

Edition by Oscar Riera Ojeda Introduction by D.S. Friedman Foreword by Thomas Fisher

Contrary to popular belief, Lorem Ipsum is not simply random text. It has roots in a piece of classical Latin literature from 45 BC, making it over 2000 years old. Richard McClintock, a Latin professor at Hampden-Sydney College in Virginia, looked up one of the more obscure Latin words, consectetur, from a Lorem Ipsum passage, and going through the cites of the word in classical literature, discovered the undoubtable source. Bonorum et Malorum" (The Extremes of Good and Evil) by Cicero, written in 45 BC. This book is a treatise on the theory of ethics, very popular during the Renaissance.

There are many variations of passages of Lorem Ipsum available, but the majority have suffered alteration in some form, by injected humour, or randomised words which don't look even slightly believable. If you are going to use a passage of Lorem Ipsum, you need to be sure there isn't anything embarrassing hidden in the middle of text. All the Lorem Ipsum generators on the Internet tend to repeat predefined chunks as necessary words etc.



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Depicting Design By Thomas Fisher

Thomas Fisher is a Professor and Dean of the College of Design at the University of Minnesota. Educated at Cornell University in architecture and Case Western Reserve University in intellectual history, he previously served as the Regional Preservation Officer at the Western Reserve Historical Society in Cleveland, the Historical Architect of the Connecticut State Historical Commission in Hartford, and the Editorial Director of Progressive Architecture magazine in Stamford, Connecticut. He has lectured or juried at over 40 different schools of architecture and 60 professional societies, and has published 35 book chapters and over 250 articles in various magazines and journals. He has published four books over the last eight years: two with the University of Minnesota Press entitled, In the Scheme of Things, Alternative Thinking on the Practice of Architecture and Salmela Architect, one by Rockport Press Lake/Flato Buildings and Landscapes, and one by the Architectural Press, Architectural Design and Ethics, Tools for Survival. He recently completed a manuscript of case studies, Ethics for Architects, to be published by the Princeton Architectural Press, and a second manuscript on the work of the architect David Salmela for the University of Minnesota Press, both of which will be published in 2010.

The ways in which architects visually represent their work say a lot, not just about a particular project, but about how they think and what they value. This is especially true of Ralph Johnson and his staff at Perkins+Will. As you will find in the following pages, the firm depicts its designs in a remarkably consistent way, revealing a level of consideration unusual in the work of today's leading architects.

Every project in this book, for example, has at least one figure-ground drawing accompanying it. Such drawings, in which private space gets filled in black and public space remains white, have become a hallmark of traditional, new urbanism developments, but they are rarely seen with modern architecture, in which buildings tend to be represented more as objects on a site than as continuations of an existing landscape or urban texture. As many modernists have moved toward increasingly sculptural and sinuous forms, the emphasis on the object-like qualities of their buildings has become even more pronounced.

Ralph Johnson's buildings counter that trend, as evident in these figure-grounds. The drawings suggest that architecture is never entirely black and white—that we can have all the verve and dynamism of the best modern design, while also having buildings that fit the patterns of private and public space and respond to the movement of the sun and the wind in their immediate surroundings. Unlike the objects that some top designers plop around the world, Johnson's buildings seem carefully and intricately woven into the fabric of a place.

The significance of this goes beyond aesthetics. The merits of global capitalism hinge on the effect it has on local conditions and contexts. While the first wave of globalism saw few commercial enterprises adjusting their methods to local markets, consumers now are increasingly demanding a better relationship between commodities and the diversity of cultures and climates in which they will exist. In that light, the custom fit of Perkins+Will's projects to their settings serves as a benchmark for every architect working on more than one continent.

Perspectives

While computer-generated perspectives tend to homogenize architectural renderings, making photo-realism the default mode of drawing, the angles from which firms present their work speak volumes about how the architects themselves view it. Many designers still favor the aerial perspective, a vantage point aided by 3-D software, but it is one that can fuel the unfortunate image of architects as lofty artistes who literally look down on others.

While there are a few aerial images here, mostly for large-scale projects, it's striking how many views of the buildings in this book get rendered at or just above eye-level, from the perspective of the pedestrian. This conveys a concern for how the ordinary person will experience the architecture, reinforcing the idea of this work as being about particular places and for the people who will use or inhabit these buildings. Such views also seem to reflect, indirectly, Johnson's Midwestern, egalitarian roots.

That on-the-ground perspective affects the architecture itself. The frequency of sweeping roofs, jutting corners, jogging windows, extending walls, and floating floors reflects an apparent interest on Johnson's part in engaging and energizing people through the dynamics of his buildings. The architecture seems to move like the people shown walking, jogging, or driving by it in the renderings, with the canopies or wings of buildings reaching out to passersby, like arms welcoming them inside.

A third type of drawing evident throughout this book is the diagram, often in the form of an exploded axonometric or a 3-D block model. Here, too, these say more than is immediately obvious. While the diagrams do an excellent job at explaining the layers of a design or the components of a program, they also communicate the value the architects place on clarity—a trait that has not been evident in the work of the global avant-garde, for whom complexity and randomness seem to carry more weight than coherence and order. The sublimely irrational has become as much a part of our globetrotting architecture as it has our gun-toting politicians.

Johnson's architecture shows how rationality can also be sublime. The exploded axonometric drawings reveal the evolution of his work, from the "kit of parts" approach of previous decades to one in which buildings are assembled in layers. This reflects a broader shift from seeing buildings as strictly a collection of architectural forms toward seeing them as extensions of the landscape, in which the flows of the natural environment become a part of the flow of light, air, information, and people in the interior.

We see that sensibility in the ventilation and daylighting diagrams for some of the projects here, in which a building's section becomes a cave-like enclosure, carved out to allow for air movement and light reflection. That geological metaphor arises as well in the block diagrams we see on some of the following pages. The buildings become transparent in the drawings, with specific elements of the program rendered as solids, like veins of rock or minerals coursing through the structure, waiting to be discovered.

If, as Marshall McLuhan argued, the medium is the message, then the medium that architects use to represent ideas and information says as much about who they are as about what they want to show. Every drawing and image has implicit connotations as well as explicit denotations, sometimes expressing meaning far beyond what was intended. In Ralph Johnson's case, the message of the drawings is clear: Here is an architect whose work has found a balance achieved by few other designers of his stature, managing to be both globally competitive and locally grounded, high-tech and down-toearth, conceptually clear and metaphorically rich. In an era in which the U.S. presence in the world has been anything but balanced, architecture like this may be our best ambassador.







< typical unit



< level 14 penthouse terrace



< typical unit > balcony detail







Skybridge Chicago, Illinois

Located in the West Loop neighborhood, near downtown Chicago, Skybridge is as much a work of urban design as it is a residential condominium tower. As the first tower to be built west of the expressway in this neighborhood, and visible from all directions, it has a particular responsibility to be a good neighbor in terms of its scale, its response to the streetscape, and its image.

The building's base-and-tower parti is adjusted to accommodate the two extreme conditions on the site, the neighborhood and the expressway. The length of the tower parallels the expressway and is pushed to the eastern edge of the site, both reducing the canyon effect on Halsted Street and maximizing views of the skyline from the residential units. The six-story base of retail and parking addresses the neighborhood scale. The base shifts south from the tower, giving the building a dynamic feel from the expressway and allowing the tower to meet the ground on the northern edge of the site, rather than sit statically upon its base.

The mass of the concrete residential tower has been manipulated to break up its bulk and reduce its effect as a wall. It can be read as two towers connected by transparent walkways, or bridges, or as one linear slab. The vertical void of the bridges also forms an overscaled window through the building. Use of subtle shades of gray heightens the layering of the planes of the façade and further breaks up the mass. Muted primary colors are used sparingly in specific areas such as entry points, voids or notches in the building. The two towers are united at the top by a thin roof plane that becomes a cantilevered trellis above the north façade.



> view from northeast





∧ view from south
 < view from south



< entry





Arizona State University Interdisciplinary Science and Technology Building #1

Tempe, Arizona

The new laboratory building is the first in the University's plan for a new, centrally located research hub which will promote cross-disciplinary collaboration. The building's design responds to the programmatic requirement for flexible laboratory and support spaces and emphasizes openness, communication and collaboration.

The U-shaped courtyard plan simultaneously creates an internal focus and connects to the open space of the campus. Two simple bar elements on the north and west contain the lab and support spaces. The labs face the office wing across the landscaped courtyard. This south-facing courtyard provides cool relief from the hot climate by providing shade in the morning and afternoon and capturing the prevailing southeast breezes. It leads to a recessed glazed double-height lobby at its north end.

Concrete, a building material typical of the campus architecture, provides thermal mass and material economy. Its sculptural qualities are exploited particularly in the east wing, which parallels a minor campus paseo. Here the undulating wall lifted on pilotis relates to the pedestrian scale of the paseo and filters light, breeze and pedestrians into the entry courtyard.

Façade treatments vary depending upon solar orientation, but all maximize natural light and views from the interior where appropriate. North and south elevations are a stark contrast of flush versus deeply set-back glass, and metal sunscreens on the east-facing offices shade a continuous curtain wall.









level 3 plan









∧ south façade



 \wedge view from north



∧ library detail
> view from east







< south elevation > north elevation









Haworth

Holland, Michigan

This project is a reuse and addition to existing office space which is attached to an assembly plant operated by a prominent manufacturer of furniture and interior products. The goal of the project was to transform the existing office space into a more interactive environment for clients and staff while maintaining as much of the existing structure as possible with a combination of new and newly adapted office space.

The solution was to remove the existing precast concrete façade and add a sloping green roof on to the north side of the existing structure to create a linear three-story space that connects the three floors of the existing offices and provides more space for client engagement. A south-facing clerestory and a north-facing three-story glass curtain wall below the green roof introduce natural light into the work space and open up views from the interior to a new sustainable landscape and a large paved area for exterior meetings. The green roof slopes down to engage this landscape and encloses this paved area.

Working with Eva Maddox Branded Environments, a new layout for the office was conceived, based on a reconfigurable "chassis" of functional work types organized into "dynamic" (open office), "temporal" (rooms of movable partitions) and "place" (permanent infrastructure) zones. The basic structural frame of the existing office was maintained and a new underfloor air system was layered over the top of it to increase energy efficiency, provide more flexibility and allow for higher ceiling heights to maximize natural light penetration. The entire facility acts as a product demonstration lab for visitors, while also providing for client engagement and mock-up areas.

A series of new vertical tower elements was added on to the existing structure and project into the three-story space, acting as organizing elements for the different work zones. These towers provide "touch down" space for informal collaboration and also designate specific centers of excellence for specialty services and products. The towers are also designed to house product literature and components which, along with electronic media, help tell the story of the client's business to staff and visitors. Variations in tones of red, the client's color, allow the towers to act as strong modulating elements within the atrium.

Located at the entry is a three-story timber wall of reclaimed wood that symbolizes the client's commitment to sustainable principles in the manufacturing process. This element, constructed of oak veneer from wood that was submerged in the waters of the Great Lakes during logging in the 1800s, serves as a backdrop for visitor amenities.









typical bed tower plan



∧ view from west
> view from southeast







∧ > entry pavilion∨ terrarium







< view from southeast v town entry from west

channel glass façade

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sculpture vitirine

h

window to lake







O'Hare International Airport, Terminal 5

Chicago, Illinois

This terminal sits prominently at the entrance to O'Hare International Airport. The 21-gate terminal handles international departures on the upper level, international arrivals on the lower level, and baggage handling and support spaces in between. The 800-foot long arc of the ticketing pavilion provides a new image for the entire airport, which is scaled to work with the surrounding highways. The arcing form of the roof, with its taut exterior and skeletal interior recalls the structure of an aircraft wing.

The movement of both pedestrians and aircraft, inspires the building's overall organization and details. A sequence of discrete spaces enhances the sense of movement and transition for both arriving and departing passengers. From the ticketing pavilion on the upper level, a broad corridor lined with concessions leads to a central security checkpoint and to the boarding concourse wings. Ceiling planes along this sequence float independently from the exposed structure and heighten the sense of movement. Glass shed-like forms on the freeway side enclose the people-mover station which transports passengers to and from the airport's domestic terminals. The ramp control tower is the center of the composition from the airside and acts as a symbolic entry element for incoming passengers. Naturally lit double-height spaces are created for the arrival sequence by carving into certain areas of the baggage mezzanine and splitting the arrival gates at the center of the airside elevation to allow for clerestories and skylights.





 \wedge control tower from southwest



ATS station





departures concourse

arrivals concourse





galleria

concessions court



FIS hall



meeters and greeters lobby

432 TRAVELLING | O'Hare International Airport, Terminal 5









< ticketing hall

Project credits

Contemporaine Chicago, Illinois; 2001-2004

Design Principal: Ralph Johnson

Technical Principal Fred Afshari

Project Designer: Bryan Schabel

Project Managers: Nicol Chervenak; Dave Gutierrez

Project Architect: Marius Ronnett

Project Team· Curt Behnke; Nicolette Brandstedt; Raymond Coleman; Steve Santucci; Cengiz Yetken

Structural Engineer: C.E. Anderson & Associates

MEP Engineer: McGuire Engineers

Landscape Architect: Terra Engineering, Ltd.

General Contractor: McShane Construction Corporation

Client CMK Development Corporation

Building Photography: James Steinkamp, Steinkamp Photography

Signature Place St. Petersburg, Florida; 2005-2009

Design Principal: Ralph Johnson

Managing Principal: Jose Gelabert-Navia

Project Designer: Cengiz Yetken

Project Managers: Yovanna Alvarez; Carlos Chiu

Project Architect: Hans Thummel

Project Team: Gustavo Alfonso; Brett Appel; Dan Biver; Jose Bofill; Yong Cai; Dennis Gonzalez; Carrie Hunziker; Marlene Liriano; Bryan Schabel

Structural Engineer: Walter P. Moore

Mechanical Engineer: TLC Engineering for Architecture

Landscape Architect: Phil Graham Studio

General Contractor: Bovis Lend Lease

Client: Cantor + Partners

Building Photography: James Steinkamp, Steinkamp Photography

Skybridge Chicago, Illinois; 1998-2003

Design Principal: Ralph Johnson

Managing Principals: G. William Doerge Terrance Owens

Technical Principal: Fred Afshari

Project Designer:

Project Architect: Ken Soch

Structural Engineer:

Curt Behnke

Project Team: Jack Bransfield: Raymond Coleman: Malaika Corsentino; Aimee Eckmann; Brian Junge; Monica Oller; Rick Reindel; Bryan Schabel; Jim Skalla

Samartano & Co.

Mechanical Engineer: WMA Consulting Engineers, Ltd.

Landscape Architect: Wolf Clements & Associates, Ltd. General Contractor: Walsh Construction

Client Moran Associates / Dearborn Development LLC

Building Photography: Nick Merrick, Hedrick Blessing (62, 64, 67) James Steinkamp, Steinkamp Photography [61, 68-73]

Dubai Mixed Use **Dubai, United Arab Emirates: 2003**

Design Principal Ralph Johnson

Managing Principal G. William Doerge

Project Designer: Rusty Walker

Project Team: Mollie Buhrt; Thomas Demetrion; Kim Mosleh

Associate Architect: Dar Al-Handasah (Shair & Partners), Beirut, Lebanon

Client A National Development Group representing private interests in the UAE

Al Sharg Dubai, United Arab Emirates: 2005

Design Principal Ralph Johnson

Managing Principal Imad Ghantous

Project Designer: Thomas Mozina

Project Team: Adam Freise; Nathan Freise; Michael Tumminello

Client A Dubai-based real estate developer

235 Van Buren Chicago, Illinois; 2005-2009

Design Principal Ralph Johnson

Managing Principal: Bridget Lesniak

Project Designer: Bryan Schabel

Project Architects: Robert Neper; Greg Tamborino

Project Team: Ricardo Escutia; Connie Perry; Alissa Piere; Tara Rejniak; Chris Wolf

Structural Engineer: Tylk Gustafson Reckers Wilson Andrews,

MEP Engineer: Cosentini Associates, Inc.

Landscape Architect: Terra Engineering, Ltd.

General Contractor: Bovis Lend Lease

Client CMK Development Corporation

Building Photography: James Steinkamp, Steinkamp Photography

King Abdullah Financial District -Parcel 4.10 Riyadh, Kingdom of Saudi Arabia;

2009-2012 (expected completion)

Design Principal: Ralph Johnson

Principal-in-Charge: Raymond Clark

Managing Principal: Michael Palmer

Project Designer: Ron Stelmarski

Senior Project Architect: James Giebelhausen

Project Architect: Jason Sachs

Project Team: Rebecca Cox; Milena Cuk; Scott Dansereau; Michelle Halle Stern; Rosa Han; John Kitson; Aashit Shah; Bruce Werner

Interior Project Managers: Bob Cohoon; Kathy Lanyi

Interior Project Designer: Jason Rosenblatt

Interior Project Team: Patrick Grzybek; Amina Helstern; Christina Sapienza; Vincent Onagan

Engineers and Program Managers: Dar Al-Handasah

General Contractor: Saudi Binl adin Group

Client: Rayadah Investment Company

Perspectives Charter School Chicago, Illinois; 2002-2004

Design Principal: Ralph Johnson

Managing Principal: Steve Turckes

Project Designer: Rusty Walker

Project Managers: Eric Spielman; Crandon Gustafson

Project Architect: Jim Skalla

Project Team: Pat Grzybek; Eric Kuntz: Ellen Mills: Vijay Patel; Thomas Smith

Structural Engineer: Tylk Gustafson Reckers Wilson Andrews, LLC

Mechanical Engineer: WMA Consulting Engineers

Landscape Architect: Site Design Group

General Contractor: Levine Construction

Client Perspectives Charter School

Building Photography: James Steinkamp, Steinkamp Photography

Arizona State University - Interdisciplinary Science & Technology Building #1 Tempe, Arizona; 2003-2005

Design Principal: Ralph Johnson

Managing Principal: Michael Smith

Project Designers: Bryan Schabel; Cengiz Yetken

Project Manager: John Becker

Project Architect: Lewis Wood

Project Team: Scott Allen; Bill Berger, Yong Cai; Mary Guerrero; Jeff Olson; Cesar Pineda; Michele Sainte-Starbuck: Lynette Tedder; Mariah Walters

Associate Architect: Dick & Fritsche Design Group, Phoenix, Arizona

Structural Engineer: KPFF Consulting Engineers

Mechanical Engineer: Bard, Rao + Athanas Consulting Engineers, Inc.

Landscape Architect: Logan Simpson Design, Inc.

Sustainability Consultant: Battle McCarthy

General Contractor: Gilbane Building Company

Client Arizona State University

Building & Model Photography: James Steinkamp, Steinkamp Photography

University of Minnesota Duluth Labovitz School of Business & Economics Duluth. Minnesota: 2005-2008

Design Principal Ralph Johnson

Managing Principal: Jeff Ziebarth

Project Designer: Thomas Mozina

Project Manager: Eric Spielman

Project Architect: Mark Walsh

Project Team: Jeff Hayner; Eileen Pederson; Bryce Tolene; Nathan Wilcox

Associate Architect: Stanius Johnson Architects, Duluth, Minnesota

Structural Engineer: Meyer, Borgman & Johnson, Inc.

Mechanical Engineer: Gausman & Moore

Landscape Architect: Oslund & Assoc.

General Contractor: Oscar J. Boldt Construction

Client University of Minnesota

Building Photography: James Steinkamp, Steinkamp Photography









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