

# ARCHITECTURAL DESIGN COMPETITION

DESIGN TEAM  
ARCHITECTS

**PAUL PREISSNER**  
ARCHITECTS, LIMITED

NEW BUILDING FOR THE FACULTY OF  
ARCHITECTURE BUILDING AND PLANNING

ENGINEERING



PROJECT MANAGEMENT



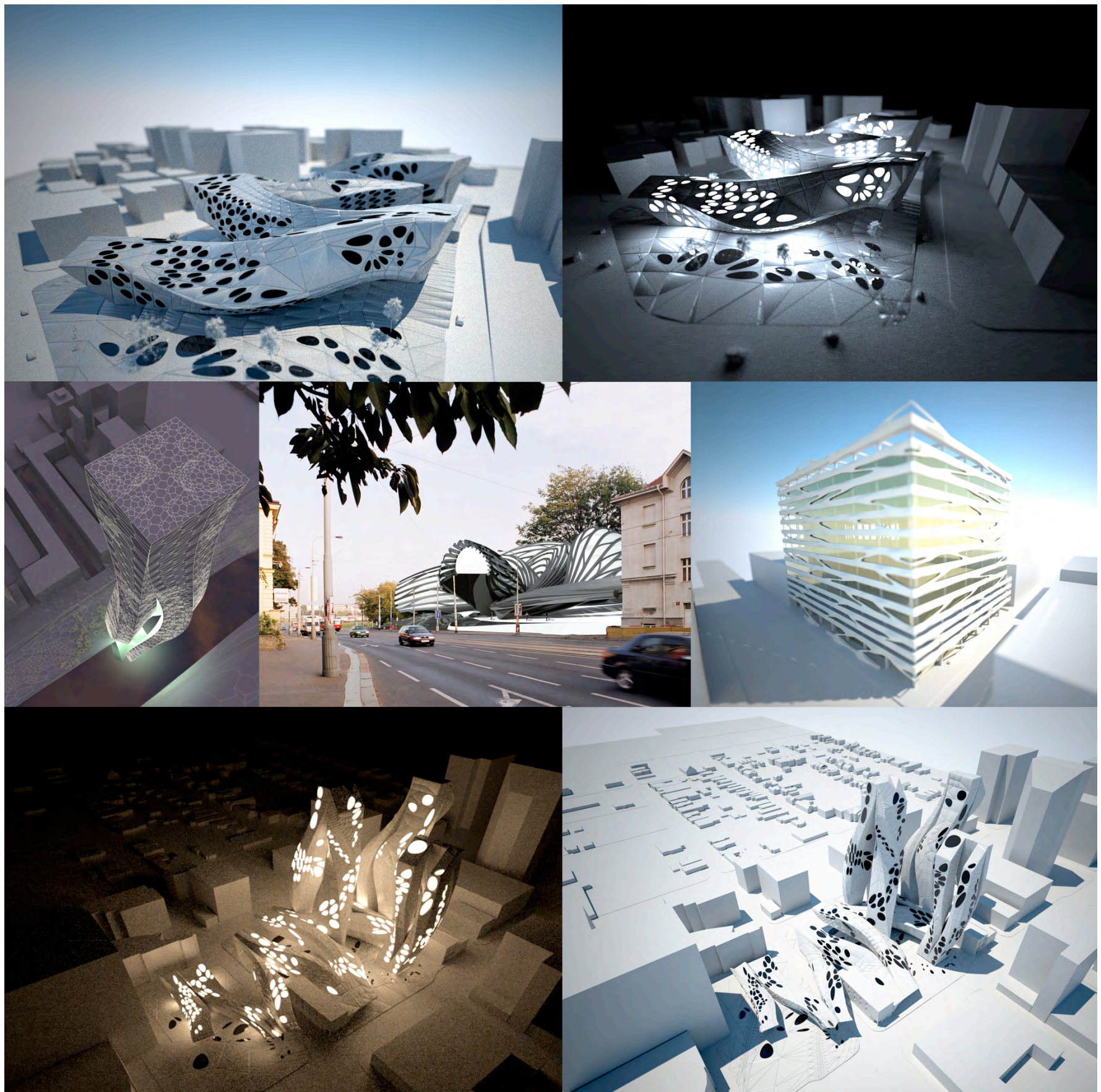
ACOUSTICAL ENGINEERS

**Shiner Associates, Inc.**



## 01\_BUILT PEDAGOGY

For any school of architecture to succeed as a building, it needs to deliver on its promise of design. In order for it to project that promise to its students, faculty and community, the work of architecture should produce a new relationship with its neighbors. The project needs to be both identifiable and background at the same time; spectacular and resolved. It need not serve as the highest example of the discipline, but better to serve as one of the most ambitious experiments within, in order to foster new minds and new ideas. A school that demonstrates pure nerve in its display, and is undeterred by convention or expectation so that all who see it, learn from it. The new building should be nothing less than a giant in its effort to produce something new, as the institution it houses will ask nothing less of its students.



Selected Projects PAUL PREISSNER ARCHITECTS (2007-2009)

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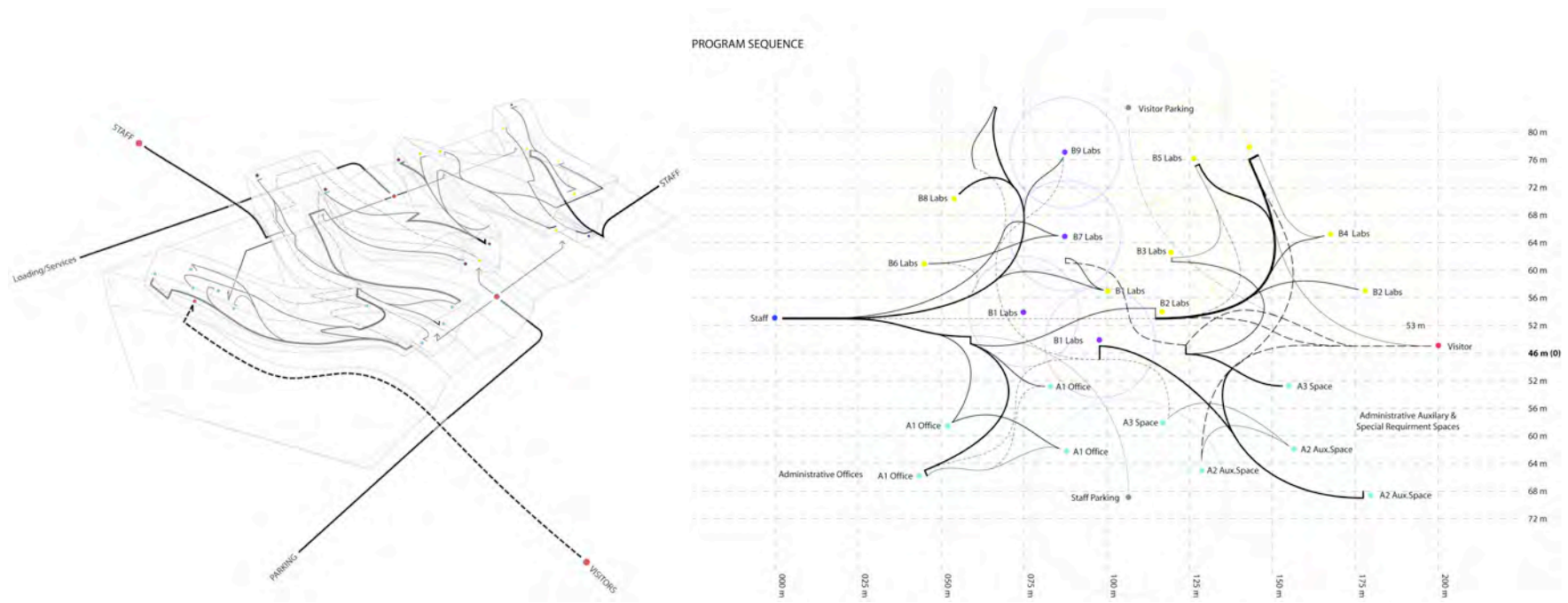


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## 02\_The ACADEMIC ENVIRONMENT

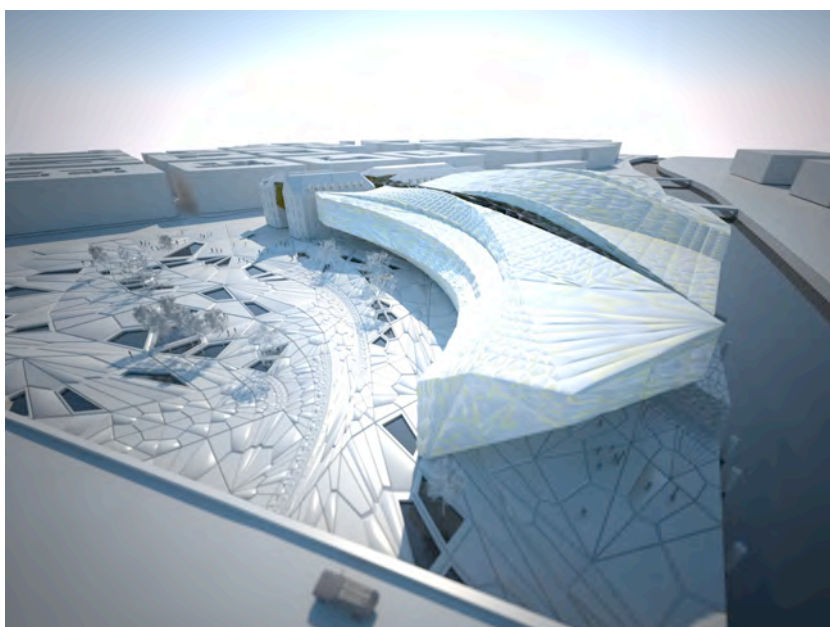
Schools of architecture serve as centers of advanced research within the discipline. The ability of architecture to provide the platform for research comes from its ability to develop space in sophisticated ways that engage its users. Far from being a study in program adjacency, the new school would be a study in the benefit of sequencing over layout. Where traditional schools develop building compartments that separate and isolate individual research units, the new school would engage all the organs of the institution in order to develop an ability to collegiality and physical collaboration typically found in advanced design teams in business and the arts. The rapid pace at which research in the field is being produced necessitates a rethinking of the academic office into laterally organized teams. Where hierarchy provided a structure to best take advantage of mentorship, the new intelligence in design comes from fast collaboration and flexibility with partners. Open offices have replaced the closed within successful companies, and facilitate immediate consultation, while still allowing for identity and personality to flourish. This new model of openness is not without boundaries, as a catalogue of spaces (private office, group room, collective space, public hall) all interconnect as a network, instead of a ladder to allow more direct and immediate interaction.



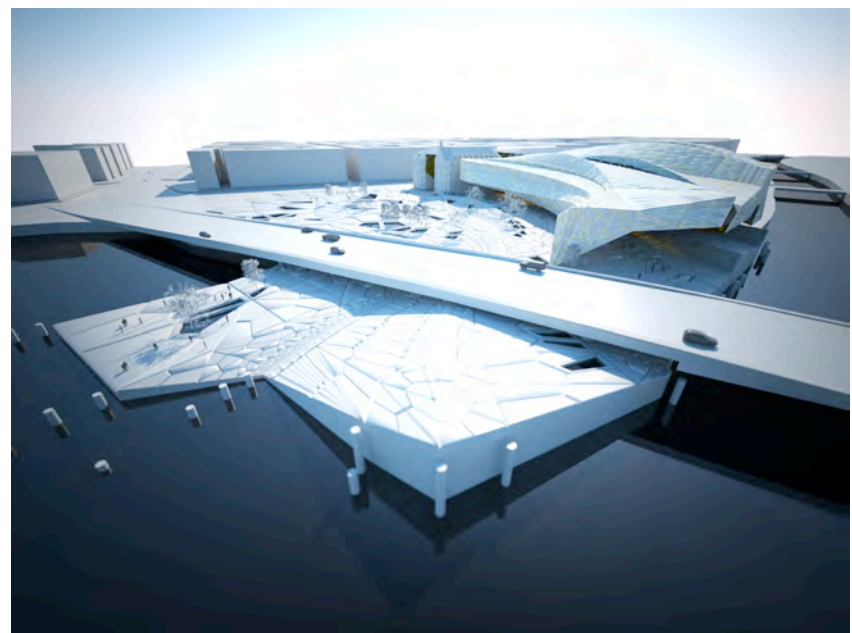
Taiwan Center for Disease Control (CDC), Taipei, Taiwan (2009)

Laboratory Connectivity Diagrams

In addition to the internal organization of space, sequence and material that creates an important institution for research, the management of exterior space provides a less understood, but equally significant avenue to attract talent, maintain relationships, and foster innovation: the plaza. In order to fully deliver a sense of place to an institution, the near field plazas need to be developed in a way to enable them to feel as significant or inspirational as the interiors of the academy itself. It is in the approach to the school, and during moments of recreation and socialization that many new ideas within the discipline develop. The conversation, encouraged by its exterior setting, has served as the prime scene for solidifying conspirators and movements, and launching new groups in the field.



New Dance Theatre, Sundsvall, Sweden (2008)



Exterior Plaza Perspectives)

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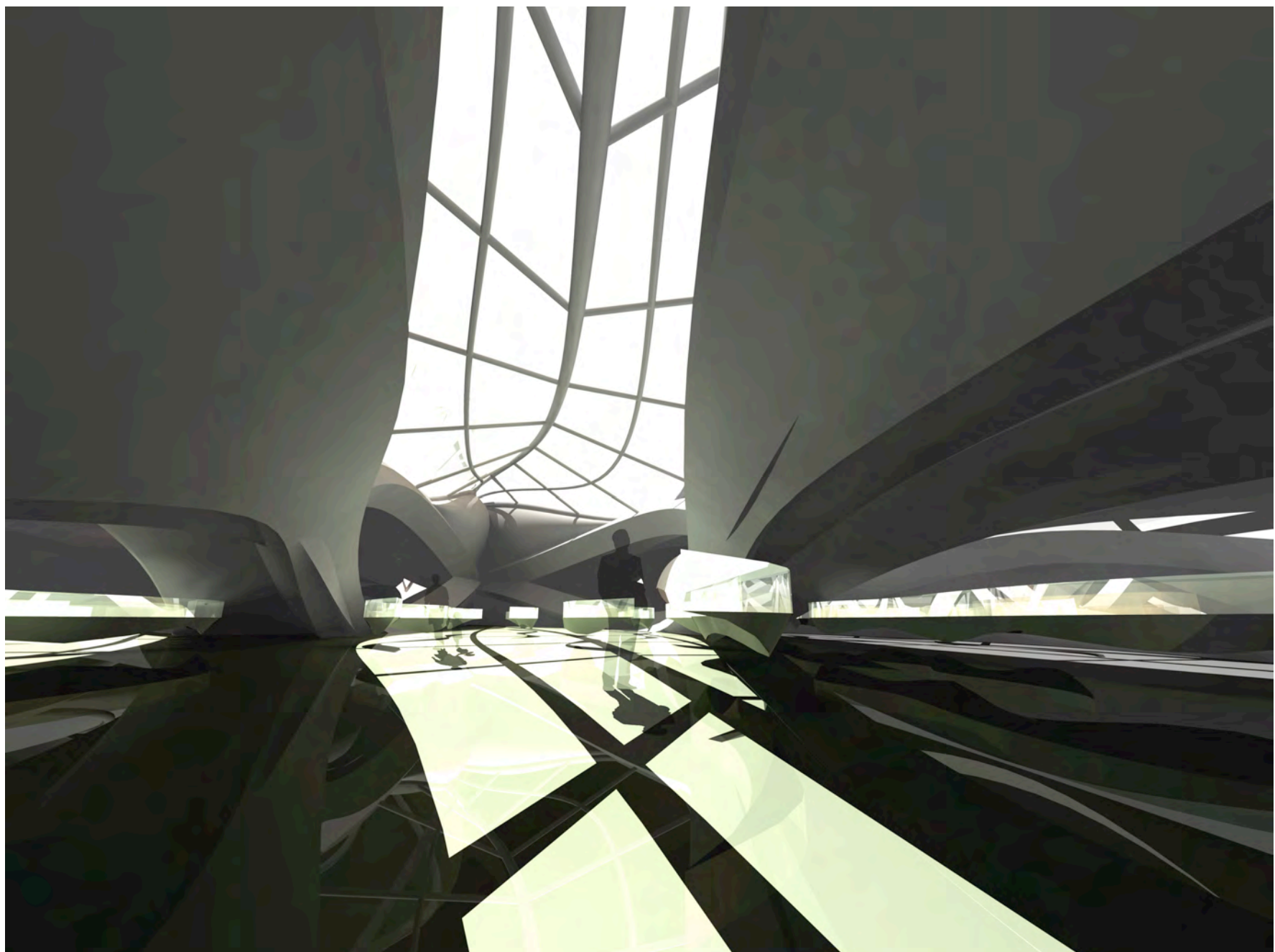
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## 03\_The DESIGN STUDIO

The design studio serves as the principal communal and pedagogical space within the school of design. Studio design has migrated from singular artist-model studios (Cranbrook Academy), to massive collections of desks allowing the entire student body to work within the same open space (Harvard GSD). As architectural ambitions progress and pedagogies develop the studio is in need of constant reconsideration and mutation. A situation that enables massive forms of collaboration and visual connection needs its place as well as the micro studio for intense, individual study. New forms of technology have changed the layout and composition of the physical studio space as well. Computing and digital design techniques have enabled more flexible, portable work environments, and immediate access to fabrication technologies such as rapid-prototyping have changed the desires of students to be closer to the shop, than the library. The school requires a reconsideration of layout and adjacency given this shifting moment within the training of the architect. Design Intelligence and the development of conceptual models to be tested numerous times in efforts to learn of new potentials in space, composition, materials and sustainability has enabled a moment of academic freedom and design proliferation heretofore unseen.

A new school of architecture demands a flexibility and understanding of these needs, in order to deliver the platform for instruction, experimentation, collaboration, and visual communion. Broad surfaces for exhibition, smaller corners for conversation, and the ability to engage the entire building at once when needed, are requirements of the new school. The student is evolving and bringing more to the institution than in the past, collaboration and design intelligence have supplemented traditional models of mentorship. Where the past institution may have been modeled on the monastery, for its intense individual study, the contemporary school of architecture is modeled on the gallery, for its speed, for its ability to curate disparate ideologies, and its ability to produce a scene.

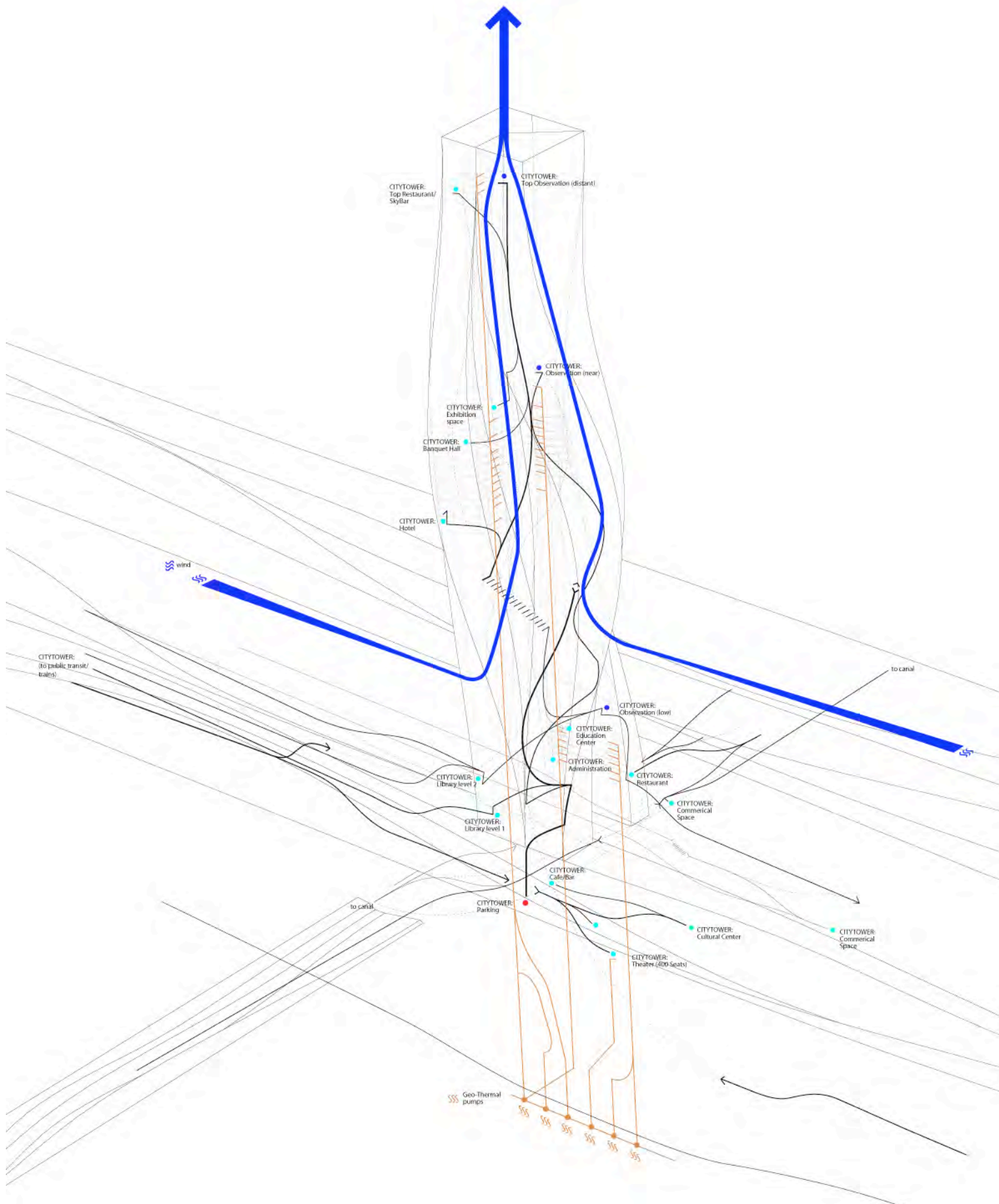


Gyeonggi-Do Museum of Pre-History, South Korea (2006, 2<sup>nd</sup> Prize)

Interior Gallery Perspective

## 04\_The LIVING BUILDING

The approach required to any project of architecture should be a holistic endeavor that considers the energy and ecological role of the building following its construction. Far from being static accumulations of material, architecture is capable of breathing, moving, and changing over time. Contemporary approaches to integrating more environmental sensibilities within buildings have produced projects or marginal gains in efficiency at the significant cost to its visual presence. The results have been theme parks of technology strapped onto shells of program. Our approach to the development of organic architecture delivers buildings that accommodate its ecological context, and encourage natural forms of ventilation and cooling taking explicit advantage of new ways to shape and design a building's form to not only perform visually, but also perform ecologically. The result is a process that allows for zero footprint projects due to its inherent design of shape and material, instead of finding additional technological toys to add onto the project in order to compensate for poor design. The Incheon City Tower design (2008), South Korea (*systems illustration below*), diagram this inclusive approach to ventilation, power reclamation, geo-thermal heat distribution and water systems.



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## 05\_CAPABILITY and PROCESS

### \_TEAM COMPOSITION

Led by PAUL PREISSNER ARCHITECTS (design) and BURO HAPPOLD (engineering), the team is supplemented by the project management consultancy expertise of THINC PROJECTS, which will serve to facilitate numerous aspects of the project design stages as well as add value and reliability throughout construction and delivery. With the design team located in the United States, THINC projects will also serve to assist with selection of a local architecture office with the capabilities to fulfill the project ambitions and add value through local knowledge and design expertise. THINC PROJECTS will serve as the organizational manager of the design teams and consultant teams ensure timely and coordinated delivery of the project. Shiner + Associates has been added to the team to provide acoustical engineering consultancy to deliver a public space that performs perfectly for every public and institutional function.

**PAUL PREISSNER ARCHITECTS** is a Chicago-based (US) full service architectural office, providing planning services, building design, interior design, and landscape design. We work with clients from the beginning to develop a project scope, including budget, timeline, project ambitions, architectural intentions, and an evolved project program. The office maintains a staff of 6 professionals. Established in 2006, the office has worked on design projects worldwide in scales from a 6,500SM Pre-History Museum to a multiple phased 85,000SM 8 building Center for Disease Control complex in Taiwan. The office employs contemporary CAD processes and standards to deliver on time and on budget designs for complex projects. ([www.paulpreissner.com](http://www.paulpreissner.com))

**BURO HAPPOLD** is an engineering and environmental partnership with 22 offices in 12 countries and over 2000 employees worldwide. Since establishing our first North American office in New York 2000 our work has been concentrated in developing more conventional, and large scale building projects, including the RPI Experimental Media and Performing Arts Center in Troy, NY, the Sterling and Francine Clark Art Institute Addition in Williamstown, MA, the Bard Center for Science and Computation in Annandale-on-Hudson, NY, and the corporate headquarters for Genzyme in Cambridge, MA. ([www.burohappold.com](http://www.burohappold.com))

**THINC PROJECTS** is an international management consultancy specializing in projects. With offices in Melbourne, THINC provides 11 specialist industry teams for capital works and property projects across Australia, New Zealand and Asia. ([www.thincprojects.com](http://www.thincprojects.com))

### \_LICENSURE and REGISTRATION

#### PAUL PREISSNER ARCHITECTS (TEAM LEAD):

ARCHITECTURE REGISTRATION: PAUL PREISSNER, AIA (Principal)  
STATE OF ILLINOIS, 1019787  
STATE OF NEW YORK, 030370

### \_REFERENCES

#### PAUL PREISSNER ARCHITECTS (TEAM LEAD):

CLIENT REFERENCE: NAKHEEL, PJSC

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Tel. +971 4 362 1900  
[mark.bethel@nakheel.com](mailto:mark.bethel@nakheel.com)

#### BURO HAPPOLD (ENGINEER LEAD):

CLIENT REFERENCE: THE CURTIS R. PRIEM EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER  
RENSSELAER POLYTECHNIC INSTITUTE  
TROY, NY

MARK HUSSER  
, PRINCIPAL  
GRIMSHAW ARCHITECTS  
Tel. +1 212 791 2501



Bard College Center for Science and Computation  
Location: Annandale-on-Hudson, NY  
Engineers: **BURO HAPPOLD**  
Project Value: \$50m



Australian Center for the Moving Image  
Melbourne, VIC  
Project Management: **THINC**  
Project Value: \$60m



ACU-Banyo Campus  
Banyo, QLD  
Client Representation: **THINC**  
Project Value: \$20m

### \_EXPRESSION OF INTEREST PACKET

SUBMITTED: MAY 01, 2009

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## 06\_MERIT

**PAUL PREISSNER ARCHITECTS** is an award winning practice that has been widely published and exhibited internationally. Paul Preissner was recently honored with a solo exhibition of his work at the Museum of Contemporary Art in Chicago (March 6-27, 2009) as the first architect to exhibit within the 8-year old exhibition series 12x12, exhibiting work of emerging critical artists. ([www.mcachicago.org](http://www.mcachicago.org)).

The work of the office has been exhibited at the Art Institute of Chicago, as well as being within its permanent design collection.

In addition to publication and exhibition of the work of the office, Paul Preissner has been invited to lecture internationally, recently keynoting conferences in Mumbai, India with Fumihiko Maki, Hani Rashid and Alejandro Zaera-Polo at the 361 Conference (March 20-22, 2009), as well as delivering the master lecture at the Luis Barragan conference in Mexico City (April 16-17, 2009) and receiving an honorary diploma from the Tecnologica de Monterrey.

Prior to founding his office, Paul Preissner had served as Senior Architect at Skidmore, Owings and Merrill, and as Project Architect and Senior Designer for the 75,000SM City of Culture complex in Santiago Spain (2000-2011) by Eisenman Architects. He currently serves as an Assistant Professor at the University of Illinois-Chicago and has taught at the Southern California Institute of Architecture, served as a Visiting Artist at the School of the Art Institute of Chicago, and served as the Endowed Hyde Chair of Excellence at the University of Nebraska (a position previously held by Wolf Prix).

### \_AWARDS

2007

#### JURY SELECTION

National Library of the Czech Republic (International Competition)

Advanced to 5<sup>th</sup> round of the first stage (final 24) of the competition (5 rounds of voting) from a field of 410 entries in the competition to design the 50,000sm library and archive. The competition Jury included Zaha Hadid (Zaha Hadid Architects, London, UK).

2006

#### RUNNER-UP (2<sup>nd</sup> PRIZE)

Jeongok Prehistory Museum (International Competition)

Awarded the 2<sup>nd</sup> prize to design the 6,500sm museum of Korean Prehistory from a field of 365 entries. The competition jury included Hani Rashid (Asymptote Architecture) who served as the chair overseeing deliberations and selection.

### \_RECENT EXHIBITIONS

- "Spotted," Solo Exhibition, Museum of Contemporary Art, Chicago, March 7-29, 2009.
- Shenzhen Biennale, Shenzhen, China, 2008
- Young Chicago (Group Show), The Art Institute of Chicago, 2006
- Consilient Mappings (Group Show), Total Museum of Art, Seoul, Korea, 2006
- The Flood, 2<sup>nd</sup> Rotterdam Architecture Biennale, Rotterdam, Netherlands, 2005



### \_SELECTED PUBLICATIONS

- Ed. Choi, B. Yoon, S. Lee, S. Digital Diagram II. Archiworld Co., Ltd.
- Spiller, Neil. Digital Architecture Now: A Global Survey of Emerging Talent. Thames and Hudson.
- Long, Kieran. Hatch: The New Architectural Generation. Laurence King Publishers.
- 1000xArchitecture of the Americas. Braun Publishers.
- Rosa, Joseph. Young Chicago. Yale University Press.
- Ed. Chung, Dahyoung. "Gyeonggi-do Jeongok Prehistory Museum." SPACE, May 2006, volume 462, pp 117-119.
- "Gyeonggi-do Jeongok Prehistory Museum." ARCHIWORLD, May 2006, pp 166-185.
- Spencer, Ingrid. "Psychologies of Space." Architecture Record, March 2006, pp. 53-54.



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SUBMITTED: MAY 01, 2009