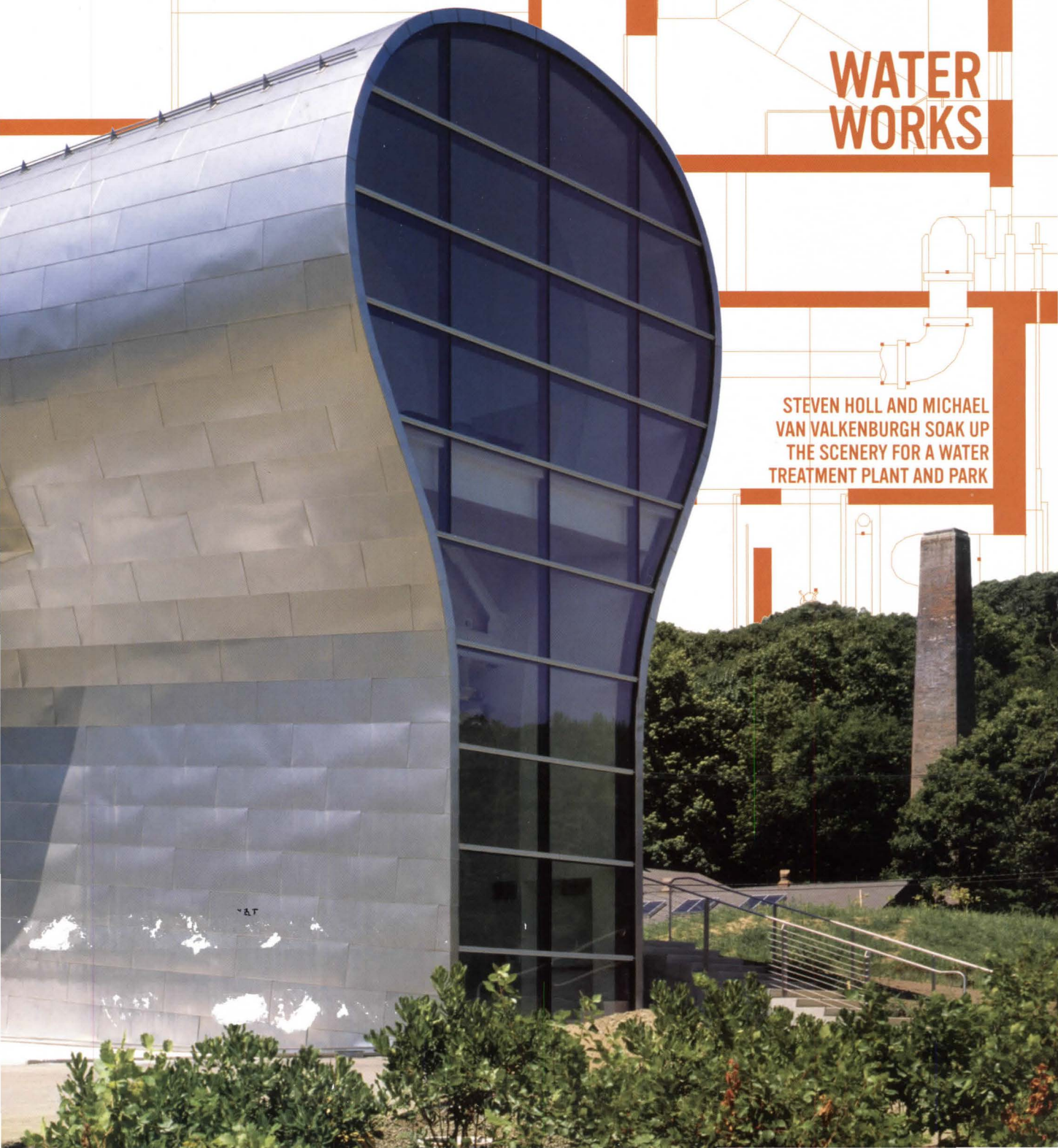


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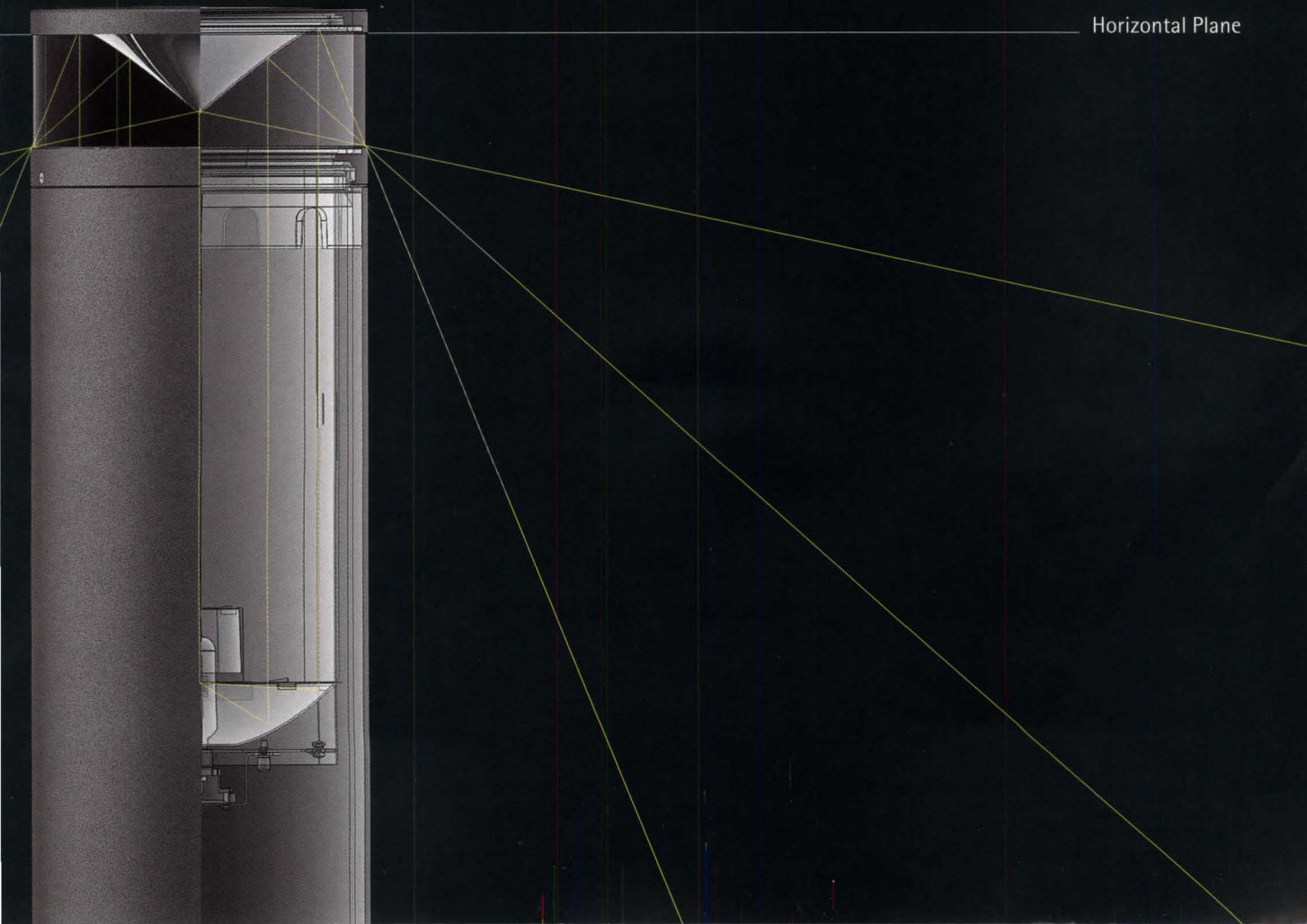
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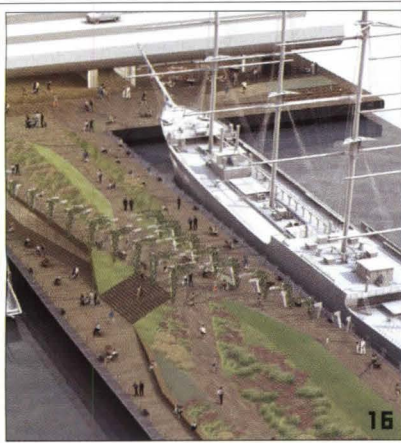
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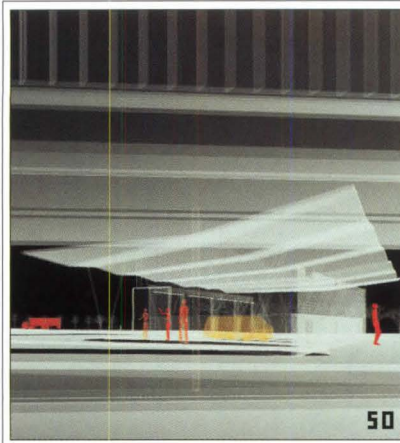
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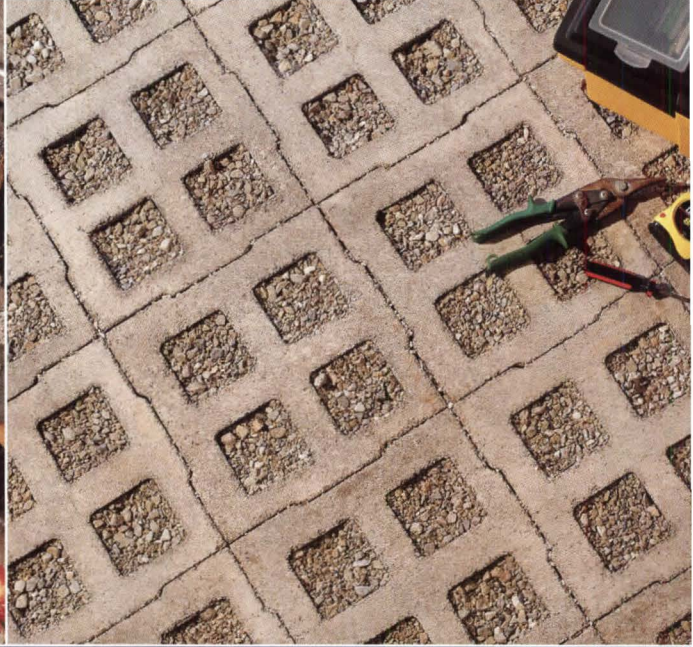
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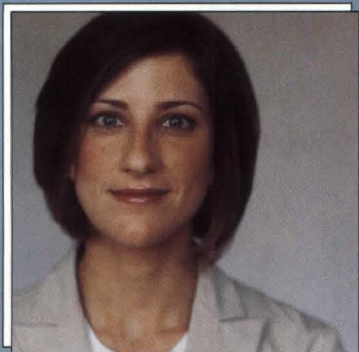


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FINDING SHELTER

BY EMILIE W. SOMMERHOFF

September was a humbling month. Hurricanes Katrina and Rita, hardhearted representatives of Mother Nature, reminded us that we're not as smart, tough, and ready for anything as we think we are. The fourth anniversary of September 11, and the lack of much to show for four years of planning except a hole in the ground in Lower Manhattan, plus a contentious war abroad, suggests that bureaucratic wrangling is more durable than a desire to move forward. Recent events oblige all of us to pledge that progress, not politics, is the inevitable outcome of disaster.

Where do we start? The hurricanes' aftermath is daunting. The celebrated culture lodged in the nearly 300-year-old city of New Orleans is adrift. And the potential socioeconomic and policy ramifications of the disaster lurk menacingly on the periphery of the immediate crisis. (Which valuable federal programs will be sacrificed to fund the recovery?) The process promises to be an exacting test of the country's abilities to regroup, but simultaneously an opportunity for the United States to reiterate its strengths—namely endurance and spirit—to the rest of the world.

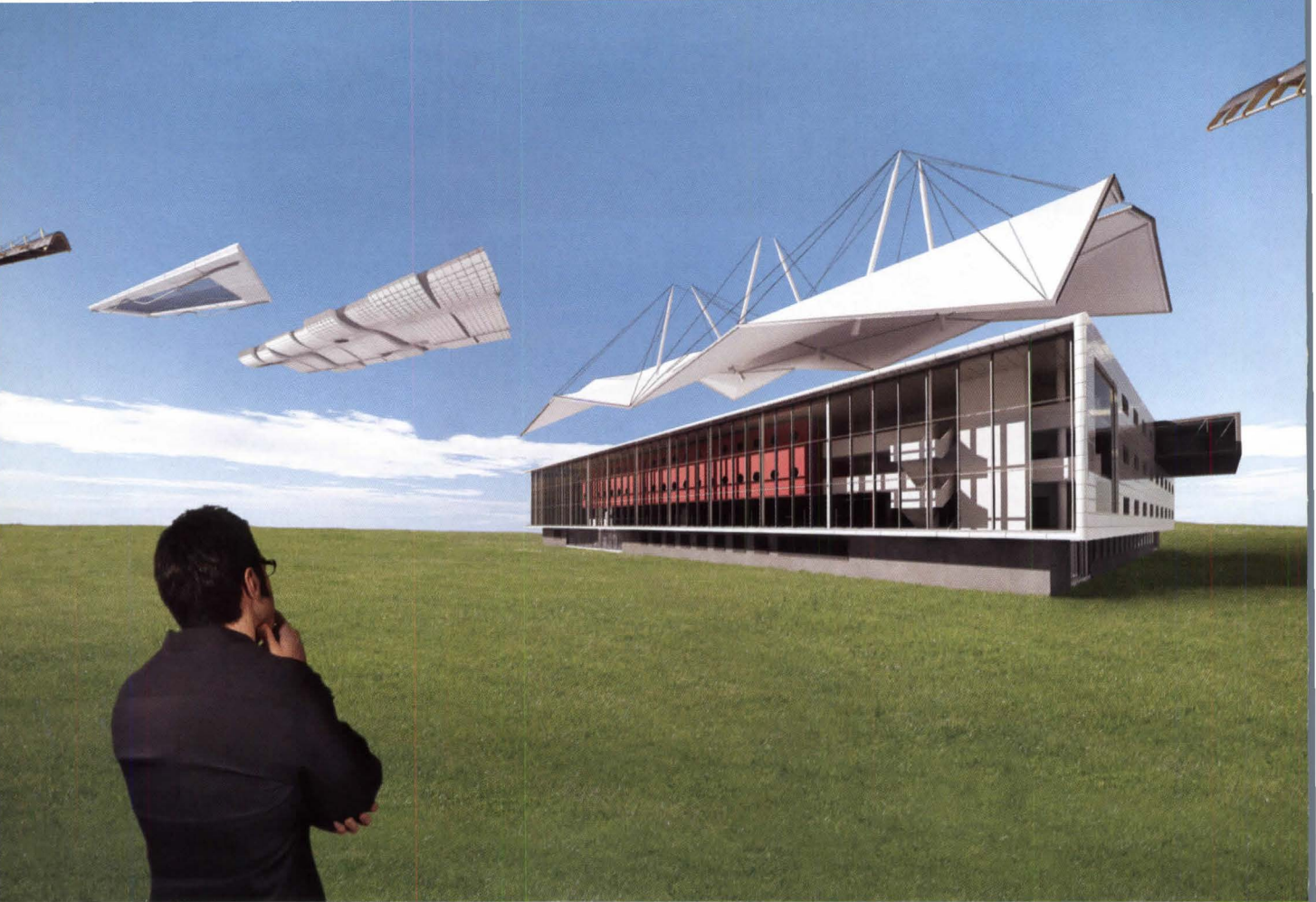
One of the most important among the countless tasks at hand falls to the architectural community to shepherd—and some practitioners are already on the frontlines (page 13). The housing required to shelter evacuees from the devastated Gulf Coast has been referred to as the biggest resettlement in American history. While perhaps an overstatement (by some estimates, the dust bowl had sent 2.5 million people in search of work and habitable environments by the 1940s), hundreds of thousands (the numbers vary wildly) have been left homeless. Many of them will require low-cost options that must be designed and built quickly, but—and this is where architects must rally—built wisely.

The dire need for housing is not lost on the government, but as of yet, there is little to suggest it understands the value of design in that process. President Bush's September 15 address from New Orleans referred to a "new urban homesteading act," through which federally owned property would be offered via a lottery system to Katrina victims who

agreed to build their own homes. To be fair, there has been little time to understand the details (if there really are any), but critics have already argued that a homesteading program will help only a few of the many and, as a September 24 *International Herald Tribune* editorial pointed out, only the most self-reliant of those. Furthermore, the same editorial noted, the U.S. Department of Housing and Urban Development had so far identified only 4,000 available parcels in the region.

The numerical inadequacy of this approach is obvious. The unavoidable fact remains: some form of public housing must be built, and the leadership of architects, urban planners, and responsible developers is needed to ensure that the long-term remedy is not the demoralizing trailer park communities or prisonlike cinderblock complexes we've historically applied to this kind of wound. The monies that have been generously committed by Congress must be put toward a new era of truly affordable multifamily housing and mixed-income community development. If progress is our end goal, adequate housing for the poorest members of our society woven into, not pushed to the edges of, a healthy community setting is a rock-solid starting point.

As a theme, building for the future coincides with recent changes here at the magazine. With C.C. Sullivan's departure as editor-in-chief, I have been honored to step in as group editor-in-chief of *Architecture* and its sister publication, *Architectural Lighting*, which I have led for the last two years. Emboldening *Architecture's* legacy as a provocative independent resource for the architectural community will be an engaging challenge. With Abby Bussel, a friend and a colleague, as my collaborator, it is one I'm looking forward to. Formerly executive editor of *Architecture*, Abby has moved into the position of editor and will apply her 16 years of editorial experience in the design press to help guide the content and character of the magazine. Ours is a publication with a dynamic history (93 years and counting); we plan an equally vibrant future. ■



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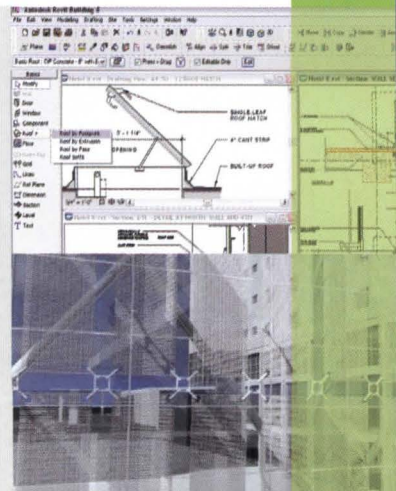
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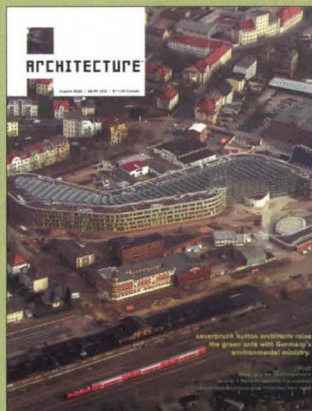
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Trouble in the forest

I loved the article about the new German Federal Environmental Ministry in Dessau [August 2005, page 36]—a very interesting building. And I enjoyed the colors and materials featured in the photos. But I thought the two exterior shots were a bit ironic: Given that the subject was the environmental ministry, the trunks of cut trees are piled prominently in the foreground of both pictures.

Amie Ziner

New Haven, Connecticut



08 | 2005 ↗

Precious stones

There were too many criticisms from your readers concerning Peter Eisenman's Berlin Holocaust Memorial [June 2005, page 38]. As soon as the project was displayed in trade magazines, I was immediately searching for photos I took of the Jewish Cemetery in Worms, Germany, several years ago. I was, and remain, amazed that headstones dating prior to the Nazis still existed. The mindset for those in control at the time might have been: "These Jews are dead, so why bother bulldozing the plot? We have other tasks." Eisenman's memorial deals, I think, with that cemetery. His representation in Berlin, however, has bigger markers, because each of those individuals during that time died in obscurity.

John L. Luttig

Overland Park, Kansas

CORRECTION

The Norman Y. Mineta San José Airport [July 2005, page 42] was a collaboration between Gensler and Steinberg Architects.

SHARE YOUR THOUGHTS

Send your letters to Robert Klara, Managing Editor, *Architecture*, 770 Broadway, New York, NY 10003; or rklara@architecturemag.com

The frame in focus

Lance Hosey's article was very thought provoking, and "green structure" certainly deserves more attention [August 2005, page 21]. Fabrication simplicity, however, is not the only reason for rectangularity, a form that greatly facilitates change. The almost universal adoption of the "conventional structural frame" is also due to the importance of flexibility and expansion, perhaps the greatest needs in contemporary building.

James A. Gresham

Tucson, Arizona

One sad case

I heard a detailed report about the New London, Connecticut, eminent domain case last winter on a National Public Radio broadcast. "Constitutional Tyranny" was the first I heard about the unfortunate outcome [August 2005, page 11]. Your editorial parallels the tear-down phenomenon occurring in my neighborhood and throughout the nation, where aggressive homebuilders, in cahoots with local politicians, are profiteering by obtaining livable homes and then replacing them with giant houses priced well beyond the means of most current residents.

Gail Ann J. Goldstead

Oak Brook, Illinois

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POST-KATRINA, QUESTIONS LOOM OVER HOUSING AND HAZARDS

Scenes of Hurricane Katrina's hundreds of dead and tens of thousands of homeless have gone from being front-page headlines to a dimly familiar presence in each day's news. Yet even as Hurricane Rita threw a left hook to the already battered face of the Gulf states, newer questions about the long-term impact are just beginning to emerge: What's to become of the 160,000 damaged or destroyed dwellings? When will the rebuilding commence—and how?

Already, the disaster has mobilized the architectural community nationally as few other events have. At press time, for example, Gregg Pasquarelli of New York City's SHoP Architects and engineer Craig Schwitter of Buro Happold were drawing up plans to build an emergency distribution facility for the ravaged city of Pass Christian, Mississippi.

Yet as experts grapple with how to respond to the ruins left by Katrina, few answers are available. The AIA projects a timeline of six months of relief—but other estimates suggest that full recovery may take up to three years. Others have pointed out that, given the amount of toxic material in the floodwaters, New Orleans remains a contaminated site with a difficult cleanup ahead. Perhaps only one thing is certain: The rebuilding effort will have to be developed from scratch.

"This is not about short-term outsourcing," cautions William Morrish, the Elwood R. Quesada Professor of Architecture at the University of Virginia. "Even with an enormous outlay of funds, there will still be no infrastructure." Morrish offers no better plan of attack than simply to "work with communities from the ground up to get through this."

While some architects have been volunteering on-site, others—realizing that the magnitude of the disaster is such that their physical presence might not help much at this stage—have found indirect ways of offering assistance. Bozeman, Montana-based Architecture for Humanity, for instance, has requested donations through its web site "to support the work of locally based architects in rebuilding sustainable homes in the region's hardest hit areas." Once it's appropriate to be physically on site and involved, the organization hopes to mobilize its members' design services.

Meanwhile, through its web site, the AIA has pinpointed ways that architects can help: making a monetary donation; purchasing computer equipment for Gulf-state architects whose offices have been destroyed; posting offers of assistance on a free message-board site; and volunteering for on-location disaster-assistance duty. **Tracey Hummer**

WEXNER CENTER REOPENS



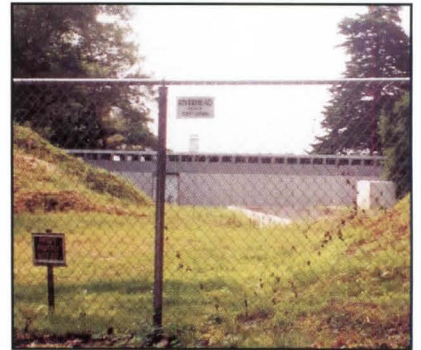
Having commissioned a landmark building by Peter Eisenman, Ohio State University's Wexner Center for the Arts made an all-too-common mistake: they left it out in the sun. Sixteen years after the building opened to great fanfare in 1989, the Wexner Center (above) is scheduled to reopen its galleries on October 30 after a three-year, \$15.8 million renovation overseen by the engineering firm Arup. The center's HVAC system and roof have been replaced, its lobby, theater, and bookstore have been reconfigured, and an awkward glass vestibule that was shoehorned into the building's entry sequence has been removed.

But most important, Eisenman's gridded curtain wall and skylights have been rebuilt to allow natural light back into the center's galleries. Not long after the center opened, it became apparent that there was too much sunlight for the display of many kinds of art. The skylight and windows were covered soon after the building opened, but were uncovered during this renovation and reglazed using special triple-pane glass to meet curatorial standards for light levels.

"No one relished the idea of spending this much money and disrupting programming," says Sherri Gelden, the center's director. "But the building is a real asset to the community, and it was crucial to make it right." **Mark Alden Branch**

ANOTHER ONE BITES THE DUST: BUNSHAFT HOUSE DEMOLISHED

Having passed through the hands of the Museum of Modern Art (MoMA) and domestic diva Martha Stewart, the former home of Nina and Gordon Bunshaft was demolished this past July by its newest—and final—owner, textile magnate Donald Maharam. Built in 1963, the East Hampton, New York, property on Georgica Pond was the only residence the architect designed. Known as the Travertine House, the property and its art collection were willed to MoMA in 1994



and subsequently sold to Stewart, who enlisted minimalist architect John Pawson for the renovation, though that project was abandoned in 1998 when a property-line dispute arose. On the market again in 2004, the house was little more than a concrete and glass shell when purchased by Maharam. In a prepared statement, he described it as "decrepit and beyond repair." His intention, he noted, was not to preserve a modernist masterpiece, but to secure a prime property on the pond.

Leveling such iconic houses to make way for new, often larger ones has become an increasingly common reality across the country. Nina Rappaport, chair of New York/Tri-State chapter of the preservation group Docomomo-US notes that, "Very few individual houses are landmarked and [most] are therefore not protected." Had there been a conservation covenant in place when it was bequeathed to MoMA (or sold to Stewart), the Bunshaft House might still be standing. **Tracey Hummer**

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FLIGHT 93 MEMORIAL UNVEILING STIRS CONTROVERSY



Last month's public unveiling of a national memorial to those who died aboard Flight 93, the jetliner brought down in Shanksville, Pennsylvania, by passengers struggling with the plane's hijackers on September 11, 2001, elicited heated debate. Critics of the competition-winning design by Paul Murdoch Architects of Los Angeles and Nelson Byrd Woltz Landscape Architects of Charlottesville, Virginia, argue that the scheme of red maples planted in an arc—deemed the "Crescent of Embrace" by the designers—evokes the red-crescent symbol of Islam, the religion associated with the plane's terrorist hijackers. Others, including some victims' family members, disagree. According to a statement released by the chairman of the memorial's federal advisory commission in reaction to the controversy, the design will evolve over the next six months and "opportunities for public participation" will be part of that process. **Abby Bussel**

↳ The Nasher Museum of Art at Duke University, designed by New York City-based Rafael Viñoly Architects opened earlier this month. The \$24 million, 65,000-square-foot facility will serve the university and the Raleigh-Durham, North Carolina, community with arts programming.

FERNANDO TÁVORA, 1923-2005

Venerable architect and educator Fernando Távora died on September 3 in his hometown of Oporto, Portugal. He was 82. Founder of "Escola do Porto" (Oporto School), Távora was a teacher and lifelong mentor to Álvaro Siza Vieira and Eduardo Souto de Moura. From convents to markets to residential projects, all in Portugal, he sought to integrate local and traditional values within a modern vocabulary. Távora's most notable projects include the Quinta da Conceicao Tennis Pavilion, Vila da Feira Municipal Market, and the Santa Marinha Convent.

At the Oporto School of Fine Arts, Távora's teaching method was based on informal conversation, enriched by widely varied disciplines, including literature, while never losing sight of architecture. He once said, "Style is not of importance. What counts is the relation between the work and life, style is only the consequence of it." **Tracey Hummer**

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VIEW FROM THE BRIDGE

New York City planning commissioner Amanda Burden has been hailed for her democratic approach. But will that be enough to remake the most famous waterfront in America? by Bay Brown | portrait by Björn Wallander

New York City, the country's commercial and cultural capital, is booming again. While the terrorist attacks of September 11, 2001, crushed its economy, the city's resiliency proved the greater force: By last year, the population had well surpassed that of just over 8 million, where the 2000 Census had recorded it. In this, the perennial city of immigrants, the infrastructure is today supporting a greater number of residents than ever.

The task of guiding commercial and residential development for these masses falls to Amanda Burden, New York City's commissioner of city planning. Appointed by Mayor Michael Bloomberg in 2002, Burden is tasked with implementing his five-borough agenda of housing and job creation and reclamation of the city's waterfront. Two-thirds of Gotham's 578 miles of meandering tidewater edge (one-third is park acreage) is being transformed from a post-industrial wasteland to a mix of new uses; here, as in many cities, waterfront redevelopment is inextricably linked to civic and economic vigor.

If the challenge wears on Burden, she doesn't show it. She is, instead, outspoken about how the city's planning model has itself been in need of revitalization. When Burden took her post three years ago, "zoning hadn't been looked at since 1961," she says. "It was out of date, and development was taking place that was out of character." Zoning changes that occurred in 1961 to the city's original 1916 laws reflected a desire for more segregated land uses. "It was when the 'Tower in the Park' was a big deal. It was Lewis Mumford against Jane Jacobs with her notions of keeping eyes on the streets and having a vibrant street life," she explains. "Now, we are practicing contextual zoning. It is more refined. It responds to the built fabric of each neighborhood. We are creating a new quilt now: street by street, block by block, lot by lot."

Such sentiments are a marked departure from those of her most notable predecessor, Robert Moses—the "Power Broker" as he became known—who used his "meat axe" (his term) to bulldoze whole neighborhoods (in the case of the Bronx, much of a whole borough) with little or no effort to win popular support. Burden does not share Moses's curmudgeonly persona, nor his heavy hand: She prides herself on more modest interventions and a community-based approach to planning. "Top-down planning doesn't work—if it ever did," she says flatly. "It is not that you don't need leadership and vision, but success comes from consensus within the community. It is the identity of the city."

But Burden's tenure has not been without its hurdles, or its controversy. For example, in what's arguably the most impor-

tant redevelopment project in the city's history—the rebuilding of the 16-acre World Trade Center site—Burden has only an advisory role. And despite her hailing of community-inclusive planning, she faces the classic dilemma of her long line of precursors. As Moses himself told his biographer Robert Caro: "I hail the chef who can make omelets without breaking eggs."

BATTERY POWERED

Trained as an urban planner at Columbia University, Burden had already served on the commission for 12 years when she rose to chair. Prior to that, she had played a key role in the planning and design of Battery Park City, the swath of land fronting the Hudson River on the western tip of Lower Manhattan that was created out of landfill from the World Trade Center excavation. Burden's experience creating a neighborhood out of whole cloth—92 acres of mixed-use and residential high rises, along with richly varied waterfront park space—put her in good stead to guide New York City through an unprecedented revitalization of its waterfront.

But the projects currently on Burden's plate are significantly different than Battery Park City in that they're not being created from uninhabited fill. For the commissioner, an acolyte of urban planner and public space advocate William H. Whyte, revising outdated land-use controls and establishing design guidelines allows the city to create a renewed waterfront with public open spaces and an adjacent vital street life. Specifically, this has meant a significant amount of rezoning to allow for a mix of uses in a number of historically commercial areas.

In other areas where there is not enough infrastructure but a high level of private-property ownership—as on City Island, a former fishing colony just off the Bronx—the planning department is curbing inappropriate development through "downzoning," a practice that restricts development, removes the incentive to demolish historic homes, and strives to keep new buildings in character with the existing neighborhood fabric. In targeted neighborhoods that can accommodate growth, like Downtown Brooklyn and the borough's Greenpoint/Williamsburg section, she is creating comprehensive urban master plans for expansion.

ON THE WATERFRONT

Greenpoint and Williamsburg are traditionally ethnic neighborhoods (Polish and Jewish, respectively), whose many empty or relatively inexpensive buildings along the East River have attracted artists and designers in the past 15 years—the river's edge, lined with defunct factories and rotting piers,

☞ **"It is not that you don't need leadership and vision, but success comes from consensus within the community."**



amount to romantic ruins for the new settlers. Yet housing is scarce in the 200-block area, and public access to the waterfront is virtually nonexistent.

Unlike how it might have behaved in decades past, the city took a highly democratic approach to the redevelopment of these areas. Through a community-based design initiative called a "197-a" plan, residents worked with Burden's staff to build a consensus around what they wanted the community to be like; they resoundingly wanted more affordable housing and more open space on and off the waterfront. Last spring, much of the proposal was accepted by city planning and the rezoning was approved.

Methodical, democratic approaches like these have won Burden many boosters. "I applaud her work," says Jonathan Rose, an advocate of sustainable design, who has developed numerous affordable housing projects in New York City and nationally. "It is wonderful that we now have inclusionary zoning," he says, referring to the the new initiative that gives developers in the Greenpoint/Williamsburg area significant tax incentives, increased height limits, and attractive financing packages in order to build affordably-priced units.

THE PIT AND THE PENDULUM

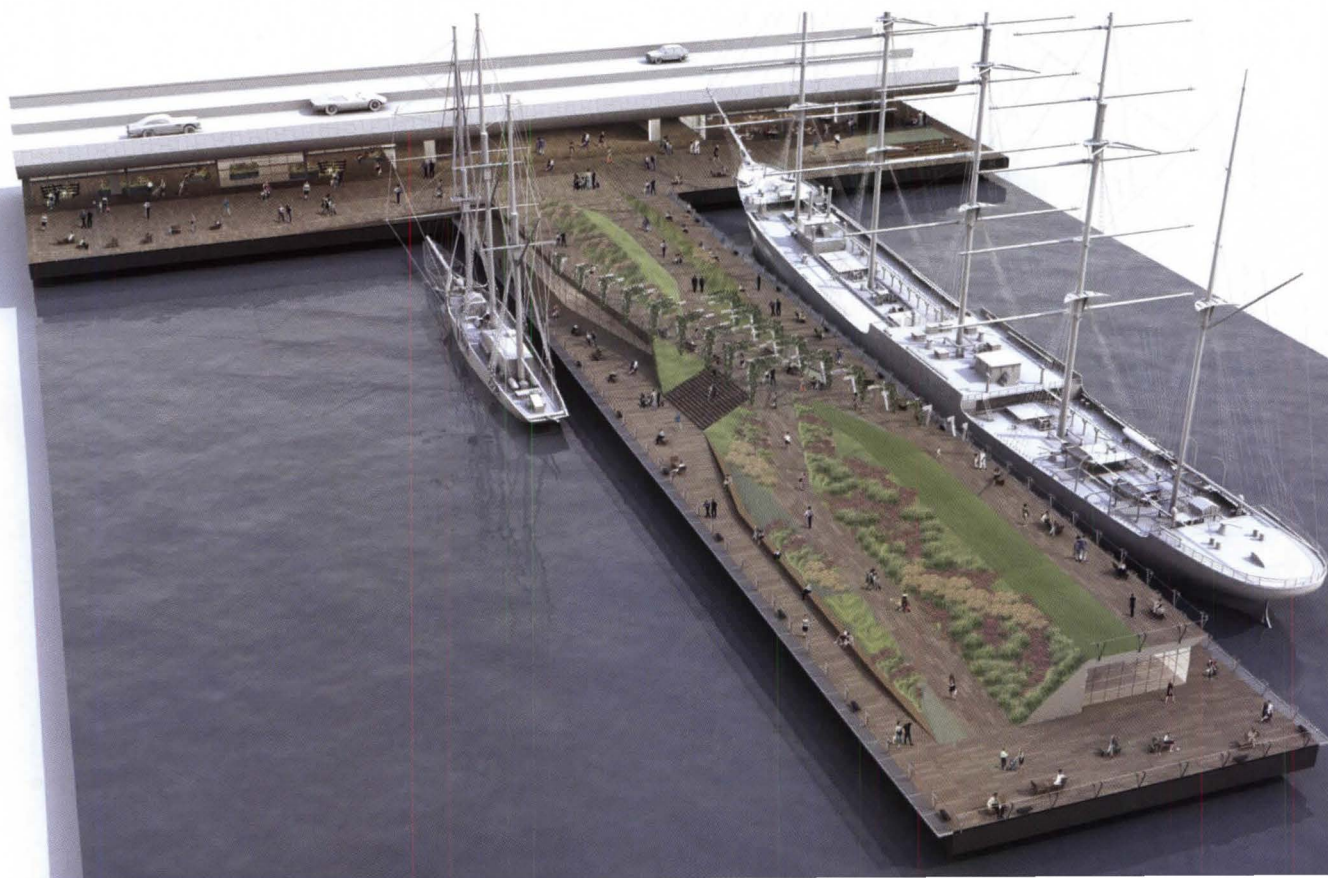
An unavoidable irony of Burden's tenure is that her obvious talents will not be brought to bear (at least definitively) on the city's most prominent redevelopment project, the World Trade Center site. The enterprise is being overseen by the Lower Manhattan Development Corporation (LMDC), a semi-public but autonomous agency. Burden, however, is serious

about her advisory role: "We are especially interested in how the rebuilding affects the public realm, the streetscape, open space, and pedestrian use," she says, adding that strengthening the financial district by diversifying the area's use to include more housing, retail, and cultural amenities, and reconnecting it to the waterfront are priorities.

The recently funded construction of a two-mile-long greenway underneath the FDR Drive (the highway that skirts Manhattan's eastern edge) is another example of how Burden's efforts seek to rejoin communities to the water. With \$150 million in funding from LMDC already in place, the greenway will extend from the Battery, on the southern tip of the borough, up to East River Park on the Lower East Side. This stroke will complete the esplanade that girdles Lower Manhattan from the West Side, while simultaneously linking streets and inland open space with the waterfront. The elevated roadbed has traditionally been seen as an obstacle to creating such open space, but the designers have incorporated the infrastructure into their scheme. "We are going to use the FDR as an opportunity," says Burden, describing the generously programmed esplanade designed by a team led by Richard Rogers Partnership and SHoP Architects, with Ken Smith Landscape Architects.

As the choice of these firms attests, design excellence is important to Burden, and she's indoctrinated her department accordingly. "As a city, New York is competing internationally now and we need to have great design. It is essential for economic development that we have iconic architecture," declares the commissioner, rattling off projects currently

The FDR Drive segment of the esplanade calls for revitalizing the East River's Pier 15. Adjacent to the South Street Seaport Museum, the new pier will berth historic vessels and feature two levels of community open space.



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Rather than masking the presence of the overhead highway in her East River esplanade plans, Burden's approach calls for integrating the FDR Drive through the use of enhanced lighting and nested community pavilions.

underway by the likes of Frank Gehry and Santiago Calatrava.

While the department may not have a formalized initiative, the importance of design is made clear to everyone who goes before the commission, says Burden. Additionally, more urban designers, along with planners who have urban-design experience, have been hired under her watch, both as consultants and full-time staff.

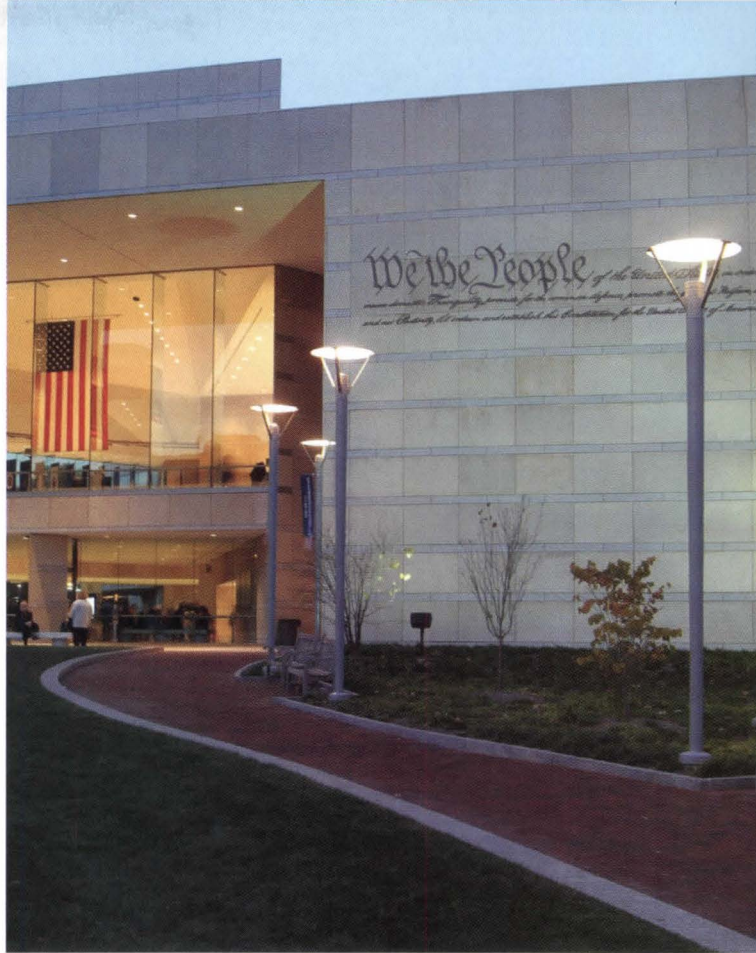
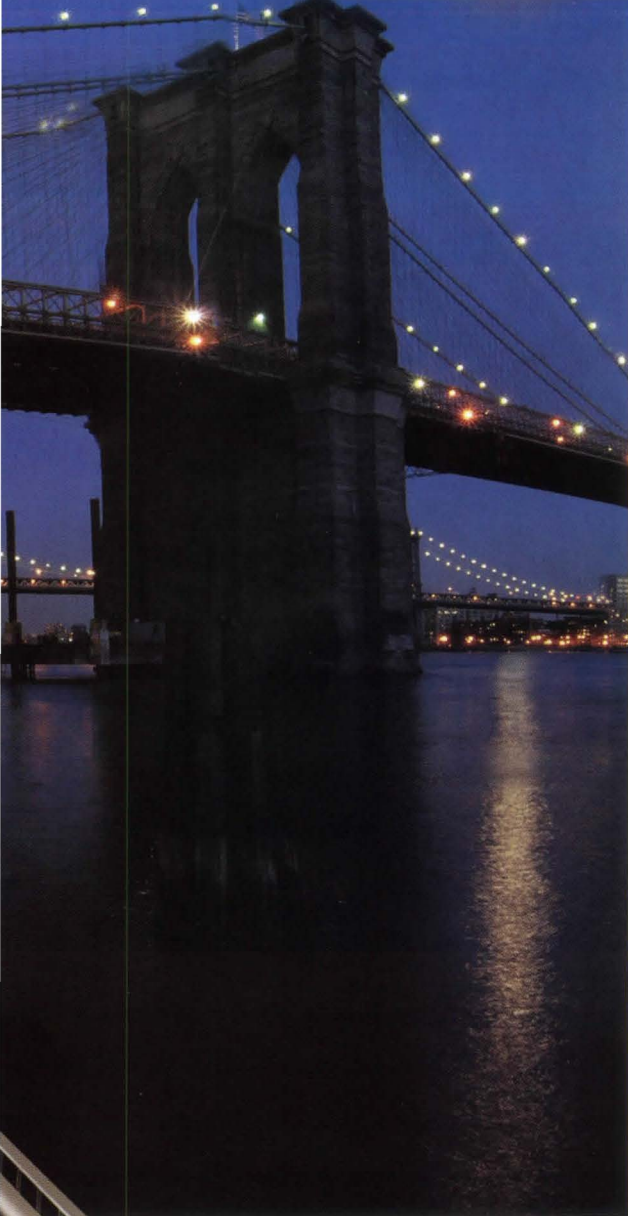
HOW THE WEST WASN'T WON

But not all of Burden's projects will find a place on her resumé. Along with her boss, the mayor, Burden had a long-term vision of transforming the Hudson Yards—a largely forsaken industrial area west of Midtown named for its railroad lay-up tracks—into a district of high-rise towers and green space. That vision included support for the 4.4-million-square-foot stadium, a new home for the New York Jets football team.

The controversial plan started to unravel when it became clear that many area residents opposed the stadium by Kohn

Pederson Fox Associates, citing the potential for traffic nightmares and the lack of existing mass-transit infrastructure. Some also groused that the arena's electronic façades would block their views of the Hudson River. At a 2004 public meeting covered by the *Villager* newspaper, local community board member J.D. Nolan opined that Burden "loves the neighborhood and she would have said the stadium sucks. I can only conclude that Amanda Burden has been kidnapped." Burden, who was present when the comment was made, smiled but had no reply. The project died earlier this year when the New York state legislature refused to fund it.

Ron Shiffman, a planner who served on the city planning commission from 1990 to 1996, saw the stadium episode as an unfortunate moment in Burden's career. "They should have picked a more appropriate locale," he says, adding that a residential neighborhood near public transportation would have been better than an area that has been historically devoted to manufacturing. "The city should not have acted like a private



developer selling to the highest bidder.”

Yet despite this snafu, Burden’s victories outnumber her losses. In July, the city council approved one of her personally anointed projects, the creation of an elevated park out of the High Line, a long-abandoned railroad viaduct on Manhattan’s west side. Selling the idea to incensed landowners whose properties stood beneath the tracks was not easy, and ultimately involved some creative air-rights transfers to appease them. This past summer, Burden also received the Lawrence M. Oron Award from the American Planning Association. While Shiffman was critical of the West Side Stadium—and has voiced concerns over parts of the 197-a plan in Greenpoint/Williamsburg—he’s quite approving of the current state of city planning under Burden. “She’s doing a hell of a good job,” he says. “It’s the first time in a long time that planning is taking place.” ■

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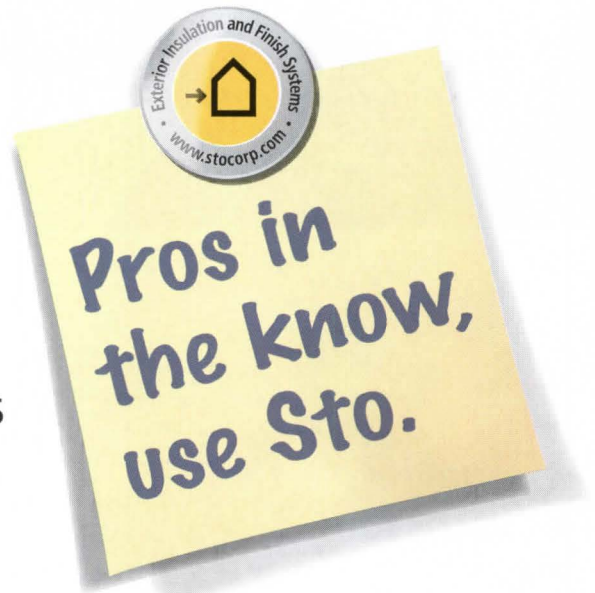
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THE OTTOMAN UMPIRE

With an architect-mayor calling the shots, Istanbul is struggling to define both its future and its past.

by Justin Tyler Clark



Last year, when architect Kadir Topbas was running for mayor of Istanbul, a group of reporters inquired what he planned to do if he were elected. After musing for a moment, he pointed at several radio towers that line the eastern bank of the Bosphorus, the river that divides the city into its European and Asian halves. The mayoral hopeful announced he would replace the structures with a modern, more attractive satellite tower. "What will it look like?" a reporter asked. Topbas grabbed a piece of paper and started sketching spontaneously, sliding it toward the inquiring journalist. "Like this," he said.

As it turns out, that impromptu design has now been slated for construction, according to now-Mayor Topbas, who fell into politics in 1994 after serving as vice president of the Board of Monuments, and moving on to become mayor of Beyoglu in 1999. Intentionally or not, the episode with the reporter captures the rapidity—some say recklessness—with which Istanbul is reinventing itself. With Turkey's admission to the European Union a veritable *fait accompli* within the next several years, the municipal government of Istanbul and a consortium of foreign investors are collaborating in a \$19 billion urban transformation scheme that supporters say will at last prove the nation's modernity. At the same time, critics charge that these very same plans could destroy one of the world's richest urban heritages.

Though few details about the project have been disclosed (a new ordinance decrees that the municipality won't be notified about plans until they are finalized by the national government), its major components are known. And, indeed, "major" is the correct way to describe them.

The newly privatized Turkish State Railways, for example, will shutter the century-old Haydarpasa Train Station, converting the surrounding 43 million square feet into the World Trade Center (the official name) consisting of seven towers and a cruise ship

dock, designed by Atelier d'Art Urbain in Brussels, all to cost \$5 billion. The station and docks will be closed off to the public, serving cruise ship traffic and a gated community instead. Meanwhile, local firm Tabanlıoğlu will singlehandedly convert Istanbul's historic seaport Galata—which has been used primarily as a storage facility for the past 50 years—into a \$200 million complex that will include a modern art museum, cinema, and still another cruise ship dock. And in the southwestern district of Kazlıcesme, located away from the embattled center in a historic leather manufacturing zone, Belgian firm Edifice International has designed what will be the world's third tallest high-rise: the \$2-billion, 1,969-foot-high mixed-use Three Empires Tower. Turkish engineering firms are also bidding to construct the Halic Crossing Metro Bridge, a subway bridge spanning the Golden Horn whose general shape Topbas says he suggested to the city.

EUROPEAN ASPIRATIONS

Topbas—who studied architecture at the University of Istanbul and worked on the restoration of municipal palaces under a previous mayoral administration—admits that the redevelopment scheme, aimed at boosting tourist and business infrastructure and filling in the city's patchwork public transport system, is ambitious. But, he says, the projects are needed to help Istanbul solve its perennial congestion problem. The mayor also hopes they will address the city's spate of illegal housing construction triggered by an enduring population boom (it's been on a steep climb since the 1970s). Some 65 percent of Istanbul's residences have been built without permits and, consequently, many are structurally unsound and lack basic plumbing. Topbas contends the new development will discourage shanty building by alleviating a housing shortage, even though there is no low-income



housing planned. "The European Union expects us to take these great steps," says Topbas. "However, we need them not only for joining the E.U., but for our own needs."

Perhaps not surprisingly, the design community has had much to say about that. Turkey's main architectural society, the Turkish Chamber of Architects (CAT), used the triennial Congress of the International Union of Architects held last July to question just whose needs were being served.

"These projects aim mainly to provide money for the treasury of state," contends Eyup Muhcu, president of CAT's Istanbul chapter, referring to the city's drive to attract tourism and tax revenue from international trade. The chapter has organized demonstrations at the Haydarpasa site to protest what Muhcu calls the project's "elitist" character. Residents of the poorer, inland neighborhoods, for example, will likely have their views of the Bosphorus blocked by the new towers. "They will put up skyscrapers and dock cruise ships that scar the city's silhouette," Muhcu complains.

Melkan Gursel Tabanlıoğlu, codesigner of the Galataport project, admits that operating the cruise ship terminal will probably require creating a security cordon around the area that will keep the public out at certain times. But she views the project as restoring the neighborhood's historic function, albeit in a more modern vein. "It was a port for many years, and now we

al government handed the project over to the rail authority, which opted instead for the seven-tower design of Turkish architect Sefik Birkiye of Brussels-based Atelier d'Art Urbain.

Mayor Topbas, caught between the conflicting visions of CAT and Ankara, promises that the public will be happy with the results. "For Haydarpasa, we don't intend to make this Manhattan, as has been announced by the media," he says. "Our intention is to establish a settlement there in keeping with the city's architecture."

PAST IMPERFECT

What is "in keeping" with the city's architecture has been a perennial source of debate since the 1920s. Back then, Turkish architects were encouraged by the new republican government to eschew Ottoman influence in favor of a domestic version of the International Style, which was sweeping Europe. But today, many Turkish architectural historians agree that the bid for modernization failed, hindered by scanty resources and a lack of modern construction techniques. Both residences and culturally sensitive projects such as mosques continue to be built in the traditional fashion. Thus, says architect and Aga Khan architecture prize winner Cengiz Bektas, who designed the country's first modern mosque in Ankara in 1964, the current debate over the urban transformation scheme is not simply about preserving



The Topbas-led initiative would turn the historic Galata seaport into a modern complex including an art museum (previous page). Controversial plans by Atelier d'Art Urbain call for seven towers inside a gated complex (above).

are making it a port again," Tabanlıoğlu contends.

Beside the questions of public use and conservation, some members of CAT also object to the process by which projects are approved. The association is suing the government for permitting construction, allegedly without city approval, of the Ritz Carlton hotel, which was completed in 1998. As one of the few high-rises on the slope that leads from the Beyoğlu district to the Bosphorus, critics see the building as a distracting eyesore.

Deniz Incedayi, a professor of architecture at Istanbul's Taskisla University, says the city had initially flirted with a more democratic approach, holding an open international design competition in 2001 to reconfigure the Haydarpasa rail station. "It was going to have some recreation areas, cafes, museums, cultural shops, and green areas, that were integrated aesthetically with the surrounding district," Incedayi says, referring to the winning entry. But that was never built. Instead, the nation-

the past, but defining it.

"If Sinan were alive, he would say, 'In 400 years, you didn't learn anything?'" Bektas laughs, referring to the sixteenth-century architect who designed Istanbul's Blue Mosque. "So we have to go further—but where? The people have to decide."

The people, in fact, seem quite willing to. With investors keen to transform Istanbul, and CAT challenging their proposals, the fate of Istanbul's famous silhouette hangs in the balance. And Incedayi observes that the debate stands to modernize Istanbul's citizenry long before it has the same effect on its architecture. "We're seeing much more interest on the part of the public in their environment. This process is not easy for us, but the funny thing is that it is producing more democracy."

Justin Tyler Clark is a Los Angeles-based writer who covers culture and politics.

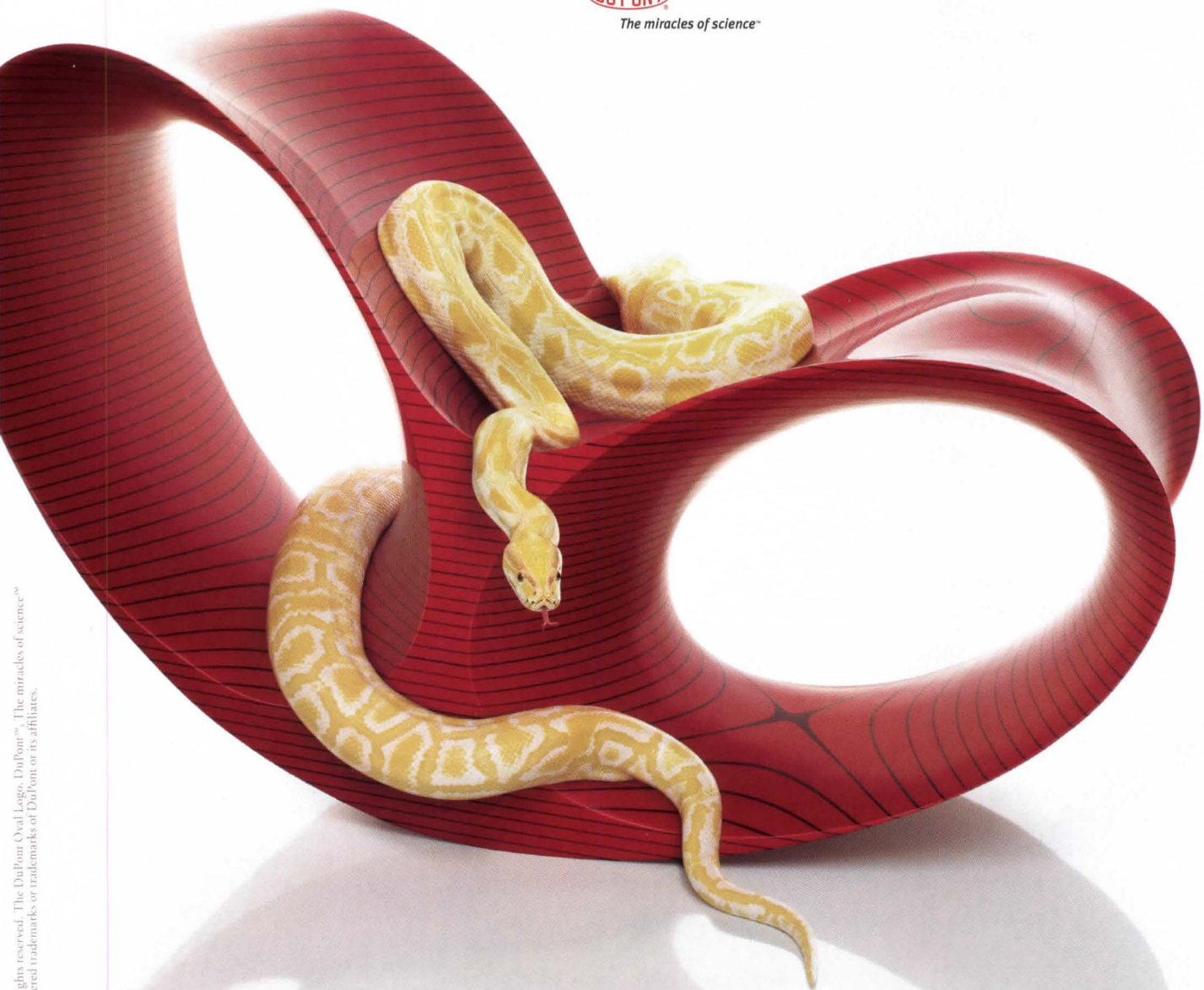
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If the August 29 rampage of Hurricane Katrina was evidence of the desperate need for medical volunteers and law enforcement, the weeks following have put forth the need for another kind of professional inside the ravaged, Gulf-state communities—architects.

Because, as flood waters drain off and electricity flickers back on, it's engineers and architects who are, or will soon be, in great demand—to do everything from evaluating damaged mechanical and electrical systems to assessing the structural integrity of flood-compromised foundations.

Post-disaster work like this is nothing new to the profession, and it's often something rendered free of charge as a matter of both duty and pride. But in many communities within the three states most affected by the hurricane, this issue isn't only a humanitarian one, but a legal one, too.

"There are a lot of architects who really want to help out, but they're hesitant," explains Paul Mendelsohn, senior director of government affairs for the AIA. "There are no laws that would protect them from liability."

Mendelsohn is referring to what are commonly called

"Good Samaritan Laws"—measures that guarantee architects and other building professionals immunity from liability claims while they volunteer their services as part of a rebuilding effort. Today, 23 states have such laws on the books. The trouble is, when it comes to the Katrina disaster, two of the three states most heavily affected—Mississippi and Alabama—do not.

"This is a substantial concern," Mendelsohn continues. "With Katrina, architects need to do damage assessments to see if people can live [in the flooded homes]. But there have been instances in the past where architects were later sued. Unless there's protection, they're not going to get involved."

In Louisiana, they can, but as for Alabama and Mississippi, legislative gears grind too slowly to allow much hope for a law in time to make a difference. But similar statutes can be effected, for a finite and specified term, through an executive order from a governor's office, which is what AIA Mississippi is currently requesting from Governor Haley Barbour.

Meanwhile, a dearth of architects who are able to make voluntary assessments to damaged structures may result in some historic buildings being torn down unnecessarily. David Downey, managing director of the AIA's Center for Communities by Design, says "It's a question of architects' skills being brought to bear to make certain that we don't lose some of the cultural and historical assets in the name of expedience." ■

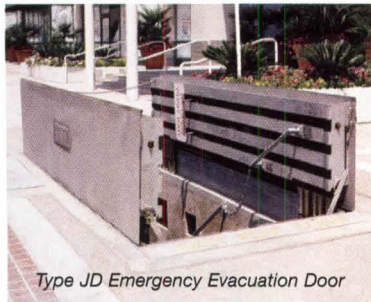


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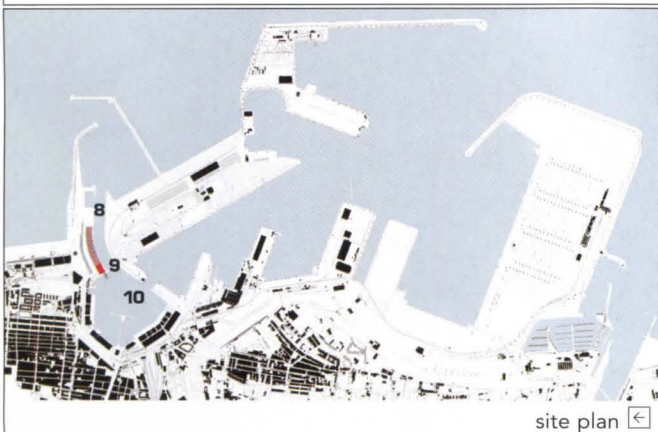
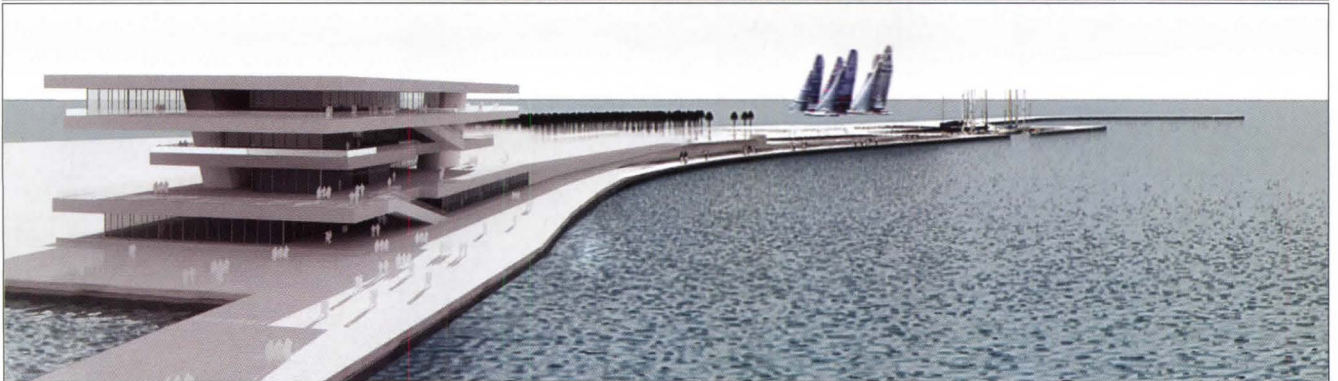
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The Mediterranean city of Valencia, Spain, will play host to the 32nd America's Cup race in the summer of 2007—the first time in the competition's 152-year history that the event will be staged in Europe. To reorganize its industrial inner harbor into a world-class racing facility, the city is building a permanent pavilion—the Foredeck Club—to house social functions and provide viewing vantage points as the yachts return from their offshore races. The competition-winning design by London-based David Chipperfield Architects in collaboration with b720 Architects of Barcelona calls for a 100,000-square-foot, four-story pavilion—housing restaurant, bar, and conference facilities, shops, and a penthouse observation deck—and a park that connects the city to the harborfront. The project centers on “a series of stacked and shifting horizontal planes” that slip beyond the building envelope to provide uninterrupted, shaded views. Overlooking a newly excavated canal built to provide boats easy access from the harbor to the sea, elevated spectator decks form a multilevel platform for public viewing. The pavilion is scheduled for completion next spring to accommodate a series of regattas leading up to the America's Cup race. **Elizabeth Donoff**



- | | |
|----------------------|-----------------|
| 1 restaurant and bar | 6 car park |
| 2 observation deck | 7 public park |
| 3 lounge | 8 canal |
| 4 shops | 9 pavilion |
| 5 reception | 10 inner harbor |

➔ KONING EIZENBERG ARCHITECTURE | HERB ALPERT EDUCATIONAL VILLAGE | SANTA MONICA, CALIFORNIA

If its award-winning Pittsburgh Children's Museum is any indication, Koning Eizenberg Architecture is great with kids. Now, the New Visions Foundation—an organization focused on the development and improvement of learning environments, such as charter schools and art programs in public schools—has enlisted the firm's talents to create the Herb Alpert Educational Village, a \$46 million project that is slated for completion in 2007. The 116,000-square-foot campus serves 700 students (preschool through high school) and has ecologically minded features including courtyards, tree-lined streets, rooftop gardens, and a performing arts center with concert-hall-quality acoustics. With an emphasis on passive energy systems and natural ventilation and daylighting, Koning Eizenberg's progressive plan creates a socially and physically sustainable environment for both the student body and the local community. The campus is being realized with the financial support of legendary band-leader/philanthropist Herb Alpert, and presents a new model for schools of the future. **Tracey Hummer**



first-floor plan

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- 5 art classroom
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- 7 preschool



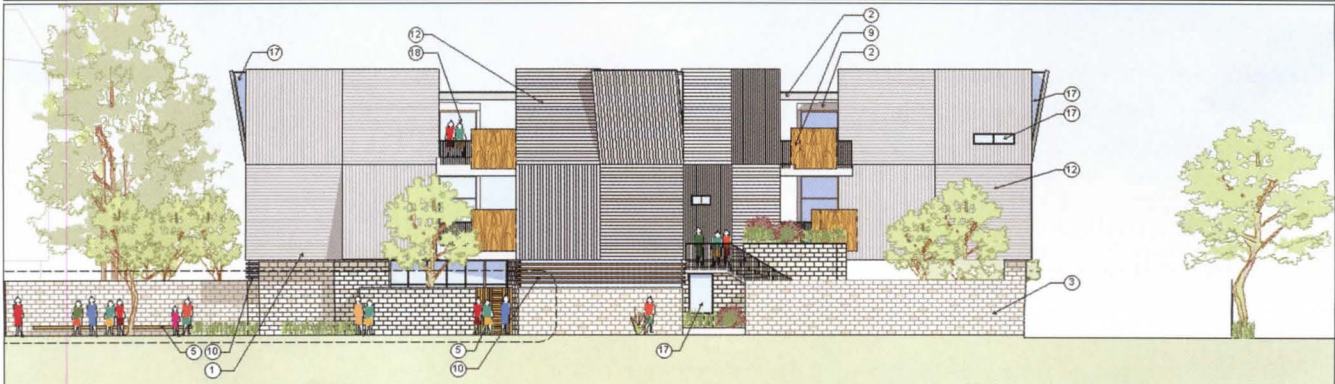
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west elevation



north elevation



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Translucent Panels

In the Pipeline

The South Central Connecticut Regional Water Authority listened to its neighbors—and a hard-working design committee populated by a number of local residents, including several architects—when it commissioned Steven Holl and landscape architect Michael Van Valkenburgh to design a new purification facility in the town of Hamden. By doing so, the authority sent a message—and also received one—about design's ameliorative potential. The neighbors' concerns over real estate values, among other issues, were met with a scheme that merges infrastructure and public space, employing sustainable materials and systems (ground-water heat pumps provide renewable energy, saving 850,000 kilowatt hours annually, according to the architects) and expanding an existing wetland in the process. The landscape devised by Van Valkenburgh organizes the ground plane according to the six-stage water purification process, while simultaneously providing a public park for the community. For his part, Holl sketched a drop of water, turned it upside down, and extruded the form into a 360-foot-long pipeline wrapped in stainless-steel tiles—a reptilian reminder of society's debt to Mother Nature.

WATER SHED

A WATER PURIFICATION PLANT AND PARK BY STEVEN HOLL AND MICHAEL VAN VALKENBURGH IS A MODEL OF SUSTAINABLE INFRASTRUCTURE. by Mark Alden Branch



Not so long ago—before Hurricane Katrina focused the world’s attention on the hydro-engineering of levees in New Orleans—architects, engineers, and policy-makers fretted about how to get the public more interested in the unsexy problem of maintaining our nation’s infrastructure. Taxpayers aren’t eager to pay for water or sewer treatment plants, perhaps because these facilities are largely invisible, unless they’re being built across the street, in which case a cry of “not in my backyard” predictably arises.

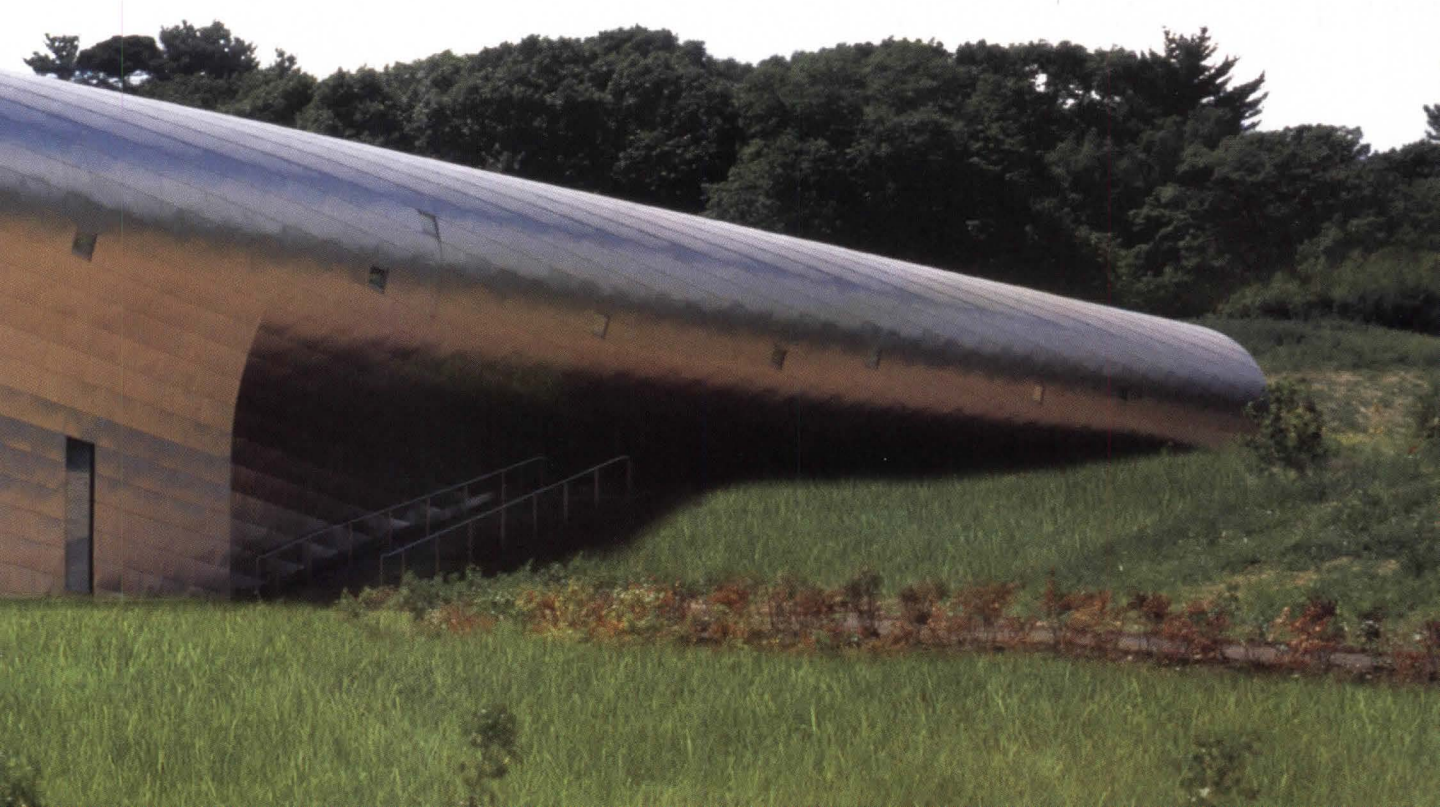
Which is what makes the Whitney Water Purification Facility and Park in Hamden, Connecticut, such a pleasant surprise. Facing a NIMBY battle in the neighborhood, the South Central Connecticut Regional Water Authority responded with a sophisticated design by Steven Holl Architects and landscape architects Michael Van Valkenburgh Associates that doesn’t just placate the neighbors by mimicking their 1920s center-hall colonials or covering the plant with vines (at least not all of it). With the blessing of the community, Holl and Van Valkenburgh produced a distinctive building and landscape that celebrate the purification process and seek to teach the pub-

lic about water and where it comes from.

The plant, dedicated in September, is built on the 14-acre site of a 1906 facility that treated water from nearby Lake Whitney until 1991, when the plant was shut down. It is surrounded by a wealthy neighborhood of well-connected professionals on the border between Hamden, a suburban town, and the city of New Haven, home to Yale University. In 1997, the water authority called a neighborhood meeting to announce its intention to build a new plant and resume taking water from Lake Whitney. Met with skepticism, the authority came back with some ideas to address neighborhood concerns about aesthetics, property values, and the effects of the construction process. Among the ideas was a design committee composed largely of local residents. The neighborhood was appeased, and the committee of 13—which included five local architects—was given the task of selecting an architect. (The authority had never used an outside designer before.) After interviewing several short-listed firms, the committee chose the team of Holl and Van Valkenburgh.

After at first collaborating on a landscape concept

The Whitney Water Purification Facility takes the shape of an inverted water droplet, its stainless-steel-clad volume appearing to emerge from the land; a trellis for vines will evoke the filtration process.



that organized the site using the six steps of the water-purification process as metaphor—an idea that was carried through—Holl and Van Valkenburgh eventually split the responsibilities along more traditional lines. Faced with a small budget for the landscape portion of the project (\$4.50 per square foot, a fraction of a typical park project), Van Valkenburgh used the tons of earth excavated for the building to shape the site in forms that amount to a teaching model of a watershed. Water flows naturally on the site from a high knoll covered with meadow grass at the top to a retention pond at the bottom, with spaces in between evoking formal gardens, a stream, and a farmyard. As for the building, Holl observed that most of the treatment process could take place underground, so those functions are housed mostly in concrete masonry boxes beneath a large, vegetation-covered roof. The exception was the pump room, where the equipment needs to be raised above grade to be serviced. That requirement led finally to the distinctive extruded form that designers and client alike now call “the sliver,” clad in stainless steel and looking like an upside-down water droplet in section. The other major visible form is a high trellis—soon to be covered with vines—that encloses a service court.

The 360-foot-long sliver is an enigmatic object, shiny and austere, offering none of the friendly accessibility one would expect was necessary to get a project like this approved in such a tony, parklike setting. It looks more like public art than infrastructure. Inside, the shape produces some exceptional lighting and spatial effects in the administrative offices and laboratories that are housed in its upper reaches. But more interesting is the skylit lobby, a long space with a sloping floor set between the opposing geometries of the curvaceous sliver and the rectilinear treatment volume. Here as well as outside, the purity of the structure’s form is deliberately interrupted and distorted by a prominent stairway.

Both the lobby and a multipurpose room (which affords a remarkable view of East Rock, the local Olympus) were designed to be used by the public. The site is on a prominent thoroughfare called Whitney Avenue, and it is bordered on two sides by parkland and other public uses.

Across the avenue, in one of the buildings where cotton-gin inventor Eli Whitney built his second career pioneering the manufacture of firearms with interchangeable parts, there is a hands-on museum devoted to educating children about science and engineering. The original program for the treatment plant included the expectation that schoolchildren visiting the museum would tour the water facility regularly, and that neighborhood groups would use the multipurpose room for meetings.

But security around water treatment plants has been stepped up since the September 11 attacks, and the plant is now off limits to the public without extensive background checks. Although the park surrounding the site will be open, a fence will secure the purification facility itself. “We’re hoping we can get to the point where we can open it up again,” says water authority vice president Pat Sweet, but for now concern about terrorism has negated one of the most exciting aspects of the project: the opportunity to connect people to the unseen infrastructure we too often take for granted.

Whitney Water Purification Facility and Park, Hamden, Connecticut

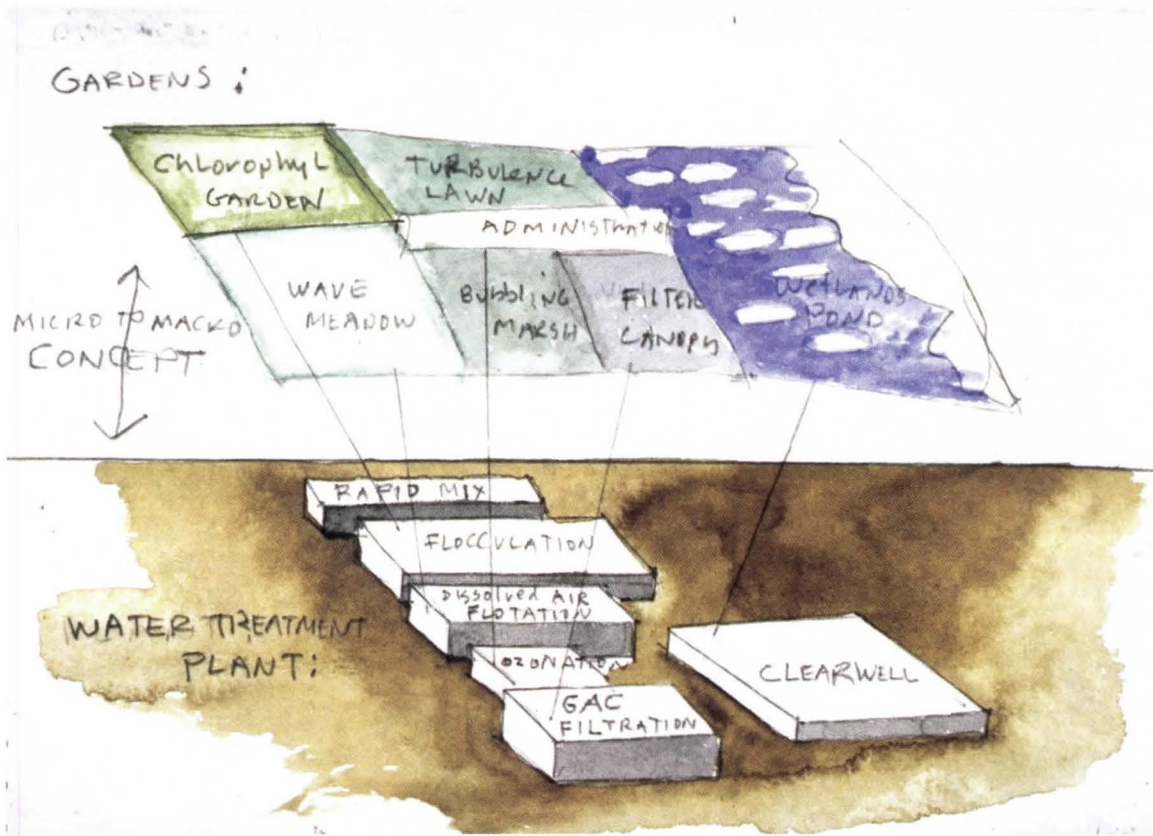
client: South Central Connecticut Regional Water Authority **architect:** Steven Holl Architects, New York City—Steven Holl, Chris McVoy (design architects); Chris McVoy (partner in charge); Anderson Lee, Arnault Biou, Annette Goderbauer, Urs Vogt (project architects); Justin Korhammer, Linda Lee, Rong-hui Lin, Susi Sanchez (project team) **landscape architect:** Michael Van Valkenburgh Associates **engineers:** CH2M hill (HVAC, water treatment processing); Tighe and Bond Consulting Engineers (civil, structural, electrical); The Bioengineering Group (site hydraulics, wetlands) **general contractor:** C.H. Nickerson **area:** 140,000 square feet **cost:** \$46 million

Photography: Paul Warchol, except where noted

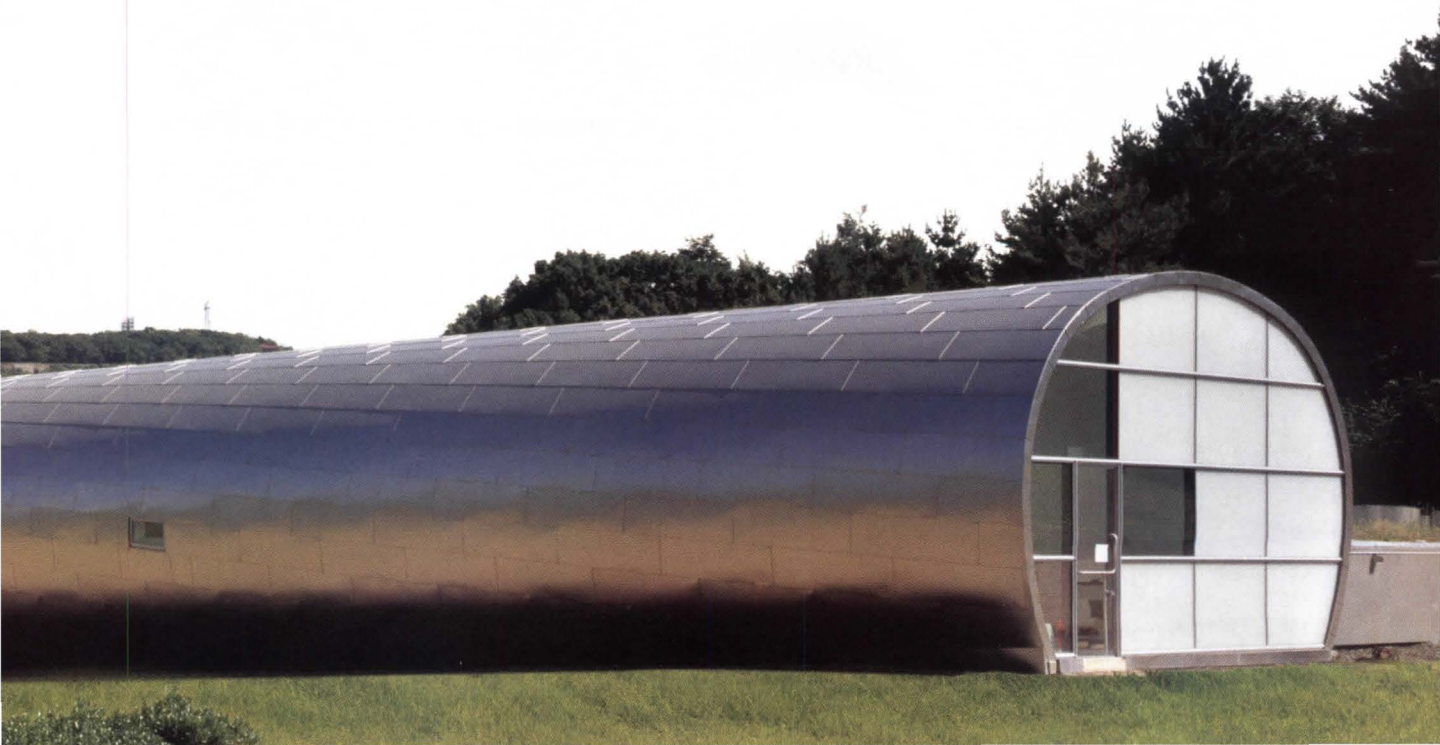
Specifications

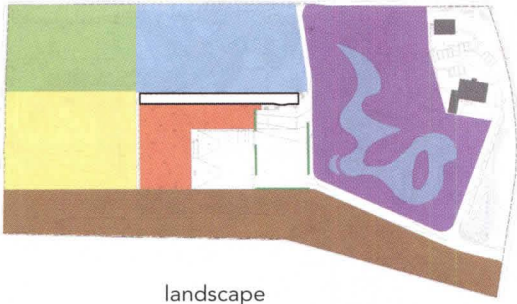
precast concrete insulated panels: Coreslab Structures
curtain wall and metal roofing: A. Zahner



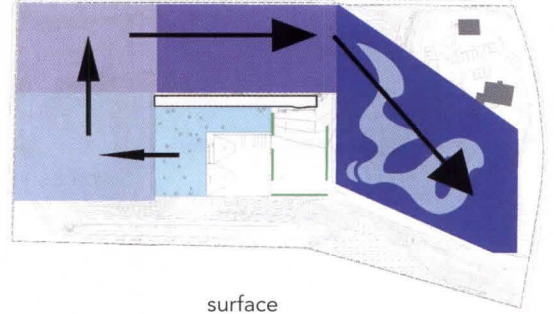


The park is broken into six sectors, each devoted to a stage in the purification process (above). Water flows across the site gravitationally, moving through its molecular phases that conclude inside the plant.

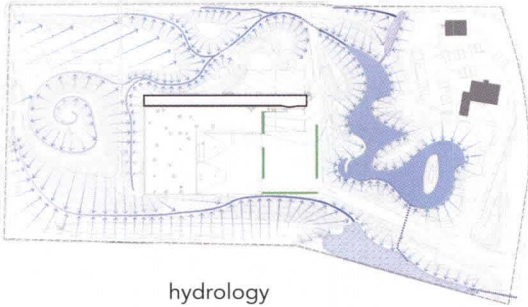




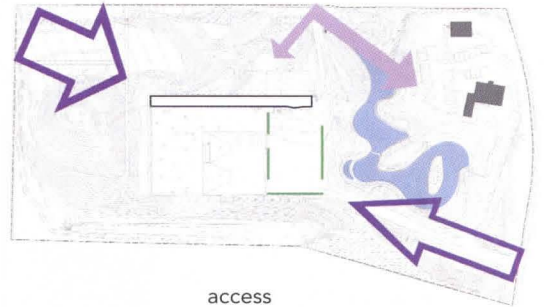
landscape



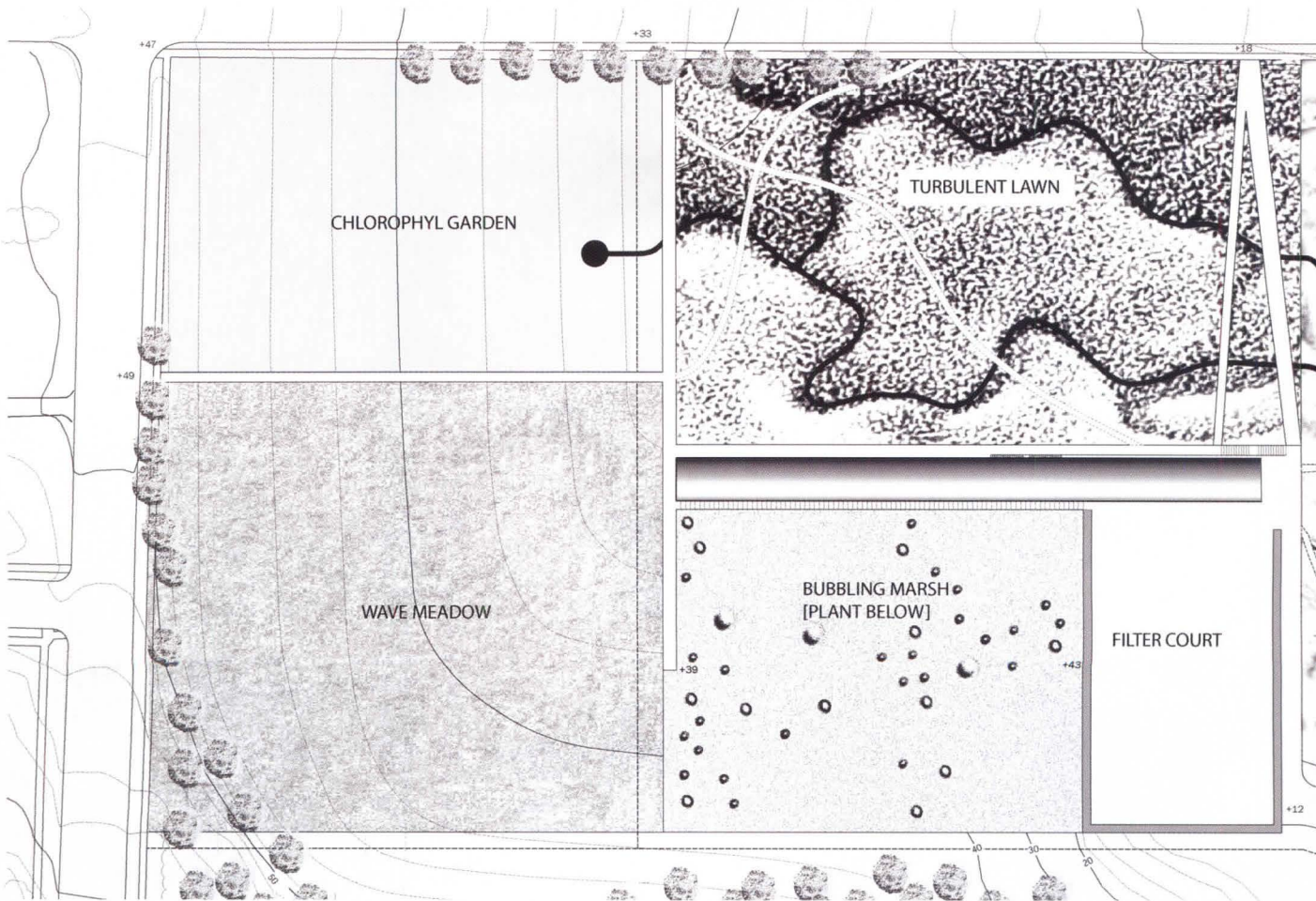
surface

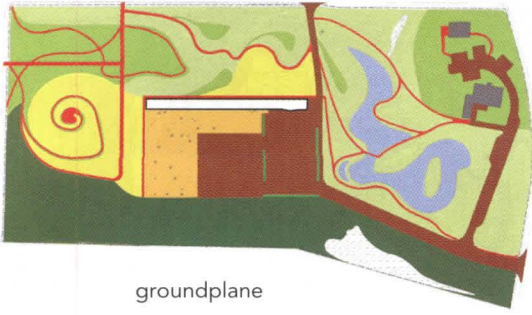


hydrology

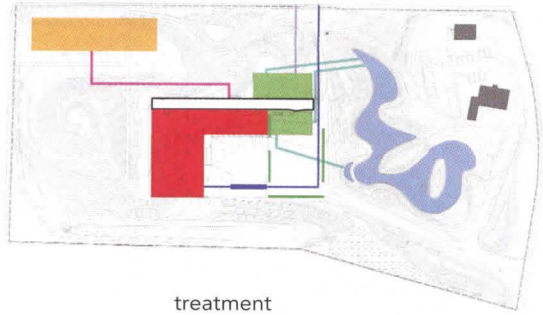


access





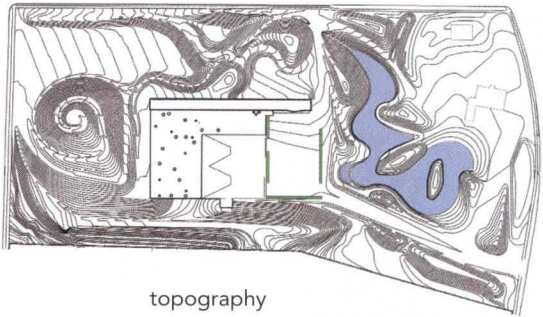
groundplane



treatment



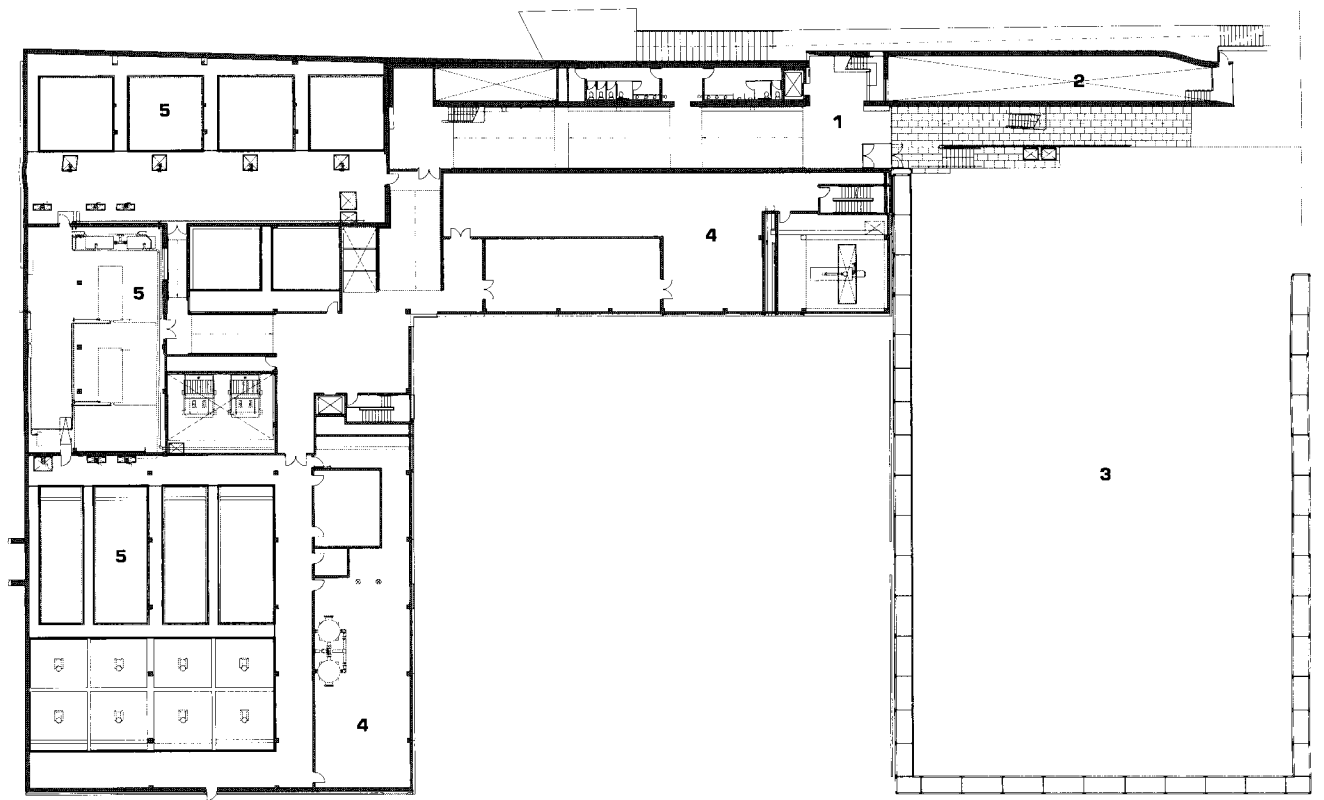
circulation



topography

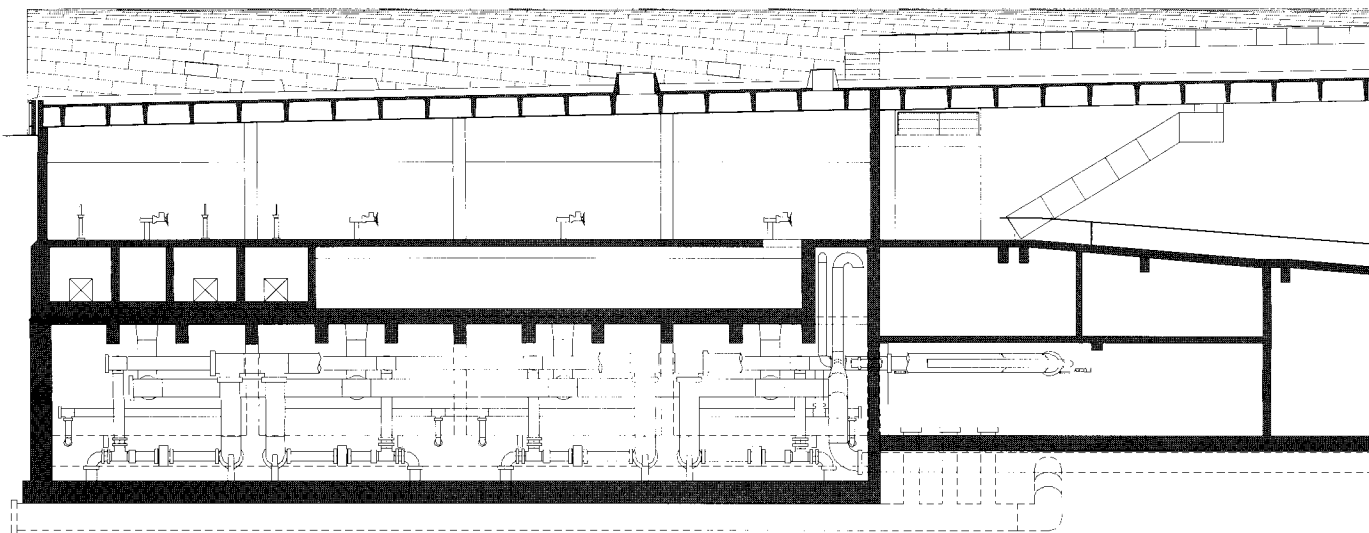


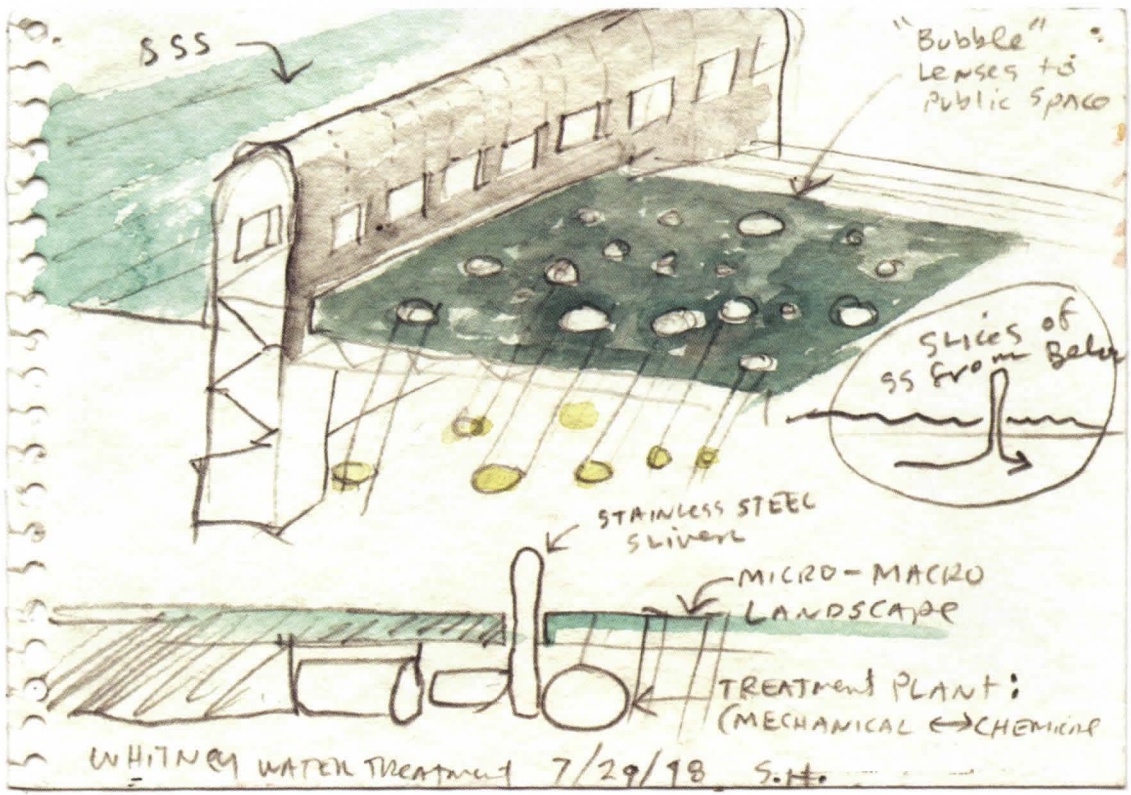
site plan — 140' 



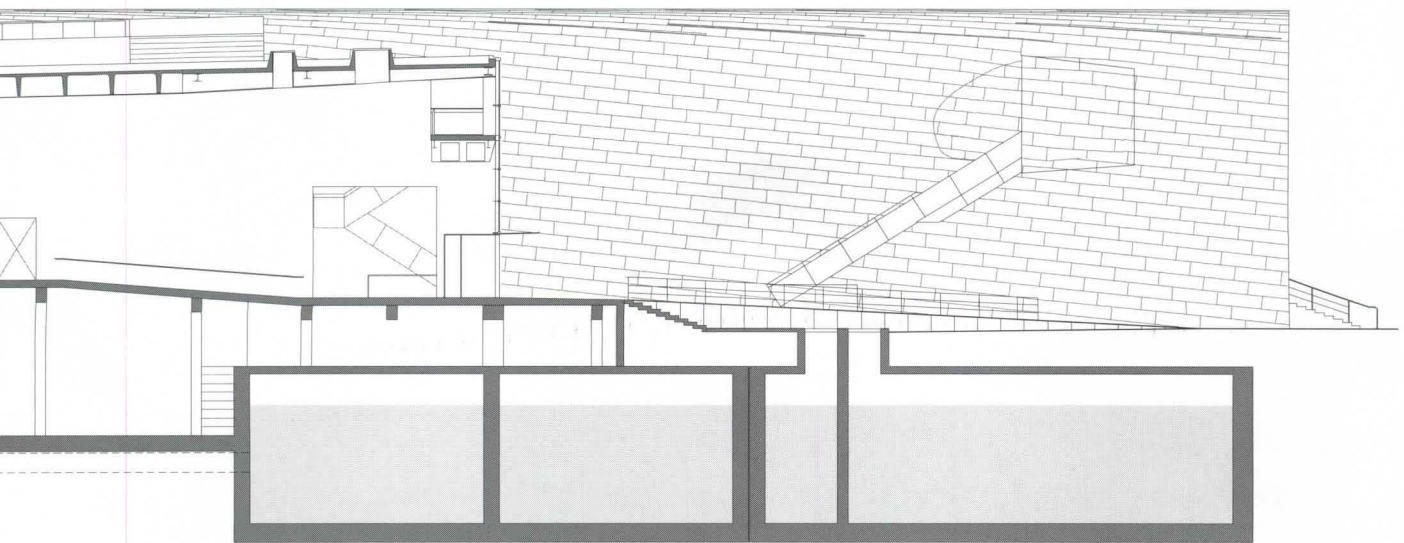
entrance-level plan ——— 25'

- 1 vestibule
- 2 pump room
- 3 filter court
- 4 mechanical/electrical
- 5 process area

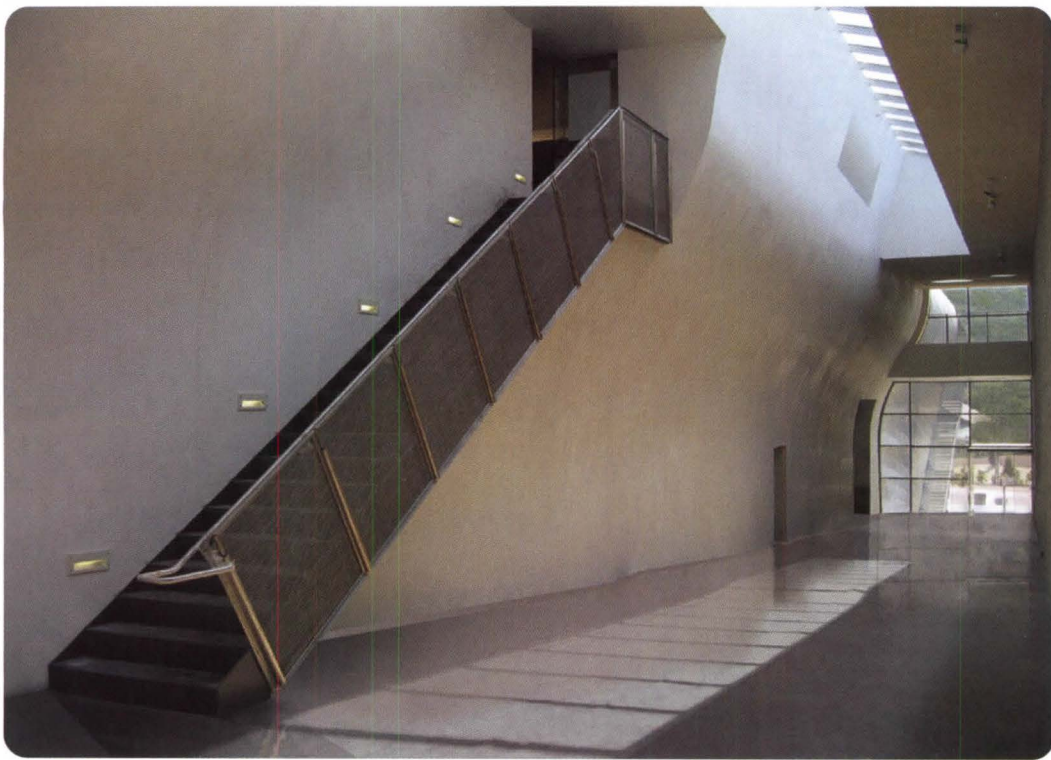




An early concept sketch by Steven Holl shows the programmatic relationship between the structure and the surrounding land, a public space below which the purification process begins.



east-west section 8'



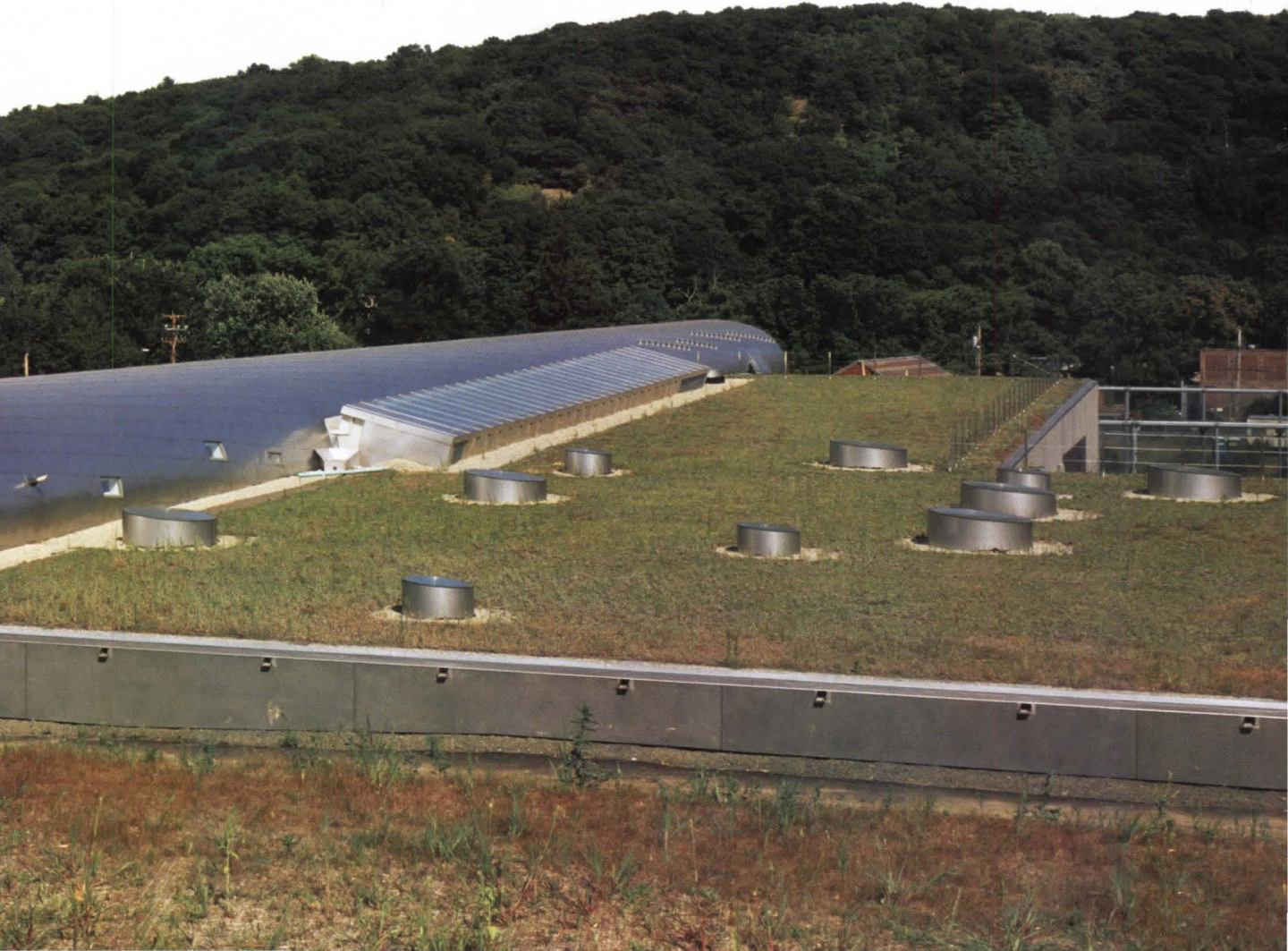
STEVEN HOLL ARCHITECTS

The plant's interiors of acoustical plaster, recycled glass terrazzo, and skylights (above and facing page, top) create a stark yet purposeful demeanor.





Much of the purification process takes place below ground, inside concrete boxes which are capped by a green roof; skylights emit natural light to the chambers (below).



River Drive

ONE WAY

DO NOT
ENTER

FIGGE

ART HOUSE





RIVER PHOENIX

A new museum by David Chipperfield Architects aims to help revitalize an Iowa riverfront. BY THOMAS LESLIE | PHOTOGRAPHS BY ALBERT VECERKA/ESTO

Davenport, Iowa, owes the Mississippi River its 160-year-old history and liveliness, but by the 1980s its waterfront was a grimy area of town, littered with drab industrial buildings. As happened in many mid-sized American cities in that decade, businesses fled Davenport's downtown; petty crime and a seedy element moved in. To add to the area's isolation, major buildings from the city's heyday in the 1920s turn their backs to the river. Struggling to keep the urban center alive as business moved to the fringes, civic organizations envisioned a riverfront redevelopment after the downtown was further compromised by a historic flood in 1993—first with floating casinos, and now by relocating the city's small but ambitious art museum from a lower-density residential neighborhood to the river's edge.

Commerce, city leaders recognized, as have many other urban officials across the country, follows culture, and the museum purchased a quarter block of the decaying downtown grid. The site, steps away from a busy riverfront arterial street and at the western edge of the business district, was one of many open spaces in a downtown that had lost much of its built

FIGGE

ART MUSEUM

DO NOT
ENTER



built fabric to parking lots. British architect David Chipperfield was awarded the commission—his largest in the States at the time—after an interview process. Initially, he proposed a seven-story tower that wove gallery, education, and administrative spaces into a tightly knit section, with views of the river and a commanding presence on Davenport's modest skyline.

But the museum (renamed after donor and local businessman Tom Figge) sought a greater public presence than the corner could provide. The project was conceived as a new village square, but generous public spaces weren't possible on the small site. When U.S. Bank vacated the full southern half of the block, however, the project's footprint expanded; its massing evolved from a tall tower to a long, low bar. Chipperfield welcomed the change. "Whereas the site before was part of the downtown grid," he notes, "the new site was really on the front line of the Mississippi, and it invited us to deal with the river." Ultimately, the tower scheme was recast as a four-story beacon above the museum's horizontal thrust.

This straightforward massing was rendered as a glass prism that appears to rest lightly on a concrete plinth—a conscientious nod to the river's floodwalls nearby. Glass

is a provocative material for a museum's skin—curators are known for shutting light out, not letting it in. But the crystalline cladding is an intentional illusion, a visceral symbol of the institution's receptivity. The glass itself is a rainscreen, and within the skin is an opaque, primarily metal building, punched through with windows in public and office areas but otherwise enclosing galleries. The curtain wall is fritted to further blur the distinction between cladding and enclosure, and at night the entire volume is illuminated, a glowing crystal guarding a dark masonry building.

On the riverfront side, a staircase slices into this glazed volume, adding porosity to translucence. On the inland side, visitors arrive via a less welcoming ramp, a reminder of downtown Davenport's confusion about its front and back doors. The square lobby overlooks the river and connects the two entries with the requisite café and museum shop. Galleries and educational facilities are on a single *piano nobile* above the lobby, reached by a staircase on the northern, downtown side of the building that is dominated by a Sol LeWitt canvas. The permanent collection is hung in four pairs of toplit spaces connected by a long gallery. Museum director Linda Downs notes that the Figge's collection is eclectic, and this layout—very much an English picture gallery in which one room leads inexorably into another—provides for provocative contrasts. Impassive, Midwestern Realist landscapes in one gallery frame evocative Hudson River School paintings in the next, for instance. Elsewhere, these contrasts seem jarring, and Downs acknowledges that the collection will "grow into" the galleries' curatorial challenges of placement and connectivity.

From the gallery floor, which includes classrooms, studios, offices, and a research library, visitors can continue upward through a 60-foot-high wintergarden on the river side of the building that culminates in special exhibition galleries and a sweeping view of the Mississippi. Chipperfield chose not to connect these various stairways with any grand spatial gestures, but instead to treat them each as rooms within the gallery grid. For a building about connections—to the river, to downtown, to the public—this approach may be too subtle. Access to the wintergarden stair in particular is difficult to find, and the relentless progression of nearly identical exhibition spaces could stand a moment or two of relief.

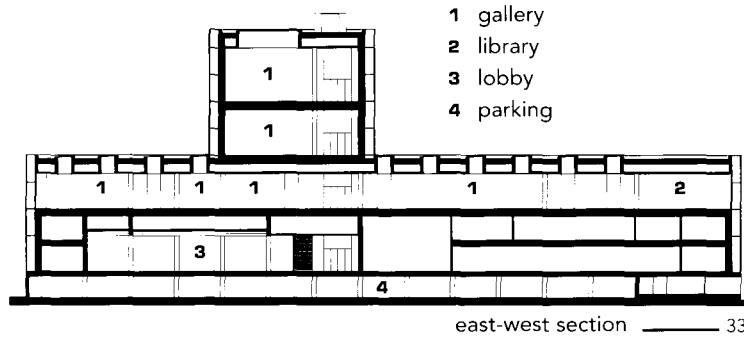
In fact, the view from the wintergarden is the only major vista of the river after the lobby. Chipperfield points out that the connection to the outside from the galleries is through skylights that provide diffused daylight; views are reserved for the punctuation of public elements. But he acknowledges

that the design's final massing results more from a coherent urban statement than a dramatic circulatory diagram. "We did have some schemes where the building was cut in half by big atriums and stairs and more expressive circulation systems," says

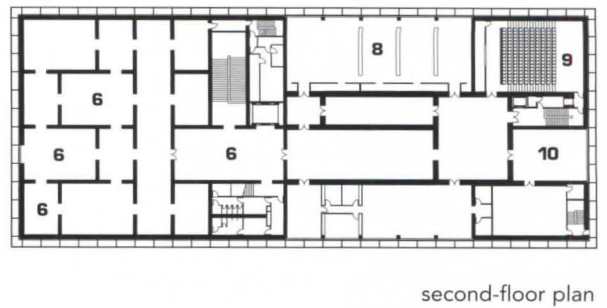
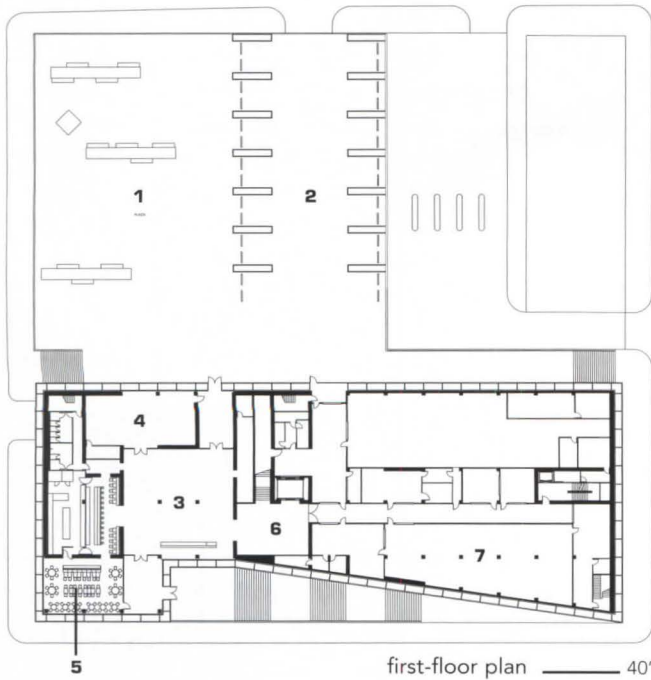
Chipperfield, "but they were all inefficient. They had big net-to-gross problems." While the Figge's program attempts to respond to all patrons, from dedicated art lovers to those seeking a quick cup of coffee, its balance of public space and exhibition sequence isn't always to the browser's advantage.

If the building's spaces raise a few questions, its execution is reassuring. Chipperfield credits architect of record, Des Moines-based Herbert Lewis Kruse Blunck Architecture, with successfully translating an ambitious technical conception using American construction standards. The curtain wall is lushly precise, a monumental but seemingly weightless vitrine. Likewise, the interior is blissfully free from distraction: The engineers at Arup ensured that air slots are hidden, and no fire alarm or exit sign seems out of place. Chipperfield's style is often referred to as minimalist, but this facile term hardly accounts for the effort that has honed the interior and faired out an infinity of potentially distracting details. The palette may not thrill, but the resulting spaces are serene.

"There's a no-nonsense quality about Iowans," says Chipperfield. "They quite rightly don't like fancy things for the sake of being fancy." The Figge is very much of its place in that regard, smartly conceived and sharply executed, polite yet firm, pragmatic yet gently poetic. The fact that Chipperfield is now finishing a second project in Iowa—Des Moines' main public library—suggests that he understands Iowans remarkably well.



Thomas Leslie is an assistant professor of architecture at Iowa State University in Ames, Iowa.





Whereas public spaces such as the lobby (facing page) have expansive views of the river through the building's curtain wall, the galleries (above and right) receive diffused illumination through skylights.

- 1 plaza
- 2 parking
- 3 lobby
- 4 shop
- 5 restaurant
- 6 gallery
- 7 collection storage
- 8 education studio
- 9 auditorium
- 10 library





FIGGE
ART PLUS EUM

Harrison St

JCT SOUTH
61 67

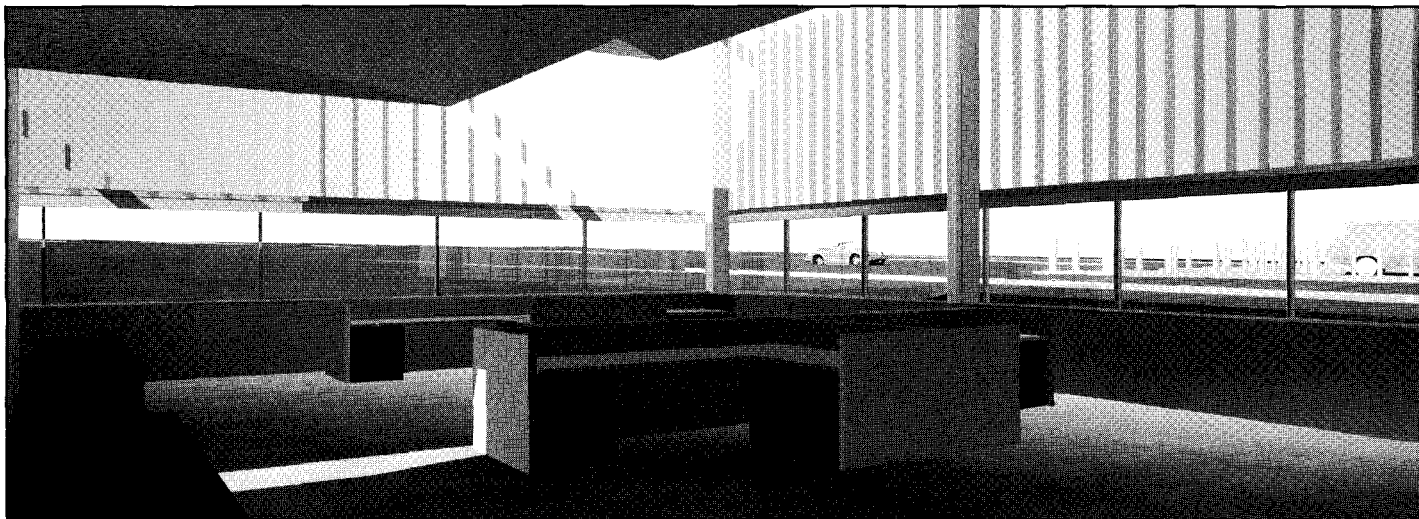
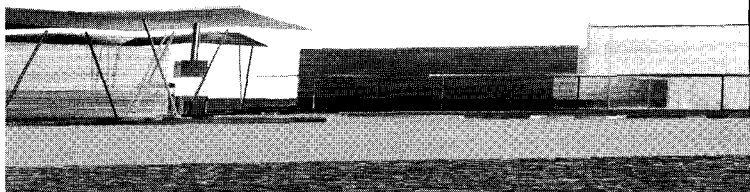
JCT SOUTH
61 67
W 2nd Street



Figge Art Museum, Davenport, Iowa

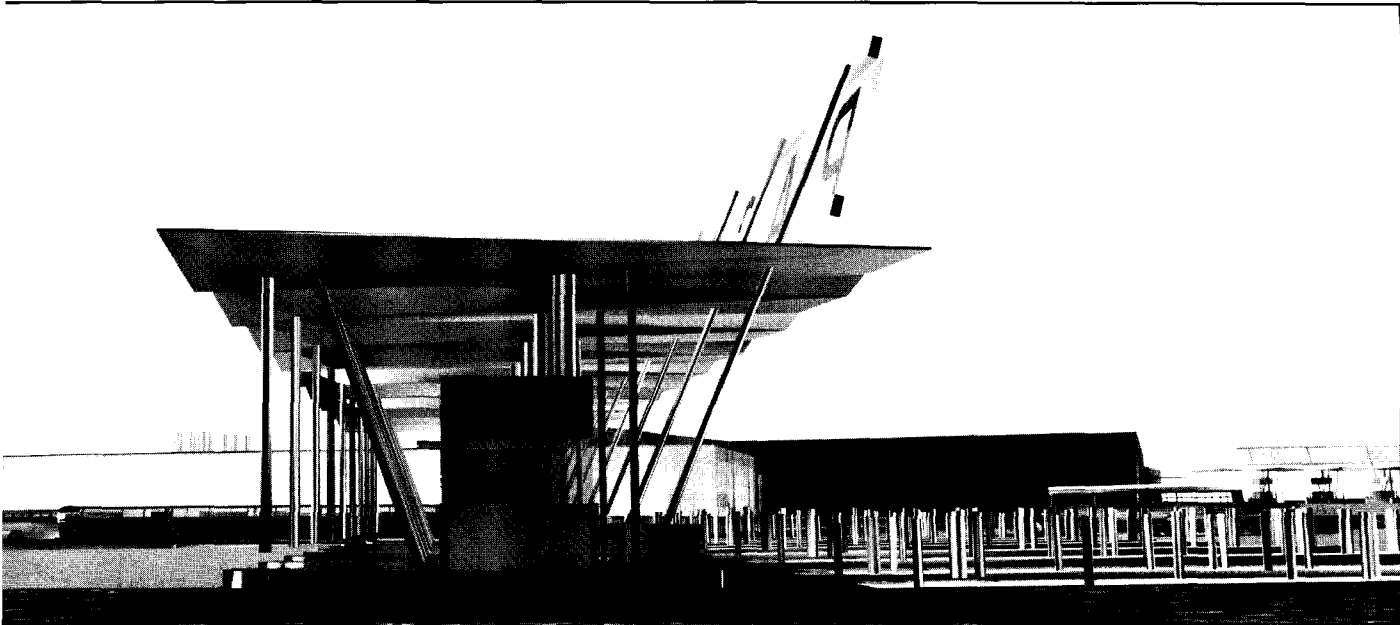
client: Figge Art Museum Foundation **architect:** David Chipperfield Architects, London—Johannes Baumstark, Franz Borho, David Chipperfield, Jochen Glemser, Isabelle Heide, Victoria Jessen-Pike, Reto Liechti, Laurent Masmonteil, Viola Simoncioni, Jennifer Singer, Hau Ming Tse, Patrick Uberbacher, Reiko Yamasaki (project team) **architect of record:** Herbert Lewis Kruse Blunck Architecture, Des Moines, Iowa—Cal Lewis, Kirk Blunck (principals in charge); Doug Frey (project manager); Jill Anderson, Cheung Chan (project architects); Tom Hilton, Jonathan Sloan, Tom Trapp, Evan Shawn, Jeff Wagner, Greg Smith, Carey Nagle (project team); Zach Heitzman (landscape architect) **engineers:** Jane Wernick Associates, Charles Saul Engineering (structural); Ove Arup and Partners (services); Missman Stanley & Associates (civil) **consultants:** W J Higgins and Associates (curtainwall); Liska + Associates (graphics and signage); Steven Keller (security systems) **construction manager:** Russell/Pepper Joint Venture **area:** 107,600 square feet **cost:** \$48.6 million

Set to open next year, Smith-Miller + Hawkinson Architects' U.S. Land Port of Entry at Champlain, New York, serves a pivotal role in the flow of traffic along a major north-south trade route between Canada's Port of Montreal and the States.



FRONTLINE DESIGN

Aesthetics and security guide a new generation of the country's border patrol stations. BY ANNA HOLTZMAN



Backlit channel glass encloses the north and east sides of the administration building, while a glass and bent-metal canopy shelters the inspection plaza. A row of strip windows is positioned at "surveillance height."

With the nation on perennial terror alert for the past four years, it's not surprising that the U.S. General Services Administration (GSA) is on a mission to beef up the country's inspection ports at the Canadian and Mexican borders. However, the initiative to improve our border facilities took shape half a decade before the attacks of September 11, 2001, and defense is not the only concern on the GSA's agenda. Spurred by the creation of the North American Free Trade Agreement (NAFTA) in 1994, the GSA was besieged by the necessity to expand land ports of entry on both the north and the south to accommodate the increase in international commercial traffic. In a fortunate coincidence, the GSA launched its Design Excellence program the same year, under the leadership of the agency's then-chief architect Edward Feiner—who retired earlier this year to join Skidmore, Owings & Merrill in Washington, D.C.—and started recruiting the country's top architectural talents to design

federal building projects. Thus, when the border station expansion program kicked into gear, it fell under the rubric of Design Excellence, and progressive architecture began to flourish at the nation's edges.

The roster of architects who've been signed up to design the crossings is evidence of a serious commitment to contextually sensitive and formally expressive facilities. Among those adding border stations to their portfolios are Ross Barney + Jankowski Architects of Chicago; Charles Rose Architects of Somerville, Massachusetts; Katherine Diamond of Los Angeles-based RNL; Lake/Flato Architects of San Antonio, Texas; and Smith-Miller + Hawkinson Architects of New York City.

Before the creation of the Department of Homeland Security (DHS), U.S. border stations were jointly run by two agencies—Immigration and Naturalization Services (INS) and the Customs Service. In the aftermath of the terrorist attacks, these two bureaus were rolled into one—Customs and

According to Charles Rose, architect of the U.S. Port of Entry at Del Rio, Texas, border stations are essentially "big civil engineering projects" that must act as both welcome mat and frontline security. The south's high heat and intense sunlight mean the project also has to address issues of light and shade, as well as air movement and pollution.

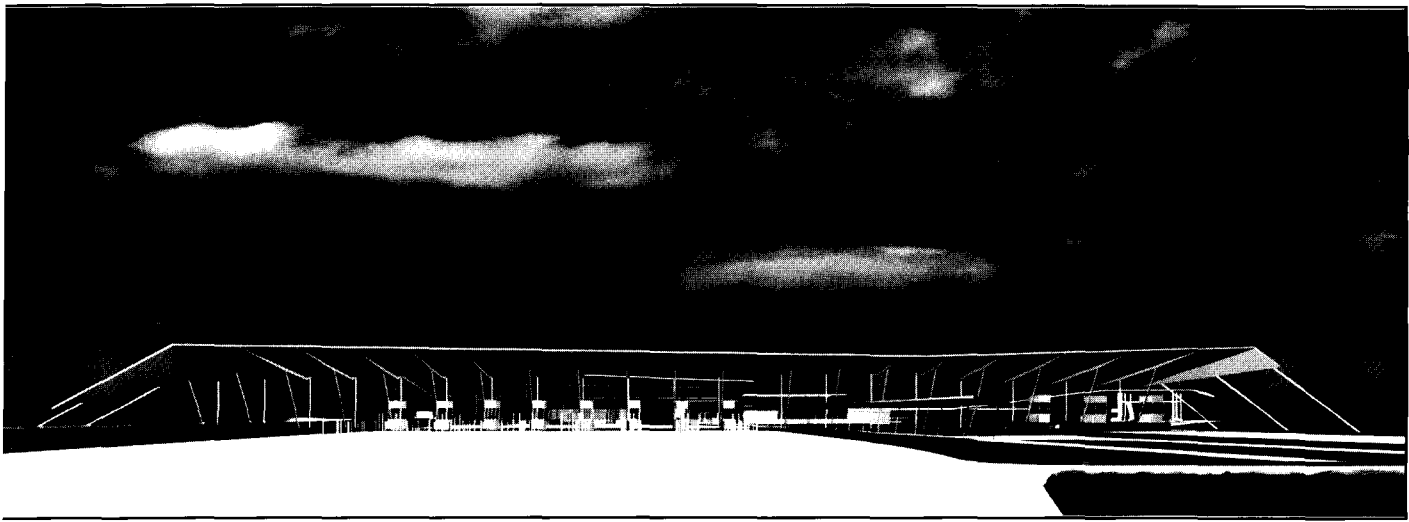


Border Protection, under the umbrella of the DHS. The change not only consolidated the GSA's client, but also impacted the organizational structure of the new and revamped stations. In addition, there has been an increase in new technologies designed to strengthen border security in the years following September 11, such as biometric devices that use fingerprints and eye scans to identify people. All of these developments have added to the list of requirements for the design of the crossing facilities.

The main challenge to architects, attests Gilbert Delgado, the GSA's national director for the border station program, is to reconcile the aesthetics of defense with those of welcoming visitors and trade. As architect Carol Ross Barney explains, "It's important to keep in mind that these buildings are for people." Of the station her firm is completing at Sault Ste. Marie, Michigan, she relays, "the building is defensive, but most of the defense is technological [and not visible]."

Henry Smith-Miller, of Smith-Miller + Hawkinson Architects, whose all-glass station in Champlain, New York, is now under construction, says, "Our big concern is that the crossing connects the two countries rather than divides them. The border station improvements [program] is more about promoting trade than about combating terror."

As architects attempt to embody the compromise between openness and security, Delgado relates, "a certain typology has emerged: These buildings are very utilitarian in nature, and the opportunities for expression seem to be in unifying the inspection booths under a canopy of some sort that ties the whole thing together." Beyond the canopy, however, the stations vary greatly from one location to the next. One reason is dramatically disparate climates from north to south, necessitating different materials, systems, and structures. Also, notes Delgado, roughly 90 percent of all border traffic comes in through 30 percent of the sta-



Set above the Rio Grande flood plain, passenger and truck traffic rolls beneath massive steel canopies at the Del Rio border station. Secure gardens with drought-tolerant plantings serve as employee break areas, and large subterranean intake ducts absorb fumes.

tions, so that while the station between San Ysidro, California, and Tijuana, Mexico (the nation's busiest) processes approximately 50,000 cars a day, many more isolated ports up north might see four or five cars a day. On the whole, southern portals tend to be busier, he points out, due to immigration issues and to large companies like Motorola and Panasonic that regularly transport goods into the States from manufacturing plants south of the border.

While the GSA's design criteria for border stations include sensitivity to local context and environmental conditions, some wonder if this regionalism goes far enough. Ultimately the structures are all governed by federal building codes and, reports Ross Barney, "How involved the local government wants to be varies from case to case." In San Ysidro, architect and social justice advocate Teddy Cruz, of nearby San Diego, has been instrumental in gathering local community activists who are challenging the GSA to push its engagement with

site-specific social and environmental issues. One of the main concerns that emerged in a workshop Cruz organized was the efficiency of the border crossing. "There are fifty or sixty thousand commuters every day that cross the border from Tijuana into San Diego," he states, adding that many of them are commuting to and from work. The government needs "to decentralize the checkpoint so that different people can cross with different levels of surveillance. Everybody's a suspect at this moment at the border."

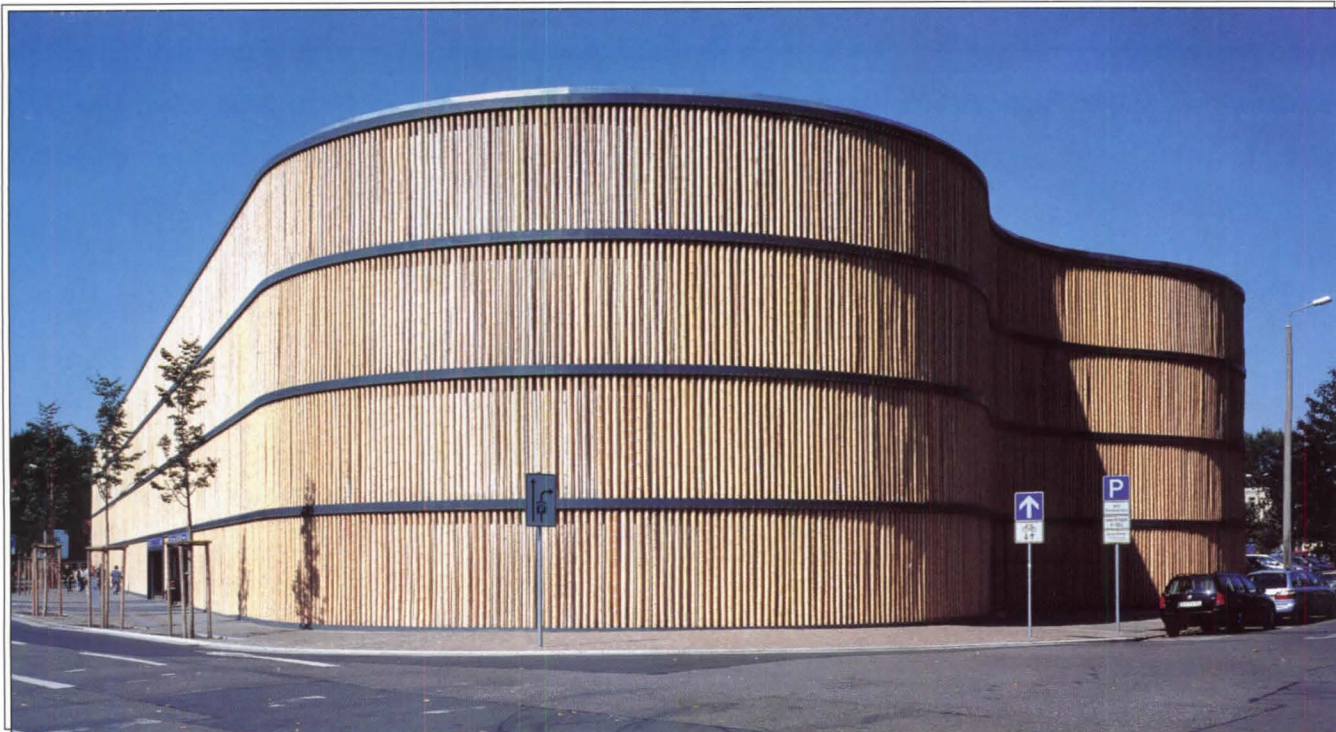
Regardless of whether the GSA is stretching the boundaries of urban planning as far as it is pushing the aesthetics of border stations, Cruz concedes that the port-of-entry program is a step forward. At a time when the federal government is directing much of its energies toward defense, and when national arts funding is in grave jeopardy, it is encouraging to see design given a prominent place on the nation's frontlines. ■



The remote, rural context of the Big Sky Country locale, which is on the northern end of the Canada/Mexico Highway, inspired Diamond to combine the corrugated metal of the region's agricultural architecture with the stone and glass of the historic outpost's old buildings. Sustainability also fueled the design, including a brown-field clean-up project, salvage and reuse of demolition matter, use of local building materials, and a high-performance building envelope with ample daylighting.

Opened one year ago and designed by Katherine Diamond of RNL, Los Angeles, the joint U.S./Canadian Port of Entry at Sweet Grass, Montana, and Coutts, Alberta, literally spans the border between the two countries. The sloped site drove the organization of the station: Canadian authorities are housed on the lower ground level, with direct access to the road going north, and the Americans are on the upper level, with direct access to the southbound road.





UNDER THE BAMBOO TREE

A famed German zoo's car park boasts an unusual skin, and a tropical tan.

by Robert Klara

In what's become a common sight at the Leipzig Zoo, the 127-year-old menagerie in the northwestern reaches of Saxony, visitors are often spotted strolling and conversing while artfully concealed behind a wall of bamboo stalks. Given the practice of creating natural, open habitats that is now *de rigeur* for leading zoological parks, the scenario wouldn't seem terribly unusual.

It wouldn't, at least, until one considers that the forested socializing is not taking place inside the zoo itself, but outside the main gate—in a parking garage.

Designed by Hentrich-Petschnigg & Partner, the Leipzig Zoo *parkhaus*—a steel-and-concrete car park shrouded in a sheath of bamboo—has found a metaphoric connection between infrastructure and ancillary structure. Confronted with the happy problem of swelling attendance, the zoo's management sponsored a local competition to replace its aging and inadequate parking structure with a larger one—and one that would converse aesthetically with the zoo itself, a place of elaborate animal houses and verdant grounds. "We were searching for a natural material," explains architect Gerd Heise, who conceived of the structure. "Timber was too banal, so we favored the exotic and chose bamboo. I use bamboo sticks in my own garden to fix and support plants.

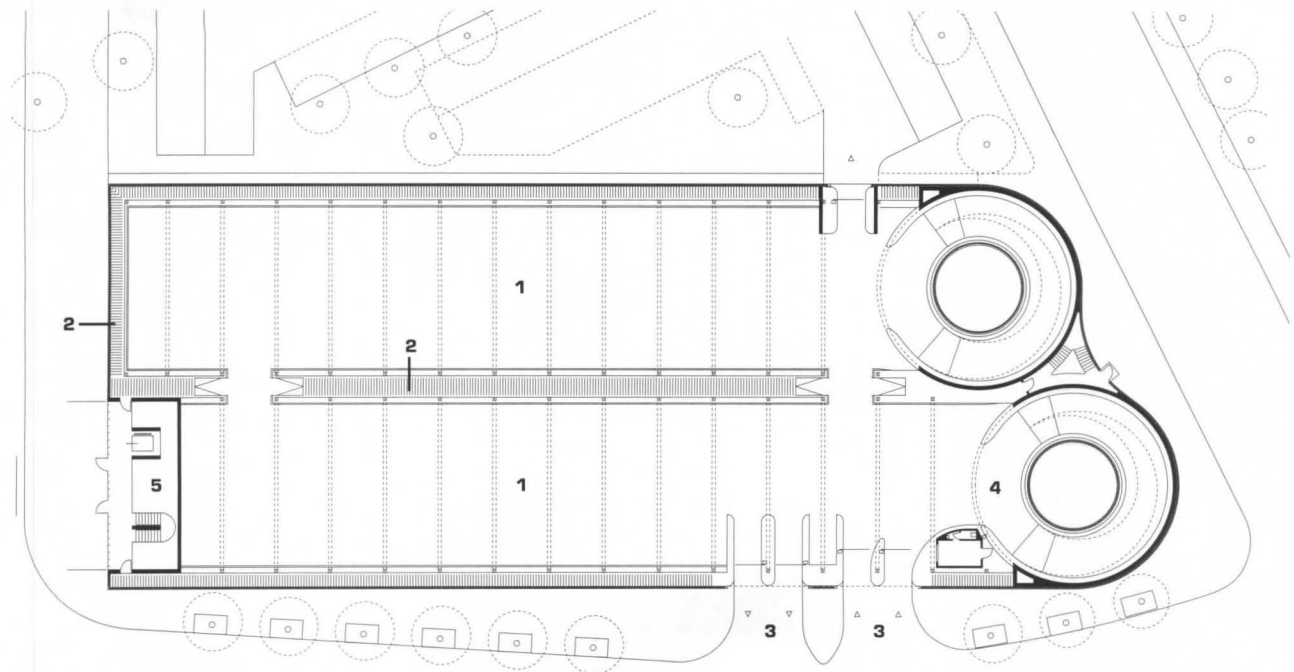
Perhaps that was the origin of the idea."

Beating out one runner-up garage proposal that called for simulated giraffe-skin cladding and another that resembled a birdcage, the bamboo garage transplants the fauna, and achieves both an extension of theme and a novel enclosure material with qualities that go beyond aesthetics.

The bamboo screening (10,000 dried shoots ranging between four and six inches in diameter) is fixed to the exterior via stainless-steel clamps. Behind it, pedestrian pathways skirt each of five parking levels, enabling motorists to walk to and from their cars without crossing interior traffic lanes. A steel skeleton laid with precast concrete slabs creates over 500 parking spaces and two corkscrew ramps for entry and egress.

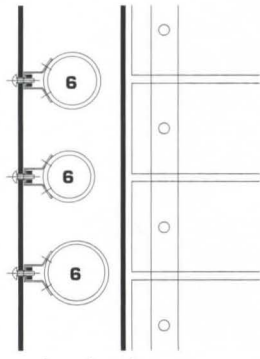
The garage's highly textured exterior manages to be striking and whimsical at the same time, yet its unusual personality belies what are highly functional benefits. With gaps varying from three to four inches between the bamboo stalks, "We achieve very good ventilation and lighting on all the parking levels," Heise says. "And, of course, the bamboo keeps people from falling out of the structure." While Asian bamboo varieties are more plentiful, Heise chose a Columbian-grown species known as *guadua*, which is heartier than more common, thinner bamboos.

Still, the choice of this unusual screen material remains slightly daring. "There are no long-term experiences in Europe with respect to the durability of bamboo," Heise admits. Thus far, however, the skin has held up admirably, to weather and curious children alike. By contrast, one wonders if simulated giraffe skin would have fared any better. ■



ground-floor plan ——— 26' ↑

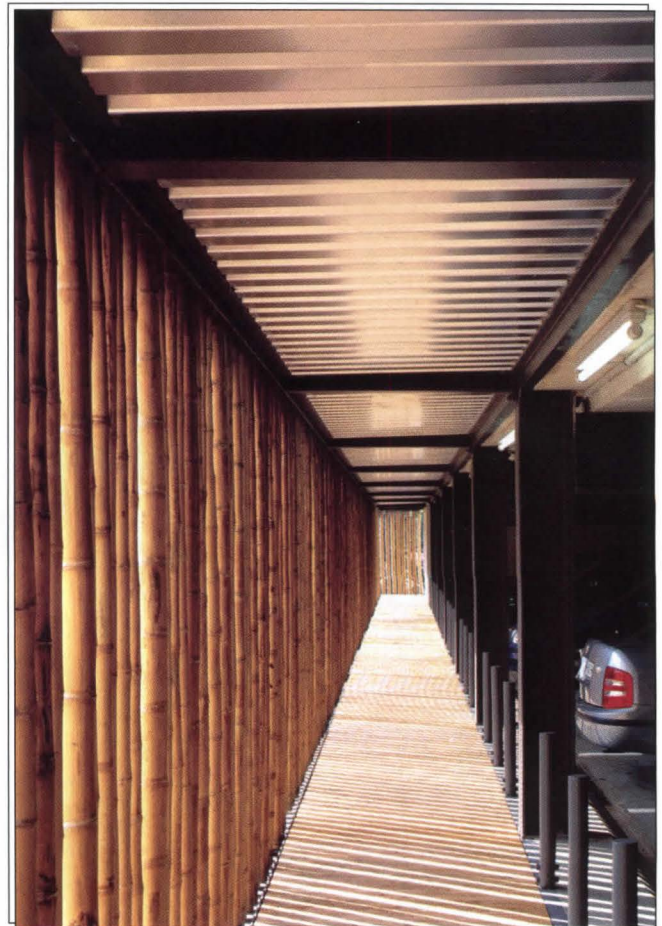
- 1 parking
- 2 pedestrian pathway
- 3 vehicle entry and exit
- 4 ramp
- 5 stair/elevator core
- 6 bamboo



plan detail ——— 6"

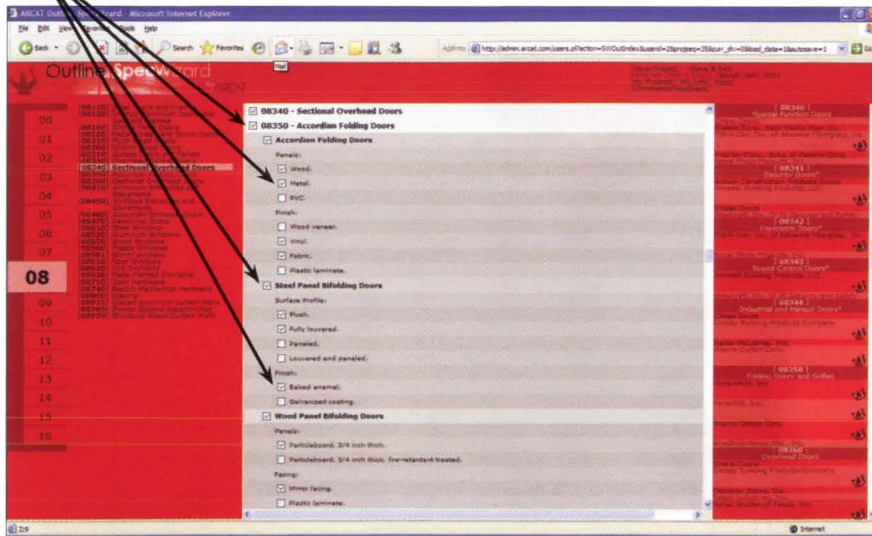


section ——— 18'



OUTLINE

Select products & options needed for the project

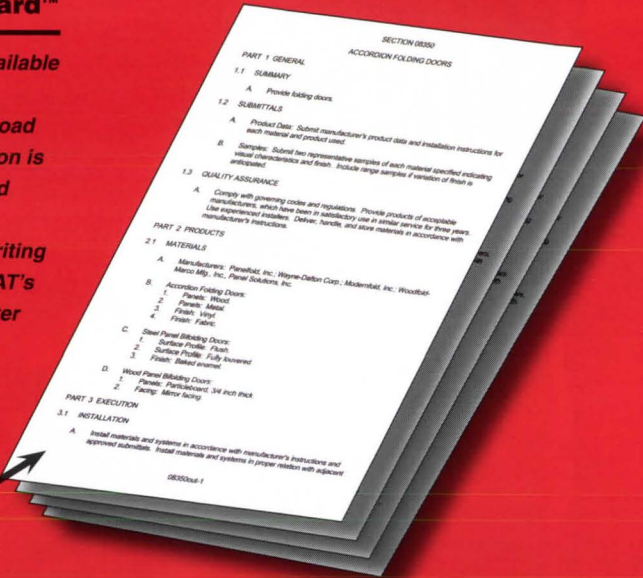


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URBAN POINTILISM

For the rainscreen wall of San Francisco's new de Young Museum, Herzog & de Meuron finds inspiration in the surrounding landscape.

by Katie Gerfen

San Franciscans have been waiting with bated breath for the grand opening of the new de Young Museum in Golden Gate Park this month, and have been since the institution's previous home was demolished five years ago after suffering extensive damage in the 1989 Loma Prieta earthquake. But the largest work of art is not housed within the gallery spaces: It can instead be found on the museum's exterior walls.

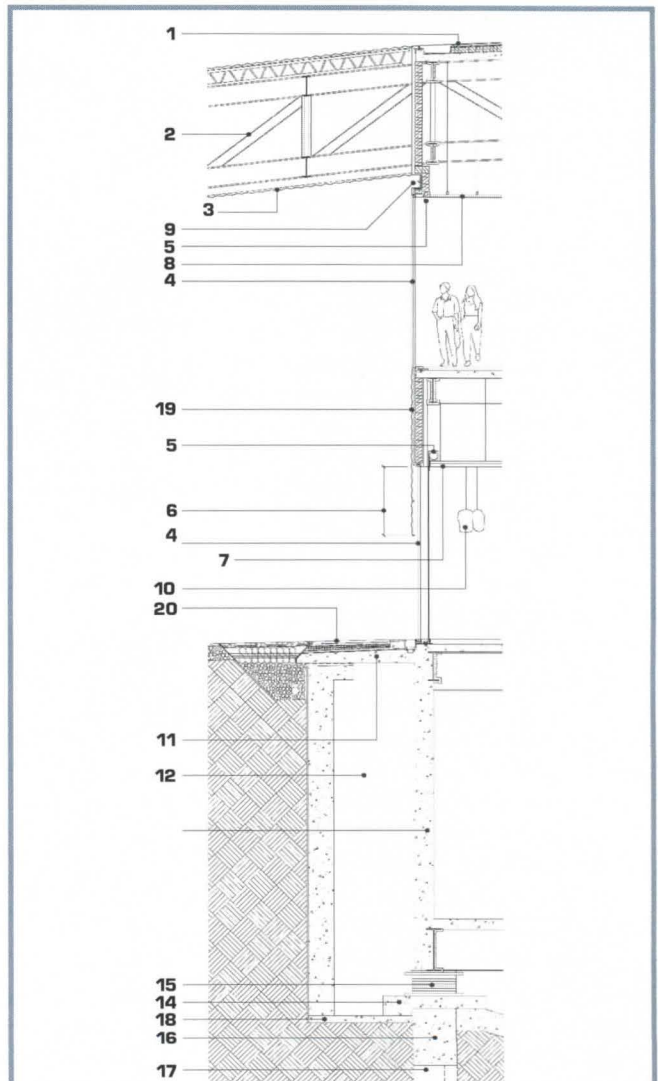
Designed by Swiss architects Herzog & de Meuron and architect of record local San Francisco-based firm Fong & Chan Architects (FCA), the building's rainscreen is comprised of 7,000 copper plates or panels that cover the building's walls and roof. Each panel is embossed with an abstracted pattern inspired by the surrounding tree canopy.

To create each of the 12-foot-by-2-1/2-foot panels the architects took high-resolution digital photos of light filtering through the trees and then pixilated each image to form a large matrix of dots, representing a range of color values. Kansas City-based design-build firm A. Zahner (www.azahner.com) translated the images—using a proprietary software technology—into a pattern template of indentations and perforations that was to produce the desired effect on the copper plates.

The indentations were assigned four levels of depth (with zero being flat and four the deepest) to communicate different color values. The darker the color in the initial photo, such as in the case of extreme shadow or the presence of a branch or other solid object, the deeper the indentation. The perforations were assigned eight sizes, based on both diameter of the actual hole and its frequency and, like the indentations, are also representative of different color values.

The unique pattern for each one of the thousands of panels was then reviewed by FCA, a process that the firm's project manager Nuno Lopes says took close to a year to complete. FCA made any necessary changes to make the design look more balanced, and then the final panels were embossed by a computer-guided press at A. Zahner's facilities and prepped for installation. "Over time, as the copper patinas and oxidizes, the impressions will become stronger," notes Lopes.

The cladding is decorative, but its main purpose remains functionality. "[The copper panels] were a great way for us to deal with the realities of the building," Lopes says, describing an integrated ventilation system hidden behind the rainscreen. Louvers on the inner layer of the wall are able to vent through the perforations in the panels, as can the HVAC system. This allows the patterned cladding on both the walls and roof—which Lopes describes as the "fifth façade" in that it is also clad in copper paneling—to remain free of grates or ductwork. Some perforated panels were also placed in front of windows to help diffuse light into the galleries.



wall section detail 3'

- | | |
|---------------------------|-------------------------|
| 1 copper rib | 11 concrete moat cover |
| 2 cantilever truss system | 12 moat |
| 3 perforated panel | 13 concrete shear wall |
| 4 glazing system | 14 base isolator |
| 5 motorized shade | 15 raised pedestal |
| 6 embossed panel | 16 grade beam |
| 7 acoustic ceiling | 17 soil cement column |
| 8 wood ceiling | 18 slab |
| 9 fluorescent light niche | 19 dimpled copper panel |
| 10 light fixture | 20 exterior paving |

THE VIRTUAL CONFAB

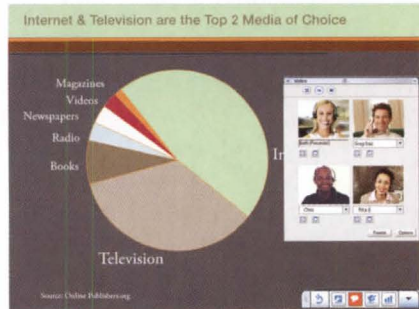
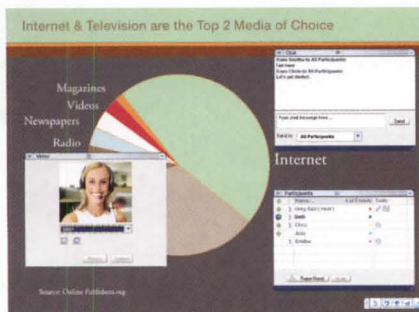
A largely untried resource until recently, online conferencing may change how architects communicate.

by Katie Gerfen

A small firm gets a commission to design a project in the architectural boom that is China. It's a prestigious job, offering the chance to earn recognition on an international stage. Then reality sets in: Monthly client meetings during the design development phase, and meetings with contractors, local architects of record, and vendors, each with the hefty price tag of a transcontinental flight.

But as a growing number of firms are learning, it doesn't have to be this way. Advances in the field of Internet conferencing have made it easier for architects to discuss drawings over the already mainstream technology, and suddenly, foreign projects are within the scope of a smaller budget.

Internet conferencing—essentially a conference call on the Internet in which several users are patched through to a session and can view shared material—is becoming increasingly popular among architects, allowing them to meet with people around the world without leaving their office. Arriving on the scene within the last decade (but used mainly by industries with less extensive graphic and collaborative needs), this universe of software programs can make the process easier for design professionals, thanks to improved compatibility with varied computer programs. Companies like WebEx (www.webex.com), for example, have integrated widely used software programs so seamlessly into their online conferencing system that users can show drawings to their clients and consultants from virtually any mainstream design program, meaning that users can launch meetings from within



WebEx's Internet conferencing interface allows firms to share graphics-heavy information and videoconference from the user's desktop computer.

Autodesk's AutoCAD or other WebEx integrated programs.

WebEx's model, which it calls "deep integration," goes further than communication among programs. When a client signs up for WebEx service, the company will create a meeting home page that looks like the user's own website, allowing company branding to extend even to meetings across cyberspace. Attendees can view CAD files and presentation drawings through this individualized website, even if they do not have the programs themselves. This is especially useful for client meetings, as often the clients don't have access to the required programs.

In growing numbers, architecture firms are appreciating the benefits of web conferencing, both for communication with long-distance clients and collaboration between multiple office locations. "Web conferencing has actually become the backbone to many of our project communications and presentations," says James Brogan, director of firmwide communications for New York City-based Kohn Pedersen Fox Associates (KPF). He describes three main uses: communica-

tion for out-of-region projects; interoffice communications for training or other collaborative projects; and support for remote users, specifically those who need tech support while based offsite at a project location.

There are, of course, many programs out there today that architects can turn to for their web conferencing needs. In addition to WebEx, Live Meeting, ConferenceCall.com, and WebDemo are full-service programs, each with its own unique set of interfaces (see "Meet Me on the Internet," facing page).

But Internet-based meetings do not rule out the need for the phone or other media entirely. Colin Smith, a spokesperson for WebEx, says that, working solely over the Internet can be inhibiting. He recommends having an open phone line at the same time to enable a verbal dialogue. "Being in the meeting business," says Smith, "you find that if you are trying to get a bunch of people together and just one cannot make it, the whole thing is thrown off." Brogan notes that for KPF meetings, his colleagues often combine the web with videoconferencing, to give a sense of interpersonal contact.

Indeed, perhaps the biggest drawback of web conferencing is overreliance on the medium. "We've found that we have to alternate web conferencing with face-to-face visits," says Brogan. "The clients really do want you there. They want to see you and interact with you, so web conferencing isn't a complete substitute." However, the addition of some online meetings, especially for project updates, can save a firm thousands of dollars, especially when working on projects that require transcontinental flights.

It's not an all-in-one solution, but online conferencing can make international projects and training programs between multiple offices easier and more cost effective for architecture firms. "Once you start using it, it's like the cell phone," Smith concludes. "At first you don't think you need it, and then you find you can't live without it."

FOR INFORMATION ON COMMUNICATION TOOLS, CIRCLE 122 ON PAGE 73.

➔ Meet Me on the Internet

☒ product: **Live Meeting**
☒ manufacturer: **Microsoft**
☒ web: **microsoft.com**

☒ product: **Internet Conferencing**
☒ manufacturer: **ConferenceCall**
☒ web: **conferencecall.com**

☒ product: **Web Demo 4.0**
☒ manufacturer: **Linktivity**
☒ web: **linktivity.com**

A part of the Microsoft Office suite of products, Live Meeting is accessible to any PC user with the second edition of Windows 98 or Macintosh user with OSX 10.3 or higher. With realtime collaborative capabilities and integration with existing programs and systems, Live Meeting provides an easy-to-use interface. Live Meeting Replay captures annotations, notes, and live demonstrations for later playback. Audio options from British Telecom, MCI, and InterCall can be controlled from the online console for easy maintenance of the meeting environment.

ConferenceCall.com allows users to have one-time or repeated web conferences depending on user needs. The coordinator can share his full desktop or a single application. Annotations for presentations can be made directly to the screen, and interactive polling options give immediate results to questions posed by the lead user. Compatibility with Microsoft PowerPoint and other slide-show applications allows for easy uploading and formatting of presentations, and options for instantaneous meetings allow for flexibility in user scheduling.

A software application in the realm of Internet conferencing, WebDemo is a realtime onsite server-based program that allows users to hold sessions with just one or as many as 100 users. Features include "hand raising" (in which each user can indicate the desire to comment via a keystroke or audio chat) and the ability to share programs between users so that everyone can view necessary documents. Collaborative web surfing allows the meeting leader to access a live website while users can bookmark the location to their own computers.



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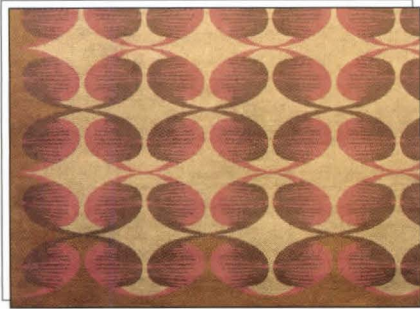
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product: **Loophouse Enchanted Garden Collection**
 manufacturer: **Designtex**
 web: **dtex.com**

Designtex has joined forces with Loophouse, a London-based company that designs and produces home accessories and furnishings, to introduce a new collection of custom-made, hand-tufted rugs. For inspiration, Lorraine Stratham, creative director and founder of Loophouse, looked to fairytale imagery and to nature, especially the flora and fauna found in old English formal gardens. Her Enchanted Garden collection of 100 percent New Zealand wool rugs includes Cho (top, right), Kiele (middle, right), Kura (bottom, right), and Anahita (below).



product: **Midtown**
 manufacturer: **Lees Carpets**
 web: **leescarpets.com**

Gerard Robertson, in collaboration with Lees, has designed the modular Midtown collection. In an effort to capture current trends, he employed "elegant colors and clean patterns" for his line, comprised of four distinct styles: PebbleStreet, Designer's Avenue (right), Ribbon District, and Busy Street. The varied palette of patterns, textures and colors—inspired by pop culture, fashion, and the urban grid—define these different parts of "town." Lees' own tufting and patented stain-resistant dye technology are employed in the process as well as their integrated cushion backing system, which is impervious to moisture.



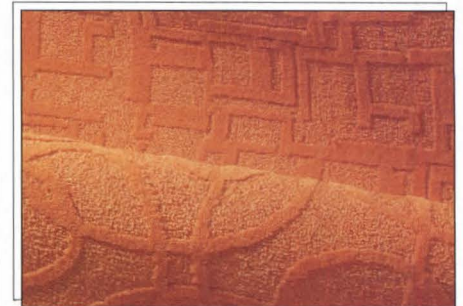
product: **Scan and UPC**
 manufacturer: **Bentley Prince Street**
 web: **bentleyprincestreet.com**

The manufacturer Bentley Prince Street has launched the "Scan" and "UPC" product lines, available in broadloom and 18-inch-square carpet tile, respectively. Both are crafted from postproduction cones of yarn known as "tail outs" in a process that merges yarn from different dye lots. Pinstriped patterns showcase the innovative engineering of this environmentally friendly carpet.



product: **Etchings**
 manufacturer: **Durkan Commercial**
 web: **durkancommercial.com**

Tone-on-tone nuances and dimensional texture define this new series of commercial carpets from Durkan. The Etchings line includes four patterns—Laser Cut, Pin Scribed, Etched Weave, and Chiseled Edge—each available in 28 shades, but it can also be specified using the Pantone color system. Manufactured with EverSet Fibers by Mohawk, the series is covered by a stain protection and color warranty system.



FOR MORE INFORMATION ON CARPET, CIRCLE 123 ON PAGE 73.

- ☒ product: **Tufty-Time**
- ☒ manufacturer: **B&B Italia**
- ☒ web: **bebitalia.it**

"Reviewing the *capitonné* and Chesterfield typologies with special attention to the fashioning of the 1960s and 70s" was part of designer Patricia Urquiola's objective with Tufty-Time. The modular system—featuring central, corner, and end units with high or low armrests—allows for multiple configurations, including 360-degree seating. Two depths are available for all units: 43 inches and 59 inches.

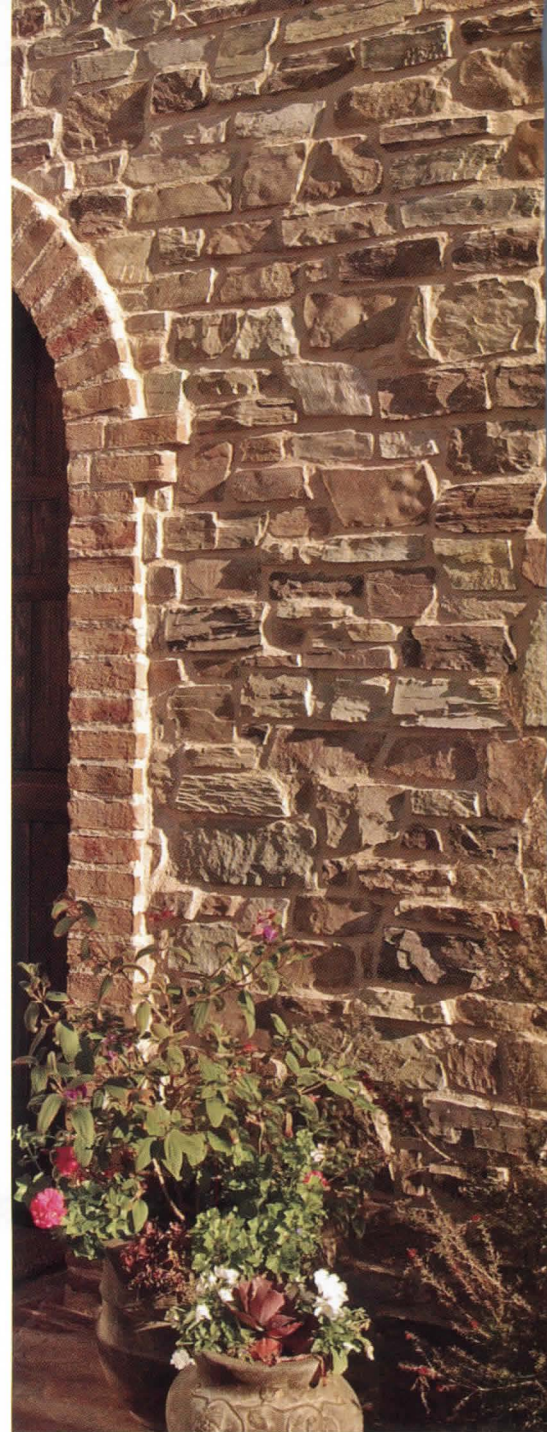


- ☒ product: **.05**
- ☒ manufacturer: **Vitra**
- ☒ web: **vitra.com**

Designed by Maarten Van Severen, .05 is a restrained interpretation of the cantilevered chair, originally introduced in the 1930s. Keeping the user's comfort in mind, the design includes a resilient frame that gives slightly under the occupant's weight, and a flexible foam backrest and seat that adapt to the body's contours. Structural elements are made of metal, which provides stability and support.



FOR INFORMATION ON FURNITURE, CIRCLE 124 ON PAGE 73.



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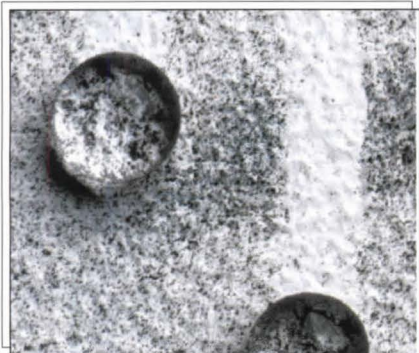
www.eldoradostone.com/walkthrough

800.925.1491

Circle 211 or www.architecturemag.com/productinfo

- ☒ product: **Lotusan**
- ☒ manufacturer: **Sto**
- ☒ web: stocorp.com

This paintlike coating for exterior applications keeps dirt on the surface, allowing rain or a hose to wash it off. While the amount of rain and local pollution will determine the product's effectiveness, Lotusan (named for the lotus leaf its process mimics) is designed to save water and reduce the need for, and consequent run-off of, harsh detergents.



- ☒ product: **EmeraldCoat**
- ☒ manufacturer: **Sto**
- ☒ web: stocorp.com

Nontoxic and VOC compliant, EmeraldCoat combines with Sto Guard Mesh or Gold Fill products to create a waterproof, air-barrier system that can be rolled or sprayed directly on wall sheathing. Intended for the field-mixed stucco market, the coating breathes, allowing moisture to escape the wall cavity to prevent mold and rot. Unlike paper backing systems, EmeraldCoat's fluid application eliminates both tears and mislapped seams, and reduces degradation caused by exposure to weather during construction.



- ☒ product: **Custom Brick**
- ☒ manufacturer: **Dryvit**
- ☒ web: dryvit.com

Bricks pressed by hand into wooden molds are too expensive for most projects. And yet, historicist work is everywhere—newly constructed apartment complexes intended to emulate old industrial-style loft buildings, for example. The finish application Dryvit calls Custom Brick is a more economical solution to hand-made bricks, easily applied in a multi-step process: one material achieves the grout color; a second is applied over a template and the grout coat. The template is then peeled off while the material is wet. Other benefits include a substantially lighter building facing than brick, which can lead to savings on foundation and structural requirements; and, used in combination with other Dryvit products, a more impact-resistant, energy-efficient EIFS system.

wire mesh fabric



Circolo, San Francisco
Cascade Coil Drapery
 800-999-2645 cascadecoil.com

Design: Noise 13, Photo: Daniel R. Cauterucci



- ☒ product: **PermaLath**
- ☒ manufacturer: **Degussa**
- ☒ web: degussawallsystems.com

A nonmetallic glass-fiber-reinforced lath for 3/8-inch- to 1/2-inch-thick stucco applications, PermaLath responds to many of the drawbacks of metal lathing systems—namely, their sharp edges, inflexibility, and tendency to rust. The product can be applied both vertically and horizontally, and comes in wide rolls for fewer overlaps. Though PermaLath is appropriate for stucco up to only a 1/2 inch thick, the company is currently developing a product for 7/8-inch applications.

FOR MORE INFORMATION ON EXTERIOR WALL SYSTEMS,
 CIRCLE 125 ON PAGE 73.

BOOK

Architourism | edited by Joan Ockman and Salomon Frausto |

Prestel What becomes a destination most? *Architecture* contributing editor Joan Ockman and Salomon Frausto enlist a sturdy roster of contributors to dive head-first into "architourism," exploring the intersection of architecture and travel. From Munich's beerhalls to the Guggenheim Bilbao, we get a taste of tourist hotspots, many designed by architecture hotshots. Korean cruise ships and an Australian Holiday Inn shaped like a crocodile share the pages with the World Trade Center and the Taj Mahal. Organized using such lively section titles as "Authentic," "Exotic," "Escapist," and "Spectacular," this heavily illustrated volume seeks to entertain and entice actual and armchair travelers alike. **Tracey Hummer**

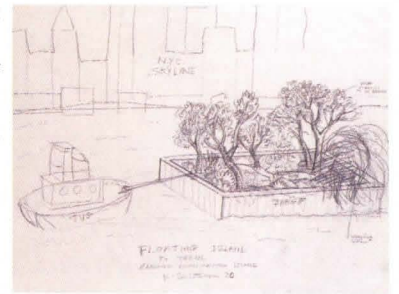


EXHIBITION

Floating Island to Travel around Manhattan Island by Robert Smithson | New York City | September 17–25

Thirty-five years ago, artist Robert Smithson sketched an idea for a barge filled with earth and bales of hay and planted with trees, shrubs, and grasses that would circumnavigate the island of Manhattan. Last month, the drawing came to life, thanks to the combined efforts of Smithson's widow, artist Nancy Holt; the nonprofit arts group Minetta Brook; the Whitney Museum of American Art (where a retrospective of the late artist's work runs through October 23); landscape architect Diana Balmori; engineer Nat Oppenheimer of Robert Silman Associates; and many others.

Imagine a 30-by-90-foot piece of Central Park plying the Hudson and East Rivers behind a small red tugboat. It was a sight like no other, a fabrication of nature paying homage to a legendary fabricator of pastoral refuge, Frederick Law Olmsted, whom Smithson, best known for his Spiral Jetty in Utah's Great Salt Lake, long admired. After their journey, the maples, birch, weeping willows, and other flora were transplanted in the park—a posthumous collaboration between two cultural geographers. **Abby Bussel**



EXHIBITION

The Parachute Pavilion | Van Alen Institute | New York City | Through October 31 A dilapidated shell of its former self, Coney Island is in the midst of a long-awaited revival spurred by public, private, and community initiatives, one of which is the Parachute Pavilion Design Competition for an all-season recreational and commercial destination that would stretch the limits of an ordinary pavilion, both formally and programmatically.

Sponsored by the Coney Island Economic Development Corporation and Van Alen Institute and held this past summer, the contest drew 864 proposals for the 7,800-square-foot pavilion at the base of the Parachute Jump—an icon of the seaside resort's heyday, first built for the 1939 World's Fair. The entries are now on view at the Institute.

The bare gallery space is distinguished by a single model and large-scale renderings of the winning project (right and below) by Kevin Carmody, Andrew Groarke, Chris Hardie, and Lewis Kinner of London. But to focus solely on the winning design would be a disservice to the other proposals, some of them spectacularly imaginative. Their boards line one wall of the gallery, where they are attached on hinges for easy viewing, and stacked in open boxes, also accessible for perusal. While there are some unusual entries—a structure made to resemble a giant doll's head and a levitating glass box among them—they are not without appeal.

The city hopes to build the premiated scheme, which will house a souvenir shop, a restaurant, and a bar, by 2008. **Sallie Moffat**



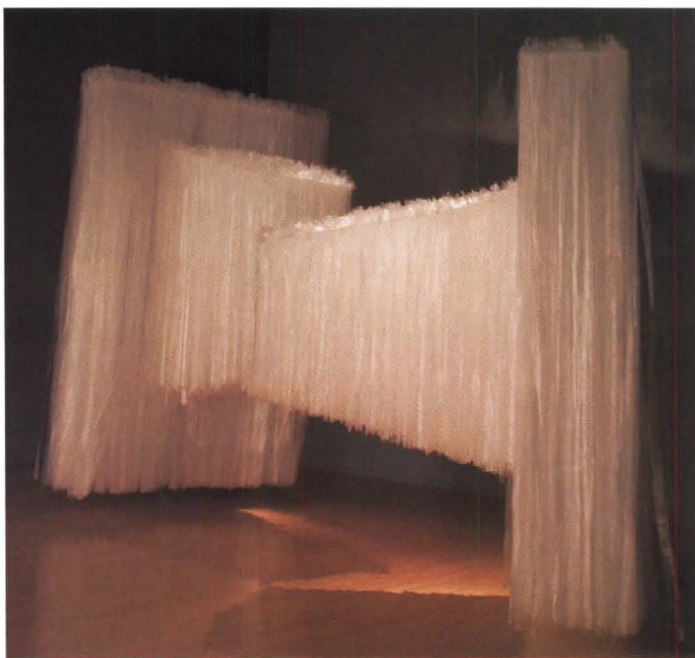
The U.N. Building | photographs by Ben Murphy | Thames & Hudson Defending the long-held belief that architect Wallace Harrison “stole” Le Corbusier’s design for the United Nations, Rem Koolhaas, quoted in *The U.N. Building*, observes that the iconic Manhattan campus was not the reversal of myth but the essential rewriting of it: “The U.N. was a building that an American could never have thought and a European could never have built.” It’s a metaphor that could well stand for the United Nations itself: collaboration—better, negotiation—among factions. It is fitting, then, as *Architecture* contributing editor Aaron Betsky writes in the book’s essay, that this “poem of bureaucracy in glass and stone” has successfully negotiated the dichotomies and contradictions that marked its birth in 1952 to assume great compositional and symbolic uniformity. The book is also a privileged look at the complex’s most intimate spaces—untouched by renovations, and emerging as though from a mid-century time capsule. Yet somehow, the lime-green vinyl chairs of the Council Chamber manage to confer the same high purpose as the green marble rostrum of the General Assembly. Both evoke a kind of discipline, as Le Corbusier said, “which alone is capable of bringing order.” **Robert Klara**

EXHIBITION

Minus Space | Henry Art Gallery | Seattle | Through November 20

Eight years ago, the University of Washington’s Henry Art Gallery opened its Gwathmey Siegel & Associates-designed expansion. This fall, part of it looks like a construction site again. For their exhibition *Minus Space*, artist-architects Daniel Mihalyo and Annie Han of Seattle-based Lead Pencil Studio hung burlap landscape netting across a large gallery, invoking the slope that was excavated to create the museum addition. The netting creates a visual barrier for viewers on the walkway that passes above the gallery, through a rectangular hole in the fabric hints at the space beneath without revealing it.

Inside the gallery is a group of white nylon forms hung from the netting. These represent the footing of a large statue of George Washington, which has been moved several times to accommodate the school’s evolving master plan. *Minus Space* links planning, architecture, landscape, and art in a tight dance of competing aims, excavating the history of the site and making visible the forces that control its forms. **Eric Fredericksen**



EXHIBITIONS

MONTREAL

Sense of the City

Mixed-media show reevaluating the dominance of the visual in the urban environment.

CANADIAN CENTRE FOR ARCHITECTURE

cca.qc.ca
Through Sept. 2006



NEW YORK CITY

Sex, Drugs, Design, and Rock & Roll

A look at avant garde 1970s and 1980s-era architecture, interiors, and design in New York. THE NEW SCHOOL
newschool.edu
Through April 2, 2006

NEW YORK CITY

Can Buildings Curate

A work by artist Neal Rock that rethinks the venue’s façade by Vito Acconci and Steven Holl. STOREFRONT FOR ARCHITECTURE
storefrontnews.com
Through October 29



EVENTS

ATLANTA

Greenbuild 2005

This show brings the building and construction industry together to discuss sustainable design.

GEORGIA WORLD CONGRESS CENTER
greenbuildexpo.com
November 9–11

LAS VEGAS

2005 Design-Build Expo

A trade show and conference offering seminars on integrated project solutions.

LAS VEGAS CONVENTION CENTER
designbuildexpo.com
November 8–10

SAVANNAH, GEORGIA

Urban Waterfronts

The 23rd annual conference explores holistic design solutions for waterfront areas.

HILTON SAVANNAH DESOTO
waterfrontcenter.org
November 10–12



COMPETITIONS

Grohe Winning Designs Competition

Grohe Canada recognizes excellence in kitchen and bath design, based on aesthetic appeal and use of materials.

grohecanada.com
Deadline: November 7

Tucker Architectural Awards

The Building Stone Institute honors achievements in the incorporation and use of natural stone.

buildingstoneinstitute.org
Deadline: November 11

National Housing Endowment Award

This award for outstanding community service honors builders and remodelers for exceptional philanthropic efforts.

nahb.com
Deadline: November 18

Designare Dramaticus

A contest that showcases the potentials and creative use of the new technique of photo-engraved, pre-cast concrete.

intagliocomposites.com
Deadline: December 30

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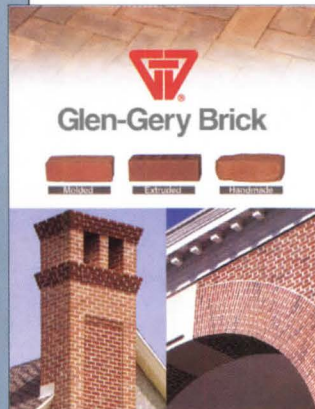
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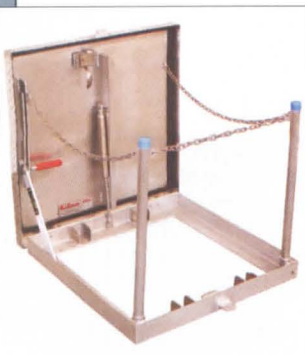


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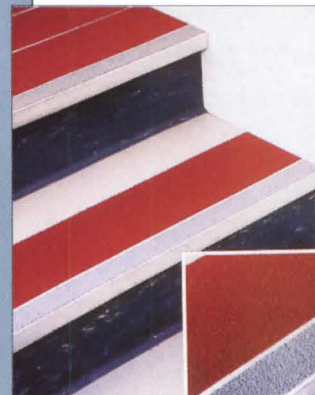
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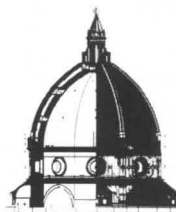
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WITH ITS HIGHWAY REDEVELOPMENT PLAN, THE CITY OF LOUISVILLE FLOORS IT IN REVERSE.

BY ALAN G. BRAKE

It is popularly assumed that when universities give science degrees in traffic engineering, as they do, they are recognizing aboveboard expert knowledge. But they aren't. They are perpetrating a fraud upon students and upon the public when they award credentials in this supposed expertise.

—Jane Jacobs, *Dark Age Ahead*, 2004

Whenever one writes about a destructive highway project, the specter of Jane Jacobs's criticism hangs in the air. She was right, back in the 1960s, when she battled Robert Moses's plan to ram a highway through New York City's

under a portion of these roaring ribbons of elevated highways and helps to connect the central business district to the river. Because numerous details have yet to be decided, how the reconfiguration of the highways will ultimately affect this park remains unclear, as does its larger impact on downtown and surrounding neighborhoods. The *Louisville Courier-Journal* has chirped that there will be a net gain of 40 or so acres of land when Spaghetti Junction is untangled—a move that will provide “an enormous opportunity,” presumably for those of us who still get around on foot.

I was skeptical. A few months ago, I



encroachment would be mitigated with “artistically designed” sound barriers. The existing configuration of highways is, at its widest, 16 lanes, including ramps. These lanes, however, are separated by hills and swells of green space dotted with mature trees; if someone's on an interstate lane, he's largely unaware of the adjacent ones. The neighborhood abutting the eastern side of downtown—Butchertown, a nationally recognized historic district—will bear the brunt of the rearrangement. The highways will do, of course, what highways always do: allow easier access for suburban drivers as they pave the way for sprawl in neighboring counties and undermine the quality of life with increased noise and pollution.

At a time when cities across the country are dismantling or redesigning waterfront highways into pedestrian-friendly boulevards, Louisville is regressing to the transportation planning of the Moses era, albeit disguised with the lan-



Washington Square Park and SoHo district—these areas are currently among Manhattan's most vibrant neighborhoods—and she remains right today. The “supposed expertise” is the profession of her perennial nemesis—traffic engineers, not Mr. Moses. And in Louisville, Kentucky, where I live, the traffic engineers are about to perpetuate a “fraud . . . upon the public.”

Sandwiched between downtown Louisville and the Ohio River, three interstate highways—I-65, I-64, and I-71—converge in an area that locals call “Spaghetti Junction.” As it stands, the junction is a giant tangle of concrete; now, plans are actually underway to expand it. Perhaps not surprisingly, officials have been vague about the details.

The renowned landscape architect George Hargreaves recently designed an intelligent waterfront park that slips

attended a public meeting where the engineers and designers from among the 25 consulting firms assembled for this project staged a presentation of their studies, which consisted of aerial photographs with colored lines slashing through the cityscape. One thing was clear: In order to reclaim waterfront acreage for the park, the highways will have to be moved closer to existing residential neighborhoods. Strangely, the consultants made no mention of the number of lanes the project would produce—just lots of colorful lines—so finally I raised my hand and asked.

“Last time I checked, it was about 26,” the engineer answered, “but don't quote me on that.”

I decided then and there that I would quote him on it.

The engineer tried to placate the horrified audience by telling them that the



guage of contemporary urban thinking (no doubt provided by the local public-relations firm among those 25 consultants). Not only will this “improved” highway interchange prove destructive for Louisville, it will be expensive for all of us: The project is expected to cost more than \$700 million, an amount to be drawn mostly from the federal government's transportation funds. Going backwards, anyone?

Alan G. Brake is a Louisville-based design writer and critic.

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