This month, Chinese architect Wang Shu was awarded the Pritzker Prize, architecture’s highest honor. However, the work of
A collection of flour mills spurred by the activity alongside the Mississippi River’s only waterfall once towered eight stories over
The community planning process to convert the elevated rail line known as the Bloomingdale Trail into a public park and recreational path is underway. The three mile embankment, twice the length of New York’s High Line, will feature five access points from adjacent pocket parks, as well as eight access points from intersecting streets. The trail winds through Chicago’s Logan Square, Wicker Park, Humboldt Park, and Bucktown neighborhoods. During public meetings residents who live near the abandoned line have expressed concerns about privacy.
New Study on the Economic Importance of Route 66

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 $322 million per year in economic impact. The National Park Service partnered with the World Monuments Fund and Rutgers University to analyze the economy of the called Mother Road as it traverses small towns across eight states.

The first-of-its-kind study combines data 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 stretch,” said Erin 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 spots that sustained many American cities, Route 66’s continuous stream of motorists proved to be the lifeline 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. And he makes the case that it’s not downtown versus neighborhoods or city versus suburbs, but that an integrated, economically dynamic region only thrives when the center really holds.

Malloy is making the case for Cincinnati’s urbanity, for its cityness, as a competitive advantage, something that many small and mid-sized cities have long scorned. He has put public space, place making, and mixed-use development at the center of his mayoral agenda. And he makes the case that it’s not downtown versus neighborhoods or city versus suburbs, but that an integrated, economically dynamic region only thrives when the center really holds.

BANKING ON INFRASTRUCTURE continued from front page lay out a vision for revitalizing Chicago’s aging infrastructure.

Starting with more than $200 million in energy efficiency retrofits, the city will stoke public and private investment for infrastructure projects through a trust—the first of its kind in the nation—that City Hall said could enable projects like a rapid-transit bus system or an extension of the CTA Red Line.

“Our needs are bigger than what Washington or Springfield can do anymore. We all know their money is declining. Our opportunities and our needs are growing,” Emanuel said during the event.

Pending approval by City Council, the plan would create the not-for-profit Chicago Infrastructure Trust that Emanuel said could garner $1.7 billion in initial investments from the likes of Morgan Stanley, Investors, J. M. Morgan Asset Management Infrastructure Investment Group, and the Union Insurance Company. “It’s not new money. It’s shifting the cost in time,” said Northwestern University engineering professor Joseph Schofer, who directs Northwestern’s Infrastructure Technology Institute. Unlike state and municipal governments gone bust, private investors have capital to invest in large projects in the short term. In return, they get some assurance from the government that their investments pay off over time.

Those returns could be in the form of direct revenue, as with fares from rapid transit, or a direct subsidy from the government. “The questions come down to, does it really cost to do that and is it worth-while to incur what’s probably going to be the extra cost of borrowing to get that piece of infrastructure sooner,” Schofer said.

The largest portion of private funding—perhaps as much as $1 billion—would come from Macquarie Infrastructure and Real Assets, Inc. That international business group leased the Chicago Skyway for 99 years to the tune of $1.83 billion.

On the downside, Chicago’s parking meter deal somewhat soured public perception of private investment in city infrastructure. Further, not-for-profits are not subject to public transparency measures like the Freedom of Information Act. That’s had some in the public questioning the proposed trust’s trustworthiness. But beyond the $225 million Retrofit Chicago initiative to cut energy costs in 127 government buildings, the city is mum on project details for now. Even the investment projections are based on letters of support and “preliminary nonbinding interest.”

During his remarks, the mayor recalled the “lost decade” theme. That international business group leased the Chicago Skyway for 99 years to the tune of $1.83 billion.

The freedom of Information Act. That’s had some in the public questioning the proposed trust’s trustworthiness. But beyond the $225 million Retrofit Chicago initiative to cut energy costs in 127 government buildings, the city is mum on project details for now. Even the investment projections are based on letters of support and “preliminary nonbinding interest.”

During his remarks, the mayor recalled the “lost decade” theme. That international business group leased the Chicago Skyway for 99 years to the tune of $1.83 billion.

The freedom of Information Act. That’s had some in the public questioning the proposed trust’s trustworthiness. But beyond the $225 million Retrofit Chicago initiative to cut energy costs in 127 government buildings, the city is mum on project details for now. Even the investment projections are based on letters of support and “preliminary nonbinding interest.”

During his remarks, the mayor recalled the “lost decade” theme. That international business group leased the Chicago Skyway for 99 years to the tune of $1.83 billion.
REESE READIED
leaving the city with a costly purchase amid the competition to be host city. The economy was soon dashed when Rio de Janeiro won Village there for the 2016 Games, a hope that a million in hopes of building an Olympic ally improves. The city purchased it for $91 prime for redevelopment—the city hopes—as lending increases and the economy gradu-
leaving the city with a costly purchase amid the competition to be host city. The economy was soon dashed when Rio de Janeiro won Village there for the 2016 Games, a hope that a million in hopes of building an Olympic ally improves. The city purchased it for $91 prime for redevelopment—the city hopes—as lending increases and the economy gradu-
leaving the city with a costly purchase amid the competition to be host city. The economy was soon dashed when Rio de Janeiro won Village there for the 2016 Games, a hope that a million in hopes of building an Olympic ally improves. The city purchased it for $91 prime for redevelopment—the city hopes—as lending increases and the economy gradu-
leaving the city with a costly purchase amid the competition to be host city. The economy was soon dashed when Rio de Janeiro won Village there for the 2016 Games, a hope that a million in hopes of building an Olympic ally improves. The city purchased it for $91 prime for redevelopment—the city hopes—as lending increases and the economy gradu-
leaving the city with a costly purchase amid the competition to be host city. The economy was soon dashed when Rio de Janeiro won Village there for the 2016 Games, a hope that a million in hopes of building an Olympic ally improves. The city purchased it for $91 prime for redevelopment—the city hopes—as lending increases and the economy gradu-
RECREATION AND RUINS continue from front page
give rise to Water Works Park, a three-block expanse built from the mill’s ruined foundations, that would reconnect a burgeoning city with its waterfront. The privately funded study and concept plan gave a boost to the park’s redevelopment, which could have gotten lost as part of the larger RiverFirst park system stretching five and a half miles upriver from the site. The nonprofit Minneapolis Parks Foundation (MPF) asked Minneapolis-based Meyer, Scherer & Rockcastle (MS&R) to figure out how the site could inform Water Work’s design while New York–based HR&A Advisors explored public-private partnerships that could fund the park’s construction and maintenance over a three-month design session with two public meetings.

Water Works Park sits at the southern tip of the RiverFirst park system that will shape the city’s riverfront for the next 20 years. Tom Leader Studio and Kennedy & Violich Architecture were awarded the RiverFirst project through a design competition that redefines the generally industrial and suburban waterfront north of downtown. Because the Water Works Park site is isolated from RiverFirst’s primary study area, the designers chose not to identify it as a key component to the plan. “They made a decision to focus on the upper river,” said Mary deLaittre, president of MPF. “Water Works Park commands a dramatic site on the edge of a burgeoning mill district dropping 20 feet to St. Anthony’s Falls on the Mississippi River. Limestone mill foundations are buried on the riverbank, along with a canal and labyrinth of tunnels that powered the mills. MS&R divided the site into three segments defined by zones of passive recreation around the ruins, active uses along the canal entrance, and a series of pavilions atop the bluff. Chambers created by excavating mill foundations form distinct rooms along the waterfront. HR&A studied using them as a conservatory pavilions atop the bluff. Meyer is also exploring an interpretive loop within tailrace tunnels that reveal the hidden geography of the cliff that formed the waterfalls. In the pavilion zone, a new glass-and-steel restaurant is imagined perched above the century-old foundation of another mill, replacing a decaying 1960s structure. A shared pedestrian/automobile street running through the site allows the Mississippi River Road to cross the site without disrupting the park-like atmosphere. “The first reading of it would be a pedestrian plaza,” said Meyer. When the concept plan is complete, MPF deLaittre said finances must continue to be worked out and the relationship to the larger parks system established. “We need to determine whether Water Works Park will be part of RiverFirst or if it will be an independent project,” said deLaittre.

All ruins are interesting in some way, but it’s the deep history here with the city re-growing up around them that makes it really special. This is arguably the most historic place in the Twin Cities,” said Meyer. “It was a continuous hub of dynamic activity that was the reason there’s a city here. It’s still an area of convergence 150 years later.”

MENDING ST. LOUIS continue from front page
an elevated span north from the Pine Street Bridge to O’Fallon Street, a stretch of highway paralleling the northern third of the Arch grounds and disconnecting the historic Laclede’s Landing district, casinos, and undeveloped industrial land from the city. City to River, a citizens advocacy group, was formed in 2009 in an attempt to remove the entire riverfront portion of Interstate 70 and replacing it with a boulevard. Alex Ihnen, chair of City to River, said the CityArchRiver competition to redesign the Arch grounds put highway removal in the spotlight and applauds the city for studying highway removal. “Removing Interstate 70 is the number one thing that could make better use of the Arch,” he said. This year the Congress for the New Urbanism listed Interstate 70 among the 2012 Freeways Without Futures, highlighting urban highways with the potential for removal. In 2008, the Lumière Place casino built an $8 million, 400-foot tunnel under the elevated section of Interstate 70 to a plaza outside the Edward Jones Dome, eliminating the unsightly walk under the highway, but Ihnen said tunneling misses the point of reconnecting to the river. “As long as Interstate 70 is there, it’s not going to be an attractive place to be,” he said. “The Arch just being there isn’t enough. It’s got to be part of the life of the city.” City to River maintains that over a billion dollars in development potential exists along the riverfront if the highway is removed.

The National Park Service (NPS) issued its support for removing the highway in the 2009 General Management Plan (GMP) that guided the CityArchRiver design competition, won by Michael Van Valkenburgh Associates. Responding to public comments, the document stated that the NPS “prefers and strongly supports the removal of the Interstate highway between the Poplar Street Bridge and the Eads Bridge at some point in the future. We recognize an underappreciation of this magnitude may not be possible during the time frame this GMP addresses (15–20 years), but we would amend the GMP should such an opportunity become feasible prior to the expiration of this plan.” Currently, a block-long landscaped highway cap is planned to connect the Arch grounds to downtown, eliminating several blocks of Memorial Drive and keeping the highway in place. City to River advocates relocating Memorial Drive underneath the lid.

There is no set timeline for the city’s review of the RFP respondents, which is expected to take several months. If the study shows that highway removal is feasible, Ihnen said St. Louis must act before it loses a once in a generation opportunity: “If we spend millions on new ramps and infrastructure on the existing highway, it’s going to be 40 or more years before we can think about removing the highway again.”
borders by hella jongerius
The team led by James Corner Field Operations has been selected to redesign the public spaces at Chicago's Navy Pier. With a fine-grained proposal that mixed pragmatism with enough conceptual punch, the Corner team prevailed over competitors AECOM/BIG, Aedas, Xavier Vendrell, and !melk.

Visited by more than nine million people annually, Navy Pier is in many ways already highly successful. Nonprofit Navy Pier, Inc., organized the competition to improve the public spaces to appeal to both local Chicagoans and tourists, as well as to generate new revenues and interest in the pier's large, historic exhibition hall. The Field Operations proposal seeks to strengthen the pier's connection to the city and to the lakefront, as well as emphasize the experience of being out on the lake. A dramatic light installation designed by Leo Villareal and an improved tunnel under Lake Shore Drive would make the pier more accessible at all hours. The park at the pier's entrance would be redesigned with new textured pavers and a changeable fountain/skating rink/splash pool. The pier itself is divided into a series of programmatic rooms, including a renovated Crystal Garden with suspended planter pods that can be raised and lowered for events or to create differing visitor experiences. Beyond that, the amusement area would keep its iconic Ferris wheel, swing ride, and carousel and gain biomorphic planting beds. Perhaps the most dramatic element would be a floating pool at the end of the pier. “It really extends the horizon and allows you to think about the scale of the lake in a new way,” said Justine Heilner, development director at Field Operations.

Many of the competitors sought to extend the pier or remake its edge with zigzagging paths or constructed wetlands. The Corner team's scheme, however, retains the existing footprint of the pier. “We knew that once you start extending out into the water, you immediately involve the Army Corps of Engineers, and that slows things down and makes things very expensive, very quickly,” Heilner said.

As in any competition, time will tell what survives from the original proposal. “All the teams put a tremendous amount of work into their designs,” Heilner said. “So the client will have a lot of elements from which to pick and choose.”

FOLLOW US AT WWW.ARCHPAPER.COM, FACEBOOK.COM/ARCHPAPER, AND TWITTER.COM/ARCHPAPER
WATCH WHAT WE CAN DO

GKD Mediamesh® transformed one of New York's most forgettable buildings into a model of modern technology.

Port Authority Bus Terminal
42nd St and 8th Ave, New York City

We can’t just show you a picture. GKD Mediamesh® is best seen in action. Watch what we can do.
BIKE ON BY continued from front page

and security, while some have objected to opening up the structure to the public (urban adventurers have long accessed the line illegally). The planning team, which includes ARUP; Ross Barney Architects, and Michael Van Valkenburgh Associates, has worked to address those concerns in a number of ways. Where a house has a window overlooking the trail, the planning framework will call to the path to curve away from the house toward the opposite side of the trail (which is approximately 30 feet wide at it’s narrowest points). The project is much more earth-bound than its New York predecessor with direct connections to the city’s sidewalks and neighborhood parks system. A small number of parking spaces will be eliminated at the street access points, which the Chicago Department of Transportation (CDOT) has supported.

The plan also calls for using the depth of the embankment as a design element. “We have a lot of material you can remove or add to,” said Andrew Vesselinovitch, a project architect with Ross Barney. “We worked with Van Valkenburgh Associates, and they came up with the pretty brilliant idea of giving the path a subtle undulation.” Not only would this create a varied experience for the visitor, it will allow for different micro climates for plants as well as create more privacy for neighboring windows.

The project is being funded largely through federal transportation funds, so it must accommodate cyclists as well as pedestrians. “It was very helpful explaining to the public that it would have to accommodate bikes as well as people walking to the bus stop,” Vesselinovitch said. “People understood that you can either allow bicycles or try to find $40 million somewhere else.” The line will have a shared bike/pedestrian path running the length of the trail as well as shorter, additional pedestrian-only segments along the wider portions.

The planning team is wrapping up with a framework plan for review by CDOT and the Parks District. A new team will take over the final design for the Parks District, with only MVVA continuing on. Since the High Line opened there have been many disputes about who deserves credit for the design between the architects (Diller, Scofio + Renfro) and the landscape architect (James Corner Field Operations). At the Bloomingdale Trail, it seems MVVA won’t have any significant rival to claiming design credit.

The first phase is tentatively scheduled to open in 2014. 

UNVEILED

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC,

The predominantly limestone campus of Northwestern University is about to get a bold new addition, one that looks toward Evanston’s lakeside, and beyond toward the Chicago skyline.

The new home for the Bienen School of Music will feature a monumental window that frames a view of Chicago’s towers, as well as offices and classrooms. A large atrium space will serve as a pre-event gathering space connecting the various halls. The Z-shaped plan and the glass-and-steel cladding will make the building a contemporary presence on campus, as well as a highly visible public face for Evanston and greater Chicago community. Located near the dance, theater, and other visual and performing arts facilities, the Bienen School completes an “arts circle” at the university, with a broad, inviting lawn in front that also includes lakeshore access.

The 152,000-square-foot building includes a 400-seat recital hall, a 150-seat performance room for opera, and a 2,400-square-foot rehearsal room and library, as well as offices and classrooms. A large atrium space will serve as a pre-event gathering space connecting the various halls.

The planning team is wrapping up with a framework plan for review by CDOT and the保存的本地历史建筑。许多在列表上的建筑都将是熟识的AN读者，尤其是新西班特医院。虽然已经跟踪他们的麻烦一直存在，尤其是Bertrand Goldberg’s Prentice Hospital。也在这座医院的郊区的Cuneo和St. Anthony’s，和Unity Hall，社会和政治聚集场所的城市的African American community。Gethsemeni Church也成为了名单，因为所有Woodlawn Avenue。在一个更主题的举动中，这个群体也成为了所有历史悠久的芝加哥的电影剧院。

CONTEMPORARY KICE

The Art Institute of Chicago named Karen Kice as an assistant curator of architecture and design. Kice will bring focus to contemporary architecture and urbanism, particularly through lectures, programs, and publications. She studied in the Ph.D. program at UCLA where she was a senior research associate at cityLAB. Her recent research has focused on branding, identity, and mobility in architecture.

FROM DEADLINE

Preservation Chicago just released their “Chicago Seven” list of the city’s most endangered buildings. Many on the list will be familiar to AN readers as we’ve been tracking their troubles all along, in particular the travails of Bertrand Goldberg’s Prentice Hospital. Also on the hospital hit parade are Cuneo and St. Anthony’s, and Unity Hall, social and political gathering place for the city’s African American community. Gethsemeni Church made the list, as did all Woodlawn Avenue. In a more thematic gesture, the group also called out all historic Chicago movie theaters.

RUSH TO FINISH

Rush University Medical Center is taking Perkins & Will to court for what they claim are design mistakes at the New West Side Hospital. The $8 million debacle on the $677 million project stems from heat emanating from 42-inch flat screen televisions that set off a recalculation of the amount of cool air needed. Engineering by Environmental Systems Design called for 13 percent more cool air, which in turn heated up the budget. Then when all was said and done the hospital discovered that the costly changes were unnecessary. Oops.

CONTEMPORARY KICE

The Art Institute of Chicago named Karen Kice as an assistant curator of architecture and design. Kice will bring focus to contemporary architecture and urbanism, particularly through lectures, programs, and publications. She studied in the Ph.D. program at UCLA where she was a senior research associate at cityLAB. Her recent research has focused on branding, identity, and mobility in architecture.

SIGNS OF SPRING?

The corner of Franklin and Randolph appears as though it might be getting a spanking new tower to be designed by Krueck + Sexton and built by Tishman Speyer. Biznow.com reports that Tishman representative Vicki Noonan is calling the new building “spectacular.” The one-million-square-foot office tower will fill the site of the former Mercantile Exchange building. One big question remains, who will move in? No tenant, no credit.
BIKE ON BY continued from front page

and security, while some have objected to opening up the structure to the public (urban adventurers have long accessed the line illegally). The planning team, which includes ARUP; Ross Barney Architects, and Michael Van Valkenburgh Associates, has worked to address those concerns in a number of ways. Where a house has a window overlooking the trail, the planning framework will call to the path to curve away from the house toward the opposite side of the trail (which is approximately 30 feet wide at its narrowest points). The project is much more earth-bound than its New York predecessor with direct connections to the city’s sidewalks and neighborhood parks system. A small number of parking spaces will be eliminated at the street access points, which the Chicago Department of Transportation (CDOT) has supported.

The plan also calls for using the depth of the embankment as a design element. “We have a lot of material you can remove or add to,” said Andrew Vesselinovitch, a project architect with Ross Barney. “We worked with Van Valkenburgh Associates, and they came up with the pretty brilliant idea of giving the path a subtle undulation.” Not only would this create a varied experience for the visitor, it will allow for different micro climates for plants as well as create more privacy for neighboring windows.

The project is being funded largely through federal transportation funds, so it must accommodate cyclists as well as pedestrians. “It was very helpful explaining to the public that it would have to accommodate bikes as well as people walking to the bus stop,” Vesselinovitch said. “People understood that you can either allow bicycles or try to find $40 million somewhere else.” The line will have a shared bike/pedestrian path running the length of the trail as well as shorter, additional pedestrian-only segments along the wider portions.

The planning team is wrapping up with a framework plan for review by CDOT and the Parks District. A new team will take over the final design for the Parks District, with only MVVA continuing on. Since the High Line opened there have been many disputes about who deserves credit for the design between the architects (Diller, Scofidio + Renfro) and the landscape architect (James Corner Field Operations). At the Bloomingdale Trail, it seems MVVA won’t have any significant rival to claiming design credit.

The first phase is tentatively scheduled to open in 2014.

BUCKET LIST

NORTHWESTERN UNIVERSITY

The predominantly limestone campus of Northwestern University is about to get a bold new addition, one that looks toward Evanston’s lakefront and back toward the Chicago skyline. The new home for the Bienen School of Music will feature a monumental window that frames a view of Chicago’s towers, providing a dramatic backdrop for performers in the recital hall. “Though it’s located in Evanston, the university wanted to underscore the proximity to Chicago, to show students that they are on a world-class stage,” said James Goettsch, President of Goettsch Partners.

The 152,000-square-foot building includes a 400-seat recital hall, a 150-seat performance room for opera, and a 2,400-square-foot rehearsal room and library, as well as offices and classrooms. A large atrium space will serve as a pre-event gathering space connecting the various halls. The Z-shaped plan and the glass-and-steel cladding will make the building a contemporary presence on campus, as well as a highly visible public face for the Evanston and greater Chicago community. Located near the dance, theater, and other visual and performing arts facilities, the Bienen School completes an “arts circle” at the university, with a broad, inviting lawn in front that also includes lakefront access.

Architect: Goettsch Partners
Client: Northwestern University
Completion: 2014

SEVEN TO SAVE

Preservation Chicago just released their “Chicago Seven” list of the city’s most endangered buildings. Many on the list will be familiar to AN readers as we’ve been tracking their troubles all along, in particular the travails of Bertrand Goldberg’s Prentice Hospital. Also on the hospital hit parade are Cuneo and St. Anthony’s, and Unity Hall, social and political gathering place for the city’s African American community. Gethseme Church made the list, as did all of Woodlawn Avenue. In a more thematic gesture, the group also called out all historic Chicago movie theaters.

CONTEMPORARY KICE

The Art Institute of Chicago named Karen Kice as an assistant curator of architecture and design. Kice will bring focus to contemporary architecture and urbanism, particularly through lectures, programs, and publications. She studied in the Ph.D. program at UCLA where she was a senior research associate at cityLAB. Her recent research has focused on branding, identity, and mobility in architecture.

SIGN OF SPRING?

The corner of Franklin and Randolph appears as though it might be getting a spanking new tower to be designed by Krueck + Sexton and built by Tishman Speyer. Biznow.com reports that Tishman representative Vicki Noonan is calling the new building “spectacular.” The one-million-square-foot office tower will fill the site of the former Mercantile Exchange building. One big question remains, who will move in? No tenant, no credit.
SieMatic BeauxArts.02
the latest interpretation

Designed with Mick De Giulio, BeauxArts.02 is everything you want in a kitchen and everything you’d expect from a SieMatic original. See more online and at your nearest SieMatic showroom.

SieMatic Möbelwerke USA
Tel: 215.604.1350 info@siematic.com www.siematic.us/showrooms

The stringent requirements set by the Forestry Stewardship Council (FSC) underscore our dedication to the environment and exemplary conduct at all levels of the manufacturing process.
Most people conjure up an image of plush leather seating and mahogany wood-paneled rooms when they think of a law office. Stepping into the new offices of Armstrong Teasdale, in Kansas City, Missouri, designed by local firm 360 Architecture, you could easily be entering a corporate advertising firm or technology company. That old, dark elitist aesthetic of your traditional attorney has been transformed into an airy, modern office.

“Our inviting space was designed to inspire new ideas and facilitate communication and collaboration,” said Larry Tucker, managing attorney for the law firm's Kansas City offices, in a statement. After a rebranding effort a few years ago, St. Louis–based Armstrong Teasdale has been renovating their offices to match their new ethos. It was from the renovation of their headquarters, designed by Washington, D.C.–based STUDIO5 Architecture, that 360 Architecture took some of their materials cues, including an innovative use of wood.

As you first enter, you may see paneling, but the sleek and curvilinear cut of the mahogany wall and reception desk is anything but standard. This conversation piece sets the tone for the office and draws you into the space as the wood ribbons across the room and is repeated at doorways and thresholds. At $72 per square foot, the $2.2 million gut renovation of the two-story, 30,216-square-foot office was done on a relatively conservative budget. What it lacked in the luxurious finishes of other law offices, it made up for in detail and location. Situated on the 14th and 19th floors, the office takes full advantage of its views of downtown Kansas City and its historic Union Station.

Peter Sloan, principal with 360 Architecture, explained, “We used the amenities outside the windows as much as the materials inside. At this level the office really feels like they are in the urban space as opposed to above it.” Sticking with the mission of the rebranded firm, the design approach emphasizes transparency. The offices and meeting rooms have glass walls that let in daylight from the floor-to-ceiling windows, wide hallways provide a scale and enclosure to the large open space, and the workstations at the center of the plan are cut low and include frosted glass dividers. Law is a paper-laden business, but even the filing system was embedded into the walls to minimize obstructions.

White marble tile and glossy white paint refract light and bring an airiness to the space. Influenced by the firm’s logo, red is used throughout the space. At the entrance it is on the ceiling; in transition spaces, it is on the walls; and in the offices, it is on the carpet flooring. Refracted by the contrasting white, there is a soft crimson hue day and night. “Every aspect of the design and materials selection addresses the new brand,” said Eric Linebarger, lead designer for the project at 360 Architecture. While transparent materials encourage openness and communication internally, the office was designed to allow the 35-person office flexibility to grow with the community. Said Sloan, “The client also wanted to create a vehicle to better connect and develop their relationships in the Kansas City community.” To have a space for community events, whether business oriented or to host one of the firm’s many nonprofit clients, meant creating a comforting and open setting. The office boasts an 8,000-square-foot conference center for community events as well as board meetings.

In the highly competitive law field, the office was developed to recruit, attract, and retain new clients and talented attorneys as much as it was to represent the culture of the firm. “We were very impressed with how the younger attorneys were engaged in the design process. It was really about the future of the firm,” Sloan said. To meet the demands of the modern attorney and the casual nature of the firm, the reception area doubles as a meet-and-greet space for after-hours cocktails or off-the-books conversations with clients. Moving down to the second level by the communicating stairs, the space opens up to a break room for employees that feels more like a trendy cafe. With its new offices, Armstrong Teasdale seeks to evolve the perception of lawyers and the expectations of its clients.

**RESOURCES:**

- **ACOUSTICAL CEILING**: Armstrong
  - [www.armstrong.com](http://www.armstrong.com)
- **COUNTER TOPS**: Caesarstone
  - [www.caesarstone.com](http://www.caesarstone.com)
- **FURNITURE**: Bernhardt
  - [www.bernhardt.com](http://www.bernhardt.com)
- **GUNNAR HAND**: HBF
  - [www.hbf.com](http://www.hbf.com)
- **INTERIOR GLASS**: Skyline Design
  - [www.skylinedesign.com](http://www.skylinedesign.com)
- **LIGHTING**: Foscariini
  - [www.foscariini.com](http://www.foscariini.com)
- **LAMINATES**: Abet Laminati
  - [www.abetlaminati.com](http://www.abetlaminati.com)
- **LINOLEUM**: Wilsonart
  - [www.wilsonart.com](http://www.wilsonart.com)
- **LIGHTING**: Linear Lighting
  - [www.linearlighting.com](http://www.linearlighting.com)
- **WALLCOVERING**: Maharam
  - [www.maharam.com](http://www.maharam.com)
- **WINDOW SHADES**: Meshed Systems
  - [www.meshedshades.com](http://www.meshedshades.com)
- **WOOD VENEERS**: Doug Veneers
  - [www.dougveneers.com](http://www.dougveneers.com)
Robert W. Ferris, AIA, REFP, LEED AP
CEO and Co-Founder of SFL+a Architects, Co-Founder Firstfloor, Inc., providing turnkey development solutions to educational institutions.

When I’m designing a building I begin at the nexus of design assumptions and real-world building performance: the envelope.

I specify InsulBloc® high performance spray foam insulation because I know and trust it. InsulBloc® gives me great flexibility in my designs, and can be used with poured concrete, primed steel, wood, CMU, and most other construction materials.

InsulBloc® adds solid LEED points, is safe, and can save up to 40% in energy costs.

If you want energy efficient, comfortable, sustainable, and healthy buildings you have to design and build them with great materials. InsulBloc® by NCFI is the ideal way to start.

“Truly effective design drives energy performance.”

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 Seijima and Nishizawa in 2010.

When asked by The Los Angeles Times whether he believed Ms. Lu should have also won, Mr. Wang definitively 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
May 19-22 2012

The 24th annual International Contemporary Furniture Fair
May 19-22 2012 at New York City’s Jacob K. Javits Convention Center
800-272-7469 or 212-204-1060 icff.com
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.
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 León

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 deploring 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. Modernism, 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 battle-ground 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...
"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

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 Kooiker, 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
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.”

Marion 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
Launched in the United States last year, along with several other architectural fabric products, Sefar Architecture’s Tenara fabric is made with high-strength expanded PTFE fluoropolymers. Ideal for roofing applications in which high light transmission is desirable, the fabric can be folded and draped for retractable roofs. The company also offers interior applications that filter natural and artificial light and improve acoustic conditions in atriums and lobbies.

www.sefar.us

Used recently for the roofing, canopies, and light shelves of the largest net-zero public school in the country, Fabral’s metal wall and roof systems are 100 percent recyclable. Panels are painted primarily with “cool paint systems,” LEED- and Energy Star-certified colors with a Solar Reflective Index of 29+ (Bright Silver is pictured here). Most systems have a life expectancy of more than 40 years.

www.fabral.com/netzero

Geared toward creating well-designed ways of integrating cycling into modern cities, mmcité, in its Edge shelter, combines a galvanized steel frame with glass roof and side walls supported by stainless steel brackets. An acrylic back wall provides slots for bike wheels; traditional steel racks can also be incorporated. See the company’s bus shelters and other site furnishings at www.mmcite.com/en. U.S. distribution through ESF.

www.mmcite.com/en

Duo-Gard offers a range of sizes and finishes for ten standard bike shelter models that use recycled and recyclable polycarbonate panels and can count toward LEED certification. The Spokes model shelter is pictured. The company’s recent technical partnership with LED developer Arborlight will also create new energy-efficient, slim-profile lighting integration options for walls, ceilings, and canopies. The first of these products are in the prototype stage.

www.duo-gard.com

Alcoa has introduced its Reynobond coil-coated architectural panels with EcoClean, a self-cleaning surface that pulls organic materials and pollutants, including nitrogen oxides, from the air. Designed to reduce maintenance costs over a building’s lifetime, the panels use patented HydroTect technology from TOTO and are coated with the first titanium dioxide finish applicable to a pre-painted metal surface.

www.alcoa.com/aap

In addition to its newly patented Illume mesh LED-illuminated metal fabric facade system, GKD creates a range of solar management solutions for architectural mesh. Pictured is Omega 1500, a flexible stainless steel fabric used to mitigate intense heat and glare in canopy applications. Because the mesh has 5 percent open area, heat is not trapped beneath the protective skin, making it ideal for covered outdoor spaces.

www.gkdmetalfabrics.com

COVER STORY
NEW OPTIONS FOR SHELTERING AND SHADE STRUCTURES BY JENNIFER K. GORSCHE
YESTERDAY’S DREAM:
Become an architect.

TODAY’S CHALLENGE:
Spend less time managing so you can be the architect of your dreams.

TOMORROW’S SOLUTION – ArchiOffice
ArchiOffice® is a powerful, indispensable time tracking and project management software designed by architects for architects. Simplify the complex management tasks necessary to complete projects on time and on budget while increasing profits. With ArchiOffice running your firm, you’ll have the freedom to spend more time on design or growing your business.

Come to a live walk-thru and see how ArchiOffice can make your dreams come true.
Go to www.ArchiOffice.com/dream to register or call us at (855) 687-1032 for more information.
SATURDAY 21 EXHIBITION OPENING
Liz Deschenes and Florian Pumhösl Panorama
Through September 9
Bucksbaum Gallery
The Art Institute of Chicago
220 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
growinghomemain.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
artmnia.org

Bonsoi: 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 Lecture
10:00 a.m.
Project Pride in Living
7107 S Halley Ave.
St. Paul, MN
aia-mn.org

MONDAY 25 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

Well Areis
6:00 p.m.
Gallery 1100, College of Architecture and the Arts
University of Illinois Chicago
845 West Harrison St.
Chicago
arch.uchicago.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
archicaggo.org

THURSDAY 26 LECTURE
Pete Cavalluzi
Building Urbanism: Design Process at EEEK/Parkins Eastman Architects
8:00 p.m.
Reception 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

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

WEDNESDAY 9 LECTURE
Benjamin Hall
Ball-Nogues Studio
5:30 p.m.
University of Oregon
275 Wood Ave.
Columbus, OH
knowlton.osu.edu

WEDNESDAY 25 LECTURE
Charles Waldheim
5:30 p.m.
Knowlton School of Architecture
Ohio State University
275 Wood Ave.
Columbus, OH
knowlton.osu.edu

CONFERENCE
CEEP: “UnConference” One Voice: Coming Together to Transform Education
12:00 p.m.
Radisson Plaza Hotel
37th St. South
Minneapolis, MN
aia-mn.org

THURSDAY 10 EVENT
aCAllery Awards
5:30 p.m.
Merchandise Mart Lobby
Greater Chicago Food Depository
4100 West Ann Lurie Pl.
Chicago
chicagofoodbank.org

FRIDAY 11 EVENT
AILA Chicago Small Project Awards and Exhibition
5:30 p.m.
Architectural Arts Inc.
4250 North Ravenswood Ave.
Chicago
aila.org

SATURDAY 12 EXHIBITION OPENING
Studio Gedwin Sturgis
Told and Retold: Picture Book Artists
Through October 28
The Art Institute of Chicago
220 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
Brandan Clifford
Howard E. Lefevre ’29 Emerging Practitioner Fellow
5:30 p.m.
Knowlton School of Architecture
Ohio State University
275 Wood Ave.
Columbus, OH
knowlton.osu.edu

THURSDAY 17 LECTURE
Lorry Shorey
Typography of Courtyard Apartments: Rogers Park
10:00-10:33
12:15 p.m.
Landmarks Illinois
Chicago Cultural Center
111 South Michigan Ave.
Chicago
landmarks.org

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

FOR MORE LISTINGS PLEASE VISIT DIARYARCHIPIAPERS.COM

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 categorization. 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 Have, a 32-foot wall covered in approximately three million straws, Unstilled (Mylar), composed of folded and piled plastic sheets that glow with light, and the newly-acquired Bluffs, made up of stacked buttons that evoke stalagmites.
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, Donovanobscures 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, Until, 2008 on polyester film (detail, top), and Drawing (Pins), 2011 composed of models developed for new outdoor work spaces. Oliviares examines how productive work environments done outside of traditional offices and that the utility of outdoor workspaces is on the rise; the advent of mobile communication means that work can be done outside of traditional offices and that the utility of outdoor space is on the rise; the advent of mobile communication means that work can be done outside of traditional offices and that the utility of outdoor office spaces is on the rise. Modern office furniture and workspaces are designed to accommodate these needs. The Outdoor Office (above), published by Phaidon, provides an encyclopedic history of the office chair from 1840 to the present day; building on this research, Oliviares 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. Oliviares 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.
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 moundsful ever published. It is a Baedeker of ensuing historical lamentation as well as architectural genius. And it succeeds therefore more as a compendium of personal reflection by a gifted artist than an interpretative guidebook or biographical summary. Still, the demand is sufficient to keep Alexandra Lange busy teaching architecture criticism and magazine articles in a pre-Internet age. 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 Schinkel's Nikolaikirche in Potsdam (1829), Schinkel in Berlin and Potsdam, and magazine articles in a pre-Internet age.

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 Sorokin 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 continued on page 35
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 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 thus includes it in this unsparing record as apt metaphor for Schinkel and contemporary photography alike. This book includes it in this unswerving record as apt metaphor for Schinkel and contemporary photography alike. This book 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.
COLLABORATION
THE ART AND SCIENCE OF BUILDING FACADES
PRESENTED BY
THE ARCHITECTS NEWSPAPER
enclos

NEW YORK
SAN FRANCISCO
CHICAGO

Visit www.facade.archpaper.com
for more information

SPONSORED BY

YKK ap
Quality inspires

df a

Rh inoceros

CAMBRIDGE
ARCHITECTURAL

WWW.CLASS, LLC

TRESPA

COMPLETED
NYC
FEBRUARY 2012

REGISTRATION OPENS APRIL 16TH
SF
JULY 2012

REGISTRATION OPENS JULY 2012
CHI
OCTOBER 2012
Achieving High Performance Through INSPIRATION

Seattle—famous for innovation, technology and opportunity—is the perfect setting for commercial real estate's premier education and networking event. Attend the Every Building Conference and Expo for the knowledge, know-how and resources you need to maximize asset performance, increase profitability and take your career decisively into the future.

REGISTER NOW AND SAVE $200!

www.EveryBuildingConference.org

THE ARCHITECTS NEWSPAPER

MIDWEST ARCHITECTURE AND DESIGN

REGISTERED ARCHITECTS IN THE MIDWEST AREA (IA, IL, IN, OH, MN, WI, KS AND MO) FREE.

SEE WHAT MIDWEST ARCHITECTS ARE UP TO, SUBSCRIBE TO THE MIDWEST EDITION FOR $29!

*Must provide RA number or firm letterhead  **Must provide copy of valid student I.D.

Mail this form with a check payable to: The Architect's Newspaper, LLC.
The Architect's Newspaper, 21 Murray St., 5th Floor  New York, NY 10007

Name                                                                 Date
Company
Address
City/State/Zip Code
Email                                                                 Phone
RA License Number
Credit Card Number Exp. Date

SIGNATURE REQUIRED

INFORMATION

INDUSTRY
Jacket
Architect
Architect
Landscape Architect
Planning/Urban Design
Real Estate/Developer
Media
Other

JOB FUNCTION
Academic
Architect
Designer
Draftperson
Contractor
Manager
Corporate Staff
Technical Staff
Media
Other

FIRM INCOME
Under $500,000
$500,000 to 1 million
$1 to 5 million
+$5 million

EMPLOYEES
1-9
10-20
20-49
50-99
100-249
250-499

THE 1959 ASM Headquarters in Ohio includes an extraordinary double-domed by Buckminster Fuller. Recently renovated by The Chesler Group, the project has been photographed by Jeff Goldberg. Photo: Jeff Goldberg/ Esto

AmCork
American Cork Products Company

www.amcork.com  1-888-955-2675

The 1959 ASM Headquarters in Ohio includes an extraordinary double-dome by Buckminster Fuller. Recently renovated by The Chesler Group, the project has been photographed by Jeff Goldberg. Photo: Jeff Goldberg/ Esto
THINK BIG

NeoCon®

June 11–13, 2012
The Merchandise Mart, Chicago
NeoCon.com

Pre-Register by June 4th & Save
Onsite Registration is $25
AIA 2012
NATIONAL CONVENTION
AND DESIGN EXPOSITION
MAY 17–19
WALTER E. WASHINGTON
CONVENTION CENTER
WASHINGTON, D.C.

WE HONOR
THOSE WHO
HELPED HEAL
A NATION

JOIN US IN WASHINGTON, D.C.
TO HONOR THE ARCHITECTS INVOLVED IN THE
GROUND ZERO, PENTAGON AND SHANKSVILLE
REBUILDING AND MEMORIALS:

DANIEL LIBESKIND, FAIA
DAVID CHILDS, FAIA
MICHAEL ARAD, AIA

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.

ADD YOUR APPLAUSE AS THEY RECEIVE A SPECIALTY-CAST
MEDAL AND EXPRESS YOUR HEARTFELT THANKS DIRECTLY TO
THE HONOREES AT THE RECEPTION IMMEDIATELY FOLLOWING.

REGISTER NOW    www.aia.org/convention
How Guardian SunGuard helped build a better school.

With light.

Well-daylighted classrooms enhance student performance. That’s why TowerPinkster selected Guardian SunGuard SuperNeutral S4 on clear for Linden Grove Middle School in Kalamazoo, Michigan. With 54% visible light transmission, SuperNeutral S4 allows plenty of natural light into a building. But with a low 0.28 solar heat gain coefficient, heat gain is minimal. The result: TowerPinkster achieved natural daylighting in every classroom while keeping energy costs down. For complete performance data—and other ways Guardian SunGuard can help you Build With Light—visit SunGuardGlass.com. Or call 1-866-GuardSG (482-7374).