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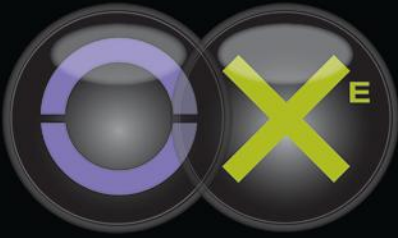
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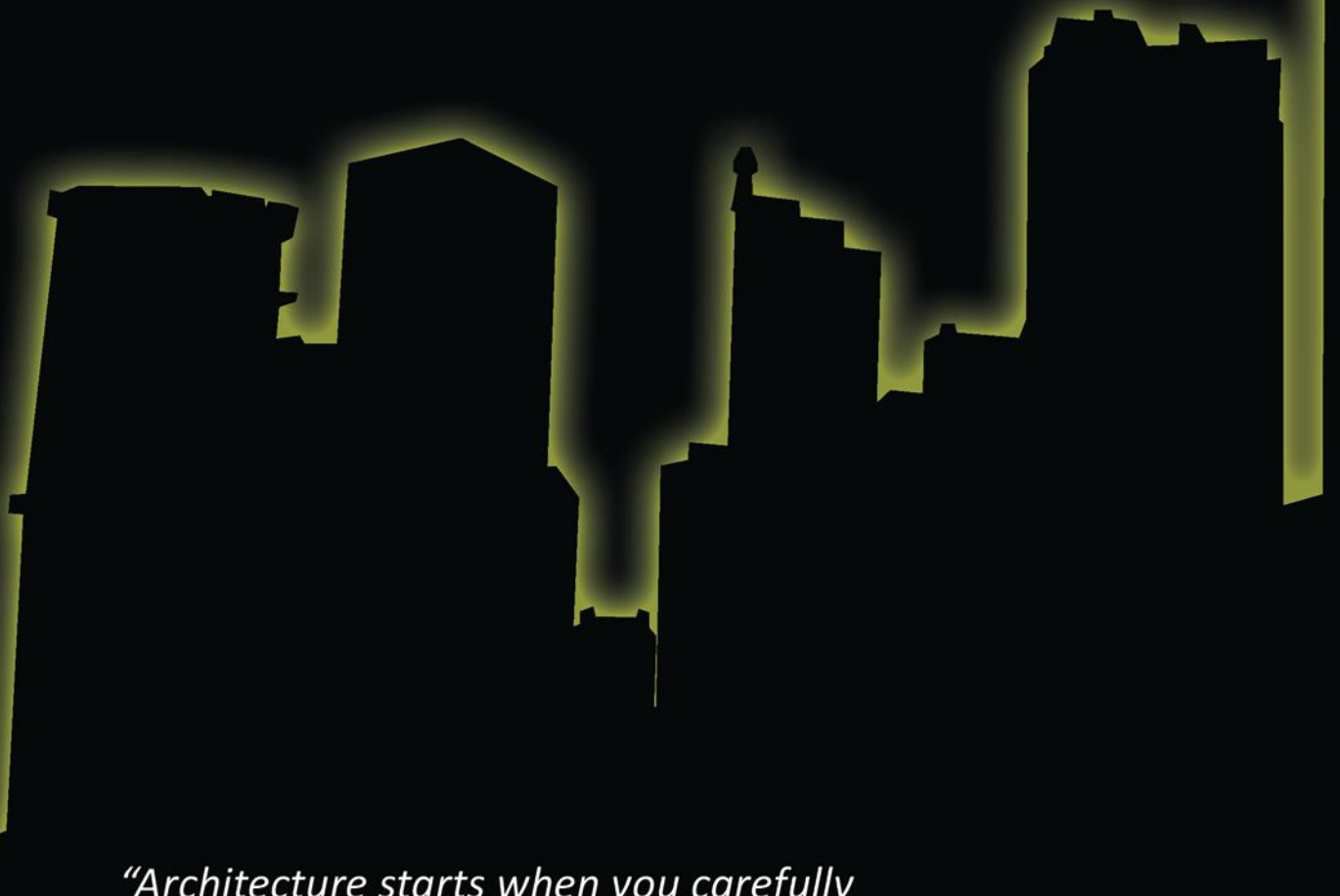
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AND OVER IN 2010

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The Next Normal

Change is a constant, but asking “What’s next?” can be stressful. ARCHITECT offers this special features section as a form of group therapy, in which architects and other thought leaders respond to five provocations about the future of architecture.

A COLLABORATION WITH BRUCE MAU DESIGN

Your Practice Isn’t Perfect Kermit Baker lauds the **benefits of paraprofessionals**. • Paul Nakazawa offers four steps for **rebooting a firm** in a recession. • The **class of 2011** shares its plans for the 21st century.

You Dream of a Dictator Perkins Eastman experiences **one-party government** firsthand in Vietnam. • Andrés Duany bemoans the **meddling of neighbors in planning**. • Architecture meets **community organizing** in the Build a Better Burb competition.

Your Smart Buildings Aren’t That Smart Penn State’s Energy Innovation Hub gets \$129 million for **energy-efficient building**. • Waggoner & Ball wants New Orleans to **return to nature**. • Kiel Moe critiques architects’ **addiction to technology**.

Your Clients Are Really Old Matthias Hollwich thinks older Americans want to live in **diverse, higher-density communities**. • Michael Graves will make sure that their surroundings are **perfectly, universally accessible**.

Your Architecture Is a Commodity Clients define a **good return** on their investment in design. • James P. Barrett and Joshua Prince-Ramus ask why **BIM hasn’t changed the world** yet. • **Design firms in Asia** step up the competition.

You Can Do Better Bruce Mau thinks architects should wake up and smell the possibilities—to make the world a better place.

→ ONLINE

There’s more online at architectmagazine.com:

More clients discuss how they define a good return on their investment in design.

Additional interviews with members of the class of 2011.

Videos of Eric Owen Moss’ Samitaur Tower.

Blaine Brownell’s Mind & Matter blog looks at products and materials in development and on the market.

Aaron Betsky’s Beyond Buildings blog comments on the impact design has on our society and culture.

And there is always a constant update of breaking news, new products, slide shows, extra images of the projects you see here in the issue, and more ...

ON THE COVER
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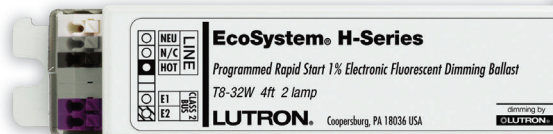
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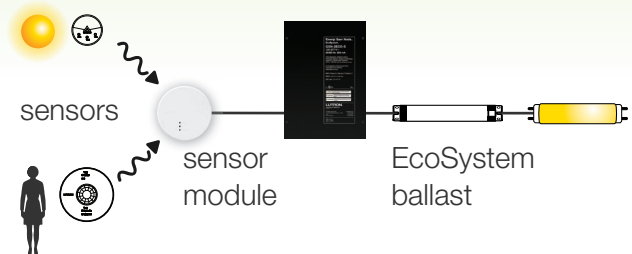
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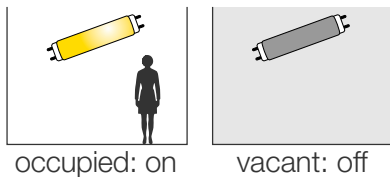
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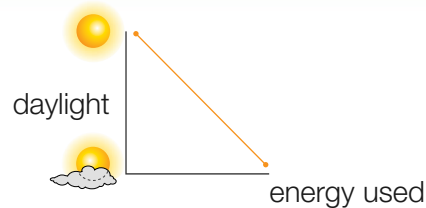
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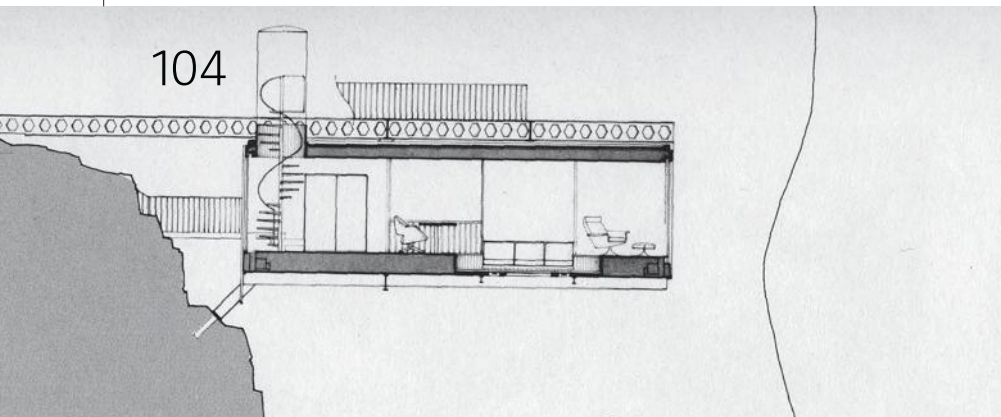
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THE RELATIONSHIP BETWEEN THE AIA AND HANLEY WOOD COMES AT A TIME OF PROFOUND CHANGE.

WHAT YOU'RE GETTING

IT'S OFFICIAL. As of this issue, after months of deal-brokering, information-gathering, and strategic planning, ARCHITECT is the magazine of the American Institute of Architects. Many members are probably wondering, "So what are we getting?"

The short answer is, a lot, with even more to come as time goes by. For those in search of details, here are four highlights of the arrangement, available to architects right off the bat:

1. You're getting what you asked for.

I'm not being glib; I mean this literally. Before the magazine launched in 2006, we polled architects about the kinds of information they wanted but felt they weren't getting from the architectural media. We've continued to solicit feedback ever since—formally and informally, through traditional surveys and focus groups, and with the latest social-media tools. With every dose of input, we've refined the editorial mix of design, business, and technology.

When the AIA selected our parent company, Hanley Wood, as its official media partner, we embarked upon yet another major research project to determine the profession's information needs and habits. Our grasp of the big picture needed a refresh, given how much the media landscape has shifted lately. (How did humanity manage to survive all those centuries without Twitter and the iPad?)

We've translated the responses to this most recent round of inquiry into substantive, permanent improvements, including expanded design coverage and a free monthly continuing education course. And you can count on hearing from us again, looking for more feedback. In fact, why wait? If the mood strikes, drop us a line to let us know how we're doing. Life moves so quickly that it pays to brake occasionally and check the map; we rely on your continued guidance to keep ARCHITECT on course.

2. You're getting Robert Ivy.

No joke. In mid-December, Hanley Wood CEO Frank Anton and I gave the AIA board a sneak preview of this issue. Right before inviting us to the lectern, 2010 president George Miller made an announcement: Robert Ivy, the editor-in-chief of *Architectural Record*, which until last month was the institute's official magazine, had been selected as the AIA's new chief executive officer and executive vice president.

Who knows whether Ivy's decision to accept the job was connected in any way to ARCHITECT's new partnership with the AIA. Whatever the back story may be, the outcome's fantastic. Ivy is a profoundly effective communicator, and his knowledge of the profession and the institute is intimate, to say the least. I suspect he'll find good use for the media tools Hanley Wood brings to the partnership, and I'm excited to collaborate with him.

3. You're getting improved access to the AIA.

This one's a no-brainer. When Hanley Wood was courting the AIA, we asked a random sampling of 100 members to identify their official magazine. Fewer than half got the answer right. Our conclusion wasn't that architects are unobservant or don't care, but that the institute might not be getting the full potential benefit of the partnership it was in at the time.

No one who sees the cover of ARCHITECT, with its new tagline, will doubt that we are the AIA magazine. What's more, an eight-page section in every issue will be dedicated to content that the institute itself conceives, writes, and designs for the benefit of components, knowledge communities, and individual members. The AIA section's distinctive and elegant graphic template is the work of Abbott Miller, a partner in the design firm Pentagram and the man responsible for the original look and feel of ARCHITECT.

While ARCHITECT will retain complete editorial independence, we will partner regularly with the AIA on major reports, events, research, and other initiatives. Ideas for these projects will come from readers and from your representatives on the magazine's new editorial advisory board (the members are named on our masthead).

4. You're getting agitated.

The relationship between the AIA and Hanley Wood comes at a time of profound change, when the profession is reevaluating fundamentals of design and practice, and revolutions occur seemingly every day in some major area of human activity: economics, science, politics, communications. Given how much is at stake for architecture, we, the editors, agreed with AIA leadership that the products of our partnership should be designed to spark constructive dialogue about the discipline and its future.

The very worst thing that could happen to the architecture profession at this crucial juncture would be to unthinkingly settle for the status quo. We're not going to rake muck or stir pots, mind you. We're firm believers in civil discourse. But it's a safe bet that not everyone will agree with every opinion put forth in this and subsequent issues of ARCHITECT—and in my opinion that's a good thing.

Some readers even may find themselves getting a bit hot under the collar. If that's the case, we want to know why. Talk back. Send an e-mail. Post an online comment. Whatever you do, please don't settle for silence. After all, ARCHITECT is your magazine, and architecture deserves the best.

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LETTERS

From ARCHITECTMAGAZINE.COM

The articles in ARCHITECT continue their lives online after the printed issue has been delivered, and our readers discuss each story in the Comments section at the bottom of the article. Below are some of the choice comments from some of our more recent articles:

WELCOME TO CANADA!, November 2010

I'm a Canadian architect who has been working in the States for eight years. Canadian degree, Canadian IDP, New York State license. In order to return to Canada and practice there, I have to pay NCARB \$1,500 to create a Council Record because they didn't do that for Canadian interns when I graduated. Plus, they want \$500 a pop each time you ask them to submit the record to a state or province. I can't afford that, plus I have a hard time paying it just on principle. I would love to come back and set up my own firm, but that isn't going to happen if I have to give NCARB \$2,000 just to get in the door.

SMALL SCALE, MINOR LETDOWN, November 2010

Great review. This movement [for humanitarian design] needs sound, honest criticism. Otherwise, it will end up being just another trend while the people who need the service the most end up being the guinea pigs. I did not go to see the exhibit but I wonder how many actual people were in the photos. Was this just about buildings or design gestures? Or was it about the incredible needs that people face across the globe? I hope it's the latter.

THE DESIGNER'S HAND, November 2010

I'm a hand-drawing designer but I love computers—they are good tools. And right now, we need to step back and protect what we are doing. The best way to do that is attach your personal drawings to the project. (No wonder we don't have jobs— whoever is in need of a design can go online and modify our work, claiming it's his.) Hand drawings are like seals that protect your work. I feel that a good designer will always do good hand drawings and at the same time take advantage of new technology to improve the quality and the final presentation. I don't think we need to deny any technique as long as we are getting a benefit from it.

WATSONVILLE WATER RESOURCES CENTER, October 2010

Redwood is virtually an endangered species, so the city of Watsonville shouldn't be cutting down redwoods. Another wood would be preferable for the exterior. It is environmentally incorrect, like using ivory, for any purpose.

AMERICAN DREAM, September 2010

The question seems obvious: If the school campus, as established by the lawn, is our greatest contribution, why hasn't it become iconic of a better form of urbanism in the United States? Aaron Betsky is right that it's not like jazz or baseball. Yet isn't it time we moved beyond Bob Stern's pastiches, sincere though they may be, toward the rich underlying urbanism that the University of Virginia suggests? The answer may also be in Charlottesville,

where Stern himself pointed out years ago that Thomas Jefferson's Monticello—which *did* become iconic—sits atop the hill. Yet Stern missed that the lawn does the same thing! The greensward is the sacred space, a piece of the seemingly endless American frontier brought higher and made into the focus. The campus, as with UVa, MIT, Columbia, Illinois, etc., should be promoted as the antidote to sprawl, a happy midpoint between ranchburgers and high-rises, a livable middle landscape not just for academics.

CAN THIS PLANNER SAVE DETROIT?, October 2010

Often, the Comments section becomes the launching point for a conversation about the story topic. Below are a series of comments from an interview with city planner Toni L. Griffin about the future of Detroit:

Oct. 20, 2010—10:06 a.m.

As long as you permit market forces to take the lead on redevelopment, you will do well. Take a look at Houston. Once a large-scale homebuilder committed to high-density single-family townhouses in volume in a distressed neighborhood, others followed. Then the city rebuilt the neighborhood park. The drug dealers left because they had no place to hide. Now we have a thriving neighborhood where once there was only decay and crime.

Oct. 24, 2010—6:27 p.m.

I have personally seen at least two different master plans for the city of Detroit ... none of which have been fully implemented. If those involved, like Ms. Griffin and Kresge, really want to get Detroit moving forward, they would move to the city to help shore up the city's tax base. The continuing problems will go on unchecked until foundations and corporations do more than pull economic strings from outside the city limits, and get down in the trenches.

Nov. 1, 2010—12:35 a.m.

These people refuse to move here and will only commit funds if they can have complete control of the process. They have no love for Detroit; they love what it was. It has to be a city of tomorrow, not the past. So they need to do more than engage the citizens for ideas. If you start with folks from the outside and allow them to hire their own staff, what's going to happen is they will hire those they know from outside. The resident talent bank becomes an afterthought. This tends to alienate the local residents because they see outsiders leading the charge to fix a problem they have little intimate knowledge of.

Dec. 4, 2010—2:41 a.m.

Response to comment Oct. 20, 2010—10:06 a.m.: You don't live in Houston, do you? I do. I came here after graduating from Wayne State University in 1980, having been born and raised in Detroit. What you say about Houston is ridiculous, and comparing it to Detroit is even more outrageous. Houston has 5 percent of the vintage architecture that Detroit does. Detroit is unique; keep

it that way but make it better. Bring in planners who have lived in Detroit and are historically sensitive and culturally savvy. Anything else will breed resentment and resistance.

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2011 AIA Honors



FIRM OF THE YEAR BNIM

BNIM has always been a go-getter practice. Since its early days in Kansas City in the 1960s and 1970s (above), the firm has expanded to Houston, Los Angeles, San Diego, and Des Moines, Iowa, and the partners have emerged as champions of green architecture. A case in point: BNIM's 2010 Omega Center for Sustainable Living in Rhinebeck, N.Y., is the first building ever to receive both LEED Platinum and Living Building Challenge certification.



Gold Medal
Fumihiko Maki

Fumihiko Maki, HON. FAIA, studied architecture at the University of Tokyo, Cranbrook, and Harvard before gaining notoriety in the 1960s as one of the Metabolists, an iconoclastic group of Japanese architects. Maki received the Pritzker Prize in 1993 and will accept the Gold Medal at the 2011 convention in New Orleans. Among his notable current projects is World Trade Center Tower 4, under construction in New York City.



Topaz Medallion
Lawrence W. Speck

The Topaz Medallion for Excellence in Architectural Education is awarded to an individual jointly by the AIA and the Association of Collegiate Schools of Architecture. This year's recipient, Lawrence W. Speck, FAIA, is a principal of PageSoutherlandPage and the former dean of the School of Architecture at the University of Texas at Austin, where he continues to teach.



Whitney M. Young Jr. Award
Sharon Egretta Sutton

The Whitney M. Young Jr. Award celebrates an architect or organization that champions social responsibility. Sharon Sutton, FAIA, received the award this year for her advocacy of the disadvantaged through community-oriented design. She is professor of architecture, urban design, and planning, and associate professor of landscape architecture and social work, at the University of Washington.



Edward C. Kemper Award
Chester A. Widom

The Kemper Award recognizes individual service to the AIA. The 2011 recipient, Chet Widom, FAIA, is a founding partner of wwcot (now DLR Group wwcot) a Southern California firm that he led for more than 40 years. Widom retired from the firm in 2008 and now acts as senior architectural adviser to the Los Angeles Community College District. In 1989, Widom served as AIA California Council president and, in 1995, as president of the national AIA.

NOVEMBER 2010 ARCHITECTURE BILLINGS INDEX

↑ 52.0

- ↓ 49.8 commercial
- ↓ 49.3 institutional
- ↑ 45.8 mixed practice
- ↑ 54.3 multifamily residential

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Robert Ivy Named AIA Executive Vice President & CEO



THE AIA HAS ANNOUNCED that Robert Ivy, FAIA, the editor-in-chief of *Architectural Record* since 1996, will become the institute's new executive vice president (EVP) and CEO on Feb. 1, 2011. He succeeds Christine McEntee, who left the AIA in July to lead the American Geophysical Union. During the AIA's search for a new director, Paul Welch Jr., Hon. AIA, of the AIA California Council has been serving as acting EVP/CEO.

"Bob brings to the AIA a great knowledge of our profession and has thought deeply about a profession he loves dearly," says 2010 AIA President George Miller, FAIA. "He will help the institute raise its voice across the nation and around the world." In an AIA press release, AIA President Clark Manus, FAIA, said, "I am thrilled to be working with Robert in the coming year."

Ivy, who is also the vice president and editorial director of McGraw-Hill Construction Media, is an M.Arch. graduate of Tulane University. He was a principal at Ivy Architects and the managing partner at Dean/Dale/Dean and Ivy over the course of 14 years. Ivy was elevated to the AIA College of Fellows in 1993.

Ivy's years of experience as a communications and media leader will benefit him greatly, he believes, in the difficult months and years ahead. "The AIA, in one sense, is a large network of people and ideas," he says. "One of my central functions will be to enhance that capacity, to unlock their resources, to put people in touch with each other." Bullish on the profession's future, Ivy says that this is an excellent time to bring architects together.

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ORLANDO SENTINEL (FL)

Kennedy Space Center plans

A 10-year master plan by PGAV Destinations has been released for the Kennedy Space Center Visitor Complex. The vision includes a 64,000-square-foot display for one of the three space shuttles, whose final locations have yet to be determined. "Kennedy Space Center is home to the space shuttle," says visitor center chief operating officer Bill Moore. "[W]e have begun designing a dynamic, interactive exhibit to tell the space shuttle story from our own unique perspective."

Sasaki, Hacin + Associates Create Partnership

A PAIR OF BOSTON-AREA firms, Sasaki Associates and Hacin + Associates (H+A), announced a strategic partnership in early December. Not a merger, the arrangement, in which H+A president David Hacin, AIA, takes on a principal role at Sasaki, is more of a May-December romance: Sasaki, currently 230 staff strong, launched in 1953; the more boutiquey H+A, founded in 1993, employs 14 architects and interior designers.

The practices first collaborated on the development of housing prototypes and a new hotel for the manmade Lulu Island in Abu Dhabi, United Arab Emirates. As the project wrapped, the firms began discussions to formalize the partnership.

"We are already working ... and pursuing projects together, as well as working independently," Hacin says. "Sasaki is one of the world's most collaborative and interdisciplinary firms. One of the reasons we

are drawn together is because this is also the core of who we are. It is not fundamentally about saving money or an economy of scale, but about achieving greater design results."

In addition to the similar work practices, Hacin's connection to the commercial marketplace opens up opportunities for Sasaki. "David has a very strong portfolio in the developer-driven area," says Sasaki principal Elizabeth Meek, who heads the interiors practice. "It is a place where we have long history, but our architecture has been focused on college campuses as of late. He brings us expertise in commercial development."

Both firms will keep their own offices, Sasaki's in Watertown, Mass., and H+A's in downtown Boston. A current collaboration between the firms, mixed-use housing on Massachusetts' North Shore, is in the early stages of development. MIMI ZEIGER



"I guess we should have been more clear on what we meant by green."

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China's skyscraper superiority

China is now home to six of the world's 15 tallest buildings—including Shanghai's Jin Mao Tower (above)—while the U.S. can claim only three. Joe McDonald reports that China will soon pass the U.S. for the most structures in the top 100 and will eventually have many more. "There are cities in China that most Western people have never heard of that have ... more tall buildings than half the prominent cities in the U.S.," says Council on Tall Buildings and Urban Habitat executive director Antony Wood.

Stern Receives 2011 Driehaus Prize

NEW YORK-BASED architect and Yale architecture dean Robert A.M. Stern, FAIA, is the 2011 winner of the Richard H. Driehaus Prize for Classical Architecture. In announcing the award, jury chair and Notre Dame architecture dean Michael Lykoudis says, "More than any other practicing architect today, Bob Stern has brought classicism into the public realm and the mainstream of the profession, reinvigorating it for generations to come."

The Driehaus prize was first presented in 2003 to architect and theorist Léon Krier, and the absence of Stern's name among the winners in the intervening years has long been the subject of conversation among professionals. The wait doesn't seem to bother Stern, who notes, "I'm joining a pantheon of friends and colleagues."

While Stern has long built in traditional

modes, his work is more diverse than many previous Driehaus recipients. His 15 Central Park West has been a hit in New York because of its use of brick and limestone reminiscent of other Upper West Side apartment buildings, but the 57-story Comcast Center in Philadelphia is hardly the sort of building you'd expect from Krier or Quinlan Terry, the 2005 Driehaus laureate. "Comcast is a traditional, iconic shape—an obelisk—but of our time and clad in glass," Stern says in describing how it fits with his other work.

The Driehaus comes with a \$200,000 purse, architecture's largest prize to an individual and double that of the Pritzker Prize. "Quantities count," Stern says. "I intend to give mine to Yale, where it will further the study of classicism." The award will be presented at a ceremony in Chicago on March 26. **EDWARD KEEGAN**

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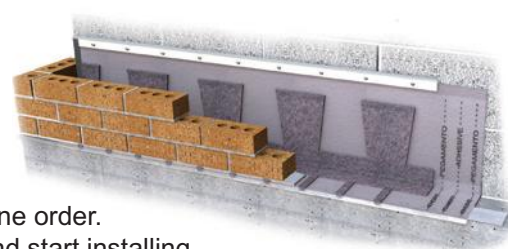
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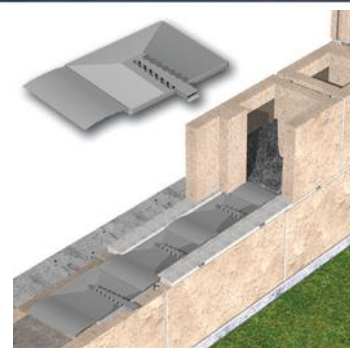
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THE UNIVERSITY DAILY KANSAN

Warren Corman's legacy

An era at the University of Kansas ended in December with the retirement of university architect Warren Corman, 84, who attended KU from 1946 to 1950. "Corman has had a hand in the design or development of nearly every building project at the university in the last half century," Kelly Stroda writes. His first job was as a student in the state architect's office. After a stint in private practice, he was the chief architect for the Kansas Board of Regents for 31 years; he became university architect in 1997.

Nonprofit Targets Building-Product Greenwashing

IN AN EFFORT to help filter out product greenwashing, NSF International, an Ann Arbor, Mich.-based nonprofit that writes national standards and certifies products to protect public health and the environment, has developed the Sustainable Product Assurance program to help measure and verify the environmental and social claims of products.

The program is composed of several interconnected services that aim to strengthen sustainable product claims. Using measurement methods related to content, material- and energy-resource use, and end-of-life concerns, NSF seeks to develop national industry standards, technically rigorous protocols, or a customized methodology by which to verify a product's claims.

Sustainable product certification will involve evaluating and testing products to ensure that they conform to published standards and protocols. When certification is achieved, an NSF Sustainability Certified Mark will be granted. This mark can then be used on packaging, products, and marketing materials. Certified products also will be listed in an online NSF database.

The NSF Sustainable Product Assurance program seeks to comply with the U.S. Federal Trade Commission's Green Guidelines. The testing and certification program aims to verify environmental claims, such as water, waste, and energy savings, recyclability, and nontoxic claims. For more information, visit nsfsustainability.org. ECO-STRUCTURE STAFF



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The Holcim Awards competition is an initiative of the Holcim Foundation for Sustainable Construction. Based in Switzerland, the foundation is supported by Holcim Ltd and its Group companies and affiliates in more than 70 countries. Holcim is one of the world’s leading suppliers of cement and aggregates as well as further activities such as ready-mix concrete and asphalt including services.



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AIA VOICES

VISHAAN CHAKRABARTI ON THE FUTURE OF THE PROFESSION

Vishaan Chakrabarti, AIA, is a developer, architect, planner, and director of the real estate development program at Columbia University's Graduate School of Architecture, Planning, and Preservation.

The design profession today is much less siloed. Architects, planners, developers, landscape architects, and others work seamlessly in a more horizontal fashion. Design teams are much more interdisciplinary. The more cross-fertilization you see between those fields, the more responsible development and innovation you will see—true advancements that are relevant to the world we're moving into. We're at a point where we're poised to revolutionize the development and design of cities.

I'm a firm believer in design education, and I don't think we should infiltrate it with real estate finance or zoning. It's fine to have a taste of that, but at the end of the day I believe in the studio philosophy: to focus on design and become a better designer. I think that architectural education is enormously powerful and well-suited to the world we're headed into. The way we learn to design is project-based; we figure out how to come together around a problem. What I'm hoping is that we start to see architecture as a broader field than the design of buildings. It's really about solving problems. The real change that has to occur in education is what happens after students

graduate from architectural programs. In many cases, for a more holistic education, it makes sense to augment an architecture degree with a development degree or business education in order to create more well-rounded professionals.

Today's students are interested in an international knowledge base. In China and Brazil and India there are a lot of chances to just go and build. Those countries' urbanization issues dwarf America's largely suburban mindset. Young people are poised to go over there and deal with those issues in a fundamentally different way. We can actually bring those lessons back to this country.

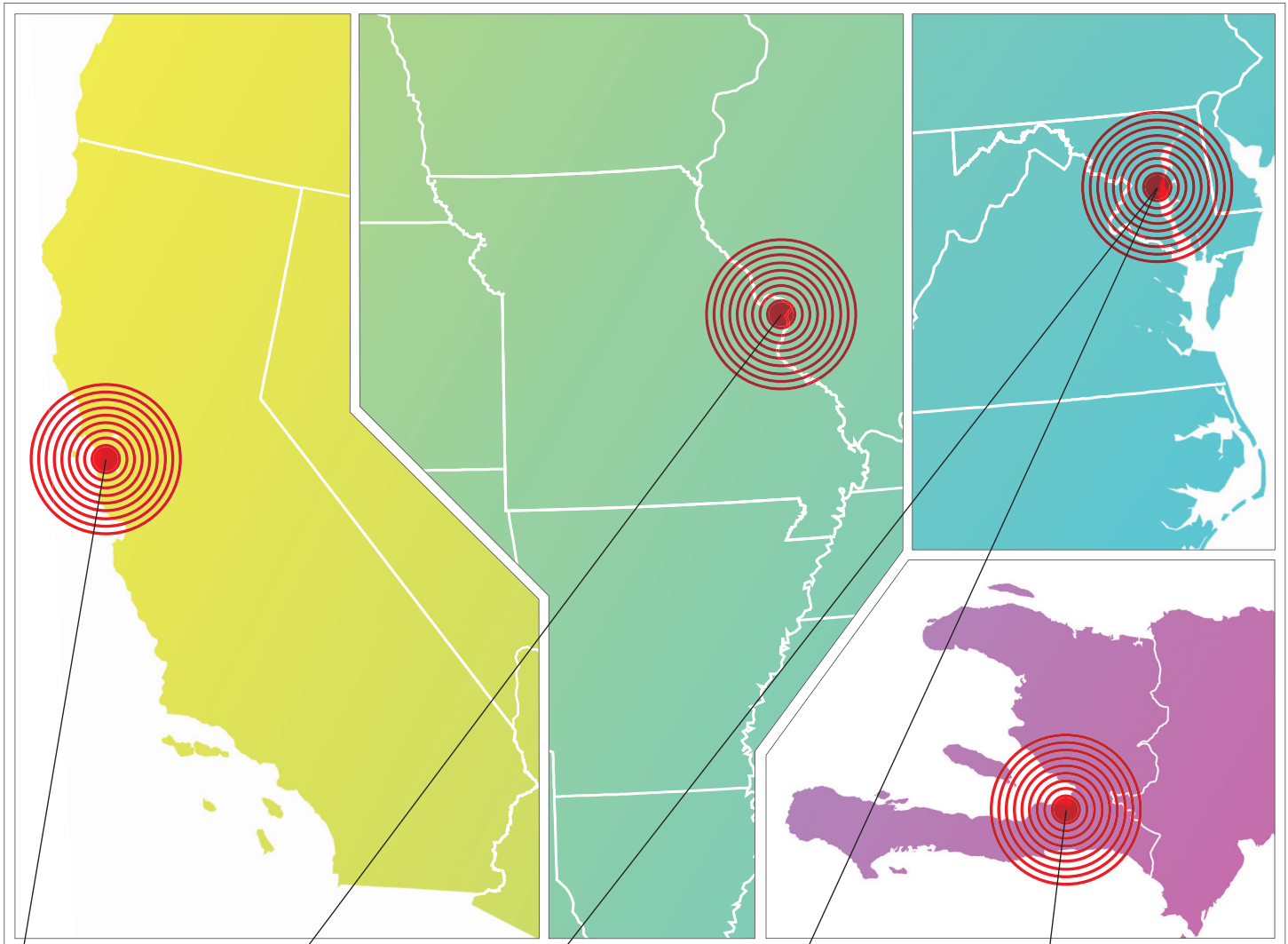
As practitioners, architects must be sensitive to all sorts of demands. This is why I believe that dual degrees and cross-disciplinary learning are the way of the future. It's important not to see it as melding different hats, but wearing different hats—each one is distinct. It's important for people to think fluidly across different logics. The most successful architects will be the ones who can move along that spectrum. *As told to William Richards. AIA*

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ST. LOUIS

Snap to It

AIA St. Louis hosts its annual National Photography Competition for Architects. Winning images, judged by an expert panel, will be displayed at the AIA 2011 National Convention in New Orleans and appear in the 2013 Rizzoli Engagement Calendar. Top winners earn cash prizes. Submission deadline is March 1.

➤ Learn more at aia-stlouis.org.

WASHINGTON, D.C.

Seeing Green

The new International Green Construction Code—now under development—promises significant changes to practice. The AIA is helping to shape the code and invites your insights and opinions now. You can help make the code better.

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WASHINGTON, D.C.

Contract Docs

Four new and updated AIA Contract Documents relating to residential and regional planning projects are now available. The B109 deals with the unique challenges of multifamily residential development and mixed-use development, while the B509 is a guide specific to condominium projects. The B107 is a standard form of agreement between an architect and a developer-builder for a single-family residential prototype. The B212 is a new standard agreement for an architect's services for regional or urban planning.

➤ Learn more at www.aia.org/contractdocs.

PORT-AU-PRINCE

Haiti Relief

Stacey McMahan, AIA, LEED AP, is the first Sustainable Design Fellow funded through a joint effort by the AIA, U.S. Green Building Council, and Architecture for Humanity. She is working directly with Haitians committed to rebuilding their shattered communities.

➤ Read her observations at ayearinhaiti.tumblr.com.



ILLUSTRATION: ALYSSA DENNIS

THE STATION NORTH NEIGHBORHOOD IN BALTIMORE HAS BEEN on the brink of revitalization for years. Backing up to the city’s Pennsylvania Station, the district encompasses historically black neighborhoods, a surplus of empty factories left over from Baltimore’s industrial heyday, and sections of North Avenue, a once-vibrant commercial thoroughfare that declined after the 1968 riots. HBO’s show *The Wire* once used the neighborhood as a ready-made set of urban decay. Today, though, artists have repurposed warehouses for studio and living space, small businesses are opening on North Avenue, and cafés and galleries are again populating storefronts.

It is this seed of renewal that attracted Seawall Development Corp., a Baltimore-based company that invests in undervalued urban properties with the hope that its investment could help tip the scales in a community. “We have a formula of looking for historic buildings in a neighborhood that is somewhat on the edge, where if you were to redevelop a building of any great size you could significantly influence the surrounding neighborhood and make it better,” explains Thibault Manekin, co-founder of Seawall.

In Station North, Seawall is working with local architects to turn a former fabric factory into a public school. Elsewhere in the city, the company has partnered with architects to transform long-vacant buildings into affordable housing for teachers and office space for nonprofits.

Michael P. Buckley, FAIA, a professor at the University of Texas at Arlington, believes there is a future for architects in just this kind of development. Baltimore is struggling under the weight of over 16,000 vacant buildings and a glut of undervalued properties, and the city is not alone. Communities across the country are contending with devalued real estate, and Buckley believes the time is ripe for architects to step up. “We know we have a difficult financing environment, and we have to make the case for design. Rather than waiting for the economy to rebound, architects must engineer solutions,” Buckley says.

“The power of architects to visualize something needs to be matched by the ability to visualize it fiscally,” he adds. “If architects get empowered to understand the financing part of a project—record cost and revenue potential of design—they get on the playing side of the sandbox.” And with this approach, Buckley adds, the profession

could help generate new work in a tough fiscal environment, rather than wait for the market to recover and come to them.

To that end, Buckley developed a certificate program in Asset Repositioning and Turnaround Strategies at UT Arlington. The program gives students the skills to make not only an aesthetic case for a project, but a fiscal one as well. Buckley encourages students to see where they can advocate for design saving money. He points to urban density as an example. “I am working with a very distressed community on a project, and we are going to try to make density appealing and get the city to understand that they have a tool that they can use by dropping the per-unit land cost,” Buckley explains.

“The power of architects to visualize something needs to be matched by the ability to visualize it fiscally.”

Architects could help build business for themselves, Buckley believes, if they learn to not only record cost, but also potential revenue. “If we could get architects to understand that if it’s OK to manipulate visually, it’s also good to manipulate financially—as long as it’s for the good of the architecture—then we could expand the practice of design.”

Seawall relies on architects to take the germ of an idea for a building and turn it into reality, but Manekin says architects can be reluctant to move beyond design. “Typically, we have found that they want nothing to do with understanding the financing. They are busy enough as it is,” Manekin says.

“A few architects dabble with ownership,” Manekin adds. But for the most part, “they tend to sit on the sideline and do as they’re told. They’ve been taught that their role is to follow the developer’s order,” he says.

And this, he says, is a big mistake.

“Architects have great ideas about energy consumption, about lifecycles for buildings, about how to lay out space effectively. Architects should be more vocal,” Manekin says. **AIA**

Written by Elizabeth Evitts Dickinson.



AIADesign

AIA 2011 CONVENTION

The Regional Design Revolution

This May, the nation's architects convene in New Orleans to advance the future of vibrant, place-based design.

ZACH MORTICE

"WHEN ONE TUGS AT A SINGLE THING IN NATURE, HE FINDS IT ATTACHED TO THE REST OF THE WORLD."

Environmentalist John Muir's assertion is as true today as it was 100 years ago when he wrote these words. But as Muir surveyed the American topography at the turn of the last century, he likely could not have fathomed the vast urbanization that would define the world today. The human race is on the precipice of unprecedented change: For the first time in history, more than half of the global population will reside in cities. This great urbanization is coupled with a rising awareness that cities must embrace connectivity for future success. In the last several years, disasters—both natural and man-made, from the floods of Katrina to the economic devastation in shrinking cities like Detroit—have made it painfully clear that we cannot live in a vacuum. Cities are, to borrow from Muir, a complex system of interwoven threads. When one unravels, we all feel the effects.



Clark D. Manus, FAIA, CEO of San Francisco-based Heller Manus and president of the American Institute of Architects, believes that in the future architecture and planning must address regional design. Cities, he contends, must become integral components of larger communities, economies, and ecosystems if they are to thrive. “To try to solve the planet’s environmental issues on a building-by-building basis is noble, but I don’t think it’s big enough,” Manus says. “Sustainable communities can happen only when people are thinking collectively.”

That’s why Manus and like-minded fellow architects think it’s time for a regional revolution. Increasingly, architects recognize that they must look beyond a project’s property line in order to engage, restore, and enhance a region’s economic, environmental, and social vitality—not to mention the fiscal health of the profession.

“We’re at the point now where the carbon footprint is the barometer,” says Bruce A. Race, FAIA, AICP, founder of RACESTUDIO and associate professor of practice in the College of Architecture and Planning at Ball State University. “I talk to my students about how to build places that support lifestyles while having one-eighth the carbon footprint—because if they don’t do that, they’re going to spend their career moving cities from southern Florida. The innovation expected of them is unlike any generation before it.”

Regional solutions, Race contends, are critical to tackling the sustainability and economic issues that threaten the planet: air and water quality, energy consumption, mobility, and productivity.

That the world must think regionally is not up for discussion; how architects will help achieve this complex goal is. What does regional design look like? How do architects help communities work across disciplines, across geographic, cultural, and political divides, to coalesce around a unified and sustainable vision of place?

Regional approaches to urban planning that catalyze communities through design advocacy are “the essence of the profession,” Manus says. “It’s what the AIA believes is at the heart of what we can provide as architects.”

Which is why, from May 12–14, the AIA will convene the nation’s architects to explore best practices in regional design at the AIA 2011 Convention. The theme—Regional Design Revolution: Ecology Matters—reflects “the ability of architects to be effective and action-oriented when resolving the issues facing our communities,” Manus says. The event will happen in a city at the epicenter of a strong region, a place that epitomizes cultural identity: New Orleans.

Learning from New Orleans

Perhaps no other city in the nation has spent as much time thinking about architecture and urban planning as New Orleans. The massive natural disaster that leveled the city is, in many ways, the contemporary urban disaster writ large. The dismantling of New Orleans happened in a matter of hours; for cities like Detroit, it took decades. But the fundamentals are the same: We built cities we could not sustain. “New Orleans is one of the best examples in the country of what happens when you’re not paying attention to the local ecology, where your aspirations and natural place are not in sync,” Race says.

New Orleans is a completely singular and unique place, yet its problems are an emblematic to-do list for all American cities. How do you bridge racial and economic disparity? How do you celebrate historic connections to food, music, and architecture without harboring the prejudices and bad choices of the past? How do you restore a community’s economic vitality without losing

the connections to its heritage? Addressing the multifarious social, political, and ecological issues calls for a regional response that respects both New Orleans’ unique culture and its location at the mouth of the Mississippi River Delta.

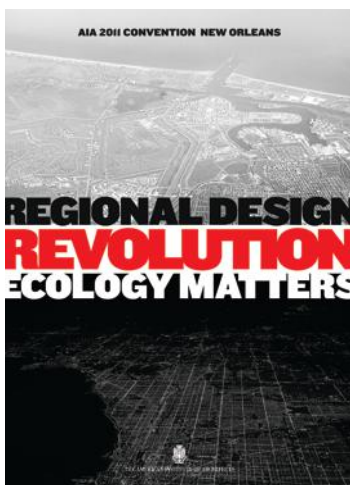
Today, New Orleans is doing more than merely rebuilding. The city is driving innovation in regionally sensitive building, planning, and sustainability—whether it’s with the LEED Platinum houses created for the Make it Right Foundation or the planning priorities that address the ecological, economic, political, and cultural truths of a city at the epicenter of a fragile ecosystem. “We’re trying to rebuild with a community objective of social justice,” says Allen Eskew, FAIA, director of local firm Eskew+Dumez+Ripple.

Since the storm, New Orleans has increased its efforts to add density to its urban core while considering ways to shrink its footprint away from flood-prone areas like the Lower 9th Ward. Region-wide solutions to flooding and transportation are being discussed. Mathes Brierre Architects, among others, proposes tearing down the Claiborne Avenue Expressway that rips through the heart of the historic Treme neighborhood and substituting a light rail line that can evolve into an epicenter of economic development. And architects are looking at ways to use the region’s watershed cycles to the area’s benefit, instead of walling water away in hardened, inflexible canals.

“Everybody looks back at the five-year history of New Orleans and has a sense of what we can learn, what we can take back to our communities, and those things we shouldn’t repeat,” Manus says.

Race points to the many areas where architects address sustainable, high-performing building—from the single-family home to the commercial rehab to the neighborhood master plan. “We are all working on this at different scales and over time. Our profession can contribute to a regenerative model for a region,” he says. “Why not think about how we can, in a conference setting, come together and acknowledge that?”

In May, the AIA 2011 Convention will be an idea factory of innovative practices, products, and presentations, with lessons from New Orleans and from cities and regions across the country. “The whole profession is starting to reorganize itself to meet the demand for sustainability,” Race says. “That’s part of our profession. We love challenges. We love design.” **AIA**



The Regional Design Revolution Convention program guide is searchable online at www.aia.org/convention.



The Multitaskers



PHOTO: JUSTIN HACKWORTH

The Politician

One year into his second four-year term on the Salt Lake City City Council, Soren Simonsen, AIA, sees his career as a placemaker. He accomplishes this by splitting time between architecture and policy making.

“Policy influences so much of the work that architects do, and I really wanted to be a part of that,” he says. Simonsen is a partner with Community Studio, a practice dedicated to neighborhood-based urban design. City council positions are part-time, so Simonsen works full-time at his firm, averaging 20 hours per week on political work. “I don’t spend much time skiing or mountain biking anymore,” he says.

Salt Lake City is undergoing what Simonsen calls unprecedented capital improvements. “Probably 80 percent of the work we do in city council relates to capital improvement and planning or zoning issues,” he says. Simonsen finds that his experience as an architect brings a set of skills to his policy work. “You have to be a good listener, because you’re always working on someone else’s behalf to implement their vision,” he says. “Architects also have the ability to look at problems from many different angles.”



PHOTO: IAN ALLEN

The Materialist

New York-based Jennifer Carpenter, AIA, LEED AP, is a full-spectrum designer. She has worked on the massive (helping design Washington National Airport while at Cesar Pelli & Associates) to the minute (creating children’s furniture for Nurseryworks).

In 1998, Carpenter joined Rogers Marvel Architects, and her role as an architect extended into furniture and product design. In 2000 Carpenter co-founded the offshoot TRUCK Product Architecture, where she designed furniture for retailers such as MoMA and created everything from tables (for Design Within Reach) to retail fixtures for displaying tableware (for Kate Spade).

In 2010 she launched Jennifer Carpenter Architect, taking on architecture, furniture, and product design. There is a link to her vast projects: materials. “Even though design disciplines are quite distinct, materials are the common thread,” she says. “There’s a lot of discovery that can come out of the material iterative process.”

Each practice, she points out, has its own set of challenges. “For all the discussion about fluidity between disciplines, they’re really quite distinct.” Understanding this has allowed a range of commissions. “I go back and forth between the scales,” Carpenter says.



Architecture is more than just the design of buildings. Meet four professionals who are bringing design thinking to the masses.

JOHN GENDALL

ARCHITECTURE IS NOT JUST A MATTER OF DELIVERING buildings. It's a way of thinking. As such, architectural training lends itself to a range of applications. We sat down with four professionals who have gone beyond the building, extending their practices into other domains. From children's furniture to metalwork, preservation to politics, the projects demand a strong critical eye and an expertise in problem-solving. In short, regardless of the work, they act as architects.

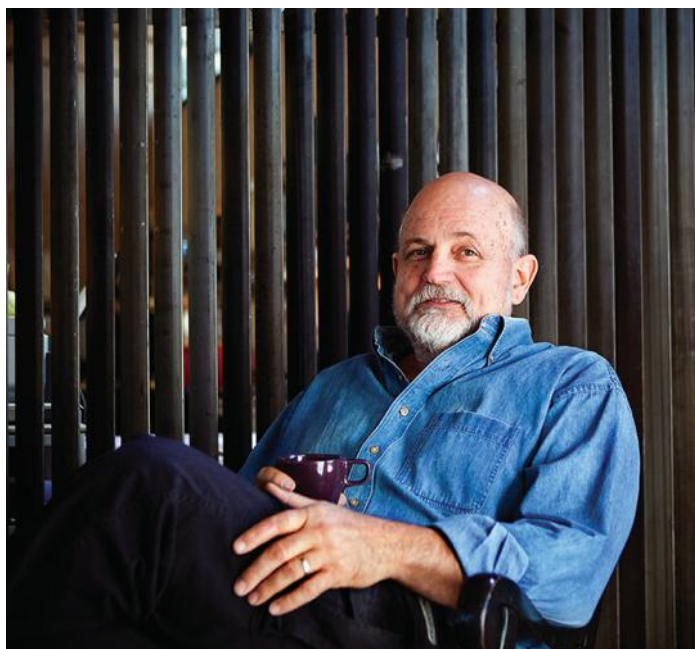


PHOTO: KENNY BRAUN

The Craftsman

When the economy dropped in the mid-1980s, Texas architect Lars Stanley, FAIA, LEED AP, turned to metal artisanry to diversify his practice. He has since built Lars Stanley Metalworks into a successful venture, turning out award-winning gates, sculpture, furniture, architectural details, and lighting fixtures.

Stanley lives and works on a two-acre site in Austin, Texas, splitting his time between his architecture studio and metal workshop. Whether in the smithy or the studio, his method is similar. "Architecture is a process of developing ideas, exploring options, and understanding reactions to the environment," he explains. "With metalwork, it's the same process."

Stanley collaborates with a range of architects and clients looking for custom-metal details and he spends his days running between the studio and the metal shop to try out new ideas. "Architectural education can expand into other types of practices that can be very rewarding," Stanley says. "I tell all of my interns to think of architecture more broadly."



PHOTO: PAUL ELEDGE

The Preservationist

For Chicago-based historic preservation architect T. Gunny Harboe, FAIA, design involves the past, present, and future. "It's often assumed that because it's preservation, there's not all that much design involved," Harboe says. "In reality, there's lots of design, particularly in finding a technical solution that has vexed the building for a long time."

Sometimes this involves bringing a building up to code, but his work is more than technical details. "Thoughtful stewardship of our cultural heritage is an important part of creating a sustainable society."

In bridging the past with the future, he routinely encounters pragmatic issues of performance, balancing that against heritage. One issue: windows. "It is not a good solution if the building performs better but loses its heritage values in the process," he says.

Throughout his career, he has worked with a roster of early and midcentury Modernist masterpieces from Louis Sullivan's Carson Pirie Scott department store to Mies van der Rohe's Crown Hall. He says it is a tough design challenge: "When we do a really good job it looks like no one's been there."

AIAPERPECTIVE

THE FUTURE OF THE PROFESSION



PHOTO: RON SOLOMON

George H. Miller, FAIA, and Clark D. Manus, FAIA

THE JANUARY ISSUE OF ARCHITECT TACKLES THE FUTURE OF THE profession. It's a bold move. Like Yogi Berra said, "The future ain't what it used to be."

Yet, as readers of ARCHITECT have come to know, the editors do not shy away from any issue that might have an impact on architects—hence the name of the magazine—even the difficult ones transforming our profession, our clients, and the public we serve. They've been doing it for years. Beginning with this issue of the magazine, the AIA and Hanley Wood will be doing it together.

Every month ARCHITECT will take on a timely topic—healthcare, sustainability, the education of the profession. And every month on these pages readers will find a forum for member voices, news from AIA components around the world, features, and the Institute's perspective on matters of particular concern to the members—like the future.

What about the future? This much is clear: The issues of the 21st century—transportation, health, safety, land use, energy, affordable housing, and, of course, sustainability—are at their core design matters that require the core competency of architects. This is the good or at least hopeful news about the future. Now comes the hard part: bringing to light the possibilities of what could be a golden age for design thinking. It's not the work of a single architect or firm, however talented. It's even beyond our profession and industry.

What's called for is a carefully thought-out, integrated approach that aggressively pursues strategic alliances, helps shape legislation and regulation that put in place the right framework for a healthy profession, works with the schools to make sure the next generation of architects is prepared for the future, sponsors the research that brings to light knowledge resources that make a difference, and educates the public on the ways in which design and architects elevate and enrich the human experience. These are just the most obvious challenges.

It's a formidable to-do list. Yet it's a list we must commit to because government, education, research, and public and client perceptions of the profession are already shaping our future. Do we have our hands on these levers of change, or do we leave our future to others?

The value of the American Institute of Architects (AIA) is the collective strength of the members working together on behalf of their individual practices and the collective vitality of our profession. What has maintained the value of AIA membership over the years has been the ability of the Institute to adapt to change, change that has been driven by the members themselves in response to a world that would not be recognizable to the 13 architects who founded the AIA more than 150 years ago.

This commitment to be energized rather than overwhelmed by change is what led the AIA to enter into the partnership with Hanley Wood that begins with this issue of ARCHITECT. The title of what is now the AIA's official magazine reveals what we believe is a timely refocus on the profession itself—its challenges, its knowledge and communications needs, its vision and service not only in this country, but globally. And let's not forget to touch on the bigger picture that includes integrated media, other publications, and the national convention—a world of new opportunities for the future.

In this and subsequent issues, these dedicated AIA pages will offer a unique platform for the voices of the members, including the perspective of the Institute's leadership, which, appropriately, will appear behind the members, not out in front. One thing more: To maintain the credibility of this section, we will not discourage different opinions. The terrain on which modern practice is built is rapidly shifting real estate. We need to hear all points of view. After all, the great strength of this profession is its diversity.

As you—and we—become more used to the opportunities being opened up by this new partnership with Hanley Wood—the different expanding ways to share information, the new audiences of clients and other fellow design professionals—we predict AIA members and architects everywhere will discover an increasingly valuable resource to help us achieve the better future we're eager for. Of all the predictions we could make for next year, we think this is a sure bet. **AIA**

➔ Join our conversation at go.hw.net/aiaperspective.

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ARCHITECTURE IN AN AGE OF
TRANSFORMATION

Natural Stone: A Natural Choice For Sustainable Design



Natural stone is an attractive and versatile choice for any building project. Whether designing a commercial, residential, or institutional project, stone is likely among the most desirable materials being considered.

Stone is also one of the few natural materials versatile enough to support the incorporation of state-of-the-art technology, while offering a timeless aesthetic that is also functional, cost-effective, and sustainable.

Stone, a natural material, will often outlast the projected life of a structure, and many stone cladding projects actually improve with age.

Because stone is so durable and requires little maintenance, it saves money and resources over the long-term.

Stone absorbs and releases heat slowly, performs consistently through wide temperature changes, and does not off-gas. Thus stone is often a valuable tool in IEQ and energy reduction strategies.

Salvaging and recycling stone maximizes the material's life cycle, and using local stone can reduce carbon emissions associated with transportation, while adding to the regional vernacular.

Thanks to constantly improving methods of quarrying, fabrication, and installation, stone is easier than ever to package, ship, and install and is competitively priced with many man-made materials. Modern processing, fabricating, and finishing options allow each stone to have many different looks and functions—and the natural abundance of stone affords the designer an unparalleled range of patterns, colors, and textures, to create elegant, timeless, cost-effective, and sustainable designs.



MARBLE
INSTITUTE
of America

Photo Credit: Holzman Moss Architecture
The new Library and Learning Center at West Point Academy echoes its rusticated stone cladding, buttresses, towers, small windows, rugged walls and modest detailing. Stone block quarried from the same site as adjacent structures clad the building, responding to the campus' designation as a National Historic Site. The project received an Army SPIRiT Bronze rating in 2008.

Dolomite "Hayton White" stone was chosen for the 2010 Marble Institute of America Pinnacle Award of Merit for Sustainability (Pioneer Courage Park in Omaha, Nebraska) to address sustainability goals which included durability, low maintenance, and controlling storm water runoff (the walls, paving, and statue bases were installed over permeable base). This approach also allows flexibility for rearrangement of new pieces, or reuse if the program changes.

For more information, visit www.marble-institute.com or call 440-250-9222. Follow us on facebook: facebook.com/marbleinstitute and twitter: twitter.com/marbleinstitute.

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BUSINESS



TEXT BY ERNEST BECK
PHOTO BY MATT CARR

Before she discovered the joys and benefits of Facebook and Twitter, Clodagh admits, “I was a Luddite, stalled on the information highway.”

→ **BEST PRACTICES**

The Virtues of Social Media

CLODAGH, THE MONO-MONIKER New York design entrepreneur, has been in business for more than 25 years and prides herself on being ahead of the curve. Yet it took a while for her and her eponymous firm to embrace social media. Now, the 12-person operation, which includes a product-design division and an interior design practice for high-end residential, commercial, spa, and hospitality clients, is integrating social-media tools for branding, advertising, marketing, and business development. A self-described nontechie, the Irish-born Clodagh spoke to ARCHITECT by phone while wandering

the streets of Dublin and gave tips on how a small firm can best deploy the power of social media.

Find a good tweeter.

You don’t always need a full-time staffer, Clodagh suggests. Look for someone who is tech-savvy and has the skills and knows your business. At Clodagh, it’s Lauren Sanford, an interior designer. “She went



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business



to a Twitter seminar and came back all steamed up," Clodagh says. "Lauren does most of the twittering right now, either what I tell her or whatever she picks up on herself."

Drive traffic to your website.

You want eyeballs on your site, and tweeting, blogging, and Facebook posts are the best way to do that. "We had a quarterly newsletter," Clodagh says, "but it's so cumbersome." Use social-media tools to talk about what you are doing day to day and week to week, as well as new products and brand enhancements, plus what you're doing at the trade shows. "Even e-mail blasts are a thing of the past," she adds. "We'll only use e-mail blasts for holiday greetings."

Build a fan club following with Facebook.

This is the place to post stories, pictures, press releases, and YouTube videos of speeches and talks. Facebook is "like 'Dear Diary' back in Victorian times. You can expose *everything*."

Tweet, text, and blog all you can.

Don't stop, Clodagh recommends. Whatever you find or see, whatever you stumble on in the street or eat in a restaurant, or when you experience "the thrill of some amazing décor"—pass it

YOU WANT EYEBALLS ON YOUR SITE, AND TWEETING, BLOGGING, AND FACEBOOK POSTS ARE THE BEST WAY TO DO THAT. "WE HAD A QUARTERLY NEWSLETTER," CLODAGH SAYS, "BUT IT'S SO CUMBERSOME."

on to other architects and designers. It lets people know who you are and what you're passionate about. "Then people twitter back, and you become a group of chirping birds."

Forget bricks and mortar.

"We recently closed our downtown showroom because people had stopped walking in off the street," Clodagh says. "So why pay rent? Everyone is buying online. It's a radical change. You can tweet out when there's something new to promote on the site and people don't have to come in anymore to see it."

Share your enthusiasm.

It's not just about products. Promote what you care about. "For us that's environmental consciousness, wellness, green design, what 'good design' means, and experiences where people can flourish."

Break down barriers.

Architecture and design have all become a bit too "churchly," Clodagh believes. "We've become like doctors and lawyers, remote from most people." Social media can help change that and make the profession more user-friendly and approachable. You can let people know there's nothing remote about what you do so they won't be intimidated. "Facebook pulls that barrier away."

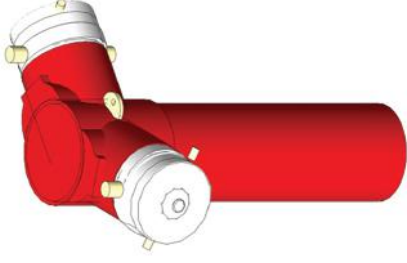
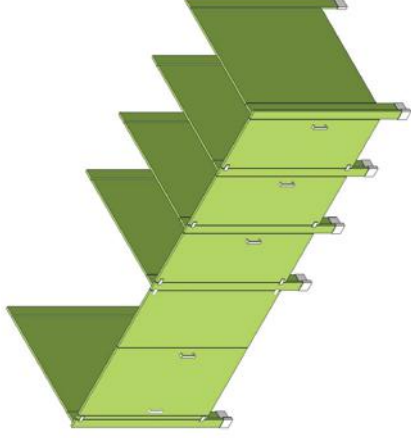
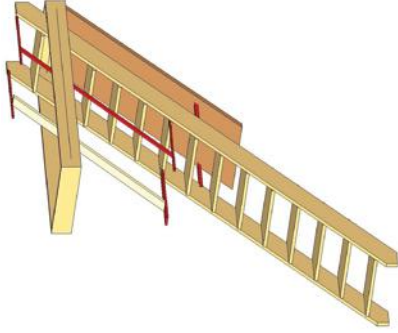
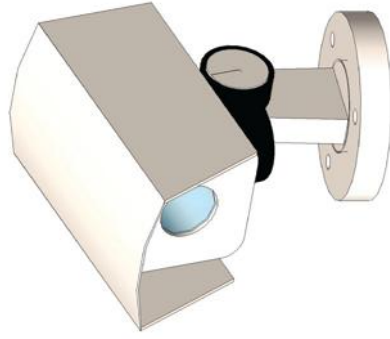
Don't mind your P's and Q's.

Social media is the place to express your opinions, so don't be afraid to speak your mind. "Everything is too edited, anyway." Be honest and forthright, fresh and direct. In other words, don't look back. "I've never regretted anything we've put out there," Clodagh declares.

Open the doors of perception to a virtual world.

In a business such as architecture, people want insight into the work designers do—the creative process. Social media connects the world. Remember, she says, that today, "there are zero degrees of separation." □

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→ MERGERS & ACQUISITIONS

Norten Sues South Korean Mega-Firm

AFTER A 2010 MERGER WENT SOUTH, THE FOUNDER OF TEN ARQUITECTOS SUED SEOUL-BASED HEERIM ARCHITECTS & PLANNERS.



“THEY TOLD ME ... A PRESTIGIOUS ADDRESS” WAS IMPORTANT, NORTEN SAYS, EXPLAINING WHY HE MOVED HIS FIRM TO 155 FIFTH AVE.

TEXT BY FRED A. BERNSTEIN

TEN ARQUITECTOS, THE NEW YORK firm of Enrique Norten, Hon. FAIA, has had a Fifth Avenue address since last August. Back then, it was on the verge of merging with a large South Korean company, Heerim Architects & Planners. “They told me it was important to Asian clients that we have a prestigious address,” Norten says, explaining why he moved to tonier new offices on the third floor of 155 Fifth Ave.

But just weeks after the firm moved into the space, the deal went sour. Now, Norten is suing Heerim for \$3 million, claiming fraud and breach of contract. But Heerim, according to its New York lawyer, Jae Lee, scuttled the deal because Norten missed meetings with Heerim executives and farmed out work to his Mexico City office without permission. Norten’s subsequent decision to remain in the Fifth Avenue space makes him a “squatter,” Lee says.

The saga began about a year ago, when Heerim—a

Seoul, South Korea–based giant with offices in Dubai, United Arab Emirates; Baku, Azerbaijan; and Hanoi, Vietnam—began looking for a U.S. partner. Heerim executives made a wish list of about a dozen firms and began meeting with their principals, according to Lee. During several meetings in New York and Seoul, Norten made a good impression. “He was very affable and enthusiastic,” says Lee, who adds that it would have been easy to merge with Norten’s firm because “he didn’t have a lot of projects.” (In an e-mail, Norten calls that statement “absolutely not true.”)

Over the summer, the parties signed documents establishing a joint venture called TEN Heerim, owned 49 percent by Norten and 51 percent by Heerim’s CEO, Young Kyoon Jeong. (In New York, only licensed architects are allowed to own architecture firms, which





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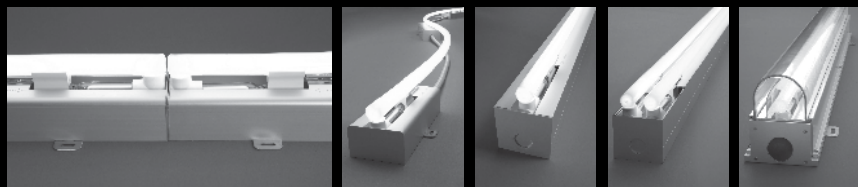
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→ WHILE THE DEAL WAS BEING FINALIZED, HEERIM ASSIGNED A COUPLE OF JOBS TO NORTEN. THE WORK WAS SUBSTANDARD AND "A CLIENT-RELATIONS DISASTER," CLAIMS HEERIM'S LAWYER, JAE LEE.



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explains why Jeong, who earned an M.Arch. at the University of Pennsylvania and has been licensed in the state of New York since 1994, stood in for Heerim.) Norten would earn \$250,000 a year, plus a \$100,000 bonus, for his role as managing director of design. And it would guarantee the new venture at least \$1 million a year in billings. Norten would continue to run his separate Mexico City-based firm, also called TEN Arquitectos.

According to Norten, in order to satisfy Heerim he arranged for an unpaid leave of absence from the University of Pennsylvania, where he is a professor of architecture, and even declined work that he thought would take time away from the new firm. In August, he moved to the Fifth Avenue space. But on Aug. 17, he received an e-mail in which Jeong said he didn't want to continue the joint venture. Norten says he was stunned. Less than a month later, he sued Heerim, claiming fraudulent inducement, breach of contract, and breach of fiduciary duty and demanding \$3 million in damages.

Norten speculates that troubles in South Korea caused Heerim to walk away. "The stock was dropping, and they were losing projects," Norten says. "So I think the board told him, 'You need to focus on the Asian markets. You can't be everywhere.'" But in an e-mail, Jeong writes, "There is no truth to Mr. Norten's allegations that Heerim decided to refocus on Asia." In fact, Jeong says, Heerim is looking for another U.S. partner.

According to Lee, while the deal was being finalized, as a sign of good faith, Heerim assigned a couple of jobs to Norten, who promised that the work would be done in New York. Instead, "without telling anyone, he had the work done by the Mexico City office," Lee claims. Not only was the work substandard, Lee says, but "when the client found out, it was a client-relations disaster for Heerim." He says that Heerim executives flew to New York to discuss the matter, as well as inconsistencies it had found in Norten's financial statements, but Norten repeatedly stood them up. Overall, Lee says, Heerim executives "were exasperated by his lack of cooperation" and "lost any trust" they'd had in Norten.

But Norten says he never stood up Heerim executives, that Heerim knew about the



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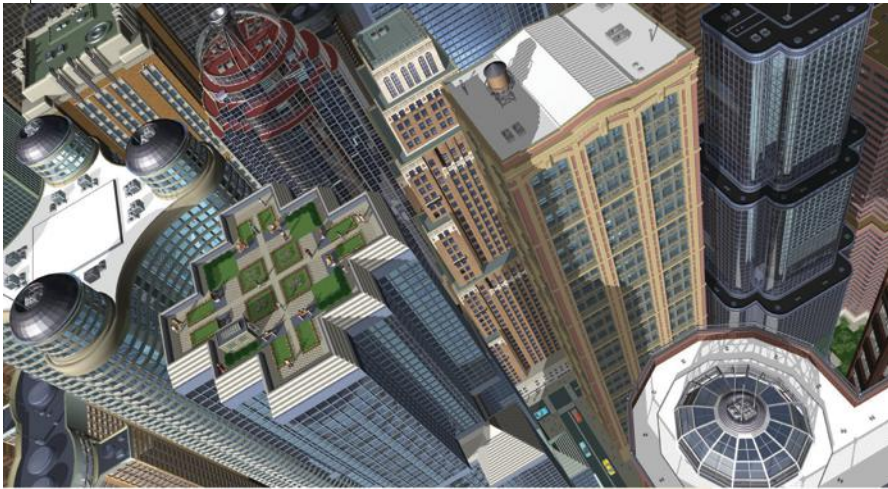
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NORTEN SPECULATES THAT TROUBLES IN SOUTH KOREA CAUSED HEERIM TO WALK AWAY. "THE STOCK WAS DROPPING, AND THEY WERE LOSING PROJECTS," NORTEN SAYS.



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involvement of the Mexico office, and that it had seen accurate financials months before it withdrew from the deal. Meanwhile, he has remained in the Fifth Avenue office; he claims he has the right to be there, but Heerim says he should leave or pay rent.

Once Norten filed suit, according to Lee, Heerim had no choice but to defend itself. "Now it's a matter of pride," says Lee, who wonders why Norten turned to the courts so quickly. Norten might have thought he could extract a settlement from Heerim by threatening to take the dispute public, Lee says, but that option is closed. In Lee's words, "Norten has already fired all his bullets." (Norten says in an e-mail that he sued promptly so as not to forfeit his rights.)

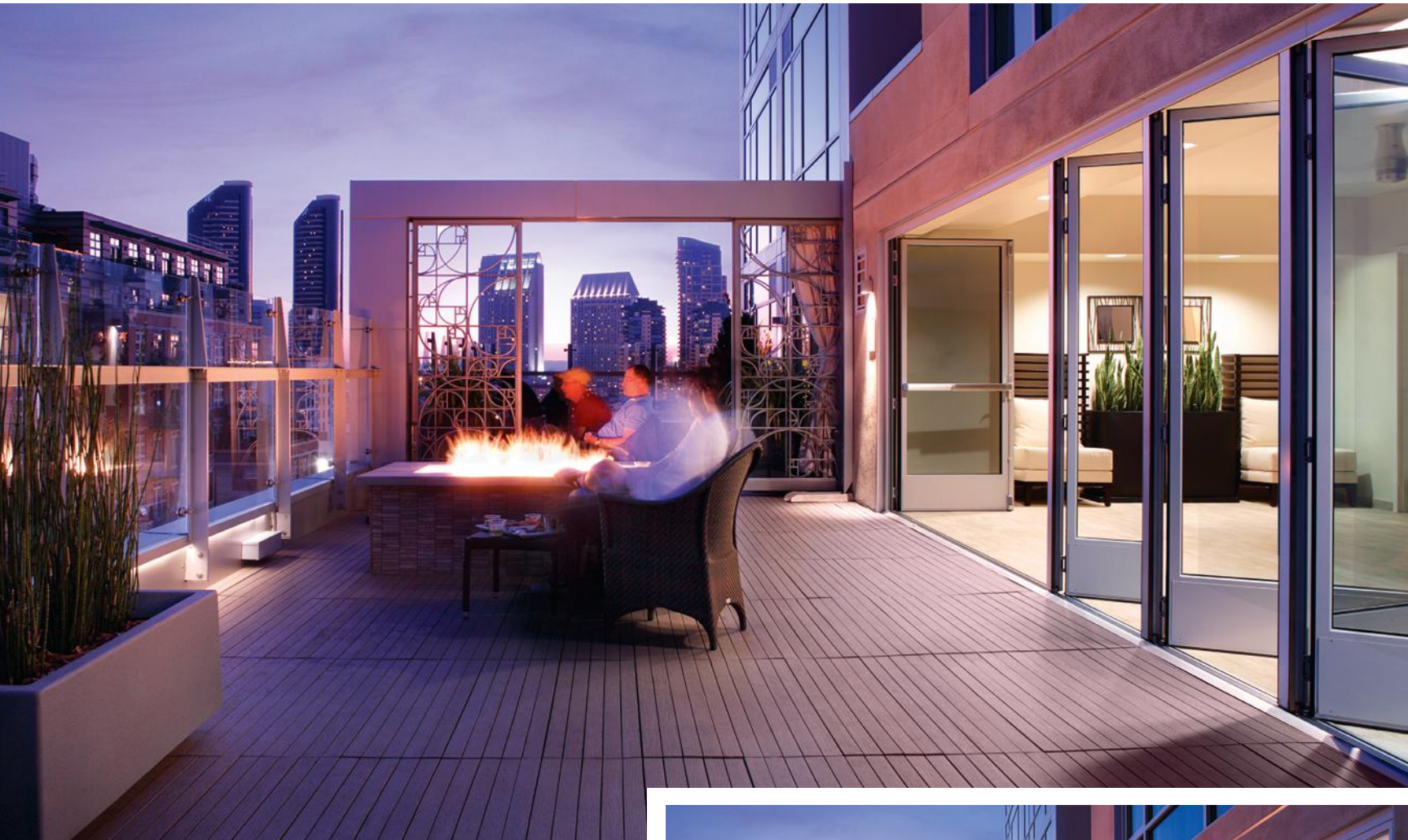
That Norten should founder in the pursuit of globalization is somewhat ironic. For years he has been seen as the embodiment of cross-border practice. Born in Mexico, he opened TEN Arquitectos there in 1986; in 2001, he expanded to New York, where he quickly landed several important projects.

Heerim has also been adept at expanding its international practice. Founded in 1970, it quickly became South Korea's biggest firm, and one of the few architecture firms in the world to be publicly traded. With almost 1,100 employees, Heerim is a huge presence in its homeland, but when it worked with U.S. firms—including projects designed by Kohn Pedersen Fox and HOK (the tallest buildings in South Korea and Vietnam, respectively)—it tended to find itself as the "associate architect." Bringing a "design architect" such as Norten in-house could have helped Heerim emerge from that status.

Norten says that he has been embarrassed by Heerim's withdrawal: "Having announced the deal, it's not good for my reputation." It was Norten who contacted the press hoping for coverage of the story, which he sees as a warning to other American architects who try to make deals with foreign firms. They should be wary, Norten says, of the "regulatory and legal differences between the United States and other countries."

As for the Heerim debacle, "It was a blessing that it [the break-up] happened before we started working together," Norten says. "Imagine if we had become really entangled." □

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WHEN THE STEELCASE Wood Furniture Manufacturing Plant in Caledonia, Mich., was certified LEED Silver in 2001, it was the first industrial facility to achieve that designation from the U.S. Green Building Council (USGBC).

Nearly 10 years later, after an explosion of green building, the total number of LEED-certified projects has jumped to more than 7,300. Yet industrial projects comprise a relatively small number of this total. In December, the USGBC reported only 198 so far. The lag can be attributed to a number of factors, such as the economics of speculative development, the typically higher energy demands of these facilities, a lack of industrial-specific LEED guidelines, and the diminished

industrial construction starts of the past few years.

"Initially, the commercial real estate industry didn't see LEED as relevant to this product type," says Ruth Brajevich, the chief marketing officer for Irvine, Calif.-based Ware Malcomb. Brajevich's firm has completed industrial LEED projects for real estate investment trusts (REITs) and private equity firms.

The coexistence of green and industrial has been considered the realm of owner-users, who can most benefit from reduced operating costs, increased building value, and LEED cachet, explains Eugene Page, a senior managing director in the Los Angeles office of real

