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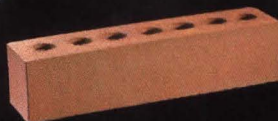
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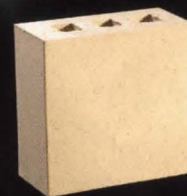
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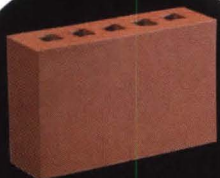
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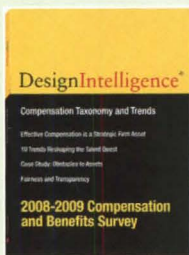
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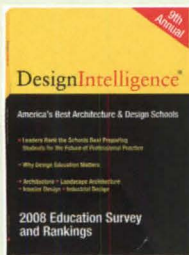


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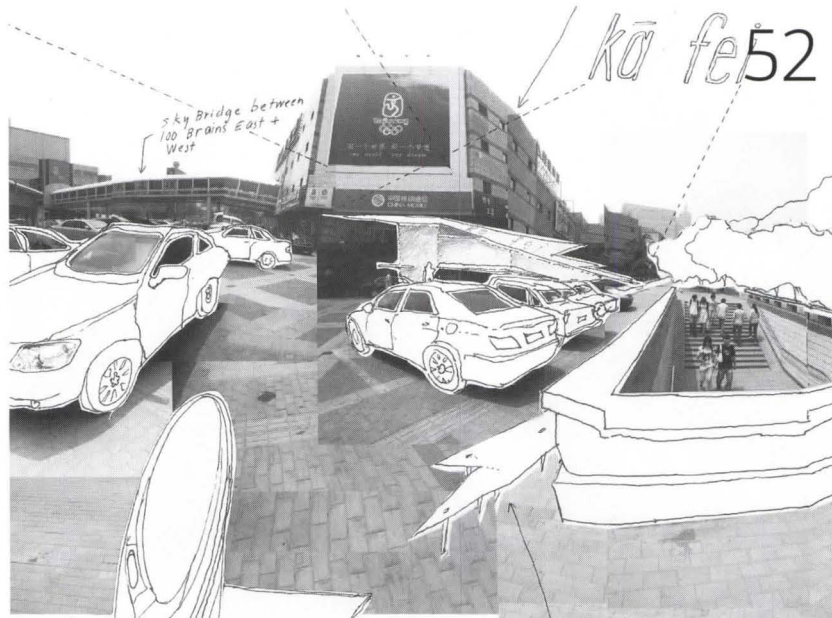
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IT’S A FACTORY OF A BUILDING. YET, IN A CITY THAT IS MEAN AND HARD, NATURE HAS THE ABILITY TO MODERATE AND GIVE BACK TO THE NEIGHBORHOOD.

Peter Matthews on his Affirmation Arts building (above), from “Art Is Hell,” p. 60.



ON THE COVER

James Biber, partner, Pentagram Architects. Photograph taken by Mark Mahaney at the City Bakery in New York.

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RIGHT A page from William Feuerman's monograph, published on lulu.com.

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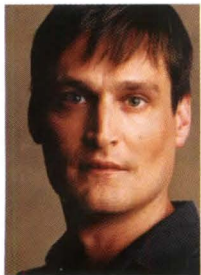
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Dialogue

EINE KLEINE SCHADENFREUDE



TIMOTHY GREENFIELD-SANDERS

Ned Cramer
Editor in Chief

I'M GENERALLY AN UP-TEMPO GUY. But I'll admit to exhaustion, even exasperation, when it comes to the hyperactive market for contemporary and modern design. At this point, I'd rather eat lead than see another Eames prototype or Ron Arad one-off for sale, priced beyond the reach of Croesus. Does this make me a philistine?

I'd like to think not. If anything, I'm annoyingly arty, in my own low-budget way. There's a secondhand Le Corbusier chaise in my living room that guests refuse to sit on. I play Philip Glass and Arvo Pärt far too loudly for neighbors' comfort. And my father still doesn't understand why I'd rather buy an Old Master etching or pre-Columbian figurine than put my spare change into a nice one-year certificate of deposit.

So my negative feelings about the hyperactive design market are a puzzlement. Especially surprising was my spiteful, glee-filled reaction upon learning that Louis I. Kahn's Esherick House failed to sell on May 18 at the Wright auction house in Chicago (the estimate was \$2 million to \$3 million). Don't get me wrong: The house is beautiful. I think Kahn was a genius. And it's not as though I have some personal beef: I don't even know the owner's name, and, on the flip side, a friend of mine works at Wright.

My glee only increased when I heard two more bits of dark news about architecture at auction this spring ("Architecture for Sale," page 18). Richard Neutra's Kaufmann House in Palm Springs, Calif., sold for \$15 million at Christie's (\$16.8 million with commission), but the deal later fell through. And a pavilion designed by architect Shigeru Ban for Artek, a Finnish furniture company, sold at Sotheby's for \$602,500—far below the estimate of \$800,000 to \$1.2 million.

From an economic perspective, the recent low prices and no-sales can be chalked up to the downturn. Last June, one of Jean Prouvé's three Maison Tropicale prototypes sold at Christie's for \$4.97 million, and nobody thought twice about it. A year ago, the Esherick House probably would have sold in a flash. (And perhaps the sellers will have better luck trying again in a couple of years, when the downturn is behind us.)

As a personal and professional booster of architecture, shouldn't I be overjoyed when a great building can command a great price on the basis of its aesthetic merits? Doesn't that count as a victory for the home team? Certainly. But I also worry about treating architecture the same way as fine art, from a business perspective. The art world, for all its creative and intellectual value, floats in an artificial bubble of pretense. Artists, curators, collectors, and even dealers and auctioneers like to believe that art isn't a commodity, that the art market is somehow different from—better than—the market for oil and gas or agricultural products. Certainly, great art has aesthetic, even spiritual value. But when a 12-year-old painting by Lucian Freud sold at auction in May for \$33 million, what do you suppose was running through the seller's mind? I'll tell you: Ka-ching! And that's OK. No judgments.

Architecture is one of humanity's great forms of cultural expression, but it also fulfills a basic human need: the need for shelter. And it comes about at great effort and expense. Architects must weigh their aesthetic impulses against the pragmatics of budget and schedule, feasibility of construction, and requirements of the end user. When architects think like artists, and when architecture is sold as art, the profession runs the risk of losing its sense of responsibility to its clientele—that is, to humanity.

Ned Cramer
Editor in Chief

Thinking About Walter

Regarding the editorial "Netsch Is Still an Architect, for Now ..." [June, page 12], this is from us old guys who still play by the rules. Architects, especially famous architects, have a duty to lead by example. The Netsch example is a gross injustice to architects who comply with regulations; it sends the wrong message. It says that if you have exceptional power, influence, and money, you don't have to comply with rules that apply to your colleagues. It is one-upmanship at its gaudiest. The effort and money it takes to file suit for exception was probably more time consuming and stressful than taking the hours necessary for certification. CEUs are available in many easy formats. Many of us have AIA Emeritus status, which means we've been practicing for years and are now older than dirt. It also means that we don't need CEUs to satisfy AIA requirements. We do, however, need them for state certification, so old and in poor health as we may be, we skip the whining and make time to earn the required CEUs. If one is too old or in too poor health to continue his education, he is too old and in too poor health to practice.

Genaro "Jerry" Garcia Jr.

Tampa, Fla.

jgari@tampabay.rr.com

Thank you for the article on architect Walter Netsch. I just read about the news of his demise. Though I feel sorrow about his demise, I am very glad that he passed away with his title intact. He did not have to go through another charade! I deeply appreciate your initiative in keeping us all updated with the status of his license. As a student of the University of Illinois at Chicago's School of Architecture and having heard several conflicting views about his work, I have, in a sense, deeply admired his vision.

Prashanth Mahakali

Chicago

pprash@gmail.com

Architecture as Commodity

Ned Cramer's excellent May editorial ["People Who Design Glass Houses ...," page 16] illuminates the fact that architecture has now become a commodity and is marketed, produced, and consumed no differently than designer jeans, sports cars, or cell phones. Constantly surrounded by an adoring media, it is little wonder that at times our stars say and do dumb things. Glitz has replaced both content and craft—architecture has been devalued by a cult of personality.

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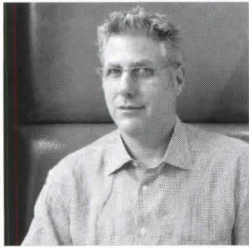


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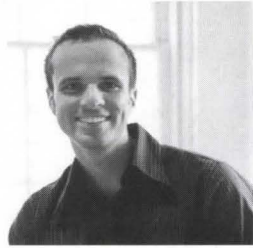
"The Next Starbucks," page 52



James Biber

Pentagram Architects,
New York

Biber attended Cornell University and ran his own practice before joining Pentagram in 1991. Why do he and his team call their speculative coffee chain "'\$'? Because it "needs to be honest about its global and free-market intentions," he explains.



Greg Keffer

STUDIOS architecture,
New York

As a principal in STUDIOS' New York office, Keffer covers a broad spectrum of disciplines, including buildings, interiors, graphics, and branding. He received his B.Arch. as well as a Bachelor of Environmental Design from Ball State University.



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In addition to running their Los Angeles office and teaching at SCI-Arc, principals Mangurian and Ray have opened an experimental, collaborative studio in Beijing, called B.A.S.E. The duo won a Chrysler Design Award in 2001.



William E. Massie

Cranbrook Academy of Art,
Bloomfield Hills, Mich.

Massie is architect in residence/head of the architecture department at Cranbrook. His exhibition "American House o8"—a prefab house assembled entirely in his studio—is on display at Cranbrook through Oct. 31.



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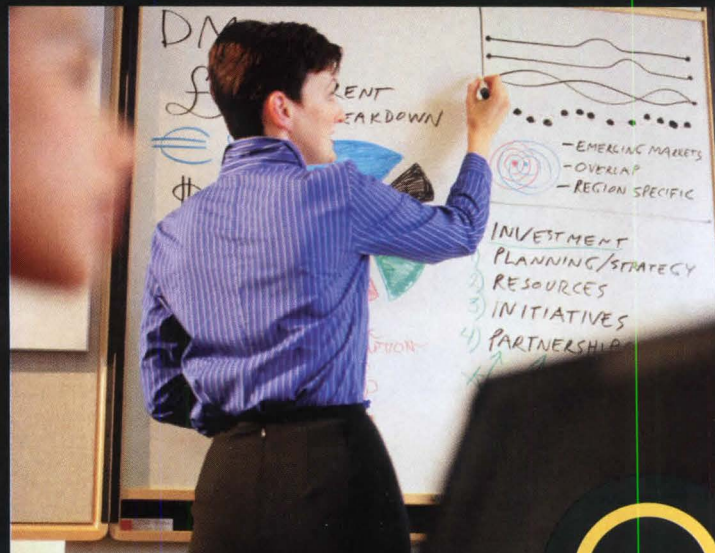
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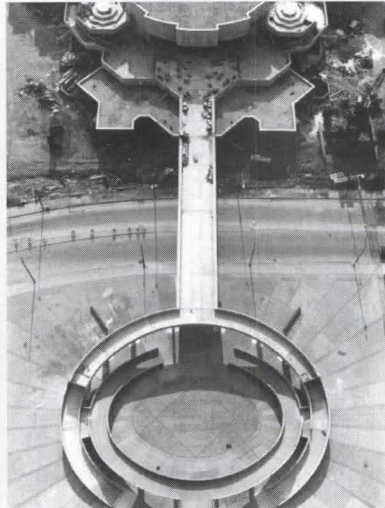
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In Memoriam

Walter Netsch Dies at 88



Walter Netsch



Netsch designed the campus for the University of Illinois at Chicago, built between 1963 and 1968. In addition to the demolition of many of the original buildings, none of the elevated walkways that were a key component of the design—including the one between the Behavioral Sciences Building (at top) and University Hall—exists today.

WALTER NETSCH, an irascible architect who remained in the news decades after retiring from Skidmore, Owings & Merrill (SOM), died at his Chicago home in mid-June at the age of 88. The cause of death was pneumonia, said his wife, Dawn Clark Netsch. He was the last of a small generation of Chicago iconoclasts—including Bertrand Goldberg and Harry Weese—whose work ran counter to the city's drab corporate designs dominated by Ludwig Mies van der Rohe and his modernist disciples.

Born in 1920 on Chicago's South Side to a meatpacker father and a mother whose lineage traced back to the Mayflower, Netsch's first architectural design was an opera house for his sister's dolls. He received his architectural degree from the Massachusetts Institute of Technology in 1943 and joined SOM, where he would eventually rise to partner, in 1947.

Netsch provided the original concept for Chicago's much-lauded Inland Steel Building, a free-span structure that pioneered the use of stain-

less steel in architectural applications. As originally conceived, the exterior curtain wall would have been a double-wall, glass-enclosed plenum for HVAC. "It would have been an early Richard Rogers building, long before [Rogers] ever put pipes out front," Netsch said in an Art Institute of Chicago oral history. His built designs included entire campuses for the Air Force Academy and the University of Illinois at Chicago as well as many individual educational buildings, including libraries at Northwestern and the University of Chicago.

Before retiring from SOM in 1979, Netsch developed his Field Theory to create complex geometries and forms. He built a brick cube of a townhouse to demonstrate these ideas and to house his extensive collection of contemporary art, which included works by Robert Motherwell, Roy Lichtenstein, Robert Indiana, and other prominent American artists of the postwar period.

During the 1980s, Netsch served as board president of the Chicago Park District for several years. His wife is a lawyer long active in Illinois Democratic politics; in 1990 she was elected state comptroller but was unsuccessful in her 1994 bid for the governorship. The couple sold several of their most prominent art pieces to retire her campaign debts.

Netsch's decades-long health problems were well known and the source of his recent battles with the State of Illinois Department of Financial and Professional Regulation over the status of his license as an architect. Since March 2007, the state department's website had listed Netsch's license as "Not Renewed" after he failed to complete required continuing education units during the previous two-year period. This April, a Cook County Circuit Court judge ruled against the state in a suit brought by the designer, and his status was revised to "Active," allowing Netsch to call himself an architect again.

Although ailing from the pneumonia to which he would eventually succumb, Netsch took time just two weeks before his death to talk with ARCHITECT about those licensure issues. "I thought it was ridiculous," he said of the process, pointing out that he wanted to legally call himself an architect while stipulating that he would never practice unless associated with someone who met the current criteria. Netsch rejected the option, chosen by some older Illinois architects who have faced a similar situation, to accept a status of "Architect-Retired," which would not have allowed him to practice. EDWARD KEEGAN

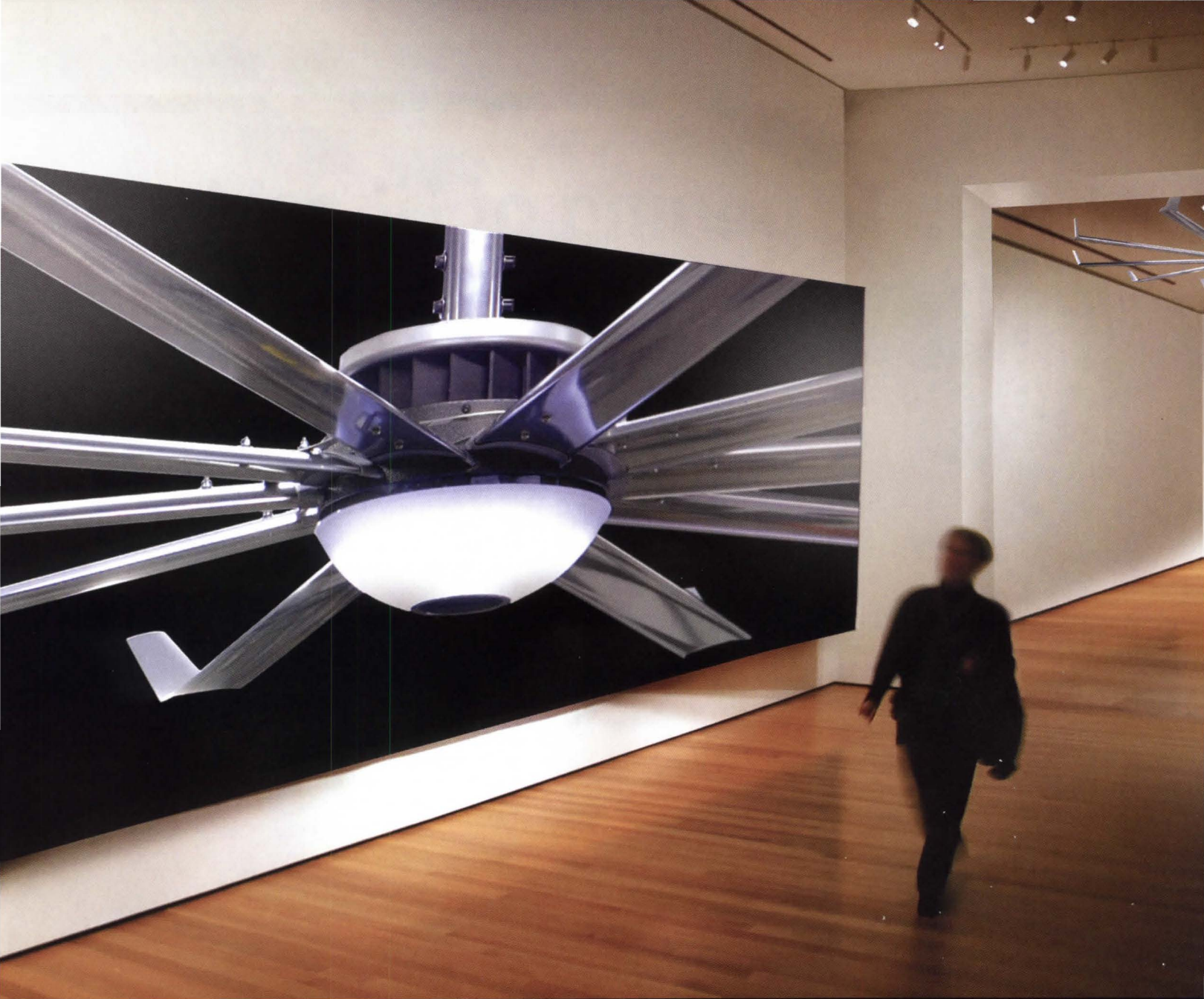
Economics

Architecture for Sale: Cool Market?

Cool Market?



What price great design? Three recent auctions suggest "too much." May 13: Christie's sale of Richard Neutra's Kaufmann House is successful, though at the bottom (\$15 million) of the expected bid, and is canceled soon after. May 18: No bids in Wright's sale of Louis Kahn's Esherick House (est. \$2–\$3 million). June 14: The Artek Pavilion (left) by Shigeru Ban *does* sell at Sotheby's, but the final price of \$602,500 is far below the anticipated \$800,000–\$1.2 million. BRAULIO AGNESE



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Letter From San Francisco

At the Opening of Libeskind's C



THE HEBREW WORD *pardes* means “garden (or orchard) beyond” but also, when read as an acronym, refers to the discovery of four levels of meaning in the study of the Torah. It is appropriate, then, that a two-story wall embedded with an illuminated architectural abstraction of this term welcomed visitors to the June 4 preview of Daniel Libeskind's Contemporary Jewish Museum (CJM) in San Francisco, a building rife with symbolism and metaphor.

The museum—founded in 1984 as the Jewish Community Museum and previously located in the Jewish Community Federation's building—was created to promote Jewish perspectives on history, art, and ideas through public exhibitions and educational programs. In his opening remarks, Libeskind aptly described the 63,000-square-foot project as “not just a building, but a place to experience Jewish culture.” The architect spoke of the inherent symbolism of the Hebrew language and the challenge of converting an existing 1907 power substation from a place

BRUCE DAMONTE/COURTESY CONTEMPORARY JEWISH MUSEUM

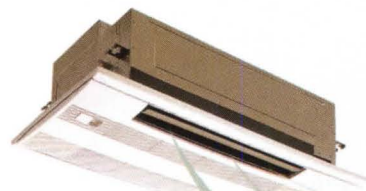
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temporary Jewish Museum

of physical energy to a place of creative energy. "It is necessary," Libeskind said, "not to create an illusion of history." Instead, his surprisingly restrained intervention strives to create a dialogue with history, juxtaposing skewed walls and prismlike forms with the brick Classical Revival substation, designed by Willis Polk. The resulting building stresses to visitors that the past continuously informs the present.

Inspired by the Hebrew phrase *l'chaim* (to life), Libeskind based the design on form of the two characters for the Hebrew word *chai* (living): *chet* and *yud*, whose architectural derivations are clad in a gleaming blue steel. While the *chet* contains the true "life" of the building—the centralized education center and the 7,000-square-foot second-floor gallery—it is the *yud* that provides the museum with its architectural icon, a multifaceted performance space and events gallery often referred to as "the blue cube." Looming over a pedestrian alley adjacent to the museum, the structure breaches the walls of

the carefully preserved brick substation, formalizing Libeskind's interpretation of the letterform as "an explosive source of energy."

As Libeskind sat for an interview in the space between the *chet* and the substation's original façade, a man joined him on the bench, casually eating a sandwich while studying the *pardes* wall, clearly unaware that he was sitting with one of the world's best-known architects. When asked about this later, Libeskind laughed, embracing the small moment as a sign of the building's success, a true embodiment of the CJM's mission: where strangers unite amid the past and the present, and where if people are inspired to learn more about Jewish culture, all they need to do is turn to someone next to them and ask.

JIMMY STAMP

Jimmy Stamp, author of the blog Life Without Buildings (lifewithoutbuildings.net), lives in San Francisco and works at Mark Horton / Architecture.

Inspired by the Hebrew phrase *l'chaim* (to life), Daniel Libeskind's design for the Contemporary Jewish Museum (opposite) incorporates two architectural forms based on the letterforms in the word *chai* (life; see below): *chet* (right) and *yud*.



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REPORT

Sustainability

AIA, USGBC to Form 'Strategic Alliance'

Partnership will focus on advocacy, education, and research.

IN JUNE, the American Institute of Architects (AIA) said it would form a "strategic alliance" with the U.S. Green Building Council (USGBC) to advance shared goals for sustainable development through coordinated advocacy, education, and research. Partnerships between the organizations date back 15 years.

Despite the announcement's proximity to the May release of "Quantifying Sustainability," the AIA's study of Green Globes, SB-Tool 07, and LEED-NC 2.2 released in May, the agreement was in the works before results were tallied. (LEED performed well in the study,

But feelings about the pact are mixed. Seattle planner and architect Myles Huddart says LEED certification requires a lot of work that can prove burdensome, particularly for small firms. However, Ed McMahon, the Charles Fraser Senior Resident Fellow for Sustainable Development at the Urban Land Institute, thinks the alliance could ease the pain. "It's possible AIA will try to work with USGBC to simplify LEED, make it less time-consuming and expensive so people can use it top to bottom," McMahon says. "If it's going to work in the marketplace, it's got to work for everybody."

"As the advocate for the built environment, AIA has a responsibility to take a position on sustainability and offer the profession and the public the tools by which we can measure our successes."

—Margit Whitlock, principal, Architectural Concepts

the introduction of which notes that the AIA "maintains a position of neutrality regarding rating systems currently available.")

"The study was conducted independently based on criteria established by AIA," explains Peter Templeton, USGBC's senior vice president for education and research. "This alliance is based upon our long-standing relationship." Conversations to date have focused on potential areas of cooperation rather than specific details, Templeton says. As such, it's unclear how the alliance might affect CEUs and LEED certification, if at all.

Others are more bullish. "As the advocate for the built environment, AIA has a responsibility to take a position on sustainability and offer the profession and the public the tools by which we can measure our successes," says Margit Whitlock, principal at Architectural Concepts in San Diego.

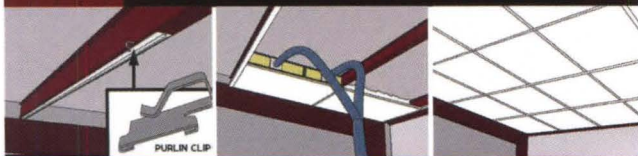
Adds Christine Law, a LEED-accredited associate at Boston-based Margulies & Associates, "This confirms to the building community that we can and are working together to reach our future goals for sustainability in our field."
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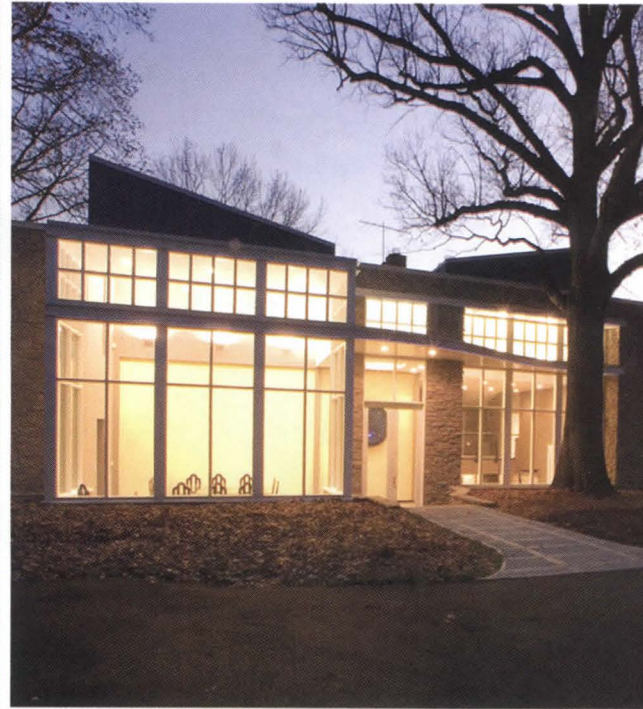
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CONFERENCE DATES

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Boston, MA
Harvard University

10.11.08

Chicago, IL
Northwestern University

01.17.09

Atlanta, GA
Georgia State University

03.28.09

Miami, FL
Florida International University



Education

Northwestern U. Now Offers Architectural Engineering and Design Degree

Chicago architect Laurence Booth will lead two-year program.

NORTHWESTERN UNIVERSITY—a Big Ten school located just north of Chicago in Evanston, Ill.—has announced a new concentration in architectural engineering and design beginning this fall. The degree will be offered by the Department of Civil and Environmental Engineering. In the

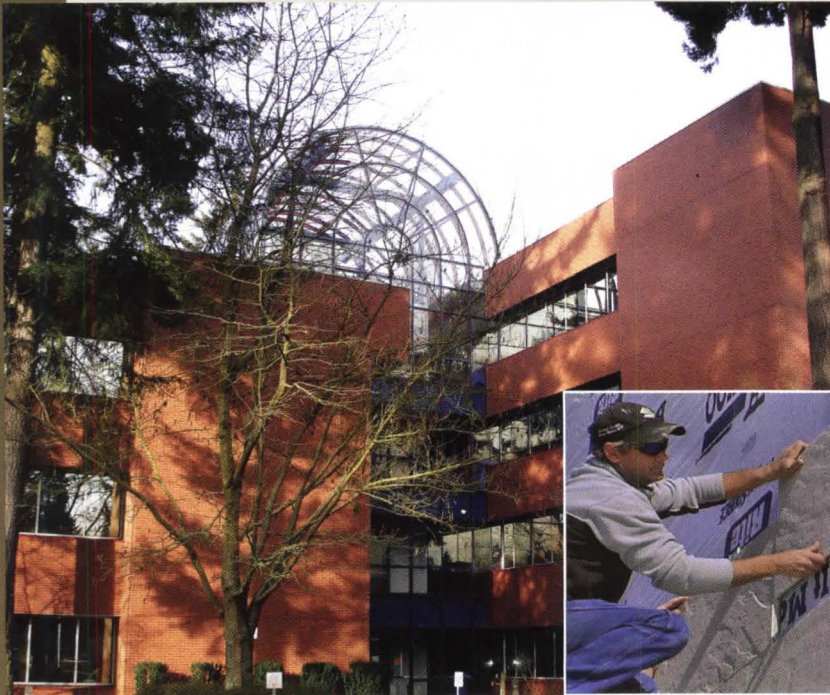
Chicago area, the Illinois Institute of Technology and the University of Illinois at Chicago have long-established undergraduate and graduate programs. In recent years, more hybrid curricula have emerged at institutions that include the School of the Art Institute of Chicago, Columbia College, and Archeworks.

The two-year undergraduate program will draw on the faculty of the university's engineering department and Northwestern-based architectural historian David Van Zanten, as well as architects, designers, contractors, and other local practitioners. The coursework will be headed by Chicago architect Laurence Booth, design principal at Booth Hansen, who has an initial three-year appointment as the Richard Halpern/RISE International Distinguished Architect in Residence.

The Stanford- and MIT-educated Booth was drawn to the fact that the new program will exist outside the bound-

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“[Conventional architectural education] is a bad investment. Architects need to know how to think, how to solve problems, ... how to organize people.”

—Laurence Booth, Richard Halpern/RISE International Distinguished Architect in Residence at Northwestern and design principal at Booth Hansen

aries of currently conceived architectural schools—and won't require accreditation. He previously has taught architectural studios at Harvard, Berkeley, and the University of Illinois at Chicago. “It's a bad investment,” he says of conventional architectural curricula. “Architects need to know how to think, how to solve problems, how to lead teams, how to organize people.” These are the skills that he plans to emphasize at Northwestern.

A two-day-a-week hybrid seminar/studio format will be supplemented by a research component that will initially focus on Evanston's infrastructure. It is expected that graduates of the program who wish to further study architecture will receive a year's advanced standing in most M.Arch. programs. Approximately 25 students are expected in the program's first class. Booth's approach reaches beyond multidisciplinary: “It doesn't have an endgame,” he says. “It's a beginning.” EDWARD KEEGAN

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Culture

Schindler's Fitzpatrick House Donated to MAK Center



AT LAST, SOME GOOD NEWS in the world of residential architecture: R.M. Schindler's Fitzpatrick House (1936), in Los Angeles, has been donated to the MAK Center for Art and Architecture by real estate investor Russ Leland, who bought the home in 1990 and spent 15 years restoring it.

The rechristened Fitzpatrick-Leland House is now being used for the newly launched MAK Urban Future Initiative (UFI), which allows researchers from Asia, Latin American, Africa, and the Middle East to dwell in the house for two-month periods as they investigate immigration, sustainability, and other urban issues.

"This is a huge move for us," says MAK director Kimberli Meyer. The building—Schindler's only spec house—is the third property by the architect operated and occupied by the nonprofit. "The challenge is, how do you invigorate and engage a historic piece of architecture? We're not interested in making house museums." **BRAULIO AGNESE**

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SOURCE: AMERICAN LUNG ASSOCIATION, "STATE OF THE AIR: 2008"

Clips

NCARB has announced a **change in the IDP rules** that will require all interns starting their NCARB Record after July 1, 2009, to submit electronic training unit reports every six months.

Much of the **architecture building at Delft University** in the Netherlands was destroyed in a **May 13 fire**. No one was injured in the blaze. DutchNews.nl reports that the 40,000 books, magazines, drawings, and maps in the building's library are unharmed but are being inspected. In addition, 80 building models and 200 chairs by famous architects and designers were saved.

The **University of Cincinnati is being sued** by a former professor who disagreed with the College of Design, Architect, Art, and Planning's new curriculum for architecture students. **David Niland**, who retired in 2001 after 40 years of teaching, was asked in 2006 to not enter the school unless invited and was warned he could be escorted from the building if he did come. His lawsuit alleges UC violated his free-speech rights by not allowing him to speak at the public university.

WORK Architecture has been selected to design the **Clark@MASS MoCA**, a new exhibition and storage facility for the Massachusetts Museum of Contemporary Art, located in North Adams, Mass.

New York City has filed charges against Brooklyn architect **Robert M. Scarano Jr.** He is accused of flouting zoning laws and could be banned from submitting any plans in Brooklyn.

HDR Architecture, a healthcare design firm with over 160 locations worldwide, is merging with **CUH2A**, a science and technology firm serving academic, corporate, and government clients.

The **American College of Healthcare Architects** has announced **Rebecca Lewis**, partner at DSGW Architects in Duluth, Minn., as the group's 2008 president.

TRO Jung | Brannen has been selected as the master planner for Southcoast Health Systems' three Massachusetts hospitals. The firm is partnering with consulting firm Stroudwater Associates on preparing the plan.

The **Chief Government Architect of the Netherlands** has announced 20 finalists for a new International Criminal Court. The only U.S. firm on the list (available at icc-cpi.int/press/pressreleases/372.html) is **Moshe Safdie and Associates**.

Philippe Lamarre, co-founder of design firm Toxa and quarterly magazine *Urbania*, has received the inaugural **Phyllis Lambert Design Montreal Grant**. Named for the founding director of the Canadian Centre for Architecture, the grant rewards the talents of Montreal designers or collectives with less than 10 years of professional practice whose work shows a focus on cities.



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Edited by Andrew Slocomb West

CALENDAR

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27 	28 	29 FILM Check out <i>Sunless</i> as part of the Metropolitan Film Series at Columbia. www.arch.columbia.edu	30 	31 CONTINUING ED Learn the New ADA/ABA rules from Harvard. execed.gsd.harvard.edu REGISTRATION King's Cross in London is looking for an urban facelift. malcolmreading.co.uk/kingsxsquare	1 ↓ DEADLINE Join up with Sto Corp. and make some music in the Bucket Drumming Contest. stocorp.com	2 
3 EXHIBIT The Museum of Fine Arts, Houston, closes an exhibit on metal objets d'art Designed by Architects. mfah.org	4 	5 	6 OPENING The SMPS and PSMA will hold Build Business, their annual conference, in Denver this year. buildbusiness.org	7 	8 	9 ↑ TOUR See The Met's Magnificent Cloisters with a tour from the Smithsonian. residentassociates.org
10 	11 	12 	13 	14 ← CONFERENCE The Metro New York and Long Island chapters of CSI hold the Green Apple regional conference. neregioncsi.org	15 	16 
17 	18 DEADLINE Take your design skills on a trip to Taiwan's new Center for Disease Control complex. twcdc.com.tw	19 	20 	21 	22 	23 
24 ↑ SEMINAR Jonathan Segal is having another Architect as Developer class for all those Donald Trump hopefuls. architectasdeveloper.com	25 	26 	27 	28 	29 ↓ DEADLINE Mark part of NYC the bike-friendliest in the Red Hook Competition. forumforurbandesign.org REGISTRATION Help Madrid go for the gold with the 2016 Olympic Village planning competition. emvs.es	30 
31 REGISTRATION Aim high for the ThyssenKrupp Elevator Architecture Award in Dubai. thyssenkrupp.com → DEADLINE The International Design Awards invite design pros to show their best work. designawards.com	1 	2 	3 	4 	5 	6 CONFERENCE Discover how to do that newfangled design/build with the Design Build Architect conference in Boston. thedesigbuildarchitect.com

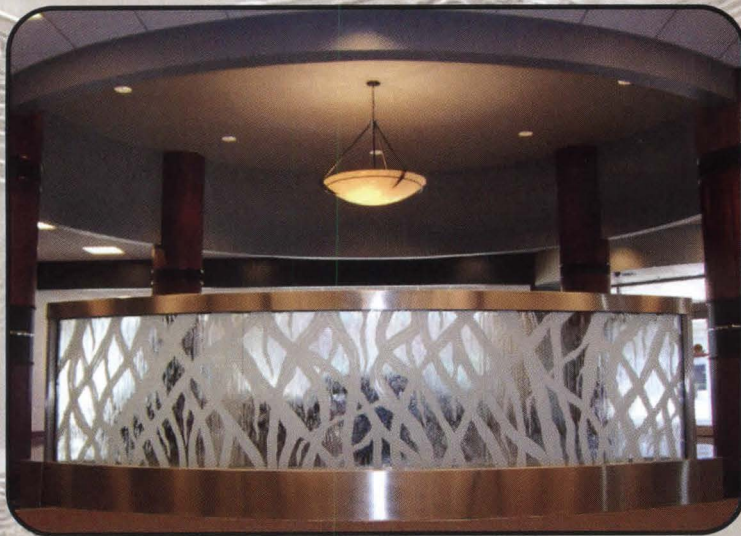
Looking Ahead:

CONFERENCE
Docomomo Conference; Rotterdam, Netherlands; Sept. 17–19; docomomo2008.nl

CONFERENCE
2008 Best Firm to Work for Summit; San Francisco; Sept. 18–19; bestfirmssummit.com

CONFERENCE
The Sustainable City 2008; Skiathos, Greece; Sept. 24–26; www.wessex.ac.uk

TRADE SHOW
GlassBuild America 2008; Las Vegas; Oct. 6–8; glassbuildamerica.com



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Text Andrew Slocomb West

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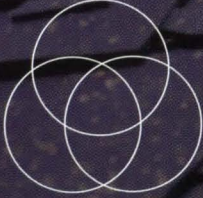


4. Vela Software Suite
 Vela Systems • velasystems.com • Software for tablet PCs for fieldwork and reports • Synchronizes and distributes documents and drawings from the field with annotations • Customizes to project protocols and best practices • Shown on Motion Computing's Motion F5 Mobile Field Tool • *Circle 106*



5. Image PROGRAF PF6100 plotter
 Canon • canon.com • Uses up to 24-inch-wide rolls and two manual feeds • 12-color ink set with Lucia inks • Up to 2,400 x 1,200 dpi • 4 pl ink droplets • Two 1-inch print-heads • Built-in calibration for consistent color • *Circle 107*

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1



2

1. 50-Inch Widescreen Viera Plasma TH-50PZ800U

Panasonic • panasonic.com
 • 1080p HDTV with 30,000:1 or 1,000,000:1 contrast ratios
 • Progressive scan • Four speakers • Four HDMI, two composite-video, two S-Video, one PC, two component-video, and analog and digital audio inputs • 15.2 inches deep • *Circle 108*

2. Xserve

Apple • apple.com • 8-core Intel Xeon offers up to 3 GHz of processor power • Three hard drive bays offer up to 3 TB of storage • 32 GB memory limit • Optional redundant power supply • Runs Leopard Server with no client limit • Built-in remote management • *Circle 109*

3. Dual-Lamp SP920 DLP projector (SP870 shown)

BenQ • benq.com • Dual lamps produce 6,000 lumens • Three modes for well-lit venues, midsize boardrooms, or average-size rooms • 1,024 x 768 native resolution • 2,000:1 contrast ratio • Six video inputs • *Circle 110*

4. ArchiCAD 12

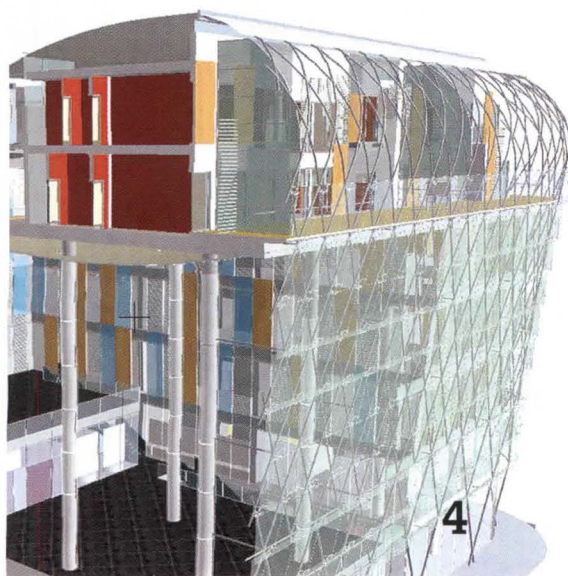
Graphisoft • graphisoft.com • Multicore processor support • New curtain-wall tool • Partial structure display permits coordination with engineers • New documentation features for annotation in 3-D views with dimensions, notes, and 2-D drawings • *Circle 111*

5. Ultrasharp 24-inch widescreen flat panel monitor

Dell • dell.com • WUXGA display with 1,920 x 1,200 resolution • six-millisecond response time • 3,000:1 contrast ratio • Fully HD 1080p compatible • Pivots to landscape or portrait modes • USB 2.0 hub and media card reader built in • *Circle 112*



3



4



5



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Text Kate Herman

NUMBERS

Trailer Troubles

NEARLY THREE YEARS after hurricanes Katrina and Rita, many victims continue to suffer. The source of their distress? The temporary housing provided by the Federal Emergency Management Agency. About 17,000 plaintiffs have joined a lawsuit alleging that excessive formaldehyde levels in FEMA-supplied trailers and mobile homes made them sick. The chemical, emitted from the wood used to construct the shelters and present in other construction materials, has been linked to cancer and is known to cause respiratory problems, many of which have shown up in FEMA trailer residents. After balking at initial reports that something could be wrong with the emergency housing, FEMA has since established a formaldehyde standard that took effect with the agency's order of new trailers for the 2008 hurricane season: 16 parts per billion, in line with the Centers for Disease Control and Prevention's estimate of the indoor average for a modern home.

34,000

The number of FEMA-supplied trailers or mobile homes still occupied by victims of hurricanes Katrina and Rita.

77 parts per billion

The average formaldehyde level found in the FEMA trailers. The amount is enough to cause respiratory illnesses and increase cancer risks.

76%

The portion of New Orleans owner-occupied housing destroyed by Hurricane Katrina.

0

The number of national standards regulating formaldehyde levels in any kind of housing. In 1985, the U.S. Department of Housing and Urban Development limited the amount of formaldehyde that could be present in wood used for building homes, but there's no cap on the amount of wood that can be used.

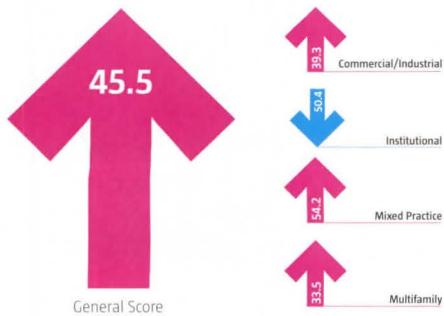
12,000

The homeless population in New Orleans, which has doubled since 2005.

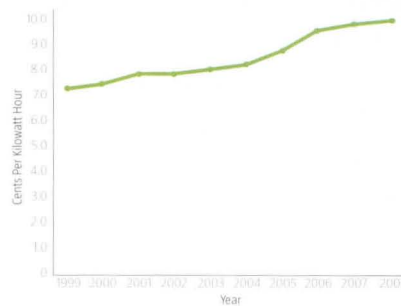
3,000

The number of FEMA-delivered trailers or mobile homes found to have elevated formaldehyde levels.

Architecture Billings Index, April 2008



Electricity End-Use Prices, Commercial Sector, 1999–2008



Cement Consumption Forecast, Spring 2008

11% Decline in 2008

5.5% Decline in 2009

SOURCE: PORTLAND CEMENT ASSOCIATION



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Text Margot Carmichael Lester

LOCAL MARKET

BISMARCK-MANDAN, N.D.

Population/Employment

In 2007: 103,242 residents; 14 percent rise in jobs since 2000.

Office Market

Class A space: \$12–\$18.50/s.f.; vacancy: 7 percent, Bismarck; 1 percent, Mandan.

Residential Market

Tops in 2006–07 median price percentage hike for condos, up 20.8 percent, to \$125,000, and single-family homes, up 15.1 percent, to \$161,600.

Market Strengths

- More-diversified economy
- Highly educated workforce
- Affordable energy resources

Market Concerns

- Transportation/infrastructure
- Periodic underemployment
- Managing growth

Forecast

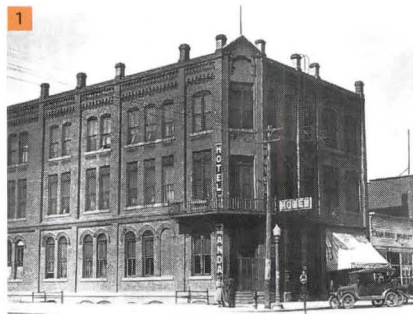
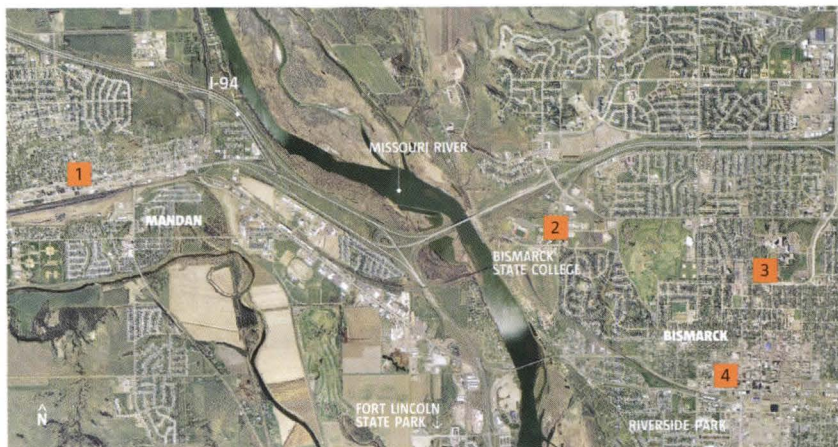
"The oil and gas industry will have a much greater impact on the community as it grows closer to the city," says Bismarck-Mandan Development Association president Russell Staiger. "The current diversified economy will continue to form a stable base, with growth coming in most, if not all, industries."

THE ENERGY ECONOMY IS WHAT DRIVES the Bismarck-Mandan area, which straddles the Missouri River in south-central North Dakota. Long a center of coal mining and oil refining, the cities are experiencing some new growth thanks to increasing national interest in upping domestic oil production and developing new forms of energy, like wind farms and biofuels. No wonder *Forbes* ranked the pair No. 2 on its 2007 list of best smaller metros for business and careers.

But energy comes at a price. In 1985, Mandan discovered a 3-million-gallon petroleum-product plume under the central business district. After years of wrangling, BNSF Railway, which was at fault for the plume, paid the city more than \$30 million in cash and real estate. Mandan undertook a \$17 million remediation operation, and individual businesses invested

almost \$4.5 million in property improvements. Today, about \$23 million in downtown redevelopment is on the drawing board. "Mandan is beginning to believe in itself again," says lifelong resident Geris Hopfauf, vice president of Hopfauf Custom Builders.

Economic growth and new development are drawing people to the region, the nation's 72nd fastest growing metropolitan area. "Office space is reasonably priced, [development] incentives exist, taxes are relatively reasonable, and the infrastructure is good for technology," says James Devine of J2 Studio Architecture + Design. Devine recently relocated the firm he owns with his wife, Janell, to Bismarck, her hometown. "Plus," he notes, "the city is small enough to have short commutes but large enough to have major retail, which is attractive to families."



1 COLLINS & MAIN BUILDING

Architect: EAPC, Bismarck; **Completion:** 2009; **Cost:** \$4.5 million; **Size:** 30,000 s.f. • Phase one includes reconstruction of the now-demolished Mandan Hotel (ca. 1885); phase two will rehab or replace buildings in the immediate area.

2 NATIONAL ENERGY CENTER OF EXCELLENCE

Architect: EAPC; **Completion:** 2008; **Cost:** \$17 million; **Size:** 101,000 s.f. • Bismarck State College facility houses energy technology programs and continuing education division; built to LEED Silver standards.

3 NORTH DAKOTA HERITAGE CENTER ENTRANCE CANOPY & PLAZA

Architect: J2 Studio Architecture + Design, Bismarck; **Completion:** late 2008; **Cost:** \$385,000; **Size:** 15,650 s.f. • New entry to the 1981 museum by Bismarck firm AWBW.

4 MAIN AVE. PROFESSIONAL OFFICE BUILDING

Architect: Architectural Concepts, Bismarck; **Completion:** 2007; **Cost:** \$2.4 million; **Size:** 16,000 s.f. • First new downtown building built in Bismarck since 2001.

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Text Braulio Agnese Photo Matt Greenslade

SCREEN GRAB

MYDEALBOOK.COM



Nima Negahban, Ryan Slack, and Mark Schacknies

The Art of the Deal, Illustrated

THE BUSINESS OF REAL ESTATE involves many professionals, but peruse their websites and you wonder how these people find each other and get stuff built: Developers and brokers tout their projects, but who designed them? Architects showcase their portfolios, but who paid? And so on.

Enter MyDealBook.com, a site that combines the qualities of real estate databases and social networks by offering not just professional profiles but also information on the business its members have conducted. “We provide a mashup,” says co-founder Mark Schacknies, “so you can click on a deal and find all the points of contact: who financed it, who the architect was, who the development sponsor was.” In other words, it’s all the information you wouldn’t get without a lot of web searching or phone calls—“not a productive use of anyone’s time,” says

Schacknies. The site also offers secure tools for putting a team together and working on new projects.

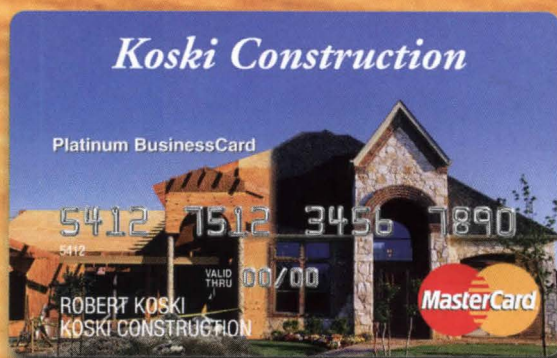
The founders—Ryan Slack, 36, Schacknies, 31, and Nima Negahban, 24—are not novices when it comes to real estate and technology: Slack launched the successful database PropertyShark.com; Schacknies was involved in tech and finance before becoming developer of more than \$300 million in mixed-use projects; and Negahban has advised Booz Allen Hamilton on technology and headed up web media for a real estate magazine. MyDealBook.com has a robust 330,000 members already (the user base of PropertyShark.com), about 10,000 of whom are architects, but the founders would like to see more sign up. In real estate, Schacknies says, “architects are one of the critical connection points.”

LINKS

engineeringchallenges.org	afrigadget.com	blog.pentagram.com/forgottenarchitects	groceteria.com
What are the critical engineering challenges? The National Academy of Engineering convened top minds to consider the question, and they arrived at 14 problems, including environmental and energy issues, infrastructure, cyberspace, health, and more. Did the academy miss anything? Join the conversation.	Perhaps the folks at the National Academy of Engineering should read this blog, which shines a light on examples of “doing more with less” in Africa: a homemade helicopter, bamboo bikes, a sugar-and-yeast power source, DIY biogas generation, water harvesting for the drought season, a solar kiln, and more.	The Nazi bans on Jews forced nearly 500 German architects to stop working. What happened to 43 of them can be found in <i>Pentagram Papers 37: Forgotten Architects</i> , written by Berlin architect Myra Warhaftig and based on her book <i>German Jewish Architects Before and After 1933: The Lexicon</i> .	Did you know that Piggly Wiggly, started in 1916, is credited with the introduction of self-service grocery shopping? Or that the King Kullen store, opened in 1930 by a former Kroger and A&P executive, may have been the nation’s first supermarket? Find out more about the design and business history of food shopping.

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The secret's in the surface.

THE FORMER CFO OF A BLUE-CHIP FIRM OFFERS SOME BILLING BASICS.

Text Fred A. Bernstein Photo Matt Greenslade

CAN YOU PAY MY BILLS?



ELYSE ENGELHARDT is neither an architect nor an accountant, but that didn't stop her from becoming the chief financial officer of high-flying New York firm Fox & Fowle Architects (FXFowle Architects since 2005). She arrived there as its all-purpose administrator nearly 30 years ago, when the firm had eight people; as it grew, so did her responsibilities. In 2001, she left to join AP3D Consulting, which advises design firms on business management (her bailiwick) and information technology. One of her biggest clients is, not surprisingly, FXFowle. Her recent work for the firm has included helping it convert to new software (Deltek Vision), which handles not just accounting and project management, but also marketing and human resources. Part of her job is making sure the changeover doesn't disrupt the creation of timely and accurate invoices, because no firm can succeed unless it gets bills out—and payments in—on time.

To grease the wheels of payment, Elyse Engelhardt recommends following up every bill with a phone call.

Buy the right software.

Lots of computer programs for running small businesses don't work very well for design firms, Engelhardt says. Often, the architect's fee—either a fixed amount or a percentage of construction costs—is allocated to four or five project phases, but work is billed progressively each month. A program like QuickBooks wouldn't properly track the amount previously billed (and the amount still owed) by phase. You'd have to create spreadsheets in another program, Engelhardt says, and that's a headache.

Make sure you have a system for expenses.

When you set up accounts with your vendors—companies like FedEx, your printer, and your messengers—make sure they require a project code for every single charge. That way, when the bills come in the door, amounts can be allocated to specific projects right away.

Educate your project managers.

It's the project manager who makes sure that employees complete time sheets and who reviews consultant invoices, so it's essential that he or she understands what you need, and when. On a new job, Engelhardt recommends setting up a tentative billing schedule in advance. Then, when you meet with the project manager, you just find out where things stand.

Get every employee to keep time sheets.

"The only thing architects sell is time," Engelhardt says, so it's important to know where your time is going. Even if a job isn't being billed by the hour, you'll still want to know—for planning purposes—how many hours it ate up.

When you begin a new project, ask for a retainer ...

If you don't have a payment history with the client, ask for a retainer, which should be a minimum of one month's billings. Mention the retainer in your proposal if there's a chance you'll start work before you have a formal contract. And specify when the retainer will be credited: If possible, you'll want to hold it until the final payment.

... and a markup on consultants' fees.

"It costs real dollars to carry consultants on your books," Engelhardt says. A markup of anywhere from 5 percent to 15 percent is normal.

Once the bill is out the door ...

"My system is to follow up every bill with at least one telephone call," says Engelhardt. The first call is from accounting to accounting; it can be, "Did you get the bill? Does it have all the information you require?" The second call is project manager to project manager; it may be, "Is there anything else you need in order to authorize the payment?" The third call, if necessary, is principal to principal, to ask when the payment can be expected. A good time for that call is about 40 days after the bill went out.

But if you're billing the government, be patient.

Public agency record-keeping requirements are arduous, Engelhardt says. Sometimes, it takes three or four months to get the bill in the right format and then obtain the necessary approvals. At least with the government, you know you're going to get paid. Sadly, that can't be said of every client.



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IF YOU WANT YOUR OWN MONOGRAPH, FOLLOW ONE OF THESE PATHS TO PUBLICATION.

Text Eva Hagberg Photos Charlie Brown

GETTING BOOKED

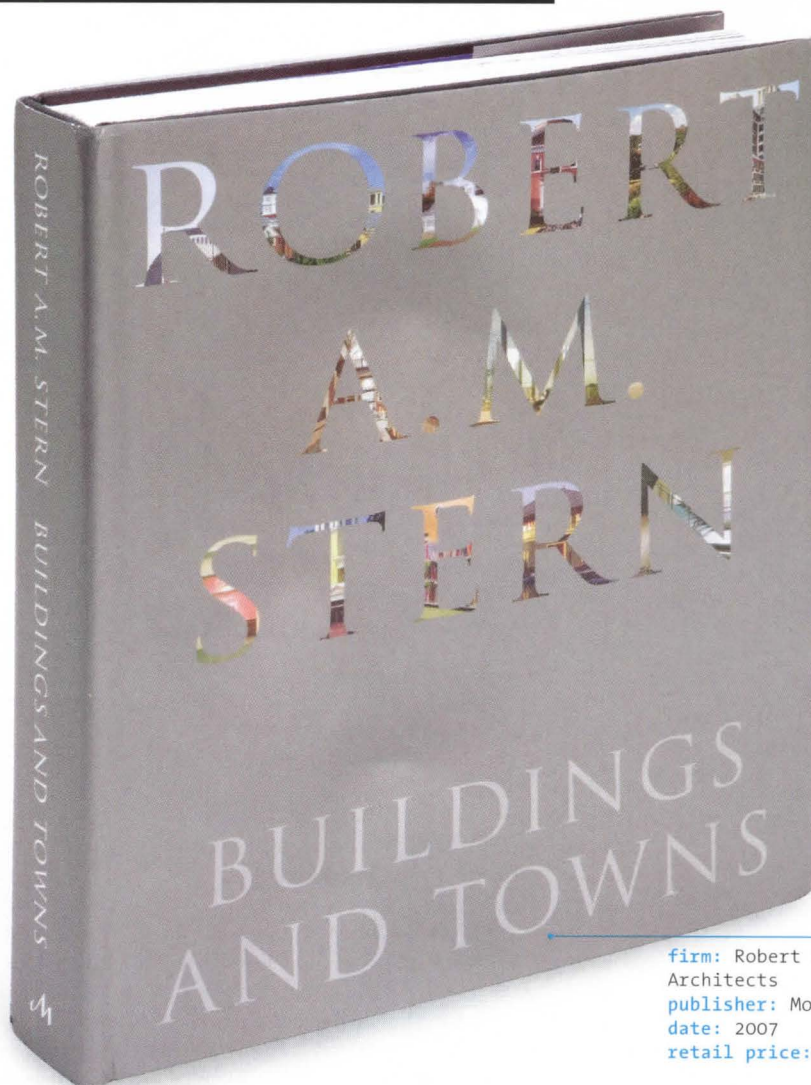
THE PUBLISHERS

→ **Monacelli Press**, a division of Random House in New York City, publishes **four to six** monographs a year. "We're looking to **help build on a public image that an architect has already created through innovative work** that has received attention from the profession," says editorial director Andrea Monfried.

→ **Rizzoli**, also based in New York, "is always on the lookout for possible titles that would **fill a gap in the market**," says senior editor Dung Ngo. He notes that the house releases **six to 10** monographs per year.

→ **Princeton Architectural Press** has an eye for emerging talent and prides itself on crossing genres. The press publishes "**maybe five**" monographs a year, says senior acquisitions editor Nancy Eklund Later. "We like to find monographs that **expound on one particular area of practice that could be held up as a model for others**," Later explains.

→ **Images**, an Australian publisher, has a Master Architects series with dozens of titles. According to publisher Alessina Brooks, Images will publish **more than 35** monographs in 2008 alone. Firms published by Images "**enjoy a powerful introduction to new markets** and a connectedness to other great firms," she says.



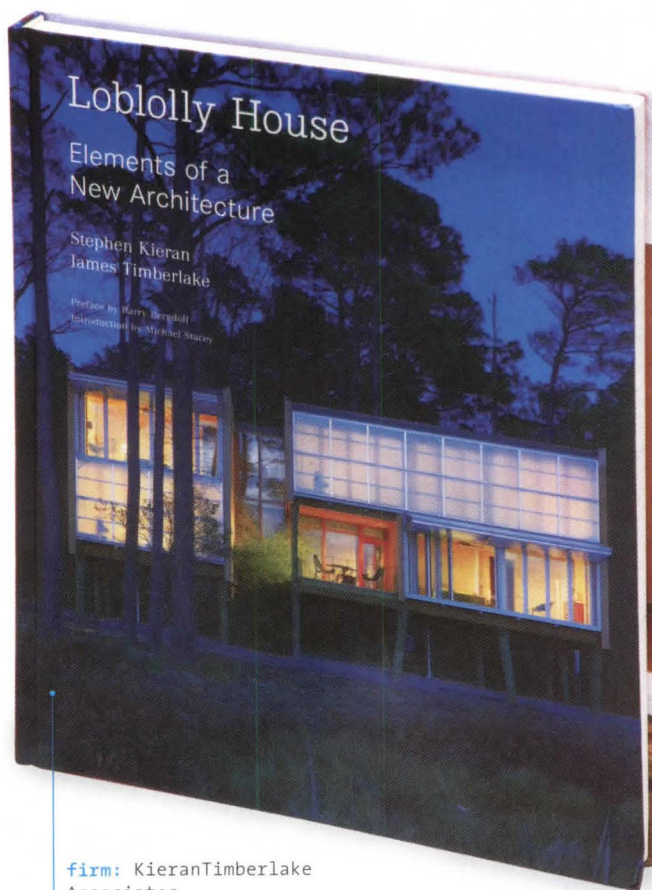
firm: Robert A.M. Stern Architects
 publisher: Monacelli
 date: 2007
 retail price: \$85

SOME MONOGRAPHS ARE PUBLISHED as intellectual exercises, to engage the curious would-be architect. Others grace coffee tables and can help while away an empty afternoon. Many aid architects in getting more work. And for all the ways that a reader can look at a monograph, there are just as many ways for an architect to get one published.

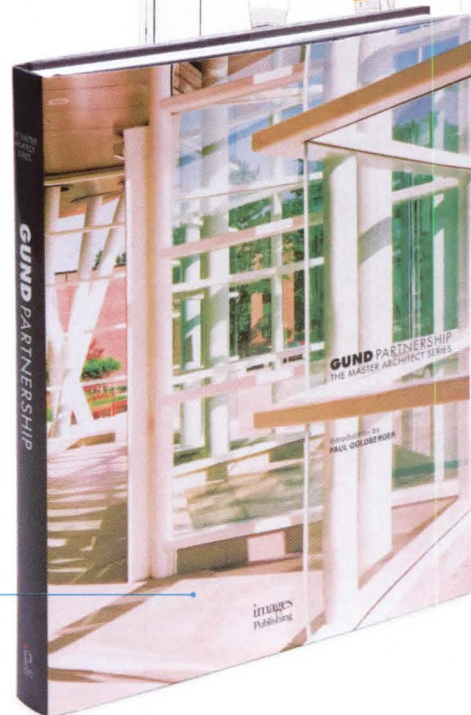
So who gets a monograph? Sometimes the path to publication is surprising—and that's exactly the point. Many architects aim for a boutique publisher like Monacelli Press, a New York City imprint that was started 14 years ago in a SoHo basement and currently has offices overlooking Norman Foster's Hearst Tower (in case the staff ever forget about the sweeping power of architecture in their day-to-day bookmaking). Now

owned by Random House, Monacelli was the publisher that issued Rem Koolhaas and Bruce Mau's *S,M,L,XL*, the seminal 1997 monograph that, editorial director Andrea Monfried says, "everyone wants to do the new version of." That's a tough call, but she points out that what *S,M,L,XL*'s creators did is crucial: They thought holistically about the relation of the book to what it describes.

"There are so many different ways of organizing the book—from the structure to the table of contents—that for every architect, there has to be some relation to the way they practice," Monfried says. Monacelli's 2000 Tod Williams Billie Tsien Architects monograph, named for the fluid relationship the two principals see between *Work/Life*, is a perfect example. "The trick," Monfried says, "is to get your personality to come through."



firm: KieranTimberlake Associates
publisher: Princeton Architectural Press
date: 2008
retail price: \$40



firm: Gund Partnership
publisher: Images
date: 2008
retail price: \$68

Practically, it's a matter of the basics. The editorial group at Monacelli will figure out the book's specifications—the number of pages, number of photographs, print run, and so forth—and get an estimate from the printers. "We do feel that each book has to carry its own weight in the marketplace," Monfried explains. If it can't? "We adjust as necessary."

Some publishers, like Images, based in Australia, get around the market-driven publishing game by offering an entirely different service. For a fee (often hidden in what's called a "buy-back agreement," in which the architect agrees to purchase a certain number of copies), Images will take a group of files and turn them into a book. It might sound excessively businesslike, but if you consider a monograph's role in publicizing a firm's work, it makes a lot of sense. "A book carries a lot more weight than the simple brochures we all hand out," says Laura Cabo, a principal at the Boston firm Gund Partnership, which just published a monograph with Images. "There's something so special about a hardback that just makes your work seem very precious." Images distributes its books globally.

Rizzoli, a venerable publisher that puts out monographs by architects like Zaha Hadid and Richard Meier, is more in line with Monacelli in its market-driven model. Hadid and Meier might seem like safe

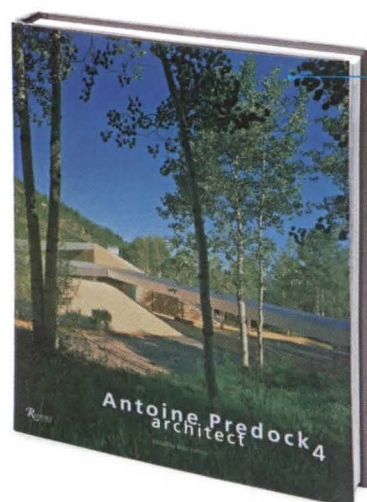
bets, but editor Dung Ngo says that Rizzoli has "always tried to support architectural books of all stripes."

Rizzoli's differently striped books include Peter Eisenman's ultradense *Ten Canonical Buildings 1950–2000*, which isn't exactly beach reading. "We have to [honor] our responsibility to bring such books out," Ngo says. If a book like that doesn't support itself, Rizzoli hopes to pick up the slack somewhere else, like with a Frank Lloyd Wright book (and how many architecture students can say they own about 15 copies from well-meaning family members?). "We're a little more nimble" because safe books can offset riskier ones, says Ngo.

The most nimble book publisher on the block these days might be Princeton Architectural Press, which is associated with the younger, hipper side of the profession. One way PAPER finds under-the-radar designers is through its connection to the Architectural League's Young Architects program. The other? "We start looking really, really early," acquisitions editor Nancy Eklund Later says, citing a recent KieranTimberlake Associates monograph as an example of a before-its-time adoption. "We look at a body of work, and the editorial staff translates that into a book in our heads," is how she explains the selection process, which comes both from in-house recommendations and architects who approach them. "It's a lot of gut."



firm: William Feuerman/
Office Feuerman
publisher: lulu.com
date: 2006, but can be
continually updated
retail price: \$23.53



firm: Antoine Predock
Architect
publisher: Rizzoli
date: 2006
retail price: \$50

firm: Polshek Partnership
Architects
publisher: self
date: 2007
retail price: \$40



Guts are apparent in the *Atlas of Novel Tectonics*, a book by the firm Reiser + Umemoto that is more of a manifesto than a monograph. "It was a bit obtuse," Later admits, "but it's who Jesse [Reiser] is, and that's his charm and virtue." Reiser explains the book's genesis: "We started looking at 19th century books and atlases. ... In a way [Atlas] has much more conservative graphic design, so that we could highlight the content rather than the image." The firm is now working on a project-driven monograph with Barcelona, Spain-based Actar (PAPress passed) that will come out in the spring of next year. This book will be much more straightforward, with project images, models, drawings, and descriptions.

Even though, as Monfried points out, monographs often benefit from a book publisher's experienced and relatively objective eye, having full control is also appealing to many architects. Polshek Partnership Architects, after putting out monographs through other publishers (like PAPress in 2004), decided to take over. Since 2006, the firm has published small books devoted to one project each, released four at a time, with every element—writing, editing, design, and printing—controlled by the firm. It is Polshek's hope that together, over time, these small books will paint a richer picture of its work.

What about people who aren't quite established?

There's always the internet. New York City architect William Feuerman published his own monograph in 2006 on lulu.com, a self-publishing website. He did it initially to make a portfolio after graduating from architecture school, but it was also, he says, a way to question the standard.

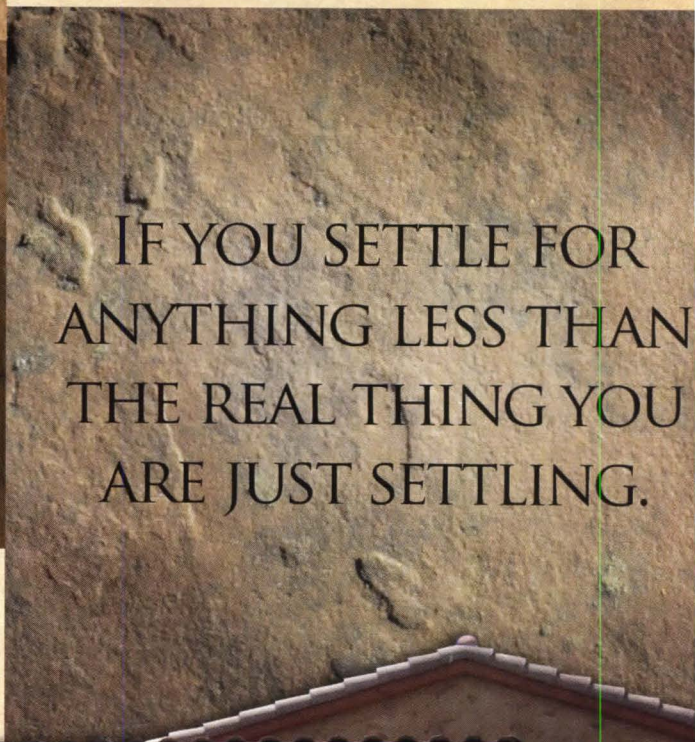
"I wanted to really rethink these things. It doesn't need to be a book just about the projects," he says. "The idea was that it could lead to something more than just a discussion about the architecture." Because Feuerman can easily update the book on the back end—all he has to do is upload a new PDF to lulu.com and specify how he'd like it bound—completely different versions can be published with each print run.

And that's where we come to the final question: Why bother to publish a monograph, when it's possible to make spectacular portfolios online? Feuerman believes it's an issue of branding. "What you see in a lot of monographs is, it's branded to create some sort of identity," he says. The Feuerman brand, for now, is edgy and renegade. Would he go with a publisher, given the chance? "Yes," he says. "But it'll be about how we can think about [the book] in a new way."

Eva Hagberg lives in Brooklyn, N.Y., and has written for Wallpaper, City, Metropolis, and The New York Times.



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PLANS TO ADD AN INTERPRETIVE CENTER TO MAYA LIN'S VIETNAM VETERANS MEMORIAL BETRAY A NATION'S UNEASE WITH ABSTRACTION. Text Clay Risen

SPEAK (LOUDER), MEMORY

ARCHITECT JULY 2008



Ranked No. 10 on the AIA's 2007 list of America's Favorite Architecture, Maya Lin's Vietnam Veterans Memorial will likely have an adjacent visitors center in 2012.

IF EVERYTHING GOES ACCORDING TO PLAN, sometime in 2012 the Vietnam Veterans Memorial Center will open in Washington, D.C., on a 5.2-acre site just west of Maya Lin's famous black granite wall.

Designed by Polshek Partnership Architects with exhibits by Ralph Appelbaum Associates—the same team that did the recently opened and much-lambasted Newseum, at the other end of Constitution Avenue—the center will be the latest, and likely the last, addition to the increasingly crowded National Mall. (Along with approval for the center, Congress passed a moratorium on future projects, citing a lack of space.)

While some Washington landmarks have visitors centers, the center as planned is unprecedented in its size and scope: more than 25,000 square feet of public space, buried partially underground, featuring 75-foot-high plasma screens with rotating images of the war's dead, a timeline of Vietnam-era events, and a selection of the medals, fatigues, and letters that are left at the memorial each year.

The goal, as retired Gen. Colin Powell says in a promotional video produced and distributed to donors by the Vietnam Veterans Memorial Fund, the nonprofit responsible for building and maintaining the memorial, will be to “enhance the Vietnam Wall experience”—to add depth and context to a trip made by 4 million people each year.

It's a laudable aim. But given the power of Lin's design, why does the memorial need enhancing in the first place? Asked more directly, is the center an indictment of “the wall” itself? And if so, what does it

say about American culture that we need something more at the site?

WITH ITS MASSIVE PANELS CUTTING a broad gull wing into the northwest corner of the Mall, the Vietnam Veterans Memorial diverges abruptly from the studied classicism of most Washington landmarks. Its stark minimalism set off controversy when the design was first unveiled in 1981—one critic called it a “shameful degrading ditch.” But time has proved otherwise: Since its opening 26 years ago, the wall has clocked 20,000 visitors a day, making it the most frequented monument in the country.

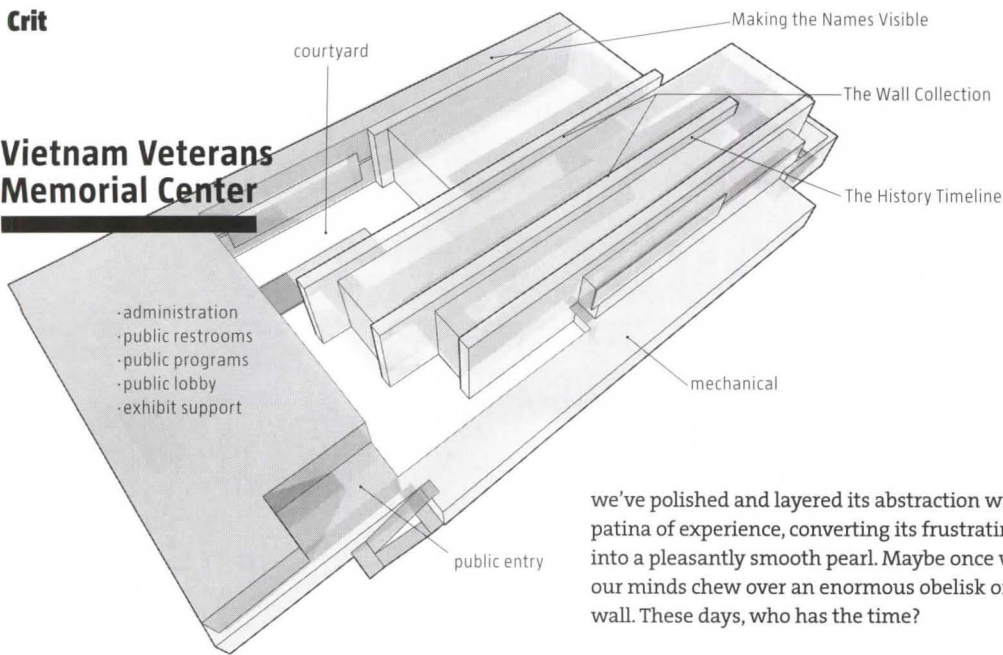
And it's more than just a tourist attraction; as an entire cottage industry of cultural theorists has documented, the wall and its 58,195 names have changed the very way we look at war. “The memorial has been the center of a debate on precisely how wars should be remembered,” wrote New York University media studies professor Marita Sturken in the journal *Representations*, “and precisely who should be remembered in a war—those who died, those who participated, those who engineered it, or those who opposed it.”

It has even altered the way we interact with memorials themselves. Despite—or perhaps because of—its cool abstraction, visitors have rendered the memorial an active space; every day, hundreds of people make rubbings of the names of lost relatives and friends, while some 110,000 items have been left at its base. Today it is less a memorial than a ritual space.

And since 1996, people don't even have to leave home to see it. “The Wall That Heals,” a half-size replica of the

Crit

Vietnam Veterans Memorial Center



memorial in Washington, has visited 250 towns and cities—including a trip to Ireland—bringing with it a “comprehensive educational component to enrich and complete visitors’ experiences,” according to the Memorial Fund, which now promotes education about Vietnam and the wall. Add that to the dozens of imitation memorials—black granite, list of names—that have gone up around the country, and the actual wall begins to take a back seat. In its place, we have the Vietnam Veterans Memorial: The Branded Experience.

The wall isn’t alone. From the Oklahoma City National Memorial to the plans for the World Trade Center site, monuments are no longer objects but environments—we can stand in a Depression-era breadline at the FDR Memorial, and we can trudge along the Chosin Reservoir with weary soldiers at the Korean War Veterans Memorial.

Part of this trend toward interactive memorials is thanks to the wall’s influence, but there is also a larger cultural shift at work. Experience is everything today. Architects, chefs, and casinos no longer design buildings, cook food, or run the tables; they produce living, dining, and gambling “experiences.” News is no longer just read to us by a gray-haired man behind a desk, but constructed online as bloggers grab nuggets of information, mix them together with a dash of opinion, and pass them on to other bloggers. While music and movie sales plummet, video game sales are growing at nearly 30 percent annually.

As architect David Rockwell said recently, “The most valuable thing about place, events, or a building is the way it puts the viewer in the center of the experience”—a notion that he has built into W Hotel interiors and the theater for the Academy Awards.

What lies beneath contemporary America’s love of experience is a discomfort with abstraction and the contemplation it requires. The thing in itself has never been our thing. We want action, we want narratives, and we demand that our cultural objects fit within them—all the more so in an increasingly fluid and complex world, where meanings and connections multiply and blend daily.

And when we aren’t given an experience, we create one. That’s the ironic success of the Vietnam Veterans Memorial: Like a piece of sand in our collective oyster,

we’ve polished and layered its abstraction with a thick patina of experience, converting its frustrating ambiguities into a pleasantly smooth pearl. Maybe once we could let our minds chew over an enormous obelisk or a low granite wall. These days, who has the time?

WHICH BRINGS US BACK TO the Memorial Center. As Memorial Fund president Jan Scruggs points out, today some 40 percent of visitors are too young to remember the war. Increasingly, teachers tell him that “their kids would come to visit the memorial, and though they would find it interesting, they would not have much knowledge about the war itself, so the visits were not as poignant as one would hope.”

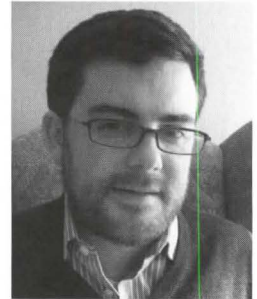
Thus the limits of abstraction: The experience of the wall only works when we know how to approach it. Baby Boomers know, as do their children, raised on a diet of *Platoon* and *China Beach*. But for anyone under 30, Vietnam is a hip vacation spot, not a painful cultural memory—let alone a lodestone for war and remembrance.

This may be why the center is less about Vietnam than, as Scruggs puts it, “a larger national purpose, to teach values, values of loyalty, respect, integrity, courage, the values that people learn when they’re in the military. ... There’s a universal message to all this. Think about the kids over in Iraq right now.”

But with that in mind, there is a good chance that the center will succeed too well, that over time it will render an official interpretation of the wall, and of the war—and perhaps of wars in the plural. Respect and courage are important values, but allowing others to define how we view military service runs the risk of handing the wrong people a powerful propaganda tool.

Particularly in an age of diminished civil liberties and oligopolistic control of the media, we should be worried each time the potential arises to fix definitions and limit interpretation. As much as Americans may resist, plurality of meaning is a critical part of modern democratic society. Abstraction is not just an aesthetic; it is a civic value. It allows different people with different identities to see something their own way, and through it give expression to their own ideas.

And that is the singular achievement of the Vietnam Veterans Memorial. It can be read in multiple ways: As a gash in the earth it symbolizes the pain of war, while as a work of art it improves the earth, symbolizing the value of sacrifice. The challenge it presents to us is that of weeding through its many meanings—one we should not forget once the interpretive center opens. ☺



Clay Risen is the managing editor of *Democracy: A Journal of Ideas*. He has written about architecture for *Metropolis*, *The New Republic*, and *Slate*.

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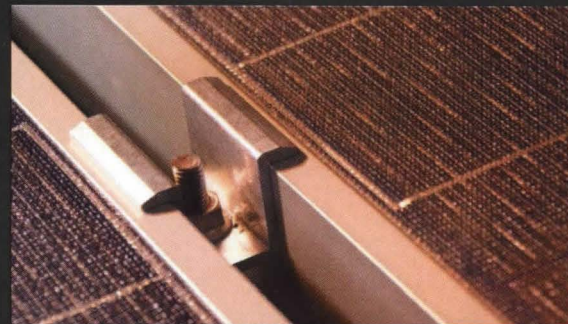
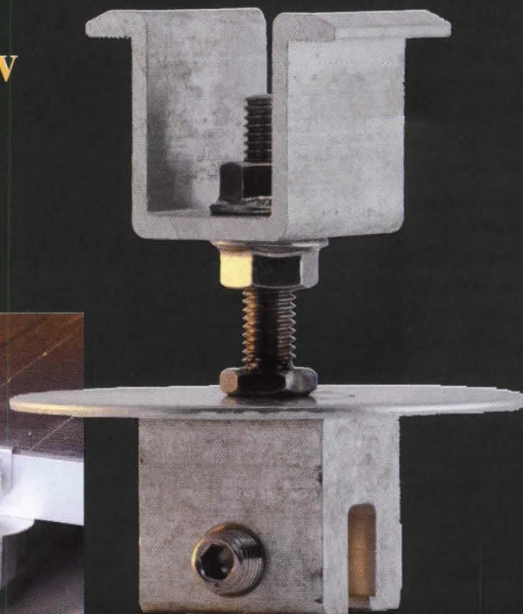


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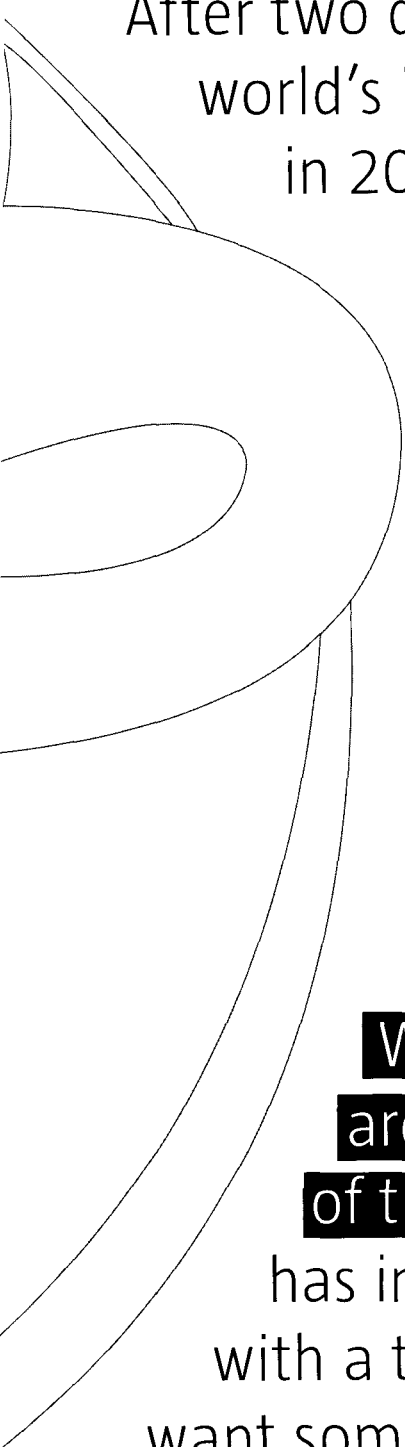
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**THE NEXT
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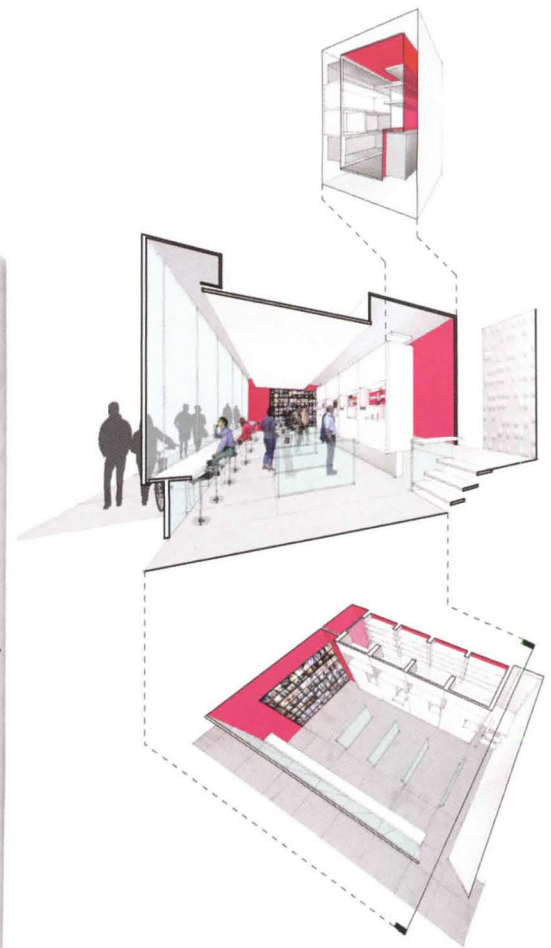
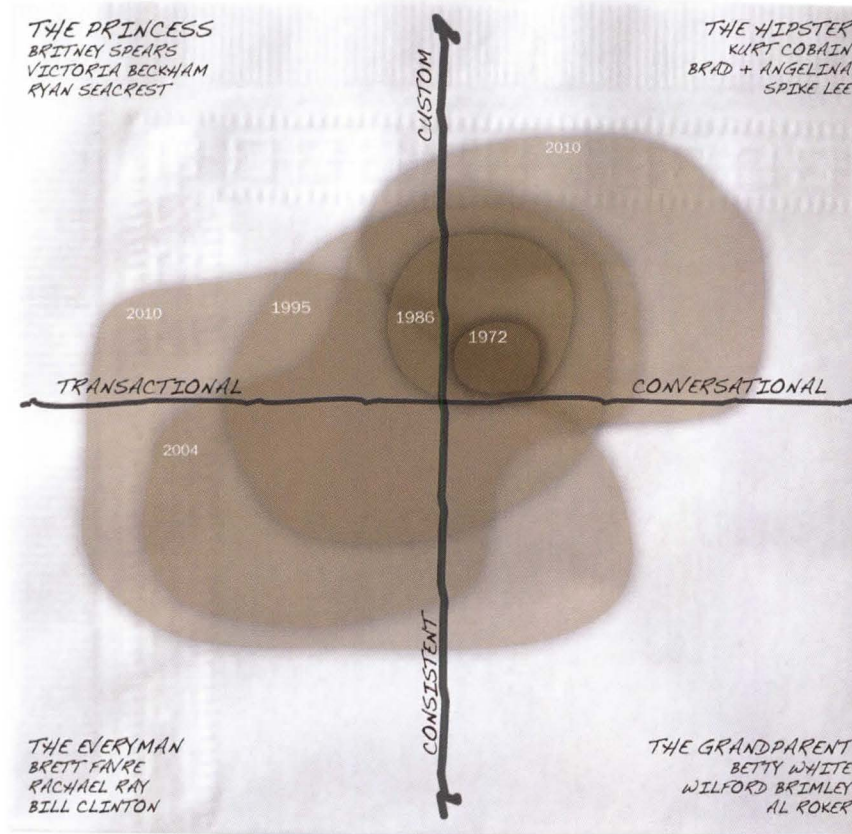


After two decades of breakneck growth, the world's largest coffee shop, Starbucks, stumbled in 2007. Company shares fell by 42 percent, and Howard Schultz, the former CEO, lamented that Starbucks had overextended itself and the stores "no longer have the soul of the past."

With Schultz now back at the helm, Starbucks is rethinking its entire strategy. One proposed change among many: a new design for its 15,000 stores, set to roll out in 2009.

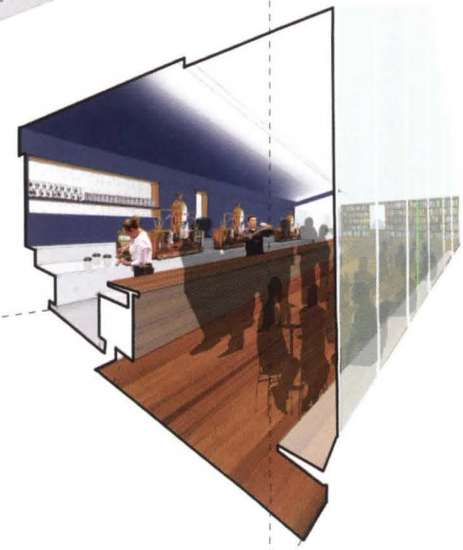
We asked five teams of architects from around the country to share their visions of the 21st century coffee shop. Starbucks has in-house designers, of course, but faced with a task of this magnitude, who wouldn't want some extra help?

COFFEE DUALITY: ART VS. FUEL



AUTObucks ↑

BARbucks ↓



designLAB • Boston • Sam Batchelor, Emily Greene, Bob Miklos, Scott Slarsky, Ben Youtz

STATEMENT The space of the American café emerges from the horizonless recesses of the Woolworth lunch counter, where gallons of pale brown water were slung from bulbous Pyrex urns into the proverbial “bottomless cup o’ joe.” Not until the mid-1970s did the American notion of coffee begin to condense around the space of the European café—that place of communal politesse so far removed from the lunch counter. At the lunch counter, we face the wall in single file, removed from social discourse and absorbed in solitary self-reflection. In the café, we find ourselves at the table, in the round, immersed in the well-oiled social discourse that caffeine fosters.

Today’s American coffeehouse chain finds itself stretched (see napkin timeline, above) as it tries to act as both counter and café. DesignLAB’s exploration seeks to exploit this distinction by creating complementary brands and associated store models offering two distinct kinds of urban space.

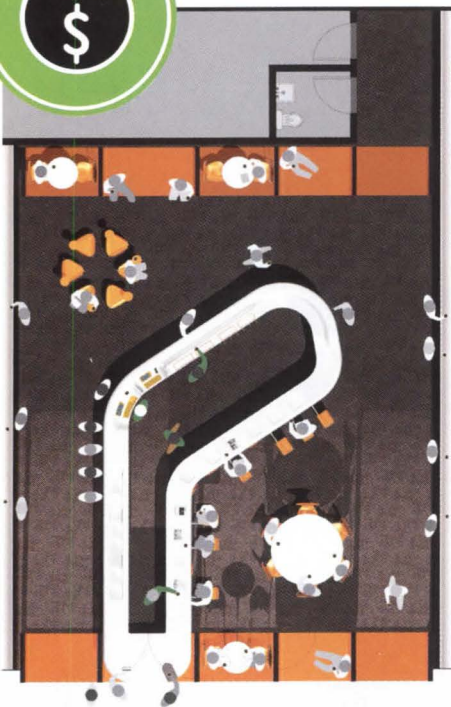
BARbucks is a place for connoisseurship, conversation, and community. Expert baristas are performance artists and stand eye to eye with customers across a clear, uncluttered bar surface. There is no queue, ordering is catch-as-catch-can, and the majority of the beverages are consumed on premises.

AUTObucks is about efficiency, quality, and consistency. High-speed baristas, called “slingers,” stand in brew-station modules with everything they need at arm’s reach and are elevated to be able to survey the bustling place with ease. Customers come in, pick a brew station, line up, input their order, and pay at a digital terminal. By the time they reach the front of the line, their orders are ready to go.

BARbucks and AUTObucks represent a dialogue about the duality of coffee: BARbucks speaks to the old-world notion of coffee as art, while AUTObucks speaks to the new-world notion of coffee as fuel.

THE RETAIL ELVIS, REBORN

Pentagram Architects • New York • James Biber, Michael Zweck-Bronner, Dan Maxfield, James Bowman, Suzanne Holt



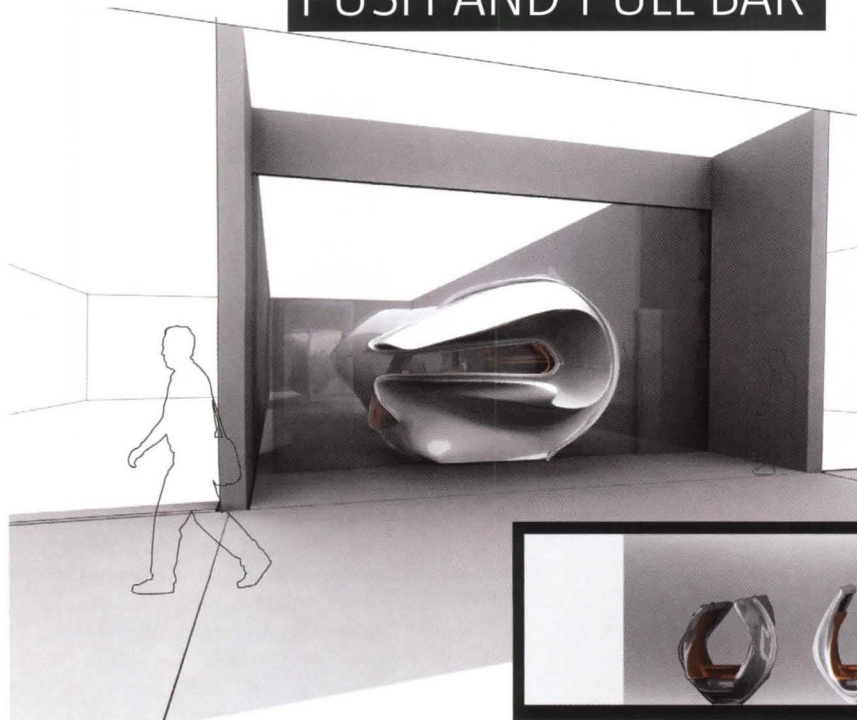
STATEMENT Starbucks is the Elvis of coffee: a remarkable original with a dedicated following, eventually bloated by success and sycophancy. Starbucks will have to evolve to remain the leader, and changing the “physical plant” should be a priority.

Our new chain has a new name: *\$. *\$ is based on differing paces and differing social relationships to the product and the place. *\$ creates two sets of gradated experiences: fast to slow, social to private. It welcomes those of us who want our fix immediately and to go, as well as those of us who want to savor the coffee and sit for a bit (or all day) to write the great American novel—or just do a bit of e-mailing.

The fake-casual current stores are a homey (or homely) attempt to induce chattiness and engender a homemade, local feel. The new stores are quite the opposite: simple, fast, efficient, universal. No more cups and mugs for sale, no more music CDs (which should be a separate business), no more coffee machines and bagged beans, no more decorative bric-a-brac. Just coffee, food, service, newspapers, and the aroma of coffee.

William E. Massie/Cranbrook Academy of Art • Bloomfield Hills, Mich. • William E. Massie, Scott Abukoff, Lawrence Ha

PUSH-AND-PULL BAR



STATEMENT The program considers a typical strip-mall, infill site. The reimagining of the corporate café chain envisions an automated, barista bar-centered retail space. An enclosed bar expedites beverages and condiments between exterior and interior service windows, filtering the “to-go” crowd from the “lounge” crowd. Customers are directed around the barista bar in a fluid process while minimizing congestion.

Push and pull: The strip-mall condition offers an opportunity to reconsider street café culture. The bar punctures the exterior glass curtain wall, revealing a street-accessible service window and diverting traffic into the retail space. The sidewalk is pulled in to create a courtyard café and lounge area. The lounge houses a cluster of autonomous seating units, providing an added level of privacy and intimacy.

This proposal responds to a service culture of product refinement, automation, and delivery as a dialogue with emerging technologies and trends.

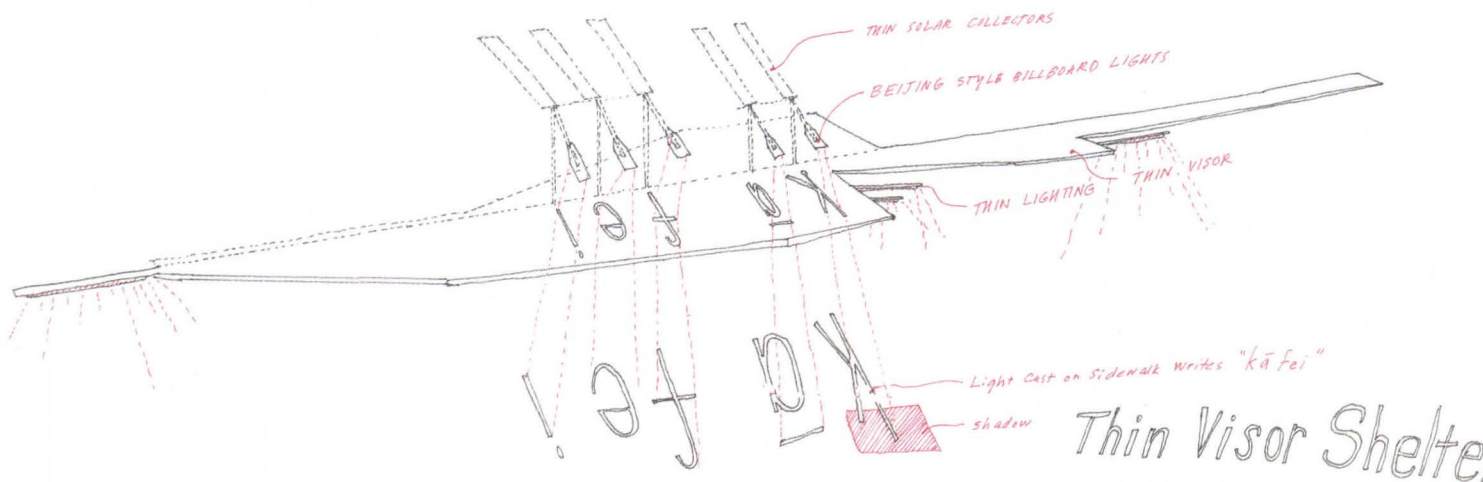
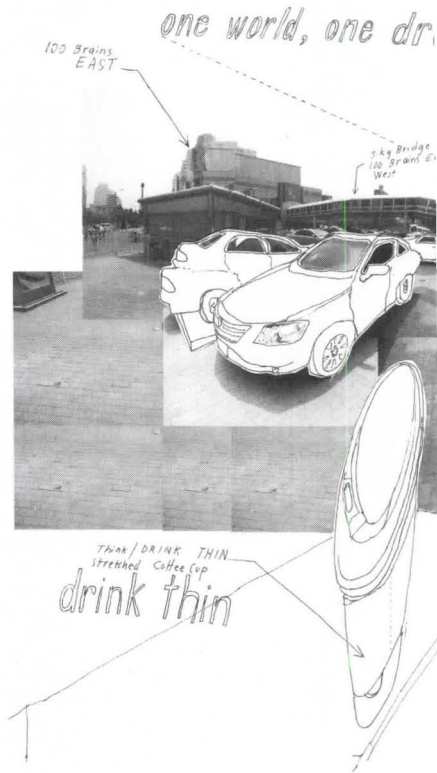


DRINK/THINK THIN: KĀ FEI

Studio Works • Los Angeles & Beijing • Robert Mangurian, Mary-Ann Ray



Site: Beijing's Bai Nao Hui ("100 Brains") computer market



STATEMENT What if we take the membrane that defines both the building object and the dominant surfaces of the city and sneak into it the place for coffee? Thus, this wall/elevation will expand slightly and thicken into the space of the building and perhaps into the space of the sidewalk. In this way, the coffee "bar" will allow an easy on-the-way stop to acquire the necessary caffeine fix. But perhaps more importantly, by occupying the space between, a minor breakthrough might occur between the rigid separation between OUT and IN.

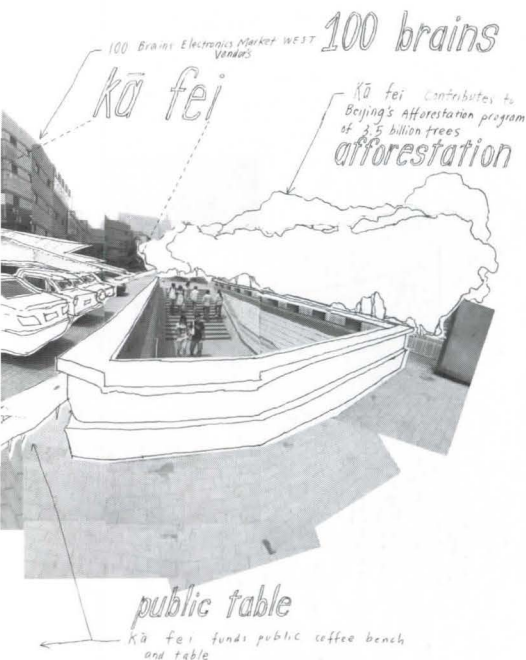
Drink/Think THIN will take the space of the typical coffee establishment and stretch it THIN. Where possible, the coffee bar itself will be a surface touching the sidewalk space and will move along with the flow of the sidewalk. The ordering can be

stretched out along the longer bar, and waiting will occur in the space of the public sidewalk (extended in). Often it will be necessary to carve some space into the building wall to allow for jostling—really an extension of the space of the sidewalk. How Drink/Think THIN negotiates the back counter with the coffee machines, etc., will depend on how open the building is to this intrusion. Ideally, being in THIN space will be a new sensation of being both OUT and IN. Being both in the CITY and in the BUILDING—somehow merging public space and private space.

Drink/Think THIN proposes the THIN counter, containing all the goodies associated with the coffee fix and closing the gap between the patron and the purveyor, perhaps with the inclusion of the chatter of the street. The THIN counter is seen as a bent

THE MODULAR COMMUNITY KITCHEN

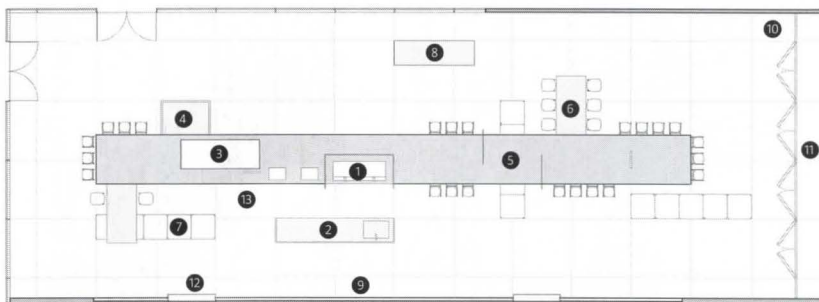
STUDIOS architecture • New York • Greg Keffer, Angela Vizcarra



glass wall, and sometimes this will be cleverly seamless with the building wall.

The back wall, with the now-ubiquitous espresso machines, will be straightforward and perhaps conceptually a kind of bump within the inside of the building: the floor bent up, over, and down again. Ideally, the back wall will be a glass wall, possibly with lengths of mirror, so those in need of caffeine can primp and preen, or people-watch behind them, while waiting. The mirror will also thicken the perceived space, akin to making low-fat milk taste like half-and-half.

Drink/Think THIN will then take on the issue of shelter by developing a THIN visor extending the full length of the coffee bar and out over the sidewalk.



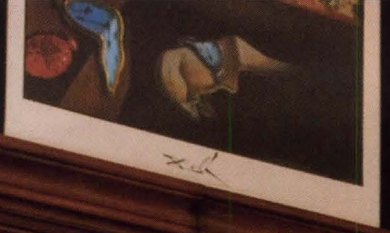
Floor Plan 1. Barista 2. Back work counter 3. Pastry/food case 4. Drinks cooler 5. Common table 6. Side table 7. Bench 8. Coffee prep area 9. Vegetated wall 10. Community chalkboard 11. Storage 12. Retail display 13. Digital menu board

STATEMENT People by nature are social creatures. However, in the age of MySpace, Facebook, and other social networks, face-to-face human interaction is sometimes secondary in our daily lives. As national coffee chains struggle with brand identity and rethink their retail experience and environments, a simple cup of coffee could be an opportunity for people to connect in real time with neighbors and colleagues—to redefine community or possibly return to the social networks that were once found in America's coffee shops.

The workplace has been a major focus of STUDIOS' work over the last 25 years. Recent projects for both IAC and Bloomberg were experiments in engaging individuals who work together and yet may rarely associate with each other. Creating moments for unexpected interaction allows ideas to be shared and bonds to be created.

Merging the concept of the flexible, shared workspace with that of communal dining creates a new "third place," a community kitchen. Anchored by a 60-foot-long wooden harvest table, a kit of parts serving different functions can be freely arranged wherever the user sees fit. The configuration of the pieces as well as the length of the table can be customized, depending on the conditions of the store. Diverse spaces are created along the table's length; some are highly interactive while others, such as the side tables, provide more privacy.

This versatile modular system can also adapt to special functions that may happen inside the store. Its components easily detach and roll around in order to accommodate poetry readings or other large gatherings.



Books on the shelf include:
- BLUE BLOOD
- MOROSPOT

→ TALES FROM THE DOWNTURN, PART TWO

JACK REIGLE

THE TOP DESIGN-BUSINESS ADVISER AND AUTHOR OF *SILVER BULLETS: STRATEGIC INTELLIGENCE FOR BETTER DESIGN FIRM MANAGEMENT* OFFERS TIPS FOR TURNING A SLOWDOWN TO YOUR FIRM'S ADVANTAGE. THE UPSHOT? FOCUS ON YOUR STRENGTHS.

When you're talking with clients—which range from giants like RTKL and NBBJ to small regional firms—what are you hearing about their anxieties about the economy?

They still feel pretty good, they have a decent backlog, they are as busy as can be. Out of the dozen or so that I've talked to in any detail in the last few months, maybe one is experiencing a slowdown. The rest are more concerned about the backlog going into '09.

The states are still spending. That will carry any number of firms that much further. But just from a tea leaf kind of reading, I would say you've got to expect overall a 15 percent decline in state spending, beginning with the new budgets later this year.

It sounds like you've been hearing what I've been hearing—that the majority of well-managed, sizeable firms haven't felt a crunch yet. You've got three phases to go through, which equals about two years. What I'm encouraging my clients to do is set up criteria for cost cuts—managing the business a little better, perhaps staff reductions—so that you have a disciplined way of saying, "Every eight months, we're going to look at the criteria we set, and we assume we're going to lose 5 percent through each of those periods. And what would our actions be, at what points in time, assuming that comes true?"

This wraps up into the larger point, which is to get out of the denial phase quickly, even if you're really busy. Accept the fact that we are in a slowdown. It's going to continue, and it's going to get worse.

Despite the Federal Reserve saying that we may not be in a recession? Smarter people will play that point of view and still look to strengthen their positioning in the marketplace. You've got to use your own gut, but I think it's safer to plan this out. If we all get nicely surprised with some growth spurts and things turn around, well ... hallelujah!

Is cutting costs all about layoffs, or are there other strategies?

There's both. The sequence is important. The first thing is to manage your costs. Go through that exercise with the key people, then reverberate down to the staff. The knowledge of what you're doing helps set up the second step much more effectively than just letting Sally and Joe go. First you need to show that you're going to manage the firm better.

Once you've thought strategically about expenses, what's next?

You have to look at judicious staff cuts. But you've got to set criteria. Judge on performance and potential, and see how people fall out on a ranking first. Then look at the cost versus the savings to the business. Get all the objective stuff done first. People run to the subjective side first. It becomes a turf war. You don't have an objective basis that everybody's participated in to bring the conversation to the appropriate conclusion.

It can become a little bit of a melee.

Downturns require more discipline than expansion periods.

What else are we looking at?

The other thing is strengthening your position. If you're a generalist firm, and you're only making a few-percent profit, and you're in the bottom of the performance stack, even after the expansion of the recent years, this is another, last chance to become more specialized and focused. Cut away at the less productive sides of the business. If you haven't made the decisions to be in two or three key markets—where 85 percent of your business comes from two or three key markets—this is the time to do it. Even if that means shrinking the firm in half.

So, in a way, this difficult phase might actually become a long-term business opportunity to refocus the firm.

The transition strategy is on the other side of this mountain we have to climb. What will the value of your firm be? With the baby boomers making their exits, more firms are going to get bought. And the only way to get a decent dollar out of that is to be able to become a division of a larger firm as an intact, fully functioning, focused entity.

That flies in the face of conventional wisdom to diversify.

That's a fear-driven strategy. You're just propping up the machine of the firm, but losing your identity and the depth of the knowledge that you'd otherwise be creating. Focus on developing client tools and products: a feasibility study, an energy analysis. Offer them something that comes from your years of experience. Run fast; do it quickly. That expertise, that depth, is the only way. It pays off in the good times and is even more necessary in the bad times, because there is an end to this tunnel. ☺

Floors 1 → 5



1. entry 2. reception 3. gallery 4. glass stair 5. art storage 6. art receiving 7. catering kitchen
 8. glass landing 9. library 10. office 11. conference room 12. main studio 13. glass studio
 14. craft studio 15. terrace 16. mezzanine studio 17. artist-in-residence apartment

ART IS HELL

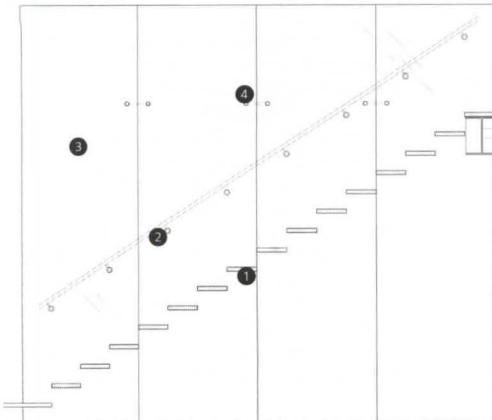
INDUSTRIAL-INSPIRED AFFIRMATION ARTS UNITES ART AND NEIGHBORHOOD IN A WEST SIDE STORY.

HELL'S KITCHEN, stretching from 34th Street to 59th Street on Manhattan's West Side, has enough grit (industrial and otherwise) to live up to its historically noir moniker. But the neighborhood is slowly transforming, beginning with a bit of rebranding. A small swatch of this urban fabric, now dubbed Hudson Yards for its proximity to the submerged rail lines, is undergoing commercial, residential, and cultural redevelopment. Quintessential Hell's Kitchen soup, the context is perfect inspiration for Affirmation Arts, a nonprofit that supports professional artists and provides community arts outreach.

Architect Peter Matthews began a gut renovation of a 1900 brick warehouse and stable in 2005. Demolishing the original wooden roof and floors and adding 3,000 square feet, he brought the total space to 15,000 square feet. Galleries, offices, studios, and an artist-in-residence apartment stratify the five-story structure.

Clad in zinc panels, but also covered in vines, the project is a stylized and functional nod to industrial ruins—a sly, conceptual hint that the ivy might someday engulf the studios. "It's a factory of a building; it responds to the energy of the site," says Matthews. "Yet, in a city that is mean and hard, nature has the ability to moderate and give back to the neighborhood."





Stair Section

1. laminated glass step
2. 1 1/4-inch brushed-aluminum handrail
3. three layers of 1/2-inch-thick glass panels
4. spider connector

PUBLIC SPACE

A 60-foot-long, dark anthrax-zinc wall (top right) leads visitors from the street to a double-height gallery (above) at the rear of the building. The 19-foot-high gallery is illuminated by north light, diffused by translucent Solera glazing panels. In the space, Affirmation Arts shows works by professional artists and hosts exhibitions and events for the surrounding community. To support these happenings, the architect installed a fully equipped art preparation area and catering kitchen behind the zinc wall.

A meticulously detailed glass stair (right) connects the gallery to second-floor offices. The curved, glass-bottomed landing overlooks the Hudson Yards train gully, creating a rough-versus-refined study in contrasts. Glass fabricators Mon-X, from Montreal, built the stair from Canadian low-iron glass, and the curved panels are from Cricursa in Barcelona, Spain.



ARTISTS QUARTERS

Affirmation Arts' mission is to support artists, treating creativity as a professional enterprise, and the new building falls in line with this endeavor. Comfortable artist-in-residence quarters (below) connect to four upper-level private studios. The luxuriously sized main studio, measuring 40 feet by 32 feet, gives the resident artist ample room for making art. Three auxiliary spaces augment the larger space. The mezzanine-level graphic arts studio overlooks Hudson Yards. This daylit space floats over the glassworks studio, connected by a two-story slot. The craft studio (left) on the third level accommodates a variety of media.



GREEN SCREEN

Matthews' design mixes what he calls a "blast-furnace aesthetic" with greenery and outdoor terraces. Bringing nature to the neighborhood, on the south and west façades, a trellis is bracketed off the building face on a galvanized steel frame (left). Hearty English ivy grows on the armature, which is composed of steel tubes and stainless steel cables by Swiss manufacturer Jakob. Plants grow both up and down from planters positioned on a third-floor terrace. The south-facing green screen cuts sun exposure to the terrace, located outside the main studio. The outdoor space (bottom left), with a full view of the Javits Center and the Hudson River beyond, is large enough to host Affirmation Arts events.



PROJECT Affirmation Arts
ARCHITECT Matthews Architects, New York—Peter Matthews (design principal and project manager); Mongkut Punpuing (construction documents)
CONSULTING ARCHITECT

Maurice Saragoussi Architects
LANDSCAPE ARCHITECT Horiuchi Solien Landscape Architects

LIGHTING DESIGN S.M. Lighting Design
DAYLIGHTING DESIGN Tanteri & Associates
STRUCTURAL DESIGN Blue Sky Design
M/E/P DESIGN P.A. Collins
ACOUSTICAL & A/V CONSULTANT Cerami & Associates
GLASS STAIR Mon-X International
WATERPROOFING Israel Berger & Associates
SPECIFICATIONS Construction Specifications
ZONING LAW William Vitacco & Associates

BEST IN SHOW

KEY TRENDS EMERGE FROM THE DESIGN FISHBOWL OF THE SALONE INTERNAZIONALE DEL MOBILE.

NOTICEABLY FEWER AMERICANS attended this year's Milan Furniture Fair: Blame the plummeting dollar and sluggish Western economy for keeping them away. But with the luxury sector going strong and building still booming in the Middle East and Asia, there were a slew of product introductions, particularly from high-end manufacturers like Poggenpohl, which, as part of the biennial Eurocucina section, unveiled the P'7340 kitchen it created with the elite Porsche Design Group. Big names were also present in force. Axor, for instance, debuted bathroom collections by Philippe Starck, Antonio Citterio, and Jean-Marie Massaud.

If, at first glance, everything at the fair was business as usual, there was also a strong back-to-basics vein. This was visible in a resurgence of unpretentious, hard-working materials and straightforward forms, including a plethora of wooden chairs. Additionally, perforated and woven metal were featured in a variety of product types, from Tord Boontje's Rain series of tubular outdoor furniture to Heath Nash's Anemone hanging pendant lamp. And keeping the event from seeming too puritan, there was much sensual exploration of skins—upholstery with folds, crevices, and layers that serve as both structure and enclosure.

Text Julie Taraska

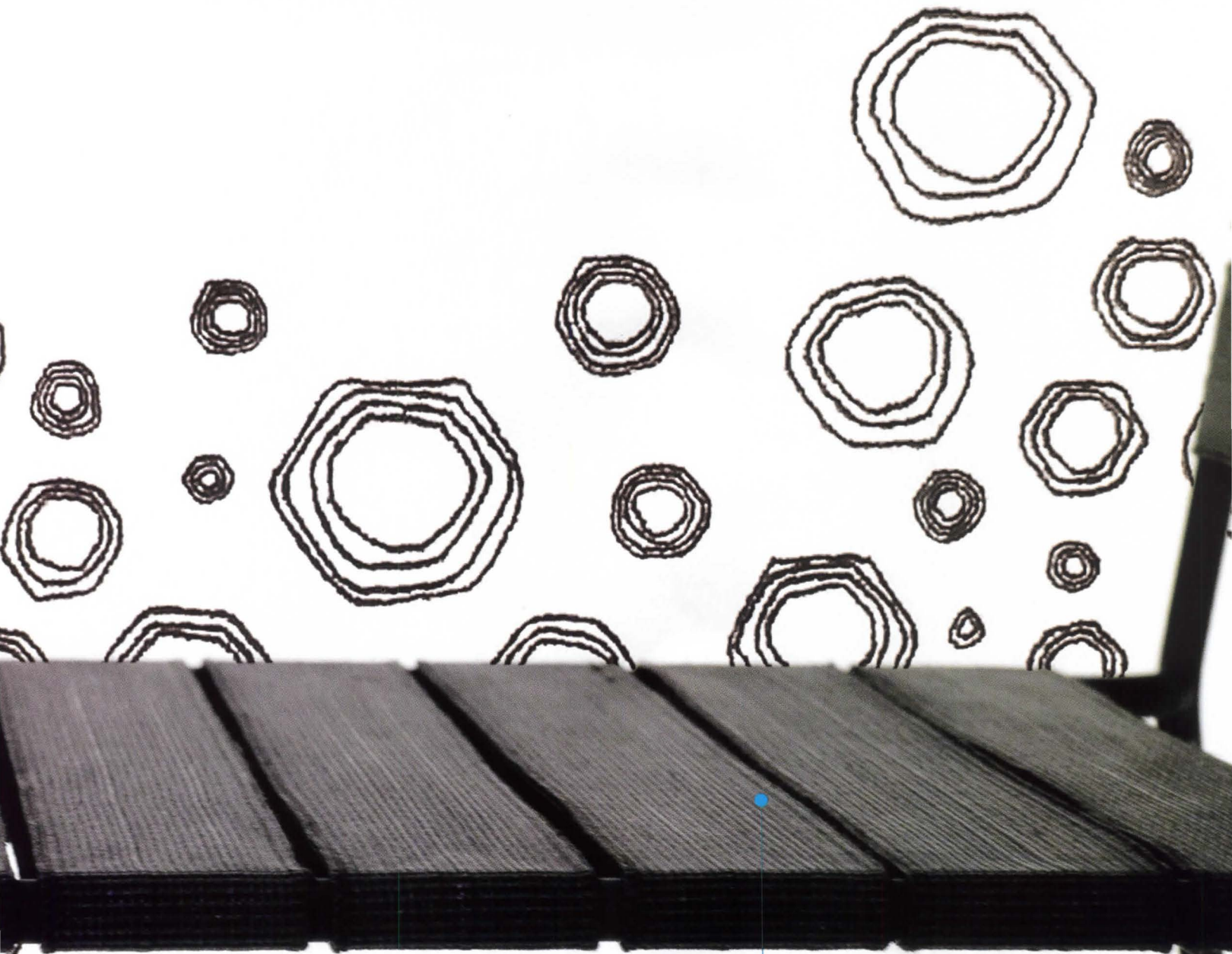
product Cirkel area rug

manufacturer Cappellini

website cappellini.it

Cirkel is part of the Magic Carpet Collection, which marks Cappellini's first foray into the carpet market (in collaboration with Hong Kong manufacturer Tai Ping).





product Spindle chair
manufacturer Porro
website www.porro.com
Designed by Piero Lissoni,
this chair features
microperforations on the
seat, which is made from
woven chromium-plated wire.

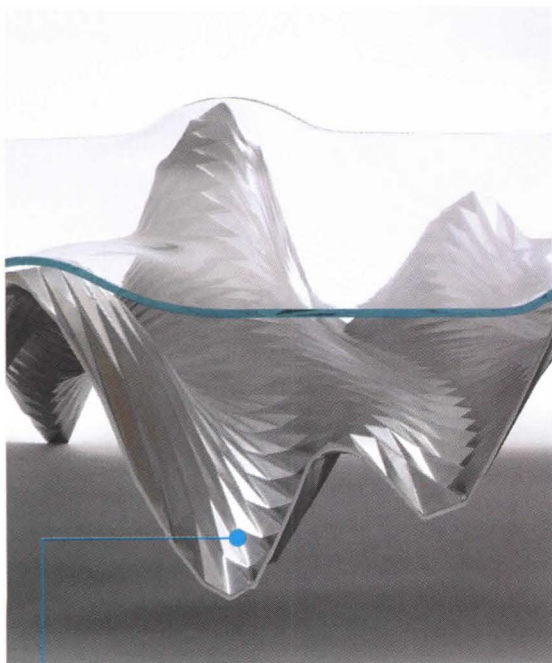


product Open Chair 080
manufacturer Alias
website aliasdesign.it
 Milan-based designer James Irvine designed the perforated Open chair (and accompanying table) to be used outdoors.

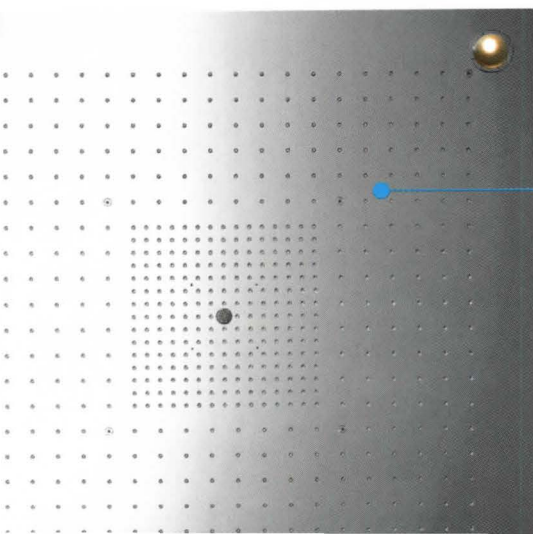


product Log Collection
manufacturer Artelano
website artelano.com
 Designed by Patricia Urquiola, this simple collection of turned wood features a chair, table, sofa, and ottoman.

product Pregnant chair
manufacturer Moooi
website moooi.com
 This prototype wooden chair by Australian designer Trent Jansen hides another, smaller version underneath the seat, which can be removed and replaced with ease.



product Asymptote's Ivo table
manufacturer Meta
website madebymeta.com
 Asymptote's topographical table combines a steel-alloy base and slumped glass top.



product Starck Shower Collection
manufacturer Axor
website axor-design.com
 Philippe Starck designed his latest bathroom collection for Axor (a division of Hansgrohe) using 12-centimeter-square metal plates.

ARCHETYPAL SEATING

In the 20th century, chairs underwent a sea change, thanks to materials like plastic and technologies like injection molding. This year, designers returned to the archetype: the simple wooden chair. Take 29-year-old Dutch designer Wouter Scheublin's Frame chair for Established & Sons, its angular lines reminiscent of seats by his countryman Gerrit Rietveld. Artek dug into its archives to revive the Hallway Chair 403, a stackable birch model designed by Alvar Aalto in 1931–32. And Patricia Urquiola unveiled her Log Collection for Artelano, an airy yet substantial set of wooden furniture. Jasper Morrison created a hybrid that fused past and present: His Basel chair for Vitra boasted a beech frame with a seat and back made of super-thin, batch-dyed plastic. The most unusual offering was the prototype Pregnant chair from Moooi, which features a smaller chair nestled beneath its seat.

WEAVES AND PERFORATIONS

Steel and aluminum are popular structural materials, prized for their strength, beauty, and durability. This fair, furniture manufacturers punched holes in the metal's surface or daisy-chained thin strands of it to lessen items' visual bulk and add a decorative edge. Small perforations were also prevalent: Porro's stackable Spindle seat, which Piero Lissoni fashioned from sections of chromium-plated wire; Moroso's Net chair, by Polish designer Tomek Rygalik, is fashioned to resemble chain mail. Elsewhere, a striking texture of beveled holes dotted James Irvine's Open System for Alias, while Emu's Ivy Collection of pre-galvanized, painted-steel sofas, tables, and a chair was so porous that the pieces looked like they could float on air.

EXCEPTIONAL SKINS

Architecture's obsession with textured surfaces has been migrating to soft goods for some time, with 3-D textures appearing on products like Anna Kyyro Quinn's felt wall panels. Furniture proved the trend's next frontier, with exhibitors disrupting flat surfaces with creases, folds, and layered fabrics. The wrinkled and bunched upholstery on Cappellini's Sharpei chair was inspired by the dog of the same name, while the corrugated effect of the leather on Peter Traag's Sponge armchair for Edra is generated by the cooling of polyurethane foam injected directly into the upholstery. Asymptote's Ivo table for Meta moves the trend to metal, with captivating topography.

AND THEN SOME

As for other fair developments, designers were creating super-thin profiles, working with wool, and experimenting with string theory. Konstantin Grcic fashioned his Myto cantilever chair for Plank from BASF's Ultradur, allowing a centimeters-thick seat to hold 1,500 pounds. Using wool fiber, Cappellini collaborated with manufacturer Tai Ping on its first rug effort, the Magic Carpet Collection. And a resurgence of spaghetti furnishings was epitomized by Patricia Urquiola's Tropicalia Collection for Moroso, which featured wefts of colored thread arranged around *angular chair frames*.

Julie Taraska's work has appeared in over two dozen publications, including Metropolis, British GQ, and Icon.

→ For more images from the furniture fair, visit www.architectmagazine.com.



ON THE

WITH HIS SLEEK AND UNDERSTATED DESIGN FOR THE BLESSINGS GOLF CLUB NEAR FAYETTEVILLE, ARK., MARLON BLACKWELL PROVES THAT MODERN DESIGN AND THE OLD BOYS CLUB CAN REACH A MEETING OF THE MINDS.

THE CLUBHOUSES OF St. Andrews, Pinehurst, and Oakmont are the stuff of legend. Their grand profiles and time-honored architectural styles recall the sport's beginnings as a gentlemen's game. But at Blessings Golf Club near Fayetteville, Ark., club owner John Tyson had a different vision in mind.

Tyson, the chairman of Tyson Foods, sought out the best golf club architects he could find. At the same time, he asked hometown architect Marlon Blackwell—who had rarely been to a golf course, much less designed a facility for one—to toss his own ideas into the mix.

Some of Tyson's invitees made models to communicate their ideas; others sent him sketches. "I got a lot of your traditional structures. But they just didn't appeal to me," Tyson says bluntly. What bothered him most about the traditional designs were the floor plans, which were chopped into small, enclosed rooms dedicated to each function. In addition, they lacked any relationship between indoors and out.

Blackwell took a different tack. Unlike the other schemes, his proposal for the clubhouse (which ultimately won the day) took its primary cues from the site—a wedge-shaped parcel pushed up against a low hill and stretching across a shallow valley toward a winding creek. With the Blessings Clubhouse and a smaller companion facility for the University of Arkansas golf team, he sliced across the valley, creating both a threshold and an edge.

Other circumstances influenced the design of the building as well. The discovery of Osage Indian artifacts on the site meant that a large section of the land could be built upon but not disturbed. Economics was another constraint: The budget (\$198 per square foot for the clubhouse) forced Blackwell to think strategically. "But the ultimate principle we were working with was that, in some ways, this was like a house," he says.





Site plan

1. Blessings Clubhouse
2. gatehouse
3. University of Arkansas facility
4. golf cart storage
5. Zen garden
6. archaeological preservation zone





1. Modernism influenced the lean forms of the clubhouse and surrounding buildings. The architect intends the rectilinear geometry of both the clubhouse's overall volume and the window configuration and other details to contrast with the site's rolling hills.



2. The discovery of Osage Indian artifacts led to much of the site being declared an archaeological zone, meaning that building could continue as long as the artifacts were not disturbed. For the clubhouse, which extends into the archaeological zone, Blackwell responded by creating two small footprints on the ground level to support a much larger cantilevered structure above.

3. The structures surrounding the clubhouse employ the same material palette of glass, local stone, and copper. A copper-clad practice facility for the University of Arkansas golf team (3; at left) faces the clubhouse across a green. Stone-faced golf cart storage (1; at right) runs perpendicular to the clubhouse and stands only one story tall.

TREADING LIGHTLY

BLACKWELL WANTED the project to rest lightly on the land and to encapsulate the program in a simple figure whose precise geometry would be a counterpoint to the rounded forms of the natural landscape. "Rather than the scrambled-egg approach, in which every programmatic element would be expressed as a different shape or a profile at the edge, we wanted to express everything in a single form," he says. "The best vernacular buildings I know of are single figures in the land. So we drew upon that."

The juncture of hill and valley is where Blackwell chose to build the two-story, bar-shaped clubhouse—springing from the foot of the north-facing mountain into the archaeological zone. The building's

form creates an entry portal that operates as a breezeway framing the 18th green, a threshold to the golf course beyond, and an event space.

To preserve the archaeological site, the spread footings of the clubhouse rest on three feet of engineered fill. Local dry-stacked stone forms a mass at the base of the building and defines one edge of the single-story golf cart storage building beside the club's swimming pool. Variations in the copper enclosure—some panels with standing seams, others with flush—help diminish the building's scale by articulating the surface. "What we're trying to do," says Blackwell, a professor of architecture at the University of Arkansas, "is elevate mass and volume to equal status."

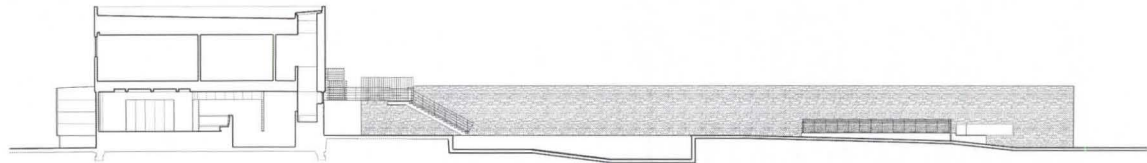
1. A combination of standing-seam and flush copper cladding on the clubhouse exterior creates a difference in texture and variety of tone that help the building relate to the landscape.

2. Large windows were planned for all public spaces to allow clear views of the surrounding landscape. A departure from traditional golf club architecture, this decision was crucial to connecting the building to its surroundings without forcing it to be "regional" in style.

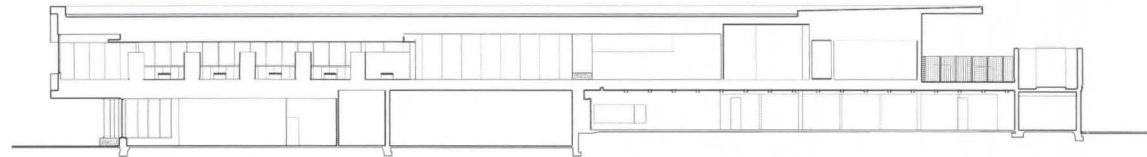
3. The stone that clads the footings of the clubhouse and the golf cart storage structure is dry-stacked stone veneer from Schwartz Stone in nearby Paris, Ark. The material is a nod to the landscape, but its horizontal pattern still fits into the strict geometric design.



Looking south



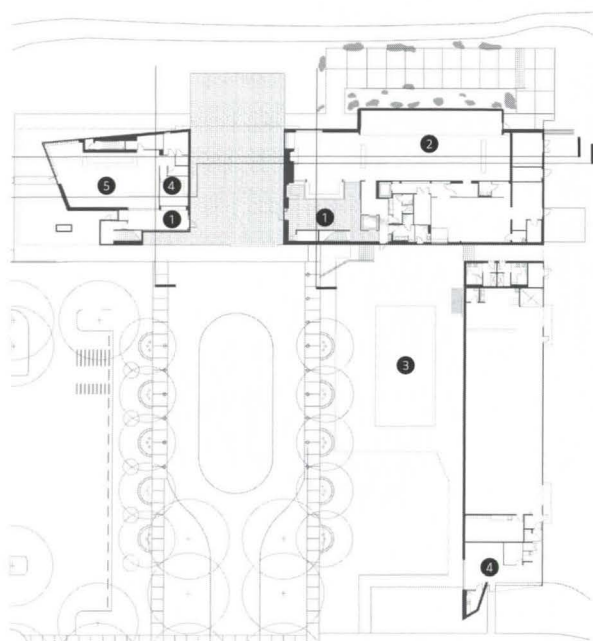
Looking east



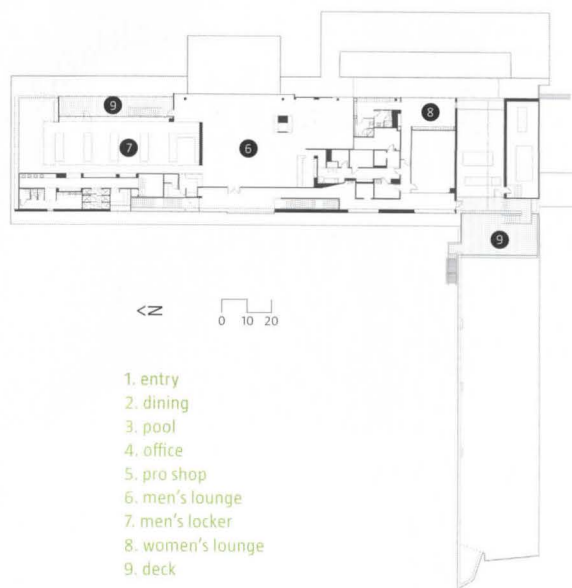


3

First floor



Second floor



- 1. entry
- 2. dining
- 3. pool
- 4. office
- 5. pro shop
- 6. men's lounge
- 7. men's locker
- 8. women's lounge
- 9. deck

TIGHTLY WRAPPED

CLOSER INSPECTION of the building envelope reveals Blackwell's strategy to tighten the budget. His formal composition of the building shell is independent of the structural bays. Some columns are in the rooms, some are inside gypsum walls, and some are just inside the glass. "If we express the structure in a rationalized, celebrated way, it increases the cost," Blackwell explains. "To subsume the structure and make it about the surface planes—

the volumes and the masses—we are able to control the costs better."

Most visitors enter the building via the stone-paved portal, stepping into the lobby—a quiet, luminous space, with Pennsylvania bluestone floors and warm cherry-paneled walls—through a pair of towering doors. From there, the entry sequence slowly reveals controlled views of the landscape, the golf course, and a Zen garden outside the expansive dining room windows.

1. The first-floor dining room features expansive surfaces of cherry wood. Floor-to-ceiling windows overlook a Zen garden.

2. The cherry wood continues into the private realm of the men's changing room on the second floor, which features custom lockers.

3. Wood gives way to tile in the adjacent wet area, where the floor, walls, and ceiling are clad in handcrafted tile in shades of green that recall water.

4. A staircase leads to the largely male domain of the second floor, with its grill, bar, and changing rooms.

5. At the top of the stairs, a sunny gallery showcases works of art.

6. The men's grill is subdivided by columns and a media wall into a series of public spaces and more private ones, such as this seating area in front of a fireplace. Strategically positioned windows provide views into nature and over the greens.



INNER PEACE

THE CLUBHOUSE INTERIORS exhibit a modern sensibility that complements Blackwell's architecture. In the dining room and elsewhere, interior designer Meredith Boswell combined lean furnishings with muted carpets and upholstery to create a comfortable but subdued setting.

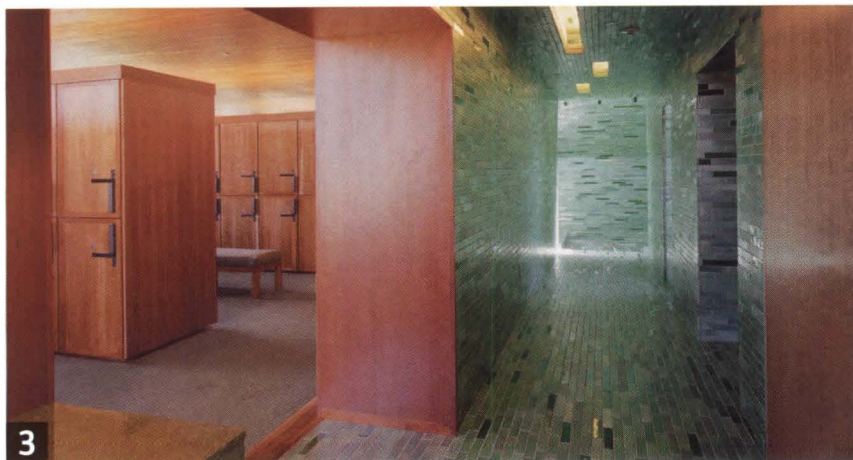
On the second floor is the men's grill; its lounge area offers panoramic views of the surrounding valley through an immense glass curtain wall. Blackwell introduced a media wall, fireplace, and bar to domesticate and subdivide the room. Tucked into the north end of the space is the sumptuous locker room, where cherry-veneer lockers exude the feeling of expensive casework. The adjacent wet area is skinned on all surfaces in

shades of green-glazed tile, while a corridor that veers off to one side ends in a double-height, skylit spa.

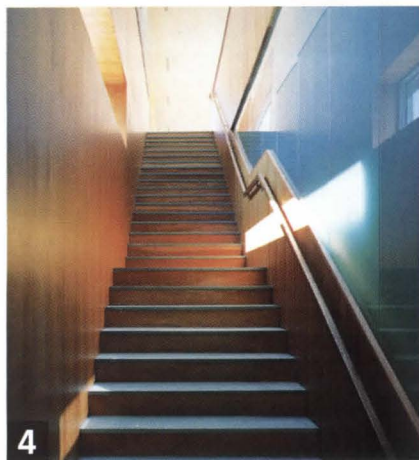
Given his lack of familiarity with golf and the early competition, Blackwell admits the whole affair was a bit intimidating at first. He visited several golf clubs and even took a continuing education course on golf club design. Tyson reassured him by saying the project was about pleasing people and creating good space. "Every step of the way," says Blackwell, "there was the unspoken challenge: How could we take on all these factors but still come up with something that feels more part of this place?" In the end, by being responsive to the circumstances dealt him, Blackwell created a singular building with a certain authenticity.



2



3



4



5



6

TOOLBOX

With its compact exterior volume and open interiors, the Blessings Golf Club departs from the traditional typology of small, often dark rooms in sprawling structures. Blackwell and Boswell's palette of natural, modern, and midcentury-inspired finishes, furnishings, and building materials helps impart a sense of comfort and quiet elegance.

Heath Ceramics
Tapestry tile
heathceramics.com



The wet area of the men's locker room is clad in matte and gloss field tile as well as tile from Heath's Tapestry Collection. This collection was influenced by custom installations by Tod Williams and Billie Tsien and by Boswell herself. Three patterns are available—argyle, stitch, and Flemish bond—which are face-mounted on 12-inch squares for easy installation.

Durkan commercial
windfall
durkancommercial.com



For the carpeting in the downstairs dining room and other areas, Boswell specified Windfall, a low-profile, textured broadloom, in a solid color. The cut-and-loop pile creates a rich but understated floor plane that allows the interior's natural cherry wood finishes to shine and does not compete with the simple lines of the midcentury modern-inspired furnishings.

EFCO
Series 406 thermal
window framing
efcocorp.com



The clubhouse's expansive windows were achieved using a storefront thermal framing system by EFCO. The system allowed for large expanses of glazing uninterrupted by mullions. Thus the views remain intact and the windows still provide good thermal performance.

OTHER PRODUCTS & MATERIALS

Exterior—Dry-stacked stone veneer by Schwartz Stone and copper wall systems by Pac-Clad.

Lighting—Hanging light fixtures by Boyd Lighting and standing lamps by Lucifer Lighting.

Furniture—The Catifa chair by Arper was used in the downstairs dining room. Chairs in the upstairs men's grill are by Keilhauer, as are the coffee and side tables. Grill dining tables are by Speke|Klein.

PROJECT Blessings Golf Clubhouse and Guardhouse, Johnson, Ark.
CLIENT John Tyson

ARCHITECT Marlon Blackwell Architect, Fayetteville, Ark.—Marlon Blackwell (principal in charge); Gail Shepherd (project architect); Meryati Johari-Blackwell, Chris M. Baribeau, Scott A. Scales, Tony Patterson, Matthew Griffith, Chuck Rotolo, Herb Crumpton, Jose Ribera, Julie Chambers (project team)

LANDSCAPE ARCHITECT The Landscape Studio—Ed Blake
INTERIORS Meredith Boswell

LIGHTING DESIGN John Rogers

STRUCTURAL ENGINEER Tatum-Smith Engineers

M/E/P ENGINEER HSA Engineering Consulting Services

CIVIL ENGINEER CEI

GENERAL CONTRACTOR May Construction—David Swain, Johnny Brewer

SIZE 28,392 square feet total—clubhouse, 21,700 square feet; cart storage, 6,500 square feet; guardhouse, 192 square feet



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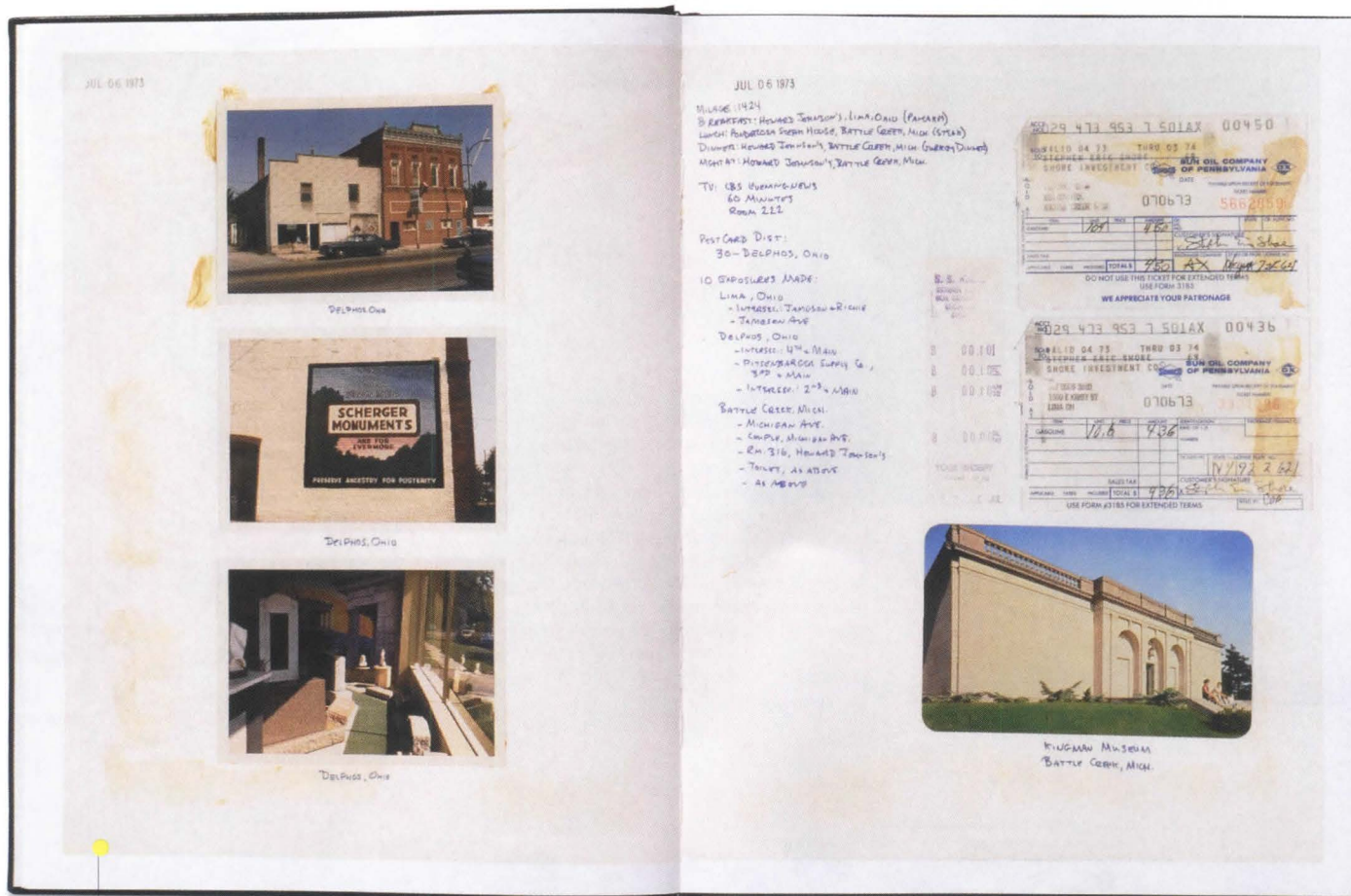
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Text Hannah McCann

CULTURE

BOOKS, EXHIBITS, OBJECTS



BOOK

Stephen Shore: A Road Trip Journal • Stephen Shore • This Fourth of July marks the 35th anniversary of the day photographer Stephen Shore hit the American road. Known in part for his images of Andy Warhol's Factory in action, Shore took an accountantlike approach to documenting his trip, rubber-stamping each day's date in a plain black journal and pasting in gas receipts, parking tickets, clippings from small-town papers, and his own photos of roadside America. Just like 40-cent-per-gallon gas, his subject has since vanished. The journal is a time capsule, and it comes out of hiding this summer in a limited-edition reproduction that includes every photograph Shore took on the trip as well as copies of the postcards that Shore made and surreptitiously stocked on postcard racks as he traveled. *Phaidon Press; \$250* → For an online interview with Shore, visit www.architectmagazine.com.



OBJECT

Design for a Tile Floor • John Gregory Crace • Circa 1850s • \$4,000 • The Crace family made a name for itself during the height of the British empire by designing ornate interiors throughout London, including in Windsor Castle and the Houses of Parliament. This tempura-and-ink rendering for floor tiles in the entry of the Conservative Club shows one quarter of a design, which could be rotated 90 degrees for each adjacent quadrant of the square room. It and other 19th century design objects are on display through Aug. 30 at the ArchiTech Gallery of Architectural Art in Chicago. architechgallery.com



EXHIBIT

Psycho Buildings: Artists Take on Architecture • Southbank Centre, London • Through Aug. 24 • A room suspended at the moment of explosion is one of 10 disquieting experiences in a show of artists' built works that use light, color, and smell to trigger visceral reactions, all part of an unusual celebration of the brutalist Hayward building's 40th birthday. www.southbankcentre.co.uk

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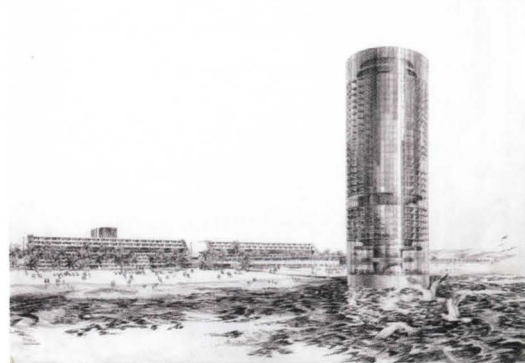
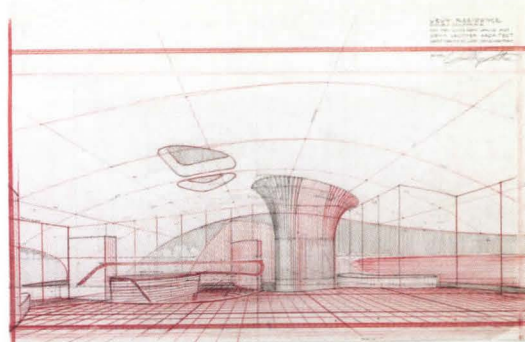
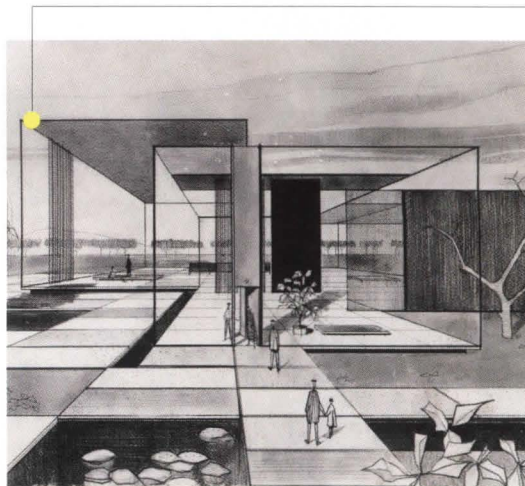
EXHIBITS

A Beautiful Nothing: The Architecture of Edward A. Killingsworth • University Art Museum, Santa Barbara, Calif. • July 16 through Oct. 12 • www.uam.ucsb.edu

Between Earth and Heaven: The Architecture of John Lautner • Hammer Museum, Los Angeles • July 13 through Oct. 12 • www.hammer.ucla.edu

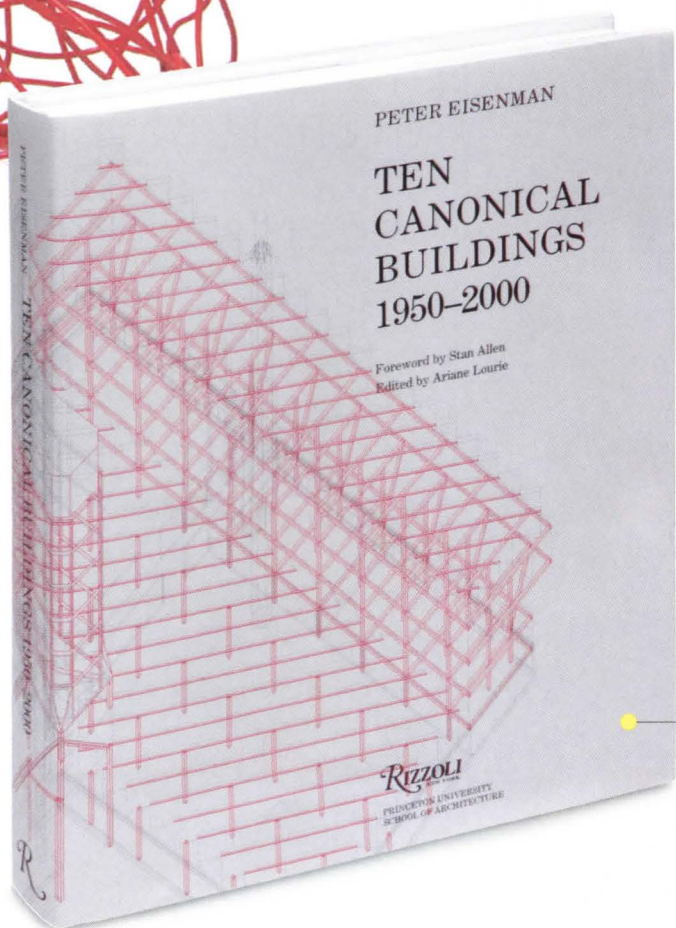
Visualizing a New Los Angeles: Drawings of Carlos Diniz, 1962–1992 • Edward Cella Art+Architecture, Santa Barbara • Aug. 7 through Sept. 28 • edwardcella.com

Three concurrent exhibitions show the sea changes, both real and imagined, in Southern California architecture of the 1960s, '70s, and '80s.



EXHIBIT

Formless Furniture • MAK, Vienna • Through Oct. 26 • Presenting a studied survey of experimental furniture design from the past 40 years, focusing especially on furniture that confronts the human body—i.e., chairs. Materials at play range from the raw (heaps of rags) to the synthetic (plastics) and include newer, refined products of the digital age. Shown here: Fernando and Humberto Campana's Corallo Chair (2004) of barbed wire with red powder coating. mak.at



BOOK

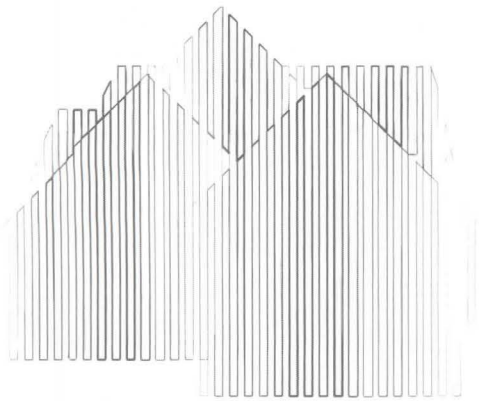
Ten Canonical Buildings 1950–2000 • By Peter Eisenman • During his lectures at Princeton, Eisenman zeroed in on 10 projects, including works by Le Corbusier, Aldo Rossi, and James Sterling. The overall selection is less interesting than the individual explanations. Eisenman cleanly dissects each project with a diagrammed analysis that leaves little room for argument. Rizzoli, in association with Princeton University School of Architecture; \$60

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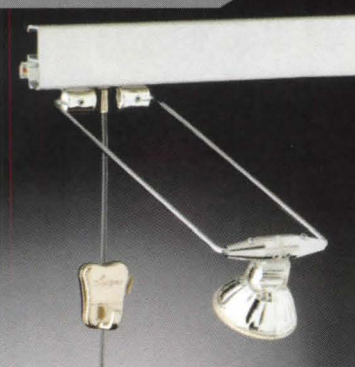
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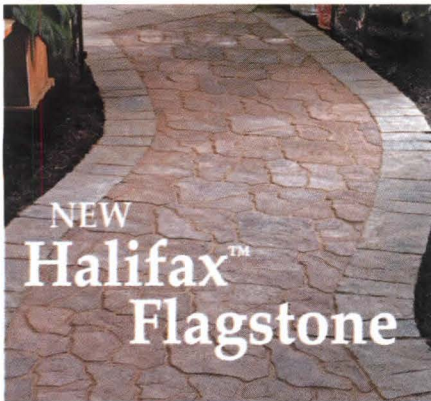


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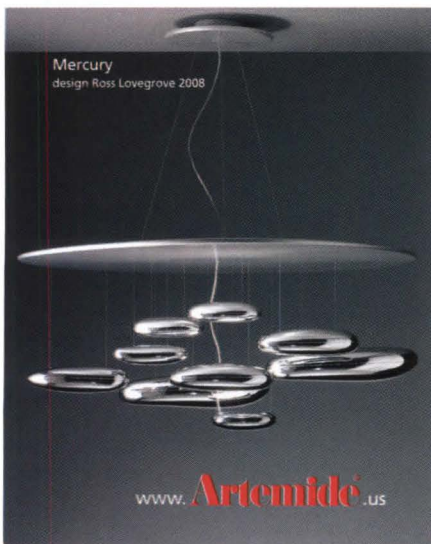
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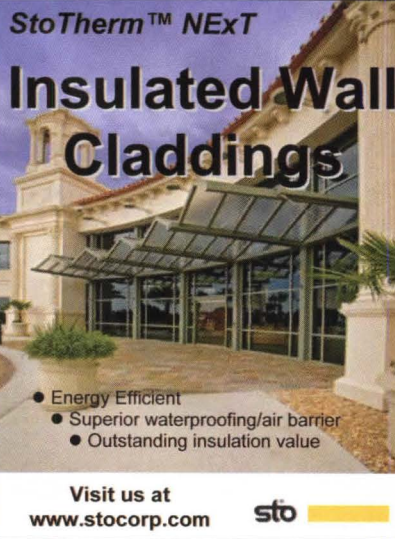


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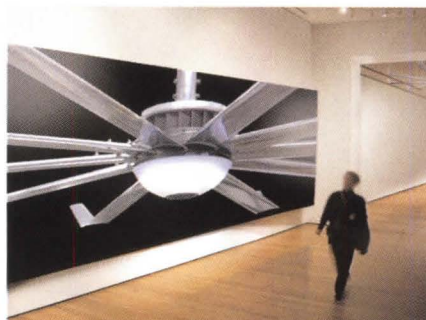


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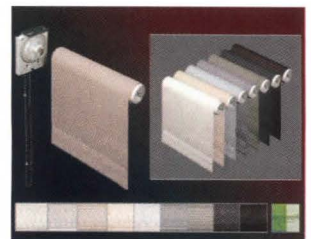


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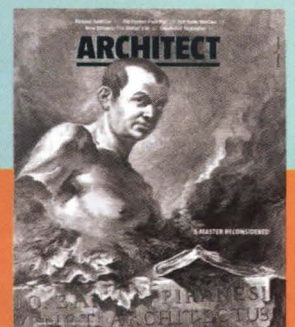
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56TH ANNUAL P/A AWARDS

The jury will be announced in a future issue of ARCHITECT. Judging will take place in October 2008. Winning entries will be notified in November 2008, honored at a celebration in New York in January 2009, and published in the January 2009 issue of ARCHITECT.

ELIGIBILITY

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

REAL PROJECTS ONLY

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

Architectural entries must have a completion date after January 2009. Urban design entries should be accepted by a client who intends to base future development on them.

TO ENTER

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

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

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Q&A



Kim Toufexis

THE SPACEMAN

Interview Edward Keegan Photo Mike Morgan

THE FACILITIES PLANNER FOR NASA EXPLAINS THE BENEFITS OF BUILDING FOR THE LONG HAUL AND WHY ROCKET SCIENTISTS ARE JUST LIKE EVERY OTHER CLIENT.

AGE 47

TITLE Facilities planner

ORGANIZATION National Aeronautics and Space Administration

OTHER Toufexis has worked as a facility planner with NASA since 1991, recently moving to the agency's headquarters in Washington, D.C., to coordinate the Facility Master Planning Program.

What background brought you to NASA?

The economy was a major factor. I began in the private sector and, during a recession, I found myself looking for work. I saw an opportunity with a contractor at a NASA facility. I thought it would be a place to spend a few years and then return to private practice. Instead, I found opportunities there to really understand a client, and that led me further and further into NASA. I eventually became a civil servant and got to manage an increasing portfolio of facilities and people who manage facilities.

What's under your purview?

About 43,000 people work in various facilities, in project management, engineering, test safety, and administrative roles. They add up to about \$23 billion worth of constructed assets.

What are some of the more interesting facilities?

Ones that test or track spacecraft as they fly. Some of the facilities that are used for the construction of complex scientific payloads are quite remarkable, difficult to describe if you've never seen them. But

clean rooms and wind tunnels are fascinating for even the casual visitor.

Where does one start planning these types of facilities?

Obviously there are no graphic standards for these things. We evolve the prior facilities that we're seeing as most successful and, on rare occasions, we begin with a fresh, clean sheet of paper.

In NASA's history, what connections exist between their facilities and their mission of space exploration?

Apollo was one of those moments that required us to build a tremendous number of facilities. About a third of our buildings were built in five years in the 1960s. Afterwards, we were developing shuttle facilities. Now we're moving to Constellation, the vision for space exploration announced in 2004. Each start for a new human spaceflight program tends to have its own logic and requires a rethinking of our facilities asset base to make sure it's right for what's coming.

How are NASA's facilities responding to the movement toward green buildings?

As an architect, I am interested in sustainable design and practices for managing facilities. As a federal planner, I have the luxury of being the proposer of the plan and part of the organization that funds the plan. Many of the tools to advance a sustainable agenda are more concentrated within my federal-sector role than they might be in a private-sector role. The challenge is that because so little is being built new in the federal sector, we spend a great portion of our resources modifying what we have.

Are rocket scientists and astronauts more difficult to deal with than typical architectural clients?

[Laughs] Clients are clients, and they can be very challenging. Even earth scientists may not always be sympathetic applying sustainable principles to the design of buildings they will occupy if they feel they have to make a choice between extra features or sustainable design. One of the challenges is dispelling the myth that sustainability is necessarily more expensive.

You've worked as an architect, planner, and client.**How can we have more fruitful conversations to produce better buildings?**

There should always be a partnership between client and architect. An architect is more than a hired gun. An architect is a consultant who helps an organization form their physical reality. There are long-term implications of making the right choices, so an architect is held to a pretty high standard. What I've noticed most in my federal practice is that the follow-through, the need to understand the long-term performance in a facility, is higher when your career is based around the idea that you are going to continue to serve a given subset of the world—called, in this case, NASA. My challenge is to ensure that we choose architects and planners who are sympathetic to that when we consult with folks from beyond our agency.

→ Audio of this Q&A is available online at www.architectmagazine.com.

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