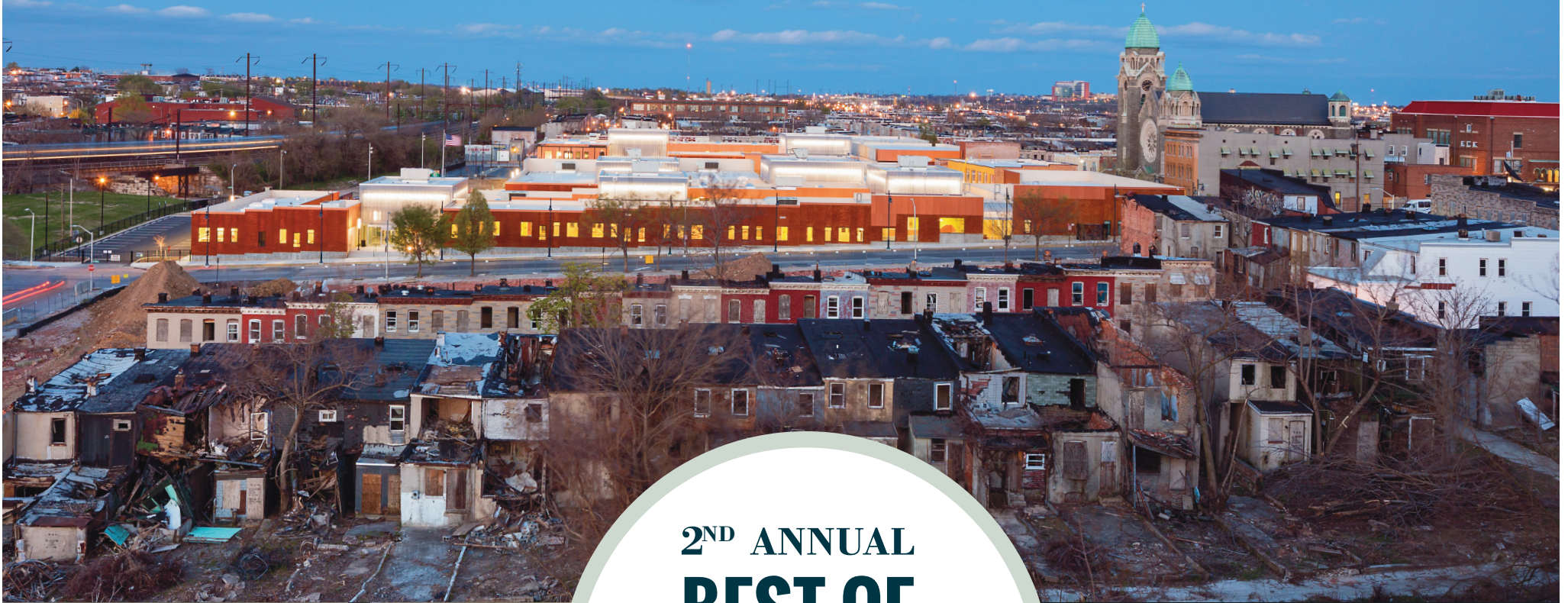


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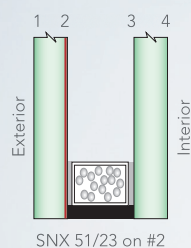
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RECOGNIZING EXCELLENCE IN THE NEW YEAR

We begin 2015 by reflecting on and recognizing architectural excellence with the second annual Best of Design Awards. *The Architect's Newspaper* would like to thank our jurors—Thomas Balsley, Kenneth Drucker, Winka Dubbeldam, Chris McVoy, Craig Schwitter, Annabelle Selldorf, and Erik Tietz—for their disciplined attention, engaged discussion, and great taste. We selected these jurors because of their recognized talents working in a variety of disciplines and scales, all of which we believe reflect the dynamic nature of the profession. We are thrilled with their choice of winners and believe these projects suggest a number of positive developments in American architecture. None more so than our Building of the Year, which balances social engagement, environmental and community responsibility, innovative programming, and great design—all delivered on a tight budget. It is a credit to its architect and its enlightened client, and should serve as a model for how schools can play a role in community redevelopment.

The awards program also reflects the depth of talent and diversity of practices of our readers, as well as the many facets of architecture, all of which are covered in the pages of *AN* as well as on our numerous digital platforms. With over 230 entries submitted, the projects tell us something about what our readers do and where the profession stands today.

After Building of the Year, the largest number of submissions was in the non-residential interiors category, which ranged from hospitality projects, to offices, to cultural institutions. The winner was a surprising find, the kind of subtle project in an out-of-the-way location that deserves to be spotlighted. Multifamily housing continues to be a very strong sector for our readers and reflects the nationwide trend toward more urban living. The only tie this year was for single family houses, and the two selected could not be more different, however both respect the environment and celebrate their sites. Though a relatively small number of landscape architecture projects were submitted, the winner is so exemplary that it is without a doubt the pinnacle of the profession for the year. One of the smallest categories, Student Built Work, is always one of the most rewarding to judge, and shows how impactful a hands-on approach architectural education can be. After a decade or more of ultra-slick, digitally driven fabrication projects, our jurors gravitated toward a project that is as funky as it is futuristic. Our facades winner points to a mastery of design and performance, which could set a new standard for the redevelopment of upper Manhattan.

Awards programs should evolve, and looking to the 3rd edition of the Best of Design Awards, we have decided to allow submissions of projects built outside the U.S. as long as they are designed by U.S. practitioners, to better reflect the global nature of architecture today. We have devoted more pages than ever to the design awards, but please make sure to check out archpaper.com throughout the month for a full list of resources for each project as well as several honorable mentions, which will be published exclusively online.

With a steadily improving economy and building sector in particular, 2015 promises to be a strong year for the architecture profession. A lot of grit, patience, and determination went into making the winning projects so successful. We look forward to recognizing the best of 2015. Look for submission deadlines and new categories this summer. **ALAN G. BRAKE**



The project, dubbed nuCLEus, is a \$400 million bet on downtown Cleveland.

COURTESY NBBJ

54-STORY TOWER SIGNALS A TURNAROUND FOR RUST BELT CITY

Cleveland's Jenga Tower

Work could begin soon on a skyline-changing landmark in Cleveland if developers get their way at city hearings later this month. An angular and playful agglomeration of horizontal and vertical forms, dubbed nuCLEus, would include the city's fourth tallest building at 647 feet, or 54 stories.

Located at the southeast corner of East Fourth Street and Prospect Avenue, the project would be a mixed-use, mini neighborhood all its own, with apartments, offices, stores, restaurants, hotel rooms, parking garages, and perhaps a few dozen condominiums squeezed onto a 3-acre site in the downtown Gateway District.

The design attempts to navigate what might be a clutter of different uses with some interesting geometry. According to renderings released earlier this month, the centerpiece of nuCLEus would be a residential skyscraper, whose staggered balcony articulations and square floor plate, makes it resemble a giant game of Jenga. The high-rise meets the streetscape with a parking garage and ground floor retail. To the east sits a 200,000-square-foot office building with a rooftop restaurant and social space, joined to the residential tower by a six-story, bridge-like structure that is also slated to house a hotel.

The connecting mass would break up the skyscraper into two smaller volumes, spanning a "laneway" between the development's larger buildings that developers Stark Enterprises and J-Dek Investments—both from the Cleveland area—hope will harbor shops and street life amid the massive development.

Stark and J-Dek bought the property in September for \$26 million in a deal that also included other assets. The total project cost could be as high as \$400 million, but according to Cleveland's *The Plain Dealer*, Cuyahoga County has committed a \$3-million loan from casino tax revenues to the project, as well as tax-increment financing and possible property-tax abatements.

Still, the developers are banking heavily on Cleveland's downtown comeback to continue.

"We believe downtown Cleveland is in the middle of a renaissance and will need buildings of this height to meet future demands," NBBJ Partner and Lead Designer A.J. Montero told *The Plain Dealer*.

Lead designers at NBBJ are joined by local firm Bialosky + Partners Architects on the project, which awaits public review before the Planning Commission this month and a city design review committee in mid January. The developers of nuCLEus hope to begin demolition on an aging parking garage onsite, perhaps for the Republican National Convention in mid-2016. **CHRIS BENTLEY**

LETTER

BAN BANG

The following letter was left on archpaper.com in response to our critique of Shigeru Ban's Aspen Art Museum (ANSW 05_10.15.2014).

Deja vu all over again.

Your article is a thoughtful critical review. I add a few observations.

It is always interesting when the architect attempts to explain away results by alluding to the client not allowing him to do something, therefore something not so good was done. A knowledgeable client is always a great aid to a project, and unenlightened

clients can thwart good ideas, and unambitious clients can have different agendas, but no architect is forced to do something bad. At worst, certain good ideas are not implemented, and when that happens the project design must be rethought so that the result is at least coherent.

There is a disturbing tendency these days (shades of Edward Durell Stone) to hide issues of irresolution in buildings by the application of a screen. In this case, it [Aspen Art Museum] fails at hiding the sins and robs the passerby of a sense of scale and what could be a richness of detail. As a result it reminds one of a wicker

basket dropped over the top of something else. Moreover, the idea of wood being the only material which can relate to mountains boggles the minds of many, the great Swiss architects not the least of them.

The design of the roof space frame is interesting but there seems absent from the result any rational justification for clear span.

Museums are marvelous opportunities: a synthesis of light, systems, movement, and modulation of space.

Paradise Lost, once more.

HARRY WOLF
HARRY WOLF ARCHITECT

FROM ARCHITECTURAL ZOMBIE TO CASH COW

Most developers did some serious belt-tightening during the recession, but news of a record-breaking real estate deal from late last year proves it sometimes pays to take a little risk. **Related Midwest** bought the concrete podium of an aborted development at 111 West Wacker Drive in 2011, after plans for a Shangri-La hotel there went up in smoke. Chicago-based real estate investment firm **Heitman** reportedly paid roughly \$333 million for the luxury rental building **Related** finished last summer, **OneEleven**. That's about \$661,000 per unit—a new high for a downtown apartment sale. This high-rise zombie lives, and it's apparently very lucrative.

ZAHA TO TOUCH DOWN IN HOUSTON

It was announced in July (very quietly evidently) that **Zaha Hadid** had been commissioned to design a new headquarters for real estate/oil and gas conglomerate The Richland Companies in Houston. Why had we not heard about this? Well, thanks to **Vladimir Kagan**, we are now in the know! The legendary furniture designer not only tipped *AN* off about the commission, he was also responsible for introducing Ms. Hadid to **Suzanne Klein** and **Edna Meyer-Nelson**, the Richland execs who promptly hired the Pritzker Prize winner to plan their mixed-use HQ. No design has been released yet, but we'll be waiting with bated breath to see what sort of swooping, eccentric forms Zaha cooks up for the project—that is, unless falling oil prices put a lid on this baby before it's hatched!

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MATIZ ARCHITECTURE AND DESIGN EXPANDS THE SANTA FE OPERA

Dramatic Terrain



COURTESY MATIZ ARCHITECTURE

Nestled seven miles outside of town, the Santa Fe Opera's Crosby Theatre blends seamlessly within New Mexico's unique landscape. Designed by James Stewart Polshek and completed in 1998, it features a suspended roof that is calibrated so that the setting sun coincides with the rising curtain. Tasteful stucco buildings are sized and placed in accordance with the rolling desert terrain. But the building's small bathrooms, cramped wing space, and limited front and back of house amenities have motivated the opera to take on a sizable upgrade. Now, New York City-based Matiz Architecture and Design (MAD) is helping to launch the performing arts institution to new dramatic heights in a marriage of architecture, landscape, and the opera.

Principal architect Juan Matiz explained that "since the theater is already a strong architectural element" one of MAD's main directives is to ensure sure that all improvements and new buildings complement and do not overwhelm existing features. The Crosby Theatre itself will be largely untouched, with the exception of the addition of 14 feet of sorely needed wing space on each side of the stage.

The expansion is being completed in two phases. The south side is first, with major upgrades to public and patron amenities. Plaza space is being expanded to improve traffic, the gift shop is being doubled in size, and 37 new toilets are being added to shorten the long restroom lines. But key original aspects of the architecture, like strategically angled trellises, retain the entrance area's feeling of warmth and intimacy. "All these elements come together to form an oasis in the night," said Matiz.

The project's second phase focuses on the north side. The patron lounge gains a third floor, as well as a bridge that connects

to the auditorium's mezzanine and overlooks the Tesuque Valley. Behind-the-scenes buildings, including the costume shop, wig shop, and dressing rooms, are being expanded by roughly 10,000 square feet. Since skyline visibility is a crucial factor in the theater's design, construction behind the stage will fit within predetermined heights and widths.

MAD's new buildings strive to deepen the interaction between the opera house and its environment. "Many aspects of the project frame nature," said Matiz. Balconies open up to the night sky, and the buildings' sizes and spacing reflect the dramatic changes in the surrounding terrain.

The architects are incorporating sustainable measures in the design to maintain the opera's current operating budget on a larger footprint. LED lights adorn the dressing room mirrors, and the new plumbing uses the same amount of water as before. MAD is consulting with Kirkegaard Associates for acoustic considerations. A new fundraising wall in the entrance will memorialize the \$35 million necessary for project completion.

The construction is scheduled to work around the opera's season of July and August, placing the first phase of the project's completion in April 2015. Phase two will begin after August of the same year and finish by April 2016.

"Working on an opera house is pretty special," said Matiz. "Especially after working in New York City, where we get to create buildings that function as sculptural landscape elements, these huge [yet] minimal innovations give the impression that the buildings are part of the desert landscape, that they're slowly coming out of the ground."

ELISIA GUERENA

> eT CRAFT BURGERS & BEER

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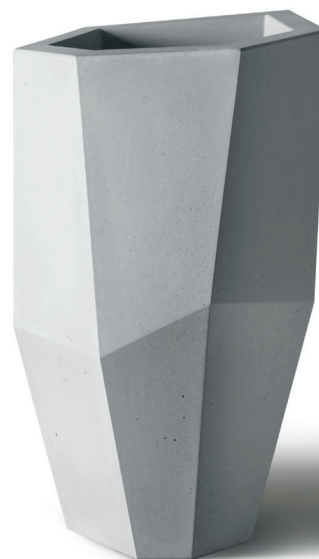


CHUN DO

Carving out a niche within the saturated market of burger joints these days is no easy feat, but that is just what eT Craft Burgers & Beer has set out to do with the recent opening of its gastropub-inspired flagship store on Highway 6 in Houston. Having successfully tested the waters with its first 800-square-foot restaurant in downtown Houston, the eT team, which is also responsible for Alonti Catering, commissioned Michael Hsu Office of Architecture (MHOA) to design its second location. With a focus on fresh seasonal ingredients and craft beer, this fast casual restaurant concept called for a space that offers an organized and efficient take out area, while also providing a warm, relaxed setting where "you could grab food quickly but hang out with your friends and have a drink," said Maija Kreishman, partner architect at MHOA. Inside the roughly 2,800-square-foot restaurant, customers line up against a bold graphic wall bearing a red and yellow geometric pattern to place their food and drink orders. Custom beers taps are visible from the queue, set against the kitchen's white ceramic tile and copper accents. The space is clad in White Oak, with a latticed, yellow tinted wood ceiling. A wall composed of steel plate panels offers a sleek juxtaposition to the rustic wood backdrop. The 1,100-square-foot dining area is outfitted with custom perforated and steel lighting fixtures, brick-topped communal tables, and leather ottoman seating.

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From left, Nicollet Hotel Block proposals from United Properties Investment, Duval Development, and Mortenson.

COURTESY RESPECTIVE COMPANIES

MINNEAPOLIS MULLS FOUR TOWER PROPOSALS FOR DOWNTOWN LOT

AIMING HIGH

The City of Minneapolis hopes to remake a downtown parking lot and bus layover as “the gateway to the entire downtown area,” and according to four proposals currently under review local developers are aiming high—80 stories in one case, or high enough to be the tallest building in Minnesota. “This location demands something iconic,” said Ralph Johnson, principal of Perkins + Will, whose 80-story proposal is one of four vying for the city’s approval in a competition expected to conclude in April.

A 1.7-acre, city-owned block at 30 Third Street South, the property is commonly referred to as the Nicollet Hotel Block for its former use and adjacency to the Nicollet Mall, itself currently the focus of an ambitious \$50 million redesign led by James Corner Field Operations. The city’s request for proposals called for a mixed-use development at least 20 stories tall with “integrated public/green space amenities.” In December, officials announced they’d accepted proposals from four Twin Cities developers:

Doran Development, Mortenson, United Properties Investment, and Duval Development.

Doran’s plan calls for a 30-story tower with residential units, a hotel building, restaurant and retail space, and elevated gardens. The architect is Minneapolis-based Boorman Kroos Vogel Group.

Mortenson proposed a 31-story residential tower with 273 apartments; a hotel, a five-story office complex and a 15,000-square-foot gateway plaza that renderings show in winter boasting seasonal art and an ice skating rink. Their plan—which counts as team members The Excelsior Group, Coen+Partners, ESG Architects, and RSP Architects—would include both elevated and underground parking, although the amount is not specified.

“We embrace the City’s vision for an iconic design and sustainable urban space that connects the Gateway District and welcomes the community,” said Bob Solfelt, Mortenson’s vice president and general manager, in a press release. (Mortenson declined further comment while the proposals are under city review.)

United Properties goes a bit higher, offering a

36-story luxury residential tower with 300 units and a full-service Hilton hotel. Their design, by LHB, includes a “year-round, street-level activity park” that the project team said will embrace a forthcoming trolley car line planned for 2018. Their plans also call for elevated outdoor spaces on both the hotel and apartments, as well as a rising pattern of LED-lit mullions that would illuminate the building facade at night.

Duval’s plan is the most ambitious in scale. At 80 stories, it would surpass Philip Johnson’s IDS Center as the state’s tallest building. But Developer Alex Duval said the time is right for just such a high-density development in the area. “[Minneapolis] has the fourth highest median household income per capita of large cities in the U.S., trailing only San Francisco, New York, and Washington D.C.,” said Duval. “Minneapolis has been undergoing a transformation of its historically industrial riverfront to a residential, cultural, and recreational waterfront... The Nicollet Hotel Block is at the center point of this zone.”

The glassy tower would house 220 apartments and an unspecified amount of office space, as well as TV and radio studios on the ground level, beneath six floors of parking. Architect Ralph Johnson described the building as “a series of interlocking volumes expressed by reveals and a central atrium,” terminating at the top with a beacon-like, illuminated glass veil.

In a poll conducted by the *Minneapolis / St. Paul Business Journal*, two-thirds of the 1,286 respondents said they preferred Duval’s plan. But the process await public review and zoning considerations.

The city said it will sell the property at market value with no public subsidy. Construction is expected to begin in early- to mid-2016. **CB**



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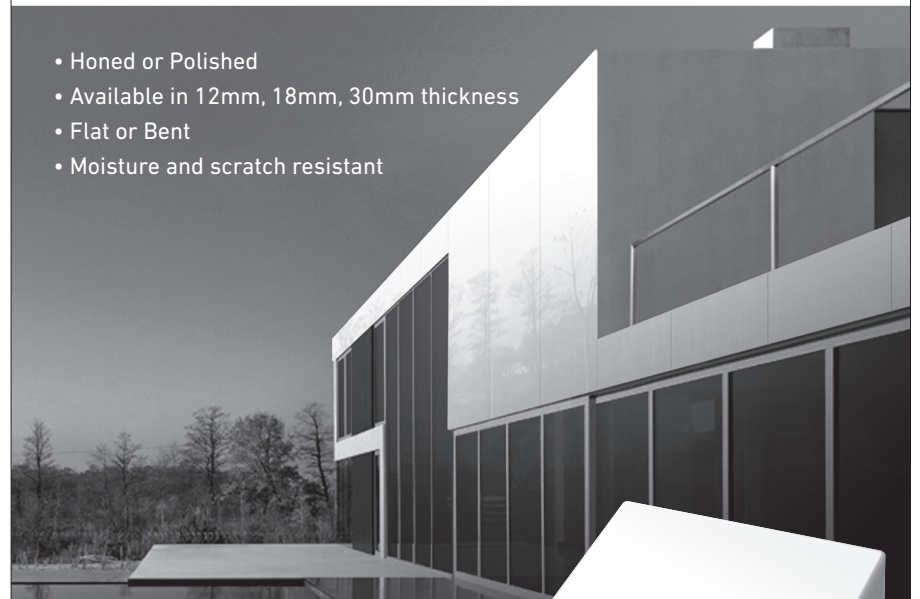
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ALLIED WORKS TO DESIGN NEW OHIO VETERANS
MEMORIAL AND MUSEUM

UNITED STRENGTH

Allied Works Architecture of Portland, Oregon, and New York City is in the process of designing a new Ohio Veterans Memorial and Museum to be located on West Broad Street in Columbus, Ohio, on the edge of the Scioto River. This new stand-alone pavilion is a part of the Scioto Greenways project—a comprehensive renovation and restoration of the river's path downtown. "The new memorial building sits as a beacon to the City from across the river," said Brad Cloepfil, founder of Allied Works Architecture. The striking contrast of the delicate, structurally elegant building will be a beautiful addition to the cityscape.

On May 10, 1940, Winston Churchill approached his Cabinet with the words, "I have nothing to offer but blood, toil, tears, and

sweat," in the face of what would confront the British people during WWII. "Come then, let us go forward together with our united strength," he said. In so many ways, Churchill's words describe the knowledge, emotions, and courage that underpin memorials across the world and certainly within the new Veteran's Memorial building planned for downtown Columbus. This captivating building encapsulates memories and hope together in one place, remembering those who fought and who continue to fight for freedom on land, air, and sea.

Cloepfil states there were two main challenges to the project. The first was to develop a building type that fit well within the city and the project scope. The second challenge was to give the building a strong image on the site. The result of these two

Downtown Columbus, Ohio, will host a ring-like memorial to military veterans on the banks of the Scioto River.



COURTESY ALLIED WORKS

challenges was that the team not only designed the building, but the site as well giving them a salient edge over the competition. Though details are still on the drawing boards, "a central, exterior pathway circles around the building, lifting pedestrians up from the earth gracefully toward the sky ending within a sanctuary type space at the top of the building," said Cloepfil. The pavilion has both indoor and outdoor gathering spaces that operate as amphitheatres, ceremonial spots, and historical exhibit. OLIN is working with Allied Works Architecture on the landscape design.

"The innovative structure is, in effect, three rings banded around the building interlocking and counterbalancing each other, and then bound together at the top by a ring of concrete,"

said Cloepfil, whose team worked with a German engineering company to detail the design. The interior spaces interlock along the upward winding pathway from the ground to the roof. Gathering spots on the outer ring of the building include public zones such as a café, social rooms, and museum spaces designed for education opportunities.

Former American pilot, engineer, astronaut, and United State Senator John Glenn and the ever-benevolent Les Wexner family have donated funds, time, and thought into this project alongside the leaders and residents of Columbus. Thinking about those who helped form this project's meaning, Cloepfil said, "the overall theme of the building is more about service than a memorial. This call for service is really quite beautiful." **STEPHANIE AURORA LEWIS**

HOUSTON PLANNING DEPARTMENT DENIES SAUDI CONSULATE'S VARIANCE REQUEST



LINE IN THE PLAN

The Saudi government wants a building line variance, which Houston is unwilling to grant.

voted to deny the variance request after listening to staff and a representative speak on behalf of the consulate.

City planners presented their recommendations to deny the 10-foot building line for two accessory structures: guardhouses for the main consulate building fronting Wilcrest. The main building is sited 50 feet into the lot as required by deed restrictions. The city is asking for a 25-foot building line along the major thoroughfare as the municipal code stipulates.

"Staff is not in support of the requested variance," said Dipti Mathur, a planner leader for the planning department. Mathur described the suburban parcel, between Westheimer and Richmond in the commercial Westchase district, as 339-foot-wide-by-450-foot-long. "It has enough room to accommodate all the proposed activities and meet all the ordinance requirements if the applicant designed the site appropriately," said Mathur.

Nichole Bowden of South Texas Surveying, the firm handling the replatting, spoke before the planning commissioners to state the consulate's position. "This is a royal consulate. Security is of

the utmost importance. We are respectfully requesting that you reconsider staff's recommendation to deny this variance," said Bowden. Bowden elaborated to say the two guard posts are less than 250 square feet each and were designed to prevent the general public from accessing the grounds. She also stated that South Texas met with the local Management District, which gave them the support for the 10-foot building line for the guardhouse.

Commissioner James Jard asked what would happen if the variance for the building line alteration was denied, as well as the landscape variance for trees not planted in the public right of way? Bowden deferred to the design firm for the consulate, Houston-based Studio Red Architects, which did not have a representative prepared to speak. She did state that she had been advised there would likely be another extensive review and approval process that also includes clearance from Washington, D.C.

Mathur also stated the city planners and engineers have had multiple meetings to thoroughly discuss the issues with the consulate planning team and that the hardship is "self-imposed" and if the variance was granted, it would be "inconsistent public policy."

The design of the consulate compound, by Studio Red, which

was selected in 2013 after winning a 2011 design competition, includes guardhouses integrated into a water feature at the entry and exit, the main consulate office building, a housing block as well as villas dotting one perimeter. The landscape plan includes palm trees and a pool inside the compound.

Chairman Mark Kilkenny asked for a motion; a move to support staff's position to deny both building and landscape variances was made by commissioner Jard and seconded by commissioner Paul Nelson. A notice sign remained posted on the grassy lot days after the hearing with no immediate signs of construction activity.

This variance case poses a conundrum to all involved from the city planners and commissioners to the surveyors, architects, client, and public: does a building have diplomatic immunity to local ordinances if it is deemed international soil? Does this building adhere to local jurisdictional codes and/or international consular standards where security is cited as a priority?

In the post September 11 era of construction, planning for terror attacks has become part of the architecture, engineering, and building industries, but the city of Houston has made it clear that adherence to its policies for this case and future cases means no alteration to the building line.

JAY THOMAS

JAY THOMAS

A dispute pitting local construction codes against diplomatic security concerns is unfolding in Houston. An ongoing tussle over a 10-foot building line variance stands

between the Saudi Arabia Royal Consulate and the City of Houston's Planning and Development department. At the December 18, 2014, meeting, planning commissioners

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CELEBRATING ITS 125TH BIRTHDAY, ADLER & SULLIVAN'S MASTERPIECE SHINES ANEW

AUDITORIUM THEATRE

On December 9, 1889, President and native Ohioan Benjamin Harrison trekked back to Chicago with Vice President Levi Morton in tow, reportedly eager to bring attention to the Midwest as it debuted what was among the world's largest buildings: The Auditorium Theatre. Morton, a New Englander and financier based in Manhattan, had to concur with his heartland superior about Chicago's architectural and cultural brawn.

The 125th anniversary of that date did not draw the same kind of political dignitaries, but artists and performers gathered in the

Auditorium Theatre to celebrate the grandeur of Dankmar Adler & Louis Sullivan's exaltant space. Completed just four years before Chicago would host the Columbian Exposition that would make it a world mecca for modern thought and design, the building remains a vibrant space in the city's theater scene and an architectural gem.

It wasn't always so. During World War II, the Auditorium Theatre became a local USO-type facility for servicemen between or en route to foreign deployments. The theater itself was converted into a bowling alley. Operations struggled

after that, shifting from television production to rock concerts, and then eventually falling into disrepair. When it seemed the building's intricately detailed arches and opulent murals would face the wrecking ball, a tenacious trustee of the building owner Roosevelt University mobilized to save it. Beatrice Spachner found what she needed to silence critics of the restoration plan in a young architect named Harry Weese. Weese said the university could restore the massive structure for far less than Skidmore, Owings & Merrill was offering. He offered his services for free.

Though the university is still fundraising for the restoration, the building has been largely returned to its original glory thanks to the ongoing work of MGLM Architects and Booth Hansen. That's despite

having sunk several feet due to last-minute alterations in the 110,000-ton building's massing, and to downtown Chicago's famously elusive bedrock. Visitors sometimes say they feel drunk navigating the lobby and stairways, which slope slightly in varying directions.

Still an active theater, the Auditorium's acoustics are impeccable. The design flew in the face of traditional European opera houses, which used box seats to stratify sightlines and acoustics according to social class. In Adler & Sullivan's "democratic" theater, good views and sound are universal.

In the glow of lightbulb filament—the original theater was among the world's first to use electric lighting—Chicago's Cultural Historian Tim Samuelson says the Auditorium

A "democratic" hall for the arts was among Chicago's earliest architectural gems. The building turned 125 years old in December.

was the reason he enrolled at Roosevelt University. Though he first saw it when it was closed to the public, its plaster falling off and dead birds scattered across the seating, he says he was immediately struck by its beauty. Now, with its structural systems and splendid detailing intact, it's once again a monument to the union of engineering and design genius that great architecture still strives to emulate.

"Dankmar Adler was a master of theater design," said Samuelson. "But it was the unknown, 30-year-old Louis Sullivan that made it a building with heart." **CB**

JOHN R. BOEHM PHOTOGRAPHY

TOM HURT DESIGNS A HOME FOR AUSTIN NON-PROFIT CREATIVE ACTION

ACTION STATION

Creative Action, the wildly successful 15-year-old Austin, Texas, non-profit has opened the doors to its first ever permanent home. Known for its innovative arts programs that reach more than 20,000 kids via classes held at schools, libraries, churches, and even juvenile detention centers, Creative Action (CA) operations had been based out of a tiny 2,000-square-foot facility that amounted to nothing more than storage space for its materials. Karen LaShelle, CA's executive and artistic director, reminisced somewhat ruefully about having to conduct the program's important training sessions in the kitchenette of the previous facility.

CA's new home, a bright and agile building designed by Tom Hurt Architecture, joins the Sustainable Food Center and PeopleFund to complete a "social profit village" located alongside a high-profile transit-oriented development in East Austin near the nascent MetroRail line. Although the bulk of CA's work still happens in the community, the building is a huge shift for the organization. "It lets the community come to us, and we can interact

with people here," said LaShelle. The two-story building allows CA to expand its programming and, for the first time, establish a neighborhood presence. And, because its programs reach people all over the city, the prominent East Austin location will foster much-needed cross-pollination among diverse sectors of the community.

The site is highly visible, oriented toward Martin Luther King Boulevard to the north, but oddly shaped, with a long stretch of the light rail line forming its diagonal southern edge. Despite its geometry, architect Tom Hurt and his team saw an opportunity: The site also enjoyed the most visible location, facing the parking lot with a patch of open lawn in front. Embracing CA's theater and performance component and Austin's love of outdoor activities, Hurt's design establishes the building's facade as a threshold between activities happening outdoors and indoors. The approach to the entry already alludes to a theatrical moment, the building's narrow porch providing an elevated podium, and a protruding platform—the landing for the external stair—



The new home for Creative Action is part of a three building "social profit village."

acting as a balcony to be used in an event or performance. It also acts as a billboard for cheerful identity signage, extruded from its white metal structure.

The beating heart of the design is the solid materiality provided by a two-story, structural brick wall that begins as a portion of the building's facade and then snakes its way through the interior, providing a tactile, solid spine. Built from salvaged brick, the wall provides both backdrop and focal point for the building's activities, creating a wayfinding element and an organizing feature. It can be seen or touched from virtually anywhere inside the building, encouraging

movement through its doorways and openings, and affording glimpses into classrooms through small portholes (actually chimney flues laid on their sides).

It is a metaphor for CA's programs, which aim to help people build a sense of themselves from the inside out, using different forms of art as the conduit. And the brick can take a beating. "Allowing the kids to interact directly with this materiality helps give them a feeling of place and a sense of ownership of the building," said Hurt. The wall terminates at the building's parking lot frontage, reemerging from the interior to act as the backdrop to a prominent double-height display

window that showcases CA's props and other materials.

CA's new neighborhood is growing. A mixed-use building expected to break ground in 2015 will bring art galleries, restaurants, and even a hospice center to the development. Seven additional acres of housing units and transit-oriented development will also bring more people to the area. But even after just one week in the new building, LaShelle was already noticing the positive effects. "Having a special place to go changes kids' perception of themselves. It helps people see Creative Action in a fresh light," she said. "And it elevates us all." **CANAN YETMEN**

RYAN FARNAU PHOTOGRAPHY (AUSTIN)



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PAUL CROSBY

Lake views are carefully framed in this Minnesota home, making it feel like a rural retreat within a suburban setting.

At the turn of the last century, Lake Minnetonka was a summer weekend respite for city dwellers escaping the heat and bustle of Minneapolis and St. Paul, a mere 30 miles away. Hotels, cottages and streetcars sprang up along the large lake's winding shores. Today a few original cottages remain, although the area was developed long

ago and is now populated with year-round residences.

One Minneapolis couple with two middle-school daughters sought to recapture that historic aura with a 2.6-acre forested, lakeside lot in Deephaven, Minnesota.

"The family requested a place to come and be together," said Julie Snow, principal of Snow Kreilich

Architects. They also wanted a modern weekend home.

When Snow and firm partner Matthew Kreilich arrived at the site and saw the existing cottage, they found their inspiration.

"The cabin's screen door was open and we could see straight through to the lake," recalled Snow. "We both thought, 'Wow!' The framing,

coming from the east and having the view open to the west, was just incredibly powerful."

To recapture that sense of awe with the new 7,200-square-foot house (the cabin wasn't salvageable), the architects juxtaposed two horizontal L-shaped volumes to create a portal framing the lake. "The long vista from the

entrance to the lake becomes an almost telescopic view," said Snow. The two volumes also frame an outdoor living area with Vetter stone patio and pool. Where those volumes intersect inside, Snow and Kreilich created a vertical entry with skylight, which connects the basement, first levels, and living volume's master bedroom via custom steel staircase.

To create seamless flow between the exterior and interior, the architects pushed the main living volume—clad in black-stained horizontal cedar lap siding—to the north end of the site perpendicular to the lake. The master suite upstairs, and living and eating areas downstairs have floor-to-ceiling windows, with bar, refrigerator, storage, staircase, and other utilities secreted behind a black interior wall also to the north.

"Depending on what they need to use, they can open it up then shut it away when they leave," explained Kreilich, "which keeps the design as clean as possible."

In the second volume elevated above the portal, clad in natural cedar vertical siding, are the daughters' bedrooms with glass-fronted decks, a shared bath, and a media room. On the ground level is a guest room, with separate entrance, next to the pool. "The house brings the family together, creating a comfortable interweaving of activities everyone can be engaged in," said Kreilich, "but also allows the parents and the kids to have their own private spaces."

While the house successfully embraces the idea of lake retreat, it's still located on highly developed Lake Minnetonka. There are houses next door. But the placement of the horizontal volumes, and a triple row of arborvitae along the site's south edge, "allow the family to take full advantage of their panoramic lake views, and enjoy privacy in the pool and patio area, without any neighbors being able to see," said Snow.

CAMILLE LEFEVRE



DENSE RESIDENTIAL DEVELOPMENT HEADED FOR LONG-BLIGHTED CHICAGO CORNER



One year after it gained Plan Commission approval, a 14-story residential development light on parking is on its way.



elements that get repeated throughout the project to reinforce the connection between the two buildings," said Klosowski. Those elements include raw steel and board-formed concrete.

The architectural team said it is seeking work from local artists to help decorate the interior. The existing structure on the site once housed a restaurant supply company before its interior was damaged by fire. Pappageorge Haymes plans to salvage materials from the abandoned building, reusing tin ceilings and cast iron columns with decorative elements in the new development. Kidd said the mix of materials helps create a pedestrian experience.

"As a design team, we put a lot of effort into creating a pedestrian scale and understanding how people will interact with the building," he said. The building will sit back from the corner, allowing for an increase in the sidewalk width to make room for a bus shelter and future renovations to adjacent CTA Blue Line station. Both buildings include ground-floor retail space. **ASHLEY DEVICK**

Infilling River West

After more than a year of rumors and speculation, plans for a substantial mixed-use development on a derelict corner in Chicago's River West neighborhood are moving ahead. Developer Akara Partners broke ground on a 14-story development at 500 North Milwaukee Avenue on January 17. Local real estate observers are keeping

a close eye on the new construction on the property for its proximity to downtown and the Chicago Transit Authority Blue Line.

Two rental buildings should be delivered to market within 13 months, the developer said, offering a combination of studios and one- and two-bedroom apartments, as well as a smattering of

three-bedroom units. Given its proximity to transit, the building's 227 residential units come with only 88 parking spaces, plus roughly a dozen more for shoppers at the building's ground-floor retail stores.

Akara Partners enlisted architectural firm Pappageorge Haymes to design the two-building

structure. "We're going with more of an industrial aesthetic," said Gregory Klosowski, senior project architect. They designed the building to attract 20-somethings to the edge of the Loop.

Industrial elements visible in the renderings include raw steel and exposed conduits. "The raw materials are used in an interesting and creative

way, in a palette that makes it seem more rich and visually interesting," said Brian Kidd, a senior associate at Pappageorge Haymes.

The materials palette varies between the development's two volumes, boasting different kinds of glass on the high-rise and the low-rise closer to the street.

"We have a few different

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THE ARCHITECT'S NEWSPAPER JANUARY 21, 2015

DE SANTOS STUDIO



HOUSE ON WILLARD STREET



SCHULTZ APARTMENT



HESTER + HESTER PHOTOGRAPHERS; L. A. DE SANTOS PHOTOGRAPHY

Since 1983 when he founded his studio in Houston, Texas, Carlos Jiménez has produced a portfolio that ranges from single-family homes and cultural institutions to suburban bank branches and diesel engine distributorships. More than a practitioner, Jiménez has taught for the majority of his career and is currently a tenured professor at Rice University School of Architecture. More than an academic, he takes a clear delight in developing relationships with clients, working out the problems of a site, and building. Throughout, his work evinces a firm foundation in construction; a quiet pleasure in the experiential qualities of light and surface, volume and plane; and a quest for

the sublime.

"When I think about architecture, I think a lot about desire," Jiménez told AN. "It is not like a need, or a want, more like an aspiration, an innate desire to transform the particulars of a work, or to make architecture an essential part of people's lives. Architecture as escapism, fantasy, or instant gratification holds little interest for me. I am interested in those ineffable qualities that architecture produces that in turn makes you desire its existence."

Jiménez keeps his practice small by choice, employing between two and five people depending on how much work is in the office at any given

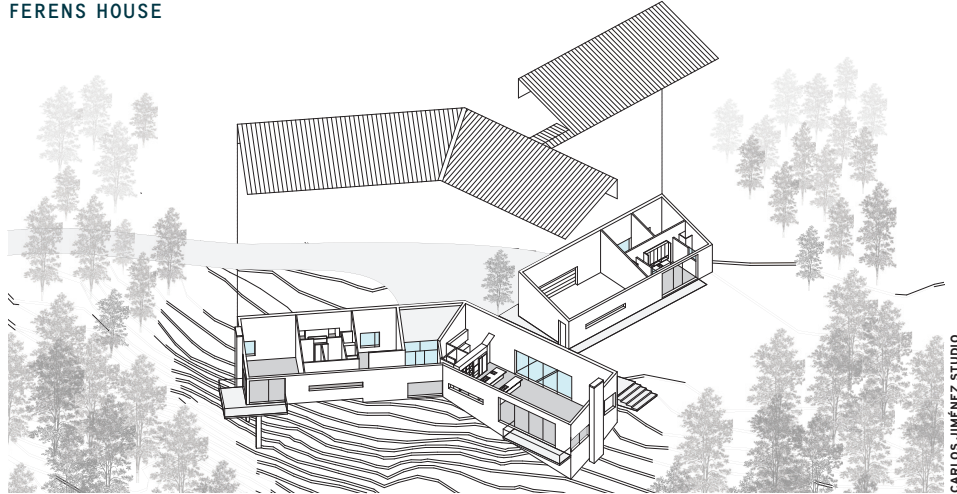
time. As with his unassuming yet thoughtful designs, he does not seek to market or call attention to himself, rather allowing one project to beget the next. He also only takes on work where he feels he can fully invest himself with a client who shares his sensibilities.

"One question I often ask clients is, 'if someone comes to your house, what would you like them to feel or remember?' If they say they want their house to 'wow,' I don't know if I might be able to work with them. I can't do fireworks. I am interested in a delayed enjoyment of architecture, the pleasure of time, after all it is the enjoyment of time that we truly desire to build." **AARON SEWARD**

CROWLEY THEATER ADDITION



FERENS HOUSE



CARLOS JIMÉNEZ STUDIO

DE SANTOS STUDIO
HOUSTON, TEXAS

This 3,600-square-foot studio is designed to meet the specific needs of a photographer. Located in a residential neighborhood not far from Houston's Museum District, the studio is a loft-style setting for working and living. The single-slope steel frame structure includes a mezzanine with two bedrooms that faces the street and overlooks the work studio space to the north. The studio is composed of discreet yet open workspaces, including a library, kitchen, and office. The exterior is mostly CMU block covered with stucco topped by galvanized steel panels. On the interior, finishes are left exposed in places, painted in others, in a flexible, light-infused environment.

HOUSE ON WILLARD STREET
HOUSTON, TEXAS

Located next door to Jiménez's studio, this 3,000-square-foot house responds to its neighbor's set of corresponding spaces. The two-story building consists of a lower and upper unit, independent yet linked by a common staircase. The ground-level unit is smaller, with two bedrooms, a media room, kitchen/dining/living area. The upper unit is an open loft-like space spanning the entire length of the house. Terrazzo and wide plank oak flooring make the strongest material statement in the otherwise minimally detailed house. The trellis-like carport interlocks with the street elevation to create an integrated composition.

SCHULTZ APARTMENT
HOUSTON, TEXAS

This 5,000-square-foot apartment is a comprehensive transformation of two adjoining units atop a 12-story residential tower built in the 1960s. The existing apartments had layouts that divided the rooms into small compartments, a condition that failed to capitalize on the far-reaching views. The design solution reconfigured the space into a loft-like environment, opening up a 180-degree panorama of the vast, verdant, and predominately horizontal Houston landscape. As required by the building covenant, the exterior character of the windows was preserved and their arched profiles were incorporated as precise viewpoints.

CROWLEY THEATER ADDITION
MARFA, TEXAS

This project is a 4,000-square-foot addition to an existing non-profit theater in Marfa Texas. The original building, a former feed store and storage warehouse, was converted into a small theater a few years ago. The Crowley Theater offers year-round cultural events such as plays, films, lectures, symposia, and concerts. The main building is noted for its billboard-like facade, layered with old, faded advertisements. The addition consists of a mono pitch steel structure that parallels the adjacent theater and railroad lines. The addition provides a public vestibule, reception and bar areas, a multi-purpose space, storage, and restrooms. Existing and new spaces share material affinities while retaining their respective patinas.

FERENS HOUSE
NEMACOLIN, PENNSYLVANIA

This house sits at the edge of a ravine on a ten-acre sloping site. Anchored at one end and cantilevered at the other, the single-level building arranges multiple views of the surrounding mature oak and maple trees. The 3,500-square-foot program is arranged into three distinctly oriented, yet connected sections: living/dining/kitchen, main bedroom, and a guest suite attached to a three-car garage. Small courtyards and balconies highlight unique site conditions and vistas. The primary exterior materials are dry-stacked local limestone, stucco, and weathered galvanized steel panels. Large glazed sections open the vaulted interior to the landscape.



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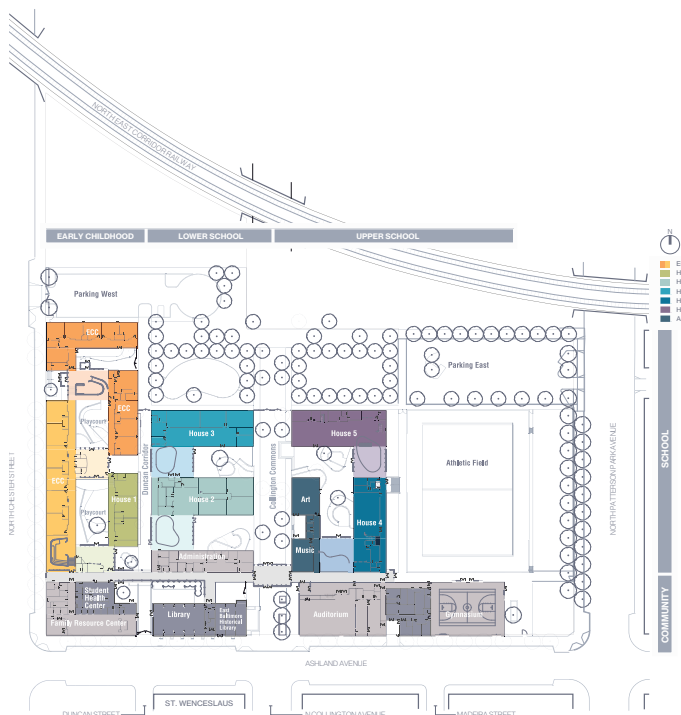


BEST OF: BUILDING OF THE YEAR

**HENDERSON HOPKINS
BALTIMORE, MARYLAND
ROGERS PARTNERS**

Henderson Hopkins is the first new public school built in Baltimore in 30 years. A cornerstone for the largest on-going redevelopment project in the city, an essential part of its mission is to serve as a catalyst in the revitalization of East Baltimore, housing innovative early childcare facilities, a school, and shared resources for residents and businesses. The seven-acre campus accommodates 540 students in kindergarten through eighth grade, and 175 pre-school children. Rogers Partners' design was guided by four key principles: community engagement, integrated urban planning, architecture of its place, and progressive education. The program was put together based on the wants of the local residents. The site planning and building massing take their cues from the surrounding urban fabric. The community's cultural heritage informed the architectural language. And the architecture was designed with flexibility in mind, so that it will be capable of adapting to evolving pedagogies over time.





BEST OF: SINGLE FAMILY HOUSE: TIE

BRILLHART HOUSE
MIAMI, FLORIDA
BRILLHART ARCHITECTURE



“I JUST LIKE HERE, THE THINKING OF THE DETAILS, THE SIMPLICITY. IT’S ALMOST JEAN PROUVÉ LIKE—THE HOUSE AS MACHINE, BUT NOT IN THE CORBU SENSE. AND THE FACT THAT IT’S ALL MOVING PARTS AND DIFFERENT ZONES, SO IT’S A VERY DYNAMIC HOUSE BUT DONE IN A SIMPLE WAY.” —WINKA DUBBELDAM

Brillhart Architecture’s elevated, 1,500-square-foot house provides a tropical refuge in the heart of Downtown Miami. It includes 100 feet of uninterrupted glass spanning the full length of both the front and rear facades and four sets of sliding glass doors that allow

the house to be entirely open when desired. Front and back porches add 800 square feet of outdoor living space, and exterior shuttered doors provide privacy and protection against the elements. The architects organized their design around four questions that

challenge the culture for building big: what is necessary, how can the impact on the earth be minimized, how to best respect the neighborhood, and what can actually be built? Some answers came from the Dog Trot style house, which has been

a dominant typology of Florida vernacular architecture for more than a century. The glass pavilion typology and principles of Tropical Modernism also played influential roles in the final design.



STEFANI FACHINI; BRUCE BUCK



**“IF THIS HOUSE IS ABOUT THE SITE,
THEN THE ARCHITECTURE IS WORKING
WITH THE SITE.”—CHRIS MCVOY**



This three-bedroom house in Big Sur is anchored in the natural beauty of the California coast. Fougerson Architecture embedded the building within the land, taking advantage of the site's dramatic views while creating a form more complex than a giant picture window. The main body of the house is composed of two rectangular boxes connected by an all-glass library/den. The main entry is located at the top of the upper volume with the living spaces unfolding from the most

public to the most private. The living room kitchen and dining room are an open plan with subtle changes in levels and roof planes to differentiate the various functions. The lower volume, a double-cantilevered master bedroom suite, acts as a promontory above the ocean, offering breathtaking views from its floor-to-ceiling windows. The link between these two volumes is the glass library and den, which unites the house inside and out.



**BEST OF:
SINGLE FAMILY
HOUSE: TIE**

**FALL HOUSE
BIG SUR, CALIFORNIA
FOUGERON ARCHITECTURE**

JOE FLETCHER PHOTOGRAPHY

BEST OF: RESIDENTIAL INTERIOR

MONTEE KARP RESIDENCE
PACIFIC PALISADES, CALIFORNIA
TIGHE ARCHITECTURE



"I THINK THERE'S A VERY DARING MOVE HERE AND IT'S DONE WITH UNAPOLOGETIC CONSISTENCY. IT REALLY STARTS TO WORK. IT'S MORE LIKE AN ARCHITECTURE INSIDE. I DON'T FEEL LIKE IT'S TRADITIONAL INTERIOR DESIGN. IT'S CREATING AN ENVIRONMENT, AN INTERIOR ENVIRONMENT—THE STAIR, THE FRONT DOOR, THE FACADE SLOTS, THE CEILING SLOTS—THE WHOLE THING STARTS TO COME TOGETHER TO CREATE A GAME OF LIGHT AND TRANSPARENCY AND PATTERNS THROUGH LIGHT." —WINKA DUBBELDAM

TREVOR TONDRO



The Montee Karp Residence is an extensive remodeling of a mid-century post-and-beam house in the Castellammare neighborhood of Pacific Palisades. The minimal, gallery-like living space accommodates the client's extensive contemporary art collection. Display niches, lighting, and the configuration of the spaces enhance the experience of viewing the art. A steel stair with a custom laser cut pattern cantilevers out from the wall.

Light from the skylight above filters through the stair and projects a dynamic texture of shadow and light throughout the interior. A grand entry door marks the threshold into the relatively small house. The door is made of a 2-inch stainless steel tube frame. The 10-foot-high door is set on a hydraulic pivot and a concealed magnetic locking device. A slit window in one corner of the house frames a sweeping view of Santa Monica Bay.





“IT’S A PALIMPSEST PROJECT. NOT ONLY ARE THEY EXPOSING THE BUILDING THAT’S THERE, BUT THEY CUT DEEPER TO SHOW THE BONES UNDERNEATH. SO THERE ARE SEVERAL LAYERS OF TIME FROM THE CONSTRUCTION OF THE BUILDING, THE RAWNESS OF THE BUILDING BEFORE IT WAS FINISHED, ELEMENTS OF THE ORIGINAL BUILDING, AND THEN NEW INSERTIONS. THROUGH STRATEGIC CUTTING AND REVEALING, YOU GET THIS THROUGH SUBTRACTION.” –CHRIS MCVOY

The Oklahoma State University Postal Plaza Gallery was established for the display and safe storage of art, as well as to serve as an educational tool for students and the residents of Stillwater and the state at large.

Elliott + Associates developed its design around the concept of turning the space inside out. The goal was to allow visitors to see how works of art are cared for, how an exhibit is organized and hung, and how the

process of collection management plays out. The architecture reflects this behind the scenes approach. The architects carved into the former post office building, leaving portions of its underlying structure exposed,

maintaining certain existing architectural elements, and making unobtrusive additions.

BEST OF: MULTI-FAMILY RESIDENTIAL

185 PLYMOUTH STREET
BROOKLYN, NEW YORK
ALLOY

"I LIKE THE JUXTAPOSITION OF THE HISTORIC FACADES WITH THE HINT THAT SOMETHING IS HAPPENING INTERNALLY, AND THE CONTRAST OF THE PUNCHED OPENINGS ON THE HISTORIC FACADES AND THE TRANSPARENCY OF THE COURTYARD IS GREAT. IT WILL BE A SURPRISE WHEN YOU COME INTO EACH OF THESE UNITS."
—KENNETH DRUCKER

Acting as both architect and developer, Alloy acquired 185 Plymouth Street in 2012 to convert it to residential apartments. The original building, built in 1900 as a

stable for Arbuckle Brothers, was a 200-foot-deep, thru-block building. The deep floor plates were not ideal for residential living. Using the site constraints as an opportunity in a

process of subtraction, Alloy carved a courtyard through the center of the building, bringing light and air to the middle of the lot. The excavated volume was reorganized on top of

the resulting two buildings as contemporary penthouse additions. A new curtain wall facade surrounds the interior courtyard, where landscaped bridges and gardens create

a tranquil, hidden inner space. The brick and timber structure was thoughtfully restored to expose its historic character, while new elements were carefully inserted.



RICHARD BARNES COURTESY OF ALLOY



BEST OF: LANDSCAPE

CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS
REED HILDERBRAND, TADAO ANDO, GENSLER



“I THINK IT’S AN EXTRAORDINARY EXAMPLE OF THE POSSIBILITIES OF THE INTEGRATION OF ARCHITECTURE AND LANDSCAPE AND THEN NATURE BEYOND. THE LINES HAVE BEEN BLURRED WHEREVER YOU GO, WHEREVER THE EYE TRAVELS. WHAT IS PARTICULARLY IMPRESSIVE TO ME IS THE PERFORMATIVE NATURE OF THE LANDSCAPE. IT SEEMS TO BE SOMETHING THAT WAS FIRST AND FOREMOST ON THEIR MINDS AS THEY WERE DOING THE SITE PLANNING. IT’S QUITE AN IMPRESSIVE PIECE OF LANDSCAPE ARCHITECTURE.” –THOMAS BALSLEY

The redesign of the Clark Art Institute’s 140-acre campus opened this summer following a 14-year collaboration to bring nature and art closer to everyday life. The design team worked to shape a publicly accessible landscape that unites diverse

buildings and more fully situates the institution within the natural and cultural patterns of the Berkshires. New roads and two miles of walking trails expand access to underutilized landscape resources. The team reshaped meadows, protected

streams, restored woodlands, and rebuilt the campus core, transforming parking lots into a tiered reflecting pool that unifies a new visitor education and exhibition center, the museum, and the research center. Reflecting the Berkshire landscape beyond

and functionally marrying site drainage, groundwater management, and gray water systems, the pools articulate a stewardship agenda that unites the cultural and natural resources of the Clark.



JEFF GOLDBERG; WILLICENT HARVEY; ALEX MACLEAN



BEST OF: FACADE

JEROME L. GREENE SCIENCE CENTER,
COLUMBIA UNIVERSITY
NEW YORK, NEW YORK
RENZO PIANO BUILDING WORKSHOP
AND ENCLOS

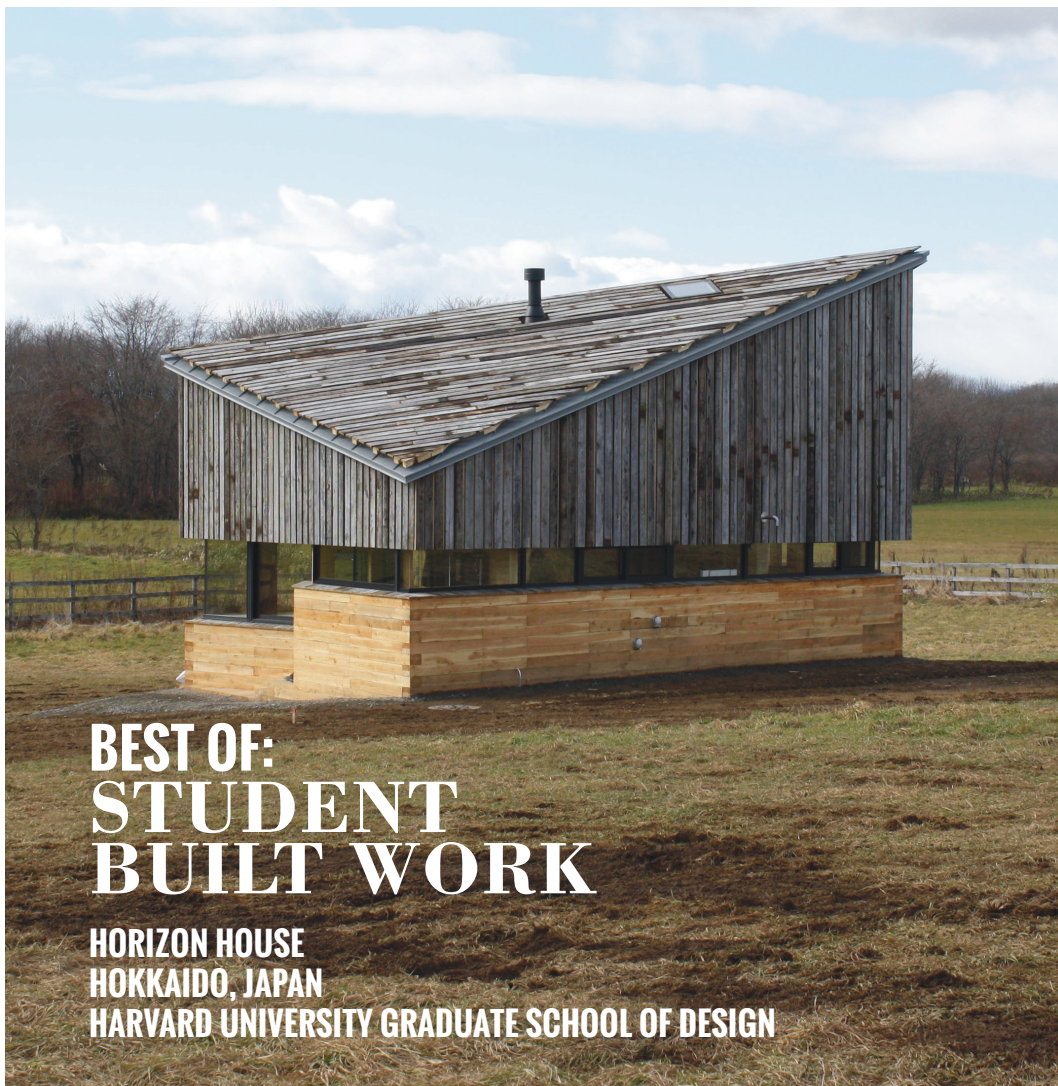
“IT SETS THE TONE FOR THE FUTURE REDEVELOPMENT OF ALL OF MANHATTANVILLE IN TERMS OF QUALITY OF CRAFT AND EXECUTION AND CRISPNESS. THE FACT THAT YOU CAN DO A BUILDING THAT CONFORMS TO THE ENERGY REQUIREMENTS OF NEW YORK CITY WITH THAT MUCH TRANSPARENCY IS A TECHNICAL FEAT.”
—KENNETH DRUCKER

The Jerome L. Greene Science Center is the first building at Columbia University's Manhattanville Campus to break ground. The U.S. Green Building Council selected the campus expansion project for its LEED Neighborhood Design pilot program. The program aims to “integrate the principles of smart growth, urbanism, and green building for neighborhood design.” The 10-story building seeks to accomplish this in part through its facade design. The building

envelope consists primarily of transparent floor-to-ceiling glass walls, including high-performance structural facades, double-skin walls, and a series of metal and glass canopies and vestibules. The project's double-skin wall was designed to mitigate noise caused by an elevated train located just 60 feet from the building as well as to provide the performance targets necessary to meet the rating system's tight energy usage requirements.



COURTESY ENCLOS



BEST OF: STUDENT BUILT WORK

HORIZON HOUSE
HOKKAIDO, JAPAN
HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN

MARK MULLIGAN, HARVARD GSD

Horizon House is located on Japan's northern island of Hokkaido near the town of Taiki-cho. It was conceived as a process for embracing local and seasonal qualities of place. The project addresses the concept of "retreat in nature" by framing a seasonal dialogue between inhabitant and environment. The house incorporates locally harvested and salvaged wood,

instead of high embodied-energy materials, such as concrete. Inside, a continuous band of windows provides a 360-degree view to the landscape. The activities of the user shape the indoor thermal comfort envelope through radiant and ground storage systems powered by the combustion of local forest by-products.



"I WANT THESE GSD STUDENTS TO BUILD ME A HOUSE." –CRAIG SCHWITTER



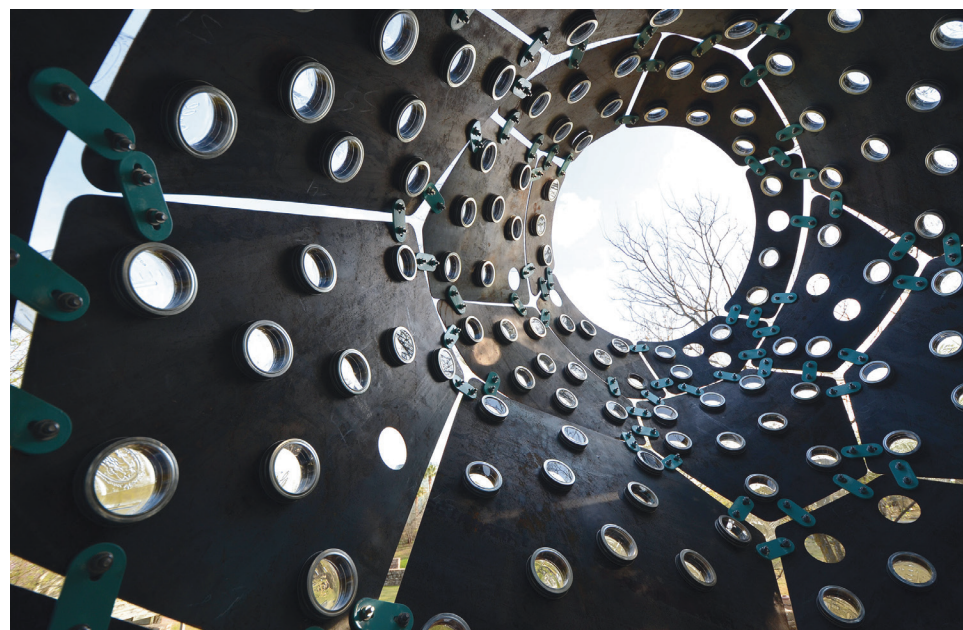
BEST OF: FABRICATION

THE GOULD
SAN ANTONIO, TEXAS
OVERLAND PARTNERS

PATRICK WINN; SCOTT ADAMS AIA; FERNANDO ORTEGA

Built for the San Antonio Botanical Gardens' human-sized birdhouse competition, the Gourd offers a playful platform from which to contemplate the complex relationship between humans and the natural world. Overland Partners chose a shape inspired by the bottle gourd, first used in its hollowed-out form by Native Americans to

attract Purple Martins as a nesting spot. The Gourd is built out of 70 plates of 12-gauge Corten steel wrapped around a robin's egg blue internal octahedron structure, and perforated with more than 1,000 Ball Mason jars. Each steel plate, unique in shape and size, was fabricated using CNC laser cutting and assembled in house by the design team.



"IT'S NOT JUST SOMETHING TO LOOK AT. THE KIDS CAN USE IT AND PROBABLY HAVE FUN AND PEOPLE LOOKING AT IT FROM THE OUTSIDE ARE GOING TO BE INTRIGUED BY IT. THE PANELIZATION IS INTRICATE ENOUGH, BUT YOU GET THE UNDERSTANDING OF HOW IT COMES TOGETHER. YOU'RE USING THE FABRICATION TECHNIQUE TO ILLUSTRATE THE JOY OF THE STRUCTURE." –ERIK TIETZ

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Kitchen and Bath Special

Design For Good Taste

As the housing market continues to strengthen, it's important to keep current on the innovations in the rooms that sell the space: the kitchen and bath. Here's the AN shortlist of products that can set your designs apart from the crowd.



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www.archpaper.com

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1



2

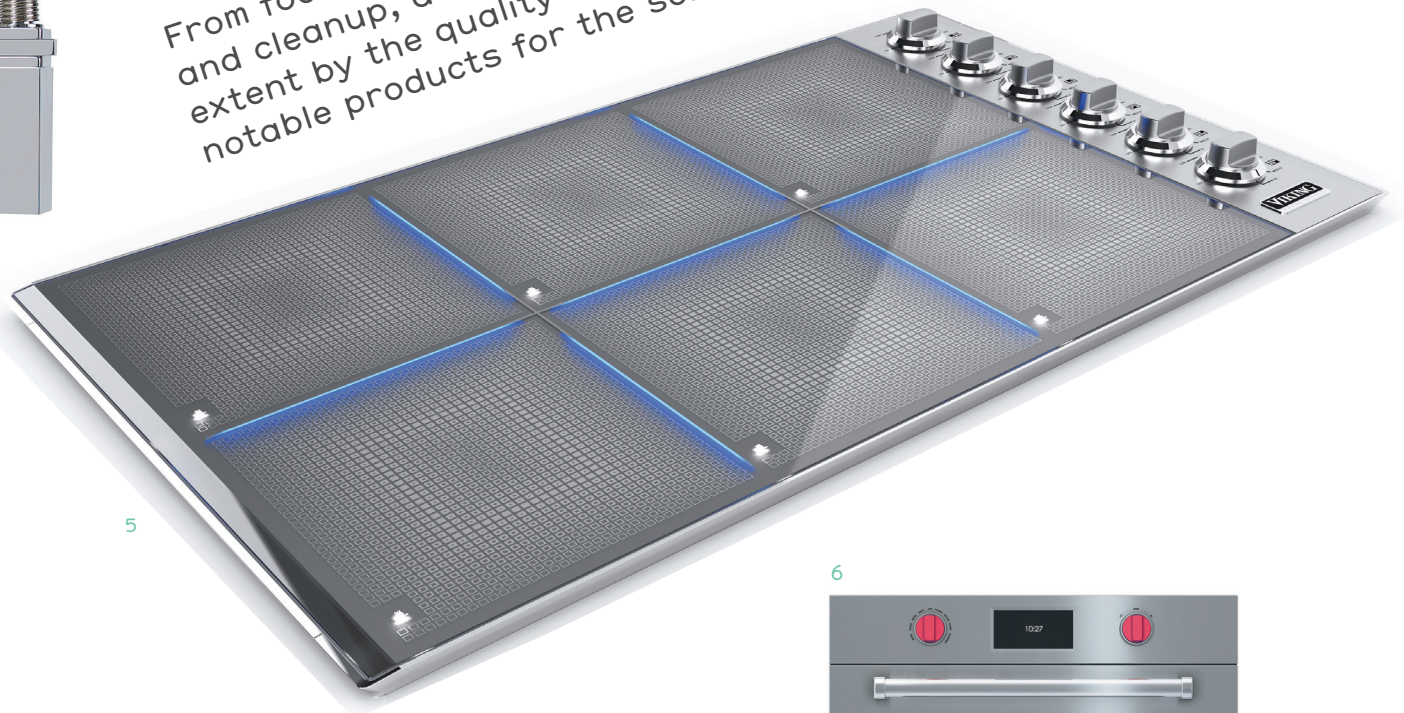


3



4

KITCHEN
From food storage and prep to cooking and cleanup, a kitchen's function is determined to a large extent by the quality of its equipment. Here are some new and notable products for the serious cook. By Leslie Clagett



5



6

Kitchen Sync

1 RANGE SERIES MIELE

The 48-inch dual-fuel model includes a speed oven, which combines microwave and convection functions. A wireless roast probe makes preparing the 100 pre-programmed menu items convenient.

miele.com

2 METRIS FAUCET HANSGROHE

A signature "SoftCube" design coordinates with most sink shapes. Available in high arc, prep, and bar models. Designed in collaboration with Phoenix Design.

hansgrohe-usa.com

3 SF112U 24" LINEA OVEN SMEG

The 24-inch size makes this oven well suited for small and secondary kitchens, as well as a compact complement to a full-size wall oven.

smeg.com

4 PLANAR 8 FLEX FAUCET FRANKE

Semi-professional in style, the spout of this faucet rotates 360 degrees, ideal for island installations and allowing the handle to be specified on either the right- or left-hand side of the fitting.

franke.com

5 ALL INDUCTION COOKTOP VIKING

A silvery surface sets this induction cooktop apart from the typical expanse of black glass. A grid of blue LED lighting illuminates active cooking zones. Available in 30- and 36-inch widths.

vikingrange.com

6 M SERIES OVENS WOLF APPLIANCE

A redesigned convection system features a pair of columnar, vertical fans that produce uniform heating and airflow across all rack levels. Available in three design formats.

subzero-wolf.com

WONDERFULLY PLAYFUL

With the spring covered hose, the Planar 8 Flex Faucet from Franke is designed to let you feel free and have fun in the kitchen. Whether it's washing up pans, filling up a pot for pasta, or just standing back and admiring, this faucet is the perfect balance of performance and design.

Make it wonderful at Franke.com



MAKE IT WONDERFUL

FRANKE



CABINETS

CHOICE CABINETS

Kitchen systems offer the best of both worlds: unlimited customization and efficient, modular-based installation. For multi-unit projects or single-family structures, open floor plans or enclosed rooms, these versatile cabinets are a designer's dream. By Leslie Clagett

1 XTEND LEICHT

Louvered panels rise and lower via remote control, eliminating concerns about door-swing clearance in tight spaces.

leichtny.com

2 PHOENIX VARENNA

A serviceable mix of open and closed storage and a palette of natural materials characterize this forward-looking kitchen. Designed by CR&S Varenna.

poliform.it

3 CLOE CESAR

Door and drawer edges sport a thirty-degree chamfer, facilitating easy access without the need for hardware. Designed by G.V. Plazzogna.

cesar.it

4 SALINAS BOFFI

Cabinets and surfaces can be attached as needed to the metal frame of this innovative kitchen system. Designed by Patricia Urquiola.

boffi.com



5 SE 3003 R
SIEMATIC

Front panels are framed in a slim 6.5-mm band of aluminum, uniting the variety of finishes and materials. Available with or without handles.

siematic.us

6 P'7350
POGGENPOHL

The mitered vertical joints of the P'7350 are a striking visual departure from the horizontal lines of conventional kitchens. Designed by Porsche Design Studio.

poggenpohl.com

7 B3
BULTHAUP

A multi-function wall is at the core of this kitchen system, concealing utility lines and giving the cabinets a floating appearance. Designed by Roberto Pezzetta.

bulthaup.com

8 UNIQUE
EGGERSMANN

Monolithic in form and surface, this unit is seamlessly sheathed in a single material, whether solid surfacing, stone, or ceramic panels.

eggersmannusa.com

9 HENRYBUILT

Custom designed and fabricated in the United States, these contemporary kitchens feature hand-crafted carpentry and one-of-a-kind detailing.

henrybuilt.com



BATH

The bathroom continues to incorporate health as well as hygiene features; steam showers are the ascendant accessory. Aesthetically, bright and white contemporary fixtures still rule; as for fittings, anything goes. By Leslie Clagett

Clean Room

1 LINEAR DRAIN COVERS BY MARC NEWSON INFINITY DRAIN

For zero-threshold shower installations, these 14-gauge stainless steel grates have a fixed flange that simplifies installation. Available in five finishes.

infinitydrain.com

2 STARCK 1 WASHBASIN DURAVIT

This modern washbasin features a unique faucet hole that is nearly impossible to machine fabricate. The faucet surround of the sink is hand-sanded to create an entirely flat surface on the top and sides of the hole, for a unique appearance.

duravit.us

3 ILBAGNOALESSI ONE LAUFEN

The expanded line of bath fixtures—including tub, toilet, and washbasins—is suitable for hospitality and commercial projects, as well as residential use. Components have a proprietary protective finish, Laufen Clean Coat.

us.laufen.com

4 REM WIDESPREAD FAUCET DXV BY AMERICAN STANDARD

Featuring a quick-connect, 1.25-inch drain design, this 1.5 GPM fitting is ADA compliant. Available in two finishes.

dxv.com

5 ARMONIA CONSOLE SINK ANTONIO LUPI

The carved walnut frame exhibits influences from both mid-century sources and Antoni Gaudí in its light, fluid lines. Designed by Roberto Lazzeroni.

antoniolupi.it

6 ELAN VITAL WATERMARK

Part of a full line of plumbing fittings, this industrial-look faucet is completely customizable, from finish (39 are offered) to configuration.

watermark-designs.com

7 KWC AVA WALL-MOUNTED FAUCET KWC

The handle of this elegant bathroom faucet lifts and turns in a single movement, permitting precise control of the 1.5 GPM flow. Available in two finishes.

kwc.us.com



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JANUARY

FRIDAY 23
EVENT

**Low/Rise House:
Launching A Multidisciplinary
Design Office with SAW//
Spiegel Aihara Workshop**
12:00 p.m.
AIA Chicago,
35 East Wacker Dr.
Chicago
aiachicago.org

**EXHIBIT OPENING
From Picasso to Fontana—
Collecting Modern and
Postwar Art in the Eisendrath
Years, 1960–1968**
Sam Fox School of
Design & Visual Arts
Washington University in
St. Louis
1 Brookings Dr.
St. Louis, MO
arch.wustl.edu

**SATURDAY 24
EXHIBITION OPENING**
Takis:
The Fourth Dimension
The Menil Collection
1533 Sul Ross St.
Houston
menil.org

**SUNDAY 25
EXHIBITION CLOSING**
**Reparation:
Contemporary Artists
From New Orleans**
One Collins C. Diboll Cir.
City Park
New Orleans
noma.org

TUESDAY 27
PANEL

**Design, Directions, A Dialogue
with Design Leaders**
5:30 p.m.
Dallas Center for Architecture
1909 Woodall Rodgers Fwy.,
Ste. 100, Dallas
aiadallas.org

WEDNESDAY 28
LECTURE

**Lewis T. May, "Exported
Creativity: Genius loci or
cultural imperialism?"**
5:00 p.m.
Louisiana State University
Design Building
Baton Rouge, LA
design.lsu.edu

THURSDAY 29
EVENT

Design Build Best Practices
8:00 a.m.
AIA Colorado
303 East 17th Ave., Denver
aiacolorado.org

FEBRUARY

**THURSDAY 5
EXHIBITION
OPENING PARTY**
75 Gifts for 75 Years
5:00 p.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis, MN
walkerart.org

FRIDAY 6
EVENT

**Winter 2015
Exhibitions Preview**
6:00 p.m.
Wexner Center for the Arts
Ohio State University
1871 North High St.
Columbus, OH
wexarts.org

EXHIBITION OPENING

**Ragnar Kjartansson:
The End**
Museum of Contemporary
Art Detroit
4454 Woodward Ave.
Detroit, MI
mocadetroit.org

SUNDAY 8
EXHIBITION CLOSING

**Matisse and Friends:
Selected Masterworks from
the National Gallery of Art**
Denver Art Museum
100 West 14th Ave. Pkwy.
Denver
denverartmuseum.org

EXHIBITION OPENING

**Between Action and
the Unknown: The Art
of Kazuo Shiraga and
Sadamasa Motonaga**
Dallas Museum of Art
1717 North Harwood St.
Dallas
dma.org

SUNDAY 15
PERFORMANCE

**Baroque Music Sundays
at Rienzi "Songs of Love
and Romance"**
3:00 p.m.
The Museum of
Fine Arts Houston
Rienzi, 1406 Kirby Dr.,
Houston
mfah.org

TUESDAY 17
PANEL

**Traditional Architecture:
How does it fit into our
modern world?**
5:30 p.m.
Dallas Center for Architecture
1909 Woodall Rodgers Fwy.,
Ste. 100, Dallas
aiadallas.org

THURSDAY 19
EVENT

**Small Firm Roundtable:
Marketing for Small Firms**
4:00 p.m.
Architecture Center Houston
315 Capitol, Ste. 120
Houston
aiahouston.org

MARCH

SUNDAY 8
EVENT

**Inspirational Writings/Poetry
about Minority Architects**
3:00 p.m.
AIA New Orleans Center
for Design
1000 St. Charles Ave.
New Orleans
aianeworleans.org



COURTESY ASPEN ART MUSEUM

DÉCOR: A CONQUEST

Aspen Art Museum
637 East Hyman Avenue, Aspen, Colorado
Through March 1, 2015

Objects of war have long been used for decorative purposes. Mounted on walls and thus removed from their original context, these weapons take on new meaning. In his inaugural exhibition for the Institute of Contemporary Art in London in 1974, Belgian artist Marcel Broodthaer explored this familiar, yet strange dual identity of weapons as everyday objects but also as "symbols of power." The Aspen Art Museum, in its new building by Shigeru Ban, has reinstalled this pioneering work. The exhibit features two period rooms, *XIXth Century* and *XXth Century*, that show weapons arranged in domestic-like settings: outdoor lawn furniture is placed near a wall of guns in one room, and canons line up not far from candelabras and dining room chairs in an adjoining space. The museum describes *Décor* as "a complex investigation into the function of both history and museology."

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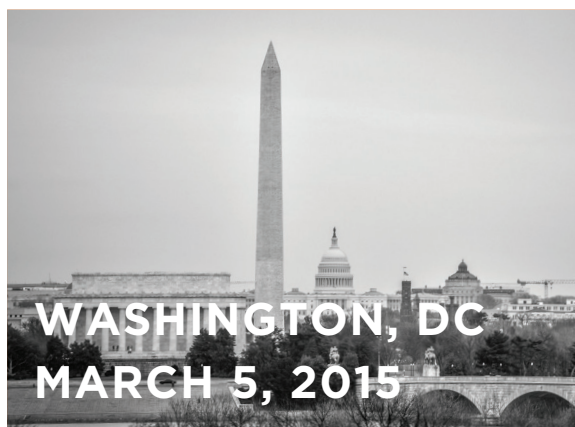
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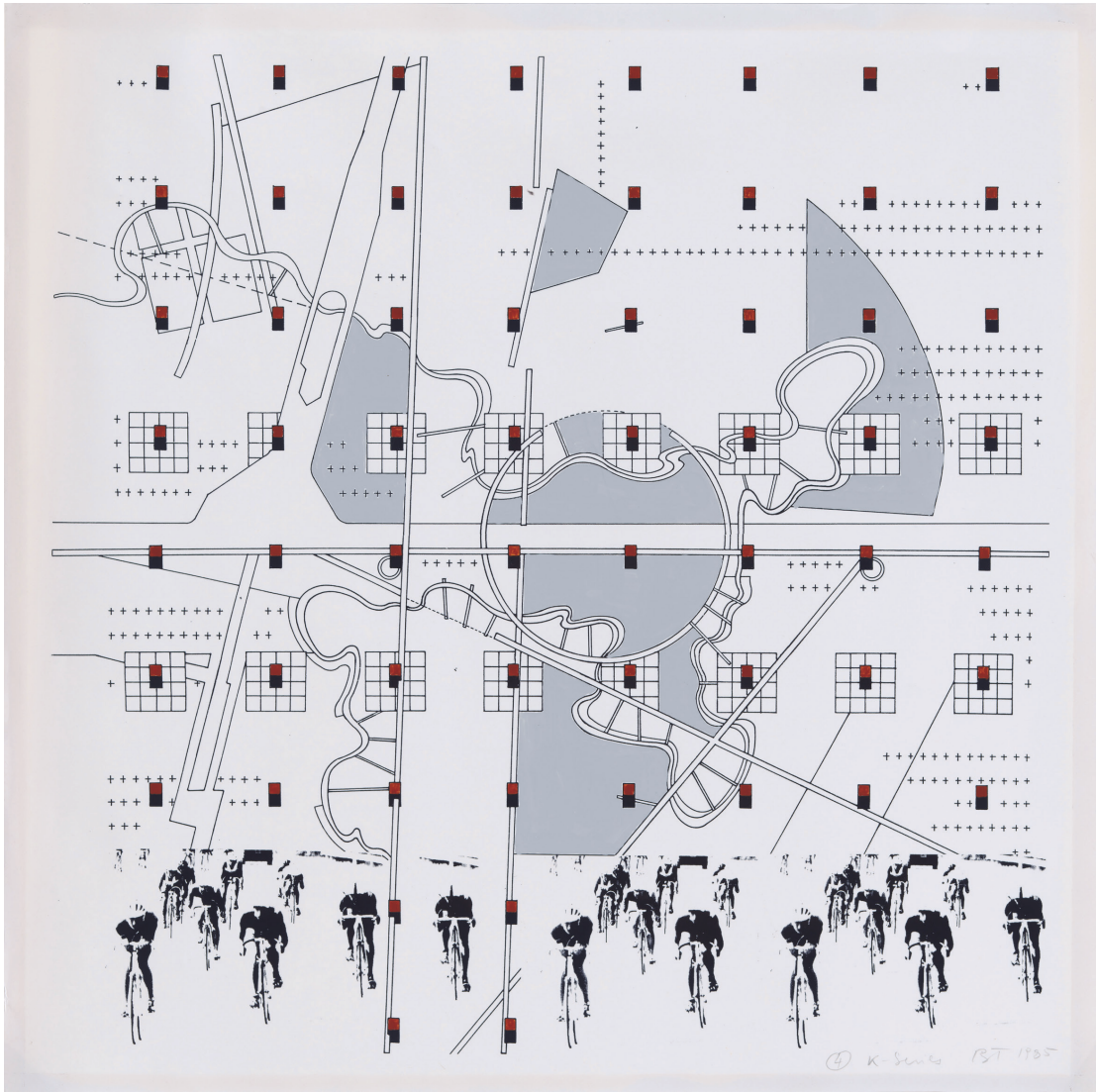


www.am.facadesplus.com

BACK TO THE DRAWING BOARD

Drawing Ambience: Alvin Boyarsky
and the Architectural Association
Kemper Art Museum
1 Brookings Dr., St Louis, MO
Through January 4, 2015

RISD Museum
20 North Main St.,
Providence, RI
April 24 – August 2, 2015



Left: Bernard Tschumi, #14 K Series, 1985.

Digital design tools have become more developed and widely utilized than ever, so it is worthwhile to remember that just a few decades ago, drawings were the main means of design and expression in creative visual industries. *Drawing Ambience*, a survey of the private collection of Alvin Boyarsky, chairman of the Architectural Association (AA) from 1971–1990, puts a spotlight on the drawings and thinking behind this prime period. The exhibition is co-organized by the Kemper Art Museum and the RISD Museum, and co-curator by Igor Marjanovic, associate professor and Chair of Undergraduate Architecture at Washington University in St. Louis, and Jan Howard, curatorial chair at the RISD Museum. Alvin Boyarsky's son, Nicholas, who practically grew up with this very collection of drawings, did the exhibition layout.

This is perhaps one of the rare occasions where a large number of such iconic drawings could come together in the same physical setting (besides the Boyarskys' residence), and for public viewing. The exhibition features early works of many of today's most renowned practicing architects with a wide range of drawings, from Daniel Libeskind's conceptual drawing *V-Horizontal* (1983) to Superstudio's radical collage *The Continuous Monument New York* (1969).

The exhibition shows a breadth of drawings, from sketches and measured drawings to prints and collages, demonstrating how widely applicable an architectural drawing can be. The way in which these drawings are laid out in smaller rooms in part echoes their original space of display at the AA. As an added feature in order to evoke the historic atmosphere, there

is an "Ambience Room" modeled after the AA, also conjuring a domestic feel of the time.

Several distinct voices emerge from the collection. Some show a sense of innovation by bringing architecture and literature together, as seen in Peter Eisenman's *Moving Arrows, Eros and Other Errors: An Architecture of Absence, Box 3* (1986), in which he constructed a series of layered maps narrating the story of *Romeo and Juliet*. Other drawings clearly inform the formal and conceptual language of current built work by the same architects, such as Zaha Hadid's. The architect had her first winning proposal, according to academic Kester Rattenbury, "in part because of [her] spectacular drawings and paintings, which are featured in this exhibition.

This leads to the educational value of this exhibition. Being shown at two museums inside educational institutions, this collection of drawings, with such rich variety and stories, truly enriches a student's notion of architectural drawings. To truly understand architectural drawings as not merely of diagrammatic nature, but rather as a form of expression through ink, collage, pigment, watercolor, and other media. It's an architectural history or theory class in action, on site.

By looking at these drawings in person, the audience experiences them on a personal level, picking up both the virtue and occasional minor flaws (like smudges or even coffee stains) of a handcrafted drawing. Seeing these drawings alive is something that cannot be matched in print or on a computer screen.

The exhibition also features a collection of the AA Catalogues, which documented many of the drawings in the exhibit, set up side by side with the actual drawings. This allows for a direct comparison and appreciation for the difference **continued on page 35**



Lake Austin House, Austin, Texas.

HESTER & HARDAWAY

ENGAGING THE ENVIRONMENT

Lake | Flato Houses: Embracing the Landscape
Introduction by Guy Martin; section introductions by Frederick Steiner
University of Texas Press, \$45.00

Some may think it strange that one of the most extraordinary and thoughtful design practices engaging the environment anywhere is to be found in central Texas, surrounded not by tall trees and mountains, or next to an ocean, a rainforest, or within an abundance of wildlife. On the contrary, San Antonio has low-lying hills, little water, scrubby brush, and arthritic trees with diverse yet sparse fauna. And yet, that may be exactly why Lake | Flato is the design practice it is.

The new book published by the University of Texas Press, *Lake | Flato Houses: Embracing the Landscape*, looks thoughtfully at that reality by bracketing the firm's residential oeuvre broadly into six explicitly environmental categories: Bushland, Desert, Hillside, Mountain,

City, and Water. Conceptually illustrated with 3 houses each, the categories neatly define the work. Section introductions by Frederick Steiner support the book's thesis, showing the extent and variety of the firm's work across the country.

A preface by Lake | Flato with an accompanying quote by William Turnbull seems unnecessary, as the book's introduction by Guy Martin thoroughly introduces the firm's history and work in a conversational tone that better appeals to a reader with an affinity for conversation, good drink, and the effects of a well-designed home knitted into the landscape. However clunky it begins, the book's subsequent pages open up a broad and refined catalog of projects that vary tremendously, while still **continued on page 35**

Hillside House, Austin, Texas.



AARON LEITZ PHOTOGRAPHY

ENGAGING THE ENVIRONMENT continued from page 34 maintaining a razor sharp approach that is characteristically Lake | Flato.

In its 30-year history, the firm has exemplified an attitude to architecture that may well live on more natively and completely in our ever complex and stimulated world than many may expect. Seeing the environment and its resources as prized possessions which must be valued, used but respected as ever depleting, the ethos of Lake | Flato is keenly placed in its time, in a post-post-post industrial world—or maybe a “premodernist” world, as O’Neil Ford would have it.

What is most touching in this thick, yet small and intimate book, is that the role of material is so ever-present and deliberate

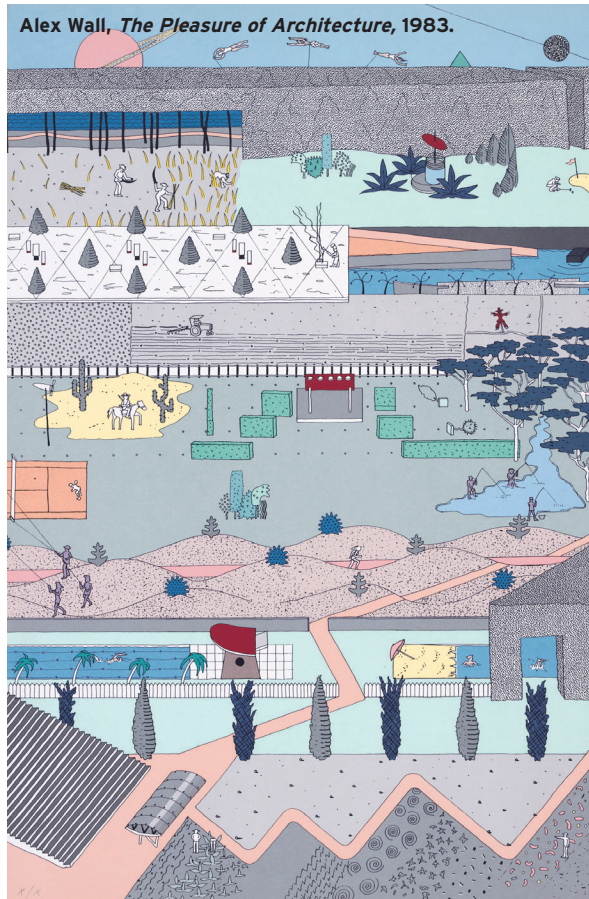
that it jumps out of reach. What a strange thing that is, since we reside in a world ever more plastic and malleable, defined by digital technologies and ideas, verging on the immaterial to the point that farce plays like drama in pulse-taking pop-culture movies like *Her*. In short, the work is beyond its representation in both word and especially image, wonderfully lush as the pictures are, taken with the greatest care. The reader is certain to begin looking beyond the pages, eyes heading off the image’s border, further into the skies, waters, trees, and through the words on the page to desire the experiences the houses enable.

At the intersection of the environment and material, where Lake | Flato stands deftly, is an elemental aesthetic taking landscape and weaving it with an incredibly simple palette of wood, masonry, steel, and glass. Flipping through the book’s pages it is clear the 30 years of developing, exploring, and producing has yielded a rich body of work that can be easily identified and appreciated. But I am left wanting not only more of the experience, but also more variation. If imagining my experience, the houses do whisper with the wind, but what is also wanted and is needed is the dressing up.

Fashion is sometimes maligned in architecture, however it is what defines a culture, its tastes and soul, like a Mexican rebozo or Comanche headdress. And it is present in Lake | Flato’s work. We get glimpses of it, showing a level of sophistication that results only by mastering technique and developing a specific vocabulary.

KEVIN MCCLELLAN IS A PROJECT ARCHITECT AT MARMON MOK ARCHITECTURE IN SAN ANTONIO.

Alex Wall, *The Pleasure of Architecture*, 1983.



ALEX WALL / COLLECTION OF THE ALVIN BOVANSKY ARCHIVE, © ONA

BACK TO THE DRAWING BOARD continued from page 34 in visual experience, between seeing the printed representation and seeing the physical drawing. For example,

viewers can observe the evolution of series of Lebbeus Woods’ drawings both in print and in their originals, tracing from his renderings of fictional cities and political landscapes

to a hybrid of artistic and technical representations as seen in his drawing *Center for New Technology, Montage 1* (1985).

Following the show’s opening, there has been a series of academic lectures and discussions revolving around the theme of drawing and architecture in today’s education, with lectures by Peter Eisenman, whose work is featured in the exhibition; Dennis Crompton, a founding member of the Archigram movement; and Bernard Tschumi, who will speak this coming spring at Washington University and give a keynote lecture at RISD when the show opens there.

In this day and age where it’s all (or mostly) about CAD, Rhino, Grasshopper, BIM (and selfies, which according to Peter Eisenman, became relevant to architecture as a type of expression) this exhibition perhaps makes us re-realize the virtue and personal value of architectural drawings, both through its visual presence and richness, and through a variety of lectures, discussions, symposia, and conversations that unfold around this important exhibition.

GEORGE HUAIYU ZHANG IS A ST. LOUIS-BASED WRITER.



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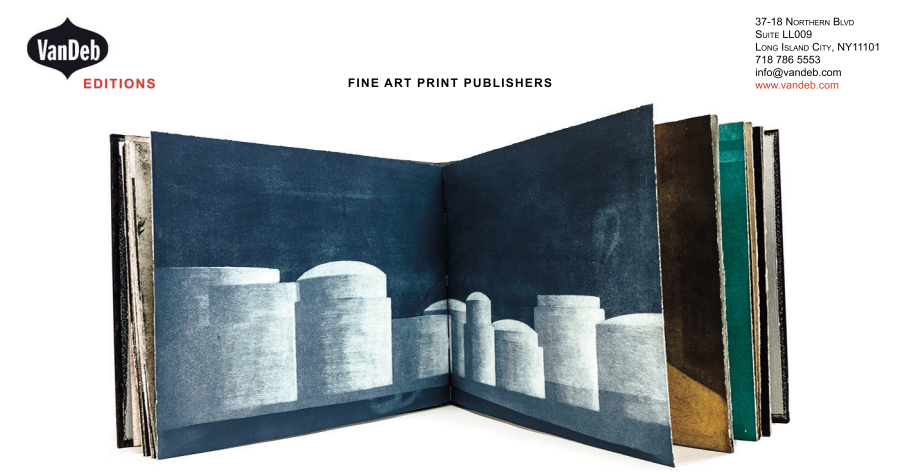
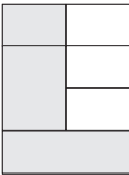
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Skidmore, Owings & Merrill Chief Planner Philip Enquist is a lead author of the firm's The Great Lakes Century Vision Plan, which says the future of the Great Lakes region depends on its environmental governance. More than 100 years after Daniel Burnham famously planned Chicago, Enquist and his colleagues at SOM are taking up the pro bono cause of sowing cooperation throughout the Great Lakes region. For a natural resource rallying cry, it's a decidedly urban initiative. Chris Bentley, AN's midwest editor, asks about algal blooms, unwieldy regional governments, and whether it might be time to make a strong statement on urban sprawl in the Midwest.

CB: What's new with the initiative? I'd love to report on some movement with the plan at large or on any of its individual actions and recommendations. We're now almost 5 years out from its adoption, not to mention 105 years after Burnham's plan.

PE: There are a number of things we see that in general point to a much greater awareness, which is the first step. I think there's a notable shift in the way mayors, community groups talk about the Great Lakes. This is beyond a resource—it's now seen as an incredible asset for rebuilding, repositioning this midwest region of North America.

When we first started talking about it, you would sit with economics groups and business leaders and it was all about jobs, and absolutely no discussion on environmental repair or improvement. You'd sit with environmental groups and they would see the discussion of jobs being a further erosion of the environment. Now I think we're seeing a much more comfortable level within a lot of different groups talking about all aspects.

For example, agriculture was never in the mix. You asked have things changed. I think Toledo is a phenomenal lightning rod of what happens when you don't talk between silos. The agricultural nutrients are really at blame here for these massive algae blooms, and they've known about it for years and years. In a way this wasn't any surprise. I think it's as powerful as when the Cuyahoga River caught on fire.

A few other things. We were just meeting with folks from the Urban Land

Institute (ULI) from Toronto and they showed us some very interesting charts. Even though their city is growing and urbanizing, it's using less water in the process. So that's a very good sign that cities are starting to use less water per person based on technology.

I've heard a lot of talk about regionalism over the past few years. Have you seen something that might constitute a real regionalism, beyond rhetoric? What actions, and from whom?

I just was meeting with district council of the Urban Land Institute. It included leaders from Minneapolis, Chicago, Toronto, Northern Indiana, and others. This group is acting as a regional collaborator. Their mission is urban quality of life, health of cities. They were meeting with me to hear more about Great Lakes to see if this was an initiative they could rally the ULI around. These guys are mostly real estate developers. Here they are coming to talk about this and openly expressing concerns of "who owns something this big? Is it a state entity, a federal entity?" I was hoping cities could start collaborating and say, "look we've got to get our act together around the quality of this water and the health of this region, and it ties into our own economic health."

Personally I feel like we, as a self-funded entity, we do seem to be getting heard, but whether it leads to action or not, it's hard for us to see. I just don't feel we're seeing anybody hook into it in a big way and committing dollars to it differently than they would have normally. I don't want to be negative but I still feel like we're sort of out there alone.

We've used the lakes to support carbon-based industries. You've talked about developing a comprehensive energy plan for the region. Are the energy resources of the Great Lakes sufficient to sustain economic growth without fossil fuels?

Our carbon footprint is very big in the Midwest. There should be money set aside for two things. One, continued research in energy efficiency. And the second is we look for alternative energy sources that are clean. We have to not abandon renewable energy. Is there a way



to think about getting all the cities around the Great Lakes off of coal?

What about the growing pipeline infrastructure around the Great Lakes, do you think that's a threat to the future of the Great Lakes?

It is. I heard Lisa Jackson of the Environmental Protection Agency say the old oil lines that are all throughout the Great Lakes region, some of them date back to the 1910s, 1920s, they're not in good shape and they don't even know who owns what. So when one leaks, there's a great threat to the Great Lakes.

I don't want to be all doomsday. I think the things we do day-to-day create a degraded environment. So agricultural practices, energy, and governance that cause a lack of incentive to restore these areas are the big culprits to focus on.

Let's talk water. The Great Lakes Compact sets stringent limits on withdrawing from outside the basin, which seems pretty much in line with the public's aversion to sending our freshwater to, say, the Southwest. But is there a way to sustainably modify those restrictions? Or is the answer to restrict development in areas without a forward-looking water plan?

I think the Great Lakes Compact is one of best things to happen. It shows collaboration at international levels. It shows commitment that you're not going to let individual landowners pump out aquifers and sell that water to other cities like they do in Texas. In the Great Lakes we have the water but we still tend to use it to transport waste away. So I think that the growing Great LAKES Water Institute [managed by the University of Wisconsin-Milwaukee] is a wonderful thing. Continued research on water filtration technology is really great.

What about challenges to the restrictions laid out in the Compact, like from suburban Waukesha, Wisconsin, which is out of the basin but wants Lake Michigan water?

I would absolutely restrict development. I think it's time to say the solution here is to be urban. We have to be more compact. We have to be building at higher densities, we have to be reinvesting in the communities we've already built. We can grow—we don't need new greenfield developments. It's time to just say that, maybe.

Chicago, Buffalo, Detroit, Cleveland—all could double their populations on their existing infrastructure, because they've lost that much in population already. The region could grow but the urban footprint

doesn't have to grow.

What sort of policies need to change for that to happen?

There are a couple things. Toronto has this Ontario greenbelt that's really remarkable. It's a huge sweep of open land that goes behind Toronto all the way to St. Catherine. This is a way of preventing sprawl, although there is leapfrog development on the other side. They tried to prevent sprawl, they tried to protect the areas that would filter water back to Lake Ontario. It's a reflection of strong provincial governments and weak city governments. In the United States it's almost impossible to do something like this. But wouldn't it be great to define your urban growth boundaries, and then back up your cities with extensive greenbelts. You openly agree to concentrated development and stop the sprawl. We can't keep building these mindless housing developments at two units per acre out in the middle of nowhere and expect the roads to be built for free.

The business-as-usual model is like the end of the world. "Let's just keep removing farmland and wetlands." In the next 10–20 years we could easily lose 6,000 square miles of open space to sprawling cities. What's happening to our aquifers and our surface bodies of water? Nobody cares, nobody knows. I think it's time to say that this post-war automobile sprawl that's been going on for 60 years is over. It's done. This is just an urban designer talking.

I've heard you say Great Lakes issues haven't gotten their due, but also that now is the dawn of a new green century—what are some misconceptions you've had to battle about the challenges facing the Great Lakes?

It's frustrating to try to keep talking about this because you don't see a lot of action. You see some interest, you see some controversy, but you don't see a lot of actions. But maybe they're there and they haven't been summarized yet. I'd like to equate this to where the energy industry was in the 1970s, when nobody was talking about energy efficiency. In fact, energy demands have gone down since then even though population has gone up. We're kind of there now with water. Part of that is just water is still a cheap resource, still seen as a cheap or free thing.

I think warmer climates, more lake evaporation, more severe storms, more sewage overflow from cities into the lakes—those are all actually bigger threats than the Asian carp. What cities are putting in the water—pharmaceuticals, plastic waste. A lot of people think that the Great Lakes are being taken care of, or they're too big to fail. But I think they're very vulnerable. With climate change they're even more vulnerable.

This is all about human health and a higher quality of life. We can't have a high quality of life if we do it at the expense of the environment. I think in the 21st Century, we've got to find this balance. And that's really changing our urban planning practice completely. We always need to step forward to understand the larger ecosystem.

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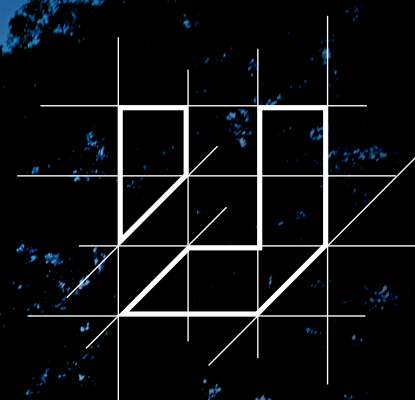
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