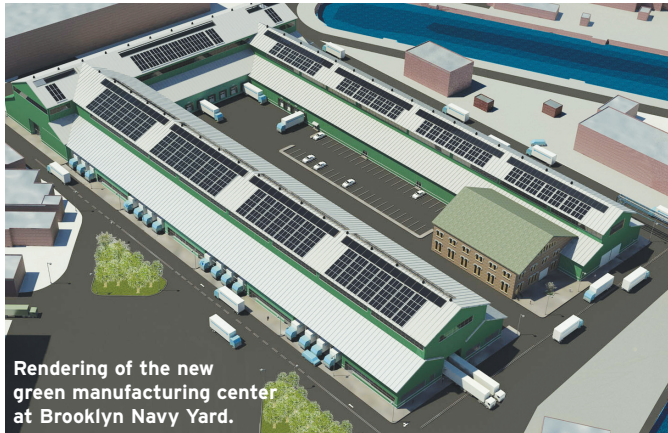


THE ARCHITECTS NEWSPAPER

19_11.18.2009

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COURTESY BROOKLYN NAVY YARD

STATE INVESTS IN SUSTAINABLE MANUFACTURING IN BROOKLYN

MAKE IT GREEN

As development touched nearly every corner of the city in the last real estate boom, the manufacturing sector, which traditionally takes up a lot of space and yields low rents, was increasingly pinched. With the downturn, the rate of encroachment on industrial areas has slowed, allowing for a green reincarnation of an

industry not usually known for being clean. In late October, New York State gave manufacturing in Brooklyn a push in the right direction by chipping in to help build a 220,000-square-foot Green Manufacturing Center at the Brooklyn Navy Yard and to outfit an expansion of the Brooklyn **continued on page 11**



COURTESY NORDENSON/SEAVITT/ARO

MOMA COMMISSIONS TEAMS TO TACKLE NEW YORK'S RISING WATERS

DESIGN SURGE

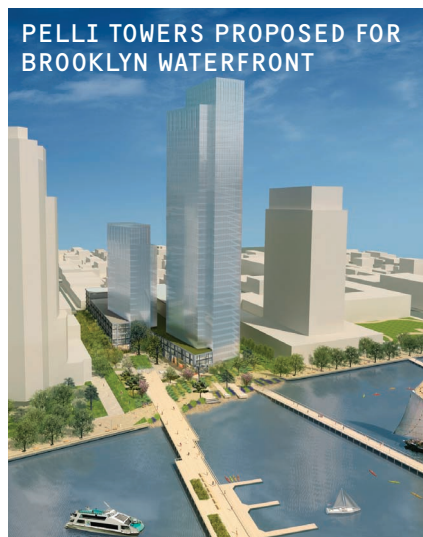
A new MoMA/P.S.1 program called *Rising Currents: Projects for New York's Waterfront* pairs four teams of designers with four sites in New York and New Jersey's Upper Bay. The teams will develop designs for "soft

infrastructure" to mitigate high storm surges, which are projected to intensify due to climate change-induced rising waters, leaving New York vulnerable to Katrina-style flooding. The teams are led by **continued on page 14**



ALEXANDROS ZERVOS

FORT TOTTEN'S WIDE OPEN SPACES. SEE PAGE 16



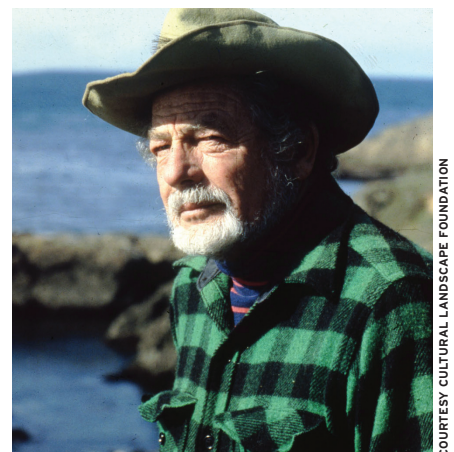
COURTESY PELLI CLARKE PELLI

PELLI TOWERS PROPOSED FOR BROOKLYN WATERFRONT

GREENPOINT RISING

When the neighborhoods of Williamsburg and Greenpoint were rezoned in 2005, a parade of luxury condominium towers were expected to replace moribund factories and warehouses along the North Brooklyn waterfront. Few such towers materialized before the collapse of the real estate market, though, and with thousands of apartments already under construction in the area, it could be years before developers renew their march to the water.

But this is New York **continued on page 8**



COURTESY CULTURAL LANDSCAPE FOUNDATION

LAWRENCE HALPRIN, 1916-2009

Ever since 1970, when Ada Louise Huxtable dubbed Lawrence Halprin's Auditorium Forecourt Fountain in Portland, Oregon "one of the most important urban spaces since the Renaissance," much has been written about this maverick trailblazer. Always looking back while looking ahead, Halprin described **continued on page 17**

PA READIES BACKUP PLAN FOR GROUND ZERO INFRASTRUCTURE

WTC PLAN-B

With the tenth anniversary of September 11 less than two years away, the Port Authority of New York and New Jersey is hustling to meet its latest deadlines at the World Trade Center site, which were reduced as of this summer to the completion of the memorial plaza and the temporary opening of Greenwich Street, with other pieces of the project being pushed further down the line. **continued on page 4**

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VOLUME 07, ISSUE 19 NOVEMBER 18, 2009. 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,
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GLOBAL VISIONS

I recently returned from serving as a judge at the World Architecture Festival in Barcelona, and it confirmed my belief that to understand the world of architecture today, one must look beyond mere building to the educational and institutional processes that bring good design in line with the needs and challenges of a changing urban landscape. And, as I have pointed out in this space before, the festival further showed that to credit any single city or region with a lock on creative architecture is naive.

The three-day festival featured 272 designs from 67 countries, and submissions were divided into 16 different categories. I chaired the jury on civic and community projects, and we reviewed 14 designs from countries including Portugal, Algeria, Mexico, Spain, France, Ghana, and the United States. The range of these submissions pointed to how diverse—and, to use an old-fashioned term, multicultural—architecture is today. In fact, the two best projects came from Croatia and Vietnam, not traditionally considered centers of cutting-edge design. The winning project, the Emergency Terminal from Zagreb-based architects Produkcija 004, was a city call center that doubles as a storage facility for emergency vehicles and supplies, and a dormitory for the terminal's workers, along with beds in case of emergency. The architects exposed these elements by wrapping the building with a transparent textile membrane that highlighted the city's role as a provider of health and emergency services. But designers also worked with Zagreb officials to first investigate the possibility of creating many small neighborhood stations, and ultimately helped decide that the sensitivity of the programs required a single structure. The project is a brilliant fusion of public programming and architectural form, proving that great architecture demands not just a good design but knowledgeable public officials. Our jury also admired the nWn bar by Va Trong Ngia Co., built out of 20-foot-long bamboo poles covered with palm fronds that made it look like a woolly mammoth—the most charming building of the festival. While it did not win, it again showed that fantastic buildings are coming from every corner of the globe.

The section winners went into a second round to compete as the best building of the year. The Zagreb terminal did not come out on top, but the winning entry—the Mapungubwe Interpretation Centre in South Africa by Johannesburg architect Peter Rich—was a worthy contender, celebrating an ancient Zimbabwe trading culture in a form appropriate to its modest budget and spectacular site. The design reflects a style that is distinctively modern and South African at the same time, recalling the often overlooked tradition of designers like Hassan Fathy and Rural Studio. The festival's inspired submissions remind us that in the end, great buildings come from engaged designers working in collaboration with savvy public officials. Whether in New York, California, Croatia, or beyond, the result is an authentic architecture culture. **WILLIAM MENKING**

WTC PLAN-B continued from front page

But that progress has been imperiled by the ongoing battle with developer Larry Silverstein over financing for Tower 2 and Tower 3.

Construction delays on the two towers will hamper structural, mechanical, and programmatic systems throughout the intricately connected, 16-acre area, since those components had been planned for incorporation into the buildings designed by Norman Foster and Richard Rogers. Now, to try and keep the puzzle pieces falling into place as delays drag on, the Port Authority's board of directors authorized \$20 million in design contracts on October 22.

That money will go to firms already working on the site's redevelopment, now charged with devising contingency plans to allow the timely completion of various projects around the site should the two towers be put on hold. The authority is emphatic that these changes will in no way affect designs of the two projects most impacted by the infrastructure work: the PATH station and One World Trade Center.

"Today's actions allow us to continue our steady progress in Lower Manhattan," Anthony Coscia, the board chair, said in a press release. "They demonstrate our resolve in moving ahead with the public component of the rebuilding effort."

But not everyone believes the Port Authority is working in good faith. Local City Council representative Alan Gerson believes the move is simply a bargaining tactic in the arbitration that began last month. Since the private sector is suffering from the credit crunch, Silverstein wants the Port Authority to help finance both towers. But the authority has resisted such calls, offering only backstop funding for Tower 3. With negotiations dragging out for months, the parties have entered binding arbitration to reach a conclusion.

"To put this on hold or to go to a Plan-B puts us in the position of a self-fulfilling prophecy," Gerson said. Demand for office space will come back, he added, "so we have to be prepared for it." Catherine McVay Hughes, co-chair of Community Board 1's World Trade Center Committee, was more forgiving of the Port Authority, but she still wondered if the money would actually be spent or simply had been appropriated as a show of force to Silverstein.

Steve Coleman, an authority spokesperson, acknowledged that the money had not yet been spent but insisted it soon would be, and that designs would be complete by next spring. The upshot of the Port Authority's alternative plans—whether aboveground or below—remains to be determined. "These various projects are all built together," Coleman said. "You've got to keep moving forward on construction to finish on time, and if you take something out of the mix, you have to have a standby plan." **MATT CHABAN**



The site in late October.

COURTESY PORT AUTHORITY

KAZUYO SEJIMA TO
DIRECT 2010 BIENNALEVENICE
BOUND

COURTESY RAMA

The president of the Venice Biennale, Paola Barrata, announced on November 9 that the director of the 12th International Architecture Exhibition will be Kazuyo Sejima of the Tokyo-based architecture firm SANAA. The week before the announcement, rumors had been circulating that the next director was going to be a woman—a first for this most important of international contemporary expositions—and the names most frequently bandied about were Sejima and Liz Diller of New York firm Diller Scofidio + Renfro.

Sejima and her firm have enjoyed an increasingly high profile, with commissions such as the

New Museum in New York and the 2009 Serpentine Pavilion in London, along with current projects like the Louvre-Lens satellite museum in France. In a statement, Sejima said, "The biennale has to be everything and all encompassing, a steady conversation with people who are doing things and the viewer or public who see what they are doing."

The 2008 Architecture Biennale was directed by Aaron Betsky, whose selection was announced only in January of that year. In picking Sejima, the biennale has chosen a practicing architect for the first time since Massimiliano Fuksas in 2000. That year, SANAA

made a splash when its installation *City of Girls* was exhibited at the biennale's Japanese pavilion, curated by Arata Isozaki. The exhibit pointedly ignored Fuksas' theme of "less aesthetics, more ethics" by filling the space with a bed of white gravel and plastic flowers, along with photographs of Japanese girls taken by the Dutch photographer Hellen van Meene.

The biennale also announced that the exhibition will open on August 29, 2010 and run through November 21. Traditionally, the opening date has been mid-September; an earlier date should allow many more people to attend the event. **WM**

PEOPLE'S CHOICE AWARDS

Who among us hasn't been following the pruning at our beloved Condé Nast? "Cold," we gasped as the swag was packed up and shipped to the catacombs under 4 Times Square. "Just plain mean!" we stammered when *Gourmet* was euthanized. Cold and mean are economic realities across the board these days, so we soldier on. Recently, however, we learned of a totally out-of-character editorial move at *Vanity Fair*. Editor **Graydon Carter** sent letters, via FedEx, to 80 architects, critics, historians, and others asking them to contribute to an "opinion survey" from which the "five most important" buildings or works of engineering or infrastructure since 1980 would emerge. Respondents were then asked to name, in their opinion, the single most important work completed thus far in the 21st century. The letter went on to promise a lavishly illustrated feature, including interviews with the winning architects.

This is not the way we evaluate art, design, and architecture. This is the way we pick the best corned-beef sandwich in town. One of the esteemed invitees opined that if the survey went out to all the usual suspects, then we can expect the winners to be the usual and suspect as well. Another cynic pointed out that the survey relieves the magazine from having to pay a real writer. (*Forbes* did something similar in 2002, but its search was for the ugliest.) Yet another voter suggested that the article be a roundup of architects who have designed showrooms or headquarters for *Vanity Fair* advertisers: **Koolhaas, Marino, Koolhaas, Pawson, Koolhaas.**

BACK TO THE FUTURE

Eavesdrop is giddy about the opening of *Bauhaus 1919-1933: Workshops for Modernity* at MoMA. Much to see and do. And yet, we'd like to draw your attention to a footnote, one of those insider's jokes with historical significance beyond its visual impact. Think back to 1975. Arthur Drexler, MoMA's director of architecture and design, had just mounted *The Architecture of the Ecole des Beaux-Arts*, which many thought was an anachronistic exhibition for a modern museum. As an ironic joke, **Suzanne Stephens**, now deputy editor at *Architectural Record*, and **Susana Torre**, a practicing architect in Spain, designed a "bring back the Bauhaus" button for the 1975 opening. Both Stephens and Torre, alumnae of MoMA's Architecture and Design Department, wanted to acknowledge the shock value of presenting a show based on a 19th-century academy. According to the package notes, when offered a button at the opening, Drexler refused but by the end of the evening he was caught up in the spirit of the occasion. We are happy to announce that now that MoMA has indeed brought back the Bauhaus, the button has been reissued. Go buy one before someone introduces "bring back the Beaux."

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COURTESY MAM

MIAMI ART MUSEUM
DIRECTOR RETURNS TO
PRACTICE

RILEY ON THE MOVE

In a surprise announcement on October 26, Terence Riley resigned as director of the Miami Art Museum, three-and-a-half years into his tenure. The announcement was particularly unexpected, as little had been heard about progress on the museum's new Herzog & de Meuron-designed home until the pre-

vious week, when the completed canopy-on-a-platform scheme was unveiled.

It was almost as if Riley were putting a personal seal of agreement on *New York Times* architecture critic Nicolai Ouroussoff's recent editorial essay declaring that the age of ambitious art museums was exhausted. "He hit the nail on the head," said Riley in a telephone conversation with *AN*. "The current funding cycle will make projects of that ambitious scale difficult."

But Riley hastened to add that hard economic times and a museum glut had nothing to do with his own decision to leave, which was made in recent weeks when the finances (namely a \$100 million, voter-approved county bond), design, and approval pieces had all fallen in place for the Miami project. "I realized I can leave now or in four years," he said. "There's no other choice." Riley will continue as a consultant for the museum, and remain based in Miami.

Aaron Podhurst, chairman of the museum's board, had nothing but happy thoughts for his departing director: "I'd like to thank Terry for placing the institution on a solid footing as it moves towards establishing its new home." The museum, which will break ground this spring, is scheduled to open in 2013.

Now 54, Riley said he is eager to return to his architecture practice, Keenan/Riley, founded with John Keenan 25 years ago. The firm currently has work in Mexico, China, Sagaponac, and Mola, Spain. "I have been AWOL from the office for 18 years, which I never intended," he said.

Asked whom he thought would make the ideal candidate for his job, Riley replied, "They asked, and I told them that they need an art historian—perhaps with a contemporary art background—who will know what's necessary to make a nice building into a great museum." And he added, "I think of it as a gift of a job, freely given."

JULIE V. IOVINE

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COURTESY GRUZEN SAMTON ARCHITECTS

Splashes of lime green and neon orange enliven upper Museum Mile with the recent reopening of El Museo del Barrio at 105th Street and 5th Avenue. Reinventing the museum's longtime home in a former orphanage, Gruzen Samton Architects transformed a forbidding brick facade and dark foyer with a glazed entry that offers glimpses of a colorful new lobby within. White walls and a ceiling of white ash slats provide a clean backdrop for lime-colored doors to the museum's theater, and for the glowing orange resin framing the ticket desk and gift shop. The design references Latin architectural vocabulary, said partner Jordan Gruzen, with Brazilian ipe hardwood and a front courtyard that acts as a public-private gradient in the manner of a traditional Latin American veranda. A metal canopy wraps around the courtyard, serving as both a pylon for the museum's banner and as seating for visitors. To allow art and dining to spill outside during warm weather, the architects raised the original below-grade courtyard to be flush with the gallery and cafe entrances. "We expect this space to become a real gathering place for East Harlem," Gruzen said. **JULIA GALEF**

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CAMBRIDGE OPPOSES CONVERTING JOHNSON HOUSE INTO SALON FOR HARVARD STUDENTS

SOCIAL PRESSURES

What is it about Philip Johnson that he can rankle even from the grave? Plans to repurpose his first free-standing building are causing tension in Cambridge, Massachusetts. Just a few blocks from Harvard Square stands a minimalist, 9 foot, gray

rectangular wall defining the perimeter of the lot. It cheekily challenges the colonial, federal, and shingle-style houses nearby. Everyone tries to peer over the fence, but can't. Lush trees and bushes grow out of the courtyard,

and when you read the little blue oval sign saying Philip Johnson designed and lived in the hidden house while at Harvard in 1942, well, Dionysian romps come to mind. When the house went up, Cambridge matrons supposedly got on

hands and knees to peer under the fence. Johnson photographed them thus genuflecting. Harvard's Graduate School of Design now has its eye on the property for more sedate activities.

The GSD would like to use the house to host salons (like the Conversations series held in Johnson's more famous Glass House in Connecticut which, like this, is a pavilion fronting nature). The school would also give tours, use it for fundraising soirees, and perhaps occasionally allow visiting scholars to spend the night there.

The Cambridge Board of Zoning Appeal will decide on whether to allow the residence to be converted to a more public use after a meeting with GSD Dean Moshen Mostafavi and the community. That meeting is set for November 19.

But Cantabrigians are tired of standing by as Harvard gobbles up properties, and they wonder where it will stop. At zoning meetings they opine that Harvard must not add on to the house, exacerbate parking problems, nor have crowds of people visiting too often. To the surprise of some, no one has said, "Tear down that ugly box." Real estate agents ballpark the house's price at around two million dollars.

Johnson built the place as his graduate thesis. He lived in it only about a year while he was on leave from the Museum of Modern Art.



ED LIFSON

Today, it's owned by the constitutional law scholar and former teacher of President Barack Obama, Laurence Tribe. Tribe lived next door and used the little Miesian box with floor-to-ceiling glass between the rooms and garden as a study. "The calm that comes over you when you're there is palpable," Tribe said. "There's a sense of peace and stillness that I haven't experienced anywhere else. The house is a mathematically exact gem, governed by the principle of enclosure... My former wife and I want Harvard to have it as a matter of history and for educational reasons. A great university like Harvard has a pedagogical responsibility to preserve and protect the jewels of its educational past."

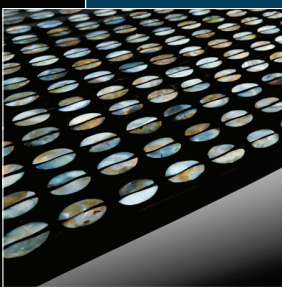
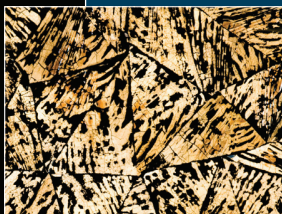
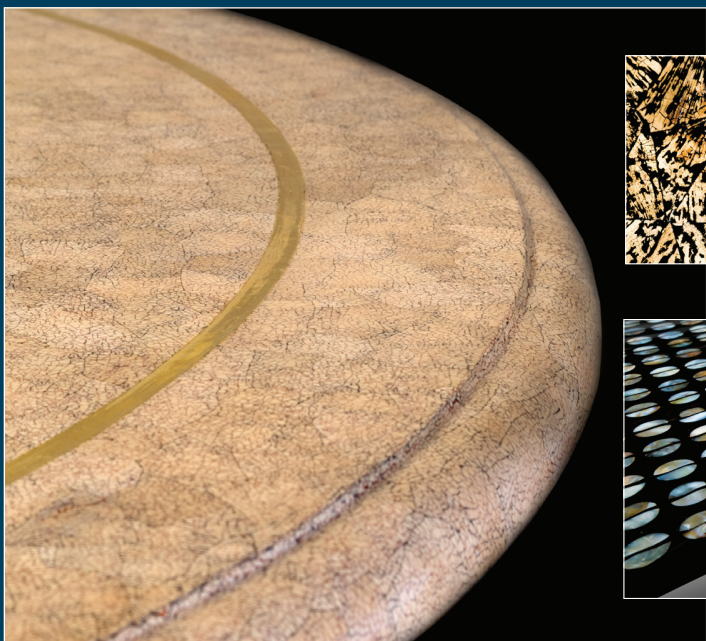
Ultimately, it is the Cambridge Board of Zoning Appeal that will decide the case, based on the level of community concern and opposition. Somewhere, Philip Johnson is smiling, loving that his former neighbors still talk about him.

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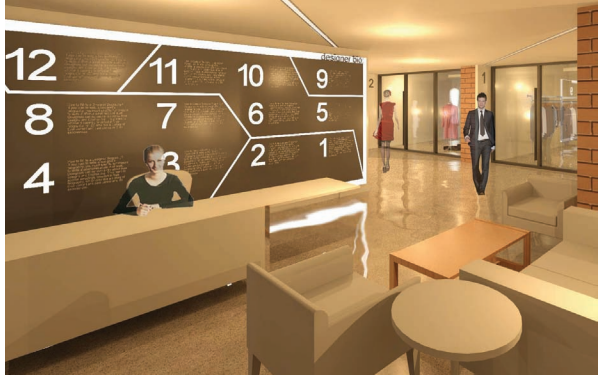
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Top Inset: Shells Collection: Black hatchet, crazy cut
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STITCH CITY

New York's fading Garment District will be seeing some fresh faces next year, with the creation of an incubator for young designers in a former showroom on West 38th Street. Kliment Halsband Architects will be renovating the third-floor space, creating studios leased at below market rates to 12 fashion designers who will be chosen via a competition next year.

The fashion business incubator will be the fourth in a series of incubators launched by the Bloomberg administration this year to encourage entrepreneurs to locate in New York, and represents a larger city initiative to nurture the city's dwindling fashion industry. Originally conceived by Eric Gural, executive managing director for building owner Newmark Knight Frank, the project

will be funded by a \$200,000 grant from the New York City Economic Development Corporation over the next three years and managed by the Council of Fashion Designers of America (CFDA).

The roughly 10,000-square-foot space will feature an interior "boulevard" running between two banks of studios and ending in a communal kitchen. Kliment Halsband principal Frances Halsband hopes that the shared boulevard and kitchen will foster community spirit among the designers. "Part of our thinking was that they might get together to do things cooperatively, like a fashion show," she said. The boulevard is lined with movable chairs like a runway, and the arrangement of fluorescent lighting mimics that of a fashion show. "Along

the boulevard, the lighting is all diagonals shooting across the space in a random way," Halsband said.

The layout of the studios incorporates input from designer focus groups. Originally, the plan had been to divide each studio equally into a front showroom and a private back workspace. That idea was scrapped after discovering a wide variation regarding priorities for public and private space. "Some of the designers were very protective," Gural recalled. "They didn't want other designers to see any of their work in progress."

Halsband and colleague Natalie Rebusch decided to install movable partitions that can be shifted away from the studio's "storefront" to create more showroom space, or toward the storefront to create more work space. Halsband also anticipates that designers will want maximum control over their studio's aesthetic, so she limited her color palette to the deep red bricks and gray concrete of the preexisting showroom.

In addition to the below-market-rate studio space, the incubator will provide designers with access to a mentoring program run by the CFDA, so they will have a resource to consult for questions about anything from locating fabric to shipping goods. "It's not just going to be, 'Here's the keys, knock yourself out,'" Gural said. **JG**



COURTESY KPF

UNVEILED

LOTTE SUPER TOWER

The Lotte Group, an Asian conglomerate based in South Korea, has begun construction on what will be the tallest building in the Far

East and the third tallest in the world after the Burj Dubai and the Abraj Al Bait Towers in Saudi Arabia. The 123-floor Lotte Super Tower will stand 1,820 feet tall and will encompass a diverse program that includes 3.5 million square feet of retail, office, residential, and hotel space. The top of the tower will house a public observation deck.

While the commission originally went to SOM, which produced a design for the tower, the job is now in the hands of Kohn Pedersen Fox (KPF). The client gave the designers one directive: Make some reference to Korean culture. The architects looked to the nation's arts, specifically its calligraphy, abstracting the smooth curves of the characters into the tower's gently tapering and symmetrically bisected form. The curtain-wall system,

which will feature high-performance, low-e coated glass, includes vertical fins that run the height of the tower. Situated every three meters, or every other wall panel, the extruded aluminum fins taper along with the building from 800 millimeters deep down to 400 millimeters deep, providing substantial sun shading along the way. While the superstructure has yet to be finalized, the current design proposes a hybrid system of steel and concrete. KPF is also investigating renewable energy features, including a wind turbine at the top of the building and a plan to harvest cooking oil to use as biodiesel.

AARON SEWARD

Architect: Kohn Pedersen Fox
Client: Lotte Group
Location: Seoul, South Korea
Completion: 2014

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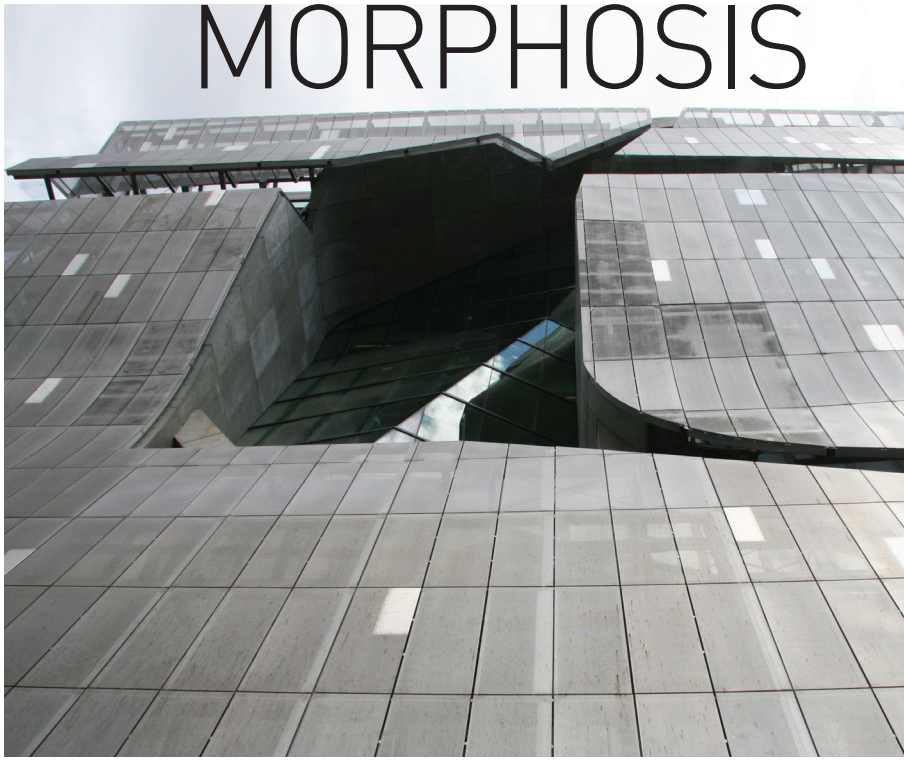
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Lowrise condos on West Street.



COURTESY PELLI CLARKE PELLI

GREENPOINT RISING continued from front page City, where developers never cease to dream. And so up in the far reaches of Greenpoint, first-time developer Jonathan Bernstein is plotting what would be the tallest tower on the waterfront—nearly 20 percent taller than current zoning allows—making it among the most audacious projects in the borough to date.

Located two blocks from the last G-train stop before Queens, the project is being designed by marquee firm Pelli Clarke Pelli Architects. Adjacent streets would be transformed into parkland. Piers would be built to accommodate historic ships and ferries. A new beach would offer sorely needed waterfront access. And all of these perks would help blunt community concerns about the project's blockbuster proportions.

So far, the plan seems to be working. "It's a beautiful project with a hard sell," said Ward Dennis, chair of local Community Board 1's land-use committee, in an interview. "What the community needs to decide is where that balance is between density and open space and affordable housing. And really, that's what all of these projects come down to."

For a 100,000-square-foot lot on India Street currently occupied by a warehouse, Bernstein—who was once Donald Trump's personal attorney—is proposing two muscular glass towers, one rising to 470 feet, the other to 200 feet, surrounded by a base of more contextual buildings. At roughly 890,000 square feet, the project is far larger than the 660,000 square feet potentially allowed as of right.

"We are asking for radical changes to the zoning, but we do think it's way different than anything that's been proposed on the waterfront," Bernstein said during an informal presentation to the community board's land-use committee last month. "We think it will be a gateway to Manhattan and Greenpoint."

Bernstein has employed some clever zoning tactics to make his radical moves. Under the 2005 rezoning, the most a devel-

oper could expect to build would be two towers, one at 400 feet, the other at 300 feet. (Buildings typically top out at 300 feet and 150 feet, as at the Edge condominiums to the south. So far, no building has even reached 400 feet, though a third tower at Northside Piers is planned for that height.) But Bernstein has proposed to demap all of neighboring India Street and part of Java Street, turning them into parkland that connects with a park on the waterfront, replete with an amphitheater and wetlands designed by W Architecture and Landscape Architecture. By incorporating the roadbeds into his project, Bernstein would increase the project's density, and hence the tower's height.

While the tower would be an eye-popper for the neighborhood, it would not be the first to exceed zoning restrictions. This spring, 155 West Street, an Ishmael Leyva-designed project proposed for a site directly north of Bernstein's, won approval to rise to 400 feet instead of a permitted 300 feet. On that site, however, a sewer easement prevented the developer from building out the entire lot, so density was shifted into a single tall structure.

Bernstein has yet to seek the numerous city approvals it would take to realize the project, and an associate emphasized that specifics could change ahead of public review. So far, local elected officials, including local Assemblyman Joseph Lentol and Brooklyn Democratic Party chairman Vito Lopez, have expressed reservations about the project. As a Lopez spokesperson said, "He's against anything that's not contextual with the neighborhood, especially a 45-story tower."

Some in the community believe this opposition is why Bernstein has come to seek their support ahead of a formal public review expected in the coming months. And locals like Christine Holowacz, co-chair of the Greenpoint Waterfront Association for Parks and Planning, have been keeping an open mind. "I love the open space on the project," Holowacz told *AN*. "I'm not so sure about the tall towers." **MC**

DC VETERAN MICHAEL KELLY
JOINS NYCHA

HOUSING HONCHO

On October 5, New York inherited a veteran of public housing from Washington, D.C. when Michael P. Kelly became the new general manager of the New York City Housing Authority (NYCHA). What remains unclear is how much baggage he brought with him from the capital. When Kelly resigned as executive director of the D.C. Housing Authority (DCHA) in September, *The Washington Post* reported that Mayor Adrian M. Fenty “wanted the organization steered in another direction,” and that the board was under pressure to dismiss him. D.C. had an immense waiting list for housing—over 25,000 families—and a U.S. Department of Housing and Urban Development (HUD) audit that said DCHA paid for 194 families to live in housing units larger than allowed, made ineligible housing assistance payments for vacant units, and did not operate its family self-sufficiency program according to HUD requirements.

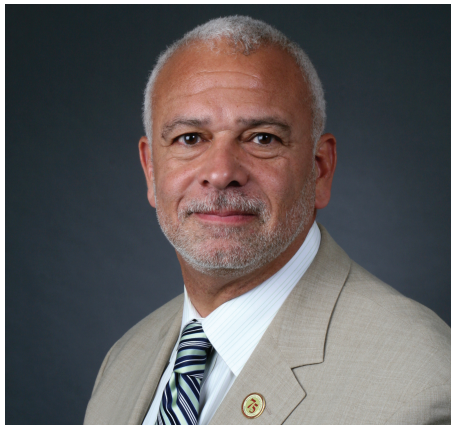
None of these issues surfaced in Mayor Bloomberg’s optimistic announcement: “Seldom do you find someone as qualified as Mike Kelly to assume a position as important as general manager of NYCHA,” he said, touting Kelly’s over 25 years in public housing management. In addition to serving at DCHA, Kelly also spent the past two years as president of the Council of Large Public Housing Authorities, a Washington-based national nonprofit. He has also worked for the Housing Authority of New Orleans, the U.S. Department of Housing and Urban Development, and the San Francisco Housing Authority.

The merciless spotlight on Kelly in D.C. might help toughen him up for New York. New York’s struggle to keep housing affordable was highlighted two weeks after the Kelly announcement in an October 14 article in *The*

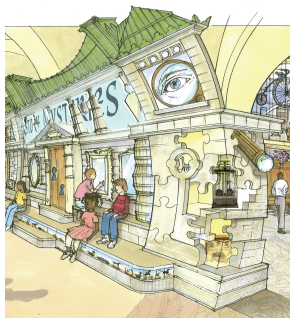
New York Times looking at an NYU study on the hemorrhaging of affordable housing in recent years. The article found that under the mayor’s tenure 200,000 units were lost, undermining the successes of his initiative to build and preserve 72,000; Bloomberg’s ultimate goal is 165,000 housing units by 2014. The article criticized him for “tunnel vision,” by focusing energy and resources on this target rather than the larger pool of existing housing.

To complicate matters further, on October 23 the United Nations assigned an official to assess the potential of housing affordability in the city as a human rights violation. Raquel Rolnik, who studied urban history as a New York University doctoral student, is now a professor of urban planning at the University of São Paulo in Brazil. After touring six other places in the United States, she will report back to the General Assembly in March.

In the meantime, Kelly is already responsible for day-to-day NYCHA operations as well as strategy implementation, working under Chairman John B. Rhea, who marked his first 100 days in office in October. At DCHA, Kelly led a staff of 800, but now works for the largest public housing authority in North America with 11,957 employees. Initiatives include creating a mortgage assistance program to help those at risk of foreclosure, and investing in apartment buildings at risk of deteriorating due to real estate speculation. He might add keeping his head above the fray. **SARAH F. COX**



COURTESY NYCHA



COURTESY LHS&DP

UNVEILED

CHILDREN'S GALLERY OF AMERICAN HISTORY

Lee H. Skolnick Architecture + Design Partnership has designed the new Children’s Gallery of American History and Children’s History Library, on course for a 2011 opening at the New-York Historical Society. The 2,300-square-foot space has classical features unusual for a basement

location: high vaulted ceilings and bays without columns, which the architect and exhibition designer, who has a list of children’s museum credits, has made a storyline of his design. “We wanted to play off the idea of a traditional museum in a whimsical and fantastic way,” Skolnick said. “The arches and vaults are part of the context. It’s as if you walk into this unbelievable cabinet of curiosities.” The gallery opens with a compact recreation of the building’s facade and front steps, built into an arch, with flourishes of puzzle pieces, mirrors, barrels, and magnifying glasses. The exhibition features seven tableaux about real historical figures: The Dutch textile trader’s house has wainscoting, floorboards, and an armoire authentic to the time; a \$10

bill is the motif for Alexander Hamilton. “It’s interactive, four-dimensional theater,” Skolnick said. Rather than creating “fake environments,” he is using fragments to suggest the whole. “It’s almost like archaeology, except it’s not all dusty and broken.” His intent is to banish thoughts of “holding hands, not touching anything, and being quiet.” The museum expects heavy use of the gallery by school groups and families, and hopes it will lead to exploring the rest of the museum. The project is part of a three-year, \$60 million renovation of the 1903 Platt Byard Dovell White building. **AMANDA GORDON**

Architect: Lee H. Skolnick Architecture + Design Partnership
Client: New-York Historical Society
Location: 170 Central Park West
Completion: 2011

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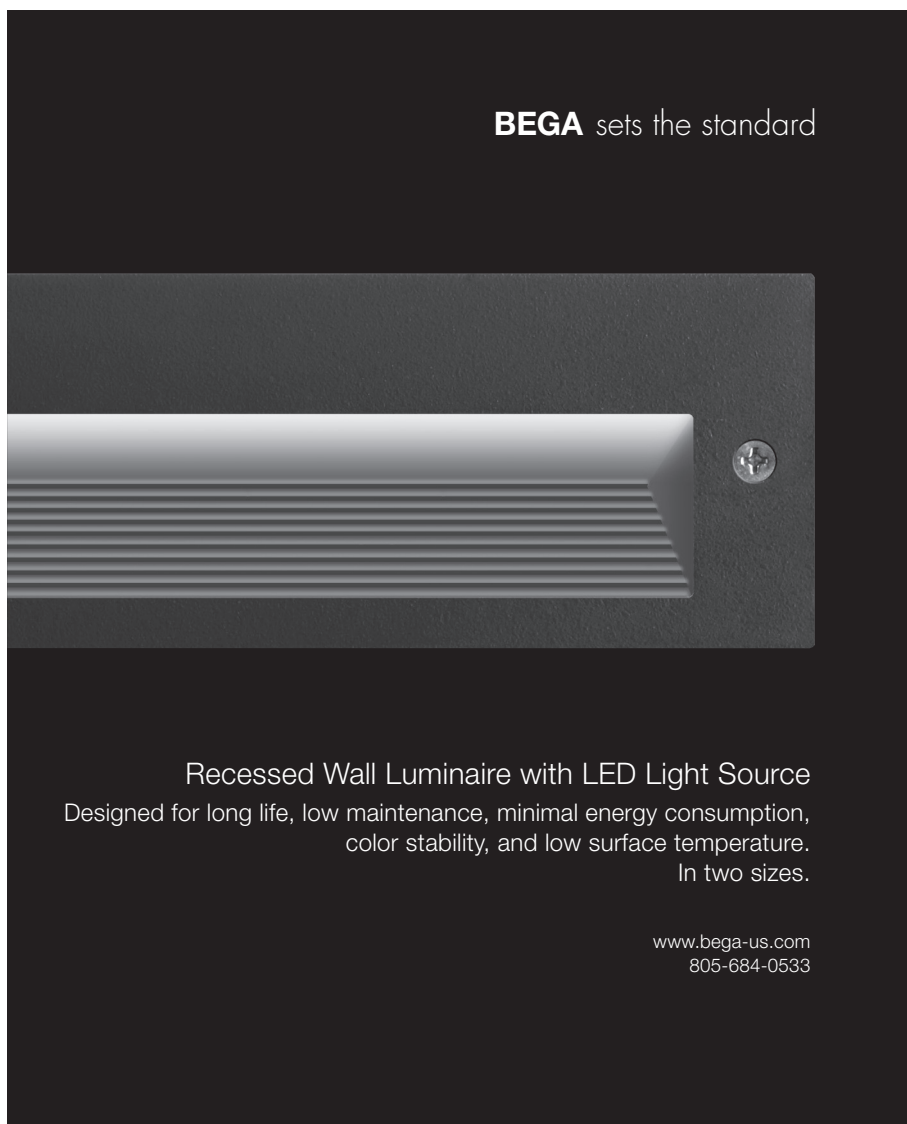
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DOT WINNOWS OPTIONS TO REPLACE KOSCIUSZKO BRIDGE



COURTESY PB AMERICAS

THE B.Q. THREE

Plans are afoot to replace a stretch of roadway that Jonathan Lethem, in his 1999 novel *Motherless Brooklyn*, called the worst surface in the five boroughs. On October 22, the New York State Department of Transportation (DOT) met with community stakeholders to review eight designs to replace the Kosciuszko Bridge, which connects Brooklyn and Queens over Newtown Creek. As part of Interstate 278—better known as the Brooklyn Queens Expressway—the 1939 steel truss span has been a cause of concern ever since Governor Spitzer ordered inspections of all New York State crossings following the 2007 collapse of the Interstate 35W bridge in Minneapolis. While that study only recommended repair of the aging span, the DOT determined that replacement was the best solution, citing cost and the opportunity to increase traffic safety as the primary reasons. The bridge also topped the General Contractors Association's list of the most decrepit state-owned bridges in the city.

At 120 feet high, the existing deck was constructed to accommodate the large naval vessels that once traveled Newtown Creek, a usage now obsolete. This allowed designers to modify the span to eliminate a variety of trouble points. "We're going to lower the roadway 35 to 40 feet, so trucks won't have to accelerate and decelerate so much when crossing," said DOT spokesperson Adam Levine. "We're also going to revise the ramps between the bridge and the Long Island Expressway, so there won't be the same kind of merges and weaves that

cause a lot of accidents. Couple that with the fact that we have to go out to do targeted repairs fairly often just to keep the span in relative good condition, and replacement is clearly the best option."

Produced by DOT design consultant PB Americas, the eight replacement options ran the scale from a plain vanilla steel box arch, as seen in typical elevated highway crossings, to a cable-stayed solution resembling many of today's high-design spans. Locals from Greenpoint, Brooklyn, and Long Island City, Queens, were asked to winnow the list down to three designs based upon which they found most visually appealing. They chose the concrete deck arch, through arch, and short-span cable stay proposals. In the next step, PB Americas will develop the three designs further, producing more renderings and 3-D animations for the next stakeholders' meeting in January.

In its \$25.8 billion, five-year capital plan released last month, the DOT allocated \$403.9 million to the Kosciuszko Bridge replacement—a figure that Governor Paterson said was too high for the state's budget to cover. Nonetheless, the agency is moving ahead with design development, and expects construction to begin in four years. Earlier this year, the Federal Highway Administration, which will pay 80 percent of the estimated total project cost of \$1.7 billion, approved the project. If all goes according to the DOT's current projections, completion could happen as soon as 2017.

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Aerial view of the Brooklyn Navy Yard.



COURTESY BROOKLYN NAVY YARD

MAKE IT GREEN continued from front page
Brewery in Williamsburg with green technology.

The Navy Yard center will be built on the foundations of three old machine shop facilities, recycling some of the existing structure. The building will get a new skin and roof, outfitted with one of the city's largest solar arrays. Tenants will be able to rent spaces ranging from 5,000 to 50,000 square feet. "Most of our tenants are currently in spaces under 5,000 square feet," said Andrew Kimball, executive director of the Brooklyn Navy Yard. "This space will give those tenants the opportunity to grow and expand." Possible tenants could include carpet and electronic waste recycling facilities and green building product manufacturers. Kimball sees the growth of green manufacturing as directly tied to new sustainability regulations. "As the city requires the greening of buildings and more clean energy, there are huge business opportunities in this area," he said. The state is providing nearly \$16 million for the project.

Amy Anderson, a project manager for the New York Industrial Retention Network (NYIRN), is encouraged by the state's support. "The symbol that it represents is very important. It shows the state's investment in green manufacturing and technology," she said. "It's a growing subsector. The demand is real." The design industry is a driving force for the growth of green manufacturing, she noted, particularly in the area of locally sourced interior finishes.

The center is the latest push in an ongoing process to make the Navy Yard a sustainable industrial park, including infrastructure improvements like wind-powered street lights, porous paving to prevent runoff, and a smaller building with the city's first building-integrated wind turbines. "We're trying to green everything at the Navy Yard," he said. "We want to exceed city standards and have all of our new buildings meet at least LEED Silver standards, which we think will, over time, command better rents." Cybul Partnership of Edgewater, NJ is designing the project, which is expected to

be complete in late 2011. Two other LEED-certified manufacturing buildings are also in the pipeline at the Navy Yard.

Meanwhile, at the Brooklyn Brewery, owner Steve Hindy has been a vocal advocate for the importance of manufacturing in the city and has written editorials on the subject. And while the Brooklyn Brewery has been looking to expand in the borough for years, he had been unable to find space for reasonable rents. (The Brewery is paying approximately \$15 per square foot, which is more than many industrial businesses can pay.) As the economy softened, Hindy was able to negotiate a 15-year lease in three buildings at that rate, including 13,000 additional square feet of space. "We're thrilled that it's worked out this way. A year ago it didn't seem possible," Hindy told *AN*. "Our first preference was always to stay in the neighborhood." As encouragement, the state is giving the brewery a \$800,000 grant, which will allow the company to build a waste grain recycling facility and solar water heaters. The additional space, which is being designed by Fradkin & McAlpine Associates, will allow the facility to produce more than 50,000 barrels a year, up from 8,000.

While both projects are good news for green manufacturing in the city, the sector is still highly threatened, according to NYIRN. The advocacy group believes the city should do more to preserve and develop private industrial space. "The Brooklyn Navy Yard is an ideal model, but it's not necessarily practical for the city to buy up all the industrial zones," Anderson said. "There have been a lot of rezonings recently, and the city has been permitting too many commercial uses in industrial zones. Mixed use is great in many areas, but it drives up rents in industrial zones and drives out industry."

Hindy agrees that landlords often hold out for commercial tenants who are able to pay higher rents. "Though I don't think it's a forgone conclusion that industrial tenants would be clamoring to fill those spaces," he added.

ALAN G. BRAKE



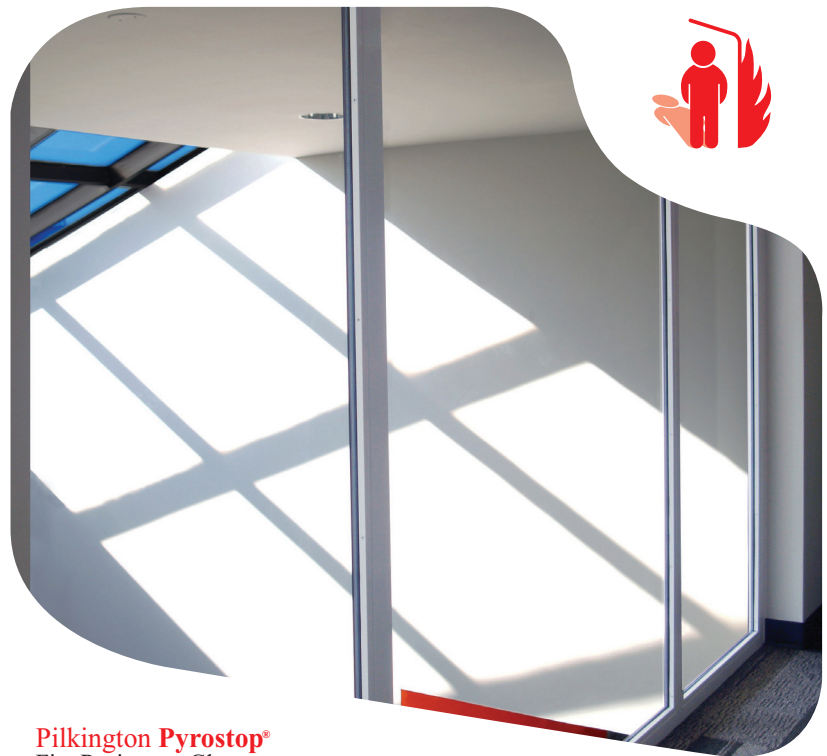
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RAISE HIGH THE HYBRID ROOF BEAMS



SHU HE

At about 21 stories, the Linked Hybrid is no supertall, especially in Beijing, where John Portman's Park Hyatt and KPF's Fortune Plaza office tower top out at 66 and 63 stories respectively. And yet last month the Council on Tall Buildings and Urban Habitat (CTBUH) named the Steven Holl Architects-designed, 2.4 million-square-foot complex the Best Tall Building Overall of 2009. At an awards ceremony on October 22, awards committee chair Gordon Gill of Adrian Smith + Gordon Gill Architecture called the Linked Hybrid "so rich in thought programmatically and architecturally. It presents an advanced typology for dense urban living." With its eight towers joined by public sky bridges at the 18th floor and a restaurant, Montessori school, movie house, and interstitial reflecting pool at its base, the project does indeed afford a vast amount of space to traverse, if not ascend. Other awards went to Kuwabara Payne McKenna Blumberg Architects' Manitoba Hydro Place (Best Tall Building Americas); SOM's Broadgate Tower (Best Tall Building Europe); and CICO Consulting Architects & Engineers' Tornado Tower (Best Tall Building Middle East & Africa). **JVI**



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The four sites: LTL (1); Matthew Baird (2); nArchitects (3); SCAPE (4).

used to support a handful of New York architecture offices in the downturn, in addition to fostering public debate about responding to climate change. "It's a rare time where we're commissioning something that hasn't yet been designed," Bergdoll told AN.

MoMA selected the four additional teams out of approximately ten candidates nominated by a group of deans, journalists, curators, and professionals. In order to qualify, offices had to be in existence for ten years or less. The jury included architect David Adjaye, City Planning Commissioner Amanda Burden, Guy Nordenson, and Michael Oppenheimer, a professor of geoscience at Princeton University.

Bergdoll expects each team to focus on an individual site, but a coordinated strategy between sites may emerge through the shared residency. "There should be cross-pollination, but each site should bear the stamp of the individual design teams," he said.

Lewis.Tsurumaki.Lewis will focus on the Northwest Palisade Bay and Hudson River area of New Jersey, including Liberty Park/Ellis Island, the Statue of Liberty, and surrounding waters. nArchitects will work on a zone including Eastern Staten Island, Bay Ridge, and Sunset Park. Matthew Baird Architects was given the Southwest Palisade Bay and Kill van Kull area, including Bayonne, Bayonne Piers, and northern Staten Island. SCAPE Studio was assigned the Northeast Palisade Bay and Buttermilk Channel, along with the Gowanus Canal area, including Governors Island and Red Hook. Meanwhile, the original team member ARO will focus on Lower Manhattan. **AGB**

MAYOR MOVES TO BOOST NYC'S SUSTAINABLE ECONOMY

LEEDING THE WAY

With the recent collapse of Wall Street, the New York City Economic Development Corporation has been hard at work trying to diversify the local economy beyond its traditional finance, insurance, and real estate industries. There have been programs supporting the media, fashion, and manufacturing sectors, and now comes green-collar jobs. On October 22, Mayor Michael R. Bloomberg announced 30 initiatives intended to make the city a hub for sustainability, more than half of which stand to impact the city's building trades.

"We hear a lot about the potential of green jobs as a driver of future economic growth, but often the rhetoric is not matched with a real plan to capitalize on opportunities," the mayor said in a press release. "The

initiatives we're announcing today will take advantage of the progressive sustainability practices we continue to put in place in New York City."

Through the combination of a \$7.5 million investment of city funds and the engagement of existing city, state, and federal programs, the programs are aimed at creating 13,000 jobs over the next decade. The specific initiatives range from training programs for designers, construction workers, and building operators to tax credits for onsite renewable energy. To further prove the viability of such technology in the city, the Bloomberg administration will create wind and solar pilot projects, including New York City's largest solar array atop the Brooklyn Army Terminal, a massive industrial building in Sunset Park.

The administration will also create a green incubator to house green technology companies, and in anticipation of the federal government's cap-and-trade legislation to combat climate change, make it easier for the financial sector to facilitate carbon trading and tracking. For a list of all 30 initiatives, visit archpaper.com/30gi. **MC**

Rendering of Brooklyn Army Terminal solar array.



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THE ARCHITECT'S NEWSPAPER NOVEMBER 18, 2009



COURTESY NANCY OWENS STUDIO

LONG INACCESSIBLE FORT TOTTEN PREPARES FOR NEW PUBLIC PARK

FORT OF SOLITUDE

One of the most impressive New York sites you may have never heard of, Fort Totten is a 149-acre peninsula jutting off the coast of Bayside, Queens, with Civil War-era fortifications, meditative grounds, and views of Long Island Sound. But over the last half-century it has had few visitors, being home to a U.S. Army installation and largely barred to the public until 2005, when the first

limited access opened to 50 acres acquired by the New York City Parks Department.

Now the next stage of the fort's public debut is at hand: a new, eight-acre park known as North Park, set to open in the spring. Designed by landscape architecture firm Nancy Owens Studio, which also created a masterplan for the fort, the project came with its share of challenges, not least of which was the setting. "I

wanted everything to be the right scale," said principal Nancy Owens, "but there was a lot of competition with the shore and the military architecture."

Owens responded by recalling the site's long and layered military history, which includes a fortification known as a water battery that sits along the waterfront. As a gesture to this and another battery buried on the grounds,

Owens built a 200-foot-long ridge rising eight feet. Dubbed King Battery Mound, this sculptural landscape will provide visitors with views of Long Island Sound. Meanwhile, planting strategies focus on the site's natural history, restoring native vegetation with 200 new trees and 10,000 grasses. The subtly structured approach and soft design lines make the park about more than just

Left: The park expands public access to the isolated peninsula. Right: The proposed design favors a soft line of plantings.

military geometry.

Since parts of Fort Totten fall under the jurisdiction of different agencies—including the Coast Guard, the U.S. Army, and the New York City Fire Department—implementation of more ambitious designs has been difficult. A proposed pedestrian promenade along the waterfront, for instance, would cross Coast Guard property, but until the Coast Guard grants approval, visitors must walk along a paved road that runs through the middle of the peninsula. Owens addressed the property boundaries in her design, using the King Battery Mound to obscure views of Coast Guard property to the west, and positioning a bioswale as a natural demarcation between the park and the Fire Department's property.

Subsequent phases of construction, which are not currently funded, call for rebuilding the deteriorating sea wall, which would enable public access to parts currently off-limits without

a guide, including the water battery and the shoreline. Another proposal would introduce a step-stone wall that would meander through the park and terminate in an expanse of stones that would serve as both an amphitheater and a Native American memorial. Owens would also like to see electrical wires buried and outdoor lighting installed, design elements not implemented in the first phase of construction, possibly because nearly a third of the project's \$3.8 million budget went to the demolition of 19 abandoned houses on the site. That work, at least, offered a chance to incorporate the foundations into the design. "We tried to keep the house pads as memory zones to retain some of the historical energy," Owens said.

The North Park is quite a young park in its current condition, and will require the passage of time for the new flora and fauna to settle in, as well as to knit together elements of the park's complicated past. "We hope that everything looks seamless," said Owens. "We're trying to restore history and make it sustainable."

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COURTESY CULTURAL LANDSCAPE FOUNDATION

LAWRENCE HALPRIN, 1916-2009 continued from front page himself on the dust jacket of his urban treatise *Cities* (1963) as “a landscape architect in the tradition of the Olmstedes.” While breaking ground as a modernist designer, he did not always turn his back on Picturesque traditions.

Halprin passed away at his home in Kentfield, California on October 25 at the age of 93. It was just two months earlier that his office had celebrated 60 years of practice in the Bay Area and scheduled to close its doors for good this November. Larry was looking apprehensively toward retirement. With his richly illustrated autobiography now complete (to be published by the University of Pennsylvania Press) and a number of his celebrated designs such as the Portland Chain of Open Spaces experiencing a newfound appreciation, Larry no doubt would have continued his frequent visits to Sea Ranch (co-designed in 1963 by Halprin with Charles Moore and Joseph Esherick) to once again be a Sunday painter and to enjoy nature and his grandchildren.

A love of design, people, nature, the shaping of cities and spaces, and the blurring of lines between his personal and professional life energized Larry. Optimistic, sensitive, thoughtful, and cherubic, he will be remembered for his built legacy as much as for his multi-disciplinary workshops, which gave rise to his RSVP Cycles (Resources, Scores, Valuation, and Performance), a process that recognized that creativity, like nature, is not necessarily linear, while soliciting creative “input”—which could take the form of an interpretive dance or a sculpture made from popsicle sticks and Cheerios—from everyone from artists to the residents.

Just four years ago, still going strong at the age of 89, Halprin and his office completed three capstone projects: the astonishing trifecta of the Letterman Digital Arts Center and its signature eight-acre meadow at the Presidio, the WPA-inspired outdoor theater at Stern Grove, and Yosemite Falls. Ironically, it was because these projects were still to be built that scholars were late to evaluate Halprin’s work, and unlike Dan Kiley or Philip Johnson—who both would live to see multiple National Historic Landmark designations listed during their lifetimes—Halprin was not as lucky, and instead witnessed the demolition and redesign

Halprin at Lovejoy Fountain Plaza (1966) in Portland, OR. Below: Sea Ranch, California.

of several of his projects from the 1970s, including Nicolette Mall in Minneapolis, Skyline Park in Denver, and the sculpture garden at the Museum of Fine Arts in Richmond, VA. In addition, two of his revolutionary 1976 Bicentennial Commission projects, Seattle’s Freeway Park (the first park over a freeway in the U.S.), and Fort Worth’s Heritage Plaza (the progenitor of the outdoor rooms that would be employed at his FDR Memorial) were also targets for less-than-sensitive design proposals that threatened their integrity.

It was this shared concern to guide these landscapes into the future and give them a voice that served as a personal bond between us. Since 2003, as part of my work for the Cultural Landscape Foundation, I had the opportunity to film Larry at his offices in downtown San Francisco and Larkspur, California as well as at his home and dance deck in Kentfield and at Sea Ranch. In a 2003 interview, Larry said of his projects, “I treasure them all just like you treasure children. Some of your children are more problems than others. But even so, you love them. I don’t think from my point of view that there’s much difference in my attitude about my children and my works of art.”

Just a few weeks before Halprin passed away, Heritage Plaza was recommended by the Texas Historical Commission for listing on the National Register of Historic Places. It is now at the National Park Service awaiting approval by the Keeper of the Register. Let the celebration and rediscovery of his legacy begin.

CHARLES A. BIRNBAUM IS THE FOUNDER AND PRESIDENT OF THE CULTURAL LANDSCAPE FOUNDATION.



TAMARA WOODSON

A tall, modern skyscraper with a glass facade and orange-tinted windows, identified as Riverhouse. The building is situated in an urban environment with other structures visible in the background.

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THE ARCHITECT'S NEWSPAPER NOVEMBER 18, 2009



Clockwise from top left: Green roofs at Germantown Friends School; Operable windows for cross-ventilation in hallways; Two above-ground cisterns collect rain water for non-potable building uses.

HALKIN PHOTOGRAPHY

PHILADELPHIA SCHOOL'S NEW SUSTAINABLE BUILDING IS A LEARNING LABORATORY

TEACHING MOMENT

The newest building on the campus of Germantown Friends School in Philadelphia is an energy-efficient science center for the private school's 9th–12th graders. Conceived by Philadelphia firm SMP Architects, the 16,000-square-foot building was completed this fall, just in time for the school year to begin—and for students to start a hands-on course in the fundamentals of green design.

Set in the Germantown neighborhood of Northwest Philadelphia, the new building deliberately stands out on a campus that includes a historic Quaker meetinghouse built in 1845, and the Hargroves Center, a high school math and student center clad in yellow stone with zinc-and-glass accents that tie the zinc-and-glass facade of the science center into the campus. "From the get-go, the school wanted it to look technological, like a science building," said David Ade, a principal of SMP.

To fulfill its twin missions of conservation and education, project architect Scott Ritchie designed the building with ample green features, such as rooftop photovoltaic arrays and walls of windows that let in natural light to reduce electricity consumption. The corridors and common spaces are positioned to

maximize cross-ventilation, so only the classrooms require an air-conditioning system. In winter, the common areas will be heated by hot water piped through the ceiling panels. Windows are double-glazed with low-emissivity glass, and equipped with shades and screens to keep out sunlight and let in fresh air. Twenty-four geo-exchange wells capture the constant temperature of the earth 300 feet below the ground to assist with heating and cooling.

Storm water management was also a major focus of the project, said Ade, because Philadelphia uses a single system for storm runoff and sewage, which overflows into the Schuylkill River during heavy rains. To help capture runoff, the building has two levels of green roofs that cover about a quarter of the roof area: an upper level planted with non-native succulents; and a lower level planted with native perennials, grasses, and herbs that is accessible to students so they can study and help maintain it. The rest of the roof is a traditional membrane surface, angled to funnel water into the building's two aboveground cisterns that collect rainwater for non-potable building uses. The rest of the water is directed to surrounding rain gardens, whose plants were selected

for their ability to absorb large amounts of rainfall.

Many of the structure's finishes are made of sustainable material, such as the rubber floors from German firm nora systems. Squares of flooring material were cut out to show elements of the periodic table, set into the floors of both chemistry classrooms. In the faculty common room, cubicles are made of sunflower seed board, manufactured from sunflower hulls.

But the building's educational aspects are what make it stand out. Pipes, wires, and beams in the classroom ceilings were left deliberately exposed, so students can learn about the systems that power the building.

"We wanted to have the science and sustainability in sight," Ade said. Sensors allow students to track how much energy and water is being used at any given time through computer monitors set up in the vestibule by Lucid Design Group. One of the physics classrooms is cantilevered over a portion of the rain garden, giving physics teacher David Williamson's students a real-life example of physics principles at work.

Williamson and the other five members of the school's science faculty were consulted throughout the project, whose total cost came to \$7.8 million, including landscaping, a parking lot reconfiguration, and a brick courtyard for student

use. The structure also includes special features requested by the faculty, such as holes drilled in exposed I-beams that Williamson uses to demonstrate Newtonian mechanics with weights, pendulums, and pulleys. The building also offers study spaces for the 350 upper-school students who take biology, physics, chemistry, and environmental-science classes there.

Like many green buildings, this one has an air of the experimental about it. But that's just fine with the science faculty at Germantown Friends. They're standing by to turn every drop of water and watt of sunlight into a teachable moment.

VIRGINIA C. MCGUIRE



LEFT AND TOP LEFT: SMP ARCHITECTS

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THE ARCHITECT'S NEWSPAPER NOVEMBER 18, 2009

IN DETAIL > OLMSTED CENTER



COURTESY BKSK

BKSK ARCHITECTS,
WRT, AND
SHERWOOD DESIGN
ENGINEERS

Among the handful of structures that the city left standing after tearing down the 1964–65 New York World's Fair is the SOM-designed administration office—a single-story, 50,000-square-foot building with a pre-engineered steel frame, metal siding, and an aluminum roof. The fairgrounds became Flushing Meadows-Corona Park, and this temporary shelter—really little more than a spruced-up shed—became the permanent home of the New York City Parks Department's design, construction, and engineering divisions. It was dubbed the Olmsted Center, in honor of

Central Park designer Frederick Law Olmsted, but this did little to imbue the edifice with majesty.

While the building's poor insulation and undignified nature have made it an awkward home for an agency in charge of one of the world's largest networks of municipal parks and recreational facilities, these factors are mere nuisances compared with the site's principal flaw: It rests at the lowest point of the park—itsself a one-time coal ash dump in a tidal marsh—making it unsteady on its foundations and extremely prone to flooding. This condition is not helped by the fact that the center's immediate neighbors are Citi Field (once Shea Stadium) and Louis Armstrong Stadium (home of the U.S. Open), along with the impervious surfaces of their massive parking lots. When it rains, the water sheds off of these seas of cement and onto the center's landscaping. If the tide is up, groundwater sits just below the surface, and the Olmsted Center gets soggy.

Most Parks staffers who have lived with the building for any length of time have humorous stories about sandbagging their offices and stashing important documents in high places. The center flooded as recently as 2005, and while flooding has been a periodic event throughout the building's history, the situation is worsening. Global warming and rising sea levels present nightmare scenarios, but there are more local causes for concern. Over the years, the structure has settled unevenly, giving it a differential floor elevation of between 6 and 7 feet above sea level, or roughly 4 feet below FEMA's 100-year flood elevation. The highest flood on record had 2 feet of water flowing freely down the building's halls, and another deluge of that magnitude is predicted within the next ten years. Fed up with this state of affairs, Parks recently hired BKSK Architects, landscaping firm WRT, and Sherwood Design Engineers to design a 10,000-square-foot

addition to the center, renovate the existing building, and do something about its unwanted baths.

The team designed the expansion to meet current code requirements, raising its floor level above the 100-year flood elevation. Due to budget constraints, the same could not be done for the existing structure. For this reason, the designers separated the new massing from the old, connecting the two via a sloping breezeway. In character and construction, however, the two will be nearly identical: The addition will feature a prefabricated steel frame and the original structure will be re-skinned with the same corrugated metal siding and insulated windows used in the new construction.

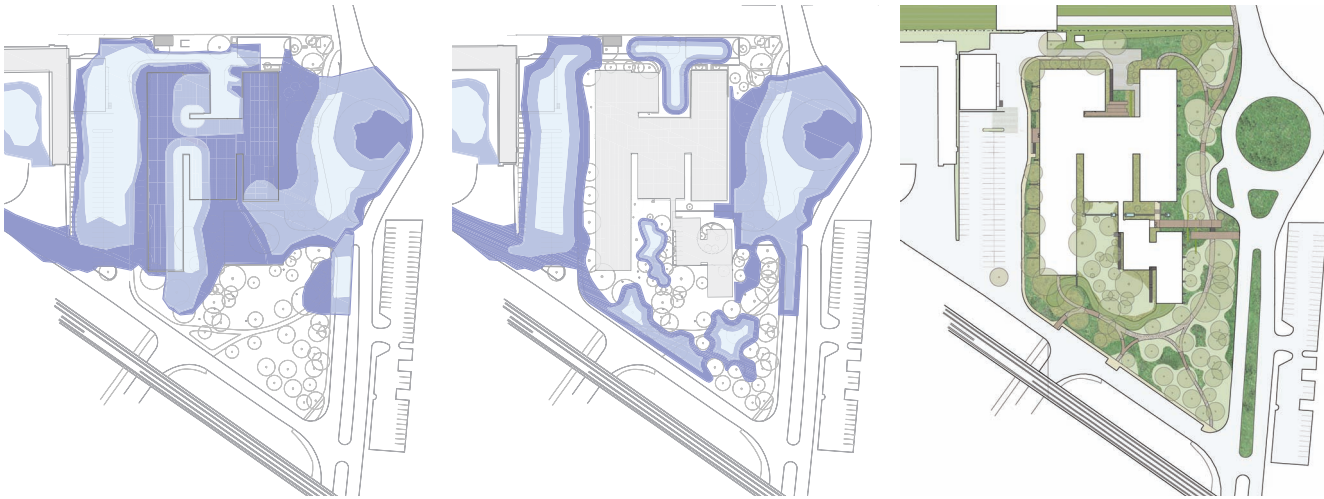
Keeping the water out while maintaining the open accessibility expected of public buildings in the 21st century presented the chief challenge. Surrounding the facility with a 5-foot-high dike was out of the question, but there seemed to be no other way

Above: East and West elevations; Below, left to right: Current flood condition; proposed flood condition; landscape diagram.

to hold back a 100-year flood. In view of this inconvenient truth, the team and Parks decided to only safeguard the building against a 10-year flood—or one that would rise no more than 2 feet above the floor elevation—and obtained a code exemption from the Department of Buildings to make it so.

The job then became integrating a system of earthen berms—composed of compacted gravel covered in topsoil—unobtrusively into the landscape. The berms are arranged to only protect the east and west faces of the building, which feature the main entrances. The north and south faces of the building are themselves designed to act as dikes. As part of the general re-skinning effort, concrete board coated with polyethylene is being added to these walls to create an impervious surface structurally capable of withstanding the hydrostatic pressure imposed by rising water.

Above this impregnable layer, however, the team is actually designing the building to take on water before pressure can build up against the glass and break the windows. As in the allegory of the reed and the oak tree, the Olmsted Center will bend in the event of a terrible storm. Mechanical, electrical, and document storage systems are being raised above the FEMA flood levels, and materials are being chosen so that, in the event of a deluge, the building will not have to be gutted and refinished before being reoccupied. **AS**



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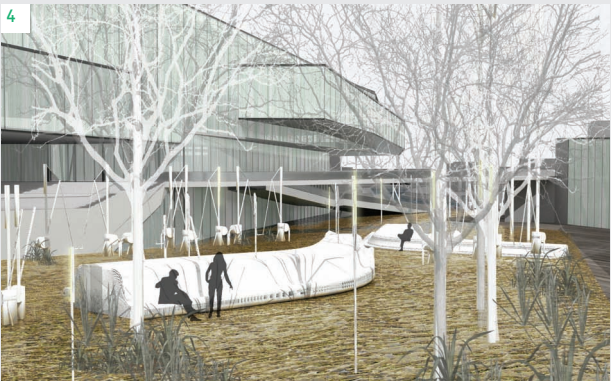
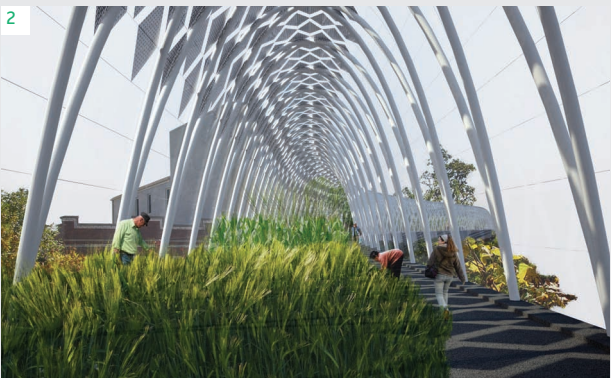
HONORS



The blockbuster of the fall awards season was not a sleek new building but a press release from the White House, announcing the appointment of **Thom Mayne** to the President's Committee on the Arts and the Humanities. The **Morphosis** founder joins fellow appointees like **Edward Norton** and **Sarah Jessica Parker**, and is the only practicing architect on the 25-member committee.

In other accolades, **World Architecture News** received over 100 entries to their urban design category this year, a record for any single category of the **WAN Awards**. Beating out other built projects was **Foster + Partners'** Beijing International Airport, while **FXFowle** won in the unbuilt category for *Nordhavnen: City Regenerative*, a master plan for a sustainable district in Copenhagen with networks of open space, urban infrastructure, and waterways.

This year's **Spark Design and Architecture Awards** honored projects across multiple disciplines. **Perkins Eastman** garnered one of the highest citations for their **TKTS Booth** in Times Square. **Skidmore, Owings & Merrill** won two awards, for their **Cathedral of Christ the Light** in



1 **FXFowle**, *Nordhavnen: City Regenerative*, Copenhagen
2 **Gensler** and **4240**, *HYDROGenErator*, Chicago
3 **David Jaubert**, *Lavender Lake Art Factory*, Brooklyn
4 **Studioteka Design**, *YMCArt Center*, Brooklyn

Oakland, CA, and for their *bayarc* proposal for a solution to rising tide levels in San Francisco. Among other awards, **Gensler Design** and **4240 Architecture** were recognized for their proposal to turn Chicago's disused rail line into a walkable greenhouse and hydrogen generator. See www.sparkawards.com for the full list of winners.

And **suckerPUNCH** announced the winners of its competition to design an "art factory" by Brooklyn's Gowanus Canal that would incorporate art studios, shops, and other spaces. First place went to Chilean designers **Pablo Esteban Zamorano** and **Marcos Cardenas**, while a design from Brooklyn's own **David Jaubert** came in second, and third place went to Italian team **Chiara Gambassi** and **Jan Kudlicka**. Another Brooklyn team, **Vanessa Keith/Studioteka Design**, garnered an honorable mention with their proposal for a "YMCArt Center." **JE**

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AT DEADLINE

THE IRON TRAPEZOID

Despite the stagnant economy, New York City's Economic Development Corporation released a request for qualifications on October 28 for the development of a new mixed-use community in Willets Point, the Queens neighborhood of auto body shops and industrial uses that was rezoned last year. But the city is now taking a phased approach, with the 18 acres closest to Citi Field going first. This allows for work on the densest piece of development—in part because it lies further outside the LaGuardia flight path—that will include destination retail, offices, and apartments. Yet it also leaves a buffer for extant businesses that may not be forced to move immediately. The city may still pursue its plans for additional housing and a convention center, though, and the threat of eminent domain remains.

IN SCULLY AND MOE WE TRUST

On October 29, Richard Moe, president of the National Trust for Historic Preservation, awarded Yale professor Vincent Scully the Louise DuPont Crowninshield Award, the trust's highest honor. "He is a hero of mine, as he is to so many others who appreciate great design and great architecture," Moe said during a presentation at the National Preservation Conference in Nashville. "Through his life's work, Vincent Scully has helped preserve the heritage of our nation." It will be one of Moe's last actions as president, as the trust announced on November 3 that Moe would be stepping down

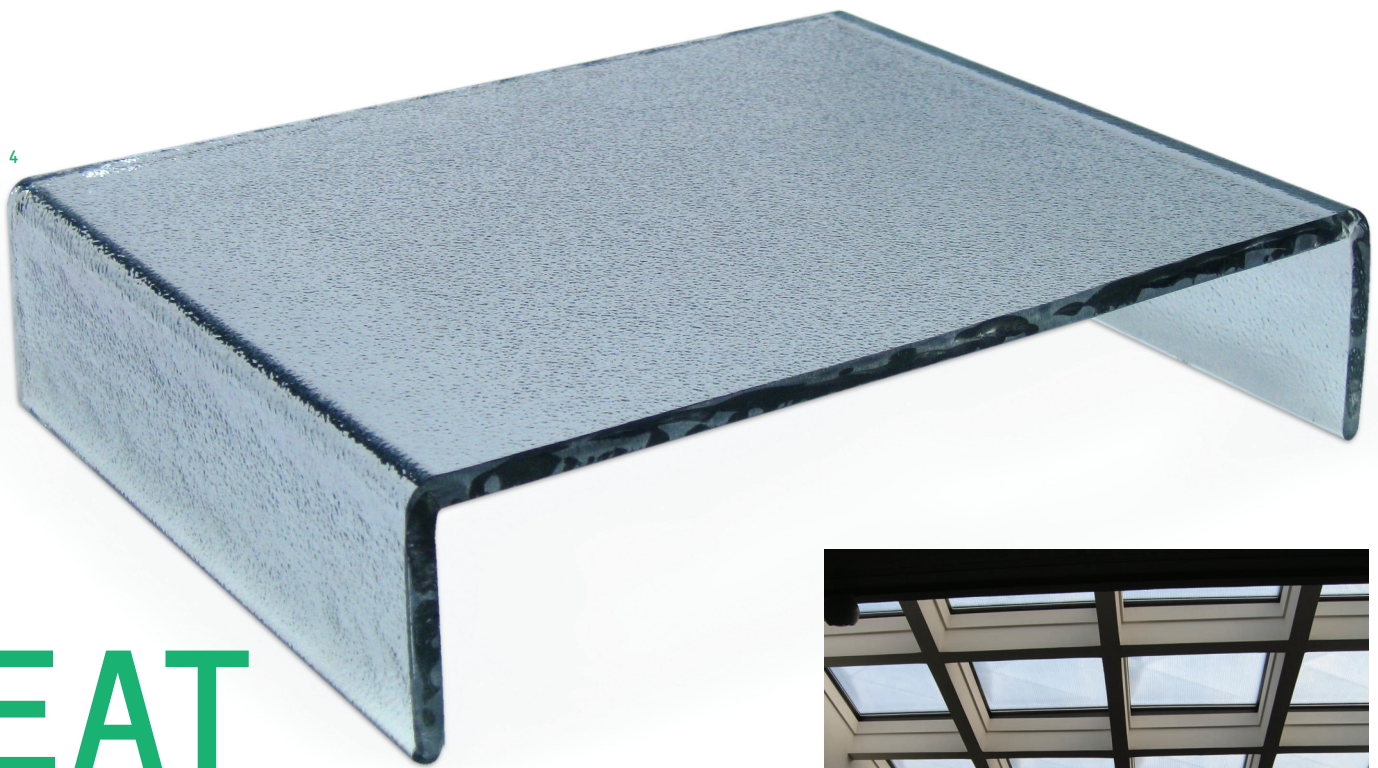
next spring. His 17-year tenure is the longest in the organization's history, during which he has brought preservation issues into the mainstream, particularly through the promotion of its role in sustainability.

SMOKE CLEARS FROM TVCC

After months of detailed analysis, Beijing's TVCC tower, which was consumed by a spectacular, fireworks-sparked fire in February, has been deemed structurally sound and rehabilitation work has already begun. Ole Scheeren, the project manager at OMA, told the Associated Press on October 28 that, despite local fears to the contrary, the building is "still intact and safe. There will mainly be a repair effort but not a complete rebuilding." He also took the interview as a chance to dispel concerns that the building had potentially compromised its more famous sibling, the CCTV tower, which he also insisted was stable.

SCI-ARC STAYING PUT?

After an October 23 article in the *LA Downtown News* asserted that SCI-Arc might leave its current location in the downtown Arts District—the story said the lease was up next November—Eric Owen Moss, the school's director, told *AN* the lease is good through 2019. More importantly, the school is happy staying where it is, in a rather recognizable old train depot, and it faces no pressure to leave. "SCI-Arc's not going anywhere," Moss said. "SCI-Arc has no plans to go anywhere, and is not obligated to go anywhere." That said: "If a great opportunity came up we'd take a look at it."



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BY JENNIFER K. GORSCHÉ

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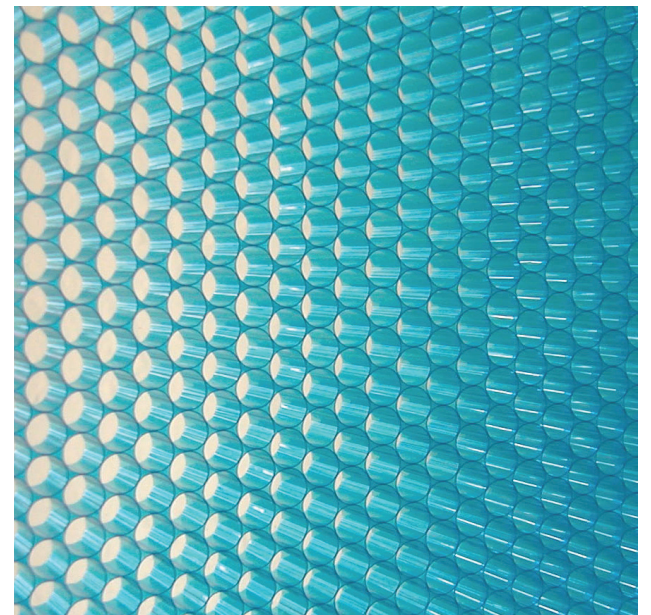
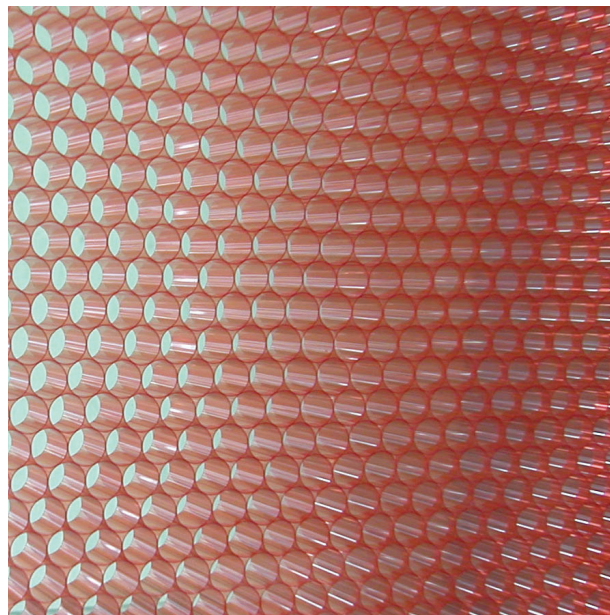
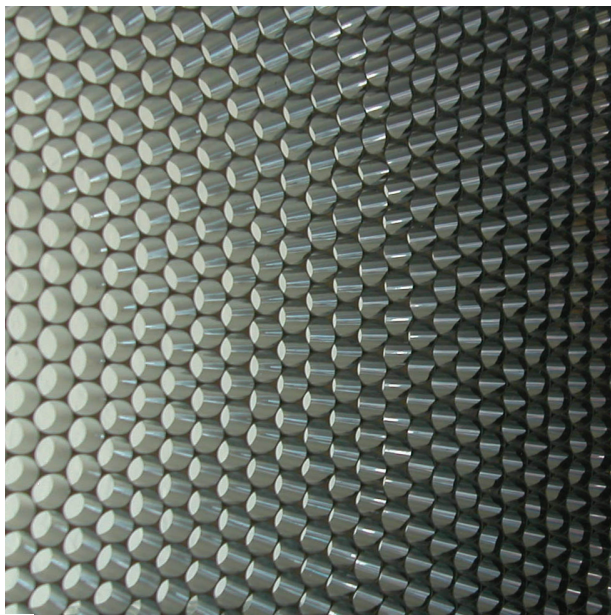
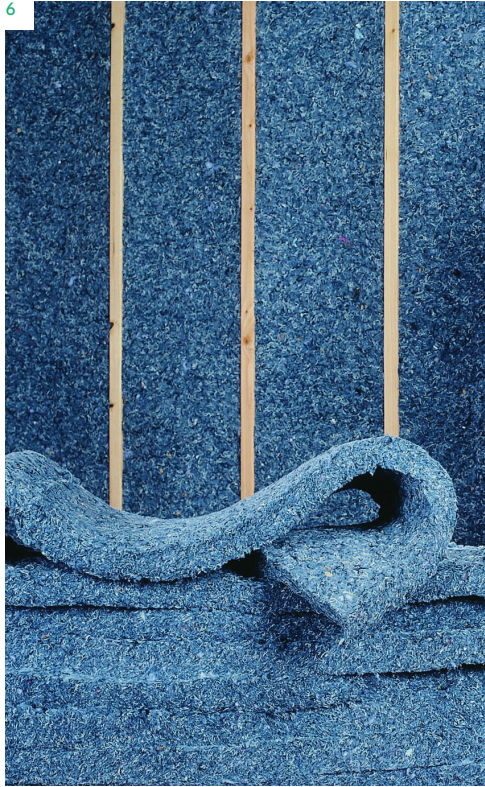
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Bendheim's Azur and Solex thermal enhancing coatings can be applied to any of the company's channel glass textures. Azur enhances the thermal/solar characteristics of glass and imparts a blue-gray color on the panels, while the bronze-colored Solex coating reflects short-wave radiation to reduce heat retention. www.bendheimwall.com



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7 VEGETATED SEDUM TILES CARLISLE SYNTec

Commercial roofing system manufacturer Carlisle SynTec has introduced a new garden system that simplifies installation and allows immediate rooftop plant coverage. Tiles arrive with well-established plants, decreasing the amount of watering required. In addition to absorbing rainwater and providing rooftop insulation, the tiles help reduce the urban heat island effect. www.carlisleroofgardens.com

8 YOW 350 T YKK ARCHITECTURAL PRODUCTS

Architectural products manufacturer YKK has engineered a new double- and triple-glazed window—with optional blinds—for high thermal performance. The design is thermally broken using a proprietary Megatherm joining system, which seals the window tightly, reducing condensation and maintaining structural integrity during extreme temperature fluctuations. www.ykkap.com

9 CLEARSHADE IGU PANELITE

Panelite's new insulating glass unit (IGU) tubular polycarbonate honeycomb core allows glass to maintain its transparency when viewed straight-on, but blocks sunlight when the sun is most intense, reducing an average building's solar heat gain nearly four times more than a traditional IGU. The colorful panels are compatible with most commercial storefront and curtain-wall glazing systems. www.panelite.us

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MIKE'S

From the wildflower-strewn High Line to Broadway's piazza transformation and the city's flourishing Design and Construction Excellence program, Mayor Michael R. Bloomberg can rightfully claim that he has made New York a more livable, inviting city. But he had help. The four commissioners overseeing parks, planning, transportation, and building design have formed an enlightened fellowship dedicated to thoroughly researched idealism and wedded to pragmatic execution unprecedented in the recent history of the city's bureaucracy. With their PowerPoints and their guidelines, these four preside over the most visible triumphs, and grandest experiments, of the mayor's legacy.

ANGELS



THE NEW POWER BROKERS
PHOTOGRAPH BY ADAM FRIEDBERG

From left: Transportation Commissioner Janette Sadik-Khan, Design & Construction Commissioner David Burney, Planning Commissioner Amanda Burden, and Parks & Recreation Commissioner Adrian Benepe in the plaza at the Standard Hotel.

On October 22, *The Architect's Newspaper* hosted a roundtable conversation at the Standard Hotel with Parks Commissioner Adrian Benepe; Planning Commissioner Amanda Burden; Design and Construction Commissioner David Burney; and Transportation Commissioner Janette Sadik-Khan. On the eve of the mayoral election, the commissioners discussed their priorities, upcoming initiatives, how they work together and apart, and above all, their shared determination to make high-quality design and professional involvement a priority in an ambitious administration that came to office in boom times and is now facing a prolonged recession.

THE ARCHITECT'S NEWSPAPER:

The High Line has turned out to be hugely popular. What have you learned that might work elsewhere in the city or in your departments?

BURDEN: One of the important elements is that you see the city from a completely different vantage point, close enough to see people's faces down below, but far enough to feel a little removed from the city. I don't think we would have imagined it that way if we hadn't seen it completely planted, prompting the notion of a meadow in the sky, but now people are looking differently at barren tracks and barren roads as if they too might be something very special for the city.

BURNEY: What did Jane Jacobs say about how the function of the city was to offer a multiplicity of choices? I think that's something that applies especially to New Yorkers who really respond to anything unique and out of the ordinary. Finding those treasures and uncovering them and transforming them through some kind of adaptive reuse is a New York phenomenon, and part of

the explanation for the High Line's popularity.

BENEPE: I think something going on very much like that is what Janette [Sadik-Khan] is doing in the streets. The only time that I ever experienced the middle of Fifth Avenue was during a parade. Overnight, she has created all kinds of new experiences on our streets.

SADIK-KHAN: We are looking at our streets differently. We are looking at them as valuable real estate instead of one-dimensionally. For 40 years, we spent a lot of time, energy, and money creating utilitarian corridors that really maximize car usage, and now we're reimagining our streets as the real estate they are and taking a look at how we can use them differently.

BENEPE: The other day I got through Herald Square faster than I ever have before. It's counterintuitive, but by closing down some streets, things do move more smoothly.

SADIK-KHAN: My big take-away from Times Square is that when we did it, we figured out how to make it wonderful in terms of conditions, but we hadn't

planned for programming. So we came up with the idea of beach chairs and ended up going to a discount hardware store to get them. It looked like it was a brilliant move, but it was very short and quick to happen. People spent so much time thinking about the beach chairs, and not the project, that I think a strategy going forward for the city is to put lots of beach chairs out for whatever project is going on, and people will only talk about the beach chairs.

That brings up a hot topic among architects and designers. What other kinds of temporary or not-quite-permanent design plans do you see happening?

BENEPE: An interesting thing at Brooklyn Bridge Park is, of course, the great Michael Van Valkenburgh design about to open. But long before the actual construction started, back when we knew we were going to have the *Waterfalls* art exhibit, Susannah Drake—a landscape architect from the area—did a pop-up park overnight that was hugely successful. It just shows how almost any space in New York can

be a public space. We can do these insta-spaces, see how they work, then bring in the architects. But I think the real key to any long-term success is having good architects and landscape architects.

Janette, do you agree?

SADIK-KHAN: We were trying to give the notion of a greater, greener New York really quickly. I think New Yorkers are tired of waiting decades for projects to happen. We wanted to show what a different approach to transportation is about, using paint, planters, and plastic markings. But we also did work with Billings Jackson and Pure+Applied on the designs. We have a very strong design team in the department, too.

BURDEN: Both Broadway and the High Line have shown that we are finally a city that is providing great spaces for socializing in our public realm. And just by giving people a nice place to sit, they begin to populate places they never thought about populating.

BURNEY: There are challenges. Look at Astor Place, where they are trying to introduce more seating in an expanded plaza. As often happens, there is one constituent saying, "No we don't want students here drinking beer." It's an education process, and we have to work on that.

SADIK-KHAN: New York City is largely a city without seats, and so Amanda and

I went over to Copenhagen and met with Jan Gehl, a well-known architect, planner, and designer who has done terrific work making recommendations to transform cities like London, Paris, and Abu Dhabi, and we brought him back to New York to help work with us. He did a public-life survey on the streets, analyzing Broadway, from 59th to Houston streets. First of all, he found that down that whole corridor, about 30 percent is covered in scaffolding. And that's a nightmare, so we are working with Bob LiMandri at the Buildings Department on a design competition for better urban sheds. The second piece of news was that there was no seating, and there were only three outdoor cafes in that entire stretch. So we're working on that, now, too.

When you have a strong idea, what do you have to do to make it happen?

BENEPE: I think one of the things that liberates all of us to do interesting things is having a mayor and a deputy mayor who think good design is important. Without casting aspersions on previous administrations, I don't think we've had an administration before that thought about urban design at this level—and not only allows it, but insists on it. The Design and Construction Excellence program began in this administration; the Public Design Commission is empowered to insist on good design. They wanted to make it possible for the city

to hire great architects and designers who had previously, for whatever reason, been scared away from doing city work, or couldn't get it, or faced a system that wasn't set up for them to get it. Now the belief across all the agencies is that we should have great design.

BURDEN: Each one of us has incorporated the ideas of design excellence. We use it at city planning, because we feel it is the best way to communicate with the general public. All of our rezonings are very complicated—and we just celebrated our 100th one affecting 8,400 blocks—but none of those would have happened, or been adopted, if we didn't have community consent. So instead of just drawing the zoning map, with me saying you are going to get T64-a—which you'll vote against, because you don't know what it is—we have an urban design team that draws all the zoning plans in three dimensions. That's how we sell, convince, and engage the community with urban design master plans. It's a much better communicating tool; the feedback we get is much better, and it's easier to find workable options.

It's exciting for young architects to see how each of your departments has revitalized design offices. Is there a lot of crossover in what you do?

BURNEY: We have engaged this whole portfolio of younger, smaller firms that is really unprecedented and



COURTESY APT ARCHITECTS

DEPARTMENT OF DESIGN & CONSTRUCTION
Mariners Harbor Branch Library, Staten Island
Atelier Pagnamenta Torriani Architects



COURTESY PARKS/MALCOLM PINCKNEY

DEPARTMENT OF PARKS & RECREATION
Concrete Plant Park, Bronx River Greenway

very successful, just by changing the method of procurement. If you look at almost any of these projects, there are parks elements, planning issues, and DOT matters, so we sometimes end up discussing even the smallest details for weeks: The guardrail at Pelham Parkway, for instance, comes to mind as an endless discussion.

We are sometimes forced into these dialogues as a result of overlapping jurisdictions. But normally the way it works is that Janette's design folks are more at the front end of the process, identifying opportunities and doing initial planning, and then it comes over to my department for details of design and how to manage the construction, and then after that over to Adrian. There are many opportunities where we have to get together and engage design firms in the process.

But going forward, I think we need to spend more time on the construction side. We have done well with design excellence, we hire top-quality architects, and we've raised expectations for good design. But on the construction side, we are still locked into this very adversarial, sealed-bid process, and we haven't quite got the quality-based selection process throughout our construction contractors. And so much of our work now is complex, particularly on the building side, where structures are very sophisticated, emerging systems are so complex, and so many sub-trades are involved. If you're not working as a design and con-

struction team from the very beginning, you're in trouble.

BENEPE: We do need some kind of construction procurement reform, because it is becoming increasingly difficult to build things in New York.

SADIK-KHAN: I also think we need to do a better job when we are under construction, managing the impact of that construction on the street. And we are doing a lot of work to up our game, with competitions for art around construction sites. And we're working with students and design teams on Jersey barriers for roadways. Must they look so ugly all the time? Do we have to have the world's most hideous sheds casting terrible shadows and creating dangerous spaces around the city?

In other cities like Montreal, they have curtains showing what the building will look like. I mean, we're a world-class city, and we need to have world-class treatments. Even if it seems like everything is under construction at the same time, it doesn't have to be so grim.

BURNEY: I know, let's close all the streets to traffic to get the thing done on time!

SADIK-KHAN: It'll be the shortest third term ever...

Do you see integrated modeling like BIM becoming key to how the city undertakes projects?

BURNEY: BIM has gained a lot of traction in the design field even at the small firms

now, and there are a lot of consultants who specialize in modeling. On the design end, where there's a lot of integration of mechanical and electrical systems with the architecture, it's quite well established. It is less so in construction. Bigger firms, the Turners and Tishmans, all have the capability to use BIM and use it to generate schedules and make two-dimensional drawings for their contractors. Smaller contractors are not there yet; the technology is expensive and sophisticated, and it will be several years before it reaches down. It is very much the future, though.

Do you require it?

BURNEY: We do from consultants, but not from contractors because it's not yet realistic, though it was a requirement on the new 911 Center. When we are doing Janette's work—utilities, water and sewers, power cables, Con Ed data—another thing is getting everything mapped, because in most cases we have no idea what's under the street. We're moving to a new program to document and photograph the work before we close the street up. That'll get mapped onto the GIS system, and then goes into the city GIS forever so we'll know pretty much where everything is.

You are all heading for third terms, what now? Is a new vision still possible in a recession?

BENEPE: Absolutely. We've

all taken cuts on our capital budgets, but those cuts are against historic buildups. Even if cut by 30 percent, Parks is still spending 200 percent more than we spent before.

BURNEY: Plus bids are down 25 percent.

BENEPE: I don't know if this is true for the others, but Parks is in the midst of the biggest expansion in building since the WPA. We'll have spent \$2.5 billion by the third administration, and even with cuts we still have \$2 billion in our budget: Freshkills, Far Rockaway; the big projects in PlaNYC are all proceeding, as are the \$25 to 50 million projects.

The mayor's office has said that even in the teeth of a recession you want to keep building, because you don't want the city to lose its vitality. And in Parks, we are still working with an A-list of architects; we have more work than we can handle with our existing resources and consultants.

What's the top priority for Parks and Planning in the next few years?

BENEPE: Getting PlaNYC built, especially the eight major regional parks projects; getting Freshkills underway, as it still has \$150 million in funding; getting Brooklyn Bridge Park opened; finishing Yankee Stadium. There are also mitigation projects; filtration projects—we have a very ambitious program and we have to figure out how to get it all done.

BURDEN: You have to remember planning is for the long term. There are always economic crises, and the goal is to create a blueprint so at the end of the crisis we can channel growth to areas that can handle development, areas that are rich in mass transit. And also it's important to channel away from other kinds of neighborhoods to preserve qualities there.

For all of us, the citywide goal is to make New York a model for smart growth, livability, and sustainability on the neighborhood and building scale. We want to use zoning to incentivize and facilitate more high-performance, energy-efficient buildings across the city.

Do you see an expanding role for your departments, reaching into new areas?

BURNEY: Yes. In fact, coming out at the end of November is a new *Active Design Guide* that we did, working with, among others, the Department of Health. It will be one of the tools for fighting obesity by promoting active mobility. We kind of stumbled into it, but it addresses issues like how to maximize stair use. There's a lot of research now on designing buildings to encourage people to be more active, by moving stairs forward, making them more attractive. It's an issue involving all of us at the building, design, transportation, and planning levels.

Where else have you been looking for inspiration?

BURNEY: I was in Los Angeles and London recently—two completely opposite places—but what struck me about talking to government people in these two cities is how lucky we are with an administration that's so design-focused. We have a decent amount of control of our own destiny. These other cities are so disparate in terms of who's in charge. We control quite a lot of the public realm.

BENEPE: But we can't add more land. In the 1930s, if we wanted spaces, we made landfill—we can't do that now. You have to be courageous, because every time you repurpose a brownfield or build along the water's edge or take an entire industrial area and make it into a new park, you have to be willing to spend money. It takes huge sums of money and resources to build a city for the future.

BURNEY: I think that the battle for a livable city is a constant struggle, every lot at a time, every borough at a time—the libraries, the museums, the parks, the streets, the fire hazards and police stations. Those are the things that come together over time to make a really great-designed city. It's not one big event, and you're done.

THE INTERVIEW WAS CONDUCTED BY CLAIRE WEISZ OF WXY ARCHITECTURE + URBAN DESIGN AND JULIE V. IOVINE, AN'S EXECUTIVE EDITOR.



FRIENDS OF THE HIGH LINE

DEPARTMENT OF CITY PLANNING
The High Line



COURTESY DOT

DEPARTMENT OF TRANSPORTATION
Midtown plaza at Herald Square

NOVEMBER

WEDNESDAY 18

LECTURES

Sam Lubell

Living West:

Book Talk and Signing

6:00 p.m.

Center for Architecture

536 LaGuardia Pl.

www.aiany.org

Niall G. Kirkwood

Mumbai Elegy?

Matters of Design in an

Arduous Landscape

6:30 p.m.

Harvard Graduate School of

Design

48 Quincy St., Cambridge

www.gsd.harvard.edu

SYMPOSIA

Simeon Bankoff, Lo van der

Valk, Julia Schoeck, et al.

Preservation in the Context:

Communities and their

Landmarked Districts

6:00 p.m.

Center for Architecture

536 LaGuardia Pl.

www.aiany.org

Blake Mycoskie,

Bill Drenttel, Paula Scher,

and Mark Randall

Designism 4.0

6:30 p.m.

ADC Gallery

106 West 29th St.

www.adcglobal.org

EVENT

Discussion, Exhibition

Opening, and Book Launch:

The Head

6:30 p.m.

Columbia GSAPP

Wood Auditorium, Avery Hall

www.arch.columbia.edu

THURSDAY 19

LECTURES

Kevin Roche

The Legacy of

Saarinen's Office

6:30 p.m.

Museum of the City of

New York

1220 5th Ave.

www.mcny.org

Heather Rowe

and Michelle Fornabai

6:30 p.m.

Studio-X

180 Varick St.

www.arch.columbia.edu

Thomas Shipley

The Unitization of Space

and Time: Segmentation and

Recognition of Objects and

Events

6:30 p.m.

Harvard Graduate School of

Design

48 Quincy St., Cambridge

www.gsd.harvard.edu

Gail Collins

When Everything Changed

6:30 p.m.

Lower East Side Tenement

Museum

108 Orchard St.

www.tenement.org

Bob Brier

Egyptomania

7:00 p.m.

Museum of Fine Arts, Boston

Avenue of the Arts, Boston

www.mfa.org

EXHIBITION OPENINGS

Lynda Benglis

New Work

Cheim & Read

547 West 25th St.

www.cheimread.com

Norbert Schwontkowski

Mitchell-Innes & Nash

534 West 26th St.

www.miandn.com

Body Parts: Ancient Egyptian

Fragments and Amulets

Brooklyn Museum of Art

200 Eastern Parkway,

Brooklyn

www.brooklynmuseum.org

EVENTS

Discover Classical New York:

Gracie Mansion Tea & Tour

with Jamie Drake

12:45 p.m.

Gracie Mansion

East End Ave. and 88th St.

www.classicist.org

NY ASLA

President's Award Dinner

6:00 p.m.

Loeb Boat House

72nd St. and 5th Ave.

www.nyasla.org

FRIDAY 20

LECTURES

Connie Rosenblum

Boulevard of Dreams

6:30 p.m.

Cooper Union Rose Gallery

41 Cooper Square

www.cooper.edu

Miguel de Baca

Anne Truitt

12:30 p.m.

Hirshhorn Museum

Independence Ave.

and 7th St., Washington, D.C.

www.hirshhorn.si.edu

EXHIBITION OPENING

William J. O'Brien

Marianne Boesky Gallery

509 West 24th St.

www.marianneboeskygallery

.com

EVENT

Reflecting on Silver:

Manufacture, Markets, and

Meaning in Early New York

10:00 a.m.

Bard Graduate Center

18 West 86th St.

www.bgc.bard.edu

SATURDAY 21

EXHIBITION OPENING

Notations/Bruce Nauman:

Days and Giorni

Philadelphia Museum of Art

26th St. and the Benjamin

Franklin Pkwy., Philadelphia

www.philamuseum.org

EVENT

Downtown's Lost

Neighborhood

11:00 a.m.

U.S. Custom House

One Bowling Green

www.mas.org

WITH THE KIDS

The Grid:

Urban Planning in

New York City

3:30 p.m.

Museum of the City of

New York

1220 5th Ave.

www.mcny.org

Children's Book Fair

12:00 p.m.

Brooklyn Museum of Art

200 Eastern Parkway,

Brooklyn

www.brooklynmuseum.org

SUNDAY 22

LECTURE

Mike Chico

The Red Book Dialogues

6:00 p.m.

Rubin Museum of Art

150 West 17th St.

www.rmanyc.org

EXHIBITION OPENINGS

Marcel Wanders

Daydreams

Philadelphia Museum of Art

26th St. and the

Benjamin Franklin Pkwy.

Philadelphia

www.philamuseum.org

Tim Burton

Museum of Modern Art

11 West 53rd St.

www.moma.org

EVENTS

Lower East Side Synagogues:

Bialystoker the Beautiful,

Shteibl Row, and the Sites of

Historic East Broadway

11:00 a.m.

235 East Broadway

www.92y.org

Marina Rosenfeld: P.A.

7:00 p.m.

Park Avenue Armory

643 Park Ave.

www.armoryonpark.org

MONDAY 23

LECTURES

Greg Beckett

From the Garden to

the Garrison:

Sustainability and Insecurity

in Port-au-Prince, Haiti

6:30 p.m.

NYU Abu Dhabi/NYC

19 Washington Square North

nyuad.nyu.edu

Paul Goldberger

Book Talk and Signing

6:30 p.m.

Skyscraper Museum

39 Battery Pl.

www.skyscraper.org

EVENT

Beatrix Farrand:

Private Gardens,

Public Landscapes

6:30 p.m.

Institute of Classical

Architecture &

Classical America

20 West 44th St.

www.classicist.org

TUESDAY 24

LECTURES

Kazys Varnelis

LiPs: Complexity and

Contradiction in

Infrastructure?

1:00 p.m.

Columbia GSAPP

114 Avery Hall

www.arch.columbia.edu

Andrew Whalley

Current Work:

Grimshaw Architects

7:00 p.m.

The Cooper Union Great Hall

7 East 7th St.

www.archleague.org

FRIDAY 27

WITH THE KIDS

School's Out/Art's In

10:00 a.m.

Katonah Museum of Art

134 Jay St., Katonah

www.katonahmuseum.org

SUNDAY 29

LECTURE

Joanna Pestka

Marble at the New York

Public Library

6:00 p.m.

5th Ave. and 42nd St.

www.usicomos.org

WITH THE KIDS

Arty Facts: Homes

11:00 a.m.

Brooklyn Museum of Art

200 Eastern Parkway,

Brooklyn

www.brooklynmuseum.org

MONDAY 30

LECTURES

Jerry van Eyck

West 8: Urban (and)

Landscape

6:00 p.m.

University of Pennsylvania

School of Design

Meyerson Hall

Philadelphia

www.design.upenn.edu

Elizabeth Diller

Pointless

6:30 p.m.

Columbia GSAPP

Wood Auditorium, Avery Hall

www.arch.columbia.edu

Richard Turnbull

From Dada to Surrealism:

Man Ray in the

Twenties and Thirties

11:30 a.m.

Jewish Museum

1109 5th Ave.

www.thejewishmuseum.org

DECEMBER

TUESDAY 1

LECTURES

Janine Benyus

Borrowing Nature's

Blueprints:

Biomimicry and the Art of

Well-Adapted Design

6:30 p.m.

Harvard Graduate

School of Design

48 Quincy St., Cambridge

www.gsd.harvard.edu

Randall Mason

Book Talk and Signing

6:30 p.m.

Skyscraper Museum

39 Battery Pl.

www.skyscraper.org

Philip Lopate

City of Complaint

7:00 p.m.

Municipal Art Society

457 Madison Ave.

www.mas.org



Maverick Pasta

Autogenic Structures
Evan Douglass
Taylor and Francis
\$44.95

Evan Douglass has ridden the wave of the digital tsunami of the last ten years with the skill of a champion surfer. His work is always poised with a graceful beauty few of his contemporaries can achieve. He has a good “eye,” and his “eye” is stamped all over his nicely conceived and designed new book, *Autogenic Structures*. It is much to the publishers’ credit that they have encouraged a book that deals in such a delightful way with the rather rarified preoccupations of the architectural academy. Recent student work included in the volume serves to illustrate Douglass’ pedagogic preoccupations and their development over the last decade. This creative genealogy started with a rather interesting exercise at the Cooper Union in 1995 called the “Inner Tire Tube Problem.” Students produced a wealth of material that certainly excited my surrealistically attuned senses, but importantly, for Douglass, instigated a long exploration into the elastic topologies that

were then just around the fashionable architectural corner. The work still had the residues of the analogue processes of craft; the synthesis of the soon to be digital and the old-fashioned workshop is quite arresting.

This work has been spectacularly viral and over recent years most architectural schools have mined this area of design. This lexicon in the hands and hard disks of architects less talented than Douglass can result in the sort of anti-intellectual formalism that permeates much of the work of the Bright Young Things one sees in all the trendy magazines. Douglass, however, has not fallen into this trap. He has woven dialogue with well know inquisitors into the book (including Bernard Tschumi, Archigram’s Mike Webb and Ali Rahim), and Douglass’ answers to their delicate probings betray a very thoughtful and well-read man. The book also features chapters by David Ruy, Ed Keller, and Chris Perry, all of whom seek to present their particular perspectives on Douglass’ teaching methods and ambitions for his students. These chapters provide snap-shots of East and West coast American architectural education.

So if I were to characterise the aesthetic feeling of the book I **continued on page 32**

COURTESY TAYLOR AND FRANCIS

THIS LOT IS FULL OF IT

House of Cars: Innovation and the Parking Garage
National Building Museum
401 F Street NW, Washington, D.C.
Through July 11, 2010

Let’s talk a bit first about a few of the less despair-inducing moments in *House of Cars: Innovation and the Parking Garage*, open through next July at the National Building Museum in Washington, D.C. Among the better offerings are the garage at Steven Holl’s wing of the Nelson-Atkins Museum of Art in Kansas City, MO has precast “wave” vaults in its ceiling with lenses that shine daylight down through a reflecting pool on the plaza overhead, and it’s gorgeous. The architects Michel Targe and Jean-Michel Wilmotte and the artist Daniel Buren turned an underground garage in Lyon, France into a plunging, circular crypt worthy of Giorgio de Chirico. Arquitectonica began growing vines up over a garage it designed in Miami Beach in 1999,

and now it has a pleasantly fluffy, green exterior.

Most of the rest of this show, spread out over three good-sized galleries, is a history of American culture’s gradual enslavement to a machine that seems to have created two problems for every one it solved. It’s hard to envy the curator, Sarah Leavitt, and her assistant curator, Deborah Sorensen. They have done most of the things that curators should do but have done them in this case under the sponsorship of the National Parking Association, whose members make their living counting the cash of desperate drivers and have not much interest in a truly critical look at parking or cars or ways of thinking about how to get rid of both.

The chronology the show follows is overwhelmingly one of progress, progress, progress. It starts with the “environmental catastrophe” that horses created in the streets of New York City in the 1880s: four million pounds of manure a day (I would love to know who counted that up) and 40,000 gallons of urine. “Of course, the automobile has become an environmental problem all its own,” the board text states delicately, “and we struggle with the air



COURTESY NATIONAL BUILDING MUSEUM

pollution caused by so many cars.” And the obesity caused by so many cars, the indolence, the aggression, and the geopolitical strife brought on by an endless thirst for oil.

The upbeat tone, which is appalling, would be a natural if the show were presenting some form of end to human or ecological

suffering. Instead, it produces ironic and probably unintended jokes. There’s a good one in a passage about the architect Victor Gruen and his innovations in huge shopping malls, such as the Northland Shopping Center that opened in Detroit in 1954. Gruen developed the mall, surrounded by hundreds

of acres of parking, he said, to combat the “ugly rash” of commercialism that had pervaded the cities. What he engendered was asphalt acne across the face of this land. It would be a great laugh if it weren’t so damn tragic now that we are stuck with cratering, unvisited malls at the former **continued on page 32**

DOODLES RULE!

Drawing for Architecture
Leon Krier
The MIT Press
\$24.95

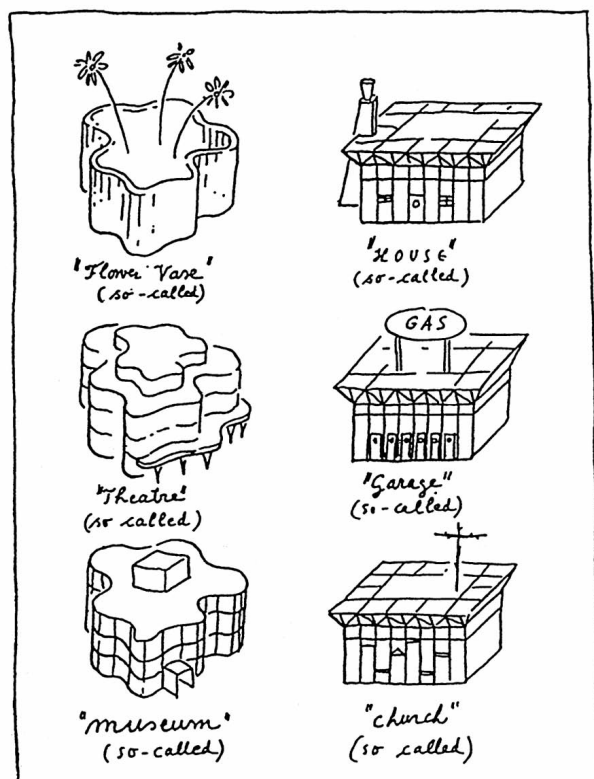
The century-old battle between classicism and modernism has become a colossal bore. In both paradigms, new technologies and materials are used today with enthusiasm, regardless of the guiding design vocabulary. One thread re-interprets historic resources, while the other measures it as a backstop for well-informed, innovative counterpoise. Fair enough. Yet in both cases there is presently a heightened attention to past lessons that, lo and behold, might be applicable after all. Imagine, for example, light rail lines as 21st century, stimulus-driven community-builder tools? Take that F.T. Marinetti! When he wrote his devotional Futurist manifesto to the speeding automobile exactly one hundred years ago, he could never have envisioned the contemporary morass of the Long Island Expressway or LA's choked freeways. Nor, for that matter, could Robert Moses have imagined that the automobile and its expensive, globe-depleting, toxic emissions could spread so absolutely beyond the transportation systems he designed. It turns out sometimes that density-reliant design solutions from the past do retain currency, and things come full circle. Progress knows many twists and turns. Long live the train!

In the marketplace of ideas and commerce—to the extent that any new construction is advancing in this challenging economy—there is demand for solutions both traditionally rule-bound and determinedly solipsistic. In elite civic commissions the later reigns.

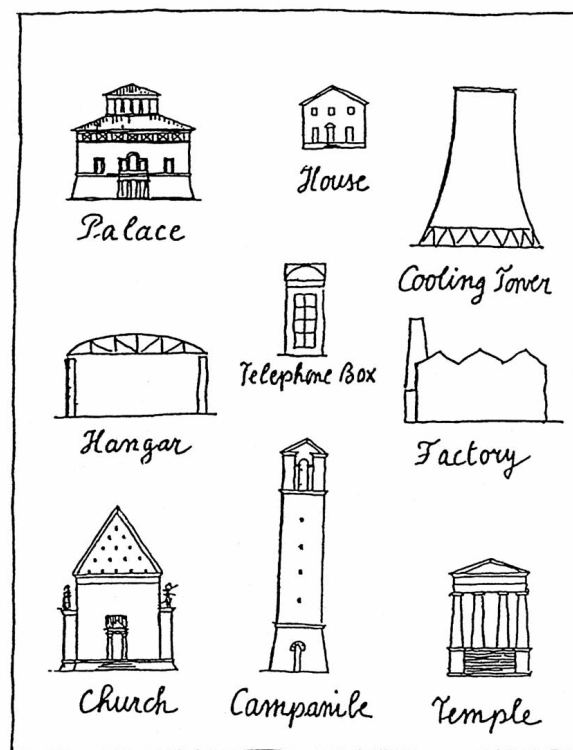
UNIFORM

versus

FORM



SO~ CALLED "OBJECTS"



NAMEABLE OBJECTS

LEON KRIER

Whether such a dual reality is morally defensible I leave for others to debate, but it remains a fact nonetheless. The possibilities of expression in the last 20 years are thus endlessly confounding. With early modernism itself now part of tradition, the polemical murk is thicker still.

With these facts in mind, Luxembourgian architect, author, and Yale-visiting professor Leon Krier's whimsical new volume of drawings, or "doodles," as he and his foreworder James Howard Kunstler both cheerfully label them, from MIT Press entitled *Drawings for Architecture* serves as useful handbook. It does so above all for the modern practi-

tioner, who can exploit its parade of largely contrasting pictogram metaphors as argument both pro or con for whatever intervention they may have in mind.

Krier manifests a sense of humor that is too often absent in the always difficult architectural profession, absent understandably with the endless complexities of the contemporary building arts and their attendant land-use oversight. The reader can take advantage of his irony accordingly, even when in disagreement. Page 63 with its suburb-versus-city-car-bombarding drawing, or the "daily suburban mortar fire against urban centers" as Krier calls it, exemplifies such poetic utility.

The late British historian Peter Murray wrote in the 1980s, when revisiting the work of great 19th century Renaissance scholar Jacob Burckhardt, that most books fall either into the categories of "reading-books" or "looking-books." He was right, of course, even in his pre-virtual era to acknowledge the visual: the prevalent emergence of image as equal to text.

Krier steps forward accordingly with a modern "looking book." Take advantage whether in concord or contest. Above all, enjoy it.

PAUL GUNTHER IS THE PRESIDENT OF THE INSTITUTE OF CLASSICAL ARCHITECTURE & CLASSICAL AMERICA.

MADISON SQUARED

Flatiron High and Low
Van Alen Institute
30 West 22nd Street
Through December 11

One of the pleasures of this small and digestible exhibition on the so-called Flatiron District is exiting for the street, but that's not a criticism. Covering barely three walls of the Van Alen Institute, itself located in the heart of the subject neighborhood, the show reveals enough fresh impressions about an area often viewed as rather staid that it makes you look forward to exploring it with closer interest.

The 38 blocks ranging from 21st to 28th streets and from 6th to 3rd avenues is not formally named anything in the *AIA Guide to New York City*. But the curator of the show,

Joan Ockman, correctly tags this neighborhood of overlapping and often contradictory designs and destinies, all anchored by Madison Square Park. Here, neo-Renaissance and Moderne, the overbuilt and the never-built, the bare bones and the lapidary have all coalesced comfortably over a 200-year history marked by almost no concerted forethought.

The exhibition traverses lightly over the highlights, providing just enough background information. The Flatiron, of course, gets pride of place in the show, with a collection of historic construction photographs and

a funny, 1903 silent newsreel showing genteel folk, newsboys, and nannies all ruthlessly buffeted about by the wind around the building's north-facing prow. As for the park, early photographs and plans illuminate the blank canvas that was a potter's field before Ignatz Anton Pilat, an assistant to Frederick Law Olmsted, transformed it into an elegant circular park intended as a spot of green, but also a traffic buffer for carriages careening down 5th Avenue. The show leaps gamely forward to 1996 and the Dutch landscape designer Adriaan Geuze of West 8, who called the park "heart-breaking" with its "tedious neo-romantic appearance." His solution, never realized, was to insert massive chunks of green to give the place more vertical heft. Other unbuilt visions include a parking lot underneath the park (1966) by SOM, and Roger



Madison Square Park's Dewey Arch designed by Charles Rollinson Lamb, 1899.

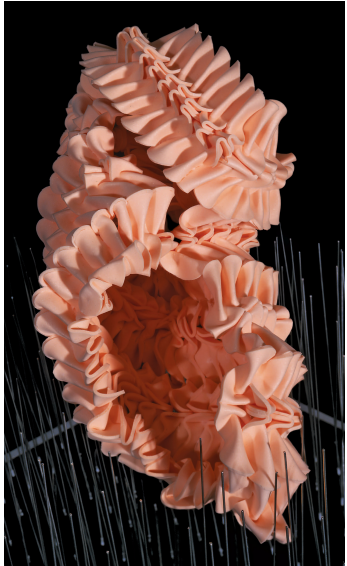
COURTESY VAN ALEN INSTITUTE

Ferri's Corporate Skyscraper, a jungle tower cascading with waterfalls, carved with escarpments, and terraced

with forested bits. Designed in 1976, the project easily anticipates the work on green skyscrapers by Emilio

Ambasz and Kenneth Yeang.

The pinnacles that range or might have risen along the east and **continued on page 32**



COURTESY TAYLOR AND FRANCIS

MAVERICK PASTA continued from page 30 would say one third pasta, one third atonal musical notation, and one third digital wall paper. I don't say this as a criticism, merely as short hand for the very specific visual nuances of the book. Much of the work featured seems to have been made by a maverick pasta chef—there is tortellini, linguini and gnocchi galore—in fact I really do salivate when looking at this book! The diagrams that accompany the work have the feeling of Cornelius Cardew and his musical scores. Other pages are filled with two-and-a-half dimensional plots that look like abstract paintings

that can be rolled off by the yard. This combination of graphic gambits brings a lively and dynamic quality to the book that is seldom seen in books of student work or some of those turgid tomes on the culture of architecture studios.

The big question is asked by Mike Webb and concerns Douglass' future reactions to "the age of an approaching environmental apocalypse." Douglass replies, "It's a larger ambition for architecture where our buildings would play a more integrated role with nature. I'm referring, for example, to the creation of membranes that would continuously change in relation to the evolving weather (i.e. temperature and light) in order to harness in a productive manner the overall transmission of energy for the next generation of architecture." It will be interesting to see how Douglass' teaching and practice will evolve in the face of this re-articulation. My contention is that we must think of our architecture as living, as bottom-up, as chemical computing, and consisting of designed ecologies of organic and inorganic carbon-fixing soils. Whatever happens, everything will change, and somehow Evan Douglass and some of his students will be there getting their hands dirty with us.

NEIL SPILLER IS PROFESSOR OF ARCHITECTURE AND DIGITAL THEORY AT UNIVERSITY COLLEGE LONDON.

THIS LOT IS FULL OF IT continued from page 30 edges of every American city.

There's a blitheness about *House of Cars* that seems wholly inappropriate at nearly every turn for a subject that hardly even qualifies as a paradox—it's just a problem. You get the grating RKO-voiced narrators of old footage about parking marvels (headphones, anyone?). You get the inevitable Joni Mitchell line about paving paradise. You see the grainy photo of the Washington Traffic Club, a bunch of grim-looking men gathered for their annual midwinter gathering in 1914, caring about little else, it seems, besides moving more consumer junk to more people and making more money off of it.

Their descendants are alive

and well today. It's fitting that this show would appear in downtown Washington, a city where, as I've heard a few preservationists joke over the years, parking is the industry that shapes the city. Parking magnates historically have worked with developers and local politicians here to make street parking as scarce and expensive as possible by limiting meter hours absurdly around place like the downtown arena and theaters and cleverly funneling motorists into their hold for \$25 a night and up. More of those motorists should try the subway, but that doesn't make the parking industry's chokehold on the public realm any less venal.

A better show would have been one far more balanced toward the destructive qualities of the auto-

mobile—that would have made all the gee-whiz gadgetry of parking somewhat easier to stomach. Because of weak funding streams, the Building Museum has had a history of pantywaist programming—shows underwritten to tell a largely palatable tale for someone willing to put up the cash. But it has been on a roll the past couple of years, with an amazing show on Eero Saarinen (which started in Europe), provocative spreads on sustainability, and more recently, incredibly moving photo exhibits by Camilo Jose Vergara and Jonas Bendiksen. In light of those hits, *House of Cars* makes the museum seem like a tool again, and not a very useful one.

WASHINGTON, D.C.-BASED DESIGN WRITER BRADFORD MCKEE IS A FREQUENT CONTRIBUTOR TO AN.

MADISON SQUARED continued from page 31 south sides of the square also get their due: Napoleon LeBrun's Metropolitan Life (built); Bertram Goodhue's Convocation Tower as rendered by Hugh Ferriss (not); Corbett & Waid's North Building (truncated); and OMA's 23 East 22nd Street Tower (stopped).

Throughout Ockman's savvy curation of this jackpot of images, postcards, drawings, and photos are knowing wall texts mostly drawn from period documents and

historical sources. Who wouldn't want to know that Stanford White designed red-vested, silver-buttoned, swallow-tailed, orange dress coats for the ushers at his now demolished pleasure palace? Equally fascinating is the Dewey Arch—as elaborate as Berlin's Brandenburg Gate—built over two months in the park in honor of one Admiral Dewey. Made of plaster, it started disintegrating immediately and was demolished in 1901; in other words, its own longevity was

perfectly matched to the public's memory of the man and his triumph.

Rarely seen documents include Ferri's collages of the Corporate Skyscraper; a rendering of a completed North Tower; and Stanford White's notations on an elevation of his Madison Square Garden. Armed with all this, you will be able to barge back out into the Flatiron District ready to appreciate all that stands around you.

JULIE V. IOVINE IS THE ARCHITECT'S NEWSPAPER'S EXECUTIVE EDITOR.

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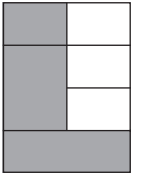
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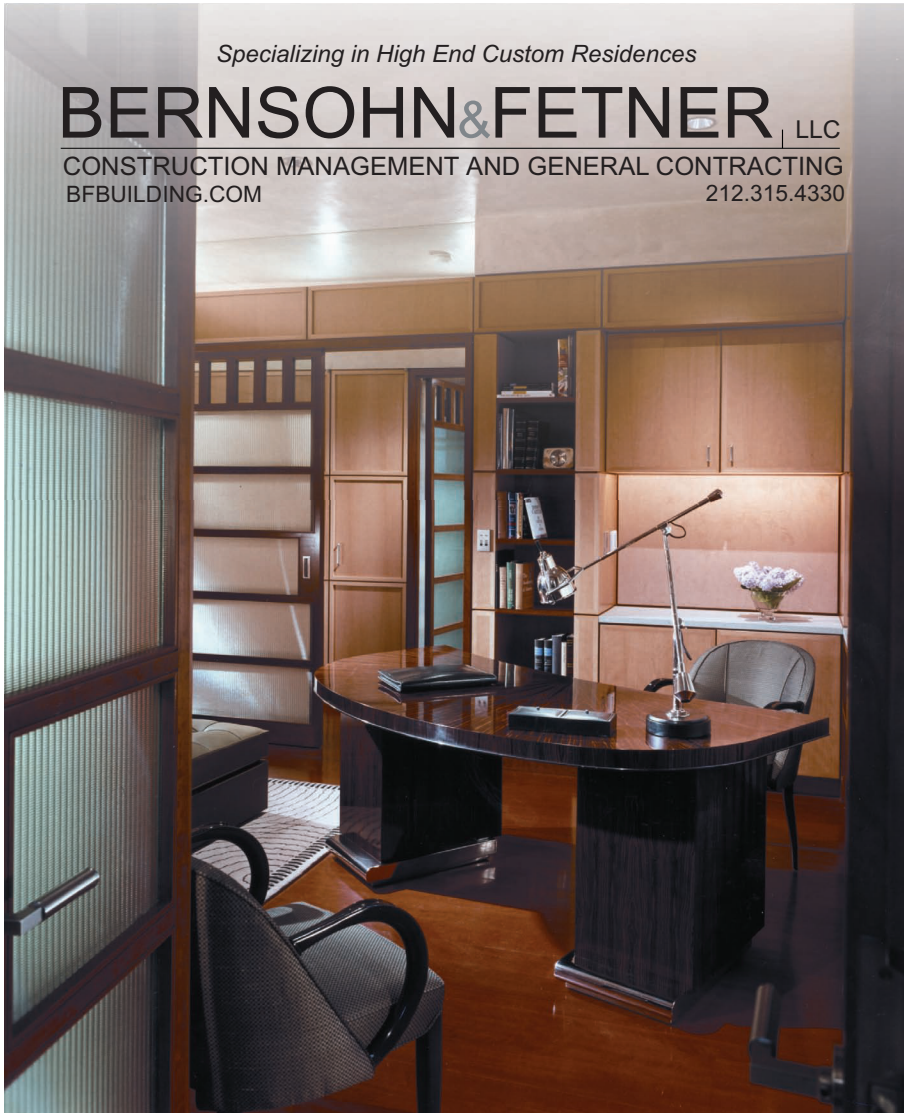
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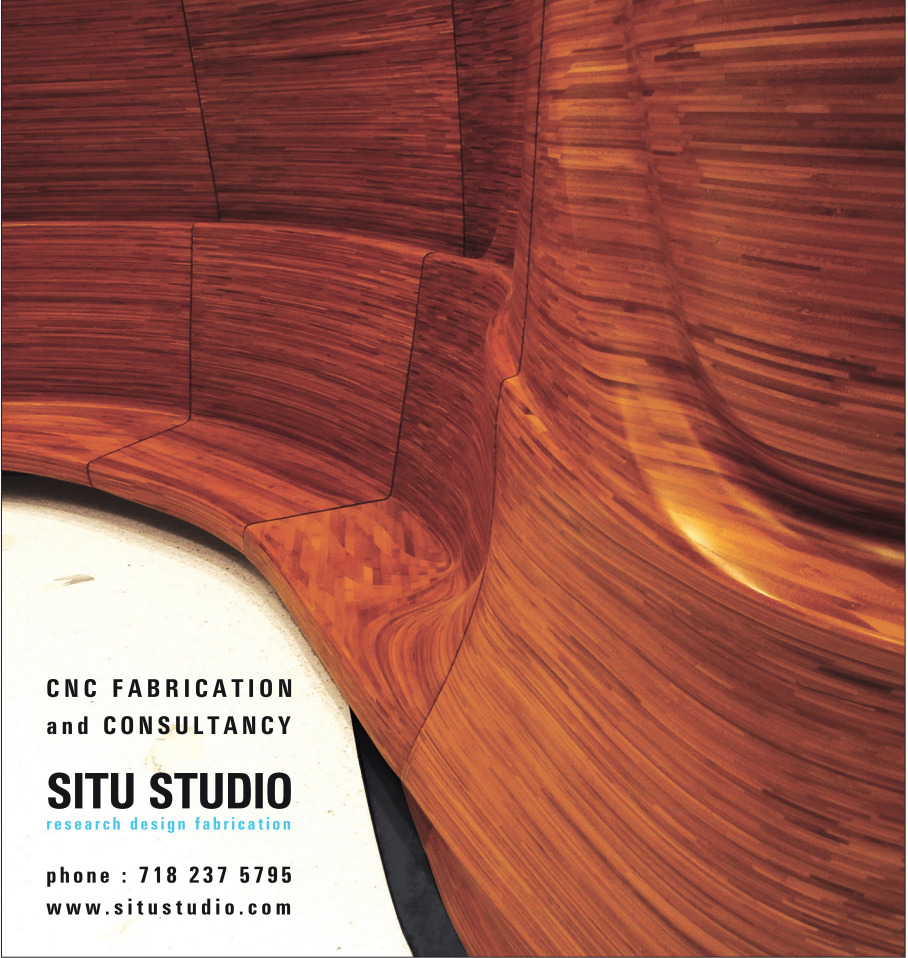
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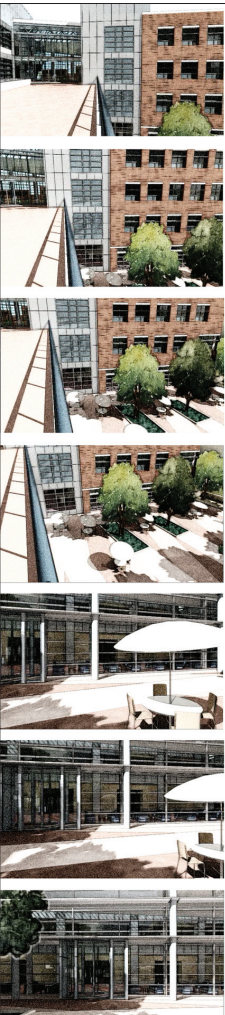
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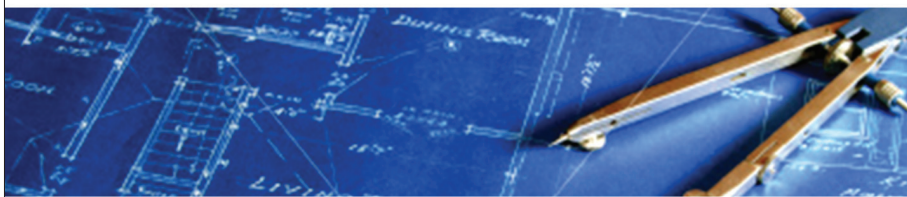


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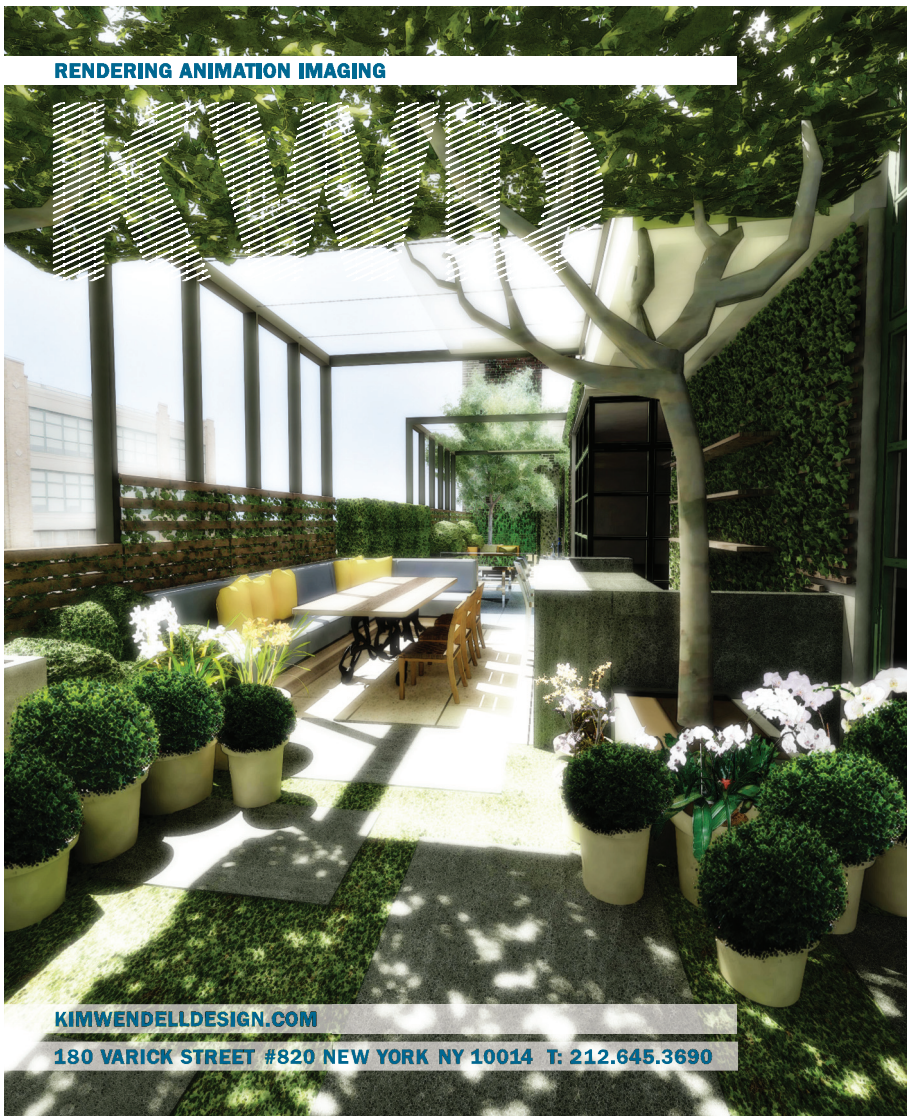
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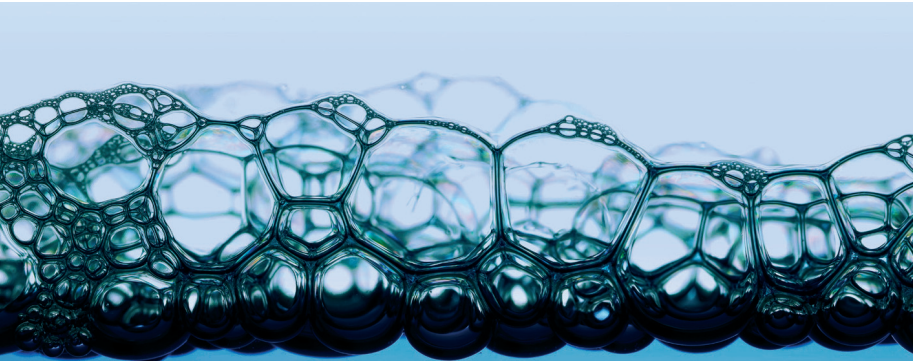
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Sciame recently completed the new Cooper Union Academic Building designed by Morphosis Architects and Gruzen Samton Architects, which received two 2009 AIA Technology in Architectural Practice Building Information Modeling Awards.

Some see this approach as wonderful in concept, but in reality very complicated. Even if it works, however, the question remains: Can IPD significantly improve the way architects and construction managers now build buildings? We think it can.

More specifically, having discussed this approach with many of the architects we work with—but having utilized only certain aspects of IPD in practice—we are cautiously optimistic here at Sciame that under the right circumstances, IPD offers a real opportunity to deliver high-quality buildings faster and more cost efficiently by maintaining and expanding on the collaborative approach that a proper construction management process affords.

There are two primary factors that make IPD possible and that can (and will) radically change the design and construction process. First, IPD puts forward an entirely new contractual framework that has the project team (owner, architect, consultants, construction manager, and subcontractors) working under one contract. In principle, all parties are willing to waive certain rights and accept certain risks, and therefore absent the threat of litigation, the team can operate more effectively and efficiently to eliminate redundancies and deliver higher quality buildings in a shorter amount of time. By agreeing to share and manage risk together as opposed to transferring risk to other areas of the project (such as large contingencies), we can potentially generate significant cost savings. Using risk-reward models, such savings can be shared among the team that assumed the risk. But the concept of risk-sharing and mutual trust among owners, architects, and construction managers does not necessarily come easily and barriers still exist. As such, developing mutual trust and aligned interest among firms and individuals alike is perhaps one of the biggest challenges we will face in trying to fully implement a successful IPD project.

Secondly, Building Information Modeling (BIM), if used to its full potential, can allow for a more efficient and collaborative design and construction process. With the construction manager, architect, consultants, subcontractors, and owner sharing a data-rich 3-D model, a real-time exchange of ideas and data can occur, bringing

deep and meaningful progress on the design in faster time.

Through the use of IPD, architects and construction managers can work more closely together using their respective strengths and skills, while shedding certain costs through more efficient staffing and a shared assignment of responsibilities across the team. However, in this arrangement it will be critical for construction managers to be productive early on during the planning phases (right now, for many construction managers, the pre-construction phase serves as a loss leader), while architects will be able to reduce costs on the tail end instead of seeing significant portions of their fee being used to perform construction administration services. Once architects and construction managers make significant progress in these areas, a compression of the design and building process will follow, making for real cost savings for all.

IPD can help avoid repetitive value engineering, one of the nagging realities architects, owners, and construction managers experience on projects today, causing lengthy and costly redesign and recoordination work that can delay projects and increase costs in other areas, for instance, through escalation. And everyone would like to see an end to “defensive detailing,” the practice of adding details on drawings simply to avoid change orders and claims. Defensive detailing is counterproductive, inefficient, and takes away from innovative solutions. IPD seeks to eliminate this.

Like any new approach, concerns exist. Should architects be worried that certain elements of their traditional approach to the design process will be hampered? Does IPD make sense on all projects or are there limiting factors? On the legal front, can acceptable business terms be developed to satisfy all parties within the framework of IPD's underlying principles? Will certain firms be at a disadvantage in the marketplace if they cannot fully adapt to the changes imposed by this process? We believe these concerns are worth exploring and are not insurmountable. Clearly, a first step is establishing relationships with those you can trust and with whom a full collaboration feels comfortable. We are ready to go that distance and look forward to successfully completing a project using IPD.

JOSEPH MIZZI IS PRESIDENT OF THE F.J. SCIAMÉ CONSTRUCTION COMPANY.

It's a Matter of Trust

Today, building is not just about adding one material to another in accordance to a blueprint. It is an exponentially more complex three-dimensional chess game played by a team of sibling experts across related fields. And things can get complicated. Sciame Construction Company has constructed buildings with the world's leading architects, but Sciame president Joe Mizzi believes the collaboration could be even closer and better with the help of IPD.

Integrated Project Delivery (IPD) is a topic that seems to be buzzing in the design community. Even seasoned architects who have built worldwide using

numerous project delivery methods seem anxious to discuss the IPD option and its potential in today's marketplace. While there is a lot to recommend about IPD, much about it remains scary for many architects and construction managers because it will require us to engage in levels of trust and codependence associated more often with long-term marriages than the building of buildings. That said, we should take the leap.

Basically, IPD is a project delivery approach in which the owner, architect, and construction manager collaborate extensively from early design through project turnover using Building Information Modeling (BIM) as

a tool to support the process. IPD was introduced formally in the U.S. several years ago by the American Institute of Architects and represents a radical departure from the more traditional project delivery methods currently in use by architects and construction managers today.

The AIA's *Integrated Project Delivery: A Guide* outlines the principles of Integrated Project Delivery as mutual respect and trust, mutual benefit and reward, collaborative innovation and decision making, early involvement of key participants, early goal definition, intensified planning, open communication, appropriate technology, and organization and leadership.

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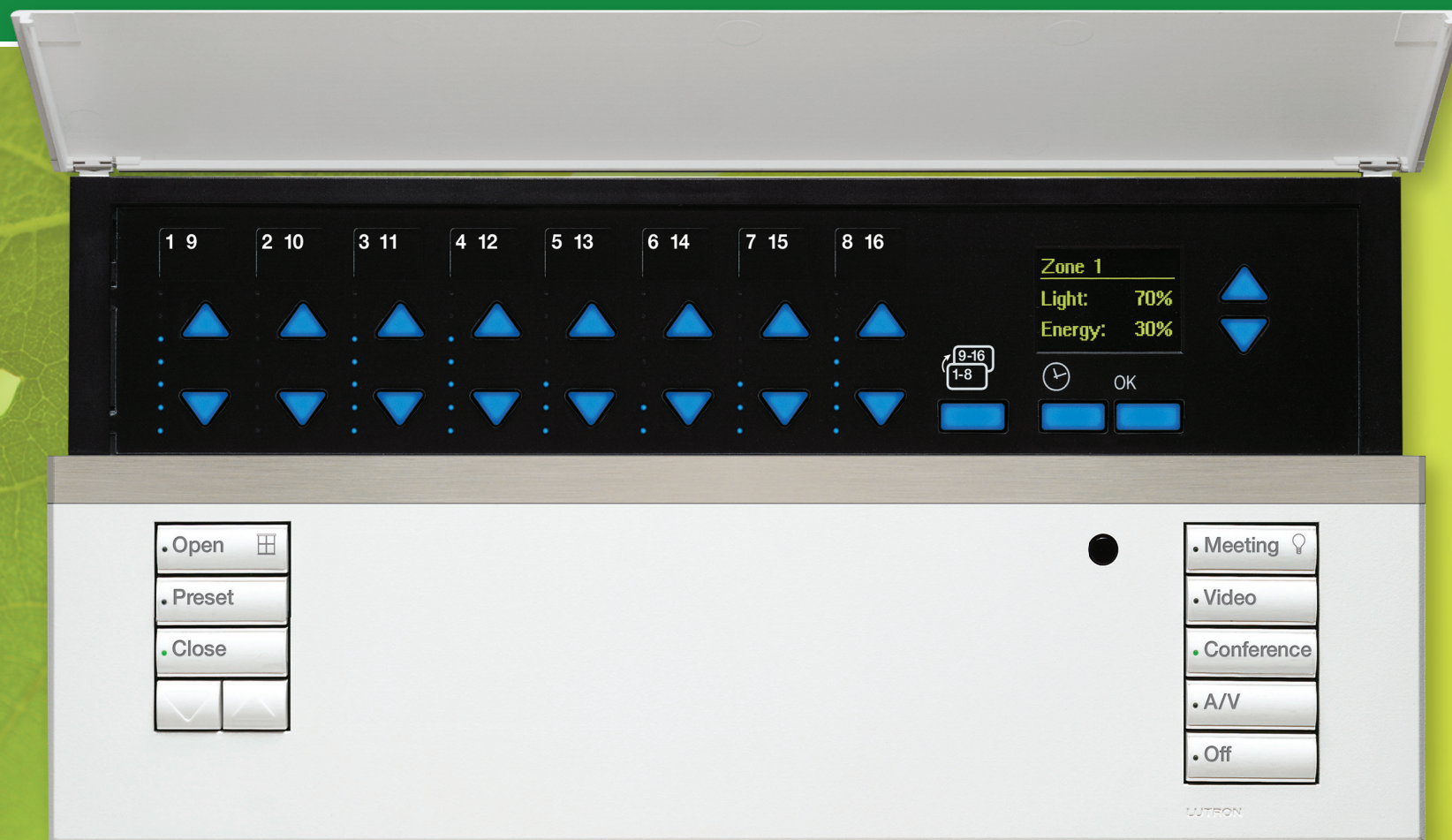
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