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FEATURES

Special Coverage: 54th Annual P/A Awards

KATIE GERFEN

The eight winning projects of this year's P/A Awards competition span the globe, from Little Rock, Ark., to North Tripoli, Lebanon, and represent the ultimate in progressive, people-centered design and community building.

AWARDS

Marc Boutin Architect
The Calgary Centre for Global Community
Calgary, Canada

Aziza Chaouni
Hybrid Urban Sutures
Medina of Fez, Morocco

Michael Maltzan Architecture
Pittman Dowell Residence
La Crescenta, Calif.

Office dA
Villa Moda: New Kuwait Sports Shooting Club
Kuwait City

CITATIONS

Hariri Pontarini Architects
Bahá’í Mother Temple for South America
Santiago, Chile

Hashim Sarkis
Bab Tebbaneh School for Working Children and for Women
North Tripoli, Lebanon

Studio Luz Architects
Campus d’Espoir
Port-au-Prince, Haiti

University of Arkansas Community Design Center
Good Shepherd Ecumenical Retirement Community
Little Rock, Ark.

THE MOST PRESSING QUESTION THAT FACES THE JURY EACH YEAR IS...

"WHAT DOES IT MEAN FOR A PROJECT TO BE WORTHY OF A P/A AWARD?"

From "54th Annual P/A Awards," page 49

ON THE COVER

Architect Aziza Chaouni, Aga Khan Visiting Fellow at Harvard's Graduate School of Design, won a P/A Award for her research on modernizing the Medina of Fez, Morocco. Photo by Kent Dayton.
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WHAT DOES PROGRESSIVE MEAN?

FIFTY-FOUR YEARS HAVE PASSED Since the editors of Progressive Architecture magazine hosted the first P/A Awards jury. The profession has come a long way since then, and the venue of the P/A Awards program has changed as well — moving from Progressive Architecture, to Architecture, and now to ARCHITECT — but the mission of the awards remains the same: to recognize risk-taking practitioners and, more broadly, to promote progress itself in the field of architecture. ARCHITECT embraces this mission without hesitation. The P/A Awards will continue to flourish in these pages.

The P/A Awards matter to the profession, and not just because they’ve been around for more than half a century. The very best of institutions can stagnate. What makes the P/A Awards any different?

As contributor Katie Gerfen notes in the introduction to this year’s presentation, which starts on page 49, the P/A Awards are designed to evolve with the times: “Every year, five respected members of the design community sit down in a room for two days to determine the current meaning of the words ‘progressive architecture’ and select projects that fit their definition.”

Each round of the P/A Awards sees new jurors, new projects, new talent, and new priorities for the profession. Change is the constant. The P/A Awards, in other words, embody the profession’s faith in progress — the unceasing, collective desire to question, rethink, and improve on the status quo. It takes more than a magazine, or a group of jurors, to keep the faith. Progress is the responsibility of the profession as a whole. The P/A Awards, in the end, are a meaningful institution because architects continually pursue the next best idea and bravely submit their findings to a jury of their peers. Everyone should try it.

Ongoing Evolution

As ARCHITECT enters 2007, one of our New Year’s resolutions is to launch a series of regularly appearing departments that will reinforce the magazine’s utility for readers. First up is Best Practices (“Business Development 101,” page 37), which will offer proven business strategies from experts in all areas of architectural practice. Over the coming months, you’ll see other departments — focused on such core professional issues as sustainability, specifications, education, professional service, and business strategies — make their debuts. Be sure to let us know what you think.

Ned Cramer
Editor in Chief

Study of Leaders

We enjoy the raw energy and fresh vibe that ARCHITECT resonates and reverberates. And we love that you are representing architects as a fluid community. Our community comprises a vast spectrum: from rock star architects to the faceless process that delivers greatness.

Our industry is defined not by outcome, but by discussion, forum, venue, and dreams. To ask, “Where is all this talking going?” is exactly the wrong question. Perhaps the “talking” is the destination, and perhaps the result — whether a building, a report, a company agenda, or the corporate holiday card — is both intangible and tangible. Both process and product. Both architect and architecture.

ARCHITECT seems to be based on the exciting premise that humanity and individuals are behind the field of design. And that is what everyone should know more about — hence your mention of Brad Pitt ("Brad Pitt Picks Matthew Berman, Andrew Kotchen," Premier Issue, page 32) and Adrian Smith ("Adrian Smith Leaves SOM," page 38) within the same couple pages; hence your study of companies and their leaders, not just their portfolios.

Anthony Poon
POON DESIGN
apoon@poondesign.com

Vision and Greater Purpose

As an “architecture buff” like Brad Pitt, I read ARCHITECT with rapt attention.

Right from the beginning, you had me. You used many classical and historical references, underscoring the ancient roots of the practice of architecture. Over and over again, you emphasized the greater purpose and vision of the architect’s profession.

The cover photo by Peter Rad (great photographer!) of SOM’s Ross Wimer [one of the subjects of “Seven-Point Perspective,” Premier Issue, page 82], with his head turning to dexter, is a classical Greek and Roman sculptural pose. You quoted from Marcus Vitruvius Pollio’s De architecture on the premise of architecture in your “For Starters” column [page 20]. Even one of your advertisers, Haddonstone, quoted Goethe: “Architecture is frozen music.”

I am one of those “strange creatures who labor on the periphery” of architecture. As a commercial mortgage broker, I make it a practice to provide financing for architecturally significant projects whenever possible. I am especially concerned that the projects I finance make a contribution to society.

Greater purpose and vision are the drivers of all human achievement. ARCHITECT is ripe with vision.

Dan Conrad
Smith-Crane Finance
dan@smithcrane.com

More Than a Pretty Face

The new mag is great; however, it appears you have to be good looking and on the football team to grace the cover. I guess most of us will be in the marching band! Seriously, good luck with the new endeavor.

Kimmo Sahakangas
ksahakangas@bpsonline.info
Big news overhead.

Starting now, you’ll find the world’s premiere roofing and waterproofing solutions marketed under a new name: Sika Sarnafil. That’s because Sarnafil—provider of high-quality systems for over 40 years—is now part of Sika, Europe’s largest thermoplastic roofing manufacturer and a global leader in construction solutions. As Sika Sarnafil, we still deliver the same time-tested products and worry-free warranty coverage you’ve come to rely on. But now, we’re working together to bring you more innovation, more solutions and more choices than ever before—all under one roof. Now, when it comes to finding new ways to meet your roofing and waterproofing needs, the sky’s the limit.
Ken Roberts Delineation Competition Has Biggest Year Yet
Annual U.S. architectural contest considers international reach

One of two illustrations by Perkins + Will architect Nathan Freise that were named Best of Show.

IF THE RESULTS OF THE 2006 KEN ROBERTS Memorial Delineation Competition (KRob) are any indication, the art of architectural illustration in the United States remains strong. But future entrants may face competition from around the globe.

Established in 1973 by the Dallas chapter of the American Institute of Architects, the contest is the oldest active architectural delineation competition in the world. (The name is a tribute to Ken Roberts, the Dallas architect who created it. Roberts died in 1974 at age 34.) Open only to U.S.-based architects and illustrators, its visibility has grown bit by bit over the years, says John Hale, KRob's chairman and the director of interactive media at Dallas-based architecture/construction/development firm The Beck Group. Hale is the first nonarchitect to head the competition.

For its latest iteration, the contest went online with a website and offered the opportunity to submit entries digitally. "Architects are so busy," says Hale, "it seemed a good time to allow the digital communication of images. We want architects to show us what they're doing." KRob also partnered with the well-known architecture website Archinect to promote the competition. The results were astounding. "We had a 600 percent increase over last year's entries," says Hale, noting that the final number of illustrations totaled several hundred.

The winner of the 2006 competition, named in early November, is Nathan Freise, a 26-year-old architect in Perkins + Will's Chicago office. Hale says the three-member jury found Freise's two entries (shown above and on page 24) so compelling that both were

Federal Construction

GSA's Leslie Shepherd Appointed Chief Architect
Agency veteran gets the nod; Thomas Gordon Smith given salaried fellowship

THE U.S. General Services Administration (GSA) has appointed Leslie Shepherd, an 18-year agency veteran, as its chief architect, dispelling rumors that the post would go to a traditionalist architect from Indiana, Thomas Gordon Smith ("Jury Is Out on gsa's Choice for Chief Architect," Premier Issue, page 28). Shepherd, who has a B.Arch. from Texas Tech University, started in the agency's San Francisco office. Before that, he ran his own architectural practice in Albuquerque, N.M. From 1997 to 2001, he served as deputy under the gsa's previous chief architect, Edward Feiner, and he was director of the agency's federal buildings and modernizations program from 2001 to 2005. Since Feiner's retirement in early 2005, Shepherd has been the acting chief architect, overseeing nearly 200 federal building projects valued at $12 billion.

Shepherd says he hopes "to maintain the headway we've already made with design excellence, and take it to the next level, in terms of meeting sustainability goals, and keeping on schedule, on budget." Staying on budget "has been tough for us and the entire industry" in recent years, he says.

As chief architect, Shepherd, 49, will head the celebrated Design Excellence Program that Feiner established in 1994. The program streamlined the GSA's design-review process to attract more architectural talent. Feiner enlivened the once-moribund federal portfolio with commissions by such progressive architects as Richard Meier, Carol Ross Barney, and Thom Mayne, as well as by blue-chip classicists like Robert A.M. Stern and Scott Merrill.

"Les is extremely dedicated to the [Design Excellence] program," says Feiner, now a director at Skidmore, Owings & Merrill's Washington, D.C., office. "And he's well balanced in terms of his outlook. He does not have a prejudicial agenda for any particular style of architecture or a particular period."

In September, The Wall Street Journal reported that the gsa would appoint Smith, a proponent of classical architecture who teaches at the University of Notre Dame, as chief architect. Instead, the agency gave the job to Shepherd and awarded Smith a salaried architectural fellowship. The gsa also hired another practicing architect, Robert Fraga, to manage its capital construction program.

In an e-mailed statement, agency spokeswoman MaryAnne Beatty wrote that Smith will "[work] with the Office of the Chief Architect to ensure that the ... full range of design approaches are incorporated early in discussions... Both [Smith's and Shepherd's] appointments will ensure that the full spectrum of architects will be hired to do work for the gsa." AMANDA KOLSON HURLEY
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Foreign Law

German Court Rules for Architect  
Deutsche Bahn must rebuild train station according to original plans

On Nov. 28, 2006, Judge Peter Scholz of the Berlin District Court ruled in von Gerkan’s favor on the issue of the ceilings. According to the Nov. 30 Berlin edition of The Times, the court said the station was a “work of art” and noted that even if Deutsche Bahn paid the bills, it shouldn’t be allowed to alter the approved blueprint.

Deutsche Bahn has appealed the decision, saying that returning the ceilings to the original design would cost $53 million dollars, would take years to finish, and would interfere with train schedules. GMP counters that it would cost, at most, $26.5 million and would not cause any disruption.

If the ruling is affirmed, it will set a precedent in German intellectual property law, strengthening architects’ arguments that their designs have the same rights as other works of art and cannot be “defaced,” as Judge Scholz described the station after Deutsche Bahn’s change.

Both Germany and the United States belong to the World Intellectual Property Organization’s Berne Convention for the Protection of Literary and Artistic Works, which includes architecture as a separately protected category, but will the ruling have any effect on similar lawsuits in the United States? Not really, says David Barker, an attorney at South Pasadena, Calif.-based law firm Collins, Collins, Muir & Stewart who represents architects. At best, he says, citing the Berlin decision “might be a footnote type of argument.” Barker also notes that if a U.S. court ruled in favor of an architect in a similar case, it would probably offer an “adequate remedy of law”—generally, the payment of monetary damages.

Associations

AIA and AIAS Launch Capital Campaigns  
Nonprofits seek to raise $15 million and $2 million, respectively

TWO NATIONAL ARCHITECTURE NONPROFITS, the American Institute of Architects (AIA) and the American Institute of Architecture Students (AIAS), both based in the same Washington, D.C., office building, have kicked off individual capital campaigns.

The AIA, which celebrates its 150th anniversary this year, hopes to raise a minimum of $15 million and to have most of the amount secured before National Architecture Week in April.

The funds will support a range of initiatives, such as bringing the AIA headquarters up to LEED standards; restoring the adjacent Octagon, the 1801 National Historic Landmark and house museum; and a nationwide community service program called Blueprint for America, in which AIA chapters partner with state and local governments to address issues including sprawl and affordable housing.

Nancy Van Gulick, senior director of corporate relations at the AIA, says she is confident that the campaign—called AIA150—will meet its goal. “We get a lot of corporate support, and support from large architecture firms, small architecture firms, and a lot of individuals,” she says. “Everyone’s just jumping in, and it’s been great.”

The AIAS—a separate organization that turned 50 in 2006—has quietly launched a capital campaign to support its Freedom by Design program. Student participants in that program work one on one with people who are disabled and need small modifications made to their homes. The students do the construction work themselves, under the supervision of mentor architects and tradespeople.

“Right now [Freedom by Design] is at 25 campuses, growing to about 50 over the next year,” says the executive director of the AIAS, Michael Geary. “The purpose of our campaign is to build awareness of that program and ultimately to support it perpetually.”

Geary says the group aims to raise $2 million. “Our goal is achievable—and, we hope, in a shorter time period than might be typical,” he says. The AIAS plans to make a formal announcement of its campaign some time this spring. AMANDA KOLSON HURLEY

The American Institute of Architects' Architecture

Billings Index for October was 51.1 (any score over 50 indicates an increase in billings), while the index of inquiries for new projects was 62.7. By region, the West led the way with a billings index of 52.2; the Northeast, at 47.1, had only its second decline in billings since late 2003.

The nation’s capital goes green: On Dec. 6, Washington, D.C., became the first major American city to adopt the standards of the U.S. Green Building Council. The city council passed a bill requiring that all commercial development of 50,000 square feet or more conform to LEED standards starting in 2012.

In an effort to find an industry-wide definition of mixed-use development, the International Council of Shopping Centers, the National Association of Industrial and Office Properties, the Building Owners and Managers Association International, and the National Multi Housing Council collaborated on a cross-member survey this summer that totaled 1,004 respondents. The new working definition for these four associations: “A mixed-use development is a real estate project with planned integration of some combination of retail, office, residential, hotel, recreation, or other functions. It is pedestrian-oriented and contains elements of a live-work-play environment. It maximizes space usage, has amenities and architectural expression, and tends to mitigate traffic and sprawl.” So now you know.

Architect and critic Peter Blake, a former editor of Architectural Forum and the designer of many houses in the Hamptons on Long Island, died on Dec. 5, 2006, in Connecticut. He was 86.
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The board of the American Institute of Architects and the Association of Collegiate Schools of Architecture has named professor and urban planner Lance Jay Brown, currently coordinator of design at the City College of New York, as the 2007 recipient of the Topaz Medallion for Excellence in Architectural Education. The award honors an individual who has made outstanding contributions to architecture education for at least 10 years, whose teaching has influenced a broad range of students, and who has helped educate those who shape the built environment.

AutoCAD developer Autodesk has joined with the U.S. Green Building Council (USGBC) to increase architects' and engineers' use of technology and to ease further adoption of sustainable design and green building. As a first step, Autodesk and the USGBC plan to develop an educational curriculum for architecture and engineering students.

In other Autodesk news, on Nov. 13 the company filed suit against the Open Design Alliance (ODA)—an industry group that promotes an open standard for the DWG file format used by AutoCAD—alleging that the ODA's DWGdirect libraries infringe Autodesk's "TrustedDWG" technology. On Nov. 22, the U.S. District Court for the District of Washington granted Autodesk's request for a temporary restraining order against the ODA. The order will be in effect until a Jan. 18, 2007, hearing. To comply with the order, ODA released a version of its DWGdirect libraries that does not contain the offending code.

The Clyfford Still Museum in Denver, devoted to the late abstract expressionist artist, has chosen Portland, Ore., firm Allied Works Architecture to design its new 30,000-square-foot building.

Two venues for the viewing and discussion of new architectural projects have opened: Extension (www.extension.com), located in Chicago, is "an experimental forum for testing new thought and practice in architecture." Outlet (www.outlet4arch.org), based in Los Angeles, is a "medium for an open, informal discourse on architecture and urbanism" that does not have its own space but will instead hold monthly events at various locations throughout the city.

According to a survey by The Saint Consulting Group, NIMBYism remains alive and well, with 70 percent of Americans opposing new development in their communities. However, the level of resistance depends on the type of development: Only 6 percent of respondents balked at new single-family homes, whereas 68 percent opposed Wal-Mart, and 87 percent opposed landfills. The nationwide phone survey of 1,000 randomly chosen people was made in September and early October. More information is available at www.tscg.biz.

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Ken Roberts Delineation Competition continued

named Best of Show, which comes with a medallion and a $500 cash prize. There were also prizes for hand delineation, digital/hybrid media, and jurors' citations. (A gallery of this year’s 37 winners can be viewed at www.krobo6.com. Hale says the administrators are considering publishing a book of the winning illustrations.)

Freise says the illustrations he submitted to KRob were originally produced for a planned community competition in Somerville, Mass. “That didn’t go anywhere,” he says, admitting, “I think the illustrations were a little too out there for the residents.” The renderings, a combination of digital and hand illustration, were created with the help of Freise’s twin brother, Adam, who is also an architect at Perkins + Will.

Noting that renderings are a primary reason he chose to become an architect, Freise, who graduated from the University of Kansas School of Architecture and Urban Design, says he is currently applying to graduate schools to study animation. “I want to stay within the realm of architecture,” he adds, though he’s not sure how animation and his career as an architect will come together.

Because of its web presence, KRob has received increased interest from the international architectural community, and Hale says the administrators are considering taking the competition worldwide.
PRECAST THAT CAN'T BE TYPECAST

Design architect: Bernard Tschumi Architects, New York, NY and Paris, France
Architect of record: glasenworks, Cincinnati, OH

High lets you take precast concrete farther than you've ever dreamed possible. Using cutting-edge 3D computer models to integrate a complex precast panel geometry with an equally complex steel truss structure, the remarkable Richard E. Lindner Varsity Village at the University of Cincinnati pushes the envelope of precast technology. High's unparalleled commitment to new technology and innovation led to this and advancements such as carbon fiber reinforced CarbonCast™—precast that's stronger, lighter, better insulating, and more durable, allowing a virtually unlimited selection of colors, textures, and finishes at no additional cost. And the 15'-wide MEGA-Tee deck system, which enables wider spans and more open plans in total precast buildings and parking garages. Visionary structures like the Varsity Village are possible with High’s expert technical assistance in all phases of a project, from design to erection. High gives architects the flexibility to explore unique solutions while ensuring a job is completed on schedule and on budget. Call High to learn more about precast that can't be typecast.
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Deadlines
Competitions and more

JANUARY 30
EDRA/Places Awards
The annual awards program by the Environmental Design Research Association and the journal Places: Forum of Design for the Public Realm recognizes good places and how people inhabit them. Awards are offered in planning, design, and design research.
www.edra.org/awards/places.shtml

JANUARY 31
SEGD Design Awards
The Society for Environmental Graphic Design's annual competition honors the best in environmental graphic design. Categories include themed environments, wayfinding and signage, mapping, public art, identity programs, architectural graphics, and more.
www.smartgrowth.org

JANUARY 31
Shades of Green Leadership Awards
The Shades of Green Leadership Awards recognize the efforts of people in Western Pennsylvania who have contributed to the region's environmental transformation through green leadership within the built environment.
www.segd.org

FEBRUARY 1
Registration Deadline—Traditional Building Design Challenge
The second Traditional Building Design Challenge will occur during the Traditional Building Exhibition and Conference, March 8–10. The American Institute of Building Design, The Institute of Classical Architecture & Classical America, and New Old House magazine will task architects and designers to create a new house that would fit into one of Boston's nationally recognized historic districts.
www.traditionalbuildingshow.com

FEBRUARY 5
Design Competition: Universel Temple
The Sufi Order International (soi) announces a design competition for an interspiritual temple at the Abode of the Message located in the Berkshire Mountains near New Lebanon, N.Y. The Abode is the home of the central offices, retreat grounds, and residential spiritual community of the soi.
www.saffronjournal.org/universel

FEBRUARY 8
Registration Deadline—Preservation as Provocation:
Redesigning Saarinen’s Cranbrook Academy of Art
Presented by the Association of Collegiate Schools of Architecture, this competition invites architecture students to imagine the transformation of Cranbrook Academy's library and museum, designed by Eliel Saarinen. Entries are due May 30.
www.acsa-arch.org

FEBRUARY 9
Cavin Family Traveling Fellowship
The first Cavin Family Traveling Fellowship is a $10,000 prize for a self-devised program of foreign travel and study. Candidates must have a professional architecture degree from California State Polytechnic University, Pomona, or the University of Oregon and be a U.S. citizen under 35 years of age on March 1, 2007.
www.cavinfellowship.org or 909-624-4051
October 2006

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

TOTAL CONSTRUCTION (SEASONALLY ADJUSTED)

<table>
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<tr>
<th>Months</th>
<th>October '05</th>
<th>January '06</th>
<th>February '06</th>
<th>March '06</th>
<th>April '06</th>
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Percent Change From:

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SELECT NONRESIDENTIAL CONSTRUCTION (SEASONALLY ADJUSTED)

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<td>Health care (43,775)</td>
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<td>Transportation (30,701)</td>
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Cleveland
Signs of new energy in a slumbering Midwest city

In 2005, The Economist ranked Cleveland as one of the two most livable U.S. cities. (Pittsburgh was the other one.)

ALTHOUGH CLEVELAND STILL MAY BE BEST KNOWN for the infamous Cuyahoga River fire of June 1969 and continues to be called “The Mistake on the Lake” in some circles, such cultural irritations are on the wane. “It’s actually a very cool place,” says Bill Doty, principal of Doty & Miller Architects, “with culture, historic buildings, professional sports, and a huge metro park system and beautiful lakefront.”

Those amenities are a nice calling card for “The Metropolis of the Western Reserve” (another of the city’s many nicknames), which is starting to show indications of recovery from an economic slump. “It’s very exciting,” says David Browning, managing director of CB Richard Ellis’ Cleveland office. “We went for 10 years without many new tenants in the market. Now we’ve had several in the past 12 to 18 months.” Joining such perennial jobs leaders as the Cleveland Clinic (24,000-plus employees), the Ford Motor Co. (about 9,300 employees), and Case Western Reserve University (more than 5,300 employees) are substantial newcomers including Quicken Loans and PR Newswire.

“Irving is a hidden gem,” notes Arny E. Kellogg, a real estate attorney at Baker & Hostetler. “It’s something the rest of the country hasn’t discovered.”

OFFICE MARKET
Currently, there are 34.6 million square feet of multitenant office space in Cleveland. The average asking rate is $16.72 per square foot, and the Class A vacancy rate is 14 percent. “It’s getting very tight in Class A,” says David Browning of CB Richard Ellis. “We’re seeing $21 per square feet downtown right now, which is up a lot.”

RESIDENTIAL MARKET
Cleveland housing is very affordable, with a median existing-home price of around $140,000, where it has been for several years. This is expected to hold steady as the housing market cools.

MARKET STRENGTHS
· Health care industry
· Housing affordability

MARKET CONCERNS
· Poor job growth
· Declining population growth

GROWTH
Job growth was negative for the 12-month period ending Sept. 30, 2006, compared with 1.5 percent growth nationally. The service, manufacturing, and transportation/utilities sectors showed marginal growth.

DEVELOPABLE LAND
“Significant opportunities exist in terms of land, including brownfields,” Browning says. “I would say several hundred acres in the suburban markets are available. Land isn’t our issue. Demand is our issue.”

DEVELOPMENT INCENTIVES
Cleveland’s Neighborhood Development Investment Fund provides gap financing for large-scale development and housing projects; it also finances acquisition and site-preparation costs associated with industrial projects and office park developments. Borrowers can receive up to 25 percent of a project’s total cost. The city also offers a 60 percent real and personal property tax abatement for business retention and expansion projects outside the central business district to encourage revitalization of distressed areas citywide.
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NOTABLE PROJECTS

Slated to go online in 2007 is the revitalization of the Avenue District through a public-private venture: a $250 million project that will include more than 400 lofts, penthouses, and townhouses on three blocks in downtown Cleveland. Designed by City Architecture principal Paul Volpe (1211 St. Clair building shown above); developed by Zaremba and the city.

Flats East, a $58 million, 14-acre project, is a proposed redevelopment of a brownfield to form a neighborhood with 133 homes and 444,000 square feet of retail space nestled on the banks of the Cuyahoga River. Developed by The Wolstein Group and the city.

East 4th Neighborhood is a blocklong, $1.5 million mixed-use project with almost 300 residents and 190,000 square feet of dining and entertainment venues. Some of the street's buildings date back to the late 1800s. Developed by MRN.

KEY ARCHITECTS

CITY ARCHITECTURE
Major project: Arbor Park Village, the rehabilitation of a 36.3-acre inner-city public housing project into a privately owned, publicly financed development with 629 townhomes. From 1983 to 1989, principal Paul Volpe was the city's commissioner of architecture and helped design $150 million in municipal projects.

HERMAN GIBANS FODOR
Major projects: Eliza Bryant Village, a 100-bed, skilled-nursing facility and 60-unit independent-living building; the 10,480-square-foot Citizens' Academy charter school. Herman Gibans Fodor has been in business for more than 60 years.

WESTLAKE REED LESKOSKY
Major projects: University Hospitals' 332,000-square-foot Wolstein Research Building and 100,000-square-foot Chagrin Highlands Medical Center. The firm was founded in 1905 by Abram Garfield, son of the 20th U.S. president.

KEY DEVELOPERS AND BUILDERS

FIRST INTERSTATE PROPERTIES
Major project: Steelyard Commons, a $120 million redevelopment of 125 acres of abandoned steel mill property into a 1-million-square-foot, open-air retail center. Founder Mitchell Schneider previously practiced real estate law before turning to development in 1989.

FOREST CITY ENTERPRISES
Major project: The Avenue at Tower City, a 367,000-square-foot retail center in one of the country's largest mixed-use developments. An $8 billion, NYSE-listed company with offices nationwide, Forest City was established in 1921.

ZAREMBA
Major project: the 58-acre, 200-home Mill Creek community, the largest new-home community built in Cleveland since the 1940s. Building homes since 1920, Zaremba has won a number of local and national design awards over the past decade.

FORECAST

Besides an upturn in the national and regional economies, Cleveland's future depends largely on the local government's aggressive stance on development, rehabilitation, and revitalization. "A city's growth is tied to the vitality of its urban core," says Joe Del Rey, Zaremba's new projects coordinator. "It takes all parties cooperating, both public and private. Developers work jointly with city development groups, governments, and business leaders to manifest the vision for any venture."
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Clemson’s Architecture Studio 451 pursues an open-source model of education

THERE’S NOTHING RADICAL ABOUT STUDENTS WITH BLOGS, and websites showcasing the projects of architecture studios are easy to find. But MEGAblog is something different: A site designed and run by students as a course requirement, it is a portal to the inner workings of one studio’s semester, from initial meeting to final review. It’s also, says Ronald Rael, whose students created MEGAblog, a step toward a new way of teaching architecture.

Rael is an assistant professor of architecture at South Carolina’s Clemson University and co-director of the Charles E. Daniel Center for Building Research and Urban Studies. Located in Genoa, Italy, the center is one of the architecture school’s three satellite programs (the other two are in Charleston, S.C., and Barcelona, Spain). Although Rael was in Genoa this past semester, the 10 seniors enrolled in his Architecture Studio 451 course were in Clemson, so blogging was the primary way the students communicated their work with Rael.

The students had to create and maintain their own blogs to document the development of their studio projects, and they had to create MEGAblog and regularly post work there as well. That blog’s self-description—“dedicated to the biggest, the largest, the most expansive, and superlatives as they shape the built environment”—also defined Arch 451’s area of study. Each student focused on a mega topic; one developed “segue cities” (massive, man-made island transportation hubs), for example, while another created “language archipelagos” (a way to provide people with internet content in their own language).

“Blogs are powerful because [you can] post images, text, video, [and] audio to the internet very quickly,” says Rael, a practicing architect who uses them to communicate with clients. Blogs also create a searchable archive of entries that can be commented on “by anyone at anytime,” he notes. In other words, the professor and his students did not have to rely on real-time connections to move the class along: students posted their work as they finished tasks, and Rael viewed entries and made comments at his convenience. As with open-source architecture in computer science, Rael says, there is now the opportunity for open-source architecture in the education of architects. (Real-time meetings via web-based technologies did occur; after all, professors must keep some office hours. To that end, as a group the seniors had to design a portable booth that would make such meetings with Rael easier. They created SUMO: Specialized Unit for Mega-communicative Occupancy, shown above.)

The end of this fall’s Arch 451 doesn’t mean the end of MEGAblog. Rael will maintain the site, both as a growing archive for studies of the very large in architecture and as a resource for future students. “I try to build on the research of previous studios,” he says. “So much knowledge is lost when a studio begins from scratch each semester.” BRAULIO AGNESE

In 1958, Chevrolet created the 30-minute Technicolor film The American Look, “in appreciation of the stylists of America.” Although it is, in the end, a commercial for the 1959 Impala, it nonetheless shows a remarkable range of midcentury industrial, interior, and building design. Now in the public domain, the film is available for download in three parts (add “_2” or “_3” to the url to access the other parts). Search video.google.com for “The American Look” to view the entire film in a browser window.

Since August 2006, Karen Gadbois, Laureen Lentz, and friends have been documenting New Orleans homes and other buildings that owners want to demolish. Both women, who hail from elsewhere, hope to prevent unnecessary razing or, at the very least, preserve local architectural memory. Inevitably, though, some structures—such as 2627–29 Brussels St. (above), which has been approved for demolition—will one day exist only online.

More than a dozen images by Los Angeles–based photographer Catherine Opie, part of her American Cities series. Included are photos of St. Louis, Chicago, Minneapolis, and New York, as well as a brief interview with Opie about the series.

Mary Ann Lasch of Gensler is a security design expert who has worked with the General Services Administration in an effort to create design guidelines that balance safety and openness. Interviewed at last year’s annual meeting of the American Society of Landscape Architects, she discusses the current state of security design and where she thinks it’s headed.

From European designer Timo Arnell comes a visual survey of the dashed line’s many meanings—hidden geometry, movement, and more—over a half-century of information design. Arnell is the founder of Touch (nearfield.org), a research project exploring and developing new uses for radio frequency identification, near field communication, and mobile technology.
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For marketing maestro
Allison Hecht, every business card is a crucial lead.

BUSINESS DEVELOPMENT 101

DAVID ROCKWELL IS IN AN ENVIESLABLE POSITION.
His work has become so well known, according to Allison Hecht, the director of new business for Rockwell Group, that potential clients phone, fax, and e-mail continuously. "It's a challenge just managing all the people who want to meet with us," she says.

Unusual as that is, most of Hecht's work for the 200-person New York firm involves problems all architects face. From the moment a call comes in, Hecht is responsible for Rockwell Group's response. "People are unconsciously forming an opinion of you from the way the phone is answered," says Hecht, 37.

After studying architectural history at Harvard, Hecht landed a marketing job at Denver-based Klipp Colussy Jenks DuBois. From there, she moved to positions at New York–based Kohn Pedersen Fox and Chicago–headquartered Skidmore Owings & Merrill before jumping to Rockwell in 2001. "I've had the advantage of being at firms that are well known," she says. But none of the firms started out that way. Here are six of Hecht's ideas for becoming one of architecture's most wanted.

1. Act like an architect.
"With a potential client, the sooner you act like an architect, the better things are going to go," says Hecht. "At a meeting, unfurl a roll of trace, perhaps over a site plan, and start to sketch." After all, the sooner they think of you as an architect, the sooner they can think of you as their architect.

2. Show passion for the field.
If you can hire someone to do business development, make it someone who's passionate about architecture and design. (Hecht returned to Harvard to do a summer studio program.) You can't sell design if you don't really love it.

3. Sweat the details.
"From the very first phone call, the impression starts to form of what kind of architect you're going to be," Hecht notes. At Rockwell, the phone is answered by a person. If you have to have a machine pick up, the message should be returned quickly and professionally. You don't want the potential client wondering whether things will get done properly.

4. Form strategic relationships with other firms.
"You can grow your firm by forming strategic relationships with firms in other cities," says Hecht, "or firms in your own city that have an expertise that you don't have"—say, in designing hospitals or spas. "As a team, you may be able to offer clients more than either firm could offer alone."

5. Avoid cold calls.
Lay the groundwork before you contact potential clients. "I don't believe in cold calls," says Hecht. "I always figure out a way to make a call warm." That means having someone who knows your potential client pave the way.

6. Use every name in your address book.
At Harvard, Hecht received a scholarship funded by Marvin Traub (the former president of Bloomingdale's). After going to work at Rockwell, she decided to call Traub. He was working with a major retailer in India that was looking to expand its operations. Three weeks later, Hecht and two other Rockwell employees were on a plane to India. There, they studied how Indians interact with public spaces. (Among other things, people go to the movies at a mall on Sundays, and they go to the supermarket in huge groups, says Hecht.) Now, not only is Rockwell working with Traub's client, but Hecht also collected names of other potential clients while on the trip.

Fred Bernstein studied architecture at Princeton and law at New York University and writes about both subjects.
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Today, San Ysidro Boulevard is a lifeless corridor with vacant lots and buildings with haphazard uses, heights, and spacing.

In many cities, a place such as San Diego's working-class San Ysidro community might have been left to fend for itself while development and services poured into new towns on the suburban fringe. An aging commercial boulevard and a historic but slightly down-at-the-heels residential area sit at the core of this neighborhood of 30,000 on the edge of Mexico. But city planners, developers, and a community organization plotted a different course for the community of San Ysidro and its eponymous boulevard. The area became one of five pilot projects designed to manage San Diego's population growth by channeling new development back into already-developed areas.

San Diego's City of Villages plan, announced in 2001, offered the usual smart growth/antisprawl amenities such as communities of walkable neighborhoods, mixed-use development, better-planned open space, and access to mass transportation. Rather than being just the rule-makers in this venture, the city offered to be a partner: San Diego would adjust its approval of building permits and zoning variances to make development easier. And the city would substantially increase infrastructure funding in targeted areas.

The city kicked off the effort with its five pilot "villages" to demonstrate what the city could look like under this new plan. The San Ysidro community plan, called Mi Pueblo, promised 1,100 new residences, new regional commercial stores, public plazas, a 20,000-square-foot library, and more-affordable housing. As part of the model, developers would be paired with community-based organizations and stakeholders to ensure that residents' needs were met.

But five years after City of Villages was announced—and nearly three years after Mi Pueblo and the other pilot villages were approved by the city council—the ambitious plan has stumbled on its way to reality. "Not much has happened," says David Flores, community design and development officer for Casa Familiar, the nonprofit community organization involved in the Mi Pueblo pilot village. "It has gone to the back burner."

Another pilot village is even more in doubt. The Paseo, an effort at San Diego State University aimed at creating a more residential and urban campus with new affordable housing nearby, was scheduled to start construction in January 2005, but university officials backed away over myriad issues, including the propriety of mixing commercial uses on campus.

The setbacks would seem strange for a city of 1.2 million that has had no problem embracing urban planning in the past. In addition to the city's general plan for San Diego, 48 separate community plans exist. But City of Villages' slow start was further hampered in 2005—the year the plan was set to go from "strategy to action," according to city documents—when Mayor Dick Murphy suddenly resigned eight months into his second term, and the city's budget deficit ballooned to $50 million.

The shortfall not only prompted talk the city should file for Chapter 9 bankruptcy, but it also made the City of Villages pledge to build new libraries, parks, roads, and other infrastructure nearly impossible to keep.

In addition, officials were not able to dodge bureaucratic slowdowns, nor did they fast-track construction and zoning approvals for pilot projects.

"There was no process within the city in place in order to move those projects [forward] in a somewhat orderly fashion," Flores says. "We took two of our projects in for processing at the city's development services department, and there was no assistance ... no process that would give the reviewers that were looking at the projects any tools to make the necessary adjustments."

City planning director William Anderson says San Diego "didn't have the public policies and strategies to provide public amenities concurrent to the development," when the plan was announced. He claims those shortcomings are being fixed.

"We are at the turning point right now," he emphasizes. When the City of Villages plan began in 2001, officials noted that San Diego was being guided by a 26-year-old general plan written when the city had thousands of acres of undeveloped land. They believed a new, more urban approach to planning was needed to ensure that residential and retail units were being built and that schools, roads, public space, transit, and other amenities were in place to support them.
New growth would come via these mixed-use village centers that would protect the environment, increase the amount of affordable housing, and enhance the economic viability of existing neighborhoods and communities.

In 2002, the city agreed to solicit proposals for pilot villages that would best demonstrate the aims of the City of Villages plan. Developers and community groups were required to form teams to submit proposals.

The five winning proposals were announced in February 2004. In addition to Mi Pueblo in the San Ysidro community, the winners included The Boulevard Marketplace in the Normal Heights community; North Park; The Paseo, adjacent to San Diego State University; and Village Center at Euclid and Market, located in the southeastern part of the city.

The City of Villages plan has not been without its critics, particularly during the public hearings before its approval by the city council. In one planning commission hearing, residents of Allied Gardens, a predominantly middle-class community of single-family homes, objected to the idea of rental apartments.

Others, such as San Diego activist Randy Berkman, believe the initiative doesn’t manage growth, but encourages it by increasing the amount of units that can be built on a site.

“We cannot grow indefinitely,” says Berkman, president of the River Valley Preservation Project. “There is not enough water, food,edor land for this indefinite growth to go on.” Berkman says the point may be moot; the city’s budget issues may stall the project indefinitely. “The deficit, the [[$1.2 billion] deficit in the pension fund,” Berkman reminds. “Where are they going to get the infrastructure funds to pay for City of Villages?”

Anderson believes there is still life in City of Villages. The city is working on a public financing strategy to fund infrastructure improvements, and the plan’s concept informs development throughout the city, he says.

In the meantime, Flores says his group plans to go ahead with smaller projects proposed within the Mi Pueblo pilot village. The group’s 13-unit Abuelitos senior citizen housing project, designed for seniors who have custody of their grandchildren, has moved past the construction documents stage.

The project is proceeding because it’s being built within the area’s current zoning. The picture is cloudy beyond that, he says.

“Here in this community, we have been able to get folks on board, inspired,” Flores says. “They were not afraid of increasing density as long as the infrastructure came along with that. Now, unfortunately, it’s not happening.”

Lee Bey is a Chicago-based writer, critic, professor, and adviser on architecture and urbanism.

FIVE ON THE SIDELINES

San Diego’s petition for smart growth enclaves sparked five innovative pilot projects, but three years later, none have moved from concept to reality.

1. Proposed by the Encanto Neighborhoods Community Planning Group, Village Center at Euclid and Market proposed bringing 839 residential units to an area that already has parks, schools, and transit. The plan offered a new outdoor plaza, a 500-seat amphitheater, a light manufacturing district, office space, a community center, a grocery store, a bank branch, restaurants, a drug store, a coffee house, and even a skate park. The plan orients residential units to take advantage of the sloping topography. Nearby Chollas Creek would serve as the project’s focal point and natural amenity.

2. The Boulevard Marketplace, proposed by the Normal Heights Community Planning Committee, suggested 366 units of row houses, three- to four-story apartment buildings, and a mixed-use, loft-over-retail building along El Cajon Boulevard, a main thoroughfare on the south side of the project. Twenty percent of the units were proposed as affordable housing.

3. North Park, situated along one of the most-traveled bus routes in the city, proposed 313 residential units, commercial retail, streetscape improvements, and an arts district featuring galleries and artists’ space. At the time that the Greater North Park Community Planning Committee proposed the plan, the area was already the focus of redevelopment, including a new condominium project, a theater renovation, and a drug store.

4. The Paseo sought to place retail, student residences, entertainment, and civic uses within footsteps of the San Diego State University campus. A proposed movie theater would have served as a lecture hall during the day. The complex would have been marked by a 100-foot tower. With the university no longer involved, San Diego city planning director William Anderson says his department will solicit proposals from other interested parties.

5. Mi Pueblo along San Ysidro Boulevard would feature a public market, offices for Casa Familiar, commercial space, senior housing, and a 5,000-square-foot community center. Ground-floor businesses with residential units above would line the boulevard. Renderings depict patterned sidewalks and colorful, right-angled buildings.
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Text: Jacob Ward

BEHNISCH ARCHITECTS

THE PARTNERS AT BEHNISCH ARCHITECTS, in Los Angeles, and its parent office, Behnisch Architekten, in Stuttgart, Germany, do not define their work as green architecture. "Making a building green doesn't mean it's going to be good architecture," says partner Christof Jantzen. "There's nothing predetermined about how we incorporate sustainability into a new project. We just try to ask the right questions, and the answers usually turn out to involve things like daylighting, natural ventilation, and healthy environmental and mechanical systems."

Similarly, in opening the firm's American office, which Jantzen heads, there was no preformulated plan to tap into a burgeoning market for sustainable design. It just happens that sustainable design ends up being the answer to a wide variety of clients' needs here. "It's a phenomenon that's been very strong in the last few years," he says.

The difference between the markets for sustainability in Europe and the United States, Jantzen explains, is that in Europe the cost of energy is so prohibitively high that "nobody can get around it, so it's a pressured topic that comes to affect every new building." In the United States, environmental sustainability involves a broader set of requirements and often finds its way to market as a commodity, not as an invisible cost-saving measure.

"One of our clients, a residential developer, pushed back against our initial proposal for his condo project," Jantzen says. "But then he did his own research and realized that the green measures we were proposing would, in fact, capture more from clients looking for a healthy place to live. Suddenly, he was interested in paying to tap into natural resources and sustainability with his project." All architects dream that a client will come around to seeing things their way. When it comes to sustainability, Behnisch Architects finds that in America, dreams sometimes come true.
Police Station

In Chicago, a city where the government has gone to great pains to incorporate green roofs and other environmental systems into its civic buildings, Behnisch is converting an existing police building—the sort of dilapidated late-1970s/early-1980s structure so many civic governments are stuck with—into a model for further green design in the city. The plan encloses a courtyard between the detention center and the station house, creating an atrium that acts as an exhaust system and light-infiltration point for the entire building.

LOCATION Chicago

CLIENT City of Chicago

COMPLETION 2008 (estimated)

GROSS 142,000 square feet
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Cultural District
Riverfront Development
This Pittsburgh project is a $460 million green master plan for a mixed-use neighborhood of seven residential buildings, a street of townhouses, a four-star hotel, and a performing arts venue—all LEED-certified. The complex incorporates a variety of public parks and green spaces, some set within the buildings themselves. Behnisch’s two offices, as part of a design team including other architects, will be working not only on sustainable elements inside the structures themselves but also on orienting the master plan to the river, establishing park and greenway access to what was once a disposal system for Pittsburgh industry. “In any city you can think of, the river has at one point been overlooked as an asset,” Jantzen says. “In Pittsburgh, this is the attempt to turn that around.”

LOCATION Pittsburgh
CLIENT Pittsburgh Cultural Trust
COMPLETION 2009 (estimated)
GROSS six acres

Mill Street Lofts
In a long-neglected industrial area of central Los Angeles, Behnisch Architects is creating 120 loft units—eight types rather than a repetition of a single layout—over a total of 11 floors. The Mill Street Lofts were created for the L.A. investment company Linear City, which specializes in the reuse of industrial buildings for private apartments. The lofts are a test of the market’s tolerance for sacrifice in the name of sustainability. Early designs did away with air conditioning in favor of natural ventilation and used geothermal heat through a radiant slab. In the end, the apartments will be A/C-optional with sun shades to regulate heat. Regardless, the developer aims for a LEED-silver rating and intends to market the units to L.A.’s environmentally sensitive intelligentsia.

LOCATION Los Angeles
CLIENT Linear City
COMPLETION 2007
GROSS 200,000 square feet
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Well, you will.
Because we're dropping the recipe right here in the middle of the copy.

MARY GOT HIT BY A CHICKEN TRUCK
10 oz. tomato juice
1 oz. pepper vodka (optional)
1 tsp. horseradish
dash of hot sauce
pinch of salt
fresh ground pepper

There. That's what we call freedom. Upside-down windows. No headline. Mary Got Hit by a Chicken Truck.

Freedom. It's our mantra. And that's why we offer fifty standard colors, nine wood species, and eleven interior finishes.

You like the freedom? We think you will.
The most pressing question that faces the P/A Awards jury each year is not "Which of these projects will get an award?" but rather "What does it mean for a project to be worthy of a P/A Award?"

One of the program's great strengths is its open-endedness and immediacy. Every year, five respected members of the design community sit down in a room for two days to determine the current meaning of the words "progressive architecture" and select projects that fit their definition.

This year, the jury chose to give out four awards and four citations, not just in response to what they felt fit the description of good design, but also to address the fact that architecture is about much more than form and structure—it is about community, and individuals, and the issues that affect people on a local and a global scale.

This year's awards comprise a community center dedicated to the idea that the medical profession needs to understand the political and social issues affecting their patients to give better care; a research project that investigates how marginal spaces in the medina in Fez can be reworked to better serve local residents; a single-family home that expands upon the progressive modern tradition of the Case Study houses; and a sports club in Kuwait that creates a sense of place in an unwelcoming climate.

Citations went to a school in Lebanon for women and working children; an orphanage that provides medical care and social services to an impoverished community in Haiti; a retirement community in Arkansas that creates social opportunities for elderly residents; and a Baha'i temple that serves a congregation in South America.

One juror lamented during the proceedings that some of the firms submitting projects seemed to have forgotten "what the P stands for" in P/A, only to realize that by turning the term "progressive" on its head and analyzing the whole of a project—not just its form, but its function as well—a distinct group of projects emerged that address global issues and social welfare. By that definition, all of this year's winning projects are progressive indeed. KATIE GERFEN

Katie Gerfen, a freelance writer based in New York City, has written extensively about the design industry.

**jury**

Each year, the P/A Awards jury comprises five leading members of the design community, selected by the editorial staff. The chosen individuals may not have previously served on this jury but are also not required to have won a P/A Award in the past (though many have). Each juror brings a unique background and set of expectations to the process, the goal being to bring together a diverse group of individuals who will influence the decision-making process in their own distinct ways.

**awards**

52 marc boutin architect
58 aziza chaouni
64 michael maltzan architecture
70 office dA

**citations**

76 hariri pontarini architects
78 hashim sarkis
80 studio luz architects
82 university of arkansas community design center
Hadrian Predock and his partner John Frane started Predock Frane Architects in 2001. The collaborative research-and-development design studio explores site specificity, oppositions, and environmental intelligence, among other themes. Named one of 10 emerging international architects by Architectural Record in 2002, and one of six emerging firms in North America by the Architectural League of New York, the practice's work appeared in the United States pavilion at the 2004 Venice Biennale and as part of the 2006 Cooper-Hewitt Design Triennial. Predock received a master's in architecture from the Harvard Graduate School of Design in 1993.

Karen Fairbanks is a founding partner of Marble Fairbanks, an architecture, design, and research office in New York City, and professor of professional practice and chair of the architecture department at Barnard College. Marble Fairbanks has received many design awards, including AIA awards, American Architecture Awards, and a P/A Award. Fairbanks and her partner, Scott Marble, were the Charles and Ray Eames lecturers at the University of Michigan in 2004, and their recent publication, Marble Fairbanks: Bootstrapping, was published on the occasion of that event.

Giuseppe Lignano and partner Ada Tolla founded New York City design studio LOT-EK in 1993 and have since created a variety of residential, commercial, and institutional projects in the United States and abroad. LOT-EK's work has also included exhibition designs and site-specific installations for the Museum of Modern Art and the Whitney Museum of Art. Lignano received a master's in architecture and urban design from the Universita di Napoli in 1989 and completed further postgraduate studies at Columbia University, where he now teaches at the Graduate School of Architecture.

Jose M. Castillo is a founding partner of arquitectura 911sc, an independent practice in Mexico City. Castillo has lectured at various institutions in Mexico and the United States and was a visiting professor at the Tulane University School of Architecture in spring 2006. Castillo has been a fellow of Harvard University's David Rockefeller Center for Latin American Studies and also of the Mexican National Council for Science and Technology. Currently a fellow in Mexico's National System of Artists, Castillo also holds a doctorate in architecture and urban planning from the Harvard Graduate School of Design.

Yung Ho Chang is a professor and head of the architecture department at the Massachusetts Institute of Technology. He has also been a professor and was the founding head of the Graduate Center for Architecture at Peking University in China. He received a master's of architecture at the University of California at Berkeley in 1984 and has received numerous design awards, including a P/A Awards Citation, a UNESCO Prize for the Promotion of the Arts, and the Academy Award in Architecture from the American Academy of Arts and Letters in 2006. In 1993, he founded Atelier Feichang Jianzhu in Beijing, China's first private architecture firm, and still practices out of the firm's Boston office.
the calgary centre for global community

site  An urban lot just south of downtown Calgary, bisected by Canadian Pacific Railroad tracks and surrounded by mid- and high-rise buildings.

program  A 25,000-square-foot community center with a gallery, garden, lecture hall, and movie theater, as well as a telecommunications center where schoolchildren can gather and teleconference with peers in other parts of the world. A large-scale plaza extending under the rail tracks and a garden, which meanders over the tracks, reunite the two sides of the site and the city.

solution  The concepts of communication and education are central to the mission of the proposed center, and the architecture of the center embodies these concepts in part by serving as a bridge across railroad tracks that divide the site. The building forms a cocoon around the rail lines, dampening noise and reclaiming the space above as a garden and below as a plaza. Four concrete cores support the span over the tracks and provide services to the center.

The garden and plaza are designed to be accessible at all times, and a largely glass curtain wall ensures that passersby will be exposed to some of the information on display in the galleries within. Sections of operable curtain wall offer a different kind of connection between the inside and outside worlds, as a passive sustainable heating and cooling system.

While the building knits the local community together, it also stands as a global prototype: The center may be the beginning of a series of networked institutions.

THE ARCHITECT

Firm: Marc Boutin Architect, Calgary, Alberta, Canada
Principal: Marc Boutin
Employees: 7
Year Founded: 1999
Recent Work: The Varscona Theatre, Edmonton; Epcor Centre for the Performing Arts, Calgary; Eau Claire Public Space, Calgary

Project: The Calgary Centre for Global Community
Client: Arthur Clark, M.D., and Jamie Taylor
Architect: Marc Boutin Architect—Mike DeBoer, Jerry Hacker, Robyn Robertson, Mauricio Rosa, Adam Scales, Matt Stanley, Phil Vandermey, Marc Boutin (project team)
Engineers: Read Jones Christoffersen (structural); A.D. Williams Engineering (mechanical/electrical)
The urban gesture is what we like. They take a site that's split and try to weave the edges back into it and across it.

Karen Fairbanks

Grounded plate as event stage/reversible cinema allow centre to activate both the route and the event space of the plaza.

Grounded plate as programmatic amenity to public plaza. Continuous exhibition space reveals the garden and the sky to the visitor.
6. Section showing the lecture hall, which is designed so that projections can be seen from inside and outside.

7. Diagram of interior and exterior promenades that connect the center's public areas.

8. Diagram explaining stacked layers of urban infrastructure, plaza, garden, and interior circulation. The image at bottom shows the garden and exhibition routes encircling the tracks, reclaiming dead space.


1. Exhibition route
2. Exterior garden route
3. Forum
4. Teleconference centre
5. Cinema
6. Lecture hall
7. Plaza
8. Garden
9. Retail
10. Cafe/Bar
11. Administration
12. Curatorial
13. Shipping/Receiving
14. Delivery
15. Storage
16. Washrooms
17. Audio/Visual
18. Coats
19. Storage
20. Parking
21. Tickets
22. Gifts
23. Rail
24. Archives
Model showing the center's cantilevered canopies.

The center's relatively low height distinguishes it from surrounding buildings.

Satellite view of railroad tracks bisecting the city. Currently, the only way across is through dark, subterranean tunnels dominated by vehicular traffic.

Exhibition-level plan.

Exterior/interior view demonstrating the complexity of the building's section.

Garden-level plan.
hybrid urban sutures: filling in the gaps in the medina of fez

**site** Three locations along the Fez River in the old Medina of Fez, Morocco, which has an extremely high population density and little to no green space. Two of the locations are vacant and currently used illegally for parking, and the third is occupied by tanneries, which are slated for removal because of the toxins they produce.

**program** What started as a graduate thesis evolved into an in-depth independent study, based on site observations and data from the local government. The project analyzes the urban, architectural, and social issues affecting Middle Eastern historic districts. The study also includes a proposal for the use of vacant sites in the medina for much-needed services and amenities, including transportation, public parks, and a university.

**solution** The unifying thread in Chaouni's study is the idea of returning Fez's Al-Qarawiyin University to the medina from its modern campus in the suburbs, and in the process uniting a group of neighborhoods in transition. Regulated by fiercely insular building codes, the medina has changed little since Morocco gained independence from France in 1956.

Modern planners still butt heads with an ancestral system of organization for markets and residential areas, which offers precious little room for green space and public programming. The new infrastructure of the university would double as public space for residents of the medina—adding basic amenities such as pedestrian pathways and public gardens, as well as cultural facilities such as libraries and galleries.

University research centers would encourage community involvement and provide planning solutions for the city. The three sites selected for these centers would act as anchors along the spine of the Fez River within a network of new and existing roadways and pedestrian streets. The study is slated for publication by Paris' Editions Le Fennec.
It's not a private commission. It's not a beautiful, isolated, autonomous project. And to recognize that as successful is important.

Jose Castillo

1 View of the Medina of Fez.

2 Maps focusing on one aspect of the proposed plan to revitalize the medina, including the location of university sites, the location of public spaces along the Fez River, and proposed methods of creating infrastructure.

3 Views of the medina’s historic streets, which are extremely narrow and alley-like, overcrowded with people.

4 A map of the medina, showing the varying types and scales of interventions that Chaouni’s research proposes. Beyond the overarching idea of a university system, she also considers the locations of classrooms, identifies areas for green space, and suggests additional infrastructure to improve circulation in the area.
5–6 One proposed intervention is the addition of a theology research center, library, and bus station into the Reif Plaza, which is currently a bottleneck for pedestrian and vehicle routes.

The proposal would insert several buildings, including classrooms and library stacks, to serve as flow control for the people moving through, helping to organize the chaotic environment. The plan incorporates a research center that accommodates public programs as well as individual study.

7–9 Studies for the Reif Plaza scheme focus on the library stacks (7), the faculty offices (8), and the bus station (9). The punctured walls allow light filtration, promote interaction between the university and public space, and create visual texture for passersby.
10 A circulation diagram of the proposed economics research center, which serves as a bridge between the main campus and classrooms and between a residential quarter and the road.

11 The center's street façade.

12 Study for the patterned walls of the theology center, using a computer algorithm to generate motifs inspired by local mosaic art.

13 Exploded diagram showing locations for students and passersby to gather, interact, and relax.

THE ARCHITECT
Name: Aziza Chaouni
Position: Aga Khan Research and Teaching Fellow
Institution: Harvard University Graduate School of Design
14. Exploded site plan showing the integration of university facilities along the spine of the Fez River and throughout the medina. Light-pink spots indicate classroom spaces for community-based study.

15-17. Three models for a classroom typology that interacts with the alleys that connect all existing open spaces in the medina. The models offer ideas for semi-enclosed, totally enclosed, and open-air classrooms.

PUBLIC SPACES ANALYSIS: CONTINUITY AND ADAPTIVE REUSE

Traditional Public Spaces

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>FORMAL TYPOLOGY</th>
<th>SIGNIFIERS OF PUBLICNESS</th>
<th>SPACES OF PUBLIC GATHERING</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOSQUE</td>
<td>religious + educational</td>
<td>large entrance door + minaret</td>
<td>praying area — ablution courtyard</td>
</tr>
<tr>
<td>MEDERSA</td>
<td>religious + educational</td>
<td>decorated door</td>
<td>courtyard</td>
</tr>
<tr>
<td>FOUNDUX</td>
<td>commercial + social</td>
<td>decorated door + street activity</td>
<td>street + covered street</td>
</tr>
<tr>
<td>SOUR</td>
<td>commercial + social</td>
<td>street activity</td>
<td>zaouia + saint tomb</td>
</tr>
<tr>
<td>SANCTUARIES</td>
<td>religious + social</td>
<td>dome + candle stalls + scale + activity</td>
<td>garden</td>
</tr>
<tr>
<td>CITY GATE</td>
<td>commercial + social</td>
<td>large entrance arch with informal square</td>
<td>zauia + saint tomb</td>
</tr>
<tr>
<td>PUBLIC GARDEN</td>
<td>leisure</td>
<td>green areas with fountains</td>
<td>garden</td>
</tr>
<tr>
<td>PUBLIC FOUNTAIN</td>
<td>domestic + social</td>
<td>placed at corner of small square</td>
<td>street</td>
</tr>
<tr>
<td>HAMMAN</td>
<td>domestic + social</td>
<td>introverted space with centralized</td>
<td>common bathing areas</td>
</tr>
<tr>
<td>OVEN</td>
<td>domestic + social</td>
<td>introverted space</td>
<td></td>
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New Public Spaces

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>FORMAL TYPOLOGY</th>
<th>SIGNIFIERS OF PUBLICNESS</th>
<th>SPACES OF PUBLIC GATHERING</th>
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</thead>
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<tr>
<td>MUSEUM</td>
<td>leisure</td>
<td>reuse of private palace</td>
<td>sign</td>
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<tr>
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<td>leisure</td>
<td>movie posters on façade</td>
<td>lobby</td>
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<tr>
<td>CAFÉS</td>
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<td>porosity of façade + terrace</td>
<td>sitting area</td>
</tr>
<tr>
<td>YOUTH CENTER</td>
<td>leisure + educational</td>
<td>sign</td>
<td></td>
</tr>
<tr>
<td>PUBLIC TRANSPORTATION TERMINAL</td>
<td>transportation</td>
<td>scale + activity</td>
<td>waiting area</td>
</tr>
</tbody>
</table>
18 One of the key sites along the Fez River has been in use as a tannery, with open pits for treating leather. A diagram of common pit sizes helps determine possible new uses for the pits.

19 Plan of the pits, showing their depths and an assessment of how many could sustain planters to reclaim the area as urban green space.

20 Exploded diagram of the tannery site, moving upward from streetscape to site plan to pit locations.

21-22 Collage renderings showing the intended result transforming the pits into planters (21), and existing conditions on the left bank and right bank sites, currently used as a drying yards (22).

23 An adjustable planter system devised to take advantage of the tannery pits, with solutions for how to keep the toxified soil from affecting the plantings.
site  A six-acre, three-tiered site in La Crescenta, Calif., originally intended as the location for a series of Richard Neutra houses, only one of which (the Seruinic Residence, 1952) was ever built.

program  The 2,500-square-foot single-family residence is based on the geometric principle that no matter how one divides a volume, when the pieces are put back together the total volume is the same. The result is a one-bedroom, single-level house with living and dining areas and a library, oriented around a courtyard.

solution  Geometric studies resulted in the division of the program into a series of wedge shapes. In plan, the house is a heptagon (a seven-sided polygon), with an internal courtyard enclosed by floor-to-ceiling windows, which allow occupants to see the angles and geometries play off one another.

In keeping with the ideals of the midcentury Case Study houses, the architects integrated the outside environment with the house's interior. Exterior glazing varies from full walls of glass to vertical and horizontal slits that carefully frame views.

The house's placement on the site makes its transparency undetectable by neighbors and passersby. Accessible only by a highly curved drive, the house sits below street level on a terrace beyond the Neutra house and a pre-existing garden planted by the owners.

Patterned materials such as hexagonal concrete pavers, concrete-stripe pavers, and punched sheet metal sunshades reinforce the house's unusual geometry and create texture in the floor planes and through the play of light entering the spaces.

THE ARCHITECT
Firm: Michael Maltzan Architecture, Los Angeles
Principal: Michael Maltzan
Employees: 15
Year Founded: 1995
Recent Work: Pirelli Re Offices, Milan, Italy (unfinished);
Jet Propulsion Laboratory, Pasadena, Calif.

1 The layout of the house is a geometric puzzle of wedge shapes that add up to a seven-sided form.

2-3 Rotations of the model show the complexity of the house's seven-sided form. When turned one-seventh of the way around, the overall shape of the structure and its roof plane appear to change.
Project: Pittman Dowell Residence
Client: Lari Pittman and Roy Dowell
Architect: Michael Maltzan
Architecture—Michael Maltzan (principal); Tim Williams (associate in charge); Steven Hsun Lee (project designer); David Freeland, Hiroshi Tokumaru, Christoph Plattner, Nadine Quirimbach, Wil Carson, Christopher Lee (project team)
Engineer: B.W. Smith (structural)
Contractor: Asterisk Construction

4–5 The model's interior demonstrates the fluidity of the house's layout, despite the angularity of the individual spaces.
6 View through the courtyard into the library.

7 In the house's plan, the only curvilinear forms are the bathrooms—small, organic pods within the larger polygonal spaces.

8 Diagram of the house's wedge-shaped interiors, unfolded, with the seven-sided perimeter wall flattened into a straight line (at bottom).

9 Bird's-eye view of spaces that flank the house's interior courtyards.

10 View of the main courtyard from the dining room.
This one is trendy, but it's strong: You cut, and you fold, you cut, and you fold.

Giuseppe Lignano
11-13 Interior views exemplify the architect's play with perspective and transparency.

14 The site features the existing Neutra house (at center left) and an overlay of the new polygonal house (at center right).

15 The complexity of the site, terraced on a steep hill, was one of the drivers for the house's geometry. The only viable location to build the house is below the street's line of sight.

16 View of a terrace that connects the house to an adjacent carport.
Villa Moda: New Kuwait Sports Shooting Club

Site: A 75-acre plot in the desert landscape on the outskirts of rapidly growing Kuwait City, with ready access to highways and other transportation routes.

Program: An expansion of the Kuwait Sports Shooting Club into a community with residential units and public spaces, including retail, commercial space, a conference and convention center, an arena, a movie theater, and an aquatic spa center.

1. A view of club's aquatic spa, with open pools that lower the temperature of the air as it blows into the complex from the surrounding desert.
solution The site for the project is larger than necessary for a single building, and the program is too limited in area to allow for a conventional urban design strategy, so the team from Office dA integrated the various program components beneath a unifying canopy of undulated concrete that recalls the rolling form of the surrounding desert landscape.

The program is deployed across multiple levels to promote a sense of typical urban verticality and complexity. Services and residential units are layered together in a mixed-use setting, atop subterranean parking. The honeycombed ceiling is perforated in some areas to admit natural light, but it is primarily solid, providing shade in a swelteringly hot environment. The aquatic spa serves a similar purpose; its open pools of water lower the temperature of breezes coming in from the desert.

The ready highway access ensures interaction between this community and the rest of Kuwait City, and the inclusion of a flexible arena for public and private events guarantees that the complex will serve as a cultural hub as well.
Section shows the sheer size of the project, and the complex organization that meshes recreational, residential, and commercial spaces.

The unifying theme in the project is its concrete canopy, which extends the full length of the complex.

Third-floor plan.

Second-floor plan.

First-floor plan.

Towers rise above the horizontal bulk of the structure to accommodate housing and hotel rooms.

Diagram of alleys and passageways for the art souk, an area filled with boutiques and shops.

Circulation diagram outlining the five possible configurations of the conference hall.
Project: Villa Moda: New Kuwait Sports Shooting Club
Client: Villa Moda—Zeid S. Abdul-Hadi (project director and CEO)
Architect: Office dA—Monica Ponce de Leon, Nader Tehrani (principals); Daniel Gallagher (project architect); Kurt Evans (project coordinator); Ghazal Abassy, Sean Baccei, Arthur Chang, Michael Filisky, Lisa Huang, Ilyoung Park, Ahmad Reza Schricker, Kyle Sturgeon (project team)
Consultants: Arup, Mahadev Raman (sustainability)
Engineers: Matthew H. Johnson (structural)
This project is almost like Las Vegas. They’re in a desert, but this actually acknowledges the desert—as opposed to some imaginary castle.

Hadrian Predock
Details of the coffered concrete canopy and the different forms it takes throughout the complex.

A six-lane highway connects the sports shooting club complex to the center of Kuwait City. Four drop-off points provide easy vehicular access to different areas within the complex.

Access to drop-off and parking points for the arena.

Access to the theater-plex and conference hall.

Access to the drop-off point nearest the souk.

Access to the hotel.
**citation**

**Hariri Pontarini Architects**

**Bahá'í Mother Temple for South America**

**Site** A one-third-acre lot in Santiago, Chile.

**Program** A temple for gatherings of the Bahá'í faith, with a main sanctuary capable of seating 600 worshippers, nine alcoves for private or small-group meditation, a mezzanine, and nine exterior prayer gardens.

**Solution** Hariri Pontarini's design is the winner of a two-phase international competition that challenged entrants to consider a sacred space that does not conform to the architectural typologies of any other religion. The Bahá'í faith requires its temples to have nine sides and a dome, among other particulars, but they are not designed to accommodate specific rituals or even clergy.

For the Santiago temple, which serves all of South America, Hariri Pontarini designed a dome of nine translucent alabaster and cast-glass sails, which will be manufactured abroad and transported to the site. Bronze tracery and woodwork ornament the 100-foot-high main interior space, which is encircled by a continuous mezzanine of cast concrete.

The footprint of the building occupies only 8,600 square feet. A lily pond and nine prayer gardens occupy the remainder of the site.

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1. To determine the final composition of the dome's alabaster and cast-glass leaves, the architect conducted a series of panelization studies, beginning with a MAYA NURBS model and then adding fragmentation to take into account both aesthetics and material-sizing limitations.

2. A series of model views made with MAYA software, in preparation for an animated fly-through.

3. The structure's organic, almost floral, form is evident in a series of plans cut at increasingly higher points in the space (from top to bottom).

4. Screen captures of CATIA modeling that occurred as the project transitioned into design development.

5. The layering of faceted cast glass over milled alabaster panels supported by a tubular-frame system ensures the transparency that makes the structure so compelling at night.
I have to acknowledge all the research. This whole structural-material theory would make the building really light and translucent.

Yung Ho Chang
site A plot in the center of a dense residential block in the impoverished Bab Tebbaneh neighborhood of North Tripoli, Lebanon. Visually isolated from the street, the site is exposed to the buildings on the perimeter of the block, including housing and auto-repair shops.

program The school was conceived as a place to teach language and mathematics to working children and vocational skills to adult women.

solution The design features six independent classrooms, each of which has an adjacent meeting room, library, and teacher’s office, all organized around an open-air central courtyard. The architect intends the modular, cloistered layout to impart a sense of order in a chaotic urban environment.

Hooded wind-catching towers sprout from the small meeting rooms adjacent to each classroom, making the school visible to pedestrians on the street. The towers draw light and air into the classrooms from above the ground level, minimizing the amount of smoke and fumes that can enter from the surrounding auto-body shops, where many of the young students work.

There's a modesty to the project, which is authentic and relevant to the scale, the place, and the nature of the program. In the context of 300 projects we have seen, most of which are over the top, this for me is refreshing and remarkable.

Jose Castillo
Many children in this area of Lebanon hold part-time jobs in auto-mechanic shops, and require alternative school hours to accommodate their schedules.

2. The school’s site is in the interior of a city block surrounded by residential and industrial spaces.

3. The school is organized around a courtyard, allowing children to gather in a controlled environment before and after classes.

4. Views of the courtyard and main entrance.

5. Front elevation showing the main entrance.

6. Towers admit light into classroom interiors and draw the cleaner air from above the level of the auto-body shops nearby.

7–8. Sections through the wind-catching towers.
**site**
An underdeveloped plot of land that is part of the planned expansion of the Bon Repos quarter of Port-au-Prince, Haiti.

**program**
The master plan for the site includes an orphanage for 90 children, an educational facility to teach 400 students, a medical clinic to provide for the campus and the surrounding area, a trade school, and housing for employees and volunteers.

**solution**
This project is designed to ensure that orphaned and neglected Haitian children will not only have a roof over their heads, but will also have a safe and loving home to grow up in. The master plan seeks to accomplish this by creating a village-like setting where the children and their caretakers have educational, recreational, and medical facilities at their fingertips.

To prevent isolation, and to try in some way to lessen the number of children who might need the campus' full-time services, the facilities are opened to the larger community. The complex itself offers a lesson in sustainable techniques. Solar panels provide electricity for hot water. Hurricane shutters are made of recycled aluminum. And the architects incorporated local materials, including rammed earth and gabion walls of native stone.

The goal is to set new standards for sustainable construction in a developing country with high unemployment and poverty rates that is prone to natural disasters.

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**THE ARCHITECT**

Firm: Studio Luz Architects, Boston

Principals: Anthony J. Piermarini, James Smith, Rebecca Edson, Hansy Better Barraza

Number of Designers: 5

Year Founded: 2002

Recent Work: St. Martin Street Residence, Fitchburg, Mass.

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1 Site plan showing the campus' programmatic mix of orphanage, educational, and medical facilities for vulnerable children.

2 Model of the medical clinic and trade school, which provides medicine distribution, checkups, basic dental, and general care.

3 Section for the orphanage, with roof crenellations that help promote ventilation.

4 Elevations of orphanage housing.

5-6 The classroom building is orchestrated to create welcoming courtyards and is adorned with brightly painted hurricane shutters to engage young eyes.

7 Energy-efficiency diagrams for faculty and staff housing show cisterns for rainwater and a series of vents to promote airflow.

8 Diagram of the school building, showing circulation and program distribution.

**Project:** Campus d'Espoir (Campus of Hope)

**Client:** Hope for the Children of Haiti

**Architect:** Studio Luz Architects—Hansy Better Barraza, Anthony J. Piermarini (project designers); James Smith, Rebecca Edson (project leaders); Michael Beaman, Il-joong Kim, Jenny Kwon (project team)

**Engineers:** TECINA S.A. (engineering and construction); Sinote Ibrahim (consulting mechanical)
When we say progressive architecture, what are we really looking for? With all the constraints this project is confronted with, budget and so on, there's no way that the architects could be trendy—even if they wanted to be.

Yung Ho Chang
good shepherd ecumenical retirement community

site A hilly, forested property on a lake in Little Rock, Ark., surrounded by suburban residential developments.

program The addition of 1,000–1,200 units of affordable retirement housing, and commercial and recreational centers to an existing full-service care facility.

solution The Good Shepherd Ecumenical Retirement Community strives to make aging in place a holistic experience, characterized by social interaction. The architects developed a series of housing prototypes to suit different resident demographics, from active empty-nesters to octogenarians. For residents who need regular or continuous care, there are units following the same typologies as those for more able inhabitants but that also offer easy accessibility by full-time medical staff.

Each unit, regardless of target audience or price range, incorporates an outdoor space—be it a porch, balcony, or patio—along a pedestrian walkway. Traffic is limited to certain arterial streets, reserving as many others as possible for pedestrians.

Pocket green spaces and gardens encourage activity and interaction among the residents. A commercial center and an esplanade along the lakefront promote people watching, window shopping, and more rigorous activities along an exercise route.

THE ARCHITECT

Firm: University of Arkansas Community Design Center, Fayetteville, Ark.
Principals: Aaron Gabriel, Jeff Shannon, Stephen Luoni
Employees: 7
Year Founded: 1995
Views in and around the living units exemplify the variety of housing typologies catering to different types of residents. The architects paid a great deal of attention to creating areas for residents to gather and interact.

Multistory buildings situated around courtyards facilitate full-care nursing or assisted-living care without intruding on residents who don't require such services.

Project: Veranda Urbanism: Community Design and Aging in Place, Good Shepherd Ecumenical Retirement Community
Client: Good Shepherd Ecumenical Retirement Center—Col. Terry Hypes (CEO); Winthrop Rockefeller Foundation
Architect: University of Arkansas (UA) Community Design Center—Stephen Luoni (director); Aaron Gabriel (assistant director); Tim deNoble (project architect); Laura Chioldi, Alan Noah-Navarro, Justin Sabatini, Jena Rimkus (project designers); Roberto Sangalli (network administrator); Amy Marbury (administrative assistant); Jeff Shannon (Dean, UA School of Architecture); Dusty Graham, Najia Hashim, John Langam, Trinity Simmons (student interns)
Consultants: Pyatok Associates—Michael Pyatok (programming and feasibility study); UA Center for Business and Economic Research;

It's not revolutionary, it's reformist. It's community oriented without the iconography of new urbanism.
Jose Castillo
By Angela Sarkis

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ARCHITECT AZIZA CHAOUNI WON A P/A AWARD FOR HER RESEARCH ON HOW TO REPAIR THE CRUMBLY YET VITAL MEDINA OF FEZ, MOROCCO. SHE EXPLAINS HER MOTIVATION TO ARCHITECT.

Interview: Amanda Kolson Hurley  Photo: Kent Dayton

AZIZA CHAOUNI

Why did you make Fez the focus of your research?
I was born in Fez and spent 18 years of my life there. I didn’t live inside the medina, but we would always go there to shop. It’s still very active—not this nice little museum for tourists. Now, unfortunately, it’s falling down, and the question is, what do you build?

What don’t you like about most recent construction in the medina?
Tourists have a distorted idea of what Morocco is, so now you see One Thousand and One Nights-type architecture, this imagined, orientalist style, or exact replicas of traditional courtyard houses. There’s also a vernacular style, which is more of a hybrid of what people thought was Moroccan—green tiles and arches—mixed with modern typologies. It’s a compromise between traditional and modern, and isn’t very successful.

How is your approach different?
My approach is, you build something for the population that lives there, not the people who are just visiting. It’s a very socially conscious approach. In the medina, even if people retain very strong aspects of Moroccan tradition, they still want modern facilities.

Why do you want to bring Al-Qarawiyyin University back?
Fez was built around the university, which is one of the oldest in the world. After independence [from France, in 1956], it was closed and moved outside of the city to an Americanized campus. It deprived people of a huge facility and lots of public space. The population saw it as somebody stole it from them. So for me, it was very natural that it should be brought back.

Your research was self-initiated. What has been the response from officials in Fez?
They had a hard time understanding what I was doing. They didn’t see that you can build something modern that answers all the UNESCO World Heritage site restrictions. People thought in the beginning this was too radical for the medina: How can you depart from the courtyard houses?

Do you think they’ll adopt your proposals?
Maybe in a few years, 10 years—it will take time. But I opened the discussion on a subject that was taboo.
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