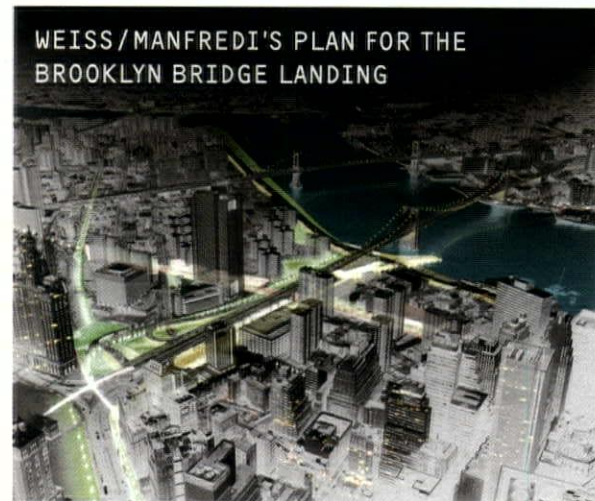


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WEISS/MANFREDI'S PLAN FOR THE BROOKLYN BRIDGE LANDING

COURTESY WEISS/MANFREDI

In the midst of the implosion of the World Trade Center master plan and designs for Freedom Tower, four firms are quietly working on off-site neighborhood studies, hoping to knit back together Lower Manhattan's urban fabric torn apart by security-conscious post-9/11 measures. Throughout the month of April, the Lower Manhattan Development Corporation (LMDC) presented the first phases of plans for Greenwich Street South by a team led by H3 Hardy Collaboration Architecture (see "A New Battery Park," AN 08_5.11.2005); the Fulton Street Study by Robert A. M. Stern Architects; and the Brooklyn Bridge Landing/Chinatown Study, a combination of studies that were originally commissioned separately by the LMDC. The Brooklyn Bridge Landing Study was led by Weiss/Manfredi Architects and the Chinatown

Access and Circulation Study prepared by Parsons Brinckerhoff Quade & Douglas. With the recent reopening of Park Row to limited traffic and the LMDC's May 25th announcement of an \$800 million funding package that includes parts of the Brooklyn Bridge Landing and Chinatown studies, the latter seems poised to go forward in a manner that can't be expected at the WTC site for some time.

In July 2003, the LMDC along with the Department of Transportation hired a team led by Parsons Brinckerhoff Quade & Douglas to research transportation and access issues in Chinatown, which were worsened by 9/11. A few months later, the LMDC commissioned Weiss/Manfredi to complete a study for the area around the Brooklyn Bridge anchorage and

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THE VIEW FROM THE BRIDGE



WTC CULTURAL CENTER DESIGN UNVEILED

COURTESY LMDC

the International Freedom Center and the Drawing Center, in attendance, the Norway-based firm Snøhetta walked a room full of reporters through its proposed building. Principal Craig Dykers explained his firm's commitment to the other projects planned for the site, and this reverence shows in the design: The building is lifted off the ground to preserve views of both the Michael Arad/Peter Walker memorial and Santiago Calatrava's PATH station. A long wooden ramp will lead visitors up into the center of the glass-clad building, where a large light well will bring daylight into the transportation hub below ground.

The generally positive public reception for the design of the cultural center came at good time. In late April, Skidmore, Owings & Merrill's design for the Freedom Tower was shelved for security reasons, and only the day before,

continued on page 2

PRAY FOR SNØ

On May 19, the Lower Manhattan Development Corporation (LMDC) unveiled the schematic design for the cultural center to be built on the World Trade Center site. With Mayor Bloomberg, Governor Pataki, and representatives of the building's tenants,

CONGRESS EXTENDS TRANSPORT BILL, AGAIN

Same Streets

With delays in the Senate over judicial filibusters, Congress gave its seventh extension to the Transportation Equity Act-21 (TEA-21), originally passed in 1998, instead of passing

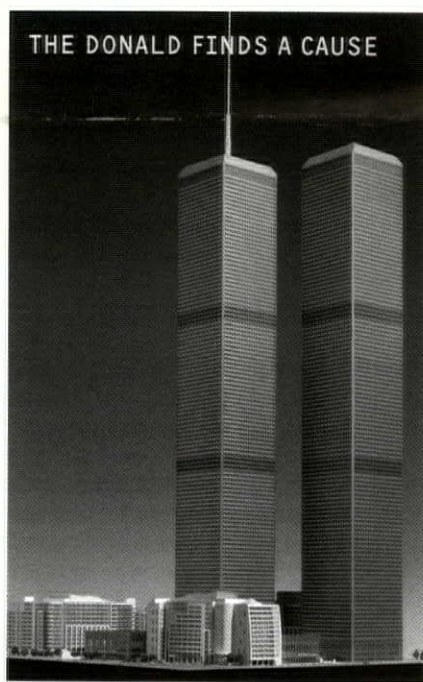
the Surface Accountable Flexible Efficient Transportation Equity Act (SAFETEA), a massive bill designed to end the streak of extensions to its predecessor. The new reautho-

rization has been approved by both houses of Congress, but has not gone through a final conference to send one unified bill to the President. The new extension ends on June 30.

The president has threatened to administer his first-ever veto if a bill greater than \$284 billion is passed, due to budgetary concerns over

continued on page 2

THE DONALD FINDS A CAUSE



TRUMP ADOPTS TWINS

When Donald Trump announced on May 18 that he would like to see "a taller, stronger, more beautiful version" of Minoru Yamasaki's World Trade Center, he made news all over the city. The architecture press was downright scornful and the gentlest charges leveled against him were those of opportunism. Officialdom, in the form of the LMDC's spokesperson Joanna Rose, seemed to smile

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COURTESY DENNIS GALLOWAY

VERNON DEMARS DIES AT 97

Bay Area architect and city planner Vernon DeMars died on April 29 at the age of 97 in Oakland, California. I was a student of DeMars at Berkeley and recall walking to his office to interview for a summer job with his firm, DeMars and Rey, in May 1969. I never made it to his office because I was arrested by the National Guard on my way there, caught in the middle of a student movement to create People's Park on unused university land. DeMars was the architect of the university's student union which included the creation of Sproul Plaza, the launch pad for countless student demonstrations since its completion in 1961. The landscape architect of the plaza was Lawrence Halprin, who recalled the collaboration as "an effort to link the campus to the city. We wanted to break down the idea of the campus as a fortress." Social engagement was at the core of DeMars' thought and work. In a phone interview, architecture critic Allan Temko said, "DeMars was to architecture what Dorothea Lange was to photography."

In the 1930s DeMars designed landmark modern migrant workers housing in California's Central Valley, including the 1941 Woodville Farm Center Housing project, included in Museum of Modern Art's 1944 exhibition *Built in USA 1932-1944*. He also

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EDITORS

An estimated 26,000 people participated in the AIA 2005 National Convention and Design Exposition, held in Las Vegas in mid-May. The city was both an odd and obvious choice for the event: Most architects feel obliged to visit the place that was theorized by Robert Venturi, Denise Scott Brown, and the late Steven Izenour almost 35 years ago, even though the quaint city they wrote about does not exist anymore. There are still plenty of ugly, ordinary, iconography-laden buildings to be read and even appreciated, but more than anything, Las Vegas' intensified brand of in-your-face kitsch, artificial AC-cranked environments, and uncontrolled sprawl should serve as inspiration for architects about what not to inflict on any other place in the world.

The week before the convention, hotelier Steve Wynn's latest hotel/casino/shopping mall, the Wynn, opened, attracting hordes of people who wanted to see what the most expensive building on the planet, costing \$2.7 billion, looks like. It looks and feels like the other hotels on the Strip—tawdry, traditional, claustrophobic, labyrinthine, ill-sited, traffic-inducing. Wrapped in flowers and mosaics and other rich details, the building represents no advancements in building technology, material or structural engineering, social or urban planning. It did, however, cost more than the annual budget of NASA—a point we couldn't ignore after attending a compelling session that linked sustainable design and social justice, led by Constance Adams, an architect who works with NASA, and Lance Hosey, formerly with William McDonough Partners and now leading his own firm, Envision Design in Washington, D.C.

True, the Wynn is probably the only hotel in Vegas with an artificial pine-covered mountain and waterfall. And it doesn't have a theme—that's one good and daring thing about it. It is, however, loaded with high-tech gadgets, which Wynn hopes will make the hotel, in his words, "a new benchmark for hospitality design." Rooms boast flat screens, iPod plugs, high-speed Internet access, smart-interface phone systems—nothing especially groundbreaking. The greatest potential lies in the room key system, where keys are coded not only to let guests into their rooms but also to dine, shop, and even gamble (no more queuing up for change to play the slot machines), with everything tabulated on one's room account. (A little like OMA's experimental system for Prada, wherein staff could access inventory and customer information such as tastes, payment preferences, sizes—an expensive bit of research that promised to redefine retail but never did.) But as one reviewer for *PC Magazine* reported, the interconnected system, which runs on Microsoft Windows XP, has its risks. If one part fails, everything does. In the hotel's opening week, sure enough, a slot machine system crashed, bringing down the room's security system and locking guests out of their rooms for ten minutes.

We don't mind the glitches as much as the idea that \$2.7 billion evidently buys you nothing extraordinary these days.

SAFER STREETS continued from front page
the fiscal deficit.

Transportation legislation is administered in long, six-year cycles in order to give state and local departments of transportation the time to plan, fund, and build extensive transportation projects. Since September 2003, when TEA-21 reached the end of its cycle, the bill has been extended six times. For New York City, where federal funding only accounts for 20 percent of the transport capital budget, these extensions do not affect long-term projects as much as they do in more rural parts of the nation with limited funding opportunities. Kay Sarlin, a spokesperson for the New York City Department of Transportation (DOT), said, "We always feel that the money will eventually come, so work has not stopped in our funding cycle during these extensions."

The recent reauthorization has focused on safety initiatives to combat the 42,000 annual traffic deaths in the U.S. These safety initiatives include large projects such as road maintenance and bridge repair as well as small programs like improved bike routes to schools. Notable projects include an amendment to allow toll roads to fund highway expansion and an employee tax benefit for mass transit users equal the amount given to parking, to be enacted by 2010.

The bill focused less on a major topic in past transportation bills: improving intermodal transportation links. However, a significant milestone for multimodal advocates was reached when an amendment introduced by a democratic senator from Iowa, Tom Harkin, was heard on the Senate floor. The amendment, eventually defeated in committee, would have required transportation agencies to address the needs of pedestrians and cyclists along with drivers in the planning and design of roadways. Currently, departments of transportation are not required to fund sidewalks or bike lanes as part of road building projects.

Congress must finalize its conference bill or pass another extension before the latest extension expires. If the President vetoes the bill, it can still pass with a two-thirds majority vote from both houses of Congress.

GUNNAR HAND

LETTERS

THAT'S RICH

I do enjoy the publication but not the blurb at the top of the story "Foster and Meier Pay To Play," (AN06_4.6.2005). I have no idea of either Norman Foster's or Richard Meier's finances but I doubt if "filthy, stinking rich" is how they might describe their state.

In fact, a first year's bill of \$157,000 for a club membership hardly by itself

would qualify anyone for that position, although I realize an architect's measure may tend to the low side. Try several millions to play golf at a private club in Japan, Italy, or who knows, even here!

While I don't know Foster personally, I do know Richard from our days at Cornell School of Architecture and occasionally since. If he isn't rich, he should be for the quality of his work.

ROBERT WAGENSEIL JONES
ROBERT WEGENSEIL JONES & ASSOCIATES
ARCHITECTS, WESTBROOK, CT

CORRECTION

Due to a publicity error HotelsAB was incorrectly given design credit along with ROY for the Hotel QT in AN08_5.11.05. In fact, ROY was the design firm in charge of the whole project.

PRAY FOR SNØ continued from front page

Donald Trump had grabbed tabloid headlines with his calls for a return to a Yamasaki-derived scheme to replace the original Twin Towers. Though the museum isn't scheduled to be complete until 2009 and the two client institutions are responsible for the bulk of the building's cost, visible progress in the rebuilding process can only be good news for the LMDC. **ANNE GUINEY**



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VERNON DEMARS DIES AT 97 continued from front page designed the important public housing project Easter Hill Village in Richmond, California, in 1954. DeMars didn't want the development to look like typical American low-income projects; he wanted it to appear unplanned, chaotic, as if it had evolved naturally. His brand of "planned chaos" became of hallmark of his later architecture and planning work. In 1939 he cofounded the group Telesis that attempted to define an expansive new field based on interdisciplinary teamwork among architects, planners, and landscape designers and to bring environmental issues before the public. Known as "environmental design," the approach was integral to nurturing the Bay Area's strong environmental awareness and influenced regional planning. The movement led to the formation of the College of Environmental Design at U.C. Berkeley, DeMars' alma mater. It was the first in the country to assemble planning, design, landscape architecture, and architecture into single college.

DeMars went on to design many important projects including the 1961 Golden Gateway Towers in San Francisco. The project is adjacent to the Embarcadero, the waterfront area he tried to preserve in the 1950s by protesting the roadway that ultimately encircled it. When the freeway was removed after the 1989 Loma Prieta earthquake, DeMars was active again, calling for the suppression of traffic and an enlarged plaza that prioritized people. "The most wonderful thing about Vernon was his humanity, and the human quality of his work," said Halprin. **WILLIAM MENKING**

Left to right: Paul Rudolph's Yale Art and Architecture Building, shot by Ezra Stoller/ESTO; Eero Saarinen's TWA Terminal, shot by Georg Fischer; Robert Venturi's Vanna Venturi House, shot by Matt Wargo.

COURTESY USPS

USPS ISSUES STAMPS TO COMMEMORATE MODERN ARCHITECTURE

STAMP OF APPROVAL

The United States Postal Service (USPS) issued a pane of 12 stamps on American architecture on May 19 in conjunction with the national AIA convention in Las Vegas. The USPS' Citizen's Stamp Advisory Committee proposed the series and approached dean of the Parsons School of Design and architecture critic Paul Goldberger to refine the choice of featured buildings. Goldberger recommended that the series highlight modern American architecture to expose some lesser-known build-

ings to a broad audience. "Non-architects know Mies and the Seagram Building and the Chrysler Building," said Goldberger. "But they are less likely to know [Robert] Venturi's mother's house, [Paul] Rudolph's A & A Building at Yale, or even Lou Kahn's University Art Gallery." Goldberger suggested all three for inclusion in the series.

Goldberger thought the selection should have a sense of balance—a mix of architects, building types, geography, and chronology. "I'm proud we hung on to the ones on the

list," he said. "But I would have loved to have a Thom Mayne building or a Tschumi or a Koolhaas." In order to maintain a broader historical arc, Frank Gehry's Disney Hall is the only recent building in the group. **WM**

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COURTESY VIKEN BERBERIAN

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Craigslist is a pretty amazing real estate resource but it is surprising, nevertheless, to find a modernist icon among the endless listings of flats for rent, sublet, or sale. Viken Berberian posted the listing (above), along with several tantalizing pictures, on Craigslist last month, announcing the sale of his apartment in the Unité d'Habitation, designed by Le Corbusier in the 1950s for middle-class workers in Marseilles. Over time, the project has evolved into upper-class housing in a chic portion of the city's 8th Arrondissement.

Asking price for the 1,370-square-foot space, located on the third floor of a 12-story building, is approximately 335,000 euros. Buyers spending American dollars would have to contend with the weak exchange rate, but even similarly-sized spaces in Tribeca sell for twice as much. According to Berberian, "Walking through the space is an uninhibited, pure experience." He is a writer, and said that the architecture inspires his work. Apparently it's served as inspirational space before: The space is zoned for both residential and commercial use, and before Berberian moved in, an architect practiced there for nearly 40 years. **STEPHEN MARTIN**



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THE VIEW FROM THE BRIDGE continued from front page adjacent acres of fragmented Lower Manhattan neighborhoods. The site is essentially interstitial, the small dots and spots of underused parkland and post-9/11 security barriers that have combined to create a disjointed urban experience in the center of one of the most historical (and architecturally difficult) areas in the city. The study area is bounded by Fulton Street on the south, Chatham Square on the north, City Hall on the west, and the river to the east. It is essentially downtown's Bermuda Triangle, an area where five neighborhoods collide and 50,000 pedestrians pass each day. The three-minute walk from the municipal building to City Hall is an obstacle course of traffic patterns and lengths of seemingly endless fence, punctuated with locked gates and police huts. Some of the site overlaps with the other LMDC-commissioned plans, as well as ShoP/Sharples Holden Pasquarelli's East River study for the Department of City Planning. (Weiss/Manfredi described SHO's interventions as coming down from the north while theirs moves towards the east; they're expecting a future intersection but haven't yet officially talked about it.)

At a January 13 presentation of their conceptual study at the Architectural League, Marion Weiss asked, "How few things can you do to work off the infrastructure already in place?" Describing their interventions as "stealth planning," the architects have a fascination with in-between spaces and prefer to respond to the urban topography already in place, stitching it together here and there, and eventually everywhere.

After 9/11, Park Row was closed to traffic along Police Plaza from Worth Street to Franklin Street. Chinatown residents were cut off from the rest of Lower Manhattan and Mt. Sinai hospital and. As Weiss pointed out, the psychological distance between City Hall and Chinatown is greater than the actual five-minute walk. The street, which on May 15 was re-opened to two lanes of bus traffic for a trial period of 90 days, currently has four lanes. Parsons Brinckerhoff decided that two lanes will suffice in the long run, leaving space for Weiss/Manfredi's grassy barricade.

The architects propose to replace the existing 26-foot-high concrete retaining walls that protect the police headquarters with stepped grass terraces. Where the street is currently incoherent and overbuilt, Weiss and Manfredi propose a walkable landscape that connects Police Plaza, the Municipal Building, and City Hall, and reintroduces a pedestrian passageway that weaves through buildings and streets. The

architects see the transformation of the site into a pedestrian-friendly walkway as an opportunity to give a sense of unity to the neighborhood. "You get all of these stitches starting to work together," Manfredi explained. Amanda Burden, chair of the City Planning Commission, agreed that Park Row would bring new vitality and cohesion to the neighborhood. The plan, she said, is "remarkable in its fresh analysis of how to approach the post-9/11 problem by making a bold connection to the Civic Center and Chinatown."

Still in conceptual stages, later phases will follow the same planning methodology that Weiss/Manfredi used when considering how to fix Park Row. The centerpiece of the second phase is a plan to exploit the activity in the space underneath the Brooklyn Bridge, currently occupied by the Department of Transportation's truck depot. Manfredi pointed to the vitality the depot brings to the area, and compared the movement of the trucks to the hippopotamus dance in the animated movie *Fantasia*. He envisioned the future urbanism on a grand scale, suggesting, for example, a dynamic educational display in a simple shed underneath the bridge, conveying the site's history.

The project's third phase will address the even messier considerations of urban life. For the Pearl Street and St. James Street area, Manfredi imagines a retail street that "channels the urban vitality that we associate with Chinatown and provides a connection to the seaport." Pointing out the idiosyncratic scales and building types of the neighborhood, the architects are proposing to create what Weiss called a "continuity of lighting and streetscape," which will densify and thread together the complicated topography. This re-injection of life combines with strategic traffic modifications centered around Chinatown's Chatham Square designed to connect the Bowery to the north and Water Street on the south. In the end, Weiss/Manfredi believe that this strand can connect the tip of Lower Manhattan with Union Square.

Weiss/Manfredi's process of research, research, and more research comes through in this proposal, a clear bell of real urbanity sounding in the mire of Lower Manhattan reconstruction. The Mayor's office has recommended funding to be allocated to Weiss/Manfredi's project though no decision has been made. Before we see anything else rise from the famous hole in the ground a few blocks away, it's entirely possible we'll have a whole new Lower Manhattan neighborhood.

EVA HAGBERG

Weiss/Manfredi's proposal for a pedestrian-friendly greensward along Park Row.



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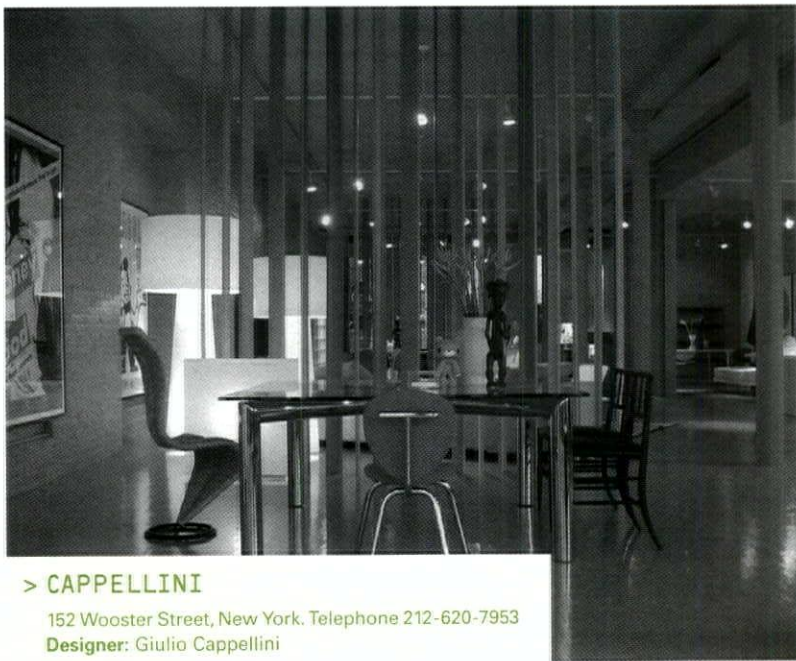
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Last year, the big news in the furniture world was the purchase of Cappellini by the Poltrona Frau Group, which also took over Thonet, Gufam, and most recently Cassina. Backed by Charme, an investment fund established by the owners of Ferrari, the acquisitions are part of a strategy to corner the high-end segment of furniture, consolidating manufacturing expertise while maintaining each firm's unique brand identity. To assert Cappellini's individuality within the group—as well as the message that Giulio Cappellini, whose father founded the company in 1946, is still very much involved as creative director—the trademark red of the Cappellini logo saturates its new showroom in SoHo, its first independent space in New York. (Cappellini was previously sold at Modernage, down the street.) Floors, ceiling, and columns are awash in the fiery hue, gesturing Cappellini classics by Shiro Kuramata, Piero Lissoni, and others. “Red is both a strong color and a neutral color that easily matches every other color,” Giulio Cappellini believes. New works by Ronan and Erwan Bouroullec, Marcel Wanders, and Jasper Morrison could not have received a better debut, delivered to New York in a great big red box.

LEGISLATIVE DELAY CAUSES RETHINKING OF RENOVATION

UN-MOVED

Plans to expand the United Nations (UN) headquarters onto a site just south of its current home have been stalled in the New York State legislature, which blocked a vote in December 2004 to formulate a review process for the plan as requested by Community Board 3. In March the UN began to consider other temporary sites around the city while its current home, the 1952 United Nations Secretariat Building designed by a group of architects including Le Corbusier, Wallace K. Harrison, and Oscar Niemeyer, undergoes a planned renovation funded with \$1.2 billion in federal loans.

The UN contacted an unidentified real estate agency to assess alternate locations, and the agency's analysis of over 100 New York City properties yielded two primary options. In a report released on April 22, UN Secretary-General Kofi Annan named an undisclosed site in downtown Brooklyn that could accommodate the UN's conference and office space needs. The other option, at another undisclosed site near the Secretariat Building, offers ample office space but lacks sufficient conference space and would require the construction of a \$45 million temporary structure on UN land, according to the report.

Although the Brooklyn site offers the quickest fix to the space crunch, the UN is still hoping to move forward with the expansion project in order to consolidate its offices, which are currently scattered across the city,

according to Marie Okabe, a UN spokesperson. Michael Sherman, a spokesperson for the New York City Economic Development Corporation (EDC), said, “[The expansion project] is the UN's and the city's number one goal.”

The EDC is working on the project with the United Nations Development Corporation (UNDC), a city/state agency created in 1968 to assist the UN with its real estate needs. The proposed building, dubbed UNDC-5 since it is the UNDC's fifth building project, is a 950,000-square-foot, 35-story structure designed by Fumihiko Maki and situated on a 28,000-square-foot portion of Robert Moses Playground, between 41st and 42nd streets. A 100,000-square-foot esplanade over FDR Drive adjacent to the existing UN headquarters would be built to replace the parkland lost to the building.

The \$650 million building would be funded through bonds issued by the UNDC to the UN separately from the \$1.2 billion in federal loans for the renovation. Once the Secretariat Building renovation is complete, UN employees currently housed in UNDC-1, 2, 3, and 4 will be moved to UNDC-5. In the April 22 report, Annan commented that the UN should continue to support UNDC-5 “because such a consolidation is in the long-term best interest of the Organization.” The report continued, “The Organization should proceed with leased space in the New York City area and ... an on-time refurbishment start date of 2007.”

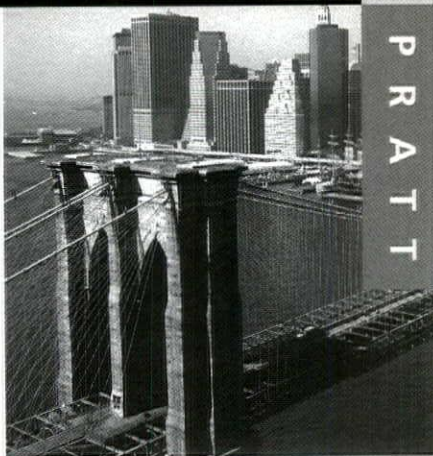
The UN budget committee will discuss the decision on the interim space before handing a recommendation to the General Assembly for a vote. UN representatives declined to comment on when that vote might occur.

GUNNAR HAND

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TRUMP ADOPTS TWINS continued from front page indulgently; Rose said that he, like everyone else, is entitled to his opinion. Nicole Gelinas of the *New York Post* hailed him as a savior, and even mayoral candidate Fernando Ferrer reportedly said that the idea was interesting enough to be considered.

But for those following the rebuilding process, there is something very familiar about all of this, right down to the dreary refrain "If we don't [fill in blank], the terrorists will have won." As the cocksure architecture blog *TheGutter* pointed out, the design Trump presented was one developed by engineers Herbert Belton, (who worked on the original towers) and Ken Gardner in 2002. On February 18, 2004, the two presented their scheme to the public under the auspices of a group called Team Twin Towers (TTT). According to Gardner, the plan championed by Trump is a more refined version of TTT's 2004 plan. "We have since worked out the structural, financial, and safety issues in greater detail," he said.

Gardner, who with former TTT spokesman Jon Hakala, is now affiliated with a rebuilding group called Twin Towers II, explained that Trump saw their new 9-foot model while filming a segment at MSNBC's studios and decided to support the project. Hakala said the group is glad to have a champion in Trump. "His involvement is recent but sincere. I wouldn't have stood a few feet away from him [on the podium] if I thought that it was a cheap publicity stunt." **AG**

HONORS

The **National Building Museum** gave its **2005 Honor Award** to **Forest City Enterprises** on June 1 in Washington, D.C., in recognition of its contribution to sustainable development.

At the New York Building Congress 84th Anniversary Awards Luncheon on May 18, **Mayor Michael R. Bloomberg** was presented the **George A. Fox Public Service Award**.

The Joan Mitchell Foundation announced 11 recipients of the \$10,000 **2005 MFA Grant** in late April. Among the winners, five were from the tristate area, including **Charlotte Becket** (Hunter College), **Earl Fyffe** (Queens College, CUNY), **Gandalf Gaván** (Columbia University), **Amer Kobaslija** (Montclair State University), and **Shervone Neckles** (Queens College, CUNY).

In April, *Metropolis* announced the two winners of its \$5,000 **2005 Next Generation Prize**: engineer **Joseph Hagerman** and architect **Alisa Andrasek**, both based in New York.

On May 4, **James Dyson** received the **2005 Success by Design Excellence Award** from the Rhode Island School of Design and the Center for Business & Design.

The Historic Districts Council announced the winners of its **Annual Grassroots Preservation Awards** in mid-May. Architectural preservation advocates **Landmark West!** and **Kate Ottavino** were included in the group.

The Brooklyn Chamber of Commerce announced 15 winners of the **2005 Building Brooklyn Awards**, which recognizes recent projects that have improved the borough's economy and quality of life. They include the **Brooklyn Museum Entry Pavilion and Plaza** by **Polshak Partnership Architects/Arata Isozaki & Associates** (Arts and Culture category);

Williamsburg Branch Library Renovation & Rehabilitation by **Vincent Benic Architect** (Community Facility); **Packer Collegiate Institute** by **Hugh Hardy** (Education); **Steiner Studios** by **Dattner Architects** (Industrial); **80 Arts, The James E. Davis Arts Building** by **OpenOffice Arts+Architecture** and **Sound Portraits Production** by **Ken Levenson Architects** (Office); **Parade Ground** by the **Prospect Park Alliance** (Parks and Open Spaces); **Stillwell Avenue Subway Terminal** by **Kiss & Cathcart Architects** (Public Works); **Show House** by **Alternative Design, SRY Rainbow Design Group, Continuum Home, NURU Collective** (Affordable Housing); **342 Sackett Street** by **Coburn Architecture** (Small Residential); **The Ice House** by **Benton Brown** (Multi-Family Residential); **West Elm DUMBO** by **Callison Architecture** (Retail Storefront); **Trey Whitfield School** by **Giannasca & Gallo** (Unique Community Impact); and **Atlantic Terminal Retail** by **Swanke Hayden Connell Architects, The Ives Group, Hardy Holzman Pfeiffer Associates, and Alexandra Champalimaud & Associates** (Unique Economic Impact).

The **American Academy of Arts and Letters** announced the winners of its **2005 Awards in Architecture**. **Toshiko Mori** won the **Academy Award in Architecture** and a \$7,500 prize, and **Shigeru Ban** won the **Brunner Memorial Prize** and a \$5,000 prize.

Shahneshtin.net recently announced the six winners of its **Shrinkage Award**, a poster design competition: **Claudia Aracci, Sheikha Bin Dhafer, Diana Atef Hawatmeh, Francois Reau, Mona Seddiqi** and **Jay Stoughtenger**.

On May 9, **George Ranalli**, dean of City College School of Architecture, Urban Design & Landscape Architecture, was awarded the **Renaissance Award** by the school's alumni.

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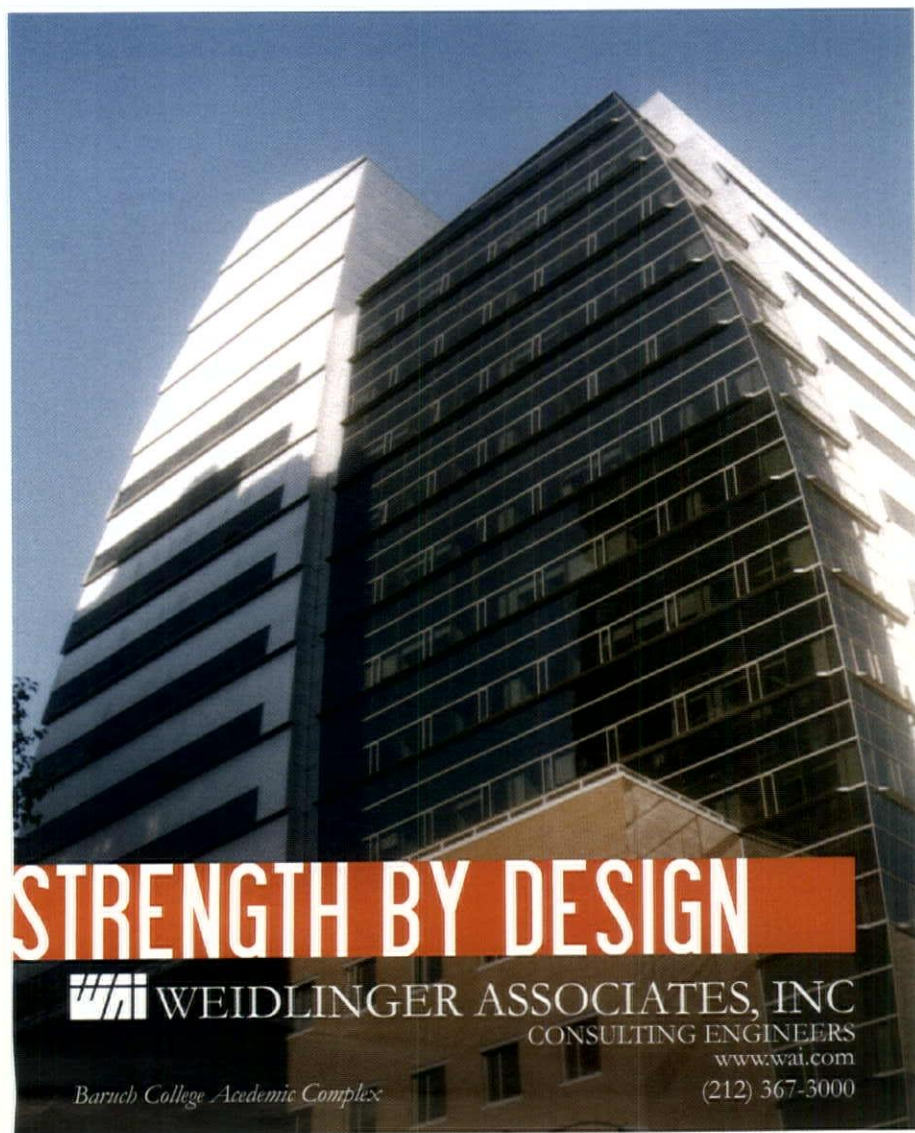
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NEW YORK'S TOP 25 BIG FIRMS GET BIGGER

FROM L TO XL

The complex ebb and flow of status and power among New York architecture firms is second only to that in your nearest high school cafeteria. And while the subtle shifts among the freaks, geeks, and other economic minnows of the design world may remain a question of opinion, when it comes to the whales, thanks to *Crain's New York Business*, we can run the numbers. *Crain's* produces annual rankings of the city's 25 largest and fastest-growing firms, with the number of tristate-area architects employed indexed against total architects worldwide, total construction volume worldwide, and square footage of local projects. Generally the news is good, with almost all 25 growing last year, led by Gensler Architecture in construction volume and Perkins Eastman in total local architects. And it's grown better to be bigger: The total share of construction enjoyed by the five largest firms on the list grew from about a third in 2003 to almost a half in 2004.

The fastest-growing firm was the New York branch of Princeton, New Jersey-based Hillier Group, which went from 40 to 71 architects in the last year. Managing principal Steve Gifford described the new

hires as "a lot of really interesting people. We kind of bring the New York environment into the office, the creativity, the energy, the diversity," including, he noted, new numbers of Spanish- and Mandarin-speakers. Much of Hillier New York's new work is for Chinese clients, including a 300,000-square-foot Shanghai science facility. When firms are forced to shrink, which happened to Hillier in 2002, they get wise but grey, according to Gifford. "Loyalty and strategy mean that your average age and experience goes up," he said. "Expansion balances that out with new talent."

Gwathmey Siegal fell off this year's list, having reported 33 staff architects to *Crain's* in December. But the firm is busier than ever, "good busy," in Charles Gwathmey's words, with new commercial projects like a 52-story hotel/condo adjacent to the WTC site. "We made a conscious decision to stay constant at about 50 employees total," he said. "It helps to maintain a certain dynamic and intensity that you lose on a big scale." He described managing architects an educational process before reiterating, "We never wanted to be huge." **THOMAS DE MONCHAUX**

TOP 25 ARCHITECTURE FIRMS, BY NUMBER OF AREA ARCHITECTS *

2003

- 1 Perkins Eastman (106, \$2.1 billion)
- 2 Skidmore Owings & Merrill (89, n/a)
- 3 Hellmuth Obata + Kassabaum (79, \$2.75 billion)
- 4 Kohn Pedersen Fox Associates (79, \$3 billion)
- 5 Gensler Architecture, Design & Planning (67, \$5 billion)
- 6 Polshek Partnership Architects (64, \$242.3 million)
- 7 HLW (54, \$600 million)
- 8 TPG Architecture/The Philips Group (50, \$25.7 million)
- 9 Gruzen Samton Architects, Planners & Interior Designers (44, \$300 million)
- 10 Urbahn Architects (41, \$425 million)

- 11 Davis Brody Bond (40, \$274 million)
- 12 Hillier Architecture (40, \$1.592 billion)

- 13 Pei Cobb Freed & Partners Architects (40, \$152 million)
- 14 Perkins & Will (40, \$1.4 billion)
- 15 Beyer Blinder Belle Architects & Planners (39, \$144 million)
- 16 STV Architects (39, \$513 million)
- 17 Larsen Shein Ginsberg Snyder (38, \$200 million)
- 18 Swanke Hayden Connell Architects (36, n/a)
- 19 Fox & Fowle Architects (35, n/a)
- 20 Robert A. M. Stern Architects (35, \$146.9 million)

- 21 Cooper Robertson & Partners (31, \$130 million)
- 22 Gwathmey Siegel & Associates Architects (29, n/a)
- 23 Costas Kondylis and Partners (28, \$640 million)
- 24 Ehrenkrantz Eckstut & Kuhn (28, \$318 million)
- 25 Schuman Lichtenstein Claman Efron Architects (28, \$700 million)

2004

- 1 Perkins Eastman (117, \$3.2 billion)
- 2 Skidmore Owings & Merrill (99, n/a)
- 3 Kohn Pedersen Fox Associates (87, \$3 billion)
- 4 Hellmuth Obata + Kassabaum (85, \$3.5 billion)
- 5 Gensler Architecture, Design & Planning (71, \$6.2 billion)
- 6 Hillier Architecture (71, \$860 million)
- 7 Polshek Partnership Architects (64, \$266.5 million)
- 8 Cooper Robertson & Partners (58, \$169.3 million)
- 9 Beyer Blinder Belle Architects & Planners (47, \$128 million)
- 10 Pei Cobb Freed & Partners Architects (44, \$291 million)

- 11 Ehrenkrantz Eckstut & Kuhn (42, \$42 million)
- 12 Gruzen Samton Architects, Planners & Interior Designers (42, \$700 million)
- 13 Urbahn Architects (42, \$532 million)

- 14 Larsen Shein Ginsberg Snyder (41, \$220 million)
- 15 STV Architects (41, \$590 million)
- 16 Davis Brody Bond (40, \$260 million)
- 17 HLW (40, \$447 million)
- 18 Perkins & Will (40, \$1.75 billion)
- 19 Fox & Fowle Architects (37, n/a)
- 20 TPG Architecture/The Philips Group (37, \$812.5 million)
- 21 Costas Kondylis and Partners (36, \$850 million)
- 22 Mancini Duffy (36, \$465 million)

- 23 Swanke Hayden Connell Architects (36, n/a)
- 24 Robert A. M. Stern Architects (35, \$215.1 million)
- 25 Spector Group (35, \$224 million)

* Ranked by number of New York area architects employed. In parentheses, that number is included along with each firm's worldwide construction volume. Data in the 2003 and 2004 tables was published in *Crain's New York Business* on May 3, 2004 and May 2, 2005, respectively.

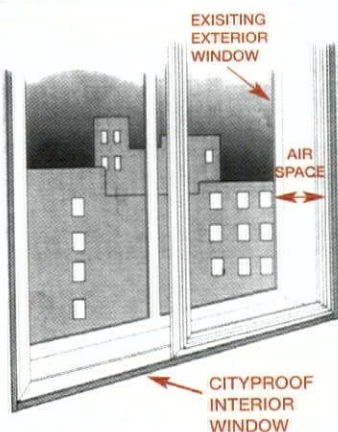


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OMA'S NEW CONCERT HALL BREATHES NEW LIFE INTO AN OLD SHOEBOX



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PUSHING THE ENVELOPE

"This is a completely boring building," Rem Koolhaas declared to a group of international journalists touring the Casa da Musica in Porto, Portugal. Yeah, right. The meteorite of a building is the most immediately gorgeous of all the Office for Metropolitan Architecture's recent projects. Its huge volumes seem to push the two auditoria out onto its face like giant computer screens. Its

circulation outdoes even his Berlin Embassy in complexity, and the fusion of spaces and hybrid structure continues his powerful, utterly confident extension of modern building types.

But, obligingly, Koolhaas is explaining the trick underlying this biggest-ever sleight-of-hand building. When OMA researched concert halls, they found the dull old "shoe

OMA's Casa da Musica in Porto, Portugal

box" solution was actually the best—and the opening night performances by pop icon Lou Reed and pianist Alfred Brendel seemed to back him up. The question then became, Koolhaas says, how to "erode" the shoe box; how to make it miraculously disappear and reappear at will.

In section, the building is boring-ish: a big box, sitting on a stack of other rooms. A second auditorium sticks out of it at an angle. Around these, like a balloon stretched around boxes, is the shell, and in between are circulation, foyers, bars, restaurants, and offices. Outside, it looks like a big carved out-volume of reinforced poured concrete. So is the form carved or stretched? "I don't know," said Koolhaas. "I've shown it to so many people that I understand it less and less."

Unlike the "egg in a box" type of concert hall in which a performance space is nestled safely within a protective package, the Casa da Musica's performance spaces push out the outside walls and drag the foyer with them. The shell is propped dramatically away from the main central stack with vast, sweeping stairs and long views out over the city, making a bewildering and spectacular promenade, culminating in the VIP attic where the glass roof window slides open to make a huge balcony. The occasional views into the concert halls through the corrugated structural and acoustic glass windows only add to the complexity of the foyers.

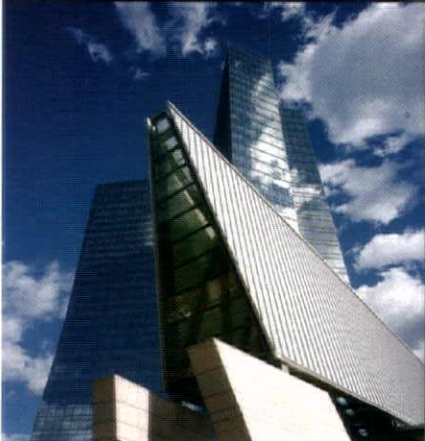
Yet the hall inside could hardly be simpler—a big, regular, plywood box with huge acoustical glass windows at each end screened with gorgeous knotted mesh

curtains designed by regular Koolhaas-colaborator Petra Blaisse. The 1,300-seat auditorium feels like a freestanding box but is completely wrapped in Byzantine circulation. It is like having Venice wrapped round your living room.

Koolhaas explained that the scheme started as a house for an idiosyncratic Dutch family. Three weeks before hand-in, OMA realized it would make a fabulous concert hall, scaled it up, and entered it into the competition to be a part of Porto's designation as the European Capital of Culture in 2001. Five changes of government later, the original design is still visible.

The Casa da Musica is a great lump on the roundabout between old and new Porto, in comic dialogue with an obelisklike monument to the victory of Porto over Napoleon's troop's, opposite. The hall lines up views of classic local vernacular, which can now be conserved as part of the perimeter of this instant icon, already in the process of being landmarked. This speed-preservation was not fast enough to stop a big tower from being built immediately behind it, however. Oddly enough, Álvaro Siza, the most contextual of all architects and once seen as the natural opponent of Koolhaas-ism, was asked to join the battle to stop the construction of the tower—which he did, to his own wry amusement.

The Casa da Musica is an astonishing building, challenging the more muscularly public Seattle library as Koolhaas' best work. It is so accomplished that one tends to omit to mention its prosaic characteristics. Some of these are admirable, such as the fact that the building **continued on page 10**



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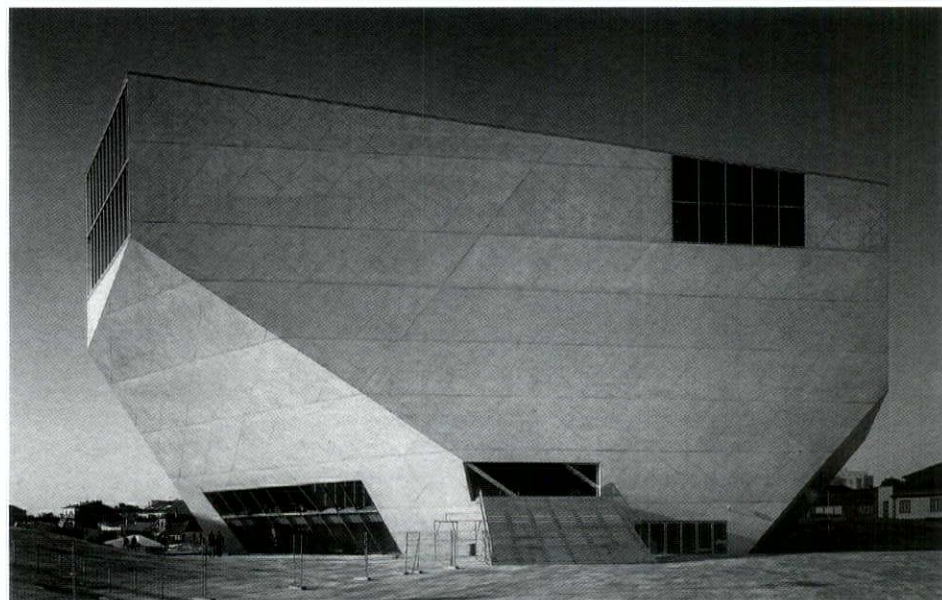
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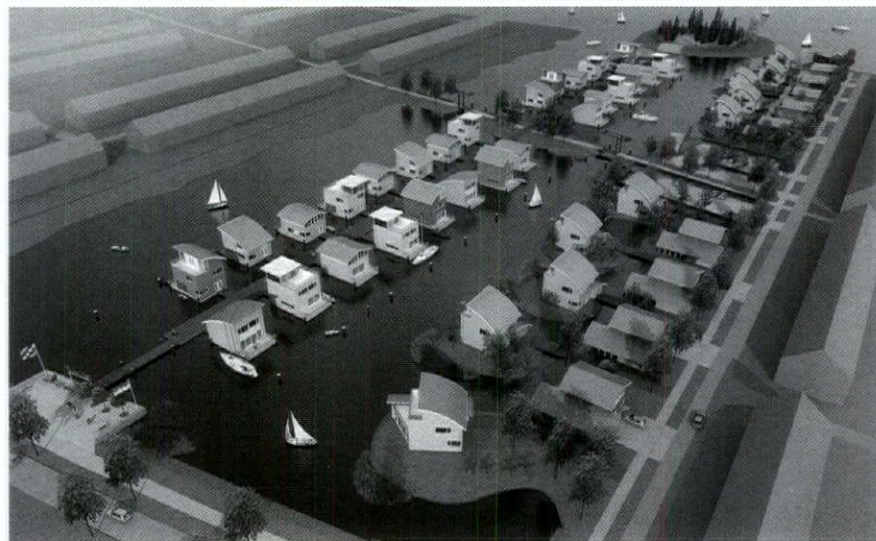
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Top: OMA spent a year refining the formwork pattern of the Casa da Musica's poured-in-place concrete shell. Above: The Byzantine circulation leads visitors around the hall's auditoria and other spaces, such as rehearsal rooms, offices, and a cafe, while affording dramatic views of the city.

PUSHING THE ENVELOPE continued from page 9 was relatively inexpensive (75 million euros) for its type; it weighs less than it looks (100,000 tons), which is the same as the steel for OMA's CCTV building in Shanghai; and it genuinely works as a sitting room for the city. But as a public building, it also has some problems: The magnificent stairs are easy to trip on and its deliberately confusing circulation makes it glorious to get lost in but impossible to find a john during intermission. Sure, a bit more signage and handrails will help a great deal. There is a danger, however, if architects start ignoring the basic and boring requirements of a public building or the needs of an audience member who, however, awed, should not be uncomfortable too. **KESTER RATTENBURY**



DESIGNERS RESPOND TO GLOBAL WARMING

RISING TIDES

The standard response to global warming is prevention, following the reasoning that the most important and feasible remedy for climate disturbance is to decrease the discharge of carbon gases into the atmosphere. But some architects have begun to explore a gloomier position—that it's time to start preparing for the worst.

As Elizabeth Kolbert recently reported in "The Climate of Man," a chilling, three-part survey on the state of global warming and its human sources published in *The New Yorker* in April and May, countries

like the Netherlands, which are built largely below sea level, can't afford to wait any longer. Kolbert mentioned the company Dura Vermeer, which is currently constructing a number of what it calls "amphibious homes"—buildings that live as comfortably on water as on dry land. And Dura Vermeer is not alone. Other Dutch companies, such as Ooms Avenhorn Groep, are planning floating home communities in Dutch floodplains.

According to Ooms Avenhorn spokesperson Dennis Meerburg, the company

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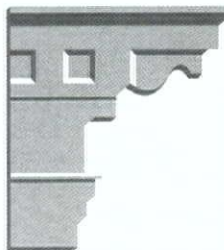
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The Blue Heart, a community of floating homes in Holland developed by Ooms Avenhorn Groep.

won a competition to construct the first floating residential district in the Netherlands in June 2003. Said Meerburg, "We realized that we could not win the battle with the water in the long run, so we are looking to work with the water, not fight against it."

The Ooms Avenhorn development, called The Blue Heart, includes a cluster of 200-square-meter homes designed by Dutch architecture firm Sijsma-Feekes and situated along a dock, which is constructed and paid for by Ooms Avenhorn. The concrete bases of the homes are constructed onsite, but the houses themselves are built at a wharf in Hoorn and towed to their final destination by barge. They retail for between 300,000 and 350,000 euros and cost the company about half that to build, not including the cost of land and architectural services. The company expects to complete at least part of the development by the end of the year.

Although the Netherlands is taking the lead on floating homes, the trend is already showing signs of spreading. Meerburg claimed that the company has received requests from clients in Germany as well as the UK. **DEBORAH GROSSBERG**

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AT DEADLINE

ARTFUL GRIEVANCES

The American Federation of Television and Radio Artists filed a grievance against National Public Radio (NPR) regarding the disciplinary measure taken by NPR against staff editor Tom Cole and freelance journalist David D'Arcy (a contributor to this paper) last March. NPR terminated its contract with D'Arcy and suspended Cole for one day without pay when a story on Holocaust art theft and the MoMA—reported by D'Arcy and edited by Cole—sent the MoMA board reeling. The case will be heard in July with a ruling expected in August.

STADIUM SUIT

On May 18, the Hell's Kitchen Neighborhood Association (HKNA) filed a federal lawsuit against Mayor Michael R. Bloomberg and Governor George Pataki. The suit claims that the new Hudson Yards zoning code violates the commitments made by the city and state to reduce emissions in accordance with the Clean Air Act by limiting parking in Manhattan's central business district. The HKNA contends that the 10,000 new parking spaces allowed under the new zoning would double the amount permitted under prior regulations.

CHAIR FILLED

On May 24, a record 84.5 percent of administrators, faculty, and students at

London's Architectural Association (AA) turned out to vote in a new architecture chair, Brian Steele, director of the AA's Design Research Lab.

MAKER'S MARK

The East Village Parks Conservancy (EVPC) and the New York City Department of Parks and Recreation (DPR) have begun a campaign to create an endowment for Tompkins Square Park in the East Village. For \$250, interested parties can have a granite hexagonal paver engraved with up to 70 characters of their choosing. There are an estimated 60,000 pavers in and around the park. Texts for engravings are subject to the approval of EVPC and DPR.

PRESERVED

On May 24, the Landmarks Preservation Commission (LPC) unanimously approved the Whitney Museum's plan to expand into two adjacent brownstones and restore its Marcel Breuer-designed building, according to a design by Renzo Piano Building Workshop. Said LPC chair Robert B. Tierney, "The Landmarks Commission found that Piano's design successfully and appropriately knits together the past, present, and future to create a new layer of history on this site." Piano recently altered his design to preserve more of the brownstones in an effort to gain the LPC's approval. Earlier in May, LPC approved landmark

designation for the Koch & Wagner-designed Ralph Bunche House in Kew Gardens, Queens, and the Morris Lapidus-designed Summit Hotel at the southeast corner of Lexington and 51st Street in Manhattan.

MAGIC MAKES CONDO MOVES

On May 16, a partnership partially owned by Earvin "Magic" Johnson bought the Williamsburg Savings Bank tower in downtown Brooklyn for \$71 million. The partnership is planning a \$165 million renovation project that will create 216 condominium units and 33,000 square feet of ground floor retail. Architect H. Thomas O'Hara is in charge of preserving and restoring the exterior façade and conducting the interior refurbishment of the 78-year-old structure.

MAD TO BUY 2 CC

On May 25, the Museum of Arts and Design (MAD) announced that it signed a contract with New York City to buy 2 Columbus Circle. In protest, the preservation group Landmark West!, which has campaigned against MAD's proposed renovation of the Edward Durell Stone building by Allied Works, filed a petition on May 26 to remove LPC chair Robert B. Tierney, who refused to reconsider the building for landmark status.

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Despite significant changes wrought by computer-aided design (CAD), blueprints and drafting pencils still define much of the architectural practice—largely because software has yet to provide an easy, standardized way to translate complex renderings into practical plans. But that may be about to change. Along two different fronts, software has gone a long way in recent years toward merging design and execution: parametric modeling (PM), which tracks and integrates design parameters set by the user; and building information modeling (BIM), which integrates building schedules, databases, and budgeting software into 3-D modeling. And while the day when PM and BIM comprise the industry standard is a long way off, they are already redefining the cutting edge of the practice.

Last fall, Gehry Technologies, a spinoff of Gehry Partners, shipped the first order of its long-awaited

Digital Project, an adaptation of Computer-Aided Three-dimensional Interactive Application (CATIA), the PM software Gehry has used on projects like the Guggenheim Bilbao and Disney Concert Hall. Meanwhile, Autodesk is aggressively marketing Revit, its BIM software package, having gained great publicity after Skidmore, Owings & Merrill announced its use of the program in its work on the Freedom Tower.

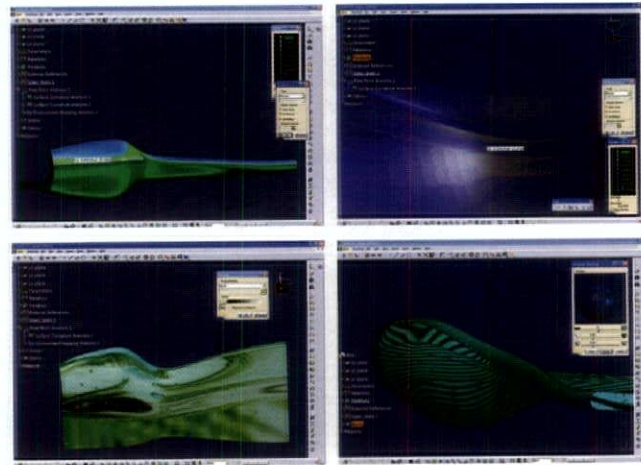
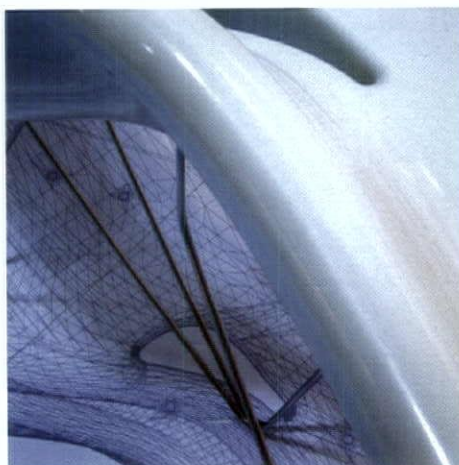
"It's funny because a year ago, a lot of us in the industry were saying we couldn't wait for this to happen," said Campbell Hyers of Control Group, an IT consulting firm that works heavily with architecture firms. "A lot has happened in a year. This is long overdue." Parametric modeling responds to a long-standing problem with CAD. While visualization tools, such as Maya, are great for finding, they are unable to generate the precise measurements needed to convert complex mod-

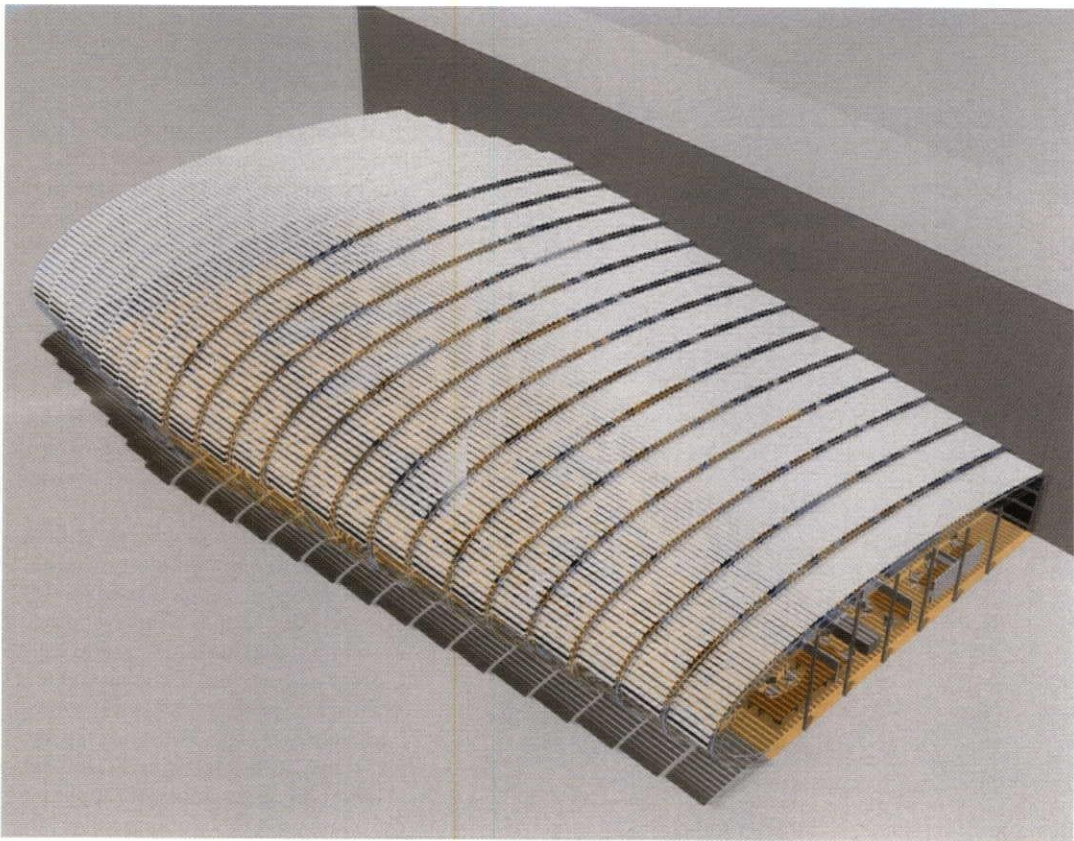
els into buildable plans. For that, architects must export their work into an engineering program, such as Rhino, then into AutoCAD to produce project documents. Not only is this process inefficient, but it almost guarantees that information will be lost along the way.

"All of this software hit graduate schools around 1990 and it delivered an unfortunate and unfulfilled promise of complex curves and geometries that in the end proved impossible to build," said Joe MacDonald, an associate professor at the Harvard Design School and a principal at Urban A&O, a New York firm that uses CATIA. "The building industry had no way of managing or making sense of what essentially were just sexy renderings."

Programs with strong parametric modeling capabilities—which, along with CATIA, include SolidWorks and Bentley Systems' MicroStation—take care of all of that in a single environment and,

This page: Joe MacDonald, an associate professor at the Harvard Design School teaching CATIA and principal of his own firm, Urban A&O in New York, used CATIA to design the Wave Workstation (close-up of prototype, near right). The stereolithography (STL) model viewed in wireframe (above), can be exported from CATIA at any time during the process to have scale models made on a rapid-prototyping machine, allowing designers to evaluate variations quickly. Any changes will be propagated accordingly throughout the model, a dynamic set of geometric interdependencies. The CATIA model was subjected to surface curvature analyses (screen shots, far right). CATIA's automotive reflection tools were used to simulate reflections.





as a result, the impossibly curvy designs rarely seen outside design school crits and Frank Gehry's portfolio will be well within reach of most firms. "We are working in an environment that offers a total simulation of a building to the point where, for example, plans and sections mean very little to our design process," MacDonald said.

And while PM is only slowly catching on, the firms that have adopted it have proven easy converts. Soon after founding Front in New York two and a half years ago, the firm's partners—architecture-trained Bruce Nichol, Mike Ra, and Marc Simmons—found themselves in the fortunate but challenging position of working with Gehry Partners on a pair of projects, both of which required them essentially to become a parametric modeling shop. (OMA, Herzog & De Meuron, Kazuyo Sejima + Ryue Nishizawa Architects, and other

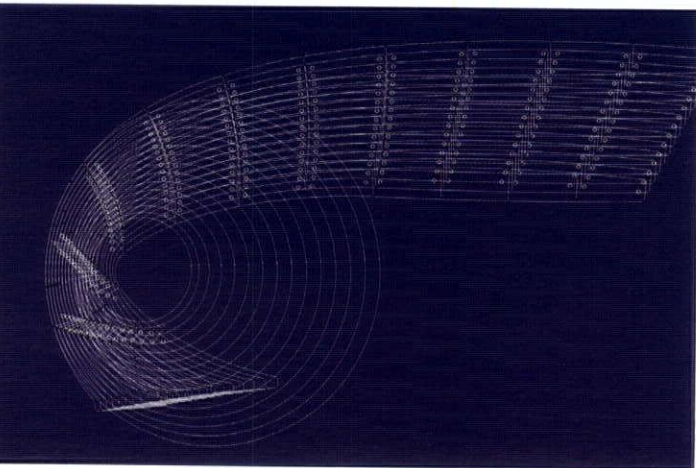
firms have also come to them for technological support on various projects.) And while they have gone on to do a raft of non-PM work—"CATIA and Digital Project is a tool for us, just as AutoCad, Rhino, and Strand 7 are," said Ra—the trio hasn't shied away from using the technology to tackle one of their own projects, the SCL Glass Headquarters and Showroom in Brisbane, Australia. For the curvy shed, built entirely of glass made by the client, PM is allowing them to do with glass what Gehry does with titanium, "imbedding information on the back end of the job that will be used for fabrication and construction," said Ra.

And if they decide they want to change any part of the glass-beam structure? "A rule change can be propagated into all the other glass beams that might be different in size," said Ra. "The final payback is that the design drawings become shop and fab-

rication drawings. Thousands of pieces of glass that are different, and you can spit them out as usable shop drawings."

BIM, on the other hand, focuses on improving the production process. By embedding databases and schedules within 3-D models, BIM software—such as Autodesk's Revit, Graphisoft's ArchiCAD, and Nemetschek's VectorWorks Architect—is able to quickly translate an architect's ideas into schedules, budgets, and orders. "We can very quickly generate a schedule that shows, say, the volume of concrete required by contractors," said James Vandezande, who oversees digital design for SOM's New York technical group. Thus not only architects but clients and contractors can immediately see the cost and duration of a particular project, and what happens to those variables when changes are made to the design.

The two **continued on page 14**



This page: New York-based Front Inc. is an architecture and engineering firm and a parametric modeling specialist. For the SCL Glass Headquarters in Brisbane, the architects designed a shed entirely made of glass (rendering, above) to showcase the client's various production capabilities such as curving, laminating, insulating, tempering, and shape-cutting. The building was modeled in CATIA (left) to be fabricated directly in the adjacent factory.

UTILITY VEHICLE

AS SOFTWARE PACKAGES GROW MORE POWERFUL, MORE COMPLEX, AND MORE EXPENSIVE, ONE IT FIRM IS SIMPLIFYING THINGS FOR ARCHITECTS. BY TREATING SOFTWARE AND SUPPORT LIKE A UTILITY, PURCHASED LIKE WATER OR ELECTRICITY, NEW YORK-BASED CONTROL GROUP MAY BE ABLE TO TAKE THE STING OUT OF TECH INVESTMENTS, AND HELP SMALL FIRMS KEEP UP WITH THE BIG BOYS. SARA MOSS REPORTS.

IT guys (and they are mostly guys) are the heroes of the modern office. They fix our email when it's not working, retrieve crashed files, advise us on hardware and software needs, debug and reset whatever needs debugging or resetting. But one firm, Control Group, is pushing the idea of technology support to another level. Just as architects hope for enlightened clients to father their procreations, the partners of Control Group—Campbell Hyers, Colin O'Donnell, and Scott Anderson—are pleased to have clients who challenge them to propose solutions that not merely support but enable more creative design processes.

When Hyers talks about the build-out of their new office, a raw Tribeca floor-through, it's clear that he's as much a design freak as a tech geek: He worked as an architect for half a dozen years at Rafael Viñoly Architects before starting Control Group with O'Donnell and Anderson, who have backgrounds in networks and design technology. Their office won't need much design work, though: On any given day, it's near-empty, as most of the company's 19 employees are scattered throughout the city providing support for the firm's nearly hundred clients, the majority of which are architecture and engineering firms, including Studio Daniel Libeskind, 1100 Architects, Nicholas Grimshaw Partners, Diller Scofidio + Renfro, Buro Happold, and yes, Rafael Viñoly.

Control Group is not the only technology consulting firm geared towards architects, but it is unique in its aspiration to treat technology as a flexible entity. "It started out with clients asking us to host their networks and systems," said

Anderson, pointing out the advantage of being able to check on a firm's programs and files remotely and the potential to allow firms to share their work with collaborators. Consequently, Control Group established a server in a former army facility in Brooklyn.

More importantly, they found that most firms' technological growth occurs in an ad-hoc, incremental fashion, which often left them stuck using systems that don't best suit their current needs or future goals. "We hate to be the ones telling an architect that he has to invest \$25,000 in a new server and software," said Anderson.

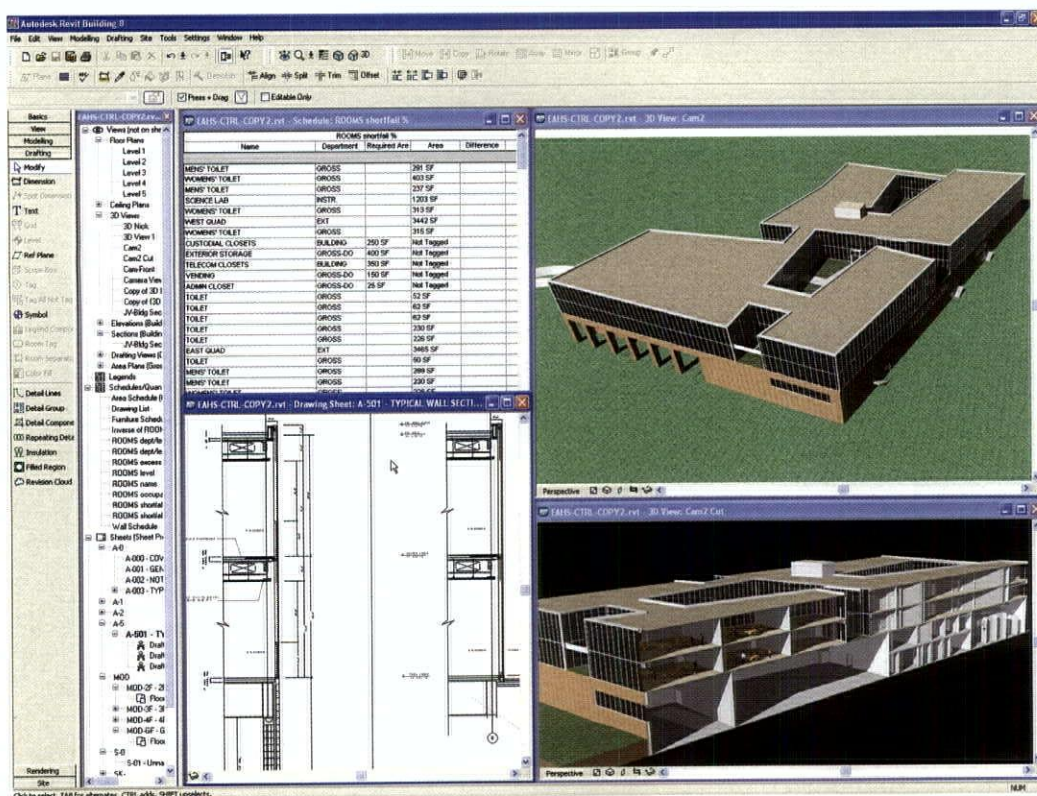
They are now developing an idea which they've dubbed "utility computing," drawing comparisons to how electricity is distributed. Early on, power stations were small, not particularly powerful, dispersed, and many people even had their own generators. The same goes for water, with people tapping into their personal or local resources. Gradually, larger centralized stations served greater areas, bringing efficiencies and savings.

Computing has gone through similar revolutions, with mainframes giving way (not very long ago) to personal computers, which kicked off the software explosion that has changed the global economy forever. But centralized computing never completely disappeared; banking and other business industries are rooted in remote networks, with local workstations serving merely as monitors, without software or memory. The biggest players in the industry, like Microsoft and Apple, who have the most to gain from PCs and individual **continued on page 14**

Imagine purchasing software not as a fixed package, but on an as-needed basis, according to the size of your staff or a particular project: "You could tap into it like water, by the glass," said O'Donnell.

THE ARCHITECT'S NEWSPAPER JUNE 8, 2005

Skidmore, Owings & Merrill is using Revit on the design of the Freedom Tower—the first highrise to be developed in the program—as well as more workaday projects, like the Elizabeth Academic High School in New Jersey (right).



THE NEXT DIMENSION continued from previous page fronts are not wholly distinct: Revit contains some parametric capabilities, while CATIA can deliver some BIM functions. But their relative strengths are different, and, say experts, those differences are drawing more clearly the distinction between service- and design-oriented firms.

"The groups starting to use BIM are doing straightforward, normative buildings," said Dan Schodek, who teaches CATIA at the Harvard Graduate School of Design. "In Revit you can do some curves and swoops, but not nearly with the design capability of parametric software. Meanwhile, you can get database output from CATIA and other programs, but life is not made easy for you."

In theory, neither PM nor BIM is wholly new. Gehry and a handful of other architects have been using parametric modeling software for over a decade, while SOM has been using a rudimentary form of BIM for almost 25 years. But those are exceptions, and few firms have found such programs worth the time and effort.

"It will take time to get used to. Right now even rich developers can hardly afford it," said Winka Dubbeldam, principal at Archi-tectonics, who added that she is taking a wait-and-see attitude on the new software. "That doesn't mean in the future that they're not

going to be more affordable. And then I would love to have one of those multiplatform things." For the time being, though, she's content with what she has—a cocktail of Maya, Rhino, and VectorWorks.

But most see PM and BIM as the future of the profession. For one thing, parametric modeling has begun to find a place in the nation's top architecture schools, especially as Dassault Systèmes, the French firm that owns both CATIA and SolidWorks, has sought out relationships with faculty and architecture programs. MacDonald noted, "At Harvard, CATIA made a big push." Two years ago, John Nastasi, who taught at the New Jersey Institute of Technology before going to Harvard and studying under Schodek, opened the Product Architecture Lab, a master's degree program in the Department of Mechanical Engineering at the Stevens Institute of Technology in Hoboken. It's one of the first programs in the country to rely heavily on CATIA. "It's the only tool I've found that aligns itself closely with how a building goes together," Nastasi said.

At the same time, large clients, such as the U.S. General Services Administration, are starting to demand BIM-centric deliverables as a way to speed up the construction process and improve post-construction maintenance.

And while today there is a

sharp distinction between PM- and BIM-centric software, many expect that in the future the two will begin to converge. "We have environments like CATIA that are driving themselves to become more user-friendly and relevant to the architectural world," Schodek said. "No doubt those designers of [BIM software] are also trying to make their programs more robust design-wise. Ultimately there might be some coalescing."

Malcolm Davies, CEO of Gehry Technologies, said he hopes his company's Digital Project is a step toward just that sort of convergence. "We have mechanical engineering products integrated and all the function of CATIA," he said. At the same time, he added, the software has a more user-friendly interface and leaves out many of the expensive non-architectural functions in CATIA.

Indeed, the fast-paced development—and ultimate convergence—of PM and BIM technologies point to a common horizon: a seamless relationship between design, construction, and maintenance in which pure data is the only deliverable.

"Ten years from now," mused Carl Galioto, a partner in SOM's New York office, "we will be having a drink and laughing about how we used to draw in two dimensions and delivering sheets of paper."

CLAY RISEN IS AN ASSISTANT EDITOR AT THE NEW REPUBLIC.

UTILITY VEHICLE continued from previous page explored how they might play a role in restoring centralized user resources.

The design fields remain decidedly in the realm of localization. Architecture firms expand and contract with the number and size of jobs in their offices, and purchase hardware and software accordingly. For many small to mid-size firms, the initial outlay is sizable; purchasing a copy of AutoCad can cost \$3,500 per employee, and with AutoDesk requiring users to pay a yearly fee for updates and support, prices climb even higher. Hyers likens the standard approach to buying software and servers to building a power plant just to light a single bulb.

With utility computing, however, firms can purchase technology as they need it. Control Group envisions a system in the future in which each user can log onto their computer in the morning and select the programs they will need that day, and pay a low rate per program, only for the days that they need it. "You could tap into it like water, by the glass," said O'Donnell.

"We are hosting services and applications, like Microsoft Exchange, offsite for our clients right now," said Hyers. "We are developing relationships with other hardware and software vendors to bring their particular technology to our clients in an affordable 'by the drink' format, and expect to release those as they are available next year."

Clients welcome this approach. Said Paul Schulhof of Tod Williams Billie Tsien Architects (a Control Group client), "A utility-like structure seems to be the trend in other industries, especially when you are dealing with complex software. People prepare their taxes remotely online all the time, and pay for it that one time instead of buying it." Matthew Johnson of Diller Scofidio + Renfro agreed: "Campbell has working on, and we could definitely use it, since the cost of software is astronomical."

"Until about five years ago, we could manage [our computing systems] on our own," said Schulhof. "As we took on more work and our systems grew more complex, it became harder to make sure the network was safe and protected. Also, we are doing more international work now, which means that there has to be a collaborative exchange of information, and a more sophisticated way of working on files together. Since each new piece of software adds complexity and takes time to assimilate, we like to have just what we need, not more."

In general, many firms are now rethinking their CAD strategy (especially with the emergence of building information and parametric modeling programs), and enlisting an outside party to help them take stock and plan for the future. And, according to Hyers, the more Control Group can plan, the more it can control each client's tech environment and working conditions. "We're trying very hard not to become enablers of past problems," said Hyers; that way, they can focus more on developing other ideas to help the profession function better. And it seems that there is more to come; said Hyers, "the concept of utility computing is 'more of a direction than a destination.'"

SARA MOSS IS A WRITER BASED IN NEW YORK.

The two fronts are not wholly distinct: Revit, for example, contains some parametric capabilities, while CATIA can deliver some BIM functions. But their relative strengths are different, and, say experts, those differences are drawing more clearly the distinction between service- and design-oriented firms.

FLIGHT CLUB

Naked Airport: A Cultural History of the World's Most Revolutionary Structure
Alastair Gordon (Metropolitan Books/Henry Holt), \$27.50

Airports: A Century of Architecture
Hugh Pearman (Abrams), \$75

Considering the extraordinary effect that aviation has had on design and society, it is surprising that two new books on the architecture of airports—*Naked Airport: A Cultural History of the World's Most Revolutionary Structure* by Alastair Gordon and *Airports: A Century of Architecture* by Hugh Pearman—cover largely untouched ground. Happily, they do it in very different ways.

Pearman's *Airports* encyclopedically describes the now-ubiquitous building type in a large, fully illustrated format but, as is the case with most art books, his narration is continually interrupted with images. By contrast, Gordon's *Naked Airport* is novel-sized, with fewer, smaller pictures, and his compelling narrative makes the reader an ardent witness to the events that shaped the buildings.

Gordon begins with his own experience as a 12-year-old in 1964 taking his cousin from England to the World's Fair in Flushing Meadows. There, "the so-called future seemed shabby," he writes. After dropping his cousin off at Eero Saarinen's TWA Terminal at John F. Kennedy Airport, however, he realized something: "This wasn't pretending to be the future; this was the future."

Before the completion of TWA in 1962, however, it had taken some time for the United States to enter the vanguard in airport design. Both authors note that although the first flight had taken place in this country, airport development got off to a faster start in Europe, catalyzed by World War I and governmental support. Gordon explains, "Despite Charles Lindbergh's efforts to encourage airport devel-

opment in the U.S., Congress specifically prohibited direct government sponsorship of airports, so their creation fell to individual cities." The only large-scale coordinated effort was the private one of Juan Trippe, who, along with friends from Yale, started with flying wealthy New Yorkers to the Hamptons. Trippe later put together the series of routes and landing strips throughout Latin America that became Pan American Airways.

Gordon peoples his story with larger-than-life characters, showing how Franklin Delano Roosevelt, Fiorello LaGuardia, and Adolf Hitler all used aviation to advance their respective agendas. In 1932 Roosevelt flew for seven hours through thunderstorms from Albany to the Democratic National Convention in Chicago to accept his party's nomination. This gesture, which led

the press to dub him "the flying candidate," was dramatic enough to lure 15,000 people to greet him.

Within months of taking office, FDR established the Civil Works Administration with \$11.5 million set aside for airport construction, an amount that increased manyfold when the Works Progress Administration came into being two years later and helped build aerial gateways to the nation's political and economic capitals. Still, most American airports were solid little rectangular structures with truncated towers and decor meant to evoke their locale, while their European counterparts were inventively modernist. Gordon cites Vilhelm Lauritzen's light-filled 1936 Kastrup Airport in Copenhagen, with its recessed concrete columns supporting wide-open spaces, glass walls, and an

undulating tiled ceiling, as an example of the European aesthetic.

After World War II—the first war won chiefly by aviation, as Gordon points out—the United States caught up. Once more, Mayor LaGuardia, who recognized the value of an airport to his city, began building an airport even bigger than the one that bears his name: In the 1950s, a series of ambitious airport buildings by different architects started to rise on a gigantic cul de sac near the Idlewild golf course in Queens.

This is where not only Eero Saarinen's dynamic TWA Terminal took shape but also Skidmore, Owings & Merrill's sleek International Arrivals Building, Walther Prokosch's umbrella-roofed Pan Am Terminal, and I. M. Pei's National Airlines Sundrome. They surrounded Wallace K. Harrison's spec-

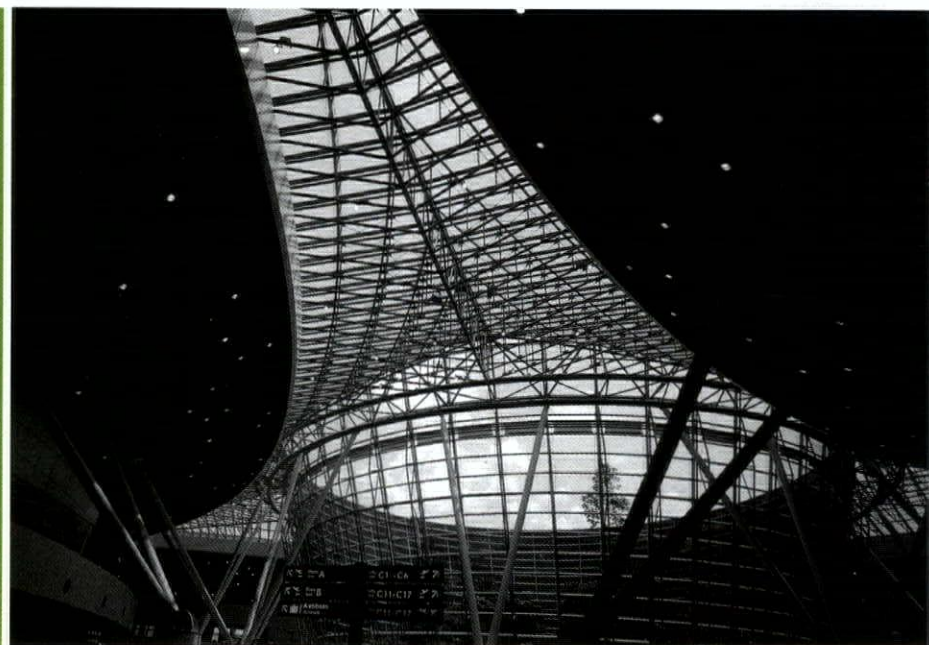
Kisho Kurokawa's 1998 Kuala Lumpur Airport, from Hugh Pearman's *Airports*.

tacular Liberty Plaza with its colored lights, dancing fountains, and grand allées. Airport architecture had finally created a setting appropriate for the grand adventure that commercial aviation had been in its early days. But by then flight was becoming commonplace. (Seven million airline tickets were sold in the U.S. in 1955; that number grew to 154 million by 1968.) And with the Airline Deregulation Act of 1978, the number of airlines quadrupled, heightening competition and economic pressure.

The next generation of airports were what Gordon calls faceless "people processing centers," such as HOK's Dallas/Forth Worth Regional Airport of 1973, scaled to the automobile and so enormous that they were impossible to take in at a glance. Security measures adapted after a series of hijackings made them even more dehumanizing. They had become, as he observes, the "naked" airports that Le Corbusier had recommended. "Nothing could compete with the machine itself, and thus the only appropriate architecture was one that was practically invisible; just sky, grass and concrete runways," Gordon writes.

It was not until developing countries began building airports, such as SOM's 1980 Haj Terminal in Jeddah, Saudi Arabia, that airports became sensational again. Most of the glamorous

continued on page 17



COURTESY ABRAMS

Elektra House (2000)
in Whitechapel, London

The Houses of David

David Adjaye: Houses & Projects
Urban Center, 457 Madison
April 29

David Adjaye: Houses
Peter Allison, editor
Thames & Hudson, \$45.00

In his lighthearted but ultimately serious introduction to David Adjaye's April 29 lecture at the Urban Center, Gordon Kipping of G Tects remarked that the traditionally white, white-collar profession of architecture is ready for its Tiger Woods, and that Tanzania-born British practitioner Adjaye is the man for the job. After Adjaye's presentation, I believe Kipping is right.

Race, color, and for that matter culture are sources of schizophrenia in the United States. Here, ethnicity is applauded personally and discouraged professionally. Despite increasing diversity in the workplace and in schools, there are few productive concepts derived from sources of personal identity. According to modern semiology, the benefit of culture resides in the many differences (of mores, bases, and attitudes) between groups. Roland Barthes' contributions to the theory of semiotics challenge given signs and symbols and provide mechanisms to identify meanings entrenched in accepted forms. Adjaye,

like Barthes, uses the latent non-verbal meaning in art and architecture to rein-vigorate typologies with a new critical interpretation.

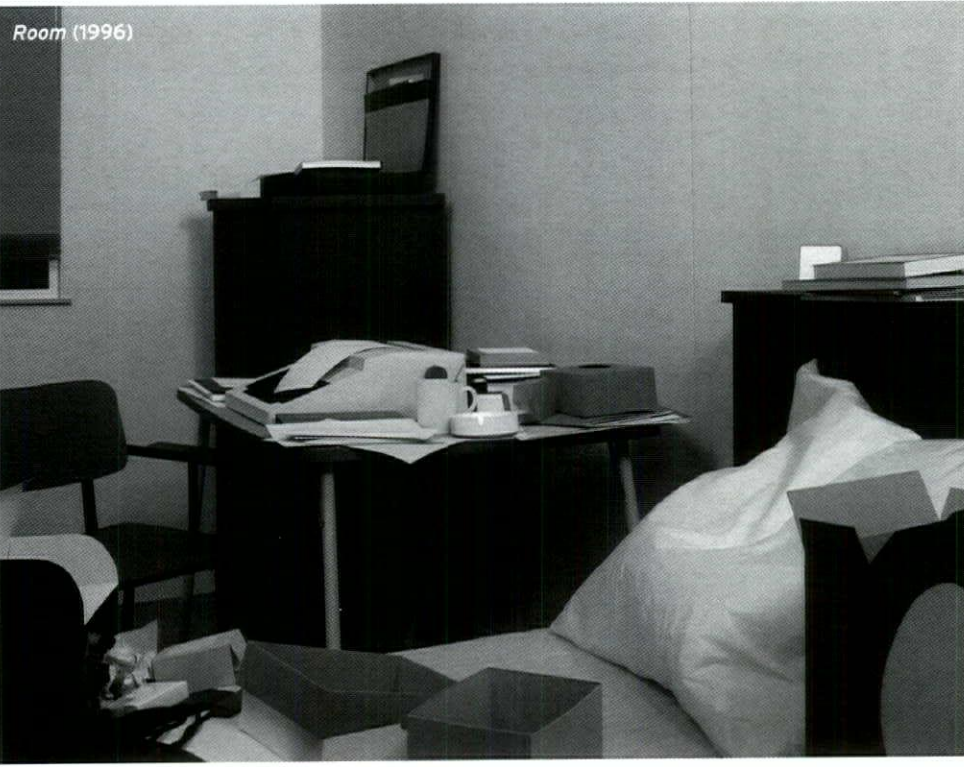
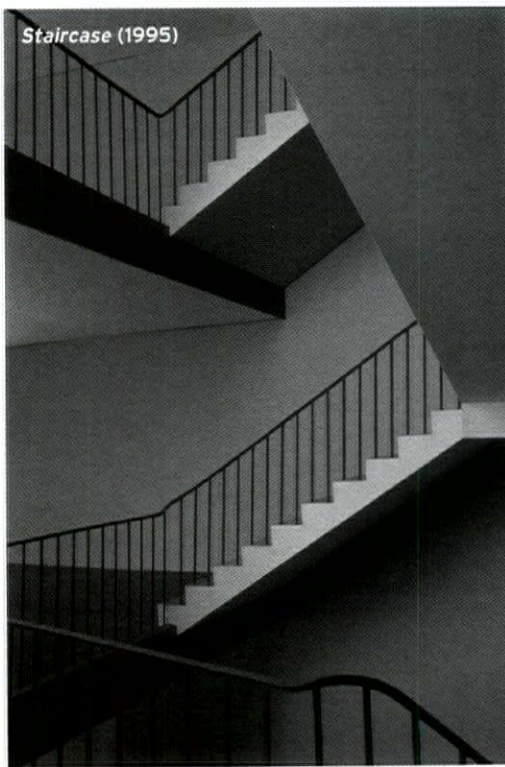
For his Dirty House (2002) in the London neighborhood of Shoreditch, Adjaye decided not to tear down a small, abandoned factory, but to tap into what he saw as its inherent grandeur. He appreciated the monumental quality of the nearly cubic form and the almost monolithic quality of the masonry work, and decided to reinvest the broken form with new power derived from a foreign but personally meaningful source. For Adjaye, the solution resided in the churches of Lalibela, Ethiopia. Hewn from solid rocks, these churches signify devotion, artistic vision, and terrific perseverance, for the great subtractions of mass were in direct proportion to the labor of carving. By covering the factory's façade with black anti-graffiti paint, a thick stucco-like finish, Adjaye unified the brick surfaces and created the perception of a single monolithic

form. Finally, he added a white canopy that seems to float above the dark mass and completes the cubic form.

Ashanti Kente cloth inspired Adjaye's design of the Idea Store Library facades (2003 and 2004), the first two of a series of reimagined public libraries in London. Kente cloth is composed of 4-inch linear strips of fabric that are hand-woven on a horizontal treadle loom and later sewn together into larger cloths. In an artistically grounded technology transfer, Adjaye drew a connection between this process and curtain wall construction in which glass panels are attached end-to-end horizontally around the perimeter of a single floor and then stitched together floor to floor at stack joints. Adjaye's assessment is most poignant with respect to the cultural significance of Kente: Sewn by individuals as gifts for local royalty, the cloth provides a visual representation of Ashanti history, philosophy, ethics, political thought and aesthetic principles. As such,

continued on page 17

COURTESY THAMES & HUDSON



© THOMAS DEMAND/COURTESY MOMA

ON DEMAND

Thomas Demand
Museum of Modern Art,
11 West 53rd Street
Through May 30

The Museum of Modern Art's (MoMA) exhibition of Berlin-based artist Thomas Demand marks the first comprehensive survey in the United States of the artist's work.

Long familiar to New Yorkers through publications and exhibitions, this showing of Demand's work—organized by Roxana Marcoci, an assistant curator in MoMA's department of photography—brings together over a decade of the artist's large-scale photographs and provides a view of the range and consistency of his explorations.

Part of a generation of artists working with a highly medium-conscious approach to photography, German-born, British-educated Demand's work hinges upon the process of its making. He typically begins with an image—often a photograph taken from a newspa-

per or magazine—that he translates into an elaborate and meticulously accurate life-sized model made entirely from paper. He then carefully lights and photographs the model, which is always destroyed. The photographs remain as documentation and as points of culmination for the process. In this, Demand's approach remains distinct from other artists, like James Casebere, who have used models in their work. For Demand, who began in interior design and later trained as a sculptor, the point is neither the production of illusion nor the exhibition of the object itself. Rather, his constructions draw attention

to a prolonged interruption between two images, showing photography's complex role in producing the objects and events of our world.

MoMA's exhibition also provides ample evidence of the artist's abiding interest in architectural subjects. One enters the exhibition to find an image of a curiously vacant drafting room. Light from a partially opened window shows rows of desks and a few scattered tools of the trade: T-squares, scotch tape, tracing paper. This world of seemingly abandoned order is countered by the image of a destroyed room on the opposite wall. While the artist rigorously

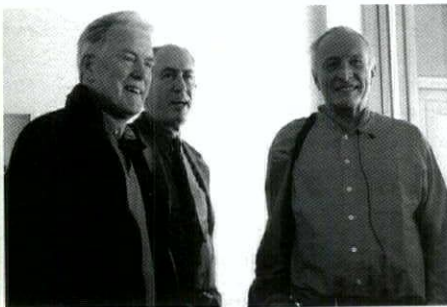
withholds any clues as to the origin of these vignettes, visitors will sense a connection: The former is based on the office of reconstruction architect Richard Vorhölzer while the latter draws from images of Hitler's bombed headquarters in eastern Prussia.

Some of Demand's earliest works entwine his own memories with wider German history. A photograph of a spiral staircase is based upon Demand's recollection of the staircase at his Bauhaus-inspired art school. This image appears paired with one of a diving platform alluding to the 1936 Olympics in Berlin. The powers of monumental abstraction are conjured in a work simply titled *Model*. Shot from a low angle, it shows an architectural model for a featureless, white, vertical mass sitting on a table in an otherwise empty room. Some viewers will recognize it as Albert Speer's German Pavilion designed for the 1937 International Exposition in Paris. Throughout, Demand lends a cool equanimity to everything he fabricates, laying side by side the catastrophic (a podium designed for a speech by Slobodan Milosevic), the spectacular (a cinemascope-scaled reproduction of sun-dappled woods reputedly made from 270,000 paper leaves), and the banal (a remarkably convincing image of a perforated ceiling tile). In the end, it is perhaps this studied ambivalence that remains the artist's most provocative gesture.

CRAIG BUCKLEY IS A PH.D. CANDIDATE IN ARCHITECTURAL HISTORY AND THEORY AT PRINCETON UNIVERSITY.

A Jury of His Peers

SuperCrit #3: Centre Pompidou
Research Centre for Experimental Practice,
University of Westminster,
35 Marylebone Road, London, April 22



Left to right: Original team members Mike Dowd, Gianfranco Franchini, Richard Rogers.

student has to in a school crit.

The day's proceedings did not start out auspiciously. Despite a pithy introduction by jury chairman Paul Finch, the ever-eloquent editor of the *Architectural Review*, when Rogers was given the floor, the audience subsided into a hushed and reverential silence, and the event threatened to be rather respectful and decorous. However, things came to life when another juror, the legendary David Green of Archigram, decided to enter wholly into the spirit of things. To the sounds of audible gasping and uncomfortable shifting from the audience, he launched into a no-nonsense critique of the project itself. In the time-honored tradition of the studio tutor, Green complained of the lack of a site plan and declared that the whole thing seemed over-engineered. It quickly became obvious that Rogers was happy to defend his corner, and did so creditably, to sustained laughter and applause. I wondered whether some of his illustrious contemporaries would have proved so ready to slug it out face to face with a combative jury.

The most interesting debate of the day centered on whether the building itself reflected a post-'68 spirit of radicalism or whether it was a cynical palliative by an entrenched and conservative establish-

We talk about architecture being ageless, but it certainly has the ability to age us: There is something truly dispiriting about realizing that the buildings that inspired us when we were younger are now themselves old enough to be treated as historical artifacts. When the passion and arrogance of youth—and the callow belief that we might just change things for the better—mellows into a benign acceptance of the world as it is, the awkward and original buildings that once threatened to change the world forever now just seem to fit snugly into the environment, as if they'd always been there.

Thus it was with some trepidation that I went along to hear Richard Rogers and other members of the original design and engineering team of the Pompidou Center in Paris talk about the project, now old enough to have had several facelifts and even major reconstructive surgery. (Renzo Piano did not attend due to a scheduling conflict.)

Thirty years ago, the Pompidou offered (at least to this angry young man) a dream of a previously unimaginable future, the stuff of science fiction miraculously manifested in the here and now. I really wasn't sure I wanted to hear the object of my youthful passion being solemnly discussed as if it were a corpse at an autopsy.

I am mightily relieved to report that this marvelously entertaining event wasn't grim at all. This was partly to do with the character of the key players, and particularly Rogers himself, who was able to effortlessly conjure up all the commitment and idealism of his younger self. But the nature of the occasion itself contributed to the entertainment: This was the third and latest in an inspired series of events at the University of Westminster, known as SuperCrits. The idea is that the originators of a seminal architectural work are invited in to defend their work in front of a distinguished jury, much in the way that a

ment. Opinions remained divided on that one but Rogers was quick to point out that, at the very least, former President Georges Pompidou refrained from interfering with the competition, and the anonymous nature of the competition allowed a surprising and adventurous winner—something jury chair Philip Johnson must be given credit for. Perhaps the most obvious proof that this building was conceived in another, more generous era was Rogers' admission that they weren't even told what the budget was until a year into the project, lest it curb their imagination, and yes, of course, they then found they were well over budget!

In retrospect, the ambitions and spirit of the original Pompidou design have survived the passage of years well, even though it was compromised in execution—then-President Giscard d'Estaing was unenthusiastic about a project that carried his predecessor's name—and subsequent modifications have severely compromised the democratic ideals of openness that it once embodied. For those present this was a unique opportunity to reassess one of the major architectural works of the late 20th century. The idea of the SuperCrit reanimates architectural history in a very compelling fashion, and I for one can't wait for the next one.

JOE KERR HEADS THE CRITICAL AND HISTORICAL STUDIES DEPARTMENT AT THE ROYAL COLLEGE OF ART IN LONDON.

THE HOUSES OF DAVID continued from page 15 the cloth, a container of meaning, is a foil for the libraries and the activities they house.

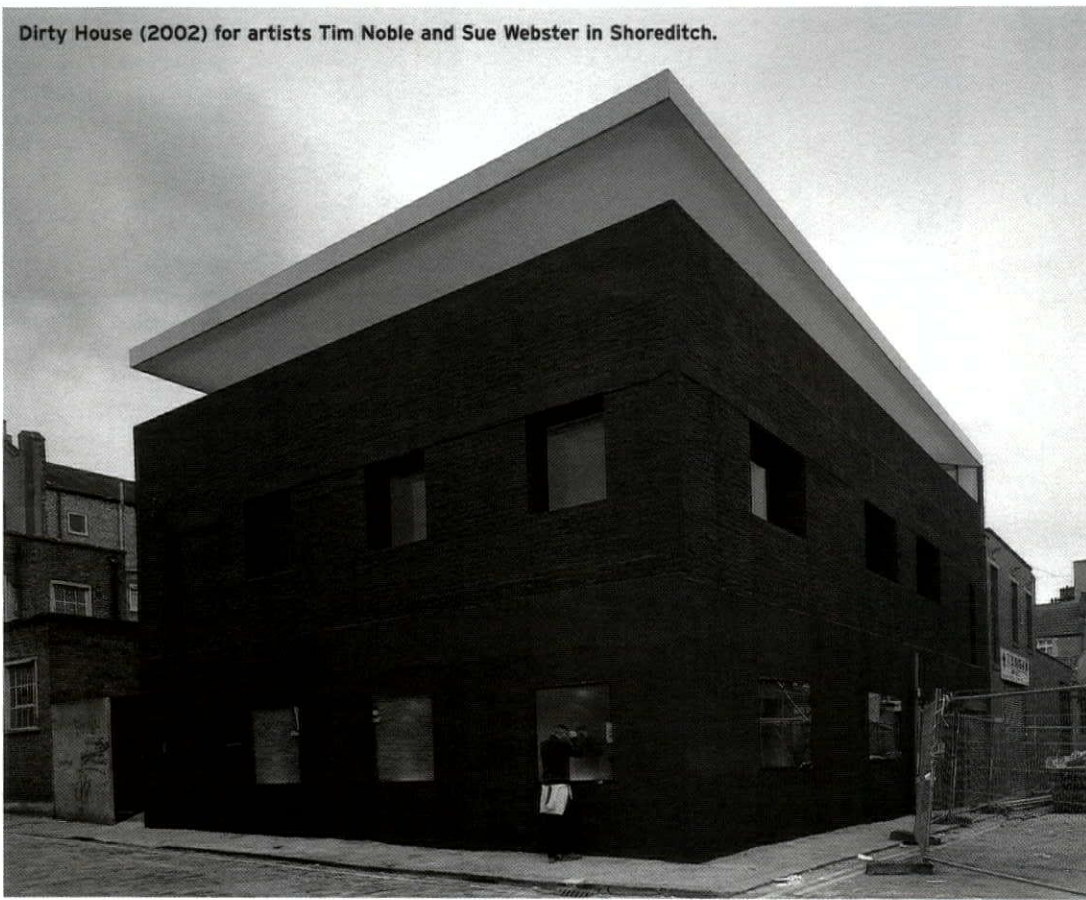
Before the lecture started, I purchased a copy of *David Adjaye: Houses* (Thames & Hudson, 2005) and immediately noticed the black book jacket, black cover, black facing pages, black-dyed page ends, and the predominance of black building materials throughout. One's first reaction on seeing the book—that black has always been fashionable and Adjaye applies it well—undermines the significance of his aesthetic developments. In discussing African stone sculpture during the lecture, he pointed out that dark materials are indexed in terms of absorption rather than reflection. Like the black box metaphor, darkness draws in the viewer's attention as it draws in the light. When discussing the resin-faced plywood of the Elektra house (2000) in London's Whitechapel, he pointed out that the facade is a dark, dark purple, which changes appearance based on weather conditions. As Adjaye discussed his work, it became clear

that he has manufactured a substantial palette of subtle near-black hues—from dark ochre and purple, to brown-black and deeply saturated gray. Just as in 1996 when Ralph Lauren introduced seemingly infinite permutations of off-whites, Adjaye is now presenting a vast selection of off-blacks. After the lecture I looked at the book more closely, and realized that none of the colors from cover to cover were black, as I had first assumed.

How much great architecture is a synthesis of personal history? In the early 1990s, Frank Gehry spoke at Columbia about the origins of his emerging aquatic aesthetic. In his honest and casual way he recounted how as a child he would be mesmerized by the carp, or future gefilte fish, swimming in his grandmother's bathtub. If so much of what we see in architecture today is a function of personal reckonings, then it may be time to reconsider the boundaries of discourse we entertain in our studios.

DANIEL SILVER IS THE PRINCIPAL OF THE NEW YORK-BASED FIRM SILVER ARCHITECTURE.

Dirty House (2002) for artists Tim Noble and Sue Webster in Shoreditch.



FLIGHT CLUB continued from page 15 mega-airports which Pearman illustrates so fetchingly are in Asia—Renzo Piano's 1994 Kansai International Airport in Osaka, Japan; Kisho Kurokawa's 1998 Kuala Lumpur International in Malaysia (which he juxtaposes with Eero Saarinen's Dulles International Airport in Washington, D. C.); Foster and Partners' 1998 Hong Kong International Airport in Chek Lap Kok; Fentress Bradburn's 2001 Incheon International Airport in Seoul, Korea, with its curvy transport interchange by Terry Farrell and Partners. Most of these already-gargantuan airports were designed with future expansion in mind. But as

Pearman observes, any number of factors could inhibit that growth—a decrease in air travel, new types of aircraft, satellite transport centers, or the development of small regional airports.

While Gordon places the development of airports in a broad socio-historical context, Pearman shows how it was related to the development of aviation. Tracing various aeronautical developments through the pre-history of flight, lighter-than-air craftlike balloons and Zeppelins (which "achieved a 24-hour flight in 1906 when the Wright Brothers were struggling to manage 40 minutes"), and seaplanes (popular in the U.S., hence LaGuardia's waterside location), he shows

how the airport as we know it was specifically created to serve "powered, wheeled, heavier-than-air machines requiring considerable amounts of space both to maneuver on the ground and to leave and return to terra firma." And he makes the important and surprising point that the few airplane models that proved commercially viable, such as the 747, lasted considerably longer than most of the airports built to serve them.

Planes are the stars of Pearman's book. He even suggests that they could be considered architecture, quoting Norman Foster (who is also pilot) on the 747: "With about 3,000 square feet of floor space, 15 lavatories, three kitchens and a

capacity for up to 377 guests, this is surely a true building."

While Gordon ends his book with an epilogue on the perverse role aviation played on September 11, Pearman begins with it, enticing readers with pictures of sensational new airports. His book is more up-to-date since it includes airports of the last ten years as well as the next five. It is also more specific, naming the architects and dates of airports throughout the world over time and covering design for aviation—airplanes and their interiors, posters for airlines, and stewardess' costumes. Pearman's lush illustrations and brief, specific descriptions are more meaningful, in fact, when read alongside Gordon's far-reaching dis-



cussion than they would be if read alone.

Gordon tells his story entertainingly, using descriptions of air travel from novels and movies as he shows how airports grew out of technological developments, political history, military adventures, and the globalization they helped create. *Naked Airport* shows how architecture is bound

up with the rest of the world in a way that architectural histories too rarely do.

JAYNE MERKEL IS A CONTRIBUTING EDITOR OF ARCHITECTURAL DESIGN IN LONDON AND THE AUTHOR OF EERO SAARINEN (PHAIDON PRESS, SEPTEMBER 2006).

Terry Farrell and Partners' 2001 Incheon Airport Interchange, Seoul, Korea, from Pearman's Airports.





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www.matthewmarks.com

THROUGH JULY 2

Alan Sonfist
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THROUGH AUGUST 14

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 200th St. and Kazimiroff Blvd., Bronx
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THROUGH AUGUST 20

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 Lever House Lobby
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Hella Jongerius Selects:

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 ndm.si.edu

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 American Museum of Natural History
 Central Park West and 79th St.
 www.amnh.org

Enrique Norton

Three New Buildings for New York City
 Museum of the City of New York
 1220 5th Ave.
 www.mcny.org

Steve Powers, Os Gemeos, Beatriz Barral, et al.
The Dreamland Artist Club
 Various venues in Coney Island
 www.creativetime.org

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THROUGH SEPTEMBER 24

Francisco de Goya: Los Caprichos
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THROUGH SEPTEMBER 26

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Franz Ackermann, Steve DiBenedetto, Terry Winters, et al.

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FILM & THEATER

JUNE 11–JULY 3

Asian Urban Youth Films
 Museum of the Moving Image
 35th Ave. and 36th St., Queens
 www.movingimage.us

JUNE 17

Ralph Rapson: Pioneering Architect/Educator
 (Bruce Wright, 2004), 60 min.
 6:30 p.m.
 Center for Architecture
 536 LaGuardia Pl.
 www.aiany.org

EVENTS

JUNE 9

Karl Lehrke and a Tour of the Brooklyn Post Office
 4:00 p.m.
 271 Cadman Plaza, Brooklyn
 www.aiany.org

JUNE 11

Institute of Design & Construction Open House
 11:00 a.m.
 141 Willoughby St., Brooklyn
 www.idc.edu

JUNE 11–12

Historic Jackson Heights Weekend
 Various venues in Queens
 718-565-5344

JUNE 16

ChallengeNY Architects Regatta
 5:00 p.m.
 North Cove Marina
 385 South End Ave.
 212-566-7777

WITH THE KIDS

JUNE 11

Skyscraper: The Ultimate Challenge
 12:00 p.m.
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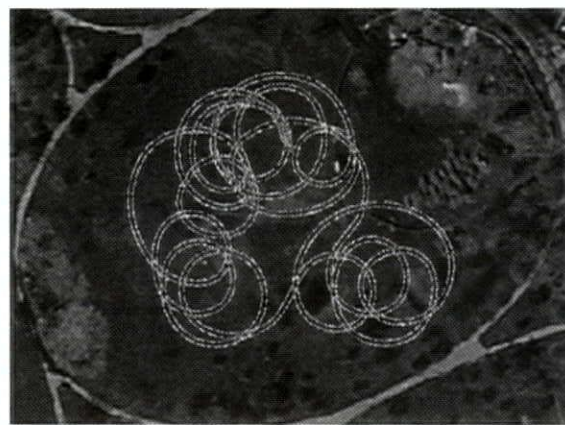
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PREVIEW



DIANA BALMORI, BRIAN TOLLE, ISAMU NOGUCHI, ET AL
DOWN THE GARDEN PATH: ARTISTS' GARDENS SINCE 1960
 Queens Museum of Art,
 Flushing Meadows Corona Park, Queens
 June 26 through October 9

On May 19, landscape architects Brian Tolle and Diana Balmori filled the bed of their 1991 Chevy pickup with flower seeds and careened across two acres of land in the Queens Botanical Gardens, doing doughnuts and letting the seeds fly from the back of the truck. No, they were not arrested for vandalism. Rather, the action, titled *Skid Rows* (a conceptual drawing of which is pictured above), was part of an exhibition put on by the Queens Museum of Art showcasing contemporary artists' gardens. By now, the seeds Tolle and Balmori planted through the new method of direct sowing, which unlike plowing preserves soil, should be in full bloom. Large-scale images of *Skid Rows*, which is also positioned for aerial viewing by passengers flying in and out of LaGuardia Airport, will be on view at the Queens Museum along with drawings and photographs of gardens by artists Isamu Noguchi, Burle Marx, and Hamilton Finlay, among others.



ROBERT SMITHSON

Whitney Museum of American Art, 945 Madison Avenue
 June 23 through October 23

The first major American retrospective of the work of Robert Smithson will go up at the Whitney in late June. More than 150 works divided into four categories—landscape, language, monument, and site—will be on display. Photographs and sketches of Smithson's most famous project, *Spiral Jetty* (1970, above), will be included, but curator Eugenie Tsai said that the show will focus on the less familiar aspects of the artist's work. One featured project is *Partially Buried Woodshed* which was completed the same year as *Spiral Jetty*. In the piece, Smithson poured earth over a rundown shed at Kent State University until it cracked. The exhibition will further examine the themes of entropy and decay in Smithson's work.

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NOT "NO MORE PRISONS" BUT "BETTER PRISONS"

I decided to take some time before writing to you regarding the article "No More Prisons" by Raphael Sperry, national president of Architects, Designers, Planners for Social Responsibility and its call to arms for architects to abandon the design of prisons (AN 03_2.16.2005).

I have been a practicing architect for nearly four decades, of which 30 years have been devoted to justice facility design. In 2001, I was honored as a fellow of the American Institute of Architects for my national leadership in fostering design excellence for justice architecture. I am also proud to have authored *Correctional Facility Design And Detailing* (McGraw-Hill, 1998), which has received international acceptance as an important justice facility resource. So needless to say, I know something about the planning and design of prisons.

On moral grounds, Sperry suggests that the United States doesn't need more prisons and cites several statistics to support his claim. The need for prisons vary with the times and in my mind there is no doubt that there will always be a need to keep criminals off our streets. Wouldn't life be great if non-violent and violent criminals alike just acted socially responsible, went to work, paid their taxes, educated themselves and their children, enjoyed family life and friends, and had no negative feelings toward other individuals, governing agencies and/or other criminals? Well it just isn't the nature of all human beings. Whether fostered by genetics or circumstance, there are multitudes of people who think about doing harm to others or taking physical property that does not belong to them.

Of course, we shouldn't only focus on the illiterate, poor, and racially discriminated, but on corporate America too; but that is a much longer and sadder story that

the news media has yet to expose.

So let me propose the following few reasons for an architect to assist a client in the planning, design, and operations of correctional facilities:

- Architectural design excellence directly affects human behavior for all building types, including prisons;
- Each facility generally has a mission statement that includes rehabilitation as a goal for its incarcerated population. The idea is to return prisoners to society as productive, law-abiding members of the community;
- Inmates have human rights under the law and can legally protest injustices, and they do. Each facility generally contains a law library to support this recourse;
- Architects create environments within buildings that help directly improve operations which directly impacts the care of those incarcerated;
- Prisons are similar to schools in that they include similar programs for administration, education, recreation, medical, food, and other services. Designs of spaces can improve learning, physical well-being, and provide good medical care for those incarcerated;
- Prison facilities are designed for more user groups than inmates. Staff work in these places on a daily basis and the public visit often. They all deserve an environment that improves their lives.

These are just a few reasons I believe we need *more* architects committed to providing "design excellence" and devote their careers toward justice architecture, including prison facilities.

PETER KRASNOW, FAIA, IS A PRINCIPAL OF PETER KRASNOW ARCHITECT, BASED IN NEW YORK.

America doesn't need more prisons, as Raphael Sperry, national president of Architects, Designers, Planners for Social Responsibility (ADSPR) asserted in his Shoptalk column (AN 03_2.16.2005), but it desperately needs better ones. The differences between a correctional facility built before 1970 and a state-of-the-art facility are enormous. Old jails and prisons (and there is a difference—the former with high turn-over and often volatile, the latter more long-term and hence stable places) were at best warehouses and at worst factories for producing hardened criminals. New direct-supervision program-intensive facilities are safe for inmates and staff, humane in their treatment of the incarcerated, and less expensive to operate.

The choice offered by Le Corbusier was "architecture or revolution." We who chose architecture in order to change the world must engage it to affect it. The progress in the philosophy and practice of correctional planning and design that has occurred in the past 30 years is remarkable, and has produced a body of work that represents a third way to the black and white choices suggested in the ADSPR call for boycott.

A modern correctional facility is designed to manage its population by responding to its needs. Upon entry to the facility each new arrival undergoes a rigorous evaluation process that results in a classification based on anticipated behavior. Inmates reside in housing units with correctional officers mingled among them—hence the term "direct supervision." Ratios range from 40 to 60 inmates for every officer. The officers are not armed and have no means of punitive action other than denial of privileges for inmates who do not respect the rules of the facility. This system places emphasis upon personal responsibility. The day is full of opportunities for education, employment, counseling, medical treatment, and recreation. The punishment for breaking the law is not harsh conditions of confinement but rather the loss of the greatest treasure of a human being—freedom.

The nature of the inmates' environment is a key element in this philosophical approach. A normative environment cues normative behavior. Facilities that are quiet, clean, temperate, full of daylight, and with direct access to the outdoors are foundational to this approach. The results have been proven in dozens of buildings built within the last 30 years.

The above scenario is not pie in the sky but is the standard policy of the American

Correctional Association, the American Jail Association, and many state regulatory agencies. To refuse to design new correctional facilities to replace outmoded, inhumane, inefficient, and costly existing facilities is to force prisoners to endure their sentences without opportunity to benefit from them.

In the opening paragraph of Sperry's article he states as a reason why we don't need more prisons that "the U.S. crime rate is now similar to 1970 but our prison population is over six times as large." Does he really miss the fact that criminals in prison are much less likely to commit crimes in our cities? Hence the dramatic lowering of crime rates and the consequent boom in property values, urban revitalization, and quality of life for all.

He is on the right track, though, when he states, "ADSPR envisions a future of alternatives to prison that *substitutes* drug treatment, education, restoration, and rehabilitation for our current policy of incarceration" (my italics). What would be far more effective, however, would be to change "substitutes...for" to "integrates...with" in developing a progressive policy of alternatives to incarceration that are part of a continuum that, yes, includes high-security confinement for that small minority of dangerous prisoners who require it but also offers a program-intensive rehabilitative approach to the majority that can benefit from it, including community residences and other non-institutional approaches.

The imperative should be to provide a range of cost-effective, behavior-appropriate correctional approaches, including non-secure community-based residences, minimum-security work release facilities, and medium- and maximum-security facilities for the small percentage of violent offenders who persist in their behavior. Careful planning can identify the number of prisoners eligible for each tier of such a continuum, and accommodate those nearing the end of their sentences by transitioning them to community-based facilities with counseling and job-training programs to prepare them for re-entry to society.

By way of open disclosure, and as you may have guessed by now, I am an architect whose practice is dedicated to justice architecture, convinced that we are indeed effective in changing things for the better.

FRANK GREENE IS A PRINCIPAL OF RICCI GREENE ASSOCIATES, BASED IN NEW YORK, AND SERVES ON THE ADVISORY GROUP OF THE ACADEMY OF ARCHITECTURE FOR JUSTICE OF THE AMERICAN INSTITUTE OF ARCHITECTS

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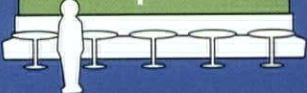
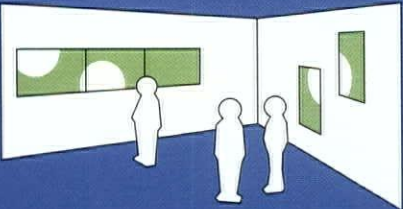

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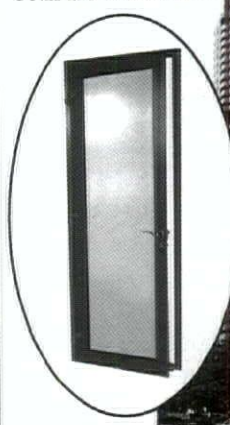
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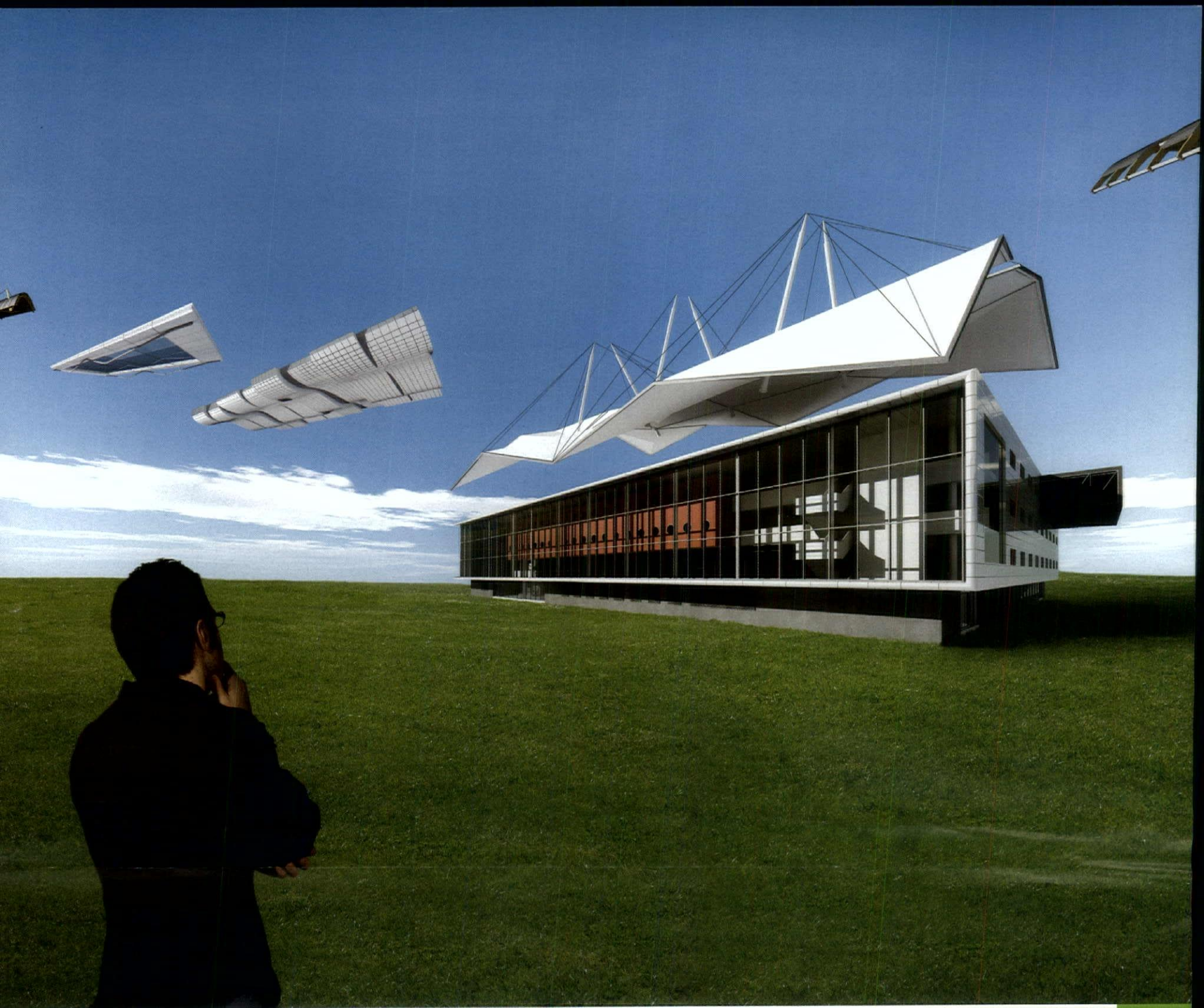
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