

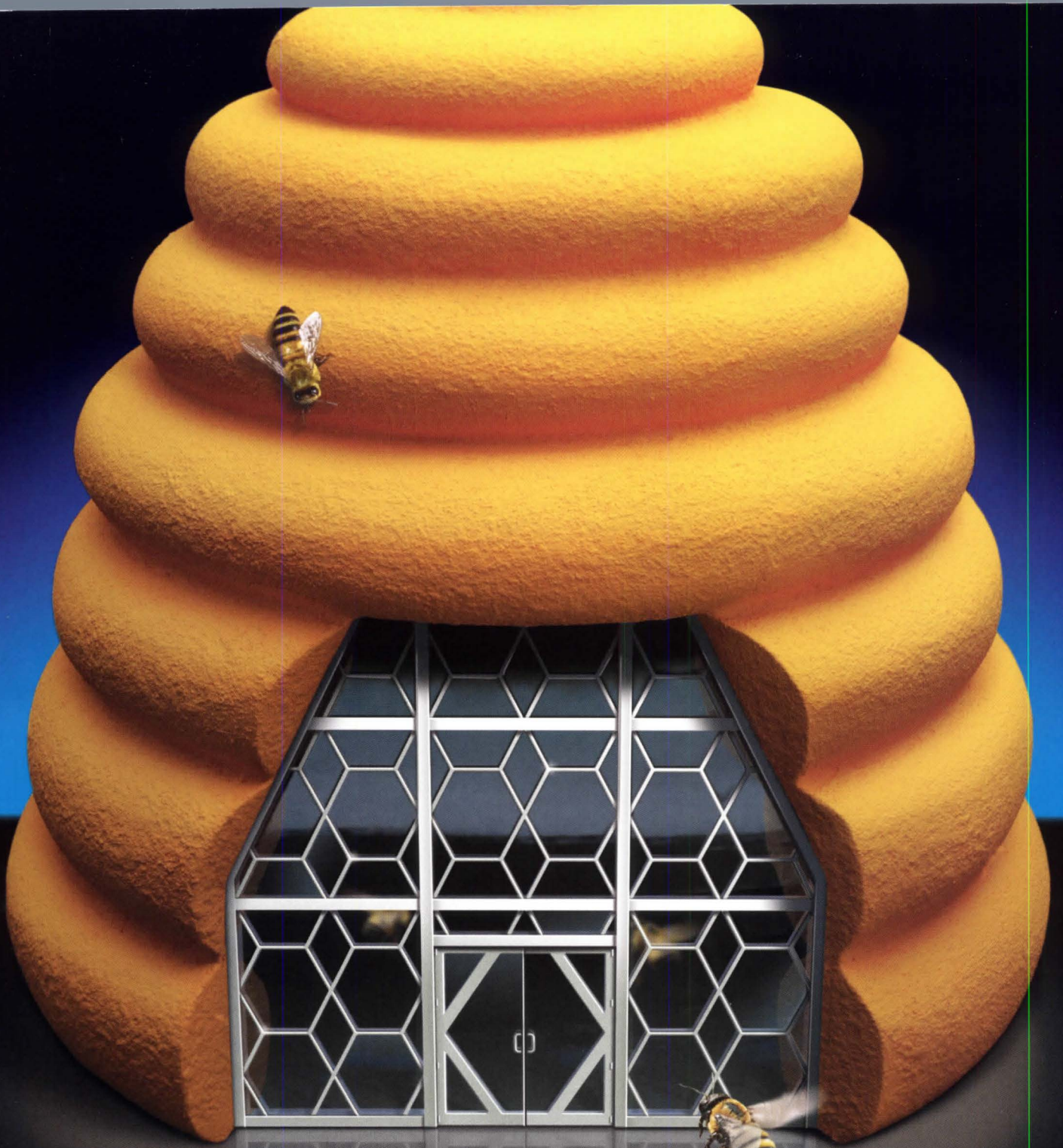
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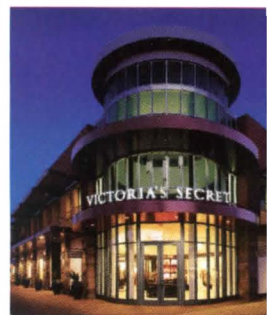
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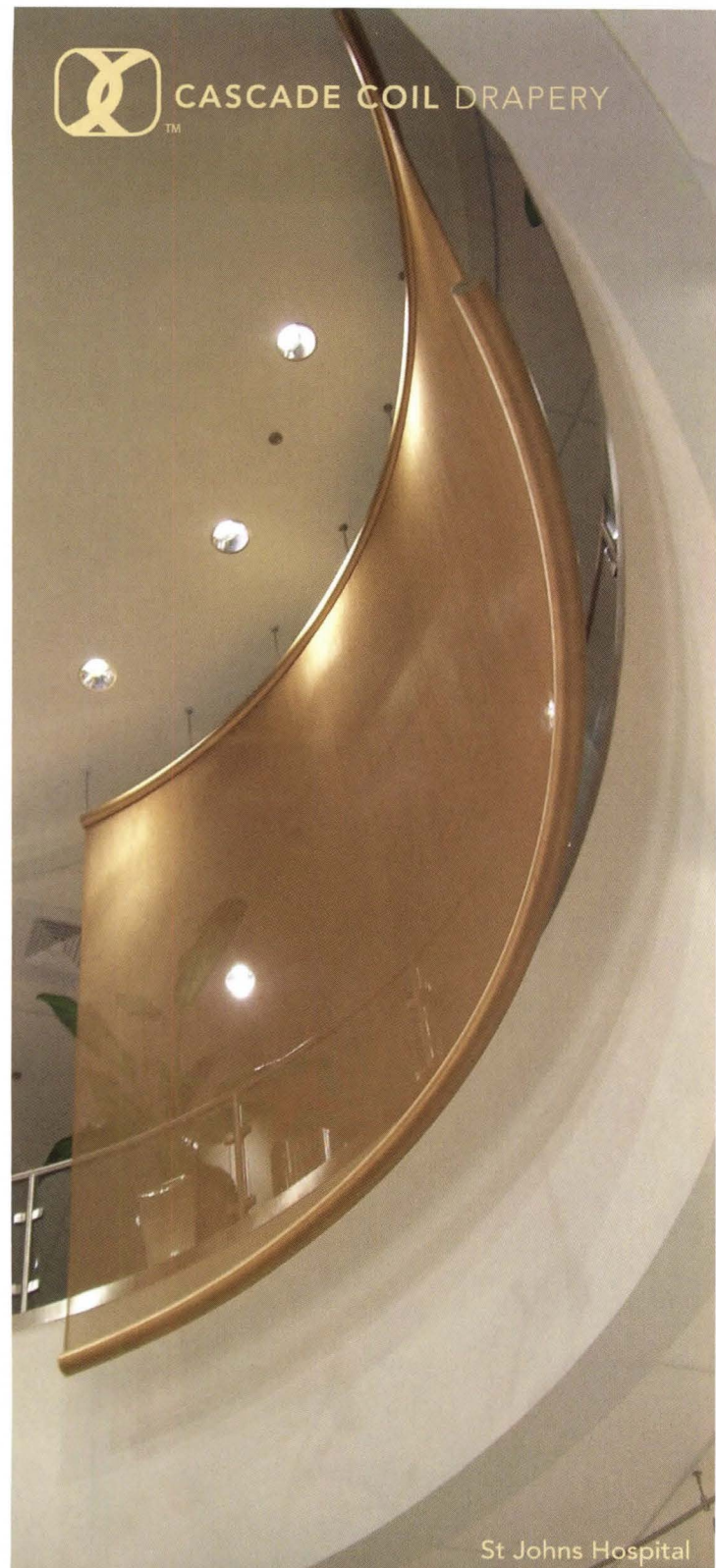


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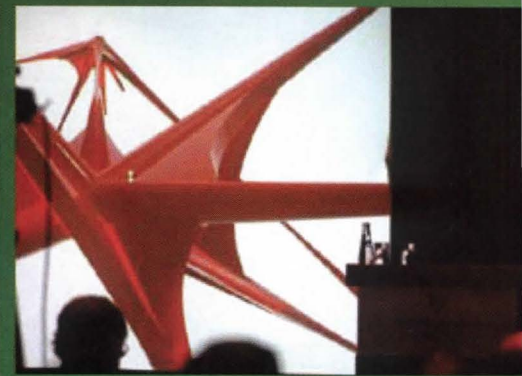
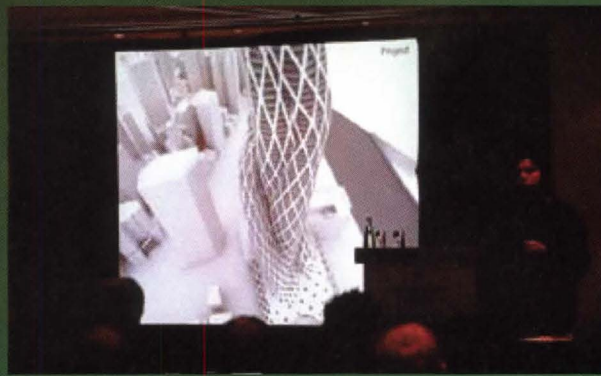
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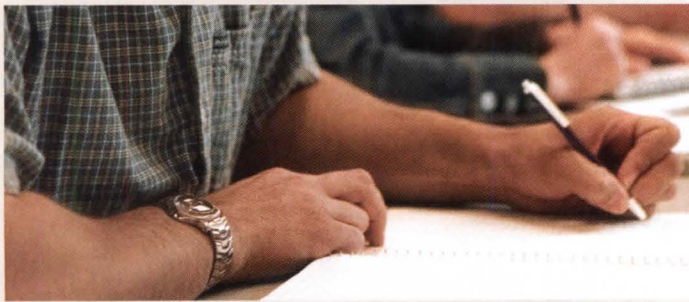
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"EACH SAID THE SAME THING: THEY'RE WAITING FOR A PROJECT; WHEN IT BREAKS, THEY'LL GET REALLY BUSY, BUT THEY'RE JUST WAITING FOR THE CONTRACT TO BE SIGNED."

PAUL JOHNSON, an unemployed Phoenix-area architect, explaining the typical response from firms when he applies for a job, from "Available: Immediately," page 56.

ON THE COVER
ARCHITECT PAUL JOHNSON SEARCHES THE JOB BOARDS WHILE HIS DAUGHTER TAYA LOOKS ON. PHOTOGRAPH BY JOE PUGLIESE.

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PUBLIC WORKS

EVERYONE HAS IDEAS about how the federal government should structure and spend the \$825 billion (or so) in President Barack Obama’s American Recovery and Reinvestment Plan. As of late January, when this issue of ARCHITECT was going to press, the plan was going through the old Beltway push-and-pull between Republicans and Democrats, Capitol Hill and the White House. Nonetheless, Speaker of the House Nancy Pelosi was claiming with confidence that the enacting legislation would be passed by the next congressional recess, on Feb. 16—Presidents Day, appropriately.

So as you’re reading this, assuming all has gone well in Washington, D.C. (for once), the nation will be tasting the first fruits of a New Deal for the 21st century. Heaven knows we need it—and by “we,” I mean America *and* the architecture profession. The hike that the plan will cause in the national deficit is frightening, but even scarier is the prospect of enduring the current economic crisis without tax breaks and an influx of government spending. The layoffs have begun in earnest, as ARCHITECT’s Amanda Kolson Hurley reports in “Available: Immediately” (page 56), and nobody but the federal government is in a position right now to get architects working again. The big questions that remain in my mind are (1) how, exactly, should we spend all that money; and (2) who will coin the catchiest brand name for the president’s plan, one as resonant as the New Deal or Lyndon Johnson’s the Great Society?

I’ll leave the naming to the experts, but I have thoughts on what to do with the dough. In brief, we should spend it on string. By “string,” I don’t mean the stuff used to tie up brown-paper packages, I mean that every construction-related initiative should come with incentives and proscriptions that tie developers, local governments, and other major stakeholders to a new way of building. By “building,” I don’t just mean the fabrication of individual structures, I mean the composition of the entire built environment of the United States.

Had enough of the qualifiers? Pity. The fine print is everything when the stakes are as high as they are now. For instance, one dangerous assumption that many pundits and wonks are making about the stimulus plan is that only “shovel-ready” projects are worthy of federal investment—the idea being that cash will hit the economy faster by skipping over initiatives that require planning and design, and thus skipping over architecture in the process.

Not so fast. The AIA provides a great counter-argument in its position paper on the plan (available at www.aia.org/rebuildandrenuew): “A 2004 AIA survey of architecture firms determined that the average time between award of a design contract and the award of a construction contract for that facility was about one

year, but less than six months for 40 percent of the projects. Therefore, providing funding for projects in the design phase will *not* prevent construction contracts from being awarded within the timeframe of the economic recovery package [emphasis in the original]. But it will allow for a broader and better designed set of projects.” Amen to that.

Next time you run into AIA executive vice president and CEO Christine McEntee, give her a handshake, a high-five, or a hug (depending on your personal style and degree of familiarity with her), because the institute couldn’t be more on the money here. If the AIA lobbies effectively, and developers and local governments get the proper inducements, architects will have a once-in-a-generation opportunity to rework the relationship between the built and natural environments and undo decades of damage. An impossible task? Remember, the interstate highway system didn’t exist until 1956, when Dwight Eisenhower signed the Federal-Aid Highway Act. It takes just one act of Congress to transform a nation.

While planning for an Obama-style world, the profession shouldn’t limit itself to shiny new high-performance buildings with double-skinned curtain walls, green roofs, and wind turbines, though hopefully lots of them will get built. It’s just as exciting, really, to imagine cities like Detroit and St. Louis—not in their current incarnations, but as the starting points for a reinvented urbanism, in which shamefully underutilized downtown buildings and infrastructure are restored to service, sprawl is upgraded for maximum post-oil utility, metro areas are linked by high-speed rail, and greenfield development is verboten. Think of our built environment as one big recycling project.

Realizing a vision of that scope calls for a great deal of energy, and no small amount of restraint. At the inauguration, President Obama urged Americans to “set aside childish things.” His admonition applies to architects as well. The time has come to embrace the pragmatist within. As of Jan. 20, the profession’s internecine debates about style and obsessions with digitally derived fashion statements became passé, mere fluff of architecture’s Paris Hilton era. After all, the great value of 3-D modeling is not radical form but extreme efficiency. Those who disagree should simply try once to design with a building’s performance and a city’s livability in mind. Form will follow.

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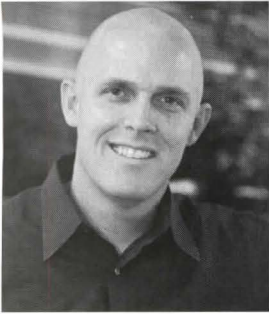
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Lance Hosey
Contributing editor, Eco

AN ARCHITECT, WRITER, SPEAKER, and advocate, Lance Hosey was until this year a director with William McDonough + Partners, where he served as lead designer and project manager on the Museum of Life and the Environment, to be built in South Carolina; the Fuller Theological Seminary Chapel in Pasadena, Calif.; and the Johnson Building in Racine, Wis.

In 2005, Hosey founded the Just Building Alliance, an advocacy group promoting social justice and global fair trade in the construction industry. His research includes the Smart Shade concept (patent pending), a passive solar shading device that automatically adjusts to changing light and heat. In 2006, he won the prestigious Smart Design fellowship from the Michael Kalil Endowment at Parsons The New School for Design.

Hosey's essays on the social and environmental impact of design have appeared in publications such as *The Washington Post*, *Metropolis*, *Architectural Record*, *Grist*, and *Architecture*. Currently, he is a contributing editor for *ARCHITECT*, where he writes the monthly Eco column.

Much of the existing coverage of sustainable design focuses on technology, materials, and methods, so the idea of the Eco column is "to shed light on the rest of the story, particularly quality-of-life issues," Hosey says. "I'm especially excited about aesthetics—how

green affects look and feel, not just nuts and bolts. This is the topic of the book I'm writing, so it's filling my head these days!"

Hosey is co-author (with Kira Gould) of *Women in Green: Voices of Sustainable Design* (Ecotone Publishing, 2007), and his forthcoming book, *The Shape of Green: Aesthetics, Ecology, and Design*, studies how form and image can enhance conservation and comfort at every scale of design, from products to communities.

He wrote the introduction to *Green Homes: New Ideas for Sustainable Living* (HarperCollins, 2007), and his essay "Toward a Humane Environment: Sustainable Design and Social Justice" appears in *Expanding Architecture: Design as Activism* (Metropolis Books, 2008), edited by Bryan Bell and Katie Wakeford.

Born and raised in Houston, Hosey studied jazz saxophone, piano, and composition at the High School for the Performing and Visual Arts, and went on to study architecture at Columbia and Yale universities. He currently lives in Charlottesville, Va. □



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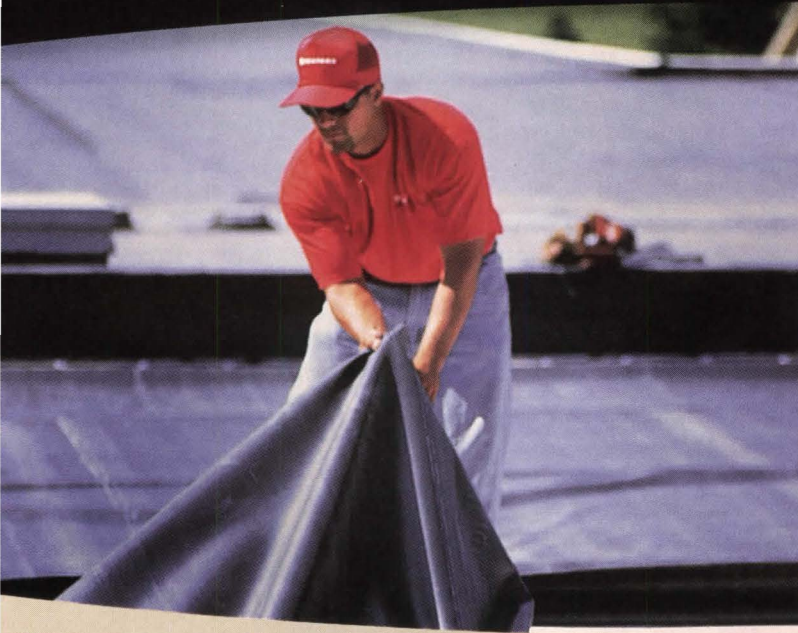


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ERICK VAN EGERAAT Associated Architects has been placed in receivership. Van Egeraat is based in Rotterdam, the Netherlands. His attorney is considering taking on partners to continue some of 50 projects on the books.



JAN KAPLICKY of Future Systems passed away on Jan. 14, at the age of 71. He is best known for designing the Lord's Cricket Ground Media Stand in London (above) and the Selfridges department store in Birmingham, England.



ARCHITECTURAL PHOTOGRAPHER Peter Aaron of Esto was among six winners of the AIA Collaborative Achievement Award, which is given to allies of the industry for their advancement of the architectural profession.

AIA Announces 2009 Honor Awards

THE AMERICAN INSTITUTE OF ARCHITECTS has announced the recipients of the 2009 Institute Honor Awards, which recognize excellence in architecture, interior architecture, and urban design. All 25 winning projects—chosen from more than 700 entries—will be celebrated at the AIA's national convention this April. **BRAULIO AGNESE**

ARCHITECTURE

- **Basilica of the Assumption**, Baltimore, John G. Waite Associates
- **Cathedral of Christ the Light**, Oakland, Calif., Skidmore, Owings & Merrill
- **Charles Hostler Student Center**, Beirut, Lebanon, VJAA
- **The Gary Comer Youth Center**, Chicago, John Ronan Architects
- **Horno³: Museo del Acero**, Monterey, Mexico, Grimshaw Architects
- **Tulane's Lavin-Bernick Center for University Life**, New Orleans, VJAA
- **The New York Times Building**, New York, Renzo Piano Building Workshop and FXFowle Architects
- **Plaza Apartments**, San Francisco, Leddy Maytum Stacy Architects and Paulett Taggart Architects, in association
- **Salt Point House**, Salt Point, N.Y., Thomas Phifer and Partners

INTERIOR ARCHITECTURE

- **Barclays Global Investors Headquarters**, San Francisco, Studios Architecture
- **Chronicle Books**, San Francisco, Mark Cavagnero Associates
- **The Heckscher Foundation for Children**, New York City, Christoff:Finio architecture
- **Jigsaw**, Washington, D.C., David Jameson Architect
- **R.C. Hedreen**, Seattle, NBBJ
- **School of American Ballet**, New York City, Diller Scofidio + Renfro
- **Sheila C. Johnson Design Center**, New York City, Lyn Rice Architects
- **Tishman Speyer Corporate Headquarters**, New York City, Lehman Smith McLeish
- **Town House**, Washington, D.C., Robert Gurney
- **World Headquarters for International Fund for Animal Welfare (IFAW)**, Yarmouth Port, Mass., designLAB Architects

REGIONAL AND URBAN DESIGN

- **Foshan Donghuali Master Plan**, Guangdong, China, Skidmore, Owings & Merrill
- **Orange County Great Park**, Irvine, Calif., TEN Arquitectos
- **Between Neighborhood Watershed & Home**, Fayetteville, Ark., University of Arkansas Community Design Center
- **Southworks Lakeside Chicago Development**, Chicago, Sasaki Associates and Skidmore, Owings & Merrill
- **The Central Park of the New Radiant City**, Guangming New Town, China, Lee + Mundwiler Architects
- **Treasure Island Master Plan**, San Francisco, Skidmore, Owings & Merrill

DECEMBER 2008
ARCHITECTURE
BILLINGS INDEX

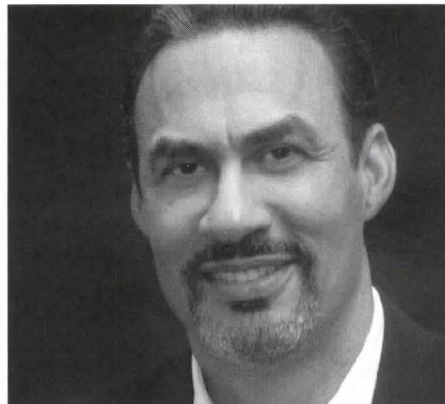
↑ **36.4**

- ↑ 45.1 mixed practice
- ↓ 39.3 institutional
- = 30.0 multifamily residential
- ↑ 28.1 commercial & industrial

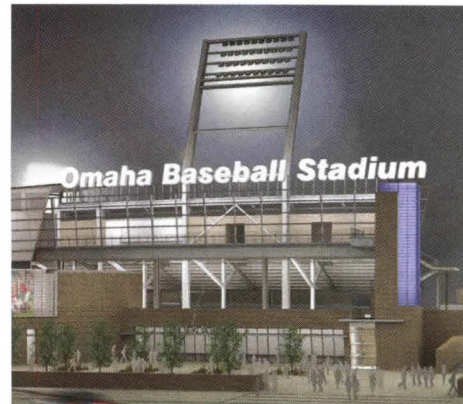
SOURCE: AIA



CITYCENTER, MGM Mirage's \$8.6 billion project in Las Vegas, is feeling the economic crunch. The condominium component of the Harmon Hotel & Spa has been canceled, but the rest of the project is on schedule.



THE 2009 JEFFERSON AWARDS for Public Architecture have been announced by the AIA. The winners are Philip Freelon of Durham, N.C. (above); Roger Boothe of Cambridge, Mass.; and Donald Stastny of Portland, Ore.



HOK SPORT revealed the design for the new Omaha Baseball Stadium, where the NCAA Men's College World Series is played each year. Scheduled to open in 2011, the \$128 million stadium will have 24,000 seats.

Emerging Voices Speak in New York

CREATED IN 1982 as a way to encourage young architects who are beginning to achieve prominence in the field, the Emerging Voices lecture program uncovers the projects and processes of up-and-coming designers. This year's lectures will take place each Thursday in March at the Urban Center in New York. Eight practices will participate this year.

March 5

Shane Coen of Coen+Partners,
Minneapolis and New York
Derek Dellekamp of Dellekamp Arquitectos,
Mexico City

March 12

Darren Petrucci of A-I-R,
Scottsdale, Ariz.
Elizabeth Gray and Alan Organschi of
Gray Organschi Architecture,
New Haven, Conn.

March 19

Robert Hutchison and Tom Maul of
Hutchison & Maul Architecture,
Seattle
Julio Amezcuca and Francisco Pardo of at103,
Mexico City

March 26

Andrew Berman of Andrew Berman Architect,
New York
Stella Betts and David Leven of Leven Betts Architects,
New York

\$50-\$100 billion

The amount President Obama's top economic adviser has pledged to spend on expanded lending programs and reduced foreclosures in an effort to stem the housing crisis. The funds, which are part of the remaining \$350 billion from the federal Troubled Asset Relief Program, were released in a narrow vote by Congress on Jan. 15.

SOURCE: ASSOCIATED PRESS, 1/15/09

59 PERCENT OF GOVERNMENT AGENCIES PLAN TO INCREASE OR MAINTAIN SPENDING ON ARCHITECTURE AND ENGINEERING SERVICES, ACCORDING TO ONVIA'S 2009 GOVERNMENT MARKET OUTLOOK.

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TEXT BY EDWARD KEEGAN
PORTRAIT BY SIOUX NESI

→ BEST PRACTICES

The Exhibitionists

SHOWING ART IN YOUR OFFICE CAN FUEL CREATIVITY AND PROVIDE ALMOST-FREE PR.

TODD ROUHE, MARIA IBANEZ, AND LARS FISCHER share one fourth-floor room and three firms on Manhattan's Lower East Side. For the past two and a half years, they've also curated a series of exhibitions in the building's ground-floor lobby. Here, they explain how the exhibitions have transformed an underused space, not to mention informed—as well as promoted—their practice of architecture.

What's the space like?

TODD: We noticed when we moved in that the lobby was too big for the amount of activity in the building. The walls are mauve colored vinyl wallpaper, and we use it "as is." We use double-stick tape. Some people call it depressing. It's a low-key, institutional space.

Lars Fischer, Maria Ibanez, and Todd Rouhe (left to right) share three firms—IdS/R Architecture, Lars Fischer Architecture, and common room—operating out of the same office on Grand Street in Manhattan. Common room 2 is their name for the public lobby of their building, where they regularly curate exhibitions.



**What are the logistics?**

LARS: We have a verbal agreement with the landlord. We did one show and developed it from there. Every two months we had a new show, but we never knew whether the next one would happen or not. It was always questionable whether the landlord would allow us to continue.

How do you choose the topics and exhibitors?

TODD: We conceived it as an exhibition space for artists whom we knew or people who are interested in doing work about the built environment—not particularly architecture, but about public space in general.

What assistance do you give exhibitors?

LARS: It's a collaboration with the artists and architects whom we invite. They're interested in working with us. Often, they take a desk in our space and we think through the projects together. We help them set it up.

How do you pay for the exhibits?

TODD: We support it. For each show, we have a budget of \$300—\$100 per partner. That should include the beer, but sometimes we go over on the beer.

LARS: Even if we had a lot of money, the shows wouldn't cost that much. It's an unsupervised lobby. Things can (and have been) taken away. We would never put that much into the exhibitions.

Is there any outside funding?

TODD: We had a grant from the Graham Foundation for four shows. We used that for publications.

Aren't the exhibits a form of advertising for you?

LARS: In a way, but we don't see it as that.

TODD: The lobby activities have a presence, but the firm is hidden. Our practice isn't drawing from the exposure, but we're having more conversations about exhibitions. The firm is still backstage.

MARIA: We've had confusion about the authorship of the work that we show. The landlord thought we were putting up our own work. They didn't understand us as curators or facilitators of the exhibits.

Have you shown your own work?

LARS: No. I was one of the artists in a show, but it wasn't the work of common room.

How have the exhibits informed your work?

TODD: This summer, the artist [whose work was being shown] organized activities—events, lectures, discussions, and plays—in the lobby on Sundays. It redefined how the built structure was used. This is how we approach our projects, how our projects address public space. □

→ STRATEGY

The Fee Conundrum

REDUCE FEES, HOLD THEM STEADY, OR REDEFINE YOUR SCOPE OF SERVICES? IN A RECESSION, WHEN SETTING THE RIGHT PRICE IS CRUCIAL, THERE'S NO EASY OPTION.

TEXT BY ERNEST BECK

CHARLES THANHAUSER, principal of TEK Architects in New York, knew the economy was on the skids by last year, when he started hearing stories about firms slashing fees and clients driving harder bargains. But he came face-to-face with the downturn for the first time in November: A client threatened to go with its No. 2 choice unless Thanhauser dropped his fee on a small project to \$195,000 from \$250,000. He agreed, although at that price it wasn't clear he would turn a profit. "We needed the work, and we'll take on any work that keeps everyone employed," Thanhauser says of his 18-person firm. In the current climate, he notes, clients have a take-it-or-leave-it attitude, because "they're hip to the fact that there's desperation out there."

As architects grapple with the economic slump, opinion is divided over whether to lower fees to secure business. Some strongly believe that lowering fees sets a risky precedent: In the long run, it could hurt a practice and the profession in general, because even when business picks up, clients will still expect a discount. The problem, says Hugh Hochberg, a partner in the Coxe Group, consultants to design professionals, is that "markets remember lower fees for decades," a position that can be difficult to recover from. Instead of lowering a fee, Hochberg suggests reducing the scope of work involved or offering higher-value services.

Michael Strogoff, a management consultant to designers, agrees that taking projects at any cost can be a recipe for disaster. Clients who ask for reductions, he observes, "tend to be the most difficult clients to work with and have the highest expectations that cannot be met." However, Strogoff believes there are times when lowering a fee should be deployed as a last resort. That would be when there are no other alternatives to keep the firm's best staff occupied and pay overhead.

One way around a lower fee, Strogoff says, is for the firm to negotiate a deal to reap some of the potential returns of a project—as an investor—or to agree to an incentive plan based on results, such as a percentage of the revenues from condominium units sold. Structuring fee payments over a longer period of time is another way to placate client concerns about paying a large portion up front.





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Firms small and large are fielding demands for discounts from clients. One New York architect, who runs a small firm, was working with a wealthy client on a residence. After the financial crisis hit, the client said he wanted to renegotiate the agreed-upon fee because construction costs had gone down. Although this was a dispute between the client and the contractor, the architect, who asked to remain anonymous to preserve the client's privacy, might lose out with a lower fee (calculated as a percentage of overall construction costs). "The question is, to what legal and moral extent can clients simply renegotiate a contract post-agreement?" the architect asks.

Large firms like Perkins Eastman are hearing similar requests. So far, the firm hasn't lowered its fees, because "lowering fees is a fool's game," according to firm chairman Brad Perkins. "It brings on

LOWERING FEES MAY SET A RISKY PRECEDENT: EVEN WHEN BUSINESS PICKS UP, CLIENTS WILL EXPECT A DISCOUNT. "MARKETS REMEMBER LOWER FEES FOR DECADES," ONE EXPERT SAYS.

[more reductions], and you end up in an unsustainable situation." Yet bowing to the economic downturn, Perkins won't rule out such a move. "I wouldn't say no in certain circumstances," he allows. Perkins says his firm is more conscious now of what level of fee is salable to clients, and how to package fees in palatable ways. He suggests making a portion of the fee contingent on the client securing financing, or helping the client put together marketing materials as part of a preliminary design study. By doing so, Perkins notes, "clients feel they are getting more for their money, and we are helping them with part of their job."

Jack Reigle, an analyst at SPARKS: the Center for Strategic Planning, says lowering fees should be considered by firms if they can, at the same time, root out operational inefficiencies. That way, they may bring down fees by 3 percent to 5 percent without eroding their profit margin. "This is the opportunity wrapped in the recession," Reigle explains. "It offers short-term benefits to clients but long-term benefits for the firm." At the same time, he suggests raising rates for leading-edge services such as energy modeling and sustainability studies.

Not all firms are feeling pressure to cut prices. Bob Miklos, principal of designLAB in Boston, says he hasn't been asked to discount; if he were, he might question the client's commitment to the project. Instead of lowering prices for clients on a tighter budget, he says, he would try to provide more value for money with services including more meetings and research and stricter oversight of construction costs. After all, Miklos adds, "our fees have long been a bargain in our profession." □

EVENTS

Compostmodern 09

Join a heap of filmmakers, designers, inventors, and policy wonks in San Francisco on Feb. 21 for a brainstorming session on business, design, and ecological responsibility. Organized by AIGA San Francisco and the Center for Sustainable Design. compostmodern.org

Vision 2009: Building Commissioning

On March 6, Vision 2009's speakers will discuss ways to commission a building effectively. Their secret? Using scientific principles to improve building efficiency and effectiveness—two qualities rarely associated with the host city, Washington, D.C. aia.org

Traditional Building Exhibition and Conference

With a theme of "Smart Solutions for a Challenging Market," this March 12–14 conference in Boston will teach traditionalists a few new tricks for weathering the economic downturn. traditionalbuildingshow.com

SmartGeometry 2009

Embrace your inner geek, or just mingle with some. Digital design experts will explore advanced computational and parametric design at this conference in San Francisco, March 25–April 1. smartgeometry.org

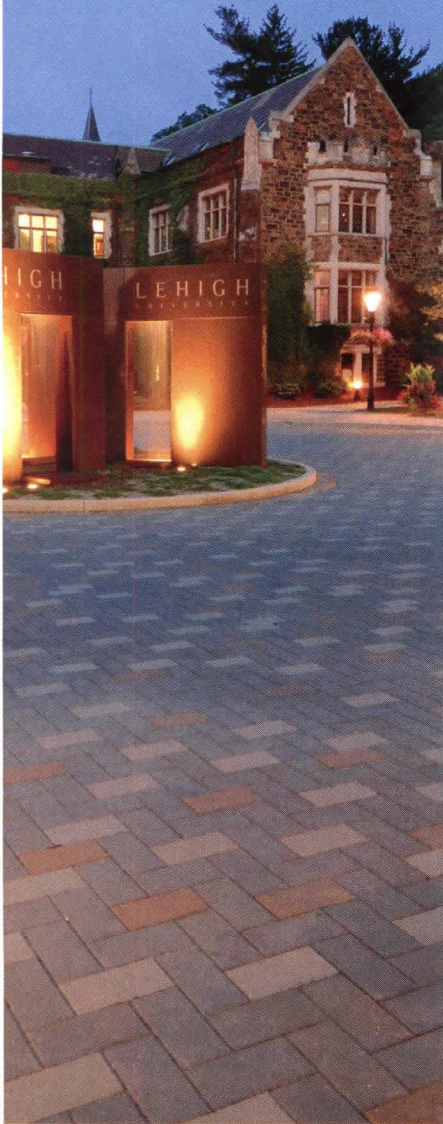
Environments for Aging

Start preparing for the baby boomer retirement wave with this CEU-fest and expo on architecture for an aging clientele. Boston hosts this March 29–31 event. One must-attend session is the keynote from the president of AARP. efa09.com

→ See architectmagazine.com for more event listings.

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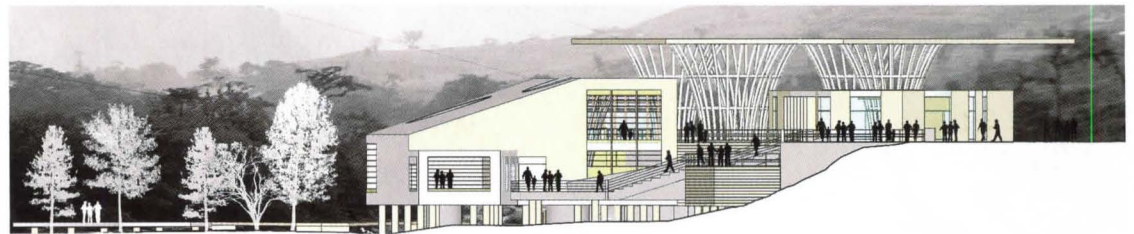
Sweet Spot

WITH THE KALLARI CENTER, THREE YOUNG DESIGNERS HOPE TO GIVE A BOOST TO ECUADOR'S CHOCOLATE PRODUCERS.



TEXT BY ELIZABETH EVITTS DICKINSON

The design for the Kallari Center includes a canopy (above) that alludes to the form of the *wami*, a traditional fish trap used in Ecuador. Located on a sloped site (right), the center will accommodate such diverse uses as chocolate factory, education area, gift shop, worker housing, and nature walk (shown at far left of elevation).



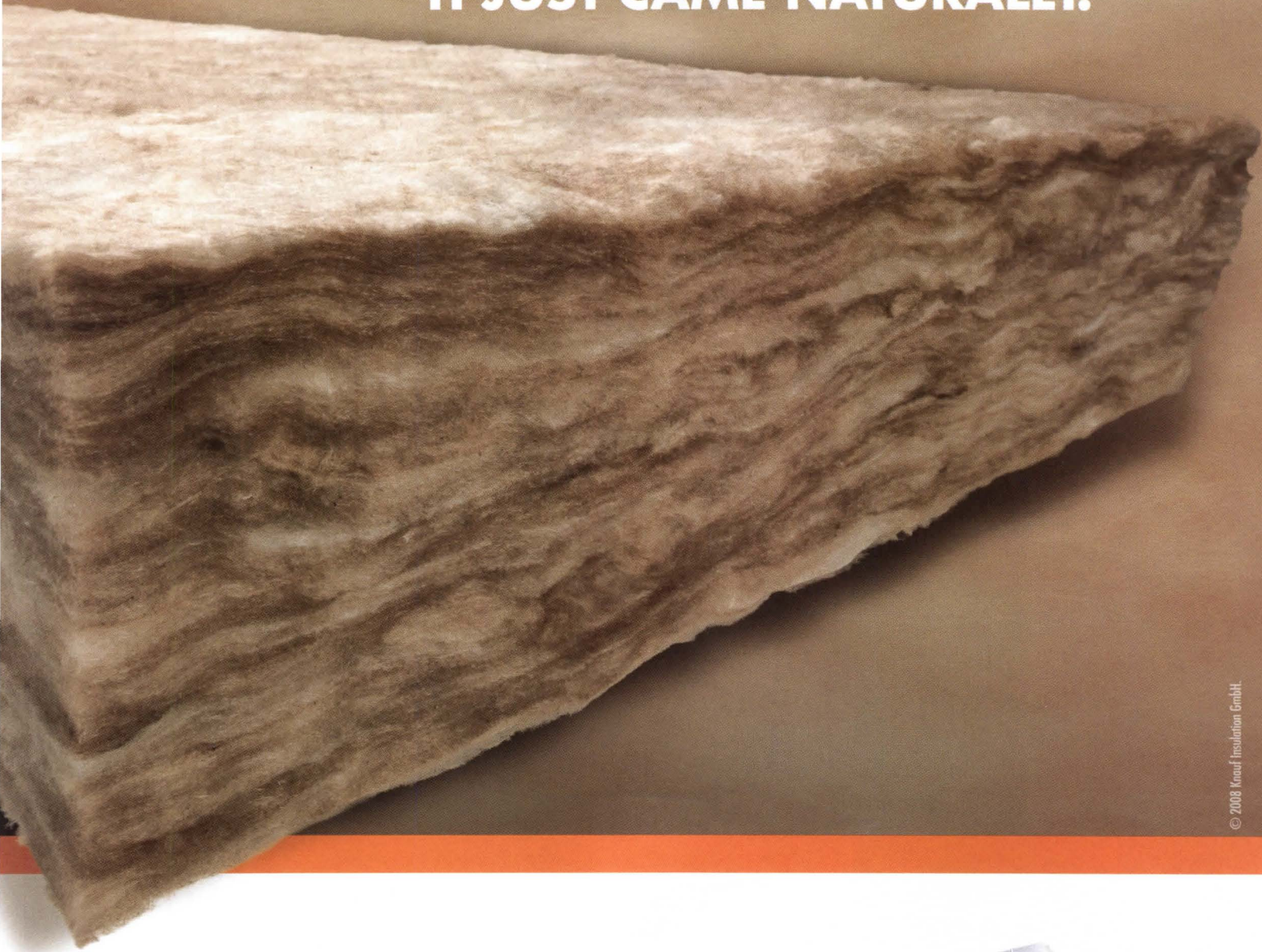
YOU CAN LEARN a lot about the Kallari Association, based in Ecuador, simply by looking at the packaging for its line of organic chocolates. Each bar is wrapped in heavy stock paper printed with an elegantly simple font and a sketch of one of the natural ingredients contained inside. There is a short story about the inspiration behind the concoction: "Nina's Nuance," for example, is a medium-dark chocolate infused with the peppery *aji chili* (*nina* means "fire" in the native Kichwa language). Sales of the bars support indigenous production processes and fair trade in the communities of the Ecuadorian Amazon.

Founded in 1997 as a co-op of cocoa producers and artisans, Kallari now includes some 800 families and is looking to grow. In 2007, the nonprofit Architecture for Humanity sponsored a global competition through its Open Architecture Challenge to design a new factory and technology hub for Kallari. Of the 566 entries submitted by designers in 57 countries, a design by

architectural graduates Heather Worrell and ChunSheh Teo and intern Igor Taskov of Indianapolis-based RATIO Architects emerged as the winner. "They had clearly done a lot of research in terms of the process side, but they were also very attuned to the cultural aspects of the population in the area," says Elaine Uang, a project manager for Architecture for Humanity.

The designers had a tall order for the new Kallari Center. Located off a major road in the Ecuadorian rain forest, the center—on a steeply sloped site—will serve tourists, cocoa producers, artisans, and the community. The campus will include a chocolate factory with housing for some of the co-op's employees, a visitors center, a marketing area, a picnic spot and nature path, botanical gardens, a gift shop, and an education area. Kallari also wanted a way to bring wireless connectivity to local artisans looking to sell their wares online. The designers

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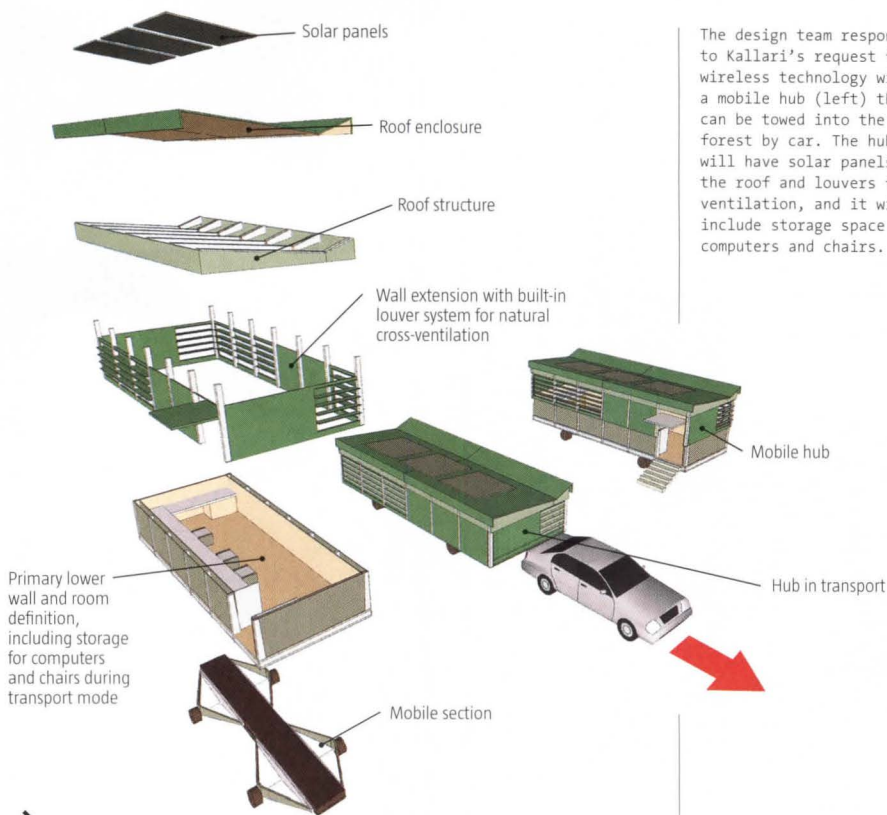
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Mobile Technology Hub: Exploded Perspective



The design team responded to Kallari's request for wireless technology with a mobile hub (left) that can be towed into the rain forest by car. The hub will have solar panels on the roof and louvers for ventilation, and it will include storage space for computers and chairs.



developed a mobile technology hub that can be hitched to a car and run on solar energy.

Just as the confections and crafts produced through Kallari honor the land and the traditions of the Kichwa people, so does the design of the center. The team exploited the natural terracing of the site to create several distinct program areas: An overlook provides a view for visitors onto the factory floor below, for instance, and a path zigzags down the slope from the access road through gardens and down to the picnic area. The main structure will have operable louvers to provide natural ventilation, and solar panels and shading modules will be incorporated into the roof.

Visitors will arrive at a gathering space shaded by a tubular roof system. This striking outdoor canopy mimics the shape of a local basket used to catch fish and serves the further purpose of harvesting rainwater. The canopy is also an apt architectural metaphor: Young cocoa trees in the rain forest rely on a canopy of mature trees to thrive.

Worrell and Teo received a \$5,000 grant from Architecture for Humanity, and paid leave from RATIO, to travel to Ecuador last fall to see the site and meet with Kallari. (Taskov has returned home to Serbia since completing his internship.) One of the surprising twists was the association's desire not to use some indigenous materials, like bamboo. "They are really looking for something long-lasting," Teo explains. So while the design remains rooted in regional forms, the team is now studying a canopy made of steel.

Teo and Worrell will refine the design before turning it over to Ecuador-based architect Oswaldo Enriquez. Architecture for Humanity is working to raise funds for construction, and the exact budget for the project—estimated at roughly \$225,000—is still being determined. □



ChunSheh Teo, Heather Worrell, and Igor Taskov of RATIO Architects, the designers of the Kallari Center.

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Bardavon Theater, Poughkeepsie, NY

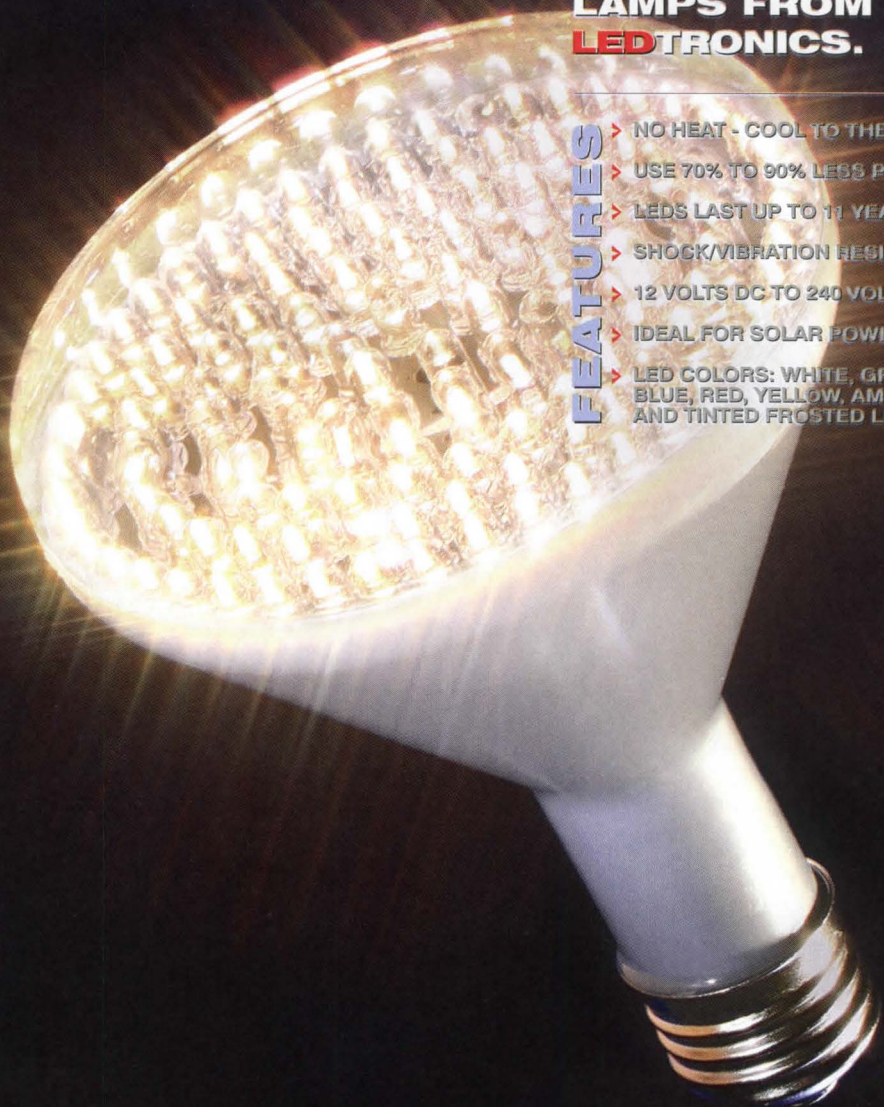


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DEADLINES

CriticalProductive v1.2: Post-Capitalist City?

Feb. 23: Rethink urban infrastructure in the "post-capitalist city." New journal *CriticalProductive* seeks essays, built and unbuilt architecture projects, and artwork that embody this new world. editorialassistant@criticalproductive.com

Beam Camp Collaborative Project

March 1: Get your hands on 700 acres of forest (and make them a build-it-yourself playground for 100 kids and counselors). This New Hampshire summer camp for kids from 7 to 17 has just two principal rules: Make it big, and don't limit yourself. beamcamp.com

The SMPS Marketing Communications Awards

March 2: Put together your best marketing and branding work, and submit it to the Society for Marketing Professional Services' annual awards program. smps.org

25%–35%

According to the latest AIA Consensus Construction Forecast, the expected decline in the building of offices, retail facilities, and hotels over 2009 and 2010, thanks to the wilted economy. The drop for institutional and healthcare facilities should not be so dramatic, but experts predict no sector will be completely spared from downturns until the U.S. economy begins a real recovery.

SOURCE: AIA/ARCHITECT, 1.16.09

The Van Alen New York Prize Fellowship

March 6: Complete that research project on public architecture, or start an experimental practice as a scholar in residence at the Van Alen Institute. vanalen.org

A New Infrastructure

March 13: With \$40 billion in expected infrastructure funding from a new sales tax, Los Angeles will need a few bright ideas for its transit system. SCI-Arc and *The Architect's Newspaper* invite architects, engineers, and planners to make grand plans. sciarc.edu

Pier-Museum: Miami 2009

March 31: Design a monument-cum-museum to Cuban immigration on a Miami Beach pier. arquitectum.com

FlyNY 2009

April 18: Go fly a kite—and introduce a group of children to design in this Central Park competition. Architects' kites will be auctioned off as a fundraiser for Architecture for Humanity, but the kids will get to fly their creations that day. flyny.org

Intersections: Grand Concourse Beyond 100

April 24: The Bronx Museum and the Design Trust for Public Space ask designers to reconsider the Grand Concourse, a four-mile-long boulevard in the Bronx that was conceived a century ago as part of the City Beautiful movement. grandcourse100.org

→ See architectmagazine.com for more deadlines.

→ LOCAL MARKET

Burlington, Vt.

TEXT BY MARGOT CARMICHAEL LESTER



1



2



3



4

HUGGING THE EASTERN SHORE of Lake Champlain, Burlington, Vt., was one of the country's busiest lumber ports between the mid-1800s and early 1900s, when it became a major oil-distribution hub for the New England interior. Today, the college town—home to the University of Vermont, Burlington College, and several other schools—is a living lab for brownfield redevelopment.

In 1996, the city government hired a full-time brownfield specialist whose mandate is to redevelop the waterfront. Burlington "works closely with owners and developers to encourage the reuse of these sites, through tax incentives, new business development, infrastructure work, or the local planning process," says Gary Lavigne, president of Wiemann Lamphere Architects. The firm, based in the nearby town of Colchester, has worked on nine of Burlington's 26 rehab projects.

The aggressive cleanup effort helps the city enjoy a green reputation, and last November the Centers for Disease Control and Prevention named Burlington "America's healthiest city." But the foundering economy is affecting the pace of projects these days. "The recent [crises] have indeed impacted our work," says local architect Alain Youkel. On the other hand, he points out, Vermont's "strong" Act 250, which curbs sprawl, means Burlington and other higher-density areas in the state will benefit from any development that does occur. □

1. The Hinds Lofts

Architect: Lemay+Youkel, Burlington
Completion: 2008
After \$135,000 in remediation, the historic O.L. Hinds Co. manufacturing facility was converted into 15 luxury downtown lofts.

2. Innovation Center of Vermont

Architect: Wiemann Lamphere Architects, Colchester, Vt.
Completion: 2007
This 21-acre brownfield includes the historic Queen City Cotton Mill, now a 350,000-s.f. office for tech companies.

3. Moran Center

Architect: Freeman French Freeman, Burlington
Completion: 2010
The former coal-fired electric plant will become a LEED Silver community recreation center.

4. Waterfront Housing

Architect: Gossens Bachman Architects, Montpelier, Vt.
Completion: 2004
The state's first LEED-certified residential building, this mixed-income rental housing building sits on a former petroleum distribution site that needed 4,700 tons of contaminated soil removed.

POPULATION/EMPLOYMENT

2008 population: 38,531; annual job growth is about 3%.

OFFICE MARKET

Vacancy: 4.5% and growing as new space comes online; CBD asking rates are \$16/s.f.—\$23/s.f.

RESIDENTIAL MARKET

November 2008 median home sale price: \$234,915.

MARKET STRENGTHS

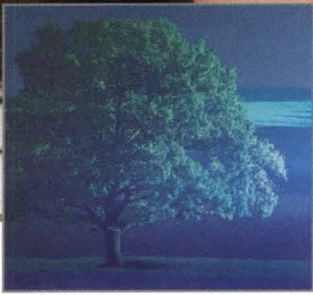
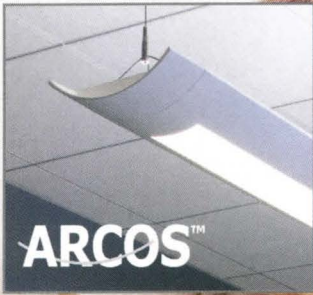
- Proximity to major Northeast U.S. cities and Canada
- College town
- Forward-thinking citizenry

MARKET CONCERNS

- Aging population
- Limited developable land
- Balancing pedestrian and car space

FORECAST

"Finding funding in an era that continues to gut government projects is a challenge," says Bruce Seifer, the city's assistant director for economic development.



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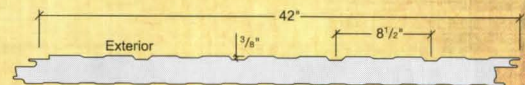
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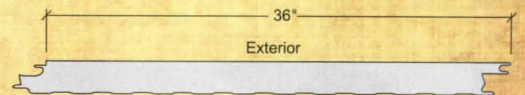
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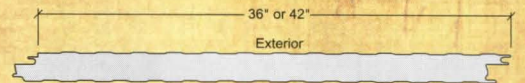
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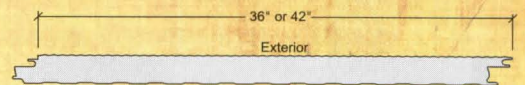
ECO-FICIENT™ *Grand*



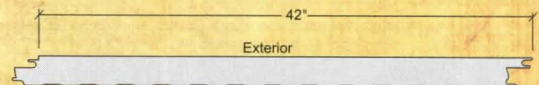
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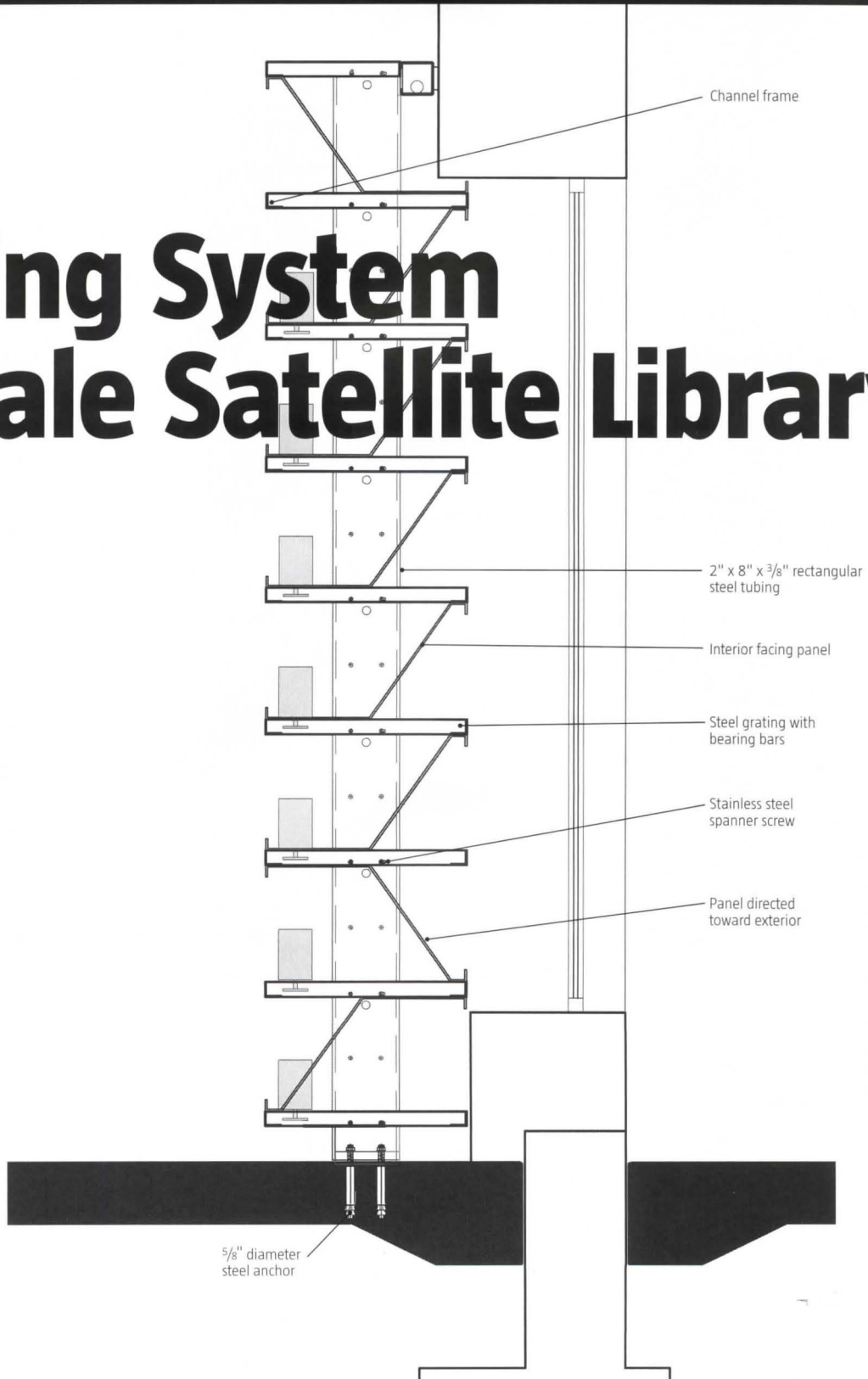


TECHNOLOGY

→DETAIL

Shelving System Glendale Satellite Library

Architect: Osborn Architects
Location: Glendale, Calif.

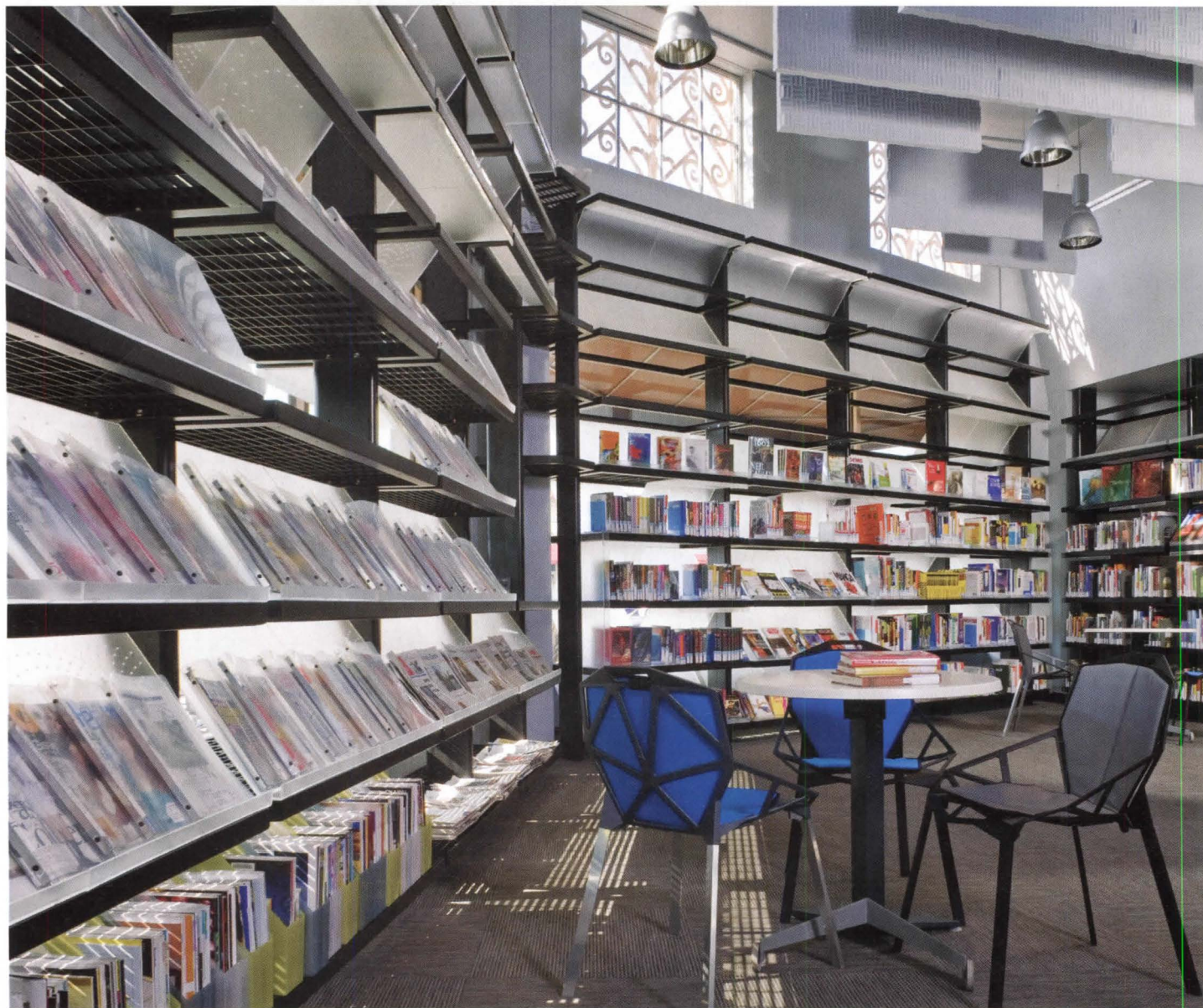


\$100 million

The amount donated to Stanford University for the creation of the Precourt Institute for Energy Efficiency, which will focus on affordable, practical solutions to energy efficiency—including energy generation, storage, and delivery—and reduced greenhouse gas emissions. The institute will be led by Lynn Orr, who previously ran Stanford's Global Climate and Energy Project.

SOURCE: STANFORD UNIVERSITY, 1.12.09





TEXT BY MIMI ZEIGER

The shelving units in the Glendale Satellite Library use McNichols steel gratings and sandblasted acrylic to showcase books and periodicals.

BRACE YOURSELVES, BOOKWORMS, this is no ordinary branch library. Designed by Osborn Architects, the 2,100-square-foot Glendale Satellite Library in Glendale, Calif.'s Adams Square neighborhood has almost no permanent collection. All the books, magazines, and DVDs change weekly according to the circulation desires of local patrons and librarians' interests. Both the hottest best-sellers and dustiest tomes are available to be shipped over from the main branch in downtown Glendale, which begs the question: How to design stacks that are not storage?

"The design celebrates a changing collection. We took the shelf and dematerialized it for alternative benefits," Osborn Architects design principal Michael Pinto says of the custom-fabricated steel-and-acrylic system. The 11-foot-high translucent shelving follows the inside curve of the library's glass storefront. Steel

sections are placed every 4 feet, and sandblasted quarter-inch-thick acrylic panels allow diffuse natural light to flood the reading room. Current magazines, which rest on the angled shelves, seem to float when backlit by the sun. Laser-cut patterns in the shelves nod to the decorative motifs of the existing Art Deco building and put emphasis on the custom fabrication process—without adding greatly to the overall expense.

Osborn Architects, a local firm, is at work on an overhaul of the main Glendale library, and the satellite branch doubles as a test bed of ideas for that project. Because some of the acrylic panels fold to face the exterior, parts of the library's rotating collection are displayed to the general public. It is a way for the librarians to curate the façade and a link between the library's resources and the community. □



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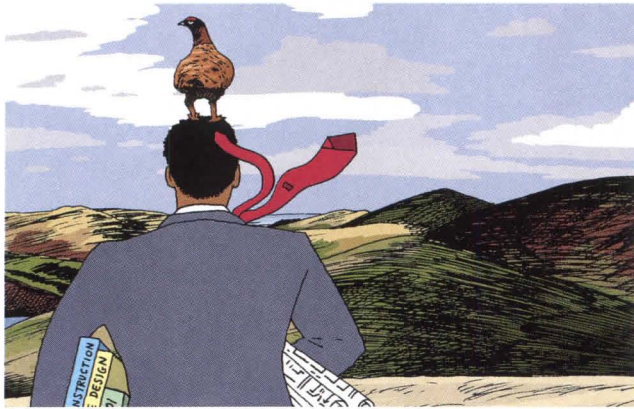
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Into the Wild

OUTDOOR EDUCATION SHOULD BE ESSENTIAL TO ARCHITECTURAL TRAINING.



TEXT BY LANCE HOSEY
ILLUSTRATION BY PETER ARKLE

IN JANUARY, THE AIA put sustainable design on its list of annual continuing-education requirements. A November letter to members from 2008 president Marshall Purnell about the addition noted that “climate change and the impact of buildings on carbon emissions have [led] clients and the public to look to the expertise of architects for solutions to help them leave a greener footprint.” The decision represents a laudable new direction for the AIA and underscores its growing commitment to environmental advocacy. But it’s not enough.

Typically, learning units are earned by attending lectures and conferences or reviewing articles and reports. While this academic approach might be suitable for topics such as building codes or software applications, it falls far short for sustainability. Designing for the environment means understanding and appreciating the environment better, and training videos and technical reports only go so far. To learn to swim, you have to get wet. To go green, you have to go outside.

Ironically, many of us working to protect the environment don’t have much firsthand experience with it. Architects spend more time in conference rooms than in fields and forests; we watch PowerPoint presentations instead of touching a tree or fording a stream. How can we embrace nature when we rarely encounter it?

“The more clearly we can focus our

attention on the wonders and realities of the universe about us,” wrote Rachel Carson in *Silent Spring*, “the less taste we shall have for destruction.” Immersion in nature inspires respect, and familiarity breeds conservation, not contempt. The great outdoors is also a great place to learn: The optimal educational environment, says David Orr, the Paul Sears Distinguished Professor of Environmental Studies and Politics at Oberlin College, isn’t a classroom, it’s a riverbed, or a meadow. Research shows that outdoor learning stimulates better health, alertness, and creativity, all at once.

Architectural training can apply this knowledge through open-air workshops, nature walks, wilderness retreats, or field trips that occur in an actual field. For a perfect model, look to the Biomimicry Guild and its co-founder, Janine Benyus. Three times a year—in Montana, Costa Rica, and Peru—the Guild pairs biologists with designers to explore nature as “model, measure, and mentor” (the consultancy’s motto). The Costa Rica event proved to be one of the most valuable experiences of my career.

The AIA should encourage and support outdoor education, because sustainability isn’t an idea; it’s an action. To create a “greener footprint,” get out of the office and into the wild. □

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→ LIGHTING

Sushi Spotlight



JOHN HORNBER

TEXT BY EDWARD KEEGAN

The focal point of Fin's interior is a series of folded metal beams, lit from within by strips of LEDs. Because of a relatively tight budget, many other base building elements were left untouched.

WITH A PRACTICE NAMED Studio Luz, Boston-based principals Hansy Better Barraza and Anthony Piermarini are obviously interested in developing light in their work. But the cultural references they introduce in the long, narrow townhouse space they renovated for Fin's Japanese Sushi + Grill include such diverse interests as a temple outside Kyoto, origami paper foldings, the architecture of Louis Kahn, and the tectonic nature of men's shirt collars and cuffs.

Several large structural columns bisected the long, narrow 2,700-square-foot space, suggesting two parallel zones—a larger one for the dining room along the north wall and a narrower one for the bar to the south. Visitors enter on the western end. Studio Luz chose to accentuate the length of the space and separate the programmatic zones by inserting a series of steel column-and-beam fabrications that give Fin's its most memorable feature.

The fabrications are based on tori gates—an architectural element the Studio Luz partners knew from a shrine outside Kyoto. "It creates this tunnel of

space," Piermarini says. Better Barraza stresses the tori gates' transformation from a traditional exterior element to the restaurant's interior. "Outside, they play with light," she notes, but "we needed to find how to introduce artificial light into the space." By reinterpreting a series of the gates as a light source, the partners found a rich meeting of East and West, traditional and contemporary.

Each gate is made from folded sheets of 12- and 16-gauge cold-rolled steel with a gun-blue finish and water-based polyurethane coating. There are four types of "columns." Two variations—one a bit more vertical, the other a bit more canted—are on the south side of the room and dance through the space in a staccato rhythm under a soffit and around the bar. On the opposite side, along the wall, are more baroque versions—which unfold to become either a shelf and bracket or a supporting element for individual tables. Spanning each pair of columns is a 6-inch-deep, V-shaped "beam" that



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Each beam features a customized pattern of cut-out slots that allow light to shine out from within. The light source is a strip of LEDs, the light from which is bounced off an aluminum reflector to soften the light quality.

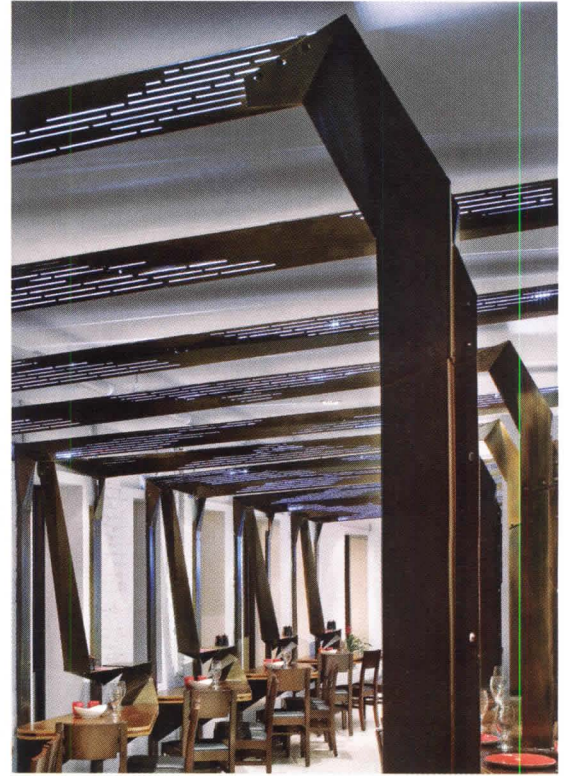
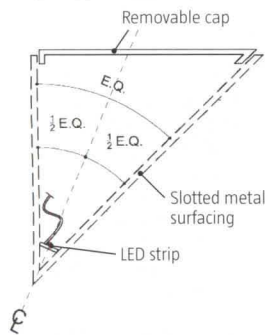


is the featured light source. These beams vary in length.

A simple linear LED strip and a custom-designed, polished-aluminum reflector are concealed within each beam. Cutouts on both sides of the beam allow the light to glow from within. The pattern of these slotted apertures varies from beam to beam, and the effect was carefully modeled by Studio Luz to create an optical illusion: The slotted apertures run parallel, as do the beams, but the reflected light from within each beam gives an illusion of movement as one walks through the space.

Simple recessed can fixtures provide additional lighting at each table. While all the lighting is white—Better Barraza cites the firm's preference for a single lighting color in each project—they contrast a warmer hue in the downlights with the cooler cast of the LEDs. "We constantly work with light as an idea," says Better Barraza. Piermarini notes that lighting can be an effective way to bring character to architecture. At Fin's, the pair has accomplished these goals with just a little bit of sparkle. □

Mounting Detail



JOHN HORNER



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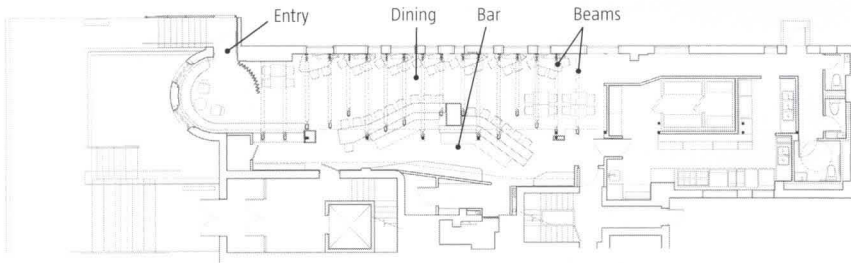
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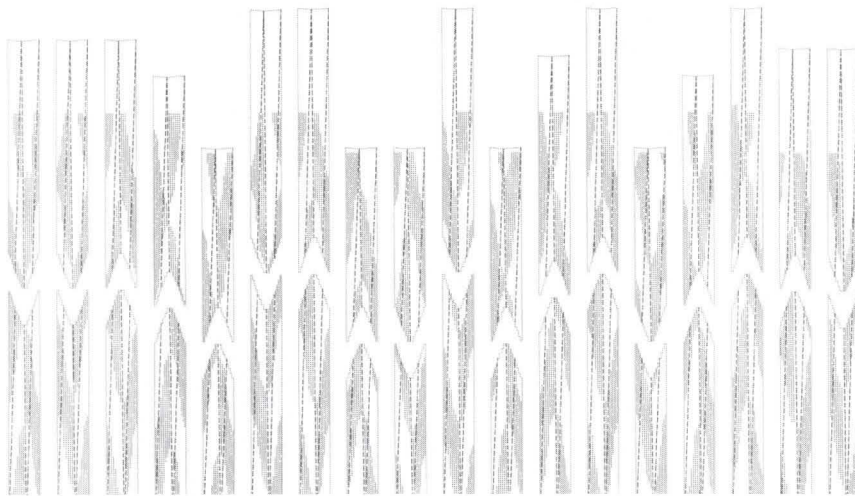
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Beam Slot-Pattern Diagram

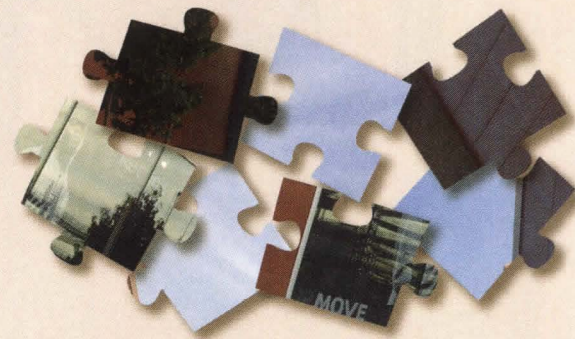


360 pounds

The average amount of paper per man, woman, and child in the U.S. that was recovered for recycling in 2007. Local communities are beginning to struggle with their recycling programs, as demand for recycled scrap paper and metals has dropped by as much as 80 percent since summer 2008. Small towns that have been paid for their recyclable materials now face the possibility of paying for the privilege or levying a fee on taxpayers to cover the cost of the service.

SOURCES: OBERLIN COLLEGE; THE CHRISTIAN SCIENCE MONITOR, 1.14.09

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→ PRODUCTS

Doors, Windows & Glass



Zaha Hadid has taken a crack at door hardware, creating the **ZH Duemilacinque** lever for **Valli & Valli**. Made of brass, the design was originally made for the Puerta America Hotel in Madrid. It is available with chrome and satin finishes. • 6³/₄"w x 2⁹/₁₆"l x 2⁵/₈"d • vallivalli-us.com • Circle 101



This glass-door hinge from **Dorma Glas** requires no recessed floor or overhead door closer. Instead, the **Tensor double-action hinge** attaches directly to masonry or the door frame and comes complete with an adjustment mechanism for alignment as a stand-alone door or pair of doors. It also has a 90-degree stop to keep the door open. Verified to 500,000 operating cycles, the hinge accommodates up to 143 pounds of glass. • dorma-usa.com • Circle 100



TerraSpan Lift & Slide Doors add options to a sliding door. Available in several wood species for the interior and in wood or metal exterior cladding, **Kolbe's** latest door can be configured in more than 600 ways, but with a recessed-sill option and removable handles, it can also disappear from view. • Panels are 78"-144" high and 30"-72" wide. • kolbe-kolbe.com • Circle 102



Guardian's new **SunGuard CrystalGray** float glass gives designers a more muted glass color than common gray and blue float glass. Five new color combinations reduce reflectance and glare and lower the solar heat gain coefficient by a reported 20 percent compared with coated clear glass. The product may qualify for LEED credits. • guardian.com • Circle 103

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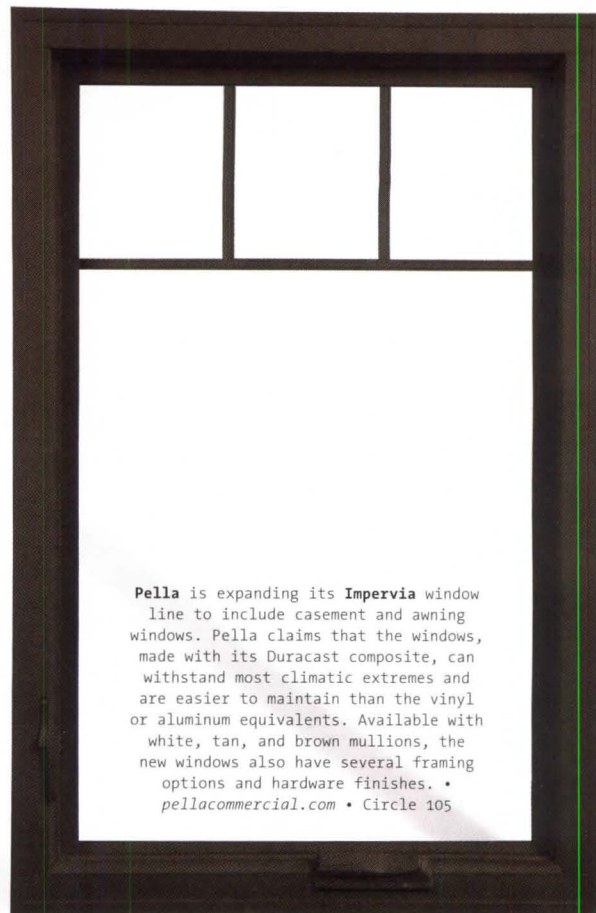
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PGT Industries introduced its newest storefront system at the International Builders' Show this year. The **3500 Storefront Series** has narrower mullions for a more open sightline compared with previous models, is assembled with screw splines for strength, and has an external wet seal. Prepared in the factory to the designer's specifications, the system arrives assembled and glazed to ensure proper installation. On-site installation uses a male and female system to eliminate mulls and clips. Complies with Miami-Dade hurricane requirements.

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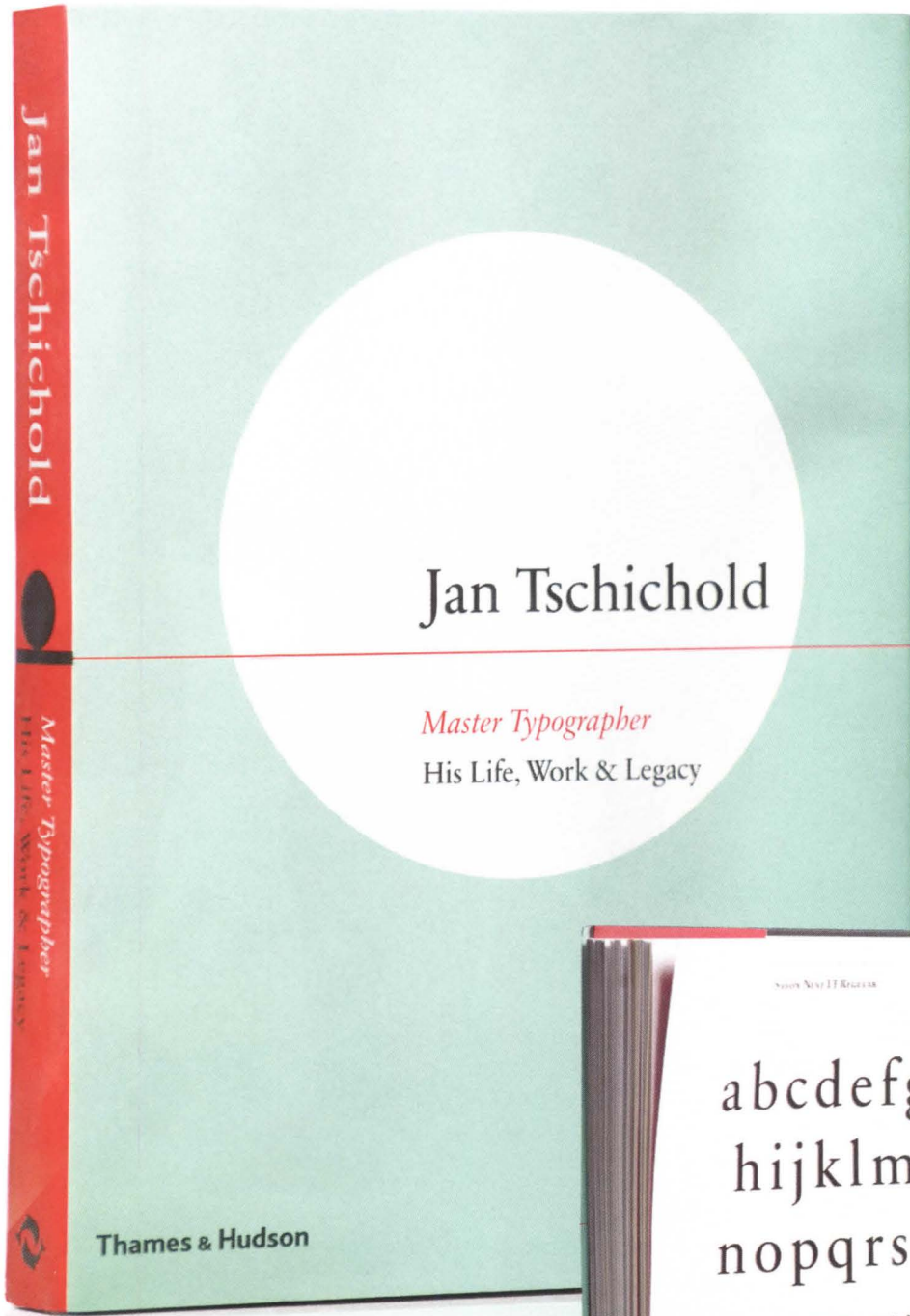
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CULTURE



→BOOK

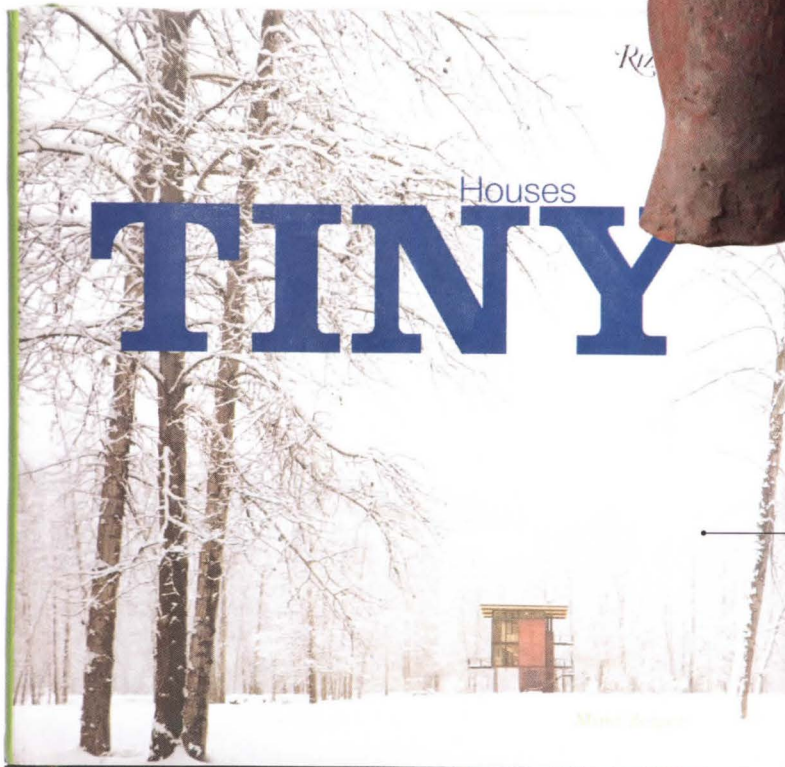
"The perfect typeface does not yet exist," Jan Tschichold said in 1935. The calligrapher revolutionized graphic design by marrying two relatively new forms: the sans serif typeface Futura and advertising photography. Tschichold later disavowed Futura (it reminded him of fascism) and created the conservative serif Sabon as a way to bring ultimate clarity in communication. *Jan Tschichold—Master Typographer: His Life, Work and Legacy* (edited by Cees W. de Jong) illuminates his thinking. \$75; Thames & Hudson





→ EXHIBIT

Illuminated models of 20 projects by **Laboratory of Architecture**, the Mexico City firm led by Fernando Romero, share space with large photographs of a U.S./Mexico border in transition at Pittsburgh's Carnegie Museum of Art. Feb. 28–May 31. cmoa.org



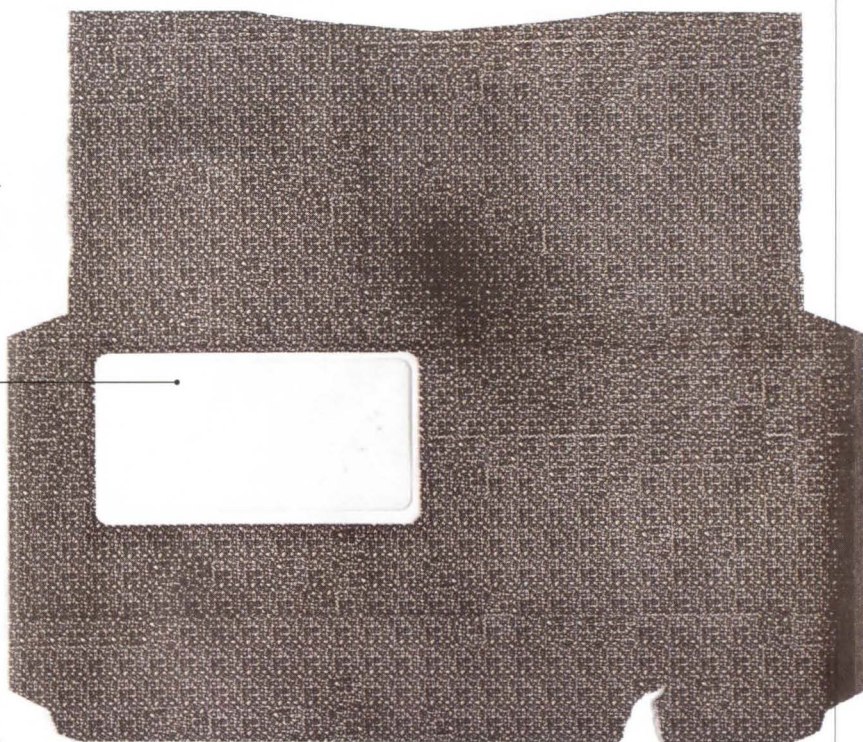
→ BOOK

Tiny Houses measures less than 7 inches square but looks like it will be the new big thing in the carbon footprint conversation. Mimi Zeiger, editor of *loud paper* and an *ARCHITECT* contributor, presents an international collection of more than 30 homes, each under 1,000 square feet, that together make a case for "microgreen living." \$29.95; Rizzoli



→ EXHIBIT

German wunderkind **Jürgen Mayer H.** immerses museumgoers in a sound and video experience at the San Francisco Museum of Modern Art. The installation is driven by an unlikely muse: data protection patterns, those ubiquitous, dense compositions of numbers, letters, and logos on bank envelopes (right) and shipping labels. Mayer H., an architect and artist, calls them “information mist.” Through July 7. sfmoma.org



→ EXHIBIT

The ancient Trypillians thrived for nearly three millennia in a place we now call Ukraine. They built sophisticated settlements of two-story houses but burned them down every 60 to 80 years. No one knows why. Artifacts and hypotheses are on display in **Mysteries of the Ancient Ukraine: The Remarkable Trypillian Culture (5400–2700 BC)** at the Royal Ontario Museum in Toronto. Through March 22. www.rom.on.ca



→ EXHIBIT

Science made a lot of buzz in Charles Darwin's day. The big news was about something very old: the world's dramatic prehistory, freshly revealed in geological and paleontological discoveries. Nineteenth-century artists (like American painter Thomas Cole, whose *The Subsiding of the Waters of the Deluge* is shown above) helped spread the word by re-envisioning the natural landscape. Now, 150 years after the publication of *On the Origin of Species by Means of Natural Selection*, the **Yale Center for British Art** revisits the a-ha moment in the exhibition “‘Endless forms’: Charles Darwin, Natural Science and the Visual Arts.” Feb. 12–May 3. yale.edu/ycba • HANNAH MCCANN

→ For more news from the culture front, visit Hannah McCann's blog at architectmagazine.com.

→ CRIT

Ahead of the Critical Mass



Ada Louise Huxtable in 1974, four years after winning the first Pulitzer Prize for distinguished criticism.

ADA LOUISE HUXTABLE IS A FORMIDABLE ARCHITECTURE CRITIC, BUT HER LEGACY MAY BE TOO MUCH OF A GOOD THING, ARGUES CLAY RISEN.

ARCHITECTURE CRITICISM in the popular press begins and ends with Ada Louise Huxtable. She and her editors at *The New York Times* invented the position of permanent architecture critic, in 1963, and no one since has been able to write even close to the standards she set, first as critic for the *Times*, then later at *The Wall Street Journal*, where she continues today, at the age of 87.

Huxtable considers herself a pragmatist, eschewing design ideologies. But as *On Architecture*, a new collection of her essays spanning nearly half a century, makes clear, she does not approach her subject tabula rasa. A lifelong New Yorker who attended local colleges and whose first job was an assistant curatorship at MoMA under Philip Johnson, Huxtable is concerned not with buildings per se, but with their relationship to the urban environment. Huxtable played a central role in turning historic preservation into a mass movement, helping lead the 1963 effort to save Penn Station.

In the mid-1960s she criticized American architecture for failing “completely to deal with the critical problem of controlling the urban explosion through design, of planning the man-made environment for beauty, efficiency, and order. This,” she wrote, “is the great architectural challenge of the twentieth century.” Her guiding critique has changed little in the subsequent decades.

In the introduction Huxtable insists that “my opinions have not really changed,” and at least as far as the essays in *On Architecture* go, she’s right. Indeed, the joy of *On Architecture* is in reading a consistent, persistent mind unpack and evaluate the twists and turns of Modernism, Postmodernism, Deconstructionism, and all the other -isms to pass through her field of vision. While her writing for the *Times* is important as a journalistic record, the real gems are her longer essays, mostly for *The New York Review of Books*. “The New Architecture,” a massive

TEXT BY CLAY RISEN



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

1995 piece centered on Alvaro Siza, Christian de Portzamparc, and Frank Gehry, ends with one of the most moving statements on architecture and criticism I have ever read:

“The perennial architectural debate has always been, and will continue to be, about art versus use, vision versus pragmatism, aesthetics versus social responsibility. In the end, these unavoidable conflicts provide architecture’s essential and productive tensions; the tragedy is that so little of it rises above the level imposed by compromise, and that this is the only work most of us see and know.”

Huxtable is merely the best of a generation of critics and architect-writers who followed the footsteps of *New Yorker* columnists Lewis Mumford and George Sheppard Chappell, who wrote under the pseudonym “T-Square.” Though they often singled out individual buildings for praise or damnation, their main concern was the urban form as a whole. The idea of approaching projects and architects as you would art and artists, when so many more important things needed to be said, would have struck them as mad. Along with the unfairly forgotten Wolf Von Eckardt of the *Washington Post*, Huxtable picked up their lance with writing that brought (and still brings) wit and urbanity to the issues and major projects of the day.

Nevertheless, her criticism—despite being some of the most aesthetically sophisticated and morally attuned writing to appear in modern American journalism—has long contained the seeds of its

HER READERS SOON BECAME AS FAMILIAR WITH ALVAR AALTO AS THEY WERE WITH ANDY WARHOL.

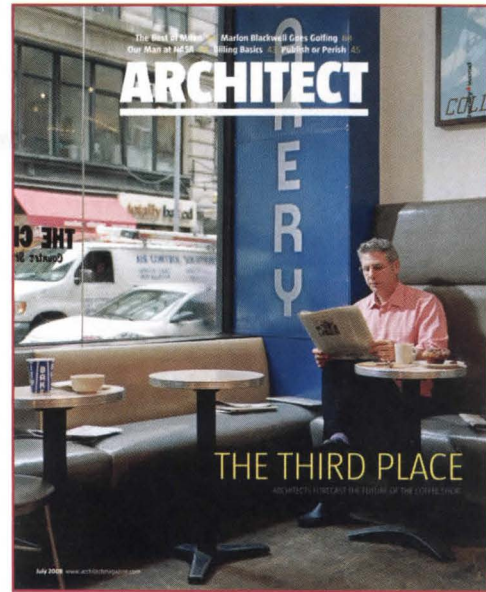
genre’s decline. In her heyday Huxtable was one of the most popular press critics of any field; a 1968 *New Yorker* cartoon shows a despondent set of construction workers on site, bemoaning the news that “Ada Louise Huxtable already doesn’t like it!” She brought an art historian’s sensibility to the practice, and she excelled at interweaving references and insights from painting and sculpture into her writing.

As a result, readers who thumbed through the *Times* to find her weekly musings soon became as familiar with Alvar Aalto as they were with Andy Warhol—which is great—but in time they began to regard architects in the same way they did artists, albeit with much larger canvases, which is certainly a bad thing. Aesthetics uprooted ethics, and the insistence that architects have a social obligation was forgotten beneath a landslide of luxurious forms.

Has subsequent criticism truly been a fall from grace? In one sense, no: Today there are dozens of great critics, a niche Huxtable made possible. But too many follow the wrong set of Huxtable’s footsteps, prioritizing stars over substance, blockbusters over social building blocks. Too few critics today bother with the other, less sexy aspect of Huxtable’s legacy: that of engaging with both society and architecture and guiding them both forward, kicking and screaming if necessary, toward better urban forms and healthier cities. There are exceptions—Blair Kamin at the *Chicago Tribune* comes to mind—but most critics today would rather watch the bright lights of architecture and design than cast light into the shadows of the built environment.

At times charged with elitism for her anti-Postmodernist stances, Huxtable is anything but. “Everyone,” she writes in the introduction to her new book, “deserves, and has a right to, standards of quality, humanity, and yes, even art, because art elevates the experience and pleasure of the places where we live and work.” If only more people understood that fact today. □

ARCHITECT



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DOCUMENTING BUILDINGS FOR THE USGBC IS A COMPLEX PROCESS. BY SHARING HIS EXPERIENCES WITH LEED, JOEL MCKELLAR HOPES TO MAKE IT A LITTLE EASIER.



TEXT BY BRAULIO AGNESE
PHOTO BY HAROLD DANIELS

Joel McKellar's blog about LEED is not yet a year old, but it has already shown some influence: A September rant on the slowness of LEED Online received a comment from USGBC president and CEO Rick Fedrizzi (confirmed by the group) apologizing for the trouble.

"I WAS SO FRUSTRATED with the lack of practical resources." This comment could be made by many of those who document buildings for LEED certification, but it happens to come from Joel McKellar, a 25-year-old researcher in the Charlotte, N.C., office of architecture firm LS3P Associates, during a discussion about his blog, *Real Life LEED*.

McKellar, who holds a B.A. in architecture from Clemson, earned his LEED AP status after joining LS3P in late 2005. As the firm upped its green work, he quickly became the go-to person for research and documentation. But he regularly faced questions that online forums were unable to solve. Instead of cursing the darkness, however, McKellar lit a candle, starting a blog to record the things he was learning and help others working on similar projects "find those small pieces of information they can't get anywhere else."

Real Life LEED launched in March 2008. By his third entry—should one round up or down when sustainable site credit equations result in decimals? (always up, it turns out)—McKellar was hitting his stride. Since then, posts have appeared at least weekly, driven mostly by whatever he happens to be working on: determining hotel occupancy, VOC requirements and fire retardation, or renewable-energy credits, for example. But the site is about more than just LEED minutiae; some entries point to new sustainability resources, while others offer McKellar's commentary. (The blog is not an LS3P publication, he is quick to point out, though he does have the firm's OK to write it.)

McKellar is pleased with the response *Real Life LEED* has received in its first year; page views, he notes, are growing exponentially. And although he says, "I don't want this to be my full-time job," he does admit to plans for growth: LS3P doesn't do single-family or LEED for Neighborhood Development projects, but regular queries from site visitors on these topics have him thinking he needs to find a counterpart at another firm. "I'll be really excited to see where [the blog] is in a year," McKellar says. □

LINKS

cleantechies.com

Founded in the spring of 2008 by a pair of San Francisco entrepreneurs with a passion for clean technology, efficient resource usage, and sustainable construction and transportation, CleanTechies offers news links, a growing blog roster of industry experts, a calendar of events, and a job board. The "about" page says the company's vision is "to become the world's leading portal ... for the CleanTech space." It's made an admirable start: Although it's less than a year old, the site's blog section took second place in the 2008 Weblog Awards for "Best Business Blog."

pcworld.com/article/155353/40_years_of_the_mouse.html

Did you know that the computer mouse was first shown to the public—by its inventor, Stanford Research Institute scientist Douglas Engelbart—in December 1968? *PC World* looks back at four decades in the evolution of the now-ubiquitous digital tool.

postmagazine.org

A two-year-old annual created by British students, *Post* views architecture as an ongoing process that engages everyone from the designer to the contractor to the inhabitant. Download the first two issues—"(Anti) Social Housing" and "Shrinking Cities"—or read them online. The editors are now accepting submissions for the third issue, the theme of which is "Rural and Regional architecture."

theatlantic.com/doc/200812/disney

Humorist P.J. O'Rourke visits Disneyland's new House of the Future, which opened last June, and finds "The Innoventions Dream Home" (as Disney unfortunately calls it) a bit underwhelming. From the December 2008 issue of *The Atlantic*.

www.nasa.gov/About/Education/SpaceSettlement

This NASA webpage offers a wealth of information about the possibility of humans living in orbiting settlements and elsewhere in the solar system. Especially groovy are the images of space colony art created in the 1970s by the agency's Ames Research Center.

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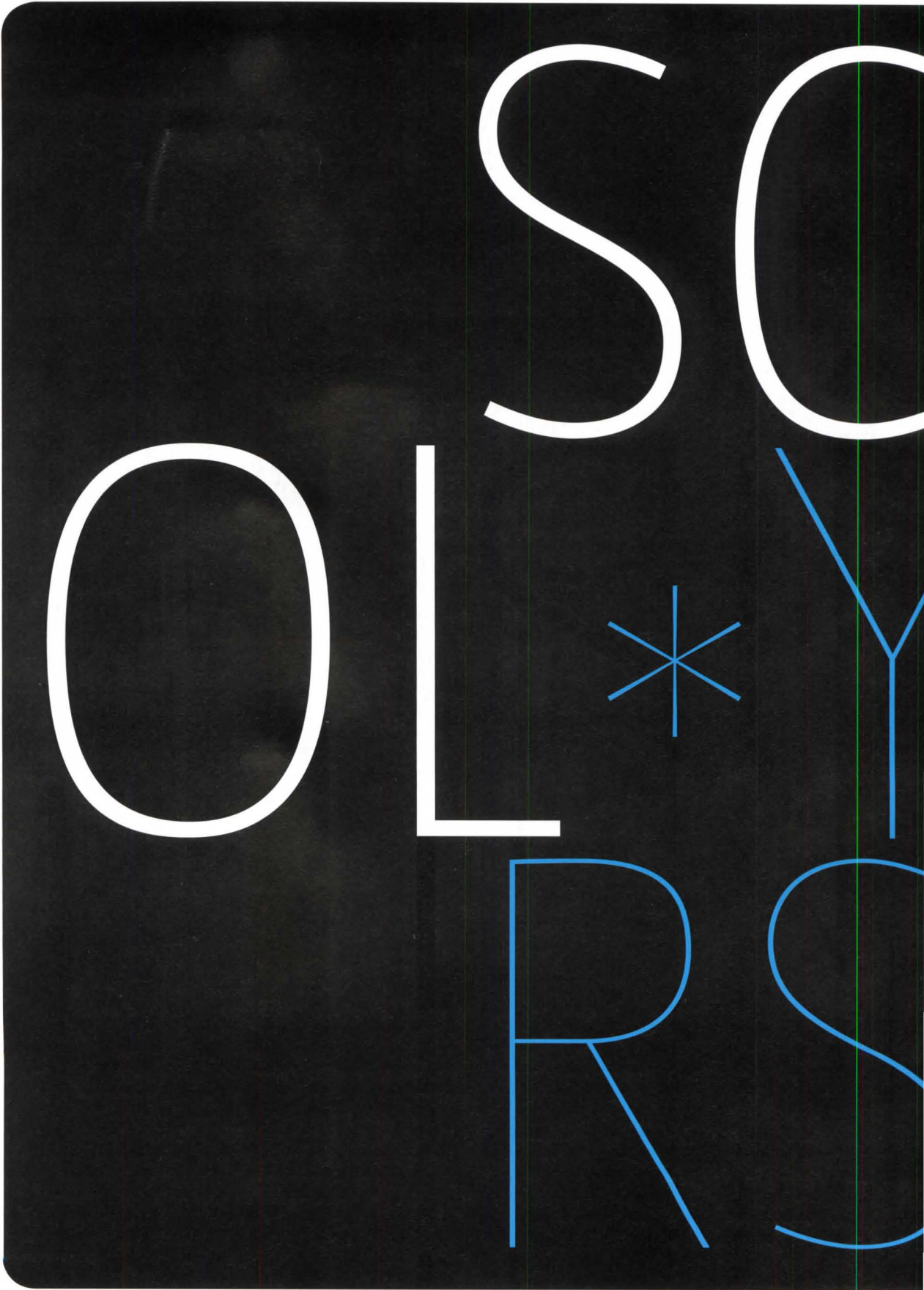
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10 KW	\$76,000 \$7.60/W	2,000 SQ.FT. \$38/SQ.FT.
15 KW	\$109,500 \$7.30/W	3,000 SQ.FT. \$36.50/SQ.FT.
30 KW	\$219,000 \$7.30/W	6,000 SQ.FT. \$36.50/SQ.FT.
60 KW	\$420,000 \$7.00/W	12,000 SQ.FT. \$35/SQ.FT.
120 KW	\$840,000 \$7.00/W	24,000 SQ.FT. \$35/SQ.FT.

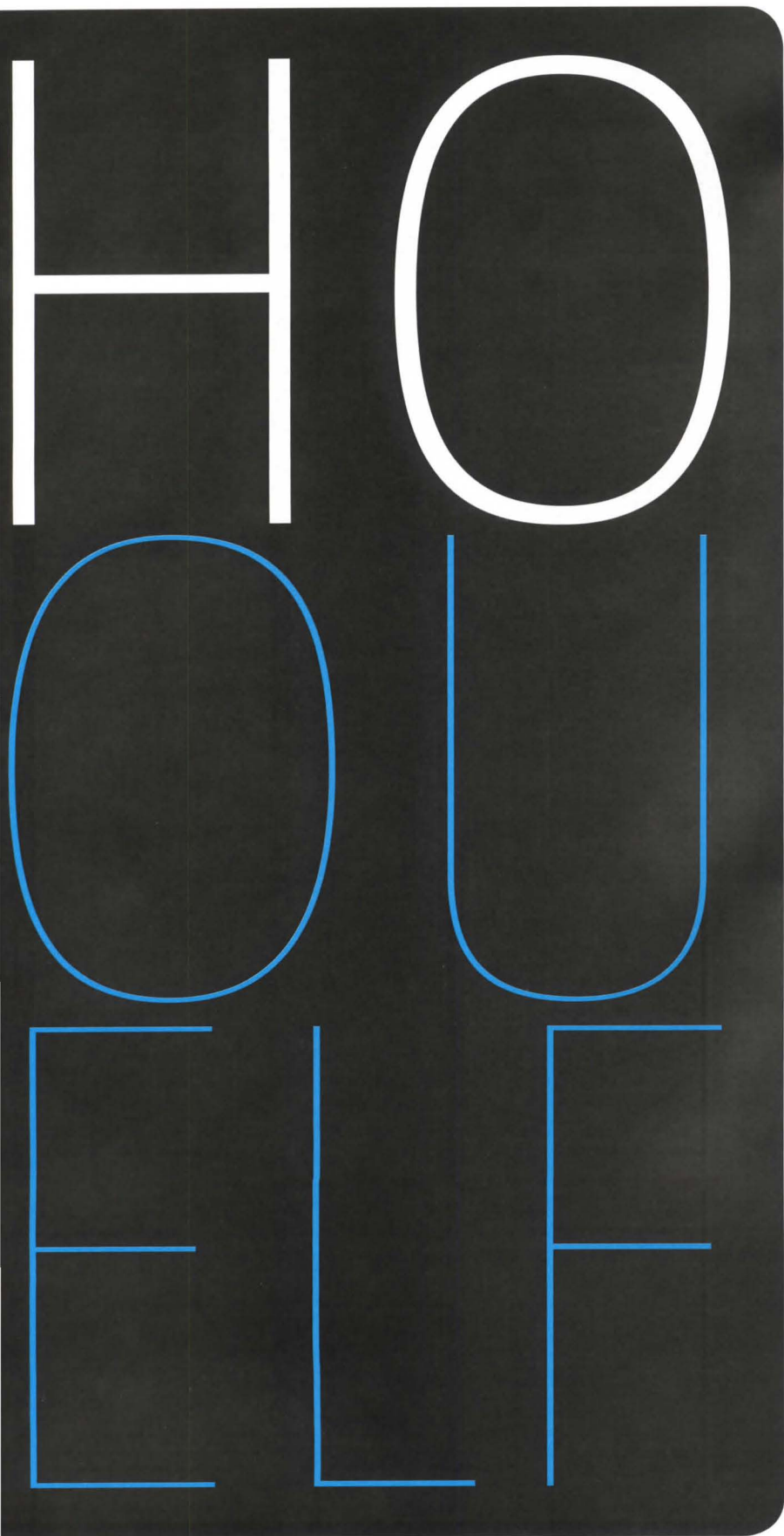
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CONTINUING EDUCATION

RAISES THE STANDARDS OF THE ARCHITECTURAL PROFESSION, ALTHOUGH DISPARITIES IN ACCESS REMAIN. CAN THE WEB HELP TO LEVEL THE PLAYING FIELD?

TEXT BY BRADFORD MCKEE

IN 2008, PHIL POINELLI earned enough continuing-education credits for five architects. Poinelli, a principal at Symmes Maini & McKee Associates in Cambridge, Mass., needed 18 credit hours for the year to continue his membership in the AIA and to keep his state registration current, but he racked up more than 100 hours. It helped a lot that Poinelli, who specializes in elementary and secondary school design, has been completing a graduate certificate online in educational planning, but he had 43 hours completed before he even signed up for that program.

Poinelli earned credits at Build Boston, the annual meeting of the Boston Society of Architects, where there were more than 100 courses available for credit. He earned more at a meeting of the Council of Educational Facility Planners International. And he also has a leg up on credits each year because his firm, with 150 people, keeps a busy calendar of professional

seminars, held four or five times a month over lunch. "Here, you can probably satisfy all the credits just by doing lunch," Poinelli says.

Though he would seem to be a poster child for continuing-education compliance, Poinelli is really an example of the easy access to learning many architects have in completing their annual learning quota for the AIA's Continuing Education System (CES). If you work

time. A little less than a year before the first credit-reporting deadline of December 1997 approached, I wrote a story for *Architecture* magazine on architects' ambivalence toward the requirements. They objected not to the essence of continuing education—to the contrary, they almost unanimously said the effort would be vital to building architecture's credibility as a profession—but to a system

purely promotional product seminars are the exception rather than the rule. Between 60 percent and 70 percent of continuing-education providers are what are known as "stakeholders"—manufacturers, but also trade and professional groups and government agencies. These groups have nothing to gain, and much to lose, from providing subpar course content that would alienate architects. Architects I spoke with estimated these programs are effective between 75 percent and 80 percent of the time.

Only two of the top five providers (ranked in terms of the number of courses offered) are third-party, for-profit businesses: Hanley Wood Exhibitions [owned by the company that publishes *ARCHITECT*] and Lorman Business Center, a company specializing in continuing education in a number of disciplines. The other three are the International Code Council, the AIA National Convention, and the National Council of Architectural Registration Boards. In a fairly recent surge, at least 20 percent of courses are being offered internally by firms, and about 10 percent are offered by the AIA's national office and state and local chapters.

Thom Lowther, who has served as the AIA's senior director of CES since the system's inception, says that a staff of professional education specialists at the University of Oklahoma, whom the AIA has hired on contract, have constantly prescreened the system's content—now consisting of about 40,000 learning programs offered by a network of 2,600 providers—and kept weak programs at bay. In addition, a group of about 25 auditors is paid to observe what happens in continuing-education courses to verify the strength of their content.

Lowther and most architects interviewed say that continuing education has helped bolster the profession by increasing the competence and confidence of practitioners. "What I see most is the change in behavior," Lowther says. "And it's not because of the AIA but because of state licensure."

Even if you were to leave the AIA to avoid continuing education, you'd still likely need to earn roughly the same amount of credits, or slightly fewer, for licensure in most states—and the typical AIA member is registered to practice in four states. When the AIA's system was first conceived in the early '90s, architecture was running behind other professions such as medicine, law, and accounting in requiring ongoing education. But it was just ahead of most states. In 1978, Iowa was the first state to require continuing ed for architectural registration, and Alabama came next, in 1995. Since then, a watershed of laws has passed; by 2010, 38 states and the District

"I'M NOT ASHAMED TO ADMIT IT;
I USE AEC DAILY ONLINE,"
SAYS AN ARCHITECT IN RURAL KANSAS.

for a large or even midsized firm, particularly in an urban area, the choices are practically boundless. But if you work in a small firm, are a sole practitioner, or live in a rural area, the course pickings are considerably slimmer: Fulfilling the annual 18-hour requirement for AIA membership (which parallels many states' requirements for licensure) can lead you into huge hassles, high costs, tedious course offerings, or all three.

STEPHEN TULLOCK, an independent architect in Hilton Head, S.C., has seen the continuing-education system from both sides. For 16 years, he practiced in Charlotte, N.C., where the local AIA chapter provided "lots of opportunities" for continuing education, he says, by forming alliances with the University of North Carolina, product vendors, and code officials in the region. "I used to pick up between 30 and 40 hours, taking things I thought were important to my firm," Tullock says—particularly code seminars. "I'd spend \$90 to \$120 for 12 hours" of credit, he recalls, for a seminar sponsored by AIA Charlotte and the city's Building Standards Department, and free programs abounded. "There was value beyond meeting my state minimum requirements." Then, in 2006, he moved, first to Myrtle Beach and then to Hilton Head, where course offerings are considerably fewer—the best stuff is three or four hours away in Charlotte. "With traveling, the fee can easily become \$300 to \$400 a day," when counting fees, food, lodging, and travel.

Of all the problems anticipated with the AIA's continuing-education requirements when they first began nearly 12 years ago, nearly none has *materialized*. I remember the predictions because I wrote about them at the

they thought had too many soft spots.

Kevin Sneed, a partner and director of architecture at OTJ Architects in Washington, D.C., remembers the objections well. "Back then, people were laughing" at the continuing-education system, Sneed recalls. "They were saying [the AIA was] going to lose a lot of membership" as member architects failed to follow the new regime.

Didn't happen. The AIA's membership has risen steadily since then, to 84,000 members, up from 62,000 in the late '90s. Indeed, an AIA survey found that only 6 percent of members who quit the institute and came back had left because of continuing education, whereas 38 percent of respondents said they'd *joined* because of continuing-education opportunities.

There were other worries about continuing ed early on. One architect I talked to in 1997, Joe Valerio of Chicago, called it "kitchen-table education" because you could, among other routes to learning, read magazine articles, then take a short exam and file for credit. The AIA was treading a fine line between substance and flexibility in its learning scheme. Because the system relies at times on an honor system of self-reporting, some architects, rather cynically, expected their colleagues to get away with less actual learning than their transcripts showed. And given that product vendors were to play a major part in providing education programming, many architects complained that manufacturers' reps would not so much share serious information as make sales pitches to a newly captive audience, and the whole thing would sink into the mediocrity of ed-tisements.

But more than a decade later, problems with dishonesty in reporting for credits or

of Columbia will require continuing education for architects.

Lowther can tell how things have changed when he looks back over 25 years of records the institute has kept on attendance at its convention seminars. Early records, he says, show that the most popular programs dealt with topics such as marketing and presentation skills. And though architects still take those courses “in record numbers,” the top 10 programs now cover subjects related to health, safety, or welfare, and, increasingly, sustainability. The AIA requires that eight of a member’s 18 required hours pertain to health, safety, or welfare; beginning this year, four of those hours must focus on sustainability. “So you can change behavior, if you require it by law,” Lowther says.

Some things are slower to change, however. Amid the huge successes of the continuing-education system, there are still major disparities in the accessibility and cost of learning programs to members in small firms and far from big cities.

SEAN CLAPP has tired of driving all day to take a two-hour course. “I could spend anywhere from \$100 to \$400 for an all-day seminar,” says Clapp, an architect at Heckman & Associates P.A., in Independence, Kan., in the southeast corner of the state. “Or, four credit hours is like 240 bucks. That’s ridiculous.” He has found numerous “lunch and learn” seminars in Kansas City, some of which he has taken in the past. But though they may be free, they are expensive when he considers the time involved. “It’s different for a small firm. It really is. You have to take a day off to get one or two [credit] hours,” he says. “In some regards, the continuing-ed requirement is pretty unfair to small firms.”

“I’m not ashamed to admit it,” he said in late 2008; “I use AECDaily online. I’m in the process of trying to get the rest of the credits for this year. I’m up to 13 right now.”

Trudy Aron, the longtime executive director of Clapp’s state chapter, AIA Kansas, sympathizes with Clapp and architects like him in the state. “It’s very difficult for our firms, especially in rural parts of the state, to get continuing ed,” she says, given the time and money required. The state chapter sees good attendance at its annual conferences, where members can usually get all the credits they need for a year. And Aron is also looking into webinars, seminars held over the Internet. At first, she found reputable providers who charged \$50 per receiving site per hour—still a hurdle for small firms and solo practitioners. Just recently, she found a much cheaper provider and was planning to test a one-hour program in late January. “If this product works the way I hope

it will, we can offer webinars affordably,” she says. “This will somewhat level the playing field between small firms and large.”

The difference firm size can make in continuing education is obvious even in a large, mostly rural state like Montana. Keith Rupert, the CEO of CTA Group, in Billings, finds no shortage of learning opportunities for his 160-person office. Product manufacturers who offer continuing-education programs like the larger numbers of architects a firm like CTA can deliver, so “we have more opportunities than we have time slots for,” he says. “We get a lot of attention from vendors and suppliers, and because of our size, we are able to support ongoing capabilities that smaller firms might not be able to do.”

Two and a half hours away, however, in Lewistown, architect Jeff Shelden wouldn’t mind the occasional vendor seminar, but given that he practices alone in a smaller town, vendor representatives aren’t banging down his door with offerings.

“I don’t have the advantage of firms in Billings or Bozeman who get the factory reps and the lunchtime seminars,” says Shelden, a past president of AIA of Montana. So he attends two conferences a year held by the state chapter. “You can get quite a bit of continuing ed at those meetings, but not enough,” he says. To round out his quota, he has attended code seminars held by state officials, and filed for plenty of credits earned on his own—from studying nature and design at the Biomimicry Guild in Helena to touring

continuing-education courses are going online, and a lot of them are free. “Now [architects are] disappointed when they actually have to pay for something, but I can’t do a webcast for free.” In 2000, fewer than 1 percent of programs were available electronically. “Today, we’re pushing 20 to 25 percent,” he says.

Among nonprofit providers such as trade groups and associations, “webcasts are becoming the Internet delivery method of choice,” Lowther says. “Short, one- to 1.5-hour courses delivered to the professionals directly seem to work best.” (Manufacturers, he adds, haven’t offered as much online content because they “are trying to hang on to face-to-face contact.”) The most popular online course so far was the 2030 Challenge sustainability initiative webcast in 2007, developed by architect and resource-conservation specialist Edward Mazria, which drew between 8,000 and 10,000 viewers to an interactive “teach-in.” “The system overloaded, so an exact count is not possible,” Lowther recalls. “It was one of those significant events that has already begun to change the way we look at course delivery.”

Auditing the content of courses online is more complicated than other forms of learning, but also more exigent, because problems online can spread much faster. If a dozen architects in Bismarck, N.D., see a bad in-office presentation, the problem might be contained in Bismarck, Lowther posits. But online in a webcast, it could be much worse because “architects from around the world might see it and it cannot be corrected,” especially if it’s

“I TEND TO DO THE SELF-REPORT THING QUITE A BIT,”

SAYS AN ARCHITECT IN MONTANA.

a ceramics factory in the Czech Republic to reading articles in trade magazines. “I tend to do the self-report thing quite a bit,” he says.

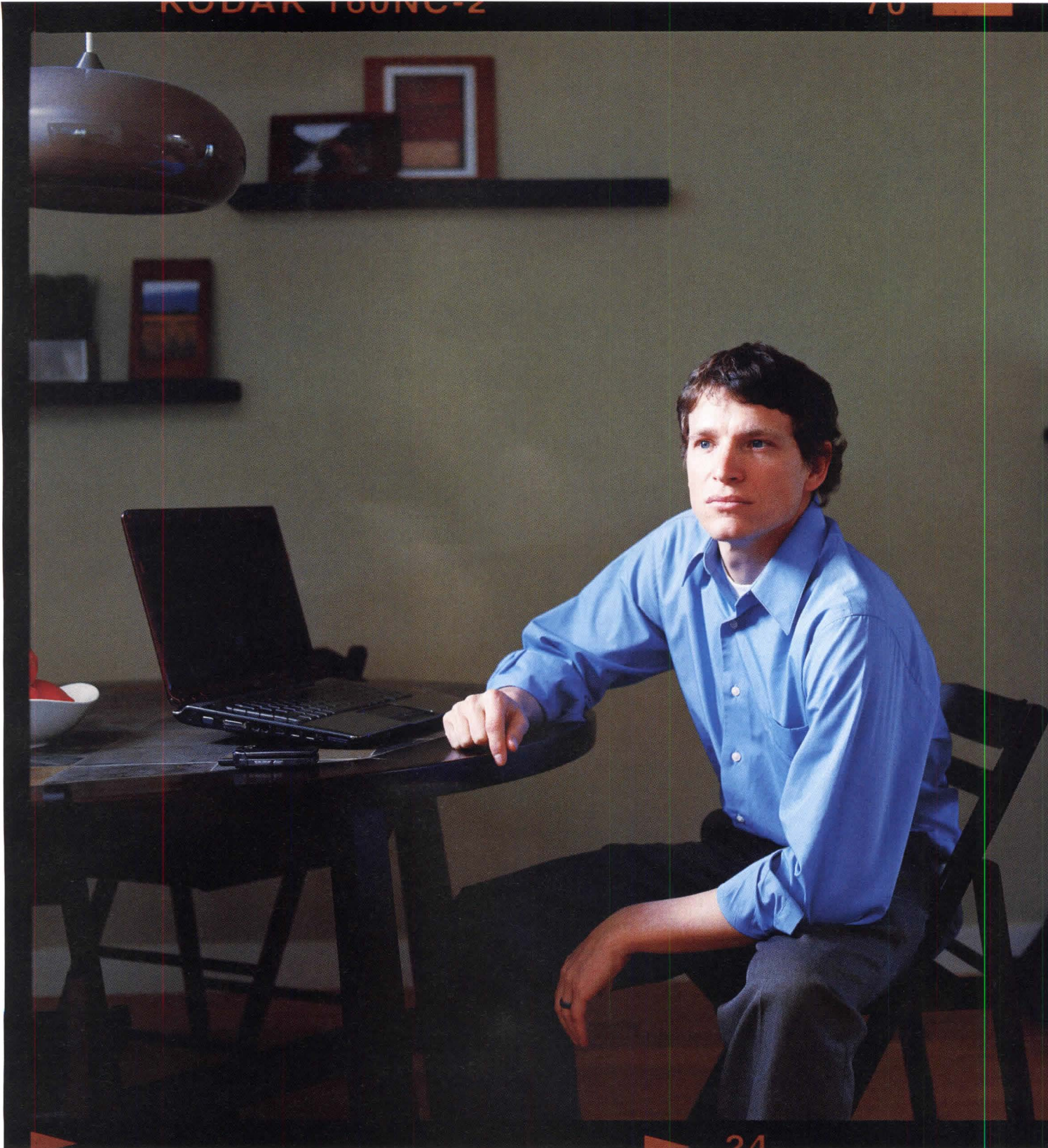
Montana is one of the few states that still does not require continuing education for architects, notes Bruce Wrightsman, an architect and assistant professor of architecture at Montana State University in Bozeman. “So if you’re outside the AIA, it’s not an issue, and that’s one of the reasons why it’s hard for people who practice in smaller firms” to find a wide variety of continuing-education opportunities—particularly interesting ones.

Increasingly, Lowther of the AIA says,

a one-off presentation. Content available any time online is much easier to police and fix if there are problems, says Lowther.

Lowther readily submits that controlling the quality of online educational programming is a work in progress. The AIA is, as ever, trying to balance flexibility, accessibility, and fidelity to the system’s purpose. Lowther offers an adage someone quoted to him: “We have been teaching face-to-face for 3,000 years. We have been teaching online for little more than 10 years.”

But another learning format is emerging that has already taken other fields by storm, he says: “Watch for podcast education next.” □



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KODAK TOUNG

Name: Paul Johnson,
AIA, LEED AP

Background: Studied architecture at California Polytechnic State University (Cal Poly); graduated in 2003. Knew he wanted to be an architect from an early age. Spent a year studying in Florence, "an enlightening experience."

Plans: Looking for work both in and outside of the Phoenix area, where he lives with his wife and young daughter.

TEXT BY AMANDA KOLSON HURLEY
ADDITIONAL REPORTING BY ARCHITECT STAFF
PORTRAITS BY JOE PUGLIESE

Recession Survival: Part 1

AVAILABLE: immediately

FOR ARCHITECTS, THIS TIME, IT'S PERSONAL:
MASS LAYOFFS AT DESIGN FIRMS AND A TIGHT
JOB MARKET BRING THE RECESSION HOME.

→ Several people who were interviewed for this article asked ARCHITECT not to name their former employers so they might maintain good relationships with them, and so as not to alarm current and potential clients. The editors have complied with this request.

SUPPLY FAR OUTWEIGHS DEMAND IN TODAY'S ARCHITECTURAL JOB MARKET. A RECRUITER ESTIMATES THAT THE NUMBER OF AVAILABLE CANDIDATES ON HIS BOOKS IS UP 100 PERCENT FROM EARLY 2008.

Name: Larry Fredlund,
Assoc. AIA

Background: Obtained a B.Arch. from North Dakota State University. Keeps a sketchbook to jot down ideas and considers himself an AutoCAD expert—"I can fly with the best of them." Until now, was never unemployed during a 15-year career.

Plans: Has interviewed for sales and owner's rep positions and is lining up side jobs. "There are no openings for *doing what I've been doing*," he says.

NOVEMBER 17TH was the day the last domino fell for Larry Fredlund. A project manager at a small Minnesota architecture firm, Fredlund took on increasing responsibilities over his eight years there, eventually running a \$70 million high school construction project. Since getting his B.Arch. from North Dakota State University in 1993, Fredlund had worked without interruption in a series of progressively more senior architectural jobs. Then came 2008, the year of the ruthless domino effect: Housing construction stopped; school bonds weren't passed; the firm's projects were put on ice; and Fredlund was laid off.

Now, with four children and three stepchildren to support, Fredlund is taking side work—spec writing and a basement remodel—and searching for a full-time position. He has sent his résumé to more than 70 firms in the Twin Cities area, receiving responses such as:

.....
*Mr. Fredlund,
Thank you for your impressive and comprehensive résumé. Unfortunately, we also share [your former employer's] presumed situation. We have sadly had to lay off well-qualified staff for lack of available work and may have to yet cut deeper.*
.....

.....
*Larry,
I did review your information per your cover letter, and you certainly have a very solid résumé and experience. I don't know if you heard, but we recently had a layoff of six experienced architectural staff, and we're looking out to 2009 for some sign of an upturn in our markets. Frankly, at this point, it's well into next year before we see a need to hire again, considering the work we have and expect to have.*
.....

But nothing quite captures the pain of job hunting in a major recession so much as this auto-reply that popped up in Fredlund's inbox:

.....
As of 11/10/08, I will no longer be employed by [firm name]. Please contact the front desk person at 651-xxx-xxxx.
.....

"Ha-ha," Fredlund grimly joked in an email, "now the people hiring people are no longer working at the firms!"

How many architects have lost their jobs since the downturn began? It's

impossible to cite an up-to-date figure, because—unfortunately—the waves of layoffs keep coming. The federal Bureau of Labor Statistics reported that employment in architectural and engineering services fell by 10,000 in November and by another 7,000 the following month.

"Architecture firms are certainly feeling the effects of the economic crisis," noted Scott Frank, an AIA spokesman, in an email. "As credit lines dried up, many projects that were on the boards were put on hold or scrapped altogether. This, along with a general downturn in demand for design services, has forced firms to reduce staff."

In late December, *Crain's Chicago Business* reported that some Chicago-area firms were laying off 10 percent to 30 percent of staff, with Skidmore, Owings & Merrill (SOM) cutting more than 100 people from its Chicago office. Sources say that SOM shed about 80 people in New York, as well, and that nationwide, employees have been let go by such respected firms as Gehry Partners (three rounds, 30 people, allegedly); Diller Scofidio + Renfro; Gensler; and Robert A.M. Stern Architects.

Anyone who follows the news would guess that the residential, retail, and hospitality sectors are faring the worst, and that seems to be the case. Phoenix-area architect Paul Johnson lost his job in November, after work dried up at the 10-person firm he worked for (which did almost "a hundred percent developer projects," he says). The firm then responded to as many RFPs as it could, but most were for higher education and government work, and it lacked expertise in those areas. On the other side of the country, in New York, intern architect Esther Cheung fell victim to layoffs at an award-winning restaurant and residential design firm that, she says, had to cut about 25 percent of its architectural staff when residential clients started to pull out of projects.

The oft-repeated mantra that the healthcare, education, and government sectors will stay strong may prove too optimistic for this recession. "[Firms] doing institutional projects have been more insulated from the downturn, but even that sector has seen a decline in billings recently," according to the AIA's Frank. The Center on Budget and Policy Priorities in Washington, D.C., reported in January that at least 45 states are facing "severe fiscal problems" that will likely lead to further cuts in K-12 and higher education. Healthcare isn't rock-solid, either: Hospitals are feeling the squeeze as patients lose



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KODAK 160NC-2

FIRMS FEEL THE SQUEEZE (AND CLAM UP)

Just before ARCHITECT went to press, we contacted 15 prominent firms to ask how they're withstanding the economic storm—and whether they've "adjusted their staffing," to use the current euphemism. Most wouldn't talk. ("You may not speak to anyone," said a helpful staffer at Gehry Partners in Los Angeles—before ARCHITECT's name was even mentioned.) A few firms, however, did agree to submit statements.

Moody-Nolan

"Historically, Moody-Nolan's strongest markets have been higher education, healthcare, and government/institutional. Fortunately, these have been the least impacted by the downturn in the economy. Consequently, our staffing has remained stable, and in fact has grown slightly, during the past six months."

Cannon Design

"As concerns our staffing levels, Cannon Design has not experienced layoffs to date directly related to the economic environment, merely the normal fluctuations that reflect staff resignations, recruitments, and performance deficiencies to be expected in a firm of over 800 people."

Morphosis

"We haven't had to lay anybody off. We've been very fortunate and continue to be fortunate."

Zimmer Gunsul Frasca Architects

"Although these are challenging times, this is also a period of opportunity for our firm. ... We have thus responded to the economic downturn aggressively, expanding our marketing efforts, improving our internal operations, and focusing continuously on delivering quality work for our clients, many of whom have been loyal to our firm through similarly difficult times."

Name: Michelle Krochmal, AIA, LEED AP

Background: Received a B.Arch. from the Cooper Union in 1998. Has worked in Southern California, northern California, and Boston. Moved back to New York in June 2008.

Plans: Wants to wait for the right job to come along, one that will help her climb the career ladder. Has decided not to look very hard until the spring because of the sluggish market. "Compared to when I moved to Boston a few years ago ... it's completely done a 180," she says.

insurance coverage or defer elective procedures like knee replacements. With credit hard to come by, some hospitals are putting expansion plans on hold.

Like Fredlund, Allison Suriano, an Arizona architect, found herself out of work due to a freeze on state funding for school construction. Suriano had worked for a construction company as its director of preconstruction services. Whereas the company used to be among two or three vying for a \$2 million project, she says, after the economy slowed down, her company would be up against 12 or 15 others. "We did 50 proposals, [got onto] 10 short lists, and didn't get a single job," she told ARCHITECT between lessons she was teaching at a ski resort.

Michelle Krochmal is a registered, LEED-accredited architect whose résumé boasts a Cooper Union B.Arch. and five years' experience at healthcare firm Anshen + Allen—in other words, not someone who would have been casting around for work a year ago. In fact, Krochmal wasn't laid off from her last position, in Boston—she moved with her husband to New York in June, and had her second baby in August. Then, in mid-November, she began to look for a new job. "It's been very slow," she says. "This is the first time I've experienced difficulties finding a job." She has been contacted by recruiters and was even offered one position, but she turned it down because it wasn't a good fit, she says.

Greg Richter, director of business operations for recruitment firm Aerotek, says that supply far outweighs demand in today's architecture job market. He estimated in early January that the number of available candidates on his books was up 100 percent from a year earlier. Now, not only are very few firms hiring, Richter adds, but those that are often won't bring on permanent staff. "Last year, at this time, two in 10 requests from clients would be temporary," he says. "Today, most likely eight out of 10 are for temp over permanent."

At least Krochmal is fortunate in that her husband's salary can cover their rent and expenses. Phil Meadows, a Chicago-area architect who was laid off in early October, can't rely on his wife's salary to pay the bills. His former employer did mainly hospitality and office projects in Latin America until the downturn nixed investment. With no money coming in, Meadows' boss had to let his entire staff go. But described the layoff as temporary

and retains office space as he tries to drum up new work. Even now, Meadows helps maintain the firm's IT system and comes into the office to use the computers for side jobs he's picked up. The day he talked with ARCHITECT, there were about five people at the office—none of them paid to be there. "The only other option is to sit at home and watch TV," Meadows says.

Meadows has been through this before. He was laid off by the same firm in the recession that followed September 11 and was rehired a year later. Back then, he took on side work and held his breath, but not this time: "I'm married now, I have a mortgage, a car payment." A specialist in 3-D computer modeling and animation as well as a registered architect, Meadows at first focused his job search on architecture and interior design firms but then broadened it to include any type of company that might need someone with his skills. Asked if he might start looking outside the Chicago area, Meadows explains that he and his wife have discussed it, but there's one major complication: "Try selling your house right now." In mid-January, Meadows did spend a week looking for work in Charlotte, N.C., where he has family.

Likewise, Johnson in Phoenix feels bound to the area where he owns a house and where his wife's family lives. He has sent out a digital portfolio to more than 40 local offices and been invited to four interviews. "Each [office] said the same thing: They're waiting for a project; when it breaks, they'll get really busy, but they're just waiting for the contract to be signed."

Johnson is staying afloat thanks to side work from friends and from his brother, a contractor in Las Vegas. "I'm optimistic that something will change in the first couple of months of next year," he said in December. He added that his newly independent status has brought one unforeseen benefit—greater confidence in his own abilities. "I don't have enough experience to open my own office right now," Johnson said, "but what I've done in the last month ... is giving me a feeling of how I could start [working] on my own."

By January, though, Johnson had started to look for jobs out of state. "I need to be realistic about it," he says.

Anxiety may be the constant companion of out-of-work architects, but a very different emotion—a sense of excitement at new opportunities—can follow not far behind. Scott Gustafson of Boulder, Colo., has sent out 300 résumés to



WHEN ASKED IF HE MIGHT LOOK FOR A JOB OUTSIDE THE CHICAGO AREA, PHIL MEADOWS EXPLAINS THAT HE AND HIS WIFE HAVE DISCUSSED IT, BUT THERE'S ONE MAJOR COMPLICATION: "TRY SELLING YOUR HOUSE RIGHT NOW."

Name: Scott Gustafson, Assoc. AIA, LEED AP

Background: Graduated from Kansas State University with a B.Arch. in 1999. Has worked for firms in Arizona, California, and Colorado. Recently started a Facebook group where unemployed architects can network.

Plans: "What I'm looking for is firms that do projects I think are handsome or responsive to their environments." Has applied for jobs in Beijing, Dubai, Rotterdam, and London. Is doing a pro bono project for the Lakota tribe in South Dakota.

→ For updates on the architects profiled in this story, visit architectmagazine.com.

architecture firms around the world that he might like to work for. Gustafson was let go from a healthcare firm in October. Since graduating from Kansas State University in 1999, he has hopped from Tucson, Ariz., to Los Angeles and then to Boulder and "would pretty much go anywhere" now, he says. He has even become a licensed architect in Iceland, partly for fun, and partly because design competitions may require entrants to be licensed somewhere.

With the LEED exam under his belt, Gustafson is devoting some of his newly free time to preparing for the Architect Registration Examination (ARE), which he aims to complete within the next 12 months. Fredlund, who in the past "never needed to be registered—I just never needed it for pay or responsibility," has set himself the same goal as Gustafson. Unless they find new jobs with employers who will offset the cost, both will have to pay fees—\$170 for each of the exam's seven sections—out of their own pockets.

Suriano can stamp her own drawings, in addition to being LEED accredited and having an extensive building-industry network to tap into. She sees those assets as the basis of a successful small business. Suriano intends to set up a consulting LLC and become certified as a Minority- and Woman-Owned Business Enterprise through the city of Phoenix. "There's a lot of potential out there if you're lean and mean," she says. "I have a lot of good contacts and am feeling pretty optimistic about it."

Similarly, Tim O'Brien, a Kansas State classmate of Gustafson's, has chosen to view his recent dismissal by a small Colorado firm as a chance to start up a new venture, a real estate investment trust (REIT). O'Brien has long been frustrated by architects being "kind of at the mercy of developers," so instead of looking for another architecture firm job, he would like to start to assemble financing for high-quality projects himself.

O'Brien has been let go a number of times since 2001, and, partly because of these disruptions, he has not completed paperwork for the Intern Development Program (IDP)—a required step of the licensing process in most states. Do laid-off interns face a tough climb to complete the IDP? "It's a point of real concern," says Gordon Mills, president of the National Council of Architectural Registration Boards (NCARB). "There's a certain percentage of emerging professionals who could be hit by this." Mills adds that

would-be architects can earn some credits outside the workplace, by attending graduate school or even volunteering.

One group that's had to adjust its expectations radically since the downturn began is the class of '09. Last spring, these students watched their older peers get jobs at prestigious firms, sometimes juggling multiple offers. At the University of Notre Dame before the recession, "the only way you couldn't get a job was if you didn't want one," says architect Marianne Cusato, who was a visiting professor at the school last fall. More firms would come to the school's March career fair than there were students graduating. "Firms would take people out to fabulous dinners and try to lure them," Cusato says. "This was the culture."

Needless to say, the culture has changed. Some firms have pulled out of the career fair, and others will be looking to hire one student instead of several. Notre Dame's School of Architecture and the university's career center recently teamed up to give a presentation on job-hunting. Cusato says the students are taking all of it in stride. "They know it's a completely different situation. They're doing things like researching smaller markets. ... There's an openness to exploring other options." And, Cusato adds, "I think that in 10 years' time, they'll be much better for it."

Cusato draws a sharp contrast between today's exiles from Wall Street—whose careers there may well be finished, given the implosion of high finance—and out-of-work architects. However bad the recession gets, "there will still be buildings. The job still exists," she points out.

Intern architect Cheung's career has already bounced back. A mere three weeks after losing her job with the restaurant and residential design firm, she was hired by a firm that had just landed several hotel projects in China. The new job "has been really busy," she says. "Like til 11 at night every day."

Fredlund in Minnesota hasn't given up hope. "When the banks start to release their money, and companies are getting confident they can expand, it's going to come back hard. Really hard," he predicts. In mid-January, he had two promising interviews, one for a sales job with a building products manufacturer, the other to be an owner's rep. He looks forward to early next year, when—fingers crossed—he should be able to get started on a \$5 million church project. The contract is signed and in his pocket. The church just needs to raise more money. □





BIRMINGHAM WORLD JOURNAL
STANDARD RACE
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Piece: Rickwood Field
Artist: Craig Barton

From 1920 to 1960, white baseball fans and black baseball fans alternated weekends at Birmingham, Ala.'s Rickwood Field, the Barons playing one Saturday and the Black Barons playing the next. Louvers shaded the stands and screened the view from the street. The Negro Leagues opened the world to young black players, including a 19-year-old Willie Mays, who briefly played for the Black Barons. "I'm not a big baseball fan," Barton says, "but I became one [while creating the piece]."

TEXT BY HANNAH MCCANN

MEMORY BOXES

DURING THE JIM CROW ERA, WHEN 'SEPARATE BUT EQUAL' WAS THE LAW OF THE LAND, TRAVELING BLACKS HAD TO HUNT FOR HOTELS AND OTHER ESTABLISHMENTS THAT WOULD WELCOME THEM. NOW, A DESIGN EXHIBITION, THE 'DRESSER TRUNK PROJECT,' COMMEMORATES THESE PLACES OF REFUGE.

"TRAVEL IS FATAL TO PREJUDICE," Mark Twain wrote in *The Innocents Abroad*. Twain's optimistic aphorism was reprinted on the cover of *The Negro Traveler's Green Book* in 1948. But the same cover cautioned, "Carry your *Green Book* with you — You may need it."

The *Green Book* was a guide to traveling safely in segregated America. Published annually between 1936 and 1967, it listed hotels, restaurants, gas stations, and other establishments that welcomed black customers. Pullman porters on the Southern Crescent rail line often carried not just the *Green Book* but also insider tips, passed between passengers in the segregated cars at the back of the train, on the best spots to visit and which places to avoid. When the train stopped, black travelers — many of whom were musicians traveling the so-called chitlin circuit — would unload their luggage and seek out a safe haven.

Now, a traveling exhibition, the "Dresser Trunk Project," remembers these places of refuge. Inspired by the *Green Book* and the oral tradition of porters, and concerned about the loss of increasingly forgotten landmarks, 10 black architects and educators have designed and built 11 "dresser trunks" that commemorate cities and welcoming venues found along the Southern Crescent line.

Some of the sites represented survive as little more than legend in poetry or song, like Harlem's Glory Hole, a basement speakeasy. A few still stand, like Washington, D.C.'s Whitelaw Hotel, built by and for blacks

in 1919. The Carver Inn, in Charlottesville, Va., was plowed down for a highway; the Coleman Hotel, in Newark, N.J., lies somewhere under the *Star-Ledger* building. New Orleans, Charlotte, N.C., and Meridian, Miss., are memorialized in toto. Birmingham, Ala.'s Rickwood Field — which inspired the piece shown here — still stands as America's oldest ballpark.

The exhibition was conceived and organized by William Daryl Williams, a professor at the University of Virginia School of Architecture. He contributed two pieces; the other participants were Craig Barton, Nathaniel Belcher, Lisa Henry Benham, David Brown, Yolande Daniels, Mario Gooden, Walter Hood, Scott Ruff, and Mabel Wilson.

Already the trunks have been shown in Chicago, Charlottesville, Washington, D.C., and Philadelphia. NAACP chairman Julian Bond saw them in Charlottesville and says, "It struck me as a wonderful recapture of a yesterday that needs to be celebrated, preserved, and recalled." Next month, the exhibit travels to the University of Maryland, where it will be on display from March 30 to May 3. Late this summer, the trunks will reside in a dedicated car on Amtrak's Crescent line, riding the rails from Washington to New Orleans, where their final showing will take place at Tulane University in the fall.

To see images of all 11 trunks and learn more about their inspiration, visit www.dressertrunkproject.org.

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→ BUILDING

① 2 3



TEXT BY VERNON MAYS

THE GATEWAY, MARYLAND INSTITUTE COLLEGE OF ART

BALTIMORE
RTKL ASSOCIATES

The new \$32 million, 87,000-square-foot Gateway building at MICA houses a dormitory, theater, café, and career center at the edge of the Baltimore campus.

Section



THE ECLECTIC MIX of buildings that form the Baltimore campus of the Maryland Institute College of Art (MICA) has long given the institution an unusual charm. But that same diversity of building types—ranging from a Victorian hospital-turned-dormitory to a row of historic townhouses—has also conspired against public understanding of the school's mission to educate artists. All of that is changing with the recent completion of the Gateway, an eye-catching \$32 million facility positioned strategically to showcase the college's programs and

enhance its visibility.

The building's multiple functions as residence hall, theater, career center, and café satisfy an assortment of needs for the college. But its physical location on the campus edge was equally important for the 183-year-old institute. "This is an important anchor site for us," says MICA president Fred Lazarus, who points out the prominence of the building's site, the presence of a nearby cultural district, and the proximity of a light-rail transit stop.





In addition to its intelligence as an urban design gesture, the 87,000-square-foot project is notable for its unique beginnings—conceived through an in-house competition among young designers at RTKL, the Baltimore-based architects of the building. Teams representing seven of the firm's offices submitted entries, and two London employees, Grant Armstrong and Christy Wright, emerged as winners. Their concept deftly knit together difficult site constraints and wide-ranging functions, wrapping three dormitory pods and a studio tower around a central courtyard. Key elements of their scheme survived in the final design, refined by a local team, which consolidated the living units into a drum-shaped residential wing and a rectangular glass tower.

Viewed from the campus, the dominant image of the building is formed by the faceted cylinder, which is elevated on slender concrete columns. Clad on its outer façade in a staggered pattern of multicolored glass, the drum contains three- and four-bedroom apartments for juniors and seniors. Single-occupancy bedrooms—including amenities such as custom-designed furniture and homosote pinup walls—are placed along the perimeter to maximize natural light, an important consideration for artists who often work in the solitude of their rooms. In addition, each of the 63 apartments has a generously sized living space, kitchenette, and bathroom.

The nine-story rectangular tower forms the building's north façade, running along busy North Avenue and angling toward nearby I-83 like a giant billboard. Wrapped in fritted glass panels, the tower houses additional apartments and provides work space (including 38 cubicles and two open-plan studios) for MICA's student artists. "The site allowed us, for the first time, to create this transparency where the creative process is put on display to passersby," says Michael Molla, MICA vice president of operations.

Concrete balconies ringing the interior of the drum overlook a landscaped courtyard that is the spiritual heart of the dormitory. "From the balconies, you can look down and see the activity in the space," RTKL principal Shawn Reichart says. A concrete platform in the courtyard serves as a stage for concerts or small performances.

Other key functions occupy the lower two floors. The ground-floor lobby doubles as gallery for student work, while a small café tucked into the north end of the lobby serves light fare and coffee in an informal setting. Opposite the gallery are entrances to the BBox, a flexible, black box theater that hosts movies, lectures, performances, and concerts. Up one level, on the second floor, are an apartment for the residence adviser, offices and meeting spaces for academic programs, and MICA's career development center.

Lazarus notes it was his desire from the beginning to create a mixed-use facility. But in its final iteration, the Gateway building transcends the mere fulfillment of functional requirements. It serves as a visible symbol for the institute, involves the broader community in MICA programs, and contributes to the overall revitalization of the city of Baltimore.





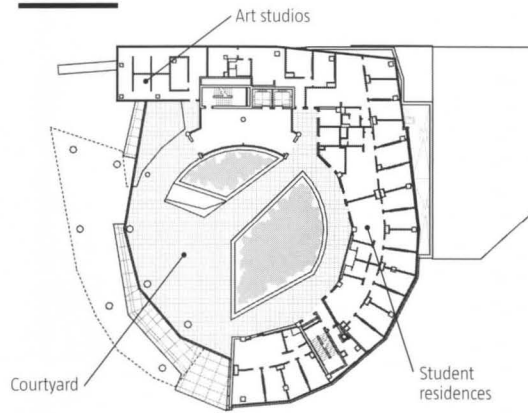
First Floor



Project Credits

Project The Gateway, Maryland Institute College of Art, Baltimore
Client Maryland Institute College of Art
Architects and Engineers RTKL Associates
General Contractor Whiting-Turner Contracting Co.
Landscape Architects Higgins-Lazarus Landscape Architecture
Civil Engineers KCW Engineering Technologies Inc.
Lighting Design Flux Studios

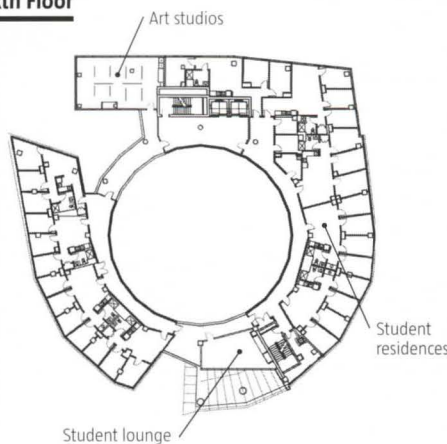
Third Floor



1. The Gateway's drum shape was derived from a series of site constraints—the trapezoidal parcel is bordered on all sides by existing roadways—and a desire to have a unique sculptural building on campus that reflects the creativity of the artists who live, work, and study there. The drum holds dormitory apartments. A nine-story rectangular tower on the northern face of the building houses studios for the art students.

2. The recessed first and second floors contain many of the building's public functions, including the lobby, theater, and café. Sixteen different types of glass are used in the building. The character of the glazing gives a clue to the spaces within: clear glass for public spaces; fritted glass allowing sightlines into the studio spaces, but a modicum of privacy; and more-opaque, colored glass in the residential areas.

Sixth Floor



3. The lobby doubles as a gallery, with partitions that can be brought in to showcase student work. These informal art shows get a boost in attendance from people arriving for performances in the BBox theater, a black box theater for movie screenings, lectures, concerts, and other events.



PREVIOUS PAGE: PAUL BURK; OPPOSITE: RTKL.COM/DAVID WHITCOMB; THIS PAGE ABOVE AND RIGHT: PAUL BURK

1. The Gateway building is centered around an open courtyard, situated atop a plinth of public spaces on the first and second floors. The courtyard has multiple functions: It admits daylight to the dormitory apartments and it functions as both an informal meeting space and outdoor performance venue. Outdoor theater lighting by Altman is suspended from 1½-inch steel pipes and can be used to illuminate nighttime performances.

2. A dominant visual feature of the 63 student apartments is colored glazing, an insulating spandrel glass manufactured by Viracon. The white, gray, and green colors are applied with a ceramic frit. Concrete balconies and walkways provide basic circulation as well as vantage points for watching outdoor performances.

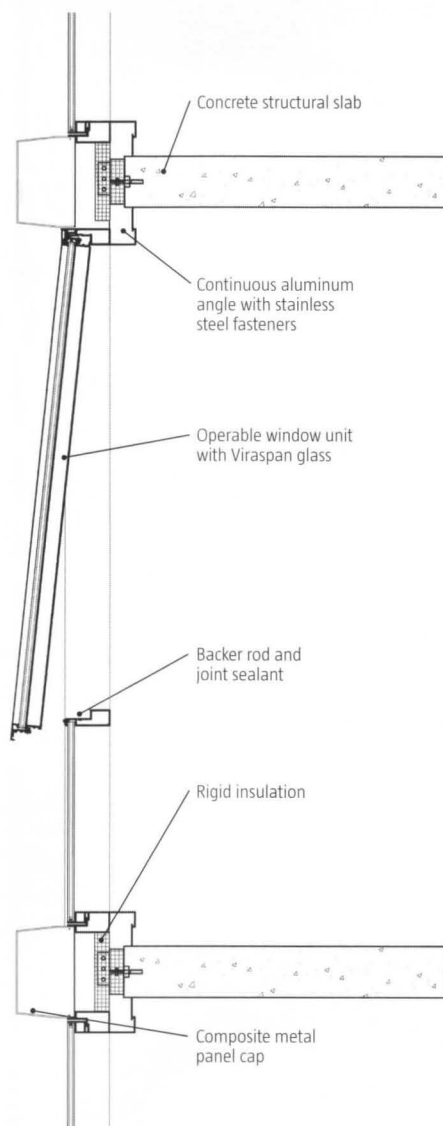
3. Transparency is an important facet of the project, fostering community by allowing each student to see the workspace and artwork of others living in the Gateway. The architects specified floor-to-ceiling Viraspan spandrel glass on the exterior and courtyard façades of the drum.

4. Most of the apartments are three- and four-bedroom units, meaning that the individual rooms are extremely compact. Custom furniture by Coriander Designs combines all of the functional necessities—bed, desk, and armoire—into one unit, made from sustainably grown maple, that can be reconfigured to meet individual student needs. Homosote panels provide pinup space so that the artists can display their work, and operable windows ensure natural airflow to dispel any fumes from art supplies.





Drum Curtainwall Section



TOOLBOX

Exterior Glass

Viracon, Inc.
viracon.com

One of 16 varieties of glass used on the exterior of the building, the colored panels wrapping the residential drum are Viraspan, an insulating spandrel glass manufactured by Viracon. The applied color is a ceramic frit—some white, some gray, some a custom green—that covers the entire surface of the glass and provides privacy inside the rooms. The operable vision light in each bedroom has a frosted appearance from the outside, created by a film interlayer.

Exterior-Grade Theater Lighting

Altman Lighting Company, Inc.
altmanltg.com

Adjustable spotlights for presentations and impromptu performances on the courtyard stage are attached to 1½-inch stainless steel rails that project from the fifth-floor landing. Rated for outdoor use, the cast-aluminum fixtures used non-corroding hardware and fittings. Joinings have heavy gaskets to protect the lamp, reflector, and ballast from inclement weather. Similar fixtures with flood lenses are used for ambient lighting in the courtyard.

Dorm Room Furniture

Coriander Designs
corianderdesigns.com

Designer Aynur Gunes, a MICA alumna, consulted with current students to develop dorm room furniture that would suit their particular needs. Going green was an important factor. Fabricator Coriander Designs built the combination bed/desk/storage unit using sustainable maple and tongue-and-groove construction with natural glues. Doors for the freestanding cabinets are bamboo. For flexibility, the desktop under the loft bed can be removed.

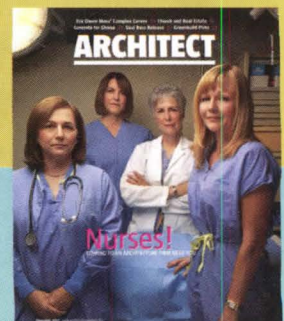
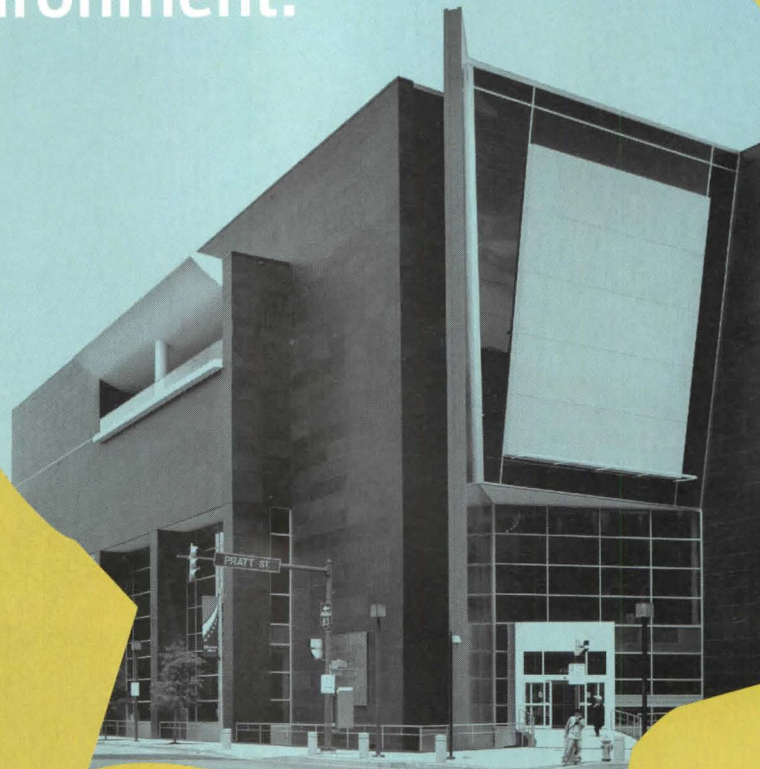


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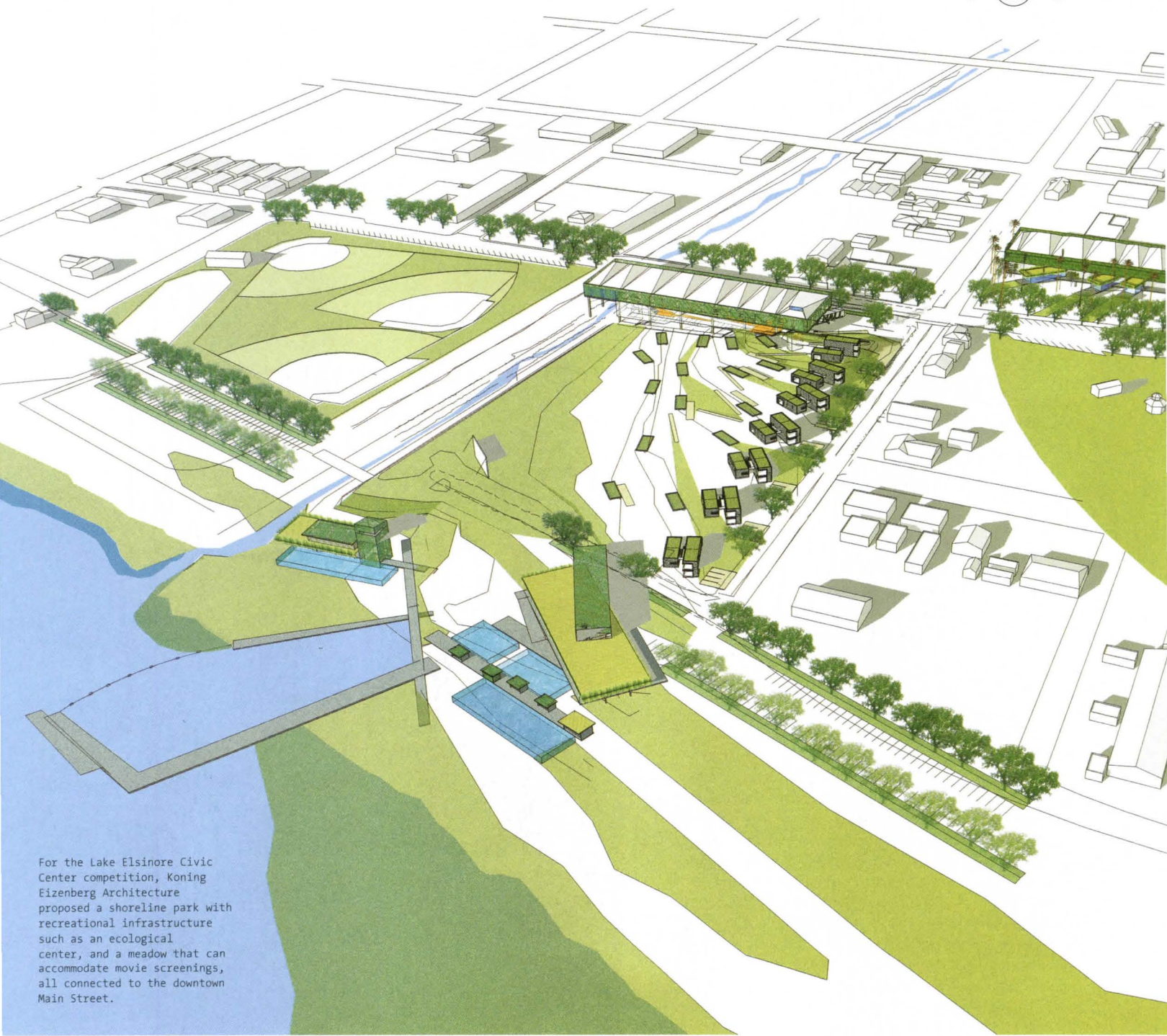
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→ BUILDING

1 ② 3



For the Lake Elsinore Civic Center competition, Koning Eizenberg Architecture proposed a shoreline park with recreational infrastructure such as an ecological center, and a meadow that can accommodate movie screenings, all connected to the downtown Main Street.

LAKE ELSINORE CIVIC CENTER DESIGN COMPETITION

LAKE ELSINORE, CALIF.
KONING EIZENBERG ARCHITECTURE • BRIAN HEALY ARCHITECTS • HANNA GABRIEL WELLS

TEXT BY KATIE GERFEN

LAKE ELSINORE, CALIF.—a town of 50,000, located 70 miles southeast of Los Angeles—is best known to outsiders as a destination for waterskiing and hang gliding, and as the unofficial but self-professed birthplace of motocross. But in 2007, Lake Elsinore was also home to an architectural competition for a new civic center complex. The brainchild of City Council member and redevelopment agency chairman Thomas Buckley, the competition featured a jury that included progressive architects such as Teddy Cruz of Estudio Teddy Cruz and Ming Fung of Hodgetts + Fung, and it received over 100 entries and 29 submittals from as far away as Rome. Three finalists were selected and meetings were held, but, as often is the case, things did not go according to the original plan.

The competition brief called for submitting architects to choose one of two sites: a parcel in the historic downtown or a site along the nearby lake. Participants were asked to provide a master plan as well as designs for a city hall, library, post office, and other civic buildings. The jury selected three finalists: Koning Eizenberg Architecture from Santa Monica, Calif.; San Diego-based Hanna Gabriel Wells; and Brian Healy Architects of Boston. Notably, all three firms chose the lakefront site, each maintaining that the new civic center should be by the lake from which the city derives its name. “Personally, I would like the civic center to be down by the lake, to pull people through downtown,” Buckley says.

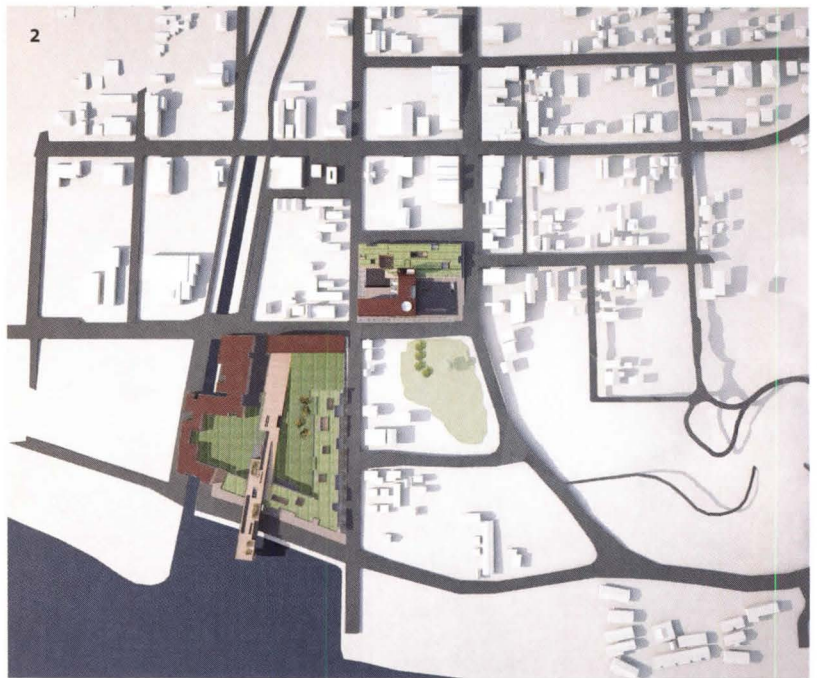
The jury was very happy with the three final designs and voted unanimously for the Hanna Gabriel Wells scheme. But at public meetings held to get residents’ input on a winner, it became clear that more research was necessary. When confronted with the reality of a lakefront scheme, many residents realized they wanted the civic center to be closer to town to attract foot traffic to their businesses. The City Council realized that maybe what was needed to revitalize Lake Elsinore was not simply a city hall, but an entire downtown master plan. At that point, the council canceled the competition, paid each of the three finalists \$10,000 for their time and design work, and decided to regroup.

Since then, the city has engaged Cooper Carry to complete a master planning study for the entire downtown area. Public meetings are already under way, and the city hopes to approve a plan this summer. Cooper Carry will determine where the civic center will go, and the size of the plot, but Buckley is not averse to inviting back one of the competition winners.

It’s not uncommon to hear of an architecture competition that fizzles, but in the case of Lake Elsinore, both the city and the architects learned a lot from the process. Nathan Bishop, from Koning Eizenberg Architecture, uses his firm’s Lake Elsinore design as a teaching tool in his planning classes at SCI-Arc. A variation on one of the three schemes may make an appearance in Cooper Carry’s master plan, and—who knows?—it might be next door to an as-yet-unplanned motocross hall of fame.



1



2



3



1. Koning Eizenberg Architecture, Santa Monica, Calif.

For Koning Eizenberg, the thesis of its design was to “bind [the city’s] civic identity with an ecological infrastructure,” says associate Nathan Bishop. A vegetated scrim brings nature to the civic buildings, and a proposed “Ecobungalow” conference center would allow the city to turn its love of the outdoors into a revenue source: “They could run eco-conferences and rent out the center,” says Bishop. “It combines an economical and ecological imperative.”

2-3. Brian Healy Architects, Boston

“The great thing about this competition,” says Brian Healy, “is the whole idea that architecture can assume a civic responsibility. We wonder why more municipalities don’t step up this way.” His scheme connects the southern end of Lake Elsinore’s Main Street to the lakefront with an open-plan city square. A metal-skinned civic center building contains the city hall, library, and post office. A pier extends from the civic center to the lake and provides a place for boats to dock. Healy brings the water inland with a reflecting pool that serves as a pivot point between Main Street and the plazas of the civic center.

4-6. Hannah Gabriel Wells, San Diego

“We opened up the competition to the office, and everyone had a charrette and gave their input,” says associate Sean Chen of the firm’s design process. The main thrust of the final scheme was creating infrastructure to link the waterfront site with downtown. “Getting a building was only half of what the city wanted—they really wanted to revitalize the downtown.” For a civic center, the design team created a series of low buildings with green roofs that angle down to meet the ground plane. Colonnades shade public plazas and define circulation paths between buildings.

4

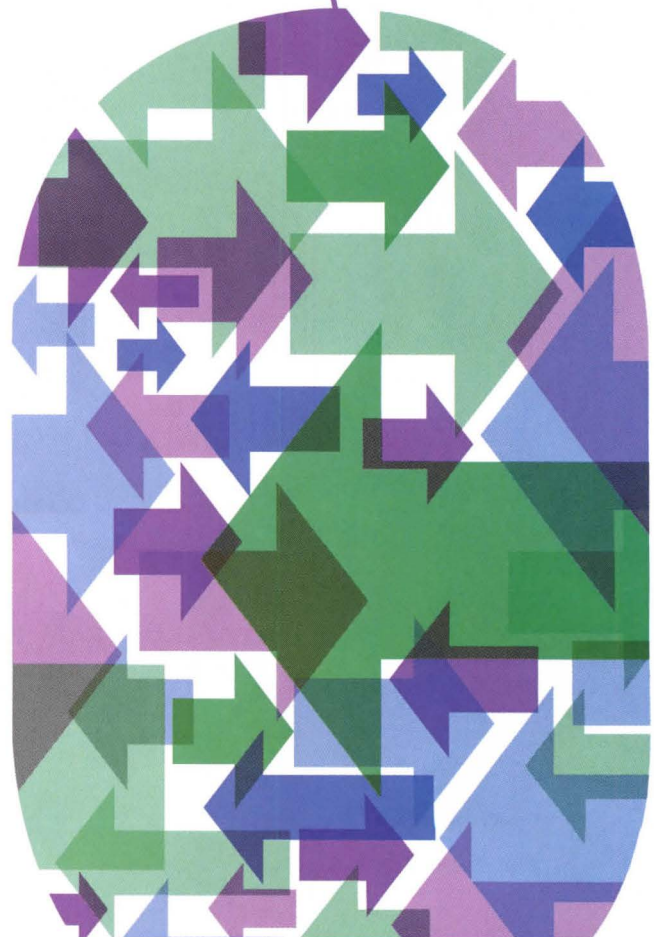
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BUILDING: INTERACTION

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TEXT BY SARA HART
PHOTOS BY PETER VANDERWARKER

INTERNATIONAL FUND FOR ANIMAL WELFARE HEADQUARTERS

YARMOUTH PORT, MASS.
DESIGNLAB ARCHITECTS

Transforming a highly contaminated brownfield site into a classic Cape Cod landscape was a laborious process—in addition to chemicals, the clean-up teams pulled an intact motorcycle and other trash from the ground—but it paid off: the IFAW headquarters project received LEED Gold certification in December 2008.

SOMETIMES THE BEST ARCHITECTURE is borne not of solving problems, but turning them into assets. The new headquarters for the International Fund for Animal Welfare (IFAW) headquarters is a project that does just that. IFAW's search for an affordable Cape Cod location ended with a tract along the historic Old King's Highway, occupied with the remains of a long-defunct wholesale plant nursery. "We took soil samples expecting to find pesticides," recalls Robert Miklos, principal of Boston-based designLAB Architects. "We didn't expect to find extensive heavy-metal contamination, suggesting that the site had once been a landfill."

A minimally contaminated site suddenly became a brownfield. Rejecting the simplest solution of capping the surface and building over it, IFAW chose the more complicated route—the removal of all toxins from the soil to a depth of 10 feet and the construction of a traditional Cape Cod landscape on a drumlin with native vegetation, rain gardens, and bioswales.

The centerpiece of the landscape is a large meadow around which the architects placed three buildings. "A single structure of 55,000 square feet would have been out of character with the region's vernacular architecture," explains Miklos. "The [buildings] are modeled on the classic Cape Cod barn." The shed interiors are lofts with large expanses of glass. While the open plan reduces the square footage of individual workspaces, it responds to IFAW's unique corporate culture by providing bigger conference "collaboration" rooms, private telephone rooms, and open staircases to encourage interaction.

An innovative structural system also opens the interior. The floor plates are column-free at the along the walls around the courtyard, where a screen of wood louvers hangs from the roof by steel straps. Views out of the floor-to-ceiling windows showcase the natural environs, and thus the site reclamation, proving, ultimately, that the effort was worthwhile.

BUILDING 1 2 ③

Project Credits

Project World Headquarters for the International Fund for Animal Welfare, Yarmouth Port, Mass.

Client International Fund for Animal Welfare

Architect designLAB Architects—Robert Miklos (principal-in-charge and project architect); Sam Batchelor (project manager); Robert Caddigan (senior technical architect); Brent Stringfellow, Whitney Hudson, Scott Slarsky (project designers)

General Contractor JK ScanLan Co.

Landscape Architect Stephen Stimson Associates Landscape Architects

M/E/P Engineer TMP Consulting Engineers

Civil Engineer Down Cape Engineering—Daniel A. Ojala

Structural Engineer ODEH Engineers

Geotechnical Engineer Norfolk Ram

Lighting Consultant Sladen

Feinstein Integrated Lighting

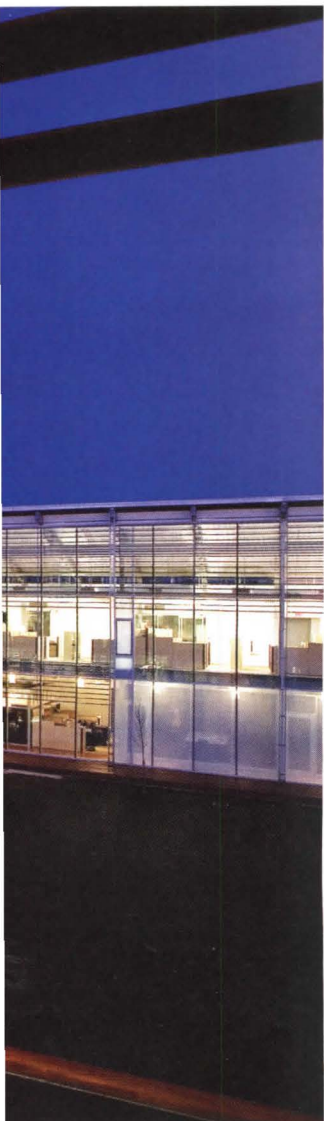
Owner's Representative KVA Associates

Furnishings Leslie Saul Associates

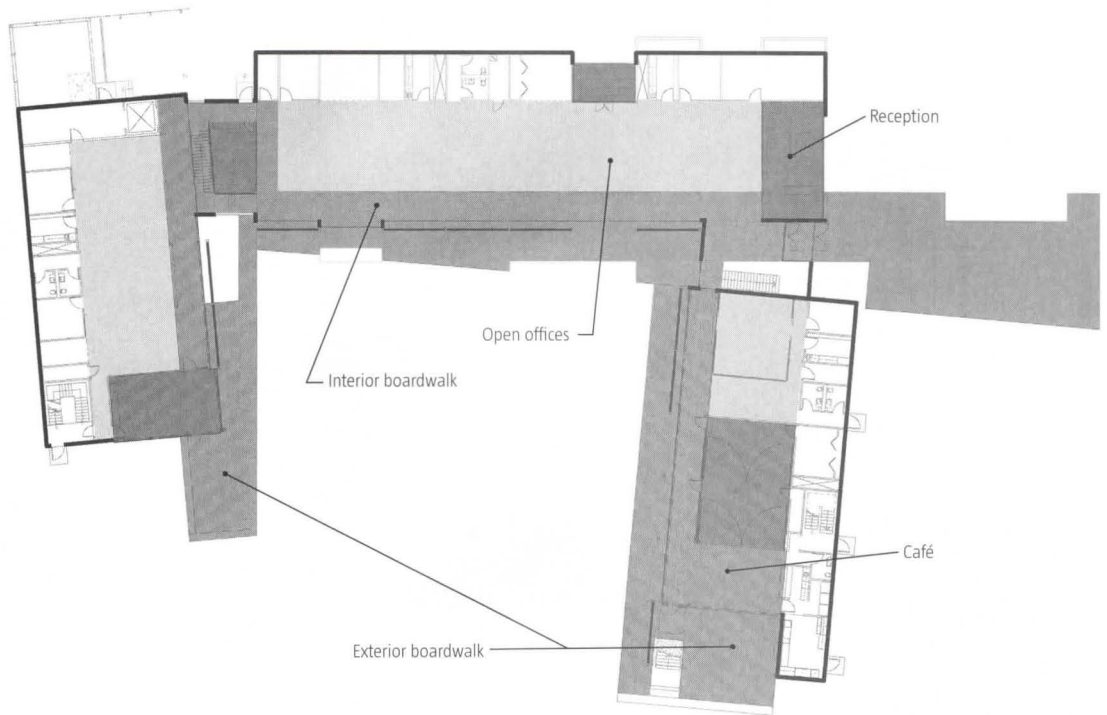
Size 55,000 square feet

Total Project Cost \$17 million

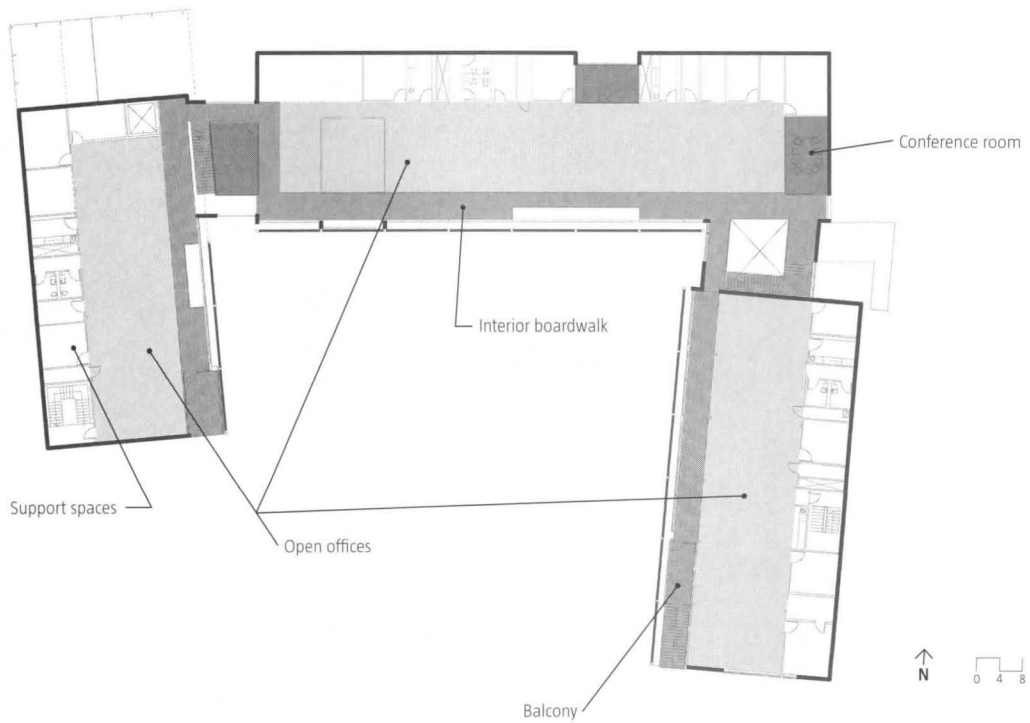




First Floor

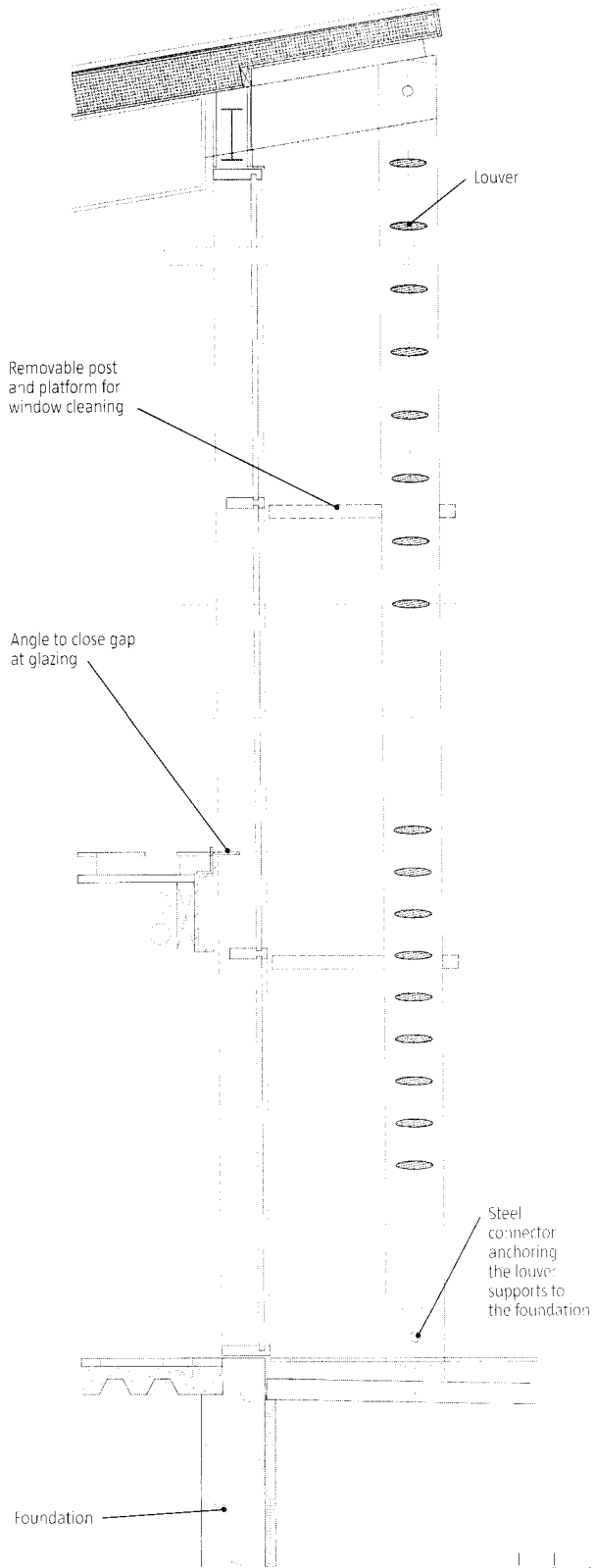


Second Floor

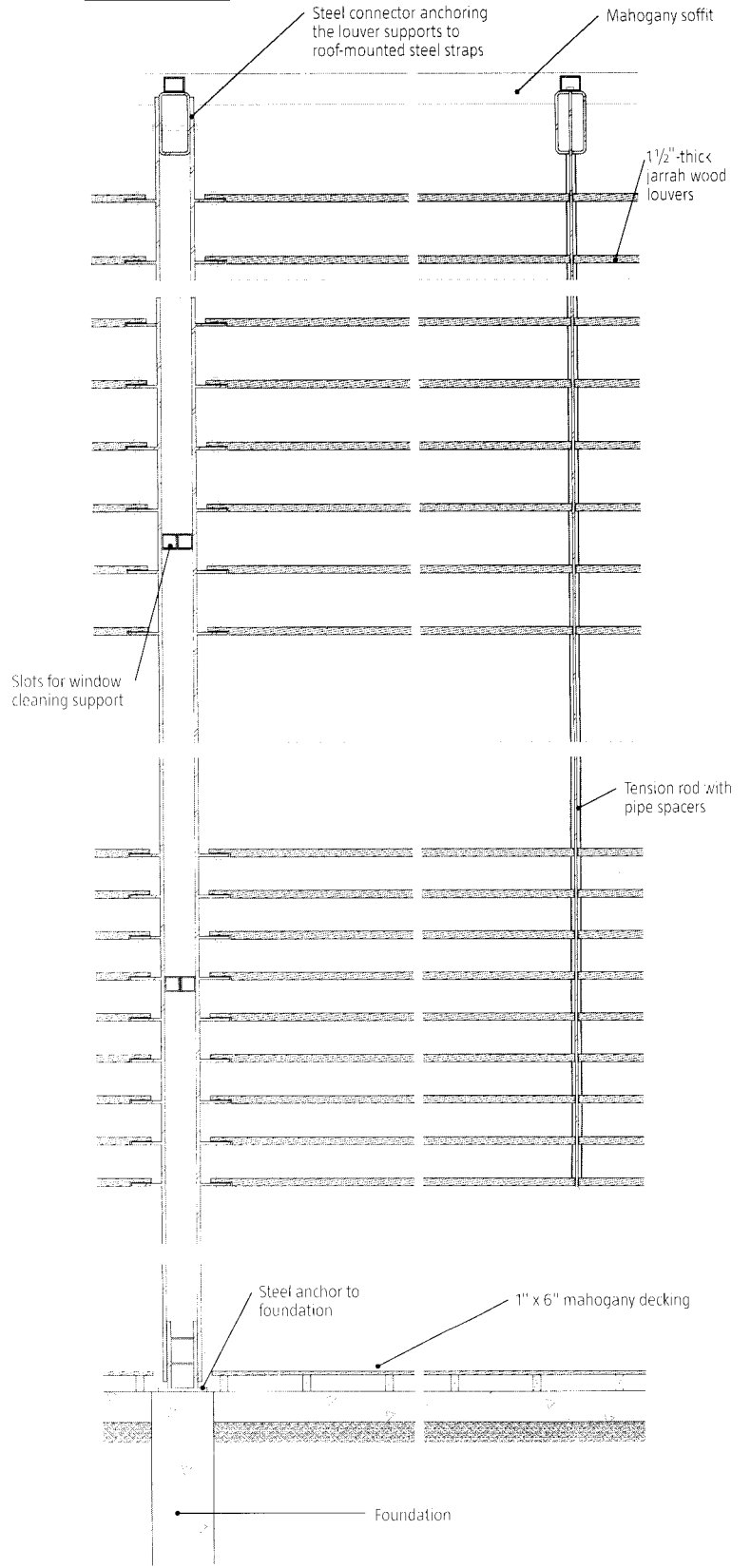


1. The entrance to the IFAW headquarters is located at the northeast corner of the middle shed, and the wood boardwalk and siding, as well as the glass, begin to set the material vocabulary for the rest of the complex. 2. To keep with the overall Cape Cod aesthetic, the design team split the needed 55,000 square feet into three connected buildings in a horseshoe configuration. Expansive glazing allows for views onto the meadow landscape created by Stephen Stimson Associates and lets workers in the open office spaces see into each of the other buildings. Stationary wood louvers help to block glare, and an exterior boardwalk around the perimeter of the courtyard provides circulation during the warmer months.

Curtain Wall Section



Louver Elevation

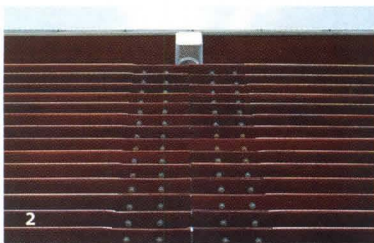




1

1. A system of stationary wood louvers covers the double-height glazing on the courtyard walls. The louvers are 7 inches wide, and 1 1/2 inches thick and provide sunshading for the open office areas within the building while still admitting ample daylight.

2-4. The wooden slats are made from jarrah, a renewable species of eucalyptus in Western Australia that complements the mahogany used for exterior boardwalks. Metal spacers delineate window bays while also providing an anchor point for window-washing platforms to be affixed to the side of the building. A steel anchor is set into the building foundation and is connected to the steel louver supports with a steel pin, ensuring that the louvers are secure, even in high winds.



2



3



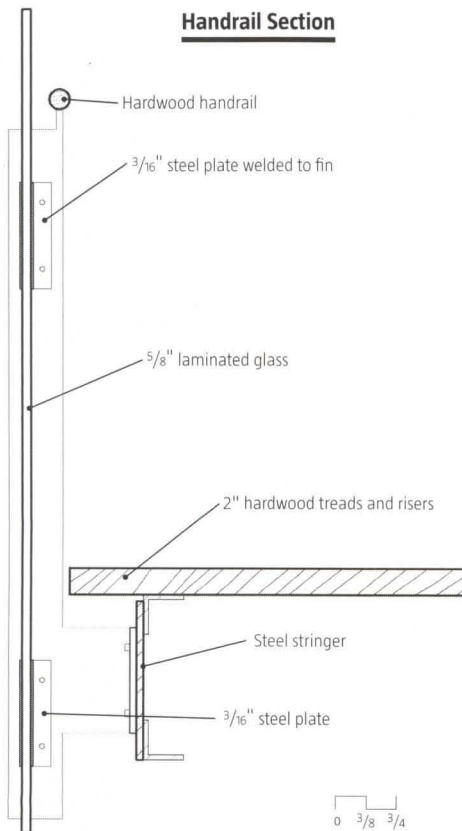
4

1. Double-height spaces like this one by the main entrance are used throughout the building to promote interaction between the workers on different floors. Hardwood stair treads are capped with an inset oil-rubbed bronze nosing. Hardwood railings are supported by steel balusters, and 5/8-inch-thick laminated glass completes the handrail assembly.

2. Hardwood complementing the mahogany of the exterior boardwalk continues inside, forming an interior boardwalk that follows the glazed façade. The same hardwood reappears on the staircases.

3. There are no corridors in a traditional sense in the IFAW headquarters. Instead, there is what the architects call an "exhibit trail," which meanders through the interior. At 13 points along the trail, text and graphics explain the IFAW's mission and the building's key environmental strategies. One of the graphics, an elephant, is visible from inside a conference room.

4. On the second floor, high ceilings and floor-to-ceiling windows afford views of the outdoors, one benefit of going through the site-remediation process. Despite the cost of the cleanup, as well as the rich hardwood detailing throughout the building, the cost was a modest \$220 per square foot—or \$80 below comparable area projects.



TOOLBOX

Jarrah Louvers

Weyerhaeuser
 weyerhaeuser.com

The exterior decks and wood louvers are constructed of jarrah, a species of eucalyptus that is abundant in Australia and has a 10–15-year growth cycle. Similar in appearance to mahogany, jarrah is fire- and rot-resistant and requires no chemical treatment. Weyerhaeuser sources jarrah hardwood lumber from Gunns Ltd. Jarrah grows in Western Australian forests, which are managed by the local forest ministry.

Septic System

F. R. Mahony
 frmahony.com

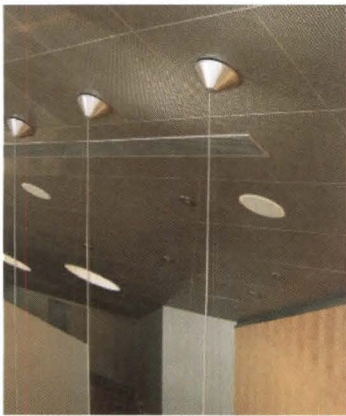
DesignLab Architects, in collaboration with Down Cape Engineering, chose an amphidrome septic system because they wanted a process that would filter wastewater before returning it to the water supply. The amphidrome system uses a bioreactor process, forcing wastewater through a deep bed of sand to clean the water. The system is designed to remove soluble organic matter, nitrogen, and suspended solids within a single reactor, as opposed to other systems that require multiple steps. Since it removes nitrogen, the amphidrome system is also considered a biological nutrient removal process.

ArchiCAD 12, Building Information Modeling (BIM) software

Graphisoft
 graphisoft.com

The designLAB team decided to use BIM software for the design of the IFAW headquarters in part because ODEH, the structural engineer on the project, already use BIM for all of its designs, and working with one BIM model facilitated work between the two firms. But when it came time to choose a program, designLAB chose Graphisoft's ArchiCAD because it worked within the firm's existing Macintosh platform. Principal Robert Miklos notes that the ability for both architects and engineers to access the same product database and to collaborate on the 3-D model saved time and money, a bonus for the client.

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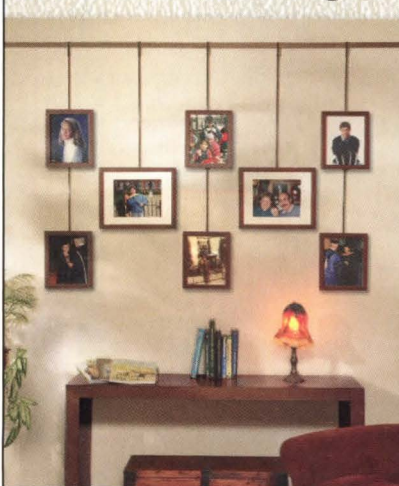
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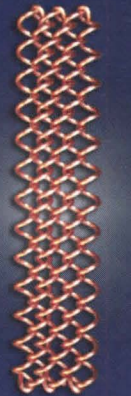
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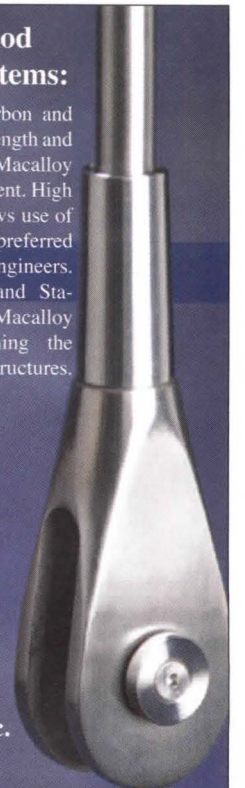


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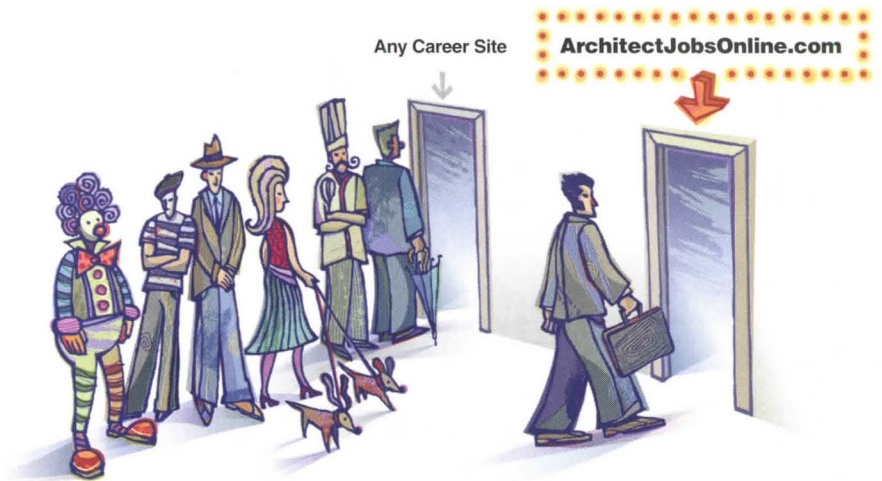
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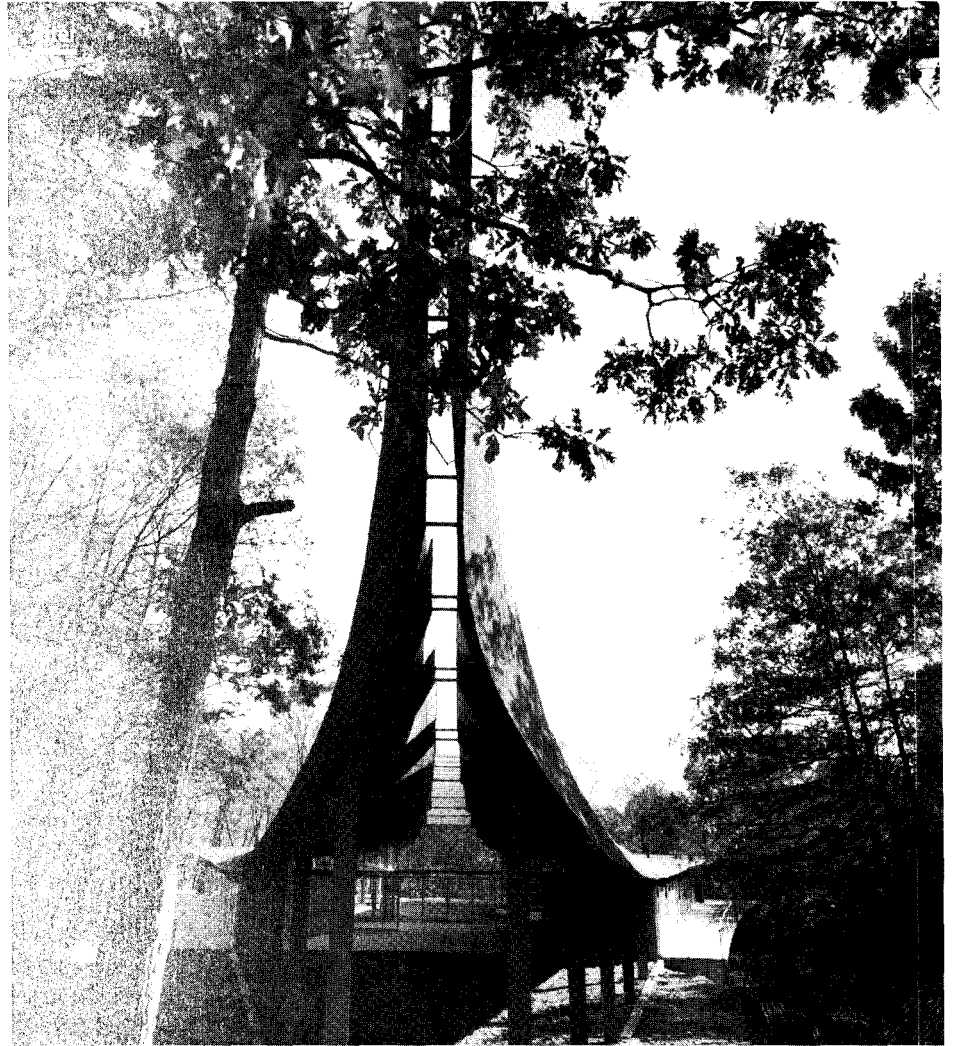
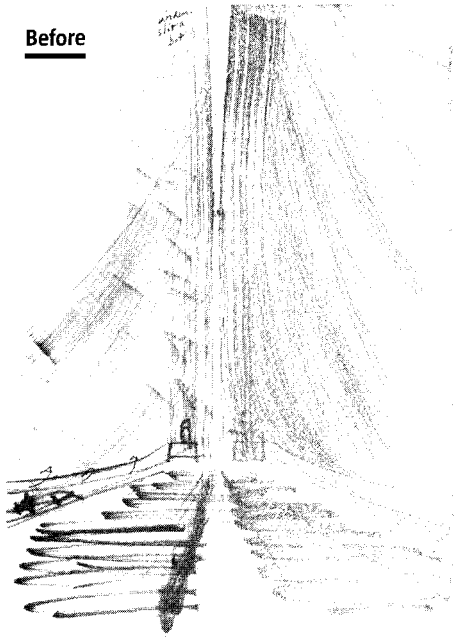
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MOST P/A AWARD-WINNING PROJECTS get published once they are built, with one noteworthy exception: Victor A. Lundy's First Unitarian Church in Westport, Conn. Honored in 1960 by a stellar jury, including such luminaries as Louis Kahn and Ralph Rapson, the church was never covered in an architecture magazine in its completed state—until now. Its parabolic roof spreads out over two, two-story, fieldstone-and-glass-clad classroom wings that flank a central entrance into the sanctuary. There, the two halves of the roof—inspired in their form by praying hands—built of 2x4s spiked together and supported by curved glulam beams, sweep up to a ridgeline skylight, with clear glass sidewalls and end walls providing a view of the surrounding woods. The resulting space is stunning. Under the bowed

undersides of the wood roof, you feel like you are sitting beneath two boat hulls gliding over glass walls. That glazing also gives the roof a nearly weightless quality, as if it were a tent, suspended from the surrounding trees. The Westport church looks ahead to better-known projects: disappearing into the woods like E. Fay Jones' 1980 Thorncrown Chapel, or recalling the more literal wooden tent that Lundy designed for the interior of his 1964 Unitarian Meeting House in Hartford, Conn. But his Westport design also prefigures the compound curvatures, ambiguous edges, and seemingly infinite spaces of the waveform architecture of our own era. Maybe we had to wait 49 years to see the completed building published so that we could fully appreciate its subtlety and complexity. □



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