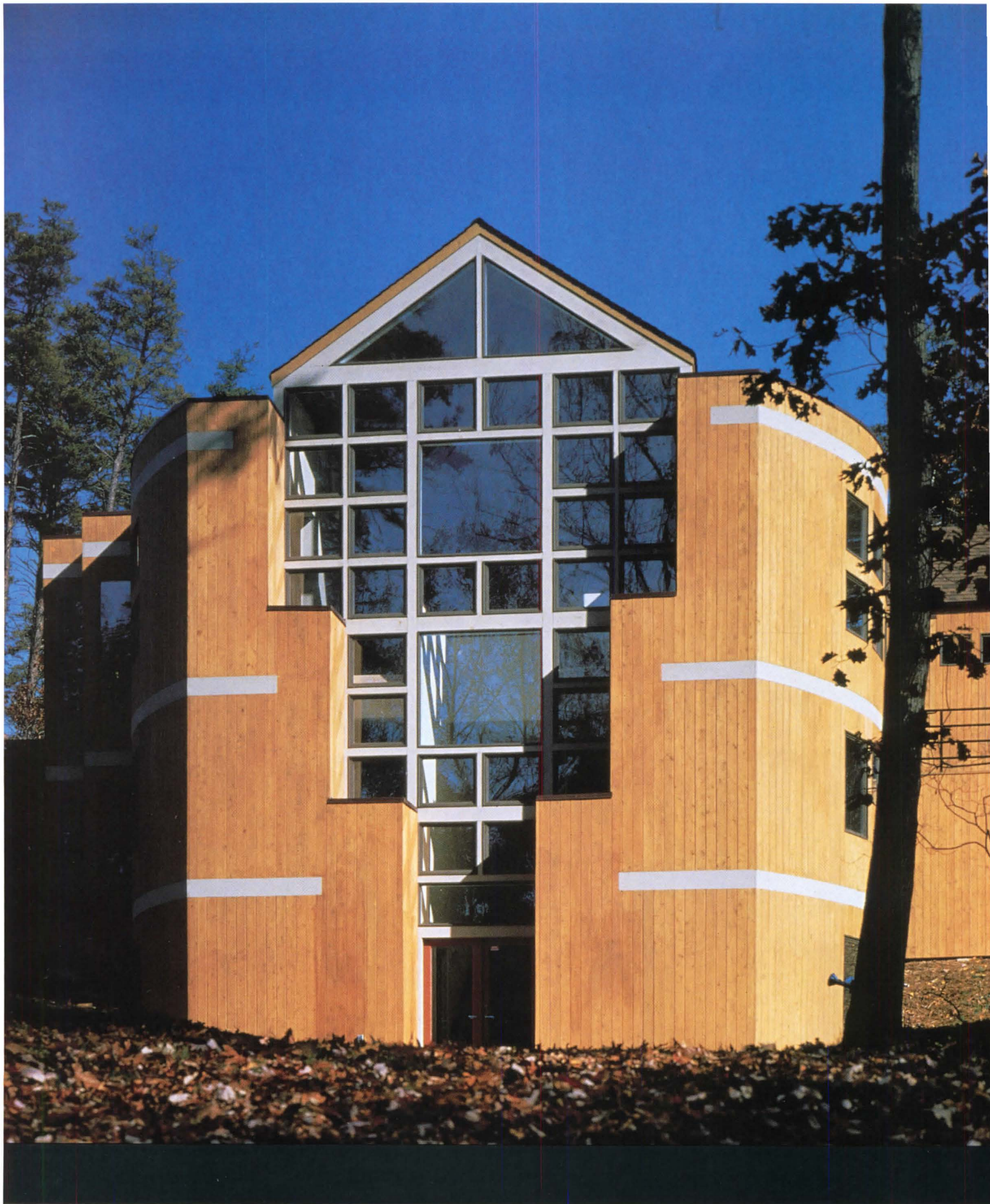


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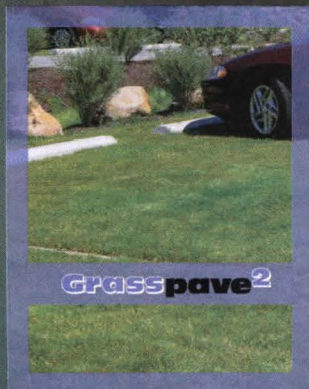
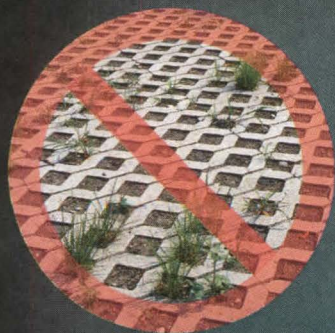


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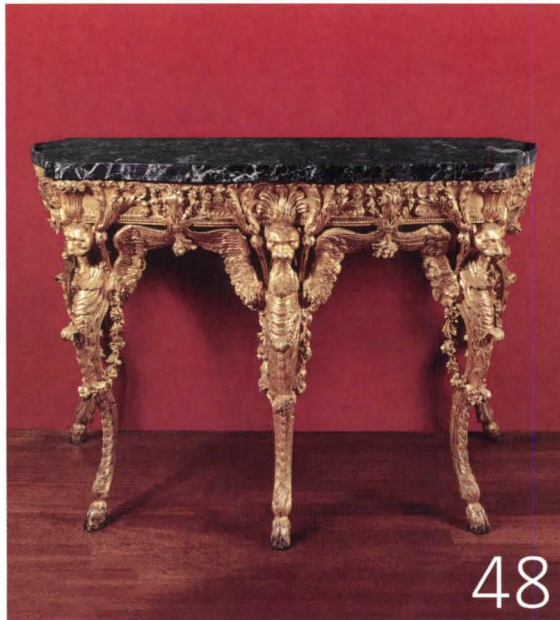
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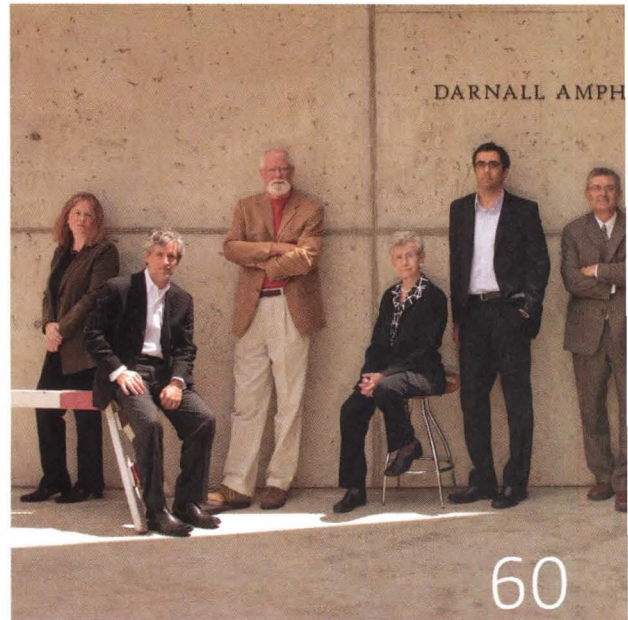
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HAVE CLEANED
UP THE PARKS,
THEY'VE
CLEANED UP
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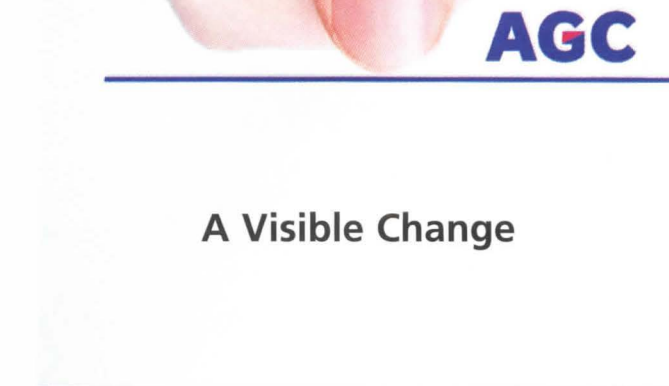
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ON THE COVER

A 1750 etching of Giovanni Battista Piranesi by Felice Polanzani, from the exhibition "Piranesi as Designer," page 48.

Look Beyond



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A mural Saul Steinberg created for the now defunct Terrace Plaza Hotel in Cincinnati has been donated to the Cincinnati Arts Museum, restored, and placed on display through the end of September. ARCHITECT puts the show online.

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WALTER NETSCH, ARCHITECT



NANCY FROEHUCH

Ned Cramer
Editor in Chief

I HAVEN'T EARNED THE RIGHT to call myself an architect. People occasionally refer to me as one in conversation, and I'm always quick with a correction. I did go to architecture school, I'll explain, but that doesn't make me an architect. To use that title, I'd have to undergo a lengthy internship and pass a grueling examination, in accordance with state and national regulations, and I haven't done either.

Walter Netsch, on the other hand, is eminently justified in using the title of architect—no matter what the state of Illinois has to say on the matter (“Illinois Pulls Walter Netsch’s License Over CEUs,” July 2007, page 26). Architects work hard for the right to call themselves architects, and our readers are justifiably outspoken when we incorrectly apply the term. So when I refer to Chicago’s Netsch as an

architect in the headline of this article, I do so with considerable forethought.

At 87, Netsch is an elder statesman of the profession. A retired design partner at Skidmore, Owings & Merrill, he was responsible for major projects such as the Colorado Springs campus of the Air Force Academy, which was named a National Historic Landmark in 2004. Netsch is now in poor health and forced to rely on a wheelchair since the partial amputation of both legs.

The Illinois Department of Financial and Professional Regulation (IDFPR) reportedly has been on Netsch’s case for some time, in a scenario that smells a bit like bullying. The state did agree to grant him a medical waiver in 2005, but only after a bit of prodding: in other words, Netsch filed suit. In March of this year, the state finally lost its patience and informed Netsch that the waiver would no longer apply. The reason? The requirements for fulfilling continuing education requirements can now be accomplished online.

Is it fair to assume that every octogenarian owns a computer or knows how to use one? Here’s an even better question: What possibly could be the benefit of pulling Netsch’s license? He’s no longer in active practice, so lives aren’t at stake. What is at stake is the personal and professional dignity of an 87-year-old man. For many, “architect” is more than a job title—it’s an identity.

The IDFPR (and all members of the National Council of Architectural Registration Boards) should rethink the policy of stripping older architects of their professional status. There has to be an alternative to the bureaucratic, black-and-white status quo. Some nations have created a special designation for elderly artists—*ningen kokuhō*, or National Living Treasure, in Japan, for example, and *Maitre d’Art*, or Master of Art, in France. UNESCO, for its part, has created guidelines for the development of national “Living Human Treasures” programs to protect the interests and talents of venerable artists. I’d like to send a copy of the guidelines to the IDFPR. They may not name Netsch a “Living Human Treasure,” but “Architect Emeritus” would be a start.

Ned Cramer
Editor in Chief

Line Weight

I appreciate the time and attention ARCHITECT gave to reviewing *Architectural Graphic Standards*, 11th Edition, in its June issue [“The New Heavy,” page 64]. For the first time in decades, every illustration in the book was redrawn using a distinct and carefully selected style. In order to improve existing illustrations, many of which lacked any line-weight variation, we used a more dynamic range of line weights than found in recent editions. This makeover not only improved the appearance and descriptive quality of existing content, it enabled the seamless integration of over 2,000 new drawings. Both two-dimensional and three-dimensional drawings now manage to “pop” and preach equally well.

Ira Smith

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Cuckoo’s Nest

Kudos to Walter Netsch (Randle McMurphy) for challenging the Illinois Division of Professional Registration (Nurse Ratched). [“Illinois Pulls Walter Netsch’s License Over CEUs,” July 2007, page 26.] I wish him well in his rage against the machine.

Alan R. Clark

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More Materials

Betting that few of my colleagues ever do so, I wanted to say thanks for the “Raw Materials: Float Glass” article [July, page 68]. I think there is much too much attention paid to “new” materials and their use in new buildings, and much too little directed to materiality itself. So “Raw Materials” comes as a welcome antidote.

Robert McAnulty

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Kind Words

The magazine is different from others, very educating, interesting, very good articles, and has great professional information. It also keeps me informed and up to date on new products and trends. It is one of the very few magazines I read from the beginning to the end.

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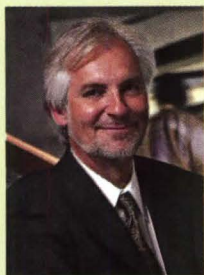
Mergers & Acquisitions

Arcadis Purchases RTKL



PHOTOS: RTKL.COM/DAVID WHITCOMB

RTKL's María Zambrano Station in Malaga, Spain, which opened in late 2006.



Paul F. Jacob III, RTKL chairman.

ARCHITECTURE AND PLANNING heavyweight RTKL, arguably Baltimore's most successful creative venture before independent film director John Waters, has a new home address: Arnhem, the Netherlands. International consulting and engineering giant Arcadis announced the purchase of the privately held firm in July. The deal followed Edinburgh, Scotland-based RMJM Group's purchase of Princeton, N.J.'s Hillier Architecture by only a month (see "Hillier Architecture and RMJM Group Unite," July 2007, page 18).

Arcadis has been gobbling up international engineering firms at a quick clip in recent years. Its most recent new partners include civil engineering, water, transportation, planning, land development, value engineering, project and construction management, and environmental design firms. "RTKL was the first architectural firm we looked at," says Arcadis vice president Shannon McDonald, noting that her company intends

to continue acquiring businesses related to facilities and buildings.

Arcadis approached RTKL in 2006, not long after the U.S. firm had launched a strategic initiative to strengthen its presence as a global architectural and design practice. Although initially a reluctant target, RTKL saw advantages to a partnership that didn't require it to surrender its own identity. "Our goal is to define a global RTKL brand that goes beyond the 'one-stop shop' cliché," says RTKL chairman Paul F. Jacob III. "We anticipate a trend towards this integrated services approach, especially to support the rapidly growing activities of international property investors," he adds.

RTKL's 1,050 employees work in 10 offices around the globe—Baltimore, Washington, D.C., Chicago, Dallas, Los Angeles, Miami, London, Madrid, Shanghai, and Tokyo. In 2006, the firm's gross revenue of \$194 million placed it sixth among U.S. firms ranked by annual revenue (see "The Meta Rankings," May 2007, page 106). Recent projects that demonstrate its increasingly widespread large-scale design and planning practice include LA Live at Los Angeles' Staples Center, the Baltimore Waterfront Redevelopment, and the Shanghai Science and Technology Museum in China.

The purchase price was not disclosed, but it is likely the Arcadis/RTKL deal is the largest acquisition of an architecture firm to date, when based on the actual exchange of currency. Peter Piven, author of the influential book *Architect's Essentials of Ownership Transition*, says the recent sale of a 40 percent stake in Foster + Partners reportedly valued Norman Foster's marquee firm at some \$600 million.

RTKL's legacy began with an office opened by Archibald C. Rogers in his grandmother's Annapolis, Md., basement in 1946. After moving to nearby Baltimore, the firm's acronym was adopted in 1968 by a receptionist who stumbled over the tongue-twisting gymnastics required by the firm's penultimate name—Rogers, Taliaferro, Kostitsky, and Lamb. Jacobs insists that Baltimore will continue to be a part of the firm's future.

Piven sees large business conglomerates having an increased interest in acquiring architectural and A/E firms in the United States. "Although it would be premature to describe this as a trend," he says, "it suggests the possibility, and perhaps the probability, that there will be more such acquisitions in the future." EDWARD KEGAN

Clips

The AIA's Architecture Billings Index for April was 55.0

(any score over 50 indicates an increase in billings), and the Inquiries Index was 62.4.

The Washington, D.C., Historic Preservation Board has voted 8-0 to make the **Martin Luther King Jr. Memorial Library** a historic landmark. The designation means that any changes to the exterior or the first floor of the 1972 building, designed by Ludwig Mies van der Rohe, will have to be approved by the city.

In other modern architecture news, Jørn Utzon's **Sydney Opera House**, which opened in 1973, has been added to the UNESCO World Heritage List. It is the youngest building to be included on the list and only the second by a living architect.

Architectural lighting designer **Sylvan Shemitz** died on July 5 at the age of 89. Among his many notable projects were Helmut Jan's United terminal at O'Hare Airport, the façade of Grand Central Station, and, most recently, Steven Holl's addition to the Nelson-Atkins Museum of Art.

As part of its effort to accelerate the creation of advanced solar electric technologies, the U.S. Department of Energy's Solar America Initiative has named 13 **Solar America Cities**: Ann Arbor, Mich.; Austin, Texas; Berkeley, Calif.; Boston; Madison, Wis.; New Orleans; New York; Pittsburgh; Portland, Ore.; Salt Lake City; San Diego; San Francisco; and Tucson, Ariz. These cities are now eligible for funding and technical assistance from the DOE as they develop local initiatives for the adoption of solar-based power technologies. Learn more about the program at www1.eere.energy.gov/solar.



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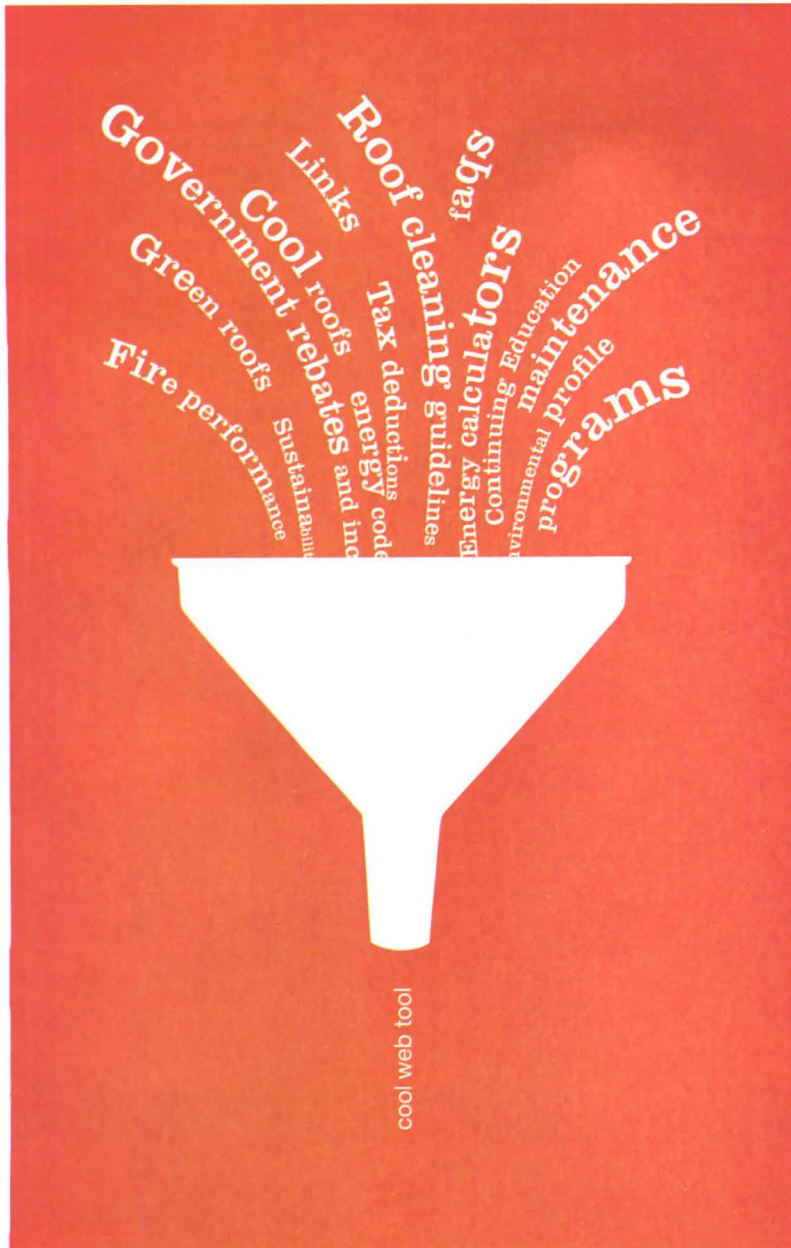
Journalism

Minnesota's *Star Tribune* Drops Architecture Critic

AFTER 21 YEARS OF CRITIQUING and reporting on architecture for the Minneapolis *Star Tribune*, Linda Mack became one of about 70 journalists cut from the payroll in June through "voluntary buyouts." Her departure reduces the

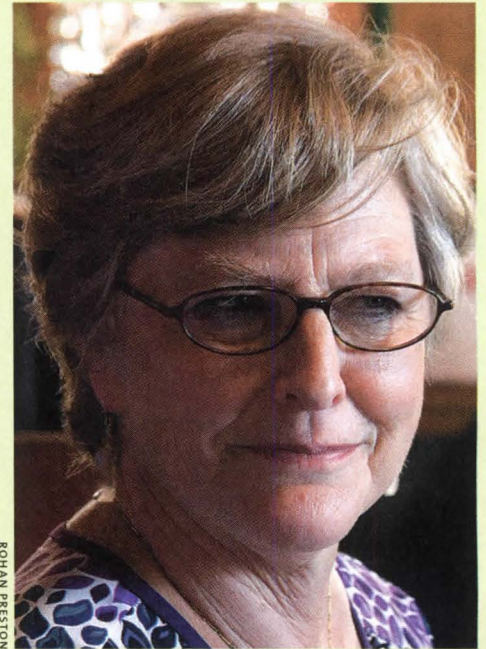
nationwide total of full-time newspaper architecture writers to perhaps a dozen, according to András Szántó, the director emeritus of the National Arts Journalism Program at Columbia University. "The situation has gotten tragic,"

Szántó says, "especially since architecture is such a local art form. Readers can use the local perspective on it so much more than they need some local critic's review of the latest movie or HBO series."



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ROHAN PRESTON

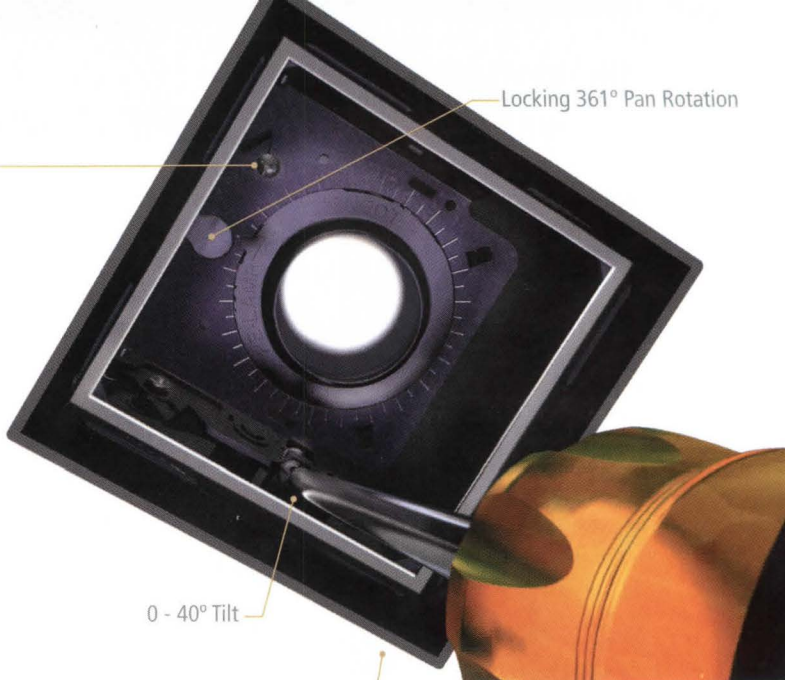
Linda Mack, former *Star Tribune* critic, now a free agent.

Mack penned some 1,600 articles while the Twin Cities underwent what she calls "an unbelievable cultural-arts boom—I got to cover Cesar Pelli's public library here, Jean Nouvel's Guthrie Theater, Herzog & de Meuron's Walker Art Center—I had a great run." She plans to freelance for a variety of publications, she adds, "but nothing else has the reach of that newspaper. Even in its current state, it's a great venue."

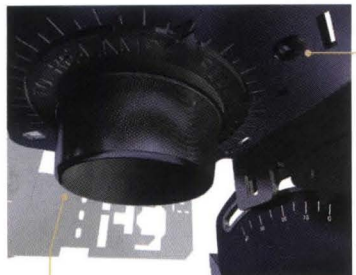
Avista Capital Partners, a New York investment firm, bought the *Star Tribune* for \$530 million in December and has been trimming staff ever since. Claude Peck, the paper's fine arts editor, says that arts and metro reporters are now covering architecture "as best we can. We miss Linda tremendously. She has a strong but measured voice, with a great eye for the big and small, the way things knit together in the urban landscape."

Local architects are already nostalgic for her writings, too. "There'll be a pretty massive void now in the dialogue here about new buildings, new designs, new challenges," says Brian Tempas, head of the American Institute of Architects' Minneapolis chapter and a principal at the Cuninghams Group. "Her coverage had just incredible breadth." EVE M. KAHN

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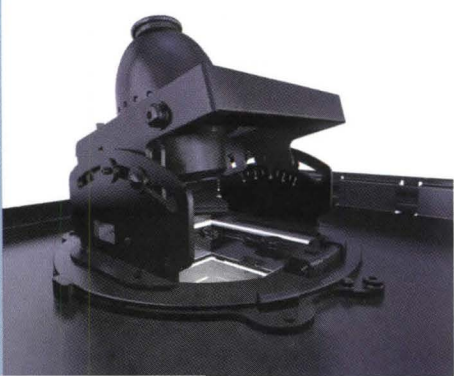
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CNW GROUP/CN TOWER

The CN Tower at sunset on June 28, when the structure's new LED lighting system made its first appearance.

Ever since, CLC has been seeking environmentally friendly and economically feasible technology that would let them turn the lights

Lighting

Toronto Nightscape Gets a New (Old) Addition CN Tower shines more efficiently than ever, thanks to LEDs

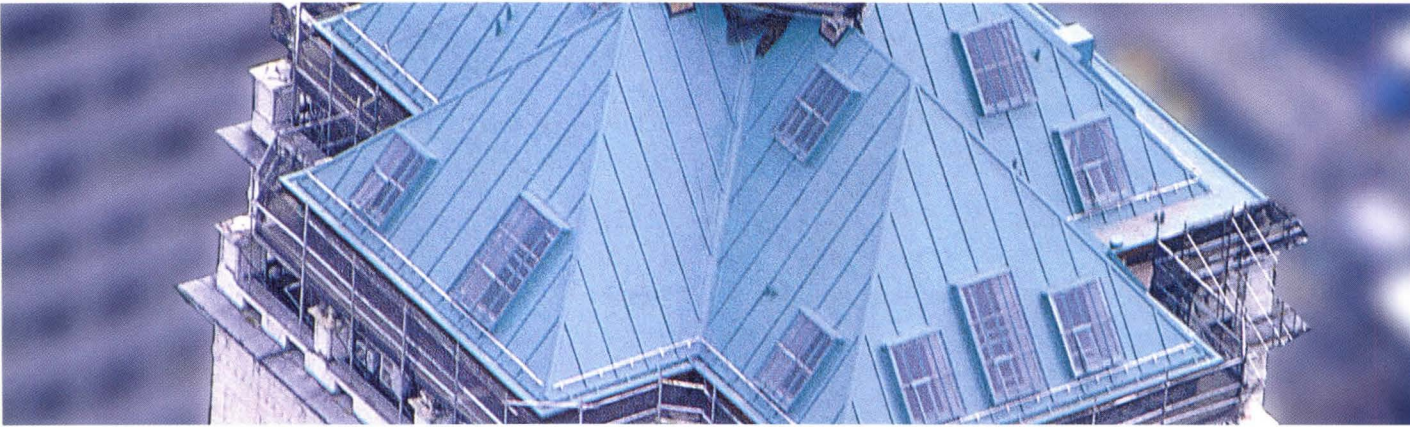
FOR THE PAST DECADE, the world's tallest free-standing tower practically disappeared after sunset, lit only to comply with air safety guidelines. But a new lighting design for the CN Tower, carried out with 1,330 LED fixtures, has transformed it into a vibrant piece of Toronto's skyline, day and night.

In 1997, Canada Lands Co. (CLC), which owns the 1,815-foot tower, turned off the incandescent bulbs that illuminated the structure because they were costly and inefficient.

back on. COO Jack Robinson says, "We constantly upgrade, but we've been waiting for 10 years for a responsible approach to lighting, and it finally became available with recent developments in LED technologies." To carry it out, CLC hired Boston-based lighting company Color Kinetics Inc., whose \$2.37 million design was unveiled June 28.

The new lighting scheme will require 60 percent less energy than when the CN Tower was lit by traditional bulbs. More remarkable, it will use 10 percent less energy than it did for the past decade, when the tower was essentially unlit. Each fixture is approximately the size of a shoebox and has a lifespan of 10 years. Turning on automatically each day from dusk until 1 a.m., the CN Tower's new lighting is fully programmable, with millions of possible color and design combinations. It was red on July 1 for Canada Day and red, white, and blue on July 4 to honor America's Independence Day. The lighting is also directional, to minimize interference with nearby hotels, offices, and residences.

Toronto Mayor David Miller says the lighting design provides "a fresh, new face for Toronto's most prominent and iconic landmark," adding that "the use of LED technology not only gives the tower a bright and festive glow, but is an environmentally smart way to do it." JOHN GENDALL



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In Memoriam

Margaret Helfand Dies at 59

NEW YORK ARCHITECT Margaret Helfand, founder of Helfand Architecture, died on June 20 at the age of 59. After working in the 1970s for Skidmore, Owings & Merrill and Marcel Breuer Associates, among other firms, Helfand opened her own practice in 1981 and created an independent, award-winning firm with a portfolio spanning commercial, institutional, and residential projects. She was the author of several books on architecture and design and was a contributing author to a number of industry publications. From 1999 to

2003, Helfand was instrumental in creating the Center for Architecture at LaGuardia Place in Manhattan, a forum for architects, activists, city officials, and others involved in the built environment. In 2001, she served as the president of the American Institute of Architects' New York chapter. After the 9/11 terrorist attacks, Helfand took the position of co-chair of New York New Visions, a coalition of 21 national and local architecture, planning, and design groups whose goal is to develop infrastructure, planning, and design recommendations for the rebuilding of Lower Manhattan. In 2002 she received a Rome Prize fellowship. **STEPHANI L. MILLER**

Licensure

Individual Jurisdictions Can Decide ARE Timing, Says NCARB

IN JUNE, the National Council of Architectural Registration Boards (NCARB) passed Resolution 07-8, which addresses the sequencing of the Intern Development Program (IDP) and the Architectural Registration Examination (ARE) and its effect on reciprocity. The resolution allows NCARB's 54 jurisdictions to determine for themselves when candidates can begin taking the exam, once the candidates have enrolled in the IDP by establishing an NCARB record.

Two amendments were made before the resolution passed. The first dropped a restriction from taking two parts of the ARE until after IDP completion. The second was the addition of language stating the council's intent that NCARB certification be the basis for reciprocal registration.

IDP/ARE timing and its effect on reciprocity had been under consideration since a 2005 NCARB conference, says Erica Brown, the group's

director of architect registration. At that time, member board chairs said they felt the issue was impeding reciprocity between jurisdictions in which ARE/IDP scheduling is different. NCARB was asked to take an official position on the issue. The council's policy now, says Brown, is that once an architect is certified with NCARB, the IDP/ARE sequence should not affect reciprocity. NCARB jurisdictions, however, are not bound by the resolution. **STEPHANI L. MILLER**

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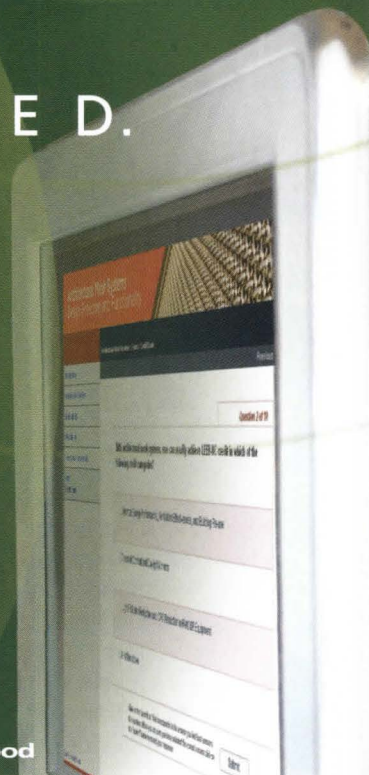
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Deadlines Competitions and more

SEPT. 1

The Great Indoors Award 2007

The Great Indoors, a biennial interior design awards program, honors projects in five categories: Show & Sell, Relax & Consume, Concentrate & Collaborate, Serve & Facilitate, and Interior Design Firm of the Year. In each category, five nominees will be selected. The winner of each category will receive a prize of 10,000 euros. The award catalogue—a supplement to the January/February 2008 issue of *Frame*—will feature all 25 nominated projects. www.the-great-indoors.com

SEPT. 10

The Architectural Review Awards for Emerging Architecture

The AR Awards for Emerging Architecture are intended to bring wider international recognition to a new generation of designers. The program is open only to architects and other designers who are 45 years old or younger in 2007. Entries can be made for any completed

building, interior, landscape, product, or urban design. Winners and those commended by the jury will be published in the December 2007 issue of *The Architectural Review*. www.arplusd.com

SEPT. 14

Market Value Design Competition

Responding to a public call to craft a vision for the future of two underutilized blocks near Charlottesville, Va.'s pedestrian mall, the city is sponsoring a design competition. Market Value seeks realistic, innovative models for mixed-use development—ones that not only yield financial returns for a future developer of the site but also provide a “return on investment” to the public good by attending to issues of civic space, connectivity, affordable housing, and green building. www.marketvaluecompetition.org

SEPT. 14

Fitch Foundation Grant

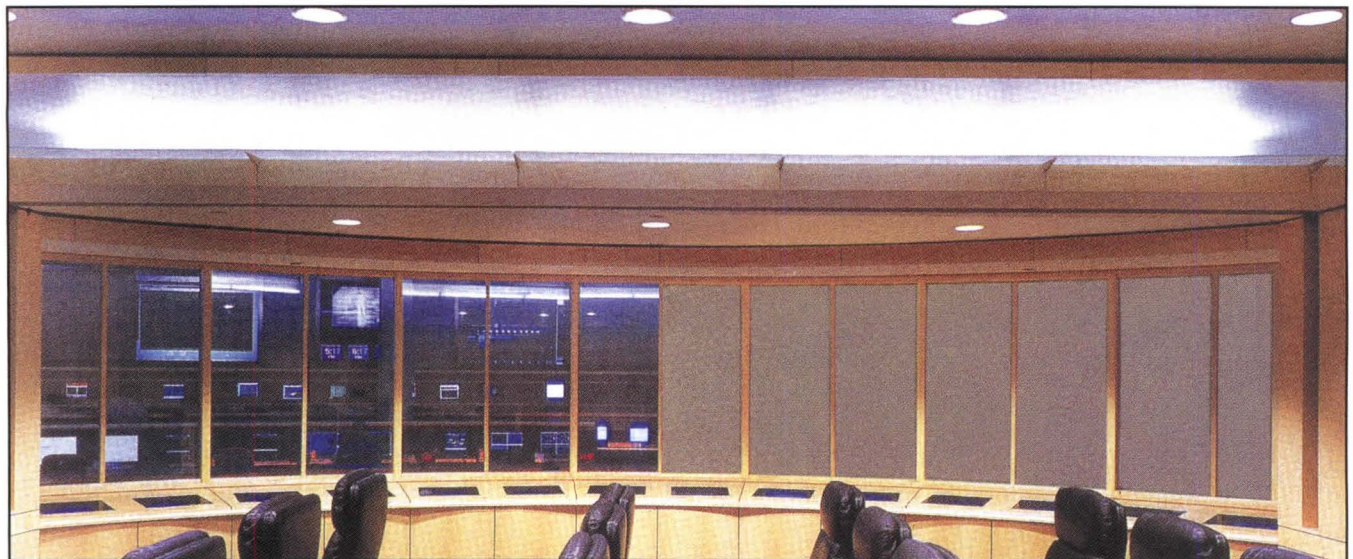
The James Marston Fitch Charitable Foundation will award research grants to midcareer professionals who have an academic background, professional experience, and an established

identity in one or more of the following fields: historic preservation, architecture, landscape architecture, urban design, environmental planning, architectural history, and the decorative arts. The foundation will consider proposals for the research and/or execution of preservation-related projects in the United States in any of these fields. www.fitchfoundation.org

SEPT. 14

Revive Rudolph's Riverview: Statement of Qualifications Deadline

Paul Rudolph's Riverview High School in Sarasota, Fla., built in 1958, is threatened with demolition to make room for a parking lot. The Sarasota Architectural Foundation (SAF) has won a reprieve until March 2008 from the school district to find a viable design and financial alternative that meets the school district's objectives and preserves this significant building. To this end, the SAF is sponsoring an international adaptive use design competition that will have teams of architects and developers make design and financial proposals to use the building. www.sarasotaarchitecturalfoundation.org



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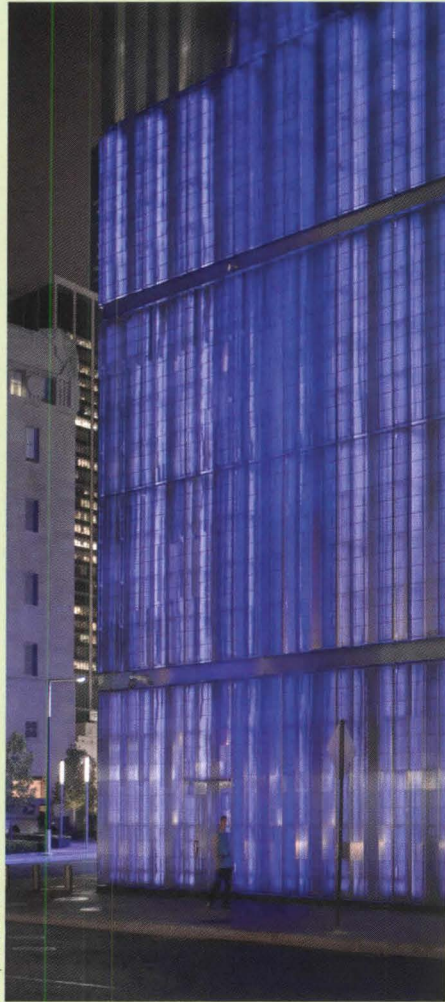
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Lighting Design

Architectural Lighting Names 2007 Award Winners

NOW IN ITS FOURTH YEAR, ARCHITECTURAL LIGHTING's Light & Architecture Design Awards program honors outstanding and innovative projects in architectural lighting design. (ARCHITECTURAL LIGHTING and ARCHITECT are published by Hanley Wood.) For the 2007 edition, the jury selected winners from more than 80 international entries. This year's jury: Robert Cole, founding principal, ColePrévost; Andrea Hartranft, senior associate, C.M. Kling

& Associates; Nelson Jenkins, principal, Lumen Architecture; Derek Porter, director, MFA in Lighting Design Program, Parsons the New School for Design, and principal, Derek Porter Studio; and Garth C. Rockcastle, professor and dean, University of Maryland School of Architecture, Planning, and Preservation, and founding principal, Meyer, Scherer & Rockcastle. Read about the winning projects in the July/August issue of A|L or at www.archlighting.com.



DAVID SUNDBERG/ESTO

OUTSTANDING ACHIEVEMENT

CLINE BETTRIDGE BERNSTEIN LIGHTING DESIGN

Project: 7 World Trade Center (shown)
Category: Exterior Lighting

ARUP LIGHTING

Project: Institute of Contemporary Art
Category: Whole Building Projects

COMMENDABLE ACHIEVEMENT

MORRIS SATO STUDIO

Project: Lightshowsers & ICF DuPont Surfaces Booth
Category: Interior Lighting

TILLOTSON DESIGN ASSOCIATES

Project: Alessi Flagship Store
Category: Interior Lighting

ARUP LIGHTING

Project: Condé Nast Cafeteria
Category: Interior Lighting

SACHS MORGAN STUDIO

Project: Temple Emanu-El
Category: Interior Lighting

BEHNISCH ARCHITEKTEN

Project: Haus im Haus
Category: Interior Lighting

LIGHTTEAM

Project: Casa CUBOS
Category: Residential

ARUP LIGHTING

Project: Morgan Library
Category: Whole Building Projects

HORTON LEES BROGDEN LIGHTING DESIGN (L.A. OFFICE)

Project: Cincinnati Convention Center Renovation & Expansion
Category: Whole Building Projects

BOORA ARCHITECTS

Project: Temporary Event Complex
Category: Whole Building Projects

BOORA ARCHITECTS

Project: Temporary Event Complex
Category: Best Lighting Design on a Budget

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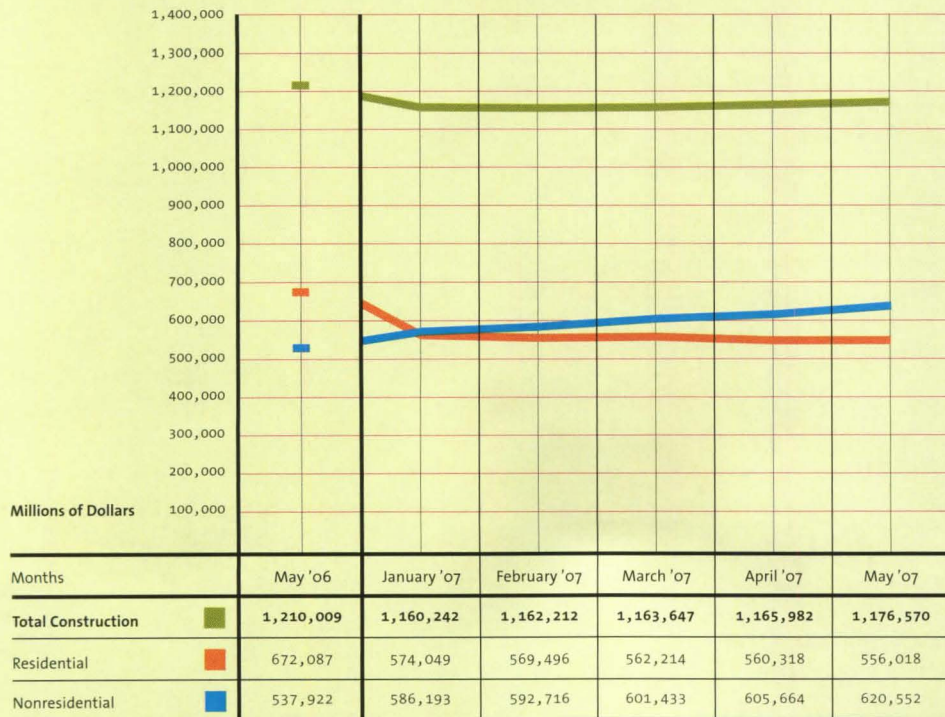
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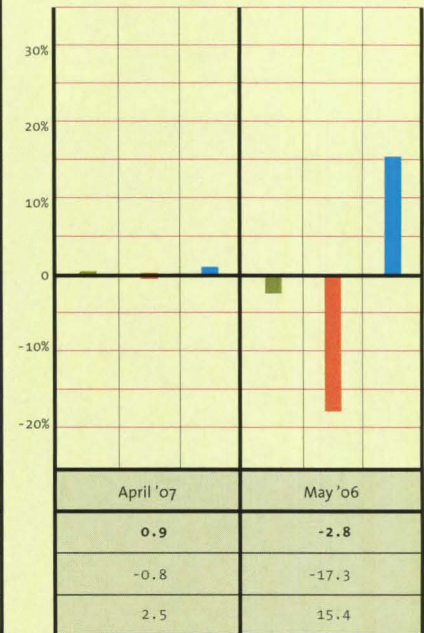
Construction Spending

From the U.S. Census Bureau's monthly report on the value of construction put in place

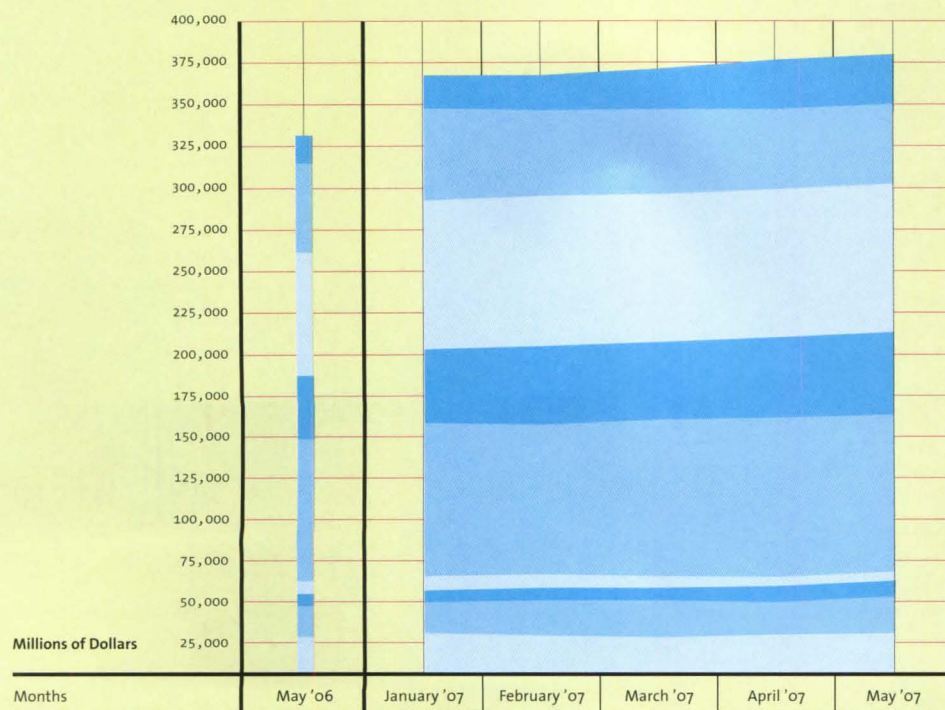
TOTAL CONSTRUCTION (SEASONALLY ADJUSTED)



Percent Change From:



SELECT NONRESIDENTIAL CONSTRUCTION (SEASONALLY ADJUSTED)



Category (May '07 Total)

- Lodging (28,794)
- Office (61,349)
- Commercial (85,139)
- Health care (45,843)
- Educational (95,378)
- Religious (7,660)
- Public safety (9,522)
- Amusement and recreation (20,174)
- Transportation (29,559)

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Unfettered Inspiration
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- **The Authentic House**
Honoring original intent and preserving enduring delight in our timeless designs.
- **From Bauhaus Modern to Our House Modern**
Designing user-friendly modern houses with lasting appeal.
- **Considering Context: The New House**
Responding with sensitivity and ingenuity to what's next door and what's come before.
- **Considering Context: The Altered House**
Blending in or standing out? Alternative strategies in additions and remodels.
- **Taking the LEED**
What LEED for Homes means for new houses, old houses, and new old houses.

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- Housing Tour
- The 2007 Leadership Awards
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- AIA Housing Committee Special Session

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Charlotte, N.C.

Smart development options keep the largest city in the Carolinas on an upward course



The tallest building between Philadelphia and Atlanta, the Bank of America Corporate Center (third from right) was designed by Cesar Pelli and HKS Architects.

MANY PEOPLE PROBABLY KNOW Charlotte, N.C., as the home of the National Football League's Carolina Panthers or as the headquarters for Bank of America. Fewer know that Queen City—founded in 1768 and named for King George III's wife—was the nation's major source of gold prior to the California gold rush. The Carolina Mint opened in 1837, and Charlotte has been a banking and finance hub ever since.

Today, the 280-square-mile city is in the middle of a land rush. "Charlotte continues to grow and evolve at an amazing pace," says architect David Tobin, principal at Tobin+Dudley. "The renewed

interest in downtown redevelopment, both commercial and residential, is countered with the development of many 'edge cities.' This split development strategy, says Tobin, is providing both urban and suburban business opportunities.

"Like much of the nation, Charlotte saw a slowing of the economy during the early part of the decade," says Tony Crumbley, vice president of research for the Charlotte Chamber of Commerce. "Since 2005, employment growth has picked up, and 2007 is looking like [a record year], with as many as 25,000 new jobs." MARGOT CARMICHAEL LESTER

POPULATION GROWTH

Charlotte's population of 664,342, which makes it the largest city in the Carolinas, is expected to grow by 110,000 over the next five years.

JOB GROWTH

Job growth since 1997 has been 24.1 percent, twice the national average.

RESIDENTIAL MARKET

In May, *Forbes* magazine named Charlotte—where the 2006 median home price was \$190,600—the least-overpriced real estate market in the nation.

OFFICE MARKET

Office vacancy in the central business district is 3 percent, with average asking rates of \$23.09 triple net.

MARKET STRENGTHS

- Sunbelt location
- Comparatively low cost of living for high quality of life
- Solid job growth

MARKET CONCERNS

- Managing growth
- Public education
- Roads and transportation infrastructure

DEVELOPABLE LAND

About 10 percent of the city's land is still available for development.

FORECAST

"Ideally, Charlotte will begin to develop a reputation for innovation. Forward-thinking corporations will be required for future economic growth," says local developer Clay Andrews. "It will take major willingness by the public and private sector to do smart planning. Innovation is not always politically popular—it takes risk and a willingness to not ... go for immediate profit."

→ continued on page 25



GOOGLE EARTH

NOTABLE PROJECTS

1 PARKING DECKS, CHARLOTTE-DOUGLAS INTERNATIONAL AIRPORT
Architects: The Wilson Group (Charlotte) and LS3P Associates (Charlotte office)
Developer: City of Charlotte
Completed: May 2005 (West Deck), April 2007 (East Deck)
Cost: \$63.8 million
 The airport's West Deck (shown) won a 2006 AIA North Carolina institutional design award and a 2006 International Association of Lighting Designers merit award.

2 VIRTUAL VILLAGE COMMUNICATION CENTER
Architect: Mistri Associates Architects (now Mistri Hardaway Architects)
Developer: Public Library of Charlotte and Mecklenburg County
Completed: 2001
Cost: \$500,000
 Housed in the city's main library, the 11,000-square-foot digital media room received an honorable mention in the 2002 AIA/*Charlotte Business Journal's* Bottom Line Awards, a 2002 National Association of Counties Achievement Award, and a 2003 Disabilities Services Award from the Association of Specialized and Cooperative Library Agencies.

3 IMAGINON: THE JOE & JOAN MARTIN CENTER
Architects: Gantt Huberman Architects (Charlotte) in association with Holzman Moss Architecture (New York)
Developer: Public Library of Charlotte and Mecklenburg County
Completed: 2005
Cost: \$28 million (construction only)
 This full-city-block facility houses a youth library and performance spaces and was the county's first LEED Silver structure.

4 THE WATERMARK
Architects: Perkins+Will (Charlotte office)
Developer: Tuscan Development
Completed: August 2006
Cost: \$7 million
 The unabashedly modernist look of the 34,000-square-foot office building was inspired by Werner Sobek's R128 house (2002) in Stuttgart, Germany.

5 ZEITGEIST BUILDING
Architect: Laughing Dog Studio Architecture (Charlotte)
Developers: Bruce Clodfelter and Clay Andrews
Completed: 2005
Cost: \$850,000
 Developed specifically for creative businesses, the 4,000-square-foot structure won AIA Charlotte's 2005 Carole Hoefener Carriker Sustainable Design Award.

6 CENTRAL 27
Architect: Tobin+Dudley (Charlotte)
Developer: Tuscan Development
Completed: April 2007
Cost: \$4.5 million
 Located in Charlotte's Plaza Midwood area, the 27-unit condo building was voted the most unique development among in-town neighborhoods by the readers of *Uptown Magazine*.



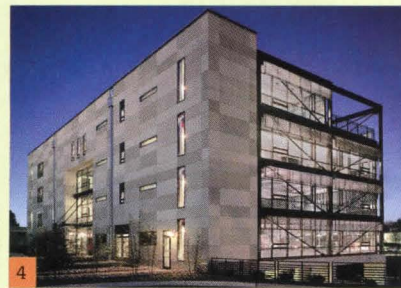
CAROLINA PHOTO GROUP



TIM BUCHMAN



TOM KESSLER



CAMERON TRIGGS PHOTOGRAPHY



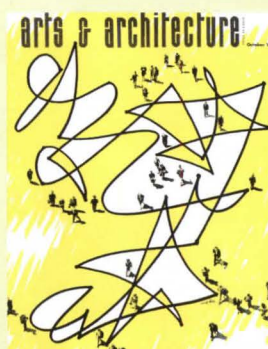
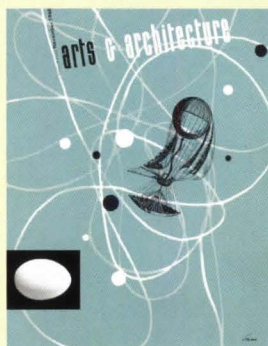
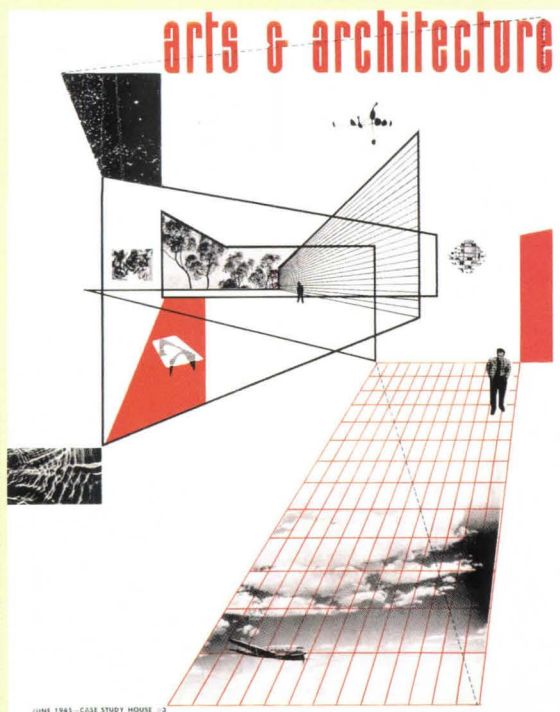
COURTESY CLAY ANDREWS



JIMMY DUDLEY

artsandarchitecture.com

A glimpse of the publication that conceived the Case Study houses



IMAGES COURTESY ARTSANDARCHITECTURE.COM

NO AMERICAN ARCHITECTURE JOURNAL has captivated its readers—nor devoted itself to a specific agenda—quite like Los Angeles–based *Arts & Architecture*, which made the improvement of the modern house its mission during the postwar years. A popular magazine transformed by visionary editor John Entenza, it was for more than two decades the leading voice for innovation in residential design. Now, with the creation of artsandarchitecture.com, a sample of the journal's engaging content is online.

"I'd thought about putting it on the web a long time ago, but I only had it on microfilm," says David Travers, who followed in Entenza's footsteps as editor from 1962 to 1967, when publication ceased. Travers, now 81, says the site finally came to life when he was provided the digital content by publisher Benedikt Taschen, who plans to issue a comprehensive book about *Arts & Architecture* in 2008.

The minimalist site includes a chatty essay by Travers in which he offers up personal impressions about the magazine's glory days, noting that "the dowdy offices at 3305 Wilshire became the center for Southern California architects with a common cause, whose modest, low-cost, modern, and remarkably efficient designs ... reinvented the single family dwelling." The bulk of the site's material consists of snippets from issues published from 1945 to 1960. (Travers intends to add the later years once the scans become available.) But it's hard to fill up on the low-cal presentation, in which coverage of individual issues is limited to the contents page and a single project presented on one or two spreads. The covers are a delight to behold, however, both because of their artfulness and their retro graphic appeal.

And don't overlook the Case Study houses, ultimately what the magazine was best known for. Initiated by Entenza, who never studied architecture but was a passionate advocate for Modernism, the experimental program commissioned houses to redefine modern living. Nine architects—including Richard Neutra, Charles Eames, and Ralph Rapson—were invited to participate in the early years. Later a new generation, including Craig Ellwood and Pierre Koenig, joined the fold. Many of the houses were never constructed, but as a body of work their influence was far reaching.

Travers, who asserts that the avant garde in architecture has lost its way, wants to perpetuate that legacy. In creating the site, his hope is that a glimpse of the golden age in modern design will nudge young designers away from "architectural narcissism and back to a more rational approach to architecture." It's worth a try. **VERNON MAYS**

Links

INTERVIEWS

archleague.org/exhibitions/NNY5

The Architectural League's recent exhibition "New New York: Fast Forward," which mapped more than 600 new planning and building projects in the five boroughs, featured videotaped interviews with 30 N.Y.-based architects. All were asked the same nine questions relating to the past, the present, and the future of development in the Big Apple. The exhibit closed in May, but the interviews have moved online. Find out what David Benjamin, Deborah Berke, and 28 others think. Their opinions might surprise you.

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Construction Carbon Calculator Results

Approximate net embodied CO₂ for this project is
2,857 metric tons.

Item	Quantity	CO ₂ Emissions
Steel	100,000	10,000
Concrete	10,000	1,000
Brick	10,000	1,000
Wood	10,000	1,000
Other	10,000	1,000
Total		2,857

CALCULATOR

buildcarbonneutral.org

Have you determined what size carbon footprint—a measure of greenhouse gas production—your next project might create? The

Construction Carbon Calculator can help. Developed by Seattle architecture firm Mithun and the Lady Bird Johnson Wildflower Center at the University of Texas at Austin, the easy-to-use tool (currently in beta mode) takes into account such things as building size and materials, location, and landscaping. Buildcarbonneutral.org also offers information on how to reduce emissions, renew resources, and offset the carbon you can't eliminate.

ARCHIVE

orientalarchitecture.com



PATRICK ZILITNER

What started out in 1998 as a project by UVA architecture students Tim Ciccone and Abraham Ahn has become a robust resource about the local design heritage of the area that "once was, or still is, under the influence of Confucianism, Buddhism, or Hinduism." Asian Historical Architecture—still run by Ciccone and Ahn, with help from other editors—currently holds about 10,000 pictures and information on more than 630 locations in 18 countries. Visitors to the site are invited to add buildings, gardens, and statuary not yet in the database. (Pictured: Ho Phra Buddha Bot, a temple in Ubon Ratchathani, Thailand.)

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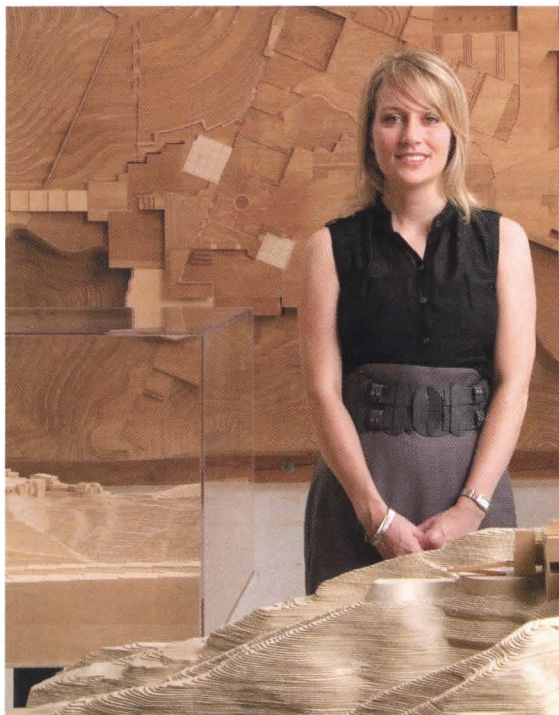
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ARCHIVES PRESERVE A COMPANY'S HISTORY. THEY ALSO HELP IN THE HERE AND NOW. **Text** Fred Bernstein **Photo** Peter Reitzfeld

BOXED UP



Old work brings new work, says Laura Galvanek of Richard Meier & Partners Architects. She oversees the firm's archives, which contain drawings, letters, and hundreds of models.

RICHARD MEIER'S PASSIONS IN LIFE include not only art and architecture, but also organization and careful record-keeping. For as long as he has run an office, Meier has assigned a dedicated employee to keep everything from valuable drawings to routine correspondence safe and handy. Meier's current archivist is Laura Galvanek, who oversees the storage of the firm's records at both its office on the West Side of Manhattan and at a larger, remote facility in Queens (where rents are cheaper). That secondary space contains hundreds of architectural models, some more than 30 years old, and is now open to the public once a week (call 212-967-6060 to visit). Galvanek, 33, worked as an archival assistant (for Tiffany & Co.) and curator of exhibitions (for the Morris Museum, a showcase for arts, science, theater, and historical artifacts in Morristown, N.J.) before taking the job with Richard Meier & Partners Architects last year. Archiving, she says, "is a way to preserve the history of your organization." But there is more at stake than preserving your design process for future generations. Being able to show your best work when you want to, Galvanek says, may also help you land new business, and having ready access to all project materials can help you serve your current clients better.

Keep cool.

Original sketches are among the most important documents to archive, but tracing paper breaks down faster than other kinds of paper. So when Meier finishes a drawing, Galvanek puts it in an acid-free container. She keeps the container away from direct sunlight in a room that's cool and where relative humidity is kept at about 50 percent. If you can't afford climate control, at least don't store things in the attic, which is prone to temperature swings, she says. If you don't have an archivist, you can buy the things you'll need—including acid-free storage boxes and acid-free tissue paper—from companies like Talas (www.talasonline.com) and Metal Edge (www.metaledgeinc.com), whose websites provide lots of information on the best ways to store drawings, correspondence, articles, and photos.

Mission control.

The first thing you need to do is come up with a mission statement, so you know what you want to save and why, says Galvanek. There are the obvious things, like sketches that could be valuable some day. But there are also the kinds of documents that aren't intrinsically valuable, but that you'd like to be able to put your hands on quickly. At Richard Meier & Partners, all computer hard drives are backed up daily. In addition, architects are asked to print out key correspondence; once a week, the hard copies

are filed, newest on top, "so if you're talking to the client and the system goes down, you can walk over to the file and pull the document you need," Galvanek says.

Dare to Excel.

There's no point in saving things if you don't know where to find them. Twenty years from now, you should be able to put your hands on any record, Galvanek says. Meier's office maintains an Excel spreadsheet for every project; the sheet gives the description and location of each item archived. You don't have to use Excel; choose any template, Galvanek says, but be consistent. And try to catalog information at least once a week, so that you don't fall behind, she says. Sound daunting? Luckily, she says, "Architects are the most organized people I know."

Nothing lasts forever.

Documents are only useful if there's a way to read them. Paper documents may last 100 years, but a CD may not reach its 10th birthday—a few scratches could make it unintelligible. And then there's technological obsolescence. If you have *documents on old floppy* disks, you may not have a way to read them today, and the same may happen in a few years with CDs. So make plans to copy data from one format to another every few years, Galvanek says.

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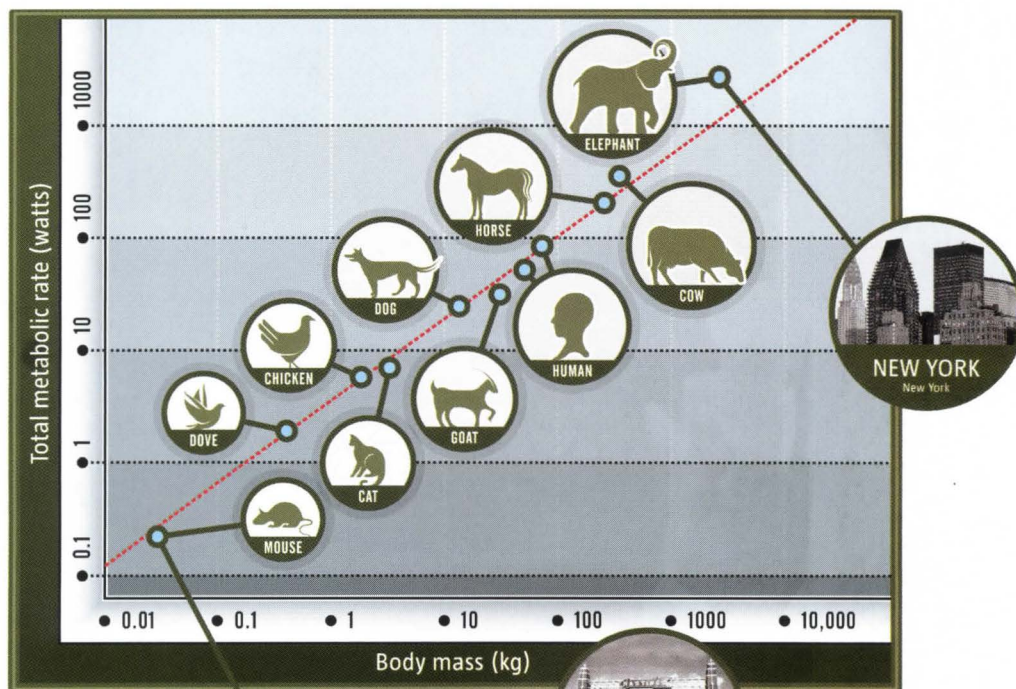
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NEW RESEARCH SUPPORTS ECO-FRIENDLY URBANISM.

Text Lance Hosey Illustration Jesse Jensen

IS BIGGER BETTER?



The metabolic efficiency of animals is directly proportional to body mass. Cities are the same. Consider New York as the elephant. The number of people on one square mile in Manhattan is 2.5 times the entire population in Hastings, Neb. Hastings was recently named “the greenest city in America,” but, compared with New York, its efficiency is akin to that of a mouse.

THIS YEAR, for the first time in human history, more people live in urban areas than do not. As this trend increases, it raises a question: What kind of city is better for the environment?

Your mental image of a green city might resemble designer fantasies such as Ebenezer Howard’s Garden City or Frank Lloyd Wright’s Broadacre City—sleek towers nestled in lush forests, where a stroll down Main Street would feel like a walk in the woods. Or maybe you’re thinking of small towns such as Hastings, Neb. (population 25,000), which Yahoo! just named “the greenest city in America.” Or you might have in mind something more nostalgic, like Grover’s Corners, the fictional hamlet made famous in Thornton Wilder’s *Our Town*, New Urbanism’s literary ancestor. Modest developments with lots of green space must be the answer, right?

Wrong. New research reveals that bigger is better. This spring, a groundbreaking study led by Geoffrey West of the Santa Fe Institute showed that cities conform to the phenomenon known as “biological scaling.” All organisms operate in similar ways, regardless of size—metabolically, an elephant is a lot like a mouse, just bigger. More important, the larger the animal, the more efficiently it uses energy. Cities are the same—the larger they are, the more economical. Analyzing various data including electrical use, gas consumption, and lengths of roads, West and his team found that “regardless of size and location, cities conform to certain universal dynamics—just like biological organisms.”



HASTINGS
Nebraska

In terms of per capita consumption, New York is much greener than Hastings. Although the Big Apple didn’t make Yahoo!’s list, it is in fact more energy efficient per person than any other American city—and even many states. The reason is density; more people per square foot equals lower average waste. Carbon emissions in NYC are less than a third of the national average, and typical electricity use is 75 percent lower than in Dallas. Because walking and public transit are popular, gasoline consumption approximates U.S. levels from the 1920s. When it comes to saving the planet, it doesn’t take a village—it takes a metropolis.

More people migrating to cities can provide an effective antidote to sprawl and therefore promote the health of both people and environment. Denser, mixed-use communities encourage walking and discourage greenfield development. The suburbs originally developed as an alternative to urban and rural life that gave convenient access to both. But in the last half century, unchecked suburban growth has threatened to eliminate the countryside by displacing it. Reversing the trend is good conservation because it alleviates the pressure to develop natural areas. If municipalities create greater incentives for clean, renewable energy, the future may lie in keeping town and country separate.

Lance Hosey is a director at William McDonough + Partners.

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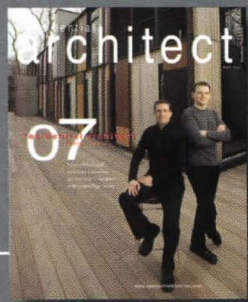
Any home or project completed after January 1, 2003.

MORE INFORMATION

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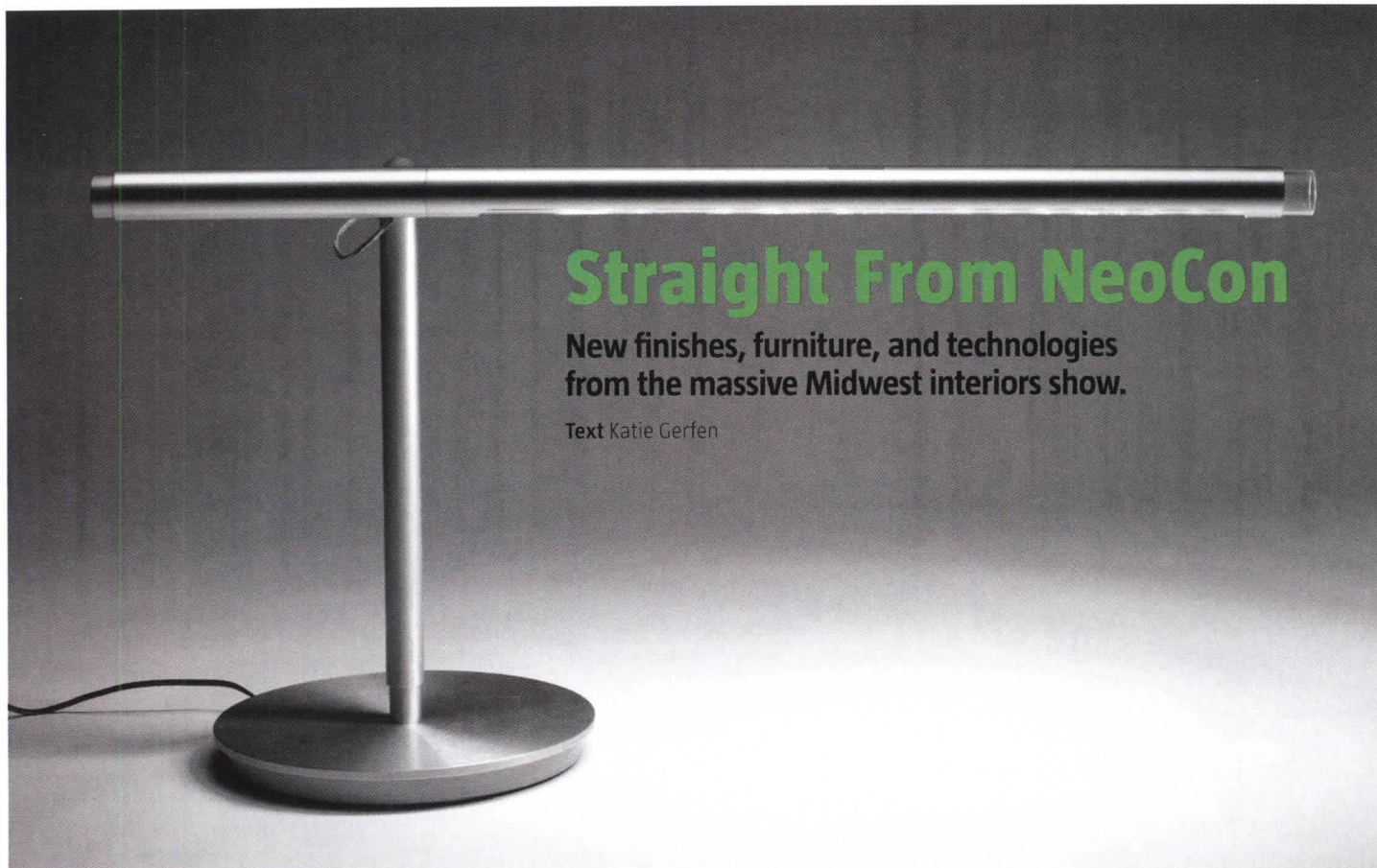
- Outbuilding
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- Bath
- Architectural Design Detail
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Straight From NeoCon

New finishes, furniture, and technologies from the massive Midwest interiors show.

Text Katie Gerfen

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 LED source • Recyclable milled-aluminum body • User can adjust light spill and spread • Adjustable height and arm • Freestanding or desk-mounted • Designed by Pablo Pardo

NEOCON TOOK OVER the Merchandise Mart in Chicago for three days in early June this year. So big it has its own zip code, the Mart was filled to capacity with new furniture, fabric, carpet, wall coverings, flooring, and more. Couldn't make it? Here's the show in a nutshell.

-
- ▲ **Numbers** • Attendance rose from 50,500 in 2006 to 52,600 this year, making it the most populous NeoCon to date.

 - ▼ **Keynote** • Zaha Hadid, scheduled to appear as the IIDA keynote speaker, canceled at the last minute, leaving a full auditorium with a scratchy and oft-interrupted satellite phone interview.

 - ▲ **Lighting** • For the first time ever, a lighting product (Haworth's Brazo, above) won the Best of NeoCon Best of Competition Award from *Contract* magazine.

 - ▼ **Glamour Factor** • Word on the street was that things were more subdued this year, with fewer flashy new product releases. Could the residential downturn be reining some companies in?

 - ▲ **Exhibitors** • More than 1,200 companies exhibited on the show floors at the Mart, in spaces ranging from small temporary booths to newly redone, 20,000-square-foot permanent showrooms.

 - ▲ **Education** • Registration for continuing education seminars was up 46 percent from last year, and attendees had 123 courses to choose from.

 - ▼ **Getting Around** • More people means more congestion at an already gridlocked Mart, and this year even the stairs were jammed. Next year might require a new strategy. Antigravity boots?

Products



1



2



3



4



5

1. Studio IQ

Carnegie
www.carnegiefabrics.com
 Textile wallcovering • Uses no vinyl, chlorine, plasticizers, heavy metals, formaldehyde, or dioxin • Uses water-based ink and coatings • Available in eight designs • More than 50 standard colorways

2. Color Blox Too

Crossville Tile
www.crossvilleinc.com
 Complements existing Color Blox and Color Blox Mosaic collections • Eight solid and eight striped colorways • Both solids and stripes available in three sizes • Can be used for floor, wall, or countertop applications

3. Adept

Allsteel
www.allsteeloffice.com
 Return and wing-wall dividers, desking, storage, and supports • Thin profiles and varied heights • Integrates with all existing Allsteel systems • “Quick” connection points promise fast installation and reconfiguration

4. Spirit of the Place

Lees Carpets
www.leescarpets.com
 Modular carpet tile • Four patterns inspired by different cities • Each pattern available in 12 colors • Varied texture on each tile ranging from looped pile to full tip-shear • “Encycle” backing • Designed with BMW Group DesignworksUSA

5. Amia chair

Steelcase
www.steelcase.com
 “Alive” seating technology allows more movement and control • Flexors in the back move with the user • Uses 30 percent recycled content and is 98 percent recyclable • Designed by IDEO

1. Rottet by Decca Executive Table Desk

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www.deccacontract.com
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 • Data cable storage in both legs
 • Storage drawer on one side
 • Internal steel support structure
 • Angle of edge creates illusion of thinness
 • Available in various veneer colors and finishes
 • Designed by Lauren Rottet



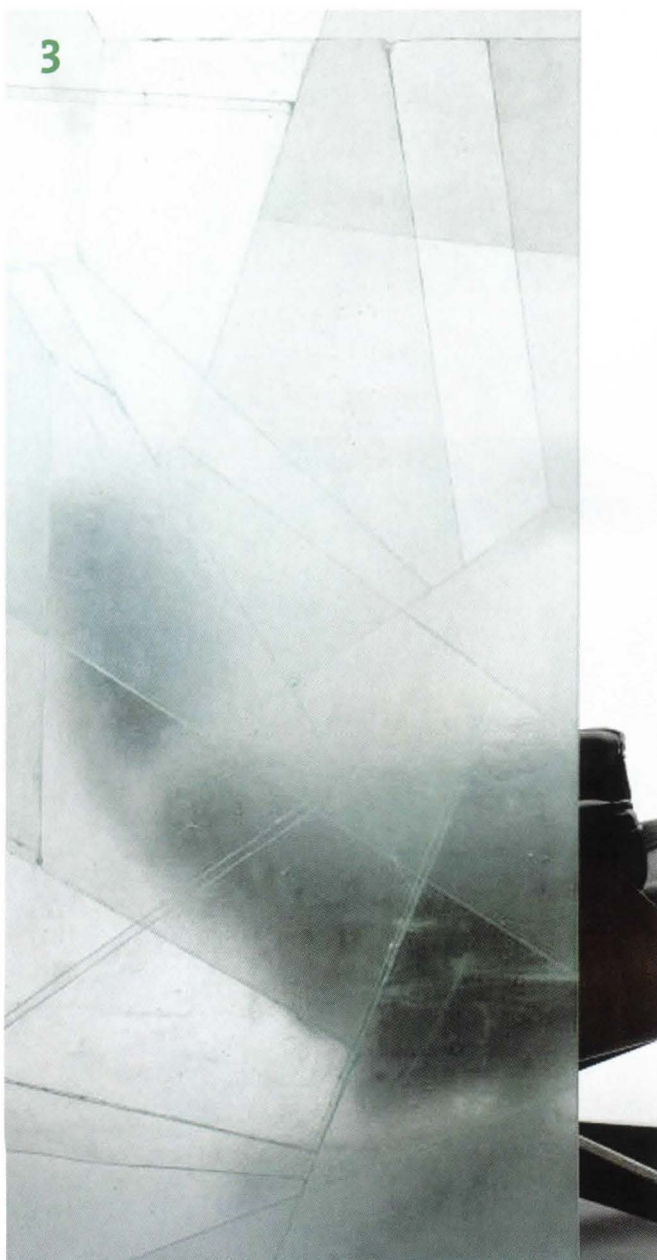
2. C2 Climate Control

Herman Miller
www.hermanmiller.com
 Heating and cooling device for individual workstations
 • Plugs into standard 110-volt outlet
 • Uses only 1.5 amps AC current
 • Contains Greenguard-certified air filtration system
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3. Ice

Joel Berman Glass Studios
www.jbermanglass.com
 Available in sheets in varied sizes and thicknesses
 • Angular design is an abstraction of ice crystals
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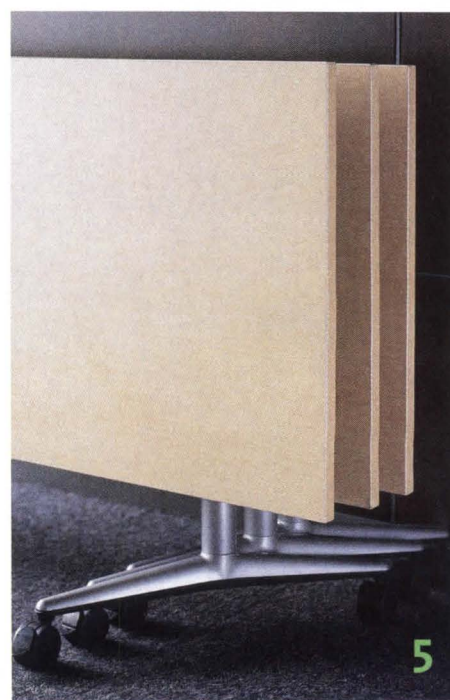
4. Tryk

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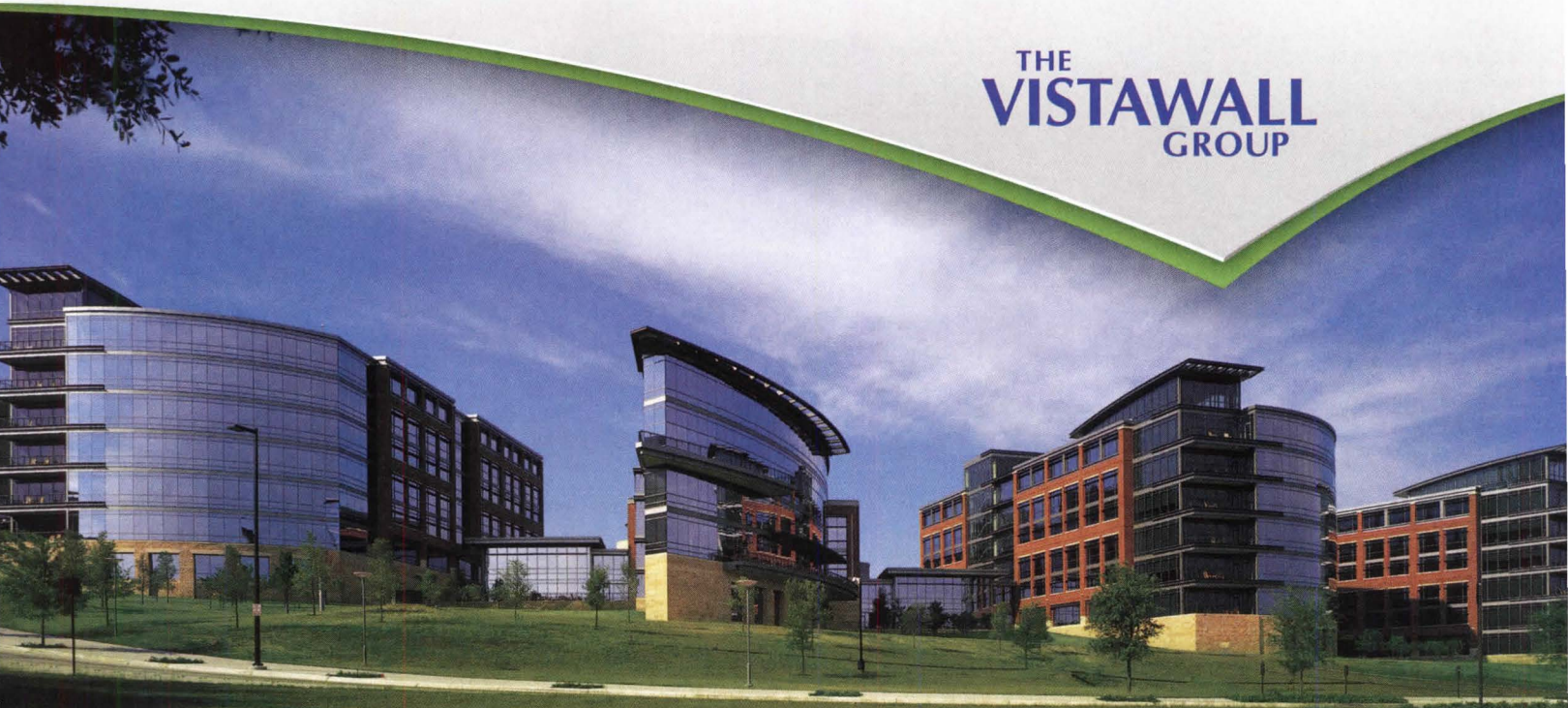
5. Akira table

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WELCOME TO MONTICELLO



Sandra Vicchio, a principal at Ayers/Saint/Gross, sees her firm's project as mindful of historical precedent.



Thomas Jefferson designed Monticello, and the foundation named after him oversees the historic site's operation.



The new visitors center at Monticello will occupy a hillside site about a quarter-mile from the house.

THERE IS MUCH THAT THOMAS JEFFERSON WOULD HAVE LIKED about the visitors center that Ayers/Saint/Gross, Architects + Planners (ASG), under the leadership of principal Adam Gross, has designed for Monticello. The 42,000-square-foot complex, scheduled for completion in 2008, will house a ticket pavilion, a café, a shop, an orientation theater, classrooms, a discovery room, and exhibition galleries—all meant to enhance the public's understanding of Monticello in keeping with Jefferson's vision for his 5,000-acre plantation. The placement of the new visitors center into the hillside a quarter of a mile from the main house echoes the "dependencies" that Jefferson partly buried into the hill to form Monticello's terrace. And the location of the new visitors center on the site of an earlier one stems from the architects' determination to "do no harm on this World Heritage Site," according to Sandra Vicchio, a principal with Washington, D.C.-based ASG. The planning strategy, she explains, "confines our disturbance to already disturbed land." It's an ethic that would probably please Jefferson, the father of Virginia's first public university.

Like Jefferson's "academical village" at the University of Virginia, the new visitors center encloses a central outdoor quadrangle, bordered by colonnades and low, gabled structures. And like the outbuildings and slaves' quarters that Jefferson

ARCHITECT

Ayers/Saint/Gross,
Architects + Planners,
Washington, D.C.

CLIENT The Thomas
Jefferson Foundation

SQUARE FOOTAGE

42,000 square feet

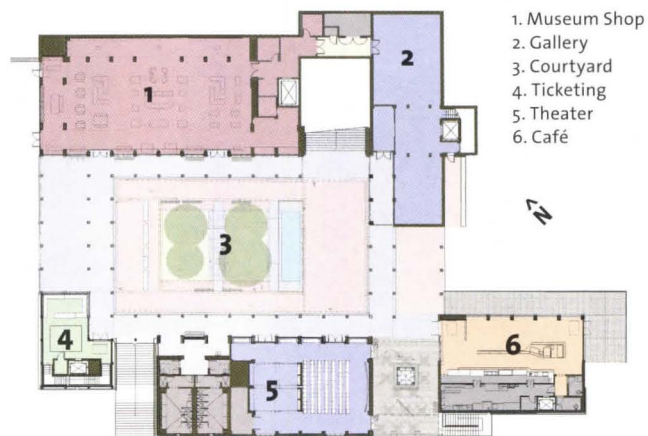
START DATE August 2006

COMPLETION 2008

COST Withheld by client



The courtyard serves as a central access point to the different facilities within the visitors center.



1. Museum Shop
2. Gallery
3. Courtyard
4. Ticketing
5. Theater
6. Café

The center is located on a site between Jefferson's burial ground (to the south) and the main house (to the north, not shown).

built along Mulberry Row at Monticello, the center's loose arrangement of buildings, with copper-clad roofs, wood-sided walls, and wood-framed porches, recalls the traditional farmhouses of the Piedmont region. "We decided right from the start that we would not do buildings with red brick and white trim," says Vicchio. Instead the firm, echoing Jefferson's interest in architecture appropriate to the new nation, sought to balance historical forms and modern needs. An example of this is the zigzag roofs that ASG has placed over the outdoor ticketing area, echoing similar roofs that Jefferson placed over the dependencies at Monticello. While such a form has historical precedent, it also links the practical aspect of Jefferson's character with that of modern architecture, using less material to achieve more strength.

ASG's design also reflects Jefferson's interest in new technology and scientific knowledge. Wouldn't Jefferson have enjoyed the challenge of designing for a

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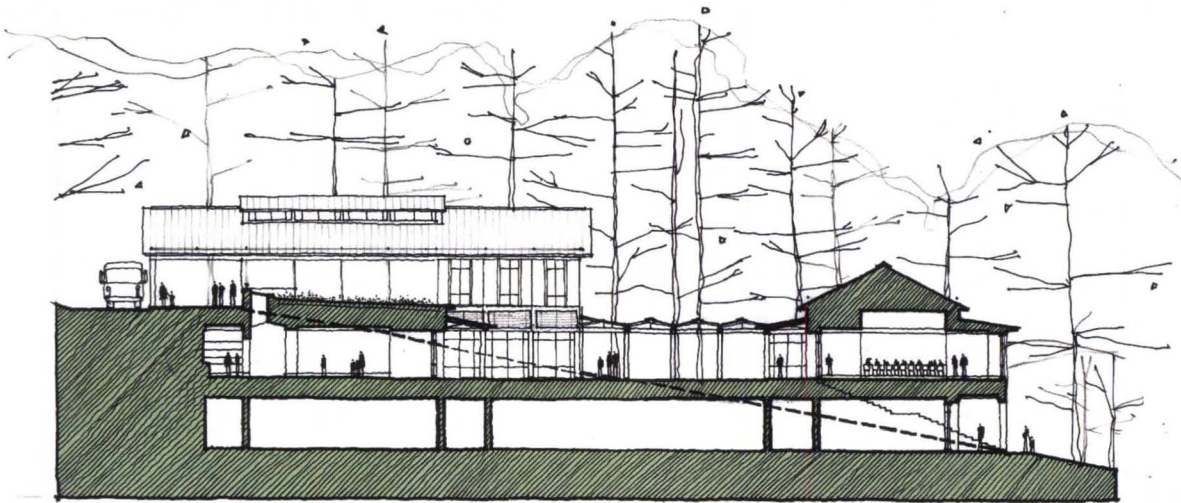
ARCHITECT

FOR MORE INFORMATION EMAIL:

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The ticketing pavilion (at left) is located on the perimeter of the center, controlling the flow throughout the space.



Set in the hillside, the three-story visitors center sits on the site of an earlier one, limiting the impact of new construction.

LEED Gold rating? The inveterate farmer would have been enchanted with ASG's decision to use an intensive green roof courtyard over first-floor service spaces and to place another green roof over the retail area on the second level. Indeed, the greening of American architecture, evident in buildings like this, reinforces the agrarian vision that Jefferson had for the nation, one in which people would live close to and in harmony with nature.

Not that Jefferson always practiced what he preached. He once reportedly said, "Architecture is my delight, and putting up and pulling down one of my favorite amusements." Let us hope that that particular, not-very-sustainable Jefferson amusement does not befall ASG's visitors center.

Thomas Fisher is dean of the College of Design at the University of Minnesota.



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THE SAVIOR OF NEW ORLEANS?

Text Wayne Curtis Portraits Rick Olivier

“Everybody could be living in a brand new, 1,500-square-foot house just for the [post-Katrina] hotel bills alone. There’s some insanity and lack of logic here I can’t follow.”

So much depends on Ed Blakely, the planner charged with pushing the recovery effort from idea to reality.

ED BLAKELY IS MULTITASKING AGAIN, scheming and talking as he rides his mountain bike through Broadmoor, one of New Orleans’ flood-ravaged neighborhoods. He pedals past a mix of early 20th century residential and commercial buildings, situated where the spokes of streets beginning at the Mississippi River converge in a long-drained cypress swamp. Behind the spry 68-year-old follows a string of about 25 other bikers, mostly local residents who’ve come out this showery spring morning on one of several bike tours Blakely has led since he reported to work in January as the director of the city’s Office of Recovery Management.

He points to a collapsing house as he coasts by. “What we need is sort of a barn-raising—get the whole neighborhood out and rebuild a house, and then get a new neighbor to move in,” he says. “Just one house on a block would help jump-start things.”

The several-mile tour finishes up at the gutted Rosa F. Keller Library, a Mission-style former mansion that today is home mostly to echoes. Inside, Blakely takes note of an antediluvian sign facing an empty reading room: *These premises are monitored by surveillance cameras*. He puts on a lighthearted scowl. “That’s the old New Orleans,” says Blakely, a California native. “Libraries should be welcoming places.”

The group soon drifts back outside, and from the side steps Blakely begins to wax visionary, saying the library will become a seed to regrow the neighborhood, creating

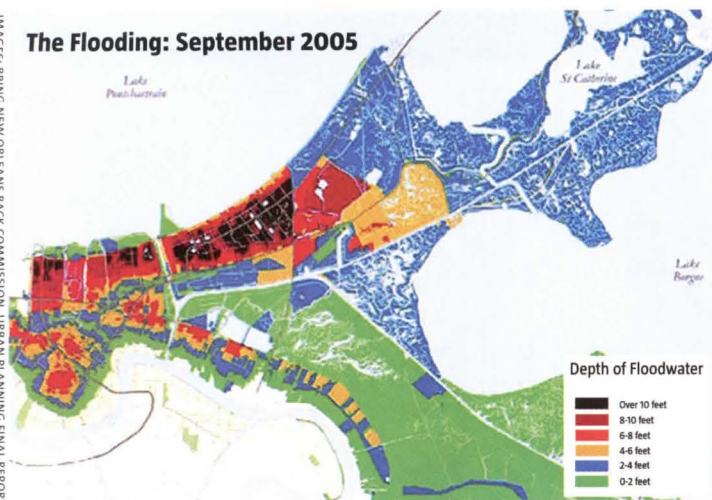
a cultural cluster with schools and recreational facilities. The more he talks, the more he likes the idea. He’s pointing to structures and conjuring up a new urban core where weedy lots and battered buildings now stand. With his arms waving, he’s got the confident bearing of a conductor leading a grand orchestra.

Of course, New Orleans isn’t known so much for its orchestras as its raucous brass bands and freewheeling jazz. And this sort of local improvisation has been going on, neighborhood by neighborhood, since the pavement was scarcely dry. Local groups have been scheming, planning, and carrying out their own rebuilding plans in many of the city’s dozens of neighborhoods. One wonders: Can Blakely, an academic who arrived from Australia just eight months ago, adapt to the local beat?

IF THERE’S A SINGLE CHARACTERISTIC Edward J. Blakely has shown since taking over New Orleans’ recovery effort, it’s been his outspokenness. He got the city’s attention early on when he unexpectedly demanded, at a Louisiana Recovery Authority hearing, that all recovery money for the city go through his office. He made some ill-considered remarks in speeches and interviews, referring to locals as “buffoons” and New Orleans as a “third-world country.” A *Times-Picayune* columnist dubbed him “Dr. Flakey,” and Blakely had the dubious honor of being dressed down for his off-the-cuff comments by Mayor Ray Nagin, whose own lips are often unbuttoned.

But as Blakely himself is quick to note—in his quiet, professorial, and vaguely irritated way—he is exactly the right man for this job. He has authored or co-authored several urban planning texts, is chairman of urban and regional planning at the University of Sydney in Australia, and is the namesake of the Edward J. Blakely Center for Sustainable Suburban Development at the University of California, Riverside. He got his expertise in post-disaster planning in his home state of California (he grew up in San Bernardino), where he was involved in rebuilding after the 1989 San Francisco earthquake and the 1991 Oakland fires. He also happened to be teaching at the New School University in Manhattan in the fall of

IMAGES: BRING NEW ORLEANS BACK COMMISSION; URBAN PLANNING FINAL REPORT

The Flooding: September 2005**Bring New Orleans Back Plan: January 2006**

A map of the post-hurricane flooding (above, left) shows that the depth ranged considerably from neighborhood to neighborhood: less than 4 feet in the French Quarter, for instance, but up to 10 or more feet closer to Lake Pontchartrain. An early recovery plan called Bring New Orleans Back (above, right) proposed that some of the worst-hit areas be left to nature as “future parkland” (designated by dashed circles). The plan was met with anger and accusations of racism from many city residents.

2001 and assisted with neighborhood planning after the World Trade Center attacks.

In speeches after he started work, Blakely put forth some big-ticket ways in which New Orleans could reinvent itself and rise above selling trinkets to tourists. (“We have an economy entirely made up of T-shirts,” he said in a speech last spring.) New Orleans should strive to once again become a trade and travel gateway to Latin America, he said. He hoped that well-orchestrated investments could build the city into a major bioscience research center. He’d like to see tax credits help revive the grand old theaters of Canal Street and create a “Broadway South,” just as tax credits have made Louisiana into Hollywood South. (It’s third, after California and New York, in attracting moviemaking expenditures.)

And he believes the underused Mississippi riverfront, which contains some of the highest ground in the city, could become a centerpiece of development for the new New Orleans. After attracting entries from teams that included Zaha Hadid, Frank Gehry, and Daniel Libeskind, the New Orleans Building Corp.’s “Reinventing the Crescent” competition was won last December by the team led by architects Enrique Norten and Allen Eskew, landscape architect George Hargreaves, and urban planner Alex Krieger, who together will craft

a plan to bring parkland and other public uses to a six-mile stretch of wharves.

But these ambitions are tempered by doubts that grand plans can ever take root in the culturally and politically fragmented Big Easy. (The New Orleans 1984 World’s Fair is chiefly remembered for being the first to declare bankruptcy while under way.) “The last person who had a big idea was Huey Long,” Blakely says, mentioning the revered and reviled former governor of the late 1920s. “Big ideas are hard to swallow here.” A much-ballyhooed new jazz district, for instance, announced in 2006 by Nagin and corporate partners, has virtually disappeared; downsized plans now call for just a revamping of the Hyatt Hotel (Thom Mayne is the architect) with an accompanying small jazz museum.

WHEN THE FLOODWATERS of Hurricane Katrina were finally pumped out of New Orleans in the fall of 2005, something unexpected emerged from the sludge and blistering sun: a massive, bowl-shaped petri dish in which a culture of local urban planning has grown and, by some measures, flourished.

Professional planners, sympathetic nonprofits, neighborhood groups, and citizen committees—sometimes working together but often not—have come

AN ED BLAKELY TIMELINE

JACKSON HILL

1938	1960	1964	1967	1970	1972–83
Born in San Bernardino, Calif.	B.A., History/Political Science & Economics, University of California, Riverside	M.A., History and Development Studies, University of California, Berkeley	Master of Management, Pasadena Nazarene College	Ph.D., Management and Education, University of California, Los Angeles	Helps develop rural community and health policies in West Africa



Wearing a New Orleans Saints jersey, Ed Blakely leads a public bike ride through the Riverbend and Carrollton neighborhoods, June 3, 2007.

"The last person who had a big idea [in New Orleans] was Huey Long. Big ideas are hard to swallow here."

up with dozens of ideas for reviving New Orleans. And ideas were needed: The flood inundated 80 percent of the city; fully half of its structures, totaling more than 100,000, took on at least 4 feet of water.

The first high-profile citywide planning prescription, released just a few months after Katrina, was from the Urban Land Institute, prepared at the request of the city's Bring New Orleans Back (BNOB) Commission. The plan, which was painted in broad, bold strokes, was a warning against random redevelopment. Among the ideas: Let many of the lower-lying neighborhoods revert to green space, and move those residents to higher ground.

It did not go over well.

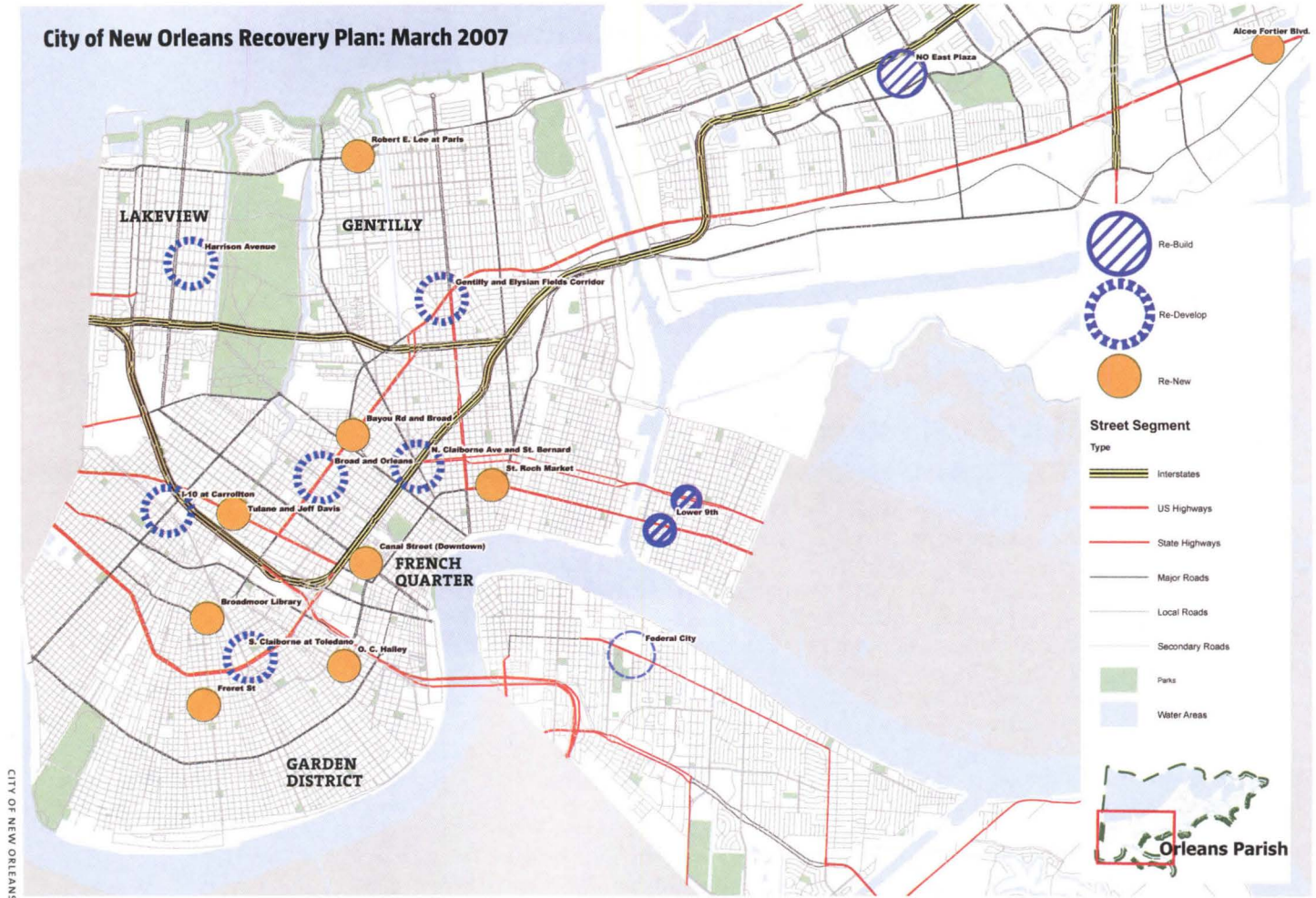
"Folks were like, 'No way!'" says LaToya Cantrell, president of the Broadmoor Improvement Association. "It's safe to say the report sent shockwaves through the community." (The center of the Broadmoor neighborhood appeared on the planning map as "proposed park.") Accusations flew that the BNOB plan was part of an underhanded effort to make New Orleans whiter and wealthier by eliminating poor and largely African-American neighborhoods. Political support for the plan evaporated. Nagin disavowed it and announced that, henceforth, all neighborhoods would be open for resettlement.

The city council soon after went into action, mandating a series of community-based neighborhood plans. This planning effort was overseen by Lambert Advisory, a Miami-based real estate and housing consulting firm. Forty-nine of the city's 73 officially recognized neighborhoods completed "Lambert plans" in a matter of months. (Neighborhoods that lacked an organization or a critical mass of returning residents had more urgent priorities.)

These neighborhood plans, in turn, were distilled into 13 district plans, which later served as the foundation for the Unified New Orleans Plan (UNOP), created by a public-private partnership (which included the city leadership) to set priorities for \$14 billion in capital investments. The unified plan was refined in large part through three high-tech "community congresses," in which thousands of New Orleanians (those already home and those in several cities with large evacuee populations) participated in daylong events to voice their opinions.

The planning process was reasonably smooth, given the scale of the rebuilding. But a long 16 months after the flood, residents were eager to put away the PowerPoint and pick up the power tools. So Nagin finally established the Office of Recovery Management

1977–94	1988	1991	1994–98	1998	1998–2003	1999–2004	2004–07	2007–present
Holds various positions at the University of California, Berkeley, including chair of the Department of City and Regional Planning	Leads response to earthquake in Oakland, Calif.	Leads response to Oakland firestorm, which destroyed nearly 3,000 homes	Dean of the School of Urban Planning and Development, University of Southern California, Los Angeles	Runs for mayor of Oakland against ex-California Gov. Jerry Brown, finishing second	Helps develop regional economic policies in China	Dean of the Robert J. Milano Graduate School of Management and Urban Policy, New School University, New York	Chair of Urban and Regional Planning, University of Sydney, Australia	Executive Director for Recovery Management, City of New Orleans



In March, Blakely announced a new city recovery plan focused on 17 recovery areas. The plan (above) classifies the areas into three categories: rebuild (areas that were devastated by flooding); redevelop (neighborhoods that have modest resources in place); and renew (districts that are already more or less viable, but could use further help). Only two neighborhoods are rebuilds: the Lower Ninth Ward and New Orleans East Plaza. Carrollton (right) qualifies as redevelop and Broadmoor (far right) as renew.



and appointed Blakely its director. New Orleanians were hungry for someone who could lead a citywide exodus out of the thicket of planning and into actual construction. And with Ed Blakely, they thought they could hear the sound of hammers.

THE ROLE OF THE OFFICE of Recovery Management is, in large part, to set priorities in the rebuilding, to coordinate with various groups working on the recovery, and to hunt down the funding to pay for it.

On the first task, Blakely moved swiftly. After



less than three months in office, he issued a plan to redevelop 17 key neighborhoods, which would receive about 40 percent of the \$1.1 billion that Blakely projected was essential for the first phase of recovery. The pedestrian-oriented neighborhoods were selected based on the criteria crafted in the UNOP proposal, with the target zones falling into three categories: rebuild, redevelop, and renew.

The majority—nine neighborhoods—fall in the renew category, neighborhoods already close to being viable. “These areas are doing fine and were doing fine

before," Blakely says. "With just a little bit of touch-up, paint-up, and spruce-up, they'll do very well." Only two neighborhoods are rebuilds, requiring major reconstruction: a portion of the devastated Lower Ninth Ward and a shopping district in New Orleans East.

The ultimate goal? Attracting private investment to higher, safer neighborhoods. "We're trying to cluster people around our civic assets," says Blakely. "This is all carrot," he claims, without any stick. Anyone can rebuild anywhere they want, but better city services will be concentrated on higher ground, serving as a lure. According to Blakely, early analysis shows that it's more economical to move people into elevated neighborhoods than to elevate houses on stilts, as some homeowners are choosing to do.

Some bloggers and other critics have faulted the plan as too timid, focusing on neighborhoods that are basically fine and overlooking the hundreds of acres of wholesale devastation. But others defend Blakely. The redevelop and renew zones "represent low-hanging fruit," agrees Cantrell, but she says there's a good reason for starting with healthier neighborhoods. "People are tired of planning. We're planned out. We need action."

For his part, Blakely offers a blunt diagnosis of what has ailed the recovery.

"The federal government has been the biggest disappointment," he says, adding that it has actually

Blakely's biggest challenge to date has been coming up with the \$1.1 billion he says he needs to carry out his plan. Blakely envisioned five funding streams, but none has been without problems. They include a bond issue backed by blighted properties, which spawned legal complications; a \$260 million bond issue passed in 2004, which must legally be spent on projects previously attached to that bond; and funding recently allocated by the U.S. Congress, which may get diverted to the state-run Road Home program that's now at least \$4 billion in the red.

Given these shortfalls, Blakely has revised his earlier aggressive timetable. In June, he canceled a meeting with interested developers, noting that it was premature to discuss detailed rebuilding plans until funding was in hand. The promises made last winter of cranes "on the skyline in September" have become cranes "pretty soon."

But some encouraging news has surfaced: Also in June, the Louisiana Recovery Authority accepted the city's recovery plan, opening the door for the city to receive \$117 million in federal block grants. It's only about 10 percent of the money Blakely needs, but it's the first promise of serious cash.

And he's still building local support. On another Blakely bike tour through the Riverbend and Carrollton neighborhoods early this summer, about a hundred bikers showed up to ride along. Blakely was wired for

"Government here is almost deliberately poor and starved, so you don't have very good people. If you pay peanuts, you get monkeys."

hurt things rather than helped them. "I've worked with FEMA before, and I think FEMA officials, for whatever reason, have been told that they should do everything they can to interfere. In my previous experience, they were told to do everything they could to get it done quickly, smoothly, and efficiently." Blakely shakes his head over the money spent keeping Katrina evacuees in hotels for months. "Everybody could be living in a brand new, 1,500-square-foot house just for the hotel bills alone," he says. "There's some insanity and lack of logic here I can't follow."

Blakely bemoans the "total incompetence" of the state government. "In most states, the state government is a step up from the local government. But in this state, it's a step down," he says. "Government here is almost deliberately poor and starved, so you don't have very good people. If you pay peanuts, you get monkeys."

At the local level, the city's racial politics have proven more cutthroat than he anticipated. "The black-and-white issues go beyond black and white. They get into almost like the Sunnis and the Shiites—one would rather see the other one dead than successful." Also discouraging to him is that many local businesses "have grown pretty lazy," he says. "They're neighborhood-serving or tourist-serving, and so [they feel they] don't need to be involved civically."

sound by two camera crews, radio reporters held out mics, and riders jockeyed for position to tell him about improvements on their streets. People working on their houses stopped and stared; a few hooted and clapped as Blakely pedaled by, according to him the status of a minor rock star. Despite the "Dr. Flakey" moniker, he appears to maintain significant reserves of goodwill.

Nathan Shroyer, executive director of the Neighborhoods Partnership Network, a collective of 60 local groups formed after Katrina, says his members generally favor Blakely's take-charge attitude. Based on what he's learned from leaders in other disaster areas, Shroyer says, the two-year anniversary is when a recovery often breaks either positive or negative. "My own sense is the tipping point will go positive," he says.

A couple of weeks later, the Broadmoor Improvement Association announces it's lined up its own grant of \$2.5 million to fix up the Rosa F. Keller Library. This is the good news from New Orleans, says Blakely: "[The] biggest bright point is the people themselves," he says. "The people have cleaned up the parks, they've cleaned up the city, they cleaned out houses. It hasn't been the government that's done any of that."

Wayne Curtis is a freelance journalist based in New Orleans.

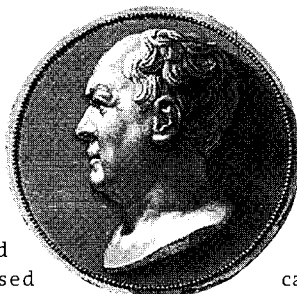


Doncaster race cup of 1828
Manufactured by Rebecca Emes and Edward Barnard after a design by Piranesi • Silver gilt • Leeds City Council, Arts and Heritage, Temple Newsam House

BASED ON A DRAWING that Piranesi made of an ancient vase unearthed in 1769 at Hadrian's villa in Tivoli, Italy, the Doncaster Cup—awarded to winners of a horse race in northern England—exemplifies the stylistic richness that Piranesi always championed. On the 15½-inch-high cup, putti cavort amid a mass of fruiting vines, while sleek, menacing serpents leer at the handles.

PIRANESI AS DESIGNER

A FRESH LOOK AT THE EIGHTEENTH CENTURY ARTIST AND ARCHITECT GIAMBATTISTA PIRANESI.



IT IS A COMMON SNEER

architects that most of paper. But if that's supposed extraordinary, paper-based Giambattista Piranesi (1720–1778).

Born near Venice and trained in the building arts by his uncle, a master architect and engineer, the ambitious Giambattista headed to Rome at the age of 20—just as a major construction boom was tapering off. One way the young architect could support himself through the downturn was by producing *vedute*, or views, of the city as tourist souvenirs. Inspired by the “speaking ruins” all around him—eloquent, tantalizing fragments of the classical past—Piranesi took up chalk and pen and began to compose dramatic architectural scenes of Rome, infused with his knowledge of archaeology and ancient history (Piranesi was an accomplished antiquarian), but more important, by his rich, almost febrile, imagination. • Piranesi gained fame with the 135 *vedute* he printed from the 1740s through the 1770s. These etchings, which exaggerate the grand scale and crumbling decay of Rome’s ancient monuments, helped establish the Romantic image of the city that persisted in Europe through the 19th century (Lord Byron, for instance, evoked a Piranesian Rome—a dark, overgrown “chaos of ruins”—in his wildly popular poem “Childe Harold’s Pilgrimage”). Piranesi’s *Carceri d’Invenzione* (“Imaginary Prisons”), 16 surreal depictions of cavernous interiors with bizarre machinery and endlessly repeating staircases and arches, hold a strong appeal today for viewers schooled in science fiction and M.C. Escher. • Less well known, however, than Piranesi’s work as a graphic artist is his work as a designer of architecture, interiors, and furnishings. As early as his formative years in Venice, Piranesi was starting to develop an idiosyncratic, profusely Baroque style as a rebuke to the current fashion for ornamental restraint. In his designs for side tables and chimneypieces, candelabra and church altars, fantastic *capricci* emerge from mingled Roman, Greek, Etruscan, and Egyptian motifs. At the root of this eclecticism, writes his biographer John Wilton-Ely, lay “Piranesi’s belief in the prerogative of the designer’s imagination.” • A new exhibition at the Cooper-Hewitt Museum in New York will shed light on this neglected aspect of Piranesi’s legacy. Opening Sept. 14, “Piranesi as Designer,” curated by Wilton-Ely and by Sarah Lawrence, includes more than 100 etchings, original drawings, and decorative objects by Piranesi, as well as works by contemporary architects like Peter Eisenman and Robert A.M. Stern, who continue to feel Piranesi’s pull. On the pages that follow, ARCHITECT presents highlights from the show.

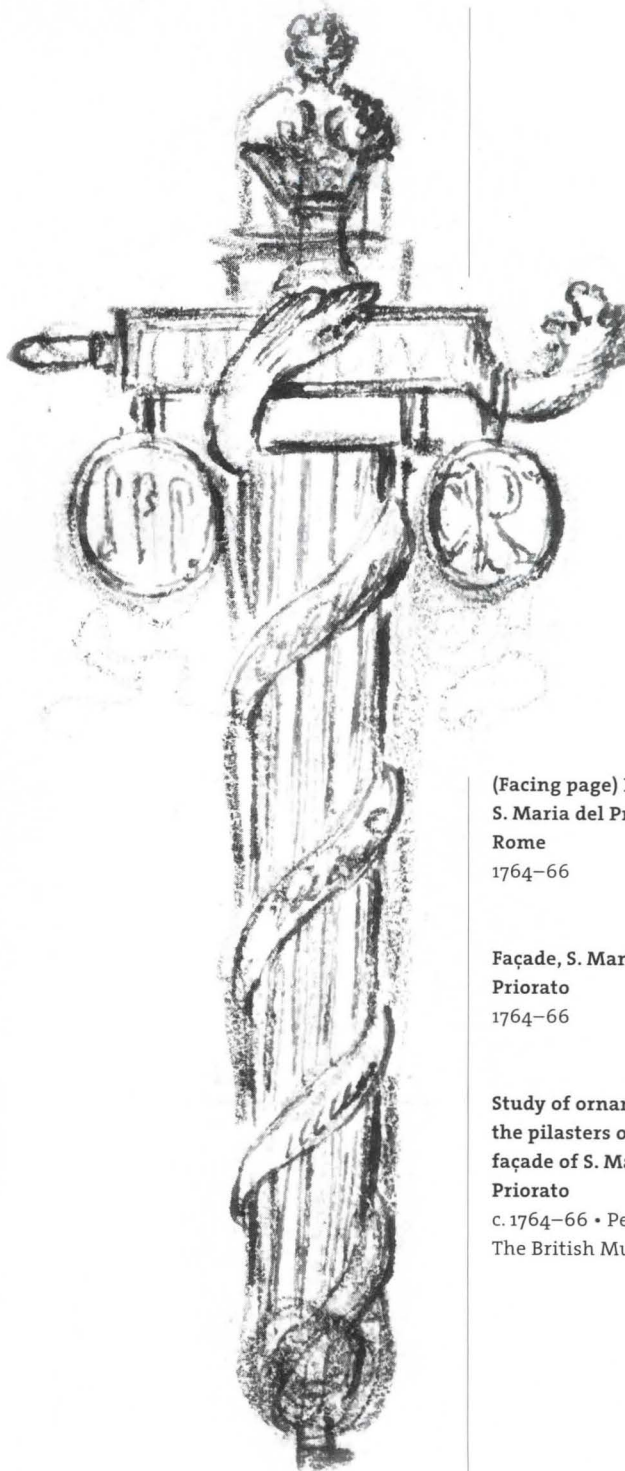
AGAINST AVANT-GARDE

their work exists only on to be an insult, consider the career of Giovanni Battista (or

Born near Venice and trained in the

Text Amanda Kolson Hurley





(Facing page) High altar,
S. Maria del Priorato,
Rome
1764–66

Façade, S. Maria del
Priorato
1764–66

Study of ornament for
the pilasters on the
façade of S. Maria del
Priorato
c. 1764–66 • Pen and ink •
The British Museum

THE 1740S AND '50S saw the publication of Piranesi's early *vedute* and a four-volume survey of Roman remains (*Le Antichità Romane*), which together secured his fame. By the early 1760s, he had a successful printmaking business and had reaped international honors. "However," Wilton-Ely writes in the exhibition catalog, "his greatest wish to become a practicing architect of consequence had so far eluded him."

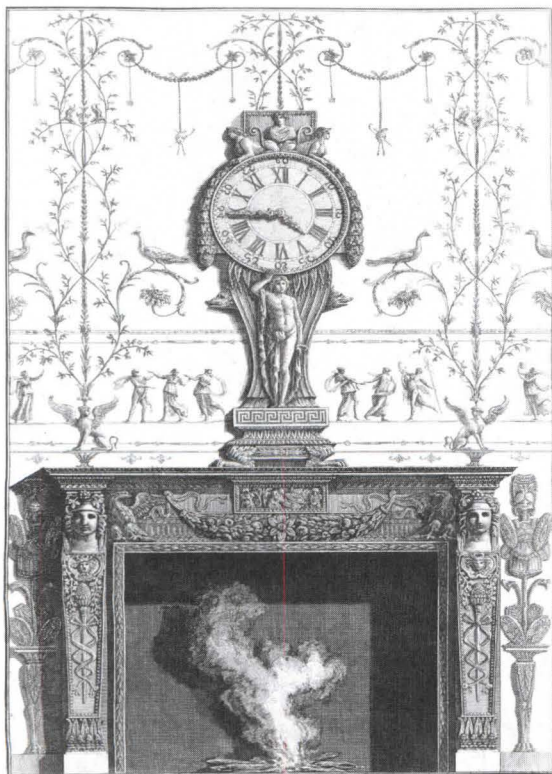
A commission to renovate the interior of a church, S. Giovanni in Laterano, stalled for reasons of money and, perhaps, of taste: An austere neoclassicism, arising in large part from the writings of scholar Johann Joachim Winckelmann, had made Piranesi's eclectic style passé by the late 1760s. Nonetheless, he did see the completion in 1766 of his one major architectural project, the remodeling of the church of S. Maria del Priorato on the Aventine Hill in Rome. The rebuilt façade of the church is adorned with diverse reliefs including a ceremonial sword, a working drawing of which survives.

But Piranesi focused his imaginative energies on the inside of the church, especially on the dramatic high altar, a base in the form of sarcophagi that support a figure—St. Basil—borne aloft with angels and putti, in what Wilton-Ely describes as a "highly baroque apotheosis."



Chimneypiece for John Hope
1769 • Marble •
The Rijksmuseum,
Amsterdam

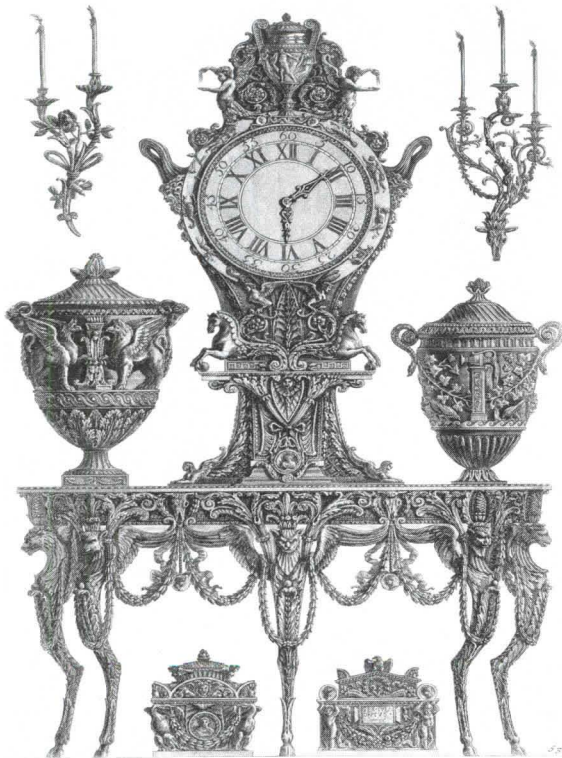
Chimneypiece designed for John Hope in *Diverse Maniere d'adornare...*
1769 • Etching • Courtesy
Smithsonian Institution
Libraries, Washington, D.C.



IN PIRANESI'S CHIEF PUBLICATION on design, a collection of 65 etched plates known as the *Diverse Maniere* (1769), the ardent devotee of Rome takes as his theme an interior feature with no Roman, or even classical, antecedent—the chimneypiece. This choice may have been made with an eye to the receptive British market, but the lack of ancient evidence for it also allowed Piranesi to give free rein to his eclectic, unorthodox style.

The Carrara marble chimneypiece designed for Scottish merchant John Hope, now in the Rijksmuseum in Amsterdam, elegantly combines a profusion of different motifs—the flanking caryatids are adorned with pinecone *thyrsi* (ritual objects associated with the Greek god Dionysus and Roman god Bacchus) and topped with smiling Gorgons' heads, while on the crosspiece, eagles hold aloft a garland. Piranesi created this chimneypiece partly from original fragments of antiquities, a common method of production in the age of the Grand Tour.

The wall decorations in the etching, reminiscent of the Pompeiian Second Style, suggest that Piranesi's scheme extended beyond the chimneypiece to the surrounding room. Although he is known to have designed rooms for Pope Clement XIII and other patrons, very little evidence of them survives.



THIS GILT AND WOOD side table, designed for Piranesi's patron Cardinal Rezzonico, nephew of Clement XIII, is a rococo confection of ornamental features such as *bucraneia* (bulls' heads), husks, pinecones, and acanthus. The legs, shaped like chimeras (hybrid, mythical beasts), may reflect the influence of furniture then being excavated at Herculaneum and Pompeii. The elaborate clock and sconces in the etching hint at a wider decorative scheme.

Furniture including a side table designed for Cardinal Rezzonico, in *Diverse Maniere d'adornare...*

1769 • Etching • Courtesy Smithsonian Institution Libraries, Washington, D.C.

Pier table designed for Cardinal Giovanni Battista Rezzonico

c.1768 • Oak, limewood, marble, gilt • The Rijksmuseum, Amsterdam





Portrait of Giovanni
Battista Piranesi
Pietro Labruzzi • 1779 •
Museo di Roma

Elevation of Piranesi's
own funerary candelabrum
with putti

1778 • Etching • Courtesy
Smithsonian Institution
Libraries, Washington, D.C.



Al Signor Carlo Morris Cavaliere Inglese
Di tal Lume proprio antea di mirabil lavoro, dovè collocarsi sopra
un angelo prodottello rotando dinanzi la Tomba dell' Inerte nella
Chiesa della Certosa. I tre Orni, che a piedi gli si veggono stanno
in atto di lutto, con l' ali dimfite, e con in mano le rovesciate faci.
Il basamento triangolare sostenuto da rampe di Leon, circondato
da sfingi alate, e rotite a stria, con le code spirali, ovvero serpeg-
nanti, che racchiudono canestri di fiori, e conchiglie, le tre teste
l'aranti spongono ad glie sfinge e dimostri di regger' l'ara rotonda.
La sua base circolare è intagliata sopra à stria, a fittucci intrecci-
cati, frondi e oguano. Le quattro teste di Fauni, o siano maschere
scemiche alludenti ai quattro generi della Poesia sostenute da

sorreggimento scorniciato, rappresentano anche le quattro Età
dell' Uomo, ovvero le quattro stagioni simboliche alla vita umana.
La scringa a lato de la maschera, e il Fido appartengono all' due
teste di Fauni, figurati, per l' Estate, e l' autunno, all' opposto rivole-
vio le figure di Fauni accanto alla Maschera dell' inverno in atto
di raccogliere pigne, ultima frutto della stagione, simbolo del termine
della vita umana. Il rimanente dell' Opera è un complesso d' Or-
namenti di frondi, festoni, e teste di Leon, che circondano il fusto
che regge la patera, cose tutte allusive alle produzioni della
terra, ne vefiarie per la vita dell' Uomo. Questo Lume o Signore si ve-
deva una volta a pezzi dimfite nel Palaz del Duca Salsiani alla Longara.
In segno d' Osequio Al Cavaliere Gio. Batt. Piranesi

IF ANY SINGLE WORK embodies Piranesi's belief in the primacy of the artist's imagination, and in design derived from the assimilative culture of the Roman world, it is his own funerary monument, now in the Louvre in Paris. Composed mainly from archaeological fragments, the towering candelabrum, with its sleeping cupids, rams' heads, sphinxes, and Egyptian pedestal, alludes through an obscure iconography "to poetry and the arts, as well as the passage of the seasons and the transitory nature of life," writes Wilton-Ely. The monument is visible in the background of the portrait of Piranesi by Pietro Labruzzi, painted shortly after his death and possibly commissioned by his son and collaborator, Francesco. In the portrait, Piranesi holds a sheet from his final book, a collection of views of the ruins of Paestum.

Text Ernest Beck Illustration PJ Loughran

OPEN OFFICE

BRANCHING OUT TO NEW MARKETS IS BECOMING DE RIGUEUR FOR ARCHITECTURE FIRMS, BUT THERE'S MORE THAN ONE WAY TO GO ABOUT IT.

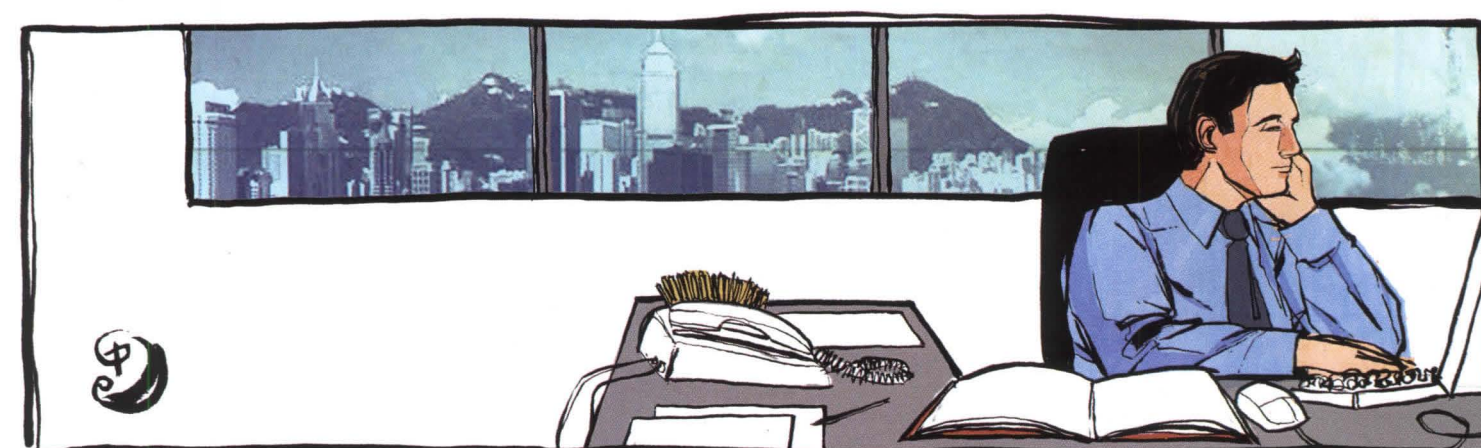
PLANES, E-MAIL, AND VIDEO CONFERENCING have been making the world smaller for a number of years, and architecture firms have become increasingly global along the way. There are fewer obstacles to designing projects in other cities, or even countries, but many firms still find that having people in the area for a specific large-scale project or for a rash of local work is beneficial. For some, these branch offices are only temporary, but for others, they become permanent fixtures and are an increasingly common way of expanding the business.

While some architecture firms grow at a slow, methodical pace, opening offices when opportunities arise, Nelson, a Philadelphia-based firm, is sprinting ahead to create a worldwide office network by taking over existing firms and running a merged practice out of acquired offices. Each of its current 36 branch offices provides the same design and architecture services for a broad range of clients, from corporate to residential and institutional. "We see the world differently from the traditional model," Nelson president John Nelson Jr. says about the company's aggressive strategy.

A fast-paced takeover strategy is one way to grow a business, but it isn't the only approach. More cautious architects prefer to gradually build a local presence in a new city after first testing the water. Or they set up shop after landing a big project and then pursue other commissions.

For example, Hany Hassan, an architect based in Washington, D.C., was hired in 2000 by Beyer Blinder Belle (BBB), the New York firm that specializes in historic preservation, to open an office in the capital. "There was always a glimpse of opportunity in D.C., so we said, let's build an office by having one person, me, and one project at a time," Hassan recalls. Until that time, Fred Bland, now a BBB managing partner, worked in D.C. a few days a week and commuted from New York. That didn't fit the firm's philosophy of being closely integrated into the city where it builds. "To work in D.C. and live in New York would be against what we believe in," Hassan says.

The pioneer spirit paid off: In 2001, BBB's D.C. office won a prestigious \$100 million project to renovate a historic landmark, the Old District of Columbia





Courthouse, establishing the firm's local reputation. Even a firm like BBB needs street cred in a new city, Hassan says, because "when you go beyond your hometown, people don't necessarily know you." Today the D.C. office has 26 architects, designers, and planners (compared with 130 in New York), and its roster includes several projects for the Smithsonian Institution, a connection that helped BBB become executive architect with Gluckman Mayner Architects on the renovation of New York's Cooper-Hewitt National Design Museum.

Further afield, BBB's foray into China came about almost by chance in 2004 when a Chinese associate in the New York office, Yuni Wong, returned home and

As with the BBB move to China, another factor for Cloepfil was that a trusted associate in Portland, Kyle Lommen, said he would lead the New York operation, which has grown to 15 architects after starting out with three recruits from the home base. Without Lommen, Allied would have run the East Coast projects from Portland, as it does now with work in other cities, like Dallas. "I'm not opposed to expansion, but it has to have a natural life, with the project and the people," Cloepfil says.

Still, having a local presence has enhanced Allied's local reputation, bringing in new business, including a project at Bennington College in Vermont and a residential commission in lower Manhattan. "Our East

HAVING A NEW YORK PRESENCE HAS ENHANCED ALLIED WORKS' LOCAL REPUTATION, BRINGING IN NEW BUSINESS. "OUR EAST COAST CLIENTS APPRECIATE HAVING US CLOSER AND MORE ACCESSIBLE."

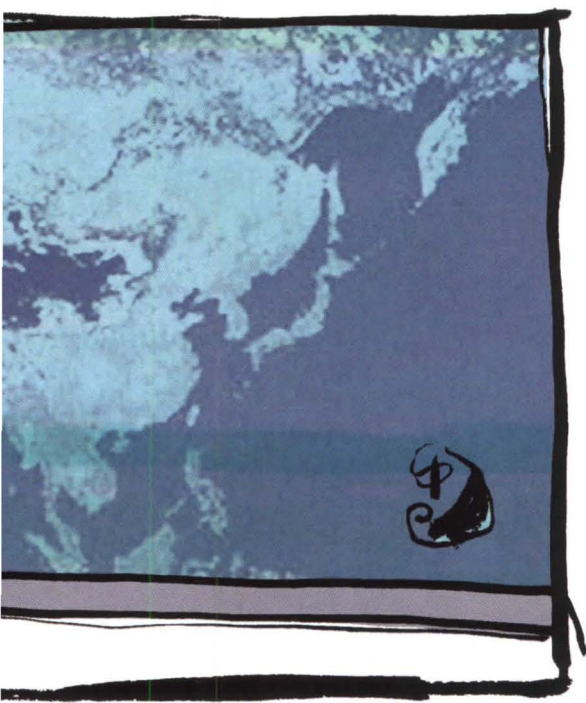
suggested opening a BBB branch in Beijing. While some partners were skeptical about doing business in China, Bland says the combination of a booming building market and having a trusted colleague there was hard to resist. "The market was robust and intriguing, and we had a person who was fully committed and knew their culture and ours," he says. "Otherwise we would not have done it." Now the Beijing office has 10 architects and projects ranging from expatriate housing in Shanghai to a science and technology park in Dalian.

For Brad Cloepfil, principal of Allied Works Architecture in Portland, Ore., the decision to open the firm's second office, in New York, more than three years ago was entirely project-specific. At the time, the firm had won the commission to renovate 2 Columbus Circle for the Museum of Arts and Design. "The museum requested a local office," Cloepfil recalls, and with the commission for a residential project in New York's Dutchess County, the firm had the critical mass to establish a permanent New York presence.

Coast clients appreciate having us closer and more accessible," Cloepfil explains. He says that although the New York office would have gone after those clients anyway, "knowing that we could do it out of New York may have helped."

A similar strategy of satisfying clients through proximity also works for the rapidly expanding Nelson. While many of its new offices are the result of mergers and acquisitions, the company also sets up its own offices, usually to cater to a specific client at first, such as Wachovia Bank in Charlotte, N.C. With several clients as anchors, the office can then branch out.

In contrast, Nelson—which started out as a three-person interior design firm—considers a merger when it sees an opportunity to quickly expand its presence in a city, as was the case with two New York firms. "Overnight, there was an opportunity to take two firms with similar cultures and diverse portfolios," John Nelson says of the merger with Environetics and Furnstahl & Simon. No cash is involved with a merger; instead, Nelson assumes



centralized infrastructure costs such as rent, human resources, and accounting in exchange for shared revenue (the New York mergers added \$12 million to Nelson's \$65 million annual revenue). After a while, the merged firm sheds its own identity, but top employees are integrated.

As for conforming to a particular look, the company seeks merger partners that will meet the needs of clients, rather than forcing them into a predetermined style that the firm prefers. "If a potential merger partner had only one way of looking at design, if every project was very linear or looked like deconstruction, that would be a deal breaker," Nelson says. Recent Nelson projects include a faux-Mediterranean gated community in Jacksonville, Fla., and Federal-style Wachovia branches nationwide.

By comparison, BBB's move to China allows the firm, known for its work in preservation and housing, to experiment with new design possibilities. The firm's Beijing office is also taking on more contemporary design projects. "You get typecast," Bland says about the BBB's reputation. "In China, we can build new buildings without the baggage and the branding." The Beijing office hires local architects but augments their skills with BBB architects sent over from the United States.

Opening a new office can be a gamble even for a well-financed firm that already has an overseas network, like Skidmore, Owings & Merrill (SOM), which currently has five offices in the United States and another four abroad. Over the years it has opened and closed offices in Boston, Houston, Seattle, and Portland, Ore. The new operations often started with a specific project, and the firm tried to build from there. In Boston, however, "There was not a sustainable client base," T.J. Gottesdiener, a managing partner at SOM, says about the closure. Moreover, SOM found that many of the young, fresh architects the firm likes to hire prefer to be in New York, Chicago, or San Francisco. Where there is no office—for example, in Qatar—SOM works with local firms but oversees the project from London, New York, or Chicago. One new SOM office did make it, in Washington, D.C. There, SOM took a more focused approach, targeting the limited market for federal projects rather than a broad range of design work.

SOM's Shanghai office opened in 2003 after the firm won projects there and clients requested closer contact. To get started, SOM personnel migrated from Hong Kong, Chicago, and New York, and the staff was augmented with local hires. It is an approach, Gottesdiener says, that fosters teamwork and collaboration, allows for quality control, and underscores the firm's American roots. In a new environment, it is also a way to maintain the SOM culture. "It's hard to have local hires inculcated into our culture," Gottesdiener says. "They might be talented and smart, but they don't always understand how we do things."

Maintaining corporate identity is a challenge that changes with each expansion scenario. The dynamics of a new office with existing employees in a familiar market is far different than the dynamics of a merger in the fast-paced world of acquisitions. But regardless of a firm's particular strategy, one thing is undeniable: Firms are expanding at an unprecedented rate, and these issues will remain front and center in people's minds during the coming years.

Ernest Beck is a New York-based freelance writer who contributes to publications including The New York Times, Worth, and SmallBiz.

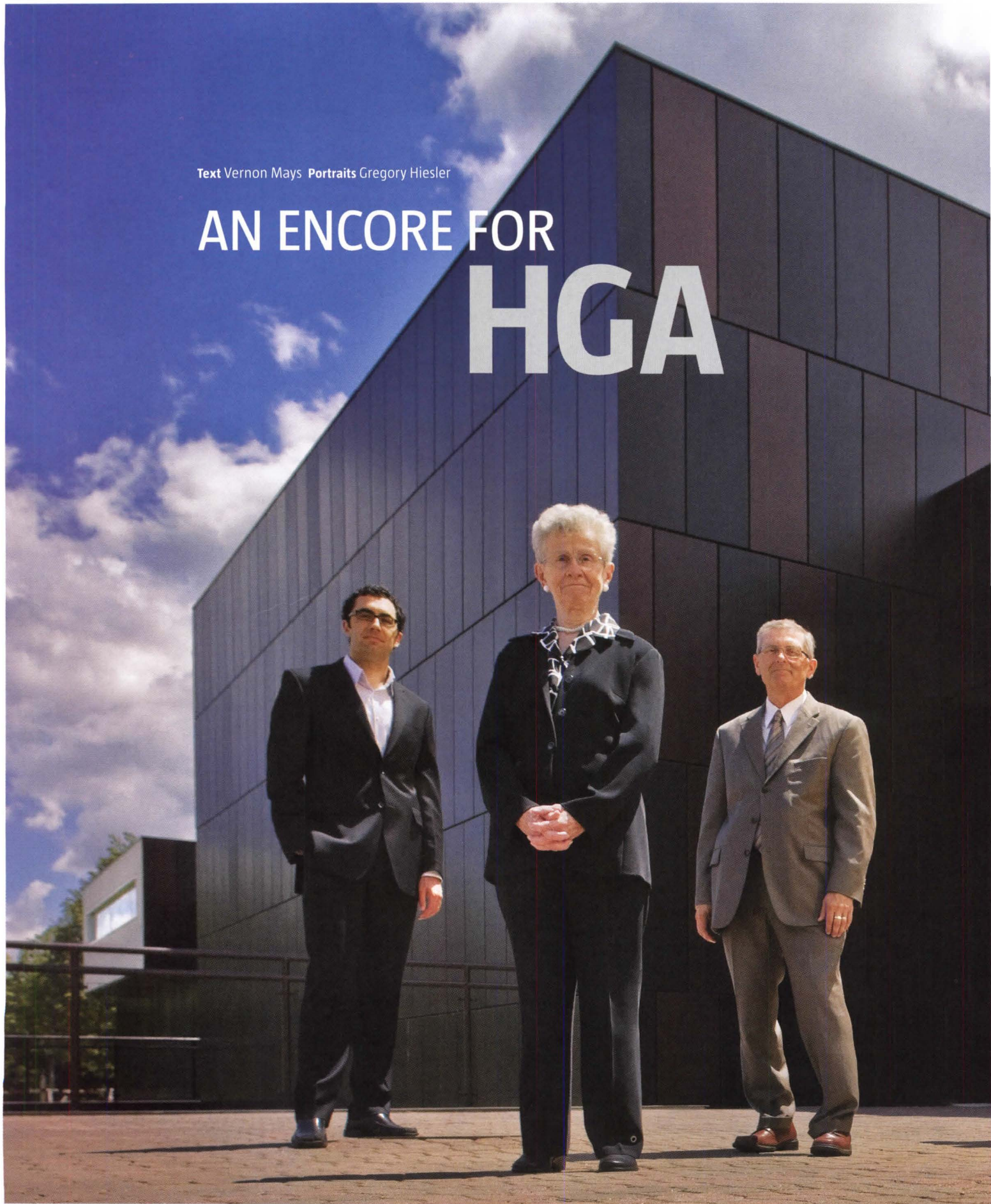
TOP 10 FIRMS: HOW THEY'VE GROWN

Firm	Offices (worldwide)	in 1997	in 2007
Gensler		17	30
Perkins+Will		8	21
Callison		1	5
NBBJ		6	9
Kohn Pedersen Fox Associates		3	3
Perkins Eastman		2	10
Wimberly Allison Tong & Goo		3	7
Arquitectonica		8	13
Zimmer Gunsul Frasca Architects		4	5
Smallwood, Reynolds, Stewart, Stewart & Associates		3	7

The last 10 years have seen rapid expansion for major firms. Compare the number of offices in 1997 and 2007 for the top 10 firms on *Building Design + Construction's* "Top 50 Architecture Firms" list.

Text Vernon Mays Portraits Gregory Hiesler

AN ENCORE FOR HGA





Expanding the Benedicta Arts Center was a team effort. Pictured from left are architect Andrew Weyenberg; Sister Colman O'Connell, Jim Fredricks, and Tom Darnall of the College of Saint Benedict; and architects E. Tim Carl and Jamie Milne-Rojek.

WHEN A COLLEGE IN MINNESOTA NEEDED TO EXPAND ITS BELOVED ARTS CENTER, IT KNEW WHERE TO TURN: TO HAMMEL, GREEN & ABRAHAMSON, THE FIRM IT HAD PARTNERED WITH FOUR DECADES BEFORE.

COME WINTER, blizzard conditions aren't uncommon in the Minnesota heartland near St. Joseph, home to the College of Saint Benedict, a 94-year-old Catholic college for women. But no matter the season, there's always a whirlwind darting about campus in the sprightly, octogenarian person of Sister Colman O'Connell.

Sister Colman, as she's fondly known, was already a fixture on the bucolic, 292-acre campus back in 1962. A Saint Benedict graduate, she had been teaching here less than 10 years and already been promoted to head of the school's theater department. That's how she came to know Curtis Green.

As Sister Colman tells it, Green and his business partner, Dick Hammel, were talented young architects from Minneapolis. They drove north one day and strode confidently across campus to make their pitch for a new residence hall the college wanted to build. But



With a sprinkling of holy water, Sister Henrita Osendorf (above) blesses the cornerstone of the original center in 1964. Facing page, top to bottom: the original front façade of the monastery-inspired building; a side view, revealing the tallest volume—the flyloft—shared by the theaters to either side; the compressed auditorium lobby, which doubled as a gallery; the building plan.

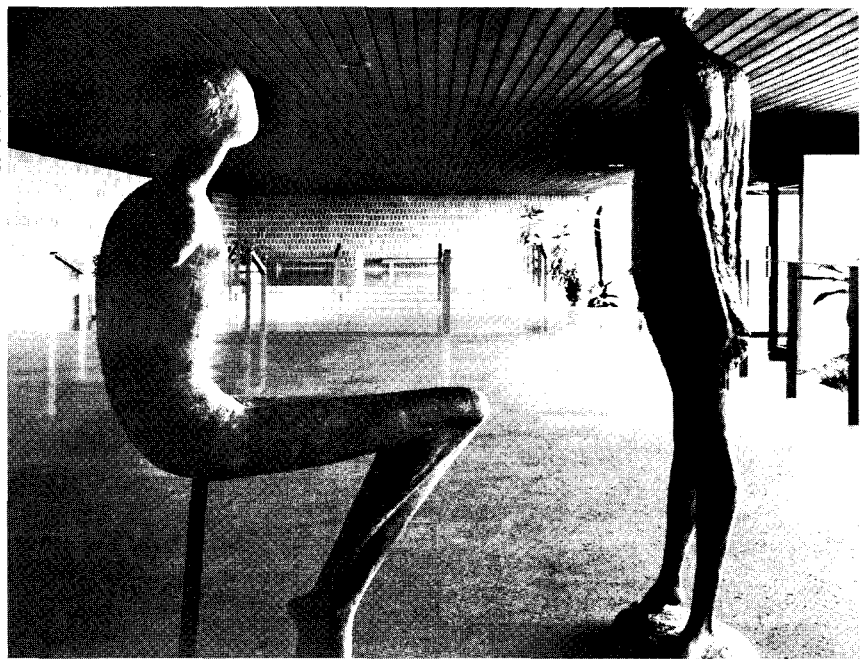
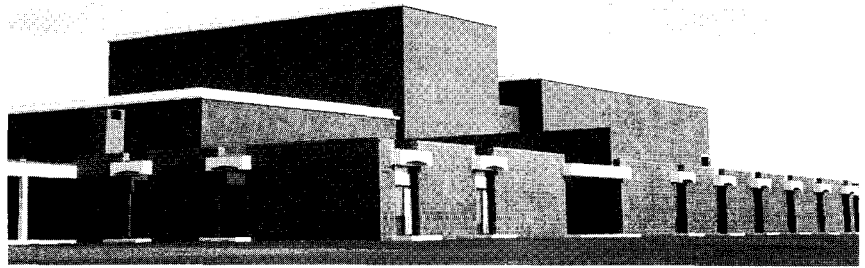
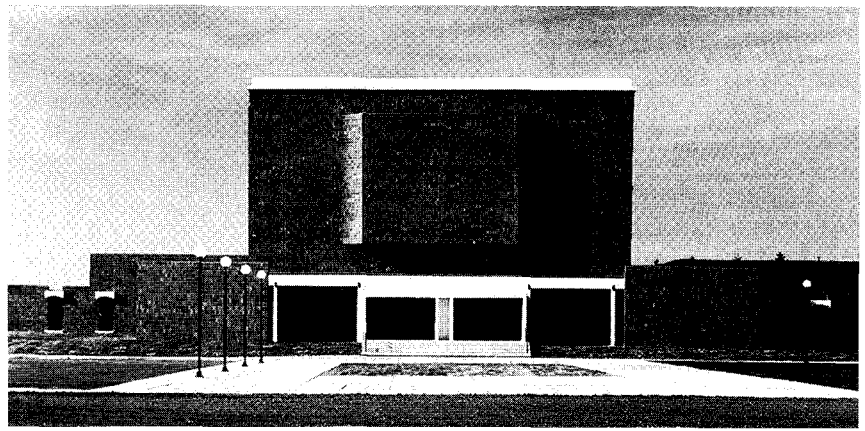
they were late—so late that the nun who met them at the door informed them the issue already had been decided, but please come in anyway. The two upstarts walked in, charmed the committee, and left with the commission.

Unlike the 513-person corporation that Hammel, Green & Abrahamson (HGA) has become today, the practice that Hammel and Green were representing then was just getting off the ground. The architects were inexperienced but impressive in their thoroughness: Sister Colman recalls how they insisted on interviewing students, not just the administration and staff. So when it came time to expand the campus further with an ambitious fine-arts center, it seemed irrelevant that the small-but-promising office in Minneapolis had never done a performance theater. All that mattered, says

Sister Colman, was this: “We knew Hammel and Green and thought they were a smart pair.”

The sisters set their sights high, seeking a sophisticated performance hall for the student body of fewer than 500. Green and Hammel were even more ambitious, convincing the college that its active fine-arts program could support an auditorium for 1,000 people, along with studio space for the theater, art, and music departments.

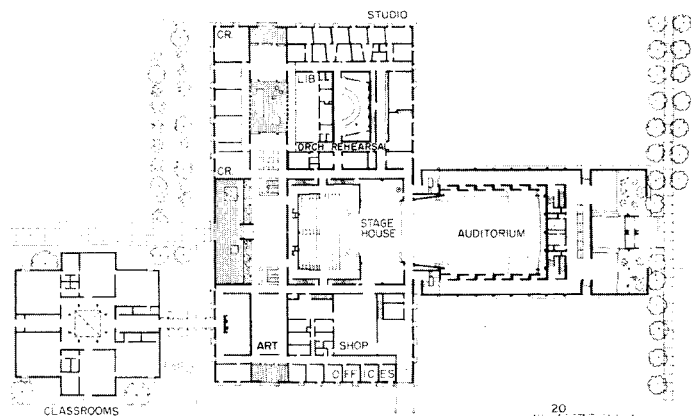
“All three programs were important from the start,” says Sister Colman, stressing Saint Benedict’s roots. Even in its first incarnation as a tiny academy for girls, it had a stage, and theater productions were serious undertakings. (According to one account, the nun in charge had family resources that enabled her to import a set designer from New York City.) Music and the



CORNERSTONE PHOTO: COLLEGE OF SAINT BENEDICT ARCHIVES; OTHER PHOTOS AND PLAN: HGA

visual arts were highly regarded in a spiritual culture that values creative expression.

To inform their design process, the architects took their clients on a sweeping tour of fine-arts facilities in the Midwest. All across Michigan, Indiana, Wisconsin, and Minnesota, “We looked at the best auditoriums and the best arts centers,” says Sister Colman. Many were part of huge institutions, such as the University of Michigan, that dwarfed Saint Benedict. “Some had good music departments. Some had good theaters. But it was the rare one that had everything we needed,” she adds. Green also schooled himself by traveling to Europe and visiting Benedictine monasteries. Although his assignment in Minnesota was for a very different type of building, he wanted to wrap it in a skin that evoked the same somber mood.



Dedicated in 1964, the Benedicta Arts Center was immediately hailed as one of the best buildings of its kind. Architecture critics praised the flexibility of the center, with its 973-seat auditorium and 293-seat theater uniquely configured face to face so they could share a common flyloft, with curtains, rigging, and lighting available to both theaters. In addition, the two-part auditorium stage operated on lifts, which allowed limitless options for theatrical and concert setups. Walls in the auditorium were clad with vertical wooden slats, with movable burlap draperies behind to adjust the room's acoustics. The auditorium quickly earned a reputation for its stellar acoustics, although a 20-ton "sound isolation door" separating the two theaters proved less effective in practice than in theory.

Green's stately arts center, built in a cornfield somewhat distant from the other campus buildings, soon became the icon that identified the college. With its dark, severe walls and small openings for light, the center possessed monastic qualities that seemed appropriate for the campus culture. More important, it began to draw world-class music and theater to central Minnesota.

"In some people's minds, it's the signature building of the campus," says Jim Fredricks, the college's facility manager. "Others refer to our performing arts and our building as our football team—some have used that analogy. It serves the function that big-time athletics do on other campuses."

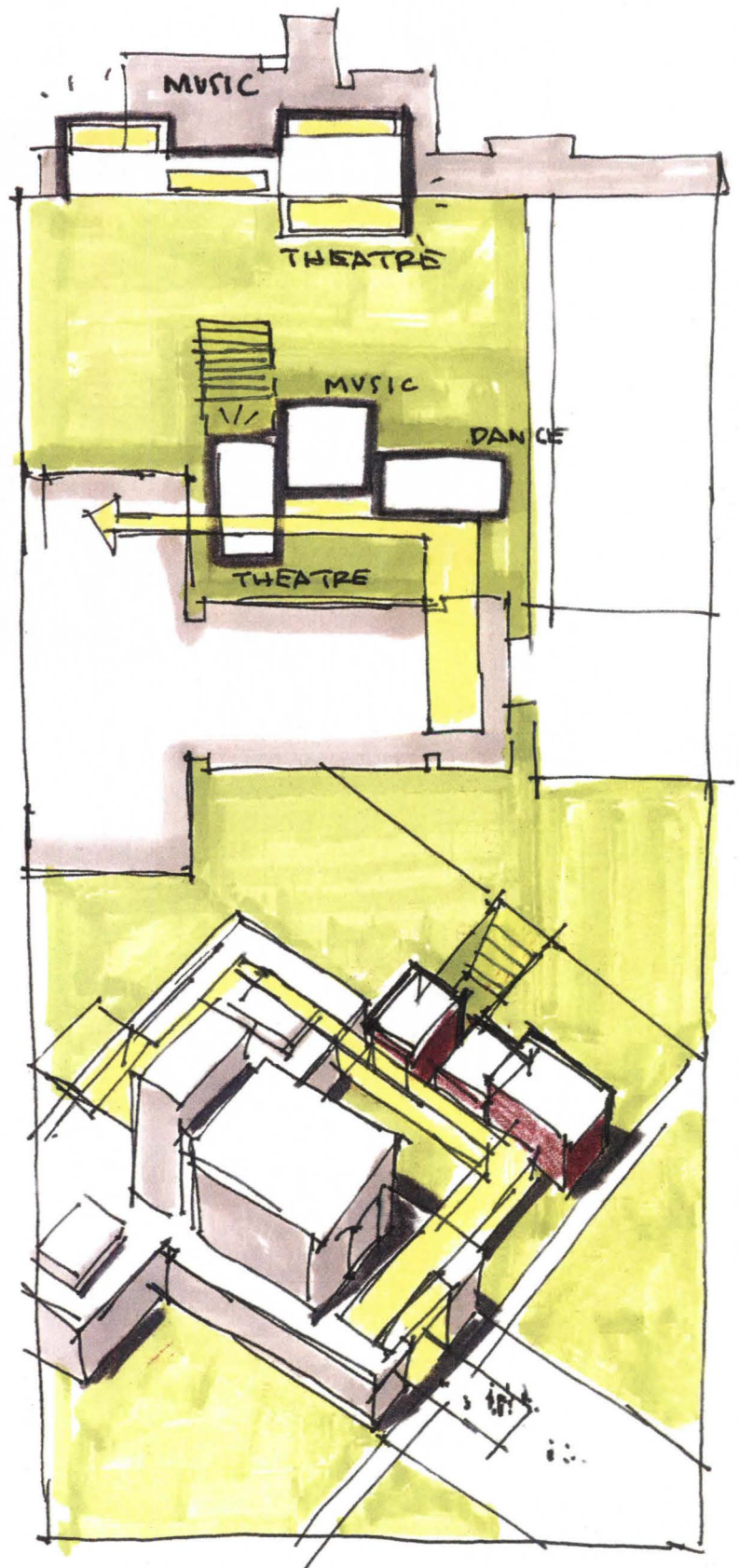
FOR DECADES, the Benedicta Arts Center proved to be everything the college had hoped for. But as enrollment grew and fine-arts programming expanded in scope, conflicts started to surface.

Because the building's program lacked an adequate rehearsal room, "The largest rehearsal space was the stage itself," says Fredricks, recounting how orchestra rehearsals required each musician to carry an instrument and a chair through the building to the stage. "Fine-arts programming, dance, music, and theater all arm-wrestled for that space."

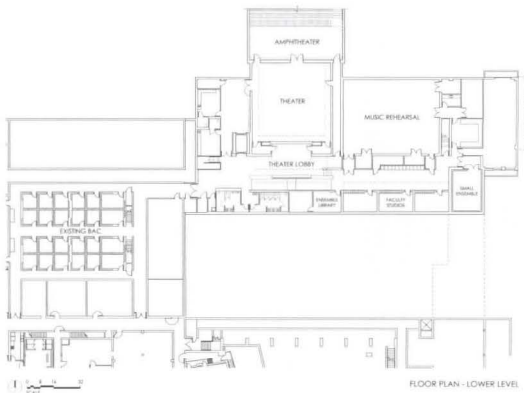
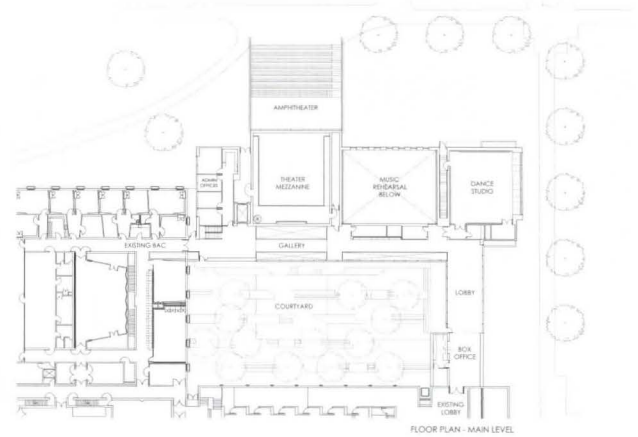
The popularity of the center also meant that traveling theater and dance companies often displaced the students, who depended on the stage for their own needs. Although the basement level housed a warren of small rehearsal rooms, over time these dark, isolated spaces began to take on a more threatening feeling, especially after dark.

Talk of an expanded center began as early as 1998, says Tom Darnall, a retired theater professor who ultimately became a key adviser in the addition's design. The college's consulting architect was asked to develop a scheme for added space, and he came back with a sketch showing a separate black box theater and small rehearsal room, grafted to opposite sides of the original building.

Sister Colman, who by then had served a term as college president and had moved on to become the chief development officer, was skeptical. She wanted to show the plan to Curt Green, who had long since retired. A small delegation visited Green at his home, where the group sat on the porch and sipped lemonade. Green was a gracious host, but he didn't reserve judgment on



How the major program areas are organized in section, plan, and 3-D is shown in a notecard sketch (above) by E. Tim Carl. Facing page: The expanded arts center (top) extends the architectural edge along the campus mall, with white stucco walls and ribbon windows that continue the language established by Curt Green's auditorium entrance (at left in photo). A rendering (middle) differentiates between the existing structure, in black and white, and the 28,500-square-foot, red-panel-clad addition, with (from left to right) a lobby extension, a dance studio, a music rehearsal room, and a black box theater. Plans (bottom) give an aerial perspective on the addition within the Saint Benedict campus and show its relation to the original arts center.





the proposed additions. As Sister Colman recalls: “Curt looked at it and said, ‘Don’t ruin my building.’”

Green (who passed away in 2002) steered them back to HGA, which recognized an opportunity to improve on an important building in the firm’s early portfolio. The job was assigned to design principal E. Tim Carl, whose team included HGA colleague Jamie Milne-Rojek, a specialist in performing-arts buildings for colleges and universities.

“We were all moved by the prospect of adding onto [it],” says Carl. “As we got to know the clients, going through the programming phase and hearing how much they loved that building, it became really apparent that we had to respect it. That history was a real driver of this project.”

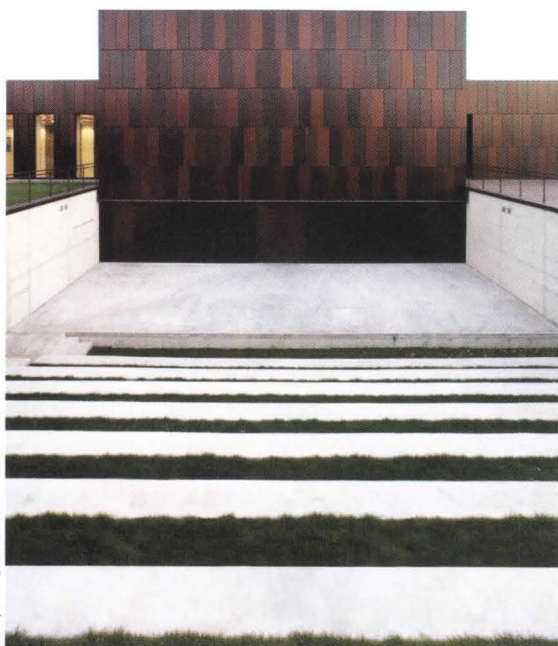
Being a strong believer in “putting the right people together at the right time,” Fredricks preselected the general contractor for the project and involved him on the building committee. Although it tends to raise costs a little, Fredricks says the advantage in getting

the contractor on board early is that he comes to all the meetings. “He hears directly from the faculty and staff what is important to them. The general contractor has a real depth of knowledge about what the faculty is hoping to accomplish in that space.” Other committee members included Dean Rita Knuesel (now the college provost), Sister Colman, and Darnall, who served as a faculty representative. The committee, in turn, met with the music, dance, art, and theater faculty.

From the beginning, Carl advocated for an addition that would touch the original building lightly, while still maintaining a complementary scale and formal composition. Early studies focused on arranging the three key program elements: dance studio, music rehearsal room, and black box theater. To reduce the scale of the addition, much of the space was sunk below grade. The critical planning move: organizing all the new spaces off of a single corridor. That intervention also created the edge of a new courtyard on the north side of Green’s original building.



The dance studio (far left) reads as two horizontal slabs stacked on the northeast corner of the building. The low profile of the north façade (above) intentionally defers to the original auditorium's monumental scale. Staging for the amphitheater (left) occurs directly from the subterranean black box theater.



Pushing the floor level of the black box theater down to the basement caused some early concern about getting props and equipment from the existing ground-level loading dock. But the architects' strategy was foolproof. By placing the black box adjacent to existing theater support space, they ensured easy access to the loading dock via the stage lifts in the old building.

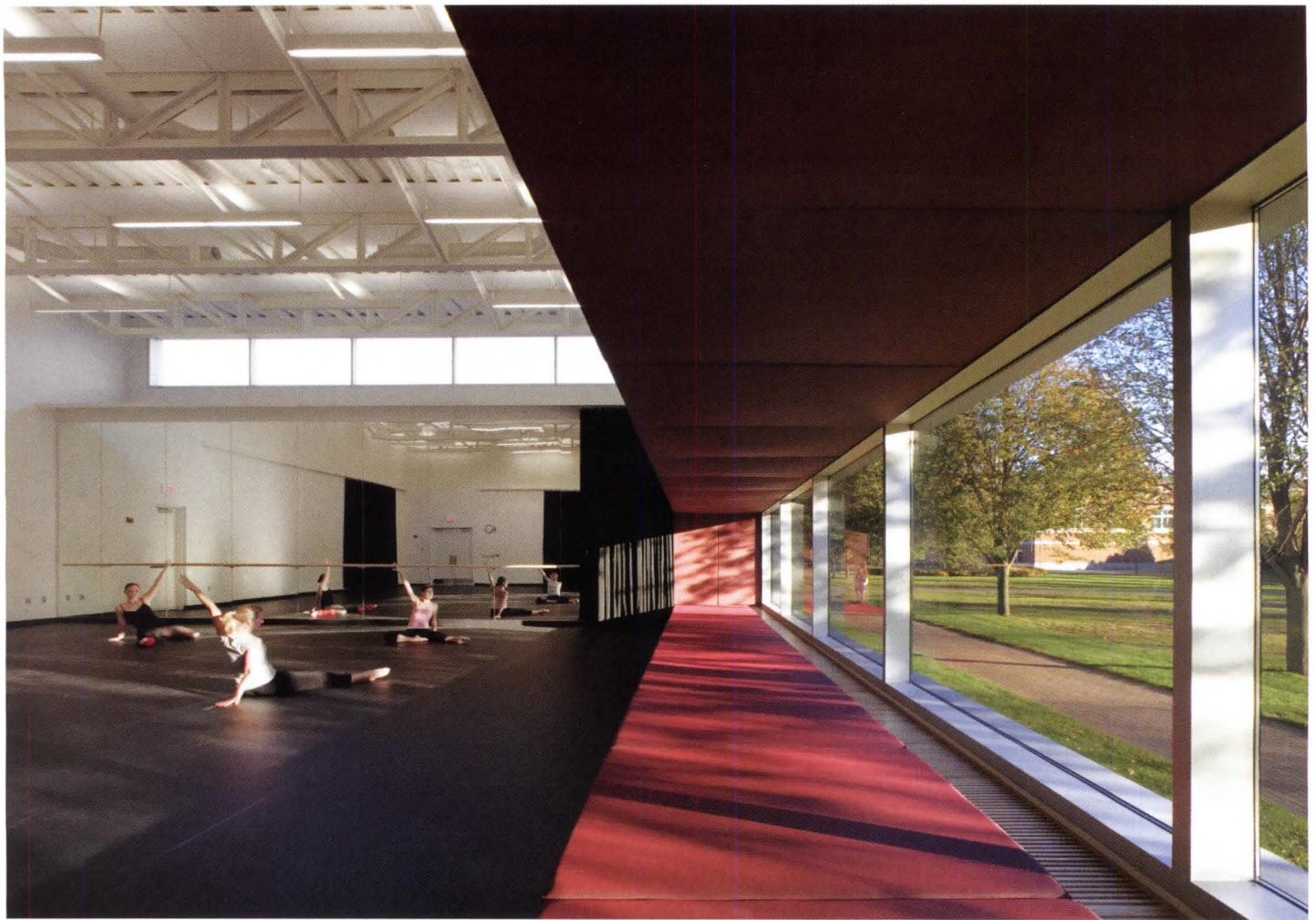
No issue vied for attention as much as acoustics. Given the intensive use of the building, the client groups were concerned that sound from one space would distract people in another. At one critical committee meeting, Carl and Milne-Rojek used drawings and renderings to explain how the spaces would be isolated acoustically. It was important, Fredricks says, that the faculty had an opportunity to voice their concerns and that administrators and the contractor could hear them. "It was a real turning point, where people went from being skeptical to being totally behind the project."

Resolving the building exterior also required

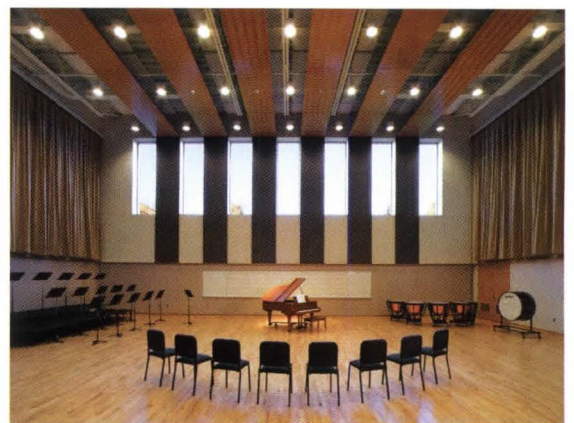
serious effort. Initially, HGA tried to match the color of the brick on the original center, but could not do it exactly. At that point, they began to explore other options ranging from metal to wood to concrete.

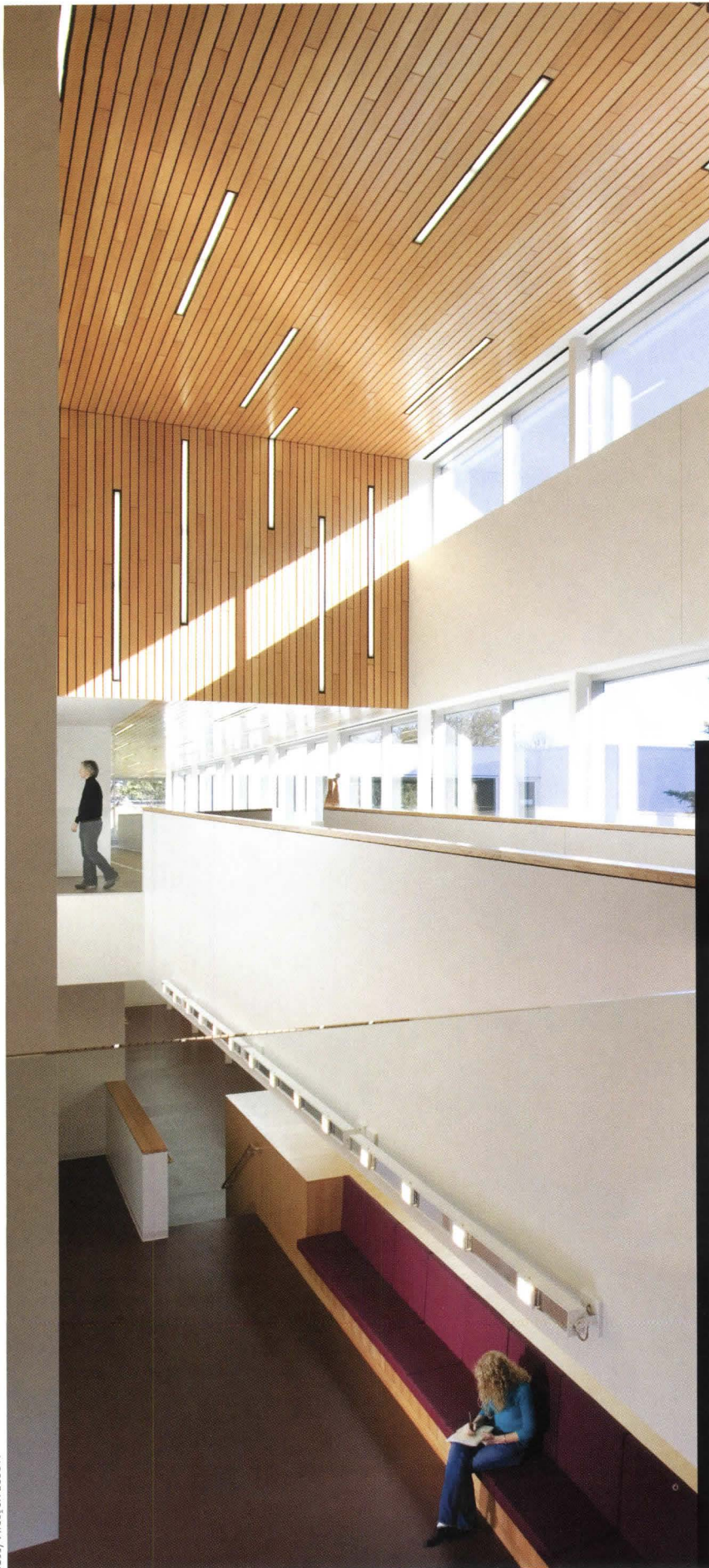
A spark went off when Carl met with a metal manufacturer and installer. "They were very high on the durability of aluminum plate when used in a rainscreen system for this climate," he says. The manufacturer presented a range of color samples in addition to clear, bronze, and black anodized finishes. But the standard colors were deemed to be too gaudy.

Instead, the architects asked if available finishes could be blended to produce new colors—and that question opened the right door. In the end, a palette of four complementary finishes was produced by double-dipping a red finish on top of the manufacturer's standard bronze colors. "And we liked the fact that the panels would play a game with the scale of the building and complement the original," notes Carl. HGA fine-tuned the color choices by examining a full-scale



Activity in the dance studio (above) invites the gaze of passing pedestrians. Other new spaces include the music rehearsal room (shown from outside and inside, right and far right, top) and the black box theater (far right, bottom). Facing page: The light-wood ceiling in the double-height lobby of the Colman Theater nods to the original wood-strip lobby ceiling designed by Green.



**PROJECT** Benedicta Arts Center expansion**CLIENT** College of Saint Benedict, St. Joseph, Minn.**ARCHITECT** Hammel, Green & Abrahamson (HGA), Minneapolis (Gary Reetz, principal in charge; Jamie Milne-Rojek, project manager; E. Tim Carl, project lead designer; Andrew Weyenberg, project architect; Rich Bonnin, Kari Hahn, Erik Hansen, Chris Hartnett, Matthew Kreilich, Mary Opila, Heather Sexton, and Markian Yereniuk, project team)**GENERAL CONTRACTOR** Donlar Construction Co.**LANDSCAPE ARCHITECT** HGA/Close Landscape Architecture**MECHANICAL ENGINEERING** Hallberg Engineering**ELECTRICAL ENGINEERING** Wunderlich-Malec**THEATER CONSULTANT** Schuler & Shook**ACOUSTIC CONSULTANT** Acoustic Dimensions**COST** \$5.8 million

mockup on site with the building committee, selecting finishes that fit well with the darker shades in the original center's brick façade.

Dedicated last September, the 28,500-square-foot, \$5.8 million expansion of the Benedicta Arts Center provides the rehearsal and performance spaces needed to support the college's active fine-arts program. Its exterior is subdued and elegant, content to play second fiddle to the monumental main theater. Dark metallic panels on its front façade contrast with horizontal bands of white stucco that wrap around large ribbon windows.

Inside, the new corridor dissolves into a bridge penetrating a bright circulation space that doubles as a lobby for the new, 120-seat Colman Theater. Access to the large music rehearsal room is also from the lower level, beside a row of faculty offices that double as one-on-one lesson rooms. The dance studio, located on the ground floor, often draws viewers from the campus mall.

This was an important aspect of the project, says Fredricks, whose agenda includes making the liberal arts more visible on campus. Likewise, the construction of an amphitheater carved from the site on the north side of the addition is intended to make impromptu practices and small performances readily accessible.

Today the Benedicta Arts Center hosts 200 public events a year, in addition to academic classes, lessons, and student performances. College representatives say it is the only venue outside of Minneapolis-St. Paul that offers an annual series by the Minnesota Orchestra.

"So now this really does everything we dreamed of," says Sister Colman. "They can have dance here, and music there, and we can have high-school kids on stage all day. Or the dance company can come for a week and it doesn't interfere with anybody. It's perfect. And besides that, it looks good."

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CULTURE

OBJECT LESSON
BOOKS
EXHIBITS
EVENTS

OBJECT Scrabble
DESIGNER Alfred Mosher Butts, 1899–1993
DATE 1953
PRICE \$7.49
SOURCE eBay
PHOTO Charlie Brown

OBJECT LESSON

Scrabbling for a Buck

An out-of-work architect scores big

TIMING WAS EVERYTHING in the brief, almost forgotten architectural career of Alfred Mosher Butts, better known as the inventor of Scrabble.

When Butts graduated from the University of Pennsylvania's school of architecture in 1924, the economy was percolating along and the New York skyline was just beginning its rapid rise. Butts signed on with Holden McLaughlin and Associates, a big Manhattan firm that assigned him to design elegant country houses for the well-to-do. The 1929 crash put a quick end to any dreams of glory. Fortunately for generations of game players and word lovers, Butts was laid off.

As Butt's grandnephew, Robert R. Butts, recounts the tale, the architect spent much of the 1930s trying to support himself as the Depression deepened. He cast his lot with the Works Progress Administration (the younger Butts isn't

sure in what capacity) and struggled to make his way as an artist. He used the architectural blueprint process to develop a

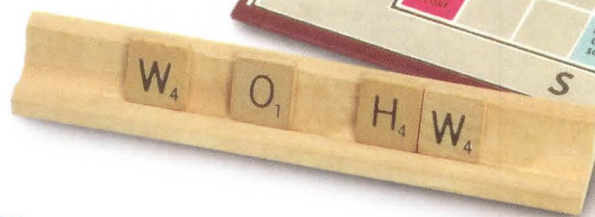
printing method for brownish etchings of New York streetscapes, which he referred to as his "Van Dyck prints." Some of his watercolors were exhibited at galleries, and six etchings now reside in the collection of the Metropolitan Museum of Art. But "he wasn't very successful," Robert Butts says.

Meanwhile, Alfred Butts noticed that a new game called Monopoly was making a fortune for its creator. Deciding that word games were a relatively untapped market, Butts studied the front page of *The New York Times*, calculating letter frequency. By 1934, the results of Butts' cryptographic analysis inspired a game called "Lexiko." Always tinkering, Butts then added a board component (which he made himself by pasting architectural blueprint on old chessboards) and called it "Criss-Cross Words." A decade and a business partner later, the game surfaced as "Scrabble." It

took off in the early 1950s when the owner of Macy's got hooked, and Butts earned a total of \$1,066,500, according to Stefan Fatsis' 2001 book, *Word Freak*. It was a small fortune by modern standards—less than his partner received, but enough to enable Butts and his wife to move from a rental apartment in Jackson Heights to an 1811 family homestead in Stanfordsville, N.Y., where Robert Butts now resides.

Beyond 100 million board games, recognizable around the world, little is known about Alfred Butts' legacy as a designer. He claimed credit for a 1950s public housing development on Staten Island, which is known today as the General Berry Houses, and he designed a small library in Stanfordsville, probably pro bono, in the 1960s. There are also "probably a bunch of very fine houses in Greenwich and Westchester," the grandnephew says.

The price of history: 1953 vintage Scrabble sets with wooden tiles and original boxes have starting bids of \$0.99 to \$9.99 on eBay. LINDA HALES





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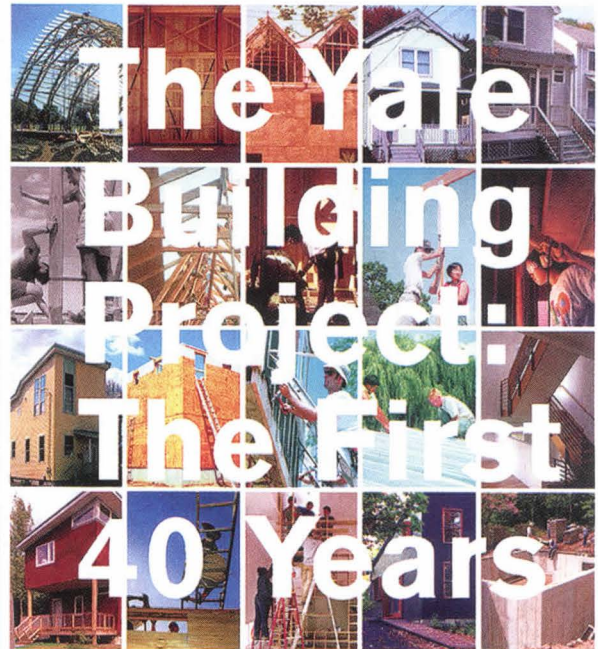
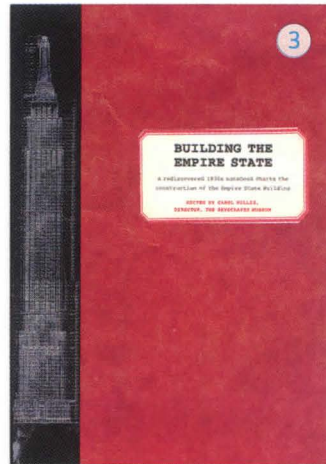
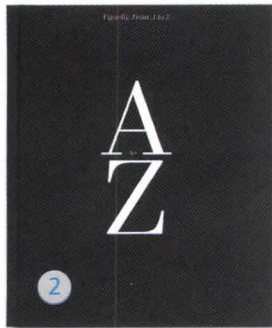
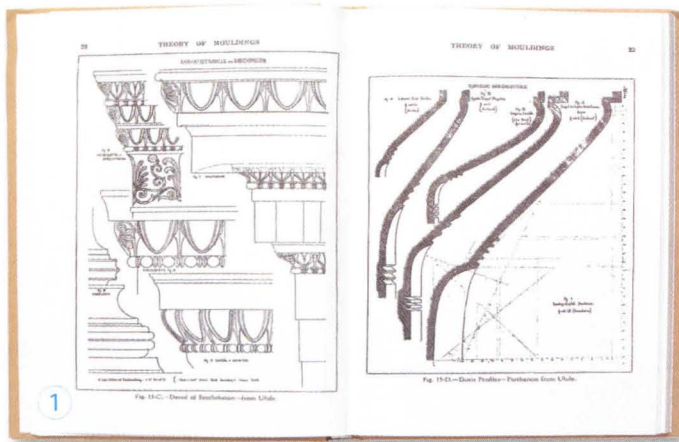
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Richard W. Hayes

1. Theory of Mouldings

By C. Howard Walker
Foreword by Richard Sammons

In 1926, when C. Howard Walker wrote his definitive guide to moldings, architects would have been familiar enough with the grammar of classicism to tell a *scotia* from a *topus*. This reissued textbook does not belittle those less knowledgeable about historical form; it simply plunges ahead with meticulously drawn examples from antiquity, the early 12th century, or a Litchfield, Conn., colonial. Walker (1857–1936) was a professor at MIT and a partner at Walker and Kimball, the Boston firm that led the design of the 1904 St. Louis World’s Fair. His discussion of the benefits of shadow and profile and the dangers of monotony from careless combination make this 146-page ode to cove and *ovolo* worth immersion, even in the modern age. *W.W. Norton*; \$25

2. Vignelli from A to Z

By Massimo Vignelli
Few design teams have been as influential in as many contexts as Massimo and Lella Vignelli, Italian-born New York designers who have shaped the public presence of IBM, American Airlines, and the National Park Service. Now the Vignellis have encapsulated their views in an alphabetized series of essays drawn from Massimo’s lectures at Harvard. “A” is for ambiguity, which Vignelli treats as a positive force. “C”

is for chromotype, their 1970s approach to branding through consistent use of color. After chapters on furniture, garments, interiors, lighting, magazines, objects, and product design—the Vignellis excel at all of the above—come the issues of quality and responsibility. Quality, Massimo writes, comes from sticking with good clients and rigorously pursuing “intellectual elegance.” If you can achieve quality, responsibility will be a snap. *The Images Publishing Group/ACC Distribution*; \$50

3. Building the Empire State

Edited by Carol Willis
The recent AIA survey of Americans’ favorite buildings ranked the Empire State Building securely on top. This paperback (first published in hardback in 1998) provides an opportunity for time travel back to its creation. Carol Willis, director of the Skyscraper Museum, tracked down a 1930s notebook that documents construction of the 1,250-foot building. An anonymous scribe, typing on blue-lined graph paper, kept track of details from equipment, payrolls, and schedules to loss of life (six workers and one pedestrian, all told). The last line preserves the sense of awe that accompanied completion of the building on

March 1, 1931, after 11 months’ labor. “Viewed in the light of Faith,” the scribe wrote, “it stands out clearly against the sky as a noble monument reflecting the glory of God, Who had given such power to man.” *W.W. Norton*; \$19.95.

4. The Yale Building Project: The First 40 Years

By Richard W. Hayes
Foreword by Robert A.M. Stern
When Charles W. Moore became dean at Yale in 1966, Lyndon Johnson’s Great Society was taking off and students were primed for political engagement. Turning away from his predecessor Paul Rudolph’s focus on form, Moore launched a revolutionary design-build initiative, enticing first-year students to get down and dirty. This book reconstructs what followed, year by year. In the beginning, students designed camp cabins for inner-city children, a playground for autistic children, and a health center in coal country. In the 1980s the program wandered into more luxurious territory: beach gazebos, a pavilion for Yale staff retreats. But a joint project in 1989 with Habitat for Humanity turned attention back toward affordable housing in New Haven, where the program remains focused today. *Yale University Press*; \$45

p/a

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55TH ANNUAL P/A AWARDS

Judging will take place in October 2007. Winning entries will be notified in November 2007, honored at a celebration in New York in January 2008, and published in the January 2008 issue of ARCHITECT.

JURY

Rand Elliott, *Elliott + Associates Architects, Oklahoma City*
Sarah Herda, *Graham Foundation, Chicago*
Thomas Phifer, *Thomas Phifer and Partners, New York City*
Julie Snow, *Julie Snow Architects, Minneapolis*
Karen Van Lengen, *School of Architecture, U.Va.*

ELIGIBILITY

Architects and other design professionals practicing in the U.S., Canada, or Mexico may enter one or more submissions. Proposals may be for any location, but work must have been directed—and substantially executed—in offices in any one of these three countries. Projects may not have been featured in other national design publications.

REAL PROJECTS ONLY

All entries must have been commissioned for compensation by clients with the intention and authority to carry out the proposal.

Architectural entries must have a completion date after January 2008. Urban design entries should be accepted by a client who intends to base future development on them. Applied research projects and prototypes should be accepted by a client for implementation or undertaken by the entrant with intention to market and/or publish results.

TO ENTER

Registration starts online at www.PAawards.com, where detailed rules and instructions for submissions are posted.

After registering online, entrants submit bound material documenting the design process, as well as its result. Include information on software, hardware, and hand media employed. ARCHITECT encourages entrants to include copies of preliminary sketches, alternative preliminary schemes, information on context, precedents for the design, and excerpts from working drawings. All work submitted is judged anonymously.

FEES

\$150 for the first entry, \$125 for each subsequent entry.

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Call for Entries



MINNEAPOLIS
Dialogue on the Wall
Form + Content Gallery
Aug. 16–Sept. 15

a two-sided affair—Israel on one side, Palestine on the other. Isenberg conceived the show as a 10-foot tall concrete wall, and he hoped through artistic narrative, multimedia productions, and performance art (accomplished with help from his artist wife, Lynda Monick-Isenberg), to come to terms with the powerful nature of a wall as divisive force. The concept was relatively simple for representing a region so inflamed: The gallery would be split into two spaces, with the voice and story of each group on its own side.

When Minnesota architect Jay H. Isenberg was planning the architectural installation “Dialogue on the Wall,” the Palestinian crisis loomed as

Then a clash among Palestinians in Gaza added a third dynamic. Isenberg shifted from symmetry and the “equal presentation of views” to an asymmetrical setup in which the wall becomes a dividing line between cacophony and contemplation, regardless of one’s point of view. “Design always changes,” he says. “It becomes a collage of both sides intermingled.”

Barriers, whether built by the Chinese, dedicated to the emperor Hadrian, or considered to block illegal immigration in the American Southwest, are paradoxical, Isenberg argues. They create likable serpentine patterns. “Visually, if you pull out the political connotation, these things in the landscape are quite beautiful,” he says. www.formandcontent.org



LOS ANGELES
California Design Biennial
Pasadena Museum of California Art
Aug. 18–Sept. 30

Any two years in the life of the California design community is likely to deliver an avalanche of products and concepts. In the seminal years of midcentury modernism, Case Study houses and the assembly-line experiments of Charles and Ray Eames put the Golden State at the cutting edge of innovation. Today, the design community reflects the altered passions of a consumer society: Apple’s iPod culture; cool cars from the brains at Art Center; furniture and jewelry by Frank Gehry; and functional works of art like the Leaf desktop lamp (left) and the soon-to-launch \$100 laptop computer from Yves Behar at fuseproject.

For the third time, the Pasadena Museum of California Art is unveiling a juried look at the newest and best California designs. Organizers describe the exhibition as an effort to honor “the creative energy” of the region. Five categories—fashion, transportation, consumer products, furniture, and graphics—show that the design surf’s up. Perhaps by 2009 the jury will find a way to open a window on California architecture. www.pmcaonline.org

Ad Index

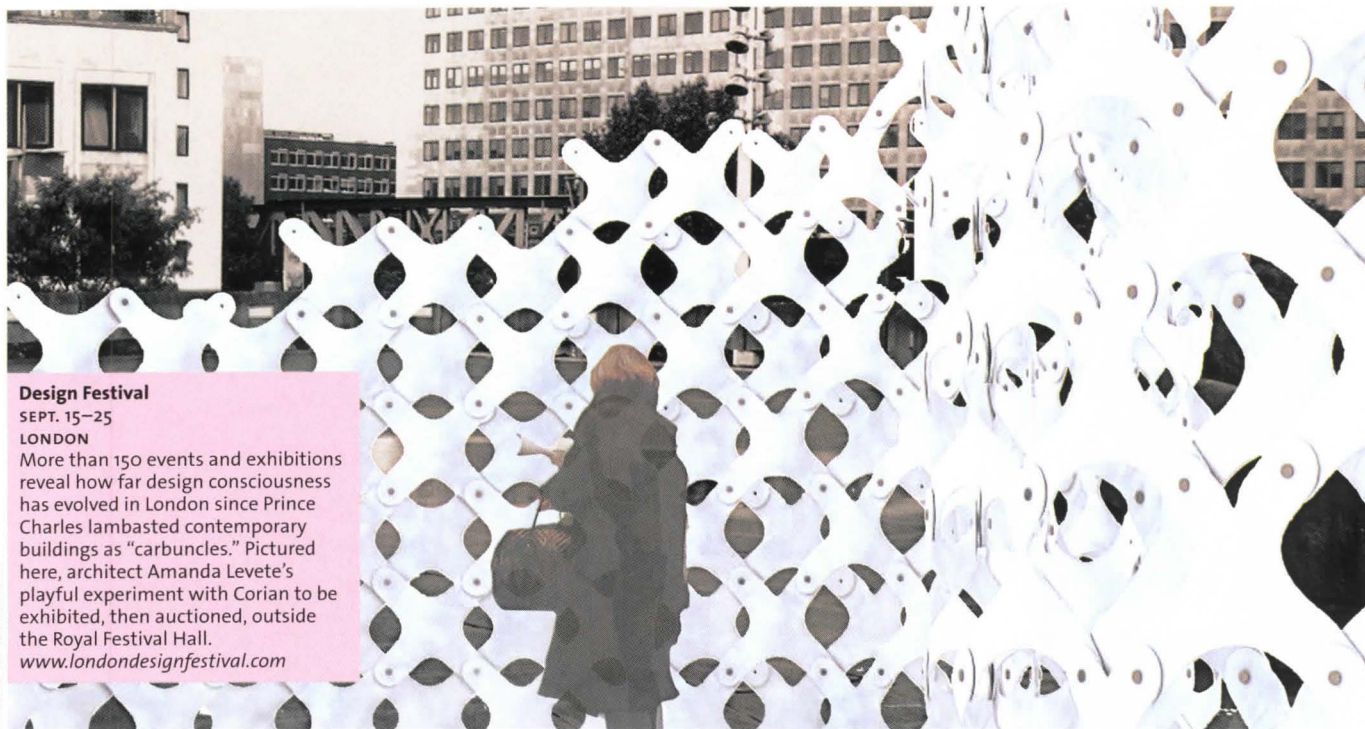
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LONDON DESIGN FESTIVAL

Design Festival

SEPT. 15–25

LONDON

More than 150 events and exhibitions reveal how far design consciousness has evolved in London since Prince Charles lambasted contemporary buildings as “carbuncles.” Pictured here, architect Amanda Levete’s playful experiment with Corian to be exhibited, then auctioned, outside the Royal Festival Hall.

www.londondesignfestival.com

August

01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Masonry Camp

AUG. 11–17 AND 18–24

BOWIE, MD.

The International Masonry Institute hosts Masonry Camp at its new training center, designed by Stanley Tigerman. Architectural interns collaborate with apprentice craftworkers on the masonry crafts—brick and block, tile, terrazzo, stone, plaster, and restoration. Guest speakers include Office dA’s Monica Ponce de Leon and Studio Gang’s Jeanne Gang.

www.imiweb.org

Build Business: Politics at Work

AUG. 22–25

WASHINGTON, D.C.

Gold Medal winner Michael Graves, whose headquarters building for the U.S. Department of Transportation was completed this year, and David L. Winstead, public buildings commissioner for the U.S. General Services Administration, will provide keynote speeches at the SMPS/PSMA conference devoted to developing business for the design and building industries.

www.buildbusiness.org

September

01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

International Urban Design Conference 2007: Cities at Crossroads

SEPT. 6–8

GOLD COAST CITY, AUSTRALIA

Southeast Queensland is hosting a wide-ranging conference on the future of cities, including skyscrapers and eco-villages. Confirmed speakers include New Yorker Michael Sorkin.

www.astmanagement.com.au/urbandesign7

Dreamscapes to Greenscapes

SEPT. 12–15

INCLINE VILLAGE, NEV.

The Western Mountain Region Conference of the AIA’s Northern Nevada chapter hosts Edward Mazria, founder of Architecture 2030, and national AIA president R.K. Stewart.

www.aiann.org

West Coast Green

SEPT. 20–22

SAN FRANCISCO

The largest residential green building conference in the country, with participation by architects Michelle Kaufmann, Sarah Susanka, and Eric Corey Freed.

www.westcoastgreen.com

David Adjaye

SEPT. 27

SAN FRANCISCO

Londoner David Adjaye has been crisscrossing the country on a book tour in advance of the fall opening of his first project in this country, the Museum of Contemporary Art in Denver. A scheduled lecture at SFMOMA will allow the Tanzanian-born architect, who counts Oslo’s Nobel Peace Centre among his high-profile works, to explain what critics mean when they say he sculpts light and treats architecture as conceptual art.

www.aia.org

IIDEX/NeoCon Canada

SEPT. 27–28

TORONTO

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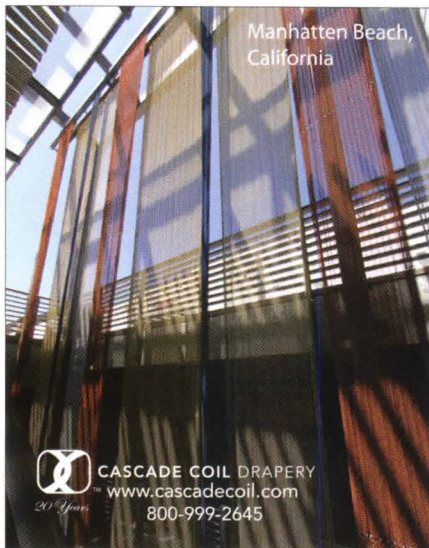
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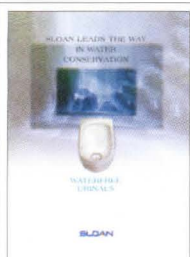
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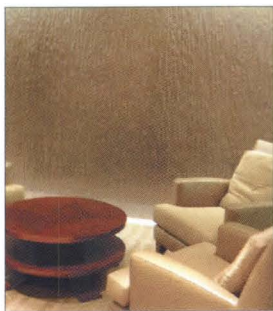


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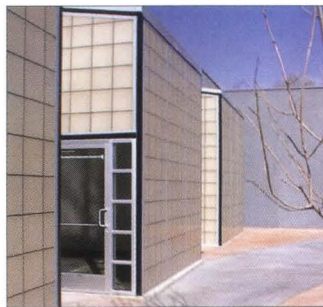


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A PIONEER IN THE PROFESSION MAKES SURE THE HISTORY BOOKS TELL THE WHOLE STORY.

Interview Hannah McCann Photo Drake Sorey

BEVERLY WILLIS

After your long and successful career—spanning five decades—what drove you to create the Beverly Willis Architecture Foundation in 2002?

I looked back and realized that the arbiters of architecture culture had systemically overlooked some of the great women architects of my mid-20th century era. Recovering the stories of women architects is a greater gift to future generations than the singular preservation of my own legacy. It's a living legacy, if you will.

What does your foundation do?

On our website is the "American Women of Architecture Timeline," a wiki that allows users to contribute to a knowledge database about American women practicing in the 20th century. We [also] support programs that specifically help build a history of women architects.

Tell me about your collaboration with Museum of Modern Art curator Barry Bergdoll.

We're presenting a colloquium titled "Women in Modernism: Making Places in Architecture" this coming October the 25th. Our colloquium is part of the museum's larger re-evaluation of the history of modernism. [We'll explore] the historical connection between the era of modernism, the emergence of women in architecture, and the whitewashing of women's contributions to architecture during that period.

Why talk about the role of women in the profession?

Cutting-edge form and large projects have a place in architecture, but I believe most women are more concerned about society as a whole. Thousands of small interventions can make our cities a better place to live, while an occasional iconic, monumental structure does not. And then on the business level, there are more women executives today than ever before. These women are in the position to commission large projects, [and] I don't believe a single-sex team will make the grade.

Through your foundation and the upcoming colloquium, what do you hope to achieve?

Gender equity is not simply about recognizing women or retaining their talent but about building a better environment for everyone. If we incorporate the ideas of the many over the visions of the few, we will create, in my opinion, a much more equitable and humanistic environment for everyone. And, really, shouldn't that be the profession's larger ethical goal?



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