

OZ

Volume 32, 2010

Contents

Editor in chief
Joshua A. Jewett

Staff

Carrie Bly
Sam Bowling
Ryan Collier
Tommy Haller
Jeremy Leech
Shawn Morris
Eric Salmon
Ralph Shinogle
Chris Sylvester
John Vesel

Faculty Advisors

R. Todd Gabbard
Raymond Streeter

Cover art by:
Ryan Collier

Oz is a nonprofit journal edited and produced annually by students in the Kansas State University College of Architecture, Planning, and Design. Please address inquiries to:
Managing Editor, Oz
13 Seaton Hall
Manhattan, KS 66506-2901

ISSN 0888-7802
Copyright © 2010 Oz

4	Not your typical strip mall	Matthew Hufft
7	Un-iconic	Paolo Barucchieri
9	Visualizing opportunities	Chris Harrison
17	Unbundling the housing crisis	Jay H. Isenberg
26	The pallet project	Nina Tolstrup
28	Does collaboration work?	Kevin Kennon
34	The new landscape of collaboration	Shane Coen
38	Designing with hidden data	Stephanie Posavec
42	Instruments of navigation	Torgeir Norheim
47	It's all about what you do	Kevin Stolarick

Prologue

Professional amateurs

Oz has been a journal devoted exclusively to architecture - architecture that was informed primarily by architecture and its architects. Aware that this is not the whole story, and that architecture is truly subject to many forces beyond its disciplined boundaries, we, the editors, felt the need to readjust and take a wider view of the subject. Now, we are branching out to designers in other disciplines in order to attempt an understanding at how the rest of the world (those not necessarily classified as 'architect') have an effect on architecture, now and in the future.

Unlike the previous, industrial age, when skills were standardized and effort was massed, the prosperity of our cities is forwarded by numerous individuals working according to their own perspectives, values, and skill sets. In this issue, we want to get an idea of interface systems and communication techniques beyond the sphere of architecture, and allude to parallels in practice that help us, as designers, to see the multiplicity of possibilities available. Diversity is the hallmark of our society, and this diversity creates an atmosphere where connections can easily be made. We can no longer talk about the monoculture of architecture, when it is the diversity of ideas and influences that keep it moving forward.

In the realm of architecture, collaboration has replaced the master builder model. Collaboration, or teamwork, is often practiced within design offices, but what about the connections between designers and those outside their profession? What collaboration happens across the boundary of design, and how does this communication shape architecture as a practice?

Professional amateurs explores the periphery of the design professions. Delving into architectural thought, economic theory, and social ills, collaborative design has the ability to move beyond singular foci and to take on problems larger (and smaller) than ever thought possible.

The more we engage in collaboration, the more we become professional amateurs. Being an amateur implies a starting out of sorts, but also a willingness to learn. As we become more involved in activities at our periphery, as we tread new territory and connect with new ideas, our profession is expanded.

The Oz staff