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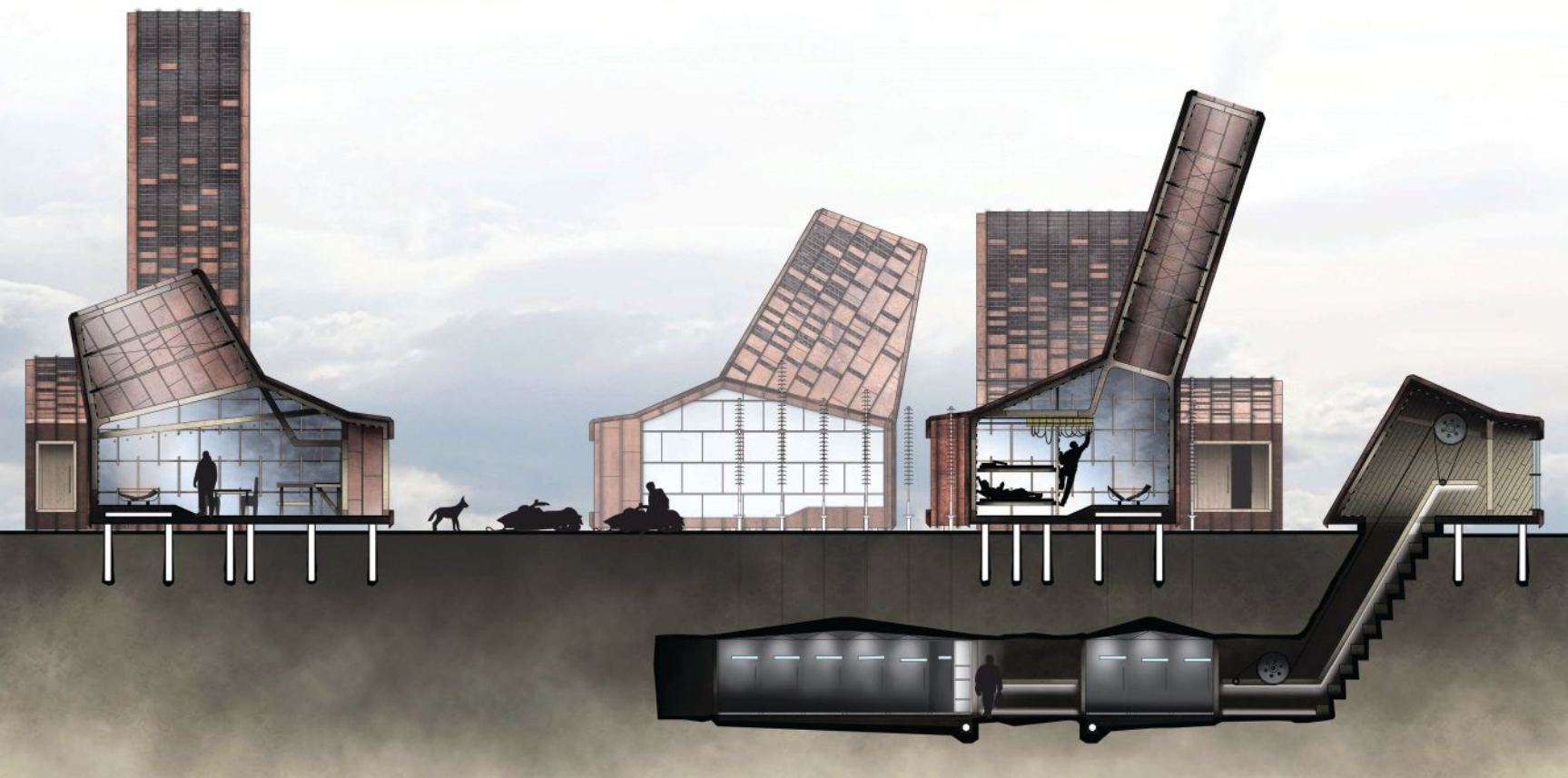
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60th Annual Progressive Architecture Awards



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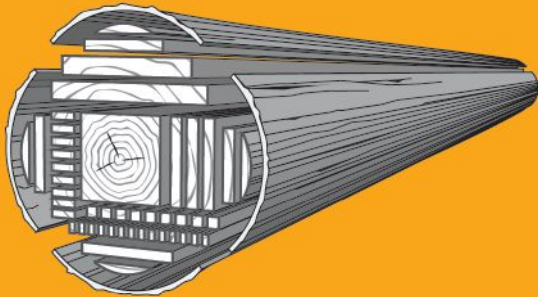
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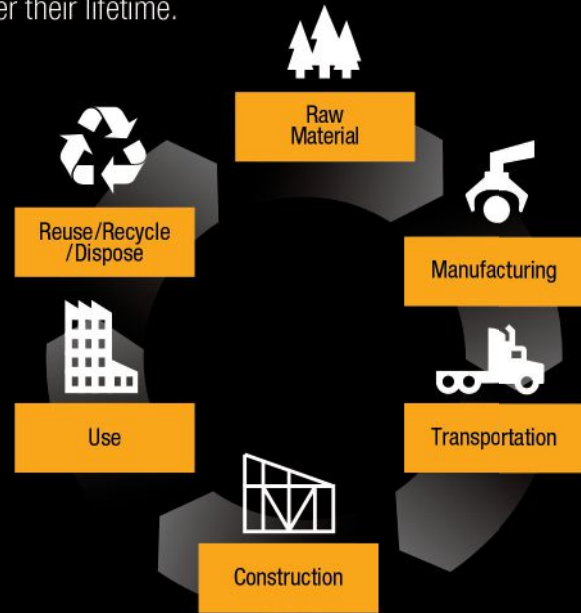
# WOOD REDUCES ENVIRONMENTAL IMPACT OF BUILDINGS

When assessing building material sustainability, it is not enough to just look at recycled content. Its complete environmental profile should be taken into consideration. That is best achieved by using **life cycle assessment (LCA)**.



## WHAT IS LIFE CYCLE ASSESSMENT (LCA)?

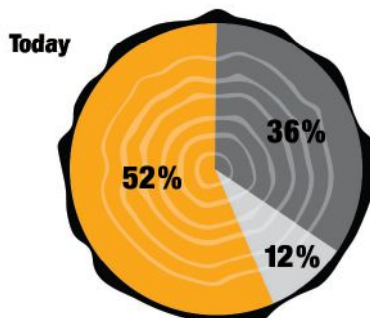
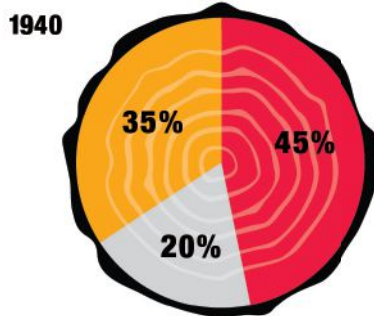
LCA is a globally accepted scientific method of evaluating and comparing environmental impacts of materials, products, services and structures over their lifetime.



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- Processed into lumber
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- Incinerated as waste or landfill

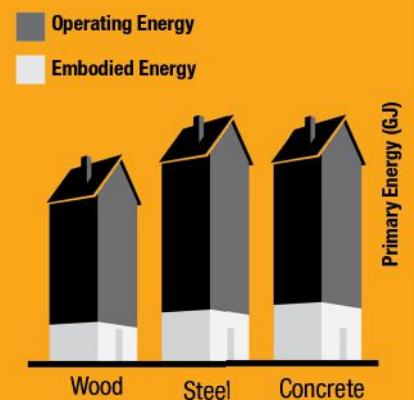


## WOOD HELPS ENERGY PERFORMANCE

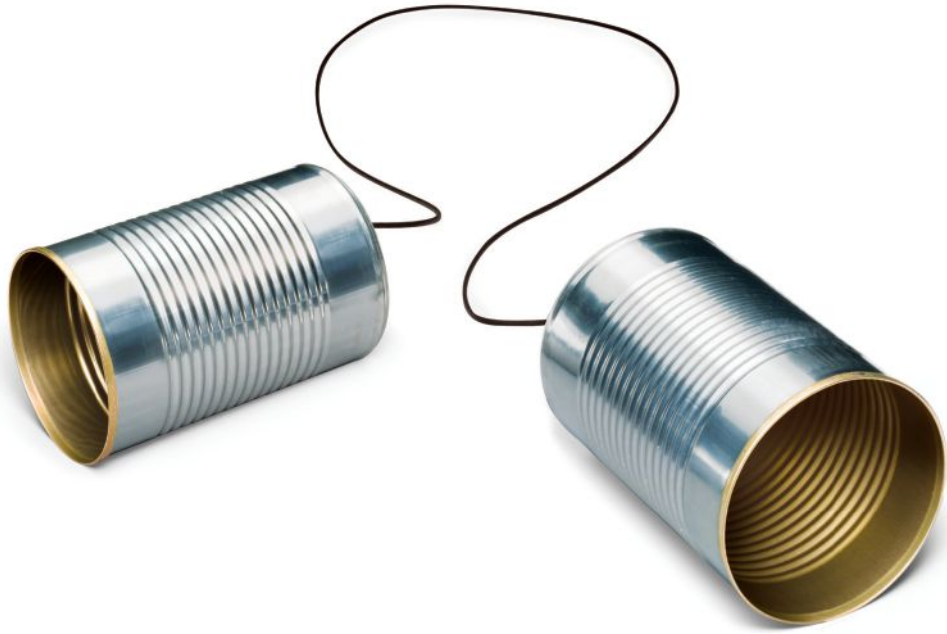
**Embodied Energy** is the sum of all energy required during product manufacturing and building construction.

**Operating Energy** is what buildings consume for heating, cooling, ventilation and lighting. Regardless of building type, most are sealed and insulated for comparable performance.

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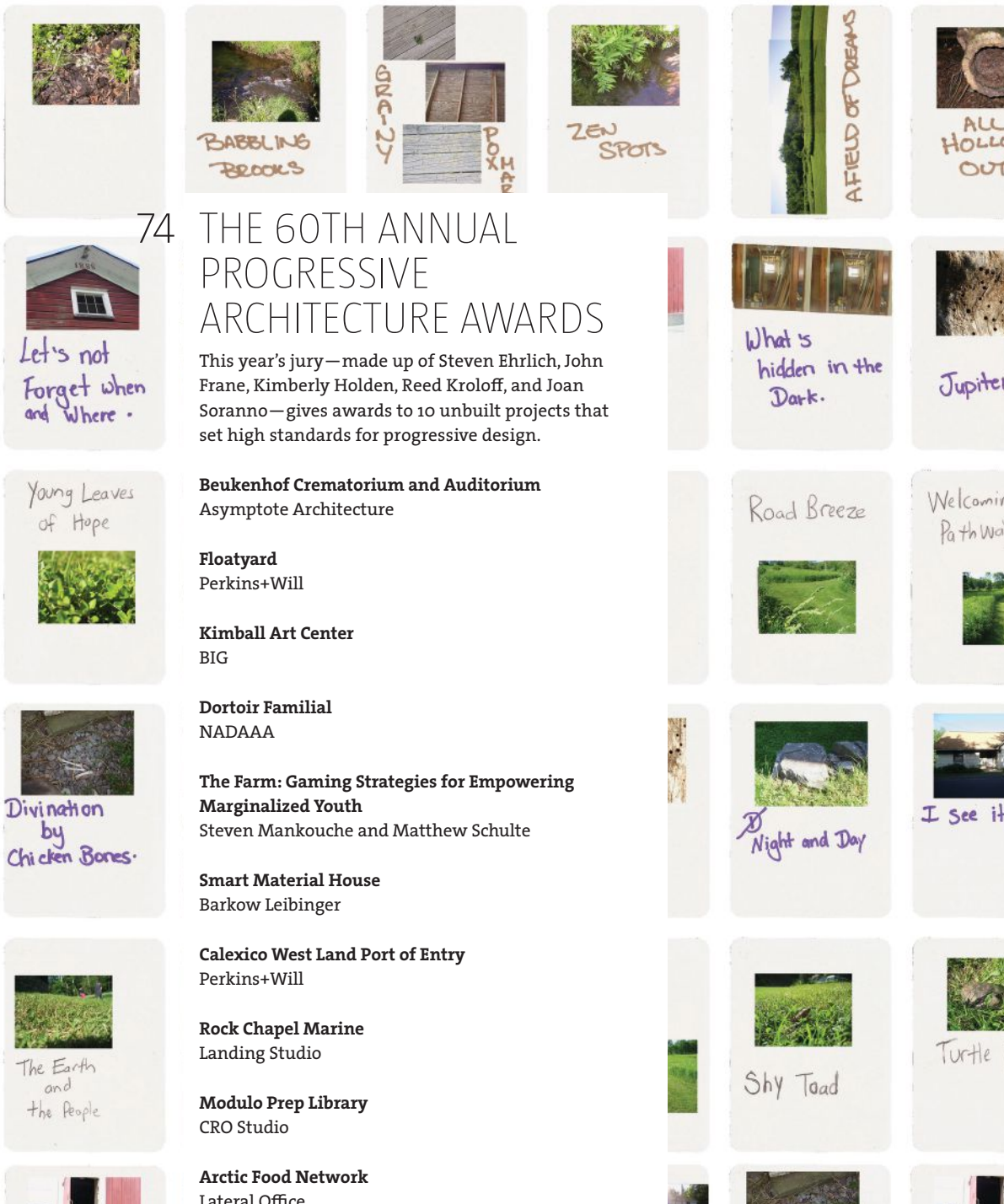


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This year's jury—made up of Steven Ehrlich, John Frane, Kimberly Holden, Reed Kroloff, and Joan Soranno—gives awards to 10 unbuilt projects that set high standards for progressive design.

**Beukenhof Crematorium and Auditorium**  
Asymptote Architecture

**Floatyard**  
Perkins+Will

**Kimball Art Center**  
BIG

**Dortoir Familial**  
NADAAA

**The Farm: Gaming Strategies for Empowering Marginalized Youth**  
Steven Mankouche and Matthew Schulte

**Smart Material House**  
Barkow Leibinger

**Calexico West Land Port of Entry**  
Perkins+Will

**Rock Chapel Marine**  
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**Modulo Prep Library**  
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**Arctic Food Network**  
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### ON THE COVER

The Arctic Food Network by Lateral Office, winner of a Progressive Architecture Award.





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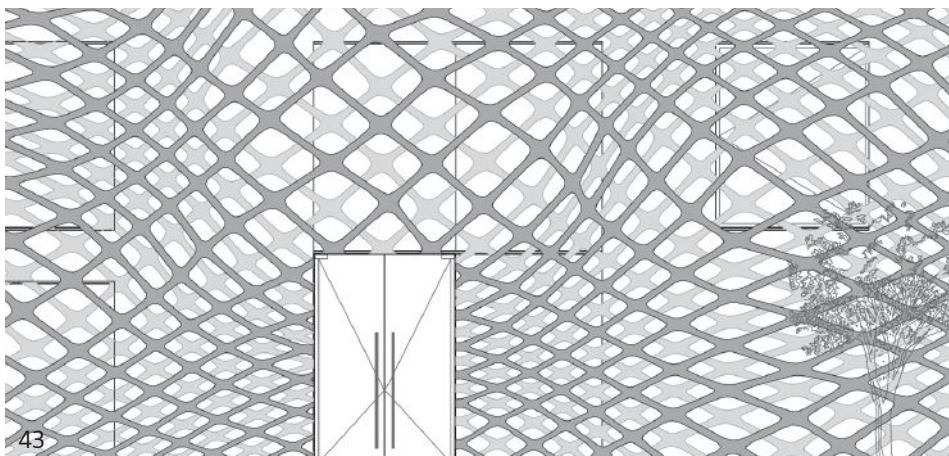
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Iker Gil, the founder of MAS Studio in Chicago, has turned heads with a series of high-profile shows and installations. Zoë Ryan sat down with the Spanish architect to discuss his bold ambitions for his adopted city.

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Victor Gruen's 1956 plan for Fort Worth, Texas, while never fully realized, influences that city and many others to this day.

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Empire State Building Company

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Building energy reduction	38%
Building carbon emission reduction (over the next 15 years)	105,000 metric tons
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<b>Lutron contributions toward overall goals</b>	
<b>Projected lighting energy reduction</b>	<b>65%</b>
<b>Projected lighting controls installed payback</b>	<b>2.75 years**</b>

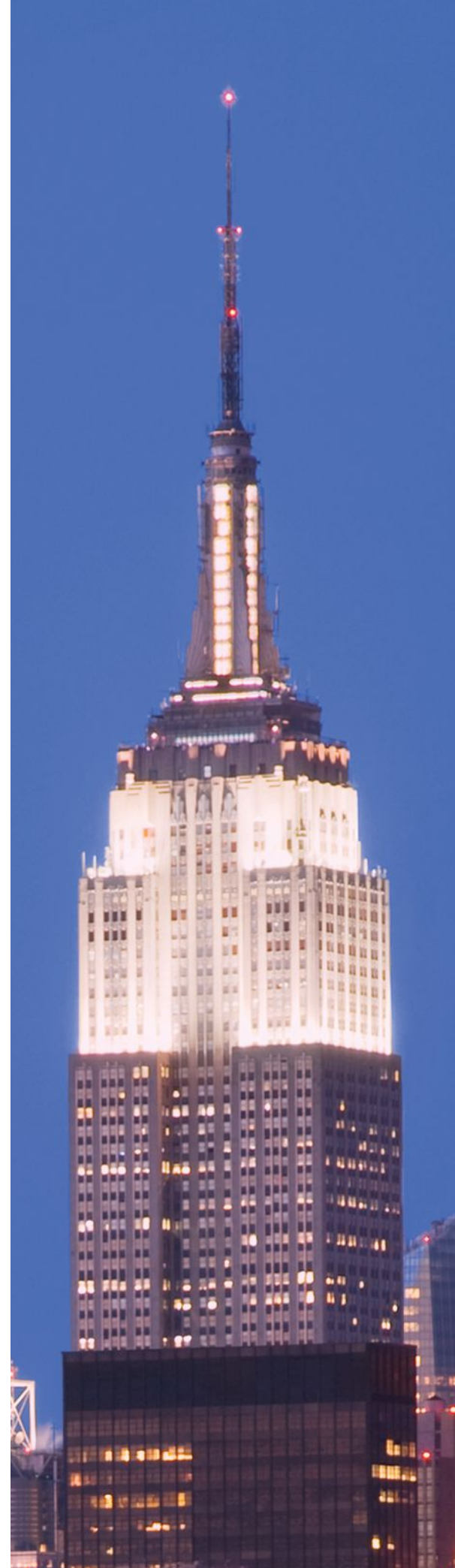
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\*\* Estimates based on Lutron controls installed in ESB pre-built tenant space. Payback claims assume 65% reduction in energy costs and energy rates of 22 cents per kwh. Actual payback terms may vary.

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The New Standards For Sustainability?

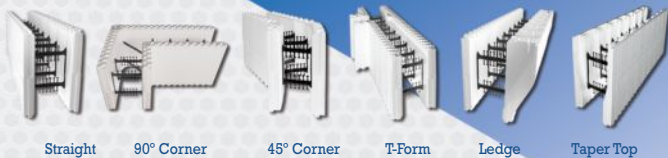
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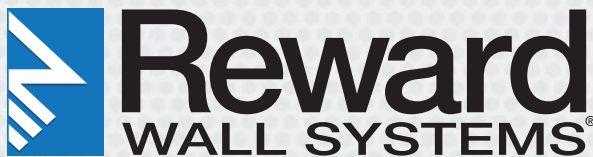
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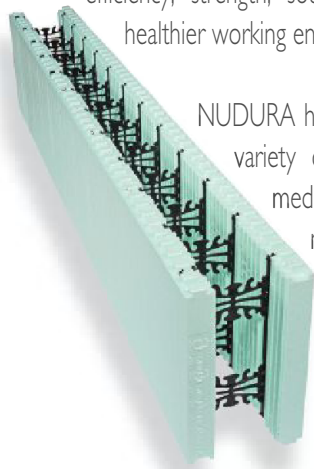
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## DIALOGUE



WHY THE ANGST?  
FOR MOST PEOPLE,  
GETTING A CAR  
IS CAUSE FOR  
CELEBRATION, NOT  
SELF-FLAGELLATION.

## MY LIBERAL GUILT

I'VE ALWAYS BEEN PROUD OF NOT OWNING A CAR, AS THOUGH IT IMPARTED UPON ME SOME KIND OF MORAL SUPERIORITY. NOW I'VE FINALLY BROKEN DOWN AND BOUGHT ONE.

**I KNOW GUILT:** I was raised Catholic. Over the years I've developed pretty effective tactics for dodging that particular emotion. Recently, however, I did something that my conscience just won't let me forget.

No, I'm not writing this from prison. I bought a car.

It was a pragmatic move.

Life in Washington, D.C., is certainly possible without a car, but it's not easy. There are places the Metro just doesn't go. I found myself borrowing my partner's Jetta pretty regularly, at first to run errands and eventually even to go to work. When he took a job with odd hours in a distant suburb, it became plain that I could really use a ride of my own.

So why the angst? For lots of people, getting a car is cause for celebration, not self-flagellation. Yet in my dented brain, the endorphin rush of the purchase is all mixed up with a base feeling of criminality, as if I was an investment banker, or a habitual puppy-kicker.

You see, I hadn't owned a car for decades, and that was a meaningful thing to me—a semi-political act of passive resistance. I gave up car ownership after college, along with red meat and Beer Pong. The decision about the car, at least, proved long-lasting, because as an adult I've always lived in cities with good mass-transit and cabs aplenty. (Truth be told, I did hail a lot of taxis.)

Not owning a car came with bragging rights, according to the self-important logic of my young adulthood. What fun to discuss an auto-free existence with residents of Atlanta or Phoenix. What a delight to ask, voice full of pity, "How long is your commute?" My interlocutors always seemed awed, or so I imagined, to meet someone who lived such a rich and fulfilling life without a functioning set of wheels.

Okay, people probably thought me a scold, the Grover Norquist of car ownership, but as an architecture critic and curator I was proud to be practicing what I preached. And what exactly was my gospel? That Americans, deep-down, don't actually want to drive—most of them just don't have any choice, given our nation's meager investment in public transportation, bike lanes, and high-speed rail.

With the wisdom only a man in his 40s can possess, I now realize that Americans really do like their cars. So I stopped passing judgment. But that hasn't lessened my worry that automobiles cost too much urbanistically, economically, environmentally, socially, and geopolitically.

My longtime carlessness wasn't just an ideological thing, by the way; it made terrific financial sense. No loan, maintenance, repairs, gas, insurance, or parking. Assuming I could have afforded a car in the first place—and that's a big assumption—I figure I've saved thousands by holding off for so long. Naturally, a sizeable chunk of the savings went to cab fare and shoes. (In New York, I wore out a good pair every four months or so.)

I did have a car in high school and college. It was a 1987 Mustang convertible, maroon with a tan top and interior, and it beautifully suited my peppy, preppy, Reagan-era persona. Granted, the engine lacked zip, the stereo was tinny, and the vinyl roof offered zero thermal protection. Still, I loved that car, and the sense of freedom that went with it. The power and privileges of modernity have never hit me so intensely as when I was in architecture school, cruising the Houston Loop at 70 miles per hour with the top down, watching the searchlight atop Philip Johnson's Transco Tower sweep across the night sky.

Now, after years of riding shotgun with friends and peering out the rear window of taxicabs, I'm rediscovering the joy of driving. It's awesome. No wonder Le Corbusier was enamored with automobiles: They're the ultimate in fetishizable design objects.

I continue to fret about the ethics and effects of car ownership, though having rejoined the motor club it's admittedly hypocritical of me. There's no pretty way to resolve the paradox. So, rather feebly, I've tried to assuage my guilt by getting a model that at least gets decent gas mileage. Besides, if buying a car was such a terrible, horrible, no good, very bad thing, U.S. dealers would never have been able to move 14.4 million units in 2012. Right?

Reed Crumriddle

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# LETTERS



## Parrish Art Museum, November

The museum is a triumph. That it is the result of reducing the budget to one-fourth of the original speaks volumes. The initial design appeared to be a random scattering of Chinese takeout containers across a potato field. The recession delivered the message and Herzog & de Meuron responded beautifully, but it should not take a recession to show us that clean and lean architecture works. JOHN MULLEN, FAIA, DALLAS

## Don't Tear Down the Prentice, November

I agree with Stanley Tigerman's rant about Northwestern Hospital being a dumbed-down monolith, but that's no reason to keep Prentice. The hue and cry about tearing down the building misses the point; Prentice was an experimental geometric response to creating a hospital. Without functioning as a hospital, it loses its meaning. Goldberg's buildings were about form and function being joined in new ways. Don't demean his work by making it into a storefront. WILLIAM W. HEUN, AIA, CHICAGO

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## Cover, December

The cover is the sign for DeAngelis Donut Shop in East Rochester, Pa. The donuts are some of the best in the region. JOHN K. HOLTON, FAIA, SEWICKLEY, PA.

*Editors' Response: The donut sign is also one of some 60 objects representing different cultures that BIG incorporated into the landscape of Superkilen Park in Copenhagen, Denmark.*

## Williams Tsien Reply to a Letter About the Reva & David Logan Center for the Arts

In regards to Neal Hammon's question in the December issue, the masonry veneer walls (in this case, actual stone cut to resemble brick shapes) are supported at every floor level by continuous, horizontal steel lintels. The steel lintels are anchored either into the face of floor slabs or into continuous concrete shear walls above the corner openings. We chose not to express the lintels at the exterior. FELIX ADE, TODD WILLIAMS BILLIE TSIEN ARCHITECTS



Jason Sheftell  
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Sad day.  
@architectmag:  
An obituary for Ada  
Louise Huxtable.  
bit.ly/SgRGeR

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# CONTRIBUTORS



**RICHARD INGERSOLL**

**RICHARD INGERSOLL** was born near San Francisco in 1949 but has spent half of his life in Italy. He earned a Ph.D. in architectural history at the University of California, Berkeley, in 1985. From 1983 to 1998 he was the editor-in-chief of *Design Book Review*, and from 1986 to 1997 he taught at Rice University in Houston. For the past 15 years he has lived full-time in Tuscany, teaching at Syracuse University in Florence.

Ingersoll has also taught at Eidgenössische Technische Hochschule, in Zürich; Facoltà di Architettura di Ferrara, in Ferrari, Italy; Universidad de Navarra, in Pamplona, Spain; and Peking University, in Beijing. His writing experience

is as varied as his postings as an educator. Ingersoll was a frequent contributor for *Architecture*, the precursor of **ARCHITECT**, and he currently writes for *Arquitectura Viva*, *Lotus*, *Il Giornale di Architettura*, *Bauwelt*, *World Architecture* (Beijing), and *C3* (Seoul).

Ingersoll has a long-standing interest in urbanism and environmentalism, summed up in *Sprawltown: Looking for the City on Its Edges* (Princeton Architectural Press, 2006). His revision of an architectural history textbook originally penned by Spiro Kostof—under whom he studied at Berkeley—has just been released as *World Architecture: A Cross-Cultural History* (Oxford University Press, 2013).

➔ READ INGERSOLL'S COLUMN ON CUBA'S NATIONAL SCHOOLS OF ART AND THE DEBATE OVER THEIR COMPLETION ON PAGE 62.



Architecture by Eric Gartner,  
SPG Architects

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# FRONT



## PARTY AT PS1

WITH 'PARTY WALL,' CODA WILL TRY TO ONE-UP THE SUCCESS THAT HWKN FOUND WITH 'WENDY' AT THE YOUNG ARCHITECTS PROGRAM IN 2012.

It's a project after Andrew W.K.'s own heart. The Museum of Modern Art (MoMA) and MoMA PS1 announced Coda as the winner of the 14th annual Young Architects Program. Coda, the firm of Ithaca, N.Y.-based architect Caroline O'Donnell, will install its temporary "Party Wall" pavilion for the popular summer program.

When it is completed at PS1 in Long Island City, N.Y., "Party Wall" will feature a self-supporting steel frame balanced by large fabric containers of water. The structure will be clad with a screen of wooden pieces donated by Comet, an Ithaca-based skateboard manufacturer.

From its title to its series of micro-stages for performances, "Party Wall" is built to fit the summertime

party vibe that PS1 has developed with its Young Architects Program. Last year, HWKN's critically acclaimed "Wendy" pavilion served as a popular backdrop to the PS1's summer concert series.

"Party Wall," however, will be more directly engaged in the program's "Warm Up" concerts and other events. The water-filled "pillows," for example, provide structural stability but will also be illuminated at night for visual effect, while some of the reclaimed skateboard panels can be detached and used as seating.

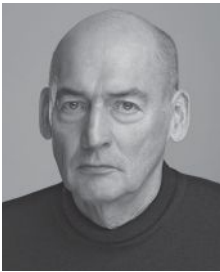
The other finalists for this year's Young Architects Program included Leong Architects, Moorhead & Moorhead, TempAgency, and French 2D. KRISTON CAPPS

"PEAVEY PLAZA'S NATIONAL REGISTER DESIGNATION IS A VICTORY OF PAUL FRIEDBERG'S ARCHITECTURE AND FURTHER UNDERMINES THE CITY OF MINNEAPOLIS'S ILL-ADVISED DEMOLITION PLANS."

—CHARLES A. BIRNBAUM,  
THE CULTURAL LANDSCAPE  
FOUNDATION

# Rem Koolhaas to Direct Venice Architecture Biennale

STATE DEPARTMENT ANNOUNCES CONTEST TO ORGANIZE U.S. PRESENCE AT THE KOOLHAAS-DIRECTED FESTIVAL.



Rem Koolhaas

The Venice Architecture Biennale confirmed in January what has been rumored since the last festival: Rem Koolhaas will be the director of the 14th Venice Architecture Biennale.

Koolhaas, of course, needs little introduction. The Pritzker Prize-winning architect and founder of the Office of Metropolitan Architecture (OMA) is responsible for such iconic designs as the pretzeled CCTV tower in Beijing and Milstein Hall, a 2011 addition for Cornell University's College of Art, Architecture & Planning. The Dee and Charles Wylie Theatre, a REX/OMA collaboration for Dallas's AT&T Performing Arts Center, won a 2011 AIA Honor Award. The Venice announcement follows another recent Venice honor for Koolhaas: He received the Golden Lion for lifetime achievement at the 2010 Venice Architecture Biennale.

It comes as no real surprise that Koolhaas will direct the next biennale, which will be held in 2014. Kieran Long, senior curator at the V&A Museum and architecture critic for *The Evening Standard* (and occasional ARCHITECT contributor), predicted back in August that Koolhaas would get the nod—while the last biennale was still going on. Koolhaas succeeds architect David Chipperfield, who directed the 13th Venice Architecture Biennale in 2012.

In more Venice news, the U.S. State Department also announced a request for proposals to organize the U.S. representation at the festival.

The competition is open to any U.S. nonprofit organization, including museums, galleries, design centers, and schools of architecture and design. Independent curators may apply, too, but they must be affiliated with a nonprofit that will assume responsibility for the financials.

The Institute for Urban Design organized the U.S. presence in 2012, with ARCHITECT serving as media sponsor. The next biennale takes place June 7–Nov. 23, 2014. The deadline for applications is April 1, 2013. K.C.

## December 2012

Architecture Billings Index

52.0 53.4

↓ 1.2 pts from November

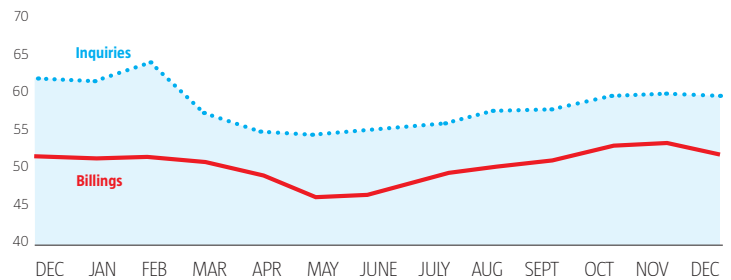
Commercial ↑

50.9 53.0 50.5

Institutional ↑

Mixed Practice ↓

Multifamily Residential ↓



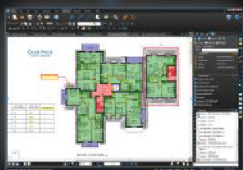
### STANFORD GETS BINGED

Stanford University and Ennead Architects have opened Bing Concert Hall, which will serve as the new home of the university's music department. The 112,365-square-foot **Bing Concert Hall** reinterprets existing campus architecture with a more contemporary expression by employing full-height, sliding curtainwall systems. DEANE MADSEN

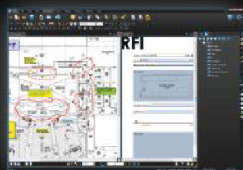
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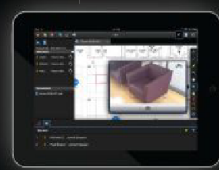
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# ABI Shows Fifth Month of Growth

THE AIA'S ARCHITECTURE BILLINGS INDEX SHOWS CONTINUED IMPROVEMENT FOR THE DESIGN AND CONSTRUCTION INDUSTRY.

3,800

Architectural and engineering services jobs added to the economy in December

SOURCE: U.S. DEPARTMENT OF LABOR BUREAU OF LABOR STATISTICS

2,400

Architectural and engineering services jobs added to the economy in November

SOURCE: U.S. DEPARTMENT OF LABOR BUREAU OF LABOR STATISTICS

In December, the American Institute of Architects' Architecture Billings Index marked its fifth consecutive month of growth in the demand for architectural design services. The national score of 52.0 is down slightly from November's score of 53.2 but nevertheless registers continued improvement for the industry leading into the winter. The national score for project inquiries came in at 59.4—also down slightly, from 59.6—which represents the 47th straight month that project inquiries have shown growth. (A score above 50.0 means that demand is increasing.)

In 2010 and 2011, the architecture industry saw this trend repeated: a five-month run of growth in billings that began in November and ended in March, followed by a lull in billings come late spring and summer. In 2012, billings began to grow in August. Today's report shows that the speed of growth slowed a little last month, but not enough to bring the industry to contraction.

If the trend continues through March, as it did in 2010 and 2011, that will mark eight straight months of growth. GREIG O'BRIEN

# SOM LEADS THE 2013 AIA YOUNG ARCHITECTS AWARDS

The American Institute of Architects named 15 recipients for the 2013 AIA Young Architects Award, an honor reserved for architects licensed 10 years or fewer.

The winners include Virginia Elaine Marquardt, AIA; Andrew Caruso, AIA; Derwin Broughton, AIA; Deepika Padam, AIA; Jennifer Workman, AIA; John Dwyer, AIA; Alissa D. Luepke Pier, AIA; Susannah Drake, AIA; Eric R. Hoffman, AIA; Matthew Dumich, AIA; Rachel Minnery, AIA; and Katherine Darnstadt, AIA.

Three more winners of this year's Young Architects Award all hail from Skidmore, Owings & Merrill's Chicago office: Thomas Hussey, AIA; Brett Charles Taylor, AIA; and Lucas Tryggestad, AIA.

The architects will be recognized by the AIA at a celebration in Washington, D.C. K.C.

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**@ALEXEKORCH:**

LEARNING ABOUT THE REFORM CLUB IN MODERN ARCHITECTURE AND ALL I CAN THINK ABOUT IS THE FENCING SCENE IN *DIE ANOTHER DAY*.

# STEP UP, STEP DOWN, BIG MOVES ON THE CAREER LADDER

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↑  
**Holly Hotchner**  
Director,  
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↓

↑  
**David Gordon**  
Interim director,  
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**Ted Hammer, FAIA**  
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Mancini Duffy/TSC

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**Sid Granger**  
First market manager,  
Toronto,  
Stuart Dean

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**David Motzenbecker**  
President,  
Minneapolis Planning Commission

↑  
**Aaron Dahnke**  
Education manager,  
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**TACTICAL URBANISM**

Parklets. Guerrilla gardens.

Temporary infill. With the recession came the rise of upstart designers doing start-up urban interventions. In San Francisco, Envelope A+D designed a two-block, mixed-use project in shipping containers. In New Orleans, Candy Chang started the “I Wish This Was” campaign, giving citizens a voice in development through stickers. AIA Seattle displays these examples (as well as examples from Seattle) in **Tactical Urbanism**, curated by Coop15's Trevor Dykstra, Assoc. AIA. Through Feb. 22.

• [aiaseattle.org](http://aiaseattle.org)

LINDSEY M. ROBERTS

**TECH**

# Living Façades



**First there were green roofs, then vertical gardens. Now, there are green walls.**

The Structural Technology Group at the Universitat Politècnica de Catalunya (UPC) in Barcelona is developing a multilayered concrete panel system designed to support the growth of mosses, fungi, and lichens. The so-called biological concrete is based on the use of two types of cement: conventional Portland cement and magnesium phosphate cement (MPC)—which has a slight acidity and supports biological growth.

In this system, which is the focus of researcher Sandra Manso, materials are combined to form four layers: a waterproofing layer, a structural layer, a bioreceptive layer that aids the growth of organisms, and a reverse waterproofing layer that retains water for the plants. Although not yet commercially available, the product promises several benefits, including CO<sub>2</sub> reduction via the use of organisms, reduction of urban-heat-island effect, and applicability for existing structures.

In addition—and perhaps as its most compelling contribution to the built environment—the product could exhibit a beautiful, living patina that transforms throughout the seasons. Although achieving and maintaining this attractive patina are perhaps the least certain aspects of Manso's research, the effort suggests that future building cladding might embrace non-homogeneity and continual change in addition to life-support—all radical, yet captivating approaches to envelope design.

BLAINE BROWNELL, AIA

**DESIGN**

# A VERTICAL CITY IN JAKARTA

DUTCH FIRM MVRDV JOINS WITH THE JERDE PARTNERSHIP, ARUP, AND DEVELOPER WIJAYA KARYA IN THEIR BID FOR A GREEN, INDONESIAN TOWER CITY.

**Dubbed Peruri 88**, a 400-meter-tall vertical city for Jakarta, Indonesia, aims to provide green space while responding to a need for greater density. Sited by a future metro station, the mixed-use towers—designed by MVRDV with the Jerde Partnership in conjunction with Arup and developer Wijaya Karya—comprise some 3.4 million square feet within stacked blocks of varying scales, allowing for a variety of housing typologies in the mid-rise levels. At the towers' base, a commercial podium offers nine levels of naturally ventilated restaurants and shops built around a central plaza. The tallest tower will house a luxury hotel. **D.M.**



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—BALHAZAR KORAB, ARCHITECT AND PHOTOGRAPHER, 1926–2013





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## A TALK WITH ...

RA-DA founder Rania Alomar, AIA, whose renovation for Doc Magic won a 2013 AIA Honor Award for Interior Architecture.



**This was your first time entering the AIA Honor Awards. What are the keys for creating a compelling submission?**

We really didn't expect to win. We entered because you're never going to win unless you enter. The jury's comments were spot on, like they were reading our minds. It was such a great feeling that what we're trying to portray or communicate is received, because it's hard to describe architectural spaces. We presented as though you would present your thesis in school: We broke it down in sections, talked about the research and exploration that went into how we got the design, and showed the in-depth background of the whole design. In the real world, when you're building something, it's not just about the final product. Sometimes the process can be more creative than the final outcome.

**You founded the firm in 2006. How did it withstand the recession?**

We haven't been about making money—we've just been about keeping going. With the knowledge that there is a recession, now is an opportunity to focus on building our clients and building our name. We'll take on different size projects from tiny stuff [such as graphic design] to big stuff. We try and get stuff that has more design focus and is not just labor.

**How does RA-DA find new work and clients?**

A lot of our work comes from recommendations. We work really hard and develop good relationships with our clients. The key is to nurture your relationships and [treat] everybody that you come across in your professional life with respect.

**How can new designers and firms establish credibility and a name?**

The first thing is to listen to your clients. Your client ultimately is the one that enables you to do good work. Second, remember constructability in detailing. You can achieve good design, and then not have it ever materialize the way you imagined it. The third one is to nurture your staff. It's not like we get students in, make them work for free, and then kick them out. Ultimately, if you do good work, it does get noticed. There is a need in the world for it and a desire to find it. **WANDA LAU**

➔ FULL INTERVIEW AT  
ARCHITECTMAGAZINE.COM

### ESTO GALLERY

Recent proposals for revamping New York's Grand Central Terminal and the Union Stations in Los Angeles and Washington, D.C., balance nostalgia for the great rail stations of yesteryear with a recognition of the need for improvements. That balance is captured by Esto photographers, whose shots of stations around the world depict landmarks from the last railroad age as well as their contemporary counterparts—including the 1994 Saint-Exupéry TGV Station (pictured) in Lyon, France, by Santiago Calatrava, FAIA. D.M.



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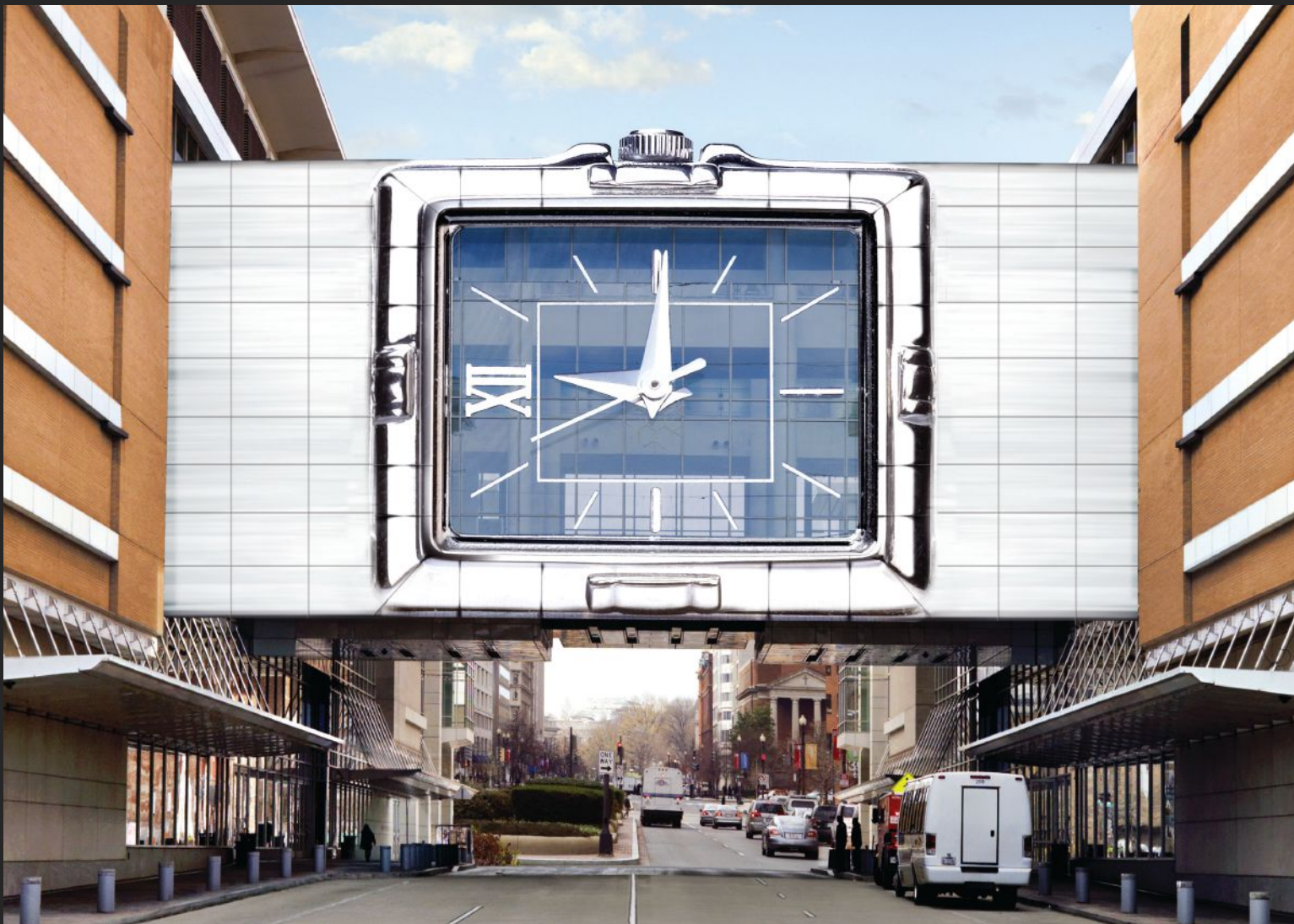


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PHOTO: DUNCAN KENDAL

## AIA VOICES

BUILDING BLOX | DEFINING A DIFFERENT PRACTICE

*Howard Steinberg, AIA, a principal with the Philadelphia development/design/build firm Onion Flats, is transforming the way architects think about high-performance buildings and modular construction. He and his partners are also changing the way architects consider practice management through a vertically integrated set of companies that allow Onion Flats to operate PLUMBOB, their architectural firm; JIG, a general contracting company; GRASS, which designs green roofs; and, most recently, BLOX Sustainable Building Systems, a modular manufacturing company.*

**FOR US, DESIGN/BUILD HAS ALWAYS BEEN PARAMOUNT** in controlling the integrity of our projects. Through this integrated approach, we've also been able to demonstrate that sustainable building practices need not cost any more than unsustainable, poorly designed buildings. Following the completion of Philadelphia's first LEED Gold-certified homes in 2006 and, subsequently, Thin Flats, the first LEED Platinum-certified duplexes in the country, we quickly recognized that, although the LEED program made us better architects and builders, it falls short in the area of energy conservation.

As our projects grew in scale, we wanted to figure out how to ensure quality control, since we could no longer strap on our own tool belts and build the larger projects ourselves. We became fascinated with the potential and inherent efficiencies and controls of factory-built construction, and began designing each of our projects to be

built modularly. Rather than manufacturing finished objects, we conceptualize the modules as cells, or "blox" of space that can be assembled and reconfigured to meet most building typologies and architectural designs. During the past five years, we have focused all of our attention on R&D, professional training, and designing a sustainable, modular building system. Through the use of Passive House principles, we recently completed our first modularly built Belfield Homes, which were developed for very-low-income families in north Philadelphia and are the first net-zero-energy homes in Pennsylvania. They were built within the standard funding allocated by HUD for affordable urban housing in Philadelphia and were completed in three months—including all site work.

The modular factory became our new lab to test and develop our details for airtight, thermal-envelope design. Although we were never interested in owning and operating a manufacturing company long-term, it was an important and integral venture in getting to control the process. We are currently in the planning stages of developing Ridge Flats, a 123-unit apartment and retail project which, when completed, will be the country's largest Passive House-certified/net-zero-energy community. Modular currently represents one percent of all construction in the U.S., but we are at a tipping point as younger architects starting out are open to this newly imagined paradigm. —As told to William Richards **AIA**



**Jeff Daigle, Assoc. AIA**  
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**Aisha Densmore-Bey, Assoc. AIA**  
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# AIA NOW

ACROSS THE INSTITUTE

Compiled by William Richards



**2 Urban Bones**  
Exhibition  
Through Feb. 18



**5 Health Nuts**  
San Francisco  
Feb. 24–27



**3 Grand Centennial**  
New York  
Feb. 2



**4 Joyeux Anniversaire**  
AIA Continental Europe  
Feb. 8



**1 Palm Springs Eternal**  
Modernism Week  
Feb. 14–24

**1 Palm Springs Eternal.** Bus tours, concerts, and cocktail parties—what's not to love about Palm Springs Modernism Week? Of course, the centerpiece is a critical mass of modern homes, civic buildings, and commercial spaces designed by Donald Wexler, FAIA; A. Quincy Jones, FAIA; Albert Frey, FAIA; and others. Public tours will be held at some of these locations.

➔ Learn more at [modernismweek.com](http://modernismweek.com), and get the backstory on the local preservation community from the Palm Springs Modern Committee at [psmodcom.org](http://psmodcom.org).

**2 Urban Bones.** Detroit has been in the news a lot lately: "Detroit Meltdown," "The Motorless City," and "The Incredible Shrinking City" are just a few of the headlines from recent months. But what do Detroit's problems really look like? If you don't live there or haven't been there in a while, Chilean photographer and documentarian Camilo José Vergara, a sociologist by training and a recipient of the prestigious Berlin Prize in 2010, offers a primer on the subject in "Detroit is No Dry Bones," an exhibit at the National Building Museum in Washington, D.C., through Feb. 18.

➔ Learn more at [nbm.org](http://nbm.org).

**3. Grand Centennial.** New York's Grand Central Terminal opened on Feb. 2, 1913, and remains the world's largest railway station in terms of platform capacity. Designed by two firms—St. Paul, Minn.-based Reed and Stem and New York-based Warren and Wetmore—Grand Central boasts 67 separate sets of tracks across 48 acres and hosts more than 21 million visitors each year. Besides being just a giant train station, however, Grand Central is unique among other urban train terminals of the era because of the scope of its infrastructure; the excavation of Park Avenue (now platformed over the tracks) represents a feat of civil engineering, and Grand Central's bilevel tracks represent a feat of design planning. Performances, events, and exhibitions celebrating the project's 100th anniversary are scheduled all month long.

➔ Learn more at [grandcentralterminal.com/centennial](http://grandcentralterminal.com/centennial).

**4 Joyeux Anniversaire.** AIA Continental Europe, whose members will mark its 19th anniversary this month, is not your typical AIA chapter. Its charter includes 43 countries, from Ireland to Russia to Spain, and all told covers 10 million square miles (or, for metric system fans, 16 million square kilometers). "When we started AIA Europe," says Thomas Vonier, FAIA, the chapter's founding president, "we never imagined that it would become the thriving organization it is today—expanding continually on professional, educational, and social fronts, all at once."

➔ Learn more at [aiaeurope.org](http://aiaeurope.org).

**5 Health Nuts.** The math is irrefutable: On average, Americans live about a year and a half longer than they did a decade ago, and three years longer than they did two decades ago. It's no surprise that healthcare facilities are continuing to expand to keep pace. But they're also expanding their mission, to promote lifelong wellness in addition to critical care. This month, in San Francisco, the 26th International Summit & Exhibition on Health Facility Planning, Design & Construction will address these issues. The event is sponsored in part by the AIA Academy of Architecture for Health.

➔ Learn more at [pdcs Summit.org](http://pdcs Summit.org).

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# AIA KNOWLEDGE

LEADING THE CHARGE | DESIGN THINKING AS COMMUNITY CATALYST



ILLUSTRATION: MICHAEL GIBBS

**SOMETIMES COMMUNITY ENGAGEMENT BY ARCHITECTS IS THE RESULT** of a natural disaster; at other times, it is part of a long-term business plan to improve a neighborhood. Architecture has a lot of leaders who can push design forward, but increasingly it's producing leaders to look beyond bricks and mortar and into questions of social agency.

"Architecture for Humanity and Public Architecture: Leaders in the Social Impact Design Movement," a session at the 2013 AIA National Convention, is really two sessions in one. Architecture for Humanity is an organization that fosters individual-based volunteerism. Public Architecture focuses on the United States and is probably best known for the 1% Pro Bono program, through which it seeks commitment from firms to provide 20 hours per person per year to pro bono work.

"One thing to take away from the session is learning how to get involved," says session organizer Audrey Galo, Assoc. AIA, a design fellow with Architecture for Humanity. "It will open people's eyes to the ways they can design and build solutions for communities everywhere."

When a tornado obliterated six square miles of Joplin, Mo., in 2011, 161 people died. Afterwards, over 155,000 people volunteered to help rebuild that community, brick by brick. Among those were the nearby Springfield, Mo., AIA chapter and the school of architecture at Drury University—whose story will be part of "Architects as Leaders: Best Practice for Engaging Community," another AIA Convention session.

Springfield AIA organized a 60-person, two-day charrette to put a vision to Joplin residents' hopes for rebuilding. The Drury University team designed and built a 10,000-square-foot volunteer-tribute garden at the heart of the destroyed area as a way to help people begin to cope with their loss and grief. "Architects are needed the most when the community thinks they are not needed at all," says Keith Hedges, AIA, an assistant professor at Drury's Hammons

School of Architecture and the session organizer. "Entering an uncertain process is analogous to jumping on a runaway train. Only preparedness slows the train."

Community developers and architects too often work in silos, says current Enterprise Rose Fellow Ceara O'Leary. But, for the past decade, the Enterprise Rose Fellowship—which funds an early-career architect to work on the staff of a community development organization for three years—has helped designers break down those silos, and "Next Generation Leadership in Community Design," another convention session, will look at career development opportunities through the experiences of current and former Rose fellows.

"For a young architect, that experience opens a lot of doors and the fellowship also opens a lot of eyes about how the process works from both sides," O'Leary says. "And having an architect in a development office changes the way the developer thinks as well. As a result, some developers have started their own design departments. At the very least, it increases the value of design in their eyes."

In a moderated-panel format at convention, "Expanding the Architect's Influence as Civic Leader" will examine the value of AIA chapters in bringing architects together to address community issues. In this case, AIA Colorado South worked for more than six years with the city of Colorado Springs, Colo., the Pikes Peak Area Council of Governments, local universities, and the national AIA Sustainability Design Assistance Team program to establish an extensive civic engagement project. These concepts are definitely transferable, says session organizer Adam Thesing, AIA, president of LKA Partners in Colorado Springs. "It seems that the public has a positive feeling toward architects," he says, "so what we say carries weight." —*Douglas Gordon, Hon. AIA* **AIA**

➔ Learn more about these and other sessions at [convention.aia.org](http://convention.aia.org).



# Health Conscious

**BY 2030, THE CITY OF FAYETTEVILLE, ARK., IS EXPECTED TO NEARLY double its population and add 28,000 new housing units to a city that currently has about 23,000 residences. The impact of that growth will be enormous. As traffic, pollution, and suburban sprawl increase, and as the gap between farm and city widens, urban residents will be even more disconnected from local food sources. Today, however, architects and students from the University of Arkansas are working to change all that.**

Their project, Fayetteville 2030: Food City Scenario Plan, will develop planning and design schemes to create a sustainable local food infrastructure that can support the city's burgeoning population growth while reducing reliance on processed and highly industrialized foods. It is one of three projects that has been awarded an inaugural Decade of Design research grant by the AIA, in partnership with the Clinton Global Initiative. The grants offer first-year funding for projects that demonstrate how design can affect public health. The other grant recipients are Texas A&M University, whose Evaluating Health Benefits of Livable Communities project will be a toolkit for measuring the health effects of walkable communities in the Austin area; and the University of New Mexico, which is developing an interdisciplinary program to address community health issues, particularly in and around Albuquerque.

In all cases, the projects emphasize collaboration between architecture and other disciplines, as well as among faculty, staff, practitioners, and subject-matter experts. The work is further integrated between design studios, lectures, fieldwork, and independent studies.

In Fayetteville, the Food City project is spearheaded by the university's Community Design Center (CDC), an off-campus outreach center of the Fay Jones School of Architecture, which won a \$15,000 grant. CDC employs full-time architects who teach an upper-level design studio each semester. This year, the center's staff architects and students will focus research on a range of scenarios that bring food-growing into the public sphere. The driving question behind the project, according to CDC Director Steve Luoni, Assoc. AIA, is: What if 80 percent of Fayetteville's new development had to meet its food budget through local agriculture? Static green spaces might be transformed into such things as right-of-way gardens, "agricultural subdivisions," urban orchards, farmers' markets, and low-impact irrigation systems that literally feed into the population that uses them.

"Just as a city supplies police, fire, sewer, and electricity, why can't it also produce a food utility?" says Jeffrey Huber, AIA, assistant director of the CDC. "We're examining how a city can turn its ornamental landscapes into more food-productive spaces." The project is expected to produce an agricultural urbanism model, along with possible design outcomes and a report, due later this year. "We're trying to push design into areas where design is absent," Luoni says.

Texas A&M University is using its \$20,000 Decade of Design grant to examine Mueller, a New Urbanist



ILLUSTRATION: MICHAEL KIRKHAM



## AIAFEATURE



neighborhood in Austin. Located on the now-rehabilitated site of vacated Robert Mueller Municipal Airport, the neighborhood was expressly designed to be pedestrian- and activity-friendly, with more than 140 of its 700 total acres devoted to parks and greenways. (San Francisco-based ROMA Design Group and its affiliate ROMA Austin [now McCann Adams Studio] did the initial master plan, and Catellus Development Corp. is the master developer.)

This year, a team of faculty and students from the university's Center for Health Systems and Design will determine whether living in Mueller increases physical activity—and, if so, how—by interviewing residents, studying circulation patterns, and recording the use of such features as sidewalks, trails, parks, and fields. This research will result in empirical findings about the impact of this new community on the residents' physical activity and create a toolkit that can be applied to other developments like pedestrian-friendly Colony Park in Austin, Texas.

"The main outcome is being able to measure the change in the level of physical activity before and after they move into the Mueller community," says project leader Xuemei Zhu, an assistant professor in the Texas A&M College of Architecture and a Center for Health Systems & Design faculty fellow. "The toolkit will help communities to identify what problems they can fix to promote physical activity, whether it's through new infrastructure, sidewalks, and so on."

At the University of New Mexico, a \$5,000 Decade of Design grant will bring students and faculty into the field to determine how community-based research can inform a new inter-professional public health curriculum at the university. ABC's Design for Community Health (ABC refers to the Albuquerque/Bernalillo County metro area) is a pilot program that allows students across several disciplines—including architecture, law, pharmacy, and business—to participate in an enhanced version of an existing graduate-level medical course called Health Equity: Introduction to Public Health. According to project leader Michael Pride, AIA, professor and associate dean of the UNM School of Architecture and Planning, the program will focus on three areas of inquiry: pedestrian injury, exercise and recreation, and the notion of food security. Albuquerque residents suffer pedestrian injuries at double the national average, with a disproportionate percentage of those injuries occurring in lower-income neighborhoods.

"We're not the first school to realize or acknowledge a critical connection between the built environment and public health," Pride says, "but, our school of medicine has adopted a curriculum policy that all medical students will earn a certificate in public health before they graduate. That's a big commitment to the public good. They were doing things like windshield surveys and studying the built environment, and we realized we needed to talk to them." Those discussions have now grown into a cross-discipline initiative that will continue well beyond the pilot program, Pride says. Right now, the Health Equity course is worth two credits, but some students have already elected to do further independent study for an extra credit hour.

In announcing the Decade of Design grants last September at the Clinton Global Initiative's 2012 Annual Meeting in New York City, Robert Ivy, FAIA, CEO/EVP of the AIA, noted that these initial projects all focus on data collection, which he called the first critical step in the process to improve public health. "The result of that," he said, "is changed minds, we hope." **AIA**

*Three universities explore the effects of design on public health.*

BY KIM A. O'CONNELL

# AIAPERPECTIVE

TERMS OF ENGAGEMENT



PHOTO: WILLIAM STEWART

**MOTEL OF THE MYSTERIES, DAVID MACAULAY'S SEND-UP OF** archaeology, takes us to the year 4022. The story opens on the giant rubble heaps of a place called East Usa somewhere in North America. Here, the main character, Howard Carson, stumbles on to a perfectly preserved room of a Holiday Inn. The rest of Macaulay's book is devoted to a hilarious exploration, with illustrations, of what Carson and a team of archaeologists interpret as the inner sanctum of a temple complex.

Macaulay's method is satire, but his story makes a serious point: Great civilizations are defined by their architecture. Architecture and made objects are the most durable fabric of how a society lived—its values, its dreams, its aspirations. When a future archaeologist carefully sweeps away the dust and attempts to reconstruct our houses, workplaces, schools, and our sacred and recreational spaces, how will history judge our profession? Will we be seen as leaders who dared to challenge and help shape cultural behavior through design?

Here's how former AIA public director Dr. Richard Jackson frames the question: "The United States and other civilizations must work not just for the economy, but also for people in communities that are stressed and in need of support. If we are going to make changes, we ought to be creating spaces that work for our health, the economy, and the planet—places that are of the heart."

Think about it: Jackson, the chair of environmental health services at the UCLA Fielding School of Public Health, is telling us that design can directly affect public health. That when we create well-designed and more sustainable places to live, work, and play, we don't just address the issues of poor health, poverty, and disease; we can prevent them from happening. Think about the gains in productivity, efficiency, prosperity, and happiness just from this alone. We have that power if we choose to exercise it, as leaders, wherever the public and our elected leaders engage

in conversations about more livable and sustainable communities. There have been a number of recent initiatives, from "The NPR Cities Project" (which reports on trends of urban life today) to Jackson's own PBS series "Designing Healthy Communities," both of which were underwritten in part by the AIA. However, the boldest initiative to date may turn out to be an event the AIA was invited to attend last September—the annual meeting of the Clinton Global Initiative (CGI). There, the AIA announced a 10-year commitment to develop technology and design for cities that address challenges arising from issues of public health, sustainability, and resiliency to natural disasters.

In the previous story, you just read about how this commitment is playing out in new AIA-supported research at three universities. But there's a larger story that goes back to the September CGI meeting. First, the AIA was invited as a participant, not an observer. Being recognized as a player in matters of global concern is huge. Just as important, our participation in the CGI is a unique opening where we can forge relationships with global leaders.

Our ability to advance positive change in the world depends on finding and building a community of shared interests. It's where ideas turn into action. The AIA's participation in the CGI opens new opportunities for members to tell our story about how design drives positive change. But don't expect immediate results. The fruits of relationship-building ripen over time. But ripen they will, and to the degree that we search out and seize opportunities as leaders to engage others. As a profession, we have an astonishing potential to shape the story the future tells about us. **AIA**

➔ Join our conversation at [aia.org/repositioning](http://aia.org/repositioning).

Mickey Jacob, FAIA, 2013 President





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Twenty-three percent of Americans still read a printed newspaper, which means approximately 72,500,096 dailies are tossed each day. **Cellulose Material Solutions** turns trash into treasure, making batt insulation from newspaper-based cellulose fibers. Designed for 2x4 stud framing, the newest version, EcoCell 5.5, has an R-value of 20. Batts come in 16" and 24" widths and 94" and 96" lengths; blankets come in 48"-by-96" or 48"-by-108" sizes. The product is processed with an EPA-registered fungicide and is completely recyclable at the end of its life. Yet another reason to keep print alive. [msgreen.com](http://msgreen.com)  
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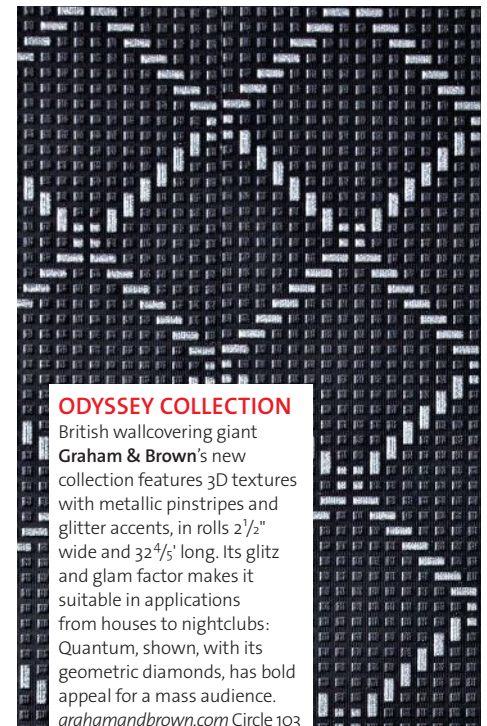
Text by Lindsey M. Roberts

**QUARRY BENCH**

If designer Bruce Sienkowski's seating reminds you of the quarry where Fred Flintstone worked, then you are not far off from his intent. The designer for **Leland International** wanted to turn a form from nature into collaborative workspace seating: A quarry was his muse. Even the stitch line on each of the four different pieces is reminiscent of a rock fissure. An attached or detached surface tablet is optional. [lelandinternational.com](http://lelandinternational.com) Circle 101

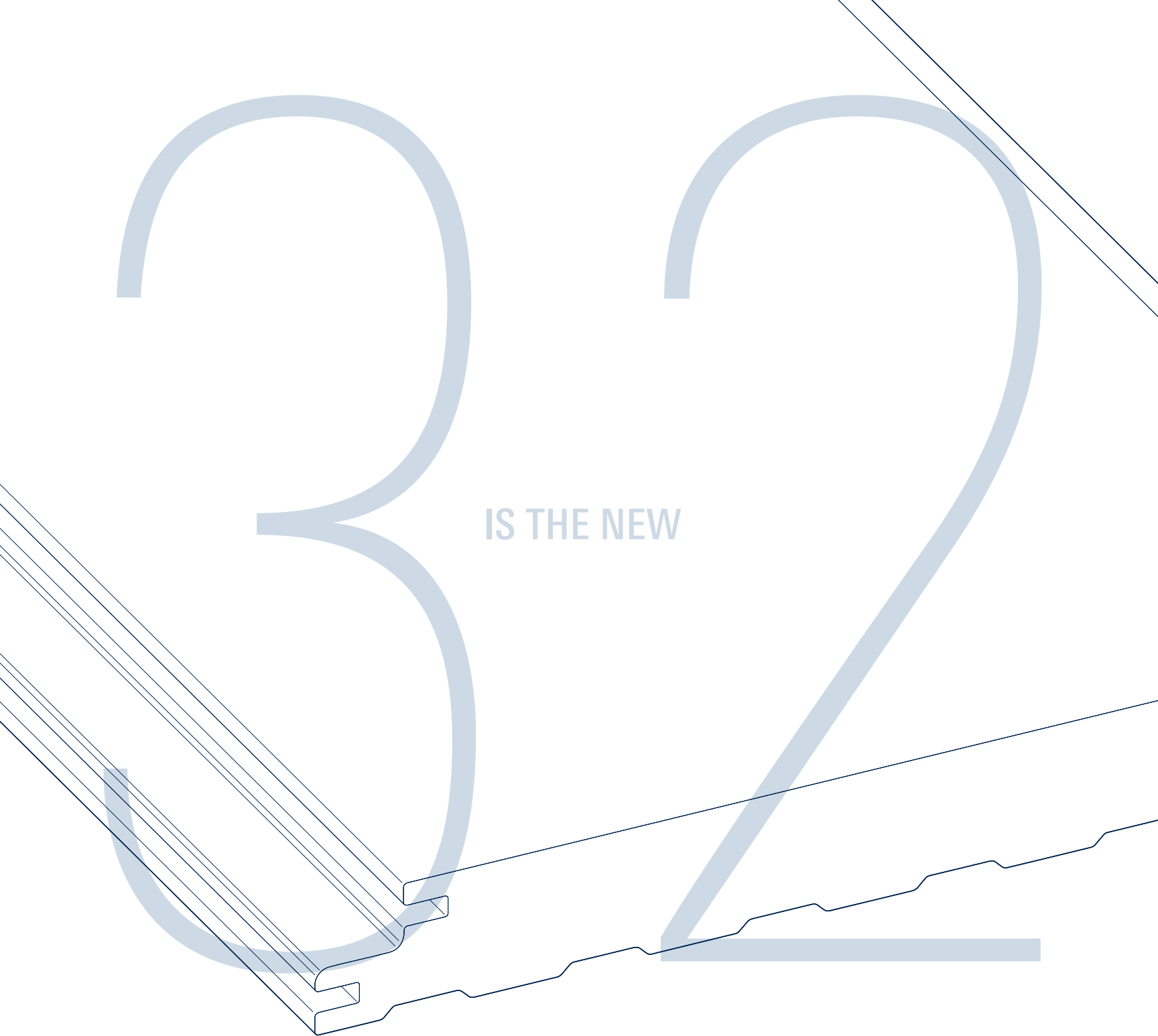
**SOLAR**

An outdoor, modern hearth, a protean sculpture, or even a side table for drinks, Foscarini's Solar defies definition. The 31<sup>1</sup>/<sub>4</sub>"-diameter indoor-outdoor floor fixture by designer Jean Marie Massaud made its debut at last year's Venice Biennale, strewn across the grounds of the International Architecture Exhibition. It can be tilted to 15 degrees to direct its light and takes a 25W fluorescent lamp. The polyethylene body has a glossy white or dark wood surface finish for the indoor version, and a rusty, textured effect for the outdoor, shown. [foscarini.com](http://foscarini.com) Circle 102

**ODYSSEY COLLECTION**

British wallcovering giant **Graham & Brown's** new collection features 3D textures with metallic pinstripes and glitter accents, in rolls 2<sup>1</sup>/<sub>2</sub>" wide and 32<sup>4</sup>/<sub>5</sub>' long. Its glitz and glam factor makes it suitable in applications from houses to nightclubs: Quantum, shown, with its geometric diamonds, has bold appeal for a mass audience. [grahamandbrown.com](http://grahamandbrown.com) Circle 103





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## INDUSTRY NOTES

# The Rubber Revolution

ABOUT 80 PERCENT OF THE 300 MILLION TIRES DISCARDED IN THE U.S. EACH YEAR IS DIVERTED FROM LANDFILLS AND TURNED INTO EVERYTHING FROM FUEL TO BACKFILL. BUT THE POTENTIAL OF SCRAP RUBBER CAN STRETCH EVEN FURTHER.

Text by **Wanda Lau**

Illustrations by **Peter Arkle**



## ITSTRU TECHNOLOGY, ECORE

As the largest user of scrap tires in North America, Ecore was in no shortage of a green message. Each year, the Lancaster, Pa., company sources 50 million pounds of recycled rubber to make flooring, acoustical, and industrial products. Still, CEO Art Dodge wanted to further leverage the performance characteristics of rubber: durability, moisture- and impact-resistance, and sound dampening. “We wanted to change the [flooring] industry,” he says.

Following four years of research and development, Ecore launched Itstru Technology, which conditions rubber to lie flat and open its pores, allowing Ecore to “lamine virtually any surfacing material onto its recycled underlayment,” says Bo Barber, vice president of commercial flooring. Playgrounds have long enjoyed rubber’s cushioning ability, but until “Itstru allowed us to put a functional surface in healthcare, it wasn’t a conversation.” By combining the best of both worlds, Ecore envisions rubber-backed flooring—which can contain up to 98 percent recycled content—in schools, nursery homes, and multifamily housing. “There is no end for this,” Barber says.



**ART DODGE**  
CEO, Ecore International



## EUROSHIELD, GLOBAL ENVIRONMENTAL MANUFACTURING

Tire-filled landfills impelled GEM CEO Henry Kamphuis to find a use for recycled rubber in the 1990s, says Brian Eberle, the Calgary, Alberta, Canada-company’s marketing and sales director. After successfully repurposing rubber for use as a stucco additive, Kamphuis developed Euroshield, a line of roofing products that features crumb rubber as the key ingredient—about 70 percent by weight.

The recycled shingles look and endure like their slate counterparts, but have rubber’s impact and moisture resistance, inorganic composition, elasticity, and insulation ability. “We’ve never had a hail claim,” Eberle says. GEM estimates that an average Euroshield roof contains 600 to 1,000 rubber tires. The shingles are guaranteed for 50 years, though Eberle estimates their lifespan could exceed 75 years. EuroLite, GEM’s newest product, comes in tabbed panels and costs somewhere between the price of high-end asphalt shingles and lower-end standing-seam metal roofs. “It’s one thing to make a great product,” Eberle says. “It’s another to make it a real option to folks.”



**BRIAN EBERLE**  
Director of marketing and sales, Global Environmental Manufacturing



## ULTRASONIC DEVULCANIZATION, THE UNIVERSITY OF AKRON

Rubber has been a longtime passion for Avraam Isayev, a distinguished professor of polymer engineering at the University of Akron. Cured, or vulcanized, rubber “is a very stable, beautiful material,” Isayev says. “It is soft and, at the same time, tough and flexible” in warm and cold temperatures. Vulcanization opens natural rubber’s double hydrocarbon bonds at the molecular level to create the cross-linked polymer chains that make cured rubber highly elastic. Consequently, “tires can stay forever unless you do something,” Isayev says.

Until recently, vulcanization was a permanent process. After decades of research, supported by the National Science Foundation and Nike, Isayev has found a way to reverse it using high-power ultrasound to break the cross-linked chemical bonds and return rubber into a “flowable material that can be reshaped and cured again,” he says. Currently, his ultrasonic extruder can process 300 pounds of rubber per hour; to help convince the tire industry that this is a real alternative in addressing waste, he is aiming for a rate of 1,000 to 5,000 pounds per hour.



**AVRAAM ISAYEV**  
Distinguished professor, the University of Akron



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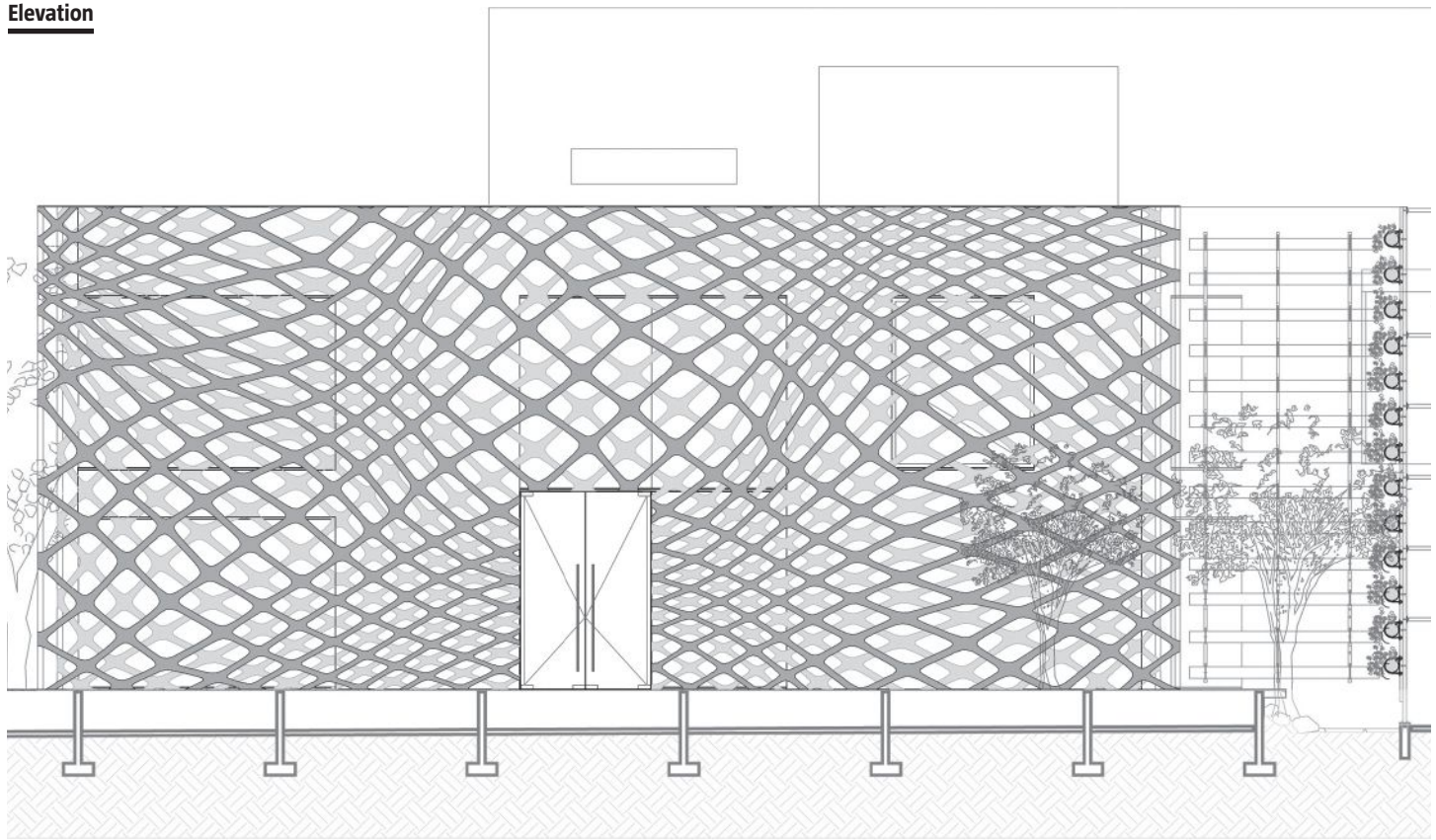
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**Elevation**

## DETAIL

# Facelift in 3D

IN MEXICO CITY, ROJKIND ARQUITECTOS CREATED A SCULPTURAL STEEL FAÇADE USING LOCAL RESOURCES AND AN UNFETTERED IMAGINATION.

Text by **Logan Ward**

**COMPUTER-AIDED DESIGN** may allow architects to imagine wildly original structures and geometries, but without a client willing to pay a Frank Gehry-sized budget, their designs will often remain digital dreams. But in Mexico City, a team of architects willing to experiment with fabrication techniques proved that making a big impact doesn't require big bucks when they created the multidimensional steel lattice that wraps the Tori Tori Restaurant and Lounge.

Tori Tori's owner, a Japanese expatriate, wanted to open a new location in an aging 1920s house in Polanco, an upscale, mostly low-rise neighborhood of walled urban mansions, foreign embassies, and museums. A traditionalist when it comes to his native country's cuisine, he envisioned a calm urban escape anchored by a Japanese garden and koi pond.

Tori Tori regular Michel Rojkind, founding partner of local firm Rojkind Arquitectos, suggested a contemporary interpretation that would reflect the restaurant's globe-trotting owner and patrons. Rojkind then partnered with Héctor Esrawe, an industrial designer, friend, and regular collaborator, who would design the restaurant's interior and furniture.

Surrounded by ivy-covered walls ranging in height from 10 to 23 feet, the 6,700-square-foot building tucks into the back corner of a 9,000-square-foot lot. The wall's entrance is discreet: a single door with a small sign engraved with a Japanese rooster, Tori Tori's logo. "We wanted to keep it low key on the outside—something very simple that wouldn't break ambience of the neighborhood," Rojkind says.

Once inside the wall, patrons are immediately greeted by the restaurant's sculptural, two-

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Designed by Rojkind Arquitectos, the two perforated steel templates that wrap the Tori Tori Restaurant and Lounge give the flat façade a three-dimensional effect.

story steel façade. The striking feature, created by a pair of 24-foot-tall lattices, weaves across the building walls like rivulets of quicksilver.

Inspired by the client's desire for a water feature, Rojkind and firm partner Gerardo Salinas modeled more than 20 different lattice designs on their studio's desktop CNC laser cutter before achieving the look they wanted: a pattern evoking the rippling tranquility of a koi pond. "The façade takes away the building's boxy effect and makes it feel more dynamic," Rojkind says.

The façade becomes a giant optical illusion, Salinas says: "Your eye is constantly adjusting to pattern." The two steel planar surfaces, each 3 inches thick and standing about 8 inches apart, are flat metal sheets. But the meticulously conceived templates of perforations, which vary slightly from one plane to the other, create a moiré effect of three-dimensionality and make light and shadows dance.

At night, the façade's character changes. Blue uplights between the lattices illuminate the building exterior, creating a psychedelic effect of a luminous spider web.

To avoid breaking the project budget on a custom metal façade, Rojkind turned to local labor and off-the-shelf materials. His team divided the digital design into 4-foot-by-8-foot sections, the standard size of a light-gauge steel

## Section

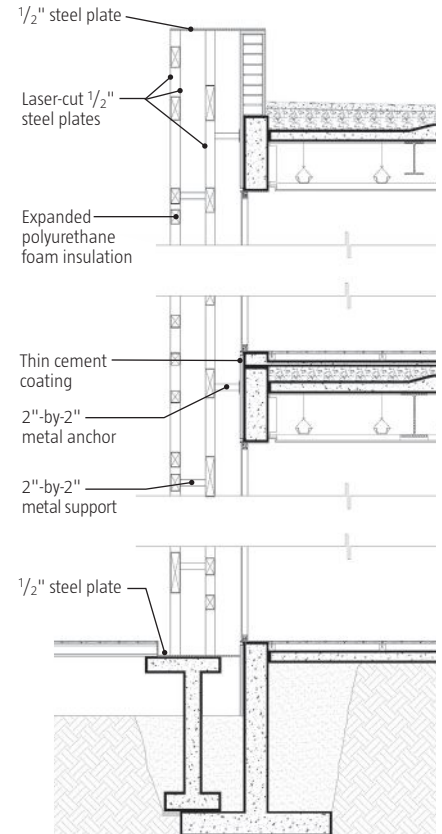
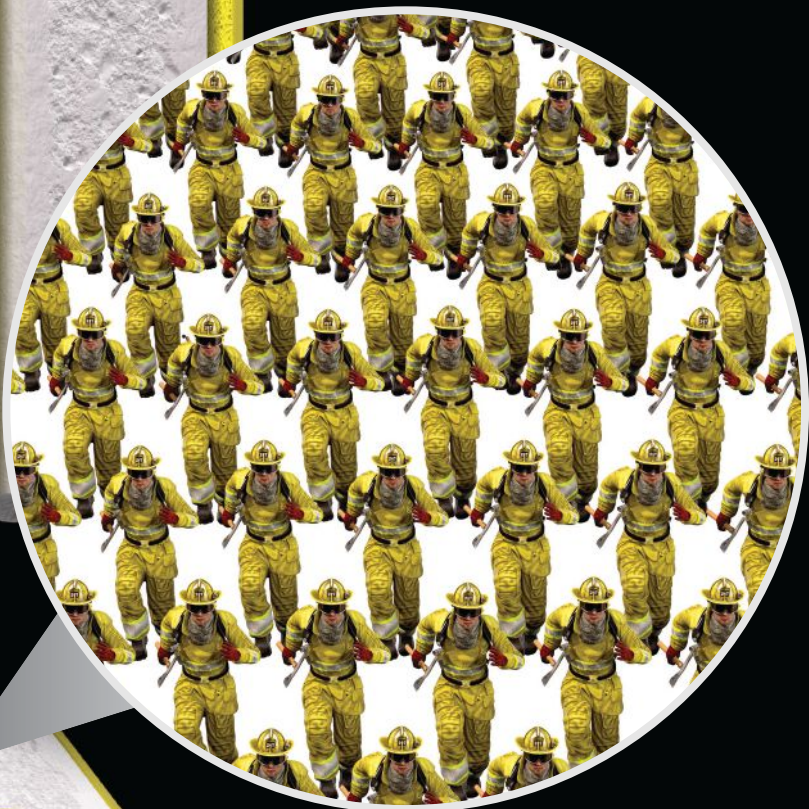


plate. To reduce costs further, they built the lattices as a hollow structure using 1/2-inch-thick plates. Stabilized by stainless steel tie rods at the roof line and at 10 feet above the ground, the freestanding, lightweight façade meets the local structural and seismic requirements.

Using Rojkind's digital files, local fabrication shop Zinbel spent three months milling more than 150 steel plates on a water-jet laser cutter. It then hand-welded the cut panels into hollow assemblies and filled them with expanding foam insulation. A crew of Oaxacan metal craftsmen, led by local Pablo Reyes, spent four months erecting the panels on site, welding the foam-filled sections, and meticulously grinding all joints. At one point, Rojkind says, 45 crew members were climbing, welding, and banging on the lattice.

"It's a very handcrafted façade," Salinas says. Coated with gray automotive paint—light gray for the inner lattice and a darker shade for the outer—each lattice becomes a strong and stiff seamless unit, betraying no hollowness when tapped.

Rojkind, who has worked with large, well-known architectural metal fabricators in the past, utilized local resources to achieve his vision on a tight budget. "Digital design is important to us," he says, "but I love using local fabricators."



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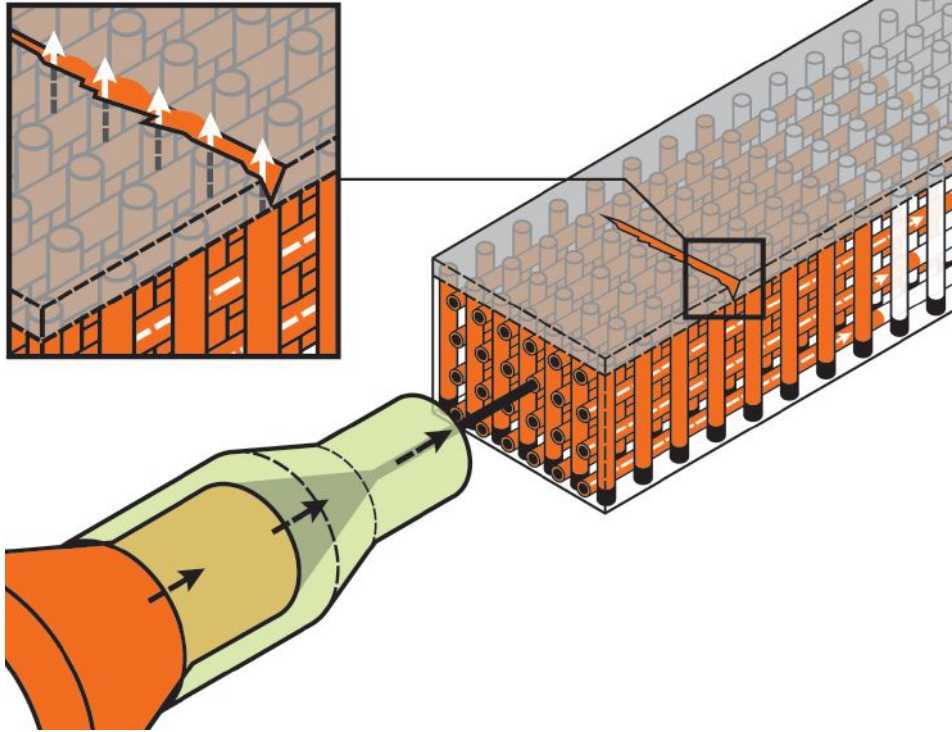
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MIND &amp; MATTER

# Healed Over

SELF-REPAIRING MATERIALS CAN LEAD TO LIGHTER, LONGER-LASTING BUILDING COMPONENTS. BUT DOES LESS ALWAYS MEAN MORE?



**WITH THE DEMAND** for more resilient and sustainable products, researchers have focused on self-repairing materials, which can withstand minor abuse and return to their original physical condition. Such materials would not only outlast their conventional counterparts, but also require less substance in their manufacturing, says Carolyn Dry, president of Natural Process Design (NPD). “The fact that structural damage can go undetected ... means that some products are over-engineered. However, substances that can provide information about their internal stresses—as well as trigger reliable self-healing properties—allow manufacturers to be more confident in using lighter weight materials.”

Airplane components made from NPD’s ultralight graphite polymer composite, for example, weigh 30 percent less than standard components and also help reduce fuel consumption.

The Beckman Institute for Advanced Science and Technology at the University of Illinois at Urbana-Champaign is also pioneering self-healing materials. Aerospace engineering professor Scott White has created polymers embedded with a chemical trigger and a microencapsulated healing agent. When the polymer is overstressed and cracks, it autonomically releases a healing

agent into the rupture. Currently, it is limited to a onetime fix; White and his team are exploring a new generation of materials embedded with microvascular networks that can repeatedly self-heal. Potential building applications include elements in façades and high-traffic areas.

Stanford University chemical engineering professor Zhenan Bao and her team have invented a conductive, self-healing plastic capable of multiple repairs. The autonomic polymer, which incorporates nickel particles, can detect and communicate changes in pressure. As a result, the plastic behaves like human skin in terms of sensory capabilities. The team is working on developing a transparent version of the material, for potential use in touchscreens and robotics.

Though self-repairing materials’ sustainability and resiliency are promising, these goals are also in conflict. To maximize resource savings, they must eliminate the redundant matter intended for safeguards, an earmark of resilient design. Indeed, Dry’s idea of materials that relay their stresses would succeed only if facility managers had a more active relationship with their buildings than what now exists. While a built environment that acts like living tissue holds much promise, it brings with it many uncertainties.

# 30

Minutes required for Stanford University’s self-healing plastic to regain its original strength and conductivity after it was sliced in half.

SOURCE: STANFORD UNIVERSITY

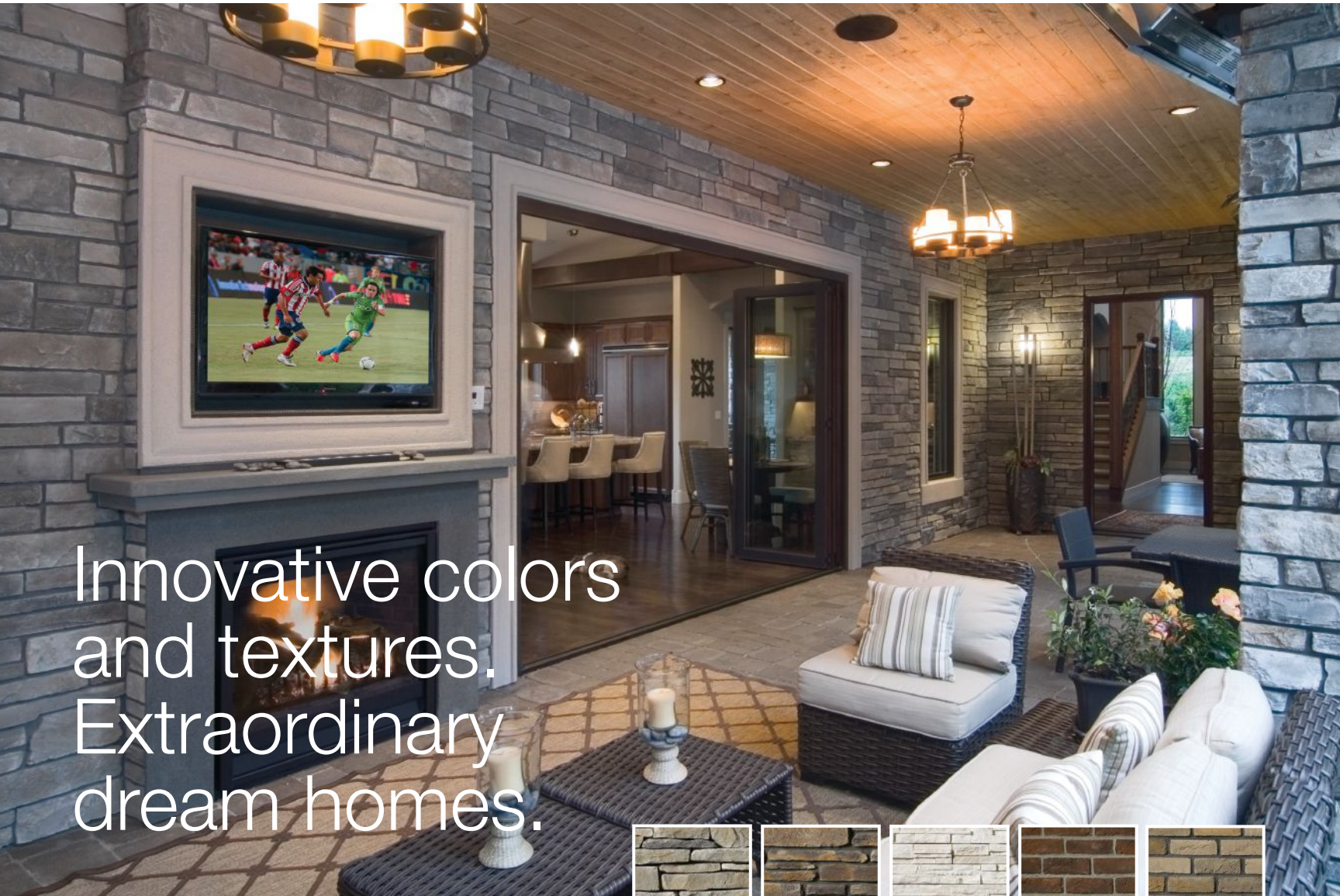


Text by Blaine Brownell, AIA



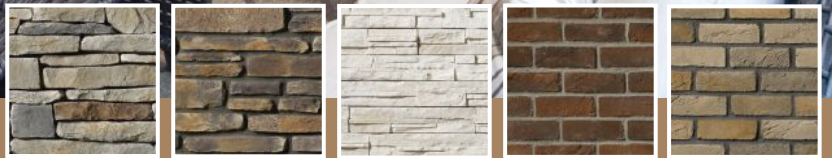
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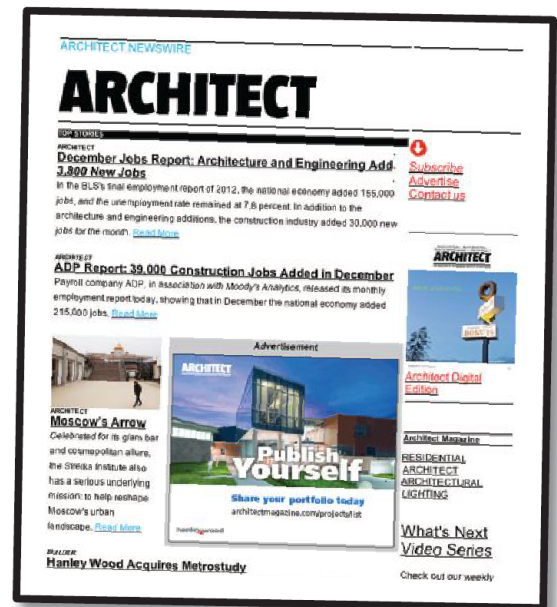


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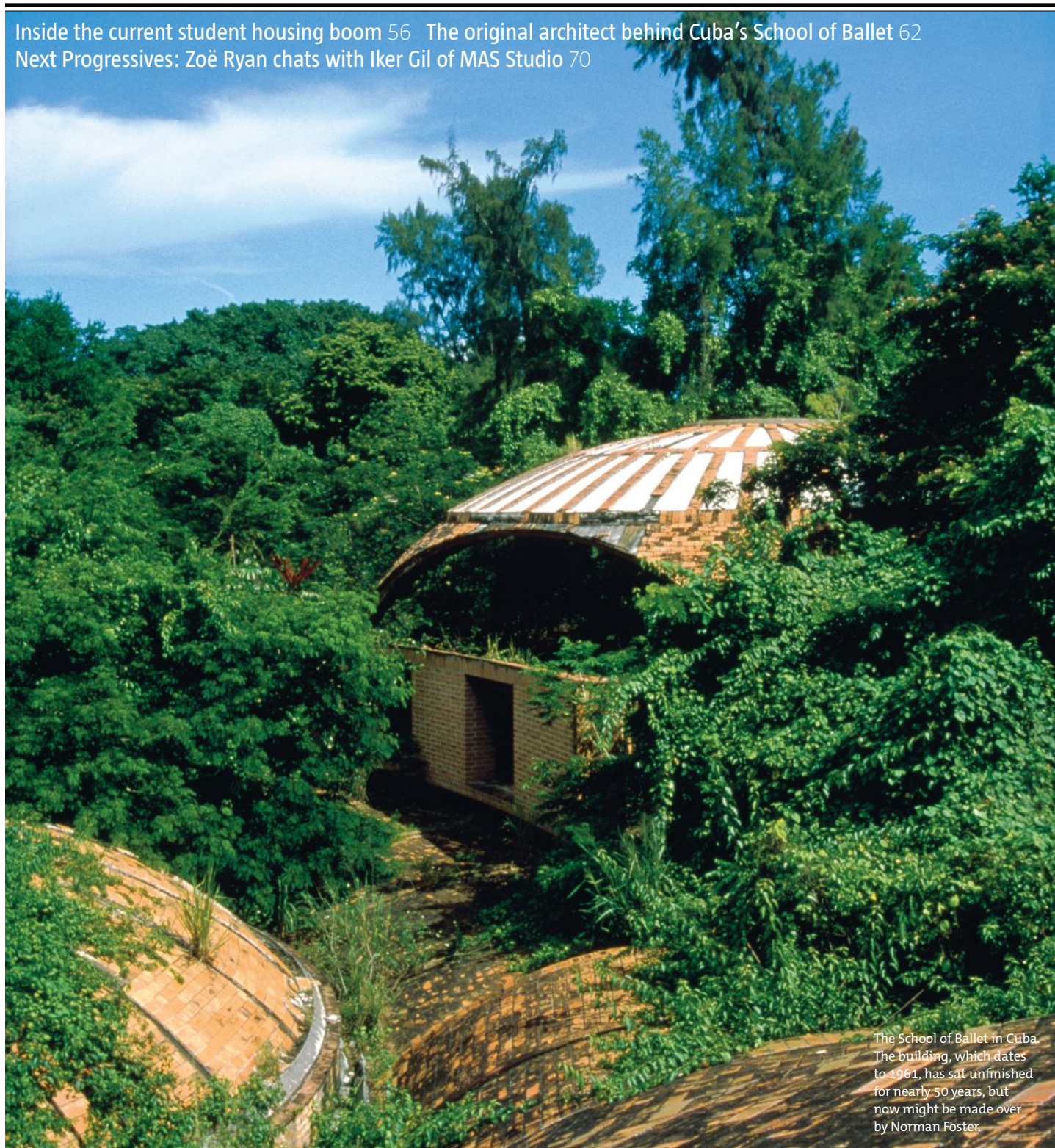
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# CENTER

Inside the current student housing boom 56 The original architect behind Cuba's School of Ballet 62  
Next Progressives: Zoë Ryan chats with Iker Gil of MAS Studio 70



The School of Ballet in Cuba. The building, which dates to 1961, has sat unfinished for nearly 50 years, but now might be made over by Norman Foster.

## MULTIFAMILY

# HIVES FOR MINDS

STUDENT HOUSING HAS PROVEN TO BE A SAFE INVESTMENT AS THE ECONOMY REBOUNDS. BUT THE NEXT GENERATION OF DORMS IS ANYTHING BUT SAFE IN TERMS OF DESIGN.



The LEED-Platinum Charles David Keeling Apartments by KieranTimberlake for the University of California, San Diego, is named for the Scripps Institute scientist whose “Keeling Curve” first described anthropogenic climate change through greenhouse-gas emissions—that is, global warming.

Text by **Murrye Bernard**

**THERE ARE THREE SCENARIOS** in which sharing a tiny bedroom with a stranger on top of sharing a single bathroom with half a floor is tolerated: the military, prison, and college. It could be two scenarios, though, soon enough. Many college students are bypassing the rite of passage that is dorm living, thanks to new housing options that feature suites of private bedrooms and baths supplemented by community amenities. The transition from parents’ homes to adulthood is getting cushier.

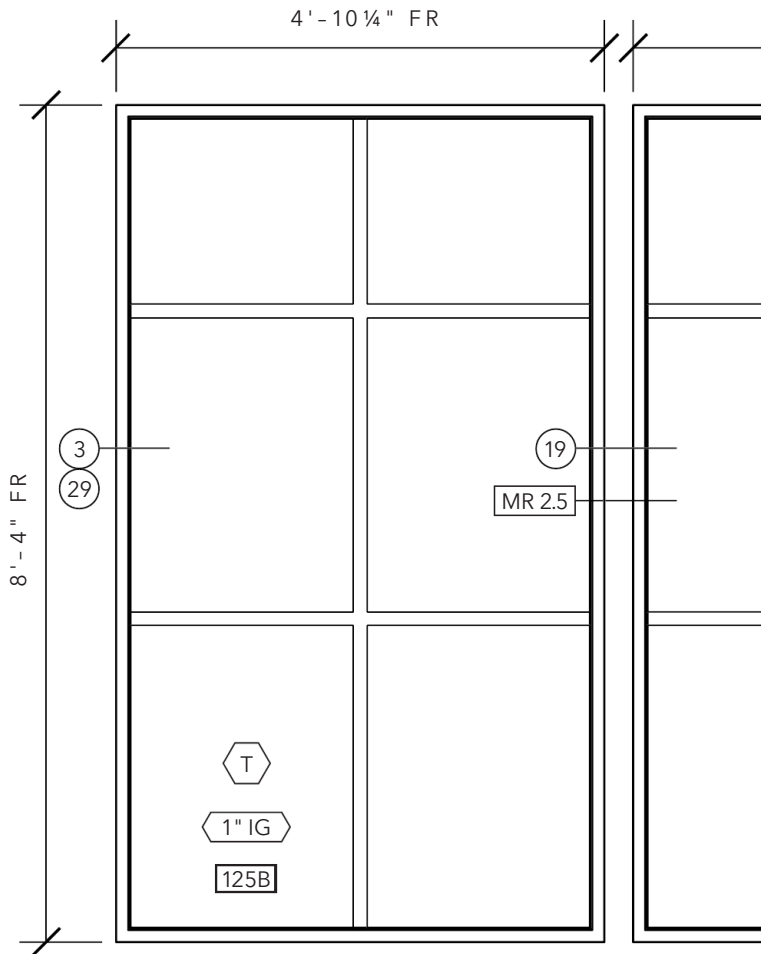
Student housing is experiencing a building boom across the country. Though other building sectors have yet to regain as much traction in the recovering economy, this multifamily

typology is buoyed by exploding enrollment at colleges and universities. And banks are prepared to make the loans. “From a real-estate investment perspective, student housing is becoming an asset class in itself, alongside office, retail, hospitality, and residential sectors,” says Jack Tenanty, managing director at Jones Lang LaSalle.

An attractive housing portfolio is a marketing tool for colleges and universities. Prospective students accustomed to having their own bedrooms at home are wooed by suite layouts, which feature private bedrooms and bathrooms connected by living areas and kitchens, making the spaces feel more like apartments than the stereotypical barracks-style dormitories of the past. New student

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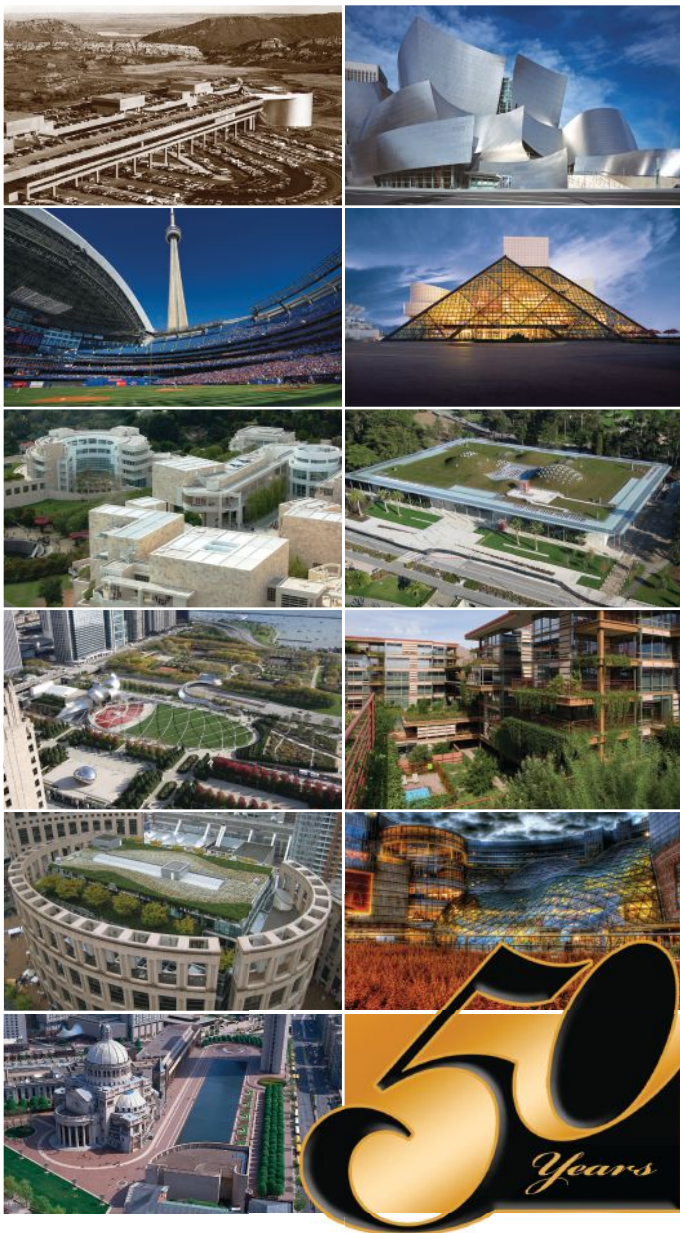
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## CENTER



**Top:** Erdy McHenry Architecture's Radian Apartments project occupies land owned by Penn, but looks neither like a university development nor like other West Philadelphia mixed-use developments.

**Above:** The Erdy McHenry-designed Cira Centre South will occupy a former U.S. Post Office Annex site land-leased from Penn.

housing models also integrate communal spaces, such as in-house dining services that allow students to dine in their pajamas, as well as small group study rooms, game rooms, media rooms, and even music practice spaces. Parents footing the bill are just as persuaded by these new housing models as their children. "They're certainly looking for strong academics, but if you can show them, 'This is where your child will live and it is safe and secure,' it gives schools a competitive edge," Tenanty says.

The growing demand for beds coupled with preferences for suite-style configurations and additional amenities adds to financial burdens for both public and private schools, which often lack vacant land for new construction. Increasingly, schools are exploring the option of partnering with developers to build new housing on campus or on properties nearby. While this trend is most common among public schools, even Ivy League institutions are testing out the approach, including the University of Pennsylvania. "Though Penn has not built its own on-campus housing in several decades, we have, in the last decade,

partnered with developers to build market-rate housing on Penn-owned land," says Anne Papageorge, vice president for facilities and real-estate services at Penn. She adds that the school has gained around 1,000 beds through these partnerships over the past five to six years.

Partnering with developers allows schools to expand their housing options near campus without making a large upfront investment. The developer provides capital and leases the land, which will eventually revert back to the school, depending on how the agreement is structured. "Even though we're an urban institution, it has been less an issue about land than about resources," Papageorge says. Most of Penn's resources, for example, are earmarked for teachers' salaries and research, as well as renovating existing housing stock, in which they've invested upwards of \$350 million over the past 12 years.

Many of Penn's new land-lease residences follow a model similar to the university's established College House system, which places faculty members in residence with students. And not all of Penn's new housing projects are private: A new College House by Bohlin Cywinski Jackson is currently in the works.

Some developers have cashed in on the demand for student housing by building their own "communities" near campuses. High-end cottage-style developments, built by private companies not in partnership with schools, are inwardly focused and exclusive—like resorts. Developments such as those by Athens, Ga.-based Landmark Properties were initially concentrated in the Southeast but have spread to communities near Penn State University and the University of Arizona, among others.

No matter their geographic location, these cottage communities follow a similar formula: single-family Craftsman-style cottages with luxurious extras, such as gourmet kitchens with granite countertops and stainless steel appliances, all grouped around a pool and clubhouse—where students will get their yoga classes, manicures, and spray tans. According to *The Wall Street Journal*, there are currently 35 such completed communities in the U.S. and 18 more are in planning stages or construction. It's a small but rapidly growing sector of student housing—which the Corvias Group, a developer who recently entered the student-housing market, describes as a hedge against economic swings, comparable to military housing.

Clearly there is a dependable, growing demand for high-end student housing. But cottage developments probably represent the excessive end of the spectrum. Public and private universities will shift to a more conservative approach to square footage, says architect James Timberlake, FAIA, founding

"BEDROOMS BECOME SUPERFLUOUS IN A WAY, BEYOND A PLACE TO LAY YOUR HEAD. YOU HAVE TO ASK, 'HOW MUCH TIME ARE THEY SPENDING IN THEIR ROOM,' AND, 'HOW MUCH TIME DO WE WANT THEM TO SPEND ON CAMPUS?'"

—JAMES TIMBERLAKE

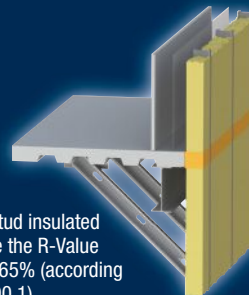


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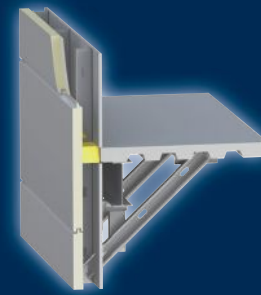
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When the project is completed, the New College House by Bohlin Cywinski Jackson will be the first new housing built for the University of Pennsylvania's College House system since its beginnings in the late 1990s. The Wilkes-Barre, Penn.-based architects' project will cost an estimated \$100 million and create 350 new beds.



partner of KieranTimberlake, a Philadelphia-based firm that has designed housing projects totaling nearly 20,000 beds for higher-ed clients across the country. (Timberlake is also a member of ARCHITECT's editorial advisory committee.) "I think we're going to see some real push-back on how housing is delivered to students over the next decade or two, because colleges and universities are under pressure to manage the increase in costs that they've incurred, and not just simply pass them along to students in the form of higher fees or tuition," he says.

Timberlake predicts that older institutions will become more creative in renovating existing housing stock by carving out "found spaces" from attics and basements to provide additional beds. In new developments, he says that he anticipates that room sizes will actually decrease—with a trend toward fewer private bedrooms. But not a trend back to the same shared bedrooms of yesteryear: Timberlake predicts that spaces will be more loftlike and adaptable. "Bedrooms become superfluous in a way, beyond a place to lay your head," he says. "You have to ask, 'How much time are they spending in their room,' and, 'How much time do we want them to spend out on campus?'"

In line with the less-is-more approach, sustainable design is now considered the norm instead of an added expense, since it helps schools to decrease their long-term operating costs. KieranTimberlake's LEED Platinum-certified Charles David Keeling Apartment complex at the University of California, San Diego, is oriented to capture breezes from the Pacific Ocean, and utilizes thermal mass to reduce heating loads as well as rooftop photovoltaic panels to further lessen the building's energy burden. The interior finishes are modern but simple, with cast-in-place concrete left exposed. "They're spare as far as housing projects go, but students love them for their flexibility and their openness to the landscape," Timberlake says.

But what makes sense for a Southern California campus doesn't work as well for a school in New England, so Timberlake encourages architects to consider their role in influencing academic clients when making recommendations for housing. "Stop and think about the context and the school's market to help them best manage their student housing dollars," he says. When architects choose materials and systems that are regionally appropriate, they not only save schools money, but also help them to differentiate their housing stock from competitors—an approach to attracting students that is less about design one-upmanship and more about refining a campus's identity.



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# DEFENDER OF THE FAITH

VITTORIO GARATTI'S REVOLUTIONARY BALLET SCHOOL IN CUBA HAS SAT UNFINISHED FOR NEARLY A HALF CENTURY. NOW, AS NORMAN FOSTER PREPARES FOR A MAJOR RENOVATION, GARATTI IS TRYING TO PRESERVE HIS PROJECT'S LEGACY.



Garatti in his Milan flat. Designers and artists around the world have rallied to his side since the dancer Carlos Acosta enlisted Norman Foster to finish the Ballet School, which Garatti designed in the early 1960s. How much influence Garatti will have on the project remains uncertain.

Text by **Richard Ingersoll**  
Photo by **Francesco Stelitano**

**IN 1961, WHEN** Italian architect Vittorio Garatti was 34, he received the chance of a lifetime, the commission to design two of the five National Art Schools in Cuba. And now at age 85 he realizes that indeed the project has occupied most of his life, in the efforts to bring the building to completion.

"We were so inspired when we began the Art Schools," he reminisced during my recent visit with him in Milan. "Cuba had decided to promote the revolution through culture to the Third World, and we were ready for that! We

[Ricardo Porro, who designed two more of the schools, and Roberto Gottardi, who designed the fifth] started looking for a new language that would break away from the restrictions of glass and steel and concrete boxes. We didn't have a big budget, and we loved architects like Gaudí and Frank Lloyd Wright—I had just gone a few months earlier to the U.S. to see his works. Brick was our answer, and curves. The Catalan vaults proved an economic way to span the structures, while sinking them partially into the site and leaving lots of open clerestories to give them natural light and climate control."

In the background of our conversation in Garatti's apartment, a mural painted by a

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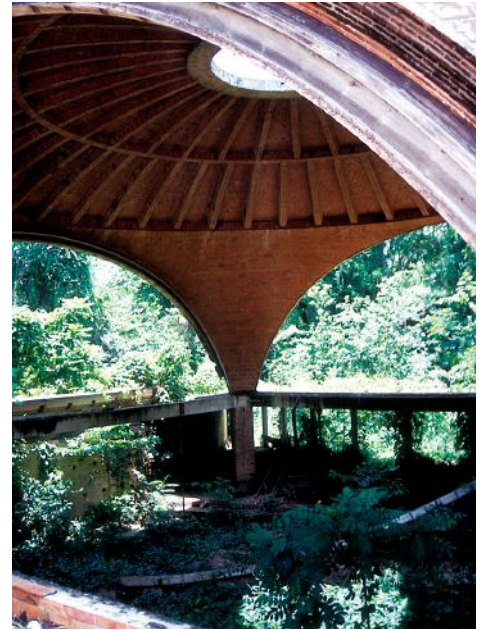
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friend, Giuseppe Mallia, covers an entire wall; it depicts Wright and Gaudí meeting around a table with Garatti, his wife, and their friends, all dressed in Baroque attire, while behind them looms a vision of the domes and fanlike clerestories of the schools.

WHILE GARATTI HAS DOUBTS ABOUT HIS FUTURE ROLE AND WHETHER HIS PROJECT WILL BE RESPECTED, AND OTHERS ARE CONCERNED THAT ACOSTA IS GOING TO CREATE AN ELITIST INSTITUTION, A SORT OF WAITING GAME HAS BEGUN.

**TUCKED INTO THE SLOPES** of a large public park that once served as an exclusive golf club, the National Art Schools might at first appear like relics of a remote civilization. The sensuously curving layouts of their serpentine wings climax in a multitude of protruding ribbed domes. Like Dogon villages in Mali, each school wraps around itself to enclose irregularly shaped social spaces.

Until the American architect John Loomis got there in the early 1990s, the schools remained one of Cuba's best kept secrets—for some a great treasure, for others a matter of shame. In his ground-breaking book, *Revolution of Forms, Cuba's Forgotten Art Schools* (Princeton Architectural Press, 1999), Loomis uncovered the thorny history of the projects that led to their abandonment and demise. As Garatti told me: "We believed we were being absolutely functionalist, but also saw the schools as a sort of *1001 Nights*, with the water trickling through their courts like in the Alhambra. I remembered going up on the rooftops of Milan after the bombardments of World War II and feeling such a profound sense of freedom, so we particularly wanted to use the roofs as places for dancing and music to provoke the students toward revolutionary cultural breakthroughs."

The buildings recall the idealistic megastructures that Paolo Soleri began

to design during the same years, and in their organic patterns they show a certain affinity with Rudolf Steiner's anthroposophic community in Dornach, Switzerland, built in the early 1900s. The young architects eagerly sought out the avant-garde Cuban painter Wifredo Lam, and studied African vernaculars, before composing their unconventional swirling volumes. Garatti still cherishes these impulses and has a copy of one of Lam's Expressionist works fixed to the ceiling in his Milan loft apartment.

During the early 1960s, as the Soviet presence in Cuba increased, new ideological and economic agendas took hold. "We had all sorts of problems, shortage of materials and bureaucratic snags, as can be expected," Garatti says, "but we were really progressing nicely—my Ballet School was 95 percent finished—until the big break between Mao and the Soviets, whom he accused of being revisionists. That was around 1963 and by the next year or so construction halted, and we had no choice but to conform to the state's changed priorities." As a true believer in the revolution, Garatti has always demonstrated feelings that mix personal regret for the fate of the schools with public solidarity for the progress of the revolution.

Meanwhile, through the ministry of construction, the influential local architect Antonio Quintana launched a vindictive campaign against the schools in the name of orthodox Modernism (as well as Marxism). Before going into exile in 1966, Porro succeeded in completing the School of Modern Dance and the School of Plastic Arts, but the other schools succumbed to the

Garatti's Ballet School (left, a detail of the layered vaults; right, the main performance space) has suffered from a variety of ills: the onslaught of tropical flora, looting, and an unwieldy river.

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The School of Modern Dance, designed by Ricardo Porro, was one of the two schools that was finished before the project was abandoned and Porro went into exile.



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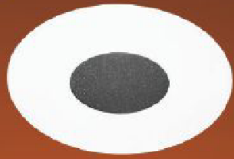
ravages of neglect, the onslaught of tropical flora, an unwieldy river, and, at a later stage, outright looting. Loomis's photographs taken in the early 1990s show the structures wistfully engulfed by jungle foliage.

**QUITE RARELY DOES** a book on architecture change history but, in this case, if Loomis had not drawn international attention to the schools, they may well have languished until their ultimate ruin. Despite earlier official condemnations of them as "decadent" and "bourgeois," Fidel Castro and the Cuban Ministry of Culture by now felt obliged to recognize their heirloom buildings, and within a few months declared the schools "protected landmarks" (in 2010 they became National Monuments and the campus has since been advanced to candidacy as a World Heritage Site, after being included on the World Monuments Funds watch list in 2002).

Garatti told me that "thanks to Loomis's book, they called us back to Cuba." He added: "I prepared all of the technical data we needed to work on the restoration and completion of my two schools. It was tragic to see how damaged they were, but you know, when people are so poor there's not much that can hold them back—they literally ripped off tiles and bricks for their own houses."

This poverty also influenced the hasty plans, first conceived in 2001, for the restoration, which were unfortunately executed with limited funding and dubious standards. The interventions were overseen by a Russian-trained local architect with the improbable sounding name Universo García, who, while

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The School of Plastic Arts, designed by Ricardo Porro, was also completed before Porro went into exile. The building was used but suffered from a lack of maintenance.

clearing away the wild undergrowth of the site, severely damaged the picturesque park. According to Italian restoration specialist Michele Paradiso, who has undertaken detailed studies of the campus, “most of the structural additions and material choices of the new work have had a negative impact on the originals and will need to be corrected.”

Things seemed destined for a bad end until a new chapter in the fate of the Cuban Art Schools opened late in 2010. Carlos Acosta, Cuba’s Billy Elliot, who progressed from break dancing to become the star of the London Royal Ballet, announced the establishment of a foundation in his name that would restore and improve the Ballet School, with the added plum of the participation of Norman Foster. I can think of few contemporary architects whose work seems so antithetical to the low-tech originals, yet Foster’s name no doubt adds luster to the project in the effort to raise funds.

The principal backer so far, Hong Kong businessman David Tang, seems the likely liaison with Foster’s office. He is no stranger to the situation: One of Tang’s companies, the Pacific Cigar Co., is the major purveyor of Cuban cigars in Asia, and he has been granted the status of honorary Cuban Consul in Hong Kong. While Acosta initially acknowledged the original architect of the project, he probably did not expect him to be such a sprightly 85-year-old. The dancer now often describes the project without reference to Garatti, which would be like considering the Buena Vista Social Club without including Compay Segundo.

The dancer and the architect met in London in December 2011, when they signed an agreement with the Cuban Minister of Culture that recognizes Garatti’s “authorship” over the project but that appears to hold little weight at this moment. Foster + Partners are now referred to as the project architects.





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Despite Garatti's efforts to communicate with Foster's office, his letter of inquiry as to how the ideas of the original architect would be treated went unanswered. When I asked Katy Harris, the head of communications in Foster's office, the response seemed cautious but open: "It is premature to say, as the project is still in the fundraising stage. But if enough money is raised for the project and if we are appointed to work on the design, we would welcome Garatti's involvement. ... Architecturally these are very interesting, highly innovative buildings. ... [Garatti] used limited materials and very simple, natural means to great effect in order to create cool interior spaces."

**THE CURRENT "CRISIS"** of the Cuban Art Schools stems from two concerns: First, that the original project will be altered beyond recognition; and second, that the public nature of the institution will be absorbed into an exclusive, private realm.

Garatti recounted his meeting with Acosta in London: "We agreed that times have changed during the 50-year interval, and that technical and programmatic alterations needed to be prepared. I tried to explain that in many cases I had already anticipated them in the new plans I made 10 years ago. As we looked over the plans, I conceded that some of the practice rooms could be converted into other functions, such as small apartments for guest students or artists who come from abroad.

"I could accept such a change," Garatti says. "But when we considered the theaters, I began to feel that we were talking about two different things, and even if in the original we wanted to break down the idea of stage to audience, I was willing to rethink the ballet school's practice theater with a proscenium. But when Acosta then proposed to double the size of the theater, I realized they were going to seriously damage the feeling and intentions of the school; it seemed to me that they would be betraying the communitarian ideals of the project. ... The schools were intended to be open to all and open to each other, a place of experimentation, neither elitist nor Socialist Realist."

Originally, the nearby (and unfinished) theater of the Music School was intended to be a large theater shared by all of the schools, but the current discussions focus only on the Ballet School.

While the Acosta Foundation insists that it is creating a nonprofit, charitable institution, Foster's office refers to it as a "center" and not a school: "To transform it into a center for dance, the classrooms for teaching academic subjects are no longer needed, and the capacity of the theater would need to be

increased within the existing shell." Adding: "Any interventions would be in harmony with the existing architecture."

According to detailed analyses of the structural status of the schools carried out by architect Michele Paradiso and his colleagues at the University of Florence, the £10 million (\$15.7 million) proposed by Acosta to bring the Ballet School up to snuff would indeed be sufficient to restore all five of the schools rather than just one. While Foster admits to working pro bono, his interventions have typically been among the most expensive per square foot in the history of architecture, which perhaps explains why the Acosta plan would be four or five times the expense of earlier estimates.

While Garatti has doubts about his future role and whether his project will be respected, and others are concerned that Acosta has started to refer to the complex as "my school" and is going to create an elitist institution, a sort of waiting game has begun. John Loomis says, "There is a lot of misunderstanding all around, and the parties involved have more common objectives than what divides them." Aside from putting pressure on the Cuban Minister of Culture, Rafael Bernal, to sort things out, the crisis would benefit from interjecting an outside arbiter or mediator.

Meanwhile, the dispute has helped publicize the fate of the schools to an international audience. "Carlos Acosta," Loomis says, "must be praised: He is the exception among successful Cuban expatriots, ready to return with resources to the country he loves. The problem is that up until now he has only been able to gather about £300,000 (\$470,000) in pledges, and if UNESCO or the World Monuments Fund should find fault with Acosta's endeavor, this might adversely affect the funding." The obvious treasure trove of Cubans living in the United States cannot be tapped unless the U.S. relinquishes its embargo.

In early November, a week before I visited Garatti in his loft in Milan, he and the other two architects of the Cuban Art Schools received the prestigious Vittorio de Sica award from Italian president Giorgio Napolitano in Rome, due to the attention they gained from a 2011 documentary about the schools, *Unfinished Spaces*, by Alysa Nahmias and Benjamin Murray. The three architects signed a *concordato*, or pact, among themselves that no one should be permitted to destroy the original forms or intentions of the project.

Despite the waiting game, considering the age of the original architects and that of Fidel Castro, and the possibility of regime change, Cuba may soon be able to make good on the revolutionary ideals embedded in the architecture of the Art Schools.



NEXT PROGRESSIVES

## THE EXHIBITIONIST

IKER GIL, THE FOUNDER OF MAS STUDIO IN CHICAGO, HAS TURNED HEADS WITH A SERIES OF HIGH-PROFILE SHOWS AND INSTALLATIONS. ZOË RYAN SAT DOWN WITH THE SPANISH ARCHITECT TO DISCUSS HIS BOLD AMBITIONS FOR HIS ADOPTED CITY.

Introduction by **Eric Wills** Interview by **Zoë Ryan**  
Photo by **Nathan Kirkman**

**CURATOR. EDITOR. EVENT HOST.** Oh, and architect. Iker Gil, 35, inhabits a variety of roles. “Cut. Join. Play.,” his winning entry in the 2010 Chicago Street Furniture competition, was featured at the Venice Architecture Biennale last summer. And “Inside Marina City,” an exhibition that he collaborated on with the photographer Andreas E.G. Larsson, and that showcased Bertrand Goldberg’s landmark Chicago towers, was mounted in October at Los Angeles’s WUHO Gallery, after premiering at the Art Institute of Chicago.

There’s a weighty subtext underpinning his various projects: enlivening the urbanist discourse in Chicago. Drawing on lessons from his native Bilbao—planning

and transportation initiatives helped spark that city’s transformation before Gehry’s arrival, he emphasizes—Gil has ambitious dreams for Chicago. ARCHITECT sent Zoë Ryan, the chair and John H. Bryan curator of architecture and design at the Art Institute of Chicago, to learn more about what motivates this emerging voice in the Midwest.

**RYAN: Let’s start by listing all the things you do: MAS Studio, MAS Context [a quarterly journal], and MAS Context: Analog, which are day-long events. You do exhibitions, competitions. How do you see all of these coming together in this hybrid practice that you’ve defined for yourself?**

**GIL:** Basically the practice is divided into two different areas. MAS Studio is closer to what a traditional office is. We look at opportunities of different scales and we provide solutions.

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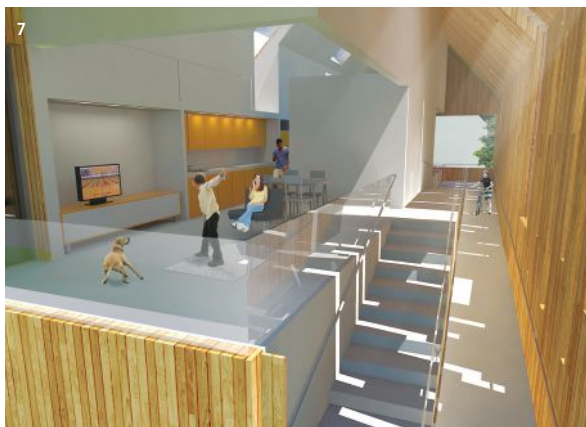
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1. "Inside Marina City," mounted at Los Angeles's WUHO gallery 2. The exhibit showcased the diversity of residents in Bertrand Goldberg's towers 3. "Envisioning the Titledown District," a project that MAS Studio collaborated on with PORT Architecture + Urbanism 4. The project developed a framework for future development and use of open space around Lambeau Field in Green Bay, Wis. 5. Plywood boxes from the "Cut. Join. Play" installation 6. A spread from *MAS Context* 7. Rendering by MAS for the proposed NO-01 House in New Orleans 8. Another rendering by MAS for a proposed renovation of a B&B in Galicia, Spain.

We team up with other people and see what we can add to the story. *MAS Context* is the other side of the same practice; that is a platform for others to talk about different issues. When I got out of traditional big practice, I felt it was critical to start my own office with both sides. One side is providing my ideas and the other one is facilitating the discussion with people who are looking at similar ideas.

**So after you graduated from the University of Illinois at Chicago, you worked at Skidmore Owings & Merrill?**

I worked for two and a half years at SOM. And even then I was really interested in engaging in a wider conversation. I organized an exhibition at the Illinois Institute of Technology about Carlos Ferrater, who is a fairly well-known architect based in Barcelona. He had never exhibited in the U.S., so it was an idea of featuring someone who is known and has solid work in Europe, but has never transcended Europe. So it was an opportunity to bring him here and explain some of his ideas, to start a dialogue.

At the same time, I was working on a book about the transformation of Shanghai [*Shanghai Transforming*], but removing the idea of the building itself, and trying to understand why that transformation was happening. I was trying to provide a fairly comprehensive view organized around four topics: social, economic, environmental, and physical. And then I left SOM in the fall of 2008, and that's when I decided to go on my own.

**Do you think that this hybrid practice was a reaction to contemporary time in any way? Not just because it's difficult for architects to get work, given the economy. But also, is there something different about the role of architects today that has challenged you to think differently about the practice?**

I was always interested in having this dialogue, even when the economy was good. So, for me, it really doesn't have much to do with the economic crisis.

**Do you think it's about architecture having agency for change? I feel that right now we have to be so much more socially conscious. It isn't just about this very top tier of people, but we need to think about all stratas of society.** That's definitely a problem. The knowledge, the discussions in architecture—most of the time what happens in academia just stays there. So even though there are great ideas, great thinking, it doesn't transcend to any other level of society. So what we're seeing is that architecture is getting smaller in its importance, because the policymakers and politicians in the city, they are so removed from the architecture

practice. There has to be a way that those ideas are brought to the table in front of those people. And I think it's either that the decision makers don't want to be involved or that they don't really understand what architects do, apart from designing fancy buildings that twist. We could be looking at public housing: Why can't we make it better? Transportation: Why does it suck? It's not reliable. It's bad. So why can't we rethink why that is?

***MAS Context* has dealt with everything from conflict to social issues and economics. How do you choose topics? If you look at some of your own work, for example, "Cut. Join. Play.," or some of the projects that are about public space, how do those issues move back and forth between your own work and the journal?**

In "Cut. Join. Play.," for example, there's an aspect of ownership. Who owns that public space? Not only who holds the title to that space, but who should take ownership? Who should be using this space? And that then translates into the topic of ownership, the idea about who owns ideas. We talked to Jeanne Gang because she was doing a project for MoMA's ["Foreclosed"] exhibit that was looking at [a Chicago suburb called] Cicero and the idea of who owns the land and reusing the [old factories there]. So we actually organized a *MAS Analog* event with Jeanne based on her project, but not just talking about her project, but the ideas behind it.

**How have you found it to be approaching people as an architect rather than as an editor or a curator?**

I think because *MAS Context* is the most public face, people tend to relate to me more as an editor. And they sometimes put me in these categories like journalist. I still consider myself an architect. I'm training as an architect. I did my license as an architect, my master's in architecture, and I'm doing my Ph.D. in architecture.

**What are your hopes for future projects?**

A lot of the work that has been done, it was more of an investment in showing that we can think about the city in other ways, that we don't have to have more resources to change how we understand the city. Architects here are not even addressing public housing. When you go to Spain, Thom Mayne did public housing, [Netherlands-based] MVRDV did public housing. And you see how much money they use, it's so small. Why can't we do this? So I think part of my work that I'm interested in is pushing ideas like that forward. I think now is a moment to begin to be more ambitious as architects. We need to lead and also to engage other people. So that's where I am now.

"IF YOU ARE AN ARTIST, YOU CAN DO A SCULPTURE AND YOU CAN DO A PAINTING AND NOBODY'S GOING TO QUESTION WHY YOU CHANGED YOUR FORMAT. I DON'T KNOW WHY, IN ARCHITECTURE, IF YOU DON'T DO A BUILDING, THEN YOU'RE NOT AN ARCHITECT IN A WAY."  
—IKER GIL



A large, stylized graphic of the number '60' is the central focus of the page. The '6' is a thick black shape with a white circle inside. The '0' is a thick black shape with a white circle inside. The background is a mix of black and yellow geometric shapes, including a large yellow circle and a black vertical bar.

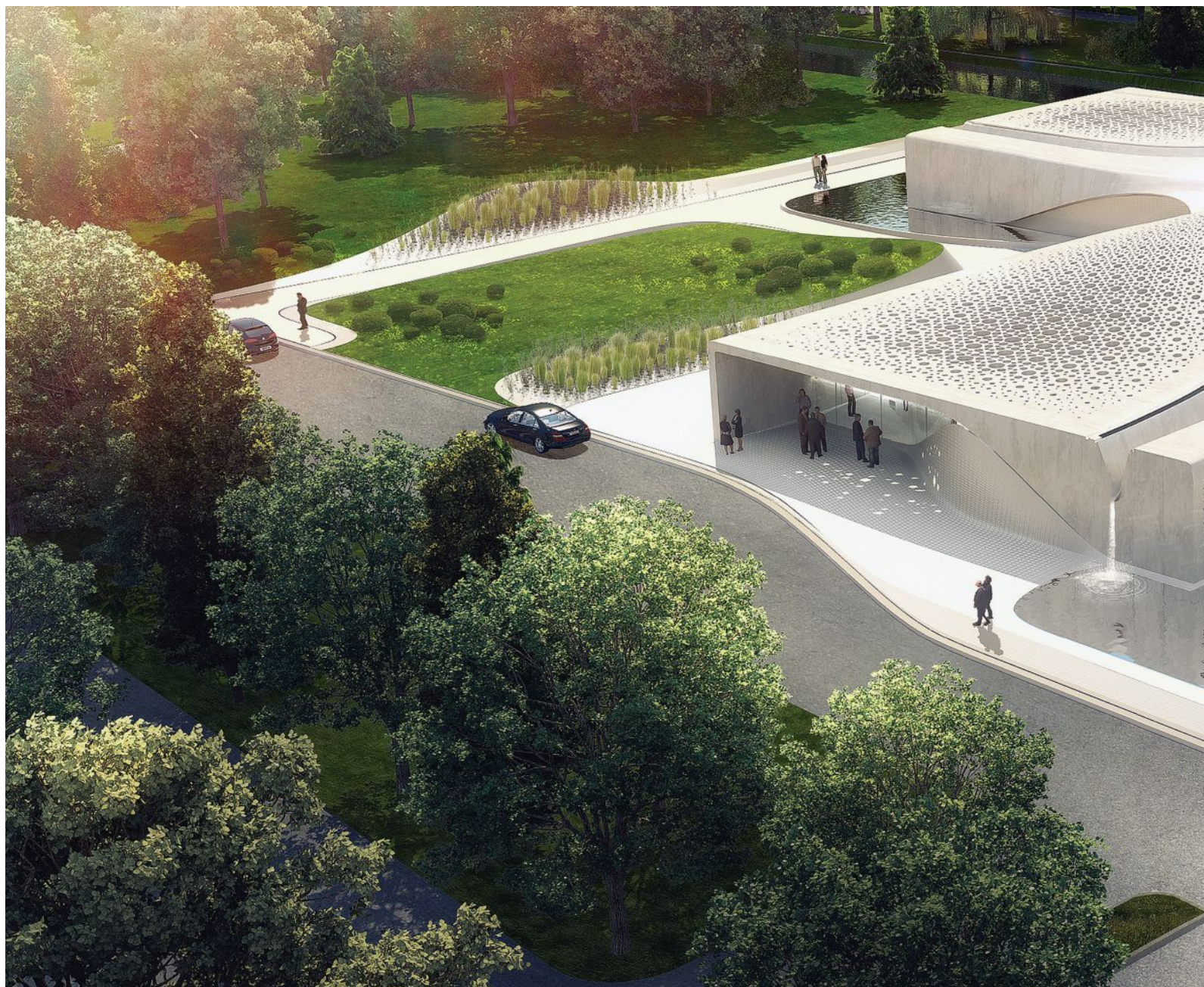
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TEXT BY KATIE GERFEN

## The 10 winners of the 60th annual Progressive Architecture Awards demonstrate how programming and pragmatism can trump formalist movements.

**PROGRESSIVE ARCHITECTURE** has long been associated with the “isms”: Modernism, Post-Modernism, Deconstructivism, and the many other movements that pushed the design envelope at a given moment. But as the P/A Awards celebrates its 60th anniversary, this year’s jury—Steven Ehrlich, FAIA; John Frane; Kimberly Holden, AIA; Reed Kroloff, Assoc. AIA; and Joan Soranno, FAIA—discovered that, as a whole, contemporary architects seem to be focusing less on a particular style or philosophy than on what Ehrlich describes as “moving toward trendlessness and diverging into positive sub practices.” A shedding of the isms, as it were.

The jury selected 10 award winners that embody “accessibility, a relevance to what’s going on in the world, and that engage more people in architecture,” Holden says. Kroloff agreed: “These projects reflect a profession engaged in real issues, rather than self-centered and completely internal arguments of interest only to architects.” If there is a trend in the trendlessness, he adds, “It’s a strong interest in architectural programming. The driving factor is the response to the condition that the architect has been dealt.” Each winner displays a pragmatism that improves lives in some way. That just may be the new definition of progressive.



## Beukenhof Crematorium and Auditorium

Asymptote Architecture

**Site** A parklike, suburban location in Schiedam, the Netherlands, next to a river with mature trees and extensive vegetation.

**Program** The monolithic, 21,000-square-foot building is divided internally with large and small ceremonial halls, separate entrances and reception areas for family and guests, meditation areas, a crematorium, and office space.

**Solution** The Beukenhof Crematorium and Auditorium not only provides the city of Schiedam with a modern facility to mark the passing of loved ones, it also creates an uplifting setting for musical performances, art

exhibitions, and other cultural events. Its abstract qualities celebrate the diverse religions and cultures of the region while accommodating the unique rituals and sensibilities of the different faith communities who will use the building. The curved, womblike envelope merges easily with the landscape, with human-scaled plazas, gardens, and pools mediating the connection.

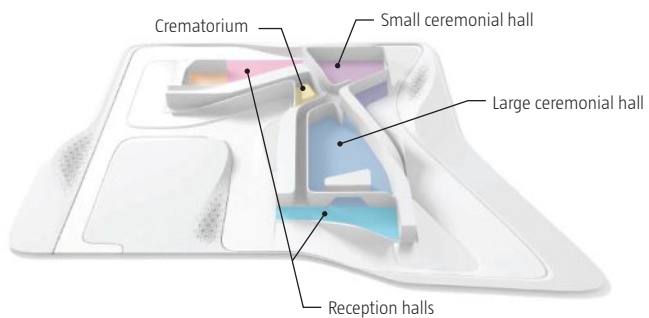
Outside, the marble-clad, reinforced concrete shell—perforated with structural steel tubes of varying diameter, each fitted with insulated glass that allows light to penetrate the



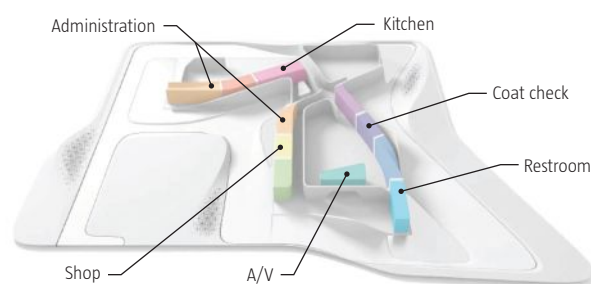




**Public Space Diagram**



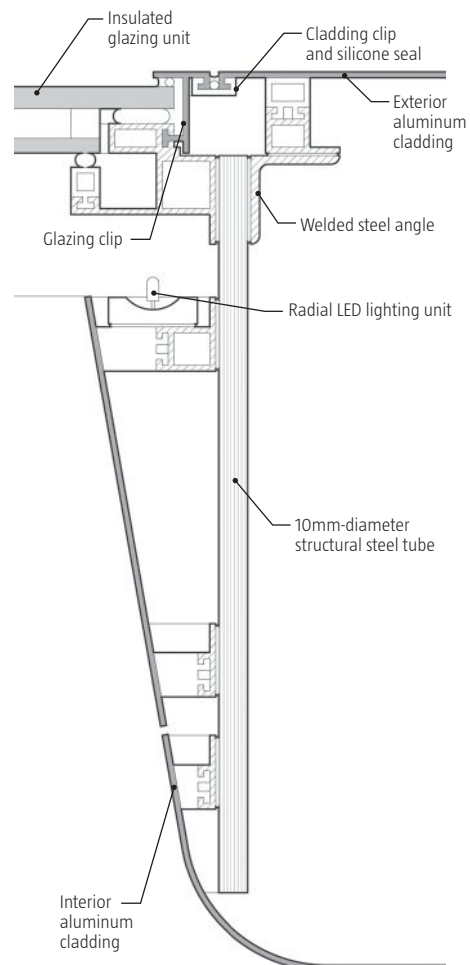
**Private Space Diagram**







### Skylight Section



spaces inside—features a lacelike pattern recalling Islamic architecture. Inside, the skylights create scattered pools of diffuse light that lend a transcendent quality to the space.

Jurors called the design “stunning,” “gorgeous,” and “spectacular”—while also praising its calming, contemplative nature. “I think it will be a profound and beautiful project,” Joan Sorano said. Juror John Frane noted the convincing way in which the skylights work at the detail level, yet aggregate successfully into the larger form. And while, as a whole, the jury cited an aversion to purely formalist solutions, they were swept away by this scheme. “We’re not being fair if we don’t admit that we’re seduced by its formal characteristics,” juror Reed Kroloff said, noting that “it is an elegant, reserved building that resolves the rectilinear and non-rectilinear geometries in a way that seems perfectly natural and without artifice.” **VERNON MAYS**



## Floatyard

Perkins+Will

**Site** A waterfront parcel zoned for a 72,000-square-foot pier in Charlestown, Mass., at the edge of Boston Harbor.

**Program** 86,542 square feet of multifamily housing and public amenities supported by floating foundations.

**Solution** Perkins+Will's proposal for a floating, multifamily housing pier could not be better timed. With hurricane devastation from Sandy (2012) and Katrina (2005), and data on rising ocean levels placing increased scrutiny on how to safely inhabit coastal areas, Floatyard's scheme of buoyant courtyard apartments offers potential solutions to this growing urban problem. "It's completely integrated in response to the environment and as a way of thinking," juror Kimberly Holden said. "And it's extremely relevant." Floatyard also engages with the local maritime industry by reactivating the dormant Fore River Shipyard for its fabrication.

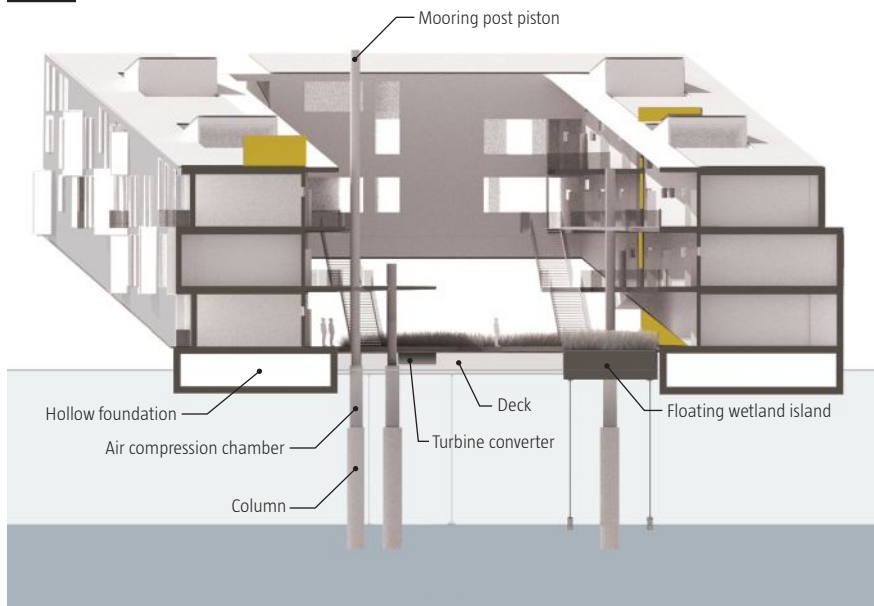
By introducing a new pier of dwellings to Boston Harbor, Perkins+Will expects to add to a local market where the existing housing stock has been stagnant for years. By its nature, Floatyard—a pier surrounded on three sides by water—is waterfront housing, but it will also provide community amenities such as kayaking, fishing, and swimming that take advantage of the harbor environment. Native species will be restored in wetland ecosystems around the structure. Pneumatic pistons around the interior perimeter, also acting as mooring posts, will collect energy produced by Floatyard's tidal rise and fall.

The results of such a system could serve to benefit not only Boston Harbor, but other coastal cities too. As juror John Frane put it, "[Floatyard] takes on urban issues as well—like incorporating the landscape, which in this case is water, into the conceptual structure of the place. That's much more than a houseboat."

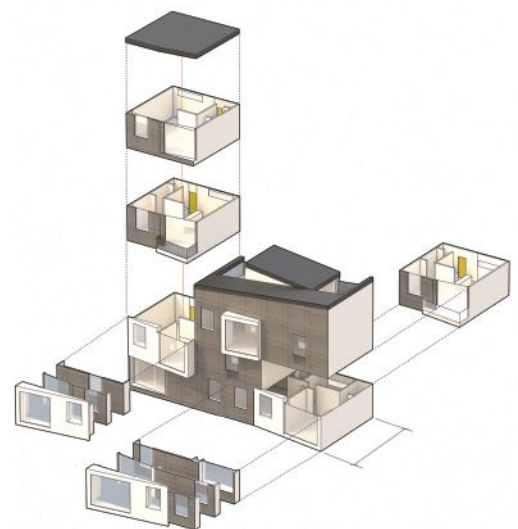
DEANE MADSEN



**Section**



**Housing Units Exploded Axonometric**

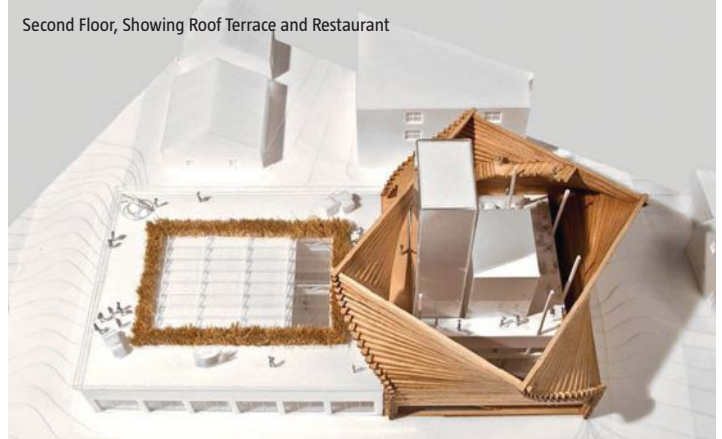




Ground Floor, Showing Lobby, Auditorium, and Classrooms



Second Floor, Showing Roof Terrace and Restaurant





## Kimball Art Center

BIG

**Site** At the center of Park City, Utah, adjacent to the existing Kimball Art Center, where Main Street intersects Heber Avenue, a gateway to the city.

**Program** A 30,000-square-foot renovation and addition containing administrative offices, educational rooms, galleries, dining facilities, and support areas, with 6,000 square feet of accessible roof space.

**Solution** Alluding to the mining history of Park City, with its log buildings and mine enclosures, this six-level addition to a newly renovated art center features a log envelope that twists as it rises from its rectangular site to face visitors as they enter the city on the diagonal axis further up Heber Avenue. The addition's 80-foot height matches that of the city's iconic Coalition Building, which burned to the ground in 1982.

The stacked, 20-inch-square timbers, pinned together with steel rods, support an interior log stair that twists its way up to the green roof. Operable skylights induce stack-effect ventilation and illuminate the log walls, recalling the area's former timber-lined mine shafts. An internal steel frame reinforces the log enclosure and supports an inner structure of temperature-controlled offices and exhibition spaces, while the concrete shear walls in the elevator-and-stair core resist seismic and wind loads. A dining area overlooks a new terrace on the roof of the existing art center, whose renovation includes education and exhibition spaces surrounding a central, two-story performance stage.

The jurors all responded to different parts of the building. Juror Joan Soranno admired the Piranesi-like interior, which she called "really, really beautiful." Juror Reed Kroloff praised the "twisting form, which goes over the street," to which juror John Frane added, "a log does that better than a lot of other materials we've seen twisting." And the uncanniness of the exterior led juror Steven Ehrlich to exclaim, "I wish my Lincoln Log set had done that!" THOMAS FISHER, ASSOC. AIA

Fourth Floor, Showing Gallery





## Dortoir Familial

NADAAA

**Site** A 77,450-square-foot sloped lot in a cultivated Mediterranean landscape, with both mountain and sea views.

**Program** A central gathering space for a displaced, multicultural extended family, this 490-square-meter (5,274-square-foot) residence can house between five and 22 people in a flexible dormitory setup.

**Solution** Faced with strict zoning guidelines that limited both height and footprint, and the desire to maintain—and potentially expand—existing agricultural areas on the site, the architects at Boston-based NADAAA—working with local firms Bidard & Raissi and Agence Vieillecroze—created a new take on the courtyard-

house typology. Public areas such as living, dining, workspace, and kitchen areas are housed, along with the master suite, on the upper level of the structure, in a volume that cantilevers out over the hillside. Completing the rhomboid plan is a lower level of flexible dormitory spaces with movable exterior walls that slide open to connect the interior to the surrounding gardens. The result is what the architects call a slipped courtyard, in the center of which is a large swimming pool, connected to the site by an open-air stair that passes under the cantilevered volume, and surrounded by terraces that boast outdoor dining and work areas.

The concrete structure is formed from a series of vaults and voids that allow for clerestory windows to bring light into the interior, and cre-

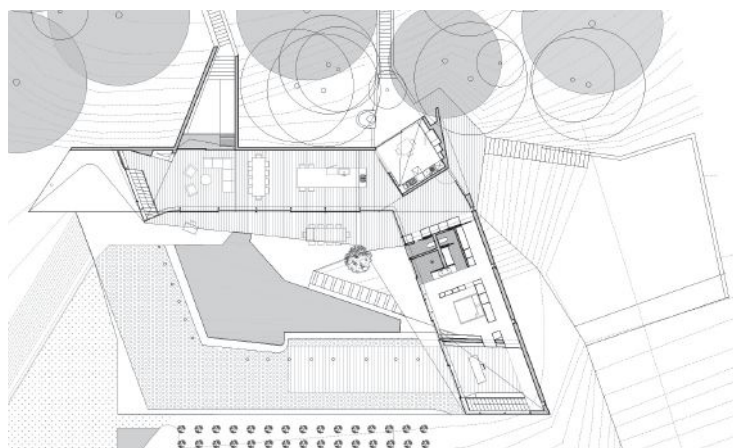




ate a varied roof plane that is covered in native plantings. This allows for views from the upper, more public level, out through the courtyard and over the lower dormitory volume—the bulk of which seems to disappear into the landscape.

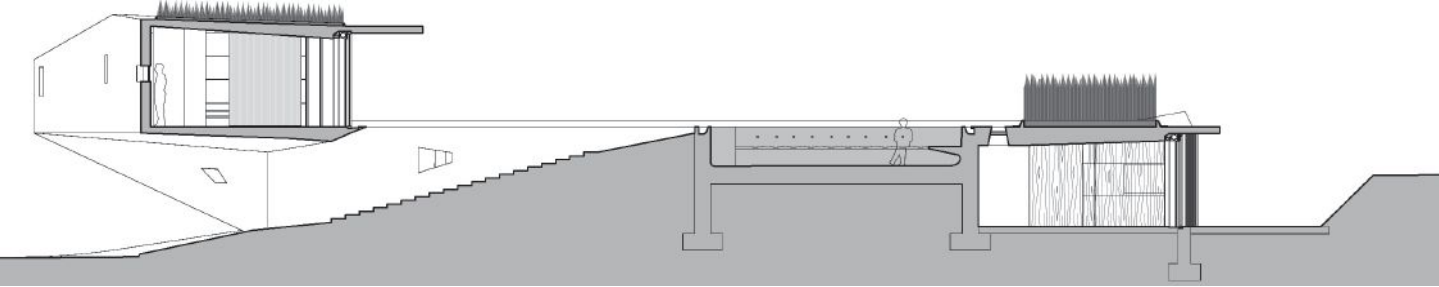
Juror Joan Soranno appreciated that the house “seems to respond to the site in a really beautiful way.” And the new approach to the courtyard typology intrigued juror Kimberly Holden, who thought that the architects “were very thoughtful with this re-evaluation of what a courtyard is.” And while the jury responded to the house for its beauty—juror Steven Ehrlich called it “absolutely gorgeous”—there was also an appreciation of a clearly delineated design process. “It’s progressive in its subtlety and its exploration,” juror Reed Kroloff said. **KATIE GERFEN**

### Upper-Level Plan

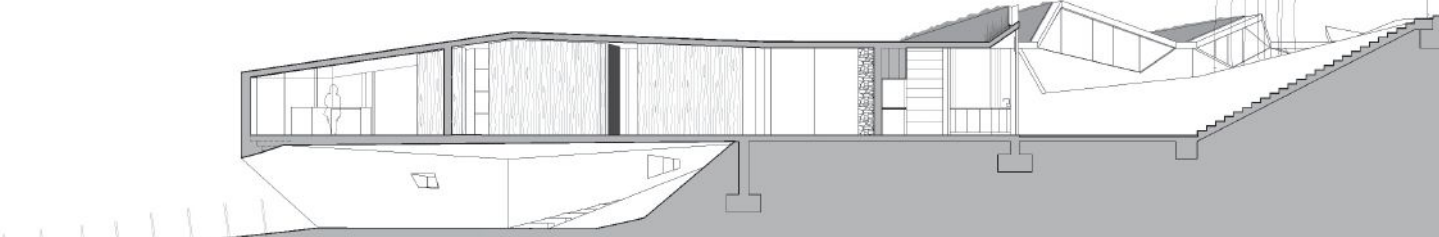


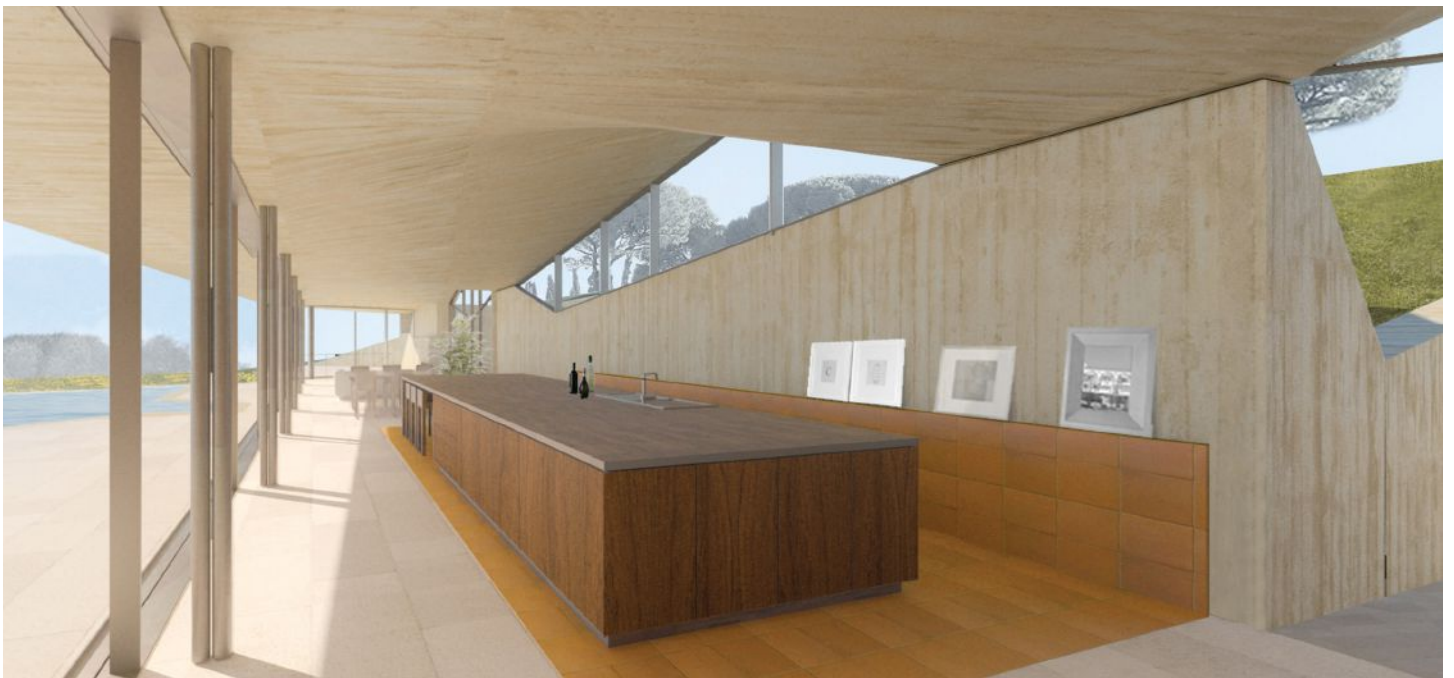


**Section**



**Section**







## The Farm: Gaming Strategies for Empowering Marginalized Youth

Steven Mankouche and  
Matthew Schulte

**Site** A rural and agricultural landscape in the foothills of the Catskill Mountains in Fleischmanns, N.Y.

**Program** A complex of buildings to serve as a rural outreach center for at-risk urban youth, planned as part of a series of workshops that engaged the youth audience.

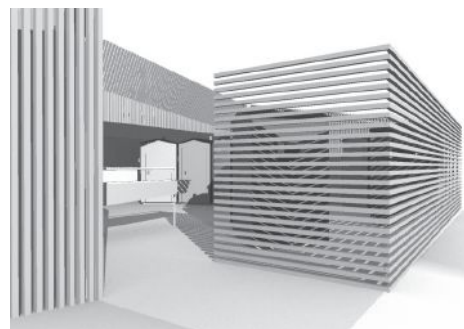
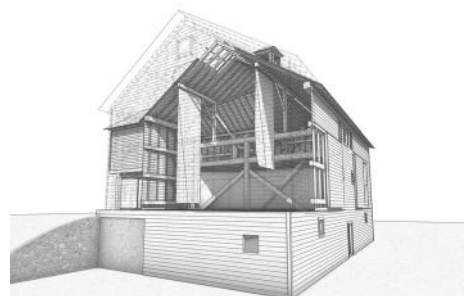
**Solution** Steven Mankouche and Matthew Schulte played to their audience, a group of New York City kids with no background in architecture, by developing a series of games to engage them in the design process for the community group Project Reach's new rural retreat center. The Ann Arbor, Mich.-based architects created card games that they used to introduce architectural ideas to the children through workshops. The first game visualized specific locations for architectural interventions on the chosen site



in the Catskill Mountains. The second featured cards inscribed with basic architectural units (such as platforms and walls of various lengths), to engage the children with the idea of creating structures within the rural context. And a third workshop gathered input for specific interventions into four existing structures that would transform them into usable space for the group. Mankouche and Schulte created plans, based off of this input, for revitalizing the four structures, which will be built out as a retreat center for the New York-based organization.

"It's a way of engaging people who have no association with architecture whatsoever with the built environment," juror Joan Soranno said. Steven Ehrlich called *The Farm* "one of the best things we've seen," and juror John Frane saw the project as "a repurposing of architecture—using architecture as a device for rehabilitating and healing these kids. It's about the whole process, not just the end result." K.G.

## Outbuildings



## Site Plan





## Smart Material House

Barkow Leibinger

**Site** Wilhelmsburg, a lower-income community outside Hamburg, Germany, in a new master plan that includes housing and parks.

**Program** Six flexible, affordable housing units in a four-story building—units range in size from a 968-square-foot loft to a 1,830-square-foot live/work unit.

**Solution** This multifamily housing project was selected for construction after winning a locally sponsored international building exhibition. Seeking to combine performance with space-shaping potential, the designers selected prefabricated, lightweight concrete walls and

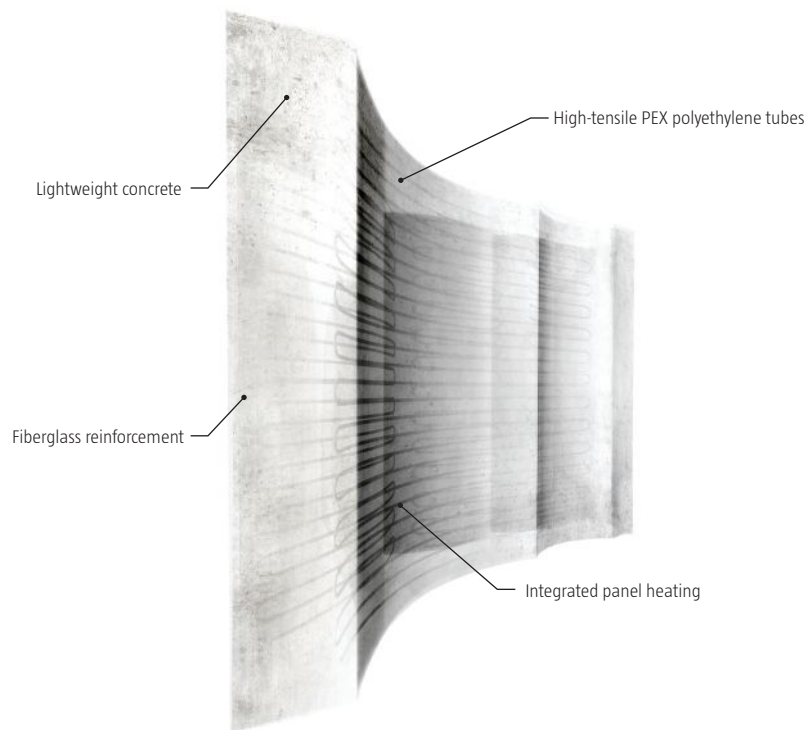
glue-laminated fir decking as a starting point, and then set out to explore the system's formal and spatial possibilities. The solid wall panels, with their gentle concave curves, are multi-tasking elements—they function as structural supports, perimeter walls, and thermal insulation, so the bearing structure remains exposed both inside and out. They can be used in single- and multi-story structures: In the latter, the concrete wall elements can overlap and stagger as they stack on each other, creating a structural frame as well as generating a highly articulated exterior and a variety of room configurations.

"It is intriguing research," Steven Ehrlich said, noting his satisfaction at seeing a research-

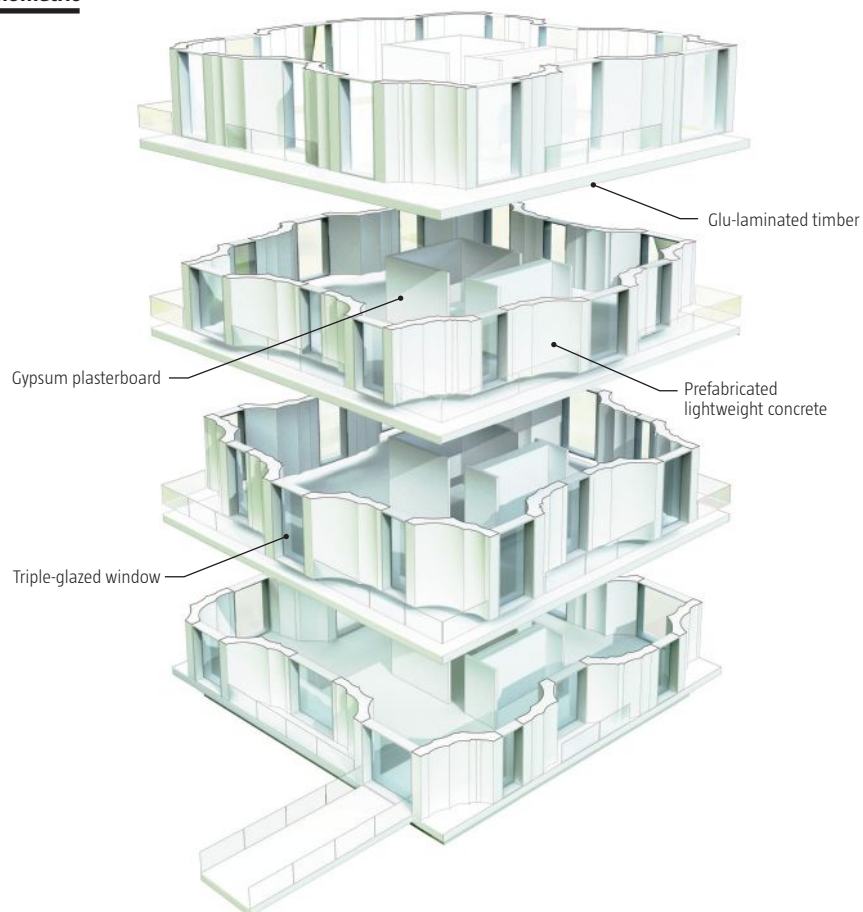


driven project produce interesting, formal results, though he did have reservations about the “strange juxtapositions between the wall sections and these plates on which they’re sitting. I admire how the different qualities of outdoor spaces are dancing on the façade, but I feel that this very strong form on the interior is going to be incredibly complex and problematic to live with.” But juror Joan Soranno felt differently: “That’s actually part of the appeal for me—the juxtaposition of these very horizontal thin plates with this series of concave, precast units. What drove me to this project is the juxtaposition of those two elements in a really simple way, and how the precast elements interact with light.” v.m.

### Lightweight Concrete Panel Diagram



### Axonomic





## Calexico West Land Port of Entry

Perkins+Will

**Site** On an arid stretch of the U.S.–Mexico border, this new U.S. Land Port of Entry (LPOE) connects Mexicali, Mexico, with Calexico, Calif., a 40,000-person city whose infrastructure—including rail corridors, industrial parks, and an airport—is directed, in large part, toward servicing border traffic.

**Program** The project includes site design to systematize border traffic areas for customs inspections and offices for LPOE-related tenants.

**Solution** Though a border station is sometimes imagined to be a booth by the side of the road, 21st-century LPOEs are, in fact, complex orchestrations of different scales of transportation, security, technology, and the architectural context of cities in different countries. As juror Steven Ehrlich put it: “It’s a huge and complicated monster, this thing.” To address this monster, Perkins+Will adapted certain cues from the existing context, and, in so doing, made the complex seem simple.

The firm adapted the gridiron city plans of both Mexicali and Calexico as a way to introduce a rational orthogonality into its design,

but merged that with the serpentine patterns of both the Colorado River and the train tracks that wind through the cities. A designed landform serves as a sinuous spine to the site, providing orientation to different modes of traffic—the LPOE serves trucks, cars, and pedestrians. The designers tailored the form to serve different objectives: when thick, it provides a thermal wall, and, when spliced, it acts as a retaining wall. Along with the expansive canopies on the LPOE’s pavilions, the landform provides needed cooling without requiring the users to dial up the air conditioning. “This is a desert climate,” Ehrlich noted. “It’s hot—very hot.”

“This project develops lots of different ways of screening,” juror Reed Kroloff said, citing the solar benefits, but also the subtle ways that the complex achieves necessary privacy and security and organizes heavy volumes of traffic without creating an unsightly parking-lot effect.

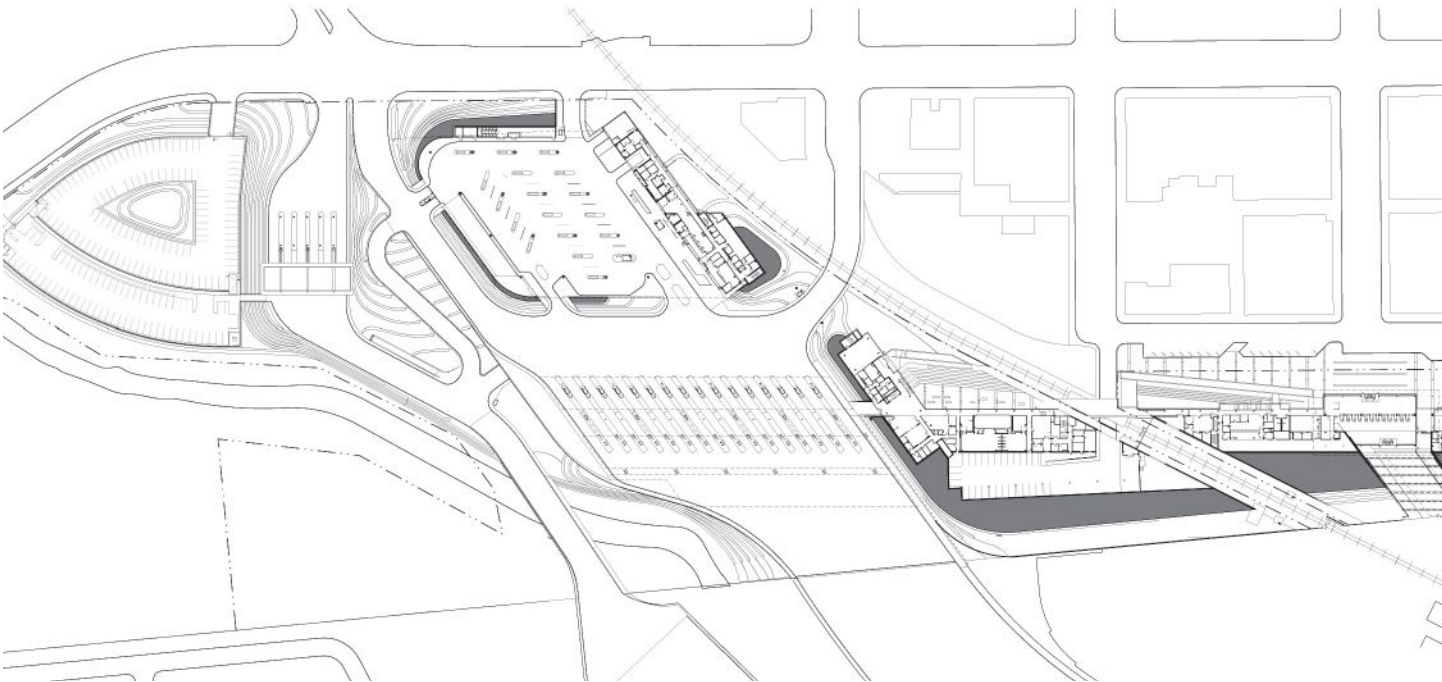
Its success comes from the fact that it accomplishes this heavy lifting in an understated way—the design softens a busy port in an arid industrial park. Above all, Ehrlich said, “It’s a beautiful concrete structure—simple and elegant.” JOHN GENDALL







**Site Plan**







## Rock Chapel Marine

Landing Studio

**Site** A former 13-million-gallon oil tank farm on the bank of Chelsea Creek, in Chelsea, Mass., at the northern end of Boston Harbor.

**Program** A shared-use infrastructure combining a distribution center for road salt with public park and seasonally expandable recreation facilities that include an amphitheater, a “play dome,” and a platform for viewing barges.

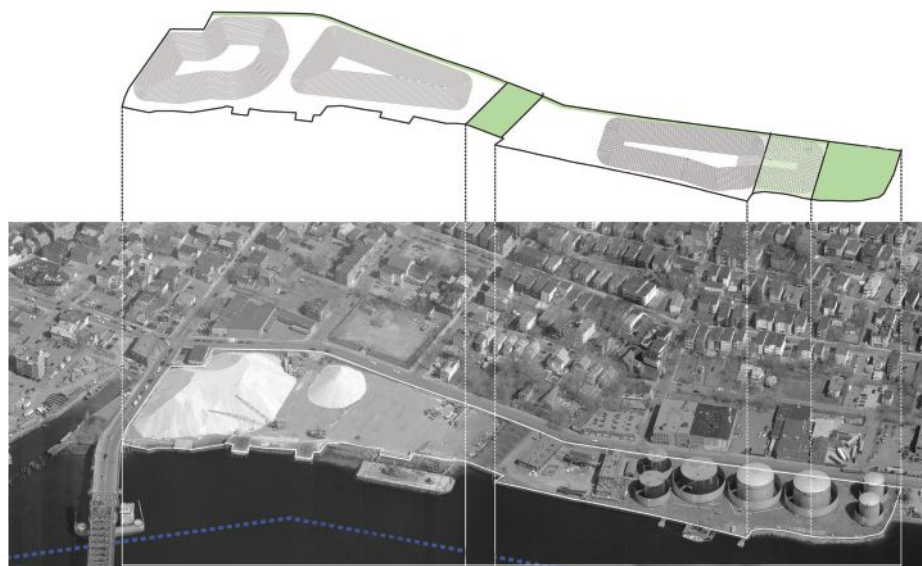
**Solution** Chelsea is the second-densest municipality in Massachusetts—it’s also home to both the largest concentration of industry and the least amount of public space. With Rock Chapel Marine, the design team at Landing Studio sought to reconcile those factors by turning

industry into public amenity for Chelsea’s inhabitants. Starting with the removal of the oil tank farm, the master plan transforms the port city’s industrial area into an urban playground with waterfront views.

But the project appealed to the jury members because it wasn’t just another brownfield conversion: “Plural infrastructure is really what it’s about,” juror Reed Kroloff said. “It doesn’t say it’s a collection of salt piles that we are now converting into a greenway. It’s still salt piles.” These salt piles at the still-active road salt distribution terminal will gain containment covers, allowing them to function as dynamic storm surge barriers that shift in scale according to the seasonal demand for salt, and also as backdrops for



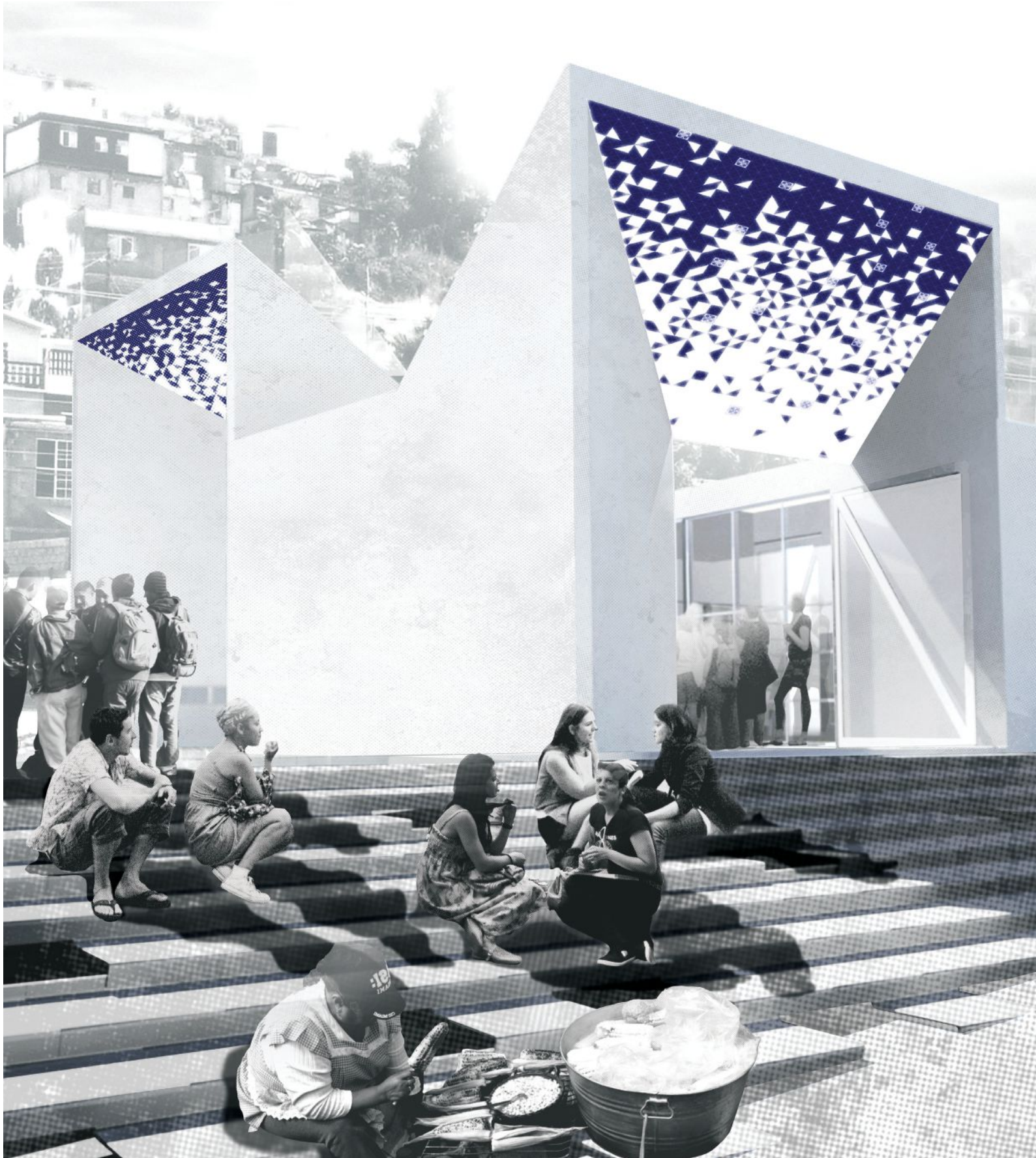
### Site Diagram

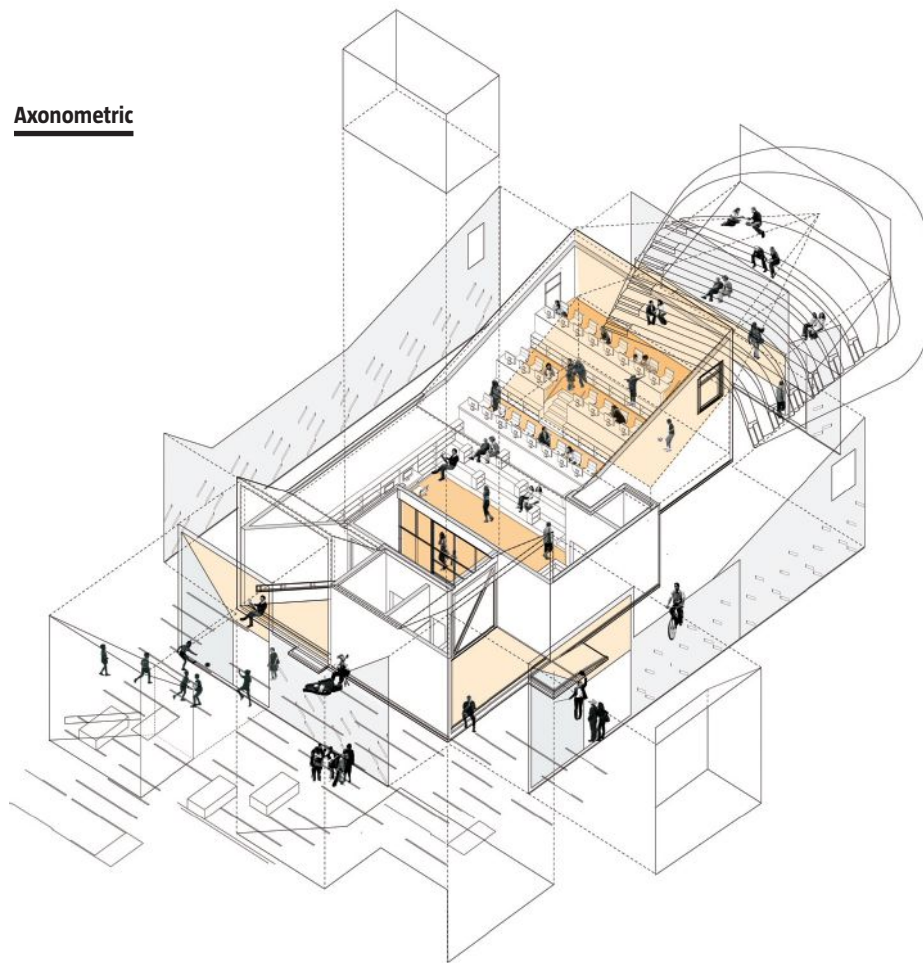


artistic light projections. Structure from the steel oil drums is retained and reused as support for lighting within the recreation areas of the site, and an old tugboat is repurposed as a security tower for the salt plant's operations.

The end result of Rock Chapel Marine will be the conversion of an industrial wasteland into a community gathering area, with the skeletons of oil drums framing views into the harbor through the once-blighted site. "I think one of the appeals of the project is its multifaceted—instead of absolutist—solution," juror Steven Ehrlich said. "We'll see that problem arising more and more." In Chelsea, the hope is that although industry may carry on, citizens will see it less as a blight than as an opportunity for fun. D.M.





**Axometric**

## Modulo Prep Library

CRO Studio

**Site** A flood-prone urban development area along a river in the informal settlement of Camino Verde in Tijuana, Mexico, where two main commercial roads come together.

**Program** A 2,368-square-foot library with study areas, bathrooms, a conference space, and an outdoor amphitheater for public gatherings.

**Solution** This small building has two tall, angled roofs that serve to both signal the entry point and to create a backdrop for informal stages on the site. An open-air light well, beside two public bathrooms at the northern end of the building, illuminates the main library space through glass entrance doors. Inside, in addition to two computer alcoves, the library features a tiered seating area, which can double as a meeting area, with computer stations facing the main space. Low bookshelves run along the sidewall and tiered platforms.

The raised roof at the southern end of the library creates an outdoor stage with a curving amphitheater, with a blank façade that serves as a projection screen. Similarly, blank sidewalls deliberately offer space for graffiti artists, echoing murals on surrounding buildings, while minimal exterior openings ensure the library's security. Formed of concrete masonry units and concrete slabs, with storefront windows and expanded metal screens, the building has a \$130,000 construction budget, funded by the Mexican government's Social Development Secretariat (SEDESOL).

"I like how they faced so many constraints, and dealt with each one in a thoughtful way. I also like how interactive it is—not trying to fight the graffiti, but letting it become art," juror Kimberly Holden said. "It's a sort of Swiss army knife in this urban plaza," added juror John Frane. "It's smart and clever, being both a building and a part of the infrastructure." And juror Steven Ehrlich observed that "they have cleverly used the sloping site section" and "masterfully connected the amphitheater, indoor space, and outdoor space." "The concept is so clear—it's nice," juror Reed Kroloff said. T.F.





## Arctic Food Network

Lateral Office

**Site** A large stretch of land on the northeast coast of Hudson Bay, in Nunavut, a province in the Canadian arctic region.

**Program** This project pulls from indigenous traditions in an effort to propose healthier and more sustainable methods of making and distributing food across northern Canada.

**Solution** Depictions of Canada's northernmost geography often rely on a similar trope: little else but an endless sheet of ice and snow. It's no wonder, then, that a one-sided food distribution system of shipping non-perishable food from the south has been developed—passing high costs to the northern population without much nutritive value in return. The current system also ignores the north's rich gaming and fishing tradition, which, for centuries, yielded fresher foods in a more sustainable way. With this in mind, Toronto-based Lateral Office—working for Nunavut Tunngavik, a group that oversees Inuit land claims—proposed a food distribution network using modern systems to expand traditional food-related practices.

The project works at a staggering range of scales, from an expansive transportation network across a region larger than many countries, down to the construction joinery details on shelters along the way. It proposes a kit of architectural parts: pre-fabricated cabins that can be used as greenhouses, freezers, meat-smoking facilities, shared kitchens, and towers for lighting and telecommunication signals. Local communities can easily build these units—from wood framing, copper skin, prefabricated joinery, and snow blocks—and tailor them to their specific needs.

The jury agreed that the Arctic Food Network stands to accomplish design's most important task: "It's fulfilling the Hippocratic oath of architecture," juror Reed Kroloff said. "It makes life better for the residents—a whole lot better." Juror John Frane noted that while the project "includes an aesthetic agenda that comes, perhaps, from our Western modernist heritage," that it is "deeply infused with these indigenous technologies, which is really fascinating." J.C.









Reed Kroloff



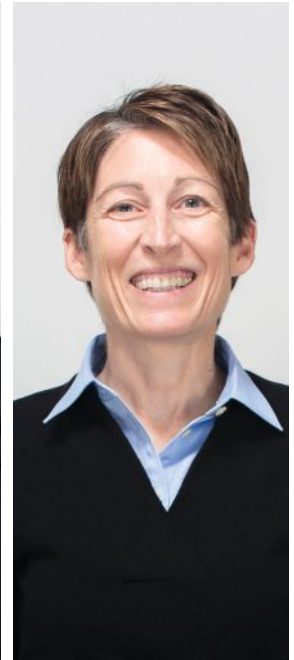
Steven Ehrlich



Kimberly Holden



John Frane



Joan Soranno

### Reed Kroloff

Reed Kroloff, Assoc. AIA, is the director of the Cranbrook Academy of Art in Bloomfield Hills, Mich. Before joining Cranbrook, Kroloff was dean of the School of Architecture at Tulane University in New Orleans, where he played a significant role in post-Katrina rebuilding efforts. He is also the former editor-in-chief of *Architecture* magazine.

### Steven Ehrlich

The 1970s travels of Steven Ehrlich, FAIA, through northern Africa remain influential to the design ethos at his eponymous Culver City, Calif.-based practice. He enjoys collaborations with artists including Ed Moses and Miriam Wosk, and his practice has expanded from residential projects to larger, award-winning developments, such as Pomona College's new student housing.

### Kimberly Holden

After receiving her M.Arch from Columbia University, Kimberly Holden, AIA, co-founded New York-based SHoP Architects in 1996 and SHoP Construction in 2007 with Gregg Pasquarelli, AIA, and Christopher, Coren, and William Sharples, all AIA. Notable projects include the first Young Architects Program at MoMA PS1 and the Barclays Center in Brooklyn, N.Y., which opened last year.

### John Frane

John Frane co-founded Venice, Calif.-based Predock Frane Architects with Hadrian Predock in 2000, and has since garnered commissions for all scales of projects, from smaller art pieces to infrastructural and public venues. The firm has won AIA Honor Awards on both the local and national levels, and its work was included in the Venice Architecture Biennale in both 2004 and 2012.

### Joan Soranno

As design partner and vice president at HGA in Minneapolis, Joan Soranno, FAIA, has been at the helm of many celebrated cultural institutions, such as the Museum of the North in Fairbanks, Alaska, and the Bigelow Chapel in New Brighton, Minn. Soranno was named 2012 Artist of the Year by the *Minneapolis StarTribune* for her recent work on the Lakewood Cemetery Garden Mausoleum.

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THE AMERICAN  
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## Beukenhof Crematorium and Auditorium, page 76

**Location** Schiedam, the Netherlands

**Client** Piet Sanders Foundation

**Architect** Asymptote Architecture, Long Island City, N.Y.—Hani Rashid and Lise Anne Couture (principals); Josh Dannenberg (project manager); Duho Choi, Oliver Dibrova, Brian de Luna (project designers); John Hsu, Chris Johnson, Susan Kim, Ryan Macyauski, Penghan Wu, Shi Yun (design team)

**Structural Engineering Consultant** Knippers Helbig

**Size** 1,977.10 square meters (21,281 square feet)

**Cost** Withheld

## Floatyard, page 80

**Location** Charlestown, Mass.

**Client** Cresset Development

**Architect** Perkins+Will, Boston—Brian Healy, AIA (principal); Robert Brown, AIA, Dana Anderson, AIA (managing principals); Matt Pierce, Kimberly Poliquin, Jiseok Park, John Nelson, John McDonald (design team)

**Size** 86,542 square feet

**Cost** Withheld

## Renovation and Expansion of Kimball Art Center, page 82

**Location** Park City, Utah

**Client** Kimball Art Center

**Architect** BIG, Copenhagen—Bjarke Ingels, Thomas Christoffersen (partners-in-charge); Leon Rost (project leader); Terrence Chew, Suemin Jeon, Chris Falla, Andreia Teixeira, Ho Kyung Lee (design team)

**Consultants** Architectural Nexus, Dunn Associates, Van Boerum & Frank Associates, Envision Engineering, Big D Construction

**Size** 30,000 square feet

**Cost** Withheld

## Dortoir Familial, page 84

**Location** St. Tropez, France

**Client** The Fateh Family

**Architect** NADAAA, Boston—Nader Tehrani (principal); Harry Lowd (project coordinator); Lisa Lostritto, Craig Chapple, John Houser, Caitlin Scott, Joana Rafael (team)

**Structural Engineering Consultant** Knippers Helbig

**Local Architect** Bidard & Raissi—Shirin Raissi

**Local Architect** Agence Vieillecroze—François Vieillecroze

**Size** 500 square meters (5,382 square feet)

**Cost** Withheld

## The Farm: Gaming Strategies for Empowering Marginalized Youth, page 88

**Location** Fleischmanns, N.Y.

**Client** Project Reach

**Architect** Steven Mankouche and Matthew Schulte, Ann Arbor, Mich.—Steven Mankouche, Matthew Schulte (principals); Charles Veneklase, Melinda Rouse, Jono Sturt, Jonathan LeJune, Claire Sheridan, Abigail Murray, Andrew Thompson, Richard Turskey, Julie Simpson (design team)

**Project Reach Staff & Youth Collaborators** Don Kao

(director); Cassey Alex, Linda Baijnauth, Erin Barber, Toussaint Bonaparte, Darius Burroughs, Yiman Chen, Man Ting Cheung, Fay Chiang, Brian Dawson, Juliana Gutierrez, Edward Lee, Catherine McCormack, Hassan Muhammad, Blaine Pickens, Lateef Wearrien, Sharda Wright

**Special Thanks** Rick Sturtz, Jeffery Small, Abigail Murray, Imad Mouawad, Fred Beemer, Barbara Brown, Nicholas Chesla; Steelcase—Mark Stefurak and Miranda Horan

**Project Funding** University of Michigan, Arts of Citizenship; University of Michigan, Office of the Vice-President for Research; Taubman College of Architecture & Urban Planning

**Size** 6,200 square feet

**Cost** \$930,000

## Smart Material House, page 90

**Location** Hamburg, Germany

**Client** Internationale Bauausstellung Hamburg

**Architect** Barkow Leibinger, Berlin—Frank Barkow, Regine Leibinger (principals); Heiko Krech (project leader); Philipp Raum, Lukas Weder, Michael Bölling, Sebastian Ernst, Jonathan Kleinhample, Charlotte Krefeld (design team)

**Structural Engineer** Fachgebiet Entwerfen und Konstruieren Massivbau—Mike Schlaich

**Energy Performance** Transsolar Energietechnik—Matthias Schuler

**Size** 13,950 square feet

**Cost** \$2.13 million

## Calexico West Land Port of Entry, page 92

**Location** Calexico, Calif.

**Client** U.S. General Services Administration

**Architect** Perkins+Will, San Francisco—Marc Arnold, AIA (principal, project manager); Allison G. Williams, FAIA (lead designer); Aaron Harcek (senior project designer); Robert Clocker, AIA (project architect); Grzegorz Kosmal, AIA (lead interior designer); Drake Hawthorne, Tyrone Marshall, Jaepyo Park, Assoc. AIA, Rosannah Sandoval,

Mayank Singh, Assoc. AIA (design team)

**Planning Consultant** Ross Drulis Cusenbery Architecture—Michael Ross, AIA (border station facility)

**Landscape Architect** Tom Leader Studio—Tom Leader

**Civil Engineer** PSOMAS—Cheui Young

**MEP and Structural Engineer** Arup—John Worley (structural); Amit Khanna (mechanical); Paul Barnard (electrical); Matthew Williamson (plumbing)

**Blast Engineering** Hinman Consulting Engineers

**Security/Telecom** Teecom Design Group

**Curtainwall Consultant** Thorton Tomasetti

**Size** 106,600 square feet (buildings); 153,800 square feet (canopied inspection areas); 18 acres (site)

**Cost** \$298,000,000 (estimated)

## Rock Chapel Marine, page 96

**Location** Chelsea, Mass.

**Client** Rock Chapel Marine

**Architect/Urban Designer** Landing Studio, Somerville, Mass.—Daniel Adams, Marie Adams, AIA (principals-in-charge); Philip Chaney (design team)

**Environmental Engineer** Haley & Aldrich—Deborah Gevalt

**Maritime Engineer** Childs Engineering—David Porter

**Civil Engineer** Nitsch Engineering—William Maher

**MEP/FP and Structural Engineer** Buro Happold, Boston—Stratton Newbert

**Landscape Architect** Marshall Gary—Ben Gary

**Size** 5.1 acres (216,700 square feet)

**Cost** \$5.1 million (estimated)

## Modulo Prep Library, page 98

**Location** Tijuana, Mexico

**Client** Social Development Secretariat (SEDESOL)

**Architect** CRO studio, San Diego—Adriana Cuéllar & Marcel Sanchez (partners); Gabriela Bendeck, Arturo González, Joseph Ruiz Tapia (design team)

**Structural and Specifications Consultant** El Taller—Heriberto Guzman Alatorre

**Size** 220 square meters (2,368 square feet)

**Cost** \$130,000

## Arctic Food Network, page 100

**Location** Rankin Inlet, Nunavut, Canada

**Client** Nunavut Tunngavik, Iqaluit, Nunavut, Canada

**Architect** Lateral Office, Toronto—Mason White, Lola Sheppard (partners); Matthew Spemulli (associate); Ali Fard, Nicole Bouchard, Fionn Byrne (project team)

**Size** 80 square feet (small); 150 square feet (medium)

**Cost** \$80,000 (per small unit); \$500,000 (per medium unit)

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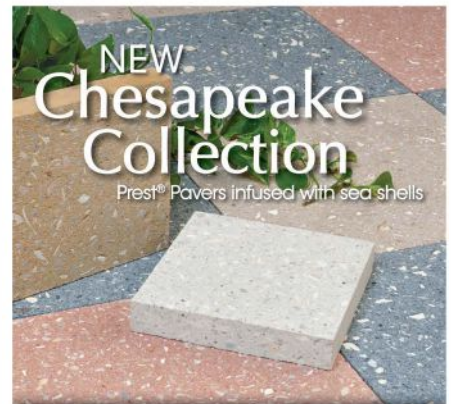
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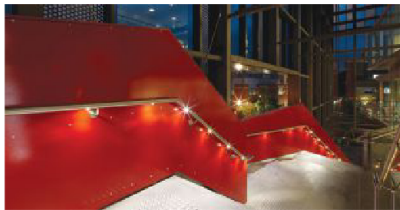
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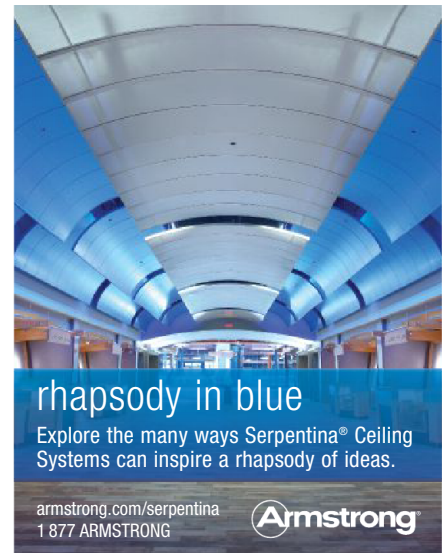
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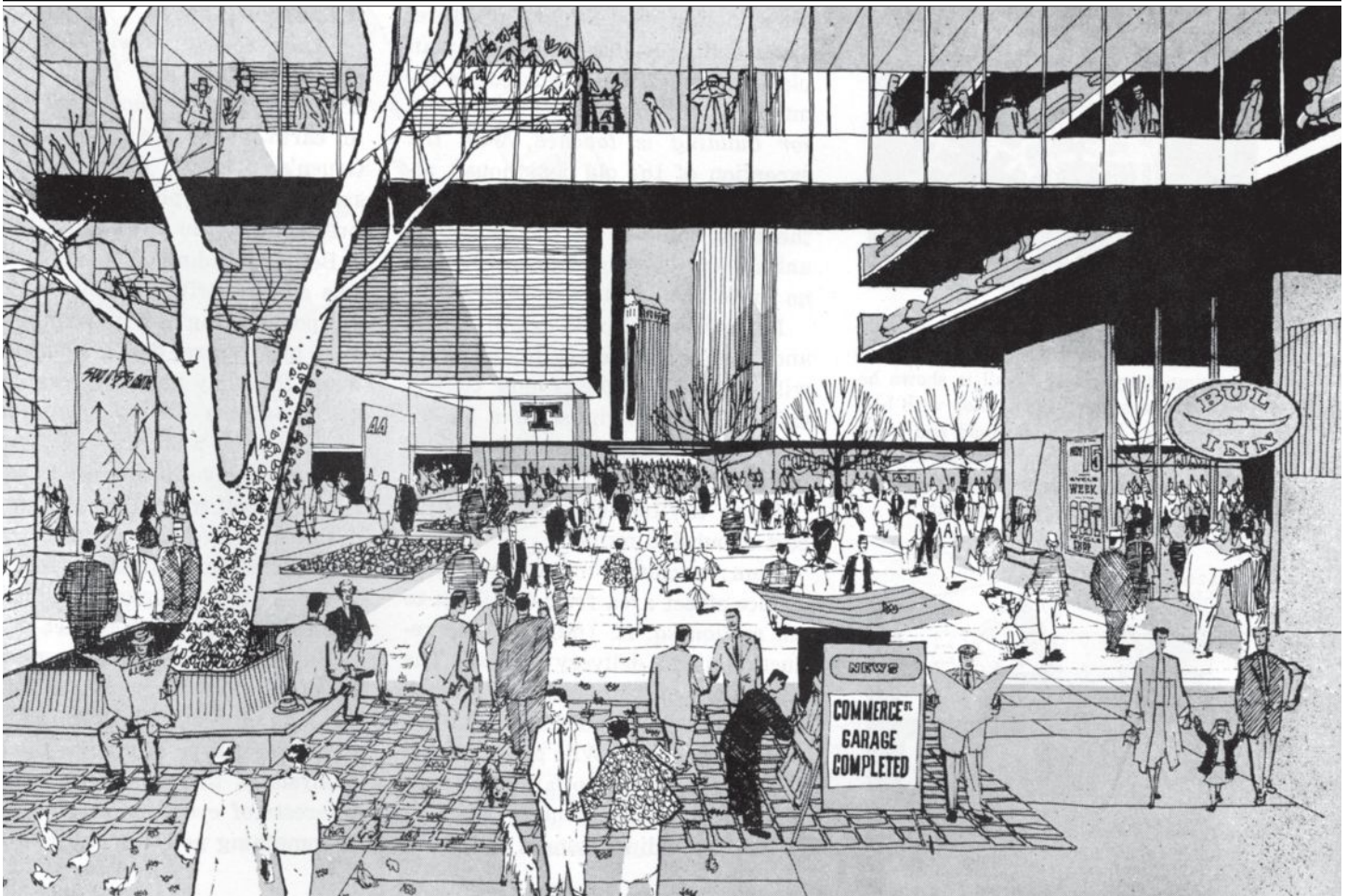
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VICTOR GRUEN'S 1956 PLAN FOR FORT WORTH, TEXAS, WHILE NEVER FULLY REALIZED, INFLUENCES THAT CITY AND MANY OTHERS TO THIS DAY.

Text by **Thomas Fisher, Assoc. AIA**

**WINNER OF A 1957 P/A AWARD**, Victor Gruen's plan for downtown Fort Worth, Texas, heavily influenced development in that city and many others—for better and worse. It called for a highway ring around the downtown (as opposed to through it, as was proposed by state highway engineers), with pedestrian-only streets, below-grade service roads, and second-level skyways connecting buildings, all surrounded by parking garages at the downtown's edge. The ring of highways got built, as did a couple of skyways and some pedestrian streets and parking garages. But other cities, from Minneapolis to Fresno, Calif., embraced Gruen's vision to a greater degree.

The results have been mixed. Pedestrian-only streets often seemed empty of life, so many cities have reintroduced cars to them. Likewise, rings of highways and garages around downtowns have

tended to isolate business districts and accelerate the decay of adjoining neighborhoods. And the extensive skyway systems deployed in some cities have had negative effects on street life.

Still, the impact of Gruen's plan remains undeniable and some of his ideas are worth revisiting. Fort Worth is currently planning Sundance Square, which will involve closing part of Main Street to cars and creating a downtown pedestrian plaza, as Gruen proposed. And as significant residential communities have grown in many downtowns, cities have begun to re-examine the need for more open space and pedestrian-only areas to accommodate greater population densities, as Gruen predicted. Gruen called his plan "A Greater Fort Worth Tomorrow"—it's just taken a while for tomorrow to come.



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