

# AIA Cleveland

A Chapter of  
The American Institute of Architects

The Voice  
November 2010

## Ingenuity Fest Re-cap

The AIA Cleveland's participation in this year's ingenuity fest was different than the past. The location changed how we could provide a presence; the Detroit superior Bridge subway level, with last year's fall event spectacular in this event location the only downfall was no seating. Well this year the CLEVELAND AIA provided the relaxation stations built from recycled materials. A competition was held for design of the furniture for the spaces. **Design Recycle Relax competition for September 24<sup>th</sup>, 25, and 26<sup>th</sup>, 2010**



We had an original submittal design from the team Justin Gustafson and Mark Kuhn. The concept was to reuse cardboard boxes and sod to create a "relaxation station".

See Page 3 for more pictures from this years Ingenuity Fest



### Inside The Voice:

- 2 Schedule of Events
- 6 Sustainability Statement
- 7 Vdara Hotel
- 8 "Why Architecture Matters"

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**The Voice** is the official newsletter of AIA Cleveland, a Chapter of the American Institute of Architects. AIA Cleveland is not responsible for statements or opinions expressed by those who contribute articles to **The Voice**, nor do such statements necessarily express the views of AIA Cleveland or its Committees. AIA Cleveland Executive Board reserves the right to accept or reject any articles or advertisement submitted for publication. AIA Cleveland welcomes your input, please submit articles or comments to the chapter office.

Managing Editor  
**Mary Helen Hammer, Executive Director**  
Editor  
**Carter Edman**

## Schedule of Events

### November 2010:

#### **Thursday November 11 - AIA Chapter Office, 5:30pm**

**Urban Design Committee Meeting** : Urban Design Monthly Meeting, please call to confirm.

#### **Friday November 12 - AIA Chapter Office, 7:30am**

**AIA Cleveland Executive Board Meeting** : Monthly meeting of the AIA Cleveland Executive Board.

#### **Friday November 12**

**AIA/IIDA Joint Design Award Ceremony** : Annual Design Ceremony of the AIA Cleveland & IIDA Cleveland/Akron

Enjoy the company of colleagues and friends over an evening of award winning design, unlimited spirits, and excellent cuisine

**Location:** The Cleveland Playhouse Bolton Theatre

**Time:** 5:30pm

#### **Saturday November 13**

**ARE 4.0 Seminar Building Systems** : Building Systems  
\$25.00 AIA Assoc. Member \$30 non members - seating limited to 30  
Please contact AIA Office if you are interested in attending.

216.575.1242 aiadocs@aialeveland.com

**Location:** Imaginit Technologies 8001 Sweet Valley Drive

**Time:** 9 AM to 2 PM

#### **Tuesday November 16**

**Construction Law All Day Seminar** : Presented by Thompson Hine LLP, this full day seminar is designed for the construction professional - owner, developer, construction manager, contractor, specialty subcontractor, design professional, construction attorney - to educate, interact, and expand on present-day construction law issues that are relevant to the construction industry in Ohio. [http://www.thompsonhine.com/register/masters\\_cle/](http://www.thompsonhine.com/register/masters_cle/)

**Location:** Key Center 127 Public Square

**Time:** 7:30am - 5:00pm

**Contact:** 216.566.7884

#### **Tuesday November 16 - AIA Chapter Office, noon**

**Lunch Learning - CTL Engineering** : CTL Engineering will host a lunch seminar, watch for details

#### **Wednesday November 17 - AIA Chapter Office, noon**

**Historic Resources Committee Meeting** : Historic Resources Committee Monthly Meeting. Please call to confirm.

#### **Wednesday November 24 - AIA Chapter Office, 8:00am**

**Committee on the Environment Monthly Meeting (COTE)**

#### **Friday November 26**

**Chicken Coop Design Competition Exhibition** : The Poultry Project 2010 Chicken Coop Design Competition Exhibition

music + local food + design + a good cause

children welcome!

FREE event

**Location:** Wooltex Gallery . 1900 Superior Avenue

**Time:** 2:00pm - 7:00pm

**Email:** kflamos@poultryproject.com

# Images From Ingenuity Fest:

(Con't from Cover Story)

## Grass Relaxation Station



Install photos of the grass relaxation station



Booth View at ingenuity fest on the subway level of the bridge 2010.  
Materials: Cardboard as the structure and Sod for the grass resting surface.

## Bar Setting

Designed and produced by John C. Workley of Vocon Partners.

The design was of 8 bar stools around 2 large high top tables with posts that incorporated the wind theme as a decorative windmill representation, which actually worked. Above one table was a tube chandelier with red lights. Cards were provided on the high top tables to amuse the resting relaxers. Three other chairs focused your view upon entry a large captain arm chair with high back and two flanking benches. One bench was a low back and the other a curving splay with a high back park bench look.



Materials: Cardboard Printing TUBES as the resting design detail and wood structure.



Booth View at ingenuity fest on the subway level of the bridge 2010.

## High Back Lounge Chairs

Designed and produced by Rick Ziska. His design was of high back chairs on a wood frame, including two large chase lounge chairs. The chairs were made using the printing tubes as the covering and display detail with offset edges and mitered at 45 degrees.



## Special Thank You

We would like to thank the organizers of the ingenuity fest for their help and the event hosts for the use of the booths. Also EBlueprint for donating the Drawing Printing Tubes for the Construction of our relaxation stations chair designs. The grass relax-station thanks, Pat Catan's Craft Centers Artisan and Darice for their donations to the exhibit.

The Relaxation station signs were designed, provided and installed by John Workley. Donated by Vocon.  
Reported by John C. Workley for the Board of Cleveland AIA.



# AIA Ohio

A Society of the American Institute of Architects

To: AIA Cleveland's Professional Leaders  
From: AIA Cleveland  
RE: AIA Ohio PAC

The State of Ohio is running a serious deficit. Many programs and initiatives will be cut.

As Ohio Architects, having a seat at the legislative table means that we can participate in the state appropriations discussions, to best defend what we need to do business in Ohio.

By not having a seat at the table, we have no voice in how legislation effects our work.

Being the "Voice of the Built Environment" means having a voice at the Statehouse. To have a voice in Columbus, we must donate to the AIA Ohio PAC, each and every year.

Small personal checks from many members every year can be very powerful politically. This is a muscle we as architects need to strengthen, for our own best interests.

Requests of you as Architectural Professionals, every year:

- Make a \$50 or \$100 donation (personal check) to "AIA Ohio PAC"
- Make a \$50 or \$100 donation (personal check) to the campaign of a state legislative candidate of your choice
- Send a copy of this second check to AIA Ohio
- Record these donations on your itemized taxes and possibly reduce your taxes

With the first check, AIA Ohio funds the PAC Fund.

With the copy of the second check, with funds available, AIA Ohio sends another \$50 or \$100 to that state legislator with a letter confirming you as a professional leader and a resource to them for information and advice.

This is an important way that we get noticed, among all the others trying to get noticed.

Please donate to the AIA Ohio PAC every year. Put it in your calendar if necessary.

Please encourage your employees to do the same.

Thank you,

John Workley, AIA  
and Christopher Allen Tadych, AIA

2010-2012 AIA Ohio Director, representing Cleveland  
2007-2009 AIA Ohio Director, representing Cleveland

## Cleveland AIA Brings You a Re-print Notification

(notification brought to you by the GACA Government Affairs Committee for Architects)

"Groundbreaking Law in Cleveland Supports Sustainable Business" - September 30, 2010 in Sustainable Business



Cleveland's 'buy local and sustainable law' is the first law in the U.S. providing advantages for sustainable companies bidding on City contracts. According to CSRwire's press release, local companies can gain a 4% bid discount when pursuing contracts with the City of Cleveland by completing the first stage of Green Plus certification. Can this law serve as a model for other U.S. cities?

Cleveland will use Green Plus certification through Green Plus™ as the business standard for triple bottom line sustainability. Green Plus is a non-profit that educates and certifies small and medium sized businesses in sustainability, helping businesses find an equilibrium in the areas of People, Planet, and Performance. By granting a 4% bid discount on city contracts to companies completing the first stage of Green Plus Certification, Cleveland is sending a clear message to regional businesses, "we care about the triple bottom line."

It will cost companies \$550 to pursue Green Plus Certification (although there are possible association discounts and limited partial

scholarships), but will give them a competitive advantage and economic break in the competition for city bids on a wide array of services needed by the local government.

Green Plus™ markets other benefits to companies pursuing certification: Education Resources, Networking Opportunities and Recognition of Green Status.

So far two Cleveland area companies have achieved full Green Plus Certification™ (the Taylor Companies and Lubestop) and ten other area employers are working toward certification. I am eager to see how many Cleveland companies follow in their footsteps. Local governments and policymakers should pay attention to this model to see if it is possible to replicate in their own cities.

To learn more about the certification process visit [Green Plus™](#).

## Architecture & Vision: Sustainability Statement

Buildings and industrial products are local intervention with a global impact. As we have been working on the planning of space habitats we learned about the value of air, water, food and energy for the human being and the complexity of recycling all these resources. These are our real unalienable resources, which our planet is providing us on a daily basis, as long as there is some nature left. The planet is our 'mother-ship', it is our spaceship Earth, that is carrying us through space. We do not have to ask ourselves how we do building, which uses less energy, but rather how do we do buildings, which produce energy, which clean the air and which clean the water and possibly, which even produce food. Our definition of the 'Genius-Loci of the space-age' is based on the integration of future buildings not just into the geometrical arrangement of a site, but into the cycle of natural resources and energies on that site. Our societies are still greatly worried about non-renewable resources and their limitations, where we really should be worried about renewable resources like air, water and food.

This design philosophy and our background in space architecture, has been the incentive for several of our inventive and innovative projects like the DesertSeal Tent, the MobileVillage tents, which use wind-towers and adiabatic cooling and the AirTree, which has integrated plants to clean the air in Urban environments. It is important for an architect to already be sustainable in the concept phase of a building, where the biggest potential is.

On a project level and actual construction, we are making use of our sound knowledge of materials, processes grey energy values, to develop in close collaboration with engineers and together with the client and industries details and concepts, which can be built avoiding unnecessary waste and pollution of the environment and which aim for low maintenance costs, which today equals low heating and cooling costs. For the temporary structure of FioredelCielo, for instance, only water-based acrylic paint has been used and the steel and aluminum parts are connected by screws, which allow an easy disassembly and recycling of the material. We deliberately did not work with composite materials as previous designs did, which is more critical in recycling. With our advanced designs we also hope to inspire a new generation of architects and clients to generate an architecture, which is respectful with nature and is creating a harmony with the environment, reducing our ecological footprint and creating places with clean air, clean water and no waste, places for people to enjoy and to stay healthy, on a healthy, a sustainable planet.



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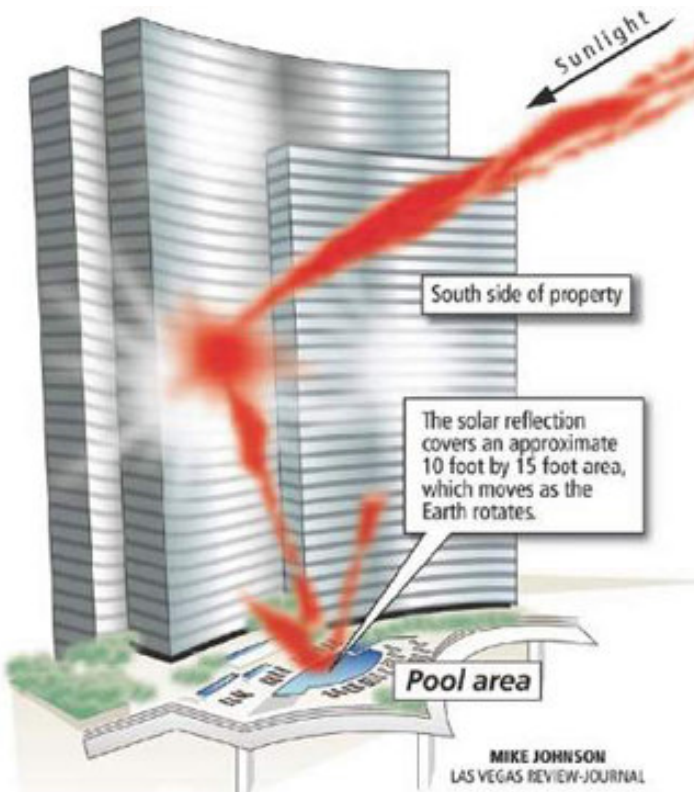
# Vdara Hotel

Editorial by Carter Edman

Last month, the Annals of Improbable Research announced the 2010 winners of the Ig-Nobel Prize, the highly coveted and highly dubious award granted to some rather off-beat scientific research. This year's winners, honored at a ceremony on Sep. 30 in Harvard's Sanders Theater, include Karina Acevedo-Whitehouse, et al., for perfecting a method of collecting whale snot using a remote-control helicopter; Toshiyuki Nagasaki, et al., for using slime molds to determine the optimal routes for railroad tracks; and Libiao Zhang, et al., for scientifically documenting fellatio in fruit bats.

Unfortunately, the profession of architecture has no similar award, although there are certainly worthy projects. This may be because architects as a profession have all the sense of humor of Eeyore on quaaludes. (Undertakers, by contrast, are a riot. Hang out with a couple if you don't believe me.) Perhaps it's because there is simply too much absurdity in architecture for us to select certain winners, or maybe we prefer to reserve our comments for snarky asides. Whatever the hangup, I think we should let it go.

I propose that we institute an annual architecture prize with all the prestige of the Ig-Nobel Prize, the Razzies, or the Darwin Awards. The prize will be called the Merde-sur-l'Herbe Prize, and it could be awarded at a ceremony where tuxedos and brown shoes are required. Mock turtle-necks and thick-rimmed glasses will not be allowed. Eventually, the prize will be awarded in several categories, such as Best Unintentionally Anatomically Correct Building, or Best Re-Hash of an Idea from the 1960s, but to get the ball rolling for 2010, let's just have one steaming winner of the "Merde d'Or" medal.



With this noble aim in mind, I nominate the Vdara Hotel in Las Vegas as the first Merde-sur-l'Herbe. While every new Vegas hotel seeks a unique way to attract the attention of the vacant-eyed seekers of glittery fulfillment, the Vdara is getting some unintended attention, thanks to a particular architectural feature. The all-glass, concave, south-facing facade of the hotel tower (can you guess where this is going?) concentrates the heat and light of the midday sun onto the pool deck area of the hotel, the Las Vegas Review-Journal reports. (Did you know that there is a lot of sunshine in Las Vegas?) Throughout the middle of the day, the hot zone, which has been dubbed the "death ray," slowly moves across the area in front of the hotel, driving patrons away and melting plastic bags.

While we might simply see this as Mother Nature's way of exacting a little revenge on humanity for messing up her lovely desert, I see it as the perfect example of how some architects (not you!) consider the users of their buildings to be ants. I don't think this was merely a hilarious mistake; I think somebody was dreaming of this for years.

The owners of the building say they are working on the problem and will have it solved soon. I think they have the wrong attitude. I say, why leave a job half-done? They should hire Claes Oldenburg to put a giant magnifying glass in front of the hotel.

So congratulations to the Vdara Hotel! This Merde's for you!

## Paul Goldberg - "Why Architecture Matters"

by Kurt C. Weaver, AIA, Cleveland Chapter First Vice President

On Wednesday night September 15, 2010 The Women's Council of the Cleveland Museum of Art Speaker Series, with sponsorship by Bostwick Design Partnership and support by AIA Cleveland, presented renowned architecture critic Paul Goldberg, "Why Architecture Matters". The newly renovated Gartner Auditorium was near capacity as Mr. Goldberg shared his motivation for his recent book "Why Architecture Matters".

The talk was well tailored to the Cleveland audience with many references to "Why Architecture Matters" as exemplified by the Cleveland context. Beginning with the idea of museum as a place of authenticity opposed to the world of the virtual many of us have come to employ in our day to day lives, Mr. Goldberg spoke of Cleveland's commitment to the arts, and the Cleveland Museum of Art's recent manifestation thereof with the new Vinoly project. Museum projects typically are somewhat representative of architectural history or period influences, and the Cleveland Museum of Art's current improvements work to knit together the original 1916 Hubbell & Benes classicist structure with Breuer's vehicular response of the 1970's. The idea of museum today can be likened to that of town square.

Mr. Goldberg overviewed his new book "Why Architecture Matters" and indicated it is intended to be a book about the "feeling" of architecture. How does vernacular architecture compare to "great" architecture? Mr. Goldberg challenged the audience with "rare is the instance of prophetic impression resultant of art...", and quoted Louis Kahn with Kahn's reference to need verses desire. He further challenged the audience with a statement about architecture not being able to heal or make one feel better. Mr. Goldberg stated that in art, often the "unpopular new" today can likely be tomorrow's established "great". History proves many artistic "movements" have traveled this road. In architecture often times perceived "great architecture" includes coddling opposed to the "job of architecture" to protect. Mr. Goldberg received an audience chuckle with his remark, "the leaky roof is not actually your problem... you don't have to live there...".

Mr. Goldberg further stated that in architecture familiarity breeds complacency. Before long, what is typical is background. He stated the example of the "Georgian" style where no matter the observer's educa-



tion the "language" of the architecture is able to be read by all. He again challenged the audience with a statement about the homogenization of the architectural style leading to establishment of the urban fabric and thereby civilized society. There is always a tension between architecture challenging the norms and the duty of protection.

"Why Architecture Matters" has a chapter which discusses formative memories of architecture. Those memories which are personal opposed to those which are shared by the larger society as a whole. Other topics addressed in the book talk about misunderstood buildings and how the street matters. When buildings work together a community is formed, a whole which does not exist without one building to another. It is the essence of this "context" which works to create the feelings we perceive when we experience architecture.

A number of questions (seven) were stated by audience members to which Mr. Goldberg responded, concluding of with another quote from Louis Kahn, "the ideal client is one that knows what they aspire too..."

To me the lecture was a book tour very well stated with an excellent incorporation of Cleveland compliments and worked well to the Cleveland Museum of Art's advantage to tell the Cleveland patrons that the Vinoly museum project is good. Maybe just because I am an architect do I believe that art and architecture can inspire prophetic experience.



## From the Government Affairs Committee - Department's ADA Regulations Revisions

On Friday, July 23, 2010, Attorney General Eric Holder signed final regulations revising the Department's ADA regulations, including its ADA Standards for Accessible Design. The official text was published in the Federal Register on September 15, 2010.

These final rules will take effect March 15, 2011. Compliance with the 2010 Standards for Accessible Design is permitted as of September 15, 2010, but not required until March 15, 2012.

The Department has prepared fact sheets identifying the major changes in the rules. Below is a summary of major changes. For more details, visit [www.ada.gov](http://www.ada.gov).

Most of the technical guidelines are very similar to the original ADAAG, but there are a few minor changes and additions to the entire document. Below are a few of the changes that stood out.

1) In the new technical chapters the main change is the re-formatting to meet the numbering system of the ANSI. They have grouped sections together that make more sense, like all plumbing fixtures under chapter 6.

2) New ranges where originally being absolute dimensions and lowering the existing ranges are two new changes. For example they lowered the maximum height for side reaches from 54 to 48 inches (308.3.1)

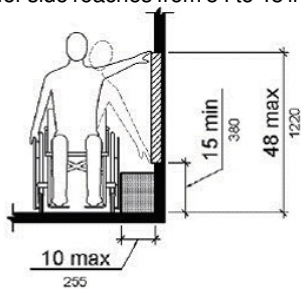


Figure 308.3.1  
Unobstructed Side Reach

3) Chapter 4 eliminates the texture and contrasting color for the curb ramps. This issue is being addressed by the Department of Justice and will have new ruling from that agency. They also are requiring a 36" landing on top and bottom of the ramp.

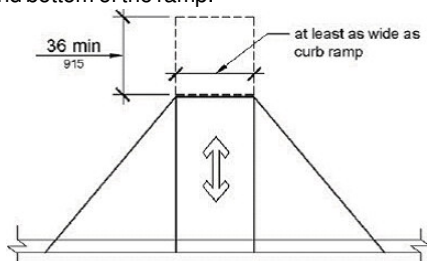


Figure 406.4  
Landings at the Top of Curb Ramps

4) The parking spaces and access aisle for vans has been changed so that instead of the van accessible aisle to be 96" wide, now it is 5'-0" but the van space is 132" wide.

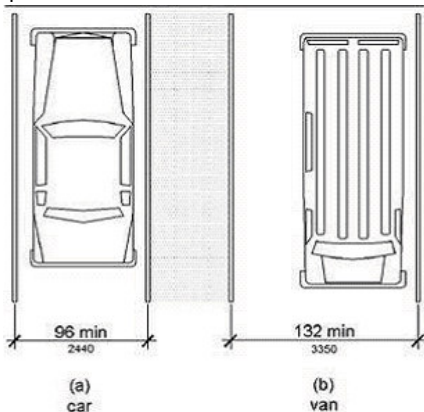


Figure 502.2  
Vehicle Parking Spaces

5) They added a range to the distance for water closets from the wall to their center line and made it 16"-18".

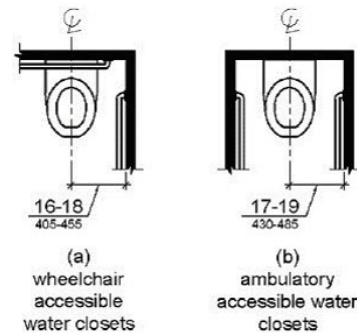


Figure 604.2  
Water Closet Location

6) The clear floor space at water closets is now only allowed to be 5'-0" wide x 56" min. It can no longer share space with a lavatory.

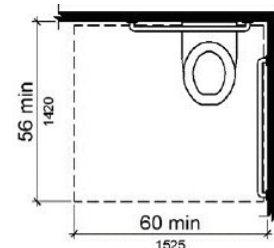


Figure 604.3.1  
Size of Clearance at Water Closets

7) Children's heights for water closets were added

8) Urinals now have to be 13 1/2" in depth to its rim from the mounting surface.

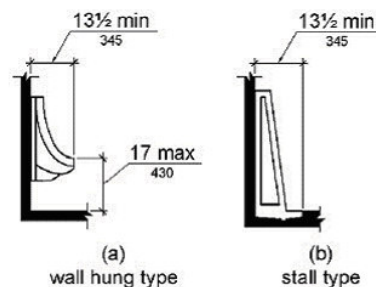


Figure 605.2  
Height and Depth of Urinals

(cont on p.10)

(con't from p.9)

9) An exception allows for a parallel approach at kitchen sinks if there is no cook top or range.

10) Signage now has a range for mounting heights from 48" to 60" and an 18" clear floor space centered on the sign is required.

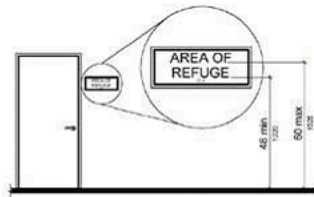


Figure 703.4.1  
Height of Tactile Characters Above Finish Floor or Ground

For more information on the changes, The ADA Companion Guide is a comprehensive explanation of the new ADAAG.

### Ask Not What The AIA Can Do For You! Ask What You Can Do For The AIA!

This saying is a little trite, perhaps, but in reality, it is through engaged members that the AIA becomes a robust, meaningful organization.

Right now, we are looking at finding volunteers to populate our diverse committees. Specifically, we would also love to have some volunteers for the newly formed 'Editorial Committee' which will help President-Elect Maschke scan our local horizon to understand where and when the chapter should take a stand regarding an issue, and perhaps distribute some letters to the community and the media. Additionally, we are preparing to get organized to host the Ohio Convention in 2012. We will need a host of volunteers for that. And, in conjunction with the Ohio Convention, we would like to try to publish some updated iteration of the Guide to Cleveland Architecture. Perhaps it might evolve as a web based resource, or maybe an app? With the right amount of energy, maybe it could be an old fashioned book!!!

There are numerous other committees with which to become involved – Architecture Week, Preservation, COTE, Design Awards, Program Planning, Associates, Technology, Golf Outing. We are attempting to reconstitute a Small Firm Round Table and an Education Outreach team. Are we missing something that interests you? Gather up some friends & form a new group!!

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### Cleveland Individuals Receive State AIA Award

For Immediate Release Contact: Kate Brunswick, AIA Ohio, 614/221-0338 ext. 227, E-mail: kate@assnoffices.com

Columbus — Michael Christoff, Assoc. AIA, and Bradley Fink, of Cleveland, have been awarded the AIA Ohio 2010 Public Service Award. This award is granted annually to an individual or individuals who have made a significant impact in their community through public service. "The AIA Ohio Board of Directors was impressed by Michael and Bradley's clear commitment and devotion to the city of Cleveland," said AIA Ohio President, Bruce Sekanick, AIA.

Michael & Bradley have impacted the Cleveland community by co-founding the Cleveland Design Competition, an open, anonymous competition founded as a tool for generating ideas around under-utilized sites and showcasing the talent of emerging designers on Cleveland's built and unbuilt environment. The Cleveland Design Competition annually attracts over 500 registrants resulting in 200 entries from around the world.

As a state component of the American Institute of Architects, AIA Ohio represents over 2000 architects throughout Ohio.