PRINCETON
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The luck of the draw. From Obsessive Consumption, p. 10

The Bohemian Dinner.

The ride down town.
The Washington Square district.
The "Bohemian" restaurant.
The descending steps.
The narrow half-way.
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The checking the hat.
The hand waiter.
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The man who plays the piano.
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Our daily lives are filled with consumption—$1.50 for a cup of coffee, $5.95 for a magazine, $17.99 for headphones, $1.79 for cough drops, $36.00 for a haircut. Whether bought out of necessity or indulgence, purchased alone or in a group, every-thing we buy has its own story to tell. We buy art supplies while feeling inspired, CDs while shopping with friends, and a new pair of jeans to give us a lift when we are feeling blue. Yet, these powerfully emotional experiences can be fleeting—quickly erased by the pull of the next “must-have” acquisition. In Obsessive Consumption, Portland-based artist Kate Bingaman-Burt holds up a mirror to her own obsession with shopping and acquisition. Faced with a mounting pile of postgraduation credit card debt, Bingaman-Burt concocted a unique artistic response to this all-too-common dilemma. She picked up a pen and began drawing her monthly credit card statements, painstakingly recreating every last ledger line and decimal point, vowing to continue serving her artistic penance until her debt was repaid. As a relief from this project—turning the idea of “retail therapy” on its ear—Bingaman-Burt began drawing one of her purchases from each day, losing herself in the items, patterns, simple lines, and typography.

Obsessive Consumption represents a selection of three years of Bingaman-Burt’s delightful ink drawings of sundry items. Accompanied by witty and insightful annotations, these drawings mock her own relationship with her purchases and put a personal face on the mass-produced items of our shared experience. Readers can catch a glimpse into the life of the artist from the collection, which includes wedding bands, a dog, a moving truck, handmade items from friends, Mississippi beer, Portland pizza, and lots of pens and drawing paper to support her drawing habit. A celebration of the beauty of the everyday, Obsessive Consumption presents a microcosm of consumer culture that will appeal to everyone from a thirteen-year-old mall-dweller to a middle-aged anticonsumerism advocate.

Kate Bingaman-Burt is an assistant professor of graphic design at Portland State University. She is a founding partner of the Public Design Center. Her work has been featured in the New York Times; in numerous magazines, including Print, Adorn, Dwell, and How; and in books including Hand Job and Handmade Nation.
From the weekly shopping list to the Ten Commandments, our lives are shaped by lists. Whether dashed off as a quick reminder, or carefully constructed as an inventory, this humble form of documentation provides insight into its maker’s personal habits and decision-making processes. This is especially true for artists, whose day-to-day acts of living and art-making overlap and inform each other. Artists’ lists shed uncover a host of unknown motivations, attitudes, and opinions about their work and the work of others. Lists presents almost seventy artifacts, including “to do” lists, membership lists, lists of paintings sold, lists of books to read, lists of appointments made and met, lists of supplies to get, lists of places to see, and lists of people who are “in.”

At times introspective, humorous, and resolute, but always revealing and engaging, Lists is a unique firsthand account of American cultural history that augments the personal biographies of some of the most celebrated and revered artists of the last two centuries. Many of the lists are historically important, throwing a flood of light on a moment, movement, or event; others are private, providing an intimate view of an artist’s personal life: Pablo Picasso itemized his recommendations for the Armory Show in 1912; architect Eero Saarinen enumerated the good qualities of the then New York Times art editor and critic Aline Bernstein, his second wife; sculptor Alexander Calder’s address book reveals the who’s who of the Parisian avant-garde in the early twentieth century. In the hands of their creators, these artifacts become works of art in and of themselves.


Liza Kirwin is the curator of manuscripts at the Smithsonian Institution Archives of American Art. She is the author of several books, including More Than Words (Princeton Architectural Press, 2005).
What does history look like? How do you draw time?

From the most ancient images to the contemporary, the line has served as the central figure in the representation of time—in almanacs, calendars, charts, and graphs of all sorts. Even our everyday speech is filled with talk of time having a “before” and an “after” or being “long” and “short.” The timeline is such a familiar part of our mental furniture that it is sometimes hard to remember that we invented it in the first place. And yet, in its modern form, the timeline is not even 250 years old. The story of what came before has never been fully told, until now.

*Cartographies of Time* is the first comprehensive history of graphic representations of time in Europe and the United States from 1450 to the present. Authors Daniel Rosenberg and Anthony Grafton have crafted a lively history featuring fanciful characters and unexpected twists and turns. From medieval manuscripts to websites, *Cartographies of Time* features a wide variety of timelines that in their own unique ways—curving, crossing, branching—defy conventional thinking about the form. A fifty-four-foot-long timeline from 1753 is mounted on a scroll and encased in a protective box. Another timeline uses the different parts of the human body to show the genealogies of Jesus Christ and the rulers of Saxon. Ladders created by missionaries in eighteenth-century Oregon illustrate Bible stories in a vertical format to convert Native Americans. Also included is the April 1912 Marconi North Atlantic Communication chart, which tracked ships, including the *Titanic*, at points in time rather than by their geographic location, alongside little-known works by famous figures, including a historical chronology by the mapmaker Gerardus Mercator and a chronological board game patented by Mark Twain. Presented in a lavishly illustrated edition, *Cartographies of Time* is a revelation to anyone interested in the role visual forms have played in our evolving conception of history.

Daniel Rosenberg is associate professor of history at the University of Oregon. He has published widely on history, theory, and art, and his work appears frequently in *Cabinet* magazine, where he is editor-at-large. With Susan Harding, he is editor of *Histories of the Future*.

Anthony Grafton is the Henry Daniels University Professor at Princeton University. He is the author of numerous books on European history and also writes on a wide variety of topics for the New Republic, American Scholar, the *New York Review of Books*, and the *New Yorker*.
You have now before you a representation of one of the most richly coloured of birds, and one whose history is in some degree peculiar.
—John James Audubon, *The Birds of America*

A spotted wren perches on the limb of a pine tree in a field of daisies. A song sparrow stands ready to take flight from a snow-covered limb against a winter landscape. For many, these descriptions depict quintessential experiences of nature. As photographs in a bird-watcher’s field journal they become something else entirely. Precious and desirable for being so rare, they transform into a kind of trophy that rewards the bird-watcher for his or her skill, tireless patience, and mastery over nature. At first glance, conceptual artist Paula McCartney’s *Bird Watching* seems to be a most exemplary specimen of a bird-watching journal. Handwritten notations recording species, location, size, and markings describe well-rendered and flawlessly composed photographs of a wide variety of passerines, or perching birds, in their natural settings in locations across the United States. Page after page of the most wonderfully diverse species of birds are perfectly posed in picturesque natural settings—a bird-watcher’s dream.

On second glance, however, the birds appear a bit too carefully arranged amid the tangle of brush and branches. An even closer look reveals stiff wire protrusions mounting each bird to its perch, matted tufts of overdyed faux feathers forming wings and splashes of paint creating eyes and beaks. McCartney has activated her atmospheric landscapes by adding synthetic decorative birds purchased at craft stores. This startling revelation has you wondering if the artificial might ultimately be more satisfying than the natural. Part document and part fiction, Paula McCartney’s *Bird Watching* is a fanciful, homespun field guide to a woodland twilight zone where our unconscious need to control nature is indulged and our search for an unattainable ideal natural experience is fulfilled. Featuring a design that mimics the tactility of a real bird-watching journal and including essays by Darius Himes and Karen Irvine, this book will appeal to the dreamy naturalist in all of us.

Paula McCartney is a photographer and book artist based in Minneapolis whose work has been exhibited nationally and is held in private and public collections. Darius Himes is a writer, photography critic, and founding member of Radius Books. Karen Irvine is a curator at the Museum of Contemporary Photography at Columbia College Chicago.
Of the ten million or so different species of insects on our planet, none is more fascinating than the honeybee. One of the oldest forms of animal life still in existence from the Neolithic Age, bees have been worshipped and mythologized since the beginning of human history. Known popularly for their industriousness (“as busy as a bee”) and highly valued for their role in agricultural pollination (every third bite we take depends on them), bees are now kept by a quarter-million beekeepers in the United States alone, and millions more around the world.

Honeybees were the first creatures examined by seventeenth-century scientists whose primitive microscopes suggested a complex system of construction. Now, magnified hundreds to thousands of times with a latest generation high-resolution scanning electron microscope, honeybees appear as architectural masterpieces—an elegant fusion of form and function.

Melding art and science, photographer Rose-Lynn Fisher puts this modern tool to creative use in order to reveal the microscopic majesty of these natural wonders. BEE presents sixty astonishing photographs of honeybee anatomy in magnifications ranging from 10x to 5000x. Rendered in stunning detail, Fisher’s photographs uncover the strange beauty of the honeybee’s pattern, form, and structure. Comprising 6,900 hexagonal lenses, their eyes resemble the structure of a honeycomb. The honeybee’s proboscis—a strawlike appendage used to suck nectar out of flowers, folds resembles a long, slender hairy tongue. Its six-legged exoskeleton is fuzzy with hairs that build up a static charge as the bee flies in order to electrically attract pollen. Wings clasp together with tiny hooks and a double-edged stinger resembles a serrated hypodermic needle. The honeybee’s three pairs of segmented legs are a revelation, with their antennae cleaners, sharp-pointed claws, and baskets to carry pollen to the hive. These visual discoveries, made otherworldly through Fisher’s lens, expand the boundaries of our thinking about the natural world and stimulate our imaginations. BEE features a foreword by nature writer and New York Times editorial board member Verlyn Klinkenborg.

Rose-Lynn Fisher is an artist working in photography and mixed-media. She has a bachelor of fine arts from Otis College of Art and Design.
For Arthur Andersson and Chris Wise, the fundamental elements that give buildings meaning are found in nature. Imbuing day-to-day activities with poetry and awe, their designs address both pragmatic needs and the psychological yearning for refuge and contemplation, centering and escape, joy and comfort. Their work is best experienced through the senses. Tactility, expressed through an eloquence of craft, the use of textured materials, and the logical design of structural systems, gives their buildings a rightness within the landscape. In their hands, daylight becomes a building material. Small wall apertures, three-sided dormers, clerestories, and other details grab, bend, and thread sunlight from one end of their houses to the other. Full of light and atmosphere, the houses are the physical embodiment of the great Charles Moore’s influential tenet that architecture is about enhancing a sense of place.

_Natural Houses_ presents seven of the Austin, Texas–based firm’s exquisitely crafted projects. Precise and cool, with forms often derived from the American vernacular of barns and cottages, these are painstakingly crafted houses made from regionally appropriate and aesthetically timeless materials. _Natural Houses_ presents a range of sites and residences—from a small cabin in the woods to a multibuilding camp. Sited on a cliff, the House Above Lake Austin uses terraces to descend its steeply hilly site. The building’s simple materials celebrate the site and climate not by drawing attention to themselves, but by blending in. The stone foundation is similarly tied to the natural stone of the mountain. Smooth plaster walls above the stone foundation appear to have been chiseled from the rock itself. In a deceptively simple boathouse the walls fold down to become impromptu diving platforms.

Exceptional photography captures the light and atmosphere of each project setting and illustrates how the firm rigorously expresses the design concept through detailing and construction. An introduction by Rick Sundberg of Olson Sundberg Kundig Allen Architects and essays by Jen Renzi and Frederick Steiner chart the firm’s evolution and influences.

Arthur Andersson was a principal of Moore/Andersson Architects with Charles Moore.

The geographic region around the North Pole is a raw and exotic area of untouched nature and inescapable beauty. Unique among the Earth’s ecosystems, it includes both a vast, ice-covered ocean and a treeless region of tundra. Building in this extremely cold climate requires an advanced degree of ingenuity and resolve. Ecological conditions including high winds, snowdrifts, and permafrost, combined with periods of little or no sunlight, present seemingly impossible logistical hurdles. Recent years have witnessed an explosion of resident and invited architects creating buildings above 60 degrees latitude. The time has come for a new definition of a northern building—one that is both extraordinarily responsive to place and aesthetically provocative.

In *Modern North*, author Julie Decker presents thirty-four of the most compelling and far-ranging possibilities of contemporary architecture in the North. These buildings—located in northern Canada, Scandinavia, and Alaska—are united in the way they embrace extreme conditions. Rather than shut them out, these conditions are welcomed and often formed into the buildings’ structures and materials, as in the way architecture is employed to mediate the harshness of the low-lying sun without replacing it with the harshness of artificial lights. The architects of *Modern North* exploit the natural topography to provide visual stimulation in places that sometimes offer little more than a whitescape. *Modern North* includes innovative institutional and residential structures by both established and up-and-coming architects, including a-lab, David Chipperfield, Jarmund/Vigsnæs, Studio Granda, Shim-Sutcliffe, and Snøhetta. Essays by Brian Carter, Juhani Pallasmaa, Edwin Crittenden, and Lisa Rochon place the projects in the context of a new architectural response to the North.

Julie Decker is a director of the International Gallery of Contemporary Art in Anchorage, Alaska. She is the author of *Quonset Hut* (Princeton Architectural Press, 2005).

**Modern North**

Architecture on the Frozen Edge

*Julie Decker*
Earth Architecture
Ronald Rael

Our groundbreaking survey Earth Architecture is now available in a paperback edition. Author Ronald Rael, founder of EarthArchitecture.org provides a history of building with earth in the modern era, focusing particularly on projects constructed in the last few decades that use rammed earth, mud brick, compressed earth, cob, and several other interesting techniques. Earth Architecture presents a selection of more than forty projects that exemplify new, creative uses of the oldest building material on the planet. With more than three hundred images, Earth Architecture showcases the beauty and simplicity of one of humankind’s most evolved and sophisticated building technologies.

A lesson in how one of the world's oldest and most popular building processes can be renewed in a high-tech age, lending its ancient beauty to architectural works of contemporary imagination.

— The Globe and Mail

Tom Leader Studio
Three Projects
SOURCE BOOKS IN LANDSCAPE ARCHITECTURE 6
Jason Kentner, editor

Tom Leader Studio is among the most exciting new voices in landscape architecture today.

The sixth addition to our acclaimed Source Books in Landscape Architecture Series, Tom Leader Studio features three of the firm’s most compelling projects—the Pool Pavilion, a collaboration with artist James Turrell and architect Jim Jennings in the Napa Valley; the studio’s competition entry for Shelby Farms Park in Memphis, Tennessee; and Birmingham Railroad Reservation Park, a twenty-one-acre central park in downtown Birmingham, Alabama, currently under construction. An essay by Philippe Coignet of the Office of Landscape Morphology puts Tom Leader’s work into context.

Marina City
Bertrand Goldberg’s Urban Vision
Igor Marjanovic and Katerina Rüedi Ray

Chicago has many iconic buildings, but perhaps none as instantly recognizable as Bertrand Goldberg’s Marina City, commonly referred to as the “corncob buildings.” Occupying an entire city block, the mixed-use riverside complex consists of two cylindrical sixty-five-story residential towers, a saddle-shaped auditorium, and a midrise office building. Each tower contains more than four hundred apartments and a continuous, upward-spiraling ramp of parking spaces. Built in 1964 at a moment when Chicagoans were fleeing to the suburbs, the hugely ambitious project was architect Goldberg’s attempt to save the city of Chicago.

In Marina City, authors Igor Marjanovic and Katerina Rüedi Ray present the first history of this architectural landmark. Featuring newly available archive photographs and drawings, this unique building’s biography contains lively essays that explore not only the building’s architectural achievements, but also the ingenious marketing campaign and complex network of political partnerships necessary to realize Goldberg’s vision. As the architect’s self-penned glossy brochures detailed, Marina City offered residents a self-contained world that included a theater, restaurant, bowling alley, health club, ice-skating rink, grocery store, bank, and parking garage. It is no wonder that before it was finished 2,500 applications had been submitted to rent 896 apartments. The culmination of thirty years of thought and development, Marina City became an instantaneous icon that made Bertrand Goldberg the first Chicago architect to achieve superstar status with one project. From the financing to the structural engineering, this one-of-a-kind volume fills in missing chapters of modern architecture, urban politics, and labor history.

Igor Marjanovic is an assistant professor of architecture and undergraduate core coordinator at Washington University in St. Louis. He is a principal of ReadyMade Studio.

Katerina Rüedi Ray is the director of the School of Art at Bowling Green State University and a principal of ReadyMade Studio.
Newtown Creek is a tributary of New York’s East River that forms part of the border between the boroughs of Brooklyn and Queens. Before the mid-1800s, this three-and-a-half-mile-long meandering creek flowed through wetlands and marshes rich in herbs, grasses, fish, waterfowl, and oysters. During the Industrial Revolution, when its volume of commercial shipping traffic exceeded that of the Mississippi River, the creek was widened, deepened, and bulkheaded to accommodate bigger barges, destroying all its freshwater sources. As one of the oldest continuous industrial areas in the nation, it is now one of the most polluted. The creek water contains hundreds of years of discarded toxins; an estimated thirty million gallons of spilled oil; raw sewage; and a fifteen-foot-thick layer of congealed sludge on its bottom. It is a dead waterway—desolate in spots, disgusting in others, but far from abandoned. At the heart of the city’s industrial backyard, Newtown Creek hosts many uses critical to the functioning of an enormous metropolis—sewage treatment, waste transfer, scrap yards, tow pounds, warehousing, manufacturing, and acres of heavy infrastructure. Yet, despite its role in the functioning of New York’s complex urban machinery, its waterfront is largely unknown to residents and visitors alike.

Newtown Creek is the first extensive documentation of this forgotten landscape. Anthony Hamboussi’s five-year photographic survey captures the creek at a critical moment when gentrification and revitalization are just starting to change the area. From the ruins of Morgan Oil Company and the Newtown Metal Corporation to the footprints of the former Maspeth gas holders, Newtown Creek is a lost chapter in the visual history of industrial New York framed at the moment of its disappearance and transformation. An insightful essay by urban planner Paul Parthill puts Hamboussi’s work into context.

Anthony Hamboussi is a photographer who lives in Brooklyn, New York. He is a recipient of numerous fellowships and has exhibited internationally.
Materials are like words. The richer your design vocabulary, the more distinctive the design solutions you can express. Sketching ideas with a pencil or rendering them with computer software are useful experiences, but there is no substitute for confronting physical forms and materials directly. Exploring Materials is an action-oriented, accessible guide to design thinking that addresses both the “how” and “why” of product design. In place of the abstraction of pure forms or the whimsy of virtual objects, it encourages designers to make and test real objects in a studio environment. Best-selling author Ellen Lupton (Thinking with Type) and her colleague Inna Alesina examine materials from several points of view, including traditional uses, experimental uses, techniques and directions for prototyping with everyday objects, and environmental implications. Student exercises and inspiring examples from the world of contemporary product design show readers how to use materials as tools for thinking and making.

The book opens with two extensive studies: one for a place for sitting and one for a method for carrying. By considering what is needed instead of what specific product can be made, designers examine the methodology of designing. The core of the book is a visual glossary of thirty-two materials—from corrugated cardboard to molded felt to plastic film. It highlights the materials’ behaviors and properties—which suggest different types of structure, surface, and connection—and it shows experimental uses of these materials, demonstrating how designers from around the world have exploited their characteristics in inventive ways. The book concludes with a section on making it real, moving beyond the prototype to create a product that can be manufactured and marketed. Exploring Materials contains everything designers need not only to jump-start their design process, but also to follow a project through from idea to prototype to finished object.

Inna Alesina is an independent product designer and a faculty member in the environmental design department at Maryland Institute College of Art (MICA).

Ellen Lupton is a writer, curator, graphic designer, and director of the graphic design master of fine arts program at MICA. She has written and edited numerous books on design, including Thinking with Type; D.I.Y. Design It Yourself; D.I.Y. Kids; and Graphic Design: The New Basics.
By Hand
The Use of Craft in Contemporary Art
Shu Hung and Joseph Magliaro, editors

Available now in a paperback edition, our critically acclaimed *By Hand* features the work of thirty-two artists whose innovative and unexpected uses of handicraft techniques such as embroidery, sewing, knitting, and crocheting are making the age-old craft versus art debate obsolete. From Kiki Smith’s lovingly etched birds, to Barb Hunt’s knitted land mines to dynamo-ville’s one-of-a-kind puppets, to Evil Twin’s hand-stitched publications, the artworks in *By Hand* reveal in the care and consideration of craft.

Should finally put an end to hackneyed craft cliches . . . . Short first-person introductions from each artist underscore the importance of craft as a kind of acetone that can remove the white-box aura of sanctity from artwork . . . . By Hand introduces us to young makers who are thinking way outside the craft circle.

—*ReadyMade*

Dot Dot Dot 19
Stuart Bailey, editor

After eighteen issues, *Dot Dot Dot* remains the must-read journal on every designer’s desk. By steering clear of both commercial portfolio presentations and impenetrable academic theory, it has become the premier venue for creative journalism on diverse subjects, such as music, art, literature, and architecture, that affect the way we think about and make design. *Dot Dot Dot* 19 presents the latest fieldwork of a multidisciplinary group of contributors investigating the web of influences shaping contemporary culture. Smart, passionate, and imaginatively designed, *Dot Dot Dot* is for graphic designers and anyone interested in the visual arts.

Transmaterial 3
A Catalog of Materials that Redefine our Physical Environment
Blaine Brownell

Since the 2006 publication of his best-selling first volume of *Transmaterial*, author Blaine Brownell has become the undisputed master of new materials, inspiring architects and designers looking to transform the structure, spaces, and surfaces of their projects with the latest high-tech and environmentally friendly products. The third volume in the critically acclaimed series presents over two hundred emergent materials, products, and systems that have significant potential to transform the constructed world. *Transmaterial 3* provides a broad synopsis of the state of technological advances in materials today with a special emphasis on new developments in the field of biopolymers and various agriculturally derived products; biomimetic products, systems, and processes that seek to emulate natural examples including low-embodied-energy and biochemically manufactured products; “grown” materials; nanoscale marvels; renewable energy technologies; “second-life” materials derived from repurposed waste; and responsive, interactive, and transformational digital interfaces that harness pervasive communication networks and are powered by low-energy illumination sources. An excellent ideas generator, *Transmaterial 3* is an indispensable tool for any architect or designer looking to keep up with the current trends in the field of materials.

Blaine Brownell is an architect, sustainable building advisor, and material researcher. He is the founder and director of the design/research firm Transstudio, and has taught at the University of Michigan and the University of Minnesota. He was selected for a 2006 “40 Under 40” award by *Building Design & Construction* magazine, and was the recipient of a Fulbright fellowship to Japan for 2006–2007, during which time he researched contemporary Japanese material innovations at the Tokyo University of Science.
Above the Pavement—the Farm!
Architecture & Agriculture at PF1
Amale Andraos and Dan Wood, editors

In the summer of 2008, exactly forty years after French student activists took to the streets with their rallying cry of “Under the pavement, the beach!” a new vision of liberation took shape in the courtyard of MoMA’s P.S.1. Designed and built by WORK Architecture Company in 2008 for the museum’s Young Architects Program, the installation Public Farm 1 (PF1) consisted of a large cluster of cardboard tubes topped with more than four dozen species of plants and vegetables. Conceived as a medium for educating citizens about sustainable urban farming techniques, the fully functioning, produce-growing design emphasized local intervention over mass production and pointed the way toward a more holistic, integrated approach to urban life. Leaving behind the urban beach, the updated slogan “Above the Pavement, the Farm!” embodies the current generation of young architects’ preoccupations and hopes for the city of the future.

Using the PF1 installation as an ideal model for a new medium for educating citizens about sustainable urban farming techniques, the fully functioning, produce-growing design emphasized local intervention over mass production and pointed the way toward a more holistic, integrated approach to urban life. Leaving behind the urban beach, the updated slogan “Above the Pavement, the Farm!” embodies the current generation of young architects’ preoccupations and hopes for the city of the future.

Above the Pavement—the Farm!
Architecture & Agriculture at PF1
Amale Andraos and Dan Wood, editors

The following two volumes are the initial entries in our new Inventory Books series. The series, published in collaboration with New York City–based graphic design studio Project Projects, will provide a platform for the synthesis of textual and visual research on transformations in urban spaces and culture.
City Building
Nine Planning Principles for the Twenty-First Century
John Lund Kriken with Philip Enquist and Richard Rapaport

Good city building is not created by complex statistics, functional problem solving, or any particular decision-making process. Successful cities instead come from people advocating easily understood human values and principles that take into account the sensory, tactile, and sustainable qualities of environment and design in relation to what is the best of human endeavor.

—From the introduction to City Building

Cities are often viewed as the least-healthy environments for humans because they are centers of pollution, overcrowdedness, and waste. But the opposite can be true. A well-planned city can be a model of sustainable living. Good city building counters the sprawl of suburbia with concentrated land use, replaces globalized design with regionally appropriate building types, and allows for livable, desirable neighborhoods. John Lund Kriken and Philip Enquist, both longtime partners in the preeminent award-winning planning firm Skidmore, Owings & Merrill (SOM) have collaborated with writer Richard Rapaport to create City Building.

This proactive, green-focused, user-friendly guide to city building is organized into three parts: Part one examines the past and defines the current practice of city building, addressing its shortcomings and proposing a comprehensive framework for rethinking the approach to cities in the future. Part two translates this framework into nine best-practice principles that are common to successful, livable, urban environments: sustainability, accessibility, diversity, open space, compatibility, incentives, adaptability, density, and identity. These principles are illustrated in a global portfolio of city building projects, designed by SOM, that show how best practices have been applied successfully. Part three makes the case that, far from being the problem, cities, properly organized, can be a mechanism for sensible, sustainable uses of increasingly scarce resources. The book concludes with a call for a national planning process and a comprehensive framework for settlement.

John Lund Kriken is a consulting partner at Skidmore, Owings & Merrill and an adjunct professor of urban design at the University of California, Berkeley.

Architecture from the Outside In
Selected essays by Robert Gutman
Dana Cuff and John Wriedt, editors

Today, in the face of the challenges confronting their profession, from the economic crisis to an urgent need for longer-lasting, more affordable, and greener construction, architects have been forced to reconsider the relationship between architecture and society, between buildings, their inhabitants, and the environment. No single individual did more to build this discourse than Robert Gutman. Sometimes referred to as the sociological father of architecture, Gutman in his writing and teaching initiated a conversation about the occupants of buildings and the forms, policies, plans, and theories that architects might shape. A sociologist by training, Gutman infiltrated architecture’s ranks in the mid-1960s. Over the next four decades at Princeton’s School of Architecture, Gutman wrote about architecture and taught generations of future architects, while still maintaining an outsider status that allowed him to see the architectural profession in an insightful, unique, and always honest way.

Architecture From the Outside In is the only book of Gutman’s collected essays to span his entire career, with the earliest essay included from 1965, and the most recent from 2005. Before his death in 2007, Gutman wrote a new introduction to the book, its chapters, and each of the included essays. The fourteen essays included here are the rare case of valuable historical documents that remain relevant to architects practicing today. Editors Dana Cuff and John Wriedt added twelve dialogues by some of Gutman’s former students, now some of the best-known architects and theorists of today: Bryan Bell, Deborah Berke, Peggy Deamer, Frank Duffy, Keller Easterling, Robert Fishman, Marta Gutman, Wallis Miller, David Mohney, Patricia Morton, Eric Mumford, and Sarah Whiting. These essays give a contemporary response to Gutman’s work, and make Architecture From the Outside In an invaluable addition to any contemporary architect’s library.

Robert Gutman was the distinguished professor of sociology at Rutgers University. Beginning in 1971, he was also visiting professor in the School of Architecture at Princeton University.

Dana Cuff is a professor of architecture and urban design at the University of California, Los Angeles.

John Wriedt is an architect and writer who lives in Princeton, New Jersey.
Life on the Lower East Side
Photographs by Rebecca Lepkoff, 1937–1950
Rebecca Lepkoff, Peter Dans, and Suzanne Wasserman

A young Rebecca Lepkoff, camera in hand, navigated the streets of the Lower East Side of New York City in the 1930s and 1940s capturing the lives and times of a vibrant, close-knit, and functional multiethnic community. Available now in a paperback edition, Life on the Lower East Side, the first monograph of Lepkoff’s work, highlights the lost neighborhood between the Brooklyn and Manhattan bridges, from the Bowery to the East River. With more than 170 beautifully reproduced duotone photographs, the book reveals the dynamic community of Italians, Irish, Jews, Greeks, Spaniards, Chinese, Puerto Ricans, and African Americans. Lepkoff’s images uncover a forgotten time and place and reveal how the Lower East Side has both stayed the same and changed forever.

Constructing a New Agenda
Architectural Theory 1993–2009
A. Krista Sykes, editor

Critical architectural theory has, over the past decade and a half, undergone significant transformation. The urgency of the 1990s propractice movement, with its mandate to focus on the realities of building, has shifted architectural theory away from utopian ideals and heavy-handed cultural critiques toward the realities of architecture and building. This transition renders theory’s immediate history particularly relevant to contemporary thought and practice. Constructing a New Agenda offers an overview of the myriad approaches and attitudes adopted by architects and architectural theorists during this era. In this long-awaited follow-up to our critically acclaimed and best-selling anthology Theorizing a New Agenda, editor A. Krista Sykes collects twenty-eight essays that address architectural theory from the mid-1990s, where the first volume left off, through the present.

Multiple themes—including the impact of digital technologies on processes of architectural design, production, materiality, and representation; the implications of globalization and networks of information; the growing emphasis on sustainable and green architecture; and the phenomenon of the “star architect” and iconic architecture—overlap to address the contemporary situation as a whole. By providing, in one place, the key theoretical texts of the past fifteen years, Constructing a New Agenda becomes a foundation for ongoing discussions surrounding contemporary architectural thought and practice. Contributions by distinguished thinkers and makers such as Stan Allen, Deborah Berke, Michael Braungart, Rem Koolhaas, Sanford Kwinter, Will Lum, William McDonough, William Mitchell, Samuel Mockbee, Glenn Murcutt, Jesse Reiser and Nanako Umemoto, Michael Speaks and Anthony Vidler are preceded by brief introductions that establish each essay’s particular historical context and significance. An afterword by preeminent architectural theorist K. Michael Hays reflects on where architectural theory is today and where it’s headed in the future.

A. Krista Sykes is an independent scholar living in Cambridge, Massachusetts.
Explorations
The Architecture of John Ronan
John Ronan

In Chicago, there is a long history of celebrating architecture as a building art—not merely a graphic one—where lofty rhetoric takes a back seat to clear-headed pragmatism. John Ronan is a leading figure of a new generation of architects that are not only steeped in the grounded, rigorous, and self-critical Chicago tradition, but are also focused on design innovation. Ronan’s decade-old practice has garnered critical praise and awards in recognition of its subtle integration of sustainable technology, spatial composition, and material detail. His beautifully simple spaces convey a recurring theme of adaptability and flexibility across multiple functions that, when activated by a specific use, do not deter from a holistic architectural intent. Explorations features twelve projects ranging in scale from private residences and adaptive renovations to large public buildings.

John Ronan Architects’ award-winning Gary Comer Youth Center was designed specifically to support the activities of Chicago’s South Shore Drill Team; however, during the design process, the function of the space continued to evolve along with the client’s goals, resulting in an architectural program that grew from a simple gym into a multifunctional space supporting a range of community and educational services. Explorations also features fully documented design processes for the recently completed Poetry Foundation in Chicago; the transformation of Washington, D.C.’s historic Yale Steam Laundry building into condominiums; the Urban Model High School, a new prototype school developed for the Public Building Commission of Chicago; and Precast Chapel, an economical concrete chapel for promoting interfaith dialogue and religious understanding.

Explorations features a foreword by architect Toshiko Mori; an essay by highly respected Chicago-based architect Brad Lynch; and an interview with John Ronan conducted by architectural historian Robert McAnulty.

John Ronan founded John Ronan Architects in 1999. He is an assistant professor of architecture at the Illinois Institute of Technology in Chicago. His work has appeared in numerous publications and his projects have been featured in several exhibitions. John Ronan Architects was awarded the 2009 National Honor Award by the American Institute of Architects for the Gary Comer Youth Center project in Chicago, Illinois.
Fabricating Architecture
Selected Readings in Digital Design and Manufacturing
Robert Corser, editor

For years contemporary architects have been inundated with hype about the radical changes expected as a result of technological innovation and the proliferation of new digital tools and techniques. Though architects acknowledge that advances in computing are having a profound impact on architecture, the nature of that impact remains a subject of ongoing debate. Many noteworthy books are available that document the growing field of digital design and manufacturing, but few of these books address the truly broad range of issues that grow out of these emerging technological innovations. Fabricating Architecture gathers together for the first time twelve key essays by important critics, theorists, and architects, such as Martin Bechthold, Achim Menges, Kiel Moe, and Amanda Reeser Lawrence. Editor Robert Corser’s concise analysis of each essay guides readers through the lively debate surrounding this topic.

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Solid States
Concrete in Transition
Michael Bell and Craig Buckley, editors

It has been estimated that more than twelve billion tons of concrete are produced worldwide each year. By far the most pervasive and affordable building material in the world, concrete has undergone ever-more-widespread dissemination, standardization, and technological innovation in the last twenty-five years. Recent scientific breakthroughs have yielded composites stronger than steel, lighter than water, and as beautiful as natural stone.

In Solid States, an interdisciplinary group of architects, historians, theorists, engineers, fabricators, and materials scientists collectively explore the past, present, and future possibilities of this highly calibrated, fluid material. Solid States presents new theoretical and cultural analyses of concrete architecture, both historically and in the context of newly built work.

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Building Envelopes
An Integrated Approach
Jenny Lovell

Far from being just a simple outer wall or decorative element, the building envelope, or facade, determines a building’s structural stability, climate control, and degree of energy performance. There is an urgent need for architects and allied professionals to gain a greater understanding of how materials and technologies can be applied to meet both aesthetic and performance requirements. Building Envelopes, the newest volume in our Architecture Briefs series, is a process-based toolkit for both practitioners and academics that advocates designing building envelopes in an integrated way, where appearance, use, context, energy performance, structure, and cost are inseparable and considered in tandem. Featuring clear texts, original diagrams and sketches, and striking photographs, Building Envelopes illustrates how students and practitioners can bring elements like these together to create cost- and energy-effective, yet aesthetically pleasing, facades.

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Thermally Active Surfaces in Architecture
Kiel Moe

In the architecture profession’s ongoing quest for sustainability, it is often the most fundamental practices that require rethinking. Thermally Active Surfaces in Architecture, the groundbreaking new study by 2009 Rome Prize–winning architect Kiel Moe, argues that water, with its higher density, is far better at capturing and channeling energy than air. By separating the heating and cooling of a building from its ventilation, the building’s structure itself becomes the primary thermal system. This transformation of energy and building practices triggers a cascading set of possibilities for a building’s health, structure, and durability. The first and only book of its kind, Thermally Active Surfaces in Architecture details ten contemporary case studies, from some of today’s most innovative architects.
Young Architects 11
Foresight
The Architectural League of New York

Foresight is the eleventh in an annual series of publications that features the best young practicing architects as selected by the Architectural League of New York in their annual Young Architects competition. This year’s theme, “Foresight,” refers to an ability to survey, research, and engage the present toward particular, desired outcomes in the future. Our lives are inundated by forecasts about the world climate, the economy, sociopolitical trends, the housing market’s rise and fall, and all kinds of bubbles bursting. Everyone has become an expert in predicting the future, just as the very idea of a better future has, for the first time in recent memory, come into question. The competition winners—Bureau E.A.S.T., Ether Ship, ex.studio, Fake Industries, Frida Escobedo Lopez, and Phu Hoang Office—present forward-thinking projects that imagine an effective role for architecture in the future.

For a complete list of Young Architects titles, please visit us at www.papress.com.

University of California, San Diego
The Campus Guide
Dirk Sutro
with photographs by David Hewitt and Anne Garrison

Founded during the space-age boom of the 1950s, the University of California, San Diego campus showcases some of California’s finest postwar architecture. Perched dramatically above the Pacific Ocean, the campus architecture ranges from spare sixties concrete structures to light, open California modernists designs and, from the new millennium, buildings that reflect the latest ideas about connecting buildings with the student community. University of California, San Diego is both a history of campus planning and growth and a series of map-guided walking tours of its architectural landmarks, including visits to buildings by world-renowned architects, such as Antoine Predock, Michael Rotondi, and Moshe Safdie.

LEED Materials
A Resource Guide to Green Building
Art Meisel

Since its launch in 1993 by the nonprofit U.S. Green Building Council, the Leadership in Energy and Environmental Design (LEED) program has become the standard measure of sustainability for buildings worldwide. Successfully reaching one of four LEED certification levels—Certified, Silver, Gold, or Platinum—requires specific point totals, which differ among building types. Getting certified, in addition to altruistic benefits, allows building owners to take advantage of a growing number of state and local government incentives. The menu of potential points available for various practices ranges from installing bike racks on-site to documenting the source of the iron ore used in any construction steel. As any architect or developer can attest, navigating this complex system of required prerequisites and credits can be maddening. It may be good to be green, but it’s still far from easy.

An architect’s knowledge of materials can make or break a building’s rating. Though LEED’s performance-based criteria exclude individual materials and products from earning points toward certification, their specific use can. Apply a material in the wrong situation and you may not get credit for it. Fortunately, with a little insider knowledge, you can also use one material to get credit in two, three, or even more areas. LEED Materials is packed with critical information on nearly two hundred materials, products, and services. Organized in the Construction Specifications Institute (CSI) MasterFormat—industry standard in building contracts—this highly visual guide makes sure your material choices and uses will maximize your LEED credits. LEED Materials includes a foreword by Steven Winter, former chairman of the U.S. Green Building Council.

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Art Meisel is a real estate developer, a green building consultant, and the author of the LEED Pro blog. A graduate of the University of Pennsylvania, Wharton School of Business, Meisel has worked on LEED certification projects all over the United States.
Building (in) the Future
Recasting Labor in Architecture
Peggy Deamer and Phillip G. Bernstein, editors

There is no denying the transformational role of the computer in the evolution of contemporary architectural practice. But does this technodeterminist account tell the whole story? Are humans becoming irrelevant to the overall development of the built environment? Building (in) the Future confronts these important questions by examining the fundamental human relationships that characterize contemporary design and construction. Thirty-four contributors, including designers, engineers, fabricators, contractors, construction managers, planners, and scholars, examine how contemporary practices of production are reshaping the design and construction process.

The Liberal Monument
Urban Design and the Late Modern Project
Alexander D’Hooghe

Architect Alexander D’Hooghe believes urban design has lost its way. Once among the most articulate and avant-garde of disciplines, the field now lacks, he suggests, the confidence necessary to address its most critical challenge—sprawl. In his provocative manifesto, The Liberal Monument, D’Hooghe argues that architecture and urbanism must boldly intervene in city planning and growth management. This strategic use of architecture represents, for him, the last hope to revitalize the “quasi-endless gray carpet” spreading between the world’s urban centers.

The Liberal Monument is an accessible work of theory that challenges all of the accepted truths of urban design. Its goal is to restore the confidence architect will need, whether it is to build cities from the ground up in China and Dubai or manage the growth of the sprawling suburbs of Phoenix and Raleigh–Durham.

The Green House
New Directions in Sustainable Architecture
Alanna Stang and Christopher Hawthorne

Now available in paperback, The Green House vividly illustrates the emerging collaboration between stylish architecture, interior design, and environmental responsibility. This groundbreaking book features more than thirty-five residences in fifteen countries—and nearly every conceivable natural environment—designed by a combination of star architects and lesser-known practitioners, all of whom put “greenness” in the service of quality design, and not the other way around.

A handsome resource guide and inspiration for designers and their clients.
—Architectural Record

Thoughtful and surprisingly entertaining … showcases the world’s most stunning green houses.
—Dwell

Fraktur Mon Amour
Judith Schalansky

What’s black and white and hot pink all over? Fraktur Mon Amour, the ultimate typographic fetish object is now available at a special price! Bound like a Bible with a shiny black vinyl cover, this love letter to black letter fonts will leave you speechless. Featuring 300 variations—137 of which are included on an enclosed CD (Mac and PC)—ranging from historical fonts to contemporary reinventions, this beautifully crafted book is both a reliable reference and a remarkable source of typographic inspiration. Winner of the Type Directors Club of New York’s 2007 Award for Typographic Excellence, Fraktur Mon Amour embodies the subversive beauty of this unique typeface.

The book is a bold and welcome addition to the sparse literature on blackletter.
—Eye magazine
**Miami Modern Metropolis**  
Paradise and Paradox in Midcentury Architecture and Planning  
Edited by Allan T. Shulman and preface by Diane W. Camber

The two decades that followed World War II were a period of extraordinary growth in Miami. During that time architectural modernism provided a framework for the city’s new urban patterns, novel building types, evolving aesthetics, and emerging environmental consciousness. The city was a virtual laboratory of modern architecture, a semitropical hothouse where modernism was probed, challenged, adapted, and ultimately expanded. *Miami Modern Metropolis* explores the distinctive and illuminating premises embodied in the city’s growth from 1945 to 1965. Covering a range of architectural topics including hotels, retail, aerospace, and residential, *Miami Modern Metropolis* is both a thoroughly researched and entertaining look at one of the country’s most distinctive urban confections.

**Paris**  
Women & Bicycles  
Gil Garcetti

these days, bicycles are as much a part of the image of Paris as the Eiffel Tower. Through his photographs, Gil Garcetti captures fleeting figures, silhouettes that appear suddenly, turn a street corner and then disappear on the horizon. With an artist’s eye, he goes beyond documentation and creates a delicate mosaic of our city on bicycles. This elegant work is at once tribute and testimony to the mix of commonplace and extraordinary featured on its pages.

—Bertrand Delanoë, mayor of Paris

In *Paris: Women & Bicycles*, acclaimed photographer Gil Garcetti (Iron: Erecting the Walt Disney Concert Hall) focuses his attention on the head-turning sight of women as they ride their bicycles through the scenic streets of Paris. Dressed with a quintessential French flair, Parisian women of all ages commute to work, run errands, meet friends for coffee, catch a movie, or go to the theater. Through snow, rain, and summer heat they eschew cars, doing their part to clear the air in the city of light.