY

www.BRADLEYCORP.com/Advocate

Circle no. 165 or <http://architect.hotims.com>

PRODUCTS

WIREFRAME

Designers Sam Hecht and Kim Colin of **Industrial Facility** have unveiled their latest seating line for Herman Miller. Called Wireframe in recognition of its loosely woven metal base, the collection comprises a two-seater, a three-seater, a lounge chair, and an ottoman. The chunky cushions can be upholstered in any Herman Miller fabric, and the covers can be removed for washing. hermanmiller.com Circle 100



Text by Jennifer Brite

HOOD

Sometimes inspiration strikes very close to home or, in this case, to the office. When Swedish design firm **Form Us With Love** moved into an open-plan studio with high ceilings, they realized that they would need sound dampening around the conference table. Thus, Hood was born. The 635mm-tall, spherical or oblong, LED luminaire ranges in lengths from 1,200mm to 3,000mm. formuswithlove.se Circle 101

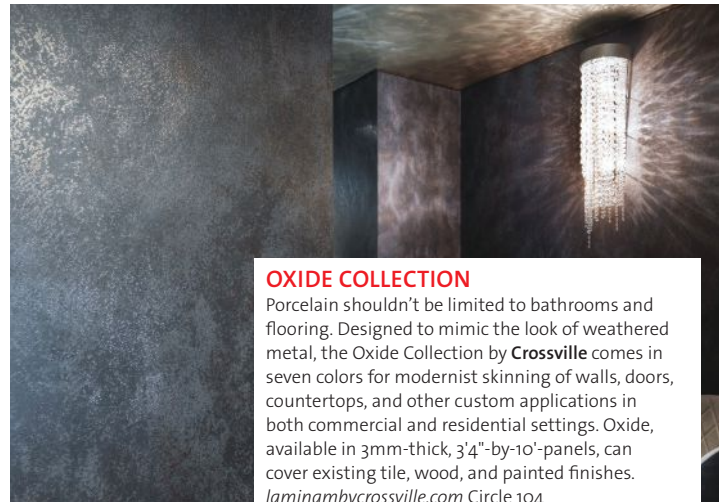


V.I.A.

Workers looking for peace and quiet in an open office plan can find acoustical privacy with **Steelcase's** Vertical Intelligent Architect (V.I.A.) system, which will debut at NeoCon this June. The mobile office shell has a steel framework, interchangeable glass and solid skins, and seals at the door opening and joints, all of which results in a sound transmission class rating of 42 to 50. Options for personalizing V.I.A. abound. steelcase.com Circle 102

REGAN

Sometimes the best designs come from the blending of styles. The Regan collection by **Hardware Resources** has a contemporary profile but can be specified in finishes that blend with a transitional kitchen, such as brushed pewter and oil rubbed bronze. The flared-foot pull series comes in three lengths: 96mm, 128mm, and 160mm. hardwareresources.com Circle 103



OXIDE COLLECTION

Porcelain shouldn't be limited to bathrooms and flooring. Designed to mimic the look of weathered metal, the Oxide Collection by **Crossville** comes in seven colors for modernist skinning of walls, doors, countertops, and other custom applications in both commercial and residential settings. Oxide, available in 3mm-thick, 3'-4"-by-10'-panels, can cover existing tile, wood, and painted finishes. laminambycrossville.com Circle 104

COLOR TRANSFORMATION



Lead architect/engineer: Astorino, Pittsburgh, PA

Helping to make children feel better, inside and out.

Children's Hospital of Pittsburgh of UPMC is not just a world-class health care facility and LEED® certified. It's also a vivid example of how designers, architects, and contractors can use color to create a physical and emotional transformation. After extensive research with children and their families, the hospital's architect chose PPG CORAFLO[®] and DURANAR[®] fluoropolymer coatings for the exterior colors, to communicate a facility that is dynamic and alive. Interior walls and trim are coated with PPG PURE PERFORMANCE[®], among the world's first premium-quality zero-VOC* latex paint, in shades designed to promote healing. SUNGATE[®] 500 glass allows high levels of natural sunlight, while our Atlantica glass supplies the spectacular emerald-green hue. With more than 100,000 custom-created *Duranar* colors and a wide array of energy-saving tinted glass, no company offers more color choices for your next project. So visit ppg.com to contact an architectural specialist.



PPG Industries

Bringing innovation to the surface.™

PAINTS - COATINGS - OPTICAL PRODUCTS - SILICAS - GLASS - FIBER GLASS
Circle no. 270 or <http://architect.hotims.com>

The PPG logo, Corafon, Duranar, Pure Performance, Sungate and "Bringing innovation to the surface." are registered trademarks of PPG Industries Ohio, Inc. LEED is a registered trademark of the U.S. Green Building Council.

*Colorants added to this base paint may increase VOC levels significantly, depending on color choice.



CURL

This die-cast aluminum luminaire by London-based Sebastian Bergne for **Luceplan** has no designated base, allowing it to stand in a variety of positions, even on its side. With a proprietary LED that changes the color temperature of its ambient white light from 2400K to 3500K, the fixture measures 10" tall by 8" wide by 9" deep, when sitting upright like a crescent moon. luceplan.com Circle 105

SAPHIRKERAMIK

Vitreous china and, more recently, fine fireclay—a blend of clay and minerals that is molded, glazed, and then fired at high temperatures—are two of the most popular options for ceramic bathroom fixtures worldwide. But **Laufen** is offering another possibility. According to the Swiss bathroom-fixture manufacturer, its SaphirKeramik material has the strength of carbon steel and twice the strength of vitreous china, allowing it to be formed with radii and edges of unprecedented thinness—1mm to 2mm. laufen.com Circle 106



STEPLIGHT

Steplight from **Graypants**—a Seattle lighting design studio founded to “create products, architecture, and other fun things around the world”—is made from 16 interlocking, recycled aluminum rings. The disparate rings cast concentric shadows onto nearby walls and ceilings. The 16"-diameter light ships flat with instructions for assembly that does not require tools, adhesives, or fasteners. graypants.com Circle 107



CHARCOAL WALNUT

Engineered wood flooring was once offered in a limited number of wood species, but the durable flooring option has come a long way in terms of style. Charcoal walnut, part of **Terra Legno's** Annoso Collection, is manufactured through a process that uses younger and smaller trees rather than old-growth hardwoods. The 5"-wide, $\frac{9}{16}$ "-thick planks have an oil finish. terralegno.com Circle 108



**NOW CONFIDENCE
COMES BY THE GALLON.
OR EVEN
THE 55-GALLON DRUM.**

**DuPont™ Tyvek® Fluid Applied WB—the
biggest name in the weatherization business
engineered for the biggest projects.**

The superior performance of DuPont™ Tyvek® CommercialWrap® is now available by the gallon. Tyvek® Fluid Applied WB goes on quickly and easily, making it the ideal solution for buildings from five to fifty stories. And it works on a range of materials from concrete to gypsum board. So when you're looking for a weather barrier you know you can trust, there's just one place to turn—DuPont. Learn more at www.fluidapplied.tyvek.com



© 2011 DuPont. All rights reserved. The DuPont Oval Logo, DuPont™, CommercialWrap® and Tyvek® are registered trademarks or trademarks of E. I. du Pont de Nemours and Company or its affiliates.

Circle no. 50 or <http://architect.hotims.com>

ARCHITECTS' CHOICE

Large-Format Recycling

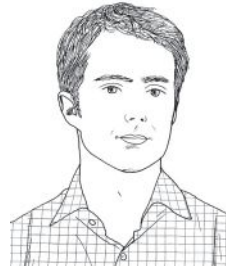
WITHIN EVERY HISTORIC RENOVATION ARE MODERN MATERIALS THAT HARMONIZE A PROJECT'S PAST WITH TODAY'S CODE REQUIREMENTS. THESE FOUR ARCHITECTS FOUND CREATIVE SOLUTIONS TO MEET PRESERVATION AND SUSTAINABILITY GUIDELINES.

Text by **Brian Libby**

Illustrations by **Peter Arkle**



DUNCAN HAZARD
Partner
Ennead Architects



AGUSTIN ENRIQUEZ V
Associate Principal
GBD Architects

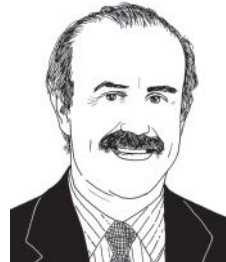
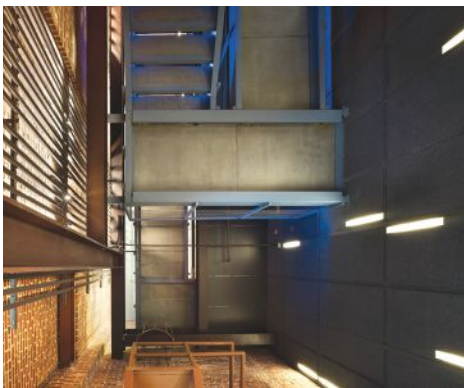


When renovating New York City Center, a former Shriners hall built in 1923, Ennead Architects wanted to preserve its Moorish Revival architecture while adding a wall of video screens to promote events in a manner congruent with the building's elaborate polychrome tile finish and murals. With A/V consultant Auerbach Pollock Friedlander, Ennead created a bank of six plasma screens covered with a stainless steel veil etched in a Moorish pattern. Manufactured by **Den Mar Corp.**, the veil is less than an $\frac{1}{8}$ inch thick, "which is why we went to steel," says Ennead partner Duncan Hazard, AIA. "It's strong enough to span, almost like a spider web. It's very lacy, but you look right through it."

Maintaining the look of multipane windows comes with challenges. "That's the conversation: Where do you source things that meet today's energy standards but have that authentic look?" says Agustin Enriquez V, AIA, associate principal at Portland's GBD Architects. When renovating the circa-1920 Culver Building in downtown Portland, GBD sought to restore the structure's original character, which a 1970s remodel compromised with aluminum storefront windows. The team chose **Custom Window Co.'s Landmark Series 8300** multipane insulated glass windows, which have a U-value of 0.28. As a result, Enriquez says, "you've got true divided light, but with today's energy standards."



DANIEL KELLEY
Partner
MGA Partners

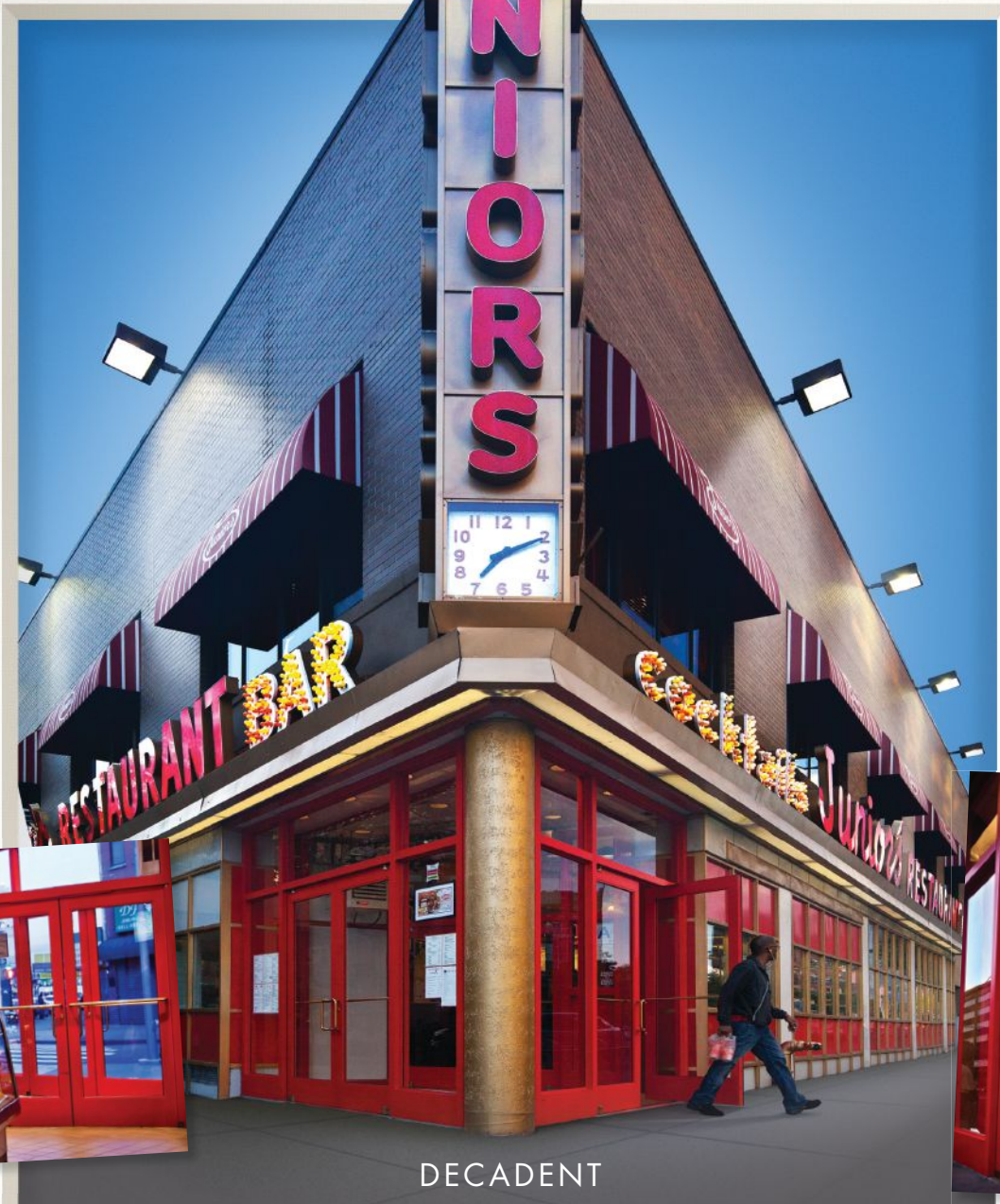


MICHAEL BINETTE
Vice President
The Architectural Team



To adapt a historic student theater at Indiana University into the cinema department, MGA Partners inserted two new floors into the existing proscenium-style fly loft. They salvaged the loft's structural-steel rigging grid to make walls for the new spaces. "We basically made a sandwich," says MGA partner Daniel Kelley, FAIA. The steel channels were fused with drywall and **Tectum's Finalé** wood-fiber wall panel system. Finalé has been around for decades but Kelley believes it was largely dismissed as an economical acoustical ceiling material. "It's natural, it's sustainable, it's durable, and it has a good acoustic value," he says, citing Finalé's noise reduction coefficient of 0.75.

Boston-area firm The Architectural Team (TAT) wanted to preserve the brick walls at Loft Five50, a multifamily housing project converted from the former Malden Mills factories in Lawrence, Mass. To qualify for federal historic-preservation tax incentives, the wall insulation had to be less than 4 inches thick. Spray foam insulation would tightly seal the building envelope, says TAT vice president Mike Binette, AIA, "but then the brick can't breathe. Moisture in the winter would get inside and freeze." The solution was a hybrid system coupling spray foam with **GreenFiber All Borate Stabilized Wall Spray Insulation**, which helps absorb moisture and contributes to the wall's R-24 rating.



DECADENT

At Junior's in Brooklyn you can sample what many New Yorkers consider the tastiest cheesecake on the planet. Luxurious, smooth, made of the finest ingredients. Very much like the new entry doors that greet Junior's patrons. Cherry-red balanced doors hand-crafted by Ellison for effortless operation. So tastefully refined.



800-665-6445

YOU'VE ARRIVED

ellisonbronze.com

Circle no. 258 or
<http://architect.hotims.com>



Woods Bagot designed a colorful, geometric façade for the Knox Innovation Training Opportunity and Sustainability Centre to make a vivid impression on its students, who are interested in pursuing future careers in sustainability.

DETAIL

Blades of Green

A GREEN-JOB TRAINING CENTER IN MELBOURNE, AUSTRALIA, EMBODIES ITS MISSION IN A GRAPHIC FASHION.

Text by **Murrye Bernard**

ON THE OUTSKIRTS of Melbourne, Australia, a green movement is under way in an area known for its stunning blue bay views. Sited on the northern edge of Swinburne University of Technology's Wantirna Campus, the Knox Innovation Training Opportunity and Sustainability Centre (KIOSC) reflects a partnership between a consortium of seven local primary schools and Swinburne's Technical and Further Education (TAFE) Division. Designed by the Melbourne studio of Woods Bagot, the two-story, 1,800-square-meter (19,375-square-foot) building provides learning spaces and a training hub to prepare secondary school students (roughly equivalent to grades 7 to 12 in the U.S.) for careers in sustainability.

A striking green ombre façade conveys the building's purpose without excessive signage.

Woods Bagot design leader Bruno Mendes says, "The schools' principals wanted the building to capture the kids' attention as soon as they get off the bus." The nearly 130-foot-long system comprises 36 undulating vertical louvers—or "blades"—painted a gradated palette of green hues that contrasts with the context of predominantly red brick campus buildings.

The north-facing louvers shade the glazed wall beyond and angle out in a cantilever to meet the 4-meter-deep (13-foot-deep) roof eave. While some blades are purely ornamental, those aligning with the structural column grid, spaced 19.5 feet o.c., help support the roof's weight and tie into the building's timber frame. All the blades—structural and nonstructural alike—are supported by internal steel framing

Firestone
BUILDING PRODUCTS
NOBODY COVERS YOU BETTER.™

Whoa.

Exactly.

**From roots to rooftops and beyond,
we're with you all the way.**

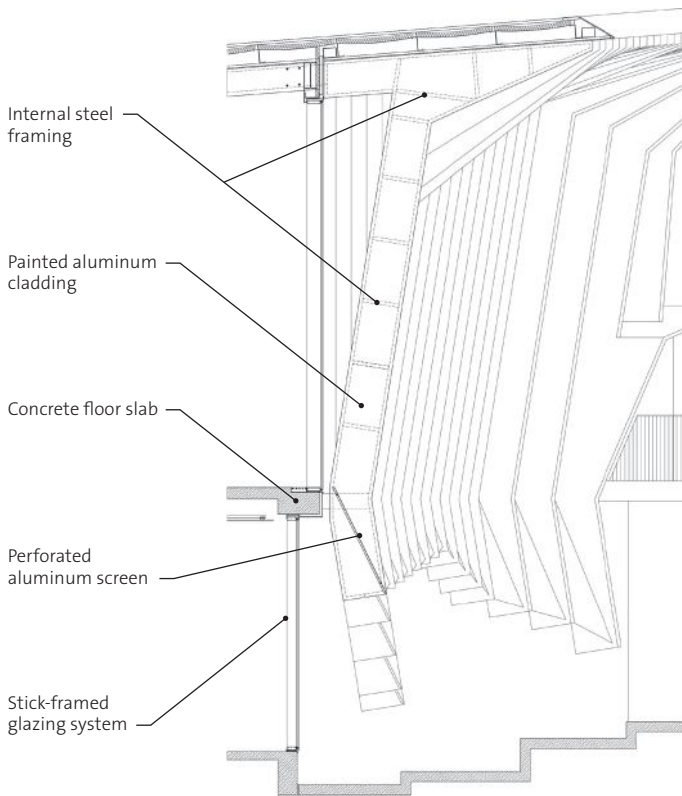
At Firestone Building Products, we're committed to making your job easier. By taking the entire building envelope into consideration, we can provide you with superior services, support, warranty and expertise.

Count on Firestone for complete building performance solutions that will help you and your building perform at a level above the rest.

Circle no. 97 or <http://architect.hotims.com>



firestonebpc.com
(800) 428-4442

Façade Section

that's integrated into the building's second-story floor slab with a standard plate connection detail. Below the second floor level, the blades flare out once again while maintaining plenty of head room to accommodate entry doors on grade. Perforated mesh panels span the lower sections of the blades, similar to awnings, and provide additional sun shading.

Modeled in Rhino 3D software, the louvers themselves comprise square hollow steel tube framing clad in painted, 3-millimeter aluminum sheets. Each blade is 100 millimeters wide, approximately 21 feet tall, and an average of 650 millimeters deep. The stick-frame glazing system inboard of the green façade spans between the roof and floor slabs with 8-inch-deep aluminum box sections. The blades were prefabricated and installed over a three-week period after all of the other building framing was in place. While this was not the quickest construction method that could have been used, Mendes says, the team could afford the time because of the modest scale of the building, which took slightly more than a year to complete.

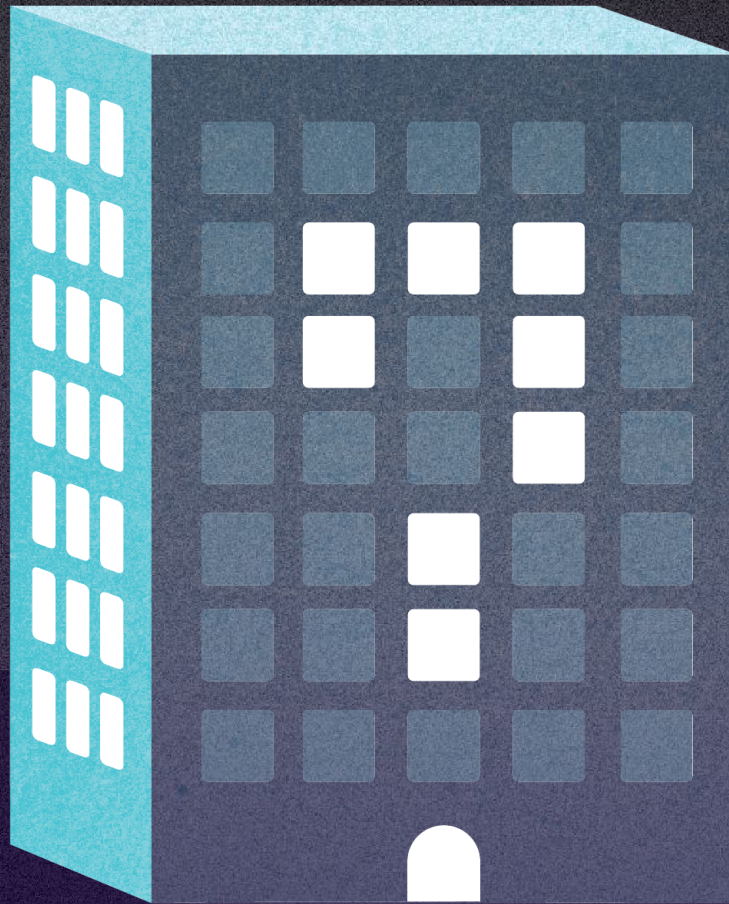
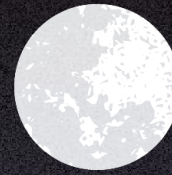
Students experience the blades from several angles. A curved exterior pedestrian ramp provides direct access to the building's upper level and frames the initial approach. Inside, circulation occurs alongside the façade on an upper-level atrium and lower-level corridor. Outside, the

façade becomes the backdrop for an outdoor amphitheater at the lower level beneath the ramp, where students enjoy lunch and attend lectures.

In addition to the louvers, which maximize and mitigate natural light, the building takes several passive and active sustainability measures including a geothermal system, natural ventilation, photovoltaic cells, and rainwater collection for toilet flushing. It was designed to meet the standards of a 5-Star certified project (the maximum is 6-Star) in the Green Building Council of Australia's Green Star environmental rating system.

By emphasizing construction details and building systems, the architecture becomes part of the sustainability-focused curriculum. "The blade wall is the focal point, but it also helps educate kids about sustainable building systems and construction through interactive learning," Mendes says. Touch screens describe the building's green initiatives, and students can use cellphones or tablets to scan QR codes on the façade to learn about the glazing performance and the building as a whole.

"As architects, we try to design green buildings, and while our peers understand the language of sustainability, not everyone is familiar with that terminology," Mendes says. Through its eye-catching, functional, and educational façade, KIOSC is making a vivid first impression on the next generation of green industry experts.



It's 3 am. No one's working. So why are your lights?

Only Acuity Brands provides you with advanced LED lighting seamlessly integrated with digital controls. This enables your lighting to be on when you need it – and off when you don't – reducing energy consumption 24 hours a day.

Visit www.acuitybrands.com/integration to learn more.

SMART + SIMPLE LIGHTING SOLUTIONS

© 2013 Acuity Brands Lighting, Inc. All rights reserved.

Circle no. 161 or <http://architect.hotims.com>

AcuityBrands.

Expanding the boundaries of lighting™



Attending 2013 AIA Expo? Earn your learning units at the Acuity Brands Learning Lounge.

THE ARCHITECT

50

Earn Bragging Rights Come September

Which architecture firms are outclassing their peers in quality of work? Are the biggest firms always the biggest achievers? Who's really at the forefront of sustainable design? Our list will reveal all in the September issue of ARCHITECT magazine.

Enter now

Contact the editors at arch50@hanleywood.com to request an entry form. Entry forms scheduled to mail in June.

DESIGNING FOR RESILIENCE

October 8–11, 2013
Wyndham Parc 55 Hotel
San Francisco, CA

Architects are steeped in the critical strategies of sustainable design, but the bigger challenge ahead is to devise buildings for lasting resilience and endurance. We must prepare for near-term and long-term changes in the environment, demographics, economics, technology, and much more. Ultimately, we must reinvent how we design, engineer, and construct our housing from the ground up.

For the 10th annual Reinvention, we'll examine how architects can lead the way as change agents in a changed world.

SYMPOSIUM HIGHLIGHTS

- San Francisco Housing Tour
- Leadership Awards Luncheon
- "You on View" Special Participatory Event
- Plus, thought-provoking panel discussions, networking events, and more!

BROUGHT TO YOU BY

Residential Architect

REGISTER NOW—reinventionconf.com

DIAMOND SPONSORS

Andersen WINDOWS • DOORS



JENN-AIR®

IN ASSOCIATION WITH

AIACRAN Custom Residential Architects Network



AIA San Francisco

GOLD SPONSORS

APEX ULTRAXIDING SYSTEM

MARVIN Windows and Doors
Built around you.™

Milgard windows • doors
Clearly the best.™



SHERWIN-WILLIAMS.

SILVER SPONSOR

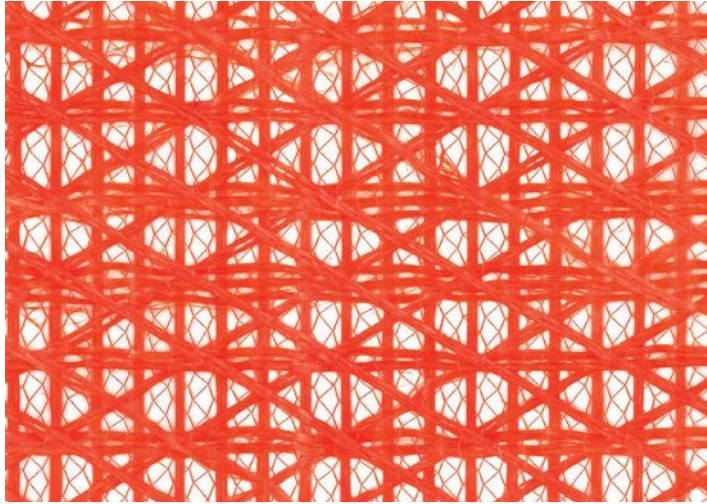
ELDORADO A HEADWATERS COMPANY STONE



MIND & MATTER

Super Paper

IT'S OSTENTATIOUS ... IT'S EPHEMERAL ... IT'S USEFUL?
WALLPAPER GAINS FUNCTIONALITY AND CREDIBILITY.



Earthquake-resistant
wallpaper by POLYTECT

WALLPAPER BECAME POPULAR during the Renaissance among an emerging elite who desired decoration without the expense of wall tapestries. By the early 20th century, it had become one of the most coveted household products in the West. Today, many architects look down on what they perceive to be a superficial means of ornamentation. However, technology has given it unexpected functionality.

A novel manufacturing technique developed by doctoral student Gul Amin at Linköping University, Sweden, for example, fabricates white LEDs directly on paper. The chemical process “grows” LEDs from zinc oxide and a conducting polymer, polydiethyl-flourene (PFO). Before this active material layer is deposited, the paper is first coated with cyclotene, a thin, water-repellent coating. Magnus Willander, the professor who is overseeing the research, hails this development as the first time anyone has built “electronic and photonic inorganic semiconducting components directly on paper using chemical methods.”

OLEDs also hold promise for self-illuminating paper. U.K.-based Lomox recently announced its light-emitting wallpaper, which it claims could reduce annual global CO₂ emissions by more than 2.5 million tonnes by 2020. Lomox also says that its OLED-based flexible screen panels will reduce energy consumption due to electric lighting by 60 percent.

Light isn't the only thing wallpaper can emit. Scientists at the Institute for Print and Media Technology of the Chemnitz University

of Technology (pmTUC) in Germany have recently printed speakers on paper. Sound quality and levels are good, says senior researcher Georg Schmidt. But the bass “is a bit weak.”

Like a conventional speaker, the printed paper connects to an amplifier to intensify the audio signal. Because mass-production is relatively inexpensive, scaling production of the printable speakers is feasible. PmTUC head Arved Hübler says, “As printing allows for different formats and forms, there is the possibility to influence the generated sound waves.”

Wallpaper can even help save lives. Researchers at the Karlsruhe Institute of Technology have developed an earthquake-resistant wallpaper to buy time for occupants to exit buildings. The intelligent composite seismic wallpaper is a textile comprising glass fibers embedded in different orientations within a layer of mortar.

The scientists produced the textile according to the framework of the POLYTECT (Poly-functional Technical Textiles against Natural Hazards) EU project to reinforce the masonry walls of buildings in seismically active regions. The reinforcing system can also cover building cracks caused by settling.

By transforming appliqué into high-performing surfaces, these technologies bring surprising and significant capabilities to an otherwise unessential building material. Moreover, these research endeavors demonstrate that functionality can be imparted to products of minimal physical materiality.

2.5x
The potential
improvement in
energy efficiency
offered by
Lomox's OLED
technology in
comparison with
standard energy-
efficiency lamps.

SOURCE: LOMOX



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

INSPIRATION • DEDICATION • PASSION • PERFORMANCE

INNOVATION

INSPIRED BY YOU



Loewen's innovative, customizable doors create stunning transitions and ease of movement between spaces.

LiftSlide doors glide effortlessly on corrosion-resistant tracks, and provide an inspirational, panoramic view that suits any space and aesthetic. Bifold doors bring indoor and outdoor spaces together when opened; once closed, they provide privacy while offering unobstructed views. Retractable screens can be added, providing screen and shade system options.

Loewen windows and doors are made standard with Douglas Fir and arrive with furniture-grade fit and finish.



See your nearest Loewen dealer to find out how we can help you realize your vision or scan the QR code to learn more about LiftSlide and Bifold doors.

Circle no. 207 or <http://architect.hotims.com>

The World's Finest Water Features



The Harmonic Cascade Waterfall

Custom Designed • Precision Crafted in the USA • Available Worldwide
Exclusively from Harmonic Environments®



www.HarmonicEnvironments.com
800.497.3529
Circle no. 94 or <http://architect.hotims.com>

CENTER

Letter From Denver **Transit Is Changing the Mile High City 70** Next Progressives **David Benjamin on Bacteria, Kanye 78**
Books **June Williamson's Plea: Don't Give Up on Suburbia 84** Critique **The Getty Does L.A. 92**

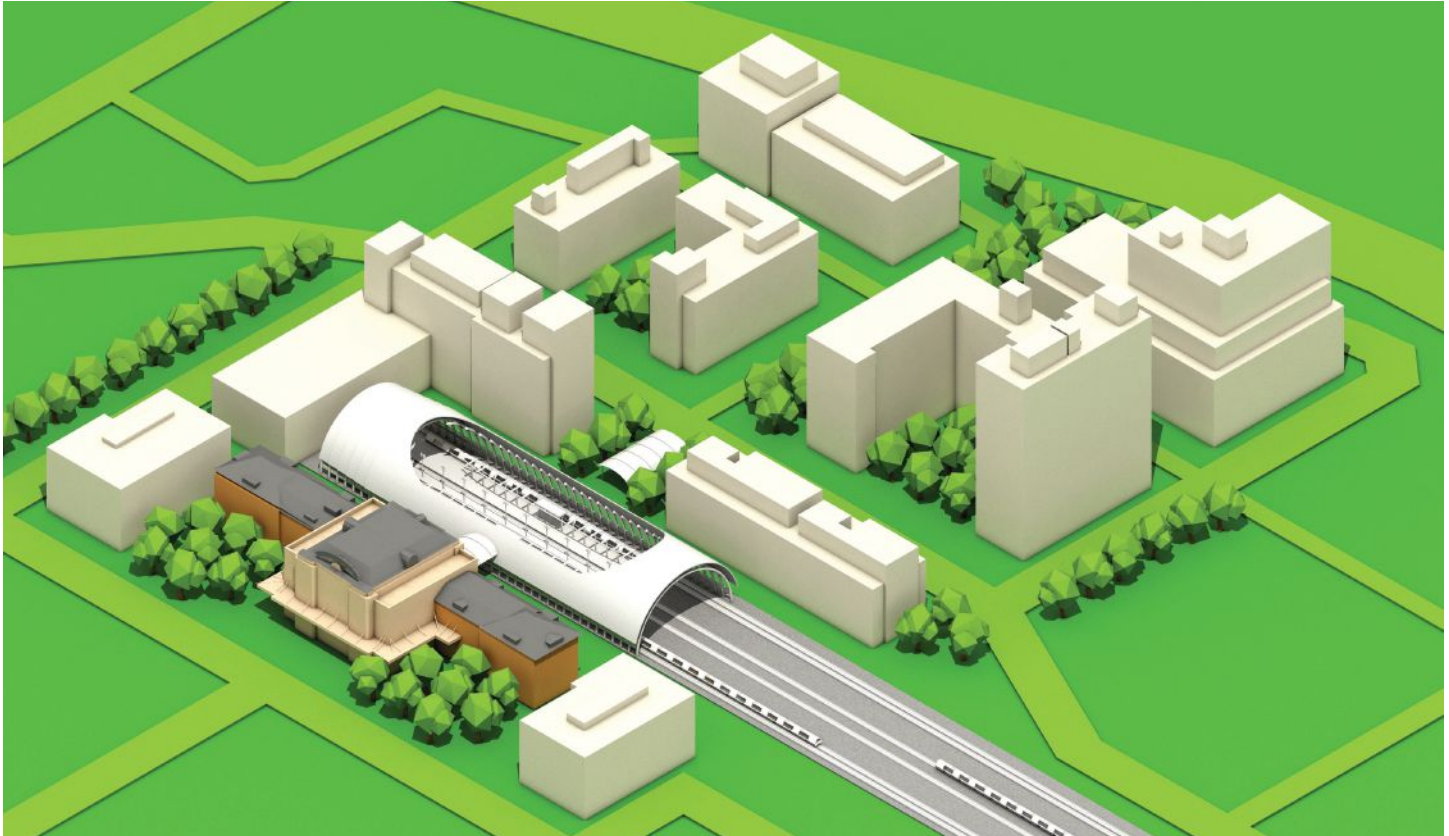


In an image from "The Gray Rush," David Benjamin's Nevada Art Museum exhibit, a prospector tests salt flats for lithium, used in cellphone and laptop batteries. The exhibit explores issues of global resources and technology.

LETTER FROM DENVER

MILE HIGH ON RAIL

DENVER'S CLOSE RELATIONSHIP WITH THE CAR ISN'T OVER JUST YET. BUT A WAVE OF TRANSIT-ORIENTED DEVELOPMENT IS STARTING TO TAKE THE CITY IN A NEW DIRECTION.



An illustration of the \$500 million Union Station project in downtown Denver, by Skidmore Owings & Merrill and Hargreaves Associates. The project includes the construction of a new transit hub, apartments, and office buildings.

Text by **David Hill**
Illustration by **Timothy J. Reynolds**

STAND AT THE CORNER of 17th and Wynkoop streets, in front of Denver's Union Station, with its iconic red-neon "Travel by Train" sign and monumental windows, and you can almost imagine the depot's glory days in the 1930s, when as many as 80 trains a day stopped here. Today, the 1914 Beaux-Arts-style station is surrounded by chain-link fencing as it undergoes a \$48 million restoration. When it reopens next year, the building will continue to serve train passengers—Amtrak's California Zephyr stops twice daily—but it will also include a 110-room boutique hotel, restaurants, shops, and offices.

The redevelopment of a historic train station isn't particularly unusual these days, as urban centers across the country continue to come back from the dead. Denver—including the area surrounding Union Station, known as Lower Downtown, or LoDo—has been part of

this urban revival for several years now. But the real story at Union Station is what's happening behind the historic terminal. There, the station's former rail yard is being transformed into a 20-acre transit hub for Amtrak trains, commuter rail to Denver International Airport, buses, taxis, and light rail. The \$500 million public-private project, much of which will be completed in 2014, will also include office buildings, apartments, and public plazas. Skidmore, Owings & Merrill did the master plan and designed the transit architecture; Hargreaves Associates is the lead public-realm designer.

City planners call the Union Station project "ground zero" for transit-oriented development, or TOD, which is sprouting up all over the Denver metropolitan region, mostly along light-rail corridors. Denver's first light-rail line opened in 1994, and other routes have been added since. Starting in 2004, however, the Regional Transportation District has been engaged in a \$6.5 billion, voter-approved mass-transit effort called FasTracks, which will add

[MORE PROJECT PHOTOS](#)
AT ARCHITECTMAGAZINE.COM

SAMSUNG



Satisfy any craving.

Indulge with an infinite variety of styles, colors and shapes. staron.com

Circle no. 247 or <http://architect.hotims.com>

staron[®]
Solid Surfaces

TGP.
IT'S PERSONAL.

Seeking long-term relationship with secure, polished single with a clear view of the world. Not into labels (except the fire-rated kind). Must be beautiful on the inside and out. Can you take the pressure? Don't reply if you are looking for the dull or wired type. Email me sales@fireglass.com.

FireLite® Family of Products

Build a LTR with TGP and get unmatched service and support, plus the very best products like FireLite. This fire-rated glazing's unique ultraHD™ Technology delivers a clearly superior product. Take a closer look at how the clarity and sharpness compares to the competition at fireglass.com/hd.

- Fire ratings up to 3 hours
- High impact safety ratings
- UL listed and labeled



FireLite®
Family of Products



Circle no. 37 or <http://architect.hotims.com>

fireglass.com



From top to bottom: A rendering of the white canopy that will cover the new train platform at Denver's Union Station; an affordable housing and retail project by Studio Completiva; and the West Denver Branch Library by Studiotrope Design Collective. Both the affordable housing project and the library are being constructed on land the Urban Land Conservancy in Denver acquired as part of its affordable housing initiative.

122 miles of commuter and light rail, plus 18 miles of bus rapid transit. The first official FasTracks line, which runs west from downtown Denver to the city of Golden, opened in April. For much of its path, the light-rail line follows an old streetcar route that existed until 1950.

From the start, FasTracks was envisioned as more than just a transit system. It's also a land-use plan designed to encourage TOD development in a region that long considered "density" a dirty word. According to University of Denver geography professor Andrew Goetz, higher-density TOD is already having a "recognizable impact" on the region's land use and urban form.

It's a surprising turn of events given Denver's decades-long love affair with the car. That love affair hasn't exactly ended—I-25 and I-70 are still choked with traffic during morning and evening rush hours—but more Denver residents are commuting by rail, and more are choosing to live downtown, where there's a full-blown residential building boom under way.

DENVER TODAY IS a very different city from the one I remember from the 1970s and 1980s. Back then, misguided "urban renewal" projects had decimated large swaths of downtown, leaving an urban core pockmarked with an abundance of surface parking lots. Downtown largely emptied out at night as commuters retreated to their single-family homes in Denver's outer neighborhoods or close-in suburbs. Civic Center, a stately park from the City Beautiful movement of the early 20th century, became a haven for drug dealers. Making matters worse, on some winter days, an ugly "brown cloud" of air pollution would settle in over the entire city.

Today, Denver "has completely rediscovered its historic urban roots," and transit is a big reason why, says Ken Schroepfel, who teaches urban planning at the University of Colorado at Denver. Schroepfel, 49, chronicles the city's rebirth on two must-read blogs, denverinfill.com and denverurbanism.com. In mid-April, I met Schroepfel near Union Station. We could see the large white canopy structure that will cover the new train platform, as well as workers who were busy constructing a 13-story residential project called the Cadence Apartments, scheduled to open in the fall with 219 studio, one-, and two-bedroom apartments.

By Schroepfel's calculations, about 1,200 residential units—primarily apartments—have gone up downtown since the start of 2012. Currently, there are more than 4,000 new units under construction, with another 1,800 or so in the planning stages.

So who's moving downtown? For the most part, young people who are drawn to the area's mix of restaurants, shops, sports facilities,

DENVER
"HAS COMPLETELY
REDISCOVERED ITS
HISTORIC URBAN
ROOTS," AND
TRANSIT IS A BIG
REASON WHY, SAYS
KEN SCHROEPPEL.



Hanover®
Asphalt Block

HANOVER®
Architectural Products
www.hanoverpavers.com
800.426.4242



Circle no. 298 or <http://architect.hotims.com>

Historic South Capitol Park,
Harrisburg, PA



THE URBAN LAND CONSERVANCY, A DENVER NONPROFIT, HAS PUT TOGETHER A \$30 MILLION FUND SPECIFICALLY TO "CREATE AND PRESERVE" AFFORDABLE HOUSING NEAR TRANSIT LINES.

TOP 5 | FEATURES THAT MAKE TRI-UMPH™ HAND DRYER THE BETTER HAND DRYER

TRI-*Umph*™

1 Energy Efficient
55% less energy use

2 Ultra Hygienic
Anti-microbial Filter
Carbon Filter
HEPA Filter

3 Owner Adjustable
Internal heater and air speed switches

4 No Excess Water

5 Ergonomic



ASI®

For more information visit
americanspecialties.com/TRI-Umph
Visit Us at the AIA Expo Booth 725

museums, and transportation options. "They want to live as much of a car-free lifestyle as possible," Schroepel says.

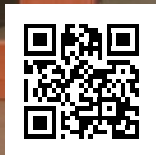
But, as in many revitalizing urban areas around the country, there are downsides to the current boom. While some empty-nesters have migrated downtown, families largely have not. "Developers build to the market," Schroepel says, "and nobody's building for families." Meanwhile, the greater downtown area has become "more white and more affluent," and that gentrification is pushing many working-class residents out of close-in neighborhoods.

Most of the new downtown apartment buildings, he says, are renting for about \$2 a square foot. According to the Apartment Association of Metro Denver and the Colorado Division of Housing, the average monthly rent in the entire six-county metro Denver region is \$979, which translates to \$1.14 a square foot.

"Housing downtown is always going to be more expensive than in the suburbs," Schroepel says. "And there's really no good way to fix it from a pure market perspective." That also applies to the region's growing number of TODs located outside of downtown, says the University of Denver's Goetz. To date, he says, metropolitan Denver has added nearly 18,000 residential units within a half mile of a transit station. "But these facilities are pretty expensive," he says. "Not everyone is in a position to live in these developments."

A Denver nonprofit called the Urban Land Conservancy (ULC) is tackling this issue head-on. Founded in 2003, the organization has put together a \$30 million fund from public and private investors (including the City and County of Denver, MacArthur Foundation, and Wells Fargo) specifically to "create and preserve" affordable housing near transit lines. It's the nation's first such fund. Essentially, the group buys properties near light-rail stations and then sells them to developers who promise to build affordable housing. In turn, the developers earn tax credits from the Colorado Housing and Finance Authority.

I met Debra Bustos, the director of real estate at the ULC, at a construction site located just across the street from the Evans Light Rail Station, on the southwest line. It's about 6 miles south of downtown in Overland Park, an older, working-class Denver neighborhood with a mix of light industry and small clapboard houses. In 2011, the ULC bought the 1-acre parcel for \$1.2 million and then sold it to Medici Communities, a development company in the nearby city of Lakewood that specializes in affordable housing. Medici is building a five-story, red-brick apartment building called the Evans Station Lofts. When it opens in July, it will have 50 one- and two-bedroom apartments for families with



Scan this Microsoft® Tag using your mobile phone. Download the free mobile app at <http://gettag.mobi>

Copyright © 2012, Yale Security Inc.

Sometimes what you don't see is just as important as what you do.

RIXSON®
ASSA ABLOY

An architect's vision often leads to majestic and imaginative new designs. That's why they count on RIXSON, the company that makes it possible for their buildings to be adorned with highly impressive openings.

From the most modest to the grandest of doors, RIXSON's concealed closers and pivots ensure effortless operation and superior performance, without sacrificing lasting beauty.



Left to Right:
Electromagnetic Door Holder/
Release, Offset Pivot, Floor Closer,
Checkmate® Stops and Holders

Circle no. 85 or
<http://architect.hotims.com>

ASSA ABLOY, the global leader
in door opening solutions

For more information, scan the QR code above or visit www.rixson.com



A light-rail station runs just in front of the Evans Station Lofts, an affordable housing project in south Denver designed from the ground up by Parikh Stevens Architects.

incomes ranging from 30 to 60 percent of the area median income, or AMI.

Troy Gladwell, Medici's founder and president, showed us around. The week before, masons had installed bricks on the building's south side. Gladwell and architect Harsh Parikh, president of Parikh Stevens Architects, wanted it to look like an old 19th-century warehouse, with a slightly irregular surface, so they had the bricks tumbled in a cement mixer to give them a weathered look. "That probably cost us an extra \$150,000," Gladwell said, "but isn't it gorgeous?"

Inside, Gladwell showed off some of the apartments. They were spacious, with 10-foot ceilings and large windows. The rooftop deck boasted a million-dollar view, with downtown unfolding to the north and the Front Range looming to the west. "The built-in barbecue will go over there," Gladwell said, pointing. "There will be an outdoor sofa here, with one of those overhead heating units. And we'll put a big table back here. It's really a rooftop party deck."

Subsidized housing, Gladwell made clear, doesn't necessarily mean cheap. He's a true believer in affordable housing—that's all his company does—and he's willing to pay for some amenities out of his own bottom line. But because he receives tax credits for developing the project, he has to follow certain guidelines, and that includes materials and design.

"It has to be really high quality," Gladwell said. "If we came in here and did a really mediocre project, it would hurt the area, not help it. You've got to do it right." He hopes the building will spur additional development in the neighborhood, which has started to attract first-time home buyers. He's even going to move his company's office into the building.

"Hopefully, we'll get some more density here [to] help move things along." It's a long shot, but Gladwell said he'd love to see a microbrew open in the first-floor retail space. "I want something in here that creates some activity, with people coming and going," he said. "It's the old Jane Jacobs thing: Get some eyes on the street. That makes people feel safe."

When I asked Gladwell who will live in the Evans Station Lofts, he told me about a woman who works with his wife at an elementary school in nearby Englewood. "She's a teacher's assistant, and she's great at her job. She's a single mom with two daughters, 11 and 14. She was taking home \$1,300 a month after taxes. No food stamps, no rental assistance. Nothing. Then her hours got reduced, and she ended up taking home about \$1,000 a month. How do you raise two teenage daughters on \$1,000 a month?"

Gladwell and his wife told her about the Evans Station Lofts. "She's applied to live here," he said. "I hope she moves in. It's perfect for her."

Blending history with creative solutions

StormPave permeable pavers in gray and autumn

Challenge...Solution

Presented with the challenge of pooled mud when it rained at Kenan Hall, Flagler College in St. Augustine, FL.

StormPave permeable pavers provide a beautifully creative and sustainable solution to the drainage problem. Storm water is now handled on site and the new hardscape blends well with the surrounding structures while adhering to the local historic district guidelines.

CLAY GENUINE PAVERS

2011 BRICK IN ARCHITECTURE AWARDS

Winner of the 2011 BIA Silver Award Paving and Landscape Architecture

Pine Hall Brick
earth friendly...naturally green

www.americaspremierpaver.com | 800.334.8689

f t p

Circle no. 76 or <http://architect.hotims.com>

Introducing the **NEW!**
Monterey Bi-Folding Door and Wall Systems

US ALUMINUM



Open Up Your Space and Invite the Outdoors In with the New Monterey Bi-Folding Door and Wall System



Monterey allows you to enjoy the outdoors while providing resistance to undesirable weather conditions inside. Countless options are available to create large living or functional spaces that seamlessly transition outdoors to indoors.

COMMERCIAL APPLICATIONS:

Hotels | Resorts | Restaurants | Sports Venues | Malls | Casinos
 Spas | Banquet Halls | Banks | Offices | Wineries | Airports

RESIDENTIAL APPLICATIONS:

Patios | Balconies | Exercise Rooms | Sunrooms



C.R. LAURENCE COMPANY

Worldwide Manufacturer and Supplier
crlaurence.com | usalum.com | crl-arch.com
 Phone: (800) 421-6144 ext. 7700 | Fax: (800) 587-7501

Glazing, Architectural, Railing, Construction, Industrial, and Automotive Supplies

Circle no. 73 or <http://architect.hotims.com>



NEW! CRL14D DOORS

Showcasing the Largest Selection of Door Systems in One Catalog!

NEW! DC14 DOOR CONTROLS

Features our complete line of door control products. Order, View or Download both Catalogs at crlaurence.com.

NEXT PROGRESSIVES

SHAPE SHIFTER

DAVID BENJAMIN IS JUST AS COMFORTABLE MANIPULATING BACTERIA TO CREATE NEW BUILDING MATERIALS AS HE IS WORKING WITH FAMOUS CLIENTS LIKE KANYE WEST.



David Benjamin is working with plant biologists at the University of Cambridge in England to 3D print materials that mimic the forms and structures of bacteria.

Interview by **Wanda Lau**
Photo by **Noah Kalina**

A NOBEL LAUREATE sits in the corner of the light-filled dining room, but David Benjamin is too busy trading stories with a world-renowned developmental biologist to notice. Spotting a Nobelist such as Günter Blobel (awarded the prize in 1999 for physiology) isn't unusual at Rockefeller University, a celebrated biomedical research center on the Upper East Side in New York. Rather, it is Benjamin and his graduate students from Columbia University's Graduate School of Architecture, Planning, and Preservation (GSAPP) who stand out among the scientists eating lunch there on this March afternoon.

Benjamin and his protégés have come for an informal pin-up and laboratory tour with Ali Brivanlou, the pioneering stem cell and embryo development researcher. Benjamin and Brivanlou are collaborating on the Advanced Data Visualization Project,

launched last summer by GSAPP and media giant Thomson Reuters, to study how big data from cellphones, buildings, and other sources can help drive planning and design decisions in our cities.

It's not a typical day in the studio for the students, but for Benjamin, 38, crossing disciplines represents the core of his work. The director of GSAPP's Living Architecture Lab, he stands at the nexus of a Venn diagram connecting architecture, synthetic biology, and computation. Consider his project for the U.S. Pavilion at the 2012 Venice Architecture Biennale, in which he strung together mussels to act as a natural biosensor for water quality. Or that one of his formative inspirations is D'Arcy Thompson's 1917 book *On Growth and Form*, which argues that scientists overvalued evolution and underemphasized physical laws in their studies of the form and structure of organisms.

Benjamin co-founded the six-person design and research studio The Living in 2006,

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

SPONSOR

The reThink Wood initiative is a coalition of interests representing North America's wood products industry and related stakeholders. The coalition shares a passion for wood and the forests it comes from. Innovative technologies and building systems have enabled longer wood spans, taller walls, and higher buildings, and continue to expand the possibilities for wood use in construction.
www.rethinkwood.com

reTHINK
WOOD

 MORE PROJECT PHOTOS
AT ARCHITECTMAGAZINE.COM

NEXT PROGRESSIVES

SO – IL

Solid Objectives – Idenburg Liu
Brooklyn, New York



ON WOOD AS A MATERIAL OF THE FUTURE

“As wood technology evolves, and triple-bottom accounting becomes the way to assess the cost of building, wood will become an increasingly strong choice for a range of projects. Also, since many former limitations have been overcome through engineering, wood is, surprisingly, a new material to explore again. A temporary classroom design of ours consisted of a cross laminated timber structure. We were interested in how one material could be structure and finish material, almost a scaled-up version of building a model.” – JING LIU AND FLORIAN IDENBURG

reTHINK WOOD

The reThink Wood initiative is a coalition of interests representing North America's wood products industry and related stakeholders. The coalition shares a passion for wood and the forests it comes from. Innovative technologies and building systems have enabled longer wood spans, taller walls, and higher buildings, and continue to expand the possibilities for wood use in construction. www.rethinkwood.com

Next Progressives is a monthly presentation in *Architect* of an emerging designer or practice. It is proudly sponsored by reThink Wood.



Above: A rendering of Benjamin's proposed Pier 35 EcoPark along New York's East River, designed in collaboration with Natalie Jeremijenko. The waterfront attraction will measure water quality using mussels.

Opposite page, clockwise: The Living Light pavilion in Seoul, South Korea, designed in the shape of a city map, with individual neighborhoods lighting up depending on air quality; the Brooklyn storefront that Benjamin is designing with Paleo Studio for the salvage company Build It Green! NYC; and a scene from the pop-up stadium he created with New York-based design group 2x4 for a Nike block party in New York's SoHo neighborhood.

and he has worked on projects for clients such as the City of Seoul and the Architectural League of New York. For Nike, he designed a pop-up athletic stadium that was built and disassembled in one day. He secures many commissions through invited competitions and referrals, and the results often meld design, science, and technology in a way that inspires even his colleagues at the pointedly avant-garde GSAPP to ask, "You're doing what?"

Benjamin has always marched to his own beat: After graduating from Harvard University with a bachelor's degree in social studies in the 1990s, he headed to Los Angeles to drum with the indie band the Push Kings. The group never managed to sign with a major label—studio execs back then couldn't fathom geek rock becoming popular—and Benjamin returned to the East Coast in 2002 to study architecture at Columbia.

After you studied social studies as an undergrad, how did you find your way to architecture?

I hadn't studied architecture officially until graduate school. It was a hunch that architecture would combine the kind of art and science that was appealing to me, that it would be creative but also a little bit technical. I had some friends who were studying architecture; I talked to them about it. I didn't know that it would be right, but it turned out it was satisfactory. It fit.

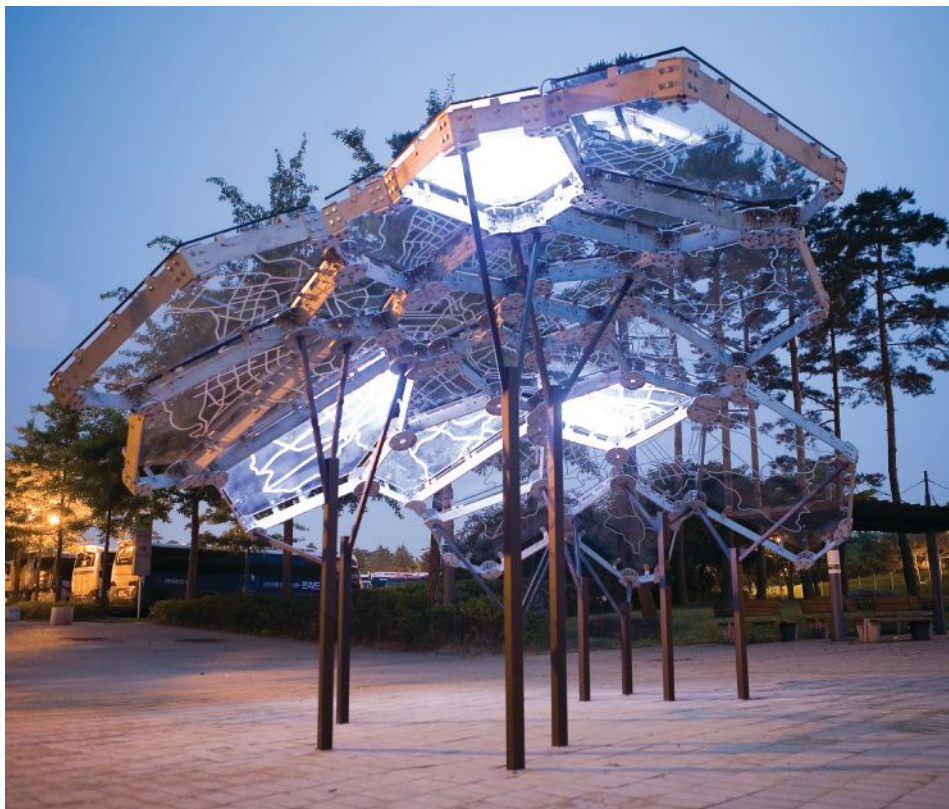
What do you hope to achieve by merging architecture and biology in your work?

Architects have been inspired by biology, have been directly using biology for many years. But there is also all of this hype about this being the century of biology, that an explosion in biological technology, biological discoveries and innovation, will change a lot of aspects of our world. Two loose categories of things could be different: first, the potential to use biological systems to compute solutions to problems at an architectural scale; and second, to use biological systems—in this case, probably bio-engineered systems—to manufacture new materials or physical buildings.

Some current projects [by other architects] are looking more at biology and saying a sea sponge is a great form: Let's make a skyscraper in the design of a sea sponge. I think that you could use biology for computation or for fabrication. The connection is through digital computing tools and through data.

Your expertise is more in bio-computation. Are you ever in the lab doing experiments?

I've been working with the biology lab at the University of Cambridge in the United Kingdom, [where plant biologists are studying] xylem cells in the stems of plants. They have this incredible way of doing a microscope imaging of hollow 3D cell shapes with an exoskeleton. We translated some of the 3D



prints and then basically tried to think about a few ways in which we could execute what we're calling the biological algorithm of the xylem cell in unusual conditions. You can do some genetic tricks. Normally a xylem cell would be in a cylinder shape. But you can induce xylem cells to form into much more complex shapes, like a leaf. So you can ask how that xylem algorithm computed a weird amoeba shape.

Another experiment, with the same biology lab, is about using bacteria to manufacture building materials. This is based on the loose premise that you can grow bacteria in a petri dish, and that they can make flexible or rigid materials. Bacteria have very complex spatial patterning. So we can get a thin sheet of material that has really unique properties, because some parts will be flexible and some parts will be rigid. The material bends irregularly based on the pattern.

We're in an intermediate stage where we are using software that biologists created to simulate bacterial phyla. And then we can use a multimaterial 3D printer to print them. It's slower and more difficult to get the actual forms in the petri dish, but we're working on it.

Given your background, has it been hard to do that kind of laboratory work?

Well, I've been inspired by something Sheila Kennedy, [one of the founding principals of Kennedy & Violich Architecture in Boston],

said: "I know enough to be dangerous." I've never been an expert in sensors or microcontrollers or modeling data analysis. But I've gradually gained more confidence in being able to pick up key concepts and approaches, knowing just enough to do a very rough prototype, have a good discussion with the expert about it, and then together develop a way forward.

Architecture traditionally is very conservative, due to issues such as health and safety. Synthetic biology is untested and theoretical. What are the challenges in merging these two fields together in a unified way?

It's the kind of thing that will seem far away up until the moment that it's proven, and then will rapidly become widely accepted. It isn't quite happening yet, but it's like half a step away. Consider all of the seating for the [2014] World Cup stadiums in Brazil: There's a goal to make those out of bioplastics.

The interesting thing about that version of our biological future is that it will look and feel exactly the same. Those plastic seats will probably not be tangibly different to people, but it would be potentially more radical than any new form of a chair that you could create, because we're making this plastic out of renewable sugar rather than petroleum. The life cycle has 80 percent fewer carbon emissions, and it's obviously incredibly

sustainable. That kind of thing is not far away now. Obviously a lot of versions are further away, like using synthetic biology to design a seed that grows into a building.

Do you think that will happen someday?

Versions of that will. Future waves [of research will yield] living systems such as a biological coating that can help buildings self-repair.

For your Amphibious Architecture project, you placed sensors in New York's East River to measure water quality, among other things.

We're now about to start construction on a much bigger, permanent array for the city [at the Pier 35 EcoPark in the East River]. We were saying, "OK, we have these electronic sensors to help us measure something that's normally invisible about the ecosystem and make it publicly visible." We're very interested in projects where we bring things to the public realm and help people understand something about the world.

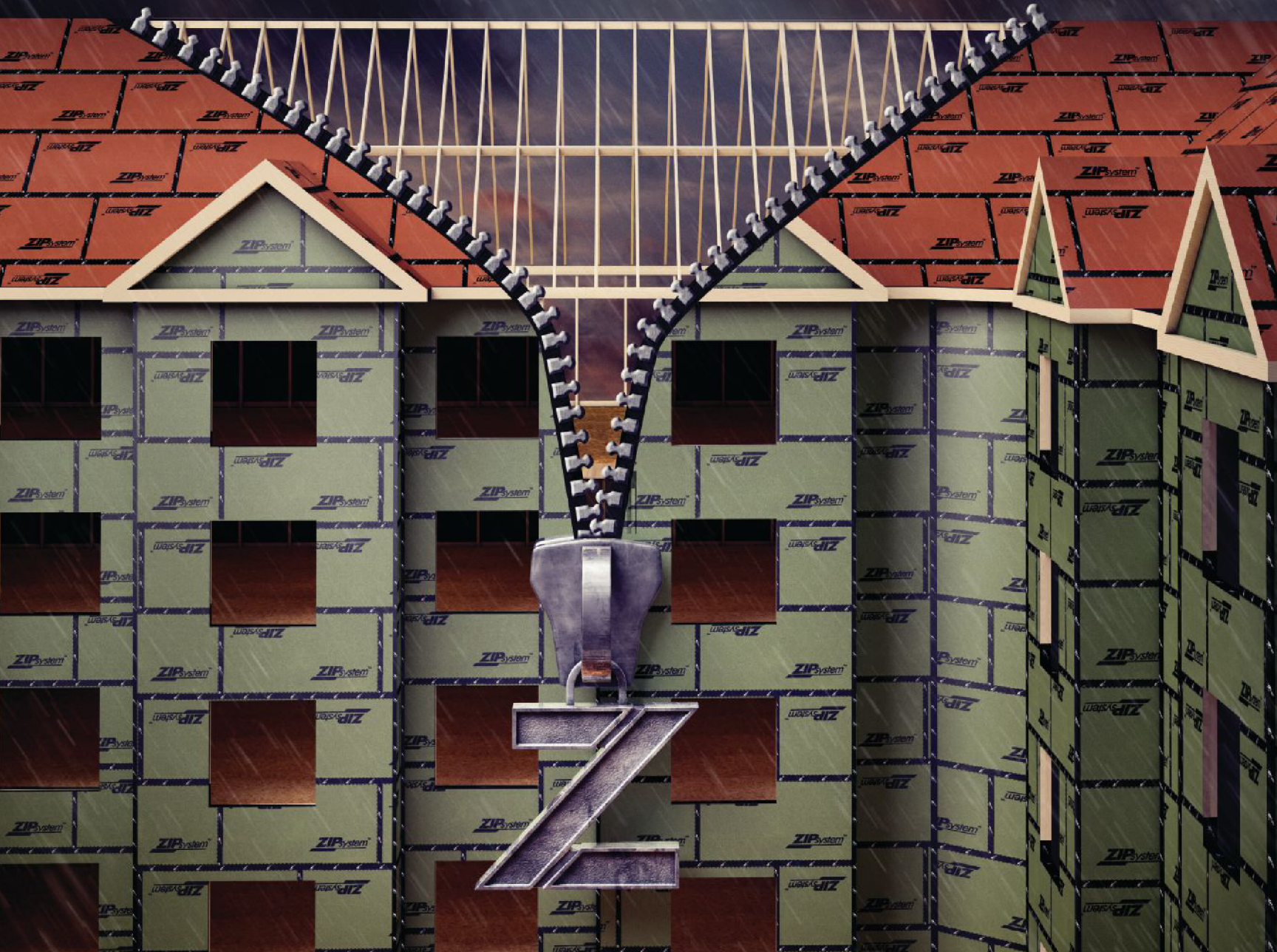
We've migrated in the past year from using electronic sensors to also using biosensors. It turns out that living mussels will open and close their shells—both the rate of opening and the amount—depending on [the level of] pollution in the water. So if we can measure that, then we can basically use this kind of intelligence in biological systems to tell us something that is actually more precise than our best electronic sensors.

ZIP up a tighter envelope.

Protect your projects from the elements, with ZIP System® sheathing. Our all-in-one structural panels with a built-in water resistant barrier combined with our specially designed ZIP System™ tape guard your buildings from moisture damage during and after construction. This continuous water and air barrier also improves energy efficiency by significantly reducing air leakage. And panels go up quickly for a stronger, drier, faster seal – creating the ideal building envelope.

ZIP up your next project. ZIPSystem.com/architect2.

ZIPsystem™
ROOF & WALL SHEATHING



© Huber Engineered Woods LLC. ZIP System, the accompanying ZIP System logo and design And AdvanTech are trademarks of Huber Engineered Woods LLC. Huber is a registered trademark of J. M. Huber Corporation. Huber Engineered Woods products are covered by various patents. See zipsystem.com/patents for details. HUB 3094 01/13

FROM THE CREATORS OF **AdvanTech**

Circle no. 413 or <http://architect.hotims.com>



How do you divide your time between Columbia, your firm, and your family? Still playing with the band?

No more music. [Laughs.] It's roughly half and half between teaching and research at Columbia and the practice, which has to support itself by getting these public commissions. The way the family fits in is just like many people told me: You just get more efficient at doing things when you have a child. I've developed, out of necessity, a way of quickly switching gears in five seconds, from reading a book with my son to reviewing some renderings for a new RFP.

Where do you see your practice heading?

There's a lot more ground that I'm interested in covering in this territory of bio-computation. But I don't want to become purely a bio-computation researcher for the rest of my life. While that's a big part of what I'm working on now, there are about 37 projects that we didn't talk as much about today. You could have come on a day when we're having meetings with the city and the planning department about getting the East River project approved. Or meetings with this material salvage nonprofit, Build It Green! NYC, about how to build a new storefront in Brooklyn.

I'd like to take more of my projects from a smaller prototype phase to something larger that either has more public impact or tests the widespread viability. Some of my projects

for clients like Nike or Kanye West have had a bigger and more permanent scale.

What was your project for Kanye West?

This project is confidential, but it has to do with an entirely new type of movie theater and 3D entertainment experience. In a way, like Amphibious Architecture, it's a prototype for larger ideas, larger exploration.

Benjamin designed this prototype building envelope that breathes in response to local air quality data as part of his 2008 Living City project. It explored ways that buildings can share sensory data to decrease peak energy usage.

THE LIVING

ZIP IT TIGHT



ZIP System™ Flashing Tape



Superior Air Barrier



Superior Moisture Protection

ZIP System™ Flashing Tape is made of an advanced acrylic adhesive, proven to deliver a superior airtight and watertight seal that withstands many years of harsh weather. Plus it installs quickly by hand or by using the ZIP System™ Tape Gun, maximizing jobsite efficiency.

Learn more and see application demos by visiting www.ZIPsystem.com/tape/architect4



© Huber Engineered Woods LLC. HUB 3115 03/13

BOOKS

DON'T FORGET THE BURBS

THE GLOBAL AGE OF THE CITY IS UPON US. BUT AS JUNE WILLIAMSON'S NEW BOOK REMINDS US, ARCHITECTS AND DESIGNERS SHOULDN'T GIVE UP ON THE QUEST TO RETROFIT SUBURBIA.



A rendering of Attain This!, an affordable housing project that Holler Architecture and AB Architekten are designing in Deer Park, N.Y., for the Long Island Housing Partnership. The prototype is expected to achieve Passive House standards.

Text by **Amanda Kolson Hurley**

REMEMBER WHEN we were going to save the suburbs? In 2008, Ellen Dunham-Jones, AIA, and June Williamson released *Retrofitting Suburbia*, a handbook for turning sprawl into walkable, sustainable, more urban places. The book got national media attention, Dunham-Jones gave a TED talk, and for a while, dead malls were the topic du jour.

Then the recession came, putting the brakes on many suburban redevelopment plans and shifting the attention of designers and policymakers elsewhere. We started to see the effects of climate change, such as powerful, more frequent storms, and grew concerned about resilience and adaptation, not just prevention. Meanwhile, Generation Y's preference for city living intensified, and among designers, conversation shifted to designing for health and social impact, with a renewed interest in serving inner-city communities and the developing world.

The elephant in the room: In the United States, most of our aggregate metropolitan area is auto-dependent suburban sprawl, and it's not going away. Meanwhile, countries such as China and India are starting to replicate our bad land-use decisions. If anything, the need to retrofit suburbia is more urgent now than it was five years ago, when it seemed more buzz-worthy.

"Change is not only possible, change is necessary," Williamson writes in her new book, *Designing Suburban Futures: New Models From Build a Better Burb*. Williamson and Dunham-Jones (who wrote the foreword) are still advocating for big changes in how we plan, design, and build in suburbia. It's a testament to their success that the idea of a more urban suburbia has ceased to be controversial. Dunham-Jones tallies 460 retrofits in the database that she and Williamson keep, a huge increase—despite the wobbly economy—since *Retrofitting Suburbia's* release.

In 2010, Williamson, who teaches architecture at the City College of New York,



Cultured Stone[®]
by BORAL[®]

Now approved
for application
over continuous
foam insulation.

For over half a century, Cultured Stone[®] has been the first name in innovation, helping architects all over the world find solutions to commercial and residential challenges. Today, Cultured Stone[®] by Boral is the first manufactured stone veneer to receive a Technical Evaluation Report for installation over continuous foam insulation. For a copy of this groundbreaking report, visit www.culturedstone.com/continuousinsulation. Discover why Cultured Stone[®] remains the industry leader when it comes to innovation, quality and performance.

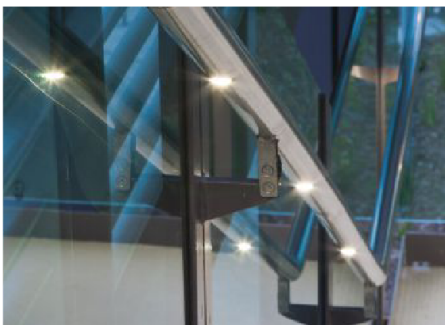
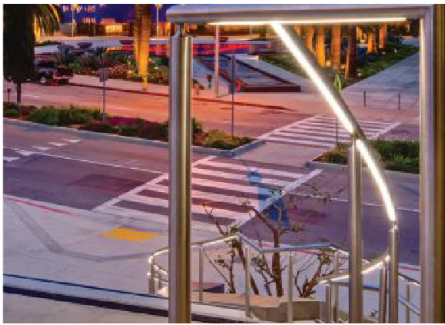
To see why Cultured Stone[®] is the architects' first choice, visit us at AIA Booth #3136.

1.800.255.1727 www.culturedstone.com Circle no. 419 or <http://architect.hotims.com>

Follow us on  

© 2013 Boral Stone Products LLC





Wagner Architectural specializes in LED illuminated custom architectural metal work. Our Lumenrail®, Ledpod and Bantam Light systems provide for endless possibilities. Contact us today to discuss your next project. Whether you are sketching on napkins or finalizing concepts, our team will make your design a reality.

CALL (414) 716 8401

EMAIL systems@mailwagner.com

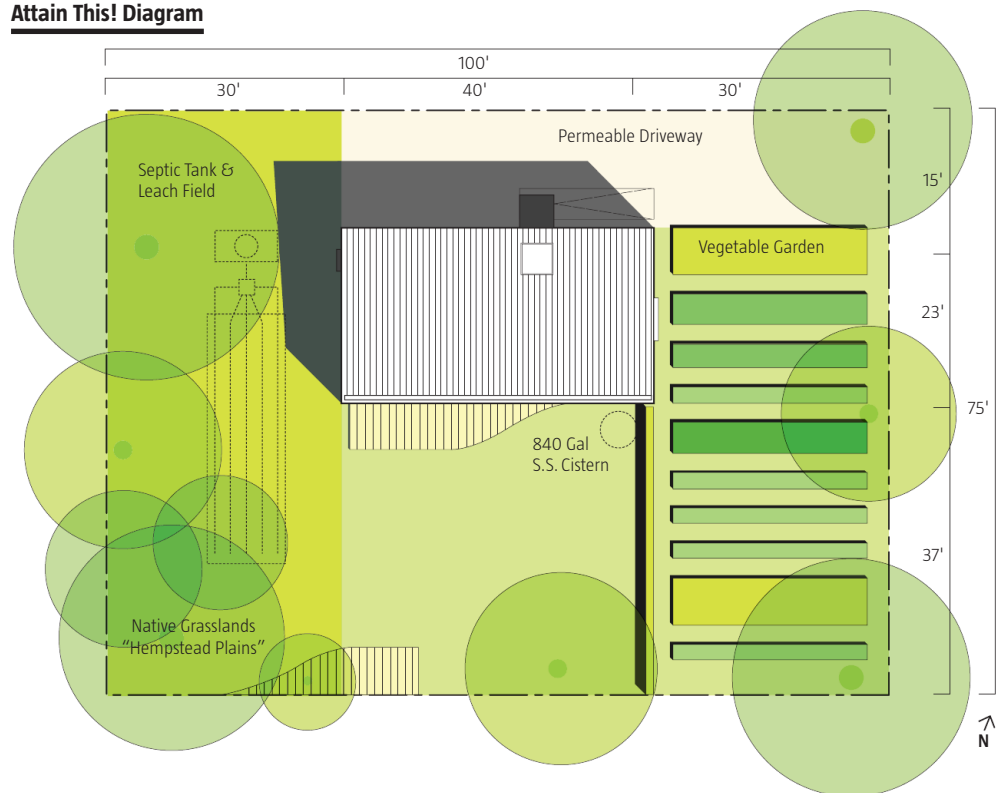
VISIT wagnerarchitectural.com



Circle no. 442 or <http://architect.hotims.com>

CENTER

Attain This! Diagram



Attain This!, the affordable house in Deer Park, N.Y., includes a 1,500-square-foot vegetable garden that is projected to yield 500 pounds of produce per year, at an annual savings for residents of \$750.

served as an adviser for Build a Better Burb, an ideas competition for transforming suburban Long Island. In her new book, she presents the winning entries. "SUB-HUB Transit System," by Michael Piper and Frank Ruchala of Dub Studios, proposes a clever feeder transit system with public school substations — "subhubs" — funneling suburbanites to commuter trains. Another scheme, "Long Division," by New York-based PARC Office and Columbia University's Network Architecture Lab, calls for densifying some parts of Long Island while de-densifying others to protect the underlying aquifer. The plans are sweeping and visionary, but also attainable: For example, Long Island's first passive house, designed by Holler Architecture, is now under construction.

ARCHITECT spoke with Williamson and suburban visionaries such as Alexander D'Hooghe, who directs the Center for Advanced Urbanism at the Massachusetts Institute of Technology, and Garth Rockcastle, FAIA, of Meyer, Scherer & Rockcastle, to identify the top five reasons why the suburbs are shaping up as the new frontier.

1. NIMBYism isn't what it used to be. The most important legacy of *Retrofitting Suburbia* is that it won the war of ideas: By and large, Americans want their communities to be walkable and to have public amenities. The majority of people in every age group want to live within walking distance of a town center (whether in the city or

the suburbs), according to a national survey by real estate advisory firm RCLCO.

Sure, there are pockets of resistance, and adding density always sparks concerns about parking and traffic. But cultural stereotypes aside, suburbanites aren't blinkered or in denial. Growth is a more attractive option than blight. "There's less fear [now] of a backlash and closed ears in bringing up these topics," Williamson says.

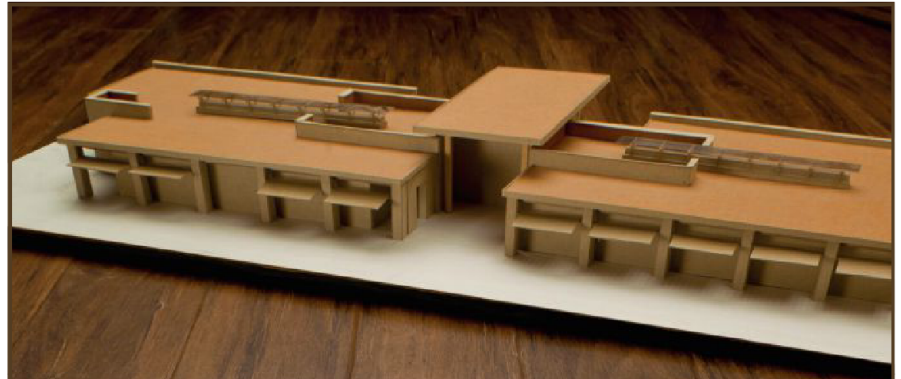
In McAllen, Texas, Rockcastle's firm turned a defunct Wal-Mart into an AIA Honor Award-winning public library; library-card registrations increased by a factor of 23. Dublin, Ohio, a small suburb of Columbus, is redeveloping 1,000 acres into a mixed-use center. "We need an area where people can stroll and hang out," a local business leader told *The Columbus Dispatch*.

2. Cities alone can't meet the demand for walkable urbanism. Eighty-eight percent of Millennials say they want to live in an urban environment. Only there's not enough urban space, traditionally defined, to accommodate them all. Even with infill development in cities such as New York and San Francisco, gentrification means that rents will remain out of reach for many. And don't forget "job sprawl": An increasing percentage of jobs are moving 10 or more miles away from the central business district. If you work in the suburbs, and downtown is expensive, then why commute?

Williamson hopes that "multicentric urbanism" will characterize the next generation of suburban redevelopment. In a given region, we might see multiple retrofits joined along a backbone of transit, with water management, flood risk, carbon sequestration, and other environmental strategies layered into the regional plan. Three strategies—reinhabitation of existing structures, redevelopment of dysfunctional parcels, and greening of watersheds and wildlife corridors—must work in tandem and on a regional scale to achieve Williamson's goal for North American metropolitan regions: "the gradual emergence ... of a robust and efficient multicentered network of infilled centers and corridors [to replace] the pattern of ever-outward sprawl."

3. Both policy changes and success stories can encourage investment. Probably the biggest hurdles to rolling out creative, high-quality retrofits are financial and regulatory. Finance is inherently risk-averse; investors want to be sure of a return, so they stick with known quantities. In real estate, that means "asset classes," a short menu of standardized development types (business hotel, big-box retail center) that are predominantly single-use. The Congress for the New Urbanism wants HUD, Fannie Mae, and

IN MCALLEN, TEXAS, ROCKCASTLE'S FIRM TURNED A DEFUNCT WAL-MART INTO AN AIA HONOR AWARD-WINNING PUBLIC LIBRARY; LIBRARY-CARD REGISTRATIONS INCREASED BY A FACTOR OF 23.



EARTHWERKS® GIVES YOUR LEFT BRAIN AND RIGHT BRAIN EXACTLY WHAT THEY ARE LOOKING FOR.

While your right brain is demanding the rich colors and textures of hardwood flooring or natural stone, your left brain is screaming out for budget-conscious value.

With EarthWerks® Luxury Vinyl Tile and Plank flooring there is a meeting of the minds. Get it all: great looks, value and durability in one Earth friendly, recyclable package that's easy to install and maintain.

When you specify EarthWerks® you're really using your head.

earthwerks
FLOORING INSPIRED BY NATURE



For information regarding our extensive line of sustainable vinyl flooring, please call 800-275-7943, or visit us online at www.earthwerks.com

FreeStyle Linear Drains™

- High capacity – up to 36 GPM
- Only system with a top mounted clamping collar to assure a watertight connection
- Allows the use of larger floor tiles
- Low profile is ideal for barrier-free applications
- Strainer options include:
4 stainless steel designs & a tile top

FreeStyle Linear Drain being installed with NobleSeal® TS waterproofing sheet membrane.

Noble Company noblecompany.com

Circle no. 31 or <http://architect.hotims.com>

Improve Your Kitchen or Bath

Under Sink Liner provides a tough, sturdy floor cover for the cabinet area under a sink. Perfect for any kitchen, bath, lab, medical or dental office. Each is custom made to fit snugly into your sink cabinet, so we will need exact dimensions.

Material: bright finish aluminum flooring, light grey trim.



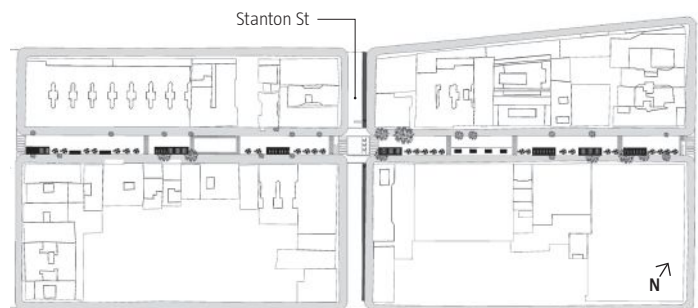
"FINE ARCHITECTURAL HARDWARE FOR YOUR FINE FURNITURE"®

MOCKETT
DOUG MOCKETT & COMPANY, INC.

www.mockett.com • 800-523-1269

Circle no. 405 or <http://architect.hotims.com>

CENTER



A modular street market designed by Dub Studios for New York's Lower East Side (renderings depict the plan for Orchard Street) was inspired by the Build a Better Burb competition and could be constructed in a suburban setting.

Freddie Mac to recognize a wider variety of asset classes, which would make it easier and less expensive to finance mixed-use retrofits—critical for the movement to scale up.

More flexibility for financing could also give new life to the "live/work/play" formula that (re)developers now rely on. While first-generation retrofits often—and commendably—brought a mix of uses to single-use sites, they tended to rely on market-rate housing, ground-floor retail, and Class A office. For more resilient and more equitable suburbs, we need to diversify, Williamson says. She champions the kind of intriguing hybrids in the Long Island competition, such as an elderly housing/community center/botanical garden model proposed in "Long Division."

D'Hooghe and Rockcastle believe that once there is a small body of successful next-generation retrofits, developers and investors will come around. Rockcastle compares suburban retrofits now to adaptive use of historic buildings 30 years ago. Just as that expanded from retail uses to offices to housing and beyond, the suburban retrofit will diversify and mature, he says. "The live/work/play paradigm might be the first inroad."

Indeed, NAIOP, the trade association of U.S. office and industrial developers and owners, recently awarded a research grant to D'Hooghe's firm, the Organization for Permanent Modernity, for a study on redeveloping middle-ring (or inner-ring) suburbs. It's hard to imagine an American real estate trade group backing research by an OMA alumnus, even five years ago.

Steelscape Prints[®]

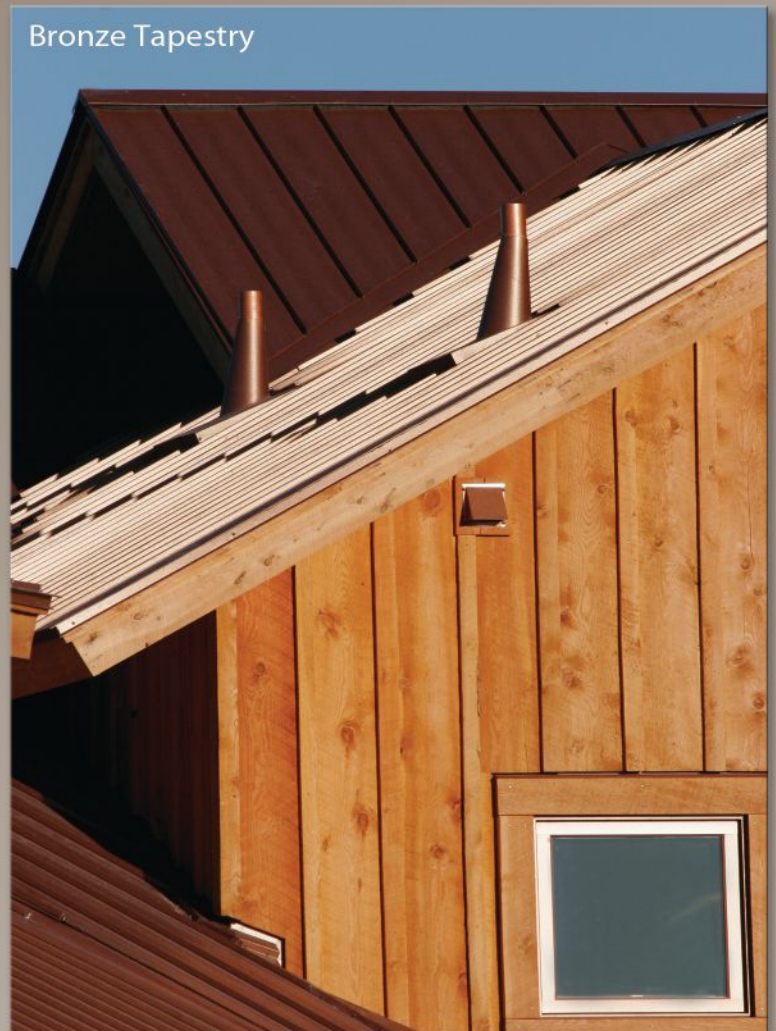
*Exotic metal look without
the exotic metal price!*

METALfx

Steelscape's **METALfx** decorative process transforms metallic coated steel into exotic looks such as Rustic Copper, Patina Copper, Tarnished Silver, Weathered Zinc, Pewter, Gold Ore, and more!

METALfx Prints are just one example of Steelscape's wide array of Specialty Finishes that work together to produce the most comprehensive program of pre-painted metal options offered anywhere.

These innovative products are perfect for roofing, walling, or any other pre-painted metal application. Please contact Steelscape or visit their website to learn more.



Gold Mine

*Visit Steelscape
at the AIA show
in Denver, June
20 - 22, 2013.*

Booth 419



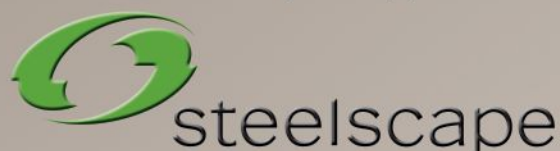
Antique Copper



Rustic Copper



Weathered Zinc



For product information, literature, and samples:

(888) 285-7717 | www.steelscape.com

Email: productinfo@steelscape.com

Circle no. 200 or <http://architect.hotims.com>

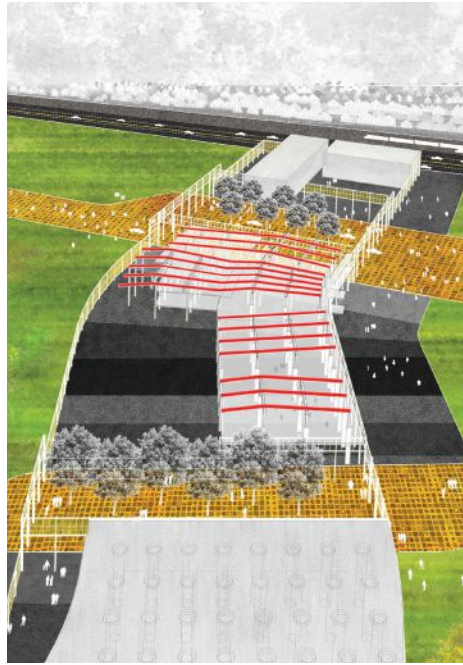
*
WALL = SCULPTURE™

modularArts®

* InterlockingRock®

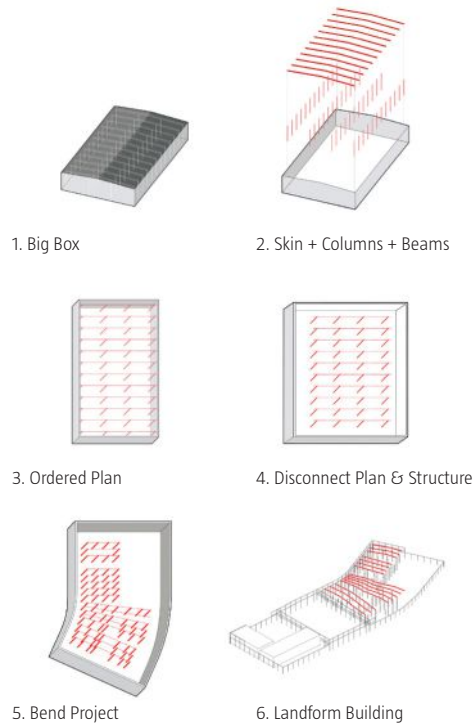
modulararts.com | 206.788.4210
50 InterlockingRock® designs
made in the USA

CENTER



4. Big boxes are awesome. “I think [the big box has] got great, great potential” to transform the suburbs at scale, D’Hooghe says. “It’s so flexible, it’s so powerful. Even though I’m repulsed by it, in a way.” D’Hooghe nevertheless mounts an aesthetic defense of the vulgar box as “the realization ... of the promise of absolute abstraction, in terms of flatness, horizontality, lack of expression, [and] lack of authorship.”

Don’t think of your local Petco: Imagine a new kind of box, a “high-quality exoskeleton that can house almost any function.” D’Hooghe’s master plan for a district of Brussels frames an urban square with three- or four-story boxes that have “towerettes” of eight or more stories, a gesture to historic warehouse buildings nearby. The boxes can be used first as parking, then can be converted into office or loft space, a phased concept that D’Hooghe and his team also employ in their middle-ring NAIOP study. In Asse, a Brussels suburb, D’Hooghe has designed a single linear big box to house the town’s fire station and youth center.

Deconstructing the Big Box

Alexander D’Hooghe designed a single big box to house a fire station and youth center—now under construction—in Asse, Belgium. Thanks to the cheapness of the building type, there was room left in the budget for the architect to design a public plaza.

5. Suburbia’s fabric lends itself to innovation.

We tend to think of suburbia as a stable monoculture of tract housing. Not so, says Rockcastle: “The great opportunity in the suburbs is it’s a looser matrix that allows more experimentation and divergence,” he says. (Are you listening, tactical urbanists?)

Paved expanses and hostile pedestrian conditions cry out for some landscape-urbanist TLC. There is a pressing need for new housing types as households shrink and families with children become a minority. Many of the communities at risk from storm surges and other climate effects are suburban in form; efforts to make homes and neighborhoods more resilient could well generate new suburban typologies as a byproduct.

Of course, there’s the patchwork of private ownership to contend with. Owners large and small have little incentive to improve the spaces in between their properties. What are now fissures could become greenways or bioswales, but that will require close collaboration among local governments, owners, developers, planners, designers, and citizens. Land-use reform, like financial reform, needs not only incentives, but also “sticks” such as inclusionary zoning, green building standards, and stormwater regulations.

Fifty percent of the U.S. population lives in suburbs. The most diverse neighborhoods in the country are suburban. There are more old and poor suburbanites than ever before. Architects need to engage with these issues, otherwise, Williamson warns, “they risk becoming increasingly irrelevant.”



Scan this Microsoft® Tag using your mobile phone. Download the free mobile app at <http://gettag.mobi>

Copyright © 2013 ASSA ABLOY Inc. All rights reserved

Sweet Suites

United in beauty, ASSA ABLOY presents complementary levers, pulls, stops and hinges to enhance the design of your commercial interiors.

Learn more at suites7.thegooddesignstudio.com

the good design studio

The Good Design Studio, your resource for beautiful doors, frames, & hardware from ASSA ABLOY Group brands. Be inspired. Visit www.thegooddesignstudio.com. Circle no. 212 or <http://architect.hotims.com>

Corbin
Russwin

McKinney

ROCKWOOD

SARGENT

The global leader in door opening solutions

CRITIQUE

L.A. HISTORICAL

THE GETTY IS SPONSORING AN AMBITIOUS SERIES OF SHOWS THAT ATTEMPTS TO UNRAVEL THE COMPLICATED ARCHITECTURAL LEGACY OF LOS ANGELES. IS THE CITY OF ETERNAL YOUTH FINALLY EMBRACING ITS PAST?



A screenprint of the 1966 Century Plaza Hotel, designed by Minoru Yamasaki. Recently threatened with demolition, the building is slated to be restored by the Los Angeles firm Marmol Radziner.

Text by **Christopher Hawthorne**

EVERY FEW DECADES, the cultural guardians of Los Angeles (and yes, they do exist, with names like Chandler and Broad instead of Astor and Rockefeller) come to the collective realization that their city hasn't done a particularly good job at tending to its own underappreciated history. There is some slight alarm at this oversight before a consensus emerges that this still-young metropolis had better shore up the scholarship related to its own rapid growth, maturation, and emergence onto the global stage.

This pattern has been going on long enough to have become a hardy stereotype in studies of Los Angeles, easily parodied even as it continues, reliably, to repeat itself. In 1985,

writing about the 20th anniversary of the Los Angeles County Museum of Art's campus of buildings on Wilshire Boulevard, the *Los Angeles Times* art critic William Wilson wrote that the opening of LACMA "seemed to leave little doubt that Los Angeles had arrived, or was about to arrive, or soon would make an excellent approach to arriving at ... civic civility and artistic maturity."

The latest and perhaps grandest of these periodic exercises in regional self-reflection comes with the expansive name "Pacific Standard Time." Originally launched by the J. Paul Getty Trust as a celebration of the postwar art scene in Los Angeles, and spawning more than 50 separate exhibitions in all during 2011, it is turning this year to a less massive but

ANNUAL DESIGN REVIEW

CELEBRATING THE BEST IN AMERICAN ARCHITECTURE

ARCHITECT's Annual Design Review is a juried competition of the best U.S. architecture completed in the past 12 months. Judging is blind, to give every project an equal opportunity to win, and awards are given in six project-type categories.

ELIGIBILITY

Projects must have been completed after June 30, 2012, and must have been built in the United States or designed by a U.S. firm.

PUBLICATION

Winners in each category (selected by a jury) will be published in the December 2013 issue of ARCHITECT.

CATEGORIES

WORK Office, Government, and Commercial Mixed-Use

PLAY Sports, Hospitality, and Retail

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

GROW Education, Science, and Healthcare

MOVE Infrastructure and Transportation

BOND Institutional, Cultural, and Religious

DEADLINES

September 6, 2013: regular submission deadline (postmark)

September 11, 2013: late submission deadline (postmark, additional fee required)

FEES

First entry: \$295

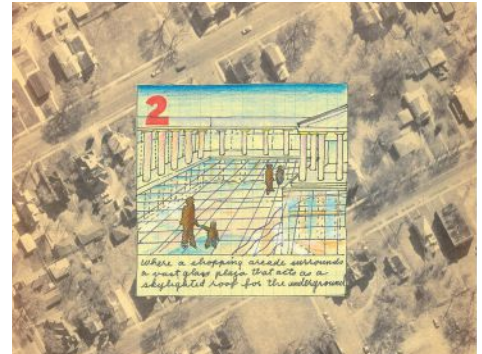
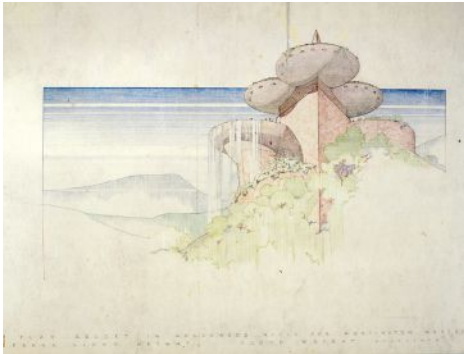
Additional entries: \$195 per entry

Late entries: \$50 additional fee per entry by September 11.

For more information:

Visit: architectmagazine.com/adr

Email: adr@architectmagazine.com



Clockwise, from top left: A watercolor of the Dorothy Chandler Pavilion by Welton Becket and Associates; the Eastland Shopping Center c. 1957, designed by AC Martin and Associates; the unbuilt 1977 Nicollet Island redevelopment plan for Minneapolis by L.A. School architects Craig Hodgetts and Robert Mangurian; John Lautner's unbuilt 1972 Griffith Park Nature Center; and Frank Lloyd Wright's unbuilt 1947 Huntington Hartford Sports Club.

still wide-ranging study of the city's modern architecture. Under the banner "Pacific Standard Time Presents: Modern Architecture in L.A.," or PSTP for short, the Getty has funded or helped organize 10 exhibitions in all, running from late March through mid-summer. These shows have opened or will soon open at many of the major museums in the region, including LACMA, UCLA's Hammer Museum, and the Museum of Contemporary Art downtown. There are also enough ancillary programs, tours, symposia, and online presentations to keep an architecture critic busy for several weeks straight.

The centerpiece of the project is an exhibition at the Getty called "Overdrive: L.A. Constructs the Future, 1940–1990." Curated by Wim de Wit, Christopher James Alexander, and Rani Singh of the Getty Research Institute—the museum's archival and scholarly wing—the show is dense and richly layered. It features more than 400 objects in all, including drawings, models, photographs, and paintings,

as well as TV and video clips. It is perhaps most impressive in its sheer, tireless ambition, in its interest in telling the entire narrative of postwar architecture and urbanism in Los Angeles. That means not just the well-known Case Study Modernism of Pierre Koenig, Craig Ellwood, and Charles and Ray Eames, but also sections on freeway-building and mass transit; the controversial history of Dodger Stadium, finished in 1962, and the Chavez Ravine neighborhood where it sits; the 1984 Olympics; and the role architecture and architects played in the rise of aerospace, the oil business, Hollywood, and other industries.

The show also manages a careful balance between boosterism and critique—between sunshine and noir, to borrow the terms that scholars of Los Angeles have long employed to describe the poles of extreme feeling about the city and its civic personality. On the sunshine side, the curators herald the emergence of Los Angeles in the postwar decades as an open,

democratic, and hugely productive laboratory for new ideas in architecture.

But they hint at darker themes, too, an effort that begins with the very title of the exhibition. As de Wit writes in the introduction to the catalog, “The term ‘overdrive’ ... alludes to the fact that an engine burning at an incredible speed often overheats and shuts down. The metropolis’s expansionist aspirations and aggressive growth did not come without a price. The environmental degradation [and] disturbing economic disparities ... that resulted from the region’s meteoric rise can often make Los Angeles boosterism seem like a cruel hoax.”

IF “OVERDRIVE” HAS a blind spot, it is one that afflicts the PSTP enterprise as a whole. Though the Getty has prominently labeled this new series of shows an examination of “modern architecture in L.A.,” the dates it chose for “Overdrive,” which have also largely determined the time frame of the other exhibitions in the series, run from 1940 to 1990. This creates a fairly obvious contradiction: Modern architecture in Los Angeles had quite firmly established itself well before 1940, and had run its course long before 1990. “Overdrive,” as a result, leaves out the breakthrough projects of many architects who have become synonymous with L.A. Modernism, including the early work of Rudolph Schindler, Richard Neutra, and Irving Gill.

In the exhibition’s version of L.A. history, modern architecture emerges as a mature and powerful force—as the default style for wealthy and prominent clients, including oil companies, suburban home builders, record labels, and movie stars. And then “Overdrive” gives us a chance to watch Modernism decline—or at least slide into an unhappy kind of old age, as buildings by firms like AC Martin and Partners, Welton Becket and Associates, and Pereira and Luckman become talismans of prestige and the thickening status quo.

Oddly enough, this turns out to be one real benefit of the rather curious time frame the Getty has chosen for these shows. It puts front and center the transition, in the 1970s, from high Modernism to the restless, aggressive, and inventive work of the architects who became known as the L.A. School: Frank Gehry, FAIA, Thom Mayne, FAIA, Eric Owen Moss, FAIA, and others who built fledgling practices on the west side of Los Angeles. Architects who were developing an approach that would become more conventionally postmodern, like Charles Moore, are also featured, fleetingly, in “Overdrive.”

The early work of the L.A. School gets an even fuller treatment in a PSTP show at SCI-Arc called “A Confederacy of Heretics: The Architecture Gallery, Venice, 1979.” It is a deeply

fraught exhibition in many ways. It is curated by two SCI-Arc faculty members—historian Todd Gannon and architect Andrew Zago—along with Ewan Branda. It is hosted by SCI-Arc. And it shows the early work of architects who either helped found the school in 1972 (Mayne) or now basically run it (Moss, the school’s director, and Gehry, who like Mayne sits on the board of trustees). In other words, the curators’ very tricky task has been to assess the key early work of the men who are essentially now their bosses. Imagine being assigned to write a history of *Pravda*. That will be published in *Pravda*. While working at *Pravda*.

The immediate focus of “Heretics” is a small gallery that Mayne created inside his own house in Venice, not far from the original SCI-Arc building in Santa Monica, and the nine weeklong exhibitions he organized there in the fall of 1979. These weekly shows were meant to introduce to a broader audience a number of architects, at that point mostly in their 30s and early 40s, who would go on to become among the most famous in the world. There was an exhibition on Mayne and his partner in Morphosis at the time, Michael Rotondi; there was one on Moss; and one on Gehry, then 50, who was the elder statesmen of the group. There were also shows on architects who never achieved anything close to broad fame, including Eugene Kupper, Peter de Bretteville, and Frank Dimster, FAIA.

The SCI-Arc show displays some work that was part of those exhibitions; it also adds other projects by the participating architects to provide some needed context. The curators have been understandably cautious in choosing and explaining this architecture and the cultural scene from which it grew. But for the most part, the drawings and models look remarkably fresh, full of the informality and the unorthodox energy we associate with the L.A. architecture of those years—but also surprisingly colorful, even beautiful. A cardboard model of Moss’s 1976 Playa Triplex in Playa del Rey has pink and light-green accents: Izod colors. Colored-pencil drawings by Roland Coate Jr. and Frederick Fisher are even more delicate. Black-and-white photographs by Grant Mudford show Frank Gehry’s remade house in Santa Monica in 1978, when the chain link wrapping the exterior was still shiny.

The 1970s is also the subject of a PSTP show curated by the UCLA historian Sylvia Lavin. Entitled “Everything Loose Will Land,” it is being held inside the Schindler House in West Hollywood—a stunning piece of early L.A. Modernism but a tough place to stage an architecture exhibition—and examines the links between architects (Gehry, Moore, Paolo Soleri, Ray Kappe, Cesar Pelli, and many others) and artists (including Robert Irwin, Judy Chicago,

THE SHOW ALSO
MANAGES A
CAREFUL BALANCE
BETWEEN
BOOSTERISM
AND CRITIQUE—
BETWEEN SUNSHINE
AND NOIR,
TO BORROW
THE TERMS THAT
SCHOLARS OF
LOS ANGELES HAVE
LONG EMPLOYED.

The Best Pavements Are Invisible

INVISIBLE STRUCTURES

1982-2012

Grasspave²
grass porous paving

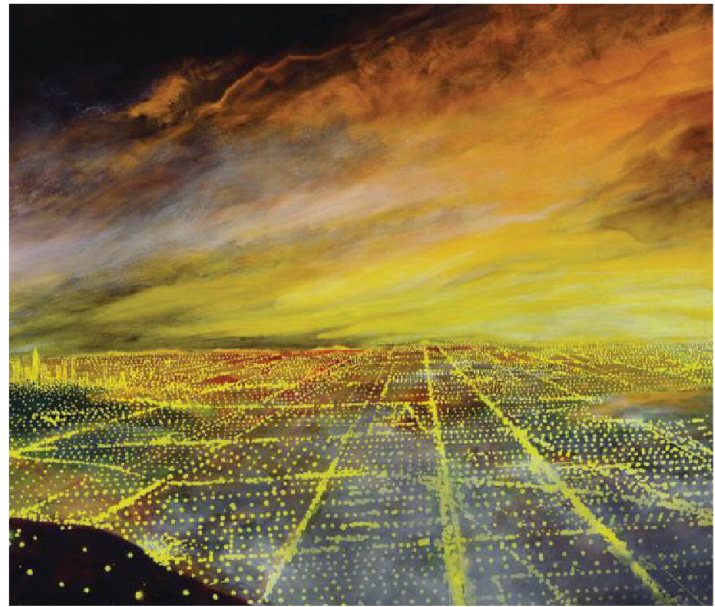
Gravelpave²
gravel porous paving

invisible Structures, inc.

invisiblestructures.com | 800-233-1510

Circle no. 246 or <http://architect.hotims.com>

CENTER



A depiction of the metropolis by the artist Peter Alexander.

and Ed Ruscha) in the era of Jimmy Carter and the oil shock. Its name is taken from a quote about Southern California attributed to Frank Lloyd Wright: “Tip the world over on its side and everything loose will land in Los Angeles.”

Other exhibitions—including a retrospective of the modernist A. Quincy Jones at the Hammer and a show on the firm Smith & Williams at UC Santa Barbara—stick more closely to the midcentury theme. Still, PSTP does include some high-profile attempts to bring this conversation into the present and even push it toward the future. At LACMA, director Michael Govan is using the series as an opportunity to examine the complicated architectural history of the museum’s Wilshire campus—and to unveil preliminary versions of the design for a new gallery building he’s commissioned from the Swiss architect Peter Zumthor. And at the Museum of Contemporary Art, guest curator Christopher Mount, in an exhibition called “A New Sculpturalism,” attempts to draw a direct line of influence from the L.A. School to younger architects, including Michael Maltzan, FAIA, Greg Lynn, Barbara Bestor, AIA, Hagy Belzberg, FAIA, Lorcan O’Herlihy, and Patrick Tighe, FAIA.

A FEW OTHER exhibits not directly funded by the Getty but opening this summer will add to the sense that Los Angeles has embarked on a broad effort to understand its architectural and urban past. The most promising is “Never Built: Los Angeles,” at the smallish Architecture and Design Museum located across Wilshire from LACMA. Organized by a pair of architecture writers, Sam Lubell and Greg Goldin, the show catalogs the major initiatives in L.A. history that never got off the drawing board, including public projects by Frank Lloyd Wright, his son



HYLOAD

Keeping the elements out.

ROOFING

- ▣ Cost-effective, low-maintenance, roofing systems.



WATERPROOFING

- ▣ Offers unequalled chemical resistance.
- ▣ Ideal for below-grade, above-grade and plaza deck waterproofing.



FLASHING

- ▣ Over 40 years of proven performance.
- ▣ Preformed shapes with unmatched sealant compatibility.
- ▣ Four color variations and UV stability.



GREEN ROOFS

- ▣ Carefully constructed to be the optimal waterproofing choice.
- ▣ Tested and certified as a root barrier.
- ▣ Resistant to chemicals, mold, mildew, puncture and ponding water.



THE "NEVER BUILT"
EXHIBIT'S RICHNESS
AND DIVERSITY
IS A DIRECT REBUKE
TO THE STUBBORN
IDEA THAT
LOS ANGELES IS AN
UNPLANNED CITY.

Lloyd Wright, AIA, Anthony Lumsden, FAIA, Rem Koolhaas, Hon. FAIA, and Steven Holl, FAIA. Its richness and diversity is a direct rebuke to the stubborn idea that Los Angeles is an unplanned city; of course, it is also an admission that visionary architecture in Los Angeles has struggled to find a foothold in the civic realm. We've always had more than our share of innovative houses in Southern California. Finding the will to build ambitious public projects, on the other hand, has been far more difficult.

What the PSTP project will mean for the city's understanding of itself is still an open question. It is certainly notable that Los Angeles is grappling for the first time in a public, comprehensive way with its 20th-century architectural history. In fact, the PSTP shows are only one example of a city that has grown quite serious in recent years about cataloging its own track record of innovation. The wildly popular public parade last year that brought the Space Shuttle Endeavour from LAX to its new home at the California Science Center was another step in that direction. So was the decision by the UCLA computer science department to turn the room where the first Internet message was sent in 1969 into a kind of historical shrine. A region

that once defined itself by what it invented and sent out into the world is beginning to put some of that productive and experimental history under glass.

Of course, as the quote from William Wilson makes clear, it's always a good idea to realize that Los Angeles is forever seeming to reach crucial thresholds of one kind or another—that forks in the road are not always the momentous occasions we imagine them to be. In addition, you have to wonder how much of our new obsession with L.A.'s 20th-century history is in fact mostly constructed out of nostalgia for the days when we produced more groundbreaking buildings than we do now; Los Angeles is simply too dense, and our building codes too restrictive, to permit that kind of freewheeling architecture culture any longer.

But the sheer scope of the Getty enterprise, the way it has packed so many shows on the art and now the architecture of Southern California into a two-year period, does make this transition feel particularly meaningful, even for those of us who try to keep the eternal caveats about L.A.'s civic maturity in mind. The city of the future is finally pausing to take stock of its recent past.

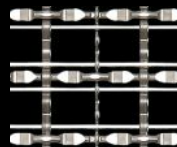
McNICHOLS® DESIGNER METALS

McNICHOLS
ECO-MESH® Modular
Facade & Trellis
System was applied
to the facade of an
exhibition hall located
at the foot of the Seattle
Space Needle to provide
a "green wall" feature.

Architects and contractors look to **McNICHOLS® Designer Metals** for sustainable, functional and aesthetic solutions for their projects. **McNICHOLS** offers endless design opportunities with our series of Hole Products that include perforated metal, wire mesh, gratings and fiberglass in a variety of materials and styles.

For more information on our complete line of Designer Metals or to speak with an Architectural Team Member please call **866.754.5144** or visit mcnichols.com/arci.

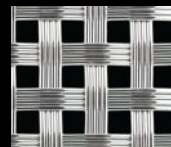
Inspired to Serve!™



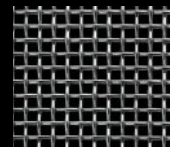
Techna™ 3156®



Shire™ 2134®



Talica™ 8158®



Talica™ 8220®



Halo™ 2252

Close-up view of ECO-MESH® framework grids literally creating a green facade

ECO-MESH® facade on building at the Seattle Center, Seattle, WA

McNICHOLS CO.

Industrial & Architectural Hole Product Solutions since 1952
866.754.5144 | mcnichols.com/arci





ILLUMINISTI



endless combinations of light

shop at
illuministi.com



BOOTH 862



ILLUMINISTI
Via Brecce, 78
60025 Loreto (AN) - Italy
T. +39 071 750571
info@illuministi.com

Circle no. 92 or <http://architect.hotims.com>





RIJKSMUSEUM RENOVATION

AMSTERDAM'S TEMPLE TO THE DUTCH MASTERS REOPENS AFTER A DECADELONG RENOVATION THAT BLENDS MODERN DESIGN BY CRUZ Y ORTIZ ARQUITECTOS WITH A REVAMPED CURATORIAL STRATEGY IN THE FULLY RESTORED GALLERIES.

Text by **Ian Volner**



TEN YEARS IS NOT SUCH A LONG TIME in the life of a museum, least of all one that's already 128 years old. For the paintings and sculptures inside, some of them still centuries older, it's scarcely the batting of an eye. But for millions of art lovers the world over, it can seem an eternity.

Amsterdam's Rijksmuseum ranks among the world's great treasure houses of art, in a class shared perhaps only by Paris's Louvre, New York's Metropolitan Museum of Art, and Florence, Italy's Uffizi Gallery. Since 2003, it's been closed to the public, undergoing an extensive renovation. In April, with the work at last complete, the stately edifice on the

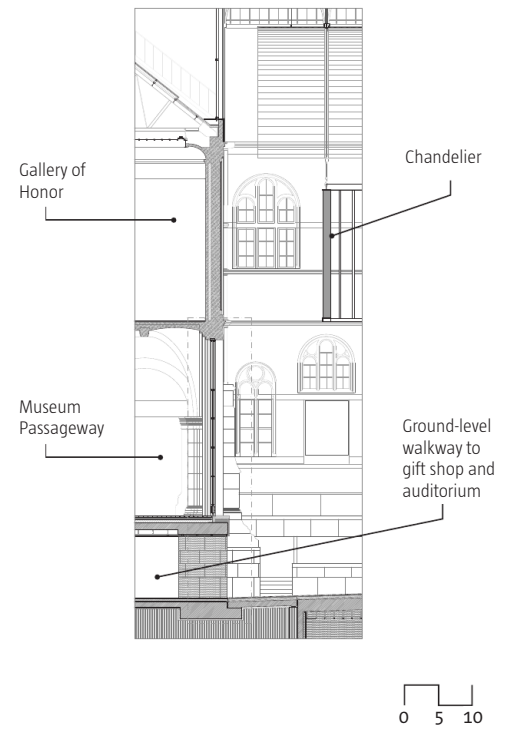
Museumplein opened its doors once more, revealing a much-changed space that will afford visitors a very different look at the masterpieces they've waited a decade to see.

"The building we found was dark, labyrinthine, and difficult to navigate," says principal Antonio Ortiz, whose Seville, Spain-based practice Cruz y Ortiz Arquitectos oversaw the project. Since 1885, when the Rijksmuseum took up residence in its current digs, its vast trove of objets d'art was organized along a loose and sometimes illogical pattern, on a floor plan that made it easy for museumgoers to lose their way. Its halls were poorly lit, its public areas cramped and inhospitable.

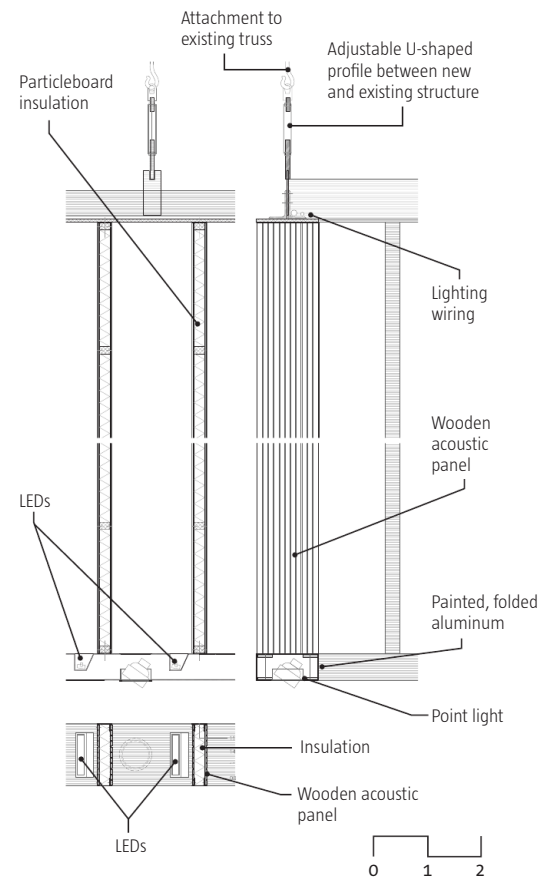




Museum Passageway Section

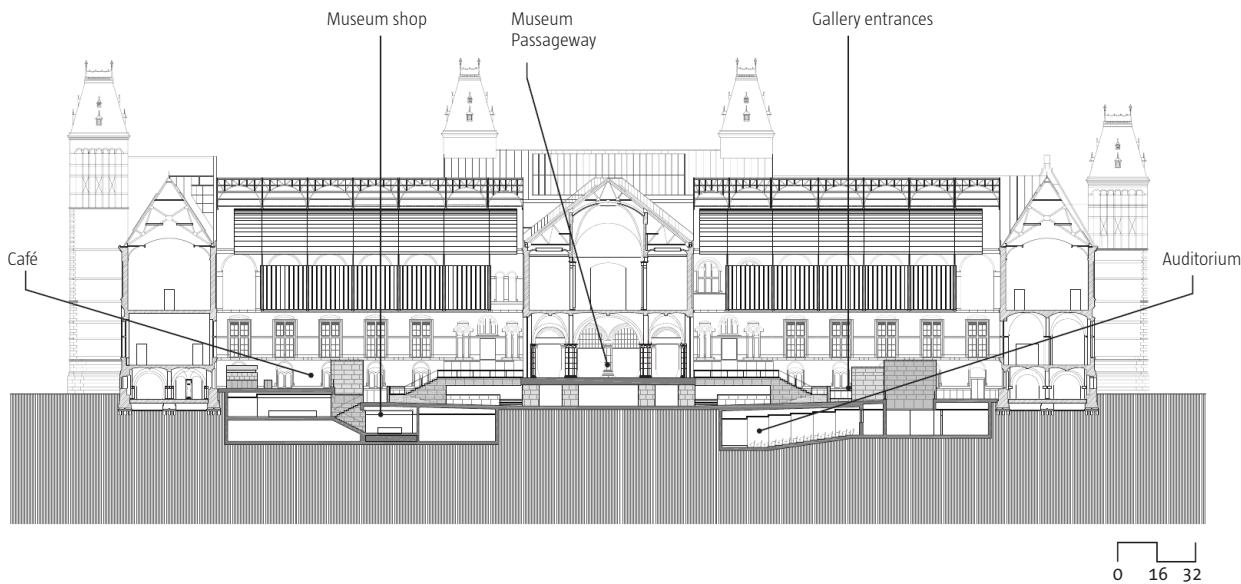


Chandelier Detail



Previous spread: Seen here from above, Cruz y Ortiz's sculptural chandelier dominates the western courtyard, which is enclosed by a glazed roof. **Opposite:** The western courtyard has four portals at the far end that echo the geometry of the chandelier. **Top:** In the eastern courtyard, staircases lead to the galleries in the historic building. **Bottom:** A café overlooks open exhibition space in the eastern courtyard.

East–West Section



Cruz y Ortiz have changed all that with a suite of improvements including a pavilion for Asian art and a central atrium that acts as the nerve center of the building. The April debut put the capstone on the Spanish firm's long-standing involvement with the Dutch museum, following previous projects that included a temporary information center. "There is an 'empty nest' feeling," confesses Ortiz, looking back on his years-long commitment to the institution.

But more than just a spatial tune-up, the transformation of the museum entailed a comprehensive re-engineering of its curatorial approach. Rijksmuseum director of collections Taco Dibbits explains, "We looked at the collection from the angle of time, not material." The institution's huge cache of works by Rembrandt van Rijn, Gerard ter Borch, and other masters now appears at intervals with contemporaneous suits of armor, ceramics, and textiles. The tactic gives the visitor a fuller sense of Dutch history and of the cultural climate from which the artworks emerged. Wim Pijbes, general director of the museum, calls the new experience a franker, more accessible one that puts the viewer in charge. "Visitors can wander," he says. "They can search through more than 8,000 pieces of art on display, from the Middle Ages to Mondrian."

Design again played a key role in this changed artistic encounter, with the museum installing an elaborate new system of lights, showcases, and surface treatments to give the art greater presence. French architect Jean-Michel Wilmotte, of Parisian firm Wilmotte & Associés, was responsible for the renewed exhibition spaces: His mission, says the designer, was "to make the architecture disappear, so you can see the objects." The walls of the galleries were formerly painted bright white, a not uncommon color for museum interiors but one that seemed to distract from the very subdued portraits and genre paintings of the Dutch Golden Age. Wilmotte opted instead for pale gray, complemented by a system of indirect lighting and spotlighting that makes the paintings pop. Wilmotte's most outstanding contribution might be the vitrines and ultra-clear standing displays, packed in some instances with an array of objects seemingly

floating in air. "I like the accumulation style," Wilmotte says. "Two or three glasses together are boring. A hundred is good."

Still, the most startling change is the new central foyer, where Cruz y Ortiz have cleared away layers of dirt and paint in two courtyards to form a visually coherent, skylit concourse. "We always try to find synergy between old and new buildings," says partner Muriel Huisman. "We don't look for narratives." In this instance, Ortiz's addition of enormous chandeliers—their metal frames suspended just below the pitched glass ceiling—makes sense spatially. It "creates human scale," notes Huisman, even if their minimalist whiteness and repeated rectilinear forms don't seem entirely at home against the decorative red brick of the old building walls. The monolithic masonry portals inserted in the concourse also seem somewhat superfluous, though they're evidently meant to play some role in channeling foot traffic.

The problem of old and new, dark and light, has always been one that's dogged the Rijksmuseum. Even at its original opening in 1885, the building was "not well received," Ortiz says, its extensive frescoes and decorative touches striking the Protestant Dutch sensibility as too "cathedral-like." All those ornamental features, long-since painted over, have been restored in the renovation; but unlike so many museum restorations, this intensive sprucing-up has made the building feel only more homey and welcoming, not less so.

"We want to share our institution, share our collection," Pijbes says, noting that it's the museum's goal for every Dutch schoolchild to see Rembrandt's famous group portrait *The Night Watch* (the only painting that remained on view in Amsterdam during the renovation, and the only one returned to its original location in the museum after it reopened).

If the objective of the renovation was to shine a little daylight—literally and metaphorically—on this dusky old museum and its often dusky old paintings, then it's certainly succeeded. Not that daylight was so unfamiliar to the likes of Jan Vermeer and Franz Hals, of course. "To me, Dutch painting is about light," Dibbits says. "Though you need darkness to see light."

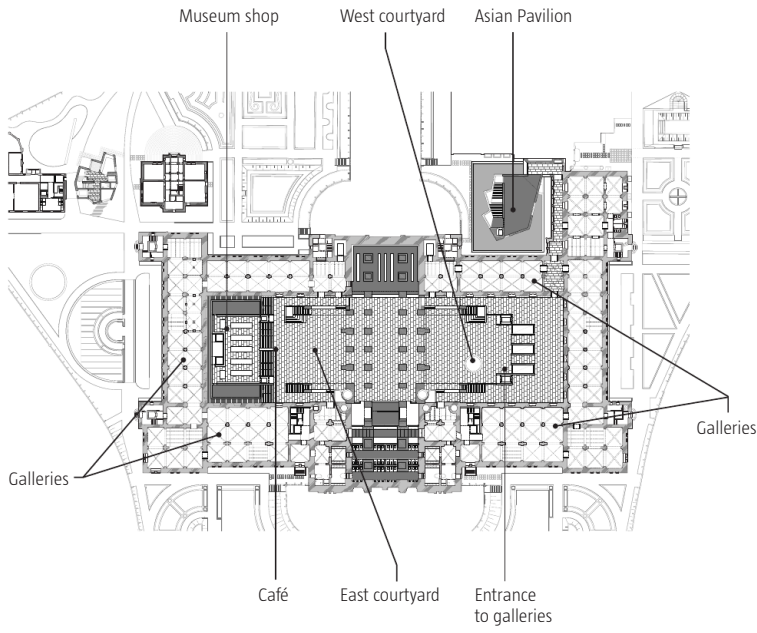
Opposite top: The ribbed, tiled vaults of the Museum Passageway beneath the Gallery of Honor were restored; arched windows overlook the renovated courtyards on either side.

Opposite bottom: Underneath the restored Passageway, a starkly modern thoroughway connects the two courtyards.

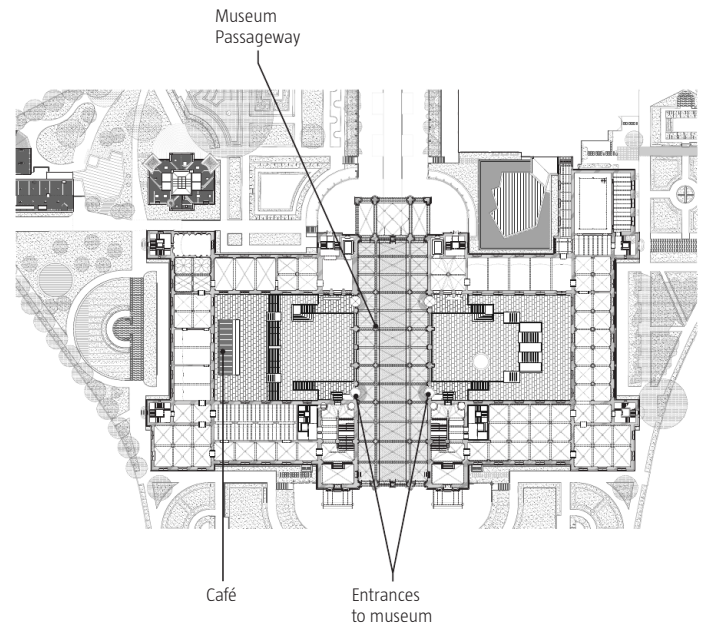


TOP: PEDRO PENNAUTE; BOTTOM: LUKK KRAMER

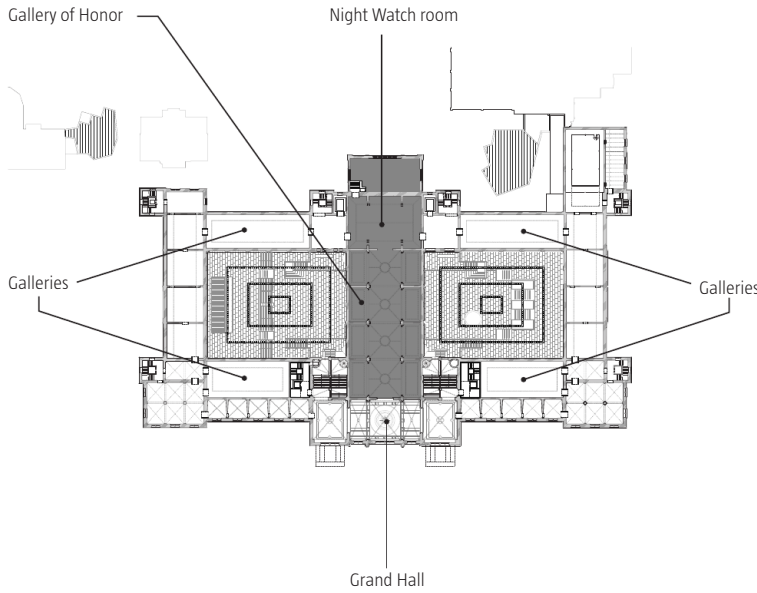
Ground-Level Plan



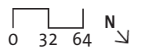
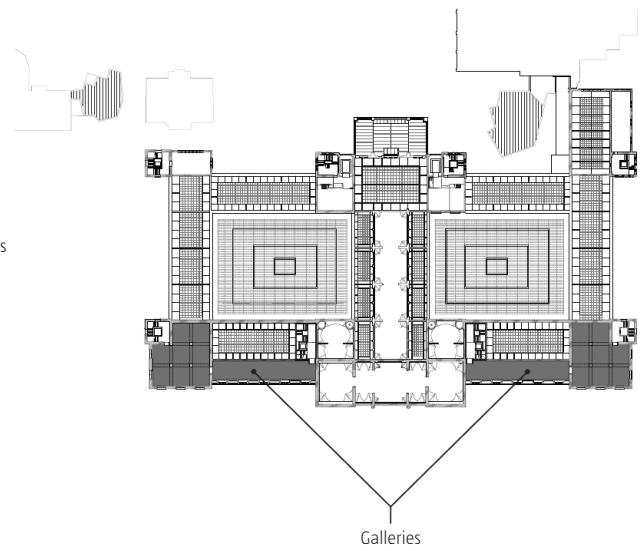
First-Floor Plan



Second-Floor Plan

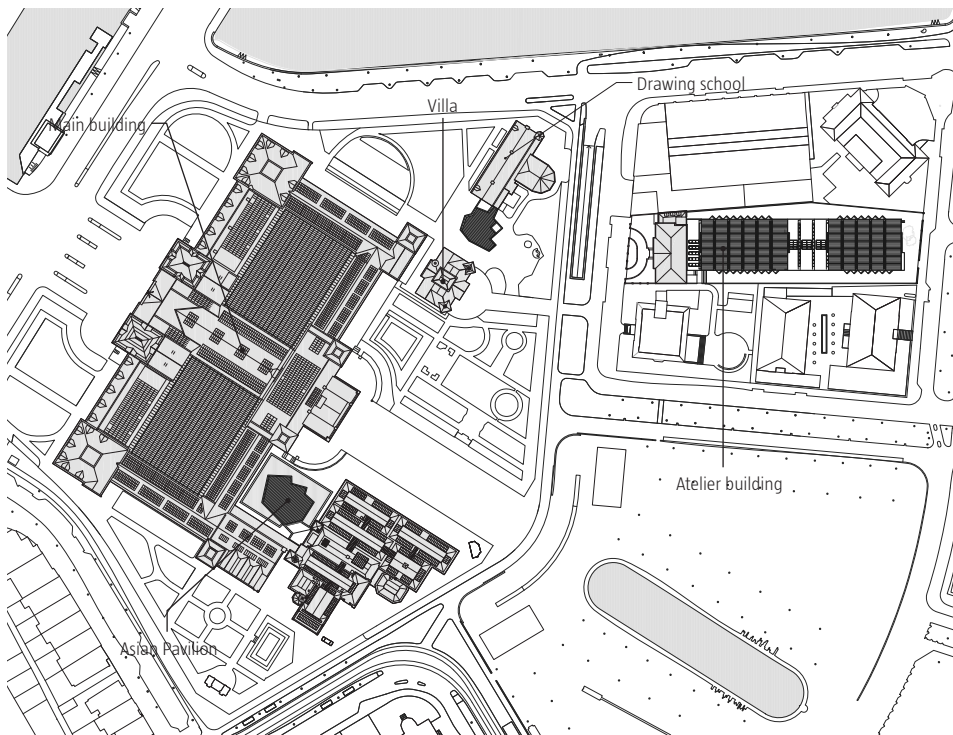


Third-Floor Plan





Site Plan



A view from far above reveals the scope of Cruz y Ortiz's 10 years of work on the Rijksmuseum. While the main building was closed for renovation, the architects completed the Asian Pavilion, Atelier building, study building, and a temporary information center.



Top: The only painting that remained continuously on view during the museum's 10 year closure was Rembrandt van Rijn's *The Night Watch*, which has been restored to its original location in a room at the southern end of the Gallery of Honor.

Bottom: In many of the galleries, French firm Wilmotte & Associés introduced a neutral color palette, lighting, and a series of minimal vitrines.

Opposite: Many of the original decorative elements in the Rijksmuseum had been painted over; the detailing on the walls and floors was carefully restored during the closure.



LEFT PAGE: IMAN BANAI; THIS PAGE: JANNES LINDERS

GEORGE W. BUSH PRESIDENTIAL CENTER



GEORGE W. BUSH PRESIDENTIAL LIBRARY AND MUSEUM



TWO WEEKS BEFORE THE OFFICIAL OPENING OF THE NEW COMPLEX IN DALLAS LAST MONTH, ROBERT A.M. STERN SAT DOWN WITH *ARCHITECT* TO DISCUSS WHAT IT MEANS TO DESIGN A BUILDING THAT SPEAKS TO THE LEGACY, NOT JUST OF ONE MAN, BUT OF THE HIGHEST OFFICE IN THE WESTERN WORLD.

Interview by **Katie Gerfen**
Photos by **Peter Aaron / OTTO**

How did the program and site for the George W. Bush Presidential Center get determined?

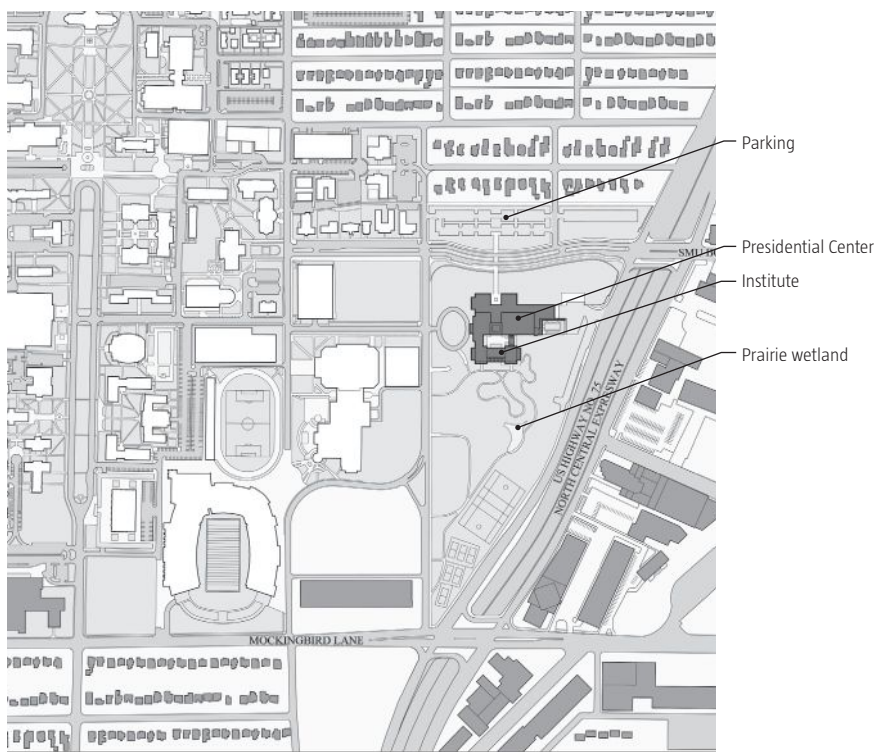
Robert A.M. Stern, FAIA: The Bush people had what I think was an amazing idea, to have it on a major university campus. They chose Dallas for many reasons: Laura Bush's alma mater is Southern Methodist University (SMU) [where the Center is located], and they wanted to live in Dallas when they left the White House. By being right next to SMU they could engage faculty and students, particularly in activities of the foundation. The building is three buildings in one: the archive maintained by the U.S. government, the museum, and the institute for the George Bush Foundation.

There are only 13 other presidential libraries in existence in the country. How did you prepare for such a rare commission?

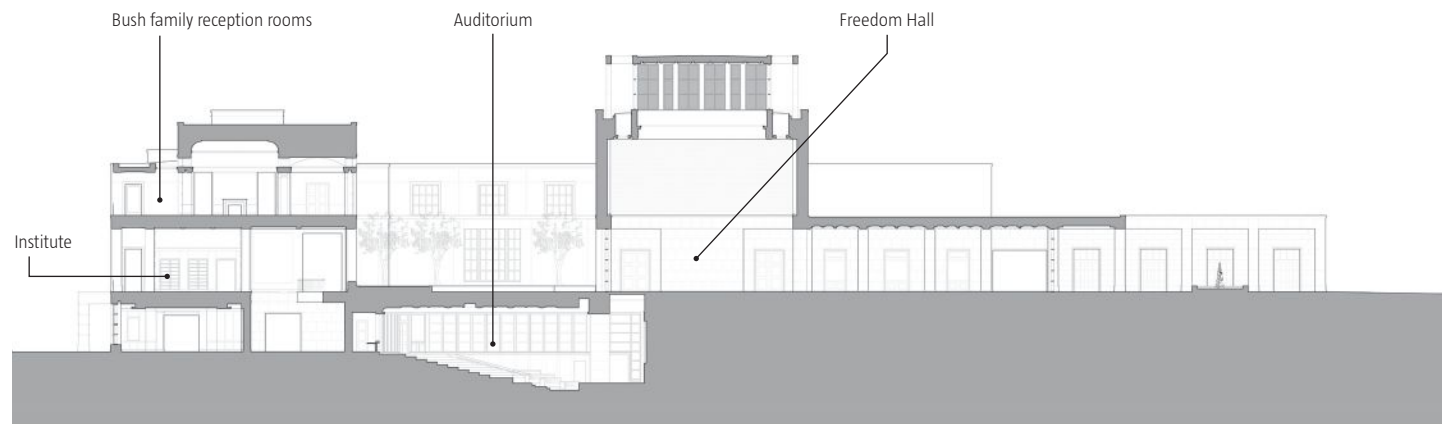
Well I've been to quite a few of the libraries over the years in my professional life—actually since childhood. I went with my parents to the Roosevelt Library, which was the first presidential library to be built. I feel like I know what these buildings are about and they are an interesting type because they have



Site Plan



South–North Section



evolved. Roosevelt's was on his family's estate, and he had it in mind that his house would be open to the public, so you'd get an experience of the president as a person, and then the library that had his papers in it. By the time John F. Kennedy died, his family decided to have a library and institute together. But that idea didn't work. All of these things were on my mind, and I think also on the minds of the key committee responsible for supervising the design process and construction and realization of the institute.

This is a building that is as much about legacy as it is about the programming. Did that affect the design approach you took to the project?

It's a great responsibility. It is a building about the legacy of a particular president and a very interesting and complicated era: Sept. 11, the decision to go into Iraq, and many other issues that gave the Bush presidency a sense of urgency and controversy. But it's also about the legacy of the presidency itself. As I began to work on it, I was very concerned that the building fit into the campus. SMU is a beautiful, 20th-century, Georgian campus—really quite coherent and very well done. The other thing I was interested in was the legacy of the president. The building had to be an important statement for George W. Bush, of course, but also for George W. Bush as president. And this is the first presidential library to be built and opened in the 21st century.

How did you coalesce all of these ideas into a coherent design for the complex?

I didn't sit down and have a brain wave. I'm not given to brain waves. I tried to find in my own memories of places something that I thought conveyed dignity without being pompous. I wanted to make a building that, when you got out of your car, was dignified.

Some of the libraries, I won't say which ones, don't seem to me to convey the dignity of a presidential library. They tend to be particularly involved with the architect's aesthetic. I'm not interested in making a monument to me, I'm interested in making a monument to the president and to the presidency.

For a building that must have security concerns, it feels very open. How did you strike that balance?

It's designed to meet the newest security rules of the federal government, which were strengthened or increased after 9/11, as you can imagine. But I would say most people will not feel the hand of security. It's an invisible hand. Working with [landscape architect] Michael Van Valkenburgh, we studied the site very clearly and carefully. It had a distinct slope to the south, and we were able to have a three-story building on the south and what appears to be a one-story building on the front, so it's quite informal and less imposing. But also we were able to mound the earth up in general around the building in such ways that we had a 100-foot barrier and very few bollards in the landscape. Our handling of the site and the organization of the building all worked toward solving the security problem in a virtually invisible way.

One of the central spaces in the complex is Freedom Hall, which serves as the formal gathering space at the entrance to the museum. How did that space develop?

The experience I have three times a week, as a New Yorker, is of going through the great room of Grand Central Station in New York. You go through the passageways, you go through the bustle of crowds. You grab your muffin for the train ride and then you go into this amazing room, and I see people just drop their

Previous Spread:

The entrance to the museum and Presidential Center on the north face of the building includes an open courtyard, with a restaurant to the right, a gift shop to the left, and the museum beyond.

Opposite: The limestone entrance portico to the institute is located on the west face of the building, and echoes the vocabulary of the museum entrance, but projects out into the landscape instead of being recessed into the volume of the building. On the south façade (at right), upper level balconies provide outdoor space for the Bush family's reception rooms. The adjacent public park was designed by Michael van Valkenburgh.





Opposite, clockwise from top left: The entrance to the institute, which houses the office of the George W. Bush Foundation; a walkway in the institute overlooking a waiting area outside the auditorium; the institute lobby; a dining room in the Bush family's reception rooms; A ground-level hallway in the institute. **Top:** One feature of the museum is a Texas interpretation of the White House Rose Garden, planted with species native to Dallas. **Above:** A replica of the Oval Office in the museum—seen here unfurnished prior to the building opening—opens out onto the Rose Garden.

jaws—even hard-bitten New Yorkers breathe a sigh and just enjoy this space of release. It's a beautiful space. And I think our space is a beautiful space. I like to make great rooms. I've always been critical of Modernism eschewing fixed spaces in favor of flow. Flow works. It has its place in architecture, although it doesn't mean it has to have an undefined quality. But to me too much of the architecture of the 20th century and of our very immediate moment lacks the dimension of great spaces. And I would say it's the culminating room. I never have favorites. That would be a bad thing for an architect, in my opinion. It's like children. You don't have favorite children.

How did you approach the institute and make that semiprivate program seem like part of the same complex?

The institute building is filled with two floors of offices and open spaces where the top scholars, professors from other universities, former members of the government—of our government or other governments—can come and work on research, write their memoirs. Who knows what'll take place there, but it's very important.

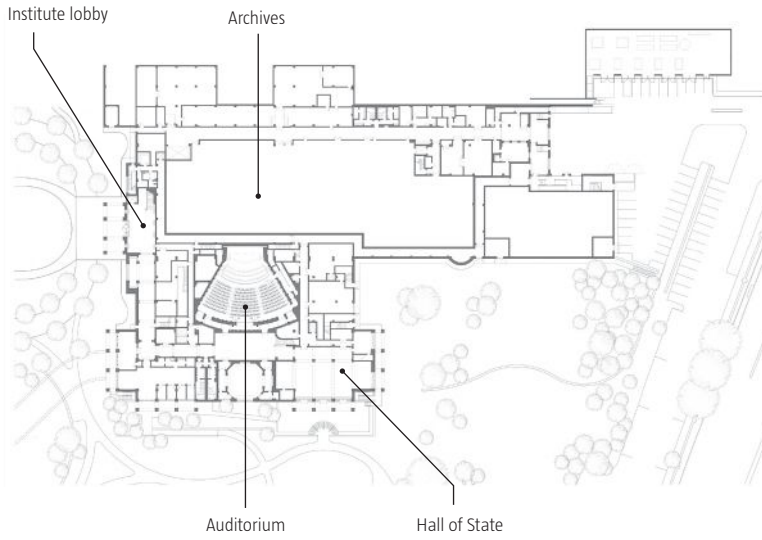
This is not a dead institution. President Reagan's place is a wonderful destination, but

people go there partially to see what Air Force One is like. It doesn't have an institute. This has an institute. This has an agenda to help people in the future, to bring the best people there, and it's already going. Am I involved in that? No, I make the places. Other people bring the people to them. I believe, already, I can say the environment we have created is working to foster the scholarly and research agenda, and the communication agenda of the institute. And it's a great thing.

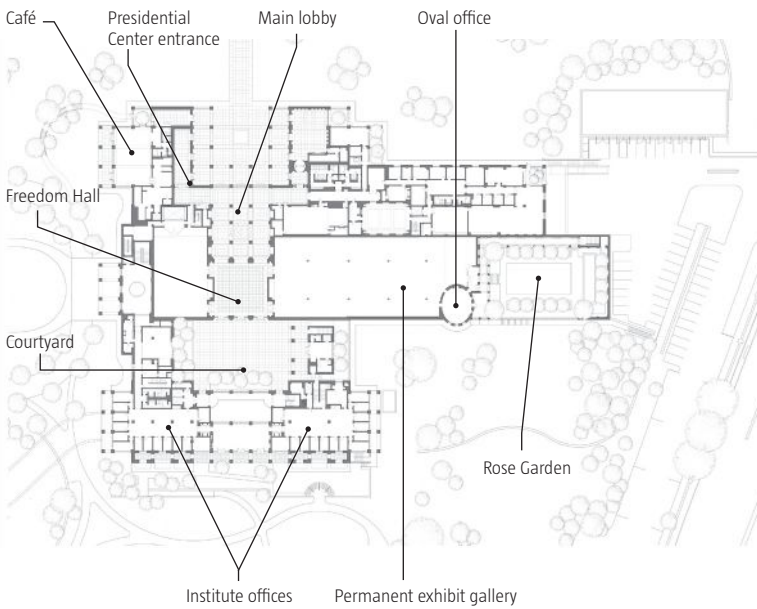
As the opening approaches, do you have any final thoughts about the process of designing the building?

I hope people like what they see, of course. For me, I've walked through it when it's had almost no people in it and I'm proud of it, very proud of it. Maybe here and there a slight tear to the eye. I'm not a notoriously or famously sentimental person, but I think this is one of the capstone buildings of my career, and so it was a privilege to be asked to design it. I wish good luck to the next librarian and architect to work for President Obama. I hope they find a good site, and everybody says it's going to be David Adjaye. He's a great architect and so that's great. But it's going to have to be as good as ours or better. I've laid the gauntlet down.

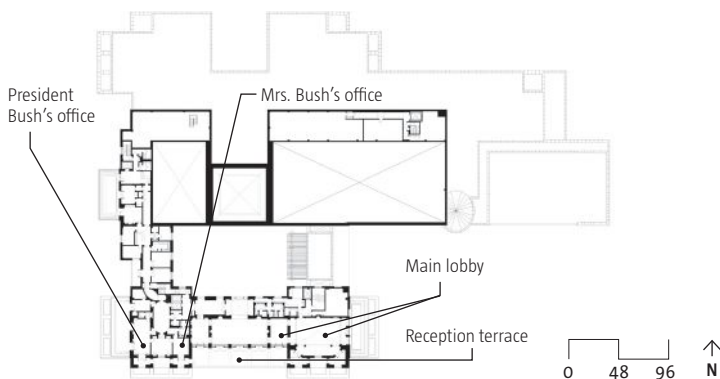
Ground-Floor Plan



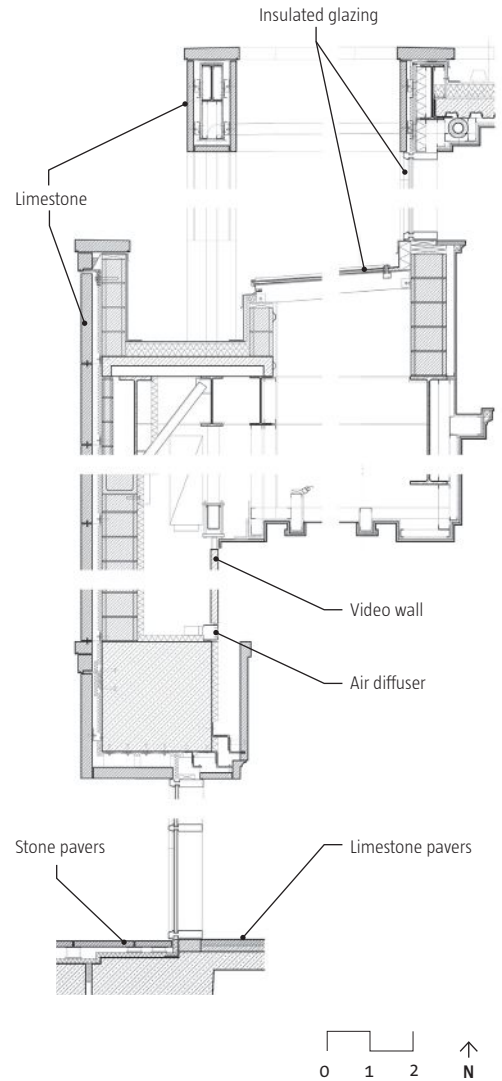
Main-Floor Plan



Third-Level Plan



Freedom Hall Detail



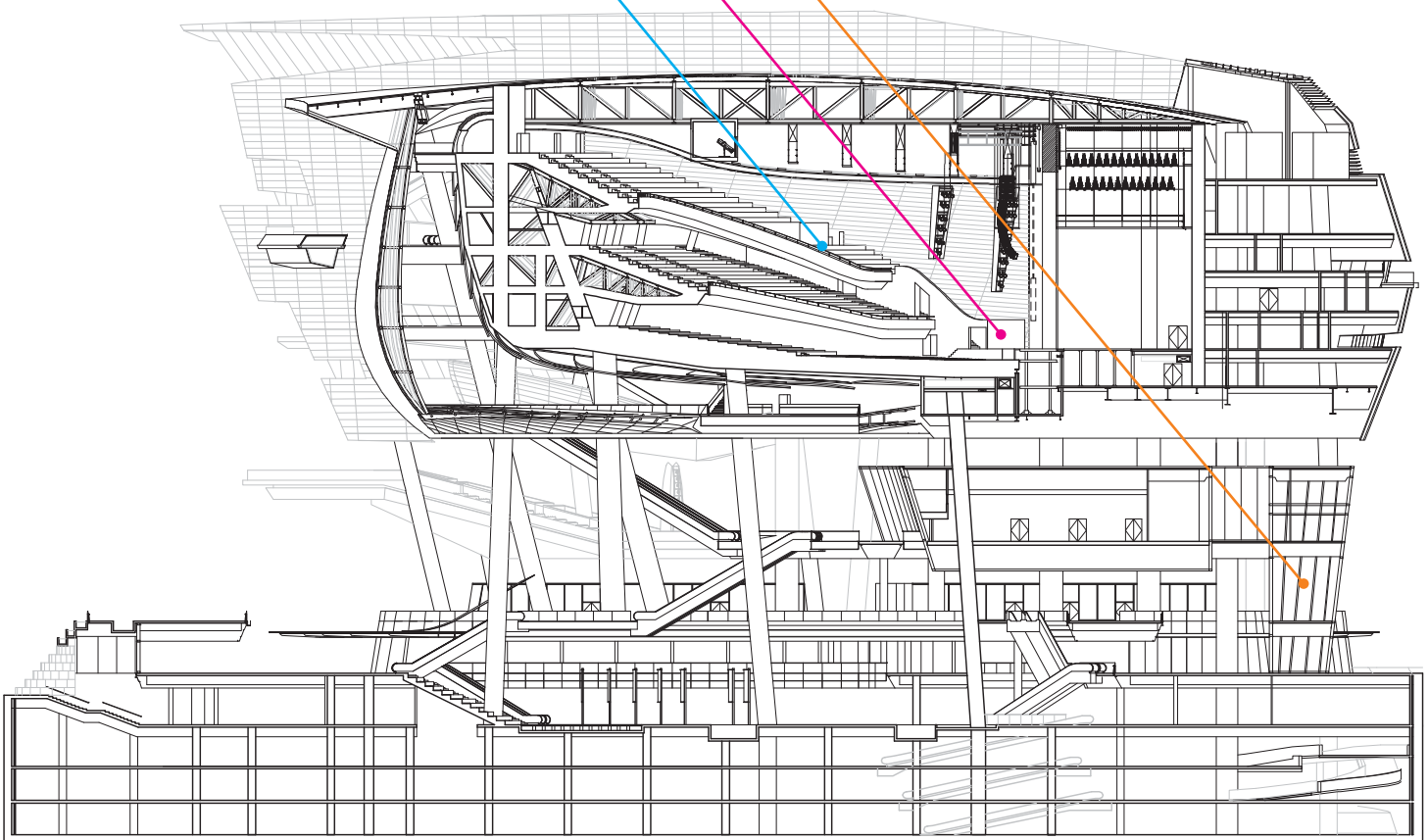
Opposite: The main museum reception area, Freedom Hall, is located in the museum volume at the northern end of the complex. The triple-height space culminates in a glazed lantern, below which an LED light wall can display static images (such as those seen here of mountains) or videos for people waiting to enter the flanking exhibition halls.



THE STAR



DESIGNED BY
ANDREW BROMBERG
OF AEDAS, THIS
MIXED-USE COMPLEX
IN SINGAPORE
MAY BE THE ONLY
STRUCTURE WHERE
YOU CAN SHOP ON A
SATURDAY AFTERNOON,
GO TO A ROCK
CONCERT THAT NIGHT,
AND RETURN TO THE
SAME SEAT FOR SUNDAY
CHURCH SERVICES.





Previous spread: The Star is sited in the One North development in Singapore, and brings new retail, restaurants, and an entertainment venue to the business and residential neighborhood.

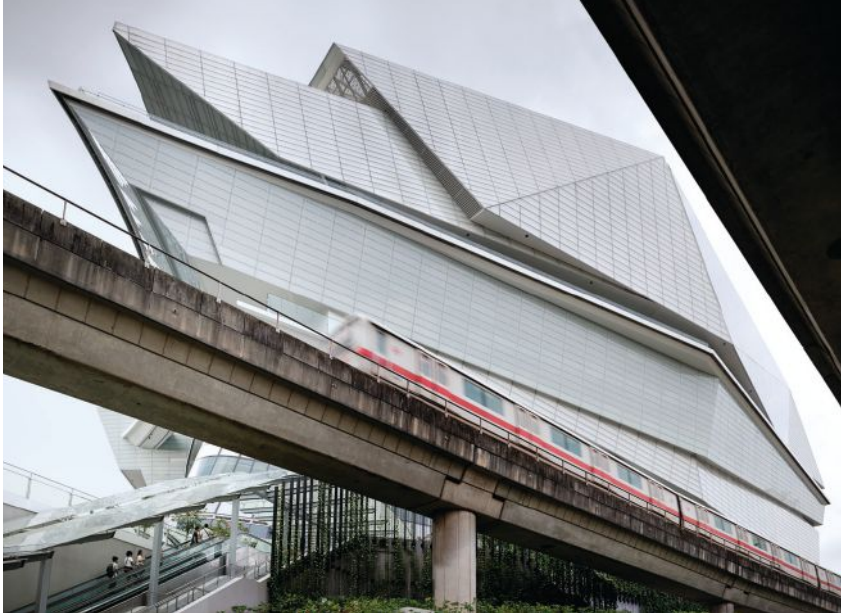
Above: The building is stratified into the Star Vista retail mall on the lower levels and the Star Performing Arts Centre above. Visitors at grade approach under a curving glazed canopy, and can arrive via the adjacent light-rail stop, or drive to the subterranean parking levels under the complex.

Text by **Aaron Betsky**

In Singapore, there is now a place where you can worship at the altar of consumption, at the feet of a pop idol, or in a megachurch, all under one roof. The Star combines 260,000 square feet of retail space—known as Star Vista—with a 5,000-seat concert hall that is part of the Star Performing Arts Centre, and on Sundays is used by the New Creation Church, a congregation led by the charismatic Pastor Joseph Prince. In a culture in which retail and spectacle have already combined to produce Marina Bay Sands and its three splayed, 50-story towers rising over a casino and supporting a flying pool, the Star's hybrid program and expressive shape are perhaps not so unexpected. What is remarkable is the strength of its imagery, the fluidity with which both the uses and the forms flow into each other, and the amount of open-air civic space the building provides.

The Star's designer is Andrew Bromberg, Assoc. AIA, an American who runs a high-design-oriented, 35-person studio within the Hong Kong office of behemoth international firm Aedas. Bromberg has drawn up slicing, splayed, and canted towers for Dubai and for various cities in China, and he is currently overseeing designs for the new high-speed train terminal in Hong Kong. With his ability to create striking imagery that works within developers' idioms and budgets, Bromberg is now beginning to compete for significant commissions with both large American offices and the likes of Foster + Partners and OMA.

The Singapore commission began when Rock Productions, New Creation Church's event production organization, took the lead in finding a new space for the church. Rock Productions had already chosen the site in One North, a business and residential neighborhood emerging from a 2001 master plan by Zaha Hadid, Hon. FAIA, and was in discussion with her office to design the building.



Left: Public transit serves the complex, with a light-rail line hugging the north side of the site. **Below:** The Star brings a new set of geometries to the neighborhood, which was master-planned by Zaha Hadid. **Bottom left and right:** A glass canopy and monumental columns that mark the entrance at the building's eastern end contrast sharply with the more opaque, but still sculptural, façade at the rear of the structure.



AS YOU MOVE UP AND AROUND, ANDREW BROMBERG'S
CRACKS AND SLICES PROVIDE BOTH BREEZES AND
SOMETIMES VERTIGO-INDUCING VIEWS.



1 Upon entering the open air mall on the building's lower levels, visitors can descend into a series of sunken plazas, or begin a journey up a series of switch-back escalators that leads to the upper civic and performing arts levels.

Rock liked the fact that its venue would be located next to a major suburban train station, but the site required the developers to contend with height limitations on the one hand and zoning that called for transit-oriented shopping on the other. Once they understood the complexity of the situation, they sought out a partner to develop the shopping area and found one in developer CapitaMalls Asia. The two agreed to create one building, with each party owning their respective facilities, while sharing the underground parking garage in a 50-50 partnership. After interviewing several firms, they agreed in 2005 to hire Bromberg and Aedas to come up with a design.

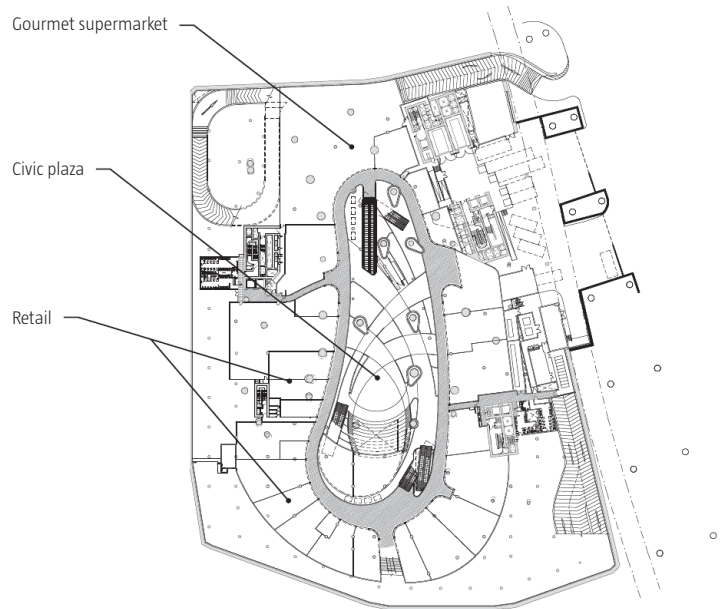
The architect placed the 180-foot-wide auditorium, clad in segmented, acid-etched Okalux glass over fiberglass, atop the three levels of retail, surmounted that with Rock offices, and supported the auditorium volume from below with a forest of columns. Then he had to create acoustic separation, mold the overall form to conform to height and view corridor restrictions, give each of the partners a clear identity, and ensure that the retail environment would not be overwhelmed by the large space on top of it.

In addition, Bromberg says, "I was hoping to introduce devices allowing you to see where you came from: slots in floors, overlooks, skylights. In this sense, the positioning of circulation was also very deliberate, to give different perspectives and vantages of these large flowing volumes and to optimize wayfinding."

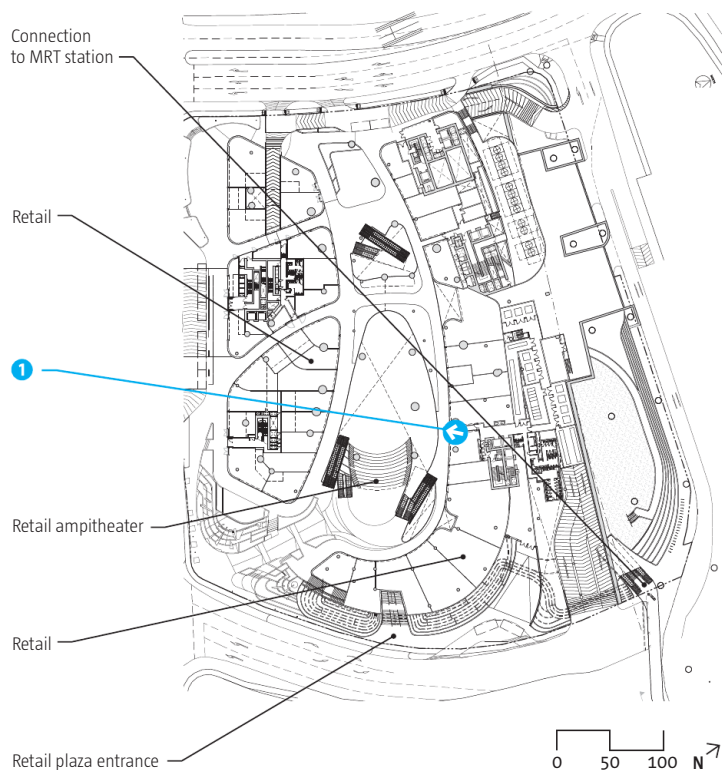
To do this, he created one large box that appears to hover over a terraced mall whose canopy and open-air plaza invite in shoppers and visitors to the Star. He then curved and sliced the remaining volumes to open up views and to thread stairs and escalators through the whole project. All that carving also opened up the interior public spaces to breezes. "I wanted to make an environment that blended into the tropical environment of Singapore but could be comfortable," Bromberg says. "We saved 30 percent of the air conditioning costs in the mall by having the public spaces nonconditioned, shaded, and with induced wind currents."

Despite this openness, the Star is a self-conscious monument, its nearly 16-story height holding its site and attracting views from the elevated train tracks to the north. From that vantage point, the form bulges up and out, while pointing toward the front façade. An inward-curved glass screen denotes both public gathering and entrance (the gesture also serves to continue an axis the master plan decrees will be established between two future towers to the east).

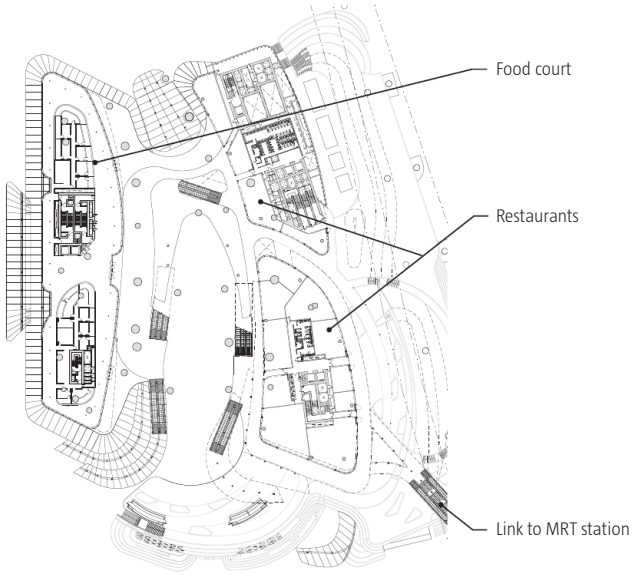
Basement-Level 1 Plan: Retail Plaza



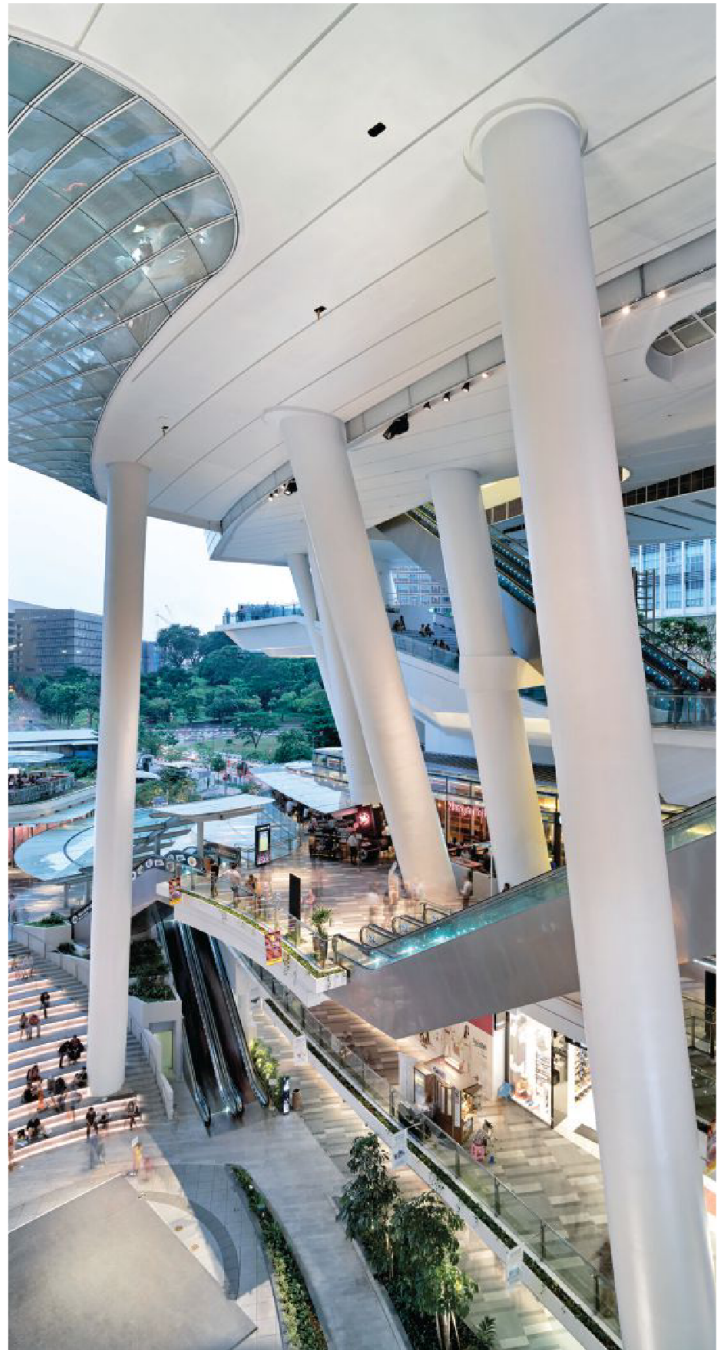
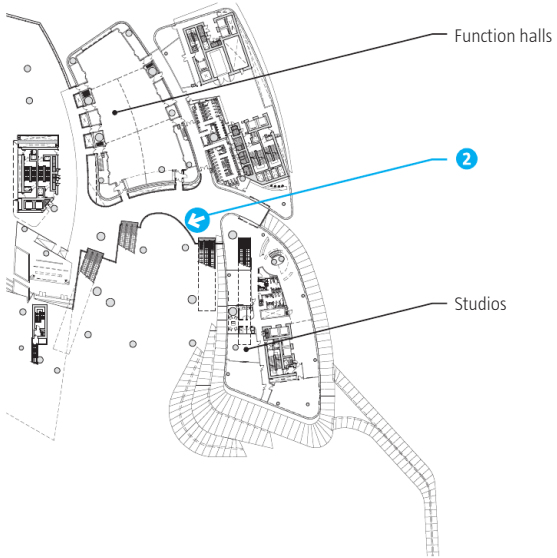
Level 1 Plan: Open-Air Retail



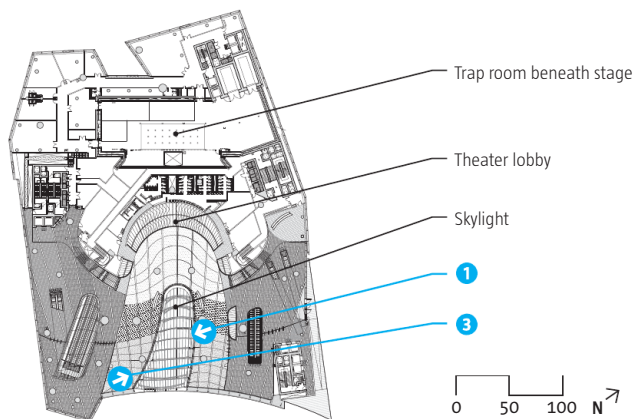
Level 2 Plan: Retail Atrium



Level 3 Plan: Civic Level



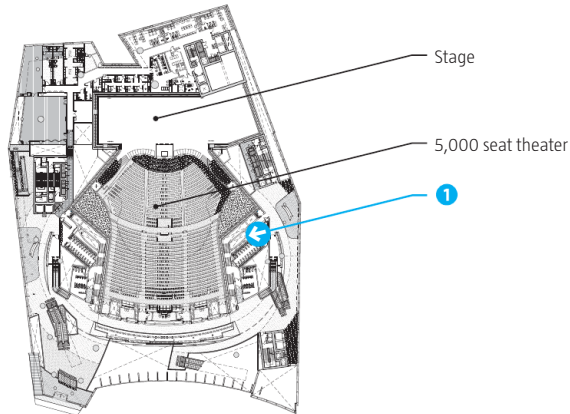
Level 5 Plan: Theater Atrium



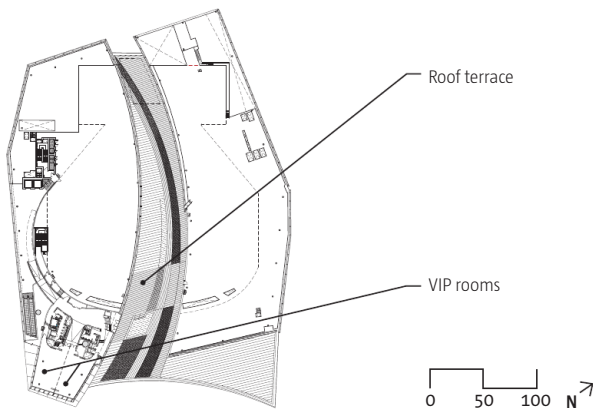


- 1 Opposite top:**
The glass façade encloses the performing arts facility, including prefunction areas outside of the auditorium.
- 2 Opposite bottom:**
The curved glass surface also serves as the ceiling of the open air mall, which features escalators that lead to the civic levels above.
- 3 This image:**
The theater volume is housed in a sculptural, striated shell that seems to hover above the public areas and the glass curtainwall.

Level 9 Plan: Theater



Level 11 Plan: Upper Function Hall



The proximity of the transit stop, as well as the built-in audience of event and service attendees, led CapitaMalls to develop its portion of the complex with a mix of 60 percent restaurants and food service and 40 percent retail, which in turn helped Bromberg justify the incorporation of extensive terraces in addition to the large central space (termed the “Grand Foyer”), which blends into a food court at the building’s core. Arriving visitors flow down from the transit stop exit and into that ovoid expanse, canted columns rising above you and curved pods of restaurants and stores leading you on, up, and through the whole mall.

Freestanding escalators take you up to even more outdoor spaces, which serve as prefunction gathering areas. As you move up and around, Bromberg’s cracks and slices provide breezes and sometimes vertigo-inducing views. Finally, you pass through ticket control and into air-conditioned foyers that surround the horseshoe-shaped auditorium on three sides. Once inside, the Star’s geometries calm down into the lazy arch of both the orchestra and the two shallow balconies, concentrating your view on the spectacle on stage.

Bromberg was careful to continue public circulation up past Rock Production’s domain, creating a 400-person outdoor amphitheater five floors above the ground that doubles as a place to either eat lunch or sit and wait for an event. Ramps then lead you all the way up and around the auditorium, making the whole building accessible, while serving as exits for both the main space and a small event hall on the roof.

The Star is a mash-up, both in terms of function and form. It begs the question of what the difference is between retail-oriented, semi-public places and what Bromberg insists on calling “civic space.” The latter exists by virtue of the need for circulation and crowd-management areas, but it does serve to create places for unprogrammed gathering and encounters. The auditorium lets the whole structure act as a visual magnet without becoming either a religious symbol or the kind of overwhelming paean to sports and music that most recent arenas impose on their neighborhoods. Here, formal excitement stands in for signaling function.

Bromberg has given all these uses space to breathe and express themselves, while sliding away from any explicit definition. Your eyes and your feet slide around the Star, its singularity slithering away into a life-sized game of Chutes and Ladders. If this is the Church of Deconstruction as a technique, I will say amen.



1 The 5,000-seat theater is the main venue for the Star Performing Arts Centre. It is used for concerts and other entertainment during the week, and doubles as the sanctuary for the New Creation Church.

Rijksmuseum

Project Rijksmuseum, Amsterdam, Netherlands
Client Rijksmuseum
Architect Pierre Cuypers (original architect)
Principal Architect Cruz y Ortiz Arquitectos, Seville, Spain—Antonio Cruz, Antonio Ortiz (principals); Muriel Huisman, Thomas Offermans (project architects); Oscar García de la Cámara, Tirma Reventós, Alicia López, Marije ter Steege, Juan Luis Mayén, Jan Kolle, Victoria Bernícola, Clara Hernández, Ana Vila, Joaquin Pérez, Marta Pelegrín, Sara Gutiérrez, Iko Mennenga, Lourdes Gutierrez, Carlos Arévalo (project team)
Museum Furnishing and Design Wilmotte & Associés, Paris—Jean-Michel Wilmotte (principal); Marleen Homan (project interior architect); Bénédicte Ollier, Emilie Oliviero, Domenico Lo Rito, Flore Lenoir, Céline Seivert, Anne-Claire Grassler, Marc Dutoit, Dji-Ming Luk, Vanessa Adolphe, Alekos Santantonios (project team)
Mechanical Engineer DGMR, Royal Haskoning
Structural and Civil Engineer ARCADIS Nederland
Main Contractor JP van Eesteren
Subcontractors Koninklijke Woudenberg, Bam Civil, Homij, Kuipers, Moehring, Unica
Location Supervision BRINK
Garden Design Copijn, Tuin- en Landschapsarchitecten
Lighting Designer Arup
Restoration Van Hoogevest Architecten, Amersfoort—Gijsbert van Hoogevest (principal); Anton van Daatselaar (management); Ronald van Wakeren, Carien de Boer-van Hoogevest, Ronald Veltman, Esther van der Knaap, Hendrik Haafkens, Raymond Witte, Bart van Rijn, Liesbeth Wesseling (project team)
Execution Stichting Restauratie Atelier Limburg
Reconstruction of Cuypers Colours AKZONobel/Sikkens
Local Architect ADP Architecten, Amsterdam
Café Interior Designer Paul Linse
Graphic Design Irma Boom
Fire Safety and Building Physics DGMR
Size 30,000 square meters (322,917 square feet)
Cost Withheld

The Star

Project The Star, Singapore
Client/Owner Rock Productions, CapitaMalls Asia
Architect Aedas, Hong Kong—Andrew Bromberg, Assoc. AIA (lead designer); Tony Ang, Caroline Aviles, David Chan, Henry Chan, Olivia Chan, Thomas-WT Chan, Wayne Chan, Sam Cheng, Sam Cho, Alvin Choo, Allan Curr, Roderick Delgado, Bryan Diehl, Muhammad Fadly, Petrina Goh, Emma Hadi, Ka-Ming Ho, Samantha Hu, Yann Hui, Syarif Fahmi Ismail, Koh Thien Nee, Willie Kua,

Leo Lau, Helena Lee, Assoc. AIA, Henry Leung, Francesco Lietti, Isa Bin Lmin, Andrew Loke, Vicky Pang, Assoc. AIA, Boris Manzewski, Kenneth Mcgurie, Moreno Negri, Alen Nikolovski, Lancelot Ng, Michael O'Brien, Tobias Ott, Joshua So, David Tan, Tan Chai Tan, Danny Tang, Garry Philips, Iskandar Rahman, Eugene Seow, Tony Sin, Serene Toh, Jason Wang, Lukasz Wawrzenczyk, Ian Wigmore, Kent Williams, Kenny Wong, Magdaline Yeo, Ada Yuen, Sharifah Zerधारina, Jaenes Bong, Marcin Klocek, Eric Lee, Grace Chen Xiao (project team)
Interior Designer Aedas—Andrew Bromberg, Assoc. AIA
Mechanical and Electrical Engineer Mott MacDonald
Structural and Civil Engineer Thornton Tomasetti (concept); Parsons Brinckerhoff (QP)
Geotechnical Engineer Parsons Brinckerhoff
Construction Manager Capitaland and Retail Project Management Private
General Contractor Hexacon Construction
Landscape Architect ICN Design International
Lighting Designer Lighting Planners Associates
Project Manager CapitaMalls Retail Project Management (CRPM)
Fire/Environmental Engineer Arup Singapore
Façade Engineer ALT
Theater and Acoustic Consultant Artec Consultants
Quantity Surveying Langdon & Seah Singapore
Signage Bonsey Design Partnership
Operational Consultants IMG Artists
Size 62,000 square meters (667,362 square feet)
Cost Withheld

George W. Bush Presidential Center

Project George W. Bush Presidential Center, Southern Methodist University, Dallas
Client/Owner National Archives & Records Administration (library and museum); George W. Bush Foundation (institute)
Architect Robert A.M. Stern Architects, New York—Robert A.M. Stern, FAIA (lead designer); Augusta Barone, Alexander P. Lamis, AIA, Graham S. Wyatt, AIA (project partners); James Pearson (project designer); Jennifer Stone, AIA, Charles Toothill, AIA (project senior associates); Enid De Gracia, Thomas Lewis, AIA, Salvador Peña-Figueroa, Susan Ryder, Paul Zembusch (project associates); David Abecassis, Seher Aziz, Jennifer Bailey, Elizabeth Bondaryk, Seth Burney, Deirdre Cerminaro, Danny Chiang, Adrian Coleman, Mario Cruzate, Jorge Fontan, Megan Fullagar, Anya Grant, Milton Hernandez, Ruth Irving, Hussam Jallad, Bradley Jones, Emily Jones, Kathryn Lenehan, Bruce Lindsay, Miyun Kang, Peter

Lombardi-Kriepps, Mako Maeno, Victor Marcelino, Mary Martinich, Anthony McConnell, Rebecca Morgan, Wing Yee Ng Fung-Fortugno, Jung-Yoon Park, Gali Osterweil, William Perez, Nasheet Rummy, Karen Rizvi, Tadam Roemer, AIA, Vanessa Sanchez, Jessica Saniewski, Daniel Siegel, Heather Spigner, Assoc. AIA, Addie Suchorab, Yoko Suzuki, William Work, Albert Yadao, Charles Yoo, Youngjin Yoon (project assistants)
Furnishing Gensler (contract); Blasingame Design (Presidential Reception Hall)
Interior Architecture Robert A.M. Stern Architects with Robert A.M. Stern Interior Design (RAMSI), New York—John Boyland (interior design associate); Philip Chan, Lawrence Chabra, Kelsi Swank, Christine Kang (interior design assistants)
Mechanical Engineer CHP & Associates, Houston
Structural and Blast Engineer Walter P. Moore
Civil Engineer URS Corp.
Geotechnical Engineer Terracon
Construction Manager Manhattan Construction Co.
Landscape Architect Michael Van Valkenburgh Associates, Cambridge, Mass.—Michael Van Valkenburgh, Laura Solano, Herb Sweeney, Megumi Aihara
Lighting Designer Fisher Marantz Stone Lighting
Museum Consultant Lord Cultural Resources
Exhibit Designer PRD Group
Media Wall Design Consulting Niles Creative Group
Code, Fire, and Life Safety Rolf Jensen & Associates
Security Consultant Kroll Security Group
Traffic/Parking Engineer DeShazo Group
Audiovisual and Acoustics Cerami & Associates
Broadcast Engineering Russ Berger Design Group
Television Lighting William Klages/New Klages
Façade/Exterior Building Envelope/Waterproofing Simpson Gumpertz & Heger
Vertical Transportation/Elevator Lerch Bates
Stone Swenson Stone Consultants
Graphics/Signage DJG Studios
Cost Management Donnell Consultants
Specifications Construction Specifications
Food Service Cini-Little International
Fireplaces Walter Moberg Design
Hardware Assa Abloy
Broadcast Engineering Russ Berger Design Group
Size 226,560 square feet (gross)
Cost Withheld

➔ FOR MORE MATERIALS AND SOURCES, VISIT ARCHITECTMAGAZINE.COM

Volume 102, number 5. May 2013. ARCHITECT® (ISSN 0746-0554; USPS 009-880) is published monthly by Hanley Wood, LLC, One Thomas Circle, NW, Suite 600, Washington, DC 20005. Copyright 2013 by Hanley Wood, LLC. Opinions expressed are those of the authors or persons quoted and not necessarily those of the American Institute of Architects. Reproduction in whole or in part prohibited without written authorization. All rights reserved. Printed in the USA.

Periodicals postage paid at Washington, DC, and at additional mailing offices. POSTMASTER: Send address changes to ARCHITECT P.O. Box 3494, Northbrook, IL 60065-9831.

Canada Post Registration #40612608/G.S.T. number R-120931738. Canadian return address: Pitney Bowes Inc., P.O. Box 25542, London, ON N6C 6B2.

DISCLOSURE ARCHITECT® will occasionally write about companies in which its parent organization, Hanley Wood, LLC, has an investment interest. When it does, the magazine will fully disclose that relationship. **PRIVACY OF MAILING LIST** Sometimes we share our subscriber mailing list with reputable companies we think you'll find interesting. However, if you do not wish to be included, please call us at 888.269.8410.



hanleywood



THE AMERICAN INSTITUTE
OF ARCHITECTS



AEC CARES

Homelessness...it should be a thing of the past

There are those who wish it could end, and there are those who get involved. The Colorado Coalition for the Homeless has been working to end homelessness since 1984. This year, AEC Cares, Reed, the AIA, Hanley Wood and our generous sponsors are joining the fight.

3rd annual AEC Cares event - projectDenver
June 19, 2013

Special thanks to our expert design team

Path 21 - architect

LandWise - landscape architect

Layton Construction - general contractor

Current sponsors

Greenway Group

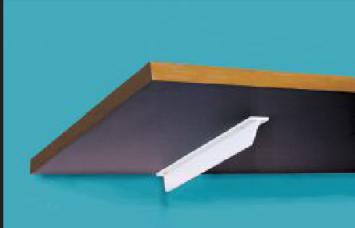
Foresight for the Business of Design



Join us. Go to www.AECcares.com

Classifieds/Resource

floating counter support



Our inside-wall support brackets are screwed to the stud before installation of the drywall. Heavy-duty aluminum construction can support counters and shelves from 12 to 30 inches deep; and can carry weight up to 300 pounds.

Visit our website for more information on our full line of counter supports and shelving hardware.

www.rakks.com 800-826-6006

Rakks
In supporting roles everywhere

Circle no. 300

We've turned heating into an artform.



The new **SmartSeries Artisan** fan-forced wall heater turns heads, but its much more than just a pretty face.



Discover more at www.smartseriesheat.com

SMART SERIES

BERKO **QMARK**

Circle no. 301



ART CAN BE ON THE WALL OR IT CAN BE THE WALL.

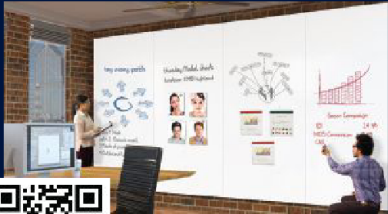
Pilkington Pyrostop[®] with Fireframes[®] Curtainwall Series
UL listed and labeled multi-story expanses of glass using narrow steel profiles with fire ratings up to 120 minutes.

800.426.0279 | fireglass.com

TGP **FIRE RATED**
one source, many solutions.®

Circle no. 302

Writing on the Wall is still the best communicator
Smooth Steel Wall Paneling



See Video

WhiteWalls.com

Circle no. 303

Magnet for Top Talent

JR Walters Resources, premier A/E/C recruiting firm, can assist in growing your company and your career. Direct and Contract—National and International
www.jrwalters.com
or call 269.925.3940

Circle no. 304

NIXALITE[®]
Bird Control
Superior Bird Control Products
Request Your FREE Catalog Now
www.nixalite.com 800.624.1189

Circle no. 305

Artistry in Architectural Grilles

custom manufacturers of architectural grilles and metal-work
www.aagrilles.com
Advanced Arch Grilles

Circle no. 306

Rock Solid Stucco Trim
Spec it. Plaster it. Forget it.

No Foam
No Wood
No Call Backs

www.trimtechnologies.com

Circle no. 307

Winning Designs begin with Arriscraft.

Simply stone.™



www.arriscraft.com
800.265.8123

Arriscraft
Building Stone · Brick · Limestone

Circle no. 308

Resource



CONTROL NOISE... efficiently & economically with Eckel's high performance acoustic panel systems

The attractive, sound-absorbing Eckoustic® Functional Panels (EFPs) provide a quick, convenient method for reducing background noise and reverberation in recreational, athletic, educational, religious, cultural, commercial, correctional, and industrial facilities. These v-ridged unit panels combine outstanding acoustic performance, durability, and easy installation, making them ideal for new construction and for renovation projects. Since the fire-resistant, graffiti-resistant EFPs are available in virtually any color desired, panels can be selected to match or contrast with a room's decor, allowing great design flexibility.



ECKEL INDUSTRIES, INC., ACOUSTIC DIV.
Cambridge, MA 02138 • Tel: 617-491-3221
e-mail: eckel@eckelusa.com
www.eckelusa.com

Circle no. 309

FOR INFORMATION

on how to be a
part of the next

ARCHITECT MAGAZINE

special advertising section,

contact Kent Brooks at

202-736-3453.



With thousands of individual bathroom accessories, you can count on ASI to be your full-range supplier of high-quality products that are appropriately priced, easy to install, even easier to use, and exceptionally durable.

For more information on the complete line of ASI washroom accessories visit americanspecialties.com

Circle no. 310

FINO

LED Indirect • 5/8" deep • 6.5w/ft

For more information visit amerlux.com.

10 year limited warranty

Circle no. 312

ARCAT®

The Building Products App



Circle no. 314

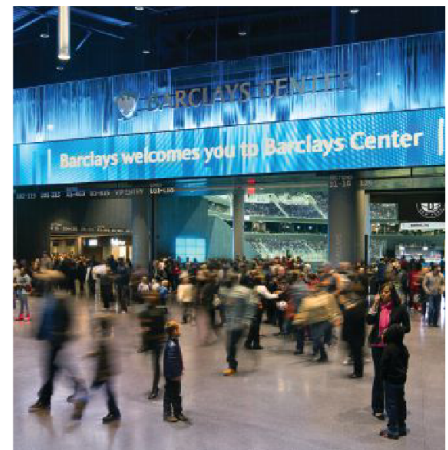
Bluebeam® Studio™ — Collaborate Anywhere... Anytime (even if you go offline)

Included in Bluebeam Revu®, Bluebeam Studio allows you to store, access and edit PDFs and other files in the cloud. Use Studio Projects to check out and edit files, regardless of Internet connectivity. Or, start a Studio Session to collaborate with others in real time, or anytime.



Learn more:
www.bluebeam.com/easyconnect

Circle no. 311



www.cascadecoil.com | 800-999-2645

Circle no. 313

Perfect for Kitchens



Specifically designed for kitchens, labs, medical offices; any place liquids could spill. The clear rubber ring around the top forms a seal when the unit is closed, preventing water and other liquids from getting into it.

PCS34



DOUG MOCKETT & COMPANY, INC.

www.mockett.com • (800) 523-1269

Circle no. 315

Resource

The Honeywell Prestige® IAQ Thermostat



Now in a smaller, sleeker profile for design-conscious residential and light commercial end users.

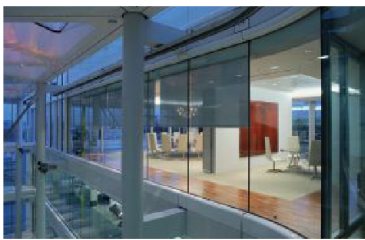
Manage multiple homes or buildings remotely with Honeywell's robust RedLINK™ wireless capabilities that deliver comfort and control in one total solution from Honeywell.

Honeywell

For more information, visit www.forwardthinking.honeywell.com

Circle no. 316

NEW Roller 300™ with Lutron Intelligent Façade™ Technology (LIFT)

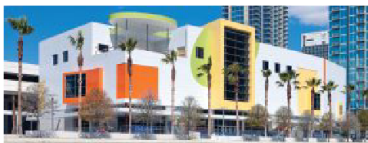


Capable of controlling 300 square feet of fabric from just one low-voltage shade drive, LIFT offers the highest value in dynamic shading today. Ideal for curtain-wall applications in commercial office buildings, hospitals, and universities.

www.lutron.com/SivoiaQS

Circle no. 319

Specify Insulated Metal Panels



Insulated Metal Panels are an excellent choice for retrofitting existing structures quickly, economically, and efficiently thanks to their modular design. IMPs feature a rigid foam core sandwiched between two coated sheets of metal. They are strong, aesthetically appealing, and above all very thermally efficient.

- R values from R 14 – R 48
- Damage resistant
- Available in hundreds of colors
- Can add points to LEED Rating

www.insulatedmetalpanels.org

Circle no. 321

Metl-Span's CFR Insulated Metal Roof Panel

Metl-Span's CFR insulated metal roof panel has superior insulation values, which help lower energy costs and leave a cleaner environment. Careful design parameters enable Metl-Span to create an incomparable roof system that is quickly and easily installed without dependence on highly skilled labor.



Visit www.metlspan.com for more information.

Circle no. 317

cool by design

THE MODERN FAN CO
 A Collection of Ceiling Fans Designed by Ron Rezek

modernfan.com | 888.588.3267

Circle no. 320

this isn't fiber cement as you know it,
this is the Element of Surprise

Fiber Cement 6 Is Illustration Series	Fiber Cement 12 Ks KuraStone	Fiber Cement 8 Ab Architectural Block	Fiber Cement 16 Eb EmpireBlock
Fiber Cement 10 Ss SandStone	Fiber Cement 16 Vw VintageWood	Fiber Cement 18 Vb VintageBrick	Fiber Cement 18 Pb PlymouthBrick



Our hidden fasteners, varied textures and finishes have people believing that Nichiha fiber cement cladding is more than a building material... **it's an element of surprise.**

nichiha.com/elementofsurprise

© 2013 NICHIIHA USA, INC.



the power of possibilities™

Circle no. 322

DuPont™ Tyvek® Fluid Applied WB System



The DuPont™ Tyvek® Fluid Applied air and water barrier system is designed to perform in any climate under a variety of commercial facades. The system offers:

- minimal cracking during thermal expansion and contraction helping to ensure long term protection
- low temperature application
- no wash off in the rain

DuPont offer **Both** commercial wrap and fluid applied weather barrier systems, all backed by industry leading building science. They work together to give architects, specifiers and contractors a wide range of options for protecting commercial structures.

Circle no. 318

ARCHITECT

THE ARCHITECT



Earn Bragging Rights Come September

Which architecture firms are outclassing their peers in quality of work? Are the biggest firms always the biggest achievers? Who's really at the forefront of sustainable design? Our list will reveal all in the September issue of ARCHITECT magazine.

Enter now

Contact the editors at arch50@hanleywood.com to request an entry form.

Entry forms scheduled to mail in June.

hanleywood

REINVENTION

CELEBRATING **10 YEARS** OF EDUCATION, INSIGHTS, AND DESIGN EXCELLENCE

October 8–11, 2013
Wyndham Parc 55 Hotel
San Francisco, CA



DESIGNING FOR RESILIENCE

For the 10th annual Reinvention, we'll examine how architects can lead the way as change agents in a changed world.

REGISTER NOW—
reinventionconf.com

BROUGHT TO YOU BY
Residential Architect

IN ASSOCIATION WITH



hanleywood

Quadro H2 LED



Quadro H2 LED takes a classic architectural form and updates it with the latest in LED technology. Impressive visual comfort and a variety of IES distribution patterns make it a versatile tool for lighting pathways, local roads, parking lots and campus environments. (800)735-8927 or selux.us



Circle no. 323

Ceramics of Italy

The mark of excellence recognized around the world.

www.italiantiles.com

Follow us on Ceramic Tiles of Italy

Circle no. 325

Attending 2013 AIA Expo?

Visit the ACUITY BRANDS LEARNING LOUNGE and earn learning units for FREE. Topics include:

- Designing Buildings for Daylight Harvesting
- Sustainable Lighting: The Integrated LED Solution
- New Visions for OLED Lighting

Acquire a schedule by email: tricia.foster@acuitybrands.com

AcuityBrands.

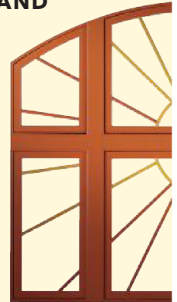
Circle no. 327

Resource



CUSTOM WINDOW AND DOOR SOLUTIONS

Pella offers custom product solutions to meet unique design needs from historical renovations to cutting-edge contemporary projects. From custom sizes, shapes and grille patterns to colors and more, Pella works with architects to customize products that match their project vision while meeting product performance expectations.



866-707-3552 • pellacommercial.com
Follow us on Twitter @PellaCommercial

© 2013 Pella Corporation

Circle no. 324



Edgy exterior

Bold shadow lines and color options deliver a dramatic exterior with edge.

The new PAC Precision Wall Panel Series is a cost-effective solution for achieving an utterly unique look.



www.PAC-CLAD.com Elk Grove Village, IL: 1 800 PAC CLAD
Annapolis Junction, MD: 1 800 344 1400 Tyler, TX: 1 800 441 8661
Acworth, GA: 1 800 272 4482 Fridley, MN: 877 571 2025

Circle no. 326



SITU® URBAN ELEMENTS

SWEEP Planter System

a TAKTL® Company
www.situ-urban.com | www.taktl-llc.com

Circle no. 328

CALL FOR ENTRIES

ARCHITECTURE
INTERIOR ARCHITECTURE
REGIONAL & URBAN DESIGN
TWENTY-FIVE YEAR AWARD



2014 Institute Honor Awards

The American Institute of Architects celebrates outstanding architectural work that elevates the quality of architecture practice and informs the public of its breadth and value.

For more information, or to submit an entry for the 2014 Institute Honor Awards, visit www.aia.org/awards.

Submission Deadline: August 23, 2013

IMAGES: The Menil Collection | Houston | 2013 AIA National Twenty-five Year Award recipient Architect: Renzo Piano Building Workshop | Photos: Alistair Hunter, Richard Bryant, Paul Hester, and Hickey & Robertson



THE AMERICAN
INSTITUTE
OF ARCHITECTS

Advertiser	Page	Circle	Website	Phone
Acuity Brands	63	161	www.acuitybrands.com/integration	
AEC Cares	129	-	www.AECcares.com	
AGC Glass Company North America	25	290	us.agc.com	
American Institute of Steel Construction	13	45	www.aisc.org/madeinamerica	312.670.2400
American Institute of Architects	44, 46	-	www.aia.org/convention	
American Institute of Architects	134	-	www.aia.org/awards	
American Standard	C3	240	AmericanStandard.com	
Annual Design Review*	93	-	architectmagazine.com/adr	
ARCAT	35	269	www.arcata.com	
ASI American Specialties	74	185	www.americanspecialties.com/TRI-Umph	
ASSA ABLOY	51, 91	205, 212	suites7.thegooddesignstudio.com	
Barn Light Electric	12	71	barnlightelectric.com	800-407-8784
Big Ass Fans	10	72	bigassfans.com/arch	888-958-6252
Blue Book Network, The	21	446	www.bpmselect.com	
Bluebeam	11	77	www.bluebeam.com/accessanywhere	
Bobrick	38-41	39	www.bobrick.com	
Bradley	52	165	www.BRADLEYCORP.com/Advocate	800.BRADLEY
C.R.Laurence Company	77	73	crlaurence.com	800.421.6144 x7700
Cascade Coil Drapery	18	57	www.cascadecoil.com	800.999.2645
Ceramics of Italy	37	238	www.italiantiles.com	212-980-1500
Cultured Stone® by Boral®	85	419	www.culturedstone.com	800.255.1727
Doug Mockett & Company, Inc.	88	405	www.mockett.com	800.523.1269
DuPont Weatherization	57	50	www.fluidapplied.tyvek.com	
EarthWerks	87	55	www.earthwerks.com	800-275-7943
Eldorado Stone	15, 16-17	296	EldoradoStone.com/SeeAndBelieve	
Ellison Bronze	59	258	ellisonbronze.com	800-665-6445
Firestone Building Products	61	97	www.firestonebpc.com	800-428-4442
Georgia Power*	93	425	georgiapower.com/commercialsavings	877-310-5607
Hanover Architectural Products	73	298	www.hanoverpavers.com	800.426.4242
Harmonic Environments	68	94	www.HarmonicEnvironments.com	800.497.3529
Huber	82	413	ZIPSystem.com/architect2	
Huber	83	261	ZIPSystem.com/tape/architect4	
Hyload	97	380	www.hyload.com	800-457-4056
Illuministi	99	92	illuministi.com	
Invisible Structures, Inc.	96	246	www.invisiblestructures.com	800.233.1510
Loewen Windows	67	207	www.loewen.com	
Lutron	C4	401	www.lutron.com/quantum	800.523.9466
MBCI	8	248	www.mbc.com/aresistance	877.713.6224
McNichols Co.	98	227	www.mcnichols.com/arci	866.754.5144
Metal Sales	7	287	InspiredBuilding.com	
Mitsubishi Electric Cooling and Heating	27	289	mitsubishi.com/redefined	
ModularArts	90	-	modulararts.com	206.788.4210
NanaWall	33	163	nanawall.com	800.868.6643
Nichiha	29	233	nichiha.com/elementofsurprise	
Noble Company	88	31	noblecompany.com	
Oldcastle BuildingEnvelope®	2-3	217	BIMIQ.com	
Petersen Aluminum	19	383	www.pac-clad.com	800.PAC.CLAD
Pine Hall Brick	76	76	www.americaspremierpaver.com	800.334.8689
PNC Bank	42	222	pnc.com/cashflowinsight	855-762-2361
PPG Industries, Inc.	55	270	ppg.com	
RAB Lighting	5	435	RABLED.com	
Reinvention Conference	65	-	reinventionconf.com	
RIXSON	75	85	www.rixon.com	
SaftiFirst	9	404	www.safti.com/am	888.653.3333
Samsung Staron Surfaces	71	247	www.staron.com	
Simpson Strong-Tie*	93	80	www.strongtie.com/smf	800-999-5099
Softwood Lumber Board	79	75	www.rethinkwood.com	
Steelscape	89	200	www.steelscape.com	888-285-7717
Technical Glass Products	72	37	www.fireglass.com	
Technical Glass Products	C2-1	449	tgpamerica.com	800.426.0279
The Architect 50	64	-	arch50@hanleywood.com	
The Cable Connection	20	450	ultra-tec.com	
Underwriters Laboratories	22	195	UL.COM/FIREDIRECTORIES	
Wagner	86	442	wagnerarchitectural.com	414.716.8401

*issue mailed in regional editions

PAST PROGRESSIVES



JURY

1971 P/A Awards Jury
Edward Larrabee Barnes
Ezra Ehrenkrantz
Ulrich Franzen
Myron Goldsmith
John A. Kouwenhoven

1971 P/A AWARD CITATION

MODESTY TRUMPS CONTRIVANCE

FOR AN ART CENTER IN MANSFIELD, OHIO, DON HISAKA CREATED AN ENDURING EXAMPLE OF DESIGN CLARITY.

Text by **John Morris Dixon, FAIA**

THE JUDGES FOR the 1971 P/A Awards were united in opposition to the perceived excesses of previous years. They agreed to recognize no “structural gymnastics,” no “startling new directions,” and no projects that were too “articulated or contrived.”

The Mansfield Art Center exemplified their no-nonsense viewpoint. Designed by Cleveland-based architect Don Hisaka, the structure exhibits the geometrical volumes and crisp modern details for which his work was known. (Hisaka, who passed away in February, was born in California in 1927 and underwent internment with his family during World War II. He then went on to earn architecture degrees from the University of California, Berkeley, and Harvard University.)

The art center occupies an 8-acre site at the intersection of two thoroughfares that lead into Mansfield’s downtown, where the center appears as an assemblage of crisp white volumes in its parklike setting. In the center’s main block, a modest gallery shares the first floor with various public and back-of-house facilities. A grand stair leads from this exhibition space to the main gallery, which embraces the entire second floor and is filled with indirect light from a long rooftop monitor.

A linear one-story classroom wing accommodates divisible classrooms with clerestory lighting and glazed walls overlooking the surrounding landscape. The blank wall of the wing’s single-loaded corridor forms an unbroken white backdrop for outdoor displays near the art center’s main entrance.



Some get inspired in the bathroom.
Some get inspired by the bathroom.

American Standard products offer outstanding style and performance, for worry-free comfort. Learn more at AmericanStandard.com.

Circle no. 240 or <http://architect.hotims.com>

*American
Standard*

Quantum:[®]

The best of both worlds

**Different spaces in your building have different needs.
Quantum Total Light Management[™] handles them all.**

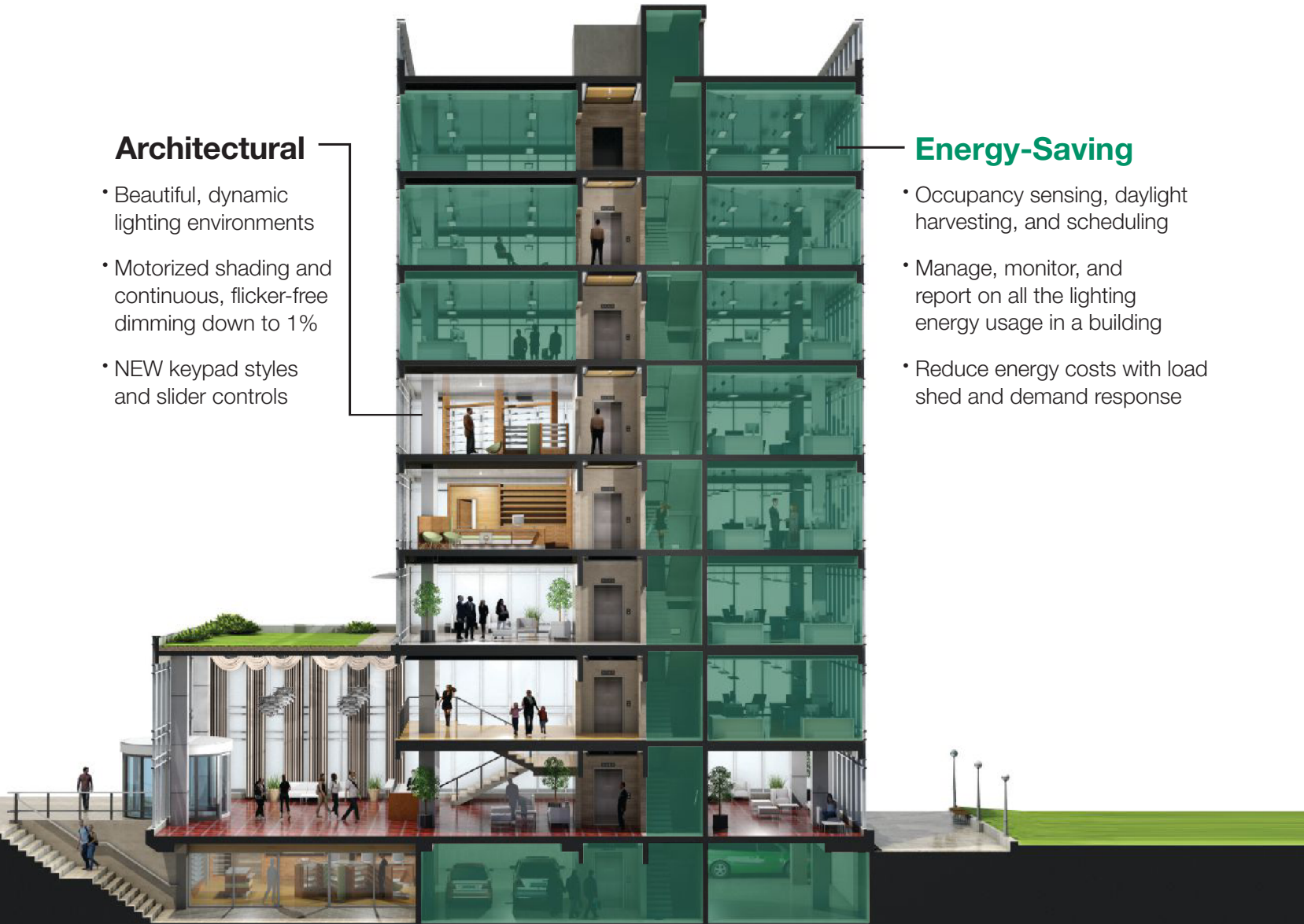
Architectural

- Beautiful, dynamic lighting environments
- Motorized shading and continuous, flicker-free dimming down to 1%
- NEW keypad styles and slider controls

Energy-Saving

- Occupancy sensing, daylight harvesting, and scheduling
- Manage, monitor, and report on all the lighting energy usage in a building
- Reduce energy costs with load shed and demand response

©04/2013 Lutron Electronics Co., Inc. P/N 368-3203 REV A



Contact your local Lutron sales representative to find out how you can enjoy the best of both worlds by including Quantum on your next project.

Call **1.800.523.9466** (24/7 support) or visit **www.lutron.com/quantum** for more information.



Circle no. 401 or <http://architect.hotims.com>

