

THE ARCHITECTS NEWSPAPER

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MIT IN BUBBLY BID FOR LONDON OLYMPIC TOWER



COURTESY RAISE THE CLOUD

SEND IN THE CLOUDS

In early November, British architects discovered with dismay that Mayor Boris Johnson of London was conducting a secret competition to select a designer for a \$33 million beacon for the 2012 Olympics. Brushing aside the standard procurement process—which involves publishing a notice in *The Official Journal of the European Communities*—Johnson invited 30 firms to submit proposals for a prominent addition

to the city's skyline.

While the contenders—said to include Foreign Office Architecture—were not named as of press time, one team is already spreading the word about their entry on Facebook. Carlo Ratti, architect and director of MIT's Senseable City Lab, joined forces with German engineer Joerg Schlaich, Arup, artist Tomas Saraceno, corporate sponsor Google UK, and others to **continued on page 6**

DOT SHUTS DOWN VULNERABLE CHAMPLAIN CROSSING



ED BARNA

BRIDGE NIXED

Every five years, the 80-year-old Champlain Bridge, used by more than 3,500 cars daily to cross over Lake Champlain between New York and Vermont, undergoes an underwater safety inspection. **continued on page 7**

COMING FAST:
TRANSPORTATION ISN'T ALL POTHoles AND BRIDGEWORK. FOR THE NEXT WAVE OF HIGH-TECH TRANSIT, YOU CAN'T BEAT PRT'S. SEE PAGES 14-15

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BALMORI IN BILBAO. SEE PAGE 8



IWAN BAAH



COURTESY NEW YORK WATER TAXI

AS WINTER LOOMS, EAST RIVER WATER TAXIS CAN'T STAY AFLOAT

FERRIED AWAY

Brooklyn's waterfront condo dwellers are again up a creek. For the third time in four years, commuter water taxi services on the East River are likely to take a winter hiatus as ferry operator New York Water Taxi weathers a seasonal dropoff in revenues. What's more, the city has halted plans to increase East River ferry service by spring 2010, pushing that expansion back at least another year.

That's bad news for developers of luxury residential projects in Brooklyn and Long Island City, who banked on water taxis to carry commuters to Manhattan. One survey found that nearly half the residents of Williamsburg condo Schaefer Landing considered the taxis **continued on page 7**



COURTESY LPC

LPC SAVES ONE AUTO ROW BUILDING, JUNKS ANOTHER

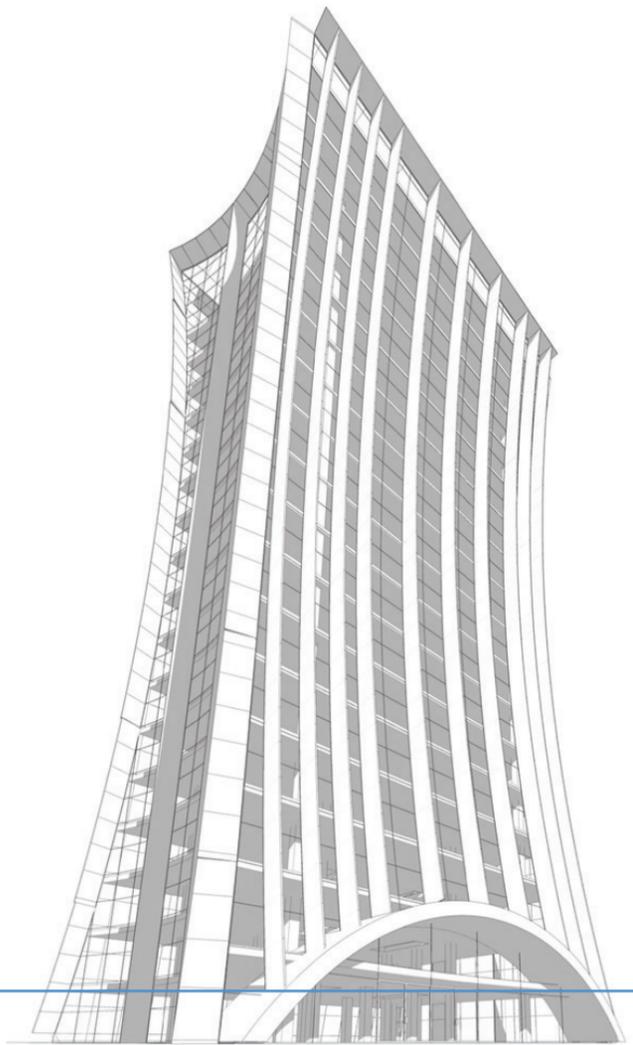
SCRAPPED!

Typically, preservationists would have been thrilled by the Landmarks Preservation Commission's designation of 1780 Broadway, a 12-story building designed by Howard Van Doren Shaw and built in 1909 for tire maker B.F. Goodrich. It is one of two buildings designed by the prolific Chicago School architect in New York, and it became a city landmark on November 10 despite the reservations of Extell Development, which owns the property and intends to make it part of a \$1.5 billion mixed-use project.

But the commission, by a vote of 6-3, cast aside Shaw's other New York building, the adjoining **continued on page 5**

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MIND OVER MATTER

In the United States, infrastructure design has traditionally been the domain of civil engineers even though architects have been formulating city plans since Pierre L'Enfant created Washington, D.C. In Europe, it has long been unthinkable to build new subways, bridges, and neighborhoods without the insights of an architect, and some are now acting here to change the profession's marginalization in this important public discussion.

Last month, the competition and conference WPA 2.0 convened in Washington, D.C. Deliberately recalling the landmark infrastructure projects of Roosevelt's Works Progress Administration, WPA 2.0 asked architects to bring their skills to the design of a new infrastructure. Event organizer cityLAB, led by UCLA's Dana Cuff and LA architect Roger Sherman, wanted the competition and symposium to take place in Washington, where architects could engage in dialogue with government officials about the future needs of this country. CityLAB whittled down over 200 entries from 13 countries into a shortlist of six professional teams and four student designs. The jury of architects selected the Chicago- and New York-based group PORT's project *Carbon T.A.P. // Tunnel Algae Park* as the professional winner. The project would reconfigure urban automobile tunnels by capturing their carbon dioxide to create large-scale algae farms. A bio-armature of algae ponds would be located on a movable bridge linking Governors Island to Red Hook in Brooklyn or to Lower Manhattan.

I chaired an afternoon session of WPA 2.0 that brought together design-savvy government officials to talk about the future role of architecture in our national infrastructure. Panelists including Casey Jones from the General Services Administration, Maurice Cox of the National Endowment for the Arts, Julia Anastasio, director of the American Public Works Association Center for Sustainability, and New York's Design and Construction Commissioner David Burney debated the role that architects might play in the proposals put forward by the Obama administration. When it was suggested that we have yet to see a sign from the current administration that they are seeking a new New Deal, the Washington-based panelists pointed out that the current administration is still dealing with a Bush-era budget and priorities. Not until 2011, they suggested, will we see the results of Obama's policies.

Both Cox and Anastasio, however, pointed to the fierce debate over the health-care bill as a sign that there will also be a strong pushback from entrenched interests (such as the highway lobby) should there be any change of priorities in an infrastructure overhaul. All agreed that if architects want to play a role in the national debate, it would most likely come about through small-scale improvements rather than massive proposals. To that end, Cox noted that many new architecture centers with research interests are opening in places such as Jackson, MS, and Dallas, TX. These centers are starting to work in a focused way on local issues and on the pressing need for infrastructure improvement.

Clear to all was the need to match thinking with doing. The government professionals were impressed by the ambitious visions of the competition's shortlisted proposals. Similarly, the architects responded to the call to focus on projects that emphasize targeted goals and collaborative work. Both sides need to move up and down in scale and expectations if we are to truly fix the broken pieces of this country. **WILLIAM MENKING**

GSA DOLES OUT MAJOR MODELING CONTRACTS TO TEN FIRMS**BIM'S IN THE MONEY**

In late September, the General Services Administration awarded ten hefty contracts for Building Information Modeling (BIM) services, each worth \$30 million, with a retainer of up to five years. While work under the contracts has not yet been assigned, the GSA has clearly indicated that BIM services are an important factor for the federal government's new construction projects, as well as for renovating and modernizing existing structures.

The Indefinite Delivery-Indefinite Quantity (IDIQ) contracts were awarded across the GSA's regions, and six went to architecture firms: Ghafari Associates of Dearborn, MI; KlingStubbins in partnership with Tocci Building Corporation of Philadelphia; HNTB of Kansas City, MO; ONUMA of Pasadena, CA; View By View of San Francisco; and Kristine Fallon Associates of Chicago. The four remaining contracts were awarded to construction management firm DPR Construction of Falls Church, VA; engineering and systems-based Hallam Associates of South Burlington, VT; and software development firms Beck Technology of Dallas and Applied Software Technology of Atlanta.

The ten offices will primarily act as project consultants, and depending on the services required for each assignment, a team may find itself modeling information as varied as energy analyses, operations and facility management, planning and programmatic organization, or cost estimating schedules.

"The IDIQ for BIM services will provide consulting services available to GSA to verify, model check, train, and prepare independent models on any American Recovery and Reinvestment Act projects or future projects," said GSA spokeswoman Mary Anne Beatty. The contracts promote the GSA's commitment to "strategic and incremental implementation of BIM technologies and reflect the technological advances in the marketplace," Beatty added.

Chris Leary, a project director at KlingStubbins, said that the firm had essentially been prequalified for a very broad assignment. "It's up to the local GSA, or perhaps the national GSA office, to come up with specific assignments that meet these categories," he said. "It's a pretty clever way for an owner like the GSA to accelerate the adoption of this technology."

Six additional IDIQ contracts were awarded for 3-D laser scanning services to provide accurate 3-D models of existing GSA facilities in advance of architecture or engineering work. In partnership with BIM services, scanning should help streamline the GSA's vast portfolio of construction and renovation projects, which include federal office buildings, border stations, courthouses, and childcare centers.

Two of the winning 3-D scanning firms, Stantec Consulting Services of Mount Laurel, NJ and Architectural Resource Consultants of Irvine, CA, provide architectural and design services. Coign Asset Metrics & Technologies of New Brighton, PA offers a broad range of capabilities, including facility and asset management, engineering, surveying, planning, information technology, and business process improvement. The remaining three offices—Quantapoint of Pittsburgh, Pharos Consulting of Orlando, FL, and Beck Technology of Dallas—specialize in software development and laser scanning. **BRIAN NEWMAN**

LETTERS**NOT SO GRAND**

I was struck while reading your article "Scrapping Soho?" (AN 16_10.07.2009) that there was little mention of the residents of 74 Grand Street and their situation after having their homes literally slide out from under their feet five years ago. It's unthinkable to me that this city would allow people to go through this for such a long time. Surely city officials have a responsibility to people who live in our buildings, and not just to the structures themselves. The real tragedy here isn't the story of a building facade that is about to be put in storage, but the roadblocks that seem to keep these residents from getting their lives back on track.

TIM POWELL
NEW YORK

HERE'S TO HALPRIN

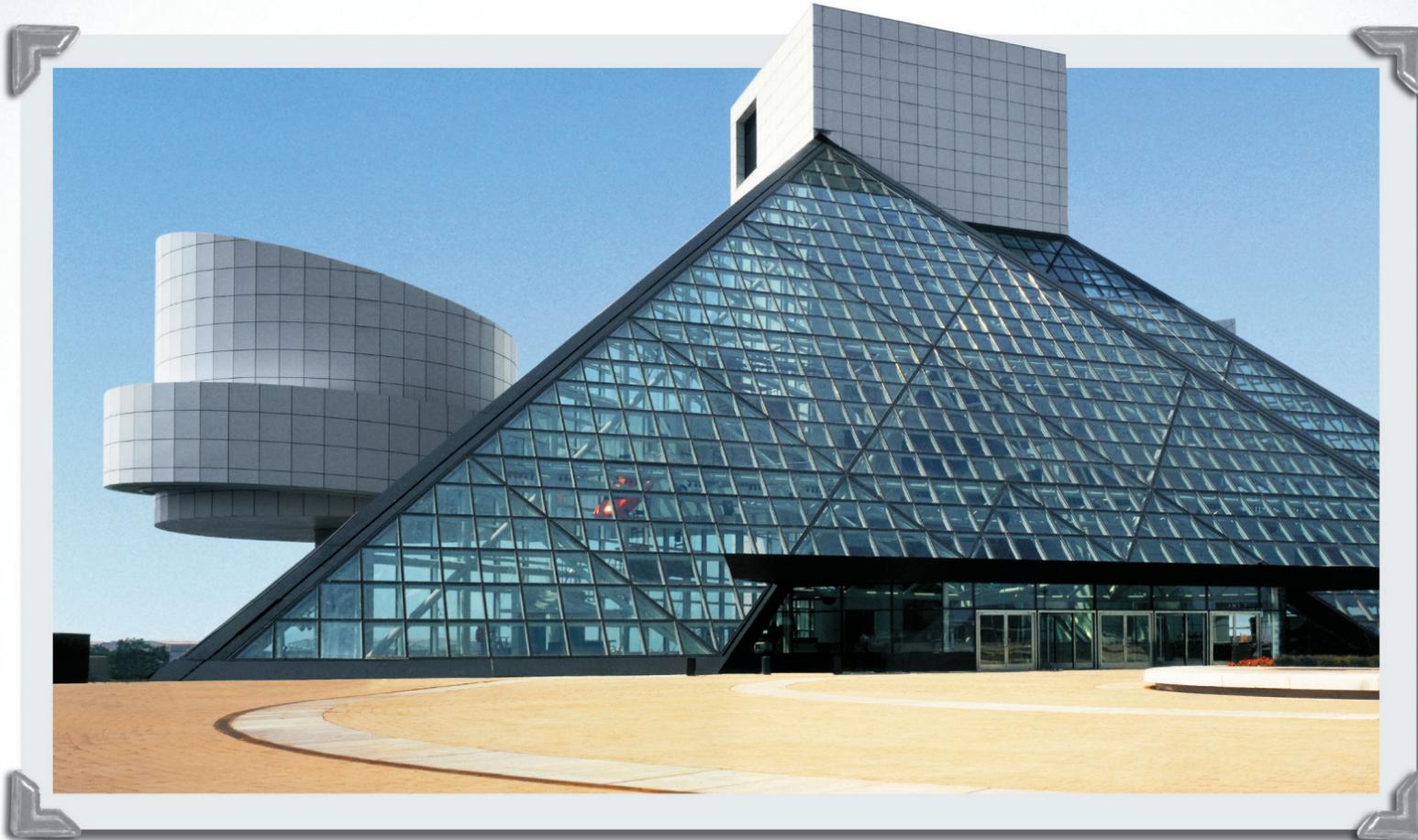
I appreciated your article on the passing of Lawrence Halprin (AN 19_11.18.2009), which showed the many contributions he provided through his work and life. As I read through the piece, it brought me to recall fond memories from Halprin's visit as a speaker to one of the AIA's Western Mountain Region Conferences a number of years ago, hosted by the Wyoming AIA Chapter in Jackson Hole. Halprin attended the conference with Sue Yung Ikeda for several days; the program he and Ikeda presented on master-planning, design, and communities was one of the best I have ever attended, and I have used that information and some of his philosophies during my career. But the most pleasant memory is of Halprin riding in the "Cow Limo"—a vehicle we used to shuttle

dignitaries during the conference—slapping his hand on the side of the car in tune with the Western music being played through the stereo system. He was truly a pioneer in his field and will be remembered by all who knew him, as well as those that enjoy his work as they walk through it. Thank you for a well-written article on a man of great talent and professionalism.

MICHAEL APOSTOLOS
GREEN CONCEPTS GROUP
SCOTTSDALE, AZ

CORRECTION

An article about development plans for Riverside South ("Trump It's Not," AN 17_10.21.2009) misspelled the name of an architect who worked on alternative plans for the site. His name is Paul Willen.



The Rock and Roll Hall of Fame opened its doors in 1995, incorporating sustainable glass technology.

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THE ARCHITECT'S NEWSPAPER DECEMBER 2, 2009

EAVESDROP > SARA HART

NORBERT HAS LEFT THE BUILDING

In the last issue, we brought your attention to a lawsuit in which Reed Construction Data accuses the McGraw-Hill Construction Group of industrial espionage, mail fraud, and racketeering. **Norbert Young**, president of the construction group, which includes *Architectural Record*, was mentioned twice as the alleged spy supervisor. Since then, an internal memorandum on November 9 seems damning in its terseness: "I wanted to inform you that Norbert Young has left The McGraw-Hill Companies." That's it. No reason given, no thank you for years of service—just the name of the person-in-charge-for-now and a boiler-plate pledge to sound leadership and innovation. Cold.

THE POPE AND THE ARCHITECTS

Like the Church, **Pope Benedict XVI** works in mysterious ways, inviting 500 artists, architects, musicians, film directors, and one Italian prima ballerina for a meet and greet between the church and the arts. Half of the 500 mostly Italian invitees accepted, and among the blessed were **Zaha Hadid**, **Daniel Libeskind**, **Mario Botta**, **Santiago Calatrava**, and **David Chipperfield**.

Archbishop **Gianfranco Ravasi**, the director of the Pontifical Council for Culture, organized the event "to bridge the widening gap between spirituality and artistic expression." At a news conference, he said he saw this gap at many modern churches, which he said "do not offer beauty, but rather ugliness." Then the director of the Vatican Museums **Antonio Paolucci** cast more stones by adding, "Nowadays, many people live in the dreary outskirts of cities in ugly houses. They go to church, and it's uglier still!"

Renzo Piano, **Tadao Ando**, and **Richard Meier** have built Catholic churches recently. Ravasi did not forget them in his munificence, proclaiming: "Great modern architects do not want interference with the purity of their buildings."

GOT THE UGLIES

Let *Curbed.com* and *Vanity Fair* anoint the Best; *VirtualTourist.com* has gone rogue with its second annual list of the "World's Top 10 Ugly Buildings." Only two U.S. structures made the cut: **John Johansen's** 1967 Mechanics Theater in Baltimore and **Haigh Jamgochian's** 1962 crumpled Markel Building in Richmond. And Yes, Virginia, **Libeskind's** Royal Ontario Museum addition made the list, too.

SEND YOUR BEST UGLIEST TO SHART@ARCHPAPER.COM

SCRAPPED! continued from front page

225 West 57th Street. Commission Chair Robert Tierney cited the opposition of Extell and the city council, which wrote a strongly worded letter in August that effectively threatened to overturn the commission's designation if it went ahead with it. The result has left preservationists apoplectic.

"I'm appalled," said Simeon Bankoff, executive director of the Historic Districts Council. "I think this inserts a level of politics into a merit-based decision. If the city council wants to kill it, fine, but don't do their dirty work."

In debating which building to preserve, a majority of commissioners argued that 1780 Broadway was a sufficient memorial to B.F. Goodrich's place along Automobile Row, a succession of midrise office and service buildings along Broadway north of 42nd Street. That position echoed arguments made in August by Extell's preservation consultant, Higgins & Quasebarth, which noted that the eight-story building at 225 West 57th was built on spec and never occupied by the carmaker. "In my judgment, 225 West 57th Street did not play as prominent a role in Automobile Row," Tierney said. "Therefore, it is less deserving of designation, especially in light of the other buildings already landmarked."

Other commissioners argued that the 57th Street building was actually the more significant of the two, being one of the first in the city in which a truly modernist vocabulary began to emerge. "As a work of architecture, it is an extremely strong, extremely rare, and extremely precious example of early modernism," commissioner Stephen Byrns said. Byrns cited the building's distinctive fenestration, abstracted columns, and the incorporation of automotive motifs such as tire-tread bricks and wing-nut sculptures. Commissioner Roberta Brandes Gratz



COURTESY LPC

added that the two buildings, which are connected by a freight elevator in the rear, are inseparable. "I find the 57th Street building more distinctive, and to separate the two would be like separating siblings," she said.

After the vote, Raizy Haas, a senior vice president for development at Extell, said the firm had looked at preserving both buildings as part of a T-shaped development stretching from 57th to 58th streets, with a spur on Broadway occupied by the B.F. Goodrich building. But because of differing floor heights in the two structures and other issues, 225 West 57th could not be saved. Plans for the development have not been drawn up, though Haas said Extell was "absolutely" considering a designer on par with its recent collaborators, which include Christian de Portzamparc and SOM.

MATT CHABAN

OPEN > RESTAURANT



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Designer: Jordan Mozer
and Associates

DOUG SNOWLER

A trail of hand-carved, bronze apple blossoms begins in the pavement outside the newly renovated Renaissance 57 hotel, leading into the lobby, up a glass-encased stairway, and into the second-floor Opia Restaurant. Jordan Mozer and Associates commissioned the apple accents, along with similarly curvaceous lamps, tables, and door handles. Curves shape the floor plan as well: Mozer created a gradual circle of increasingly intimate spaces, as a bar gives way to a room in which a handful of dining tables intermingle with lounge furniture that in turn gives way to a formal dining room. Wide arcs framed by curtains partition spaces without closing them off, and a semi-private table is tucked into the corner of a second bar area, raised several steps above the floor. A fire blazing among blown-glass sculptures and a series of leather-upholstered columns add to the lounge's warmth. For all of Opia's modern forms, Mozer keeps one foot in the Romanesque aesthetic of the original hotel: A wrought-iron canopy marks the entrance, and matching ironwork balconies protrude from the second-floor bar, each just big enough to hold a handful of guests. **JULIA GALEF**

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Carlo Ratti and team's proposed 2012 Tower near Olympic Stadium and (right) its base.



COURTESY RAISE THE CLOUD

SEND IN THE CLOUDS continued from front page create what Ratti described as "not a building for London but a symbol of global ownership."

Called "the Cloud," the structure starts with a slender spire that is ringed by a spiraling ramp, stabilized

with a cable net, and sturdy enough for strollers and bicyclists to mount to a sky full of bubbly spheres. This upper aerie would host three types

and sizes of spheres: The largest and most structural are Buckminster Fuller-type geodesic domes; next, cable-net bubbles would cluster around observation decks; and then, blurring the edge, bunches of hot-air-filled balloons create that head-in-the-clouds feeling. The EFTE inflatables would be covered in a new type of distributed LED that is readable from any direction and could provide a constant stream of information, including game statistics, weather forecasts, traffic advisories, alien greetings, and presumably, advertisements.

Intended to stand 400 feet tall, the Cloud will barely have a footprint, sustainability-wise. Photovoltaic film, whose effect will be magnified by mirrors, is spread over the spheres. And while visitors can only ascend the one-kilometer ramp on foot or by bicycle, they can descend by means of a "regenerative lift" that uses the same braking system as a Prius to recoup electricity, as will water-wheels embedded in the

column through rain collection.

The exact size of the Cloud remains to be determined. Taking a page from the grassroots innovations of the Obama campaign, the team has organized a structure that can expand or contract depending on donations. The density of the cloud cover—the number of spires and individual clouds, in fact—will depend on how many people sign on to contribute. The Facebook page Raise the Cloud was launched on November 11 and already has more than 1,000 friends, according to Ratti, who would like to see as many as three spires covered in clouds at the as-yet-unselected site. "We can build our Cloud with five million pounds or 50 million," he said. "The flexibility of the structural system will allow us to tune the size of the Cloud to the level of funding that is reached." Whether or not selected by Mayor Johnson to be the official 2012 Olympic Tower, the Cloud is certain to attract plenty of air time.

JULIE V. IOVINE



JOHN SIMON

LINCOLN CENTER'S STATE THEATER RECEIVES ARTFUL RENOVATION

JAZZING UP JOHNSON

It was only fitting that when it opened in 1964, Lincoln Center's Koch, née State, Theater, was the first major venue built expressly for a ballet company. The stately southern member of the Lincoln Plaza triad, home to New York City Ballet, typifies architect Philip Johnson's so-called "Ballet School" mode: Putting aside the austerity of early modernism, Johnson gave the theater a dose of shimmy with decorative bronze grilles, rich travertine, and bijoux sconces.

All of which, in retrospect, only added to a somewhat gloomy architectural experience. "The theater has always been seen as sort of dark," said Stewart Jones, managing director of JCJ Architecture. Jones and his team have been engaged for the last year and a half in an extensive renovation of the theater,

renamed for philanthropist David H. Koch, whose donation of \$100 million covered all but a fraction of the project's cost. And they have seized every chance to brighten the scene, making the space more "youthful," as Jones put it.

Some changes are obvious: A new box office from Diller Scofidio + Renfro reflects the svelte work the firm has done elsewhere on the campus. Other improvements fly just below the radar, like lobby ceilings repainted from brown to a softer maroon, with reupholstered lounges to match. "Johnson never saw [these areas] as places where people would congregate," said Jones, "but they always mingle here. We wanted to facilitate that." In addition, dark red carpets have been jettisoned for a lighter tone that bears a lattice pattern quoted from the theater's

balcony fascia. And scattered signage has been replaced with distinctly contemporary lighted placards from graphic design firm Two Twelve.

The theater itself was due for some tweaking. The ballet shares the space (as it has since 1966) with the ensemble company of the New York City Opera, whose productions have long required electronic enhancement to make singers audible from the stage. Acoustical upgrading under the direction of JaffeHolden and Arup has allowed the opera to ditch the amplifiers; better and bigger lighting will give the players a brighter spotlight than ever.

Still, the most impressive improvements may be the ones you can't see. "This was primarily an infrastructural renovation," said Jones, who spent months working out the logistics for a new dimmer

room and media control center. The theater's marble skin conceals a complex steel-and-concrete structure, which had to be bored through and then reinforced to pass miles of conduits and ducting through it. Despite such intricacies, extensive research into Johnson's design process gave JCJ most of the information it needed to do the job. It also turned up a couple of gems from the theater's past. The walls in the tiered gallery, for so long covered in stucco, were originally faced in piled white carpet that, said Jones, "ended up filled with trapped insects" and had to be removed. The renovation replaced the stucco with a brownish fabric shot through with strands of gold, a subtle but appropriately jazzy touch that puts bounce back into the building's step. **IAN VOLNER**



BRIDGE NIXED continued from front page But this October, concerns about the bridge's stability led the New York State Department of Transportation (DOT) to call for an inspection one year early. Officials were shocked at what they found: Cracks in concrete piers that concerned inspectors during the previous visit in 2005 had more than tripled in size, from five to 18 inches deep. "You should not see anywhere close to that deterioration in that short a time," said John Zicconi, director of planning, outreach, and community affairs for the Vermont Agency of Transportation. The department immediately closed the bridge for good on October 16.

Designed by engineering firm Fay, Spofford & Thorndike in 1929, the Champlain Bridge is a notable example of a continuous truss design, in which each span is interconnected to the others, allowing for less material and a lighter, more elegant aesthetic. The design is the same as that of the Minneapolis bridge that collapsed in 2007, killing 13 people. And it shares that bridge's vulnerabilities. "Like the Minnesota bridge, when

you lose one pier or support or section, it drags the others down with it," said Robert Dennison, chief engineer for the DOT, which operates the bridge jointly with Vermont.

Another vulnerability is the unreinforced concrete that was used to build the nine piers on which the bridge rests. As the lake ices over, thaws, and re-ices every winter, water seeps into the concrete's pores and expands as it freezes, widening existing cracks. Compounding the problem are the bearings atop the piers on which the bridge rests. Made of both steel and polymer composites, they have become rigid over the years. That means that when the bridge is buffeted laterally by wind or expanding ice, those forces get transferred directly to the already-weakened piers.

Transportation agencies have ruled out any possibility of repair, given the bridge's fragile state. "To even attempt to repair it would put workers at risk," Zicconi said. The departments are rushing to complete the permits and engineering plans needed for a controlled demolition as soon as possible, for fear that the coming

A detail of the bridge's eroding roadway (left) and the continuous truss design of the structure (right).

winter's wind, temperatures, and snow loads might collapse the bridge precipitously. After the demolition, a new bridge will be constructed as close as possible to the location of the current one; the details of its design are still uncertain.

Until that time, two state-subsidized ferries will be transporting drivers across the lake. Land detours are much more circuitous, taking people about 100 miles out of their way to the south, and even farther on the detour to the north. The total cost of subsidizing alternate transportation, demolishing the bridge, and building a new one will amount to at least \$80 million, Zicconi estimated, to be shouldered equally by Vermont and New York.

Despite the suddenness of the bridge's demise, it should not come as a surprise. The Champlain Bridge has already outlived its life expectancy of 70 to 75 years. "I think we've become used to the concept that bridges have an infinite life," said Dennison. "They don't."

JULIA GALEF

FERRIED AWAY continued from front page a significant factor in their move there. But now they're caught in a chicken-and-egg conundrum, as the city bides its time until building occupancy—and ferry ridership—increases.

Plaintive though the cries of Brooklyn bloggers may be, only a vocal minority regularly relies on water taxis, which get about 4,300 monthly riders in summer. The service will need a much wider range of commuters if it is to catch on permanently. New York Water Taxi requires about \$900,000 in yearly subsidies to continue operating East River service through the winter, when monthly ridership drops by half.

Both Tom Fox, president of New York Water Taxi, and David Lombino, a spokesman for the New York City Economic Development Corporation (EDC), which subsidizes the commuter service, said talks to keep ferries running through the winter are ongoing. But commuters have learned to expect the worst: In 2008, service shut down on January 1 and didn't return until June.

Launched that same year, the EDC's ambitious ferry plan included new and expanded

service throughout the five boroughs and continued subsidy of East River service through 2010. The first phase, opened last May, connected Far Rockaway to South Brooklyn and Lower Manhattan. The second phase, now delayed, would add new stops at North Williamsburg and Greenpoint, and a new landing at Roosevelt Island, funded by \$4.4 million in federal transportation funds, with an additional \$1.1 million from the Bloomberg administration and the city council. (Even more quixotically, perhaps, the EDC recently announced a feasibility study for commuter ferry service from Manhattan to Coney Island, with stops near the New York Aquarium, KeySpan Park, and a new pier to be built in Coney Island Creek.)

Encouraging a green mode of transportation that requires little infrastructure would seem a no-brainer for the Bloomberg administration. But as city officials face a \$5 billion deficit, developers, commuters, and ferry operators can agree on one thing: Fiscal, not environmental, sustainability will determine the fate of waterborne transportation in the coming year.

JENNIFER K. GORSCHÉ

SPLENDID ISOLATION



When **Diller Scofidio + Renfro** collaborated with **FXFOWLE** and **Arup** to revitalize Lincoln Center's celebrated **Alice Tully Hall**, it took their years of experience and the rapid pace of steel construction to ready the stage in just 14 months. Now that the curtain has gone up to reveal the new hall's acoustic brilliance, it's clear that the performance began when giant cantilevers were set in place to suspend newly revealed rehearsal spaces—successfully isolating them from the concert hall below, but not from public view or from standing ovations sure to fill the venue for seasons come.

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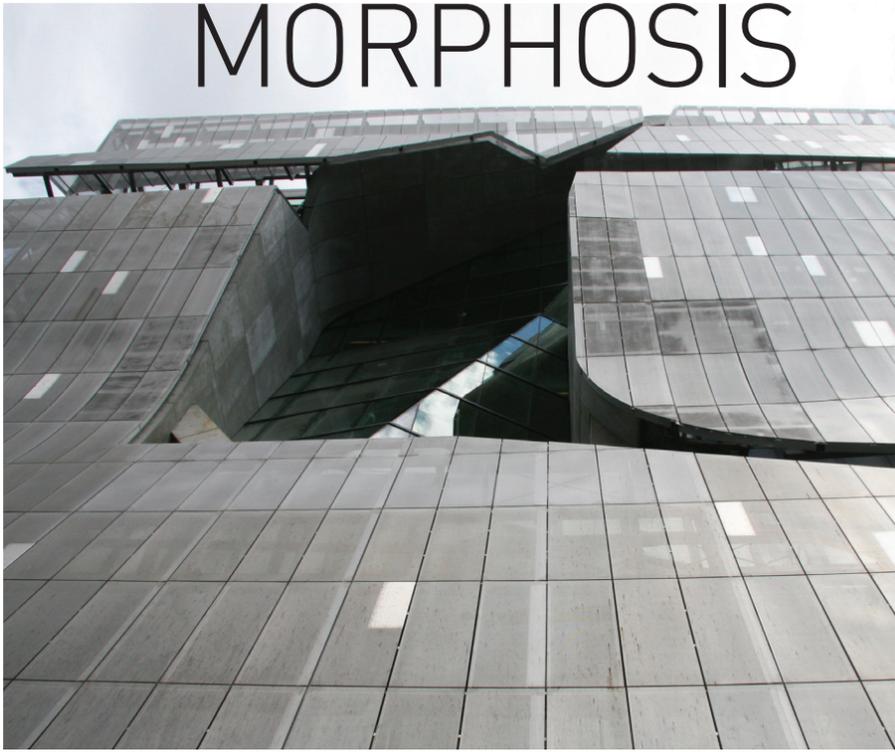
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Architects: Diller Scofidio + Renfro; FXFOWLE
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METAL- MORPHOSIS



The Cooper Union's new academic building by **Morphosis** architect **Thom Mayne** is not only rekindling the school's ability to inspire new generations of art, architecture and engineering students, its dynamic, shimmering form is igniting the imaginations of all who pass through Cooper Square as well. Much of this energy is owed to the unique transparency of the building's steel-and-glass double skin wall system, reducing solar gain while bringing to light the ability of architects, and of ornamental metal, to transform design aspirations into reality.

Transforming design into reality

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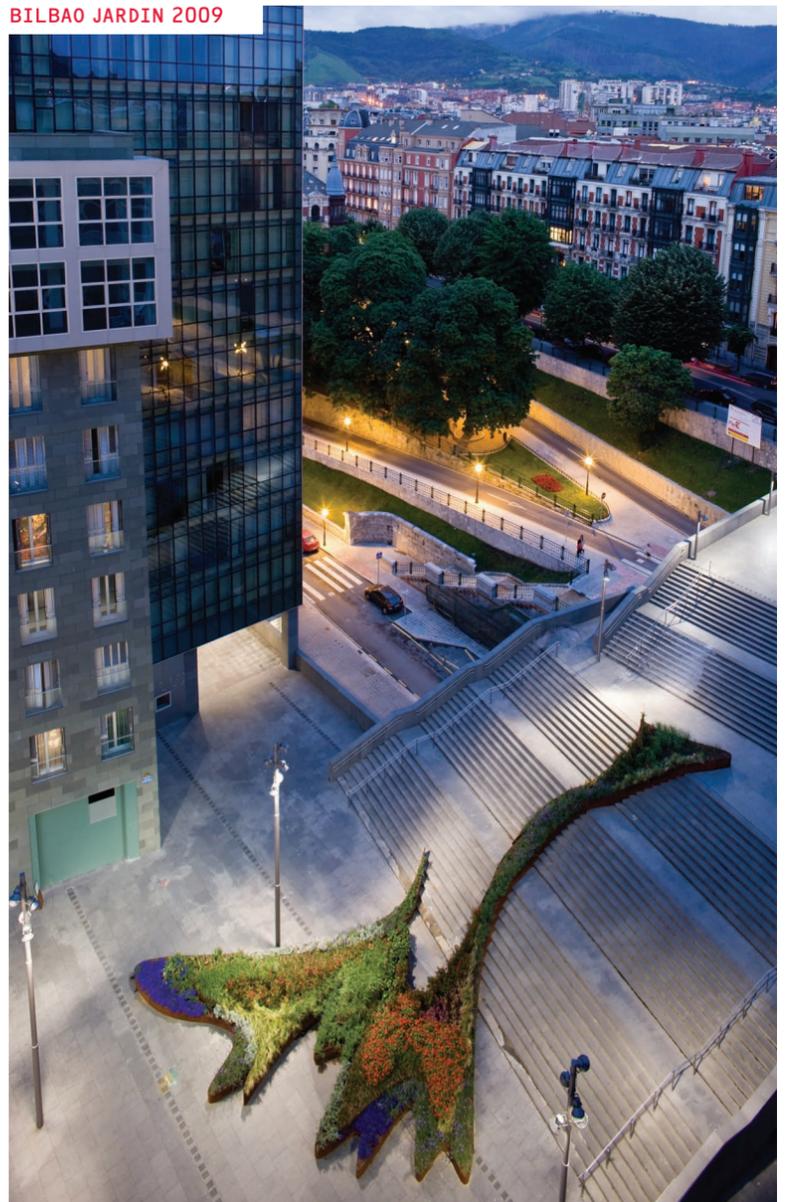
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Architect: Morphosis
Associate Architect:
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Structural Engineers:
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STUDIO VISIT > BALMORI ASSOCIATES

BILBAO JARDIN 2009



CAMPA DE LOS INGLESES



From designing temporary gardens to masterplanning urban districts, Balmori Associates is exploring what they define as new terrain for landscape design. "Landscape has shifted into a bigger role, to all kinds of interventions in urban places," principal Diana Balmori said. "We now have the tools to bring a much larger number of living things into the city."

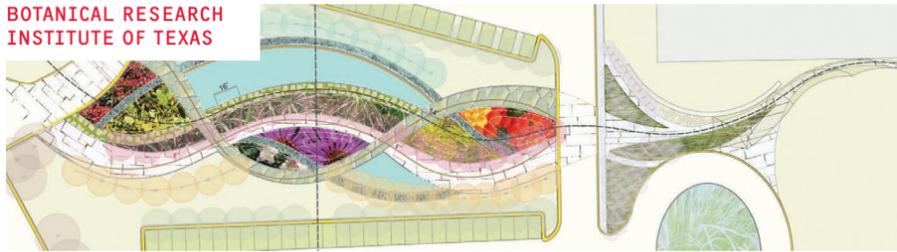
Her studio, which overlooks the High Line, is filled with the colorful detritus of built projects and speculative studies, including her well-known Long Island City green roof study, which garnered the firm two projects in the neighborhood, including a roof at Silvercup Studios. The firm is now working on a public space study for the Meatpacking District, while other projects include a sculptural swimming pool lined with stacked slate in upstate New York, and a circulation, landscape, and parking design for a botanical institute in Fort Worth, TX.

While the economic downturn has affected the firm, it has also provided opportunities. "It's a looser time, which is good in a way. Things can be reevaluated," Balmori said, adding that landscape strategy has taken on greater importance as architecture is cut back. "We find we're being brought in earlier and earlier in the design process," she said. **ALAN G. BRAKE**

MPPAT



BOTANICAL RESEARCH INSTITUTE OF TEXAS



BEALE STREET LANDING



COURTESY BALMORI ASSOCIATES EXCEPT BILBAO JARDIN: IWAN BAAH

BILBAO JARDIN 2009
BILBAO, SPAIN

Situated between two Arata Isozaki towers, this 860-square-foot garden enlivened an austere staircase with a free-flowing form and cascade of colorful plantings. Cor-ten edging tied the space to a nearby Eduardo Chillida sculpture of the same material, and added unusual substance to this temporary garden. "We liked playing with the idea of how landscape can transform a hard-edged space," said Mark Thomann, director at the firm.

CAMPA DE LOS INGLESSES
BILBAO, SPAIN

This park is sliced with undulating paths, each of which marks a significant grade change, integrating the city and riverfront while providing views of the Guggenheim and surrounding mountains. The paths are lined with stainless-steel-clad retaining walls. "We want the paths to pick up some light," Balmori said, noting that the walls provide relief from Bilbao's often dreary weather, while also housing a cafe and service area.

MPPAT SEJONG,
SOUTH KOREA

This project, which stands for Master Plan for Public Administration Town, calls for a continuous series of rooftops zigzagging over a street grid below. Designed to house government ministries, the structures will create a rooftop park that provides recreation space and dramatic views for surrounding housing blocks. The government adopted the masterplan, and competitions are being initiated for the buildings.

BOTANICAL RESEARCH INSTITUTE OF TEXAS
FORT WORTH, TEXAS

When the Botanical Research Institute asked Balmori to landscape its new Fort Worth home, the firm saw a greater opportunity. "They just wanted a skirt around the building," Thomann said. Balmori suggested linking to the adjacent Fort Worth Botanic Garden, and the result is a braided landscape of research fields and rain gardens that alternate with parking areas, under a canopy of species native to Central Texas.

BEALE STREET LANDING
MEMPHIS, TENNESSEE

Due to fluctuations in the level of the Mississippi River, this five-acre waterfront landing was designed to accommodate flooding. Located at the terminus of the Memphis Blues district, the gardens are expected to be "seeded by the river," while terraces will host concerts and allow boats to tie up. Now under construction, the project is expected to be the first piece of a larger waterfront redevelopment.

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THE ARCHITECT'S NEWSPAPER DECEMBER 2, 2009

ROME'S NEW MUSEUM OF ART AND ARCHITECTURE IS BIG, BOLD, AND EMPTY

ZAHA MAXIMA



ROLAND HALBE

The opening of Zaha Hadid's MAXXI (an acronym for Museum of the Arts of the Twenty-First Century) on November 14 in Rome was a momentous occasion for so many reasons. Although the museum's design is revolutionary and extraordinarily complex by any standard, for a city that has long shunned new architecture—and is subject to the vagaries of Italian politics—its realization is something of a miracle. Completed ten years after the international competition at a cost of €150 million (about \$223 million), more than double the projected budget, Italy's

first national museum of contemporary art and architecture will encompass two institutions, administered jointly by directors Anna Mattiolo and Margherita Guccione.

Not long after groundbreaking in 2005, with only the foundations complete, the first installment of funds had already been spent and a government budget crisis made it unclear that the Ministry of Culture would be able to come up with more. Even so, the MAXXI has been largely immune to the type of controversy surrounding other recent architectural commissions,

notably Richard Meier's Ara Pacis, which Rome's mayor made a campaign promise in 2008 to dismantle.

The MAXXI's sleek exterior conceals a baroque belly full of drunkenly tilting walls, undulating ramps that dissolve into space, and vertiginous cantilevers rotated around a soaring double-story atrium. Hadid's new Italian "creature," as the behemoth 322,000-square-foot museum has been called, was unveiled with theatrical panache as modern dancers, choreographed by Sasha Waltz, guided spectators through the pristine empty space. It was also a

creative way to inaugurate a museum sapped of the funds to mount a proper exhibition, thanks to cost overruns attributable mostly to the sheer technical difficulty of the construction.

Hadid's exuberant conceptual scribbles were transformed into concrete structure largely thanks to a structural engineering team with expertise in the restoration and reinforcement of ancient monuments, an important consideration in such a seismically active area. "The whole structure is more or less floating; there are relatively few points that actually touch the ground," said engineering consultant Federico Croci of Studio Croci & Associati. "But the most impressive thing about this building is the skeleton—it is like a wild animal." The crisscrossing horizontal strips of the structure traverse inside and out, oscillating and twisting so that walls seamlessly become floors, ceilings, and windows.

The last time anything of this scale was constructed in Rome was under Benito Mussolini, who exploited the use of monumental architecture as a demonstration of power. The Fascist dictator left a significant modernist architectural legacy, including the iconic Palazzo della Civiltà in the EUR quarter, and the neoclassical Foro Italico sports complex just across the river from the MAXXI. It is difficult to compete with the sweeping efficiency of dictatorships, especially under an epically unstable democratic government. But Rome's monumental scale demands



A lobby

RICHARD BRYANT

an architectural statement of suitably grand proportions, and MAXXI certainly fits the bill. Arguably the most successfully realized building by Hadid to date, this explosive colossus of glass, steel, and concrete could also be the Eternal City's first contemporary monument, putting it back on the architecture map.

The question that remains is whether the new museum will be a welcoming host to the institution's modest collection of contemporary art and architectural drawings, supplemented by an annual acquisition budget under \$4 million. The response of Paolo Colombo, the former director of MAXXI who oversaw the commission, was clear: "I don't care: The building itself is a masterpiece."

CATHRYN DRAKE

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CITY FINALLY CLINCHES DEAL FOR EXPANDED AMUSEMENT PARK

CONEY FLOATS



COURTESY MUNICIPAL ART SOCIETY

Coney Island was a shadow of its former self this year, even with the Cyclone, Wonder Wheel, and Ringling Brothers Circus in full swing. But the Bloomberg administration vows that the amusement mecca is due for a comeback next summer, now that it has finally reached a deal with local developer Joe Sitt to buy 6.9 acres of his boardwalk-bordering property.

At a November 12 press conference, Mayor Michael R. Bloomberg announced the \$95.6 million deal, which encompasses the 3-acre former Astroland site that stretches from Surf Avenue to the Boardwalk, plus a 2-acre lot and a 1.6-acre lot extending from the boardwalk to Wonder Wheel Way, a new street running through the middle of the amusement district created by the rezoning of the area earlier this year.

While the deal ensures that the boardwalk will continue to be lined with amusements instead of hotel towers, the first major

challenge is a \$150 million infrastructure investment the city must make across the 47-acre area to provide stable electrical, plumbing, and other services to support large-scale development.

To keep the area vibrant while it is in transition, the city also released a request for proposals to find an operator for the three parcels just acquired. While those amusements will be only semi-permanent as the build-out of the area continues, the mayor emphasized that they will be twice as large as what was offered last summer. "We should have ten acres of amusements open for business," he said.

Over time, the three parcels will be incorporated with Deno's Wonder Wheel and the Cyclone, as well as a parcel adjacent to Keyspan Park for which the city is still negotiating, and Steeplechase Plaza, a new park at the base of the Parachute Jump that is currently in design. While these pieces will be run by a hand-

ful of operators in the interim, the expectation is that they will be combined at some point into a contiguous, 12-acre park.

"It's a mitzvah created today by the Bloomberg administration," Dick Zigun, founder of Coney Island U.S.A., said in an interview, noting that nothing on this scale has been seen since the 15-acre Steeplechase Park closed in 1964.

For his part, Sitt now gets to build two hotels on Surf Avenue, while also retaining land to operate for amusements. "Your dream is going to come true and I'm so pleased you allowed me to remain a part of it," the developer said during the press conference. He noted, however, that his projects would be dependent on the recovery of the real estate market and the city's infrastructure improvements. "Really, our timeline, to be blunt, will ride on the coat-tails of the city," he said.

MC

AT DEADLINE

YOU LOSE SOME, YOU WIN SOME

Atlantic Yards opponents were dealt a double blow on November 24, as the State Court of Appeals, New York's highest court, ruled in favor of the state and its use of eminent domain on the project. The same day, the state issued roughly \$800 million in bonds for the SHoP- and Ellerbe Becket-designed arena. But opponents' legal strategy may yet win out, as developer Bruce Ratner now has only weeks to sell bonds to a wary market.

GEHRY TOPS OUT

Less than a week before the Yards hubbub, Ratner and Frank Gehry got together on the one project they are successfully completing, the 76-story Beekman Tower in Lower Manhattan. On November 19, they celebrated the topping out of the building, which is now the tallest residential building in the city, and the Santa Monica architect's tallest project.

OY! WHAT WERE THEY THINKING?

Peter Eisenman's Memorial to the Murdered Jews of Europe has been plagued with problems, from cracks to graffiti, but who could have imagined the audacity of a fashion shoot amid its coffin-like concrete pillars in Berlin? Britain's *New Statesman* magazine uncovered just such a fashion spread in a copy of the easyJet in-flight magazine. All copies were trashed, and the outside publisher was blamed, though that company said the feature was intended as enlightening and educational reading.

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IN DETAIL > JOHN JAY COLLEGE OF CRIMINAL JUSTICE

SKIDMORE,
OWINGS & MERRILL
WITH LESLIE E. ROBERTSON
ASSOCIATES

Ever since 9/11 turned criminal justice into a major growth industry, John Jay College—the only liberal arts college in the United States to offer a focus in the field—has seen a significant increase in enrollment. Compared to other institutions in the City University of New York network, it is long on students but short on physical space. The school operates out of the 1906 DeWitt Clinton High School designed by Charles B.J. Snyder, which sits on 10th Avenue and 58th Street, along with a 1988 Rafael Viñoly addition to that building and an old shoe factory across the street. With these facilities straining at their seams, expansion became an imperative. In answer, the city procured the remainder of the block between 10th and 11th avenues and in 2003, after an interview process, chose Skidmore, Owings & Merrill (SOM) to complete the design of a new building that will contain 620,000 square feet of classrooms and student spaces.

From the very beginning of their involvement in the project, the architects at SOM saw the opportunity to answer one of the key challenges of urban campus design: circulation. Most colleges in the city are housed in tall buildings that

necessarily use elevators as their primary mode of circulating students. When classes let out, these vertical arteries of transportation become quickly congested, making it difficult to get to the next class in the ten or so minutes provided. The long rectangular site, however, offered the possibility of creating a large horizontal corridor that would not only open up easy passage through the new building, but also create a seamless connection to the existing structures. The site also features a 30-foot grade change between the avenues, which inspired another design decision: Rather than run the corridor along one floor, the architects cascaded it through the section, mirroring the sloping elevation and connecting the three principal teaching levels with stairs and escalators. Like Broadway cutting diagonally through the city's grid, creating public squares along the way, the corridor opens up points of dispersion where it cuts through the floors, creating ideal locations for student lounges and assembly spaces.

Not all of the required programmatic space could be squeezed within this long, low horizontal podium, so at 11th Avenue, SOM placed a ten-story cube. This tower element accomplishes two things: It anchors the college's presence at that end of the site, and it provides views to the Hudson River above the neighboring McKim, Mead & White–designed ConEd power station. To maintain the ease of circulation created by the long cascading corridor, the architects arranged a series



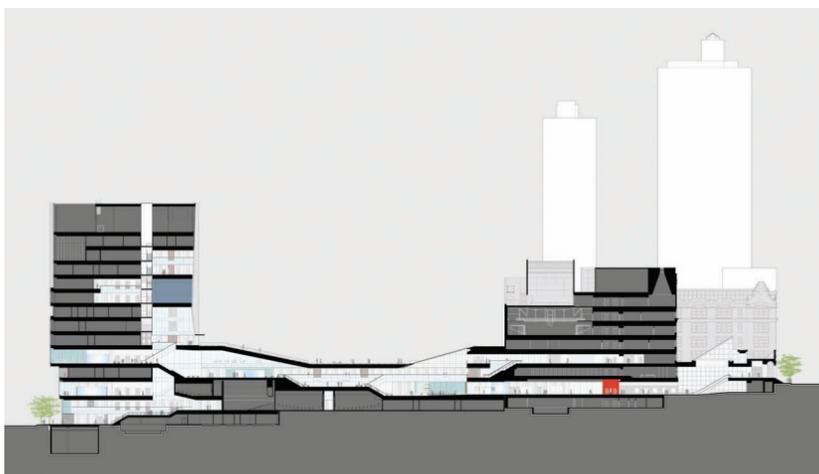
COURTESY SOM

Left and below: SOM solved the challenges of student circulation in this urban campus by designing a long cascading corridor that connects the principal teaching floors. Above: Aluminum fins on the glass curtain wall were painted red to reference the school's historic brick buildings.

of three interlocking, double-height academic “quads” within the cube—one for the sciences department, one for the humanities, and one for law and police science—each connected visually and by stairs and escalators. Pushing all of these functions to one end of the site also opened up the roof of the podium between the cube and the existing buildings. The designers used this space as the site of a green roof, creating another means of traversing the school and providing John Jay students with their own campus green.

The site did come with its share of structural challenges. The entire west end is situated above train tunnels that access Penn Station, meaning that this face of the building had to be cantilevered. In answer, SOM and Leslie E. Robertson Associates engineers chose structural steel to frame the project. The material's weight and long span capabilities made it the economical choice to tackle that challenge, allowing designers to extend a jumbo truss from the top of the cube's core, from which the rest of the building hangs. Steel was also the most feasible choice for the relatively complex section created by the cascading corridor.

SOM clad the exterior of the addition entirely in glass, not just because it is consistent with contemporary thinking and allows plenty of daylight into the classrooms, but also because they wanted to make a play on the idea of the transparency of justice. The material, however, put the expansion in sharp contrast to the other buildings on the block. Snyder designed his high school in the Dutch Colonial style, which heavily favors brick. Viñoly's addition, while a modern building, is also predominantly brick. To make some nod to this architectural lineage, the architects outfitted the glass curtain wall with vertical aluminum fins. On one side, the fins are painted brick red. On the other, the metal was left unadorned. Looking down 58th Street from the existing buildings, visitors will see a continuous expanse of contextually appropriate tawny tones. The other perspective, however, will reveal the gleaming metallic skin of the addition—as bright and impartial as Lady Justice herself. **AARON SEWARD**



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THE ARCHITECT'S NEWSPAPER DECEMBER 2, 2009

Not since railroads started laying tracks across the country have technology and transportation been at such a wide-open crossroads. The opportunities for developing new modes that are more efficient, more sustainable, and even faster are lining up behind the concept known as Personal Rapid Transit.

Aaron Seward takes a test drive through transportation's alluring future.

Meet the Mod Pods



Imagine this commute: You leave your office and walk a few blocks to a transit station. An elevator takes you one flight up from the street to a room outfitted with glowing touch screens. It's rush hour, so people are going and coming, but they're moving through fairly quickly. At one of the screens, which depicts a map of the city dotted with other stations, you select your destination and swipe a fare card. The computer selects the quickest route between the two points and issues you a number. Glass doors slide open and you step out onto a platform where podcars—small, driverless vehicles—are arriving and departing. One pulls up bearing your number and flashing your destination. Another passenger disembarks and you step aboard. Maybe you are traveling with one or two friends, but not many more than that, because the car only seats six. The doors shut and the pod backs out of its berth automatically, gaining speed along an access way before merging into a stream of traffic—into a gap between two other cars that takes less than a second to close. You don't notice this feat of coordination because you are sitting back in a plush seat, relaxing, surfing the internet, or just watching the city go by. The car runs along quietly, turning

from one elevated guideway to the next. It is driven by electricity and emits no pollution. It bypasses all other stations, never stopping until reaching your destination, where you alight in perhaps a much better mood than if you had driven yourself or taken a subway.

This idea—known most popularly as personal rapid transit (PRT)—may sound far-fetched, but it is quickly becoming a reality in more than one municipality around the world. London's Heathrow Airport will begin operating a PRT system known as ULtra as soon as next spring, connecting its business car park to Terminal 5, with more stations planned for the future. It will include 18 battery-powered cars running on solid rubber wheels along a U-shaped concrete guideway. "We didn't set out to devise a PRT system," said Martin Lowson of Advanced Transport Systems, the designer of ULtra. "We set out to design the best possible transport for the 21st century. When you ask what do people want from transit, everyone comes to the same conclusion: They want it now, they want to go where they want to go without stopping, and they want it to be sustainable."

On a more ambitious scale, Foster + Partners is developing a PRT system as the primary mode

of transportation for its Masdar project—a carbon-neutral city of 70,000 currently under construction outside of Abu Dhabi. The firm has placed the podcars on terra firma and moved all pedestrian spaces up on a raised deck. It has also done away with the guideway. Instead, the vehicles will follow sensors embedded in the road. “We started initially looking at track systems, then moved onto the sensor-driven systems,” explained Gerard Evenden of Foster + Partners. “By taking the vehicle off the track, you increase maneuverability and the flexibility of the system.”

PRT systems are also in the works for existing cities. This year the Swedish government announced plans to install systems in four of its cities: Stockholm, Södertälje, Umeå, and Uppsala; and South Korea announced similar plans for Suncheon. On the home front in California, the city of San Jose issued an RFP in August seeking consultants to help it develop PRT around its airport. Officials in Ithaca, NY, and Mountainview and Santa Cruz, CA, have also expressed interest in the modality. And just to prove that it’s not exclusively a pipe dream, a 2007 report issued by New Jersey found that PRT had the potential to “address certain transportation needs in a cost-effective, environmentally-responsible, traveler-responsive manner.”

On paper, it’s easy to see the allure of PRT. For one, it offers some of the benefits of the automobile—on-demand, nonstop travel to your destination—while at the same time soaring above traffic on dedicated guideways, like a monorail. Unlike monorail or light rail, however, which travel in corridors, the system can be laid out in a grid pattern extending in multiple directions to better service an urban area. The small vehicles are cheaper than large train cars and thus their guideways can be built lighter and at less cost. The smaller vehicles also offer the benefit of easier braking, which drastically reduces the headway necessary between cars, allowing them to run closer together. And the system is significantly greener than automobiles or conventional rail: The lightweight vehicles require little energy to move, their nonstop trajectory avoids using the energy wasted in stopping and starting at red lights or multiple stations, and they emit no pollutants at the point of usage.

Like many ideas that sound fresh or even futuristic today, PRT has been around for a long time. Several transit-oriented thinkers in the United States came up with the idea more or less simultaneously in the 1950s, but the system didn’t pick up steam until the ‘60s, when a report by the Department of Housing and Urban Development

(HUD) entitled *Tomorrow’s Transportation* posited that current modes of transit would not be able to remedy the growing congestion in American cities and strongly endorsed PRT as the answer in 1966. The report sparked a rash of research and development in the ‘70s. PRT systems were drawn up for several cities—including Los Angeles, Houston, Boston, and Tucson—and a number of vehicle and guideway designs were constructed in test facilities.

The only such system to ever be implemented in an urban setting was a federally funded, quasi-PRT system designed to connect the three disparate campuses of the University of West Virginia in Morgantown. While it had most of the features of a true PRT system—vehicles running direct from origin to select destination on a dedicated guideway, with no intermediary stops—the cars were quite large, capable of moving up to 21 people each. Unfortunately, planners rushed the project to an October 1972 completion date so that President Nixon could ride it at the system’s inaugural ceremony. While the world was watching, the system failed, and dealt a deadly blow to PRT. After that, the federal government wouldn’t go near the pods. Engineers later ironed

out the kinks, though, and the Morgantown PRT has been operating efficiently ever since.

The HUD report stimulated the development of PRT systems in other countries as well, including Japan, France, and what was then West Germany. The West German system, known as Cabintaxi, was the most thoroughly tested of any PRT system. Designed as a transit option for the city of Hamburg, it featured cars running both atop and suspended below a box girder, allowing two-way traffic on a single guideway. Cabintaxi was ready for deployment by 1980, when a recession hit and the West German government withdrew funding.

The only other PRT system to come this close to implementation was TAXI2000, originally developed at the University of Minnesota by Dr. J. Edward Anderson. In the early 1990s, the Raytheon Company—a defense contractor—purchased the system in order to win a contract from the Northeastern Illinois Regional Transportation Authority to develop a demonstration PRT system for Rosemont, Illinois. Rather than build on Dr. Anderson’s designs, however, Raytheon started from scratch, putting the project in the hands of its radar engineers. As a result, the guideway grew three

times as wide, the cars four times as heavy, and the system so inordinately expensive that the project was shelved.

But the failure of PRT to take hold can’t be blamed entirely on economic doldrums and engineering snafus. The system itself presents major concerns that have given city planners reason to pause. As a new modality, it has no record of success to hearten those about to invest millions of dollars in implementation. There is also no hard data indicating that people will feel comfortable in a driverless pod. And the elevated guideway would change the face of any city perhaps more than its citizens would accept. Recent advances in computing technology, however, have made automatic control much more reliable than it was in the ‘70s, and driverless trains in Europe are now racking up good marks for safety. “It’s not the technology that’s the problem. It’s all the hoops you have to run through to get acceptance,” said Jerry Schneider, a PRT advocate and member of the Advanced Transit Association. “What we need is a cowboy like Ted Turner who can afford to lose the money if it doesn’t work out.”

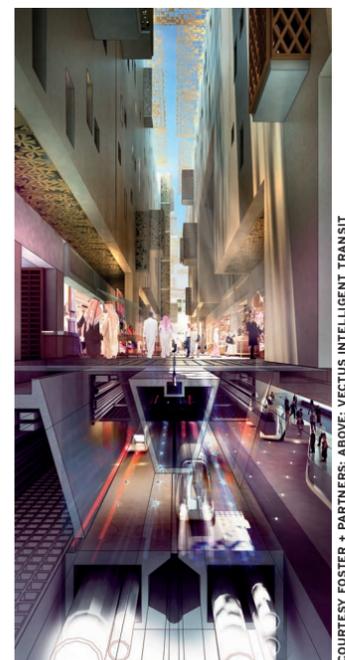
AARON SEWARD IS AN ASSOCIATE EDITOR AT THE ARCHITECT’S - NEWSPAPER.



Facing page: The ULtra system planned for London’s Heathrow Airport will run rubber-wheeled vehicles along a concrete guideway.

Above: Vectus is a rail-based podcar system being developed in Sweden.

Below: At the Foster + Partners–designed Masdar, podcars will ferry passengers and freight 23 feet below the city’s pedestrian causeways.



COURTESY FOSTER + PARTNERS; ABOVE: VECTUS INTELLIGENT TRANSIT

The editors of *AN* pored over the architecture books of the season to bring you our definitive list of the most intriguing, compelling, seriously gorgeous, data-driven, cool, and fascinating books—in our opinion. Read on!

BOUNTIFUL BOOKS

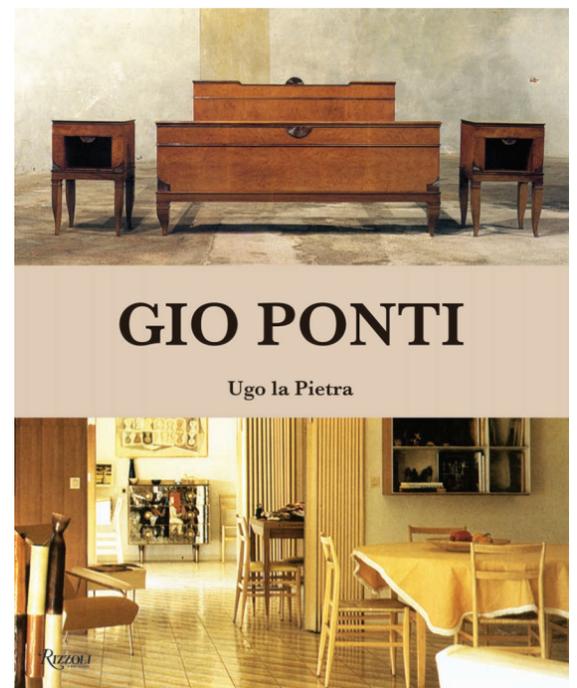
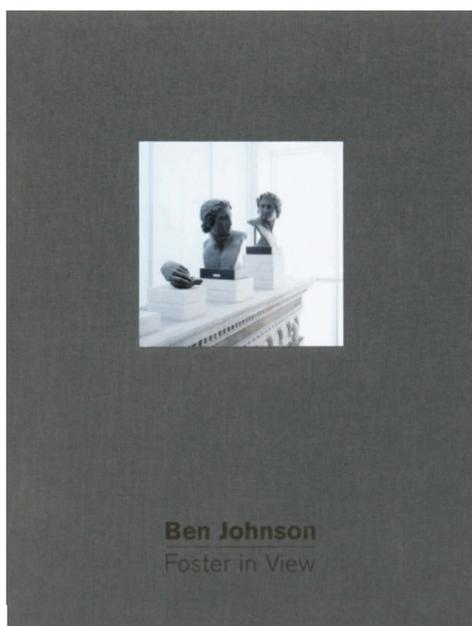
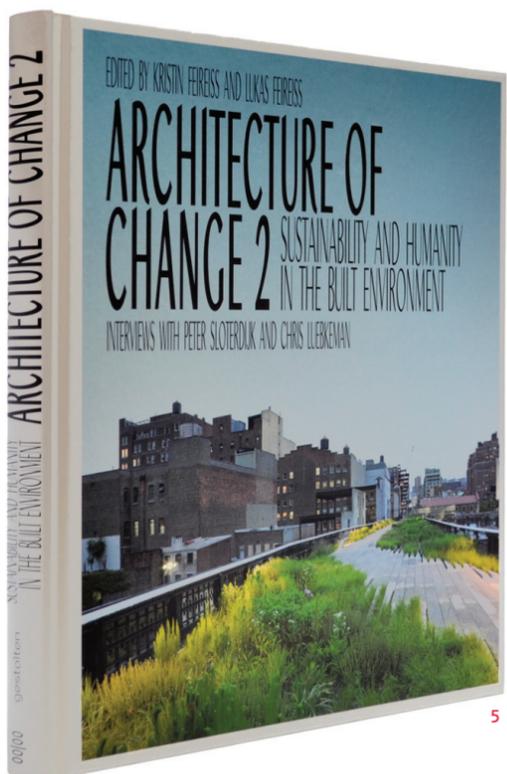
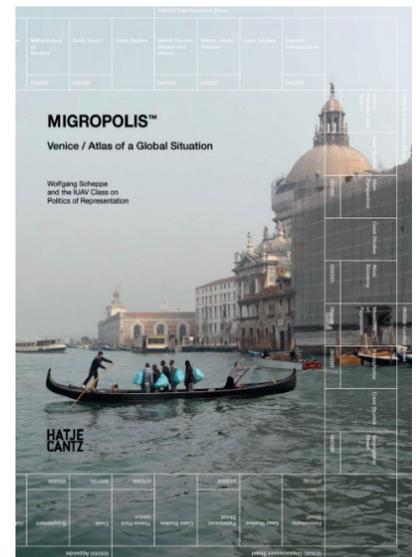
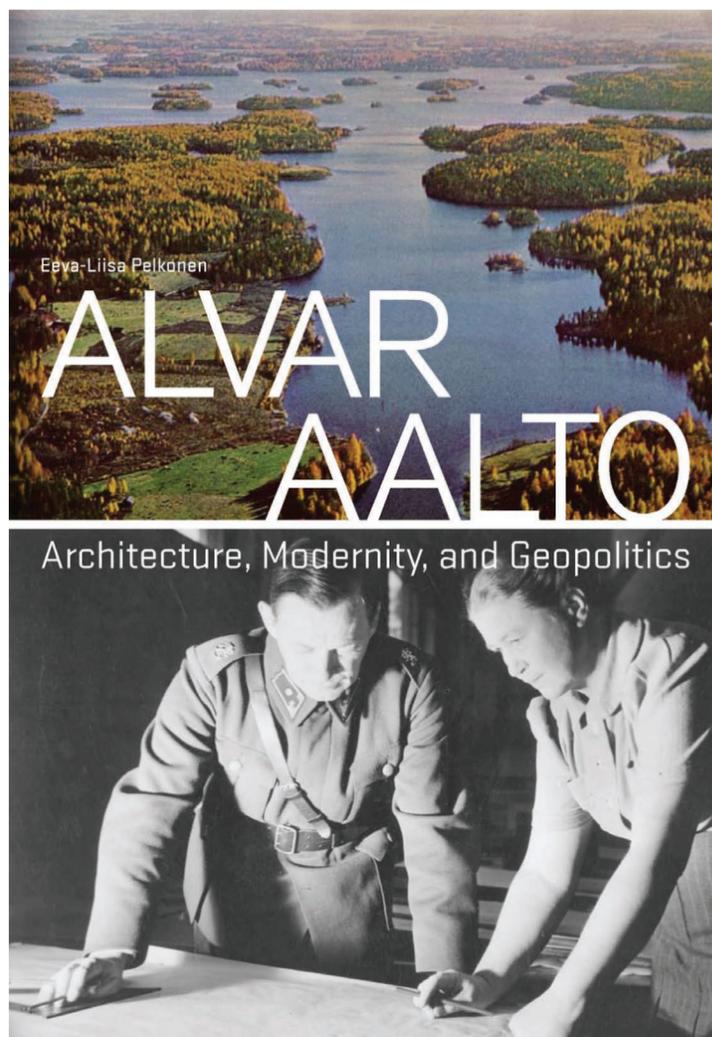
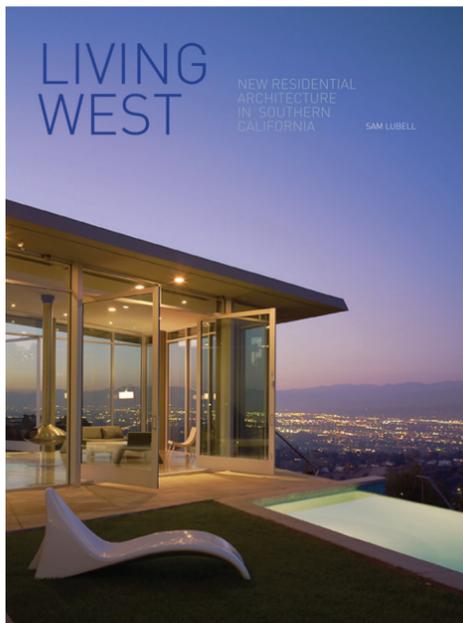
FIRST WORKS: EMERGING ARCHITECTURAL EXPERIMENTATION OF THE 1960s & 1970s

Edited by
Brett Steele and Francisco González de Canales

1960–1979 first works by: Robert Venturi, Michael Webb, Cedric Price, Alvaro Siza, Aldo Rossi, Norman Foster & Richard Rogers, Paul Virilio & Claude Parent, Rafael Moneo, Andrea Branzi, Renzo Piano, Peter Eisenman, Coop Himmelb(l)au, Toyo Ito, Rem Koolhaas & Elia Zenghelis, Morphosis, Bernard Tschumi, Steven Holl, Daniel Libeskind, Zaha Hadid, Herzog & de Meuron

2009 commentaries by: Marina Lathouri, Kenneth Frampton, Samantha Hardingham, Manuel Aires Mateus, Pier Vittorio Aureli, Theodore Spyropoulos, François Roche, Luis M Mansilla & Emilio Tuñón, Kazys Varnelis, Stefano Boeri, Robert E Somol, Beatriz Colomina, Terunobu Fujimori, Alejandro Zaera-Polo with Francisco González de Canales & Nuria Alvarez Lombardero, Sylvia Lavin, Enrique Walker, David Leatherbarrow, Jesse Reiser, Patrik Schumacher, Oliver Domeisen

ARCHITECTURAL ASSOCIATION LONDON



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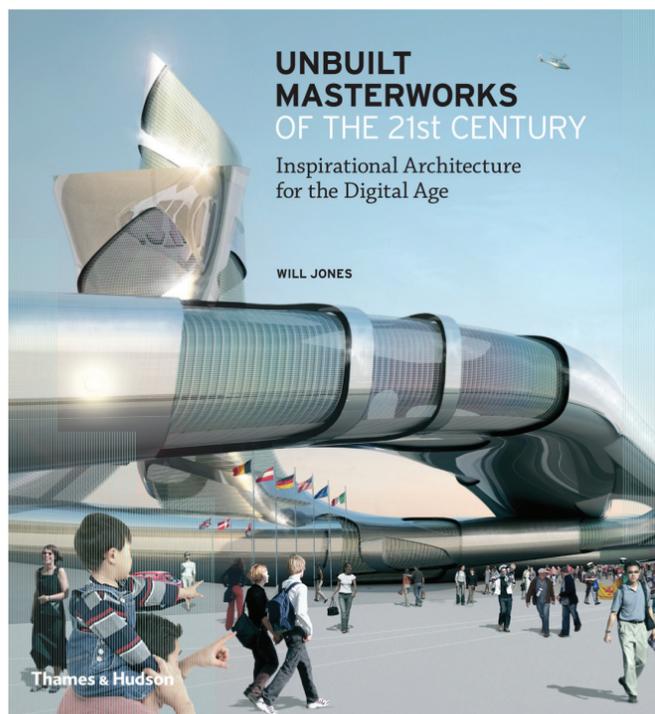
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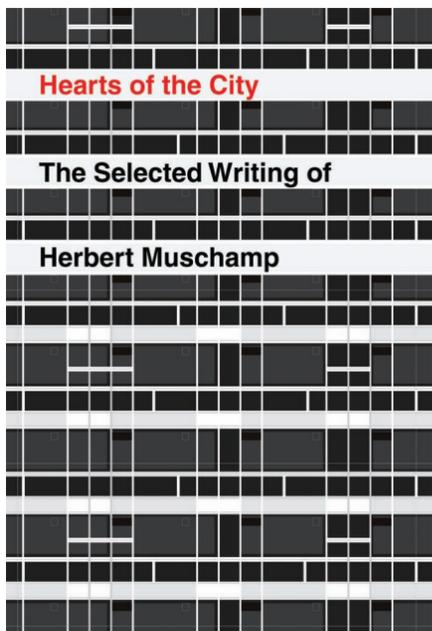
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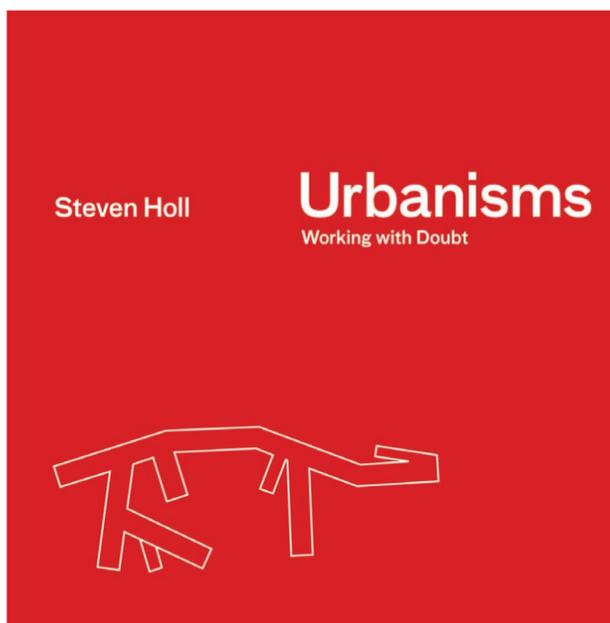
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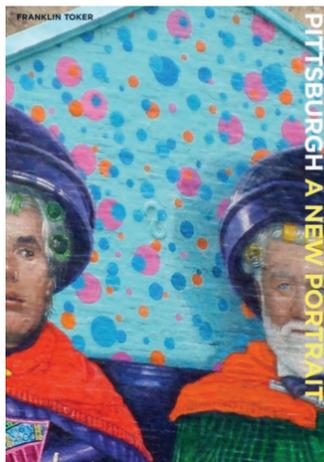
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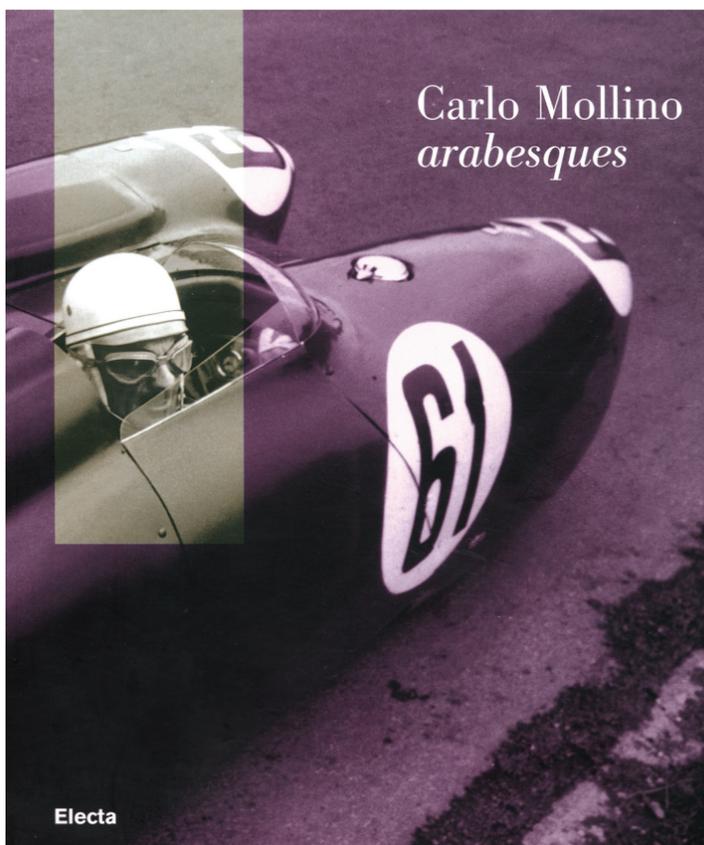
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12



15

- 1 **LIVING WEST: NEW ARCHITECTURE IN SOUTHERN CALIFORNIA**
Sam Lubell
The Monacelli Press
\$50.00
Young talent in CA captured in the words of AN's California editor.
- 2 **ALVARO AALTO: ARCHITECTURE, MODERNITY, AND GEOPOLITICS**
Eeva-Liisa Pelkonen
Yale University Press
\$45.00
The world beyond those fantastic, sinuous designs.
- 3 **FIRST WORKS: EMERGING ARCHITECTURAL EXPERIMENTATION OF THE 1960S AND 1970S**
Edited by Brett Steele and Francisco González de Canales
Architectural Association
\$66.00
The seeds of greatness from Aldo to Zaha, with commentary by their contemporaries.
- 4 **MIGROPOLIS: VENICE/ATLAS OF A GLOBAL SITUATION**
Wolfgang Scheppé, et al.
Hatje Cantz
\$120.00
More than 1,300 pages of Venetian glory, from Senegalese vendors to cruise ships to flood charticles.
- 5 **ARCHITECTURE OF CHANGE 2: SUSTAINABILITY AND HUMANITY IN THE BUILT ENVIRONMENT**
Edited by Kristen and Lukas Feireiss
Gestalten
\$65.00
Plotting our sustainable future.
- 6 **FOSTER IN VIEW**
Ben Johnson
Prestel
\$75.00
Johnson photographs Foster as inspiration for his paintings.
- 7 **GIO PONTI**
Ugo La Pietra
Rizzoli
\$85.00
How the Italian grew from designing fine china to fine art museums.
- 8 **THE ICONIC HOUSE: ARCHITECTURAL MASTERWORKS SINCE 1900**
Dominic Bradbury
Thames & Hudson
\$65.00
The most important 100 homes of the last 100 years.
- 9 **PITTSBURGH: A NEW PORTRAIT**
Franklin Toker
University of Pittsburgh Press
\$34.95
The Steel City is having a moment.
- 10 **PAPER IN ARCHITECTURE**
Shigeru Ban
Rizzoli
\$65.00
An artist at recycling materials.
- 11 **UNBUILT MASTERWORKS OF THE 21st CENTURY**
Will Jones
Thames & Hudson
\$65.00
A fever dream through the world of What Could Have Been.
- 12 **CARLO MOLLINO: ARABESQUES**
Lisa Ponti, Carmen Guererro, and Fulvio Ferrari
Mondadori Electa
\$60.00
From pornographic Polaroids to baroque boudoirs.
- 13 **HEARTS OF THE CITY**
Herbert Muschamp
Knopf
\$50.00
Selected works. Don't miss the memoir at the end.
- 14 **URBANISMS: WORKING WITH DOUBT**
Steven Holl
Princeton Architectural Press
\$55.00
Holl's *cri de coeur* disguised as a monograph—or is it the other way around?
- 15 **URBANBUILD: LOCAL/GLOBAL**
Ila Berman and Mona El Kafif
William Stout
\$60.00
A double-sided look—literally—at the research and results of Tulane's rebuilding efforts in New Orleans.

DECEMBER

WEDNESDAY 2

LECTURES

Werner Sobek
Franzen Lecture on Architecture and the Environment
7:00 p.m.
The Cooper Union Great Hall
7 East 7th St.
www.archleague.org

Joyce van den Berg
What is Green Architecture?
7:00 p.m.
Goethe-Institut Wyoming
Building
5 East 3rd St.
www.aiany.org

Jürgen Mayer
re:Activators
6:30 p.m.
Columbia GSAPP
Wood Auditorium, Avery Hall
www.arch.columbia.edu

Shane Coen
The New Landscape of Collaboration
6:00 p.m.
Princeton University School
of Architecture
Betts Auditorium, Princeton
www.princeton.edu/~soa

SYMPOSIUM
Preserving 20th-Century Modernism
Andrew S. Dolkart, Belmont Freeman, Nina Rappaport, Frank Sanchis, Theo Prudon
6:30 p.m.
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

EVENT
Unveiling of the Gingerbread Copley Square
5:00 p.m.
Museum of Fine Arts, Boston
Avenue of the Arts, Boston
www.mfa.org

FRIDAY 4
LECTURE
Ken Smith
5:30 p.m.
The Horticultural Society of
New York, Library
148 West 37th St.
www.hsnny.org

EXHIBITION OPENING
Detour: Architecture and Design Along 18 National Tourist Routes in Norway
Aronson Gallery
Parsons The New
School for Design
66 5th Ave.
www.parsons.edu

MONDAY 7
WITH THE KIDS
Apple Seed Children's Classes: Interactive Botany
10:30 a.m.
The Horticultural Society of
New York, Library
148 West 37th St.
www.hsnny.org

TUESDAY 8
LECTURE
David Owen
Green Metropolis
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

SYMPOSIA

Unpacking My Library: Architects and Their Books
Barry Bergdoll, Stan Allen, Billie Tsien, Bernard Tschumi, Tod Williams
6:30 p.m.
The Municipal Art Society of
New York
457 Madison Ave.
www.mas.org

Saarinen and the Spirit of Innovation
Jayne Merkel, Cesar Pelli, Abba Tor
6:30 p.m.
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

WEDNESDAY 9

LECTURES

James Corner
Current Work: Field Operations
7:00 p.m.
The Cooper Union Great Hall
7 East 7th St.
www.archleague.org

Leon Krier
The Architecture of Community
6:30 p.m.
The Municipal Art Society of
New York
457 Madison Ave.
www.mas.org

THURSDAY 10

LECTURE

Kristen Hileman
Arriving at an Art Historical Anne Truitt
7:00 p.m.
Hirshhorn Museum
Independence Ave. and
7th St.
Washington, D.C.
www.hirshhorn.si.edu

EVENT
DIY Salon III: Cut Paper
6:30 p.m.
Museum of Arts and Design
2 Columbus Circle
www.madmuseum.org

SYMPOSIUM
Legacy: The Preservation of Wilderness in New York City Parks
Joel Meyerowitz and Phillip Lopate
6:30 p.m.
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

EXHIBITION OPENINGS

Omer Fast: Nostalgia
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

Matt Connors
Arturo Herrera
Merlin James
Sikkema Jenkins & Co.
530 West 22nd St.
www.sikkemajenkinsco.com

Paolo Ventura
Winter Stories
Hasted Hunt
527 West 24th St.
www.hastedhunt.com

Maximilian Toth
Fredericks and Freiser Gallery
536 West 24th St.
www.fredericksfreisergallery.com

EVENTS

Book Launch: Agenda by Julien De Smedt Architects
7:00 p.m.
Storefront for Art and
Architecture
97 Kenmare St.
www.storefrontnews.org

Group Tour
Eero Saarinen: Shaping the Future
4:00 p.m.
Museum of the City of
New York
1220 5th Ave.
www.archleague.org

FRIDAY 11

EXHIBITION OPENING
Visions of the Cosmos: From the Milky Ocean to an Evolving Universe
Rubin Museum of Art
150 West 17th St.
www.rmanyc.org

SATURDAY 12

LECTURE

Fred Tomaselli and John O'Connor
Skowhegan TALKS
3:00 p.m.
New Museum
235 Bowery
www.newmuseum.org

SUNDAY 13

LECTURE

Philip Kunhardt
Lincoln's Poets
5:30 p.m.
Katonah Museum of Art
www.katonahmuseum.org

EXHIBITION OPENING

Gabriel Orozco
Museum of Modern Art
11 West 53rd St.
www.moma.org

TUESDAY 15

LECTURE

Bjarke Ingels
BIG/Bjarke Ingels Group
7:00 p.m.
The Cooper Union Great Hall
7 East 7th St.
www.archleague.org

WEDNESDAY 16

SYMPOSIUM

Toward "Anarchitecture": A Conversation Between Architects and Artists
James Wines, Vito Acconci, Stalker, Dan Graham, Elizabeth Diller, Beatriz Colomina
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SATURDAY 19

EXHIBITION OPENING

Michael Dal Cerro: Contigent and Eternal City
Mid-Manhattan Library
455 5th Ave.
www.nypl.org

WEDNESDAY 23

EXHIBITION OPENING

The New Typography
Museum of Modern Art
11 West 53rd St.
www.moma.org

JANUARY

WEDNESDAY 6

EXHIBITION OPENING
Patti Smith and Steven Sebring: Objects of Life
Robert Miller Gallery
524 West 26th St.
www.robertmillergallery.com

THURSDAY 7

EXHIBITION OPENINGS
Jeffrey Vallance
Tanya Bonakdar Gallery
521 West 21st St.
www.tanyabonakdargallery.com

Howard Fonda

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

Diane Arbus:

In the Absence of Others
William Eggleston: 21st Century
Cheim & Read
547 West 25th St.
www.cheimread.com

SATURDAY 9

EXHIBITION OPENINGS

William Daniels
Luhring Augustine
531 West 24th St.
www.luhringaugustine.com

New Mirrors:

Painting in a Transparent World
Exit Art
475 10th Ave.
www.exitart.org

TUESDAY 12

LECTURE

Judith Stonehill: New York's Unique and Unexpected Places
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

WEDNESDAY 13

EXHIBITION OPENING

Robert Voit: New Trees
Amador Gallery
41 East 57th St.
www.amadorgallery.com

THURSDAY 14

EXHIBITION OPENINGS

Jacob Aue Sobol
Sabine and I, Tokyo
Yossi Milo Gallery
525 West 25th St.
www.yossimilo.com

Michael Kenna

Venezia
Robert Mann Gallery
210 11th Ave.
www.robertmann.com

Jack Tworok

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

FRIDAY 15

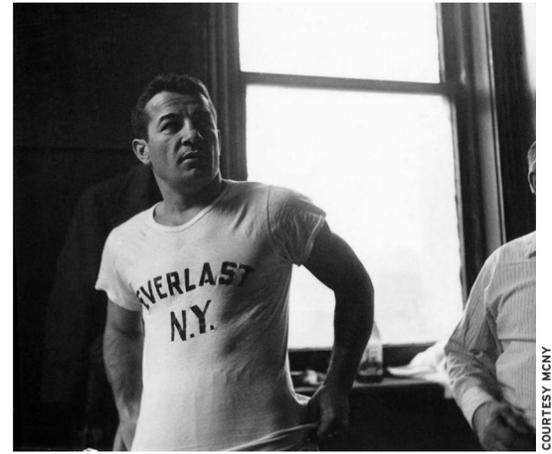
EXHIBITION OPENING

Dan Perjovschi
Lombard-Freid Projects
531 West 26th St.
www.lombard-freid.com

SATURDAY 16

EXHIBITION OPENING

Philip Taaffe: Works on Paper
Gagosian Gallery
555 West 24th St.
www.gagosian.com

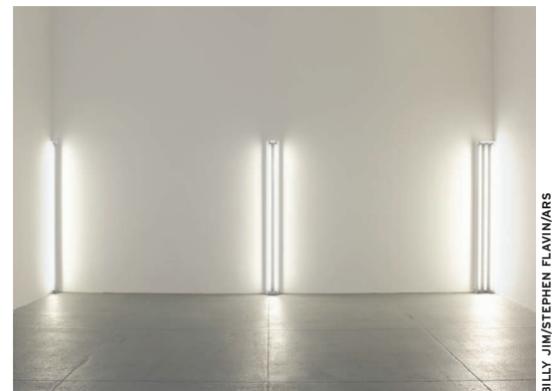


ONLY IN NEW YORK:

PHOTOGRAPHS FROM LOOK MAGAZINE

Museum of the City of New York
1220 5th Avenue
Through January 18, 2010

It was in the years following World War II that New York truly rose to the international-capital role it occupies today, an ascent that the Museum of the City of New York captures in a new photography exhibit called *Only in New York*. The show features published and unpublished snapshots from *LOOK* magazine, which became famous during its run from 1937 to 1971 for its coverage of news and personalities across the five boroughs. The collection includes some instantly familiar names and faces, such as Marlon Brando, photographed in the wake of his acclaimed breakthrough in *A Streetcar Named Desire*; and a series of photographs sold to the magazine by a then-young unknown named Stanley Kubrick, including *Boxer Rocky Graziano* (1949, above). The celebrities are balanced out by shots of other, lesser-known New Yorkers who moved in the glamorous and exciting circles of the midcentury city, such as Michael A. Vaccaro's *Producer Mike Todd* (1950). People aren't the only stars of the show. *LOOK* also fixed its lens on iconic neighborhoods and landmarks, whose changes over the years—such as Harlem's evolution into a politically charged hotspot—serve as markers for the transformation of the city as a whole.

DAN FLAVIN
SERIES AND PROGRESSIONS

David Zwirner Gallery
525 West 19th Street
Through December 19

Fluorescent fields of light bathe the rooms of the David Zwirner Gallery this month, thanks to *Dan Flavin: Series and Progressions*, a retrospective of the late artist's three-decade exploration of light, color, and pattern within the minimalist tradition. The show includes an installation (above) that is now considered one of Flavin's seminal works, *the nominal three (to William of Ockham)* (1963). Sets of one, two, and then three white fluorescent lamps appear in vertical sequence on the wall, the artist's nod to the principles of Ockham's Razor. Filling another entire gallery is *alternating pink and "gold"* (1967), an installation that Flavin originally conceived for his first solo show at the Museum of Contemporary Art, Chicago: One pink and one yellow fluorescent lamp are mounted in the center of a wall and flanked on either side by a series of single lamps spaced at two-foot intervals as far as space allows, and alternating in color between pink and yellow. Flavin's later works are represented as well, such as *untitled (for John Heartfield) 3a-d* (1990)—a series of identical compositions of lamps in fluctuating color schemes—testifying to the fascination that repeating and mutating patterns held for Flavin throughout his life.



IBM in Rochester, Minnesota (1958).

BALTHAZAR KORAB

After traveling for the last three years, *Eero Saarinen: Shaping the Future* has finally come to New York, the city around which many of the architect's most important buildings are clustered. The exhibition opened on November 9 at the Museum of the City of New York, where its curator, Donald Albrecht, is on staff. It will have its final venue this spring at Yale University, the architect's alma

mater, in New Haven. And it was there that the architect, who practiced in Bloomfield Hills, Michigan, was planning to relocate when he died rather suddenly of a brain tumor in 1961, at age 51.

Eero Saarinen was born in Finland near Helsinki, and came to America at age 13 in 1923, when his father Eliel Saarinen placed second in the Chicago Tribune Tower compe-

tion. A deep recession in Finland left the elder Saarinen with little work (sound familiar?) and Eliel assumed that in the U.S. there would be better opportunities.

That decision not only proved correct but also changed the course of postwar American architecture, because his son Eero was able to capture—more than any other architect—the ebullient, technologically ambitious

spirit of the time.

Saarinen's ability to do that, however, eclipsed his fame soon after his death when the mood of the late 1960s led to disillusion with American hegemony, technology, and the future that Eero's work had celebrated so eloquently. The more sober, mysterious work of Louis Kahn spoke better to the mood of the period, and then postmodernism emerged, expressing pessimism about the future and nostalgia for the past.

It was only in the 1990s, when prosperity and enthusiasm for technology reemerged, that Eero Saarinen's work began to be widely appreciated again. Since 2000, four books (including my own), a documentary film, and this exhibition with its massive catalogue edited by Albrecht and Eeva-Liisa Pelkonen, have appeared.

The show provides an entertaining introduction to the architect's work, though this venue does not make it clear that he practiced with his father for 14 years (1936–50) and only 11 years on his own. Organized by building type rather than chronology, the show is divided between two galleries that blur key distinctions related to the two phases of Eero's career, Eliel's influence, and the differences between the two architects' styles. But the celebration of Eero's contribution to architecture comes across clearly in oversized photographs, models, drawings, and black box animations of various kinds. Unfortunately, some essential drawings, such as a lively pencil sketch of the Yale Hockey Rink, are shown only in reproduction (perhaps waiting for its close-up in New Haven).

This installation, designed by Wendy Evans Joseph, captures the spirit of Eero Saarinen's time without actually quoting the architect's work, and respects the museum's neo-Georgian, mansion-style building designed by Joseph Freedlander in 1928. One entrance to the show is tucked under the sweeping central staircase, where a photograph of the equally swooping reservation desk at the TWA Terminal leads to a glass door that separates an exhibition **continued on page 20**

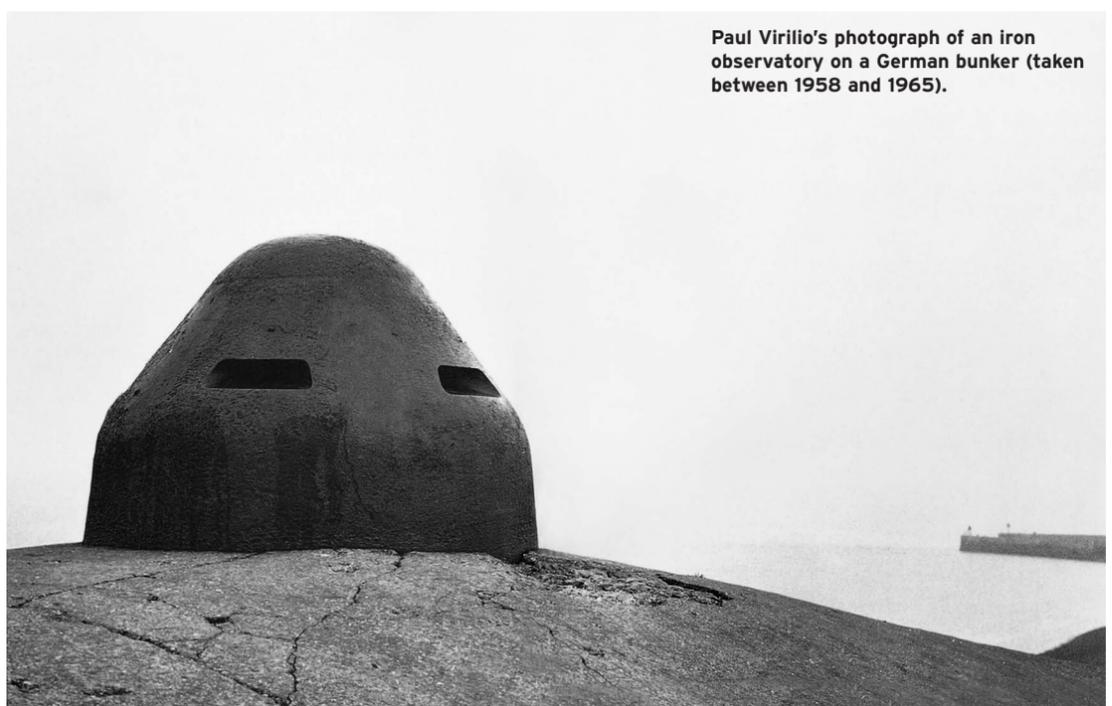
BUILDING BLOCKS

Bunker Archeology
Paul Virilio
Princeton Architectural Press, \$45

In *Bunker Archeology*, Paul Virilio investigates the territorial impact of some 15,000 Nazi bunkers built along 2,796 miles of French coastline during World War II. The study looks at the implementation of the *blockhaus*, originally intended to defend against an Allied invasion in establishing what Hitler referred to as the "Atlantic Wall." The ultimate goal is to question the strategic validity of a fixed wall. This seminal work, written in 1958 but not published until 1975 (and only in English in 1994), proved influential in developing Virilio's early speculations on military tactics, geopolitics, and transport velocity, as well as on the aesthetics of the monolith and the aesthetics of disappearance.

In an interview with scholar John Armitage that appeared in the internet review Ctheory.net in 2000, Virilio explained his motivations for writing *Bunker Archeology*:

"...At the time that I did the research for that book, I was very young. My aim was to understand the notion of 'Total War'... I was among the first people to experience the German Occupation of France during the Second World War. I was 7 to 13 years old during the war and... we in Nantes were denied access to the coast of the Atlantic Ocean. It was therefore not until after the war was over that I saw the sea for the first time, in the vicinity of St. Nazaire. It was there that I discovered the bunkers. But what I also discovered was that during the war, the whole of Europe had become a fortress. And thus I saw to what extent an immense territory, a whole continent, had effectively been reorganized into one city, and just like the cities of old. From that moment on, I became more interested in urban matters, in logistics, in the organization of transport, in maintenance and supplies."



COURTESY PAP

In the United States, Virilio is always introduced as an urbanist, a political theorist, and a postmodern critic. Too often overlooked are his roles as an architect, a professor

emeritus of architecture, or the former director of the *École spéciale d'architecture de Paris*—the dissident school created by Viollet-le-Duc in opposition to the *École des*

Beaux-Arts in Paris.

When considering Virilio's diverse areas of expertise, it is not surprising that *Bunker Archeology* has had an **continued on page 20**

THE ARCHITECT'S NEWSPAPER DECEMBER 2, 2009

COMPANY MAN continued from page 19 gallery. Here, white walls and ceilings and a few chartreuse planes are all brightly lit, setting an upbeat tone for the show. Mementos (family pictures, a passport) are on display, as are a collection of Eero's chairs, drawings for some early projects he did on his own and with friends, and the model and photographs of the International Style Smithsonian Art Gallery by the family firm, Saarinen Swanson and Saarinen, which won a national competition in 1939 but was never built.

Much of the room is devoted to corporate work—the General Motors Technical Center outside Detroit, an IBM factory in Minnesota and IBM's Watson Laboratories in Westchester County, Bell Labs in New Jersey, Deere & Company in Illinois, the CBS Building in New York, and fascinating unbuilt rural headquarters for Time Inc. at different locations near New York. Each one is different, related to its site and purpose, and almost every one introduces some significant technical innovation—neoprene gaskets to hold glass in the curtain walls at GM, mirrored glass at Bell Labs, Corten steel at John Deere. Saarinen's creative range was enormous.

The large gallery off the entry hall has been painted shiny black to show off New York's gem, the TWA Terminal at JFK Airport,

which it does magnificently; the museum's white marble floors sparkle in contrast like never before. A section here celebrates another New York icon—Eero's second wife Aline, the critic and television commentator, in photographs from her active social life.

The gallery on the southwest corner, where the walls are white and ceilings are black, contains the St. Louis Arch, Dulles Airport, and the many college buildings that Eero designed both with his own firm and with his father. In the center, a sexy, bright red room features the Miller House in Columbus, Indiana and a few other domestic projects. Here, gallery-goers can also watch Eero's friends and colleagues—Florence "Shu" Knoll Bassett, Cesar Pelli, Kevin Roche, Ralph Rapson, Vincent Scully, Gunnar Birkerts, Balthazar Korab—discuss his work in a short, beautifully edited documentary by KDN Films of Detroit.

The show captures the optimistic spirit of the age that Saarinen's work embodied. With luck, some of that enthusiasm will support efforts to secure some of those very buildings now underused or threatened, such as TWA, Bell Labs, and the United States Embassy in London.

JAYNE MERKEL IS A NEW YORK WRITER AND AUTHOR OF EERO SAARINEN (PHAIDON PRESS).

BUILDING BLOCKS continued from page 19 important influence on French architectural discourse. At the time of the book's first publication, Brutalism had been a leading architectural trend since the 1950s. The use of "raw concrete" (the Corbusian appellation for board-marked poured concrete) in the production of unadorned cubic form was seen as the ultimate limit of representation. In this context Virilio assessed the historical precedence of the *blockhaus* in relation to the aesthetic of Brutalism: "Why continue to be surprised at Le Corbusier's forms of the modern architecture? Why speak of 'brutalism'?" And, above all, why this ordinary habitat, so very ordinary over so many years?" In some ways, the bunker model became a modern version of the "primitive hut," a primal object used to fetishize and ultimately transgress its wartime meaning. Unlike Lyotard's or Baudrillard's post-modernism, Virilio's view does not diverge from modernism and modernity, but is rather a tragic view of the consequences of its technical world.

Bunker Archeology redefines the *blockhaus* within the cultural context of modern architecture, providing an iconic model for French design culture that represents both its extremes and limits. Its metaphor becomes the means

to conceptually objectify architecture to a minimalist end, allowing the architect to play on the theme of the monolith and its aftermath, the fractal. Virilio's study was followed by the creation along with Claude Parent of the review *Architecture Principe* (1963) and of the concept of the "function oblique," as well as the realization of the church Sainte-Bernadette-du-Banlay in Nevers (1966). An exhibition bearing the French title of the book, *Bunker Archéologie*, was co-organized at the Decorative Arts in 1975, followed by another of his photographs documenting French bunkers at the Pompidou Center the same year. This recognition culminated at the Venice Biennale in 1996 with the book *Bloc, le Monolith Fracturé*, Frédéric Migayrou's historical assessment of a post-World War II formal aesthetics initiated by Virilio, Parent, and the too-often-forgotten André Bloc whose role was critical. This book presents the legacy of Virilio's influence through the work of Jean Nouvel, who worked for Parent, and of others, such as Bernard Tschumi, Odile Decq, and Benoît Cornette, Roche DSV & Cie., and others. The Biennale bore witness to the formal achievement of more recent architectural works, including three by Nouvel: the Theater of Tokyo (1987) in collaboration with Philippe Starck, the

Opera of Lyon (1993), and the Palais des Congrès in Tours (1993). Decq's design for the FRAC Collection in Rennes in 2005 represented the ultimate expression of the historical evolution of French design culture since *Bunker Archeology* and its monolithic expression. It is unfortunate that the publisher missed the opportunity in the book's reprinting to include an introduction stressing the impact on French architecture that the book has had for more than 30 years.

Now relegated to the recent history of postmodern thought, Virilio's interpretations have lost their intellectual intrigue with time. The most interesting portions of the book remain Virilio's poetic discovery of the seashore, the remapping of World War II, a chapter on Albert Speer, and some of his brilliant remarks that punctuate the text. Most intriguing are excerpts from Hitler's letters envisioning the creation of the Atlantic Wall, which give insight into the master architect of World War II. These elements confirm the historical value of *Bunker Archeology* and its important contribution to history, theory, and modern architecture.

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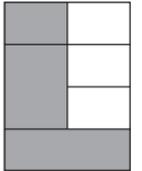
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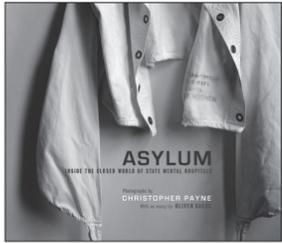
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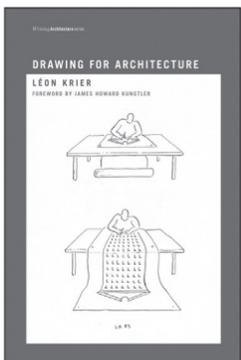


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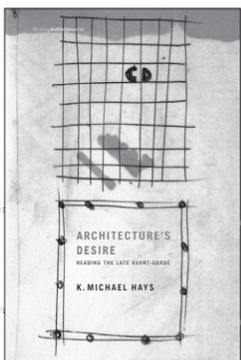


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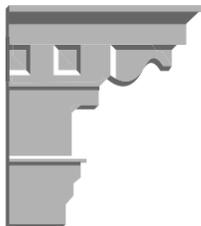
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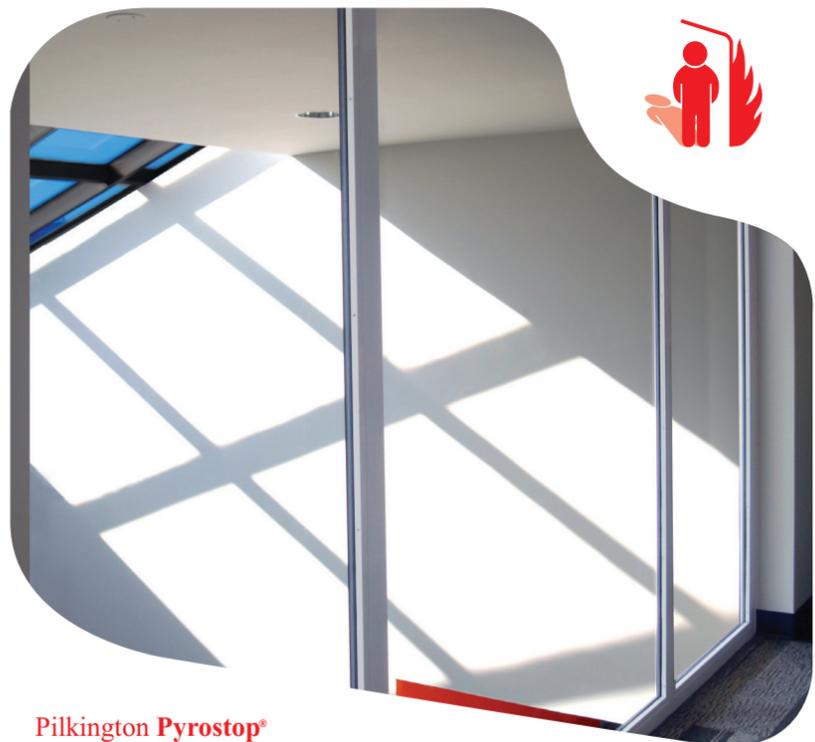
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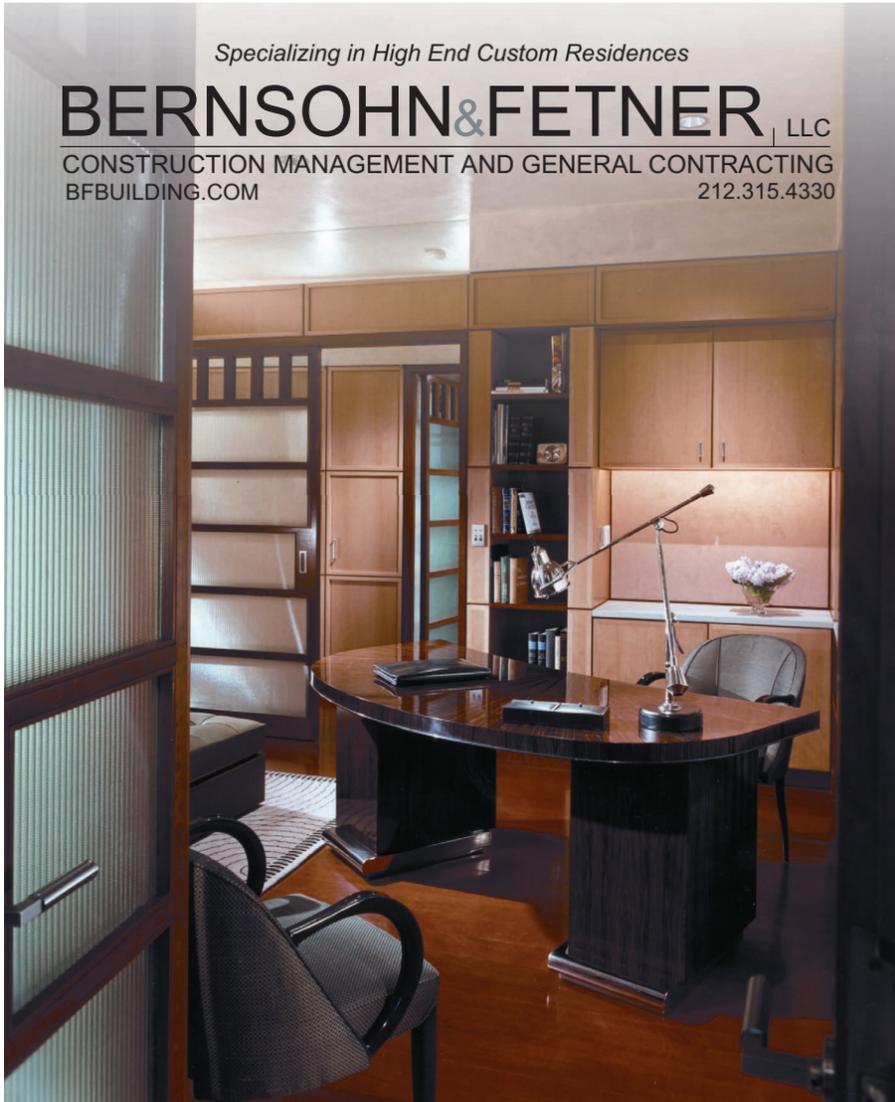
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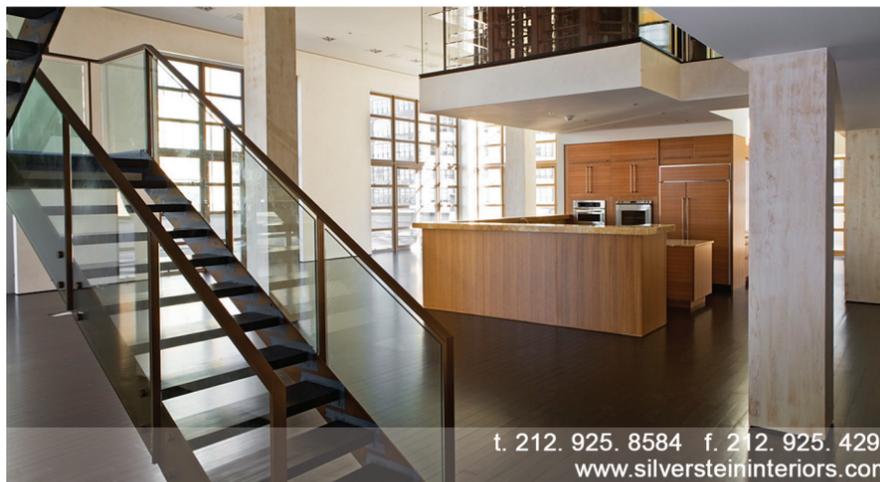
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Brooklyn Bridge Park incorporates many principles of the ASLA's Sustainable Sites Initiative.

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SEEDING THE SUSTAINABLE LANDSCAPE

Last month, the American Society of Landscape Architects, along with the Lady Bird Johnson Wildflower Center and the United States Botanic Garden, released the Sustainable Sites Initiative (SSI), an ambitious program to encourage sustainable practices in landscape design, construction, and maintenance. Much more than just another sustainable rating system, the initiative responds to shifting attitudes in how we think about the design of our built environment. At its core are the assumptions that every site—from the scale of a watershed to a quarter-acre plot—plays a role in the environment, and that every designer has a responsibility to contribute to solving the world's most challenging environmental and social problems.

Given global concerns about climate change, environmental degradation, and our aging infrastructural systems, this initiative offers a user-friendly framework to ensure that landscapes perform functions such as retaining and treating stormwater, producing energy, mediating temperatures, providing habitats for insects and migratory birds, retaining open space, and growing food. Like the well-known LEED system, a project earns points by meeting criteria based on the initiative's

guiding principles: The more points earned, the more stars the project is awarded. The result goes a long way toward achieving truly holistic landscape designs.

Some might wonder whether guidelines that address site sustainability are relevant in a place as dense as New York City. The answer is yes. First of all, sites do not need to be large to accommodate environmentally sensible design. For example, in Jamaica, Queens, landscape architect Walter Hood transformed a small, underutilized community garden into vital open space that grows food, provides places for neighbors to congregate, and includes a sculptural rain-harvesting system where petal-like funnels convey rainwater into underground tanks for irrigation use. This partnership between the New York Restoration Project and rapper Curtis "50 Cent" Jackson demonstrates how even small sites can provide ecological and social amenities.

The aggregate effect of many small green spaces contributes to the ecological health of the city at large—an important SSI goal. New York's Greenstreets program is one example of how "stepping stones" of green mitigate human health issues like high asthma counts while increasing property

values and reducing flooding throughout the city. Another example is the Brooklyn Greenway West Street Sustainable Storm Water Study, which provides a unique framework for open-space planning along the rezoned Greenpoint waterfront. For this project, our firm WE Design has proposed a series of connected "treatment trains" that include stormwater planters, rain gardens, and wetlands to convey, retain, and treat rainwater. The proposal shows how decentralized, inexpensive, and "soft" infrastructure can result in self-sufficient networks to alleviate the strain on our aging sewer systems.

Given that many of New York City's future developments will occur along our water's edge, city officials, developers, and designers will need adaptable solutions that can accommodate rising water levels and storm surges while promoting practices that reduce water pollution and stream-bank erosion. Brooklyn Bridge Park, designed by Michael Van Valkenburgh Associates, is an example of a site that must accommodate the program needs of the park constituency while maintaining an extensive amount of infrastructural functions for the city as a whole. Now under construction, its resourceful

design repurposes salvaged materials, develops natural areas that collectively restore ecological functions, and reintroduces native habitats like coastal shrublands. All of these are principles that Sustainable Sites can help extend throughout the city.

Of course, as with the LEED program, there are limitations to Sustainable Sites rankings. For example, a project could earn three out of four stars possible—150 points, meeting 60 percent of total points—but ignore all of the credits in the category for human health and well-being. However, the high number of prerequisites required by the system helps ensure that any SSI project comprehensively addresses site development. For example, under the prerequisite for protecting floodplain functions, design solutions must take into account current and projected flooding patterns.

Using these and many other strategies, the Sustainable Sites Initiative arrives at a pivotal time in New York City. Mayor Michael R. Bloomberg's PlaNYC has set the stage for a broad rethinking of how we can improve our quality of life by preserving natural areas, creating habitat, and addressing sea level rise. SSI also joins other city efforts like the *Cool*

& *Green Roofing Manual*, the *High Performance Infrastructure Guidelines*, and the newly released *Sustainable Urban Site Design Manual*, published by the Department of Design and Construction. In addition, the Design Trust for Public Space has partnered with the Parks Department to create *Designing Parks for the 21st Century: High Performance Landscape Guidelines*, due out next spring.

While the city has taken the lead in ensuring that our public buildings and parks are following sustainable principles, SSI has the potential to penetrate the private realm, as laws are developed to ensure that privately owned sites are meeting sustainable principles as well. The New York Chapter of the American Society of Landscape Architects encourages policymakers to question the way we develop buildings and the spaces around them. With the Sustainable Sites Initiative, landscape architects can be a part of an integrated design approach, mediating the disparate forces of nature and culture to design sites that are green, productive, and vibrant.

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