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Ethics and Architecture
How many ways can architects engage with the communities and wider world around them?

Here are some randomly selected news stories from the last month:

- Rising temperatures and climate change are already here, contributing to the current extremes of droughts, wildfires, heat waves, and floods that are devastating regions of our country.
- A botched execution by lethal injection in Oklahoma caused obvious suffering to the inmate, who then died of a heart attack.
- French economist Thomas Piketty’s runaway bestseller, Capital in the Twenty-First Century—which posits that global economic inequality will widen with disastrous results, unless governments intervene by raising taxes—kept fueling debates on talk shows and op-ed pages.

So what do any of those topics have to do with being an architect today? Maybe a great deal, depending on your practice.

In this issue of RECORD, we feature a special report on ethics and architecture. The American Institute of Architects maintains a code of ethics for professional conduct, but we are looking at the subject more broadly—from the problems of migrant construction workers to the design of affordable housing; from refusing commissions to build prisons or execution chambers to engaging in socially activist and sustainable architecture.

On the following pages are some projects that exemplify ethical architecture. A school by Rogers Partners is sparking the revival of a derelict Baltimore neighborhood with a design that beautifully fits into its urban context (page 182). Staff housing at a remote clinic in Burundi was inspired by local conditions and labor, and supervised by New York architect Louise Braverman, mostly via Skype (page 188). A complex of appealing affordable apartments by Leddy Maytum Stacy addresses the skyrocketing rents in their hometown of San Francisco that are driving the middle class and working people from the city (page 192).

And a pioneering program for social architecture celebrates 20 years of success. RECORD’s managing editor Beth Broome traveled to Hale County, Alabama, to report on Auburn University’s Rural Studio and visit some of the houses and community projects designed and built over the last two decades by the architecture students in the program (page 114). Rural Studio’s remarkable founder, the late Samuel Mockbee, saw its primary mission as that of educating those who came to be called “citizen architects”—and, today, there are more than 700 of them out in the world.

The tradition of citizen architects clearly applies to the New Orleans firm Eskew+Dumez+Ripple, whose practice has defined the best of social design and civic leadership in the revitalization of their city after Hurricane Katrina. This month, at the AIA convention in Chicago, the office will be honored with the AIA Firm Award for 2014 (page 28). (And this month too, the activist trailblazer Shigeru Ban will pick up his Pritzker Prize at a ceremony in Amsterdam.)

Sadly, Eskew+Dumez+Ripple’s founding partner Allen Eskew, who shaped the office’s values and spirit, died just before the AIA Firm award was announced last December.

Now the profession has lost yet another passionate citizen architect. Though New York’s Frederic Schwartz left behind a substantial body of work—including Empty Sky,” a stunning memorial to victims of 9/11 (RECORD, September 2011, page 184)—his exceptional role as a civic activist, teacher, and relentless questioner of the status quo may well be his greatest legacy. In the months and years after the 9/11 attacks, Schwartz was a constant presence at public meetings and forums, calling for a sensitive and holistic response to rebuilding Lower Manhattan. With Rafael Viñoly, he led the THINK team, whose scheme for two open lattice-like towers was a finalist in the design competition for Ground Zero. The critic Philip Nobel, in his book Sixteen Acres, called Schwartz the “tragic conscience” of the efforts to rebuild.

Schwartz was active in post-Katrina New Orleans too, an engagement that began with a studio he taught and brought to the ravaged city from Harvard’s Graduate School of Design in the fall after the hurricane. As one of his final acts of advocacy, he was a force behind the change last year in the AIA rules to allow two partners to win the Gold Medal—an honor he fervently believed Denise Scott Brown and Robert Venturi, his early mentors, deserve to receive together.

Architects often flourish later in their careers than those in other professions, pushing well into their 70s or 80s. Not Eskew or Schwartz, who died with many ideas and possibilities still ahead of them. But their students, colleagues, and fellow citizen architects are here to carry on. ■

Cathleen McGuigan, Editor in Chief
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Architect: William Rawn Associates
General Contractor: Delulis Brothers Construction
Subcontractor: American Contractors Corporation

Gyu Kaku Japanese Barbecue Restaurant - Miami, FL
CISCA Award: Bronze Award
Architect: 2010 Architects
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Stacks Will Stay at New York Public Library

BY FRED A. BERNSTEIN

A controversial plan to reduce the 1911 New York Public Library main branch research facilities to fit in a lending function has been scrapped.

IT’S TYPICAL for a public institution to announce a big building project with fanfare. But when the same project is dropped, the institution may invoke its right to remain silent.

That’s what happened with a plan to turn part of the New York Public Library (NYPL) at 42nd Street and Fifth Avenue in Manhattan into a lending library. Renderings were released in December 2012 at a press conference presided over by library president Anthony Marx and the project’s architect, Norman Foster. But when the plan—which would have turned the historic cast iron and steel stacks below the library’s main reading room into a circulating library—was abandoned, the library didn’t say a word. A New York Times reporter learned of the cancellation when she called the library to ask about the project’s status.

Architects, many of whom had protested the plan, expressed relief as news of the reversal spread. Barry Bergdoll, the curator and architectural historian, uttered one word. “Hooray,” then added that the plan would have effaced the entry sequence intended by the building’s architects, Carrère and Hastings. (In 2013, in a timely act, Bergdoll, then chief curator of architecture and design at the Metropolitan Museum of Art, mounted a show of the grand libraries of Henri Labrouste, whose work inspired the NYPL stacks.) Others had similar reactions. “It was overdue,” said Gianfranco Monacelli, the book publisher, of the library’s change of plan. Gregory Wessner, director of Open House New York, said now that the stacks, which are structural, are being preserved, he hoped that more people would get to see what made them great.

Foster + Partners had already been paid

Foster + Partners’ Vegas Hotel Set for Demolition

BY TONY ILLIA

FOSTER + PARTNERS’ Harmon Hotel on the Las Vegas Strip is being razed without ever opening. Owner MGM Resorts International received court approval on April 22 to demolish the unfinished oval-shaped 27-floor tower following a protracted legal battle with its contractor, Tutor Perini Corp., over building defects. The Harmon once figured prominently in the $8.5 billion CityCenter hotel-casino-entertainment complex that opened in December 2009. The blue-glass building, whose incomplete construction cost was $279 million, has since become a symbol of real estate boom excess gone bust. Its removal will leave a large gap in CityCenter’s 76-acre master-plan scheme. “CityCenter consulted with experts about the fastest and safest way to resolve structural-safety concerns created by the structural-defect issues at the Harmon,” said MGM spokesman Gordon Absher in a statement. “Based on their expert advice, CityCenter is recommending that the structure be demolished.”

The Harmon will be dismantled over the next year at a cost of $11.5 million. A Foster + Partners spokeswoman declined to comment for this article, and the Harmon has been removed from the firm’s website.
Dumez Reflects on AIA Firm Award

BY DAVID SOKOL

AT THE 2014 AIA National Convention in Chicago later this month, Steve Dumez will be taking a bow alongside Mark Ripple as the two remaining partners of Eskew+Dumez+Ripple (EDR) accept the 51st Architecture Firm Award. The celebration will be bittersweet, Dumez says, in light of founder Allen Eskew’s unexpected death just two days prior to the AIA’s announcing the honor last December.

In that statement, the AIA cited deep social engagement as being among EDR’s merits for recognition. Dumez, who also is the firm’s director of design, credits Eskew for promoting public service at all levels. “There was always this sense that firm leaders would serve on boards, AIA committees—the variety of ways a principal gets involved in the community—and I say that Allen’s legacy is that we also expect every staff member to find some means to get engaged.”

Dumez emphatically acknowledges the figures he and Eskew modeled themselves on. “Both Allen and myself worked with Charles Moore, so the notion of a participatory design that listens to clients while engaging a really broad spectrum of the community is something we’ve been committed to for decades,” he says of the 1991 AIA Gold Medal–winning architect. He also cited the immersive workshops of 1972 firm winner Caudill Rowlett Scott as another influence. Yet, unlike EDR, they never conducted their work in a setting as charged as New Orleans after Hurricane Katrina, and EDR’s experience in leading rebuilding “certainly intensifed” its efforts to program and design places that achieve consensus among numerous stakeholders and challenge preconceived notions of architectural expression. “I think partly the AIA is recognizing the hard work we’ve had to do in our community after Katrina,” Dumez says.

The EDR partner notes that, in New Orleans, public participation in redevelopment and new building projects remains high, and that community activism is becoming more prevalent in the architecture profession generally. If Dumez were to assign meaning to this year’s award, then “it might simply be an understanding that it shouldn’t take a catastrophe to get engaged within a community.” He adds: “There were many opportunities in the aftermath of Katrina where simply doing things expeditiously could have been in order. For us, design excellence and the kind of community we wanted to build was never jettisoned, and in some cases those difficult circumstances made our values stronger.”
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9/11 Museum Reveals the Bedrock of a Tragedy

BY CLIFFORD A. PEARSON

LONG DELAYED and much contested, the National September 11 Memorial Museum at Ground Zero opened in mid-May with President Obama and First Lady Michelle Obama attending the dedication. While nearly every part of the redevelopment effort at the World Trade Center site in lower Manhattan has generated debate, the museum has been a lightning rod for particularly intense criticism and controversy. Its role as the main keeper and shaper of the 9/11 narrative made such struggles inevitable, since so many different groups were affected by the 2001 attacks.

Just as the range of “stakeholders” in the museum seemed limitless, the number of agencies with at least some control over it was mindboggling: the city of New York, the state of New York, the Port Authority of New York and New Jersey, the Lower Manhattan Development Commission (LMDC). Even the official client for the project kept changing, starting with the LMDC, then moving to the World Trade Center Memorial Foundation, which morphed into the National September 11 Memorial & Museum.

While the memorial, designed by Michael Arad and Peter Walker, opened on the 10th anniversary of the attacks (Record, September 2011, page 68), the museum followed a more tortuous route, with delays caused by changes in concept and rising costs. Located between the memorial’s twin pools of cascading water, the museum is entered through an angular glass-and-steel pavilion designed by Snohetta. This pavilion houses the ticket area and lobby on the entry level and a 165-seat auditorium on the second floor. But the museum itself, designed by Davis Brody Bond (DBB), occupies 110,000 square feet of space below ground. The firm created a long “ribbon” of ramps, stairs, and overlooks to take visitors 70 feet down from the memorial plaza to bedrock. At this lowest level, visitors find the now-famous slurry wall (which had protected the 16-acre site from the Hudson River), a pair of exhibitions in the footprints of the destroyed towers, and a group of artifacts and displays. Thinc Design oversaw the exhibitions, working with Local Projects on presenting digital material.

“Where most museums are buildings that house artifacts, this museum has been built within an artifact,” says Alice Greenwald, its director.
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One Year In, Bullitt Center Exceeds Energy Goals

BY PETER FAIRLEY

THE DESIGNERS of Seattle's Bullitt Center have overachieved. The Miller Hull Partnership, cofounded by the late Robert Hull, set out to demonstrate that a six-story office building could generate all of the energy it needs. In fact, after one year of operation, it is sending a sizable energy surplus to the local power grid, according to data released by its developer, the Bullitt Foundation.

Consumption is simply far lower than what the Miller Hull Partnership and the m/e/p engineers, PAE, projected for the 52,000-square-foot building. Instead of using 16kBtu per square foot—half the energy-use intensity (EUI) of Seattle's best-performing office building—consumption during its first year was just 10kBtu/sf.

PAE president Paul Schwer estimates that the building’s EUI will still be just 12kBtu/sf when its last unoccupied floor is leased. At that level, the energy flowing from the solar array on its cantilevered roof—sized to just offset the building’s projected energy consumption—will also offset electricity use for about a dozen neighboring houses.

Denis Hayes, the Bullitt Foundation’s president, says that no commercial building comes close to the Center in terms of energy efficiency. He calls that a coup for the designers, who integrated a suite of energy-saving strategies, including 14-foot floor-to-floor heights (to facilitate daylighting), triple-glazed windows, and passive climate controls.

“We’ve figured out a way to dramatically reduce energy consumption without any sacrifices of comfort or lighting,” says Hayes.

Schwer says the takeaway is that net zero energy office buildings are viable, even in overcast Seattle—which, he adds, is “literally in the cloudiest climate in the lower 48 states.” And it works in less temperate climates too. He has modeled operation of the Bullitt Center in 15 other cities across the U.S., and, even in notoriously frigid Minneapolis, its energy budget zeroes out.

But Schwer and Miller Hull principal Brian Court say they must share credit for the Bullitt Center’s performance with the building’s occupants, whose lower-than-expected plug loads account for most of the energy surplus. Schwer says PAE, which decided two years ago that it would relocate to the Bullitt Center, has since slashed power use per workstation by 80 percent by replacing computing equipment. An incentive scheme devised by Hayes will help keep tenants engaged: each has an energy allowance and only pays for the electricity consumption that exceeds that budget.

While the Bullitt Center excels at generating energy, it has struggled to deliver on projected water savings. A rainwater purification system, for example, remains inoperative because regulators have insisted that the water be chlorinated. Hayes worked hard to overturn the order, even approaching the EPA.

But having now agreed to chlorinate the rainwater, Hayes awaits final approval to start the system. He expects to have it running well before January 2015, when the building will have been at 85 percent or greater occupancy for a year and he can file for Living Building certification.
Disaster-Proofing Our Lives

BY AMANDA KOLSON HURLEY

IN THE WEEKS before the exhibition Designing for Disaster opened on May 11 at Washington, D.C.'s National Building Museum, a wildfire in Oklahoma forced 1,000 people to evacuate, and tornadoes ripped through the South and Midwest, killing 34. In the U.S., the threat of natural disaster is always with us.

As the exhibition (open through August 2, 2015) makes clear, our strategies for preventing disasters and lessening their impacts have evolved tremendously over the past quarter-century. The show smartly brings these to the fore and makes them tangible, letting visitors unleash gusts on miniature houses in a replica hurricane testing lab or activate expansion joints to move, as in a quake. Throughout, Designing for Disaster stresses how much we can do to prepare.

The show is organized by elements: Earth, Air, Fire, and Water. In the Earth room, a mock-up of stairs at California Memorial Stadium in Berkeley demonstrates how expansion joints allow the structure to roll with a temblor—a good idea, since the historic stadium sits directly on top of the Hayward Fault. (It got a full seismic upgrade a few years ago.)

In the Air section, visitors can peer into an 8-by-8-foot safe room built to FEMA specifications out of vertically reinforced concrete masonry units, plywood, and steel. As curator Chrysanthe Brokos points out, FEMA didn’t have these rules until the late 1990s.

Of the four parts of the show, Water is the least satisfying. Kate Orff’s widely discussed “oyster-itecture” scheme gets top billing, while the less well-known but interesting story of Valmeyer, Illinois, a town relocated entirely after a flood in 1993, gets lost. Timing doesn’t seem to have worked in the organizers’ favor; the Rebuild by Design competition just produced 10 schemes for a resilient New York/New Jersey coastline, but these must have arrived too late to make it into the show.

The final room has a pantry equipped with emergency supplies like plastic sheeting, duct tape, and sunblock. Walking into it is unsettling—it’s our generation’s version of the bomb shelter. We know that disasters are getting more severe and occurring with more regularity. We can see it and feel it, in addition to hearing 98 percent of the world’s climate scientists say so. Therefore it’s odd and disappointing that the show makes no mention of climate change (at least none that I could find). Designing by Disaster is great at educating visitors about how they can be more hazard-proof. But it doesn’t tell them why they have to be.
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RECORD Honors Best Corporate Architecture

BY AMANDA KOLSON HURLEY

ON THE NIGHT of April 24, at a black-tie event in Washington, D.C., the principals of STUDIOS Architecture came up to the stage—and they just kept coming. The firm had flown in all 18 of its principals, from as far afield as Paris and Mumbai, to jointly accept ARCHITECTURAL RECORD's Good Design Is Good Business Lifetime Achievement Award, presented at the American Architectural Foundation (AAF) Accent on Architecture Gala.

Now in its third year, the award honors both architects and patrons who "consistently build the best corporate architecture," as RECORD's editor in chief Cathleen McGuigan said in her remarks. STUDIOS received the 2014 architecture award for a body of work that includes some of the most admired office spaces—like the New York headquarters of Bloomberg LP—and that stretches back to the early days of Apple (the firm's first client was Steve Jobs).

This year's patron award went to Novartis, the Swiss pharmaceutical company, which has quietly commissioned a fleet of world-class firms such as Weiss/Manfredi and Rafael Viñoly Architects to design its campuses around the world. Novartis's director of design, Patrick Lobdell, accepted the award, and noted that a short video shown that night had given him a new perspective on what the company had built over the years. "I was able to sit back and say: 'How impressive is this?'

The final honor of the night, AAF's Keystone Award, went to the Chicago Architecture Foundation. But before that, Tom Cochran of the U.S. Conference of Mayors gave the Joseph P. Riley Jr. Award for Leadership in Urban Design to a husband-and-wife pair of civic leaders: Oscar and Carolyn Goodman, the former and current mayors of Las Vegas. Both have promoted the revival of the city's once-moribund downtown. Oscar Goodman, martini in hand, gave the night's most colorful speech, riffing on showgirls and mobsters. But his wife made an appeal to the crowd of architects: move to Vegas. To "those of you who'd like to start a firm," she said, "there's no state income tax."

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A Rebirth for Wright’s First L.A. Project

BY SARAH AMELAR

WHEN FRANK LLOYD WRIGHT built the Hollyhock House, between 1919 and 1921, he couldn’t have imagined it would one day appear as the Piranha Temple in the 1989 movie Cannibal Women in the Avocado Jungle of Death. But with this project—his first in Los Angeles—he was clearly beginning to explore the Mayan, or Mesoamerican, themes that would pervade his Southern California work. And, perhaps not coincidentally, he designed the house for a female client with an independent spirit and a passion for the theatrical.

She was Aline Barnsdall, an oil heiress—bohemian, feminist, champion of progressive causes, and producer of experimental theater—and a devoted patron of Wright. For the 36-acre Olive Hill site, in East Hollywood, she hired him to create a campus for avant-garde theater and include her own residence (with ornament inspired by her favorite flower, the hollyhock). But the two clashed when Wright lagged in designing her house—focusing instead on the Imperial Hotel in Japan—and handed off its construction supervision to his relatively inexperienced son Lloyd and employee Rudolph Schindler. Cost overruns mounted, and Barnsdall fired Wright in 1921, before the interior was complete. She later hired Schindler to finish it. She never made the 5,000-square-foot house her home and, in 1927, donated the property to its current owner, the city of Los Angeles. But the Hollyhock’s tumultuous history continued as it endured neglect and earthquakes.

The house is now a museum, the centerpiece of the Barnsdall Art Park and a National Historic Landmark. By the time it closed for its recent renovations, in 2011, it needed more than a face-lift. Its leaks were serious, and the exterior, slathered in beige paint, had acquired “the texture of cottage cheese,” recalls the house’s curator, Jeffrey Herr. Clues to Hollyhock’s past have since emerged, and, when it reopens to the public later this summer, many vanished features will be revived.

The $4.39 million renovation uncovered original wall surfaces that Griswold Conservation Associates analyzed and replicated. The newly restuccoed exterior matches Wright’s sandy-textured, earthy green pigment. “Suddenly, with the authentic color, the house begins to blend with the landscape,” says Herr, “just as you’d expect of Wright.”

The restorers found and recreated a subtle range of interior colors and application techniques. They removed 1970s can lights and reproduced the ceiling moldings Wright used to define rooms even where no walls exist. A row of 14 oak-framed doors was reconstructed, now integrating art glass that Wright drew but never executed. The elaborate water feature that once flowed beneath the house—into pools outdoors and, indoors, beside the living room hearth—has been partially reinstated. The house’s leakage has been remedied, its skewed living room resquared, and its seismic reinforcement upgraded.

After it reopens for tours and other programs, the Hollyhock will probably receive a further honor; jointly with 10 other Frank Lloyd Wright structures, it is expected to attain UNESCO World Heritage designation in 2015. ■
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Marc Norman
BY FRED A. BERNSTEIN

Marc Norman has been the director of UPSTATE: A Center for Design, Research, and Real Estate at the Syracuse University School of Architecture since 2012. The program was created by former dean Mark Robbins to, in Norman’s words, “tie faculty and students to real-world projects in the city and the region.” Norman studied political economics at Berkeley and urban planning at UCLA and spent four years as a project manager for Skid Row Housing Trust, a community development corporation in Los Angeles, before moving to New York. There, he worked for Lehman Brothers, financing affordable housing, and for Deutsche Bank, providing loans to organizations serving low-income populations, before heading to Syracuse. Norman was recently chosen to be a 2014–15 Loeb Fellow at the Harvard University Graduate School of Design.

What’s your biggest project right now?
There’s a building in New York City called Castle Gardens, designed by Curtis + Ginsberg Architects, to reintegrate people coming out of prison into the general population. It has a shelter component, transitional units, and traditional apartments, all in the same building. It has worked phenomenally well, in terms of the recidivism rate. The New York State Department of Justice wants to replicate that model, and they picked Syracuse as the place to do that.

And what was UPSTATE’s role?
I raised money to run a competition. We brought in eight firms initially; four were selected to move forward. [They were Curtis + Ginsberg Architects and Saratoga Associates; Solid Objectives-Idenburg Liu (SO-IL) with Holmes, King, Kallquist & Associates, Architects; ISA Architecture/Research with HealthxDesign; and SWBR Architects.]

Who chose the winner?
The social service provider, the developer, and the Syracuse Housing Authority made the selection: Curtis + Ginsberg.

The architects of Castle Gardens! So was the process naught?

Not at all. The whole idea was for us to bring in firms that wouldn’t otherwise be at the table. The next time [the agencies] do a deal, they’ll be thinking in terms of more innovative architecture.

What is the status of the project?
Curtis + Ginsberg is negotiating with the developer right now. The site is secured, and construction should begin next year. It’s called Freedom’s Gate.

What did you like about the Curtis + Ginsberg proposal?
They really thought through, architecturally, how you move from public to semi-public, to semi-private, to private space, because one of the big issues here is how you make the reentry population not feel isolated but make the apartment residents not feel intimidated by their presence. They’re sharing hallways, they’re sharing common areas. Why not just copy Castle Gardens?

That’s on 138th Street between Broadway and Riverside Drive in Manhattan. Our site is a mostly vacant, low-income neighborhood with no amenities whatsoever. So while we’re replicating the model, we really needed architects to think about how the model could work in this context, which is a familiar context in many older American cities.

I think the reason the state chose Syracuse is to show other cities that it can be done.

What else is UPSTATE doing?
Some of our students have redesigned a field house. It’s really a concrete bunker in a park called Skiddy Park. It’s a cinderblock building [now], with very minimal windows. The design really opens it up, creates spaces for neighborhood groups. The Parks Department is going to build it, partly with money I helped raise. It’s meant to be a prototype for the other 20 or so field houses in Syracuse parks.

How does your finance background help you at an architecture school?
I have one foot in each world. Speaking the language of finance but understanding the role of design means I can go to partners and show them how design can make their projects more financially successful. Architects think they make projects happen, but it takes a team, including financiers and other institutions.

Jeanne Gang Opens New York Office
Chicago-based Studio Gang Architects will expand into New York with a new office in Lower Manhattan, spurred by projects such as the Solar Carve Tower along the High Line and a fire rescue facility. Design Partner Weston Walker will lead the New York team.

Cooper-Hewitt Announces 2014 National Design Awards
First launched at the White House in 2000, the awards are in their 15th year. Among this year’s winners were Brooks + Scarpa for architecture; interior designers Roman and Williams; writer Witold Rybczynski; and Andrea Cochran for landscape architecture.

Washington Monument Reopens After Repairs
After being closed for three years because of damage suffered in an August 2011 earthquake, the Washington Monument has reopened to visitors. The $15 million repair project included adding new sealant between stones and anchors to keep slabs in the pyramid in place.

Notre Dame Announces New Architecture Building Designer
London-based John Simpson Architects was chosen to design a new home for the Notre Dame School of Architecture, beating out other classical names including Robert Stern, Leon Krier, Tom Beeby, and Robert Adam. Construction is set to begin next year.

The Architectural Billings Index (ABI) crept back up after falling below the 50 mark in March (any score above 50 indicates an increase in billings). The April score was 49.6, up from 57.9 in March. (See architecturalrecord.com/news for a story about the AIA’s new indicator for the ABI: design contracts.)
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Hotel construction has surged, recovering rapidly from its recession-era slump. Over the next few years, the sector should remain on an upward trajectory, thanks to strong profits and improving occupancy rates.

The Dodge Momentum Index advanced 8.4% to 123.0 in April. With this gain, the index is again exhibiting the growth it showed for most of 2013.

The Dodge Momentum Index is a leading indicator of construction spending. The information is derived from first-issued planning reports in McGraw Hill Construction's Dodge Reports database. The data lead the U.S. Commerce Department's nonresidential spending by a full year. In the graph to the right, the index has been shifted forward 12 months to reflect its relationship with the Commerce data.
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Where Credit is Due
Conflict can occur when an architect departs a firm but still wants to get credit for the design.

BY CHERYL L. DAVIS, ESQ., AND SUZANNE STEPHENS

A DISPUTE about credits for the design of the almost-complete 2,073-foot-high Shanghai Tower, the world's second-tallest building, has ended in a lawsuit—and a lot of angst for the involved parties. The plaintiff is Gensler; the defendant is a former design director at Gensler, Marshall Strabala. The lawsuit raises a conundrum: to what extent can a lead designer who departs a firm claim credit for his or her work on a high-profile project he or she leaves behind?

The disagreement also brings up the question of intellectual property with regard to the definition of “design” for a complex project—especially whether a team of collaborators should share the credit, or whether they even agree there is a “first among equals.” Architects’ websites can heighten the ambiguities in the ways they list credit for a project’s design. In addition, the media can mislead by abbreviating credits, since the press often singles out an individual “creator” to credit for the design.

Here we present three case studies reflecting different approaches to the problems of attributing design credit, with advice on potential ways for avoiding conflict given by Cheryl L. Davis, a lawyer with Menaker and Herrmann LLP in New York.

SHANGHAI TOWER

CASE STUDY 1
In 2011, Gensler filed a lawsuit alleging that Marshall Strabala, an architect with Gensler from 2006 to 2010, falsely stated he was the designer of the Shanghai Tower and other Gensler projects, including the Houston Ballet Center for Dance (2011), Strabala, who graduated from Harvard’s Graduate School of Design in 1988, had worked for Skidmore, Owings & Merrill (SOM) for 19 years, designing projects including megaland buildings, when he was hired by Gensler to join its Houston office as the design director. In 2007, Gensler—which arguably had an impressive reputation for corporate office interiors but had not yet designed a building higher than the 54-story L.A. Live Tower in Los Angeles (Record, May 2012, page 156)—won the competition for the supertall Shanghai Tower. In doing so, it beat out Foster + Partners, Kohn Pedersen Fox, and SOM. Strabala began working on the Shanghai Tower but left Gensler in 2010 to open his own office, 2Define Architecture, in Chicago, Shanghai, and Seoul.

Strabala’s new firm put Shanghai Tower on its website and on the Flickr website. Gensler’s suit says the defendant “repeatedly and willfully misstated the true origin and source of certain architectural and design services, falsely claiming to be the designer of a number of projects that were, in fact, designed by Gensler.”

While the suit was dismissed the following year on procedural grounds, Gensler is appealing the case in a higher court. Adding to Strabala’s woes, SOM decided to sue as well. The suit, filed in New York state in June 2011, alleged that Strabala had engaged in “copyright infringement, unfair competition, and false advertising.” Strabala, as associate partner at SOM, had been a studio head under Adrian Smith for Burj Khalifa in Dubai (2010) and the Nanjing Greenland Financial Center in China (2010), among other projects. The SOM suit was moved to Chicago, where it was settled out of court in December 2012. According to the agreement, neither party can talk about the case, but SOM’s suit had contended that most of Strabala’s work on Burj Khalifa, for example, “occurred in the construction-document phase” following design completion.

Oy, you don’t want to be in Strabala’s shoes. While Strabala has not actually lost the Gensler suit, he has spent a lot of time and money defending his right to claim credit. According to Gensler’s managing principal, Dan Winey, “[the firm] does not comment on pending litigation,” but he states it is confident that “the U.S. Court of Appeals for the Seventh Circuit will agree with Gensler” that Strabala’s claims “mislead clients and the public and violate federal unfair-competition and false-advertising laws.”

How could Strabala have avoided this conflict? Currently Gensler includes the Shanghai Tower on its website and makes no mention of Strabala, even as a past design director for the tower. Gensler’s Winey states that “large and complex projects typically include multiple design directors under oversight of a design principal and managing principal. For the Shanghai Tower, Jun Xia and Dan Winey served those roles, respectively.” Regarding drawings, Gensler’s website states, “Copyright 2014 Gensler. All rights reserved.” On his own website, Strabala makes no reference to Gensler for Shanghai Tower, giving as a credit “images © 2012 2Define Architecture.” His animated short of the Shanghai Tower...
depends on images and music to present the work, with no names, his or Gensler's.

**CHERYL DAVIS COMMENTS**

First, a few words about the copyright law: copyright exists when a work is put in a tangible form, such as when a design is put down on paper. You don't have to register your work to have a copyright on it. (If you want to bring a lawsuit, that's another story.)

As a general matter, when you create a design, you own the copyright on that design—unless you're an employee and it's your job to create that work. The copyright for designs created by an employee of an architectural firm belongs to the firm (rather than the employee) under the principle of "work made for hire." However, if you're a very senior employee, or not an employee at all (such as a partner), you may be able to negotiate as part of your agreement with the firm that you can own or at least continue to use particular designs, even after your departure from the firm. Of course, the firm would have to agree to such a provision.

The U.S. copyright law states that the owner of a copyrighted work has the exclusive right to copy the work or to create what are known as "derivative works" based upon the copyrighted work (for example, creating modifications of the work). Essentially, the owner has the right to control how its intellectual property is used.

Where architects and designers are concerned, the copyright law can prevent a former employee from using the firm's designs on a website or copying them to include in a personal portfolio, since only the copyright owner has the exclusive right to copy or use the design. Even if a firm does decide to allow a former employee to use the designs (for marketing purposes, for example), the question of how to credit the designer's involvement may (and often does) still remain.

The Strabala case (or, more accurately, cases) is an example of how far a credit dispute can go. It's usually wiser to attempt to settle these issues while flushing out the other aspects of an architect's departure from the firm. While the courts are still addressing the question of whether an architect claiming credit for work that belongs to another is a violation of the law against false designation of origin (which is separate from the copyright law), the AIA has already attempted to provide some guidance.

Even where there is no explicit agreement between the firm and the designer with respect to credit, Rule 4.201 of the AIA Code of Ethics provides that "Members shall not make misleading, deceptive, or false statements or claims about their professional qualifications, experience, or performance and shall accurately state the scope and nature of their responsibilities in connection with work for which they are claiming credit." The AIA code goes on to state, "This rule is meant to prevent Members from claiming or implying credit for work which they did not do, misleading others, and denying other participants in a project their proper share of credit."

Whichever way the Gensler case is decided, it has served to highlight an important issue for both architecture firms and their employees. It's only when these (and other) concerns are brought to people's attention that they can be addressed in advance and perhaps stave off litigation.

**BURJ KHALIFA**

→ **CASE STUDY 2**

Let's look at a case that was resolved seemingly amicably and, more important, without lawsuits. When Adrian Smith left SOM in 2006, he and a former SOM colleague, Gordon Gill, started their own firm in Chicago. Smith, a design partner and then consulting design partner, had been at SOM for 39 years and was widely acknowledged to be the creative force behind the 2,717-foot-tall Burj Khalifa in Dubai, the tallest building in the world, completed in 2010. On the Smith Gill website, the buildings executed for SOM are included under "Work," but in a special folder designated "Prior to Adrian Smith and Gordon Gill." In all cases, SOM is credited as "Architect."

SOM considers the AIA ethical standards to be sufficient guideposts. According to managing partner T. J. Gottesdiener, "Our policies are consistent with the AIA's ethical standards on this topic." He also adds that the firm's "projects are all created by large teams made up of many talented individuals," which might explain why the firm does not give individual credit for the specific projects on its website. As Gottesdiener explains, "SOM's approach to architecture has always been a collaborative model. Listing individual team members on our site would be at odds with this philosophy." So if you go out on your own, take a tip from Gottesdiener: "If someone is leaving a firm and wants to promote themselves, the right thing to do is to talk with legal counsel at the firm and get a clear agreement about the parameters for describing any individual's role in a given project." In addition, you should think twice about posting, without permission and copyright, a drawing you did for the previous firm. Gottesdiener reminds us that "SOM copyrights its renderings and other such work products, and credits photographers." Ironically, journalists and historians seeking full listing of teams for the SOM projects Smith was involved with can turn to The Architecture of Adrian Smith, 1980–2006, SOM (2006).

Even if you have worked things out with your previous firm, Smith warns, "Based on the AIA Code of Ethics, there is an obligation for people leaving a firm and starting new offices to indicate accurately their roles at the previous one." It is important to determine precise terminology about credits to preclude later conflict. "There is too much abuse by some architects who are deceptive with regard to proper attribution," Smith says. "The lead firm should always get the credit."

**CHERYL DAVIS COMMENTS**

Smith and Gill seem to have gotten out in front of a potential credit dispute by reaching an agreement with their former employer and creating a credit that satisfied both parties. Both ownership of the designs and attribution of design credit appear to be addressed. They have taken their cue from the AIA Code of Ethics and taken care not to overstate or misstate their roles in connection with the designs.
INTERLACE AND WYLY THEATER

CASE STUDY 3

Rem Koolhaas’s firm, Office of Metropolitan Architecture, based in Rotterdam, is a powerhouse of design, and noted for the talented progeny who have gone off on their own. Recently ARCHITECTURAL RECORD featured the OMA housing complex, Interface, in Singapore (March 2014, page 90), and requested a credits listing from OMA, as well as from Ole Scheeren, who had been OMA’s partner in charge and the lead designer for the project before opening his own office in 2010. The attribution for Interface that RECORD received from OMA was straightforward: OMA. In the expanded credits, OMA listed Scheeren in his role (stated above). But the credit list RECORD received from Buro Ole Scheeren was different: “The Interface by Ole Scheeren © OMA.” (This wording also appears on Scheeren’s website.) When Buro Ole Scheeren gives a longer version of the credit, it reads, “Design Architect: Ole Scheeren/OMA, Beijing.” RECORD chose to go with just the OMA version, but for this article contacted both parties for statements about the credit differences. Representatives of both firms declined to comment.

The combined Ole Scheeren/OMA, Beijing credit reminded us of another OMA project—the Dee and Charles Wyly Theater in Dallas (February 2010, page 60). For this the credit reads “REX/OMA” in print and on both REX’s and OMA’s websites.

REX is the name that another former OMA partner, the American architect Joshua Prince-Ramus, gave the company in 2006, when he bought out Rem Koolhaas’s 50 percent share of the New York office. His situation, however, was quite different from that of the usual departing designer or partner. According to Prince-Ramus, he owned 50 percent of OMA New York and was the office’s sole principal. When he changed the name to REX, he says he went through all the credits with Koolhaas regarding attribution. “I own the intellectual property for Wyly,” he adds. “But Rem has complete license to publish it or use it for promotion, and we both must properly credit the work as REX/OMA, or, in the long version, “REX/OMA, Joshua Prince-Ramus (Partner in Charge) and Rem Koolhaas.” This obviously makes his situation quite different from the normal designer who leaves a firm. As Prince-Ramus says, “It’s one of an owner naturally presenting his work, with proper attribution.”

CHERYL DAVIS COMMENTS

The larger a firm is, the more likely it will have employees who eventually go off on their own. In those situations, it becomes more pressing to address the question of credit as early as possible. This answer should be in writing. That’s very important.

The distinction Prince-Ramus makes between owning and licensing intellectual property may come as a surprise to most designers. An architect can own the copyright on his or her designs while still licensing others (such as the owners) to use the designs. It’s much like owning a building but renting out space to tenants; you have the ultimate right of ownership but can permit others to use your property, on your terms. According to Prince-Ramus, the agreed-upon terms are the precise wording of the credit. In other situations, permission to use designs might be conditioned upon payment (such as where an architect, rather than transferring copyright in his designs, licenses them to the owner).

Scheeren’s credit includes a statement that the copyright in the designs belongs to OMA (“© OMA”) and a credit attribution, “The Interface by Ole Scheeren.” The statements are not necessarily contradictory, but the fact that the attributions on the two websites don’t appear to match creates the impression that the parties haven’t agreed on the precise credit for the project.

SUMMATION Agreements create (or should create) clarity. The very act of spelling out expectations in an agreement often helps clarify them and can compel parties to deal with issues they might otherwise have neglected to address. They need not be complex legal structures; they need only state the terms to which the parties have agreed, and to be signed by the party against whom the term is sought to be enforced. For example, if an employer has signed an agreement permitting an employee to use designs and a particular credit on the employee’s website, that agreement may be enforced against the employer.

Cheryl L. Davis, Esq., is a litigator specializing in intellectual property law with Menaker and Herrmann LLP in New York. She is also a published playwright.
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The Legacy Project

Carrying a firm on after the founders are gone requires planning but isn’t right for every practice.

By Fred A. Bernstein

BJARKE INGELS, who is only 39, would like to have one, soon. “The reason succession plans don’t work,” he says, “is that people start to think about them much too late.”

By contrast, Daniel Libeskind, 68, says he doesn’t need a succession plan. He sees his architecture firm as the equivalent of an artist’s studio—one that could well expire when he does.

But most architecture firms are more than artist’s studios—they are companies with payrolls to meet and projects to complete; keeping a firm going when a founder dies can be an economic and practical necessity—as well as a tribute to a mentor and creative force. Eskew+Dumez+Ripple, of New Orleans, had three partners, seven principals, and 48 employees last December when its founding partner, Allen Eskew, died unexpectedly. Just two days later, it was named firm of the year by the AIA (see page 28)—based in part on its commitment to encouraging young talent.

That commitment paid off: six months after Eskew’s death, the firm is thriving and “building on the legacy Allen created,” says partner Steve Dumez, 55. It helps, he says, that Eskew+Dumez+Ripple was never balkanized. “In terms of client contact,” Dumez says, “we had found ways to overlap, or double-team, if you will, on most key projects.”

But if the firm’s collaborative nature helped it survive beyond Eskew’s lifetime, there was a contractual aspect to the firm’s succession plan as well. The three partners had agreed to sell their shares back to the firm in increments, starting at age 65 and ending at 70, to ensure that none of them controlled the company into his dotage. The partners could continue working, but as employees of the firm. Eskew, having turned 65, had begun divesting himself of his shares shortly before he died. The firm was able to purchase his remaining shares from his estate. That’s because it had “key man” insurance—a life insurance policy on Eskew, with the firm as the beneficiary, written precisely for this purpose. Otherwise, the shares could have passed to Eskew’s heirs, complicating control of the company.

Succession is one of the trickiest questions for architects, even in an era when collaboration is touted as being more important than individual genius. Few of the 20th century’s big-name architects formed firms that lived on after them. Some architects care, while others seem fatalistic. Libeskind, who made his living teaching until he won the competition, in 1989, for what became the Jewish Museum Berlin, says, “Since I had no plans to have an architecture office, I have no plans not to have an architecture office.”

Gene Kohn, a founder of Kohn Pedersen Fox (KPF), has observed the dissolution of two important firms. Early in his career, Kohn worked for Welton Beckett, the architect of some of California’s most important midcentury buildings. When Beckett died, his firm dissolved. “There was a succession plan; it wasn’t followed, because of a conflict between family members,” said Welton’s son, Bruce Beckett, himself an architect in California. “It was a tragedy.”

Later, Kohn worked for John Carl Warnecke, who in the 1970s ran one of the largest firms in the United States. But Warnecke, who reportedly felt that his firm shouldn’t survive him, purposely downsized as he approached retirement.

Kohn left Warnecke in 1976 to start a new firm with Bill Pedersen and Sheldon Fox. “One of the first things we discussed,” says Kohn, “was that we wanted to create a firm that would continue beyond our time. That was a goal from day one.”

And while Kohn, who is 83, and Pedersen, who is 76, are still working full-time (Fox died in 2006), Kohn says he is confident that “some day I can sit back in a rocking chair and read about the great things KPF is doing.”

To achieve that, the founders devised a plan under which each KPF principal—there are now two dozen—would own stock in the firm, with the number of shares of each tied to various metrics. The firm doesn’t have a sell-back policy, like Eskew+Dumez+Ripple; Kohn says he will continue to own stock for the rest of his working life. But if he dies, the shares will be bought back by the firm—which, like Eskew+Dumez+Ripple, has key-man policies on its principals. The value of the shares doesn’t fluctuate—you have to sell them at the price for which you bought them, says Kohn—a rule meant to discourage principals from retiring when share prices are high.

There may be some firms that no succession plan can save—it’s hard to imagine Zaha Hadid Architects without Zaha Hadid, now 63. Principal Patrik Schumacher, 50, says, “We have been discussing this issue internally and recognize this as a challenge in a firm or brand with a charismatic founder-legend-celebrity.” Or Gehry Partners without Frank Gehry. Gehry, 85, told RECORD, “My vision for succession is that the talented people who work with me will spread their wings.” When asked if his successor architects might use his name, he replied, “I would hope not. I would hope they would get their own identity. If they wanted to use [the Gehry name] for continuity, until they got started, that would be fine.”

Other architects try to establish practices...
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that will carry on after them. But does it work? Last year, Foster + Partners resigned the commission to design an expansion of the State Pushkin Museum of Fine Arts in Moscow; Moscow's chief architect, Sergei Kuznetsov, said the relationship might not have ended had Foster, now 79, been more involved. “Norman Foster must himself work on the project and defend it, face-to-face, personally, or he must turn down this project,” Kuznetsov told reporters last August.

Foster, in a phone call from London, rejected Kuznetsov's allegation, saying, “I was really on top of this particular project.” He said there are some projects he handles personally—the Pushkin was one of them—while others are assigned to his 17 senior partners and more than 200 partners and associate partners. “Do I regularly see every client?” Foster asked. “Of course I don’t. And there’s no reason I need to. If you’re talking about succession, I have a lot of very satisfied clients who relate to younger members of the practice, and they’re very happy. I feel I’ve been very successful in devolving responsibility. Succession is being very well addressed.”

He added: “I think I would be missed if I weren’t around. But am I indispensable? I think I’m not.”

Some “name” architects feel obligated to make way for their younger partners. Steven Holl Architects, for example, makes a point of crediting the firm’s projects to both Steven Holl, 66, and partner Chris McVoy, 50. Richard Rogers, 80, changed the name of his firm to Rogers Stirk Harbour + Partners, in 2007, to recognize Graham Stirk, 57, and Ivan Harbour, 51, who had been with him for more than 20 years. Meanwhile, Robert A.M. Stern, 75, has begun calling the firm RAMSA (rather than the more personal Robert A.M. Stern Architects). He brought on a managing partner in 1988 when he was just 49, then added three design partners in 1989, and today has a total of 15 partners. “While I expect to live forever,” he wrote in an e-mail, “just in case I don’t, the show will go on, led by my great partners, most of whom once were my students and learned their lessons well.”

But even the best-prepared firms may suffer when the only eponymous partner dies. The Peabody Essex Museum, in Salem, Massachusetts, dropped Rick Mather Architects as the designers of a planned 175,000-square-foot expansion after Mather died in 2013, at 75. The museum then awarded the commission to Ennead, but only over the protest of Mather’s partners, who felt qualified to complete the job.

Stuart Cade, a partner at the firm, wrote in an e-mail: “Apart from the Peabody Essex Museum, we received the full support of our clients and continue to do so. The firm continues to grow, with existing and new high-profile projects, giving us great confidence in the future of RAMSA.”

Ironically, the most successful transition by an American firm may be the one accomplished by Polshek Partnership Architects in 2011: the firm deleted the founding partner’s name entirely and weathered the inevitable confusion. The new name, Ennead, has started to become familiar. In the meantime, the firm’s 11 partners don’t have to explain to clients why founder James Polshek, 84, isn’t at every meeting. Polshek says it was his choice to retire from the firm, explaining, “I didn’t want to end up like Oscar Niemeyer, famously trying to control everything until the end.” But the name change wasn’t his choice, and what he only refers to as his “legacy firm” in his recently published book Build, Memory no longer bears his name.

“While I expect to live forever,” says Robert A.M. Stern, “just in case I don’t, the show will go on, led by my great partners, most of whom once were my students and learned their lessons well.”

Frank Gehry hopes his partners will continue on their own.
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There are times when a site is so perfect, so breathtaking, there is nothing for an architect to do but surrender to it. Such was the fortunate predicament Boston-based Peter Rose + Partners faced when asked to design a vacation house for a young family on Chappaquiddick, an island off the Massachusetts coast. Located on a bluff, the western edge of the property faces the Atlantic while the east end looks out toward the protected Cape Pogue Bay. Between those radically different sandy borders sit four acres of thick forest.

Rose had designed two other houses on Martha’s Vineyard— to which Chappaquiddick is connected—that caught the owners’ attention. “His houses fit perfectly into the landscape, but there is a complexity to them,” the wife explains. “They are modern, but with a warmth and a humble quality.”

The architects set out to make this island retreat permeable. Clad in cedar but built with steel that is expressed inside, a series of column-free pavilions feature expansive windows that open completely, eroding the barriers between inside and outside, between architecture and landscape. Sea grasses cover the flat roofs, one of several sustainable design strategies. Local craftsmen constructed the windows and the 11-foot-long teak dining table Rose designed.

The plan is organized around two axes perpendicular to each other. The longer one separates the bedroom wing from the public living spaces and extends outside to the garage in one direction and a beach stairway in the other. “The house feels infinite,” says Rose. The shorter axis divides the kitchen from the living room and culminates in an outdoor terrace between the dining and breakfast rooms—each slightly askew from the house’s orthogonal geometry to better capture views. On the opposite end, a dramatic stair leads to lower-level bedrooms built into an existing hollow.

Rose worked with landscape architect Michael Van Valkenburgh to delicately wind the driveway between the oak and pine trees. According to Rose, “We wanted to set something on the site that takes advantage of views and breezes with a light a touch.”
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If This is Architecture, It’s My Calling

Looking back, designers remember the ‘64-65 World’s Fair and its fantastical pavilions as a wonderland of architectural inspiration.

BY FRED A. BERNSTEIN

FIFTY YEARS AGO in April, an architectural wonderland opened in Queens, New York: the 1964-65 World’s Fair that Robert Moses created to bring millions of visitors to Flushing Meadows-Corona Park and raise money to build a permanent park there. Unlike several earlier fairs, notably the 1893 Chicago exposition, with its all-white neoclassical confections, Moses’s effort had no architectural through-line; 140 exhibitors did pretty much what they pleased. That meant the sprawling fair lacked visual coherence, but also that companies and countries competed to attract visitors—if not with high architecture, then with garish architectural gimmickry, including bright colors, odd shapes, and novel materials.

Critics—which is to say, adults—were almost universally dismissive of the effort. In a Life magazine article titled “If This Is Architecture, God Help Us,” Vincent Scully wrote: “I doubt whether any fair was ever so crassly, even brutally, conceived as this one.” For her part, Ada Louise Huxtable, writing in The New York Times, called the fair “disconnected, grotesque, lacking any unity of concept or style,” though she added that it is “just those accidental juxtapositions and cockeyed contrasts built into the fair that give it its particular attraction and charm.” She called much of it “trick-or-treat architecture.”

But for children, especially children interested in design, the experience was very different. Ask a 50-something architect about visiting the fair, and you will see eyes light up as detailed descriptions of long-ago buildings emerge: the Tower of Light, whose base resembled Superman’s Fortress of Solitude; the petal-like structure embracing SC Johnson Wax’s Golden Rondelle Theater; the Kodak pavilion, with its moonlike roof; and General Electric’s lightbulb-studded Carousel of Progress. (They also remember the exhibitions inside, which included George Nelson’s witty displays for the Chrysler Pavilion.)

“I was in disbelief, thinking I was seeing something from the future,” recalls Ann Marie Baranowski, a principal at Jacobs KlingStubbins, of her first glimpse
of Philip Johnson’s New York State Pavilion. James Sanders, an author and architect, recalls the flared entry area of the General Motors Futurama—“this great big swoopy thing”—and the forest of steel girders (with thousands of Plexiglas leaves) supporting IBM’s egg-shaped arena. The Tower of Light, composed of 600 aluminum prisms bracketing a 12 billion-candlepower beam aimed skyward, made a powerful impression on Alexander Gorlin, now head of his Manhattan firm. “The fair’s phantasmagorical architecture,” he says, “freed my mind from our tiny apartment and enabled me to imagine a future.”

For some kids, the fair became a kind of obsession. “I was mesmerized by a documentary about the making of the Unisphere,” says Barry Goralnick, who runs his own firm in Manhattan. Gorlin, 9, kept detailed diaries of his trips to the fair, illustrated with crayon drawings of the buildings. “It was the confirmation not just that architecture was my calling,” he says, “but that architecture could be something amazing.” Baranowski notes, “I’m surprised by how much I remember. It was a formative experience for me.”

Richard Olcott, an Ennead partner, who was 9 when he visited the fair, recalls GM’s pavilions as “mind-blowing.” Sanders visited the fair more than 20 times, even celebrating his 10th birthday there. “The nature of it being these slightly showy, gaudy things wasn’t lost on me. It wasn’t serious architecture,” he remembers. “But that didn’t make it any less fun.” Jonathan Marvel, owner of the Manhattan firm that bears his name, was only 4 when he visited the fair, but he says he remembers it as the “most exciting thing that had ever happened to me.”

Whether they came from suburbs or small towns (like Baranowski, who remembers Chicopee, Massachusetts, as architecturally bland), or from nearby Rego Park, Queens (Gorlin), or from Manhattan (Sanders), they experienced the fair as a taste of the future. And, in a way, it was the future.

The IBM Pavilion (above) was designed by Eero Saarinen Associates. The Tower of Light (below) was composed of 600 aluminum prisms bracketing a 12 billion-candlepower beam aimed skyward.

Ask a 50-something architect about visiting the fair, and you will see eyes light up as detailed descriptions of long-ago buildings emerge.

The fair’s most daring buildings, in many cases, didn’t explore new construction methods so much as pretend to explore new construction methods, using jerry-rigged carpentry and tacked-on Sheetrock to simulate the kinds of things that architects like Frank Gehry and Zaha Hadid would create with CAD systems and more time and money, decades later. Put another way, the fantasies of the fair came back with a vengeance in the “starchitect” era of the 1990s and early 2000s, when technology caught up to the vision.

In books and articles about the fair, it is remembered as an anachronism—an attempt to put a bandage on an America that was coming apart at the seams. The news in the months leading up to the opening of the fair included John F. Kennedy’s assassination, race riots, and Kitty Genovese’s murder in another section of Queens. But Sanders remembers it differently, as “the end of an age of innocence, the last time people could believe the future was going to be better, and architecture would very much be part of it.” Thomas Balsley, the landscape architect, was a college student and recalls the fair as “this marvelous place in which everything seemed possible. I distinctly remember seeing for the first time how planning, landscape architecture, and architecture could fuse into what felt like, at the time, a better world.” Youthful idealism? Maybe, but the same idealism has guided many architects who visited the
General Motors' Futurama exhibit envisioned a city 10,000 feet under the ocean, reached by atomic submarines (above and left). The Kodak Pavilion's roof was meant to evoke the surface of the moon (bottom, left and right).

fair through careers rooted in public service. There were some buildings that adult aficionados admired. Huxtable lauded the Spanish pavilion, designed by the Madrid architect Javier Carvajal with the help of New York firm Kelly & Gruzen, for its "somber palette of muted earth colors in tile floors and walnut ceilings." Another critical favorite was the Japanese pavilion, a mast-hung, stone-faced edifice by Kunio Maekawa. Several Scandinavian offerings garnered praise, as did the Hall of Science, a cathedral-like triumph by Wallace Harrison. The IBM pavilion was showy, like all the corporate displays, but at least it had pedigree: the building, an egg-shaped structure into which a steeply raked grandstand was raised on hydraulic lifts, was designed by Eero Saarinen's firm and contained exhibitions by Charles and Ray Eames in a multiscreen format that remains influential to this day. And some critics, including Huxtable and Scully, liked Johnson's New York State Pavilion, with its poured-concrete observation towers and tensile roof protecting a vast, mosaic map of New York State.

Virtually all of the pavilions were torn down or removed when the fair closed. But Johnson's pavilion has remained in place, a disintegrating symbol of the fair's dismaying denouement. Slammed by government leaders for failing to meet its financial goals and viewed with cynicism ever since, the 1964–65 World's Fair has suffered more than its share of indignities. But in the minds of the children who experienced it as an architectural land of Oz, it remains a triumph.

Maybe the highest praise for the fair, as a springboard for childhood architectural fixations, comes from Scott Specht of the New York and Austin firm Specht Harpman. Born in 1963, "I was too young to have seen the fair," says Specht. "But my parents made the trip, and when I was about 6 or 7, I found an official souvenir map that they had packed away. I remember being completely obsessed with that map for years. It was highly detailed, full color, and drawn in axonometric projection. I researched every building, and, in those pre-Internet times, tried to gather as much information as I could."

These days, the Internet makes gathering information about the pavilions a cinch. But no Google image search can capture the excitement of those incipient architects who, as children, were lucky enough to visit the real things.
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The Enduring Legacy of a Modern Master


Reviewed by Dietrich Neumann

**THE NEWEST** and — according to its publisher, Phaidon —*“most definitive”* monograph on Ludwig Mies van der Rohe weighs 6½ pounds, has 542 pages, and 600 illustrations, and, at a size of 12 by 9½ inches, will fit only horizontally into most bookshelves. It is a monument to the architect’s enduring legacy and appeal, but also a fitting tribute to its author Detlef Mertins, eminent Mies scholar, former chair and professor at the Department of Architecture at the University of Pennsylvania, who sadly passed away in January 2011 at the age of 56. Several of his friends and colleagues, among them Barry Bergdoll, Ed Dimendberg, and Felicity D. Scott, together with his partner Keller Easterling, helped to see the manuscript through to publication.

The elegantly produced volume traces the arc of Mies’s work from conventional suburban villas in Berlin to his visionary designs and few executed European buildings in the 1920s, and then the North American work in Chicago and New York in the postwar era. Each of the book’s 21 chapters centers on one of Mies’s projects or buildings as the starting point for an exploration of broader themes and related structures. It introduces us to his early work and first encounters with philosophy via the Riehl House, offers a view of the Weimar Republic’s art and architecture through his unrealized skyscraper and office building projects in a chapter called “New Beginnings,” and uses the Barcelona Pavilion as an example in “Spiritualizing Technology.” We hear about IIT in the chapter “Open Campus,” Chicago’s Lake Shore Drive Apartments in “High Rise,” Detroit’s Lafayette Park in “City Landscape,” and finally the “Event Space” of the National Gallery in Berlin — all of them among the most influential building projects of the 20th century. Numerous drawings from MoMA’s vast holdings are published here for the first time, and even the well-known illustrations look fresh and immediate, thanks to their size and quality of reproduction.

Despite its many images, this is a textbook heavy book with a clear agenda. While Mertins conceded that “Mies was by no means a philosopher or even a writer,” he stayed “close to Mies’s own preoccupations with philosophical and cultural issues” and drew “more extensively than previous monographs” on what Mies read.

Mies did indeed leave a substantial and eclectic library of 800 volumes at the time of his death — not just books on architecture (15 on Le Corbusier, much fewer — three — on Gropius, and many on urban planning), but rich holdings in philosophy, religious studies, and the complete 42-volume works of long-forgotten Hungarian botanist, biologist, and philosopher Raoul Heinrich Francé, whose speculations about the “technical achievements of plants” dovetailed with Mies’s interest in the relationship between structure and form.

The most heavily used and annotated book is Catholic priest and philosopher Romano Guardini’s *Letters from Lake Como*, which provided Mies with compelling thoughts on modernity, technology, and abstraction. Mertins carefully studied these books, and his detailed analyses of Mies’s projects are interspersed with erudite and often lengthy sections on philosophers such as Riehl, Spranger, Guardini, Adorno, and many others.

Speculative, provocative, and far-ranging, these excursions are well worth the patience they require.

But they also raise important questions about architectural agency and the nature of the design process. Mies said and wrote so little that it is hard to know how deeply he engaged with what he read and marked and if it, consciously or not, influenced his design decisions. It is easy to underestimate the complexities of architectural production — the legal, financial, collaborative constraints that, often invisibly, force an architect’s hand and limit his freedom. While Mies would, occasionally, quote Thomas Aquinas, and his terse statements might echo Guardini, he styled himself a builder-craftsman, not an intellectual. He cared deeply about materials,
structures, and their assemblage ("Architecture starts when you put two bricks together") and had a keen eye for proportions and spatial sequences. He also nonchalantly ignored blatant contradictions between his buildings and writings: for example, as soon as he had declared, in 1923, "Form is not the goal but the result of our work" and "all formalism we reject," he went on to become the most stubborn and glorious formalist of the 20th century. His longtime associate Joseph Fujikawa speculated that Mies read in order "to confirm ideas which he himself had... it reinforced his own convictions"—which might help explain the single-mindedness and radicalism of his pursuits.

While this magisterial volume would have profited from a final, bilingual proofreading by the editor (the number of misspelled words, names, and abbreviations is astonishing—I stopped counting at 100), this is a minor point given the enormous breadth and scale of this achievement. It rivals that of the two multi-author volumes Mies in Berlin (edited by Barry Bergdoll) and Mies in America (edited by Phyllis Lambert) from 2001 that accompanied exhibitions at MoMA and the Whitney. It also complements the recent, more frugally illustrated but cheerfully nonhagiographic Mies van der Rohe by Franz Schulze and Edward Windhorst.

Mies stated in 1964 that "true architecture is always objective and is the expression of the inner structure of our time...". He was disappointed toward the end of his life that his architecture and its level of quality had not become the time's standard: "We showed them what to do. What the hell went wrong?" Whatever Mies had in mind as the "inner structure" of his time, that structure surely must have changed since. His work though, as this volume demonstrates, is as appealing, timely, and thought-provoking as ever.

Dietrich Neumann is a professor of the history of modern architecture and urbanism at Brown University.
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CIRCLE 59
DESPITE ITS TITLE, Kinetic Architecture is not a book about buildings with components that literally move. Instead, its authors, Russell Fortmeyer and Charles D. Linn (both former editors at ARCHITECTURAL RECORD), investigate projects with envelopes that dynamically respond—in ways both visible and invisible—to their surroundings in order to modulate the interior environment, conserve energy, and enhance the comfort of occupants.

Linn, an architect and director of communications for the University of Kansas School of Architecture, and Fortmeyer, an electrical engineer and sustainable-technology specialist at Arup, put dynamic facades in context, examining their historical roots in a series of essays. But the meat of the book is a set of case studies investigating projects from around the world that have been completed in the last decade or are under way—buildings that have benefited from relatively recent developments in modeling and analysis tools, control systems, and glazing and other materials.

The projects featured vary from the widely publicized, like Renzo Piano’s California Academy of Sciences, in San Francisco (completed in 2008), with its hilly, living roof, to the less well-known, such as Pei Cobb Freed & Partners’ Milstein Family Heart Center (completed in 2010), in New York. The latter project has a transparent “climate wall” that helps control interior temperatures while providing views of the Hudson River.

The book includes self-consciously iconic buildings, like the towers of Aedas’s Abu Dhabi Investment Council Headquarters, with their operable shading screens inspired by traditional Arabic mashrabiyyas. But it also features more subdued projects like William McDonough’s Ames Research Center on the NASA campus in Moffett Field, California, which has an exoskeleton that doubles as an armature for shading devices and solar panels (see article on page 135).

For each of the 24 case studies, Fortmeyer and Linn go to great lengths to explain how the building enclosure is part of a system of interrelated subsystems. They describe how the envelopes work in concert with other building systems—systems for lighting and daylighting, active and passive cooling, and natural and mechanical ventilation—to create a high-performance ensemble. In short, although Kinetic Architecture is a book that focuses on facades, its analysis is more than skin deep.
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