

THE ARCHITECTS NEWSPAPER

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PRESERVATIONISTS CONCERNED ABOUT IMPACT
OF 45-FLOOR TRUMP HOTEL/CONDO IN SOHO

DONALD DOES DOWNTOWN



COURTESY HANDEL ARCHITECTS

Donald Trump is moving downtown. During the May 5 finale of his television show *The Apprentice*, the developer announced that winner Sean Yazbeck of Britain would work with him on a 45-story hotel condominium at 246 Spring Street, at the corner of Varick Street, tentatively called the Trump SoHo.

Neighbors and community groups in SoHo, Greenwich Village, and TriBeCa are up in arms over the project and have been fighting it for months. The problem for the project's detractors, however, is that the project is perfectly legal and can be built as-of-right in Hudson Square, the light industrial neighborhood surrounding the Holland Tunnel.

The Trump Organization has made repeat-

ed statements that the project will be fully permitted and underway by the year's end. The Department of Buildings (DOB) insists that no new permits have been filed since applications were rejected in May and then again in September, at which time Trump received permits for excavation and foundation work only. Construction crews began driving piles on site on November 17, adding to fears that Trump will eventually secure the permits he is missing.

To the surprise of many in the neighborhood, where buildings typically aren't much higher than ten stories, the project can be built as-of-right because the area is zoned M1-6, a light industrial designation that allows for transient **continued on page 5**



COURTESY SPITZER-PATERSON 2006

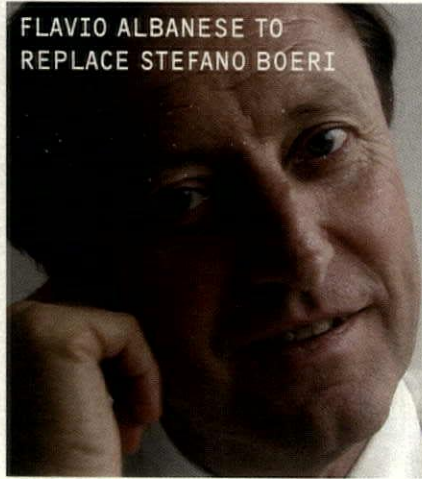
TRANSIT ISSUES WILL COME TO
FORE IN NEW ADMINISTRATION

Spitzer Gets Moving

Governor-elect Eliot Spitzer has promised to stop political gridlock in Albany, and he's just as serious about promoting transportation reform in New York City. He outlined his transportation priorities in a May speech to the Regional Plan Association: He wants to implement the Second Avenue subway and connect the Long Island Railroad to Grand Central Terminal, add a third LIRR track for reverse commutes and airport rail travel, and reconstruct the Tappan Zee Bridge.

Elliot Sander, director of the Rudin Center for Transportation Policy at New York University and a senior vice president at the engineering firm DMJM Harris, is the co-chair of Spitzer's transition committee on transportation. He reiterated these priorities in a recent conversation. **continued on page 8**

FLAVIO ALBANESE TO
REPLACE STEFANO BOERI



COURTESY STUDIO ALBANESE

DOMUS LANDS A NEW EDITOR

Giovanna Mazzocchi, the publisher of the Italian architecture and design magazine *Domus*, has appointed Flavio Albanese to succeed the current editor-in-chief, Stefano Boeri, whose three-year contract expires next month. Albanese is head of ASA Studio Albanese, a design office based in Vicenza and known for renovations of historic buildings and industrial spaces, and retail stores. Albanese has not yet defined his editorial approach, and will start forming his *Domus* team in January. "I will not necessarily change everything," he said in a phone interview. "*Domus* is a beautiful magazine, and as they say, you can't throw the baby out with the bath water." Albanese said that he would like to expand on the theoretical and political approach Boeri pursued, and give more attention to built architecture and trends in both **continued on page 4**

THE NEXT TOP MODEL

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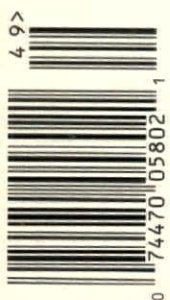
ATLANTIC YARDS CLEARS ANOTHER HURDLE

The state agency overseeing Forest City Ratner's plans to build a basketball arena and 17 buildings with 3,670 parking spaces on the Atlantic Yards site in downtown Brooklyn has heard its critics but not silenced them. On November 15, the Empire State Development Corporation (ESDC) released a Final Environmental Impact Statement **continued on page 4**

KAHN MASTERPIECE REOPENS
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ELIZABETH FELICELLA COURTESY YALE UNIVERSITY ART GALLERY



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EDITORS

The traffic jams that snarl the streets of Midtown aren't just frustrating, they are expensive. According to a study released last week by the Partnership for New York City, the delays lost to travel time cost up to \$6.5 billion in lost productivity, \$2 billion in vehicle costs like fuel, and \$4.6 billion in lost business. These numbers are staggering, and considering their source—the Partnership is a consortium of CEOs from the city's biggest companies—also highly credible. *Growth or Gridlock: The Economic Case for Traffic Relief and Transit Improvement for Greater New York* makes a strong case that the city cannot continue to prosper and compete unless we address our traffic problems in a comprehensive way.

One solution is clearly to explore the idea of congestion pricing, which is what the Partnership's report advocates. In taking this position, the organization joins a growing and politically diverse group. Last month, the Tri-State Transportation Campaign released a survey it commissioned to gauge the political viability of instituting a toll system below 60th Street, and the Manhattan Institute recently organized a panel on the same topic. The Regional Plan Association has also been advocating congestion pricing since 2003. With such a wide range of support, it seems strange that Mayor Bloomberg has been so resistant to the idea. Last fall, he dismissed the idea out of hand when news of a study—also authored by the Partnership—was reported by various news organizations, including WNYC and *The New York Times*. This may have in part been because of the uproar that ensued early in his first term when he floated the idea of tolling the bridges over the East River. Now matter how bad the traffic might be, the Mayor seemed to think that the political price was too high.

But as *Growth or Gridlock* makes abundantly clear, the financial price is even higher. City Hall recently announced the formation of an Office of Long-Term Planning and Sustainability, and last year commissioned a study on where and how the city can grow over the next 30 years (see "Nine Million Stories in the Naked City?" in AN 17_10.20.2006), so it is puzzling that the Mayor has not looked into a system which is so popular in London that the size of the congestion-zoned area is being doubled. When New Yorkers are presented with more information, they may well be interested in the concept: The Tri-State Transportation Campaign's survey found that 50 percent of New Yorkers believe that the level of everyday traffic in the city is unacceptable. We hope that numbers like that—and common sense—will convince Mayor Bloomberg to pay more attention to recommendations like those of the Partnership.

DOMUS LANDS A NEW EDITOR continued from front page design and constructor.

Observers believe that the change at *Domus* signals Mazzocchi's desire to bring the focus of the magazine closer to the world of professional practice. Boeri will wrap up his tenure at *Domus* with the Milan Furniture Fair issue in April 2007.

Boeri expressed dismay at Mazzocchi's choice to hire Albanese. In a recent phone interview, he said, "There couldn't be a choice further from the strategies we were pursuing."

For his part, Albanese said, "I didn't apply for this job, I was contacted about it and I decided to take a risk. I don't have too much to lose, and I believe that this experience is going to be dangerous in the good sense of the word."

It is an interesting moment for Italian design publications: Another important publication, *Abitare*, was purchased a year ago by RCS Media Group, the corporate media giant that owns Rizzoli Publishers, and its search for a new editor is still in progress.

OLYMPIA KAZI

ATLANTIC YARDS CLEARS ANOTHER HURDLE

continued from front page (FEIS), which is one of the final steps before the plan comes before the Public Authorities Control Board (PACB) for approval. (The ESDC must also approve the General Project Plan, but it was expected to do so at its December 8 meeting.) The FEIS makes several changes to the plan, including cutting overall building size by 8 percent and planning strategies to promote a more active street life. But while these changes closely follow recommendations from the Department of City Planning (DCP), the FEIS does not emphasize many of the suggestions and critiques that came up over the month-long period set aside for public comment (see "A Brawl in Brooklyn," AN 14_09.11.2006).

Over the summer, residents of the surrounding area argued the project's scale would overwhelm their low-rise neighborhoods. The FEIS supports the plan to close sections of Pacific Street: continued on page 9

LETTERS

WHY SO WHITE?

The cover of the upcoming *Architect* magazine is a life-size portrait of a young-ish white man ("Death to *Architecture*," AN 17_10.20.2006), and while I am loathe to judge a magazine by its cover, I find this deeply frustrating. It's bad enough that the architectural profession is incredibly retrograde in promoting women and people of color in positions of success (for instance, African-Americans comprise 12 percent of the population but account for only 1.5 percent of registered architects), but why

would a new magazine appear to celebrate this? The cover presents an image of a profession tied to the purse strings of its privileged client base, and dangerously out of touch with a society with increasing expectations of inclusiveness and diversity. By becoming a profession that embraces diversity and represents the society we serve, we can become a profession with more respect from society, more self-respect, and one that is much more actively working to build a better society. Your editorial suggests that one

marker of such an improvement might be more architecture magazines—I agree, if our magazines can honestly show a more inclusive picture of our profession than today's sorry state.

RAPHAEL SPERRY, AIA
PRESIDENT, ARCHITECTS/DESIGNERS/PLANNERS FOR
SOCIAL RESPONSIBILITY
SAN FRANCISCO

CORRECTION

In AN 19_11.17.2006, The firm dbox should have been credited for the image of Cook + Fox Architect's One Bryant Park in the feature "How Green is the Big Apple?"

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THE JOURNAL IN QUESTION

When an architecture publication from the 1970s is omitted from an exhibition about architecture publications from the same period, does it make a sound? It does if **Lebbeus Woods** is one of its staunch defenders. He noticed that the current exhibition at the Storefront for Art and Architecture, *Clip/Stamp/Fold: The Radical Architecture of Little Magazines*, curated by **Beatriz Colomina**, has left out a "little magazine," launched by **Steven Holl**—one of Storefront's board members, no less! No, it's not booklets of watercolors, it's the *Pamphlet Architecture* series, which Holl started in 1977 as impromptu, Xerox-able missives that gave young practitioners, including **Lars Lerup**, **Zaha Hadid**, and himself, the chance to write about and present their work. The series continues today, published by Princeton Architectural Press via a series of yearly competitions. Colomina's show includes publications such as *Casabella* to more obscure journals, including one we've never heard of, *ARSe*. Woods, himself an early *Pamphlet*-eer, surmised, "She obviously feels it belongs to the '80s, but it's not true." He griped, "She's certainly enough of a historian to check dates."

The ever-gracious Colomina clarified, "What happened is that the show was originally going up to 1976 and when we added a few more years at the very end, somehow *Pamphlet* got left behind." She continued, "There is a note in the gallery and the newsletter encouraging people to send info about other magazines. Anyway since we are all in New York, it would be easy to add another bubble and include *Pamphlet* as long as we get originals soon." Problem solved.

DO THE SHUFFLE

The world of architecture publications continues its bloodletting. From the recent Hanley Wood acquisition/axing of *Architecture* to changes at *Domus* and *Abitare*, now comes reports that *Architectural Record*, whose editorial masthead is top-heavy, is trimming its staff: At the end of November, it let go long-time editor-at-large **James Russell**, who began his career as an associate editor at *Record* and continued to work there part-time, while serving as architecture critic for the Bloomberg news agency, a gig he'll continue. In an email, Russell wrote, "Pursuant to a significant restructuring that affected all the business units of McGraw-Hill Construction, I have left *Architectural Record*, after 18 years, with regrets." The same restructuring also saw the promotion of another 18-year McGraw-Hill veteran, **Laura Viscusi**, who became publisher of the magazine and will also oversee *Engineer News Record*. "Stability" does not seem to be the keyword here. This trend explains why *AN* editors have been writing Eavesdrop since we lost our last 'dropper. Speaking of, has anyone noticed a certain notorious blog—rhymes with "shutter"—is moribund? *The New York Times* House & Home section must have put "anonymous blogs" on its ban list for contributors, next to gossip columns.

COMMENTS, TIPS, JOB APPLICATIONS: EDITOR@ARCHPAPER.COM

DONALD DOES DOWNTOWN continued from front page hotels. Under the zoning code, M1-6 also allows a floor-to-area ratio (FAR) of 10.0, the highest of any industrial areas. A new public plaza, which the project's designer, Handel Architects, has included, pushes the FAR to 12.0.

This has caused the project's two greatest critics, the Greenwich Village Society for Historic Preservation (GVSHIP) and the SoHo Alliance, a group focused on neighborhood quality-of-life issues, a great deal of consternation. "As soon as we heard the name Trump, we all got nauseous," said Sean Sweeney, director of the Alliance.

The community has the support of a number of public officials, but that may not make a difference. In a public letter released on November 14, City Council Speaker Christine Quinn wrote, "Although we share the community's discontent with the size and physical characteristics of this project, these attributes do not violate current zoning regulations at this site. In fact, the size of the building is legal."

Preservationists and industrial groups citywide have called 246 Spring Street a Trojan horse that will establish a precedent allowing condominium hotels throughout the city's industrial districts, thereby threatening the manufacturers within them. This particular instance hinges on the definition of a transient hotel, which "may be rented on a daily basis," according to the code but sets no limits on length of stay.

"We're shocked the city didn't realize this and define transient hotels when this type of

project started springing up five years ago," Sweeney said.

The city hopes to address this through the coordination of a "restrictive declaration" under the jurisdiction of the DOB, but Andrew Berman, executive director of the GVSHIP, was dismissive. "They are just throwing us a bone," he said. The code allows occupancy of 100 to 150 days per year, with no more than 30 consecutive days requiring a five to 10 day break in between. Berman said the community is especially worried about enforceability, though DOB said it takes such assignments very seriously and employs a strong and committed corps of inspectors.

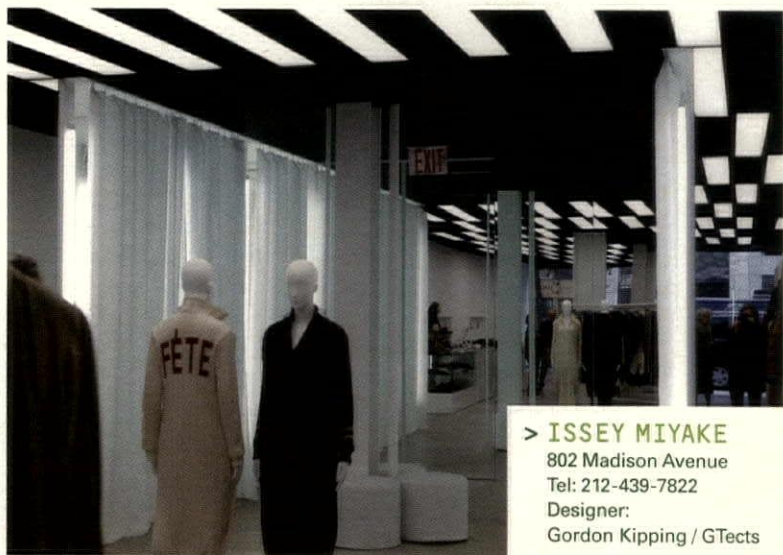
John Banks, the project architect for Handel, whose offices are across the street at 150 Varick Street, said the area could use revitalizing. The site has been a parking lot for more than 20 years, and according to Banks, park many more cars than the zoning allows, so Trump's building is actually a more appropriate, legal use of the site.

Sweeney countered that industrial neighborhoods need parking for employees and delivery trucks, and a word like "revitalization" stands in for gentrification, which will further hamper manufacturing.

Should Trump's permits go through, Sweeney promises to file an Article 78 grievance under New York Civil Practice Law and Rules, which claims that a government agency's decision has been wrongful.

"If Trump will be so arrogant as to put this sore thumb in our neighborhood, then we're going to be equally arrogant and drag his ass to court," he said. **MATT CHABAN**

OPEN > BOUTIQUE



> **ISSEY MIYAKE**
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Gordon Kipping / GTects

When Issey Miyake planned to open a boutique in Tribeca five years ago, the company turned to Frank Gehry, who in turn enlisted up-and-coming architect Gordon Kipping to collaborate on the bi-level shop. Kipping's design attracted plenty of attention, and he has just completed a second store for Miyake on Madison Avenue at 67th Street. With just a few months and a limited budget, Kipping created a boutique that is a simple back-ground for the high-end clothes. Floating above the minimally appointed room is a checkered grid of long, narrow fluorescent lights, which create a sharply illuminated space and create a forced perspective into the medium-sized store. The clothes are hung on thin, white rods or placed on lacquered white cubes with mirrored tops. In the back of the store, dressing rooms are fashioned with fabric curtains, while inside, mirrored walls created an infinity effect. The black-and-white interior is stark and classic—like Miyake's clothes.

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THE ARCHITECT'S NEWSPAPER DECEMBER 11, 2006

YALE UNIVERSITY ART GALLERY REOPENS AFTER A TWO-YEAR OVERHAUL

ALL MOD KAHNS

The Yale University Art Gallery reopened to the public on December 10 after undergoing a two-year, \$44 million renovation by the Polshek Partnership. One of the architect's primary goals was to restore the exhibition spaces in Louis Kahn's 1953 classic, which included fixing the deteriorated glass facade and updating antiquated electrical and mechanical systems. The gallery also features an innovative new media lounge by the firm Joel Sanders Architect.

Over the decades, Kahn's gallery suffered encroachment from storage and office space as administrators needed more and more square footage. After Polshek cleared out and relocated these clunky incursions, Sanders' challenge was to bring together with a single gesture the traditionally independent service elements required in a museum—a reception desk, information center, lobby, and bookstore. Additionally, the curators wanted to make the gallery more enticing to students, so the new program incorporates a multifunctional seating area and a pivoting bar.

Sanders developed a flexible system that takes its cues from Kahn's original freestanding and moveable "pogo" walls, which rely on spring-loaded vertical poles to support room dividers. The new, ebony-stained wood components of Sanders' workstations complement the black terrazzo floors of the original design without impacting the existing structure. "Our idea extends Kahn's modular and mobile concept—all of the elements of our intervention are on casters," Sanders explained. "Each piece can be reconfigured [so that the space can] accommodate a lecture or a black-tie dinner."

The media lounge is wired for laptop computers and equipped with video projection equipment. Integrated into the design are a podium and a retractable remote-controlled glass screen. Sanders was well aware of the delicacy of working within the restraints of a modern masterwork. "We are respecting the legacy, but dealing with technologies that Kahn could not even anticipate," he said.

MIMI ZEIGER

DOT ROLLS OUT 200 MILES OF BIKE LANES ACROSS NEW YORK CITY

CYCLISTS GET STREET CRED

On November 12, the New York City Department Transportation (DOT) began implementing the first phase of a major initiative geared toward improving bicycle safety. The program, which the DOT introduced in September, calls for the creation of over 200 miles of bike paths, lanes, and routes to be completed within three years. It began modestly, however, with the installation of several shared bicycle lanes in each borough. Painted pictograms of cyclists placed near the middle of standard roads indicate that bicycles and automobiles have equal right of way and may share the roadway; they usually do not include lane striping.

The planned expansion represents a 50 percent increase in the city's total bicycle network, and is based on the results of a recent study that demonstrated how effective bike lanes can be in protecting the safety of cyclists and drivers. The study, conducted by the city, found that 225 cyclists were killed in New York between 1996 and 2005, roughly in keeping with national averages. Of those deaths, only one occurred in a fatal crash between a vehicle and a cyclist when the cyclist was in a marked lane.

Cycling advocates have nearly unqualified praise for the plan. "Not only does the plan represent a truly significant augmentation of the city bicycle network, it also includes specific goals and timetables and the staff to implement them," said Noah Budnick, deputy director for advocacy at the nonprofit group Transportation Alternatives. It also involves extensive inter-agency cooperation, including commitments from the parks, health, transportation, and police departments, in building awareness and

standardizing enforcement of existing traffic laws that protect cyclists.

Budnick sees the expansion of biking as essential for the healthy growth of the city. The city estimates that up to one million new residents will move to New York in coming decades (see "Nine Million Stories in the Naked City?" *AN* 17_10.20.2006). "Streets are at capacity in terms of car use," he said. "Encouraging cycling is a way to get a better use out of our streets."

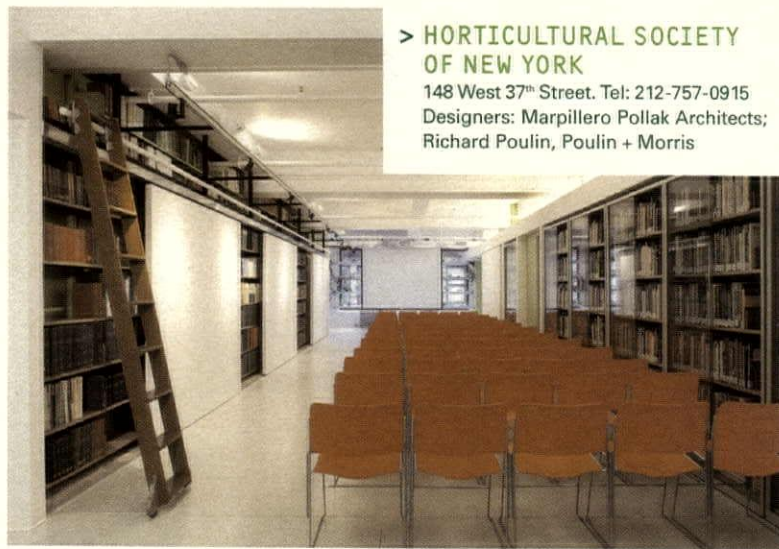
Advocates do stress the need for comprehensive design guidelines that would standardize which kinds of improvements are appropriate for streets of various widths and traffic loads. "Even though arterial roads, like the avenues in Manhattan, represent just 10 percent of city streets, half the fatalities happen on them," said Budnick. "Those streets need dedicated or buffered bike lanes." **ALAN G. BRAKE**

Shared bike lane in Brooklyn



COURTESY DOT

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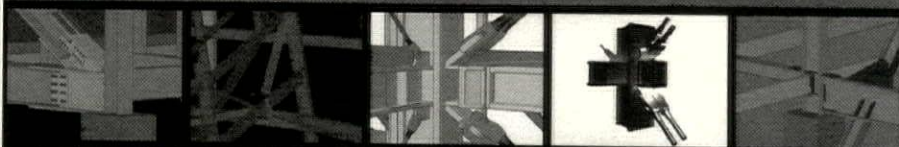
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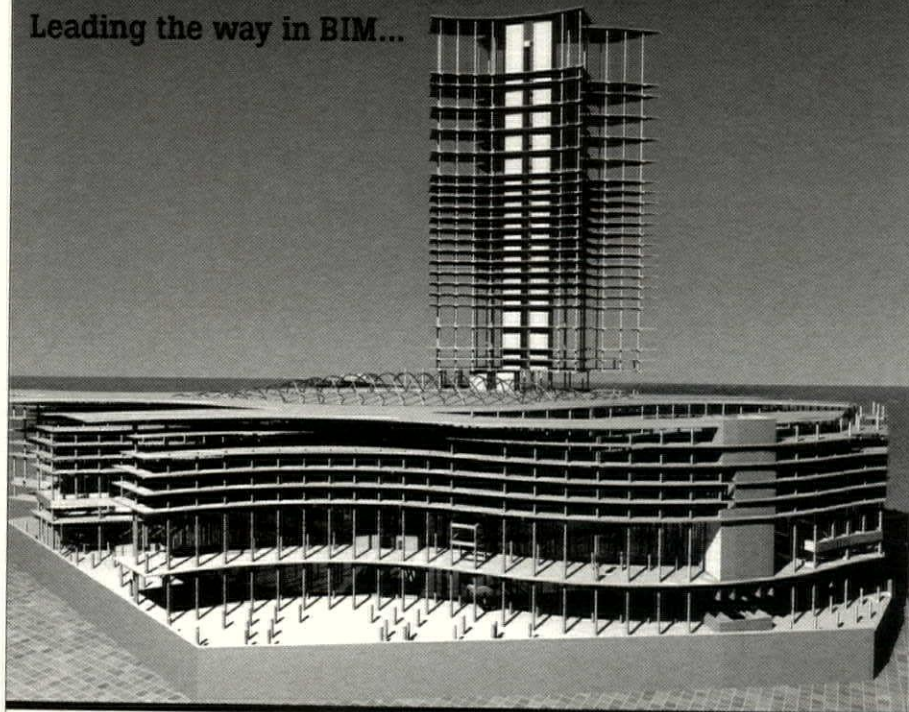
COURTESY MARPILLERO POLLAK ARCHITECTS

Conveying a sense of the outdoors isn't easy, especially in Manhattan, but Marpillero Pollak Architects thought it was essential to do so for the Horticultural Society of New York. "The Horticultural Society is focused on making improvements with public cultural parks, and we've followed that spirit in our work," said associate Chris Eidt. "The space is deliberately raw and flexible, like a New York City street." On the 13th floor of a midtown office building, the architects created a series of public spaces that include a gallery, library, and lecture room. Since the 106-year-old society also emphasizes community outreach and education, just about any horticultural enthusiast can come in to use its library. To maximize daylight, the architects left the common rooms largely open to the northern and southern exposures, with movable doors and sliding panels that can create different configurations for the interior spaces.

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SPITZER GETS MOVING

continued from front page

Because support for the Second Avenue subway is so widespread and federal funds are available, Sander said that Spitzer plans to focus his attention on more contentious projects. Regarding Moynihan Station, the reinvention of the Farley Post Office at 34th Street that recently got caught up in the acrimony between Governor George Pataki and Speaker Sheldon Silver (see "Moynihan Station Derailed," *AN* 18.11.03.2006), Sander assured that the Spitzer administration would issue a timely recommendation on the future of the project. Likewise, the question of adding a third track to the LIRR stalled last year as towns in its path resisted its construction. Sander promised to work with local officials and the Metropolitan Transit Authority (MTA) to drive home the track's importance. "Without the third track there are real constraints on reverse commutes and the number of trains that would run to Grand Central." He also said his team would address inter-agency squabbling that has slowed the Tappan Zee's revitalization. The city and its neighbors have sometimes fought so bitterly on transit projects that they put those projects' federal funds at risk.

He also promised to try to make MTA workers and MTA properties more productive. "We are laying a foundation for a task force on labor relations and on organizational development," Sander said. "We also are assessing what properties MTA has and coming up with targets in terms of [transit-oriented development] projects

we can advance."

Another member of Spitzer's transition team is subway gadfly Gene Russianoff, of the advocacy group Straphangers Campaign. Russianoff expressed optimism about the incoming administration: "During the Pataki years, the administration was for everything, with the result that very little happened," he said. "The notion that the new governor might set some priorities will be a major change from the last 12 years."

So will the prospect of new leadership at the MTA, especially when the agency's operating deficit widens, which its own forecasts predict will happen in 2008. With his appointment of experts like Sander, Spitzer has already stoked hopes that the MTA's looming troubles can be solved. The MTA's current chair Peter Kalikow recently announced that he would step down as soon as next year, and many observers expect that Spitzer will ask Sander to take over. Russianoff also explained that it is the relatively obscure appointments Spitzer makes that will reveal how thoroughly he intends to reform the MTA. "The MTA has an inspector general who is appointed by the governor," said Russianoff. "Mario Cuomo always appointed auditors who drove the MTA crazy, but the guy there now works cooperatively with them. If you want to see his reports, you have to file a freedom-of-information request. So what Spitzer does about the inspector general will mean a lot." **ALEC APPELBAUM**

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DEMOCRATS IN THE HOUSE:
WHAT THE POWER SWITCH CAN
MEAN FOR NEW YORK CITY

The Democrats' New York delegation to Congress has always managed to bring home money for transportation and development projects, even during the last twelve years as the minority party. As they prepare to lead key committees, here's a look at their track records and what the new Democratic majority means with regard to new money for the city's streets, transit routes, and infrastructure.

Carolyn Maloney, who represents parts of Queens and Manhattan, brought public-improvement money home in the last term, scoring \$19 million for the revitalization of Queens Plaza. That project will begin construction in 2007. Spokesperson Joe Soldevere said that Maloney hopes to build on funding advances she made in 2005. That year, she pushed for pool terrorism risk insurance, which could embolden office developers in a slackening market, and protect community development block grants. Those grants, which the Bush Administration has tried to reduce over the last six years, supported landmark designation on Manhattan's Upper East Side, nonprofit development groups in Queens, and improvements to Tompkins Square Park. Soldevere said that a Democratic Congress can expand the Community Development Block Grant pool, potentially freeing up capital for badly needed affordable housing.

Carolyn McCarthy, who represents Long Island, has used her seat on the Appropriations Committee to bring in \$1.2 million to beef up

transit around Nassau County's central area, called the Nassau HUB. She also secured \$1 million for MTA/Long Island Bus to purchase clean fuel cell buses, according to her website.

Jerrold Nadler, the congressman from Manhattan's West Side, earmarked \$100 million in 2005 for a cross-harbor tunnel that would connect rail freight from Jersey City to Brooklyn. Mayor Bloomberg withdrew support for the project that same year, citing implementation concerns. Now, with the federal money on tap, an insider noted that Nadler would be wiser to persuade Governor-elect Eliot Spitzer to appoint Port Authority leaders who support the idea of the \$2 billion project, which could divert thousands of trucks from city streets each year.

Nydia Velasquez of Brooklyn, a potential leader of the Small Business Committee, is one of several local politicians to bring home money for the Second Avenue subway. She announced \$1.9 million to pay for design work in 2003. Velasquez also appropriated \$25 million for greenway projects on the Manhattan and Brooklyn sides of the East River in 2005.

This list of New Yorkers have representatives on some of the most powerful committees, and can reasonably expect to see some of the projects get funded in a significant way. Harlem's **Charles Rangel** is in line to head the Ways and Means Committee, which oversees vast amounts of funding; the Bronx's **José Serrano** may get a seat on Appropriations, which is often where capital projects and studies are born. Westchester's **Nita Lowey** served on Appropriations last term, and **Anthony Weiner** of Queens and Brooklyn serves on the Transportation committee. **AA**

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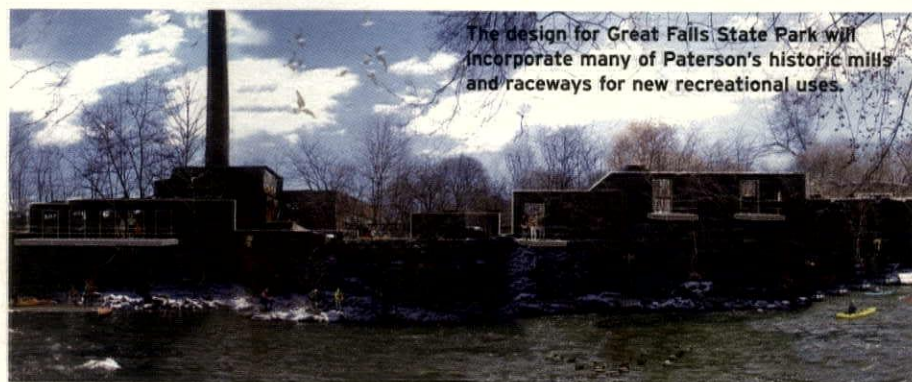
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The design for Great Falls State Park will incorporate many of Paterson's historic mills and raceways for new recreational uses.

COURTESY FIELD OPERATIONS

FIRM SCORES TWO MAJOR COMMISSIONS, WITH SCHEMES THAT BLEND LANDSCAPE ARCHITECTURE AND URBAN PLANNING

FIELD OPERATIONS WINS IN NEW JERSEY, SYRACUSE

When New Jersey Governor Jon Corzine announced on November 21 that Field Operations had been selected to design a new state park in Paterson, it marked the second big commission in three weeks for the landscape architecture and urban design firm. On November 1, Field Operations was named the winner of a competition to develop a scheme to connect the Syracuse University campus to the city's downtown area. Both projects were conceived as a way to jumpstart the regeneration of downtowns whose heyday has passed, but are nonetheless showing encouraging signs of energy and activity.

Although the Great Falls were immortalized in William Carlos Williams' epic 1946 poem *Paterson* and are the source of much of the city's rich history, the 77-foot-high falls—which are, after Niagara Falls, the largest waterfall east of the Mississippi—had been neglected for decades. The idea of using the Great Falls to spur the city's regeneration picked up steam in 2005 when the surrounding 22-acre site was declared a state park by then-governor James McGreevy. With funds from city and state sources, the New Jersey Institute of Technology and the State Council on the Arts organized a nationwide competition to design a park based around the falls.

According to project architect Karen

Tamir, the Field Operations proposal (which beat out schemes from finalists EDAW, Scape, Frederic Schwartz Architects, and Wallace, Roberts, & Todd) approaches the area around the Great Falls as a series of "rooms" and links them via a 2.5-mile looped pathway. "The site is so varied—in terms of its geography, geology, culture, and history—that we wanted to reinforce the distinct areas that are already there," explained Tamir. The \$10 million project will include a gravel beach, a visitors' center at the top of the falls, an amphitheater in an old quarry, and a series of balconies built into a historic wall fragment from one of the site's old mill complexes. The masterplanning phase will begin in January, and according to Tamir, should move quickly.

Tamir is also part of the team for the Syracuse project, which has been dubbed the "Connective Corridor," and was conceived as a way of leveraging the vitality of student life to invigorate the city's faded downtown. The centerpiece of the plan is to create an L-shaped corridor linking the university, civic center, and Onondaga Creek Walk. In the future, these areas will be linked by a shuttle system, said Tamir, but the first steps will be simpler ones to kick-start the process: "We want to demarcate the L quickly," with elements with immediate impact like street furniture. **ANNE GUINEY**

ATLANTIC YARDS CLEARS ANOTHER HURDLE

continued from page 4 "The larger residential block would also allow for greater flexibility in the placement of buildings and usable open space," it stated. "The open space would continue the Pacific Street corridor eastward through a winding walking path east of the arena block. A dedicated north-south bicycle path would be incorporated into the open space." The open space would include several pedestrian corridors extending the Fort Greene street grid, fostering additional north-south connections. An anti-arena activist who asked for anonymity acknowledged that this logic "wasn't bad."

In another gesture, the document reestablishes a street-level glass atrium for ticket sales. At public hearings, some neighbors had mocked the developer for naming this atrium the "Urban Room" and charac-

terizing it as open space. In the new document, the ESDC proposed a series of public "small concerts, cultural events, art shows, and readings" for the room. In what appears to be a nod to the Atlantic Yards' brownstone context, the FEIS proposes a "grand stoop" to the mezzanine from the street. It also describes a 150-foot-high sign as part of the arena's design which Municipal Art Society watchdog Jasper Goldman suggested, makes for an intriguing architectural idea. But he and other activists complain that the language sidesteps questions about visual clutter and leaves details vague on affordable housing and public access.

The next significant step for the Atlantic Yards is the PACB vote. The board can approve the project, demand changes, or delay a vote until Governor-elect Eliot Spitzer takes office in January. **AA**

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Architect: Heatherwick Studio © Nikolai Kornig Photographer for Longchamp

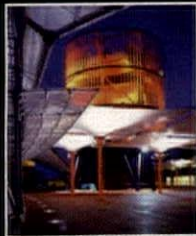
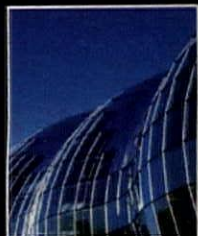
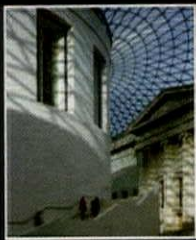
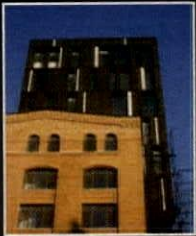
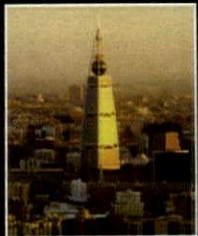
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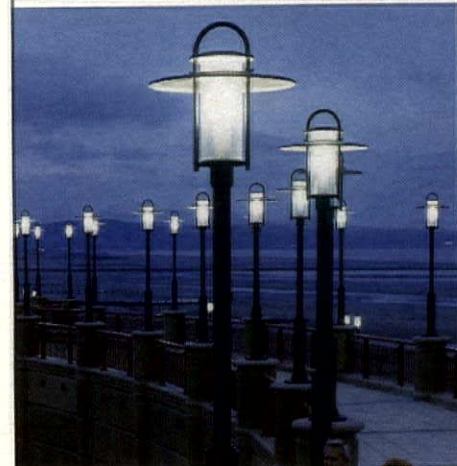
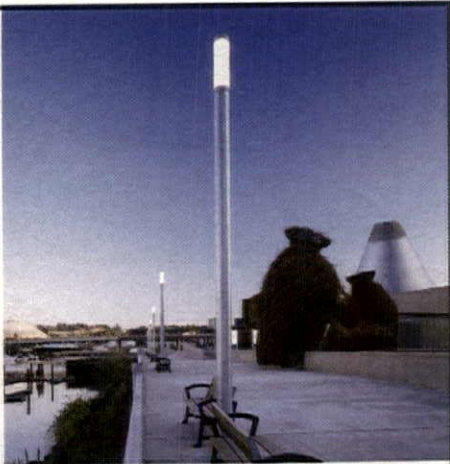
Schmerhorn House
Downtown Brooklyn
Polshek Partnership

COURTESY POLSHEK PARTNERSHIP

Among the legions of residential projects currently underway in New York City, downtown Brooklyn's Schmerhorn House is one of the few ground-up buildings dedicated entirely to low-income housing. Developed by Common Ground and the Actors' Fund of America in collaboration with Hamlin Ventures and Time Equities, and with funding from the NYC Department of Housing Preservation & Development (HPD), among other city and state agencies, the 11-story, 98,000-square-foot building will provide 189 apartment units for HIV patients and the homeless. Unlike most low-income housing, however, which, because of HPD guidelines are typically

cookie-cutter brick boxes, Polshek Partnership's Schmerhorn House features a channel glass facade. This design flourish became feasible because of the engineering required by the site's unique constraints.

Located near the corner of Hoyt and Schmerhorn streets, 40 percent of the building's site sits atop subway tunnels of the A, C, E, and G lines. While the tunnels' supports were designed with future construction in mind, Local Law 17, which went into effect in 1995, imposed seismic standards that exceed the supports' capacity. Rather than open the tunnels and reinforce the supports, which would have created service



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RFP ISSUED FOR REUSE OF SAARINEN ICON



Brooklyn photographer Dean Kaufman documented Terminal 5 as part of a larger art project in 2004.

future use is still unclear, the RFP at least eliminates one previous fate. JetBlue had proposed using the Saarinen building as a gateway to its new terminal. While the airline will install a couple of check-in kiosks in the old terminal's main hall, the building won't be a part of its operations; Beyer Blinder Belle surveyed and documented the terminal for the Port Authority, but is not heading the restoration.

TERMINAL FATE

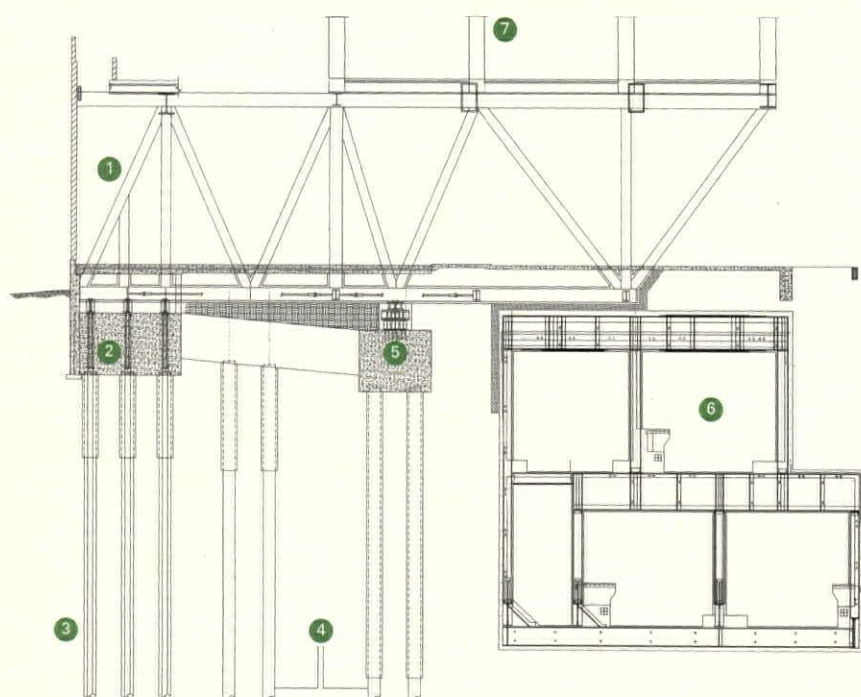
The Port Authority of New York and New Jersey does not know what to do with Eero Saarinen's TWA Terminal at JFK International Airport. At the end of November, the organization will issue a Request for Proposals (RFP) to see what developers may have in mind for the landmark. "It is really wide open," said Authority spokesman Pasquale DiFulco. "We are leaving it to the imaginations of the developers who respond to the RFP. It could be a destination resort, a spa, an aviation museum.

There are 10,000 square feet that could be offices—the possibilities are endless." DiFulco noted that developers will be asked to assemble a team of experts that can assure that the building will be refurbished and operated in a sustainable manner, but was hesitant to spell out specific details.

Currently, the dynamic structure sits dark as the construction of JetBlue Airway's Terminal 5, designed by Gensler, with some interiors by the Rockwell Group, progresses behind it. Although the building's

The Port Authority expects to select a developer in July 2007. Topping the list of renovation requirements is a complete asbestos abatement. Because the 44-year-old building is a landmark, all new construction must conform to preservation rules. The Municipal Art Society's senior vice-president Frank E. Sanchis fears the task will prove daunting, thus limiting long-term potential uses. He proposed that the Port Authority complete the needed refurbishments before releasing the RFP.

Sanchis also worries that the **continued on page 13**

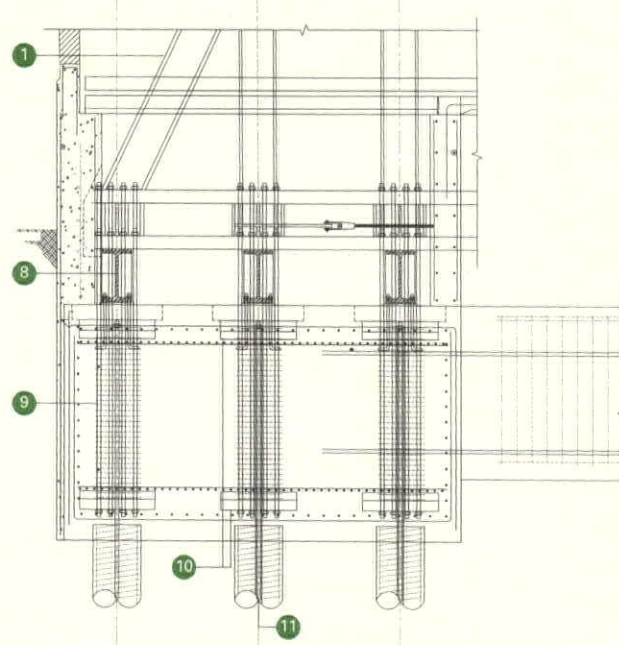


Section through subway platform
(Left)

- 1 Truss
- 2 Rear pile cap and connection
- 3 Piles
- 4 Sleeve-isolated piles
- 5 Continuous pile cap
- 6 Subway tunnels (A, C, E, and G lines)
- 7 Reinforced concrete structure

Section through tie-down plates
(Right)

- 8 Grillage beams
- 9 Rebar
- 10 Tie-down plates
- 11 Lateral load transfer bar



delays and sent the budget skyrocketing, the structural engineers at Robert Silman Associates developed a system of four mammoth steel trusses that frame the building's first floor and cantilever the remaining ten stories of reinforced concrete structure off of its foundation.

Managing the forces created by the cantilever required hefty steel sections, extra-deep piles, and a complicated connection system. The trusses are made of steel cords linked by diagonals. The engineers placed piles continuously along the edge of the subway, specifying

that they be drilled to cut down on vibration and sleeved to keep the lateral forces from pushing earth into the tunnels. At the back of the site they placed four groups of nine piles, each topped with a massive concrete pile cap that anchors the trusses. While the connections between the trusses and the subway-side piles was fairly typical—a series of steel beams that distribute the weight across the pile cap—the connections at the back of the site had to handle the forces pulling up on that end of the cantilever. There the trusses connect to grillage beams

that are in turn connected to pieces of strong rebar. The rebar transfers the load to a tie-down plate at the bottom of the pile cap, which transfers the load again to a plate at the top of the pile cap, where a bar picks it up and carries it down into the piles and out into the earth.

In addition to supporting the structure, the trusses played a major roll in defining what the building would look like. "Because they are 20 feet high, 90 feet long, and spaced evenly across the site, we allowed the trusses to determine the three identical volumes in

which we arranged the program of the first floor," said Susan Rodriguez, Polshek's design partner on the project. The first-floor program elements include a lobby, black-box theater, retail, and the building's mechanical system (there is no basement for HVAC and plumbing systems). The architects also opted to express the trusses on the interior, rather than hide them behind drywall. The greatest aesthetic influence the trusses had on Schermerhorn House's design is apparent in the all-glass facade, which the architects chose for its light weight. **AARON SEWARD**



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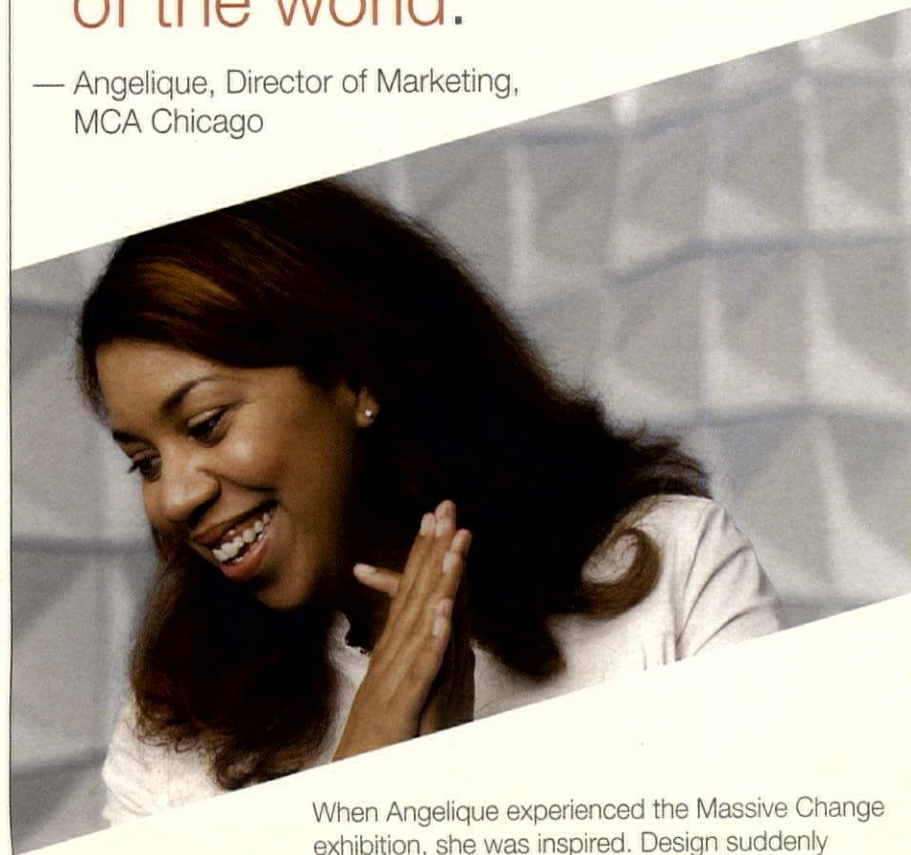
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In ARO's future New York, "vanes" create inhabitable space above streets overtaken by rising water levels.

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WATERWORLDS

If the winning designs from the first two segments of the History Channel's competition *City of the Future* are any indication, water will play a major role in shaping our lives and surroundings. Whether it's in excess, as Architecture Research Office's (ARO) design for New York posits, or in short supply, as is the focus of Chicago's UrbanLab, designers have climate change on the mind.

As an extension of the television series *Engineering an Empire*, the History Channel launched *City of the Future* in coordination with New Orleans-based competitions consultancy Jones Kroloff in October. It is the closest thing to an architecture reality show to come down the pipeline: Firms in seven U.S. cities are given seven days to develop a plan and build a model of how they envision their respective cities will be in 100 years, and the designs are judged

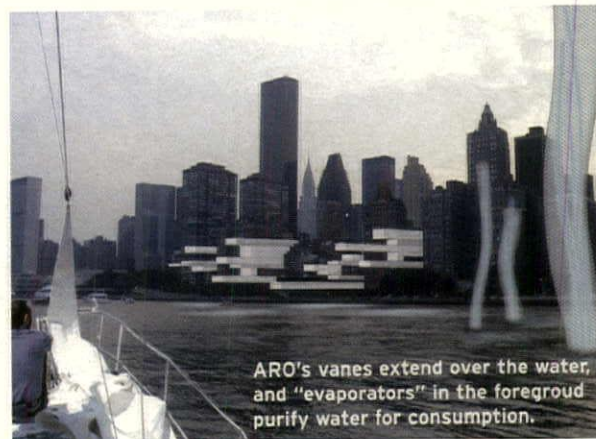
by other architects in a public event at the end of the week. The New York and Chicago events took place in November, while the Los Angeles portion is scheduled to begin on December 12. The final designs from each city will be judged against each other in an online event hosted by Daniel Libeskind in January.

On November 2, ARO's team, led by principal Adam Yarinsky with consultation from principal Stephen Cassell, won the cash prize of \$10,000 with a design that considered what would happen if Manhattan diminished in square footage with rising water levels. "We considered a lot of factors that might change in 100 years, from transportation to communication and the economy," said ARO spokesperson Scott Geiger.

"But we wanted to present a very clear, concise model, and ended up developing the change we felt was most

inevitable." Their plan suggests a system of "vanes" to fill in New York's street grid taken over by water. The vanes hold residential as well as commercial spaces, and depending on the level of the tides, they are submerged underwater or floating above it. ARO also introduced a system of "evaporators," which purify excess water to be used for drinking and other urban needs like plumbing and cooling.

UrbanLab's Sarah Dunn and Martin Felsen designed a series of "eco-boulevards," for the November 17 event in Chicago. Water drawn from Lake Michigan for urban use is passively cleaned and recycled by 300-foot-wide channels filled with different types of vegetation. "We were interested in a lot of these issues recently," said co-leader Sarah Dunn, "so when [the competition] came up, we thought it would be a great week to delve into how we could implement what we were already thinking about." The boulevards incorporate wetlands, savannahs, dunes, and prairies, and run from the far western edge of the city to the shores of the lake every halfmile. They also provide the amenity of public space for adjacent buildings, but are doing more than acting as a park. "We like to say that the eco-boulevards are growing clean water," said Dunn. **SAMANTHA TOPOL**



ARO's vanes extend over the water, and "evaporators" in the foreground purify water for consumption.

PURNIMA KAPUR TO LEAD
DCP'S BROOKLYN OFFICE



JENNIFER TORRES / COURTESY DCP

BROOKLYN'S NEW HEAD PLANNER

On November 6, Purnima Kapur took her post as director of the Department of City Planning's Brooklyn office, replacing Regina Myer who is joining the Hudson Yards Development Corporation. In her previous position as head of the Bronx DCP office, Kapur managed intricate, and occasionally divisive land-use review projects such as Yankee Stadium and Bronx Terminal Market. She focused initiatives on lower density communities in that borough with the intent to use rezoning to spur economic development.

Kapur returns to Brooklyn—she was formerly deputy director of the office—amidst a flurry of development affecting nearly every neighborhood in the borough, including Greenpoint-Williamsburg and Coney Island. And while she considers Coney Island the “next frontier,” it may be the Greenpoint-Williamsburg waterfront that is emblematic of the borough's future. The rezoning plan that passed last year calls for a mixture of public and private space and financing. Kapur explained that the trend is one that will only grow stronger: “If we want to maintain our open space and parks in the way we all want, I don't think the city can do it alone,” said Kapur. “With new developments, we have to create open space alongside it.”

Kapur will oversee the ongoing process by which DCP is reexamining the zoning throughout the borough. “Communities have been clamoring for development throughout the city, and our approach has been to examine each one on a case-by-case basis and see where there really is a mismatch between the zoning and building form,” she explained. **MZ**

TERMINAL FATE continued from page 10
historic terminal will no longer serve an air-travel purpose. “Buildings at the airport not in aviation use are the most susceptible [to obsolescence] in the long term,” he said. “The MAS is concerned that if Terminal 5 is used for something else, for instance a restaurant, it might fail and we will be back where we started.”

Independent of programmatic concerns, Terminal 5's setting already conspires to marginalize Saarinen's dramatic swoops. The road leading to curbside drop-offs at JetBlue swings behind the older structure, while a moving walkway connecting to the AirTrain bypasses it.

It has served as a backdrop for many movies, and its future may be just that: TWA could end up as a stage set whose sole purpose is to generate nostalgia for the jet age of air travel and the buildings it inspired. **MZ**

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HONORS

Four projects from **Mancini Duffy** were honored with **National Design Awards** from the **Society of American Registered Architects (SARA)**, given at the SARA 50th Anniversary Convention on October 27 in Kansas City, Missouri. The projects included offices for **Apollo Real Estate Advisors** in the Time Warner Center, the New York headquarters for **Wachovia Securities** in the Seagram Building, an expansion of law firm **Latham & Watkins, LLP**, and new executive offices for the television network **SportsNet** in Rockefeller Center.

On November 9, the **Historic Districts Council** presented its **Landmarks Lion** award to structural engineer **Robert Silman**. The dinner and ceremony took place at Columbia University's Low Memorial Library, whose granite dome is among the many New York landmarks restored by Silman's eponymous firm. Its other projects include Radio City Music Hall, American Museum of Natural History, and the Cathedral of St. John the Divine.

The **2006 Hugo Boss Prize**, given every two years to a contemporary artist since 1996, was awarded on November 14 to British artist **Tacita Dean**. Others on this year's short list included Jennifer Allora (United States) & Guillermo Calzadilla (Puerto Rico); John Bock (Germany); Damián Ortega (Mexico); Aida Ruilova (United States); and Tino Sehgal (United Kingdom). Dean received a \$50,000 cash prize; an exhibition of her work will open at the Guggenheim Museum on February 23, 2007.

John L. Tishman, chairman and CEO of Tishman Realty and vice president of The New School board, was honored on November 15 with the **Fiorello H. LaGuardia Award**, given annually by **The New School**. Through support from Mr. Tishman, The New School launched the Tishman Environment and Design Center. Past recipients of the award include former President Bill Clinton, David Rockefeller, and former Senator Patrick Moynihan.

The **Brooklyn Museum/Modernism Awards** were presented at the Park Avenue Armory on November 16 to the furniture company **Steelcase Inc.**, in the category of **Lifetime Achievement**. **Tobias Wong** won the **Young Designer Award** and **Paul F. Walter** was given the **Distinguished Collector Award**. The award is given annually during the museum's modernist fine and decorative art fair.

AT DEADLINE

MOODY'S SWAPS BUILDINGS

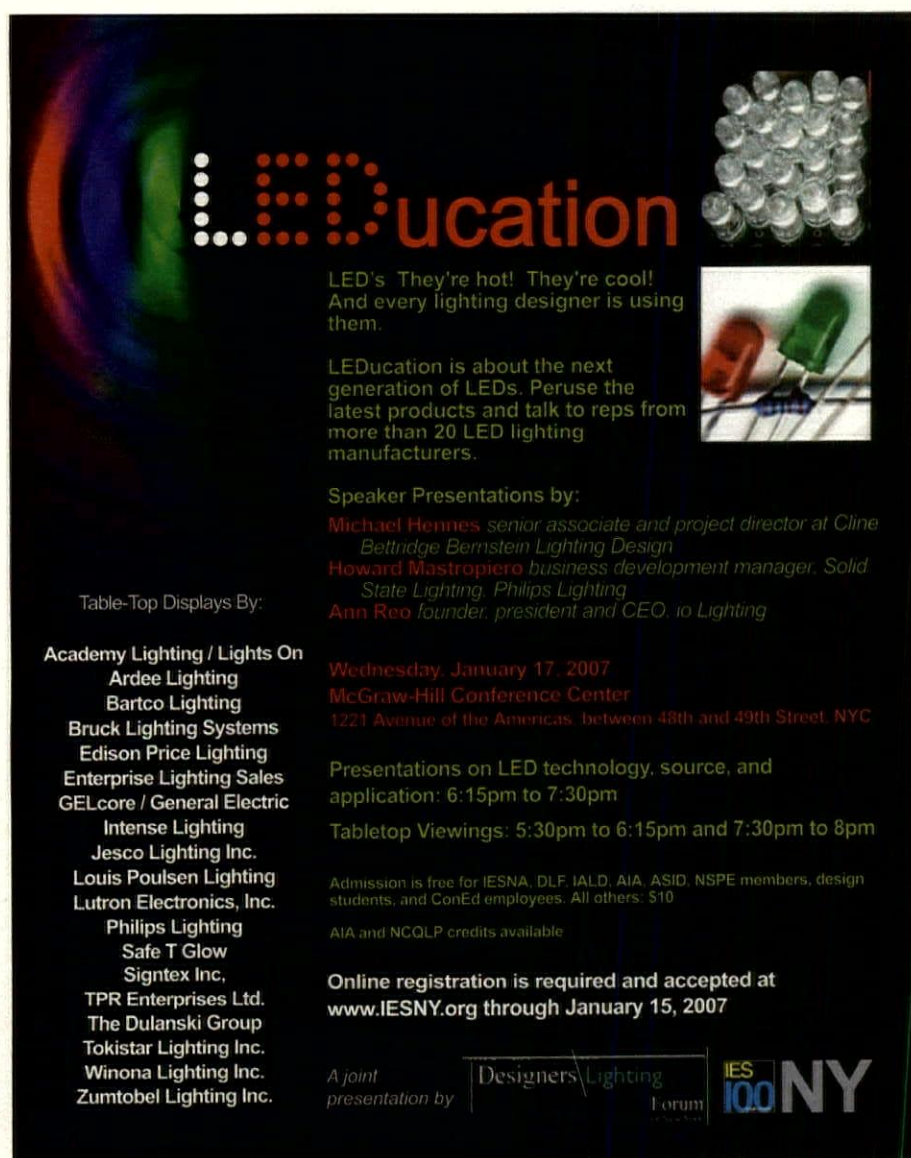
Silverstein Properties, in conjunction with its new investment partner, the California State Teacher's Retirement System, made its second acquisition in the city in as many months. The joint venture announced its winning bid of \$170 million on November 21 for 99 Church Street, which abuts the Woolworth building. It is the soon-to-be-former home of Moody's Investor Services, which signed a 20-year lease for 15 floors in Silverstein's 7 World Trade Center on September 18. Spokespersons for both parties said the deals were coincidental and unrelated. Moody's had sought the expanded and modern facilities offered by 7 WTC. Larry Silverstein told Bloomberg News he sees continued growth in the rebounding downtown market. He also said that he would develop the site, keeping the 11-story building as offices or turning it into a boutique hotel topped by condos. The zoning designation allows for a structure of up to 58 stories.

CHICAGO TWISTER PICKS UP FIRMS

Santiago Calatrava's 2,000-foot-tall twisting tower inched closer to realization. Shelbourne Development Group, the developer behind the unnamed residential building that will restore Chicago's status as home of the world's tallest tower, announced its project team on November 15. New York-based Thornton-Tomasetti will serve as the structural engineers of record, and local architecture firm Perkins + Will are the architects of record. Buro Happold will provide project consultation, with Cosentini Associates as mechanical engineers. Thornton-Tomasetti has considerable experience working on extraordinarily tall buildings, having consulted on the Petronas Towers in Kuala Lumpur, which unseated the Sears Tower in 1998, following a 25-year reign. The firm also worked on the current record holder, Taipei 101.

PENTAGRAM ADDS A PARTNER FROM NEW YORK

Luke Hayman, design director of *New York* magazine, has left the magazine for Pentagram, where he will become the seventh partner at the renowned design firm, according to a November 9 post on the company's blog. Hayman helped his former employer earn National Magazine Awards for design and excellence in its circulation class. He once collaborated with Pentagram partner J. Abbott Miller at Design Writing Research, the studio Miller ran before joining Pentagram. Together, the two revamped *Architecture* magazine in 1997. Hayman has since held posts as design director of *ID* magazine and as a designer for Ogilvy & Mather. Hayman's first project will be a re-launch of *Time* magazine, on which he will collaborate with partner Paula Scher.



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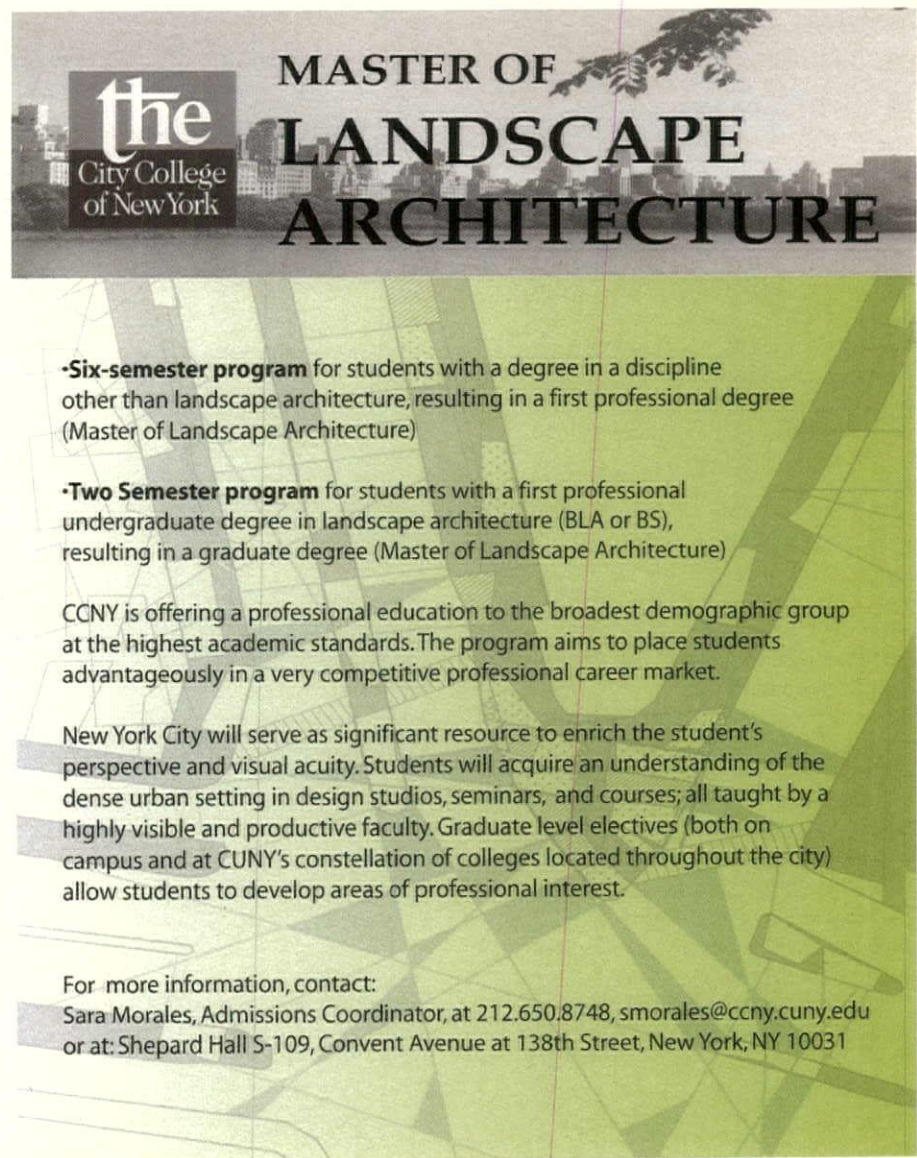
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FOR THE LAST SEVERAL DECADES, ARCHITECTURE HAS SEEN MUCH MORE EMPHASIS ON ITS ARTISTIC RATHER THAN TECHNICAL ASPECTS. BUT CHANGES ARE AFOOT, AND THEY ARE COMING FROM A SURPRISING QUARTER: THE SOFTWARE TOOLS THAT DEFINE A PROCESS KNOWN AS BUILDING INFORMATION MODELING, OR BIM. CAN BIM HELP REINTEGRATE ARCHITECTURE'S VARIOUS FACETS AND ITS ALLIED FIELDS?

SUPER MODELING

In his 1941 book, *Space, Time, and Architecture*, Sigfried Gideon claims that the seeds of modern architecture "were planted to the moment when handwork gave place to industrialized production" in the 19th century. His proof would be seen not in the period's architecture but "in the utilitarian structures of the period," or great engineering works like cast-iron buildings designed and built by "watchmaker-iron-worker-engineer James Bogardus." But, he went on, "there is no reason why [technological advances] should not be acted upon in the arts." In fact, in the baroque period, new discoveries like those in the field of mathematics were quickly translated into the artistic and architectural realm.

Unquestionably, the technological advances of our times have had a profound impact on architects' practice, revolutionizing the way they conceptualize, visualize, and produce their projects. Telecommunication and three-dimensional modeling tools offer efficiencies akin to those made possible by the industrialized construction techniques in Gideon's time. For the Swiss historian, industrial components including prefabricated columns and beams fueled the advent of the structural engineer and "shattered the privileged position of the architect in the 19th century."

Today's technology seems to have a similar potential to alter the balance of collaboration among architects, engineers, contractors, and others involved in the building process.

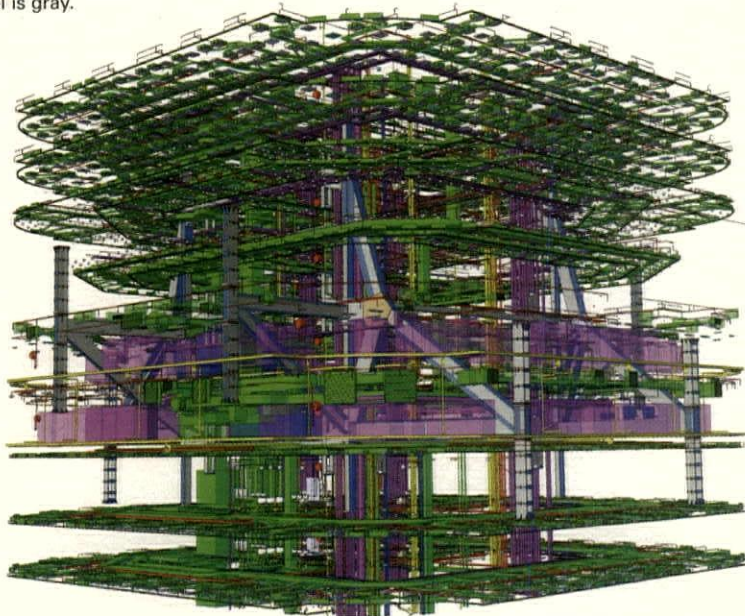
The biggest development in architectural tools since CAD is building information modeling, or BIM, which pulls together the advantages of interconnectivity and 3D modeling, linking drawings to a database of information that allows everyone involved in a project—architects, engineers, construction managers, and even product manufacturers—to track, change, and coordinate their work. BIM can be used for everything from producing construction documents to predicting building performance, from tracing how a design change impacts budget to, in the most progressive cases, functioning as a management tool for owners of the completed facility.

Already, BIM has shown its potential to force a renewed intimacy between architects and their various consultants. In the case of a project like Daniel Libeskind's Denver Art Museum, as Masha Panteleyeva points out in her piece on the changing role of mechanical engineers in a BIM-driven process (see facing page), a project with such complex geometries could not have been built without BIM; its mechanical and structural systems could only be mapped in 3D. Still, the Denver Art Museum remains an instance of an architect generating a design and asking engineers and contractors to figure out how to build it.

But many other architecture firms, from Skidmore, Owings & Merrill to SHoP, are deploying the technology otherwise, as Samantha Topol notes in her piece (see right). For some architects, BIM is allowing them to have a more fruitful dialogue with engineers, fabricators, and builders, early enough to influence design decisions. BIM processes are also enabling architects to go straight from digital models to fabrication, bringing them closer to the realm of innovating new building technologies and construction methods. More than their American counterparts, European architects have held onto the goal of marrying their design ideas to progressive ways of building them. But perhaps a generation of younger, technology-weaned architects will revive that goal and embrace this new technology as both a tool and a means of working.

CATHY LANG HO AND WILLIAM MENKING

A section of the BIM model for One Island East tower in Hong Kong, Gehry Technologies' project with structural engineers Arup. The drawing shows several floors of a mechanical zone halfway up the tower. HVAC systems are green; plumbing and electrical are purple and blue, respectively; and steel is gray.



ARCHITECTS

MODERN-DAY MASTER BUILDERS

If construction is a building's fundamental quality, as historian Kenneth Frampton argues in *Studies in Tectonic Culture* (MIT Press, 1995), information technologies may be the unlikely medium to bring current architectural practice closer to such origins. Architects using a form of BIM as a process to coordinate information and develop construction documents can digitally configure a building in its entirety before it ever breaks ground. The high level of specificity in terms of structures, materials, and costs required to do so come early enough to influence design. Furthermore, the integration of all of this building information in one place allows architects to have a view of every aspect of a design's realization, allowing them to evolve their concepts in tandem with their allied disciplines, obscuring the separation between them.

"We are trying to blur the distinction between design architects and technical architects," said Rolando Mendoza, an architect-trained 3D coordinator with Gehry Technologies (GT), an offshoot of Gehry Partners founded four years ago to specialize in digital building design and construction. GT has pioneered the development of business and construction management software for architects with the release of Digital Project in 2004, a streamlined version of CATIA, the aeronautic 3D modeling software adopted by Gehry's practice, tailored to architectural needs. "If you go to work for a big firm, the typical career paths in architecture are constrained. There is a design track, where you develop good skills in form-making, but don't know how to put things together. And there is the technical track, where architects develop few form-making skills," said Mendoza. "What you begin to see [working in BIM] is the architect fusing those two roles into one, where they are designing and problem-solving simultaneously." Information that is traditionally spread over a series of pages in two-dimensional plans is integrated into one model in a BIM-driven process, while specializations within an architecture practice begin to merge. Likewise, the distance between disciplines like structural and mechanical engineering, and even the clichéd divide between thinking architects and pragmatic construction managers, begin to break down.

For William Sharples of SHoP Architects in New York, working in a BIM-driven

process brings design and construction decisions closer together, in a manner he likens to the tradition of medieval master-builders. "Two dimensions give a somewhat false sense of security—you cannot accurately describe the way a building goes together. Three dimensions go to the purest sense of the idea; all of the material and engineering information has to be known before you introduce any new design elements," he said. "Everyone on the design team, not just project managers, knows everything about the building," said Steve Sanderson, SHoP's director of design technology, who has been instrumental in streamlining the information exchange methods within the office.

Gehry Partners and SHoP, along with firms like KieranTimberlake in Philadelphia, whose principals Stephen Kieran and James Timberlake elucidate the idea of the modern-day master builders in *Refabricating Architecture: How Manufacturing Methodologies Are Poised To Transform Building Construction* (McGraw Hill, 2003), are experimenting with the usefulness of working digitally to close the gap between the architect and the contractor. SHoP's Camera Obscura, a public project completed in Greenport, Long Island, in 2005, was the firm's first fully-integrated digital building, and exemplifies the direction toward which they are steering their practice. Rendered in 3D, the design files were given to a fabricator, who cut customized components. This process enabled them to accomplish an unusual level of complexity while staying within the budget limitations of working in the public sector. Prior to the Camera Obscura, SHoP used a BIM process for specific aspects of other projects, such as the Porter House condominium in the Meatpacking District, where only the complex facade necessitated a more sophisticated BIM approach.

As Asymptote's Hani Rashid put it, "The advent of computing fulfilled a need to envision new possibilities in architecture, and the next tier of the technology is in manufacturing and manifestation. Costing out materials and efficiencies is where these capabilities are becoming increasingly useful, and are having the greatest impact on buildings. Design can be an interesting function of how [architects] are making increasingly informed decisions along the way."

At this stage of BIM's development, the technology still seems to make more sense for large firms working on large projects. The costly and cumbersome technology still evades many smaller firms, but for Sharples, a BIM approach is scale-able. "As a medium-size firm, it's easier for us to adapt as ideas change than a larger operation," he said. "But to start, choose the part of the project that requires BIM. On some level, it's about the complexity of the project; [BIM] may not make sense for every one."

SAMANTHA TOPOL IS AN ASSISTANT EDITOR AT AN.

STRUCTURAL ENGINEERS

A NEW ERA FOR AN OLD PARTNERSHIP

Given all the marketing material surrounding BIM software like Autodesk's Revit, it would seem architects and engineers had never collaborated intimately on projects before. Now, as the ad copy goes, anyone can do anything from anywhere—and let everyone know about it. While it's true that BIM makes the design and construction process more fluid, the work of architects and engineers has always been intertwined: The variable is, to what degree.

The answer depends—as it always has—on the nature of the architect and of the architecture. “The way an architect arranges his practice often reflects the way he chooses to work with engineers. Firms that are not based around one head guy tend to be more collaborative,” said structural engineer Guy Nordenson, who is critical of the misperception that technology alone is responsible for the current climate of collaboration. Formerly with Ove Arup, the pioneering consultant engineering firm, he started his own firm, Guy Nordenson and Associates in 1997, and has been a key collaborator on such projects as the Museum of Modern Art with Yoshio Taniguchi, the Toledo Museum of Art Center for Glass by Kazuyo Sejima + Ryue Nishizawa/SANAA, and numerous projects with Steven Holl. With a dozen employees working on as many projects, Nordenson offered with palpable amusement and satisfaction the fact that he continues to work in AutoCad, eschewing Rhino, Revit, and other popular software. “Our work can be done with paper and a pencil; it's not about the technology,” he said. “It's really about creativity and a desire to work in a different way. People come to us purposely because they want to embark on the process together.”

Nordenson contextualizes this recent wave of architect-engineer partnerships within a historical cycle, as a backlash against a generation of architects—exemplified by the postmodernists—that refused technological input on their designs. Only this time around, in contrast to the last moment when the United States saw close architect-engineer collaborations—the mid-20th century, with talents like Gordon Bunshaft and Marcel Breuer, who both turned to engineer Paul Weidlinger, and Eero Saarinen who worked with Fred Severud—modeling and information management technology has expanded the

possibilities of collaboration. Moreover, they have encouraged a wide range of designers to embark on the sort of collaboration with structural engineers that might be more typical for a European firm but has been beyond consideration for many small or medium-sized U.S. practices.

Buro Happold made the leap to BIM in response to the way architects were working. “We had to teach our guys how to use Rhino because they had no idea what the hell people were sending us,” said Craig Schwitters, principal of Buro Happold's New York office. Though Rhino allows architects to create complex 3D models, it did not translate well among the software used by engineers or construction managers. Enter BIM. Programs like Revit and Gehry Technologies' Digital Projects that integrate all the design components—architectural schematics, structural supports, mechanical systems—into a single model built up of layers can be edited with ease, and information can be transferred effectively between firms.

Schwitters's Los Angeles counterpart, Greg Otto, spoke proudly of the new Emirates Stadium in London, which Buro Happold designed with HOK Sport for Arsenal F.C. The architects were interested in exploring structure as architecture, in exposing the supports and making them an important part of the design. Though this could have been achieved without BIM, it allowed the project team to streamline workflow, saving time and money because information can travel quickly and fewer redesigns are required, thanks to the constant contact everyone shares, a selling point Otto always emphasizes.

“It's about people's willingness to work with new things,” Otto said. “The traditional engineer shoehorns his things in at the end. Now it's front-end, it's early, it's a collaboration. It takes a lot of confidence on the part of the architect.”

With or without BIM-inclined architect clients, many engineers are adopting BIM for internal use. Erleen Hatfield, a vice-president at Thornton-Tomasetti, recounted her firm's move to BIM five years ago. An architect had approached the firm about collaborating on a project using BIM. They decided to “get on board,” investing heavily in the software and training. Though the architect eventually abandoned BIM, Thornton-Tomasetti has increased its use because the technology allows for improved communication within the firm.

Still, BIM will not solve design problems with one fell stroke. “It doesn't mean engineers will lead the process or that architects won't need engineers or that you could go to some eight year old for your design,” Schwitters said. “BIM isn't actually pushing the final button for you. It's a tool that helps everyone push the button together.”

MATT CHABAN IS AN EDITORIAL INTERN AT AN.

MECHANICAL ENGINEERS

LAST BUT NOT LEAST

Mechanical engineering has come a long way since the end of the 18th century when industrialization introduced new building technologies and construction methods. Heating and ventilation became part of everyday building, but mechanical services were still seen as subservient to style and structure in architecture. Consequently, mechanical engineering remained somewhat behind the progress of architectural thought, and MEs were last to join the design team.

Modernists changed this by declaring the new era of “styleless” architecture, and establishing a relationship between the aesthetic and the technical. Some architects searched for ways to give aesthetic expression to mechanical systems—most notably Le Corbusier, who sculpturally exposed the roof ducts in the Unité d'Habitation in Marseilles. Today, the way mechanical engineering affects the representational aspect of architecture varies from building to building, of course. But growing interest in sustainable design—with many concepts derived from mechanical engineering—has made the close collaboration between architects and mechanical engineers essential.

In fact, for some projects, it seems that mechanical engineering technologies have become equal in importance to a project's structural aspects, challenging the priorities of conventional architectural process. “It has become more important to collaborate with mechanical engineers as early as possible in the design process,” said Robert Fox, a principal at Cook + Fox Architects, acknowledging the potential of MEs to “strongly influence the design of a building.”

“On a high-performance and highly intensive infrastructure building such as One Bryant Park, the mechanical engineer's role is absolutely critical to the success of the project,” agreed Serge Appel, a senior associate at Cook + Fox and project director for One Bryant Park. “I can't imagine a well-designed, high-performance building whose overall composition hasn't been impacted by the mechanical criteria.” For example, for One Bryant Park, a 54-floor skyscraper that's aiming for a LEED Platinum rating, the architects took the input of their MEs from Jaros Baum & Bolles (JB&B) early enough to be convinced of the value of an under-floor air system—a decision that, in turn, raised floor heights and provided opportu-

nities for more flexible floorplans, affecting the way the architects planned interiors.

“Contemporary mechanical systems do impact the design of the building—not necessarily how the building looks on the outside, but definitely its efficiency and its structural system,” explained David Cooper, managing director of Flack & Kurtz. “MEs can help optimize all the functions of the building, if the collaboration with designers and other consultants starts early enough.” He cited the New York Times tower, which his firm worked on with the Renzo Piano Building Workshop and FXFowle Architects, as “a great example of truly integrated space, where architecture, structural, and mechanical engineering become one.” For example, together with structural engineers from Thornton-Tomasetti, Flack & Kurtz helped architects develop a double-glazed curtain wall that ties into the building's HVAC system. Air circulates between the layers of glazing, a cavity that also contains motorized shades.

In a complex case like the *New York Times* tower, building information modeling is designed to bring this sort of dialogue to a new level. For Daniel Libeskind's Denver Art Museum, the extreme geometries made the full integration of mechanical and structural systems essential. By importing plans into a 3D structural model, Ove Arup's team from its Los Angeles office could successfully accommodate the complex blend of the building's mechanical and structural elements. The improved communication that comes with information management systems like BIM can significantly reduce the number of requests of information (RFIs) between the design team and the contractors, and in some cases allows direct constructability, bypassing 2D drawings altogether.

Another important development has been the extent to which mechanical engineers are engaging in computer simulations that allow them to test a building's performance. “It's expensive to build mock-ups, so when we create complex spaces, computer simulations are extremely helpful,” said Cooper of Flack & Kurtz. For example, for his firm's work on the Hearst Tower, they used computational fluid dynamics (CFD) to analyze indoor airflow, which they knew would be affected by the irregular angles of the structure.

The future of design seems to be closely linked to BIM. Murat Karakas, a mechanical engineer at Arup who worked on the Denver Art Museum, certainly thinks so. “We see a lot of potential not currently in place,” he said, suggesting that in future, the BIM model could serve as a user manual for building owners. “So if a part fails ten years down the road, they will be able pinpoint the problem,” he said.

While the improved integration of efficient mechanical systems is by no means dependent on 3D modeling technology, it can definitely ease the process. “With 3D modeling, you get a better set of tinker toys,” said Lenny Zimmerman, another Flack & Kurtz mechanical engineer. “Now, you don't just draw what you are going to build—you actually build it.”

MASHA PANTELEYEVA STUDIED ARCHITECTURE AT THE COOPER UNION AND IS AN EDITORIAL INTERN AT AN.

TECHNOLOGY SPECIALISTS

TECH GURUS
ASSUME
NEW ROLE
IN DESIGN
FIRMS

Digital design specialists are becoming central to architectural practice, whether as in-house specialists—often an architect who doubles as a firm's resident program geek—or an outsourced technology consultant, like New York's Control Group, which advises on issues concerning hardware and software needs, information storage, and network capabilities. With the rise of BIM, these specialists are becoming even more crucial to firms, charged as they are with guiding architects through the slow and uncertain transition into adopting complex new technology and comprehending how it can enhance their design process.

"There is a misconception that BIM software employs the use of artificial intelligence to make design decisions, thereby limiting creativity or lowering the threshold on building expertise," said Paul Seletsky, director of digital design for Skidmore, Owings & Merrill (SOM) in New York. "Quite the opposite, BIM provides codified knowledge beyond geometry toward environmental conditions, generating a variety of simulations a knowledgeable architect can interpret for possible solutions. The use of computer scripting is also quite important, engendering a new type of creativity."

The biggest obstacles to BIM—and the digital design specialists who are defining their job as the technology unfolds—are high costs of investing in a new platform and the difficulty of training employees how to use it. "When transitioning to BIM, the main expense is in training the staff," observed Campbell Hyers of Control Group, a firm with about a hundred architecture and design firm clients in the New York area. "It can easily tack \$100,000 onto a \$1 million project. One way to get started is to select a low-risk project as a pilot—something relatively small where the client is ambitious and willing to deal with bumps in the road."

As for training, architecture schools have been slow to incorporate BIM into curricula, leaving firms to do the work. According to Hyers, "The continued problem is that architects come out of school without the experience of how to build. Now, the architect is being saddled with the task of figuring it all out in the digital environment. BIM software has exposed the lack of knowledge of actual construction techniques at the university level."

Seletsky agreed that BIM should be

introduced within schools' curricula, "but understood as a *process* and not simply as better off-the-shelf CAD. We need to move away from this 'newer set of tools' idea—implying a vocational approach—toward a process understood as fostering creativity. The architect still provides inherent meaning in design. BIM supplements, but does not generate, creativity." As things stand now, resident digital gurus like Seletsky, or outsourced experts like Hyers, are picking up the slack left by the academy.

Autodesk has made a trial version of its BIM software Revit available to students; it can be used for the full length of academic study and requires a ".edu" email address to download. The University of California at Berkeley offered a BIM-based studio in the summer of 2006, and Yale, where Phillip Bernstein, Autodesk's vice-president of industry strategy and relations, teaches, is also beginning to incorporate it into its curricula. Still, the bulk of BIM training is still happening in firms.

Bernstein predicts that BIM processes will eventually replace CAD drafting, and may become the more dominant program within ten years; he estimates that currently, all major firms, that is, firms with 100 or more employees, use BIM in some capacity. For now, it seems that Autodesk has cornered the market for BIM with Revit, with over 100,000 licenses sold. Other programs like Bentley's MicroStation and its TriForma extension, Graphisoft's ArchiCad, and Nemetschek's VectorWorks, make up only about 10 percent of sales for BIM software. Hyers confirmed that only a small minority of his clients have deviated from Revit.

Within the next five years, Hyers expects more firms to take advantage of online collaboration technologies. For example, using web services, a glass manufacturer or any other supply vendor will be able to act as the expert and the engineer on the components of a larger design, and will allow a manufacturer to enter exact specifications into an architect's software. BIM will keep an inventory of the size of an order, as well as information about schedule and pricing.

Currently none of the BIM software is organized around live collaborative databases for multiple sites and organizations. "The difficulty of making that work has been surprising," said Hyers. "The framework has to allow a user to check in on one piece of a design and let an architect know a unit has been updated or tested." Getting this system to work across multiple disciplines is a great leap that has yet to be made.

SARAH COX IS A NEW YORK-BASED WRITER WHO HAS WORKED PREVIOUSLY FOR DWELL AND ARCHITECTURAL RECORD.

CONSTRUCTION MANAGERS

A SLOW-
TO-CHANGE
INDUSTRY
TAKES
SMALL STEPS
TOWARD BIM

Taken as a whole, the construction management (CM) industry in the U.S. is a long way from integrating building information modeling (BIM) into its business. Few CM firms keep people on staff who know how to use CAD, let alone the myriad 3D modeling software that fall collectively under the moniker BIM. Fewer still know what BIM is or how it might aid the construction process. In part, this is because BIM has yet to become the standard of the AEC industry in general, and many in the business have only just gotten used to the evolution that led us from hand drawings to CAD. Is it time for something new already?

Laura Handler thinks it is. Handler is a building information modeler at Tocci Building Corporation, a mid-sized CM firm in Woburn, Massachusetts, that has been actively implementing and promoting the use of BIM. "With BIM, you can build a building virtually as a 3D model before you build it on site," she said, "which means you can find out if it is constructable and what it is going to cost earlier."

In the bottom-line driven business of construction management, understanding cost and constructability early in the process offers the distinct benefit of allowing CMs to generate more accurate schedules and

estimates. BIM also allows CMs to run clash-detection tests and MEP coordination long before work begins in the field, which can lead to real savings in construction costs.

In addition to streamlining construction preparation, BIM could have its uses in the field. "The labor force isn't as skilled as it once was and there is often a language barrier between supervisors and workers," said Handler. "With BIM you could show the labor force what they are going to do that day in a movie."

Getting building information models to perform optimally, however, requires a high level of detail in the models themselves. And getting a high level of detail in the models requires a high level of coordination between architects, engineers, building owners, construction managers, and subcontractors. "Ideally," said Handler, "everyone from the architect to the building super would be working with a 3D model."

But not everyone is ready to jump on the BIM wagon and this, in addition to the cost of its implementation, may be the biggest roadblock for the process' widespread adoption. Skanska USA and Gilbane currently use BIM for visualization, safety/logistics plans, visual schedules, and constructability reviews, but most large CM firms haven't made it a priority. And why should they when there is still resistance from clients who aren't ready to sign checks for a building model whose benefits they can't readily see? Many architects fear that BIM will strip primary authorship of a building out of their hands while pushing more of the liability for the finished product upon them. And many subcontractors, whose businesses thrive from the additional fees they receive from errors in the quantity of materials ordered and delays in schedule, are hesitant to adopt a process that may potentially eliminate those bumps altogether.

Nonetheless, BIM seems to be inevitable. Predictably, Europe, Australia, and much of Asia are far ahead of the U.S. in integrating BIM throughout their AEC industries. "I predict it will take six to eight years before BIM is standard in the construction business," said Handler. "Some CMs are jumping on BIM now, others are waiting for architects to lead the way."

AARON SEWARD IS A NEW YORK-BASED WRITER AND REGULAR CONTRIBUTOR TO AN.

WHAT COLLABORATION
MEANS FROM A LEGAL
STANDPOINT

The integrated nature of BIM allows for clear exposure of overlapping systems, or clash detection. The flip side of such clarity is ambiguity with regards to liability. How are notions of authorship and ownership redefined in a process that is by its nature collaborative?

Zetlin & De Chiara, a New York legal firm specializing in the architecture and construction industries, is attempting to address these issues. Though the examples of completed buildings designed with a BIM approach are still few, partner Michael Zetlin and his colleagues, many of whom are trained engineers and architects themselves, began to field anxieties from their clients a number of years ago. "If a CAD document is transferred on a disk, the roles of the parties are still

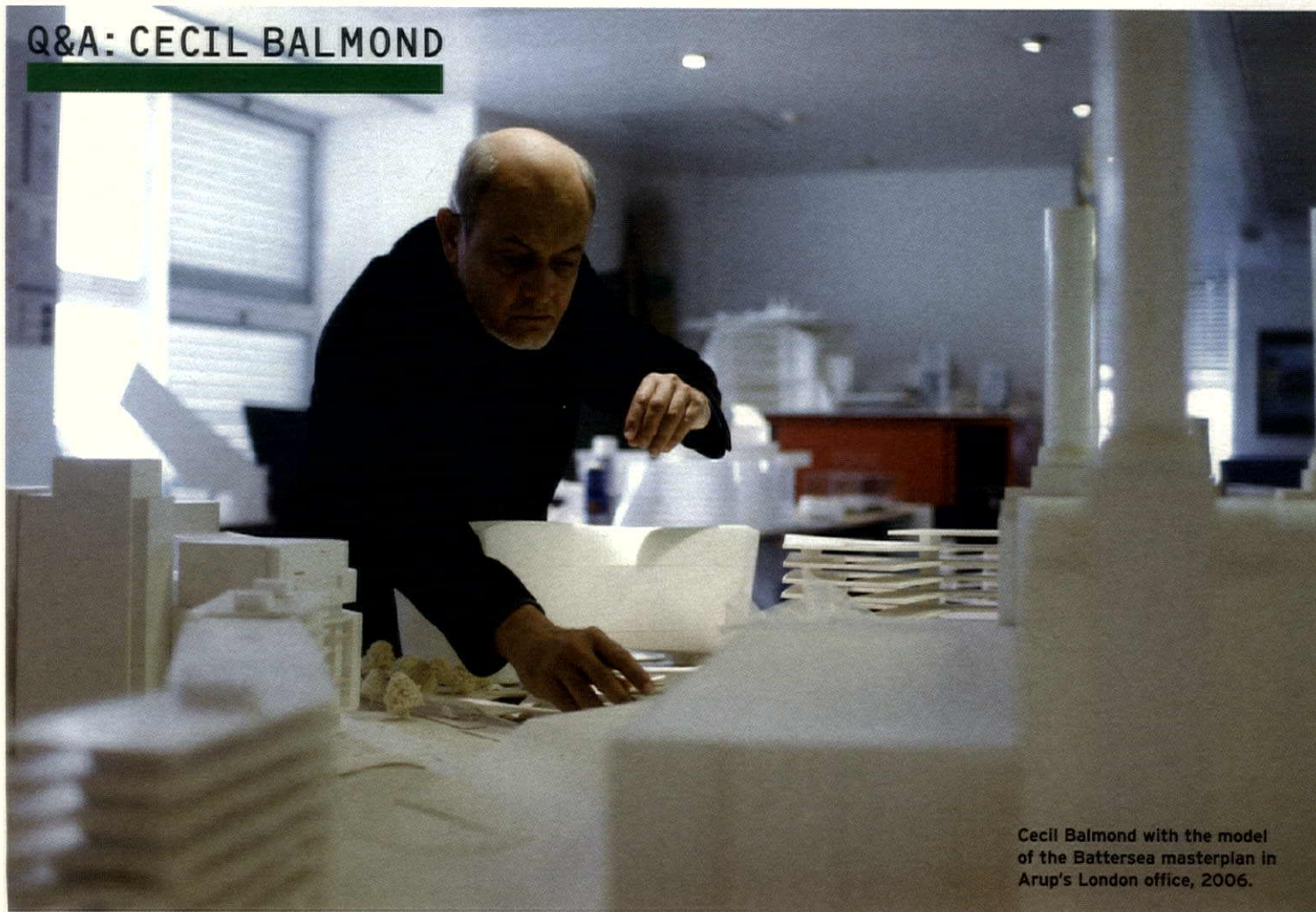
the same, and contracts have dealt with what happens if data is corrupted or drawings are altered by a specific party," he said. "But when you come to the shop drawing process [in a BIM workflow] and have a room full of people, including the steel fabricator, the mechanical engineer, and CM, all looking at a 3D model and inputting details, ownership of the design becomes blurry."

William Sharples, a partner of SHoP, believes that working closely with the other parties is in itself a proactive way to avoid conflict. "Americans are litigious in general," he said, "but just working in a BIM model allows everyone to sit down and have an informed, intelligent conversation where all parties are speaking the same language. It creates an environment of trust." As an example, Sharples cited a problem that arose in the field while his firm was building the Camera Obscura, a digitally

designed and fabricated project in Greenport, Long Island. When one of the precision-cut exterior slabs did not fit in place, he said there was no difficulty in tracing through the model, where the problem began, and the situation was resolved with relative ease between the architect, fabricator, and construction team.

There is yet to be a legal precedent for BIM-developed buildings and Zetlin believes that, for a while, cases will be decided on a project-by-project basis. But he is certain that working together in such a different way calls for modified contractual language. "Sit down with the owners and determine, for example, who will be the keeper of the model, or whether or not the steel engineer will be accountable for a specific detail determined in shop drawings," he advised. "Think through very carefully at the beginning how responsibility will be allocated among the project team." **ST**

Q&A: CECIL BALMOND



Cecil Balmond with the model of the Battersea masterplan in Arup's London office, 2006.

Do you think BIM represents a big shift, or is it an incremental step? Can it really deliver on its promise of reintegrating architecture and engineering?

BIM is a big step, and will engender new attitudes, and it might encourage architects to get engineering input earlier, since it all goes into one model, and everyone has to be at the table at once. But you need to get into the mindset first—the tool is only as good as the mind that uses the tool. At Arup, we are going through a review of our 3D systems, and as head of the building sector worldwide, my biggest investment right now is in 3D.

To answer the larger question of whether technology is going to change the way we work, I think it is. The AGU demonstrates a kind of computing power, the ability to go into new directions spatially in a real way. I think architects should wake up to the huge sophistication of new technologies. And not just BIM, but intelligent materials and facades are going to be coming as well.

I don't know why [the transformations of the field through of technology] is such a mystery though—look at Mies van der Rohe, for example. He was doing very different work before he came to Chicago. There, he engaged with what was being produced, and his work changed. If you look at what he was writing at the time, too—I don't remember the exact words, but essentially it was that the creativity in architecture comes from finding the pure essence of a technology. For him the essence of mass-produced steel brought him to the grid, a refined sensibility of the grid. It enabled him to capture the horizon architecturally in slots in towers. His intuition was primed, and then he started designing.

All of that comes from an engagement in the technology—a great architect engaging in a technology. It has always been like this with technology. There are huge leaps periodically, such as when we went into concrete from steel, when we went into framing from brick. When we went into fabrics, there was a leap into the warp and weft of structures and membranes.

Technology moves new materials, and architecture feeds on new materials. New materials feed into new forms, which in turn affect architectural typologies. In this way, architecture has always been heavily influenced by technology, but it has been a technology of material. Now, we are dealing with the technology of the virtual, the ability of the computer to go into new spaces, which we then have to draw back out and engage with, and then put into our work in architecture.

ANNE GUINEY AND WILLIAM MENKING ARE EDITORS AT AN.

Cecil Balmond may be one of the best-known structural engineers practicing today, and is undoubtedly one of the most adventurous. As the chairman of the buildings sector at the renowned London-based Ove Arup Associates, the firm responsible for working out the engineering behind projects ranging from Jørn Utzon's Sydney Opera House to OMA's Seattle Public Library, Balmond has stressed the importance of working with architects from the earliest point in a project: "We both start with a blank sheet of paper," he has said. His work with OMA is the subject of a show at the Museum of Modern Art called *OMA in Beijing: China Central Television Headquarters by Ole Scheeren and Rem Koolhaas*, on view through February 26, 2007.

Balmond was recently in New York to install his first solo exhibition *H_edge* at Artists Space (it closed on October 28) with students from the University of Pennsylvania, where he is the Paul Philippe Cret professor of Architecture. *AN* spoke with Balmond about how digital technology is changing the design process and why more architects should hang out with engineers.

Tell us about your group at Arup, the Advanced Geometry Unit.

Arup's London office is made up of several separate design groups, and I have led different ones since I started at the firm in 1968. I created the Advanced Geometry Unit (AGU) about six years ago, in part because I wanted to work on more art and architectural projects. It is a group of 14 people who have a very good

spatial sense, and includes architects, engineers, a mathematician, and people who have both architecture and engineering degrees.

We have a strong knowledge of the culture of architecture at Arup, and that means we can work alongside architects and challenge them and often can extend the design hypothesis. Most architects like working with us because we have an open process and do not think it is "us against them." We collaborate. The AGU is also currently working with the sculptor Anish Kapoor [whose *Sky Mirror* was installed this past fall in Rockefeller Center] following the success of our collaborative 2002 installation at the Tate Modern in London, *Marsyas*, which was a red fabric structure.

At the opening of the MoMA show on the CCTV tower, Rem Koolhaas said the project "represents a new type of collaboration, a new type of building that is equally about engineering and architecture." Could you reflect on this?

About five years ago, Rem took an architect around the Kunsthall in Rotterdam and other projects that we worked on, and the architect said "I had no idea your work is so much about structure." People are always surprised at what they see as such a structural emphasis in his work. I met him about 20 years ago, and we were equally distrustful of how the collaboration between architecture and engineering was viewed. We each had an open agenda. I believed that structure is punctuation in space, and Rem

encouraged an investigative dialogue into structure and its effects on form. It is a subtle point that Koolhaas and I tried to make with the Kunsthall: It is all structural, but it's not obvious. It is a structure that fluctuates and creates rhythms and architectural episodes.

The central problem with the working relationship [between the two disciplines], which not all architects comprehend, is that fully two-thirds of a building's budget is in the hands of the engineering disciplines. Architects must come to terms with this fact and recognize that they need to approach engineering more readily, and engage with its creative principles. That will bring about more inventive solutions. Rem and I recognized this, and used this [understanding] as a lever to encourage both our teams to think differently, to prevent a building from being what he would call "zebra-striped"—in which you have the structure and the zone of services, and architects have to accept what they get. That's why a lot of architecture deals with facades and finishes—with what a building looks like as opposed to what it can really be.

Do you see the CCTV buildings as the apotheosis of that 20-year collaboration with Koolhaas?

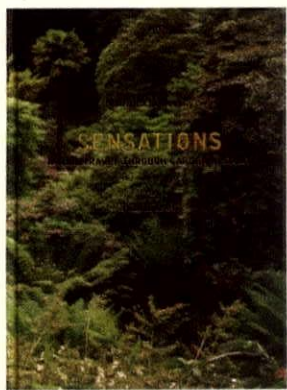
Well, interestingly, we see the Casa da Musica in Porto, Portugal, and the Seattle Public Library as a summit. They are both big forms and, in a sense, one is the negative of the other. Seattle is sculpted out of a void—the program is inserted, but the sculpture is void. In Porto,

the void becomes program. Excavations are carved out of the solid form into which the main auditoria go. While there is no line-age between all of our projects—each one is solved on its own terms—there are overlaps and similarities, because it is the same guys who are working on them. CCTV is different because its scale is hugely dramatic and frightening and all of that, and it is hugely driven by technology. It is almost like oil-rig construction within a refined building.

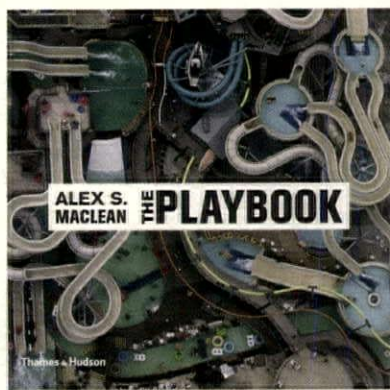
Has building and design technology changed the nature of this collaboration?

Yes. More than ever before, technology is driving the design process. Scientific innovations like building information management (BIM) are running away with it, and it will not stop. Furthermore, the idea that a building is not just static but responsive to climate and use is becoming one of the most important issues that architects and engineers must consider in a building.

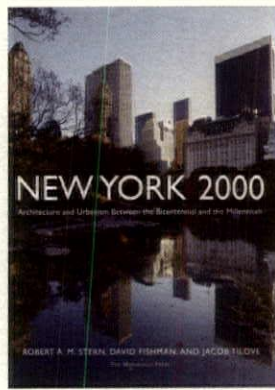
The first principle is that architects have to get more interested in engineering. At the moment, there is too big a divide between architecture being an aesthetic concern and engineering as a functional concern. I've always challenged that. It wasn't always so, but has become like that. If you are doing an artsy building, it may be okay, but in the common run of architecture, it doesn't serve our clients well unless architecture is properly integrated with engineering and engineering with architecture.



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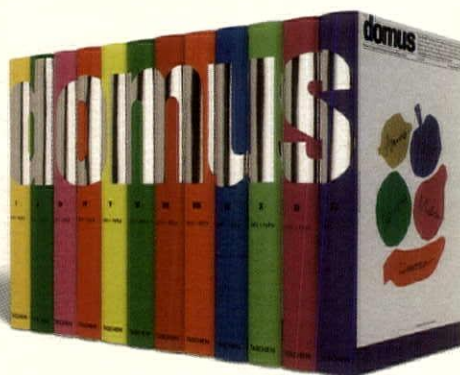
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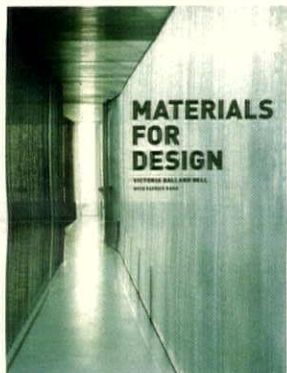
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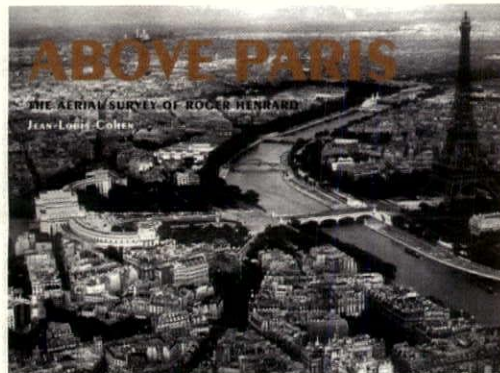
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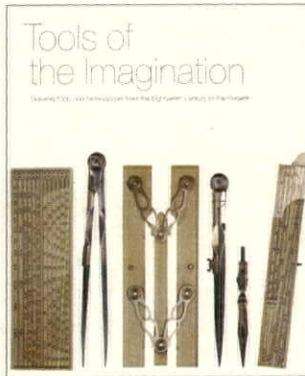
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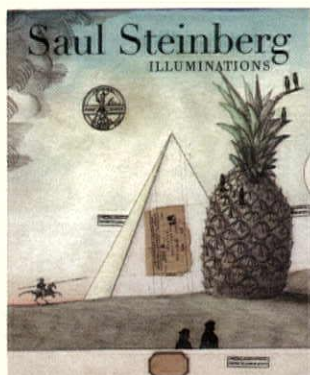
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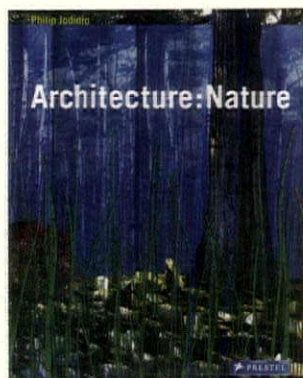
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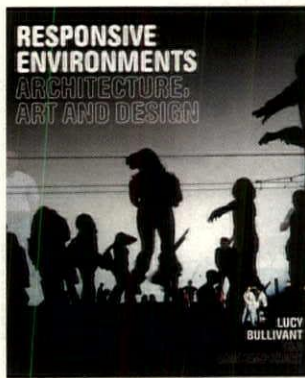
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12

HOLIDAY GIFT BOOKS

1 SENSATIONS: A TIME TRAVEL THROUGH GARDEN HISTORY

Nadine Olonetsky, Birkhäuser, \$40.00
Sensations presents readers with a chronological account of manmade and cultivated landscapes, from Nebuchadnezzar's gift of the Hanging Gardens of Babylon to his homesick wife through Martha Schwartz's plastic topiary rooftop for a company in Cambridge, Massachusetts. As that range would suggest, the entries in this reference-style book can seem idiosyncratic and are not comprehensive, but are always engaging and well-illustrated.

2 THE PLAYBOOK

Photographs by Alex S. MacLean, introduction by Susan Yelavich, Thames & Hudson (dist. by W.W. Norton), \$24.95
Architect Alex MacLean searches for patterns and colors from a bird's-eye perspective, focusing on America's "playgrounds." From public beaches and amusement parks to prison handball courts, the book documents his fascination with systems of play.

3 NEW YORK 2000: ARCHITECTURE AND URBANISM BETWEEN THE BICENTENNIAL AND THE MILLENNIUM

Robert A. M. Stern, David Fishman, and Jacob Tilove, Monacelli, \$100.00
The latest installment in Robert A. M. Stern's architectural portraits of New York City is as comprehensive as the previous four volumes. You cannot call yourself a real New Yorker unless this complete series graces your bookshelf.

4 TOM SACHS

Edited and with an essay by Germano Celant, essay by Malcolm Gladwell, Fondazione Prada (dist. by DAP), \$145.00
This lavish monograph charts Tom Sachs' career in deep detail, from his humble beginnings as an apprentice to master woodworkers in Frank Gehry's studio, through his polarizing window display at Barney's (*Hello Kitty Nativity*, 1994) to the present. Full-bleed images give ample room to soak in both his well-known, working replicas of objects like rifles made from Prada hat boxes and self-engineered tools to more obscure pieces that may have been short on media sensation but not on craft.

5 DOMUS 1928-1999, VOL. I-XII

Edited by Charlotte and Peter Fiell, Taschen, \$600.00
Venerated Milan-based *Domus* has gone through various incarnations since its founding in 1928 by Gio Ponti, who would edit the magazine most of his life. Taschen has issued a 12-volume set including all of the original covers and original layouts of 7,000 pages and 20,000 images, chosen from over 200,000 *Domus* pages. The book is a reflection of 20th-century European architectural thought, and includes contributions from Mario Bellini, François Burkhardt, Lisa Licita Ponti, Deyan Sudjic, among many others.

6 SPECTACLE: DAVID ROCKWELL WITH BRUCE MAU

Edited by Chee Pearlman, afterword by Herbert Schamp, Phaidon, \$49.95
Spectacle offers an impressive visual tour of over 60 spectacular events that take place around the world, from the Kumbh Mela in India to the Running of the Bulls in Spain. The book features over 200 photographs, capsule histories and analyses of the events, plus interviews with an unexpected mix of cultural figures like Muhammad Ali, Robert Venturi, and Quincy Jones. David Rockwell also discusses spectacle and public space.

7 MATERIALS FOR DESIGN

Victoria Ballard Bell with Patrick Rand, Princeton Architectural Press, \$50.00
This comprehensive guide contains 60 case studies of inventive materials, such as a laminated glass church in Munich, Germany (Allmann Sattler Wappner Architekten) and an outdoor bamboo canopy in Queens (nArchitects). Luscious photography is accompanied by detail drawings that are informative enough to make this a textbook.

8 ABOVE PARIS: THE AERIAL SURVEY OF ROGER HENRAD

Jean-Louis Cohen, Princeton Architectural Press, \$50.00
Roger Henrad put his World War II experience as a reconnaissance pilot to use after the war, capturing views of Paris from a single-engine plane that he piloted himself, with aerial cameras of his own design. The Paris he captured "was still a compact city," though "in the throes of modernization," writes Jean-Louis Cohen in his erudite introduction. Informative captions accompany the book's 320 photographs, taken over the course of two decades, providing a detailed view of Paris at mid-century.

9 TOOLS OF THE IMAGINATION: DRAWING TOOLS AND TECHNOLOGIES FROM THE PRESENT

Edited by Susan C. Piedmont-Palladino, Princeton Architectural Press, \$29.95
This lovely book traces the history of drawing tools, from a simple lead pencil to the intricate perspectograph to sophisticated CATIA. Like the drawings they helped produce, the tools reflect the evolution of architectural thought. Most of the tools in the book are obsolete, and are presented as objects of art.

10 SAUL STEINBERG

Joel Smith, introduction by Charles Simic, Yale University Press, \$65.00
Though best known for his darkly comic illustrations for *The New Yorker*, Saul Steinberg also designed fabrics and stage sets, painted, made public murals, and more. This comprehensive examination of Steinberg's total artistic output accompanies two current shows devoted to the inventive artist (who trained as an architect), at the Morgan Library and the Smithsonian American Art Museum.

11 ARCHITECTURE: NATURE

Philip Jodidio, Prestel, \$65.00
In *Architecture: Nature*, Jodidio presents a selection of projects that have a distinct relationship to the natural environment, or that borrow forms or ideas from living organisms, and persuasively links them to the blobitecture movement. Featured works include Herzog & de Meuron's earthy Schaulager building in Basel to Diller + Scofidio's Blur pavilion above Lake Neuchâtel in Switzerland.

12 RESPONSIVE ENVIRONMENTS: ARCHITECTURE, ART AND DESIGN

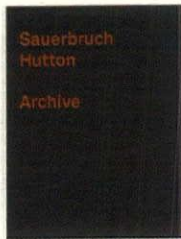
Lucy Bullivant, V&A Contemporary (dist. by Abrams), \$39.95
Responsive Environments culls together examples of "responsive" buildings and installations—from Ben Rubin and Mark Hansen's visual-sonic *Listening Post* to MVRDV's balloon/light show over Tallinn, Estonia—that emphasize new technologies and strategies of visual or physical interaction. The works are provocative in their potential to reconfigure the built environment.



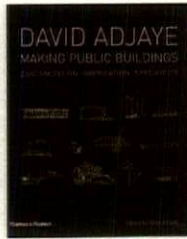
1100 Architect
Essay by Donald Albrecht, Monacelli Press, \$50.00



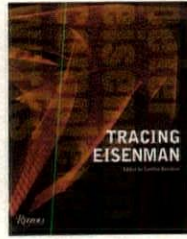
Álvaro Siza: Complete Works
Preface by Franceso Dal Co, essays by Kenneth Frampton, Fernando Távora, and Álvaro Siza, Phaidon, \$49.95



Sauerbruch Hutton: Archive
Essays by Matthias Sauerbruch and Louisa Hutton, Lars Müller Publishers (dist. by Princeton Architectural Press), \$79.00



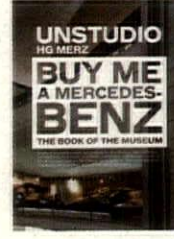
David Adjaye: Making Public Buildings
Edited by Peter Allison, essays by Okwui Enwezor, et al., Thames & Hudson (dist. by W.W. Norton), \$50.00



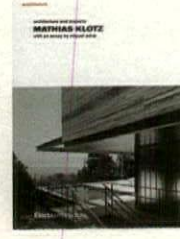
Tracing Eisenman: Complete Works
Edited by Cynthia Davidson, essays by Stan Allen, Greg Lynn, Sarah Whiting, Guido Zuliani, Rizzoli, \$75.00



Future Systems
Deyan Sudjic, Phaidon, \$75.00



UNSTUDIO: Buy Me a Mercedes-Benz: The Book of the New Museum
Essays by Ben van Berkel and Caroline Bos, Aaron Betsky, et al., Actar, \$55.00



Mathias Klotz: Architecture and Projects
Essay by Miguel Adrià, Electa Architectura (dist. by Phaidon), \$69.95



Yona Friedman: Pro Domo
Actar, \$38.00

NOTABLE MONOGRAPHS

PRODUCED BY STEPHEN MARTIN AND MASHA PANTELEYEVA



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DECEMBER

MONDAY 11

LECTURE

Donald Albrecht,
Thomas Mellins
Willing To Be Lucky:
Ambitious New Yorkers in
the Pages of LOOK Magazine
6:00 p.m.

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

TUESDAY 12

LECTURES

Matteo Bologna
Adobe-The Back Story:
Translating Italian
6:00 p.m.
ADC Gallery
106 West 29th St.
www.adcglobal.org

Adolfo Carrion,
Michael Sorkin
The Bronx: Shrinking?
6:30 p.m.
Van Alen Institute
30 West 22nd St., 6th Fl.
www.vanalen.org

Peter Arkle,
Amy Goldswasser
6:30 p.m.
Bumble and Bumble, 3rd Fl.
Auditorium
415 West 13th St.
www.aigany.org

EXHIBITION OPENINGS

Nan Kempner:
American Chic
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

2D->3D
Photography and the Self:
The Legacy of F. Holland Day
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

WEDNESDAY 13

LECTURE

Edwin Goodell
Perspectives on Brick:
Brick for Spatial and
Architectural Effect
6:00 p.m.
Cooper Union
Albert Nerken School
of Engineering
Wollman Auditorium
51 Astor Pl.
www.aiany.org

EXHIBITION OPENING

Elio Ciol: **Visioni**
Cohen Amador
41 East 57th St.
www.cohenamador.com

THURSDAY 14

EXHIBITION OPENINGS

Ai Weiwei, Vija Celmins,
Jeremy Deller,
David Wojnarowicz,
Tom Freidman, et al.
Altered, Stitched, and
Gathered
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

Jon Wesley
Frederick Freiser Gallery
536 West 24th St.
www.fredericksfreiser
gallery.com

Giulio Paolini

Marian Goodman Gallery
24 West 57th St.
www.mariangoodman.com

Anders Krisár: Janus

Galerie Lelong
528 West 26th St.
www.galerielelong.com

Michael Fullerton

Greene Naftali
526 West 26th St.
www.greenenaftali
gallery.com

FRIDAY 15

EXHIBITION OPENINGS

Dan Peterman:
Round Trip
Andrea Rosen Gallery
525 West 24th St.
www.andrearsengallery.com

Jonathan Hartshorn,

Kanishka's of Calcutta
Feature Inc.
530 West 25th St.
www.featureinc.com

EVENTS

Peter Wetz
video-sculpture
6:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

Concert: Andreas Weixler,

Se-Lien Chuang
9:00 p.m.
Experimental Intermedia
224 Centre St.
www.experimental
intermedia.org

MONDAY 18

FILM

Interstices:
Fluid Architectures
7:30 p.m.
Anthology Film Archives
32 2nd Ave.
www.storefrontnews.org

TUESDAY 19

LECTURE

Samuel Zipp, Amy Fox
Suburb in the City
7:00 p.m.
Housing Works
126 Crosby St.
www.anothercup
development.org

EXHIBITION OPENING

Discovering Tutankhamun:
The Photographs of
Harry Burton
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

FRIDAY 29

EXHIBITION OPENING

I Like You and You like Me
Orchard
47 Orchard St.
www.orchard47.org

JANUARY

THURSDAY 4

EXHIBITION OPENINGS

Jacob Hashimoto
Mary Boone Gallery
745 5th Ave.
www.maryboonegallery.com

Jean-Paul Goude:
So Far, So Goude
Hasted Hunt
529 West 20th St.
www.hastedhunt.com

FRIDAY 5

EXHIBITION OPENINGS

Ryan McGinley:
Irregular Regulars
Team Gallery
83 Grand St.
www.teamgal.com

Leah Tinari

Mixed Greens
531 West 26th St.
www.mixedgreens.com

Jonathan Podwilt

Plane Space
102 Charles St.
www.plane-space.com

Ross Rudel

Jack Shainman Gallery
513 West 20th St.
www.jackshainman.com

FILM

Self Governance:
Urban Agriculture
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SATURDAY 6

EXHIBITION OPENINGS

Brent Green: **Paulina Hollers**
Bellwether Gallery
134 10th Ave.
www.bellwethergallery.com

Paulina Olowska

Metro Pictures
519 West 24th St.
www.metropictures
gallery.com

TUESDAY 9

LECTURE

Eric Hammarberg
Restoring the Landmark
Skyscrapers: The Chrysler
and Empire State Buildings
7:00 p.m.
General Society of
Mechanics and Tradesmen
20 West 44th St.
www.generalsociety.org

WEDNESDAY 10

EXHIBITION OPENING

Michel Blazy,
Felix Gonzales-Torres,
Gabriel Kuri, Tomo Savic-
Gecan, Joelle Tuerlinckx
Let Everything Be Temporary,
Or, When Is the Exhibition?
apexart
291 Church St.
www.apexart.org

THURSDAY 11

LECTURE

Francine Prose
6:30 p.m.
Brooklyn Academy of Music
30 Lafayette Ave., Brooklyn
www.bam.org

EXHIBITION OPENINGS

Robert Smithson,
Fred Tomaselli, Ingrid
Calame, Sara VanDerBeek,
Alfred Jensen, Anselm Kiefer,
Mark Lombardi, Dominic
McGill, Ward Shelley, et al.
Cosmologies
James Cohan Gallery
533 West 26th St.
www.jamescohan.com

Mario Schifano

Sperone Westwater
415 West 13th St.
www.speronewestwater.com

WWW.ARCHPAPER.COM

Veron Urdarianu

Mitchell-Innes & Nash
534 West 26th St.
www.miandn.com

FRIDAY 12

EXHIBITION OPENINGS

Michael Rakowitz:
The Invisible Enemy
Should Not Exist
Lombard-Freid Projects
531 West 26th St.
www.lombard-freid.com

Joe Zucker: Open Storage

Paul Kasmin Gallery
293 10th Ave.
www.paulkasmingallery.com

Ballpoint Pen Show

Cinders Gallery
103 Havemeyer St. #2,
Brooklyn
www.cindersgallery.com

Theresa Chong

Danese
535 West 24th St.
www.danese.com

FILM

Creating Images:
Music Cultures
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SATURDAY 13

EXHIBITION OPENINGS

Doug Aitken
303 Gallery
525 West 22nd St.
www.303gallery.com

AI Pounders

Allan Stone Gallery
113 East 90th St.
www.allanstonegallery.com

Tommy White

Harris Lieberman
89 Vandam St.
www.harrislieberman.com

MONDAY 15

EXHIBITION OPENINGS

The Doug Aitken Project
at MoMA
Museum of Modern Art
11 West 53rd St.
www.moma.org

Words in Print

Brooke Alexander Editions
59 Wooster St.
www.baeditions.com

TUESDAY 16

LECTURE

Emmanuelle Linard
6:30 p.m.
Bumble and Bumble, 3rd Fl.
Auditorium
415 West 13th St.
www.aigany.org

THURSDAY 18

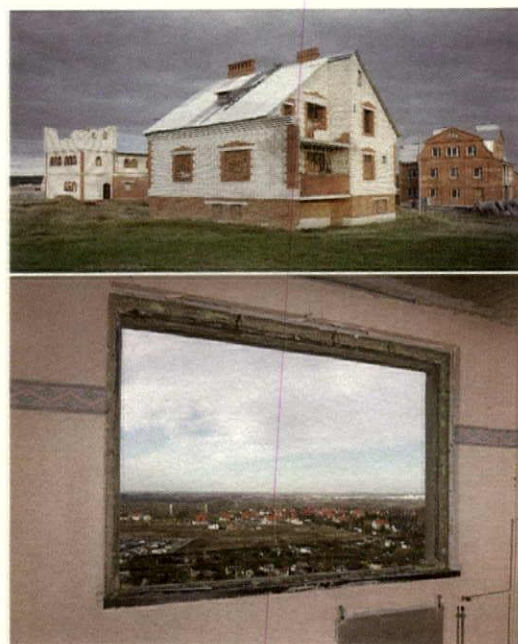
EXHIBITION OPENINGS

Mark Grotjahn
Anton Kern Gallery
532 West 20th St.
www.antonkerngallery.com

Dan Budnik: Picturing Artists

(1950s-1960s)
Knödler and Company
19 East 70th St.
www.knoedlergallery.com

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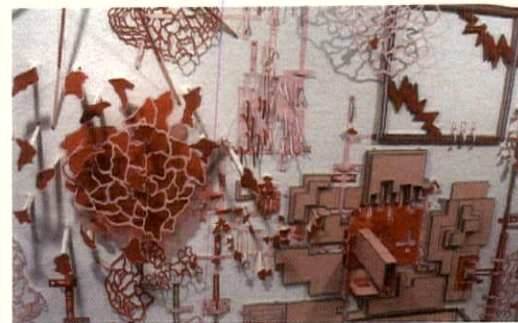


BAS PRINCEN (TOP), NIKOLAUS BRADE (BOTTOM)

SHRINKING CITIES

Van Alen Institute
30 West 22nd Street, 6th Floor
Pratt Manhattan Gallery
144 West 14th Street
Through January 21

Though cities with seemingly exponential growth, like Lagos, Shanghai, and Mexico City, attract much attention, another related urban phenomenon is the shrinking city. Now on view at two Manhattan locations, *Shrinking Cities* is a collaborative research project that examines four international cities with dwindling populations. More than 30 artists, architects, filmmakers, and journalists documented and studied Detroit, Halle/Leipzig, Manchester/Liverpool, and Ivanovo, Russia, to investigate the signs of and reasons for their gradual dissipation. The exhibition, which originated in Berlin, is split in two sections: The first, which is on display at the Van Alen Institute, examines the collaborators' research and analysis of each metropolis. The second, at the Pratt Manhattan Gallery, offers strategies for reinvigorating them. A two-part film series is being shown at the Center for Architecture in conjunction with the exhibition, along with a number of other lectures and events. For more information, visit www.shrinkingcities.com.



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BURGEONING GEOMETRIES:
CONSTRUCTED ABSTRACTIONS

Whitney Museum of American Art at Altria
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Through March 11, 2007

At first glance, Diana Cooper's work hints at Frank Lloyd Wright's Usonian utopias and suburban office parks, with horizontal rooftops reaching into organic landscapes. Constructed out of delicately cut paper, felt, vinyl, foam-core and map pins, *Emerger* (2006) can just as easily resemble computer circuit boards intertwined with the lacy networks of the human brain. As part of the exhibition *Burgeon Geometries: Constructed Abstractions*, it joins works by Tara Donovan, Charles Goldman, Jason Rogenes, Jane South, and Phoebe Washburn that pose conceptual questions about the natural and manmade environment. Washburn has created a site-specific scrap-wood installation in the gallery, and Rogenes constructed *Locus*, a 38-foot tower built from discarded Styrofoam packed with electronic equipment. "The artworks represented are a phenomenon of a postindustrial landscape," explained curator Apsara DiQuinzio. "They are based on systems, social patterns, and behaviors that are driven by technology. Most of the materials that the artists use are recycled, making them an outgrowth of the waste cycles of a consumer society."

THE UPSIDE OF SPRAWL?

Robert Bruegmann
Sprawl: A Compact History
 The Urban Center
 457 Madison Avenue
 October 3



Interstate highway interchange in Phoenix, Arizona, from *Drosscape: Wasting Land in Urban America* by Alan Berger (see page 24 for review).

In a succinct Powerpoint presentation, Bruegmann systematically debunked all of the typical assumptions about sprawl. He argued that sprawl is nothing new: Every major city in the Western world has at some point in its history grown outward at a low density and without systematic land-use planning. Ancient Rome did, as did Victorian London, and even the cities of the pre-Columbian Maya and Ming dynasty China.

In the book, Bruegmann supports this historical argument with a political one: Many more people today move to the suburbs than ever before. But far from being a bad thing, he recommends that we see this as a positive development in human history—the result of a strong and prosperous democracy—since it means that more and more people are finally able to get what they want. Average citizens are now acquiring what only the richest and most powerful could acquire in ancient Tivoli or Victorian Surrey, i.e., the extra space and mobility afforded by the single-family home and private vehicle.

His first, historical argument challenges the notion that the spread of sprawl can be effectively controlled by top-down zoning ordinances. In his presentation, Bruegmann noted how postwar English town planner Patrick Abercrombie's otherwise universally admired Green Belt on the perimeter of London failed to contain sprawl, "which now covers almost all of southern England." In fact, the only successful zoning policy in history **continued on page 24**

Forget everything you thought you knew about suburban sprawl—that the winding roads and cul-de-sacs of the average cookie-cutter development are wasteful and disorienting, that huge sprawling cities like Houston or Atlanta are significantly

less green than compact ones like Portland, that building ever bigger highways and more parking generates *more* traffic not less—because, according to urban historian Robert Bruegmann, it's all wrong.

On October 3 at an Urban Center

event organized by the Municipal Art Society, Bruegmann gave a short lecture reiterating the basic thesis of his bestseller *Sprawl: A Compact History* (University of Chicago Press, 2005). The well-attended event was followed by a roundtable discussion

moderated by architecture critic James Russell, and attended by panelists Eugenie Birch, professor of regional and urban planning at the University of Pennsylvania, and Alexander Garvin, professor of urban studies at Yale University.



Left: Wedding scene from the Met's season opener, *Madama Butterfly*. Below: Set design for *The First Emperor*, which debuts on December 21.

MET HITS HIGH NOTE

Metropolitan Opera
 2006–2007 Season
 Lincoln Plaza
www.metopera.org

Though Peter Gelb has been with the Metropolitan Opera less than a year, the general manager has already overturned the notion that opera is a stuffy old art for stuffy old people. To reestablish opera's links

with contemporary culture, he created a public gallery designed by Lindy Roy, devoted to rotating shows of opera-inspired art. The Met also unveiled a new graphic identity devised by Pentagram, and

is now accessible with live digital radio broadcasts.

The centerpiece of Gelb's mission, of course, is the performances themselves. The Met kicked off its 40th season with Puccini's *Madama Butterfly*,

one of six new productions of the 2006–2007 season. The production is a glowing example of how opera can draw effectively from the worlds of theater, cinema, fashion, and visual arts. Directed by British

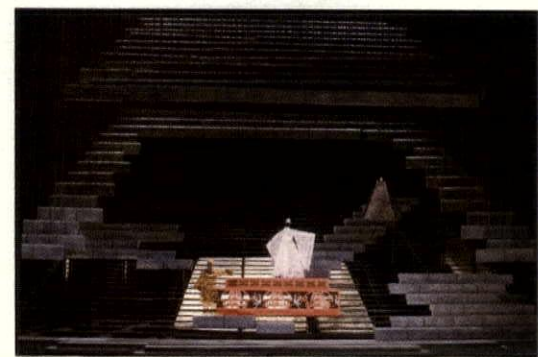
film director Anthony Minghella (*The English Patient*, *Cold Mountain*), *Madama Butterfly* was simultaneously spare and sumptuous: The stage remained mostly empty for much of the performance but felt rich nonetheless, with a rectangle of light in the horizon, ablaze with changing, moody colors (the work of lighting designer Peter Mumford), and several Shoji screens maneuvered about to great effect (Michael Levine crafted the set design). A canted mirror floated above the stage, enhancing the spectacle of Act I's colorful wedding scene (gorgeous costumes by fashion designer Han Feng) and conveying the isolation of the abandoned Butterfly in her hillside villa in Act II. The minimalism of the set only intensified the pleasure of simple effects, like the shower of cherry blossoms or flock of paper cranes in flight.

Rossini's *Il Barbiere di Siviglia*, directed by Tony

Award-winning stage director Bartlett Sher, had a similarly minimal stage design. Floating wooden doors suggested a bustling city quarter in one scene, and the foreboding facade of the imprisoned heroine's home in another. It's a far cry from old-school opera productions, in which every inch of stage was crammed with scenery.

The Met's forthcoming productions promise to be equally convention-breaking. Acclaimed film director Zhang Yimou (*Raise the Red Lantern*, *Hero*) directs the world premiere of *The First Emperor* (December 21), whose composer Tan

Dun will also conduct. The set design by Fan Yue features steep rows of blocks suspended from cables, filling the proscenium with an imposing Great Wall. Academy Award-winning costume designer Emi Wada created the luscious costumes and Plácido Domingo sings the title role of the emperor. In the spring, choreographer Mark Morris will direct *Orfeo ed Euridice*, with costumes by Isaac Mizrahi. Throughout its history, opera reflected popular cultural trends. The Met is making the point loud and clear. **CATHY LANG HO IS AN EDITOR AT AN.**



THE UPSIDE OF SPRAWL? continued from page 23 to control sprawl, claimed Bruegmann, was that of the Soviet Union for Moscow, and this policy limited the freedoms of citizens to such an unusual degree that it would be unacceptable in any self-respecting democracy. His second, political argument aims to justify sprawl—he made the same argument last spring in the ultraconservative magazine *Front Page*. But he downplayed that fact at the Urban Center. “I’m not arguing that sprawl is good,” he said, “but that it’s not all necessarily bad.”

As the discussion got underway, Russell asked Bruegmann to expand on “the kinds of urban problems we should be worried about.” Bruegmann responded, “There are all kinds of problems, I just don’t think any of them are connected

to sprawl.” Birch then asked about green space. Bruegmann replied, “There’s just as much green space in Phoenix [as in other more compact cities]; it’s just in their backyards.” Garvin reacted, “But there is a difference. Nineteen percent of New York City is parkland, while just 3 percent of Atlanta is. The tree-covering there is awesome. Problem is: it’s all private.”

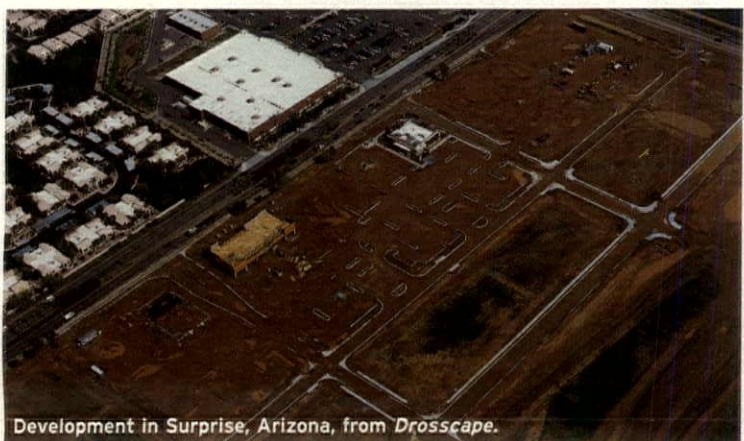
Good point. What does Bruegmann have to say about the lack of genuine public space in the suburbs? Not shopping centers or regional malls, whose expert managerial practices are well-known, but parks and other outdoor public areas where people aren’t being manipulated into buying something? Bruegmann never addressed the issue. Instead, he went on to display a disturbing pattern of doublethink: He denied there

was any link between sprawl and the environmental problems caused by automobile emissions, but then went on to advocate more money for more highways. “The answer is not to build more public transportation,” he said. “If we do and more people start to use it, then by that very logic the [emptier] highways will fill up again. So why bother?”

If you think that’s confusing, the book is not much better. Bruegmann writes that anti-sprawl campaigners tend to pin the blame on private enterprise as well as zoning policies and mortgage subsidies, but that these are incompatible. Why? He claims that using the term “gentrification” to mean anything other than “a move upward in socioeconomic status” is polemical and hence unreasonable. The same goes for “sprawl,” which must mean “low-density” or “unplanned development,” and even for “metropolis,” which must mean “urbanized area.”

Given his rigid terminology, it is striking that he can be so cavalier about other things, like equating the desires of Americans who fled to the suburbs in the 1970s and ‘80s with those of English aristocrats. Things are more complicated than Bruegmann is letting on. Just don’t ask and take your medicine: “Sprawl ain’t that bad.”

DAVID GILES WRITES REGULARLY FOR *AN AND CITY LIMITS*.



Development in Surprise, Arizona, from *Drosscape*.

Sprawl: A Compact History
Robert Bruegmann, University of Chicago Press, \$17.00

Bruegmann’s attack on the anti-sprawl movement hinges on one important insight: The traditional geographic categories of city, suburb, and country are no longer useful in understanding either the character or causes of the low-density urbanized areas most Americans call home. The problem is that Bruegmann’s sweeping historical narrative doesn’t explain this pattern of development any better.

Bruegmann’s desire to strictly control the meanings of his terms, though done in the name of objectivity, exposes his political predilections. His definitions of sprawl, gentrification, density, and so on, are so abstract and oversimplified that the urban conditions we associate with sprawl—big box stores, strip malls, highways—are rendered invisible as a result.

Drosscape:
Wasting Land in Urban America
Alan Berger, Princeton Architectural Press, \$34.95

Harvard landscape architecture professor Alan Berger’s new book of photographs, taken from the open windows of small Cessna planes, offers seductive views of the phenomenon of sprawl. He coins the term “drosscapes,” inspired by Lars Lerup’s 1995 essay “Stim and Dross” (*Assemblage* 25), to denote wasted and often toxic parcels of land, which he then categorizes according to the economic and planning practices that produce them. But Berger obviously

hopes to convey a little of the eerie, alienated beauty of the contemporary urban no-man’s land as well.

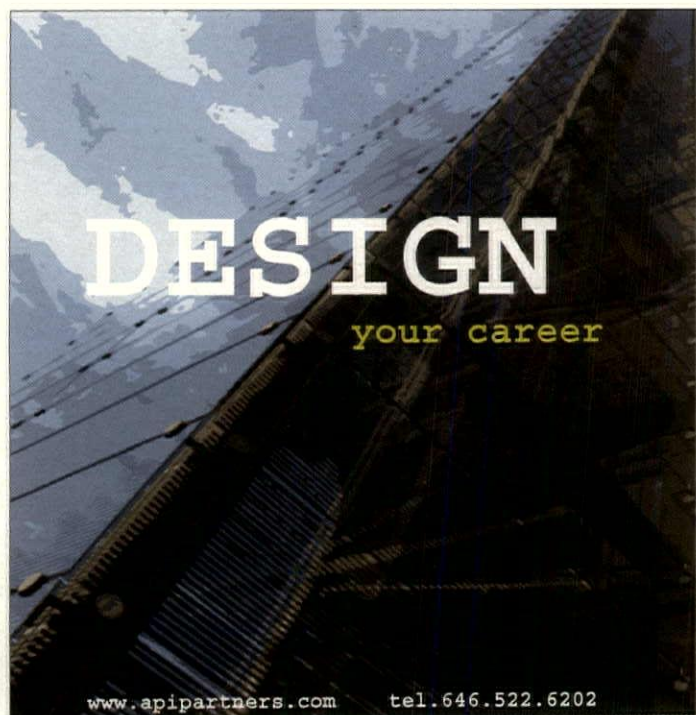
Sprawltown:
Looking for the City on Its Edges
Richard Ingersoll, Princeton Architectural Press, \$19.95

Of all the major books on sprawl published in the last two years, Tuscan-based architectural historian Richard Ingersoll’s is the only one to explicitly shy away from defining the phenomenon in terms of schematic, geographical criteria, i.e., low-density and outward, leapfrog development. For him, sprawl is as much a state of mind or form of life as it is a settlement pattern. It affects traditional city centers as much as it does the suburbs on their periphery.

Although Ingersoll doesn’t come out and say it specifically, his astute analyses of what he calls the “citizen-tourist,” the well-choreographed hubs of consumerist activity that he paradoxically names “perimeter-centers,” and the recent market success of the “postcard city” all point to the same conclusion: New Urbanist and Smart Growth tactics meant to combat the spread of sprawl are both very much a part of the process of commercialization and privatization at its core.

Truly subversive architectural interventions, he argues, will have to take aim at practices of consumerism and create spaces in which genuine civic engagement can flourish. He cites Mexico City’s Xochimilco Ecological Park, Houston’s Menil Collection, and Barcelona’s 22@ as different but encouraging models. **DC**

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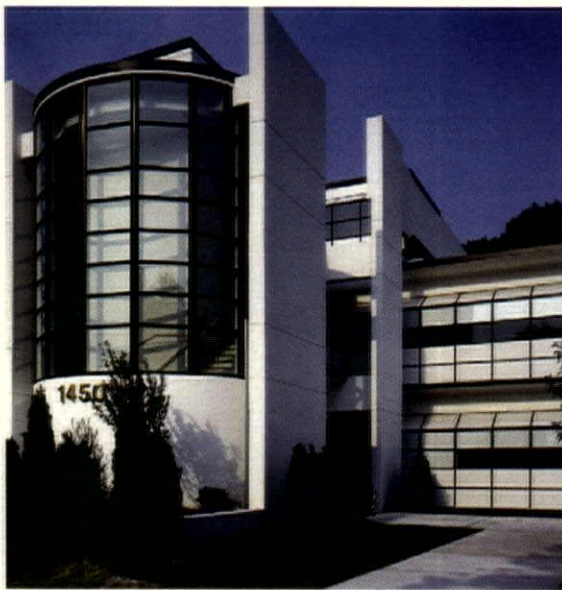
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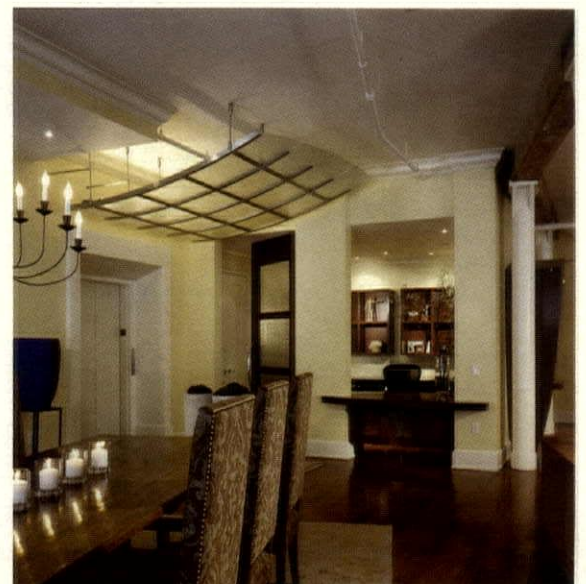
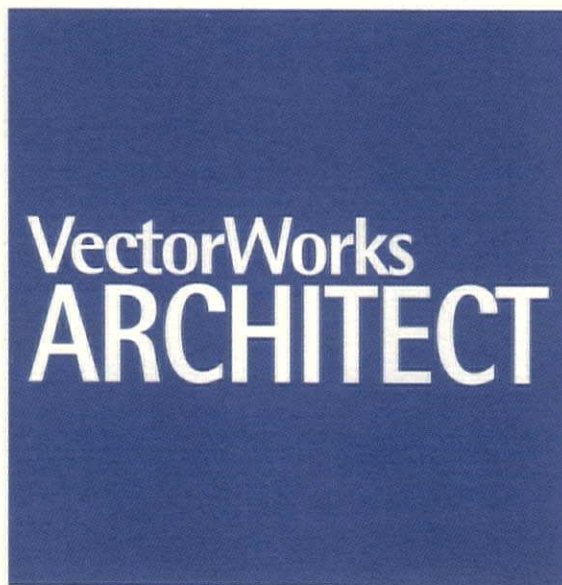


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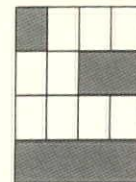
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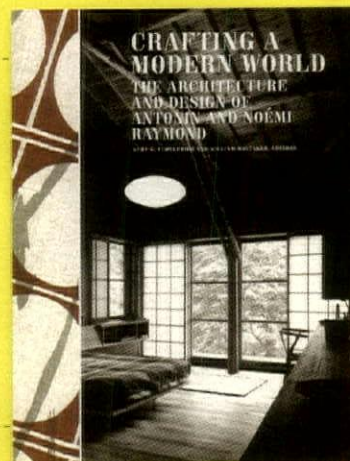
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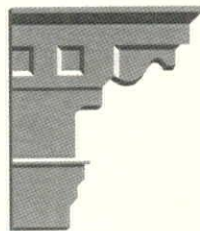
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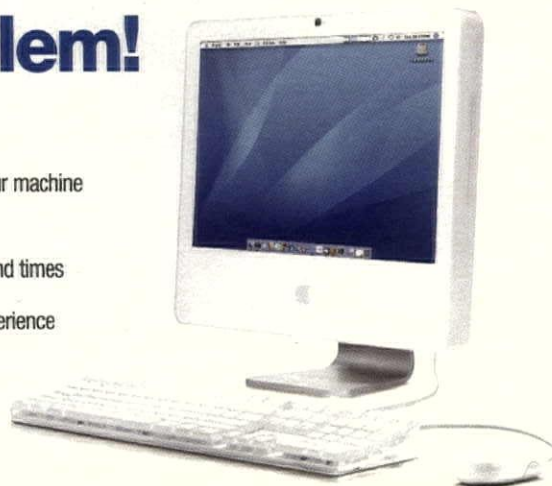
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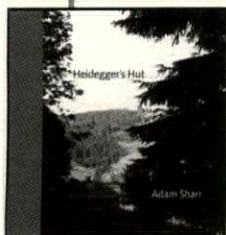
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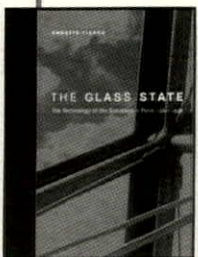
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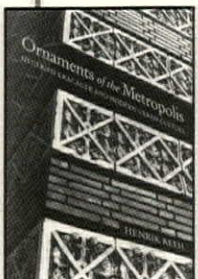
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The Big E

www.moroso.it

The exaggerated curves of Ron Arad's Big Easy chair might be best suited to Pee-wee's Playhouse, but now they will be just at home outdoors thanks to Italian furniture manufacturer Moroso. Trading in the delicate steel, resin, and upholstery of that design, The Big E is roto-molded from recycled Polyethylene, making it waterproof and light resistant, and perfect indoors or out.



Durapalm

www.durapalm.com

Coconut trees bear nuts for 80 years before going barren, at which point plantations chop the trees and discard them. Smith & Fong have turned this waste into beautiful flooring with Durapalm. The palm's core wood is harvested to ensure a long life, and the product's cost is comparatively lower because it is recycled. "It's got the look of an exotic without the dreadful harvesting," Robin Reigi said of the new ebony stain, which she stocks in her downtown showroom.



P. Bisschop Bauhaus Hardware

www.index-d.com

P. Bisschop has been the leading purveyor of Bauhaus doorknobs, handles, and window fixtures since the Staatliches Bauhaus began designing them 80 years ago. Index-d recently set an exclusive North American contract with them to import the gorgeous bare and nickel-plated brass hardware. Over the years, P. Bisschop has updated the mechanics of the pieces, such as this Walter Gropius-designed handle from 1923, to meet contemporary safety standards without compromising design.

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The Radical Architecture of Little Magazines, 196X-197X
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At a time when image is privileged over text, when sound bites drown out in-depth reporting, and information is relentlessly flashed before our eyes, how are we to sustain any sort of critical cultural dialogue and debate? Two recent events, a panel discussion at Columbia's GSAPP and an exhibition at the Storefront for Art and Architecture, remind us of the power of "little magazines"—a literary term coined in the early 20th century to describe alternative publications—to nourish contemporary architecture culture and to propel it forward. Traditionally, little magazines pub-

lish work that doesn't bow to market pressures or fashionable intellectual interests. Both events could be seen as reactions to the current American architecture scene's inability to sustain a continuous, contentious, and constructive dialogue, exemplified by the recent demise of *Architecture* magazine.

Cynthia Davidson, editor of *Log*, organized the Columbia panel, called *Discrimination*. She invited the editors of four other contemporary design journals—*Praxis*, *Volume*, *Grey Room*, and *Verb*—to discuss their varied editorial positions and approaches. As Davidson commented in her introductory remarks, each journal is attempting to produce "meaning for the contemporary architectural scene." But these publications seem to be narrowly focused. Even with progressive agendas—their editors cited similar goals, including nurturing interdisciplinary dialogues and bridging the gap between theory and practice—these periodicals too often feature the same figures and overlapping territories of ideas. Moreover, their readerships don't seem to venture far beyond the protagonists themselves and their tight circles.

Meanwhile, the Storefront exhibition, *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X*, features a selection of the predecessors to these publica-

tions. Showcasing the "explosion of architectural little magazines in the 1960s and 1970s [that] instigated a radical transformation in architectural culture... [these] magazines vied with buildings as the site of innovation and debate," according to the exhibition's text. This project, undertaken by Princeton University doctoral students guided by architectural theory and history professor Beatriz Colomina, catalogues 64 architectural journals, pamphlets, and professional magazines produced in a dozen or so different cities. The main component of the installation is an undulating timeline running the entire length of the gallery, featuring covers of select publications from 1962 to 1979 and thoughtful synopses describing each one's provenance and character. Clustered acrylic bubbles display original editions of several journals, while overhead speakers play audio snippets of interviews with some of the publications' leading protagonists. The thoroughly apropos pop presentation is as delightful as the chance to see one-of-a-kind originals.

The title of the exhibition itself echoes the spirit of the times: The words clip, stamp, and fold express the immediacy of the publication formats and leave one feeling the rebellious sensibility of the moment. With satiric drawing, faux



STEFAN HAGEN / STOREFRONT FOR ART AND ARCHITECTURE

fur covers, hand-assembled components, and other wild elements, these magazines were alternative platforms to share fresh ideas, along with critical perspectives, and were not just exercises in self-perpetuation and cliquy camaraderie.

While the publications—in text and design—have a veneer of agit-prop reflective of their tumultuous times, what's missing from the presentation is a direct explanation of political or cultural context. The next step in the development of this research would be to juxtapose and cross-reference each journal's networks and contents against their historical backgrounds in order to further understand their varied pedigrees. Colomina has also organized a series of dialogues that will take place over the

next two months, featuring past and present protagonists. Perhaps the talks will provide a chance to address these issues.

The richness and liveliness of the publications are inspiring, showing how those generations of practitioners and thinkers were willing to take chances, to make a difference and spark cultural conversation. They remind us to look to the cultural values of the past—not just for the next big thing but for inspiration to move beyond our current consensus and engage in a more multidisciplinary, multivalent dialogue. With any hope, little magazines might become big again.

SALOMON FRAUSTO IS THE COEDITOR OF ARCHITOURISM: AUTHENTIC, ESCAPIST, EXOTIC, SPECTACULAR (PRESTEL, 2005).

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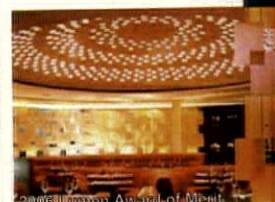
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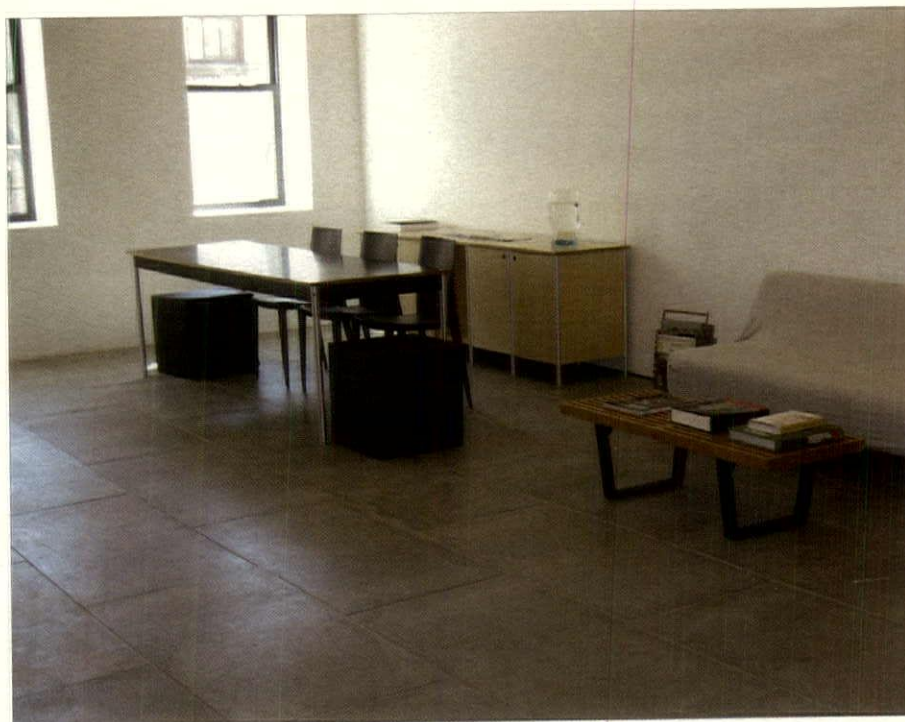
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