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WHY SO WHITE?

The cover of the upcoming Architect magazine is a life-size portrait of a youngish 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.

BAPHEL SPERRY, AIA
PRESIDENT, ARCHITECTS/DESIGNERS/PLOANNERS FOR SOCIAL RESPONSIBILITY
SAN FRANCISCO

CORRECTION
In AN 19.11.17.2006, the firm dox should have been credited for the image of Cook + Fox Architect's One Bently Park in the feature "How Green is the Big Apple?"

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HAPPY HOLIDAYS
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 mistakes 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 Casabélia to more obscure journals, including one we've never heard of, ARse. Woods, himself, early Pamphlet'er, 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/asking 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 AR. He left 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.

DONALD DOES DOWNTOWN continued from front page hotels. Under the zoning code, M-1-6 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 (GVSHP) 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 grupos 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 GVSHP, was dismissive. "They are just trying to throw 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 16 day break in between. Berman said the community is especially worried about enforceability, though DOB said it takes such petitions. Colomina’s show includes publications such as Casabélia to more obscure journals, including one we’ve never heard of, ARse. Woods, himself, early Pamphlet'er, 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.

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 back­ground 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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YALE UNIVERSITY ART GALLERY REOPENS AFTER A TWO-YEAR OVERHAUL

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THE YALE UNIVERSITY ART GALLERY re-opened 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 1963 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.

DOTT 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 Transportation Alternatives. It also involves extensive inter-agency cooperation, including more 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?" 4A/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

THE HORTICULTURAL SOCIETY OF NEW YORK

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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 said. He also said his team would address inter-agency squabbles 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 were hand-picked 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 Act request. So what Spitzer does about the inspector general will mean a lot.”

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DEMONSTRATING 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.

Carolyne Maloney, who represents parts of Queens and Manhattan, brought public-improve- ment money home in the last term, scoring $10 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.

Carolyne 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.

Nidia Velasquez of Brooklyn, a potential leader of the Small Business Committee, is one of several local polsicians to bring home money for the Second Avenue subway. She announced $1.3 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 term, 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 Jose 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.

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DEMONSTRATING WHAT THE POWER SWITCH CAN MEAN FOR NEW YORK CITY
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. Two 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.

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
Among the legions of residential projects currently underway in New York City, downtown Brooklyn's Schermerhorn 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 Schermerhorn 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 Schermerhorn 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 interruptions for the New York City subway system, the engineers determined that a new foundation system would be needed. The solution they found was a cantilever system, which relies on a diagonal foundation to transfer the building's weight to the ground beneath the subway tunnels. The first floor of the building is cantilevered over the tunnels, and the rest of the building is supported by a series of large, angled piles. The design requires a complex coordination of engineering, construction, and site constraints, but the result is a striking example of how architecture can adapt to the unique challenges of urban development.
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.

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9.16 THROUGH 12.31 THE FUTURE OF GLOBAL DESIGN
The Massive Change exhibition, co-organized by the Institute without Boundaries, is being held at the Museum of Contemporary Art Chicago.

FOR A HISTORY CHANNEL COMPETITION, ARCHITECTS IMAGINE NEW YORK, CHICAGO, AND LA IN 2106

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 three 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, which incorporate 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 half mile. 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.
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.

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**TERMINAL FATE continued from page 10**

Historic Terminal 5 is 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.

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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) & Andrea Br-Fi (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 in February 2007.

John L. Tishman, chairman and CEO of Tishman Realty and vice president of The New School board, was honored on November 16 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 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.

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 as in many months. The joint venture announced its winning bid of $570 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 deal was coincidental and unrelated. Moody’s has 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
Sanctio Calatrava’s 2,000-foot-tall twisting tower inch ed closer to realization. Shebourn 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 extraordinary 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 Pentagram, 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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SUPER MODELING

In his 1941 book, Space, Time, and Architecture, Sigfried Gideon claims that the seeds of modern architecture were "planted 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-engineers 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 architecture. In his book, Gideon states that the "true" modern master builders in the 19th century were experimenting with the "possibilities of modernity.""If you go to work for a large firm, it's easier for us to adapt as ideas are made from scratch," said Steve Sanderson, SHoP's director of design technology, who has been 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 2003, was the firm's first fully-integrated digital building, and exemplifies the direction toward which architects are steering their practice. Rendered in 3D, the design files were given to a fabricator, who customized them digitally. This process enabled the team to accomplish an unusual level of complexity while staying within the budget limitations of working in the public sector. Prior to Camera Obscura, SHoP used a BIM process for specific aspects of other projects, such as the Porter House condominium in the Meatpacking District, where the only complex facade necessitated a more sophisticated BIM approach. As Asystopto's Hari 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 Sharpes, 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 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).
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 just draw what you are going to build—you you can help optimize all the functions of the structural system,” explained David Cooper, managing director of Flack & Kurtz. “MEs not only coordinate the structural aspects, challenging the priorities driven from mechanical engineering—a fact that comes with information management systems essential. By importing plans into the BIM model could serve as a user manual for the design team. Mechanical engineering affects the representational aspect of architecture varies from building to building, of course. But growing interest in sustainable design—with many concepts 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 John Iwanski and Boles (ISEB) early enough to be convinced of the value of an underfloor air system—a decision that, in turn, raised floor heights and provided opportunities 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 for 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 Gery 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’ Los Angeles counterpart, Greg Otto, spoke proudly of the new Emirates Stadium in London, which Buro Happold designed with HOK Sport for Arsenal FC. “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 shochons his things in the 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. Eileen Hattie, 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 keystoke. “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.”
TECHNICAL SPECIALISTS

Digital design specialists are becoming central to architectural practice, whether as in-house specialists—or an architect who doubles as a firm’s resident program guru—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 influence 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 computerized 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 over a hundred architecture and design firm clients in the New York area. “It can easily tuck $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 that, 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” e-mail 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 and 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 specific 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.

CONSTRUCTION MANAGERS

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

In Greenport, Long Island, 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, partners Michael Zetlin and his colleague, Kyra Varnum, described how trained engineers and architects themselves, began to field anxieties from their clients—a number of whom, “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 Sharpee, a partner of SHP, believe that working closely with the other parties is in itself a proactive way to avoid conflict. “Americans are generally litigious in general,” he said. “But just working in a BIM model allows parties 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, Sharpee cited a project that involved the use of a different set of shop drawings. “We were able to avoid a legal dispute.”

WHAT COLLABORATION MEANS FROM A LEGAL STANDPOINT

The integrated nature of BIM allows for clearer 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 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, partners Michael Zetlin and his colleague, Kyra Varnum, described how trained engineers and architects themselves, began to field anxieties from their clients—a number of whom, “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.”

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SARAH COS is a NEW YORK-BASED WRITER WHO HAS WORKED PREVIOUSLY FOR DWELL AND ARCHITECTURAL RECORD.

When one of the precision-cut exterior wood slats did not fit in place, he said there was no difficulty in reaching through the model as far as determining what the problem was and the solution 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 a BIM environment is a different way to approach an old problem, in a different way to call for modified contractual language. “Sit down with the contracting parties and the client to figure out what the problem is, for example, who will be the responsible party. In many projects, if the subcontractor or not the steel engineer will be accountable for a specific detail. Time saving in shop drawings,” he advised. “Think through very well in advance what the responsibility will be allocated among the project team.”
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 Jorn 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 Art called Marsyas, an installation at the Tate Modern in London, and 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 Kunsthal 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 Kunsthal: 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 engineers. 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 line­age 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 arte 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.
NOTABLE MONOGRAPHS

**DESIGN**

- **DINING ROOMS**
  - Michael Freeman and William B. Jordan, Rizzoli, $75.00

- **ARCHITECT AND MILLINER**
  - Louis Comfort Tiffany, Rizzoli, $35.00

- **MASS IN A HALL**
  - Louis Kahn in Berlin, Cambridge, Massachusetts, $55.00

- **THE PLAYBOOK**
  - Thames & Hudson (dist. by W.W. Norton), $24.95

- **THE ENCYCLOPEDIA OF 10000 HAPPINESS FORMULAS**
  - John Goddard and Hunter Davies, PowerHouse, $25.00

- **THE FUTURE OF THE CITY**
  - Jessica Power, Thames & Hudson, $24.95

**ENVIRONMENTS**

- **MODERNISM AND POSTMODERNISM**
  - New York: The Modern Metropolis, £45.00

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  - Robert A. M. Stern, David Paterni, and Jacob Timme, monolab, $350.00

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- **THE ENCYCLOPEDIA OF 10000 HAPPINESS FORMULAS**
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  - Jessica Power, Thames & Hudson, $24.95

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   - Photos by Alex S. MacLean, introduction by Susan Yelnick, Thames & Hudson (dist. by Phaidon), $40.00

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   - Robert A. M. Stern, David Paterni, and Jacob Timme, monolab, $350.00

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   - David Rockwell, $125.00

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DECEMBER

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Donald Albrecht, Thomas Mallans
Willing To Be Lucky: Ambitious New Yorkers in the Pages of LOOK Magazine
6:00 p.m.
Museum of the City of New York
1200 5th Ave.
www.momny.org

TUESDAY 12 LECTURES
Matteo Bologna
Adobe-The Back Story:
Matteo Bologna
6:00 p.m.
ADC Gallery
512 West 18th St.
www.adcglobal.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
5 Astor Pl.
www.aiany.org

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So Far, So Goude
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The Invisible Enemy Should Not Exist
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www.lambard-freid.com

Joe Zucker: Open Storage
Paul Kasmin Gallery
293 10th Ave.
www.paulkasmin.com

Ballpoint Pen Show
Cinders Gallery
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Brooklyn
www.cindersgallery.com

Theresa Chong
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SHELLING CITIES
Van Alen Institute
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Pratt Manhattan Gallery
144 West 25th Street

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, Shinking Cities is a collaborative research project that examines four international cities with dwindling populations. More than 30 artists, architects, urbanists, 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.shrinkingsites.com

BURGEONING GEOMETRIES:
CONSTRUCTED ABSTRACTIONS
Whitney Museum of American Art at Altria
220 Park Avenue at 42nd Street

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, foamcore and map pins, Emerger (2008) can just as easily resemble computer circuit boards intertwined with the lazy networks of the human brain. As part of the exhibition Burgeoning Geometries: Constructed Abstractions, it joins works by Tara Dinovson, Charles Goldman, Jason Rogeness, Jane Stuart, and Sibee Washburn that pose 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.
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.

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

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

The minimalism of the set (crafted by designer Han Feng) and costumes by fashion designer Isaac Mizrahi, and the foreboding facade of the abandoned Butterfly house 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 Puccini's Madama Butterfly with contemporary scene from the Met's season opener, Madame Butterfly. Below: Set design for The First Emperor, which debuts on December 21.

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 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 cantilever 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 home in another. It's a far cry from old-school opera productions, in which every inch of stage was crammed with scenery.

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The Upside of Sprawl? continued

The architect's news paper

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—tend to be invisible as a result.

Sprawl ain't that bad.

David Gyles writes regularly for An and City Limits.

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Programs presented at the Hafelé showroom, 25 East 26th Street & Madison Avenue, New York City. Architectural Formations November 9, 2006

Gage/Clementeau Architects
January 11, 2007, 6:00 - 8:00pm

The third in a six-part series featuring six young architectural firms selected from nearly 50 submissions to the New Practices competition sponsored by AIA New York Chapter in association with The Architect's Newspaper and Hafelé America. In January Mark Felder Gage of Gage/Clementeau Architects LLP will lecture on recent projects and discuss the use of computational design techniques in the production of a new genre of architectural effects.

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www.moroso.it
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**Durapalm**
www.durapalm.com
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**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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At a time when image is privileged over text, when sound bites drown out in-depth reporting, and information is relentlessly flashed before us, how are we to sustain any kind of critical cultural dialogue? Two recent events, organized by 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, at the Storefront exhibition, Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X, features a selection of the predecessors to these publications. 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 Cololina, 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 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-perpetuating and cliquish camaraderie. While the publications—in text and design—have a veneer of agitation, they are part of a larger movement to produce "meaning for the contemporary architectural scene."