

# THE ARCHITECTS NEWSPAPER

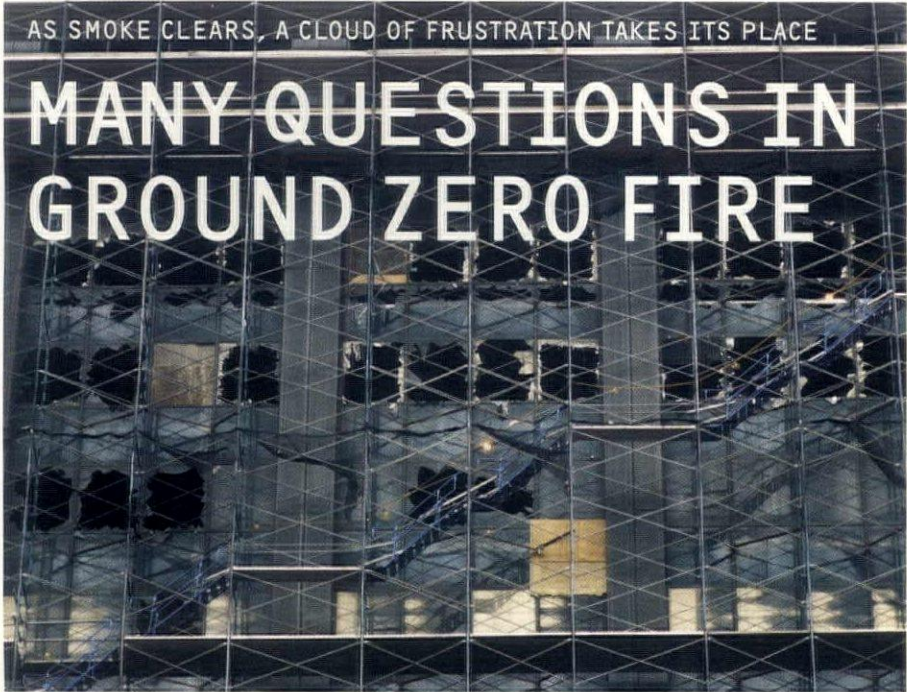
## 14\_09.05.2007

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AS SMOKE CLEARS, A CLOUD OF FRUSTRATION TAKES ITS PLACE

## MANY QUESTIONS IN GROUND ZERO FIRE



MATT CHABAN

It was a September 11 casualty, a ghost draped in black that has loomed over Ground Zero for years. It grew all the more terrifying on August 18 when fire broke out on the 17<sup>th</sup> floor, and all the more tragic when it claimed the lives of two firefighters from a SoHo fire-

house, home of Engine 24 and Ladder 5. 130 Liberty Street, the former Deutsche Bank building, has been beset by trouble and controversy since debris from the South Tower of the World Trade Center tore a massive gash in the building and caused irreparable

structural damage six years ago. What caused the fire that spread through the upper levels has not been determined, though faulty wiring and cigarettes have been the target of a report from the FDNY's Bureau of Fire Investigations.

continued on page 5

DEADLINE PASSED WEEKS AGO, DOT STILL APPROVES GRANT

## FEDERAL \$ FOR CONGESTION PRICING

On August 14, Mayor Michael R. Bloomberg announced that the United States Department of Transportation awarded the New York Metropolitan Transit Authority (MTA) and the New York Department of Transportation (DOT) a \$354.5 million grant towards the implementation of a proposed congestion pricing plan. The city had hoped for as much as \$537 million, but in a statement made this afternoon, the Mayor said, "We've worked very hard to secure these funds, and this is a major victory for the people of New York City."

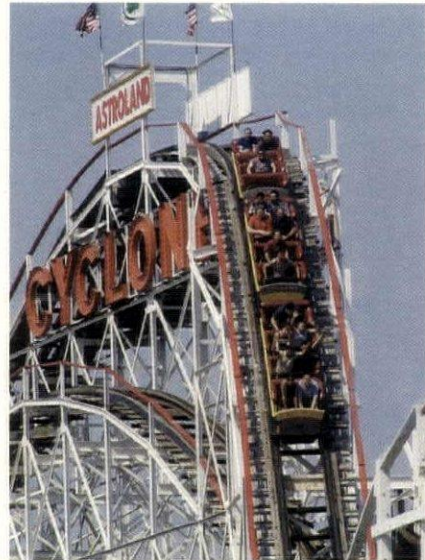
Federal money is continued on page 6

WITH REFORMS, BLOOMBERG, LOPEZ, AND RATNER ALL SEE VICTORY

## 421-a Deal Struck

For a moment, it seemed like the months of hard work spent transforming the 421-a tax abatement program into an engine for affordable housing would come crashing down. After the program emerged from the State Legislature in late June, Mayor Michael R. Bloomberg felt his plan had been so changed that he asked the governor to veto it if no compromise could be reached. And as often happens in Albany, a last-minute deal was struck on August 7, "a positive result for affordable housing in New York City," said the Mayor in a statement.

"I'm happy with the final outcome of the bill," said Assemblyman Vito Lopez, architect of the bill the mayor opposed. "We didn't get everything continued on page 4



CHARLES DENSON

WITH ZONING CHANGE PENDING, CAUTION AMID SPECULATION

## CONEY ISLAND DRUM ROLL

All summer long, rumors have swirled around the future redevelopment of Coney Island, generating an atmosphere nearly as carnivalesque as the boardwalk itself: anonymous media reports of city officials' intentions, tea-leaf readings of ambiguous signals, alarmist claims that Coney is shutting down. Change is coming, but it's not yet clear in what form.

Coney Island is New York City's only C7 zone, a special amusement-park category that bans residences, restricts commercial uses, and limits Floor-Area Ratios to 2.0. However, developer Thor Equities saw massive potential for hotels, timeshares, and other new features in the area should the zoning change. Thor purchased 10 acres (over half the amusement zone), hired a design team, and started to float the plan to the public. They may have jumped the gun: The inevitable battles under the Uniform Land Use Review Procedure await the Department of City Planning's revision of the C7 requirements, serially rescheduled and still under wraps. DCP press secretary Rachael Raynoff said that no date has been set; Charles Reichenthal of the Coney Island Development Corporation (CIDC) and Community Board 13 continued on page 4

CONTENTS

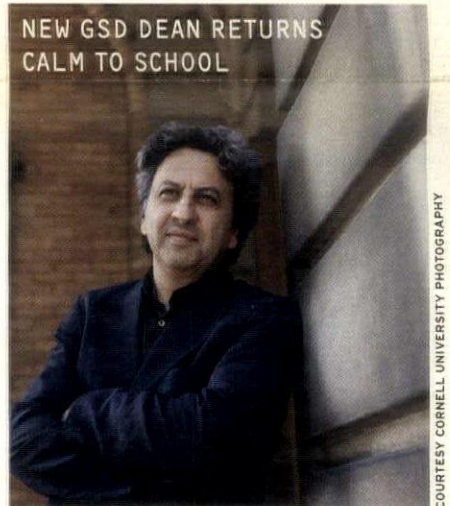
10 WTC STAIRS GET SECOND REPRIEVE

12 ARCHITECTURE GETS LIFE-LIKE

17 COLOMINA'S HOME FRONT

11 AT DEADLINE  
16 DIARY  
19 MARKETPLACE  
21 CLASSIFIEDS

NEW GSD DEAN RETURNS CALM TO SCHOOL



COURTESY CORNELL UNIVERSITY PHOTOGRAPHY

## MOSTAFAVI JOINS HARVARD

In deciding to leave his deanship at Cornell's College of Architecture, Art, and Planning (AAP) for the same position at the Harvard Graduate School of Design (GSD), Mohsen Mostafavi's reason was simple. "What's exciting is the fact it's one of the best, if not the best graduate program in the world. It has such depth. The range of people who work there and the students are fantastic," he said. continued on page 3

BALMORI'S BILBAO EFFECTS SEE PAGE 8



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VOLUME 05, ISSUE 14 SEPTEMBER 5, 2007. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2006 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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## EDITOR

The effort to save the elevated train trestle known as the High Line is one of the more successful preservation efforts in recent memory. It is extraordinary to remember that in 1999, when Robert Hammond and Joshua David began working to raise interest in the idea of turning the abandoned rail into a public space, it was considered a curiosity at best and, more often, a dangerous eyesore that ought to come down. The series of pictures by photographer Joel Sternfeld, whose studio is nearby, were undoubtedly a crucial tool in the fight: For those New Yorkers who saw the photos, the idea of an exquisitely wild and green landscape hidden in plain sight and just out of reach was captivating. One photo in particular, of the northernmost portion of the trestle, best embodied that idea since it seemed to stretch on endlessly, and ultimately it became the face of the High Line. Ironically, it is just that same section that may be the piece to get demolished.

The one part of the High Line the city doesn't own curves around the Hudson Rail Yards from 30<sup>th</sup> to 33<sup>rd</sup> streets, and its future is dependent on what happens to that contentious site. While proposals from developers aren't due until October 11, some likely bidders have already made noises about the need to take it down to make development financially feasible. The Durst Organization, in particular, has gone public with concerns about the structure, arguing that the trestle would need underpinning because the wooden supports have been exposed for so long; that it would prevent construction trucks from accessing the site; that it would minimize rentable space; and so on. However, the group that Hammond and David launched, Friends of the High Line, also commissioned a study from Robert Silman Associates and came up with some very different conclusions. For example, 126 of the 147 piers the structure sits on are in fact concrete, not wood, and so underpinning wouldn't be required. As for access for heavy construction equipment, not only is it possible, it's happening: The Standard Hotel is well underway, and it actually straddles the High Line.

According to the city's own projections, the High Line has added 10 percent to the value of real estate in its immediate area, both commercial and residential. And developers have taken note: There are currently 34 projects underway along the trestle, and they are some of the most high-profile in New York. Condos by architects including Jean Nouvel, Annabelle Selldorf, Neil Denari, Steven Holl, Gary Handel, and Della Valle Bernheimer have been attracting attention since the day each was announced. Add in the new Renzo Piano-designed Whitney's satellite space, and you've got a design district, which will undoubtedly pick up momentum as more buildings are complete. The city calculates that the High Line's net benefit to the area is almost \$900 million. As extraordinary as those numbers are, the High Line's value is social and historical; it is one that ultimately can't be quantified.

The New York design community has always supported the High Line—industrial ruins are basically porn for architects, after all—but now is the time to make that support vocal. We remember better than most the loss of Penn Station, and in watching the years-long struggle over Moynihan Station, know how hard it is to rectify mistakes. We know that nothing is a better foil for all of the sleek new towers in the neighborhood than a piece of outdated infrastructure, both visually and for the city's own historical sense of itself. While two-thirds of the High Line is safe, that isn't enough. The High Line must be saved in its entirety.

## MOSTAFAVI JOINS HARVARD

continued from front page

At the same time, it was also one of the hardest decisions the Iran-born academic has ever had to make. Three-and-a-half years into his tenure at Cornell, Mostafavi was on track to transform the AAP into the sort of program he describes the GSD as. "The current dean was brought in to put Cornell on the map," explained longtime AAP professor Arthur Ovaska, speaking of Mostafavi.

"I have very, very, very special feelings about Cornell, so I'm torn," Mostafavi told *AN* after Harvard announced his appointment on August 14. When he arrived at the AAP in 2004, he faced an aging faculty and facilities. As he learned at the Architectural Association School of Architecture (AA) in London, his previous post, money is crucial to a school's success, especially one with aspirations as big as the AAP's.

He launched a major capitol campaign that tripled the school's endowment, a feat some at the school consider his greatest achievement for its sheer magnitude. This influx of cash paved the way for a number of initiatives, including an expanded graduate program, intensive faculty recruitment, a professionally-oriented program based in New York City, and, most visibly, an OMA-designed expansion for Milstein Hall, home of the AAP. "There's hardly anyone with more architectural administrative experience," said Kent Hubbell, an architecture professor serving as dean of students.

Those skills are also the reason Harvard wanted him. In a press release announcing his nomination, university president Drew Faust praised his impressive record of leadership. For Mostafavi, the decision went back to his time teaching at Harvard and directing its MArch I program in the early 1990s. "There was a special bond to the place that I have not forgotten," he said.

Mostafavi joins the GSD at a time of some upheaval. His predecessor, Alan Altshuler, firmly supported deposed Harvard president Lawrence Summers, who resigned two years ago over speculative remarks he made about the reasons for women's under-representation in science and engineering. Altshuler was threatened with a vote of no confidence, according to *The Harvard Crimson*, and the controversy caused the selection process for a replacement to drag on longer than expected.

Mostafavi has endured his fair share of criticism. At the AA, his ambitions for change ran up against more entrenched faculty who preferred the status quo, which led to some controversial layoffs. Hubbell, who said Mostafavi's time at Cornell has been uncontroversial, sees the dean's approach differently. "Like so many schools of architecture, faculty is a rambunctious group, so sometimes it takes a strong hand." **MATT CHABAN**

## LETTERS

## PLANNERS THINK BIG

Your editorial (*AN* 11.6.20.07) on the growing awareness of the value of open space for New York City is commendable and hopeful. But your swipe at the "moribund profession" of city planning is just plain wrong.

More than ever, planners are essential to the physical and social transformation of the city. Planners know that the growth of

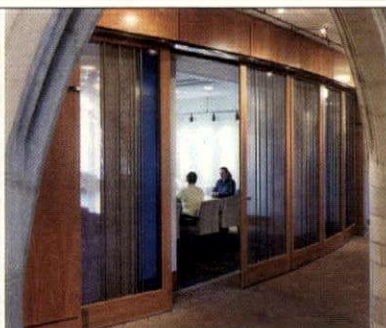
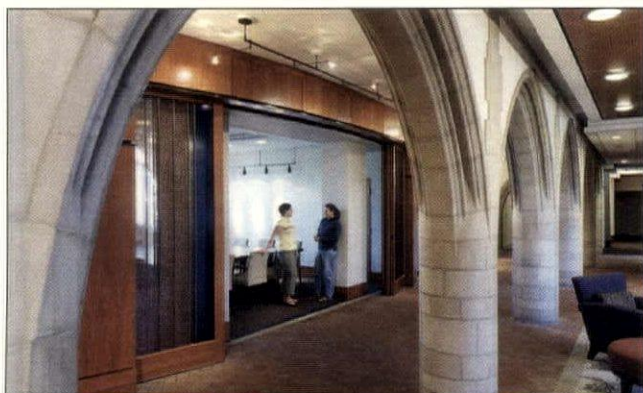
livable communities can only be fostered by addressing key issues like transportation, infrastructure, density, open space, and economic development and equity. Any one of these can spur progress, but our city and region must address them together.

Planners, perhaps more than their sister professionals, are dedicated to an inclusive and accountable process in which the expert and

the public team up for the common good.

Planners and landscape architects both need vision and expertise. Don't pit us against each other for the sake of a snide and inaccurate phrase. There's plenty of important work for us to do together.

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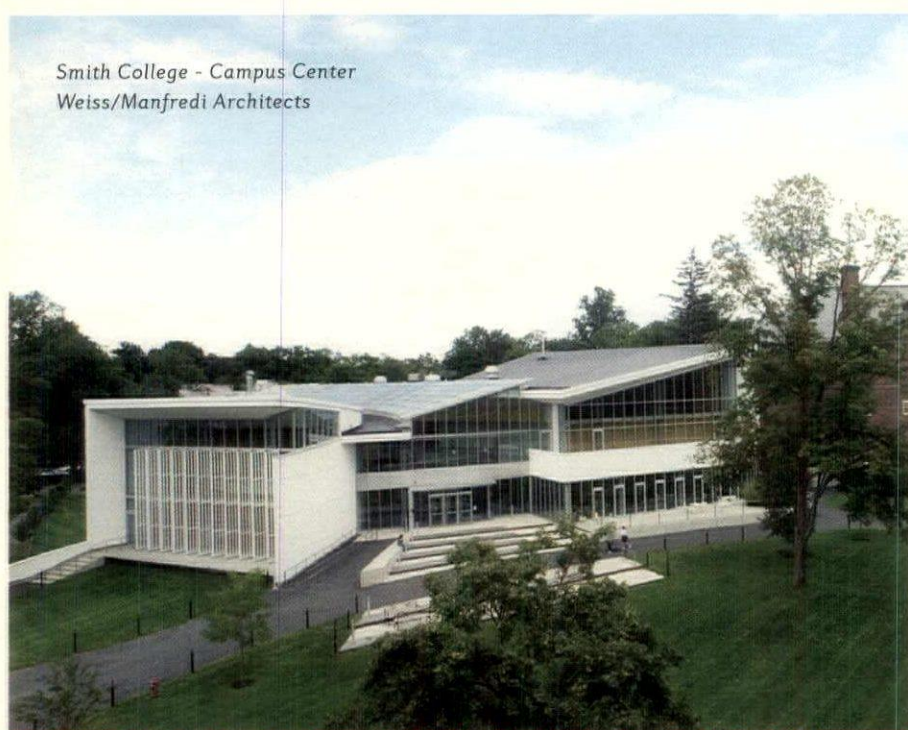
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**CONEY ISLAND DRUM ROLL** continued from front page anticipates an announcement by early September.

Thor's plans and the CIDC's 2005 strategic plan clash on key points. Adding housing to a C7 district, for example, is unlikely; DCP chair Amanda Burden has stated flatly that residences and amusements are incompatible. Whatever ultimately gets built inside or outside the zone, "We're still going to be here," said sideshow proprietor Dick Zigun, founder of the arts and preservation organization Coney Island USA. "If you come to the neighborhood and you want something sleazy, we'll provide it."

The developer faces accusations of warehousing, flipping, Vegasification, and worse. Chief executive Joseph Sitt has evinced a talent for attracting opposition; speculation about his aims has overshadowed attention to the designs by Ehrenkrantz Eckstut & Kuhn (buildings) and Thinkwell (amusements). Since removing condos from his plan at a June 26 community meeting, Sitt has lowered his public profile. Thor representatives were unavailable for comment for this story.

Citing historic assaults on Coney by Robert Moses, Fred Trump, and others, Zigun sees a classic battle between a speculator's potential gain and civic resistance to homogenization of "the people's paradise." "It's astonishing," he said, "how developers still don't realize it's more sophisticated to mix old architecture that's still worth preserving and rehabilitating together with new buildings, creating a sense of culture and continuity." While working to preserve Coney's freaky grit, CIDC member Zigun disavows any public position for or against Thor.

All parties regard the "Coney Island's last season" meme as mythical. Parks Department attendance estimates are

around 14-15 million people per year, up from 3-5 million two decades ago; most key businesses have no intention of closing.

What may be in its final season is Astroland. Operator Carol Albert sold the property to Thor in 2006, leasing it back annually, but a 2008 renewal lease remains under negotiation. After listing her rides with Nashville-based amusement broker Ital International, she took them off the market in August; though the unmistakable Astrotower remains among Ital's offerings at this writing, chief manager Carlo Guglielmi confirmed that sales of Astroland equipment are "suspended until further notice." Albert's representative Joseph Carella explained that Thor has informally given her a steep rent increase—roughly 15 times the current payment.

Dennis Vourderis, whose family is the owner/operator of Deno's Wonder Wheel and has seen plans come and go over four decades, advised that any developer should consider local expertise, economics, and values, avoiding chain-amusement practices. "If you outprice yourself, you'll be closed," he said. "What works here may not work anywhere else, and what works somewhere else may not work here." Outsiders brought in by city officials, he noted, were partly responsible for closures and blight in previous decades, a precedent he hopes Mayor Michael R. Bloomberg will avoid. "The city's track record—not the current administration, but previous ones—is not any better than Thor's," he said. "Not to cause animosity, but at least Thor has a concrete plan."

Still, any Coney Island veteran develops a skeptical streak. "Until we see shovels in the ground and rides starting to be built," Vourderis said, "I'll believe it when I see it."

**BIL MILLARD**

**421-A DEAL STRUCK** continued from front page we wanted, but we're happy." Namely, the city's demands for middle-income housing have returned, whereas Lopez wanted the program to only benefit low-income families.

Some New Yorkers are still missing what they most wanted, though. Under the June bill, Forest City Ratner's (FCR) Atlantic Yards development received what critics are calling a "carve out" that could have netted the developer \$300 million. Even though he is a supporter of the project, the Mayor had threatened to revoke city funds, arguing that Ratner's windfall would be the city's loss. Instead, he balked and knocked the subsidies down to \$200 million with the guarantee that affordable housing would be built during each phase of the project instead of at the end, when critics claim Ratner could renege on promises due to lack of funds.

For Atlantic Yards opponents, the deal still goes too far. "The provision is giving Bruce Ratner a tax break no one else can get," said Dan Goldstein of Develop Don't Destroy Brooklyn. "It's just a little bit smaller, but he shouldn't have it at all. The Mayor said that, ACORN said that, everybody said that." Neill Coleman, spokesman for the city's Department of Housing Preservation and Development, said the city won appropriate concessions from FCR, and the deal made sense. "This restores its position very close to where it was before the City Council passed its bill" in December, Coleman said of Atlantic Yards. "Back then, it was not in the exclusion zone."

Central to the debate are the boundaries of the zones that are excluded from eligibility.

The 421-a program, created in 1970 to spur residential development in a beleaguered city, was so successful in parts of Manhattan where the market was strong, an exclusion zone was established. To gain tax breaks within those areas, developers had to create affordable housing equivalent to 20 percent of the units in the project.

Mayor Bloomberg decided two years ago to expand these zones to encourage affordable housing, which would now have to be built onsite within an exclusion zone that would encompass most of Manhattan, and the Brooklyn/Queens waterfront. City Council expanded that zone, as did the Legislature. Lopez expanded the zone to all of Manhattan, and every borough has one. Developers outside the exclusion zone still receive the tax abatement as-of-right.

The Bloomberg administration hopes to negotiate the exclusion zone when the Legislature reconvenes next year—they think the latest additions will see a lack of necessary development—but the city is happy with its larger victory, the inclusion of middle-income projects like Queens West and Willets Point. Now developers must make a percentage of units affordable to 90 percent of the area mean income, though this is actually an average that extends between 120 percent and 60 percent. "It's one-for-one," Lopez said. "For every middle-income unit, there will be a working-class one." Coleman estimates this will help realize 10,000 units the city had planned but feared lost under the new rules.

**MC**



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# MANY QUESTIONS IN GROUND ZERO FIRE

continued from front page

Investigators are also looking into why a pre-fire plan had not been devised for perhaps the most complicated demolition project in the city's history, which involves the piece-by-piece deconstruction of the building while also dealing with a suffusion of dangerous toxins, including asbestos and "World Trade Center dust," a miasma of pulverized metals created by the collapse of the twin towers ("In Deconstruction: 130 Liberty Street," *AN* 06.20.2007).

The lack of such a plan has been partly blamed for the deaths of two firefighters, Robert Beddia, 53, and Joseph Graffagnino, 33, because the labyrinthine system of plywood walls used to keep toxins at bay created unusual and disorienting conditions. Another reason is that the standpipe, which feeds water to the various stories in tall buildings during a fire, had in one place been dismantled. The FDNY admitted in an investigation update on August 22 that the standpipe had not been checked since November 1996, when the building was still occupied. The FDNY also revealed in the update that it must visually inspect standpipes every 15 days for buildings under demolition; this had yet to happen. The Manhattan District Attorney's office announced on August 20 that it has opened its own investigation into the fire, and State Attorney General Andrew Cuomo said he is also looking into 130 Liberty Street.

The Department of Buildings (DOB) required Bovis Lend Lease, the general contractor on the project, to maintain the standpipe. According to a DOB release, a recent investigation of the standpipe on decontaminated floors showed no problems, suggesting it was intact. A 20-foot section was missing in the basement, which was flooded with the water needed by firefighters above. It is not yet known why the pipe section was removed. Since deconstruction began in March, the DOB inspected 130 Liberty Street 60 times, issuing 19 violations and six stop work orders. "We are



MATT CHABAN

not speaking to the press at this time," a Bovis spokesperson said.

Bovis did speak with the subcontractor in charge of deconstruction, the John Galt Corporation of the Bronx. In a letter obtained by *The New York Times* and posted on its website on August 23, James Abadie, Bovis' principal-in-charge at 130 Liberty Street, informed Galt that its contract had been terminated. "Over recent weeks and most notably in the days following the tragic accident that occurred at the Project site on August 18, 2007, Galt has demonstrated an inability to comply with the terms of its Trade Contract with respect to site supervision, maintenance, and Project safety," he wrote.

The *Times* reported the day before that Galt was a shadow corporation for two legally suspect companies, Regional Scaffolding and Hoisting Company and Safeway. The latter had mafia ties and one of its executives has served two jail terms. Bovis reportedly hired the companies because no other contractors would take the dangerous and uncertain project, especially during a construction boom. "There was only one contractor willing to work on taking down the building, as far as I know," said Mayor Michael R. Bloomberg.

Perhaps the one piece of good news about the fire at 130 Liberty Street is that the complex system keeping the asbestos and other toxins at bay seems to have protected the city from further contamination by the poisons entombed in the building. The state Environmental Protection Agency, which has been monitoring the site for years, announced that dangerous levels of toxins were not released by the fire.

Though the DOB has determined the building to be structurally sound, no one yet knows when demolition could continue. "We have to let the investigation run its course before we reassess any timelines," Errol Cockfield, spokesman for the Lower Manhattan Development Corporation, which is overseeing the project, wrote in an email. He said it could take months to clear debris and replace damaged systems to return the building to the same place it was before the fire.

This does not account for the need to find a replacement for Galt, no doubt a challenge given additional problems now surrounding the site, as well as those of the past, such as insurance and labor disputes and environmental concerns, all of which delayed the project for years. The specter of 130 Liberty Street may well remain with the city for some time to come. **MC**

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MITCHELL SNYDER

"It's a space with good bones," said architect Jeremy Barbour of the fashion designer Phillip Lim's flagship boutique in SoHo. Those bones—an original endgrain wood floor aged to the perfect patina, large storefront windows, and a bright, double-height atrium at the back—allowed Barbour and his partners at Tacklebox Studio to worry less about structural overhauls and focus more on elegant design solutions to showcase Lim's new 3.1 Collection. Working with common materials in unexpected ways, which is both a Tacklebox philosophy and an echo of Lim's idea of inflecting his clothing with touches of madness, Barbour's team stacked mixed shorts of oak flooring to compose the main wall. The resulting tongue-in-groove surface runs the length of the space, wrapping to conceal the cashier post then evolving to create dressing rooms. Here, alternating layers of wood fall away, and large, opaque glass-backed doors create a dynamic of light and shadow. Barbour used Victorian jewel boxes made of glass and brass that Lim found in a London market as inspiration for the low, angular Plexiglas display cases adding salvaged antique clawfeet. A custom chandelier that hangs above the back atrium is truly unique: a composition of 31 floating glass orbs, it recalls the lucky number Lim used to name his collection. **SAMANTHA TOPOOL**

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BLOEMINK "NOT A GOOD FIT" FOR CRAFT MUSEUM

## NEW DIRECTOR DEPARTS MAD

After a six-month tenure as deputy director for curatorial affairs at the Museum of Arts & Design (MAD), Barbara Bloemink has resigned. "It was mutually determined that the position was not a good fit based on Barbara's experience and expertise with contemporary art and design, and MAD's continuing emphasis on contemporary crafts, art, and design as a reflection of the museum's craft heritage," Patrick Keeffe, MAD's vice president for public relations, said in a prepared statement.

Bloemink, who holds a Ph.D in art history from Yale University, left her prior job as cultural director at the Cooper-Hewitt, National Design Museum, Smithsonian Institution to work at the MAD, which in 2002 changed its name from the American Craft Museum. In 2008, the museum will also move from West 53rd Street to a new home at 2 Columbus Circle (a redesign of an Edward Durrell Stone building by Brad Cloepfil of Allied Works Architecture). In a phone interview, Bloemink said that initially, when she took the job she

was excited about the museum's new emphasis on arts, but that over time she came to see the institution as too hidebound by its history to achieve its stated goals. "I was very excited by the idea of the museum really living up to this new title—of really mixing the best and most exciting in international contemporary art and international contemporary design with the best of international craft, and not having hierarchies or departments between them," she said, adding, "But [the curatorial staff] was more looking at the arts based on the institution's legacy and background in the crafts."

Bloemink is currently planning an exhibition focused on women designers for Art Basel Miami Beach. She said that despite her disappointment at MAD, she has not given up on the idea that brought her there. "What I am very interested in doing in the future is exploring the cross over—the cross-pollinating, and seeing how ideas and things translate across these blurred traditions."

ALEX ULAM

### FEDERAL \$ FOR CONGESTION PRICING

continued from front page contingent upon the plan's (or that of a similar one) approval by both the City Council and State Legislature. After negotiations between the city and legislature broke down last month in Albany, elected officials forged a compromise in the form of a 17-member commission to research congestion pricing and other traffic mitigation plans. The panelists were named on August 21, and include many who have already expressed support for the idea, including MTA director Elliot Sander, Kathryn Wylde, the director of the Partnership for New York City, and Gene Russanoff of the Straphangers Campaign. The commission is expected to make a recommendation by January 31, and the Legislature will then have 30 days to approve the plan. If approved, it must be implemented by March 31, 2009.

The federal money is not necessarily earmarked for the plan Mayor Bloomberg has championed, and if a different one is decided upon, the state and city must meet the same criteria to secure the funds. These include reducing the vehicle miles traveled in the congestion zone by 6.3%, and making pricing the motivating factor in changing commuters' transportation means.

The MTA would receive \$184 million for new bus facilities and the city would receive \$112.7 million for a faster and more efficient five-borough bus system. \$29.3 million would be allocated for traffic signal and pedestrian improvement. \$10.4 million would go towards implementing the congestion pricing project. \$15.8 million would be allotted for ferry service that would connect Brooklyn and Queens with Midtown and Lower Manhattan. The remaining \$2 million would go towards research.

The Mayor's plan is expected to generate millions of dollars in annual revenue that could be used to improve transportation infrastructure.

If it is approved, cars entering Manhattan south of 86th Street during business hours would pay \$8, and trucks \$21. Cars driving within the designated zone would be charged

\$4 and trucks \$5.50 per day. Cameras installed throughout the city would photograph license plates and drivers would be expected to submit payments to the city.

All of this is part of the Mayor's PlanNYC, a 30-year initiative which is an attempt to reduce the city's pollution, energy consumption, and traffic while increasing the quality of life. "Congestion pricing holds immense promise for the future of New York City," said Governor Eliot Spitzer. "It has the potential to mitigate the city's severe congestion and its associated economic costs while also improving public health by reducing harmful pollutants."

Opponents of the plan suggest that middle-class borough residents who drive into the city on a regular basis will be hit the hardest. Also, some are skeptical about whether pricing will have the intended effect of steering drivers towards public transportation. Assembly Speaker Sheldon Silver, one of the loudest opponents of the plan, expressed doubt.

"While there has been support for the Mayor's plan, there has also been strong opposition," Silver said in a statement. "I have heard concerns from my own constituents. My Assembly colleagues in and near New York City have heard concerns from their constituents as well. I believe it is essential to consider these concerns, and there is a process in place to do that."

But advocates of the plan say that the price of gridlock is too high. "Drivers are already paying today in delays and unreliability," Transportation Secretary Mary Peters said, according to *The New York Times*.

"Now we'll work with the State Legislature and City Council to seize this golden opportunity to use Federal funds to reduce congestion, improve air quality, and keep traffic tie-ups from choking our economy," said Mayor Bloomberg. On August 14, the DOT announced five metropolitan areas that will be granted funds to help mitigate traffic. In addition to New York, they are Miami, Minneapolis, San Francisco, and Seattle.

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WERE 2 BROOKLYN BUILDINGS STOPS ON UNDERGROUND RAILROAD?

## UNDERGROUND HISTORY

Three-and-a-half years ago the occupants of seven 19<sup>th</sup>-century row houses on Duffield and Gold Streets in downtown Brooklyn were notified by the Department of Housing Preservation and Development that they would have to vacate their houses in order to make way for a proposed underground parking garage and public park in connection with the city's plan to revitalize downtown Brooklyn. Lewis Greenstein and Joy Chatel, two property owners in the buildings, began fighting back almost immediately, claiming that their houses had once used as waystations for escaped slaves fleeing the South on the Underground Railroad. The two may still lose their homes, but on August 13 they won a victory of sorts when Mayor Michael R. Bloomberg and the City Council announced plans to officially commemorate Brooklyn's role in the Underground Railroad.

A six-member panel of noted experts, it was announced, will assist the city and The Downtown Brooklyn Partnership in the creation of an RFP to commemorate abolitionist activities in Brooklyn leading up to the Civil War. Councilmember Letitia James, a Prospect Heights Democrat, said the commemoration could include a museum, historical markers and trails. "But the commission hasn't even begun to discuss it, so I wouldn't want to limit it to just that."

According to Greenstein and Chatel, local activists including Georgia Warre and former Black Panther Sonny Carson (of "The Education of Sonny Carson" fame, and a controversial Brooklyn figure) helped spread the word about the role their houses had played in the Underground Railroad as far back as the early 1980s, and even did some of the research. Greenstein said that a tenant of his found a Civil War-era pot-bellied stove in his house's subbasement and later found evidence of a tunnel connecting his house with three others on Duffield Street. "The basement was used as a kitchen," Greenstein said

while giving a tour of the premises last spring. "Slaves would use the tunnel to travel between the houses. I saw the tunnel myself years ago when they opened up the sidewalk in front of Joy's house."

Councilmembers Letitia James and Charles Barron support Greenstein's and Chatel's suggestion that the houses be saved and used as an archive or museum. But a study commissioned by the Economic Development Corporation (EDC) and released in March by the Manhattan-based consulting firm AKRF (a firm that has also done work for the city on Columbia's Manhattanville expansion plan) turned up little concrete evidence that the rowhouses were used as actual stations on the Underground Railroad. The research shined a light on the already well-known abolitionist activity at Henry Ward Beecher's nearby Plymouth Church and even found that the influential abolitionist Thomas Truesdell lived in Chatel's house for nearly ten years. But since the alleged tunnels were identified by an architectural historian as more likely to have been coal chutes and no other physical evidence could be verified, the EDC recommended at a City Council hearing in May that the proposed parking garage and public plaza go forward.

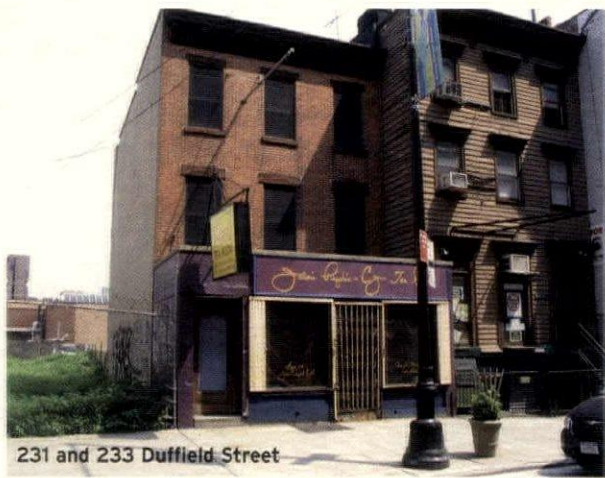
At the May hearing several councilmembers raised concerns about AKRF's research. When asked, for instance, why they didn't hire an archeologist on a half-million dollar budget to verify whether the alleged tunnels were really there, Kate Collignon,

an EDC senior vice president, claimed they would have had to tear down the houses to do so. Councilmember John Liu, a Democrat from Queens, asked why they couldn't use "ground-penetrating radar." "You certainly don't have to demolish a building in order to do archeological work," he said. David Yassky, the downtown Brooklyn representative, appeared to harbor concerns of his own, while James summed things up by quoting a Nigerian proverb: "Don't let the lions tell the giraffe's story," she said. "Obviously we need to do more research."

Nevertheless, plans for a multi-story underground parking garage are on the march. On August 13—the same day the Mayor announced the commemoration project—the EDC and the Downtown Brooklyn Partnership officially released an RFP for developers to build a parking garage accommodating 694 cars on the very site where three of the Duffield Street houses now sit. The developer will be responsible for realizing both the garage and plans for a street-level public park.

Councilmember James, a vocal critic of the city's Downtown Brooklyn Plan, said she would continue to fight on behalf of the houses. "We filed a lawsuit to challenge the city's use of eminent domain with regard to the Duffield Street houses," she said. "The city clearly sees the commemoration project as a consolation prize, but as far as I'm concerned the one thing doesn't have a thing to do with the other."

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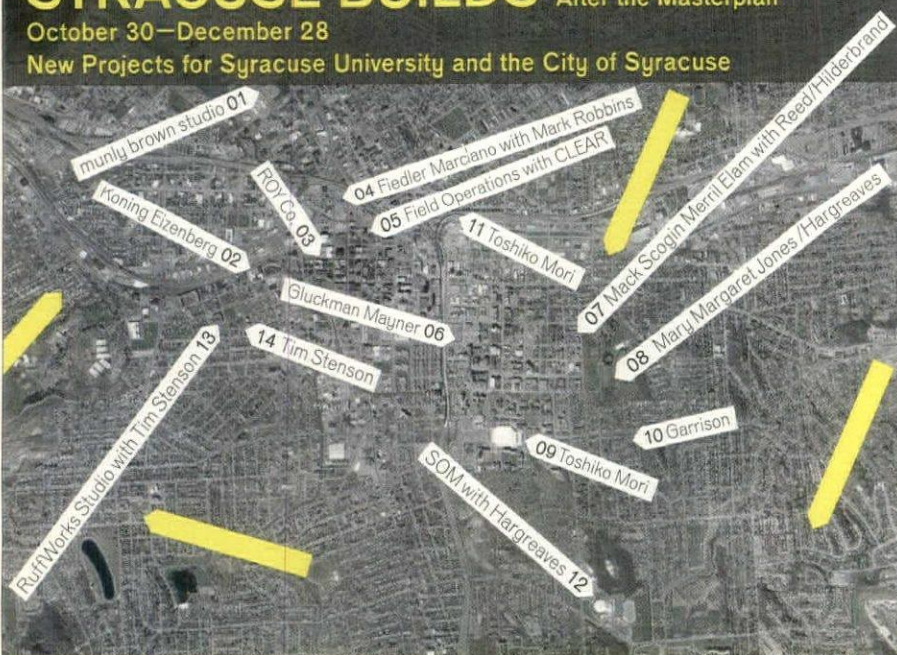
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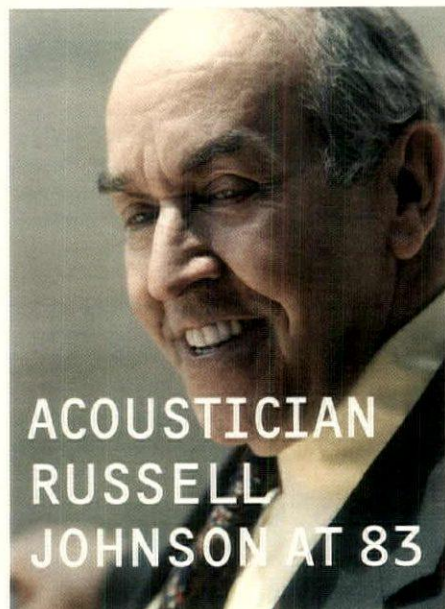
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## ACOUSTICIAN RUSSELL JOHNSON AT 83

Russell Johnson, who died last week at the age of 83, was a pivotal figure in the field of acoustics and theater planning, but he really had the spirit and the heart of an architect. After serving in the Army Signal Corps during the war, he studied architecture Yale University, intending to go into theater design. Instead, he joined Bolt, Beranek, and Newman, which at the time was the only acoustics firm around, and I believe that this is where he began to understand that in the design of a first-class performing arts facility, the acoustics and the theater planning are inseparable. And so within the firm, he launched a theater consulting division. He then founded Russell Johnson Associates (which later became Artec Consultants), which had from its outset that same basic premise: Acoustics and theater consulting should be married and treated as one spe-

cialty. Buildings for performance are very complex, and the technical requirements and arrangement of acoustical equipment need to be set before the artistic design process starts.

Russ spoke of working on the shed at Tanglewood Music Festival, when the orchestra came to him and Leo Beranek and asked them to design a canopy, explaining that they'd bring in an architect later. Today, we are often engaged early on to lay the groundwork, either by leading a team that includes an architect or by being hired before the architect. Russ fostered an awareness and sympathy on both sides though, which meant that when there was a conflict, both instinctively looked for harmonious solutions.

He was determined to get what he believed was the best interest of the client. He would argue, and work closely with the architect to find a way to make it happen. At the same time, because he was an architect, he was able to find solutions that would be architecturally acceptable. Two projects that he was particularly proud of in that sense were the Lucerne Concert Hall that we did with Jean Nouvel, and the Meyerson Symphony Center in Dallas with I. M. Pei.

Russ loved music, and he was ultimately working at the service of the musicians who live and breathe in these spaces. In a sense, he was the ultimate audience member because when he would go to a performance, he would listen, and watch, and in that way of course protect the interest of the audience members as well. What he treasured most of all was the acclaim and the support he got from artists.

**TATEO NAKAJIMA IS A MANAGING DIRECTOR OF ARTEC CONSULTANTS, THE FIRM FOUNDED BY RUSSELL JOHNSON IN 1970.**

## NY FIRM WINS COMPETITION TO DESIGN LANDSCAPE AROUND GUGGENHEIM



## BALMORI IN BILBAO

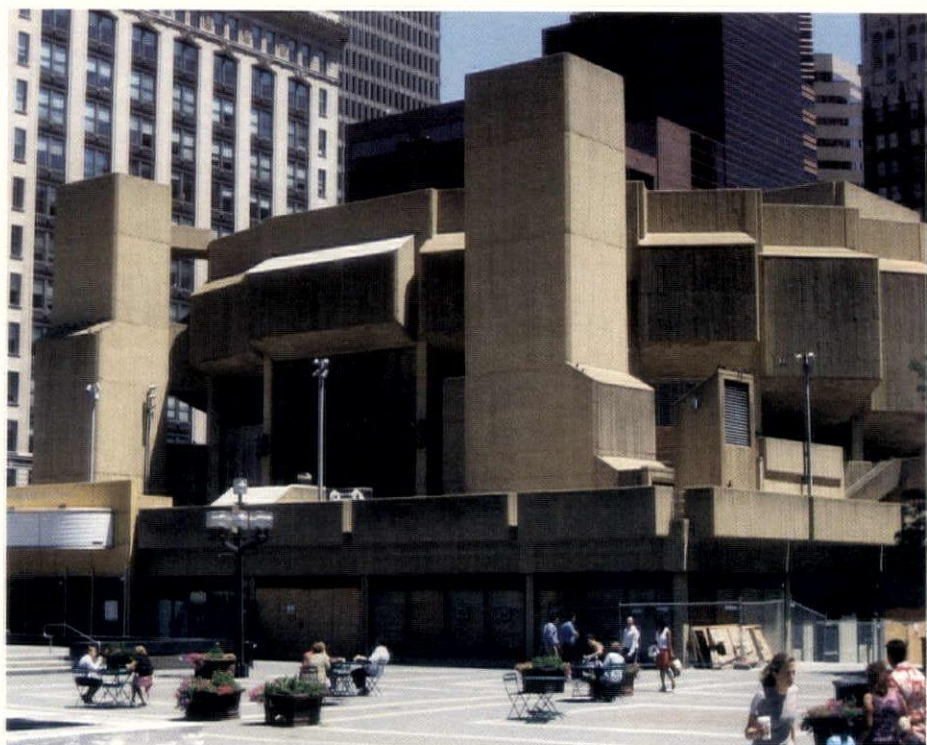
City officials in Bilbao, Spain hoped that a new museum by a famous American architect would start the faded industrial city's renewal, but nobody could have predicted how successful it would be: the "Bilbao Effect" has launched hundreds of cultural buildings in cities around the world. But the park space around the museum itself still needed help. In August, another American, Diana Balmori, won a competition for the design of Campa de los Ingleses Park in the city's Abandoibarra district.

Balmori was faced with the difficult task of connecting a series of jigsaw-like pockets of open space with a 33-foot elevation difference across the park. "Designing this project was like bending piece of paper into a three-

dimensional shape and making it into landscape, like a 3-D sculpture," said Balmori. Her team went so far as to design the park's vending facilities and bathrooms into terraced walls so as not to disrupt the landscapes' continuity.

Central to the design for Campa de los Ingleses Park are paths that undulate, creating a series of curving terraces that rise and fall with the contours of the park. Balmori explained, "It's all very mathematical. The paths have sinusoidal curves, as do rivers, to emphasize their flowing form." When the Campa de los Ingleses Park is done in 2010, Abandoibarra and the neighboring Guggenheim itself will finally get their own Bilbao Effect. **OWEN SERRA**





JOHANSEN'S BRUTALIST MECHANIC THEATER DESIGNATED LANDMARK

## AN ENCORE IN BALTIMORE?

The Baltimore City Commission for Historical and Architectural Preservation (CHAP) voted unanimously on August 14 to approve landmark status for the Morris A. Mechanic Theater in an effort to preserve the 1967 Brutalist building by John Johansen. Known as the theater that brought Broadway to Baltimore, the 1,600-seater surrendered the spotlight to the 2,300-seat Hippodrome,

a 1914 vaudeville theater that was renovated in 2004. In January 2005, Arrow Parking purchased the Mechanic for \$6 million. Its seats have remained vacant ever since.

Michael Murphy, a CHAP commissioner, is pleased with the unanimous vote, but said that the greatest challenges are yet to come. The Planning Commission and City Council must

now approve the theater's landmark status, but Murphy is concerned they will not support CHAP's decision. "There is a national epidemic going on that threatens to eliminate the best American architecture of the 1960s," he said.

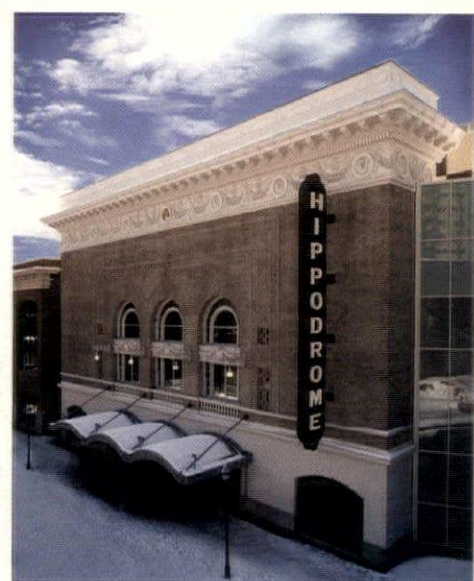
This year alone, two houses designed by Paul Rudolph were demolished, and a school in Sarasota and an office tower in Boston, both of his design, have been threatened. Kallman, McKinnell and Knowles' iconic city hall in Boston is perennially under threat, and Marcel Breuer's only skyscraper, located in Cleveland, will be razed in the spring. (Perhaps fittingly, Johansen's career began as a draftsman for Breuer after he graduated from the Harvard Graduate School of Design in 1942.)

Preservationists would like to see the Mechanic repurposed as an arts center, but they are also open to adding a high-rise commercial or residential structure. Murphy said he supports this approach "so long as the modifications to the building are not irreversible." Arrow, which owns a parking lot beneath the theater, has said it wants a clean slate to build on.

Johansen, now 91, is one of many architects who have written letters to the commission endorsing its preservation. In his letter, he writes that the Mechanic Theater has been applauded for "its functional performance, its noteworthy economy of means and remarkably low construction cost, and its aesthetic qualities."

"This building is known and respected by architectural professionals worldwide," he added.

Those professional clearly agree, as their letters to the commission prove. "Establishing this building as a landmark would preserve and resurrect an important part of architectural history," Richard Meier wrote. James Polshek saw only money in the owner's eyes. "I urge your com-



mission to save the Mechanic from the wrecking ball of greed," he wrote.

The renovation of the Hippodrome aimed to spark economic development in a struggling section of Baltimore, just as the Mechanic Theater was decades earlier. Hugh Hardy, a supporter of the preservation of the Mechanic said, "It's an interesting theater because when it was built, it was an example of what was hoped to be a renewal of downtown Baltimore." Ironically, Murphy and Hardy's firms were the architects behind the refurbishment of the Hippodrome that has left the Mechanic Theater's future in doubt. But Murphy is quick to point out that the city, not the architects, failed to propose an alternate use for the Mechanic when the Hippodrome was built. "The city deserves some criticism for this," he said. **RW**



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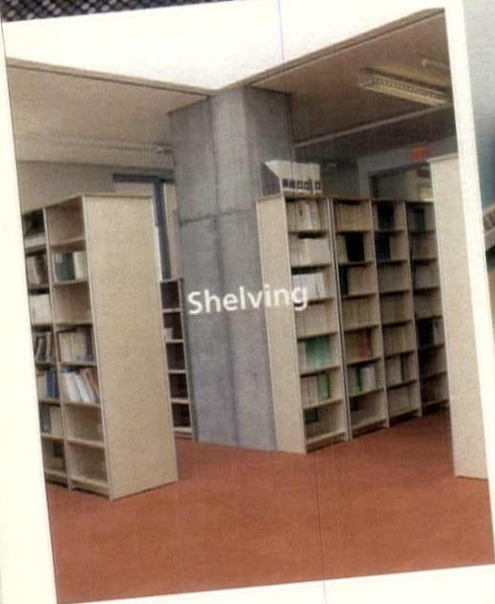
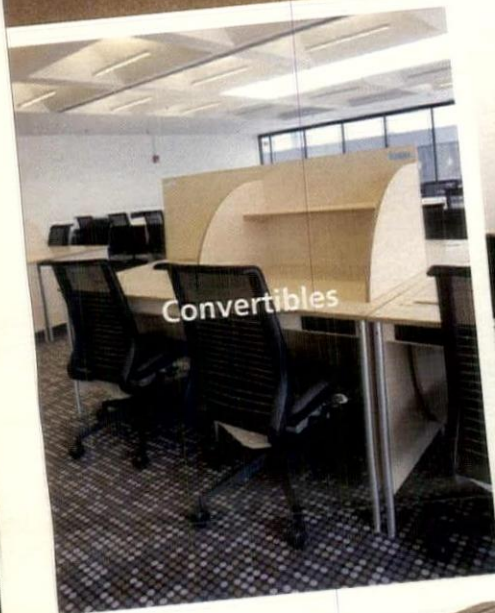
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## DAVID MANDL, 1954-2007



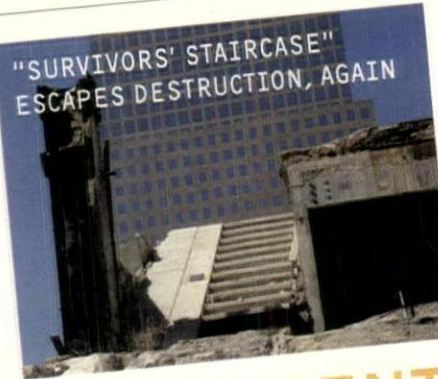
After a nearly two-year fight with pancreatic cancer, my partner and friend David Mandl died on the morning of August 4, 2007. The loss is both a personal and professional one, as David brought his unique sense of humor, razor-sharp intellect, attention to detail, and ability to command a room to bear on every project in our office, Meltzer/Mandl. As a skilled and tough negotiator, he challenged us to dig deeper and to fortify the substance of our designs, arguments, and reasoning. But beyond these attributes, I believe that one of his truest assets was his ability to encourage and inspire as a mentor. That is

the way his colleagues will remember him. As a long-time New Yorker and Pratt graduate, David was committed to this city, and was a pioneer in the field of adaptive re-use. Under his guidance, we realized the complex task of transforming an immense assemblage of Chelsea warehouses into live-work space for artists. Through his hard work, historic buildings that had been neglected or misused received new life and were given a new role in the fabric of the city. At the same time, he became an expert at negotiating the complex matrix of regulatory processes at the Department of Buildings. We converted a downtown office building at 45 Wall Street into residential units employing Professional Certification, a flagship Department of Buildings design review process. We did the same at The North Moore in Tribeca, where his regulatory expertise was used to convert four landmark-designated, turn-of-the-century industrial buildings to residential use. This became the standard for today's multi-housing developments in emerging neighborhoods all over Manhattan and Brooklyn. As a member of Model Building Code Program, David's knowledge came into play during the important process of integrating higher standards of safety for residential buildings throughout the city.

Thanks in large part to David, our work at Meltzer/Mandl Architects remains focused on this interplay of old and new. He showed us how to keep cities alive, and we are dedicated to continuing that legacy.

**MARVIN MELTZER IS A PRINCIPAL AT MELTZER/MANDL ARCHITECTS.**

## "SURVIVORS' STAIRCASE" ESCAPES DESTRUCTION, AGAIN



## AGREEMENT REACHED ON WTC STAIRS

The fatal fire at the Deutsche Bank tower, the gloomy building that looms over Ground Zero, has overshadowed a small piece of good news for the site. After a contentious tug and pull between city and state agencies and survivors' groups, a compromise plan to preserve the "Survivors' Staircase" has been reached.

The staircase, which was used by a number of people to escape the burning towers and miraculously withstood the collapse of the buildings, will be moved from its present location, above ground at the north side of the site, and be integrated into the memorial center. Visitors descending into the center will walk in a path parallel to the staircase, in a sense reenacting the route of many survivors. Much of the hulking concrete mass to which it is attached, however, will not be preserved.

"We're very pleased with the compromise," said Richard Zimble, vice president of the World Trade Center Survivors' Network. "We would have loved to see it maintained at ground level, but the present plan maintains the most important elements." Keeping the stairs intact is more important, he feels, than keeping them in their present location. "Visitors will be able to walk past it, see it from above. They will have an encounter that will be as close as possible to being on the stairs."

The Survivors' Stair was named one of the eleven most endangered historic places by the National Trust for Historic Preservation in 2006, which Zimble believes help raise public interest. "It was a big coup," he said.

Zimble maintained, however, that the compromise is due to greater flexibility and involvement on the part of Governor Eliot Spitzer. "What has carried the most weight was the willingness of the Spitzer administration to take a fresh look at downtown," he said. "It was a lack of imagination [in the Pataki administration]. Their process was a bureaucratic one." The Pataki plan called for the stairs to be disassembled and the treads to be distributed throughout the site, some in their original location, some in the lobby of Tower 2, and some in the memorial plaza.

Avi Schick, president of the Empire State Development Corporation, told *The New York Times*, "The stairs are a potent reminder of the path to salvation and survival that people had. We were able to separate the stairs from what the structure was. Echoing Zimble's criticism of the administration's solution, he added, 'we walked into what was an embarrassing government.'" **ALAN G. BRAKE**



22 AFFORDABLE PROJECTS FOR NYC ANNOUNCED

# STATE MONEY FOR NEW HOUSING

On August 9, Governor Eliot Spitzer announced the recipients of \$106 million in state funding for affordable housing and community renewal projects. In New York City, this included 10 projects in Brooklyn, and three each for the boroughs of Manhattan, the Bronx, Queens, and Staten Island. Elsewhere in the state, 141 projects were awarded funding in amounts as small as \$34,440 and as large as \$2.2 million.

The grants will be administered by the Housing Trust Fund Corporation (HTFR) and the New York State Division of Housing and Community Renewal (DHCR). The two organizations' selection criteria included energy efficiency in the proposed building and the potential to stimulate renewal in eco-

nomically depressed areas. An organization's willingness to collaborate with the DHCR, local governments, the development community, and other state agencies was also a factor. According to a statement from Governor Spitzer, the funds are intended to both spur growth and "stem the out-migration of New Yorkers to other areas of the country" because they cannot find housing.

The projects were selected from a pool of 500 applicants. The applications were due on February 26 and the winners were finalized on August 6.

Most grants are not for new construction. In Staten Island and Queens, they will assist low-income residents with home ownership, fund efforts to revitalize the streetscape, and make homes

more accessible to the elderly and handicapped. One of the Bronx projects consists of 13 units for the homeless in a new six-story elevator building. In Manhattan, funding will support the construction of 40 units of housing for residents with low incomes or HIV/AIDs.

In Brooklyn, the development team at Common Ground Community Housing will build 72 units for low-income elderly and the psychiatrically disabled. Of the \$20.7 million needed to build the project, the state awarded \$1.2 million, while additional funding will be provided by the Department of Housing and Urban Development. The units will rent for \$729-\$789 and the design team will pursue a LEED certification.

SARAH F. COX

AT DEADLINE

## DEALS ABOUND FOR COLUMBIA

On August 20, Community Board 9 voted 31 to 2 on a resolution to condemn Columbia University's proposed 17-acre Manhattanville campus. The resolution listed ten items the school could have pursued to make their plans acceptable, a gesture many see as a starting point for negotiations, which have been practically zero. The list includes requirements for LEED Platinum certification, abandoning plans for a 7-story below grade service core, and, most notably, abandoning eminent domain. Previously, on August 6, the university announced that it had signed an agreement to take over ownership of Despatch Moving and Storage's building at an undisclosed time for an undisclosed amount. Despatch is the fourth of six commercial hold outs to come to an agreement with Columbia. The university has asked the state to call on eminent domain to evict the remaining two. Columbia also announced the selection of Atelier Ten as environmental consultant for the project.

## NO ENERGY PROPS

In the search for sustainable energy, opportunities are popping up everywhere, but paper dreams can be harder to achieve than green realities. In mid-August, Verdant Power pulled six battered turbines from the murky waters of the East River, where they had been in operation for the last six months. The turbines had grown dilapidated under the force of the same tides and currents they captured and transformed into energy. Verdant hopes to have repaired and reinforced versions back by November, and could eventually install 300, generating 1,000 kilowatt hours a day. Meanwhile, the Long Island Power Authority nixed plans for a wind farm on Jones Beach. Complaints of eyesores and environmental intrusion were rampant, but the ultimate decision came down to cost: an estimated \$811 million, up from \$200 million.

## DERAILING MOYNIHAN

Amtrak and the state's Historic Preservation Office may hamper long-overdue plans to transform the Farley Post Office into a new train station. Plans are forthcoming from development partners Vornado and Related, who want to turn the McKim, Mead & White-designed post office into an entrance to the station and a new home for Madison Square Garden, a move that will net the developers major tracts of land for a mixed-use office complex. Amtrak announced on August 3 that it holds veto power over the project because it controls the land the developers would like to build on. It previously declined offers to make Farley its home. The state preservation office told *The New York Sun* on August 2 that too invasive a design could threaten tax credits the developers are seeking, adding yet more oversight to the project.

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## GOOD, no VIBRATIONS



Memorial Sloan-Kettering Cancer Center needed a structural system for its **Mortimer B. Zuckerman Research Center** robust enough to dampen the vibrations that can wreak havoc with sensitive test equipment. But it also wanted to build in flexibility for planned future construction. Architect and structural engineer **Skidmore, Owings & Merrill LLP** in collaboration with **Zimmer Gunsul Frasca Partnership** solved the problem through inspired engineering, and by choosing the right material—structural steel.

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# Imitation of Life



Since the days of Vitruvius, architects have turned to nature for inspiration, but today's designers are thinking about the way a sea sponge behaves, not just the way it looks. Biomimicry, or the imitation of nature's functions and systems, is helping push the boundaries of structure and sustainability.

By Lisa Delgado

There's a rising star in the architecture and design communities. She can build homes so strong, they withstand more than 2,000 times their own weight. She taught Mercedes-Benz a thing or two about making more aerodynamic cars. And in her spare time, she developed a technique for creating vibrant colors with no toxins.

So who is this superstar? You know her already—her name is Mother Nature. Time and again, she's proven herself to be a master architect and engineer. (In case you're wondering, tests have shown snail shells can support more than 2,000 times their weight, the streamlined form of the boxfish helped Mercedes-Benz build an ultrafuel-efficient car, and butterfly wings have their glorious color embedded in their structure. We might feel humbled, but then again, nature's been at this game a lot longer than we humans, honing her designs through the process of evolution.

As scientist Janine Benyus wrote in her influential book *Biomimicry: Innovation Inspired by Nature* (1997), "After 3.8 billion years of research and development, failures are fossils, and what surrounds us is the secret to survival... All our inventions have already appeared in nature in a more elegant form and at less cost to the planet."

Scientists and technologists have been imitating nature for years to foster innovations in engineering. The strategy is known as "biomimicry" or "biomimetics," meaning "imitation of life." Many architects and designers are catching on, reading Benyus' book and others on the topic, and some are giving biomimicry a try themselves.

Biomimicry can be applied at various levels: forms (biomorphism), functions, or entire ecosystems. In architecture, mimicking nature's forms is one of the oldest tricks in the book. Consciously or not, builders of primitive huts echoed the form of a skeleton, crafting simple wood frames covered by animal skins. More modern architects, too, regularly develop their designs visually inspired by organic forms: the curves, tendrils, and floral shapes of Art Nouveau, the spiny spires of Gaudí, the structural vertebrae of Calatrava.

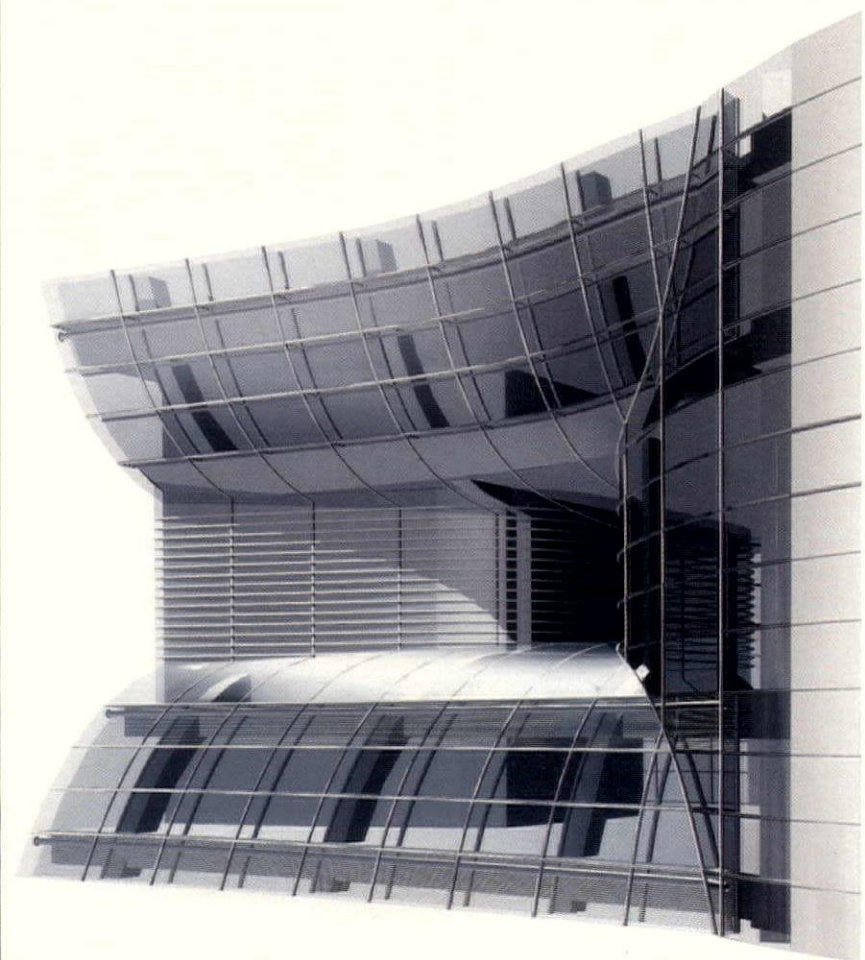
Biomimicry gets more interesting, though, when it goes beyond form. "For us, it's asking a deeper question of how the natural world does it: not what is the form but what is the function that that form provides," says Dayna Baumeister, who helped found the Biomimicry Guild, along with Benyus. The group is devoted to biomimicry consulting, education, and research. Best of all, according to the guild, is biomimicry that echoes the workings of entire ecosystems, encompassing principles of adaptability, synergy, and efficient uses of limited resources.

While the deeper forms of biomimicry have more to offer in terms of sustainability and functionality, they're also more tricky to execute well. "It needs very careful thought," says Julian Vincent, director of the Centre for Biomimetic and Natural Technologies at the University of Bath. "When you're looking at biological systems, they tend to solve problems in very different ways from engineering systems, which is why the area is so interesting. But that means that if you're

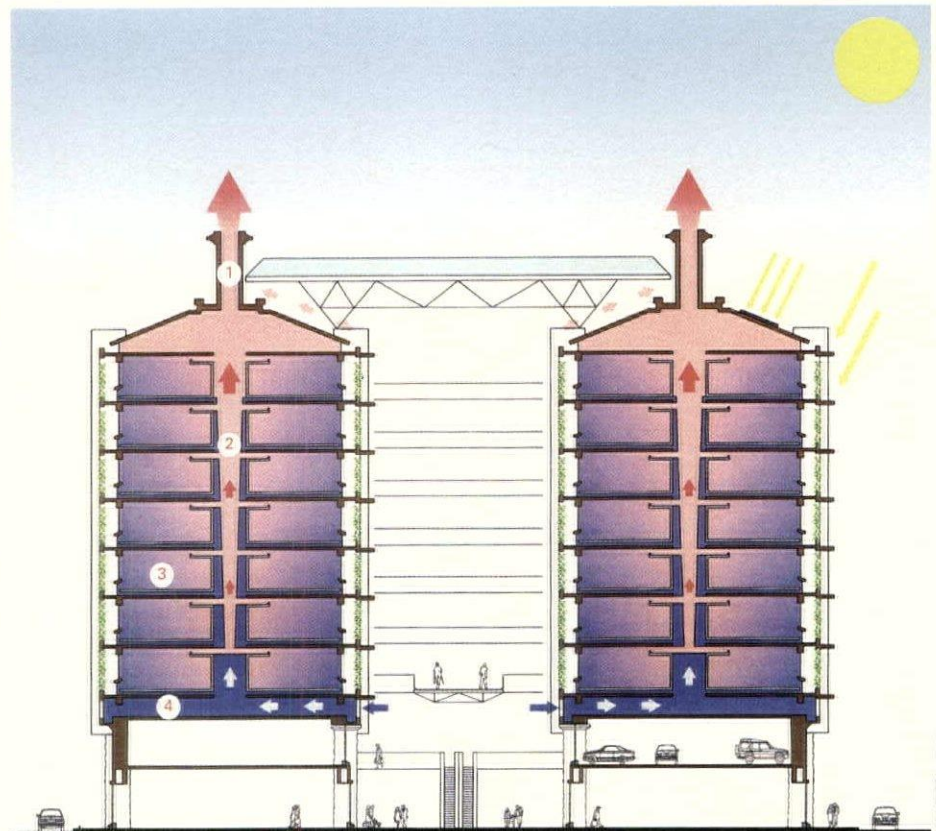


Designed by Skidmore, Owings & Merrill, the Pearl River Tower (right) was inspired by the sea sponge. Four 20-foot-by-13-foot holes (below) on mechanical floors will each be lined with a wind turbine to harvest energy.

In a symbiotic blend of plant life and technology, "supertrees" (facing page) provide a home for climbing plants on their steel-lattice skins. Destined for a garden in Singapore, the structures even mimic natural processes of photosynthesis and transpiration.







- 1 Chimney
- 2 Shaft
- 3 Floor plenum
- 4 Air intake fans

The Eastgate building (left) in Harare, Zimbabwe, uses a natural air conditioning system inspired by termite mounds. The insects exploit the buoyancy of hot air by making tiny holes at the bottom of the mound that allow fresh air to enter; warmer air exits out the top. The insects strategically open and close ventilation holes based on how warm it is outside. Similarly, Eastgate uses fans near its base to draw air in (above). In each of the building's two towers, a concrete shaft feeds cool air into a floor plenum on each story. Warmer air rises toward the ceiling, where it escapes into another section of the shaft and then exits through rooftop chimneys. Control dampers throughout the building regulate the flow of air in response to temperatures outside.

COURTESY ARUP

looking for an answer, you shouldn't look for it in the most obvious place." To even be able to formulate the right questions to ask and the right areas of nature to emulate, "you always need a biologist on hand," he says.

Despite its potential pitfalls, architectural biomimicry has resulted in some striking successes. The most famous example is the 1996 Eastgate building in Harare, Zimbabwe, which uses natural air conditioning modeled after the air flow in a termite mound. Designed by architect Mick Pearce with engineering by Arup, the office and retail building reportedly saved its owner \$3.5 million in energy expenses in the first five years alone.

Biologically obsessed architect Eugene Tsui once designed a house in Berkeley, California, with lightweight, strong trusses modeled after seagull bone marrow and a subsurface solar heating system based on the bone and capillary structures of two dinosaurs, the stegosaurus and the dimetrodon. Grimshaw Architects covered their Waterloo International Terminal in London with glass sheets that overlap like snake scales, to better hug the structure's serpentine curves.

Some biomimetic projects in the works show promise, too, such as Skidmore, Owings & Merrill's spongelike design for the Pearl River Tower, a 71-story corporate headquarters. The design won a competition calling for sustainable design thanks to some unconventional thinking by Roger Frechette and his team in SOM's performative

design group. Frechette says they turned to the sea sponge for inspiration because "we found it doing a lot of things we look to buildings to do but without mechanical energy or electricity." The squishy creatures are superbly engineered to harvest fuel from the sea: They can pump thousands of gallons of water a day, from which they draw their food. Sponges also shelter and protect a multitude of tiny inhabitants, which benefit from the flow of food-bearing water.

So what do you get when you cross a highrise with a sponge? The design for the Pearl River Tower is porous, with four holes that house wind turbines to create electricity from the strong winds that blow above the ground. Defying convention, the tower faces the wind, to better harness its energy; the holes also relieve wind pressure. The building soaks up energy from the sun as well, thanks to strategically placed photovoltaic cells. With these and other energy-saving measures such as radiant cooling, the building's energy use will be reduced by 58 to 60 percent. Frechette claims it will be by far the world's most energy-efficient supertall tower when it's completed in 2009.

In another competition-winning design, landscape architects Grant Associates of Bath, England, designed a grove of "supertrees" as part of a larger future project to develop three parks around a Singapore marina. Reaching around 100 to 180 feet high, they are tree-shaped structures that

will serve as homes for orchids and ferns, and shelter the humans below from rain and sun, as real trees do. The plants grow on and through the supertrees' steel lattice skin. "Current computer analysis studies are investigating a structural design solution for the skin that reflects natural patterns of branching and cellular structures," says Andrew Grant, director of Grant Associates.

The supertrees also absorb solar energy in a way that's analogous to their organic counterparts, since they support extensive arrays of photovoltaics and solar thermal panels, he says. Canopies collect rainwater, and the structures even have irrigation and misting systems that mirror natural transpiration. At night, the trees' high-tech origins are revealed, for they transform into lanterns for the garden.

Kevin Stack, president of Syracuse, New York-based Northeast Natural Homes and Northeast Green Building Consulting, exemplifies biomimicry on the grandest scale: emulating the intricate interworkings of ecosystems. His sustainable strategies recently helped him win the state's first LEED-H Gold rating, for a residence in Skaneateles, New York.

Stack has been in the sustainable home building business for nearly 30 years, and he recently became immersed in the concepts of biomimicry through reading Benyus' book and studying at the Biomimicry Institute.

He found the concepts eye-opening, especially the emphasis on studying and learning from the ecological systems of the local environment. After examining patterns of rainfall in upstate New York, he found that in an unbuilt area, 30 percent of rainfall goes into the aquifer, 30 percent is taken up by vegetation, and 40 percent evaporates. He now makes sure his buildings don't disturb those natural proportions.

Stack regards the trees that surround his construction sites as natural capital since they provide shade and oxygen and their roots help manage stormwater, so he treats them accordingly. "We actually hand-dig around their root system when we have to get close, and instead of just excavating roots out of the way, we'll bend them by hand," he explains. "If we have to cut a root, we cut it cleanly, and we apply a hormone that stimulates regrowth." Instead of using materials that would have to be shipped in, such as bamboo, he chooses local ecofriendly materials such as recycled wood from old barns and PureBond, a type of plywood made from local hardwoods using a natural, nontoxic adhesive.

When it comes to green building design, "everyone's going out, looking throughout the entire world for this special item or technology or material, but the answers are right in front of us," Stack says. "You just need to pay attention."

LISA DELGADO IS ASSISTANT EDITOR AT AN.



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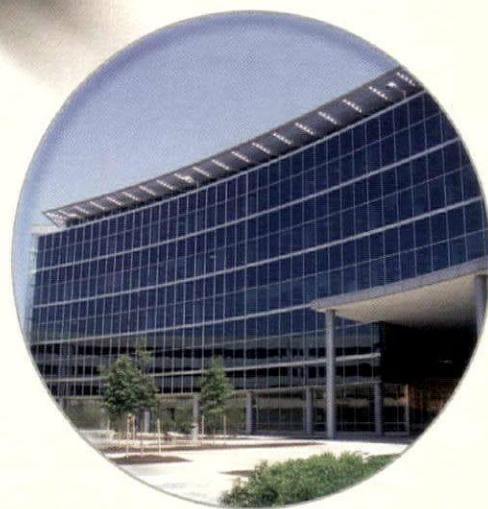
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## SEPTEMBER

## WEDNESDAY 5

## LECTURES

**Hitoshi Abe**  
**Architecture from Boundary Surfaces**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

**Supermodels: Medi\_20-100, Medium Size Firms Compare**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

## EXHIBITION OPENINGS

**Fernando Mastrangelo**  
**Rare Gallery**  
521 West 26th St.  
www.rare-gallery.com

**James Lee Byars:**  
**The Art of Writing**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

## THURSDAY 6

## EXHIBITION OPENINGS

**Dana Frankfort**  
**Bellwether Gallery**  
134 10th Ave.  
www.bellwethergallery.com

**Emilio Perez**  
**Galerie Lelong**  
528 West 26th St.  
www.galerielelong.com

**Aaron Siskind:**  
**Pleasures and Terrors of Levitation**  
Hasted Hunt  
529 West 20th St.  
www.hastedhunt.com

**Shigeko Kubota**  
**My Life With Nam June Paik**  
Maya Stendhal Gallery  
545 West 20th St.  
www.mayastendhalgallery.com

**Wijnanda Deroo: Interiors**  
Robert Mann Gallery  
210 11th Ave., 10th Fl.  
www.robertmann.com

## FRIDAY 7

## EXHIBITION OPENINGS

**Adam Helms**  
Marianne Boesky Gallery  
535 West 22nd St.  
www.marianneboeskygallery.com

**Between Thought and Sound: Graphic Notation in Contemporary Music**  
The Kitchen  
512 West 19th St.  
www.thekitchen.org

**Euan Macdonald**  
Cohan and Leslie  
138 10th Ave.  
www.cohanandleslie.com

**Jackie Ferrara**  
Frederieke Taylor Gallery  
535 West 22nd St., 6th Fl.  
www.frederiketaylorgallery.com

**Julian Schwarz**  
Lucas Schoormans Gallery  
508 West 26th St.  
www.lucasschoormans.com

**Natalie Frank**  
Mitchel-Innes & Nash  
1018 Madison Ave.  
www.miandn.com

**Peter Schuyff**  
Nicole Klagsbrun Gallery  
526 W. 26th St.  
www.nicoleklagsbrun.com

**SATURDAY 8**  
**EXHIBITION OPENINGS**  
**Eberhard Havekost**  
Anton Kern Gallery  
532 West 20th St.  
www.antonkerngallery.com

**Eva Struble**  
**Newtown**  
Lombard-Freid Projects  
531 West 26th St.  
www.lombard-freid.com

**Jim Houser**  
Jonathan LeVine Gallery  
529 West 20th St.  
www.jonathanlevinegallery.com

**Larry Clark**  
**Los Angeles**  
Luhning Augustine  
531 West 24th St.  
www.luhningaugustine.com

**Makers and Modelers:**  
**Works in Ceramic**  
**Alexandra Birchen:**  
**Holz**  
Gladstone Gallery  
515 West 24th St.  
www.gladstonegallery.com

**Mike Nelson**  
**A Psychic Vacuum**  
Essex Street Market  
117 Delancey St.  
www.creativetime.org

## EVENTS

**Art Parade**  
4:00 p.m.  
West Broadway  
www.deitch.com

**Choreographing Space**  
6:00 p.m.  
145 Nassau St.  
www.epdvs.com/  
choreographingspace.html

## WITH THE KIDS

**The Big Draw**  
11:00 a.m. to 4:00 p.m.  
Various Locations in Lower Manhattan  
www.RiverToRiverNYC.com

**SUNDAY 9**  
**EXHIBITION OPENING**  
**Jeppe Hein**  
**Illusion**  
SculptureCenter  
44-19 Purves St., Queens  
www.sculpture-center.org

**MONDAY 10**  
**LECTURE**  
**Ken Frampton,**  
**Adi Shamir, Rene Spitz**  
**Politics, Publics, and Design**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

**EXHIBITION OPENING**  
**30/40**  
Marian Goodman Gallery  
24 West 57th St.  
www.mariangoodman.com

## EVENTS

**Bill Shannon**  
**Sitelines: Behind the Window**  
1:00 p.m.  
Lower Manhattan Cultural Center  
115 Broadway  
www.lmcc.net/sitelines

**TUESDAY 11**  
**EXHIBITION OPENING**  
**Raymond Pettibon**  
David Zwirner Gallery  
519 West 19th St.  
www.davidzwirner.com

## FILM

**9-11/9-11**  
(Mel Chin, 2007), 24 min.  
8:00 p.m.  
Tribeca Cinemas  
54 Varick St.  
www.creativetime.org

**WEDNESDAY 12**  
**EXHIBITION OPENING**  
**Panoramas of the Moving Images: Mechanical Slides and Dissolving Views from Nineteenth-Century Magic Lantern Shows**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

**FRIDAY 14**  
**EXHIBITION OPENINGS**  
**Focus: Alexander Calder**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

**Jon Kessler: Works on Paper**  
Drawing Room  
40 Wooster St.  
www.drawingcenter.org

**Mark Bradford**  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

**Nondeclarative Art**  
The Drawing Center  
35 Wooster St.  
www.drawingcenter.org

**Piranesi as Designer**  
**Provoking Magic:**  
**Lighting of Ingo Maurer**  
Cooper-Hewitt,  
National Design Museum  
2 East 91st St.  
www.cooperhewitt.org

**William Wegman**  
Madison Square Park  
23rd St. and Broadway  
www.madisonsquarepark.org

**SATURDAY 15**  
**EXHIBITION OPENING**  
**Martha Russo,**  
**Gina Minichino,**  
**David Barnett, et al.**  
**Talent 2007**  
Allan Stone Gallery  
113 East 90th St.  
www.allanstonegallery.com

**EVENT**  
**Highline Block Party**  
12:00 p.m.  
The Kitchen  
512 West 19th St.  
www.thekitchen.org

LIST YOUR EVENT AT  
DIARY.ARCHPAPER.COM

## SUNDAY 16

**EXHIBITION OPENING**  
**Quisqueya Henriquez:**  
**The World Outside**  
Bronx Museum of the Arts  
1040 Grand Concourse, Bronx  
www.bronxmuseum.org

**MONDAY 17**  
**EXHIBITION OPENING**  
**Brushed with Light:**  
**American Landscape Watercolors from the Collection**  
Brooklyn Museum of Art  
200 Eastern Parkway, Brooklyn  
www.brooklynmuseum.org

**TUESDAY 18**  
**EXHIBITION OPENING**  
**Tom Holmes,**  
**Tony Matelli, Eileen Quinlan,**  
**Heather Rowe**  
**Undone**  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

**WEDNESDAY 19**  
**LECTURES**  
**Doris Diether**  
**Decoding Zoning in NYC:**  
**An Overview of Zoning, Past and Present**  
6:30 p.m.  
CUNY Graduate Center  
365 5th Ave.  
www.web.gc.cuny.edu

**Eric M. Wolf**  
**Making an Entrance:**  
**Design Philosophy and the Entry in Western Architecture**  
6:00 p.m.  
New York School of Interior Design  
170 East 70th St.  
www.aiany.org

**Jakob Tröllback**  
**Design Remixed**  
6:30 p.m.  
Apple Store  
103 Prince St.  
www.aigany.org

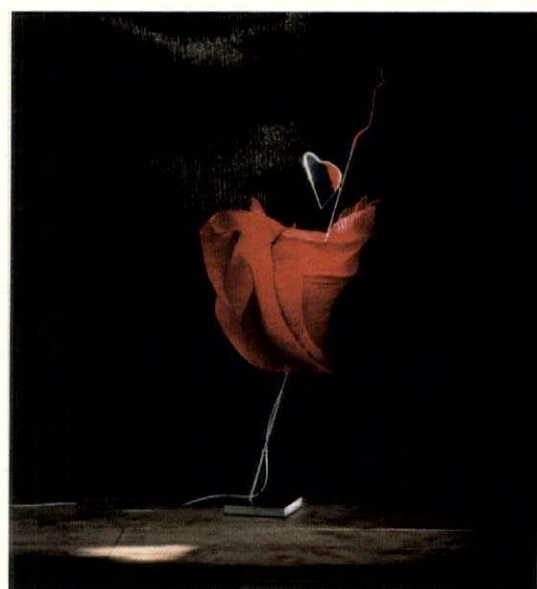
**EXHIBITION OPENINGS**  
**Design: Isamu Noguchi**  
**and Isamu Kenmochi**  
Noguchi Museum  
9-01 33rd Rd., Queens  
www.noguchi.org

**Inside/Out**  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**THURSDAY 20**  
**LECTURE**  
**New York City Department of Design and Construction Talk**  
**Best of Friends: Buckminster Fuller and Isamu Noguchi**  
10:00 a.m.  
LaGuardia Community College  
The Little Theatre  
31-10 Thomson Ave., Long Island City  
www.aiany.org

**EXHIBITION OPENINGS**  
**The Incomplete**  
Chelsea Art Museum  
556 West 22nd St.  
www.chelseaartmuseum.org

**Sol LeWitt**  
PaceWildenstein  
32 East 57th St.  
www.pacewildenstein.com



**PROVOKING MAGIC:**  
**LIGHTING OF INGO MAURER**  
Cooper-Hewitt, National Design Museum  
2 East 91st Street  
September 14, 2007 to January 27, 2008

For this exhibition, famed lighting designer Ingo Maurer made some irreverent tweaks to the decor of the Cooper-Hewitt, National Design Museum. As visitors ascend the grand staircase to the second floor, they're greeted by the sight of photographs of the late Andrew Carnegie and his wife, Louise, who once made the building their home. Brought back to life via motorized eyes and mouths, the Carnegies deliver witty comments on the radical transformation of their former estate (hidden audio speakers deliver their dramatized dialogue). Overhead, Maurer swathed the grand chandelier in red fabric and placed his signature *Lucellino* fixtures, bulbs with wings, to appear as though bursting from the fabric into flight. On the second floor viewers will see 50-plus of the nearly 200 designs that span Maurer's 41-year career, some represented through photos and film. Highlights include the romantic and whimsical *Kokoro*, with its heart-shaped mirror that reflects the glow of light (pictured), and a re-creation of *Golden Ribbon*, a 9-foot-by-4-foot aluminum fixture coated in gold that undulates overhead like a magic carpet. Maurer's sketches and notes will also be on display, offering a peek into the mind and humor of this lighting magician.



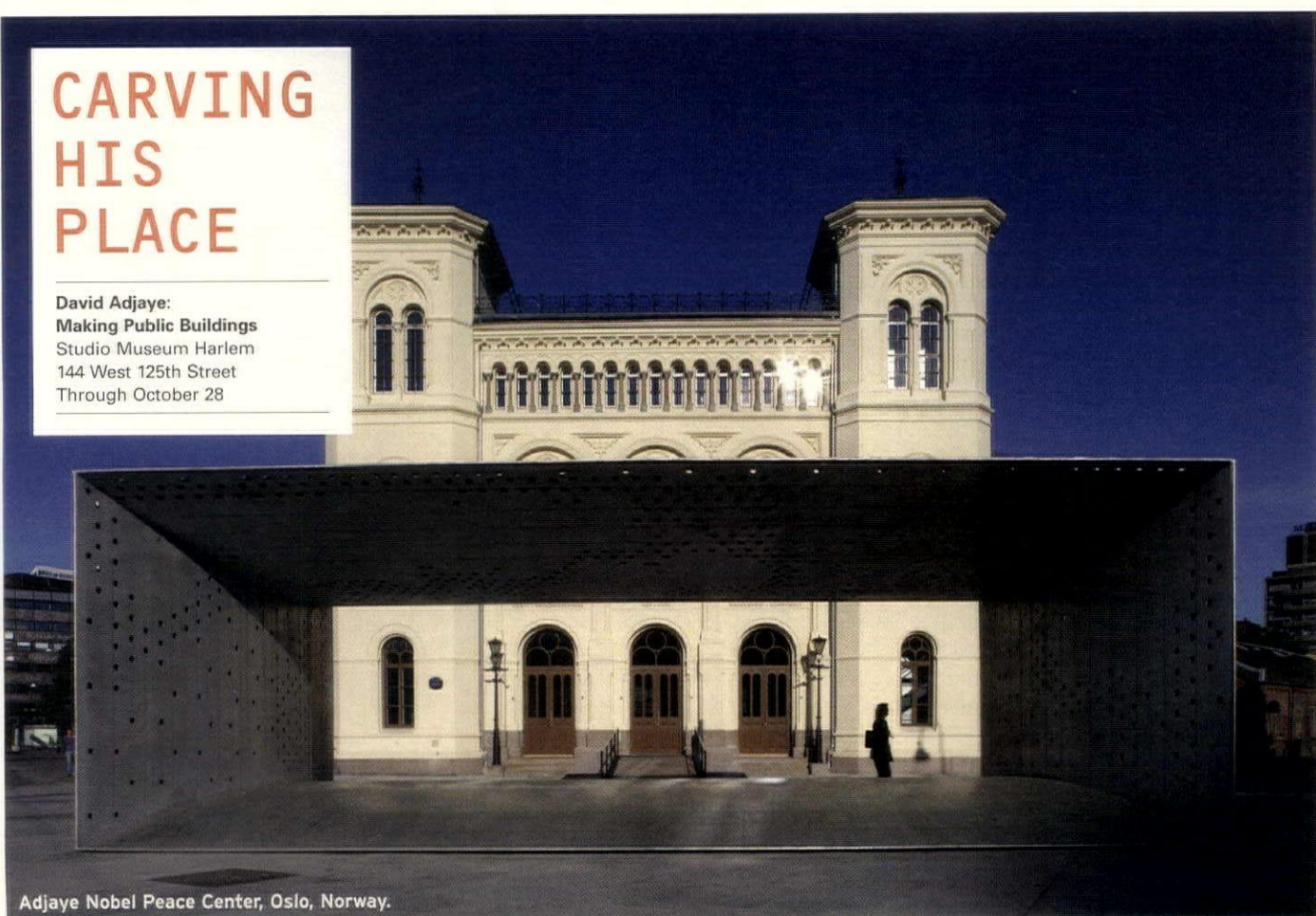
**ENSEMBLE**  
Institute of Contemporary Art  
118 South 36th Street, Philadelphia  
September 7 to December 16

Curators often isolate sound-based works in separate spaces, but for this sound art show, aptly titled *Ensemble*, Christian Marclay chose to celebrate the sonic mingling instead. Like a composer, he strategically placed pieces around the space to create ear-pleasing combinations. As visitors enter the show, they move through Mineko Grimmer's *Bamboo Forest*, a field of bamboo reeds hanging from the ceiling that caress them and slide away with a cascade of hollow tings. Kettles whistle gaily for their audience of colorful rags in Michelangelo Pistoletto's 1968 Arte Povera piece *Orchestra of Rags*, one of the oldest in the show. Martin Creed's *Work No. 223: Three metronomes beating time, one quickly, one slowly, and one neither quickly nor slowly transforms the rhythm-keeping devices into instruments. Other pieces add creaks, clangs, and squeaks to the mix, some gentle, some jarring. In an evening performance series, live musicians such as Alison Knowles and o.blaat will add their own layers of sound to the ensemble; see www.icaphila.org for details.*



# CARVING HIS PLACE

**David Adjaye:**  
**Making Public Buildings**  
Studio Museum Harlem  
144 West 125th Street  
Through October 28



Adjaye Nobel Peace Center, Oslo, Norway.

COURTESY STUDIO MUSEUM HARLEM

Among young architects, David Adjaye enjoys the unusual distinction of being dubbed a rising star even as the Queen has just awarded him an O.B.E.—first step on the road to knighthood—for distinguished service to architecture. The first major American show of his work at the Studio Museum in Harlem makes a strong case that the regard for the Tanzanian-born, London-based architect is well justified.

The compact but thorough exhibition includes 10 public buildings undertaken since 1994, four of which will be completed this fall. There are also two slide shows and a video flickering through images of architecture around the world that has inspired Adjaye's work; the soundtrack is by the architect's brother, composer Peter Adjaye. (The architect's photographs of African cities will be the subject of an exhibition next April at Harvard's

Graduate School of Design.)

It's a time-crunched architect's dream of a show: not loaded with descriptive detail but knowingly and seductively presented. Each project is represented by three exquisite scale models that show context, massing, and interiors, as well as material samples.

Beyond these bare facts, Adjaye has included a glimpse of a source of inspiration, such as the long-toothed wooden comb from Ghana that is echoed in the timber screened walkway for the Olafur Eliasson installation at the 2005 Venice Art Biennale. On a back wall, there's a photographic frieze of the earlier projects like the Dirty House and the Elektra Houses that paved Adjaye's way to distinction.

The larger scale of public buildings has clearly allowed the architect a chance to expand on some of the themes he has explored in private houses: The

play of volumes encased within volumes; rhythmic fenestration; channels of light and dark. At Rivington Place, a visual arts center for artists near Hoxton Square in London, the variegated proportions and overlapping window openings convey the intensity of a woven textile pattern.

Adjaye often describes unfolding space as a journey rather than a procession, and that sense of passage in and around volumes is especially keen at the Museum of Contemporary Art | Denver, his first public commission in the United States. From the outside the *kunsthalle* museum (which will be complete this fall) appears as a monolithic block veiled in slightly shimmering gray and clear sandblasted glass. The galleries within are arranged in three discrete stacks so that one rises through the roof to become a members' room and another a pavilion for education spaces.

Circulation wends its way around the stacks and even between facade and gallery, allowing an almost geological sense of space, as if one is scaling crevices and canyons rather than strolling from floor to floor. The oblique vistas and dramatic thresholds of raking light that result were apparent even in a pasteboard model illumined by indifferent ceiling lights.

Other projects on display endorse Adjaye's stated dedication to public engagement and include a brass-and-bronze-clad affordable housing scheme in London; two completed Idea Stores, a new concept in public library-cum-community attraction that Adjaye helped to develop; the Nobel Peace Center in Oslo, which includes original work by a frequent collaborator, the artist Chris Ofili, and a community arts center and memorial to a slain architectural student located in London's

continued on page 18

# THE HOME FRONT

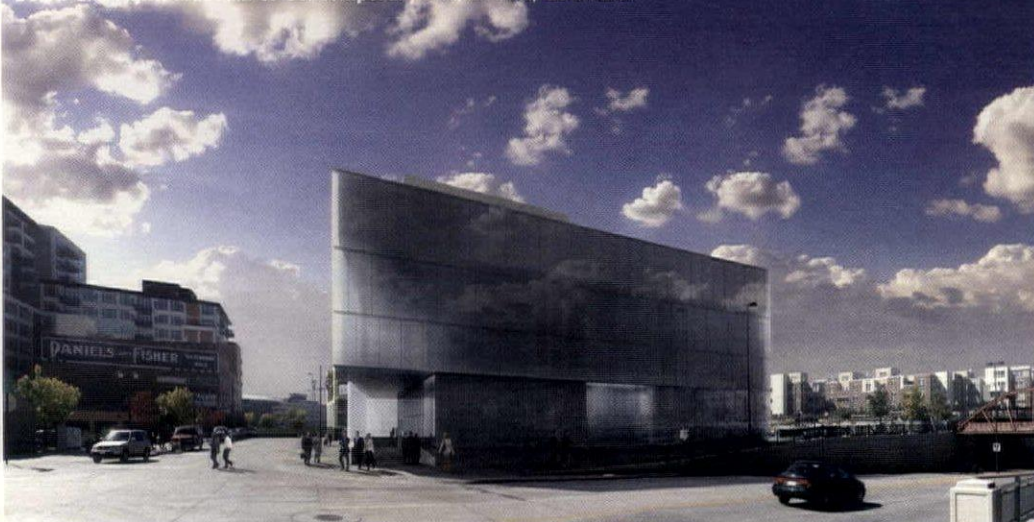
*Domesticity at War*  
Beatriz Colomina  
The MIT Press, \$49.95

The highs and lows of Beatriz Colomina's remarkable new book match the battle she describes between high and low culture. For whatever else *Domesticity at War* discusses, it is a polemic about how modern architecture, when it touches American soil, is forced to test the claims to the democratic and the everyday that were so somberly put forward by the high priests of modernism. Colomina provocatively describes the struggles within the halls of high culture (as embodied by the Museum of Modern Art) as modern architecture became equated with mass production and the consumable product. She has developed this idea throughout her career in *ArchitectureReproduction*, *Privacy and Publicity: Modern Architecture as Mass Media*, and now in *Domesticity at War*. Her overarching argument describes how mass culture produces, commodifies, popularizes, and propagandizes architecture in the modern era, and in so doing, underscores architecture's schizophrenic attitude toward cultural hegemony. *Domesticity at War's* eight focused chapters ostensibly describe the intertwined roles of American domestic architecture and Cold War politics. More than this, it describes how both use and are used by contemporary modes of production to enter and manipulate the American psyche.

The highs of this book rest on two things: Colomina has gathered an amazing series of photographs that depict various icons of American architecture during the Cold War years; the second is its inventive structure. The book is physically divided in two: The top is the series of photographs and the bottom a series of essays. The author juxtaposes professional shots of architecture with ads selling lifestyle, and most of them have the grainy, low-res quality of old magazines. The images have a remarkable breadth, but their strength also lies in their insistence that even here in this book, images serve not to aggrandize architecture but to disseminate it as effectively as possible. Moreover, they draw out the best and most subtle of Colomina's observations; as a reader of cultural architectural images, she is unparalleled.

The book's split continued on page 18

Below and right: Museum of Contemporary Art, Denver, Colorado.



A family poses in its fallout shelter, from *Life*, 1961.



COURTESY BEATRIZ COLOMINA/ACTAR





## BLURRED REFLECTIONS

*Glass House*  
Toshio Nakamura, editor  
Monacelli Press, \$95.00

*Glass House* is a rare book: It documents one man's architectural revelation as it was interpreted by two artists, whose work was then molded into a monograph and kept private for a decade. The subject is Philip Johnson's home in New Canaan, Connecticut; the man who commissioned the project is Tadahiro Yoshida, who writes that he was deeply moved by a 1997 visit; the artists are photographer Michael Moran and the graphic designer Michael Rock of 2x4.

Yoshida wanted a private record of his experience and asked Moran and Rock for a collaborative account of their own interactions with the site. The resulting amalgam comes through in striking and at times unaccountable images and an evocative book design. Some pages are left blank but for a few words, as if they were echoing in the mind; most of the photographs have eccentric color balancing which renders familiar views strange in a wash of violet or gold.

Yet the book also aims to offer a more distanced accounting of the house and its site

over the course of more than half a century. In taking this long view, *Glass House* includes some of Johnson's preliminary design sketches and an explanatory text he wrote, selected construction drawings, photographs of details such as floor tile at the shower, and chronologically organized information regarding other buildings on the site. There is even a copy of the report Johnson helped prepare in 1996 for the National Trust for Historic Preservation, anticipating the day it would be turned over to the Trust as a historic property.

*Glass House* is structurally monographic but temperamentally reflective. In this way it is akin to the picturesque gardens Johnson admired by being a combination of discrete but often-incommensurate modes that retain their distinctive traits and character. The preliminary plans, for instance, are fascinating to review: Given Johnson's experimentalism and cavalier disregard for professional pieties, one searches the sketches for signs of things to come. They even have a suggestion of authenticity that derives from the vellum they are printed on, similar to the construction documents that appear later in the volume. Yet they are not discussed much, so despite their documentary aura they are episodic. Sandwiched between photographs of the back of Johnson's head and the fixed-point series of changing seasons, the sketches acquire a resonance that is anything but archaeological. Texts, too, range from isolated phrases that are repeated and so ripen almost into aphorisms, and philosophical flights, such as editor Toshio Nakamura's reflections on ponderous matters of visibility and purity and the evanescent building that sparked them. Circumstance weighs as heavily as the universal, remembrance is as dear as

reason, history becomes a passion—and one encounters them each in turn with a mixture of pleasure and bemusement.

All of which makes it difficult to appraise *Glass House*. It is moody and cinematic, informative and elusive, beautiful, and at points, strained. Perhaps this is comes from the desire to make a book that responds to its subject in kind. Johnson remains famously hard to pin down, from his stylistic gambols to his mercurial statements. Further, the New Canaan site itself was, as the Trust site's executive director Christy MacLear writes, a "canvas for experiments." It is a diary for one of the most remarkable and important architectural careers of the 20<sup>th</sup> century, encompassing not only design, but scholarship, curating, patronage, promotion, and now, as Johnson evidently planned, preservation. How to interpret this site is, in fact, a primary question for the Trust. The site, like the book, unfolds and envelops as it saunters from sublime to silly; it repays repeated visits but won't answer many questions.

As a place of professional myth that is newly open to the public, many are eager to visit the Glass House for themselves, but it is impossible now to approach it other than through the lens of history. It is simply too well-known and too important historically to hope for an unmediated encounter with it. For someone as savvy as Johnson, though, that could never have been the aim in any case. Thus, the reverent tones in the book seem a disservice to the complexities and contradictions of the site. But seeking to make sense of the place as well as to surrender to it is what *Glass House* strives to do, and this should be the goal of most every visitor.

**SANDY ISENSTADT IS AN ASSISTANT PROFESSOR OF ARCHITECTURE AT YALE UNIVERSITY.**

### CARVING HIS PLACE

continued from page 17  
Deptford.

The Stephen Lawrence Centre and memorial, one of the more recent projects (also opening this fall), shows Adjaye still carving space but moving away from the monolithic minimalism that characterizes his early houses and towards more complex spatial layerings and decorative facades. He has clad the two-

part structure in powder-coated expanded metal mesh with a glassed entrance section embossed in a moiré pattern based on a drawing by Ofili. The building has been cleft and pulled apart at an angle with the smaller unit containing studios and sound rooms raised on legs. The gesture effectively minimizes the impact of the structure on a residential neighborhood while allowing visual and

actual access to a nearby river without dulling its interest.

At 41, Adjaye is young for a celebrated architect, but he has lived up to his early promise. This show, presented without the aid of intellectual verbiage or even much by way of informative drawings, is a highly eloquent introduction to an architect still developing his considerable powers.

**JULIE IOVINE IS THE EXECUTIVE EDITOR OF AN.**

Entrance to a pavillion housing Olafur Eliasson's *Your Black Horizon* at the 2005 Venice Biennale.



THE HOME FRONT continued from page 17

form also transforms the reading process, because the top and bottom of any given page correspond only when one wants or chooses to obey instructions. One doesn't just move from front to back and left to right but from down to up. There is also the intellectual pleasure that comes from thinking of this as the photographic version of literary deconstruction: Just as the Paul de Man set challenged the subservient *sotto voce* of the academic footnote vis-à-vis the dominant text by letting the footnotes become an equal and parallel discourse, the upper photographic "text" doesn't just illustrate the written one, but tells its own flip-book story.

The lows come from the heavy-handed reiteration of the argument that the domestic and the military are intrinsically linked. Essays suffer from needing to make a blunt point with subtle and nuanced material. For example, in the chapter "X-Ray Architecture," astute observations regarding the link between modern architecture's seemingly rhetorical obsession with health and the real or imagined threats of tuberculosis sit right beside crude generalizations such as, "Glass walls, like x-rays, are instruments of control," or, "It would not be an exaggeration to say that 20<sup>th</sup>-century architecture is all about surveillance." Likewise, in "The Lawn at War," the lawn is guilty of symbolizing false happiness, militarizing our need to tame weeds and beetles, encouraging the use of DDT, and triggering superficial gender identification. It becomes a spray of domestic/war metaphors that neither point to a real enemy nor to the reason for all this paranoia. One feels as well the tension between the two forms these arguments have taken over the years, first as lectures and now as chapters in a book. The anecdotal and blunt waker-uppers that work well in an auditorium before a group of students feel awkward in written form. Perhaps the trite and overused quality of these observations is the result of how long Colomina has been working this material—she was one of the first to look at these issues—but it leaves one with the feeling of experiencing propaganda, not just reflecting on it.

Having said this, one must respect not just this book, but also Colomina's contribution to the theorization of architectural images and artifacts in general. She is such an influential thinker because she doesn't mince words about big ideas, which makes them consumable by architecture students—not a bad thing. And the unevenness of *Domesticity at War* might stem from an attempt to establish a new type of discourse that lets images speak for themselves and allows observations about those images to be simultaneously personal and historical. It was illuminating to read that both her experience in Civil War Spain and in Lower Manhattan during 9/11 shape her insistence on the invasion of war into the domestic. One might want an author who answered more clearly the question "At war with what?" but still take pleasure in one who insists on identifying with the territory of the fight.

**PEGGY DEAMER IS DEAN OF THE SCHOOL OF ARCHITECTURE AND PLANNING AT THE UNIVERSITY OF AUCKLAND IN NEW ZELAND.**



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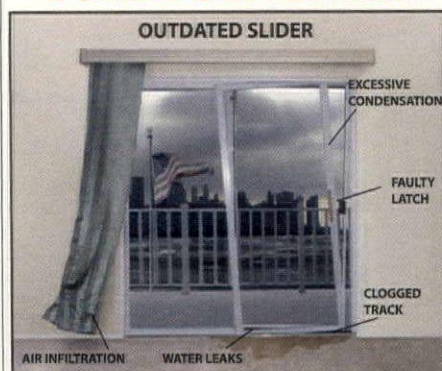
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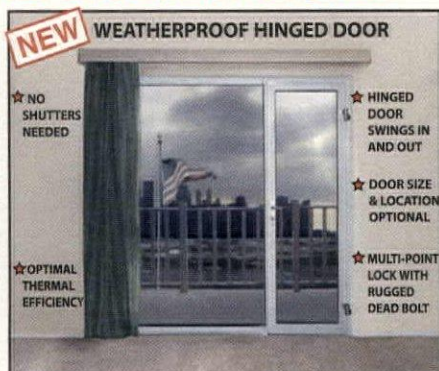
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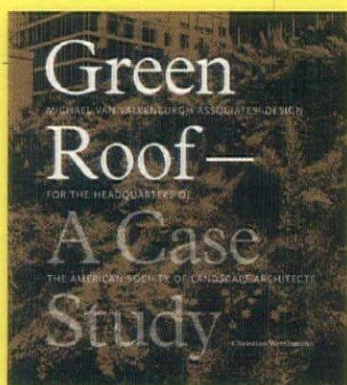
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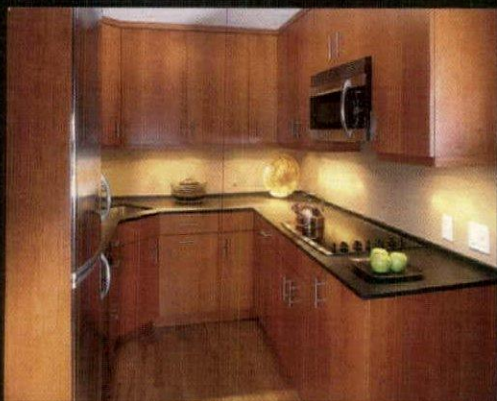
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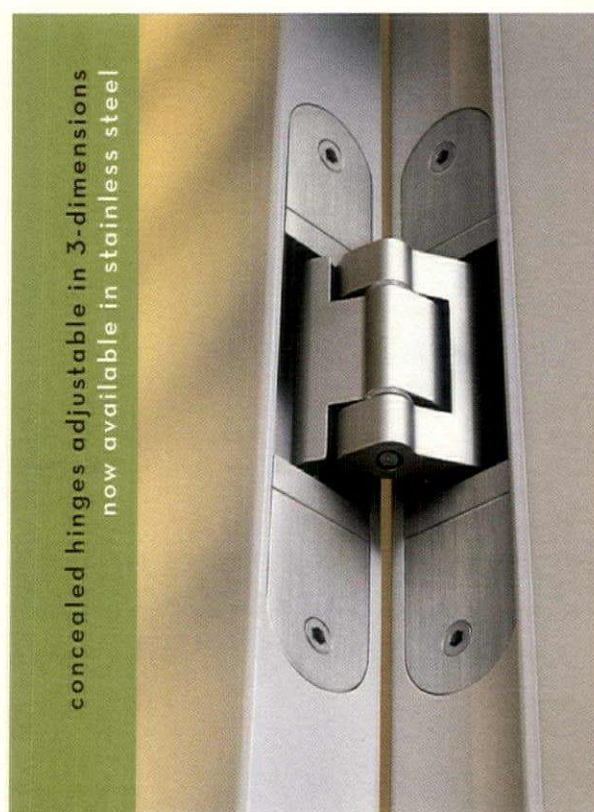
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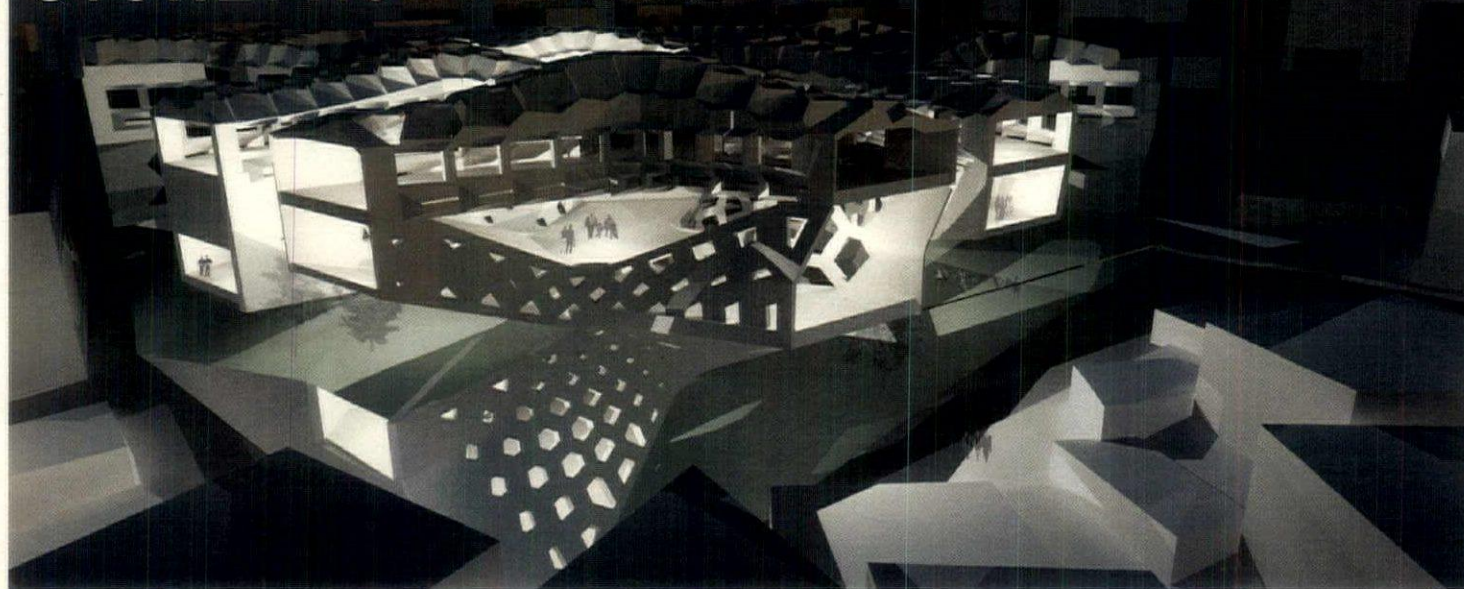
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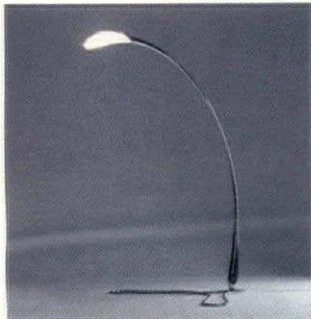


RESOURCES

**OPEN: 3.1 Phillip Lim** (p. 5): The custom chandelier was fabricated by Bocci, P.O. Box 75387, White Rock, BC, Canada, V4S1L5, 604-710-4486, [www.bocci.ca](http://www.bocci.ca). Custom glass by Empire Mirror and Glass, 77 Cliffwood Ave., Cliffwood, NJ 07721, 732-566-7335.

**Imitation of Life** (p. 12): The high performance HVAC system for Kevin Stack's Skaneateles house was provided by Healy Plumbing & Heating, 840 West Belden Ave., No. 1, Syracuse, NY 13204, 315-476-4626. Consultation on materials and systems was provided by National Association of Home Builders Research Center, 400 Prince George's Blvd., Upper Marlboro, MD 20774, [www.nahbrc.org](http://www.nahbrc.org). Wind turbines planned for use in the Pearl River Tower were fabricated by QuietRevolution, 31 Clerkenwell Close, London, England EC1R 0AU, 44-20-7014-3399, [www.quietrevolution.co.uk](http://www.quietrevolution.co.uk).

PRODUCTS



**Flora lamp**  
FontanaArte  
[www.fontanaarte.it](http://www.fontanaarte.it)  
This lamp gracefully springs from the ground like a flower. The polished aluminum stem supports a glass-blown bud that encloses a diffused halogen bulb, creating a soft white light. The 82-inch lamp can rotate up to 90 degrees from its tubular chrome base (above). The lamp can also be secured directly into the floor. The baseless lamp rotates up to 340 degrees, and its organic look is heightened, for it appears to grow out of the floor.

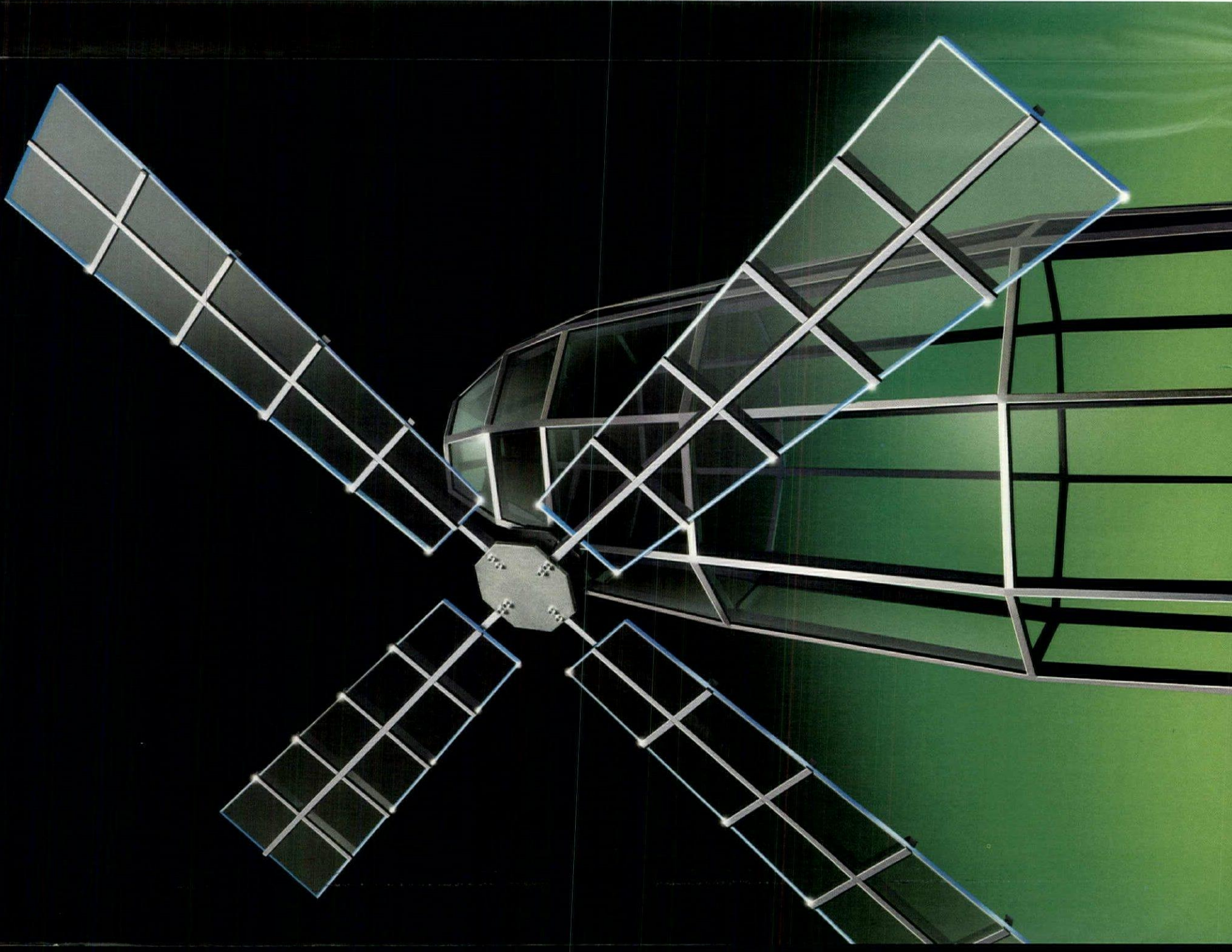


**Material Matters fabric collection**  
DesignTex  
[www.designtex.com](http://www.designtex.com)  
Just one more example of how architecture has seeped into pop culture—this new collection of eight fabrics honors the designs of the Guggenheim museums. Inspired by the prominence of concrete in Frank Lloyd Wright's Guggenheim in New York, Fossil (in onyx, above) emulates concrete's pattern of natural cracks. Swirly cutouts in the Die-Cut Ingeo drapery celebrate the rotunda of the same museum, while the Thumbnail Sketch, an upholstery fabric, imitates Frank Gehry's line drawings from his design of the Guggenheim Bilbao.



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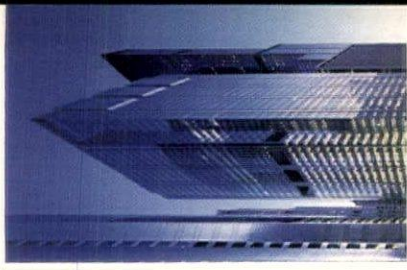


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111 South Wacker designed by Goettsch Partners is the first building to win LEED-OS (Core and Shell) Gold certification from the U.S. Green Building Council. Curtain Wall custom-engineered by Oldcastle Glass<sup>®</sup> \*architecturalrecord.com

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