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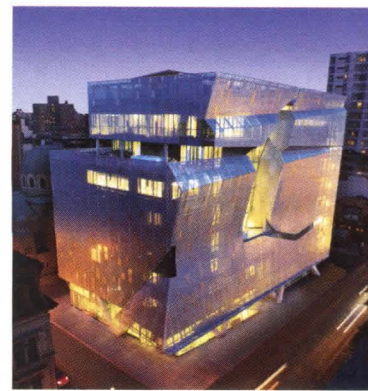
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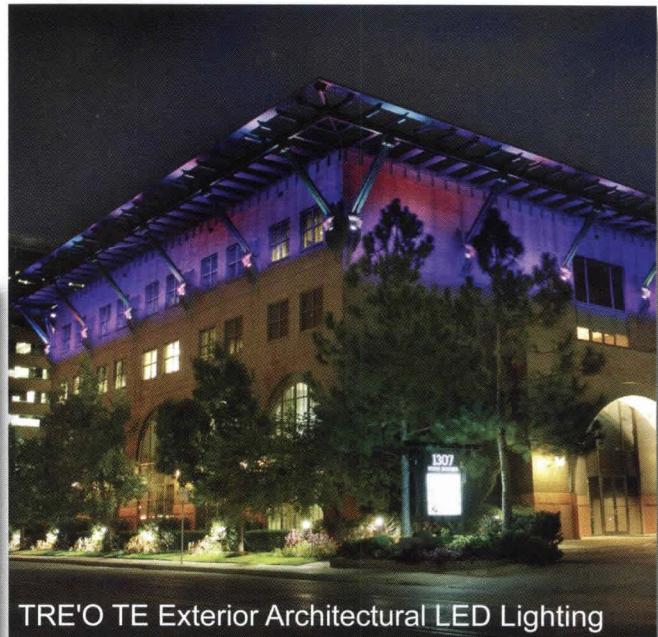
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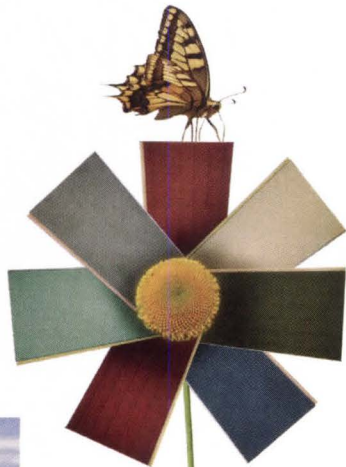


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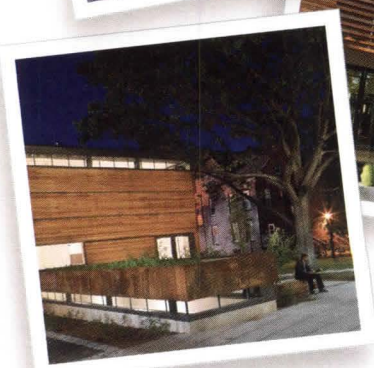
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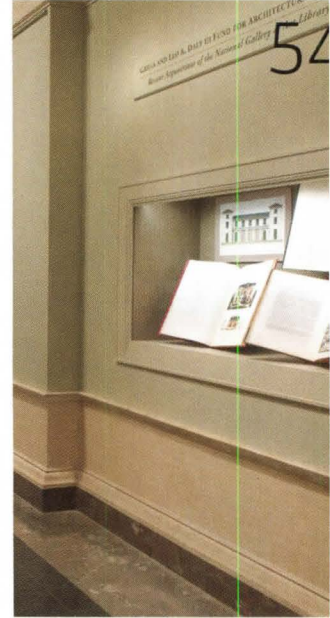
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ON THE COVER
THERESA FRANZESE,
SYRACUSE UNIVERSITY CLASS OF 2009.
PHOTOGRAPH BY NOAH KALINA.



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Far Right The Glass Link connects two Academy of Arts and Letters buildings.



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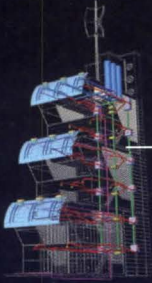
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Benjamin Thompson's award-winning design for Boston's Faneuil Hall Marketplace still draws locals and tourists after 25 years. JOHN MORRIS DIXON

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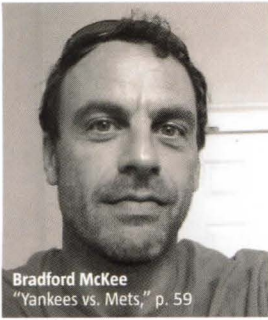
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Mimi Zeiger
"Have You Seen Me?" p. 44

Bradford McKee

Bradford McKee tried to forget what a "silly game," as he calls it, baseball has become—off the field, he clarifies. In writing this month's look at new stadiums for the Yankees and the Mets in New York City, he took the postmodern version of baseball at face value and found, between the two venues, a clear winner and a clear loser. McKee, who has been a contributor to ARCHITECT nearly since its launch, has written, among other things, the magazine's "Raw Materials" series on how the basic stuff of architecture is made. An architecture reporter and writer since the early '90s, he has contributed to *The New York Times*, *I.D.*, *Slate*, and a number of other publications. He also has a new book out, *The Civilized Jungle* (Grayson), about the garden designs of Jorge Sanchez and Phil Maddux. He lives in Washington, D.C.

Mimi Zeiger

Equipped with a B.Arch. from Cornell University, Mimi Zeiger—who wrote this month's cover story—eventually found work in an architecture firm circa 1994. She started *loud paper*, an architecture zine and now blog, in 1997 as her graduate thesis at the Southern California Institute of Architecture (SCI-Arc). With an M.Arch. in one hand and her zine in the other, she forged a journalism career. These days, as a Brooklyn, N.Y.-based freelancer, she writes on art, architecture, and design for a variety of publications including *The New York Times* and ARCHITECT, where she is a contributing editor. Her latest book, *Tiny Houses* (Rizzoli), was released in March.



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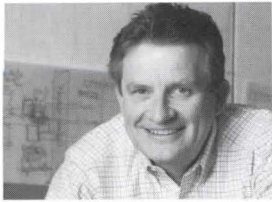


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Noted urban designer **William Morrish** begins his tenure as dean of **Parsons' School of Constructed Environments**. Previously, he was at the University of Virginia, where he held the Elwood R. Quesada Chair in Architecture, Landscape Architecture, and Urban Planning.

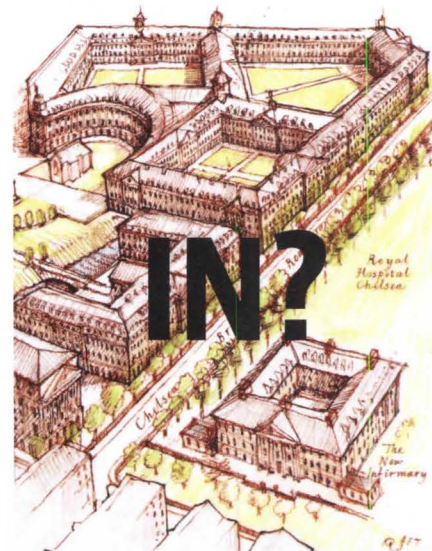


Chilean architect **Alejandro Aravena** wins the biennial Marcus Prize for Architecture, which means he will be leading a graduate studio at the **University of Wisconsin-Milwaukee School of Architecture and Urban Planning** next spring. It also means a \$50,000 check for Aravena.



Prefab darling **Michelle Kaufmann**, whose home designs include the Sunset Breezhouse (above), becomes a **victim of the recession**, shuttering her Oakland, Calif., company in late May.

Battle Royal in U.K. Over Chelsea Barracks



UNTIL THE PRINCE OF WALES weighed in, the dispute over Rogers Stirk Harbour + Partners' design for Chelsea Barracks, a patch of historic London, was a run-of-the-mill fight between fans and foes of contemporary design. (A typical building for the site is shown above left.) And then Prince Charles—whose loathing of modern architecture is well known—thought to himself, "I don't like it," wrote developer Qatari Diar to say as much, and asked a favorite designer, Quinlan Terry, to draw up an alternative (shown above right).

As recently as May, Qatari Diar, which is owned by

the Qatari government, backed Rogers Stirk Harbour. After the prince wrote the Qatari emir directly, however, the developer announced in June that it was dropping the scheme altogether and would be inviting firms to submit new ones—and that Prince Charles' Foundation for the Built Environment would act as a consultant. (No word on whether Terry could be in the mix.) Richard Rogers went ballistic, demanding an inquiry into the prince's actions, and there were calls for British firms to boycott any new design.

This battle royal isn't over yet. **BRAULIO AGNESE**

Calatravails

KEEPING TABS ON SANTIAGO'S STATESIDE PROJECTS.

WIN: The University of South Florida Polytechnic taps Calatrava to design the first structure—a 100,000-square-foot science building—for the school's new Lakeland campus. Calatrava will also update the master plan.

LOSE: In 2005, images of the architect's \$300 million Atlanta Symphony Orchestra concert hall were unveiled.

In May 2009, the Woodruff Arts Center, which commissioned the building, said Calatrava's design will not be used.

DRAW: Tweaks to his World Trade Center PATH terminal—still one of the best things about the increasingly vulnerable site—get a tepid response, and the Chicago Spire remains a large hole in the ground.

MAY 2009
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→ BEST PRACTICES

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EXPLICITLY OR IMPLICITLY, going green is a part of almost every discussion a design professional has these days. And since no good deed goes unpunished, those conversations have opened new avenues of professional liability that require careful consideration. New York-based attorney Stephen Del Percio, who has a civil engineering degree from Columbia University, was one of the first 10 lawyers to become a LEED Accredited Professional. At Arent Fox, part of his construction law practice involves keeping abreast of the myriad new legal implications that green building practices entail.

How could "green" get architects into trouble?

There's been a blurring of the role of the architect in the

"green space" between educator and advocate. The most important thing is education. There are obligations in the 2007 version of the AIA construction agreements for the architect to suggest to the owner various sustainable alternatives, such as materials and systems. It's imperative to get specific or to delete the clauses.

How specific should you be?

Use language that's tangible and can be quantified, so there's no room for debate as to whether the design professional satisfies their obligations: "The architect will evaluate the orientation of the site to recommend



Arent Fox attorney Stephen Del Percio, LEED AP, focuses on the emerging legal and regulatory issues associated with sustainable building. "The standard of care for an architect is changing because of LEED," he notes, adding that some liability questions won't be answered "until there are claims."

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possible alternatives to maximize passive solar” versus “will recommend sustainable design alternatives.”

How should architects describe their “green” expertise?

In a survey last summer, only 20 percent of architects considered themselves “very experienced” in green design. Be careful about the representations you make of your level of expertise for green design and sustainable technologies. The standard of care for an architect is changing because of LEED. If an owner holds you to a higher level based on those representations, it can be dangerous from a breach of contract perspective and an insurance coverage perspective.

What about advocating sustainable design?

Do the things you’ve always done. Educate the owner about what LEED is and what green is, generally. Don’t be an advocate, be an educator. Let the client make an informed decision about whether to obtain LEED certification or use a certain HVAC system or whatever.

What about green products?

[Manufacturers] are casting stuff as green or sustainable. Don’t get seduced. Don’t forget that you have a duty to investigate claims of heightened performance.

Should architects be discussing green and sustainable issues with their lawyers and insurance carriers?

Absolutely. Owners want to make sure there’s insurance coverage behind their design professionals. You need to have the conversation with your insurance carrier as to what it will and won’t cover. Insurance covers you up to the prevailing standard of care. If you hold yourself out at a higher standard, you’ve assumed liability the law doesn’t protect.

Most professional liability policies will exclude assumptions beyond the prevailing standard. When the standard of care is shifting and nobody knows precisely where it is, that’s the danger. If somebody hasn’t kept up with the industry and the standard of care has increased, have they been negligent just by participating on a project? We’re not going to know until there are claims.

When might insurance start to cover these issues?

Anecdotally, if you are providing LEED certification services, your liability policy would probably cover a claim that arose out of a breach. The thornier question is if there’s language in your agreement that guarantees a specific result—a level of certification or a level of performance. There is no insurance coverage for breach of a guarantee or warranty.

What’s the future?

There’s been a push from the architectural community towards taking a leadership position with respect to sustainability. That’s great, but it’s naive to suggest that you haven’t created additional risks. As construction lawyers, we look at risk and figure out how to protect our clients or share the risk in a way that’s equitable. □



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TEXT BY JOHN GENDALL
PHOTO BY RIANA + WILSON

→ SPECIALIST

The Silent Partner

FOR AN ARCHITECT OF RECORD LIKE ADAMSON ASSOCIATES, SUCCESS HAS LITTLE TO DO WITH NAME RECOGNITION.

David Jansen, a partner at Adamson Associates, says of his firm's portfolio, "We are like an architectural zoo—we have one of everything."

ONE RESULT OF THE INCREASINGLY globalized architecture profession is the rise of the architect of record as an influential player. As firms take on developments in far-flung locales, they have come to rely on collaboration with architects who can provide services that range from overseeing contract drawings to assisting with the design process from start to finish.

Though the practice is flourishing, a hallmark of an effective architect of record is discretion. As a result, such firms—and the work they do—often go intentionally unnoticed.

Adamson Associates, a 240-person, six-office firm based in Toronto, Canada, has emerged as a leading architect of record. Although the name may not ring a bell, many of the firm's projects are the sorts of widely known developments that populate design magazines: Its current portfolio includes the Guggenheim Museum

in Abu Dhabi, with Frank Gehry; London's mixed-used Canary Wharf development, with Richard Rogers; and one parcel of MGM's massive CityCenter in Las Vegas that features a roster of top-tier designers: Norman Foster, Helmut Jahn, Kohn Pedersen Fox, and Daniel Libeskind. As Adamson partner David Jansen, located in Toronto, puts it, "We are like an architectural zoo—we have one of everything."

Architects of record remain misunderstood as the technically savvy people who swoop in at the end of the design process to draw and stamp construction documents. "It never works in the way that people often think it does, where the design team hands over the design and we draw it out," cautions Jansen. "It's not a relay race. It's far more collaborative than that."

How do you define sustainable lighting?

sus•tain•a•ble light•ing [lit'-kən-trōl]

- adjective - noun -

Lighting systems that provide high quality visual environments with limited impact on the natural environment.

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a: Control solutions - integrated daylight harvesting, occupancy sensing, and AV switching controls

b: Cradle to Cradle - third party certification of sustainable product design and manufacturing practices

c: LiteCycle - new materials with increased recycled content and reduced life-cycle impact

d: Literature - printed at local, FSC Certified printers on 100% post-consumer recycled paper that is manufactured with wind power

e: Renewable energy - manufacturing facilities that include renewable energy in their energy source

f: Spatial envelope - systems that light architectural ceiling and wall surfaces for comfortable, pleasant environments

g: Made in USA - US-based factories that exceed strict environmental regulations

Related forms:

sus•tain noun, sus•tain•a•bil•i•ty noun

sus•te•nance

n. **a:** food, nourishment **b:** a supplying with the necessities of life **c:** something that sustains or supports

su•ture

n. **a:** material wound together which two things are joined if by sewing

su•zer•ain

n. **a:** a feudal lord or political control relations of an overlord forms: su•zer•ain•

svc or svce abbr.

svelte adj [F, fr. sveltere to plumb] slender, lithe

svgs abbr. savings

SW abbr. a: short

1swab n. **a:** mop **b:** a material esp. for cleaning; also swab **c:** sailor

2swab vb. swabbed

a: mop swaddle bind (an infarct) wrap up **b:** swa

swaddling clothes

wrapped around

swag n. : sto

swagger vb. a:

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business



Adamson typically enters into partnerships at the outset of a project. (Oftentimes, the firm has already overseen the master planning stage before the client selects a designer.) "The objective is to build up a team where everyone has a strong arm, from concept to detail," Jansen says. Since Adamson is frequently at the table from the beginning, it expects to work with the primary design team through to the end. "You always want both sets of players there for the whole project," Jansen adds. "It should never be hands-off." And working with an architect of record lets the primary firm operate more efficiently, enabling it to take on more, or larger, projects without swelling the size of its staff. "As a way to maintain their brands, many design firms don't want to become 1,000-person firms," Jansen notes. "Pairing with an architect of record offers them that flexibility."

For Adamson, working with different designers has benefited the firm in ways not measured by the bottom line. "One result of having acted as the architect of record for top-tier projects is that we have become a repository for architectural knowledge," Jansen says. "[With each] new building project, you end up resolving challenging conditions, so our team now has those solutions in place."

For example, the billowing façade of Gehry's IAC headquarters in Manhattan required extensive testing by Adamson to arrive at the maximum possible glass curvature. The novel diagrid structure of Foster's Hearst Tower, also in New York, presented Adamson with a number of challenges, such as rigging the triangular surfaces with operable blinds and window washers.

With CityCenter, an \$8 billion, 18-million-square-foot mixed-use development set to open later this year, Adamson, one of three architects of record (HKS and Leo A Daly are the other two), had a particularly difficult task. "The architect of record performs a balancing act," says J.F. Finn III, the principal at Gensler, CityCenter's executive architect, in charge of the project. "They don't own the design, but they have to translate it into a constructible project. At CityCenter, there are multiple designs," — Adamson's parcel has two hotels, two condo towers, and a retail/entertainment space — "multiple entities, and a whole set of standards ... that Adamson had to incorporate."

For firms taking on more-complicated commissions, teaming with an established architect of record works as a competitive advantage, bringing both technical heft and credibility to the design. "We can go through the learning curve a lot faster," Jansen says. "If a client knows we have already delivered something similar, the proposal will be received more favorably. Sometimes, clients worry that they may be seduced by imagery, but that the design may be impossible to build," Jansen continues. "We demystify buildings and make them deliverable."

Ultimately, though, it comes down to realizing a design conceived by someone else. "I come from a design background, so I understand what the architect is after," Jansen says. "But I also understand my role in the process, and that involves never undermining or taking attention away from the designer." □

→ LOCAL MARKET

Worcester, Mass.

TEXT BY MARGOT CARMICHAEL LESTER

1. CitySquare

ARCHITECT: Arrowstreet, Somerville, Mass. **COMPLETION:** 2011 (first phase). **BRIEF:** 2.2-million-s.f., \$563 million mixed-use project received \$94 million in state/local funding. Phase one seeking LEED Silver.

2. Gateway Park

ARCHITECT: Tsoi/Kobus & Associates, Cambridge, Mass. **COMPLETION:** 2007. **BRIEF:** Destination for life sciences and biotech firms and employees has 500,000 s.f. of commercial/lab space and 241,000 s.f. of condos.

3. New England Scope

ARCHITECT: Margulies Perruzzi Architects, Boston. **COMPLETION:** 2008. **BRIEF:** Rehab of windowless warehouse into 10,000-s.f. outpatient medical facility.

4. Union Station Intermodal Transportation Center

ARCHITECT: Finegold Alexander + Associates, Boston. **COMPLETION:** 2008 (build-outs ongoing). **BRIEF:** 90,000-s.f., \$32 million renovation reintroduced 175-foot towers, removed in 1926. Request for \$75 million submitted with governor's office, which could lead to stimulus funds.

POPULATION/EMPLOYMENT

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MARKET STRENGTHS

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- Nine universities and colleges
- Low cost of doing business

MARKET CONCERNS

- Sprawl outside city core
- Need for larger commercial tax base
- Economic uncertainty

FORECAST

"The city must continue the recovery of industrial brownfields, reduce urban flight, and bring additional housing and employment opportunities to the downtown area," says native son Michael Pagano, president of Lamoureux Pagano Associates. "The city needs to build on the progress made over the last 10 years."



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2



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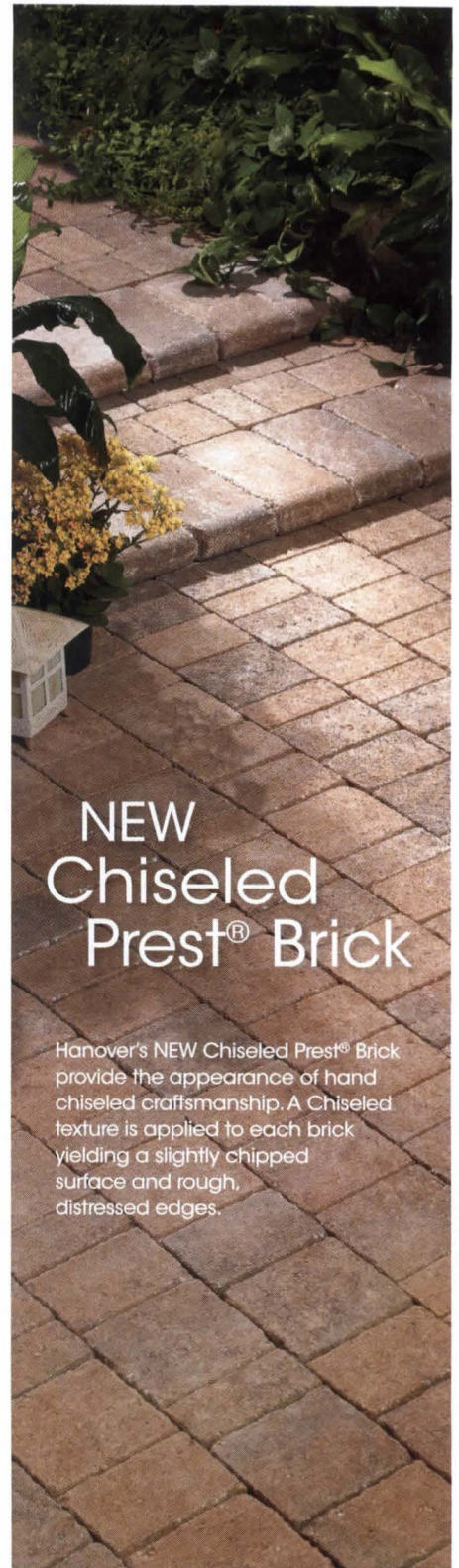


4

NEW ENGLAND'S SECOND-LARGEST CITY, Worcester, Mass., rose to prominence during the Industrial Revolution on the strength of manufacturing, primarily of textiles. It also became something of an innovation hub: the monkey wrench, barbed-wire fencing, and the envelope-folding machine were invented there. Today, the city continues to be a leader in advanced manufacturing, information technology, and biotechnology, healthcare, and medical research.

Creating a place for workers in these industries to live and play has prompted a revisioning of the city's core. "City planners and savvy developers understand the value of a more transit-oriented, higher-density, livelier pedestrian streetscape, so there is a strong movement to encourage downtown redevelopment," says Marc Margulies, principal of Boston's Margulies Perruzzi Architects. "Even the medical and research institutions understand the desirability of a successful downtown and are considering reasonable ways of encouraging and supporting urban multiuse residential and commercial growth."

So far, public and private development projects totalling more than \$2 billion are under way, and more investment may be on the way. "Outdated facilities and brownfields are being tackled to make room for innovative technologies," says city director of economic development Timothy McGourthy. "We've submitted a number of projects for stimulus dollars, from bridge and road work to project-specific funding. We're hopeful to hear soon about our success." □



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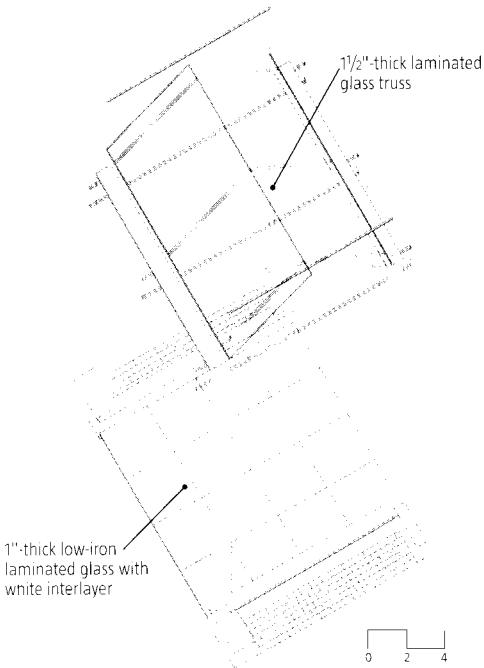
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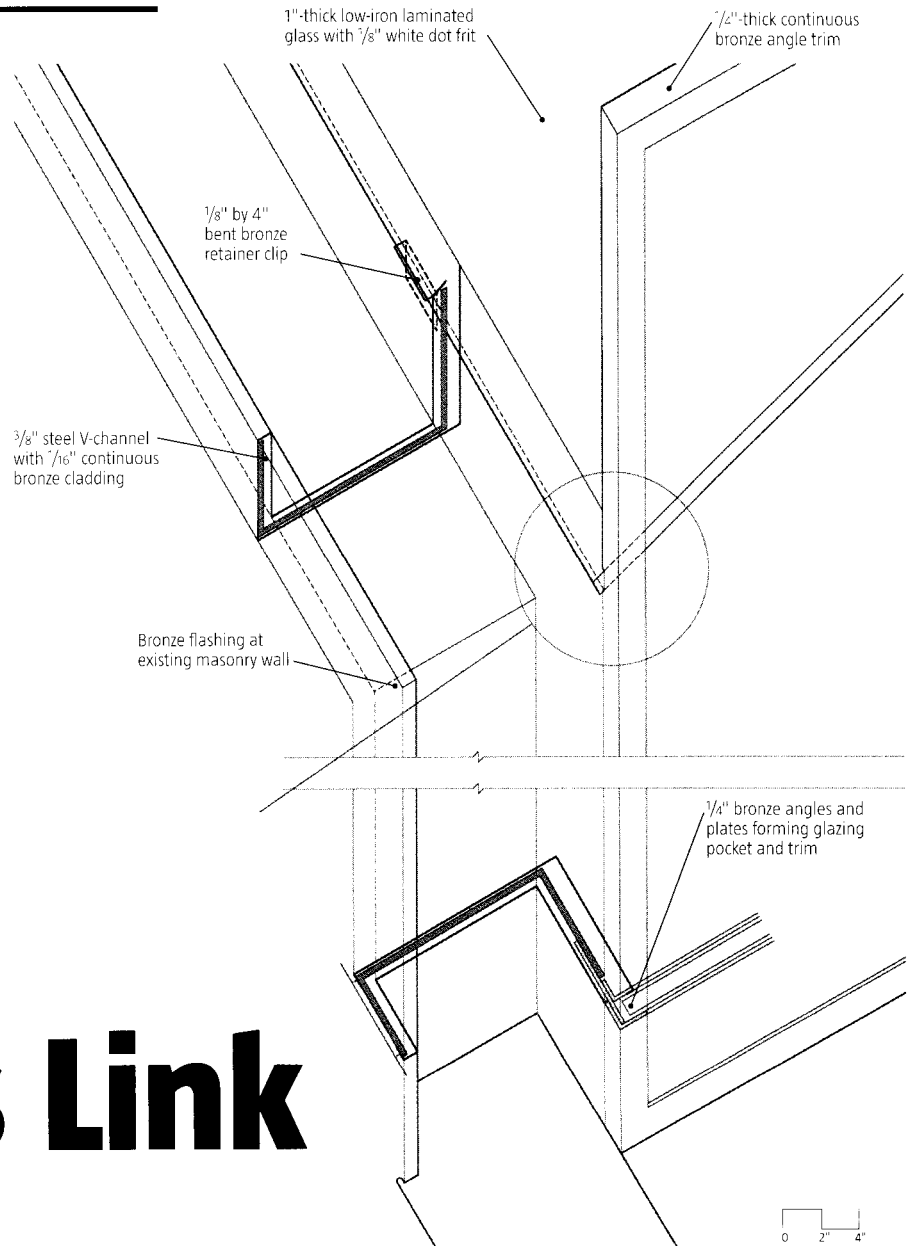
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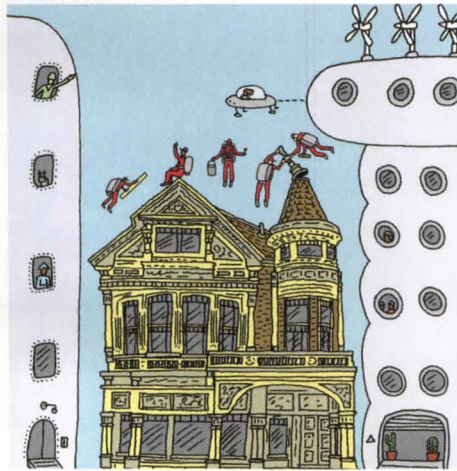
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technology

→ ECO

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TEXT BY LANCE HOSEY
ILLUSTRATION BY PETER ARKLE

A 2005 **BROOKINGS INSTITUTION** report predicted that by 2030, half of the buildings in the U.S. will have been constructed after 2000. Think of it: The volume of construction in the first few decades of this century will match the entire remains of the previous two centuries. For green building advocates, this revelation highlights the urgent need to improve the quality of new construction. But what of the old?

"There's a perception that working on a historic building will be a stranglehold on the designer," laments Meghan Kleon, a University of Texas doctoral candidate studying the intersections between historic preservation and sustainable design. "But preservation isn't just about gray-haired old ladies making house museum shrines." She's quick to point out that ensuring the long-term viability of the built environment—new and old—will take great imagination and foresight.

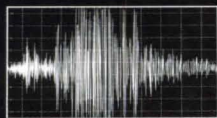
"Preservation is the avant-garde of sustainability," declares Susan Piedmont-Palladino, curator at the National Building Museum. "It was the preservationists who

first ventured the radical thought that there might be other criteria for value in the built environment than pure utility or economic return, that buildings and neighborhoods might be valuable because they have received generations of human energy and care."

Kleon agrees: "In order to sustain something, a community has to want to keep it alive. Someone has to care for it. I sometimes wonder if architects really think about how buildings today will look, feel, and function in 25 or 50 or 100 years."

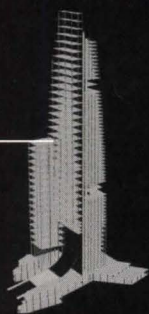
The most imaginative architects do. "Our greatest responsibility is not to make new things—it's to rethink the things we still have," says Stephen Kieran of KieranTimberlake Associates. Although the firm is best known for innovative techniques in new construction, its website also includes an entire section devoted to conservation, populated by two dozen adaptive-reuse projects, including the beautifully renovated historic dormitories at Yale and Princeton. "If we really want to change energy and resource consumption quickly, and we must," says Kieran, "then we all have an ethical responsibility to improve the performance of what we have already brought into the world."

For designers accustomed to creating new things, reimagining what already exists will take a revolutionary mindset. After all, the most radical—and responsible—thing an architect can do is not build. □



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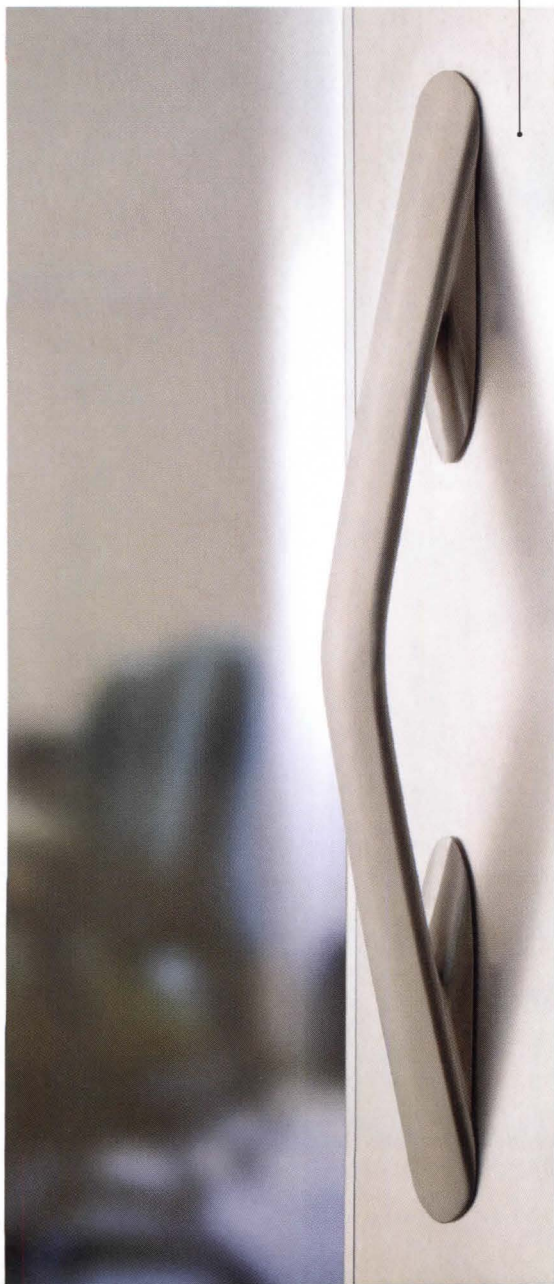
TEXT BY KIMBERLY R. GRIFFIN

→ PRODUCTS

Metals

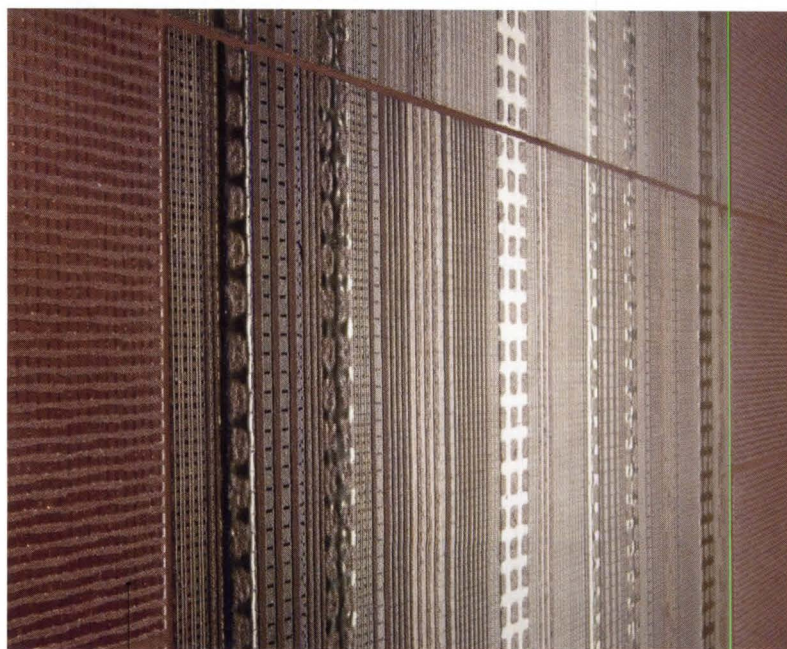
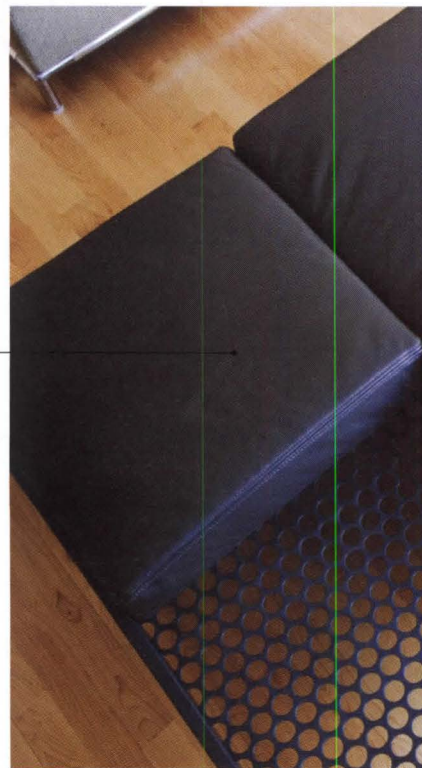
The curvy **Trango Door Pulls** from **Forms + Surfaces** were designed with a clean profile that fits comfortably in the hand. Stainless steel finishes in polished, satin, and stippled; and bronze finishes in polished, satin, stippled, oil-rubbed, and stippled oil-rubbed complement the company's own collection of doors, but can add the right touch to any other brand.

The pulls come in two center-to-center dimension options: 12" and 4". The overall length is 19.75". • forms-surfaces.com • Circle 100

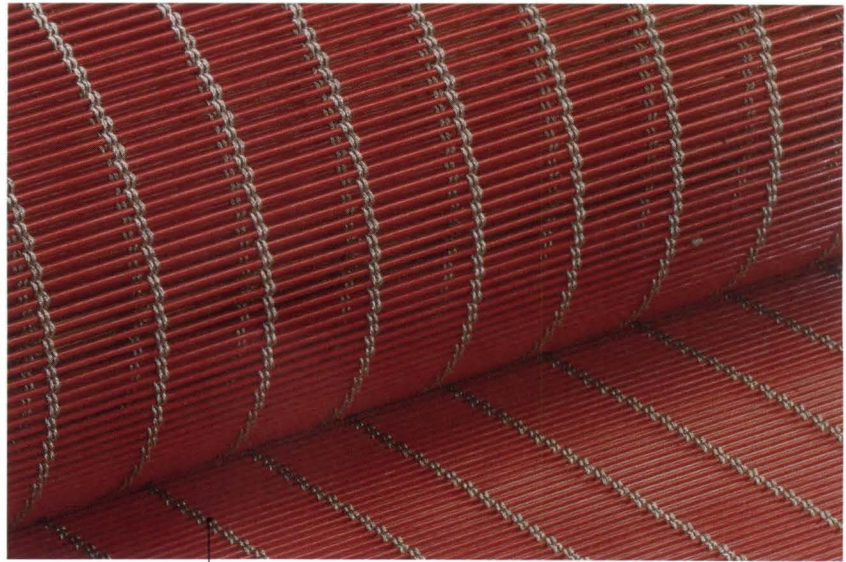


Alla Kazovsky Architects' new **Perforations** line of furniture and accessories explores the use of perforated steel paired with other materials to make versatile pieces. Featuring end tables, conference tables, partition screens, and sculptures, the collection celebrates the two-sided nature of the material. Each product can be used in multiple ways and material combinations. The **On the Level** coffee table (shown) is made up of rectangular steel tubing and a sheet of perforated steel. It can also be used as an ottoman when the accompanying square and rectangular leather cushions are added.

• designedrealestate.com • Circle 101



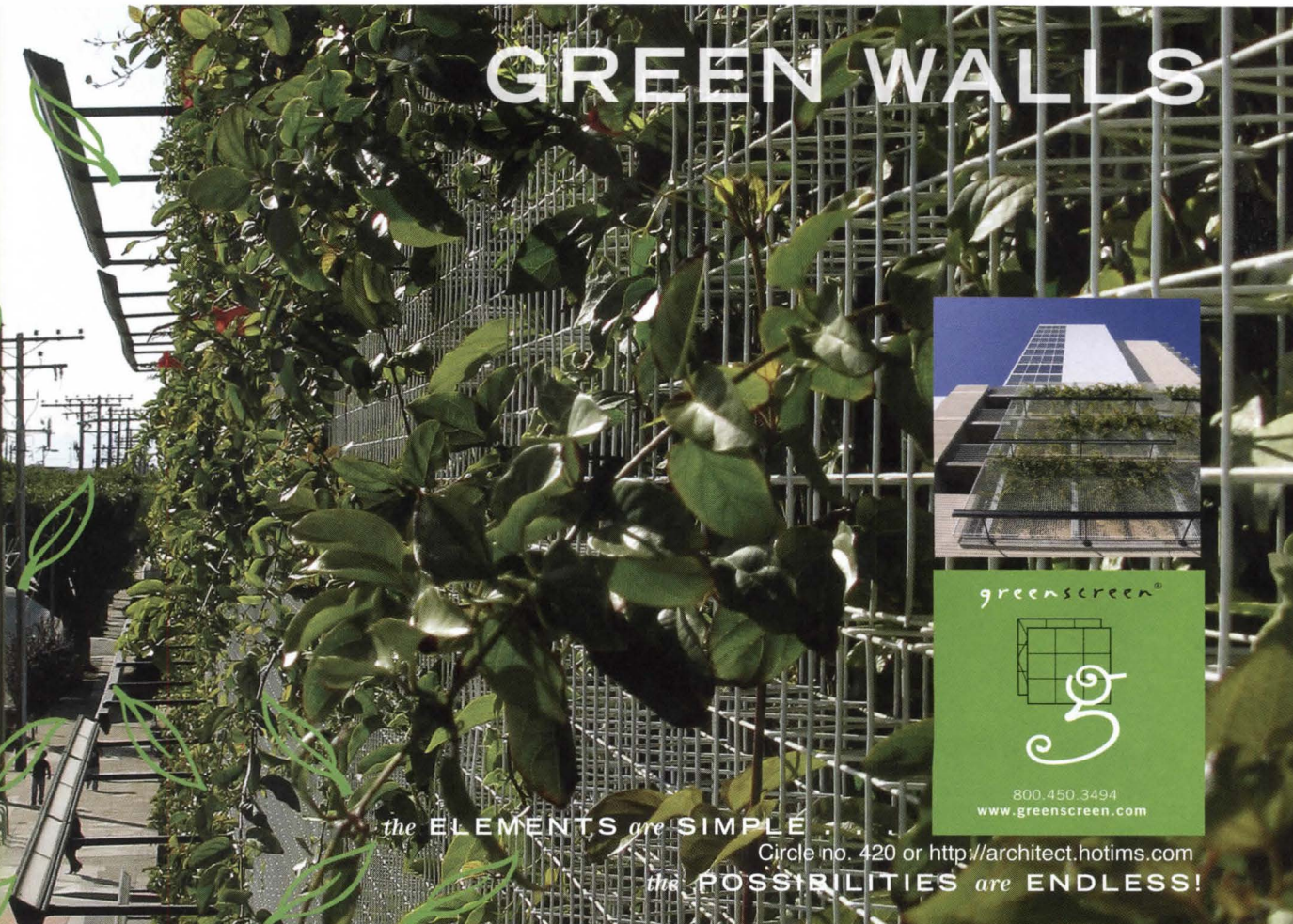
As an alternative to traditional metal tiles, **Crossville** offers **Ultimetal Porcelain Stone** tile with a "metalized" glaze. With scratch- and acid-resistant properties not normally found in metal tiles, the metallic finish comes in five solid colors with subtle texture: white, silver, gray, black, and copper. Designed for use on floors, walls, and countertops in commercial or residential environments, Ultimetal tiles are available in three sizes: 6" by 24", 12" by 24", and 24" by 24". Patterned accents are also available. • crossvilleinc.com • Circle 102



GKD has added a little color to its woven metal meshes. To produce the new **Creative Weave** collection, the German company collaborated with a band-coating specialist to develop a process for the UV-resistant and weather-resistant coating of flat wire. A color coat approximately 15 micrometers thick plus a silk-gloss lacquer can be applied and heat-set to several thousand meters of wire per coil, in any quantity required. Six colors are available: black, white, blue, red, green, and gold. • creativeweave.de • Circle 103

Multi-story parking beginning at the second floor of a large urban condominium project becomes a flowering tapestry, helping to reduce the building's scale. The Ellington. Architect: Perkins + Will, San Francisco

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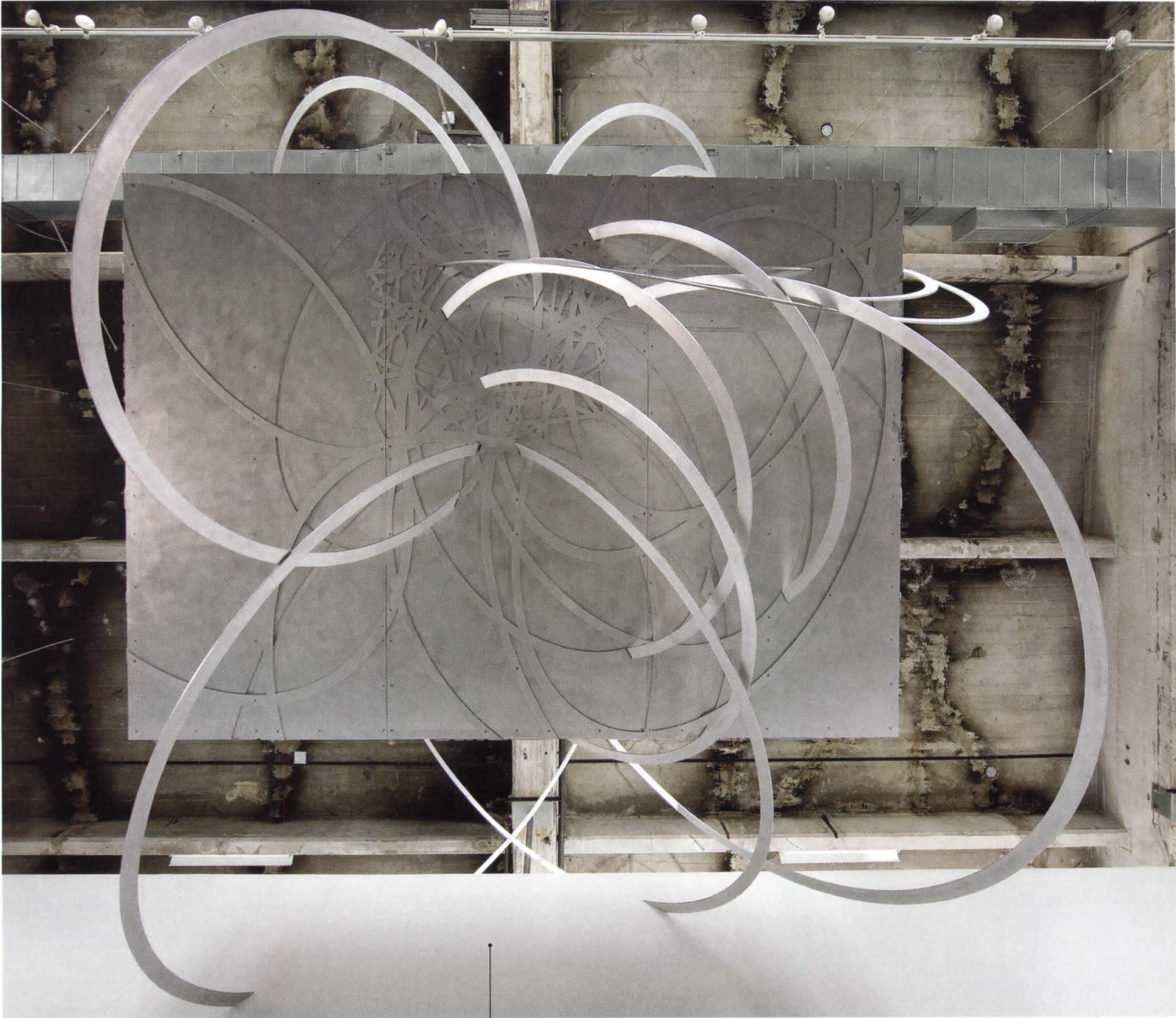
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CULTURE



→ EXHIBIT

"Architecture needs an enemy," says **Eric Owen Moss**. The Los Angeles designer nominates the ubiquitous grid and binds it in "**If Not Now, When?**" an installation on view at SCI-Arc through Sept. 13. Visitors are invited to gather under an aluminum box wrapped by plasma-cut aluminum ribbons and suspended from the ceiling (thanks to engineering consultation from Buro Happold). sciarc.edu



→ EXHIBIT

The Casbah defied early **experiments in urban renewal** during 132 years of French occupation in Algiers. The complex colonial-era history of Algeria's capital is unraveled through vintage postcards and other unusual sources in "**Walls of Algiers: Narratives of the City**," at Los Angeles' Getty Center through Oct. 18. getty.edu



→ EXHIBIT

Artist **Dan Dubowitz** and architect **Patrick Duerden** have roamed northern Italy since 2005, jumping fences and trekking through forests on a quest for the **architectural remains of fascist holiday camps** that were built during Mussolini's regime in the 1920s and '30s. Photographs of the decaying Modernist buildings are paired with musings from Dubowitz and Duerden in a show at Fermynwoods Contemporary Art, in Brigstock Kettering, England, through July 26. fermywoods.co.uk



→ EXHIBIT

In 1959, when everything was about to change on the north bank of the Chicago River, **Bertrand Goldberg** presented his **plans for Marina City** and described it as "a tremendous sunflower." Original drawings, photographs, and blueprints for the project are on exhibit and on sale at Chicago's ArchiTech Gallery through Aug. 29. architechgallery.com HANNAH MCCANN

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Plinth and Crown

A MUSEUM DESIGN THAT SPEAKS TO BOTH BLACK AMERICA AND THE GLOBAL AFRICAN DIASPORA SHOULD BE WELCOMED.

TEXT BY CLAY RISEN



The inverted 3D trapezoids that will form part of the National Museum of African American History and Culture (far right) allude to the artistic traditions of West Africa (a Yoruban veranda post is shown at right).



THE NATIONAL MALL: Marian Anderson sang there, Martin Luther King Jr. marched there, and last January Barack Obama received the oath of office on the Capitol steps, overlooking millions of people standing in what is often called “America’s Backyard,” but what is also one of African-American history’s most important sites.

That reputation was underlined yet again in April, when the Smithsonian Institution announced the winning design for the \$500 million National Museum of African American History and Culture (NMAAHC). When it opens in 2015, the museum will be the official institution of the black experience in America.

What should such a museum look like? Should its architecture express, somehow, the program it encases? There is a worrying precedent. At the other end of the Mall sits the National Museum of the American Indian, a kitschy pile that, by literally writing its program in its faux-adobe structure, ends up saying very little about the myriad cultures that make up the Native American community. After all, what does adobe have to do with the Iroquois?

Yet it is hard to argue the opposite, that these museums should make no effort to express their program; most of the other museums on the Mall already do. The National Air and Space Museum is a Space-Age box, while the National Gallery’s East Building is a Modernist home for modern art. And so the question facing the NMAAHC is this: What is

the appropriate style for an institution dedicated to African-American history and culture—particularly in the 21st century and the age of Obama?

The winning design comes from the team of David Adjaye, Philip Freelon, and Davis Brody Bond Aedas (whose contribution was led, until recently, by the late Max Bond). All three are exceptional and well-respected black architects, and their design, inverted bronze 3D trapezoids atop a granite plinth, was the exact combination of uniqueness and convention the Smithsonian was looking for. (After his death, Bond’s spot was taken over by his protégé in the firm, Peter Cook.) While details of the plan are likely to change, both the Smithsonian and the architects say these two elements are nonnegotiable.

The design treads into an ongoing debate over the appropriateness of African architectural elements in contemporary design. According to the NMAAHC architects, the inverted trapezoids, derived from a Yoruban column or crown, stand for Africa and the international African diaspora; the plinth, open at both ends, stands for the porch, a common element in the southern African-American vernacular. (Interestingly, while the winning design made the most literal use of African and African-American design tropes, others—including Norman Foster’s snail-like proposal—were



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.

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narrative-driven: Visitors would progress through history as they progressed through the museum.)

The African-American architectural community is deeply split between those, like Kent State's David Hughes, who believe an Afrocentric architecture can and should be found, and those, like critic Darrell Fields, who believe black culture is too multifarious for a single set of aesthetic elements to embody the entirety of its experience.

Bond himself said, in an interview with the late *Architectural Record* editor Stephen Kliment, "Afrocentrism, to the extent that it implies a unitary culture, is an oversimplification." By drawing on particular stylistic tropes from particular parts of western Africa and the American South, the NMAAHC architects run the risk of isolating the vast array of other African-American experiences.

Even riskier, though, is the architects' decision to make the museum an expression not only of African-American history, but the global African diaspora as well. Adjaye, the London-based, Tanzania-born son of a Ghanaian diplomat, is himself a product of that diasporic culture, and he has spoken eloquently about the need for the museum to connect not only with people of African descent in America, but around the world. But why

should that be the job of a museum on the Mall?

The design is a risk, but it should work. The elements are too abstract to be kitsch, yet they are specific enough to catalyze the experience of the museum's program.

The real brilliance, though, is the balance between the American and the Yoruban vernacular, which resolves the concerns that each would raise alone. The American vernacular plinth grounds the diaspora-inspired elements, while the Afrocentric trapezoid underlines the timeless themes that lie at the core of African-American culture and history: the pains of transplantation, the struggle for identity, the conflict between majority and minority ethnic groups.

The design succeeds because, through that balance of symbolic elements, it speaks to both a particular history and a universal set of experiences. It expresses the museum's mission perfectly: to explain the African-American story, but at the same time explain why it is an American—indeed, a global—story.

At a time when America's president is the son of a white American and a black Kenyan—a man who is the living embodiment of black, white, and international traditions—our cultural institutions must likewise speak simultaneously to the particular and the universal, the diverse and the collective whole. The National Museum of African American History and Culture will be the first, and hopefully not the last, to do just that. □

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Gold Morocco

River remediation and urban development scheme (Fez, Morocco) is a multi-sited, multi-functional project that is centered upon the recovery of a river. Work on restoring it triggers a range of interventions in the Medina. Core components are the rehabilitation of the old city's architecture, revitalizing public spaces and traditional tanneries, and creating new pedestrian zones.

**Main author: Aziza Chaoui
Extramuro
Fez, Morocco**



Silver Vietnam

Low-impact greenfield university campus (Ho Chi Minh City, Vietnam) aspires to achieve harmony with all elements of the surrounding ecosystem in the middle of the Mekong River Delta: the waters of the river and the flooding of the rice fields, the mangroves, the winds and their patterns as well as with the seasonal changes of light and shadow.

**Main author: Kazuhiro Kojima
Coelacanth and Associates
Tokyo, Japan**



Bronze China

Sustainable planning for a rural community (Beijing, China) intelligently addresses the more efficient use of precious land by gradually lifting quality of life and living density, improving the living conditions for rural families as a harmonious and balanced response to urban development, and reducing the ecological footprint by improved resource management and use of renewable energy sources.

**Main author: Yue Zhang
Tsinghua University
Beijing, China**



"Innovation" USA

Self-contained day labor station (San Francisco, USA) is a minimal physical urbanistic intervention with maximum social equity and neighborhood enhancement effects. The project is a small structure that functions as a labor-market and service delivery platform for day laborers who wait for casual work every morning at customary gathering points.

**Main author: Liz Ogbu
Public Architecture
San Francisco, USA**

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CAN'T MAKE IT TO 11 W. 53RD? THE MUSEUM OF MODERN ART COMES TO YOU.



TEXT BY JOHN GENDALL
PHOTO BY JEFFREY ZELEVANSKY

MUSEUM VISITS ARE INTENSELY PHYSICAL experiences, but how do you replicate that in a website? This is a question the Museum of Modern Art (MoMA) sought to answer when, in 2007, it began an overhaul of its digital presence—a fussy, text-based destination that didn't adequately represent an institution devoted to contemporary art and design and one of New York City's most animated spaces.

The site's overseers hoped to reflect MoMA's architecture in the site itself. "One conversation we had [during] the redesign is what role the physical building plays in the website," explains Allegra Burnette, the museum's creative director for digital media. Like MoMA's home at 11 West 53rd St., which underwent its own renovation earlier this decade, the site is conceived as a modified grid system—one enlivened, of course, by art and people. "We wanted to make it more image driven," says Burnette, because the site should "reflect the experience" of being there. To this end, moma.org now offers a wealth of images, including works not on display.

The redesign, done in conjunction with Manhattan design firm For Office Use Only and rolled out this past March, overhauls the site's logic. Previously divided into departments like painting and photography, moma.org is now structured into broad categories: visit, explore, learn, support, and shop. The new site allows for personal accounts—teachers, for example, can create image suites and invite students to view them, along with related audio and video content—and there is tighter integration with the museum's presence on major social networking sites.

For those who have some familiarity with MoMA, the new site is about "continuing the excitement and learning something" each time they go online, says Burnette. For those who haven't visited it (yet), "we are trying to give them a sense of the place, the people, and the experience of being in the museum." □

MoMA's website "should reflect the way visitors experience the museum, not how [employees] experience it," says Allegra Burnette, the museum's creative director for digital media. A thorough revamp of the site makes that more possible.

LINKS

Editor's Note: Most URLs are a confounding string of numbers, letters, and characters. In the interest of making it easier for readers to access this column's content, all items will now list both a homepage and an easier-to-type bit.ly URL that links directly to the featured webpage. (Bit.ly is one of many "URL shorteners"—tools that convert a web address of any length into a smaller, but functional, URL.)

flickr.com

From an extensive collection of brochures, scans of "New York's New Architecture," a 1964 guide to the Big Apple's "distinguished" modern designs. The editors of *Fortune* created the slim volume, so it's not surprising that SOM's Chase Manhattan Bank (1961) tops the list. • bit.ly/12xWeN

ibiblio.org/pub/electronic-publications/stay-free

Stay Free!, a magazine that explores issues in mass media and American culture, reprints "How to Look at Billboards," a 1960 *Harper's* article by noted ad man Howard Luck Gossage, who asks, "The real question is: has outdoor advertising the right to exist at all?" • bit.ly/5tUa7

usgbc.org

The U.S. Green Building Council recently expanded the LEED professional accreditation program, adding a LEED Green Associate credential and several LEED Accredited Professional specializations. Find the workshops and exam resources you need here. • bit.ly/mSbCd

kcrw.com

Radio station KCRW's "Guest DJ Project" asks cultural notables to discuss music. In this episode, Morphosis' Thom Mayne offers five tracks that have inspired him over the years. • bit.ly/eLfZq

mediacommons.futureofthebook.org/imr

On In Media Res, a site for media scholars, University of Alabama telecommunications and film professor Jeremy Butler parses a design aspect of the television series *Mad Men*—about a fictional 1960s advertising agency in New York City—you might have ignored: the ceiling grid of fluorescent lights in the firm's office, and the relationship of the show's characters to that grid. • bit.ly/ptyii

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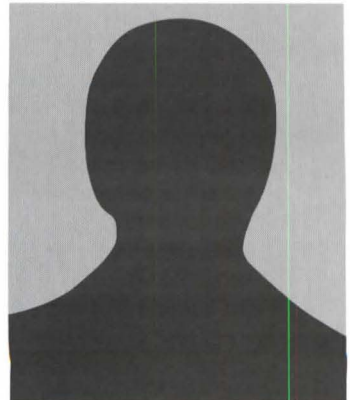
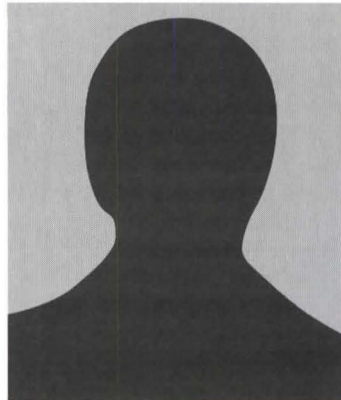
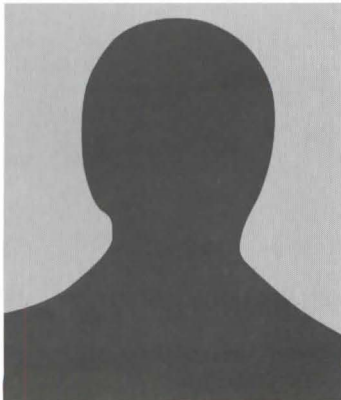
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David Kuykendall • B.Arch.
(University of Arkansas, 2008) •

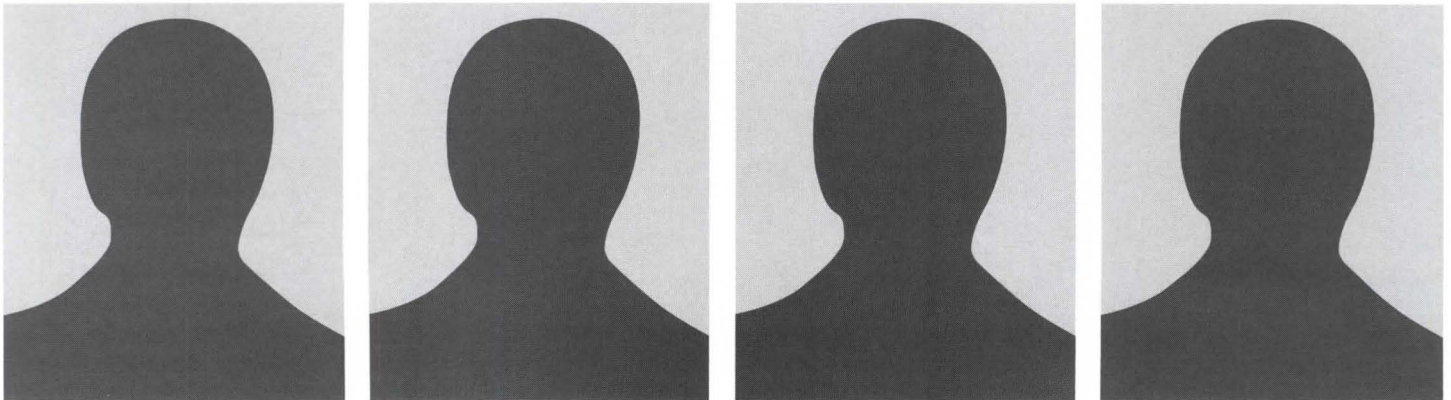
Kuykendall has sent out more than 100 résumés since moving to New York City last summer, and chronicles his quest for full-time employment at www.d-r-k.net. He will move back to Arkansas if he can't find a job soon.



MISSING FROM DESIGN FIRMS: YOUNG TALENT.
SHOULD ARCHITECTS BE WORRYING ABOUT A REPEAT
OF THE "LOST GENERATION" OF THE EARLY '90S?

TEXT BY MIMI ZEIGER

SEEN ME?



AFTER I GRADUATED from college in 1994 and moved back home to the Bay Area, my dad handed me a copy of *What Color Is Your Parachute?* A practical electrical engineer with his own business, he was well aware that the construction industry was stymied by recession. With a new B.Arch. degree and a portfolio of conceptual drawings, I was hungry to enter the design profession and dismissive of any job-hunting manual. My summer was spent sending out dozens of résumés to firms.

When I got no reply, I knew my color: It was black.

I wasn't alone. Friends were struggling to find work. Then, as now, firms had scaled back, leaving less room for budding architects to make their way into the profession. Many left the field. In turn, they chose jobs in the tech industry that was just beginning to boom, especially in San Francisco and Los Angeles.

At first glance, their defections are unremarkable. Architecture school training—a design degree—has long been marketed as a way to see the world, not necessarily a passport to practice. From Gordon Matta-Clark to Herbert Muschamp, there's a comfortable legacy of graduates pursuing film, art, graphic design, or criticism. Others have ventured toward hands-on roles as contractors, construction managers, remodelers, and furniture designers. But the contraction of the architecture job market in the early 1990s left a gap in the profession that didn't reveal itself until the boom economy of a decade later.

Previously on "Lost" ...

It's been called the "lost generation"—the cohort of architecture-school graduates between roughly 1990 and 1994 who left the profession for good. Before the

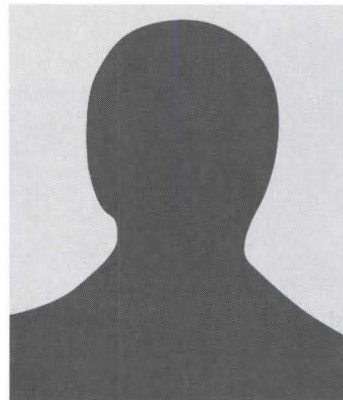
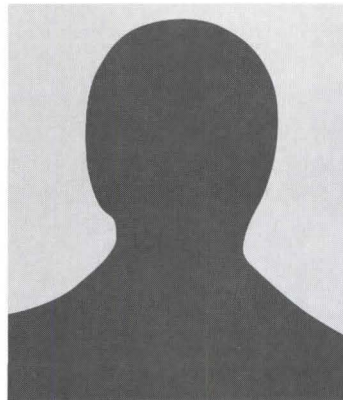
current bust, firms were struggling to find talent to fill midcareer positions. "What we've experienced is that when we try to hire intermediate- to senior-level project architects, we feel like there aren't many [people] who fit that experience," explains SmithGroup principal Mark McVay. "It presents a difficult thing. You either have to pay more for someone with 25 to 30 years of experience or stretch a younger person to accommodate that role."

Cliff Moser, a vice president of outsourcing company Cadforce and co-chair of the AIA's practice management knowledge community, echoes McVay on the dearth of experienced project managers in the Gen X age bracket (which he belongs to). He remembers that at the 1990 AIA convention, held in Washington, D.C., there were a number of presentations on alternative careers: real estate, banking, and insurance. "At that time, if you couldn't get a job in architecture, you [took] the problem-solving and team-building skills you got in school and [used] them in other fields," he recalls.

Some young architects in the '90s, especially those with top-notch computer skills, were picked up by Electronic Arts or other game modeling companies, more lucrative jobs that gave graduates a chance to quickly earn their design chops. When Peter Oberdorfer couldn't find a job after graduating from U.C. Berkeley's College of Environmental Design in 1991, he took an intern position at Coop Himmelb(l)au's Los Angeles office. The pay was minimal, the hours long. He lasted nine months, then left for New York City and graduate school at Columbia University. "I was a gung-ho student of architecture and loved the profession, certainly not a dilettante," he recalls.

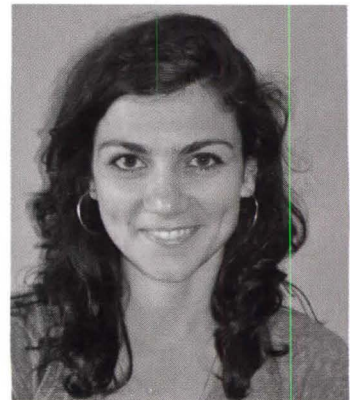
Samuel Carlsen • M.Arch. (University of Minnesota, 2008) •

"I chose to work for the Gulf Coast Community Design Studio [in Mississippi] after graduating. I don't think we're reshaping the profession, but repositioning it ... professional architects have always had a shifting job, and now we can begin to shift who we think of as our possible clients and partners."



Laura Cavaliere • M.Arch. (Parsons The New School for Design, 2007) •

Cavaliere freelances as a 3D artist for developers in New York and is "really taking this time to explore who I am as a designer" through competitions, including a classroom redesign at Brooklyn's Multicultural High School for Architecture for Humanity's Open Architecture Challenge.



Today, Oberdorfer is president of Slash FX, a global, high-end visual effects company. At Columbia, as an early adopter of computer modeling and animation, he'd shuttle between the engineering and architecture departments. **Eventually, one of his architectural walk-throughs caught the notice of a movie production studio. "They came calling and said, 'Do you want to work on designing a sci-fi city for Sylvester Stallone?'"** remembers Oberdorfer. "They wanted to pay me to create a virtual stage set. I could do that or an unpaid internship in Japan."

McVay wonders if this aspect of the talent vacuum led to more global outsourcing of entry-level and digital imaging work. "With fewer people with those kind of skills, we started to look outside of our firm, to rendering houses in India, Argentina, Slovakia, where you could get the benefits of a lower cost of living."

Peaks, troughs, and lateral moves

It's a paradox for practice: Cheaper labor abroad, rather than a U.S. intern pool, fuels the production bubble, which then leads to a short supply of experienced project managers. Of course, in the current economy, the issue is moot. "Two or three years ago, offshoring and outsourcing made it seem like we didn't have enough experienced architects," notes Kermit Baker, chief economist for the AIA and a senior research fellow at Harvard University's Joint Center for Housing Studies. "Construction, and therefore architecture, is a cyclical industry, with very rapid growth or steep declines. The steady state is never there."

According to the U.S. Department of Labor, from the peak of employment in July 1990 to the lowest point in

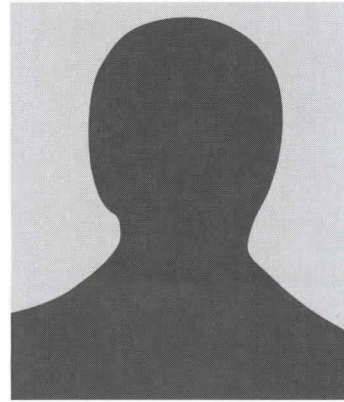
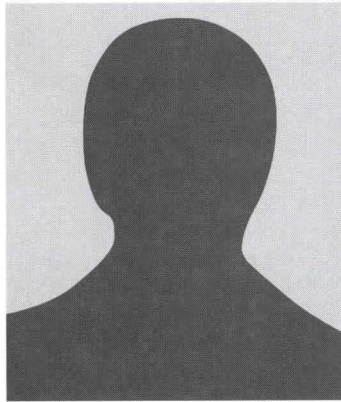
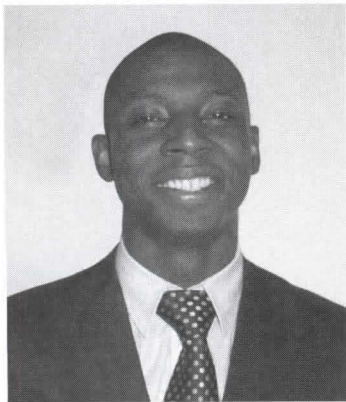
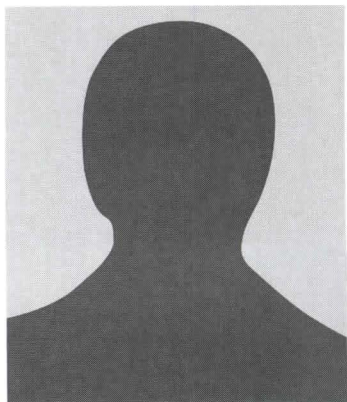
January 1993, the number of positions at architecture firms shrank by 14.6 percent. The 30-month trough outlasted the overall national recession, which ended in late 1992. Baker notes that the recession earlier in this decade is recorded as March through December 2001, but there was no upturn in design activity until 2004, and construction picked up in late 2004 and 2005—a chilling four-year downturn to generate four subsequent years of growth.

It's tempting to see Oberdorfer's story as both a warning sign for the profession (he is the epitome of the skilled worker cited by McVay) and as a roadmap for today's underemployed young designers. With graduating students increasingly versed in computer-aided design, parametric design, and scripting, as well as software like Adobe's Photoshop and Illustrator and Apple's Final Cut Pro, there's a thought that they'd be well-positioned to transfer their design skills into the digital production fields.

But is a lateral move still feasible? Oberdorfer points out that there's no longer a Hollywood or dot-com job waiting for people cast off from architecture. Art and vocational schools now graduate thousands of students who are trained in postproduction for the film and television industries. Those programs didn't exist 15 years ago.

"I've been combing through my skill set and seeing where I can apply outside of architecture," 2008 graduate David Kuykendall says. "Architecture school provides you with this huge knowledge base, but in the end, I came out with an architecture portfolio. Maybe I should develop a photography or graphic design portfolio. I would love to stay in the field, but at this point, I'm thinking about going to a temp agency."

Michael Caton • B.Arch. (Pratt Institute, 2008) • After being laid off and having a job offer rescinded, Caton launched his own studio with a friend and will teach next semester at the American University of Sharjah's School of Architecture and Design in the UAE. "The same way offices are restructuring due to the economy, young architects and designers need to do the same," he says.



Kuykendall earned a B.Arch. degree from the University of Arkansas last May. A month later he moved to New York City. Since then he's picked up a bit of freelance drafting, but nothing full-time. Kuykendall has a lot of experience for a recent grad—he worked in Dubai one summer, studied in Denmark and Rome, and is LEED accredited. And he's frustrated. "I am looking for entry-level work, but I am vying for jobs with people with five or more years of experience," he says. "It's impossible to compete." He's considered slinging café lattes at Starbucks or waiting tables, but still comes up short: "Since I'm in New York, all the starving artists and actors out there have a lot more experience in the service industry than I do."

Educated, but prepared?

The subtext of today's "lost generation" discussion is not the uncertainties in the economy, but queasy misgivings about architecture-school training. Are graduates prepared when they enter the profession with a general design degree? Will more specialization give an edge in a tough market—or does it smack of vocational school? And then, what kind of specialization guarantees a job?

"It's not as easy as the old master-builder model," cautions McVay, who has taught at the University of Southern California and SCI-Arc. "Lately, **the emphasis in architecture programs is on computer-based design strategies, not old-school building technology, not materials and construction. This doesn't lend itself to using green technology in the profession.** It seems that green technology positions are suited to technically driven skill sets. If you only have computer-design

training and a philosophy, then you may not be able to apply." Ironically, then, the very skills that allowed Oberdorfer to segue out of the field could muddle the progress of the next generation of young architects.

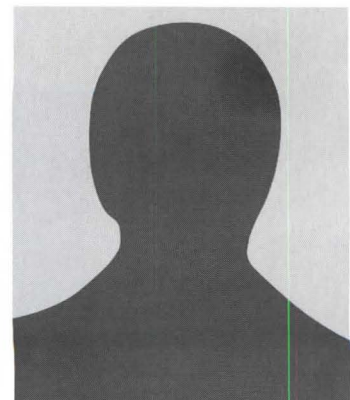
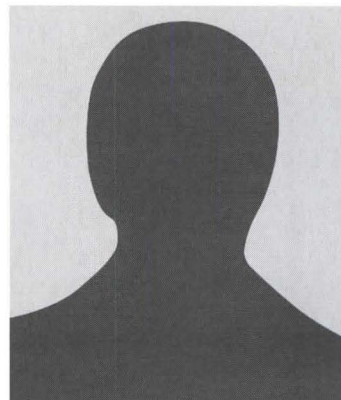
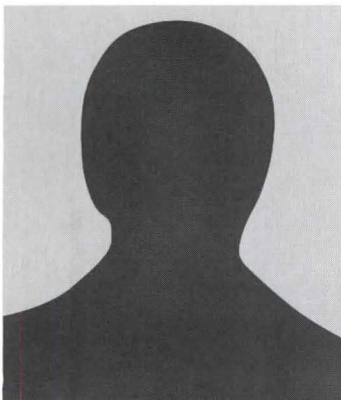
Connie Caldwell, director of career services for Syracuse University's School of Architecture, counsels the class of 2009 to take the LEED exam, complete courses in Revit, and participate in design/build community service instead of waiting for the phone to ring. Her advice is born of necessity, especially if you take the job fair Syracuse hosted this spring as a predictor. According to Caldwell, the School of Architecture invited 20 firms to campus to interview prospective hires. Fourteen firms came, and only three of them arrived with open positions.

"A lot of us are really confused and disillusioned about the whole thing. Even a year ago it didn't look as bad as this," says recent Syracuse graduate Theresa Franzese, who hopes to take her B.Arch. degree in a sustainable-design direction. "I think a lot of people are counting on the stimulus package to create jobs."

However, shovel-ready infrastructure projects and green jobs may prove red herrings. Baker, the AIA economist, is circumspect of the federal stimulus money slated for energy retrofits and weatherization, seeing only short-term growth in that area. The Obama administration may promise 5 million green-collar jobs, but those would include, for example, solar-panel and insulated window installers, which don't add up to the kind of job bailout needed for the architecture profession. Besides, turning public worker isn't sexy: It requires a kind of managerial mindset not taught in many design programs.

James Wheeler • M.Arch.

(University of Minnesota, 2007) • As an intern architect at the Gulf Coast Community Design Studio, Wheeler has engaged in projects including single-family residences and multiunit housing, mapping and survey work, a spring teaching studio, and various research projects associated with the redevelopment of the Gulf Coast.



"Most of the work available right now is federal or institutional," says McVay. "So either you are interested in that work and all of the consensus-driven limitations that come with it, or you are going to go back into academia to explore individual expression. If I had to speculate what's going to happen next, I'd say we're going to see an even bigger gap open up between public- and private-sector work."

Giving back and trying to get by

Whether public or private, socially conscious design appeals to students who came of age under the grassroots Obama campaign and Architecture for Humanity's rally to design like you give a damn. David Krantz is co-director/producer (along with Ian Harris) of *Archiculture*, a film that tracks the final semester of five architecture students at the Pratt Institute. Krantz noticed the strong interest among his colleagues when he worked in an office (he holds a landscape architecture degree from Clemson University) and while shooting the film. "I don't know if it is our generation or not, but I see a desire for architecture to have a social impact—to give something back," he reflects.

But in a straitened economy, how many opportunities will there be to design for the greater good? "There was lot of progress, pre-recession, from a social and sustainable standpoint. We were at a point where people started to see the added value in the investment. But now times are tough, and that type of funding took a huge blow," Krantz adds.

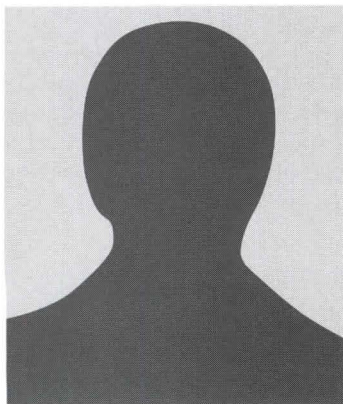
Last winter, Jef Zaborski was laid off from his position at New York's Donald Blair & Partners Architects, where he'd been employed nearly two years.

It was his first job after receiving an M.Arch. degree from the University of Maryland. While he had loved the job, Zaborski took the news in stride. An unemployment check has allowed him to volunteer 20 hours a week with the International Rescue Committee, a nonprofit organization that provides support and humanitarian aid for refugees. He spends his time helping Bhutanese refugees resettle into a life in New York City; he scouts apartments and buys bed sheets, furniture, forks and knives, and other essentials.

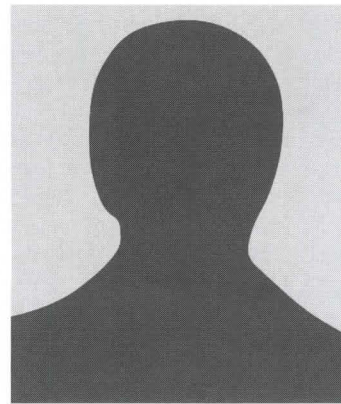
It's given him perspective on his own position. "When you talk to people who are dealing with circumstances beyond their control ... victimized by the government of Bhutan or displaced by war or famine, it makes you think, well, maybe I should be working that much harder," says Zaborski, who is not yet ready to give up on the profession. "I have this built-in advantage. I have this education, this network, and this cultural knowledge that makes me think, 'How can I help people more?' So, what can I do as an architect?"

The question resonates across the profession. Among practitioners, employed and unemployed alike, there's a lot of finger-crossing and not much forecasting. The most recent Department of Labor numbers show employment at architecture firms peaking in July 2008 at 224,500. By this March, the figure had dropped about 13 percent to 195,100. While some budding architects are filling their time working on their LEED accreditation, bartending, or volunteering, many are itinerant, picking up freelance design or CAD work here and there. By default, they are staying in practice. A new lost generation many not be in the cards, simply because there is really no place to get lost. □

Theresa Franzese • B.Arch. (Syracuse University, 2009) • Franzese is looking for a job from her family home in Gettysburg, Pa. She hopes to work for a product design company, sustainable architecture firm, or community development organization. "Essentially, a design job at a green-minded firm in any creative field," she says.



Jef Zaborski • M.Arch. (University of Maryland, 2006) • After being laid off from a design firm, Zaborski now works with Bhutanese refugees as a volunteer at the International Rescue Committee. He is also a design consultant for an upcoming public art exhibit in Bryant Park. He says New York City is "the best place in the world to be unemployed."



TEXT BY ELIZABETH EVITTS DICKINSON

IS EDAC THE

A NEW ACCREDITATION IN EVIDENCE-BASED DESIGN SEEKS TO CLARIFY AND LEGITIMIZE THE MISUNDERSTOOD TERM.

B.ARCH. M.ARCH. AIA. NCARB. LEED-AP. CSI. ACHA. It's time to add another set of letters after architects' names: EDAC.

Short for Evidence-Based Design Accreditation and Certification, this latest acronym comes courtesy of the Center for Health Design (CHD), a California nonprofit dedicated to advancing the use of evidence-based design practices in healthcare architecture. The accreditation test launched in a beta phase in February and was opened to the general public in April. One of its primary goals is to formalize what evidence-based design entails, in order to bolster its legitimacy and galvanize practitioners around a shared definition of the term.

"There has been an increase in interest and proposals for evidence-based design, but a lack of understanding of what that requires," explains Carolyn Quist, a senior project manager at the CHD who helped develop the testing program. "We are defining the base knowledge."

As of early June, 133 people had been EDAC accredited and nine more had registered to take the test, which costs \$285 in the United States and \$311 in other countries (including Canada). The CHD hopes to accredit at least 500 individuals by the end of the year.

Evidence-based design has emerged in the last 30 years as a way of using research and analysis to drive the design of the built environment. Early proponents include behavioral scientist Roger Ulrich, now a professor of architecture at Texas A&M University (and a CHD board member). Ulrich conducted extensive research into, for example, the benefits for patients and staff of window views and daylight in healthcare environments. In recent years, the number of practitioners claiming to use evidence-based design principles is on the rise, according to the CHD, but Ray

Pentecost, vice president and director of healthcare architecture at Norfolk, Va.-based Clark Nexsen, says the approach—one that he embraces—is still in its infancy. "[Evidence-based design] with the average client is an emerging discipline. It's embryonic," he says.

Where it is being applied, there is confusion over what, exactly, it means. Pentecost, who is also president of the board of the AIA's Academy of Architecture for Health (AAH), recently issued a survey to all 5,300 academy members to assess their understanding of this controversial design topic, which building owners may still skeptically regard as a mere marketing tool and which some architects may think of as vague or irrelevant. (The survey results aren't in as of press time.)

Randy Guillot of Chicago's OWP/P Architects agrees that there is a lot of confusion out there. "The use of ... 'evidence-based design' has become misused jargon, and the center was really the first to want to make sure that that terminology was used appropriately," he says. Eight members of OWP/P's staff became EDAC-certified in the beta phase of the exam's rollout.

The CHD now defines evidence-based design as "the process of basing decisions about the built environment on credible research to achieve the best possible outcomes." To that end, the EDAC exam focuses on process. Test-takers are not asked to regurgitate specific details about existing research; rather, they are tested on the means of identifying, gathering, analyzing, and implementing data related to their design projects.

DEVELOPING THE TEST

More than 120 volunteers worked for several years to get EDAC off the ground. The concept of an accreditation system was first raised at a CHD board retreat in 2003 by Kirk Hamilton, an associate professor of

NEXT LEED?

architecture at Texas A&M University. "I was trying to write an article ... in which I was going to describe an evidence-based project, and I discovered that I could not define it," Hamilton recalls. He suggested developing an accreditation similar to LEED in order to "have a consensus body of people who are qualified and are in agreement" about evidence-based design.

Two years later, the CHD received a grant from the Robert Wood Johnson Foundation to fund the development of the program. Nurture by Steelcase, a healthcare furniture manufacturer, then signed on as an educational partner, helping fund the production of study materials and providing feedback on the beta test.

Six companies agreed to become "champion firms" in the beta phase: Kahler Slater, Harley Ellis

Devereaux, OWP/P Architects, Salvatore Associates, the interiors firm CAMA, and American Art Resources (an art consulting firm that works with the healthcare industry). At least 30 percent of each firm's healthcare team agreed to sit for the EDAC exam during its launch last winter. CHD also hired Applied Measurement Professionals, a company that specializes in generating accreditation testing through the use of a specialist known as a "psychometrician."

Charles Haas, an architect associate with Milwaukee-based Kahler Slater, was one of the first practitioners to take the exam. He and 26 other Kahler Slater staffers studied three prep guides over two months. The test, he says, is based on real-world scenarios. Haas, who is also LEED accredited, saw some

A sample quiz

from an EDAC study guide, courtesy of the Center for Health Design

1. Evidence-based design is the process of basing decisions about _____ on credible research to achieve the best possible outcomes.

- a. patient outcomes
- b. the built environment
- c. nursing staff-to-patient ratios

similarities between the LEED and EDAC exams.

“In certain aspects, they are very similar,” Haas says. “In length and in technical knowledge, they are about the same. There was a little more study involved [for] the EDAC exam.” He notes that most of the questions related to evidence-based design concern healthcare environments. “I’m assuming [that] if you don’t have much of a healthcare background, there would be a lot more reading you would have to do,” he says.

Haas suggests that the accreditation comes at an important time in the evolution of evidence-based design, especially as “evidence-based” runs the risk of becoming the new “green”—i.e., a ubiquitous term bandied about more for marketing purposes than as a legitimate credential. Haas predicts that EDAC will do for evidence-based design what LEED has done for sustainability. “Before USGBC came out with LEED, people would say, ‘I’m a sustainable architect.’ With LEED, you have a certain rigor and are expected to follow certain processes,” Haas says. LEED did serve as a model for the EDAC exam, according to the CHD’s

Quist, and in fact, the CHD is looking to generate a building rating system in coming years.

A CHALLENGER, OR COMPLEMENT, TO LEED?

Will this create a conundrum for healthcare clients? Should they aim for LEED or for EDAC? Or are the two accreditations complementary?

In some cases, the answer to the last question is yes. For instance, evidence-based design strongly supports the use of natural light, as does LEED. But in other circumstances, the two may compete: For example, single-occupancy hospital rooms—favored by some evidence-based design advocates—have been shown to improve patient recovery outcomes, but they could also increase the footprint and energy consumption of the building.

“I think in most cases they do come together,” says Sue Ann Barton, a principal at Zimmer Gunsul Frasca Architects who is currently studying to take the EDAC exam. Regardless, the research should be king, Barton

2. Which of the following clinical and safety outcomes are not typically affected by the design of the physical healthcare environment?

- a. medical errors
- b. adverse reactions to drugs
- c. hospital-acquired infections

3. The goal of the business case for EBD is to determine how healthcare facility investments contribute to improvements in patient-care quality and the safety and satisfaction of both patients and staff while positively enhancing _____.

- a. the bottom line
- b. the physical design
- c. workforce efficiency

4. Central to making the business case for physical design innovations is the need to balance _____ against ongoing operating savings and revenue enhancements.

- a. patient outcomes
- b. one-time construction costs
- c. longer design and construction timelines

says—and EDAC can have advantages over LEED in that regard. “The reason the research is so important is because you can go to the [health system] CEO and discuss how a design decision will impact patient outcome and why it’s worth the investment.”

John Kouletsis, a director of strategy, planning, and design for facilities at Kaiser Permanente, believes there is room for both accreditations. His company has been applying evidence-based and sustainable design principles to their facilities for decades. When he took the EDAC exam this winter, it inspired him to rethink Kaiser’s facilities standards.

“What we discovered going through the EDAC process was that, as sophisticated as we are, there is a lot of stuff that we didn’t know,” Kouletsis says. “Our approach is a good one, but EDAC allowed us to rethink how we are doing our standard program.” One change resulting from EDAC, he says, will be the addition of a researcher to the diverse team of experts—including architects, doctors, nurses, and other healthcare staff—that Kaiser assembles in the early stages of a project.

If anyone can make peace between LEED and EDAC, it’s Robin Guenther, a principal at Perkins+Will and CHD board member who’s on the steering committee of *The Green Guide for Health Care*, which the USGBC is using to develop LEED standards for healthcare facilities. Of LEED, Guenther says, “I don’t think USGBC expected that their best practices would become minimum standard around the country quite as quickly as [they] did.” She notes, “The difficulty will come if people confuse evidence-based design [with] a set of design solutions, like single-bedded rooms, rather than understanding that it is a process. It runs the risk of moving to some kind of a checklist.”

Guenther believes there is significant overlap between green and evidence-based design. “The work that Roger Ulrich did about the positive impact of daylighting on patient recovery and staff satisfaction is a complete crossover topic in sustainable design,” she says. “I like to use that example because you realize that Ulrich did those studies in 1983, but they never got much traction. Then along comes sustainability in 2000, and

everyone starts talking about some of the same issues, and we are beginning to see traction. When evidence-based design and sustainability join forces on specific topics, they can really accelerate the transformation of the marketplace around those ideas.”

FINDING CLARITY AMID THE BUZZ

But not everyone is happy about the creation of yet another accreditation program. Jerry Eich, director of healthcare at HMC, notes, “We’ve had some interesting conversations here recently with our senior management and the comment was, ‘How many acronyms do we have to have behind our name before our clients realize that we’re still good architects that do due diligence, and work to bring forward the latest technology and issues that affect them, in terms of patient care and sustainability?’”

Responses to EDAC within the membership of the AAH have been “very mixed,” Pentecost says. Besides the concerns about adding another credential, there is still fundamental debate over the application of evidence-based design. Some believe it is still too nascent an idea to embrace. “If I were summarizing the origins of the discord, it probably stems from lack of clarity,” Pentecost says. “It isn’t clear exactly what impact designing with evidence is going to have. [Evidence-based design] overall is in its infancy, and for all of the excitement and for all of the potential—in which I happen to believe—there is still not a tremendous amount of evidence on which designs can be built. Answers are still emerging.” Some architects, Pentecost adds, question the strength of the “evidence” referred to in the movement’s name and have even suggested renaming it “research-based design” for that reason.

Kouletsis, of Kaiser Permanente, agrees that clarity has been elusive, and sees EDAC as part of the solution. “People in the industry are all abuzz about [evidence-based design], but I think people are struggling with what it is. The CHD has done an invaluable service by creating this base line definition from which the industry can grow.” □

Answer key:

1.b 2.b 3.a 4.b



Inside the National Gallery of Art in Washington, D.C., a small trove of architectural treasures: "Recent Acquisitions: The Grega and Leo A. Daly III Fund for Architectural Books" is on display through Nov. 15. Opposite: gallery staffer Yuri Long installing the exhibition.

THE ARCHITECT'S BOOKSHELF

WITH THE SUPPORT OF A DESIGN-FIRM CEO AND HIS WIFE, THE NATIONAL GALLERY OF ART STEPS UP ITS ACQUISITION OF RARE ARCHITECTURAL BOOKS.

TEXT BY AMANDA KOLSON HURLEY
PHOTOS BY MIKE MORGAN





Leo A. Daly III and his wife, Grega, in the exhibition space. The Dalys have pledged funding over 10 years to support the National Gallery of Art's acquisition of architectural books. "It's something my family is passionate about," says Leo Daly, the chairman and CEO of global firm Leo A Daly and a book collector himself.

THIS SUMMER, THOUSANDS of the tourists who've descended on Washington, D.C.'s parched Mall will find their way into the National Gallery of Art, where they can savor an exhibit of mouth-watering still lifes by Luis Meléndez—not to mention the free air conditioning. Many will walk straight past, or through, tiny Room G-21, a former storage room tucked deep within the West Building's sculpture gallery. Only a handful of items are on display here, but they offer something that Meléndez's *Still Life With Figs and Bread* can't: an exquisite short tour of the themes of 18th and 19th century architecture.

For the first time, the gallery is showing off a batch of new additions to its holdings of architectural books—purchases that were enabled by the chairman and CEO of one of the world's largest A/E firms, Leo A. Daly III, and his wife, Grega. Since the couple established the Grega and Leo A. Daly III Fund for Architectural Books at the gallery four years ago, the custodians of the National Gallery's 370,000-volume library have purchased around 60 books to enhance the gallery's architectural

his son's interest in them. (The family's private library, which he continues to add to, includes many volumes on architecture.)

The books purchased so far through the Daly fund contain aesthetic principles and technical expertise that today's architects can learn from, regardless of their stylistic leanings, Daly believes. (The classical proportions, he points out, were developed by the Greeks but taken up by Le Corbusier.) Helping the gallery buy old books also keeps them intact—not cut up and sold piecemeal as decorative prints—and gathers them into a single place as a resource for scholars. "We feel that it's necessary to preserve these documents, so that teachers, and researchers, and students can all share the experience of these early architects ... and early methods of construction," he says. The Dalys' financial support for the collection (Daly declines to reveal the dollar figure) will span a decade in total, and Daly says he has long-range plans to donate items from his personal library to the gallery.

Over the past few years, Daly has developed a close working relationship

THERE'S NO TARGET NUMBER OF BOOKS THE GALLERY IS TRYING TO REACH: "IT DEPENDS ON WHAT I FIND AND WHAT THEY COST," SAYS LIBRARIAN NEAL TURTELL. ONE BOOK CAN COST ANYWHERE FROM \$500 TO \$10,000.

books collection, supplementing its already impressive corpus of rare Renaissance and Baroque volumes with books representing architecture from the 1700s, 1800s, and early 1900s, especially American architecture.

Daly is the third-generation leader of his family's Omaha, Neb.-based A/E firm, which has 30 offices around the world. His grandfather and father—Leo A. Daly Sr. and Leo A. Daly Jr., respectively—were both architects, and Daly traces his interest in architectural history to them: "This whole passion for classical architecture and its impact on modern architecture has gone through our family," he says. His grandfather was steeped in the Beaux-Arts classicism of the early 1900s, Daly says, and his father collected architectural books, sparking

with Neal Turtell, the National Gallery's executive librarian, who's in charge of the Daly fund acquisitions. "I'm always looking, but he's always ahead of me," Daly says of Turtell, a 26-year gallery employee. Turtell purchases most of the books through dealers in the United States, Britain, France, and Italy. There's no target number of volumes he and Daly are trying to reach, he says: "It depends on what I find and what they cost." The books range in value from several hundred dollars to \$10,000, depending on age, condition, scarcity, and other factors.

The current exhibition, which is on display through Nov. 15, focuses on Neo-Classicism and the Gothic and Greek revivals in British, American, and French architecture of the 18th and 19th centuries. Many of the volumes have a

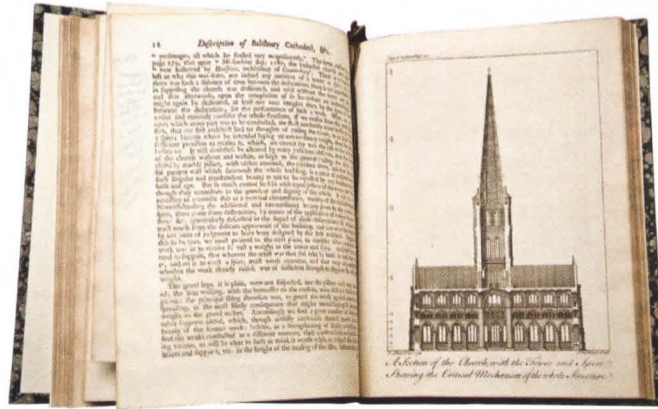
pragmatic, instructive bent, as evidenced by their titles. *The Builder's Companion and Workman's General Assistant* (London, 1758) is a pattern book that was used widely in early America, and is one of six different volumes in the gallery's collection by the influential architectural writer William Pain. Likewise, Minard Lafever's *The Modern Builder's Guide* (New York, 1833), with its hyperdetailed engravings of capitals and cornices, is a book that helped fuel the Greek Revival in the eastern United States. Despite its practicality, the exhibit is not without resplendent touches—for example, Robert Lugar's *Villa Architecture: A Collection of Views, with Plans, of Buildings Executed in England, Scotland, &c.* (London, 1828) has hand-colored aquatints of grand domestic buildings in picturesque settings.

"The main theme is the change in architecture [from an earlier period] ... the absence of Baroque excess, for example," Turtell says. "What was current in one era inherently contradicts what was current in another." Of the many books on display relating to domestic architecture, Turtell observes, "I think it's important to show that side of architecture as well, not just the grand, big public structure, but how people actually lived, and what home design was."

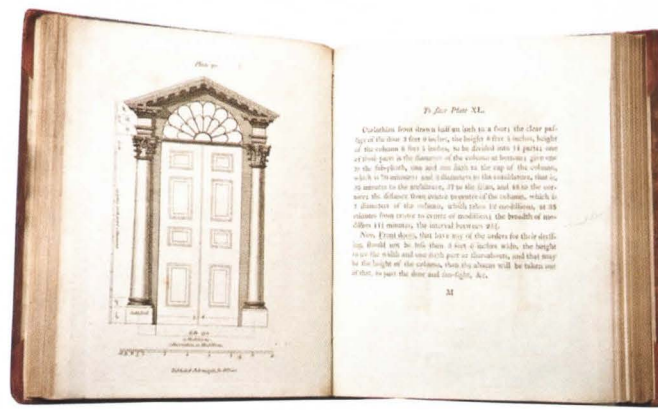
One May afternoon, in the secured basement stacks of the gallery's library and study center, Turtell and circulation technician Yuri Long readied volumes for display in the gallery's East Building, as an extension to the main West Building show. Moving around a long table with open books placed along each side, Turtell pointed out Abraham Swan's *The British Architect, or, the Builder's Treasury of Stair-Cases* (London, 1760), whose meticulous plates of—no surprises here—staircase designs were intended for practicing architects of the day; a large folio of aquatints of 16th century buildings by architect Michele Sammicheli in Verona, Italy (Milan, 1815), still in the binding of Napoleon's stepson, Prince Eugène de Beauharnais; and Joseph Halfpenny's *Gothic Ornaments in the Cathedral Church of York* (York, England, 1775–1800), a compendium of engravings of gargoyles, window traceries, and other cathedral decorations.

Although the books are beautiful objects, Turtell stresses that they "aren't being bought because they're pretty. They have an intrinsic purpose here. We're trying to tell the story of architecture to the best of our ability."

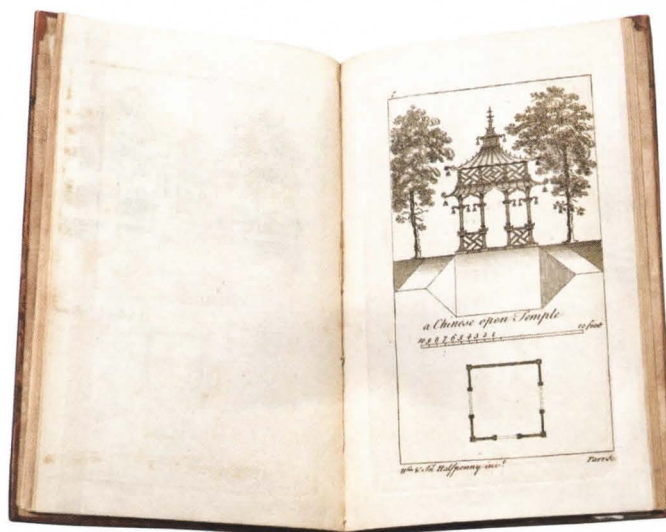
"This was not a hard show to put up," he adds. "It almost chose itself, from what had been acquired over the last four years." □



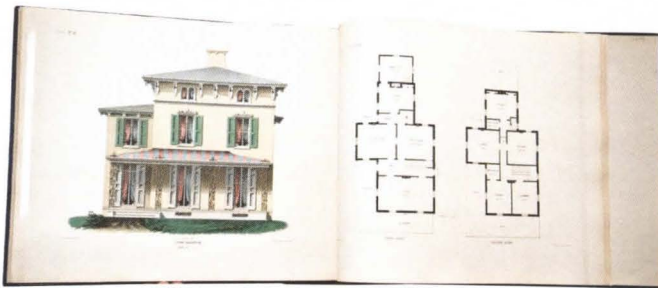
Francis Price, *A Description of That Admirable Structure the Cathedral Church of Salisbury* (London, 1774). Leo Daly cites this as one of his favorite volumes in the collection.



William Pain, *The Practical House Carpenter, or, Youth's Instructor* (London, 1805).



William and John Halfpenny, *The Country Gentleman's Pocket Companion and Builder's Assistant, for Rural Decorative Architecture* (London, 1756).



John Riddell, *Architectural Designs for Model Country Residences* (Philadelphia, 1864).

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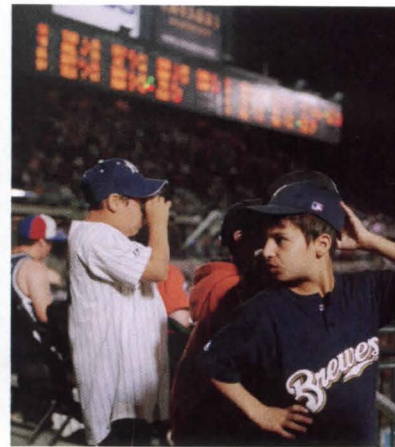
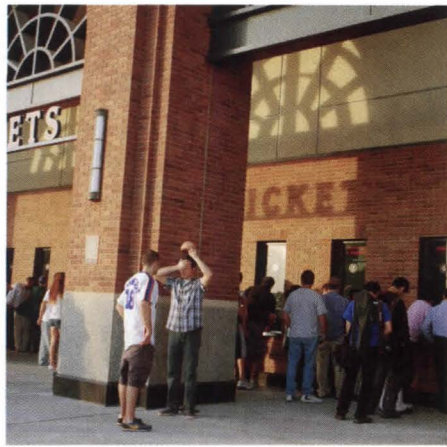
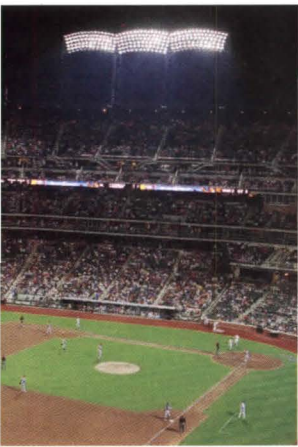


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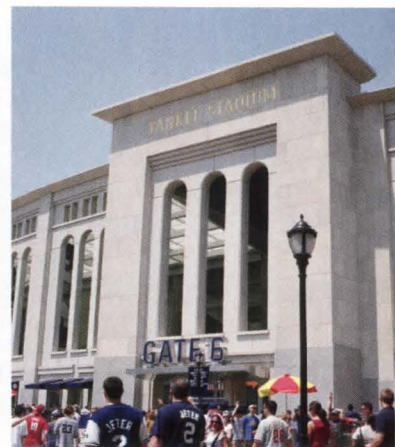
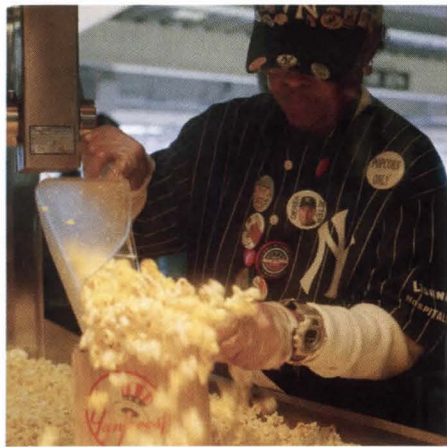
→ BUILDING

① 2 3

Mets →



Yankees →



TEXT BY BRADFORD MCKEE
PHOTOS BY JASON FULFORD

YANKEES VS. METS

YANKEE STADIUM AND CITI FIELD, NEW YORK
POPULOUS

BEFORE I WENT TO A BASEBALL GAME at the new Yankee Stadium, a New York friend offered his views. "The old Yankee Stadium had horrid architecture, hectoring service, and terrible food," he said. "They've worked really hard to re-create all of that."

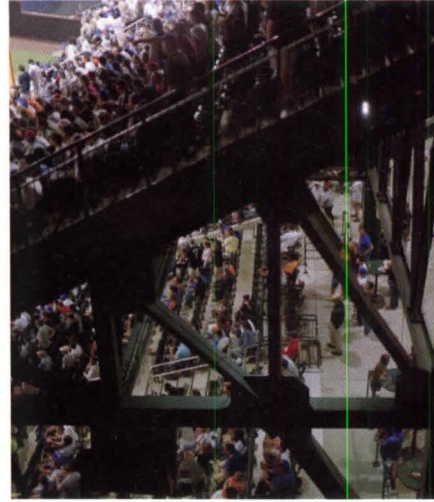
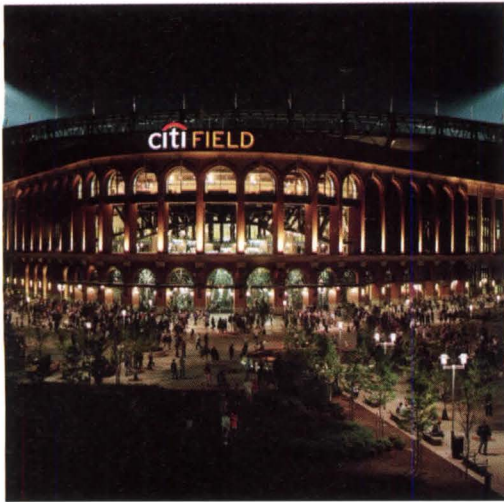
Already I'd tasted Yankee graciousness. The Yankees organization sent down word that it loathed the idea of ARCHITECT comparing its new \$1.5 billion Bronx home to the Mets' new Citi Field, and wouldn't help cook up such a story with interviews, drawings, or photos. No problem.

The magazine bought tickets for a photographer and me, and we went as fans to a Sunday 1:05 p.m. game. We did much the same the next evening at Citi Field in Queens.

The two teams share an architecture firm, Populous, formerly known as HOK Sport, whose talents for designing stadiums are hardly in question. That's about all the teams share, though both venues do have excellent access by rail from Grand Central, and the relative appeal



Mets →



Yankees →



Yankee Stadium Stats

Capacity: 52,325
Seat width: 19"–24"
Toilet to fan ratio:
 1 to 60
Luxury suites: 56
Cost: \$1.5 billion
Public contribution:
 \$300 million
Ticket price: \$14–\$2,625
Field dimensions:
 Left Field: 318'
 Left Center: 399'
 Center Field: 408'
 Right Center: 385'
 Right Field: 314'



of each makes itself known as you descend from an elevated platform.

Yankee Stadium would appear to have the more coherent façade, though its coherence is deprecated by dullness. The Yankees' vast pride surely larded up the design brief with nostalgia for The House That Ruth Built, which is coming down across East 161st Street from the new one. This strategy has produced high and monotonous limestone exterior walls, punched through with tall arched openings on a light granite base and, up high, the words "Yankee Stadium," V-carved and gold-leafed. The name tag helps; the place might be mistaken for the Pentagon. The stadium certainly bears no relation to the lovely ochre-hued brick tenements around it.

In its period dress, though, the Yankees' is a modern stadium, furnishing enough TV screens that you need never watch the game in real space. And ticketing is ticketless: By scanning a bar code I printed at home, I

gained entrée to its ceremonious Great Hall at the main entrance and felt free to wander. As quickly as possible, too. Everything about this Great Hall, with its mineral slabs and metal screens all around, says: Get out of here.

So I went to find my seat. I see little use in dwelling on the \$2,650 seats that have had all of New York so upset. Our seats, up where we mooks belong, cost only \$100 each, high above the first-base line and nearer to Manhattan, as the seating tiers spread broadly outward rather than stacking straight as in the old stadium. I visited one of the concession stands and walked around the concourse with a misassembled cheeseburger in my hand—the Yankees' commitment to terrible food intact—and noted that it was good to see such commodious wheelchair seating even way up here. But there is no real money shot of the Bronx, which is visible only beyond lawyerly metal screens enclosing the perimeter walkways that turn the stadium into a gigantic cage.

The Mets did much better than the Yankees in every respect, including beating the Nationals 5-2. (The Yanks,



despite a sixth inning homer, lost to the Phillies 4-3.) Their Citi Field is a warmer, handsomer, and infinitely more convivial ballpark. The place felt like a party, given, not least, superior groceries and truly genial service.

When you come off the 7 Train, Citi Field's colossus is magnetic, sitting as it does in the middle of nothing but pavement next to Flushing Bay. One of the nearest streets in view, 126th, supports a monoculture of auto sales and wrecking shops. The architects, though, while not physically snubbing these good enterprises, looked farther abroad for inspirational grist to the big bridges that connect the various parts of New York City and then sewed their astonishing trusses into the stadium's guts.

On the outside, Citi Field has arcaded façades of warm red brick with light-colored columns and keystones and its muscular steel members painted a greenish black throughout. In a space so large, good color does wonders for a crowd's mood.

You're drawn around the perimeter concourses by blasts of light alternating with tunnels of deep shelter.

Around the outfield, the joint is one big cookoff—you've got food by famous makers whose names I won't bother to drop, except this one: Shake Shack. From there you can stare down the way through a couple of very large bridge-truss replicas that look as if they were constructed for the Metropolitan Opera and see all the tiny people moving beneath a dark and soaring industrial galleria. Citi Field is a money factory, but one you could call home.

When you visit the Mets, there is a strong sensation of being someplace new yet abstractly familiar, though Citi Field shows none of the anxious rigidity used to try to tell the Yankees' story. Some Yankees fans, including Steinbrenner, are said to have been wedded to the picketed frieze that hung around the top of the old stadium until the mid-1970s, and in a confusion between historic and classic, it has come back, even though it resembles metal bargeboard. The Yankees got too caught up by looking for newness in superficial forms of oldness, whereas the Mets found something good and old by making something they didn't necessarily have before. □

Citi Field Stats

Capacity: 41,800
Seat width: 19"–24"
Toilet to fan ratio: 1 to 70
Luxury suites: 54
Cost: \$800 million
Public contribution: \$165 million
Ticket price: \$11–\$625
Field dimensions:
 Left Field: 335'
 Left Center: 379'
 Center Field: 408'
 Right Center: 383'
 Right Field: 330'



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CURRIER MUSEUM OF ART

MANCHESTER, N.H.
ANN BEHA ARCHITECTS

TEXT BY VERNON MAYS

The south façade of the new addition is clad with a terra-cotta rainscreen and custom glass by Viracon. The finishes are designed to complement the materials in the original structure, while providing protection from harsh ultraviolet rays in three new galleries, a requirement for many traveling exhibitions.

UNLIKE MANY CULTURAL institutions with aspirations to greatness, the Currier Museum of Art in Manchester, N.H., didn't want to sacrifice the charm of being small when it decided to double its gallery space. "That came through in the focus groups," says architect Pamela Hawkes, of Ann Beha Architects in Boston. "People in Manchester are not far away from the Museum of Fine Arts in Boston, which is a world-class institution," she explains. "But in many cases they would rather go to the Currier, because it's a space where they can interact

with art in a more intimate way."

Taking that charge to heart, the design team studied the two-block site exhaustively, looking at many alternatives for the museum's expansion. The museum and its architects settled on a 33,000-square-foot solution in two parts: one addition nestled against the southern edge of the original 1929 museum by Beaux-Arts architect Edward Tilton, and the other planted on the



Project Credits

Project The Currier Museum of Art, Manchester, N.H.

Architect Ann Beha Architects, Boston—Pamela Hawkes (principal); Scott Aquilina (project manager); Robert Genova (project architect); Nicole Groleau, Robert Mercer, James Gauthier, Ben Wan (project team)

Construction Manager Harvey Construction, New Hampshire

Structural Engineer LeMessurier Consultants

Mechanical Engineer Exergen

Civil/Electrical/Fire/Plumbing Engineer Rist-Frost-Shumway Engineering

Geotechnical Engineering Miller Engineering & Testing

Landscape Architect Richard Burck Associates

Specifications Wil-Spec Architectural Specifications

Lighting Designer Hefferan Partnership Lighting Design

Acoustics Acentech

Code Hughes Associates

Hardware Consultant Campbell-McCabe

Food Service Manask & Associates

Security Consultant Ducibella, Venter & Santore

A/V Multi-Media Specialists

Graphic Designer Wojciechowski Design

Exhibition Designer Clifford LaFontaine

Traffic Jennifer Conley

Conservation Consultant Art Preservation Services

Building Envelope Consultant Simpson Gumpertz & Heger



The new north addition is a glass-enclosed lobby space that serves as the museum's main entrance. Charlotte, N.C.-based artist Tom Schulz was commissioned to create a custom concrete finish for the plaza, which involved staining large square sections and scoring the surface.



north side between two pavilions added in 1982 by Hardy Holzman Pfeiffer Associates. The additions greatly extend the museum's capabilities and transform the site into a tight, urban campus without inflating the institution to a gargantuan scale. The scope of the \$14 million project also included renovating 40,000 square feet of existing space.

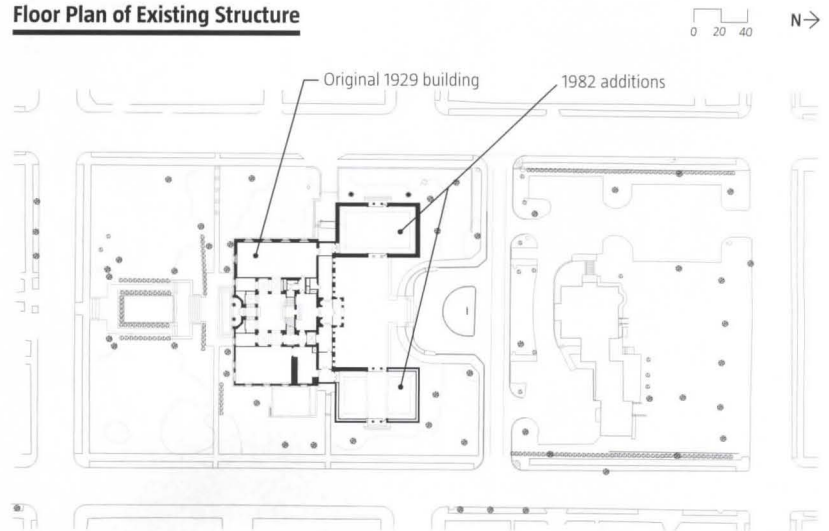
Visitors arriving by car enter a spacious landscaped plaza punctuated by Mark di Suvero's signature steel sculpture, *Origins*. There they are greeted by the sweeping glass façade of the north addition, revealing a new lobby with ticketing, an expanded museum shop, and visitor services. On the south, replacing a modest formal garden and reflecting pool, three new galleries embrace a new winter garden. Taken together, the contemporary additions reinforce the Beaux-Arts symmetry of the original plan while extending an axis of public spaces centered on the original interior court.

Viewed from outside, the additions maintain a low profile, eschewing the hipped roofs and weighty formal references of the original neoclassical building and its postmodern additions. "We chose to take it to the next generation and do something that was clearly contemporary, but picked up on many of the details—whether it was the granite water table or the strong cornice line," says Hawkes. Quoins on the historic limestone building, for instance, inspired the treatment of the honed terra-cotta rainscreen that encloses the south addition.

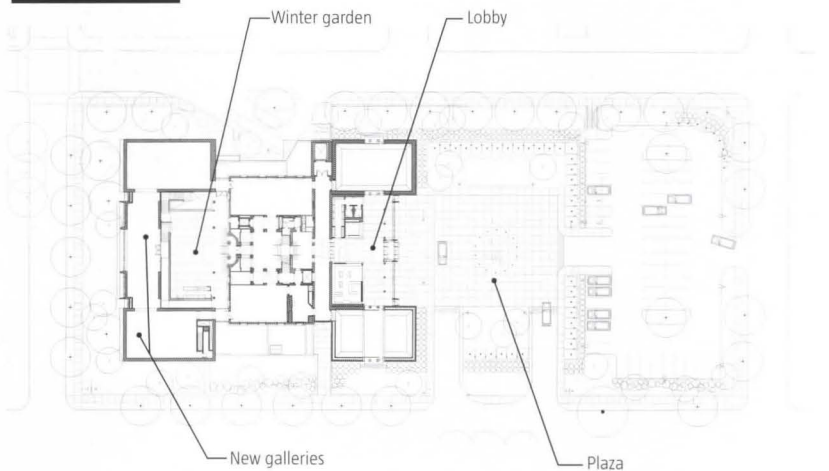
The greatest boons to the museum are the new galleries, designed to meet rigid standards for traveling exhibitions that prohibit ultraviolet light. Daylight is welcome, however, in the center gallery on the south façade, where floor-to-ceiling glass opens to views across the rooftops and steeples of Manchester. The new configuration of galleries allows patrons to make a continuous loop as they pass through exhibits, pausing



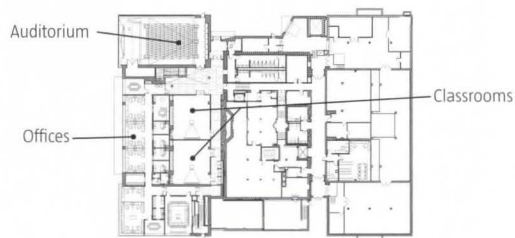
Floor Plan of Existing Structure



Ground Floor Plan



Lower Level Floor Plan



between galleries to catch glimpses of the outdoors.

The architects also delivered more than they were asked by introducing the winter garden, a stately-yet-intimate setting for receptions, performances, and everyday use as a café. Sunlight streaming across the original limestone façade and elaborate mosaics creates a certain drama in the space, while suggesting the feeling of an outdoor courtyard. In the center of the room, filtered sunlight passes through acoustically dampened skylights, casting diffused light on the two colorful Sol LeWitt murals commissioned for the building.

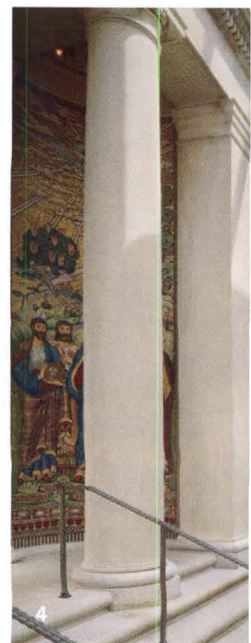
Yet for all the experiential richness of the Currier additions, their overall cost was an economical \$320 per square foot—a fact not overlooked by a volunteer who complimented Hawkes for making a building that was fitting for New Hampshire. “The Yankee mentality is that you don’t do a lot of glitz,” says Hawkes. “It needs to be solid. It needs to be functional. And every square foot of this building really works.”

1. The new glass-front lobby has expanded ticketing and waiting areas, as well as a museum store. Nestled between two 1982 Hardy Holzman Pfeiffer-designed pavilions, the new north addition retains the pavilions' brick façades and columns so that visitors are aware of the boundary between new and older spaces.

2. The original 1929 façade is preserved in a winter garden linking the south addition to the existing structure. Used as an event space, a café, and a welcome daylight respite from hard New Hampshire winters, the space features a large central skylight that contains two layers of perforated stretch vinyl fabric from NewMat, which help to cut down on glare and dampen the reverberant acoustics.

3. The center gallery in the south addition is one of three new exhibition spaces. Floor-to-ceiling glass panels separate it from the noise of the winter garden while still allowing in daylight.

4. A canted skylight connects the roof of the original museum building to the lower roof of the south addition in the winter garden. Unlike the central skylight, these panels are clear glass, allowing sunlight to wash across the 1929 façade.



TOOLBOX

Acoustical Skylights

NewMat
newmatusa.com
 Hard floors in the winter garden threatened to produce a reverberant room, so the team worked with acoustical consultants Acentech to create panels for the center skylights that would both transmit light and absorb sound. The selected system included two layers of stretched, micro-perforated translucent vinyl fabric by NewMat.

Terra-Cotta Rainscreen

Shildan
shildan.com
 Minimizing condensation was important in the selection of materials associated with the new climate-controlled galleries, and rainscreen construction promised the best performance. As the basis of the system, the architects selected Alphaton terra-cotta double-leaf tiles, manufactured in Germany by Moeding and represented in the U.S. by Shildan. The honed finish has a hint of exposed aggregate that is compatible with other natural stones on the building.

Concrete Floors

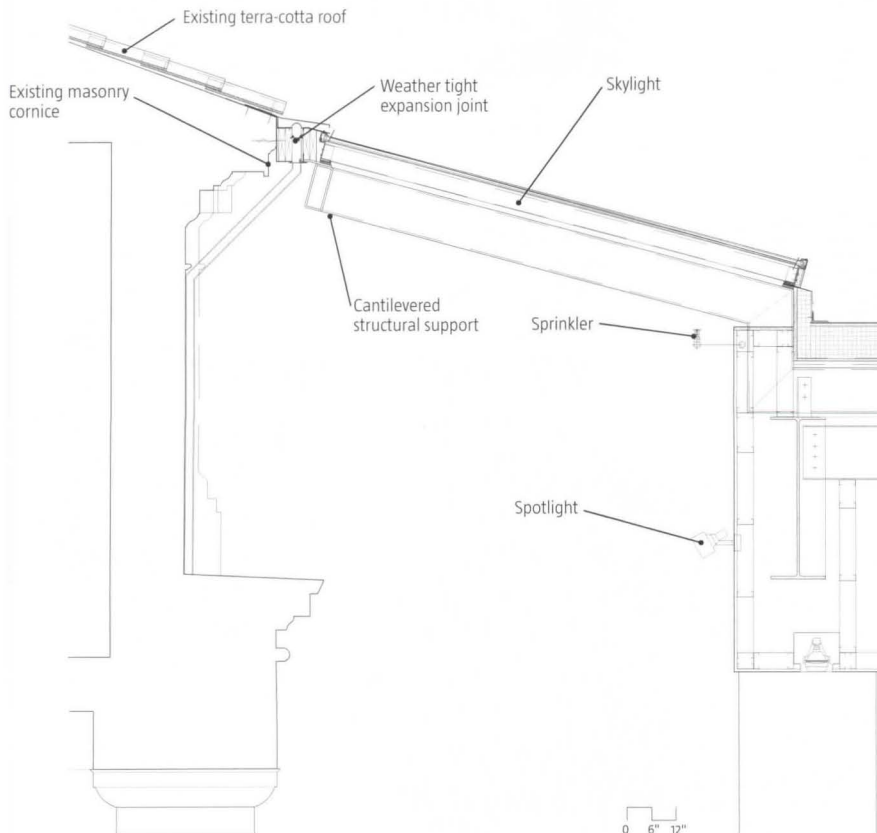
Ennis Art
ennisart.net
 Charlotte, N.C., artist Tom Schulz specializes in custom concrete finishes. He was commissioned to oversee the exterior entrance court and finishes for the floors in the museum lobby, winter garden, and lower level, which he stained and scored in a restrained manner.

Colored and Patterned Glass

Viracon
viracon.com
 Two types of spandrel glass were used in the additions—one with a white interlayer, the other with a gray one. Both products were fabricated with low-iron glass to achieve a clean, crisp look. The gray application is a custom color selected to complement the zinc wall panels on the south addition. The architects also developed a custom scrim pattern for the vision glass used in the south gallery and the glazed connectors between galleries. The scrim consists of a vertical white line designed to allow views out, while limiting daylight infiltration.



Winter Garden Skylight Section



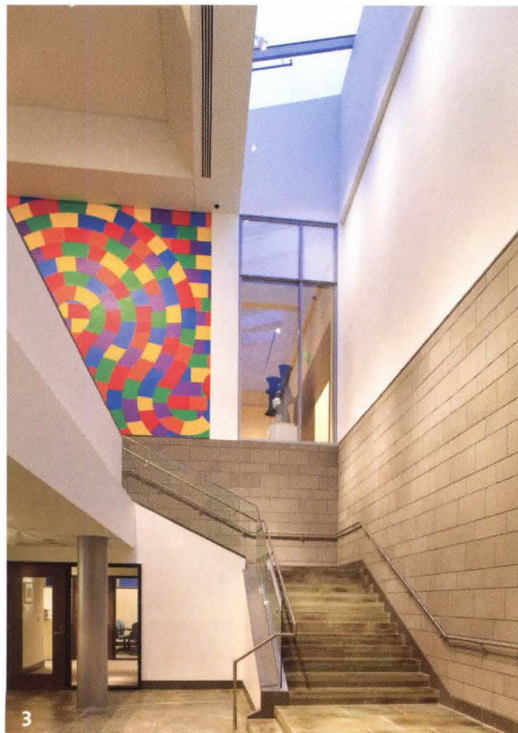
OPPOSITE TOP AND BOTTOM LEFT: JONATHAN HILLYER; BOTTOM RIGHT AND TOP: BRUCE T. MARTIN

1. Equipped for lectures, film screenings, and musical performances, the lower-level auditorium features a baffled ceiling, cherry paneling, and large clerestories—the latter made possible by the ground plane that slopes away from the building.

2. Opposite the historic façade in the winter garden are two large Sol LeWitt murals—designed just before his death in 2007—that frame the view into the central gallery in the south addition.

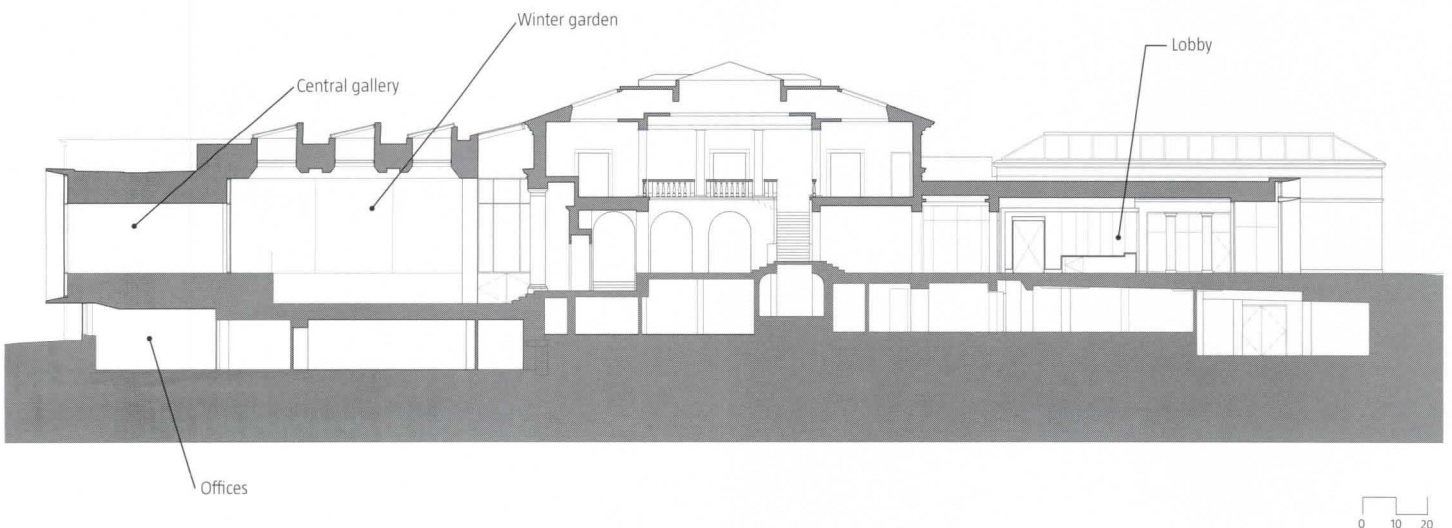
3. An open, skylit stair descends from the winter garden to lower-level offices, two new classrooms, and a 180-seat auditorium.

4. The museum's gallery spaces were designed to be minimal so as not to detract from the artwork, and feature neutral-colored walls, cove lighting, and wood floors. The façade treatment (alternating glazing and stone or terracotta) allows visitors to get glimpses of daylight as they walk between galleries.





South-North Building Section



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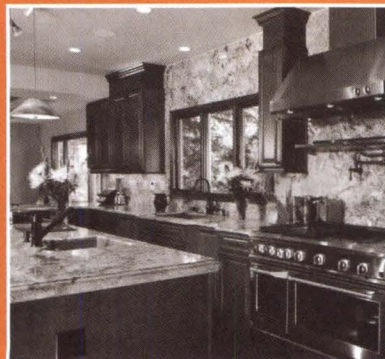
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TEXT BY EDWARD KEEGAN
PHOTOS BY CHRISTOPHER BARRETT,
EXCEPT WHERE NOTED

TINY LOUNGE

CHICAGO
BRININSTOOL+LYNCH

The new Tiny Lounge packs a lot into a 2,000-square-foot package. Several distinct table-seating areas (high-top tables, banquet seating, and booths) maintain an intimate feeling, while floor-to-ceiling glass doors capture as much daylight as possible for the after-work crowd.

LOOKING AT THE SHORT LIST of wines at the Tiny Lounge brings an admonition from designer Brad Lynch. “This is a place for well-crafted drinks,” he says—and while that thoughtful mixology might not have been the precise inspiration for his design of the bar’s interior, it is instructive. Chicago’s original Tiny Lounge was aptly named—at 1,200 square feet, it was nestled beside the Elevated train structure on the city’s North Side and had the Rat Pack feel that the word “lounge” can still evoke.

When a remodeling of the adjacent El station required Tiny to move, Lynch, a partner at local firm Brininstool+Lynch, tried to rally support for a new structure that would capture unused space beneath the train tracks. That proposal failed—after being mired in bureaucracy—and three years later and a mile away, the bar reopened in a phoenixlike revival.





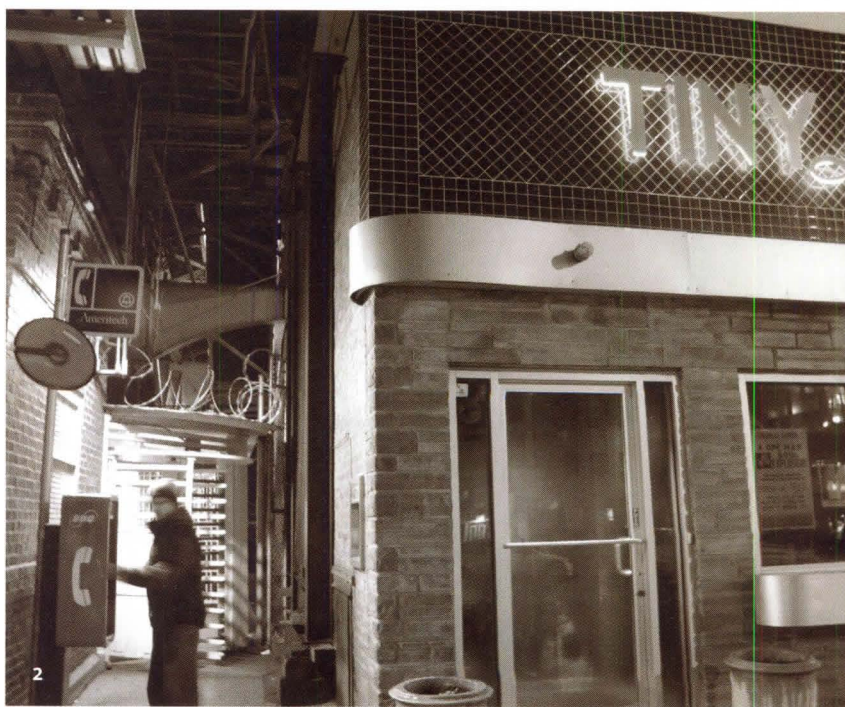
The reimagined lounge's thoughtful details reflect the long gestation period. Lynch is a self-acknowledged aficionado of the traditional cocktail lounge—a type that hasn't been well-represented in Chicago, where the simple neighborhood bar is king. The designer was a regular at the old Tiny Lounge because its owners had crafted a space where a successful professional, more than a decade removed from college, could comfortably have a cocktail without feeling out of place. "It's acceptable for a social or a business meeting," he says. "You can meet people after work at a lounge because it seems more legitimate."

When developing his initial designs, Lynch, Tiny's owner, and her business partner spent three days in New York City, working their way through a list of 45 clubs, lounges, and hotel and restaurant bars. The threesome was looking for clues to provide a space to suit the two different crowds they wanted to attract during the course of a night. First was the early evening professional crowd—like Lynch—which tends to be more subdued. "As the evening goes on," he says, "the crowd gets a little younger and the music is a little louder." A small operation like Tiny needed to provide spaces and ambiance that could attract both crowds and allow them to coexist during the transitional period late in the evening.

Controlling sound became a prime consideration in developing the details that give Tiny its particular ambiance. Lynch typically favors a spare, modern aesthetic that generates warmth through thoughtful material selections. Wood is a particular favorite, and the need for sound diffusion throughout the space led him to develop a randomly stacked pattern of light Baltic birch plywood with exposed edges. Cherry panels provide contrast and help to define the space. Tiny's front façade is glazed to capture as much daylight as possible during the early hours of the evening, when the more sedate professionals form the clientele.

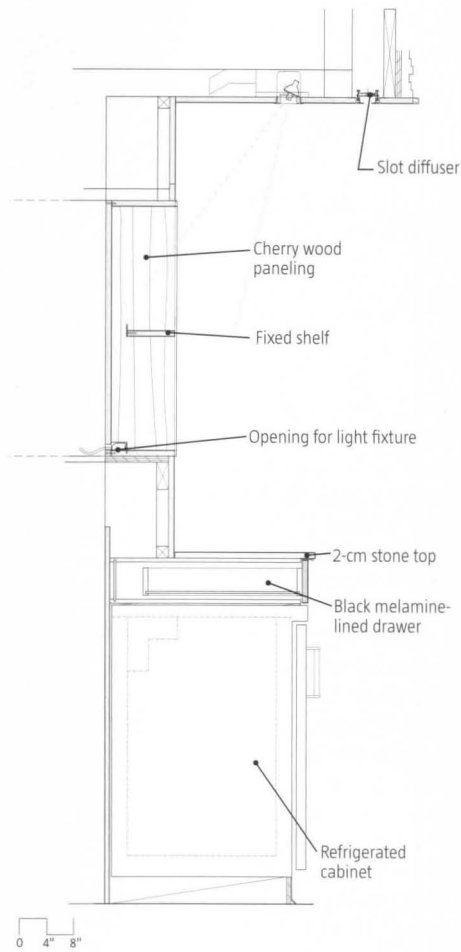
At 2,000 square feet, the space isn't as small as its predecessor, but the long, narrow interior is still intimate enough to carry the moniker well. The bar proper dominates the north wall, where it helps camouflage an entry vestibule and a stairway to basement storage, and helps to keep the organization of the space as simple as possible. Small table seating is divided into three discrete areas. Barstool-height tables are located in front, near the entrance and storefront. Further back, Lynch creates more intimate choices with two seating areas enclosed within a wood cocoon—four two-top tables in one area and three renovated booths from the old Tiny Lounge towards the rear of the space.

Minimalism is essential to Brad Lynch's conception of architecture—whatever the function. Tiny's aesthetic is true to that inclination, but there's an additive element drawn from the narrative that produced each piece of the lounge's architecture. "They hand-stuff their own blue cheese olives," he says—an attention to detail that the cocktail-lounge enthusiast embraces in his drinks, and in his own designs.





Back Bar and Shelving Section



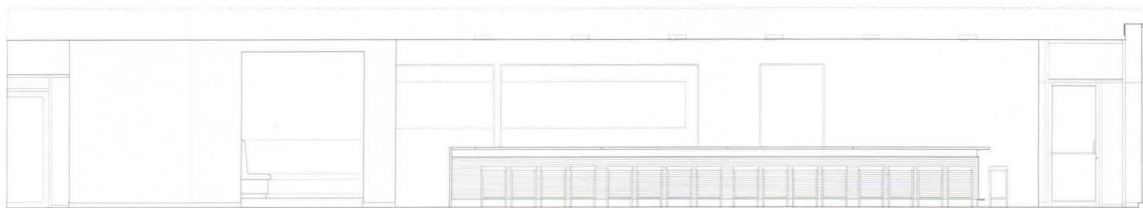
Project Credits

Project Tiny Lounge, Chicago
Client Colleen Flaherty, owner
Architect Brininstool+Lynch, Chicago—Brad Lynch (design principal); Kevin Southard (project manager); Lori Day, Dena Wangberg (project team)
Contractor Flaherty Construction
Size 2,000 square feet

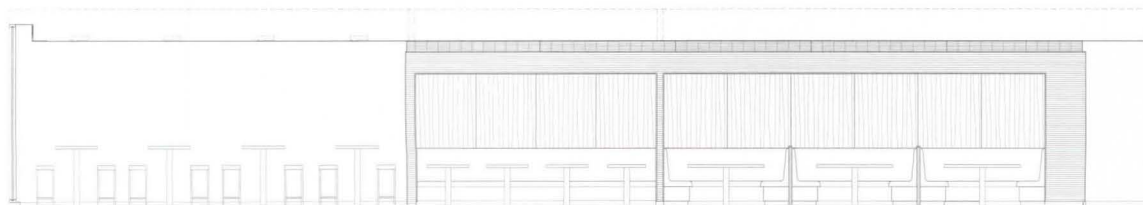
1. The acoustics in the space were a major consideration, especially with the anticipation of crowds of regulars, the performance of music, and the absence of many soft finishes. The solution was to mill strips of Baltic birch plywood and create a varied surface on the walls and the face of the bar. This creates a sculptural visual element, but also helps to diffuse sound.

2. The original Tiny Lounge was an alternative to the neighborhood bar on Chicago's North Side. With its brick façade and retro signage, the hot spot evoked a Rat Pack feel while offering both perfectly mixed cocktails and an after-work alternative for the people in the area.

North Elevation



South Elevation



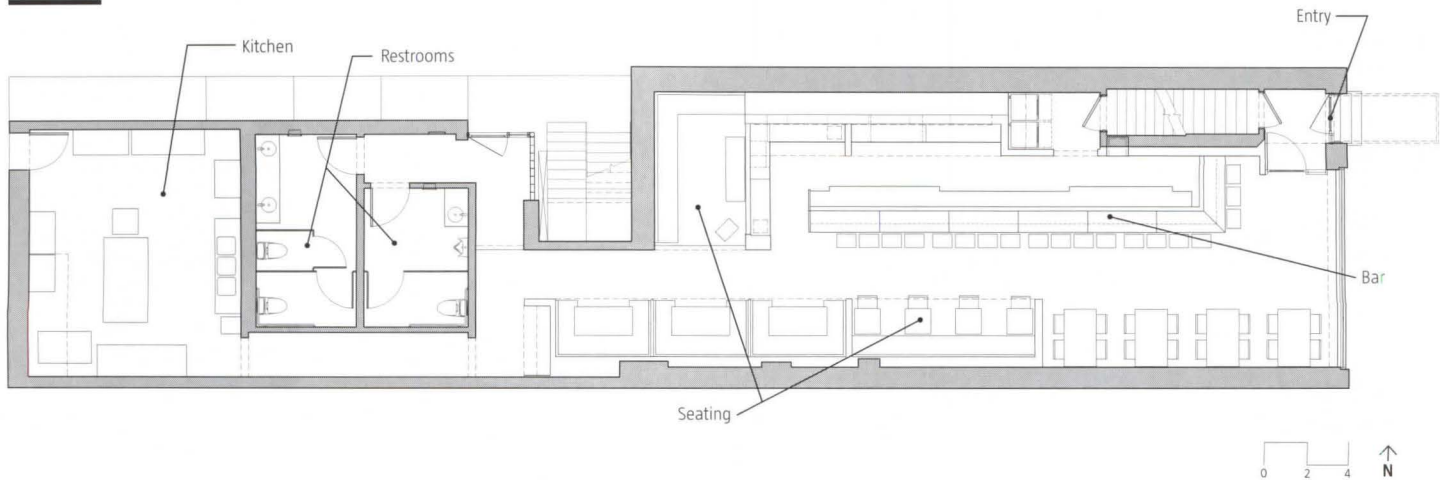
1. The bench seating on the south wall accommodates four two-person tables. Cherry wood panels are illuminated by concealed light fixtures behind the mossy-green leather seat back. Completing the minimal but rich materials palette for the area is the black honed granite that serves as the table tops – the same material that forms the bar top across the room.

2. A secluded area at the back of the lounge provides seating for a small group adjacent to the booths that were reclaimed from the original Tiny Lounge.

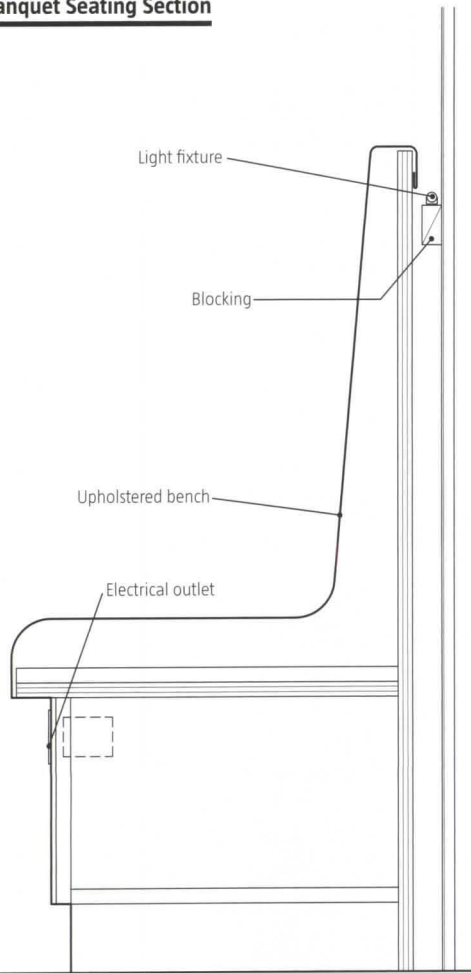
3. Black-painted steel detailing can be seen under the lip of the bar top. It provides a transition between the black granite counter and the milled Baltic birch of the bar face, and also incorporates hooks so that bags and briefcases can stay off the floor.



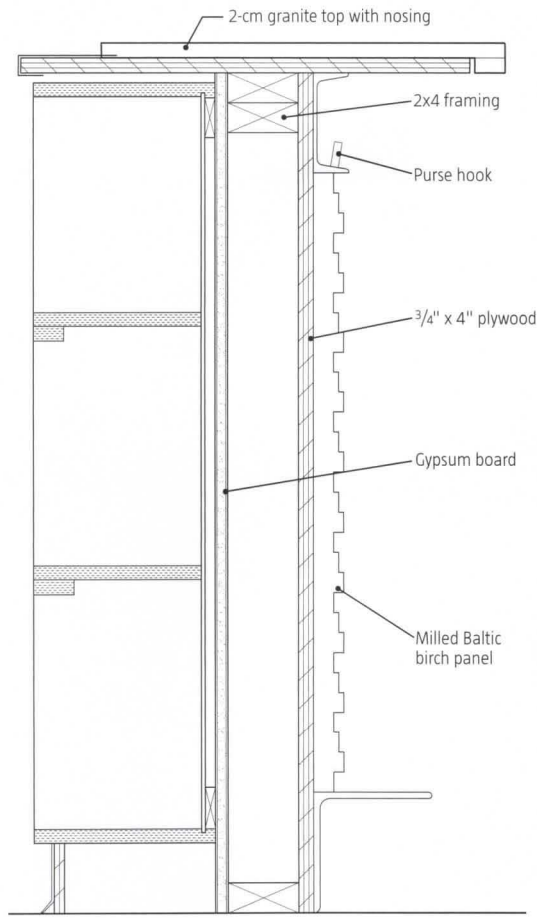
Floor Plan



Banquet Seating Section



Bar Section



TOOLBOX

Baltic Birch Plywood

Village Woodsmith
Baltic birch plywood was chosen for Tiny's distinctive rippling wall panels for the consistency of its inner plies—which are exposed. The depth was created by the millworker, who cut strips between 3/4 and 1 1/2 inches thick. Lynch provided a drawing that described the intended randomness of the installation, but met with the finish carpenter on site to review samples. The end result was installed piece by piece—in a manner reminiscent of laying masonry.

Honed Granite, Absolute Black

Stone Source
stonesource.com
The old Tiny Lounge had a classic wood bar top that was painted black. The new one keeps the same dark look with sleeker and easier to maintain granite. "It can take a beating and you can clean it up," Lynch says.

Steel, Painted Black

Mace Iron Works
Two of the bar's most convenient features are simple steel sections, painted black to contrast with the warmth of the adjacent Baltic birch plywood fabrications. An angle forms the footrest at the base, while a C-section sits directly beneath the bar top and helps support it. Steel knobs on 18-inch centers allow for the discreet hanging of ladies' purses safely away from floor.

Model 9387 Bial Barstool

Design Within Reach
dwr.com
Tiny's owner chose the Bial barstool from Design Within Reach for its backless design—which helps maintain the sight lines between the bar and the rest of the interior. A stool without a back needs to be as comfortable as possible to avoid back fatigue. Brinstool+Lynch saw to this concern, customizing the design by replacing the seat with memory foam and cutting the height of each stool by 2 inches. Modifications were made by The Furniture Shop in Chicago.

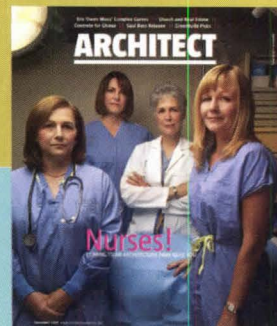


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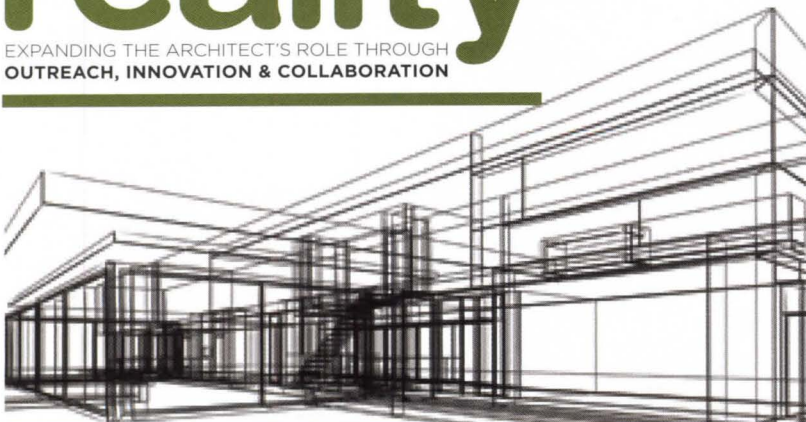
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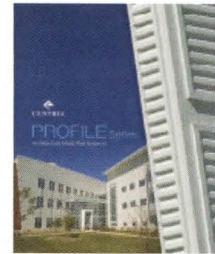
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TEXT BY JOHN MORRIS DIXON

→ 1975 P/A AWARDS CITATION

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Now



BENJAMIN THOMPSON'S WINNING SCHEME FOR THE HISTORIC **FANEUIL HALL MARKETPLACE** GAVE A HUGE BOOST TO DOWNTOWN BOSTON AND TO ADAPTIVE REUSE.

Then



1975 P/A Awards Jury

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Peter Chermayeff
Lee Copeland
Peter Eisenman
Clare Cooper Marcus
Paul Rudolph
Joyce Whitley
Eberhard H. Zeidler

WHEN THE 1975 P/A Awards jurors honored the Faneuil Hall Marketplace proposal, they couldn't have realized how successful the project would be. Completed in 1978, the complex has been a linchpin of downtown Boston activity, attracting some 12 million visits annually. And this year it won the AIA's 25-Year Award, bestowed for the first time ever on a reuse project.

The original buildings adapted for this marketplace were in their own right an audacious urban development in 1825. The central market hall and two parallel rows of commercial loft structures all extend over 500 feet, with massive walls of cut granite. By the mid-1960s, the food wholesalers who long occupied these halls had moved out. The city acquired the complex and restored the exteriors, but for years the buildings stood empty.

Architect Benjamin Thompson worked with Boston officials to establish a design concept and a program of food stalls, shops, and restaurants. Then he played a key role in recruiting James Rouse as the developer. Once success at Faneuil Hall was apparent, Thompson and Rouse went on to collaborate on marketplace developments in Baltimore, Miami, and New York.

Thompson's major architectural move was to add glazed lean-tos to either side of the central structure, echoing the forms of the metal sheds that once clung to its flanks. The reuse plans also involved sensitive design of the project's pedestrian streets, its graphics, and—above all—its management policies. Generations of Bostonians and tourists have mingled in the resulting lively environment. □



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