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UP THE RIVER

Imagine floating in a gondola through East Harlem. How about leisurely kayaking through Hell Gate, the East River's most dangerous bend? What if signage alongside the FDR drive promoted neighborhood engagement in Jenny Holzer-style graphics?

Above: First-place scheme by Joseph Wood.

These somewhat outré civic solutions represent the first-, second-, and third-place winners of the Reimagining the Waterfront competition, sponsored [continued on page 18](#)

PENNPRAXIS CELEBRATES TEN YEARS TRANSFORMING PHILLY PLANNING

WELL PRACTICED

For over 30 years, Philadelphia's Delaware River waterfront was considered a corrupt wasteland of opportunity where RFP followed RFP but nothing got built. Then, suddenly, a master plan materialized and was adopted by City Council last month. The success of "A Civic Vision for Central Delaware" is

credited by many to PennPraxis, the non-profit consultancy arm of PennDesign at the University of Pennsylvania. Praxis is celebrating its tenth anniversary this year.

"They reoriented the direction the city was going in," said Inga Saffron, architecture critic at *The Philadelphia* [continued on page 11](#)

Proposal for Pulaski Park in Philadelphia.



COURTESY PENNPRAXIS/WRT

NEW STUDY ON THE ECONOMIC IMPORTANCE OF ROUTE 66



COURTESY AMANDA DAGUE

Mother Road

"It winds from Chicago to LA, more than two thousand miles all the way," as the song goes, inspiring endless Googies and even a vintage television show. And now a new study shows that Nat King Cole's famous line still rings true as Americans continue to get their kicks along iconic Route 66, to the tune of \$132 million per year in economic impact. The National Park Service [continued on page 14](#)

AIA ISSUE: REGIONALISM NOW

30 YEARS SINCE CRITICAL REGIONALISM TOOK ROOT, LOCATING PLACE STILL MATTERS. SEE PAGES 25–31. PLUS NEW AIA CENTERS IN BOSTON, D.C., RALEIGH. SEE PAGES 10, 14, & 16.

CONTENTS

09 OBIT: LUIS MANSILLA

22 PRODUCT: TOUGH TILES

34 GOLDBERGER ON CRITICISM

08 EAVESDROP
18 AT DEADLINE
38 MARKETPLACE

DOWNTOWN PARK RENOVATION UNEARTHS MURKY PAST

ONLY COLLECT

Until recently, downtown Manhattan's Collect Pond Park was an unloved and unloved triangle of sunbaked broken concrete adorned with a few sad benches. Crammed on Leonard Street between Centre and Lafayette, it was a park of last resort, a better-than- [continued on page 17](#)

BIG VISITOR CENTER MAKES AN ENTRANCE. SEE PAGE 20



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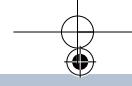
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CRITICISM IN CRISIS? SO WHAT

An architect wrote to me recently in near anguish that architecture criticism is in crisis. The case seems pretty compelling:

In December, the website Slate rubbed out its architecture critic post filled by Witold Rybczynski. Last month, *The New Yorker* gave the heave-ho to The Sky Line column established in 1931 by Lewis Mumford and for the past almost 15 years written by Paul Goldberger. And at the *New York Times* new architecture critic Michael Kimmelman, ten months on the job, rarely writes about individual buildings. Anyone can write architecture criticism, says Alexandra Lange in her new book *Writing About Architecture* (reviewed by Goldberger on page 34), but that may be just another way of saying that no one is currently doing so with real authority.

Is the media giving architecture the shaft? It certainly felt like it when former *New York Times* managing editor Bill Keller blogged with imperious condescension about architecture as "a genre that can be, at its worst, precious and narrow" where buildings are treated "as if they were gowns on the red carpet." A whiff of hostility hovers as well over the controversy surrounding Frank Gehry's Eisenhower memorial design which should have been making slow progress from concept through revision towards realization but has been stopped in its tracks by compulsive and eagerly covered nit-picking with no sense of trust that Gehry has long since proved his abilities.

Recently Goldberger and I chatted about the media's versus the public's interest in architecture. Where the former seems soured on the subject, the latter seems more engaged than ever by the look of crowded community board meetings (often for NIMBY's sake, sure, but true civic interest is also on abundant display), the proliferation of design-themed blogs and ample coverage on major sites such as the Huffington Post, and even Bjarke Ingels's clips from the TED conferences that attract an average of half a million online viewers. The audience seems to be there, even if it is moving away from thoughtful consideration in the traditional sense and more in the direction of play-by-play commentary.

Still Goldberger and I have both had our share of experiences where editors—those easily distracted gatekeepers to readers—dismissed architecture coverage as so much insider baseball or acted suspicious of it as an extension of someone's marketing plan. Architects have not helped with over-complicated narratives that too often read like parodies of complexity rather than accurate representations of all the intricate forces that comprise building.

Perhaps it's time to give formal criticism a rest. Remember that the last time architecture was a popular subject matter for public intellectuals was during the reign of postmodernism when Tom Wolfe among many others had a heyday reducing a moment of intense intellectual foment into a gong show.

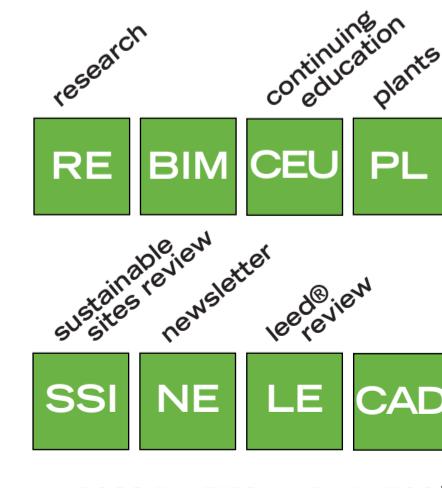
Today again, architecture is at a moment of tremendous transformation when to be successful buildings must address a wider array of imperatives—social, financial, technical, sustainable, contextual—than ever. Patronage displays and destination building are a thing of the past. Even China emerged rather quickly from its fever dream of building to impress the world, while the latest Olympics in both London and Rio are stalwartly avoiding show-off structures in favor of lasting infrastructure.

Architecture criticism may no longer have important friends or fans in the general media. What better time for architecture commentary to find a new voice—not one that engages strictly with any one aspect, whether of form or social responsibility, but one that takes on the entire gamut. Instead of bemoaning a crisis in criticism, architecture writers and also educators could start down that new path by focusing on plain writing making sure that it is as compelling, comprehensive, and clear as it can be. And for that there is always an urgent need for, as Mumford understood (even as he carped short-sightedly about the disappointments of Rockefeller Center), architecture remains an "index of civilization" well worth the widest possible attention.

—JULIE V. IOVINE



the ELEMENTS are SIMPLE ...

**LETTERS****RECEPTIVE READER**

Some years ago I gave up looking at architectural magazines. However, I recently came across *The Architect's Newspaper* and have had to reverse my previously intelligent policy. I congratulate all of you for making a publication about our profession that is at once brief, timely, thoughtful, instructive—and entertaining.

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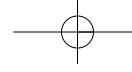
I appreciated your editorial in the April 4th issue ["Will the City Ever Learn?," AN06_04.04.2012] but there were a couple of sad omissions. Cooper Union, the school that produced one of only four MacArthur award winners in architecture, and the City College of New York. Both schools provide education to young talented students without the enormous price tag of the other schools mentioned. But students do not choose these institutions on cost alone. They know that they are among the best environments to study the urban environment with so many of the talented adjunct faculty members mentioned in your essay, available

and eager to share their knowledge and experience. Cooper in particular with the architecture school, engineering school, and new sustainable design center is poised to provide both the technological innovation trumpeted by Bloomberg and the support for design espoused by the Center for Urban Future and Speaker Quinn.

I also hope that landscape architecture gets added to the list at some point. With 900 designers in the NYC and the ability to capture green infrastructure markets requiring interdisciplinary expertise, it's a missed opportunity not to be more inclusive.

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LASER TAG

All that glitters is not gold in Dallas, where the Museum Tower, a \$200 million skyscraper-in-progress designed by local architect Scott Johnson, is being accused of casting its neighbors—specifically the Renzo Piano-designed Nasher Sculpture Garden—in an unflattering light. Nasher officials say light reflecting off the Tower's glass curtain wall is compromising the museum's indoor galleries, destroying its outdoor garden, and threatening its future as a landmark. The city's mayor has stepped in to play peacemaker, and John Sughrue, one of the Tower's four developers, somewhat disturbingly declared he is "on a jihad to push the Museum Tower regime to get it right."

ALLEN KEY TOWN

IKEA's property-development arm has acquired 27 post-industrial acres in East London that it plans to transform not into a sprawling store but a 1,200-home neighborhood. "Strand East" will have its own school, hospital, hotel, and hydro-electric plant. The plans don't include an IKEA store, surprisingly, but a certain Swedish sense of order is promised in Strand's streets: "We would have a fairly firm line on undesirable activity, whatever that may be," IKEA project manager Andrew Cobden told Canada's *Globe and Mail* recently.

GEHRY HEARTS ASIA

Frank Gehry's first residential project in Asia, a twisty residential tower called Opus Hong Kong, is complete. Total project cost for the 12-story, 12-apartment building? A mere \$27,000 a square foot, according to Swire Properties CEO Martin Cubbon. "I would just quit everything and come and just work for them forever," said Gehry on a recent press blitz in Hong Kong, where he praised the "interest and respect" he was afforded.

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Rendering to show facade with integrated PVs.

than 30 percent of the facade, and sun shades and awnings will be allowed to go two feet beyond the street wall.

Up on the roof there is new leeway as well. An additional three feet above the height limit will be added for green roofs so that floor-to-floor height changes won't be necessary. Greenhouses will be permitted on nonresidential buildings for educational purposes and food production. Here again, planning was responding to new demands coming from the market. Slatkin cited Gotham Greens as an example. Gotham's produce is grown on industrial rooftops in Greenpoint, Brooklyn, allowing them to reduce fossil-fuel consumption by shipping locally. Likewise, decks for rooftop access will be encouraged when combined with storm-water-retention systems to create blue roofs.

Solar panels will be permitted to go onto the roofs with options that range from 4 feet for the standard flat rooftop to 18 inches for a pitched roof. On walls they may project no more than 10 inches and not occupy more than 20 percent of the surface. Solar panels will also be permitted atop trellis-like posts in commercial districts from 6 to 14 feet high, provided they are not visible from the street.

Slatkin believes that there's potential for the solar initiatives to make the biggest impact, particularly in the outer boroughs like Staten Island, where low energy use will give homeowners substantial savings, if not profits. Tax incentives should offset the initial investment. Also, Con Edison allows for net metering, where owners can resell surplus energy back to the grid.

While they were up on the roof, so to speak, City Planning also worked in additional language to update the code for bulkheads and new mechanical equipment that didn't exist years ago, like window-washing systems. Other changes will allow up to 8 inches of building re-cladding for insulation purposes, so that owners won't be penalized for improving the energy efficiency of their buildings. **TOM STOELKER**

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CITY PLANNING PASSES GREEN ZONING INITIATIVE

On March 28, City Planning passed the Zone Green initiative and sent it off to City Council and the mayor for likely approval. The new zoning was in response to recent developments in design and building technologies that help reduce energy consumption, but which were rarely applied due to zoning restrictions. Building owners will now be able to install a green roof or add solar panels and sun-shading without a punitive reduction of the floor-area ratio. "This is responding to what we've seen people design into buildings," said Howard Slatkin, the director of sustainability for City Planning.

In looking at screens, like those used on Renzo Piano's New York Times building, and sun shades, like those used at Grimshaw/Dattner's Via Verde, the staff at City Planning developed text that would allow architects to take additive measures to help reduce solar gain and light glare, and in turn lessen a building's energy load. Screens will be permitted, provided they don't cover more



Left: León Auditorium (2001);
Below: Luis Moreno Mansilla.

Luis Moreno Mansilla, 1959–2012

From time to time, amazed by yet another display of out-of-control ego or calculating careerism, I like to think about my friends Luis Mansilla and Emilio Tuñón, who achieved so much without any of the baggage that seems to go with being a successful architect today. Luis, who died on February 22, exemplified in particular a quiet dedication to the vocation of being an architect. He was passionate about his work and lived a life in architecture to the fullest. But to say, in the manner of American self-help books, that he had a good "work/life balance" would trivialize both.

He met his wife, Carmen Pinart, at the Spanish Academy in Rome in the early 1980s when they were both in residence: she as a painter and he, an architect. Their house in Madrid was filled with her delicate paintings of their two daughters. The office he shared with Tuñón also had a family atmosphere. They worked hard, very hard. But there were also many trips, studio dinners, and an endless flow of conversation over the work they made together.

That Mansilla + Tuñón are not better known in this country says more about the state of American architecture than about their work: 20 years of practice, a dozen definitive buildings, a string of brilliant competition victories and important prizes, including the Mies van der Rohe Award in 2007 given every two years by the European Union for the best building completed in Europe for MUSAC, a contemporary art museum in León.

Prior to forming their own practice, Luis and Emilio worked together in the office of Rafael Moneo, which is where I first met them,

almost 30 years ago. Mansilla + Tuñón's work shares with Moneo's a sense of gravity, clarity of detail, and strong material presence. But their work departs from their mentor's in its abstraction, its playful diagrammatic character, and in the architects' recent fascination with serial repetition. They came into their own with the Auditorium and later the MUSAC. These two buildings chart this passage from a figural response to context to an abstract field-like strategy of aggregation. Their recent work had a kind of unlabeled immediacy, a distinctive mix of gravity and play, visible in winning competition projects for the Soria Environmental City, the Vega Baja Museum in Toledo, and the recently completed Town Hall in Lalín. In this age of global practice, Luis and Emilio preferred to work close to home, where they could control the process of construction. But I suspect there was also something else at work here—a simple reluctance to deny themselves the pleasure of watching buildings take shape.

In 2008, I invited Luis and Emilio to come to Princeton to teach, fully confident in their vocation as teachers as much as in their abilities as practitioners. They had taught in the United States before, but I believe they found the intellectual atmosphere at Princeton congenial, despite the long delays that Luis had to endure entering the country. It turned out that Luis shared a name with someone on a terrorist watch list. This resulted in a minimum four-hour delay with every trip to the airport, during which he developed a friendly relationship with the immigration agent.



COURTESY MANSILLA + TUÑÓN

That family atmosphere extended to the studios at Princeton, with trips to Falling Water, to Chicago and the Farnsworth House, and elsewhere—during which it was clear that Luis and Emilio very much wanted to see the architecture and the students were just along for the ride. Those students learned a lot from Luis' and Emilio's passion for architecture. And in Spain, it was a matter of showing the students their own work, and their city, believing intensely that you understand a building better when you understand its place. Luis was such a good teacher precisely because he was genuinely interested in what he was teaching.

Luis died without warning, in Barcelona. He and Emilio were there to present a book of the last writings of Enric Miralles, another talented architect who died too young. After the presentation there was a long Spanish dinner and Luis returned to his hotel, where he suffered a massive heart attack. Looking back, his words that night take on a special poignancy. Speaking of Miralles' work, and its power over a generation of architects, he said: "I am beginning to think that, in reality, space is not a significant part of our preoccupations in life. Only time is, that spills and slips through our fingers when we try to catch it." And so Luis has now slipped through our fingers—abruptly so, which was uncharacteristic of him. The field has lost a figure of great promise. We will remember him for his optimism, his generosity, his intelligence, and his gentle passion for the art of architecture.

NEW YORK-BASED ARCHITECT STANLEY T. ALLEN IS DEAN OF THE SCHOOL OF ARCHITECTURE AT PRINCETON UNIVERSITY.

GATE EXPECTATIONS



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Left to right: A sculptural stairway between first and second floors; public exhibition space; key design elements are visible through the landmarked facade.

surrounding waterfront district. Höweler + Yoon placed the offices in a corner of the upper floor separated from the galleries by a glass wall. Two meeting rooms come in the form of islands in the midst of the galleries. Floor-to-ceiling glass that encloses part of these rooms is meant to underscore the public nature of the organization.

BSA Space commissioned Boston-based creative firm over,under to curate the inaugural exhibition. *IN FORM: Communicating Boston* presents a range of projects, both built and speculative, that directly engage and challenge Boston's specific urban landscape.

The big success of Höweler + Yoon's layout is that the exhibition works just as well on either side of the gallery's windows. The BSA's Fort Point Channel neighborhood is an area very much in transition. Five years ago, Diller Scofidio + Renfro's ICA museum building was an outlier in a frontier of post-industrial urban waterfront. Now, it is part of a district of creative offices, new restaurants, and public waterfront access. Opposite the channel, the string of public parks atop the Big Dig runs its course through the city's business district. Each of these landscapes represents a major urban transformation that the BSA will now be able to engage, and even view from its new home.

JOHN GENDALL

AIA IN BOSTON: NEW NEIGHBORHOOD, NEW DRAW

Though it endeavored to be an organization with a significant public dimension, the Boston Society of Architects (BSA) was long ensconced in a small, cloistered office in Boston's financial district—not exactly the type of environment to showcase the public virtues of architecture.

Now in its new headquarters designed by Boston's Höweler + Yoon Architects in the Fort Point Channel district, BSA has picked up a lot of space, weighing in at 16,000 square feet, with 6,000 square feet for public exhibitions. For all of its expansive new area, much of it—the galleries, offices, and meeting

rooms—is spread out on the second floor of a now-31-story tower. The remainder comes as a small (1,500-square-foot) volume on the ground level, acting as an entrance and extra gallery space. Sidewalk frontage, the all-important metric for any public tenant, amounts to a modest 44 feet.

Liberated from its former cramped quarters, BSA faced the challenge of attracting people from the street willing to commit to going upstairs. "The Center for Architecture in New York is all about getting people down from street level," said Eric Höweler, firm principal and associate professor

at Harvard's Graduate School of Design. "BSA Space is all about getting people up to the second level."

To further complicate matters, the facade was off limits, since the space is embedded in an adaptive reuse project within a turn-of-the-century waterfront mercantile building (that, incidentally, won the Boston Preservation Alliance's 2011 award for best integration of preservation and new construction).

The existing historic shell features large storefront windows. Capitalizing on this visibility, Höweler + Yoon called for an emblem that would both compensate for the lack

of sidewalk real estate and entice people upstairs. "The ceiling had to be the facade," said Höweler. Punching a hole in the ceiling, they dropped a bright, nearly neon-green staircase from the second floor as a sculptural centerpiece. The ¾-inch steel plates merge with the dropped ceiling of the second story and extend down through the punched opening of the first-floor ceiling, where it eventually meets the ground floor, giving the impression of a soffit stretched two stories down.

Upstairs, gallery space lines the perimeter, generating a dialogue between the exhibitions and its

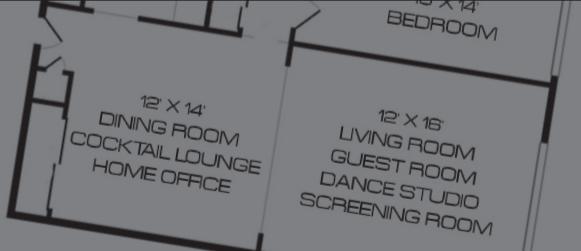
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WELL PRACTICED continued from front page *Inquirer*. PennPraxis was created to allow both students and professors the chance to practice in a real-world environment through analyzing and developing proposals for actual urban situations. In its first decade, the program has billed some \$16 million in international consultancy fees.

One of the first projects they tackled was the waterfront. Penn Design's then-dean Gary Hack said such university/civic exchanges are commonplace in China, but are rare stateside where liabilities are a major concern. When Hack presented the idea to then-president Judith Rodin, he recalled her responding, "Liabilities? What are you talking about—I have five hospitals!" Hack said the same hands-on approach works for planning. "Hospitals are critical to education and I argue that it's the same for architecture," he said.

Skeptics were concerned that Penn was doing the city's job, but given the area's troubled history, most Philadelphians were ready to throw up their hands. Mayor Ed Rendell, later governor and more comfortable in smoke-filled back rooms than public planning, promoted giving the place over to the salivating casino industry. His successor, Mayor John Street, was no less dubious, but many give him credit for allowing a non-governmental organization to take the lead. All the while, the William Penn Foundation, one of Philadelphia's most powerful

philanthropic organizations, backed up the effort financially.

As Praxis developed its waterfront plan, they relied on traditional media to gain traction and also launched an independent and now a very popular website called PlanPhilly.com. "PlanPhilly had more impact than anything that I can think of in years," said Gary Jastrzab, executive director at the City Planning Commission. "They really stepped in and created a whole new group that follows planning closely."

Their approach has deep grass roots. Months of community meetings headed up by Praxis director Harris Steinberg mined the riverside communities for ideas, rather than presenting them with developers' pre-cooked plans.

It hasn't hurt that shortly after, the city's latest mayor, Michael Nutter, threw full support behind planning, giving teeth to the previously ignored Planning Commission. The mayor killed the shady Penn's Landing Corporation and formed the Delaware River Waterfront Corporation. Jastrzab credited Praxis's work on the riverfront with spurring a citywide zoning overhaul that will go into effect this August. "They conducted what is considered an unprecedented civic outreach process," he said. "With that central [Delaware] master plan underway, Mayor Nutter then was able to provide the political foundation for a citywide master plan."

TS



UNVEILED

CITY POINT PHASE 2

With the four-story retail complex ready to open along Brooklyn's Fulton Street Mall, City Point's second phase, designed by Cook+Fox with Lee Weintraub Landscape Architecture, is ready to move forward with

two residential towers—standing 19 and 30 stories and holding a combined 650 units—sitting atop a 500,000-square-foot retail podium. "The whole project is envisioned conceptually as one project—a big mixed-use transit-oriented development," said

Cook+Fox partner Rick Cook. "This is a perfect spot for a

tall building in Brooklyn." Cook said the towers' skins are currently being designed, but each building will have its own identity. Landscaped areas are subtly incorporated into the site and Weintraub has created installations on the rooftops. "We've created a series of recesses on the street wall where we could incorporate green spaces," Cook said. A glass market hall leads through the site to the planned Willoughby Park by Michael Van Valkenburgh. A future third phase calls for an even taller building that Cook said will anchor the corner with a strong sense of verticality.

BRANDEN KLAYKO

Architect: Cook+Fox with Lee Weintraub Landscape Architecture
Client: Washington Square Partners
Location: Brooklyn
Completion: 2015 and 2016

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Architect: Mitchell | Giurgola Architects
Photographer: Jeff Goldberg/Esto

WORKING IN THE SHADOWS continued from front page Wang Shu's wife and design partner, Lu Wenyu, seems to have slipped by public notice. The Pritzker's coincidental intersection with Women's History Month, as well as the recent publication of "Women in Architecture" statistics by the Royal Institute of British Architects, has raised questions about the foundation's fairness of vision. Twenty years ago, the jury overlooked Denise Scott Brown in favor of her husband and partner, Robert Venturi, one slight of many documented by her own 1975 article, "Room at the Top? Sexism and the Star System in Architecture." In 2012, when statistics still look dim—women make up just one in five architects in professional practice—this year's Pritzker award seems to reflect a larger problem in the industry.

"The jury is extremely thorough and extremely careful when they deliberate," said Martha Thorne, executive director of the Pritzker Prize. "The jury looked at the built work, they looked at the teachings, the writings, and the other prizes. They looked at the many facets of all the people on the nominations list and they came to a conclusion that Wang Shu should be this year's winner."

Yet Wang Shu's work seems to be intrinsically linked to Lu Wenyu. In 1997, the couple co-founded the firm Amateur Architecture Studio. Together, Wang Shu and Lu Wenyu went on to construct the 13 of the 14 projects mentioned in the public announcement of the prize. In 2010, the couple was jointly awarded Germany's prestigious Schelling Prize for their work together. Wang Shu himself has spoken on his interest and belief in collaboration and the many people it takes to construct buildings. The Pritzker Prize does recognize that architecture can be more than the work of an individual and has been awarded to collaborative teams in the past: Herzog & de Meuron in 2001 and Sejima and Nishizawa in 2010.

When asked by *The Los Angeles Times* whether he believed Ms. Lu should have also won, Mr. Wang definitely said yes. He also commented to NPR, "Without me, no design. Without her, it cannot become reality." However, Mr. Wang's own position on his wife's recognition remains unclear: *The Los Angeles Times* blog was the first time that Thorne, the executive director of the prize, became aware of his opinion.

To date, the Pritzker Prize has been awarded to 37 laureates, only two of whom are women. The foundation, of course, is not unaware of this history.

"I would share with you my personal and firm belief that women have not been given their rightful position in architecture," said Thorne. "There are enormous biases. There are structural problems within education, within the profession, and within the building industries that mean that women are often left out." ANN LOK LUI



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Sculpture: Gyre, Thomas H. Sayre, N.C. Museum of Art

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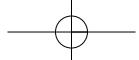
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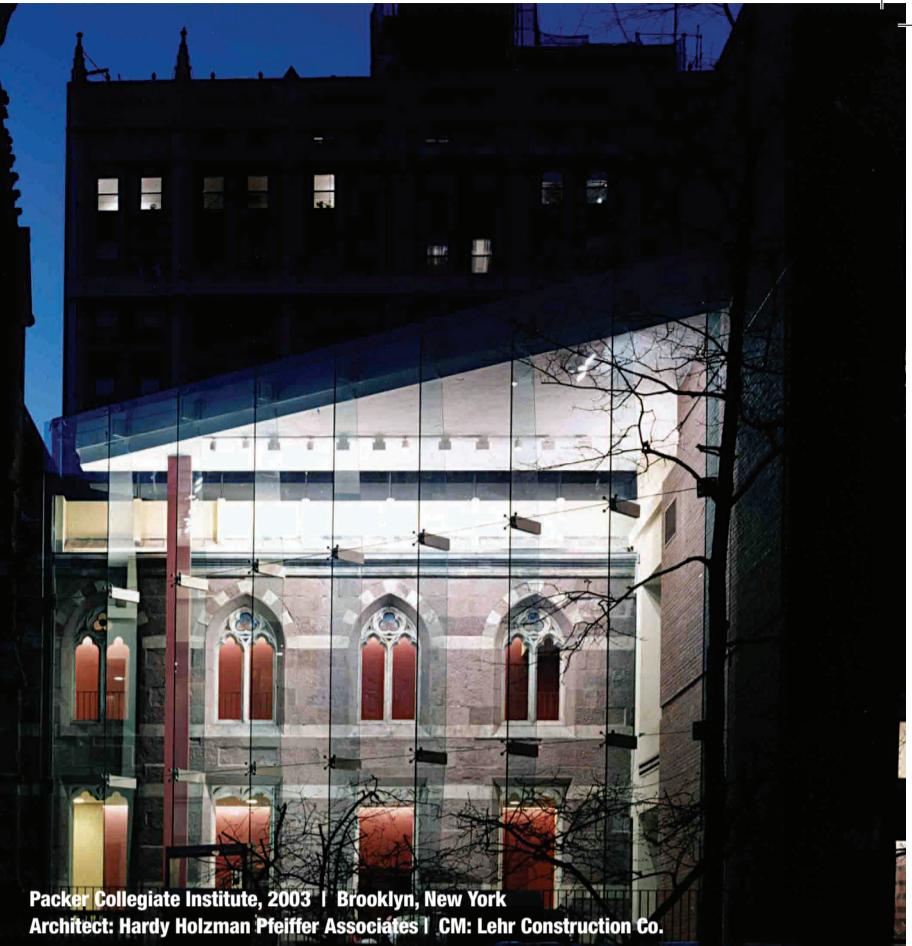
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OPENS JULY 2012

CHI

OCTOBER 2012



Long Dock Park & River Center, 2011 | Beacon, New York
Architect: ARO | CM: Kirchoff-Consigli



Packer Collegiate Institute, 2003 | Brooklyn, New York
Architect: Hardy Holzman Pfeiffer Associates | CM: Lehr Construction Co.



Hess Corporation, 2005 | Woodbridge, New Jersey
Architect: TPG Architecture | CM: Structure Tone



Harvard Club of New York, 2002 | New York, New York
Architect: Davis Brody Bond | CM: F.J. Sciame Construction



Museum of the Moving Image, 2010 | Astoria, New York
Architect: Leeser Architecture | CM: F.J. Sciame Construction



Penny Harvest, 2007 | New York, New York
Architect: Polshek Partnership Architects (Ennead) | CM: Structure Tone

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THE ARCHITECT'S NEWSPAPER APRIL 18, 2012



Left: The District Architecture Center on 7th Street in Penn Quarter. **Right:** Transparency on two levels allows for high flexibility in terms of exhibitions and programming.

spaces has proved equally if not more important. Committees can hold more regular meetings, now that they're not fighting over where to go.

Chapter offices are located at the back of the building, which the staff had feared might be gloomy, but thanks to internal walls of glass "there's plenty of natural light back there," Fitch said. Event rentals have taught staffers a crucial benefit to having closed-door offices.

Although its official opening was in November, the DAC is preparing for a second, higher-profile debut in May, when the AIA National Convention comes to town. AIA DC will be giving frequent tours of the space, both to official AIA tour groups and conventioneers just dropping by. Mainly, the chapter will be showing off a new exhibition (from May 3) featuring the winners of the chapter's recent unbuilt design competition. This show is a companion to *Unbuilt Washington*, on display at the National Building Museum. **AMANDA KOLSON HURLEY**

AIA IN DC: CAPITAL CHAPTER TO ENGAGE THE CITY

Five months after it opened, the new home of the AIA's Washington, D.C., chapter still looks pristine, with gleaming floors and unsmudged glass walls. Keeping it that way requires work, according to Mary Fitch, the chapter's executive director. Dust bunnies must be chased from the floors, and a bad pinup experience taught Fitch and her colleagues not to cover up the walls of the glass box at the heart of the

space. Some days are busy with visitors, while others are quieter. "There's no normal yet," Fitch said. But a daily rhythm is slowly starting to form at the District Architecture Center (DAC), which occupies 11,000 square feet on the renovated first and basement floors of a 1917 building in Penn Quarter, Washington's tourist and entertainment district. A few days a week, the DAC—designed by local firm

Hickok Cole Architects—hosts meetings, lectures, and other events (often "multiple things per day," Fitch noted). Passing pedestrians slow down in front of the window wall to study the exhibition in the gallery, the more curious among them venturing inside. All day long and into the evening, students arrive and depart from French classes held by the Alliance Française, which leases the lower

level from AIA DC. All this activity would have been unthinkable in the chapter's previous home, a cramped row house on Dupont Circle. Flexible classroom spaces were at the top of the leadership's wish list, and the DAC's two classrooms have filled to capacity many times already. These rooms can be combined into one large hall—useful for popular events—but being able to use them as separate

LOEB FELLOW ANNA HERINGER'S LATEST PROJECT AT GSD IN CAMBRIDGE IS A MATERIAL CHALLENGE.



MOTHER ROAD continued from front page partnered with the World Monuments Fund and Rutgers University to analyze the economy of the so-called Mother Road as it traverses small towns across eight states.

The first-of-its-kind study combines information from the U.S. Census and extensive research in towns along the route to reveal new details about how travelers interact with communities and attractions and to identify preservation opportunities to further enhance the economic potential of heritage tourism. "This is the first time this Environmental Impact Statement methodology has been applied to this vast a stretch," said Erica Avrami, research and education director at the World Monuments Fund. "As a methodology it can serve as a model for other routes and thoroughfares across the country."

Like rivers or ports that sustained many American cities, Route 66's continuous stream of motorists proved to be the lifeblood of many small towns across the West.

Designated a U.S. Highway in 1926, Route 66 was slowly made obsolete as a transportation path by the faster Interstate Highway System's new roads that bypassed small towns, taking the spending value of passing motorists with it. The decline was

complete in 1984 as the last stretch of Route 66 was bypassed by Interstate 40 routed through Williams, Arizona; Route 66 was decommissioned in 1985.

But what the new Interstates offered in speed, Route 66 made up for in character, and a nascent heritage tourism industry has continued to keep the Mother Road alive. The report indicates potential growth in heritage tourism along the highway, but Avrami said there needs to be more unity.

In 1999, Congress passed the Route 66 Corridor Preservation Program under the National Park Service to coordinate preservation work with property owners and nonprofits and issue grants to advance tourism, economic development, and preservation from the road's historic heyday between 1926 and 1970, but no private group has yet emerged to oversee the process. "A host of federal opportunities exist that can be capitalized on, but because Route 66 goes through so many states, the process is piecemeal," Avrami said. "Without a unified body, it's difficult to think holistically because everyone has their own little piece of Route 66."

BK

Below: A typical stretch of Route 66.



Below: A typical stretch of Route 66.

MUD HALL

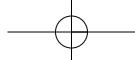
When viewed against the precast concrete formwork of Harvard's Gund Hall, Loeb Fellow Anna Heringer's latest rammed-earth project seems positively confrontational—and that's the point. The archaic process uses local raw materials such as clay, mud, and gravel to create durable walls. Heringer's smooth triangular forms smack up against the Graduate School of Design's 1971 Brutalist facade. Other rough-hewn walls zigzag into an open plaza through monolithic gestures

that nudge into, but don't disrupt, pedestrian traffic on a heretofore-dreary urban corner. Like a less aggressive Richard Serra, the architecture dallies with passersby.

The installation challenges sustainability theories being debated just behind the GSD's walls. The official title of the sculpture, *MudWorks*, has been usurped by the unofficial working title of "Mud Hall." The subversive nom de guerre places the rammed mud, flecked with Boston's white sea salts, on equal footing with

Harvard's redbrick halls and GSD's concrete. Heringer's installation is an argument in layered texture and color that rammed earth is a viable material and should be taken seriously by contemporary architects. Naysayers who argue the material is too labor-intensive are not thinking enough about the laborer, particularly in poorer areas of the globe. "As an architect I can decide on the technology. I can decide who's getting the profit," said Heringer of the work rammed earth gives to local workers. "When I worked in Bangladesh, I immediately saw who was getting the profit. When you buy a bag of cement, that's gone." **TS**

COURTESY NATIONAL PARK SERVICE



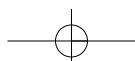
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Left: The southern facade of AIA NC uses locally-sourced cypress; **Right:** The northern side incorporates a bus stop shelter.

Carolina," said Harmon, of the form and materials. "It has a friendly and a tactile quality that public buildings need."

The building, which opened this spring, aims to be a model not just for human-scale design but also for sustainability. Ample daylighting, rainwater collection, and a geothermal heating and cooling system, among other features, have put it on track for a LEED Platinum rating. Inside, the space drew inspiration from the AIA Center for Architecture in New York, with a mix of flexible spaces that can accommodate a variety of programming. With a state membership over 2,000 strong and North Carolina State University's School of Architecture and College of Design nearby, the new center has a built-in audience.

Members gave \$600,000 toward the cost of building the center, but to help cover expenses the AIA is leasing office space on its top floor and—taking a cue from its NYC counterpart—also renting out the larger public spaces for events.

But in terms of winning the approval of the general public, the chapter must wage an uphill battle. Confronted with David and Goliath, Raleigh residents are the ones throwing stones: they recently voted the center the least attractive building in the city, just ahead of the Archdale.

MOLLY HEINTZ

AIA IN NC: SUSTAINABLE ROLE MODEL

Frank Harmon, architect of the new 12,000-square-foot AIA North Carolina headquarters in Raleigh, describes the building as a David to the looming Goliath of the neighboring Archdale Building. The latter, a monolithic white stone tower sliced by vertical rows of dark glass, was built in 1977 for state government offices. The comparatively diminutive, wood-clad AIA sits below it on an island in the high-traffic intersection of Wilmington and Peace streets. "It really holds the corner," said Harmon.

Amid this architectural standoff, the kind of traffic that defines the area is slowly shifting from car to pedestrian, and it was with this in mind that Harmon designed the new AIA building, officially known as the Center for Architecture and Design. "It's in a no-man's-land in between neighborhoods now, but we hoped that the building could serve as a role model. It's likely to become a much more lively area," said Harmon, noting the repositioning of an old train station across the street into a popular retail center

and a proposed residential development housing up to 3,000 people that may be happening just next door.

Harmon's design, which was selected in an open competition of North Carolina-based architects in 2008, speaks to this optimistic vision of the neighborhood's future. The building pushes up against the northern edge of the site, its dark zinc-clad facade abutting the sidewalk and even incorporating a shelter for a bus stop. From this side, the building seems ahead of its time,

just waiting for an urbane streetscape to fill in around it.

But on the opposite side, the building has a much sunnier disposition, nodding to the present as well as the past: pedestrian-friendly landscaping subtly camouflages a 36-space parking lot, while generous eaves evoking the local vernacular shelter the southern facade. Striking yellow cypress harvested from the Great Dismal Swamp in the northeastern part of the state clads this side of the building. "We wanted it to look like it belonged to North

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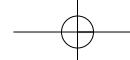
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From poison pond to new downtown park.



COURTESY NYC PARKS

ONLY COLLECT continued from front page nothing place for jurors to grab a sandwich during breaks from the nearby municipal courthouses. Soon it will reopen as an oasis.

"Restoring this site has been a dream of mine for 20 years, ever since I was Manhattan borough commissioner during the Giuliani administration," said New York City Parks Commissioner Adrian Benepe. "Collect Pond Park was a visual and municipal blight. One end was a parking lot; the other was collapsing into itself." The park's uninviting appearance gave no clue to the rich narrative of its historical past, and a \$4.9 million Parks Department renovation due for completion in the summer of 2012 will address its geological, built, and cultural history for the first time.

During the 1700s, the 60-foot-deep Collect Pond was the source of all of Manhattan's fresh water, fed by an underground spring and draining out to the Hudson River through marshy land to the south. An island in the middle of the Collect Pond was an execution ground, where slaves were hanged or burned at the stake for taking part in the so-called Great Negro Plot of 1741.

Collect Pond Park is also the former location of the dreaded Tombs Prison, as well as the Five Points slum, considered the worst slum in 18th- and early 19th-century New York. As businesses like tanneries, breweries, and slaughterhouses moved into the area and began to dump their garbage into the pond, the once-clear water became a stagnant, stinking mess. In 1808 the city widened and straightened the canal to speed and improve drainage. Unfortunately, the plan didn't work as intended, and in 1811 the pond was filled in to create land to house the city's growing population.

The availability of Lower Manhattan Development Corporation funding after 9/11 finally gave the city an opportunity to transform the forlorn park. A series of graphic signs throughout the park will feature images and text about the history of the site. Other features will include a central pond spanned by a footbridge, wave-patterned pavers, lush plantings, and an interactive spray feature for children, as well as new benches, tables and chairs, lighting, and bicycle racks. The park was designed in-house by the Parks Department, with Nancy Owens Studio and Abel Bainson Butz serving as outside historical and planning consultants.

"It'll be a great new park in a formerly what's the word I want?—insalubrious location," Benepe said. **ANGELA RIECHERS**



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THE ARCHITECT'S NEWSPAPER APRIL 18, 2012

Second-place winner Takuma Ono's user-intensive esplanade.



COURTESY PENNPRAXIS

UP THE RIVER continued from front page by Civitas, a citizen's action group. More than 90 entrants from 25 countries entered the competition to address the crumbling East River Esplanade from 60th to 125th streets.

Last year attention was focused on closing the greenway gap between 38th Street and 60th Street. Meanwhile, just north of that stretch, the 60-year-old esplanade with its crumbly sinkholes and limited access points across the FDR foretold the challenges of maintaining a riverside park in the long term.

The three winners of the ideas competition address crucial aspects of rethinking the

waterfront. The first-place winner, Syracuse University architecture student Joseph Wood, dreamed up canals leading inland to integrate the Upper East Side and East Harlem. Second-place winner Takuma Ono was no less ambitious, but he took a holistic approach that incorporated below-water ecosystems with practical engineering and a web of boardwalks on the water. Third-place winner Matteo Rossetti envisioned strategically placed "writing the esplanade" modules, where the community could drop by and write down what they would like to see happen on that site. The modules could later be

transformed into participants' suggestions.

Rob Rogers of Rogers Marvel Architects was joined on the jury by architects Adam Yarinsky, Billie Tsien, Jack Travis, Signe Nielsen, Manhattan borough parks commissioner William Castro, Warren James, and attorney Al Butzel.

Rogers explained the unconventional scheme that took first place. "This was an ideas competition, and as such, part of the notion was to create intrigue and excitement about what the East Side could be," he said. "It is ambition beyond traditional boundaries, beyond the scheme." For his part, Wood said

he was stunned that the jury selected his design, which was assigned as part of an architecture studio. "I was very surprised because they presented the competition like a basic nuts-and-bolts problem," said Wood said by phone. "I think they took a step out of themselves to allow such a conceptual idea to win."

The water flow of Wood's interlocking canals would be regulated in part by gates and filtration equipment. Tiered plantings would filter storm water before flowing into the river-bound canals. In a telephone interview, Wood didn't delve too deeply into the technical details, to say nothing of Upper East Side/East Harlem politics. "This is more about the big picture," he said. "It could be refreshing in a way to envision a new realm of the city without having to worry about the politics. This is more to spark conversation."

Ono, an inaugural fellow at the Isabella Stewart Gardner Museum in Boston, used historical maps as a starting point to study features of the landscape and its geology before accentuating them in tetrapods to create "ecological infrastructures." "I'm always inspired by projects that look beyond the contemporary landscape and back into the past to see what can emerge from the existing rubble," he said.

Rossetti's civic approach rounded out the selection by bringing in neighborhood participation. "It is really difficult for the community to live pleasantly in a space that isn't the mirror of the community itself," the Italian architect said in an email.

The winners and five honorable mentions will be presented in an exhibit at the Museum of the City of New York from June 6 through late September. **rs**



COURTESY RESPECTIVE ARCHITECTS

SKY'S THE LIMIT

Residential towers streaking up over 1,000 feet represent the latest phenomenon in New York's storied skyscraper history. Of the world's 49 completed buildings over 1,000 feet, only 12 are residential, mostly in Dubai or Asia. Two, the Hancock Center and Trump International, are in Chicago. Not to be outdone, New York has broken ground on two of four planned supertall residential towers. Russia's ultra-wealthy investing class are

providing some of the fuel for take-off, as it is estimated that as much as five percent of their foreign investment is directed into American real estate, much of it super-luxury apartments. In fact, when a trust fund in the name of Dmitry Rybolovlev's daughter Ekaterina purchased the penthouse at 15 Central Park West, it drove the price of the penthouse at Extell Development's 90-story One57 up from \$98.5 million to a cool \$110 million. **MS**

1. TOWER VERRE
Height: 1,050 ft.
Units: 120
Architect: Jean Nouvel
Developer: Hines
Address:
53 West 53rd St.
Status: Approved/
On Hold

2. 432 PARK
Height: 1,380 ft.
Units: 128
Architect: Rafael Viñoly
Developer: CIM Group
Address: 432 Park Ave.
Status: Under
Construction

3. ONE57
Height: 1,004 ft.
Units: 95
Architect: Christian
de Portzamparc
Developer: Extell
Address:
157 West 57th St.
Status: Under
Construction

4. GIRASOLE
Height: 1,060 ft.
Units: 128
Architect: FXFOWLE
Developer:
Moinian Group
Address:
3 Hudson Blvd.
Status: Approved/
On Hold

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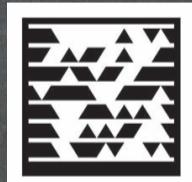
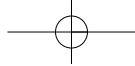
A new report from an independent U.S. Congressional investigation calls into question the accounting methods that New Jersey Governor Chris Christie's used to put the kibosh on the new train tunnel between New York and New Jersey. Christie said that the project, called the Access to the Regions Core (ARC), could run up to \$14 billion, but investigators found that it wouldn't cost more than \$10 billion. He also claimed that New Jersey would foot more than 70 percent of the bill, but the investigators' report said it would have been closer to 14 percent. (It should be noted that a constant Christie critic, U.S. Senator Frank R. Lautenberg, commissioned the report.) Christie brushed off the findings at an April 10 event in New York, where he said, "So when they want to build a tunnel to the basement of a Macy's and stick the New Jersey taxpayers with a bill of \$3 to \$5 billion, no matter how much the administration yells and screams, you have to say, 'No'."

WILLETS POINT RAMPS UP

For the past four years Mayor Bloomberg has had his eyes fixed on revamping Willets Point, the dreary stretch of auto repair shops, junk yards, and recycling plants that sit just north of Citi Field in Queens. "It may not look pretty, but it's work that needs doing," Roberta Brandes Gratz, the protégé of Jane Jacobs and author of *The Battle for Gotham*, told AN. The area lacks basic city infrastructure, such as sewers and waste water systems. But it now looks as though the mayor may realize his vision of Willets Point as a mixed-use development. On April 2, Federal Highway Administration approved a key component of the plan, ramps connecting the area to the Van Wyck Expressway.

HIGH HOLIDAY

We heard rumblings, but now it's official—a 400-room, 50-story high Holiday Inn will be joining the ranks of downtown hotels at 99 Washington Street near the World Trade Center. It will be the world's tallest Holiday Inn and the go-to architect for New York hotels, Gene Kaufman of Gwathmey Siegel Kaufman & Associates Architects, will be doing the honors. Kaufman's other high-profile hotel projects, the Chelsea Hotel renovation and the new Hyatt near Union Square, seem to be moving full steam ahead, despite legal wrangling at the Chelsea. The Holiday Inn will likely open to guests by the end of this year.



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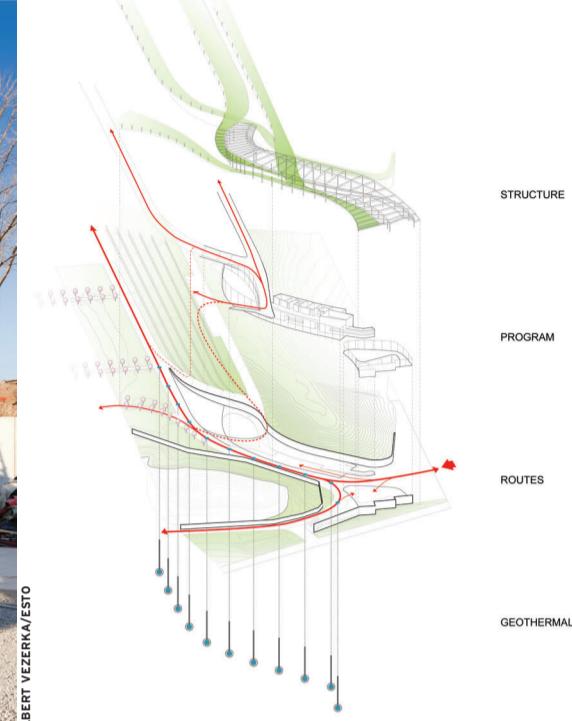
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WEISS/
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ALBERT VEZERKA/ESTO

Less than four years ago the Washington Avenue parking lot was the most interesting thing happening behind McKim, Mead & White's magisterial Brooklyn Museum. Replacing a lone turnstile and guard's hut with a series of glass-wrapped, green-capped pavilions and a plaza, the new Brooklyn Botanic Garden (BBG) Visitor Center by New York-based Weiss/Manfredi is a sight for sore eyes. Nestled within a rich context and history—the nearby Prospect Park was designed by landscape architect Frederick Law Olmsted in the late 19th century and the Gardens by his two sons in the early 20th—the Center's most impressive feature, its steel-frame design, is also its most vital. The custom-made structure forms a curving vertebrae that is formally elegant and light on the ground, yet structurally robust.

"The building is seen as a series of threshold spaces you move through, not stay at," said Michael Manfredi, principal of Weiss/Manfredi. Designed as a gateway, the building employs a common Olmstedian device of a path to draw visitors through a sequence of enclosed and open spaces into the Cherry Esplanade. The center rises from one story at the front to a double-height at the rear in an arrangement of coated steel, fritted glass, and pale concrete that weaves in plan and section within its surrounding environment. In keeping with the firm's philosophy of creating architecture that exists in concert with the landscape, the 29 hollow steel section (HSS) rigid frames allow for a surprising degree of flexibility and diversity of spaces and structural supports.

"We wanted it to be an inhabitable topography," said Manfredi. Indeed, the

center's serpentine form responds to the site's existing undulations and is shaped to accommodate the grade differential and maximize sunlight and views to the gardens, as well as reap the geothermal benefits of a berm.

To successfully do this the exposed 10x6 columns have been welded to varying roof beam depths, ranging from 10x6 to 18x6 to form frames that are organized in a curvilinear, 12-foot on-center grid in an east-west configuration. "The great thing about 3-D modeling these days is you can share the models with fabricators, so the process from design to fabrication is much easier," said Armando Petruccelli, project architect.

Curated much like the Gardens it opens onto, the Center's pavilions are made up of enclosed spaces and breezeways. Visible from street level, the glazed retail space with its copper-clad double-pitch roof (a nod

to McKim, Mead & White) is the first of the pavilions, a simple space whose exposed structure and ducts give it a functional, urban aesthetic. Skirting its north edge is a trellis-like glazed canopy that cuts a clean shaft of light between the copper roof and the green roof. The panes are ceramic, fritted like the majority of vertical glazing to ward off birds, as well as shade the ticketing booth, gallery, and orientation space farther west. The periphery channel, which is partially structural, curves along the cantilevered canopy, forming an edge to the roof and folding with the canopy to form the stringer to an ornamental staircase.

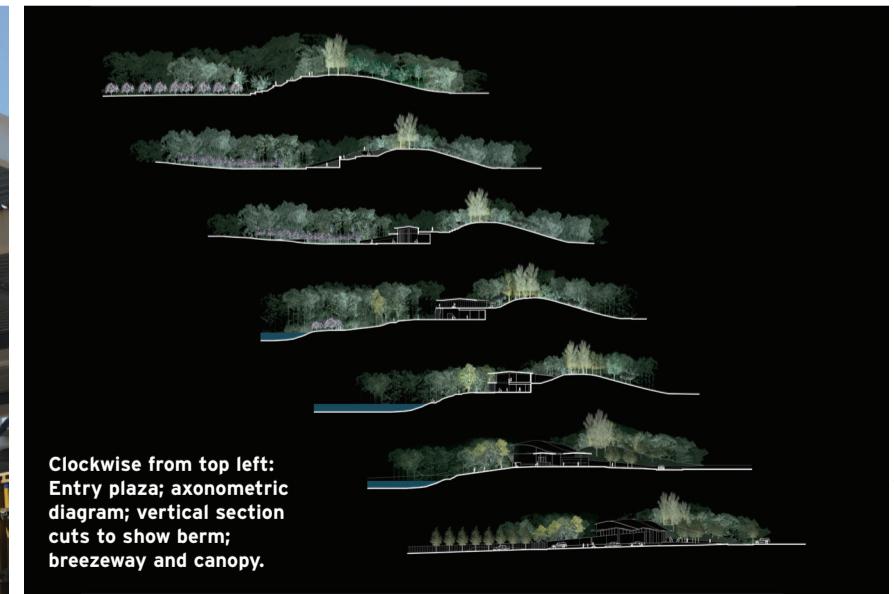
The extraordinary curving staircase offers access to a breezeway that looks into the clerestory windows of the events space, where shading is reinforced with Mechoshade's mechanical shades. From here people

can visit the landscaped berm, while staff manages the 60,000 seasonal plantings on the green roof.

The leaf-shaped, double-height events room wears its roof lightly, and an acoustic ceiling conceals a system of structural wide-flange beams, between the HSS rigid frames, which are laid out to support the roof's warping 1.5-inch steel deck. Across the whole design, a series of beam penetrations are incorporated into the frame for electrical, lighting, and sprinkler fire protection elements. Carefully constructed to function as an extension to the BBG, Weiss/Manfredi's Visitor Center has developed a new typology whereby the architecture supports the landscape and vice versa. "As the gardens mature, the building will disappear completely but be seen as a piece of the garden," said Manfredi. **GWEN WEBBER**

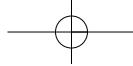
SOURCES

- Construction Manager** The LiRo Group www.liro.com
- Curtainwall Fabrication** Schüco www.schueco.com
- Curved Glass Fabrication** Precision Glass Bending www.e-bentglass.com
- General Contractor** E.W. Howell www.ewhowell.com
- Glazing Consultant** R.A. Heintges & Associates www.heintges.com
- Insulated and Laminated Glass Fabrication** Saint-Gobain Glass www.saint-gobain-glass.com
- Mechanical Shades** Mechoshade www.mechoshade.com
- Steel Fabrication** Canatal Industries www.canatal.net
- Structural and Civil Engineer** Weidlinger Associates www.wai.com



Clockwise from top left:
Entry plaza; axonometric
diagram; vertical section
cuts to show berm;
breezeway and canopy.

COURTESY WEISS/MANFREDI



Brant Arena Ontario, Canada



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APRIL/MAY 2012

APRIL

WEDNESDAY 18
LECTURES

Grace La/La Dallman
5:30 p.m.
Knowlton School of
Architecture
Ohio State University
275 Woodruff Ave.
Columbus, OH
knowlton.osu.edu

Richard Sennett
Eugene J. Mackey Jr. Lecture
6:30 p.m.
Steinberg Auditorium
Sam Fox School of Design
and Visual Arts
1 Brookings Dr.
St. Louis, MO
samfoxschool.wustl.edu

SYMPOSIUM

**Green Peril and Promise:
Managing Architecture
for a Green Economy**
**Daniel Dorfman, Thomas
Harkins and Douglas Farr**
5:00 p.m.
Suite 1181
KI Furniture Showroom
AIA Chicago
35 East Wacker Dr.
Chicago
aiachicago.org

EVENTS

**Society of Architectural
Historians 65th Annual
Conference**
8:00 a.m.
Cobo Convention Center
1 Washington Blvd.
Detroit, Michigan
sah.org

**Donaldson Mansion
Home Tour
for Project Success**
5:30 p.m.
Donaldson Mansion
1712 Mount Curve Ave.
Minneapolis, MN
aia-mn.org

**THURSDAY 19
LECTURES**
Jean Guarino
**Myth Buster:
New Perspectives on
the Chicago School**
12:15 p.m.
Landmarks Illinois
Chicago Cultural Center
Claudia Cassidy Theater
77 East Randolph St.
Chicago
landmarks.org

Theo Prudon
**Why Modernism Matters:
DoCoMoMo and
Preserving Modern
Architecture**
5:30 p.m.
Hafele Chicago
154 West Hubbard St.
Chicago
hafele.com

**FRIDAY 20
SYMPOSIUM**
**Fashion and Health
Symposium**
**Kim K. P. Johnson
and Brad Hokanson**
6:30 p.m.
144 McNeal Hall
University of Minnesota
Duluth, MN
design.umn.edu

SATURDAY 21
EXHIBITION OPENING

**Liz Deschenes
and Florian Pumhösl
Parcours**
Through September 9
Bucksbaum Gallery
Modern Wing
The Art Institute of Chicago
230 South Columbus Dr.
Chicago
artic.edu

EVENTS
**Growing Home's Wood
Street Urban Farm Tour**
10:00 a.m.
Wood Street Urban Farm
5814 South Wood St.
Chicago
growinghomeinc.org

**19th Annual Minneapolis
Print & Drawing Fair**
11:00 a.m.
Through April 22
Reception Hall
Minneapolis Institute of Arts
2400 Third Ave. South
Minneapolis, MN
artsminn.org

**Bonsai:
An Exhibition of Living Art**
11:00 a.m.
Through April 22
Lilly House Lobby
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
imamuseum.org

**Housing Advocacy
Committee
Community Project**
10:00 a.m.
Project Pride in Living
710/716 Selby Ave.
St. Paul, MN
aia-mn.org

**MONDAY 23
LECTURES**
Julia Bryan-Wilson
Multiple Feminisms Lecture
6:30 p.m.
Steinberg Auditorium
Sam Fox School of
Design and Visual Arts
1 Brookings Dr.
St. Louis
samfoxschool.wustl.edu

Weil Arets
6:00 p.m.
Gallery 1100, College of
Architecture and the Arts
University of Illinois Chicago
845 West Harrison St.
Chicago
arch.uic.edu

**TUESDAY 24
LECTURE**
**Martin Felson
and Sarah Dunn
UrbanLab:**
Getting off the Grid!
5:30 p.m.
Suite 200
Bulthaup Chicago
165 West Chicago Ave.
Chicago
aiachicago.org

TRADE SHOW
**The Kitchen &
Bath Industry Show**
10:00 a.m.
McCormick Place
2301 South Lake Shore Dr.
Chicago
kbis.com

WEDNESDAY 25
LECTURE

Charles Waldheim
5:30 p.m.
Knowlton School of
Architecture
Ohio State University
275 Woodruff Ave.
Columbus, OH
knowlton.osu.edu

CONFERENCE
**CEEPI "UnConference"
One Voice: Coming Together
to Transform Education**
12:00 p.m.
Radisson Plaza Hotel
35 7th St. South
Minneapolis, MN
aia-mn.org

**THURSDAY 26
LECTURE**
Peter Cavaluzzi
**Building Urbanism: Design
Process at EE&K/Perkins
Eastman Architects**
6:00 p.m.
100 Rapson Hall
University of Minnesota
Duluth, MN
events.umn.edu

**SATURDAY 28
EXHIBITION OPENING**
**Seventy-Fifth Annual Detroit
Public School
Student Exhibition**
Through June 3
The Detroit Institute of Arts
5200 Woodward Ave.
Detroit, MI
dia.org

MAY

WEDNESDAY 2
LECTURE

Stijn Koole
Bosch Slabbers
5:30 p.m.
Knowlton School of
Architecture
Ohio State University
275 Woodruff Ave.
Columbus, OH
knowlton.osu.edu

EXHIBITION OPENING
Dawoud Bey
Harlem, U.S.A.
Through September 9
Gallery 10
The Art Institute of Chicago
230 South Columbus Dr.
Chicago
artic.edu

**FRIDAY 4
EVENT**
UIC SoA Year End Show
5:00 p.m.
Architecture and the Arts
Building Galleries
University of Illinois, Chicago
845 West Harrison St.
Chicago
arch.uic.edu

**WEDNESDAY 9
LECTURE**
Benjamin Ball
Ball-Nogues Studio
5:30 p.m.
Knowlton School of
Architecture
Ohio State University
275 Woodruff Ave.
Columbus, OH
knowlton.osu.edu

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Wendy Bellion
The Wit of Illusion—
Trompe l'OEil in American Art

6:00 p.m.
Fullerton Hall
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

**THURSDAY 10
EVENT**
aCANemy Awards
5:30 p.m.
Merchandise Mart Lobby
Greater Chicago Food
Depotitory
4100 West Ann Lurie Pl.
Chicago
chicagosfoodbank.org

**FRIDAY 11
EVENT**
**AIA Chicago Small Project
Awards and Exhibition**
5:30 p.m.
Architectural Artifacts Inc.
4325 North Ravenswood Ave.
Chicago
aiachicago.org

**SATURDAY 12
EXHIBITION OPENING**
Studio Goodwin Sturges
**Told and Retold:
Picture Book Artists**
Through October 28
Ryan Education Center
Picture Book Gallery
The Art Institute of Chicago
230 South Columbus Dr.
Chicago
artic.edu

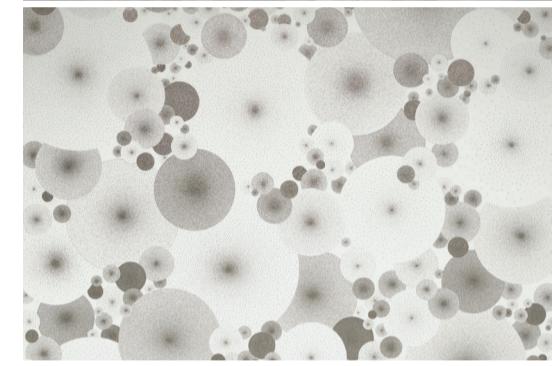
TUESDAY 15
CONFERENCE

**See Change: The Power of
Visual Communication**
Through May 16
Coffman Memorial Union
University of Minnesota
Duluth, MN
events.umn.edu

**WEDNESDAY 16
LECTURE**
Brandon Clifford
**Howard E. LeFevre '29
Emerging Practitioner Fellow**
5:30 p.m.
Knowlton School of
Architecture
Ohio State University
275 Woodruff Ave.
Columbus, OH
knowlton.osu.edu

**THURSDAY 17
LECTURES**
Larry Shure
**Typography of Courtyard
Apartments: Rogers Park
1907-1933**
12:15 p.m.
Landmarks Illinois
Chicago Cultural Center
Claudia Cassidy Theater
77 East Randolph St.
Chicago
landmarks.org

**Steven Henry Madoff:
What Space Means**
4:00 p.m.
Film and Video Theater
Wexner Center for the Arts
1871 North High St.
Columbus, OH
wexarts.org



CURRENTS 35: TARA DONOVAN

Milwaukee Art Museum
700 North Art Museum Drive
Milwaukee, WI
May 5 to October 7

The work of Tara Donovan demands close reading. By using strict rule-based systems, Donovan accumulates individual pieces of material into installations that defy easy identification. Milwaukee Art Museum chief curator Brady Roberts explains, "Donovan's process involves selecting one material and finding one unique solution for its construction, whether it's folding, gluing, stacking, or pressing." Taking cues from 1960s conceptual artists like Donald Judd and Sol LeWitt, whose works rely on rule-based processes, Donovan obscures her quotidian materials to compose spectacular objects. The exhibition includes several major works including *Haze*, a 32-foot wall covered in approximately three million straws, *Untitled*, 2008 on polyester film (detail, top), and *Drawing (Pins)*, 2011 composed of gatorboard, paint, and nickel-plated steel pins (above).



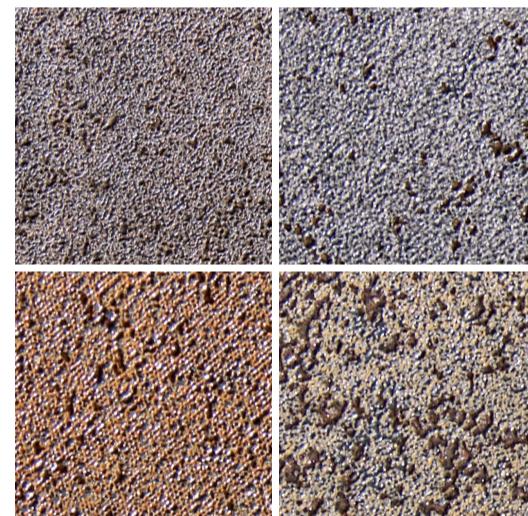
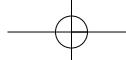
THE OUTDOOR OFFICE

The Art Institute of Chicago
111 South Michigan Avenue
Chicago
Through July 15

Jonathan Olivares takes a human-centered approach to industrial design and research. His 2011 book *A Taxonomy of Office Chairs*, published by Phaidon, provides an encyclopedic history of the office chair from 1840 to present day; building on this research, Olivares presents the speculative project *The Outdoor Office* (above). The advent of mobile communication means that work can be done outside of traditional offices and that the utility of outdoor space is no longer limited to recreation and leisure. Olivares examines how productive work environments can be created with new types of outdoor furniture and architecture, with consideration of privacy, shelter, and adaptability. The exhibition showcases the research and results of his findings, with images drawn from television, film, and existing offices, in addition to conceptual projects and models developed for new outdoor work spaces.

G.R. CHRISTMAS, DENNIS COWLEY/COURTESY THE PAGE GALLERY

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COURTESY RESPECTIVE MANUFACTURERS

HEAVY TRAFFIC

NEW SURFACES THAT ADD STRENGTH, DURABILITY AND LOW MAINTENANCE TO SOPHISTICATED URBAN APPEAL
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**1 MOSSTILE
BENETTI STONE**

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**2 SKY-TILES
INTERFACEFLOR**

InterfaceFLOR has introduced its first system of modular aviation carpet tiles. Made with recycled raw materials, the low-cost line targets environmental goals for new aircraft construction and refurbishment. Unlike fabric and broadloom carpet, the lightweight, nondirectional tiles are recyclable and will not stretch, shrink, or develop gaps in flight. www.interfaceflor.com

**3 NORAPLAN UNITA
NORA SYSTEMS**

The new Noraplan Unita floor covering from Nora Systems combines resilience and durability. The rubber-and-granite chip composite is available in sixteen colors, four of which have a glitter effect. The material is ideal for public areas and is Greenguard Certified for Children and Schools. www.nora.com/us

**4 REVOLUTION
EASYTURF**

Artificial grass manufacturer EasyTurf has introduced the Revolution landscape line, using a new polymer and manufacturing process to produce a matte grass tile that moves naturally and is suitable for pet and play areas, golf, rooftop, military, and commercial-grade applications. Single, multi-colored, thatched, or non-thatched grass is available. www.easyturf.com

**5 GLAZED THIN BRICK
FIRECLAY TILE**

Glazed Thin Brick is Fireclay Tile's first artistic brick collection, sourced from one of California's few remaining brickmakers. The line can be specified in almost all interior and exterior cladding or floor applications, and is suitable for wet areas, including those needing sanitary surfaces such as commercial kitchens, bathrooms, pools, and spas. www.fireclaytile.com

**6 OSCAR WORTHY
BENTLEY
PRINCE STREET**

This year the U.S. General Services Administration's Integrated Workplace Acquisition Center awarded carpet manufacturer Bentley Prince Street with its Evergreen Award for environmentally minded businesses. The company is launching its new Oscar Worthy broadloom line (pictured) for corporate, hospitality, and retail environments this month. www.bentleyprincestreet.com

**7 NEOLITH
THESIZE**

Available at 145 by 50 inches, Neolith tiles from TheSize are one of the largest slim-porcelain slabs on the global market. The lightweight, weather-resistant panels are suitable for high-traffic environments like airports, subway stations, and lobbies, as well as industrial kitchen and heavy-duty countertop applications. New in 2012 is the Neotrend Iron collection available in Moss, Corten, Copper, and Grey finishes. www.thesize.es



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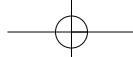
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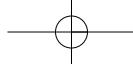


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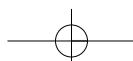
REGIONALISM NOW

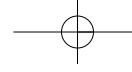
Riverview Park Visitor Service Building
Louisville, KY
de Leon + Primmer Architecture

In an ever more interconnected and globalized world, the concept of regionalism seems both out of step and more relevant than ever. And the architects associated with an architecture of place are keenly aware that—whatever the wider world thinks—their work is not based on a menu of fixed typologies but on adaptive values. Regionalism today is not about quoting barns and silo-shaped

houses but rather actively engaging with the deeper forces driving specifics of form—whether it's time, culture, climate or cost.

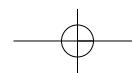
Critic David D'Arcy reexamines Kenneth Frampton's canonical essay on Critical Regionalism with fresh eyes, while *AN* editors survey projects and practitioners that are carving out new principles as they engage with—or resist—the notion of regionalism.

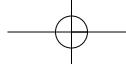


FEATURE
26

THE ARCHITECT'S NEWSPAPER APRIL 18, 2012

St. Nicholas Eastern Orthodox Church
Springdale, AR
Marlon Blackwell Architect





STRANGELY FAMILIAR

"Working within a particular region establishes a baseline. There is a preconception of what regionalism is, but we also look at it in a way that is unfamiliar. We look for something familiar and yet new."

Roberto de Leon

INVISIBLE PARAMETERS

"Architecture is a political process...As a term, regionalism has a negative connotation. Using it would be a way of distinguishing oneself. A 'region' can be a subdivision or a city block, in terms of scale."

Mary Ellen Carroll

It was a global landscape haunted and threatened by "the freestanding high rise," "the serpentine freeway," "the apocalyptic thrust of modernization," and "pathological philistinism."

This was the condition, not just of the built environment, but of architecture, said Kenneth Frampton, who accused architects of responding with eclectic historical nostalgia and a rapturous futurism. And it was only 1983.

Frampton's response was a jeremiad deplored it all. And there was much to deplore.

His alternative was critical regionalism, seizing on a term first deployed in 1981 by Alexander Tzonis and Liane Lefaivre. It was a warning, a manifesto, and a call to arms. Frampton termed it "a critical basis from which to evolve a contemporary architecture of resistance—a culture of dissent free from fashionable stylistic conventions, an architecture of place rather than space, and a way of building sensitive to the vicissitudes of time and climate."

Frampton's enemy then was postmodernism. He and others felt besieged by a tendency that was dragging critics and resources and young talent into nostalgia or into technological rootlessness.

Frampton heaped blame, not just on the postmodernists, but on the circumstances weighing upon them. Modernism, however, tended to be left off the hook. Just root it in a real place, he counseled. Here's how he hovered around a definition, vaguely enough to be big tent: "Critical Regionalism depends upon maintaining a high level of critical self-consciousness. It may find its governing inspiration in such things as the range and quality of the local light, or in a tectonic derived from a peculiar structural mode, or in the topography of a given site."

Back in the 1980s, Frampton and others would foresee another persistent factor. This regionalizing trend that they hoped for would not be a revolution. "The scope of activity available to the potential regionalist

is interstitial rather than global in nature," Frampton wrote in 1988, "which will be seen to some as a deciding advantage." Frampton also called that work marginal—not the most effective term for recruiting.

It's now clear that Frampton underestimated the challenge—and the flexible advantage of regionalism. It was several financial crashes ago, before the Internet enabled almost everything besides dwelling to be virtual rather than tactile, and before destination architecture turned a battleground like Bilbao into a tourist mecca and turned an elite of architects into boldfaced names.

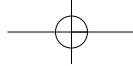
Some three decades later, regional architecture is a sensibility, rather than a movement. Like most tendencies that move from the bottom up, there are no clear rules, other than a tactility, a commitment to place, and an ethical attitude about community, all of which fuse into an approach to sustainability, a term that escaped the earliest formulations.

In a 2006 lecture, Alexander Tzonis updated the challenge: "Mindlessly adopting narcissistic dogmas in the name of universality leads to environments that are economically costly, ecologically destructive, and catastrophic to the human community." As Yogi Berra might have said, it's apocalypse all over again.

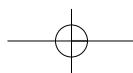
Like anything regional, solutions will vary from location to location. These are paths that lead to hybridization, rather than purity.

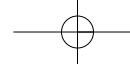
No surprise, it's leaderless. But there are plenty of prophets, like Alvar Aalto, whose brick Synatsalo Town Hall of 1952 was a triumph of tactility for Frampton. Another one of Frampton's heroes was Luis Barragán, whose 1947–48 Casa Estudio—an office, home, and garden in Tacubaya, a working-class suburb of Mexico City—is now being scrutinized in a new documentary by Rax Rinnekangas and the Finnish architect and critic Juhani Pallasmaa.

And adherents are growing, hailing from

FEATURE
28

THE ARCHITECT'S NEWSPAPER APRIL 18, 2012





PETER KERZE

TIME

"Time is a regionalist perspective. Objects in a landscape age in a certain way; maintenance has to be anticipated and understood. Architects need to plan for time."

Tom Kundig

QUIET APPROACH

"We look at the culture that wraps around a site. We look at the operational and aspiration aspects. And then, only then, we play with form and pattern. Having a quiet voice at the beginning is important."

Julie Snow



STEVE KING

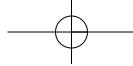
farther afield both, in geographical and intellectual reach. In Nova Scotia, architect Brian MacKay-Lyons has been gathering architects—under the suitably oblique banner Ghost—to appraise the future of master building in terms of landscape, material culture, and community. Both Frampton and Pallasmaa have contributed but the range of engaged architects is wide, among them Deborah Berke, Wendell Burnette, Ted Flato, Vincent James, Rick Joy, Richard Kroeker, Tom Kundig, Patricia Patkau, Dan Rockhill, and Brigitte Shim.

Among them is Marlon Blackwell, who is all too keenly aware that he has been scripted as American architecture's regional everyman. Based in Fayetteville, Arkansas, he has developed an approach as likely to draw on mud towers in Yemen as the state's ubiquitous long-haul trucks. For the Porchdog House, a post-Katrina dwelling, Blackwell rejected a retreat to the sentimental vernacular. Instead of a granny-style porch with geraniums and rockers, the Biloxi house sits on 11-foot pillars—a new prototype responsive to the elements, but also affordable enough to replicate.

Blending the mass-production possibilities of the prototype with locally resonant design defines a hybrid approach being taken by regional firms like Bohlin Cywinski Jackson, designers of the Apple Store. The product is a paradox—multiple corporate retail stores are also transparent physical gathering places for corporeal Apple customers who spend much of their time in virtual worlds. The stores are potent advertising logos, as well as local destinations.

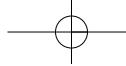
Is this a case of regionalists already jumping ship or selling out? Only if the already-slippery definition of regionalism is seen as a rigid pledge or a straitjacket, which hasn't been suggested by any architect. There is no required vow of poverty, chastity, or obedience. So far, no one has been excommunicated from Ghost for taking on corporate clients.

Or for creating a destination. And what, if not a destination, is the new and exquisite Clyfford Still Museum in Denver, a gambit hyped as a tourist site by destination-obsessed Denver and designed by Brad Cloepfil, a Frampton pupil at Columbia University who established himself as a practitioner of Pacific Northwest

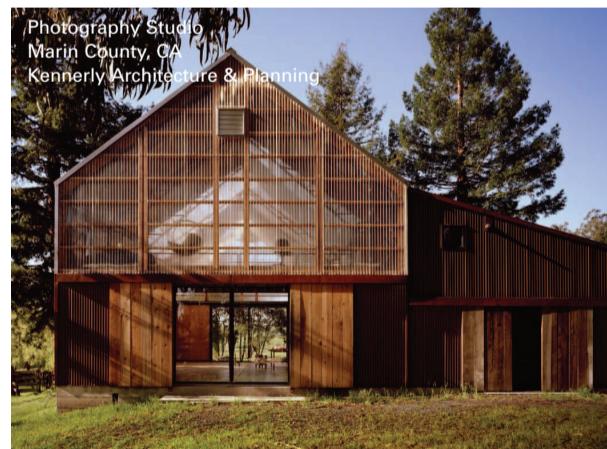
FEATURE
30

THE ARCHITECT'S NEWSPAPER APRIL 18, 2012





TIM BIES

prototype 180
Sharpstown, TX
Mary Ellen CarrollPhotography Studio
Marin County, CA
Kennerly Architecture & Planning

FAR LEFT: KENNY TRICE; LEFT: THOMAS HEINSER

EMERGENT VERNACULAR

"I think about a more fragmented way to look at the landscape. There are vestiges of another society apart from the barns, silos, and shotguns, elements more about mobility and part of the reality of what we see and experience around us. RVs, truck trailers and campers are all sources of inspiration, too."

Marlon Blackwell

regionalism? Rather than create another billboard for the city, Cloepfil responded with a restrained design at a restrained budget. If the Clyfford Still Museum says anything about regionalist work, it is that it can be purposefully local without aesthetic compromise.

As regional work once thought destined for the interstices surges through the cracks, consider the food analogy. Declining quality, rising cost, and waste alarmed a small core of eco-minded consumers and producers, and spawned the locavore movement. Some three decades later, it has bastions throughout North America and Europe and beyond. Restaurants and producers have lifted local economies, which continue to grow, benefiting everyone from architects to sommeliers (and throwing off profitable vernacular subsections).

With architecture, as with food, the challenge is to move beyond the elite clients, and into the regionalists' heartland, where the vernaculars of poor nutrition and cheap generic construction meet at the strip mall and sprawl outward.

DAVID D'ARCY



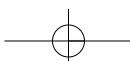
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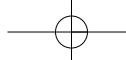
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THE ARCHITECT'S NEWSPAPER APRIL 18, 2012

APRIL	
WEDNESDAY 18	LECTURES
David Kraemer Legislating Space and Re-placing God: Rabbinic Spatiality after the Destruction of the Jerusalem Temple	6:00 p.m. Bard Graduate Center 38 West 86th St. bgc.bard.edu
Yoshiharu Tsukamoto Who Is the Public in Practice?	6:30 p.m. Wood Auditorium, Avery Hall Columbia GSAPP 1172 Amsterdam Ave. arch.columbia.edu
Julie Iovine, Suzanne Frank, Diana Agrest, Suzanne Stephens, Frederike Taylor The Institute as the Women Saw It	7:00 p.m. Van Alen Books 30 West 22nd St. vanalen.org
EVENT	New York School of Interior Design Spring Benefit
6:30 p.m.	The Metropolitan Club 1 East 60th St. nysid.edu
THURSDAY 19	LECTURES
K. Michael Hays, Antoine Picon, Martin Bressani, et al. On the Operativity of Theory and History	3:00 p.m. Stubbins Room, Gund Hall Harvard GSD 48 Quincy Street Cambridge, MA gsd.harvard.edu
Preston Scott Cohen Attenuation	5:45 p.m. Weston Lecture Hall College of Architecture & Design New Jersey Institute of Technology Newark, NJ design.njit.edu
Bill Browning Nature and the Design of the Grid	6:30 p.m. Museum of the City of New York 1220 Fifth Ave. mcny.org
Jean Phifer Green Buildings	6:30 p.m. Greenwich Village Society for Historic Preservation Village Community School 272 West 10th St. gvshp.org
Pippo Cirolla, Ada Tolla, Mark Robbins, Elisabetta Terragni Re-Cycle: Strategies for Architecture, City, and Planet	7:00 p.m. Van Alen Books 30 West 22nd St. vanalen.org

FRIDAY 20	LECTURE Aki Davidsson, Janne Teräsvirta, Anu Puustinen, et al. New Finnish Architecture: The New Generation 6:30 p.m. Cooper Union 41 Cooper Sq. newlydrawn.fi	WEDNESDAY 25	LECTURES James McGrath Morris Pulitzer: A Life in Politics, Print, and Power 6:30 p.m. The Skyscraper Museum 39 Battery Pl. skyscraper.org	MAY
	TRADE SHOW Sculpture Objects & Functional Art Fair 11:00 a.m. Park Avenue Armory 643 Park Ave. sofaexpo.com		LECTURE Hanif Kara The Engineering of Empathy 7:00 p.m. Cooper Union Great Hall, Foundation Building 7 East 7th St. cooper.edu	TUESDAY 1
	SATURDAY 21			LECTURE Susan Tunick Greenwich Village: A Century of Architectural Terra Cotta 6:30 p.m. Greenwich Village Society for Historic Preservation Hudson Park Branch Library 66 Leroy St. gvshp.org
	SYMPORIUM Helsinki—New York Roundtable Discussion Riitta Gerlander, Tuomas Toivonen, Rick Bell, et al. 1:00 p.m. Center for Architecture 536 LaGuardia Pl. cfa.aiany.org			WEDNESDAY 2
	WITH THE KIDS Body Buildings 10:30 a.m. The Skyscraper Museum 39 Battery Pl. skyscraper.org		SYMPORIUM Designing Homes and Neighborhoods for an Aging Population Henry Cisneros, Laura L. Carstensen, Ellen Dunham-Jones, et al. 9:00 a.m. National Building Museum 401 F St. NW Washington, D.C. nmb.org	SYMPORIUM Eventually Everything: The 2012 D-Crit Conference 12:30–7:00 p.m. Visual Arts Theatre, 333 West 23rd St. dcrit.sva.edu
	SUNDAY 22			TRADE SHOW 2012 BuildingsNY Show 10:00 a.m. Javits Center 655 West 34th St. buildingsny.com
	EXHIBITION OPENING I Spy: Photography and the Theater of the Street, 1938–2010 11:00 a.m. National Gallery of Art 4th and Constitution Ave. NW Washington, D.C. nga.gov			THURSDAY 3
	TUESDAY 24			LECTURE Julie Iovine, Matt Chaban, Robin Pogrebin, Steve Cuozzo, Rob Lippincott Design Reportage: The Business Press and General Interest Media 6:00 p.m. Center for Architecture 536 LaGuardia Pl. cfa.aiany.org
	LECTURES Donald Friedman Structural Systems of Early Skyscrapers: The Case for New York 6:30 p.m. The Skyscraper Museum 39 Battery Pl. skyscraper.org			FRIDAY 4
	ALEXANDER LEVI AND AMANDA SCHACHTER, SLO ARCHITECTURE HARVEST DOME 2.0 6:30 p.m. Trespa Design Centre New York 62 Greene St. trespa-ny.com			LECTURES Denise Scott Brown, Renata Holod, and Frederic Schwartz The National Mosque of Baghdad Competition 6:00 p.m. Center for Architecture 536 LaGuardia Pl. cfa.aiany.org
	SUSAN DEVRIES CITY, VILLAGE, AND COUNTRY: THE FEVER OF 1822 6:30 p.m. Greenwich Village Society for Historic Preservation Washington Square Institute 41-51 East 11th St., gvshp.org			FRIDAY 4
	MARK KLOPFER AND KAKI MARTIN DAMAGED LAND, TROUBLED WATER 6:30 p.m. Bayard Ewing Building Rhode Island School of Design 231 South Main St. risd.edu			LECTURES Rahul Mehrotra Working in Mumbai 6:00 p.m. Harvard GSD Piper Auditorium, Gund Hall 48 Quincy St. Cambridge, MA gsd.harvard.edu
	MONDAY 30			CONFERENCE WHERE IS THE NON-WEST? Esra Akcan, Andrew Herscher, Mark Jarzombek, et al. 6:30 p.m. East Gallery, Buell Hall Columbia GSAPP 515 West 116 St. arch.columbia.edu
	LECTURE Signe Nielsen THE SOUTH BRONX GREENWAY: REVITALIZATION OF AN URBAN WATERFRONT 6:00 p.m. Center for Architecture 536 LaGuardia Pl. cfa.aiany.org			SATURDAY 5
				EVENT Thorin Tritter Walking Tour From Wall Street to Park Row: The History of Newspapers in New York 11:00 a.m. The Skyscraper Museum 39 Battery Pl. skyscraper.org
				FOR MORE LISTINGS PLEASE VISIT DIARY.ARCHPAPER.COM



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Since it was founded in 1876, the Philadelphia Museum of Art has collected and exhibited crafts; the collection today includes 20th- and 21st-century works from across the globe. With *Craft Spoken Here*, the Museum presents the medium of crafting as a common language of technique, material, and form that defies cultural boundaries and historical categorization. Drawing from the museum's collection as well as works on loan from artists and private collections, the exhibition will include some 40 works by acclaimed and lesser-known craftsman alike, with contemporary pieces from 1960 to the present, including *The One, 1985* by Rebecca Medel (above). Representing the Americas, Africa, Asia, and Europe with works in ceramic, glass, metal, wood, lacquer, paper, and fiber, the works on display show the breadth of the medium and highlight the qualities of craft that transcend culture and time.

THE ARCHITECT'S NEWSPAPER APRIL 18, 2012

Schinkel's Nikolaikirche in Potsdam (1829).



WEIGHTED WITH HISTORY

Schinkel in Berlin und Potsdam

Gerrit Engel, with introductory essay by Barry Bergdoll and historic texts by Detlef Jessen-Klingenborg, Schirmer/Mosel Verlag GmbH (bilingual edition), \$68

This chronological and comprehensive photographic record of the surviving works of Karl Friedrich Schinkel in Berlin and nearby Potsdam surely ranks as one of the most mournful ever published. It is a *Baedeker* of ensuing historical lament as well as architectural genius. And it succeeds therefore more as a compendium of personal reflection by a gifted artist than as design guidebook or biographical summary per se, accomplished more conventionally a decade ago in Taschen's *K.F. Schinkel: An Architect in the Service of Beauty*, by Martin Steffens. Refreshingly straightforward descriptive essays complete the task with their frequent conclusions of late-war destruction and summaries of postwar reconstruction and often dubious preservation, just as Schinkel's place in a design history was catapulted anew by the admiring embrace of modernist theory. The book in sum constitutes an invaluable addition to the Schinkelbibliography, treating architecture as muse instead of with journalistic objectivity. Such an approach helps the reader see through the borrowed eyes and distilled reality of works of art. The book includes projects completed following the architect's death at age 60, whether only partially realized in his lifetime or compromised by ensuing interventions that have dissuaded some from making a Schinkel attribution. Thanks to Engel, even those most discerning will discover works not generally assigned to the so-called father of Prussian classicism, whose name now speaks for an entire era of cultural history.

Engel summons to mind the fine-art example of his compatriot photographer collaborators Bernd and Hilla Becher, depicting as they did, from the 1960s through the 1990s, the typologies of industrial design. In initial years, their focus was on structures at obsolescing risk and later those of commonplace currency such as water tanks and storage silos. Like them, he does so by working unwaveringly under an overcast Prussian sky that precludes shadows and renders the buildings in sharp, even relief. Excepting four images with a car or two and two others with partial construction scaffold, these are point-blank images devoid of distraction or context, which as Bergdoll points out doesn't resemble concurrent 19th-century accuracy in any case. Even at prominent public landmarks heavily in use like the Altes Museum or the Schinkel Pavillon, there is scarcely a soul in sight. This static gray palette is compounded by the bare trees of wintertime, although there are among the 78 plates (three for each of the 26 sites) a few with summer foliage forming the pictures' outer edge, particularly when set in a garden where such placement was endemic to its formal purpose. Likewise there is generous acknowledgment by Jessen-Klingenborg, as well as Bergdoll, of Schinkel's favored landscape colleague, Peter Joseph Lenné, perhaps

House, by Ada Louise Huxtable on the 140 Broadway skyscraper and by Michael Sorkin on Michael Graves' ill-fated plan to expand the Whitney Museum. She focuses another chapter on Herbert Muschamp's remarkable, intensely personal essay on Frank Gehry's Guggenheim Museum in Bilbao, Spain; and one to a paper by Frederick Law Olmsted, "Public Parks and the Enlargement of Towns," from 1870, as a way of bringing landscape architecture into a broader discussion of urban public space.

With Mumford, Huxtable, Jacobs, and Olmsted, Lange is giving us what we might call the canon of architecture criticism. I might have tossed a bit of the late-nineteenth century critic Montgomery Schuyler into the mix; though his writing wasn't exactly breezy—he was to architecture criticism as Henry James was to the novel—Schuyler pretty much invented the notion of architecture criticism as a part of journalism. He was a key early advocate of the skyscraper, a subject Lange devotes two of her chapters to, so it's odd to see him not even make the index. She does refer to a number of other critics in the essays sandwiched between the major texts (Full disclosure: I am one of them, and my review of Norman Foster's Hearst Building is contrasted with other skyscraper reviews) and so the book is by no means limited to her six anointed authors. But neither will it give you a broad sample of either contemporary or historic architecture criticism.

Writing About Architecture is what it says it is: a how-to book. Lange analyzes her key texts with great care and perceptiveness, and

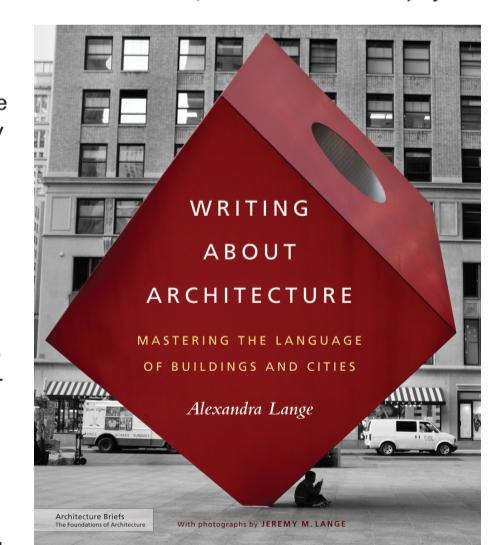
happily she is wide ranging in her taste. She seems as comfortable explaining Muschamp's intensely idiosyncratic criticism as Sorkin's indignant yet elegant and erudite rants, and she discusses them both with sympathy and intelligence. At the end of the day her heart clearly belongs to Ada Louise Huxtable, but then again, what architecture critic's doesn't?

If there is a problem with this book, it emerges out of the limits of the textbook genre, which seems inevitably to encourage authors to classify and categorize. Lange declares Sorkin an activist critic and Muschamp an "experimental" one. She says that Huxtable and Mumford are focused primarily on "the form of the artifact," and that yours truly organizes reviews "the man, not the

WRITING
ABOUT
ARCHITECTURE

MASTERING THE LANGUAGE
OF BUILDINGS AND CITIES

Alexandra Lange



Architecture Briefs
The Foundations of Architecture

With photographs by JEREMY M. LANGE

EYES HAVE IT

Writing About Architecture: Mastering the Language of Buildings and Cities
Alexandra Lange, Princeton Architectural Press, \$24.95

Time was, if you were interested in becoming an architecture critic, you read the work of other critics, gleaned what you could from it, then set out to develop a voice of your own, a process that generally involved both imitating and contradicting your predecessors. If you read any books that could be classified as architecture criticism they were almost surely collections of a single critic's work that had been assembled between two covers as a hedge against the brief shelf life of newspaper and magazine articles in a pre-Internet age.

Now, you can take courses in architecture criticism, a development that probably says more about the upsurge of popular interest in architecture over the last generation than it does about any specific desire on the part of students to join this minuscule profession. But still, the demand is sufficient to keep Alexandra Lange busy teaching architecture criticism at not one but two institutions, New York University and the School of Visual Arts. (I teach an architecture criticism course myself at Parsons The New School for Design, so I suppose we could say that downtown Manhattan is architecture criticism's educational epicenter.) So it should not be that much of a surprise

that Lange has written a different kind of architecture criticism book, not an anthology of her own or any other single critic's writing, but what amounts to a textbook. *Writing About Architecture: Mastering the Language of Buildings and Cities* is a how-to book for a profession that has never, so far as I know, had one before. It is based roughly on Lange's course, and it is organized around six significant pieces of writing (appearing in full) that she believes have particular value as object lessons.

Lange selected some of my favorite pieces of writing to use as her paradigms, including Charles Moore's essay of 1965, "You Have to Pay for the Public Life," which might be called the beginning of the important academic discipline of Disneyland Studies, and which for me ranks as one of the seminal works of architecture criticism of the second half of the twentieth century. There is also a pair of excerpts from Jane Jacobs' *Death and Life of Great American Cities*, the book that set in motion nothing short of a sea change in its field. Lange also devotes chapters to typical, but absolutely first-rate, journalism in the form of reviews by Lewis Mumford on Lever



Left: Schinkel-Pavilion in Charlottenburg (1824).

insight into why his cherished example holds up to the beneficial scrutiny of practitioners of any applied style vocabulary, along with those who imagine themselves creating entirely new ones. Either way history is the crucible force.

The dilemma becomes manifest in Engel's cheerless lapidary portraits of Berlin's Bauakademie, where an advertisement-subsidized tarpaulin stretched across the severely damaged building imitates the original, as to do so in actuality continues to stir controversy of preservation-minded devotees versus those denouncing any such built simulation as false—as destroying history in just the way the architect admonished. Engel includes it in this unswerving record as apt metaphor for Schinkel and contemporary photographer alike. This book thus renders the architect as an even greater contemporary force, who merits exactly this sort of innovative observation.

PAUL GUNTHER IS THE PRESIDENT OF THE INSTITUTE OF CLASSICAL ARCHITECTURE & ART.

as Engel's subtle nod to the fact of this shared creation.

Whether taken on a direct frontal, symmetrical axis or in volume-revealing "three-quarter pose," these portraits are architecture as pathetic fallacy or, as the introduction states repeatedly, as a "21st-century palimpsest" of German culture and its fulcrum of violence and recovery.

The essay (try reciting it; long sentences of Germanic circumlocution become clearer with the cadence of out-loud articulation. It has, one imagines, served well as a lecture for curator/scholar

Bergdoll, who is today second to none as expert on Schinkel and his age and place), like much of the text, duly addresses Schinkel's personal dialogue with history, echoed as it is by ongoing debate about his foremost place in this very history: proto-modernist nurtured by the revived romanticism of an emergent neo-Gothic style; proof of classicism's constant capacity to innovative within the rules of an inherited vocabulary; or all that and more.

Ignoring the fact that much of the architect's pared-down classicism devoid of ornament

seems in part an inevitable result of the endless scrimping by cheapskate Prussian monarch Friedrich Wilhelm III, his meddlesome lifelong patron as per Schinkel's prestigious role as "state architect," the results in any event prove his own conviction, that "historical does not mean just retaining or repeating what is old for that would destroy history. To act in an historical manner means to introduce something new that *at the same time* continues history." In word like deed, there is this something-for-everyone

Marcel Breuer's Whitney Museum.



JEREMY LANGE

EYES HAVE IT continued from page 34 building."

That may be a fair enough conclusion to reach from the pieces she cites, but none of the critics Lange discusses in detail can, or should, be pigeonholed. Huxtable is an activist critic and an experiential critic; she is also a critic who uses history, and a critic who writes with an awareness of social, political, physical, cultural and personal context. Sorkin is more than an activist critic, Muschamp was more than an essayist about private architectural experience. And so on.

Lange is too smart not to know this. And she's too good a writer to truly believe that other good writers can be put into sim-

ple categories. (The study questions that follow each chapter are also well meaning but cause her clear essays to conclude with a thud, as if they weren't lively commentaries but lead-ins to homework assignments.)

Lange understands that the purpose of writing about architecture is to build a constituency for better design, to help people see, to help them feel some agency over the built environment—and to help them take joy in architecture's great moments. She's good at doing that herself, and this book will help others do it, too.

VANITY FAIR CONTRIBUTING EDITOR PAUL GOLDBERGER WAS AWARDED THE PULITZER PRIZE FOR CRITICISM IN 1984.



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KEYNOTE PRESENTATIONS

David McCullough—Thursday, May 17

Award-winning historian and author of *The Greater Journey*

Hon. Shaun Donovan—Friday, May 18

Architect and the Secretary of the U.S. Department of Housing and Urban Development

Architects of Healing—Saturday, May 19

Join us in honoring the architects involved in the rebuilding and memorials at Ground Zero, the Pentagon, and Shanksville, Pennsylvania. They sought to help our nation when we all needed their unique gifts. Now, it's your opportunity to say "thank you."

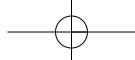
In addition to the inspiring stories of the rebuilding and memorial at the Pentagon and the Flight 93 National Memorial, six architects who offered their experience to help rebuild and memorialize Ground Zero will share emotions and anecdotes, including Daniel Libeskind, FAIA; David Childs, FAIA; Michael Arad, AIA; Craig Dykers, AIA; Steve Davis, FAIA; and Santiago Calatrava, FAIA.

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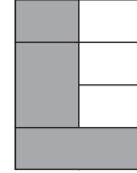
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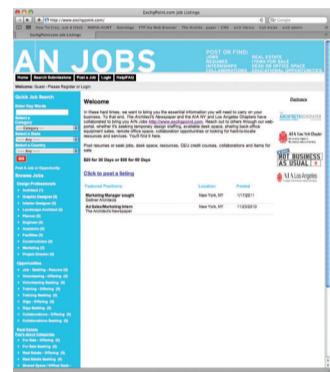
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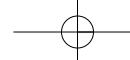
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FROM GRAVEL PITS TO GREEN GROWTH

For all its vaunted grandeur, the Hudson River Valley is a landscape locked in existential crisis. Littered with slaughterhouses and gas plants, old traprock quarries and Superfund sites, riverfront burgs like Poughkeepsie, Kingston, Hudson, and Troy—and their long-suffering cousins on the Erie Canal—are poster children for New York's upstate downslide. For decades, this realm of strapped municipal governments and tumbling population has been tilting toward the economic abyss. Beyond the weekenders' paradise of five-and-dimes and post-hike pubs, there lies an even grittier Hudson Valley begging for a business plan. What if, instead of a tombstone to the industrial past, this might be prime territory for the reinvention of our region's future?

Seeking to "rethink the evolutionary capacity" of shrinking postindustrial places along the Hudson River and Erie Canal, New York architect Meta Brunzema has advanced an outsize idea to turn the social and economic tide. Working with a small team of collaborators, Brunzema has conceived a decade-long effort tentatively titled Building Exhibition Hudson Valley/Erie Canal, 2014–2024. Still in its early stages of development, the project aspires to create prototype projects across the region's second-tier cities, harnessing the power of architecture and urban design to help re-energize society.

That may be a tall order for a region in an epic funk. Of the 46 cities in upstate New York with

a population under 50,000, 38 are shrinking. The "bright flight" of young adults is especially acute in this land of dwindling opportunity. While New York City may still snag ambitious upstarts, young people are fleeing the state at four times the national average. With the exception of college hubs like Ithaca, Poughkeepsie, or Saratoga Springs, a major chunk of New York's human capital is languishing in hock.

How to turn the valley's sand pits and cement plants into zones of catalytic culture? Brunzema has borrowed a page from Germany's famed International Building Exhibition, known as IBA, which over the last century has leveraged design intelligence to tackle urgent social and urban challenges. These farsighted efforts include monumental housing built by Alvar Aalto, Walter Gropius, Oscar Niemeyer, and others during the 1957 *Interbau*, and the "critical reconstruction" of Berlin's historic core in 1987, which pioneered sensitive alternatives to slash-and-burn urban renewal.

The Hudson Valley version draws on two more recent IBA editions that boasted region-scale ambitions. The first, known as IBA Emscher Park, was a ten-year program launched in 1989 to jump-start the reinvention of the decaying Ruhr district, once the nation's industrial powerhouse. Carried out jointly with 17 cities, it produced 120 different projects—many the result of separate design competitions—that formed the basis for a sprawling system of landscape parks, rebuilt wastewater infrastructure, and a tech-

and culture-fueled economy conjured from defunct coal mines and machine halls. And early this century, IBA Urban Redevelopment 2010 launched an equally bold effort to rethink the future of 19 shrinking cities in the former East Germany, managing population loss through a process that combined social and economic initiatives with architecture and landscape innovation.

Brunzema, who co-curated an exhibit on Emscher Park in 2000, and later collaborated on Beacon's floating River Pool, grew intrigued by the idea that upstate New York's cities could be bootstrapped by an IBA-style adventure. Like Emscher Park, which used the Emscher River as a framework to stitch together planning and development projects across more than 300 square miles, an upstate exhibition would use the Hudson River and Erie Canal—the historic sources, after all, of the region's industrial heyday—to reconnect them as an integrated economic network. And importantly for an area dominated by Albany dysfunction, the ten-year exhibition timeline transcends political cycles, while focusing collective resources, energy, and ideas toward a hell-or-high-water deadline.

Under study since 2009, the Hudson Valley exhibition got a boost last semester, when Brunzema took a crack at imagining how the region's industrial legacy could be remade as an economic engine for "green growth." Working with eight graduate architecture students at Pratt Institute, she helped

envision a prototype "pioneer district" to be sited within Poughkeepsie's Clinton Point Quarry, which since 1880 has disgorged things like railroad ballast and riprap. Still in active use by the aggregate maker Tilcon, the 1,200-acre property has been eyed by local planners as a tempting redevelopment opportunity.

The student group's proposals, recently on view at Pratt's Higgins Hall, replace old-school, extractive industry with projects intended to drive sustainable business growth and create a critical urban mass near Poughkeepsie's historic downtown. Affordable, prefabricated housing would be designed to densify over time; a municipal waste plant transforms trash into green products; a high-tech manufacturing complex takes advantage of water, rail, and air links to global networks—the whole site crossed by cable cars and packing in as many as 10,000 residents. In this vision, Poughkeepsie becomes one node in a network of "polycentric

regional towns" prepped to compete on the global playing field.

As much model urban design, a Hudson Valley building exhibition would tap new economic development ideas like "economic gardening." Pioneered in Colorado in the 1980s, the concept promotes the entrepreneurial spirit of local citizens instead of simply handing out tax-break bonanzas to bargain-hunting corporations. Through a building exhibition, "creative competition" between cities could stimulate hundreds of projects to incubate industrial and commercial innovation, with funding awarded for proposals that demonstrate high-quality planning and design. The entire initiative would culminate in 2024 with a yearlong series of exhibitions, forums, boat tours, and other events.

Such a deliriously ambitious program calls for scores of public, private, and nonprofit partners. Brunzema's team has begun reaching out to potential collaborators like OurHudson and Empire State Future, groups deeply engaged in cultivating vibrant upstate communities.

And building exhibitions aren't cheap. The Emscher Park effort was stoked with \$1.5 billion in public funds (all, incidentally, deemed wisely spent). A Hudson Valley exhibition would need to rely far more on private support, coupled with public investment bundled, as in Germany, from existing funding streams.

America is desperate for just this type of urban innovation. Aside from the brave and still unfolding saga to downsize Detroit, our nation has shown tragically little willingness to confront, through large-scale planning and design, the postindustrial present. A building exhibition to retool the Hudson Valley would give the region's communities precisely the resources they need to begin shaping their own economic destiny. It would give all of us the faith that upstate New York has a future, and it's more than just gravel.

JEFF BYLES, AN'S FORMER MANAGING EDITOR, DIRECTS RESEARCH AT THE VAN ALLEN INSTITUTE.



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