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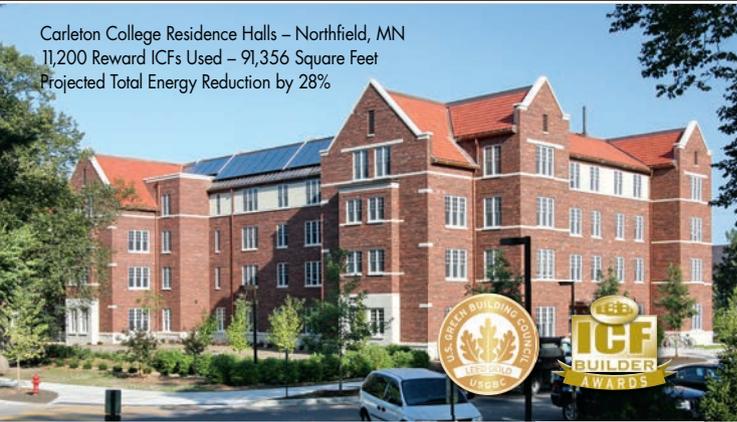


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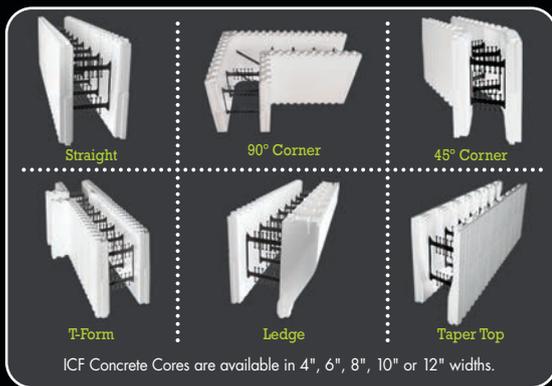
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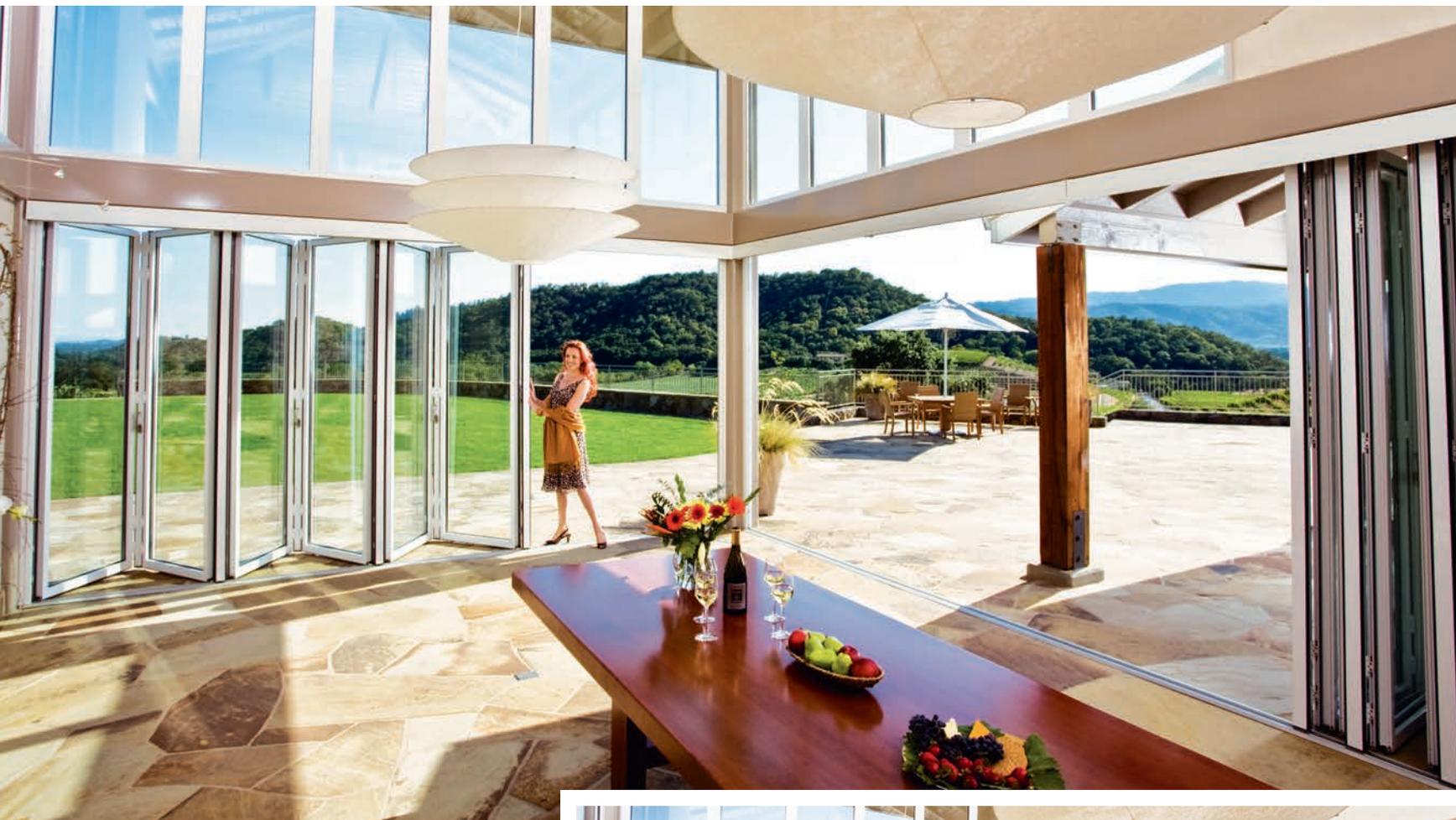
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Ernest Beck writes about the intersection of architecture, design, innovation, and business and how it affects creative professionals and their work. His business background comes from a long stint at *The Wall Street Journal*, where he learned to read a financial report (but he still can't balance a checkbook). As a freelancer, he has written for *The New York Times*, *Businessweek.com*, and *Design Observer*, and he was editorial director of the Aspen Design Summit. Beck lives in a renovated brownstone in Harlem, New York, with his wife and daughter and recently realized a dream to have a kitchen island.

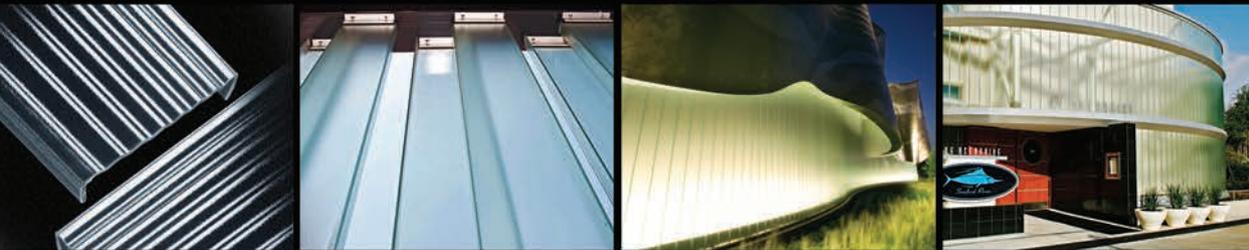
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A BLANK SLATE AT THE UNIVERSITY OF HOUSTON'S SUMMER DISCOVERY PROGRAM IN ARCHITECTURE.
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I HAVE HIGH HOPES FOR THE CURRENT COMPETITION TO REDESIGN THE GATEWAY ARCH GROUNDS.

→ Because there's nothing worse than reading about a design you can't see, visit the competition website, cityarchrivercompetition.org.

I HEART ST. LOUIS

I LOVE ST. LOUIS the way some people love New York. Though I left my hometown after high school, I still follow revitalization efforts in the city with a proprietary eye. There have been hits and misses over the years, but I have high hopes for the current competition to redesign the Gateway Arch grounds, a 90-acre National Park formally known as the Jefferson National Expansion Memorial.

The competition organizers solicited proposals from five all-star teams: Behnisch Architekten; Michael Van Valkenburgh Associates (MVVA); Peter Walker and Partners Landscape Architecture (PWP), Foster + Partners, and Civitas; Skidmore, Owings & Merrill (SOM), Hargreaves Associates, and Bjarke Ingels Group; and Weiss/Manfredi.

Even if I weren't a native, I'd be excited by the talent under consideration and by the massive and visionary scope of the competition. The brief encompasses not only the park, but also the neglected riverfront, an addition to the underground museum at the base of the Arch, improved connections to the surrounding city, another huge park in East St. Louis, Ill., facing the Arch across the Mississippi River, and pedestrian-friendly links between the two.

At this point, the teams have submitted their proposals and made their presentations to the competition jury, which will announce a winner on Sept. 24. It's a tough call. I spent the better part of a weekend reading the teams' 100-plus-page narratives, trying to play armchair juror, and it was hard to guess who might win. The design teams have brought a lot of good ideas to the table, and I found myself wanting to cut and paste the best strategies from each scheme into a kind of happy Frankenstein superplan.

The competition organizers promise a completion date of 2015, which is ambitious. Eero Saarinen's design for the Arch was selected in 1947, and the structure didn't open to the public until 1967. Such massive undertakings are often evolutionary. The competition-winning proposal is a compelling first draft, subject to alteration. Bearing that in mind, rather than pick and praise a potential winner, I'm highlighting compelling ideas from each proposal, ideas that deserve consideration regardless of who gets the job.

1. Honor Thy Father, Then Defy Him

It's easy to forget that the Jefferson National Expansion Memorial is not only the work of Saarinen, but also of a second midcentury master, landscape architect Dan Kiley, who designed the grounds. Several competition proposals would restore one of Kiley's core design strategies: curved allées of slender tulip poplars framing views of the Arch. And some, such as PWP's, use the restored allées as a framework in which to add

contemporary landscape and architecture. I think that Kiley would approve. When working in a landmark context, built or grown, the vision of the past must be reconciled with the needs and ideals of the present day.

2. Tear Down This Wall

All five teams propose decking over part of a sunken highway that separates the Arch grounds from the rest of the city. Good. But there's another barrier between the park and downtown: two midcentury megaprojects that encompass multiple city blocks. Only Behnisch does the politically challenging but urbanistically right thing, cutting up these behemoth buildings to restore the street grid and improve access to the park.

3. Get Into the River

The riverfront levee is a historic but featureless strip of granite cobblestones. The typical recommendation for it is too tentative: namely, docking activity barges along the levee. Weiss/Manfredi, by contrast, would completely reshape the water's edge: North and south of the Arch, two terraced "urban bluffs" extend into the Mississippi like earthen piers, allowing spectacular views back to the monument and an intimate engagement with the river.

4. Eat, Pray, Love

When the City of St. Louis cleared the memorial site (from 1939–1942), the only building left standing was the 1834 Old Cathedral, the oldest church in the city. It sits alone and awkward at the edge of the park. None of the teams really remedied the problem, except MVVA, which smartly proposes constructing a fine restaurant and banquet hall across a new plaza from the church's portico. The addition restores dignity and context to the Old Cathedral and would make a great venue for wedding receptions.

5. Look Aside, Look Ahead

East St. Louis makes downtown Detroit look like paradise. SOM smartly exceeds the brief here, proposing not just a riverfront park with an outdoor arena, but an urban development strategy for the surrounding area, which is basically a wasteland. The firm also offers planning strategies for the warehouse districts immediately north and south of the Arch grounds—all parts of a plan for growth beyond the 2015 completion date.

It's a good thing St. Louis is looking to its future. The further ahead, the better.

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LETTERS

MEET THE GEODESIGNER, March 2010

I enjoyed Mimi Zeiger's article on the intersection of GIS and BIM. (As an architect, I have read your magazine since its first issue.) But it does not speak of several important BIM and GIS efforts already under way. Specifically: CityGML, an open 3D platform to visualize geo-located buildings tied to BIM databases, administered by the Open Geospatial Consortium; X3D Earth, an open analog to Google Earth that actually lets you walk through a building; and Navy-Virtual Earth 3.0, a broad-based platform for Navy architects and others that use 3D building models as interfaces to data and tools.

David Colleen, CEO, Planet 9 Studios, San Francisco

GET SURREAL, July 2010

As the operators of Furnace Creek Resort, we take exception to the comments by Lance Hosey. He says, "With only less than 2 inches of rain a year and the local springs and aquifers all but depleted, Furnace Creek maintains the mirage with untold gallons of water pumped in artificially." In truth, the water used at the resort is not an aquifer but mountain runoff entering the valley through natural springs and captured in a gravity-feed system. The water is first used at the Inn at Furnace Creek to supply the swimming pool; that water then continues downhill to the Ranch at Furnace Creek where it fills the ponds on the golf course, providing habitat for local and migratory wildlife. That same golf course is a Certified Audubon Cooperative Sanctuary. To achieve

certification, a course must demonstrate it is maintaining a high degree of environmental quality.

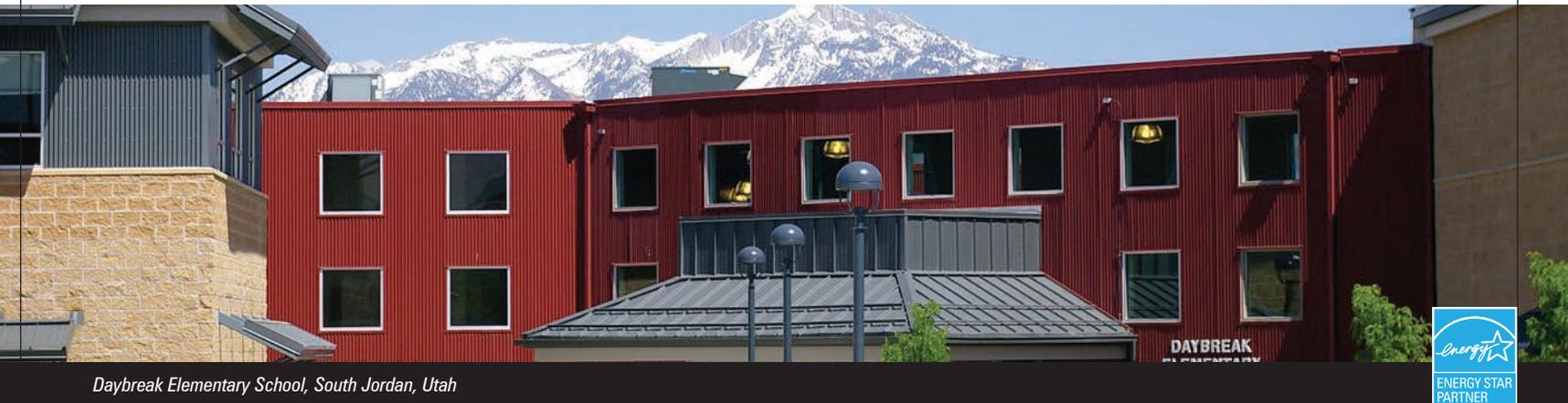
Furnace Creek Resort has also implemented many other environmental initiatives including the installation of a five-acre, 1.3MW solar photovoltaic system in June 2008. It now generates more than 2.3 million kWh of electricity per year, fully 100 percent of the operation's total electricity needs during the day.

I invite Lance Hosey or anyone else on the staff of ARCHITECT magazine to visit us and see first-hand our commitment to sustainability. Also, please note that the desert is located in California, and not Nevada, as the author stated in the article.
Chris R. Lane, vice president of environmental affairs for Xanterra Parks & Resorts, Greenwood Village, Colo.

I'M AN ARCHITECT, July 2010

If Web designers, asset managers, and the like were to adopt the titles "physicians" or "surgeons," do we think the American Medical Association would be as complacent as the AIA? We should be pleased that the term "architect" has high esteem value, and we have certainly earned that by the sweat of our brows, but the co-opting of the name should give us pause. Over the years, we have heard several well-meaning clients say, "If I had had a little more time, a little less pressure, I might have been an architect." Yes, and if I had feathers and a beak ...
David Lloyd Maron, P.C., New York

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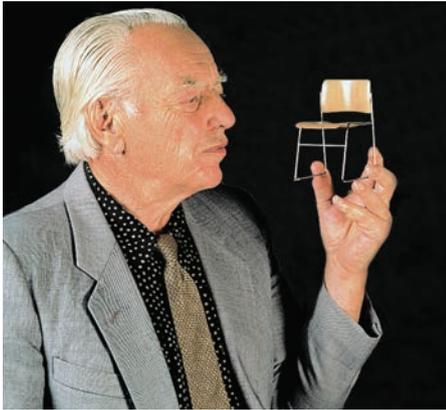
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NEWSWIRE

COMPILED BY EDWARD KEEGAN



THE NEW YORK TIMES

David Rowland, chair designer, dies at 86

The designer of the iconic 40/4 chair has died. Dennis Hevesi reports that it wasn't until SOM specified 17,000 chairs for a 1963 project that GF Furniture Systems began producing the 40/4.



UNBEIGE

FOA's Cleveland reveal

Designs have been released for Foreign Office Architects' first U.S. building: the Museum of Contemporary Art Cleveland. The project will break ground this fall or winter.



ARCHITECTURECHICAGO PLUS

Marina City security measures

Lynn Becker reports that the management for Chicago's Marina City towers—a favorite of architecture tourists—now uses hand-scanning to ensure that only residents make it inside.

JULY 2010
ARCHITECTURE
BILLINGS INDEX



- ↓ 50.4 commercial
- ↑ 47.9 institutional
- ↓ 42.9 mixed practice
- ↑ 47.5 multifamily residential

SOURCE: AIA

Stantec to Acquire Anshen + Allen

THE CONSOLIDATION OF architecture firms continues with the announcement that Edmonton, Alberta-based Stantec will acquire San Francisco-based Anshen + Allen, a leading healthcare design firm with 200 employees in four locations in the U.S. and the U.K. Financial details of the acquisition were not revealed.

Publicly held Stantec has about 10,000 employees in more than 150 locations throughout North America. The company's services include planning, engineering, architecture, interior design, landscape architecture, surveying, environmental sciences, project management, and project economics for infrastructure and facilities developments. Stantec's building design practice—into which Anshen + Allen's operations will be merged—has more than 1,700 employees.

Anshen + Allen's portfolio includes the University of California, San Francisco Medical Center at Mission

Bay; the Veterinary Research Tower renovation at Cornell University; the Physical Sciences Building at the University of California, Santa Cruz; and major projects for the Santa Clara Valley Health & Hospital System, the Palomar Pomerado Health District, Stanford University, and Kaiser Permanente. Noteworthy U.K. projects include the Sir Henry Wellcome Manchester Interdisciplinary Biocentre at the University of Manchester, a new wing at the Royal Victoria Infirmary in Newcastle, and the London Clinic Cancer Centre.

The firms recently partnered on the Laguna Honda Hospital and Rehabilitation Center in San Francisco. "We chose Stantec because it offers a strong platform for us to compete for projects that have significance and impact worldwide," said Anshen + Allen CEO Roger Swanson in a press release. Per the letter of intent, Swanson will join Stantec in a leadership position. EDWARD KEEGAN

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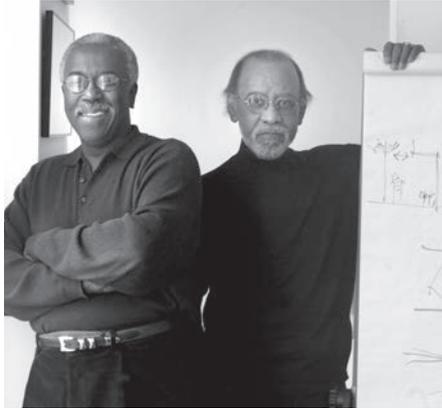


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news



THE BOSTON GLOBE

An African-American legacy

The Boston firm of Donald Stull and David Lee, one of the oldest and most successful black design practices in the U.S., has donated its archives to Northeastern University.



THE CHRONICLE (ORANGE COUNTY, NY)

Will Paul Rudolph's work endure?

The architect has suffered a reversal of fortune since his 1960s heyday. Many of his remaining buildings remain at risk, including the Orange County Government Center in Goshen, N.Y.

2010 CAE EDUCATIONAL FACILITY DESIGN AWARDS



Located in Durham, N.C., the Biomanufacturing Research Institute Technology Enterprise (BRITE) Center, by O'Brien/Atkins and the Freelon Group, was one of nine educational and cultural facilities to receive honors in the AIA Committee on Architecture for Education's annual design awards program. Jury: Caroline Lobo (chair), Orcutt | Winslow; Peter Lippman, JCY Architecture; Tom Kundig, Olson Kundig Architects; Bruce Lindsey, Washington University Sam Fox School of Design & Visual Arts; Jeanne Narum, Project Kaleidoscope.

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STAR TRIBUNE (MN)

Plans for St. Paul's riverfront

The Great River Park master plan will guide new projects along St. Paul, Minn.'s 17 miles of Mississippi River—front property for the next three decades, Chris Havens reports.



THE ARIZONA REPUBLIC

FLW drawings to be assessed

Nicholas Olsberg, who retired in 2004 as the Canadian Centre for Architecture's director, will recommend how best to protect the Frank Lloyd Wright Foundation's holdings.

Proposal That Would Penalize S Corps Dropped From Senate Tax Bill

A **LEGISLATIVE PROVISION** that would have increased payroll taxes for small businesses filing as S corporations—including many architecture firms—was eliminated in early August from a bill that sought to boost job creation, close tax loopholes, ensure corporate accountability, and extend unemployment insurance and health benefits.

The American Jobs and Closing Tax Loopholes Act of 2010, which has failed to pass in the U.S. Senate several times, has gone through numerous permutations. Most recently, the section addressing professional service S corporation payroll taxes was dropped in an effort to advance the bill.

Intended to close a loophole in which S corporation owners avoid payroll taxes by drawing a nominal salary and collecting the rest of the firm's profits through a dividend, the provision was opposed by the AIA, which lobbied against it on behalf of its members. The provision would have treated the earnings of professional service S corporations in which 80 percent or more of the business' gross income is attributable to three or fewer shareholders or owners as income subject to payroll taxes.

According to the AIA, a large concentration of residential architects file as S corporations, and many architects have formed S corporations to gain financial flexibility or

protection against liability or bankruptcy as they start their own firms during a recession.

"The money left over after all expenses and salaries—after you pay yourself [as an S corporation owner], your employees, and payroll taxes, the part that would have been taxed under this provision—that's the money firms reinvest in themselves," says Andrew Goldberg, senior director of AIA federal relations. "Firms pay taxes on those profits. To tax it as salary doesn't make sense, and it becomes a disincentive to reinvest in the firm and more incentive for principals to take higher salaries."

Moreover, the provision arbitrarily focused on firms with three or fewer principals, regardless of staff size, and used vague language that would have made determining whether the provision pertains to a particular firm difficult. The AIA took issue with the provision's focus on small businesses in which the "principal asset" is the "reputation and skill" of three or fewer owners because it failed to define "skill," "reputation," and "asset"—things that are difficult to quantify and value.

Goldberg notes that while the S corporation tax provision has been removed from the original bill, it potentially could be added to any other bill the House and Senate may consider. **STEPHANI L. MILLER**

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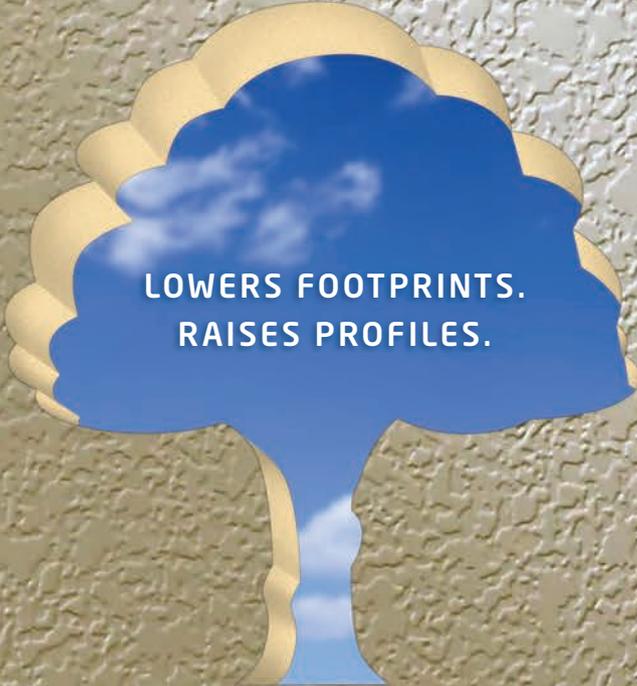
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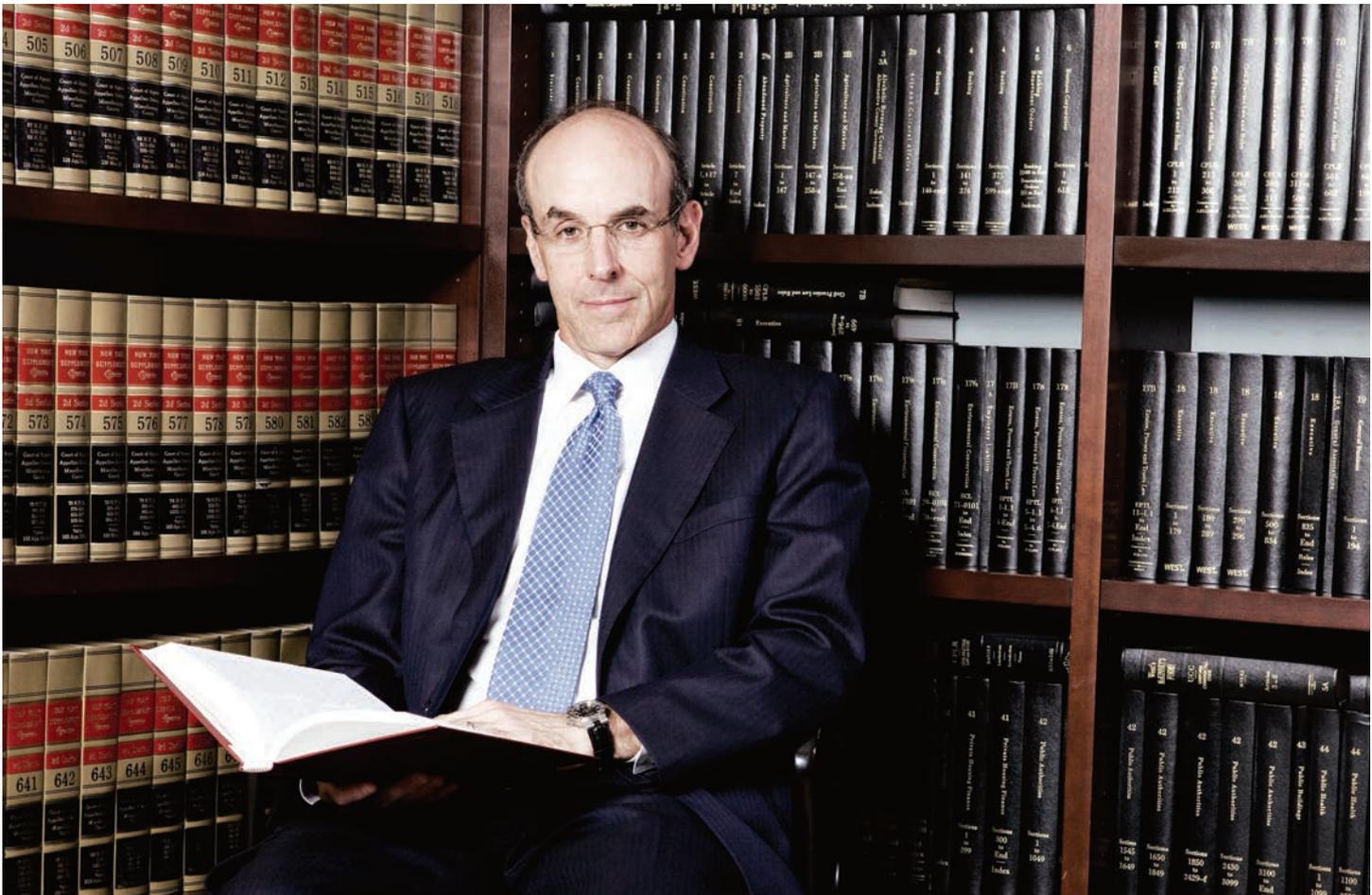
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BUSINESS



INTERVIEW BY EDWARD KEEGAN
PHOTO BY NOAH KALINA

When it comes to internships, lawyer **Michael Zetlin** offers a good guideline: “When you’re dealing with an intern, you should make it clear to them that you are not looking at this as an offer or opportunity for full-time employment at the end of the internship period.”

→ **BEST PRACTICES**

The Unpaid Staff

RECENT STANDARDS RELEASED BY THE U.S. DEPARTMENT OF LABOR BRING SOME CLARITY TO THE HIRING AND USE OF INTERNS. BUT IT’S STILL A TRICKY ISSUE.

INTERNSHIPS IN ARCHITECTURE have always been a bit problematic. The traditional apprenticeship model that ruled the profession until the 20th century sometimes made indentured servitude or serfdom seem like a better option. The increasing codification of architectural internship—defined as post-graduate, pre-registration professional work—under the National Council of Architectural Registration Boards’ Intern Development Program has given young professionals a clearer (if less flexible) road map to licensure. Yet the term “intern” itself is troublesome, since it’s commonly used across professions as code for someone who works for free. Last

spring, the U.S. Department of Labor released standards for unpaid internships that should clarify what’s expected of both employer and employee under these circumstances. What do they mean for architecture firms? We turned to Michael Zetlin, a founding partner of the New York-based law firm Zetlin & De Chiara. Trained as a structural engineer at Columbia University, the Fordham Law graduate—who’s also an honorary AIA New York State member—has spent his quarter-century-long career specializing in construction law.



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business



What's the upside to the Department of Labor's new standards?

You now have these factors that are implemented to determine if someone is an intern or an employee. It brings clarity, although the standards are still somewhat vague and open-ended in their interpretation.

What's the core of the new standards?

These standards now serve as a guide for firms in determining whether someone will fit within the Department of Labor's definition of an intern. They can treat them as an intern or as an employee, entitled to be paid minimum wage and overtime. Six standards are new:

- (1) Internship is similar to training that would be given in an educational environment.
- (2) Internship is primarily for the benefit of the intern.
- (3) The intern does not displace regular employees, but works under close supervision.
- (4) The employer derives no immediate advantage from the activities of the intern and, indeed, its operations may be hindered.
- (5) The intern is not necessarily entitled to a job upon conclusion of the internship.
- (6) Employer and intern understand that the intern is not entitled to payment for internship.

IF A FIRM IS HIRING AN INTERN TO SUBSTITUTE FOR SOMEBODY IN THEIR REGULAR WORKFORCE, WE KNOW IT'S NOT GOING TO BE AN INTERNSHIP. YOU'LL HAVE THOSE BLACK-AND-WHITE CASES WHERE IT'S A CLEAR VIOLATION.

Do employers need to meet each and every one of these criteria in order to hire an intern?

Everything is based on the interpretation of the standards. There are no hard-and-fast rules here. It's going to be viewed in its totality by what the firm is doing. Is the employer using the period as a trial period? That's only a factor. If a person is possibly going to be hired after the internship period, then it's *likely* they should be treated as an employee. That's why it has to be looked at in its totality. If operations is one part of what they're doing, and it's clear they're still being trained in other areas, on balance they'll be favored as being an intern.

Young interns crave work on real projects. And yet it seems having an intern do that—working in "operations," as the standards say—could make him or her an employee.

That's one of the trickiest parts of how this is drafted and how it can ultimately be interpreted. Shadowing is OK. But an intern should not be left alone to do substantial drafting. As an example, if the intern is shadowing an architect for two weeks, and the architect asks them to take a stab at drafting a detail for two hours, and he critiques and modifies it, that wouldn't shift the experience into employment, in my opinion. It's the depth and intensity of participation in the process that is the determining factor.

What about the notoriety that some firms have for creating "internships" to get cheap labor?

If a firm is hiring an intern to substitute for somebody in their regular workforce, we know it's not going to be an internship. You'll have those black-and-white cases where it's a clear violation. To the extent that firms have hired interns as a substitute for their workforce, that will disappear. To the extent that it creates fear in employers—that an intern is going to be classified as an employee—it might put some restraints on them.

But gray areas remain?

The ones that are most nettlesome are those where you really intend to hire an intern. You want to give them as much exposure and training as you can to the intern's benefit because you enjoy training, you enjoy educating. It's part of bringing up the next generation. You want to give them hands-on experience—not with any malicious motive or sneaky means of avoiding paying wages. But it can be interpreted that way. □



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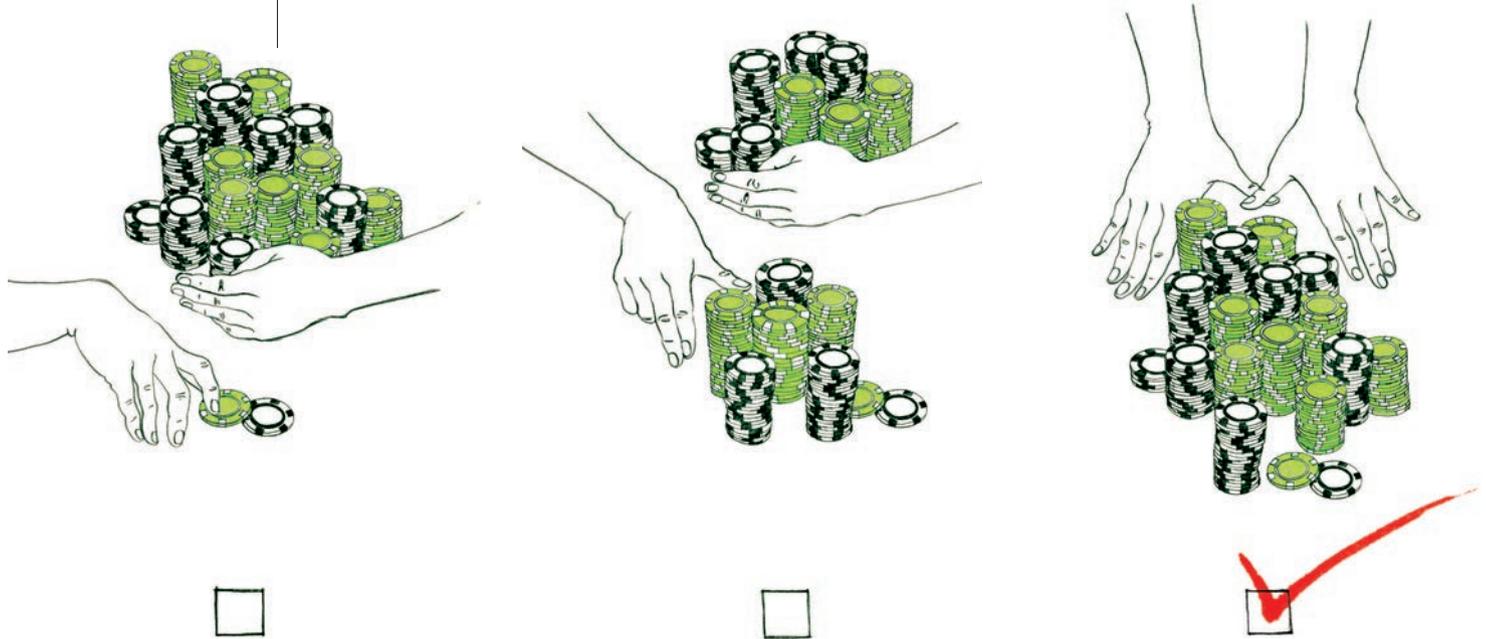


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→ STRATEGY

Risk vs. Reward



TEXT BY ERNEST BECK
ILLUSTRATION BY LAUREN NASSEF

TO GET NEW BUSINESS, FIRMS ARE TAKING ON MORE UPFRONT DESIGN WORK, DEVOTING RESOURCES TO PROJECTS THAT MAY NOT BE SURE THINGS. AS THE FINAL ARTICLE IN OUR ARCHITECTURAL FEES SERIES SHOWS, IT'S A CALCULATED GAMBLE THAT, EVEN WHEN SUCCESSFUL, DOESN'T ALWAYS MEAN A NICE PAYDAY.

AS A PRINCIPAL and the senior director in the Cambridge, Mass., office of architecture and engineering firm KlingStubbins, Scott Simpson has vast experience when it comes to every aspect of new business development. Yet the deep and long-running recession—which has roiled the industry and led to fewer projects and fiercer competition for the work that is available—has forced him to rethink some of his strategies.

"It used to be that a hit rate of 25 percent was considered average, but today 10 percent is more the norm," Simpson says about vying for new business. Whereas in the past maybe five to 10 firms chased a project, now there can easily be 20 or more. To win new work, Simpson adds, "many firms are upping the ante by providing more upfront design as part of the process. When any new opportunity comes up, design firms are swinging for the fences."

The problem for many practices, however, is that

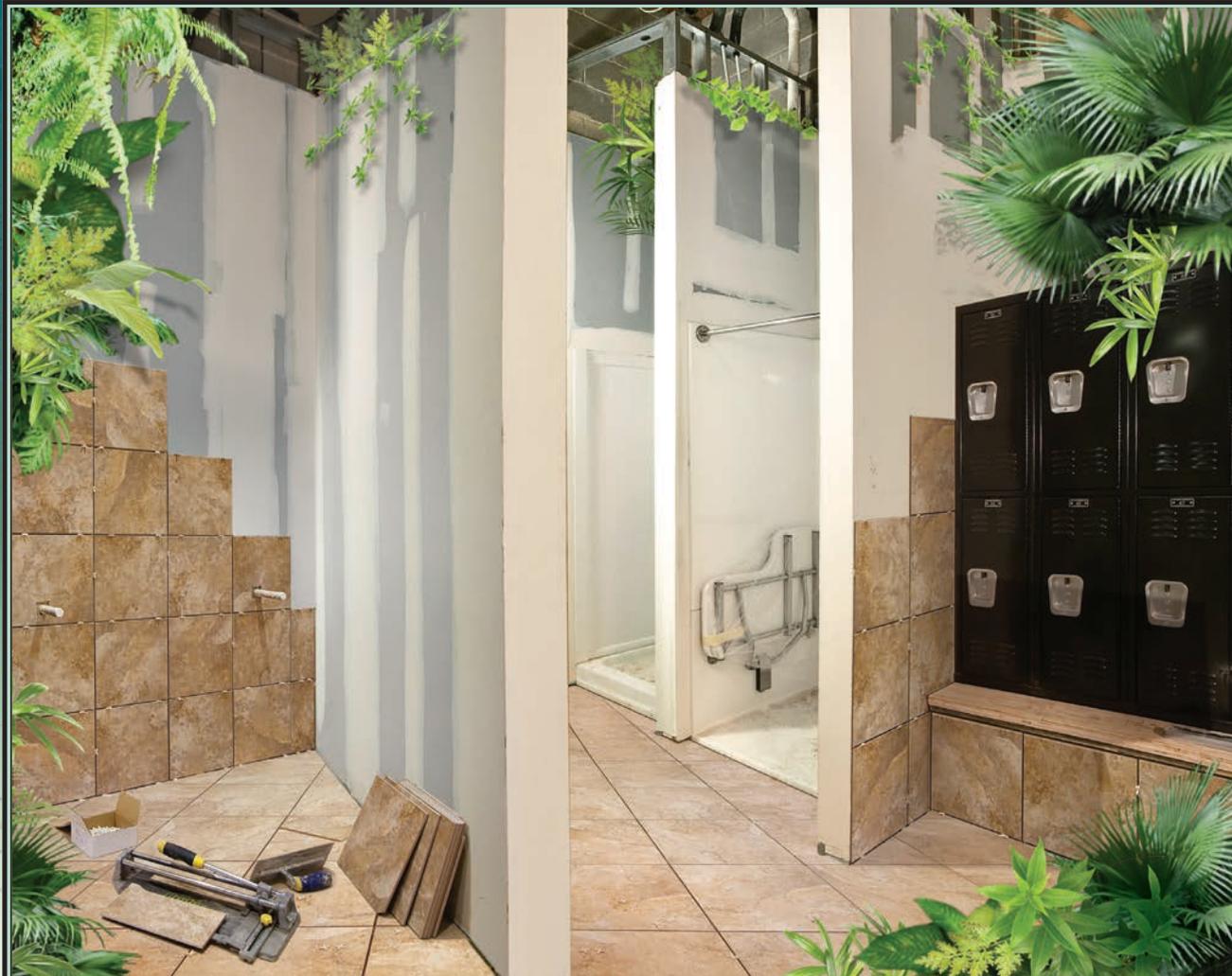
doing upfront work to gain leverage with a potential client can be a risky business proposition. With so much staff time and so many resources needed to put together a winning pitch in such a competitive environment, firms could end up spending most, or even all, of their revenue and profit from a project. As the economic downturn lingers and many firms move into what they call survival mode, they are trying to strike a delicate balance between the costs of securing work and the financial rewards that new projects will provide.

"Regrettably, we have had to soften our policies," acknowledges Armando Gonzalez, founder and principal of Gonzalez Goodale Architects, a 33-person firm in Pasadena, Calif., that specializes in institutional projects. "There are times when we will offer our smaller-scale upfront work on a discount, especially for our

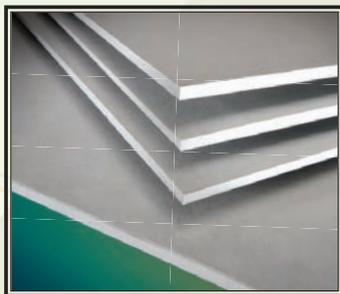
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“WE DON’T WANT TO BE IN A BUSINESS WHERE CLIENTS WANT FREE WORK,” NOTES EL DORADO ARCHITECTS’ DAN MAGINN. ALL OF THE ARCHITECTS INTERVIEWED FOR THIS ARTICLE SAY THAT PROVIDING TOO MUCH UPFRONT WORK, ESPECIALLY WHEN COMBINED WITH THE TREND OF FEE SLASHING, IS NOT A SUSTAINABLE WAY TO OPERATE.



nonprofit clients.” His firm also maintains a policy of entering only one or two paid, credentialed competitions a year—although the fees, Gonzalez notes, rarely cover the costs.

Firms large and small face the same dilemma. KlingStubbins, which has about 425 staff in five U.S. cities as well as in Beijing, has entered more competitions over the past year and, since May, about 30 to 40 percent more RFPs, according to Simpson, even though financing for these projects might not yet have been secured. In most cases, the work involves master planning, a basic building layout, and perhaps a rendering. Simpson describes such an effort as “the appetizer,” something that can be done fairly quickly. “The cost is reasonable if you get the work but very expensive if you don’t,” he explains. “Spending \$25,000 on a losing effort comes right off the bottom line.”

David Ling, founder and principal of his own, eponymous boutique New York practice, which has a staff of three, says clients are shopping around more these days before choosing an architect, and demanding—and expecting—extensive upfront work. “They keep asking for services and design suggestions before a contract is even signed,” he says. In one case, for a gallery space in midtown Manhattan, Ling responded to the RFP with renderings, a conceptual design, preschematic layouts, and budgets and fee proposals, plus an initial iteration with two options. This led to another iteration and further refinements, but in the end, Ling’s firm didn’t get the \$400,000 project.

Some firms have not given in to the pressure, even in a recession. El Dorado Architects, a 13-person firm in Kansas City, Mo., has a policy of doing open competitions only if the firm was preselected for the short list. In some instances, allows Dan Maginn, one of El Dorado’s four principals, “If we have a good feeling that a project is out there and we have a real shot at it, we would be comfortable doing a feasibility study and conceptual design and budget analysis. In our minds, that’s worth it to the owner, and [it] helps us understand the project and prove our value.”

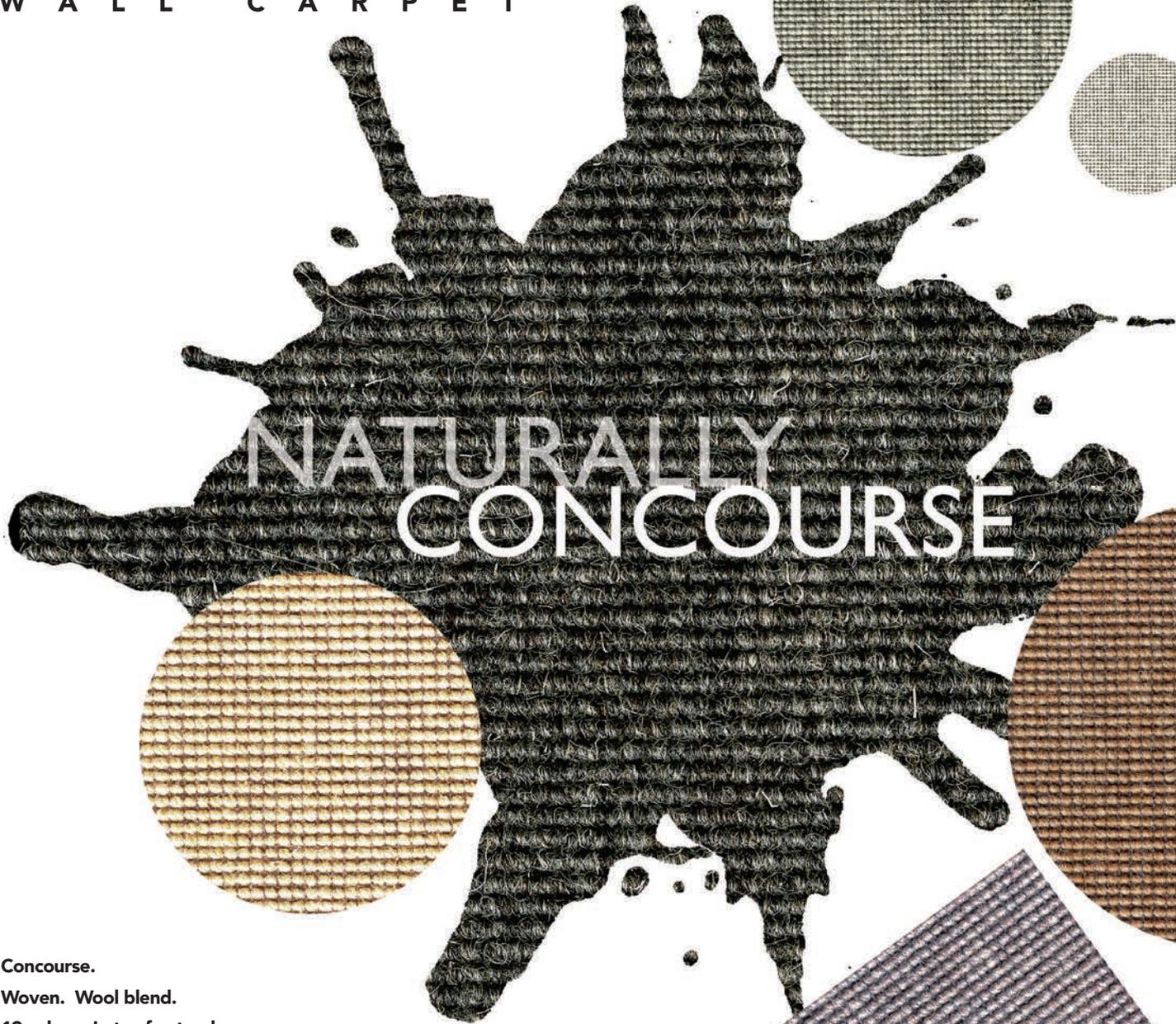
Maginn says that El Dorado’s philosophy is based in part on the belief that “we don’t want to be in a business where clients want free work.” But it also makes good business sense: All of the architects interviewed for this article say that providing too much upfront work, especially when combined with the trend of fee slashing, is not a sustainable way to operate. Long-term, Gonzalez says, “we do not want this to be a model for our firm—or for our profession.”

Jack Reigle, the president of Sparks: The Center for Strategic Planning, a strategy and marketing consultancy for design firms, says that entering too many competitions with too much upfront work risks squandering a firm’s resources. Instead, he suggests that practices target competitions to specific markets they are already in or want to enter. “You have to decide what level of focus and commitment you have to that market,” Reigle explains.

That’s true for Chicago’s Brininstool, Kerwin & Lynch, which is pursuing business in China. The firm is one of eight that recently entered a paid competition for a mixed-use development project in China which could ultimately be valued at \$700 million. The firm provided a conceptual design and a model that took two principals and four staff members six weeks to complete. Should the firm win, the competition’s \$100,000 payment will come close to covering the costs, figures managing principal Tom Kerwin. “But the potential upside,” he adds—a project fee that could be seven or eight figures long—“justifies the effort.” □

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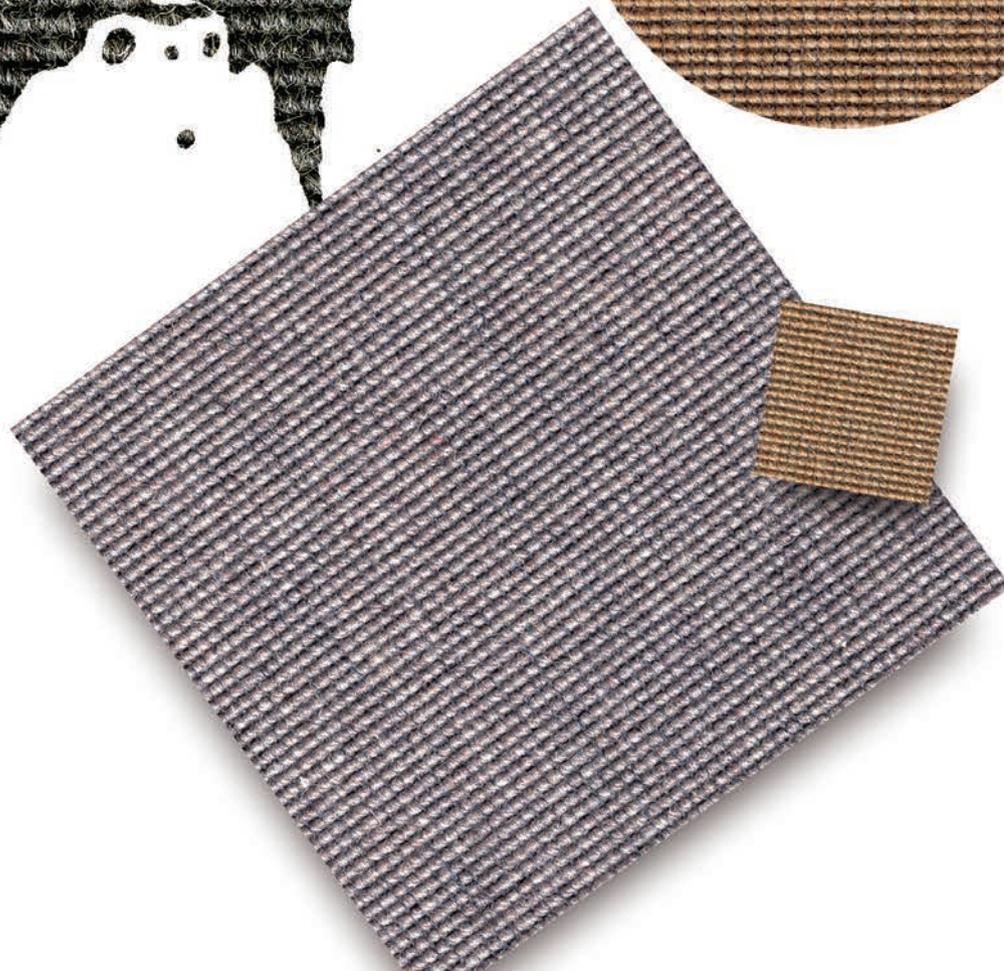
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→ LOCAL MARKET

Newark, N.J.

TEXT BY MARGOT CARMICHAEL LESTER
AND CLAIRE PARKER



LOCATED JUST A FEW MILES west of Manhattan, Newark, N.J., is the Garden State's largest and oldest city, dating back to the end of the 17th century. And for the past few decades it has been showing its age. But thanks to the efforts of a young, aggressive mayor (Cory Booker), streamlined permitting, and a community ready for a resurgence, Brick City is making a comeback. Many residents feel Newark is undergoing what local architect and planner Jerome Eben describes as "an urban transformation." For them, its future is as shiny as the patent leather once produced there.

"The city made it very attractive to purchase many lots for qualified contractors and developers who could improve them," explains Christopher Stone, past president of the AIA Newark & Suburban Architects chapter and an architectural coordinator at Extech Building Products. Tax abatements, historic tax credits, and other financing tools made development profitable. "They were able to put up new neighborhoods that were cleaner and safer than the ones they replaced," Stone says.

But the recession didn't pass the city by. "Like most other areas of the country, private development in Newark has substantially decreased, with housing and commercial real estate discounted while inventory is being absorbed," notes architect Gregory Comito, president of Gregory Comito and Associates. As a result, a few firms have closed their doors, including the century-old Grad Associates, which designed Newark Liberty International Airport, the Meadowlands Arena, and the now-demolished Giants Stadium.

Still, hope is alive thanks to federal- and state-funded work. "Because large lending institutions have become overly cautious, government-financed projects will continue to lead the local design and development economy for the foreseeable future," says William Mikesell, a partner at Newark's Mikesell & Associates. □

1. E leven8o

ARCHITECT: Gruzen Samton, New York. **COMPLETION:** 2006. **BRIEF:** \$124 million renovation of a 1930 building was the first market-rate housing built downtown in four decades; winner, Urban Land Institute 2008 Award for Excellence.

2. One Theater Square

ARCHITECT: BLT Architects, Philadelphia. **COMPLETION:** 2015 (scheduled). **BRIEF:** \$190 million, 328-rental-unit apartment complex; at 482 feet tall, it will be the city's tallest building.

3. Prudential Center

ARCHITECTS: Morris Adjmi Architects (lead), New York; Populous, Kansas City, Kan. **COMPLETION:** 2007. **BRIEF:** \$375 million sports arena is the centerpiece of the city's Core Redevelopment Plan.

4. Saint Michael's Medical Center

ARCHITECT: Francis Cauffman, New York. **COMPLETION:** 2015 (scheduled). **BRIEF:** \$225 million upgrade will unify the multibuilding campus, including structures from the late 1800s.

POPULATION/EMPLOYMENT

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RESIDENTIAL MARKET

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- Activist local government

MARKET CONCERNS

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- Poor access to healthcare
- Legacy of generational poverty

FORECAST

"The next five years will be difficult," says AIA Newark past president Christopher Stone. "However, the next 10 years will bring improvements. ... Those cornering the market on city property will see an opportunity to make improvements and profits, which will attract residents and business, which will drive the engine of change further."

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TECHNOLOGY

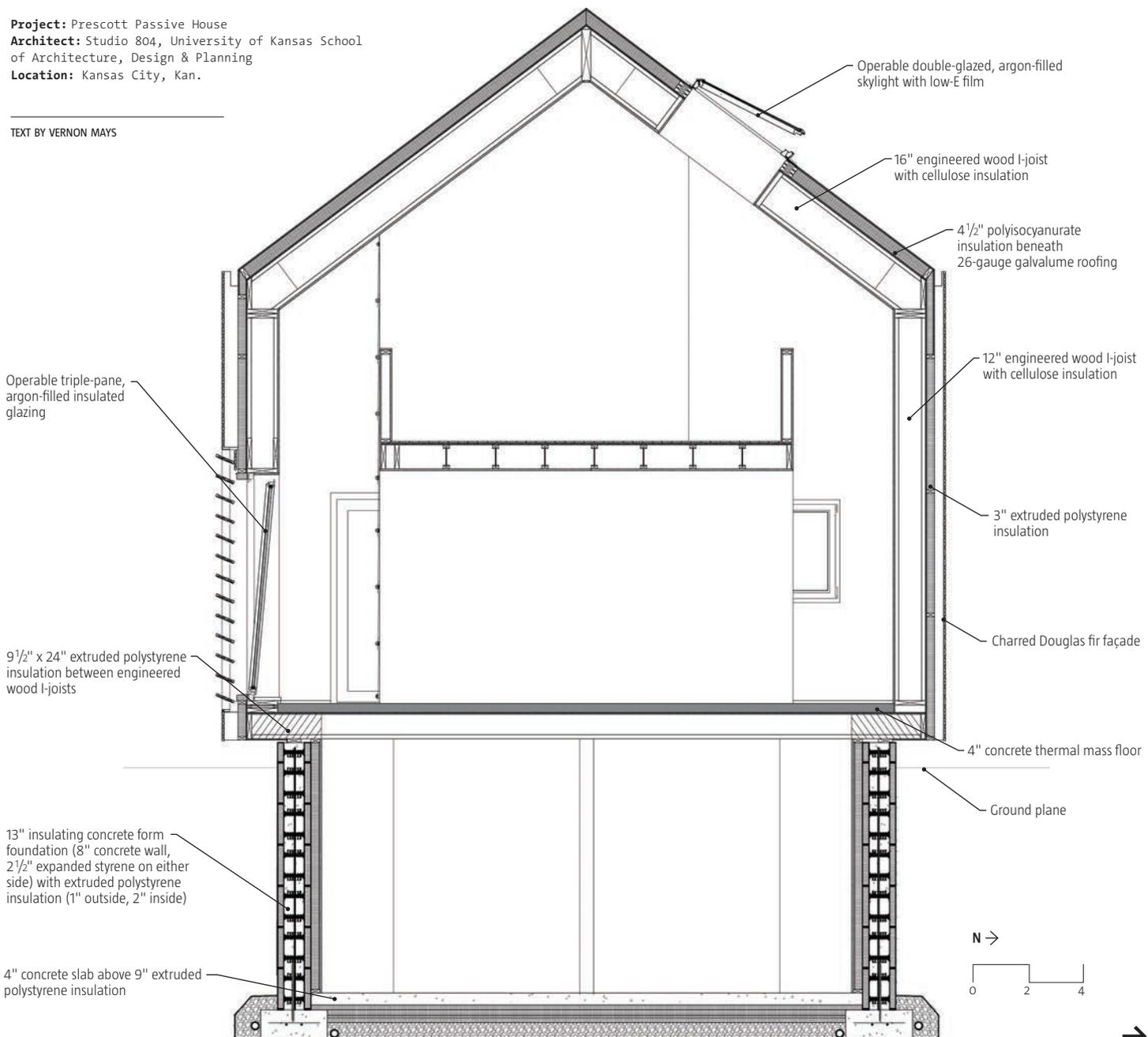
→ DETAIL

Superinsulated House

Project: Prescott Passive House
Architect: Studio 804, University of Kansas School of Architecture, Design & Planning
Location: Kansas City, Kan.

TEXT BY VERNON MAYS

Section





The south face of Studio 804's Prescott Passive House (above, at left) feature louvers to mediate solar heat gain. The operable triple-pane insulated glazing behind them is part of a natural ventilation system that includes skylights on the north side. A white metal roof helps keep the house cool during spring and summer, when the sun is high in the sky, while a charred Douglas fir façade absorbs warming UV rays in fall and winter.

BUILDING GREEN IS A NOBLE PURSUIT. But the economics of sustainable construction sometimes make it a losing proposition. Just ask professor Dan Rockhill, whose acclaimed Studio 804 at the University of Kansas (KU) School of Architecture, Design & Planning completed a LEED Platinum house in 2009 that's still on the market. The solar-powered residence has costly active systems that appraisers refuse to factor into its value. "Basically, I'm getting burned" on the investment, Rockhill says. "So this year I decided to try something different."

His change in course was a passive house—uncommon in the U.S., but a type of construction suited for the climate in Kansas City, Kan. Completed in May, the 1,700-square-foot house in the city's Prescott neighborhood is being certified by the Passive House Institute US (PHI), the Stateside arm of a German group that supports advancement of energy-saving technology and certifies buildings using scientific criteria.

To achieve the PHI's standard of 90 percent energy savings for heating and cooling (compared with the average housing stock), the three-bedroom house relies heavily on two elements: an airtight envelope and a superinsulated skin. After enclosing the shell, the team pressurized the house with a blower door and, using a smoke machine, looked for telltale wisps indicating air leaks. Breaks in the seal were remedied immediately.

Heavy insulation blankets the entire house, starting with 9 inches of foam beneath the 4-inch basement floor slab—an unexpectedly large amount, but one required to meet the desired level of performance. "That's what blew my mind the most," Rockhill says. The 16-inch-thick walls

and 22-inch-thick roof all but eliminate heat transfer through the building enclosure. Rather than frame the walls and roof with dimensional lumber, the team used engineered wood I-joists to provide thicker cavities for cellulose insulation. Even then, the walls and the roof were built up on the outside with more inches of foam before the weatherproofing membrane was applied.

The design concept works hand in glove with the passive strategy. The interior volume, with a double-height living room, allows full penetration of daylight through south-facing glass and strategically placed skylights on the north-facing roof. Triple-pane, double-insulated windows are important to the house's energy performance. Louvers over the south-facing windows—angled to maximize winter sunlight and minimize summer sunlight—control heat gain, with concrete floors providing thermal mass. A low-maintenance screen of charred Douglas fir provides a UV-absorbent dark finish.

During the temperate months, operable windows and skylights permit natural ventilation. A mini-split heat pump, which doesn't require ductwork, provides cooling and heating during severe temperature swings. Fresh air is supplied year-round by an energy recovery ventilator, which tempers intake air with exhaust air.

Because of its highly sustainable approach, the house has become a focus for community education. An open house marked the project's completion for KU students, but community groups and the local USGBC chapter also are coming for tours. Says Rockhill: "It's important for the university to take a leadership role and share with the architectural community, as well as the general public." □

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Lights! Camera! Action!

THE ROCKWELL GROUP EXPLORES THE ARCHITECTURAL IMPLICATIONS OF INTERACTIVE TECHNOLOGIES.



TEXT BY MIMI ZEIGER

In “Hall of Fragments” (above), a 2008 Venice Architecture Biennale installation designed by the Rockwell Group and Jones|Kroloff, visitors’ movements affected the videos continuously projected onto two screens.

OCCUPYING A FEW FLOORS of a stately building on the west side of New York City’s Union Square, the Rockwell Group’s office is nice but, given the firm’s knack for theatrical spectacle and event architecture, pretty low key: material studies on the wall, open-plan workstations for the staff, and a modest office (haphazardly filled with piles of books) for David Rockwell. So it’s a surprise when I’m led to darkened area curtained off from the sunlight—which floods in through loftlike windows—by heavy black drapes.

I’m handed a pair of oversized maracas.

One shake, and a floor-to-ceiling screen is filled with a dynamic burst of colored bits. Another shake (accompanied by a musical rattle and jingle), and stylized letters scatter across the surface.

Called, appropriately enough, Digital Confetti, it’s the work of The Lab, a gang of new-media and interactive designers embedded within the Rockwell Group. Originally developed for an event at the Four Seasons Hotel, where the “confetti” was projected across a 12-foot-diameter balloon, its whimsy is driven by some serious technology: microcontrollers, accelerometers,

and Bluetooth devices are hidden in the maracas, and the animation runs on custom software built on open-source C++, guided by a flocking algorithm that translates the maracas’ movements into bursts of confetti.

But Rockwell isn’t a tech geek; it’s just that while some architects are obsessed with space, form, or even brand, he designs for a moment. For him, interactive technology is another “material” with which to enhance an event or differentiate a client’s project. “In an age in which everyone is so connected virtually, there is still a demand for a live experience,” Rockwell explains.

Early iterations of a research division began at the Rockwell Group around 1994, when the firm was pushing the limits of high-design eateries, such as the New York sushi restaurant Nobu. Looking for a way to make the experience special, Rockwell would tap artists to help develop material concepts. In 2003 this approach spawned Studio Red, a creative-branding collaboration with the Coca-Cola Co. A few years later, the firm codified the nebulously defined research group as The Lab, an in-house



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technology



think tank with the freedom to experiment with new media. Research pays for itself when results are applied to client-driven projects.

Rockwell is leveraging his staff's imagination to develop open-source platforms for use in architecture and in public spaces. Interactive Lab chief Tucker Viemeister co-founded Studio Red with Rockwell and is best known for his work with the design consultancies Smart Design, Frog Design, and Razorfish, but it's James Tichenor and Joshua Walton who are leading the new-media and interactive-prototype experiments. Tichenor, trained as an architect, graduated from the Massachusetts Institute of Technology with a degree in design and computation, while Walton, a Cranbrook Academy of Art alum, brings reactive video and motion graphics to the mix. A project such as Luminodes—a series of cubes that communicate with each other via radio-frequency transmitters and light up when touched—illustrates the team's skills: it's playful, with a forward-looking spin on existing technologies. (The team is now investigating how the cubes could form a networked lighting system.)

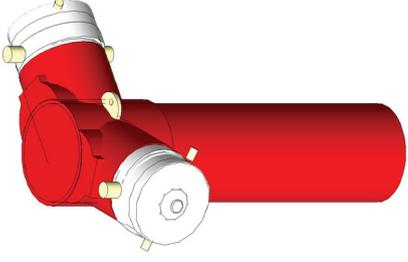
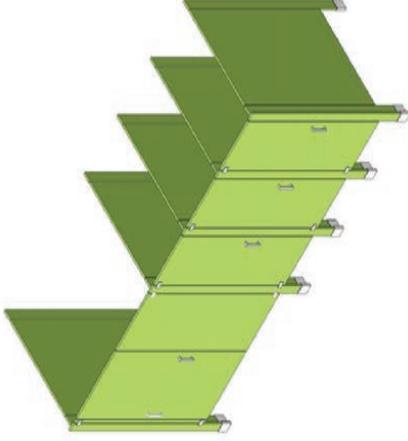
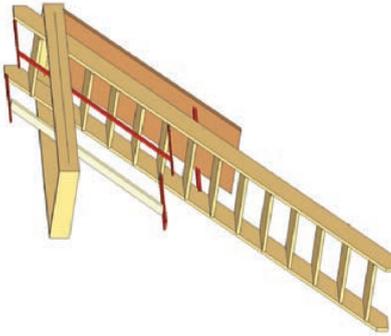
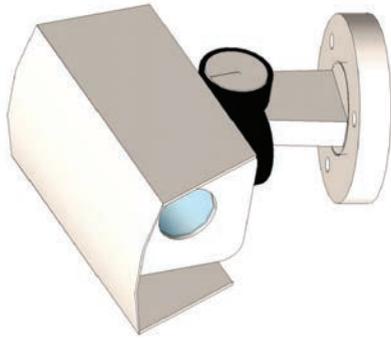
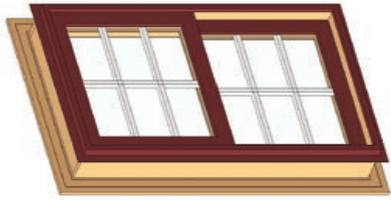
The Lab's first significant project was a collaboration with the architectural consulting firm Jones|Kroloff for the entrance to the 2008 Venice Architecture Biennale. Entitled the "Hall of Fragments," it was an immersive, cinematic environment—dark and dominated by two curving screens. Visitors' movements through the installation affected sounds and how a series of projected videos were altered and fragmented across the surface. For Rockwell, it was a pivotal moment, one in which he saw technology come together with his ideas about the architectural experience. New media, often confined to the art world, now had client-side applications.

"The biennale exceeded my expectations," Rockwell recalls. "It was a different thing to different people. It had exactly what interests me with restaurants and public spaces. There are places to be a performer and places to be a voyeur. It brought people together."

This month, The Lab will extend that conversation into the public sphere. It's been commissioned by San Jose, Calif.'s o1SJ Biennial, which runs for four days this month, to transform the façade of the Richard Meier-designed City Hall into a multimedia installation, "Plug-in-Play." Whimsical devices—such as oversized plugs, picnic tables, and hopscotch games—located in City Hall plaza and at the nearby Children's Discovery Museum of San Jose will translate physical input into digital designs projected onto the edifice. The code underpinning "Plug-in-Play" comes out of the Toolkit for Sensing People in Spaces (TSPS) software that The Lab developed with Ideo. Available for free download at opentsps.com, TSPS detects the presence of people and translates that data into visual digital output. The applications are endless: nightclubs, retail spaces, art installations. By making TSPS free and open-source, The Lab is taking a page from digital communities, where it is common for developers to share technological information, a markedly different philosophy from the more proprietary camps within design and architecture.

That said, the Rockwell Group does plan to use ideas generated by The Lab at the Cosmopolitan, a new Las Vegas hotel and casino slated to open in December. Still hush-hush on the details, Rockwell reveals that the hotel rooms and the public spaces will employ a variety of interactive designs. Yet for the Rockwell and The Lab team, the digital drama is all part of an integrated experience, a continuation of the firm's work in entertainment and theater, not an end in itself. "A lot of people try to sell technology as its own wow," Tichenor says. "Here, we use technology as just another material—a storytelling technique. It is not about developing a new sensing technology, it is [about] how sensing technologies can tell stories in space." □

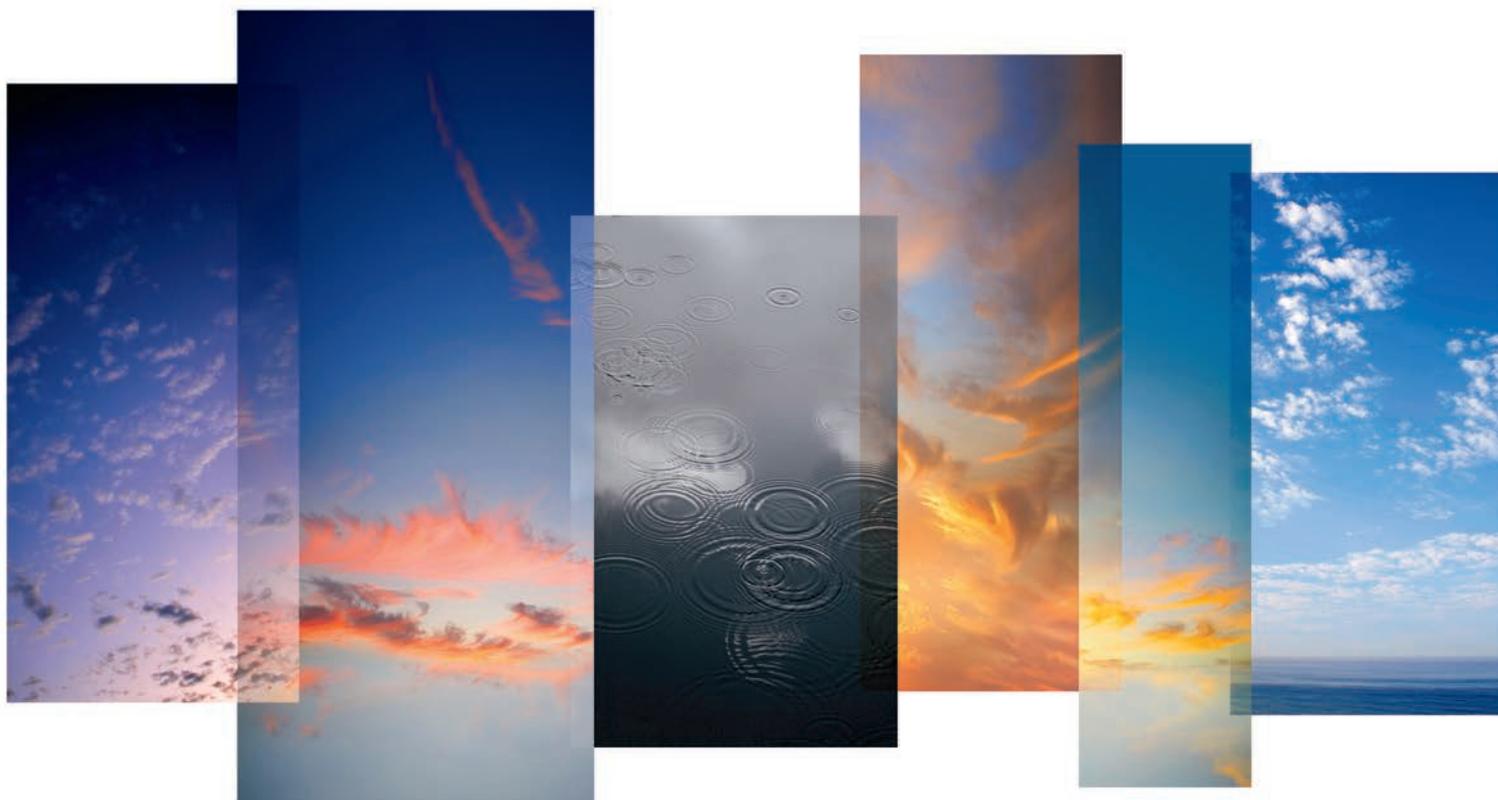
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Toward Localism



SUSTAINABLE ARCHITECTURE COULD USE MORE PLACE-BASED INNOVATION.

TEXT BY LANCE HOSEY
ILLUSTRATION BY PETER ARKLE

IN JULY, AS A RESPONSE to the lack of environmentally ambitious buildings in *Vanity Fair's* widely reported architecture survey that month, I conducted my own poll to identify the most popular examples of sustainable design. Voters each picked up to five projects that, for them, represent “the most important ‘green’ buildings since 1980.” While the 18 buildings that received the most votes are all models of sustainable design, I was surprised that certain works didn’t make the final cut. (See the complete list on architectmagazine.com: bit.ly/cBcYvi.) Had I participated in my own survey, I might have used only one criterion: place-based innovation.

For an agenda driven by environmental sensitivity, green building often lacks contextual specificity. One reason might be that the LEED rating system, the most popular guideline for green, doesn’t require regional variation, so it can be used as a one-size-fits-all template to produce generic solutions, particularly in the “corporate green” of commercial office structures. Bioregionalism, or bioclimatic design, is one way to resist this tendency, but design can get even more specific, embodying the unique natural and cultural circumstances of a specific terrain. I call this Localism, and below are five great examples. Some received one or more votes in my July survey, but none garnered enough to make the top 18.

1. Loblolly House, Taylors Island, Md.

KieranTimberlake, 2006

While most prefab houses look as if they could go anywhere, the Loblolly meshes with its setting, the striated cladding resulting from literally drawing the elevation over a photograph of the surrounding loblolly pines.

2. Ballard Library, Seattle

Bohlin Cywinski Jackson, 2005

Drawn from the neighborhood’s Scandinavian and maritime history, the sweeping lines of the library are a rare blend of the spare and the rustic—and far superior to the blunt prism of OMA’s Seattle Central Library.

3. City Hall, London

Foster + Partners, 2003

Leaning into the sun and away from the River

Thames, this extraordinary structure shades itself while gathering more light onto the riverwalk. It uses only 25 percent of the energy of a typical office building.

4. Phoenix Central Library, Phoenix

Will Bruder + Partners, 1995

Bruder transformed cheap materials into a transcendent space in the desert—at less than \$100 per square foot. The oculus skylights above the structural columns are magical.

5. Jean-Marie Tjibaou Cultural Center,

New Caledonia

Renzo Piano Building Workshop, 1998

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TEXT BY LAURIE GRANT

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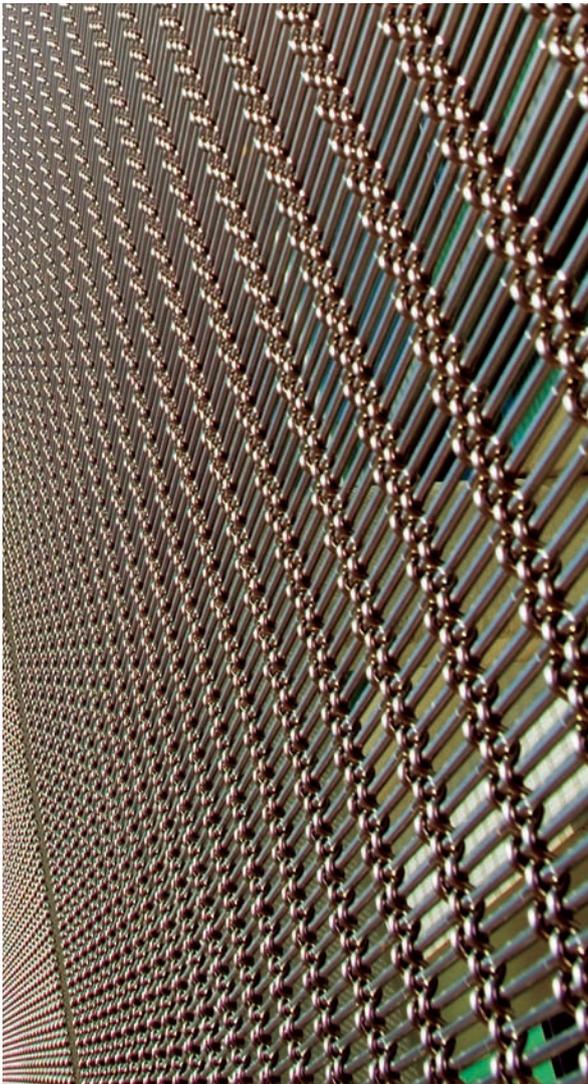
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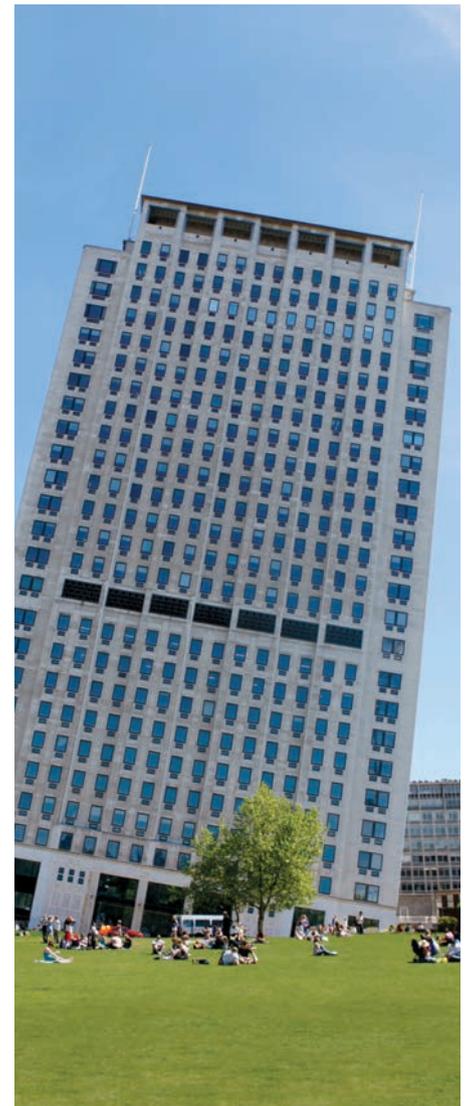
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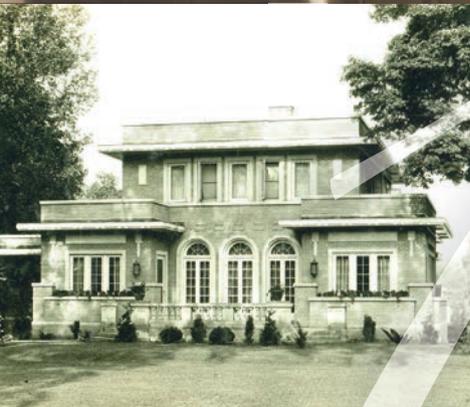


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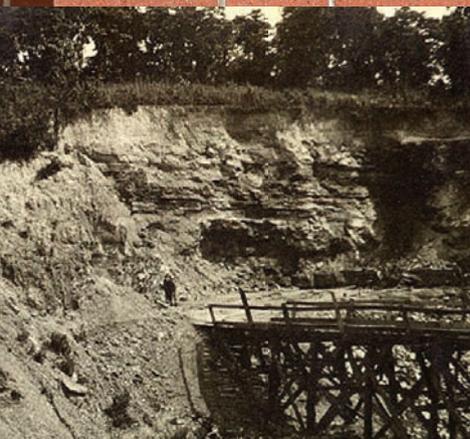


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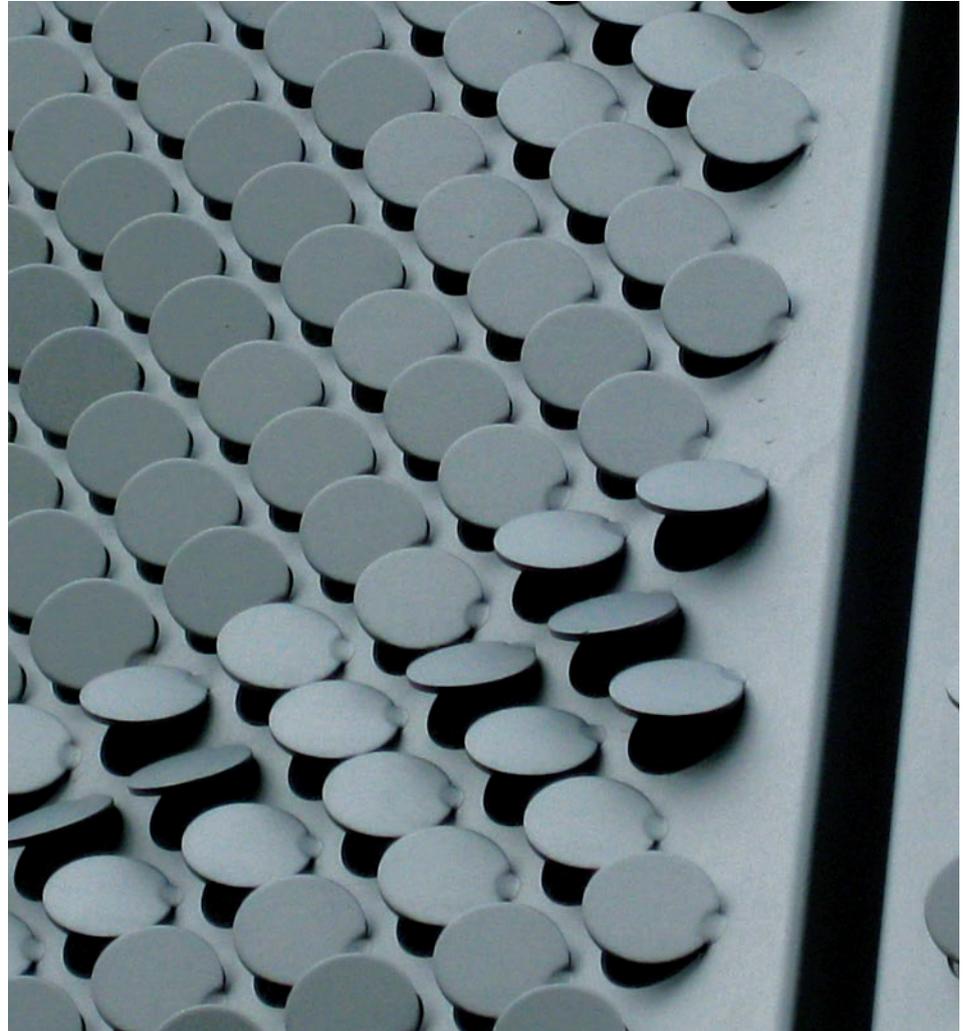
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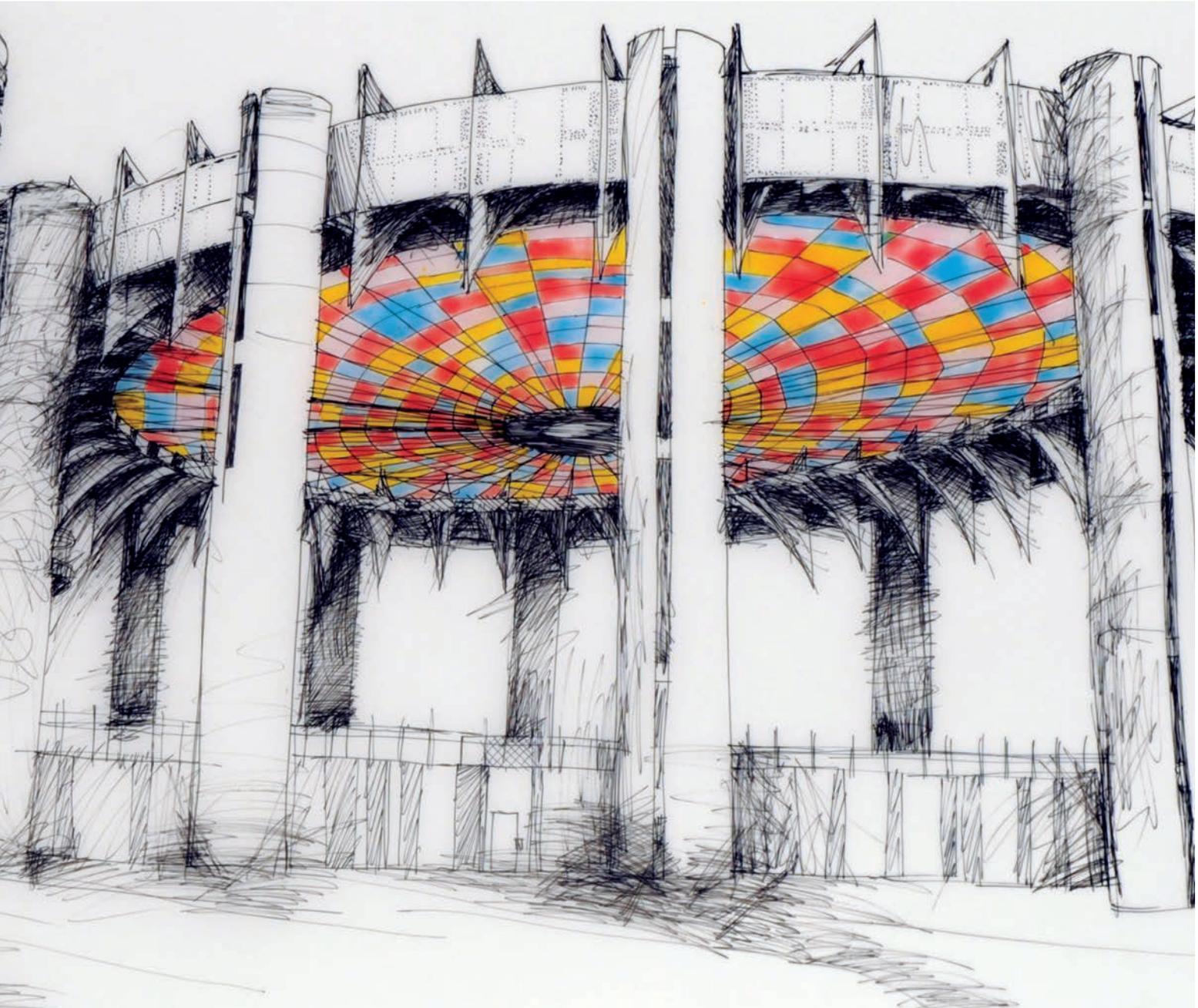
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CULTURE



→ EXHIBIT

Artist Deborah Aschheim is obsessed with memory, so it's little wonder that a show of her drawings and sculptures of postwar Modernist architecture, now at the Los Angeles gallery Edward Cella Art+Architecture, is called **Nostalgia for the Future**. Most of the artwork focuses on iconic buildings in the City of Angels, where Aschheim lives and works, but well-known designs from other metropolises make appearances as well. *Tent of Tomorrow (We Rode the Subway All the Way to Flushing Corona Meadows)* (above) offers a rare pop of color in the mostly black-and-white exhibit. Although the bright glass pieces in the canopy of the 1964-65 New York World's Fair pavilion were discarded long ago, Aschheim puts them back, reinvigorating the moldering structure with the promise of progress it once represented. Through Oct. 23. edwardcella.com

→EXHIBIT

John Szarkowski, Aaron Siskind, and Richard Nickel photographed Louis Sullivan's work for different reasons, but their images were instrumental in midcentury efforts to save the architect's Chicago buildings from the wrecking ball. More than 60 of their photos are on view at the Art Institute of Chicago show **Looking After Louis Sullivan**. Szarkowski and Siskind would go on to have distinguished careers—the former as the Museum of Modern Art's photography director, the latter as an artist and educator—but Nickel did not. A passionate advocate for preserving Sullivan's designs, including the Garrick Theater (right), Nickel was killed in 1972 by a collapsing stairwell during an unauthorized visit to Adler & Sullivan's Stock Exchange Building. He was salvaging pieces of ornamentation from the soon-to-be demolished structure. Through Dec. 12. artic.edu



→BOOK

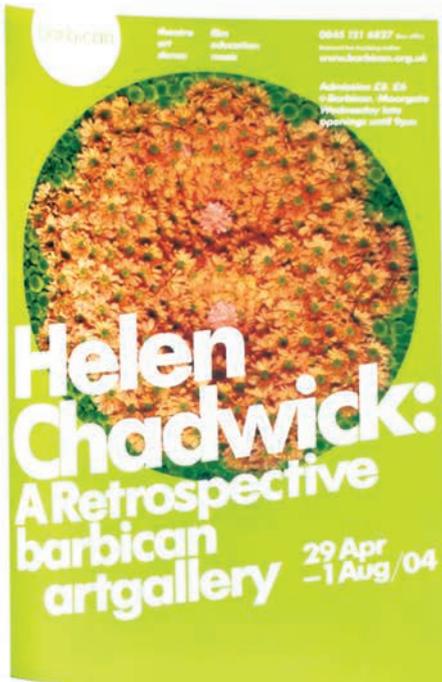
More a meditation on the state of contemporary British design than a catalogue of notable names, **Design in Britain: Big Ideas (Small Island)** is divided by subject matter: products, automobiles, graphics, fashion, architecture, and so on. Taking on one topic each, Design Museum director Deyan Sudjic (who also edited the book), Museum of Modern Art curator Paola Antonelli, critic Rick Poyner, and others offer essays that, together, make the case that "British design" is as much about what gets created within the U.K. as it is about the increasingly global influence of designers from Shakespeare's sceptered isle. \$55; Conran Octopus

ers sensed would happen, the arrival of
 cy changed not only the nature of practice
 but the nature of their relationship with
 design and typography were no longer
 ars to which only specialists—designers
 e fact that everyone uses essentially the same
 business and at home—choosing preferred
 drop-down menus, laying out documents,
 ons, modifying digital photos, customizing
 ing profiles—has demystified design.
 tions and businesses have a better
 of what it involves and are more likely to
 ose their views. In the early days of graphic
 es had considerably more freedom today
 esy liked, assuring their clients that it was in
 est. Today design-aware, cost-conscious,
 del clients are much less likely to accept
 in a designer's argument. They want firmer
 if the design is going to do exactly what they
 me time, the idea of branding has emerged
 concern of visual communication. It is now
 it has become an every day term, which
 of the case 20 years ago. According to Wally
 ile on this subject later in this book, a brand
 ersonality of a product, organization or service.
 ler of Wolff Olins in the 1960s, has in recent
 of himself and now, as chairman of Saffron
 ants, he brings the same missionary zeal to
 e books *On Brand* (2003) and *The Brand*
 0) that he once brought to corporate identity

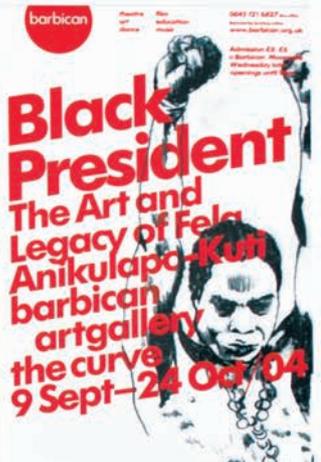
Any design company hoping to succeed in today's
 marketplace must come to terms with the new language
 of branding and its imperatives.
 Branding has been so successful that it has spread
 rapidly beyond the commercial world, where brands have
 always existed, into Britain's visual arts community, once
 immune from such market-conscious considerations.
 National galleries now regard themselves not simply as
 collections housed in impressive buildings that require legs
 to put on letterheads and the spines of catalogues, but as
 valuable brands that need to attract the public in great
 numbers by expressing the essence of their personality in
 a consistent manner through every visual communication
 they send into the world. The Tate gallery's new identity,
 introduced when Tate Modern reopened in 2006 at the former
 Bankside Power Station, had to encompass four institutions,
 the old Tate Gallery (now Tate Britain), Tate Liverpool and
 Tate St Ives, as well as the new site. Wolff Olins' shared Tate
 logo felt unusually contemporary for a national gallery, and
 its application in varying degrees of optical focus showed
 that an art organization with a competitive global presence
 could make visual flexibility key to its image—this, again,
 suggested an attractively contemporary attitude.
 Yet the idea of strong art branding also had its critics
 among designers. Surely what mattered most, some argued,
 was the identity of the art that a gallery happened to be
 showing at the time. The Barbican Art Gallery's brand identity
 by North (2004) revealed the drawback. The heavy, slanting
 typography, based on the Futura typeface, dominated
 everything, swamping the visual character of the art. Why
 should the idea of an institution take precedence over the



This page: The Tate brand, developed by Wolff Olins in 2000, was visualized in message posters to showcase the multi-use. The design moves in and out of focus, suggesting the dynamic nature of Tate—always changing but always recognizable. July: the designers.



The large, slanting typography for the Barbican Art Gallery (2004) applied to exhibition posters by British artist Helen Chadwick. Also included: Ken Kulkich and American architect Daniel Libeskind. While the subject matter and visual content are highly varied, the branding remains cohesive.



Chris Pridmore / Jonathan M... / Ke... / B... / dne... / ich...

TOP: COURTESY THE RICHARD NICKEL COMMITTEE AND ARCHIVE, CHICAGO; BOTTOM: MIKE MORGAN; PREVIOUS PAGE: DEBORAH ASCHHEIM



“Ceramic tile has increasingly become my floor and wall material of choice, interior and exterior. The common thread of my projects is that they require materials that can be easily and quickly installed and that they remain effective despite intensive usage. Plus, the sustainability benefits of tile make this an easy choice.”

– Matt Dubbe, Mead & Hunt Inc.

TILE FROM SPAIN: THE PRODUCT THAT NEVER SLEEPS.

Certain spaces see more than their share of traffic. Think of the abuse an elementary school floor must endure – thousands of little feet walking, running, jumping day in and day out. Or hospital hallways, as hundreds of doctors, nurses, patients and families go about the business of saving lives. Add gurneys that are rushed down the hall, stat. Supply carts shoved mercilessly against the wall. Airports, same story: millions of passengers, employees and airline crew members, luggage wheels, people-moving carts, wheelchairs – night and day.

Directly related to the impervious glazed surface, or the deep abrasion resistance of an unglazed format, ceramic tile offers a longer lifespan than most floor and wall coverings.

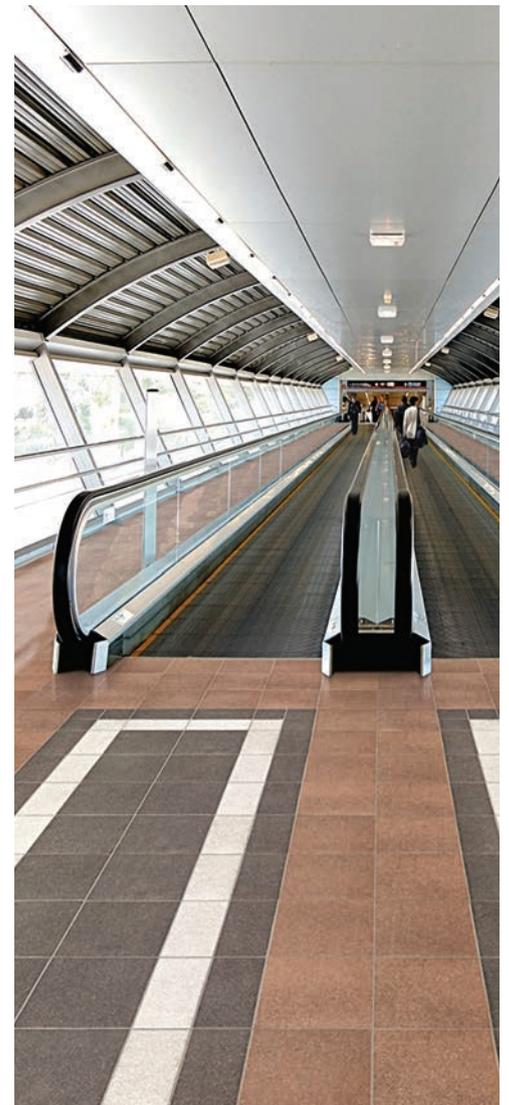
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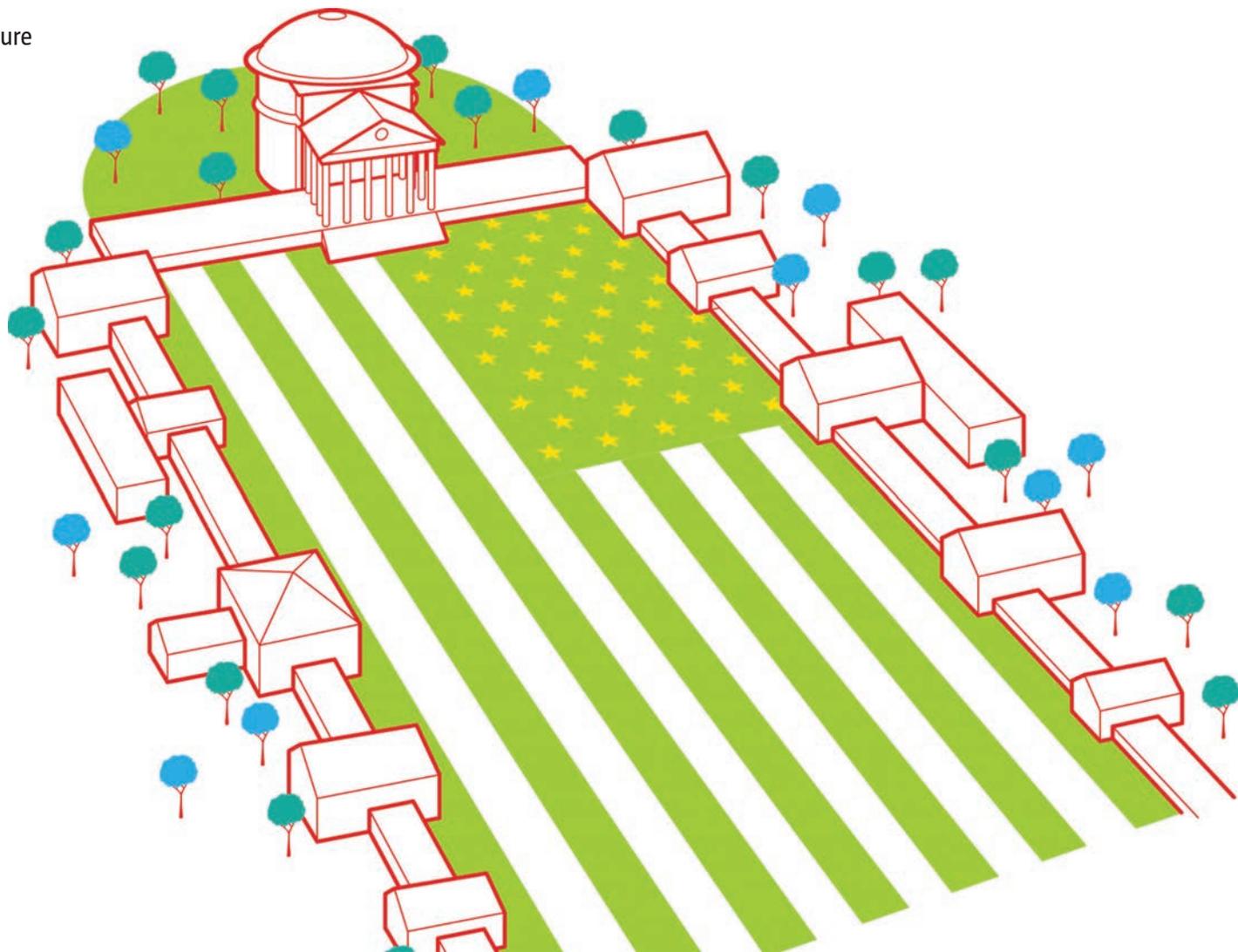
Schools, airports, hospitality, healthcare. For high traffic, demanding venues, ceramic tile is the ideal building material offering a package of high-performance, functional benefits: durability, easy maintenance, hygienic properties and low lifecycle cost.

For a space that never rests, it requires a product that is poised to be on the job 24/7/365. In this case, ceramic tile is the ideal building material and one that sees its functional benefits rise to the occasion of high-performance specifications. Characteristics such as durability, easy maintenance, hygienic properties and low lifecycle cost create the perfect union when ceramic tile is paired with these demanding venues. There is no building material that holds such a proven track record for durability.

Without the need for costly replacement, repair, refinishing or expensive cleaning regimens, tile also contributes to consumer cost savings over the life of the installation.

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TEXT BY AARON BETSKY
ILLUSTRATION BY MCKIBILLO

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American Dream

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Aaron Betsky is the director of the Cincinnati Art Museum. Read more of his thoughts on design and design culture at the architectmagazine.com blog Beyond Buildings.

THE ACADEMIC CAMPUS is among the greatest American inventions. Because it is not an iconic object, like a skyscraper, and does not move you the way jazz, blues, or rock 'n' roll do, you might not think of it with as much patriotic exultation. Yet few things better embody American values at their best or have produced more great spaces. The American campus is our democracy, our sense of progress, and our ability to take diverse identities and create communities in courtyards, dorms, classrooms,

laboratories, and other edifices of education. It is a physical model of what America wants to be.

The campus' roots are British and lie most particularly in the Gothic colleges of Oxford and Cambridge. Certainly, the Oxbridge tradition informed the campus' form from the beginning, but it was in America that the notion of a field (*campus* in Latin) dotted with academic structures





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and set aside from the grid of the city or surrounding nature first appeared. The model, or *locus classicus*, is the University of Virginia, Thomas Jefferson's 1817 series of residences around a lawn, anchored on one side by a domed library and open on the other side to the landscape; each building is separate, and each is an embodiment of classicizing ideals. The lawn they border is communal and separate from the surroundings. The series could theoretically continue endlessly, and in so doing embody ideal elements posited ever further in a landscape seen as America's for the taking.

In various forms across the U.S., this model repeated itself throughout the 19th century. It was never as clear as it is in Charlottesville, Va., either in organization or in the actual pavilions, but the brick (and sometimes stone) structures that began appearing from Vermont to New Orleans to Washington state were to a large extent modular and flexible, as well as easy to design and

build, and thus could grow across the territory of a land grant or other defined area. Their architecture, at first mostly Classical and later tending towards Neo-Gothic forms, embodied ideals of articulation, shared traditions, community, and cultural aspiration.

Slowly, the campus became increasingly enclosed and unified. Frederick Law Olmsted's 1886 plan for Stanford University and Henry Ives Cobb's for the University of Chicago in 1893 set the tone: enclosed quadrangles, their flanks usually consisting of dormitories, punctuated by domes, towers, and larger blocks dedicated to different disciplines and administration. By their presence, the students defined the campus spatially as well as socially, while the structures offered symbolic and functional anchors.

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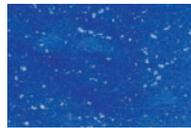
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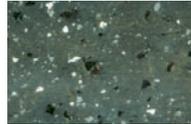
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culture



as the University of Pennsylvania, Princeton University (to a 1906–1911 plan by the most vocal proponent of the campus as a model for a new kind of community, Ralph Adams Cram), and Yale University, the campus entered its glory period. Everywhere around the country, the Neo-Gothic and Neo-Colonial walls of dormitories rose in cities, towns, and countryside, defining communities of learning around such structures as Day & Klauder’s Cathedral of Learning (1926–1937) for the University of Pittsburgh.

The campus was the engine by which an increasingly diverse country accepted and acculturated generations of students into shared values and beliefs. The buildings and the spaces around them reinforced what students learned; not just literature and history, mathematics and biology, but etiquette, team spirit, music, jokes, and rules of behavior that made them effective citizens. The best campuses reflected and embodied those values and modes of behavior: Gothic turrets and ambulatories presented a model of monastic concentration and dedication to learning, while Neo-Colonial expanses of brick surmounted by white gables represented American ideals of democratic, repetitive, and idealized forms.

The enclosed campus was a rationalized and larger version of the American home, sitting in a conceptually and physically open field. No wonder it continues to have such a pull on alumni: It was here that they became part of something other than their family or their small community; here they learned they could make their own world in a space they inherited and shared. The place symbolized their becoming American citizens.

The postwar campus took these ideals into the realm of the machine, reason, and a new scale, usually without great success. Over time, architects and campus leaders began to realize that they had lost something and tried to create that sense of community. These experiments—which ranged from Eero Saarinen’s 1961 Morse College and Stiles College at Yale to Charles Moore’s 1972–1974 Kresge College at the University of California Santa Cruz—relied on the notion that the campus was essentially a stage set in which students learned the roles they would play for the rest of their lives. They were theatrical façades and convoluted skins around rationalized interiors.

While the American campus seems stuck in the past, with the most recent structures attempting to recapture the style, if not always the essence, of successful forms (as Robert A.M. Stern did at the University of Virginia and is attempting to do at Yale), it is in foreign countries that the campus is evolving in new directions. I recently visited the campus of the China Academy of Art in Hangzhou, China, designed by Amateur Architecture Studio. It is an astonishing collection of pavilions, each slightly different, responding with great sensitivity to the site and housing both dormitories and academic functions. It is built with local materials in concrete frames and is filled with the kinds of spaces of both formal and informal gathering that have made the American campus so great.

As with many American inventions, the best campus examples in the 100 years following the American Century might be rising up beyond our borders. □

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TEXT BY ELIZABETH EVITTS DICKINSON
PHOTO BY TRACY POWELL

Citiscopes co-founder and veteran writer **Neal Peirce** wants his latest venture, an online news service, to be defined by the quality, not the quantity, of its reportage. “We are not going to force ourselves to have a news story every day,” he says.

FIFTEEN YEARS AGO, veteran writer Neal Peirce co-founded the Citistates Group, a network of journalists and civic leaders that uses research, writing, and events to advocate sustainable development of the 21st century city. Among its benchmark moments was the 2008 release of the acclaimed *Century of the City*, a book based on the Rockefeller Foundation’s 2007 Global Urban Summit. While the book made strides in sparking dialogue, Peirce believes more needs to be done. “Global media tends to cover wars, conflicts, [and] scandals ... quite thoroughly but does a poor job writing about [urban] innovations,” he says. “Cities live in news silos and don’t know what’s going on.”

Peirce and fellow Citistates contributor Farley Peters want to close that media gap with their latest venture, Citiscopes, a nonprofit online news service launched in collaboration with the World Urban Campaign and with help from UN-Habitat and the Cities Alliance. The site, now in its beta phase, went live in March at the World Urban Forum in Rio de Janeiro and aims to highlight thoughtful urban ideas and experiments via reportage from on-the-ground, professional journalists. Among the early articles is one by Anthony Flint on the challenges of coastal cities and a piece by Brazilian writers on a new model tool kit to improve housing for the poor in São Paulo.

The goal of Citiscopes is not only to offer valuable information and lessons from other places, but also to coalesce a global network of journalists. Building that network is one of the organizers’ top priorities. “It is important to us ... to have journalists who provide objective coverage, not P.R. articles,” Peirce says. Ultimately, he hopes that the site will have the financial wherewithal to pay contributors a “competitive rate” and mentor young writers into seasoned beat reporters capable of covering complex urban issues.

Peirce and his team are now fundraising for the website’s next phase. When it’s in full swing, the plan is to have one or two major news stories a week. There will be additional commentary and analysis, but this isn’t going to become *The Huffington Post* of urban planning; Peirce wants researched, quality journalism. And since the site is all about information exchange, article sharing is wholeheartedly encouraged. All pieces originating on Citiscopes are free to reprint under the Creative Commons license. □

LINKS

network.aia.org

The AIA has launched KnowledgeNet, where members can connect with other architects, tap into the institute’s Knowledge Communities, and add their thoughts to discussion threads.

howbigreally.com

In its search for ways to use digital media as part of its reporting, the BBC has developed Dimensions. This website allows visitors to see how large important events, places, and things are in comparison with where they live (or anywhere on Earth). Choose a subject—the area in Pakistan affected by August’s terrible floods, for example—and type in a city, address, or ZIP code. Result: A Google Map displays an outline of the region atop that place. Now we know that if it were centered over ARCHITECT’s Washington, D.C., offices, Pakistan’s flooded area would stretch from South Carolina to Montreal.

buildinginsightblog.com

AEC consultancy Lerch Bates, which we wrote about in December 2009 (“Upwardly Mobile”), has started a blog. Keep up with advances in elevator technology, get tips on better materials management, and more.

thisbigcity.net

The byline of British urbanist Joe Peach can be found on planning- and design-focused websites such as Smarter Cities, Planetizen, and Sustainable Cities Collective. Peach collects links to all of his articles and essays—including a series for Australian firm Zouk Architects on the role of Asian culture in architecture—and posts additional thoughts on metropolitan issues at his own site, This Big City.

ohioart.com

Everyone’s favorite toy plotter, the Etch A Sketch, turned 50 over the summer. If you feel like engaging in a little creative downtime, but whipping out the familiar red-and-gray tablet at your desk would raise eyebrows, draw things more discreetly with the virtual version of the Ohio Art Co.’s best-seller, available for use online or as a download for PCs. • bit.ly/cwawmj

2010



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—Eli Lemanski, CSI CDT, Construction Document Technologist

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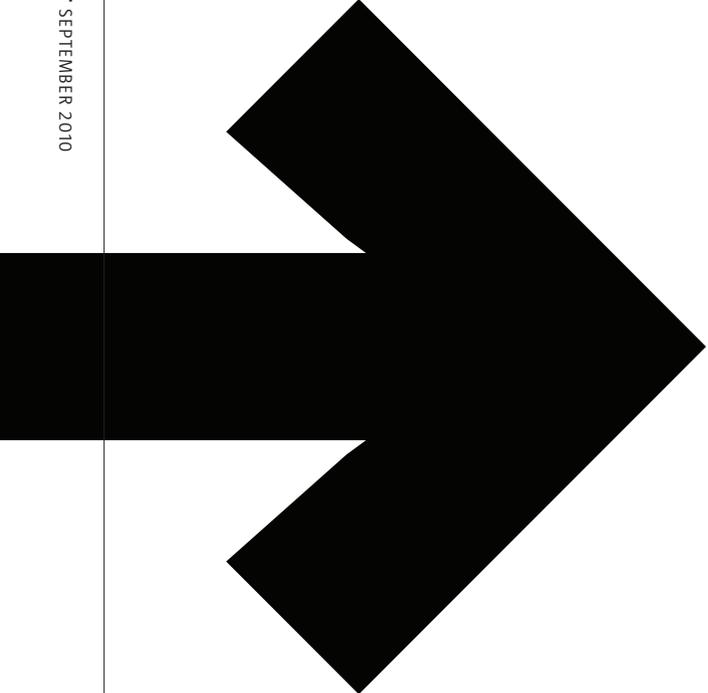
Regular: October 8, 2010 (registration and postmark deadline)
Late: October 13, 2010 (registration and postmark deadline, additional \$50 fee per entry)

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A large, stylized logo consisting of a green 'p', a green diagonal slash, and a green 'a'. The letters are thick and rounded, with a white negative space in the center of the 'p' and 'a'. The slash is a solid green bar.

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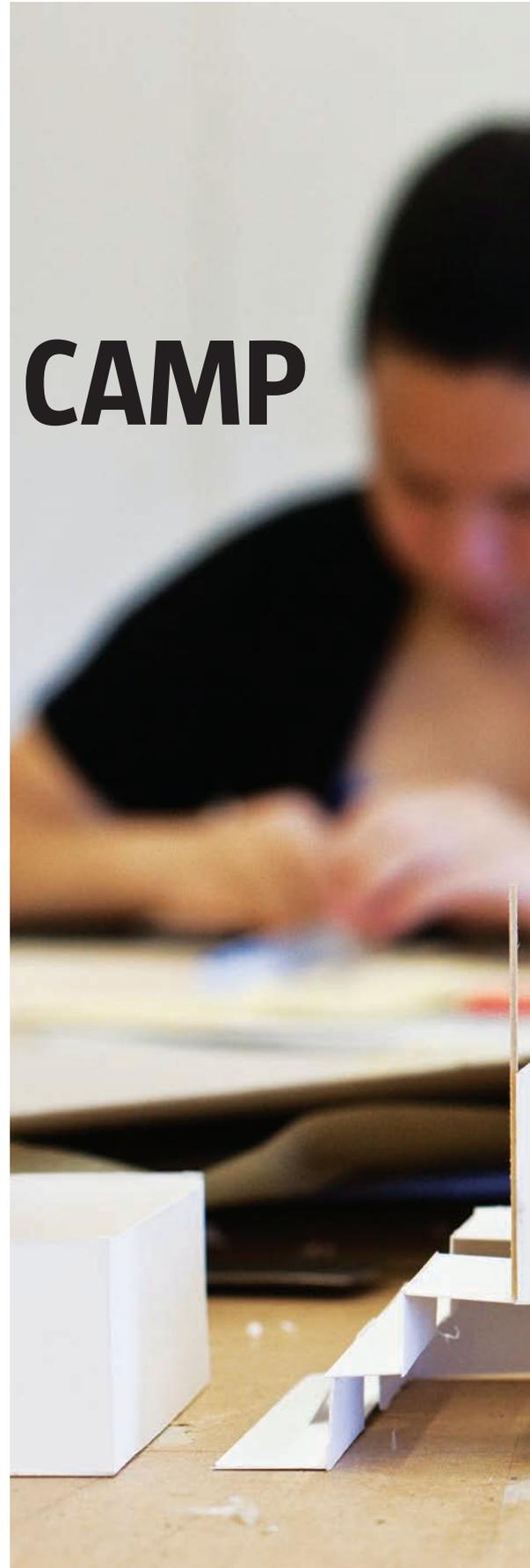
DESIGN CAMP

EDITED BY AMANDA KOLSON HURLEY
PHOTOS BY MATTHEW MONTEITH

A STUDENT WHO ENTERS COLLEGE as a prospective English or biology major has a pretty good idea of what he or she's getting into: chances are, that student has already taken Advanced Placement classes in his or her chosen subject. Not so for the would-be architect. Few high schools teach technical drawing; none prepares students to slog through all-nighters in the studio, or to endure withering crits. How can a 17-year-old be confident that he or she will actually like architecture school and succeed in it?

That teenager would find out at an architecture summer camp. These camps (programs, really) allow high-schoolers—and, increasingly, college students and adult professionals—to experience architectural education firsthand for a few weeks in the summer, an appetizer they can try before the main course of a B.Arch. or an M.Arch. degree. Today there are 66 such programs around the country, most hosted by colleges and universities, a few by nonprofits or arts institutions, according to Lee W. Waldrep, assistant director of the School of Architecture at the University of Illinois, Urbana-Champaign. Their popularity has surged: “In the '80s, there were maybe 20 or 30,” Waldrep notes. This is partly because the schools themselves reap great benefits from the programs—extra revenue, a means of employing graduate students, and, perhaps, a small boost to recruitment.

We sent three reporters to three different campuses, where each of them spent a day learning the design-camp ropes. Turn the page to see what they found.





A work in progress at the University of Houston's Summer Discovery Program (all photos are of the Houston program).



Canopy study.



Joseph Landrum with principal instructor Anne Eamon.



Kiefer Chase takes a break from model-building.



But how does it work? Alan Garcia with teaching assistants Rebecca Sibley and Sana Rehman.

SUMMER DISCOVERY

University of Houston Gerald D. Hines College of Architecture, in conjunction with Wonderworks

ON THE SECOND FLOOR of the University of Houston's architecture building, Donovan Linsey of Fulshear, Texas, is plotting out floor plans and scissoring cardboard into curlicues. Taking shape in front of him is a model for what's been billed as an antique car gallery—but this looks more like a U-boat done over by Matisse, a three-dimensional still-life of interlocking volumes. "This is the only place around here where you can do this," the homeschooled designer says, casting an eye about the studio. And he should know: This is his third summer doing it.

Alongside Linsey are 51 other teenagers from around the greater Houston area, all of them participating in the university's Summer Discovery Program in Architecture. Now entering its 15th season under director Drexel Turner, Summer Discovery—run in conjunction with the education nonprofit Wonderworks—draws its recruits from local high schools, putting out a call for young people with a creative itch to scratch and without, apparently, any compunction about forfeiting a chunk of their summer vacation.

Not too big a chunk, however. For five weeks in June and July, four hours of studio work under graduate-student supervision follow an hour-long morning lecture. Speakers are drafted from among University of Houston staff and other local scholars, and topics range from the churches of San Antonio to the canals of Venice. Seven hundred and fifty dollars covers tuition and equipment; an optional sixth week of studio-only work; as well as field trips every Friday afternoon that get

the students out of doors and onto the street (and, sometimes, out of town). Admissions are need-blind, and about two-thirds of the class received waivers for the full amount. As Turner puts it, Summer Discovery isn't a "boot camp": "I remember hearing that in Philip Johnson's office the pencils went down at five every evening. People should have a life."

Turner is an architecture educator who knows his way around the profession, especially in his native Houston. Formerly curator of architectural projects at the city's famous Menil Collection, he joined the University of Houston faculty full-time in 1996. "I'd been thinking about doing something [like Summer Discovery] for a long time," and on arrival he set about laying the groundwork.

His Philip Johnson reference is apropos, too, since the College of Architecture itself is a prime specimen from the latter's punched-window neoclassicist interval. Linsey, still carving out the entrance to his incipient car gallery, is candid when asked for his opinion of the building he's spent the past three summers studying in. "I don't care for it," he says.

Today is actually a first for Linsey and his peers, because their 20-something minders will be directing crits, not of the students' completed models, but of their preliminary mock-ups. As the students break into groups of 12-13, Linsey's project sits besides others, some more angular and muscular, some more varied in section; one girl's design for a kindergarten (this week's other elective design problem, along with the car gallery) includes a series of courtyards like those she's seen on a class visit

to the Menil Collection.

Leading the review, Rice University M.Arch. candidate Jessica Cronstein pulls no punches. She asks Linsey, "What distinguishes the volumes?" His plan shows a program that wanders through the interior somewhat irrespective of the geometric ensemble in which it's housed. "And where are the windows?" That one, too, stumps the architect. He hadn't gotten that far.

It's tough stuff, the critique process, and one wonders how the kids stick it out—and why. As the program's creator sees it, it's not just about exploring design, but about exploring a possible adulthood—a possible life. Turner recalls a group trip to a local architect's office. When the principal asked if anyone had any questions, a hand went up and a student asked, "What kind of car do you drive?" "That's the sort of questions these kids want answered," Turner says.

Not that every student is counting on Gehry-sized success. Leanne Dunn, a rising senior at Pope John XXIII Regional High School in Katy, Texas, has already developed a backup plan: she is owner and operator of the Puppy Love Pet Sitting Service. Her model, another car gallery, takes a cue from Frank Lloyd Wright's Guggenheim Museum—but instead of the ziggurat cylinders telescoping one on top of the next, they're staggered, like a stack of loose change. She says she didn't want the model to be just a "boring" imitation of Wright.

Attention, firm principals: She'll be available for hire circa spring 2017. IAN VOLNER



DISCOVER ARCHITECTURE

University Of Illinois Urbana-Champaign

A SUNNY SUMMER DAY on the University of Illinois' Urbana-Champaign (UIUC) campus finds a group of 65 high school students ensconced in the top-floor studio of the Ralph Johnson-designed architecture school. Usually, it's home to the school's elite, the graduate thesis students. But for two weeks in July (there's another session in June, too), these juniors and seniors come from across Illinois—and this particular term, from 14 other states and four countries—to experience what architecture school is all about.

Lawrence Hamlin and Matthew Niermann, instructors at UIUC, are the day-to-day presence in the studio—and the days are long. Because of the students' young age, every waking minute of their time needs to be carefully structured for the full two weeks. "You give trust, and they step up," notes Hamlin, although teaching assistants help out during the day and residential advisers deal with the students during the evening hours. Meals are provided, just as in college, and most of the "grownups" attend these as well, to help cement bonds with the students.

The central focus of the program is the design studio; the final project incorporates drawing and model-making skills into a pavilion-type design problem. But instruction in sketching, drafting, CAD, lectures, movies, and a field trip to Columbus, Ind., make for a rich experience that introduces the students to almost every aspect of the profession.

John Henderson is from Chicago's West Side, where he attends North Lawndale College Prep Charter High School. "I like creating things,"

he says. The rising senior came to Discover Architecture after designing a house in school that impressed his counselor. Both his high school and the university provided scholarship money so that Henderson could attend.

Monica Scinto is a rising senior at York Community High School in Elmhurst, Ill. Her interest in architecture is broad—"How does this work, what's the physics of it?" she asks. Although the campus is relatively quiet in July, she has definitely gotten a taste of college life. "The dorms are small," Scinto says, noting that it takes some coordination of sleeping schedules to get along with her roommate.

Chicago native Gabriel Vidal-Hallett attends Walter Payton College Prep and knows a bit about the profession from his mother, who's an architect. That may seem to give him a step up on the others, but, he says, "I've always seen the finished project. I've seen the process here." And the two-week session is about a lot more than just design. "I didn't know about exams, internship, 4+2," he says. "I'm so much more informed."

The next few months will see many participants applying to colleges. Scinto is looking at up to eight, including Illinois and Pennsylvania State University. Vidal-Hallett is trying to choose between the University of Michigan and Illinois. Henderson seems most intent on coming back to Urbana-Champaign for the full four years. "We want to help them, wherever they want to go," says Lee W. Waldrep, who directs the program. "But we want them here at Illinois," adds Hamlin, with a smile. EDWARD KEEGAN

PROGRAM DETAILS

These are just three of more than 60 architecture summer programs around the country. For a complete list, visit archcareers.org/summerprograms.html.

CAREER DISCOVERY (Harvard)

Program length: Six weeks

Concentrations: Students can choose from architecture, landscape architecture, urban planning, or urban design

Tuition: \$2,760 (2010 rate)

Housing: Available in Harvard Law School dormitories at additional cost

www.gsd.harvard.edu/professional/career_discovery

DISCOVER ARCHITECTURE (Illinois)

Program length: Two weeks

Fees: \$1,300 (2010), including room and board

Housing: Students live and eat in a supervised residence hall

www.arch.uiuc.edu/programs/discoverarch

SUMMER DISCOVERY (Houston)

Program length: Five weeks (9 a.m. to

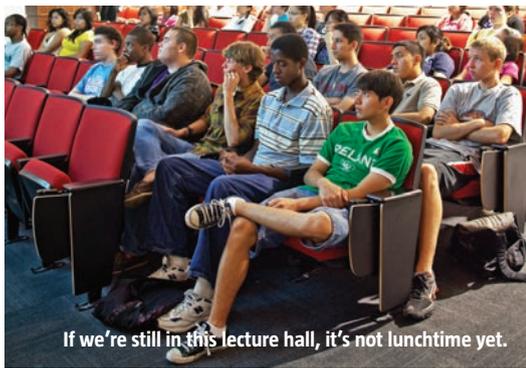
3 p.m., Monday through Friday)

Tuition: \$750 (2010)

wonderworkshouston.org/Summer2010/ByDesign.htm



Pin-up time for (left to right) Ivan Gonzalez, Valeri Suarez, and Samantha Cuestas.



If we're still in this lecture hall, it's not lunchtime yet.



Lunch on the grass (left to right): Gabriela Hurrado-Ramos, Christopher Bulas, Elliott Joern, Amy Harrison, Matt McKowen, Yuxin Liang.



Genry casts a long shadow.

CAREER DISCOVERY

Harvard University Graduate School of Design
Cambridge, Mass.

ON A GRAY WEDNESDAY in July, the “trays” of Gund Hall—five open, tiered floors of studios that step up to a glass roof—are busy yet quiet, thanks to the ubiquitous earbuds of the iPod generation. Gund Hall is home to Harvard University’s Graduate School of Design (GSD), but these students are not enrolled at Harvard. They’re here for six weeks to take part in Career Discovery, which, at 31 years old, is the granddaddy of collegiate summer programs in design.

A few hours earlier, the students had filed into Piper Auditorium for a lecture by Alex Krieger, interim chair of Harvard’s Department of Urban Planning and Design. Now they are up on the trays, in their cubbyholes, intent on the week’s project: rethinking Government Center Plaza, the much-maligned area of downtown Boston anchored by the Brutalist Boston City Hall. As they sketch, pore over maps, and assemble precarious models, the participants appear no different from their year-round GSD counterparts. Until you notice the age range: this year, Career Disco (as it’s known) has students as young as 18 and as old as 75, according to the program’s director, Jeffrey Klug.

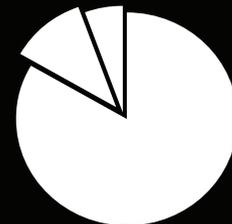
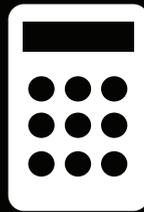
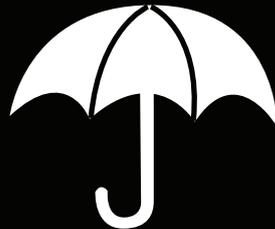
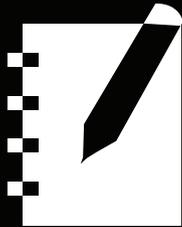
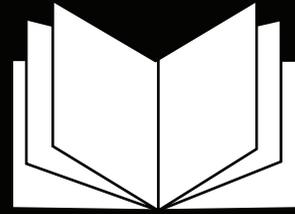
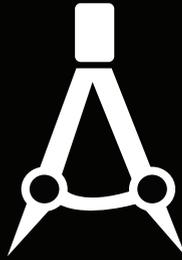
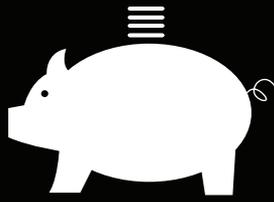
Klug, an architect, has been running Career Discovery for 11 years. He took the job because it seemed like a nice complement to his practice, then he fell in love with it. “We have an incredible student population, and they teach each other a fantastic amount,” he says over coffee in the GSD’s small cafeteria. Not only is the program a relatively low-cost, low-risk opportunity for the curious to try out design school (as opposed to plunking down a semester’s tuition and hoping for the best), it’s great for the two-dozen-plus instructors in the program, all GSD graduates or final-year students who gain valuable teaching experience. Of the 243 Career Discovery participants this year, about one-fourth probably will decide to go to graduate school for a design discipline (at Harvard or elsewhere); the rest who don’t may prove the most effective ambassadors for the program, as they carry what they learned back to their professional worlds of finance, medicine, IT, and education, among others.

Although Career Discovery was initially directed at rising college juniors and seniors, today only 30 percent of participants fit that profile. Among the other 70 percent are many potential career-changers such as Jessica Morris, a high-school sports coach who lives on Martha’s Vineyard. Trained as a painter at the Rhode Island School of Design, Morris is considering applying to graduate school for architecture, so Career Discovery will be a crucial portfolio-builder for her (as it is for many others).

This afternoon, she assembles small pieces of blue foam into a model of a proposed live-work artists’ building for Government Center Plaza, using a piece of yellow string to experiment with circulation paths. Is she worried about embarking on a career as an architect in the teeth of a recession? “Being an architect in a bad economy is maybe a better position than being a painter in a bad economy,” she says. “It’s all relative.”

A few cubbyholes over sits Constantine Lemos of Athens, Greece, a rising third-year architecture student at Oxford Brookes University in Oxford, England. For Lemos, Career Discovery is a chance to sample an entirely new education system. “I wanted to see how the American system works, and try to compare it with the British system, and think about my future,” he says. On the strength of Career Discovery, the U.S. is winning out. Instruction here is “more down-to-earth, more real,” he says. “Which I really like.”

AMANDA KOLSON HURLEY



FACING UP TO THE NUMBERS

FOR TOO LONG, ARCHITECTURE SCHOOLS SHIED AWAY FROM TEACHING BUSINESS BASICS. THAT'S CHANGING — FAST.

SEVERAL YEARS AGO, Gregg Pasquarelli, founding principal of New York's SHoP Architects and SHoP Construction, was standing in front of an audience in Baltimore talking about the business of architecture. Flipping through a slide show, he paused at an illustration of animals, representing the continuum of players involved in real estate development. An elephant stood for hedge funds; a horse for private equity; a shark for private developers (this got a laugh); and a dog symbolized financial institutions. At the end of the line of sturdy creatures, a tiny, delicate butterfly seemed to flutter in the other creatures' wake. This, Pasquarelli told the crowd, represented the architect. While architects contribute a tremendous amount of intellectual capital to the building process, Pasquarelli said, they are afforded little power or reward because the profession is fundamentally terrified of economics.

"If you do not understand how finance works, you do not understand how a project gets built," Pasquarelli says today. **"Without architects understanding finance, they are relegated to the sidelines of the most important decisions regarding how that building will get completed."**

Pasquarelli isn't the only one concerned about the fiscal prowess of architects. Deans and professors at U.S. architecture schools are grappling with the shifting realities of architecture and how best to prepare students for what lies ahead. The sources of change in the profession are clear: a global recession; the emergence of technologies such as BIM; the expansive nature of green building, which demands extensive collaboration and an understanding of diverse systems.

What is not so clear is how—or if—architectural education must adapt to meet these new truths. Up until now, graduates have been steeped in theory and design, but have learned little about spreadsheets or tax-increment financing. **"Architecture is still tangled up in 19th century mythologies and 19th century curricular assumptions,"** says Daniel S. Friedman, professor and dean of the University of Washington's College of Built Environments and president of the Association of Collegiate Schools of Architecture (ACSA). "The contemporary curriculum concentrates the majority of its intellectual resources and credit hour requirements in design studio. I share many of my colleagues' concerns about the broad middle ground of the 30,000 architecture students out there. How many are really getting the preparation they need to be competitive and assume leadership? Design is such a tiny percentage of where the money [in development] goes, and it's time to radically rethink our priorities."

The priorities of the profession to date have rarely included financial proficiency. Somewhere along the way, architects became a risk-averse bunch, preferring to stay

safely ensconced in the studio and letting others—owners, developers, contractors—assume economic accountability. **"Following World War II, the distribution of risk and responsibility steadily shifted, with ... much less risk residing with the architect,"** Friedman says. He points to the postwar building boom and the B141 contract, which "essentially distributes the risk away from the architect to the client and developer," Friedman says. "This was because of the architect's distaste for risk. We weren't teaching people to build; we were teaching people to point [to] others to build, and the specialized technology and skill that goes into the actual construction of buildings [coalesced] in the construction industry and not in the architecture profession."

Dan Rockhill is an architect and educator who's teaching his students to embrace risk—and to live with its consequences, good and bad. In July, news spread quickly that Studio 804, the nonprofit arm of the University of Kansas School of Architecture, Design & Planning that Rockhill directs, was nearing bankruptcy. Rockhill told *USA Today* that the program had about \$25 in the bank after being unable to sell two highly efficient pre-fab homes designed and built by students.

While frustrated, Rockhill isn't running from the numbers. Studio 804 is all about giving students a real-world perspective via a year-long class in which they fundraise, design, and build affordable housing (the latest being the first passive-energy house in Kansas; see our "Detail," page 35). **"I tell my students, 'Don't be so full of yourselves that you are armed only with ideas. The real defining moment comes with those who can execute,'"** Rockhill says.

Execution means that students take care of all business matters, from insurance to contracts to working with suppliers on getting quotes. Molly Fogarty, a recent graduate, participated in Studio 804 last year. "No other experience has prepared me better for learning how important all of the details are, like how to deal with clients quickly and efficiently so you can spend your time where you need to," she says.

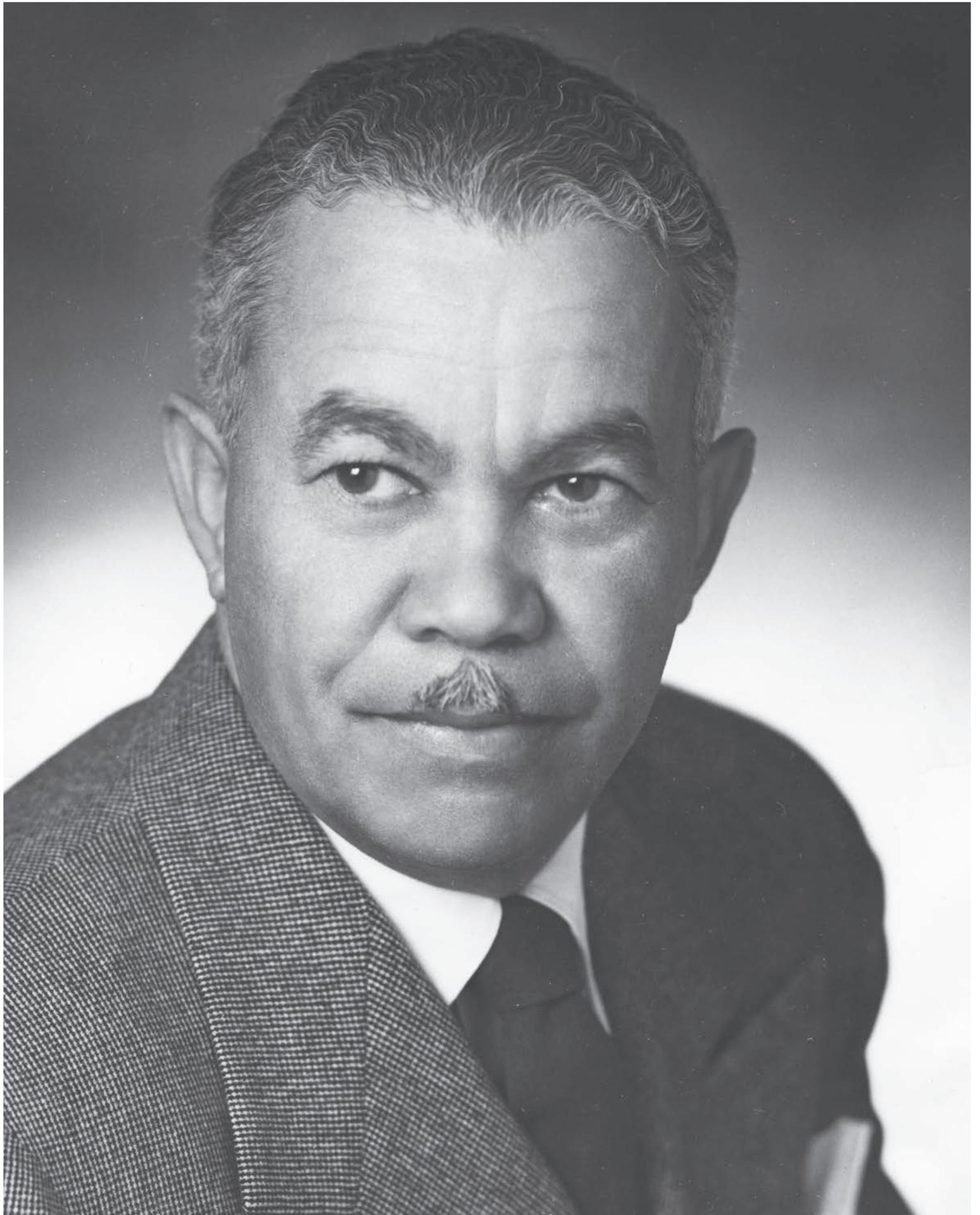
Rockhill sees a disconnect between what is taught in schools and what is practiced in the field. "The first question I ask when a client calls is, 'What's your budget?' Integrating business into an overall design process is absolutely critical, but anything having to do with business is often the first to be cut from academic programs." Rockhill attributes this, in part, to the perception of money among architects. "It's not considered a 'noble' quality to want to have your design and profit from it at the same time."

Pasquarelli agrees that the profession's built-in biases about money affect architectural education. "We

TEXT BY VERNON MAYS

MR. ■ WILLIAMS

FROM AN EARLY AGE, PAUL REVERE WILLIAMS WANTED TO DESIGN BUILDINGS. HIS HIGH SCHOOL GUIDANCE COUNSELOR WAS SKEPTICAL: **“WHOEVER HEARD OF A NEGRO BEING AN ARCHITECT?”** WILLIAMS PERSEVERED AND BECAME THE GO-TO DESIGNER OF HOLLYWOOD’S GOLDEN AGE. NOW, HE STANDS AS A ROLE MODEL FOR THE NEXT, MORE DIVERSE GENERATION OF ARCHITECTS.





Ball-Arnaz Residence, Palm Springs, Calif. 1954

In the early 1950s, when *I Love Lucy* was one of the most-watched shows on television, its stars Lucille Ball and Desi Arnaz asked Paul R. Williams to create a weekend retreat for them in Palm Springs, where they could relax from their hectic production schedule. Williams designed an informal, 4,400-square-foot ranch house with six bedrooms and a swimming pool (above right). The architect encouraged the outdoors to flow inside—as was popular in Palm Springs at the time—by putting in glass walls and including a lanai-style outdoor living space. The house was demolished in 2002, and the Ball-Arnaz house was replaced by seven smaller ones.

ONLY IN AMERICA, it seems, could the orphan son of a black fruit merchant get the notion that mere talent and perseverance might vault him over the barriers to entry in the architectural profession, a bastion of white men with all the right connections. Yet that is the tale of Paul Revere Williams (1894–1980), who not only had the notion but the drive to achieve his dream—becoming one of the most celebrated residential architects during the Golden Age of Hollywood and a pillar of Los Angeles' burgeoning African-American community.

Now his story is being told through the Paul R. Williams Project, a multipronged effort based at the University of Memphis (UM) focusing on the life and work of the pioneering black architect. A comprehensive exhibit on Williams, opening Oct. 23 at the Art Museum of the University of Memphis, is the latest of many phases of the project, which includes K–12 educational outreach, an exhibition catalog, and a website that launched in February (paulwilliamsproject.org).

In addition to raising public awareness of Williams, the project aims to collect enough information to secure his place in architectural history. “Now he is a footnote, if anything,” says museum director Leslie Luebbers, who is overseeing the project. “We want to encourage scholarship.”

The initiative began in 2006, when members of AIA Memphis proposed an exhibition on Williams to celebrate the 150th anniversary of the AIA. Their interest in the California architect stemmed, in part, from the fact that his parents were Memphis natives. Williams left his personal mark on the city in 1962 with the St. Jude Children's Research Hospital, a project he designed for his friend, TV star Danny Thomas. But, more than anything, the subject resonated among the organizers simply as a great story.

“Here is someone who was passionate and inspired, and through that he was able to overcome obstacles that youth today can't even imagine,” says Heather Baugus Koury, executive director of AIA Memphis. As the complexity of the research grew, however, the chapter recognized that greater expertise and resources were needed to realize the project's potential. It approached the university art museum to partner on the project and was later joined by the Memphis chapter of the National Organization of Minority Architects (NOMA).

The project website contains a bibliography of more than 1,600 citations, including references to Williams found in books, newspapers, scholarly articles, and the popular press. The resources also include an expanding gallery of more than 90 architectural projects, plus



Tennis Club, Palm Springs, Calif. 1947

Williams partnered with architect A. Quincy Jones (a former employee of his) on the renovation and expansion of the Tennis Club in Palm Springs, a project now seen as a significant example of California Modernism. Jones and Williams went well beyond the original remit to renovate the club's kitchen and swimming and tennis areas: They added a new main dining room, a cocktail lounge, and more spaces, driving the cost from \$60,000 up to \$250,000. Throughout the club, they emphasized the connection to the surrounding desert with ample use of stone and wood and expanses of glass. Extreme temperatures and falling rock posed problems during construction, but the architects regarded the site as "a continuous testing laboratory for building materials and equipment," they told *Southwest Builder and Contractor* in the year of the Tennis Club's completion.

references to other archival materials on Williams.

From the beginning, organizers have believed that Williams' story of professional accomplishment and response to adversity is so compelling that it will engage young students. "Those aspects of his life can have appeal certainly to African-American youngsters, but really to youngsters of lots of different backgrounds," says architect Jimmie Tucker, president of the Memphis chapter of NOMA. "Sometimes their options are limited just because they haven't had the exposure."

Last year, UM's department of art education and AIA Memphis conducted a summer institute for K–12 teachers, weaving Williams' buildings and life story into broad architectural themes. The next step is to develop Web-based resources to make the curriculum accessible to a wider audience. "The question is: How we can use this material to foster an understanding of architecture, but also raise kids' awareness for later in their lives?" says Koury.

Continuing through Jan. 8, 2011, the exhibition "Paul R. Williams, Architect," will consist of new and period photographs, models, video sequences, and historical ephemera. An interactive timeline documenting Williams' career in the context of American social history and changes in the built environment will be

featured in the exhibition and on the website. All told, the narrative will write a new chapter in understanding this extraordinary figure in American architecture, who achieved success despite an atmosphere of pervasive racism.

PAUL WILLIAMS was born in Los Angeles soon after his parents migrated west with their first son, Chester Jr. By the time he was 4, both parents had died. Paul and his brother were sent to separate foster homes.

Williams was lucky: His foster mother saw to it that he attended the local Polytechnic High School, and she allowed him to explore his interest in art. That didn't shield him from discouragement, though. Later in his life, Williams wrote an essay recounting the reaction of his guidance counselor when Williams voiced his desire to become an architect. "Whoever heard of a Negro being an architect?" the counselor barked.

Bruised but undaunted, Williams doggedly pursued an architectural education and sought professional experience in Los Angeles' leading firms. He honed his drawing skills at a local art school while simultaneously attending night classes at the Beaux Arts Institute of Design. He worked in at least two offices before enrolling at the University of Southern California to study

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El Mirador Hotel, Palm Springs, Calif. 1952

Williams became known as an “architect to the stars” due to the houses he designed for celebrities such as Barbara Stanwyck, Bert Lahr, and dancer Bill “Bojangles” Robinson. But Williams also put his hand to a great number of nonresidential projects. For example, he remodeled the fashionable El Mirador Hotel in 1952, adding an outdoor lounge with a modernized trellis and retractable canopy, among other new features.



St. Jude Children's Research Hospital, Memphis, Tenn. 1962

Williams' friend, the actor Danny Thomas, was the driving force behind St. Jude, which he envisioned as a need-blind, racially integrated hospital for children. Williams designed the first phase of the hospital pro bono, in a star shape—a central hub with five radiating wings. By the year 2000, all but one arm of Williams' star had been replaced as the hospital grew and modernized.

architectural engineering, although he didn't earn a degree.

Already, Williams had gained attention for his design talent, winning a Pasadena planning competition and the 1919 Hollow Tile House Competition with a design for a Spanish Colonial Revival house. He was strategic in his early career, changing firms every two to three years to broaden his experience. In 1919, he entered the commercial practice of John C. Austin, which gave him the opportunity to design churches, multiunit housing, and public buildings. In late 1922, Williams opened his own office in the Los Angeles Stock Exchange Building.

The practice quickly gained momentum, fed by the rapid growth of Los Angeles but sustained by Williams' compositional talent, unflinching perfectionism, and instinct for client relations. “Williams' designs were much like the man himself: affable, well-mannered, gracious, and graceful,” wrote architect Max Bond in a 1997 *Harvard Design Magazine* article. “Like the movies, his work helped define a California style of self-assured, easy worldliness.”

During the '20s and '30s, Williams' practice ran nonstop. He produced houses for upper-middle-class and wealthy clients in a wide range of traditional styles in the elite subdivisions of Bel Air, Brentwood, and Beverly

Hills. Yet at the core of his designs was an enduring consistency of well-organized plans, comfortable proportions, and details that were appropriate to the changing themes. As for his clients, says Luebbers: “The only advantage many of these people had over Paul Williams was skin color. And this was balanced by attributes they sought: impeccable taste, a wide range of design skills, stylistic versatility, a reputation for excellent work, and a client-centered practice.”

In time, Williams was discovered by a generation of Hollywood celebrities. After completing residences for the likes of Tyrone Power, Lon Chaney, Barbara Stanwyck, Lucille Ball and Desi Arnaz, and Frank Sinatra, Williams was heralded as the “architect to the stars.” These houses ran the gamut of styles, ranging from the stone-faced English Manor estate for Stanwyck to the low-slung, minimalist Ball-Arnaz Residence.

ALTHOUGH SOME OF HIS CLIENTS presumably hired Williams because he was a hot commodity, architectural historian David Gebhard, in his introduction to the book *Paul R. Williams, Architect: A Legacy of Style*, offered a more complex interpretation. He said of Williams: “His white clientele certainly engaged him because they admired his architecture, but one suspects that



Saks-Fifth Avenue Store, Los Angeles, Calif. 1938

At this 74,000-square-foot department store, Williams gave each room its own style and mood, appropriate to the merchandise being sold there. The merchandise itself was kept in recesses, tastefully out of plain view. This approach looked forward to contemporary boutique design.



Second Baptist Church, Los Angeles, Calif. 1924

With Norman F. Marsh, Williams designed this replacement facility for the Second Baptist Church, the oldest African-American Baptist church in Los Angeles. The pastor at the time, Dr. Thomas Lee Griffith Sr., believed in promoting black-owned businesses, so all of the skilled workmen on the project were hired from black-owned companies. The Romanesque structure was rededicated (after extensive remodeling) in 2009 and added to the National Register of Historic Places.

many of these clients also came to him because he was a talented *black* professional. ... A segment of the white upper middle class and wealthy, similarly, could demonstrate their feelings about the equality of the races by engaging him."

Over the course of his career, Williams was admired for his appearance and demeanor as well as his talent. In photographs he always is well-tailored, with a closely cropped mustache perfectly trimmed. The physical image went along with his approach to his professional affairs and his role as a community leader: to lead by example. He wrote that if "prejudice is ever to be overcome it must be through the efforts of individual Negroes to rise above the average cultural level of their kind. Therefore, I owe it to myself and to my people to accept this challenge."

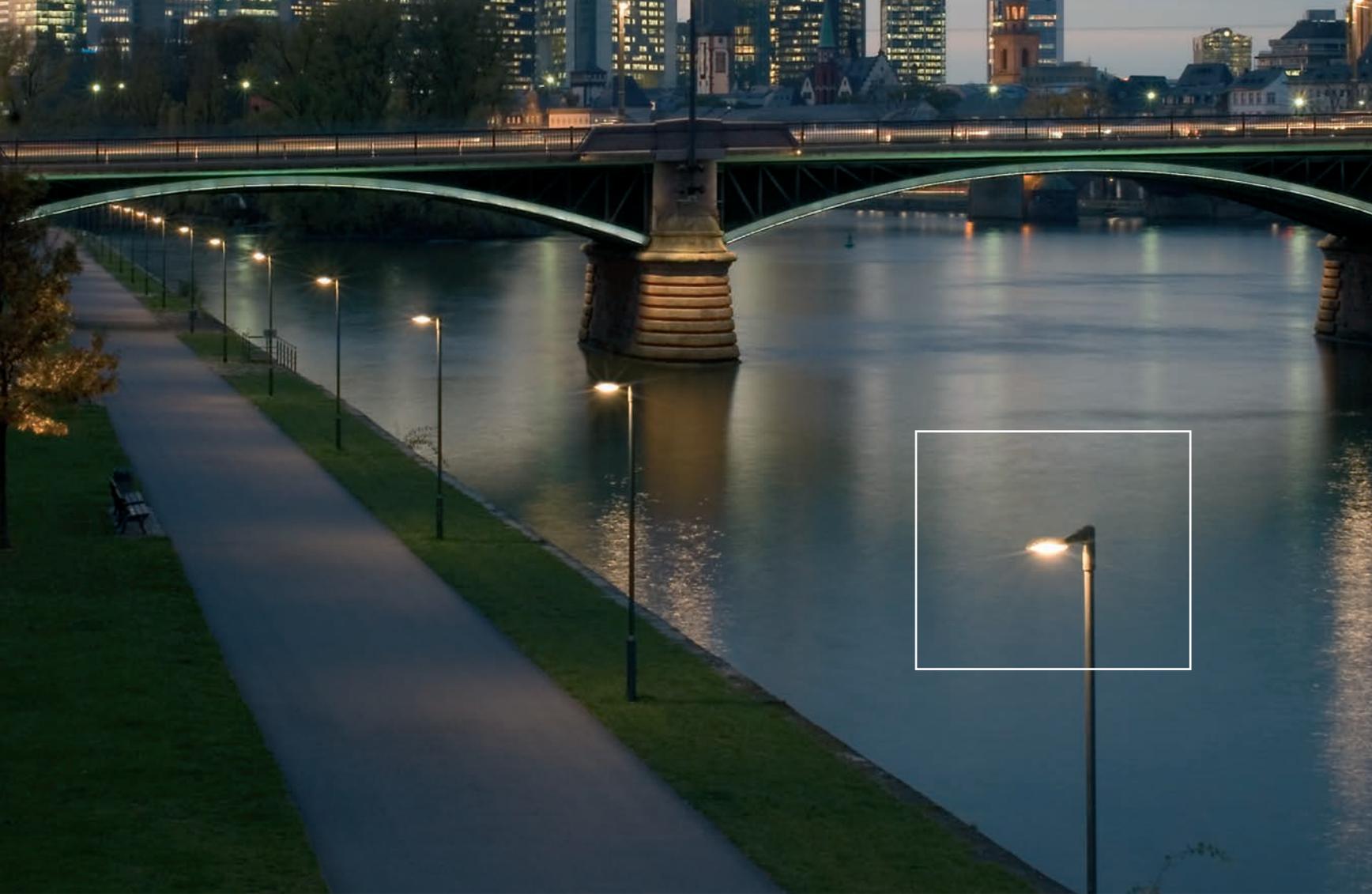
IT WAS NOT UNTIL THE LATE 1930s that Williams began to win lucrative commercial and government commissions. Among the most important were the Music Corporation of America building (1937), the interior for the Saks Fifth Avenue in Beverly Hills (1939), and Arrowhead Springs Hotel (1940), completed with Gordon B. Kaufman. He designed a number of buildings that were central to African-American cultural life in Los Angeles. Most important were the Second Baptist

Church (1924), Angelus Funeral Home (1934), and 28th Street YMCA (1926), the city's first for "colored boys and young men."

By the time he died in 1980, Williams held the distinction of being the first black member of the AIA, as well as the first black institute fellow. He also had amassed an impressive record of public service on municipal, state, and federal commissions. Yet major gaps remain in the historical record, due in part to the destruction of most of his firm's records and many of its drawings in a fire during the 1992 Los Angeles riots. One hope of the project's organizers is that new material will come to light as more people discover the website.

As his legacy grows, so does Williams' importance as a role model for aspiring architects. While some observers caution that his pluralistic style of practice was better suited to the social circumstances of his time and place, and isn't fitting for emulation today, no one disputes the great respect Williams deserves for opening doors that allowed others of his race to follow. "Paul Williams felt that with hard work and determination, you can live the American Dream," says historian Wesley Howard Henderson, who studied Williams for his Ph.D. at the University of California, Los Angeles. "He was the black version of the Horatio Alger story." □

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PHOTOS BY TIMOTHY HURSLEY

LIONS PARK

GREENSBORO, ALA.
RURAL STUDIO

THINKING BACK TO 2000, when Auburn University's Rural Studio declined to participate in an overhaul of the 40-acre Lions Park in Greensboro, Ala., program director Andrew Freear says, "We simply weren't able to imagine doing a project of that scale." But when the Lions Park committee—leaders from the local branch of the Lions Club international philanthropic organization, the City of Greensboro, Hale County, and other groups—extended the invitation again in 2004, Freear jumped at the chance because Rural Studio had armed itself with experience in designing a series of individual projects at another park in the intervening years. Now, six years later, Samuel Mockbee's school with a conscience is still deeply engaged in Lions Park, with each class revisiting the master plan at the beginning of its thesis year and designing a project to meet the needs of the roughly 2,000-person community. "I think it's the most important project we've ever done," Freear says.



BASEBALL FIELD AND DUGOUT



DUGOUT, BACKSTOP, AND LIGHTS

Master Plan



2005–2006: MASTER PLAN AND BASEBALL FIELDS

When the Lions Park committee first approached Rural Studio about working on the park, Freear remembers that they said, “We have a really nice park, but it’s being done in an ad hoc manner.” So one of the first tasks for the 2005–2006 thesis class was to develop a master plan for the site. This document became the touchstone for future projects: At the beginning of each school year, students tweak the plan to address projects in the works.

In addition to the master plan, the 2005–2006 class redesigned and reoriented the site’s four full-sized baseball diamonds and two T-ball fields and developed a parking strategy for the site. But the studio came up against what would be the first of many financial hurdles to be faced over the coming years. “What they [the committee] say is that they don’t have any resources,” Freear says. “But what we found is that they actually have a great amount of resources.” For example, Freear was able to facilitate parking for the site when he worked with the city and the Lions Club to deed a strip of land along Hall Street, the thoroughfare adjacent to the park, so that the county probate judge could use money from the roads budget to widen the paved roadway. This created enough parking that cars could be restricted on park grounds, no mean feat for a group that initially dismissed the scheme for lack of funds. “We convinced a group of people who wouldn’t normally talk to each other to chart a course for the park,” Freear says.

To fund the baseball fields, the students approached the Baseball Tomorrow Fund, the philanthropic arm of Major League Baseball, and received a \$100,000 grant; additional funds were raised locally and by Rural Studio, and with donated time, labor, and materials, the total amount raised was equivalent to \$500,000. With these funds in hand, the studio reoriented the four full-sized fields in a hub-and-spoke format, placing all seating and dugouts in the center, an area that would come to be known as Grand Central. “Now a mother can come into Grand Central and stand behind home plate for all the fields, so she can see two games going on at one time,” Freear says. Curved-fence backstops and bent-steel dugout enclosures emblazoned with field names identify the four fields from Grand Central, and lights make games visible after dark. The two T-ball fields are located to the northeast.

Once the reorientation was fully completed in 2007, most of the students stayed on for a year after graduation as volunteers to oversee construction, a trend that continues with each class. And as Grand Central took shape, it became the site of interventions by subsequent thesis classes.

Project Credits

Project Lions Park Master Plan and Baseball Fields, Greensboro, Ala.

Designers Auburn University School of Architecture’s Rural Studio Thesis Class of 2005–2006—Laura Filipek, Alicia Gjesvold, Jeremy Sargent, Daniel Splaingard, Mark Wise

Rural Studio Instructors and Staff Andrew Freear, Rusty Smith, Lindsay Butler, Dick Hudgens, John Marusich, Daniel Splaingard, Danny Wicke, Steve Long, Johnny Parker

Consultants GFGR Architects and Engineers, Chicago—Joe Farruggia; Atelier Ten, New York and London—Paul Stoller; Xavier Vendrell Studio, Chicago and Barcelona, and University of Illinois at Chicago—Xavier Vendrell; Wheeler Kearns Architects, Chicago—Dan Wheeler

Donations and Sponsors Major League Baseball’s Baseball Tomorrow Fund; Alabama Power Foundation (general park); Turnipseed International—Jim Turnipseed (steel for entire park); Williams Tree Farm (trees for entire park); Encore Azalea (plants donation)

2006–2007: SURFACES AND TOILET ROOMS

The successful process of designing the baseball fields led Freear and the other instructors at Rural Studio to assign two thesis classes to the Lions Park project in the 2006–2007 school year. The focus of the first team was to create a series of small interventions that were termed Surfaces—which included a set of gates for the park, as well as a clever solution for bringing utilities—such as power lines—deeper into the site. The second team looked at creating a structure for public restrooms. Because the previous class was still in town volunteering on the baseball fields construction, they served, Freear says, as “invaluable mentors and critics to the next team,” helping the younger students to navigate both the process of a design-build project, but also the local politics involved in realizing the projects.

The Surfaces team was charged with creating a new identity for the park, working with donated materials and fabrication. A monumental steel gate, spelling out “Lions Park” in bright yellow-painted steel, is the first in a series of wayfinding tactics that draw visitors into the site from the main parking area on Hall Street. Concrete pathways not only lead visitors to Grand Central, they also disguise buried utilities. The strips of concrete project up and out of the ground to form picnic tables and benches near the ball fields.

The second team designed the Toilet Rooms, which Freear calls “the smallest tilt-up concrete project in the world.” An addition to an existing red-brick building on site, the structure had to be extremely durable to withstand being hit by a foul ball or a carelessly swung baseball bat. Tilt-up walls topped with a metal roof deck enclose a row of restroom stalls that are outfitted with prison-grade stainless steel toilets and cedar plank doors. The stalls are flanked by a row of shiny culverts that capture rainwater runoff from the roof; the water collects at the base (where all of the culverts are connected) and the pressure of the water collected flushes the toilets. “It’s on a float valve, so if the water gets too low, we back it up with some city water,” Freear says. On the other side of the culverts, and under the continuous metal roof, the student team created a projecting performance stage where spectators can lounge or casual spoken word or musical performances can be staged, taking advantage of Grand Central’s new infrastructure.

Project Credits Benches

Project Lions Park Surfaces and Signage and Toilet Rooms, Greensboro, Ala.

Surfaces Designers Auburn University School of Architecture’s Rural Studio Thesis Class of 2006–2007—Adam Woodward, Joey Aplin, Lindsay Butler, Anthony Vu

Toilet Room Designers Auburn University School of Architecture’s Rural Studio Thesis Class of 2006–2007—Adam Kent, Russ Gibbs, Mark Dempsey, Pamela Raetz

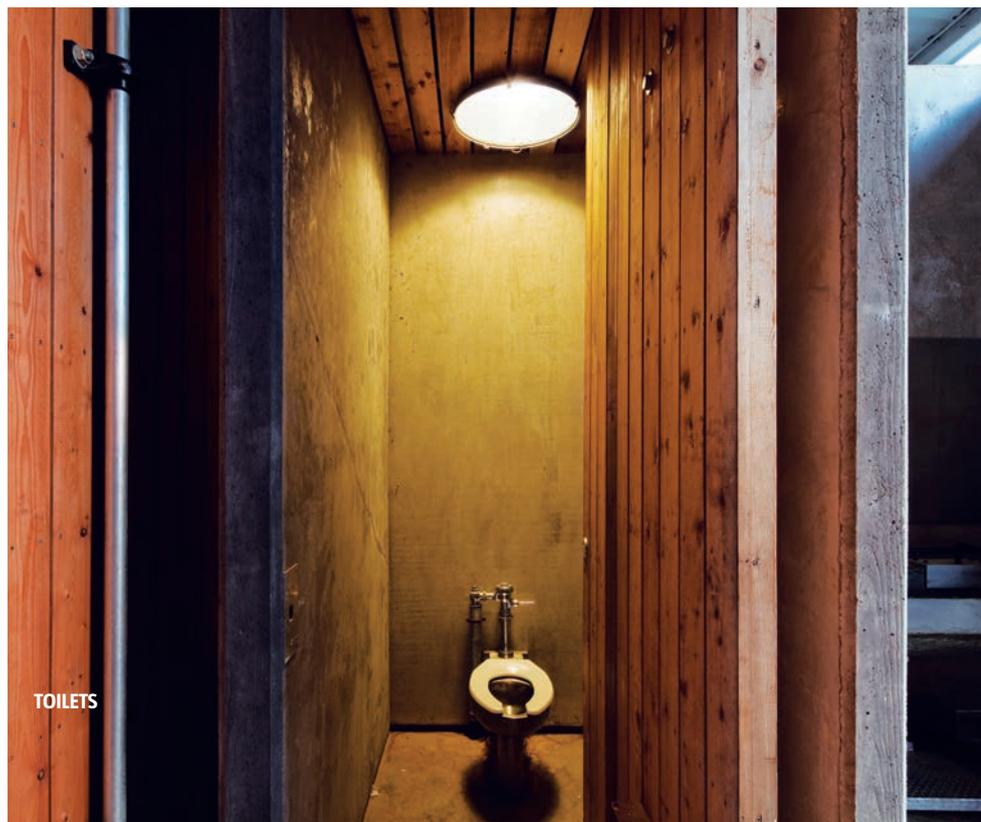
Rural Studio Instructors and Staff Andrew Freear, Rusty Smith, Lindsay Butler, Dick Hudgens, John Marusich, Daniel Splaingard, Danny Wicke, Steve Long, Johnny Parker

Consultants GFGR Architects and Engineers, Chicago—Joe Farruggia; Atelier Ten, New York and London—Paul Stoller; Xavier Vendrell Studio, Chicago and Barcelona, and University of Illinois at Chicago—Xavier Vendrell; Wheeler Kearns Architects, Chicago—Dan Wheeler

Donation and Sponsors USDA (grant for Lions Park gates); Joe Aplin Sr. (steel fabrication of Lions Park gates); Montgomery Wholesale Lumber (Lumber and cedar); Service Construction Supply (Tilt-Up Concrete Knowledge and Materials); Brown Mechanical Contractors. (water recycling, collection, and management); Alabama Power Foundation (general park); Turnipseed International—Jim Turnipseed (steel for entire park); Williams Tree Farm (trees for entire park); Encore Azalea (plants donation)



TOILET ROOMS



TOILETS



CONCRETE SURFACES AND SEATING

2008–2009: SKATEPARK AND CONCESSIONS

There was a year-long gap in design projects while Freear took a sabbatical, but Rural Studio returned to Lions Park in the fall of 2008. Two thesis studio teams tackled very different but equally ambitious projects. The first was a skateboarding park that wends its way through the landscape, complete with half-pipes, jumps, and other obstacles. Funding was donated by the Tony Hawk Foundation, and the end result is “probably the most amazing skate park he [Tony Hawk]’s ever had for \$25,000,” Freear says. More a skate trail than a conventional skate park, visitors can travel on their skate boards from the front gates and into a central hub of paths and ramps. The scheme not only creates a massive recreational landscape for kids, but also allows for quieter side areas on the path where younger and more inexperienced skaters can practice. The student design team designed and excavated the skate park itself, using the extra soil to grade a peewee soccer field elsewhere on the site. The students laid the 6-inch-thick concrete slabs and detailed everything, including the peel-ups. “They became remarkable concrete finishers; they could be professionals,” Freear says.

The second project of the 2008–2009 school year was a moveable concessions stand, which is to be parked, at least most of the time, in the Grand Central hub between the ballfields. The galvalume-clad structure opens and closes like a mouth, the roof portion hinging open and closed with a winch. A lever is used to secure the hood in position, and pins lock the mechanism in place. This solution was suggested by a former architecture student who had come back to town to consult, after the thesis class had spent six months of staring at a cartoonish drawing of the concession stand as a mouth. “We like the idea of buying food out of a mouth,” Freear says, “but we looked at all manner of ways of closing it—shutters, etc.—and everything just looked like bad teeth.” The solution also obviates the need for additional security measures. Once closed, the mouthlike hood provides a difficult-to-compromise shell. The Lions Park committee was independently pursuing the idea of a volunteer-staffed concessions stand, but recognized that most volunteers would be parents who would actually want to see the games being played. So the team raised up the body of the stand so that the volunteers can see three of the four ball fields. The stand is mounted on a trailer chassis, which allows it to be docked in the Grand Central hub, but also to be moved to other locations in the park as necessary. “It’s a piece of theater,” Freear says. “Kind of a goofy-looking thing. But I think people will find it kind of funky.”

Project Credits Skatepark

Project Lions Park Skatepark and Concessions, Greensboro, Ala.

Skatepark Designers Auburn University School of Architecture’s Rural Studio Thesis Class of 2008–2009—Evan Dick, Brett Jones, Carrie Laurendine

Concessions Designers Auburn University School of Architecture’s Rural Studio Thesis Class of 2008–2009—John Plaster, Terran Wilson, Sandy Wolf

Rural Studio Instructors and Staff Andrew Freear, Rusty Smith, Lindsay Butler, Dick Hudgens, John Marusich, Daniel Splaingard, Danny Wicke, Steve Long, Johnny Parker

Consultants GFR Architects and Engineers, Chicago—Joe Farruggia; Atelier Ten, New York and London—Paul Stoller; Xavier Vendrell Studio, Chicago and Barcelona, and University of Illinois at Chicago—Xavier Vendrell; Wheeler Kearns Architects, Chicago—Dan Wheeler

Donations and Sponsors

The Tony Hawk Foundation (skatepark); Ready Mix USA (concrete for skate park); Capital Steel (rebar for skatepark); Delray lighting (lights for concessions); Alabama Power Foundation (general park); Turnipseed International—Jim Turnipseed (steel for entire park); Williams Tree Farm (trees for entire park); Encore Azalea (plants donation)



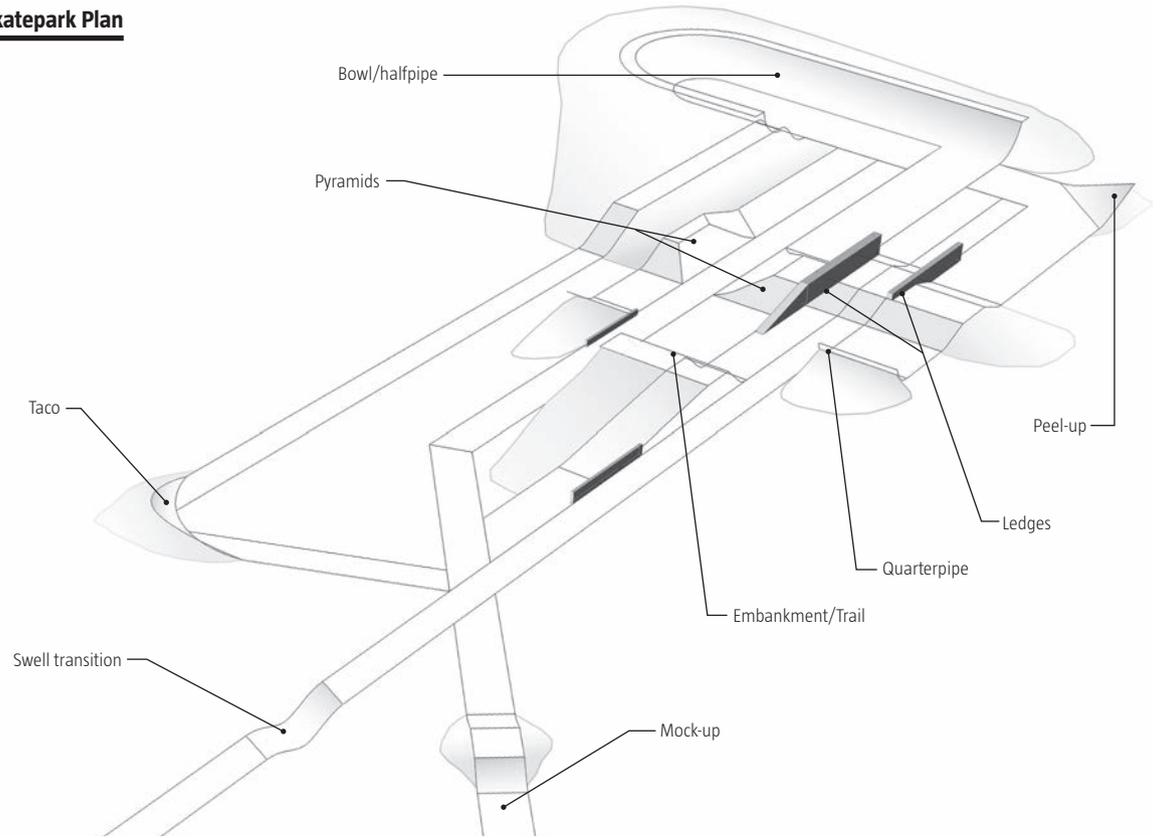
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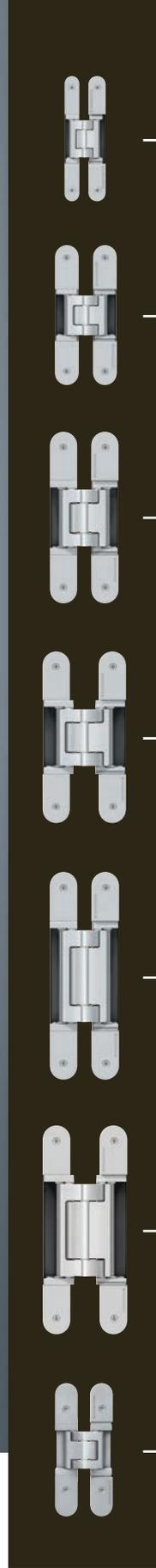
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PHOTOS BY CHRISTIAN RICHTERS

ANCHORAGE MUSEUM

ANCHORAGE, ALASKA
DAVID CHIPPERFIELD ARCHITECTS

IT'S AN OCEAN, a continent, and a far cry from Berlin to Anchorage, Alaska, but London-based David Chipperfield Architects was working on the renovation of Friedrich August Stüler's Neues Museum and the expansion of the Anchorage Museum at about the same time. If the architects were responding to the grandeur of history in urbanistically dense, culturally loaded Berlin, they responded to a different form of grandeur in Anchorage—the Cugach Mountains—and to another urbanism: a sprawling frontier city with wood-frame houses sprinkled among commercial mid-rises.

The commission called for a nearly 90,000-square-

foot expansion to the existing museum, a composite building with a single-story original volume transformed by a 1984 Mitchell Giurgola Architects addition. This new expansion had to accommodate galleries and the Smithsonian Arctic Studies Center.

Museums are normally a closed building type, subject to all the issues of art conservation and architectural deference to art, and the existing building followed all the rules: introverted and protective of the treasures inside, it was mute to the city itself and blind to the magnificent nature beyond.

Chipperfield Architects had ambitions for a more extroverted museum that would still respect the art

while also responding to the larger context. The architects spent square footage strategically, positioning the addition on the downtown side of the existing structure to give the building a completely new entrance façade and an enhanced civic presence. The program was stacked to rise above the surrounding buildings, creating a height that allows upper floors unobstructed mountain views. A circulation atrium was centered at the back of the addition, allowing the staircase to function as a new core, and fusing the addition to the existing building.

The architects decided to glaze the building, making the museum visually interact with the environment: the mountains can be seen from within, and the galleries and public spaces from outside. “We wanted an open and transparent aesthetic to create a relationship to the city and the landscape,” says Billy Prendergast, associate director of the project. He adds, “Anchorage is neither a brick nor a stone city, like London or Berlin, and stone in any event couldn’t compete with the natural stone of the mountains.”

Chipperfield wrapped each element of the program in an appropriately dimensioned glass cube. Each cube is juxtaposed or stacked in a progressive sequence that forms a promenade up and into the building. As in the Hepworth Wakefield art gallery near Leeds, England—composed of a series of clearly defined rooms that drive the external forms of the building—in Anchorage, Chipperfield particularized spaces per program and sequence. The particular is expressed within a universalized language; bars of program are slipped and stacked, achieving a cubic silhouette in a pyramid four stories tall that achieves a striking, crisp monumentality. Other glass structures in the city are merely generic office buildings. “We rendered the volumes with a continuous surface as pure as possible, to have them read very clearly, without being broken up by big windows,” says Prendergast. “There wasn’t high demand for big spaces, so with the gallery experts, we worked for optimum spaces about 22 feet wide.”

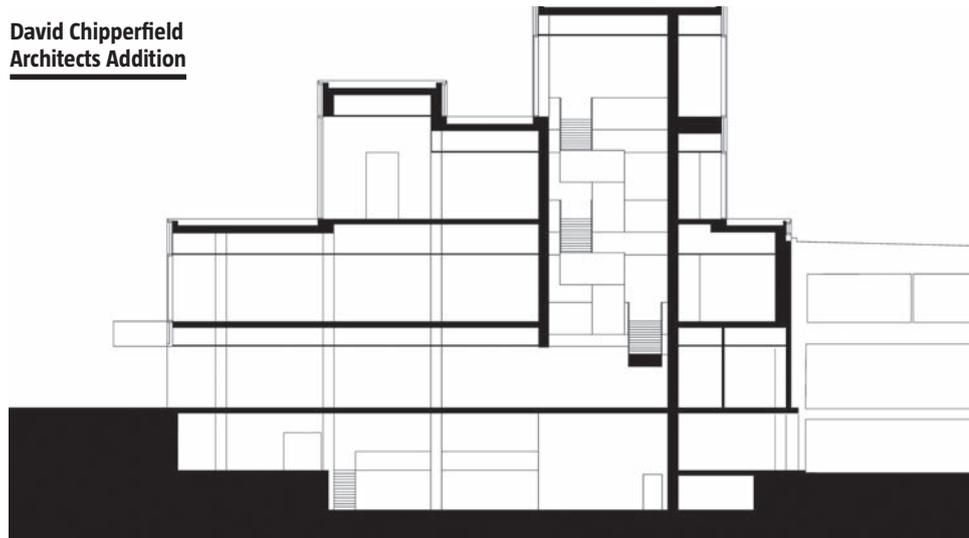
The architects left about 25 percent of the curtain wall transparent. They skinned the building in double-glazed, mirror-fritted glass, with a third interior wall of glass enclosing a heated space 1 foot deep on the transparent areas of the façade to prevent condensation in Alaska’s extreme climate. A long wall on the top floor allows a sweeping view of the mountainous panorama, and window walls on the ground and second floors open public spaces to view from the outside. The building, then, is visually porous, but ambiguously so because the mirror-fritting reflects images of the sky at the same as it admits views into the galleries, creating an intriguingly gauzy surface that plays off the crisp cubic forms.

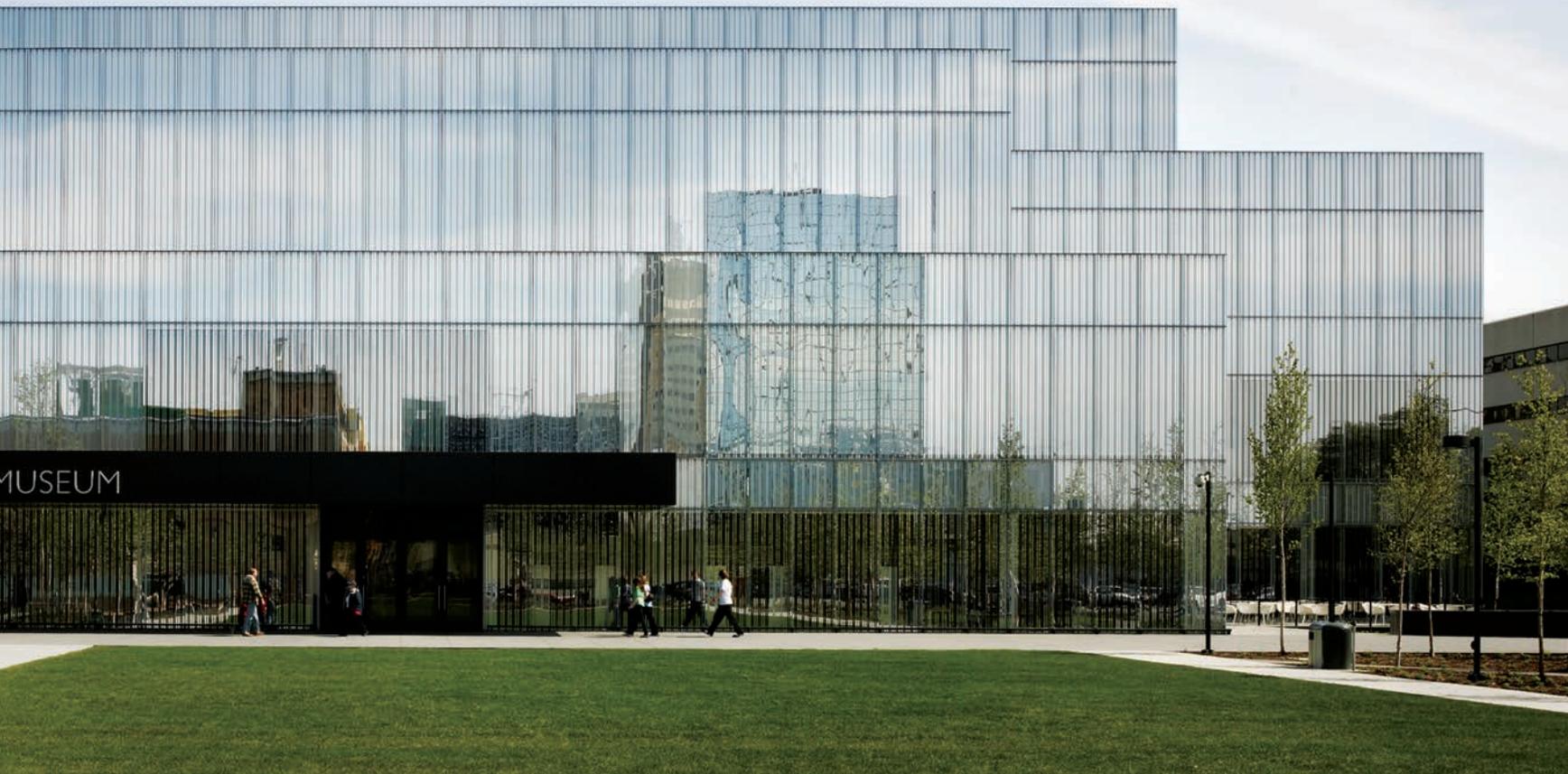
The building is complex despite its apparent simplicity. Though it has a cool beauty, the surface itself feels soft, and though the language is universal, the massing is particular. The aesthetic may be industrial, but the composition is picturesque.

The payoff of the complexity and variety is that by the time the building delivers viewers to the object at hand in serene and focused galleries, their senses and sensibilities have been primed by an extraordinary building that helps them see extraordinary things.



**David Chipperfield
Architects Addition**





Existing Museum

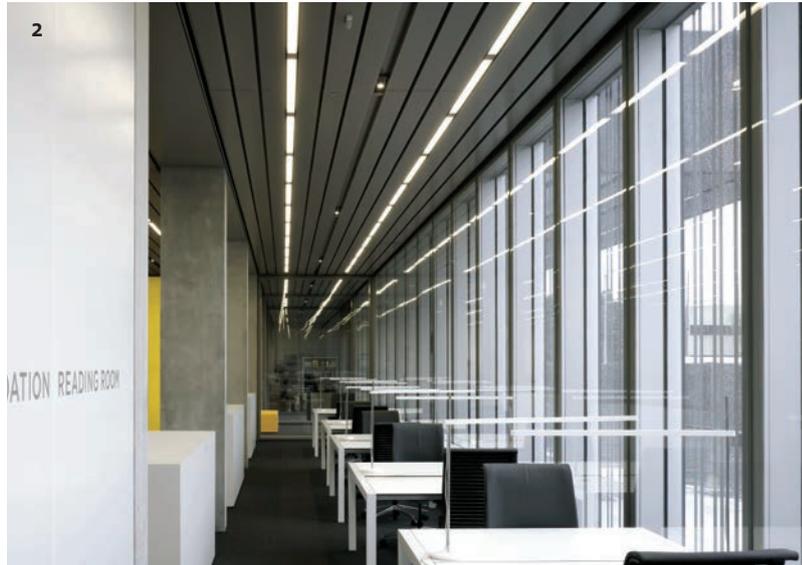


The new addition to the Anchorage Museum is situated on the west side of the existing building, allowing Chipperfield's addition to be the closest façade to downtown Anchorage. This allowed the museum to develop a new institutional identity and create a new public entry, situated in a landscaped public park—designed and constructed at the same time as the museum addition—on the site.





1



2

1. From the south, the series of slipped rectangular forms becomes more evident. The glazing is characterized by vertical lines of mirrored frit, with only 25 percent of the glazing remaining completely transparent. This allows the building to reflect the surroundings, both the natural and built environments, while still allowing passersby to see into gallery and public spaces.

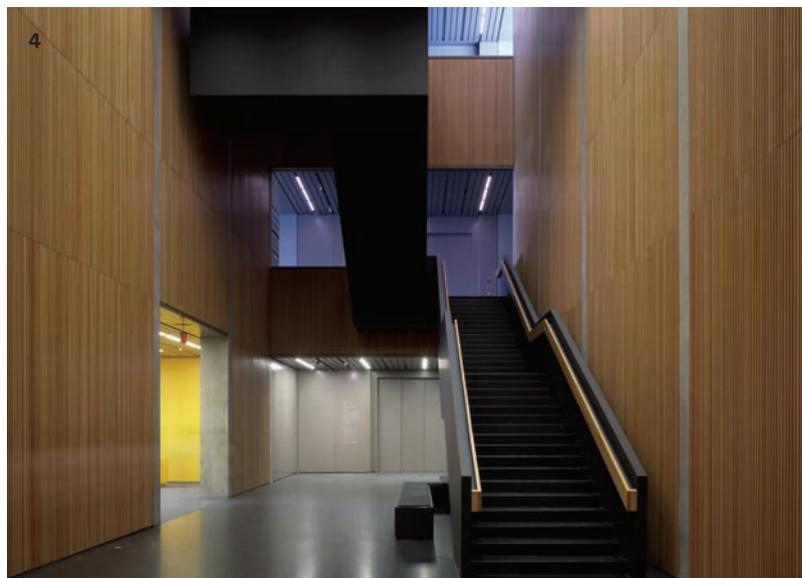
2. Several public areas are placed along the glazed perimeter walls, including this reading room that provides a place for scholars and the general public alike to examine documents—including maps and photographs—from the museum's library and archive. Metal ceiling panels and light fixtures create a linearity that runs perpendicular to the patterning on the glazing.



3

3. Inside the museum, the architects mix white-box galleries with public spaces differentiated by color and material. The ticketing lobby inside the new entry, for example, is dominated by bright yellow walls, serving as a contrast to the cool mirror-fritted exterior glazing.

4. The linear motif of the building is carried through to the staircase, which, placed against the existing building, serves as a new central core for the building complex. But instead of featuring visually cool materials of glass or metal, this space is characterized by warm wood wall panels.



4

Project Credits

Project Anchorage Museum,
Anchorage, Alaska

Client Anchorage Museum at
Rasmuson Center

Design Architect David Chipperfield
Architects, London—David Chipperfield
(principal); Billy Prendergast (associate
director); Mattias Kunz (project
architect); Franz Borho, Pedro Castelo,
Martin Ebert, Isabelle Heide, Victoria
Jessen-Pike, Melissa Johnston, Christian
Junge, Peter Kleine, Marina Mitchell-
Heggs, Andrew Philips, Julian Sattler,
Dominik Schwarzer, Rene Wolter

Architect of Record Kumin Associates,
Anchorage—Chip Banister, Daphne
Brown, Mike Griffith, Marina Komkov,
Jon Kumin, Dana Nunn, Erica White,
Ross Timm, Petra Wilm

Associate Structural Engineer
Magnusson Klemencic Associates—
Greg Briggs, Jay Taylor

Structural Engineer of Record BBFM
Engineers—Anne Anderson, Dennis
Berry, Colin Maynard, Samantha
Spindler

Services Engineer Affiliated Engineers
NW—Dean Eriksen, Geoffrey McMahon;
RSA Engineering—David Oliver, Warren
Williams, Channing Lillo, Mack Bergstedt

Quantity Surveyor Davis Langdon &
Seah International—Martin Gordon,
Jenny Young

Façade Consultant W.J.Higgins &
Associates—Wes Higgins, Michael
Cleere, John Griesmer

Lighting Consultant George Sexton
Associates—Joe Geitner, Brian McIntyre,
George Sexton

Exhibition Designer Ralph Appelbaum
Associates—Ralph Appelbaum,
Anne Bernard, Miranda Smith, Tim
Ventimiglia, Jennifer Whitburn

Landscape Architect Charles Anderson
Landscape Architects—Charles
Anderson, Michelle Arab, Karen Janosky

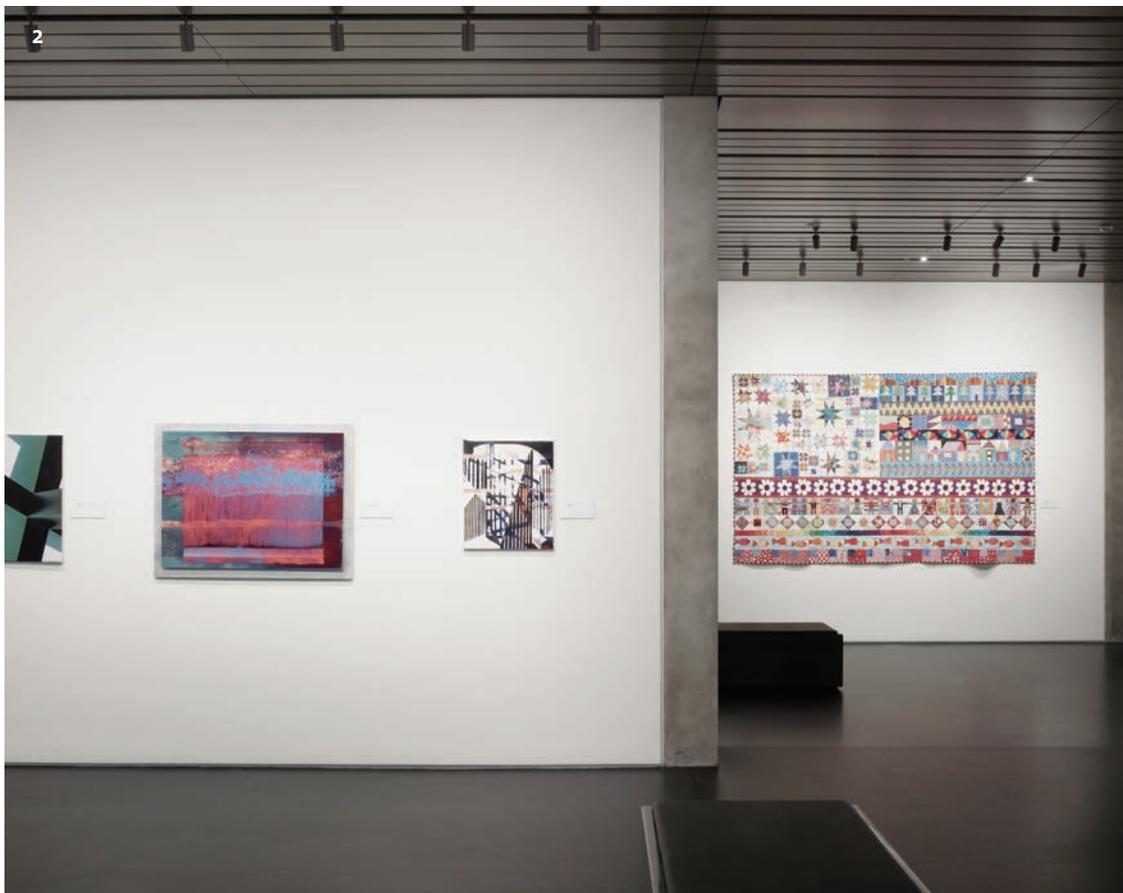
Associate Landscape Architect
Earthscape—Elise Huggins

General Contractor Alcan General—
Terry Fike, Steve Jelinek

Client Advisor RISE Alaska—Sarah
Barton, Don Simmons; PACE—
Larry Mathis

Size 86,819 square feet

**Ground Floor Plan**



1. Though many of the galleries are windowless, to meet conservation requirements, more still are located up against the glazed exterior walls of the new addition. This allows visitors to consider both the art displayed inside as well as unobstructed views out to the nearby Cugach Mountains.

2. In the galleries, the architects expressed the concrete structure, leaving its surfaces untreated. The columnar grid is infilled with walls for art, reinforcing the building's structural clarity and the material expression of the concrete. "The structural idea is part of the character of the interior," says associate director of the project Billy Prendergast. Gallery spaces range from 18 to 22 feet wide, with additional eight-foot wide circulation areas.



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TEXT BY MIMI ZEIGER
PHOTOS BY ERIC STAUDENMAIER

HANCOCK LOFTS

WEST HOLLYWOOD, CALIF.
KONING EIZENBERG ARCHITECTURE



Located along Santa Monica Boulevard in West Hollywood, Hancock Lofts conforms to the local planning department's desire to increase urban density. The mixed-income, multi-unit housing project incorporates public parking and ground-floor retail. Sliding Mangaris wood shutters can shield residents from the busy thoroughfare.

LOS ANGELES IS a great big freeway. Or so the Burt Bacharach lyric goes. But in reality, parking—and not driving—shapes the urban fabric. In West Hollywood, city planners would like to increase urban density, a phrase that means bringing more people to the neighborhood to live, shop, and eat as well as promoting development around public transportation hubs. The planning policy is sustainably minded, but it comes up against L.A.'s *bête noire*: parking. However, Koning Eizenberg Architecture's Hancock Lofts merges the two, weaving together 31 market-rate condos, seven affordable-housing rental units, 11,600 square feet of retail, and 217 parking spaces.

In fact, a shortage of public parking along Santa Monica Boulevard spurred the project. The City of West Hollywood purchased the property in the late 1990s, and future development plans came with parking caveats and a neighborhood review. Selected by the city, Koning Eizenberg and developer CIM Group had to work with a doglegged, sloping site and the constraints posed by green goals. "The big fight in communities which are

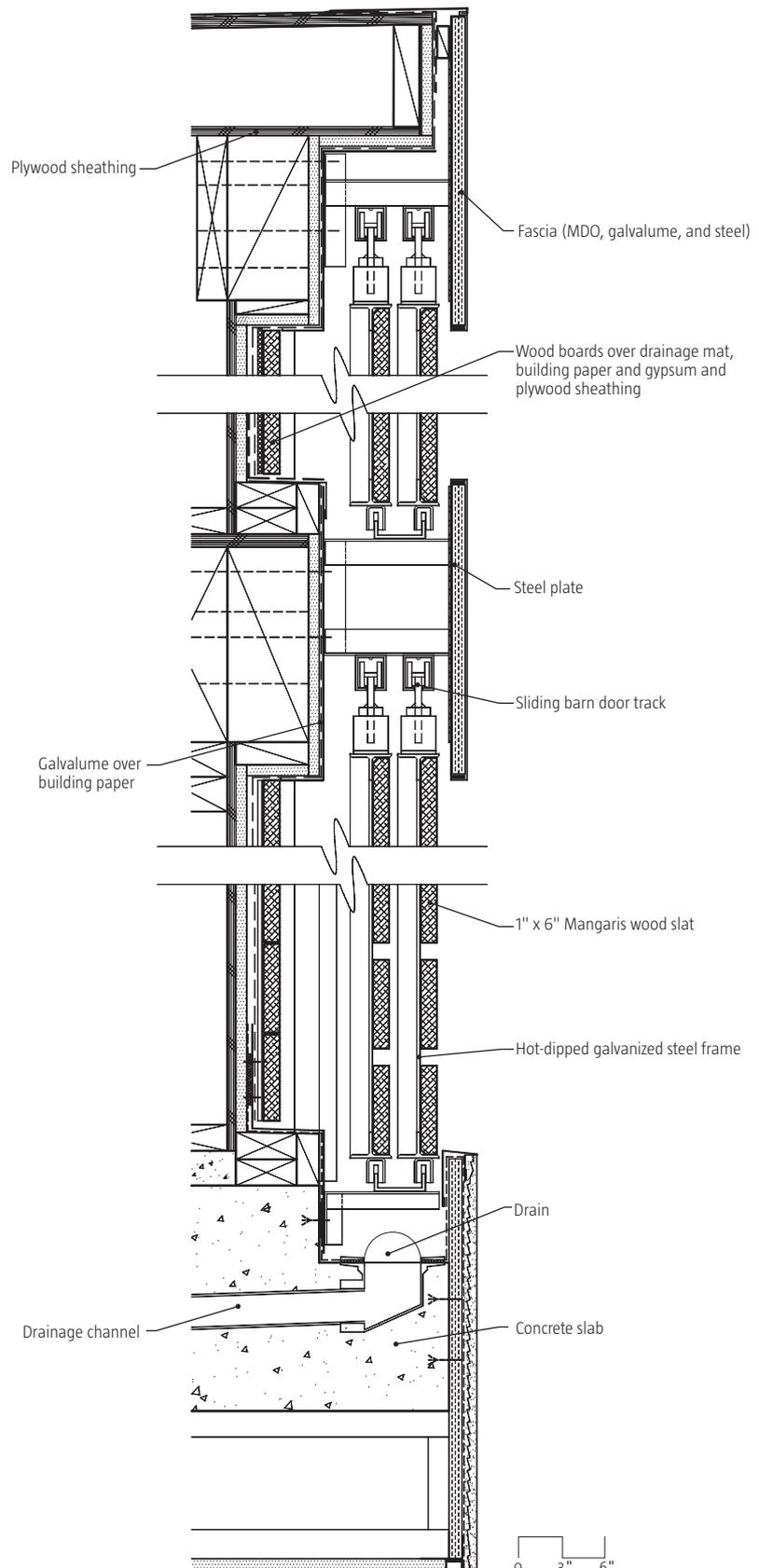
in metropolitan areas is about density. It's needed to get enough people in a neighborhood to support the businesses, which will get people out and walking more," says principal Julie Eizenberg.

Located at Santa Monica Boulevard and Hancock Avenue, the building presents a strong metal, glass, and Mangaris wood façade to oncoming traffic, before transitioning to a more residential scale as it steps up the side street. The two different façades reflect the program: Along the boulevard, three floors of luxe lofts sit atop ground-level retail. Around the corner, there's a sneaky opening that leads to lower-level public parking—the 156 city-dictated spaces (the remaining spaces are for residents). "The main thing was to make it not feel like a parking garage," Eizenberg says. On the other side of the parking garage entrance, seven units of affordable housing march up Hancock Avenue, and above those studio apartments are six two-story townhouses.

A level of resident parking separates the rental units from the market-rate condos. It's masked by a screen of



Façade

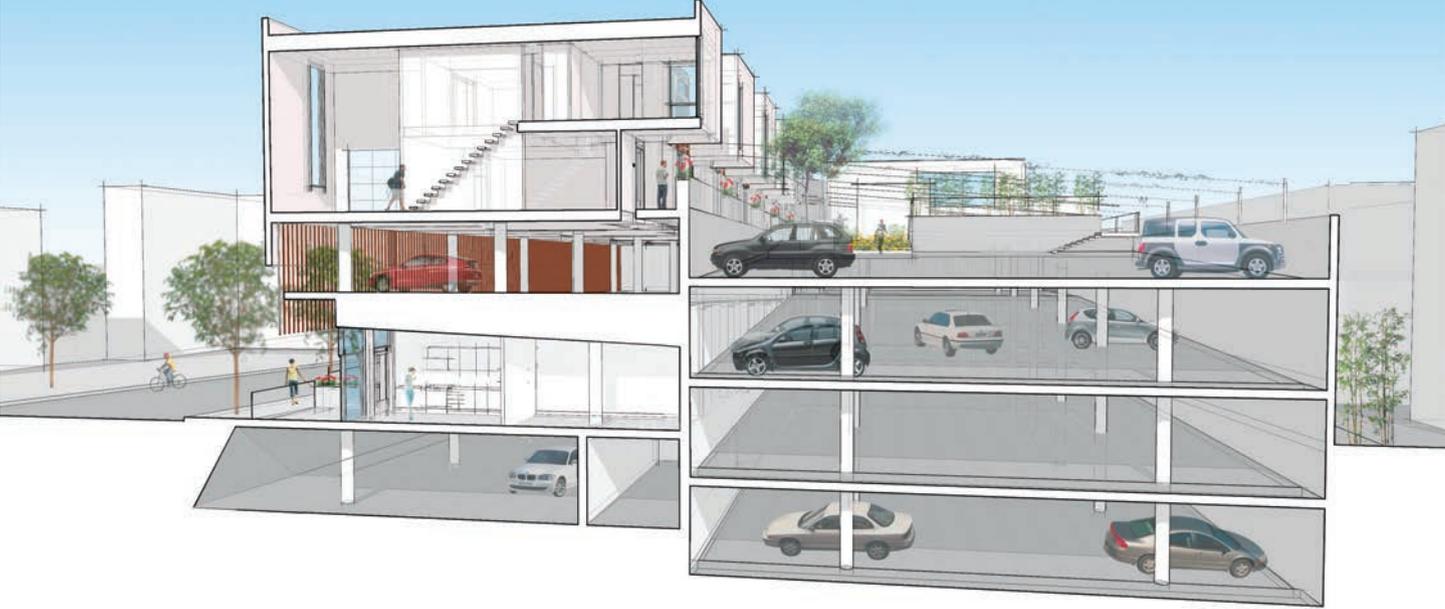


vertical Mangaris wood slats—which neatly double as balustrades on the townhouses—but it is still there, the project's leitmotif. The parking ramps spiral up from the public parking to the second story, where glass doors open onto a verdant outdoor podium. Here, the front doors to the loft units wrap the courtyard on two sides.

Inside, Koning Eizenberg applied its expertise in hospitality design—the firm is known for its über-glamet-functional hotels, The Standard and The Avalon—to bring hotel style to the residential arena. With high-end Miele ranges and Corian countertops, the units have the feel of Dutch rationalism meets laid-back beach bum.

Hancock Lofts has the kind of economic mix that you easily get in a city such as New York, where the density demands it, but find less often in sprawling Los Angeles. And this project encourages density not only by its mix of units, but also by hiding away all cars from view: Vines will eventually grow over a trellis of taut cables to shelter the rooftop overflow parking for residents' cars, secreting away the last visible stretch of on-site parking.

Section Through Townhouse



2

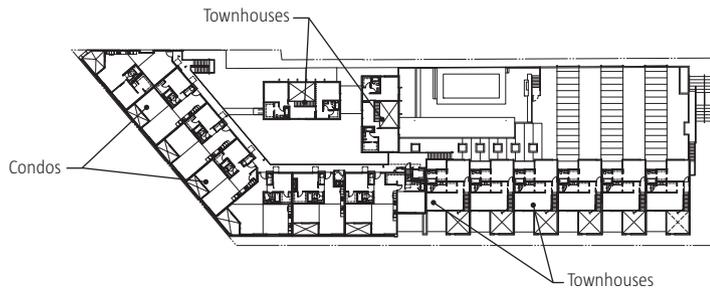


1. Each of the two-bedroom units along Santa Monica Boulevard is equipped with a sliding wood screen that moves along the balcony rail. The screen can be used to modulate the amount of direct sunlight reaching the living area, or to create an enclosed outdoor space, sheltering the deck from the busy thoroughfare. Flexible interior spaces can be programmed multiple ways, depending on the needs of the owner. "We were thinking about how people cohabit and thinking through different lifestyle scenarios," explains principal Julie Eizenberg. "You could use [the space] as a living room or as a live/work office. There is no right way."

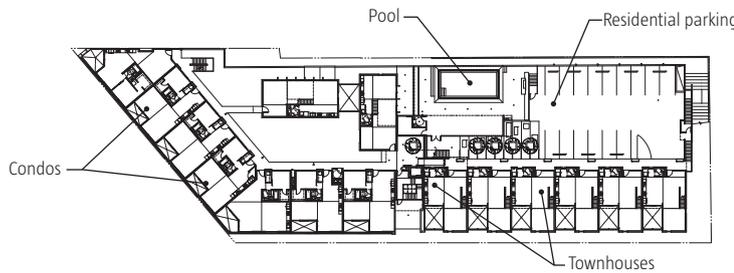
2. The six two-story townhouses on the Hancock Avenue side of the building have an outdoor terrace shielded from the street by vertical wood slats that also hide the level of resident parking below. An operable glass garage door opens the living area onto terrace, creating an indoor-outdoor environment that works well in the temperate Southern California climate.



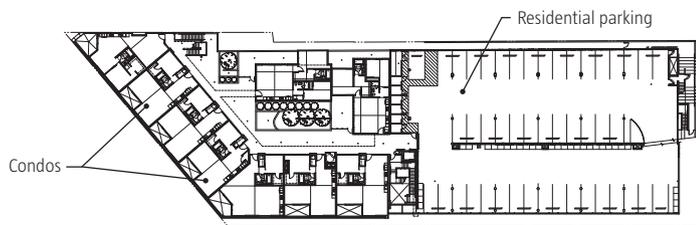
Fourth Floor Plan



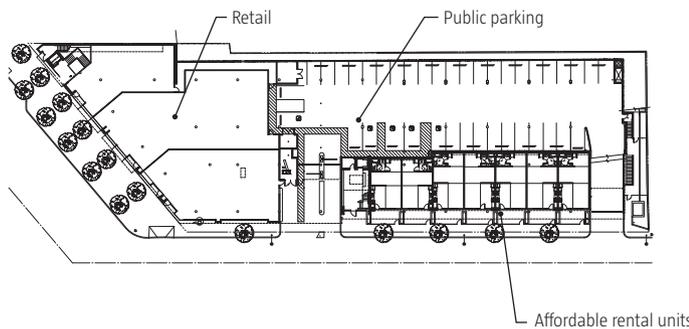
Third Floor Plan



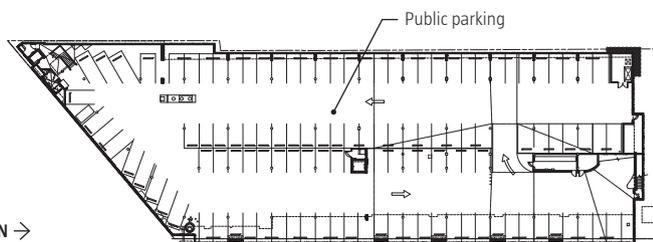
Second Floor Plan



Ground Floor Plan



Basement Floor Plan



Project Credits

Project Hancock Mixed-Use Housing, West Hollywood, Calif.

Client/Owner CIM Group

Architect Koning Eizenberg Architecture, Santa Monica, Calif. —Hank Koning (principal-in-charge); Julie Eizenberg (principal); Oonagh Ryan (project architect and manager); Paul Miller (job captain); Crystal Chan, Jason Kerwin, Scott Walter (project team)

Mechanical and Electrical Engineer Antieri-Haloosim & Mattingly Consulting Engineers

Structural Engineer Englekirk Partners Consulting Structural Engineers

Civil Engineer Kimley-Horn & Associates

Geotechnical Engineer Group Delta Consultants

Construction Manager Jones & Jones

General Contractor Lee Homes

Landscape Architect Fletcher Studio

Lighting Designer Lighting Design Alliance

Graphic Designer Newsom Design

Waterproofing Consultant Simpson Gumpertz & Heger

Acoustical Consultant VSA Associates

Size 133,476 square feet

Materials and Sources

Appliances Miele (range and hood) mieleusa.com; Jenn-Air (refrigerator) jennair.com

Exterior Wall Systems Mangaris (wood screen); Metal Sales Manufacturing Corp. (corrugated metal siding) metalsales.us.com

Finishes Polygal (polycarbonate panels) polygal.com; Daltile daltile.com

Glass PPG Industries (Solarban 60) ppg.com

Gypsum Georgia-Pacific (DensShield) gp.com

HVAC First Co. (fan coils) firstco.com; Armstrong Air (heat pump) armstrongair.com

Lighting Delray Lighting delraylighting.com

Masonry Orco Block Co. (burnished CMU) orco.com

Millwork Marina Woodcraft (custom millwork) marinawoodcraftinc.com

Paints Dunn-Edwards Paints (low-VOC paint) dunnedwards.com

Parking Control System Amana

Roofing Sarnafil (single-ply PVC roof) sarnafilus.com

Security System Siedle siedleusa.com

Site and Landscape Stonewear (Zena planters) stonewear.com

Windows, Curtainwalls, Doors Torrance Aluminum (residential windows and doors) torrancealuminum.com; Bristolite Skylights bristolite.com;

United States Aluminum (commercial storefronts) usalum.com; Timely Industries (residential interiors) timelyframes.com; Arm-r-lite (overhead vertical lift door) arm-r-lite.com

continued from page 73 →

believe: one, that it is beneath us to get down and dirty with numbers, and two, that finance is incredibly complicated and difficult to understand. Trust me, it's not," he says.

Demystifying finance for architects is at the core of a new certificate program at the University of Texas at Arlington created by professor Michael P. Buckley. Called the Certificate Program in Asset Repositioning and Turn-around Strategies, it is the first in the country to teach architects how to transform underutilized urban structures into revenue-generating commercial properties. "Architects don't think about how their designs can create more value by creating more revenue," Buckley says.

"Once they get those things in their brain and realize how to calculate and show them to clients, the effects are very powerful."

First, Buckley says, he gets architects comfortable and conversant in the vernacular of finance. "Like any craft, finance has jargon. Once architects get past the jargon, they get it," he says. Next, he shows how design can be used to generate profit. "They all know how to use Excel, but they use it to add up costs rather than project revenues," he says. Students see, for example, how a simple change in a floorplan might increase rent. And they learn the all-important skill of quantifying that revenue and communicating it to the client. "I want architects to become more powerful in shaping their architecture by using economics to afford to do better design," Buckley says.

Business management is at the core of another new program, at Harvard University's Graduate School of Design. The RMJM Program for Research and Education in Integrated Design looks to empower architecture students by assimilating design, technology, and business management principles. "Design is not just about nice envelopes and fancy buildings; it is about seeing the business needs of the client," says professor Spiro N. Pollalis, director of the program. "In my approach, for every design, there is a business plan."

Pollalis takes full advantage of the Harvard Business School, partnering with professors there to generate joint courses where architects and business students work together. (There are three like-minded programs at other schools, which combine the M.Arch. and the MBA into a dual degree.)

Vishaan Chakrabarti remembers the barriers that existed between the disciplines when he went through school in the '80s and '90s. Chakrabarti pursued degrees in architecture, planning, and development, and he felt like a pariah. "When I did all of these things, it was heresy in the schools. You weren't supposed to talk to one another, and 'development' was considered a dirty word," he says.

Last year, Chakrabarti was named the director of the Real Estate Development Program at Columbia University's Graduate School of Architecture, Planning, and Preservation. "In most programs, there is usually a firewall between real estate and architecture and urban design," he says. "I think that comes out of a historical circumstance where all of these professions viewed themselves as adversaries."

Columbia's program approaches this from the opposite view. About half of the students come from architecture, the other half from banking and real estate. (Friedman of the ACSA says there is a proliferation of real estate programs being integrated into architecture schools.)

Chakrabarti envisions graduating a professional who has the capacity to work across fields, use the latest technology to its full potential, and understand the complex nature of urban development. "Imagine a world where a developer who is also an architect can alter the massing of the building in Rhino, and within seconds can understand the financial impact on their ... spreadsheet, and can understand what it means to the neighborhood in GIS. The profession becomes fluid across the fields," he says. "I don't mean to sound grandiose, but I think we have the potential to revolutionize the profession."

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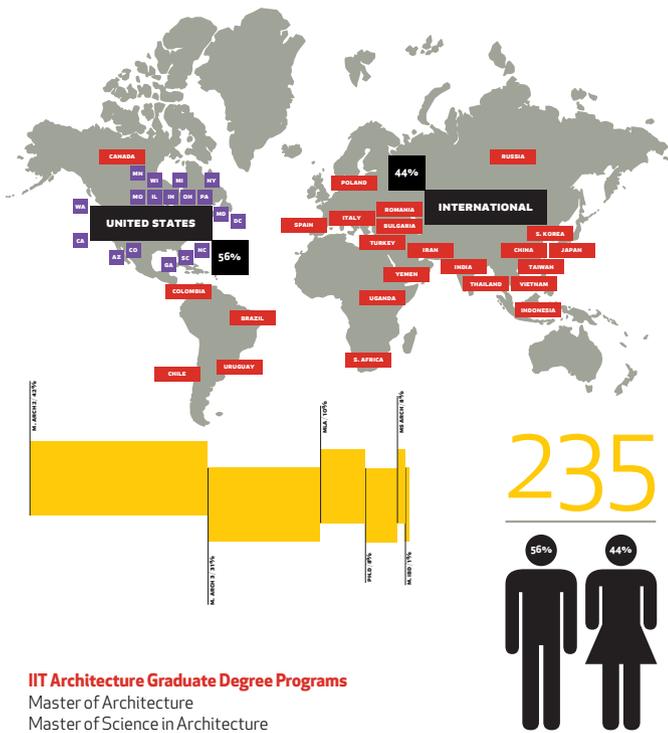
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In the Co-Op program at the University of Cincinnati, students get a taste of professional practice through an intensive internship program. The school pioneered cooperative education in 1906; today, students alternate academic quarters between classroom study and paid professional work. “We try to give more of a critical understanding of the profession and get students more in tune with how architectural practice works,” says Alex Christoforidis, assistant professor of architecture in the Division of Professional Practice.

Students in the master’s program participate in a series of workshops at firms, covering such topics as project process and how to use construction documents as a communication tool. They also visit a development company that employs architectural staff in order to understand how design is determined by financial decisions.

“At each firm, they learn different aspects of architecture practice that are not normally taught in an NAAB-accredited architecture school,” Christoforidis says, referring to the National Architectural Accrediting Board, the agency responsible for accrediting professional degree programs in architecture in the United States.

In fact, many of the business programs described above are offered in addition to courses required by official NAAB standards. Business is not an integral part of the accredited architecture curriculum. **“The NAAB guidelines are about 20 years behind the times regarding what an architect actually needs to thrive in practice,”** Pasquarelli says.

Friedman agrees that it’s time to analyze the extent to which NAAB criteria are appropriately aligned to the real conditions for practice: “We are going to need to train architects to be knowledgeable in ... [technology and business], which will require some redistribution of credit hours in the curriculum.”

In 2008, the NAAB did revisit its conditions for accreditation, and the revised standards go into effect in 2011. (The organization re-evaluates conditions for accreditation every five years, making 2013 the next opportunity for overhaul.) Andrea S. Rutledge, executive director of the NAAB, says the fiscal education debate always rears its head during these discussions. “This is a common accusation leveled at the NAAB: ‘You’re not doing enough to teach our students to be prepared for the financial realities of the practice,’” Rutledge says. “It’s important to remember that NAAB criteria are the minimum standard, and institutions and programs are free to go beyond this minimum.”

Rutledge says the debate at this last evaluation centered on the handoff between education and the intern development program (IDP). **“How much do we teach in school, how much do they learn in IDP?”** That was the discussion,” Rutledge says. “Where the board ended up was, when [students] come out of school, they need to know what questions to ask. They need to understand that they have responsibility for financial management of projects and they need to know what to learn next. Their next learning opportunity is internships, and that’s where they get the deepest learning on firm management, project management,” she says.

“The fact is, there is only so much that can be crammed into the curriculum, so the question becomes: ‘What are you going to give up?’” Rockhill says about adjusting NAAB standards. “That’s a tough call. But as the profession emerges from the recession and begins to lick its wounds, it’s going to become so competitive that a keen sense of business is integral [to] survival at this point.” □

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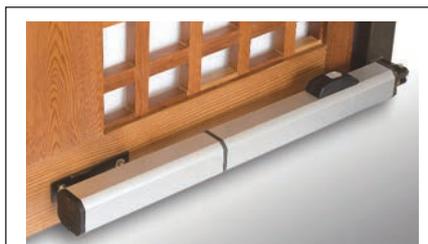


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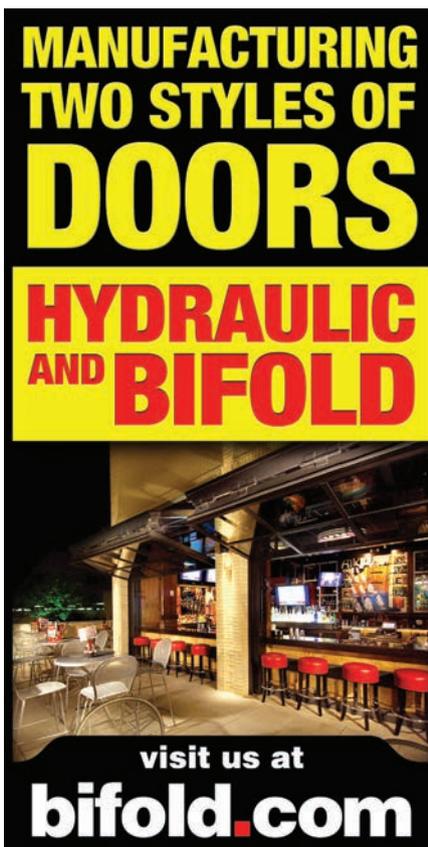
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→ 1962 P/A AWARD CITATION

MONUMENTALITY IN PARADISE

DESIGNED BY JOHN CARL WARNECKE, A 1960S ARCHITECT, **THE CAPITOL OF HAWAII** REPRESENTS THE ADAPTATION OF MODERNISM TO CEREMONIAL PURPOSES.



TEXT BY JOHN MORRIS DIXON

1962 P/A Awards Jury

Fred Bassetti
Gordon Bunshaft
Arthur Drexler
G. Holmes Perkins
Henry A. Pfisterer



OF ALL THE AMERICAN state capitols, the only one in the modernist style is that of Hawaii, which was admitted as a state in 1959. The 1962 P/A Awards jurors recognized the proposed new capitol as a milestone for Modernism, while expressing reservations about its design—hence only a citation. Their chief objection, as confirmed functionalists, was that its monumental columns support only the projecting portions of the upper floor, with no indication of what holds up the bulk of the building.

The capitol's design says a lot about the adaptation of the modernist aesthetic to iconic public buildings. It was the product of the joint venture of John Carl Warnecke & Associates, then a very prominent mainland firm, with Belt, Lemmon & Lo, a well-established island firm. The building displays an unlikely hybrid

of early 1960s architectural inspirations. Its peristyle of columns with swoopy contours resembles those in contemporaneous works by Oscar Niemeyer, Philip Johnson, and Minoru Yamasaki. This updated Neoclassicism is conjoined here with the design device of a projecting upper story, made popular by Le Corbusier's La Tourette monastery of 1957–1960.

But the design does not ignore its Honolulu context. The distinctive Hawaiian geography is recognized in the shaded central court, in the reflecting pool that occupies most of the building's ground level, and in the volcano-inspired volumes of the legislative chambers that rise from these waters. While some of its signature design motifs would quickly become dated, the building has served as an effective symbol of Hawaii's statehood. □

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