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In late June, the board of directors of VIA Metropolitan Transit in San Antonio, Texas, approved plans for the Westside Multimodal Transit Center at the corner of Frio and

Houston streets. The city hopes that the project, which broke ground on July 14, will spur development in this somewhat sparse and dilapidated area just west of downtown. County Jail.

The neighborhood is currently home to such differing facilities as a University of Texas at San Antonio campus and the Bexar continued on page 5

LONG SPAN AND **ULTRA THIN**

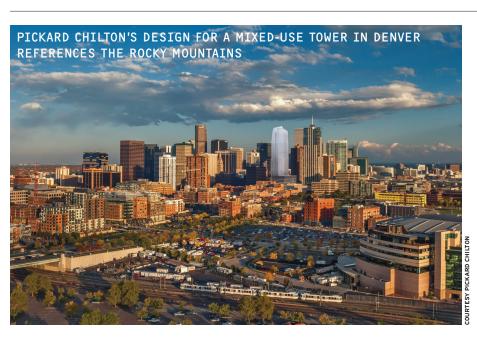
DENVER MUSEUM DISTRICT GROWS

22

SAFDIE AT CRYSTAL BRIDGES

OPENING THE BORDER FOR ARCHITECTS

- 05 EAVESDROP
- 10 IN CONSTRUCTION
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THE GREAT DIVIDE

Chilton has unveiled its design for 1144 Fifteenth, a 40-story mixed use tower set to rise in Denver. At 617 feet tall, the Hines-

Connecticut-based architecture firm Pickard building as well as its largest development of this sort in 30 years. Located in the lower downtown historic district on what is currently a parking lot between Arapahoe developed project will be the city's fifth tallest and Lawrence streets, continued on page 4

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All over America, traditional indoor shopping a kind of morbid curiosity as well as visions malls are biting the dust. An object of fascination for internet aficionados and urban planners alike, abandoned malls, with was in its own death throes in 2007. Soon their spooky, frozen-in-time interiors, invite after, Austin Community continued on page 9

of planning grandeur. In Austin, Highland Mall, once a regional shopping destination,



LAKE|FLATO AND SWA TURN BELOVED HOUSTON-AREA NURSERY INTO A PUBLIC PARK

THE BELLE OF BELLAIRE

Bellaire, Texas, one of the

many smaller cities engulfed green space. Evelyn's Park, as Maury Rubenstein, owners within Houston's metropolitan it is called, will soon be built of

on the site of the historic Teas Nursery, formerly located on the 4400 block of Bellaire Boulevard. After years of complicated maneuvering, the project is slowly inching closer to fruition, with construction expected to ដ្តី begin by January 2016.

Edward "Papa" Teas established Teas Nursery in 1910. It continued operating on the same site until the death of his grandson, John Teas, just shy of its 100th anniversary. To make a long story short, in 2009, when the land officially hit the area, is set to get a new public market, brothers Jerry and

continued on page 7









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This June, at the New Cities Summit in the Dallas Arts District, on the fourth floor of the Winspear Opera House, I had the opportunity to sit down with Maxwell Anderson, who has been director of the Dallas Museum of Art (DMA) since 2012. During our discussion, Mr. Anderson got out his smart phone and showed me an old black and white photograph of pre-war downtown Dallas: a teeming street scene bustling with hat-wearing pedestrians, trolley cars, and automobiles. The only thing that distinguished it as a city in Texas, as opposed to New York or Chicago in that period, was a sign shaped like a cowboy boot hanging over the sidewalk. "Dallas today is so spread out," he said. "But not many people are familiar with old downtown Dallas. It was a vibrant urban place. We're only now seeking to create that again."

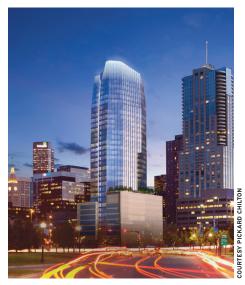
That notion of re-creating a city, specifically in the 21st century, was the theme of this year's New Cities Summit (AN was a media partner of the event), an annual convention of global business leaders, representatives of government, academics, cultural directors, architects, planners, and others concerned with the future of urban areas. It was also central to why the New Cities Foundation, a European non-profit whose founding members include technology and communications giants Cisco and Ericsson, chose Big D as a location (the previous two summits were held in Paris, France, and São Paulo, Brazil). "Dallas is a place that is eager to tell its story again," is the way that Mathieu Lefevre, executive director of the foundation, put it to me.

Like most Sunbelt cities, Dallas sprawls out over a vast spread of land and incorporates many smaller towns and suburbs within its metropolitan area, all linked, of course, by freeways. How to go from that condition to some resemblance of Anderson's nostalgic image of old urban Dallas is anyone's guess, but the first thing to find out, it appears to me, is whether or not the people who live there actually want such a transformation. It's a crazy notion, I know, and one not much entertained in urbanism circles, but there really are millions of Americans who live in suburbia and drive around in cars and actually find things to like about it—at least the current ridership figures of Dallas Area Rapid Transit make it seem so. Anderson, a native Manhattanite and "cave-dweller since childhood," may find density completely natural, but there are still many who would not wish to give up their backyards in favor of walking to the grocery store.

But, nonetheless, Dallas is trying to create more "vibrancy" downtown; trying to attract more people and keep them there for longer. One way it is doing that is through its arts district, a truly phenomenal collection of cultural institutions housed in equally impressive buildings, which is just now completing the commercial infrastructure it believes will activate the streetscape both day and night. (Anderson, by the way, returned DMA to free general admission, an admirable policy for any great museum and yet another carrot to draw people to the district.)

Will it work? Well, not everyone thinks the strategy is foolproof, or even desirable. In the summit workshop Cultural Districts as Engines of Urban Transformation, Jamie Bennett, executive director of ArtPlace America, made his position unequivocally clear: "Stop planning cultural districts!" he exclaimed. In a nutshell, his argument is that planning "cultural ghettos," as he calls them, only reinforces the notion that culture only happens in those places, while, in truth, culture happen all over, wherever there are people who choose to interpret their story through art: a band that records in a garage studio on a sleepy suburban street, for example, or a community theater that stages its productions in a high school auditorium.

The Chinese artist, Huang Rui, who gave the summit's Art and the City keynote speech, furthered this point when he said, and I am paraphrasing, that you can't build culture, it is the spontaneous expression of people in their time and place. (He knows what he's talking about. China has been opening around 100 museums per year for the past several years, and opened 400 in 2011 alone. This museum boom, however, has not resulted in a culture boom.) Dallas' jaw-dropping arts district, built as it is upon a blank slate, may eventually attract more people downtown, and keep them there for longer, but it is hard to imagine it ever creating the sort of unbidden exuberance expressed in Anderson's old photo. AARON SEWARD



THE GREAT DIVIDE continued from front page the skyscraper takes its formal cues from the city's Rocky Mountain backdrop.

Pickard Chilton principal architect Anthony Markese told AN that due to fluctuations in the economy it took twelve years to bring 1144, which is seeking a LEED Gold rating, out of its incubation phase. Denver's postrecession boom finally opened up the need for more office and retail space, as well as strong new complement to the skyline.

The top 27 floors of the tower are dedicated to office space, while the bottom 13 floors comprise a podium that is programmed for retail, a fitness center, and a parking garage. The development team hopes that the mixed-use space will increase the project's economic viability by catering to the urbane side of Denver's residents, while invoking the city's rustic roots. The design for the lobby is chic but earth toned, combining soaring ceilings with elements of natural stone and wood. The project also equally accommodates drivers and cyclists: the garage combines 880 car parking spaces with ample bike storage, while showers throughout the building are available for rinsing off after a sweaty commute.

To evoke the nearby Rocky Mountains, Pickard Chilton, which is working with local architect of record Kendall/Heaton Associates, designed two wedge-shaped vertical volumes that seem to fly past each other, creating a deep fissure down the building's center. This cleft is meant to resemble two mountains coming together. The exterior, which is clad with a high performance insulated glass curtain wall, features floor-to-ceiling views of the nearby snow-capped peaks. From the outside, the reflectivity of the glass mirrors the deep blue skies of the high plains. As Markese described it, this interaction between nature and architecture makes the tower "fresh and modern and handsome."

Markese said that the city's administration is fully supportive of the project. It is slated to begin construction in May 2015 with expected completion in late 2017.

ELISIA GUERENA



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MURMURS FOR MUMMERS

The following comments were left on archpaper.com in response to the editorial "Acceptable if not Noble" (ANSW 03_04.30.2014), which considered the imminent demolition of John Johansen's Mummer's Theater in Oklahoma City and the renovation of Ulrich Franzen's Alley Theatre in Houston.

There were local groups working hard to preserve and repurpose the Mummers Theater and conceptual plans put forth that incorporated the existing theater into a larger cultural and commercial mixeduse complex. My father supported and encouraged these efforts as an important and necessary evolution of this building, by adapting and embracing new ideas and technology. The counterforce was money in the hands of opportunistic, short sighted on the Gensler-designed Alessandra Hotel men and women with too much power and $\,$ in Houston (ANSW 03_04.30.2014). too little imagination.

CHRISTEN JOHANSEN RHODE ISLAND SCHOOL OF DESIGN

Franzen would have added the fly loft. And zinc cladding does not exactly bring to mind RANGEVIEW HIGH SCHOOL

corporate office buildings. CRAIG HUNT

The following comment was left on archpaper.com in response to our Unveiled

"Glass ceilings permit guests in the lobby to see through to the top floor restaurant." That lobby will become the biggest gentlemen's club in Houston.

BILL WOOD





(

Since arriving in North Texas to take up the job of *Dallas Morning News* architecture critic, Mark Lamster has been under a trial by fire, suffering scrutiny and criticism for everything from his Yankee origin to his unsympathetic take on the city's built environment. Well, local opinions seem to be warming a bit to the sharptongued scribe. In a recent piece in the Dallas Observer, Charles Schultz went so far as to praise how quickly Lamster has come to understand Big D's development landscape and the insider track around its so-called zoning regulations. Schultz even showed a little contrition for a previous guip: "I apologize for calling him 'Mark Lamster, New York Pinhead' when he first showed up."

TFTTAMANT BOOTFD

Thirty-four months have gone by since the Scott Johnson-designed Museum Tower hove into view and the Nasher Sculpture Center is still, er, gnashing its teeth. Every afternoon at around three o'clock glaring sunlight reflects off of the condo's mirror like glass curtain wall, invading the Renzo Piano-designed skylit galleries, burning holes in the lawn, defoliating the trees, and no doubt increasing the air conditioning bill. Thirty-four months and nothing has been done to make it right, until June. After a three-hour closed-door meting, board members of the Dallas Police and Fire Pension System, which was a prime investor in Museum Tower, voted to oust top staffer Richard Tettamant, who is widely associated with the Fund's reluctance to clean up its mess. Furthermore, according to Jill Magnuson, the Nasher's director of external affairs, the Fund has convened a committee to explore a solution to the reflection problem.

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The architects hope the new transit center will activate the western end of downtown

SPURRING DEVELOPMENT continued from

EE&K, a Perkins Eastman company, with local help from architecture firm Ford, Powell & Carson and landscape architecture canopy is topped by a photovoltaic array studio Bender Wells Clark Design, the transit that will generate much of the power center taps into San Antonio's rich history of urban squares. It will service the city's growing network of city bus and VIA PRIMO bus rapid transit service, expand its B-Cycle pavement and an underground retention

bike share system, and may accommodate future rail service as well. Perkins Eastman has plenty of experience Bill Fitzgibbons is planned for the plaza

worked on Houston's Northern Intermodal Facility and Los Angeles' Union Station. "We got the job because we knew how to take a transit project and turn it to a civic purpose; use the same dollars to create a plan around the facility that will make it a center piece of future redevelopment," said Perkins Eastman principal Stan Ekstut. "We started by looking at the streets, instead of looking at bus facilities, and said 'lets' purchase a whole block, turn it into a square vacant, or parking lots, or one story buildings. with busses on the perimeter, and make it a lt could be major place for people to live wonderful place to wait for busses or arrive and work near downtown." for work, with lots of shade, landscape, art, and cafés."

The design of the transit center takes its cues from the adjacent International-Great Northern Depot (1908), a historic train station "It advises to think beyond stopping and designed by Harvey L. Page in a fantastical Spanish Mission style, which was converted be a public environment." As

into a bank in the 1980s. The depot's circular dome, as well as the turning radii of busses, inspired the circular, 20-foot-high canopy that rings the site.

While primarily composed of a simple palette of structural elements, the design Designed by New York City-headquartered team added tile mosaics to the column covers, "to add a little more beef, so there's something to look at," said Ekstut. The needed to light the project. A stand of cedar elm trees fills the expansive interior of the 90,000-general-square-foot plaza. Permeable system control stormwater runoff. A light tower installation by San Antonio artist with this kind of project. The firm previously entrance to make it easily discernable from long distances.

> As a security strategy, San Antonio opted to stay away from cameras. Instead, the city and the architects opened up views across the facility, in the hope that once the site is activated there will be enough activity to keep it safe. "They were willing to take a positive views of their riders and people in area," said Ekstut. "There are at least a dozen development sites nearby that are

Currently Perkins Eastman is putting together a manual for future transit stations in San Antonio. "It's full of lessons on how to approach each transit facility," said Ekstut. going, to expand the idea of the platform to

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THE ARCHITECT'S NEWSPAPER JULY 16, 2014



"Luxury food court" may sound as egregious an oxymoron as the jumbo shrimp for which New Orleans is famous, but it is the modus operandi for Dallas-based architecture firm OmniPlan's latest project. The Riverwalk MarketPlace, which is sited along the Crescent City's Mississippi River waterfront, is a high-end outlet mall that boasts a dining experience to match. Informally referred to as "the food court," the Riverwalk's dining area occupies an outdoor terrace with large windows that overlook the river. The dozen restaurants within offer a more sophisticated palette than standard mall fare, and range from an upscale coffee bar to a formal sit-down restaurant. The décor is anchored by a local artist's large mural, which captures, as explained by principal architect Tipton Housewright, "the life and culture of New Orleans." Overall, the project combines eating and shopping into an immersive "luxury" experience that allows consumers to soak in the city's culture without ever having to step in a car. EG



This summer, San Antonio's Travis Park—a newly revitalized green space originally established as Travis Plaza in 1870—is playing host to an architectural installation by 14 graduate students from the UTSA College of Architecture. F2, as it is called, is a grid shell prototype that spans more than 50 feet with only 2 inches of material thickness. It evolved from a research project studying minimal surfaces, inflatables, branching, cellular structures, and centenaries.

F2 is made from 4,800 linear feet of ½-inch-by-2-inch spruce timber sections and 760 CNC cut Coroplast folded panels. The assembly is bolted together into a grid

shell with more than 1,000 galvanized nuts and bolts and 2,600 washers. The footings are water jet cut from ½-inch steel plate, welded, and attached to 30-inch screw piles. It took two weeks to fabricate the individual parts and the graduate students installed it in five days with the help of 13 volunteers.

The project was designed and fabricated under the direction of Andrew Kudless, Director of Matsys and the 2014 Dean's Distinguished Visiting Critic at UTSA, and Kevin McClellan, Co-Director at TEX-FAB and lecturer at UTSA. David Shook of SOM San Francisco provided structural design support during research and Datum Engineers did the final design engineering.





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THE BELLE OF BELLAIRE continued from

front page Texas Pipe and Supply Company and residents and civic supporters of Bellaire since the 1980s, quickly began negotiating with the Teas family before they could sell to another developer. The Rubensteins and the Teas came to an agreement to sell the acreage to the Jerry and Maury Rubenstein Foundation for an undisclosed sum with the intention that it would eventually become a public park named in honor of their mother, Evelyn Rubenstein. In 2011, the Rubenstein family created Evelyn's Park Conservancy, a 501(c) (3) non-profit organization with a board made up of members appointed by Bellaire City Council and the Rubenstein Foundation, to administer the park and coordinate its delivery to the city. The Rubensteins and the Bellaire City Council each gave \$100,000 as seed money to Evelyn's Park Conservancy to begin planning. Later that year, Houstonbased landscape architecture firm SWA Group, along with San Antonio-based Lake|Flato Architects, were hired to design the park and supporting buildings.

The scheme for Evelyn's Park is typical of the program-heavy small urban park model that was inaugurated in the 1992 rehabilitation of New York's famously decrepit Bryant Park by Hanna/Olin and Hardy Holzman Pfeiffer. In the Houston area, this model has been used extensively, notably for Discovery Green in 2008 and Market Square Park in 2010.

the oldest of several Teas family houses that be completed in stages. The \$4.9 million once existed on the property-a two-story wood-framed bungalow ordered from a Sears catalog and built in 1910 as Edward

The design for Evelyn's Park includes a great lawn, a monumental shade structure, a creek and lake, as well as a café and event space.

Teas' own residence—into a café. Directly behind the café is a barn-like annex that can be rented out for additional income. Behind it is the main parking lot. Just east of the café complex is a "stream fountain" that mimics, in miniaturized form, the many bayous that snake through Harris County. It drains into a small lake at the rear of the park. The lake faces a "Great Lawn" that extends almost to the park's southern boundary at Bellaire Boulevard. This end of the lawn is demarcated by what the architects call the "Trevillion" (trellis + pavilion), a 200-foot-long, gently curved, steel framed pergola that is intended to be the park's landmark. In addition to these features, there is a small plaza and water feature in front of the café, a children's garden and play area, butterfly gardens, a donor wall and donor plaza, a bog garden, a memorial garden for Evelyn Rubenstein, and a "native restoration buffer" planted along the northern boundary of the park to screen views of the Lovett Homes houses.

After the schematic plan was approved by City Council in 2012, the citizens of Bellaire overwhelmingly supported a \$5 million bond for improving the park site in November 2013. Although this is generous, it is not quite a third of the park's total \$16.5 The SWA and Lake|Flato design transforms million estimated budget. Construction will phase one omits the stream fountain, the lake, and the trevillion, but includes the café complex and great lawn. BEN KOUSH





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THREE NEW PROJECTS FILL OUT DENVER'S MUSEUM DISTRICT

THE ARTS ELEVATED

Since the turn of the Millennium, Studio Daniel Libeskind, with local expanded the Denver Art Museum with the Hamilton Building (2006), also contributing the Museum Residencies (2006). Allied Works

contributed the Clyfford Still Museum Denver's Museum District has come (2011), Tryba Architects gave us the into its own as a cultural destination. sublime facade of History Colorado (2012), Civic Center Park was listed partner Davis Partnership Architects, on the National Register of Historic Places in 2012, and a refreshed Colorado Judicial Center (2013) by

Recently Constructed Cultural Infrasturucture, Golden Triangle Museum District, Denver, CO. 1. Denver Art Museum, Gio Ponti, 1971 2. Denver Public Library Addition, Michael Graves, 1995 3. Denver Art Museum Hamilton Building, Studio Daniel Libeskind, 2006 4. Museum Residences, Studio Daniel Libeskind, 2006 5. Clyfford Still Museum, Allied Works, 2011 6. History Colorado, Tryba Architects, 2012 7. Ralph Carr Judicial Center, Fentress, 2013 8. Denver Art Museum Offices, Roth Sheppard, 2014 9. The Art Hotel, Davis Partnership Architects, Projected, 2015 10. Kirkland Museum of Fine and Decorative Art, Olson Kundig

the other in construction, and the last in planning, will add to this rich and varied environment with programs focused on the advancement of arts and culture in Denver.

Architects, Projected 2017

This spring on the campus of the Denver Art Museum, local firm Roth Sheppard Architects completed the quietly excellent Denver Art Museum Offices. With three levels and 50,000 firm Olson Kundig Architects, the square feet, the building provides office space for 100 employees, as well as a research library and collections storage facility. The open, horizontal design references Fentress added a touch of classicism. the Clyfford Still Museum, while the building composed of a monolithic Three new projects, one just opened, deft use of transparency and rhythm mass that appears to be clad in

of the facade glazing establish a dialogue between the building and its surroundings. An open plan and soaring central light well will make this building a joy to inhabit while the well-detailed facade telegraphs hints of its interior program and connects the users to Denver's streetscape.

The Art Hotel, a mixed-use project by Davis Partnership Architects, is slated for completion in spring of 2015 and will complete the Denver Art Museum campus plan. After serving as the local architect for Libeskind's 2006 Hamilton Building and Museum Residences, Davis Partnership is helming the design of this mixeduse building. The structure is under construction, with the first three floors completed, and steel rapidly moving skyward as of this writing.

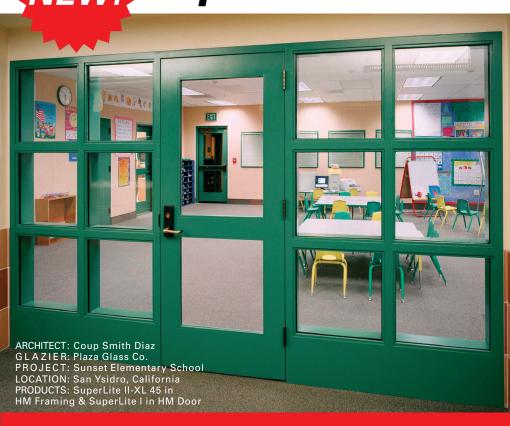
Also planned is a new home for the Kirkland Museum of Fine and Decorative Art. The project will house, among other collections, the International Decorative Art Collection, which contains over 15,000 objets d'art from Art Nuveau to the present. Designed by Seattle new building will break ground in early 2015 and provide over 30,000 square feet for the museum's salon-style galleries. Renderings show a relatively low, horizontal

Olson Kundig's signature material weathering steel. Juxtaposed against this mass is a lighter, more transparent construction, which addresses the streetscape on both 12th Avenue and Bannock Street. The entrance is set back from the street between these two masses. drawing visitors deeper into the site before depositing them inside.

Studio Daniel Libeskind's master

plan document for the district, generated during the 2006 addition of the Hamilton Building, specifically identifies Bannock Street adjacent to the Denver Art Museum as an optimal location for additional cultural infrastructure, a consideration that helped drive site selection for the Clyfford Still Museum. The Kirkland's new building will sit directly across Bannock from the Denver Art Museum Offices, which are themselves adjacent to the Clyfford Still. Taken together, these three structures are important elements in the completion of the master plan, while providing an architectural counterpoint to the strong, faceted geometry of Libeskind's Hamilton Building. With these projects, Denver is significantly extending its cultural capital and civic profile. At the same time, an unintended consequence may be the slow emergence of a regional modernism, giving form to Denver's independent spirit.

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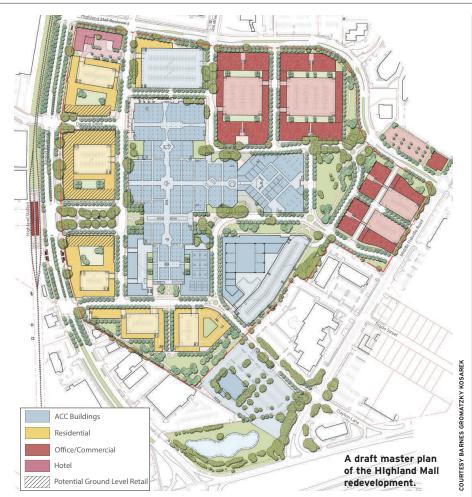
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THE MALL OF EDUCATION continued from

front page College (ACC) was preparing a district-wide master plan with local firm Barnes Gromatzky Kosarek Architects, and began to search for the additional 200,000 square feet of "swing space" needed to implement it. At the same time, RedLeaf mixed-use projects around the dying mall, building on the success of Austin's Mueller project on the city's old airport. Sensing the synchronicity, ACC and RedLeaf entered into an agreement, and Highland Mall was given a new lease on life. The first phase of the multi-faceted project for the ACC Highland Campus is the former JC Penney's store along the mall's north side.

Highland Mall was designed and built in the early 1970s and its exterior resembled what architect N. Thomas Kosarek calls an inverted wedding cake. Heavy planes of poured-in-place concrete were embedded firmly in vast parking lots. Although most of innovative computer-based, self-paced ACC's makeover dollars were spent inside, some strategic exterior intervention was needed to introduce natural light to the big box. BGKA opened the west elevation with curtain wall glazing and a large porch that wraps around to the north side, creating a shading device and marking the main entry. of the space around the mall, creating an As with many malls, variations in terrain meant that entries on different sides of the building occurred on different floors. A new thoroughfare was cut into the north grade, exposing more of that elevation and allowing for additional window openings. Terraced landings step down along this new thoroughfare, creating a primary series of outdoor hangout spaces.

The design also inserted a long skylight system along the interior east-to-west circulation spine, illuminating the "academic As ACC's eleventh regional campus, the main street." The former elliptical opening that contained the escalator was reconfigured into a rectangle and other square openings were cut into the second floor along the

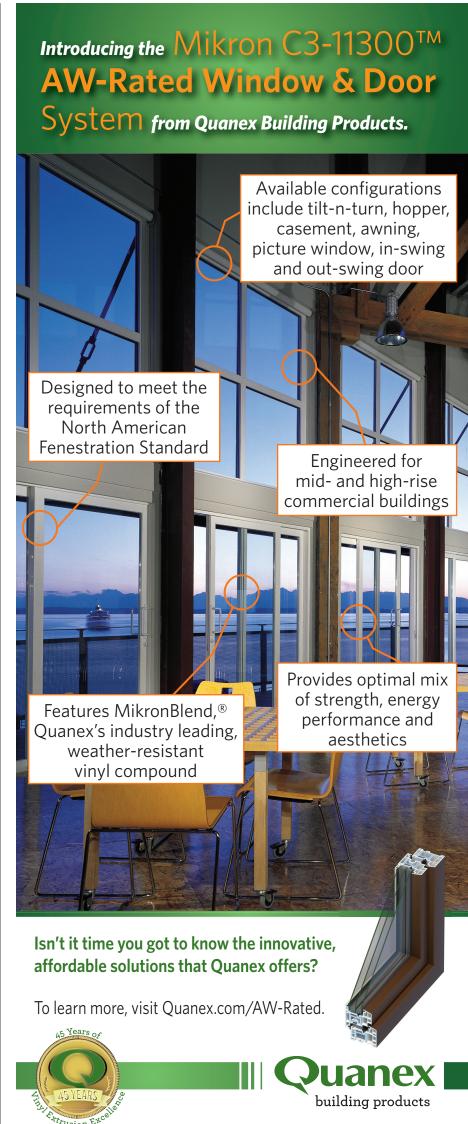
spine to provide visual connectivity and allow light from the skylight to reach the ground floor. The geographical center of the space houses a large "social stair" designed to encourage gathering and interaction. The academic main street effectively serves as the campus commons, and the social Properties was interested in developing new stair also creates a space for a small coffee bar and lounge area underneath.

The building's main focus, however, is the "ACCelerator Lab" on the ground floor, designed to assist students primarily with developmental math. According to Bill Mullane, ACC's Executive Director of Facilities and Construction, this new lab will address one of the biggest academic impediments that students face today. Spread over 32,000 square feet, the ACCelerator is modeled after a delivery method at Virginia Tech University and will be the largest of its kind in the U.S., with more than 600 computer stations to accommodate an modular approach to instruction.

ACC retains all of the buildings in the entire mall, which is currently being master planned by Austin's O'Connell Robertson and Thomas Phifer and Partners of New York.

Beyond that, RedLeaf will redevelop most 85-acre transit-oriented urban village, the planning of which is underway by McCann Adams Studio, veterans of the Mueller redevelopment. Highland will connect to a major transit hub, with planned rail leading to downtown (and other ACC campuses), as well as the northern suburbs. It will also serve as the western anchor for the Airport Boulevard Corridor redevelopment that stretches from Lamar Boulevard eastward to IH 35 and the Mueller neighborhood. new Highland Campus will open for the Fall 2014 semester, ready to accept as many as 6,000 students.

CANAN YETMEN



 $\stackrel{\times}{\square}$

PERFORMANCE AND ACADEMIC COMPL

ARTS

IN CONSTRUCTION> UT PAN AMERICAN FINE

THE ARCHITECT'S NEWSPAPER JULY 16, 2014



PAGE WITH ROGERS MOORE **ENGINEERS**

The University of Texas Pan American (UTPA) in Edinburg, Texas, is one of those rare college campuses that was master planned and designed almost entirely by one architect: the now deceased Kenneth Bentsen of Houston. In the 1970s, he laid out a large rectangular covered walkway, located mechanical all of the campus structures into it. The vocabulary of the architecture itself—and Bentsen designed nearly 20 of the campus' buildings—is based on Louis Kahn's work in Ahmedabad, India, and Dacca, Bangladesh: heavily walled and well-detailed brick buildings with arched apertures that sit comfortably in the sultry climate of South Texas' Rio Grande Valley.

While the campus has served

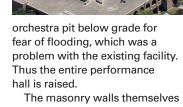
UTPA well over the years, the school is outgrowing its facilities. Recently, it issued an RFQ for a renovation and expansion of its Bentsen-designed performing arts hall. Texas architecture firm Page got the job. After studying the existing building, however, the architects ascertained that if they were to go in and fix all of its problems—accessibility, flooding, a mountain goat-steep seating rake—there would not be any building left. And so the decision was made to knock down the hall and replace it with a new facility capable of meeting the university's current needs while renovating the adjacent academic buildings and adding new linking landscaping by Clark Condon Associates. When services in its ceiling, and plugged completed, the performing arts complex will total 94,000 square feet and will serve as a new landmark on campus as well as a gateway for the university.

> Page's new building comprises six primary spaces: a grand porch and glass-enclosed lobby that will accommodate prefunction events; the main 1,000seat performance hall, which will house a range of music, dance, and theatrical events; and dedicated rehearsal spaces

Architecturally, the new building relates to Bentsen's Kahn-inspired forms, but adds a twist. "We definitely used existing vocabulary as a springboard, but made it much more playful and irregular and lyrical," said Larry Speck, Page's senior principal on the project. "I think that at first shocked the campus people. Now they're quite fond of it." The irregular openings are combined with accents of bright confetti color—reds and yellows and blues—of the sort that is quite prominent in South Texas.

While the openings in the new building's masonry walls are not as regular and orderly as Bentsen's, the layering of the spaces and the thinking behind the procession into the building is straight Kahn. Visitors pass through the grand porch, into the glass enclosed lobby, then through a first layer of masonry wall into a Piranesi-like interstitial space with stairs and clerestory windows punched through the thick walls, before entering the performance space itself and finding their seats. Due to the site's high water table the architects could not sink the

for band, orchestra, choir, and mariachi and jazz.



are load-bearing, 24-inchthick composite constructions composed of CMU block, poured AS concrete, and a brick veneer on the inside and outside. "It's like the Romans did it," said Speck. "There's a fantastic drawing of the Pantheon when the veneer was gone, where you see that it was exactly that: brick and stone and rubble concrete, each doing what it does best, then with a stone veneer." In addition to matching the rest of the campus, and functioning well in the climate, the heavy masonry construction and the interstitial space provide important acoustical isolation.

Working on the border of Mexico, the architectural team had the opportunity to work with the region's abundance of skilled

masons. "Nothing down on the border is done with a stud. They don't even know what it is," said Speck, "The Mexicans are extremely skilled and they're fast. All of the walls have been very true. They know their craft down there."

The new cultural and academic facility reinterprets some of the ideas of Louis Kahn in a playful, contemporary way.

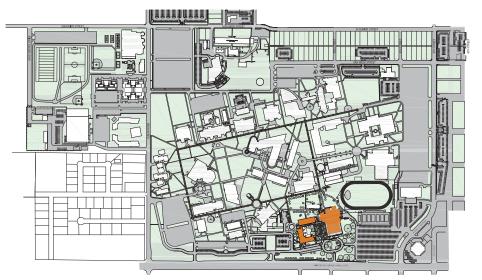


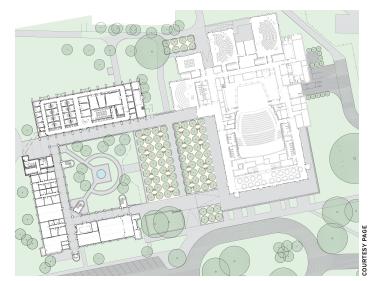
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Since the first LEED plaques were rolled out in 2000, more than 56,000 commercial projects worldwide have received the coveted environmental certification, which stands for Leadership in Energy and Environmental Design. Generally acknowledged as the world's foremost seal of approval for sustainable design, the ranking system has grown to encompass all kinds of projects, from interiors to neighborhood development, retrofits to new construction, skyscrapers to student centers.

In 14 years, LEED has gone from fringe to mainstream. Derek Hoeferlin, an assistant professor at Washington University's Sam Fox School of Design & Visual Arts, recalled a rude reminder of how proficiency in the system has become so common as to be expected. He remembered celebrating at a cocktail party after getting his architectural license. "I was talking to someone about getting licensed and they asked me, 'Well, how can you be an architect and not be LEED certified?'" said Hoeferlin. "I've always kind of had an issue with all these extra certifications."

Hundreds of cities and dozens of states now require LEED certification for most public buildings. The U.S. Green Building

3 billion square feet of real estate around the world. But LEED has come under fire in recent years. Critics say it is too expensive, and that it forces designers to check off boxes instead of pursuing overall strategies that may actually result in better building performance. A 2008 study by the New Buildings Institute, commissioned by the U.S. Green Building Council, looked at 121 new construction projects and found that more than half of them did not qualify for the Environmental Protection Agency's Energy Star labels.

It is a problem acknowledged by the U.S. Green Building Council. "I don't think a tool can be everything to all people," said Scot Horst, USGBC's vice president overseeing LEED. "I see LEED as an extremely functional and well-designed tool for incentivizing the market to do better work. I don't see it as a vision. The reason it's so functional is partially because there's so many people that know about it, taking real action. And it's not easy. Personally I think that's good enough."

Recently USGBC introduced an Energy Star-like system for existing buildings, where owners and operators have to be recertified

Council, which runs LEED, has certified some every five years. To date, 1.15 billion square feet of built space is certified under this new rating system (LEED for Existing Buildings: Operations & Maintenance, or EBOM)—more than any of the other LEED rating systems. They are also installing new "dynamic plaques" that measure building performance

> Design professionals say there is still a place for LEED, especially in light of steps USGBC is taking to update the system. But the rise of alternative metrics, such as the industry-run Green Globes and the more stringent Living Building Challenge, underscores a growing sense of LEED fatigue among some practitioners who see more room for growth in aggressive energy code changes, big data, and a return to basic ecological principles too often shirked by projects chasing LEED points.

Codebreakers

In Guangzhou, China, designers at Skidmore, Owings & Merrill are turning 35 square kilometers of former industrial land into a "new sustainable city" for 740,000 residents. Their Baietan master plan is one of many large projects testing LEED's limits. "There

isn't density everywhere in that project, so how do you prove you need the walk score everywhere? Certain things happen when you scale up. You start getting into the nuances of these systems," said SOM sustainability specialist Arathi Gowda. "It's a strange, new kind of design. I do think it's to LEED's credit, they're seeing that trend and adapting."

Master planning is making a comeback, with projects from coast to coast reconciling ambitious development with ecological economies of scale. In Asia, mega-developments defy categorization. Baietan's ecosystem-scale thinking does not mesh easily with LEED's checklist.

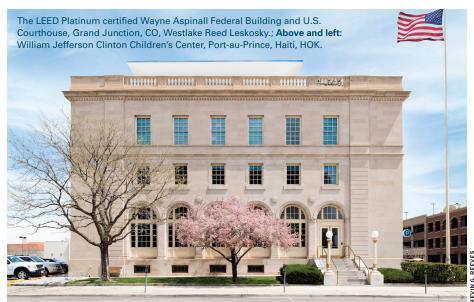
Closer to home, SOM is nearly 10 years into planning the 600-acre Lakeside development on the site of a former U.S. Steel plant in Chicago. With developer McCaffery Interests, the firm is looking at recycling wastewater through the porous slag infill, and even generating and distributing its own energy through a localized power grid. Lakeside would be a proving ground for sustainable design infrastructure that its architects hope will be standard fare for future generations.

Today, though, it would require its own building code. Net-metering for energy use, recycling wastewater, and even selling energy back to the grid would necessitate a kind of public-private utility that has little precedent in the U.S. "It's not all figured out, but it is very hopeful that we're saying, 'Lakeside is going to have its own building code,' and everyone at the table is saying yes, it has to," said Gowda. "All of the big cities are very interested in having this kind of development. If you talk to them in the right way, intelligently, the doors are opening much more rapidly than they were ten years ago."

That's partially because of LEED, she added. After all, Lakeside was named a pilot project for LEED's Neighborhood Development Certification. But it is largely due to changes in energy codes at the municipal, national, and international levels. Since 1975, the ASHRAE (American Society of Heating, Refrigeration, and Air-Conditioning Engineers) standard has ratcheted up energy use standards nearly 60 percent, with half of that code tightening in just the last six years.

LEED's latest version sets the baseline at 10 percent more efficient than ASHRAE's 2010 standards. "Because this is becoming codified, in many jurisdictions around the world you can't pull a permit without at minimum meeting these standards, and we









are seeing more areas around the world ramp up the aggressiveness of their energy codes," said Gowda. That's driving SOM to explore other aspects of sustainable design—their environmental design practice is focused on Smart Cities and Embodied Energy, among other things—rather than LEED's traditional strong suit of energy and water conservation.

Building Performance Anxiety

Two months before architects at Westlake Reed Leskosky had their final interview on a major government project, their client, the General Services Administration, publicly announced its intention to become the nation's first net-zero agency. That put pressure on the firm to step beyond basic LEED guidelines. "People say they're never going to get there," said engineer Roger Chang, principal and director of sustainability at Westlake Reed Leskosky. "And in some ways, they're never going to get there, for some buildings. But if you set the bar any lower, it gives you an excuse not to try hard."

At the Wayne Aspinall Federal Building and U.S. Courthouse, which is also LEED-Platinum, Chang and his colleagues cut energy consumption with extra insulation, installed a 132-kilowatt solar panel system, and added 32 geothermal wells 475 feet deep.

The government remains one of USGBC's best clients. The General Service Administration has required basic LEED certification since 2003 and LEED-Gold since 2010. Last year it put its first net-zero facility on the National Register. Aspinall was also one of AlA's top 10 green buildings last year.

Once they are built, buildings do not use energy—tenants do. Westlake Reed Leskosky

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needed Aspinall's employees, mostly federal agencies, to cooperate. Chang said their firm helped the GSA set goals for energy use within each of the building's offices. Many of them, including the Army Corps of Engineers and the Internal Revenue Service, were gung-ho about energy conservation. Others were not. In a building as efficient as Aspinall, a handful of people could use as much electricity as the rest of the tenants combined. That experience illustrates an important lesson for energy-efficient building: office culture matters.

Making sure a green building performs like its designers envisioned is often easier said than done. Building managers are not just the guys who get yelled at when the tenants are too hot or too cold—they are often the people with the most intimate knowledge of how a building actually works in the real world. "People spend too much money on the front end for new buildings, and forget you need to maintain the building for 50 years," said Chang. The average commercial building wastes roughly 30 percent of the energy it consumes, according to Energy Star. In a process engineers call "energy creep," high-performance buildings actually slip more easily into inefficiency than simpler, lower-tech structures. "I'd rather design something that's a little bit less efficient but simpler to operate, than something that's really complicated," said Chang.

Data-Driven Design

One thing that might bridge that gap is a kind of holy grail for building managers, engineers and architects alike: robust building performance data. Software could play a bigger role in transmitting information



about building use in real-time. Conventional HVAC equipment and other hardware is approaching a plateau when it comes to energy efficiency improvements. But companies like Retroficiency that conduct "virtual energy audits" remotely via software are just beginning to take off.

A similar trend is underway in the design studio. "The ideal for me is to be in some virtual design environment, and every time I make a move or a tweak, to have updated real-time energy and in parallel with that cost information, to really be able to analyze what you're doing," said Brian Dolan, a designer at Clayco's Forum Studio.

Tools like Autodesk's Green Building Studio come close, he said, but lack detail. A few years ago, web-based sustainability analysis tool Sefeira got the attention of Dolan and other designers for its pared down user interface and detailed real-time feedback. The company recently revamped its plugin for Revit.

It's not just detail that matters, Dolan said, but ease of use. In a design process constrained by time, money, and manpower, sustainability can fall by the wayside unless clients are actively involved. "It makes the whole argument easier if you can say, 'yes you're going to save energy and it's going to save you this much money,'" said Dolan, who also coordinates Chicago's Living Building Challenge efforts. That conversation happens early at Clayco, he added, where designers work side by side with construction management and development teams.

Promising energy savings is one thing, but critics say LEED and other sustainable design regimes focus on energy and water conservation at the expense of metrics that might be fuzzier, but no less important. How do you quantify a tenant's emotional response, or the psychological benefits of access to daylight and green space? "Those things have always been more rules of thumb, and they're typically first on the chopping block because there's not a good way to quantify that return on investment," said Dolan.

The non-profit Earth Economics and environmental consultants Terrapin Bright Green have each tried to do just that. Earth Economics summarized their approach in a 2011 report, assessing the value of "ecosystem services," like carbon sequestration and water retention, as well as costs avoided and benefits to productivity that result from design more attuned to natural systems. In Terrapin Bright Green's 2012 study,

"The Economics of Biophilia," the authors concluded that the \$2.5 trillion healthcare industry could save \$93 million each year simply by increasing views from hospital beds to nature, since patients would require less time in the hospital to recover from major surgeries.

Such alternative accounting is fundamentally different from the current thinking on sustainable design, according to biomimicry guru Janine Benyus. "What would it take for this city to function as elegantly as this forest?" Benyus asked during a conference hosted earlier this year by Esri, the geographic information systems company. It is not making buildings look like nature, she said, "It's asking how does nature function and then trying to emulate that function and performance."

Getting Creative

This summer HOK expects to break ground on the William Jefferson Clinton Children's Center, an orphanage in Port-au-Prince, Haiti. The original building was destroyed in the 2010 earthquake. HOK designers set ambitious sustainable design goals, aiming to restore some stability to Foundation Enfant Jesus—the charity that operated the original orphanage and children's center.

HOK's Thomas Knittel said their goal to be net-zero was not borne of eco-altruismit was a necessity. With little infrastructure to work with, the designers looked to selfsustaining systems in nature. "When you get into highly evolved systems, they're distributed, heterogenous, decentralized. Resilient systems are rugged and tough. They have this ability through the degree of redundancy and decentralization," said Knittel. Multiple composting systems reduce the waste that needs to be trucked off-site. Wind and solar power systems feed into battery systems. A bamboo-cladding system works with a sound concrete structural system, suggesting the form and function of a small forest while bracing the building against future storms and earthquakes.

"The process allows us to get to the core principle in nature and identify the design principle to come up with the solution. Sometimes that's just the things you have at hand," said Knittel. "To me it creates almost a new form of creativity, where we get out of our normal every day way that we approach projects, and there's a real value in that." Following biomimicry concepts led HOK to a design that is expected to meet the Delos Living Well Building Standard, as well as LEED Platinum. USGBC has been involved since the start, hoping to show that sustainable design is not just for rich clients and countries.

To Scot Horst, USGBC's vice president overseeing LEED, that has always been the value of a program with such broad market appeal. "We're changing the construction industry in Brazil. Just as it's really getting established, we're having a huge impact on what it means to build a really quality building there, or in Asia," said Horst.

Only a handful of buildings worldwide have met Living Building Challenge standards to date.

Except in rare cases like Project Haiti with HOK, LEED's strength is incremental change, said Horst. "I wish that LEED provided more of an understood vision of where we can go," he said, "but instead I think what it really provides is a roadmap for where we can go right now, what's really doable."

CHRIS BENTLEY IS ANYS MIDWEST EDITOR.

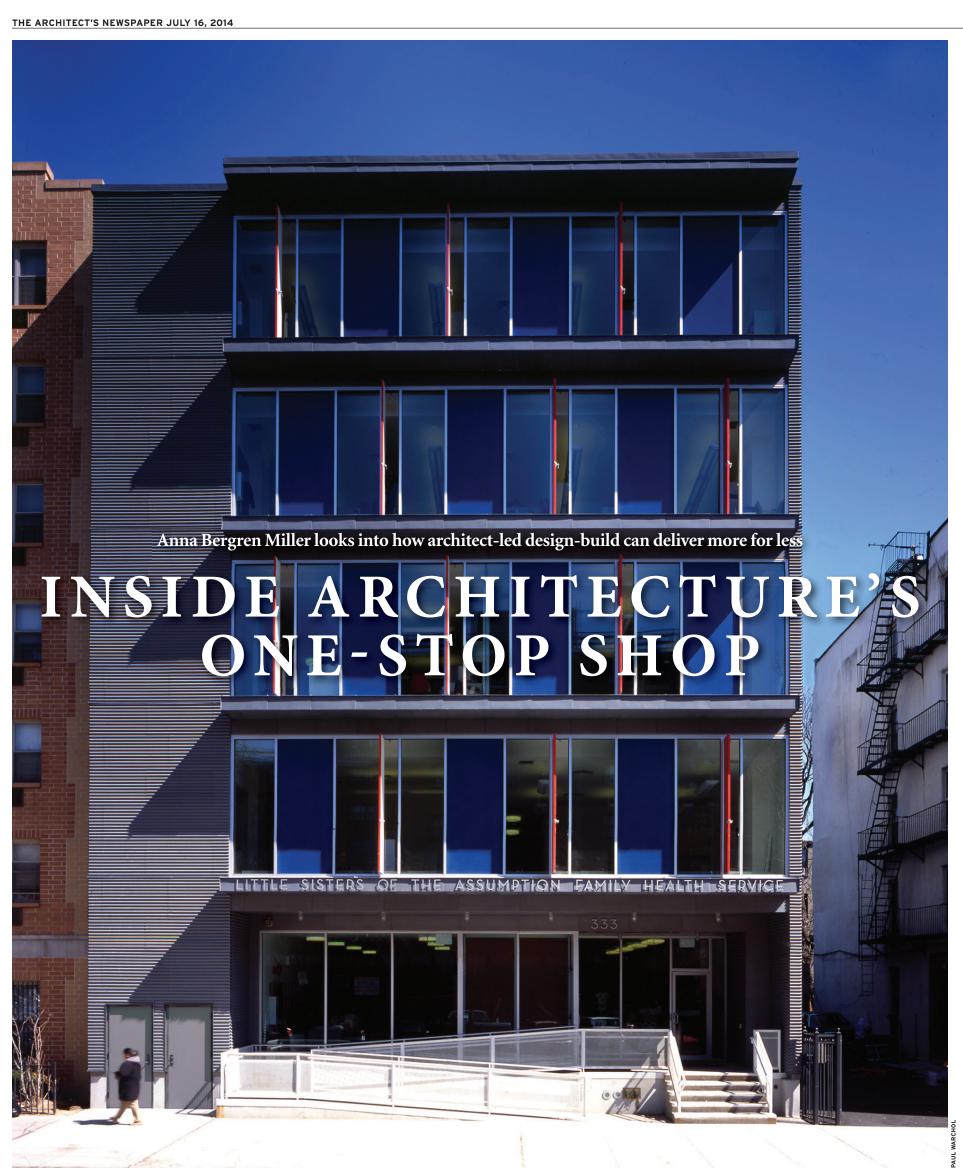
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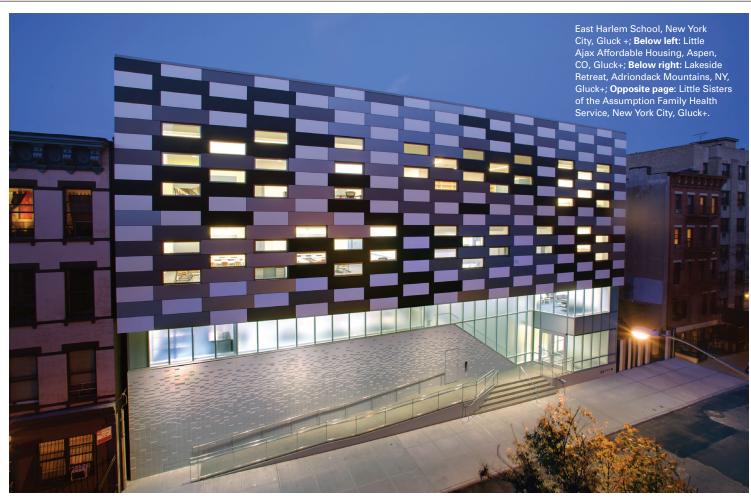
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is broken." So begins a slideshow on the website of GLUCK+, the New working as both architect and York firm known for its practiceand advocacy—of architect-led design build. Design-build differs from conventional project delivery in that a single firm is responsible for both design and construction. Proponents of the method argue that by repairing the breach between Kevin Eckert and Andrew van architecture and building designbuild benefits both clients and architects, and produces better designs.

"I did this for years without really talking about it," said GLUCK+ principal Peter Gluck. "For some reason in the academy, as soon as you talk about building something, it's dirty in a way. That's a schism that exists in the profession that's detrimental to the making of architecture. We're fighting against it, we're really trying to change the profession.

While some are more tempered than Gluck in their defense of the

"The typical process of architecture method, design-build practitioners are unanimous on one point: contractor changes the way a firm does design. Design-build negates the idea of design for design's sake, and instead prioritizes the finished product. "Everything we design and draw is thought about in terms of constructability and cost," wrote Leeuwen, partners at Seattle's BUILD, on their firm's blog. "We don't do theoretical work, design for competitions, or go after awards."

Design-build offers potential benefits to clients, architects, and the buildings themselves. By establishing a single point of responsibility, the practice eliminates nonetheless real. "There are a major source of client frustration: efficiencies in the process," she conflicts between the architect and contractor. "It's amazing how much time gets wasted, and money, trying to figure out how to blame someone else," said GLUCK+ principal Stacie Wong. "We can only point the fingers at ourselves,



and that takes about one second."

Clients save money under design-build, though how much is up for debate. BUILD suggests that the process reduces project costs by about 10 percent. The most widely cited figures, touted by the Design-Build Institute of America and other proponents of the method, come from a 16-year-old study by the Construction Industry Institute (CII) and Penn State, which found that design-build lowered unit costs 6.1 percent over design-bid-build. For Katherine Hogan, co-owner of tonic design | tonic construction in Raleigh, North Carolina, the financial advantage of designbuild is harder to pin down, yet said. "It's not percentage-wise that there's a savings, but there's a cost savings in time, management, and responsibility."

Design-build also saves time. The CII/Penn State report found that design-build projects had a

12 percent faster construction speed and 33.5 percent faster delivery speed compared to design-bid-build. Tonic co-owner Vincent Petrarca argued that the benefit stems from streamlined communication. On a conventional project, a fear of recrimination can slow even email correspondence to a crawl. "If time is money and communication is the problem, then there is this savings for the client," he said. "Now we can do a house in six to eight months to build, [plus] a couple months to design."

The savings inherent to designbuild make it possible to offer design services to clients who would not otherwise be able to afford them. Much of GLUCK+'s recent work has been for nonprofits, like the East Harlem School. "Not-for-profits, one thing they don't have is money," said Gluck. "They can't afford cost overruns. So we're able to pin the tail on the donkey, we guarantee our prices. The normal process simply cannot

do that."

Design-build can also serve a wider range of private clients. Under design-bid-build, a property owner must pay for architectural drawings up front, before applying for a construction loan. "That's why a lot of people don't have architects,' said Petrarca. "It's an economic model that limits creativity." Taking their cue from speculative builders, tonic rolls their design fee into the mortgage. "This model makes modern architecture available to more people," explained Hogan.

Architects as well as clients benefit from the method. On a design-build project, the architect controls the design throughout the process. "Working this way just gives us so much more freedom, freedom from the tyranny of the contractor," said Gluck. "We don't have people telling us we can't do things, or that that detail is too complicated or won't work."

Architects in a design-build practice participate in construction profits and collect any savings generated through efficiencies. "You get to define what reward means to you: put it back into architecture, put it in your pocket, or do less work," observed Petrarca. In addition, having both design and construction projects on the table can keep a design-build firm going during a downturn. A single project provides tonic with steady work for about eighteen months, said Petrarca, while a conventional architecture practice would have to take on three or four jobs to cover the same period.

Design-build can improve the quality of design, as architects and subcontractors work together to solve problems. While designing the Rank Residence, for example, tonic experimented with a mockup of the house's vertical siding built by their roofing subcontractor. "We were enrolling them in the process to make sure we had the correct details," said Hogan. "That way we didn't have to draw it, then have them reinterpret it later on: we were figuring it out as a team."

The nuts and bolts of designbuild are more complicated than conventional architecture practice. The designers must maintain two licenses as well as two types of insurance, which sometime forces an artificial separation between the design and construction elements of the firm. Tonic began as two companies, explained Petrarca "because our state AIA laws were against the architect being in two different [roles]. It's a pro and con depending on the situation. I think if we had to do it again, it would've been more like GLUCK+," which operates as a single commercial entity.

But even at GLUCK+ the streamlining only goes so far. Most projects there operate on separate design and build contracts. "It really is superficial simply because there is no existing standard contract that





"We often just use the standard contracts because it's less confusing to clients and their lawyers." Separate contracts require extra attention to billing. "We often talk about it as you're wearing two hats, throughout the day you're switching," said Wong. "Everybody is very conscious of how they spend their time."

Interaction with subcontractors encourages innovations in documentation. "We can draw anything we want, but we have to have our [subcontractors] be able to understand an interface with the technology," said Petrarca. "They typically haven't gone to architecture school, so we've always body else to execute?"

represents what we do," said Gluck. kind of catered to them in terms of what we need to produce." GLUCK+ has developed a system of sequential drawings targeting each trade. Besides making life easier during construction, said Wong, the drawings save money by removing some of the guesswork from the bidding process.

> Design-build's detractors say the method puts architects at greater risk of litigation. Gluck disagrees. "The fear is that there's much more liability," he said. "Our position is there's much less liability because you control the quality of the work. Why would you design as an architect and have all the personal liability and then give it to some-

Design-build does produce more paperwork—and more stress. "It's another business, it's another operation," said Gluck. "It's a lot easier just to make a sketch on a napkin and call that design." Firms transitioning from conventional to design-build practice can find it hard to navigate the regulatory structures involved, BUILD was audited several times during its first five years. "It was a trying time and we have more gray hair (and unfortunately less hair in general) as a result, but we can now operate with confidence that we are checking all the appropriate legal boxes," wrote Eckert and Van Leeuwen.

Practitioners of design-build say they see two opposite responses to

their work from fellow architects: dismissal and interest. "I talk to a lot of people and they say they really don't like it," said Hogan. "They see design-build takes the architecture out of it. But when you look at it, [design-build] firms are doing really critical work."

Other designers are genuinely interested in understanding the design-build model. Curious architects interrupted Hogan and Petrarca during a recent lecture on their work. "Every one of them wanted to know how we figured out our fee, how does it relate to insurance," said Petrarca. "We never got to the rest of our slides because we were all talking about money."

Design-build is not for everyone,

said Hogan. "There are really great firms that do just architecture. This is the path we've chosen in our context, in our history. It appeals to some firms and not to others." That said, many who have practiced this way are thoroughly convinced. GLUCK+ offers conventional architecture services to some clients, said Wong, but "situations like that reinforce in our mind how much more program, building, architecture a client gets when we do design-build. For us the proof is in the pudding: we really know because we experience it both ways. It's hard to fully convey how much better it is."

ANNA BERGREN MILLER IS A FREQUENT CONTRIBUTOR TO AN.





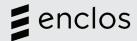






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JULY

WEDNESDAY 16 FILM

Victor Lundy: **Sculptor of Space**

5:30 p.m. Architecture Center Houston 315 Capitol, Houston aiahouston.org

THURSDAY 17 **LECTURE**

Painting Gods and Heroes: Making Painters 1648–1914 6:30 p.m.

Oklahoma City Museum of Art 415 Couch Dr., Oklahoma City okcmoa.com

WEDNESDAY 23

AWARDS CEREMONY

Design Awards Houston Petroleum Club 800 Bell St., Houston aiahouston.org

FRIDAY 25

FVFNT

First Annual Architect Bowling Tournament

6:00 p.m. Mid City Lanes - Rock 'n' Bowl 3016 South Carrollton Ave. **New Orleans** aianeworleans.org

SATURDAY 26

EVENT

Museum Experience at CAMH 11:00 a.m.

Contemporary Arts Museum Houston 5216 Montrose Blvd., Houston camh.org

SUNDAY 27

EVENT

Red Brick 2014 Artist **Tribute & Benefit Dinner Honoring Harry Teague**

6:00 p.m. Doerr-Hosier Center 845 Meadows Rd. Aspen, CO aiacolorado.org

THURSDAY 31

EXHIBITION OPENING 2014 Student Biennial

5:30 p.m. Architecture Center Houston 315 Capitol

Houston aiahouston.org

SEMINAR

Environmental Assessment and **Engineering for New Development**

12:00 p.m. The Center for Design 1000 St. Charles Ave. New Orleans aianeworleans.org

AUGUST

WEDNESDAY 13 **LECTURE**

Cowboys on Fifth Avenue, Bison in the Bronx: Western **Sculptors in New York**

6:00 p.m. Denver Art Musem Hamilton Building 100 West 14th Ave. Pkwy. denverartmuseum.org

WEDNESDAY 20

LECTURE Architecture Speaker Series |

(

The Museum as Home 7:00 p.m

Crystal Bridges Museum of American Art -Bellows & Cassatt 600 Museum Way Bentonville, AR crystalbridges.org

FRIDAY 22

FILM

Crystal Bridges Short Film Festival: Uniting the Power of Art and Nature

8:30 p.m. Crystal Bridges Museum of American Art -Walker Landing 600 Museum Way Bentonville, AR crystalbridges.org

WEDNESDAY 27 **EVENT**

Universal Design/Build

8:00 a.m. Kephart Architects 2555 Walnut St. Denver aiacolorado.org

SEPTEMBER

WEDNESDAY 3 CONFERENCE

2014 AIA Louisiana Design Conference

Astor Crowne Plaza Hotel - New Orleans French Quarter 739 Canal St. **New Orleans** aianeworleans.org

SATURDAY 13

LECTURE A.L. Steiner

2:00 p.m. Contemporary Arts Museum Houston 5216 Montrose Blvd. Houston

camh.org FRIDAY 19

EVENT

Leigh Anne Langwell

5:00 p.m. New Mexico Museum of Art 107 West Palace Ave. Santa Fe, NM nmartmuseum.org

FRIDAY 26 **EVENT**

Love in the Garden

7:00 p.m. Sydney and Walda **Besthoff Sculpture** Garden at NOMA 1 Collins Diboll Cir. **New Orleans** noma.org

OCTOBER

WEDNESDAY 1

EVENT

Solar Space and Water Heating and LEED: Advances in Green **Building Design** and Construction

3:30 p.m. **GH Phipps** 496 Nevada, Colorado Springs, CO aiacolorado.org

ALLAN HOUSER:

A CELEBRATION

Philbrook Museum of Art 116 East Brady Street, Tulsa, Oklahoma Through November 2

Allan Houser: A Celebration is an ongoing exhibition at the Philbrook Museum of Art in Tulsa that honors the paintings and sculptures of late Native American artist Allan Houser. The exhibition commemorates Houser's 100th birthday this year and highlights his contributions to Native American painting and sculpture during his time as an active artist. The works displayed will center on the Indian Annual, an art competition sponsored by the Philbrook, which Houser both partook in and judged. Houser has a decorated history at the Indian Annual. He won the Grand Award (given to the best art piece in the show) a total of five times. In addition to those awards, Houser received the Waite Phillips Award for Lifetime Achievement in 1969 and judged the competition for 13 years from 1963 to 1976.

Houser centennial appreciation is happening elsewhere in the state as well. The Oklahoma Museum of Art in Oklahoma City is presently showing Allan Houser: On the Roof. Slated to close on July 27, this exhibition features six of Houser's abstract sculptures.

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CITIZEN SAFDIE

Global Citizen: The Architecture of Moshe Safdie Crystal Bridges Museum of American Art 600 Museum Way, Bentonville, Arkansas Through September 2

Moshe Safdie seems to be reflecting on his long career these days as well as the more general evolutions in the discipline and practice of architecture over the last five decades. An exhibition of his work entitled Global Citizen: The Architecture of Moshe Safdie is currently at the Crystal Bridges Museum of American Art in Bentonville, Arkansas. Curated by Donald Albrecht, it is the third and final venue after touring two other Safdie-designed projects: the National Gallery of Canada in Ottawa and the Skirball Cultural Center in Los Angeles. In conjunction with the exhibition, Safdie spent the day of June 25th at Crystal Bridges giving an informal talk in the morning in the museum's obvious precursor for Habitat 67 in Montreal, glazed restaurant, a gallery tour in the afternoon which itself appears to be a precursor for that included the Global Citizen exhibition, and a more formal and comprehensive illustrated lecture in the evening in the

museum's Great Hall that is a sort of glazed peninsula projecting into the water.

The roughly two-dozen projects exhibited in Global Citizen are of varied sizes, types, and scales. While generally global in their geographical distribution, they are located primarily in North America, Jerusalem, and Asia. The work is divided into five sections that are dispersed throughout the building. Projects are organized by place and theme rather than chronologically, and visitors discover the exhibition little by little among the works of the permanent collection. Though somewhat unorthodox as an itinerary it is unlikely that any part of the exhibition will be missed since there is virtually a single, prescribed path through the galleries of Crystal Bridges.

social art rather than a personal expression, Global Citizen is a personal story that goes back to the architect's undergraduate thesis project completed at McGill University in 1961. The student design, represented by a model from the period, is a structural frame holding prefabricated living units. It is an much of the work Safdie is proposing and producing today for extremely dense urban conditions in Asia and elsewhere. For the

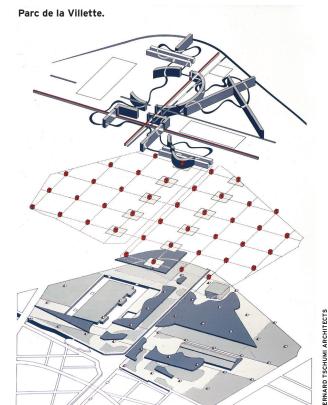
most part, the early work exhibited has not been redrawn or repackaged. It is interesting architect's drawing style, using charcoal to see other, slightly later versions of Habitat commissioned for New York, Puerto Rico, and compelling sketches and sketchbooks are Jerusalem but never realized. It is equally interesting to be reminded that Safdie placed was also influenced by Kahn's hands-on design second in the competition for the Centre Pompidou in Paris and to see how drastically and structure. It was in Kahn's office that the deliverables for an architectural competition Safdie met the engineer August Komendant have changed since 1971. Safdie was born in 1938 and was only in his mid-20s when he opened his own office to begin work on Habitat 67. He was not quite thirty when the iconic project was completed. These early projects grouped under a heading of "The Shape of Things to Come" suggest that many of Safdie's convictions related to civic space, density, mixed use, aerial streets, sky parks, etc., were developed early on. Safdie insists on the importance of the client in the making of any good project. He pointed out that in his early career commissions often came from enlightened institutions and that Habitat 67, for example, was an ambitious joint venture of different levels of government. Later projects realize, and architects often find themselves in Jerusalem, such as the Yad Vashem Holocaust History Museum completed in 2005, are presented as a second phase in Safdie's career. They are extraordinary, symbolically charged commissions and exercises in design that should resonate with place and purpose. While Safdie continues to work for institutions, many of his clients are now private developers. He noted as a matter of fact that architects have little say in urban regulatory mechanisms today and that in many parts of the globe urban While Safdie believes that architecture is a planning is synonymous with "the market knows best." In this context, architects struggle with the often conflicting objectives of the market and notions of public good. While accepting the challenge of these contradictions, Safdie seeks clients who, nevertheless, want to create something of significance, program types that he has not previously had a chance to explore, and projects that have a strong probability of actually being built.

> Prior to opening his own practice, Moshe Safdie worked in the office of Louis Kahn.

There he was influenced by the elder and colored pencils. Over fifty of Safdie's exhibited throughout Global Citizen. Safdie approach as well as his synthesis of form who later developed the structural design for Habitat 67. (For Kahn, Komendant was the structural engineer for the Kimbell Art Museum in Fort Worth among other projects.) At Crystal Bridges, Buro Happold developed the rich structural solutions for the curved roofs of the pavilions that were inspired by suspension bridges. Safdie says that while little has changed in regard to materials such as concrete, wood, and steel over the last 50 years, significant advances have been made in glass technology, which makes it an appealing material choice for him. At the same time he noted that architectural projects have become more and more complex to in a position similar to that of a composer or a conductor.

While it does not exemplify the mega density that Safdie sees as a major characteristic of our time, Crystal Bridges is an example of many of his architectural preoccupations. For Safdie, water, landscape, and transparency are a magical combination. The more rural design in Arkansas is driven by its immediate context, and the building sits comfortably in the landscape. Its gallery spaces, however, appear to be derived from the outside-in and are a less convincing solution. The structure works well again at the level of material choice and details. Safdie's work in general seems to be somewhat out of step with current tendencies, and in one section of the exhibition he is portrayed as an "outcast." Arriving in Bentonville via northeastern Oklahoma and Bartlesville, the project can be seen as a sort of "outsider architecture" more akin to that of Bruce Goff.

Global Citizen as presented at Crystal Bridges ends with the Marina Bay Sands (2011), a waterfront continued on page 23



Tschumi in the Capital of Modernity

Bernard Tschumi Centre Pompidou Place Georges-Pompidou, Through July 28

Chronomanifestes **FRAC Centre Collection** 88 Rue du Colombier, Orléans, France Through October 8

Summer has arrived in Paris and, with it, Bernard Tschumi with a triple foray. The Franco-Helvetian New Yorker has reworked the Paris Zoological Park—it opened to the public in mid-April with characteristic themes of constructed terrain, artifice vs. nature, framing, and a sophisticated sense of viewing (from parkland prospects to the cinematic close-up). An hour or so south of Paris, FRAC Orléans, one of France's oeuvre still able to beguile and stressed the vital role of the sharpest regional art centers, provoke reaction. is exhibiting works from its architecture collection selected by Tschumi, an architect whose career is of

course interwoven with design has walls of floor-to-ceiling avant-gardes from the 1960s to today. Then, on April 28, the Centre Pompidou inaugurated a major Tschumi retrospective, the ultimate mark of approval for any architect working in the French kinetic fountain sculptures capital. Titled simply Bernard by Jean Tinguely and Niki Tschumi, the retrospective stretches from the Manhattan always been interested in Transcripts of the late 1970s up to the zoo, now a mere few weeks in operation. It's an occurrence; if he has long

Curated by Frédéric Migayrou, Bernard Tschumi occupies the Pompidou's South Gallery, one floor up

from the main entrance. Being sited to one side of the four decades are visible to museums' primary circulation casual passers-by. pattern may lose some visitors in search of the Pompidou's greatest hits or, at the moment, in a world of exhibition masterworks by Henri Cartier- as spectacle. Five booths-Bresson. A big plus, however, informal pavilions made is that this dedicated gallery glass on three of its four sides is allocated to a key aspect and is, due to the Pompidou's of Tschumi's oeuvre: Space depressed entry plaza, surprisingly at the same elevation as adjacent streets and the small plaza with its de Saint Phalle. Tschumi has urban life and, let's say, the democracy of chance event in architecture, his own gallery floor, more than a formation was inevitably informed by the "événements," the Paris street protests of

and unbuilt proposals from

How does the show look? Surprisingly straightforward from scaffolding-occupy the column-free space. Each and Event, Program and Superposition, Vectors and Envelopes, Context and Content, and Concept-Forms. The gallery's one opaque wall is painted signature red and makes a dramatic backdrop for early exploratory works on paper. The role of "concept" and "notation" is frequently restated. Then, interspersed on a casual grid across the dozen red cubic boxes house ephemera that contextualize Tschumi's interests, tactics, May 1968. Now in 2014, built continued on page 23



CITIZEN SAFDIE continued from page 22 project in Singapore that is composed of mixed-use facilities at ground level and three 55-story towers that are connected and capped by a linear, three-acre sky-park at to make it more efficient, Even friendly audience members at the evening lecture gasped when an of the sky-park swimming pool spanning between two of the towers hundreds of feet above the ground. The response was the same for a similar but even larger of the city or to connect the project still on the boards for city to natural amenities. Chongging, China. Such

solutions could be considered willful architectural gestures. models, photographs, They are informed, however, sketches, films, and some by "Habitat of the Future" (2010), a rethinking of Habitat inevitably like to see more 67 that developed strategies drawings and details, howto update the earlier project the very top of the ensemble. denser, and more affordable. While verging on the extreme, them, it was informing and in Safdie's view such solutions a definite advantage to walk are ethical responses to image appeared on the screen questions of mega-scale and Moshe Safdie. community. They integrate "urban windows," for example, in the form of large IN HOUSTON AND PROFESSOR openings between buildings OF ARCHITECTURE AT THE to connect various parts Mixed use and multi-level

<u>ARCHITECT</u>

Electrical News

HOSSLEY

TEXAS LIGHTING cities are key concepts, and the garden becomes the symbol of wellbeing in very dense environments. After half a century of practice, Safdie believes that architecture must be fit for its purpose—where fitness should be understood in a more evolutionary and Darwinian sense. For Safdie it is not only the task of the architect to imagine new possibilities, but also a duty to consider what is appropriate.

The exhibition at Crystal Bridges presents the architect's work for the general public through drawings. Architects would ever, to better understand the breadth of the work and of Safdie's career. Without through Global Citizen with

RONNIE SELF IS AN ARCHITECT UNIVERSITY OF HOUSTON. HIS BOOK, THE ARCHITECTURE OF ART MUSEUMS-A DECADE **OF DESIGN: 2000-2010, WAS RELEASED IN MAY 2014.**

TSCHUMI IN THE CAPITAL OF MODERNITY

continued from page 22 and the cultural milieu in which his work has evolved. This mise-en-scène is not unlike a small village with no single, specific route between pavilions: the networked pack donkey's way, perhaps, as opposed to the old absolutism of Le Corbusier's right angle.

It's a pleasure is to encounter Tschumi's early drawings and noir-tinged montages. As in Joyce's Garden (1976), where constructed space and evidence of activity seem to fuse, there are echoes of modernism but also of the classic. of volumes, albeit fractured, as solid and void, Old favorites—sleek Kansai Airport (1988), the superstructure for Beijing's Factory 798 (2004)—still turn heads. Visitors can take a metro to La Villette and compare Tschumi's brayura proposal (1982), inevitably a star turn at the Pompidou, with the park constructed on that former abattoir site. Today the famous red follies (cubes, cylinders, and diagonal elements) may need a little TLC, but the space between these elements is animated with activity. Across town and separated by three decades of practice, Tschumi's renovation of the zoo in Vincennes interweaves visitor and animal zones, the ground sculpted into a choreographed viewing sequence. You may well wonder who is viewing and who is being viewed.

Tschumi's title in Orléans, Chronomanifestes, suggests both time as era and time as sequence, and manifest as both something perceptible and a manifesto or, more prosaically, a manual. His selection ranges from Yona Friedman and Rem Koolhaas/

OMA to Asymptote and Xefirotarch. Back at the Pompidou, the curators do not overdo the didactics. In fact, the quintet of themes is almost identical to the structure of Tschumi's 2012 monograph, Architectural Concepts: Red is Not a Color. If several evocative schemes work off existing built fabric (the zoo; Factory 798; Le Fresnoy), Tschumi reveals how in certain situations and with certain programs he may now revert to form as a starting point; thus such newer projects as the Alésia Museum in Burgundy or the curiously named Carnal Dome near Tschumi's birthplace in Switzerland.

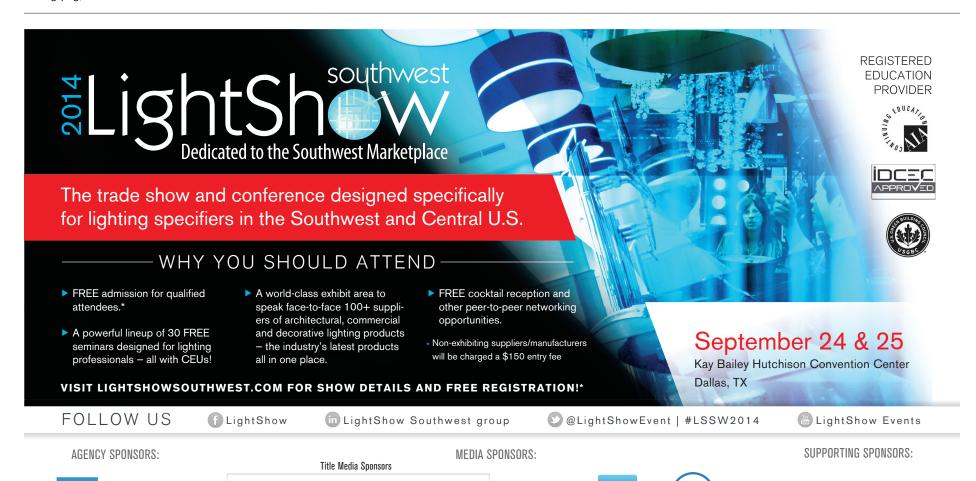
Overlooking Lake Geneva, Le Corbusier's house for his mother is a near neighbor to the remarkable Nestlé headquarters designed by Jean Tschumi, Bernard's father, in the late 1950s. Tschumi fils' critique of modernism has taken apart the Apollonian or Purist notion of architecture as frozen music (what, he might well ask, does frozen music contribute in the 21st century?). Nevertheless it's impossible to fully evade history. To one side of the Pompidou gallery, Tschumi exhibits a sketch by his father. Dated 1937, it depicts a vast underground void, a Pantheon-like yet mechanistic womb to accommodate fluid traffic flow, envisaged for a notional site at Châtelet, a stone's throw from the Pompidou's South Gallery. Taken together, Bernard Tschumi at the Pompidou, the resurrected zoo at Vincennes, and *Chronomanifestes* at FRAC Orléans present an architect repeatedly replenished in Paris, for so long the capital of modernity.

RAYMUND RYAN A CURATOR AT THE HEINZ ARCHITECTURAL CENTER AT THE CARNEGIE MUSEUM OF ART IN PITTSBURGH.

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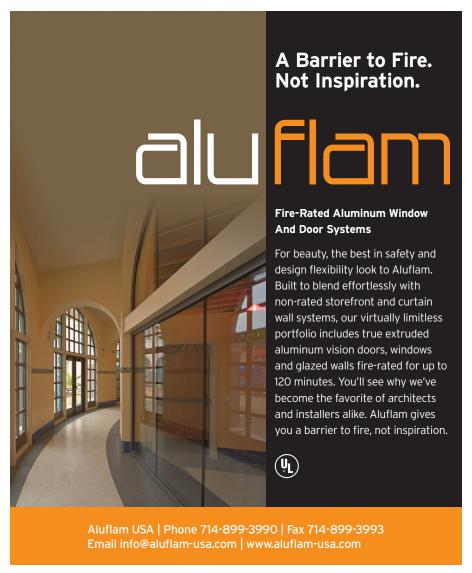
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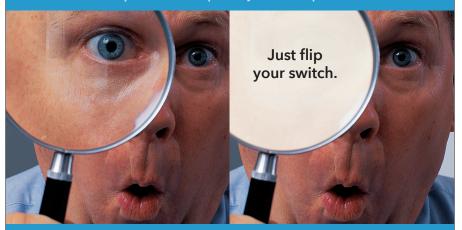
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NCARB TRI-NATIONAL PROGRAM OPENS THE DOORS FOR NORTH AMERICAN PRACTICE

Today, our world and practices have become more globally connected, reinforcing the need for mutual recognition that opens the doors both domestically and internationally to qualified architects. I am excited about the "Tri-National Mutual Recognition Agreement for International Practice," a National Council of Architectural Registration Board (NCARB) program that eliminates barriers among eligible architects interested in practicing throughout North America. The careful planning, execution, and overall rigor of this process recognizes the standards of professional licensure and collaborative the requirements outlined to administer efforts to protect the health, safety, and welfare of the public. Since the signing of the original document in 2005, subsequent which facilitates reciprocity among leaders from Mexico, the United States, and Canada have continued to work together and developed clarifying amendments in 2008 and 2010.

The genesis of this program dates back eligibility requirements include: to the passage of the North American Free Trade Agreement (NAFTA) in 1994. While the NAFTA agreement did not require or establish any recognition of licensure credentials, it did initiate a common discussion among regulatory leaders and professionals in the three countries. After many years of discussion and negotiations, the three countries first signed a Mutual Recognition Agreement in October 2005. Many organizations and interests were represented in this milestone agreement including:

- · Comite Mexicano para la Practica Internacional de la Arquitectura
- Federacion de Colegios de Arquitectos de la Republica Mexicana (FCARM)
- Asociacion de Instituciones de Enseñanza de la Arquitectura de la Republica Mexicana (ASINEA)
- · National Council of Architectural Registration Boards (NCARB)
- Canadian Architectural Licensing Authorities (CALA)
- · American Institute of Architects (AIA) as a supporting organization
- Royal Architectural Institute of Canada (RAIC) as a supporting organization

National representatives of COMPIAR, NCARB and CALA were the primary governing bodies and signatories of this agreement. National representatives of AIA and RAIC, representing the profession of architecture within the United States and Canada, endorsed and supported the Agreement with their signatures. In June 2006, the NCARB Member Board ratified the Agreement at its annual meeting, thus opening the door for the future recognition of credentials. With ratification by NCARB, and the other countries, work focused on the implementation and protocol of the program.

The Mutual Recognition Agreement, Mexico, the United States, and Canada, outlines specific requirements that any architect pursuing licensure across the borders must satisfy. A few of the basic

- Completion of an accredited or recognized architecture program by the NAAB, ASINEA/COMAEA,
- A minimum of 10 year's defined professional experience by an architect licensed in their home jurisdiction, at least two years of which must be in responsible control.
- Submission of a dossier of the applicant's work to satisfy the specific requirements outlined in the agreement related to "responsible control and comprehensive practice."
- The dossier of the applicant's work must first be submitted and approved by their "Home Jurisdiction Review Body" to determine satisfaction of eligibility requirements and to demonstrate competence to independently practice architecture in the host jurisdiction.
- Proof of "Good Standing" in their home jurisdiction.
- Knowledge of the codes, laws, and other matters applicable to the practice of architecture of that country's jurisdiction.
- · The applicant may be asked to participate in an interview before a

review panel in the host jurisdiction, conducted in the language of the host jurisdiction. (To date, all applicants have been interviewed by a panel from the country receiving the request for consideration.)

Earlier this year, the implementation of the long discussed program reached an important milestone with the granting of a NCARB Certificate to two Mexican architects who had completed the formal pilot program of the Tri-National Mutual Recognition Agreement for International Practice. As of today, there have been three Mexican applicants and one United States applicant.

I have had the honor of being involved with the program since 2007. Over the years I have participated in four meetings (two in Washington, D.C. and two in Mexico) with representatives from all three countries as we have worked together to clarify and implement the program. Additionally, several other meetings have taken place involving representatives from each country observing the processes and protocol each country currently has in place. In 2013, the program received dossier submittals from three Mexican architects interested in applying for the NCARB Certificate. We also received a dossier from one U.S. architect interested in entry into Mexico through the program. The committee reviewed the submitted credentials and dossier of all the applicants and granted approval to schedule personal interviews with the Mexican architects. I had the privilege of reviewing all of the submittals and interviewing each applicant. I was impressed with the overall experience, credentials, and skills of the Mexican architects. U.S. architects interviewed each Mexican architect in Washington, D.C., following the ALFRED VIDAURRI, JR IS THE NCARB requirements outlined in the Recognition Agreement. The interview process was conducted in English and is very rigorous for the applicant and review panel. Due to the high-profile significance of this agreement, the interviews have also included a number of non-voting observers from all three countries. In the end, two of the three Mexican architects were

Alfred Vidaurri (left); architect representatives from Canada, Mexico, and the U.S. meeting in Mexico City (right).

found to meet all of the requirements and were granted NCARB Certificates.

It is important to note that any applicant who seeks recognition in the United States, and successfully completes the program, is granted a NCARB Certificate. Upon receipt of a certificate the applicant would still be required to seek registration "through reciprocity" directly with one of the 54 jurisdictions in the United States. ² (The 54 jurisdictions are made up of all 50 ₹ states plus Puerto Rico, Guam, U.S. Virgin Islands, and the District of Columbia.) Currently, the Broadly Experienced Foreign Architect (BEFA) program, a similar review and evaluation process, is accepted by 46 jurisdictions. The goal is to have the Tri-National Mutual Recognition path accepted by all jurisdictions.

At the time of this writing, one of the two Mexican architects who received their NCARB Certificate has applied to the Texas Board of Architectural Examiners for licensure. Texas accepted the rigor and high standard of this alternate path represented by the certificate and issued a license. It will be interesting to see how many architects from each country will eventually attempt to seek licensure to one of the other countries through this path. I suspect that the economic climate and expanding project opportunities for foreign architects in each country will be a factor in how many will utilize this Tri-National path to licensure.

In addition to the Tri-National Mutual Recognition program, NCARB also oversees two other alternate path programs that benefit both domestic and a wider range of international architects. The **Broadly Experienced Foreign Architect** (BEFA) program is a similar program that is open as an alternate path for foreign architects to apply for NCARB certification and obtain registration in a U.S. jurisdiction. This path provides a broader opportunity for architects, licensed in a foreign country with seven years of comprehensive practice, to seek certification. Similarly, there is a domestic program known as the Broadly Experienced Architect (BEA) program that provides opportunities for U.S. architects that did not graduate from a NAAB-accredited program to demonstrate that they have gained learning through experience and meet the requirements of the NCARB Education Standard. Because of the maturity of these programs (BEFA created in 2003, and BEA in 1997) both are currently being reviewed by NCARB, looking for ways to streamline the process, broaden those that qualify, and lower overall cost while maintaining the high standard and rigor of each.

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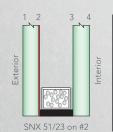
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