Booklist and Reader’s Advisory, April 2024
Recently published architectural books and related works, selected by Barbara Opar, Librarian for Architecture, Syracuse University Libraries. Barbara can be reached at baopar@syr.edu

Reader’s Advisory

Gaudi masterpiece
Taliesin West
Milan Guide
Paris Olympics
Autism

Articles and Segments

This task is taken on by Qiying (Andrea)Ruan through May 2024. Andrea is pictured below.

Andrea assisted with the preparation of the December selections and is assuming responsibility for all the selections beginning January 2024 until her May graduation. Andrea is currently a fifth student in the B.ARCH program with a special interest in new possibilities for the discipline. Since freshman year, Andrea has participated in the SOA Magazine Club as led by Dean Michael Speaks. Andrea’s goal for the Articles and Segments is to locate articles on new trends in the industry.

![Andrea Ruan](image)
Here are her suggested readings:

April Magazine Pick


“What is driving the surge of incidents in which white people have called the police to report Black people who are simply going about their business-hanging out at Starbucks, birding in Central Park, or as was the case recently for a small group of middle-class Black women, talking too loudly on a train in California wine country. Part of the answer has to do with the ubiquity of cell phones [...] Yet there is also a sociological explanation. [...] Many white people have not adjusted to the idea that Black people now appear more often in ‘white spaces’ - especially in places of privilege, power, and prestige or just in places where they were historically unwelcome. When Black people do appear in such places, and do not show what may be regarded as ‘proper’ deference, some white people want them out. Subconsciously or explicitly, they want to assign or banish them to a place I have called the ‘iconic ghetto’” (33).


“‘Digital spaces are places where other forms of empathy are developed, where other ideas of collectivity are tried out, where identities have no limits and can expand in all directions’: for Ippolito Pestellini Laparelli, citing Legacy Russell, the complexity of the digital world depends on the perspective of the generation that is observing it” (52).


The difficulty lies in that non-standard has itself become a variant of standard. This was the gist of Jankélévitch’s famous dictum: ‘Of all forms of conformism, the conformism of non-conformism is the most hypocritical and pervasive today. This is true universally, and in architecture in particular: hard to imagine an architect or his client claiming their building is simply banal; on the contrary, originality and singularity are everyone’s watchwords: it’s all about disrupting codes’, thinking ‘out of the box’, and so on and so forth. [...] As a result, so-called mainstream bodies of knowledge, including in the field of architecture, are being systematically challenged. ‘Anti-systems’ are stealing the show, and no need to wait for one of them to win - in an election or a competition geared to ‘reinventing’ the city - to understand they are most often the starkest products of the system in question” (71).

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“When the lime is slaked, it must be mixed with the material in such a way that, if the sand is fossil, three parts of it and one of lime are mixed. If the sand is river or sea sand, one part should be mixed with two parts of sand, so as to obtain the right proportion of the mixture. And if, in the river or sea sand, one third of crushed and sifted brick is added, the composition of the material will be even better for use” (25).


“The thing that I’ve thought for a long time is ‘How do you bring in other stories?’ I like using the term ‘storytelling’ because storytelling is as old as human occupation. It doesn’t mean everything has to be true. It’s coming out of a cultural setting and of ways in which people experience each other and the environment. And that was a linchpin that gave me a kind of freedom that echoed back to my own Southern roots, which I had kind of forgotten about. People tell tales, and sometimes they’re heroic, and sometimes they’re not. In design, you’re almost taught to weed those things out and become part of this culture that is tied to a professional set of principles. And for me, that’s always been a straitjacket. How do you get out of that thing?” (103).


“When you’re dreaming of ways to really level up your space, you often ask questions with an obvious answer: Do I need a wine fridge? Shouldn’t my shower have half a dozen sprayers? That answer of course is usually, for logistical reasons, no. But it’s also sometimes worth considering a compromise. Maybe sticking with your dorm room French press is fine, but you really need that pot filler. Or you’re content to wash your old dishes in a new sink worth writing home about. Here are some splurges that don’t necessarily make sense, but maybe sometimes they do.” (25).


“Public space is both a mirror and an engine of the urban society. It is both a functional necessity and a normative principle. It is not a stable and fixed condition, nor a particular architectural form that can be repeated in different times and places, but a continual struggle to maintain an inclusive common realm, negation of negations. The threat of partial interests and exclusionary forces is always present, finding different forms: authoritarian or commercialized public authorities that do not recognize the inclusivity of public space, economic pressures of turning or attaching public spaces to commodities, and cultural pressures of stratification and diversification that break or weaken social linkages. These exclusionary pressures find spatial expression in placing and distancing, to which public space as inclusive space is a partial response. Despite these pressures, there is no life without interdependence, no city without public space, and no democracy without the public sphere. As
such, there is no alternative but to struggle for creating and safeguarding inclusive public spaces” (79).


“For KPF, the historic glazing of the Fifth Avenue rowhouses-turned-retail establishments served as a point of reference for the lobby renovation. The sculpted Coty Building windows, resembling a trellis with twisted vines and flower blossoms, is the only project designed by Lalique in the United States. Lalique's sinuous scheme has been interpreted for the lobby’s laminated-glass panels in an arrangement the design team describes as a set of ‘angel wings’ that reach out into the street and encircle the revolving primary entrance, which is flanked on either side by accessible doorways. ‘What you see here sprang from an homage to the Lalique glass and the idea of capturing something within the glass as a piece of art,’ says KPF principal Hugh Trumbull. ‘It is our offering to really think about how to incorporate historic architecture and embed it within the heart of a very different building.’” (36).


We live in a constantly shifting world. Ideas of stasis and permanence have been thrown out of the window. The multiple crises we experience today - climatic, financial, socio-economic and political, or of cultural identity and values - heighten our awareness of instability. One can argue that the only constant aspect of our lives is change itself. But the pace of change has accelerated; the abruptness of violent interruptions in our lives as a consequence of these multiple critical situations shows us that we are at a juncture where we need to rethink the fundamental assumptions of our cities, buildings, designs and our roles in society. We need to stop understanding these as static ‘things’, or distinct objects and spaces. As Carlo Rovelli writes: ‘[...] we can think of it as made up of events. Of happenings. Of processes. Of something that occurs. Something that does not last and that undergoes continual transformation, that is not permanent in time.” (25).


“[T]he mission shift is intended to be an iterative learning process for everyone involved. Programs associate Shiloh Coley understood why one CBO’s initial response to her outreach was ‘We don’t work with architects,’ because architects have historically been like a tool for gentrification. Coley eventually formed a partnership with the CBO, though, furthering an ongoing project that was well-conceived but needed funding. Brown told me that ‘the impact is meant to be capital: [Van Alen] doesn’t take an organization from 0 to 60 but from 60 to 100.’ Kong concurred: ‘Van Alen hit on something really valuable with Neighborhoods Now: letting the community organizations take the lead in the design programs or projects while empowering them with technical assistance from designers and, of course, bringing some funding to make it happen. It’s a really great model for groups that know what they want.’” (24).

“[W]hen the Chrysler Building opened in 1930, it was castigated by a number of critics for being too flashy. [...] The Empire State Building, completed in 1931, was considered a formidable construction achievement. [...] When the plans for Rockefeller Center were announced in 1931, a vigorous public outcry condemned the proposed scheme for its density, its height, and its bland, block-like buildings. [...] Now, looking back at the earlier critiques, the obsession with verticality and horizontality no longer pertains; neither is the expression of structure and program, once reflective of early modern principles, as important. They have been absorbed, forgotten, or replaced with slipcover curtain wall abstraction. Single-pitched roof angles are more common than spires and flattops. Still, some ideas remain: visibility continues to be important, since smaller, older landmarks can easily be eclipsed by new construction. Questions of urban congestion also are still a point of debate, even as buildings get taller” (60, 66).


“Instagram is a minefield of vintage furniture resellers hawking Bertoia-ish and Cesca-esque chairs as far as the eye can scroll — and separating the wheat from the chaff can feel insurmountable. But three of Instagram's most vibrant vintage sellers prove that the real deal is out there. Here, they tell the story behind their biggest scores” (82).

**Booklist**

**The Topic is Diversity, Equity, Inclusion and Accessibility**


**The Subject is Architecture**

**Architects**


**Architecture, Islamic**


**Architecture, Medieval**


**Architecture-Africa**


**Architecture-Belgium**


**Architecture-China**


**Architecture-Hungary**


**Architecture-India**


**Architecture-Iran**


**Architecture-Ireland**


Architecture-Italy

Architecture-Norway

Architecture-South Korea

Architecture- Spain

Architecture-United States


Architectural Design


**Architectural Literature**


**Architectural Photography**


**Architectural Technology**

**Architectural Theory**


**Architecture & Society**


**Building Materials**


**Building Types**


**Landscape Architecture**

Masterworks


Sustainability


**Urban Design**
