



ARCHITECT

TALK TO THE MANAGER

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2.25
1.35
1.50
.75

SALSAS
Roasted Corn
Tomatillo Green
Tomatillo Red
Fried

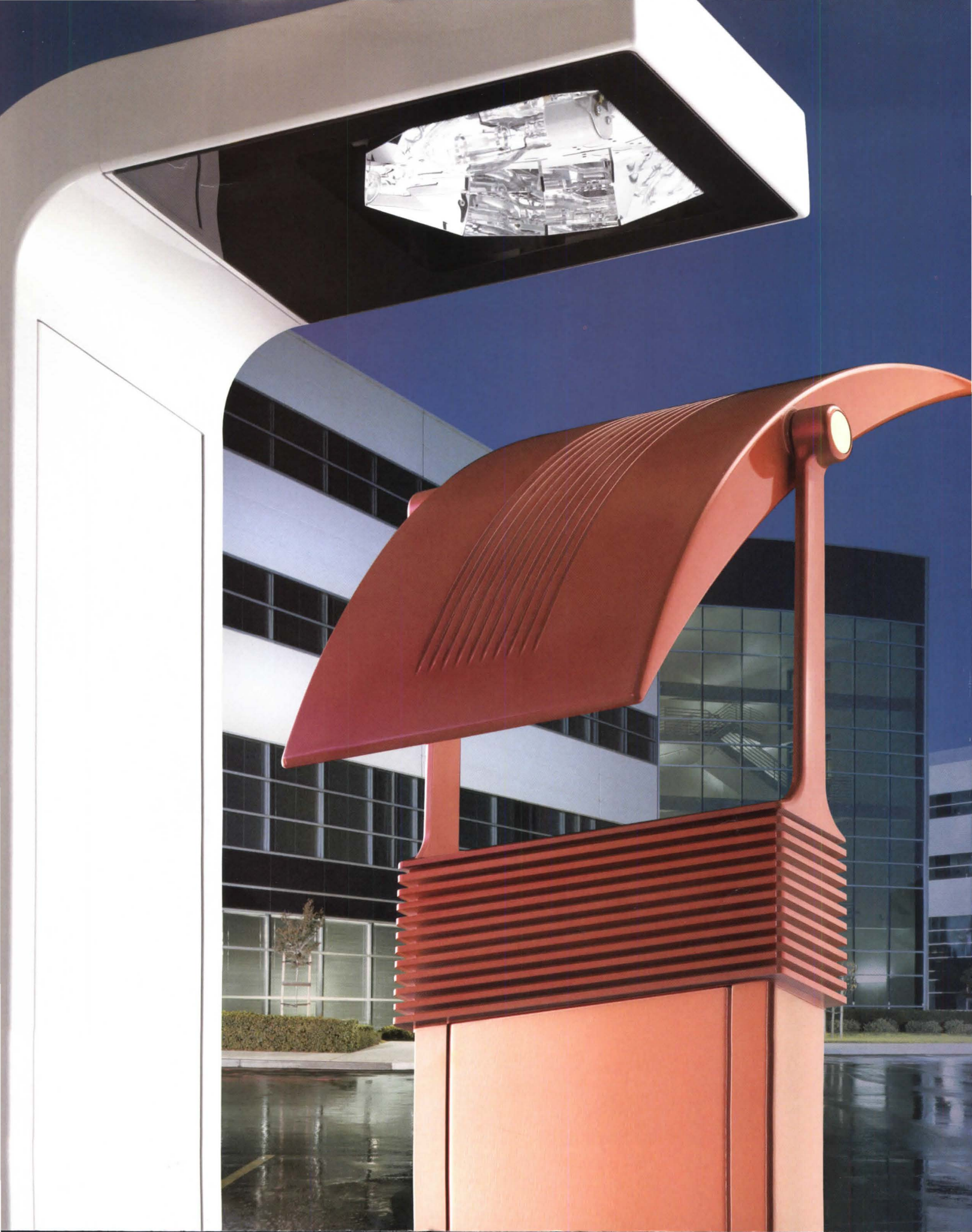
Chicken naturally raised
Barbacoa spicy, braised and shredded
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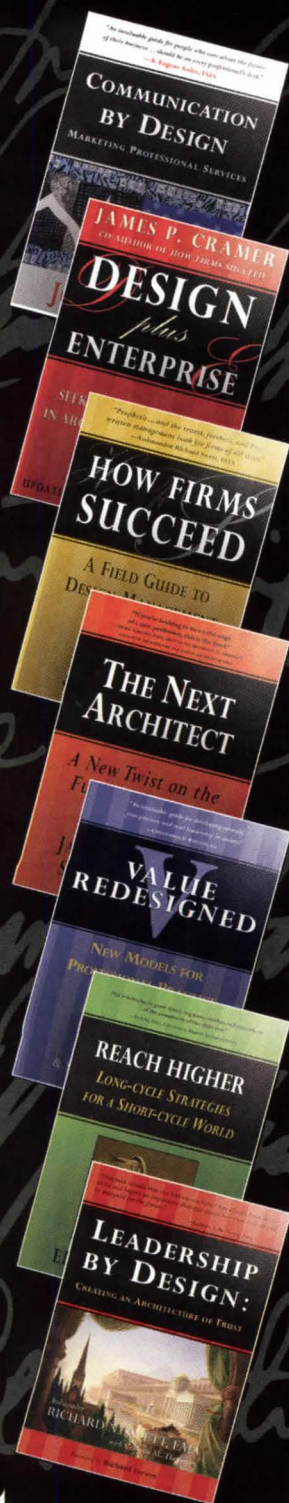


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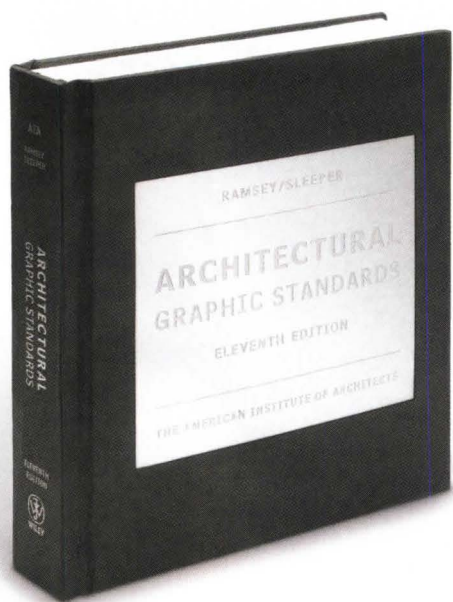
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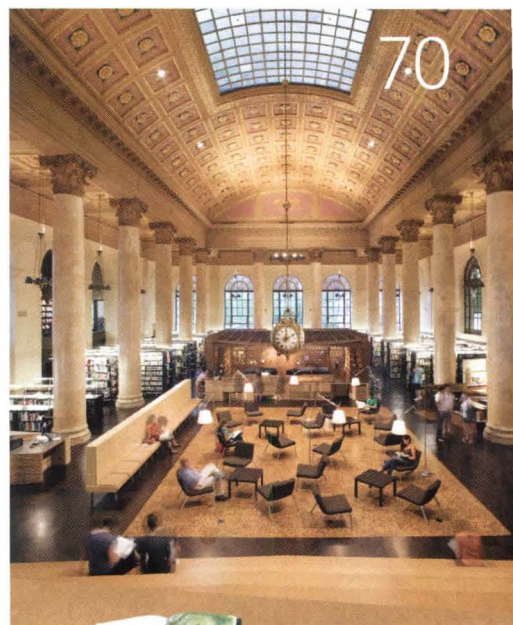
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THE IDEA WITH THE ARCHITECTURE WAS, LET'S TAKE THESE SIMPLE, RUDIMENTARY MATERIALS, BUT WHAT WE DO WITH THEM WILL SAY SOMETHING.

From "Shaking Up the Storefront," page 56



ON THE COVER

Environmental designer Scott Shippey, design manager for Chipotle Mexican Grill, from "Shaking Up the Storefront,"



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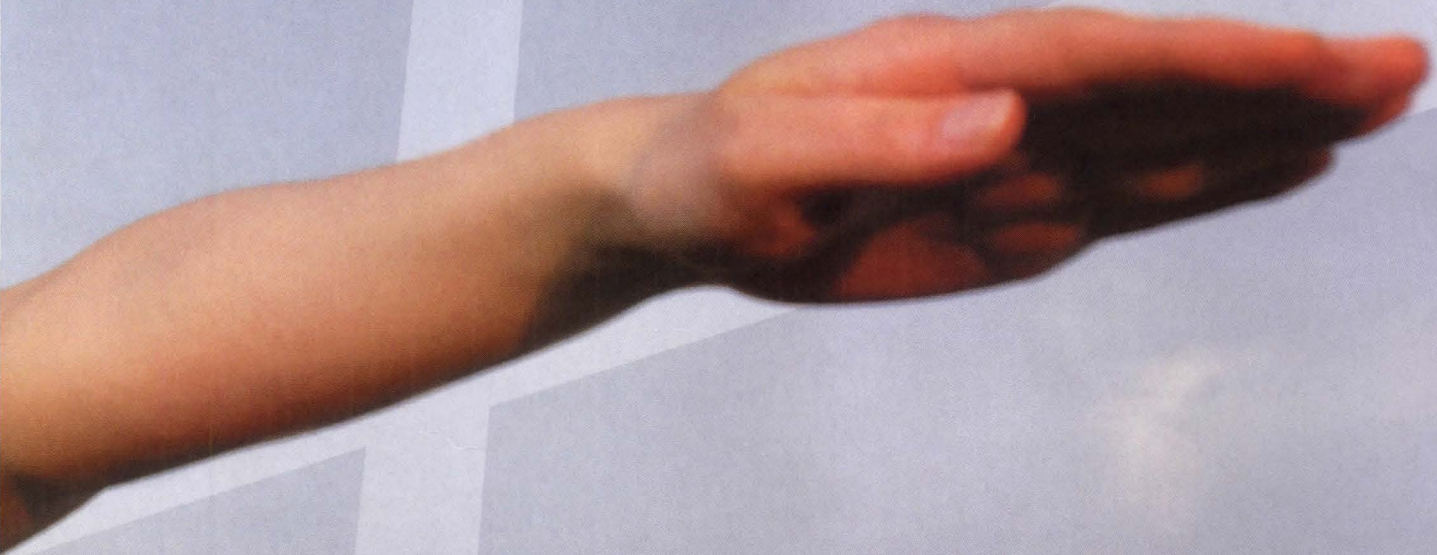
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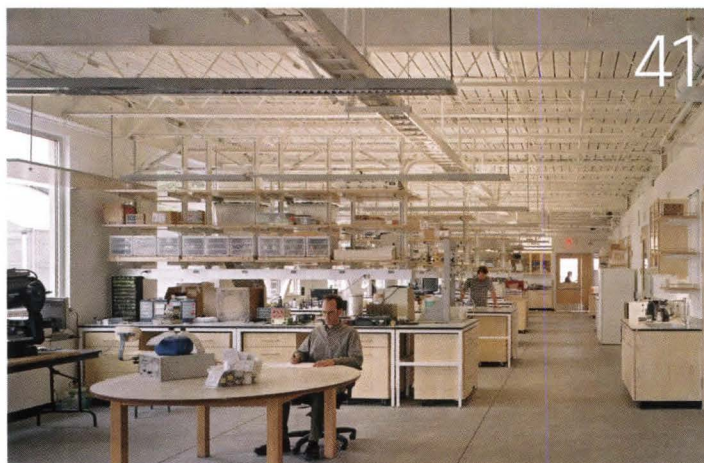


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RIGHT EHDD Architects' Global Ecology Research Center, one of AIA/COTE's Top Ten Green Projects for 2007.

FAR RIGHT Hooray for plywood. A vintage photo of the forgotten Eames elephant stool.



PETER AARON/ESTO



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Dialogue

THIS JOB JUST KEEPS GETTING BETTER



NANCY FROELICH

Ned Cramer
Editor in Chief

I LOVE MY JOB. Every issue of ARCHITECT gives me and my fellow editors the chance to challenge myths about the profession; promote noteworthy ideas, projects, and people; and, perhaps most gratifyingly, cook a few sacred cows. In architecture, Lord knows, there are plenty of cows worth cooking.

In the 100-year-plus history of architectural journalism, how many editors have profiled the in-house designer for a fast-food chain ("Shaking Up the Storefront," page 56), much less put him on the cover? I'm guessing here, but I think it's safe to say that few of my counterparts or predecessors have—and, what's more, many would recoil at the thought.

Design magazine editors are snobs. It's in the job description. I should know. I spent the better part of a decade at *Architecture* magazine sorting project submissions into two piles: "fabulous" and "hideous." The "fabulous" pile contained few projects that weren't museums or libraries or high-end residences.

Now ARCHITECT gives me the opportunity to broaden my definition of fabulous. The mix is everything. Therefore, in this issue, you'll see academic practices like Office dA and hanrahanMeyers architects sharing space with the in-house design teams for Chipotle and Central Market, a Texas-based grocery store chain. Better yet, one of the three Office dA projects we're covering is a gas station.

Looks like I'm not the only one whose definition of fabulous is changing.

A fundamental promise of the modern design movement was to build architecture for the benefit of the masses. It's one of the most noble ideas that's emerged in the profession's 4,600-year history. ARCHITECT endeavors to fulfill this populist promise with every issue—as part of our core mission. After all, don't fast-food restaurants, gas stations, and grocery stores affect people's lives just as much as a spectacular museum? For editors—and for architects—to ignore the everyday is to ignore a basic responsibility.

Chew over that for a minute.

Ned Cramer
Editor in Chief

Product Spec Guide

The ARCHITECT Product Spec Guide is the best architectural magazine I have ever had the pleasure to read. Imagine, an architectural magazine that is actually helpful. Great job! The leaders with information on real projects is an effective tool.

Bruce Bockus
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Credit

I am in receipt of the May issue, the most interesting one released so far. Among the

Heights" article on pages 128–129, I believe it would have been fair to Adrian Smith and your readers to present him, the design partner of the project. He is missing there, even if [his picture appears on] page 132.

Georges Binder
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Who Makes What

The April articles on architectural compensation ["The \$34,000 Question," page 52, and "2007 Salary Survey: Who Makes What," page 58] reminded me of Mies' small firm of less than five employees working on the Empress's W...

Louis Kahn's small firm, with his big ideas and low incomes.

Only 1 percent of the architectural firms in this country make 16 percent of the architectural fees (see U.S. Census of Service Industries). Eighty percent of architectural firms have fewer than nine employees and make only about 35 percent of all architectural fees. The reported median salary range based on a survey of 460 firms doesn't tell the story, especially for the 80 percent of U.S. architectural firms having under nine employees.

Tom Lee
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Sleepless in Seattle

As a past president of AIA Seattle, I take exception to your pie chart of "10 of the Largest Local AIA Chapters" ["The Meta Rankings," May, page 106]. At 1,819 members (as of May 9, 2007), AIA Seattle is the fifth largest component in the organization. AIA Seattle is a founding member of the "Big Sibs" and has been at the table since the start.

Peter David Greaves
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Corrections

In the April 2007 article on Des Moines, Iowa, the Hub Tower project pictured on page 36 was designed by Charles Herbert and Associates (now Herbert Lewis Kruse Blunck Architecture) and completed in 1986.

In the April feature on Thomas Phifer and Partners ["Everything Is Illuminated," page 78], images of the North Carolina Museum of Art (below) and of Phifer's winning entry in New York's 2004 City Lights Design Competition (bottom) should have been credited to Vigilism and dbox, respectively.

We regret the errors.



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Fellowships

2007–08 Rome Prize Winners Announced

ON APRIL 19, the trustees of the American Academy in Rome announced the 30 recipients of the 111th annual Rome Prize. Shown here are seven of the eight winners in the design and preservation/conservation categories. (National Archives conservator Jana Dambrogio, whose study of northeastern Italian monastic legal and accounting documents won a prize in historic preservation/conservation, is not shown.) A list of all winners can be found at www.aarome.org.

For those fortunate enough to receive the fellowship, the six months to two years they spend in Rome frequently has a powerful effect on their future work. What is it about their time in the Eternal City that is so life-changing?

"I think it's a combination of things," says

academy president Adele Chatfield-Taylor. "It's a legitimate time out, which is hard to come by. Also, Rome is an immensely fascinating place, whether you're into antiquities, the present, or the future."

Finally, Chatfield-Taylor says, the academy community itself affects fellows' lives and careers. "People don't expect [the community] to be the factor that it is," she says. "But it's such a joy to sit at the table with people who are outside your field. The architect sits next to the poet, who sits next to the art historian, and so on. It's kind of like Noah's Ark: two of everything."

Thom Mayne of Morphosis led the design jury, which judges the architecture, design, and landscape architecture entries. The jury's other

members were New York artist Laurie Anderson; James Corner, landscape architecture chair at the University of Pennsylvania; Karen A. Phillips, head of the New York City Planning Commission; Michael Rock, graphic designer and partner at multidisciplinary firm 2x4; and Ken Smith, principal at Ken Smith Landscape Architect.

Paula M. De Cristofaro, a paintings conservator at the San Francisco Museum of Modern Art, chaired the historic preservation and conservation jury. The other two members were Mark Hariri, an architect, construction executive, and developer at Phbcatalystgroup Inc., and E. Renée Ingram, president and founder of the African American Heritage Preservation Foundation.

Architecture



TIMOTHY GREENFIELD-SANDERS

Frederick Fisher

Frederick Fisher, principal in charge, Frederick Fisher and Partners Architects

PROJECT Art, Space, Collage
DESCRIPTION A study of postwar Italian museum design

ON WINNING THE ROME PRIZE "It is an opportunity to take a professional 'time out,' assess what I have produced thus far, and focus on what I want to pursue in my next phase of work. The relationship between art and architecture is the foundation of my practice."



Daniel Mihalyo and Annie Han

Daniel Mihalyo and Annie Han, founders, Lead Pencil Studio

PROJECT Spatial Inquiry: Looking at Nothing in Rome

DESCRIPTION An exhaustive study of the city's spatial terrain from multiple vantage points, documenting the invisible quality of space
ON WINNING THE ROME PRIZE "We are really excited that the academy is supporting work that falls somewhere between art and architecture. It will be an important opportunity for us to develop this research into a cogent set of ideas and will lead us to a whole new way of describing space."

Design



STEPHANIE HON CARY

John Cary

John Cary, executive director, Public Architecture

PROJECT Activist Architecture/Attivismo architetonico
DESCRIPTION A study of three student uprisings

in Italy—all spearheaded by architecture students—beginning with the Battle of Valle Giulia in 1968

ON WINNING THE ROME PRIZE "It's a major milestone for the academy to recognize the kind of practice I'm in. You can trace in some of the better-known architects at this time of life in their practice when things began to change. Some cite the Rome Prize as a major influence on their work."



TIMOTHY GREENFIELD-SANDERS

Molissa Fenley

Molissa Fenley, artistic director, Molissa Fenley and Dancers

PROJECT The Pattern of the Surface

DESCRIPTION A study of Cosmati mosaics, which were created in the 12th and 13th centuries
ON WINNING THE ROME PRIZE "I am very thrilled to receive the Rome Prize in design. I have long been interested in the floor mosaics of cathedrals throughout Italy and am interested in devising a structure of dance composition suggested by experiencing the design of the Cosmati mosaics."

Historic Preservation and Conservation



DONNA COVENEY

John Ochsendorf

John Ochsendorf, associate professor, Department of Architecture, Harvard Graduate School of Design
PROJECT The Preservation of Masonry Vaulting in Rome

DESCRIPTION A structural assessment of historic masonry vaulting
ON WINNING THE ROME PRIZE "Eleven months at the academy will give me a chance to write, to reflect, and to develop my research in exciting new directions. It is a fantastic opportunity,

both professionally and personally. Living in Rome will give me access to some of the most significant vaulted buildings in the world."

Landscape Architecture



ELAINE HARRIS REITER

Alan Berger

Alan Berger, associate professor of landscape architecture, Harvard Graduate School of Design

PROJECT Landscape Reclamation and the Pontine Marshes

DESCRIPTION An examination of the role of design and landscape in the reclamation of Rome's environs

ON WINNING THE ROME PRIZE "The fellowship comes at a crucial time in my career, and to a larger extent an extremely exciting period for the field of landscape architecture—when traditional practice is being challenged and evolved in the face of pressing global environmental concerns, and the European Union is taking leadership roles in areas such as climate change, sustainability, and urbanism."



ALIANDRO GUAN

Lisa Tziona Switkin

Lisa Tziona Switkin, senior associate, Field Operations

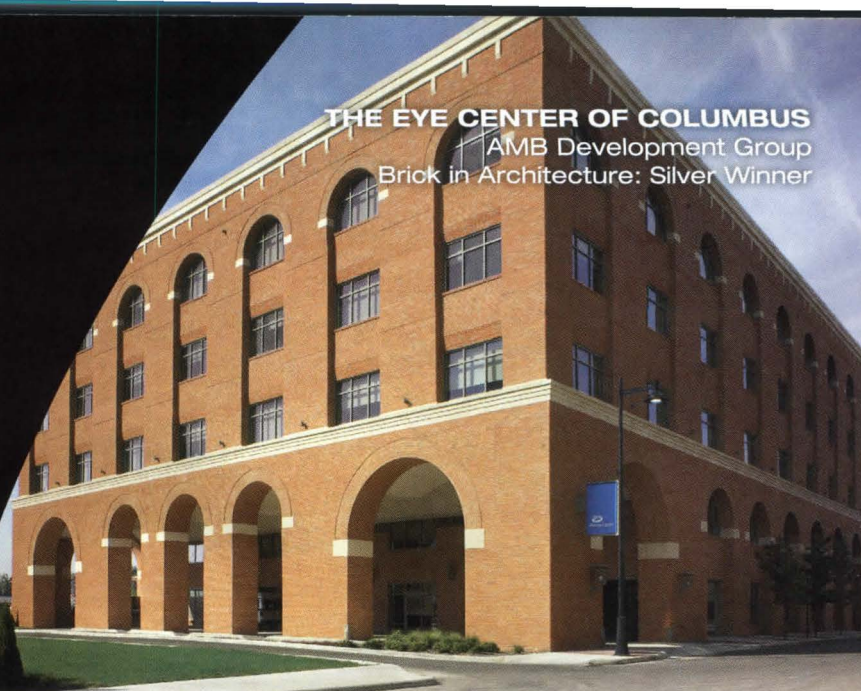
PROJECT Monument Landscapes: Constriction and Construction of the City
DESCRIPTION A study on the effects and influences

of monuments and their associated territory on planning initiatives and the growth and development of Rome

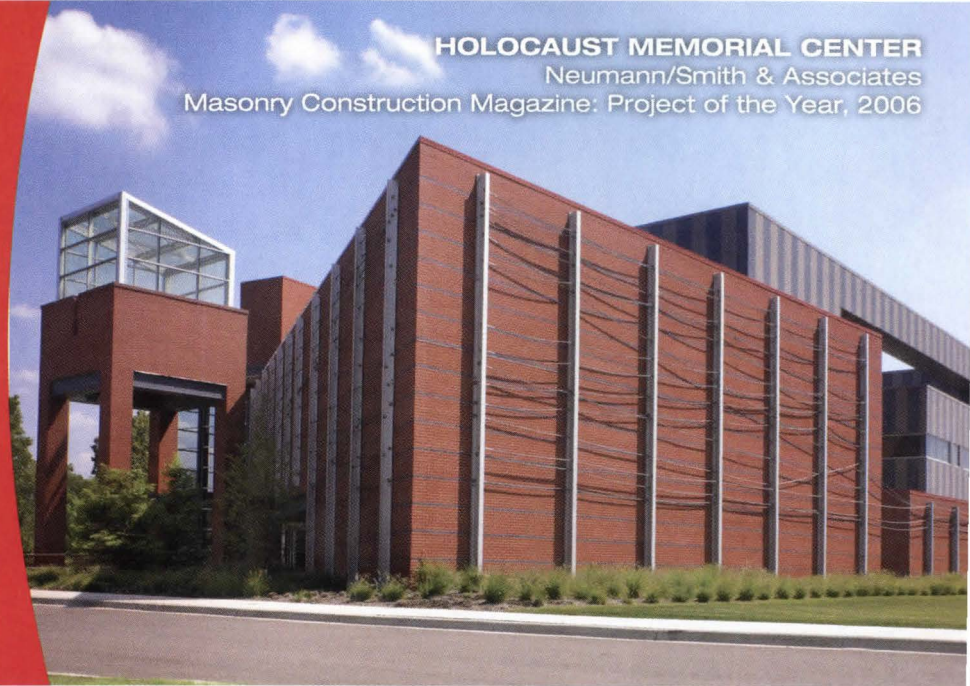
ON WINNING THE ROME PRIZE "This is an incredibly rare and interesting opportunity for me to both independently research, develop, study, make, and create as well as be open, inspired, and influenced by others."

AWARD WINNING

THE EYE CENTER OF COLUMBUS
AMB Development Group
Brick in Architecture: Silver Winner

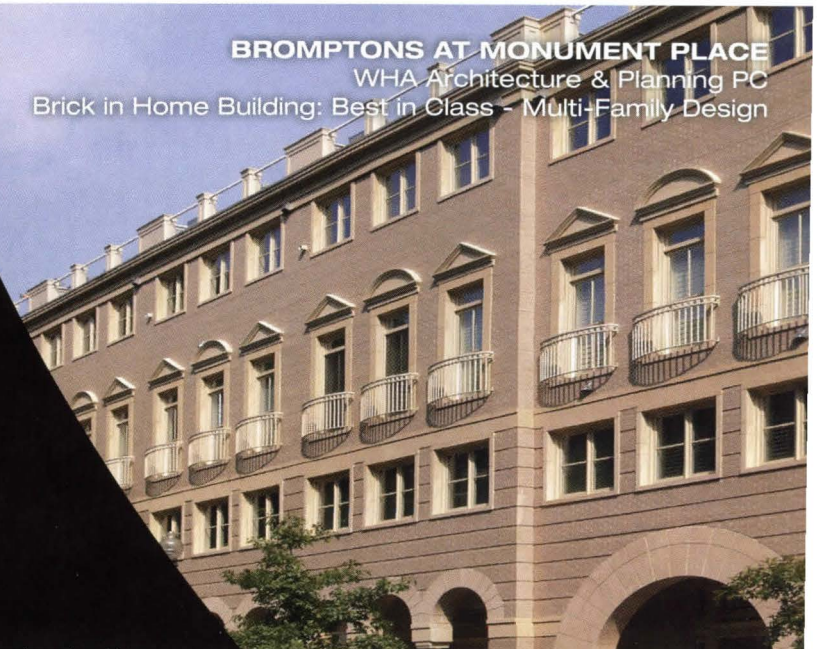


HOLOCAUST MEMORIAL CENTER
Neumann/Smith & Associates
Masonry Construction Magazine: Project of the Year, 2006



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Landscape Architecture

ASLA Names 37 Winners in Annual Awards Program Reed Hilderbrand and Hargreaves Associates, among others, take awards of excellence

THE AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS (ASLA) announced in early April the winners of its 2007 Professional Awards. With more than 500 entries to consider, the nine-member jury chaired by Christopher Dimond of multidisciplinary firm HNTB selected 37 recipients in five different categories.

The General Design Award of Excellence went to the Massachusetts-based firm Reed Hilderbrand for its design of the M. Victor and Frances Leventritt Garden at The Arnold Arboretum of Harvard University. The project integrates the diverse program of the university's arboretum, including scientific, curatorial, and educational demands. Citing the design's exquisite details, the jury called the garden "a project of love."

"It was so satisfying to weave science and design together," says firm principal Douglas Reed, "and to do so in ways that reconcile the arboretum's historical traditions with contemporary horticultural practices and display techniques."

Honor awards in this category went to Andrea Cochran Landscape Architecture, Turenscape and the Peking University Graduate School of Landscape, Peter Walker and Partners, the National Park Service, Martha Schwartz Partners, Phillips Farevaag Smallenberg,

Weiss/Manfredi, oslund.and.assoc., Design Workshop, Richard Burck Associates, and Kevin Robert Perry.

San Francisco-based Hargreaves Associates won the Award of Excellence in the Analysis and Planning category for its work on that city's Hunters Point Waterfront Park Project. Calling the analysis "some of the best computer-generated graphics we've ever seen," the jury praised Hargreaves for its work in analyzing the decommissioned military base.

Atelier DYJG, DHM Design, EDAW, Sasaki Associates, Parsons Brinckerhoff, and the University of Washington's Department of Landscape Architecture and the Open Space Seattle 2100 Coalition picked up honor awards in the analysis and planning category.

Other award categories included residential design, won by Vladimir Djurovic Landscape Architecture for the Elie Saab Residence; research, won by Kenneth Helphand for his book *Defiant Gardens: Making Gardens in Wartime*; and communications, won by *TOPOS – The International Review of Landscape Architecture and Urban Design*.

The awards will be presented on Oct. 8 at the ASLA's annual conference in San Francisco. For a list of all winners and more information on their work, go to www.asla.org/awards/2007/07winners.

General Design Category Winners (four of 13)



Reed Hilderbrand: Leventritt Garden (award of excellence)



Martha Schwartz Partners: Mesa Arts Center



Phillips Farevaag Smallenberg: Washington Mutual Roof Garden



Kevin Robert Perry: Mount Tabor Middle School Rain Garden

Clips

The AIA's
Architecture
Billings Index for
February was 52.6

(any score over 50 indicates an increase in billings), and the Inquiries Index was 61.8. By sector, institutional had the best score, 54.8, followed by mixed practice (52.7), residential (52.0), and commercial/industrial (51.7).

At the AIA's annual convention in San Antonio, **Marvin J. Malecha** was elected as the institute's 2008 first vice president/president-elect and 2009 president. Currently dean of the College of Design at North Carolina State University, Malecha is an Association of Collegiate Schools of Architecture distinguished professor. In 2003, he received the AIA/ACSA Topaz Medallion for Excellence in Architecture.

Also elected at the convention were the AIA's 2008 vice presidents: **Peter J. Arsenault**, a principal at Stantec Architecture and head of the firm's Rochester, N.Y., office; and **Clark Manus**, CEO and design principal of San Francisco-based Heller Manus Architects.

The School of Architecture and Urban Planning at University of Wisconsin-Milwaukee has announced that **Barkow Leibinger Architects** has won the 2007 Marcus Prize for Architecture. The Berlin firm is the second recipient of the biennial prize, which offers a \$50,000 cash award and the chance to lead a UWM design studio for one semester.

Former *Architecture* editor in chief **Reed Kroloff** has been appointed director of Cranbrook Academy of Art and Art Museum, effective Sept. 1. Kroloff is currently the dean of Tulane University's School of Architecture.

→ continued on page 22

→ continued on page 22

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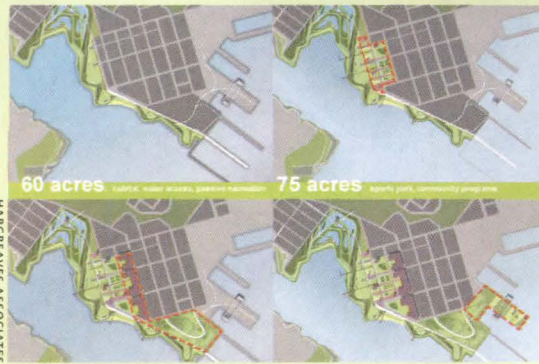
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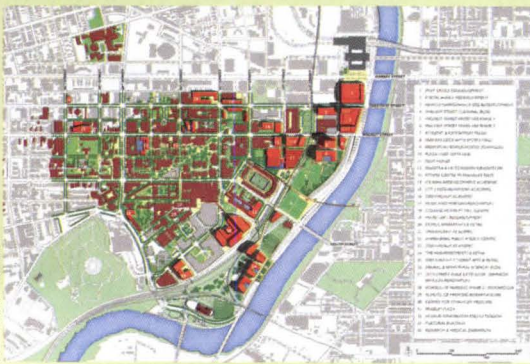
graph patent pending

→ ASLA Awards, from page 20

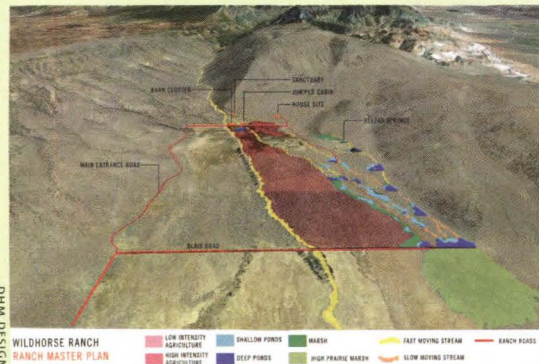
Analysis and Planning Category Winners (four of eight)



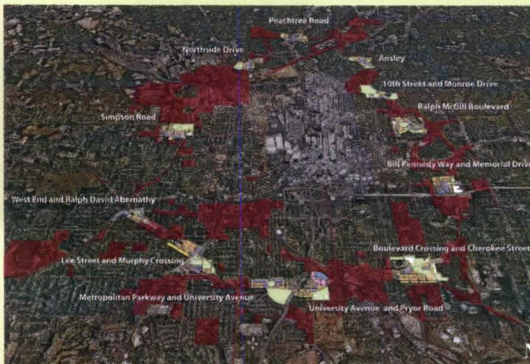
Hargreaves Associates: Hunters Point (award of excellence)



Sasaki Associates: Penn Connects



DHM Design: Wildhorse Ranch



EDAW: Atlanta BeltLine Redevelopment

Clips In late May, the California State Assembly passed a bill that would ban the sale of incandescent light bulbs between 25 watts and 150 watts by 2012. The bill is the first of its kind in the U.S. Its author, Assemblyman Lloyd Levine, says a move to alternative sources such as compact fluorescents would reduce artificial lighting's drain on the state's energy, from the current 2 percent of overall energy consumption down to 0.5 percent. At press time, the bill was awaiting approval by the Appropriations Committee.

Boston-based **Leers Weinzapfel Associates** has won the AIA's 2007 Architecture Firm Award, the highest honor awarded by the institute. Founded in 1982 by Andrea Leers and Jane Weinzapfel, the firm is the first woman-owned practice to receive the award.

The National Council of Architectural Registration's 2007 survey of state boards finds that there are **112,650 registered architects** in the U.S. The survey includes all 50 states, the District of Columbia, Guam, Puerto Rico, and the Virgin Islands.

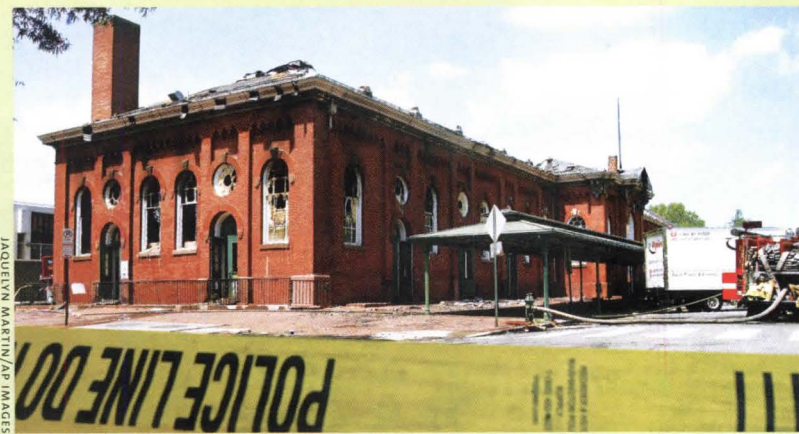
The third edition of **ASTM International Standards for Sustainability in Buildings** is now available on CD-ROM. The new version includes all of the ASTM standards referenced by the U.S. Federal Green Construction Guide for Specifiers as of January 2007.

The Getty Research Institute has acquired the **architectural archives of Pierre Koenig**, whose Case Study Houses helped define California Modernism. The archives contain more than 3,000 documents, drawings, models, photographs, and slides.

→ continued on page 26

Historic Building

D.C.'s Eastern Market Suffers Major Fire Damage



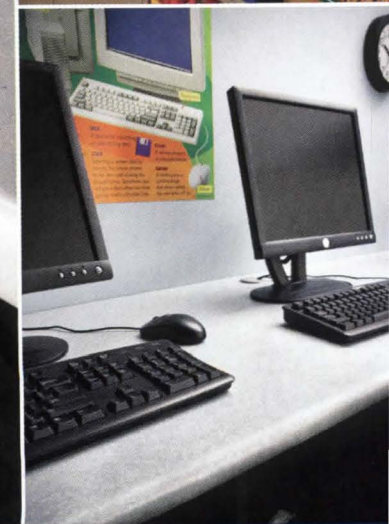
Pierre L'Enfant's plan for Washington carved out three spaces in the city for public markets. Only Eastern Market remains. Central Market (where the National Archives building sits) was torn down in 1928; Western Market (at 21st and K streets, N.W.) closed in 1961.

FOR NOW, THE FOOD VENDORS and others who set up shop inside Washington, D.C.'s famed Eastern Market are on the streets after the beloved 1873 building by Adolph Cluss lost its slate roof and much of its interior in a three-alarm fire on April 30. The red-brick exterior walls, with their corbelled cornices and round-arch window and door frames, are mainly intact. City officials say it's likely that an electrical short caused the blaze. Mayor Adrian Fenty has pledged to rebuild the

walls, windows, and doors. Because Eastern Market, which was added to the National Register of Historic Places in 1971, will now be vacant, the building's reconstruction will allow the replacement of its concrete floor slab atop a cast-iron framework. Previous efforts to renovate the structure were shelved amid community controversy, Smith says, so Eastern Market has not been fully rehabbed since 1977. **BRADFORD MCKEE**

brick structure, which the city owns, at an estimated cost of about \$20 million to \$30 million. The project could take up to two years.

Baird Smith, principal and director of preservation at local firm Quinn Evans | Architects, says his firm had designs for a comprehensive rehabilitation of the building—which was roundly supported by a rather protective Capitol Hill community—ready to go to bid this summer. The structure will need a new roof and ridge monitors, says Smith, as well as major repairs to interior



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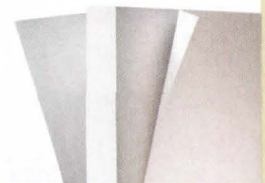
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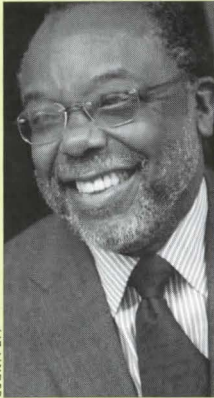
Minorities

GSD Hosts Forum on Race and Architecture

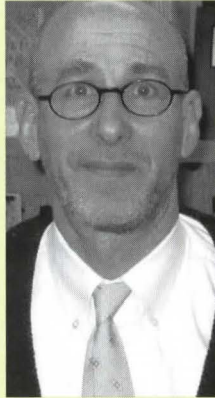
Panelists report on earlier spring symposia examining inequity in the profession



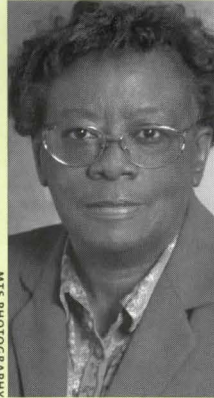
Steven Lewis



Theodore Landsmark



Mark Jarzombek



Janet Helms

ON APRIL 30, ABOUT 30 PEOPLE gathered in the Piper Auditorium at the Harvard Graduate School of Design (GSD) for a two-hour forum titled "Race and Architecture." Hosted by GSD Loeb Fellow Steven Lewis and moderated by James Stockard, lecturer in housing studies in the GSD's Department of Urban Planning and Design, the evening was a debriefing by representatives from the Massachusetts Institute of Technology (MIT), the University of Pennsylvania, and the GSD. Each institution had independently convened a symposium this spring that examined the ways that issues of race permeate the design profession.

Before the forum began, a series of still shots showing black architects and their design work was displayed on a theater-size screen behind the chairs provided for the 10 participants. Beneath the images ran a ticker-style alphabetical roster of names. Both the images and the names went dark once the discussion began and were addressed only once during the discussion, when audience member Jeff Stein, who heads the architecture program at Boston Architectural College (BAC), noted that the conversation did not turn to actual buildings designed by minority architects.

The panel was a mix of architects, sociologists, and others who reported on the impetus for and results of their schools' symposia. MIT began planning its forum after discovering the school was graduating the same number of black architects as it had in the 1960s—and didn't know why. Penn was responding to race issues illuminated by Hurricane Katrina. And the GSD addresses the topic every decade or so.

Reasons for the historically low number of minorities in the profession were not revelatory: low interest throughout the K-12 education process; a low percentage of minority students graduating college; lack of visibility in the profession and in practice; and even a marred studio culture that favors those for whom competition is normal. Some specific methods to combat these issues were posited by BAC president Theodore Landsmark. He suggested that architecture schools band together to set up tables outside malls where young people gather, recruit from feeder colleges, and change accreditations to allow for more diversity. But all of the participants agreed that working on the manifestations of racial inequity was not the same as addressing its core.

Unfortunately, as Lewis reminded the audience, the architecture profession is a microcosm of America, and such inequity is present whether the public lens is focused on it or not.

Given the two-hour limitation, it was difficult for the forum to offer more than the barest introduction to a body of knowledge and study that was clearly represented by a panel including, among others, Janet E. Helms, the Augustus Long Professor of Counseling Psychology and director of the Institute for the Study and Promotion of Race and Culture at Boston College; Victoria Kaplan, author of *Structural Inequality: Black Architects in the United States*; Penn architecture student Latoya Nelson; and Mark Jarzombek, director of history, theory, and criticism of architecture and art and professor of the history of architecture at MIT. PAMELA DE OLIVEIRA-SMITH

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REPORT NEWS

Deadlines Competitions and more

JUNE 15

Call for Abstracts—Tectonics: Making Meaning 2007

Tectonics: Making Meaning 2007 is an international conference that will take place in Eindhoven, Netherlands, in December. "Tectonics" is a way of talking about buildings whereby use, structure, and experience are explicitly related to a building's materials and construction. Abstracts should be about 400 words long.

www.tectonics2007.com

JUNE 16

OLED Design Contest

The OLED (organic LED) Design Contest invites designers to submit one or more projects of modular solutions for internal design or accessories, ambient luminaires, or fittings for safety and security systems using OLED. The competition has separate categories for students and professionals.

www.oledcontest.com

JUNE 17

Shelter Me Design Contest

Sponsored by Design 21: Social Design Network, Shelter

Me challenges designers to present a cost-effective, short-term emergency shelter that is affordable, lightweight, strong, and easily deployed after a natural disaster.

www.design21sdn.com/designit

JUNE 23

Rupture: The 2007 "Live" Architecture Competition

ArtCity, Calgary's festival of art, design, and architecture, presents a competition that focuses on change and metonymy. The "prize" is creating a "live" architectural object at the ArtCity festival in September. The winning submission and "live" project will be published.

www.art-city.ca

JULY 1

Global Award for Sustainable Architecture

Each year, the Global Award for Sustainable Architecture honors a living architect who moves toward sustainability. The winner will be commissioned to design a building for a new permanent collection of sustainable architecture that the regional government of Seine-Aval, France, is planning to develop next to the Villa Savoye in Poissy.

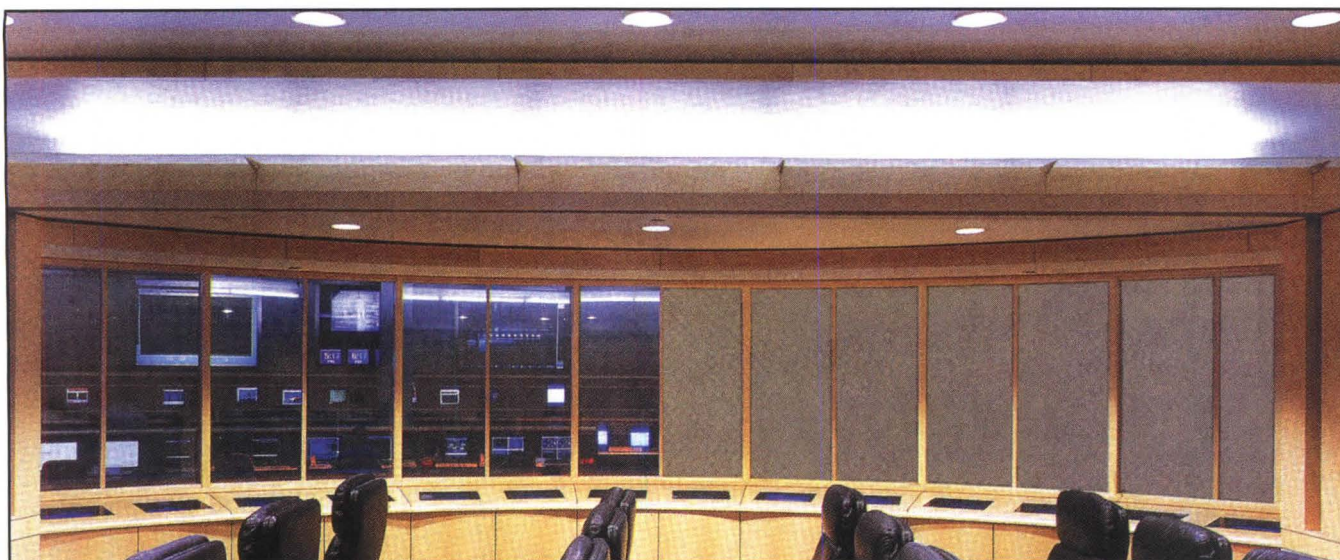
www.global-award.org

Clips

Oregon Business magazine has ranked **MulvannyGz**

Architecture No. 9 on its list of the 10 best companies in Oregon to work for. The firm also received a fourth place ranking among all large companies for best work environment.

For his creation of the **Durable Fly Ash Brick**, *Popular Science* magazine has named retired University of Missouri professor of engineering Henry Liu one of its 2007 inventors of the year. Because the bricks are formed through pressure rather than kilns, their production creates no greenhouse gases. As strong and durable as conventional bricks and composed almost entirely of fly ash, the bricks are also more uniform in shape and could potentially offer cost savings of up to 20 percent.



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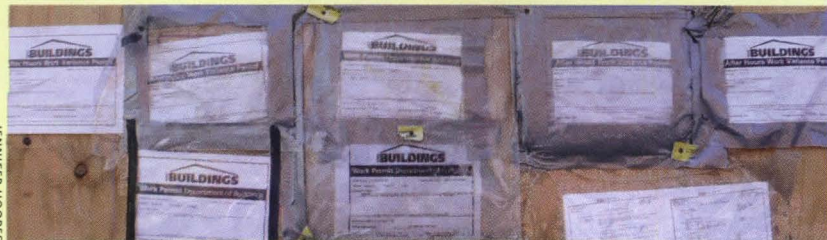
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Building Documentation

NYC Begins to Move Construction Files Online



JENNIFER HOOPES

NEW YORK CITY'S DEPARTMENT OF BUILDINGS has taken a critical first step toward digitizing the design and construction process, a move that will reduce the towers of paper—which average 300,000 pages per month—the agency receives. “The paper age is over. We are now effectively creating virtual job folders online,” says buildings commissioner Patricia J. Lancaster. Called the Buildings Scan and Capture Application Network (B-SCAN), the system is part of the city's 2006–2009 Strategic Plan and will allow for the online retrieval of construction permit applications and all associated documents, with the exception of architectural plans.

Access is enabled via the department's Building Information System web database, the virtual library of property data that launched online in 2001 and predates internally to 1984. The system assigns a building information number—like a license plate for buildings—presumably to every extant structure in the five boroughs. As of April 30, B-SCAN will capture all paper files associated with permit applications for new buildings and alterations to existing ones, beginning with Staten Island and expanding to the remaining boroughs by this December. LAURIE MANFRA

Students

Make a Seat, Young Designers



A RECORD 176 ENTRIES were submitted for the fourth annual Chair Affair Student Design Competition, sponsored by the American Institute of Architecture Students and the International Corrugated Packaging Foundation. The program challenges students to come up with seating using only corrugated cardboard and glue.

The winning chair, “Conglomerate” (above), was created by Nicholette Chan, Andrew Kim, and Jean You of Cornell University. Shaped like a wedge and employing only three pieces of cardboard, the chair showed the strongest design concept, said the jury, offering the possibility of mass public seating and maximizing the product's strength while minimizing the use of materials.

More information on all of the winning designs can be found at www.aias.org/chairaffair. The six finalist chairs will be on display in Washington, D.C.'s National Building Museum during the AIAS Grassroots Leadership Conference in July.

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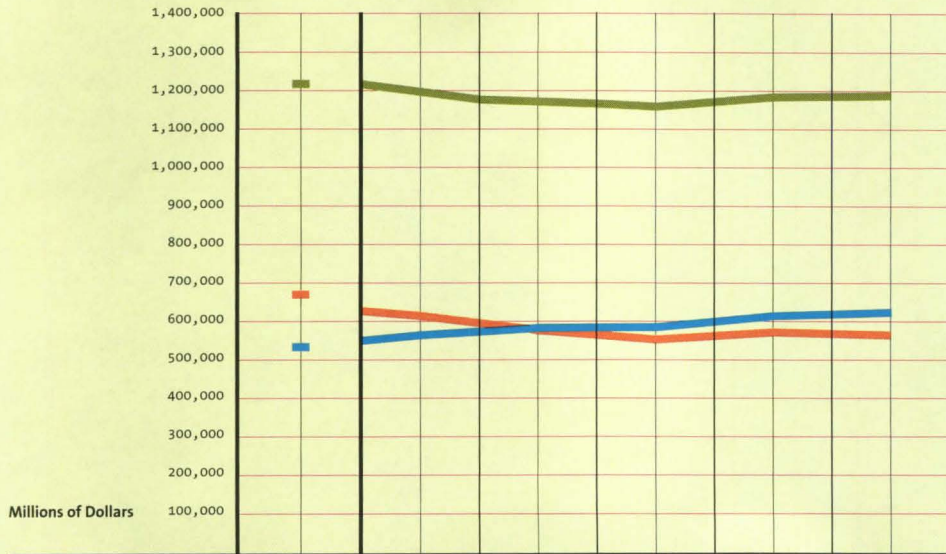
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March 2007

Construction Spending

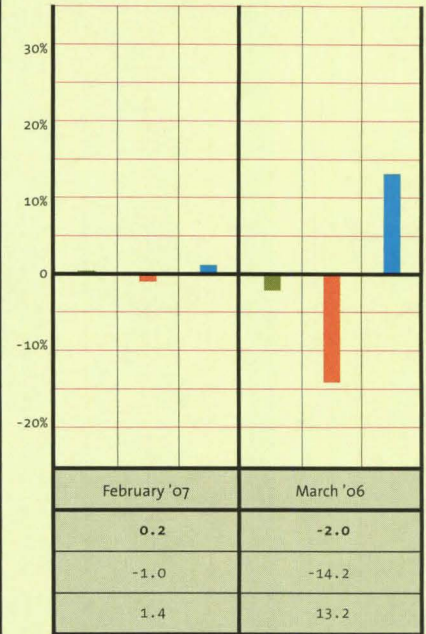
From the U.S. Census Bureau's monthly report on the value of construction put in place

TOTAL CONSTRUCTION (SEASONALLY ADJUSTED)

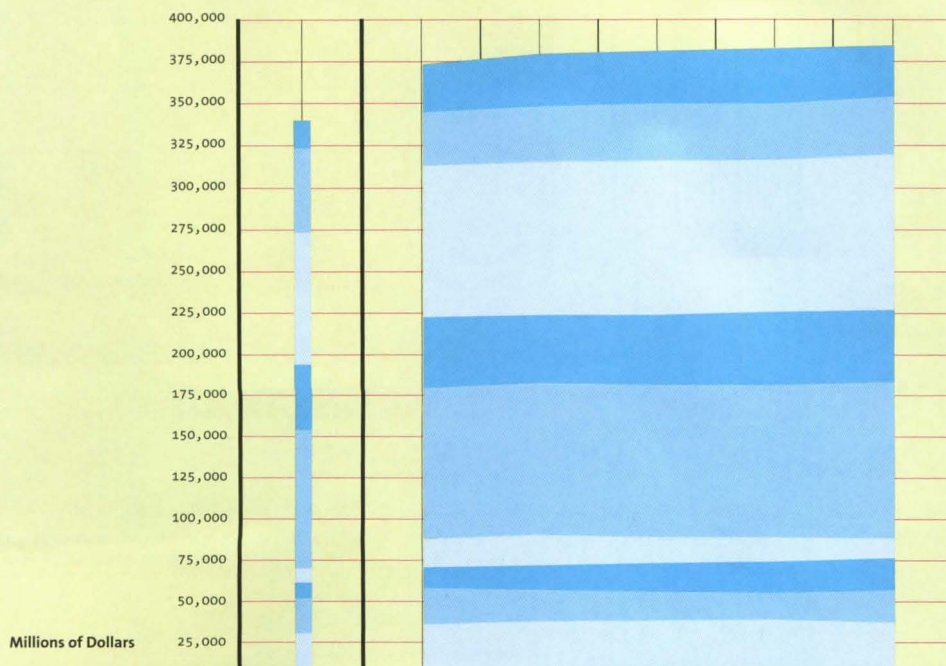


Months	March '06	November '06	December '06	January '07	February '07	March '07
Total Construction	1,212,385	1,181,645	1,173,917	1,167,129	1,184,963	1,187,791
Residential	673,641	601,312	586,945	573,670	583,642	577,845
Nonresidential	538,745	580,333	586,972	593,459	601,321	609,945

Percent Change From:



SELECT NONRESIDENTIAL CONSTRUCTION (SEASONALLY ADJUSTED)



Category (March '07 Total)

- Lodging (28,061)
- Office (63,077)
- Commercial (86,583)
- Health care (46,244)
- Educational (90,773)
- Religious (8,177)
- Public safety (12,878)
- Amusement and recreation (22,947)
- Transportation (31,059)

Months	March '06	November '06	December '06	January '07	February '07	March '07
Total Nonresidential	538,745	580,333	586,972	593,459	601,321	609,945

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Founded in 1854, Omaha was the eastern end of the nation's first transcontinental railroad system, completed in 1869.

BACK IN THE MID-1990S, Omaha's leaders decided to give their city a facelift. "We coordinated and dreamed and developed the public-private partnerships that resulted in more than \$4 billion in new capital construction and infrastructure development," notes attorney Hal Daub, who was mayor of Nebraska's largest city from 1995 to 2001.

Much of the activity is happening along the Missouri River. "They have cleaned up about a mile of riverfront that was covered with industrial ruins—smelter, automobile wrecking yard, etc.—and replaced it with development projects and a Riverwalk," says local developer Kim McGuire of Riverfront Partners. Several large infill projects are underway in the city center, too.

With so much development, another city might be at risk of losing its unique character. But good design is a good business in the "Gateway to the West."

"Omaha is a hub for the building and design industries, with over 520 architects making it their home," says AIA Omaha president John Dineen Jr. of HDR. "And three of the top 20 general building design firms—based on net fees earned—in the U.S. are headquartered here."

The investment in, and attention to, good design is paying off: The city made *Expansion Management* magazine's 2005 list of America's 50 Hottest Cities; in 2006, it ranked No. 7 on *Money* magazine's Best Places to Live. MARGOT CARMICHAEL LESTER

POPULATION/GROWTH

The population is growing 1.4 percent annually, to an estimated 466,500 in 2007. Job growth was 2.2 percent in 2006.

OFFICE MARKET

Only 10 percent of the city's 7.6 million square feet of office space is unoccupied. The 2006 average asking rate for the Class A buildings was \$20.80/square foot.

RESIDENTIAL MARKET

The median single-family home price is \$141,500. The number of condominiums in the city's center has gone from zero to 1,000 in four years.

MARKET STRENGTHS

- Strong population growth
- High affordability and per-capita income
- Low cost of living and doing business

MARKET CONCERNS

- Weak home-price appreciation
- High energy costs
- Slowing employment growth

DEVELOPABLE LAND

Nearly 10,000 acres are available for development.

DEVELOPMENT INCENTIVES

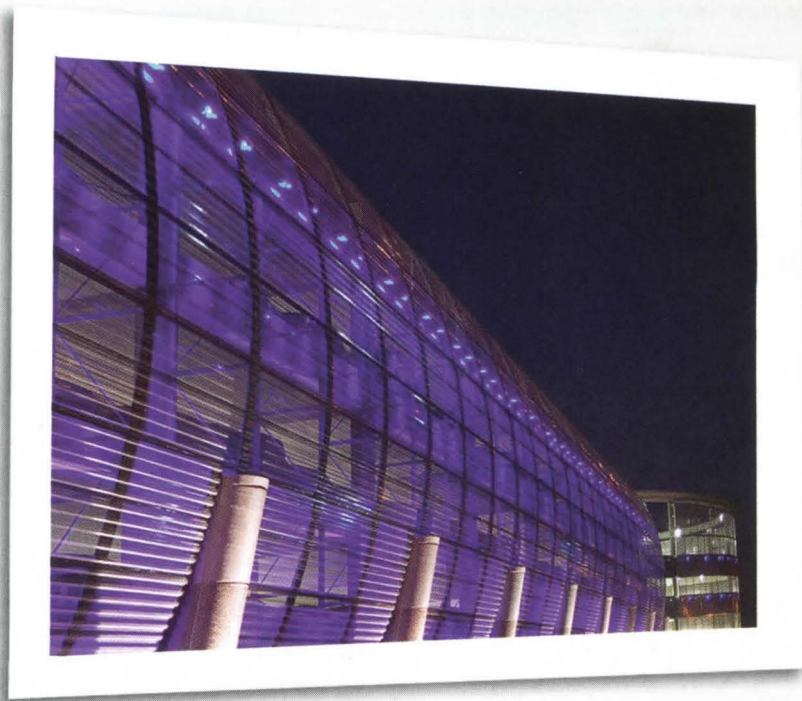
Community development block grants offered by the state provide loans of up to 50 percent of a project's total cost (maximum: \$500,000) and target projects that benefit low- to moderate-income people or eliminate/prevent blight.

Similar to tax increment financing, Nebraska's community improvement financing (CIF) funds public improvements linked to private projects in designated redevelopment areas. CIF uses the projected increase in property tax revenue from the private development to pay for improvements, repay bonds or loans, or finance some or all of the public preconstruction improvements.

FORECAST

"The challenge for Omaha is to continue to do the things that are earning the city such a great reputation," Dineen says. "Emphasis needs to remain on retaining our quality of living, affordable housing, superior education, and cultural diversity."

→ continued on page 34



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NOTABLE PROJECTS



HNTB CORP.

The **Missouri River pedestrian bridge**, a \$22 million, 2,700-foot-long structure scheduled to be finished in 2008, will connect Omaha to Council Bluffs, Iowa. Designed by HNTB Corp.; developed by the City of Omaha.

The \$250 million mixed-use **Midtown Crossing** project, which should be completed in 2009. Designed by Holland Basham Architects; developed by ECI Investment Advisors Inc.

The \$140 million, 70-acre **Aksarben Village** infill master planned community; the first townhomes are expected to come online in the summer of 2008. Designed by DLR Group and others; developed by Noddle Development Co., Broadmoor Development, and Alchemy Development.

KEY DEVELOPERS AND BUILDERS

RIVERFRONT PARTNERS

Major project: The six-acre, 110-unit Riverfront Place, a mixed-use project; the first phase will be completed this month, and the second phase will start in the third quarter of 2007; architect: RDG Planning & Design and Hancock, Brückner, Eng + Wright (now IBI/HB Architects).

Riverfront Partners has developed more than two dozen projects in four states.

NODDLE DEVELOPMENT CO.

Major project: The \$8.5 million, 68,000-square-foot Carl T. Curtis National Park Service Midwest Headquarters; completed in 2005, it was the first certified LEED Gold building in Nebraska; architect: Leo A Daly.

The company was named the 2005 private owner of the year by the Design-Build Institute of America.

QUANTUM QUALITY REAL ESTATE

Major project: The \$5.6 million, 14-home Hidden Creek eco-village, scheduled to be finished in 2009; architect: Randy Brown Architects.

The company's 120 Blondo building (also designed by Randy Brown Architects) is featured in the *The Phaidon Atlas of Contemporary World Architecture*.

KEY ARCHITECTS



HDR

HDR

Major project: The \$92 million, 175,000-square-foot Holland Performing Arts Center (above), co-designed with Polshek Partnership Architects and completed in 2005; developed by the Omaha Performing Arts Society.

Major project: The \$25 million, 125,000-square-foot Kroc Community Center, scheduled for completion in 2009; developed by The Salvation Army.

Founded in 1917 as the Henningson Engineering Co., the firm has 1,200 employees in 27 offices. In 2006 it reported \$173.1 million in billings.



QWEST CENTER OMAHA

DLR GROUP

Major project: The \$291 million, 1.1-million-square-foot Qwest Center Omaha convention and sports/entertainment venue (above), completed in 2003; co-designed with specialty consultants; developed by the Metropolitan Entertainment and Convention Authority.

Major project: The \$122 million, 32-story Wall Street Towers infill office-retail-residential project, scheduled for completion in 2009; developed by Townsend Inc.

Founded in 1964 as Dana Larson Roubal, the firm has 552 employees in 13 offices. It reported 2006 billings of \$88 million.

LEO A DALY

Major project: The \$10 million Beebe and Runyan Furniture Showroom and Warehouse condo conversion, completed earlier this year; developed by Boca Development Co.

Major project: The \$160 million, 1-million-square-foot One First National Center, completed in 2003; at 634 feet, it is the tallest building between Minneapolis and Denver; developed by First National Bank. Founded in 1915 by Leo A. Daly Sr., the firm has 1,200 employees around the globe. It reported 2006 billings of \$165 million.

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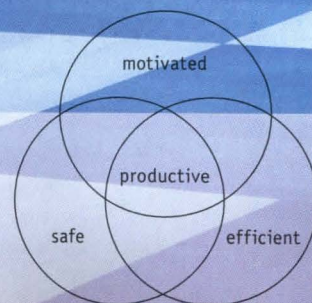
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REPORT SCREEN CAPTURE

www.cooltownstudios.com

The creative class wants to talk infill. Neil Takemoto is listening

That's cool: (clockwise from left) L.A. apartments; OSU campus housing; free-WiFi space in London.

SNAPSHOTS OF GOOD URBAN DESIGN: A loft apartment building in downtown Los Angeles. A campus village at Ohio State University. A free-WiFi space for entrepreneurs in the heart of London. An internationally themed public market in Minneapolis.

In more than 1,100 blog entries over the past four years, Neil Takemoto has been offering up examples of what he calls "CoolTowns"—well-designed city projects, the kinds of things that produce a frisson of exhilaration and desire in economist Richard Florida's famed "creative class." (In the late '90s, Takemoto and Florida were at a meeting where someone suggested to Florida that he write a book; a few years later, *The Rise of the Creative Class* appeared.) And Takemoto, 38, knows from design: A graduate of the University of Oregon's architecture school, he worked with Andrés Duany to create the National Town Builders Association in 1997, a trade group of smart growth/new urbanism developers. Several years later, when his interests turned to infill, Takemoto left the association to start CoolTown Studios and pursue cutting-edge urban development.

Within two years, an investment group took notice and told Takemoto he was focused on the kind of market they wanted to invest in. Now, Takemoto is able to help developers tap into a \$150 million fund to create projects like the ones he researches and writes about. (Read more about it at www.cooltowninvestments.com.) His efforts are already bearing fruit: A five-story warehouse in Syracuse, N.Y., is being transformed into a live/work space for artists and musicians. There are also a few smaller projects under way in Washington, D.C., which Takemoto has called home for several years.

Now that CoolTown Studios' website has achieved a certain critical mass—it gets more than 27,000 unique viewers each month—Takemoto is ready for his next step: creating beta communities. Basically, says Takemoto, with beta communities "we establish a group of customers [for developers] before [they] develop a product." His beta community website, www.cooltownbeta.com, will be ready to roll soon.

So what can architects do to help? "There's been a bar-raising movement of people working and building things collaboratively," says Takemoto, who would like to see the profession become more engaged in teaching the public about the principles of good design. And beta communities offer designers a direct connection to urban dwellers. "I think if architects take the charrette approach and apply that to [individual buildings]," he says, "and developers hire these architects to help transform the beta communities' ideas [into reality]—I think that's how you innovate." BRAULIO AGNESE

Links

PODCAST

www.bdonline.co.uk/story.asp?storycode=3084543

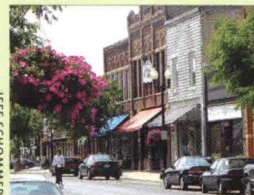
Thirty years after the appearance of his seminal book *The Language of Post-Modern Architecture*, Charles Jencks discusses the state of modernism with *Building Design*.

JOURNAL

archnet.org/gws/IJAR

The first issue of the *ArchNet International Journal of Architectural Research* is now available for download. The blind-reviewed publication—which seeks to bridge theory, research, and practice in architecture, design, and urban planning—will be published on the web three times a year. ArchNet is an online community site developed by the MIT School of Architecture and Planning in conjunction with the Aga Khan Trust for Culture.

STREETSCAPES



www.streetsections.com
Created by Minneapolis planning firm CharetteCenter Town Design, StreetSections is an online "urbanism research tool" featuring photos of great streets from

around the world, such as Water Street in Excelsior, Minn. (above). Visitors can tour all of the images in the database or search streets by various criteria.

VIDEOS

architecture.vodpod.com

Architect Rob Annable, who writes the excellent blog no2self.net, has established a destination for viewing "found footage pertaining to making spaces, places, objects, actions." At press time the site had 39 videos, including a home movie of the Bauhaus Dessau building, the work of various architecture firms, the TED Prize acceptance speech given by Architecture for Humanity's Cameron Sinclair, and, of course, Monty Python's "architects" sketch.

EDUCATION



thefutureschannel.com/dockets/hands-on_math/space_architecture

"On Earth, we have floor, walls, and ceilings. However, in microgravity, when you can float around, everything can become a floor or a wall or a ceiling." So notes Christopher Lloyd, a student at the Sasakawa International Center for Space Architecture in Houston. Lloyd and others at the center were interviewed for *Space Architecture*, a five-minute short that's part of the Futures Channel's "real world movies" series. Founded in 1999, the Futures Channel creates and distributes multimedia content for students about scientists, engineers, and others who shape the world of today and create the world of tomorrow.



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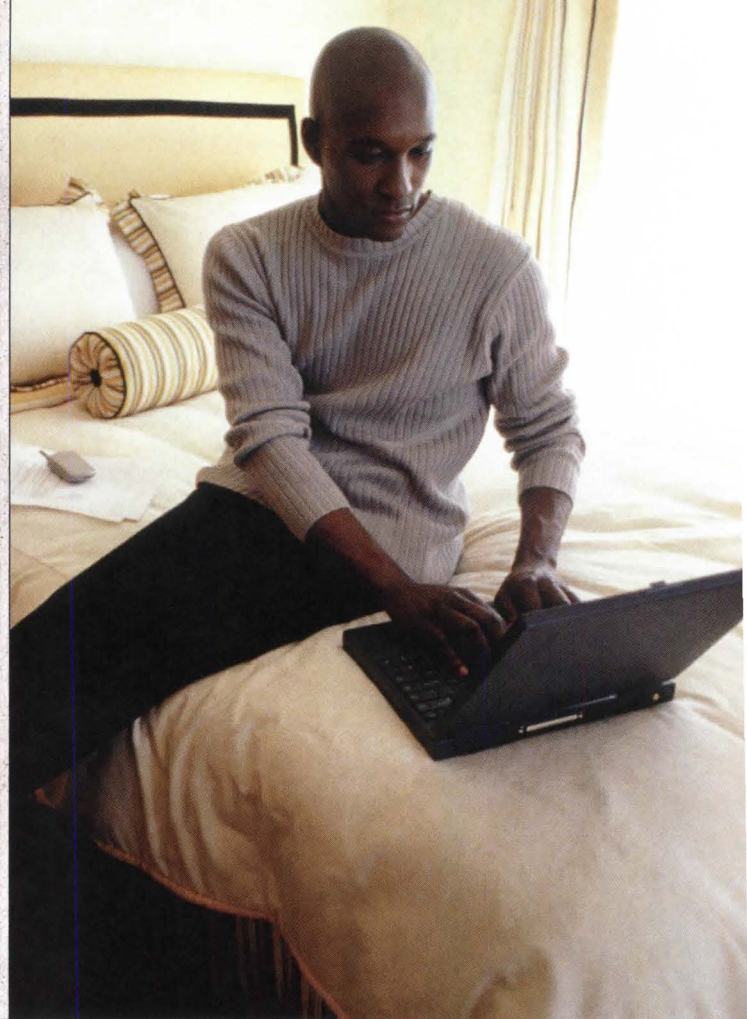


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THE AUTHORS OF A NEW BOOK SHOW ARCHITECTS HOW TO TURN A PROFIT. Text Fred A. Bernstein Photo Phoebe Rourke-Ghabriel

SMART MONEY



Architect and consultant

Steve Wintner says to gauge profit before starting a project—and turn the project down if it's a money-loser.

SOME ARCHITECTS SEE attention to financial management as incompatible with a commitment to design. But the idea that art and commerce can't coexist "is a dangerous myth that relegates legions of design professionals to a marginal professional status," write Steve L. Wintner and Michael Tardif in their new book, *Financial Management for Design Professionals: The Path to Profitability*. The goal of the book, the authors say, is to "dispel this myth in the strongest possible terms." Wintner, a Houston-based architect, ran his own firm and directed the operations of two others before starting a second career as a management consultant to design professionals. He and Tardif, an author with over 20 years' experience in the industry, are committed to helping other design professionals do more than just make ends meet.

Stop selling yourself short.

"If you have no reasonable prospect of earning a profit on a project, walk away," says Wintner. "Redirect the energy you would have devoted to the money-loser toward a money-maker. In hindsight, you will ask yourself what you saw in the 'must have' project in the first place."

Don't count money that isn't yours.

When it comes to accounting, the biggest mistake architects make is thinking of money that they've billed to clients but they're obligated to pay consultants as part of their operating revenue. Counting money that is destined for consultants will give you a skewed view of your firm's financial picture, the authors say.

Instead, focus on net operating revenue.

Net operating revenue (NOR)—invoices sent to client less invoices received from consultants—should serve as your baseline. For a typical firm, payments to employees for hours charged to projects will consume about 30 percent of NOR. Other overhead will consume about 60 percent. That leaves 10 percent profit. Knowing these benchmarks helps you quickly gauge how well your firm is doing.

Don't overdo confidentiality.

Too many firm principals believe that financial information must be withheld from employees. The only financial information that should be withheld, the authors say, is that pertaining to individual compensation. Otherwise, it's in your interest to share financial information in order to build the financial management competence of the entire firm. And don't worry that a disgruntled employee

will take your financial information to another firm. Most other firms would refuse to even look. And what if the information did fall into "enemy hands"? The finances of a design firm aren't all that unique or mysterious. The primary value of the information is what it reveals to you about your firm's performance, says Wintner.

Know where your time is going.

Time is the fuel on which a firm runs. Everyone must keep time sheets, including—and especially—those at the top. Accurate timekeeping allows you to develop other measures, such as your utilization rate, the ratio of time worked on specific projects to total hours worked. For most design firms, a utilization rate of 60 to 64 percent for the firm as a whole, and 75 to 85 percent for professional/technical staff, is a realistic target. Lower rates could mean that too much time is being spent on nonproject activities.

Pay attention to external trends.

Many firms get into trouble not because they are unaware of economic or market trends, but because they fail to act on the information they have. If you pay attention to economic trends, you may be able to shift your focus away from a market that's headed for trouble. Or you may realize that you have to eliminate positions. Laying off staff is always difficult, but if the signs are bad and you ignore them, the negative impact could ultimately affect a greater number of your people. And as a leader, say Wintner and Tardif, your first responsibility is to protect the viability of the firm.

Fred Bernstein studied architecture at Princeton and law at New York University and writes about both subjects.

BUILD IT TOGETHER.

Within 30 years the world's population will double, with most of the growth occurring in cities. Replacing soil and vegetation with man-made surfaces on this scale can lead to a problem called the Urban Heat Island Effect—vast, stationary “hot spots” that retain heat even after the sun sets, requiring increased energy consumption to cool homes and businesses.

To find sustainable solutions to this and other problems, the people of CEMEX have partnered with the U.S. EPA National Center of Excellence at Arizona State University to establish the Sustainable Materials and Renewable Technologies (SMART) program. As part of the program, CEMEX is developing new pavement technologies to reduce the Urban Heat Island Effect and improve storm water management, such as proprietary pervious concrete for use in parking lots throughout Arizona to research and document the benefits of these materials. Significantly cooler pavement and minimized storm water runoff are just two of the benefits of pervious concrete. The data generated by these tests will be used by state and local agencies around the country to formulate policies and specifications for “greener” pavements.

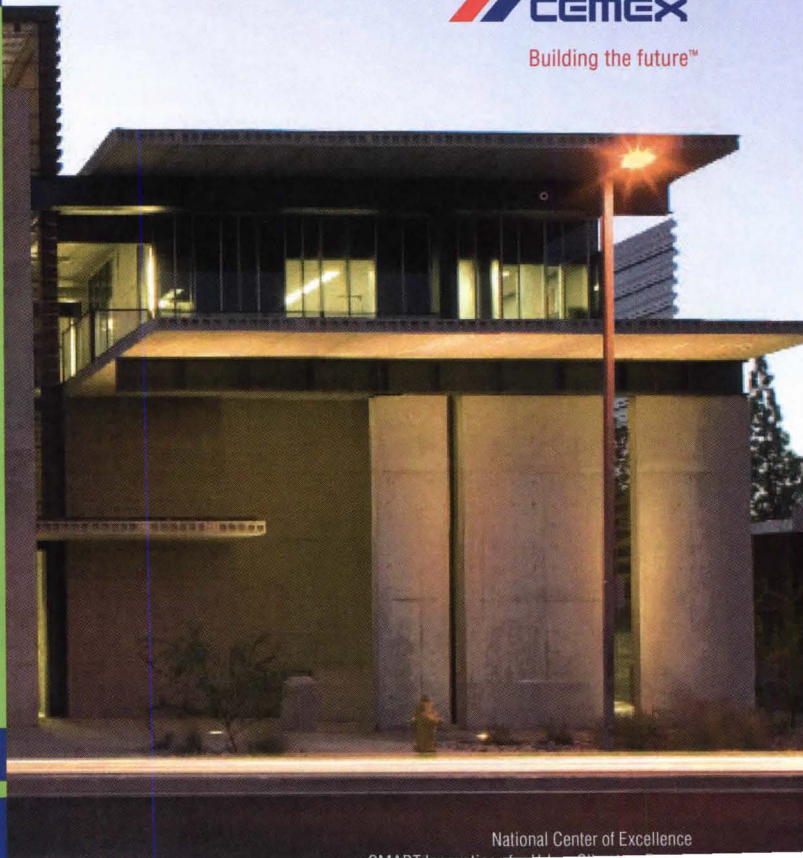
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Text Gideon Fink Shapiro

AIA/COTE 2007 AWARD WINNERS

New headquarters for Heifer International are a study in brownfield regeneration. Given a 22-acre former industrial site adjacent to the Clinton Presidential Library, the design team created a high-performance office building in equilibrium with the surrounding environment. Local resources infuse the 94,000-square-foot project: Factories down the street milled the structural steel and aluminum curtainwall system; a regional forest yielded the timber roof planks; and brick from the warehouses that existed on the site before were crushed to make porous parking surface and site fill.

The building's slim, elongated crescent shape admits ample daylight throughout the work spaces. Exterior overhangs and vertical fins limit solar heat gain, and the roof is angled to optimize a future photovoltaic array. Trumpeting smart water management, a 42,000-gallon water tower wrapped with a fire stair and enclosed behind a glass façade collects runoff from the 30,000-square-foot roof. This water, along with graywater from sinks, is reused in toilets and the cooling tower. Low-flow fixtures and the city's first waterless urinals conserve additional water.



TIM HURSELEY



TIM HURSELEY



TIM HURSELEY



TIM HURSELEY

PROJECT Heifer International Headquarters
CITY Little Rock, Ark.
ARCHITECT Polk Stanley Rowland Curzon Porter Architects

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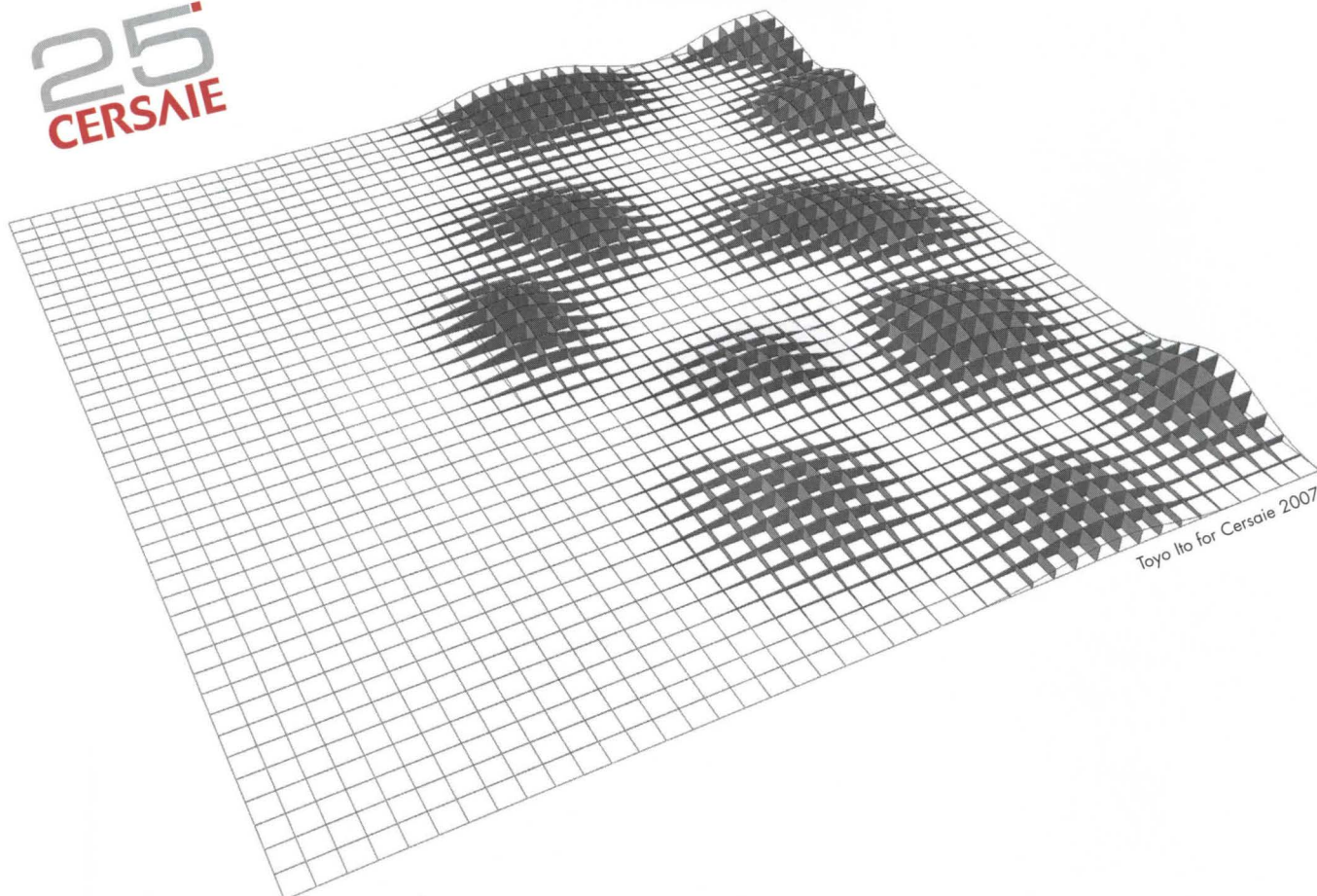
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PETER AARON/ESTO

PROJECT Global Ecology Research Center
CITY Stanford, Calif.
ARCHITECT EHDD Architects



PETER AARON/ESTO

Ample natural light and ventilation coupled with a radiant cooling system preserve the comfort of the 11,000-square-foot Global Ecology Research Center at Stanford University. At night, sprinklers spray a thin film of water over the roof, where it cools to around 65 degrees and runs to a 12,000-gallon chiller tank. The cooled water then circulates throughout the building during the day, absorbing interior heat. Although the project was not submitted for LEED certification, juror John Quale says, "We appreciated the independent thinking."

The Whitney Water

Purification Facility reinvents a typically industrial process as an operational landscape with a public park and educational facilities. Reservoirs are buried beneath a 30,000-square-foot green roof that blends with surrounding wetlands and meadows. A 360-foot-long, sculptural stainless steel building beckons visitors with an exhibition lobby, lecture hall, and conference rooms. Occupied spaces are naturally ventilated, but the utility and water treatment areas have separate, closed HVAC systems. Eighty-eight geothermal wells heat and cool the facility.



CHRIS MCVAY



COURTESY STEVEN HOLL ARCHITECTS

PROJECT Whitney Water Purification Facility
CITY New Haven, Conn.
ARCHITECT Steven Holl Architects



RICHARD MANDLIKORN

PROJECT Artists for Humanity EpiCenter
CITY Boston
ARCHITECT Arrowstreet

With four floors devoted to the cultivation of young, inner-city artists, the 23,500-square-foot LEED Platinum Artists for Humanity EpiCenter embodies the idealistic values of the organization that inhabits it. Natural light penetrates deep into the open studio interiors. A 49-kW photovoltaic array covers the roof. Betting on the success of natural ventilation techniques and the endurance of the young artists, the client and designers decided to forgo air conditioning altogether. Juror Traci Rider says, "This project is not just about design and environmental sustainability, but reaching cultural sustainability."



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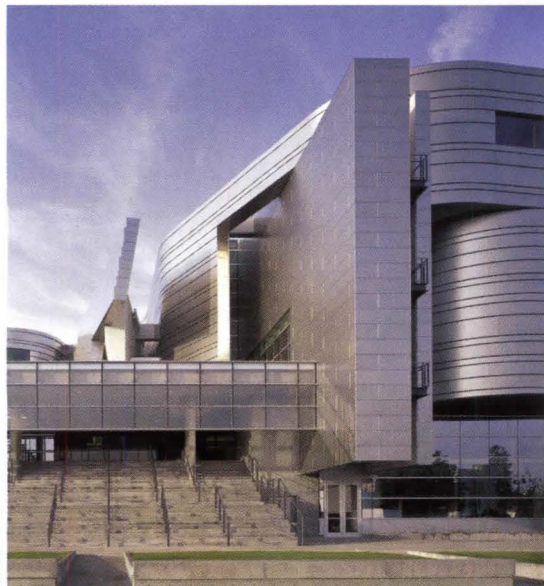
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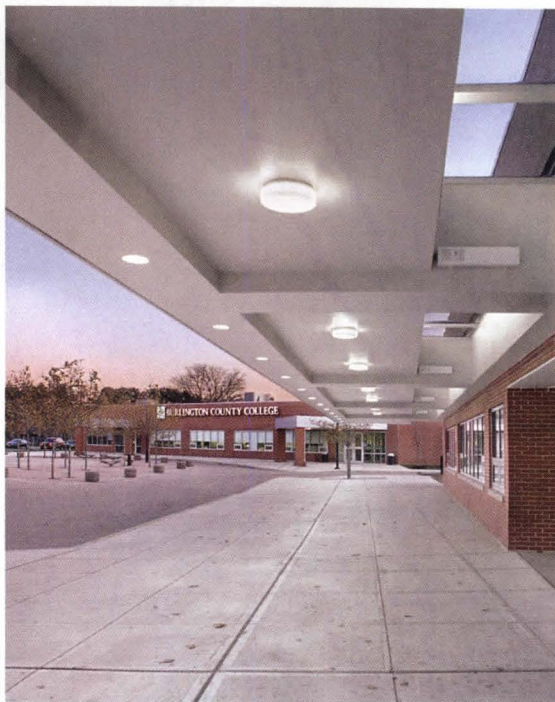


TIM GRIFFITH



TIM GRIFFITH

PROJECT Wayne L. Morse U.S. Courthouse
CITY Eugene, Ore.
ARCHITECT Morphosis and DLR Group



RUGGERO VANNI



RUGGERO VANNI

PROJECT Willingboro Master Plan and Public Library
CITY Willingboro, N.J.
ARCHITECT Croxton Collaborative Architects

Competing goals of stringent security, public accessibility, and environmental responsibility find a studied *compromise* in the architecture of the 267,000-square-foot, LEED Gold Wayne L. Morse U.S. Courthouse. Two main volumes house government offices, public court services, six courtrooms, and judges' chambers and libraries. Blast-proof subterranean parking reduces surface area and storm runoff. The daylighting strategy includes a central courtyard and clerestory windows. Thrifty plumbing fixtures and marginal irrigation needs reduce the building's water consumption by around 40 percent.

Aiming to revive an abandoned and polluted 1950s shopping plaza, Croxton Collaborative Architects developed a sustainable master plan anchored by public amenities. The 45,000-square-foot Willingboro Public Library springs from the original foundation and steel structure of a former Woolworth's store, setting a precedent for recycling other defunct plaza buildings. The architects punched new apertures in the brick box, allowing natural light to wash the interior via clerestory glazing, windows on three sides, and funnel-shaped skylights aligned on a true north-south axis to prolong infiltration.



CHRIS COOPER



CHRIS COOPER

PROJECT Government Canyon Visitor Center
CITY Helotes, Texas
ARCHITECT Lake|Flato Architects

Hell-bent on demonstrating sustainable water practices, the Government Canyon Visitor Center captures all roof runoff in ground cisterns that double as seats and native grass planters along the public entryway. A solar-powered pump lifts stored water into elevated holding tanks, providing a gravity-powered stream to low-flow plumbing fixtures and a drip irrigation system for the native landscaping. Pedestrian walkways hover several inches off the ground to preserve the delicate flora and soil of the Edwards Aquifer recharge zone.



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COLLECTION

The secret's in the surface.



BARRY HALKIN



PETER AARON/ESTO

PROJECT Sidwell Friends Middle School
CITY Washington, D.C.
ARCHITECT KieranTimberlake Associates



BARRY HALKIN

The energy invested in the sustainable renovation and expansion of the Sidwell Friends Middle School has the exciting potential to ripple out beyond the carefully planned site. The LEED Platinum *project* doubles the school's size to 72,000 square feet with new daylit music and art studios, science and computer labs, and library. The car park has been tucked beneath a rain-absorbing green roof. Reclaimed building materials include exterior siding made from 100-year-old western red cedar wine barrels and greenheart flooring from pilings in the Baltimore Harbor.

Perched on the rocky Kona Coast of Hawaii's Big Island, the Hawaii Gateway Energy Center dramatically flaunts the 20-kW photovoltaic array that provides all of its power. Yet the 3,600-square-foot building, designed to support energy research and education, also exhibits a wealth of passive design strategies. Warm air rises along a plenum beneath the copper roof and exits through a row of chimney stacks. Fresh outside air is cooled by passing across coils filled with seawater. Condensation from the cooling coils is harvested and recycled for toilets and irrigation.



FRANZEN PHOTOGRAPHY



FRANZEN PHOTOGRAPHY

PROJECT Hawaii Gateway Energy Center
CITY Kailua-Kona, Hawaii
ARCHITECT Ferraro Choi and Associates



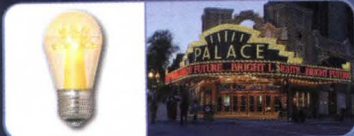
CJ BERG PHOTOGRAPHICS

PROJECT Z6 House
CITY Santa Monica, Calif.
ARCHITECT Livinghomes, Ray Kappe Architects

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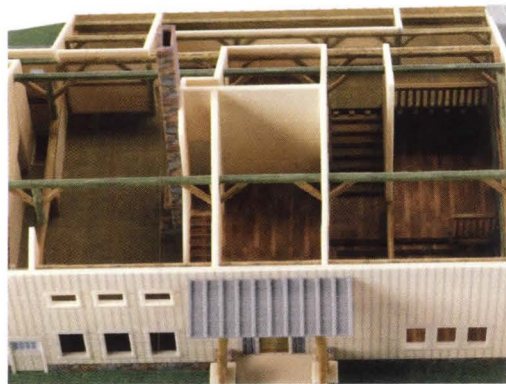
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Text Katie Gerfen

3-D Generation

Digital model-making is on its way to becoming an in-office practice, thanks to advances in 3-D printing technologies.



A completed model of a farmhouse (top) printed with the new ZPrinter 450 shows off the machine's ability to print in full color and print patterns imported from image files (note the "stone" chimney). The printing technology can build up thin walls and beams, allowing a true model of a space.

ALMOST EVERY ARCHITECT'S OFFICE has at least one: a lovingly handcrafted scale model of a big project, usually under Plexiglas. These models represent hundreds of hours of labor by trained model-makers, working from sketches and conversations with the design team, and they may be going the way of the dodo. In this era of ever-changing technology, 3-D printers are on the way to becoming a cost-effective and accessible option for architects. With them, the ability to make fast and relatively inexpensive plastic models of everything from curtain wall details to entire buildings is available in the office and with one keystroke.

Until fairly recently, these complex printers were priced so exorbitantly that few except big-name manufacturing companies could even think of affording them. And while still not cheap by any means—the lowest-priced models range from \$18,000 to \$39,900, depending on the features and printing process—some firms have already jumped on-board: KPF has had two in the New York office since 2004, and one in London since 2006. "We use them constantly," says James Brogan, KPF's senior associate principal and director of firmwide information technology. "We run them every night, with multiple schemes and projects in each build. They allow us to work on several iterations of building geometry and spatial studies very quickly."

Kevin Lach, vice president of communications at Z Corp., and Jonathan

Cobb, vice president and general manager for Dimension, a division of Stratasys, represent two leading companies with widely different approaches to 3-D printing (see pages 52 and 54). Lach and Cobb agree that the 3-D printing industry is gaining ground in the AEC market, and that two major concerns are changing the way the printer manufacturers do business. "These machines have to be affordable and easy to use," says Lach. "Architects don't want to handle chemicals." To that end, both manufacturers have made changing out printing materials as simple as possible, with snap-in cartridges of binder and powder on the ink-jet side and integral water baths to dissolve soluble supports on the FDM side. Everything that the end user touches is safe.

Also important to end users is reliability. "When the machines were \$500,000 or so, people were willing to tinker around with them for an inordinate amount of time if something wasn't working," says Cobb. "But now the technology is not new, and people expect it to work 100 percent of the time."

The industry is also continuing to work to make these printers more affordable. "It's got to be a lot more cost efficient, and it's got to be fast. People want to change the design, color it. We're not watching black-and-white TVs anymore," says Lach. "Everyone in this space is working towards a \$10,000 machine in the next few years."

**ZPrinter 450**

Z Corp.
www.zcorporation.com

Maximum build size is 8 by 8 by 12 inches • No support structures on finished models • Automatically recycles excess powder • No-touch automatic binder and snap-in powder cartridge • Noise-suppression keeps printer quiet while in operation • Color applied with two standard ink-jet print heads • Environmentally safe build material • Two to four layers per minute • Layers range from 0.0035 to 0.004 inches thick, depending on user preference

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Maximum build size is 10 by 14 by 8 inches • Models are made from high-performance composite material, fused with a binder solution deposited via four ink-jet print heads (a total of 1,216 jets) in cyan, magenta, yellow, and clear • User-selected layer thicknesses range from .0035 to .008 inches • Build speed is two to four layers per minute • Accepts .stl, .vrm, and .ply file formats as input • Uses proprietary Contex print driver software • Compatible with Windows 2000 Professional and Windows XP Professional

3-D Ink-jet Printing

3-D INK-JET PRINTERS, like the new ZPrinter 450 (above), from Burlington, Mass.-based Z Corp., use a high-performance composite powder alternated with a glue-like binder to slowly build up models layer by layer. The user has a proprietary print driver, called ZPrint, installed on their computer desktop. It parses a standard .stl file into a series of layers, or horizontal slices that can be built up by the plaster-like powder in the printer. Once inside the printing chamber, the layers of powder and binder build up, and two standard ink-jet printer heads apply ink to the perimeter of each layer, so that the model builds up in full color. With another proprietary program called ZEdit, the user can import image files to provide simulated texture—such as images of paving tiles or roofing materials. The result

is a faithful model of the original 3-D drawing, with a materials cost of between \$2 and \$3 per cubic inch.

“Cost has become big factor,” says Kevin Lach, vice president of marketing for Z Corp. “The cost of something is going to drive how you use it. If [a model] is going to cost several thousand dollars, you’re not going to try a lot of things. If it costs 50 to 100 dollars, and it’s already in your office, then it fosters creativity.” Another benefit to the powdered printing process is that in the ZPrinter 450, several items can be printed at once, stacked together so that they fill the print chamber. An extra layer of powder between each piece means they are completely separate once it comes time to remove them from the machine.



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© Roland Halbe Photography Architect of Record: KZF Design Design Architect: Zaha Hadid

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Fused Deposition Modeling

IN FUSED DEPOSITION MODELING (FDM), which is the process used in the new Dimension Elite printer (above), a printer driver parses out the layers of each .stl file, and each layer is built up in a plastic material. A thin “filament” of plastic feeds into the machine, is liquefied by a print head, and then extruded out—in a process similar to that in a glue gun—in a layer the thickness of a human hair. As each layer builds up, it fuses to the cooling plastic of the previous layer, forming a sturdy object. This technology requires the buildup of support braces, which can be made out of either the same plastic and broken off, or a soluble material that can be dissolved in a soap-and-water bath. Each printer features a different support option. But the

new software systems build in the supports, so those don’t have to be included in the original drawing. The filament comes in seven standard colors and cannot be changed during the printing process, so each model ends up being single-color.

This technology was primarily developed for industrial and mechanical industries to prototype machine parts, but there has been a renaissance, and people are beginning to use it for architectural modeling as well. “We attended several shows in the AEC market four or five years ago, not really knowing what to expect,” says Jonathan Cobb, vice president and general manager for Dimension. “And there was a lot of interest. The market really came to us.”



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Text Amanda Kolson Hurley Portrait C.B. Smith

SHAKING UP THE STOREFRONT

WITH SMART DESIGN,
FOUR ORGANIZATIONS
BREATHE NEW LIFE
INTO DATED INTERIOR
TYPES AND MOLD THEIR
BRAND IDENTITIES.

SOMETIMES, EXPECTATIONS ARE A COMFORT. When you walk into a strange hotel on the other side of the world, you might be relieved to find a lobby with overstuffed armchairs and a mahogany check-in counter, just as you'd pictured in your mind's eye. Or at the local grocery store, on the hunt for every ingredient in molé sauce, the straight, regular aisles could seem reassuring in their predictability. And often, people want that most tradition-grounded of building types, a house of worship, to reflect not current styles but the traditions they grew up with (and their parents, and their parents' parents).

The problem is that comfort shades by imperceptible degrees into tedium. Which is why we need to challenge prevailing expectations once in a while, as the designers for the organizations profiled here have: fast-food restaurant Chipotle, grocery store Central Market, aloft (a new hotel chain), and New York's Tenth Church of Christ, Scientist. All are recreating stale interior typologies with inspired, pragmatic design solutions.

Of course, it would be wrong to overstate the revolutionary aspect of their work: These multimillion-dollar (or multibillion-dollar) ventures wouldn't be taking place if their backers weren't sure there is a receptive market out there, waiting to be surprised. And a cynic might add that the bloom could well fade from these "fresh" concepts faster than stainless steel appliances went out of fashion.

Still, they're proof that design has the power to transform or elevate a brand beyond what anyone had imagined 10 years ago. And even today, when \$15 and a visit to Target buys you the Michael Graves name, design has more boundaries to break down. Knee-jerk traditionalists who eat at Chipotle might conclude that, hey, this polished concrete and corrugated metal actually look pretty good. And the jaded Manhattanites walking past the new Tenth Church of Christ, Scientist, may stop long enough to wonder, "That's a Christian Science Reading Room?"



Scott Shippey, director of design,
Chipotle Mexican Grill



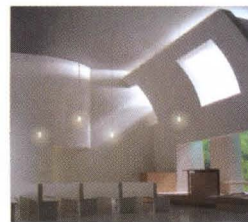
CHIPOTLE



CENTRAL MARKET



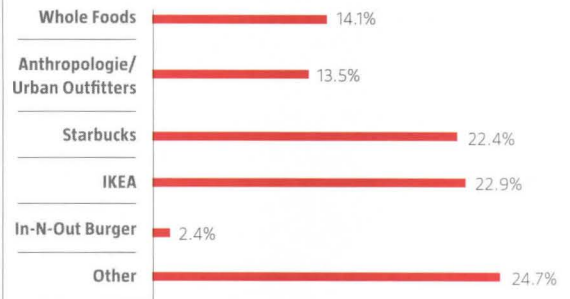
ALOFT



**CHRISTIAN SCIENCE
READING ROOM**

We asked readers:

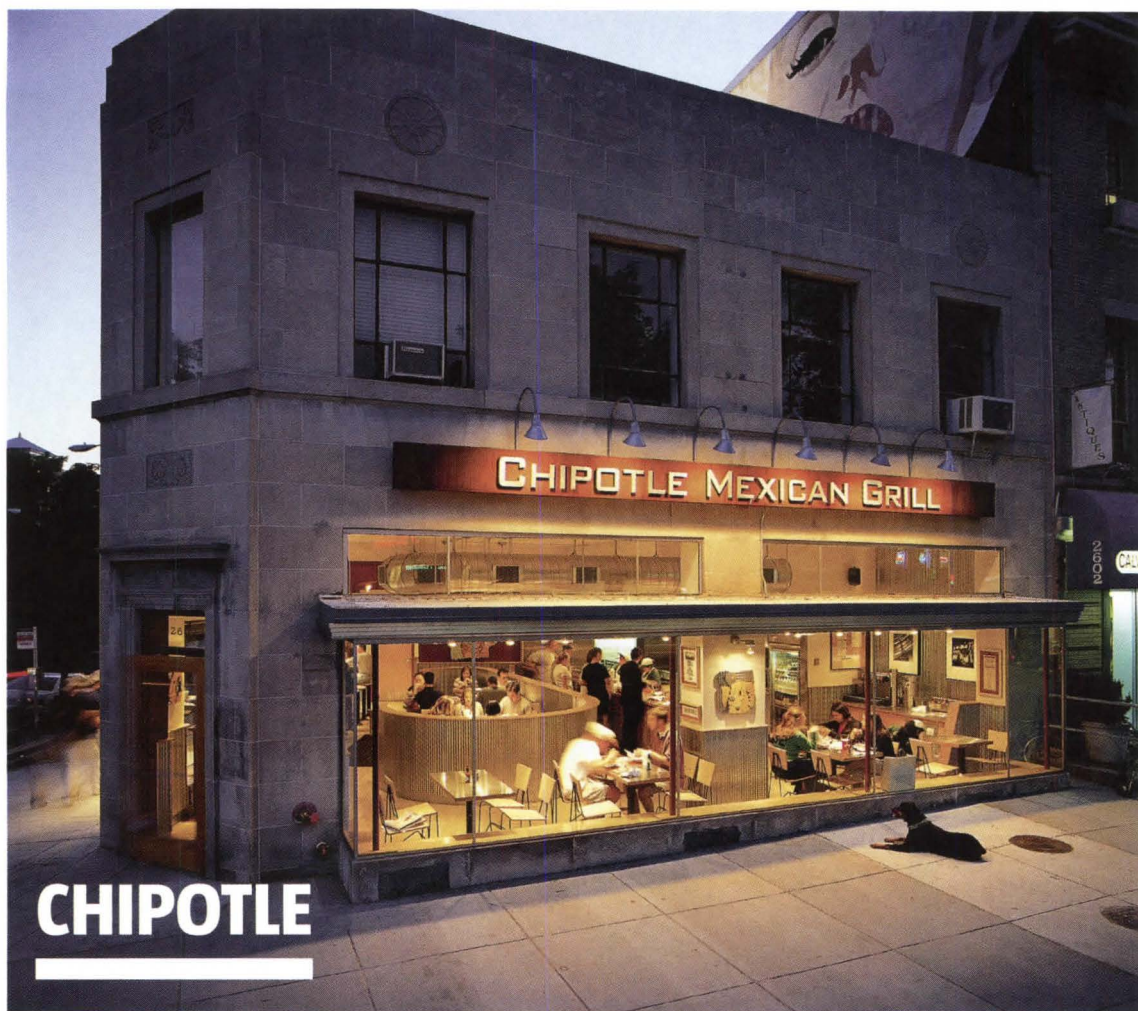
Which retailer (a national or regional chain) does the best job of designing—and branding—its store interiors?



Based on 170 responses. Nominations for "Other" included Target, Apple, Crate & Barrel, Nordstrom, Winn-Dixie, and Nike. To see full results and vote in future polls, visit www.architectmagazine.com.



A consistent palette and flexible approach to store design allow Chipotle to imprint its brand on both existing infill sites and new freestanding stores, in urban and suburban settings, such as (clockwise from top) Chicago; Woodley Park, Washington, D.C.; and Mentor, Ohio.



CHIPOTLE

DESIGN KNOW-HOW AND FAST FOOD generally go together about as well as a vegan and a cheeseburger. What often passes for McDécor—garish plastic furniture, hospital-strength fluorescent lights, beige-tiled floors—could defeat even the strongest appetite. Surely, a critic of fast-food culture might point out, there's a correlation between the artificial, processed atmosphere of these restaurants and the artificial, processed meals they serve.

In 1993, restaurateur Steve Ells decided to turn this inference on its head and create a dining space that reflected the output of his own kitchen: simple but high-quality ingredients, combined in unexpected ways. Ells converted an old ice-cream parlor near the campus of Denver University into a burrito joint, Chipotle Mexican Grill. It proved such an immediate success that Ells opened a second location—and this time, he brought in an architect to help design it.

Ells turned to his friend, the prophetically named Brand Gould, who'd just left a big architecture firm in Denver. Together they developed what has become Chipotle's signature store design, a concept that weds industrial materials (corrugated metal, stainless steel, schedule-40 plumbing pipes) to birch wood and chili-red accents for a warmed-up factory look.

Chipotle, still headed by Ells as chairman and CEO, now has 580 stores around the country that rang up nearly \$830 million in revenue last year. (The growth was fueled by McDonald's Corp., which had a controlling interest in the company from 2001 to 2006.)

But the original palette of materials remains more or less unchanged, as does the initial decision not to restrict designers to prescribed floor plans.

"[Ells] wanted the food and the architecture to parallel each other," explains Chipotle's current director of design, Scott Shippey, who joined the company in 1997 as it prepared to open its ninth store. "Our food is simple ingredients—it's what you do with them [that counts]. The idea with the architecture was, let's take these simple, rudimentary materials, but what we do with them will say something, and we'll get a look out of that."

Shippey, who has a bachelor's in environmental design from Texas A&M, is based in Austin, Texas, and remotely supervises a team of three architects—known as design managers, or DMs—at the company's Denver headquarters. Each architect handles a different region. Chipotle also employs about a dozen construction managers, who work closely with local contractors.

Shippey's team handled all store design internally until about a year and a half ago, when the company's breakneck growth—it opened 94 stores in 2006 alone—spurred them to form partnerships with small and midsize firms in areas where they didn't have much local experience. Today the DMs design stores only "when we have tricky spaces, like in Manhattan, or if it's a real flagship. It's almost like a perk now," he says.

The company maintains a website with standards that tell outside architects and contractors how to trim



“We have so much fun with ductwork,” says Shippey. A Chipotle architect might snake it around the room or put in a drum as an anchor, like at this store in St. Anthony, Minn.

The standard Chipotle light fixture—a rigid conduit feeding an exposed J-box and a white porcelain keyless fixture.

Two layers of birch-veneer plywood topped by stainless steel are set on a schedule-40 pipe to make a low-maintenance, rock-solid table.

Stained concrete floors are standard for their durability, but at some stores now, the concrete isn't stained—it's ground like terrazzo, exposing flecks of the aggregate.



Chipotle's assembly-line kitchens, which put the ingredients on display (above), are paralleled by store architecture, with its use of industrial or raw materials, including corrugated metal (in the wainscoting, far left), and metal mesh (dividers and counter, near left). Like the burrito assembly line, the store layout is meant to be intuitive, guiding customers without busy signage.

water heaters for energy savings. And the DMs keep an eye on each new design as it develops. “We review all schematic design before we cut any of our outside architects loose,” says Shippey.

Chipotle's architectural flexibility means that the company can enter different kinds of spaces—tight urban infill or freestanding suburban box—and tailor the design to fit, while still imprinting the store with the unmistakable brand conferred by its materials.

Store interiors, which average 2,200 square feet, can vary widely, but all Chipotle outlets share an intuitive layout free of the usual fast-food signage, which Shippey likens to “fingernails on a chalkboard.” “You don't need a lot of this busy signage to say: Stand here,

order here, leave here,” he says. “The way you lay out a store can very easily guide [customers].”

Transparency is another guiding principle. In his first Denver-area Chipotles, Ells wanted customers to be able to see cooks chopping vegetables and grilling chicken, so an open kitchen was essential. As the company rolls out 95 to 100 new stores over the next year, Shippey says, he will try to make the kitchens more transparent, “to put the functionality of cooking on display.” Even after 10 years with the company and hundreds of store openings, he's excited about it.

“The stores are still just awesome,” Shippey says. “They're cool. I hate to sound like a juvenile about it—but they're cool.”

CENTRAL MARKET



Its newest location in Southlake, Texas, near Dallas, is Central Market's eighth store. The chain launched in 1994 as a high-end, service-oriented alternative to traditional grocery stores.

CAREN EASTERLING KNEW she was doing her job when an acquaintance walked into an empty grocery store she'd helped design in Southlake, Texas, and pronounced it "really unimpressive." As an architect for Central Market, a high-end division of Texas chain H-E-B Grocery Co., Easterling strives to keep store architecture simple, an unobtrusive backdrop for the food on sale.

"The architecture becomes the choreographer," explains H-E-B director of design Gwen Newland, who has a B.Arch. from Texas Tech University and has been with the company for nine years. "You're leading a customer through an experience. The focus is really on the product." At Central Market, which has a "directed flow" layout instead of conventional aisles, it's up to the architects to draw customers from broccoli to breakfast cereal to baked goods, giving them a "tremendous visual impact" around every corner, Newland says.

Central Market launched in 1994, three years after H-E-B tested the waters with its first nontraditional grocery store, the Marketplace in San Antonio. Whereas major retail stores are usually planned by large committees, the initial Central Market concept arose from discussions among a small group of people eager to take grocery merchandising in a new direction.

The team did research and found that the majority of people buy food based on impulse. According to Bill Triplett, H-E-B's director of planning and design, "They have lists, but buy a lot more off the list than on." Which is why directed flow makes good business sense: "You get to travel by everything and see things you wouldn't otherwise, and you buy more."



Gwen Newland
director of design/
architect

Caren Easterling
design team leader/
architect

H-E-B Grocery Co.



With neutral colors and simple materials—concrete is used for both walls and flooring—store architecture takes a back seat to the food on display.

Clerestories flood the store with natural light, a rarity in supermarkets. Lighting fixtures and ductwork are exposed.

Customers can watch store employees (known as "foodies") in the cheese department cut, weigh, and wrap cheeses and make fresh mozzarella. Every store includes multiple demonstration areas.

The traditional layout was by no means intuitive, Triplett says: "We've done focus groups, and 10 different people will draw 10 different paths." That model took hold because it allowed stores to move products on and off the shelves cheaply and quickly. "It's a logistics model and that's it," he says.

Central Market, then, relieves shoppers of the burden of store navigation and turns the grocery-store errand into an experience. (Not necessarily what you want if you've rushed in for a gallon of milk—but the stores do have shortcuts that regular customers can learn, Newland says.) Each of the eight stores, which average about 70,000 square feet, has three principal sections: produce, seafood, and meat; groceries; and prepared foods, with a bakery, cheese department, deli, coffee bar, and, in some stores, a café.

Architectural contrast, while not competing with the food on display, is crucial for differentiating the sections and creating visual surprise. The produce, seafood, and meat section has the feel of a wholesale market, with concrete walls that are often unpainted, relatively low ceilings (12 feet to 16 feet), and simple lighting. From here, customers step into the beer and wine department, which suddenly and dramatically opens up: The ceilings soar to 25 feet, clerestories around the perimeter let in daylight, and the atmosphere is "like a giant hall," Newland says.

Newland regards her team essentially as problem-solvers. "That's your program," says Newland. "What I love about this job is you're able to help solve problems. That's what architects do."



A teak headboard/nightstand and storage unit/room divider is an economic and stylish alternative to cluttering the room with surplus furniture.

Custom carpeting made from recycled tires is one feature in the initial design scheme. Aloft hotels may also have custom fabrics, McGuinness says.

Nine-foot ceilings, one foot higher than the industry standard, and large windows will give guest rooms a loftlike feel.



BRIAN MCGUINNESS CALLS IT the “polyester promise”: Visit a mid-priced chain hotel anywhere from Salt Lake City to Shanghai, and you’ll no doubt find, along with a color TV and those tiny, paper-wrapped bars of soap, vast expanses of polyester—usually in the form of a queen-size, hallucinatory floral bedspread.

That and enough furniture for a room twice as big, says McGuinness, brand manager for aloft, a new global hotel brand. An armoire, a bureau, a table with chairs—“Who has this in their home bedrooms?” he asks.

A division of Starwood Hotels & Resorts Worldwide, aloft was conceived as a sister brand to the company’s much-hyped W Hotels, which trade the gilt-and-crystal décor of the standard luxury hotel for an airy, contemporary look. Much as W has helped usher in a new perception of luxury, aloft is intended to shake up the select-service category—which includes Courtyard by Marriott and Hilton Garden Inn, among other chains—for a market that’s growing more sophisticated about design.

David Rockwell, founder and CEO of the New York-based Rockwell Group and designer of the first W, started working with Starwood on aloft’s architecture and interiors about two and a half years ago. He found that many mid-priced hotels lacked the sense of being real, socially interactive places.

“The typical select-service hotel has a place to get breakfast and a place to sit in the evening. It has all

of these discrete pieces, but what they hadn’t done is integrate all of those into a synergistic, exciting whole,” says Rockwell. “The space we created is one social hub that within it has all of the things you might want.”

At aloft hotels—the first of which are scheduled to open next year in Las Calinas, Texas; Rancho Cucamonga, Calif.; Lexington, Mass.; and Beijing—the lobby will draw guests around the clock, serving as a café and meeting area by day, a bar/lounge by night. (An adjacent snack bar, “re:fuel,” will operate 24 hours a day.) The lobby furnishings will be modern and modular; exposed ductwork and lighting, oversized windows, and polished concrete floors will create an urban-loft sensibility regardless of location. (Starwood plans to franchise 500 aloft hotels, in urban and suburban locations around the world, by 2012.)

And then there are the guest rooms. Rockwell, with the future price point always in mind, again began by eliminating needless or annoying features (such as “bifolding closets that always come off the hinge when you open them”). What’s left does double or triple duty: The recycled teak headboard becomes a storage unit, with nightstands built in, and it’s also the back wall of the bathroom. A simple but dramatic twist on the usual hotel-room layout—the bed is rotated to face the window, not a wall—mimics a residential bedroom.

McGuinness demurs when asked about aloft’s target demographic, but admits that the “sweet spot” is the under-36 crowd. To reach those young, tech-savvy travelers—who are also being courted by rivals Marriott (with its new, architect-designed SpringHill Suites) and Hyatt (Hyatt Place)—Starwood opened an aloft hotel last October in the online world of Second Life, inviting users to weigh in on the color palette and other design features. The company promises that design changes it made to the virtual aloft based on user feedback will be reflected in the real hotels, too.

Replacing the lonely breakfast area of most hotels in its class, aloft’s lounge (above left) is designed to be a social hub day and night. By day, the graphics behind the counter conceal a fully stocked bar. Aloft’s exterior (left) borrows from roadside architecture, with its sweeping roof form that can be spotted at a distance.



David Rockwell
CEO
Rockwell Group



Replacing a blank, brutalist façade (above), the renovated church and reading room (top) will open itself up to the public, giving passersby a clear view through the reading room (above right, foreground) into the sanctuary behind it and all the way to the bamboo garden at back.

FOR MEMBERS of a religious denomination that prizes outreach and engagement with the wider world—hence its signature publication, the *Christian Science Monitor*—the Greenwich Village home of New York's Tenth Church of Christ, Scientist, posed a problem.

The six-story building on MacDougal Street, near Washington Square Park, had belonged to the church since the 1920s. It was built in 1891, as a box factory in the Classical Revival style, by architects Renwick, Aspinwall & Russell, but received a startling facelift in 1966, when the façade was bricked over, leaving only one narrow slit of a window. Although the chapel inside (also dating to 1966) had architectural drama, with extruded white plywood tubes that hang down from the ceiling, it was of course invisible from the street, and the reading room—meant to be a welcoming space—was sad and cramped, tucked away in a corner.

Amazingly, the floors above the chapel had sat empty since the '20s. The small congregation, which now numbers about 60, could never find a use for them.

A few years ago, aware that they were letting prime Manhattan real estate gather dust, church members decided to trade a space they didn't need for one they liked better: They would sell the upper floors of 171 MacDougal to fund a complete renovation of the chapel, reading room, and basement Sunday school.

Two church members were searching for architects online and came across a book by hanrahanMeyers architects, *The Four States of Architecture*. They loved it, and in 2005 the church approached principals Thomas

McCormick during the first interview. "They just got it," McCormick recalls. "We were at their offices; they pulled a book out, opened to a picture, and said, 'Something like this?' I said, 'That's it.' It was a picture of a chapel with high ceilings, a lot of light."

Victoria Meyers says the chapel she showed McCormick that day was Le Corbusier's 1954 masterpiece, Notre Dame du Haut in Ronchamp, France. As an architecture student, Meyers had compared it to a church designed by the 17th century Italian architect Camillo-Guarino Guarini.

Guarini was a mathematician as well as an architect, deeply interested in the potential of optical illusion. He seems a natural model for Meyers, who is fascinated by higher mathematics. She and Hanrahan began the project with the concept of a space defying clear limits, exemplified by geometric figures like a hypercube, an infinity sign, and a Möbius strip. The goal was to "push" surfaces so that the space turned into something more interesting than a box, says Hanrahan. "We used some of the funny characteristics of the space—it's not a pure box—and we exploited bumps and added some other curves. So we created this fairly complex, inwardly curving space." The congregation embraced their approach, says Meyers: "They love curves."

Earlier this year, the church sold the top floors of the building to a developer, who is converting them to condos, for \$5.2 million. (The church has declined to



Victoria Meyers
partner

Thomas Hanrahan
partner

hanrahanMeyers architects



Inspired by the deformations of a hypercube (left, inset), the architects wanted to push the boundaries of the space into something more complex than a box—hence the chapel's curved back wall (left). Skylights introduce natural light into the sanctuary; light monitors (below) bring daylight and artificial light into the basement Sunday school. A plan of the first floor (bottom) shows the unbroken continuity of the space from street to garden.



is completed—by late summer or fall of this year, if construction stays on schedule—passersby will stop to look into a glass-fronted, light-suffused reading room outfitted with comfortable seats, laptops, and a library wall of Christian Science publications, ranging from the *Monitor* to Christian Science founder Mary Baker Eddy's opus *Science and Health*.

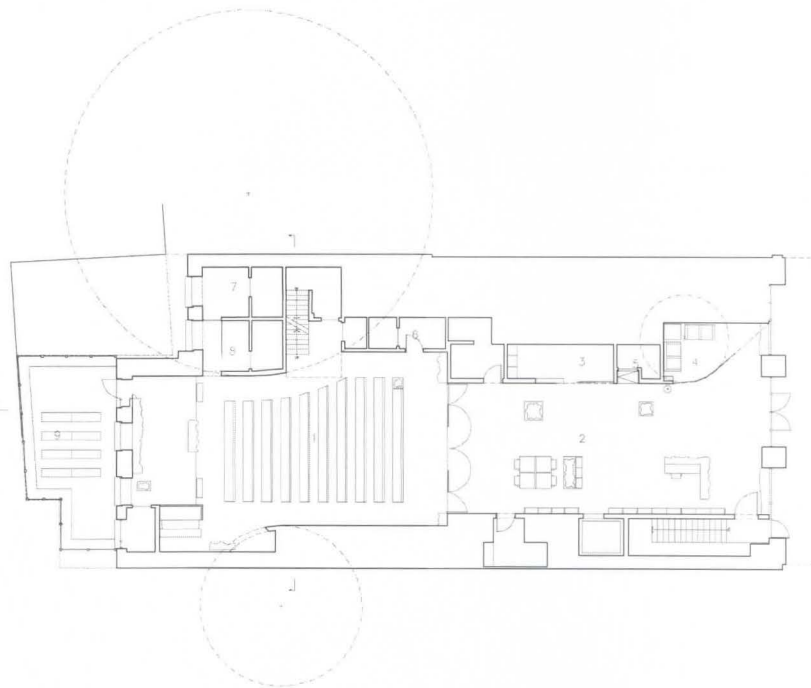
Past the reading room they'll see the Infinity Chapel, its double-height, curved back wall refracting light from the courtyard and allowing more in through large skylights. The viewer's sightline will stretch all the way to the bamboo-planted courtyard. At night, the plane of the chapel ceiling will be washed with light, and the entire space will glow.

"The relationship of the sanctuary to the reading room to the street is a very open, public sequence," says Hanrahan. "The reading room is kind of an entrance lobby. It's one continuous space of different heights."

Decoration will be kept to a minimum and will be organic to the space, the architects say. Glass-topped light monitors, doubling as book pedestals in the reading room, will carry light into the basement. Thick pieces of old-growth ash from Miya Shoji, a Japanese arts showroom, will accent the front windows; a Miya Shoji ash bench will sit against the back wall.

The sparseness of the interior reflects more than the architects' taste, as Hanrahan points out; it suits a religious group that prioritizes words over images or ritual objects. "[Christian Scientists] are not interested in iconic representation so much as abstract qualities," he says. A quotation, most likely from *Science and Health*, will emblazon a frosted glass panel in the sanctuary.

All of this marks a radical departure from the typical Christian Science Reading Room of yore, which, with its dated furnishings and texts on display



in a storefront window, had the fusty air of a used bookstore. The Tenth Church of Christ, Scientist, and other congregations around the country now want a very different public face, McCormick says. "You don't want chairs that look like your grandmother's attic. You don't want it to look like a *Christian bookstore*."

When the new reading room and chapel are finished, McCormick predicts, "It'll be intriguing enough that [people] will come in and say, 'What is this all about?' Anyone even interested in design will want to come in and see this incredible space."

AIA
RAMSEY
SLEEPER

ARCHITECTURAL
GRAPHIC STANDARDS

ELEVENTH
EDITION



RAMSEY/SLEEPER

ARCHITECTURAL
GRAPHIC STANDARDS

ELEVENTH EDITION

THE AMERICAN INSTITUTE OF ARCHITECTS

Text Edward Keegan Photos Charlie Brown

THE NEW HEAVY

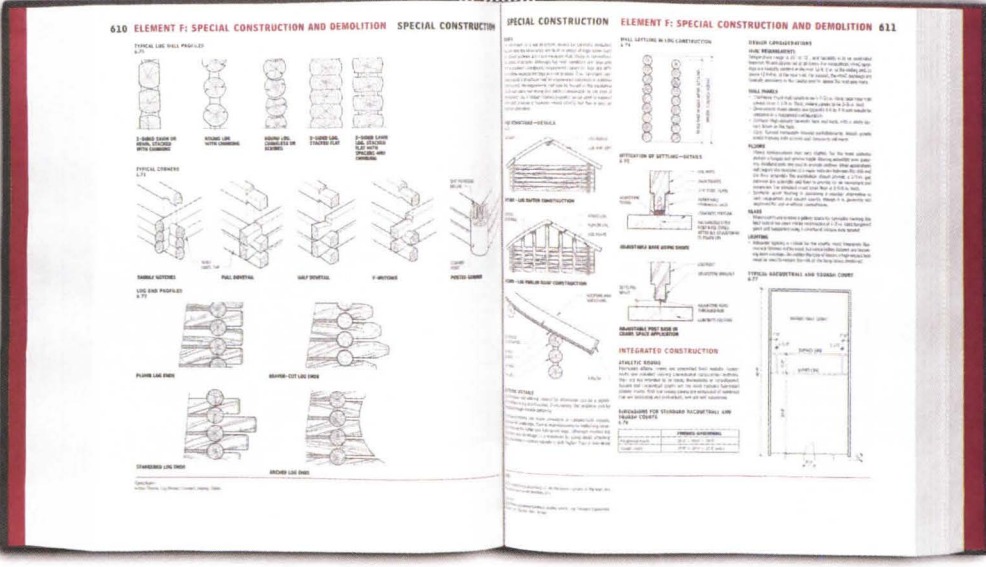
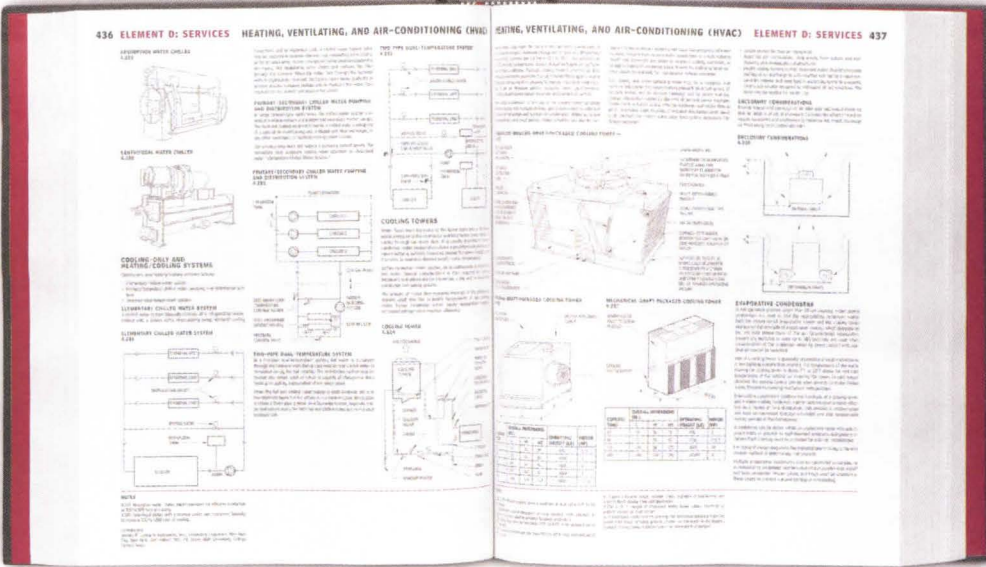
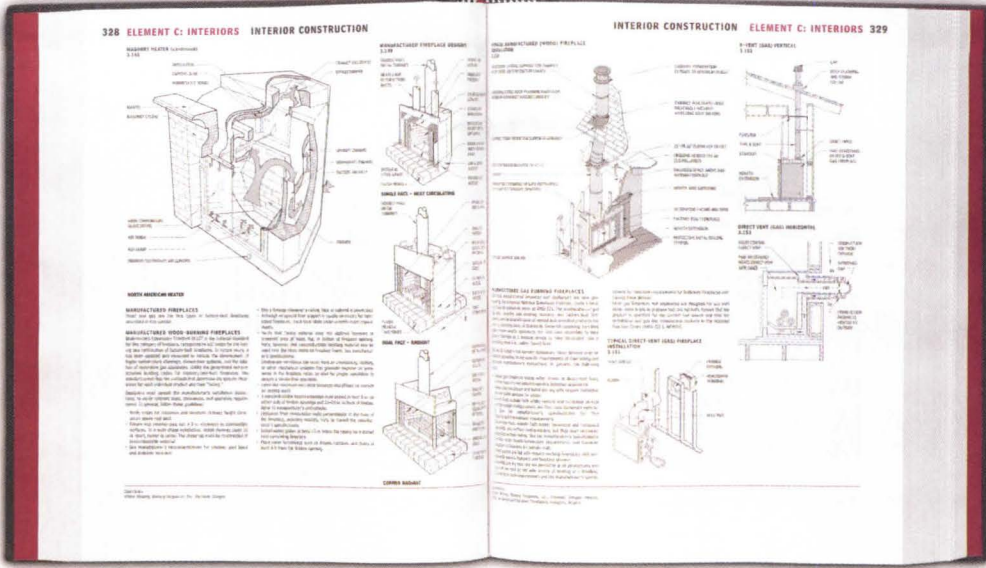
USERS WEIGH IN ON THE JUST-RELEASED 11TH EDITION OF *ARCHITECTURAL GRAPHIC STANDARDS*.

THIS YEAR SEES THE PUBLICATION of a new, improved *Architectural Graphic Standards*. The 11th edition of the professional's mainstay appears on the 75th anniversary of the first, originally compiled by the indefatigable Charles Ramsey and Harold Sleeper. Since Ramsey and Sleeper's last edition in 1956, the book has grown with rapidly evolving technologies, and the sporadic publishing pace of its early years has kept pace with the changes.

Randy Chapple, an associate principal with Goettsch Partners, is still waiting for his copy of the 11th edition to arrive. It's obviously needed, as all three of his office's copies of earlier editions were recently checked out from the Chicago-based firm's library. Chapple refers to *Architectural Graphic Standards* several times a year, and while he finds the internet to be a valuable tool, he still prefers the physicality of an actual book. "It is easier for me to comprehend printed information than what I read on a screen," he says.

Duane Sohl at Destefano+Partners is another professional who's yet to acquire the new book, but he recalls inheriting his first copy—the second edition—from his grandfather when he was 10 years old. "It's evolved from an illustrated guide to more of a desktop reference," he notes. Which is definitely what I discovered when I cracked open the latest tome's thick covers.

Examining the book and speaking with representatives from more than a dozen offices throughout the country has revealed the skinny on the fat new book in the office. Here's a list of the top reasons to buy the book as well as the top reasons to consider a deferred purchase; a couple of charts help track the history of this industry standard reference and compare it with another perennial favorite.



The 11th edition of *Architectural Graphic Standards* has redesigned the interior layouts from the previous editions, with new approaches to melding text and images. The pages conform loosely to a grid, with the opportunity for elements to break out and take up more or differently shaped spaces while still fitting within the organizational system. The book's designer, Bruce Mau, sees this layout as the floor plan of the book, while the steel plate on the cover (which will be a tipped-in label in subsequent printings) acts as exterior signage on the book's façade.

REASONS TO BUY (OR NOT BUY) THE NEW ARCHITECTURAL GRAPHIC STANDARDS

PRO With an all-new graphic design by Bruce Mau Design, the tech geek's reference of choice now aspires to be as sexy as Rem Koolhaas' *S, M, L, XL*, which Mau also designed (see comparison, page 69). Mau credits the Plan of St. Gall, the famed master plan of a never-built early ninth century Swiss monastery, as inspiration for the underlying grid of squares that controls the layout of images and text (no, really).

CON Despite the tome's significant heft and metal plate, it took a single fall off my desk to break the binding and severely dent the initially attractive tombstone.

CON Since it uses the new UniFormat classification system for building assembly details, you'll be as confused using the book during the early phases of design as your contractor will be reading your reorganized construction specifications. The previously essential 16-division organization by construction materials now sports some 50 sections that cherry-pick items from the old list and introduce many new areas that place specified items within particular building assemblies.

PRO & CON Ribbon markers add to the book's biblical appeal, but with only three of them, you're still likely to be pasting its pages with Post-it notes.

PRO & CON All 8,500 details are now available on CD-ROM in importable CAD formats (for an additional \$375 on top of the \$250 book-only cover price), but unlike the earliest edition, which featured magnificent hand-drawn images, the new graphics are often anemic in their rendering. Proper line weights are clearly a lost art.

PRO Case studies—ranging from a skate park to law offices to an airport—are interspersed throughout the volume and occasionally perk up the text.

CON But the selection of case studies can seem gratuitous and the text less than illuminating. Oddly, graphics are lacking as well—although arguably you can troll the other portions of the book for these. Better to stick to the pages of ARCHITECT.

PRO The newest sections, collected at the back of the book, are the ones most likely to see significant expansion in the next edition. The inclusion of individual chapters on universal design, sustainable design, a variety of digital resources, and architectural research indicates the growing importance of these issues within the profession. The work shown in *Architectural Graphic Standards* may not be the last word on these issues, but it's certainly a good start toward getting critical information into the hands of all practitioners.

CON Typeface is miniscule throughout, so despite the voluminous chapters of information—just in case you *have* to know how a bidet works—you'll have to rely on the eagle-eyed younger members of your office staff to help. Perhaps the 12th edition will come with a magnifying glass, like the "compact" edition of the *Oxford English Dictionary*.

CON Many architects may skip the investment. "No one feels comfortable going on record about the 11th edition," says a notable New York office. Asked for further explanation, they admit, "We haven't got it yet!" And apparently smaller offices really aren't in a hurry to upgrade. "The books are just too damn expensive for a small office," noted one Chicago-based sole practitioner.

CON The times, they are a-changin'. OWP/P principal and technical director Geoffrey Walters recalls not having the financial resources to purchase *Architectural Graphic Standards* when he finished school three decades ago, but today he's lacking the 11th edition for different reasons. "I do a lot of research on the internet or other technical sources and only occasionally find myself looking for a copy of *Graphic Standards*," he explains. "I'm not even sure if I've seen the 10th [edition]."

CON There's not so much that's standard in the profession anymore. While Perkins+Will's Bruce Toman considers *Architectural Graphic Standards* to be a fine reference and expects to eventually order the latest edition for the office, "We prefer to set the standards ourselves," he says.

A Brief History

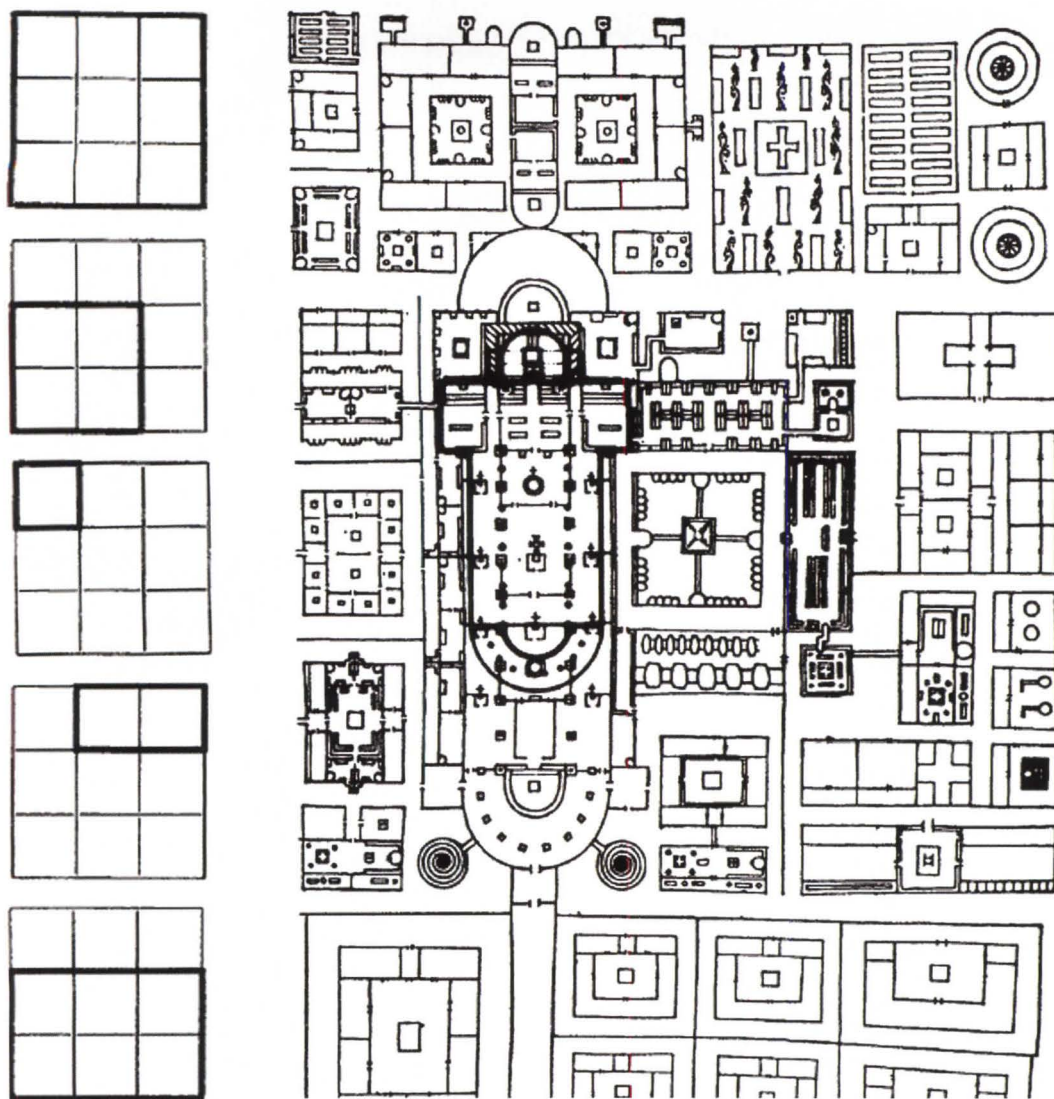
Although "Graphic Standards" suffices as the tome's shorthand for architects today, earlier generations invariably referred to their trusty desktop reference as "Ramsey/Sleeper" for the authors who oversaw the first five editions. An introductory essay in the latest edition introduces the pair and the social concerns within the profession during the decade prior to the book's introduction—"situating" them with accurate academic phrasing. But what's most notable is the fact that Charles George Ramsey and Harold Reeve Sleeper's initial book proposal to publisher John Wiley & Sons was dated Oct. 29, 1930—exactly one year after the stock market crash that initiated the Great Depression. Work at the New York-based firm of Frederick L. Ackerman, where they were associates, had apparently dried up, and the need for some gainful activity provided the stimulus for architecture's best-seller.

Cornell-educated Sleeper (1893–1960) met immigrant draftsman Ramsey (1884–1963) when he joined the firm in 1919. While their employers split the following year, Ramsey and Sleeper remained with Ackerman. The most notable of the firm's projects during the following decade was the 1924 collaboration with Henry Wright and Clarence Stein on Queens' Sunnyside Gardens development. That same year, Ramsey co-authored a book intended for the training of draftsmen called *Architectural Details*. In a blatant act of self-plagiarism, certain drawings were reused in the initial editions of *Architectural Graphic Standards*. By all accounts, the two workers' interests and skills were complementary: Ramsey was the office's chief draftsman, Sleeper the specifications writer. Sleeper acknowledged that he initiated the research and organization of the book; the more graphically oriented Ramsey was responsible for the final presentation. Sleeper published several other specialized tomes, including *Architectural Specifications* in 1940, reflecting his early involvement in the Construction Specifications Institute.

Initial sales of *Architectural Graphic Standards* were impressive, given the economic climate that accompanied the years of its production and the first printing in 1932. In 1947, not long after the end of the World War II, Wiley sold the 100,000th copy. By 1970, the book was such an entrenched part of professional practice that the American Institute of Architects joined Wiley as the co-publisher of the sixth edition—a role that the AIA has continued to this day. Sales soared to reach a tally of 1 million copies by 1999.

It's been over half a century since the resourceful Ramsey and Sleeper worked on the book. Today, it's a team effort involving dozens of contributors and advisers—but Wiley and the AIA honor their legacy by placing the original authors' names on the book's front cover and spine.

Typeface is miniscule throughout, so despite the voluminous chapters of information, you'll have to rely on the eagle-eyed younger members of your office staff to help.



The design for the placement of text and images is a modified grid system, based off of the juxtaposition between the Plan of St. Gall (left), a ninth century architectural drawing of a never-built monastery in Switzerland, and Emil Ruder's cubic grid system (far left). The grid system allows for data to be parsed out in small batches or grouped in several different variations across the page.

A B C D E F G H I
 J K L M N O P Q R
 S T U V W X Y Z
 0 1 2 3 4 5 6 7 8 9

The dominant typeface is a font called Bell Centennial Name & Number, designed by Matthew Carter at Mergenthaler in 1976. It is a revision of the original typeface for AT&T telephone books. The deep red lettering provides the only color in the 1,080-page book.

Comparing Architecture's "Big Boys"

TOME	AGS (11TH EDITION)	S, M, L, XL
Designer	Bruce Mau Design	Bruce Mau Design
Height	11½ inches	9¼ inches
Width	9½ inches	7 inches
Thickness	1¾ inches	2¾ inches
Weight	7.0 pounds	5.8 pounds
Cover price	\$250	\$85
Price per pound	\$35.71	\$14.65
Length	1,082 pages	1,344 pages
Target audience	Geeks and nerds	Youthful hipsters
Graphics	Innumerable	Innumerable
Format	Organized by CSI UniFormat	Organized by project size
Graphic layout	Three-column	Full-bleed
Font size	Miniscule	Small, medium, large, extra large
Publisher	John Wiley & Sons	Monacelli Press
Best-seller	Yes	Yes
First edition	1932	1995
Second edition	1936	1998
Ribbon placeholder	Yes	No
Useful as doorstep	Yes	Yes



History and the Editions

EDITION	YEAR	AIA GOLD MEDAL	PRITZKER PRIZE
First	1932	Not given	N/A
Second	1936	Not given	N/A
Third	1941	Not given	N/A
Fourth	1951	Bernard Ralph Maybeck	N/A
Fifth	1956	Clarence S. Stein	N/A
Sixth	1970	R. Buckminster Fuller	N/A
Seventh	1981	Jose Luis Sert	James Stirling
Eighth	1988	Not given	Gordon Bunshaft, Oscar Niemeyer
Ninth	1994	Norman Foster	Christian de Portzamparc
Tenth	2000	Ricardo Legorreta	Rem Koolhaas
Eleventh	2007	Edward Larrabee Barnes	Richard Rogers

Running out and snapping up a copy as soon as it hits the shelves of the local bookstore isn't essential, but like computer operating systems, eventually you'll probably want to have this or its successor on your own reference shelf.

The Verdict

For three quarters of a century, *Architectural Graphic Standards* has been just that—the standard. While the latest volume has its quirks, who would really want to spend countless hours with a book without some odd entries to provide amusement and entertainment along with quality information? Running out and snapping up a copy as soon as it hits the shelves of the local bookstore isn't essential, but like computer operating systems,

eventually you'll probably want to have this or its successor on your own reference shelf. The profession is evolving at an ever-greater pace, but *Architectural Graphic Standards* is keeping up its role as the franchise player.

Edward Keegan is a Chicago architect who has written for Architecture, the Chicago Tribune, and Crain's Chicago Business.

OFFICE

dA

THE BOSTON FIRM COMBINES
INTELLECTUAL RIGOR
WITH SENSITIVITY TO SITE,
MATERIALS, AND PROCESS IN
THREE NEW PROJECTS.

BIG THINGS, bigger than in the past, are in store for Monica Ponce de Leon and Nader Tehrani—the Boston duo who both teach and manage a fervidly critical practice under the anomalous name of Office dA. But their growing portfolio of major commissions—and the recent completion of three projects that are either large in size or important in scope—has come about mainly because they carefully laid the groundwork by doing the small things first.

Thrown together by chance in 1989, when they landed in the same design studio at Harvard, the two developed a professional affinity based on a shared interest in the overlap of architecture and urban design. They teamed up on their thesis project and, after graduation, continued to develop it in greater detail. That exercise established “the foundations of the geometric, material, and tectonic transformations that you see in our work today,” Tehrani says.

In the intervening years since launching Office dA in 1991, Ponce de Leon and Tehrani have addressed emerging issues of technology and construction by focusing their efforts at the scale of the detail. “Our process is cumulative,” says Ponce de Leon, now a professor of architecture at Harvard. “Teaching plays a huge role in the evolution of our thinking, and the kind of research that we have done in conjunction with our teaching plays a huge role in our practice. We are always challenging ourselves to do something new every time—new in the context of our office, and new in terms of the field.”

Conducting research in the guise of design, Office dA often has sought inspiration for its installations and small interiors by borrowing the methods of specialties outside of architecture. For its installation at the 1998 “Fabrications” exhibition at the Museum of Modern Art, for example, the firm designed a folded, steel-plate wall based on the traditions of origami. At Upper Crust, a Boston pizza emporium built in 2001, an undulating ceiling of laser-cut aluminum panels was fitted together using tailorlike techniques.

Over the past decade, a newfound fascination with digital production has yielded an office where a rich pool of ideas keeps the diverse, young staff on a perpetual learning curve. “Without a doubt, Monica and I are figures from the previous generation,” says Tehrani, an adjunct professor at Harvard. “Yet in our own little way, we are trying to keep updating ourselves in terms of dealing with problems of manufacture, remembering that the building industry is actually much more stubborn than we are.”

Now that the projects have grown more complex—placing a heavy load on firm vice president Daniel Gallagher, who functions as project architect for all buildings—the lessons of the past decade are informing Office dA’s work in new ways. The firm’s recent Fleet Library intervention at the Rhode Island School of Design, for example, reveals their ease with digital production processes. A prototype gas station for BP illustrates their tendency to invent a new formal logic with each project. And the new Macallen condominium building demonstrates their ability to listen to a client’s needs and then reframe the discussion in terms that create innovative architecture while minding the bottom line. As Tehrani says, “Ours is always a practice about translation and mediation.”

The 15-person office, which until mid-2005 was still working

out of Tehrani’s house, continues to turn heads with contemporary forms that engage the senses. Early this year they received a P/A Award (their ninth) for the Villa Moda, a massive multiuse complex on the outskirts of Kuwait City. Now the practice, which has moved into a bright, skylit building in South Boston, is expanding its capabilities with a basement-level digital workshop. With CNC routing and 3-D printing capabilities under its roof, the firm has begun a new series of self-motivated research projects that have to do with silverware, doorknobs, plateware, exit signs, and other objects. “So somewhere between product design, industrial design, and furniture lays a whole realm that we can directly control,” says Tehrani.

Ultimately, another goal of the firm is to re-establish the architect’s role in the construction industry. “Increasingly, what is happening is that the architect is becoming distanced from the very means and methods that she or he needs to know,” Tehrani asserts. One way to reclaim influence, he says, is through the digital realm.

Such statements might be too easily dismissed as self-serving, but at Office dA the desire to go a step beyond conventional practice is more an ethic than a profit motive. A fitting example is the RISD library, where the architects labored hard in focus groups and lengthy client meetings to fully understand how the library functions, and then set out to transcend the brief. “That you can say about almost everything we do,” Tehrani adds. “The projects are not a mere reflection of the program. They need to be larger than the sum of the criteria.”



An essay in the potential of digital design, the new Fleet Library at RISD incorporates furniture such as the circulation desk (in foreground) and a multi-functional study pavilion (in background) made of low-cost materials that are affordably customized by digital fabrication techniques.

Encouraging
THE MEETING OF ASIA AND EUROPE 1560-1860

Fleet Library at the Rhode Island School of Design, Providence, R.I.

For more than 10 years, the Rhode Island School of Design had scoured Providence looking for a place to expand its overcrowded library. So when the corporate gift of a Beaux Arts banking hall was offered, the college jumped at the opportunity. RISD already had converted the upper eight floors of the same 11-story office building into housing for 500 students. But the banking hall offer came with challenges—most notably, the library's ambitious requirements for increased book and seating capacity. "Immediately we faced the question of how to increase the square footage," says Ponce de Leon. "Where do we build a second level?"

Working within the 114-foot-by-180-foot main hall, Office dA created two new pavilions resembling gigantic pieces of furniture. The first, a study pavilion, provides an elevated reading platform on top and study rooms tucked underneath. Small study carrels punctuate the sides. The tiered front wall of the boxlike assembly doubles as bleacher-style seating and an informal stage. The second pavilion is a circulation island: command central for checking out books and retrieving reserve items. This single-level structure, topped with an open weave of fiberboard planks, also houses staff offices. Between the two pavilions, a casual arrangement of seating serves as a collective living room where students who live above the library can read and talk. (The \$11.2 million budget also included second-floor archives, special collections, and slide collections areas.)

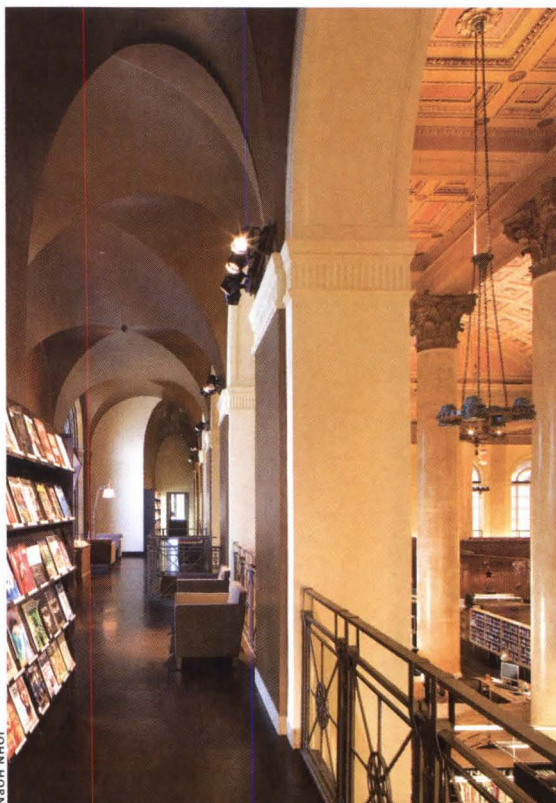
A breakneck schedule and \$200-per-square-foot budget put enormous pressure on the process for producing and assembling the components. Prefabrication quickly entered the conversation. "That allowed us to fast-track the project," says Ponce de Leon. "So while the floors were being done, the pavilions were being built."

The integration of digital technology not only allowed the CNC milling of the medium-density fiberboard panels to be accomplished off-site, it also facilitated lively variations at no additional cost. This opened the door to universal design solutions, notes Ponce de Leon. "So instead of designing for the average seated woman or the average standing man, through digital fabrication you can actually customize," she explains. The computer stations that flank the circulation island demonstrate this most literally, with desktops built at varying heights to accommodate people of different sizes.

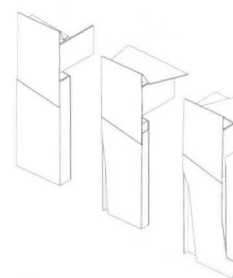
Digital tools also were vital in the design and fabrication of vaults installed on the mezzanine ceiling to work around bulky new fire stairs that encroached on the space. The new vaults appear to have been compressed, as though they were made of rubber, to fit into the narrowed aisle. In fact, they were prefabricated off-site in glass fiber-reinforced gypsum using a dome-shaped mold and a digitally controlled router.



JOHN HORNEN



JOHN HORNEN

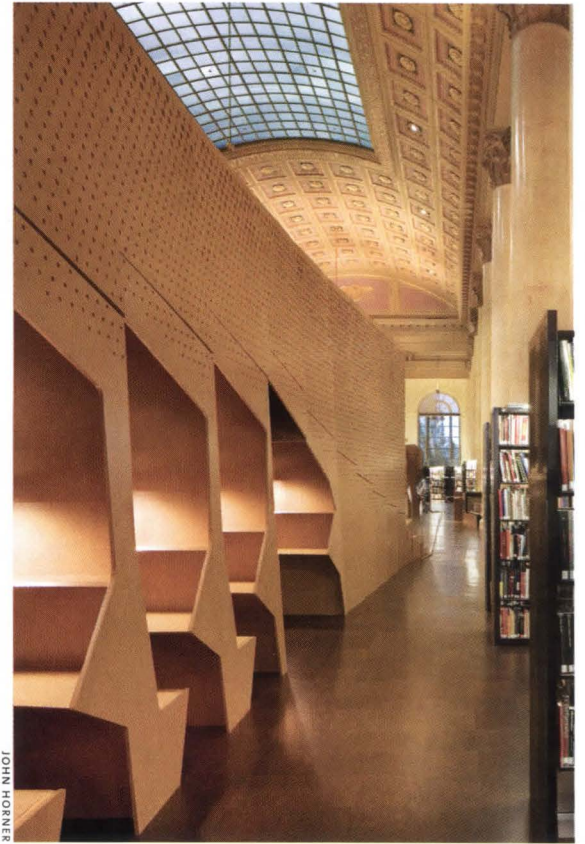


Informal "living room" and circulation pavilion, viewed from the reading platform (top). Narrow vaults in the mezzanine ceiling (left) were formed using molds created with 3-D router technology. Drawings (above and opposite, at left) show the elements that were assembled to build one side of the study pavilion, while an exploded axonometric (opposite, at right) reveals how a computer desk unit ties into the ceiling structure of the circulation pavilion.

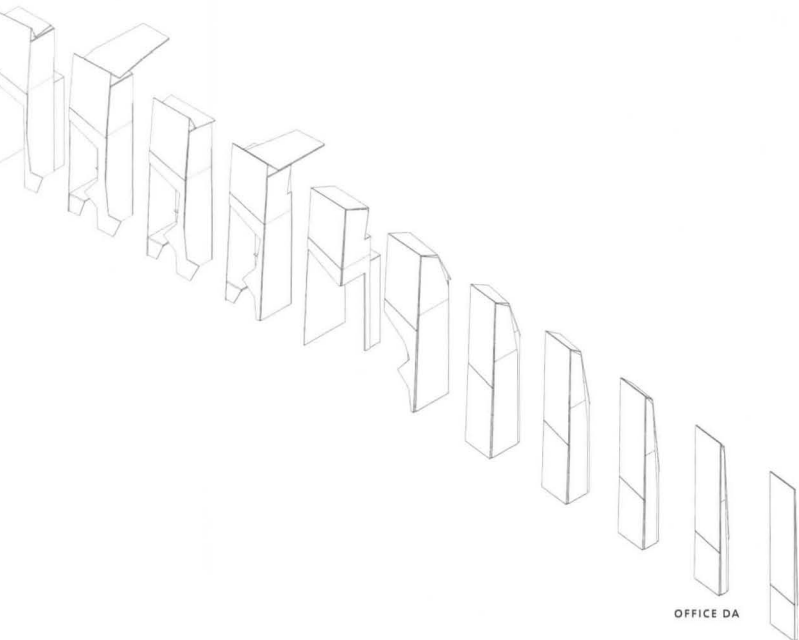


JOHN HORNEN

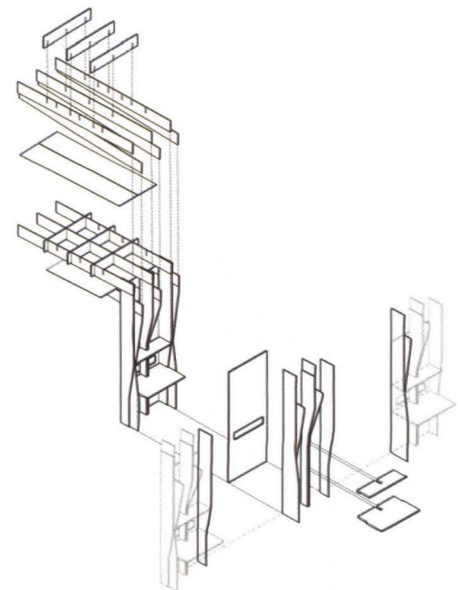
The staggered heights of the computer stations (left) illustrate the possibilities for universal design arising from digital fabrication. Carrels tucked into the study pavilion (below) also allow students to find the best fit.



JOHN HORNEN



OFFICE DA



A triangulated, stainless steel cladding system (right) molds several functional aspects of the gas station into a monolithic canopy.



ERIC STAUDENMAIER

Helios House, Los Angeles

Helios House is an exercise in reinventing a classic American building type: the gas station. Its design conjures a vision that blends contemporary aesthetics, inventive fabrication, and sustainable building practices with a multifaceted communications strategy. Commissioned by energy giant BP and developed by a wide-ranging collaborative team that included a branding consultant, the glistening prototype anchors the busy intersection of Robertson and Olympic boulevards in Los Angeles.

Two pre-existing billboards were leveraged to full advantage by Office dA to engage car-oriented Angelenos, but the station's canopy is its most striking feature. With the structural bay as a starting point, a triangulated, stainless steel cladding system unifies the column base, shaft, capital, and canopy as a monolithic whole. The faceted, softly reflective surface also incorporates other functional aspects of the station, including the cashier kiosk and fin panels that function as signs.

Fabrication and design were optimized to conserve labor costs and reduce waste. Developed with a design/build fabricator, the canopy incorporates 1,653 panels in a prefabricated assembly system. Fifty-two transportable components were trucked to the site and erected in four weeks. The back building and screen wall are of

modular construction too, consistent with a process that anticipates replication on other sites.

The design addresses the environmental challenge of stormwater runoff by collecting and filtering rainwater on the property. Through careful grading and ground treatment, all site water flows to a 2,000-gallon underground cistern. The canopy roof deck also feeds water to the cistern. After filtering, site water is used to irrigate the indigenous plants on the site.

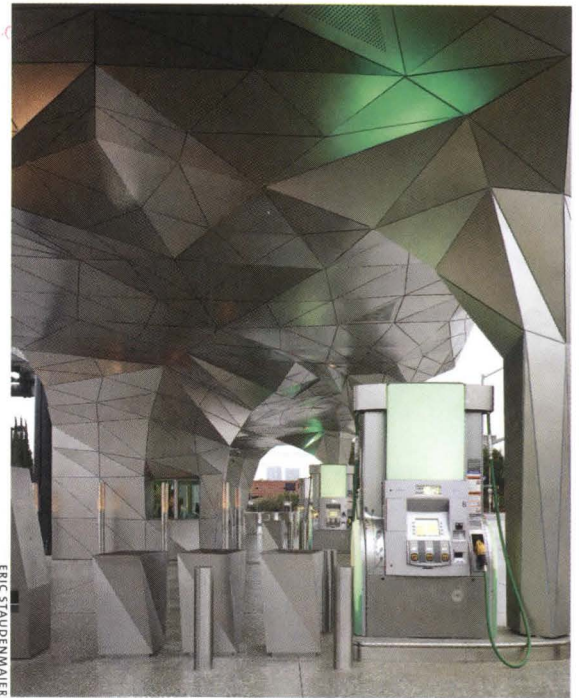
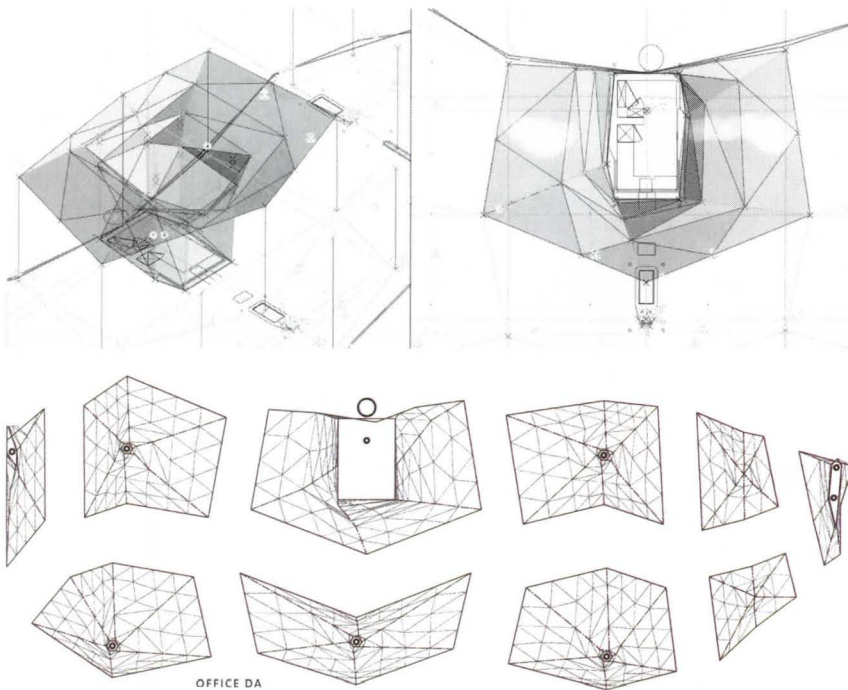
Ninety solar panels on the canopy roof deck provide approximately 15,000 kWh of energy to the station—enough electricity to serve two to three typical American homes for a year. The projected net effect is a reduction in the station's carbon footprint of 5,000 pounds of carbon dioxide annually. In combination with energy-efficient lighting, the geometry of the canopy acts as a light reflector, allowing the station to draw 16 percent less electricity than conventional stations. "We realized how many gas stations are being built each year," Tehrani says. "So if you can conserve energy on each one, if you can produce green roofs, and if you can control stormwater runoff, then how much impact can you make?"

Even the concrete pavement nods to the green agenda, incorporating particles of recycled glass aggregate that lend it a sparkling quality. The bathrooms are also unusually stylish, with nature-inspired mosaics made from 100 percent recycled glass and walls and ceilings made from bamboo.



Arresting design (left) combines with graphics on the station's pre-existing billboards to promote a new branding strategy for BP. The canopy conceals photovoltaic panels that supply electricity for operating the station. Detailed computer studies of the canopy columns and its overall geometry (below, left) allowed for components to be made off-site, then shipped and assembled.

Not just an armature for the company logo, the canopy (below) incorporates functional elements, such as the payment kiosk (in background), with colored lights directed against the underside to add further visual interest.



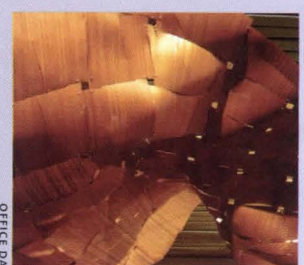
Office dA at School



This installation by a Georgia Tech student team under the direction of Monica Ponce de Leon consisted of green, thermal-formed polyethylene terephthalate glycol (PETG). The modular pieces had similar dimensions, but surface variations, and were assembled to generate different spatial qualities.



In this concrete installation, Ponce de Leon's studio at Georgia Tech used horizontal and interlocking connections between seven unique modules to challenge traditional logic for a corbelled system. The strategic stacking pattern and connections allowed for drastic extensions of the offset.



The "Immaterial/Ultramaterial" installation of thin-ply panels by Nader Tehrani's students at Harvard explored the link between architecture and textiles. Techniques such as pleating, darting, and tabbing were used to create structural rigidity.

South-facing windows (right) suggest the irregular pattern of the dwelling units inside, while projecting fins indicate the rhythm of the structural trusses that stagger from floor to floor.



JOHN HORNER

Macallen Building, Boston

Rising above its gritty South Boston environs, the 194,000-square-foot, \$70 million Macallen Building is a significant jump in scale for Office dA. But because the project demanded a solution grounded in good urban design, it was right up their alley. The wedge-shaped condominium building deftly mediates a difficult set of site conditions, including severe changes in scale and character presented by highway off-ramps, an old residential neighborhood, an array of railroad tracks, and an industrial zone.

The design addresses the surrounding edge conditions through varied spatial moves, gestures to the public realm, changes in materials, and articulations of the façade. On the western end, the building nods to the highway with a towering curtain wall yielding panoramic city views from inside. On the eastern end, where the building is shortest, brickwork mirrors the texture of the adjacent residential blocks, extending the logic of the storefront elements and pedestrian scale along Dorchester Avenue. On the north and south façades, bronzed aluminum panels reflect the character of the industrial landscape and express the pattern of the building's structural system.

With plans to compete for buyers in various price ranges, the developer-client wanted an iconic building that had spacious interiors. To realize maximized ceiling heights, large windows, and open floor plans without going over budget, Office dA conferred early in the design process with contractors and consultants. In particular, they examined the economic impact of different structural options, engineering strategies

and neighborhood zoning ordinances. This front-end evaluation, Tehrani says, was vital in arriving at an inventive structural and mechanical solution that would satisfy the mandates for flexible units and efficiency of construction.

The linchpin of the design is a staggered-truss steel structure that eliminated the requirement for shear walls or diagonal cross-member bracing. The system also proved to be lighter and less expensive than a concrete superstructure, Tehrani says. From a qualitative point of view, the trusses allowed for higher ceilings and expansive open-plan areas—up to 60 feet long—without the interruption of columns. While the plumbing stacks are aligned vertically to achieve economies of scale, the simplicity of the infrastructure requires the 150 apartment units to dovetail with one another, creating a kind of running bond pattern. Studio, one-bedroom, and two-bedroom apartments are arranged vertically and horizontally in different combinations within the structural and mechanical module.

“Staggering the units [seems] ridiculous, because the logic of development is one of mass production,” Tehrani explains. “But actually that is a fallacy, because in reality what you care about, in terms of stacking, is the plumbing and the electrical and the mechanical chases. So we figured out a way to skewer all of the mechanical systems in a vertical line to make it super-efficient.”

Vernon Mays, editor at large of ARCHITECT, is curator of architecture and design at the Virginia Center for Architecture.



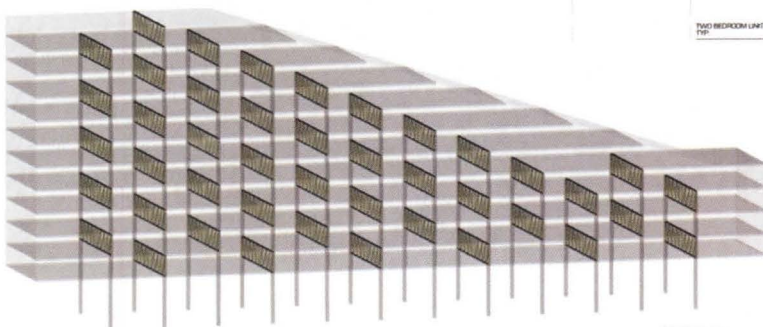
JOHN HORNBER



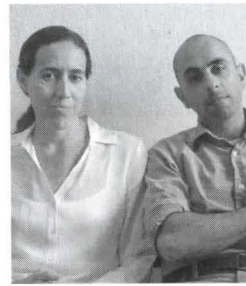
JOHN HORNBER

Tucked beneath the building is a 150,000-square-foot parking garage (above). The shortened height and the texture of the east Dorchester Avenue façade (above and left) respond to the old residential neighborhood in South Boston. On this side, the window and façade treatment create a more delicate scale.

The pattern of staggered trusses, shown in the structural diagram below, allows for long spans with no columns and hence a variety of studio, one-, and two-bedroom apartments (right). Units along the sloped roof occupy two or three levels.



OFFICE dA



Monica Ponce de Leon and Nader Tehrani
Principals, Office dA

FLEET LIBRARY AT THE RHODE ISLAND SCHOOL OF DESIGN

ARCHITECTS: Office dA, Boston (Monica Ponce de Leon, Nader Tehrani, principals in charge; Daniel Gallagher, project architect; Arthur Chang, project manager; Lisa Huang, Sean Baccei, Kurt Evans, Anna Goodman, Ahmad Reza Schricker, Ghazal Abassy, project team)

GENERAL CONTRACTOR: Shawmut Design and Construction

STRUCTURAL ENGINEERS: Simpson Gumpertz & Heger Inc.

MECHANICAL/HVAC ENGINEERS: Harry Grodsky & Co.

ELECTRICAL ENGINEERS: Dykeman Electrical

CONSULTANTS: Hogan Macaully Architects (lighting); Meyer, Scherer, & Rockcastle Ltd. (signage); M.P. O'Beirne (illustrator)

HELIOS HOUSE, LOS ANGELES

CLIENT: BP Corporation of North America

CREATIVE AND DESIGN FIRM: Brand Integration Group (BIG) at Ogilvy & Mather, New York (Brian Collins, chairman and CEO; Chuck Rudy, creative director; David Harlan, associate creative director; Shannon Mullen, strategy director; Mark Aver, Christian Cervantes, Jung Ha, Noah Venezia, Allbritton Robbins, Sarah Nacht, Paige Nobles, project team)

ARCHITECTS: Office dA, Boston (Nader Tehrani, Monica Ponce de Leon, principals; Dan Gallagher, project architect; Arthur Chang, project manager; Christian Ervin, Lisa Huang, Ji-Young Park, Brandon Clifford, Cathlyn Newell, Harry Lowd, project team), and Johnston Marklee, Los Angeles (Sharon Johnston, Mark Lee, principals; Anne Rosenberg, project manager; Robert Garlipp, Lorena Yamamoto, project team)

CONTRACTOR: B&M Construction, with Slunaker Construction

CONSULTANTS: Buro Happold (structural, sustainability, electrical engineering); Fiedler Group (civil); Secor (geotechnical); Methane Specialists (methane); Landworks (landscape architecture); Collaborative Lighting (lighting); Acentech (audio/visual and IT); Carlson & Co. (canopy cladding design/builder); Ishler Design & Engineering Associates (cladding engineer); Global Alliance (project management); GOM Co. (permitting); Judith Nitsch Engineering Inc. (civil sustainability); Madison Industries (building fabricator); M3 Design Inc. (fuel dispenser lighting design); John Picard (sustainable building adviser)

MACALLEN BUILDING CONDOMINIUMS

DESIGN ARCHITECTS: Office dA, Boston (Monica Ponce de Leon, Nader Tehrani, principals in charge; Dan Gallagher, project architect; Lisa Huang, project manager; Ghazal Abassy, Remon Alberts, Hansy Luz Better, Scott Ewart, Katja Gischas, Anna Goodman, David Jeffries, Kristis Karklins, Ethan Kushner, Christine Mueller, Julian Palacio, Penn Ruderman, Ahmad Reza Schricker, Harry Lowd, project team)

ARCHITECT OF RECORD: Burt Hill, Boston (Steven Brittan, principal in charge; Ed Bourget, project manager; Thomas Urtz, Millicent Lizares, Zander Shaw, Ginelle Lang, project team)

LEED: Diane Ozelius

GENERAL CONTRACTOR: Bovis Lend Lease

STRUCTURAL ENGINEERS: D.M. Berg Consultants and Matt Johnson of Simpson Gumpertz & Heger

MEP ENGINEER OF RECORD: Burt Hill

DESIGN MEP ENGINEER: Commercial Construction Consulting

CIVIL ENGINEER: BSC Group

CONSULTANTS: Acentech Inc. (acoustical); Ripman Lighting Consultants (lighting); Landworks Studio (landscape architect); Simpson Gumpertz & Heger (exterior envelope); Falk Associates (specifications); William Elliot (hardware); Schirmer Engineering Corp. (codes); Walker Parking Consultants (parking); Lerch Bates Associates (elevator); North East Aquatic Design (pool); Audio Visual Designs (audio/visual); Rider Hunt Levett & Bailey (cost estimating); GEI Consultants (geotechnical); bhch (illustrator)

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CULTURE

OBJECT LESSON
BOOKS
EXHIBITS
EVENTS



OBJECT Eames Elephant
DESIGNERS Charles and Ray Eames
DATE 1945
PRICE \$1,900 for a 2007 limited edition
SOURCE Vitra, www.vitra.com

©2007 EAMES OFFICE LLC

OBJECT LESSON

Happy Birthday, Mr. Eames

Elephants come out for Charles Eames' 100th

THE EAMES ELEPHANT made a brief but memorable appearance in 1945–46 in a design show at the Architectural League of New York. The stool also turned up in a historic Eames exhibition at the Museum of Modern Art. Then the endearing pachyderm, a model of molded plywood technology, disappeared into the closet of 20th century design history. Until now.

This month, to mark the centennial of Charles Eames' birth on June 17, 1907, the Eames Elephant goes into limited production. The Swiss furniture company Vitra decided to master the complex curves that made the elephant charming, stackable, and challenging to produce. The elephant's head is molded from a single piece of plywood gently bent to serve as trunk and ears, giving the object its iconic profile.

Around 1945, while developing their innovative plywood splints and chairs, the Eameses also designed a menagerie of plywood animals. They were sculptural enough to be decorative and sturdy enough to support a child. But none of the creatures—elephant, frog, seal, bear, and

horse—moved beyond the concept stage.

In the Eameses' lifetime (Charles died in 1978, Ray in 1988), only two elephants were made. Test-driving one in the photo above is Pundy, the son of photographer and graphic artist Herbert Matter. Charles Eames' grandson, Eames Demetrios, reports that now his family retains the only surviving model.

Vitra has long held licensing rights to Eames designs in Europe, and it also owns the bulk of objects from the Eames estate. The company will issue 1,000 elephants in natural or crimson-stained maple.

The price of memory: The limited-edition Eames Elephant will cost \$1,900.

LINDA HALES

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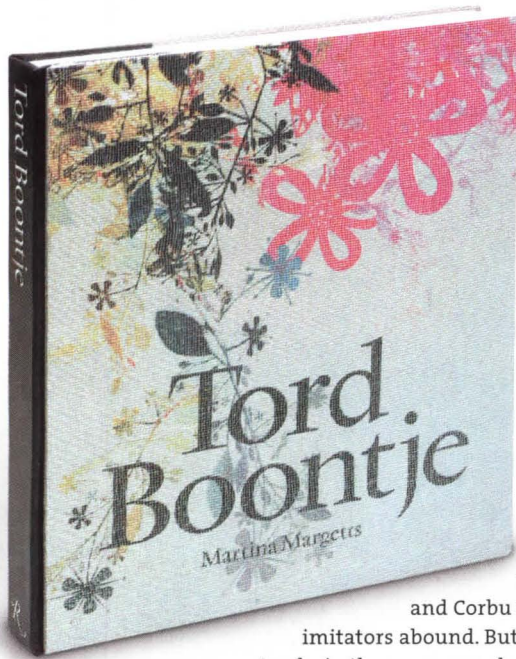
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Tord Boontje

Text by Martina Margetts

It is tempting to call Dutch-born designer Tord Boontje the man who turned back the clock on minimalist interiors, but the jury is still out. Boontje, not yet 40, was a confirmed modernist on his way up London's design ladder when he suddenly abandoned the Bauhaus and developed an ornamental streak of an intensity not seen since the 19th century. Boontje explains that the birth of his first child caused him to rethink austerity. He abandoned it in favor of a New Age opulence and decorative patterns, which trail across any material—wood, glass, paper, porcelain, or textiles—that finds its way into his studio in France. This first book of his work captures the spirit of stunning and provocative exhibitions over the past three years in Milan, at London's Victoria & Albert Museum, and at New York's Moss Gallery, which brought him wide attention. Boontje already had made his mark with a chandelier for Swarovski, which he reconceived as a dangling bough of pink crystal blossoms. Target shoppers have fallen for his Garland light fixtures, which cover a bare bulb in a mass of paper cutout flowers. The high-end Italian manufacturer Moroso commissioned Boontje to design laser-cut fabrics for serious furnishings. The textiles are as complex as any needlework created by hand. Architects still wedded to black leather chairs by Mies

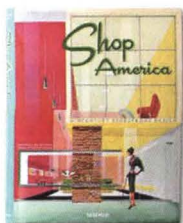
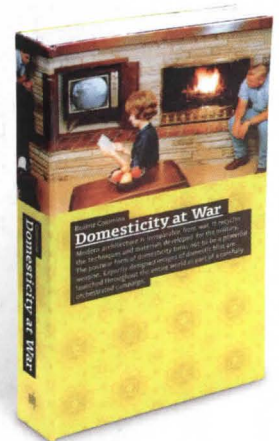
and Corbu may find Boontje's couture-draped furnishings uncomfortably nostalgic. And bad imitators abound. But the purely decorative motif punched into the pages of this book is as intriguing as tracks in the snow or a shadow cast by one of Boontje's hangings on a plain white wall. *Rizzoli; \$75*

The title is somewhat misleading, but the premise is a page-turner: "Modern architecture is inseparable from war." The author starts with the idea that technology and materials developed in wartime made the post-war housing boom possible. She goes on to suggest that the American dream house became a propaganda tool during that peacetime aberration known as the Cold War. Not only did suburban tracts provide places for GI families to live and prosper, but they served as a powerful picture of peace and tranquility to send round an anxious world. There were bomb shelters along with the backyard barbecues, but they

Domesticity at War

By Beatriz Colomina

were well stocked. Author Beatriz Colomina, a professor of architecture at Princeton, has also written *Cold War Hothouses: Inventing Postwar Culture from Cockpit to Playboy*. Here, she argues that the midcentury modern building boom "was not simply the bright architecture that came after the darkness of the war"; it was part of a campaign in which architects participated in cementing the message of peace, right down to what they wore. She points to Walter Gropius, photographed in a plaid shirt on his screened porch. She considers Buckminster Fuller's aluminum Dymaxion dwelling units and Philip Johnson's Glass House. In the end, she worries that the increasing dematerialization of architecture has been countered by an increasing need for security. "War does not end," she concludes. "It evolves, and architecture with it." *MIT Press; \$49.95*



Shop America: Midcentury Storefront Design 1938-1950

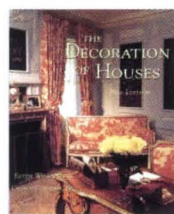
Edited by Jim Heimann

Essay by Steven Heller

Window-shopping all but disappeared in

America with the creation of the mall. But one can always hope that developers and designers will come to their senses and Main Streets will be revived—and, with them, the culture of pedestrian street life that flourished when store windows held their own. This book of vintage "style suggestions" resurrects the lights, color, and graphic punch of signage, and the artistic fantasy that played out in displays of hats, shoes, and candies. Commerce drove the design strategies, and architects complied with such inventive

designs as Richard Neutra's Coco Tree Café in Hollywood or a 1941 Kay jewelry store by Morris Lapidus in Jacksonville, Fla. *Taschen; \$49.99*



The Decoration of Houses

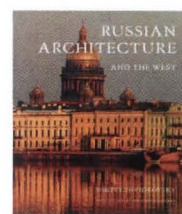
By Edith Wharton and Ogden Codman Jr.

Foreword by Richard Guy Wilson

"Proportion is the good breeding of

architecture." So wrote literary giant Edith Wharton and architect Ogden Codman Jr. in their 1897 interior design classic. The collaborators offered a world of radical—for the time—advice on modern interiors. This facsimile preserves the classical principles and admonitions to pare down, as well as 56

original plates showing furniture, moldings, and details they admired, including carved wood ceilings and fine French locks. Like proportion, the book is still in style. *Rizzoli; \$35*



Russian Architecture and the West

By Dmitry Shvidkovsky

Russia's relationship with the West has been debated at least since Peter the Great

formally opened the door to Europe. In this book, Russia's leading architectural historian makes the case that despite periods of official isolation, Russian architecture was deeply influenced by the West as far back as the 10th century and as far forward as the present day. *Yale University Press; \$75*



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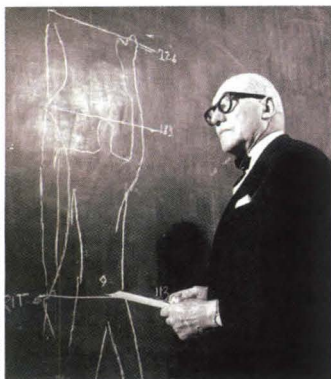
THE WASHINGTON POST

WASHINGTON, D.C.

David Macaulay: The Art of Drawing Architecture
National Building Museum
 June 23–Jan. 21, 2008

For more than 30 years, the incomparable designer, writer, and illustrator David Macaulay has lent accessibility and charm to monumental feats of architecture and engineering. Macaulay, who trained as an architect, conveys the complexity of building in books simply named for different

building types. His original explanatory drawings for *Cathedral* (1973), *Underground* (1976), *Castle* (1977), and seven more books form the core of the Building Museum's exhibition. Mosques are the latest addition to the illustrator's oeuvre. They are both impressive and important for Western audiences to understand, and this exhibition peels away the exteriors to reveal layers of opportunity for learning. www.nbm.org



FONDATION LE CORBUSIER

ROTTERDAM, NETHERLANDS

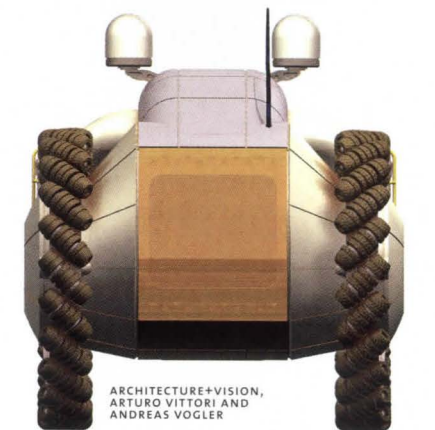
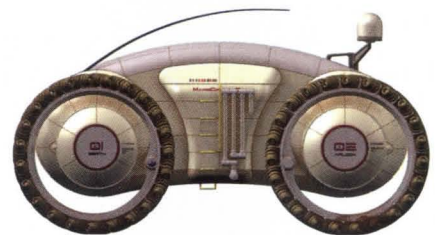
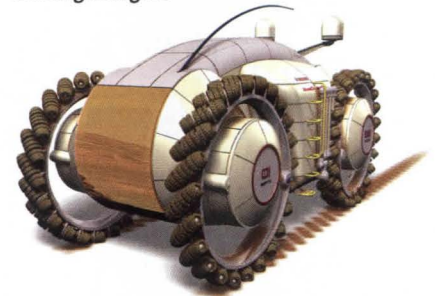
Le Corbusier: The Art of Architecture
Netherlands Architecture Institute
 Through Sept. 2

The first major Le Corbusier retrospective since 1987 offers a look at the master as architect, painter, sculptor, photographer, and textile designer. More than 450 original drawings, models, artworks, tapestries, films, photographs, sculptures, pieces of furniture, and elements of interiors will show how Le Corbusier focused on the human dimension, whether at Villa Savoye, while designing a chaise longue, or in creating the luminous interior of the

chapel of Notre Dame du Haut in Ronchamps, France. Today, the architect's concept of large-scale utopian housing complexes surrounded by moats of public space has been discredited as demoralizing; unresolved is the need for social equity in the built environment. The exhibition was organized by an august team including the Vitra Design Museum, the Royal Institute of British Architects, and the Fondation Le Corbusier, in addition to the Netherlands Architecture Institute. www.nai.nl

PARIS

Airs de Paris
Pompidou Center
 Through Aug. 20



ARCHITECTURE+VISION,
 ARTURO VITTORI AND
 ANDREAS VOGLER

Thirty years after its completion, the Pompidou Center's inside-out structural expressionist architecture by Richard Rogers and Renzo Piano looks shockingly fresh at the center of Paris. For the high-tech icon's anniversary, curators have gathered an assemblage of cutting-edge design, architecture, and art, including a scale-model Mars Cruiser for a future manned landing. The show also includes furniture by Briton Jasper Morrison and the Bouroullec brothers of France—but space-age shelter is so much more avant-garde. The cruiser was designed by Architecture+Vision of Munich, Germany, creators of the inflatable Desert Seal environment that Paola Antonelli included in the Museum of Modern Art's "Safe: Design Takes on Risk" exhibition. The silvery tent is now in the MoMA collection. www.centrepompidou.com

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June

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www.dx.org/conference

Charles Eames

born on June 17,
1907, in St. Louis

"How Green Is Our Space?"

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An island-wide celebration of events with a sustainable theme will focus attention on the critical building issues of climate change. Prize-winning Royal Institute of British Architects buildings will be open for special tours. Highlights for Britons: The reopening of Royal Festival Hall after two years, vying with a preview screening of director Sydney Pollack's *Sketches of Frank Gehry*.
www.riba.org

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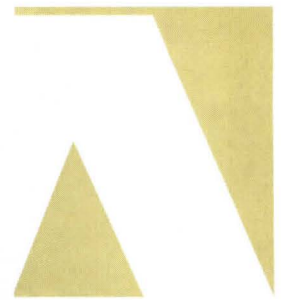
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Results Will Be Announced In The December 2007 Issue.

Your votes must be received by July 6, 2007.

>> **Deadline: July 6, 2007**

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Owens Corning
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Butler Manufacturing
Centria
Copper Sales
Dietrich Metals
Englert
Epic Metals
Fabral
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Fry Reglet Corp.
Garland Co.
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Integriss Metals
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Lantor
MBCI
McElroy Metals
Merchan & Evans
Metecno-Aluma Shield
Metecno-API
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Meti-Span
Petersen Aluminum Corp.
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Varco Pruden

Membrane Roofing

Burke Industries
Carlisle SynTec
DuPont Dow Elastomers
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Firestone Building Products
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Sika Sarnafil
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Chase Doors
Chicago Metallic
Cline Aluminum Doors
Eckel Industries
EFCO Corp.
Ellison Bronze
Essex Industries
Forms+Surfaces
Hope's Windows
I-R Security and Safety
Kawneer
Overhead Door Corp.
Peachtree Doors & Windows
Premdor
Simonton Windows
Technical Glass Products
Timely
Traco
Tubelite
Vetter Windows
Wausau Window & Wall
Systems
YKK AP America

Cline Aluminum Doors
Cornell Iron Works
Crittall Windows
Dorma Glas
EFCO Corp.
Ellison Bronze
Essex Industries
HDI Railing Systems
Hope's Windows
Kalwall
Kawneer
Major Industries
Marshfield Door Systems
O'Keefes
Pilkington Building Products
PPG Industries
Robinson Iron
Solutia
Technical Glass Products
Traco
Tubelite
Vistawall Group
Visteon
Wausau Window & Wall
Systems
YKK AP America

Peter Kohler Windows
Pozzi Wood Windows
Reilly Woodworks
Summit
Tischler und Sohn
Vetter Windows
Weather Shield
Windsor Windows & Doors
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JELD-WEN Windows & Doors
Kalwall
Kawneer
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Peerless Products
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Traco
Tubelite
Wausau Window & Wall
Systems
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Case Window and Door
CertainTeed
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Rubber Flooring

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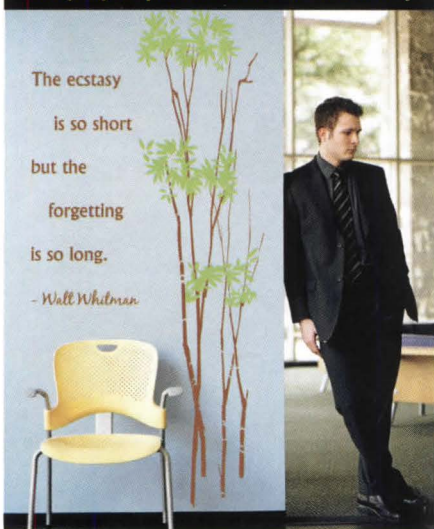
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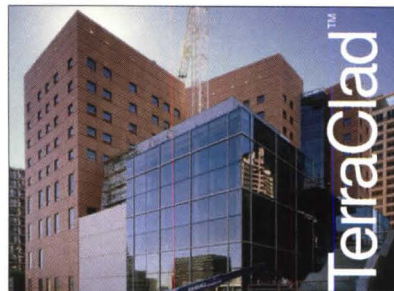


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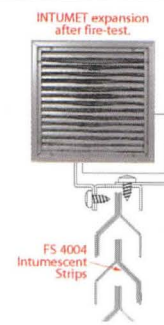
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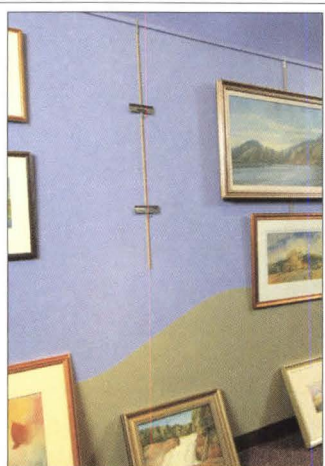
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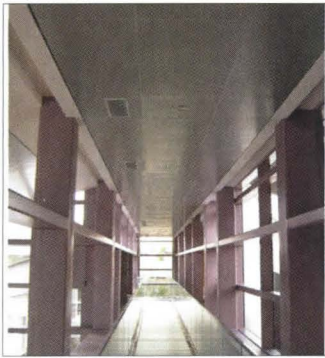
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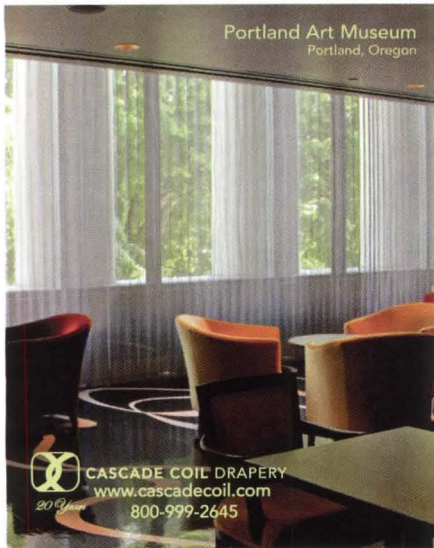
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Interview Lee Bey

JUNE FINFER

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She was a poet, she was a brilliant researcher, as well as a physician treating kidney disease. By 1945, she was exhausted [overworked by a wartime doctor's shortage], so she wanted a little country house that she could go to on weekends and get away from the hospital. She said meeting [Mies] was like meeting a force of nature. She was thrilled that he would take on this little country house for her.

Did Mies see an opportunity here as well?

It was his dream house, in a sense. He was inventing a new architecture in that house. If you look at the progression of his architecture from the Tugendhat House to the Barcelona Pavilion to the Farnsworth House, he's getting the structure outside and he's figuring out how to do it—how to have a universal space, a one clear span that later he uses for Crown Hall. He had the opportunity to build this gem of a house, and he grabbed it.

There are four characters in the play, and one is Philip Johnson. Is there tension between Mies and Johnson?

[Johnson] wanted to be first, so he saw what Mies was doing and built his own glass house before Mies even started to dig the foundations. But when [Johnson says in the play], "I can see on this model you cantilevered both ends," and Mies says, "Oh, so Harvard taught you what is a cantilever," it gets a laugh every time. Because it's a little dig, a little humor, and a little tension.

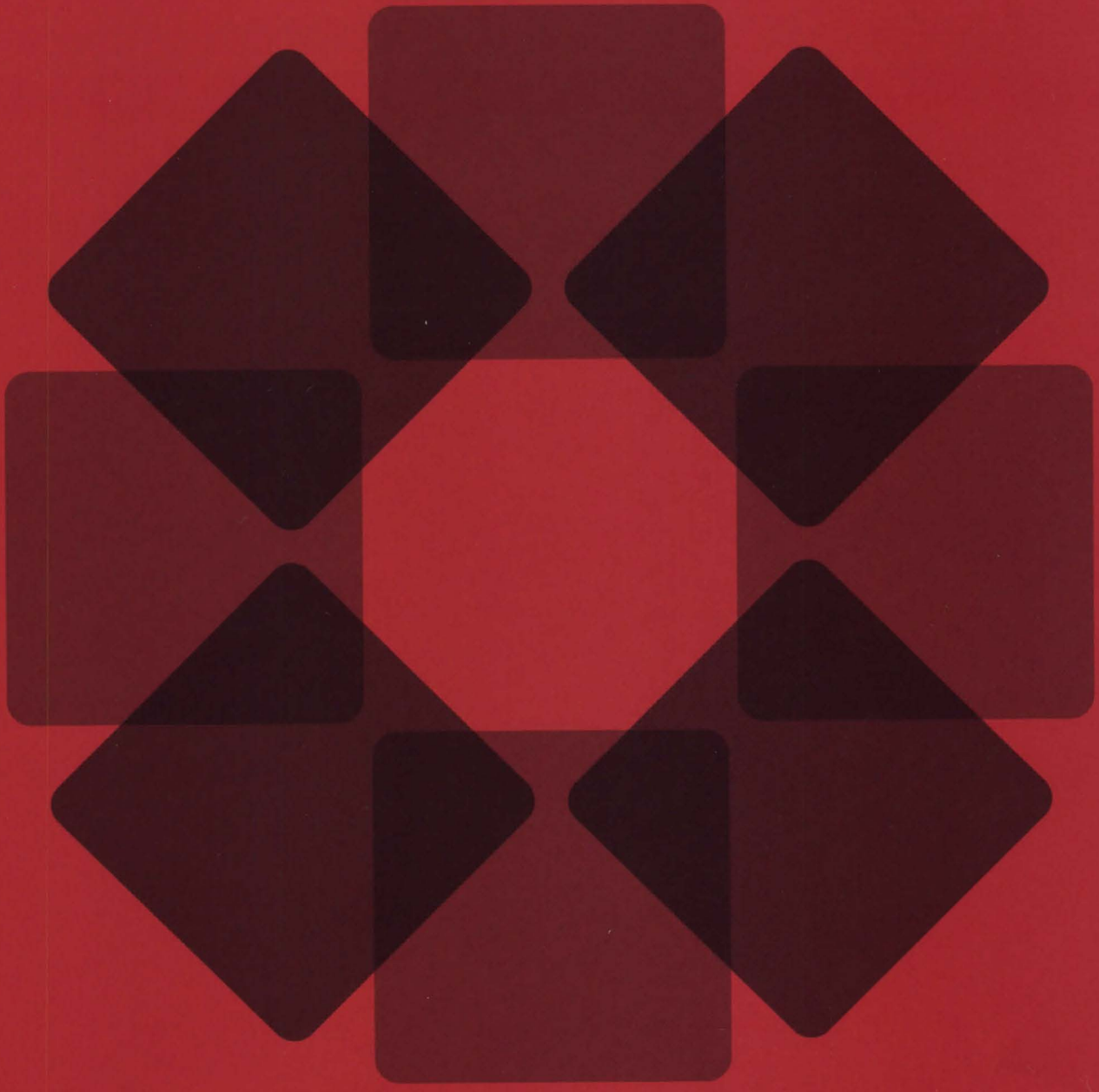
What has been the reaction to *The Glass House*?

Dirk Lohan [Mies' architect grandson] sat in front of me at one of the early readings, and I was really nervous. I say, "I hope you enjoy it." He says, "If I don't, I'm going to walk out." I'm nervous the whole time to see if he walks out. And he stays. After it was over, he turned around to me and said, "Did this really happen?" "Did that really happen?" He was really taken with it.

What are you working on now?

I'm working on a new play with music about architect/planner Daniel Burnham, the 1909 Plan of Chicago, and the 1893 World's Fair.





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