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ARCHITECT

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CATEGORIES

The awards will be judged in three categories, reflecting different stages of the research and development process. You can find a full description of categories at www.architectmagazine.com

PUBLICATION

The winning entries will appear in the August 2008 issue of **ARCHITECT**, both in print and online.

EVENT

Winners will present their ideas at the **R+D Summit**, which will occur at **SCI-Arc** in **Los Angeles** in **September, 2008**. For more information about the event, visit www.architectmagazine.com or email rdawards@architectmagazine.com

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Thursday, May 29, 2008
regular submission deadline
(postmark)

Monday, June 2, 2008
late submission deadline
(postmark, additional fee
is required)

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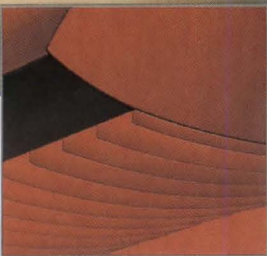
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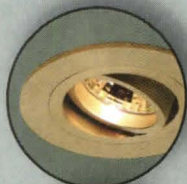
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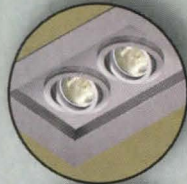
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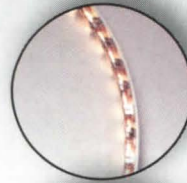
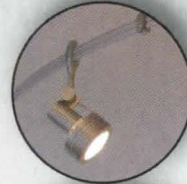
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Charlotte, North Carolina, has experienced nothing short of an urban renaissance. It began when the people of CEMEX were selected to work on the Post Uptown Place. It was one of the first new structures in Gateway Village, which helped establish the architectural tone for others to follow. Split face concrete block was chosen to impart the aesthetics of limestone without the prohibitive cost. Other buildings quickly followed suit, including the new Charlotte Bobcats Arena, also a CEMEX project, which anchors the opposite end of the district. Gateway Village and CEMEX. Beautiful choices all around.

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TIMOTHY HURSLEY



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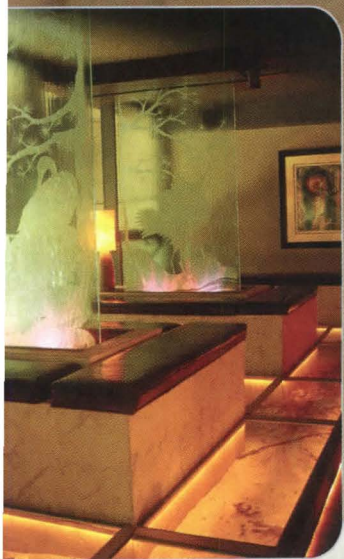


ON THE COVER

Stanley Tigerman of Tigerman McCurry Architects at the Pacific Garden Mission. Photo by Timothy Hursley.

THIS IS NOT A HOME. IT'S AN INSTITUTION. YOU'RE TRYING TO GET PEOPLE BACK INTO SOCIETY.

Stanley Tigerman, from "Home to a Thousand Souls," page 78



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Skaneateles Middle and High School Renovation

The Challenge

In the late 1990s, the Skaneateles Central School District in New York desired a complete renovation of the schools on its campus, including two elementary schools, a middle school, and a high school. The renovations would incorporate the latest technology, improve energy efficiency, and include a new library for each building.

A new multipurpose building would link the middle school to the high school. The project's architect, Beardsley Design Associates of Auburn, New York, envisioned a roof design that captured both the cutting edge nature of the development and the unique culture of the Finger Lakes region. Although the roof's visual appeal was important, the harsh winters of upstate New York made

the roof's efficiency, resistance to water, and durability absolutely critical.

The Solution

The demands of this project could have been daunting, but Beardsley Design Associates already knew of a reliable solution: the Sika Sarnafil Décor Roof System. "We were very pleased with its performance on past projects and liked the fact that the membrane is part of the ENERGY STAR® Program," said Wayne La France, senior architect at Beardsley Design Associates.

In addition, the system's flexibility would be well-suited to the architect's visually creative design. "Because the schools are located on the Finger Lakes, we wanted to reference sailing," added La France. The answer: a series of four stepped barrel roofs. A clear story of glazing that occurs at

Project	Skaneateles Middle and High School Renovation Skaneateles, NY
Owner	Skaneateles Central School District Skaneateles, NY
Architect	Beardsley Design Associates Auburn, NY
Roofing Contractor	Diamond Roofing Syracuse, NY
Roofing System	Sarnafil Décor Roof System in White EnergySmart® vinyl membrane
Project Size	65,900 sq. ft.
Completed	November 2003

“We were very pleased with the Décor Roof System’s performance on past projects and liked the fact that the membrane is part of the ENERGY STAR® Program.” —Wayne La France, Senior Architect, Beardsley Design Associates

each step and on the edge of the barrel roof system produced a roof that appears to float over the common areas.

Diamond Roofing, which won third place in Sika Sarnafil’s 2003 Project of the Year competition for its work on the job, installed 5,000 sq. ft. of Sarnafil membrane. The seamless appearance results from the use of Sarnaclad metal. Sheets of galvanized metal clad with Sarnafil membrane cap the top and bottom of the plywood substrate at both the rakes and eaves.

Sika Sarnafil’s white, EnergySmart® membrane was adhered to the roof substrate and hot-air welded at all seams, including the Sarnaclad metal flashings. Finally, white Décor Profiles were hot-air welded to the membrane to create the look of a standing-seam metal roof.

The Performance

Students and local residents admire the look of their new roof, which is particularly spectacular when lighted

from beneath at night. School officials appreciate the tremendous energy efficiency of the roof system. Donald DeStefano, president of Diamond Roofing, notes that despite the challenges the project presented, “the architect’s and owner’s expectations were achieved by providing an aesthetically acceptable, energy efficient, durable and reliable roofing system.”

Why We Love It

The unique look of four cascading barrel roofs provides a striking contrast to the rugged, angular construction of the rest of the buildings. The Décor Profile ribs suggest a metallic construction that belies the relative affordability and ease of installation that the Sika Sarnafil Décor Roof System offers. But most importantly, its durability and energy efficiency will protect students no matter how inclement the Finger Lake weather becomes.

Décor Design Awards Program

In the Jan – May issues of 2008, Architect will select and highlight a particularly striking application of the Sika Sarnafil Décor Roof System. Projects will be chosen on the basis of aesthetic appeal, technical merit, creativity in problem solving, and roof performance. Additional noteworthy projects and images can be found online at www.architectmagazine.com. If you would like us to consider highlighting one of your projects that incorporate the Décor Roof System, contact Stephen Burke at burke.stephen@us.sika.com.



Learn more about Décor Roof Systems and get a FREE Décor design kit at www.sarnafilus.com/decor, or call 1-800-576-2358.



Facing Page: The roof of the new school building was designed to look like gliding sails and for long term performance.

Left: Sika Sarnafil Décor Profiles were hot-air welded to the membrane to capture the appearance of a standing-seam metal roof.

Right: The seamless appearance of the roofing structure was accomplished through the use of Sarnaclad metal.

CONTENT

RIGHT A detail of the structure of Pulse, a bar at the Atlanta Marriott Marquis hotel

FAR RIGHT Diva Lounge in Somerville, Mass., designed by Studio Luz



COURTESY TVS



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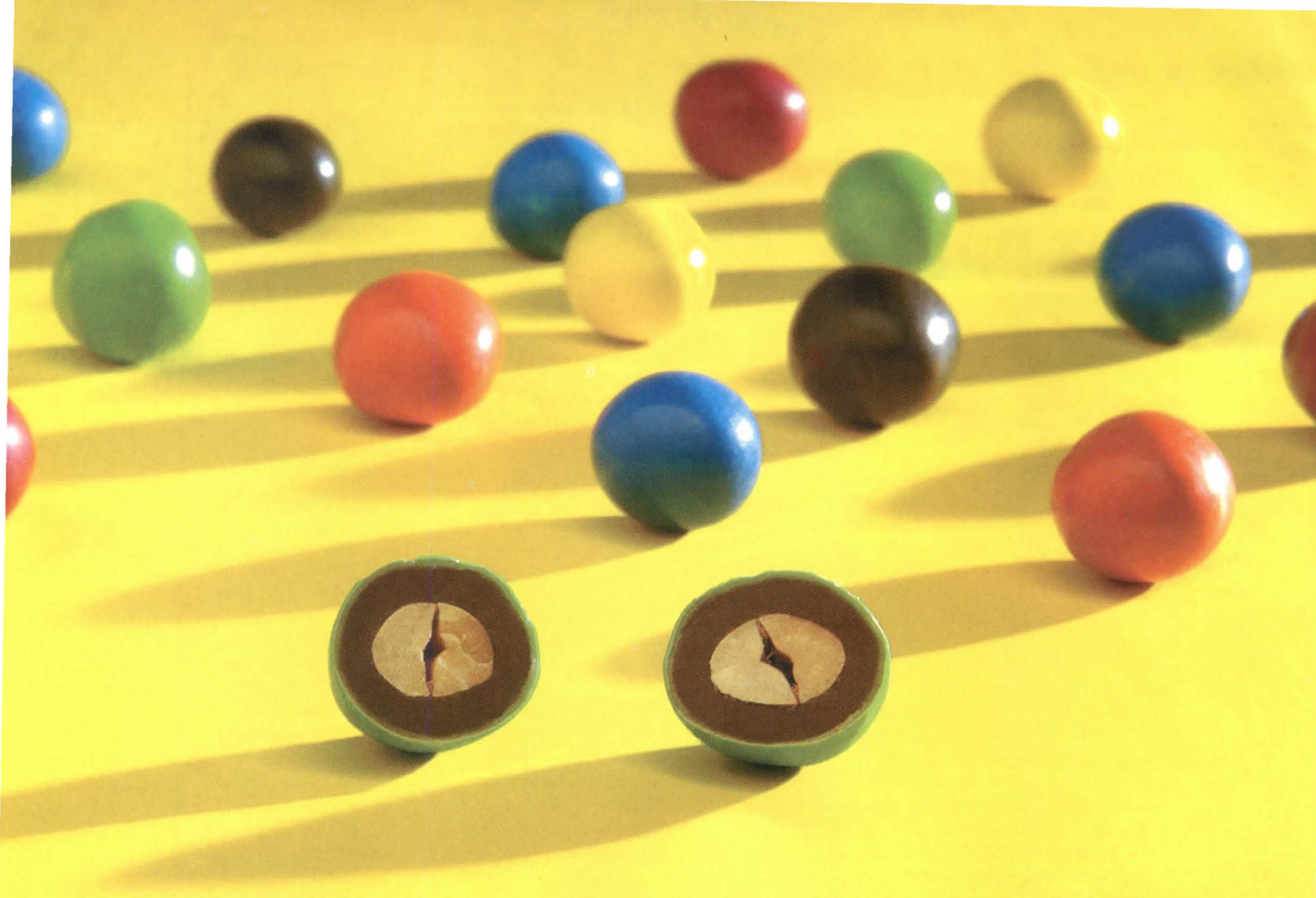
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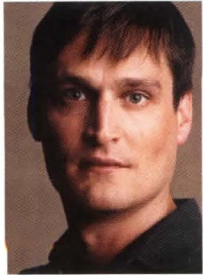


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COMMERCIAL

WE KNOW IT'S NOT PRETTY



TIMOTHY GREENFIELD-SANDERS

Ned Cramer
Editor in Chief

STANLEY TIGERMAN'S NEW HOMELESS SHELTER, the Pacific Garden Mission, probably won't win any awards for aesthetics ("Home to a Thousand Souls," page 78). To be perfectly candid, it's rather spare, if not downright ugly. I think Tigerman would agree. "This is not a home," he says of the mission. "It's an institution. You're trying to get people back into society."

There's a world of thought behind that simple statement.

In the mid 18th century, Jesuit priest and architectural theorist Marc-Antoine Laugier wrote his famous *Essay on Architecture*. In it, he famously posited the concept of the primitive hut, a hypothetical "original" structure that looks like the beach huts on *Lost*, minus the airplane wreckage. He also posited the idea of architectural *bienséance*, or propriety. In Laugier's rococo worldview, a design that's suitable for the palace of a king would be overkill in a merchant's house, and what suits a merchant makes little sense for a peasant.

Laugier's sense of propriety might come across as pure snobbery, and in a sense it was—in prerevolutionary France, it certainly was good to be the king. Too bad we can't all wear crowns. By contrast, I bet most of us know someone who has hit some kind of bottom, be it due to financial hardship, substance abuse, mental illness, or another strain of personal misfortune. In certain such cases, it's easy to recognize that the right medicine is a positive change of circumstance, an opportunity for uplift, which architecture can provide. Just witness the success of Auburn University's much-touted Rural Studio in creating a positive sense of place in one of the nation's historically poorest communities. Perhaps the contemporary definition of propriety has changed for the better.

In other cases, paradoxically, beauty is the very worst possible solution to hardship, because it creates a false paradise; it actually eliminates an essential element in the process of recovery: an object of desire, a goal. Why rebuild your life, slowly and painfully, when you can find everything you want at a homeless shelter?

Tigerman was brilliant, if slightly unorthodox and wildly unsentimental, in recognizing that the Pacific Garden Mission required nothing more or less than a clean, well-lighted place (to borrow a phrase from Ernest Hemingway)—a place where people who live on the streets can check in, find help, and move on, ideally to bigger and better things. The mission's social philosophy suggests that a homeless shelter is not a place for pampering, or luxury, or flights of architectural rhetoric; it's a place for redemption, with dignity. The building matches the idea beautifully.

Ned Cramer
Editor in Chief

Cover Concerns

You might consider a different approach to the type of subject which graces the covers of *ARCHITECT*. Most architects would like to see an interesting building or drawing instead of photographs of other architects or industry people. Creating ideas and solving problems is the core of our work and passion and would therefore be infinitely more exciting on the cover than close-ups of people attempting to look intelligent or powerful. *Playboy* covers reveal their content inside. Sorry, but most of my peers aren't worth looking at! What they produce however, is what everyone is interested in: "hot buildings."

George Brunner
Indianapolis, Ind.
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Everyone in my office was in agreement about how viscerally we disliked the cover of the [January] issue of *ARCHITECT*. Aside from the unpleasantness of Patrick Tighe's dour expression, putting a head shot of someone on the cover just feeds into the starchitecture malaise that has taken over the profession's public face.

I agree with John Silber's recent book *The Architecture of the Absurd: How Genius Disfigured a Practical Art*. The cults of personality that have grown around a few heavily branded star architects devalue the creative, skilled, and hardworking hundreds of us who create buildings both useful and beautiful and who would rather have pictures of those structures published than our own faces. This tendency also further distorts the idea of "architect" in the minds of the public, who might consider employing an architect but are hesitant, fearful that they will be subject to the whims of the self-obsessed "genius."

With so many wonderful projects featured inside, it's a shame that you didn't feature one on the cover.

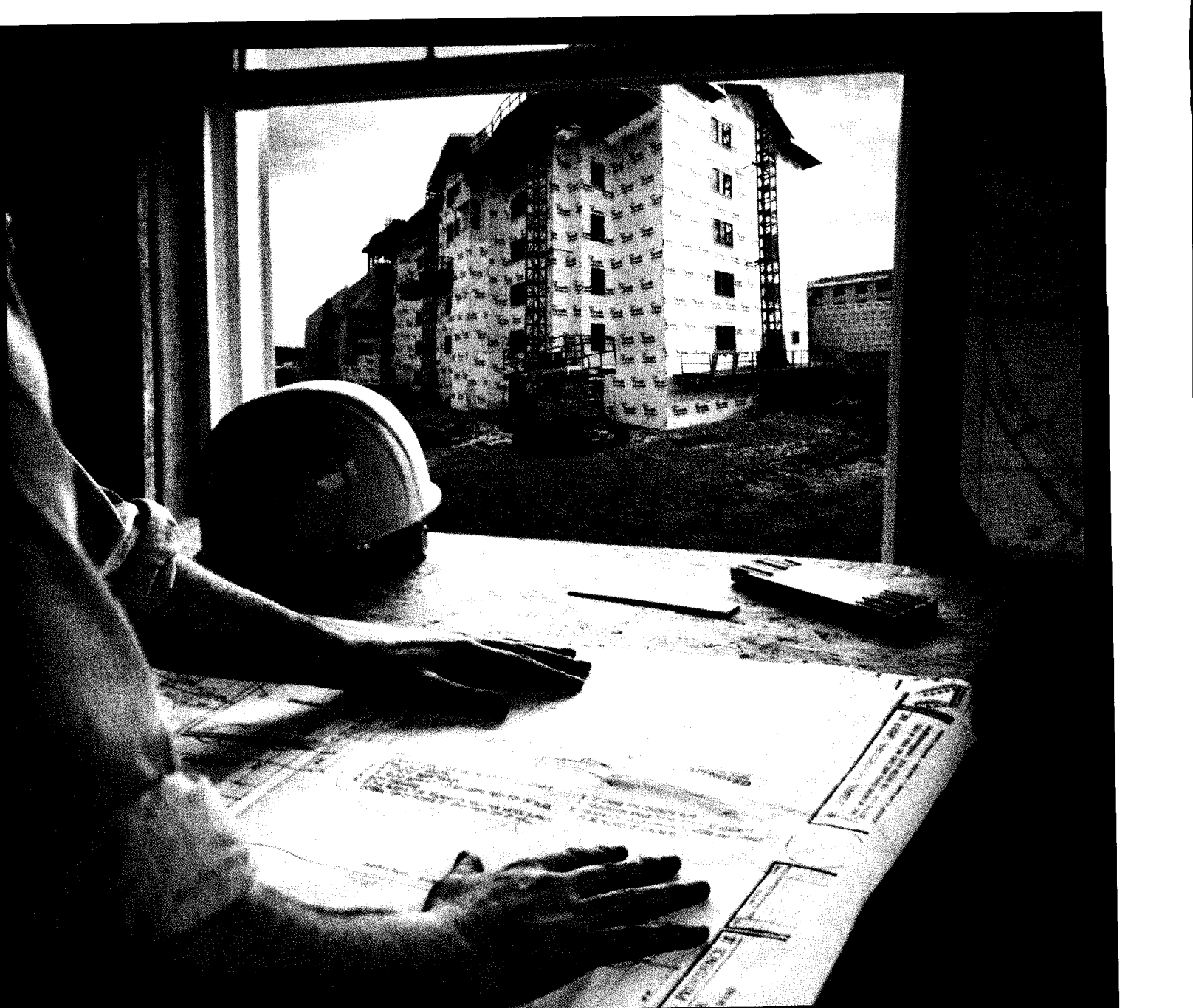
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Our January cover seemed to revive a long-standing concern among readers. What concerns us, the editors of ARCHITECT, is that anyone would assume that a portrait of an unknown architect is an exercise in celebrity culture. Buildings are made by people, for people. We mean to celebrate that process.

The Editors

Correction

In the History Channel's "City of the Future" competition, EDAA teamed with Praxis3, BNIM, and Metcalf and Eddy for the Atlanta challenge (January 2008, page 32).



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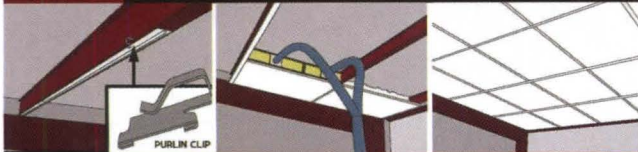
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Contributors

Lance Hosey (Ecology, p. 47) is a director at William McDonough + Partners. He has written on the environmental and social aspects of design for publications including *The Washington Post* and *Metropolis*. He is the co-author, with Kira Gould, of *Women in Green: Voices of Sustainable Design* (Ecotone Publishing, 2007). Hosey's forthcoming book is entitled *The Shape of Green: Aesthetics, Ecology, and Design*.

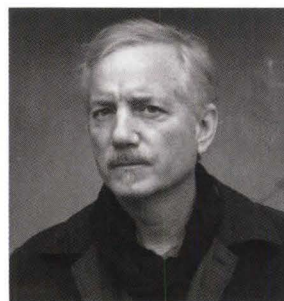
Vernon Mays ("Home to a Thousand Souls," p. 78), an editor at large for ARCHITECT, is curator of architecture and design at the Virginia Center for Architecture in Richmond, Va. He is the founding editor of *Inform* magazine and was the architecture critic for the *Hartford Courant* in Connecticut.

Bill Millard (Report, p. 22) is a New York-based writer who has contributed to publications such as *Oculus*, *Icon*, *The Architect's Newspaper*, and *Building Design*.



For the last 14 years, **Joan Ockman** has been director of the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University's Graduate School of Architecture, Planning and Preservation. She plans to step down this summer to concentrate on architectural writing. Her seminal book, *Architecture Culture 1943-1968: A Documentary Anthology* (Rizzoli, 1993), is currently in its fourth edition.

Of the star architects who increasingly are doing urban master plans (the subject of her essay "Star Cities," p. 60), Ockman observes that for architects to work at such a scale "was purely pie-in-the-sky in the past." "What struck me in writing this story," she notes, "is how much the scope of architectural work is being reconfigured today by the market and globalization. The aestheticization of large-scale development is bound to have a transforming effect on cities and landscapes."



As a high school student in Michigan, **Timothy Hursley** did some yard work for a neighbor—and unwittingly launched his photographic career. The neighbor was an architectural photographer, Balthazar Korab, and before long Hursley had become his apprentice. After learning his craft, Hursley moved in 1981 to Little Rock, Ark., where he still lives with his family. His photographs have appeared in publications including *The New York Times* and *Newsweek*, and

two books of his photographs—one on the Rural Studio (with Andrea Oppenheimer Dean), the other on Nevada's brothels—have been published by Princeton Architectural Press. A current focus of his interest is polygamist communities of the American West.

"I didn't know what to expect when asked to shoot at [the] homeless shelter," says Hursley of "Home to a Thousand Souls" (p. 78), one of two features in this issue that include his photographs (the other is "Concrete Masonry Units," p. 68). "I envisioned recent scenes from New Orleans. I found Pacific Garden Mission had an industrial feel, reminiscent of Detroit's automobile factories. It seemed a bit like a university."



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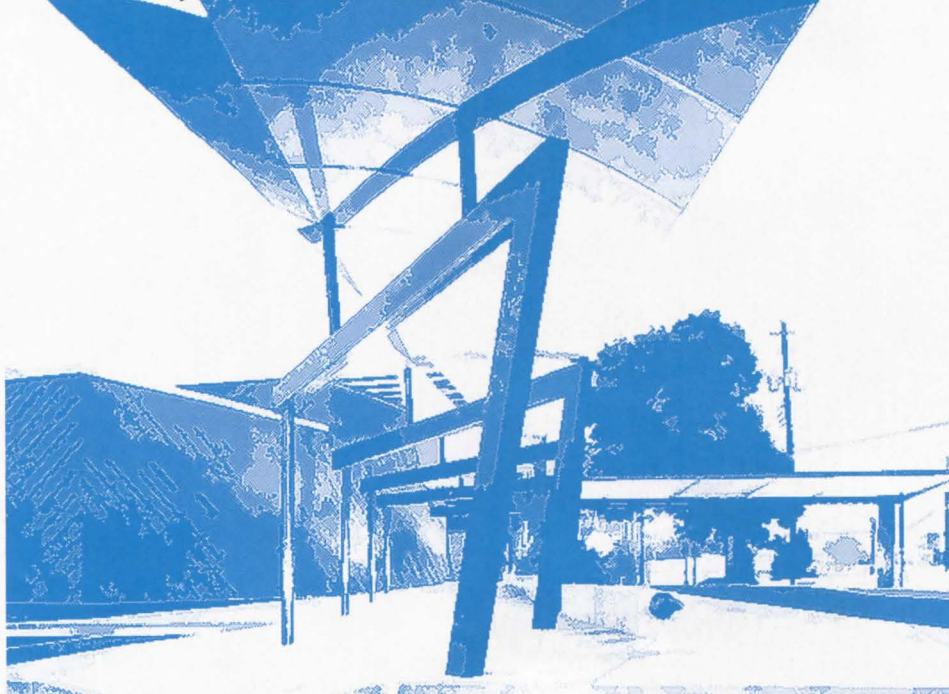


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Preservation

Scogin and Elam's Buckhead Library Could Be Razed



Developer offers county \$24 million for award-winning Atlanta building, built in 1989

ATLANTA'S BUCKHEAD LIBRARY, a long, low 22,000-square-foot structure whose eccentric entry canopy is a familiar icon of the late 1980s, faces a premature end. Designed by local architects Mack Scogin and Merrill Elam, the library is a distinctive building on the northern edge of the city's sprawling metropolitan region. Many of the design's features

are instantly recognizable to the firm's fans—scale-like slate shingling, simple forms that are just slightly off-kilter, and a deceptively simple plan that mixes geometric gymnastics with simple programmatic accommodations.

The nine-acre area surrounding the single-story structure is being redeveloped as The Streets of Buckhead by locally based Ben

Carter Properties. The district promises a mix of shopping, office, hotel, and residential uses. The first phase, now under construction, is scheduled to open in November 2009.

In early February, the developer offered Fulton County—which owns the building and its two-acre site—\$24 million for the property. Not initially reported was that Carter had previously offered \$18 million. Some local officials, apparently not fans of the building's avant-garde design, seemed positively disposed to the overture. Atlanta native Scogin recalls that some local businessmen have been gunning for the building since it was first proposed almost two decades ago. "They wanted developers to take over the site and do what this developer is proposing," he says. "The library shouldn't come under the direction of private enterprise. The library is symbolic of the city and represents the place."

The library, which counts among its accolades a 1993 National AIA Honor Award, wouldn't be Scogin and Elam's first building in Atlanta to be demolished; earlier this year, Emory University razed another structure from the same period in their careers. And the firm has also been embroiled in a controversy over an earlier 20th century design: In 2007 a jury chose the pair's proposal to save Paul Rudolph's endangered Riverview High School in Sarasota, Fla., but their solution to preserve the midcentury icon was set aside for another due to politics.

Grassroots support to save the library appeared on the internet within days of the announcement that the building might be razed, and hundreds have signed the online petition (ipetitions.com/petition/SAVETHEBUCKHEADLIBRARY). AIA Atlanta president Bruce McEvoy, while not calling directly for saving the building, released a statement urging "an intelligent conversation about appreciation for our civic buildings." EDWARD KEEGAN

Moves

Feiner Goes Vegas



Edward Feiner

Former GSA chief architect departs SOM for the Sands Corp.

FORMER GENERAL SERVICES ADMINISTRATION (GSA) design guru Edward Feiner departed the Washington, D.C., office of Skidmore, Owings & Merrill (SOM) in February. This month, he begins a new job as senior vice president and chief architect at the Nevada-based Las Vegas Sands Corp. Feiner will be in charge of design management for the publicly traded company's numerous integrated resort projects around the globe. "It's akin to what I did at the GSA," he says, noting that he leaves SOM on the best of terms.

Feiner had been with SOM since February 2005, most recently serving as director of the D.C. office. Previously, he spent 35 years working for the federal government, including a nine-year stint as chief architect for the GSA Public Buildings Service. During that time, Feiner was instrumental in developing and implementing the GSA's acclaimed Design Excellence Program, whose legacy includes numerous significant new public buildings across the country. EDWARD KEEGAN

Commentary

"Is a fundamental responsibility of universities to pursue architecture and urbanism at the highest intellectual level and the highest level of cultural ambition."

—William J. Mitchell, MIT professor, speaking at the Jan. 26 Yale symposium "Campus or Museum: The University as Architectural Patron"

Installation

For P.S. 1, a Summer of Agrarian Urbanism



WORK Architecture offers functional farmer's market in annual competition

FOR EIGHT SUMMERS IN NEW YORK, emerging architects have transformed a courtyard at the P.S. 1 Contemporary Art Center, the Long Island City-based affiliate of The Museum of Modern Art (MoMA), into a refuge for museumgoers. This year, WORK Architecture has won the Young Architects Program commission by promising to turn the site into a biodegradable victory garden for the green generation. "We were looking for a symbol for our generation," says Amale Andraos, principal with husband and partner Dan Wood of the Manhattan firm.

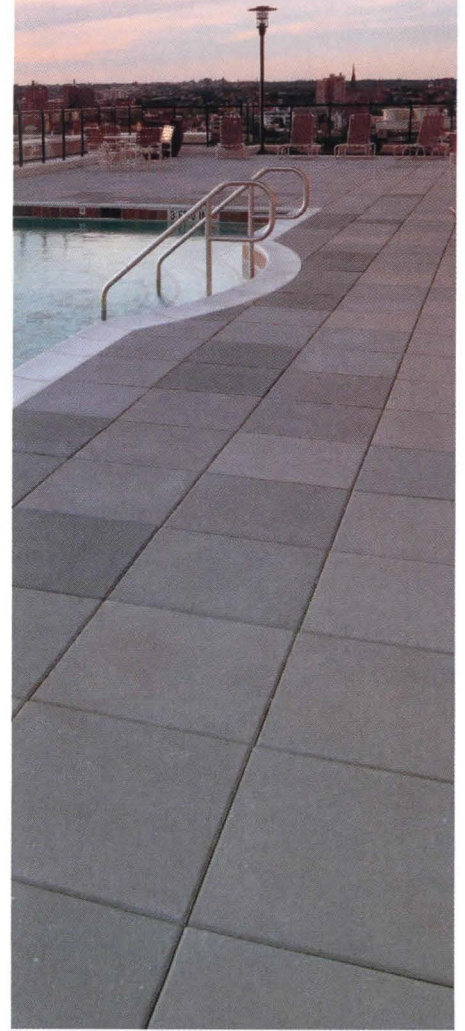
Their whimsical but functional proposal—called PF1, for Public Farm One—shifts the summer design paradigm from idyllic urban beach to aerial farmer's market. The architects plan to construct a giant honeycombed plane of cardboard construction tubes and plant them with a market basket of tomatoes, basil, peas, and beans. The bolted structure will ascend from an azure wading pool like a giant V. While visitors cavort beneath twining watermelon vines, solar panels set among the herbs will provide energy for lighting. Supporting columns will contain a cell phone charging station, a juice bar, an herb dispenser,

and sound pods—one to experience nighttime noises, the other for farmyard sounds.

Renderings reveal a grid of hexagons worthy of Buckminster Fuller, with red for strawberries and orange for nasturtiums. Empty tubes in the center of each pod cast shadows while giving farmers access to each garden pod. Barry Bergdoll, chief curator of architecture at MoMA, admits the competition hasn't seen anything as imaginative as this proposal before. He calls the project, scheduled to open on June 26, "a timely comment on issues from postindustrialization to sustainability. Here, the productive garden meets the art gallery."

The architects attribute their inspiration to Superstudio and May 1968, the Paris cultural revolution 40 years ago for which the mantra "Under the paving stones, a better life" (*"Sous les pavés, la plage"*) has been tweaked into "Above the stones, the farm." They are trying to channel the energy of a generation more attuned to sustainability than to suburbia. "We always try to approach things in a big way, with bigger ideas than the project itself," says Andraos. "It's not just about architecture, but about culture in general." **LINDA HALES**

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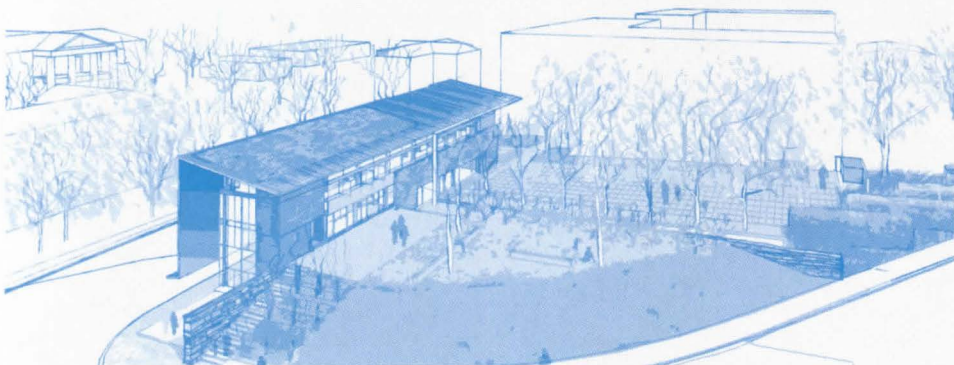


Chapter

Frank Harmon to Design HQ for AIA North Carolina

"IN ALL 50 STATES, an AIA component has never built its own headquarters from the ground up, and certainly not in a completely 'green' fashion," says Frank Harmon, principal of Raleigh, N.C.-based Frank Harmon Architect. Until now, that is. Last year, the North Carolina

says Harmon. The design aims to meet both LEED standards and AIA Committee on the Environment objectives for sustainable design. The headquarters building will be situated along one edge of the site so that the majority of the property can be used as a landscaped



chapter of the American Institute of Architects (AIA N.C.), also located in Raleigh, held a design competition for its new 12,000-square-foot headquarters. Harmon, who founded his eponymous firm in 1985, won the contract in late January.

Due for completion in 2009 with construction costs expected to be around \$4.5 million, the facility will be a "slim, three-story building composed of regionally appropriate materials—stone, wood, concrete, and glass,"

park. Another earth-friendly move: Every shovelful of earth will be reused on site.

"AIA N.C. will use its new headquarters to teach the public about what it means to design with the environment and with a healthier future in mind," Harmon says. "It will be AIA N.C.'s testament to sustainable architecture and the role architects must assume in reaching the goal of drastically reducing our buildings' carbon footprints."

MARGOT CARMICHAEL LESTER

Clips

TEN Arquitectos has hired a new CEO: **John Newcomb**, previously a

partner of 20 years with KMD Architects. "This will liberate me from administrative responsibilities in order to dedicate my time to design," says TEN Arquitectos founder **Enrique Norten**.

San Francisco's **Baum Thornley** is merging with the local outpost of Kansas-based **Gould Evans**, which has eight offices nationwide.

The American Institute of Architecture Students has named **Michael Graves** as the honorary chairman of its **Beyond Architecture**

and **Freedom by Design** campaigns. The Beyond Architecture Campaign recently secured \$1 million in pledges to support membership programs and educational initiatives.

Gensler appointed 11 new principals in January: **Brian Berry**, New York; **Richard Fencel**, Chicago; **Philip Gillard**, London; **E.J. Lee**, New York; **Nancy Nodler**, Houston; **Raffael Scasserra**, Washington, D.C.; **Sidney L. Scarboro**, Seattle; **Duncan Swinhoe**, London; **James Wallace**, Baltimore; **Warwick Ian Wicksman**, Los Angeles; and **Chad Yoshinobu**, Seattle.

The U.S. Green Building Council has added \$1 million to fund grants on

green building research, \$500,000 of which is earmarked for K-12 facility research.

HNTB has announced that retired general **Barry R. McCaffrey** was elected to the firm's board of directors. McCaffrey's credentials in infrastructure and national security led to his being the first nonemployee board member.

Solomon Cordwell Buenz has promoted **David Carr**, **Larry Nordin**, and **Katy Ruscitti** to vice presidents in the firm's Chicago office. **Jody Buell**, **Angela Furman**, **Susan Heersema**, **Pablo Mosquera**, **Rich Van Zeyl**, and **Clara Wineberg** were promoted to associates.

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REPORT

Research

Green-Design Pros and Profs Join Forces in New National Academy

AT MOMENTS OF CRISIS that call for special expertise, America's professionals have historically responded by organizing. With the built environment's ecological effects becoming more severe and better understood, an interdisciplinary group of design professionals and academics has proposed a National Academy of Environmental Design (NAED; www.naedonline.org). The coalition, spearheaded by the Association of Collegiate Schools of Architecture (ACSA) and including the American Institute of Architects (AIA), will foster research and communication about sustainable design throughout the relevant fields.

Although buildings account for nearly half of the nation's greenhouse gas production and 40 percent of its energy use, no single entity coordinates the expansion and application of knowledge about ways to improve this performance. The existing national academies "were all founded at moments of severe national need," says Kim Tanzer, professor of architecture at the University of Florida and current ACSA president. The National Academy of Sciences formed in 1863, the National Research Council (NRC) in 1916, and the National Academy of Engineering in 1964. "We see sustainability," she continues,

mittee, says Tanzer. The NAED is seeking startup funding from philanthropic sources, she says, and aims to emulate the other academies and become self-supporting through research projects.

The idea for a new academy, says dean Thomas Fisher of the University of Minnesota College of Design, another of the organizers, arose from discussions of "place-based science," as articulated in publications like the World Commission on Environment and Development's *Our Common Future* (1987) and the NRC Board on Sustainable Development's related *Our Common Journey: A Transition Toward Sustainability* (1999). Although other scientific bodies address environmental questions within their own discourses, participants in NAED planning discussions with representatives of the academies in Washington, D.C., last year stressed the need for sustainable-design experts to speak to the public—and to the public sector, already richly served by lobbyists for environmentally detrimental interests—in a unified voice.

Along with participating in policy debates, lobbying for research funding, coordinating its distribution, producing publications, and hosting conferences, Fisher adds that the NAED will

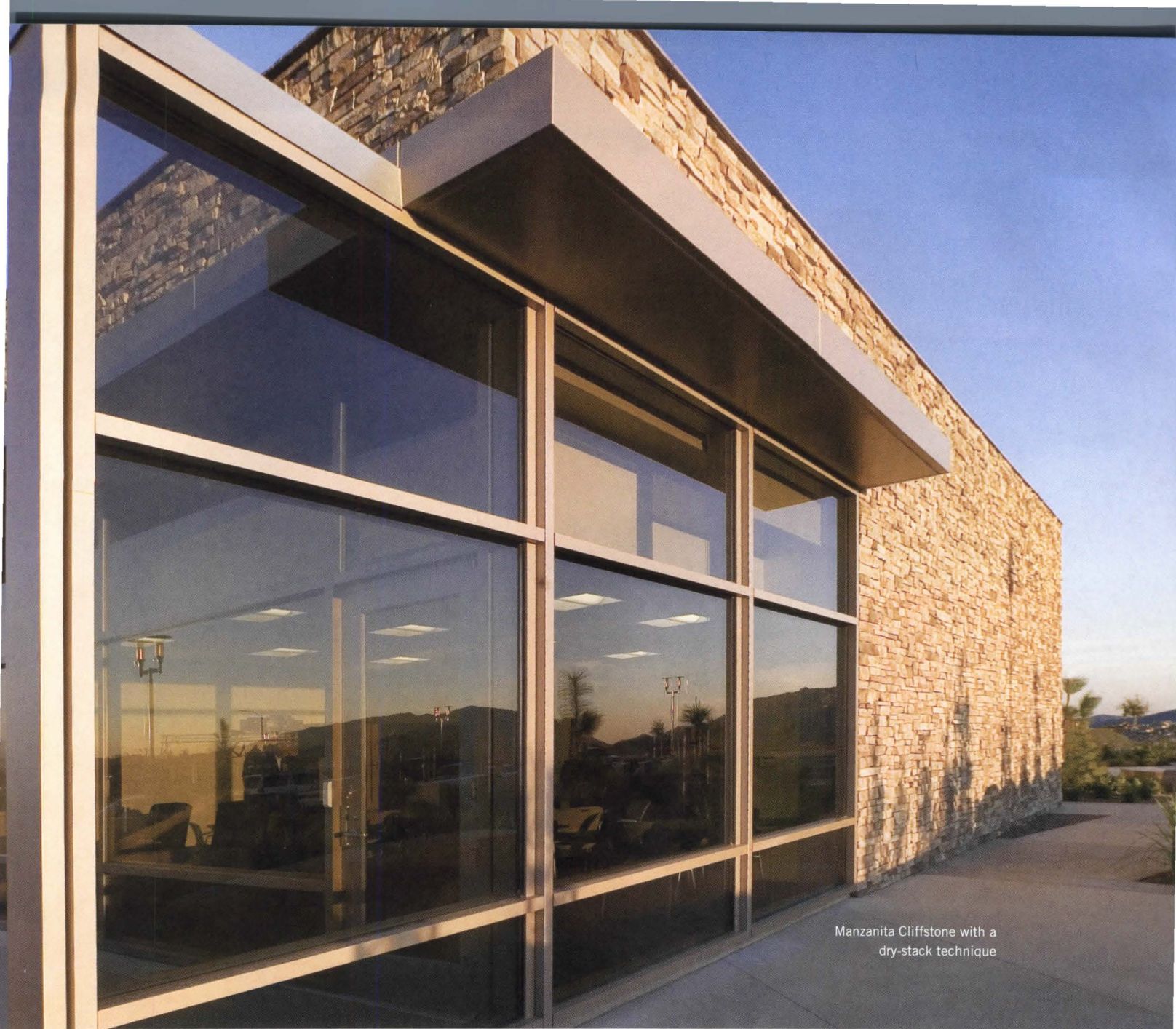
Existing academies were founded at times of national need, says ACSA president Kim Tanzer. "We see sustainability to be at least equal in importance to the Civil War and the First World War."

"to be at least equal in importance to the Civil War, the First World War, and the space race."

The ACSA is taking the administrative lead during the group's formative stage. Other organizations involved at press time include the American Institute of Architecture Students, the American Society of Landscape Architects, the Architecture Research Centers Consortium, the Association of Collegiate Schools of Planning, the Council of Educators in Landscape Architecture, and the Environmental Design Research Association, as well as dozens of college deans and faculty members nationwide. Edward Mazria, founder of the environmental nonprofit Architecture 2030, will join the steering com-

emphasize applied knowledge at least as much as conventional academic activities. Recognizing the key role of the construction trades in integrating best practices into on-site work, for example, he envisions NAED publications appearing in electronic formats that are accessible in the field.

Tanzer notes that the organization's purview extends well beyond melting ice caps and stranded polar bears. "Sustainability has to do with many things, including species extinction, water problems, toxicity, and overuse of resources." All of these phenomena, the NAED team believes, require an institutional mechanism for ensuring that design expertise is at the center of the national response. **BILL MILLARD**




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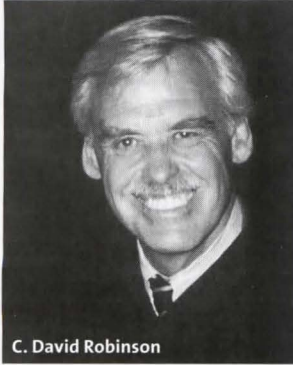
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REPORT

In Memoriam

San Francisco Architect C. David Robinson, 72, Dies



C. David Robinson

ARCHITECT C. DAVID ROBINSON of Sausalito, Calif., died on Feb. 2 at age 72 from complications of amyotrophic lateral sclerosis, the progressive neurodegenerative condition also known as Lou Gehrig's disease.

Born Chalfant David Robinson on June 12, 1936, in New York, he received a bachelor's in art history from Princeton University in 1957 and a master of architecture degree from the University of Pennsylvania in 1965. After several years of working at Skidmore, Owings & Merrill in San Francisco, he co-founded Robinson, Mills & Williams in 1970, then later joined Polshek Partnership Architects.

In 1997, Robinson established his own firm, C. David Robinson Architects, in San Francisco. Robinson is known for the design of many local projects, among them the Charles M. Schulz Museum, the Cliff House, the Yerba Buena Center for the Arts, and Temple Emanu-El.

Those wishing to honor Robinson are asked to contribute to the C. David Robinson Endowment Fund, c/o The ALS Association Greater Bay Area Chapter, 565 Commercial St., 2nd Floor, San Francisco, CA 94111. **STEPHANI L. MILLER**

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SOURCE: THE ENDLESS CITY (SEE PAGE 89)

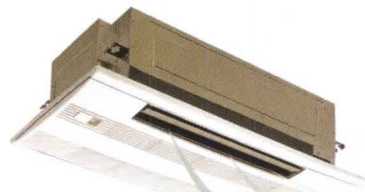
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China



Chan Krieger Sieniewicz to Redesign Shanghai Riverfront

CAMBRIDGE, MASS.-BASED Chan Krieger Sieniewicz (CKS) has won a two-stage international competition to redevelop a 1.8-kilometer-long section of Shanghai, China's Bund waterfront along the Huangpu River. This section of shoreline is opposite the Pudong district, where

towers are proliferating at a furious pace. "Our project links the past to the future," says CKS project director Liang Zhao. "On the one side, you have 1930s banks and institutional buildings. On the other, you have 21st century skyscrapers," says Zhao.

Today, a promenade atop a levee and 10-lane highway separates the riverfront from the city; the city's effort to relocate the highway underground provided the opportunity for the redevelopment. "Our work focuses on the area between the promenade and the existing buildings," says Zhao.

The CKS scheme proposes connections between the existing promenade, the city, and the waterfront through bridges, landscaping, and a new boulevard with a wide median. Reducing on-grade traffic to four lanes will create a better pedestrian experience. Aesthetically deficient underpasses will be replaced by more urbane street crossings along the boulevard.

Individual places are proposed as sites for new activities and programming. These include a viewing tower, a community park, a 200-meter-long floating "barge park," and a pedestrian bridge. Folded landscape planes help mitigate the topographic challenges of the site. Pavilions appear between the folds, while the landscaped areas become relaxed green places for picnicking and ad hoc recreation.


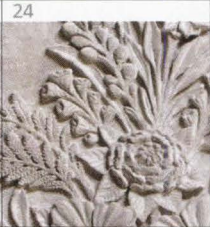



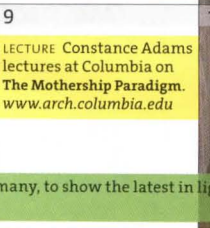
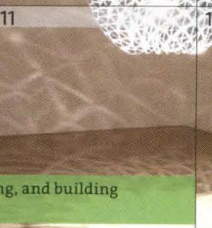
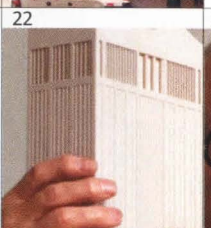
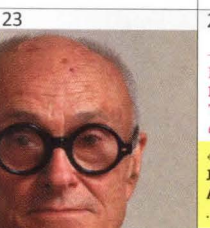

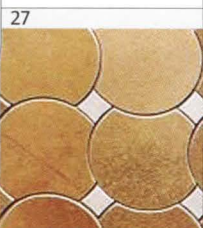
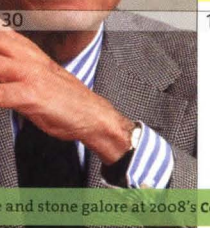
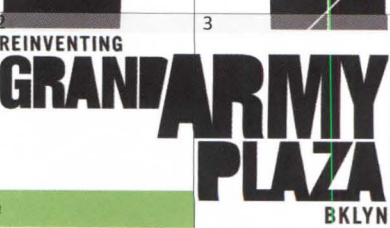
The design is part of extensive urban redevelopments that the rapidly expanding city is implementing for the Shanghai 2010 Expo. Collaborating with CKS on the design are Klopfer Martin Design Group and Beijing Urbanscape Co. **EDWARD KEEGAN**

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CALENDAR

MARCH & APRIL

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
23	24	25	26	27	28	29
			← LECTURE Chisel at Architectural Stone Carving in the 21st Century at the Chicago Architecture Foundation. architecture.org			CLASS MIT shows how to conserve, care for, and examine buildings at Concrete & Cast Stone in the 21st Century . amt-labs.com
				ANNUAL MEETING The University of Houston hosts ACSA's 2008 meeting, themed as Seeking the City: Visionaries on the Margins . www.acsa-arch.org		
30	1	2	3	4	5	
	LECTURE Hear Seattle architect Tom Kundig at the Sam Fox School of Design. samfoxschool.wustl.edu	SYMPOSIUM Quantify the state of architecture and urbanism in the Arab world with Instant Cities in the UAE. csaar-center.org		SYMPOSIUM Work with the AIA Houston on innovations in building for hot and humid climates at the Gulf Coast Green 2008 Symposium . gulfcoastgreen.org		
CONFERENCE Los Angeles hosts the 2008 American Concrete Institute Convention , focusing on design and construction compatibility. aciconvention.org						
6	7	8	9	10	11	12
	LECTURE See how Miguel Landa and the Ohapaq Nan Project are working to preserve 24,800 miles of Latin American roads. architecture.nd.edu		LECTURE Constance Adams lectures at Columbia on The Mothership Paradigm . www.arch.columbia.edu			
TRADE SHOW Light+Building has 230,000 square meters in Frankfurt am Main, Germany, to show the latest in lighting, electrical engineering, and building automation. light-building.messefrankfurt.com						
13	14	15	16	17	18	19
	LECTURE The Cooper Union looks to the Future of NYC Transit with a discussion on the system's sustainable practices. www.cooper.edu		LECTURE Hear P/A Award winner Stan Allen's lecture Beyond Landscape Urbanism at USC. arch.usc.edu		↑ DISCUSSION Join MoMA and Olafur Eliasson in The Colors of the Brain to review cultural theories of color. moma.org	
20	21	22	23	24	25	26
DEADLINE The Storefront for Architecture invites you to design a new house for the president in White House Redux . whitehousereduct.com				→ DEADLINE Rethink Brooklyn's Grand Army Plaza with the Design Trust for Public Space. designtrust.org	EXPOSITION The Alternative Building Materials & Design Expo celebrates Earth Day in Santa Monica, Calif. altbuildexpo.com	
				← LECTURE Revisit Philip Johnson: The Architect as Aesthete . kreegermuseum.org		
27	28	29	30	1	2	3
		LECTURE The National Building Museum hosts Swiss architect Mario Botta . nbm.org				
← TRADE SHOW Ceramic tile and stone galore at 2008's Coverings expo . coverings.com						
Looking Ahead:	<p>CELEBRATION</p> <p>The 27th Annual Arthur Ross Awards, New York, May 5, classiccist.org</p>	<p>SYMPOSIUM</p> <p>Building for Boomers & Beyond: 50+ Housing Symposium, New Orleans, May 19–21, nahb.org</p>	<p>CONFERENCE</p> <p>Ecobuild America, Anaheim, Calif., May 19–21, ecobuildamerica.com</p>	<p>TRADE SHOW</p> <p>Light Fair, Las Vegas, May 28–30, lightfair.com</p>		



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Text Jennifer Brite

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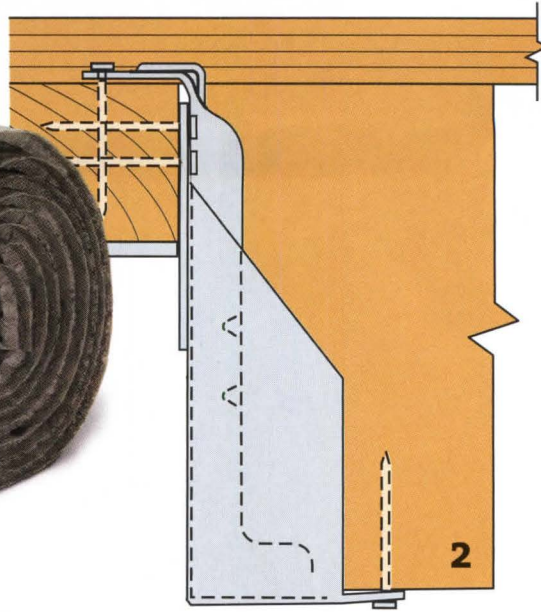
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Products



1



2



3



4



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sarnafilus.com
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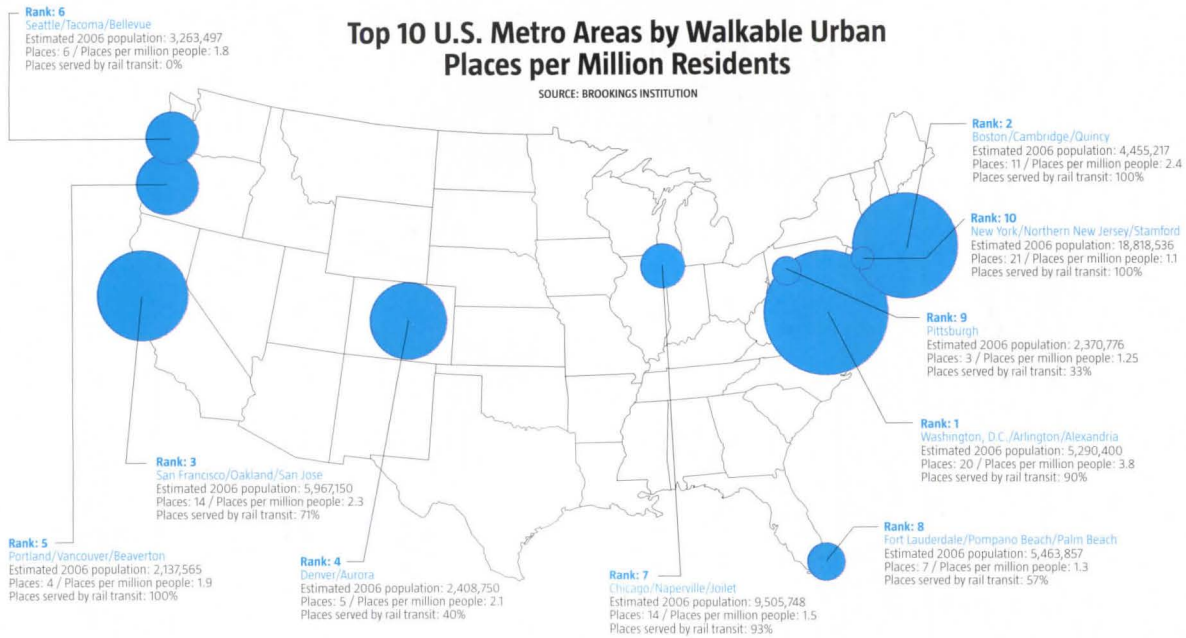


Text Kate Herman

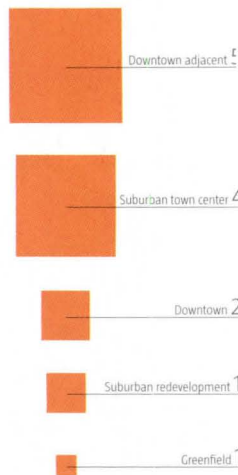
NUMBERS

Top 10 U.S. Metro Areas by Walkable Urban Places per Million Residents

SOURCE: BROOKINGS INSTITUTION



Walkable Urban Places by Type (Total= 157)



Walkable Urbanism

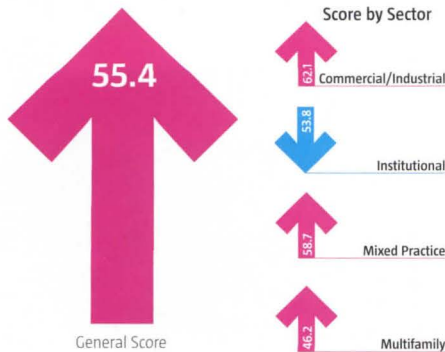
THANKS TO ITS MIX of easily accessible employment, culture, retail, housing, and other amenities, the Washington, D.C., metro area has been hailed as the standard-bearer of pedestrian convenience in a recent Brookings Institution study on “urban walkability.” The cities covered in Christopher Leinberger’s “Footloose and Fancy Free: A Field Survey of Walkable Urban Places in the Top 30 U.S. Metropolitan Areas” are home to 138 million people, or 46 percent of the U.S. population. Of the 157 walkable places the study identifies—“regional-serving” spots, as opposed to bedroom communities—fully half (78) are in the suburbs. (The report’s final rankings are based on the number of walkable places per million residents.)

What’s notable, says Leinberger, a University of Michigan professor and visiting fellow at Brookings’ Metropolitan Policy Program, is that

older cities like D.C. “have the bulk of [these] areas in or near downtown,” whereas those in nearby suburbs have clustered around transit hubs to create new town centers. The report, released on Dec. 4, 2007, quickly became Brookings’ metro program’s most-downloaded white paper of the year. Leinberger hopes more suburban towns start taking cues from historic downtown urban centers as part of a smart-building trend. “People knew how to do this 100 years ago, when they had no choice,” he says. “Now we have to relearn it.”

Shyam Kannan, research and development director at RCL Co., which conducted consumer research for the report, notes that modeling a project after a successful one elsewhere won’t always work. “Walkable places have to be unique to the environments in which they’re created, not formulaic,” he warns. “If they smack of repetition, then they will fail.”

Architecture Billings Index, December 2007



SOURCE: AIA

Landscape Architecture

16%

INCREASE IN NUMBER OF LANDSCAPE ARCHITECTS NEEDED BY 2016 TO MEET DEMAND FOR SERVICES.

SOURCE: BUREAU OF LABOR STATISTICS

Foreign Investment in U.S. Commercial Real Estate, 2007

Top Five Investors:



SOURCE: REAL CAPITAL ANALYTICS

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Text Margot Carmichael Lester

LOCAL MARKET

LITTLE ROCK, ARK.

Population/Employment

Current population: 184,422;
2007 job growth: 1.6 percent.

Office Market

Average rates, Class A
space: \$18.50/s.f., suburbs;
\$15.50/s.f., downtown.

Residential Market

Year-to-date average home
sale price in Pulaski County,
November 2007: \$175,724.

Market Strengths

- Stable government and healthcare sectors
- Arkansas financial hub
- Low cost of living

Market Concerns

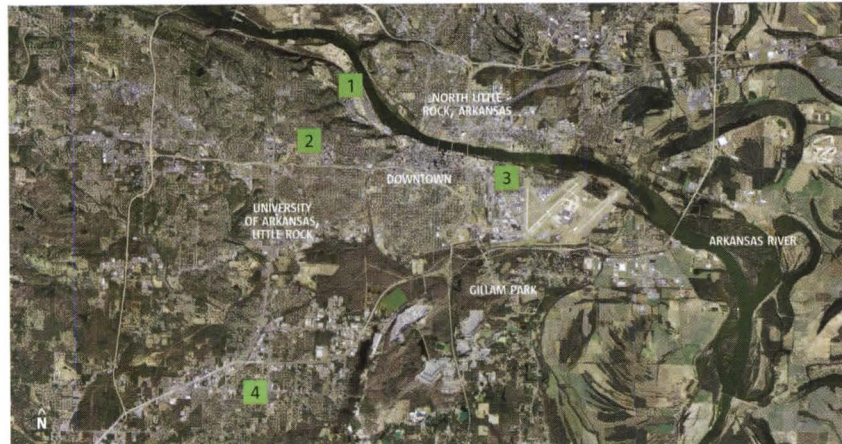
- Infrastructure
- Declining inner-city areas
- Slow home sales/job growth

Forecast

"There will be continued development in the urban core and riverfront areas," says David Porter, a principal at local firm Polk Stanley Rowland Curzon Porter Architects. "That planned growth and sprawl continue to put pressure on infrastructure, but challenges are being met with good cooperation between private and public entities and interests."

NAMED FOR A STONE OUTCROPPING in the Arkansas River that served as a navigational aid during the 18th and early 19th centuries, Little Rock was only a small town when the territory of Arkansas formed in 1819. Owing to its central location along the river, however, in 1821 it became the territory's capital—and remained the capital when Arkansas entered the union as the 25th state in 1839. (The city was incorporated in 1831.)

Today there are big doings in Little Rock. "We have a resurgent urban core that has experienced over a \$1 billion investment in the past 10 years, including an electric streetcar system, presidential library, 18,000-seat arena, 7,000-seat baseball stadium, multiple condominium towers, museums, *central library*, *corporate headquarters*, and more," says Wesley Robert Walls, president of local architecture firm The Wilcox Group.



WINROCK INTERNATIONAL

Architects: HOK, New York (design architect); Cromwell Architects Engineers, Little Rock (commissioning agent and engineer of record);
Completion: 2004; **Cost:** \$4.1 million; **Size:** 23,000 s.f. • State's first office building to achieve LEED Gold; received 2005 AIA Merit Award.

COLLEGE OF PUBLIC HEALTH

Architect: The Wilcox Group, Little Rock; **Completion:** 2003; **Cost:** \$14 million; **Size:** 120,000 s.f. • Received awards from AIA Arkansas and the American Society for Healthcare Engineering in 2005.

HEIFER INTERNATIONAL

Architect: Polk Stanley Rowland Curzon Porter Architects, Little Rock; **Completion:** 2006; **Cost:** \$17.9 million; **Size:** 94,000 s.f. • Certified LEED Platinum; recipient of nine design awards so far.

DEE BROWN LIBRARY

Architect: Fennell Purifoy Hammock Architects, Little Rock; **Completion:** 2002; **Cost:** \$2 million; **Size:** 13,500 s.f. • Energy-efficient design means annual energy costs of \$1.05/s.f.; received two AIA Arkansas awards in 2002.

The result: Little Rock can boast two recent AIA Institute Honor Award recipients, both of which are certified LEED. 2008 winner Heifer International headquarters by local firm Polk Stanley Rowland Curzon Porter Architects is certified LEED Platinum. 2006 winner William J. Clinton Presidential Center by New York City-based Polshek Partnership Architects is certified LEED Silver.

The building boom continues as attention turns to developing the suburbs and revitalizing inner-city neighborhoods. "Little Rock has one of the top development markets in the nation—[it] has doubled in the past 30 years," says Fletcher Hanson III, managing partner at hometown commercial real estate brokerage Grubb & Ellis | Solomon Partners. "Projections indicate it will double again during the next 20 years."



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Text Gideon Fink Shapiro Photo Jay Blakesberg

SCREEN GRAB

OTHERTHINGS.COM/GRAFARC



Film animator Cassidy Curtis' time-lapse collages of graffiti act as a living archive, capturing occasional looks at an ephemeral art form.

"GRAFFITI AND CITIES ARE INSEPARABLE," says Cassidy Curtis, the creator of Graffiti Archaeology, a website that traces the painted history of 26 walls in San Francisco and other cities. Since its launch in 2002, Curtis says, the site has helped make the urban art form "a more unified global cultural phenomenon" by offering an interactive database for visitors to peruse. He's also established a Flickr photo pool, now 30,000 images and 4,500 users strong, as well as a blog for discussing news and politics.

Graffiti Archaeology gives users the ability to observe, by hiding and revealing image layers, each wall's transformation over the years—or even, in some cases, from day to day. (Many photos were taken by Curtis; the rest come from other people and graffiti websites.) The exact location of most of the sites remains obscure, in part because Curtis doesn't want to aid the enemies of graffiti. The best spots, he says, are "scraps left behind by other spaces," such as a wall hidden from view except from a nearby train track or overpass. He likens these fragmented

milieus to the designs of Lebbeus Woods: "You can't tell if it's supposed to be a room or a wall or a street." Curtis first became curious about San Francisco's graffiti culture in the 1990s, when he would observe new tags (stylized signatures) and artwork during his daily commute.

By day a film animator, Curtis first conceived his site as a set of animated shorts but switched to the layered collage format to allow more viewer control. "Graffiti changes in a way that's too discontinuous [for animation]," he notes. "It's not a smooth evolution, like plants or clouds forming." Yet Curtis describes graffiti production in naturalistic terms, positing a self-organizing graphic ecosystem: "It is a form of life that tends to accumulate in neglected spaces."

If graffiti is a natural part of the city habitat, then Curtis' digital collages portray—like Monet's 30 impressions of light and shadow on the face of Rouen Cathedral—a recurring, dramatic, and overlooked process of transformation.

LINKS

opacity.us	ti.org/antiplanner	thebanmappingproject.com	patentroom.com/architecture
Search "urban exploration" on the web and you'll find thousands of sites documenting forays into abandoned buildings, subterranean spaces, and other fringes of the manmade world. A good one is opacity.us , where a Brooklynite who calls himself Mr. Motts posts haunting photographs of decaying structures he has visited.	A senior fellow at the Cato Institute who focuses on public land, urban growth, and transportation issues, Randal O'Toole has been criticizing government planning for decades. In 2007, he began this blog with the goal of "repeal[ing] all federal and state planning laws and the closure of all state and local planning offices."	For 30 years, the Theban Mapping Project, now based at the American University in Cairo, has been building an archaeological database of Thebes, home to a rich trove of Egyptian history. Keep up with recent developments and reports, peruse photos and architectural drawings, or bone up on your Egyptology.	From the U.S. Patent Office's archives come designs for buildings, structural elements, furniture, and other types of architecture. The site offers glimpses of the expected, like a Frank Lloyd Wright Suntop Home, and the curious (is that a corncob-shaped diner?). You can also browse designs for cars, airplanes, toys, and trains.

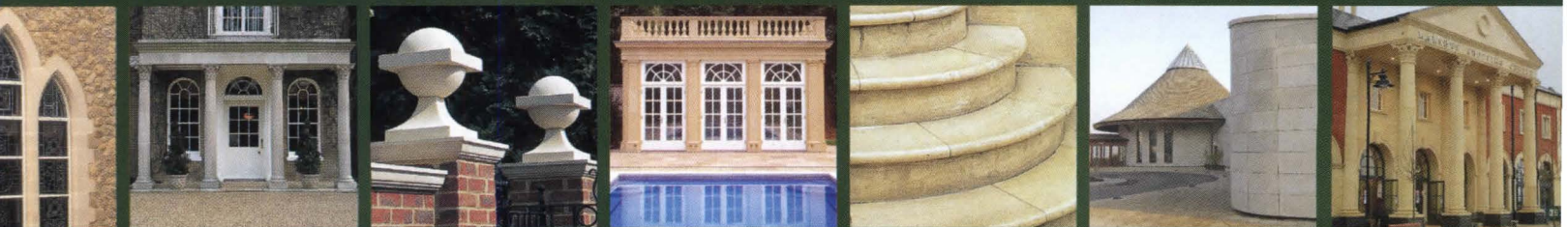


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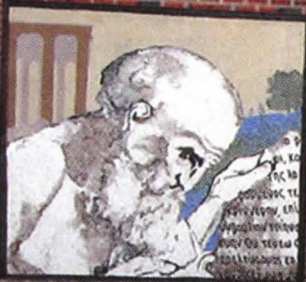
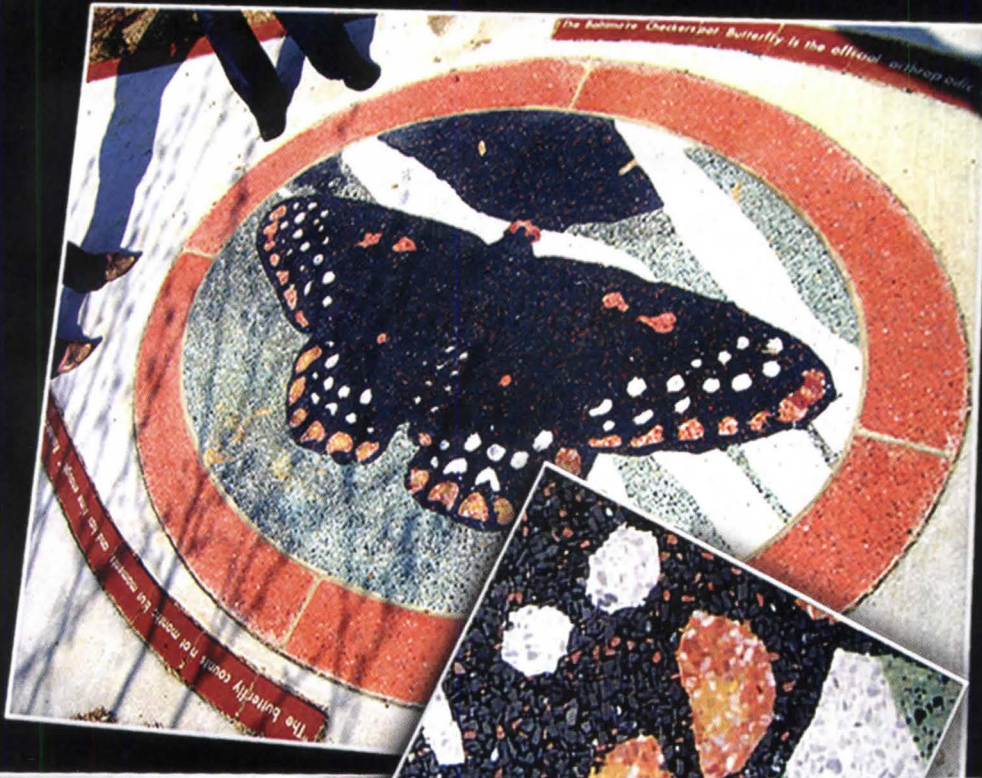
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WHEN TRAVELING FOR PROJECTS IS THE NORM, KEEPING COSTS UNDER CONTROL CAN BE A CHALLENGE. Text Fred A. Bernstein Photo Brian Smale

FLYING HIGH



Scott Allen from Olson Sundberg Kundig Allen has found ways to make sure that travel for jobs and proposals doesn't eat away at the company's bottom line.

FROM ITS SEATTLE BASE, Olson Sundberg Kundig Allen Architects has designed a large and diverse body of residential, commercial, and institutional work in the United States, Canada, Asia, and the Middle East. One reason for the rapid rise in the firm's number of projects over the past decade, says managing partner Scott Allen, is that in the early 1990s, he and his partners decided to expand their geographic reach. "We set an audacious goal of moving from being a local firm to a regional firm to a national firm to an international firm," says Allen.

But going global requires travel, travel takes time, and, as the saying goes, time is money. More and more U.S. firms are taking advantage of a globalizing economy by taking on projects across the country and abroad. At the same time, the price of airline tickets and gasoline are rising precipitously. And the costs of travel are not likely to decrease any time in the near future.

Worried you'll have to fly coach to Shanghai just to make budget? Here's how Allen gets both domestic and international clients to pay for travel time, without putting the firm at a financial disadvantage.

Draw the line ...

"We drew a fuzzy red line around Seattle," says Allen. "For anything inside that line"—that is, for local projects—"we expect clients to pay for all our travel time. But for projects outside that line, we wanted to ensure that the cost of flying us in wouldn't make us uncompetitive. So we decided to bill our travel time at about 50 percent. That can still be lots of money." And with more and more firms taking on projects overseas, it is important to consider the length of international travel versus domestic. "To get from here to Hong Kong takes 12 to 14 hours," says Allen. "But billing for only half those hours makes clients feel they're not being taken advantage of."

... or fix the fee.

"If it's a fixed project fee, travel time is included," Allen says. "But a lot of our projects—including all of the private homes—are billed by the hour. That means all the hours devoted to the project are billed, from time on the computer to time on the road reaching the building site." Of course, says Allen, you don't include hours of personal time on such trips, like those spent sleeping or eating.

Be fair—to clients and yourself.

"If you're marketing yourself, you may have to absorb the full cost of your travel time," says Allen. "The trick is to decide what's marketing and what's not marketing. If we're asked to fly somewhere to show someone a portfolio or to talk about a project, it's clearly a marketing effort. But even then, if the distance and expense involved are great, we may ask for some reimbursement of expenses. We went to Beijing to

make a presentation, and they said, 'We'll pay for your hotel and airfare but not your time.' And that seemed fair."

Cost-plus, up for negotiation.

"Typically, we bill our expenses at cost plus a small markup for taxes and administration," says Allen. "It costs money to run expenses through our system. We just want to at least break even on them." But, he says, that markup can be subject to negotiation on a project-by-project basis, because "often, clients don't want to pay anything but the actual costs." One solution Allen's firm uses is to have the client book all tickets and deal with reimbursements on its end—that means the administrative costs are the client's, but the architect's costs are still covered.

Class distinctions matter.

"For a short flight, flying coach is no big deal," says Allen. "But if travel time is more than five or six hours, we feel like it ought to be business class. After all, you're not much good to the client if you're been stuck in a coach seat for 14 hours. Most clients, who are businesspeople, understand that."

Keep the home fires burning.

"We try to make judicious use of travel, using video conferencing whenever possible," says Allen. "There's no reason to jump on a plane when you can solve the problem remotely. On the other hand, at key points in the life of a project, there's nothing that replaces a site visit and a face-to-face meeting with the client. That's the art form: to see how little can you travel and still have the impact you need to have on the project."



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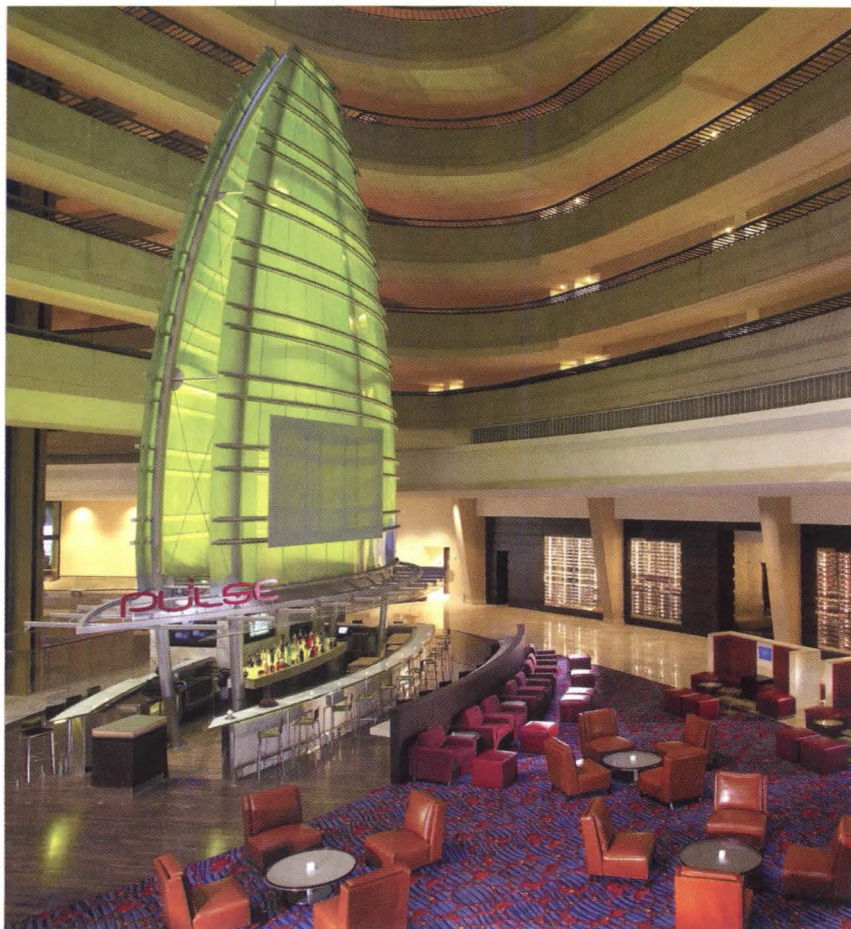
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A CLEVER LIGHTING INSTALLATION AT THE PULSE BAR IN ATLANTA LURES CUSTOMERS TO A CLASSIC JOHN PORTMAN HOTEL LOBBY. Text Edward Keegan

SOUTHERN LIGHTS



The sail topping the Pulse Bar in the lobby of the Marriot Marquis Hotel in Atlanta (above) is an eye-catching construction of resin panels washed with a series of color-changing fixtures from Martin Architectural Lighting. Able to visually hold its own in the 515-foot-high atrium, the sail gives patrons a light show as they sit in the bar at the end of the day.

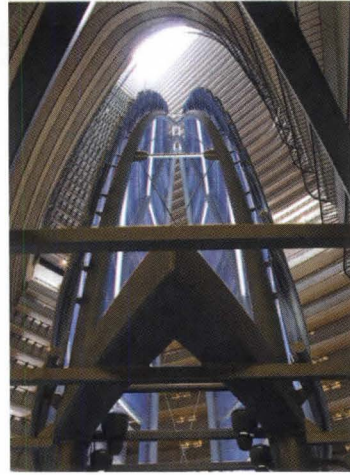
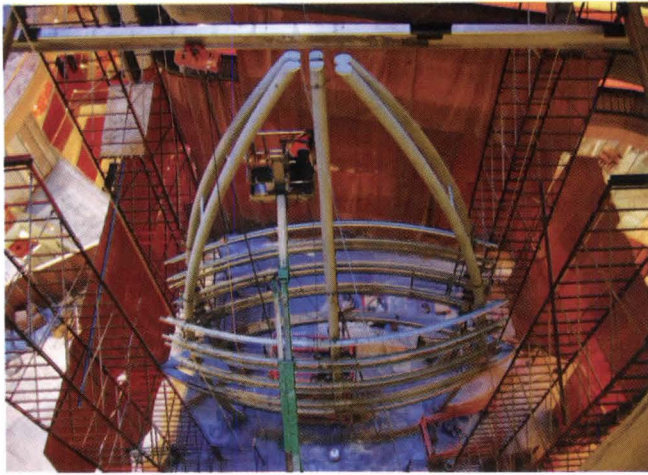
THE 515-FOOT-TALL ATRIUM of the Atlanta Marriot Marquis is a dramatic space in a city known for its dramatic interiors. After all, the building's original architect, the locally based John Portman and Associates, built its reputation on these architectural tours de force. But when Marriot looked to enliven the original mid-1980s space with a bright new bar, it chose another Atlanta firm—Thompson, Ventulett, Stainback & Associates (TVS)—for the work. Their new intervention, completed last year, is dubbed Pulse, and its sail-like form and dramatic lighting bring its name to life in the heart of the old atrium.

Sailing doesn't come quickly to mind when you think of Atlanta. The city is more than 1,000 feet above sea level, and only one-half of 1 percent of the city's area is water. In fact, during the 1996 Atlanta Olympic Games, the sailing events were held in Savannah, Ga.—some 250 miles down the road. Despite Pulse's recognizably iconic form, sailing wasn't what TVS' designers had in mind. "It had nothing to do with sailing," says TVS associate principal Chris Curley, who was project manager for the firm's 350,000-square-foot renovations and additions to the hotel facilities. "It



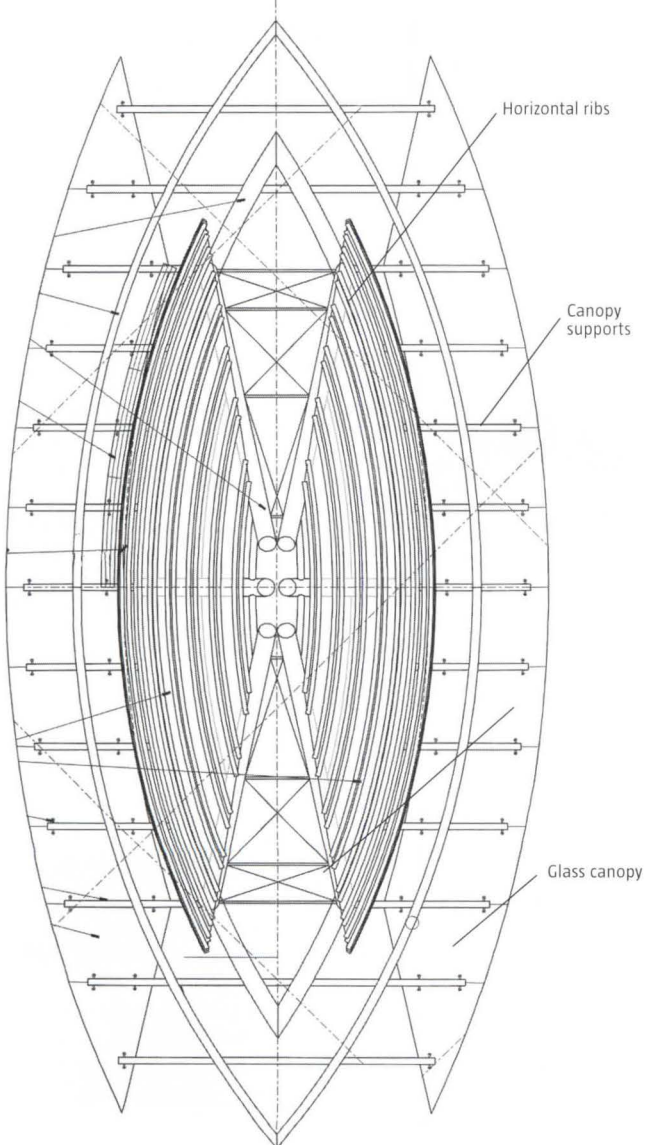
was derived from the shape of the atrium, fitting and nuzzling into the corner and molding it to that shape."

Like Portman's undulated atrium, few of Pulse's lines are straight. But the bar's structure is actually pretty straightforward. Four arced columns at each corner are the only structural elements that touch the atrium's floor. A compression ring 10 feet above the floor ties the forces together. A series of horizontal pipes of decreasing diameter provide lateral stability and make the scale of the 50-foot-tall structure more manageable. Each structural member is a simple steel pipe section painted in a metallic finish to mimic stainless steel. The horizontal pipes support a series of continuous channels behind. Resin panels, 3/8 inch thick, are simply clipped into these channels. The material—3form's Solo Sky—was chosen for its combination of light weight, translucency, and formability. Each panel is different in size, and the curvature changes with each step upwards, the topmost panels requiring the tightest radius. Because of the resin panels' thinness, they could be bent on site by the contractor to fit into the metal frame.

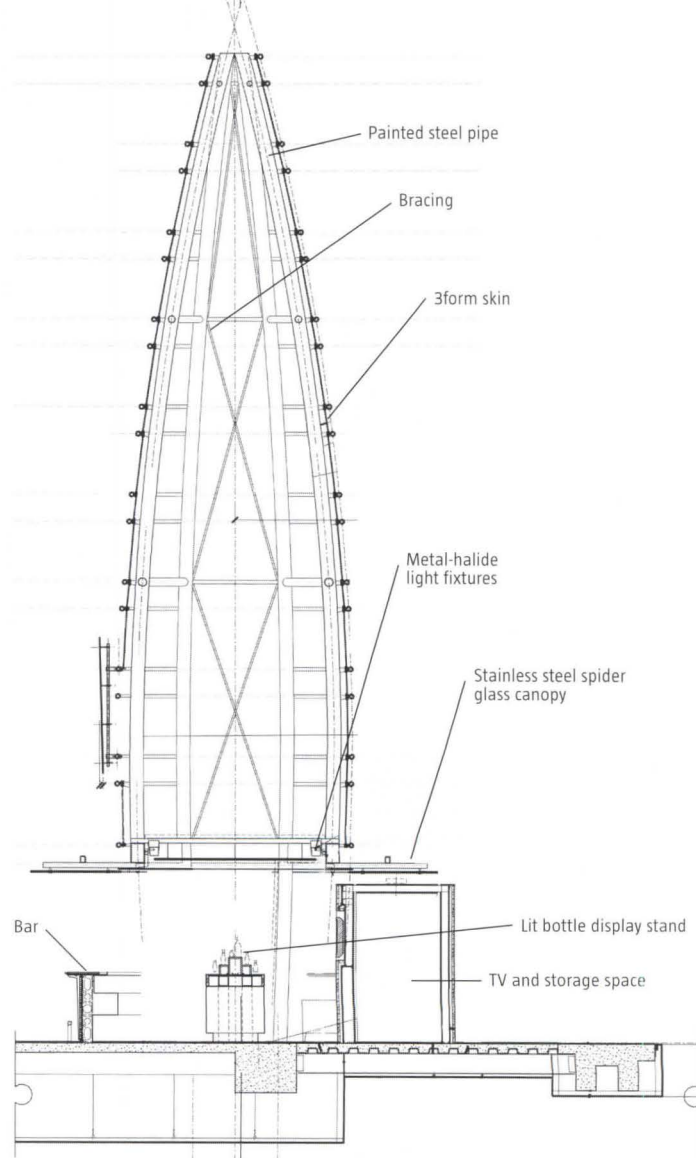


The sail's structure is made from metal pipes painted to resemble stainless steel. The four corner trusses anchor to the floor, while one in the middle of each face anchors into the bar structure. Horizontal ribs were applied along with a compression beam, both for strength and aesthetics. It is to this compression beam that the color-changing wall-washing fixtures are attached. The light bounces off of the 3form resin skin, achieving the diffused glowing effect.

VIEW FROM ABOVE



PULSE BAR SECTION DETAIL





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PAR30

22W CMH

BT5 (PGJ5)

39W / 70W CMH

T6 Bi-Pin
PAR30

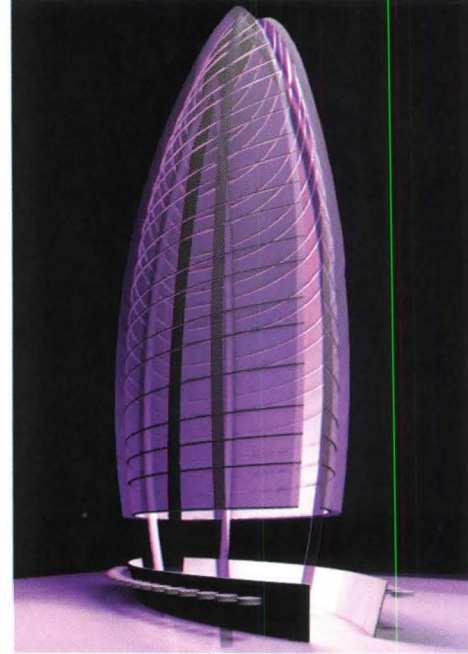
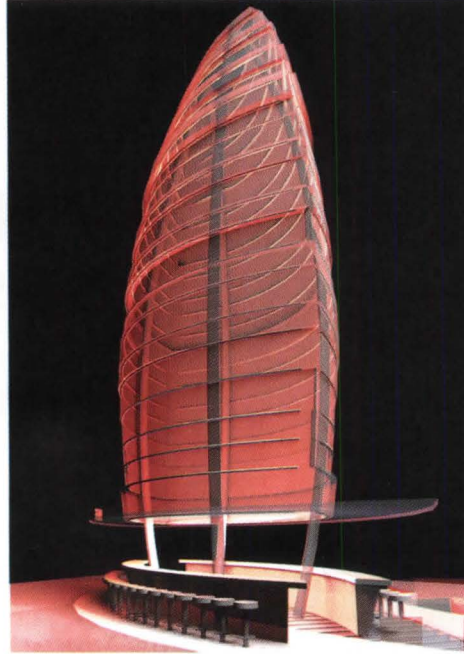
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Lighting

The light show is based on two separate lighting effects in which color changes are digitally coordinated. Close to the ground, both the underside of the bar counter and the stepped bottle stand behind the bartenders are lit with concealed ½-inch-diameter fiber optic cabling. The stepped platform is a 3form resin, while the under-counter surface—where patrons can actually touch the material—is a marble panel system set with stainless

important for the bar's role within the atrium. "It is the heart, pun intended, of the renovation," says Curley. While TVS and its lighting consultants provided the functionality, the hotel's director of marketing choreographed the dramatics. Tied to the time and mood of the day, Pulse is lit daily starting at 6 in the morning and glows until 2 the following morning. For the first 12 hours of the cycle—predominantly daytime, regardless



steel reveals. These areas are illuminated by a FiberSource optic light with a variety of color options manufactured by Martin Architectural Lighting.

The larger effect, that of the 50-foot-tall sail, is backlit by another set of Martin fixtures—a more conventional array of 18 150-watt metal-halide fixtures. Each is equipped with an internal CMY mixer hooked into a DMX system for programming. The throw of light is controlled by diffuser, fresnel, and beam shaper lenses. These are mounted on the structure's compression beam 10 feet above the floor. A clear glass canopy at the same height helps domesticate the scale of the space for the patrons sitting below on their stools. The actual aiming of the fixtures took some three hours, a coordinated effort by the architects, lighting designers, and electricians. "We focused the beams wider or narrower," says Curley, "pointing them to get the best wash that we could."

It's the ability to change the lighting that's most

of season—the color changes at a leisurely two-hour interval. It's subtle enough not to be overly noticeable at that pace. But at 6 in the evening—the start of the "social hours"—the dance gets more aggressive. The overall music brightens as well, and the color change quickens to every 15–20 minutes. "It's still gradual," says Curley, "but you cycle through much faster." The sequence goes from yellows to oranges to reds to greens, purples, then blues. Curley notes that Pulse provides some basic lessons in color theory. Greens and blues saturate well; reds and yellows don't. "You really see that on Pulse," he says. "The reds and yellows are not nearly as brilliant, but the greens and the blues are spectacular."

Despite Chris Curley's original idea for the form's source and Atlanta's lack of an inland sea, Pulse is now universally referred to as "the sail." There's no better way to traverse the roiling seas of John Portman's iconic atrium than under the ever-changing lights of TVS' Pulse with a cocktail in hand. ☺

During daytime hours, the sail structure above the Pulse Bar changes color every two hours. But come 6 o'clock, the color changes every 20 minutes to correspond to the changes in atmosphere and music that make the bar a popular nighttime destination. Colors include green, red, and purple (above) but because of the lighting technology, the palette is virtually limitless.

Specs

- Sail up-lighting** Eighteen Martin Architectural Lighting Alien o2 fixtures mounted to the compression beams, martin-architectural.com
- Under-counter lighting** Martin Architectural Lighting FiberSource Q150 fiber optic fixtures with color wheel, martin-architectural.com
- Back bar bottle display lighting** Four lines of Martin Architectural Lighting FiberSource Q150 fiber optic lighting with diamond line directional side light fiber and an attached color wheel. The setup is encased in a white three-tiered bottle stand made from 3form's Chroma resin, martin-architectural.com
- Sail screen** A projector mounted on a guest room balcony displays satellite television on a 7-by-12-foot screen mounted on the sail.
- Television** Two 50-inch plasma television screens at the bar proper, with 4 LCD televisions at the adjacent banquettes



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1

2

4.1 / 4.2

5.1 / 5.2

2

6.2

8.1 / 8.2

1.1

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Energy & Atmosphere

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Materials & Resources

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WHAT WILL CITIES BE LIKE AFTER THE FLOOD?

Text Lance Hosey

WATER WORLD

A NAGGING QUESTION about climate change is how cities will adapt. In the past century, the earth's surface temperature has risen nearly two degrees Fahrenheit, and another four could dramatically alter the planet through extreme storms, flooding, and especially rising

The ascent is likely to happen gradually, so there is time to plan. Mass migration is inevitable, but abandoning every affected area isn't practical. Monumental seawalls will spring up, but New Orleans' levees are a tragic demonstration that this strategy

THE ECONOMIC CITY



1660: Fortified City



1860: Port City



1970: Finance City



1990: Global City

THE ECOLOGICAL CITY



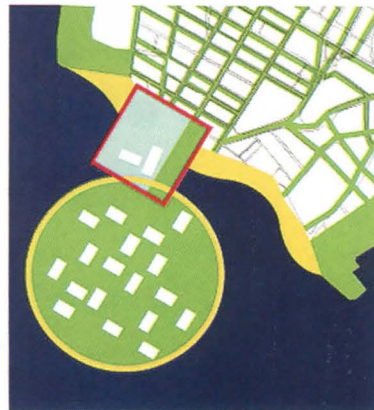
2005: Garden City



2020: Forest City



2050: Eco City



2200: Bio-Urbia

The history of Manhattan, 1660–2200, as envisioned by Field Operations. Until now, development in the city has been driven by economics. But rising sea levels could put ecology in charge. Imagine vegetation shaping development and water commingling with life in the city. Eventually, the southern tip of Manhattan might become its own island with a ring beach at the edge.

sea levels. As the oceans heat up, they expand—up to eight inches in height already—and melting glaciers in Greenland and Antarctica continue to pump up the volume. The flow of ice into the sea has doubled over the past decade and over the next century could cause a 20-foot rise, making densely populated regions like the Nile Delta uninhabitable. In the U.S., even three more feet would flood every city on the Eastern seaboard. If you remember the aerials in *An Inconvenient Truth*, you know how this might look: Whole coastlines shrink as water spills inland and redraws the map of the world.

isn't fail-safe. "Building barriers is not enough," says structural engineer Guy Nordenson, leader of the research team that won the AIA's 2007 Latrobe Prize to study the impact of global warming on waterfronts. "We will need more imaginative solutions." He sees water as a significant but neglected part of the public realm. "We can accommodate climate change through the creation of new urban space." For example, reshaping the shorelines and constructing strategically placed islands can simultaneously diffuse storm surges and foster new connections between the water community and the land community.



Manhattan's watery future:

The Architecture Research Office (ARO) imagines new building types hovering over flooded streets in *City of the Future* (New York 2106). ARO studied the 1874 Viele water map, showing natural underground streams, to determine the areas likely to flood first. The resulting plan echoes early, prelandfill Manhattan, when the waterline was serrated by slips and docks. In this way, says ARO's Adam Yarinsky, the design "engages the city's past as much as its future."

Rethinking the nature of coastal cities can create powerful visions of our watery future. Some proposals for post-Katrina New Orleans suggest letting the lowlands become occupied lagoons, with housing hovering above the tidal basin. Stilt villages have thrived forever in the Gulf of Thailand, so why not the Gulf of Mexico? Graduate students at MIT designed the storm-resistant Lift House for just this purpose, and the Polish design firm Front Architects has designed a modernist twist in its "Single Haux" concept. An occupied billboard, this simple box perched on a single post works with any terrain. Combine this with the concept of floating parks by the Norwegian architecture firm Jensen & Skodvin, and you have an entire aqueous community. Just add water.

The real test will come with larger metropolitan areas. A report released in December by the Organisation for Economic Co-operation and Development (OECD), an international governmental organization based in Paris, lists New York among the 10 places most threatened by future flooding. For a wealthy city, its protection is minimal, so the images of a deluged Manhattan in the 2004 film *The Day After Tomorrow* may not be a Hollywood fantasy.

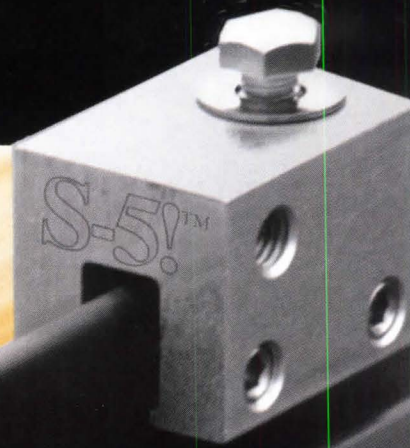
New York's Architecture Research Office (ARO) anticipated this scenario in its winning entry to the History Channel's first City of the Future competition

(2006). Fast-forwarding to 2106, ARO imagines a postdiluvian Big Apple as Big Venice—canals for streets and boats in lieu of cars. To maintain comparable density after the flood, ARO inserts new buildings over the public right-of-way. Spanning curb to curb, these unique structures, called "vanes," would become reeflike foundations for a new communal habitat. "We have nature all around us—it's the water," says ARO's Adam Yarinsky. "It's not green space, but it's natural." Rediscovering the city's relationship with the rivers, he feels, can "transform a catastrophe into a revelation."

The design firm Field Operations pictures a similarly hopeful future in Biopolis, its sketch portrait of Lower Manhattan's projected history from 1660 to 2200. As principal James Corner explains, the first four centuries of the city's development have been driven by economics—for example, about 3,600 acres of landfill have been added to Manhattan to increase available real estate. But he sees the city shifting from economics to ecology, becoming an integrated habitat of people, fauna, and flora—what he calls "a biological engine" and "an incubator for new life." Instead of containing landscape within clearly defined boundaries—the Central Park model—vegetation would become the backbone of the community's development. "Too often development and sustainability are seen as opposed," says Corner. "But the two should go hand in hand."

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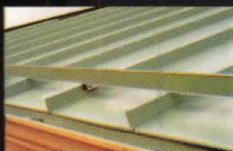
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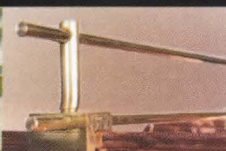
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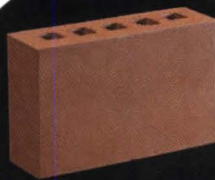
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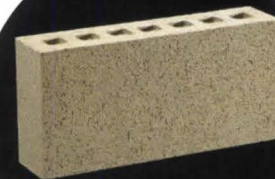
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THE NEW TRANSLATION OF *VERS UNE ARCHITECTURE* FAVORS
PRECISION OVER POETRY. Text Kenneth Frampton

CORBU, CONSTRUED



GIVEN THE DEGREE to which Le Corbusier's *Vers une architecture* has inspired and, one might say, haunted the theory and practice of architecture worldwide over the past 85 years, it is fitting for this to be ostensibly the last of the 18 canonical architectural texts translated into English for the Getty Research Institute's Text and Document series. Originally published in Paris in 1923, *Vers une architecture* is now precisely rendered into English for the first time by John Goodman under the title *Toward an Architecture*. In other volumes in this series, the scholarly introduction is virtually of equal import as the text itself, and *Toward an Architecture* is no exception in this regard, with an illuminating introduction by the architectural historian Jean-Louis Cohen. Before entering into the refinements of Goodman's all-too-meticulous translation, we should turn to the circumstances attending the genesis of Le Corbusier's original work, as they are revealed to the reader by Cohen.

Vers une architecture was a by-product of the *mondaine* Parisian avant-garde during the first quarter of the 20th century, even if it also had antecedents that dated back to the utopian socialism of the first quarter of the 19th century. The text first saw the light of day as a series of articles that appeared in the magazine *L'Esprit Nouveau*, which was edited, at least initially, by Le Corbusier (born Charles-Édouard Jeanneret in 1887, he debuted his pseudonym in the

magazine's pages), the purist painter Amédée Ozenfant, and the Dadaist poet Paul Dermée.

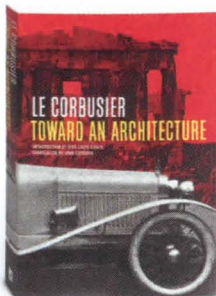
The editors of *L'Esprit Nouveau* adopted a conventionally typographic yet rhetorically radical layout, wherein the sober discourse of the text comes to be broken up by capitalized titles in sans-serif boldface—a mode more than a little reminiscent of the techniques of 19th century advertising. And it is precisely this arresting typographic disjunction which the publisher John Rodker failed to maintain in the first English translation of 1927, an unacceptable convention that Le Corbusier would find himself struggling against in subsequent translations.

Rodker's recalcitrance may go some way toward explaining why his translator, the architect Frederick Etchells, elected to

introduce the qualifying adjective "new" into the title—in order, one assumes, to distance the audacity of Le Corbusier's thesis from the still largely Edwardian tenor of British taste in the late Twenties (despite the fact that Etchells himself had participated as a painter in the London Vorticist exhibition of 1915). An equally unconscious anxiety may well account for Etchells' decision to replace Le Corbusier's short preface with a somewhat longer apologia of his own. As he put it in 1927:

...Towards a New Architecture was written, of course, originally for French readers, and there are points in it which obviously have not the same force applied to conditions in England or America; but the book is the most valuable thing that has yet appeared, if only because it forces us, architects and laymen alike, to take stock, to try to discover in what direction we are going, and to realize in some dim way the strange paths we are likely to be forced to travel whether we will or no.

The discourse of *Vers une architecture* not only alternates thematically between engineering and architecture throughout, but is also syncopated according to a precise rhythm: the first of its seven sections is dualistic, juxtaposing the aesthetic of the



Toward an Architecture
By Le Corbusier
Introduction by Jean-Louis Cohen
Translation by John Goodman

Getty Research Institute
360 pages; 249 b/w illustrations
Hardcover: \$50
Paper: \$24.95

engineer with architecture; the second, like the fourth and fifth, is divided into three parts; and the third and the sixth sections feature single interposing themes (namely, "Regulating Lines" and "Mass Production Houses"). The whole is concluded by a dualistic coda implying that violent revolution may be avoided through the provision of a rational, purified, style-less architecture for society as a whole.

WHEN IT COMES TO RHETORICAL PROSE BORDERING ON THE POETIC, A LITERAL TRANSLATION IS NOT INVARIABLY DESIRABLE.

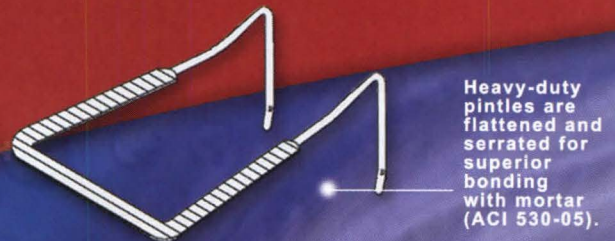
Apart from the heroic tradition of French construction as represented by Gustave Eiffel in steel and Auguste Perret in concrete, much of the substance of *Vers une architecture* was inspired by the evolution of the Deutsche Werkbund, a state-sponsored association of German designers founded in 1907. Signal texts of this movement took a stand against the "style-mongering" of late 19th century historicism and advocated a new mode of beholding with regard to the technological forms of the emerging modern world. Le Corbusier was influenced specifically by the *Deutsche Werkbund Jahrbuchen* (yearbooks), above all by the volumes

dedicated to "Art in Industry & Trade" (1913) and "Transport" (1914), the first of which featured North American grain silos within Walter Gropius' essay on modern industrial building; the second accorded cultural value to various elegantly engineered means of modern locomotion—automobiles, aircraft, transatlantic liners—the very substance, that is, of Le Corbusier's book section entitled (in Goodman's version) "Eyes That Do Not See ..."

In the sections "Three Reminders to Architects" and "Architecture," there are marked differences between the translations of Etchells and Goodman, differences that mostly favor the greater refinement and precision of the Goodman version. One may argue that Etchells' use of the plural "plans" is more faithful to Le Corbusier's *L'Illusions des Plans* than Goodman's insistence on "The Illusion of the Plan"; or that Etchells' "Mass Production Houses" is a more literally correct rendering of *Maisons en série* than Goodman's "Mass Production Housing." In the main, however, Goodman is astute in repairing such egregious mistranslations as Etchells' rendering of the word "volume" as "mass," and Etchells' omission of a whole passage from the *Maisons en série* section.

From a scholarly standpoint, it is surely beneficial to have a more precise translation than the one we English speakers have lived with all these years. However, when it comes to rhetorical prose bordering on the poetic, a literal translation is not invariably desirable, particularly given the fact that no

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6,668,505
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text can be translated literally all the time without losing the rhetorical rhythm of the original. Hence, in my view, it is not always clear which version is preferable.

By way of example, a certain doubt arises with Goodman's rendering of a famous passage, which in Etchells' translation reads:

But suddenly you touch my heart, you do me good, I am happy and I say "This is beautiful." That is architecture. Art enters in [...]

Goodman does little to emend this, except, inexplicably, to omit the "and" that is present in both the French and in Etchells' translation and to render "c'est beau" in the flat form of "it is beautiful," and finally to translate strictly Le Corbusier's "L'art est ici" as "Art is present." In my view, Etchells' "Art enters in" captures more successfully the lyricism of the original French. What Etchells instinctively understood, and what Goodman seems all too perversely to resist, is the inherent elision of the French language, which must be acknowledged analogically to some extent in any translation of a poetic text: So Etchells' coinage of the expression "Engineers' Aesthetic" is surely preferably to the literal translation, "The Aesthetic of the Engineer." Thus the rigor of this retranslation results, here and there, in a regrettable flattening of the evocative language to be found in the original.

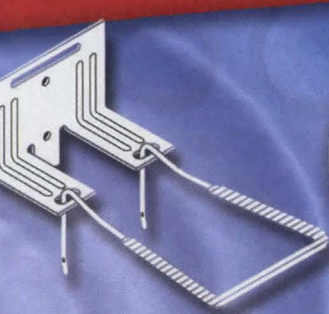
As in all translations, there is no final answer to such aporia, except that one should be as sensitive as possible to the overall cultural context in which the work appears. Here, one has to say—notwithstanding his inexcusable liberties—Etchells may not have always been so wide of the mark. For in the end, as Reyner Banham observed in his perceptive and grandiloquent *Theory and Design in the First Machine Age*:

Vers une architecture has no argument in the normal sense of the word. It has instead a series of rhetorical or rhapsodical essays on a limited number of themes, assembled side by side in such a way as to give the impression that these themes have some necessary connection ...

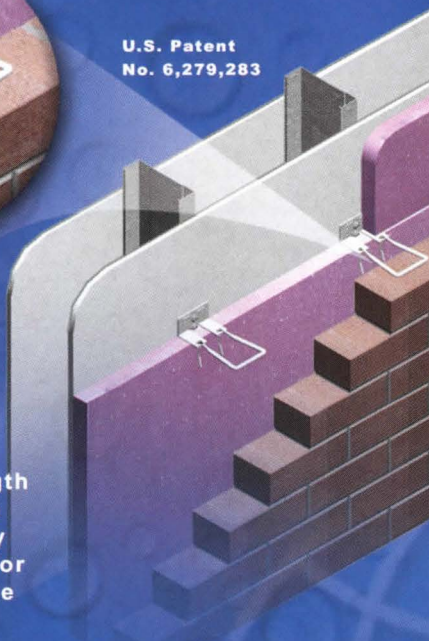
While Banham could not critically dispose of the compelling metaphorical links between Le Corbusier's various segments, he was correct in stressing the persuasively poetic character of the writing. It is this, plus the brilliant, often disjunctive combination of modern mechanical paradigms with ancient classical references, that would in the end carry the day. So much so that it would serve, paradoxically, both to undermine the credibility of the European academic legacy and to determine the vocation of young architects all over the world for the best part of the 20th century. ☼



About the critic: Kenneth Frampton is the Ware Professor of Architecture at the Graduate School of Architecture, Planning, and Preservation, Columbia University. He is the author of numerous books, including *Le Corbusier* (2001) and *Modern Architecture: A Critical History*, which was just released in its fourth edition.



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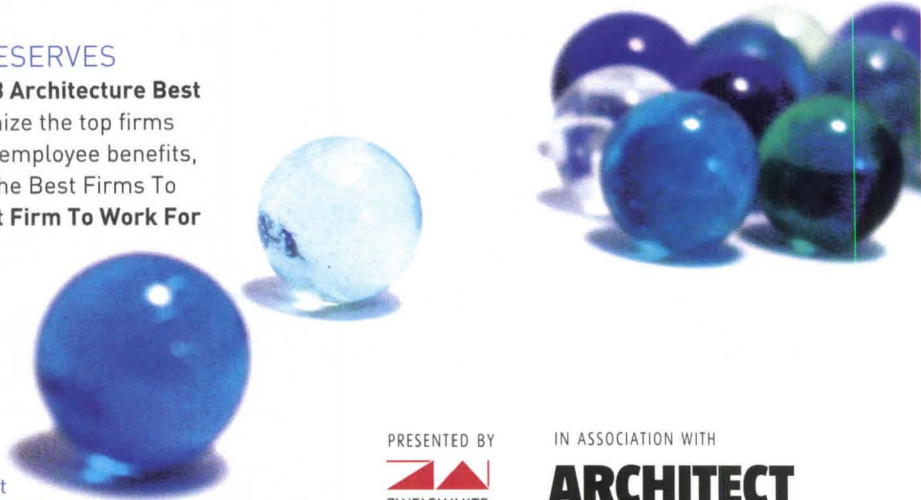
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Text Fred A. Bernstein Illustration Dave Schweitzer

AT THE CONVENTION



BOSTON HAS UNDERGONE a radical transformation since it last hosted the AIA convention 16 years ago: The Big Dig has turned the site of the elevated Central Artery into a mile-long necklace of parks, which are giving once-landlocked neighborhoods like Chinatown room to spread out. Meanwhile, neighborhoods that had been on the “wrong” side of the Artery are suddenly accessible, and booming. And there are plenty of new boutiques, restaurants, and watering holes emerging throughout Boston and Cambridge.

With the AIA returning to Boston this May, we asked half a dozen local architects—Eric Höweler and Meijin Yoon of Höweler + Yoon; Mark Paskin of over,under; David Hacin of Hacin+Associates; Preston Scott Cohen of Preston Scott Cohen Inc.; Bill Whitlock of Whitlock Architects; and Monica Ponce de Leon of Office dA—for suggestions on where to find a good cocktail, dine with colleagues, and shop for the loved ones back home. And

because seminar burnout will inevitably set in, they also recommended some great places to play hooky.

Architecture

MIT is an architectural hot spot, where it's worth seeing **Frank Gehry's Stata Center** and **Steven Holl's Simmons Hall**, both flawed but fascinating extravaganzas. While you're on campus, visit a pair of classics: **Eero Saarinen's** ethereal chapel and **Alvar Aalto's** stolid Baker House dormitory. mit.edu

A walk around the Harvard campus should qualify you for a master's in architectural history. **Le Corbusier's** Carpenter Center competes for attention with pre-modern masterworks by **H.H. Richardson**, **Richard Morris Hunt**, and **McKim, Mead & White**. **Leers Weinzapfel**, the AIA's 2007 firm of the year, has completed three buildings at Harvard, including the New College Theatre (formerly



the Hasty Pudding Club). And the graduate dormitory by **Machado and Silvetti**, across the river in Allston, is worth a gander for its far-out brickwork. map.harvard.edu

That two firms known for their radical designs have completed their largest buildings to date in Boston says a lot about the city's rekindled architectural ambitions. Both are visible from the convention center. The Institute of Contemporary Art, by **Diller Scofidio + Renfro**, is drawing crowds to South Boston for an afternoon; the MacAllen, a condo building by **Office dA**, is making them want to live there. *ICA, 100 Northern Ave., 617.478.3100, icaboston.org • The MacAllen, 141 Dorchester Ave.*

The city is also a treasure trove of buildings by the late **Paul Rudolph**—it's hard to miss the vast, castlelike Government Service Center (bordering Cambridge, Staniford, Merrimac, and New Chardon streets). The First Church in Boston and the Blue Cross/Blue Shield Building, which has been slated for demolition, are lesser, but no less intriguing, Rudolph creations. *First Church in Boston, 66 Marlborough St., 617.267.6730, fscboston.org • Blue Cross/Blue Shield, 133 Federal St.*

Pink Comma is the first gallery in Boston devoted to contemporary architecture. On May 15, it will unveil *Young Boston*, a show of nine of the city's up-and-coming firms. *81B Wareham St., 617.426.4466, pinkcomma.com*

Food

Olives, the restaurant that launched the career of celebrity-chef Todd English, is a Boston classic still going strong, says architect Bill Whitlock. He also recommends **No. 9 Park**, facing the Boston Common—for “amazing food” by one of Boston's culinary rock stars, Barbara Lynch (“the Berkshire pork loin is unbelievable, and the wine list is superb,” he says) and décor—with unfussy velvet banquettes and beaded chandeliers by husband-and-wife designers Jeff and Cheryl Katz. *Olives, 10 City Square, 617.242.1999, toddenglish.com • No. 9 Park, 9 Park St., 617.742.9991, no9park.com*

The South End is full of hot new restaurants, says David Hacin, who lives and works in the neighborhood. His favorite eatery is **Myers + Chang**, “a very buzzy, upscale Chinese restaurant.” *1145 Washington St., 617.542.5200, myspace.com/myersandchang*

Mark Pasnik recommends **Stella**, an Italian restaurant on historic Blackstone Square, and **Banq**, a brand new restaurant in an old bank building, smartly updated by Office dA, offering Asian-and-French-inflected cuisine. *Blackstone Square, 1525 Washington St., 617.247.7747, bostonstella.com • Banq, 1375 Washington St., 617.451.0077, banqrestaurant.com*

Monica Ponce de Leon has two favorite restaurants. Depending on whether she's in the mood for meat or seafood, she chooses **Butcher Shop** or **B&G Oysters**,

Two of the most radical additions to Boston over the past two years are the Institute of Contemporary Art, designed by Diller Scofidio + Renfro (above left), and Office dA's MacAllen condominium complex (above right). Both have made waves in the press and with locals.

▶ ENTRY DEADLINE JUNE 1, 2008

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two more Barbara Lynch restaurants. *Butcher Shop*, 552 Tremont St., 617.423.4800 • *B&G Oysters*, 550 Tremont St., 617.423.0550

Preston Scott Cohen, who teaches at Harvard's Graduate School of Design, recommends **Hamersley's Bistro**, also in the South End. The American cuisine may make it exotic to foreigners. "I'm told it's a favorite of Moneo's and Herzog's," Cohen says. 553 Tremont St., 617.423.2700

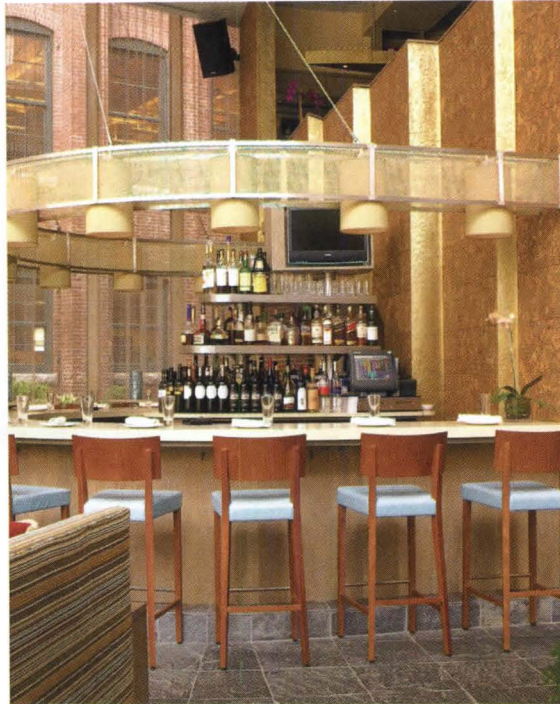
Just about every architect on the list mentioned **Rocca**, a South End restaurant with a menu inspired by the cooking of Liguria, on the Italian Riviera, and a contemporary interior by Boston designer Dennis Duffy. 500 Harrison Ave., 617.451.5151, roccaboston.com

Drinks

For cocktails, the architects Eric Höweler and Meijin Yoon (who teaches at MIT) recommend a pair of spots around Central Square in Cambridge: **Middlesex**, which has a different DJ every night, and **Miracle of Science**, a bar with a laboratory theme (the menu resembles the periodic table). *Middlesex*, 315 Massachusetts Ave., 617-868-6739, middlesexlounge.com • *Miracle of Science*, 321 Massachusetts Ave., 617-868-2866

In Boston proper, the lounge at the Liberty Hotel is worth a detour. The building used to be a prison and the bar, **Alibi**, is set—no kidding—in the former drunk tank. 215 Charles St., 617-224-4000, libertyhotel.com

Whitlock recommends **King's**, a Back Bay bowling alley (with a complete food and drink menu) for its retro vibe. He helped design **The Beehive Jazz Lounge**, in the old boiler room of the 19th century Cyclorama Building in the South End, which he describes as "one



of the hippest new places to go." *King's*, 50 Dalton St., 617.266.2695, kingsbackbay.com • *Beehive*, 541 Tremont St., 617.423.0069, beehiveboston.com

Pasnik loves the look of **Diva Lounge**, a Somerville bar designed by Studio Luz. "It's like being in a cloud," he says. 248 Elm St., Somerville, 617.629.4963

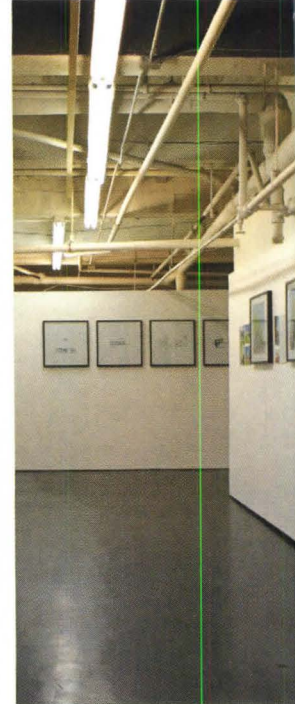
Shopping

The South End is also home to some of the city's most interesting design stores. **Lekker** is filled with modern European furniture and accessories not seen anywhere else in the U.S. 1317 Washington St., 617.542.6464, lekkerhome.com

In a converted South End mill, **Simplemente Blanco** is devoted to textiles, lamps, china, gardening products, and even soaps by designer Fernanda Bourlot; nearly everything in stock is blanco (white). In the same building, **Boxx Furniture** offers artful steel and glass furniture. The two have jointly created *On the Side*, a street-level shop. 46 Waltham St., 617.734.3669, simplementeblanco.com • 46 Waltham St., 617.556.2699, boxxfurniture.com • *On the Side*, 40 Waltham St.

For bits of the old Boston, Restoration Resources sells salvaged architectural elements. Who wouldn't make room in the suitcase to bring home a Frank Furness-style fireplace surround? 31 Thayer St., 617.542.3033, members.aol.com/wcres

Cambridge Architectural Books sadly closed in 2004, but generalist **Harvard Book Store**, on Harvard Square, remains one of the city's best independent sources for art and design titles. 1256 Massachusetts Ave., Cambridge, 617.661.1515, harvard.com



After a long day spent on the show floor, a relaxing meal or cocktail may be the perfect escape. Check out the **Diva Lounge** (above left) in Somerville, designed by Studio Luz, for a martini in a cloudlike setting, or sit down at **Rocca** (above middle) in South End, designed by Dennis Duffy of the Duffy Design Group, for a plate of handmade pasta. If there's time during the day, stop by **Pink Comma** (above right), which is opening an exhibition of emerging Bostonian architects during the convention.

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STAR CITIES

THE WORLD'S BEST-KNOWN ARCHITECTS ARE TURNING TO PLANNING.

JOAN OCKMAN ASKS: IS A NEW FORM OF URBANISM EMERGING?

FAMOUS ARCHITECTS are no longer just in the business of designing signature buildings. They are also increasingly functioning as megascale planners, hand in glove with the biggest developers in the world and with local municipalities, usually with both.

Frank Gehry's controversial \$4 billion, 22-acre project for Atlantic Yards in Brooklyn, N.Y., for Bruce Ratner of Forest City Ratner Cos. with the Empire State Development Corp., is only the tip of the iceberg. In downtown Los Angeles, Gehry is working on the first phase of a \$1.8 billion development plan by the Related Cos. to turn the nine acres around his Walt Disney Concert Hall, which opened in 2003, into an "arts district" including a hotel, residences, retail establishments, restaurants, and public amenities. Another potential Gehry project, for Lehi, Utah, will be located on 85 acres, with housing, hotels, an amphitheater, and a sports arena; the scheme, for the owner of the Utah Flash basketball team, is worth \$2 billion and won city council approval last August.

Elsewhere in the world, Daniel Libeskind is at work on a 4.5-million-square-foot, "skyline-creating" waterfront development in Busan, South Korea; a master plan with office towers, condominiums, a hotel, and a cultural institute for a three-mile development corridor south of the historic center of Copenhagen, Denmark; and a huge

shopping and entertainment center on the west side of Bern, Switzerland, scheduled for completion this year and boasting a hyperactive menu of amenities such as a theme-park swimming pool, a movieplex, and a senior citizens' residence. In Morocco, Jean Nouvel is projecting a 345-acre low-rise, high-density suburb of Rabat, as well as a new port complex in Tangier.

Norman Foster has been retained as master planner for the historic center of Duisburg, a deindustrialized city in Germany's Ruhr Valley where he previously completed a renewal project for the inner harbor. He is also working on the first of a series of five hill towns for 15,000 residents on the Black Sea in Bulgaria and a car-free, waste-free, carbon-neutral "green utopia" for 50,000 in Abu Dhabi. This last—a collaboration between a government-owned oil company and the World Wildlife Fund (WWF)—is slated to cost \$22 billion and be home to "international businesses and top minds in the field of sustainable and alternative energy."

If some of these matches between private developers and public entities have entailed enormously complex financial and political handshakes, not to mention some strange bedfellows, the luster of big-name architecture is increasingly—and, when coupled with the rhetoric of sustainability, literally—providing a green light. Historically at odds, architecture and urban planning have

Ground was broken in early February on what is being touted as the world's first zero-waste, carbon-neutral city, Masdar City in Abu Dhabi, United Arab Emirates. When the city is completed in 2016, at a projected cost of \$22 billion, it will reuse all its wastewater and derive 100 percent of its energy from photovoltaics, wind, and other renewable sources. Foster + Partners has master planned the 3.7-mile-square site (rendering opposite), which is expected to grow to 1,500 businesses and 50,000 residents.



NORMAN FOSTER

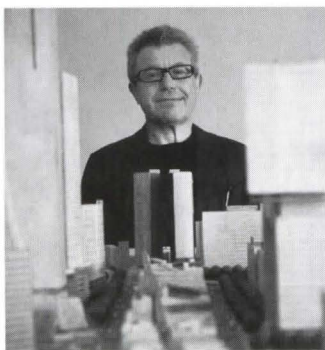
MASDAR CITY, ABU DHABI

COURTESY FOSTER + PARTNERS

found a rapprochement today on the terrain of high-profile, large-scale real estate development.

BACK IN THE DOLDRUMS of the 1970s and '80s, at a dark moment for architectural ambition, Aldo Rossi would write with melancholy in *A Scientific Autobiography*, "To what, then, could I have aspired in my craft, having seen that the possibility of great things was precluded?" Those were years of postmodernist contextualism, of infill and façade work, and of philosophical questioning of grandiose narratives. Adherents of political correctness strove to take the master out of the master plan and, in the wake of Jane Jacobs' rousing defeat of Robert Moses, to snatch cities back from creative destruction at the hands of would-be megastructuralists. That the arrogant Le Corbusier had once, in a megalomaniac gesture, imagined a new Paris for 3 million inhabitants by sweeping away the old one, or that Kenzo Tange, as recently as 1960, had had the chutzpah to propose rolling Tokyo out into its bay to accommodate a population of 10 million, was cause for derision and vilification.

Out of the backlash against modernist overreaching emerged both the new field of urban design, focused on devising models for more flexible, democratic, and process-



HISTORICALLY AT ODDS, ARCHITECTURE AND URBAN PLANNING HAVE FOUND A RAPPROCHEMENT TODAY ON THE TERRAIN OF HIGH- PROFILE, LARGE-SCALE REAL ESTATE DEVELOPMENT.

oriented urbanism, and the "retrotopia" of the New Urbanism, founded on the principles of Camillo Sitte—esque old urbanism and, ironically, more prescriptive than its predecessors when it came to codes and covenants. Meanwhile, a new architectural avant-garde—including those who showed in the "Deconstructivist Architecture" exhibition at the Museum of Modern Art in 1988—remained preoccupied with isolated object-buildings, even as the fragmentation and fluidity of their imagery already gestured, at least metaphorically, to more urban or landscape-oriented spatialities.

The first glimmer of real consciousness among architects concerning the inevitability of a new scale of architectural operations came in the early 1990s, when Rem Koolhaas, caused to rethink his worldview by his commission to design a new city center for Lille, France—an assignment that entailed a massive and apparently traumatic (for him) expansion of his previously modest-sized practice—came to reflect on "the problem of bigness." Koolhaas shrewdly grasped that the global reorganization, expansion, and consolidation of late 20th century capital implied the emergence of a commensurate form of architecture. He envisaged an architecture of bigness more akin to the complexity and unscriptedness of the city, however, than to Architecture with a capital "A." Bigness, as Koolhaas theorized in his book *S,M,L,XL*, required a giving up of "architecture's compulsive need to decide and determine"

and a "surrender to technologies; to engineers, contractors, manufacturers; to politics; to others." However much of a historical symptom, or pragmatic rationalization, this theory was in itself (especially in the case of a personality as controlling as Koolhaas), there is no doubt that it created an irreconcilable contradiction for architects: between design and nondesign; form and formlessness; heroic monumentality and sheer, dumb size.

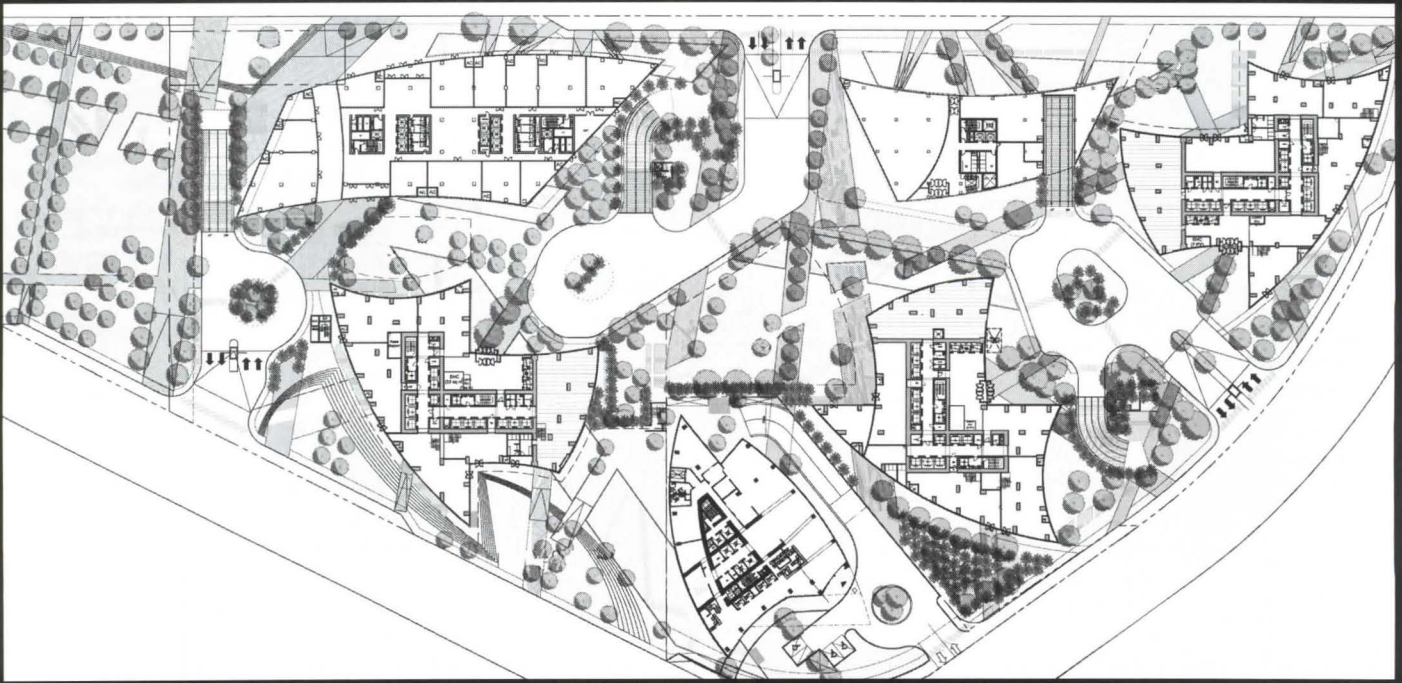
THE MID- TO LATE '90S saw the realization of several colossal redevelopment projects in which superstar architects were called upon to supply window dressing for the transformation of dysfunctional urban districts into tourist and consumer meccas, from Times Square in Manhattan to Potsdam Square in Berlin. But it was the triumphal opening of Gehry's Guggenheim Museum in Bilbao, Spain, in late 1997 that appeared, to architects, nothing short of a miracle. Gehry not only delivered a more optimistic, less intellectualized, and visually ravishing vision of architecture's potential and one, moreover, that innovatively integrated but was not entirely determined by new technologies; against all odds, he showed that it was possible to regenerate an entire city with nothing more nor less than a single, singular building. Koolhaas, it seemed, had underestimated the power of architectural form—or the architectural image—to stir both the local and global imagination.

That the Bilbao effect became a wildly successful urban development strategy for resuscitating declining cities throughout the world, and then a *de rigueur* formula, is a familiar story, if one that is not completely played out. The "build it and they will come" approach still remains unsubstantiated by the evidence. On a single day last December, *The New York Times* carried two unrelated articles in different sections of the paper. One reported on the Carnival Center for the Performing Arts in Miami, a sprawling and costly—\$461 million—complex by Cesar Pelli that opened in late 2006 to high urban hopes but which is currently struggling to find an audience. (Its propensity to devour the municipal budget has earned it the nickname "Carnivorous Center.") The other concerned a \$66 million zinc, glass, and steel art museum scheduled to open in November in smaller Roanoke, Va., designed by the Los Angeles architect Randall Stout, a Gehry protégé, which is viewed by boosters and detractors alike as one of the biggest gambles in the city's history.

Even on the triumphal museum in Bilbao, now exactly a decade old, the verdict is not yet completely in. Another feature story in the *Times*, published in the travel section last September, "Bilbao Ten Years Later" acknowledged that despite the fact that the museum continues to draw an impressive 1 million visitors a year, and despite the influx of a trendy art crowd, plentiful tourist services, and ongoing patronage of star architects by the city, Bilbao is still "very much a one-attraction town." Buildings by Ricardo Legorreta (a hotel), Pelli (a 40-story office tower), Santiago Calatrava (the airport terminal), Philippe Starck (a wine warehouse conversion), Robert A.M. Stern (a shopping mall), and Rafael Moneo (a library), among others, have been completed. Zaha Hadid has designed a 150-acre master plan for the Zorrozaurre peninsula across from the city center that features a warped field of solid blocks striated by corridors of urban fabric and parkland.

Yet many locals have never set foot inside Gehry's museum, the *Times* writer observed, and "the disconnect between Bilbao the brand and Bilbao the city" remains palpable. Moreover, a surfeit of "icon buildings," however creative and well-designed, especially in cities that have little else visually to recommend

With six towers—three residential, one hotel, one office, and one retail—rising up to 72 floors and totaling 4.5 million square feet, Haeundae Udong Hyundai l'Park (rendering and plan opposite) in the port city of Busan, South Korea, is the biggest project currently on the boards at Studio Daniel Libeskind. Libeskind intends the curvilinear shapes of the towers, which are scheduled to open in 2011, as allusions to flower petals, waves, and the sails of ships. The project by the Hyundai Development Co. will include parks, playgrounds, and other public spaces.



DANIEL LIBESKIND

HAEUNDAE UDONG, BUSAN, SOUTH KOREA

them, runs the risk of engendering architectural cacophony and ennui. In the case of Rotterdam, a Dutch city that has become a veritable architectural theme park with prominent contributions by Foster, Helmut Jahn, Renzo Piano, Wiel Arets, Ben van Berkel, and others, the skyline from certain viewpoints takes on the quality of a surrealist montage. If the icon derives both its logic and its energy from its uniqueness and difference from its surroundings, then its proliferation can only cancel the effect.

In this context, the current trend toward rebranding celebrity architects as planners appears as both an evolution of the Bilbao effect, expanded to a new scale, and also a departure from it. From the developer's point of view, the decision to use "design architects' instead of 'developer architects,'" as Ratner has put it of his decision to engage Gehry for the Brooklyn project, genuinely seems to be motivated to some extent, at least in the most laudable cases, by a desire to overcome past mediocrity. Above all, though, it is a bid for name-brand cachet and market differentiation. (Cachet, of course, does not come cheap. According to Kurt Andersen writing in *New York* magazine, the difference in cost to the Atlantic Yards project is an extra 15 percent, which comes to about \$40,000,000.)

At the same time, the preference on the part of the developer to work with one architect rather than many reflects a wariness about having to deal with too many prima donnas at once or to get mired in the notoriously rancorous and inefficient process of design-by-committee. The cliché image of celebrity architects as creators of buildings that are over budget, hard to maintain, and difficult to adapt to changing needs no doubt also makes

for a cautionary relationship. Gehry himself has complained that he tried to convince Ratner to bring in other architects to design parts of the Brooklyn project, but Ratner refused.

For Gehry, this has led to the conundrum of how not to upstage his own buildings. His solution has been to set up a "design hierarchy"—to devise ordinary-looking "background buildings" as counterpoint for his "iconic towers." His insecurities about the huge scope of the project have also led him to engage a raft of consultants to help him "get it right," as he puts it. Among them is Peter Arnell of the Arnell Group, a branding specialist who put together the first monograph on Gehry's work back in the 1980s and who, from his website, appears tailor-made to package the Gehry identity: "We help brands capture and realize differentiation by exploiting a unique emotional dimension in a rational world of business."

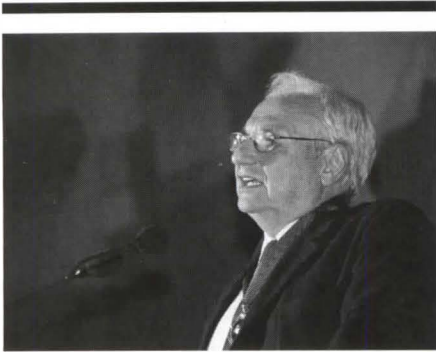
AS THIS SUGGESTS, the new type of work obviously poses both substantial opportunities and risks. On the one hand, it allows the famous architect to have an impact beyond the privileged precincts of high culture and to transcend the banality of the conventional development scheme. It offers an exhilarating chance to take charge of a significant chunk of urban reality and to deal with the big picture. Ideally, it enables talented and visionary design practitioners to make a profound mark

on the city, affecting it at the level of urban systems rather than just superficial imagery or piecemeal interventions. Avoiding the latter is especially important from the standpoint of sustainability, if a real difference is to be made, given the interrelated and systemic problems such design poses.

On the other hand, to maintain design excellence while producing more than sexy diagrams or formulaic gestures, with all the specialized skills, diverse expertise, and local knowledge this implies, is a daunting challenge. Large, bureaucratized firms like Skidmore, Owings & Merrill (SOM), which have historically designed everything from "the master plan to the ashtrays"—as they used to boast—are far better set up to provide full services than the expanded boutique firm orbiting around the reputation of one or two principals. Partnership arrangements between global superstars and large firms or, alternatively, local firms with offices on the ground have, of course, been common practice for years and are often mandated by public and government clients. But such asymmetrical relationships can introduce too many chefs and lead to bruising power struggles, as famously occurred under a harsh public spotlight with the shotgun collaboration between Daniel Libeskind and David Childs of SOM at the World Trade Center site.

They can also produce homogenization. In China, foreign architects doing short-term business in the country are obliged to work with a state architecture institute, no matter their own in-house capacities, and are legally limited to "conceptual design." The same China Architecture Design & Research Group (CAG)—one of the largest architectural practices in China with more than 4,000 employees, created in 2000 out of a merger between the Architecture Design Institute Ministry of Construction, the China Building Technology Development Center, and other entities—is currently collaborating with Herzog & de Meuron on the Olympic Stadium in Beijing, with Koolhaas' Office for Metropolitan Architecture on the CCTV headquarters in Beijing, with Murphy/Jahn Architects on the 21st Century Tower in Shanghai, and with Kohn Pedersen Fox on the Shanghai World Financial Center.

At the same time, the computer has enabled smaller offices to handle complexities today that a couple of decades ago would have been far beyond their reach. Nimble young firms with a feel for both advanced design and real-world building practice, like SHoP Architects in New York, which completed a two-mile-long esplanade for Manhattan's East River waterfront in 2005 and is now working on a 5-million-square-foot mixed-use complex near New Delhi, are scrambling to find innovative ways to meet all sizes of demand. As principal Gregg Pasquarelli has noted of emerging technologies, the speed at which multiple options can be developed, presented,



THE CURRENT TREND TOWARD REBRANDING CELEBRITY ARCHITECTS AS PLANNERS APPEARS AS BOTH AN EVOLUTION OF THE BILBAO EFFECT, EXPANDED TO A NEW SCALE, AND ALSO A DEPARTURE FROM IT.

In developer Forest City Ratner's proposal for Prospect Heights in Brooklyn, N.Y., six square blocks would be transformed into a sports arena; office, hotel, and retail space; and 6,400 units of housing—all of it designed by Frank Gehry. The \$4 billion development (model and plan opposite) has provoked litigation from community groups upset by its scale and a top-down decision-making process.



FRANK GEHRY

ATLANTIC YARDS, BROOKLYN, N.Y.

priced, and analyzed urbanistically and aesthetically has given design firms like his the ability to “outperform” both larger offices and more glamorous names.

Yet perhaps the fundamental question remains what the relationship really is between architecture and urban planning. Are these two disciplines—one traditionally focused on the object and the other on the fabric—part of a continuum, or are they, in fact, opposites? Apart from the different skill sets they require, do they also involve different mindsets? In the last century, most of the acknowledged “masters,” from Le Corbusier, Frank Lloyd Wright, and Ludwig Mies van der Rohe

to Oscar Niemeyer, Louis Kahn, and Philip Johnson, aspired to wear both hats, although only in a handful of exceptional cases did these architects succeed in realizing their largest schemes, and then not without contradiction. Gehry’s dilemma of foreground versus background buildings is not a new problem for the architect, nor can it be dismissed so easily.

The extrapolation of the logic of the circumscribed object-building to the scale of the city has tended to produce the totalizing effect of the “continuous monument”—Niemeyer in Brasilia—while the absorption of the primarily symbolic and representational building into the larger urban order threatened

to dilute its impact. As the critic Alan Colquhoun pointed out apropos of the irreconcilable difference between Le Corbusier's architecture and urbanism of the 1920s, the "Corbusian city seems to lack any strategy by which representational buildings could continue to exist"; the "very qualities of discreteness, difference, and lack of continuity that would make it possible for his buildings to fulfill their larger signifying ambitions" are compromised once they are turned into "a fragment of urban tissue." Similarly, if Mies' Seagram Building and Gordon Bunshaft's Lever House changed the direction of architecture in the 1950s, they are still best appreciated against the backdrop of the more banal buildings on Park Avenue by the developer firm of Emery Roth, which, as Ada Louise Huxtable once observed, was ultimately responsible for changing the face of Manhattan.

THE DISCIPLINE OF URBAN DESIGN that emerged in the 1960s was, as already suggested, a reaction to the hubris of modernist master planning, yet the New Urbanism's pedestrian-scaled townscapes punctuated by static civic monuments have hardly been less doctrinaire in their imposition of an overall formal order (notwithstanding the rhetoric of community and pluralism dissembling their basic strategy of standardized diversity). In contrast, the recent urbanism is computer-driven and emphasizes fluid connectivities, organic or self-organizing urban processes, and network thinking. (For a thoughtful overview of the field, see David Grahame Shane's recent book, *Recombinant Urbanism: Conceptual Modeling in Architecture*,

In the case of idealistic architects who are able to push back against purely economic calculations, this strategy may be one, as its proponents claim, that can lift all boats. In 2007, the National Building Museum recognized Related—which has worked with, besides Gehry, Richard Meier, Starck, Stern, and Arquitectonica—for its "commitment to design excellence, affordable housing, urban revitalization, and innovative mixed-used development." A more jaundiced view is taken by critics like the Marxist geographer Neil Smith, who has condemned the contemporary nexus of large-scale real estate development, public subsidies, and elite architecture as a "revanchist" conspiracy against the urban poor. The battle will probably play out once again in the near future in Jane Jacobs' own backyard, Pier 40 in the West Village in Manhattan, where Related is proposing to build a \$600 million entertainment complex designed by Arquitectonica, Elkus Manfredi Architects, and the Rockwell Group that its opponents in the local community have dubbed "Las Vegas on the Hudson."

Beyond the economic impact on cities, the new scale of architectural work also has important geopolitical dimensions. Clearly, the current crop of projects reflects a concentration in the hands of the few of not just great wealth but also great power. In places around the world where a royal family or a single political party is in control, it is possible to implement a monolithic vision by bypassing any semblance of democratic



IN THE HANDS—OR ON THE SCREENS—OF MANY OF THE VANGUARD DESIGNERS TODAY, THE URBAN AESTHETIC TENDS TO BE CHARACTERIZED BY TOPOLOGICALLY DISTORTED SURFACES, GIANT LANDFORMS INSPIRED BY 1960S AND '70S EARTH ART, THE LITERALIZATION OF MAP VECTORS, AND THE LIKE.

Urban Design, and City Theory.) In the hands—or on the screens—of many of the vanguard designers today, the urban aesthetic tends to be characterized by topologically distorted surfaces, giant landforms inspired by 1960s and '70s earth art, the literalization of map vectors, and the like. Yet for all the new formal and technological sophistication, the aphasia between architecture and urbanism remains unresolved. In the case of Peter Eisenman's City of Culture in Santiago de Compostela, Spain, for example, a 173-acre project whose first phase is under construction, it's all or nothing: Rather than the antiformalism of Koolhaas, everything urban has become architecture.

What is clear, however, is that the master plan is very much back today, if in a markedly different ideological setting from its 20th century origins. Koolhaas himself is currently working on various master plans for cities, from England, Belgium, and the Netherlands to Latvia, Singapore, Kuwait, and the United Arab Emirates. Obviously, there are significant cultural and historical differences among places, and "planning" in, say, Europe and the United States still has different implications with respect to the roles of the public and private realms. But in the context of global capitalism, the idea of "large-scale" is increasingly bound up with that of "upscale," and the use of publicly underwritten gentrification has become the preferred neoliberal strategy for urban renewal.

decision making. Elsewhere, efforts by developers and urban administrations to impose spatial order upon larger and larger pieces of territory appears a kind of defense mechanism in the face of the global phenomena of rampant urbanization, sprawling megalopolises, and free-flowing boundaries. An event like the 10th Biennale of Architecture in Venice in 2006, titled "Cities, Architecture and Society," dominated by wall-to-wall statistics and digitally generated urban analyses, was primarily notable for denying any viability to its middle term and largely followed the apocalyptic scenario put forward by Koolhaas in *S,M,L,XL* and his subsequent Harvard Project on the City. Against this vision, the commissioning of architects today to give aesthetic identity to gated communities, self-contained office parks, and security-conscious culture and entertainment complexes may be understood as a reaction-formation.

If all these issues raise profound questions for both public policy and the culture of architecture, there is, finally, the matter of the desirability of having a single architect put his or her stamp on such a wide swath of our everyday landscape. Roland Barthes wrote of the Eiffel Tower that the only way to get away from its dominating presence in Paris was to be on top of it looking out. If not just the museum and the office tower but also the corner grocery and the street lamp are designed by Frank Gehry or Zaha Hadid, will we become true prisoners of architecture? 🗺️

Decaying and cut off from the rest of Bilbao, Spain, the old port area of the Zorrozaurre peninsula has been radically reimagined in a master plan unveiled last year by Zaha Hadid. Under Hadid's plan (renderings opposite), the canal separating Zorrozaurre from other communities would be widened for flood control, thereby making the peninsula an island in the Nervión River. Work on the 150-acre project is expected to start after 2010 and finish around 2025 or 2030.

ZAHA HADID

ZORROZAURRE, BILBAO, SPAIN



CONCRETE MASONRY

UNITS

Text Bradford McKee Photos Timothy Hursley





IMPRESSIVELY STRONG AND ENDLESSLY USEFUL, CMUs DESERVE A LOOK PAST THEIR DÉCLASSÉ IMAGE. **ARCHITECT** VISITS A PLANT TO SEE HOW THESE UBIQUITOUS BUILDING BLOCKS ARE MADE.

THEY LOOK DULL and, in fact, if you've seen one concrete masonry unit—or concrete block or CMU—you may think you've seen the lot of them: Usually they're rough, gray oblong blocks formed from water, sand, crushed stone, and cement, with two big holes in them. Many, in fact, are more hole than concrete.

Yet concrete blocks are the potatoes of common architecture—sort of ugly and endlessly useful. They're laid and stacked in bonds like bricks from the lowest basements to the highest floors of a building, as foundations, inner and outer walls, mechanical core linings, and, not least, the main line of safety around fire stairs. Even without a fire, they protect us more than we appreciate. Architects and contractors rely on concrete blocks—8 billion of them produced in North America in 2007 alone—for their compressive muscle. Blocks can carry weight like other, more plastic incarnations of concrete, often with steel rebar and poured concrete inside the cavities. But, given their déclassé look, as often as not they're hidden like underwear behind brick veneers, ceramic tiles, modular panels, or exterior finishing systems. Or they're simply glazed or slapped with coats of paint.

Concrete block's value lies in its versatility—certainly not in portability. Because concrete is heavy, it is generally made close to where it is used; otherwise, it costs more to ship than it's worth (which is currently about \$1.30 per unit). The Atlanta metro area has seven concrete

block production plants. One of them, in Woodstock, near a highway where the suburbs turn not quite rural, sends most of the nearly 3 million units of concrete block it makes each year to building sites within a 50-mile radius.

On a November visit to the Woodstock plant, the morning's work was narrated by the plant's manager, Ray Spurling, when it was possible to hear him over the noise of the machinery. The visit was arranged by the North American division of Lafarge, the France-based cement and aggregates company that owned the plant. (Coincidentally, the same week, Lafarge sold the Woodstock plant, along with several other Southeast assets, to Oldcastle, the Atlanta-based building materials company.)

Spurling says the Woodstock plant's six employees make about 1,125 blocks an hour during nine-hour weekday shifts (except on Fridays, when the plant closes). An individual block takes about 6.5 seconds to mold, but the entire cycle takes 24 hours before the block is fully done; other plants may operate on 18-hour or 36-hour cycles. At any given time, there are up to 20,000 blocks—or what Spurling calls "8-inch equivalents" if they are other than standard size—in some stage of production.

"It's a continuous cycle," Spurling says. "Once you're making one, you're pulling one" off the production line. "If one side shuts down, both sides shut down."



THE PERFECT MIX

The CMU-making process begins well before the production line, outside the plant in a cluster of four silos that back up to a forest. A conveyor belt (a), running from the ground up to the tops of the silos (b) like the incline of a roller coaster, carries raw materials for the concrete's aggregate from delivery trucks and shuttles them into storage from the top. There are two silos for a kind of sand called M-10, one for a crushed stone called 8/9, and a fourth for a lightweight clay aggregate called Livlite, used to reduce the weight per unit

and to improve the fire ratings of the block.

The exact mix of these materials depends on the recipe for the particular kind of block being made. About 20 "mix designs" beget various properties in the blocks, and then there are about 30 different block sizes and shapes. A computer called an automated batch handler controls nearly everything: Correct aggregate proportions are dispensed from the silos in response to a punched-in product code. The aggregate batch then travels across another conveyor

(c), drops into a tower perched about 60 feet high atop the plain white shed of the block plant, and falls into the mixer (d), which measures 80 cubic feet.

Water is added to the aggregate and mixed thoroughly before the addition of cement, the crucial ingredient, which is stored in two elevated silos (e) above the mixer. More water is added into the mixer before a final massaging to complete the batch for the block machine below. In all, mixing takes about five minutes.



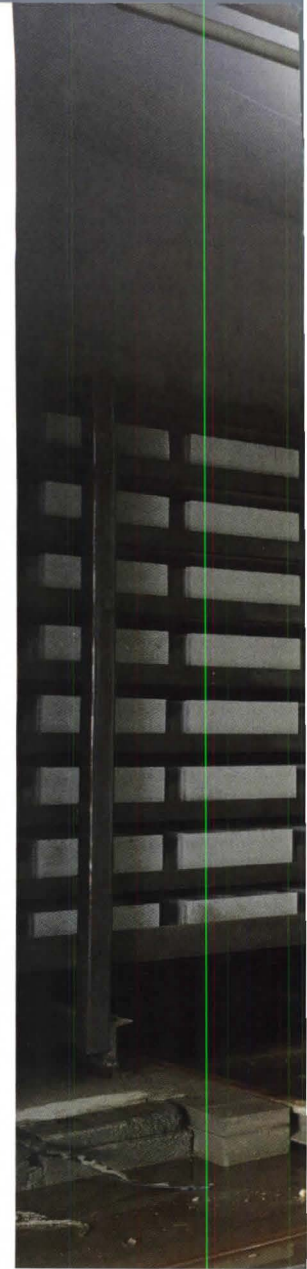
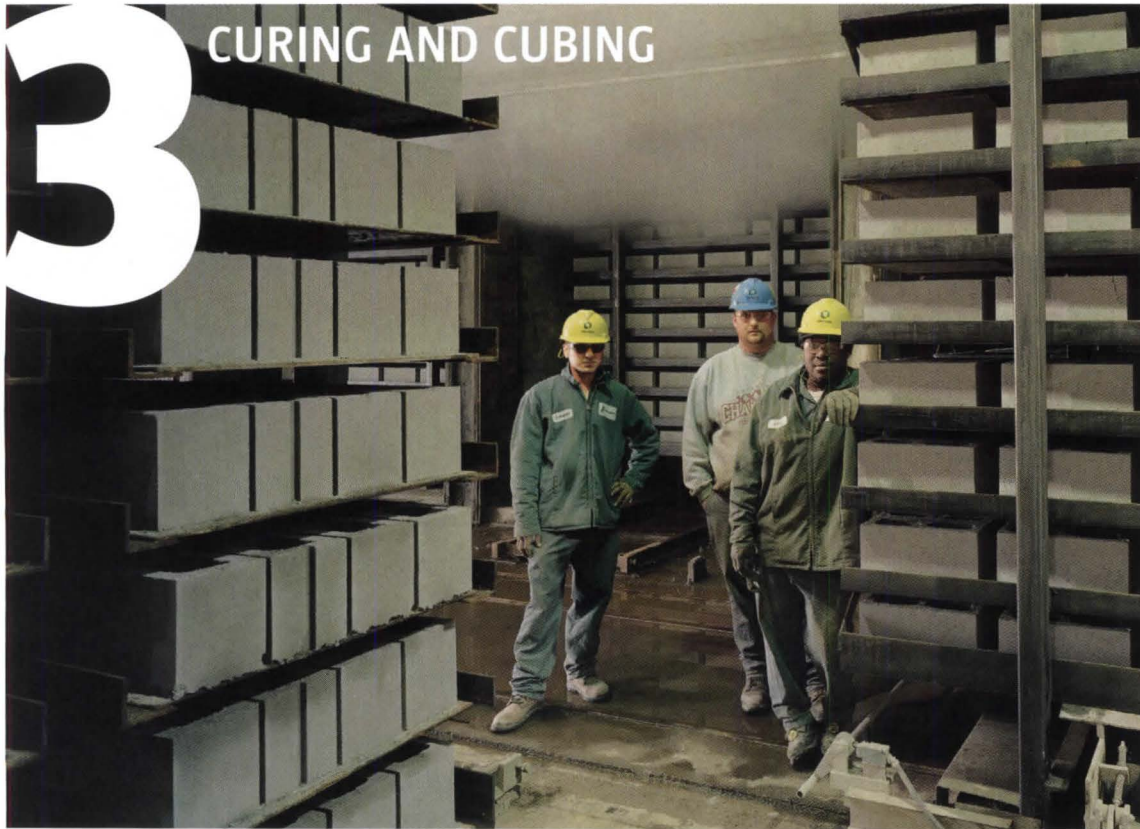
2 WEIGHING, FEEDING, AND MOLDING

From the mixer, the batch drops directly down into a holding hopper (a), which contains a probe to tell the automated handler when to begin weighing and moving another batch to the mixer above it. The holding hopper releases measured portions—enough to make three 8-inch blocks at a time—into a compartment known as a feed drawer (b), part of a roaring, mechanical-armed machine that articulates with help from huge gears rolling forward and back on either side.

At this point, the actual birth of the blocks is largely invisible. The feed drawer vibrates inside to even out the wet mixture as it moves over a “mold box,” where a specifically shaped “head” (the negative of the block shape) lowers to sculpt four standard 8-inch blocks in little more than a second. The blocks emerge onto a conveyor belt (c) and are loaded mechanically onto a multibayed mobile cart that holds 486 blocks. A “crawler” rolling on rails across the floor then takes the full cart of blocks to a kiln the size of a small garage, backing slowly out of the kiln to receive another cart.

Blocks stay in the kilns, behind heavy curtains, to cure for 24 hours at a temperature between 100 and 120 degrees Fahrenheit—higher in the cold months, Spurling notes, when he also uses steam in the kiln [below and at right, (a)]. But steam takes natural gas, which costs money, so he uses it judiciously. "It'll cost you a penny to a penny and a half per unit to cure with the [steam]," he says.

Once the blocks have cooked for a day, the crawler [bottom center and bottom left, (b)] takes another 20 minutes to move them to the "unloader" (c), which sends them down the line to the "cuber" (d). They are stacked into enormous cubes—and not just stacked but arranged to balance their weight, depending on the type. There are 8-inch, 4-inch, and 6-inch blocks, even 6-inch blocks with rounded edges for safety in school buildings. Some are scored "for appearance," Spurling says, and there are various blocks for fire ratings of two, three, and four hours. There are V-shaped bond beams that can enclose electrical conduits or rebar. All of the blocks are cubed by type in the large, sunny lot outside the plant [bottom right, (e)], looking like a series of columbaria that Tadao Ando forgot to design, waiting for a truck to come and carry them off.







before after



W

THE REBRANDING OF WIMBERLY, ALLISON, TONG & GOO

IN 2005, WIMBERLY, ALLISON, TONG & GOO CELEBRATED A MILESTONE THAT FEW ARCHITECTURE FIRMS EVER REACH: ITS 60TH YEAR IN BUSINESS. OVER THOSE YEARS, IT HAD GROWN FROM A SMALL HONOLULU FIRM DESIGNING HOTELS IN HAWAII TO A GLOBAL SIX-OFFICE PRACTICE ENGAGED IN A BROAD SPECTRUM OF HOSPITALITY PROJECTS, FROM SPAS TO THEME PARKS TO CONVENTION CENTERS.

SO AT THE 60-YEAR MARK, AFTER GEORGE J. "PETE" WIMBERLY HAD DIED AND HIS FELLOW FOUNDERS HAD RETIRED OR WERE PREPARING TO, THE FIRM'S LEADERS PAUSED TO RE-EXAMINE THE FACE THEY WERE SHOWING THE WORLD. DID THEIR 20-YEAR-OLD LOGO STILL REPRESENT WHO THEY WERE?

THIS IS THE ABRIDGED STORY OF AN 18-MONTH PROCESS OF RESEARCH AND INTENSIVE BRAINSTORMING. THE END RESULT? A NEW VISUAL IDENTITY.

Text Amanda Kolson Hurley



W T G

Created in the 1980s, the firm's old logo, opposite, referenced a traditional Japanese chop mark, the signature stamp an artist would put on a woodcut. The allusion to Asia was deliberate: At the time, the firm was contemplating opening its first office outside Hawaii and wanted to steer clear of anything that smacked of Hawaiiana. "We had a desire to be more global, not just a Hawaii firm working in the Asia-Pacific," explains current CEO Ron Holocek. "We knew we were going to be dealing with [sophisticated clients like] Ritz-Carlton."

While suitably Asian, the "chop" logo had some visual drawbacks. Its four letters are stretched thin and compressed into a tight square; the borders around them look confining. By contrast, the new logo, above—launched in September after the firm solicited feedback from dozens of employees and from clients and worked in consultation with branding experts—"literally broke out of the box," says Howard Wolff, WATG's marketing director.

Because the company wanted to express continuity as well as change in the new logo, Wolff says, it "decided to keep at least one, if not two," of the old logo's three signal features: red, square, and composed of the initials WATG. "We kept the initials, and we kept the red—not the same red," Wolff continues. But with the removal of the cross-stroke in the "A" and an open "G," the new logo, he says, "suggests an openness to new ideas, to new relationships."

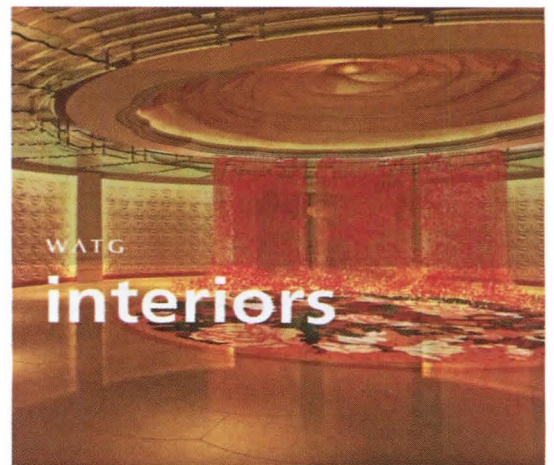


before The firm's old marketing materials had a staid, buttoned-up look. Small-point text in the Garamond and Futura typefaces (above, right) appeared against a white background, and photographs were printed small; they conveyed distant, pleasant settings, rather than a vivid experience of place. But the dual use of the WATG logo and the full name "Wimberly, Allison, Tong & Goo" (above, left) betrayed a larger problem: For years the firm had been going by two names, each of which had spawned regional variations (such as "Wimberly" in Hawaii and "WAT-gee" in the United Kingdom).



after

With larger-point type (Optima) and full-bleed photos, the new marketing materials pack more visual punch into a small, accordionlike package. The new logo (bottom) floats free of the old, cumbersome firm name. John Burgess, the creative director of Incite Partners, a Seattle branding consultancy that worked with WATG, says the naming decision was a toss-up between two choices: Respondents "split almost 50-50 between adopting 'Wimberly' [as the official firm name] or not," Burgess recalls. Although "Wimberly" was "humanistic" and "easy to remember," he says, the firm ultimately decided that to abandon the long-established WATG name would be too dramatic a shift.



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design firm...



Wimberly Allison Tong & Goo
Architecture, Design, Planning and Consulting

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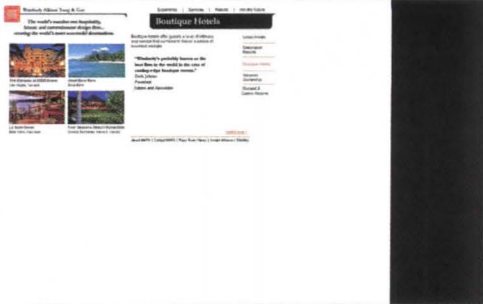
Integrated Services

Measurable Results

Into The Future

What's New?

About WATG | Contact WATG | Press Room/News | Insight Alliance | SiteMap



before

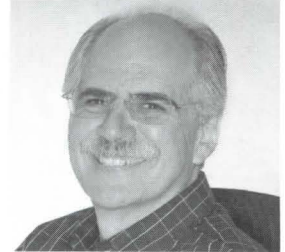
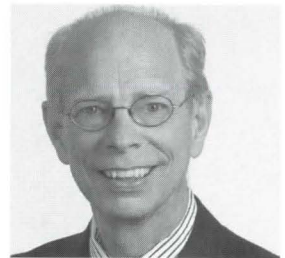
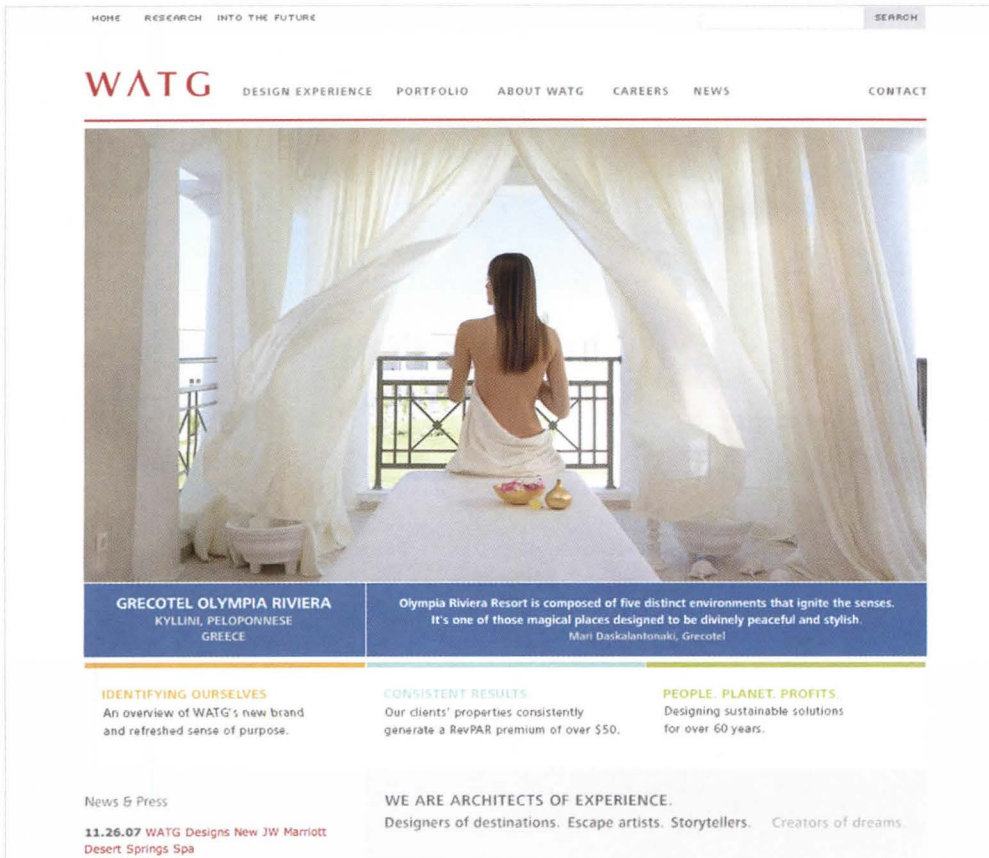
"Mid-'gos and brochure-oriented" is how Burgess describes the old WATG website (screen grabs left and above). Text-heavy and static, the site lacked a searchable portfolio of projects, Wolff says, noting that it was, nevertheless, "perfectly functional" and received a decent number of hits. Still, it "really didn't express the emotive qualities of what hospitality design is all about," in Burgess' words.

Below, WATG's founders: (front row, left to right) George J. "Pete" Wimberly, George Whisenand; (back row, left to right) Jerry Allison, Greg Tong, Don Goo. Below, the firm's Kona Hilton, built at Kailua Bay on the Big Island in 1968.



after

With full-screen images and background technology that makes it easy to add a blog post or details of a new project, the new website that WATG launched in September is far more interactive and inviting than the old one. "We went from a lead a week [through the site] to a lead a day," says Wolff. "Some clients say they can attribute bookings to guests coming initially to our site." The site also does a much better job at reaching out to prospective employees via job postings and employee blogs.



Renewers of a multimillion-dollar brand, top to bottom: Ron Holocek, CEO of WATG; Howard Wolff, marketing director, WATG; John Burgess, creative director, Incite Partners

LOGOS, SCREEN GRABS, AND ARCHIVAL PHOTOS COURTESY OF WATG. PORTRAITS OF HOLOCEK AND WOLFF COURTESY OF WATG. PORTRAIT OF JOHN BURGESS BY MARY KORUGA/COURTESY OF JOHN BURGESS. PUBLICATION IMAGES BY CHARLIE BROWN.

WEB

Text Vernon Mays Photos Timothy Hursley

HOME TO A THOUSAND SOULS

TIGERMAN MCCURRY
ARCHITECTS ESCHEWS
SENTIMENTALITY IN
THE DESIGN OF ONE OF
THE WORLD'S LARGEST
HOMELESS SHELTERS.



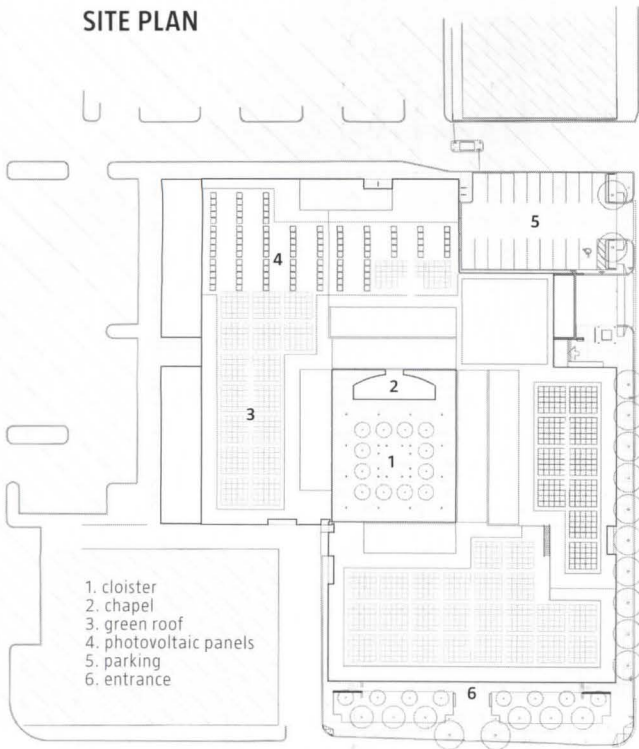
**CHRIST
DIED
FOR
OUR SINS**

**JESUS
AVES**

**PACIFIC
GARDEN
MISSION**
HOME OF 'UNSHACKLED'



SITE PLAN



SOUTH CANAL STREET

≧



HOMELESSNESS IS A GRIM REALITY of urban life, but one that many city dwellers would prefer to ignore. Yet, despite public opposition to efforts to build a new Chicago home, there's hope to be found in the story of Pacific Garden Mission, a massive homeless shelter that recently moved into new quarters designed by Tigerman McCurry Architects. Founded in Chicago in 1877 by a Midwestern couple who combined a warm bed and hot meal with ministering of the gospel, the organization today bills itself as the largest continuously operating rescue mission in the country, providing food, shelter, clothing, medical care—and spiritual nourishment—to a broad constituency of men, women, and children.

For years, Pacific Garden Mission had been pressured by the city Board of Education to vacate its men's facility on South State Street in the former Skid Row. As the neighborhood gentrified, the site was increasingly eyed for expansion by Jones College Prep, an adjacent public high school. Mission leaders were willing to relocate, but each time they pursued a site for a new shelter, a wave of NIMBYism swelled up from nearby residents. When the Board of Education began to threaten suit, the mission asked Stanley Tigerman to testify on its behalf. (He was referred to the mission by a student at Archeworks, the alternative design school co-founded by Tigerman that links student teams with nonprofit partners to address social needs.) Tigerman agreed to help. And although a suit was never filed, he soon became more than the mission's advocate. He became its architect.

Before then, Tigerman had been vaguely aware of the faith-based mission, best known among Chicagoans for its illuminated cross emblazoned with the words "Jesus Saves." He began to visit the mission frequently, meeting with its director, staff, and residents. He soon learned that the mission ran a second shelter for women and children west of the downtown Loop. And he gained a new appreciation for its treatment of the homeless. "The mission treated these people with great respect and dignity," he explains. "They are not referred to as indigents, but as overnight guests."

What captured Tigerman's imagination was the poignancy of the project—the fact that, given a sudden change in circumstance, nearly anyone can become homeless. Working with mission leaders, he set out to help find a new site. Ultimately, the combination of strained neighborhood politics and the mission's desire to build an ambitious multipurpose shelter led to the selection of a parcel south of the Loop at 14th and South Canal streets, surrounded by commuter rail tracks and parking lots for UPS trucks. Says Tigerman: "There is no urban fabric, literally." The site was selected primarily because of its availability, adequate size, and reasonable proximity to the old site a mile away.

Rather than attempt to generate a pedestrian-friendly building in a pedestrian-hostile environment, Tigerman's approach was to create an oasis—not simply a place to lay one's head for the night, but a retreat from the day-to-day struggle for food, shelter, and personal safety. Its ground-floor gathering spaces and upper-level sleeping rooms surround a central cloister, much like a monastery, which provides a quiet space for rest and contemplation.

As he began to design, Tigerman eschewed overt domestic references such as pediments or gabled roofs.

Instead, he adopted a formal vocabulary of brick and structural concrete that blends into its light industrial surroundings. "This is not a home. It's an institution," he explains. "You are trying to get people back into society." Inside, his strategy was to create bright, clean, functional space that can serve many purposes. In addition to its ability to accommodate 1,000 people in bunks—and another 400 on severe winter nights—the 156,000-square-foot facility has a dining room that seats more than 600. Working in three shifts, the mission serves 1,800 people per meal. The facility also includes linen and laundry areas, libraries, two gymnasiums, and a barber shop and a beauty salon. Clothing is donated, sorted, cleaned, and distributed in a basement-level space that Tigerman likens to a store—a store handling more than a million articles of clothing each year.

Residents of the facility tend to hear about it by word of mouth, says David McCarrell, the mission's president. By far, the greatest numbers of guests—about 550 men and 125 women and children in total—are transients who come on a night-by-night basis. After checking in, they are led to a large chamber where they hang their clothes for the night (the room is super-heated to kill lice and other vermin). Then they take a shower and receive a sleeping gown. Medical care is available for those who need it; all are given access to the barber shop or beauty salon.

A smaller number of people sign up for the Bible program ministry, which requires a minimum commitment of 60 days and can last up to a year. These individuals become part of the facility's team and are given work assignments in the laundry, library, kitchen, or cleaning group. In addition to their job, they attend daily classes focused on straightening out their lives. After eight months, the emphasis shifts to career development. Those who complete the program "are ready to go out in the workforce and be productive citizens," says McCarrell. "We want to give them the skills to do that."

The mission's 600-seat auditorium is the setting for productions of "Unshackled," the dramatic accounts of transformed lives that the mission has broadcast live on radio since 1950. The program's reach is now worldwide, with translations performed in eight languages. The mission holds three gospel services in the space each day, says David Fuller, director of facilities and systems. Smaller religious services and other small gatherings take place in the chapel, whose translucent glass walls face onto the courtyard.

Weaving the ground-floor spaces together is a broad, L-shaped corridor known to residents and staff as "the yellow brick road." Its outdoor benches, street lights, sidewalk trash receptacles, and street signs were incorporated to engender familiarity, Tigerman notes. The 20-foot-wide circulation space, whose concrete floor is finished with bright yellow epoxy paint, has reinvigorated the mission, says Fuller. "It's a very interactive kind of place—very much like a street," he adds. The glass-enclosed corridor wraps two sides of the courtyard, allowing borrowed light to enter deep into the building.

In addition to providing daily Bible classes, Pacific Garden Mission has a tradition of helping its clients earn high school diplomas and offering life skills programs, such as checking account management, basic English, and

The building encircles a central courtyard (left), which allows more light into the building's interior and serves as a gathering space in the warmer months. Next summer, there are plans for a farmers market to sell produce grown in the rooftop greenhouses.

Behind the simple brick and exposed frame exterior (bottom left), Pacific Garden Mission's space promises hope for many. Word of mouth has spread so quick to the city's homeless that "the facility is already obsolete," says Tigerman. "Two-and-a-half times bigger than [the mission's] old space and it is already nearly full. Word of mouth has spread that quickly."



The Yellow Brick Road (right) is the central artery of the mission, connecting living, work, eating, and meditation spaces. The corridor is wide enough to allow socializing and impromptu gatherings, as well as to set up tables from which to distribute informational flyers on subjects ranging from getting a job to healthy living.

The mission's programming makes it far more than just a homeless shelter. Left, top to bottom: Residents staying for a month or longer can become involved in such activities as composting in the greenhouse, where they learn community and job skills. Residents have access to a clothing distribution center on the basement level to get clean clothes for daily living as well as for job interviews. Residents and overnight guests alike have access to an in-house beauty shop and barber salon to get haircuts and help with personal grooming. Residents can also make use of the mission's two gyms to get exercise and stay healthy in a safe and controlled environment.





computer training. To aid the efforts, Tigerman provided five classrooms and a half-dozen small counseling rooms. Large sleeping rooms are located on second- and third-floor wings for men and in separate second-floor rooms for transient women, long-term female residents, and women with children. The architects designed the space-saving bunks in a way that allows them to be paired side by side, with a metal partition separating the occupants.

Although the mission earned the proceeds from the sale of two older buildings, the new shelter nevertheless had to be inexpensive, says Tigerman. Ducts, conduit, and fire protection systems are exposed. "So it is a gritty look—it's about the grit of a city like Chicago." To further reduce costs, Tigerman used an inherently economical construction system: a reinforced concrete frame with a 20-foot structural bay, eight-inch floor slabs, and nominal 2-foot-square columns. By using brick and glass as infill, exposing the concrete frame, he minimized the perimeter surface area.

Sustainable features of the project include a green roof to manage stormwater and to mediate heat gain and heat loss. Unplanted areas of the roof are covered in highly reflective paving. And domestic water for the residents is heated by an array of 100 solar panels that the city donated to the project.

Two greenhouses will be used to generate organic soil and grow consumable goods. This feature also complements the mission's spiritual orientation. "Any time you can plant something, tend it, and wait for it to grow, it is very helpful in the sense of building hope. And many of our guests have lost that hope for tomorrow," Fuller explains.

Because of its commitment to sustainability, the building not only serves the homeless population, but it contributes to the collective good as well. Chicago has firmly established its position as a leader in promoting sustainable building practices. And Mayor Richard M. Daley is a key player in that effort by having ushered in policies that produced more than 3 million square feet of green roofs in three years.

At Pacific Garden Mission, however, the emphasis remains on helping the individual. For 131 years, mission leaders have sought guidance and inspiration in their devotion to God, choosing to stake their claim in the worst parts of town and persevering through difficult circumstances to minister in word and deed. In the rough and tumble Chicago of the 1870s, it was a calling worth answering. And in the modern city where the homeless continue to congregate, it still is. ☺

-
- PROJECT AND CLIENT** Pacific Garden Mission, Chicago
ARCHITECT Tigerman McCurry Architects, Chicago—Stanley Tigerman, Melany Telleen, Nancy Atsumi, Tracy Giraldez, Shawn McKeever, Laura Skelton, Edward Holmes, Harold Divito, Katie Hart, Erin Gould (project team)
LANDSCAPE ARCHITECT Peter Lindsay Schaudt, Chicago
STRUCTURAL ENGINEER The Structural Shop, Schiller Park, Ill.
M/E/P ENGINEER Lehman Design Consultants, Chicago
CIVIL ENGINEER Daniel Creaney Company, Northbrook, Ill.
GENERAL CONTRACTOR Walsh Construction
LIGHTING CONSULTANT Schuler Shook, Chicago
ROOFING CONSULTANT Building Technology Associates, Homewood, Ill.
FOOD SERVICE CONSULTANT Trimark Marlinn, Chicago
LEED CONSULTANT J.T. Katrakis & Associates, Barrington, Ill.
COMPLETION DATE October 2007
SIZE 156,000 square feet



TOOLBOX

Hotboxes

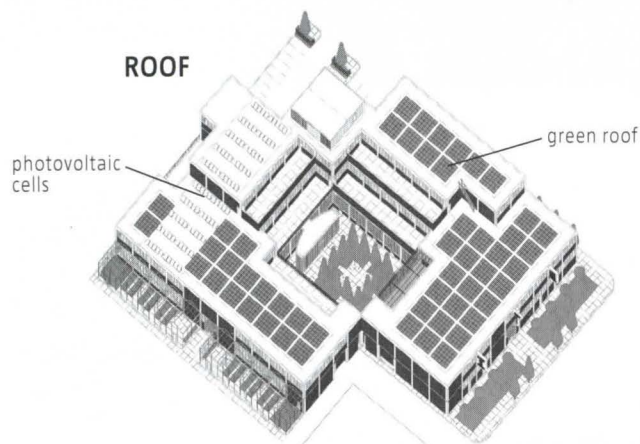
To ensure that the building remains sanitary, the architects designed hotboxes—[separate metal-lined rooms](#)—off one of the men's and one of the women and children's dorms. These rooms sport specialized heaters (connected to and powered through the central heating system) that [heat the space to a scorching 180 degrees](#). The process kills any vermin, be it lice or bacteria, that might be clinging to the clothing, keeping them safe from infestation and disease. When visitors arrive for an overnight stay, they are asked to remove their clothing, take a shower, and change into a mission-issued nightshirt. Their clothes are immediately put into the hotbox and sterilized. The same happens to the bedding after use and to any donated clothing.

Greenhouses and Composting

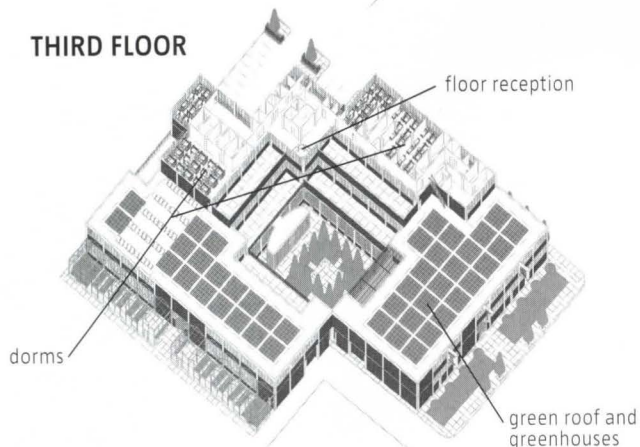
"It all began with worms," says Tigerman. The greenhouses on the roof of the mission are run by Nance Klehm, a third-generation nursery owner and expert in organic composting and farming. She brought [10,000 worms](#) to start the greenhouse's composting program, and through the addition of table scraps and other waste from the nearly 6,000 daily meals served since the mission's opening in October, the number of worms has swelled to 30,000 in just a few months, with an eventual goal of 3,000,000. The worms create organic compost, which sells for a pretty penny in the Chicago market and ensures the rapid and robust growth of organic lettuce and tomatoes. The spoils of these gardens will be sold this summer at a [farmer's market in the cloister](#), with the income from both that and compost sales going directly back to fund the mission's programming.

Bunks

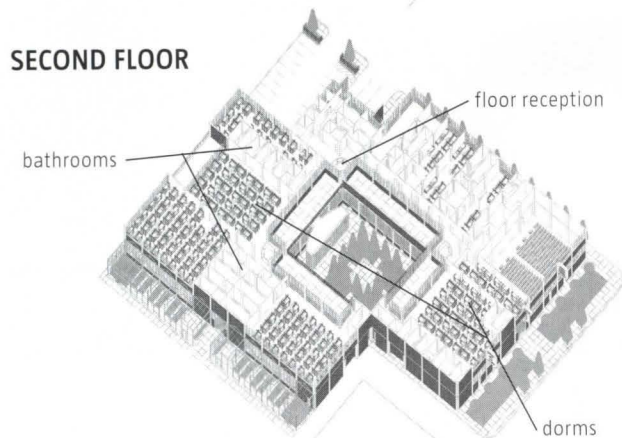
The mission's 1,000 beds were custom designed by Tigerman and manufactured by the [American Bedding Company out of Tennessee](#), a company that specializes in institutional contracts. The design of the metal bunks was influenced by Tigerman's time in the Navy, when he learned about cramming a large number of people into a small space. Designed to be narrow (30 inches wide, as opposed to a standard 36 or 39 inches wide) to allow for broader aisles and more rows, the beds are made to be indestructible. Made from powder-coated [steel tubing](#), the beds have a solid [baked-enamel panel](#) at pillow-level to offer a measure of privacy for residents. The rest of the panels are perforated to allow for a regular flow of fresh air. Spaced to be 6-foot-3-inches-long to accommodate varied heights, the beds can be configured as a single bed, a bunk bed, or a set of two bunk beds connected to one another.



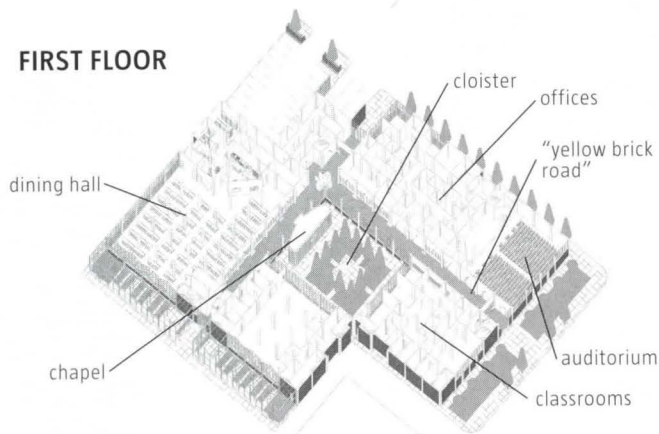
THIRD FLOOR



SECOND FLOOR



FIRST FLOOR



A mother and child sit on a bunk (left) in the women and children's shelter, which is open to both program residents and overnight guests. Many families are coming to stay at the mission, because though men and women sleep in different dorms, a whole family can eat together at mealtimes and interact in public spaces, whereas many shelters have completely separate facilities for the two sexes.

Residents can gather in several public spaces to listen to a presentation in the mission's main meeting space (far bottom left) or in the main cafeteria (bottom middle), which can seat 600 and serves 1,800 meals three times a day. Quiet reflection is allowed in the chapel (bottom, near left), which is also used for regular religious services.

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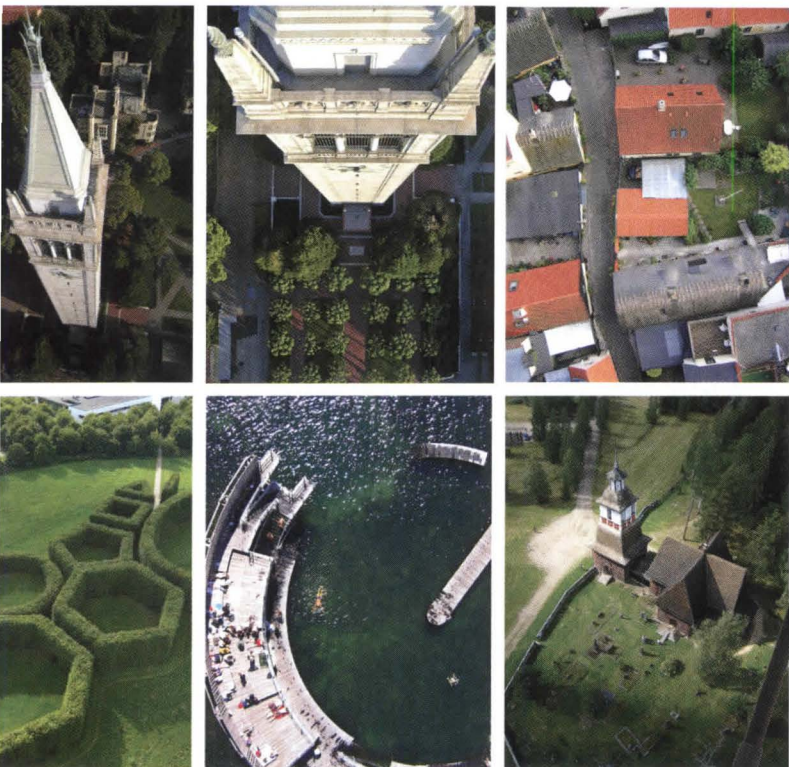
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CULTURE

BOOKS, EXHIBITS, OBJECT



OBJECT LESSON

One of the few sites selling KAP rig kits is brooxes.com, which also offers advice on how to build your own. The Brooks Deluxe KAP Kit (shown above) can be adapted to a wide variety of cameras. The kit includes all sheet metal frame parts, legs, gears, and hardware, and instructions; add your own camera, timer, and kite. KAP enthusiasts say making the rig is part of the fun. "It always reminds me of making architectural models," says Charles C. Benton, an architect whose KAP photos (shown at left) capture façade details, hidden courtyards, and colors in water typically seen only by birds.

Kite Aerial Photography • Camera cradle kit • \$155

GOOGLE EARTH CAN'T GET THIS CLOSE. Kite aerial photography, known as KAP among enthusiasts, lets you get personal with the tip-tops of buildings. Landscapes take on a new dimension when you can see the big picture but also see details: the tracks of animals that share terrain with humans, for example, or the patterns in grass from a foundation that used to be there.

Most KAP practitioners design and build the cradles that carry their cameras aloft, borrowing advice from a handful of KAP websites on what type of kite, camera, and rig to use for different shoots and skill levels. Options range from a radio-controlled contraption to simple devices

that marry garage-sale cameras with Silly Putty to control the shutter release.

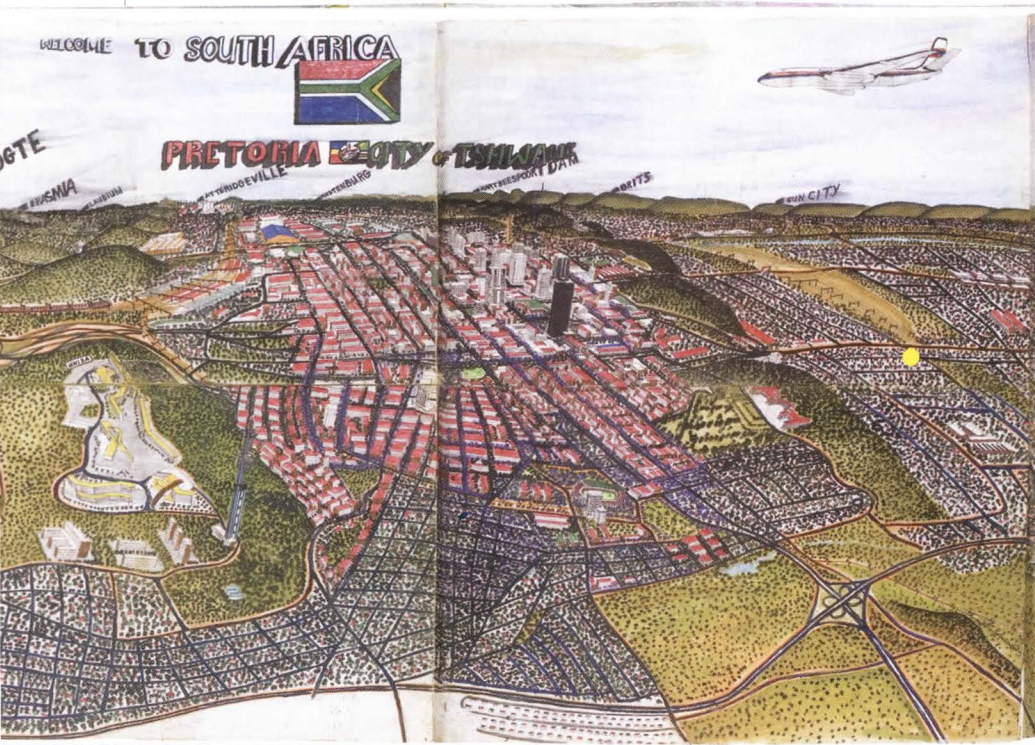
Charles C. Benton is a KAP enthusiast and a professor of architecture at the University of California, Berkeley, who teaches building science. He sees his hobby as a natural extension of his job. Not only can he get a bird's perspective on how a building weathers, but he can exercise that part of the brain essential to practicing architecture: the imagination. "I watch the camera as it lofts into the air and try to frame what it sees," he says. "You form a hypothesis. When you get the image back, you can compare what you imagined with what it actually captured."

Benton has been working with a microbiologist on a project called "Hidden Ecologies" (arch.ced.berkeley.edu/kap2/php/Hidden_Ecologies) that examines the salt ponds in the San Francisco Bay area, documenting change from 10 million meters high—the level of a satellite image—to microscopic levels of one-millionth of a meter. Benton's KAP images hover between 100 meters and one meter high, filling the gap between Google Earth and humans tethered to the ground.

"As designers in the building world, we're trained to visualize relationships," Benton says. "This is a way of literally realizing that."

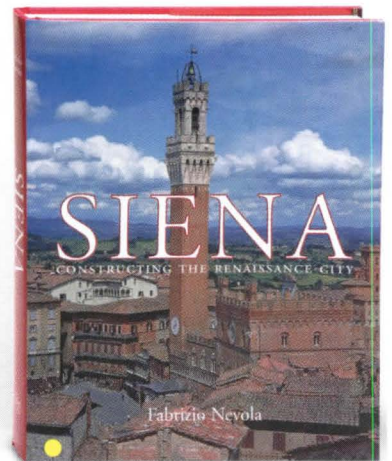
EXHIBIT

Gabriele Basilico • San Francisco Museum of Modern Art • Through June 15 • Commissioned by SFMOMA, Gabriele Basilico turns his camera—and the characteristic style he describes as a “slow-paced gaze”—from the ruins of Beirut and other cities in decay to Silicon Valley. Fifty photographs chronicle the impact of the technology boom on the region. sfmoma.org



EXHIBIT

Titus Matiyane: Cities of the World • AedesLand, Berlin • Through April 3 • Fascinated by the growth of townships in his native South Africa, artist Titus Matiyane has been creating large-scale panoramic drawings of cities and landscapes from a bird's-eye view since 1990, eight years before fame would bring his first airplane flight. Included in the exhibit are Matiyane's views of London, Hong Kong, and Pretoria (shown here). aedes-arc.de

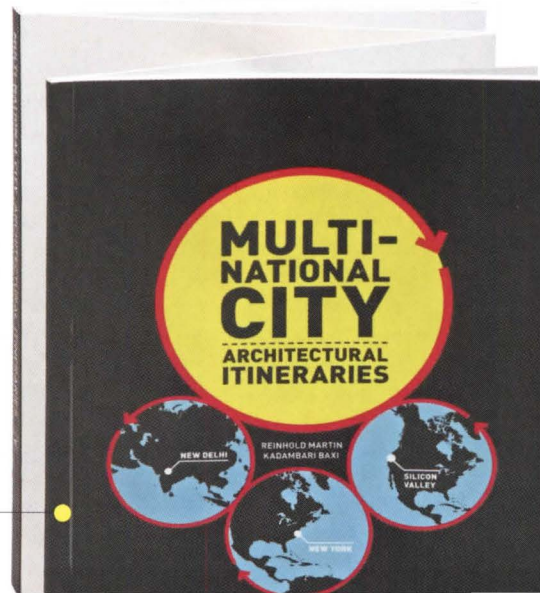


BOOK

Siena: Constructing the Renaissance City
By Fabrizio Nevola • Politics drive design, or so Nevola argues with a convincing exhibit of antiquated illustrations, historical maps, architectural photographs, and medieval texts that explain the development of Siena, 1400 to 1520. Yale University Press; \$65

BOOK

Multi-National City: Architectural Itineraries • By Reinhold Martin and Kadambari Baxi • New York architects Martin and Baxi present a different kind of guidebook for exploring cities today. Tour the architectural monuments of globalization—corporate campuses, high-rise towers, gated communities, and call centers—in New York, Silicon Valley, and Gurgaon (a city outside of New Delhi), which together form a single entity that the architects call a Multi-National City. Actar; 29.95



THE ENDLESS CITY

The Urban Age Project by the London School of Economics and Deutsche Bank's Alfred Herrhausen Society

121 buildings with open access in 1 year in Shanghai

10,045 buildings with night access in 2005 in Shanghai

14% of people live in their cars

35.6% of people live in their cars

19m people live in Mexico City in 2006

47.5x more than in 1960

24.1% of all houses in Germany are in urban areas

\$1.3m more cost of an apartment in Manhattan

4% of the population of Johannesburg live the age of 65

22.7% of all Johannesburg residents are younger than 14

65% of New Yorkers living in suburban counties

56% of new residents in London were born before 1970

16m² of people live in cities in Shanghai

2.5x more than in 1960

55% of the bus fare in public transport is paid by the state

75% is living in cities in 2007

75% will be living in cities in 2050

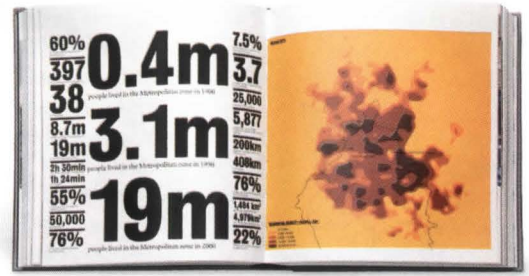
33% of all houses built in Johannesburg are for sale

35% of all houses built in Berlin are for sale or for lease

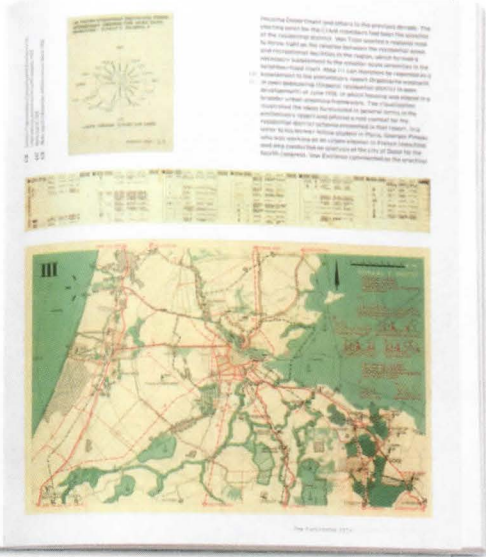
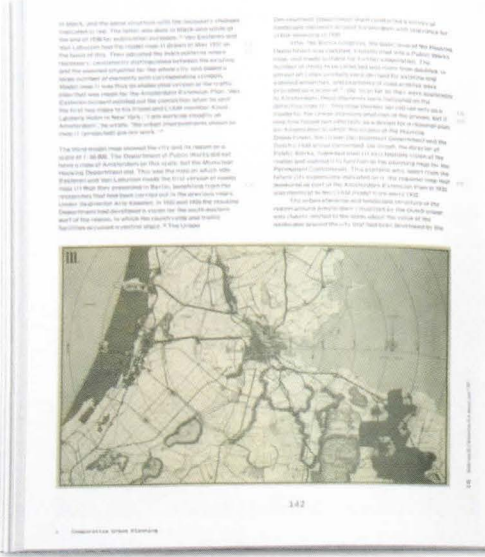
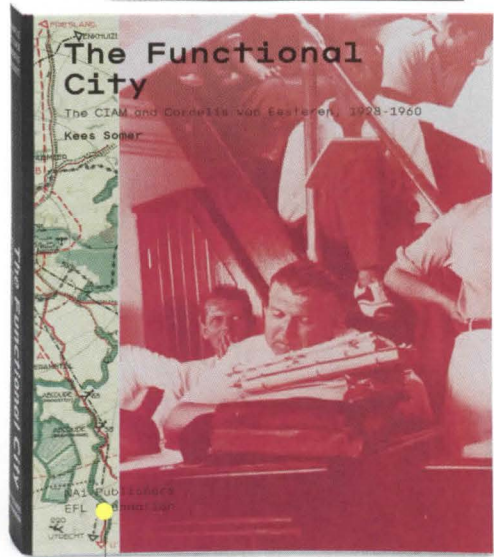
91% of people in London are employed in the service sector

25x as many of people moved into the city between 1990 and 2001

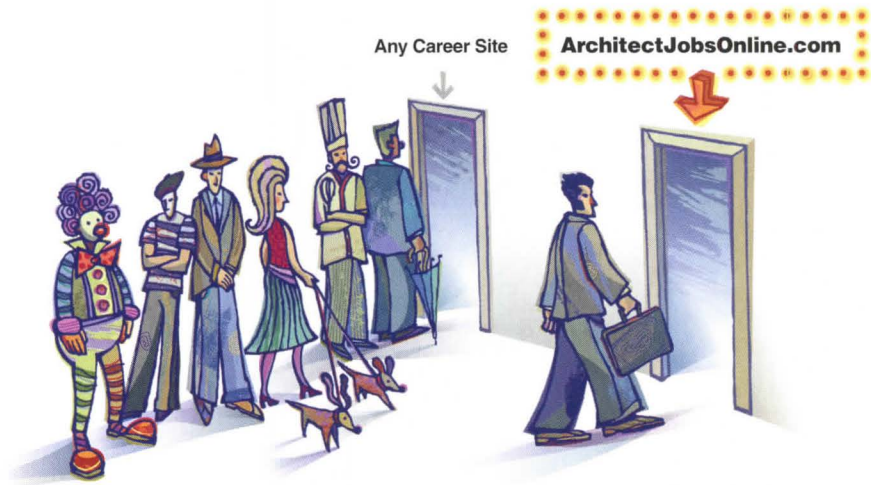
PHAIDON



BOOK
The Endless City • Edited by Ricky Burdett and Deyan Sudjic • For the first time in history, more than half of the world's population resides in cities. Out next month is a 512-page tome, illustrated with close to 1,900 photographs, maps, and diagrams, that surveys the social, structural, and economic forces shaping the 21st century city. Six metropolises undergo analysis: New York, Shanghai, London, Mexico City, Johannesburg, and Berlin. Sudjic, director of the Design Museum in London, and Burdett, director of the Urban Age Project, include essays from participants in recent Urban Age conferences including Herzog and de Meuron and Rem Koolhaas. Together, they examine the changing nature of work, transportation, and social cohesion; the role of conflict in urban development; and how to design cities of the future. *Phaidon; \$59.95*



BOOK
The Functional City: The CIAM and Cornelis van Eesteren, 1928–1960
 By Kees Somer • It was the summer of 1933, and a group of 100-odd modernist pioneers calling themselves the International Congress of Modern Architecture (CIAM) gathered to decide the future of urban planning. “Work first, talk afterwards” was the motto of CIAM president Cornelis van Eesteren, an urban planner from Amsterdam who directed the group’s analysis of “The Functional City.” The architects arrived armed with a year’s worth of research on 33 cities worldwide, including meticulously hand drawn and hand colored 4-foot-by-4-foot maps. This volume includes the maps and a wealth of archival material from that summer conference, including meeting minutes, candid photographs, and telegrams that tell the story of a remarkable collaboration. Taking all of the evidence of social disarray into consideration, CIAM concluded that cities could be improved by functional segregation. In the rebuilding of Europe following World War II, CIAM’s ideas got traction but too often were compromised by tight budgets. *NAi Publishers; € 59.50*



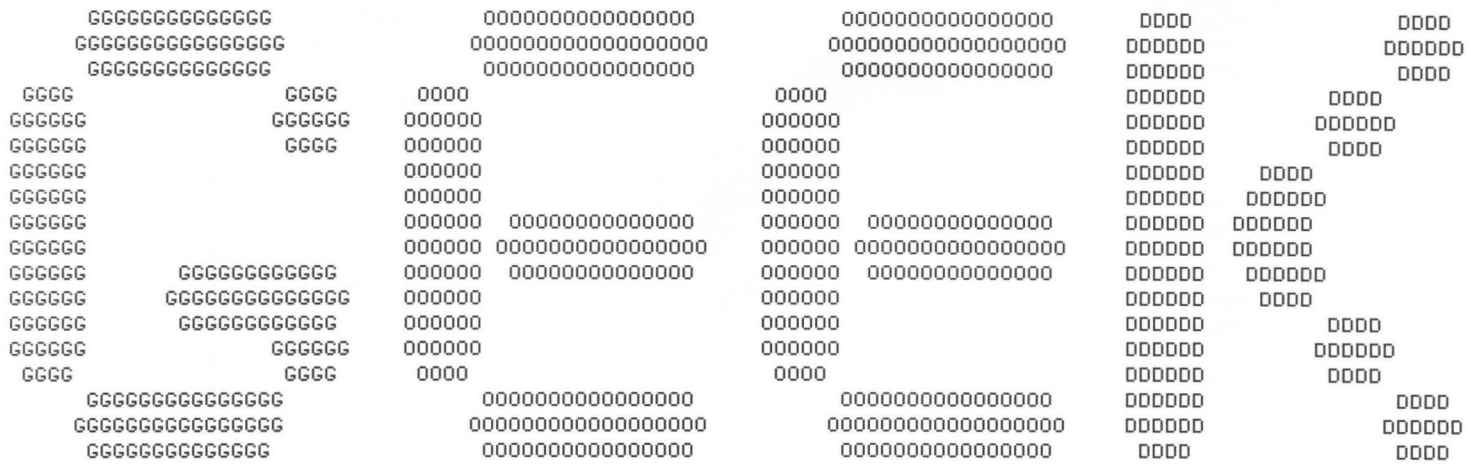
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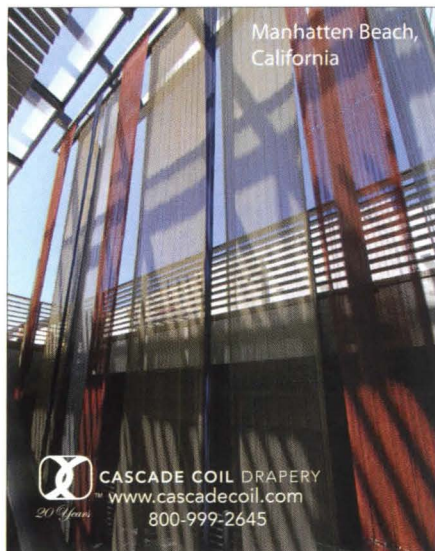
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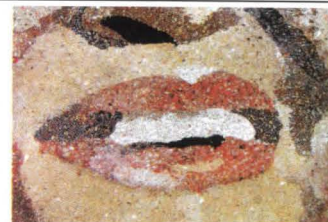


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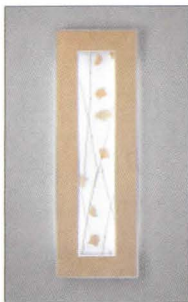
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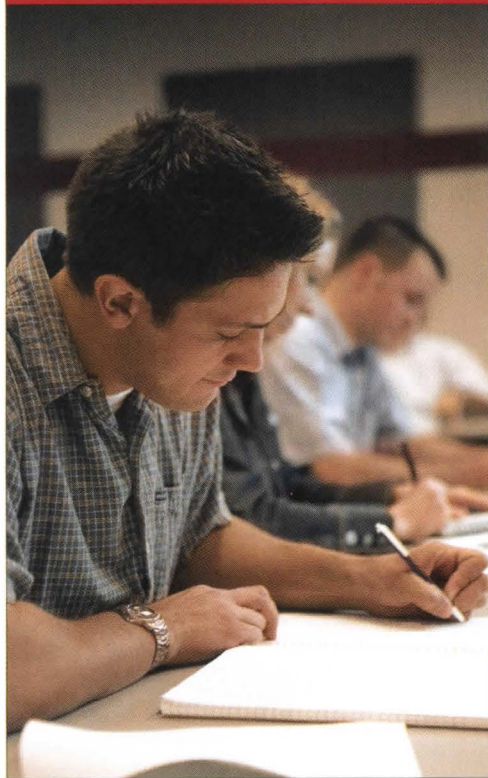


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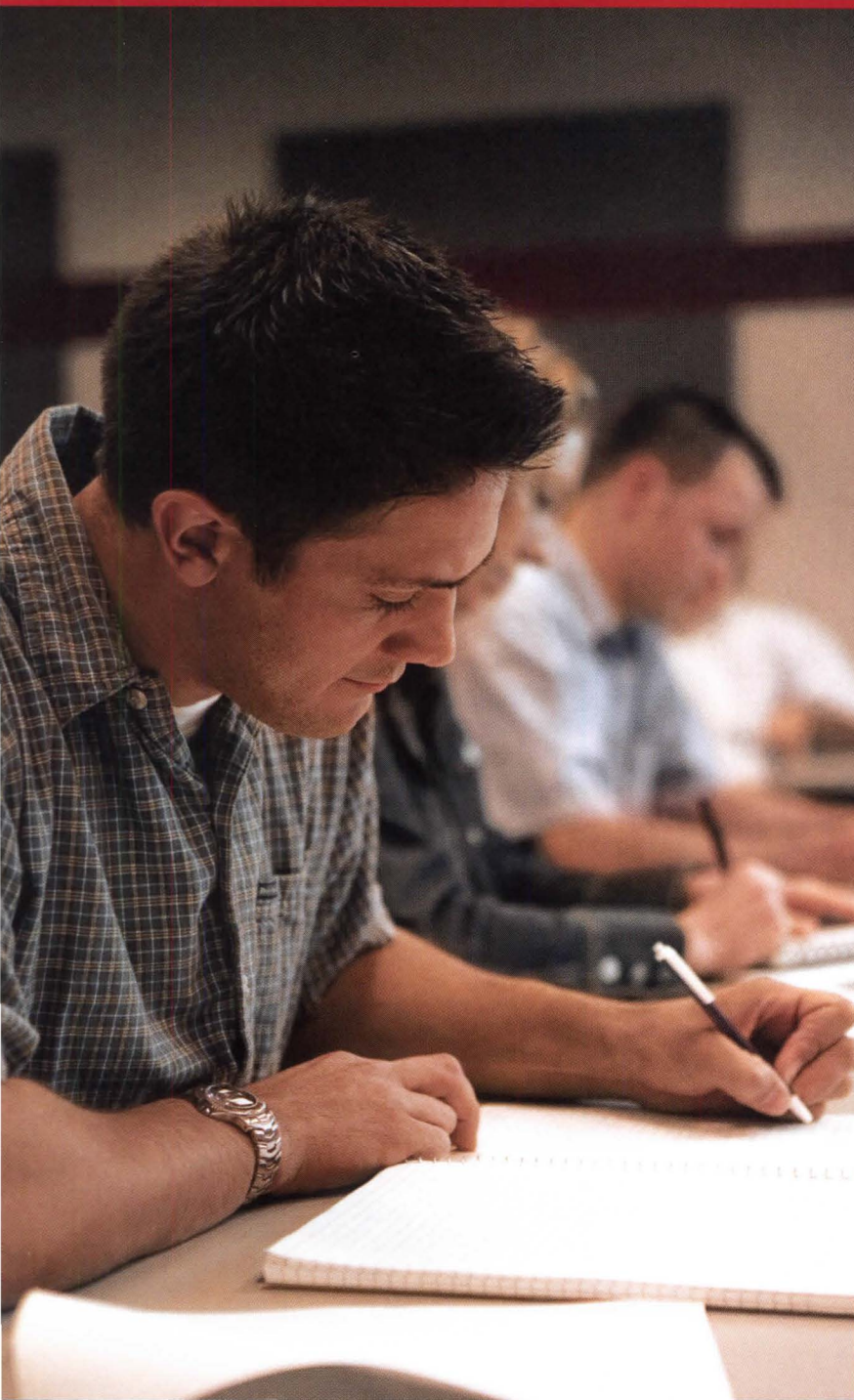
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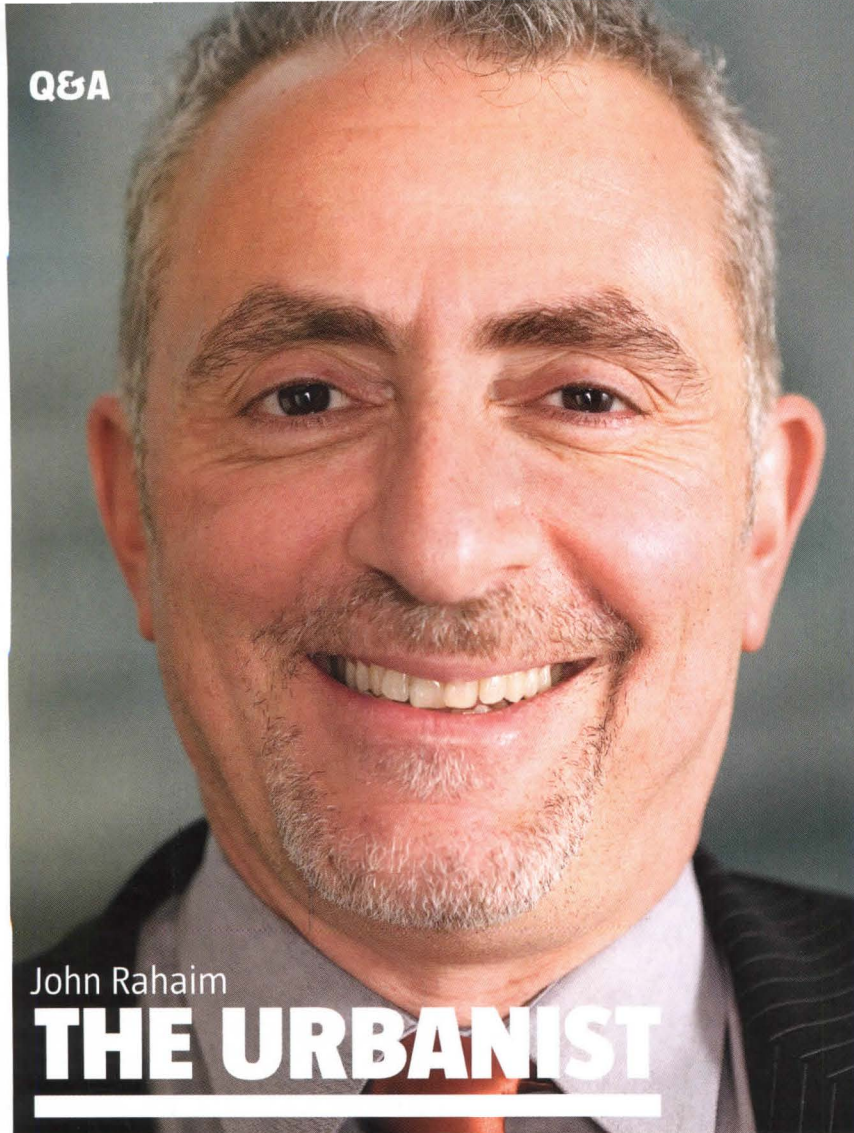
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Q&A



John Rahaim

THE URBANIST

Interview Edward Keegan Photo Anne Hamersky

FOR SAN FRANCISCO'S NEW CHIEF PLANNER, THE CHALLENGES OF BUILDING IN A DENSE METROPOLIS GO BEYOND LOOKING UP—THERE ARE ALSO THE CITY'S HIGHLY INFORMED AND OPINIONATED RESIDENTS TO CONSIDER.

AGE 52

POSITION Director

ORGANIZATION San Francisco Planning Department

FYI Rahaim, who previously served in a similar capacity in Seattle, has degrees in architecture from the University of Michigan and the University of Wisconsin—Milwaukee.

What are the challenges in San Francisco?

San Francisco is a city where planning and development and land use issues make the city tick. There is enormous public engagement and a huge public awareness of the technicalities. I've been amazed at the level of public knowledge of the code, zoning, and development issues. The challenge is to embrace that public involvement in a way that is constructive.

How do you deal with the public?

It's an education process that goes both ways. The public can learn from us, in terms of what the larger planning policy and issues are for the city, but we need to learn from the public what the issues are at a local level. It is impossible for us to understand every block of the city. That's where the value of public engagement is apparent.

What are the critical issues facing urban planning?

One of the primary responses to climate change that we should have is reinvestment in our cities, a refocusing on city life, encouraging pedestrians and the use

of transit. Another challenge is that we are getting denser. We need to address the public amenities that make the density work. We need to pay close attention to our open spaces, to the quality of life on the streets, to public safety. The design of the built environment is a crucial part of that.

Is there any single initiative that you're looking at for San Francisco?

I'm proposing a dialogue about growth management. One of the primary bases for the San Francisco General Plan is enhancing the existing character of the city. But it doesn't say a whole lot about how to manage growth. The city's growing and will grow whether we plan for it or not. There needs to be a larger dialogue about what the city should be in 50 years.

You're dealing with a finite set of land, and when you're growing, going skyward has always been the answer ...

It's about density and where density is appropriate. There are plenty of ways to achieve density, but high-rises have their place. San Francisco is looking at a district to allow thousand-foot buildings, and we're looking at high-rises in other parts of the city. Even though we're in a confined area—San Francisco is 49 square miles—there are several thousand acres that are being redeveloped, former industrial and Navy sites that are basically unused. It's an amazing opportunity.

What's the role of New Urbanism?

New Urbanism was conceived as an alternative way of doing suburban development, and it has helped to do greenfield development differently. New Urbanism was never intended to be about infill development in central cities, but the new urbanist movement has helped the dialogue, reinforcing the importance of urbanism in our growth.

Twenty-five years ago in many cities, there was a desire for the city to become more suburban. That dialogue has shifted dramatically, and I thank the new urbanists for part of that.

What do architects and planners need to know about one another to work better together?

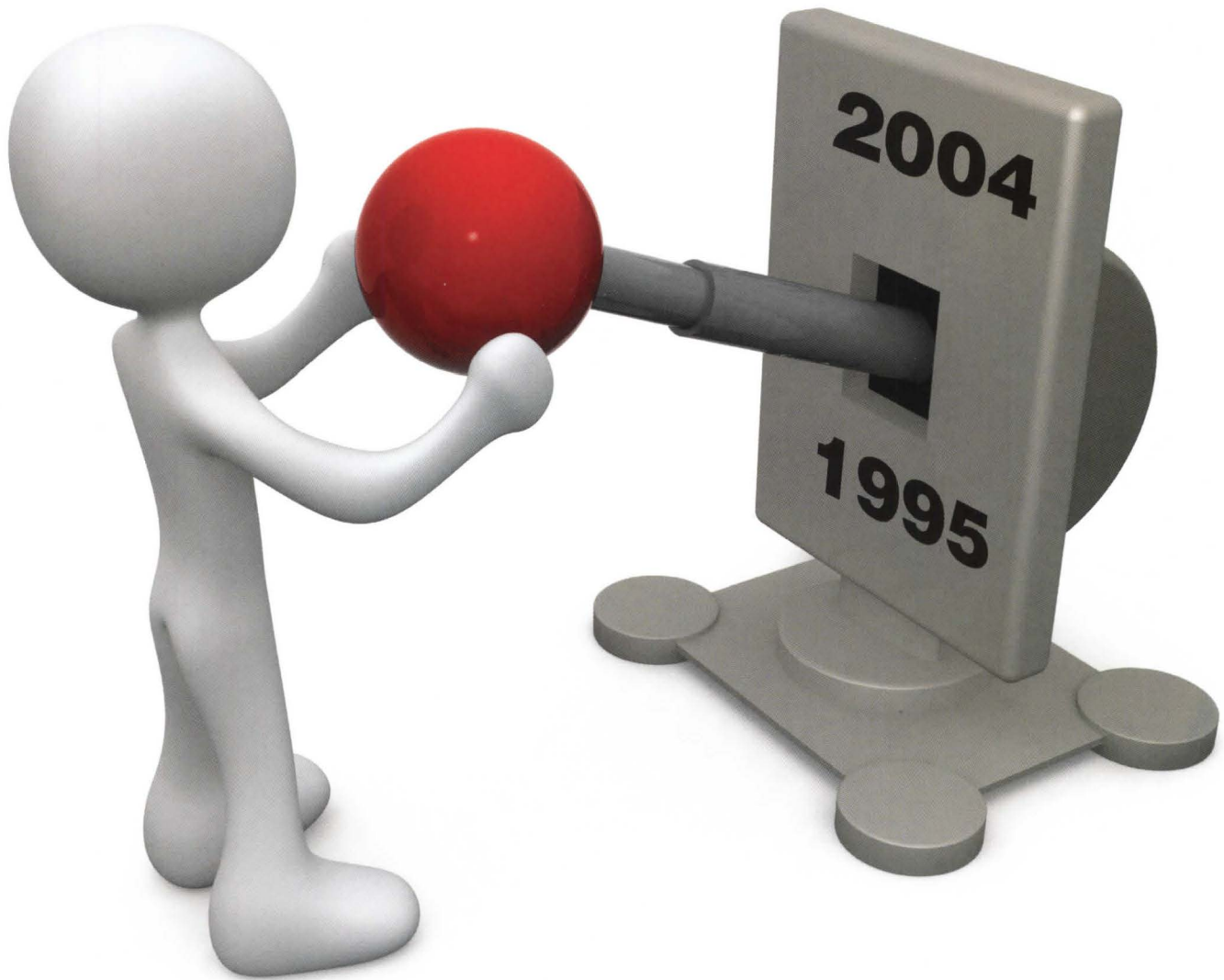
Architects need to understand the physical context as well as the political and social context. I believe strongly in contemporary architecture. Architecture should be of our time. Many architects still haven't cracked the nut of how to make truly contemporary buildings work in a city.

Conversely, I think planners need to understand the development process and the individual work of architects. Many planners believe that the only type of building that works in a city is a traditional building. That's a struggle I've had with some planners. Getting planners to embrace contemporary architecture is an important thing.

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

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